Aeschylus

Eumenides

WITH INTRODUCTION AND NOTES

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PREFACE.

This play is edited on the same scale as my Agamemnon and Choephoroi. The division into two volumes has been adopted in compliance with a suggestion made to the publishers by the Committee of the Headmasters' Conference.

The list of editions consulted or quoted will be found on p. 29. Many of these have contributed emendations or suggestions of permanent value, though most of them are superseded as commentaries. Those which I have studied most carefully are Hermann, Paley, Müller, Hartung, Weil, and Wecklein. The last named editor has accomplished a most laborious and invaluable work in collecting and sifting all the emendations worth recording; and his edition will be henceforth indispensable to the close student of Aeschylus.

In the Introduction I have endeavoured to give in a clear and compressed form such information as is needful not merely for the thorough mastery of the play as a piece of ancient literature, but also for the due appreciation of it as an imaginative drama. There is perhaps no play, at all equal to the Eumenides in the judgment of an instructed reader, which loses so much from lack of the due instruction.

Oxford, 1887.
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INTRODUCTION.

THE ORESTEIA.

The Eumenides is the third of the three plays which Aeschylus wrote on the same story, and which constituted each as it were one act of a great drama. Such sets of plays were called trilogies, and according to the ordinary theory were acted on the same occasion, and were usually followed by a fourth play of a lighter cast (called Satyric dramas, from the Satyr or attendant of Dionysos, which originally was a leading part in it): the whole four being called a tetralogy. The subject of the Satyric play in this instance is traditionally recorded to have been 'Proteus.' There are some difficulties in this theory of trilogies or tetralogies; but it is at least clear that the three plays in this case were all composed by the poet with reference to each other. The Agamemnon relates the return and murder of the king (the Crime); in the second play, the Choephoroi, Orestes comes back and slays his mother Klytaemnestra (the Vengeance); while in the third, the Eumenides, the matricide is released from the furies who have pursued him, and acquitted by divine interposition before the Areiopagos at Athens (the Reconciliation). About the Proteus we know nothing.\(^1\)

The date of the Agamemnon is given as B.C. 458, and the poet won the first prize.

OUTLINE OF THE STORY OF THE ORESTEIA.

The bare outline of the story as we have it in Aeschylus is this: Agamemnon the reigning king, of the guilty house of

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\(^1\) Except three fragmentary lines and a few words preserved by grammarians and scholiasts, and printed among the fragments of Aeschylus.
Pelopidae, had slain his daughter Iphigeneia, by divine order, to appease the angry Artemis, who was detaining wind-bound at Aulis the Greek fleet. The ships thus were able to start for Troy: they took it after ten years: Agamemnon returned with the princess and prophetess Kassandra, was received by his wife Klytaemnestra with insincere welcome. With aid of her paramour Aegisthos she kills treacherously both the king and Kassandra. *(Agamemnon.)*

After some years Orestes, who had been sent away as a child for safety to Phokis, returns with his friend Pylades, makes himself known to his sister Elektra, and the three contrive a plot of vengeance. Disguised as a Phokian stranger he is received by Klytaemnestra, and tells a tale of Orestes' death. She sends for Aegisthos, who enters the house and is immediately killed. Klytaemnestra is told the news: Orestes comes out and drives her in to kill her on the same spot. *(Choephoroi.)*

Orestes is driven forth by the Furies, and after years of wandering returns for refuge and sanctuary to the ὑφαλός γῆς, the sacred stone of Apollo at Delphi. The Furies pursue and fall asleep in the temple. Apollo sends Orestes escorted by Hermes to Athens, and drives the Furies from his temple. They pursue Orestes, and each side pleads before Athena: who summons the Areiopagos court to settle Orestes' guilt or innocence. Orestes is acquitted, and Athena, by fair words and promise of worship and honours, appeases the anger of the Furies, who are escorted by the Athenians and the goddess to their new shrine. *(Eumenides.)*

**GROWTH OF THE STORY.**

I. *Iliad.* The whole tragedy of Agamemnon is entirely unknown to the Iliad. There is no trace of the bloody deeds of the Pelopidae. Agamemnon is a great prince, the 'king of men' and leader of the host at Troy. He holds (II. 2. 100) the sceptre made by Hephaistos for Zeus, who handed it on to Hermeias, Pelops, Atreus, Thyestes, and Agamemnon. The idea is clearly of a peaceable succession, under divine recognition, of a line of mighty kings.
Of the murder of Iphigeneia, and the surviving daughter Elektra, there is equally no hint. Agamemnon, in the only place (II. 9. 143) where he speaks of his daughter, says, 'I have three daughters in my well-built hall, Chrysothemis, and Laodike, and Iphianassa.' The names are all unknown to Aeschylus.

Of Orestes the only mention is in the same passage (9. 143) where Agamemnon offering to Achilles to wed one of his daughters says, 'I will honour him like to Orestes, my grown son who is reared in all abundance.' Orestes is not a child, but a man, and is living as the cherished heir at home.

II. Odyssey. The germ of the tragedy appears first in the Odyssey. The differences between Aeschylus and Homer in the story of the murder of Agamemnon and the vengeance need not be fully discussed here, as they concern rather the two earlier plays; but the main points can be briefly given, as follows:—

(1) The murder. In Homer it is merely a tale of savage ambition and crime: Aegisthos is a bold bandit who carries off the wife to his own house in the absence of the king, having persuaded her with some difficulty. He then watches for the return of Agamemnon, invites him to a feast, and kills him by an ambush; Klytaemnestra at the most (the versions seem slightly to differ) planning the deed.

In Aeschylus Aegisthos is a coward: Klytaemnestra a hard vindictive masculine woman who alone plots and executes the deed. And further there is a long past tale of guilt in the Family: an avenging Fate which leads them on from one sin to another: the air is full of horror and fear, violence and impending retribution. Lastly the motive is vengeance for her child's death, and jealousy of Chryseis and Cassandra: and the murder is done by stabbing him in his bath.

(2) The vengeance. In Homer the murder of Klytaemnestra is incidental to that of Aegisthos, which is treated as a natural and laudable revenge: Orestes 'gat him renown among all men' by the deed. He returns alone from Athens

They will be found treated in detail in my editions of the Agamemnon (Introd. p. x) and Choephoroi (Introd. p. viii) respectively.
to do it, and there is no mention of an elaborate plot: 'he slew the slayer,' and made a funeral feast to the Argives after.

In Aeschylus Orestes acts by divine command of Apollo: with the aid of Pylades and Elektra; concocts a skilful plot; and the murder of the mother is felt to be a dreadful deed, though Aegisthos is rightly punished.

(3) Of the subsequent pursuit by the Furies, which forms the subject of our play, there is no mention in the Odyssey.

III. Later Epic Poets. As far as we know, the part played by the Furies in this tragic tale is totally unknown to these later epics also.

We may just mention, however, that two of these writers, probably about the eighth century, add some not unimportant details to the earlier part of the story. Agias of Troezen in his 'Return of the Atreidae' makes Orestes return (not from Athens, as in the Odyssey) but from Strophios, king of Krisa in Phokis: and the same poet is the first who brings in Pylades. Stasinos of Kypros, who wrote the Kypria, is the first who tells of the anger of Artemis, the detention at Aulis, and the sacrifice of Iphigeneia. (According to Stasinos, however, Artemis saves Iphigeneia and takes her to Tauris, putting a hind in her place on the altar. This version has been followed by Euripides, in Iphigeneia in Tauris. Aeschylus adopts the simpler form in which Iphigeneia is really slain.)

IV. The Lyric Poets. We have seen that during the whole of the Epic age, down to the end of the eighth century, there is a growth in the earlier part of the Oresteian tale, but no mention of the Furies. This new element seems to be due to the Lyric poets; and marks an important stage in the moralising of the myth. In the Homeric tale the murder of Klytaemnestra is hardly more than an incidental detail in

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1 Müller, Eum. § 87, thinks it was not unknown to Homer: but only on the bold assumption that Homer's tale was unfinished, and if it had been finished it would have agreed with Euripides' version.

2 This change probably indicates the protection of Apollo, as Krisa is part of the sacred precincts of Delphi.
the legitimate blood-feud of Orestes, whose vengeance is regarded as right and praiseworthy. But as time went on the savage ideas were modified: and to the poets of the seventh century the murder of a mother (as a blood relation) is a horror which requires the dreadful expiation of the Furies, even though the god Apollo has ordered the slaughter and protects the slayer.

(1) The lyric poet Stesichoros of Himera (B.C. 632–552), following another lyric poet (probably a generation earlier, of whom little is known but his name—Xanthos), wrote an Oresteia or lyric poem about Orestes. Very little remains: but from the notices of the scholiasts and the fragments they have preserved we gather that the following new features appear in the Oresteian tale: Klytaemnестra is more prominent in the story: her sin with Aegisthos is traced to the anger of Aphrodite against Tyndareus, making all his daughters unfaithful to their husbands. We have too an early version of Klytaemnестra’s dream, something like the vision mentioned in the Choephoroi.

But most important of all, we learn from one note that in Stesichoros’ story, Orestes receives from Apollo a bow and arrows to defend himself against the Furies. We know no more: we cannot tell how the Furies are represented; we are told nothing of any final reconciliation, as in Aeschylus: even the help of Apollo is of a crude and material kind, as compared with the more spiritual protection of his sanctuary and his influence which we have in the Eumenides. But the germ of the idea is here, of which the later poet made so large and bold a development.

(2) It is worth while adding that Pindar (522–442 B.C.) in a passing mention of Orestes, says not a word of the Furies: but, in the earlier part of the story, is the first to suggest that it was the slaughter of Iphigeneia that perhaps excited Klytaemnестra to the murder of her husband.

Whence probably the name was transferred to the Aeschylean drama.
INTRODUCTION.

THE PLOT OF THE EUHENIDES.

The scene is laid first at Delphi, before the temple of Apollo. The priestess comes on, and, after a short tribute to the sanctity of the place and the powers that guard it, enters the shrine. After a pause she returns horror-stricken: she has seen the fugitive Orestes taking sanctuary at the ὀμφαλός or sacred stone of the shrine, and the dreadful beings, the Furies, asleep around him. She retires in terror: the scene opens and shows the whole interior, Orestes and the Furies as described, and Apollo and Hermes standing by. [Prologue 1–63.] Apollo promises protection, and retires: Hermes leads off Orestes: and the ghost of Klytaemnestra rises, and awakes with her rebukes the slumbering Furies. She disappears, and the Chorus awake one by one, and sing first a lament for the escape of their prey; then they fiercely revile Apollo for defrauding them, and defiling his sanctuary; and at last have recourse to threats (64–177, First Epeisodion, part 1).

Apollo comes out and sternly orders them to depart: they remonstrate with him for sheltering the guilty one; and the scene ends with defiance: the Furies threaten to pursue, Apollo promises to help, Orestes (178–234, First Epeisodion, part 2).

The scene is changed to Athens: a long interval has passed, and Orestes, hunted over land and sea, arrives in a new sanctuary, under the protection of Athena. He has hardly embraced the statue when the Chorus enter the orchestra hunting the trail (235–243, Second Epeisodion, part 1. 244–275, Parodos. 276–306, Second Epeisodion, part 2). They catch sight of him (258), and utter the most fearful threats: Orestes expresses his confidence in Apollo and Athena. The Chorus ridicule and threaten him, getting angrier as he remains silent (303): and at last sing a ‘magical binding song,’ which is to bring Orestes into their power: and wherein they dwell on their ancient rights, their power, and the horrors that await the guilty (307–395, First Stasimon).

Athena appears from above in the air, and makes a kind of preliminary investigation (ἰνάκρισις, see Notes): then
announces her intention of summoning special judges, which shall be henceforth a permanent court (396-489, Third Epeisodion).

The Chorus, in a grand and solemn chant, sing a lament for the overthrow of justice and wholesome terror, which will be the consequence of Apollo’s unrighteous favour to the murderer. Their office, as the awful powers of Retribution, is to keep men in the path of right by fear: and now sin will go unscathed and terrible calamities will follow (490-565, Second Stasimon).

Athena returns with the judges, Apollo as witness and advocate, and Orestes as accused. The deed is proved duly, and Apollo expounds the justice of the case, the Chorus arguing point by point. Athena then solemnly announces the procedure of the new court, and calls on the judges to vote. The votes are equal, and Orestes is accordingly acquitted. He offers his thanks to Athena and Apollo, promises eternal friendship between Athens and Argos, and goes forth. Apollo also retires (566-776, Fourth Epeisodion, part i).

Then follows a dialogue between the Chorus and Athena: the Furies singing two choral odes (each twice repeated) expressive of anger at their humiliation, and breathing out threats against Athens: and the goddess soothing and intreating, and promising them a home and honours in her city (777-915, Fourth Epeisodion, part i, with Third and Fourth Stasima twice repeated). At last they are appeased, accept the offer, and at Athena’s request pray for blessings on Athens. The play ends with a solemn march of Athena, judges, attendants and all present, escorting the Furies to their new home (916-1047, Exodos).

REMARKS ON THE DRAMA.

At the close of the Choephoroi, when Orestes is driven forth distraught by the ‘Gorgon shapes, dusky-robed, with snake-entwined hair,’ the Chorus asks sadly,

‘Where will it end? and how at last
Shall the power of Doom be laid to rest?’

To this question the Eumenides gives the answer, which is
two-fold. Both the terrible foreboding raised by the vision of the Furies, and the note of hope touched in the word μετακομισθέν, find in this play their fulfilment.

It would beforehand seem impossible, after the tragic human interest of the Agamemnon and Choephoroi, to end the Trilogy with anything that should not be an anticlimax. And when we are told that the hideous monsters hunt Orestes before the eyes of the audience: that Apollo and the Furies plead before the Athenian Areiopagos: that political allusions are intended to the democratic attack on the Areiopagos, and the Argive alliance: that Orestes disappears before the end, and Athena has to pacify the Furies and escort them with torches to their cave; it is hard to imagine how these unpromising elements can be united into a play which shall escape being heterogeneous or even grotesque. And yet it is not too much to say, that, so far from these perils being fatal, no ancient spectator, and no modern reader with imagination, and sufficiently instructed, could help feeling the Eumenides to be a magnificent close to even the Choephoroi and Agamemnon. It remains to indicate, however slightly¹, some of the points that contribute to this result.

The main point is, as we have hinted above, that we have here the drama of Completion and Reconcilement. The Agamemnon is unfinished, because the criminal wife has to be punished. The Choephoroi is unfinished, because the man who slays his mother, though ordered by a god to do it, cannot escape the Furies that attend a parent's curse. And yet if he again be slain, he suffers for obedience to Apollo, and besides the moral injustice the Family Fate (ἀλάστωρ) seems eternal. It is this, the moral problem,—part of the same absorbing question which lay behind, and formed the strongest element in the interest of, the earlier plays,—that here comes to the front, and is solved. The human interest is in a sense thrust out of sight: there is no

¹ Those who wish a fuller insight are referred to Müller's great treatise on the Eumenides, which, in spite of occasional fancifulness, some rather large conclusions, and rash conjecture, remains the finest and most instructive commentary written on the play.
play of human character, no intrusion of human passions. But there is no anticlimax in this end to the Trilogy. Orestes has ceased to be an actor: but it is because he has become passive in the hands of greater powers. The stage is lifted, so to say, from earth to heaven: it is the powers of light, Apollo and Athena, who are active to protect the morally innocent against the powers of darkness, the Erinyes and the shade of Klytaemnestra, who persecute the technically guilty. The lower view, that guilt lies in the deed, is embodied in the pursuing Furies: and here conflicts with the higher view that the innocent heart must be saved, which is embodied in the rescuing Apollo, expressly representing the will of Zeus. The gods of light fight with the gods of darkness, and overcome.

And here comes in the yet higher thought, that such a victory is not enough: the defeated powers must be appeased and reconciled as well. The Erinyes, though Orestes must be saved from their anger, are yet not evil. To fear them, to worship them, is needful for man's material welfare and still more for his moral health. The Family ἀλαστωρ is ended; the last slayer is cleansed, and sent forth free to Argos. But the Erinyes, who attend upon the Curse, must not be left resentful against the Athenian people, who were the instruments of his acquittal; and the goddess of wisdom herself has the task of reconciling them. Thus reconciled, while the wholesome terror of them remains, they bring every blessing on the land.

To the moral interest of the play, thus strongly sustained and brought to an impressive and triumphant close, all else is subordinate. But hardly less exciting and moving to an Athenian would be the political and patriotic interest. The gods in releasing Orestes make use of a human instrument; and Athena naturally chooses for this transcendent honour the ancient and sacred court of Areiopagos, close to her own citadel. It was the common and natural instinct of antiquity to ascribe revered institutions to a divine origin. But that

1 This was fundamental to a Greek mind, and we cannot understand fully either the difficulty or the solution without grasping it.
2 See below, 'The Erinyes.'
tame phrase helps us very little to realise the thrill of pleasure, pride, and reverence with which the Athenians of 458 would see the actual founding, by Athena herself, of their immemorial court take place on the stage before their eyes. The whole trial of Orestes, with its deep moral issues, would be a stately copy of the ordinary sittings of the court. Athena herself presides and ‘brings in the cause’ (ἐἰσάγει τὴν δίκην). The ‘terrible goddesses’ are the accusers: the victim Orestes, whose heroic deeds and sufferings we have been watching through two plays, is the accused. Apollo is witness (μάρτυς), pleader (σύνθικος or συνήγορος), and expounder of the law (ἐξηγητὴς). The court who vote are twelve Athenians, who represent the Areiopagos: and it would be especially impressive, as showing the sanctity of the occasion, that they listened and voted in silence, and perhaps even sat on a lower level.

The pleadings of the gods, which may strike us as here and there frigid and even grotesque, would doubtless excite deep interest in an Athenian audience, in whom the love of an argument was inbred. Sophokles is full of arguments: Euripides is a byword for them: and even in Aeschylus we meet them in the most acute dramatic crises, Ag. 931, Cho. 908. Moreover it has not been sufficiently observed that the pleas are strictly in character with the parts that each god is playing.

As to the mention of the Argive alliance (289–762), that is only in a passing allusion: it is indeed an exceedingly happy and natural touch of skill that Orestes the Argive in vowing

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1 Müller, Enum. § 74.
2 Müller makes it probable they were twelve (Enum. § 9).
3 Müller thinks they sate in the orchestra, and took their pebbles off the thymele, § 30.
4 Thus, Apollo, as μάρτυς, states the facts (576, 625), as σύνθικος appeals to feeling (ὡς δῆξθῆ λέως 638) dwelling on the greatness of the king slain (626, 637).

Again, as ἐξηγητής, he gives the technical grounds: (1) Orestes slew Klytaemnestra by Zeus’ will (618, 713): (2) the mother is not the parent (658): (3) Zeus can purify Orestes as he did Ixion (718). Athena holds the general moral ground, that the wife who basely slew her lord had to be punished (739).
eternal thanks to Athens should use words which bear a
double reference to the audience: and which dignify current
politics by linking them thus to the heroic past.

And one word about the final scene. It is impossible to
imagine a more triumphant and overpowering spectacle.
The long struggle is over: the Pelopid house, 'the human
slaughter-house and dripping floor', is cleansed at last, and
Orestes, 'the long-wept hope, heir, and deliverer', is restored
after his protracted penance to his home and kingdom at
Argos. The very scene of the terrible tragedy passes out of
sight and even out of mind: for the climax and the triumph
are reserved for 'Athena's holy hill,' whence came the help
that at last saved the victim; and it is an Athenian sanctuary
to which are escorted in honour the powers that have raged
in storm after storm against the family of Agamemnon, to
be housed and worshipped as the Kindly Goddesses, bringing
all blessings on the Athenian people. We have all the
elements of impressive and affecting interest combined.
There are few things so thrilling to a large audience as the
appeal to national pride, in giving sanctuary to a persecuted
stranger: and the Dionysiac theatre, we must never forget,
presented the unique fact of a nation gathered in one place.
Further, now that the tragedy is over, and the knot is solved,
it is Athens, in a sense, that has solved it. And the people
have reaped the benefit of their aid to the fugitive, in the
establishment of one of their most sacred institutions,
and the presence for ever of new and powerful protectors.
Lastly, the reconciliation is made visible before their eyes.
The black-robed band who have tried to force the sanctuary
of Athena, and have faced in mutual hostility the purple-
robed troop of the goddess' attendants, at last mingle with
them as friends in one stately procession, which passes amid
torch-lights and joyful song, directed by the great Pallas
herself, over the venerable hill to the ancient and sacred
cavern.

1 Ag. 1092. 2 Cho. 236. 3 Cho. 1066.
4 The Eumenides was acted at Cambridge in December 1885:
and there was but one opinion among those who saw it that this
The name 'Erinyes' is of obscure origin, and various Greek derivations have been suggested. It is now however generally identified with the Sanskrit Saranyu, who appears in the Rig Vedas as the Dawn bringing to light the things of darkness, and is explained by the interpreters as a spirit who exposed evil deeds and things done in secret. If this etymology is correct, (though a resemblance may be traced between the spirit of light revealing dark plots and the Greek punishers of crime), the original meaning is wholly lost in Greek, and the ideas connected with the word ἐπινύα followed a separate line of development.

In Homer the Erinyes are a sort of personified curses, mysterious evil powers dwelling below (their title is ἡρόφωτες, 'haunting the dark,' II. 9. 571, 19. 87, they 'hear from Erebus,' 9. 571, and under earth punish perjurers, 19. 259), who are invoked especially by injured parents. They also maintain the dignity of elder brothers, and Poseidon fears to disobey Zeus on this ground. In one very curious passage (II. 19. 418) where the horse Xanthos, momentarily endowed with speech, is revealing too much, it is the Erinyes who 'check his voice;' it is apparently impious, even in a horse, to prophesy too freely. Also the Atē or blind folly which leads men astray is sent by an Erinyes. And lastly they protect the weak when insulted by the strong. Odysseus when assailed by Antinoos invokes evil on him 'if there are Gods and Erinyes of beggars.'

We see here clearly the early conception in process of being extended by mythology. They are not yet goddesses, triumphant and united march at the end was extraordinarily exciting and effective.

1 So even in Aeschylus the idea of 'curse' survives; Ἀραὶ κεκλή-μεθα Eum. 417.
2 By Phoinix, because his son had anticipated him in a love affair, II. 9. 454: by Althaia, because her son slew her brother, II. 9. 571: by Epikaste, because her son had involved her in horrible sin, Od. 11. 280. So Telemachus fears Penelope will invoke them, if he sends her away to wed a suitor, Od. 2. 135.
3 II. 19. 259. 4 II. 19. 418; Od. 15. 234. 5 Od. 17. 475.
they have no worship, nor even any propitiation; they have mostly to be invoked by the injured person—parent, elder, or beggar. But the idea of the 'power that attends the curse' is growing into the idea of the power that punishes a wrong independently.

In the Hesiodic poems there is nothing added to the Homeric conception of the Erinyes. They attend the birth of Horkos (as the punishers of perjury)\(^1\), and their birth is traced to the drops of blood that fell on the earth when Ouranos was mutilated by Kronos—a fine imaginative presentation of the idea of the parental curse\(^2\), which appears more plainly when Zeus is born to avenge his grandfather\(^3\).

The gap between these early ideas of the Erinyes, and those which we meet in Aeschylus is immense. By the middle of the fifth century was established—when or how instituted we know not—both in Athens and the suburb Kolonos\(^4\), shrines and a worship of the Furies, whose extreme sanctity points to a long tradition. They were known by the name Σευμαί, 'the holy ones,' or Εὐμενίδες, 'the kindly ones.' It is a mistake to regard this latter name as a merely propitiatory title. They were still, no doubt, the 'terrible goddesses who see all,' as Sophokles calls them (O. C. 39-41); whose shrine the people passed 'without speech or glance or utterance,' and whose name they 'feared to utter' (130); but they were also, as the Eumenides shows us, beneficent powers when duly reconciled and honoured, and when their fearful wrath was not awakened by sin.

This reconciliation was bound up with the story of Orestes, and Aeschylus has given us in this play a masterly presentation of it. The Furies are goddesses of terrible aspect (O. C. 84), and Aeschylus, whose power was nowhere greater than in dealing with visions of Fear, has purposely emphasised at the beginning the horror of their office and appearance. The more awful the enraged goddesses, the more striking their appeasement. It will be worth while to review in detail the picture he gives.

In the powerful scene at the end of the Choephoroi the

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\(^1\) Works and Days, 803.  
\(^2\) Theog. 185.  
\(^3\) Theog. 472.  
vision first appears to Orestes. They are like Gorgons, dusky-robed, snake-entwined (Cho. 1048), and blood is dripping from their eyes (1058).

Such also they appear to the Priestess at the opening of the Eumenides, like Gorgons, like wingless Harpies, black and lothly (Eum. 50), snoring, dripping loathsome ooze from their eyes (54). They dwell in Tartaros and darkness, hateful to the gods (72–3). Their office is to chase the matricides (208) or murderers generally (421) over land and sea (250) even to Hades (423). They run like hounds upon the trail (252), rejoicing in the smell of blood (254), and suck the blood of men (184) even when living (265).

Powerful as are the material horrors, it is characteristic of the poet that he brings still more impressively before us what we may call the spiritual horror of the Furies. Such are the 'binding song' or charm by which the victim is made theirs (305); the plagues their anger brings on the land (478), and madness on him they hunt (330). They pursue the criminal in life and after death (340); overthrow houses where there is the stain of blood (355); and 'the glories of men waste away before their blackrobed assault' (373).

But the poet rises higher than this. Thus far we probably have the popular idea of the Furies as it was in Aeschylus' day, though coloured and heightened by his genius and imagination. But in the moral ideas which are interwoven, we feel the deeper insight and wider thought which are the poet's own. The Furies are righteous (312) and the appeal to 'the seats of the Erinyes' is coupled with the cry to Justice, ὅ δίκα, ὅ θρόνοι τ' Ἐρυνύων (511). In exposing hidden murder they are 'witnesses to the dead' (317), and they right the wronged; for if their power be overruled 'the afflicted shall have no more a protector' (500). Lastly, the fear they inspire is wholesome; it is a moral agent for man and city (516), and no house can prosper without them (895).

Hence finally, if rightly revered and duly appeased, they are truly εὐφρονες, εὐμενίδες, kindly and beneficent powers. In this way we are prepared for the splendid and surprising close of the play, where these terrible goddesses join in Athena's prayer for all blessings on the land, for fruitful crops and
trees and flocks (924), for health and wealth to the citizens (940), for long life to the men and fair marriage to the maidens (956), for peace and harmony over all (976).

It should be added that the name Eumenides does not occur in the play itself. But in the argument of the play, which is expressly ascribed to Aristophanes the grammarian (scholar and librarian of Alexandria, teacher of the great Aristarchus, fl. under Ptolemy Euergetes c. 240 B.C.) occurs a note

\[\tau\alpha\delta\varepsilon^{\prime}\varepsilon\rho\nu\upsilon\alpha\varsigma\ \pi\rho\alpha\upsilon\nu\varsigma\alpha\varsigma\varsigma\varepsilon\nu\nu\varepsilon\nu\varsigma\delta\varsigma\varepsilon;\]

which is evidently an abridged and corrupted form of a statement found in the lexicon of Harpokration (another Alexandrine scholar) as follows:—

'Aeschylus in the Eumenides, after telling of the trial of Orestes, says that Athena, soothing (\(\pi\rho\alpha\upsilon\nu\varsigma\alpha\varsigma\alpha\)) the Furies that they should not be angry, called them Eumenides.'

Hence Hermann (and others) not finding the name in the play, have supposed a lacuna after 1026, where a passage (they think) originally existed containing the new name. But the note may easily have arisen from the word \(\epsilon\upsilon\phi\rho\rho\nu\alpha\varsigma\alpha\) emphatically used 992, and repeated 1034, 1041. It is to the last degree unlikely that a passage so significant, containing the very name from which the play was called, should have dropped out.

The Number of the Eumenides.

In Homer the Erinyes are usually plural, with no number given and no names. The personification was only in its first stages, as we have seen above. In Aeschylus also there is no hint of names, which indeed do not appear till much later, and in any case the number of the Chorus would be decided by the traditions and the convenience of the stage.

It is disputed whether the Chorus of the Eumenides was twelve or fifteen, and the same question is raised with reference to the Agamemnon. It does not of course follow that there need have been the same number in both, but \textit{a priori} it is more probable. The Schol. on Eum. 585 says expressly that the Chorus numbered fifteen; and the Schol. on Aristoph. Eq. 587 tells us that the comic Chorus was twenty-
four and the tragic fifteen, 'as in Aeschylus' Agamemnon.' On the other hand Suidas (grammariam and lexicographer of uncertain date), though he tells us (under Χορός) that the tragic Chorus was fifteen, tells us (under Σοφοκλῆς) that it at first was twelve, but Sophokles increased it to fifteen. Both these accounts are doubtless old, but it is impossible to decide the question confidently on the authority of such anonymous and fluctuating traditions.

The subject has been much discussed from the time of Müller and Hermann to the present day, and much stress has been rightly laid on the internal evidence of the plays. Unfortunately the arguments too often rest on arbitrary reconstruction of the text, which much impairs their cogency.

The most important passage, however, is Ag. 1344–1371, where fortunately the arrangement of the text and the speakers is not doubtful. Here Agamemnon's dying cries are heard twice, and the chorus say (1345) in trochaic lines:

'The deed is done, the cry of the king shows it;
Let us take counsel for safety.'

Then follow a series of suggestions, each in couplets written in the iambic measure, which are clearly spoken by successive speakers. Of these couplets there are exactly twelve. If we accept this as proof—and it certainly seems very strong evidence—of the Chorus in Agamemnon being twelve, we may assume that it was the same number in the Eumenides1, and the opinion of scholars seems tending towards this view.

If so, then the Scholiast who said the Eumenides' Chorus was fifteen, was simply repeating (and applying specially) the general dictum that the tragic Chorus was fifteen, as was the case later, whether introduced by Sophokles or no. And as to the Schol. who expressly states that there were fifteen in Agamemnon, Hermann long ago (Opusc. de choro Eum.) pointed out with much subtlety and cogency that the man was simply inferring the number from the same passage (Ag. 1344), and

1 Müller admits the number 12 in Agamemnon: but insists on the Eumenides Chorus being 15: though his main argument rests on a rather arbitrary allotment of the songs to seven pairs of singers.
had erroneously included the *trochaic* lines (1344-1346) as also spoken by separate members of Chorus.

We may take the Chorus then as *twelve*.

It may be just worth while to add that the Areiopagites are also doubtless twelve¹. It was a natural number; the councillors in Agamemnon are likewise twelve. The number must have been even; for Athena provides for the votes being equally divided, and in the passage (710 sqq.) where they vote there is reason for thinking (see notes) that the arrangement of the speeches of Chorus and Apollo point to twelve voters.

AREIOPAGOS.

The origin of the court of Areiopagos, or as the Greeks called it "Ἀρειόπας πάγος, ἡ ἐν Ἀρείῳ πάγῳ βουλή, or ἡ ἀνω βουλή," is lost in the midst of antiquity. Some of the popular stories Aeschylus gives us in the prologue, and another is told us by Pausanias (1. 28. 5) that Ares was here judged for the murder of Halirrhotios, son of Poseidon. Demosthenes also (Aristokr. 641) quotes this story, and adds that *the twelve Gods* here judged the issue between Orestes and the Eumenides. Though these tales are of course mere myths, the ancient murder-court, which from the earliest times sate on this hill, is no doubt connected historically with the ancient temple of the Eumenides at its foot². Further, from many references in orators, and particularly from Pausanias’ statement (4. 5. 2) that before the first Messenian war (740 B.C.) the Messenians offered to refer their quarrel with Sparta to the Athenian court of Areiopagos, we infer that this extreme antiquity was the universal later belief.

In the accounts of the legislation of Draco (620 B.C.) this court is not mentioned by name, but the judges called *Ephetai*, whom Draco organised, no doubt included the Areopagites. The only change made by Solon (594 B.C.) was to provide for the regular recruiting of the Areiopagos

¹ The Schol. (on the page of M which begins with line 738) says absurdly that they were 31.

² This connection further appears in the fact that the witnesses in trials called on the Erinyes to utterly destroy them if they spoke falsely: and that the accused, when acquitted, offered sacrifices to the same powers.
by adding to it the nine archons of each year when they retired from office.

Besides their jurisdiction in cases of homicide, the court of Areiopagos had from early times large and undefined powers, which probably included general judicial functions, control over many religious matters, inquisitorial powers to inspect the conduct of magistrates, the execution of the laws, and even private character, and vague general supervision of the social and moral condition of the people. To these, from Solon to Perikles, if not earlier, they added considerable rights over the administration of public affairs. In the stress of the Persian wars (490–478) they had special powers entrusted to them, and 'having won a high reputation therein were able,' says Aristotle\(^1\), 'to draw tighter the rein of government.'

But the Persian wars were also the starting-point for a great democratic change, directed for more than a generation (467–428) by the greatest of Greek statesmen—Perikles. It was inevitable, in spite of its great ancient prestige and recent services, that a body with the traditions, the composition, and the censorial powers of the Areiopagos should conflict with the new popular ideas. And accordingly about 460 B.C.\(^2\) Perikles and Ephialtes carried measures which practically deprived the βουλή of Areiopagos of all its administrative powers, something perhaps of its general right of interference, and most of its judicial functions. The latter were henceforth committed to the dikasteries, but the jurisdiction in cases of homicide was expressly reserved to the Areiopagos\(^3\). It appears that further, as was natural, its more formal and sacred functions, as well as its moral influence, remained till much later times; for not only would these be just the things in which the new democracy would

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1 Politics, 5. 3. 5.

2 Grote, vol. v. 495, who gives evidence that this change came before the Eumenides and not after as Müller thinks (§ 36).

3 Müller (Eum. 37) and others think that the homicide cases were also withdrawn from its jurisdiction: but besides other reasons to the contrary, Demosthenes expressly says (Aristokr. 642) 'from this court alone neither tyrant nor oligarchy nor democracy has dared to withdraw its jurisdiction in trials for murder.'
neither dare nor wish to meddle, but it is difficult otherwise to explain the extreme respect with which the Areiopagos is always mentioned, down to the latest orators.

Aeschylus, with his conservative and oligarchical instincts, would naturally be opposed to these, as to the other changes introduced by Perikles. But nevertheless the common view that the Eumenides was a 'protest' against them, is overstated and misleading. Whether as poet, moralist, or artist, Aeschylus would certainly have felt it beneath him to descend into the political fray from the heights where he lived, and to make a grand imaginative drama end in a partisan appeal. The strongest thing he says is (690) 'the reverence of the citizens, and fear shall restrain them from wrong by day and night, unless they themselves make new laws; whoso mingleth bright water with mire and foul influx shall not find drink;' and this need not be more than a warning against democratic excess, which would be likely to end in the destruction of the Areiopagos. What the emphasis is laid on all through is the judicial powers in murder cases, like that of Orestes; and these are just what were not touched. The same is true of the phrases to describe the βουλή: 'a defence of the land, ... a council unbribed, reverent, swift to wrath, a watchful guardian of a sleeping state' (701). This may refer, not only to the judicial functions, but partly to the general moral influence of the Areiopagos, and much of this doubtless survived the revolution. Aeschylus is really pleading as usual for moderation, 'neither licence nor tyranny,' as Athena and the Chorus both urge (526, 696), for 'God has given victory to the mean' (530). The same spirit finds expression in his repeated fear of civil strife (862, 980), a fear which was not needless, as the murder of Ephialtes the reformer shortly proved. The note of the Eumenides is harmony and reconciliation, and so far as the poet touches politics at all, it is in this wise and patriotic spirit.

The Manuscripts.

The following is a brief account of the MSS. which contain the Eumenides, and which fall naturally into two groups:—
INTRODUCTION.

A. Medicean Group.

1. M., far the oldest and most important, the Medicean, in the Laurentian library at Florence, written on parchment about the beginning of the eleventh century. A copy of this, keeping the pages, the lines, and the spacing of the letters, was prepared by Merkel, and published by the Clarendon Press, Oxford, 1871.

2. G., Guelferbytanus, at Wolfenbüttel, written on paper in the fifteenth century. It is (in this play, as in Agam. and Cho.) merely a copy of M, and is badly and ignorantly copied. It contains nearly all the mistakes of M and many more of its own.

3. Ma., Marcianus, once in the monastery of San Marco, now in the Laurentian library at Florence, written on silk in the fifteenth century; also merely a copy of M.

4. P., Parisiensis, in the library of Paris, on paper, in the fifteenth century. Very like the Medicean, and probably derived from it.

5. A., Augustanus, now in the library of Munich, on paper, sixteenth century. It contains the Eumenides only from line 576 to the end. It is exceedingly like the Med., has scholia entirely extracted from it, and is no doubt derived from it.

The above form what we may call the Medicean group. The last four probably cannot be regarded as having any authority other than what they derive from M. Their differences from M may pretty confidently be set down to error, or conjecture, or both.

B. The Venetian Group.

6. V., Venetus, in the library of S. Mark at Venice, on

1 The same MS. contains, besides Aeschylus, all the extant tragedies of Sophocles, and the Argonautica of Apollonius Rhodius. The Sophocles has been published (by the Hellenic Society, 1885) in photographic fac-simile, with a careful palaeographical criticism by Mr. E. M. Thompson, Keeper of MSS., and Egerton Librarian in the British Museum. The date given above is assigned by Mr. Thompson on grounds of handwriting.

2 Moritz Haupt, in the preface to Hermann's Aeschylus, ed. 1852, thinks a few of its variations from M are due to emendation, the rest to carelessness.
parchment, thirteenth\(^1\) century. It has two considerable omissions, viz. 582–642, and 794–823. The first must be due to defect in the MS. from which it was copied (whether its immediate predecessor or a more remote one); the second may be merely a slip, due to the repetition of the Chorus.

7. Fl., Florentinus, in the Laurentian library at Florence, on paper, fourteenth century. It has the same omissions as V.

8. Fa., Farnesianus (once in the Farnese library), now in the museum at Naples, on silk, fourteenth century. This also has the same omissions as V., Fl., and contains the recension of Demetrius Triclinius, a scholar and grammarian of the fourteenth century, who was unfortunately very ignorant of the metres of tragedy, and very rash in conjecture. Some think this MS. not only contains his text, but was written by his hand.

These three are obviously from a common origin, as the omissions are enough to show; moreover the great mass of variations from M are common to the three. The exact relation of this group to the Medicean is not certain, but the authorities tend to agree in believing that they are founded upon M, and have not independent authority. There is strong evidence for this view, see Appendix.

If this view is correct, the conclusion would be that the only real MS. authority for the *Eumenides* is M, and the variant readings of the other MSS. would be reduced from traditions to conjectural emendations or errors. I have, however, thought it more satisfactory to give the facts.

**The Scholia.**

Reference is made in both critical and explanatory notes to the Scholia, and it will be convenient to explain briefly both what they are and in what way they are valuable.

In the Medicean MS. by the side of the texts are written comments in Greek, called Scholia. They are in a small but clear hand, partly in capitals (*half-uncial*), while the text itself is written in *cursive*, that is in a running hand, in small letters, two or more letters being often closely connected and slightly contracted. The Scholia are by a different hand to that which wrote the text, and the authorities are agreed that

\(^1\) Fifteenth century according to Wecklein.
they are mostly written, at the same time as the text, by the διορθωτής or scholar who corrected the errors made in the text by the professional scribe. Their value consists, both for text and comment, in their *age*. Their explanations are often wrong, but they not unfrequently contain valuable information dating back to many centuries before our earliest MS. For textual criticism they are occasionally a great help, as they sometimes explain a *different* text to that which is by their side in the MS., and so may furnish evidence of an older and truer reading than the MS. itself. In any case they are always worth considering.

There is no very striking instance of this in the Eumenides,—such as is the passage quoted in my edition of Choephoroi (Cho. 262)—but we may give two or three examples of minor corrections made from the Scholia.

In 96 MSS. read ὅς μὲν ἐκτανοῦ: but the Schol. explains ὑπὲρ δὲν ἐφόνευσα Ἀγαμέμνονα, meaning 'for my murder of Agamemnon,' and pointing to the true reading δὲν, though the Schol. took this clumsily as neut. plur. instead of naturally as masc.

Again 598 MSS. read ... πέμπει πατήρ: the Schol. has ἄνθηδος κάμοι πέμψει ὁ πατήρ, a note which makes it probable that the older reading was πέμψει. Also in 519 MSS. read δειμαίνει: Schol. says οὐκ ἄπειναι δεῖ, whence it was easy to restore δεῖ μένειν.

The fullest examination of the Medicean Scholia is that which has been made by J. J. Frey (Bonn, 1857). He points out that (1) they are mutilated: (2) they are from different hands (in many cases we have two, sometimes even three or four different explanations given without reference to each other): (3) that there are two main classes, those notes which quote, and those which do not quote, the words they are commenting on: and (4) that the latter are much the older and more valuable.

His general conclusion is that the best of these Scholia contain, along with other matter, fragments of learning about Aeschylus which can be traced back to the early Alexandrine scholars, and even with some probability to Didymus (called, from his extraordinary capacity for work, by the elegant
name of Χαλκέωνος, or 'Copper-guts'), a great Alexandrine scholar of the first century B.C., of the school of Aristarchus. It is plain, even allowing for the uncertainty of conjectures, that the evidence of readings contained in the Scholia may be centuries older than the MS. itself.

**The Editions.**

The following is a list of the principal editors and correctors whose work has contributed to the gradual improvement of the text of the Eumenides, and the elucidation of the play itself: those who have been consulted or quoted are given with the abbreviations used:—

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<thead>
<tr>
<th>Abbrev.</th>
<th>Date</th>
<th>Name</th>
<th>Place</th>
<th>Remarks</th>
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<tr>
<td>Ald.</td>
<td>1518</td>
<td>Aldine.</td>
<td>Venice</td>
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<tr>
<td>Turn.</td>
<td>1552</td>
<td>H. Turnebus</td>
<td>Paris</td>
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<tr>
<td>Rob.</td>
<td>1552</td>
<td>F. Robortelli</td>
<td>Venice</td>
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<tr>
<td>Vict.</td>
<td>1557</td>
<td>P. Victorius (Pietro Vettori)</td>
<td>Paris</td>
<td>[Stephanus printer, Victorius editor.]</td>
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<tr>
<td>Cant.</td>
<td>1580</td>
<td>W. Canter</td>
<td>Antwerp</td>
<td>[Canter's text.]</td>
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<tr>
<td>Stanl.</td>
<td>1663</td>
<td>Th. Stanley</td>
<td>London</td>
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<tr>
<td>Pauw.</td>
<td>1745</td>
<td>J. C. de Pauw</td>
<td>Hague</td>
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<td>Ask.</td>
<td>1746</td>
<td>Askew</td>
<td>Leyden</td>
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<td>Shüttz.</td>
<td>{1782-1827}</td>
<td>C. G. Schütz</td>
<td>Halle and Oxford</td>
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<tr>
<td>Wakef.</td>
<td>1794</td>
<td>C. Wakefield</td>
<td>London</td>
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<tr>
<td>Pors.</td>
<td>1794</td>
<td>R. Porson</td>
<td>Glasgow</td>
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<td>H.</td>
<td>{1799-1852}</td>
<td>Godf. Hermann</td>
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<td>Butl.</td>
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<td>S. Butler</td>
<td>Cambridge</td>
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<td>1819</td>
<td>G. H. Schäfer</td>
<td>Leipzig</td>
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<td>Well.</td>
<td>1823</td>
<td>A. Wellauer</td>
<td>Leipzig</td>
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<td>Scholef.</td>
<td>1828-30</td>
<td>J. Scholefield</td>
<td>Cambridge</td>
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<tr>
<td>Both.</td>
<td>1831</td>
<td>F. H. Bothe</td>
<td>Leipzig</td>
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<td>D. Dind.</td>
<td>1832-51</td>
<td>W. Dindorf</td>
<td>Oxford</td>
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<tr>
<td>Müll.</td>
<td>1833</td>
<td>K. O. Müller</td>
<td>Göttingen</td>
<td>[Eum. only.]</td>
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<tr>
<td>E. Ahr.</td>
<td>1842</td>
<td>E. A. J. Ahrens</td>
<td>Paris</td>
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<td>Linw.</td>
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<td>W. Linwood</td>
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<td>G.F. Schoemann</td>
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<td>Merk.</td>
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<td>R. Merkel</td>
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<td>Weil</td>
<td>1860-84</td>
<td>H. Weil</td>
<td>Giessen</td>
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<td>Drake</td>
<td>1870</td>
<td>B. Drake</td>
<td>London</td>
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<tr>
<td>Kirch.</td>
<td>1880</td>
<td>A. Kirchhoff.</td>
<td>Berlin</td>
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<td>Weck.</td>
<td>1885</td>
<td>N. Wecklein</td>
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The last editor has in one respect superseded all the others, as he has given an exhaustive list of emendations, putting the 'certain' ones into the text, and the 'most probable' at the foot of the text, and the rest into an appendix.

Besides these the following names of scholars are quoted for emendations or useful comment:—

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<td>Big.</td>
<td>Bigotus.</td>
<td>Mein.</td>
<td>Meineke.</td>
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**The Text.**

In the text I have given, at the foot of the pages, the MS. readings of all the doubtful places, wherever one or all the MSS. are wrong, except where the correction is obvious and certain: and even here in any case where anybody could attach any importance to the variation.

The notation is as follows:—

Where the reading adopted occurs in a MS. the variations are given below, but there is no mark in the text. Thus line 22, text βρόμιος ἔχει: Crit. note δ' ἔχει V. Fl. Fa. text M., i.e. the Venetian, Florentine, and Farnese read δ' ἔχει, the Medicean has ἔχει only.

Where the reading adopted is conjectural, it is marked with * in the text, the MS. readings given below, and the name of the corrector. Thus line 27, text *Πλείστου τε πηγάς: Crit. note πλείστου MSS. corr. Turn., i.e. the MSS. have all πλείστουs which Turnebus corrected to Πλείστου.

Where neither MSS. nor proposed corrections are satisfactory, the passage is marked with †: thus lines 352, 364 387, 635, etc.
Translations.

I have consulted three translations, Mr. E. D. A. Morshead's, Miss A. Swanwick's, and Mr. Verrall's (prepared for the Cambridge representation in 1885). I have also to acknowledge Mr. G. C. Warr's 'Story of Orestes' which the author kindly sent me, and which contains some of the Choruses well translated.
ΕΤΜΕΝΙΔΕΣ.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΤΟΣΙΑΣ ΠΡΟΦΗΤΙΣ.
ΑΠΟΛΛΩΝ.
ΟΡΕΣΤΗΣ.
ΚΑΤΤΑΙΜΝΗΣΤΡΑΣ ΕΙΔΩΛΩΝ.
ΧΟΡΟΣ ΕΤΜΕΝΙΔΩΝ.
ΛΘΗΝΑ.
ΠΡΟΠΟΜΠΟΙ.
ΕΥΜΕΝΙΔΕΣ.

ΠΥΘΙΑΣ.

πρωτόν μὲν εὑρη
tήδε πρεσβευόν θεῶν,
tὴν πρωτόμαντιν Γαλαύν· έκ δέ τῆς Θέμων,
ἡ δὴ τὸ μήτρος δευτέρα τὸδ ἐκεῖνο έν τῇ ἐκ
tοίον τῶν λόγων τίς· ἐν δὲ τῷ τρίτῳ
λάχει, θελούσης, οὐδὲ πρὸς βίαν τινος,
τιτανίς ἀλλὰ παῖς χθονὸς καθ' ἐκεῖνο.

Φοίβη· δίδωσι δ' ἡ γενεθλίων οὖσιν
Φοίβω τὸ Φοίβης ὁ ὁμοί ἐχεὶ παράνυμφοι.

λιπών δὲ λίμνην Δηλίαν τε χοιρᾶδα,
κέλσας ἐπ' ἀκταὶ ναυτῶρους τὰς Παλλάδος,
ἐς τὴν ὑαγιὰν ἥλθε Παρνησσός ὁ ἑδρας.

πέμποντι δ' αὐτὸν καὶ σεβήσουσιν μέγα
κελευθοποιοί πάϊδες Ἡφαίστου, χθόνα
ἀνήμερον τιθέντες ἡμερομένην.

μολόντα δ' αὐτὸν κάρτα τιμαλφεῖ λεώς, \[ε[626 915 εοφ]

Δελφὸς τε χώρας τήδε πρωτήνης ἀναξ.

τεχνὴς δὲ τόν ἴδε τῶν Ζεύς ἐνθεον κτίσας φρένα,

ζειν τέταρτον τόνδε μάντιν ἐν θρόνωις·

Δίως προφήτης ο' ἐστι Λοξίας πατρός.

τούτους ἐν εὐχαίρισ ψυχικάμοι Θεὸν. \[πρυτὰ]

Παλλᾶς προναί δ' ἐν λόγωι πρεσβευέται.

σέβω δὲ νύμφας· ἐνθα Κωρυκίς πέτρα

18. χρόνοι MSS. corr. Turn.
κολή, φιλορωςι, δαμόνων ἀναστροφή.

Βρόμιος έχει τόν χώρον, οὖν ἄμημον,  

εξ οὗτε Βάκχαις ἑσπατήγησεν θέως,  

λαγὸ δίκην Πενθεῖ καταρράγασ μόρον.*

*Πλειστοῦ τε πηγάς, καὶ Ποσειδῶνος κράτος

καλοῦσα, καὶ τελείον ψυστῶν Δία.

ἐπείτα μάντις εἰς θρόνους καθίζανω.

καὶ νῦν τυχείν με τῶν πρὶν εἰσόδων μακρῷ

ἀριστα δοοῖν" κεῖ πάρ' Ἑλλήνων τινές,

ἀτῶν πάλης λαχῶντες, ὡς νομίζεται:  

μαντεύομαι γὰρ ὃς ἂν ἡγήται θεὸς.

ἡ δεινὰ λέξαι, δεινὰ ὦ ὀφθαλμοῖς δρακεῖν

πάλιν μ' ἐπέμψεν ἐκ δόμων τῶν Δοξίου,

ὡς μήτε σωκέεν μήτε μ' ἀκταίνειν *βάσιν:  

καίριον εἰλικρίνειαν μεῖν ἄνωθεν ἀναλήψαι

τρέχω δὲ χερσίν, οὗ ποδωκια σκελῶν

δείσασα γὰρ γραῦν σφίδεν, ἀντίπασι μὲν οὖν.

ἐγὼ μὲν ἐρπὼ πρὸς πολυστεφή μυχῶν

οἶρῳ δ' ἐπ' ομφαλῷ μὲν ἀνδρὰ θεομυσῇ n.939

ἐδραν ἐχοῦτα προστρόπαιον, αὕματι

στάζοντα χείρας, καὶ νεοσπαδὲς ξήφος

ἐχοῦτ', ἐλατὰς θ' ψυσιγενήτων κλάδων

ὁμεῖ καλός καθάρα κάμπον ἐστεμμένον,

ἀργὴτα μαλλῳ. τῆδ' ἀρ τραυῶς ἐρῶ.  

πρόσθεν δὲ τάνυρος τοῦτο βαθμαστὸς λόχος

εὐδει γνακῶν ἐν θρόνους ἠμενος.

οὔτοι γνακάκας, ἀλλὰ Γοργόνας λέγω.

οὐδ' αὕτε Γοργελοὺσιν εἰκάσω τύποις·
eidōn poi' ἡδη Ψυνέως γεγραμμένας
deipnōn φεροῦσα· ἀπετει γε μὴν ἰδεῖν
αὕται, μέλαιναι δ' ἐσ τῷ πᾶν βδελύκτροποι·
ἔγκουσι δ' οὐ *πλατοῖσι φυσιάσων·
ἐκ δ' ὀμμάτων λέξουσι δυσφιλὴ *λίβα·
cal' κόσμος οὔτε πρὸς θεῶν ἀγάλματα
φέρειν ὄκαιος, οὔτ' ἐσ ἀνθρώπων στέγας.
to φύλον οὐκ ὅπωπα τήσδ' ὄμιλλας,
οὐδ' ἦτις αἷα τούτ' ἐπευχέται γένος
τρέφουσ' ἀναλι μὴ μεταστέψειν πώνον.
ταυτεύθεν ἦδη τῶνδε δεσπότη δόμων
αὕτῳ μελέσθων Δοξία μεγαθενεῖ.

ἈΠΟΛΛΩΝ.

οὗτοι προδώσω διὰ τέλους δὲ σοι φύλαξ
ἐγγὺς παρεστῶς, καὶ πρὸσω δ' ἀποστατῶν
ἐχθροῖσι τοὺς σοῖς οὐ γενήσομαι πετών.
καὶ νῦν ἁλούσας τάσδε τὰς μάργους ὀρᾶς
ὕπνῳ πεσοῦσαι δ' αἰ κατάπτυστοι κόραι,
γραῖαι, παλαιάι παῖδες, ἀλ' οὐ μήνυται
θεῶν τις, οὔδ' ἀνθρωπός, οὔδ' θήρ ποτε
κάκων δ' ἔκατι κάγενον' ἐπεὶ κακὸν
σκότον νέμονται, Τάρταρον θ' ὑπὸ χθόνος,
μισηματ' ἀνδρῶν καὶ θεῶν Ὀλυμπίων.
ὁμος δ' φεύγε, μηδ' μαλακός γένη.
ἐλώσι γάρ σε καὶ δι' ἦπειρον μακρᾶς

53. πλαστοίς MSS. corr. Elmsl. 54. διὰ M. G. βιαν V. Fl. Fa.
corr. Burges. 58. ἐ' τις γαῖα G. ἦτι γαῖα V. Fl. Fa. text M.
59. πώνων MSS. corr. Arn. from Schol. 71. ἐπὶ G. 73. μίσημά
τ' G.
* βιβλίων' ἄν, ἂν τῆν πλανοστιβῇ χόνα, ὑπέρ τε * πόρτων καὶ περισσύτεροι πόλεις.
καὶ μὴ πρόκαμμε τόνδε βουκολομβομένος πόνων' μολὼν δὲ Παλλάδος ποτὲ πτόλυ
Ἰον παλαιῶν ἄγκαθεν λαβὼν βρέτας' κακεὶ δικαστάς τῶνδε καὶ θελκτηρίους
μύθους ἐχοντες μηχανὰς εὑρόσομεν,
ὡστ' ἐσ τὸ πάν σε τώνδ' ἀπαλλάξαι πόνων.
καὶ γὰρ κτανεῖν σ' ἐπεισά μητρὸν δέμας.

ΟΡΕΣΤΗΣ.

ἀναξ Ἀπολλον, οὐσία μὲν τὸ μὴ ὅικείν'.
ἐπελ δ' ἐπίστα, καὶ τὸ μὴ 'μελείν μάθε.

ἈΠ. μέμνησο, μὴ φόβος σε νικάτω φρένας.

σὺ δ', αὐτάδελφον αἶμα καὶ κοινοῦ πατρός,
Ἐρμή, φύλασσε, κάρτα δ' ὥν ἐπάνυμος,
πομπαίος ἵσθι, τόνδε ποιμαίνων ἐμοῦ
ικέτην. σέβει τοι Ζεὺς τὸν ἐκνύμων σέβας,
ὅρμωμενον βροτοίσων εὔπομπῳ τύχῃ.

Note withdrawn: Orales exordia under guidance of Kenneth.

ΚΑΤΤΑΙΜΗΝΤΡΑΣ ΕΙΔΩΛΩΝ.

εὔδου' ἄν, ὃς καὶ καθευδουσών τι δεί;
ἐγώ δ' ύπ' ὑμῶν ὡ' ἀπητμασμένη

ἈΛΛΟΙΟΙΝ ΕΝ ΝΕΚΡΟΙΩΝ,(ὡν μὲν ἐκτανο

ονεῖδος ἐν φθινόσών οὐκ ἐκλείποντα).

ὁ λοχρᾶς δ' ἀλὰματ' προφυύμωτ' ὡν ὅμω ὦν
ἐχω μεγίστην αἰτίαν κείμων ὑπὸ'

76. βεβᾶντ' ἄν M. G. P. βεβαντ' ἄν V. Fl. βεβαντ' alei Fa. text H. βεβᾶντ Steph. 77. πόνου MSS. corr. Turn. 79. first three words misplaced but corrected in M. 90. ὃς MSS. ἡν Tyrwhitt from Schol.


ΧΟΡΟΣ.

(Μυγμός.) ἀπερείπεραί εἰς ἁγιασμόν τῶν ἑορτῶν. *φίλοι γὰρ εἶσιν, οὐκ ἐμοίας *προσεικότες.

(Μυγμός.) ἀγαν ὑπώσοσεις, κοῦ κατοικτίξεις πάθος.

ΚΑ. ὥσεις; ὑπωσσεις; οὐκ ἀναστήσει τάχος; τί σοι * πέπρωται πράγμα πλὴν τεῦχειν κακά; 125

ΧΟ. (Ὡγμος.)

ΚΑ. ὑπνός πόνος τε, κύριοι ἐξυσμοιται, δεινής δρακάνης ἐξεκήραναν μένος.

ΧΟ. (Μυγμός διπλούσος ὄεμς.)

λαβέ, λαβέ, λαβέ, λαβέ, φράζουν. 130

ΚΑ. ὄναρ διάκεις θῆρα, κλαγγάτεις ὃ ἀπερικότητα ἐκλυσῖν τόνου.

τῷ ὑπάθει, ἀνίστω, μη σε νικάτω πόνος, μηδὲ ἀγνοήσης πῆμα μαλακχείον ὑπνόφ.

ἀληθῶν ἡπαρ ἐνδικοὺς ὄνειδεσιν καὶ πάθοις ἁπλωριῶς ἃ ἀντίκεντρα γίγνεται. 135

* σὺ δ' ἀλματηρὸν πνεῦμι ἐπουρνάσασα τῷ, ἀτμῳ κατισχυάνουσα, νηδύουσι πυρὶ, ἔπαυσιν, μάραπε δευτέρους ὀσωμένας.

ΧΟ. ἐγειρ', ἐγειρε καὶ σὺ τῆμο', ἐγὼ δὲ σέ. 140

ἐνδικα; ἀνίστω, καπολακτικῶς ὑπνοῦν, ἱδώμεθα εἰ τι τοῦδε φρομίλου ματά.

ιοῦ, ιοῦ, τόπαξ. ἐπάθομεν, φίλαι— 145

στρ. α'.

ἀλικάστατ, μεθυκαταντασθαμὸν, ἥ πολλὰ ὑπαθοῦσα, καὶ μάταιν ἐγὼ,—

ἐπάθομεν πάθος δυσάχεις, ὥ τοποι,

ἀφερτον κακῶν.

καὶ φέραι

εἴ ἄρκυνν πέπτωκεν διεκταί * β' ὁ θῆρο.—

ὑπηρετεῖ θανάτα ἀγιον ἀλεσα.

125. πέπρωται MSS. corr. Bentl. 135. ὄνειδεσιν M. G. 137. ὅδε MSS. corr. Pearson. 142. ἐπικλόμεθα MSS. corr. Turn. 145. δυσάχεις V. Fl. 147. θ' Abresch. θ' MSS. 150. γρ. δὲ δαίμονας καθίστασο,—

τὸν ἰκέταν σέβων, ἄθεον ἀνδρα καὶ

νέος δὲ γραλεας δαλμονας καθιππάσω,—

ἀντ. α'.

ιὼ, παί Διός, ἐπικλόμοσ πέλει—

150

τὸν ἰκέταν σέβων, ἄθεον ἀνδρα καὶ

δικαστάν.
ΕΥΜΕΝΙΔΕΣ.

κατεύθυνε πικρόν. Είδε μοιχής θανεί.
τὸν μητραλόιαν ὁ' ἐξέκλεψα δῶν θεῶς.
τὴ τῶν ἐρεῖ τις δικαίως ἐχειν;

ἐμοὶ δ' ὄνειδος ἔξ ὄνειράτων μολὰν στρ. β'. 155

οὺς τευτυνεῖν δίκαν δυφηλάτου κεντρό
ὑπὸ φρένας, ὑπὸ λοβῶν. misriiff and lier-lele

πάρεστι μαστίκτορος δαίον δαμίου

βαρύ, τὸ περὶ βαρύν κρύον ἐχειν.

τοιαῦτα δρῶσιν οἱ νεώτεροι θεοί, ἀντ. β'.

κρατοῦντες τὸ πᾶν δίκας πλέον

φονολιβηθρόν θακν. ἀν.

περὶ πόδα, περὶ κάρα—

πάρεστι γας ὁμφαλόν προσδρακέων αἰμάτων

βλοσύρον * ἀρομένου ἀγος ἑχειν.

ἐφεστὼ δὲ * μάντις ὁμ μιάσματι

μυχὸν ἔχρανας αὐτόσυντος, αὐτόκλητος,

παρὰ νόμον θεῶν βρότεα μὲν τίων,

παλαιγενεῖς δὲ Μολρας φθίοσας.

κάμοι γε λυπρος, καὶ τὸν ὄφκ ἐκλύσεται, ἀντ. γ'.

ὑπὸ τε γὰρ φυγὼν οὐ ποτ' ἑλευθεροῦται' 175

154. Ἰρᾶ Fl. 155. ὄνειρος P. μολὰν G. 156. ἐτύφα G. -ψε Fa. V.


μυκὸν G. σφ οἶκον V. Fl. Fa. ἐχράναρ' M. G. Fl. ἐχράναρ' V. Fa.
171. παρανύμφων M. G. παρὰ νόμων V. Fl. Fa. text P. βρέτεα P. V.

Fl. Fa. text M. G. 174. τε MSS. γε Cas. 175. φεύγων MSS. corr.
Pors.
Δ. ἐξω, κελεύω, τών δε δωμάτων τάχος
χωρείτ', ἀπαλλάσσεσθε μαντικών μυχῶν' 180
μὴ καὶ λαβοῦσα πτηνῶν ἀγρυστὴν ὄφων,
χρυσηλατών θωμίγγος ἐξορμώμενον,
ἀνής ἦπ' ἄλγους μελαν' ἀπ' ἀνθρώπων ἀφρόν,
ἐμοῦσα θρόμβους οὔτε ἀφείλκυσας φοῦν. 185
οὐτοὶ δόμοιοι τοιῶντες χρίμπτεσθαι πρέπει:
όλλ' * οὐ καραντυρῆς οφθαλμώρυχοι
δικαί, σφαγαί τε, σπέρματος τ' ἀποφθοραί
παῖδων, ἥ κακούτι πλαύνις, ἢ' ἀκρωνία
* λευσμοὶ τε, καὶ μύζουσιν οἰκτισμόν πολὺν
ὑπὸ ῥάχων παγετές. ἄρ' ἀκούετε
οῖας ἐόρτῆς ἐστ' ἀπόπτυστου θεοῦ
στέργηθρ' ἔχουσα; πᾶς δ' ὑφηγεῖται τρόπος
μορφῆς. λέοντος ἀντρον αἰματορρόφου
οἰκείων τοιαύτας εἰκός, οὐ χρηστηρίοις
ἐν τοιῶντες † πλησίοις τρίβεσθαι μύσος. 195
χωρείτ' ἀνευ βοτήροις αἰπολούμεναι
πούμνης τοιαύτης ὅ' οὔτε εὐφιλῆς θεών.

ΧΩ. ἀναξ Ἅπολλων, ἀντάκκουσον εὐ μέρει.
αὐτὸς ὑ' τοὺτων οὐ μεταίτιος πέλει,
ἀλλ' ἐλ' τὸ πᾶν ἐπραξας, * ὑν παναιτίοις. 200

ΑΠ. πῶς ὅ; τοσοῦτο μῆκος ἕκτενον λόγου.

ΧΩ. ἔχροισας ὡστε τὸν ἕξιν θυροκτονεῖν.

ΑΠ. ἔχροισα ποιμᾶς τοῦ πατρὸς * πραξαί τ' μήν;

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ΕΤΜΕΝΙΔΕΣ.

ΧΩ. κάπειθ' ὑπέστης αἵματος δέκτωρ νέου. 
ΑΠ. καὶ προστραπέσθαι τοῦ νόι' ἐπέστελλον δόμους. 203 
ΧΩ. καὶ τὰς προπομποὺς δῆτα τάσσε λοιδορεῖς; 
ΑΠ. οὗ γὰρ δόμωσι τοῦδε πρόσφορον μολεῖν. 
ΧΩ. ἀλλ' ἔστιν ἡμῖν τοῦτο προστεταγμένου. 
ΑΠ. τίς ἦδε τιμῇ; κομψάσον γερας καλὸν. 
ΧΩ. τοὺς μητραλοιας ἐκ δόμων ἠλαύνομεν. 
ΑΠ. τί γὰρ; γυναικὸς ἦτις ἀνδρὰ νοσφίσῃ; 
ΧΩ. οὐκ ἄν γένοιθ' ὀμαίμος αὐθέντης φῶνος. 
ΑΠ. ἡ κάρπ' ἁτμία καὶ παρ' οὔδεν ἐιργάσω
'Ἡρας Τελείας καὶ Δίως πιστώματα'

Κύπρις δ' ἁτμός τῶδ' ἀπέρριπται λόγῳ, 215
οθεν βροτοῖς γλυμνεῖ τὰ φίλτατα.
εὖν γὰρ ἀνδρὶ καὶ γυναικὸς μορφίς
ὄρκου 'στι μελζων τῇ δίκῃ φροορουμένη.
* εἰ τούσιν οὖν κτείνουσιν ἀλλήλους χαλᾶς, orclac
τὸ μή * τίνεσθαι μηδ' ἐποπτεύεων κότῳ,
οὔν, φημ' 'Ορέστην * σ' ἐνδίκως ἀνδρηλατεῖν.
τὰ μεν γὰρ οἶδα κάρτα σ' ἐνθυμουμένην,
τὰ δ' ἐμφαίως πράσσουσαν ἰσχαίτεραν.
δίκας δὲ Παλλᾶς τῶν' ἐποπτεύεσθε θέα.

ΧΩ. τὸν ἀνδρ' ἐκείνον οὐ τι μή λίπω ποτὲ. 225
ΑΠ. σοῦ δ' οὖν δίωκε, καὶ ποῦνον * πλέω τίθου.
ΧΩ. τίμας σὺ μῆ ἐξυπερμείτες τὰς ἐμὰς λόγως.
ΑΠ. οὐδ' ἄν δεχόμην ὥστ' ἔχειν τιμᾶς σέθεν.

Ο. μέγας γὰρ ἔμπας πάρ Διὸς θρόνοις λέγει· ἡγὼ δ', ἀγεί γὰρ αἴμα μητρόφον, δίκας μέτειμι τόνδε φώτα * κάκκυνηγετῶ. ΑΠ. ἡγὼ δ' ἀρήξον, τὸν ἰκέτην τε ῥύσομαι· δεινὴ γὰρ ἐν βροτοῖσι καὶ θεοὶς πέλει τοῦ προστροπαλοῦ μήνα, εἰ προδὼ σφ' ἔκὼν. ΟΡ. ἄνασφ' Ἄθανα, Λοξίου κελεύσμασιν ἤκω, δέχον δὲ πρευμνῶς ἀλάστορα, οὐ προστροπαίον, ὦδ' ἀφοίβαυτον χέρα, ἀλλ' ἀμβλύν ἦδη, προστετριμμένον τε πρὸς ἄλλουσιν οἴκοις καὶ πορεύμασιν βροτῶν. ὅμοια χέρσον καὶ θάλασσαν ἐκπερῶν, σφ'ζων ἐφετμᾶς Λοξίου χρηστηρίους πρόσεμι δῶμα καὶ βρέτας τὸ σὸν, θεά· αὐτοῦ φυλάσσουν ἀναμενώ τέλος δίκης.

ο δ' αυτέ γ' οὖν ἅλκαν ἕχων
περὶ βρέτει πλεκθείς θεᾶς ἀμβρότου
ὑπόδικος θέλει γενέσθαι χερῶν.

τὸ δ' οὖ πάρεστιν' αἷμα ματρῷον χαμαὶ (δ')
δυσαγκόμιστον, παπαί

tὸ φιλεῖν ξένου χύμενον οἴχεται...
άιλ αὐτοῦναι δεῖ σ' ἀπὸ ζωντος ροφείν
ἐρυθροῦ ἐκ μελών πέλανον' ἀπὸ ὃ ἐς σοῦ

φεροῖ μνα βοσκῶν πάματος δυσπότου
καὶ ζωντα σ' ἱσχυάματ' ἀπάξωμαι κατῷ,
*ἀντίπολυ' ὡς τίνης ματροφόνου δύον.

ὄψει δὲ κεὶ τις ἄλλος ἥλιτεν βροτῶν
ἡ θεὸν ἡ ἕνον τιν' ἄσβεσθαν

ἡ τοκέας φίλους,
ἔχονθ' ἐκαστον τῆς δίκης ἐπάξια.

μέγας γὰρ 'Αιθὶς ἐστὶν εὐθυνος βροτῶν
ἐνερθε χθονός,

δελτογράφῃ δὲ πάντ' ἐπωπὴ φρενί.

OP. ἐγὼ διδαχθεῖς εν κακοῖς ἐπίσταμαι
πολλοὺς καθαρμοὺς, καὶ λέγειν ὅποιν δίκη,
σιγῶν θ' ὠμολοῦς' εἰν δὲ τῷδε πράγματι
φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου

βρίζει γὰρ αἷμα καὶ μαραίνεται χερὸς,

μυτροκτόνου μίαμα ὃ ἐκπλυτὸν πέλειν

ποταίνου γὰρ ὑπὶ πρὸς ἐστὶς θεοῦ

Φοῖβου καθαρροὶς ἡλάθῃ χοιροκτόνοις.

πολὺς δὲ μοι γένοιτ' ἄν ἐξ ἄρχὶς λόγοι,

όσοι προσήλθον ἀβλαβεῖ ἔναντι Σμύρνης.  
[χρόνος καθαρεῖ πάντα γηράσκων ὅμοι.]  
καὶ νῦν ἀφ' ἀγνοῦ στόματος εὐφήμως καλῶ  
χώρας ἄνασαν τῇδ' Ἀθηναίαν ἐμοὶ  
μολεῖν ἁρωγῶν κτήσεται ὅ' ἀνευ δορὸς  
αὐτῶν τε καὶ γῆν καὶ τὸν Ἀργείον λεων,  
πιστῶν δικαίως ἐστὶ τὸ πᾶν τε σύμμαχον.  
ἀλλ' εἴτε χώρας ἐν τόποις Λιβυσσικοῖς,  
Τρίτωνος ἀμφὶ χείμα γενεθλίων πόρου,  
τίθησιν οἰρθὸν ἣ κατηρεῖτ' ὁδὸν  
φίλοις ἁρίγγουσ', εἴτε Φλεγραίαν πλάκα,  
θρασὺς παγοῦχος ὡς ἄνηρ ἐπισκοπεῖ,  
ἐλθον,—κλύει δέ καὶ πρόσωθεν ᾗν θεός,—  
ὄπως ἔνεοιτο τῶν ἑμοὶ λυτήριος.

ΧΟ. οὕτω ο' Ἀπόλλων οὖν Ἀθηναίας σέδεσ \r
rusai' ἄν, ὡστε μῆ οὐ παρημελημένον  
ἐρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν,  
ἀναλματον βόσκημα δαιμόνων, *σκίαν.  
oü' ἀντιφωνεῖς, ἀλλ' ἀποπτύεις λόγους,  
ἐμοὶ τραφεῖς τε καὶ καθιερωμένος;  
καὶ ζῶν με δαίσεις, οὐδὲ πρὸς βωμῷ σφαγεῖς.  
ὑμνον δ' ἀκούσει τόνδε δέσμιον σέθεν.

ἀγε δὴ καὶ χορὸν ἄψωμεν, ἔπει  
μοῦσαν στυγερὰν  
ἀποφαίνεσθαι δεδόκηκεν,  
λέξαι τε λάχη τὰ κατ' ἀνθρώπους  
ὡς ἐπινομαῖ στάσις ἀμα: = ἡ μετέρωσ

286. Probably spurious, see notes. V. Fl. Fa. read γε διδάσκων.  
299. οὐτίς ο' V. Fl. Fa. (Fl. corrected in margin).  
302. σκία MSS.  
304. H. added note of interrogation.  
311. ἄμα MSS. corr. Cant.
* εὐθυδίκαιοι ὅ' οἴόμεθ' εἶναι.
* τὸν μὲν καθαρὰς χεῖρας * προνέμουν ὅστις ἐφέρπει μῆνις ἄφ' ἡμῶν,
ἀσινής ὅ' αἴώνα διοιχεῖν.
οὕτως ὅ' ἅλιτῶν, ὅπερ ὅδ' ἀνήρ,
χεῖρας φονίας ἐπικρύπτει,
μάρτυρες ὅρθαλ τοίς θανοῦσιν
παραγιγνόμεναι πράκτορες αἵματος
αὐτῷ τελέως ἐφάνημεν.

μάτερ ἡ μ' ἐτυκτες, ὅ ὑμεῖς ἐτυκτες

estr. a'.

Νῦξ, ἀλασώσατε καὶ δεδοκοστόν
ποινάρι, κλῦθ' ὅ Λατοῦς γὰρ ἱ-
νίς μ' ἀτιμον τίθησιν,
τόῦτ' ἀφαιροῦμενος
πτώκα, ματρῷον ἀγ-
νίσμα κύριον φόνον.

ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπά,

παραφορὰ φρενοδάλησι, (ἐδέλαν̣) μνήμων τὴν ἀνεσίαν

τότε μέλος, παρακοπά,

τότε μέλος, παρακοπά, ὑμοιοί, δεσμοι φρενῶν, ἀφρο-

μικτοί, αὐνών βροτοῖς. ἐλάφοις μανθησι̣

τοῦτο γάρ λάχοι διαντάια

ἀντ. a'.

312. εὐθυδίκαι "θ' οἴδ' οἴμεθ' M. εὐθ. θ' οἴδοιμεθ' G. εὐθ. τ' οἴδ' οἴμα
313. τοῦ τοῦ... προνέμουρας M. G. προνέμουρας V. Fl. Fa. corr. H. 314.
MSS. read οὕτως ἄφ' ἡμῶν μῆνις ἐφέρπει, leaving open vowel at end,
Pors. 321. ἀλαοῖς or -οῖσιν most MSS. text Pal. 324. omit
V. Fl. Fa. 328. τότε θυμάνις Fl. τότε θυμανινις V. Fa. 329.
μοῖρ ’ ἐπέκλωσεν ἐμπέδως ἔχειν,
* θνατῶν τοῖσιν * αὐτουργίαι
ξυμπέσωσιν μάταιοι,
toῖς ὁμαρτεῖν, ὡφι’ ἄν
γὰν ὑπέλθη θανῶν ὃ
οὔκ ἄγαν ἐλεύθερος.

ἐπὶ δὲ τῷ τεθυμένῳ
tόδε μέλος, παρακοπά,
παραφορὰ φρενοδαλῆς,
όμος ἔξ ’Ερμών,
δέσμιος φρενῶν, ἀφόρ-
μικτος, αὐνά βροτοῖς.

γεινομέναιοι λάχη τάδ’ ἐφ’ ἀμὴν ἕκρανθη· στρ. β’.
ἀθανάτων δ’ ἀπέχειν χέρασ, οὐδὲ τις ἔστι
ξυνδατώρ μετάκοινος.

† παλλεύκων δὲ πέπλων ἀμοιρὸς ἄκληρος ἐτύχθην’
† ὀμάτων γὰρ εἰλόμαν

ἀνατροπάς, ὅταν Ἀρῆς
τιθασός ὅν φίλον ἔλη
ἐπὶ τόν, ὡ, διόμεναι
κρατεῖν ὃν ὅμως ἀμαυρ-
ούμεν αἱματος νέον.

[ἀντ. β’.

σπευδώμεναι δ’ ἀφελεῖν τινα τάσδε μερίμνας, 360

336. θανάτων MSS. corr. Cant. αὐτουργίας ξυμπάσσωσιν or
tῷ τότε V. ἐν τε Fa. θυμομένῳ V. Fa. 343. παράφρωνa MSS.
corr. from 330. 347. ἀμὴν MSS. corr. Pors. 351. ξυνδάτωρ
M. G. P. V. Fa. text Fl. 356. πιθασός or πίθασσος M. G. V. Fl. Fa.
text P. 356–9. ὁμοίως μαυροῦμεν MSS. ὃφ’ αἱμ. M. G. ἐφ’
aἱμ. P. V. Fl. Fa. text Weil.
ΕΤΜΕΝΙΔΕΣ.

θεών δ' ἀτέλειαν * ἐμαίς μελέταις ἐπικραίνειν μηδ' εἰς ἀγκρισιν ἔλθειν,—

†Ζεῦς γὰρ αἰματοσταγές ἄξιόμουσον ἑθνός τοῦτο λέσχας†

ἀπηξιώσατο,— 366

μάλα γὰρ σὺν ἄλομένα ἀνέκαθεν βαρυπεσῇ
cataférw podòs ἀκμάν,
σφαλερὰ ταυνύρομοι * ὃμως 370
κώλα, ὄσφορον * μάταν.

πληθών δ' οὖν οἴδεν τὸδ' ὑπ' ἄφροι λύματ' ἀντ. γ'.

τοιὸν ἑτὶ κνέφας ἄνδρὶ μύσος πεπόταται,
καὶ ὄνοφεράν τιν' ἀχλῶν κατὰ δόματος αὐδά-
tai polǔstovos φάτις. 380

μένει γὰρ εὐμήχανοι στρ. δ'.

de καὶ τέλειοι, κακῶν
tε μνήμονες σεμναί,
καὶ δυσπαρήγοροι βροτοῖς,

λάχνη θεῶν διχοστατοῦν' ἀνηλίῳ 385
λάμπα, † δυσοδοπαϊταλα
derkomένοισι καὶ δυσομάτοις ὃμως.

tís oúv tād' oúx ažetai

té kal dédoikev bropóv,
ēmov klúov thesmóv
tón mourókratov ēk theōv
dožēneta téleov; ἐπὶ δὲ μοι
gēras palaión, ou'd' atimías kuryō,

** kalper úpō xhōna
táξiν ἐχουσα καλ δυσῆλιον κυέφας.

ΑΘΗΝΑ.

πρόσωθεν ἐξήκουσα κληρόνος βουὴ
adpo Skamándrou, gính kataφθατουμένη,

ήν δήτ' Ἀχαιῶν ἀκτορές τε καὶ πρόμου,
tōv aixmálovon khrmatov láchos meγa,

ἐνειμαν αὐτόπρεμου εἰς τὸ πάν εἵμοι,

ἐξαἰρέτου δὲρμία Ῥῆσεως τόκοις·

ἐνθὲν διώκουσ' ἡλθον ἀτρυτον πόδα,

πτερατ' ἄτερ ροιβδουσά κόλπον αἰγίδος,
pálōis àkmaiois tovd' ἐπιζεύξασ' ὅχου.

* kai̇nhν d' órōsa tīn̄d' όμιλīan xhōn̄os
tarb̄w mēn ovdēn̄, thāi̇ma d' ōmiasw pāra.
tīves pot' ἐστε; πάσι d' ἐs kouwōn lėgw,

βρέτας τε τοῦμον τῶδ' ἐφημένω φέw̄ph,


υμᾶs θ' ómolas ovdēv̄ spart̄w̄n ĝēwε.

oūt' ἐw̄ thēai̇si prōs theōv *ōρωmēnas,
oūt' ouv̄ brōtelōs εμφερέis mορφωmaw̄n̄s̄—

 Yüksek d' *äμomfoū oút̄a toûs pēlas kakw̄s,

πρόsw dīkailoū, ἦd' ἀpōstatae tēm̄is.

ΧΟ. πεύ̄se tā pānta ēvn̄w̄m̄s, Δiós kōρ̄n.

395. two syllables are wanting, see notes. 402. τέκνοιs Fa.

Fl. V. 406. kāv vūn d' MSS. corr. Cant. 408. στένω V. Fl. Fa.

λέγω M. G. 410. ómolas V. Fl. 411. órωmēnais MSS. corr. Stanl.

413. âmorfoū MSS. corr. Rob.
ημεῖς γὰρ ἐσμέν Νυκτὸς άλαντὴς τέκνα·

'Αραί δ' ἐν οἴκοις γῆς ὑπαί κεκλήμεθα.

ΑΘ. γένος μὲν οἶδα κληδόνας τε ἐπινύσους.

ΧΟ. τιμάς γε μὲν ὅτι τὰς ἐμὰς πένεις τάχα.

ΑΘ. μάθωμι ἀν, εἰ λέγοι τις ἐμφανὴ λόγον.

ΧΟ. βροτοκτονοῦτας ἐκ δόμων ἐλαύνομεν.

ΑΘ. καὶ τῷ κτανόντι *ποῦ τὸ τέρμα τῆς *φυγῆς;

ΧΟ. διοῦ τὸ χαῖρειν μηδαμοῦ νομίζεται.

ΑΘ. ἣ καὶ τοιαύτας τῷ ἐπιρροίζεις φυγάς;

ΧΟ. φονεῖς γὰρ εἶναι μητρὸς ἡξίωσατό.

ΑΘ. ἀλλὰς ἀνάγκης οὔτως τρέων κότου;

ΧΟ. ποῦ γὰρ τὸσοῦτο κέντρον, ὡς μητροκτονεῖν;

ΑΘ. ὑπὸ τοσοῦτοι, ἤμισυς λόγου πάρα.

ΧΟ. ἀλλ' ὅρκον ὡς ἐξαίτη αὐ̄, ὡς δουλοί *θέλωι.

ΑΘ. κλέειν *δικαίος μᾶλλον ἡ πράξει θέλεις. 430

ΧΟ. πώς ὅ; δίδαξον τῶν σοφῶν γὰρ ὁ ὑπ’ ἑνεί.

ΑΘ. ὅρκοις τὰ μὴ δικαια μὴ νικᾶν λέγω.

ΧΟ. ἀλλ’ ἐξέλεγκε, κρίνε ὃ εὐθεῖαν δίκην.

ΑΘ. ἥ καπ’ ἐμοὶ τρέποντ’ ἂν αἰτίας τέλος;

ΧΟ. πώς ὅ, οὔ; σεβοῦσα γ’ ἄξιαν *καπ’ ἄξιων. 435

ΑΘ. τί πρὸς τάδ’ εἰπεῖν, ὃ ἔξεν, ἐν μέρει θέλεις;

λέξας δὲ χῶραν καὶ γένος καὶ ἕξιμφορᾶς
tὰς σάς, ἐπείτα τόνδ’, ἀμούδαθον ψόγων
eἰπερ πεποίθας τῇ δίκῃ βρέτας τόδε
ήσαι φυλάσσων ἑστίας ἁμῆς πέλας, 440

σεμνὸς προσικτωρ, ἐν τρόποις 'Ἰέλωνος.
tοῦτοις ἄμελβον πᾶσιν εὐμαθὲς τι μοι.

416. αἰανὴ M. G. Schol. text V. Fl. Fa. 422. τοῦτο MSS. ποὺ
Fa. 429. θέλει MSS. corr. Schitz. 430. δικαίος V. Fl. δικαίους,
w superscr. M. 431. πέλα V. Fl. 435. σέβομαι corrected to
σέβομεν V. σέβομεν Fl. Fa. text M. G. τ’ ἐπαξίων M. G. τ’ ἐν
ΟΡ. ἀνασο' Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων τῶν σῶν ἐπῶν μέλημ' ἀφαιρῆσω μέγα. οὐκ εἰμὶ προστρέμακεσ, οὖν ἐξων μύσος πρὸς χειρὶ τῇ μῇ τὸ σῶν ἐφεζόμην βρέτασ. τεκμήριον δὲ τώνδε σοι λέξω μέγα ἀφθογγον εἶναι τῶν παλαμναίων νόμος, ἐστ' ἂν πρὸς ἀνδρὸς αἵματος καθαρσίου σφαγαί καθαμάξωσι νεοθήλου βοτοῦ. πάλαι πρὸς ἄλλους ταύτ' ἀφιερώμεθα οἰκοισι, καὶ βοτοίσι καὶ ὑποῖσι πόροισ.

γένος δὲ τοῦμον ὡς ἔχει, πεῦσει τάχα. 'Ἀργείδος εἴμι, πατέρα δ' ἱστορεῖς καλῶς, 'Αγαμέμνον', ἀνδρῶν ναυβατῶν ἀρμόστορα, ἔδων δ' σὺ Τρολαν ἀπολίν Ἰλιῶν πόλιν ἐθηκας. ἐφθιθ' ὦτος οὐ καλῶς, μολῶν ἐς οἴκου, ἀλλὰ νυν κελαυνόφρων ἔμη μήτηρ κατέκτα, ποικίλοις ἀγρεύσασιν κρύψασ', ἃ λοντρῶν ἐξεμαρτύρει φῶνον. κάγῳ κατελθῶν, τὸν πρὸ τοῦ φεῦγων χρόνον, ἐκτεινὰ τὴν τεκουσαν, οὐκ ἀρνῆσομαι, ἀντικτόνοις ποινασὶ φιλτάτον πατρός, καὶ τῶνδε κοινὴ Λοξίας/ἐπαίτιος, ἐλλα ἁματὸν ἐνεχορῆσομεν ἀντικντρα καρδιὰ, εἰ μὴ τῇ τῶνδ' ἐρξαίμι τοὺς ἐπαίτιους. σὺ ὡς, εἰ δικαίως εἴτε μή, κρίνων δῖκην πράξας γὰρ ἐν σοι πανταχῆ τάδ' αἰνέσω.
ΑΘ. τὸ πράγμα μείζουν, εἰ τις οἰεταί τόδε
βροτὸς δικάζειν οὐ δὲ μὴν ἐμοὶ θέμις
* φόνου διαιρείν * ὁμοήματος δίκας
ἀλλὰς τε καὶ σὺ μὲν κατηρτυκὼς * ἐμοῖς
ικήτης προσήλθες καθαρὸς ἀβλαβῆς δόμοις
* ἐγὼ δ’ ἄμομφον οίντα σ’ αἱροῦμαι πόλει
αὐτὴν δ’ ἔχουσι μοῦραν οὐκ εὐπεμπεῖν,
καὶ μὴ ὁμοίασί πράγματος υικηφόρον,
χῶρα μεταθής ἑος ἐκ φρουημάτων
πέδω πεσὼν ἄφερτος αἰανῆς νόσοσι
tοιαύτα μὲν τάδ’ ἔστιν ἄμφότερα, μένειν
πέμπειν τε, ὑποπήμαντ’ ἀμηχανῶς ἐμοὶ.
ἐπεὶ δὲ πράγμα δεὐρ’ ἐπέσκηψεν τόδε,
φόνων δικαστὰς * ὀρκίους αἱρουμένη
θεσμὸν τὸν εἰς ἀπαντ’ ἐγὼ θῆσον χρόνον.
ὑμεῖς δὲ μαρτυρία τε καὶ τεκμήρια
καλείσθι, ἀρωγὰ τῆς δίκης ὀρκώματα:
κρίνασα δ’ ἀστῶν τῶν ἐμῶν τὰ βέλτατα
ἡξω, διαιρεῖν τούτῳ πράγμ’ ἐτήσιμος
ορκον * πορόντας μηδὲν ἐκδικον * φράσειν.

ΧΩ. νῦν καταστροφαὶ νέων
στρ. α’. 490
θεσμῶν, εἰ κρατή-
σει δίκα * τε καὶ βλάβα the wrong right.
τοῦτο μητροκτόνοιν.

471. βροτὸς corrected to βροτὸς M. according to Weckl.
473. δίκας MSS. corr. Pauw. 475. ἐγὼ δ’ Hart. δίκας MSS.
476. εὐπεμπεῖν V. Fl. Fa. 478. χῶραι met' αὐthos or met' αὐthis MSS.
corr. Well. 479. αἰανῆ V. Fl. 481. δ’ MSS. corr. Abr. δυσπήματ’
M. V. Fl. Fa. δυσπήματ’ G. corr. Scal. 483. ὀρκίων αἵρουμένους MSS.
text Cas. 489. περάντας MSS. corr. H. φρειν M. G. φρεῖν Fl.
V. corr. Markland, Wakefield. whole line misplaced after 484, V. Fl.
omitted Fa. 492. τε Heath, MSS. omit.
πάντας ἡδὴ τὸδ᾽ ἔργον εὐχερεί-νεκλλευσιν
α ξυναρμόσει βροτοῦς.
πολλὰ ὅ ἐτυμα παιδότρωτα
πάθεα προσμένει τοκεδ-
σίων μεταθίσι ἐν χρόνῳ.
* οὐδὲ γὰρ βροτοσκόπων
μανιάδων τῶν ἔφερ-
ψει κότος *τιν᾽ ἐργμάτων,
πάντ᾽ ἐφήσῳ μόρον,
πεῦςεται δ᾽ ἄλλον ἄλλοθεν, προφω-
νῶν τὰ τῶν πέλας κακά,
λῆξιν ὑπόδοσιν τε μόχθων
ἀκέα τ᾽ οὐ βέβαια τλα-
μών μάταιν παρηγορεῖ.

μηδὲ τὶς κυκλησκέτω
εὐμφορῇ τετυμμένον,
τοῦτ᾽ ἐποὺ θροούμενον,
"ὅ ὀίκα,
ὅ θρόνοι τ᾽ 'Ερινώνιν'
ταῦτα τὶς τὰχ᾽ ἄν πατὴρ
ἡ τεκοῦσα νεοπαθῆς ὅτε ἥν γρίφῃ ὅ γε 
οίκτου οἰκτίσαιτ᾽, ἐπει-
δὴ πίνυε δόμοι δίκας.
ἐσθ᾽ ὑπὸ τὸ αὐτοῦ
καὶ φρειών ἐπισκόπον
δεὶ μένειν καθήμενον'
εὐμφέρει
σωφρονεῖν ὕπὸ στένει'

Τίς δὲ μηδέν ἐν ἄναφρέφων,
καρδίαν ἄν ἀνατρέφων,
ἡ πολίς βροτὸς θ', ὀμοιωσ ἐτ' ἄν σέβοι δίκαιαν;
μήτ' ἀνάρχετον βιόν
μήτε δεσποτοῦμενον
αἰνέσθης.
πάντι μέσῳ τὸ κράτος θεὸς ἀπασέν'
ἀλλ' ἄλλας δ' ἐφορεῖς.
ἐξυμμετρον δ' ἔπος λέγων,
δυσσεβίας μὲν ὦβρις the insolent deed.Ρ.
tέκος ὡς ἐτύμωσ'.
ἐκ δ' ύγιεῖν-
ας φρενῶν δ' πάμφιλος
καὶ πολύευκτος ὀλβος. wefare
ἐς τὸ πᾶν δὲ σοι λέγων,
βωμὸν αἰδεσαι δίκας
μηδέ νιν
κέρδος ἰδὼν ἀθέω δολὶ λαξί τί-
σης' ποινὰ γὰρ ἐπέσται' κύριον μένει τέλος.
πρὸς τάδε τις τοκέων
σέβας εὐ προτίων,
καὶ ξενοτί-
καὶ ξενοτί-
the hospit. guest that gather in his house
μους ἐστιν ἐπιστροφάς
αἰδομενός τις ἐστω.

*Εκὼν δ' ἀνάγκας ἀτρέ δίκαιος ὦν

M.G. ἀναρκτον V. Fl. ἀναρκτον Fa. 529. ἀπαντὶ MSS. corr.
Pauw. 531. ἀλλα ἀλλα V. Fl. Fa. 533. δυσσεβίας M.G. V. Fl.
text Fa. 536. πάσι φίλος MSS. corr. H. 547. δωμάτων MSS.
οὐκ ἄνολβος ἔσται:
πανώλεθρος δ᾽ οὐποτ' ἂν γένοιτο·
tὸν ἀντίτολον δὲ φαμὶ * καὶ παραβάταν
tὰ πολλὰ παντόφυρτ' ἄνευ δίκας
βιαῖως ξὺν χρόνῳ καθήσειν,
λαῖφος όταν λάβῃ πόνος,
θραυσμένας κεραίας.

καλεῖ δ᾽ ἀκόουντας οὐδὲν, ἐν μέσα
ἀντ. δ᾽.
δυσπαλεῖ τε ὅνφι·
γελᾷ δὲ δαίμων ἐπ᾽ ἀνδρὶ θερμῷ,
tὸν οὐποτ' αὐχοῦντ' ἰδὼν ἀμαχάνοις ὑδαι
λαπαδόν, οὐδ᾽ ὑπερθέουτ' ἀκραν'
δι᾽ αἰῶνος δὲ, τὸν πρὶν ὦλβον
ἐρματὶ προσβαλῶν δίκας,
ὀλετ᾽ ἀκλαυστος, αὐστος.

ΑΘ. κήρυσσε, κήρυξ, καὶ στρατὸν κατειργάθου
η τ᾽ οὖν διάτορος * αἰθέρος Τυρσηνικὴ
σάλπιγξ, βροτείου πνεύμatos πληρουμένη,
ὑπέρτονον γῆρυμα φαινεῖτο στρατῷ·
πληρουμένου γὰρ τοῦτο βουλευτηρίου
σιγῶν ἀρῆγει, καὶ μαθεῖν θεσμοὺς ἐμοὺς
πώλων τε πάσαν εἰς τὸν αἰανῆ χρόνον,
καὶ *τούσδ', ὅποις ἃν εὗ καταγυνωσθῇ δίκη.

ΧΟ. ἀναξ Ἄπολλων, δὲν ἔχεις αὐτὸς κράτει.
tὶ τοῦτο σοι μέτεστι πράγματος, λέγε.

ΑΠ. καὶ μαρτυρήσων ἦλθον*—ἔστι γὰρ *νόμῳ

553. περαβάδαν M. G. παρβάδαν Fl. περβάδαν V. Fa. corr. H.
554. παντόφυρτον G. τινὸς δίκης Fa. 558. οὐδὲν δ᾽ ἐν μέσα P.
559. δυσπαλεῖται MSS. corr. Turn. 562. λεπαδόν MSS. corr. Fritzsche, Musgr. H.
576. δήμον corrected to ὄροιν M. ὄροιν the rest: text Erf. Burg.
ικέτης οδ' ἀνήρ, καὶ δόμων ἐφέστιος ἐμῶν· φόνου δὲ τοῦδ' ἔγω καθάρσιος— καὶ ξυνιδικήσων αὐτὸς· αἰτιάν ὃ ἔχω τῆς τούτε μητρὸς τοῦ φόνου. σύ δ' εἶπαγε 580 ὁπως *τ' ἐπίστα τήνδε κυρόσων δίκην.

ΑΘ. ὑμῶν ὁ μύθος· εἰσάγω δὲ τήν δίκην.

ὁ γὰρ διώκων πρότερος ἐξ ἀρχῆς λέγων γένοιτ' ἀν ὀρθῶς πράγματος διδάσκαλος.

ΧΟ. πολλαὶ μὲν ἔσμεν, λέξομεν δὲ συντόμως· 585 ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθεῖς. τὴν μητέρ' εἰπέ πρῶτον εἰ κατέκτων.

ΟΡ. ἐκτείνα· τούτοι δ' οὖτις ἄρνησις πέλει.

ΧΟ. ἐν μὲν τὸδ' ἥδη τῶν τριῶν παλαισμάτων.

ΟΡ. οὐ κεμένω πω τόνδε κομπάζεις λόγον.

ΧΟ. εἰπεῖν γε μέντοι δεῖ σ' ὀπως κατέκτανες.

ΟΡ. λέγω· ξιφούλκῳ χειρὶ πρὸς δέρην τεμών.

ΧΟ. πρὸς τοῦ δ' ἐπείσθης, καὶ τίνος βουλεύμασι; 590 ΟΡ. τοῖς τούτεθεσφάτοισι· μαρτυρεῖ δὲ μοι.

ΧΟ. ὁ μάντις ἐξηγεῖτο σοι μητροκτονεῖν; 595 ΟΡ. καὶ δεύρῳ γ' ἄει τὴν τύχην οὐ μέμφομαι.

ΧΟ. ἀλλ' εἰ ἐσθε μᾶρψει ψῆφος, ἀλλ' ἑρεῖς τάχα.

ΟΡ. πέποιθ'· ἀρωγάς δ' ἐκ τάφου πέμψει πατήρ.

ΧΟ. νεκροῖσι νυν πέπεισθ'· μητέρα κτανών.

ΟΡ. οὖν γὰρ εἰχὲ προσβολᾶς μισσαμάτων. 600

ΧΟ. τῶς δή; δίδαξον τοὺς δικαστάς τάδε.

ΟΡ. αὐτορκοτούνα τατέρ' ἐμοὶ κατέκτανεν.

ΧΟ. τοιγάρ σὺ μὲν ζῆς, ἥ δ' ἐλευθέρα *φόνῳ.
ΟΡ. τί δ' ούκ ἐκείνην ζώσαν ἡλαυνεῖ φυγῇ;  
ΧΟ. ούκ ἦν ὁμαίμος φωτὸς ὅν κατέκτανεν.  
ΟΡ. ἐγώ δὲ μητρὸς τῆς ἐμῆς ἐν αἶματι;  
ΧΟ. πῶς γάρ σ' ἔθρεψεν ἑντός, ἃ μιαίφονε,  
ζώνης; ἀπευχεὶ μητρὸς αἷμα φίλτατον;  
ΟΡ. ἦδη σὺ μαρτύρησον, ἔξηγοῦ δὲ μοι,  
Ἄπολλον, εἰ σφε σὺν δίκη κατέκτανον.  
δρᾶσαι γάρ, ἀσπερ ἑστίν, οὐκ ἄρνούμεθα·  
ἄλλ' εἰ δικαίως εἶτε μὴ τῇ σῇ φρειᾷ  
δοκεῖ τὸδ' αἷμα, κρῖνον, ὡς τούτων φράσω.  
ΑΠ. λέξω πρὸς ὑμᾶς, τόν' Ἀθηναίας μέγαν  
θεσμόν, δικαίως, μάντις ὃν δ' οὖ ψεύσομαι.  
οὐπώποτ' εἰπον μαντικοίσιν ἐν θρόνοις,  
οὐκ ἄνδρός, οὐ γυναικός, οὐ πόλεως πέρι,  
ὁ μη * κελεύσαι Ζεὺς Ὁλυμπίων πατήρ.  
οι οἵτινες δικαίωμεν ἡμῖν, γὰρ γεγονεν ὅτι  
τὸ μὲν δικαίου τοῦθ' ὅσον σκεφθῇ μαθεῖν,  
βουλή πιθανόσκω δ' ἦμι' ἐπιστεύσαντο πατρός'  
ὄρκος γὰρ οὕτι Ζηνὸς ἵσχει πλέον.  
ΧΟ. Ζεὺς, ὥς λέγεις σὺ, τόνδε χρησμὸν ὡπασε  
φράζεις Ὁρέστῃ τῷ, τὸν πατρὸς φόνον  
πράξαντα μητρὸς μηδαμοῦ τιμᾶς νέμειν.  
ΑΠ. οὗ γάρ τι ταύτων, ἄνδρα γενναίον θανεῖν  
διοδότους σκήπτρουι τιμαλφούμενον,  
καὶ ταῦτα πρὸς γυναικός, οὗ τι θουρίοις  
tόξοις ἐκμπόλοισιν ὡςτ' Ἀμαζώνοις,  
ἄλλ' ως ἀκούσει, Παλλάς, οὗ τ' ἐφήμενοι  
ψήφῳ διαιρεῖν τούδε πράγματος πέρι:  
ἀπὸ στρατελάς γάρ νυν ἡμποληκότα ἡμπολάων  
† τὰ πλείσθ' ἀμεινοὺν εὐφροσιν δεδεγμένην,
ΕΤΜΕΝΙΔΕΣ.

[Text in Greek]

633. δροίτη περώντι λουτρά κατά τέρματι
φάρος παρεσκήνωσεν, ἐν δ' ἀτέρμονι
κόπτει πεθήσασ' ἄνδρα δαιδάλῳ πέπλῳ.† 635
ἀνδρὸς μὲν υἱῶν οὕτω εἰρηται μόρος
tοῦ παντοσέμμου, τοῦ στρατηλάτου νεῶν'
tαύτην τοιαύτην εἶπον, ὡς δηρθη λεώς,
δοσπερ τέτακται τήνδε κυρώσαι δίκην.

ΧΟ. πατρὸς προτιμᾶ Ζεῦς μόρον, τῷ σῷ λόγῳ:

[Text in Greek]

640

αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνου.
pῶς ταῦτα τούτοις οὐκ ἔναντίως λέγεις;
ὑμᾶς δ' ἀκούειν ταῦτ' ἑγὼ μαρτύρομαι.

ΑΠ. ὁ παντομισθή κυῳδάλα, στύγη θεῶν,

πέδας μὲν ἂν λύσειεν, ἔστι τοῦδ' ἄκος,
καὶ κάρτα πολλῆς μηχανῆς λυτήριος
ἀνδρὸς δ' ἐπειδὰν αἷμ' ἀναστάψῃ κόνις,
ἀπαξ θανόντος οὕτις ἐστ' ἀνάστασις.

[Text in Greek]

650

τούτων ἐπιφάνας οὐκ ἐποίησεν πατήρ
οὕμος' τὰ δ' ἀλλα πάντ' ἄνω τε καὶ κάτω
στρέφων τίθησιν, οὔτεν ἀνθρώπων μενεί.

ΧΟ. πῶς γὰρ τὸ φεύγειν τοῦδ' ὑπερδικεῖσ, ὦρα:

[Text in Greek]

655

τὸ μητρὸς αἷμ' ὀμαιμον ἐκχέας πέδῳ,
ἐπιεύ' ἐν "Ἀργεῖ δώματ' οἰκήσει πατρὸς
πολοισι βοιμοῖς χρώμενος τοῖς δημίοις;

[Text in Greek]

660

πολα δὲ ἥχηνυ φρατερῶν προοδέξεται;

ΑΠ. καὶ τοῦτο λέξω, καὶ μάθ' ὃς ὄρθως ἔρω.

[Text in Greek]
έσωσεν έρνος, δισι μη βλάψῃ θεός.
tεκμήριον δὲ τούδε σοι δείξω λόγου
πατήρ μὲν ἂν γένοιτ' ἀνεν μητρός: πέλας
μάρτυς πάρεστι παῖς 'Ολυμπίου Διῶς,
οὐδέν σκότωσι νηδύος τεθραμμένη,
καὶ τὸν δὲ ἐπεμψα σῶν θόμων ἐφέστιον,
ὅπως γένοιτο πιστὸς εἰς τὸ πᾶν χρόνου,
καὶ τὸν δὲ ἐπικτήσαιο σύμμαχον, θεά,
καὶ τοὺς ἔπειτα, καὶ τὰδ' ἀλανὸς μένοι
στέργεις τὰ πιστὰ τῶν τοὺς ἐπιστόρους.

ΑΘ. ἦδη κελεύω τοὺσ' ἀπὸ γυνώμης φέρειν
ψήφον δικαίαν, ως ἄλις λελεγμένων;

ΧΟ. ἦμιν μὲν ἦδη πᾶν τετόξευται βέλος:
μένω δ' ἄκουσαι, πῶς ἄγων κριθήσεται.

ΑΘ. τί γάρ; πρὸς ὑμῶν πῶς τιθεῖσ' ἁμομφος δ';

ΑΠ. ἵκουσαθ' ὡν ἰκουσατ', εὖ δὲ καρδίᾳ
ψῆφον φέροντες ὅρκον αἰδείσθε, ἐξονι.

ΑΘ. κλῦοιτ' ἂν ἦδη θεσμὸν, 'Αττικὸς λεύω,
πρώτας δίκας κρίνοντες αἰματος χυτοῦ.
ἐσται δὲ καὶ τὸ λοιπὸν Αἰγεώς στρατῷ
ἀεὶ *δικαστῶν τούτο βουλευτήριον.

πάγον δ' 'Αρειῶν τοῦ', 'Αμαζώνων ἔδραν
σκηνᾶς θ', ὅτ' ἦλθον Θησέως κατὰ φθόνον
στρατηλατούσαι, καὶ πόλιν νεόπτολιν

τῆμοι υψίπυργον ἀντεπύργωσαν τότε,
"Αρείος ἔθνον, ἐνθεύει ἑστὶ ἐπώνυμος
πέτρα πάγος το 'Ἀρείος' ἐν δὲ τῷ σέβας
ἀστῶν φόβος τε ἦγγευση τὸ μὴ 'ὑδεῖν
σχῆσει τὸ τῇ ήμαρ καὶ κατ' εὐφρόνῃν ὄμως,
αὐτῶν πολιτῶν μὴ *'πικαινούντων νόμουν.
κακαῖς ἐπιρροαίσι βορβόρῳ θ' ὑδωρ
λαμπρὸν μιαίνων οὔποθε εὐρήσεις ποτῶν.
τὸ μήτ' ἀναρχὸν μήτε δεσποτούμενον
ἀστοῖς περιστέλλουσι βουλεύω σέβειν,
καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἐξω βαλεῖν.
τὶς γάρ, δεδοικός μηδέν, ἑνδικός βροτῶν;
τοιόυδε τοι ταρβοῦντες ἐνδίκως σέβας,
ἐρυμά τε χώρας καὶ πόλεως σωτήριον
ἐχοιτ' ἄν, οἰον οὔτε ἀνθρώπων ἑχει
οὕτ' ἐν Σκύθαιοιν οὔτε Πέλοπος ἐν τόποις.
κερδῶν ἄθικτον τοῦτο βουλευτήριον,
ἀλοίποιν, δεξιθυμον, εὐδότων ὑπερ
ἐγρηγοροῖς φρούρημα γῆς καθίσταμαι.
ταύτην μὲν ἐξέτειν ἐμοὶς παραίνεσιν
ἀστοίσιν εἰς τὸ λοιπόν ὀρθοῦσθαι δὲ χρῆ,
καὶ ψήφον αἴρειν, καὶ διαγνῶναι ὑπὲρ,
*ἀιδουμένους τοὺν ὄρκον. εἰρηται λόγοι.

ΧΟ. καὶ μὴν βαρεῖαν τίμιο ὀμμιλίαν χθονὸς
ἐξυμβουλὸς εἰμι μηδαμῶς ἀτιμάσαι.
ΑΠ. κάγωγε χρησμοῦς τοὺς ἐμοὺς τε καὶ Δίας
ταρβεῖν κελεῦω, μὴδ' ἀκαρπάτους κτίσαι.
ΑΠ. ἢ καὶ πατήρ τι σφάλλεται βουλευμάτων πρωτοκόλλωσι προστροπᾶς 'Ιξίωνος;
ΧΟ. λέγεις: ἐγὼ δέ, μὴ τυχόνσα τῆς δίκης, βαρεία χάρα τῷ ὀμιλήσῳ πάλιν.
ΑΠ. ἀλλ' ἐν τε τοῖς νέοισι καὶ παλαιτέροις θεοὶς ἀτιμὸς εἰ σὺν νικήσω δ' ἐγώ.
ΧΟ. τοιαύτ' ἐδρασάς καὶ Φέρητος ἐν δόμοις· Μοίρας ἐπεισάς ἀφθίτους θεών βροτούς.
ΑΠ. οὔκοιν δίκαιον τὸν σέβοντ' ἐνεργετεῖν,
"καὶ ἄλλωσ τοῖς πάντως χῶτε δεόμενος τῦχοι;
ΧΟ. σύ τοι παλαιὰς ἀπαφθίσας οὐπρὸς παρηπάτησας ἀρχαῖας θεὰς.
ΑΠ. σύ τοι τάχ', οὔκ ἔχουσα τῆς δίκης τέλος,
"καὶ ἐμεῖ τὸν ὅδεν ἐχθροίσιν βαράν.
ΧΟ. ἐπεὶ καθιππάζει με προσβύτιν νέος,
"καὶ γενεσθαι τῷ ἐπήκοος μένῳ, ὡς ἀμφίβουλος οὐχὶ ὑμιοῦσθαι πόλει.
ΑΘ. ἐμὸν τὸν ἐργον, ιουσθίαν κρίναι δίκην sit
"καὶ ὁ Ὀρέστη τὸν ἐγὼ προσθήσομαι. μὴν
η ἀὴ φόρος ὡς εἴρητων ἢ μ' ἐγείνατο,
τῷ δ' ἄρος αἰνῶ πάντα, πλὴν γὰρ σπέρμα τυχεῖν,
ἀπεναι θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός.
οὔτω γυναικὸς οὐ προτιμῆσω μόρον
"καὶ κταυύσῃς ὑμὸν τὴν τοπασίαν
νικῆ δ' ὁ Ὀρέστης, καὶ ἵστησιν κρήνη,
ἐκβάλλεθ' ὃς τὰχιστα τευχέων πάλιν,
"σοις δικαστῶν τούτῳ ἐπέσταλται τέλος.

716. μένων MSS. corr. H. 717. σφήλεται V. Fl. Fa. 725. οὔκοιν
Alk. 12. 733. ἀμφίβολος MSS. corr. Turn. 743. ἰσοις Fl.
ΕΤΜΕΝΙΔΕΣ.

ΟΡ. ὥς Φοῖβ' Ἀπόλλον, πῶς ἁγῶν κριθήσεται;

ΧΟ. ὥς Νύξ μέλαινα μῆτερ, ἄρ' ὅρας τάδε;

ΟΡ. νῦν ἁγχόνης μοι τέρματ', ἣ φάως βλέπειν.

ΧΟ. ἥμιν γὰρ ἔρρειν, ἣ πρόσω τίμας νέμειν.

ΑΠ. πεπάζετ' ὁρθῶς ἐκβολὰς ψήφων, ἔνοι, τὸ μὴ δἶκεν σέβοντες ἐν διαίρεσι.

γυνώμης δ' ἀπούσης πῆμα γλύνεται μέγα,

βαλοῦσα τ' οἴκον ψήφος ᾠρθωσεν μῖα.

ΑΘ. ἀνὴρ ὃς ἐκπέφευγεν αὐλατος ὄλκην

ἰσον γὰρ ἐστὶ τάριθμημα τῶν πάλων.

ΟΡ. ὥς Παλλᾶς, ὥς σώσασα τοὺς ἐμοὺς δόμους,

καὶ γῆς πατρῴας ἑστερημένου σὺ τοι

κατφικισάς με, καὶ τίς Ἑλλήνων ἐρεί,

᾿Αργείος ἀνήρ αὐθίς, ἐν τε χρήμασιν

οἰκεὶ πατρῴοις, Παλλάδος καὶ Λοξίου

ἐκατι, καὶ τοῦ πάντα κραίνοντος τρίτων

Σωτήρος, ὃς πατρῷον αἴδεσθεῖς μόρον

σώζει με, μητρὸς τάσδε συνδίκους ὄρων.

ἐγὼ δὲ χώρα τῇ δε καὶ τῷ σῶς στρατῷ

τὸ λοιπὸν εἰς ἀπαντα πλειστήρῃ χρόνων

ὅρκωμοτῆςας νῦν ἁπεμί πρὸς δόμους,

μήτοι τιν' ἀνδρα δεύρῳ πρωμηθήνην χθόνος,

ἐλθοῦτ' ἐποίσειν εὖ κεκασμένον δόρῳ.

αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε

τοῖς τάμα παρβαίνουσι νῦν ὅρκώματα

ἀμηχάνοις πράξομεν δυσπραξίαις,

ὀδοὺς ἀθύμους καὶ παρόμνιας πώρους

τιθέντες, ὥς αὐτοίσι μεταμέλη τόνους,

ἀρθομενών δὲ, καὶ πόλιν τὴν Παλλάδος

τιμώσων ἰδι τίνθε συμμάχῳ δορὶ,
αὐτοῖσιν ἡμεῖς ἐσμεν εὐμεγέστεροι.
καὶ χαίρε, καὶ σὺ καὶ πολίσσωρος λέως;
775
καὶ τοῖς ἐναυτίοις ἔχοις,
σωτηρίου τε καὶ δορὸς νικηφόρον.

ΧΩ. ἦν θεός νεώτεροι, παλαιὸς νόμος
καθισπάσασθε, κὰκ χερῶν εἰλεσθέ μου.
ἐγὼ δ’ ἄτιμον ἑ τάλαινα βαρύκτος
ἐν γὰ τάδε, φεῦ,
780
Ἰὸν ἱὸν ἀντιπενθῆ
μεθείπσα καρδίας, σταλαγμὸν
χθονὶ ἄφορον· ὡς ἐς τοῦ
λείχην ἄφυλλος, ἀτεκνός,
785
ὁ δῖκα, πέδου ἐπισφένδεος,
βροτοφόρους κηλίδας ἐν χώρᾳ * βαλεὶ·
στενάζω; τί ρέξω;
* γελῶμαι· δύσοιμα
πολίταις ἐπαθοῦκε
790
ἰὼ μεγάλα τοι κόραι δυστυχεῖς
Νυκτὸς ἄτιμοπενθεῖς.

ΑΘ. ἐμοὶ πίθεσθε μὴ βαρυστῶνώς φέρειν
οὔ γὰρ νενίκησθ’, ἀλλ’ ἱσόψηφος δίκη
ἐξῆλθ’ ἀληθῶς, οὔκ ἄτιμα σέθεν.
795
ἀλλ’ ἐκ Δίως γὰρ λάμπρα μαρτύρια παρῆν,
αὐτὸς θ’ ὁ *χρῆσας αὐτὸς ἢν ὁ μαρτυρῶν,
ὡς ταῦτ’ Ὀρεστὴν δρῶντα μὴ βλάβας ἐχεῖν.

*ὑμεῖς δὲ μὴ θυμοῦσθε, μηδὲ τῇδε γῆ

βαρῶν κότον σκῆψητε, μηδ’ ἀκαρπίαν*

tεῦχητ’, ἀφεῖσαι ἡ δαμώνων σταλάγματα,

βρωτήρας αἰχμᾶς σπερμάτων ἀνυμέρους·

ἐγὼ γὰρ ὑμῖν πανδίκως ὑπόσχομαι

ζόρας τε καὶ κευθμῶνας ἐνδίκου χειρὸς

ἀπαραθρόωνσιν ἡμένας ἐπ’ ἐσχάραις

ἐξεῖν, ὑπ’ ἀστῶν τῶντες τμαλφομένες.

ΧΟ. ἵω θεοὶ νεωτέροι, παλαιοὶ νόμοις ἀντ.

καθισπάσασθε, κὰκ χερῶν εἶλεσθε μοι.

ἐγὼ δ’ ἀτιμοσ ἀ τάλαινα βαρύκοτος

ἐν γα ταῦτε, φεῦ, ἵων ἵων ἀντιπενθῇ

μεθείσα καρδίας, σταλαγμῶν

χθονὶ ἀφορον· ἐκ δὲ τοὐ

λειχῆν ἀφυλλος ἀτεκνὸς

ὁ ὅλικα, πέδου ἐπισύμενος,

βροτοθρόους κηλίδας ἐν χώρα βαλεὶ·

στεναζω; τί βέξω; 

γελῶμαι· δύσοιστα

πολίταις ἐπαθον’

ἱω μεγάλα τοι κόραι δυστυχεῖς

Νυκτὸς ἀτιμοπενθεῖς.

ἈΘ. οὐκ ἔστ’ ἀτιμοι, μηδ’ ὑπερθύμως ἄγαν

θεαὶ βροτῶν στήσητε δύσκηλον χθόνα.

καγὼ πέποιθα Ζηνί, καὶ τί δεὶ λέγεω;

καὶ κλίθας οἶδα *δόματος μόνη-θεῶν, ἐν ὧν κεραυνός ἐστίν ἐσφραγισμένος· ἀλλ' οὖνέν αὐτοῦ δεὶ· σὺ δ' εὐπειθής ἐμοὶ γλῶσσης ματαίας μὴ 'κβάλῃς ἐπὶ χθόνα καρπῶν, φέροντα πάντα μὴ πράσσειν καλῶς. κολύμα κελαινὸν κύματος πικρὸν μένος, ὡς σεμνότημος καὶ ἔφυκητωρ ἐμοὶ. πολλῆς δὲ χώρας τῆσδ' ἔτε ἀκροβίνια, θύη πρὸ πάλδων καὶ γαμηλίου τέλους, ἔχουσ' ἐς αἰεὶ τόνδ' ἐπαινέσεις λόγον. 830

ΧΟ. ἐμὴ παθεὶν τάδε, φεῦ, ἐμὴ παλαιόφρονα, κατὰ τε *γὰς οἰκεῖν φεῦ, ἀτλετον μύσος. ἀβομίνιαν πνεὼ τοι μένος ἀπαντα τε κότουν. ὦλοι, ὦ, φεῦ. — ἓν τὸς μὲ ὑποδύεται *τὶς ὀδύνα πλευράς; θυμὸν ἁιε, μᾶτερ ἱερ. μαρ. γίνε. καρτ. ὅμως, ἀπὸ γάρ με τι- μὰν *δαμαλῶν θεῶν. Σφραῖνος, αἰσχιστὸς παρ' οὖνέν ἦραν δόλοι. 840

ΑΘ. ὄργας ἑξοίσω σοι' γεραιτέρα γάρ εἰ. καὶ *τῷ μὲν εἰ σὺ κάρτ' ἐμὸν σοφωτέρα, φρονεῖν δὲ κάμοι Ζεὺς ἐδώκεν ὡς κακῶς. 850 ὑμεῖς δ' ἐς ἀλλόφυλον ἐλθοῦσαι χθόνα

γής τήσδ’ ἐρασθήσεσθε· προούννέω τάδε. 
οὔπιρρέων γὰρ τιμιώτερος χρόνος
ἐσται πολίταις τοίσδ’· καὶ σὺ τιμίαν
ἔδραν ἔχουσα πρὸς δόμοις Ἔρεχθέως

τεύχει παρ’ ἄνδρῶν καὶ γυναικέλων στόλων
*δόσων παρ’ ἄλλων οὐποτ’ ἀν σχέδοις βροτῶν.

οὐ δ’ ἐν τότοισι τοῖς ἐμοίσι μὴ βάλης
μὴ’ αἵματηρας θηγάνας, σπλάγχνων βλάβας
νέων, ἀοίνων ἐμμανεῖς θυμόμασιν,
μὴ’, ἔξελοῦ’ ὡς καρδίαν ἀλεκτόρων,
ἐν τοῖς ἐμοῖς ἀστοίσιν ἱδρύσῃς *Ἀρη
ἐμφυλίον τε καὶ πρὸς ἄλληλους θρασύν.

θυραῖος ἐστὼ πόλεμος, ὡς μόλις παρῶν,
ἐν ψ’ τις ἐσται δεινὸς εὐκλείας ἐρῶσ’

ἐνοικίου δ’ ὀρνιθὸς ὡς λέγω μάχην.

τοιαῦθ’ ἐλέσθαι σοι πάρεστιν ἐξ ἐμοῦ
ἐν ὀρῶσαν, εἰ πάσχουσαν, εἰ τιμωμένην,
χώρας μετασχείν τήσδε θεοφιλεστάτης.

XO. ἐμὲ παθεῖν τάδε, φεῦ, 

ἀντ. 870
ἐμὲ παλαιόφρονα, κατὰ τε *γάς οἱκεῖν

σπέρμα τοῦ μένος ἀπαντά τε κότον.

οἶοι, ὅπ’, φεῦ.

τις μ’ ὑποδύεται *τις ὁδύνα πλευρᾶς;

θυμὸν ᾑεί, μάτηρ

Νῦξ· ἀπὸ γάρ με τι-

μάν *δαναιάν θεών

857. ὁσ’ MSS. text Pauw and Paley. 859. θηγάναν V. Fl. Fa.
860. ἀοίνως MSS. corr. Rob. 865. ἐστι corrected to ἐσται M.
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ἀλλ’ εἰ μὲν ἁγιόν ἐστὶ σοι Πειθοῦς σέβας, γλώσσης ἐμῆς μελιγμα καὶ θελκτήριον,

σὺ δ’ οὖν μένοις ἄν· εἰ δὲ μὴ θέλεις μένειν, οὔταν δικαίως τίδ’ ἐπίρρέποις πόλει μὴνλ ἡ κότον τιν’ ἡ βλάβην στρατῶ.

ἐξεστι γάρ σοι *τή* ἐστι γαμόροι χθονὸς εἶναι δικαίως ἐς τὸ πάν τιμωμένη.

ΧΟ. ἄνασσ’ 'Αθάνα, τίνα με φῆς ἔχειν ἔδραν; ΑΘ. παρῆς ἀπήμον' οἰζός δέχου δὲ σὺ.

ΧΟ. καὶ ὁ χρήματι τίς δὲ μοι τιμὴ μένει; ΑΘ. ὡς μὴ τιν’ οἰκόν *εὐθενείν ἄνευ σέθεν.

ΧΟ. σὺ τὸ τοῦτο πράξεις, ὡστε μὲ σθένειν τόσον; ΑΘ. τῷ γάρ σέβοντι ἕμφοράς ὀρθῶσομεν.

ΧΟ. καὶ μοι προπαύον εὔγυνη θήσει χρόνου; ΑΘ. ἐξεστὶ γάρ μοι μὴ λέγειν ἃ μὴ τελῶ.

ΧΟ. θελειν' μ’ ἐξικας—καὶ μεθίσταμαι κότον. ΑΘ. τοὐγάρ κατὰ χθον’ οὐσ’ ἐπικτήσει φίλους.

ΧΟ. τί οὖν μ’ ἄνωγας τίδ’ ἐφυμύνησαι χθονί; ΑΘ. ὅποια νίκης μὴ κακῆς ἐπίσκοπα· καὶ ταῦτα γέθεν, ἐκ τε ποντὶς ὀρόσου, ἐξ οὐρανοῦ τε· κανέμων ἀήματα ἐνυφιάσατε ἐπιστειχεῖν χθόνα·

καρπον τε γαῖας καὶ *βοτῶν ἐπίρρυτον
ἀστόισιν εὐθενούντα μὴ καμέειν χρόνῳ,
καὶ τῶν βροτεῖων σπερμάτων σωτηρίαν.

tῶν δυσσεβούντων ὅ ἐκφορωτέρα πέλουσ.

στέργω γαρ, ἀνδρός φιτυποίμενος δίκην,

Κάκα φόνος τάομαι τῶν ἀπενθητῶν γένος.

tοιαύτα σούστι. τάν ἀρειφάτων ὅ γεγ
πρεπτῶν ἀγώνων οὐκ ἀνέξομαι τὸ μὴ οὐ
τήνῳ ἀστύνικον ἐν βροτοῖς τιμῶν πόλιν.

ΧΩ. δέξομαι Παλλάδος ἐννοικίαν,

οὐδ᾽ ἀτιμάσω πόλιν,
tὰν καὶ Ζεὺς ὁ παγκρατής

"Ἀρης τε φρούριον θεῶν νέμει,

ρυσίβωμον Ἐλλάνων ἀγάλμα δαιμόνων"

ἄτ᾽ ἐγώ κατεύχομαι,

θεσπίσασα πρεμενώς,

ἐπιστίτοις βίου τίχας ὑπηκόους

gαλας *ἐξαμβρόσαι*
orphes: to burgeon from the earth

φαιδρὸν ἄλιου σέλας.

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πάντα γὰρ αὑτα βὰ κατ᾽ ἀνθρώπους

ἐλαχὸν διέπειν ὃ δὲ μὴ κύρσας

*ἲλαρῶν τοῖσδε οὐκ ὀδεῖν ὀθεῖν

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τὰν ἐμὰν χάριν λέγων,
† φλογμός τ᾿ ὁμματοστερῆς λα. occlusus = inde 940
φυτῶν τὸ μὴ περὰν ὅρον τόπων,†
μηδ᾿ ἄκαρπος αἰανῆς εἴφερπέτω νόσος·
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οί᾿ ἐπικραίνει; μέγα γὰρ δύναται
πότνι᾽ Ἐρυμὸς παρὰ τ᾿ ἄθανάτους
τοῖς θ᾿ ὑπὸ γαῖαν, περὶ τ᾿ ἀνθρώπων
φανερὸς τελείως διαπράσσουσιν,
τοῖς μὲν ἀοιδᾶς, τοῖς δ᾿ αὖ * δακρύων
βλίων ἀμβλωπὸν παρέχοσαι. 950

gladness
met with

ΧΩ. ἀνδροκμήτας δ᾿ ἀόρ-
όυς ἀπευνέσω τύχας,
νεανίδων τ᾿ ἐπηράτων

ΕΤΜΕΝΙΔΕΣ.

ανδροτυχεῖς βιότους
δότε, κύρι', ἐχουτες, ἥνωθεν ωκεῖον εἰς
θεαί τ' ᾧ Μοῖραι ματροκασιγυήται,
δαίμονες ὀρθομοί, pαντὶ δόμῳ μετάκουν, παντὶ χρόνῳ δ' ἐπιβριθεῖς
ἐνδίκους ὅμιλλαις, ἀποτὰ τιμᾶταί θεῶν.

ΑΘ. τάδε τοι χώρα τῇ 'μή προφρόνως μεσώδ.
ἐπικραυγομένων ἐπί πεδίων
γάνυμαι' στέργω δ' ὄμματα Πειθοῦς,
ὅτι μοι γλώσσαν καὶ στόμι' ἐπωφα γιοινδ' ὑπερθάλλον
πρὸς τάδ' ἀγρίως ἀπανηφαμένας'
ἀλλ' ἕκρατησε Ζεὺς ἀγοραῖος·
πικὰ δ' ἀγαθῶν ᾑριάθυρι̒ς ὑπερθάλλω
ἐρι μὴ μετέρα διὰ παντός.

ΧΟ. τάν δ' ἀπληστόν κακῶν ἄντ. β'.
μήποτ' ἐν πόλει στάσιν
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ἀρπαλίσαι πόλεως.
χάρματα δ' ἀντιδιδόειν ἴον ἔλευσιν
κοινοφιλεῖς διανολάτι

καὶ στυγείν μιὰ φρενλ' accord  
πολλῶν γαρ τόδ' ἐν βροσίς ἄκος.

ΑΘ. ἀρα *φρονοῦσα γλώσσης ἀγαθὴς  
δῶν * εὑρίσκεις;  
ἐκ τῶν φοβερῶν τῶν ἰ προσώπων  
μέγα κέρδος ὅρῳ τούσδ' πολίταις;  
tάσδε γὰρ εὐφρονας εὐφρονες ἀεὶ  
mέγα τιμῶντες, καὶ γῆν καὶ πόλιν  
ὅρθοδίκαιον  
πρέψετε πάντως διάγοντες.

ΧΘ. χαίρετε χαίρετ' ἐν αἰσιμλάϊσι πλούτου· στρ. γ'.  
χαίρετ' ἀστικὸς λεώς,  
ἵκταρ ἦμενοι Διός,  
παρθένου φίλας φίλοι  
σωφρονοῦντες ἐν χρόνῳ.

Παλλάδος δ' ὑπὸ πτεροῖς  
ὄντας ἄξεται πατήρ.

ΑΘ. χαίρετε χύμεις· προτέραν δ' ἐμὲ χρὴ  
στείχειν θαλάμους ἀποδείξουσαν  
πρὸς φῶς ἵερων τῶν ἱ προπομπῶν.  

hydrate from the victims preyly plain  
ἵτε, καὶ σφαγίων τῶν ὑπὸ σεμνῶν  
kata γῆs σύμεναι, τὸ μὲν ἀτηρόν  
χώρας κατέχειν, τὸ δὲ κερδαλέον  
πέμπειν πόλεως ἐπὶ νίκη.

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παῖδες Κραναοῦ, ταῖςδε μετοίκοις.

εἰ θ' ἀγαθῶν
ἀγαθὴ διάνοια πολίταις.

ΧΟ. χαίρετε, χαίρετε θ' αὕθις, ἐπανυπλοῦσκα, ἀντ. γ'.
πάντες οἱ κατὰ πτόλιν,
δαίμονες τε καὶ βροτολ,
Παλλάδος πόλιν νέμον
tes* μετοίκλαν θ' ἐμὴν
evσεβούντες οὔτι μέμ-
ψεσθε συμφορᾶς βίου.

ΑΘ. αἰνῶ *τε μύθοις τῶντε τῶν κατεγυμάτων,
πέμψω τε φέγγει λαμπάδων σελασφόρων
eis τοὺς ἐνερθει καὶ κάτω χθόνος τόπους,
ἐὰν προσπόλοισιν αἴτε φρούροισιν βρέτασ
tοῦμόν δικαίως. ὁμμα γὰρ πάσης χθονὸς
Θησίδος ἐξίκοιτ' ἂν, ἐνκλεῖς λόχος
παῖδων, γυναικῶν, καὶ στόλος πρεσβυτίδων
φοινικοβάπτοις ἐνυδυτοίς ἐσθήμασι.
τιμᾶτε, καὶ τὸ φέγγος ὅρμασθω πυρῶς,
ὁπως ἂν εὑφρων ἦ' ὅμωλα χθονὸς
τὸ λοιπὸν εὐάνδροισι συμφορᾶς πρέπη.

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ἀντ. α’.
tιμαῖς καὶ θυσίαις περίσσεται [τῦχα τε],
(εὐφαμείτε δὲ πανδαμέλ.)

ἐλαοὶ δὲ καὶ εὐθύφρονες γὰ
στρ. β’. 1040
δεῦρ’ ἴτε, Σεμύναλ, *ξὺν πυριδάπτῳ
λάμπα τερπόμεναι καθ’ ὀδὸν·
δολούξατε νῦν ἑπὶ μολπαῖς.

*† σπουνδαὶ δ’ εἰσόπτων ἐνδαῖδες ἵπτων.†
ἀντ. β’.
Παλλάδος ἀστοῖς Ζεὺς *ὁ πανόπτας
οὗτο Μοῖρα τε συγκατέβα.
δολούξατε νῦν ἑπὶ μολπαῖς.

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