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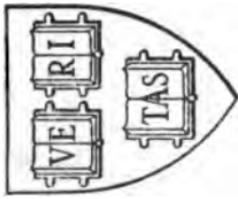
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ἔχοι τε καὶ δύναιτο κάλλιστος πόνων.*

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THE
ŒDIPUS TYRANNUS

OF
SOPHOCLES.

EDITED,

*FOR THE USE OF SCHOOLS, WITH ENGLISH NOTES
AND AN INTRODUCTION,*

BY

JOHN WILLIAMS WHITE, PH. D.,
ASSISTANT PROFESSOR OF GREEK IN HARVARD UNIVERSITY.

REVISED EDITION.

Nulla Sophocleo veniet jactura cothurno.

OID.

BOSTON :
PUBLISHED BY GINN, HEATH, & CO.
1883.

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TO

MY FATHER,

THE REV. JOHN W. WHITE,

This Work

Is Affectionately Inscribed.

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PREFACE.

THIS edition of the *Cædipus Tyrannus* has been made for the class-room. The wants of a student, who in taking up the present tragedy makes his first acquaintance with the Greek drama, have been kept steadily in view. The book is for learners.

It is certainly true that by the time the student reaches the present play, he should be master of the main principles of Greek grammar and be able to apply them; but it is also true that this is often not the fact. To meet this case, and to avoid the necessity of settling grammatical questions in the class-room at that point in his course when the time should be spent otherwise, much help has been given in the way of grammatical references. These references are for those who need them.

The Text is that of Campbell. The places where other readings than his have been adopted are specified in the list that immediately follows the Notes. I wish here to express my high estimate of Dr. Campbell's edition of Sophocles, and to say that I have found it a constant help. Much aid has been received also from other editors. I have endeavored at all points to acknowledge my obligations. It is the fact, however, not only in the case of Sophocles, but in that of every Greek author as well, who has been frequently edited, that there is much matter in the way of annotation that has become common property.

The play has been illustrated only from itself, the grammars, and by means of such examples in classic English as I found apposite.

Following the Preface will be found a list of such editions of this tragedy as would prove valuable to the student. It is not at all exhaustive, and presents in the main only the more recent school editions of the drama. Some others, however, on various grounds, have been added. The Introduction is an adaptation of the first three parts of Schneidewin's celebrated *Einleitung*. Mr. Browne's translation, in T. K. Arnold's edition of Sophocles, has been used, subjected, however, to a revision.

There follows the Notes in the present volume a Rhythmical Scheme of the Lyrical Parts of the Text. It was at first a part of my general plan to add to the book an Appendix on Greek Rhythmic and Metric, which should be a brief statement of the subject, on the theory of Dr. J. Heinrich Schmidt. This, however, has not been done. What would have been given there will appear in a separate volume, which has already been announced by the publishers. Just how soon this will be ready is uncertain. The work will be done with all reasonable expedition.

I desire to acknowledge my obligations to Dr. Goodwin of Harvard University for valuable suggestions; and also to Dr. William G. Williams of the Ohio Wesleyan University, at whose suggestion this work was undertaken, and whose kindly sympathy and aid have greatly assisted in its prosecution.

Whoever will inform me of errors detected, or suggest how the book might be improved, will receive my hearty thanks.

JOHN W. WHITE.

BALDWIN UNIVERSITY,

November 17, 1873.

PREFACE TO THE REVISED EDITION.

IN this revised edition typographical errors have been corrected, a few of the notes somewhat changed or rewritten, the rhythmical scheme rearranged, and a commentary added with references to the "Introduction to the Study of the Rhythmic and Metric of the Classical Languages." An appendix also has been added on the differentiation of choreic and logaoedic, and of dactylic and Doric rhythms.

In January of the present year, I associated with myself in the translation of Dr. Schmidt's "Leitfaden in der Rhythmik und Metrik der Classischen Sprachen," my good friend Dr. Carl Riemenschneider, Professor of Ancient Languages in German Wallace College. This translation has been completed, and when revised by the author, to whom it has already been sent, will go to the printer. The commentary in the present volume containing references to this translation has been made very full, and yet it must not be supposed that this fulness renders a preceding systematic study of the "Introduction" unnecessary. The student will not be able to get a satisfactory insight into the poetical structure and the rhythm of the present drama unless such a study has been made of at least the more important parts of the "Introduction." I am indebted to the personal kindness of Dr. Schmidt for the Appendix.

Let me add a grateful acknowledgment of the general favor with which this book has been received. While conscious that it must be more or less defective in details, I am at the same

time glad to know that the general plan on which it was written, one of avowed *simplicity*, is generally approved. The day for putting a bare text and a Greek-Latin lexicon into the hands of a student, and telling him to elicit the beauties of his author, is happily past. The method of instruction that inducts the learner thoroughly into the spirit of what he reads, and makes him for the time a living, feeling actor in its scenes, *must* be the better.

My thanks are due to Dr. B. L. Gildersleeve of the University of Virginia for valuable suggestions. Correspondence is solicited.

JOHN WILLIAMS WHITE

HARVARD COLLEGE,
Cambridge, Mass., Oct. 6, 1874.

A PARTIAL LIST OF THE EDITIONS OF THE ŒDIPUS TYRANNUS.

SOPHOCLES, with English Notes. By the Rev. F. H. M. Blydes, M. A. Vol. I. 8vo. pp. lvi & 634. 18s. London: Whittaker. 1859. (This is a volume in the Bibliotheca Classica, and contains, besides the Œd. Tyr., the Œd. Col. and the Ant. The second volume has never appeared.)

THE ŒDIPUS REX OF SOPHOCLES, with Critical, Philological, and Explanatory Notes. By the Rev. John Brasse, D. D. Post 8vo. pp. xi & 94. 5s. London: Longman. 1838.

SOPHOCLES, THE PLAYS AND FRAGMENTS. Edited, with English Notes and Introductions, by Lewis Campbell, M. A., LL. D., Professor of Greek in the University of St. Andrews. Vol. I. 8vo. pp. viii & 495. 14s. Oxford: Clarendon Press. 1871. (This volume contains the Œd. Tyr., Œd. Col., and Ant., together with a valuable Introductory Essay on the Language of Sophocles. The second volume has not yet appeared.)

THE ŒDIPUS TYRANNUS OF SOPHOCLES, with English Notes. By Howard Crosby, D. D. Ninth Ed. 12mo. pp. 138. New York: Appleton. 1866.

SOPHOCLES ŒDIPUS REX ex Recensione et cum Commentariis G. Dindorfii. Third Ed. 12mo. pp. 130. 2s. 6d. Oxford: Parker. 1860. (Usually bound in one thick volume with the Œd. Col., Ant., and Ajax, with a preface, pp. xxi. This with the companion volume at 21s.)

SOPHOCLES ŒDIPUS TYRANNUS ex Recensione Petri Elmsley, A. M., qui et Annotationes Suas Adjecit. 8vo. pp. xlv & 90. 5s. Oxford: Parker. 1825. (To this are added (pp. 40) — Scholia Antiqua

in Sophoclis *Cedipum Tyrannum*. Ex Codice Laurentiano Plut. xxxii. 9.)

SOPHOCLIS CEDIPUS REX. Emendavit, Varietatem Lectionis, Scholia Notasque tum Aliorum tum Suas Adjecit Car. Gtlo. Aug. Erfurdt. 8vo. pp. xiv & 483. 3 Thal. Leipsic: Gerhard Fleischer. 1809.

FREUND'S SCHÜLER-BIBLIOTHEK. Präparation zu Sophocles' Werken. IV. König Oedipus. Pp. 246. 5 Sgr. Leipsic: Wilhelm Violet. 1869.

SOPHOCLIS' KÖNIG OEDIPUS. Griechisch mit metrischer Uebersetzung und prüfenden und erklärenden Anmerkungen, von J. H. Hartung. Large 12mo. pp. 249. 21 Sgr. Leipsic: W. Engelmann. 1851.

THE CEDIPUS REX OF SOPHOCLIS, with Notes. By William Basil Jones, M. A. 16mo. pp. 60 & 73. 1s. 6d. Oxford: Clarendon Press. 1867.

EDIPUS TYRANNUS OF SOPHOCLIS, with Notes, Critical and Explanatory. By T. Mitchell, A. M. 8vo. pp. viii & 203. 5s. Oxford: Parker. 1840.

THE CEDIPUS TYRANNUS OF SOPHOCLIS, with short English Notes. 18mo. pp. 55 & 34. 1s. Oxford: Parker. 1853. (Oxford Pocket Classics.)

SOPHOCLIS' KÖNIG OEDIPUS. Nach der ältesten Handschrift und den Zeugnissen der alten Grammatiker berichtet, übersetzt, durch einen exegetisch-kritischen Commentar erklärt von Franz Ritter. Large 8vo. pp. viii & 252. 1 Thal. 20 Sgr. Leipsic: Teubner. 1870.

SOPHOCLIS ERKLÄRT VON F. W. SCHNEIDEWIN. *Cedipus Tyrannus*. Fünfte Auflage besorgt von Aug. Nauck. 8vo. pp. 174. 10 Sgr. Berlin: Weidmansche Buchhandlung. 1866. (There is an English translation of the first edition of this in Arnold's School Classics, made by Henry Browne. 4s. London: Rivington. 1852.)

THE CEDIPUS TYRANNUS OF SOPHOCLIS, with Notes and a Critique on the Subject of the Play. By J. W. Stuart, Professor of Greek and Roman Literature in the College of South Carolina. Pp. vi & 222. New York: Gould and Newman. 1837.

LES TRAGÉDIES DE SOPHOCLE. Texte grec, publié d'après les tra-

vaux les plus récents de la philologie, avec un commentaire critique et explicatif, une introduction et une notice, par Éd. Tournier. Ouvrage couronné par l'Association pour l'encouragement des études grecques. 8vo. pp. xxxii & 781. 12 fr. Paris: Hachette et C^{ie}. 1867. (There is also a 16mo. edition of this work. Each tragedy of this smaller edition may be had separately at 1 fr.)

SOPHOCLES ŒDIPUS REX. Edidit et adnotavit Henricus Van Herwerden. Editio Major. Trajecti ad Rhenum, apud L. E. Bosch et Fil. Large 8vo. pp. viii & 216. 1 Thal. 20 Sgr. 1866.

SOPHOKLES KÖNIG OIÐIPUS. Für den Schulgebrauch erklärt von Gustav Wolff. Large 8vo. pp. vi & 159. 10 Sgr. Leipsic: Teubner. 1870.

SOPHOCLES TRAGŒDIÆ. Recensuit et explanavit Ed. Wunderna. Vol. I., Sect. II., continens Œdipum Regem. Fourth Ed. large 8vo. pp. 167. 12 Sgr. Leipsic: Teubner. 1859. (There is an English translation of this. 3s. London. 1851.)

SOPHOCLES ŒDIPUS TYRANNUS, with Notes. By Henry Young. 12mo. pp. viii & 84. 1s. London: Lockwood. 1871. (Weale's Classical Series.)

LEXICA.

LEXICON SOPHOCLEUM. Edidit Guilelmus Dindorfius. Lex. 8vo. pp. viii & 534. 3 Thal. 20 Sgr. Leipsic: Teubner. 1870. (This lexicon was seized by the police soon after its publication as an infringement on Ellendt's, and is now, consequently, hard to obtain.)

LEXICON SOPHOCLEUM. Composuit Fridericus Ellendt, A. M. Editio Altera Emendata. Curavit Hermannus Genthe. Lex. 8vo. pp. xvi & 812. 8 Thal. Berlin: Bornträger Bros. 1872. (The first edition of this celebrated work appeared in 1835. An English translation and abridgment was published in 1841. 8vo. pp. 275. Now quoted at 3s. Oxford: Talboys.)

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INTRODUCTION.

ADAPTED FROM SCHNEIDEWIN.

LAIUS son of Labdacus, king of Thebes, had been warned by an oracle of Apollo that he was destined to die by the hand of a son whom he should beget from his wife Jocasta, daughter of Menecceus. By what offence he had incurred this doom, Sophocles leaves untold ; not so the pretended oracle :—

*Λαίε Λαβδακίδη, παίδων γένος δλβιον αλκείσ.
δώσω τοι φίλον υἱόν· ἀτὰρ πεπρωμένον ἐστίν
σοῦ παιδὸς χεῖρεσσι λιπεῖν φάος· ὡς γὰρ ἔνευσεν
Ζεὺς Κρονίδης Πέλοπος στυγεραῖς ἀραῖσι πιθήσας,
αὐ φίλον ἤρπασας υἱόν· ὁ δ' ἠῆξά το σοι τάδε πάντα.*

Accordingly, a son being born to him, Laius binds his ankles together, and in this condition gives him into the hands of a slave, with orders to expose him upon the mountain. So Jocasta herself tells the story, 711 sqq., but suppresses some of the particulars. One of the omissions the old slave himself supplies, to the effect that he received the child, with command to make away with it, the rather from the mother's own hands, 1173, its feet being bound with a thong through holes cruelly bored in its ankles, which treatment was intended, without killing it outright, to insure its perishing, and to prevent its being taken up by others. Jocasta also keeps back the fact that it was on the subject of posterity that Laius consulted Apollo, who warned him against begetting a son. Cf. 1184, ἀφ' ὧν οὐ χροῆν. The slave, however, takes compassion on the babe, and

gives it, on Mount Cithæron, to a herdsman from Corinth, 1142 sq. But he, instead of rearing it for himself, gives it to his childless master, King Polybus, and his wife Merope. With kindly affection ~~the pair bring up the~~ foundling, which, from its swelled feet, they name *Oidipous* (1036). He is generally accounted the first of the citizens of Corinth, until an apparently insignificant occurrence disturbs him in his youthful felicity. At a banquet, — as he himself, 779 sqq., relates, — one of his drunken companions assails him with the reproach that he is only the supposititious son of Polybus. Being stung by the affront, he with difficulty restrains himself for that day. On the morrow he presents himself before father and mother, tells them what has happened, and wishes to learn the truth. They are incensed against the author of the taunt, but fail to satisfy his doubts. The reproach still rankles in his breast, and will not let him rest. At length, without the knowledge of his parents, he sets off for Delphi, to obtain satisfaction from Apollo; but the god, instead of answering his question, announces to him as his destiny, that *he shall wed his own mother, beget a race hideous to mankind, and be the slayer of his own father.* Cf. 788 sqq., 994 sqq. Having received this oracle, he resolves, hard as it may be to him, never again to see his parents (999), but to turn his back forever upon his Corinthian home, in order to escape from the doom predicted by Apollo; for that he is truly the son of the affectionate fosterers of his infancy, he thinks he can no longer doubt. Alone he wanders, unknowing whither, through Phocis. At this same time (114 sqq.) it chanced that Læius was on his way from Thebes to Apollo's oracle at Delphi, we know not upon what errand. At the point where the high-roads from Delphi and from Daulia (733 sq.) meet in a narrow pass (*στενωπός*), the wanderer is met by an old man riding in a chariot, the driver at the time leading the horses. Cf. the note on 804. Both with violence attempt to force him out of the way. Being enraged, he deals the driver a blow, and then

essays to pursue his way quietly. The old man, however, watches his opportunity, and at the moment when Œdipus is in the act of passing the chariot, with his double goad deals him a blow right on the middle of his head. Upon this Œdipus instantly strikes him a fatal blow with his walking-staff; he falls backward from the chariot and dies. In the heat of his rage, Œdipus slays the other attendants also. So at least he believes: but one of them escapes, and to save himself from the reproach of a cowardly flight, on his arrival in Thebes relates that a band of robbers had fallen upon the party, 122 sq. This falsehood was indispensable for the poet, in order that Œdipus might not be allowed to come too soon upon the right track; so likewise was the representation that only one escaped, whose account of the matter could not be contradicted by other witnesses.

Proceeding on his way, Œdipus arrives in the neighborhood of Thebes a short time after the escaped attendant has brought the intelligence of the violent death of Laius. Here, at that precise time, the Sphinx had her lair, a monster who, seizing on all that passed that way, propounded her enigma, and if they could not solve it, hurled them headlong from the rock, thereby decimating the city. Her enigma is couched by an unknown poet in the following verses:—

*Ἔστι διπὺν ἐπὶ γῆς καὶ τετράπυον, οὐ μίᾳ φωνῇ,
καὶ τρίπυον· ἀλλάσσει δὲ φύην μόνον ὄσ' ἐπὶ γαῖαν
ἐρπετὰ κινεῖται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὅπταν πλείστοισιν ἐρειδόμενον ποσὶ βαλῆναι,
ἐνθα τάχος γυλοῖσιν ἀφαιρότατον πέλει αὐτοῦ.*

Œdipus also passes by the mountain of the Sphinx, a stranger, and not as yet apprised by the Thebans concerning her proceedings; yet he intrepidly tries his fortune, and solves the Enigma of Man, whereupon the monster throws herself from the rock. This λύσις also has been put in verse:—

*Κλῦθι καὶ οὐκ ἐθέλουσα, κακόπτερε Μοῦσα θανάτων,
φωνῆς ἡμετέρης σὸν τέλος ἀμπλακίης·*

*ἄνθρωπον κατέλεξας, δε ἤρκα γαίαν ἐφέρει,
 πρῶτον ἐφυ τετράπους νήπιος ἐκ λαγῶνων.
 γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει,
 αὐχένα φορτίζων, γήραι καμπτόμενος.*

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He is recognized as the savior of the state, and receives, together with the throne left vacant by the death of Laius, the widow of the king as his wife, and now as king in Thebes passes many years in undisturbed prosperity. Jocasta bears him four children ; the city honors him as the greatest and best of men, who, not without the special favor of the gods, overcame the Sphinx, 33 sqq. But suddenly, after long years (561), the happiness which the gods awarded him is disturbed by a blight upon the fruits of the earth, and a pestilence on man and beast, — the punishment sent by Apollo because of the neglected expiation of the old murder. In his vigilant care for the city, Œdipus has sent the man who stands next to himself and to the throne, his wife's brother Creon, with whom he has ever lived in undisturbed friendship (590 sqq.), to Delphi, for the purpose of invoking, in this trying emergency likewise, the aid of the Pythian god. At this point begins the action of the tragedy.

PROLOGOS, 1 – 150. The distress having risen to the highest point, the whole population, not as yet acquainted with the measures taken by the king, has formed suppliant processions to the sanctuaries of the gods. Those who are the most in need of help, gray-headed old priests, young children, and chosen youths, repair to the palace of their sovereign on the Cadmeia. Œdipus, as a father, comes forth among his children, to inform himself of the purpose of this assembly, and to express his readiness to aid them to the utmost of his power. The priest of Zeus, whose age and dignity call him to be spokesman, depicts the general distress as the cause of their thus betaking themselves to him, the approved deliverer, who owes it to himself to be still the savior of the state. Deeply moved, Œdipus replies to this confiding and honorable address, that without waiting for

any exhortation from others, he has of his own accord taken thought for all that can be done for the deliverance of his people from a calamity which indeed presses upon him above all others. Creon has been sent to Delphi, and whatever the god may order for the deliverance of the city, that will he do willingly.

To the joy of all, Creon appears. At the express wish of Œdipus, he announces, in the presence of the whole assembly, that Apollo peremptorily demands from the citizens that *the slayer of Laius, who is living in the land, be either banished or put to death*, seeing this polluted person has brought upon Thebes the present calamity. Hereupon, while the points of moment for the connection of the fable are brought out by a series of questions and answers, Œdipus learns that Laius upon a time having left Thebes upon a *theoria*, — with what object, and to what oracle, is purposely not specified, — never returned ; it was only known that he had been slain by a band of robbers. That no search was made at the time for the doer of this deed was caused by the Sphinx, who obliged them to confine their thoughts to their own immediate concerns. Œdipus, all unsuspecting, is prompt with his resolve to lose not a moment in executing the divine injunction. Needs must he himself apprehend that so daring a murderer, who, he fancies, must have been set on by political opponents in Thebes, may lay hands on him likewise ! He then bids the assembled suppliants withdraw, and appoints one of his attendants to summon the principal citizens of Thebes, as he will leave nothing unattempted that may lead to the desired end.

Œdipus and Creon go within the palace. Creon advises him to send a messenger for Tiresias, which he does, and after a time, impatient at his not arriving, he despatches a second. The citizens, whom the king has summoned, appear before the palace. As the age, sex, and position of the choreutæ are for the most part chosen to match the protagonistes, so here the

χόρας ἄνδρες form the Chorus, as in the *Ced. Col.* old men, in the *Electra* maidens, in the *Ajax* comrades in war, in the *Philoctetes* mariners. The deficiency in mental acumen and insight into the bearings of the events which appears in our choreutæ was necessary for the poet in the management of the action; they must needs be men of limited minds and slow perception, that they may not, any more than their king, be able to see through the true connection and dependence of the incidents, and may still enter into and echo their master's tone of feeling. At the same time, their quietude makes them well adapted for thoughtful appreciation of the stormy passions which rave before them. As they take their place in the orchestra around the thymele, they strike up the *PARODOS*, 151 - 215. Aware of Creon's return, but as yet unacquainted with the purport of the oracle brought by him, with their expectation wrought up to the highest pitch, they invoke, in solemn rhythm, the chiefest of Thebes' tutelary deities, and depict in vivid colors the tribulations of their city; and then once more supplicate the succor of the gods, severally invoking them in long detail. By thus separating the Chorus from the *ἰκέται*, Sophocles gets a natural occasion for letting *Cedipus*, by his announcement of the oracle, and of the measures which he has taken accordingly, exhibit himself in all his security and consciousness of innocence; while, at the same time, his address shows how heinous he considers the crime to be, and how earnestly he takes the injunction of the god.

FIRST EPEISODION, 216 - 462. *Cedipus*, who, shortly before the close of the choral song, again appears, takes up the concluding thought, and bids the Chorus depend upon his active zeal, to which the command of the god has appointed its course of proceeding. But in his haste to obey the god, he neglects to acquaint the Chorus, in the first place, with that which they so ardently desired to know, — the purport of the oracle. This they learn only by way of corollary, 242, in quite general terms. For *Cedipus*, hurried on unawares by a supernatural excitement,

begins with emphatically protesting his own utter ignorance, until now, of that which he is about to communicate, thereby explaining how it comes that he, hitherto the wise counsellor in time of need, is obliged, for this time, to have recourse to the help of the citizens. Upon these he solemnly enjoins it as a duty in every way to aid in the discovery of the slayer of Laius, upon whom he imprecates the heaviest curse, should he remain secret, while he commends the innocent population to the abiding protection of the gods. Upon the spectator, apprised from the outset of the real bearings of the events, the impassioned address of Œdipus must have had a thrilling effect. His speech, now quiet and gentle, now vehement and impetuous, becomes most impassioned at the very point where he imprecates upon the perpetrator and the abettor the evil that falls back upon himself.

The Chorus protests its innocence and ignorance, but counsels to send for Tiresias. For this Œdipus has already taken care. In his disquietude, he marvels that the seer, though two messengers have been sent, has not yet made his appearance. The choragus then meditatively remarks that the story once current in the mouths of the people leads to nothing. Œdipus, not despising any, even the slightest trace, bids him tell what this was; but he learns nothing more than what Creon had already communicated as the report of the escaped attendant, that Laius was slain by robbers, or, as it is here said with a nearer approximation to the truth, by travellers.

Then comes the blind seer Tiresias, whose mental eye has long clearly seen through all, and from whom the Chorus, with confidence, hopes that he will bring the doer of the deed to light; as in fact does come to pass, though in a manner wholly unexpected. Œdipus also expects speedy deliverance through Tiresias; and so it comes about that the very man on whom the entire population had built all its hope looks for help to the blind seer, who yet in the times of the Sphinx had held his peace!

The king welcomes the prophet with most honorable expressions of entire confidence, lays before him the purport of the oracle, and calls upon him to put forth all the resources of his art for the deliverance of the city. Tiresias, embarrassed, and repenting of his coming, adjures him to desist: his knowledge profits him not! It has been out of forbearance to the well-deserving ruler that he has so long shut up the secret in his own breast, and even now only upon provocation does he make the disclosures which follow. The king importunes, the seer persists in his refusal: let him be wroth if he will, — it will all come to light without a word from him! By degrees the already excited king is wrought up into a towering passion. Conscious that he himself is doing everything to carry out the injunction of the god, it exasperates him that Tiresias, having the power to help, refuses his aid. In bitter altercation he gives vent to the accusation that Tiresias himself was the instigator of the murder. Upon this, the seer, himself by this time angered, declares that *Cedipus* is the murderer. But the king, his suspicions once having been roused, listens no longer to the child of night. Tiresias adds yet further—and in this *Cedipus*, in a calmer state of mind, could not have failed to perceive an echo of his own old oracle — that he is cohabiting with his nearest kindred in horrible intimacy. But no sooner has the seer appealed to *Apollo*, who will presently bring the matter to an issue, than a new suspicion adds to the infatuation which already possesses the blinded king. At the very hearing of *Apollo*, it flashes upon him that *Creon* — the bearer of the oracle from *Delphi* — is at the bottom of the matter, and that the seer, for love of base gain, has been acting upon his suggestions. This thought, rendered in some measure plausible by the fact that it was *Creon* who had advised the sending for the seer, in the impetuous *Cedipus* becomes at once a certainty; and the rather as, on the very first hearing of the matter, it had occurred to him that the murderer must have been set on by political motives. Following

it up, he indignantly accuses Creon (who in company with Œdipus had left the stage at 146, and is not now present) as a conspirator with whom Tiresias is leagued to compass his overthrow. Now he scoffs at that which he has just before so highly extolled, — the prophetic skill of Tiresias, — a man who, for all his pretensions, had no power to help in the time of the Sphinx! His confidence shaken in all whom he had revered and loved, Œdipus, once so discreet, now sets up his γνώμη against the τέχνη of the professed seer, with all its infallibility, and menaces both the conspirators with the punishment they deserve.

Tiresias now, for the second time, reveals in connected detail (412 – 428) the calamities which await Œdipus, living, as he does, in most disastrous unconsciousness of the horrors by which he is surrounded. In a burst of wrath, he bids the seer be gone. The latter, in replying to the taunt of his having uttered nothing but follies, with the answer, “Thy parents thought me wise,” has launched at the king a new shaft, so that from this time the painful recollection of the old unexplained mystery of his extraction mixes itself up with his present solicitude. With his demand for enlightenment Tiresias declines to comply, but darkly hints that this day, ere it close, will explain all. Then, before he withdraws, he for the third time expresses himself concerning the murderer in terms awfully enigmatical, but still clearly calculated to remind Œdipus of the old oracle; not now, however, as before, addressing the king himself, and expressly mentioning him by name, but speaking as if concerning a third person. He concludes with the words, “If these sayings be not made good, then Œdipus shall say that Tiresias knows nothing of the art which he professes.” The king, also, for whom each fancied access of insight but deepens his blindness, retires into the palace. The spectator has now before him, in all its completeness, the prodigious contrast between the outward semblance and the reality. The truth which Œdipus desires to have he thrusts from him, and falls at variance,

moreover, with the seer, until now his well-wisher, and with his most faithful friend. It sets this contrast in a sharper light that the Chorus is involved in the same delusions with its lord. This short-sightedness of the Chorus appears immediately in bold relief in the FIRST STASIMON, 463 - 512.

SECOND EPEISODION, 513 - 862, with a KOMMOS, 649 - 697, with interposed trimeters. With great art the following scene is brought on by the dialogue with Tiresias. Creon, informed of the accusation raised against him by Œdipus, indignantly appears and endeavors to learn from the Chorus whether that harsh charge had indeed been made by a sane mind. But while the Chorus, in its loyal attachment to its lord, considerably shrinks from satisfying the inquiry, the king himself appears, and so the full explanation is reserved for the dialogue between the parties concerned. He gives his wife's brother a rough reception. To have the audacity to come into his presence, — him, his detected murderer and the robber of his throne! Creon must needs regard him a coward or fool, if he thinks to delude him, or supposes that his plottings will not be promptly met! Creon, on the other hand, advises Œdipus first to look calmly into the facts of the case. And now the king, to make his grounds sure, commences an examination, point by point. He asks whether it was not Creon's suggestion that he should send for the seer. This being answered in the affirmative, he asks whether Tiresias had ever, in former times, pointed at him as the guilty person. If he, who now all on the sudden thinks fit to mark him as the murderer, has before this held his peace, it is to him a demonstrated fact that he was prompted by Creon, who coveted the throne. The more conclusive Œdipus deems this inference, the more firmly does he here once more fix himself in his error.

Hereupon Creon, having first shown how near he stands to Œdipus and his queen, goes into a long train of argument, wishing to demonstrate, by a rational discussion of all the

circumstances, how utterly absurd it would be in him to entertain the ambitious design upon the throne of which he is accused. If Œdipus can convict him of having a crafty understanding with Tiresias, he protests himself ready to die a shameful death. Without listening to this oath, or taking heed to the pacific admonitions of the Chorus, the king insists that Creon must die as a traitor.

At this point the choragus, 631 sqq., announces the approach of Jocasta, whom the altercation has called from the palace. She bids them for shame desist, in the midst of the general distress, from stirring up private quarrels. Upon this, Œdipus lays before her his impeachment of Creon, and the latter by the most solemn oath again asseverates his innocence. It is only upon the most urgent entreaties of his wife and of the choreutæ, that the king lets Creon go, — not in the least convinced that he has wronged his wife's brother, — but with the express declaration that he will never cease to hate him. Creon withdraws, protesting that his sovereign has misjudged him, whereas the whole city knows that he is still what he always was ; and he ominously predicts that Œdipus will be pained by the thought of his injustice, when once his passion is allayed.

Upon Creon's departure, at Jocasta's desire, her husband relates the occasion of the quarrel, the Chorus having vainly besought him to let the matter rest. Creon, he says, would fain make him out to be the murderer ; so little is he able to free himself from his preconceived opinion that Tiresias was suborned by him to accuse him of the deed ! With shrewd womanly art, Jocasta now sets herself to convince her husband, already more than enough entangled in a web of self-deception, that the vaunted science of the seers is not worth heeding. There was an old oracle given to Laius which was so far from receiving its fulfilment, that foreign robbers, as the story goes, — this then she trusts implicitly, without much questioning its grounds or want of grounds, — slew him on the common high-

way: as for her child, it was exposed immediately after its birth. Thus was the response of the ministers of the Delphian temple put to shame!

But here the punishment follows close on the heels of the blasphemy. This very story, which was meant to set her husband's mind quite at rest as regarded one oracle, by the instance of another oracle which was falsified by the event, produces just the opposite result. The words of the seer, so plain and pointed, remained an enigma for Œdipus: now one casual harmless word arrests his attention and staggers him in the confidence he has thus far felt. Now begins the wonderfully contrived *περιπέτεια*; a faint presentiment of the truth arises in the hero's mind, but the poet has the skill yet for a long time to retard the full discovery. Not only now but again and again hereafter this same tragical effect attends the process of the discovery, that the gradual uplifting of the veil is effected by the very persons who are endeavoring to relieve the hero's mind of its growing anxieties.

When, namely, Jocasta mentions that Laius was slain *πρὸς τριπλαῖς ἀμαξιοῖς*, — a spot where there would naturally be frequent encounters of people coming from different directions, — Œdipus eagerly catches at this description of the locality, and inquires whither the pass led, how long ago this occurrence befell, how old Laius was, and of what appearance. When all tallies with his own old adventure, an indescribable anxiety takes possession of his mind, lest after all Tiresias be found to see but too truly. For even the number of the attendants accords; and now he desires Jocasta to send with all speed for the slave who had then returned, that he may gain the satisfaction he needs from him. The slave had recognized in the highly praised deliverer of the city, and husband of the queen, the slayer of his lord. As the sight of him must ever remind him of his falsehood about the band of robbers, he had withdrawn from Thebes. Of the fact that the new king was

the son of Laius, he had no knowledge. It was a necessary contrivance of the poet's that the slave, whom Œdipus had omitted to summon in the first instance (118), should not be present, yet not too remote; and the mention by Jocasta, just at this point, where the elucidation of the mystery lies so close at hand, of the reason why he wished to be dismissed into the country, is ominously significant.

Jocasta, having as yet no foreboding of the ground of her husband's anxiety, wishes to learn what it is; whereupon Œdipus, who in Thebes was universally held to be the son of Polybus, frankly relates his juvenile history, and the adventure in the *σχιωτή ὁδός*. If the old man whom he slew was Laius, he must bewail himself as of all mortal men the most hated of the gods, since upon him must then light all the heavy curses which he has openly denounced upon the murderer. In his contemplation of this contingency, he is still so blind that he bewails the hard fate which makes it impossible for him, if the case be so, ever to return to his old home and his beloved parents at Corinth, if he would not incur the yet worse misery of fulfilling the old oracle by slaying Polybus and wedding Merope. At every step which the hero takes toward the truth, the poet has the art to excite afresh, and with more intensity, the *ἄλγος* and *φόβος* of the spectator. The way in which, step by step, the truth comes out, is managed with inimitable art. As yet the hero's misgiving is limited to the milder half of his disastrous condition, the apprehension that he may have been the slayer of the royal husband of his wife; his parents he innocently assumes to be living in Corinth, and dreads the possible fulfilment of that which lies long years behind him in the past! Even for that milder object of his apprehension, dreadful as the contemplation of it is to the high-souled king, he has still a ray of hope.

If, namely, the herdsman shall persist in his story that *robbers* were the slayers of the old king, he, a solitary individual, cannot be the culprit. Jocasta goes yet further; even if the herdsman

should vary in his tale, this need not trouble him. Loxias plainly declared that her husband should fall by the hand of his own son ; but this son perished long before his father. Consequently she will never believe in prophecy and divination. Meanwhile she will send forthwith for the herdsman ; until then let Œdipus with her enter their palace.

SECOND STASIMON, 863 - 910. The pious old men, deeply offended by the daring levity shown by Jocasta in her avowed disregard of the utterances of the gods, and by the godless way in which she has spoken of her past life, especially the icy coldness of heart which she betrayed in her account of the exposure of her infant, pray to Zeus that he will confirm the truth of the oracle given to Laius. Armed with the holy primeval laws of religion and morality, they contend for their inviolable sanctity, unchecked by any misgiving that the object they would obtain by their prayer is indeed none other than the speedy overthrow of the king to whom they still adhere with the same devoted loyalty as ever.

THIRD EPEISODION, 911 - 1085. Suddenly Jocasta comes forth, and explains that a fancy has taken her to offer to the gods. Need teaches prayer. Within doors she cannot breathe freely ; while Œdipus, a prey to boundless dejection, persists in rejecting all that she can suggest for the quieting of his disturbed mind, and lends an ear only to the most alarming representations. Jocasta draws near to the altar of the very god whose utterances she has but now again treated with contempt, and whose wisdom she will presently, on the first seeming lull of the storm, once more, with her usual levity, turn into derision. The impression made by the language of the profane queen — irreligious even in her devotions — tells with the greater effect by contrast with the loftiness and purity of the sentiments to which the magnificent ode, whose last accents have but just died away, has attuned the minds of the spectators.

Apparently, the god instantly grants the prayer, that the real-

ity, when it comes, may be all the more crushing. A messenger appears from Corinth, who, in the belief that he is the bringer of joyful tidings, shows a cheerful bearing. Polybus is dead; and he, in hope of rich reward, has immediately set off on his journey hither to be the first bearer of the tidings to Œdipus, whom, as he says he has heard, the Corinthians intend to make their king. On hearing this, Jocasta triumphantly calls out her husband. There now are the oracles again falsified! And now even the pious king, with this new fact before him, cannot forbear to chime in with her exultation, and emboldens himself to speak disparagingly of oracle and flight of birds. True, upon recollecting the studied ambiguity and equivocal character of the language of oracles, it occurs to him — always ready-minded, and always at fault in the direction of his reflections — that Polybus' death may have been caused by grief for the loss of him, in which case the god will yet be true, and he, in a sense, the slayer of his father. So difficult does he find it to accord with Jocasta's tone of feeling, and so much does his pious mind revolt from her profane levity, that rather than doubt the truth of the divine words, he chooses to take refuge in casuistical refinements. And then forthwith the other part of the old oracle falls heavily on his soul, — that he should become the husband of his mother. Jocasta, indeed, is prompt with her woman's counsel; one must drive such crotchets out of one's head; that is the only way to live comfortably, 977 sqq. But the messenger from Corinth, to whom Œdipus makes known the cause of his fear, hastes, with the best intentions, to relieve him of his distress. Polybus was of no kin to Œdipus; from his own hands the pair received the boy. Laius' herdsman, who handed the child over to him upon a time when they were together in Cithæron, would be able to throw further light upon the subject. The Chorus recognizes in this herdsman the very man who has been summoned to explain the circumstances of the old king's death. For he it was that had accompanied Laius and

escaped with the tidings of his death to Thebes. Jocasta, the scales now at once falling from her eyes, adjures Œdipus to desist from further investigation ; but this he peremptorily declines. Upon this Jocasta hurries off from the scene, with words which portend some frightful resolve on her part. Œdipus, again misapprehending the true bearings of the case, imagines that Jocasta's vanity is wounded ; that she fears he may be found to be of ignoble extraction. For his part, he will not rest until he gets at the whole truth of his parentage ; come what will, he regards himself as a son of Tyche, who has made him small and great. Nothing daunts the strong hero ; before all things he will learn the full truth.

A *HYPORCHEMA*, 1086–1109, of cheerful character serves, just before the catastrophe, to shed a last gleam of light upon the gathering gloom, while the Chorus, wholly entering into the tone of the protagonist, pictures to itself that Œdipus may perchance be the child of a god by some mountain-nymph of Cithæron.

FOURTH EPILOGION, 1110–1185. The herdsman for whose coming Œdipus has longed appears, and is recognized by the Corinthian as the person from whose hands he received the child. Of the attack made upon Laius by a number of robbers, which was the point on which the king desired satisfaction when he was urgent to have this man summoned, we hear no more, now that matters have taken a new turn, in consequence of which all is cleared up at once so soon as the hero's origin is brought to light. The other recalls to the recollection of the Theban herdsman the days they spent together on the mountains, and thinks to give him a joyful surprise with the discovery that the boy whom the other handed over to him is none other than the king before whom they stand. The horrified Theban is forced by violent menaces to confess that Jocasta herself consigned the child to his hands for destruction, moved to this by fear of an oracle which foretold that the child would one

day slay his father. That he would also wed his mother was no part of the oracle given to Laius ; this was only prophesied to Œdipus. Now first the whole hideous reality, in all its parts, is laid bare before the eyes of the king. Having, with a bitter cry, bid farewell to the light of day, and summed up with pregnant brevity the chain of horrors through which Tiresias so well saw, he rushes into the house.

THIRD STASIMON, 1186–1222. The Chorus having contemplated *the sudden vicissitudes of all earthly things*, then follows,

The EXODOS, 1223 to the end. Inserted in this is a second KOMMOS, 1313–1368, intermixed with trimeters by the Chorus.

An exangelus gives a relation of the portentous horrors which have befallen in the palace. Jocasta has strangled herself in the thalamus ; Œdipus, like a maniac, with loud yell, has burst in, and with Jocasta's golden clasps bored out both his eyes, to escape the sight of his misery and misdeeds. So, says the messenger, has measureless wretchedness entered in, where once dwelt high prosperity.

Then, to show to the Thebans in his horribly mutilated condition — for which the description given by the messenger has prepared them — the unhappy sufferer, whose noble spirit, as it never knew concealment, so now will have no disguises, the palace-doors fly open, and Œdipus totters forth. He now bewails alternately with the Chorus, without reproaching any other than himself, his self-inflicted blindness, and his disastrous destiny. Anon, collecting himself, he speaks (from 1369) of the fearful punishment he has inflicted upon himself ; he weighs the circumstances which made it impossible for him any longer to behold the light. He concludes with the prayer that the Chorus will thrust him out of the land, or make away with him. So little is he content with the punishment which, in his frenzy, he has inflicted upon himself, until the oracle of the Pythian god concerning the slayer of Laius be also satisfied to the uttermost.

The Chorus refers him to Creon, whom it sees approaching.

During the minority of the sons, Creon is the natural successor to the throne, as Sophocles makes the hero forthwith abdicate the sovereignty. So, after the lapse of a few hours, Creon, without doing anything toward it himself, has through *Œdipus'* own proceedings attained to the very dignity which he was previously accused of unrighteously affecting! The unhappy king, who has now seen how greatly he was deceived in the suspicion he was led to entertain of his old friend, is alarmed at the announcement of Creon's approach. But, as in the *Ajax*, *Ulysses*, after the death of his enemy, comes forward as the noble vindicator of his merits, and in the *Philoctetes* the position of *Neoptolemus* relative to *Philoctetes* in the course of the action undergoes a complete revolution, so the relation of Creon to *Œdipus* takes an unexpected turn; for Creon, entirely vindicated by the events, comes forward as a sympathizing friend and helper in time of need, and makes it plain that he has retained no recollection of the offence. In the first place he desires them immediately to withdraw from the light of day the shocking spectacle of the unhappy sufferer; but when *Œdipus* addresses to him also the request that, agreeably with the dictate of *Apollo*, he may be banished, he bids him wait patiently for the decision of the god, which he holds himself bound to seek once more before taking any further measures. Submitting to this arrangement, and having commended to Creon's pious care the obsequies of his wretched sister, on his own behalf he has nothing more to ask but that he may be thrust out to *Cithæron*, the place once appointed by his parents for his grave; only the thought of his two poor daughters weighs heavily upon his fatherly heart; as for the sons, they are already able to help themselves. The latter he does not ask to see, — their character as godless men is fixed in the myth, — but the maidens, whom he dearly loves, he would fain embrace once more. Even for this, Creon, who knows the heartfelt love which their unhappy father has ever borne them, has taken thought. Cordially thanking

him for this kindness, Œdipus pathetically surveys all the painful circumstances which may await the orphaned maidens, who, in the innocence of their hearts, incapable of comprehending the horrors of the situation, stand mutely by. With warm affection he commends them to the faithful guardianship of Creon, who must supply to them the place of a father. So the poet manages to give to the horrors of the drama a milder close, and to afford the spectator a consolatory glance into the future.

Upon this Creon bids him go in : if such be the will of the god, he will surely obtain his desire of quitting the land.

In the concluding trochees, the Chorus points out how in the man who but now was extolled as wisest and greatest of men, the maxim of Solon is verified, that *no mortal must be accounted happy until one has learned by experience whether his good fortune will be faithful to him unto the end of his days.* Undoubtedly this is the most evident idea that suggests itself to us in our contemplation of the Drama of the Fall of Œdipus : as accordingly it is carried out at greater length in the last stasimon, and is also brought forward by the exangelus, 1282 sqq. Here also that reflection of Ulysses in the Ajax is in place, *ὄρω γὰρ ἡμᾶς οὐδέν ὄντας ἄλλο πλὴν εἶδωλ', ὄσοι περ ζῶμεν, ἧ κόυφη σκιά.* But it would be a great mistake to imagine that Sophocles intended in this gnome to put at once into our hands the idea which his drama was meant to enforce, and in which all should find its central unity. The world unfolded in this drama exhibits a portraiture much too individually marked for any such conception ; its relations, bearings, characters, are far too special to admit of our spanning with this formula the poetical conception of the drama considered in its essence. The vicissitude exhibited is but the external consequence of inward contradictions ; it lights upon Œdipus, who seems to have been singled out by fate as the ball of its caprice. His entire life is one continued oscillation between unmitigated opposites ; his endeavor and will stand to the actual result in the most

crying contradiction ; where he strives after the best, he works misery ; where he thinks to go right cleverly to work, his sagacity is ever at fault, while, if he does hit the truth, it is but by accident, unconsciously and unavailingly. The language of the oracles he misinterprets throughout : the Sphinx's riddle he solves while yet his own being is, and continues to be, to him an enigma. Personally conscious of no guilt, he becomes entangled in the most disastrous destinies : circumstances, seemingly the most unfavorable, lend him a hand to unlooked-for success. As these contrasts are seen in that part of his life which is external to the action of our drama, so in the drama itself they lie before us in all their asperity. The deep tragedy of the play lies in the very circumstance that a terrible utterance of the god receives its fulfilment at the very point where Œdipus has not had a remote conception of it ; that where he most zealously and with keen eye explores the traces of another's guilt, he accelerates the downfall of his own prosperity, and puts a sharper edge to his unhappy destiny by blind precipitancy in consequence of his seeming wisdom ; that he attains the object to which he has bent his mind day and night, the salvation of the state, but that the new deliverance of the city he has once happily delivered is his own destruction. The pestilence which gave occasion to the discovery of the truth ceases ; the sorely visited and yet innocent city breathes freely again, and the perdition falls upon the very man who at the opening of the play, alone together with those belonging to him, seemed exempt from the general destruction, of which, nevertheless, he was the cause.

The higher Œdipus seems to stand in outward felicity, in endowments of understanding and heart, the vaster the separation, as the drama develops it, between truth and semblance. He was worthy of a better fate : but even before he was begotten he was chosen to be the unnatural instrument of the divine vengeance upon his father and his mother : their transgression

should thereby undergo the severest retribution. He takes the life of him who gave him life ; she, the mother who would put her child out of the way, conceives children by this her child. It is she who undergoes the most hideous fate, because it was she who seduced Laius to slight the prohibition of Apollo, and because she thereafter stifled the natural voice of a mother's love.

If now we trace more closely the contrasts in the hero's life and destinies, as Sophocles has carried them out in minutest detail, we are met by the wide chasm between the outward welfare of the son of Tyche (1080 sqq.) and the misery once for all doomed to him by the gods from his very birth. Scarce three days old is he, when by the hands of the parents — who nevertheless longed for heirs — he is ruthlessly maimed, and consigned to destruction. Given over to a foreign shepherd to be brought up as his child, he is presented as a gift to a childless pair in ἀφνειὸς Κόρινθος, and by their consentient love is reared — he, the foreign-born, the maimed foundling, the child of unknown parents — as own offspring of royal parents, as heir of an illustrious throne. A mere chance, in a party met for pleasure, shatters the juvenile happiness of the youth who in the eyes of every man ranked as first of the Corinthian citizens. Thirsting for the clearing up of his doubts, he thinks to betake him to the surest source ; but concerning the past, which he wishes to know, Apollo is silent, and intimates all that is most horrible concerning the future, for which he was not questioned. He would fain secure himself against the fulfilment of the oracle. What it is in the power of man to do, he does. But while the homeless pilgrim wanders lonely and without an aim into the country where he may be farthest removed from his Corinthian parents, he slays his true father in an encounter wherein he was justified in using violence in self-defence. For that father purposes at the cross-roads also to slay him, unknown, whom as a child he had wittingly sought

to put out of the way ; but this time also his attempt miscarries, that the will of the gods may be done. Chance leads the young man to Thebes : he solves the enigma at which all before him had labored in vain ; and this very fortune hurls him into the deepest abyss of ruin. The community of his native city rewards him with the vacant throne and the hand of his mother. Then, long undisturbed domestic and public felicity. But the gods leave no sin unpunished, be it early or late ; and blood once shed, above all the blood of a father shed by the hand of a child, may not remain unavenged, be the culprit accountable or not. Apollo sends blight and pestilence upon the city which harbors the blood-guilty one. Again Œdipus betakes him to the same god who has once prophesied to him, and whom he must needs regard as the author of his prosperity, seeing that his oracle, by warning him against returning to Corinth, has been the means of his present exaltation. At last, when he has wandered through many a maze of error, his eyes — and this is the matter of our play — are opened. Ere this, he who solved the Enigma of Humanity is left, concerning his own human relations, to grope his way, even to the hideous catastrophe, in utter darkness. It is a point of deep significance — and this formed from the first a marked trait of the popular fiction — that he takes revenge upon the bodily eye for the blindness of his mind ; that the darkened mind in the midst of light may have its counterpart in the seeing mind and darkened body.

The character of the Sophoclean Œdipus is spotless, as in fact he stands there in the popular fiction, — the innocent victim of ruthless destiny. From his youth up he has confidently surrendered himself to the guidance of the bright god of Delphi, and with him will he stand or fall (145). Passionate he is, no doubt, else were he no subject for tragedy. But the poet is ever anxious to let it be seen that even his excesses spring from noble impulses. To him, as the prologue and many other

passages of the play declare, the public weal is supreme above all other considerations. Conscious of the purest aims, and convinced that he is serving the god, he becomes harsh and suspicious toward those whose proceedings seem not to be directed to the same end: he loses his steadfastness of self-command and self-consistency, thereby aggravating the miserable lot, which cannot be, nor is meant to be, referred to this as its cause. Without these darker shades in the portraiture of the hero, otherwise sagacious in insight and mild in disposition, yet ever putting himself palpably in the wrong, the dramatic action would lose in inner truthfulness and consistency. As it is, the sentiment in the *Antigone*, 622 – 624, becomes applicable to him, τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν τῶδ' ἔμμεν ὄτε φρένας θεὸς ἄγει πρὸς ἄταν. So, likewise, and only so, the way in which the poet has contrived, with wonderful skill, to retard the catastrophe acquires its ground of psychological truth. The passion, too, is quite natural; it is, as *Œdipus* says (334), enough to provoke a stone to see *Tiresias* so reluctant to serve his god. And, as if it were not enough that he has in this way thrown the king off his self-possession, the seer must needs also awaken the old uncomfortable feelings about his parentage, and moreover gives him occasion to impute a criminal design to *Creon*, though *Creon* has not the slightest notion of the true state of the case. And then, when all at once the seer turns round and impeaches him as the murderer, is it not enough to set him ablaze with indignation? For he could not possibly see that *Tiresias* had all these years kept silence only out of respect for his noble qualities as a man, and for the wisdom with which as king he was guiding the state. And *Tiresias*, likewise, himself loses his temper, and is forced out of the dignified repose of his sacred character. In all else *Œdipus* is throughout a grand, heroic figure; not, indeed, to be scanned by the rule of later times, but one of the forms of the gigantesque olden time, and of that hard, granite-like generation with which old *Nestor*

conversed in his younger days. In particular, the princely stock of the Cadmeiones is characterized by a lofty sternness and stubbornness which in fact makes the traditions of that race stand in such marked contrast to those of the Achaian houses. If to others Œdipus is harsh, his greatest harshness is to himself; the utmost severity of punishment that could of right be visited upon him, he outdoes by the measureless vengeance he takes upon his innocent eyes. For such is the length to which the tragic illusion is carried, that in the state into which his feelings are wrought up, he does not pause to examine the facts of his case in their proper characters, but holds himself alone responsible for all that through him has come to pass.

Œdipus, then, the hated of the gods, is a standing example of that article of the popular creed according to which a man, in spite of the purest intentions, may fail utterly, only because he is an object of aversion to the gods; a faith which took its rise from observation of the enormous disparity which is so often seen between men's merits and their fate. Let it not be thought that this conception of the Œdipus is not that which in a moral point of view would commend itself to the religious mind of a Sophocles. It should be remembered that for the basis of this surpassingly wonderful creation of his genius, he found the story ready-made to his hand. To settle the odds of guilt and punishment could never be the task he set himself, unless he would mar the whole sense of the fable. Further, it should be considered that Œdipus, however pure in his own person, bore with him an inherited sin; for as, in the faith of the ancients, the misdeeds of the parents were often left unpunished in them, to be visited on children and children's children, so likewise the parents' sin imparts itself to the children, and weighs upon them; nay, even in the common intercourse of life, the sin of the impure passes by contagion to the pure, and draws them together into the same destruction.

All things considered, the fundamental idea of the drama can

be no other than this : *For mortal man, be he ever so good, not all the watchfulness he can use in pondering his steps will suffice to guard him against misgoings ; not all the penetration he can exercise in the discovery of the right will avail for his good, if once the love of the gods be withheld. Be the outward semblance ever so dazzling, the longer the respite the deeper the perdition into which the gods, by inexorable necessity, will at last hurl the ἐχθροδαίμων.* In Œdipus we have the impersonation of the utter impotence of man when put upon his own resources. What has it availed him that the gods, by fore-announcement of his destiny, have given him a look into the future which lies before him ? Destiny has spread her toils for him, and he falls into them at the very point where he thinks right cleverly to evade them, and to secure his safety. That it is the duty of man humbly to submit himself to a higher guidance, was the general popular faith ; this lowly resignation expresses itself in the fact of their praying to the gods that they would grant the power to do that which was right. Of the too harsh destiny which lights upon Œdipus, a righteous compensation is afforded in his end : this is the idea presented in the counterpart of our play, the Œdipus at Colonus, which at the same time affords the fullest proof that the conception of the Œdipus as here stated was, and must have been, that which Sophocles from the first intended.

The parts assigned to all the other persons of the drama seem intended, from first to last, to furnish motives to the procedure of the protagonist, and to draw out his character in a stronger light. In particular, Jocasta stands there beside her noble husband, with a mind how differently constituted ! It is her maxim to live for the day. Should anything occur to disturb the god-forgetting tenor of her course, she seeks only to thrust it aside as soon as possible. The earnestness of Œdipus in learning the truth, regardless of what may follow, is to her alien. For truth and right she cares less than for present comfort. To

her first husband, reckless of the divine warning he has received, she, having by her arts infatuated him, bears a child, and then, fearing the consequences, without more ado, puts it out of her sight: whether it was really destroyed, of this she had no certainty. Set at rest for the moment, she asks no further questions: gods and oracles give her no concern, save at the actual pinch of need; at other times, her daring levity carries her even to the length of reckless blasphemy. Her marriage with the young Corinthian prince makes her oblivious of the sacred duty of bringing to light her husband's murderers. The old slave she willingly dismisses, because his presence must continually remind her of her child, and of her former husband. She meets with nothing beyond her demerits, when in the full view of the horrors of which her wickedness has been the guilty cause, with her own hands she strangles herself. It is wisely done that the poet dismisses her from the scene before the final disclosure, that the sympathy of the spectators may not be frittered away and diverted from the more worthy Œdipus.

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TEXT.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΣ.

ΙΕΡΕΥΣ.

ΚΡΕΩΝ.

ΧΟΡΟΣ *γερόντων Θηβαίων.*

ΤΕΙΡΕΣΙΑΣ.

ΙΟΚΑΣΤΗ.

ΑΓΓΕΛΟΣ.

ΘΕΡΑΠΩΝ *Λαίου.*

ΕΞΑΓΓΕΛΟΣ.

ΟΙΔΙΠΟΣ ΤΡΑΝΝΟΣ.

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DRAMATIS PERSONÆ.

ŒD' I-PUS, *King of Thebes.*

JO-CAS' TA, *his wife.*

CRE' ON, *her brother.*

TI-RE' SI-AS, *a blind seer.*

PRIEST of *Zeus.*

CHORUS of *Theban old men.*

MESSENGER from *Corinth.*

MESSENGER from *within the palace.*

SERVANT of LA' I-US.

MUTÆ PERSONÆ.

AN-TIG' O-NE, } *Youthful daughters*
IS-ME' NE, } *of ŒDIPUS.*

SUPPLIANTS; BOY, *attendant on TI-RESIAS; ATTENDANTS on ŒDIPUS, JOCASTA, and CREON, two to each.*

SCENE, *before the royal palace in Bœotian Thebes. Along its front stand altars and images of the gods. The priest of Jupiter and certain aged companions, a few chosen youths and several children, all with woollen fillets upon olive branches, slowly enter from the city. They ascend the stage and place their suppliant boughs on the altars and statues of the gods, and then seat themselves on the steps of the former, looking expectantly toward the palace, from which, through its central door, Œdipus comes forth and addresses them.*

ΟΙΔΙΠΟΣ.

Ω ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέᾳ τροφή, [Introiti.
τίγας ποθ' ἔδρας τάσδε μοι θαῶξετε

ἰκτηρίοις κλάδοισιν ἰξεστέμμενοι;

πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει,

ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων.

ἀγὼ δικαίων μὴ παρ' ἀγγέλων, τέκνα,

ἄλλων ἀκούειν αὐτὸς ᾧδ' ἐλήλυθα,

ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.

ἀλλ', ᾧ γεραιέ, φράζ', ἐπεὶ πρέπων ἔφυσ

πρὸ τῶνδε φωνεῖν, τίμη τροπῆ καθέστατε,

δείσαντες ἢ στέρξαντες; ὡς θέλοντος ἄν

ἔμοῦ προσαρκεῖν πᾶν· δυσάλητος γὰρ ἂν
εἶην τοιάνδε μὴ οὐ κατοικτεῖρων ἔδραν.

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ΙΕΡΕΤΣ.

ἀλλ', ὦ κρατύνων Οἰδίπους χώρας ἐμῆς,
ὄρᾳς μὲν ἡμᾶς ἡλίκοι προσήμεθα 15
βωμοῖσι τοῖς σοῖς, οἱ μὲν οὐδέπω μακρὰν
πτέσθαι σθένοντες, οἱ δὲ σὺν γῆρα βαρεῖς,
ἱερῆς, ἐγὼ μὲν Ζηῆός, οἱ δ' ἐπ' ἠθέων
λεκτοί· τὸ δ' ἄλλο φύλον ἐξεστεμμένον
ἀγοραῖσι θακεῖ, πρὸς τε Παλλάδος διπλοῖς 20
ναοῖς, ἐπ' Ἴσμηνοῦ τε μαντεία σποδῶ.
πόλις γάρ, ὥσπερ καὺτὸς εἰσορᾶς, ἄγαν
ἤδη σαλεύει κἀνακουφίσαι κᾶρα
βυθῶν ἔτ' οὐχ οἶα τε φοινίου σάλου,
φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονός, 25
φθίνουσα δ' ἀγέλαις βουνόμοις, τόκοισί τε
ἀγόνους γυναικῶν· ἐν δ' ὁ πυρφόρος θεὸς
-σκήψας ἐλαύνει, λοιμὸς ἔχθιστος, πόλιν,
ὑφ' οὗ κενούται δῶμα Καδμείον· μέλας δ'
Ἄιδης στεναγμοῖς καὶ γόοις πλουτίζεται. 30
θεοῖσι μὲν νυν οὐκ ἰσούμενόν σ' ἐγὼ
οὐδ' οἶδε παῖδες ἐζόμεσθ' ἐφέστιοι,
ἀνδρῶν δὲ πρῶτον ἔν τε συμφοραῖς βίου
κρίνοντες ἔν τε δαιμόνων συναλλαγαῖς·
ὅς τ' ἐξέλυσας, ἄστν Καδμείον μολῶν, 35
σκληρᾶς ἀοιδοῦ δασμὸν ὃν παρείχομεν·
καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδὼς πλέον

οὐδ' ἐκδιδαχθεῖς, ἀλλὰ προσθήκη θεοῦ ~
 λέγει νομίζει θ' ἡμῖν ὀρθῶσαι βίον· >
 νῦν τ', ὦ κράτιστου πάσι Οἰδίπου κἀρα, 40
 ἱκετεύομέν σε πάντες οἶδε πρόστροποι
 ἀλκὴν τιν' εὐρεῖν ἡμῖν, εἴτε του θεῶν
 φήμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἰσθί που·
 ὡς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφοράς ~
 ζώσας ὀρῶ μάλιστα τῶν βουλευμάτων. 45
 ἴθ', ὦ βροτῶν ἄριστ', ἀνόρθωσον πόλιν·
 ἴθ', εὐλαβήθηθ'. ὡς σὲ νῦν μὲν ἦδε γῆ
 σωτήρα κλήζει τῆς πάρος προθυμίας·
 ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα
 στάντες τ' ἐς ὀρθόν καὶ πεσόντες ὕστερον, 50
 ἀλλ' ἀσφαλείᾳ τήνδ' ἀνόρθωσον πόλιν.
 ὄρνιθι γὰρ καὶ τὴν τότ' αἰσίῳ τύχην
 παρέσχεσ ἡμῖν, καὶ ταυῦν ἴσος γενοῦ.
 ὡς εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,
 ξὺν ἀνδράσι κύλλιον ἢ κενῆς κρατεῖν· 55
 ὡς οὐδέν ἐστιν οὔτε πύργος οὔτε ναῦς
 ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω.

ΟΙΔΙΠΟΣ.

ὦ παῖδες οἰκτροί, γνωτὰ κοῦκ ἄγνωτά μοι
 προσήλθεθ' ἰμείροντες. εὐ γὰρ οἶδ' ὅτι
 νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγὼ 60
 οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ.
 τὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἓν ἔρχεται
 μόνον καθ' αὐτόν, κοῦδέε' ἄλλον, ἢ δ' ἐμῇ

ψυχῇ πόλιν τε κίμῃ καὶ σ' ὁμοῦ στένει.
 ὥστ' οὐχ ὕπνω γ' εὐδοντά μ' ἐξεγείρετε, 65
 ἀλλ' ἴστε πολλὰ μὲν με δακρύσαντα δῆ,
 πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις.
 ἦν δ' εὖ σκοπῶν εὕρισκον ἴασι μόνην,
 ταύτην ἔπραξα· παῖδα γὰρ Μενοικέως
 Κρέοντ', ἔμαντοῦ γαμβρόν, ἐς τὰ Πυθικὰ 70
 ἔπεμψα Φοίβου δώμαθ', ὡς πύθοιθ' ὃ τι
 δρῶν ἢ τί φωνῶν τήνδε ῥυσαίμην πόλιν.
 καὶ μ' ἡμαρ ἤδη ξυμμετρούμενον χρόνῳ
 λυπεῖ τί πρῦσσει τοῦ γὰρ εἰκότος πέρα 75
 ἄπεστι πλείω τοῦ καθήκοντος χρόνου.
 ὅταν δ' ἴκηται, τηνικαυτ' ἐγὼ κακὸς
 μὴ δρῶν ἂν εἶην πίνθ' ὅσ' ἂν δηλοῖ θεός.

ΙΕΡΕΥΣ.

ἀλλ' εἰς καλὸν σύ τ' εἶπας οἶδε τ' ἀρτίως
 Κρέοντα προσστείχοντα σημαίνουσί μοι.

ΟΙΔΙΠΟΥΣ.

ὦναξ ἄπολλον, εἰ γὰρ ἐν τύχῃ γέ τω 80
 σωτήρι βαίη λαμπρὸς ὥσπερ ὄμματι.

ΙΕΡΕΥΣ.

ἀλλ' εἰκάσαι μὲν, ἠδύς· οὐ γὰρ ἂν κίρα
 πολυστεφῆς ὦδ' εἶρπε παγκάρπου δάφνης.

ΟΙΔΙΠΟΥΣ.

τάχ' εἰσόμεσθα· ξύμμετρος γὰρ ὡς κλύειν.
 ἄναξ, ἐμὸν κήδευμα, παῖ Μενοικέως, 85
 τίν' ἡμῖν ἦκεις τοῦ θεοῦ φήμην φέρων;

ΚΡΕΩΝ.

ἔσθλῆν· λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι [Introit.
κατ' ὀρθὸν ἐξεληθόντα, πάντα' ἂν εὐτυχεῖν.

ΟΙΔΙΠΟΥΣ.

ἔστιν δὲ ποῖον τοῦπος ; οὔτε γὰρ θρασὺς
οὔτ' οὖν προδείσας εἰμὶ τῷ γε νῦν λόγῳ.

90

ΚΡΕΩΝ.

εἰ τῶνδε χρήξεις πλησιαζόντων κλύειν,
ἔτοιμος εἰπεῖν, εἴτε καὶ στείχειν ἔσω.

ΟΙΔΙΠΟΥΣ.

ἔς πάντασ' αὖδα. τῶνδε γὰρ πλέον φέρω
τὸ πένθος ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.

ΚΡΕΩΝ.

λέγοιμ' ἂν οἱ' ἤκουσα τοῦ θεοῦ πάρα.
ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς ἄναξ
μίασμα χώρας, ὡς τεθραμμένον χθονὶ
ἐν τῆδ', ἐλαύνειν, μηδ' ἀνήκεστον τρέφειν.

95

ΟΙΔΙΠΟΥΣ.

ποιῶ καθαρμῶ ; τίς ὁ τρόπος τῆς ξυμφορᾶς ;

ΚΡΕΩΝ.

ἀνδρηλατοῦντας, ἢ φόνῳ φόνον πάλιν
λύοντας, ὡς τόδ' αἶμα χειμάζον πόλιν. ✕

100

ΟΙΔΙΠΟΥΣ.

ποιῶν γὰρ ἀνδρὸς τήνδε μηνύει τύχην ;

ΚΡΕΩΝ.

ἦν ἡμῖν, ὦναξ, Δαίϊός ποθ' ἡγεμῶν
 γῆς τῆσδε, πρὶν σέ τῆνδ' ἀπευθύνειν πόλιν.

ΟΙΑΙΠΟΤΣ.

ἔξοιδ' ἀκούων· οὐ γὰρ εἰσεῖδόν γέ πω.

105

ΚΡΕΩΝ.

τούτου θανόντος νῦν ἐπιστέλλει σαφῶς
 τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινάς.

ΟΙΑΙΠΟΤΣ.

οἱ δ' εἰσὶ ποῦ γῆς ; ποῦ τόδ' εὐρεθήσεται
 ἴχνος παλαιᾶς δυστέκμαρτον αἰτίας ;

ΚΡΕΩΝ.

ἐν τῇδ' ἔφασκε γῆ. τὸ δὲ ζητούμενον
 ἀλωτόν, ἐκφεύγει δὲ τὰ μελούμενον.

110

ΟΙΑΙΠΟΤΣ.

πότερα δ' ἐν οἴκοις, ἢ 'ν ἀγροῖς ὁ Δαίϊος,
 ἢ γῆς ἐπ' ἄλλης τῶδε συμπίπτει φόνω ;

ΚΡΕΩΝ.

θεωρός, ὡς ἔφασκεν, ἐκδημῶν, πάλιν
 πρὸς οἶκον οὐκέθ' ἴκεθ', ὡς ἀπεστάλη.

115

ΟΙΑΙΠΟΤΣ.

οὐδ' ἄγγελός τις οὐδὲ συμπράκτωρ ὁδοῦ
 κατεῖδεν, οὐ τις ἐκμαθὼν ἐχρήσατ' ἄν ;

ΚΡΕΩΝ.

θνήσκουσι γάρ, πλὴν εἰς τις, ὃς φόβῳ φυγῶν
ὧν εἶδε πλὴν ἐν οὐδέν᾽ εἶχ' εἰδὼς φράσαι.

ΟΙΔΙΠΟΥΣ.

τὸ ποῖον ; ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν, 120
ἀρχὴν βραχείαν εἰ λάβοιμεν ἐλπίδος.

ΚΡΕΩΝ.

ληστὰς ἔφασκε συντυχόντας οὐ μιᾷ
ῥώμῃ κτανεῖν νῦν, ἀλλὰ σὺν πλήθει χερῶν.

ΟΙΔΙΠΟΥΣ.

πῶς οὖν ὁ ληστής, εἴ τι μὴ ξὺν ἀργύρῳ
(ἐπράσσειτ' ἐνθένδ', ἐς τόδ' ἂν τόλμης ἔβη ; 125

ΚΡΕΩΝ.

δοκοῦντα ταῦτ' ἦν · Λαίτου δ' ὀλωλότος
οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.

ΟΙΔΙΠΟΥΣ.

κακὸν δὲ ποῖον ἐμποδῶν τυραννίδος
οὕτω πεσοῦσης εἶργε τοῦτ' ἐξειδέναι ;

ΚΡΕΩΝ.

ἢ ποικιλῶδὸς Σφίγξ τὸ πρὸς ποσὶ σκοπεῖν 130
μεθέντας ἡμᾶς τάφανῃ προσήγετο.

ΟΙΔΙΠΟΥΣ.

ἀλλ' ἐξ ὑπαρχῆς αὐθις αὐτ' ἐγὼ φανῶ.
ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σὺ
πρὸς τοῦ θανόντος τήνδ' ἔθεσθ' ἐπιστροφίην ·

ὥστ' ἐνδίκως ὄψεσθε καὶ ἐν σύμμαχον, 135
 γῆ τῆδε τιμωροῦντα τῷ θεῷ θ' ἅμα.
 ὑπὲρ γὰρ οὐχὶ τῶν ἀποτέρω φίλων,
 ἀλλ' αὐτὸς αὐτοῦ, τοῦτ' ἀποσκεδῶ μύσος.
 ὅστις γὰρ ἦν ἐκείνου ὁ κτανὼν τάχ' ἂν
 καὶ ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι. 140
 κείνῳ προσαρκῶν οὖν ἐμαντὸν ὠφελῶ.
 ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάρων
 ἴστασθε, τοῦσδ' ἄραυτες ἰκτῆρας κλάδους,
 ἄλλος δὲ Κῆδμου λαὸν ὧδ' ἀθροίζετω,
 ὡς πᾶν ἐμοῦ δρᾶσοντος. ἧ γὰρ εὐτυχεῖς 145
 σὺν τῷ θεῷ φανούμεθ', ἧ πεπτωκότες.

[Exeunt ŒDIPUS et CRÉON.]

ΙΕΡΕΤΣ.

ὦ παῖδες, ἰστώμεσθα. τῶνδε γὰρ χάριν
 καὶ δεῦρ' ἔβημεν ὧν ὄδ' ἐξαγγέλλεται.
 Φοῖβος δ' ὁ πέμψας τάσδε μαντείας ἅμα
 σωτήρ θ' ἵκοιτο καὶ νόσου παυστήριος. 150

[Exeunt supplices.]

ΧΟΡΟΣ.

στρ. α.

ὦ Διὸς ἀδυεπὲς Φύτι, τίς ποτε τᾶς πολυχρύσου [Introit.]
 Πυθῶνος ἀγλαὰς ἔβας
 Θήβας; ἐκτέταμαι, φοβερὰν φρένα δειμάτι πάλλων,
 ἰήιε Δάλιε Παιάν,

ἀμφὶ σοὶ ἀζόμενος, τί μοι ἦ νέον ἦ περιτελλομέναις
 ὦραις πάλιν 155
 ἐξανύσεις χρέος· εἶπέ μοι, ὦ χρυσεάς τέκνον Ἐλπίδος, ἄμ-
 βροτε Φίμα.

ἀντ. α.

πρῶτά σε κεκλόμενος, θύγατερ Διός, ἄμβροτ' Ἀθίνα,
 γαιώχον τ' ἀδελφεὸν 160
 Ἄρτεμιν, (ἄ)κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα θύσσει,
 καὶ Φοῖβον ἑκαβόλου, ἰώ,

τρισοὶ ἀλεξιμόροι προφάνητέ μοι, εἴ ποτε καὶ προ-
 τέρας ἄτας ὕπερ
 ὄρνυμένας πόλει ἠνύσατ' ἐκτοπίαν φλόγα πῆματος, ἔλθετε
 καὶ νῦν. 165

στρ. β'.

ὦ πόποι, ἀνύριθμα γὰρ φέρω
 πῆματα· νοσεῖ δέ μοι πρόπας
 στόλος, οὐδ' ἔνι φροντίδος ἔγχος 170

ᾧ τις ἀλέξεται· οὔτε γὰρ ἔκγονα
 κλυτᾶς χθονὸς αὔξεται, οὔτε τόκοισιν
 ἰητῶν καμάτων ἀνέχουσι γυναῖκες·
 ἄλλον δ' ἂν ἄλλω προσίδοις, ἅπερ εὔπτερον ὄρνιν 175
 κρεῖσσον ἀμαιμακέτου πυρὸς ὄρμενον
 ἀκτὰν πρὸς ἐσπέρον θεοῦ·

ἀντ. β'.

ὦν πόλις ἀνύριθμος ὄλλυται·
 νηλέα δὲ γένεθλα πρὸς πέδω 180
 θαναταφόρα κεῖται ἀνοίκτως·

ἔν δ' ἄλοχοι πολιαί τ' ἐπὶ ματέρες
 ἀκτὰν παρὰ βώμιον ἄλλοθεν ἄλλαι 185
 λυγρῶν πόνων ἰκτῆρες ἐπιστενάχουσιν.
 παιᾶν δὲ λάμπει στουόεσσά τε γῆρυσ ὄμαυλος·
 ὦν ὕπερ, ὦ χρυσέα θύγατερ Διός,
 εὐῶπα πέμψον ἀλκύν·

στρ. γ.

Ἄρεά τε τὸν βαλερόν, ὃς νῦν ἄχαλκος ἀσπίδων 190
 φλέγει με περιβοαίῳ ἀντιάζων, www.libraryoftheology.gr
 παλίσσυτον δράμημα νοτίσαι πύτρας
 ἄπουρον, εἴτ' ἐς μέγαν θάλαμον Ἀμφιτρίτας, 195
 εἴτ' ἐς τὸν ἀπόξενον ὄρμον Θρήκιον κλύδωνα·
 τέλει γὰρ εἴ τι νυξ ἀφῆ, τοῦτ' ἐπ' ἡμαρ ἔρχεται·
 τόν, ὃ τᾶν πυρφόρων ἀστραπᾶν κράτη νέμων, 200
 ὦ Ζεῦ πάτερ, ὑπὸ σῶ φθίσσον κεραυνῶ.

ἀντ. γ.

Λύκει' ἀναξ, τά τε σὰ χρυσοστροφῶν ἀπ' ἀγκυλᾶν
 βέλεα θέλοιμ' ἂν ἀδάματ' ἐνδατεῖσθαι 205
 ἄρωγᾶ προσταχθέντα, τίς τε πυρφόρους
 Ἄρτέμιδος αἴγλας, ξὺν αἰς Λύκι' ὄρη διάσσει· [Introit C.E.D.
 τὸν χρυσομίτραν τε κικλήσκω τᾶσδ' ἐπώνυμον γᾶς, 210
 οἰνώπα Βύκχον εὔιον, Μαινάδων ὁμόστολον
 πελισθῆναι φλέγοντ' ἀγλαῶπι σύμμαχον
 πεύκα' πὶ τὸν ἀπότιμον ἐν θεοῖς θεόν. 215

ΟΙΔΙΠΟΣ.

αἰτεῖς· ἂ δ' αἰτεῖς, τᾶμ' ἐὰν θέλῃς ἔπη
 κλύων δέχεσθαι τῇ νόσῳ θ' ὑπηρετεῖν,
 ἀλκὴν λάβοις ἂν κἀνακούφισιν κακῶν·
 ἀγὼ ξένος μὲν τοῦ λόγου τοῦδ' ἐξερῶ,
 ξένος δὲ τοῦ πραχθέντος. οὐ γὰρ ἂν μακρὰν 220
 ἔχρηνον αὐτός, οὐκ ἔχων τι σύμβολον.
 νῦν δ', ὕστερος γὰρ ἀστὸς εἰς ἀστοὺς τελῶ,
 ὑμῖν προφωνῶ πᾶσι Καδμείοις τάδε·
 ὅστις ποθ' ὑμῶν Λαΐου τὸν Λαβδύκου

κάτοιδεν ἀνδρὸς ἐκ τίνος διώλετο, 225
 τοῦτον κελεύω πάντα σημαίνειν ἐμοί·
 κεῖ μὲν φοβεῖται, τοῦ πικρῆμ' ὑπέξελών
 αὐτὸς καθ' αὐτοῦ· πείσεται γὰρ ἄλλο μὲν
 ἀστεργὲς οὐδέν, γῆς δ' ἄπεισιν ἀσφαλῆς· - *ifere* -
 εἰ δ' αὖ τις ἄλλον οἶδεν ἐξ ἄλλης χθονὸς 230
 τὸν αὐτόχειρα, μὴ σιωπάτω· τὸ γὰρ
 κέρδος τελῶ ἢ γὰρ χῆ χάρις προσκίσεται.
 εἰ δ' αὖ σιωπήσεσθε, καὶ τις ἢ φίλου
 δείσας ἀπώσει τοῦπος ἢ χαυτοῦ τόδε,
 ἀκ τῶνδε δράσω, ταῦτα χρῆ κλύειν ἐμοῦ. 235
 τὸν ἄνδρ' ἀπαυδῶ τοῦτον, ὅστις ἐστί, γῆς
 τῆσδ', ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω,
 μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα,
 μήτ' ἐν θεῶν εὐχαῖσι μήτε θύμασιν
 κοινὸν ποιεῖσθαι, μήτε χέρνιβος νέμειν· 240
 ὠθεῖν δ' ἀπ' οἴκων πάντας, ὡς μιάσματος
 τοῦδ' ἡμῖν ὄντος, ὡς τὸ Πυθικὸν θεοῦ
 μαντεῖον ἐξέφηνεν ἀρτίως ἐμοί.
 ἐγὼ μὲν οὖν τοιόσδε τῷ τε δαίμονι
 τῷ τ' ἀνδρὶ τῷ θανόντι σύμμαχος πέλω· 245
 κατεύχομαι δὲ τὸν δεδρακότη, εἴτε τις
 εἰς ὧν λέληθεν εἴτε πλειόνων μέτα,
 κακὸν κακῶς νιν ἄμορον ἐκτρίψαι βίον.
 ἐπεύχομαι δ', οἴκοισιν εἰ ξυνέστιος
 ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότος, 250
 παθεῖν ἄπερ τοῖσδ' ἀρτίως ἡρασάμην.
 ὑμῖν δὲ ταῦτα πάντ' ἐπισκῆπτω τελείν,

ὑπέρ τ' ἔμαντοῦ, τοῦ θεοῦ τε, τῆσδέ τε
 γῆς ᾧδ' ἀκάρπως καθέως ἐφθαρμένης.
 οὐδ' εἰ γὰρ ἦν τὸ πρᾶγμα μὴ θεήλατον, 255
 ἀκάθαρτον ὑμᾶς εἰκὸς ἦν οὕτως εἶναι,
 ἀνδρός γ' ἀρίστου βασιλέως τ' ὀλωλότος,
 ἀλλ' ἐξερευνᾶν· νῦν δ' ἐπεὶ κυρῶ γ' ἐγὼ
 ἔχων μὲν ἀρχάς, ἃς ἐκείνος εἶχε πρὶν,
 ἔχων δὲ λέκτρα καὶ γυναῖχ' ὁμόσπορον, 260
 κοινῶν τε παίδων κοῖν' ἄν, εἰ κείνῳ γένεσθαι
 μὴ δυστύχησεν, ἦν ἂν ἐκπεφυκότα,
 νῦν δ' ἐς τὸ κείνου κρατ' ἐνήλαθ' ἡ τύχη·
 αὐθ' ὧν ἐγὼ τάδ', ὡσπερὶ τοῦμοῦ πατρός,
 ὑπερμαχοῦμαι κἀπὶ πάντ' ἀφίξομαι, 265
 ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν
 τῷ Δαβδακείῳ παιδὶ Πολυδώρου τε καὶ
 τοῦ πρόσθε Κάδμου τοῦ πάλαι τ' Ἀγήνορος·
 καὶ ταῦτα τοῖς μὴ δρῶσιν εὐχομαι θεοὺς
 μήτ' ἄροτον αὐτοῖς γῆς ἀνιέναι τινα 270
 μήτ' οὖν γυναικῶν παῖδας, ἀλλὰ τῷ πότμῳ
 τῷ νῦν φθереῖσθαι κἄτι τοῦδ' ἐχθίονι·
 ὑμῖν δὲ τοῖς ἄλλοισι Καδμείοις, ὅσοις
 τάδ' ἔστ' ἀρέσκονθ', ἧ τε σύμμαχος Δίκη
 χοὶ πάντες εὖ ξυνεῖεν εἰσαεὶ θεοί. 275

ΧΟΡΟΣ.

ὡσπερ μ' ἀραῖον ἔλαβες, ᾧδ', ἀναξ, ἐρῶ.
 οὐτ' ἔκτανον γὰρ οὔτε τὸν κτανόντ' ἔχω
 δεῖξαι. τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν
 Φοῖβου τόδ' εἰπεῖν, ὅστις εἴργασται ποτε.

ΟΙΔΙΠΟΥΣ.

δίκαι' ἔλεξας· ἀλλ' ἀναγκάσαι θεοὺς
 ἂν μὴ θέλωσιν οὐδ' ἂν εἰς δύναϊτ' ἀνὴρ.

280

ΧΟΡΟΣ.

τὰ δεύτερ' ἐκ τῶνδ' ἂν λέγοιμ' ἄμοι δοκεῖ.

ΟΙΔΙΠΟΥΣ.

εἰ καὶ τρίτ' ἔστι, μὴ παρῆς τὸ μὴ οὐ φράσαι.

ΧΟΡΟΣ.

ἄνακτ' ἄνακτι ταῦθ' ὀρώντ' ἐπίσταμαι
 μάλιστα Φοῖβῳ Τειρεσίαν, παρ' οὗ τις ἂν
 σκοπῶν τάδ', ὠναξ, ἐκμήθοι σαφέστατα.

285

ΟΙΔΙΠΟΥΣ.

ἀλλ' οὐκ ἐν ἀργοῖς οὐδὲ τοῦτ' ἐπραξάμην.
 ἔπεμψα γὰρ Κρέοντος εἰπόντος διπλοῦς
 πομπούς· πύλαι δὲ μὴ παρῶν θαυμάζονται.

ΧΟΡΟΣ.

καὶ μὴν τά γ' ἄλλα κωφὰ καὶ παλαί' ἔπη.

290

ΟΙΔΙΠΟΥΣ.

τὰ ποῖα ταῦτα ; πάντα γὰρ σκοπῶ λόγον.

ΧΟΡΟΣ.

θανεῖν ἐλέχθη πρὸς τινων ὁδοιπόρων.

ΟΙΔΙΠΟΥΣ.

ἤκουσα κἀγώ· τὸν δ' ἰδόντ' οὐδεὶς ὄρα.

ΧΟΡΟΣ.

ἀλλ' εἴ τι μὲν δὴ δεσμάτων ἔχει μέρος,
 τὰς σὰς ἀκούων οὐ μενεῖ τοιάσδ' ἀράς.

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ΟΙΔΙΠΟΣ.

ὦ μὴ ᾽στι δρῶντι τύρβος, οὐδ' ἔπος φοβεῖ.

ΧΟΡΟΣ.

ἀλλ' οὐξελέγχων αὐτὸν ἔστιν· οἶδε γὰρ
 τὸν θεῖον ἤδη μάντιν ὧδ' ἄγουσιν, ὦ
 τάληθές ἐμπέφυκεν ἀνθρώπων μόνφ.

ΟΙΔΙΠΟΣ.

ὦ πάντα νωμῶν Τειρεσία, διδακτά τε 300
 ἄρρητά τ', οὐράνιά τε καὶ χθονοστιβῆ, [Introit TIRESIAS.
 πόλιν μὲν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως
 οἶα νόσφ' οὐκ ἔστιν· ἧς σὲ προστάτην
 σωτήρά τ', ὠναξ, μῦνον ἐξευρίσκομεν.
 Φοῖβος γάρ, εἰ καὶ μὴ κλύεις τῶν ἀγγέλων, 305
 πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσιν
 μόνην ἂν ἐλθεῖν τοῦδε τοῦ νοσήματος,
 εἰ τοὺς κτανόντας Δαῖον μαθόντες εὖ
 κτείναιμεν, ἢ γῆς φυγάδας ἐκπεμφαίμεθα.
 σὺ δ' οὖν φθονήσας μήτ' ἀπ' οἰωνῶν φάτιν 310
 μήτ' εἴ τιν' ἄλλην μαντικῆς ἔχεις ἰδόν,
 ῥῦσαι σεαυτὸν καὶ πόλιν, ῥῦσαι δ' ἐμέ,
 ῥῦσαι δὲ πᾶν μίασμα τοῦ τεθνηκότος.
 ἐν σοὶ γὰρ ἔσμεν· ἄνδρα δ' ὠφελεῖν ἀφ' ὧν
 ἔχοι τε καὶ δύναιτο κάλλιστος πόνων. 315

ΤΕΙΡΕΣΙΑΣ.

φεῦ φεῦ, φρονεῖν ὡς δεινὸν ἔνθα μὴ τέλη
 λυή φρονοῦντι. ταῦτα γὰρ καλῶς ἐγὼ
 εἰδὼς διώλεσ'· οὐ γὰρ ἂν δεῦρ' ἰκόμην.

ΟΙΔΙΠΟΥΣ.

τί δ' ἔστιν ; ὡς ἄθυμος εἰσελήλυθας.

ΤΕΙΡΕΣΙΑΣ.

ἄφες μ' ἐς οἴκουσ· ῥᾶστα γὰρ τὸ σὸν τε σὺ
 κάγῳ διοίσω τοῦμόν, ἣν ἐμοὶ πίθη.

320

ΟΙΔΙΠΟΥΣ.

οὔτ' ἔννομ' εἶπας οὔτε προσφιλή πόλει
 τῆδ', ἣ σ' ἔθρεψε, τήνδ' ἀποστερῶν φάτιν.

ΤΕΙΡΕΣΙΑΣ.

ὀρῶ γὰρ οὐδὲ σοὶ τὸ σὸν φώνημ' ἰὼν
 πρὸς καιρόν· ὡς οὖν μηδ' ἐγὼ ταῦτόν πάθω —

325

ΟΙΔΙΠΟΥΣ.

μὴ πρὸς θεῶν φρονῶν γ' ἀποστραφῆς, ἐπεὶ
 πάντες σε προσκυνοῦμεν οἷδ' ἰκτήριοι.

ΤΕΙΡΕΣΙΑΣ.

πάντες γὰρ οὐ φρονεῖτ'. ἐγὼ δ' οὐ μὴ ποτε
 ταῦτ' ὡς ἂν εἶπω μὴ τὰ σ' ἐκφήνω κακά.

ΟΙΔΙΠΟΥΣ.

τί φῆς ; ξυνειδὼς οὐ φράσεις, ἀλλ' ἔννοεῖς
 ἡμᾶς προδοῦναι καὶ καταφθεῖραι πόλιν ;

330

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ οὐτ' ἔμαντὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ'
ἄλλως ἐλέγχεις; οὐ γὰρ ἂν πύθοιό μου.

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ΟΙΔΙΠΟΣ.

οὐκ, ὦ κακῶν κάκιστε, καὶ γὰρ ἂν πέτρου
φύσιν σύ γ' ὀργάνειας, ἔξερεῖς ποτε,
ἀλλ' ὧδ' ἄτεγκτος κατελεύτητος φανεῖ;

335

ΤΕΙΡΕΣΙΑΣ.

ὀργῆν ἐμέμψω τὴν ἐμήν, τὴν σὴν δ' ὁμοῦ
ναίουσαν οὐ κατείδες, ἀλλ' ἐμὲ ψέγεις.

ΟΙΔΙΠΟΣ.

τίς γὰρ τοιαῦτ' ἂν οὐκ ἂν ὀργίζοιτ' ἔπη
κλύων, ἃ νῦν σὺ τήνδ' ἀτιμάζεις πόλιν;

(κω) 340

ΤΕΙΡΕΣΙΑΣ.

ἤξει γὰρ αὐτά, κἂν ἐγὼ σιγῇ στέγω.

ΟΙΔΙΠΟΣ.

οὐκοῦν ἄ γ' ἤξει καὶ σὲ χρὴ λέγειν ἐμοί.

ΤΕΙΡΕΣΙΑΣ.

οὐκ ἂν πέρα φράσαιμι. πρὸς τὰδ', εἰ θέλεις,
θυμοῦ δι' ὀργῆς ἦτις ἀγριωτάτη.

ΟΙΔΙΠΟΣ.

καὶ μὴν παρήσω γ' οὐδέν, ὡς ὀργῆς ἔχω,
ἄπερ ξυνίημ'. ἴσθι γὰρ δοκῶν ἐμοὶ
καὶ ξυμφυτεῦσαι τοῦργον, εἰργάσθαι θ', ὅσον
μὴ χερσὶ καίνων· εἰ δ' ἐτύγχανες βλέπων,
καὶ τοῦργον ἂν σοῦ τοῦτ' ἔφην εἶναι μόνου.

345

ΤΕΙΡΕΣΙΑΣ.

ἄληθες ; ἐννέπω δὲ τῷ κηρύγματι
 ὧπερ προείπας ἐμμένειν, καὶ ἴμέρας
 τῆς νῦν προσαυδᾶν μῆτε τοῦσδε μῆτ' ἐμέ,
 ὡς ὄντι γῆς τῆσδ' ἀνοσίῳ μιάστορι.

ΟΙΔΙΠΟΥΣ.

οὕτως ἀναιδῶς ἐξεκίνησας τόδε
 τὸ ῥῆμα ; καὶ ποῦ τοῦτο φεύξεσθαι δοκεῖς ;

ΤΕΙΡΕΣΙΑΣ.

πέφευγα · τ' ἀληθὲς γὰρ ἰσχύουν τρέφω.

ΟΙΔΙΠΟΥΣ.

πρὸς τοῦ διδαχθεῖς ; οὐ γὰρ ἔκ γε τῆς τέχνης.

ΤΕΙΡΕΣΙΑΣ.

πρὸς σοῦ · σὺ γάρ μ' ἄκοντα προὔτρέψω λέγειν.

ΟΙΔΙΠΟΥΣ.

ποῖον λόγον ; λέγ' αὖθις, ὡς μᾶλλον μάθω.

ΤΕΙΡΕΣΙΑΣ.

οὐχὶ ξυνηκας πρόσθεν ; ἦ ' κπειρᾶ λόγῳ ;

ΟΙΔΙΠΟΥΣ.

οὐχ ὥστε γ' εἰπεῖν γνωστόν · ἀλλ' αὖθις φράσον.

ΤΕΙΡΕΣΙΑΣ.

φονέα σέ φημι τ' ἀνδρὸς οὐ ζητεῖς κυρεῖν.

ΟΙΔΙΠΟΥΣ.

ἀλλ' οὐ τι χαίρων δῖς γε πημονὰς ἐρεῖς.

ΤΕΙΡΕΣΙΑΣ.

εἶπω τι δῆτα κάλλ', ἔν' ὀργίζῃ πλέον ;

www.libtool.com.gr ΟΙΔΙΠΟΥΣ.

ὅσον γε χρήξεις· ὡς μάτην εἰρήσεται.

365

ΤΕΙΡΕΣΙΑΣ.

λεληθέναι σέ φημι σὺν τοῖς φιλτάτοις
αἴσχισθ' ὀμιλοῦντ', οὐδ' ὄραν ἔν' εἰ κακοῦ.

ΟΙΔΙΠΟΥΣ.

ἦ καὶ γεγηθῶς ταῦτ' αἰεὶ λέξειν δοκεῖς ;

ΤΕΙΡΕΣΙΑΣ.

εἶπερ τί γ' ἔστι τῆς ἀληθείας σθένος.

ΟΙΔΙΠΟΥΣ.

ἀλλ' ἔστι, πλὴν σοί· σοὶ δὲ τοῦτ' οὐκ ἔστ', ἐπεὶ 370
τυφλὸς τά τ' ὦτα τὸν τε νοῦν τά τ' ὄμματ' εἶ.

ΤΕΙΡΕΣΙΑΣ.

σὺ δ' ἄθλιός γε ταῦτ' ὀνειδίζων, ἂ σοὶ
οὐδεὶς ὃς οὐχὶ τῶνδ' ὀνειδιεῖ τάχα.

ΟΙΔΙΠΟΥΣ.

μιᾶς τρέφει πρὸς νυκτός, ὥστε μήτ' ἐμὲ
μήτ' ἄλλον, ὅστις φῶς ὄρᾳ, βλάβῃαι ποτ' ἄν. 375

ΤΕΙΡΕΣΙΑΣ.

οὐ γάρ σε μοῖρα πρὸς γ' ἐμοῦ πεσεῖν, ἐπεὶ
ἰκανὸς Ἀπόλλων, ᾧ τίδ' ἐκπρᾶξαι μέλει.

ΟΙΔΙΠΟΥΣ.

Κρέοντος, ἦ σοῦ ταῦτα τάξευρήματα ;

ΤΕΙΡΕΣΙΑΣ.

Κρέων δέ σοι πῆμ' οὐδέν, ἀλλ' αὐτὸς σὺ σοί.

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ΟΙΔΙΠΟΥΣ.

ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνη τέχνης 380
 ὑπερφέρουσα τῷ πολυζήλω βίῳ,
 ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται,
 εἰ τῆσδέ γ' ἀρχῆς οὐνεχ', ἦν ἐμοὶ πόλις
 δωρητόν, οὐκ αἰτητόν, εἰσεχειρίσειν,
 ταύτης Κρέων ὁ πιστός, οὐξ ἀρχῆς φίλος, 385
 λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἱμείρεται,
 ὑφεῖς μάγον τοιόνδε μηχανορράφον,
 δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν
 μόνου δέδορκε, τὴν τέχνην δ' ἔφν τυφλός.
 ἐπεὶ, φέρ' εἶπέ, ποῦ σὺ μάντις εἶ σαφής ; 390
 πῶς οὐχ, ὅθ' ἡ ῥαψῳδὸς ἐνθάδ' ἦν κύων,
 ἠΰδας τι τοῖσδ' ἀστοῖσιν ἐκλυτήριον ; -
 καίτοι τό γ' αἰνιγμ' οὐχὶ τούπιόντος ἦν
 ἀνδρὸς διειπεῖν, ἀλλὰ μαντείας ἔδει·
 ἦν οὔτ' ἀπ' οἰωνῶν σὺ προυφάνης ἔχων 395
 οὔτ' ἐκ θεῶν του γνωτόν· ἀλλ' ἐγὼ μολῶν,
 ὁ μηδὲν εἰδὼς Οἰδίπους, ἔπαυσά νιν,
 γνώμη κυρήσας οὐδ' ἀπ' οἰωνῶν μαθῶν·
 ὃν δὴ σὺ πειρᾶς ἐκβαλεῖν, δοκῶν θρόνοις
 παραστατήσειν τοῖς Κρεοντείοις πέλας. (u) 400
 κλαίων δοκεῖς μοι καὶ σὺ χῶ συνθεῖς τάδε
 ἀγῆλατήσειν· εἰ δὲ μὴ ἴδοικες γέρον
 εἶναι, παθὼν ἔγνωσ' ἂν οἶά περ φρονεῖς.

ΧΟΡΟΣ.

ἡμῖν μὲν εἰκάζουσι καὶ τὰ τοῦδ' ἔπη
 ὀργῇ λελέχθαι καὶ τὰ σ' Οἰδίπου, δοκεῖ.
 δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ
 μαντεῖ' ἄριστα λύσομεν, τόδε σκοπεῖν.

485

ΤΕΙΡΕΣΙΑΣ.

εἰ καὶ τυραννεῖς, ἐξισωτέον τὸ γοῦν
 ἴσ' ἀντιλέξει· τοῦδε γὰρ κἀγὼ κρατῶ.
 οὐ γάρ τι σοὶ ζῶ δούλος, ἀλλὰ Δοξία·
 ὥστ' οὐ Κρέοντος προστάτου γεγράφομαι.
 λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ὠνειδίσας,
 σὺ καὶ δέδορκας κοῦ βλέπεις ἴν' εἰ κακοῦ,
 οὐδ' ἔνθα ναίεις, οὐδ' ὄτων οἰκείς μέτα,
 — ἄρ' οἶσθ' ἄφ' ὧν εἶ; — καὶ λέλθηθας ἐχθρὸς ὧν
 τοῖς σοῖσιν αὐτοῦ νέρθε κἀπὶ γῆς ἄνω,
 καὶ σ' ἀμφιπλήξῃ μητρός τε καὶ τοῦ σου πατρὸς
 ἐλᾶ ποτ' ἐκ γῆς τῆσδε δεινόπους ἀρά,
 βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον.
 βοῆς δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμῆν,
 ποῖος Κιθαιρῶν οὐχὶ σύμφωνος τάχα,
 ὅταν καταῖσθη τὸν ὑμέναιον, ὃν δόμοις
 ἄνορμον εἰσέπλευσας, εὐπλοίας τυχῶν;
 ἄλλων δὲ πλήθος οὐκ ἐπαισθάνει κακῶν,
 ἃ σ' ἐξιώσει σοὶ τε καὶ τοῖς σοῖς τέκνοις.
 πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμόν στοῖμα
 προπηλάκιζε. σοῦ γὰρ οὐκ ἔστιν βροτῶν
 κάκιον ὅστις ἐκτριβίσηται ποτε.

410

415

420

425

ΟΙΔΙΠΟΥΣ.

ἢ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν ;
οὐκ εἰς ὄλεθρον ; οὐχὶ θάσσον ; οὐ πάλιν
ἄψορρος οἴκων τῶνδ' ἀποστραφεῖς ἄπει ;

430

ΤΕΙΡΕΣΙΑΣ.

οὐδ' ἰκόμην ἔγωγ' ἄν, εἰ σὺ μὴ ' κάλεις.

ΟΙΔΙΠΟΥΣ.

οὐ γάρ τί σ' ἤδη μῶρα φωνήσονται, ἐπεὶ
σχολῇ σ' ἄν οἴκους τοὺς ἐμοὺς ἐστειλάμην.

ΤΕΙΡΕΣΙΑΣ.

ἡμεῖς τοιοῖδ' ἔφυμεν, ὡς μὲν σοὶ δοκεῖ,
μῶροι, γονεῦσι δ', οἳ σ' ἔφυσαν, ἔμφρονες.

435

ΟΙΔΙΠΟΥΣ.

ποιίοισι ; μείνον. τίς δέ μ' ἐκφύει βροτῶν ;

ΤΕΙΡΕΣΙΑΣ.

ἦδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.

ΟΙΔΙΠΟΥΣ.

ὡς πάντ' ἄγαν αἰνικτὰ κάσαφῆ λέγεις.

ΤΕΙΡΕΣΙΑΣ.

οὐκουν σὺ ταῦτ' ἄριστος εὐρίσκειν ἔφυς ;

440

ΟΙΔΙΠΟΥΣ.

τοιαῦτ' ὀνειδίξ', οἷς ἔμ' εὐρίσεις μέγαν.

ΤΕΙΡΕΣΙΑΣ.

αὕτη γε μέντοι σ' ἢ τύχη διώλεσεν.

ΟΙΑΠΟΤΣ.

ἀλλ' εἰ πόλιν τήνδ' ἐξέσωσ', οὐ μοι μέλει.

ΤΕΙΡΕΣΙΑΣ.

ἄπειμι τοῖνυν· καὶ σύ, παῖ, κόμιζέ με.

ΟΙΑΠΟΤΣ.

κομιζέτω δῆθ'· ὡς παρῶν σύ γ' ἐμποδῶν 445
ὀχλείς, συθείς τ' ἂν οὐκ ἂν ἀλγύναις πλέον.

ΤΕΙΡΕΣΙΑΣ.

εἰπὼν ἄπειμ' ὦν οὐνεκ' ἦλθον, οὐ τὸ σὸν
δείσας πρόσωπον· οὐ γὰρ ἔσθ' ὄπου μ' ὀλείς.
λέγω δέ σοι, τὸν ἄνδρα τοῦτον, ὃν πάλαι 450
ζητεῖς ἀπειλῶν κἀνακηρύσσω φόνου
τὸν Λαίτιον, οὗτός ἐστιν ἐνθάδε,
ξένος λόγῳ μέτοικος, εἶτα δ' ἐγγενῆς
φανήσεται Θηβαῖος, οὐδ' ἠσθήσεται
τῇ ξυμφορᾷ· τυφλὸς γὰρ ἐκ δεδορκότος 455
καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἐπι
σκήπτρῳ προδεικνύς γαῖαν ἐμπορεύσεται.
φανήσεται δὲ παισὶ τοῖς αὐτοῦ ξυνῶν
ἀδελφὸς αὐτὸς καὶ πατήρ, καὶ ἦς ἔφυ
γυναικὸς υἱὸς καὶ πόσις, καὶ τοῦ πατρὸς 460
ὀμόσπορός τε καὶ φονεύς. καὶ ταῦτ' ἰὼν
εἴσω λογίζου· κἂν λάβῃς ἐψευσμένον,
φάσκεω ἔμ' ἤδη μαντικῇ μηδὲν φρονεῖν. [Exeunt.]

ΧΟΡΟΣ.

στρ. α.

τίς ὄντιν' ἄθεσπιέπεια Δελφίς εἶπε πέτρα
ἄρρητ'· ἄρρητων τελέσαντα φοινίαισι χερσίν ; 465

ὦρα νιν ἀελλίδων
 ἵππων σθεναρώτερον
 φυγᾶ πόδα νωμᾶν.
 ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρώσκει
 πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας ·
 δειναὶ δ' ἅμ' ἔπονται Κῆρες ἀναπλάκητοι.

470

ἀντ. α.

ἔλαμψε γὰρ τοῦ νιφόντος ἀρτίως φανείσα
 φύμα Παρνασοῦ τὸν ἀδηλον ἄνδρα πάντ' ἰχνεύειν.
 φοιτᾶ γὰρ ὑπ' ἀγρίαν
 ὕλαν ἀνά τ' ἄντρα καὶ
 πετραῖος ὁ ταῦρος,
 μέλεος μελέω πυδι χηρεύων,
 τὰ μεσόμφαλα γᾶς ἀπουοσφίζων
 μαντεῖα · τὰ δ' αἰεὶ ζῶντα περιποτᾶται.

475

480

στρ. β'.

δεινὰ μὲν οὖν, δεινὰ ταραύσει σοφὸς οἰωνοθέτας
 οὔτε δοκοῦντ' οὔτ' ἀποφάσκουθ' · ὅ τι λέξω δ' ἀπορῶ.
 πέτομαι δ' ἐλπίσιν οὔτ' ἐνθῆδ' ὄρων οὔτ' ὀπίσω.
 τί γὰρ ἦ Λαβδακίδαις
 ἦ τῷ Πολύβου νεῖκος ἔκειτ' οὔτε πάροιθ' ἐποτ' ἔγωγ' οὔτε
 ταυῦν πω

485

490

ἔμαθον, πρὸς ὅτου χρησάμενος δὴ βασύων
 ἐπὶ τὰν ἐπίδαμον
 φύτιν εἰμ' Οἰδιπόδα Λαβδακίδαις ἐπίκουρος ἀδήλων θανά-
 των.

495

ἀντ. β'.

ἀλλ' ὁ μὲν οὖν Ζεὺς ὅ τ' Ἀπόλλων ξυνετοὶ καὶ τὰ βροτῶν

εἰδότες· ἀνδρῶν δ' ὅτι μάντις πλέον ἢ γὰρ φέρεται, 500
 κρίσις οὐκ ἔστιν ἀληθής· σοφία δ' ἂν σοφίαν
 παραμείψειεν ἀνὴρ.

ἄλλ' οὔ ποτ' ἔγωγ' ἂν, πρὶν ἰδοίμ' ὀρθὸν ἔπος, μεμφομένων
 ἂν καταφαίην. 505

φανερὰ γὰρ ἐπ' αὐτῷ πτερόεσσ' ἦλθε κόρα
 ποτέ, καὶ σοφὸς ὤφθη

βασύνω θ' ἀδύπολις· τῷ ἅπ' ἐμᾶς φρενὸς αὔποτ' ὀφλήσει
 κακίαν. 510

ΚΡΕΩΝ.

ἄνδρες πολῖται, δεῖν' ἔπη πεπυσμένοις [Introit.]
 κατηγορεῖν μου τὸν τύραννον Οἰδίπουν

πάρειμ' ἄτλητῶν. εἰ γὰρ ἐν ταῖς ξυμφοραῖς 515

ταῖς νῦν νομίζει πρὸς γ' ἐμοῦ πεπονθέναι

λόγοισιν εἴτ' ἔργοισιν εἰς βλάβην φέρον,

οὔτοι βίου μοι τοῦ μακραιώονος πόθος,

φέρουντι τήνδε βᾶξιν. οὐ γὰρ εἰς ἀπλοῦν

ἢ ζημία μοι τοῦ λόγου τούτου φέρει, 520

ἄλλ' ἐς μέγιστον, εἰ κακὸς μὲν ἐν πόλει,

κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσομαι.

ΧΟΡΟΣ.

ἄλλ' ἦλθε μὲν δὴ τοῦτο τοῦνειδος τάχ' ἂν

ὀργῇ βιασθὲν μᾶλλον ἢ γνώμῃ φρενῶν.

ΚΡΕΩΝ.

τοῦ πρὸς δ' ἐφάνθη ταῖς ἐμαῖς γνώμαις ὅτι 525

πεισθεῖς ὁ μάντις τοὺς λόγους ψευδεῖς λέγοι;

ΧΟΡΟΣ.

ἠὺδᾶτο μὲν τάδ', οἶδα δ' οὐ γνώμῃ τίνι.

ΚΡΕΩΝ.

ἐξ ὀμμάτων δ' ὀρθῶν τε καὶ ὀρθῆς φρενὸς
κατηγορεῖτο τοῦ πικέλημα τοῦτό μου ;

ΧΟΡΟΣ.

οὐκ οἶδ' · ἂ γὰρ δρῶσ' οἱ κρατοῦντες οὐχ ὀρῶ. 530
αὐτὸς δ' ὄδ' ἤδη δωμάτων ἕξω περᾶ.

ΟΙΔΙΠΟΥΣ.

οὗτος σύ, πῶς δεῦρ' ἦλθες ; ἦ τοσόνδ' ἔχεις [Introit.
τόλμης πρόσωπον ὥστε τὰς ἐμὰς στέγας
ἴκου, φονεὺς ὦν τοῦδε τάνδρὸς ἐμφανῶς
ληστής τ' ἐναργῆς τῆς ἐμῆς τυραννίδος ; 535
φέρ' εἰπὲ πρὸς θεῶν, δειλίαν ἢ μωρίαν
ιδῶν τιν' ἐν ἐμοὶ ταῦτ' ἐβουλεύσω ποιεῖν ;
ἦ τοῦργον ὡς οὐ γνωρίσοιμί σου τόδε
δόλω προσέρπον κούκ ἀλεξοίμην μαθῶν ;
ἄρ' οὐχὶ μῶρόν ἐστι τοῦ γχείρημά σου, 540
ἄνευ τε πλήθους καὶ φίλων τυραννίδα
θηρᾶν, δὲ πλήθει χρήμασιν θ' ἀλίσκεται ;

ΚΡΕΩΝ.

οἶσθ' ὡς ποίησον ; ἀντὶ τῶν εἰρημένων
ἴσ' ἀντάκουσον, κατὰ κρίν' αὐτὸς μαθῶν.

ΟΙΔΙΠΟΥΣ.

λέγειν σὺ δεινός, μανθάνειν δ' ἐγὼ κακὸς 545
σοῦ · δυσμενῆ γὰρ καὶ βαρύν σ' εὕρηκ' ἐμοί.

ΚΡΕΩΝ.

τοῦτ' αὐτὸ νῦν μου πρῶτ' ἄκουσον ὡς ἐρῶ.

ΟΙΔΙΠΟΥΣ.

τοῦτ' αὐτὸ μή μοι φράζ', ὅπως οὐκ εἶ κακός.

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ΚΡΕΩΝ.

εἶ τοι νομίζεις κτήμα τὴν αὐθαδίαν
εἶναί τι τοῦ νοῦ χωρίς, οὐκ ὀρθῶς φρονεῖς.

550

ΟΙΔΙΠΟΥΣ.

εἶ τοι νομίζεις ἄνδρα συγγενῆ κακῶς
δρῶν οὐχ ὑφέξειν τὴν δίκην, οὐκ εὖ φρονεῖς.

ΚΡΕΩΝ.

ξύμφημί σοι ταῦτ' ἔνδικ' εἰρησθαι· τὸ δὲ
πάθημ' ὁποῖον φῆς παθεῖν δίδασκέ με.

ΟΙΔΙΠΟΥΣ.

ἔπειθες, ἢ οὐκ ἔπειθες, ὡς χρεῖη μ' ἐπὶ
τὸν σεμνόμαντιν ἄνδρα πέμψασθαί τινα;

555

ΚΡΕΩΝ.

καὶ νῦν ἔθ' αὐτός εἰμι τῷ βουλευμάτι.

ΟΙΔΙΠΟΥΣ.

πόσον τιν' ἤδη δῆθ' ὁ Λαίος χρόνον —

ΚΡΕΩΝ.

δέδρακε ποῖον ἔργον; οὐ γὰρ ἐννοῶ.

ΟΙΔΙΠΟΥΣ.

ἄφαντος ἔρρει θανασίμῳ χειρώματι;

560

ΚΡΕΩΝ.

μακροὶ παλαιοὶ τ' ἂν μετρηθεῖεν χρόνοι.

ΟΙΔΙΠΟΥΣ.

τότ' οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ ;

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ΚΡΕΩΝ.

σοφός γ' ὁμοίως καὶ ἴσου τιμώμενος.

ΟΙΔΙΠΟΥΣ.

ἐμνήσατ' οὖν ἐμοῦ τι τῷ τότ' ἐν χρόνῳ ;

ΚΡΕΩΝ.

οὔκουν ἐμοῦ γ' ἐστῶτος οὐδαμοῦ πέλας.

565

ΟΙΔΙΠΟΥΣ.

ἀλλ' οὐκ ἔρευναν τοῦ θανόντος ἔσχετε ;

ΚΡΕΩΝ.

παρέσχομεν, πῶς δ' οὐχί ; κοῦκ ἠκούσαμεν.

ΟΙΔΙΠΟΥΣ.

πῶς οὖν τόθ' οὗτος ὁ σοφὸς οὐκ ἦδα τάδε ;

ΚΡΕΩΝ.

οὐκ οἶδ' · ἐφ' οἷς γὰρ μὴ φρονῶ σιγᾶν φιλῶ.

ΟΙΔΙΠΟΥΣ.

τοσόνδε γ' οἶσθα καὶ λέγοις ἂν εὖ φρονῶν.

570

ΚΡΕΩΝ.

ποῖον τόδ' ; εἰ γὰρ οἶδά γ', οὐκ ἀρνήσομαι.

ΟΙΔΙΠΟΥΣ.

ὀθούνεκ', εἰ μὴ σοὶ ξυνηλθε, τὰς ἐμὰς
οὐκ ἂν ποτ' εἶπε Λαΐου διαφθοράς.

ΚΡΕΩΝ.

εἰ μὲν λέγει τάδ', αὐτὸς οἶσθ' · ἐγὼ δέ σου
μαθεῖν δικαίῳ ταῦθ' ἄπερ κάμου σὺ νῦν.

575

ΟΙΑΠΙΟΤΣ.

ἐκμάνθαν' · οὐ γὰρ δὴ φονεὺς ἀλώσομαι.

ΚΡΕΩΝ.

τί δῆτ' ; ἀδελφὴν τὴν ἐμὴν γήμας ἔχεις ;

ΟΙΑΠΙΟΤΣ.

ἄρνησις οὐκ ἔνεστιν ὧν ἀνιστορεῖς.

ΚΡΕΩΝ.

ἄρχεις δ' ἐκείνη ταυτὰ γῆς ἴσον νέμων ;

ΟΙΑΠΙΟΤΣ.

ἂν ἧ θέλουσα πάντ' ἐμοῦ κομίζεται.

580

ΚΡΕΩΝ.

οὐκουν ἰσοῦμαι σφῶν ἐγὼ δυοῖν τρίτος ;

ΟΙΑΠΙΟΤΣ.

ἐνταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.

ΚΡΕΩΝ.

οὐκ, εἰ διδοίης γ' ὡς ἐγὼ σαυτῷ λόγον.
σκέψαι δὲ τοῦτο πρῶτον, εἴ τιν' ἂν δοκεῖς
ἄρχειν ἐλέσθαι ξὺν φόβοισι μᾶλλον ἢ
ἄτρεστον εὐδοντ', εἰ τί γ' αὖθ' ἔξει κράτη.
ἐγὼ μὲν οὖν οὐτ' αὐτὸς ἰμείρων ἔφην

585

ἔξει

τύραννος εἶναι μᾶλλον ἢ τύραννα δρᾶν,
 οὐτ' ἄλλος ὅστις σωφρονεῖν ἐπίσταται.
 νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἀνευ φόβου φέρω, 590
 εἰ δ' αὐτὸς ἤρχον, πολλὰ κἂν ἄκων ἕδρων.
 πῶς δῆτ' ἐμοὶ τυραννὶς ἰδίων ἔχειν
 ἀρχῆς ἀλύπου καὶ δυναστείας ἔφν ;
 οὐπω τοσοῦτον ἠπατημένος κυρῶ
 ὥστ' ἄλλα χρήζειν ἢ τὰ σὺν κέρδει καλά. 595
 νῦν πᾶσι χαίρω, νῦν με πᾶς ἀσπάζεται,
 νῦν οἱ σέθεν χρήζοντες ἐκκαλοῦσί με·
 τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθ' ἔνι.
 πῶς δῆτ' ἐγὼ κεῖν' ἂν λάβοιμ' ἀφείς τάδε ;
 οὐκ ἂν γένοιτο νοῦς κακὸς καλῶς φρονῶν. 600
 ἀλλ' οὐτ' ἐραστῆς τῆσδε τῆς γνώμης ἔφν
 οὐτ' ἂν μετ' ἄλλου δρῶντος ἂν τλαίην ποτέ.
 καὶ τῶνδ' ἔλεγχον τοῦτο μὲν Πυθῶδ' ἰὼν
 πεύθου τὰ χρησθέντ', εἰ σαφῶς ἠγγειλά σοι·
 τοῦτ' ἄλλ', ἐάν με τῷ τερασκόπῳ λάβῃς 605
 κοινῇ τῆ βουλευσάντα, μή μ' ἀπλῆ κτάνης
 ψήφῳ, διπλῆ δέ, τῇ τ' ἐμῇ καὶ σῇ, λαβῶν.
 γνώμη δ' ἀδῆλφ μή με χωρὶς αἰτιῶ.
 οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην
 χρηστοὺς νομίζειν οὔτε τοὺς χρηστοὺς κακοὺς. 610
 (φίλον γὰρ ἐσθλὸν ἐκβαλεῖν ἴσου λέγω)
 καὶ τὸν παρ' αὐτῷ βίσιον, ὃν πλείστον φιλεῖ.
 ἀλλ' ἐν χρόνῳ γνώσει τὰδ' ἀσφαλῶς, ἐπεὶ
 χρόνος δίκαιον ἄνδρα δείκνυσιν ἄμους,
 κακὸν δὲ κἂν ἐν ἡμέρᾳ γνοιῆς μιᾷ. 615

ΧΟΡΟΣ.

κιλῶς ἔλεξεν εὐλαβουμένῳ πεσεῖν,
 ἀναξ· φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.

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ΟΙΔΙΠΟΣ.

ὅταν ταχύς τις οὐπιβουλεύων λάθρα
 χωρῆ, ταχὺν δεῖ κάμει βουλεύειν πάλιν.
 εἰ δ' ἡσυχάζων προσμενῶ, τὰ τοῦδε μὲν
 πεπραγμέν' ἔσται, τὰμὰ δ' ἡμαρτημένα.

620

ΚΡΕΩΝ.

τί δῆτα χρήξεις; ἦ με γῆς ἔξω βαλεῖν;

ΟΙΔΙΠΟΣ.

ἦκιστα· θνήσκειν, οὐ φυγεῖν σε βούλομαι.

ΚΡΕΩΝ.

ὅταν προδείξης οἶόν ἐστι τὸ φθονεῖν.

ΟΙΔΙΠΟΣ.

ὡς οὐχ ὑπέξων οὐδὲ πιστεύσων λέγεις;

625

ΚΡΕΩΝ.

οὐ γὰρ φρονούντά σ' εὖ βλέπω.

ΟΙΔΙΠΟΣ.

τὸ γοῦν ἐμόν.

ΚΡΕΩΝ.

ἀλλ' ἐξ ἴσου δεῖ κάμειν.

ΟΙΔΙΠΟΣ.

ἀλλ' ἔφυς κακός.

ΚΡΕΩΝ.

εἰ δὲ ξυνίης μηδέν ;

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ἀρκτέον γ' ὅμως.

ΚΡΕΩΝ.

οὔτοι κακῶς γ' ἄρχοντος.

ΟΙΔΙΠΟΥΣ.

ὦ πόλις πόλις.

ΚΡΕΩΝ.

κάμοι πόλεως μέτεστιν, οὐχὶ σοὶ μόνῃ.

630

ΧΟΡΟΣ.

παύσασθ', ἄνακτες· καιρίαν δ' ὑμῖν ὀρῶ
 τήνδ' ἐκ δόμων στείχουσαν Ἰοκάστην, μεθ' ἧς
 τὸ νῦν παρεστὸς νεῖκος εὖ θέσθαι χρεῶν.

ΙΟΚΑΣΤΗ.

τί τὴν ἄβουλον, ὦ ταλαίπωροι, στάσις [Introit.
 γλώσσης ἐπήρασθ' ; οὐδ' ἐπαισχύνεσθε, γῆς 635
 οὕτω νοσοῦσης, ἴδια κινοῦντες κακά ;
 οὐκ εἶ σύ τ' οἶκους σύ τε, Κρέον, κατὰ στέγας,
 καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε ;

ΚΡΕΩΝ. †

ῥμαιμε, δεινά μ' Οἰδίπους ὁ σὸς πόσις
 δρᾶσαι δικαιοῖ, δυοῖν ἀποκρίνας κακοῖν, 640
 ἢ γῆς ἀπῶσαι πατρίδος, ἢ κτείνει λαβῶν

ΟΙΔΙΠΟΥΣ.

ξύμφημι· δρῶντα γάρ νιν, ὦ γύναι, κακῶς
 εἴληφα τοῦμόν σῶμα σὺν τέχνῃ κακῇ.

ΚΡΕΩΝ.

μή νυν ὀναίμην, ἀλλ' ἀραῖος, εἴ σέ τι
δέδρακ', ὀλοίμην, ὧν ἐπαιτιά με δρᾶν.

645

ΙΟΚΑΣΤΗ.

ὦ πρὸς θεῶν πίστευσον, Οἰδίπους, τύδε,
μίλιστα μὲν τόνδ' ὄρκον αἰδεσθεῖς θεῶν,
ἔπειτα κάμῃ τούσδε θ' οὐκ πίρεισί σοι.

ΧΟΡΟΣ.

στρ.

πιθοῦ θελήσας φρονήσας τ', ἀναξ, λίσσομαι.

650

ΟΙΔΙΠΟΤΣ.

τί σοι θέλεις δῆτ' εἰκάθω ;

ΧΟΡΟΣ.

τὸν οὔτε πρὶν νήπιον νῦν τ' ἐν ὄρκῳ μέγαν καταίδεσαι.

ΟΙΔΙΠΟΤΣ.

οἶσθ' οὖν ἂν χρήζεις ;

ΧΟΡΟΣ.

οἶδα.

ΟΙΔΙΠΟΤΣ.

φράζε δή· τί φῆς ; 655

ΧΟΡΟΣ.

τὸν ἐναγῆ φίλον μήποτ' ἐν αἰτία
σὺν ἀφανεί λόγῳ σ' ἄτιμον βαλεῖν.

ΟΙΔΙΠΟΤΣ.

εὔ νυν ἐπίστω, ταῦθ' ὅταν ζητῆς, ἐμοὶ
ζητῶν ὄλεθρον ἢ φυγὴν ἐκ τῆσδε γῆς.

ΧΟΡΟΣ.

οὐ τὸν πάντων θεῶν θεὸν πρόμον 660
 Ἄλιον· ἐπεὶ ἄθεος ἄφιλός τ' ἐστι πύματον
 ὀλοίμαν, φρόνησιν εἰ ταῦνδ' ἔχω.
 ἀλλὰ μοι δυσμόρφ γὰ φθινύς 665
 τρύχει ψυχάν, τάδ' εἰ κακοῖς κακὰ
 προσύψει τοῖς πάλαι τὰ πρὸς σφῶν.

ΟΙΔΙΠΟΥΣ.

ὁ δ' οὖν ἴτω, κεῖ χρεῖ με παντελῶς θανεῖν,
 ἢ γῆς ἄτιμον τῆσδ' ἀπωσθῆναι βία. 670
 τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτεῖρω στόμα
 ἐλεινόν· οὗτος δ', ἔνθ' ἂν ᾗ, στυγήσεται.

ΚΡΕΩΝ.

στυγνὸς μὲν εἶκων δῆλος εἶ, βαρὺς δ', ὅταν
 θυμοῦ περάσῃς. αἱ δὲ τοιαῦται φύσεις 675
 αὐταῖς δικαίως εἰσὶν ἄλγισται φέρειν.

ΟΙΔΙΠΟΥΣ.

οὔκουν μ' ἐάσεις κακτὸς εἶ ;

ΚΡΕΩΝ.

πορεύσομαι,
 σοῦ μὲν τυχῶν ἀγνώτος, ἐν δὲ τοῖσδ' ἴσος. [Exit.

ΧΟΡΟΣ.

ἀντ.

γύναι, τί μέλλεις κομίζεῖν δόμων τόνδ' ἔσω ;

ΙΟΚΑΣΤΗ.

μαθοῦσά γ' ἦτις ἢ τύχη. 680

ΧΟΡΟΣ.

δόκησις ἀγνώως λόγων ἤλθε, δάκνει δὲ καὶ τὸ μὴ ᾽νδικον.

www.libtool.com.gr
ΙΟΚΑΣΤΗ.

ἀμφοῖν ἀπ' αὐτοῖν ;

ΧΟΡΟΣ.

ναίχι.

ΙΟΚΑΣΤΗ.

καὶ τίς ἦν λόγος ;

ΧΟΡΟΣ.

ἄλις ἔμοιγ', ἄλις, γὰς προπονουμένας,
φαίνεται ἔνθ' ἔληξεν αὐτοῦ μένειν.

685

ΟΙΔΙΠΟΤΣ.

ὄρᾳς ἴν' ἦκεις, ἀγαθὸς ὢν γνώμην ἀνὴρ,
τούμὸν παριεῖς καὶ καταμβλύνων κέαρ ;

ΧΟΡΟΣ.

ἄναξ, εἶπον μὲν οὐχ ἄπαξ μόνον,
ἴσθι δὲ παραφρόνιμον, ἄπορον ἐπὶ φρόνιμα
πεφάνθαι μ' ἄν, εἴ σε νοσφίζομαι,
ὅς τ' ἐμὰν γὰν φίλαν ἐν πόνοις
σαλεύουσαν κατ' ὀρθὸν οὐρῖσας,
τανῦν τ' εὐπομπος εἰ γένοιο.

690

695

ΙΟΚΑΣΤΗ.

πρὸς θεῶν δίδαξον καμ', ἄναξ, ὅτου ποτὲ
μῆνιν τοσήνδε πράγματος στήσας ἔχεις.

ΟΙΔΙΠΟΤΣ.

ἐρῶ· σὲ γὰρ τῶνδ' ἐς πλέον, γύναι, σέβω·
Κρέοντος, οἰά μοι βεβουλευκῶς ἔχει.

700

ΙΟΚΑΣΤΗ.

λέγ', εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἐρεῖς.

www.loaidipotes.com.cn

φονέα μέ φησι Λαΐου καθεστάναι.

ΙΟΚΑΣΤΗ.

αὐτὸς ξυνειδώς, ἢ μαθὼν ἄλλου πάρα ;

ΟΙΔΙΠΟΥΣ.

μάντιν μὲν οὖν κακοῦργον εἰσπέμφσας, ἐπεὶ
τό γ' εἰς ἑαυτὸν πᾶν ἐλευθεροῖ στόμα.

705

ΙΟΚΑΣΤΗ.

σύ νυν ἀφείς σεαυτὸν ὧν λέγεις πέρι
ἐμοῦ ἴακουσον καὶ μάθ' οὐνεκ' ἐστὶ σοι
(βρότειον) οὐδὲν μαντικῆς ἔχον τέχνης.
φανῶ δέ σοι σημεῖα τῶνδε σύντομα.
χρησμός γάρ ἦλθε Λαΐῳ ποτ', οὐκ ἐρῶ
Φοίβου γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἄπο,
ὡς αὐτὸν ἤξει μοῖρα πρὸς παιδὸς θανεῖν,
ὅστις γένοιτ' ἐμοῦ τε κακείνου πάρα.
καὶ τὸν μὲν, ὡσπερ γ' ἡ φάτις, ξένοι ποτὲ
λησται φονεύουσ' ἐν τριπλαῖς ἀμαξιτοῖς.
παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι
τρεις, καὶ νιν (ἄρθρα) κείνος ἐνζεύξας ποδοῖν
ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος.
κάνταυθ' Ἀπόλλων οὐτ' ἐκείνον ἦνυσεν
φονέα γενέσθαι πατρὸς οὔτε Λαΐου,
τὸ δεινὸν οὐφροβεῖτο, πρὸς παιδὸς θανεῖν.

710

715

720

τοιαῦτα φῆμαι μαντικάι (διώρισαν,)
ὦν ἐντρέπου σὺ μηδέν· ὦν γὰρ ἂν θεὸς
χρείαν ἐρευνᾷ· ῥαδίως αὐτὸς φανεῖ.

725

ΟΙΔΙΠΟΣ.

οἶόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,
ψυχῆς πλάνημα κἀνακίνησις φρενῶν.

ΙΟΚΑΣΤΗ.

ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις ;

ΟΙΔΙΠΟΣ.

ἔδοξ' ἀκούσαι σοῦ τόδ', ὡς ὁ Δαίιος
κατασφαγεῖη πρὸς τριπλαῖς ἀμαξιτοῖς.

730

ΙΟΚΑΣΤΗ.

ἠυδατο γὰρ ταῦτ' οὐδέ πω λήξαντ' ἔχει.

ΟΙΔΙΠΟΣ.

καὶ ποῦ 'σθ' ὁ χώρος οὗτος οὐ τόδ' ἦν πάθος ;

ΙΟΚΑΣΤΗ.

Φωκὶς μὲν ἡ γῆ κλήζεται, (σχιστῆ) δ' ὁδὸς
εἰς ταῦτ' ὁ Δελφῶν κἀπὸ Δαυλίας ἄγει.

ΟΙΔΙΠΟΣ.

καὶ τίς χρόνος τοῖσδ' ἐστὶν οὐξελληλυθῶς ;

735

ΙΟΚΑΣΤΗ.

σχεδόν τι πρόσθεν ἢ σὺ τῆσδ' ἔχων χθονὸς
ἀρχὴν ἐφαίνου τοῦτ' ἐκηρύχθη πόλει.

ΟΙΔΙΠΟΣ.

ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι τῆρι ;

ΙΟΚΑΣΤΗ.

τί δ' ἐστὶ σοι τοῦτ', Οἰδίπους, ἐνθύμιον ;

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ΟΙΔΙΠΟΥΣ.

Δ

μήπω μ' ἐρώτα· τὸν δὲ Λαΐου φύσιν
τίν' εἶχε φράζε, τίνα δ' ἀκμὴν ἤβης ἔχων.

740

ΙΟΚΑΣΤΗ.

μέγας, χνοάζων ἄρτι λευκανθὲς κύρα,
(μορφῆς) δὲ τῆς σῆς οὐκ ἀπεστάτει πολὺ.

ΟΙΔΙΠΟΥΣ.

οἴμοι τάλας· ἔοικ' ἐμαντὸν εἰς ἀρὰς
δεινὰς προβύλλων ἀρτίως οὐκ εἰδέναι.

745

ΙΟΚΑΣΤΗ.

πῶς φῆς ; ὀκνῶ τοι πρὸς σ' ἀποσκοποῦσ', ἀναξ.

ΟΙΔΙΠΟΥΣ.

δεινῶς ἀθυμῶ μὴ βλέπων ὁ μίντις ἦ.
δείξεις δὲ μάλλον, ἦν ἐν ἐξείπῃς ἔτι.

ΙΟΚΑΣΤΗ.

καὶ μὴν ὀκνῶ μὲν, ἀ δ' ἂν ἔρη μαθοῦσ' ἐρῶ.

ΟΙΔΙΠΟΥΣ.

πότερον ἐχώρει βαιός, ἢ πολλοὺς ἔχων
ἄνδρας' λοχίτας, ἢ ἄνῆρ ἀρχηγέτης ;

750

ΙΟΚΑΣΤΗ.

πέντ' ἦσαν οἱ ξύμπαντες, ἐν δ' αὐτοῖσιν ἦν
κῆρυξ· ἀπίνη δ' ἦγε Λαΐου μία.

ΟΙΑΠΟΤΣ.

αἰαί, τὰδ' ἤδη διαφανῆ. τίς ἦν ποτε
ὁ τοῦσδε λέξας τοὺς λόγους ὑμῖν, γύναι ;

753

ΙΟΚΑΣΤΗ.

οἰκεύς τις, ὅσπερ ἴκετ' ἐκσωθεὶς μόνος.

ΟΙΑΠΟΤΣ.

ἦ κὰν δόμοισι τυγχάνει τανῦν παρών ;

ΙΟΚΑΣΤΗ.

οὐ δῆτ'· ἀφ' οὗ γὰρ κείθεν ἦλθε καὶ κράτη
σέ τ' εἶδ' ἔχοντα Λαίϊόν τ' ὀλωλότα,
ἐξικέτευσε τῆς ἐμῆς χειρὸς θιγῶν
ἀγρούς σφε πέμψαι κατὰ ποιμνίων νομάς,
ὡς πλείστον εἶη τοῦδ' (ἄσποτος) ἄστεως.
καῖπεμψ' ἐγὼ νιν· ἄξιός γάρ ὣς γ' ἀνὴρ
δούλος φέρειν ἦν τῆσδε καὶ μείζω χάριν.

760

ΟΙΑΠΟΤΣ.

πῶς ἂν μόλοι δῆθ' ἡμῖν ἐν τάχει πάλιν ;

765

ΙΟΚΑΣΤΗ.

πάρεστιν. ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι ;

ΟΙΑΠΟΤΣ.

δέδοικ' ἐμαυτόν, ὃ γύναι, μὴ πόλλ' ἄγαν
εἰρημέν' ἦ μοι, δι' ἃ νιν εἰσιδεῖν θέλω.

ΙΟΚΑΣΤΗ.

ἀλλ' ἴξεται μὲν· ἀξία δέ που μαθεῖν
καγὼ τά γ' ἐν σοὶ δυσφόρως ἔχοντ', ἀναξ.

770

ΟΙΑΙΠΟΥΣ.

κού μὴ στερηθῆς γ' ἐς τοσοῦτον ἐλπίδων
 ἐμοῦ βεβῶτος. τῷ γὰρ ἂν καὶ μείζονι
 λέξαιμ' ἂν ἢ σοὶ διὰ τύχης τοιάσδ' ἰών ;
 ἐμοὶ πατὴρ μὲν Πόλυβος ἦν Κορίνθιος,
 μήτηρ δὲ Μερόπη Δωρίς. ἠγόμην δ' ἀνήρ 775
 ἀστῶν μέγιστος τῶν ἐκεῖ, πρὶν μοι τύχη
 τοιάδ' ἐπέστη, θαυμάσαι μὲν ἀξία,
 σπουδῆς γε μέντοι τῆς ἐμῆς οὐκ ἀξία.
 ἀνὴρ γὰρ ἐν δειπνοῖς μ' ὑπερπλησθεὶς μέθη
 καλεῖ παρ' οἴνῳ πλαστὸς ὡς εἶην πατρί. 780
 καὶ γὰρ βαρυνθεὶς τὴν μὲν οὔσαν ἡμέραν
 μόλις κατέσχον, θάτερα δ' ἰὼν πέλας
 μητρὸς πατρός τ' ἠλεγχον· οἱ δὲ δυσφόρος
 τοῦνειδος ἦγον τῷ μεθέντι τὸν λόγον.
 καὶ γὰρ τὰ μὲν κείνοι ἐτερπόμεν, ὅμως δ' 785
 ἔκνιζέ μ' αἰεὶ τοῦθ'· ὑφείρπε γὰρ πολύ.
 λάθρα δὲ μητρὸς καὶ πατρὸς πορεύομαι
 Πυθώδε, καὶ μ' ὁ Φοῖβος ὦν μὲν ἰκόμην
 ἄτιμον ἐξέπεμψεν, ἄλλα δ' ἄθλια
 καὶ δεινὰ καὶ δύστηνα προυφάνη λέγων, 790
 ὡς μητρὶ μὲν χρεῖή με μιχθῆναι, γένος δ'
 ἄτλητον ἀνθρώποισι δηλώσοιμ' ὄρᾶν,
 φονεὺς δ' ἐσοίμην τοῦ φυτεύσαντος πατρός.
 καὶ γὰρ ἴπακούσας ταῦτα τὴν Κορινθίαν
 ἄστροις τὸ λοιπὸν ἐκμετρούμενος χθόνα 795
 ἔφευγον, ἔνθα μήποτ' ὄψοίμην κακῶν
 χρησμῶν ὄνειδη τῶν ἐμῶν τελούμενα.

στείχων δ' ἰκνούμαι τούσδε τοὺς χώρους ἐν οἷς
σὺ τὸν τύραννον τοῦτον ὄλλυσθαι λέγεις.

καί σοι, γύναι, τὰ ληθῆς ἐξερώ. 800

ὄτ' ἢ κελεύθου τῆσδ' ὀδοιπορῶν πέλας,

ἐνταῦθά μοι κῆρυξ τε κἀπὶ πωλικῆς

ἀνὴρ ἀπήνης ἐμβεβώς, οἶον σὺ φῆς,

ξυνηντίαζον· κἀξ ὁδοῦ μ' ὄθ' ἠγεμῶν

αὐτός θ' ὁ πρέσβυς πρὸς βίαν ἠλαυνέτην. 805

κἀγὼ τὸν ἐκτρέποντα, τὸν τροχηλάτην,

παίω δι' ὀργῆς· καί μ' ὁ πρέσβυς ὡς ὄρα,

ὄχου παραστείχοντα τηρήσας μέσον

κύρα διπλοῖς κέντροισί μου καθίκετο.

οὐ μὴν ἴσην γ' ἔτισεν, ἀλλὰ συντόμως 810

σκήπτρῳ τυπεῖς ἐκ τῆσδε χειρὸς ὑπτίως

μέσης ἀπήνης εὐθὺς ἐκκυλίνδεται·

κτεινώ δὲ τοὺς ξύμπαντας. εἰ δὲ τῷ ξένῳ

τούτῳ προσήκει Λαίῳ τι συγγενές,

τίς τοῦδέ γ' ἀνδρὸς ἔστιν ἀθλιώτερος ; 815

τίς ἐχθροδαίμων μᾶλλον ἂν γένοιτ' ἀνὴρ ;

ᾧ μὴ ξένων ἔξεστι μῆδ' ἀστῶν τινα

δόμοις δέχεσθαι, μῆδὲ προσφωνεῖν τινα,

ᾧθεῖν δ' ἀπ' οἴκων. καὶ τὰδ' οὔτις ἄλλος ἦν 820

ἢ γὰρ π' ἐμαυτῷ τάσδ' ἀρὰς ὁ προστιθείς. Δ

λέχη δὲ τοῦ θανόντος ἐν χεροῖν ἐμαῖν

χραίνω, δι' ὧν περ ὤλετ'. ἀρ' ἔφυν κακός ;

ἀρ' οὐχὶ πᾶς ἀναγνος, εἴ με χρῆ φυγεῖν,

καί μοι φυγόντι μῆστι τοὺς ἐμοὺς ἰδεῖν

μῆδ' ἐμβατεύειν πατρίδος, ἢ γάμοις με δεῖ 825

μητρὸς ζυγῆναι καὶ πατέρα κατακτανεῖν
 Πόλυβον, ὃς ἐξέφυσε καξέθρεψέ με ;
 ἄρ' οὐκ ἀπ' ὠμοῦ ταῦτα δαίμονός τις ἄν
 κρίνων ἐπ' ἀνδρὶ τῷδ' ἄν ὀρθοίῃ λόγον ;
 μὴ δῆτα, μὴ δῆτ' ὦ θεῶν ἀγνὸν σέβας,
 ἴδοιμι ταύτην ἡμέραν, ἀλλ' ἐκ βροτῶν
 βαίην ἄφαντος πρόσθεν ἢ τοιάνδ' ἰδεῖν
 κηλὶδ' ἔμαντῷ συμφορᾶς ἀφιγμένην.

830

ΧΟΡΟΣ.

ἡμῖν μὲν, ὦναξ, ταῦτ' ὀκνήρ'· ἕως δ' ἄν οὖν
 πρὸς τοῦ παρόντος ἐκμάθῃς, ἔχ' ἐλπίδα.

835

ΟΙΔΙΠΟΥΣ.

καὶ μὴν τοσοῦτόν γ' ἐστὶ μοι τῆς ἐλπίδος,
 τὸν ἄνδρα τὸν βοτῆρα προσμείναι μόνον.

ΙΟΚΑΣΤΗ.

πεφασμένον δὲ τίς ποθ' ἢ προθυμία ;

ΟΙΔΙΠΟΥΣ.

ἐγὼ διδάξω σ'· ἦν γὰρ εὐρεθῆ λέγων
 σοὶ ταῦτ', ἔγωγ' ἄν ἐκπεφευγοίην πάθος.

840

ΙΟΚΑΣΤΗ.

ποῖον δέ μου περισσὸν ἤκουσας λόγον ;

ΟΙΔΙΠΟΥΣ.

ληστὰς ἔφασκες αὐτὸν ἄνδρας ἐνέπειν
 ὡς νιν κατακτείνωμεν. εἰ μὲν οὖν ἔτι
 λέξει τὸν αὐτὸν ἀριθμόν, οὐκ ἐγὼ ἔκτανον·

οὐ γὰρ γένοιτ' ἂν εἰς γε τοῖς πολλοῖς ἴσος:
εἰ δ' ἄνδρ' ἐν' οἰόζωνον ἀυδήσει, σαφῶς
τοῦτ' ἐστὶν ἤδη τοῦργον εἰς ἐμὲ ῥέπον.

845

ΙΟΚΑΣΤΗ.

ἀλλ' ὡς φανέν γε τοῦπος ᾧδ' ἐπίστασο,
κούκ ἐστὶν αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν·
πόλις γὰρ ἤκουσ', οὐκ ἐγὼ μόνη, τάδε.
εἰ δ' οὖν τι κάκτρέποιο τοῦ πρόσθεν λόγου,
οὔτοι ποτ', ὦναξ, τόν γε Λαῖτου φόνον
φανεῖ δικαίως ὀρθόν, ὅν γε Λοξίας
διεῖπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν.
καίτοι νιν οὐ κείνός γ' ὁ δύστηνός ποτε
κατέκταν', ἀλλ' αὐτὸς πάροιβεν ὤλετο.
ὄσθ' οὐχὶ μαντείας γ' ἂν οὔτε τῆδ' ἐγὼ
βλέψαιμ' ἂν οὔνεκ' οὔτε τῆδ' ἂν ὕστερον. |

850

855

ΟΙΔΙΠΟΥΣ.

καλῶς νομίζεις. ἀλλ' ὅμως τὸν ἐργάτην
πέμψον τινὰ στελοῦντα μηδὲ τοῦτ' ἀφῆς.

860

ΙΟΚΑΣΤΗ.

πέμψω ταχύνασ'. ἀλλ' ἴωμεν ἐς δόμους.
οὐδὲν γὰρ ἂν πράξαιμ' ἂν ὧν οὐ σοὶ φίλον.

[Exeunt IOCASTA et ŒDIPUS.]

ΧΟΡΟΣ.

στρ. α.

εἴ μοι ξυνεῖη φέροντι μοῖρα τὰν εὔσεπτον ἀγνείαν λόγων
ἔργων τε πάντων, ὧν νόμοι πρόκεινται
ὑψίποδες, οὐρανία

865

αἰθέρι τεκνωθέντες, ὧν Ὀλυμπος
 πατὴρ μόνος, οὐδέ νιν θνατὰ φύσις ἀνέρων
 ἔτικτεν, οὐδὲ μή ποτε λάθρα κατακοιμάσῃ· 870
 μέγας ἐν τούτοις θεός, οὐδὲ γηράσκει.

ἀντ. α.

(ὕβρις) φυτεύει τύραννον· ὕβρις, εἰ πολλῶν ὑπερπλησθῆ
 μάταν, 875

ἃ μὴ ἴκαιρα μηδὲ συμφέροντα,
 ἀκρότατον εἴσαναβᾶσ'
 ἀπότομον ᾠρουσεν εἰς ἀνάγκαν,
 ἔνθ' οὐ ποδὶ χρησίμῳ χρήται. τὸ καλῶς δ' ἔχον
 πόλει πάλαισμα μήποτε λύσαι θεὸν αἰτούμαι. 880
 θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.

στρ. β'.

εἰ δέ τις ὑπέροπτα χερσὶν
 ἦ λόγῳ πορεύεται,
 Δίκας ἀφόβητος οὐδὲ 885
 δαιμόνων ἔδη σέβων,
 κακά νιν ἔλοιτο μοῖρα,
 δυσπότημον χάριν χλιδᾶς,
 εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως
 καὶ τῶν ἀσέπτων ἔρξεται, 890
 ἦ τῶν ἀθίκτων ἔξεται ματάζων.
 τίς ἔτι ποτ' ἐν τοῖσδ' ἀνὴρ θυμῶν βέλη
 εὔξεται ψυχᾶς ἀμύνειν;
 εἰ γὰρ αἰ τοιαῖδε πράξεις τίμιαι, 895
 τί δεῖ με χορεύειν;

ἔντ. β'.

οὐκέτι τὸν ἄθικτον εἶμι
 γᾶς ἐπ' ὀμφαλὸν σέβων,
 οὐδ' ἐς τὸν Ἀβαῖσι ναόν,
 οὐδὲ τὰν Ὀλυμπίαν,
 εἰ μὴ τάδε χειρόδεικτα
 πᾶσιν ἀρμόσει βροτοῖς.

530

ἀλλ', ὦ κρατύνων, εἴπερ ὄρθ' ἀκούεις,
 Ζεῦ, πάντ' ἀνίσσων, μὴ λάθοι
 σε τάν τε σὰν ἀθύνατον αἰὲν ἀρχάν.

905

φθίνοντα γὰρ Πυθόχρηστα Λαῖτου
 θέσφατ' ἐξαιρούσιν ἤδη,
 κούδαμου τιμαῖς Ἀπόλλων ἐμφανής·
 ἔρρει δὲ τὰ θεῖα.

910



ΙΟΚΑΣΤΗ.

χώρας ἄνακτες, δόξα μοι παρεστάθη
 ναοὺς ἰκέσθαι δαιμόνων, τὰδ' ἐν χερσῶν
 στέφη λαβούση κἀπιθυμιάματα.
 ἰψοῦ γὰρ αἶρει θυμὸν Οἰδίπους ἄγαν
 λύπαισι παντοίαισιν· οὐδ' ὅποι' ἀνήρ
 ἔννουσ τὰ καινὰ τοῖς πάλαι τεκμαίρεται,
 ἀλλ' ἔστι τοῦ λέγοντος, εἰ φόβους λέγῃ.
 ὅτ' οὖν παραινῶσ' οὐδὲν ἐς πλεόν ποιῶ,
 πρὸς σ', ὦ Λύκει' Ἀπολλων, ἀγχιστος γὰρ εἶ,
 ἰκέτις ἀφύγμαι τοῖσδε σὺν κατεύγμασιν,
 ὅπως λύσιν τιν' ἡμῖν εὐαγῆ πόρης·
 ὡς νῦν ὀκνοῦμεν πάντες ἐκπεπληγμένοι
 κεῖνον βλέποντες ὡς κυβερνήτην νεώς.

915

920

[Introit.]

ΑΓΓΕΛΟΣ.

ἄρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου
 τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίπου; [Introit.
 μάλιστα δ' αὐτὸν εἶπατ', εἰ κάτισθ' ὅπου. 921

ΧΟΡΟΣ.

στέγαι μὲν αἶδε, καὶ τὸς ἔνδον, ὦ ξένε·
 γυνὴ δὲ μήτηρ ἦδε τῶν κείνου τέκνων.

ΑΓΓΕΛΟΣ.

ἀλλ' ὀλβία τε καὶ ξὺν ὀλβίοις αἰεὶ
 γένοιτ', ἐκείνου γ' οὔσα παντελῆς δάμαρ. 922

ΙΟΚΑΣΤΗ.

αὐτῶς δὲ καὶ σύ γ', ὦ ξέν'. ἄξιός γάρ ἐστι
 τῆς εὐεπείας οὔνεκ'. ἀλλὰ φράζ' ὅτου
 χρήζων ἀφίξει χῶ τι σημήναι θέλων.

ΑΓΓΕΛΟΣ.

ἀγαθὰ δόμοις τε καὶ πόσει τῷ σῶ, γύναι.

ΙΟΚΑΣΤΗ.

τὰ ποῖα ταῦτα; παρὰ τίνος δ' ἀφιγμένος; 923

ΑΓΓΕΛΟΣ.

ἐκ τῆς Κορίνθου. τὸ δ' ἔπος οὔξερῶ τάχα,
 ἦδοιο μὲν, πῶς δ' οὐκ ἂν, ἀσχάλλοις δ' ἴσως.

ΙΟΚΑΣΤΗ.

τί δ' ἔστι; ποῖαν δύναμιν ὧδ' ἔχει διπλῆν;

ΑΓΓΕΛΟΣ.

τύραννον αὐτὸν οὐπιχώριοι χθονὸς
τῆς Ἰσθμίας στήσουσιν, ὡς ηἰδᾶτ' ἐκεῖ.

940

ΙΟΚΑΣΤΗ.

τί δ' ; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατῆς ἔτι ;

ΑΓΓΕΛΟΣ.

οὐ δῆτ', ἐπεὶ νῦν θάνατος ἐν τάφοις ἔχει.

ΙΟΚΑΣΤΗ.

πῶς εἶπας ; ἢ τέθνηκε Πόλυβος, ὦ γέρον ;

ΑΓΓΕΛΟΣ.

εἰ μὴ λέγω τᾶληθές, ἀξιώ θανεῖν.

ΙΟΚΑΣΤΗ.

ὦ πρόσπολ', οὐχὶ δεσπότη τὰδ' ὡς τάχος
μολούσα λέξεις ; ὦ θεῶν μαντεύματα,
ἴν' ἐστέ· τοῦτον Οἰδίπους πάλαι τρέμων
τὸν ἄνδρ' ἔφευγε μὴ κτάνοι, καὶ νῦν ὄδε
πρὸς τῆς τύχης ὄλωλεν οὐδὲ τοῦδ' ὕπο.

945

ΟΙΔΙΠΟΣ.

ὦ φίλτατον γυναικὸς Ἰοκάστης κᾶρα, [Introit.
τί β' ἐξεπέμψω δεῦρο τῶνδε δωμάτων ;

950

ΙΟΚΑΣΤΗ.

ἄκουε τάνδρὸς τοῦδε, καὶ σκόπει κλύων
τὰ σέμν' ἴν' ἤκει τοῦ θεοῦ μαντεύματα.

ΟΙΔΙΠΟΥΣ.

οὗτος δὲ τίς ποτ' ἐστὶ καὶ τί μοι λέγει;

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ΙΟΚΑΣΤΗ.

ἐκ τῆς Κορίνθου, πατέρα τὸν σὸν ἀγγελῶν
ὡς οὐκέτ' ὄντα Πόλυβον, ἄλλ' ὀλωλότα.

965

ΟΙΔΙΠΟΥΣ.

τί φῆς, ξέν' ; αὐτός μοι σὺ σημήνας γενοῦ.

ΑΓΓΕΛΟΣ.

εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι σαφῶς,
εὖ ἴσθ' ἐκείνον θανάσιμον βεβηκότα.

ΟΙΔΙΠΟΥΣ.

πότερα δόλοισιν, ἢ νόσου ξυναλλαγῆ;

966

ΑΓΓΕΛΟΣ.

σμηκρὰ παλαιὰ σώματ' εὐνάζει ροπή.

ΟΙΔΙΠΟΥΣ.

νόσοις ὁ τλήμων, ὡς ἔοικεν, ἔφθιτο.

ΑΓΓΕΛΟΣ.

καὶ τῷ μακρῷ γε συµµετρούµενος χρόνῳ.

ΟΙΔΙΠΟΥΣ.

φεῦ φεῦ, τί δῆτ' ἄν, ὦ γύναι, σκοποῖτό τις
τὴν Πυθόμαντιν ἐστίαν, ἢ τοὺς ἄνω
κλάζοντας ὄρνις, ὧν ὑψηγητῶν ἐγὼ
κτανεῖν ἔµελλον πατέρα τὸν ἐμόν; ὁ δὲ θανὼν

967

κείθει κάτω δι' γῆς· ἐγὼ δ' ὄδ' ἐνθάδε
 ἄψανστος ἔγχους, εἴ τι μὴ τὼ μῶ πτόθω
 κατέφθιθ'· οὔτω δ' ἂν θανὼν εἴη ἔξ ἐμοῦ.
 τὰ δ' οὖν παρόντα συλλαβὼν θεσπίσματα
 κείται παρ' Ἀιδῆ Πόλυβος ἄξι' οὐδενός.

970

ΙΟΚΑΣΤΗ.

οὔκουν ἐγὼ σοι ταῦτα προύλεγον πάλαι;

ΟΙΑΠΟΤΣ.

ἠὔδας· ἐγὼ δὲ τῷ φόβῳ παρηγόμην.

ΙΟΚΑΣΤΗ.

μὴ νῦν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλῃς.

975

ΟΙΑΠΟΤΣ.

καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ;

ΙΟΚΑΣΤΗ.

τί δ' ἂν φοβοῖτ' ἄνθρωπος, ᾧ τὰ τῆς τύχης
 κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφής;
 εἰκὴ κράτιστον ζῆν, ὅπως δύναίτο τις.
 σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα·
 πολλοὶ γὰρ ἤδη κὰν οὐείρασιν βροτῶν
 μητρὶ ξυνευνάσθησαν. ἀλλὰ ταῦθ' ὅτφ
 παρ' οὐδέν ἐστι, ῥᾶστα τὸν βίον φέρει.

980

ΟΙΑΠΟΤΣ.

καλῶς ἅπαντα ταῦτ' ἂν ἐξείρητό σοι,
 εἰ μὴ κύρει ζῶσ' ἢ τεκοῦσα· νῦν δ' ἐπεὶ
 ζῆ, πᾶσ' ἀνάγκη, κεί καλῶς λέγεις, ὀκνεῖν.

985

ΙΟΚΑΣΤΗ.

καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.

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ΟΙΔΙΠΟΥΣ.

μέγας, ξυνήμ'· ἀλλὰ τῆς ζώσης φόβος.

ΑΓΓΕΛΟΣ.

ποίας δὲ καὶ γυναικὸς ἐκφοβείσθ' ὑπερ;

ΟΙΔΙΠΟΥΣ.

Μερόπης, γεραιέ, Πόλυβος ἧς ᾗκει μέτα.

990

ΑΓΓΕΛΟΣ.

τί δ' ἔστ' ἐκείνης ὑμῖν ἐς φόβον φέρον;

ΟΙΔΙΠΟΥΣ.

θεήλατον μάντευμα δεινόν, ὧ ξένε.

ΑΓΓΕΛΟΣ.

ἦ ρητόν; ἦ οὐχὶ θεμιτὸν ἄλλον εἰδέναί;

ΟΙΔΙΠΟΥΣ.

μάλιστα γ'· εἶπε γάρ με (Λοξίας) προτὲ
 χρῆναι μιγῆναι μητρὶ τήμαντοῦ, τό τε
 πατρῶον αἶμα χερσὶ ταῖς ἐμαῖς ἐλεῖν.
 ὦν οὔνεχ' ἡ Κόρινθος ἐξ ἐμοῦ πάλαι
 μακρὰν ἀπωκεῖτ'· εὐτυχῶς μὲν, ἀλλ' ὅμως
 τὰ τῶν τεκόντων ὄμμαθ' ἠδιστον βλέπειν.

995

ΑΓΓΕΛΟΣ.

ἦ γὰρ τὰδ' ὀκνῶν κείθεν ἦσθ' ἀπόπτολις;

1000

ΟΙΔΙΠΟΤΣ.

πατρός τε χρήζων μὴ φονεὺς εἶναι, γέρον.

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ΑΓΓΕΛΟΣ.

τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἄναξ,
ἐπεὶ περ εὐνοὺς ἦλθοι, ἐξελυσάμην ;)

ΟΙΔΙΠΟΤΣ.

καὶ μὴν χάριν γ' ἂν ἀξίαν λάβοις ἐμοῦ.

ΑΓΓΕΛΟΣ.

καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαιμί τι.

1005

ΟΙΔΙΠΟΤΣ.

ἀλλ' οὐποτ' εἶμι τοῖς φυτεύσασίν γ' ὁμοῦ.

ΑΓΓΕΛΟΣ.

ὦ παῖ, καλῶς εἶ δήλος οὐκ εἰδὼς τί δράς.

ΟΙΔΙΠΟΤΣ.

πῶς, ὦ γεραιέ ; πρὸς θεῶν δίδασκέ με.

ΑΓΓΕΛΟΣ.

εἰ τῶνδε φεύγεις οὐνεκ' εἰς οἴκους μολεῖν.

ΟΙΔΙΠΟΤΣ.

ταρβῶ γε μή μοι Φοῖβος ἐξέλθῃ σαφής.

ΑΓΓΕΛΟΣ.

ἢ μὴ μίασμα τῶν φυτευσάντων λάβῃς ;

ΟΙΔΙΠΟΤΣ.

τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ.

ΑΓΓΕΛΟΣ.

ἄρ' οἶσθα δῆτα πρὸς δίκης οὐδὲν τρέμων ;

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ΟΙΔΙΠΟΥΣ.

πῶς δ' οὐχί, παῖς γ' εἰ τῶνδε γεννητῶν ἔφυν ; 1015

ΑΓΓΕΛΟΣ.

ὀθούνεκ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.

ΟΙΔΙΠΟΥΣ.

πῶς εἶπας ; οὐ γὰρ Πόλυβος ἐξέφυσέ με ;

ΑΓΓΕΛΟΣ.

οὐ μᾶλλον οὐδὲν τοῦδε τάνδρός, ἀλλ' ἴσον.

ΟΙΔΙΠΟΥΣ.

καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί ;

ΑΓΓΕΛΟΣ.

ἀλλ' οὐ σ' ἐγείνατ' οὐτ' ἐκείνος οὐτ' ἐγώ. 1020

ΟΙΔΙΠΟΥΣ.

ἀλλ' ἀντὶ τοῦ δὴ παῖδά μ' ὠνομάζετο ;

ΑΓΓΕΛΟΣ.

δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβών.

ΟΙΔΙΠΟΥΣ.

καθ' ᾧδ' ἀπ' ἄλλης χειρὸς ἔστερξεν μέγα ;

ΑΓΓΕΛΟΣ.

ἦ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.

ΟΙΔΙΠΟΤΣ.

σὺ δ' ἐμπολήσας, ἧ τέκων μ' αὐτῷ δίδως ;

1025

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ΑΓΓΕΛΟΣ.

εὐρὼν ναπαίαις ἐν Κιθαιρώνος πτυχαίς.

ΟΙΔΙΠΟΤΣ.

ώδοιπόρεις δὲ πρὸς τί τούσδε τοὺς τόπους ;

ΑΓΓΕΛΟΣ.

ἐνταῦθ' ὀρείοις ποιμνίοις ἐπεστάτου.

ΟΙΔΙΠΟΤΣ.

ποιμὴν γὰρ ἦσθα κάπῃ θητεία πλάνης ;

ΑΓΓΕΛΟΣ.

σοῦ δ', ὦ τέκνον, σωτήρ γε τῷ τότ' ἐν χρόνῳ.

1030

ΟΙΔΙΠΟΤΣ.

τί δ' ἄλγος ἴσχοντ' ἐν κακοῖς με λαμβάνεις ;

ΑΓΓΕΛΟΣ.

ποδῶν ἂν ἄρθρα μαρτυρήσειεν τὰ σά.

ΟΙΔΙΠΟΤΣ.

οἴμοι, τί τοῦτ' ἀρχαῖον ἐννέπεις κακόν ;

ΑΓΓΕΛΟΣ.

λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς.

ΟΙΔΙΠΟΤΣ.

δεινόν γ' ὄνειδος σπαργάνων ἀνειλόμην.

1035

ΑΓΓΕΛΟΣ.

ὥστ' ὠνομάσθης ἐκ τύχης ταύτης ὅς εἰ.

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ΟΙΔΙΠΟΥΣ.

ὦ πρὸς θεῶν, πρὸς μητρός, ἢ πατρός, φράσον.

ΑΓΓΕΛΟΣ.

οὐκ οἶδ'· ὁ δὸς δὲ ταυτ' ἐμοῦ λῶν φρονεῖ.

ΟΙΔΙΠΟΥΣ.

ἦ γὰρ παρ' ἄλλου μ' ἔλαβες οὐδ' αὐτὸς τυχών;

ΑΓΓΕΛΟΣ.

οὐκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι.

1040

ΟΙΔΙΠΟΥΣ.

τίς οὗτος; ἢ κάτοισθα δηλώσαι λόγῳ;

ΑΓΓΕΛΟΣ.

τῶν Λαίου δήπου τις ὠνομάζετο.

ΟΙΔΙΠΟΥΣ.

ἢ τοῦ τυράννου τῆσδε γῆς πάλαι ποτέ;

ΑΓΓΕΛΟΣ.

μάλιστα· τούτου τάνδρὸς οὗτος ἦν βοτήρ.

ΟΙΔΙΠΟΥΣ.

ἦ κάστ' ἔτι ζῶν οὗτος, ὥστ' ἰδεῖν ἐμέ;

1045

ΑΓΓΕΛΟΣ.

ὕμεις γ' ἄριστ' εἰδέιτ' ἂν οὐπιχώριοι.

ΟΙΑΙΠΟΤΣ.

ἔστιν τις ὑμῶν τῶν παρεστῶτων πέλας,
 ὅστις κάτοιδε τὸν βοτήρ', ὃν ἐννέπει,
 εἴτ' οὖν ἐπ' ἀγρῶν εἴτε κἀνθάδ' εἰσιδῶν;
 σημήναθ', ὡς ὁ καιρὸς εὐρήσθαι τάδε.

1053

ΧΟΡΟΣ.

οἶμαι μὲν οὐδέν' ἄλλον ἢ τὸν ἐξ ἀγρῶν,
 ὃν κἀμάτευες πρόσθεν εἰσιδεῖν· ἀτὰρ
 ἦδ' ἂν τὰδ' οὐχ ἦκιστ' ἂν Ἰοκάστη λέγοι.

ΟΙΑΙΠΟΤΣ.

γύναι, νοεῖς ἐκείνον, ὄντιν' ἀρτίως
 μολεῖν ἐφίεμεσθα; τόνδ' οὗτος λέγει;

1055

ΙΟΚΑΣΤΗ.

τί δ' ὄντιν' εἶπε; μηδὲν ἐντραπήης. τὰ δὲ
 ῥηθέντα βούλου μηδὲ μεμνήσθαι μάτην.

ΟΙΑΙΠΟΤΣ.

οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ λαβῶν
 σημεῖα τοιαῦτ' οὐ φανῶ τούμῶν γένος.

ΙΟΚΑΣΤΗ.

μὴ πρὸς θεῶν, εἴπερ τι τοῦ σαυτοῦ βίου
 κήδει, ματεύσῃς τοῦθ'· ἄλλῃ νοσοῦσ' ἐγώ.

1060

ΟΙΑΙΠΟΤΣ.

θάρσει. σὺ μὲν γὰρ οὐδ' ἂν τρίτης ἐγὼ
 μητρὸς φανῶ τρίδουλος, ἐκφανεῖ κακῆ.

ΙΟΚΑΣΤΗ.

ὄμως πιθοῦ μοι, λίσσομαι· μὴ δρᾶ τάδε.

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ΟΙΔΙΠΟΥΣ.

οὐκ ἂν πιθείμην μὴ οὐ τὰδ' ἐκμαθεῖν σαφῶς. 1065

ΙΟΚΑΣΤΗ.

καὶ μὴν φρονούσά γ' εὖ τὰ λῶστά σοι λέγω.

ΟΙΔΙΠΟΥΣ.

τὰ λῶστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.

ΙΟΚΑΣΤΗ.

ὦ δύσποτμ', εἴθε μήποτε γνοιῆς ὄς εἶ.

ΟΙΔΙΠΟΥΣ.

ἄξει τις ἐλθὼν δεῦρο τὸν βοτῆρά μοι;
' ταύτην δ' ἔατε πλουσίῳ χαίρειν γένει. 1070

ΙΟΚΑΣΤΗ.

ἰὸν ἰού, δύστηνε· τοῦτο γάρ σ' ἔχω
μόνον προσειπεῖν, ἄλλο δ' οὐποθ' ὕστερον. [Exit.

ΧΟΡΟΣ.

τί ποτε βέβηκεν, Οἰδίπους, ὑπ' ἀγρίας
ἄξασα λύπης ἢ γυνή; δέδοιχ' ὅπως
μὴ 'κ τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά. 1075

ΟΙΔΙΠΟΥΣ.

ὅποια χρήζει ῥηγνύτω· τοῦμὸν δ' ἐγώ,
κεῖ μικρόν ἐστι, σπέρμ' ἰδεῖν βουλήσομαι.

αὕτη δ' ἴσως, φρονεῖ γὰρ ὡς γυνὴ μέγα,
 τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται.
 ἐγὼ δ' ἔμαντὸν παῖδα τῆς Τύχης νέμων
 τῆς εὖ διδούσης οὐκ ἀτιμασθήσομαι.
 τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς
 μῆνές με μικρὸν καὶ μέγαν διώρισαν.
 τοιόσδε δ' ἐκφύς οὐκ ἂν ἐξέλθοιμ' ἔτι
 ποτ' ἄλλος, ὥστε μὴ ἔκμαθεῖν τοῦμὸν γένος.

1080

1085

ΣΟΡΟΣ.

στρ.

εἴπερ ἐγὼ μάντις εἰμι καὶ κατὰ γνώμαν ἴδρις,
 οὐ τὸν Ὀλυμπον ἀπέιρων, ὦ Κιθαιρών,
 οὐκ ἔση τὰν αὖριον πανσέληνον, μὴ οὐ σέ γε
 καὶ πατριώταν Οἰδίπου
 καὶ τροφὸν καὶ ματέρ' αὔξειν,
 καὶ χορεύεσθαι πρὸς ἡμῶν, ὡς ἐπίηρα φέροντα τοῖς ἐμοῖς
 τυράννοις.

1090

1095

ἰήϊε Φοῖβε, σοὶ δὲ
 ταῦτ' ἀρέστ' εἶη.

ἀντ.

τίς σε, τέκνον, τίς σ' ἔτικτε τᾶν μακραιώνων κορᾶν,
 Πανὸς ὀρεσσιβάτα πατρὸς πελασθεῖς,
 ἢ σέ γ' εὐνάτειρά τις Λοξίου; τῷ γὰρ πλάκες
 ἀγρόνομοι πᾶσαι φίλαι·
 εἴθ' ὁ Κυλλήνας ἀνάσπων,
 εἴθ' ὁ Βακχεῖος θεὸς ναίων ἐπ' ἄκρων ὀρέων εὖρημα δέξατ'
 ἔκ του

1100

1105

Νυμφᾶν Ἐλικωνίδων, αἷς
πλείστα συμπαίξει.

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ΟΙΔΙΠΟΥΣ.

εἰ χρή τι κάμῃ μὴ συναλλάξαντά πω, 1110
πρέσβεις, σταθμᾶσθαι, τὸν βοτῆρ' ὄρᾶν δοκῶ,
ὄνπερ πάλαι ζητοῦμεν. ἔν τε γὰρ μακροῦ
γῆρα ξυνάδει τῷδε τάνδρῃ σύμμετρος,
ἄλλως τε τοὺς ἄγοντας ὥσπερ οἰκέτας
ἔγνωκ' ἔμαντοῦ· τῇ δ' ἐπιστήμῃ σύ μου 1115
προύχοις τάχ' ἄν που, τὸν βοτῆρ' ἰδὼν πάρος.

ΧΟΡΟΣ.

ἔγνωκα γάρ, σάφ' ἴσθι· Λαίτου γὰρ ἦν
εἶπερ τις ἄλλος πιστὸς ὡς νομεὺς ἀνῆρ.

ΟΙΔΙΠΟΥΣ.

σὲ πρῶτ' ἐρωτῶ, τὸν Κορίνθιον ξένου,
ἧ τόνδε φράζεις;

ΑΓΓΕΛΟΣ.

τούτου, ὄνπερ εἰσοράς. 1120

ΟΙΔΙΠΟΥΣ.

οὗτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων [Introit
ὄσ' ἄν σ' ἐρωτῶ. Λαίτου ποτ' ἦσθα σύ; pastor LAII.

ΘΕΡΑΠΩΝ.

ἧ δούλος οὐκ ὠνητός, ἀλλ' οἴκοι τραφεῖς.

ΟΙΔΙΠΟΤΣ.

ἔργον μεριμνῶν ποῖον ἢ βίον τίνα;

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ΘΕΡΑΠΩΝ.

ποιίμναις τὰ πλείεστα τοῦ βίου συνειπόμην.

1125

ΟΙΔΙΠΟΤΣ.

χώροις μάλιστα πρὸς τίσι ξύναυλος ὦν;

ΘΕΡΑΠΩΝ.

ἦν μὲν Κιθαιρῶν, ἦν δὲ πρόσχωρος τόπος.

ΟΙΔΙΠΟΤΣ.

τὸν ἄνδρα τόνδ' οὖν οἶσθα τῆδέ που μαθῶν;

ΘΕΡΑΠΩΝ.

τί χρήμια δρῶντα; ποῖον ἄνδρα καὶ λέγεις;

ΟΙΔΙΠΟΤΣ.

τόνδ' ὃς πάρεστιν· ἢ ξυνήλλαξας τί πω;

1130

ΘΕΡΑΠΩΝ.

οὐχ ὥστε γ' εἰπεῖν ἐν τάχει μνήμης ὕπο.

ΑΓΓΕΛΟΣ.

κούδέν γε θαῦμα, δέσποτ'. ἀλλ' ἐγὼ σαφῶς

ἀγνώτ' ἀναμνήσω νιν. εὖ γὰρ οἶδ' ὅτι

κάτοιδεν ἦμος τὸν Κιθαιρῶνος τόπον

ὁ μὲν διπλοῖσι ποιμνίοις, ἐγὼ δ' ἐνὶ

ἐπλησίαζον τῷδε τάνδρῳ τρεῖς ὅλους

ἐξ ἦρος εἰς ἀρκτουῦρον ἐκμήνους χρόνους·

1135

χειμῶνα δ' ἤδη τὰ μὰ τ' εἰς ἔπαυλ' ἐγὼ
 ἤλαυνον οὐτός τ' εἰς τὰ Δαΐτου σταθμά.
 λέγω τι τούτων, ἢ οὐ λέγω πεπραγμένον;

1140

ΘΕΡΑΠΩΝ.

λέγεις ἀληθῆ, καίπερ ἐκ μακροῦ χρόνου.

ΑΓΓΕΛΟΣ.

φέρ' εἶπέ νῦν, τότ' οἶσθα παῖδά μοί τινα
 δούς, ὡς ἐμαυτῷ θρέμμα θρεψαίμην ἐγώ;

ΘΕΡΑΠΩΝ.

τί δ' ἐστὶ — πρὸς τί τοῦτο τοῦτος ἱστορεῖς;

ΑΓΓΕΛΟΣ.

ὄδ' ἐστίν, ὦ τᾶν, κείνος ὃς τότ' ἦν νέος.

1145

ΘΕΡΑΠΩΝ.

οὐκ εἰς ὄλεθρον; οὐ σιωπήσας ἔσει;

ΟΙΔΙΠΟΥΣ.

ἄ, μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ
 δεῖται κολαστοῦ μάλλον ἢ τὰ τοῦδ' ἔπη.

ΘΕΡΑΠΩΝ.

τί δ', ὦ φέριστε δεσποτῶν, ἀμαρτάνω;

ΟΙΔΙΠΟΥΣ.

οὐκ ἐννέπων τὸν παῖδ' ὃν οὗτος ἱστορεῖ.

1150

ΘΕΡΑΠΩΝ.

λέγει γὰρ εἰδὼς οὐδέν, ἀλλ' ἄλλως πονεῖ.

ΟΙΑΠΟΤΣ.

σὺ πρὸς χάριν μὲν οὐκ ἔρείς, κλαίων δ' ἔρείς.

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μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίση.

ΟΙΑΠΟΤΣ.

οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας;

ΘΕΡΑΠΩΝ.

δύστηνος, ἀντὶ τοῦ; τί προσχρήζων μαθεῖν;

1185

ΟΙΑΠΟΤΣ.

τὸν παῖδ' ἔδωκας τῷδ' ὃν οὗτος ἱστορεῖ;

ΘΕΡΑΠΩΝ.

ἔδωκ'· ὀλέσθαι δ' ὄφελον τῆδ' ἡμέρα.

ΟΙΑΠΟΤΣ.

ἀλλ' εἰς τόδ' ἤξεις μὴ λέγων γε τοῦνδικον.

ΘΕΡΑΠΩΝ.

πολλῷ γε μάλλον, ἣν φράσω, διόλλυμαι.

ΟΙΑΠΟΤΣ.

ἀνὴρ ὄδ', ὡς ἔοικεν, ἐς τριβὰς ἐλά.

1186

ΘΕΡΑΠΩΝ.

οὐ δῆτ' ἔγωγ', ἀλλ' εἶπον ὡς δοίην πάλαι.

ΟΙΑΠΟΤΣ.

πόθεν λαβών; οἰκείον, ἢ ἔξ ἄλλου τινός;

ΘΕΡΑΠΩΝ.

ἐμὸν μὲν οὐκ ἔγωγ', ἐδεξάμην δέ του.

www.libtoulon.fr ΟΙΔΙΠΟΥΣ

τίνος πολιτῶν τῶνδε κακ ποίας στέγης ;

ΘΕΡΑΠΩΝ.

μὴ πρὸς θεῶν, μή, δέσποθ', ἰστόρει πλέον. 1165

ΟΙΔΙΠΟΥΣ.

ὄλωλας, εἴ σε ταῦτ' ἐρήσομαι πάλιν.

ΘΕΡΑΠΩΝ.

τῶν Δαΐου τοίνυν τις ἦν γεννημάτων.

ΟΙΔΙΠΟΥΣ.

ἦ δούλος, ἦ κείνου τις ἐγγενῆς γεγάς ;

ΘΕΡΑΠΩΝ.

οἴμοι, πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν.

ΟΙΔΙΠΟΥΣ.

καῖγωγ' ἀκούειν· ἀλλ' ὅμως ἀκουστέον. 1170

ΘΕΡΑΠΩΝ.

κείνου γέ τοι δὴ παῖς ἐκληῖθεθ'· ἠ δ' ἔσω
κάλλιστ' ἂν εἴποι σὴ γυνὴ τῆδ' ὡς ἔχει.

ΟΙΔΙΠΟΥΣ.

ἦ γὰρ δίδωσιν ἦδε σοι ;

ΘΕΡΑΠΩΝ.

μάλιστα, ἀναξ.

ΟΙΔΙΠΟΥΣ.

ὡς πρὸς τί χρείας ;

www.libtool.com.cn ΘΕΡΑΠΩΝ.

ὡς ἀναλώσαιμί κν.

ΟΙΔΙΠΟΥΣ.

τεκούσα τλήμων ;

ΘΕΡΑΠΩΝ.

θεσφάτων γ' ὄκνη κακῶν.

1175

ΟΙΔΙΠΟΥΣ.

ποιῶν ;

ΘΕΡΑΠΩΝ.

κτενεῖν νιν τοὺς τεκόντας ἦν λόγος.

ΟΙΔΙΠΟΥΣ.

πῶς δῆτ' ἀφήκας τῷ γέροντι τῷδε σύ ;

ΘΕΡΑΠΩΝ.

κατοικτίσας, ὧ δέσποθ', ὡς ἄλλην χθόνα
 δοκῶν ἀποιόσειν, αὐτὸς ἔνθεν ἦν· ὁ δὲ
 κάκ' ἐς μέγιστ' ἔσωσεν. εἰ γὰρ οὗτος εἰ
 ὄν φησιν οὗτος, ἴσθι δύσποτμος γεγώς.

1180

ΟΙΔΙΠΟΥΣ.

ιοὺ ἰού· τὰ πάντ' ἂν ἐξήκοι σαφῆ.

ὦ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,

ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, ξὺν οἷς τ

οὐ χρῆν ὀμιλῶν, οὓς τέ μ' οὐκ ἔδει κτανῶν.

1185

[Exeunt.]

ΧΟΡΟΣ.

στρ. α.

ἰὼ γενεαὶ βροτῶν,
 ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.
 τίς γάρ, τίς ἀνὴρ πλέον
 τᾶς εὐδαιμονίας φέρει 1190
 ἢ τοσοῦτον ὅσον δοκεῖν
 καὶ δόξαντ' ἀποκλίνει;
 τὸ σόν τοι παρῦδειγμ' ἔχων,
 τὸν σὸν δαίμονα, τὸν σόν, ὦ τλάμων Οἰδιπόδα, βροτῶν 1193
 οὐδὲν μακαρίζω·

ἀντ. α.

ὅστις καθ' ὑπερβολὰν
 τοξεύσας ἐκράτησας τοῦ πάντ' εὐδαίμονος ὄλβου,
 ὦ Ζεῦ, κατὰ μὲν φθίσις
 τὰν γαμφώνυχα παρθένον
 χρησμοφδόν· θανάτων δ' ἐμᾶ 1200
 χώρα πύργος ἀνέστας·
 ἐξ οὗ καὶ βασιλεὺς καλεῖ
 ἐμός, καὶ τὰ μέγιστ' ἐτιμύθης, ταῖς μεγάλαισιν ἐν
 Θήβαισιν ἀνάσσων.

στρ. β'.

τανῶν δ' ἀκούειν τίς ἀθλιώτερος;
 τίς ἄταις ἐν ἀγρίαις, τίς ἐν πόνοις 1205
 ξύνοικος ἀλλαγᾶ βίου;
 ἰὼ κλεινὸν Οἰδίπου κύρα,
 ὦ μέγας λιμὴν
 αὐτὸς ἤρκεσεν
 παιδὶ καὶ πατρὶ θαλαμηπόλῳ πεσεῖν,

πῶς ποτε πῶς ποθ' αἰ πατρῶαί σ' ἄλοκες φέρειν,
τάλας, 1210

σὶγ' ἔδυνάσθησαν ἐς τασόνδε;

ἀντ. β'.

ἔφευρέ σ' ἄκονθ' ὁ πάνθ' ὀρών χρόνος,
δικάζει τὸν ἄγαμον γάμον πάλαι,
τεκνούντα καὶ τεκνούμενον. 1215

ἰώ, Λαίειον ὦ τέκνον,
εἴθε σ', εἴθε σε
μήποτ' εἰδόμαν.

δύρομαι γὰρ ὡς περίαλλ' ἱακχίων
ἐκ στομάτων. τὸ δ' ὀρθὸν εἰπεῖν, ἀνέπνευσά τ' ἐκ
σέθεν 1220

καὶ κατεκοίμησα τούμῃ ὄμμα.

ΕΞΑΓΓΕΛΟΣ.

ὦ γῆς μέγιστα τῆσδ' αἰεὶ τιμώμενοι, [Ἰπτροί.
οἳ ἔργ' ἀκούσεσθ', οἷα δ' εἰσόψεσθ', ὅσον δ'
ἀρεῖσθε πένθος, εἴπερ ἐγγενῶς ἔτι 1225
τῶν Λαβδακείων ἐντρέπεσθε δωμάτων.
οἶμαι γὰρ οὔτ' ἂν Ἰστρον οὔτε Φᾶσιν ἂν
νύφαι καθαρμῶ τήνδε τὴν στέγην, ὅσα
κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ κακὰ
ἐκόντα κούκ ἄκοντα. τῶν δὲ πημονῶν 1230
μάλιστα λυπούσ' αἰ φανῶσ' αὐθαίρετοι.

ΧΟΡΟΣ.

λείπει μὲν οὐδ' ἂ πρόσθεν ἤδεμεν τὸ μὴ οὐ
βαρύστον εἶναι· πρὸς δ' ἐκείνοισιν τί φῆς;

ΕΞΑΓΓΕΛΟΣ.

ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ
μαθεῖν, τέθνηκε θεῖον Ἰοκάστης κάρα.

1235

ΧΟΡΟΣ.

ὦ δυστάλαινα, πρὸς τίνος ποτ' αἰτίας ;

Δ

ΕΞΑΓΓΕΛΟΣ.

αὐτὴ πρὸς αὐτῆς · τῶν δὲ πραχθέντων τὰ μὲν
ἄλγιστ' ἄπεστιν · ἢ γὰρ ὄψις οὐ πύρα.
ὅμως δ', ὅσον γε κἂν ἐμοὶ μνήμης ἔνι,
πέυσει τὰ κείνης ἀθλίας παθήματα.

1240

ὅπως γὰρ ὀργῇ χρωμένη παρήλθ' ἔσω
θυρῶνος, ἔετ' εὐθὺ πρὸς τὰ νυμφικὰ
λέχη, κόμην σπῶσ' ἀμφιδεξίοις ἀκμαῖς.
πύλας δ' ὅπως εἰσῆλθ' ἐπιρράξασ' ἔσω
καλεῖ τὸν ἤδη Λαῖον πάλαι νεκρόν,

1245

μνήμην παλαιῶν σπερμάτων ἔχουσ', ὑφ' ὧν
θῖνοι μὲν αὐτός, τὴν δὲ τίκτουςαν λίποι
τοῖς οἷσιν αὐτοῦ δύστεκνον παιδουργίαν.

γοᾶτο δ' εὐνάς, ἔνθα δύστηνος διπλοῦς
ἐξ ἀνδρὸς ἀνδρα καὶ τέκν' ἐκ τέκνων τέκοι.

1250

χῶπως μὲν ἐκ τῶνδ' οὐκέτ' οἶδ' ἀπόλλυται ·
βοῶν γὰρ εἰσέπαισεν Οἰδίπους, ὑφ' οὗ
οὐκ ἦν τὸ κείνης ἐκθεάσασθαι κακόν,
ἀλλ' εἰς ἐκείνον περιπολοῦντ' ἐλεύσομεν.
φοιτᾶ γὰρ ἡμᾶς ἔγχος ἔξαιτῶν πορεῖν,
γυναϊκά τ' οὐ γυναῖκα, μητρώαν δ' ὅπου
κίχοι διπλὴν ἄρουραν οὐ τε καὶ τέκνων.

1255

λυσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις •
οἰδεῖς γὰρ ἀνδρῶν, οἳ παρήμεν ἐγγύθεν.

δεινὸν δ' αὔσας ὡς ὑψηλοῦ τινος 1260

πύλαις διπλαῖς ἐνήλατ', ἐκ δὲ πυθμένων
ἔκλινε κοῖλα κλῆθρα κάμπιπτει στέγη.

οὐ δὴ κρεμαστὴν τὴν γυναῖκ' ἐσείδομεν,
πλεκταῖσιν αἰώραισιν ἐμπεπληγμένην.

ὁ δ' ὡς ὄρα νιν, δεινὰ βρυχηθεῖς τάλας, 1265

χαλᾶ κρεμαστὴν ἀρτάνην. ἐπεὶ δὲ γῆ
ἔκειτο τλήμων, δεινὰ δ' ἦν τάνθενδ' ὄρᾱν.

ὑποσπῦσας γὰρ εἰμάτων χρυσηλάτους
περόνας ἀπ' αὐτῆς, αἴσιν ἐξεστέλλετο.

ἄρας ἔπαισεν ἄρθρα τῶν αὐτοῦ κύκλων, 1270

αὐδῶν τοιαῦθ', ὀθούνεκ' οὐκ ὄψοιντό νιν
οὔθ' οἳ ἔπασχεν οὔθ' ὀποῖ' ἔδρα κακά,
ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ ἔδει
ὄψοῖαθ', οὐς δ' ἔχρηζεν οὐ γνωσοῖατο.

τοιαῦτ' ἐφυμνῶν πολλάκις τε κούχ' ἄπαξ 1275

ἦρασσ' ἐπαίρων βλέφαρα. φοίνια δ' ὀμοῦ
γλήναι γένει ἔτεγγον, οὐδ' ἀνίσαν

φόνου μυδώσας σταγόνας, ἀλλ' ὀμοῦ μέλας
ὄμβρος χαλάζης αἵματοῦς ἐτέγγετο.

τάδ' ἐκ δυοῖν ἔρρωγεν, οὐ μόνου κακά, 1280

ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῆ κακά.

ὁ πρὶν παλαιὸς δ' ὄλβος ἦν πύροιθε μὲν
ὄλβος δικαίως· νῦν δὲ τῆδε θῆμέρα

στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν
ὄσ' ἐστὶ πάντων ὀνόματ', οὐδέν ἐστ' ἀπόν. 1285

Δ

ΧΟΡΟΣ.

νῦν δ' ἔσθ' ὁ τλήμων ἔν τινι σχολῇ κακοῦ;

www.libto.org ~~ΒΕΑΤΤΕΛΟΣ.~~

βοᾷ διοίγειν κλῆθρα καὶ δηλοῦν τινα
τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον,
τὸν μητρὸς — αὐδῶν ἀνόσι' οὐδὲ ρητά μοι,
ὡς ἐκ χθονὸς ῥίψων ἑαυτόν, οὐδ' ἔτι

1290

μενῶν δόμοις ἀραῖος, ὡς ἡρύσατο.
ῥώμης γε μέντοι καὶ προσηγητοῦ τιнос
δεῖται· τὸ γὰρ νόσημα μείζον ἢ φέρειν.
δείξει δὲ καὶ σοί. κλῆθρα γὰρ πυλῶν τάδε
διοίγεται· θέαμα δ' εἰσόψει τάχα
τοιούτου οἶον καὶ στυγούνητ' ἐποικτίσαι.

1295

ΧΟΡΟΣ.

ὦ δεινὸν ἰδεῖν πάθος ἀνθρώποις,
ὦ δεινότατον πάντων ὅσ' ἐγὼ
προσέκυρσ' ἤδη. τίς σ', ὦ τλήμων,
προσέβη μανία; τίς ὁ πηδήσας
μείζονα δαίμων τῶν μακίστων
πρὸς σῆ̄ δυσδαίμονι μοίρα;
φεῦ φεῦ, δύσταν'· ἀλλ' οὐδ' ἐσιδεῖν
δύναμαί σε, θέλων πόλλ' ἀνερέσθαι,
πολλὰ πυθέσθαι, πολλὰ δ' ἀθρήσαι·
τοίαν φρίκην παρέχεις μοι.

[Introit CED.]

1300

1305

ΟΙΔΙΠΟΥΣ.

αἰαῖ αἰαῖ, δύστανος ἐγώ,
ποῖ γὰς φέρομαι τλάμων; πᾶ μοι

φθογγὰ δι' ἄλας πέταται φοράδην ; 1310
 ἰὼ δαίμον, ἴν' ἐξήλλου.

www.librosri.com.cn ΧΟΡΟΣ.

ἐς δεινόν, οὐδ' ἀκουστόν, οὐδ' ἐπόψιμον.

ΟΙΔΙΠΟΣ.

στρ. α.

ἰὼ σκότου

νέφος ἐμὸν ἀπότροπον, ἐπιπλόμενον ἄφατον,
 ἀδάματόν τε καὶ δυσούριστον ὄν. 1315

οἴμοι,

οἴμοι μάλ' αὖθις · οἶον εἰσέδου μ' ἅμα
 κέντρων τε τῶνδ' οἴσθημα καὶ μνήμη κακῶν.

ΧΟΡΟΣ.

καὶ θαυμά γ' οὐδὲν ἐν τοσοῖσδε πήμασιν
 διπλᾶ σε πενθεῖν καὶ διπλᾶ φέρειν κακά. 1320

ΟΙΔΙΠΟΣ.

ἀντ. α.

ἰὼ φίλος,

σὺ μὲν ἐμὸς ἐπίπολος ἔτι μόνιμος · ἔτι γὰρ
 ὑπομένεις με τὸν τυφλὸν κηδεύων.

φεῦ φεῦ.

οὐ γὰρ με λήθεις, ἀλλὰ γιγνώσκω σαφῶς,
 καίπερ σκοτεινός, τήν γε σὴν αὐδὴν ὄμως. 1325

ΧΟΡΟΣ.

ὦ δεινὰ δράσας, πῶς ἔτλης τοιαῦτα σὰς
 ὄψεις μαρᾶναι ; τίς σ' ἐπήρη δαιμόνων ;

ΟΙΔΙΠΟΥΣ.

στρ. β'.

Ἄπόλλων τάδ' ἦν, Ἀπόλλων, φίλοι,
ὁ κακὸν κακὰ τελῶν ἔμα τάδ' ἔμα πάθεα. 1330

ἔπαισε δ' αὐτόχειρ νιν οὔτις, ἀλλ' ἐγὼ τλάμων.
τί γὰρ ἔδει μ' ὀρᾶν,
ὅτῳ γ' ὀρώντι μηδὲν ἦν ἰδεῖν γλυκύ; 1335

ΧΟΡΟΣ.

ἦν ταῦθ' ὄπως περ καὶ σὺ φῆς.

ΟΙΔΙΠΟΥΣ.

τί δῆτ' ἐμοὶ βλεπτόν, ἢ στερκτόν, ἢ προσήγορον
ἔτ' ἔστ' ἀκούειν ἄδονᾶ, φίλοι;

ἀπάγετ' ἐκτόπιον ὅτι τάχιστα με, 1340
ἀπάγετ', ὦ φίλοι, τὸν μέγ' ὀλέθριον,
τὸν καταρατότατον, ἔτι δὲ καὶ θεοῖς 1345
ἐχθρότατον βροτῶν.

ΧΟΡΟΣ.

δείλαιε τοῦ νοῦ τῆς τε συμφορᾶς ἴσον,
ὥς σ' ἠθέλησα μῆδ' ἀναγνώναί ποτ' ἄν.

ΟΙΔΙΠΟΥΣ.

ἀντ. β'.

ὄλοιθ' ὅστις ἦν ὃς ἀγρίας πέδας
νομάδ' ἐπιποδίας ἔλαβέ μ' ἀπό τε φόνου 1350

ἔρυτο κἀνέσωσεν, οὐδὲν εἰς χάριν πρᾶσσων.
τότε γὰρ ἂν θανῶν
οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσόνδ' ἄχος. 1355

ΧΟΡΟΣ.

θέλοντι κάμοι τοῦτ' ἂν ᾦν.

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ΟΙΔΙΠΟΣ.

οὐκουν πατρός γ' ἂν φονεὺς ἦλθον, οὐδὲ νυμφίος
βροτοῖς ἐκλήθην ὧν ἔφυν ἄπο.

νῦν δ' ἄθεος μὲν εἰμ', ἀνοσίων δὲ παῖς, 1360

ὁμογενῆς δ' ἀφ' ὧν αὐτὸς ἔφυν τάλας.

εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν, 1365

τοῦτ' ἔλαχ' Οἰδίπους.

Wα υ

ΧΟΡΟΣ.

οὐκ οἶδ' ὅπως σε φῶ βεβουλεῦσθαι καλῶς.
κρείσσω γὰρ ἦσθα μηκέτ' ὧν ἡ ζῶν τυφλός.

ΟΙΔΙΠΟΣ.

⤴

ὡς μὲν τάδ' οὐχ ᾧδ' ἔστ' ἄριστ' εἰργασμένα,
μή μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι. 1370

ἐγὼ γὰρ οὐκ οἶδ' ὄμμασιν ποίοις βλέπων

πατέρα ποτ' ἂν προσεῖδον εἰς Ἄιδου μολών,

οὐδ' αὖ τάλαιναν μητέρ', οἶν ἐμοὶ δυοῖν

ἔργ' ἐστὶ κρείσσον' ἀγγχόνης' εἰργασμένα.

ἀλλ' ἡ τέκνων δῆτ' ὄψις ᾦν ἐφίμερος, 1375

βλαστοῦσ' ὅπως ἔβλαστε, προσλεύσσειν ἐμοί;

οὐ δῆτα τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτε·

οὐδ' ἄστρῳ γ', οὐδὲ πύργῳ, οὐδὲ δαιμόνων

ἀγάλμαθ' ἱρά, τῶν ὁ παντλήμων ἐγὼ

κύλλιστ' ἀνὴρ εἰς ἔν γε ταῖς Θήβαις τραφεῖς 1380

ἀπεστέρησ' ἐμαυτόν, αὐτὸς ἐννέπων

ὠθεῖν ἅπαντας τὸν ἀσεβῆ, τὸν ἐκ θεῶν
 φανέντ' ἀναγνον καὶ γένους τοῦ Λαῖου.
 τοιάνδ' ἐγὼ κηλῖδα μηνύσας ἐμὴν
 ὀρθοῖς ἔμελλον ὄμμασιν τούτους ὄραν ; 1385
 ἥκιστα γ' ἄλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν
 πηγῆς δι' ὧτων φραγμός, οὐκ ἂν ἐσχόμην
 τὸ μῆποκλῆσαι τοῦμὸν ἄθλιον δέμας,
 ἴν' ἦν τυφλός τε καὶ κλύων μηδέν· τὸ γὰρ
 τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκύ. 1390
 ἰὼ Κιθαιρών, τί μ' ἔδέχου ; τί μ' οὐ λαβὼν
 ἔκτεινας εὐθύς, ὡς ἔδειξα μήποτε
 ἑμαυτὸν ἀνθρώποισιν ἔνθεν ἦν γεγώς ;
 ὦ Πόλυβε καὶ Κόρινθε καὶ τὰ πύτρια
 λόγῳ παλαιὰ δώμαθ', οἶον ἄρά με 1395
 κάλλος κακῶν ὑπουλον ἐξεθρέψατε.
 νῦν γὰρ κακός τ' ὢν κακῶν εὐρίσκομαι.
 ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη
 δρυμός τε καὶ στενωπὸς ἐν τριπλαῖς ὁδοῖς,
 αἶ τοῦμὸν αἶμα τῶν ἐμῶν χειρῶν ἄπο 1400
 ἐπίετε πατρός, ἄρά μου μέμνησθέ τι,
 οἷ' ἔργα δράσας ὑμῖν εἶτα δεῦρ' ἰὼν
 ὅποι' ἔπρασσον αὐθις ; ὦ γάμοι γάμοι,
 ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν
 ἀνεῖτε ταῦτ' ὄν σπέρμα, κάπεδείξατε 1405
 πατέρας, ἀδελφούς, παῖδας, αἶμ' ἐμφύλιον,
 νύμφας, γυναῖκας, μητέρας τε, χῶπόσα
 αἰσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.
 ἀλλ' — οὐ γὰρ αὐδᾶν ἔσθ' ἃ μηδὲ δρᾶν καλόν —

ὅπως τάχιστα πρὸς θεῶν ἕξω μέ που 1410
καλύψατ', ἢ φονεύσατ', ἢ θαλάσσιον
ἐκρίψατ', ἔνθα μή ποτ' εἰσόνεσθ' ἔτι.
ἴτ', ἀξιώσατ' ἀνδρὸς ἀθλίου θιγεῖν.
πίθεσθε, μὴ δείσητε. τὰ μὰ γὰρ κακὰ
οὐδεὶς οἴος τε πλὴν ἐμοῦ φέρειν βροτῶν. 1415

ΧΟΡΟΣ.

ἀλλ' ὦν ἐπαιτεῖς ἐς δέον πάρεσθ' ὅδε
Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν, ἐπεὶ
χώρας λέλειπται μῦνος ἀντὶ σοῦ φύλαξ.

ΟΙΔΙΠΟΣ.

οἴμοι, τί δῆτα λέξομεν πρὸς τόνδ' ἔπος ;
τίς μοι φανέεται πίστις ἔνδικος ; τὰ γὰρ 1420
πάρος πρὸς αὐτὸν πάντ' ἐφεύρημαι κακός.

ΚΡΕΩΝ.

οὔθ' ὡς γελαστής, Οἰδίπους, ἐλήλυθα, [Introit.
οὔθ' ὡς ὄνειδιῶν τι τῶν πάρος κακῶν.
ἀλλ' εἰ τὰ θνητῶν μὴ καταισχύνεσθ' ἔτι
γένεθλα, τὴν γοῦν πάντα βόσκουσαν φλόγα 1425
αἰδεῖσθ' ἀνακτὸς Ἥλιου, τοιούδ' ἄγος
ἀκάλυπτον οὕτω δεικνύναι, τὸ μήτε γῆ
μήτ' ὄμβρος ἱρὸς μήτε φῶς προσδέξεται.
ἀλλ' ὡς τάχιστ' ἐς οἶκον ἐσκομίζετε·
τοῖς ἐν γένει γὰρ τὰ γενεῆ μάλισθ' ὀράν 1430
μόνοις τ' ἀκούειν εὐσεβῶς ἔχει κακά.

ΟΙΔΙΠΟΥΣ.

πρὸς θεῶν, ἐπεὶπερ ἐλπίδος μ' ἀπέσπασας,
 ἄριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμέ,
 πιθῶ τί μοι· πρὸς σοῦ γάρ, οὐδ' ἐμοῦ, φράσω.

ΚΡΕΩΝ.

καὶ τοῦ με χρείας ὧδε λιπαρεῖς τυχεῖν;

1435

ΟΙΔΙΠΟΥΣ.

ρίψόν με γῆς ἐκ τῆσδ' ὅσον τάχισθ', ὅπου
 θνητῶν φανοῦμαι μηδενὸς προσήγορος.

ΚΡΕΩΝ.

ἔδρασ' ἂν εὖ τοῦτ' ἴσθ' ἂν, εἰ μὴ τοῦ θεοῦ
 πρώτιστ' ἔχρηζον ἐκμαθεῖν τί πρακτέον.

ΟΙΔΙΠΟΥΣ.

ἀλλ' ἦ γ' ἐκείνου πᾶσ' ἐδηλώθη φάτις,
 τὸν πατροφόντην, τὸν ἀσεβῆ μ' ἀπολλύναι.

1440

ΚΡΕΩΝ.

οὕτως ἐλέχθη ταῦθ'· ὁμως δ', ἵν' ἕσταμεν
 χρείας, ἄμεινον ἐκμαθεῖν τί δραστέον.

ΟΙΔΙΠΟΥΣ.

οὕτως ἄρ' ἀνδρὸς ἀθλίου πείσεσθ' ὕπερ;

ΚΡΕΩΝ.

καὶ γὰρ σὺ νῦν τᾶν τῷ θεῷ πίστιν φέροισ.

1445

ΟΙΔΙΠΟΥΣ.

✱

καὶ σοί γ' ἐπισκίπτω τε καὶ προτρέψομαι,
 τῆς μὲν κατ' οἴκους αὐτὸς ὃν θέλεις τάφον
 θοῦ· καὶ γὰρ ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ·
 ἐμοῦ δὲ μήποτ' ἀξιοθήτω τόδε
 πατρῶον ἄστυ ζῶντος οἴκητοῦ τυχεῖν, 1450
 ἀλλ' ἕα με ναίειν ὄρεσιν, ἔνθα κληίζεται
 οὐμὸς Κιθαιρῶν οὗτος, ὃν μήτηρ τέ μοι
 πατήρ τ' ἐθέσθην ζῶντε κύριον τάφον,
 ἔν' ἐξ ἐκείνων, οἳ μ' ἀπωλλύτην, θάνω.
 καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον 1455
 μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἄν ποτε
 θνήσκων ἐσώθην, μὴ' πί τῳ δεινῷ κακῷ.
 ἀλλ' ἢ μὲν ἡμῶν μοῖρ', ὅποιπερ εἶσ', ἴτω·
 παιδῶν δὲ τῶν μὲν ἀρσένων μή μοι, Κρέον,
 προσθῆ μέριμναν· ἄνδρες εἰσίν, ὥστε μὴ 1460
 σπάνιν ποτὲ σχεῖν, ἔνθ' ἂν ᾧσι, τοῦ βίου·
 ταῖν δ' ἀθλίαιν οἴκτραῖν τε παρθένοιον ἐμαῖν,
 αἶν οὐποθ' ἡμῆ χωρὶς ἐστάθη βορᾶς
 τράπεζ' ἄνευ τοῦδ' ἀνδρός, ἀλλ' ὅσων ἐγὼ
 ψαύοιμι, πάντων τῶνδ' αἰὲ μετειχέτην· 1465
 αἶν μοι μέλεσθαι· καὶ μάλιστα μὲν χεροῖν
 ψαῦσαι μ' ἕασον κάποκλαύσασθαι κακά.
 ἴθ' ὠναξ,
 ἴθ' ὦ γονῆ γενναίε. χερσί τ' ἂν θιγῶν
 δοκοῖμ' ἔχειν σφᾶς, ὥσπερ ἡνίκ' ἔβλεπον. 1470
 τί φημί;
 οὐ δὴ κλύω που πρὸς θεῶν τοῖν μοι φίλοιον

δακρυρροούντοιν, καί μ' ἐποικτείρας Κρέων
 ἔπεμψέ μοι τὰ φίλτατ' ἐγούνοιν ἐμοῖν ;
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1475

ΚΡΕΩΝ.

λέγεις · ἐγὼ γάρ εἰμ' ὁ πορσύννας τάδε,
 γνούς τὴν παρούσαν τέρψιν, ἥ σ' εἶχεν πάλαι.

ΟΙΔΙΠΟΥΣ.

ἀλλ' εὐτυχοίης, καί σε τῆσδε τῆς ὁδοῦ
 δαίμων ἄμεινον ἢ 'μὲ φρουρήσας τύχου.
 ὦ τέκνα, ποῦ ποτ' ἐστέ ; δεῦρ' ἴτ', ἔλθετε
 ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας,
 αἱ τοῦ φυτουργοῦ πατὸς ὑμῖν ὦδ' ὄρᾶν
 τὰ πρόσθε λαμπρὰ προυξένησαν ὄμματα ·
 ὅς ὑμῖν, ὦ τέκν', οὐθ' ὄρων οὐθ' ἱστορῶν
 πατῆρ ἐφάνθηεν ἔνθεν αὐτὸς ἠρόθην.

1480

1485

καὶ σφὼ δακρῦω — προσβλέπειν γὰρ οὐ σθένω —
 νοούμενος τὰ λοιπὰ τοῦ πικροῦ βίου,
 οἶον βιῶναι σφὼ πρὸς ἀνθρώπων χρεῶν.
 ποίας γὰρ ἀστῶν ἤξειτ' εἰς ὀμιλίας,
 ποίας δ' ἑορτίας, ἔνθεν οὐ κεκλαυμέναι
 πρὸς οἶκον ἕξεσθ' ἀντὶ τῆς θεωρίας ;
 ἀλλ' ἠνίκ' ἂν δὴ πρὸς γάμων ἤκητ' ἀκμάς,
 τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα,
 τοιαῦτ' ὄνειδη λαμβάνων, ἃ τοῖς ἐμοῖς
 γονεῦσιν ἔσται σφῶν θ' ὁμοῦ δηλήματα ;
 τί γὰρ κακῶν ἄπεστι ; τὸν πατέρα πατῆρ
 ὑμῶν ἔπεφνε · τὴν τεκοῦσαν ἤρσεν,

1490

1495

ὄθεν περ αὐτὸς ἐσπάρη, κάκ τῶν ἴσων
 ἐκτήσαθ' ὑμᾶς, ὡν περ αὐτὸς ἐξέφυ.
 τοιαῦτ' ὀνειδιείσθε. *καῖτα τίς γαμεῖ ;* 1500
 οὐκ ἔστιν οὐδεὶς, ὦ τέκν', ἀλλὰ δηλαδὴ
 χέρσους φθαρῆναι καγάμους ὑμᾶς χρεῶν.
 ὦ παῖ Μεινοικέως, ἀλλ' ἐπεὶ μόνος πατὴρ
 ταύταιν λέλειψαι, νὼ γάρ, ὦ φυτεύσαμεν,
 ὀλώλαμεν δὴ ὄντε, μὴ σφε περιίδης 1505
 πτωχὰς ἀνάνδρους ἐγγενεῖς ἀλωμένας,
 μηδ' ἐξισώσης τάσδε τοῖς ἐμοῖς κακοῖς.
 ἀλλ' οἴκτισόν σφας, ὧδε τηλικάσδ' ὀρῶν
 πάντων ἐρήμους, πλὴν ὅσον τὸ σὸν μέρος.
 ξύννευσον, ὦ γενναῖε, σῆ ψαύσας χερί. 1510
 σφῶν δ', ὦ τέκν', εἰ μὲν εἰχέτην ἤδη φρένας,
 πόλλ' ἂν παρήνουν· νῦν δὲ τοῦτ' εὐχεσθέ μοι,
 οὐ καιρὸς αἰεὶ ζῆν, βίου δὲ λῶονος
 ὑμᾶς κυρῆσαι τοῦ φυτεύσαντος πατρός.

ΚΡΕΩΝ.

ἄλλις, ἴν' ἐξήκεις δακρύων· ἀλλ' ἴθι στέγης ἔσω. 1515

ΟΙΔΙΠΟΤΣ.

πειστέον, καὶ μηδὲν ἠδύ.

ΚΡΕΩΝ.

πάντα γὰρ καιρῶ καλά.

ΟΙΔΙΠΟΤΣ.

οἶσθ' ἐφ' οἷς οὖν εἶμι ;

ΚΡΕΩΝ.

λέξεις, καὶ τότ' εἴσομαι κλύων.

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ΟΙΔΙΠΟΥΣ.

γῆς μ' ὅπως πέμψεις ἄποικον.

ΚΡΕΩΝ.

τοῦ θεοῦ μ' αἰτεῖς δόσιν.

ΟΙΔΙΠΟΥΣ.

ἀλλὰ θεοῖς γ' ἔχθιστος ἦκω.

ΚΡΕΩΝ.

τοιγαροῦν τεύξει τάχα.

ΟΙΔΙΠΟΥΣ.

φῆς τάδ' οὖν;

ΚΡΕΩΝ.

ἂ μὴ φρονῶ γὰρ οὐ φιλῶ λέγειν μάτην. 1520

ΟΙΔΙΠΟΥΣ.

ἄπαγέ νύν μ' ἐντεῦθεν ἤδη.

ΚΡΕΩΝ.

στείχέ νυν, τέκνων δ' ἀφοῦ

ΟΙΔΙΠΟΥΣ.

μηδαμῶς ταύτας γ' ἔλη μου.

ΚΡΕΩΝ.

πάντα μὴ βούλου κρατεῖν·

καὶ γὰρ ἀκράτησας οὐ σοι τῷ βίῳ ξυνέσπετο. [Exeunt.]

ΧΟΡΟΣ.

ὦ πάτρας Θήβης ἔνοικοι, λεύσσει, Οἰδίπους ὄδε,
 ὃς τὰ κλείν' αἰνίγματ' ἤδη καὶ κράτιστος ἦν ἀνὴρ,
 ὅστις οὐ ζήλω πολιτῶν καὶ τύχαις ἐπιβλέπων,
 εἰς ὅσον κλύδωνα δεινῆς συμφορᾶς ἐλήλυθεν.
 ὥστε, θνητὸν ὄντ', ἐκείνην τὴν τελευταίαν ἰδεῖν
 ἡμέραν ἐπισκοποῦντα, μηδέν' ὀλβίζειν, πρὶν ἂν
 τέρμα τοῦ βίου περάσῃ μηδὲν ἀλγεινὸν παθῶν.

1525

1530

[Exit CHORUS.]

Finis
 ημ. 20. 10.29/2. Α.Μ.

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NOTES.

TABLE OF ABBREVIATIONS.



Camp.	Campbell.
Cf.	<i>Confer</i> , i. e. <i>compare</i> .
Dind.	Dindorf.
G.	.....	Goodwin's Elementary Greek Grammar.
H.	.....	Hadley's Greek Grammar.
κ. τ. λ.	.....	καὶ τὰ λοιπὰ, <i>et cetera</i> .
Lex.	.....	Liddell and Scott's Greek-English Lexicon, Sixth Oxford Edition, 1869.
Lexx.	.....	The above, and Dr. Drisler's edition of the same, 1846. The references before the colon are to the former; after it, to the latter.
M.	.....	Goodwin's Syntax of the Moods and Tenses of the Greek Verb.
Mitch.	.....	Mitchell.
Ox.	.....	Oxford Pocket Edition of the <i>Œdipus Tyrannus</i> .
Schn. or Schneid.	.....	Schneidewin.
Schol.	.....	<i>Scholium</i> , <i>Scholia</i> , or <i>Scholiast</i> . The <i>Scholia Antiqua</i> are meant, quoted from Elmsley.
Schol. Min.	.....	<i>Scholia Minora</i> , quoted from Erfurdt.
Wund.	.....	Wunder.

NOTES.

SUGGESTION. — It is suggested that the student read either pp. 134–184 inclusive of J. L. Klein's *GESCHICHTE DES DRAMA'S*, Vol. I., Leipzig, T. O. Weigel, 1865; or Chapter VII. (on the Representation of Greek Plays) of J. W. Donaldson's *Treatise on the History and Exhibition of the Greek Drama*, to be found in his *THEATRE OF THE GREEKS*, seventh edition, London, Longman, 1860; or the article *THEATRUM*, in the *Dictionary of Antiquities*. The *Introduction* should be read at the outset, and then re-read with the progress of the drama.

The characters are distributed among the actors as follows:—

PROTAGONISTES: ΟΙΔΙΠΟΤΣ.

DEUTERAGONISTES: ΙΕΡΕΤΣ, ΙΟΚΑΣΤΗ, ΘΕΡΑΠΩΝ, ΕΞΑΓΓΕΛΟΣ.

TRITAGONISTES: ΚΡΕΩΝ, ΤΕΙΡΕΣΙΑΣ, ΑΓΓΕΛΟΣ.

1. Note the antithesis of the words *πάλαι*, *ancient* (G. 141, n. 3; H. 492, f), and *νέα*, *last-born*, heightened by their juxtaposition. The latter is not used absolutely. Only in contrast with old-time Cadmus could a part of the suppliants at least, the priests, be considered *youthful*. The poet has in mind also rather his own age than that of Œdipus when he calls Cadmus *ancient*. In fact these two both belonged to the heroic age of the Greeks, and lived but three generations apart. The line of descent was Cadmus, Polydorus, Labdacus, Laius, Œdipus.

2. The eager gestures of the suppliants justify the use of *θοάζετε*, in which the sense of rapid motion (from *θοός*, *quick*) is inherent: *what petitions pray do you urge upon me here?* *ἔδρας*, lit. *sittings*, acquires the meaning of *petitions* from the posture of the suppliants. For another interpretation of *ἔδρας θοάζετε*, see *lexx.*, *θοάζω*, II., according to which another simpler expression of the thought is *διὰ τί ποτε τάσδε τὰς ἔδρας μοι κάθησθε*;

3. *κλάδοισιν* (G. 188, 1; H. 607). — *ἐξοστεμμένοι*, *furnished* (*τὸ δὲ ἐξοστεμμένοι*, *ἀπὸ τοῦ κεκοσμημένοι*: Schol.), for the suppliants were not themselves *crowned*, unless perhaps the priests. The reference is to the fillets upon

the olive branches. These *suppliant boughs* were placed on the altars, from which they were removed if the prayer was granted. See 143.

4, 5. *While the city is at the same time full of incense and of wailings which yet mingle with the strains of the hopeful pæan.* Although the tone of interrogation is dropped, the statements are virtually questions. — Notwithstanding Œdipus asks the occasion of the ascending incense and the reason for the prayers and lamentations heard in the city, he certainly was as fully acquainted with the calamity under which his people were laboring as any one before him. See 58. But for the purposes of the drama he leads them to relate their distress, and then assures them of all possible help. — The antithesis here is not exact. The poet begins with the contrast between *θυμιαμάτων*, offered to the gods with hope of their removing the plague, and *στεναγμάτων*, indicating the despair of the people, when a word much stronger than the former, *παιάνων*, suggests itself. The pæan here is a song of hope. — *θυμιαμάτων* (G. 172, 1; H. 575). The plural is used where we should employ the singular to denote that incense is offered in many different places. — The repetition of *ἰμοῦ* is emphatic, heightening the antithesis.

6. *ἀγώ* (G. 11 and N. 1; H. 68 and rem. b). — *ἃ, which things*, i. e. the reason of them. — *δικαιῶν* (G. 277, 2; H. 789, c). — *μή* (G. 283, 3; H. 837).

7. *ἀγγέλων ἄλλων*: said with poetic freedom, since it is evident that Œdipus does not in fact belong to the class of which by the form of expression he is made a member. Cf. —

So hand in hand they passed, the loveliest pair
That ever since in love's embraces met;
Adam, the goodliest man of men since born,
His sons; the fairest of her daughters, Eve.

PARADISE LOST, IV., 321-324.

8. *πᾶσι, in the judgment of all* (H. 601). So that *πᾶσι κλεινός* is *world-renowned*.

9. He addresses the priest of Zeus.

10. *φωνεῖν* (G. 261, 1, N.; H. 767; M. 93, 1, N. 2, (a), third ex.). — *τῖνι, κ. τ. λ., in what temper sit ye here?*

11. (τῷ) *δέσαντες ἢ (τῷ) στέρξαντες; στέργω*, in the sense of *to desire*. So Dind., who however makes the form of the epexegetis of *τῖνι τρόπῳ* different, namely (*πότερον*) *δέσαντες ἢ στέρξαντες*; Nam hoc dicit: *utrum deorum iram atque pœnam ob impium aliquod facinus metuentes, an auxilium in præsentē calamitate desiderantes?* — *θέλοντος ἄν* (G. 278, 1; 277, 2, and N. 2, and 211; H. 790, c; 795, e, and 803, a).

12, 13. The object of *προσαρκεῖν* is *ἰμῶν* understood. Cf. 141. — *δυσάλ-*

γητος, κ. τ. λ., for hard-hearted should I be not to compassionate such supplication. — *ἄν εἶην* (G. 224; H. 748). — *κατοικτείρων* (G. 226, 1, and 283, 4; H. 751 and 839). — *οὐ* follows *μή*, because of the negative idea involved in *δυσόληγτος* (M. 95, 2, n. 1, b, ad fin., where note the use of *χαλεπαί* in the last example).

14. The aged priest of Zeus, who had been singled out from the others and personally addressed, now rises, as respect for his sovereign requires, and replies. — *Οἰδῖπους*: for its declension see *lexx.* and G. 60, 1; H. 191. — *χώρας* (G. 171, 3; H. 581, a).

15. *ὄρῃς μὲν ἡμῶς*: *μὲν* corresponds to *δέ* in 19; *μὲν* in 16 to *δέ* in 17, and *μὲν* in 18 to *δέ* in the same line. This correlation is possible. See, however, the note given below on *μὲν* in verse 18.

16. *βωμοῖσι* (G. 187 and 44; H. 605 and 143). The altars were those of Apollo and other deities before the king's palace. See on 159. — *οἱ μὲν* (G. 143, 1; H. 525, a). Together with *οἱ δέ* in 17 and *οἱ δέ* in 18, in partitive apposition with the relative *ἡλικοί*. — The children are likened to birds not yet strong of wing.

17. *οἱ δὲ, κ. τ. λ.*, others weighed down by old age. The feeble because of youth are contrasted with the feeble because of years.

18. *ιερός* (G. 53, 3, n. 2; H. 190, d). An appositive to the preceding *οἱ δέ*. — *ἐγὼ μὲν Ζηνός*: this does not introduce a new class. The speaker belonged to the second one mentioned, that of the priests. — *μὲν*: instead of the correlation given under 15, *μὲν* is perhaps better considered the correlative to *οἱ δέ* in the phrase *οἱ δὲ ἄλλων θεῶν* to be supplied, *ἐγὼ μὲν* and *οἱ δέ* in such an expression being the terms necessary to distribute fully *ιερός*. *οἱ δέ* expressed in 18 is then along with *οἱ δέ* in 17 correlative to *οἱ μὲν* in 16. These three terms distribute *ἡλικοί*. See *lex.*, *μὲν*, A, II., 2. — *ἐπί*: cf. on 183. — *ῥέων λεκτοί = λεκτοί ἦθεοι*.

19. *τὸ δ' ἄλλο* (G. 142, 2, n. 3; H. 538, e). — This one before the palace was but one of the crowds of suppliants. There was, beside this, one in each of the two market-places, one at each temple of Pallas, and another at the temple of Apollo on the river Ismenus.

20. *ἀγοραῖσι* (G. 190 and 39; H. 612 and 129).

21. *μαντεῖα σποδῶ*, oracular ashes, those of burnt sacrifices through which divination was practised. — The gen. depends on *ἐπί*, while the dat. *σποδῶ* is governed by *πρός*, like *ναοῖς*.

22-24. The English order is: *πόλις γάρ* (H. 530, b), *ὥσπερ καὶ τὸς εἰσορᾶς, σαλεύει ἤδη ἄγαν καὶ (ἐστὶ) οὐκ ἔτι οἶα τε* (G. 151, n. 4, and 261, 1 and n.; H. 814 and 856, a) *ἀνακουφίσαι κἄρα βυθῶν* (G. 174; H. 580) *φωλίου σάλου*. — *φωλίου σάλου*, the ensanguined sea, red with the blood of so many dead.

25. κάλυψιν (G. 188, 1, κ. 1; H. 609).

26. βουνόμοις = βοῶν νεμομένων. — τόκοισί τε ἀγόνους: travail that causes the death of the mother before the child is born. Cf. II. Kings, xix., 3.

27. ἐν, in among them (as if ἐν τούτοις), adverbially. Possibly to be connected with σκήψας by tmesis. — πυρφόρος, fever bringing, from ΠΥΡ = πυρετός and ΦΕΡΩ. Less probable the interpretation of Schn., who says the plague was so designated because keeping continually ablaze the funeral pyres. — θεός: the plague is called a god, as indeed among the Greeks was almost anything that was mighty in its operation.

28. θάνατοι, agitat.

29. δῶμα Καδμείων, the home of Cadmus, i. e. Thebes.

30. στεναγμοῖς—γόοις: "Effectum pro efficienti. The dead are poetically represented by the cries of those they have left behind them." Wolff. For the case, see κλάδοισιν in 3. — πλουτίζονται: in contrast to κενοῦνται, in the preceding line.

31 sqq. Therefore I and these youths beseech thy aid, not because we judge thee equal to the gods indeed, but, etc. — θεοῖσι (G. 186; H. 603). — νῦν, since the city is in such dire plight. — ἰσοῦμενον (G. 280; H. 799).

32. παῖδες: the other aged priests, who were probably near him, he regards as one with himself, and so does not include them in the term of reference. With the utterance of the word παῖδες, he makes a gesture toward the children and young men. — ἐξόμεθα (G. 122, 2; H. 355, D, d).

33, 34. ἀνδρῶν (G. 168; H. 559). — ἐν τε, κ. τ. λ., both in the case of the common accidents of life, and in those greater events where a god's help is needed. The speaker has in mind the overthrow of the Sphinx by Œdipus, aided by divine power. See 38.

35. τί finds its correlative in 40. — ἐξέλευσας: see lex., II. — ἔστυ (G. 162; H. 551).

36. σκληρᾶς αἰδοῦ: the Sphinx is so called from the metrical enigma she proposed to the Thebans. For this and its solution, see the Introduction.

37. καὶ ταῦτα: sc. ἐποίησας (H. 508, b). — ὑφ' ἡμῶν: to be connected with ἐκδιδαχθεῖς alone. — ἐξειδάς (G. 277, 5; H. 789, f). — This word signifies information gathered casually; while ἐκδιδαχθεῖς, that given him by the Thebans with a purpose. — οὐδὲν πλέον, nothing more (than the fact that the riddle had been proposed).

38. "The priest says that the deliverance wrought by Œdipus was accomplished by the assistance of a god, while in actual fact Œdipus is an ἐχθροδαίμων." Schn.

39. λέγει (G. 114, 2, n. 1; H. 363, rem. a). — ἤμιν (G. 184, 3; H. 597).
Note also the accent (G. 79, n. 2, ad fin.; H. 232, ad fin.).

40. πᾶσιν : see 8. — Οἰδῖπου κᾶρα : a poetic expression frequently occurring and equal to the simple vocative, Οἰδῖπου.

42, 43. εἶτε τοῦ, κ. τ. λ., *whether by having heard the voice of some one of the gods thou knowest of it, or perchance from a man.* — του (G. 84; H. 244, b). — After the first εἶτε supply οἶσθα, with the subject of which ἀκούσας will agree.

44. καί : the poet had in mind at first a co-ordinate relation for the substantives, which finally, as the sentence took shape in his mind, yielded to the genitive construction : *not only the plans, but also their results.*

45. μάλιστα, *most of all*, to be taken with the dat. τοῖσιν ἐμπείροισι, itself an adverbial element. — Note the position of the attributive gen.

46. *Go, O best of men, restore the state.*

47. εὐλαβήθητι, μὴ τὴν προὔπαρχουσαν δόξαν ἐπὶ τῇ εὐπορίᾳ ἀπολέσῃς.
Schol.

48. προθυμίας (G. 173, 1; H. 577, a).

49, 50. *Let not this be our recollection of thy reign, that it both led us to prosperity and saw us fall.* — ἀρχῆς (G. 171, 2; H. 576). — μεμνώμεθα (G. 253; H. 720, a, and 393, rem. a). — στάντες (G. 280; H. 799 and 802). The fact that μεμνώμεθα has the gen. ἀρχῆς depending on it does not invalidate this construction. — ἐς ὀρθόν = ὀρθῶς, and expresses manner.

51. ἀσφαλείᾳ : "Dative of the manner. The noun is used with a consciousness of the verb σφάλεσθαι, referring to πεσόντες. 'Let your restoration of this city be without failure or falling.'" Camp. But Wund., "erige civitatem, ut firma stet," making ἀσφαλείᾳ a dat. of *intent* or *purpose*.

52. ὄρνιθι αἰσιφ : not that Œdipus actually observed the flight of birds in his solution of the enigma. Cf. 398. The phrase conveys simply the thought that he was successful in his attempt, since in the ordinary sense to do anything ὄρνιθι αἰσιφ, was to do it successfully. — καί — καί, *as — so*.

54. ἀρξῆς — κρατεῖς : no difference of meaning in these words is intended. The second is used for the sake of variety. So certain of the editors. But according to Young, ἀρχεω means to *exercise* authority ; κρατεῖν, to *possess* or *be invested* with it.

55. ξὺν ἀνδράσιν is best considered an adjective element, corresponding to κενῆς.

56. οὔτε (G. 283, 8; H. 843).

57. *Without men dwelling together within.* There is a seeming redundancy here of the negative idea. The negative notion of ἔρημος, *deserted*, i. e. NOT

having, is made explicit by the apparently pleonastic μή. The two constructions, ἔρημος ἀνδρῶν and ἀνδρῶν μὴ ξυνοικούντων ἔσω (a gen. abs.), are united in one. — ἀνδρῶν (G. 180, 1; H. 584, b). — With the sentiment cf. —

Sicinius. What is the city, but the people?

Citizens.

True,

The people are the city.

CORIOLANUS, Act III, Scene 1.

So Proverbs xiv., 28.

58. The fatherly address as in 1. — γνώτά — ἀγνώτα : “The acc. for the gen. after λμείρω occurs only here.” Wolff.

60, 61. νοσεῖτε, sick both in body and at heart. The word evidently has a double sense. — καὶ νοσοῦντες, κ. τ. λ., and yet, although ye are sick, there is not one of you whose grief is equal to mine. — καὶ = καίτοι — νοσοῦντες modifies the real subject of the sentence, but the construction is changed from the formal completion of it by οὐ νοσεῖτε ἐξ ἑσῶ ἐμοί to the more emphatic expression of the text. An anacoluthon (H. 886). See lex., ἀνακολουθία.

62, 63. For your distress afflicts one alone in his own person and none other. — οὐδένα : governed by εἰς.

65. ὕπνω γ’ εὐδοντα : the repetition is emphatic. — ὕπνω (G. 188, 1; H. 608).

66. πολλά : adverbial. — δακρύσαντα : see references on ἰσούμενον in 31.

67. And have journeyed many ways in the wanderings of thought, i. e. have much considered how we might obtain relief.

68. But what sole cure on careful consideration I found, this I put into execution. — ἴασιν : the noun thrown into the relative clause instead of the demonstrative, by which ἦν becomes adjective (G. 154; H. 809, 3 and a).

69. παῖδα = υἱόν.

70. Πυθικά : let the student here read the article DELPHI in his Dictionary of Geography.

71, 72. πύθοιτο (G. 216, 1; H. 739). — δρών (G. 226, 1; H. 751). — Obs. the use of δ τι and τι in the same sentence (G. 149, 2, top of p. 126; H. 682). — ῥυσαίμην (G. 224 and n.; H. 722 and c).

73. The day being already commensurate with the (sc. computed) time (sc. for his absence) troubles me as to what he is doing. Another construction is possible. Wolff arranges : (ὁ Κρέων) λυπεῖ με, συμμετροῦμενον (middle voice) ἡμᾶρ (τόδε τῷ καθήκοντι, cf. 75) χρόνῳ.

74, 75. The use of two different expressions in τοῦ εἰκότος πέρα and πλείω τοῦ καθήκοντος χρόνου for the same idea, longer than is necessary, is emphatic. — πλείω : sc. χρόνον.

76, 77. *ἴκηται* (G. 232, 3; H. 758). — *τηνικαθα...θεός*: “Œdipus, unconscious of what he is saying, by these words imposes upon himself the necessity of investigating a matter, the discovery of which casts him into the greatest calamity.” WUND. “Many cases of this sort occur in this tragedy, especially in the first part, the double meaning of which the spectators easily understand, but Œdipus, since he is conscious of no guilt, fails to discern.” DIND. — *μη δρών ἄν εἴην*: the same use of the moods that occurs in 13. — *ἄλλοι*: pres. subj. We should have expected the optat. without *ἄν* here by assimilation (G. 235), since *μη δρών* = *εἰ μη δρώην*. But while the optat. accurately expresses the thought of the condition, since the supposition that the speaker will *not do* must be shown by the form of expression to be as remote as possible, it would not that of the relative sentence, that the god will make manifest his wishes, being an hypothesis that under the circumstances is very likely to be realized, and so to be stated distinctly. See M. 64, 2, rem. 1. The use of *ἴκηται* in 76, which depends on *ἄν εἴην* at once, is the same. Creon’s coming is a supposition to be stated distinctly and vividly.

78, 79. The young eyes of the boys have descried Creon approaching in the distance, and while Œdipus has been speaking they have informed the priest of the fact, not by words, but by pointing. This fact, joined to Œdipus’ evident reliance on the oracle, which it is fair to suppose Creon is bringing, gives the priest hope of speedy deliverance. So he says, *εἰς καλὸν εἶπας* and *Κρέοντα εἰς καλὸν προσστείχοντα*. Not only has Œdipus spoken at the right moment (*εἰς καλὸν*), but equally at the right moment Creon approaches.

80, 81. *εἰ γάρ, κ. τ. λ.*, may he come invested with some saving fortune, even as he is beaming in eye. — *τύχη σωτήρι*: a masculine substantive used adjectively with a feminine noun. To be parsed as an appositive. — *βαίη* (G. 251, 1; H. 721 and a). — *δμματι*: the dat. as *κάλυξιν* in 25.

82. *But, as far as we can judge, he brings good news.* — *εὐκάζσαι* (G. 268, fifth ex.; H. 772). — *κάρα* (G. 160, 1; H. 549 and a).

83. *πολυστεφής*: as was the custom in the case of those who, having consulted the oracle, returned with a joyful answer from the god. — *ἄν εἴρπε* (G. 222; H. 746). The protasis is omitted. — *δάφνης*: the Mediterranean laurel or bay-tree. For the case, see references on *ἀνδρῶν*, in 57.

84. *ξύμμετρος, κ. τ. λ.*, for he is within hearing distance. — *κλύειν* (G. 266, 2, n. 1; H. 875, f).

85-88. So anxious is Œdipus to learn what is to be done, that he calls aloud to Creon, yet at a distance, inquiring what Apollo commands. The latter, prudently thinking that the oracle should first be considered by

Œdipus alone, that the guilty one may not betake himself to flight, answers evasively, *a fair one*; for I am sure that even the difficulties that beset us, if they should by chance have good issue, would turn out altogether well. This means to Creon, that if the effort to discover and punish the murderer of Laius, difficult because of the length of time that has elapsed since the event, should be successful, they would be freed from the plague; but to those he addresses, his answer is as unintelligible as he designed it to be. — **ἀναξ**, used in 85 in the address to Creon, is an honorable title of very extensive application. — **κῆδευμα**, *relation*, for *κηδεστής*, *relative* (by marriage). — Creon, coming from abroad, enters the theatre through the left-hand or eastern parodos, and goes upon the stage. His coming is so timed that he begins his reply as he ascends its steps. — **λέγω** shows that Creon, and not the oracle, is the authority for the statement. — **ἐξελθόντα** (G. 279, 2; H. 801). — **ἐόντων** (G. 242, 2, and 224; H. 734, c, and 748).

89. **ἔστιν, κ. τ. λ.**, but the oracle, the ORACLE, tell me what THAT is.

90. **οὖν** emphasizes the antithesis between *θρασύς* and *προδείσας*. — **τῷ γε νῦν λόγῳ**, by YOUR saying. — **λόγῳ** (G. 188, 1; H. 611).

91–93. Quasi dicat — *Do you wish ALL to hear?* And the answer, *Yes, tell all.* — **εἰ τῶνδε... κλύειν**, if you wish these at hand to hear. **τῶνδε χρήσεις κλύειν**, where in prose we probably should have had *τούσδε χρήσεις κλύειν*.

92. **εἰπεῖν**: see references to G. and H. on *φωνεῖν* in 10. — **εἶτε... ἔσω**: there is an ellipsis: *εἶτε (μὴ τῶνδε χρήσεις πλησιαζόντων κλύειν, ἔτοιμός εἰμι) καὶ στείχειν ἔσω*; or more simply for the first part: *εἶτε (στείχειν ἔσω χρήσεις, ἔτοιμός εἰμι)*, κ. τ. λ.

93, 94. **ἐς... αὐδα**: Œdipus by this command seals his fate. The oracle is made public, and the first step taken that leads to his eventual overthrow. — **τῶνδε, κ. τ. λ.**, for the anxiety that I feel in behalf of these irks me more than my anxiety for my own life even. To put his life to hazard would be less a cause of grief to him than the present misery of his subjects. And how certainly, though unconsciously, was he putting his life to hazard! — **τῶνδε**: *scilicet περὶ*. — **πλέον φέρω**, feel more sensibly. — **τὸ πένθος**, my grief. Note the force of the article. — **περὶ** (G. 23, 2; H. 102, b).

95. **λέγοιμ' ἄν** (G. 226, 2, ad fin.; H. 722, b). — **πάρα**: as *περὶ* in 94.

97. **χώρας**: see refs. on *βυθῶν* in 24. — **ὡς**: to express subjectivity, as in 11.

99. **ποῖω καθαρμῷ**: sc. *ἀνωγεν ἡμᾶς ἐλαύνειν*.

100. After Œdipus' question, Creon resumes his speech, as if not yet complete. Accordingly, *ἀνδρηλατοῦντας* must be referred to *ἡμᾶς* in 96.

101. **ὡς τῶδε, κ. τ. λ.**, since this is a case of bloodshed troubling the state. Sc. *ἐστὶ*. The adj. *τῶδε* impugns the construction of *αἷμα* as an acc. abs.

αἶμα is now mentioned for the first time, and ought therefore to be anarthrous. — The same figure underlies χειμάζον (from χεῖμα, a storm), that occurs in 23.

102. γάρ expresses surprise. — μήνους : sc. ὁ θεός.

103. ἤμιν (G. 184, 4; H. 598 and a).

104. ἀπευθύνειν (G. 274; H. 769).

107. τοὺς αὐτοάντας τινάς, the murderers, whoever they may be.

108. οἱ δέ (G. 143, 1, N. 2; H. 525, (γ)). — γῆς (G. 168, ninth ex.; H. 589, first ex.). — τόδε, this, which we must discover.

112. ἦ'ν : "Sometimes in Attic poetry a weak and grammatically unimportant syllable is excluded by a preceding long vowel; this is especially the case with the augment. This omission of the vowel is called aphæresis (ἀφαίρεσις)." Kühner. See also H. 68, D.

113. συμπύπτα : historical present.

114, 115. He went, as he said, to consult the oracle, but never returned. Creon answers in general terms, not specifying either the place where Laius was murdered, or the occasion that he had for consulting the oracle, — not even saying what oracle it was. Here the skill of the poet is seen, for any one of these might have put Œdipus on the right track. This effect is increased by the confused account in 122, 123. — ἀπεστάλη (H. 706; M. 19, N. 4, (b)).

116, 117. But was there no one to announce the deed, no fellow-traveller who saw it, whose information could have been used to advantage? — ἐχρήσατ' ἄν : sc. τῆ μαθήσει. Note the form of this apodosis (G. 222; H. 746), and the tense of the contrary reality.

118, 119. θνήσκουσι, they are dead, being equal to τεθνήκασι. — εἰς τις : when this attendant got back to Thebes, all that he could say was that the king had been set upon by a numerous band of robbers and killed. This statement, that the robbers were many in number, which in the course of the action of the play is proved false, for a long time delays the self-conquest of Œdipus. Undoubtedly the attendant was terrified at the crossroads. Well might he be; but still not so badly as actually to magnify the one man, Œdipus, into a number. His aim in this falsehood was to shield himself from the charge of cowardice. — Schn. calls attention to the emphatic connection of πλὴν εἰς — πλὴν ἐν, meant to show how very remote the chance of discovering the murderer was. — ὦν (G. 153 and N. 1; H. 808, 1). — Syntax of ἐν ?

120, 121. τὸ ποῖον, what was that? (H. 538, d). — ἄν ἐξεύροι, εἰ λάβοιμεν (G. 224; H. 748). — The order for the English sentence will be either ἐν ἄν ἐξεύροι πολλὰ μαθεῖν, or μαθεῖν ἐν ἄν ἐξεύροι πολλὰ.

123. κτανέν (G. 260, 2; H. 717, b).

124, 125. ὁ ληστής: "The singular referring to the plural may only be an idiomatic way of speaking, but may also be a stroke of art in representing Œdipus as wholly careless about the number of the persons, which at a later period (842 ff.) is his only refuge." CAMP. — τ: subject of ἐπράσσετο. — ξὺν ἀργύρῳ ἐνθένδε, with money from here, i. e. bribes sent to the robbers from Thebes. — τόλμης (G. 168 and N. 1; H. 559, c).

126. Λαίου: limit of ἀρωγός.

128. τυραννίδος: the use of the abstract term is emphatic.

129. M. 95, 2, (a), fourth ex.

130. ποικιλῆδος: cf. on 86.

132. It is not an exact expression by which the two adverbs ἐξ ὑπαρχῆς and αὐθις are connected with φανῶ, since ταφανῆ of 131 had never yet been brought to light. But the participle ὑπάρχων is sufficiently implied in the substantive ὑπαρχῆς. But I a second time (αὐθις, entering upon the inquiry) from the beginning (ἐξ ὑπαρχῆς), etc. The subjects of Laius had once begun an investigation of the causes of his death, but had been obliged to drop it. Œdipus declares that it shall not only be again begun from the very start, but that it shall be brought to a successful conclusion.

133. σύ: Creon.

134. Have shown this care in behalf of the dead. — ἔθεσθε (G. 199, 2; H. 689). The way in which the interest of the twofold subject in the matter is indicated by the use of the middle is very delicate.

136. γῆ: as ἡμῖν in 39.

137. τῶν ἀπωτέρω φιλῶν: his wife's former husband, whom he said (105) he had never seen. And yet how closely related he was to this same man!

138. αὐτοῦ (G. 146, N. 2; H. 672, a).

139. τάχ' ἄν: perhaps (G. 212, N.).

140. "Since Œdipus assumes as a fact the surmise expressed above (124), he is apprehensive lest the murderer, a political malcontent or one hired by political opponents, may in like manner with violent hand (107) take vengeance on him." SCHN. — τοιαύτη χειρὶ: "The same hand which unwittingly slew Laius did, eventually, wreak vengeance on Œdipus by tearing out his eyes." YOUNG. — θεοὶ (G. 226, 2, and 224; H. 722).

142. ὡς τάχιστα: for τάχιστα ὡς (δύνασθε) (H. 664 and 821). — βάρβρων (G. 174; H. 590, b, first ex.).

143. Cf. on 3. — ἰκτῆρας: cf. on σωτήρι in 81. The two substantives here are of the same gender.

144. ἄλλος: one of his own attendants.

145. ἡ γάρ, κ. τ. λ.: to the spectators the king's words have a double

meaning. The prosperous issue at which he aims — the discovery and punishment of the murderer — will prove to him the direst ruin.

146. Œdipus and Creon go into the palace by the middle door. See *Introduction*.

147. *παῖδες*: cf. on 32. Possibly here, as being the oldest, he addresses all in general as children. — *ιστόμεθα* (G. 253; H. 720, a). For the ending see 32. — *χάριν* (G. 160, 2, sixth ex.; H. 552, tenth ex.).

148. *ἔξαγγελλεαι*: "Subjective middle. 'Which he announces as coming from himself.'" — CAMP.

149, 150. *And may Phœbus, he that sent this oracle, come at the same time both our deliverer and the stayer of the pestilence.* — Their request granted, the suppliants retire into the city by the same way by which they had entered.

151–215. The *parodos*. ANALYSIS: An eager inquiry as to the nature of the command with which Creon had returned, addressed to the Oracle itself (*Θήβας*); great anxiety on the part of the Chorus in regard to what it will enjoin upon the city (*χρέος*); it is besought to disclose itself (*Φάμα*); Athene, Artemis, and Phœbus severally invoked to appear in defence of the state (*μοί*), and to come again to her aid as they have done in times past (*νῦν*); the general ground of this petition given to be immediately explained at length (*ἀλέξεται*); namely, the fruits of the earth wither and the women perish in child-birth (*γυναῖκες*); the dead are speeding like well-fledged birds to the realms of night, leaving the city desolate (*δλλυται*); death-bringing corpses strew the plain (*ἀνοικτως*); bereaved wives and hoary-haired mothers wail at the altar's base (*ἐπιστενάρχουσιν*); the voice of lamentation mingles with the hymn for help (*δμουλος*): to relieve all this woe the oracle is implored to send help (*ἀλκάν*), and drive the plague into the sea for his destruction (*κλύδωνα*), since day destroys what night spares (*ερχεται*); Jove is besought to blast him with his bolt (*κεραυνῶ*); glad would be the sight of Apollo's arrows showered forth to protect the city (*προσραχθέντα*), and of the bright torches of Artemis (*διόσσει*); Bacchus too is invoked to draw near with his train and flash death upon this god unhonored among gods (*θεόν*).

151 sq. *O sweetly speaking Oracle of Jove, of what purport, pray, art thou come from Pytho rich in gold to illustrious Thebes?* — The CHORUS, representing the *Κάδμου λαός* of 144, now enters the orchestra from the city. — For *ἔδωπέε, τὰς, ἴβας*, and many such cases hereafter in the choric parts, G. 30, 1; H. 24, D, b. — *Φάτι*: the voice of Zeus is personified and addressed. The oracle comes through Apollo, but its original source is the father of all things, Jupiter. The Chorus has evidently heard of Creon's

return. — τίς stands in the predicate to ἔβας. — πολυχρύσου: the immense riches stored away in the temple at Delphi have been the subject of remark ever since even Homer's day.

153. ἐκτέταμαι, κ. τ. λ.: "I lie outstretched, my timorous heart quaking with dread." The uses of ἐκτέταμαι favor this punctuation."— CAMP. The commoner punctuation is to put the comma after φρένα in place of ἐκτέταμαι: *I am distracted in mind, shaking with fright.* In either case φρένα is an acc. of respect. — "In dramatic poetry a CHORUS is commonly treated as an individual, the Coryphæus being regarded as speaking and acting for the whole body; so that the singular is often used in reference to it." HADLEY, 519, a. — φοβεράν, *timentem.* — δειματι πάλλων: ἀντι τοῦ παλλόμενος φόβῳ, ἀγωνιῶν. SCHOL.

154. Apollo is now himself addressed, but interjectionally. So the Schol.: ἐν τῷ μεταξὺ τοῦτο. — ἰήϊε: derived from the cry ἰή, with which the god was invoked. — Δάλιε: Apollo was born in Delos.

155 sqq. — ἀμφὶ σοὶ ἀζόμενος, τί μοι ξανύσεις χρέος, *in holy dread of thee as to what destined thing thou wilt accomplish for me.* — σοί: its antecedent is Φάτι. — νέον is used adjectively. On the other hand the word in corresponding relation is the adverb πάλιν, which in prose would have been connected with χρέος by means of some participle, say φαινόμενον. So that περιτελλόμεναις... πάλιν means *again appearing in the course of time.* The Schol., however, construes differently: τί μοι ἢ νῦν ἢ μετὰ χρόνον ἀνύσεις. In accordance with this the lines have been freely translated:

Daughter of hope, fair child of light,
What great events in time's dark womb concealed,
Are now emerging to our sight;
Or wait the circling hours to be revealed?— MAURICE.

— ὥραις (G. 189; H. 613).

158. τέκνον Ἐλπίδος: because those who consulted the oracle always hoped for the best. So in 151 the oracle is called ἀδυνεπές, though the Chorus as yet knows nothing at all of its import. — ἄμβροτε: because from Jupiter, first of the immortals. The student will notice throughout this drama, and especially in the present chorus, that the tendency to repeat a word once used, in a different connection, and even with a different meaning, a practice not allowed in modern languages, seems to have been unusually strong in Sophocles.

159. κεκλόμενος: cf. a corresponding irregularity in 60, 61. In regular construction with the participle one expects λίσσομαι προφανῆναι μοι in 163. In its excitement the Chorus changes the form of expression and breaks into the exclamation ἰώ, κ. τ. λ. — The three divinities here invoked,

Athene, Artemis, and Apollo, are doubtless those whose altars stood before the palace, upon the steps of which the three classes of suppliants had sat.

160. γαῖόχον = πολιοῦχον. SCHOL.

161. κυκλόεντ' ἀγορᾶς θρόνον = κυκλοέσσης ἀγορᾶς θρόνον, according to a not infrequent custom of the poets of joining the adjective belonging to one noun with another immediately connected with it. See lexx., ὑπαλλαγή, II. The forum was of circular shape. But Neue takes κυκλόεντα at once with θρόνον and interprets it πολλοὺς κυκλοῦς (choruses of dancers) ἔχοντα. — ἀγορᾶς (G. 179, 2; H. 590, a). — εὐκλεία: a shortened form for εὐκλεία, εὐκλεᾶ. The throne or pedestal is called so because the goddess is there celebrated.

164 sqq. *If ever in the case of a former calamity also rising against the state ye put the flame of mischief out of the way, come now as well.* But in the place of ὑπερ governing the gen. ἀτας we may read ὑπέρ (adverb), or, *e conjectura Musgravii*, in one word, ὑπερορνημένας, though this word occurs nowhere else. ἀτας then is a gen. abs., *if ever, formerly also calamity impending, to the city's weal ye extinguished*, etc., πόλει being a dat. com. with ἦνσαν' ἔκτοπιαν. According to the first construction πόλει is a dat. incom. with ὀρνημένας. With ἀτας ὑπερ, *because of calamity, to avert calamity*, cf. ὦν ὑπερ in 188. — ἀτας: the presence of ποτέ shows that a specific reference to the case of the Sphinx is not intended.

166. ἔκτοπιαν, (G. 166; H. 556).

169, 170. νοσεῖ δέ μοι πρόπας στόλος, *my whole people is sick, the entire population is sick on my hands.* — φροντίδος ἔγχος, *weapon (= device) of thought*, i. e. a means of defence gained by a careful consideration of their present exigency.

171. ἀλλέξεται: future. See 538, 539.

172-174. A third divine judgment is mentioned in 26. Cf. Deut. xxviii., 18. — τόκοισιν, *in the hour of birth*; cf. on τόκοισιν, κ. τ. λ., in 26. — λήτων, *accompanied by cries, grievous*, from the noun λή, Ionic for 'ΙΑ', a cry. — ἀνέχουσι, *recover, find relief*.

175 sqq. *But thou couldst see one speeding close upon another as a well-winged bird more swiftly than irresistible fire to the shore of the evening god.* — ἄλλφ: as βωμοῖσι in 16.

177. ἀκτάν: because the river Acheron flows around Hades.

178. ἑσπέρου θεοῦ: Pluto, whose realms according to the Homeric belief were at the western extremity of the world, where the sun sets. — πρός governs the accusative that precedes it, on which the adnominal genitive of possession, θεοῦ, depends.

179. *In countless numbers of whom the city is perishing.* — ὦν (G. 180, N. 1;

H. 584, b). — Schneid. notes the striking similarity of the first part of the strophe and antistrophe.

181. **θανατοφόρα**: rendered so by contagion and putrefaction. Such numbers die that many remain unburned.

182. **ἀνοίκτες**, with none to pity.

183. **ἐν**, among them. Used adverbially. Cf. 27. So **ἐπί** following. — **πολιαί, κ. τ. λ.**, and hoary-headed mothers withal.

184. **ἀκτὰν παρὰ βώμιον**, along the altar's slope. The altar was on raised ground, so that there would be an ascent, like that of a sea-shore, in reaching it. — **παρὰ**: when an oxytone preposition of two syllables stands between the noun it governs and an adj. modifying this noun, it does not suffer anastrophe.

185. **ἄλλοθεν ἄλλαι**, some from one place, some from another. Their lamentation rises from different places in the vicinity of the altar. — **πόνων**: to be construed with **ἐπιστενάχουσιν**. See the references on **προθυμίας** in 48.

187. **παΐδν, κ. τ. λ.**, and the pæan sounds forth clear, but blended with the voice of woe. See 5. — **λάμπει**: the metaphor doubtless suggested by the circumstances. Cf. the note on **φλέγει** in 192 and the following:—

“ His beams shall cheer my breast ; and both so twine,
Till even his beams sing, and my music shine.”

— **γῆρυς** is in the feminine gender.

188. **ὧν** refers not to persons, but to the woes which have been detailed.

— **θύγατερ**: the oracle, as in 158.

190. **Ἄρεα**: “The pestilence is called Ares because both are **βροτολογιοί**; but to mark him as distinct from the actual god of war, the poet adds, **ἀχαλκος ἀσπίδων**.”—SCHNEID. The plague was less distinctly called **θεός** in 27.

191. **ἀχαλκος ἀσπίδων**, unarmed with brazen shield. The genitive as **ὧν** in 179.

192. **φλέγει με**: lit. burns me. The funeral pyres lighted by the plague burn throughout the city, and so the idea of fire, devouring and destructive, is constantly present to the mind of the speaker. Cf. the use of **φλόγα** in 166, **πυρός** in 177, and **μαλερόν**, the Homeric epithet of fire, in 190. It will be understood, however, that when the Chorus says of the plague, **φλέγει με**, it does not of course refer to any physical effect of either fire or fever on itself, but uses the word in a tropical sense, consumes me. See *lexx.*, **φλέγω**, A, 2. — **περιβόατος**: having called the plague Ares, the poet is easily able to employ a term, which, although eminently fitting to the god of war as delighting in tumult and confusion and advancing against his

enemies with loud outcry, is not applicable to the pestilence itself. There is more or less reference, however, in this word to the cries and lamentations occasioned by the plague, giving the word a causative meaning, *spreading lamentation around*. — ἀντιάζων: in the hostile sense, *confronting*.

193 sqq. Ἄρεά τε τὸν μαλερὸν παλίσσυντον, κ. τ. λ., and *force ravening War to turn back his course in backward hurrying flight from the borders of my fatherland*. The accumulation of words of the same signification is highly intensive. Cf. 430, 431. — νωτίσαι: governed by the notion of causing involved in πέμψον in 189. It is trans. with δράμημα as acc. obj. — παλίσσυντον: lit. *rushing hurriedly back* (G. 138, N. 7; H. 488, rem. c). An acc. masc.

195. θάλαμον Ἄμφιτρίτας: the Atlantic Ocean. The pestilence is to be driven for its destruction into the depths of the Atlantic or the Euxine.

196. ὄρμον: the entire land-locked sea is called a *harbor*.

198, 199. τέλα, κ. τ. λ., for *if night at her close leave aught, this day assails*. — τέλα: poetic use of the dat. of time without ἐν. So the Schol., who paraphrases ἐπὶ τῷ ἑαυτῆς τέλει. — εἰ (G. 223, N. 2; H. 747, b).

200. τόν: the plague. The article used as the relative. — ἄστραπᾶν (G. 39, Gen. Plur.; H. 128, D, c). So τᾶν for τῶν.

201. κράτη νέμων, *who hast power over, who controllest*.

202. ὑπό: "Since the thunder-bolt is shot down from above. Otherwise the poet would have been able to use ἀπό by tmesis for ἀπόφθισον σῶ κεραυνῶ" — DIND.

203, 204. Λύκα' ἀναξ: Apollo. — χρυσοστρόφων ἀπ' ἀγκυλᾶν, *from thy bow-string of twisted gold*. Plural for singular as in 496, 779, 1095, and elsewhere in this play.

205. ἀδάματα, notwithstanding its position, which makes it emphatic, is here used attributively. — ἐνδατεῖσθαι: to be taken passively, *to be sent forth, to be showered* (H. 694, c). So the Schol.: βουλομένην δὲ καὶ τὰ σὰ βέλη, ὧ Ἄπολλον, τὰ ἀδάματα καταμερίζεσθαι εἰς αὐτόν, καὶ τὰς λαμπάδας Ἀρτέμιδος.

206. ἀρωγά: predicate adj. to the following participle.

208. αἰγλας: a case of zeugma (H. 882).

209. χρυσομίτραν: the luxuriant locks of Bacchus were bound up in a golden head-band. — Some time in the course of this last antistrophe (Edipus appears again upon the stage through the middle door of the palace, but alone. He pauses as he comes to hear the last words of the Chorus.

210. ἐπώνυμον γᾶς, *named after this land*. He was called ὁ Θεβαῖος. — γᾶς: a gen. of connection (H. 587, d).

211. οἰνώπα, *his face flushed with wine*.

212. ὀμόστολον, accompanied by, with.

213 sqq. πελασθῆναι, κ. τ. λ., to approach blazing with his beaming torch as our ally against the god dishonored among gods.

215. τὸν ἀπότιμον θεῶν: lib. et. τοῦ λοιμοῦ. — SCHOL.

216–218. &: the antecedent of the relative is at first vague. But as the sentence proceeds the expression of the thought becomes more accurate and ἀλήτην and ἀνακούφισιν are made the objects of λάβοις. — θύλης (G. 227, 1; H. 750; M. 54, 1, (b)). — ὑπηρετεῖν, to obey the requirements of.

219 sq. ἀγῶ: the antecedent of the relative is ἐπη in 216. — ξένος μὲν, κ. τ. λ., ignorant formerly as well of this report of the murder of Laius as of the deed itself. So the Schol.: οὐκ ἀκηκοῦς πρότερον περὶ τοῦ φόνου τοῦ Λαίου, οὐδὲ μὴν καθ' ὃν χρόνον ἐπράχθη ὁ φόνος παρών. — λόγου (G. 180, 1, and 171, 2; H. 584, c). — The Chorus as yet being ignorant of what has been done to-day, so far, Œdipus proposes to bring the matter before them. When he speaks of himself as ξένος τοῦ λόγου and ξένος τοῦ πραχθέντος he does not mean to protest his innocence, for he had as yet not the faintest suspicion of the fact that he was the murderer. He means as he says, that until to-day he has never been made acquainted with the particulars of the murder. Cf. his inquiries in 112 sqq. Of the fact of the murder he may have known, but not its details. This certainly is improbable; but the improbability is external to the action of the play, and must be overlooked in favor of the poet. At 112 sqq. the dramatic interest demands that the particulars of the death of Laius shall be brought out before the spectators.

220, 221. γάρ, to be taken with ἐξερῶ, explains why he is so explicit with them, he needs assistance: for, since I have no clew at all, I should not, restricted to myself (αὐτός), be getting far into the matter. αὐτός here takes the place of the suppressed condition, εἰ μὴ ἐξηγόρευον ὑμῖν, and ἐχων is used as δικαίων in 6. The Laur. MS., however, reads here αὐτό, μὴ οὐκ, where αὐτό refers to the murder, μὴ οὐκ is used as in 13, and σύμβολον is to be referred to the oracle which Creon had brought. So the Schol. interprets: οὐ γὰρ ἂν τοσοῦτου ὄντος τοῦ χρόνου τοῦ μεταξύ ἀνεξήτουν (investigate) τὸ πρᾶγμα, εἰ μὴ ἦδεν καταληψόμενος. Here μὴ οὐκ ἐχων = εἰ μὴ εἶχον, and γάρ may be translated though.

222. δέ, so then, resumes 219 after the explanatory parenthesis. The clause beginning with ὅστερος must stand in connection with νῦν: so then I now make proclamation, (and I do it NOW, for when formerly the matter of this murder was before you I had not yet been enrolled among your citizens), etc. — τελεῶ: see lexx., II., 3, and cf. its use in 232.

223. ἴμιν πᾶσι Καδμείοις: he addresses the Chorus.

224. Δάϊον: a case of *prolepsis*. The noun, which is properly the subject of διώλετο, has been transferred from the dependent to the principal sentence with change of case. Cf. —

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Let my intrusion here be called my duty,

That come to see my sovereign how he fares.

Old Play of Edward III., Act II., Scene 1, quoted by Boyes.

— τόν (G. 141, N. 4; H. 509, b, (β)).

227, 228. *And if he fears* (as is shown by his) *having withheld* (or *suppressed*) *the self-accusation, (nevertheless let him now declare all)*. Sc. σημαίνετω. The eagerness of Œdipus makes the ellipsis extremely natural. αὐτός καθ' αὐτοῦ depends partly on the verbal notion implied in ἐπικλημα, (though the ordinary prose construction would be ἐπικαλεῖ αὐτὸς αὐτῷ), and partly on σημαίνετω to be supplied. In the first case αὐτός καθ' αὐτοῦ is a compound adjective phrase modifying the noun ἐπικλημα. Cf. the English translation. In the second it is to be divided, αὐτός being construed with the subject of σημαίνετω, and the adverbial phrase καθ' αὐτοῦ modifying that verb itself. These verses have been variously interpreted.

230. ἔξ ἄλλης χθονός is to be taken in connection both with τις and ἄλλον. That the murderer was a foreigner is possible, since Laius was killed beyond the borders. In this case the partaker of his secret would in all likelihood also be a foreigner.

232. τελεῶ: Attic future. In 222 it is a present.

233. Antithesis to 224 sqq. — φίλου: as προθυμίας in 48.

234. ἀπάσα τοῦτος, *shall refuse to give information, τοῦτος* itself being the edict of the king. — φίλου — αὐτοῦ: the cases are here cited in inverse order. Cf. 228 and 230.

235. ἐκ τῶνδε, *postea*. — ἐμοῦ (G. 171, N. 1; H. 576, a). — Profound silence and feeling throughout the theatre as the ill-fated king in the following verses lays his commands, so dire to himself, in solemn tones upon his people.

236. τὸν ἄνδρα τοῦτον: the murderer. — γῆς depends on τινά by the principle which governs ἀνδρῶν in 33. τινά is the subject of the infinitives, ἄνδρα their object.

238. μήτε (G. 233, 6; H. 838). — ἐσδέχεσθαι: supply εἰς οἶκους from 241.

240. κοινὸν ποιέσθαι, *to make him an associate*. — χερνίβος νέμεν (G. 170, 2; H. 574, a). Those who were to take part in sacrifice were beforehand sprinkled with consecrated water. Here equivalent to admitting one into the religious fellowship of the family.

241. ἴσθιν: dependent on ἀδῶ understood from ἀπαιδῶ in 236.—
μῶσματος: cf. 97.

244. μὲν: its correlative is in 252.—τῷ δαίμονι: Apollo. Cf. 136 and 253.

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246. τὸν δεδρακότα is the subject of ἐκτρίψαι. The subject is resumed for the sake of precision after the two interposed clauses in the pronoun νιν.

249. ἐπέυχομαι: sc. ἐμαυτῷ. This imprecation shows how terribly in earnest he is.

250. εἰ γίνοντο (M. 54, 2, (a)). This protasis depends on the infinitive παθεῖν, which would naturally have had ἐὼν γένηται for its apodosis.

251. παθεῖν: sc. ἐμέ.—τοῖσδε: the guilty ones, the murderers. We must look for the antecedent in 246, 247, where it is evident that Œdipus had not yet determined whether the murder had been done by one man or by a number, as he was told in 107 and 122. For the time being the latter seemed the more probable, and so the pronoun is in the plural. In like manner when ἄπερ is put in the plural the reference is not alone to the single curse in 248, but also to the terrible consequences which would follow obedience on the part of his people to the commands laid on them by the king in 238–241. If Œdipus consciously concealed the murderer, well might he imprecate on himself just the curses he had imprecated on him, for in that case he becomes his abettor. The apparently careless way in which the murderer is mentioned, sometimes as one person and again as a number, greatly enhances the effect hereafter when just this point becomes to Œdipus one of vital importance. See 842 sqq., and the note on 124.

253. ὑπὲρ ἐμαυτοῦ: cf. 137–141.

254. “Ruined with sterility and the frown of Heaven.”—CAMP. With ἀκάρως, cf. 25 and 171, 172.

255, 256. *For not even if the inquisition were not ordered by Apollo, was it right that you should have let this murder go thus unpunished* (G. 222 and N. 2; H. 746 and b). The protasis refers to present time, the apodosis to past. See here M. 49, 2, rem., (a).

257–269. “Every line calls attention to the real position of Œdipus, of which he is profoundly unconscious. Note esp. (1) ὀμόσπορον, cf. l. 460; (2) κολῶν παίδων; (3) εἰ κείνῳ γένος μὴ ἄδυστύχησεν (Œdipus says this in ignorance of Laius having had a child, but he unwittingly expresses the fact of his own misfortune); (4) l. 263, which points to the curse pursuing Laius and his offspring; (5) the words ὡσπερὶ τοῦμοῦ πατρός. The effect of all this on the spectators may be imagined. Yet every word is suitable to the apparent situation and to the generous character of Œdipus.”—CAMP.

258. Note the anacoluthon found in 258 sqq., by which the subordinate sentence ἐπεὶ... ὁμόσπορον, after the two declarative sentences in 261–263, suggested by ὁμόσπορον, have been thrown in parenthetically, is made dependent not on an independent member, as would be legitimate, but on the relative sentence, ἀνθ' ὧν, κ. τ. λ.

258, 259. κυρῶ ἔχων (H. 801; M. 112, 2).

260. γυναίχ' ὁμόσπορον: sensation throughout the theatre. — ὁμόσπορον = ὑπ' ἀμφοῖν σπειρομένην.

261, 262. There is a vagueness of expression here which is increased by the tautology, κοινῶν—κοινά. The meaning, however, is clear: *there would be a family of common children*, i. e. his children and mine would now be associating as half brothers and sisters. κοινά is a singular use of the neuter plural to express the same idea that is conveyed by κοινῶν παίδων. Literally: *and (his) children, kindred to (my) kindred children, would have been born from her (ἐκ)*. κοινός, *kindred, having a common mother*, followed by a genitive of connection. More precisely: *and, had not offspring failed him, children would have been born to him from her akin to my children, akin to his.*

263. κράτα: acc. See lexx. — ἐνήλατο: fr. ἐνάλλομαι.

264, 265. ἐγὼ τάδε ὑπερμαχοῦμαι, *I will fight this battle for him*. — ἀνθ' ὧν, *for which things' sake*. — τάδε (G. 159, N. 2; H. 547, c). — πατρός (G. 177; H. 583). He says, *as if for his own father!* — ἐπὶ πάντ' ἀφιξομαι, *will resort to every expedient, will use all possible means.*

266. τὸν ἀτόχειρα, *the perpetrator*.

267. λαβδακίη: the adj. is logically equivalent to the following genitives. — παιδί: as ἡμῖν in 39.

268. For the pedigree of Laius see note on 1. Agenor was the father of Cadmus. — πρόσθε — πάλαι: cf. πάλαι in 1.

269, 270. τοῖς μὴ δρώσιν: those not willing to aid him in his search (ζητῶν, 266). The words stand grammatically in connection with ἀνίεναι. — θεοῖς would properly be θεοῖς after εἰσχωμαι (G. 184, 2; H. 595, b), but is made the subject of ἀνίεναι. — ἄροτον: note the accent and see lexx. — αὐτοῖς as νῖν in 248. See note on 246.

271. οὖν is continuative. For the sentiment cf. note on 172–174.

272. φθερῆσθαι (M. 27, note 2 and (a)).

273. Cf. on 223.

276. *As thou hast bound me by a curse.*

278, 279. Order: εἰπεῖν δὲ τὸδε τὸ ζήτημα (*this question*), ὅστις εἰργασθαι ποτε, ἦν Φοῖβου, τοῦ πέμψαντος (τὴν φήμην, 86). — Φοῖβου (G. 169, 1; H. 572, e).

280. Διαξας: "Interlocutors, in referring to the words of the last

speaker, use the aorist, where in English the present would be used." JONES. — **ἀλλά, κ. τ. λ.** : he speaks from experience. Cf. 789.

281. **θέλωσιν** (G. 232, 3; H. 757). The apod. is **ἀναγκάσαι, to compel the gods to what they may not wish** (= *ἐὰν μὴ θέλωσιν*). — **οὐδ' ἄν εἰς ἀνὴρ, NO man** (G. 77, 1, N. 2; H. 255). — **ἄν ὕναιτο** (G. 226, 2; H. 722, a).

283. **καί** emphasizes **τρίτα**. — The text, **ἔστι**, makes **τρίτα** subject, *if there is even a third point*. The accent **ἔστι**, the common reading, makes **τρίτα** a predicate, *if the things you have in mind are even less important, third in rank*. — **παρῆς** : from **παρήμη**. — **τὸ μὴ οὐ φράσαι** (G. 263, 2, and ad fin.; H. 847, a, second ex.; M. 95, 3, next to last ex.).

284–286. Notice the triple application of **ἀναξ**. — **ἀνακτι** (G. 186; H. 603). — **ὀρώντα** (G. 280; H. 799). — **μάλιστα** : modifies **ὀρώντα**. — **σκοπῶν** : conditional. See lexx., **σκοπέω**, I., 4.

287. **ἐν ἀργοῖς = ἀργῶς**. Schol. Min. — Note the force of the mid. voice.

288. **Κρέοντος εἰπόντος** : see 555. Creon gave Œdipus this advice after they entered the palace together at 146. — **διπλοῦς** : Œdipus first sent one attendant after Tiresias, and then in his impatience a second.

289. **μὴ παρών = εἰ μὴ πάρεστι**, the regular construction with **θαυμάζω** (G. 228). See also lexx., **θαυμάζω**, I., 6, a, and II., 1: A, IV., and B. This justifies the use of **μὴ**.

290–292. While they wait for Tiresias the Chorus, emboldened by Œdipus' injunction in 283, says that there is another matter which occurs to it (**τὰ τρίτα**), namely, reports abroad immediately after the death of Laius that he had been killed by robbers, which reports, however, it supposes now to have been forgotten. Line 290 is spoken meditatively. The Chorus is acquainted with the action of the play only from 151 on, and does not know that this same old (**παλαιά**) report was revived by Creon in 122, 123. — **θανεῖν** (G. 260, 2; H. 717, b). The form of the verb in the orat. rect. was **ἔθανεν**. — **ὀδοιπόρων** : Creon called them (122) **ληστὰι**. So Jocasta in 716.

293. Œdipus refers to what he had learned from Creon. He adds that the only eye-witness of the deed (the servant that escaped, 118) is not immediately at hand (**ὄρη**). He does not send for this servant at this point because of his momentary expectation of Tiresias, by whom he hopes the whole matter will be cleared up. When he consulted with Creon within the palace, doubtless the plan of summoning the servant suggested itself, but was abandoned for the better one of sending for Tiresias.

294. **μὲν δὲ** : see lexx., **μὲν**, B, I., 3; II., 4. — **ἔχα** : not the servant, but the murderer. Note the number.

295. The Chorus expects a confession. — *μενεῖ* : *ὑπομενεῖ*.

296. *ᾗ μὴ ᾽στι* (G. 231 and 232, 1 ; H. 761). The antecedent of *ᾗ* is the object of *φοβεῖ*.

297. *οὐξελέγχων* : the present tense expresses certainly, *he is as good as discovered, for the seer is here*. Literally : *there is one who convicts him*. *οὐξελέγχων* is the reading of Cod. Laur. The future *οὐξελέγξω* occurs. — *οὗδε* : the two attendants whom Œdipus had sent after Tiresias (288), and the boy that was the blind seer's ordinary guide (444).

300 sqq. "The eloquent description of the high endowments with which Tiresias as a seer is gifted makes the ensuing disunion and altercation stand out in more startling contrast, where Œdipus is led to doubt first the goodwill, then the power of the seer to help." SCHN. — *νωμῶν* : see *lexx.*, *νωμάω*, II., 3. — *διδακτά*, *what may be learned, knowledge*. — *ἄρρητα*, *mysteries*. — Led by the hand of his boy-attendant, the white-haired and blind old prophet here slowly ascends the stage.

302. *πόλις* : as *Λαίον* in 224. — *εἰ καί*, *although* (H. 874, 1, ex. and 874, 2, a). — *δέ* (G. 227, 2 ; H. 862, b).

303. *ἧς* : its antecedent is *πόλις*.

304. *μοῦνον* : Ionic form. See *lexx.*, *μόνος*.

305. *καί* gives a slight emphasis to the following words, *indeed*. — *κλύεις* (H. 698 ; M. 10, N. 5).

307 sqq. *ἂν ἔλθειν* — *εἰ κτείναιμεν ἢ ἐκπεμφαίμεθα* (G. 224 and 246 with N. ; H. 748 and 734, c). — *μόνην* : this is the only method of deliverance.

308, 309. Cf. 101.

310. *δέ* slightly contrasts *σύ* with *Φοῖβος* ; *οὖν* draws the inference that since the god has done so much, the seer, as his ally, should also aid the distressed about himself. — *φθονήσας* : see *lexx.*, *φθονέω*, II., 2 : 3. — *ἀπ' οἰωνῶν* : see on 55.

311. *ἰδδόν* : see *lexx.*, III., 1.

313. The construction of the two clauses in 312 is carried on into this, where we should have expected *τοῦ μιάσματος*. The use of *ῥόμαι* here is parallel to that of *ἐκλώω* in 35.

314, 315. *ἐσμέν* : as the verb subs. *εἰμί* retains its accent in all persons. — *ἄνδρα* has here a pronominal use. The infinitive of which it is the subject is itself the subject of the copula that is to be supplied, of which the predicate is *κάλλιστος* (*πόνος*). — *ἀφ' ὧν ἔχοι*, κ. τ. λ. : we should expect *ἀφ' ὧν ἂν ἔχη τε καὶ δύνηται κάλλιστος πόνων* (*ἐστίν*). See H. 760, d ; M. 63, 4, (b). — "*ἔχοι* refers to outward means, *δύναιτο* to inward, mental resources." — SCHN.

316. Tiresias says this rather to himself, in a low, distressed voice, and with his head partly averted. — *τέλη λύη* = *λυσιτελή*. SCHOL.

317. **λήη** (G. 234 and 225, ad fin.; H. 759). Cf. **ἀφῆ** in 198. — **ταῦτα** : its antecedent is the preceding sentence. The prophet came, not knowing the recent course of events at the palace, and not stopping to consider for what purpose his king had summoned him.

318. **διώλεσα**, *I altogether forgot it.* — **οὐκ ἂν ἰκόμην** : sc. *εἰ μὴ διώλεσα.*

319. **τί δ' ἔστιν**, *what ails thee?* Note the accent of **ἔστιν**. The interrogation-point might be carried to the end of the line : *what is the matter, why is it, how comes it, that thou hast become despondent?*

320. Note the inversion, **τὸ σὸν** — **σὺ** : **ἔγώ** — **τούμῳν**. — **τό** : sc. **λάχος**.

321. **διοίσω** (G. 135, N. 1; H. 511, h). From **διαφέρω**. — **πίθη** : referring to **ἀφες**, 320.

322. **εἶπας** : cf. note on 280.

323. **φάτιν** : see 310.

324. With reference to what Œdipus had said in 305–315, as well as to his last words.

325. **ταῦτόν** (G. 79, 2, N.; H. 234). — **πάθω** (G. 216, 1; H. 739). — The seer half turns to leave.

326, 327. Œdipus excitedly interrupts him : *in the name of heaven, when thou knowest (the truth), turn not thyself away from us, seeing we all as suppliants here beseech thee!* — **φρονῶν γε** : the participle could be made conditional, *if at least you understand the matter.*

327, 328. Note the emphatic place of **πάντες** in each verse.

328, 329. *But I will never reveal what I know, (and this is my motive), that I may not tell the evil plight in which thou art.* The order is : **ἐγὼ δ' οὐ μὴ ποτε ἐκφήνω τὰμ', ὡς ἂν εἶπω μὴ τὰ σὰ κακά.** — **οὐ μὴ ἐκφήνω** (G. 257; H. 845; M. 89, 1). — **ἂν εἶπω** (G. 216, N. 2; H. 741).

330, 331. Œdipus questions with surprise and rising indignation.

332. **ταῦτα** : see references on **τάδε**, 264.

333. **τί... ἔλεγχας** : “The seer pauses and then speaks with compassionate earnestness.” MITCH. — **ἄλλως**, *to no purpose.* — **ἂν πύθοιο** : see the references on **λέγοιμ' ἂν** in 95.

334. He faces the prophet in a passion.

334, 335. **ἂν πέτρου φύσιν σὺ γ' ὀργάνειας** : compare —

And put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.
JULIUS CÆSAR, Act III., Scene 2.

— **ὀργάνειας** (G. 116, N. 1; H. 349, rem. b).

336. **ἀτεγκτος κάτελεότητος**, *hard-hearted and impracticable.* — **φανεί** (G. 114, 2, N. 1; H. 363, rem. a).

337. ὀργήν: see lexx., the two meanings. — ἐμίμνω: cf. on 280. — τὴν σὴν: referring in fact to ὀργήν, but capable of being interpreted of Jocasta, in which case the added words *δομοῦ καλοῦσαν* are especially significant. Œdipus of course does not see this covert reference.

338. ἀλλ' ἐμὶ ψέγας: emphatically repeating the first part of the preceding line.

339. ἄν — ἄν (G. 212, 2; H. 873, a).

340. ἄ (G. 159, n. 4; H. 555). This is not the proper correlative of *τοιαῦτα*, which would be *οἷα*. There is an ellipsis: *hearing such words* (as these are), *which thou speakest in dishonor of the city*.

341. *For these things will of themselves* (αὐτά = αὐτόματα: SCHOL.) *meet their accomplishment*.

342. That we may arrive at a definite settlement of the matter with as little delay as possible. — καί: construe with λέγειν. — The reading οὐκ οὖν ... ἐμοί; is perhaps preferable.

343. ἄν φράσαιμι: cf. with ἄν τύθοιο in 333. — πρὸς: see lexx., C, III., 2; C, III., 3.

344. ἦτις ἀγριωτάτη (ἔστιν) = ἀγριωτάτης.

345, 346. *And indeed I will in my anger pass over nothing of what I know*. When Œdipus declares in great passion that he knows that the prophet was accessory to Laius' death, his complete and lamentable ignorance is brought into bold relief. — ὡς ὀργῆς ἔχω: literally, *as* (not *thus*) *of anger I have (myself)*, i. e. *in the condition of anger in which I am* (G. 168, n. 3; H. 589, fifth ex. fr. the last). — δοκῶν: as ὀρῶντα in 284.

347, 348. καί, *even*, throws its force on both infinitives. Schn., among others, says, "not in correlation with τέ." — *ξυμφυτεῖσθαι*: see 124. — *ἴσον, κ. τ. λ.*, *except so far as killing him with your own hand*.

350. Terribly angered at the charge made against him, the prophet loses self-control and speaks the awful truth. — ἀληθες, *indeed?* Note the accent and see lexx., III., 2. — κηρύγματι: see 224-275. It was only by his more than human power that Tiresias had any knowledge of this proclamation. And yet Œdipus, in his passion, quite overlooks this so significant fact.

351. *ἔπει* (G. 153; H. 808, 2). — ἐμμένειν, *abide by*.

352. Cf. 238.

353. *ὄντι* agrees with *σοί* understood, the object of *ἐντέπω*. — *μάστορι*: cf. 241.

355. *ποῦ*: see lexx., II.: I., 2. — *τοῦτο*: i. e. *τόδε τὸ ῥῆμα*, the charge itself, though the punishment for it is meant. — *φεύξασθαι*, *thou wilt escape*.

356. *τάληθές, κ. τ. λ., for I have in my bosom truth in its might, i. e. what I have affirmed is true.*

357. *By whom hast thou been taught truth? Thou certainly didst never learn it from thine art.* www.libtool.com.cn

358. *πρὸς σοῦ: sc. τάληθές διδαχθείς.* When the sentence is completed in this way from what precedes, as if it is completed must evidently be done, the statement is not correct in fact, since the prophet was far from having been taught the particular truth in question by the king. Aside from the purposes of grammar, however, it is not necessary to press the sentence too closely, uttered as it was in the heat of altercation. In the mind of the speaker the instigation to speak is the chief idea, and what he means by these two words is explained by what immediately follows.

359. *λόγον:* observe that a pronoun referring to this word is to be supplied as the direct object of each of the verbs in this and the two following lines, with the exception of *ἐκπειρά.*

360. *ἢ ἔκπειρά λόγον, or are you trying me in talk?*

361. The answer is to the former question. — *εἰπὼν* (G. 266, 1; H. 770).

362. *Ordo: φημί σε κυρεῖν (δύνα) φονέα τάνδρὸς οὐ (φονέα) ζητεῖς.* See references on 258, 259, and *lexx.*, *κυρέω*, II., 3. Or *φονέα* predicate to *εἶναι* understood and *κυρεῖν* transitive, its object being *φονέα* to be supplied, of which *οὐ* will be the limit.

363. *πιμονάς = λοιδορίας. — χαίρων, with impunity.*

364. *εἰπὼ* (G. 256; H. 720, c). — *ὀργίζη:* with reference to 335 and 345. The human side of the prophet is coming out strongly.

365. Spoken with assumed indifference. — *γέ:* see *lexx.*, II., 2; A, I., 4, ad fin. — *μάτην, in vain, without effect.* — *εἰρήσεται:* fut. perf. of *εἶρω*.

366, 367. *λεληθέναι ὀμιλοῦντα, hast unwittingly associated* (G. 279, 2; H. 801). — *φιλιτάτοις:* the reference is to his wife. The use of the mas. plur. designedly obscures the relationship. *Cædipus* had as yet no thought that his wife was also his mother. — *κακοῦ:* as *γῆς* in 108.

368. *γγηθῶς:* cf. the use of *χαίρων* in 363.

369. *Yes, at least if there is any power in truth.* Cf. 356.

371. Notice the remarkable assonance of letters and syllables in this line, and cf. 425. There is a line in Cicero quoted from the *Annals* of Ennius:

O Tite, tute, Tati, tibi tanta, tyranne, tulisti.

— *ἄτα* (G. 160, 1; H. 549, a, third ex.).

372, 373. *ἄ:* obj. of *ὀνειδιεί.* Eng. order: *ἄ (ἔστω) οὐδεὶς τῶνδε ὅς οὐχὶ τάχα ὀνειδιεί σοί.*

374. *You live in perpetual night*, referring to his blindness.
375. βλάψαι ἄν: if the metre and negative had allowed, we might have had here the opt. mood, βλάψεαις ἄν. See M. 41, N. 4.
376. ἐμοῦ: emphatic, contrasted with Ἀπόλλων.
377. τάδε: i. e. τὸ σε πεσεῖν.
378. When the prophet openly accused Œdipus of being the murderer of Laius, the king could come to but one conclusion, that the seer, for purposes of his own, was deliberately falsifying. And how certain he must have felt of this! His active mind immediately jumps to the idea of a conspiracy. But it was not until the name of Apollo was mentioned, that he suspected Creon as the seer's accomplice. He rapidly establishes a chain of evidence sufficient for himself: it was Creon who brought back the answer from Delphi, and he it was who advised to send for the prophet. Yea, this man and the blind seer have taken this time, when the city is in such dire distress, to endeavor to deprive me of my kingdom!
- 380, 381. τέχνη, κ. τ. λ.: "*Art surpassing every art in the life of man, which is so full of emulous endeavors.* Œdipus is thinking of the proof which his solution of the enigma has given of his mental acumen, which he here calls τέχνη (in 398 γνώμη), not without sarcastic allusion to Tiresias' τέχνη, 389. Cf. the counter-taunt of the seer, 440." SCHN.
382. φυλάσσεται, *abides, is in store.*
383. οὔνεκα (οὐ and ἔνεκα) as a preposition is exactly equivalent to ἔνεκα, οὐ having lost all significance.
384. δωρητόν modifies ἦν (G. 63, N.; H. 209, rem. a). So αἰτητόν.
385. ταύτης repeats τῆσδέ γ' ἀρχῆς after the relative sentence.
386. ὑπελθών: see lexx., ὑπέρχομαι, III., 2; III.
388. ὅστις, κ. τ. λ., *who has an eye for his gains only.*
391. πῶς οὐχ, *how does it come that thou wast not*, etc. — ὅτε (G. 12, N. 2, and 17, 1; H. 70, D and 72). — ῥαψωδός: cf. on 36.
393. αἰνίγμα: obj. of διειπεῖν. — τοῦπιόντος = τοῦ τυχόντος, *of the chance-comer* (G. 169, 1; H. 572, c).
394. μαντείας ἔδει, *divinatione opus erat.* — μαντείας, *real inspiration.*
- 395, 396. *Which it was plainly manifest THOU neither hadst from birds nor hadst learned from any one of the gods.* — ἔχων (G. 280; H. 797). — γνωτόν (G. 166, N. 2; H. 556). See also on 384. — μολών: cf. 35.
397. ὁ μῆδὲν εἰδὼς Οἰδίπους: *ειδὼς*, notwithstanding its position, expresses condition (G. 277, 4; H. 789, e), and so its negative is μή, not οὐ (G. 283, 4; H. 839). *But I having come, Œdipus, even if* (as was said, cf. verse 37) *I did know nothing, put an end to her.* — ἔνν: the Sphinx.
398. γνώμη: said in depreciation of the seer's "art." — κυρήσας: see lexx., κυρέω, II., 2.

401. κλάων, *to thine own hurt*. — καὶ σὺ χά, κ. τ. λ. : cf. 378.
402. ἀγῆλατήσαν : cf. 100 and 309.
403. *Punishment would have taught thee what sort of things thou art plotting*, i. e. well punished ~~once thou wouldst have begun to appreciate how dangerous a thing it is to attack the king.~~
404. The Chorus interposes. — εἰκάξουσι, *comparing* (the impressions your words have made upon us).
406. ὅπως, κ. τ. λ. : the indirect question is in apposition with τόδε.
407. ἄριστα : adverbially. — λύσομεν, *shall fulfil*. See lex., III., 1. — σκοπεῖν : sc. δεῖ from the preceding line : *but it behooves us to consider this*, etc. (G. 259 and 134, n. 2). H. makes this the obj. rather than the subj. of δεῖ (764, b, ad fin.).
408. Paying no attention to what the Chorus has interposed, Tiresias addresses the king. — ἐξισωτέον (G. 281 ; H. 804).
409. τοῦδε, κ. τ. λ. : as a prophet under the protection of Apollo, his words would be held in reverence.
- 410, 411. Tiresias proudly declares the god his sole master. In consequence, he needs not the patronage of Creon, for Apollo's protection is enough. — Κρέοντος : as ἐπίωντος in 393. — γαργάφομαι : see lex., γράφω, A, II., 3 ; A, III., 3.
- 412 sqq. Three sentences constitute the obj. of λέγω : first, σὺ καὶ...μέτα ; secondly, καὶ λέληθας...ἄνω, and thirdly, σ' ἀμφιπλήξ...σκότον. — The question, ἀρ' οἶσθα, κ. τ. λ., in 415, is thrown in skilfully. The seer knew how the matter of his parentage had once distressed Œdipus, and how calculated it was now again to cause him pain. — ἐπειδή, κ. τ. λ., *since indeed thou re-proachest me even with being blind*. Cf. 371. — Syntax of μέ ?
413. ἔν' εἰ κακοῦ : cf. 367.
414. ἐνθα : i. e. in thine own father's house. — For a similar change of verb, see 54. — ὄτων : see on 366, 367.
416. αὐτοῦ (G. 137, n. 1 ; H. 675, b, and 676, ad fin.). — The reference is to Laius and Jocasta.
417. μητρός τε καὶ τοῦ σοῦ πατρός : epexegetic of ἀμφιπλήξ.
418. δαινόπους : cf. —

And long upon my startled ear
Rang his dark courser's hoofs of fear.
BYRON, The Giour, 206, 207.

419. βλέποντα σκότον, *seeing darkness*, i. e. being blind. Cf.—

Looking on darkness, which the blind do see.
SHAKS., Sonnets, xxvii.

420. βοῆς τῆς σῆς σύμφωνος, *echoing to thy cry*. “ Particularly do verbs

and adjectives compounded with *σύν* or *ὁμοῦ* often take the gen. in place of the dat." ΜΑΤΤΗΙÆ, Griech. Gram., § 379.

421. *ποιὸς Κιθαίων* = *ποιὸν ὄρος*, with reference to the exposure of the infant Œdipus. "Perhaps to the route which he would take on quitting Thebes." JONES.

422, 423. *When thou shalt have come to understand aright thy marriage, that inhospitable haven* (inhospitable because eventually he is driven out from it upon a stormy sea), *into which with favoring gule* (his solution of the enigma) *thou didst sail in the palace halls*. Perhaps *δόμοις* is governed by *ἀνορμον* (= ἀνολβον), *inhospitable*, i. e. *destructive*. — *ληψήν*, in 420, doubtless suggested the figure which appears in *ἀνορμον*, *εἰσέπλευσας* and *εὐπλοίας*. The appropriateness of such frequent use of the nautical metaphor as occurs in the Greek tragic poets will be allowed, if the student will but call to mind that the theatre at Athens, in which their dramas were presented, afforded from its 30,000 to 40,000 unroofed seats a wide prospect of the expanse of the Ægean Sea.

425. I. e. *which will show thee what thou art, and that thou art thine own children's brother*. — Note the sigmatismus.

426. *πρός*: see on 343. — *τούμὸν στόμα* = *τοὺς ἐμούς λόγους*.

427, 428. Eng. order: *ἔστιν γὰρ οὐ (τις) βροτῶν ὅστις ἐκτριβήσεται ποτε κάκιον σοῦ*. Cf. the similar expression in 248.

429. Œdipus in this line turns to the Chorus. In his anger it is difficult to say what he might have done to Tiresias, if he had not known and remembered the great reverence of the people for their prophet. This same fear of incensing them was doubtless what stayed his hand in 402 and 403, rather than that which he asserted, — the seer's advanced years. — *κλύειν* (G. 261, 1; H. 767).

430, 431. He turns again to Tiresias. — *θάσσον* (H. 662). — *οὐ πάλιν, κ. τ. λ.*, *wilt thou not turn from these halls and get thee back?* Notice the variety of ways in which in his heat the idea of *departure* is expressed.

433. (True, I did so,) *for*, etc.

434. *σχολῆ*: cf. —

I'll trust by *leisure* him that mocks me once.

TITUS ANDRON., Act I., Scene 2.

— *ἂν ἐσταλάμην*, *would I have had thee fetched*.

435, 436. Uttered with the intention of again calling the attention of Œdipus to the question of his parentage. — *ποιόδε* (G. 148, N. 1; H. 679). — *μῶροι*: calling up *μῶρα* in 433. — *γονεῖσι δ', οἳ σ' ἔφυσαν*, *thy REAL parents*.

437. *μείνον*: Tiresias had turned to leave. — *ἐκφύει*: note the historical present.

438. Enigmatically : *to-day will declare thy birth, and overwhelm thee with calamity.*

440. Tauntingly. Cf. note on 380, 381.

441. οἷς : see on 340.

442. τύχη : the seer virtually denies that Œdipus had done what he had done τέχνη (380). He solved the enigma by a lucky hit, which the prophet here ominously says *σὲ διώλεσεν.*

443. οὐ μοι μέλει, *I care not.*

444. τοίνυν : in connection with οὐ μοι μέλει. Œdipus, in the preceding line, not deigning to ask what ruin the prophet means, has just declared that it is a matter of no concern to him. — παῖ : Tiresias' page. The Sophoclean drama had three characters (πρόσωπα) only at one time on the stage, but these might be attended by any number of mutes.

445. κομίζέτω δῆτα, *ay, let him, spoken with bitterness.*

446. συθείς : fr. σεύω. — Note that *δν* occurs twice in this line. Cf. on 339.

447. ὧν οὐνεκ' ἦλθον, *to tell which you summoned me.* Tiresias did not come with the deliberate intention of revealing what he knew, and was at first most unwilling to do so. See 317, 318, and 320, 321. There is a bitter reference here to the fact that Œdipus has forced from him this revelation of his own pollution. — οὐνεκα : see 383.

448. δεισας : depends on ἀπειμι, and expresses cause. — ἔσθ' ὄπου, *in any way.* See lexx., ὄπου, III., 2; I., 2. — πρόσωπον : *thy threatening front.* Cf.—

— his look

Haughty as is his pile high-built and proud.

SAMSON AGONISTES, 1069.

449. ἀνδρα (G. 153, N. 4; H. 817).

451. For the repetition of οὗτος cf. 383-385.

452. λόγῳ, *in name.* — εἶτα, *soon.*

454. τυφλὸς γὰρ ἐκ δεδορκότος : cf.—

How cam'st thou speakable of mute.

PARADISE LOST, IX., 563.

455. ἔπι : notice the anastrophe.

456. γαίαν : Attica. The self-exiled king wanders to Colonus, where he meets his death. This forms the subject of the "Œdipus Colóneus."

460. ὁμόσπορος = τὴν αὐτὴν σπείρων γυναῖκα. SCHOL. Cf. the passive use of the word in 260.

462. Spoken bitterly with reference to 390. — φάσκαν (G. 269; H. 784). — Tiresias, led by his boy attendant, returns to the city. Œdipus retires within the palace. The Chorus begins to sing the first stasimon.

463—512. The *first stasimon*. Analysis: the first strophe and anti-strophe refer to the oracle sent by Apollo in itself considered, the second to the dread declaration of Tiresias that Œdipus himself was the murderer. More at length:—Who, pray, is the accursed one? (*χερσίν*); now should he fly on the wings of the wind (*νωμῶν*), for the armed son of Zeus assails (*γενέτας*), and the dread, unerring fates pursue him (*ἀναπλάκῃτοι*); from Parnassus comes the command to track the murderer by every means (*ἐχρεύεω*); for outcast and forlorn he wanders wide (*χρηρεύων*), striving in vain to escape the oracles from the central spot of earth (*περικυπᾶται*). Dread are the words of the seer, and unable I to answer (*ἀπορῶ*); I hover in uncertainty, seeing neither what is nor will be (*ὀπίσω*); I know of no quarrel between the Labdacid and the son of Polybus, by which my King shall be convicted of this deed (*θανάτων*); Jupiter and Apollo are my stay (*εἰδότες*); a seer is but a man (*ἀληθής*), and in wisdom one man may surpass his fellow (*ἀνῆρ*); I would never assent to this charge against Œdipus until fully proved (*καταφαίην*); for how wise and good to our state has he been shown (*ἀδύπολις*); I will not then believe him base (*κακίαν*).

463 sqq. *Who is he whom the fatidic Delphic mount (Parnassus) declared to have done with bloody hands the most horrible of deeds?*—*ἀ*: see second note on 151.

464. *Δελφίς*: see lexx., *Δελφοί*, II., ad fin. The oracle of Delphi lay under a lofty wall of rocks at the foot of Mt. Parnassus. Cf. 473—475.

465. *τελέσαντα*: an extended use of the supplementary participle (G. 280; H. 799).

467, 468. *'T is time for him to ply in flight a foot mightier than storm-swift steeds.*—*ἴππων*: obs. that the sentence is condensed.—*σθεναρώτερον*: an adj. in agreement with *πόδα*. Lit. *stronger*, but here of speed, *swifter*. So *κρείσσον* in 177, from *ΚΡΑ΄ΤΟΣ*.

469. *ἐπενθρόσκει*, *is leaping forth*. Cf. 263.

470. *πυρὶ καὶ στεροπαῖς*: as in 151 Apollo was endowed with the prophetic power of his father Jove, so he appears here as an avenger, to pursue the murderer of Laius with his sire's lightnings. The two words by hendiadys. Connect them with *ἔνοπλος*.—*γενέτας*: generally *father*, but here *son*. Apollo is meant.

472. *Κῆρες*: according to Hesiod, avenging deities, daughters of Night, and sisters of the Mœræ. See Dict. of Biog. and Mythol., CER.—*ἀναπλάκῃτοι* = *ἀναμπλάκῃτοι*, *whom there is no escaping*, from a primitive, and *ἀμπλακεῖν*, *to miss*, akin to *ΠΛΑ΄ΖΩ*, *to make to wander*, the *a* being euphonic, and the *μ* inserted.

473 sqq. *For the command flashed forth, just now having come to light from*

snow-clad Parnassus, to track the hidden man by every means. — *ἔλαμψε φάμα* : cf. *παῖαν λάμπει* in 187. The oracle brought by Creon is aptly compared to a beacon set on the summit of the Delphic mount, to lead to the discovery of the concealed murderer. — *νυθόεντος* : cf.

O thou Parnassus ! whom I now survey,
Not in the frenzy of a dreamer's eye,
Nor in the fabled landscape of a lay,
But soaring *snow-clad* through thy native sky,
In the wild pomp of mountain majesty !

CHILDE HAROLD, I., lx.

476. Schn. says, *τὸν ἄδηλον*, obj. ; *ἄνδρα πάντα*, subj.

478. *πετραῖος*, among rocks. This word corresponds to the two adverbial elements, *ἐπ' ἀγρίαν ὕλαν* and *ἀνὰ ἄντρα*. — *ὁ ταῦρος* (G. 137 ; H. 500, c).

479. *ποδί* : modifies *φοντᾶ*. — *χηρέων*, *outcast, living in solitude*, referring to the curse under which the murderer lay. See 236 sqq. — The figure in these verses is suggested by *ιχνεύει* in 476. As a bull escaped from the herd roams alone through the wild, rocky, cavernous woodlands, and is not easily caught, so the murderer wanders, harassed and wretched, an outcast from society, making every effort to escape detection.

480. *μεσόμφαλα* : Delphi was considered by the ancient Greeks to be the centre of the earth. Cf. 898. — *γᾶς* : the gen. is partitive and depends on the included substantive, as if we had, *τὰ τοῦ μέσου τῆς γῆς ὀμφαλοῦ* (H. 587, e). — *ἀπονοσφίζων*, *shunning*. — How entirely contrary to what the Chorus pictures are the actions of the actual murderer ! He is present among them enjoying the association of friends, and using his every effort to obey the commands of the oracle !

483 sqq. *Fearfully then, fearfully does the wise seer trouble me, neither assenting nor denying. For I am at a loss what to say. But I hover in uncertain expectation, seeing neither what is nor will be.* The participles modify *μέ* understood, the object of *ταράσσει*. A second interpretation, but not so good, makes *δεινά* the object of *ταράσσει*, and the participles agree with it in the sense, as explained by the Schol., of *ὄντε πιστὰ ὄντε ἀπιστα*. — Obs. the delicate use of *μέν* and *οὖν* difficult to express in translation. *μέν* in connection with *δέ* in 487 contrasts the terrors caused by the seer's words with the uncertain expectation of the Chorus (*ἐλπῖσιν*), inclining, however, toward hope. *δέ* in 486 is causal, and almost equals *γάρ*. *οὖν* is continuative, joining the thought that precedes, the miserable state of the accursed and the certainty of his punishment, to the allied but more definite one that follows, — the accusation of Œdipus by the seer as himself the murderer.

487. *πέτομαι δ' ἑλπίσιν* : as we should say, *to be suspended between hope and fear.*

488. οὐτ' ἐνθάδε — οὐτ' ὀπίσω, *neither the present nor future*, i. e. neither whether Œdipus or the seer is right, nor who will be shown the murderer. — ὀπίσω : lit. *behind*. So our own poet —

*We were, fair queen,
Two lads that thought there was no more behind
But such a day to-morrow as to-day,
And to be boy eternal.* — WINTER'S TALE, Act I, Scene 2.

489, 490. *For what quarrel existed either between the house of Labdacus (and the son of Polybus), or between the son of Polybus (and the Labdacidæ), etc.* So explained by the Schol. The disjunctive form of the expression makes the name of the aggressor in the quarrel prominent, each in turn being put first. — Λαβδακίδαις : Laius. Poetic use of plural for singular. — τῷ Πολύβου : Œdipus, the supposed son of Polybus (G. 141, n. 4 ; H. 509, (β)).

492. τανῦν, *in the present case*. — ἔμαθον : with πάροιθεν translate as an aorist, with πῶ as a perfect. — The antecedent of ὅτου is τινός understood to be taken with ἔμαθον, *at whose word I assail with proof the popular renown of Œdipus*. Or the antecedent, as often construed, may be νείκος, *from which*, as a starting-point.

495. Οἰδιπόδα : gen. See lexx., Οἰδίπους and Οἰδιπόδης, and H. 191, D.

496. Λαβδακίδαις : the number as in 489. So also θανάτων, limiting gen. of ἐπίκουρος.

497. ἀδήλων, *mysterious*. — θανάτων : an objective genitive.

500 sqq. *But that a prophet among men surpasses me in wisdom, there is no sure way of judging ; but a man might surpass wisdom by wisdom*. Cf. with the last sentiment 380. He is thinking of the success of Œdipus, and how signally superior he was even to this same seer, Tiresias. Cf. 390–398.

505. ἴδοιμι (G. 240 ; H. 760, d ; M. 67, 1, ninth ex.).

506. ὀρθόν : predicate adjective, *before I should see their charge proved*. — μειφόμενων : sc. ἄλλων (G. 278, 1 ; H. 790, a, and 791, a).

507. ἂν καταφαίην, *would assent*. — φανερὰ : in opposition to ἀδήλων in 497. Nom. sing. fem.

508. αὐτῷ : Œdipus, who is prominently in mind.

510. βασάνῳ, *by actual test*.

511. τῷ, *therefore*. — ἀπ' ἐμᾶς φρενός, *by my mind*.

512. ὀφλήσει : from ὀφλισκάνω, *to incur a charge of*.

513. Creon, who left the stage at 146 on the best of terms with Œdipus, having heard with astonishment of the charge made against him by the king, here hurriedly returns. He enters from the city through the western parodos, and during his dialogue with the Chorus stands in the orchestra. — δελν' ἔπη : see 378–389, and sqq.

514. **τύραννον** : not our *tyrant*, but rather *monarch*, possessed however of absolute power.

515. **ἀπληγῶν**, *ill brooking it*. — **ἐν ταῖς συμφοραῖς ταῖς νῦν**, *in the existing crisis*.

517. The first **εἶτε** is omitted. — **εἰς βλάβην φέρον**, *tending to injury*. Sc. **τι**.

518. **τοῦ** : the article points out a *long life* as an unusual gift of the gods, and one generally desired by men.

519. **ἀπλοῦν** does not mean *slight*, *small* (**μικρόν**), but *single*. He means the injury done him will be manifold.

520. *This charge damages me*. — **φέρω** occurs three times in four lines. See on 158.

521. **ἐν πόλει** : i. e. by those in the city, by the citizens in general.

522. **κεκλήσομαι** : fut. perf. as simple future (H. 712 and a ; M. 29, n. 5).

523, 524. The Chorus says, in a conciliatory way, *to be sure* (**μὲν δὲ**, like **μέντοι** : see lex., **μὲν**, B, 1., 3) *this charge was made, but perhaps rather in the violence of anger than by a deliberate judgment of his mind*. — **τάχ' ἄν** : Wunder says that **ἄν** does not here belong to **ἦλθε**, but to the participle **βιασθέν**. He has thus explained its force by a periphrasis : **ἀλλὰ τοῦτο, τὸ θνείδος, δ' ἦλθε, τάχ' ἄν ὀργῇ βεβιασμένον ἄν εἶη μάλλον, κ. τ. λ.**

525, 526. *From what was it shown that the seer spoke his words falsely persuaded by MY counsels?* The singular inversion in **τοῦ πρόσ**, and the position of **ταῖς ἐμαῖς γνώμαις** before **δοτι**, express the excitement under which the speaker was laboring. — **λέγοι** (G. 243 ; H. 736, 1).

527. *Such was the report, but I know not with what proof*. Sc. **ἠδῶτο δοτι ταῖς σαῖς γνώμαις πεισθεῖς ὁ μάντις τοῦς λόγους λέγοι**. — **γνώμη**, *a ground for judgment, a proof*.

528. Creon wishes to learn from the outward bearing of Œdipus, at the time he made the charge, whether he was honest in what he was doing, and sane, or not. — **εἴ**, *with*.

529. *Was this charge brought against me?*

530. The Chorus will not commit itself.

531. **δ' ἴδε**, *but see*.

532. Creon turns toward the king, who is entering from the palace. — **οὗτος** (G. 148, n. 2 ; H. 680, a). Emphasis on **σὺ**.

534. **ἔκου** (G. 237 ; H. 771). — **τοῦδε τάνδρός = ἐμοῦ**. Œdipus declares Creon to be to him, in intention at least, **φονεὺς** and **ληστῆς**.

535. **ληστῆς τῆς ἐμῆς τυραννίδος** : cf. —

— the attempter of thy Father's throne,
And thief of Paradise.

PARADISE REGAINED, IV., 603, 604.

538. ὥς οὐ, κ. τ. λ. : dependent on some such word as νομίσας, implied in ἰδών. — ὥς οὐ γνωρίσοιμι, *that I should not detect.*

540. ἀρ' οὐχί (G. 282, 2; H. 829). — μῶρον : with reference to μωρίαν in 536.

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542. δ, (a thing) *which*, etc. Cf. the similar use of the predicate adj. (G. 138, N. 2, (c); H. 522, fifth ex.).

543. Creon, who during the preceding violent charge of Œdipus had been in mute protest unconsciously approaching the steps of the stage, here rapidly ascends them, and addresses his king face to face. — οἷσθ' ὡς ποίησον : Sophocles here in place of saying οἷσθ' ὡς (for θπως) ποιῆσαι δεῖ; or ποίησον ὡς κελεύω, combines the two, and that not into ποίησον, οἷσθ' ὡς; but the more remarkable expression of the text (G. 252, N.; M. 84, N. 3).

545. *Thou art a sharp talker, but I am slow to learn from thee.*

547. *First hear now this very point* (whether I am hostile to thee) *from me, how I shall tell it.* — πρῶτα, *before thou condemnest me finally.* — Creon concluded that he had been maligned to the king by his enemies, and believed that he could clear up the matter if given a chance to explain. νῦν indicates his desire that this should be done at once.

548. τοῦτ' αὐτό : here and in the ff. ll. Œdipus repeats Creon's words sneeringly. — θπως : the declarative conjunction (G. 249, 1, ex.).

550. ἀθάδιαν χωρὶς τοῦ νοῦ : see on 55.

552. οὐχ, κ. τ. λ., *thou wilt not pay the penalty.* — 551, 552, are spoken with bitter contempt.

554. πάθημα : cf. on Λάϊον in 224.

555. See 288.

556. σεμνόμαντιν : Œdipus is now far from believing Tiresias such, and uses the word ironically.

557. *And I still think that was good advice.* — βουλευμάτι : as ἀνακτι in 284. Like the phrase ὁ αὐτὸς ἐμαυτῷ.

558. πόσον τιν' ἤδη χρόνον, *how long a (τινά) time ago* —

559. Creon, whose mind is on Tiresias, breaks in on the question of Œdipus.

560. ἀφαντος ἔρρει, *did* (i. e. Laius, occurring above) *disappear and perish.* — It will be noted that ἔρρει (lit. *is clean gone*) has the force of a perfect. (M. 10, 1, N. 4.) The perfect (δέδρακε, *has been doing*) is the tense Creon employed in the preceding line. This enables us to see the pertinence of the acc. of duration of time, χρόνον, in 558.

561. I. e. μακροὶ παλαιοὶ τ' ἂν εἴησαν οἱ χρόνοι, εἰ μετρηθεῖεν.

563. γέ : cf. γέ in 365.

564. ἐμνήσατο : see lexx., μμνήσκω, B, 2. — ἐμοῦ : as ἀρχῆς in 49.

565. οὐδαμοῦ is the antecedent of the subordinate conjunction of time implied in ἐστῶτος (G. 278, 1, and 277, 1; H. 790, a), and is incorporated into the relative sentence (H. 811, a). Observe that it is transferred from the signification of *place* to that of *time* — *at no time when I was standing by*.

566. τοῦ θανάτου (G. 167, 3; H. 565).

567. *Of course we made inquiry, but we learned nothing.* The parenthetical question, πῶς δ' οὐχί, strengthens παρέσχομεν, which in itself is stronger than the word used by Œdipus (ἔσχετε) in his question just asked. Creon would show the earnestness that the people manifested. They began a vigorous inquiry, but the overwhelming calamity of the Sphinx (130, 131) paralyzed their effort. Œdipus refers to this partial and abortive effort in the compound verbs in 129 and 258.

568. οὔτος ὁ σοφός: contemptuously repeating the appellation Creon had given Tiresias in 563.

569. ἐφ' οἷς (G. 153 and N. 1; H. 810).

570. Œdipus echoes Creon's words, οἶδα and φρονῶ. So Creon in the next line repeats οἶδα. — Œdipus thinks that Creon, in the maxim he has just uttered, *it is well for one to be silent concerning the things he understands not*, is talking at him, and answers scornfully. — εἰ φρονῶν expresses manner, *couldst say understandingly*, and is retorted with a sneer upon the μὴ φρονῶ of the last speaker.

572, 573. The sentence depends on the verbs οἶσθα and λέγοις ἄν, supplied from 570. — ὀθούνεκα, *that*, equalling ὡς or ὅτι (M. 78, N.). — τὰς ἐμάς: "He would not have spoken, as he did (362), of my being Laius' murderer." Camp. The student will easily see the double meaning possible in the words, 'he would not have spoken of *my* murder of *Laius*.'

574. Creon was not present during the altercation between Œdipus and Tiresias. Somewhat angered, he repeats οἶσθα sarcastically. He now endeavors to show Œdipus how unlikely a thing it is that he (Creon) would wish to exchange his present honorable position for one bringing but little more honor and much more anxiety.

575. ταῦθ' ἄπερ, *just as*. That is, just as thou hast tried by interrogating me to prove that I suborned Tiresias, in the same way do I wish to show that that is impossible.

576. ἐκμάνθανε: defiantly. — οὐ γάρ, κ. τ. λ.: Œdipus suspiciously thinks that Creon is aiming to convict him of the murder.

577. γήμας ἔχας: periphrastic perfect (M. 112, N. 7).

578. Œdipus was not expecting this sort of a question. So in place of the flat denial he was ready to make, he answers ironically, *there is no denying THAT*.

579. **δέ**: as if **μέν** occurred in 577, and there had been no interruption. — **ταύτά**: cogn. acc., being equal to *τὴν αὐτὴν ἀρχήν*, i. e. *conjointly*. Cf. the lexx. for the cases allowed with **ἀρχω** in its second signification. — **ἴσον**: sc. *μέρος*, with which connect **γῆς**. Jocasta was queen in her own right, and so she and **Ἐδῖπυς** were joint rulers of Thebes. But he, like a man, arrogates dominion to himself. See not only his answer in the next line, but also 237. — Possibly **γῆς** is the object of **ἀρχαίς**.

580. He seems to evade the question. — **θάλουσα** (M. 108, 2, N. 6, first ex.). This construction is quite common in this drama.

581. **ἰσοῦμαι**, *am on an equal footing*.

582. (Undoubtedly, and that is what astonishes me), *for in this very thing thou showest thyself even a bad friend*.

583. **οὐκ**: sc. *ἂν φαινομένη*. — **εἰ διδοίης γε σαντῶ λογόν**, *if thou wouldst only render an account to thyself*. — **ὡς ἐγώ**: sc. *σοὶ δίδωμι λόγον*.

584. **πρώτον**: adverbially. So in the thought **ἔπειτα** occurs in 603. — **εἰ** (G. 282, 4; H. 733). — **ἂν**: to be taken with **ἐλέσθαι**.

585. **ἄρχαν ξὺν φόβοισι**: with Creon's general sentiment, cf. —

Uneasy lies the head that wears a crown.

HENRY IV., Part II., Act III., Scene 1.

586. The circumstantial participle **εὐδοντα** expresses manner, just as the adverbial phrase **ξὺν φόβοισι** in 585. Cf. the use of **ἄπρεστον** with that of **ἔπιπν** in 65. — **ἔξα**: a case where protasis and apodosis belong to different forms. For **ἔξει** see G. 221, N. Then the whole expression comes under G. 227, 1. See here M. 49, 1, N. 3, and 54, 1.

587. **ἐγώ**: emphatic. — **μέν οὖν**: a strengthened form of **οὖν**, *so then*. See lex., **μέν**, B, II., 2. — **ἰμέρων ἔφυν**, *am of a nature to desire*.

588. **τύραννα**: adj. use of **τύραννος**.

589. **οὐτ' ἄλλος**: evidently with reference to Tiresias, with whom **Ἐδῖπυς** had affirmed he was in collusion. — **ἐπίσταμαι**, like **οἶδα**, takes either the participle or infinitive, but with a difference of meaning (G. 280, N. 3; H. 802). Cf. the construction in 284.

590. **ἀνευ φόβου**: contrasted with **ξὺν φόβοισι** in 585. — **φέρω**, *I obtain*.

592. **ἔχειν**: as **κλύειν** in 429.

594. *Not yet am I so misled*. — **ἠπατημένος κυρῶ**: cf. 258, 259.

595. **τὰ σὺν κέρδει καλά**, *honor accompanied with profit*.

596. **νῦν πᾶσι χαίρω**, *now I am on good terms with all*.

597. **σέθεν** (G. 79, 1, N. 2; H. 233, D).

598. Make **πᾶν** the subject of **τυχεῖν**, and consult lexx., **τυγχάνω**, B, 2. Or it may be taken adverbially with what follows, *rests wholly here*.

599. **κεῖνα**: i. e. *τὸ αὐτὸς ἀρχεῖν*, while **τάδε** is **τύραννα δρᾶν**.

600. *No mind that judges rightly* (sees things as they are) *could turn to evil.*

601. τῆσδε τῆς γνώμης, *this way of thinking.*

602. μετ' ἄλλου: see on 589. — τλαίην: sc. δρᾶν from the preceding δρώντος.

603. In the second part of his address, 603–615, Creon exhorts Œdipus to look at the facts and not rush into hasty judgment. — **ἄλεγχον**: in apposition with the following sentence as a whole. The correlatives, **τοῦτο μὲν** and **τοῦτ' ἄλλο**, are distributively in similar construction before the two imperative sentences. — **Πυθώδε** — **πέυθου**: no intentional play on the similar syllables; nor in 70, 71, **Πυθικά** — **πύθοιτο**. That is, not cases of *paronomasia*. See lexx., *παρονομασία*, II.

604. τὰ χρησθέντα: a case of prolepsis.

605. **περασκόπῃ**: Creon calls Tiresias so, says Schn., with reference to the meaning of his name, ὁ τὰ τεῖρεα σκοπῶν.

606, 607. **κτάνης λαβών**, *take and slay me* (G. 254; H. 723, a).

608. **γνώμῃ ἀδήλῃ**: lit. *on the ground of an uncertain opinion*, i. e. an opinion concerning the soundness of which not even thou canst be certain. Better, *on a vague surmise*. — **χωρίς** is used absolutely, *without evidence*.

609. **μάτην**, *without cause*.

612. καί (H. 856, c). — **ἐμβαλεῖν** is to be repeated before **βίστον**. — **τὸν παρ' αὐτῷ βίστον**, *one's own life*.

614, 615. "Because the bad but too easily betray their worthlessness, while the good are often modestly retiring, and the recognition of their worth is a work of time." SCHN.

616. *A cautious man would judge he had counselled well*. — **εὐλαβουμένῃς**: as **πᾶσι** in 8. — **πρσεῖν** depends on **εὐλαβουμένῃς**.

617. Connect **φρονεῖν** with both **ταχεῖς** and **ἀσφαλεῖς**, *a hasty judgment is unreliable*. Colloquially in Eng., "slow and sure." — Note how appropriate **ἀσφαλεῖς** (a priv. and ΣΦΑΛ'ΛΟΜΑΙ) is to the figure employed in **πρσεῖν**.

618. "'When my secret enemy is swift in his advance.'" CAMP. — Œdipus will hear no arguments. — **ταχύς τις** is predicate to **χωρῆ**. **τις** with adjectives indicates that the epithet must be taken in a restricted sense. See lexx., A, 8: ΤΙΣ, IV., 1.

618, 619. Cf. with this —

We must be brief when traitors take the field.

RICHARD III., Act IV., Scene 3.

620. **τοῦδε**: referring to **οὐπιβουλεύων** in 618, but at the same time meaning Creon.

621. *Will have been accomplished, etc.*

623. θνήσκειν — φυγεῖν (G. 202, 1, ad fin.; H. 716, a, ad fin.).

624. Sc. ἐτόμος θνήσκειν before ἔταν, κ. τ. λ. — τὸ φθονεῖν = ὁ ἐμὸς πρὸς σὲ φθόνος. See 382.

625. *Dost thou speak as determined neither to yield nor obey?* The king demands unconditional obedience. — The altercation has now reached its highest point, and finds expression only in short, condensed sentences, which the speakers deal at one another like blows.

626. τὸ γοῦν ἐμόν : sc. εἰ φρονοῦντά με βλέπεις. So in the first half of the next line ; sc. εἰ φρονεῖν σε.

628. εἰ δέ, *but what if, etc.* — ξυνίης : pres., not imperf., indic. — ἀρκτέον (ἐμοὶ σοῦ) γ' ἔμωσ, ay, *I must maintain my authority even then* (G. 281, 2 ; H. 804, b). Or ἀρκτέον passively, *thou must obey*.

629. *Never, if thou rulest unjustly.* — ἀρχοντος : sc. σοῦ. A gen. absol. — πόλις (G. 157, N.; H. 541, ad fin.).

630. πόλεως (G. 184, 2, N. 1 ; H. 571). — Creon would have a claim upon the state, not only as a citizen, but also as brother of the queen.

632. τήνδε : use in English an adverb (H. 678, a, sec. ex.). Or δεικτικῶσ, cf. 811.

633. εἰ θέσθαι, *to settle*.

634, 635. Jocasta enters from the palace. As she comes, the two men pause in the midst of their altercation, at the words of the Chorus, and turn to meet her. — στάσιν γλώσσης, *strife of tongues*. — ἐπήρασθε : see lex., ἐπαίρω, I., 4. The force of the middle can be expressed by, *against one another*.

636. ἴδια κινούντες κακά, *to stir up private quarrels*. Cf. —

What ! in a town of war,

To manage private and domestic quarrel !

'T is monstrous.

OTHELLO, Act II., Scene 3.

637, 638. A fine example of the different uses of οὐ and μή in interrogative sentences (G. 282, 2 ; H. 829 ; M. 89, 2, N. 2). — σὺ τε : Joc. addresses her husband imperiously. — οἴκουσ : the place *whither*. It is fanciful to draw a distinction of meaning here between οἴκουσ and στέγασ. A variation in the verb similar to this in 414. — εἶ = πορεύσῃ.

639 sqq. Creon seizes the first opportunity to address her : *O my sister, thy husband designs a terrible deed, of these two evils, either to banish me or to take and kill me, having determined upon — Yea, I HAVE, for, etc.* Notice the great excitement under which the speakers labor. Before Creon can complete his sentence, Œdipus breaks in on him. See 325. Jocasta would easily gather from the connection which punishment Creon meant.

643. τοῦμόν σῶμα, *my person, me.*

644. δναίμην : the mood as in 81.

645. ὄν : attracted.

646. τάδε (G. 160, 1 ; H. 549, c). Sc. αὐτῷ with the verb.

647. μέλισσα μὲν, *first and above all.* — τόνδ' ἔρκον θεῶν, *this oath sworn by the gods.* Objective gen. The reference is to ἀραῖος in 644.

648. καί, *also.*

649 sqq. "Sophocles has here employed the Chorus with great skill. Without any pause in the action, which must be continued until the colloquy between Jocasta and Œdipus has taken place, the short musical strains which allay the exasperation of Œdipus, and assure him of his people's loyalty, also relieve the mind of the spectator from the tension caused by the preceding dialogue, and prepare him to give undivided attention to the central scene, — in which the first doubt is suggested to the mind of Œdipus, while the impious confidence of Jocasta is revealed." CAMP. — The Oxford trans. : "*Be prevailed on willingly and sensibly.*" Campbell translates better : "*We pray thee, bend to our request thy will and mind.*" The Chorus, believing that Œdipus, in his accusation of Creon, is in the wrong, entreats him to be differently minded (φρονήσας), yield his hitherto, in this matter, stubborn will (θελήσας), and be prevailed upon (πιθοῦ) by their united request. Jocasta had just besought him to believe Creon.

651. *In what wilt thou, then, that I give way to thee?* — εἰκάθω (G. 256 ; H. 720, c).

654. καταδεσαι : first aorist imperative middle.

655. φράξει, κ. τ. λ. : he speaks impatiently.

656, 657. *That thou accuse (ἐν αἰτίᾳ βαλεῖν) not nor dishonor with an obscure suspicion the friend that has bound himself by an oath.* Sc. χρήζω. — The adverbial phrase σὺν ἀφανεί λόγῳ, (with which cf. γνώμη ἀδήλω, 608) modifies ἀτιμον.

658, 659. Œdipus still believes it was Creon who had charged him with the murder of Laius. Cf. 703. If Creon should be let off, then he would press his charge and bring Œdipus, innocent though he should be, to punishment. — ἐπίστω : imperative. — ζητῶν : cf. the use of ὀρῶντα in 284.

660 sqq. "This solemn adjuration, made by the whole choral body with uplifted hands and while a vernal sun, it may be, was shining brightly over their heads, must have produced no small effect in the theatre." MITCHELL.

661. θεόν (G. 163, n. ; H. 545). — πρόμον : seeing, but not understanding, the existing confusion, and much-desiring that Œdipus and Creon may be illuminated and brought to understand one another, the Chorus swears

by the sun as *foremost of the gods*, which, as the god who brings all things to light, in their present exigency he is to them.

662. *ἄθεος*: cf. *ἀθέως* in 254.

663. *ὅτι πύματον* sustains (the antecedent being incorporated) the relation of cognate accusative to *ὀλοῦμαι*, as if the poet had said, *τὴν πυμάτην ἀπώλειαν*. — *πύματον*: predicate to *ἐστί* understood.

665 sqq. *But the wasting* (*φθινάς*, see lexx.) *land consumes my wretched soul, if she is to add to her other evils these which arise from you two*. But see lexx., *προσάπτω*, II. — *προσάψει* (G. 221, N.).

666. *φθινάς*: cf. 25–27.

669. *ὁ δέ*: cf. *οἱ δέ* in 108. — *δ' οὖν*, *well then*.

671. *στόμα*: see on 426.

673, 674. *It is evident that thou yieldest* (*εἰκων* as *εἶκων* in 395) *sullenly, but weighed down by remorse wilt thou be whenever thou shalt have passed from thy anger*. Cf. the Schol.: *δῆλος εἰ ἀηδῶς εἰκων, ὅταν δὲ ἐπὶ τὸ πέρας ἔλθῃς τῆς ὀργῆς, τότε βαρέως ὀσεις τὸ πρᾶγμα. ὀλον, μετανοήσεις καὶ ἄδικα ἐνθυμηθήσῃ*. — *θυμοῦ*: a poetic gen. of separation, or the gen., says Dind., *quod πείραστος idem est, quod πέραν ἦς*. — Schn., taking *στυγνός* actively, translates differently: *plainly thou art full of hatred toward me, though thou yieldest, etc.*

677. *ἀγνώτος*, *without discernment*. — *ἐν δέ, κ. τ. λ.*, *but in the estimation of these the same as ever*. But perhaps *ἴσος* = *δίκαιος*. Schol. Min., followed by some of the commentators. — *Creon exil.*

678 sqq. The Chorus addresses Jocasta apart, and entreats her to conduct Œdipus immediately into the palace. The king stands at one side wrapped in moody thought. The queen, though she was herself desirous at 637 that Œdipus should at once go within, now refuses to comply with the request of the Chorus until she learn the occasion of the quarrel. This very natural action on her part leads skilfully to the unravelling of the plot.

680. Sc. *κομιῶ αὐτόν*. — *τίτις ἢ τύχη*, *what has happened*.

681–683. *An unfounded suspicion found vent in words, and words even when unfounded sting* The Chorus speaks with designed ambiguity. What it says may refer either to the accusation of Tiresias and the consequent anger of Œdipus, or the charge that the latter himself made against Creon, and the distress with which he thereby afflicted him. — *λόγων* is a vague gen. depending on *δόκησις*.

684. *ἀμφοῖν ἀπ' αὐτοῖν*: sc. *ἦλθε*. Jocasta has in mind Œdipus and Creon. — *ναίχι*: compelled to answer the question as to these two, the Chorus says *yes*, though it evidently shrinks from giving Œdipus pain. Its good-will to him is so extreme as to make it unjust; for it says this *unfounded suspicion* was mutual, which was not the fact.

685. **προπονουμένας**: see lexx., *προπονέω*, II., 2; II. Stronger than the simple verb.

686. **ἤξεν**: sc. ὁ λόγος.

687, 688. Œdipus, who has heard the last words of the Chorus, loses his temper, and says, *dost thou see to what thou art come, honest man though thou art at heart, leaving my interests out of view, and trying to blunt my wrath?* He means that, if it had not been for the Chorus, he would have punished Creon. **καταμβλόνων** (G. 200, n. 2; H. 702, ad fin.). The principle extends to the participle. Cf. *ἐκτρέποντα* in 806.

689 sqq. The Chorus again (see 660–664) protests its loyalty: *Prince, I have said it not once alone, but know that I should be proved beside myself, destitute of sense, to abandon thee, etc.* — **πεφάνθαι ἄν**: in the orat. rect. *πεφασμένος ἄν εἴην*. — **νοσφίζομαι** (G. 227, 1; H. 750).

694. On the correlation of **τέ—τέ** here, cf. on 35, where an exactly parallel case occurs. Similarly *καί—καί* in 52, 53.

695, 696. **σαλεύουσιν**: the image is continued in **οὔριος**, *didst speed on her course, from οὔρος, a fair wind* directly astern. — **κατ' ὀρθόν**: the same phrase in 88.

697. **γένοιο** (G. 251, n. 2; H. 721, a).

699. *Thou hast conceived so great wrath.* — **πράγματος**: see refs. on 48. — **ἔχεις**: see lexx., B, IV., 1; A, IV., 7. Cf. the use of *ἔχειν* with the perfect participle in 701.

700. *For I respect thee more than these do.* The Chorus, 685, had refused to explain the matter to the queen. Or, *I respect thee more than I do these*, i. e. am more willing to comply with thy request than with the desire of the Chorus, who want the matter dropped. The latter interpretation accords better with the emphatic **σέ**. — “As he turned from Creon to the Chorus, 671, so now, being angry with them, he turns gladly to Jocasta. With similar impetuosity he breaks away from her, *infra* 1078.” CAMP.

701. **Κρέοντος**: answering to *πράγματος* in 699. Sc. *μήνυ τούτῃδε στήσας ἔχω*. — **οἷα, κ. τ. λ.**, *in respect to what he has plotted against me*. Exegetic. — The whole line can be expressed by *τῶν Κρέοντος βουλευμάτων*, where the second word answers to *πράγματος*.

702. *Speak, if, though charging the quarrel on him, thou art willing to speak plainly.* Jocasta has heard enough ambiguous statements, and demands impatiently the cause of the quarrel.

703. Creon had said nothing of the sort. What Œdipus means can be gathered from 705, 706.

704. *On his own knowledge, or by report?*

705. *Nay, rather* (see lexx., *μέν*, B, II., 2; II., 6) *by introducing, etc.*

706. Explained by Triclinius: αὐτὸς γὰρ περὶ τούτου καθάπαξ σιγῆ.—
 Δευθεροῖν στόμα is literally to *free one's mouth* of a subject. Œdipus means
 that Creon himself has never directly made the charge, but always through
 Tiresias as a mouth-piece.

707 sqq. "The catastrophe hangs upon this speech. Jocasta, in endeavoring to direct the attention of Œdipus from the charge of Tiresias, incidentally mentions a circumstance which confirms the charge. The contempt here thrown upon the oracles by Jocasta, is the sin which justifies the catastrophe as far as she is concerned. It is also a sin which is ingeniously made to be the occasion of its own punishment." JONES.—*σὺ νυν, κ. τ. λ., letting then these things go of which thou speakest, hearken thou to me, etc.* With ἀφ' ἑσέων sc. τούτων.

708. σοί (G. 184, 3, N. 5; H. 599). So sometimes in English. Cf.—

Here's a scull now hath lain *you* l' th' earth three-and-twenty years.

HAMLET, Act V., Scene I.

So, TAMING OF THE SHREW, Act I., Scene 2.

709. ἔχον is here used as the middle ἐχόμενον, *depending on, having to do with* (G. 171, 1; H. 574, b). Jocasta does not mean to say that mortals have no share in the art of prophecy, the sentiment toward which the Chorus inclined in 500, but that absolutely no dependence is to be placed upon it, and that men in consequence should pay no attention to it.

710. σύντομα, *briefly*.

711, 712. οὐκ ἐρῶ, κ. τ. λ., *I won't say it came from Phœbus himself*. Spoken with more or less contempt. As much as to say, although I believe it, I won't say so, in order that I may not seem to blaspheme the god. In 720 she says, without qualification, that Apollo did falsify himself.

713. ἤξι: the mood as in 526.

714. ὅστις γένοιτο, *who should be born*. The original prophecy was—
 αὐτὸν ἤξει μοῖρα πρὸς παιδὸς θανεῖν, ὅστις ἂν γένηται, κ. τ. λ.

715. καί=καίτοι.—τὸν μὲν: i. e. Laius. Contrasted with παιδὸς δέ in 717.—γέ strengthens πέρ, which means *at all events, at least*.—ξένοι: says Jocasta, not only did not his own son kill him, but also even those who did were foreigners!

716. τριηλίας ἀμαξινότις: these words give Œdipus the first suspicion of the truth. See 730.

717. Literally, *but as to the birth of the child, three days had not intervened, when, etc.*, i. e. *the child had not been born three days, when, etc.*

718. καί: temporal.—ἀρθρα: in partitive apposition with ὅτι, which is the object of the participle.—For the manner in which Œdipus was exposed, see the *Introduction*; also 1032, with the note on 1034.

719. ἕρος: Cithæron.

720. ἐνταῦθα, *herein*, as in 582.

721, 722. οὔτε Δάϊον, κ. τ. λ.: a repetition in a new form of the preceding thought, οὐτ' ἐκέλευν, κ. τ. λ. — τὸ δεινόν (G. 137, N. 3; H. 502, a and b).

723. Not spoken with much reverence.

724, 725. ὧν (G. 171, 2; H. 576). — ὧν γάρ, κ. τ. λ., *for whatever things God seeks as necessary, these unaided will he easily bring to light.* ἦγουν ἂ γὰρ ἂν ὁ θεὸς ζητῆ, πρέποντα κρίνας ζητεῖσθαι, ῥαδίως, ἦγουν εὐκόλως, αὐτὸς δέξει. Schol. Min. Necessitatem sive utilitatem rei dixit pro re qua opus est. HERMANN. This apparently devout sentiment, coming on the heels of her blasphemy, cannot be supposed to mean much to Jocasta. She speaks in too vague a way, the anarthrous θεός referring neither to Apollo nor to any particular deity, but meaning *god* in a general sense. But to the pious spectator her words mean that whatever the god determines to do, he easily accomplishes of himself, and they find a startling verification in the impending catastrophe. That is, Apollo commands the discovery of the murderer, and discovered will he be before the day's close. — αὐτός = ὄντι μαντείων.

726, 727. An exclamatory sentence.

728. μερίμνης: a causal gen.

730. πρὸς τριπλαῖς ἀμαξίταις: see 716.

731. λήξαντ' ἔχαι: cf. στήσας ἔχεις in 699.

732. οὐ: relative adv. of place.

734. ἐς ταύτό: not meaning to *Phocis*, but to the same place in *Phocis*, for both Delphi and Daulia were in this country. The third road, starting from the point where they all met, led to Thebes. — Cf. the similar omission of the preposition with one of the nouns in 637.

735. *And what length of time has elapsed since this event?* — τοῖσδε (G. 184, 3, N. 1). And supplying ποιηθείσι (H. 601, a).

736, 737. σχεδόν: see lexx., IV., ad fin.; II., ad fin. — ἔχων ἐφάινου, *didst appear as ruler of this land.*

738. Spoken half aside.

739. *But why is this a cause of alarm to thee? Why dost thou take this to heart?*

741. τίνα δέ, κ. τ. λ.: literally, *but what point of life (he was) having*, i. e. how far advanced he was in years. — ἤβης: properly *youth*, the time when the beard begins to grow, but here used as applicable to any period of life. Perhaps the speaker has in mind the unexpected strength and vigor (characteristics of youth) which Laius displayed in attempting to force him from the road.

742. *He was a man of large stature and just turning gray.* — *χρυσίζων*: literally, *getting downy*, generally applied to the first appearance of the beard in youth, but here to the first gray hairs as the sign of coming age.

743. Jocasta does not know what a startling comparison she is making, and that the likeness between the old king and the new is that between father and son.

744, 745. *οἶμοι τάλας*: Œdipus is terribly affected by what he hears. Jocasta looking upon him says in 746, *ὄκνω τοι, κ. τ. λ. — ἔουκ' ἔμαντόν, κ. τ. λ.*, *I seem to have unwittingly exposed myself just now to terrible curses.* — *εἰδέναι* (G. 203, N. 1).

747. *μὴ βλέπων, κ. τ. λ.*, *lest after all the prophet see only too well.* With reference, doubtless, to the reproach he had cast on the seer in 371.

749. *μαθοῦσα, if I have learned, i. e. know, them.*

750. *βαίως, thinly attended.*

751. *ἄνδρας*: see *lexx.*, VI., 1. — *οἶα, as.*

752. *They were five all together.*

753. *ἀπήνη μία, a single chariot.* Laius was travelling unostentatiously.

754. The five men and the single chariot are so exactly what Œdipus remembers, that the terrors of conviction seize him.

755. *ἑμῖν*: with reference not only to Jocasta but also the other Thebans.

756. Cf. 118.

758. *ἀφ' οὗ = ἀπ' ἐκείνου τοῦ χρόνου ἐν ᾧ* (G. 153, N. 2; H. 808, a, and 810).

760. *ἐξικέλευσε*: the *οἰκέτις* recognized Œdipus as the man who had done the bloody work at the triple ways. His earnestness and desire to get away from Thebes would be explained to Jocasta, who, of course, did not know the real motive, by his love for the murdered king.

761. *ἀγρούς*: as *ἄστν* in 35. With *νομᾶς, ἐπί* is expressed for the sake of variety. Or *ἐπί* can be supplied with *ἀγρούς* from *νομᾶς*. So in 637. — *σφέ* (G. 79, 1, N. 2; H. 233, D).

762. *ἄστρεως* (G. 180, 1, and 174; H. 584, f).

763. *ὡς γ' ἀνὴρ, κ. τ. λ.*: Jocasta means this man had done more for her than might have been expected from a mere slave. This remark would recall to the spectators the fact that this same servant was he who exposed the infant Œdipus on Mt. Cithæron.

765. The form of the question implies an earnest wish on the part of the interrogator (obs. *ἐφίεσθαι* in 766), and to this the answer is made in the next line, *πάρεστιν, it can be done* (M. 82, N. 5). The sentence is exclamatory rather than interrogative.

767, 768. *I fear me, O wife, lest I have said too much; it is on account of*

this I wish to see him.—πόλλ' ἔβαν: in particular what is given in 236–243. Cf. 816–820.—μοί (G. 188, 3; H. 600).

770. κάγώ, I too, as well as thou.

771. στερηθῆς: sc. τοῦ ταῦτα μαθεῖν. For the mood see ἐκφῆρω, 329.—γέ (now) at least, when, etc.—ἐλπιδων: ἐλπίς is here the expectation of something bad.

772. τῷ (G. 84; H. 244, b).—καί, besides this.—μείζον, more worthy. Schol. Cf. 769.

773. διὰ...λέν, when at such a crisis in my life.

777. τοιάδε, such as I shall relate to thee.—μοί ἐπέστη, befell me.—θαυμάσαι (G. 261, 1; H. 767).

778. Not however worthy at least of the earnest heed that I gave it.—σπουδῆς (G. 178, n.; H. 584, e).

779, 780. For at a banquet a man overcharged with wine brands me, as we are drinking, with being a supposititious son of my father. We should have expected, in place of the dependent clause, the adj. in the acc. as predicate modifier of μέ, καλεῖ με πλαστόν.

781. βαρυνθείς: sc. χόλω.

782. κατέσχον: sc. ἐμαυτόν.—θάτέρα (G. 11, n. 2; H. 68, rem. c).

783. μητρός (G. 182, 2; H. 589).—δυσφόρως ἦγον, they were regarding with anger.

784. τῷ μεθέντι: the adverb δυσφόρως, denoting disposition toward an object, is followed by the dat. just as the verbs δυσφορέω, χαλεπαίνω, etc. (G. 185; H. 595, b).

785. I. e., I was pleased at seeing how grievously they bore the insult that had been offered me. Of course Polybus and Merope, from the start, treated the man's charge as a foul slander, never giving Œdipus the slightest ground to believe it was true. But he was a man of sensitive mind and could not forget it, slander though it was. It kept creeping upon him as time passed on until it got full possession of him, so that there was finally but one thing for him to do,—consult the oracle, and be forever freed from his trouble by its holy utterance.

786. ὑφείρπε: sc. ἐμέ. Literally, to creep under, or, as we should say of an involuntary (expressed by ὑπό in composition) feeling, to creep upon, to get possession of.

787. Unknown to my parents.—λάβρα (G. 182, 2, ad fin.; H. 589, last ex.).

788. ὧν: as οὗ in 758. For the case of the relative required by its own sentence, see G. 188, 1; H. 611. For the case of the antecedent, see G. 180, 2, n.; H. 584, b.

789. **ἄπιμον**: the oracle refused to enlighten him on the subject of his parentage.

790. **ἄθλια καὶ δεινὰ καὶ δύστηνα**: just as the oracle that follows is threefold. — **προυφάνη λέγων**, *he clearly uttered*.

791. **ὡς χρεΐη**, *that I was doomed*.

792. *And that I should make manifest a race unendurable to the eyes of men.* — **ὄραν**: parallel in syntax to **κλύειν** in 429.

794, 795. Cf. —

Save back to England, all the world's my way.

RICHARD II., Act I., Scene 8.

795. That is, judging where Corinth lay by means of the stars, and so keeping clear of it. — **τὸ λοιπὸν** (G. 160, 2, ninth ex.; H. 552, a, eighth ex.).

796, 797. *Where I should never see come to pass the disgrace predicted by those evil prophecies concerning me.* — **ἔνθα**: i. e. *ἐκεῖσε ἔνθα*. — **ὀψοίμην** (M. 65, N. 1, (a), first ex.).

799. **ἄλλυσθαι** (G. 203, N. 1).

800. **καὶ σοι, κ. τ. λ.**: these words give him pause to collect himself as he approaches the critical point of his story. — **τριπλῆς**: the all-important word (cf. 716 and 730), and so, emphatic, not only from its isolated position at the end of the line, but also since it begins the sentence.

801. **ὅτε**: see on 391. — **ἦ**: imperfect of **εἰμί**. — **ὀδοιποροῶν**, *journeying, on my journey*.

802. **κῆρυξ**: cf. 753. — **πωλικῆς**, *drawn by young horses*. Because they were travelling through a rough, hilly country.

803. **ἀπήνης**: cf. 753. — **οἶον σὺ φῆς**: cf. 742, 743.

804. **ὅ θ' ἡγεμών**: there were five persons in the company. See 752. The herald with his staff preceded. Then followed the driver, who, at the time Œdipus met them, was leading the horses over the hilly road. With reference to this Œdipus calls him **ἡγεμών**. Then Laius in the chariot, and behind two attendant servants, one of whom was the **οἰκεύς** mentioned by Jocasta in 756.

805. **ἡλαννέτην** (G. 200, N. 2; H. 702).

806. **ἐκτρέποντα**: cf. on **καταμβλύνων** in 688. — **τροχηλάτην**: the **ἡγεμών** of 804.

807. **δι' ὀργῆς**: the same expression in 344. — **ὡς ὄρᾳ με**: sc. **παίοντα τὸν τροχηλάτην**.

808, 809. Construe **ἔχου**, denoting the origin of motion, with **καθίκετο** in the next line, and cf. **βάθρων** in 142. — **μέσον κᾶρα μου**, *the middle of my*

head.—*διπλοῖς κέντροισι*: a goad with two prongs, used to urge on the horses.

810. *ἴσην*: sc. *τίσω*. — *συντόμως*, *instantly*.

811. *ἐκ τῆσδε χειρός*: with appropriate gesture. “The son shows his mother the very hand with which he slew his father. There is an unconsciousness in the expression which calls forth at once horror and pity. For Œdipus, though beginning to be doubtfully aware that he has slain Laius, has as yet no idea of his relation to him.” CAMP.

813. *ξόμπαντας*: there seems to be a discrepancy between the statement of Œdipus, when he says that he killed them all, and the declaration of Jocasta in 756 that one attendant escaped. Wolff explains, that the attendant in question, struck by the hand of Œdipus, fell to the ground and either pretended death or was actually so stunned as to be senseless. After the latter left, he rose and fled back to Thebes with the report of the death of Laius.

813, 814. *εἰ δὲ τῷ, κ. τ. λ.*, but if this stranger I have mentioned had any connection with Laius, etc. Œdipus tries to fight off the conviction that is coming home to him, that the man he had killed was Laius himself. — *ξένῳ* depends on *προσῆκε* and is parallel in syntax to *βωμοῖσι* in 16. — *Δαίῳ* stands with *συγγενές* (G. 186; H. 602).

815. *τοῦδέ γ' ἀνδρός*: i. e. *myself*. So in 534. He strikes his breast with his hand.

817. *To whom it is not allowed any one of the aliens or native citizens to receive him in their homes*, etc. — *ξένων*: aliens dwelling in Thebes. These are a part of the class represented by *γῆς τῆσδέ τινα* in 238, on whom the commands of the king were laid in 236–243.

819. *ᾧθεῖν*: change of dependence from upon a negative clause to an implied positive, as in 241. Sc. *χρῆ πάντα*. — *τάδε*, the object of *προστίθεις*, is repeated in the more specific expression, *τάσδ' ἄράς*. “Note the growth of the idea in the mind of Œdipus. He now imagines as certain what he at first treated only as a supposition.” CAMP.

821. By the words, *λέχη...χαράνω*, the spectator is led to remember how much more terrible his pollution is than Œdipus himself knows. And yet how terrible even to him. As he pauses and looks at Jocasta, once the wife of the man his own hands murdered, how horrible must seem to him the truth he utters! — *ἐν* has here an instrumental force.

822. *ᾧνπερ*: obs. the lack of agreement in number between the pronoun and its antecedent.

823 sqq. *εἰ μὲ χρῆ, κ. τ. λ.*: the three conditional sentences of co-ordinate value of which this is the first, whose verbs are *χρῆ*, *ἴστί*, and *δεῖ*,

depend as subordinate members of the complex sentence on the principal member, ἀρ' οὐχὶ πᾶς ἀναγνος. The first and second are united copulatively by καί, the second and third disjunctively by ἢ; the third, that is, cannot be realized unless the second fail.

824. μήστι: a crasis.

825, 826. πατρίδος: as he supposes, Corinth. The case as that of ἀγορᾶς in 161. — γάμοις μητρός, in marriage with my mother. μητρός depending on γάμοις is at the same time a subjective and an objective gen., since marriage is a reciprocal act.

828. ἀπ' ὁμοῦ δαίμονος is a predicate adj. phrase denoting source and modifying ταῦτα, and is used after κρινῶν just as πρώτων in 33 is used after κρινόντες.

829. ὀρθοίη λόγον, would guide his speech aright, i. e. speak the truth?

831. ταύτην ἡμέραν: when the conditions beginning with ἢ γάμοις in 825 would be fulfilled.

832. βαίην ἀφαντός: as in 560. — ἰδεῖν (G. 274, N.; H. 768).

835. ἐκμάθησ (G. 239, 2; H. 758 and 760, a).

837. The infin. phrase, τὸν...προσμεῖναι, is in apposition with τοσοῦτον and is modified by μόνον. — τὸν βοτήρα: cf. as to syntax τὸν τροχηνάτην in 806.

838. And what, pray, dost thou expect after he shall come? — πεφασμένον: sc. αὐτοῦ.

839, 840. ἦν γάρ, κ. τ. λ.: the moods as in 216 and 218.

841. περισσόν, remarkable.

842. Cf. 716. — ληστᾶς: emphatic by its position. In construction as Ἀδίων in 224. — ἐνέπειν: representing the imperfect indicative.

843. κατακτείναιεν (G. 203; H. 717, b; M. 21, 2, a).

844. ἐγώ: emphatic. — Cf. note on 124, 125.

845. τοῖς: the restrictive article distinguishing πολλοῖς as before mentioned.

846. οἰζωνόν (ΟΙ'ΟΣ and ζώννυμι), girt up alone, i. e. travelling alone, since to gird one's self was a necessary preparation for a journey.

847. ῥέπον: as the heavier side of the scale.

848. φανέν, uttered. Note the change of meaning from the root signification of φαίω, and cf. the example given in the note on 187. — ὡς φανέν (M. 113, N. 10, b). Jocasta speaks with all possible emphasis.

849. ἐκβαλεῖν, to retract. — πάλιν: not of time, but strengthening ἐκβαλεῖν, as in the English phrase, "to take a thing back."

851. δ' οὖν, so then. — τῇ, in any respect.

852. "Will never show the murder of Laius to be in true accordance with the

prophecy." CAMP. — Jocasta's attempt to show that the oracle concerning Laius had totally miscarried, although made with the intent of calming the mind of Œdipus, was irrelevant, for entirely disregarding everything else he was now all concerned to know what were the facts of the triple cross-roads. And so, while assenting in 859 to what she had said, he persisted in demanding that the *οικεύς* (756) should be brought at once.

853. *ὀρθόν* : predicative, as in 506. — *ὄν γε κ. τ. λ.* : a causal sentence (G. 238).

854. *διεῖπε* : *διδ* in composition here means *expressly* or *distinctly*.

855. Cf. 720 sqq. — *νίν* : Laius.

857, 858. *μαντείας* : governed by *ὄννεκα*. — *οὔτε τῆδε — οὔτε τῆδε, neither this way nor that.* *τῆδε — τῆδε* are used without particular reference. The design is to show her utter contempt for all oracles.

859. *ἑργάτην* : the *οικεύς* of 756.

862. *γάρ* : giving a reason for *πέμψω ταχύνασα* in 861. — *ἀ* (for *ὄν*, which gets its case by attraction) *οὐ σοι φίλον (ἔστι ἐμὲ πράξαι)*. — Œdipus and Jocasta retire into the palace.

863 sqq. The following ode, although far from being unintelligible at any point, is nevertheless throughout designedly obscure. Serving as it does to give pause to the action of the play, it is immediately called forth by the daring impiety of the queen. And yet, though she has outraged the religious sentiments of the Chorus, it dares not express its censure openly, since she is its queen, but to a greater or less degree veils its reproof. In the first strophe it prays that as it ever has lived obedient to the laws that the gods have laid on mankind, so it may ever continue to live thus. The hearer could not but contrast this pious prayer with the irreverent sentiments of Jocasta in 851–858.

863–865. *May it be my lot ever to be characterized by reverential purity in all my words and deeds; for these (the words and deeds of men), laws have been ordained on high, etc.* “In place of the infinitive *φέρεω* attaching itself to *μοι ξυνεῖη μοῖρα* and completing the notion *μοῖρα*, the participle is immediately joined on to *ξυνεῖη μοι*, so that from it the infinitive is to be understood. In the participle is implied the consciousness of having thus far lived purely; hence, also, *τὰν εὐσεπτον ἀγγεῖαν.*” SCHN. — *εἰ* : as in 697. — *εὐσεπτον* : actively, as if *εὐσεβῆ*. — *πρόκεινται*, *have been set forth.*

866. *αιθέρι* (G. 190; H. 612).

867. “*Ὀλυμπος* : the seat of the gods. Used as we do the word “Heaven,” meaning thereby the sovereign of heaven, the Omnipotent.

868. *νίν*, *them*, i. e. the *νόμοι* of 865.

870. *Nor will they ever sleep or be forgot.* The same figure of a *sleeping* (unenforced) *law* in —

The law hath not been dead, though it hath slept :
 now, 'tis awake.

MEASURE FOR MEASURE, Act II., Scene 2.

871, 872. *Great is the divine power in these, and it grows not old.*

873 sqq. In the antistrophe the Chorus indulges in reflections upon the direful consequences of a spirit of lawlessness, when developed in the ruler of a state, and calls to mind, in contrast, the patriot, who strives only for his country's weal; it prays God never to suffer this spirit of patriotism to be lessened, and professes an unshaken confidence in Him.

873. ὕβρις φυτεύει τύραννον, *a spirit of lawless violence begets the tyrant.* Note τύραννον. — In the following verses ὕβρις personified, presumptuous and insolent and for the time successful, is represented as mounting to the topmost height, and in her mad course suddenly precipitated headlong over the precipice into the dark abyss below, where she finds her foot of no use to save her. ὕβρις is the opposite of the εὐσεπτον ἀγγελῶν λόγων ἔργων τε πάτρων already mentioned. There is a concealed reference to Jocasta, who has insolently avowed her utter lack of faith in oracles and her determination, hereafter, to give them no heed. In like manner, in the general case cited in 879, the Chorus cannot but remember the earnest, patriotic zeal of its now deeply involved king, manifested not in the case of the Sphinx alone, but throughout his entire reign.

874 sqq. *If she be idly glutted with much that is neither seasonable nor profitable, having mounted to the topmost height rushes into rugged doom, where she uses her foot to no purpose.* — εἰ ὑπερπλησθῆ: the particle as in 198. — μάταν, *idly, to no purpose, without satisfying her appetite for more.*

876. ἀπότομον: to be taken with ἀνάγκαν.

877. ἄρουσεν (G. 205, 2, and 225, ad fin.; H. 707).

878. χρῆται: indicative (G. 123, N. 2; H. 371, c).

880. θεόν: "Here generalized more completely than elsewhere in Sophocles." CAMP.

883 sqq. In the second strophe the Chorus imprecates an evil fate on him who transgresses the ordinances of Heaven, at the same time expressing its confidence that his punishment is certain and sure. In the antistrophe it becomes far more specific in its references than at any time before, and declares that if the ancient oracle concerning Laius shall not be exactly fulfilled, then the honor of the gods is at an end. The Chorus is not to be regarded as doubting the ultimate triumph of right and the overthrow of presumptuous wickedness, but only impatient and more or less bewildered, that the vindication of the infallibility of the sacred oracle is so long delayed.

883, 884. *ὑπέροπτα*: adverbially, *disdainfully, haughtily*. — *χερσὶν ἢ λόγῳ*: cf. *λόγων ἔργων τε* in 864, 865. The character here drawn (883–891) is in marked contrast to that to which the Chorus piously aspires in 863–865.

885. *Δίκας*: as *ἀσπίδων* in 191.

886. *δαιμόνων ἕδη*, the sanctuaries of the gods. Jocasta had cast open insult upon the oracle at Delphi.

887. *Θλινοῦ*, may claim him for her own!

889. The condition begun in 883 is resumed with emphasis. — *μή* modifies *κερδαίνει* and *ἔρξεται*, but not *ἕξεται*.

890. *τῶν ἀσέπτων*, from unholy deeds, the opposite of *εὖσεπτων* in 864. — *ἔρξεται*: from *ἔργω* (*εἰργω*).

891. *Or shall wantonly lay hold on things sacred*. — *τῶν ἁθιόντων*: cf. the gen. in 709.

892 sqq. In its excitement the Chorus has highly wrought its description of the sins of the offender. The vivid portrayal of his offences seals its conviction, so consonant with its wish, that he cannot escape punishment, and it breaks forth, *what man, pray, in such circumstances, shall longer boast that he wards off from his soul the arrows of wrath?*

893. *θυμῶν*, the wrath of the gods. Lexx., II., 4: II., 2. Intensive plural.

895. It is the fate of the Chorus to be subject to conflicting and rapidly changing opinions. For the moment doubt takes hold on it. Notice the form of hypothesis (G. 221; H. 745).

896. *τί δέ με χορεύειν*: "These words are to be understood of the sacred dances common at the festivals of the gods, and so of their worship." WUNDER. The other interpretation of *χορεύειν*, to perform the part of the chorus, necessarily supposes that the Chorus has forgotten its historic character.

897. The apodosis in 897–900 finds its protasis in 901, 902.

898. *ὀμφαλόν*: cf. 480. — *σέβων*, with reverential soul.

899. *Ἄβατος*: Abae, an ancient town of Phocis. Near it was a celebrated temple and oracle of Apollo.

900. *Ὀλυμπίαν*: the temple and sacred grove of Zeus Olympius, situated somewhat west of Pisa in Elis. An oracle of the Olympian god existed on this spot from the most ancient times.

901, 902. *τάδε*: the oracle of Apollo given to Laius on the one hand, and the actual facts connected with his death at the cross-roads on the other. — *χερσὶν ὁμοῦ, κ. τ. λ.*, shall manifestly coincide in the sight of all men.

903. *ἀκούεις*: see lex., III., 1.

904. *πάντ' ἀνάσσων*, all-ruling, the all-ruler, predicate to *ἀκούεις*. — *λάθου*: an imper. verb, whose subject is the thought in 906–910.

908. *ἔλαιποσιν, they set aside.* The plural in a general way, though the reference evidently is to Jocasta.

909. *And nowhere is Apollo in manifest honor.*

911. Jocasta here enters from the palace with attendants. How little true piety she has, is seen from her language: *I have taken the fancy into my head to go to the temples of the gods.* See *Introduction.* — *χώρας ἀνακτες, ye nobles of the land.* Cf. the terms used in addressing them by the *ἐξάγγελος* in 1223.

913. *στέφῃ, suppliant boughs.* In v. 3 the poet calls them *κλάδοι κτήριου.*

914. *For the soul of Œdipus is sorely tossed on high by all sorts of griefs.* *αἰρεῖ θυμὸν Οἰδίπου,* where we should have expected rather *αἰρεται ὁ Οἰδίπου θυμὸς.* The Schol. enumerates as the causes of his disquietude, *αὐτὸν τῶν φόβων · τὸ τὴν γυναῖκα ἔχειν τοῦ ἀνηρημένου · τὴν προσδοκωμένην φυγὴν · τὸ μὴ δύνασθαι ἀνατρέψαι πρὸς τοὺς οἰκέλους · τὸ δέος τῶν χρησμῶν.*

915. *ὄποια, as.*

916. *τὰ καινά:* the words of Tiresias, who had declared Œdipus the murderer. *τοῖς πάλαι:* the oracle that Laius should perish by the hands of his own son, concerning the miscarriage of which Jocasta has not the shadow of a doubt. And she thinks that, since the god has been shown in fault in this oracle, no reliance should be placed on the words of his prophet, Tiresias. It will be observed that she fails to remember that the cause of the fears of Œdipus is not nearly so much the assertions, in themselves considered, of the seer, as the fearful coincidence in time and place of his own bloody slaughter, in a moment of uncontrollable anger, of five travellers, with the death of Laius and his party. Indeed, it may be said that, for the time, Œdipus lets oracles and seers pass from his mind. Much nearer home to him are facts too terrible to contemplate. No wonder his soul sits on the borders of distraction!

917. *ἔστι* (G. 28, N. 1, (3)). — *εἰ:* as in 198. — *φόβους:* i. e. *φοβερὰ.*

918. *Since then I effect nothing.*

919. In place of going to the temples (912), she contents herself with making her prayer before the first (*ἀρχιστος*) image of a god that presents itself as she comes from the palace, which happens to be that of Apollo. This is in keeping with the want of piety that she has before shown.

920. *κατεύγμασιν:* see *lexx.*

921. *εἰσαγῆ, that shall free (εἶ) us of our guilt (ἄΓΟΣ).*

923. *ὡς (ἀν ὀκνοῖεν ναῦται ἐκπεπληγμένον) κυβερνήτην νεὼς (βλέποντες).* The simile is condensed.

924 sqq. The entrance of the messenger interrupts the worship of Jocasta, who, when he comes in and begins to speak, turns and listens. He

enters through the eastern parodos, and, while questioning the Chorus, stands in the orchestra. But for this man's coming, the facts of the birth of Œdipus would not have been brought to light. For the herd, for whom they had sent, though he had recognized in Œdipus the murderer of Laius, had no thought that he was the child whom he had been commissioned to expose to death on Cithæron. The messenger from Corinth supplies the missing link, though himself unacquainted with the fact that the child, whom he had received from the herd's hands years ago, was the son of Laius.

925. ἔστιν (G. 28, n. 1, (2); H. 111, c).

926. I. e., ἀλλίστα δ' εἶπαθ' ὅπου αὐτός ἐστω, εἰ κάτιστε.

927. The choræus points with his right hand first to the palace before which they stand, and then, lowering his arm somewhat, with respectful gesture to the queen.

928. *And this lady is the mother of his children.* — γυνή δὲ μήτηρ ἦδε : the Schol. says that there is a studied ambiguity in the arrangement of these words, suggestive to the spectator of the terrible fact soon to be revealed, that Jocasta, namely, is the *wife-mother* of Œdipus.

929. He bows low to the queen as he speaks.

929–932. So Jessica and Portia exchange fair wishes with one another in the *Merchant of Venice*, Act III., Scene 4.

930. ἰκείνου παντελῆς δάμαρ, *his perfect wife*, said, says the Schol., with reference to τῶν τέκνων in 928, children being the object of wedlock. “Here seems to be a masterly allusion to the real state of things. The very messenger, whose intelligence leads to the fatal discovery, lays emphatic stress upon the *married* felicity of Jocasta.” BUCKLEY.

931. αὐτως, *hoc ipso modo*. It is worthy of note that the Laur. MS. writes this word here with the rough breathing.

932. With natural (feminine ?) curiosity Jocasta does not stop to send for Œdipus, but at once asks the man what his business is.

934. The messenger ascends its steps and stands upon the stage. — Σημῆναι θέλω. So in the next line, σημήναι θέλεις.

936. As he was not officially sent, but had undertaken the journey on his own responsibility and for his own advantage (1005, 1006), he replies in general terms, *from Corinth*. — ἔπος : the antecedent is assimilated to the case of the relative immediately following it. ἦδομαι governs the dative.

937. From πῶς δ' οὐκ ἄν, ἄν must be supplied with ἦδοιο and ἀσχάλλοις. — ἦδοιο : because the kingdom of Corinth would now fall to her husband. ἀσχάλλοις : because her (supposed) father-in-law had died. The Schol. says, διὰ τὸ ἀπιέναι Οἰδίπου ἐπὶ τὰ οἰκεία.

939, 940. *πιθανῶς ὁ ἀγγελος τὰ ἡδέα πρῶτον ἀπαγγέλλει, πρὶν εἰπεῖν τὰ περὶ θανάτου.* SCHOL. — Ἰσθμίαις, *Corinthian.*

943. We can well believe the cold-hearted Jocasta to be overjoyed at what she hears.

945. She despatches an attendant to tell Œdipus. *θεραπαινίδι κελεύει.* SCHOL. — ὡς τάχος: i. e. ὡς τάχιστα.

947. *ἦν' ἐστί:* more an exclamation than interrogation, *see where ye are!* So the Schol., *ἔπου* (not *ποῦ*) *ἐστί.*

949. *πρὸς τῆς τύχης,* by course of nature, by a natural death.

950. Œdipus hurriedly enters through the central door of the palace and at once addresses Jocasta, not regarding the messenger.

951. *ἐξεπέμψω:* causative middle, *why hast thou had me called out?*

952. For the change of the verb, cf. 54 and 414.

953. *σεμνά:* contemptuously, as *σεμνόμεντων*, 556.

954. He turns and scans the man standing by, but still questions Jocasta.

955. *ἀγγελῶν* (G. 277, 3; H. 789. d).

956. *ὡς οὐκέτι ὄντα* (G. 280 and N. 4; H. 797 and 795, e). Cf. 959 below, where, since the messenger himself speaks, the *ὡς* does not occur.

957. To the messenger himself. — *σημήνας γενοῦ:* for *σήμηρον*. — *σημήνας* (M. 108, 2, N. 6).

958. The messenger would prefer to tell his good news first. Cf. the Schol. on 939, 940.

959. *θανάσιμον βεβηκότα:* lit. *has gone dead.* Similarly in German, *mit dem Tode abgegangen ist.*

960. *By treachery or visitation of disease?*

963. Strictly literally, *and by the long too being-measured-with* (it, sc. *αὐτῷ* referring to *χρόνῳ*) *time; i. e. yea, and by the years too, whose long course he had measured.* Possibly *συμμετρούμενος* expresses manner (see lex.), the dative not being causal, as in the first interpretation, but depending on the participle.

964. *φεῦ φεῦ:* expressing not so much grief as wonder passing into momentary exultation, which, however, quickly subsides when he thinks of his still living mother (976).

965. *The prophetic shrine at Pytho.*

966. *δρῆς:* acc. plur. — *ὧν ὑφηγητῶν:* gen. abs.

967. *Was to kill my father.* — *ἐμελλον* (G. 98, 3, and 202, 3, N.; H. 711).

968. *κέυθαι:* intransitively. See lex.

969. *ἄψανστος* (α priv. and *ψάω*, ΨΑΪΩ, *to touch*) is used actively. Cf. *εἰσεπτον* in 864. Sc. *εἰμί.* — *ἐμῷ = ἐμοῦ* used objectively.

970. *οὔτω* (G. 226, 1, last ex.; H. 751).

971. *ὅ' οὖν, however that may be (δέ), true it is that (οὖν).*

972. *ἀξι' οὐδενός, so that they are worth nothing.* Note the position of these words. Œdipus does not speak them with bold confidence, but is in the anomalous position of a man saying what he wishes above all else to say believingly and what the facts seem to render an inevitable conclusion, and yet speaking with no great assurance.

975. *ἐς θυμὸν βάλῃς, take to heart.*

976. Immediately after saying in 972 that the oracles (791-793) were worth nothing (and that conclusion was seemingly unavoidable), he here is terrified at the thought of the possibility of their being in part, at least, fulfilled. This corresponds well with what Jocasta declares concerning him in 914 sqq.

977. Notice that ϕ of this verse stands syntactically in the second relative sentence also, after *ἐστίν*. — The form of the question *τί...ἀνθρώπος*, implies the negative affirmation, *οὐ δ' ἂν φοβοῖτ' ἄνθρωπος, man should not fear*. The idea of propriety or obligation, however, conveyed by the word *should* does not come from the optative, *φοβοῖτο*, (the optative mood never has this force in Greek), but from the suppressed protasis, which supplied, the sentence would be, *man WOULD not fear, if he should do as he ought*. *ἂν φοβοῖτο* is the ordinary potential optative. — τὰ τῆς τύχης (G. 141, N. 4).

979. *ὅπως, κ. τ. λ., as one best can.* For the mood cf. 315.

980. *εἰς μὴ φόβου, have no fear of.*

982. *ταῦτα*: oracles, dreams, and the like.

983. *παρ' οὐδέν, for nothing, as nothing.*

985. *ἐκύρει ζῶσα*: see 258, 259.

987. *καὶ μὲν, and yet*. The words both introduce another statement to be added to what has been said in 977-983, and in particular express opposition to what Œdipus has just said.

988. *τῆς ζώσης*: objective gen. depending on *φόβος*. The thought is *ἡ ζῶσα φοβεῖ με*.

989. *But say further, on account of what woman feel ye so great fear?* The messenger has been listening to what has been said with great interest. See lex., καί, B, II., 2.

991. *But what is there that leads you to fear her?* — *ἐκείνης*: as *τῆς ζώσης* above.

992. *θεήλατον*: the same word in 255.

994. *μάλιστα γέ, most certainly it is*. Sc. *ρητόν*. *γέ* strengthens *μάλιστα*. Cf. *ἤκιστα γέ* in 1386. — For the oracle see 791-793.

997. *ἡ Κόρινθος, κ. τ. λ.*: lit. *Corinth was long ago emigrated from by me a long way, i. e. for many years I have had my home far from Corinth, ἐξ ἐμοῦ*

occurring for *ὑπ' ἐμοῦ*. *πάλαι μακρὰν ἀπέκουν* (first pers. sing.) *τῆς Κορίνθου*, would be the more common way of expressing the thought; but the case is quite parallel to the not unusual, though inelegant, construction in our own language of an intransitive verb in the passive voice with a preposition, the object of the preposition when the verb is in the active voice becoming its subject when changed to the passive. Cf. —

There are more things in heaven and earth, Horatio,
Than are dream'd of in your philosophy.

HAMLET, Act I., Scene 5.

998. *εὐτυχῶς*: referring to his overthrow of the Sphinx, marriage, and sovereignty.

999. And all these years one of his parents at least had been ever by his side!

1000. The messenger is somewhat taken aback at what Œdipus has said. He came to announce good news, but had no idea that he would be able to do the king so great a benefit as he now sees it lies in his power to do him, namely, by a word (the announcement that Polybus and Merope are not his parents) release him from a great fear. — In *τάδε* the messenger refers to both parts of the oracle. But in the next line, 1001, Œdipus in his overpowering horror of *τὸ μηγῆναι μητρὶ* thinks that in *τάδε* he has referred to this part of the oracle alone, and so answers, *πατὴρ τε, κ. τ. λ. — κείθεν, κ. τ. λ., hast thou been self-banished from there?*

1002, 1003. *τί δῆτ' ἐγώ, κ. τ. λ., for what reason then do I not free thee from this fear?* The question, although addressed to Œdipus, is really propounded to himself, *why do I delay to end his fear?* For this use of the aorist see M. 19, N. 6, ad fin. — *ἔξελυσάμην* (G. 199, 2; H. 689). Even now, as the voice of the verb shows, the thought of personal advantage is present to him. Cf. 1005, 1006.

1004. The messenger had virtually said, *I will free thee*, and so Œdipus replies, *καὶ μῆν, κ. τ. λ.* — Sc. *εἰ τοῦδε τοῦ φόβου μ' ἐκλύσεις.*

1005. The word *χάριν* suggests anew to this man what a hold for gratitude he has on the king, and so, easily forgetting the feeling that prompted him in 1002 to instant revelation, he keeps delaying the vital statement down to 1016, thinking that his reward will be greater in direct ratio to the strength of the reaction in the mind of the king. — *τοῦτο = διὰ τοῦτο.*

1006. *πρὸς δόμους*: i. e. to Corinth. — *εὖ πράξαιμι* (G. 165, N. 2).

1007. *ἄμοῦ, together with.* — *τοῖς φυτεύσασιν = τῇ μητρὶ.* Œdipus accepted the fact that Polybus was dead.

1008. *ὦ παῖ, my son.* An address warranted by the old man's years.

Œdipus calls him γέρον in 943, and again in the line following the present one, γεραῖε.

1011. ἐξέληθη σαφής, *may turn out true*. Cf. σαφής in 390.

1012. Sc. ταρβείς. — φητευσάντων: as in 1007.

1014. πρὸς δίκης οὐδέν, *from no just cause*. — τρέμων (G. 280; H. 799).

1016. ὁθούνεκα, *because*. — σοὶ οὐδέν ἐν γένει, *of no kin to thee, ἐν γένει* being equal to ἐγγενής. οὐδέν is used adverbially.

1018. τοῦδε τάνδρός: as in 815. — Says the messenger, *he was no more thy father than I am*.

1019. *And how can my father be my father no more than he who is nothing of the kind?* Sc. ἐξέφυσέ με from 1017. — τῷ μηδενί: Sch. explains by completing, τῷ μηδενί (ὅτι κατὰ γε τὸ φύσαι ἐμέ), i. e., τῷ μηδέν φύσαντι.

1021. ἀνομάζετο: the middle conveys less forcibly the idea that σὼν with παῖδα would have done.

1022. λαβών: causal. — By taking and adopting the child, Polybus bound himself to raise him as his own son.

1023. Sc. λαβών, *though he had taken me*, from 1022.

1029. ἐπὶ θητεία πλάνης: μισθίος καὶ ἐπὶ μισθῷ πλάνης. SCHOL. — πλάνης: the man took his flocks in the summer from Corinth to Mount Cithæron for pasturage.

1030. ὃ τέκνον: cf. on 1008. The address further comes appropriately from the man who had for a time exercised a father's care for the foundling.

1031. "The question is supposed to be suggested by the word σωτήρ; i. e. 'From what pain that I was suffering in my misfortunes did you rescue me?' but is introduced, as the Scholiast properly observes, in order to lead to the mention of the personal mark by which Jocasta's conviction is brought home. In his eagerness to 'delve to the root' the mystery of his birth, Œdipus is wholly unconscious of the effect which fact after fact he elicits has upon the mind of the queen — the horror of whose discovery is the chief interest of this part of the play, and who may be supposed to remain immovable until her outbreak in l. 1056. The same explanation applies to l. 1037, which adds poignancy to the stroke." CAMP.

1032. ἄρθρον ('AP-, *to join*), the part of the limb where the foot is articulated to the ankle. See 718.

1034. διατόρους: see lexx., II. — ποδοῖν ἀκμᾶς ('AKH', *a point*), *the extremities of thy feet*, meaning exactly what is expressed by ἄρθρα above. When the child was exposed on the mountain, thongs were passed through his limbs between the so-called tendo Achilles and the bones of the ankle, and his feet were thus bound together.

1035. σπαργάνων, *from my swaddling-bands*. See, however, the lexx., *sub voce*, for another interpretation.

1036. $\delta\epsilon$ $\epsilon\iota$: i. e. *Οἰδίπου*, from *οἰδέω*, to swell, from *ΟΙ'ΑΟΣ*, a swelling, and *ΠΟΤ'Σ*, a foot.

1037. Not to be taken with *ὠνομάσθης* in the preceding verse, but rather, *was the cruel deed done by my mother or my father?* It is evident that he was named *Οἰδίπου* by neither mother nor father. — *πρός*: in two different significations with the same case.

1040. *οὐκ*: sc. *αὐτὸς τυχῶν ἔλαβον*, *οὐκ* negating *τυχῶν*.

1042. *δήπου*, *I am quite sure*. — *ὠνομάζετο*: here passive. Cf. 1021.

1043. The prose order and expression would be, probably: *ἡ τοῦ τῆσδε τῆς γῆς πάλαι ποτὲ τυράννου*;

1044. *μόλιστα*, *yes*.

1045. *ἐμέ* is the subject of the infinitive.

1046. *εἰδείτε*: for the longer form, *εἰδείητε*.

1047. *Œdipus* addresses the citizens immediately at hand, the old men who compose the Chorus.

1050. *εὐρήσθαι* (G. 202, N. 2, second ex.). The tense is emphatic, *the time for full discovery*.

1051. *μέν* is correlative to *ἀτάρ* in the next line. — *οὐδέν' ἄλλον*: sc. *αὐτὸν ἐννέπω*.

1053. *οὐχ ἤκιστα* = *ἀριστα*. — For the repeated *ἄν*, see on 339.

1054. *νοεῖς*, *hast thou in mind*.

1055. *ἐφίμεσθα*: imperf. mid. from *ἐφίημι*. — *τόνδε, κ. τ. λ.*: lit. *does this man* (*οὗτος*, i. e. *ὁ ἄγγελος*, in speaking of the man who gave him the child) *speak of that one* (*τόνδε*, i. e. *δυνῶα ἀρτίως, κ. τ. λ.*)? — i. e. *is he the man of whom he speaks?*

1056. *τί, κ. τ. λ.*, *but why ask of whom he spoke?* The fatal truth has at length dawned on *Jocasta*. So overcome as not to see that her effort to conceal will only the more excite *Œdipus* to investigation, as it does, she wildly and unsuccessfully endeavors to dissuade him from further inquiry. — *μηδέν, κ. τ. λ.*: note the *asyndeton*.

1057. *μάτην*: to be taken with *ρήθέντα*.

1058. *ὅπως* is the declarative conjunction, equalling *ὅτι*, and the clause it introduces is in apposition with *τοῦτο*. See 548.

1061. *ἄλλῃ νοσοῦσ' ἐγώ*: lit. *I suffering (am) enough*, i. e. it is enough that *I* should be tormented. This construction of an adverb in the predicate modifying the subject is unusual.

1062, 1063. *Œdipus* thinks *Jocasta* is horrified at the thought that he may be of plebeian birth. — *οὐδ' ἐὰν τρίτης, κ. τ. λ.*, *not even if my mother and hers and hers be thrice proved slaves*. — *κακῆ*, of low birth.

1065. *μη οὐ* (G. 283, 7; H. 847).

1066. *καὶ μὴν*, *and yet*.

1067. *τοίνυν*, *why now*. — *πάλαι* (G. 200, N. 4).

1068. *ὅς*: the simple relative in indirect question.

1069. Both the personal attendants of Œdipus here leave the stage through the side door in the eastern parascenium to execute his command.

1070. Said with a touch of irony. He still supposes that all her efforts to dissuade him from following up the clew of his birth are prompted by her fear that he will be proved plebeian. — *ταύτην*: emphatic.

1072. Impious woman though she was, the wretchedness of the doomed queen could not but move the spectators to pity. With this wild wail upon her lips, she rushes into the palace through the middle door, bent on suicide.

1074. *ὄπως μὴ* (G. 218, N. 1; H. 743, a).

1075. *ἀναρρήξα* is used intransitively with *κακά* as subject. So *ῥηγνύτω* in the next line.

1076. *χρηῖστα*: sc. *ἡ Ἰοκάστη*.

1077. *But I will choose to see my origin, even if it is mean*.

1078. *φρονεῖ ὡς γυνὴ μέγα*, *is high-minded for a woman*.

1080. He calls himself the son of Fortune, proverbially fickle, but to him, in the main, heretofore beneficent, *τῆς εὐδιδούσης*.

1082. *τῆς*: used demonstratively (G. 140 and N. 4, ad fin.; H. 524 and a). "The article as a demonstrative is generally accompanied, in Sophocles, by *γάρ* or *δέ*." CAMP. — *συγγενέας*, *connate*. Sc. *ἐμοί*.

1083. *μικρὸν καὶ μέγαν*: referring to the fact that, though once a foundling, he was afterwards a king's adopted son; and that though once a self-exiled wanderer, he is now himself a king. — *διώρισαν*: *δίω* in composition here means *by turns, at one time — , at another time —*.

1084, 1085. Being the child of Fortune and having experienced many changes of life, I could never hereafter turn out other than that which I have been (whatever, that is, be the result of the present investigation it will leave me only what I have been before); so that I have no sufficient motive for refusing to learn my race. After such vicissitudes of fortune mere fear of changing my estate cannot deter me from the investigation of my birth.

1086-1109. *Hyporchema*. TRANSLATION: —

STROPHE.

If my prophetic soul doth well divine,
Ere on thy brow to-morrow's sun shall shine,
Cithæron! thou the mystery shalt unfold:
The doubtful Œdipus, no longer blind,
Shall soon his country and his father find,
And all the story of his birth be told:

Then shall we in grateful lays,
Celebrate our monarch's praise,
And in the sprightly dance our songs triumphant raise.

ANTISTROPHE.

What heavenly power gave birth to thee, O king?
From Pan, the god of mountains, didst thou spring,
With some fair daughter of Apollo joined?
Art thou from him who o'er Cyllene reigns,
Swift Hermes, sporting in Arcadia's plains?
Some nymph of Helicon did Bacchus find;—
Bacchus, who delights to rove
Through the forest, hill, and grove,
And art thou, prince, the offspring of their love?

FRANCKLIN.

1086 sqq. Œdipus remains on the stage anxiously awaiting the coming of the herdsman. Taking up the thought to which the king has given utterance, the Chorus sings a joyful ode, whose confident tone serves to give greater emphasis to the coming catastrophe.

1087. *κατὰ γνώμαν ἔδρις*: this explains what the Chorus means when it calls itself *μάντις*. It is not in any strict sense a prophet, but thinks it sees with prophetic eye the facts that the day will bring to light. Cf. the remarkably similar language of Milton:—

If there be aught of presage in the mind,
This day will be remarkable, etc.

SAMSON AGONISTES, 1387, 1388.

1088. *Ὀλυμπον*: see *θεόν* in 661.

1089. *Κιθαιρών*: cf. 1026.

1090. *τὰν αἰριον πανσέληνον*: sc. *ἡμέραν*, on the full-mooned morrow. The use of the acc. without a preposition to express the time "in which" is poetic. — *οὐκ ἔσθ' εἰς τὴν αἰριον ἀπειρατος τοῦ ἡμᾶς ἀξείν σε, ὡς τροφὸν καὶ μητέρα τοῦ Οἰδίποδος*. SCHOL.

1091 sq. *Of our celebrating thee as not only compatriot of Œdipus, but also nurse and mother*. Wunder, following Elmsley, makes the *καὶ* before *πατριώταν* correlative with the *καὶ* before *χορεύεσθαι*. He also construes *Οἰδίπου* with *τροφὸν* and *μητέρα*, the predicate objects of *ἀξείν*; thus—*πατριώτης τροφὸς καὶ μήτηρ Οἰδίπου*. Elmsley gives the following as the order: *μὴ οὐ καὶ τροφὸν καὶ μητέρα* (Corinthum scilicet et Thebas) *ἀξείν σε (ὡς ὄντα) πατριώταν Οἰδίπου*. — *μὴ οὐ* (G. 283, 7 and 6; H. 847 and a).

1094. *ὡς ἐπίηρα, κ. τ. λ.*, as one who was doing (*φέροντα* (G. 204, N. 1; M. 16, 2)) offices of kindness to my king. — *φέροντα* modifies the subject (*σέ* understood) of *χορεύεσθαι*, which is passive.

1096. *λήϊα*: see on 154.

1098–1102. Order: *τίς* (ἐτικτέ) *σε*, *τέκνον*, *τίς τῶν μακραιώνων κορῶν πελασθεῖοῦ ὄρεσσιβάτα πατρὸς Πανὸς ἐτικτέ σε*, *ἢ τις εὐνάτειρα Λοξίου* (ἐτικτέ) *σέ γε*;

1099. *κορῶν*: in the same case as *δοτραπῶν* in 200. The nymphs are meant.

1100. *Πανός* (G. 176, 2; H. 582, a).—*ὄρεσσιβάτα* (G. 39, Gen. Sing.; H. 136, rem. d).

1101. *σέ γε*, THREE, i. e. seeing thou art who thou art, seeing thou art so sapient as thou art. — L. reads, *ἢ σέ γε θυγάτηρ Λοξίου*. Cf. Franklin's translation.

1102. *τῶ*: i. e. Loxias. As *τῆς* in 1082, on which see the note.

1104. *εἶθ'* (εἶτε), not to be mistaken for *εἶθε*. Before the indirect disjunctive question sc. *μήνυσον* or an equivalent word. — *ὁ Κυλλάνας ἀνάστων*: Hermes (Mercury), born in a cave of Mount Cyllene in Arcadia. Sc. *ἐτικτέ σε*.

1105 sqq. *Or the god Bacchus, whose home is on the tops of the mountains, received thee, fondling that thou wast, from some one of the Heliconian Nymphs, with whom he oftentimes sports.* — *συμπαίξει*: euphemistic.

1107. *εὐρημα*: said with reference to verse 1026, where note particularly *εὐρών*. — The thought of the antistrophe is: — Surely, Œdipus, thou art of no human stock. What nymph-mother bore thee to Pan, or to Apollo, or to Hermes, or to Bacchus?

1108. *Νυμφῶν*: as in 1099.

1110, 1111. Œdipus sees the herd approaching at a distance. — *If it at all befits me too, who have never (μή, H. 841) before met with him, to conjecture, etc.* — *πρέσβεις*: he addresses the Chorus. — “The unconsciousness of Œdipus is specially marked at the beginning of the scene in which he is to learn all (also in 1115, 1116).” CAMP.

1112, 1113. *ἐν τε γάρ, κ. τ. λ.*, for both in respect to his advanced years does he exactly accord with this man, etc. — *τῶδε τάνδρῳ*: he indicates by a slight gesture the messenger from Corinth.

1114, 1115. *ἄλλως, κ. τ. λ.*, and besides, I recognize those who are conducting him as domestics of my own. — *ἐγνωκα*: to have distinguished by some mark or other, so to recognize. — *ἐπιστήμη*, actual knowledge of the man. Contrasted with the preceding *σταθμᾶσθαι*. — *σύ*: he addresses the leader of the Chorus.

1117, 1118. *Yes* (sc. *πρόχουμ' ἄν σου*), for I recognize him, know it of a surety. For he was the herdsman of Laxus, and for his degree faithful, if ever any one was. — *ὡς νομεὺς ἀνήρ*: cf. *ὡς γ' ἀνήρ δοῦλος* in 763.

1120. ἦ τόνδε φράζεις: cf. τόνδ' ὄστρος λέγεις in 1055.

1121. The old man, who is now ascending the stage, avoids meeting the eye of the king for fear he will recognize him as one of the five present when Laius was slain. Cf. 758 sqq. — οὗτος σὺ: see 532.

1123. ἦ: as in 801.

1126. *Staying with* (sc. *thy flocks*) *in what places most?* — Obs. the unusual position of the interrogative.

1129. The herdsman had not as yet distinguished the Corinthian messenger from the other attendants present. In the preceding line Œdipus had made but a slight, hurried gesture in referring to him. — ποῖον, κ. τ. λ., *what man too dost thou mean?*

1130. He now points him out distinctly. — ἦ, κ. τ. λ., *hast thou ever yet had anything to do with him?* (H. 706; M. 19, N. 4, (a)).

1131. *No, at least I cannot say so at once* (i. e. I must have time to think), *and by the mere aid of my memory.*

1132. κούδέν, κ. τ. λ., *yes, and no wonder.*

1133. ἀγνώτα: Schol. Min., ἐπιλαθόμενον, *since he has forgotten.* Actively, as in 677.

1134. ἦμος: poetic adverb of time used to introduce the indirect question, where ὀπήμος would have been more regular (H. 825, b). — τόπον: an acc. dependent on the verb (participle) which must be supplied to express the motion necessarily antecedent to the state expressed by ἐπλησίαζον, say ἐλθών.

1135, 1136. The verb with its immediate modifiers is adapted in construction to ἐγώ. A similar adaptation must be made to ὁ μὲν. — τρεῖς, κ. τ. λ., *three entire periods of six months each, from spring until early autumn.*

1137. ἀρκτούριον: about the middle of September.

1138, 1139. χεμώνα, *when winter came.* An acc. of specification involving the idea of time. — ἔπαυλα and σταθμά mean here just the same thing, *folds.*

1140. *Do I relate any one of these things as it happened, or not?* πεπραγμένον expresses the manner of the action.

1141. When the herdsman was brought into the presence of the king, his fear was that he would be forced to reveal what he knew of the murder of Laius. The fact that long years ago, by the order of the king and queen, he had exposed their child to death on Mount Cithæron, and then, moved by compassion, had given it to another shepherd, was not now present to his mind. When that time is suddenly and harshly called up, and he sees, in the man before him, him to whom he had given the infant son (of whose fate, after the transaction, he probably knew nothing at all),

his fear is doubled. Jocasta, from whom he had carefully kept the fact, may now learn that her son had never perished! See the dramatic power of the poet. This man, acquainted with these two facts known to no other mortal, still does not see the terrible connection between them!

1144. Not knowing just what to say to avoid committing himself, the herdsman halts in his answer. A slight pause after *ἔστί* and a resumption of the question in another form. — *τοῦτο τοῦτος*, *this question*, acc. cogn.

1145. *ὦ τᾶν, O friend.*

1146. For the first time the terrible truth flashes in on him! For a moment he gazes at the messenger from Corinth in dumb amazement. Then terror at the revelation, and instantaneous and overpowering anger at the man who had made it, overwhelm him, and he raises his hand for a blow. — *οὐκ εἰς, κ. τ. λ.*: cf. 430. — *σιωπήσας*: cf. 580.

1147, 1148. The man had given slow and unsatisfactory answers, which added to his present action might well exasperate Œdipus, impatient to learn all. — *κόλαξε*: sc. *πληγῆ*, *strike him not*. Much the more vivid interpretation, and better suited to the following *κολαστοῦ*.

1150. See lexx., uses of *ἱστορέω*.

1151. "He is speaking in ignorance, and laboring in vain;" i. e. He is seeking your favor, but the tendency of his speech is the very opposite, though he knows it not." CAMP.

1152. *Thou wilt not speak to oblige me, but shalt be compelled to do so.*

1153. *τὸν γέροντά με, me, old man that I am.*

1154. Œdipus will have the truth. — *ὡς τάχος*: cf. on 945.

1155. *δύστηνος*: sc. *ἐγώ* (G. 157, N.; H. 541).

1156. *ὅν οὗτος ἱστορεῖ, about whom he inquires of thee?*

1157. *ἄφελον* (G. 251, N. 1; H. 721, b, ad fin.). — *τῆδ' ἡμέρα*: when I gave him to him.

1158. *μή, κ. τ. λ., that is, if thou dost not say what is right.* — *τοῦνδικον, what thou shouldst*. Not the truth, since the man's refusal to speak, not his want of truthfulness, was the trouble.

1159. *πολλῶ γε, even much, etc.* — *διόλλυμαι* (G. 200, N. 7; H. 699, a). Cf. *δλωλας* in 1166.

1160. *ἔς, κ. τ. λ., will drive at delays.*

1161. *πάλαι* modifies *εἶπον*. — *δοίην*: see first part of 1157.

1162. *οἰκεῖον, of thine own house, thine own son?*

1164. *ποίας στέγης, a house of what rank.*

1165. The repetition of *μή* is emphatic.

1166. *Thou art a dead man, if I ask thee this again.*

1167. "Well then, the child was born of the house of Laius." The

expression is purposely ambiguous. As οἱ Λαῖων are 'Laius' people,' so τὰ Λαῖων γεννήματα include their offspring." CAMP. — Note the lack of agreement in gender between τῆς and γέννημα.

1168. κείνου : a gen. of connection after ἐγγενής (H. 587, d).

1169. *Woe me! I am on the verge of the very horror itself.* — λέγων does not limit δευῶ, but seems to be added to the sentence epexegetically as an after-thought, where the full expression would have been, πρὸς τῷ αὐτῷ (i. e. τὸ δευῶν) λέγειν.

1170. κἀγωγ' ἀκούειν : spoken pitifully. The man that at 1166 sternly threatened the herd's life, is for the moment overwhelmed and broken by the horror of what he sees coming. But he nerves himself again and questions till he learns the uttermost.

1171, 1172. γέ τοι δῆ : see lex., γέ, I., 5. — ἡ δ' ἔσω σὴ γυνή, *but she within, thy wife.*

1173. μάλιστα, *she and none else, O prince.*

1174. ὡς πρὸς τί χρείας : an emphatic *to what end? for what purpose?* — ἀναλώσασμι : dependent on the historical present δίδωσω above.

1176. τοὺς τεκόντας : i. e. τὸν πατέρα. Cf. 1007.

1181. The herdsman has not been asked to give the information for which he was summoned!

1182. During the preceding dialogue Œdipus, though with terrible effort, had kept his eyes and mind intent on the herd. But now knowing all the fearful truth, in utter despair, his hands thrown wildly over his head and his pitiable face turned upward toward the light, he cries *λού λού* in a tone that fairly paralyzes the whole theatre. Cf. the cry of Jocasta as she left the stage at 1071. — *ἄν ἔξήκοι* : Camp. translates, *it would seem that all is come out clear*, and calls it a use of *ἄν* with the optative to express certain inference in present time. The Oxford pocket edition of this play makes it parallel to λέγοιμ' ἄν in 95. — With *ἔξήκοι σαφῆ* cf. *ἔξελεθ σαφῆς* in 1011.

1183. ὁ φῶς, κ. τ. λ. : suggesting the motive of his terrible act hereafter. See 1271–1274.

1184, 1185. ὅστις (G. 238). — ὦν — οἷς — οὓς : plural for singular in each of the three cases, as *φντεύσασιν* in 1007. — The stricken king rushes into the palace. The messenger from Corinth, who had come for gain but had unwittingly led to the revelation of such fearful facts, hurries from the stage looking back fearfully over his right shoulder toward the palace, and is followed by the herd, a broken man, whose head hangs heavily on his breast. They leave through the eastern parodos. The stage is empty. After a pause the Chorus begins its dirge-like lament, so different from the hyporchema that precedes.

1186-1222. *Third stasimon.* ANALYSIS: Men are but nothing (*ἐναριθμῶ*); what man more than lays his hand on happiness, only to have it slip from him? (*ἀποκλίνει*); with thine example and fate, O wretched Œdipus, before me, I deem naught that is mortal happy (*μακαρίζω*); who didst attain prosperity by overthrowing the Sphinx (*χρησημωδόν*), and wast a bulwark to my land (*ἀνέστας*); therefore we called thee King (*ἀνάσσω*). But now, who more wretched, who more acquaint with woe? (*βλου*); O Œdipus, married to thine own mother (*παισῆν*), how rested so long the spirit of thy father in his grave at such dishonor? (*ροσόνδε*); omniscient time discovered thee (*χρόνος*), and condemns this unholy marriage (*τεκνούμενον*). Would I had never seen thee! (*εἰδόμεν*); for I bewail thee (*στομμάτων*); yet thou wast he who gave me succor and repose (*διμμα*).

1187, 1188. *How I deem you while in life the same as nothing!* — *ἴσα καὶ* (H. 856, c). In actual fact *ἡμᾶς* and *τὸ μηδέν* are co-ordinate, being connected by *καὶ*, and are the direct objects of *ἐναριθμῶ*, whose predicate object is *ἴσα* (sc. *πράγματα*). Cf. *ἴσον καὶ* in 611, 612. — *ζώσας, while in life.* None are to be called happy till after death. Cf. 1528-1530. But Mitch. translates, *in your most flourishing condition*, and compares 45 and 482. The position of *ζώσας* immediately after *τὸ μηδέν* gives weight to this interpretation, since the two expressions are then in abrupt contrast.

1190. *φῆρα*: cf. 590.

1191. *τοσοῦτον ὄσον, enough* (M. 93, 1, N. 1; H. 814). — *δοκῶν*: sc. *εὐδαίμων εἶναι*.

1189-1192. *τίς γάρ, ... ἀποκλίνει*: with the thought cf. —

Nativity, once in the main of light,
Crawls to maturity, wherewith being crowned,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.

SHAKS., *Sonnet 60.*

1195. *Οἰδιπέδα*: vocative from *Οἰδιπέδης* for *Οἰδίου*. Cf. the gen. in 495, from the same form. — *βροτῶν οὐδέν, nothing mortal.*

1196. *ὄστις*: its antecedent is *Οἰδιπέδα*. — *τοξέστας*: the figure is that of an archer who has shot with exceeding skill (*καθ' ὑπερβολάν*), and hit the exact mark, here the solution of the Sphinx's riddle.

1197. *ἐκράτησας, κ. τ. λ., didst become master of that all-blissful fortune.* — *τοῦ*: the prosperity of Œdipus was well known.

1198. *ὦ Ζεῦ*: the recollection of his glory then is crossed by the involuntary thought of his misery now, and for the moment the pious Chorus apostrophizes the god, whose oracles they are that have been fulfilled. — Note the unusual position of *μέν*. — *καταφθίσας*: a case of tmesis. — *τῶν*

γαμφώνυχα : ἦ τοι τὴν Σφίγγα · ἰστέον δέ, ὅτι ἡ Σφίγξ εἶχε πρόσωπον καὶ κεφαλὴν κόρης, σῶμα κυνός, πτέρω θρῦθος, φωνὴν ἀνθρώπου, *ουχίας λέοντος*.

1200. **θανάτων πύργος**, a tower of defence from death. The plural, since the victims of the Sphinx were many.

1204. *But now who is more wretched to hear than thou?* The reference is to 1182 sqq. But ἀκούειν has been construed parenthetically by some of the editors and not made dependent on ἀθλιώτερος, — so far as I hear. Cf. εἰκάσαι in 82. Perhaps, without reference to 1182 sqq., to hear of, to be heard of. Cf. 1224.

1205, 1206. **ἄταις ἐν, ἐν πόνοις ξύνοικος**, a dweller among calamities and troubles. ἄται and πόνος are personified, and Œdipus is said to dwell with and among them. — Order : τίς (ἔστι μᾶλλον) ξύνοικος ἐν ἀγρίαις ἄταις, τίς (ἔστι μᾶλλον ξύνοικος) ἐν πόνοις (ἢ σὺ εἶ) ἀλλαγῆ βίου ; — ἀλλαγῆ βίου, *through thy reverse of life*. The Schol., however, takes ξύνοικος with ἀλλαγῆ, thus : ξύνοικος ἀλλαγῆ βίου · συνοικῶν τῇ τοῦ βίου μεταβολῇ.

1208, 1209. The Schol. gives two explanations. The first is, *ᾧ ὑποδοχῇ εἰς τὸ ἀμφω δέξασθαι, σέ καὶ τὸν πατέρα*, where αὐτῆ (with ὑποδοχῇ) and ἤρκεσεν must be supplied from the text. According to this interpretation Camp. translates the two lines, *in whose case the same wide harbor served for son and father to come chambering within*. The two datives, *ᾧ* and *πατρὶ*, stand after ἤρκεσεν, and *θαλαμηπόλῳ* is in apposition with them. *παιδί* is in apposition with *ᾧ*. The second interpretation of the Schol. is, *ἡ ὅτι μήτηρ ἦν καὶ γυνὴ ἡ Ἰοκάστη, ἣν λέγει λυμένα* : here *παιδί* and *πατρὶ* both refer to Œdipus, and are both in apposition with *ᾧ*. *θαλαμηπόλῳ* then stands with *πατρὶ*. In either case *πρῶτον* is the object infinitive of ἤρκεσεν. — *θαλαμηπόλῳ* : one to whom the *θάλαμος* was open.

1210, 1211. **πατρῶν ἀλοκες**, the furrows that thy father ploughed. The same figure is used in 1497, 1498 in ἤρκεσεν and ἐσπάρη.

* 1212. **ἐς τοσόνδε** : sc. χρόνον.

1213. **ἄκοντα**, unwitting, unconscious.

1214, 1215. *Long has it (i. e. time) been judging (i. e. condemning) this unholy (lit. marriageless) marriage, long thee, the father and son*, supplying σέ from 1213. Or throwing out the comma after *πάλα* the two participles may modify *γάμον*, — *this unholy marriage, begetting and begotten*, a marriage by which children are brought forth whence the sire himself is born, what is strictly true in regard to Œdipus being affirmed of his marriage with his mother. — **ἄγαμον γάμον** : an oxymoron.

1217. **εἰδόμεν** (G. 251, 2 ; H. 721, b).

1218. **ὡς περιάλλα** : a case of incorporation, for (ὡδε) *περιάλλα ὡς (δύναμαι)*. Like the constantly recurring phrase, *ὡς τάχιστα*. See 142 and the note there.

1219. *λακχῶν ἐκ στόματων*, from *wailing lips*. — *λάκχος*, *wailing*, = *λακχαῖος*, from *λάχω*, to *cry*, through *Ἰακχος*.

1220. *εἰπεῖν* : as *εἰκόσαι* in 82.

1221, 1222. *By thy help I recovered, and lulled mine eye to rest*. Œdipus overthrew the Sphinx, and gave the people repose after their long trouble.

1223. A servant of the palace enters through one of the side doors and addresses the Chorus. For the difference between the *ἄγγελος* and the *ἐξάγγελος* on the Greek stage, see the *lexx.* on the latter word.

1224. The acc. with *ἀκούω* in the sense of *to hear of*, where in prose we should have had *περὶ* with the gen. The sentence is exclamatory. — *οἴ' ἔργα*, κ. τ. λ. : the suicide of Jocasta. — *οἷα δέ*, κ. τ. λ. : the blindness of the king.

1225. *ἔγγενῶς*, with the feeling of kinsmen. The Theban elders were closely allied by blood to the royal house. See the address in 911.

1226. *δαμάτων* : as *ὤν* in 724.

1227 sqq. For the sentiment cf. —

Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green — one red.

MACBETH, Act II., Scene 2.

— *Φᾶσιν* : the Phasis, flowing into the Euxine from the east. From its remoteness from Greece its size was often overestimated, as here.

1228. *καθαρῶ* : dat. of manner and equal to *ὥστε καθαρὰν εἶναι*. The reference in that part of the sentence ending with *κεῖθει* is general and includes all the horrors of the royal house yet known to the Chorus from the exposure of the child on the mountain till now. But in *τὰ δ' αὐτίκα*, κ. τ. λ., he speaks of the suicide of Jocasta and the self-inflicted blindness of Œdipus.

1229. *τὰ δέ*, but other evils. Observe that a preceding *τὰ μὲν* fails here.

1230. *ἐκόντα*, κ. τ. λ. : the incest of Œdipus e. g. was unwitting, but these two acts (see on 1228, ad fin.) were *voluntary*.

1231. *φανῶσι* : for the omission of *ἄν*, see G. 234 ; H. 759.

1232, 1233. *λείπει οὐδὲ τὸ μὴ οὐ*, κ. τ. λ., *fail not indeed of being grievous*. — *μὴ οὐ* : as in 283.

1234. *ὁ τάχιστος τῶν λόγων* (G. 137, N. 3 ; H. 501).

1236. *By what means, pray?*

1239. *γέ* helps to introduce the clause that limits the statement that

they shall learn the sufferings of Jocasta, — *so much, at least, as I can recall.*

1241. ὄργῃ, *passionate despair.* — χρωμένη: see lex., ΧΡΑΪΩ (C), C, II., 1; ΧΡΑΪΩ (B), C, II., 1. — Cf. —

"I have a heart as little apt as yours
To brook control without the use of anger."

1242. θυρώνος: in the Greek house this was the passage leading from the street door (ἡ αὐλεία θύρα) to the court (αὐλή). After Jocasta left the stage (1072) by the central palace door, she passed through this and across the court into her chamber. The house was of simpler construction than ordinary, having but a single court, at the farther end of which was the chamber mentioned, secured by folding doors. See Dict. Antiq., DOMUS.

1243. ἀμφιδεξίους ἀκμαῖς, *with both hands.*

1244. πύλας: properly the gate (double) of a town or rampart, and so differing from θύρα. Here, however, the double-door of the chamber. The Schol. interprets the line, ὅπως εἰσῆλθεν ἔσω, ἐπιρρήξασα τὰς πύλας, τουτέστι, κλείσασα. Musgrave, however, takes ἔσω with ἐπιρρήξασα and translates, *vi et impetu ab interna parte occludens.*

1246. σπερμάτων: συνουσιῶν, *coituum.* Or perhaps *offspring*, meaning Œdipus. The plural in that case for the singular as οἶσω (1248) and τέκνων (1250). παλαιῶν would then show that the mind of Jocasta was dwelling first on the early years of the child.

1247. θάνοι, λίποι: "If the relative clause contained merely the idea of the speaker, ἔθανε and ἔλιπε would be used." GOODWIN. See G. 248, 4; H. 755 and 736; M. 77, 1, (e), examples.

1249. γοῶτο: without augment.

1250. τέκοι: as in 1247.

1251. "And after this she perishes, in what way indeed I cannot further tell." CAMP.

1253. ἐκθεάσασθαι: note the force of ἐκ in composition.

1256, 1257. ὅπου: the indirect interrogative within the sentence in place of beginning it. — ὅπου κίχτοι: dependent on ἐξαιτῶν (G. 241, 3, and 244; H. 733 and 737).

1260. ὡς ὑφηγητοῦ τινος (δντος) = ὡσπερ ἂν ἐνήλατο, εἰ τις ὑφηγητῆς ἦν. On the force of the conclusion in this sentence consult M. 49, 2, rem. (a), p. 95.

1261. The double-door (πύλαι) opened inward. When closed the outer edge of each half rested against an upright post. These valves were secured each by a bolt (properly κλήθρον) which was slipped into a socket (πυθμήν)

in the sill. There were other fastenings, but these are all Jocasta had secured after entering the chamber. See Dict. Antiq., JANUA.

1262. *But from their sockets he was bending the yielding (κοῖλα) doors.* — κλήθρα : here the doors themselves. See lex., κλειθρον.

1264. αλόραισιν, nooses, from ἈΕΙΨΩ, to raise. — ἐμπεπληγμένην : literally, having struck herself into, i. e. having leaped into. This is the reading of the chief MS. (Laur., XXXII., 9), and a much better word than ἐμπεπλεγμένην, because expressing violence of action.

1266. γῆ : as αἰθέρι in 866.

1267. δέ, then. See lexx., II., 1 : 4.

1270. ἄρθρον, first a joint (from ἄΡΘΩ), then more specifically the socket of the joint, then the ball as opposed to the socket. So here ἄρθρα τῶν κύκλων, the balls of his eyes.

1271 sqq. ὁθόνεκα : the declarative conjunction that. — νῖν, him, i. e. Œdipus. A case of prolepsis. Translate it as the subject of the two finite verbs in 1272. The original language of Œdipus was, οὐκ ὄψεσθε ἐμέ, οὐθ' οἱ ἔπασχον οὐθ' ὅποι' ἔδρων κακά, ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ ἔδει ὄψεσθε, οὐς δ' ἔχρηζον οὐ γνώσεσθε.

1272. οἱ ἔπασχεν, what he had suffered, all the misfortunes of his life, viewed from the stand-point of their effect on himself. — ὅποι' ἔδρα κακά, what evil deeds he had done, the murder of his father and the incest with his mother.

1273. οὐς μὲν οὐκ ἔδει, whom they should never have seen, his children. — ἐν σκότῳ, in darkness, i. e. not at all. Cf. 419.

1274. οὐς δέ : his parents. The desire to know who were his father and mother had been the one great unsatisfied wish of his life. For though he fled from Corinth, he never fully believed that its king and queen were his father and mother. By putting out his eyes he prevented the possibility of his seeing and recognizing Læius and Jocasta when he came to Hades. See 1371 – 1374. — ὀψοῖατο (G. 122, 2, fourth paragraph ; H. 357, D).

1276. ὁμοῦ : to be taken in the thought with γληῖναι, — the pupils together, i. e. both pupils.

1277. οὐδέ, κ. τ. λ., nor did they emit (merely) oozing drops of gore. But Camp., nor ceased from pouring the wet drops of gore. Consult the lexx., ἀνίημι.

1278. ὁμοῦ : i. e. as above, (φουῖων) ὁμοῦ (γληῖων) ἐτέγγετο, was falling from both at once.

1279. αἱματοῦς : i. e. αἱματώεις.

1284, 1285. κακῶν... ὀνόματα, whatever evil has a name. An inversion for κακά ὄσων ἐστὶν ὀνόματα. The five nouns preceding αὐδὲν are to be explained by anacoluthon.

1288. τὸν πατροκτόνον, κ. τ. λ., *his father's murderer, his mother's—saying unholy things and not to be repeated by me.*

1292. *However (though he is strong in his resolution), he lacks at least strength and some one to guide him.*

1293. φέρειν (G. 265, N., second ex.; H. 768, first ex.).

1294. καὶ σοὶ: as contrasted with ἐμοί. — κλῆθρα, κ. τ. λ., *for see (τάδε) the doors are opening.* The messenger points at the central palace door with his right hand, inside of which is heard the noise of the slipping bolts.

1296. Either, (σὲ) καὶ στυγούνητα (αὐτὸ, i. e. τὸ θέαμα) ἐποικτίσαι; or, (τῷ) καὶ στυγούνητα (αὐτὸν, i. e. Οἰδίποδα) ἐποικτίσαι. — τοιοῦτον οἶον: see 1191.

1297. His eyes mangled and bloody, Œdipus enters from the central door of the palace, and gropes his way slowly to the front of the stage. He yet holds in his hand the blood-stained brooches. The exangelus remains upon the stage, but steps back looking with dumb horror and pity on the king. — πάθος: as πόλις in 629.

1299. Only Sophocles uses προσκυρῶ with the acc.

1300 sqq. Order: τίς (ἦν) ὁ δαίμων πηδήσας μείζονα (πηδήματα) τῶν μακίστων πρὸς σῆ δυσδαίμονι μοίρα; The immediate reference is to the destruction of his eyes, and the figure is of one cruelly leaping upon the man already down and trampling him into the dust. The same less vividly in 263.

1303. As Œdipus comes nearer, the Chorus is unable to bear the sight and turns away.

1307. In utter misery, seeing no one, bewildered at the sound of his own voice, the wretched and fallen king presents indeed a θέαμα τοιοῦτον οἶον καὶ στυγούνητ' ἐποικτίσαι.

1307–1311. *Woe, woe! woe, woe! wretched man that I am, to what spot of earth am I, unfortunate, borne? Which way hurriedly flies my wandering voice? O fate, whither hast thou leaped!*

1310. δι' ἄλλας: *wanderingly*, an adverbial phrase of manner, as δι' ὀργῆς in 807. See lexx., διὰ, A, III., c; A, III., 2. — πέταται: from πέταμαι, a form of πέτομαι, which see.

1311. Not the same figure as above. The man's Fate leaps violently away bearing him along without power of resistance. — ἐν' ἐξήλλου: see on 947.

1312. *Into a calamity too horrible either for hearing or sight.*

1313 sqq. *O horrible cloud of darkness, pressing awfully upon me, etc.* By νέφος he means his blindness. — The participle ἐπιπλόμενον, *having come upon*, and so as the result, *being upon*, must be given its proper force

as an aorist, since his blindness was already an accomplished fact. — Observe the mingling of figures : first a cloud of perfect blackness surrounding the man from which it is impossible for him to free himself (*ἀδάματον*) ; then the thought of how this came about suggesting the idea of a ship driven by fair winds (his former prosperity), but *fatally fair*, since his prosperity has been followed by such complete wretchedness.

1315, 1316. The lines were begun as an epexegetis of *ἀφ' αὐτοῦ*, but the epexegetis extends only through *ἀδάματόν τε*, where the figure changes.

1317. *μάλ' αἰθῆς*, again and again.

1318. *κέντρων* : the *points* formed on the brooches by the projection where the point of the pin was secured. Each brooch in this case was an arc in shape, its pin being the chord. See Dict. Antiq., FIBULA. — *τῶνδε* : he raises them as if to look at them. See on 1297.

1319. *Yes, and it is no wonder*, etc.

1321–1324. *O friend, thou art still my faithful attendant. For thou submittest still to care for me, the blind. Woe, woe!*

1327. *τοιαῦτα* : adverbially.

1329. See 377.

1332. *νῦν* : *ὄψεαι* in 1328.

1334, 1335. *ὄραν* and *ὄρῶντι*, *to have sight*, but *ἴδεν*, *to see* (G. 202, 1 ; H. 716, a).

1337–1339. *What object of sight then is there yet for me to see with satisfaction, or what can I love, or what is there that may address me that I can still hear with pleasure, O friends!* — The full order would be : *τί βλέπτον δῆρ' ἀ (ἔστι ἐτι) ἐμοί (βλέπειν ἀδονῆ), ἢ (τί) στερκτόν (ἔστι ἐτι στέργειν), ἢ (τί) προσήγορον ἔτ' ἔστ' ἀκούειν ἀδονῆ, φίλοι* ; The three infinitives limit their respective nouns, *βλεπτόν*, *στερκτόν*, and *προσήγορον* (G. 261, 2, N. ; H. 767), though it is possible to construe these as the objects of the infinitives, which then in turn became the subjects of *ἔστι*. It is further possible (so Wolff) to make *βλεπτόν* and *στερκτόν* at once subjects of *ἔστι* (understood), *what have I yet worth seeing or loving?*

1343. *μέγα* : adverbially.

1347. *τοῦ νοῦ*, *thy penetration*, i. e. *thy perception* of thy misery (G. 173, 3 ; H. 592, a).

1348. The ordinary interpretation is, *how I should have wished that I had never recognized thee* (i. e. *if it would have been of avail*), where *ἄν* belongs to *ἠθέλησα* (G. 222 and 226, 2 ; H. 746 and 752), and the aorist infinitive denotes action prior to the action of that verb. But it is a fatal objection to this interpretation that, after a verb of *wishing*, the dependent infinitive never refers to time prior to that of the verb on which it depends. With

this interpretation reference is generally made to 1217. Restoring to ἀναγνώσαι its proper time-force the meaning will be, *how I should have wished* (i. e. *had it been possible*) *not to recognize thee*. Better still, εἶ can be made the subject of ἀναγνώσαι, when the meaning is, *how I should have wished* (i. e. *if it had been in my power*) *thee not to recognize thyself*. But this was prevented by the penetration of Œdipus. Cf. τοῦ τοῦ, preceding line. The supply of σαυρόν here is somewhat harsh.

1349. *May he perish, whoever he was, who took me in the wild from the fierce fetter on my feet, etc.* Here, in his passion, Œdipus throws the brooches, which he has so far held in his hands, upon the stage.

1359. ὦν: antecedent to be supplied. So in 1362.

1362. ὁμογενῆς, consort, used actively.

1364-1366. *But if there still be an evil heavier than his fellow, this fate allots to Œdipus.*

1368. *For thou wert better no longer be than live blind.* For κρείσσον (δὲ) ἢ μηκέτ' εἶναι σε, κ. τ. λ. Cf. —

Thou wert better gail the devil, Salisbury:

If thou but frown on me, or stir thy foot,

I'll strike thee dead.

KING JOHN, Act IV., Scene 3.

1369-1415. The passion of the speaker rises in regular gradations till it culminates in the wonderful outburst of 1391-1408. Then, in great contrast, his language subsides into a tone so pitiful and pathetic that it greatly moves the compassion of the hearer.

1371 sqq. Cf. the sentiment here with that in 999. See also on 1274. Cf. further—

*With what eyes could we
Stand in his presence humble?*

PARADISE LOST, II., 239, 240.

1373. οἶν (G. 165, N. 3). — ἐμοί: as in 768.

1374. κρείσσον' ἀγχόνῃς, *for which hanging would be an insufficient punishment*. Cf. the common expression, *hanging is too good for him*. Or, as Camp. translates, *which I would rather have died by strangling than do*.

1376. βλαστούσα and ἔβλαστε, to be taken with τέκνον, are attracted into an agreement with δψις.

1379. τῶν (G. 140, N. 4; H. 243, D).

1380. κάλλιστ' ἀνὴρ εἰς τραφεῖς, *who had been reared better than any other one man*.

1381. ἀπεστέρησα (G. 164, N. 2; H. 580, a). — ἐντέπων: cf. 241-243.

1383. καὶ γένους τοῦ Δαίου: sc. ὑπερὸν φανέντα, since the oracle did

not declare that Œdipus was the murderer, but only led the way to the discovery of this fact. But the speaker had, of course, no such ellipsis in mind. It is quite in keeping with his present agitation, and highly dramatic, that he should thus confuse the utterance of the oracle with the development to which it led.

1385. ὀρθοῖς ὀμμασιν, *with steady, unflinching eye*, as one conscious of no wrong. Cf. 528. — τοῦτους: he indicates the Chorus by a gesture. It will be noted he is speaking to the choragus.

1386. ἤκιστά γε, *nay, not so*.

1388. μήποκλήσαι: "It is to be observed that where this construction occurs [the one explained in G. 283, 6 and 7; H. 847, a], the circumstances of the negation are generally actual and present. In a purely hypothetical case [as here], or one actual but remote in time, μή alone is used." CAMP.

1389. ἦν (G. 216, 3; H. 742).

1391-1408. He recounts in wild passion the four prominent times in his life: 1391-1393, his exposure in babyhood; 1394-1397, his home at Corinth; 1398-1402, his fatal parricide; 1403-1408, his still more fatal marriage with his mother.

1392. ἔδειξα: as ἦν in 1389.

1395, 1396. οἶον κάλλος κακῶν ὑπουλον, *what a fair outside but festering underneath with ills*. οὐλή was the cicatrized wound. Cf.—

It will but skin and film the ulcerous place;
Whiles rank corruption, mining all within,
Infects unseen.

HAMLET, Act III., Scene 4:

1399. δρυμός repeats νάπη, and ὀδοῖς, κέλευθοι.

1400. τοῦμόν αἷμα πατρός, *mine own blood from a father's veins*. Not merely *my father's blood*, but, as indicated in the translation, a double meaning in τοῦμόν, *my father's blood which was also my own*.

1406. πατέρας: Œdipus; παῖδας: his children; ἀδελφοῦς: both, since they were the offspring of the same woman. — αἷμ' ἐμφύλιον may be either *one kindred blood*, and sustain the relation of predicate to the three preceding accusatives (G. 166; H. 556), or may mean *murder of kin*, and be parallel to them in syntax.

1407. Wolff, throwing out the commas, translates νόμφας γυναίκας μητέρας as a compound noun, calling Jocasta the *bride-wife-mother* of Œdipus.

1409. ἀλλά: he checks himself.

1411. θαλάσσιον: an adjective for an adverbial phrase, equalling εἰς θάλασσαν. Cf. πετραῖος, 478, and ἐκτόπιον, 1340.

1416. *δν*: i. e. *περὶ τούτων δ*, to be taken with *βουλεύειν*. — *ἐς δέον*, to meet thy need. See here G. 139, N., the ordinary prose expression being *εἰς τὸ δέον*. For this use of *εἰς* to express the *end*, see *lexx.*, V., 2: A, III. — *ἴδε*: as *τῆδε* in 632.

1417. *τὸ πράσσειν καὶ τὸ βουλεύειν*, to act and to counsel, in apposition with *δέον*. The infinitive used to express purpose is *without* the article. See G. 265.

1420. *What argument (πίστις, see lexx., II., 2) that I advance will appear just to him?* Œdipus believes Creon completely estranged, and that he will regard with coldness any requests he may make of him.

1423. *κακῶν, wrong deeds.*

1424. He turns abruptly to the attendants and addresses them with some harshness.

1425, 1426. *αἰδέσθε* has a double construction following it, the accusative *τὴν φλόγα* and the exegetic infinitive *δεικνύειν*: *reverence at least the all-feeding flame of the royal Sun, and be ashamed to exhibit thus openly such a pollution.* — *Ἑλίου*: cf. *Ἄλιον* in 661.

1427 sqq. *τὸ μῆτε γῆ, κ. τ. λ.*, a pollution which neither earth nor the sacred element of water nor the light of day will endure; namely, from fear of pollution. — *τό*: as in 1379. — *μῆτε*: the use of *μή* shows that the statement in the relative clause has a conditional as well as causal force (M. 65, 4, rem.), *if neither earth nor, etc., is about to endure it* (G. 221, N.).

1430. *τοῖς ἐν γένει*: cf. 1016. — *μάλιστα*: to be taken with *εὐσεβείας*.

1432. *ἄπιστος*: the word has here the same meaning that it has in 771.

1433. Cf. the use of *ἦλθον* in 1358.

1434. *πρός*: see *lexx.*, A, III., 2.

1435. *τοῦ χρέως τυχεῖν*, to obtain what desire?

1437. *φανοῦμαι προσήγορος = προσαγορεύσομαι*, passively. Cf. 790. — *μηδενός* (G. 176, 2; H. 582, a).

1438. The oracle certainly had been explicit enough. See 100, 101. But since it has developed that *Œdipus, the King*, is the guilty one, Creon will not venture to inflict punishment until the shrine at Delphi has again been consulted and has confirmed its former utterance. This, of course, would take time.

1439. *εἰ ἔχρηζον*, if I did not desire.

1440 sq. *Yes, but the oracle clearly was all for destroying, etc.* — *πῶσα*: predicate to *ἰδηλώθη*.

1441. *μή*: cf. note on 1383. — *ἀπολλύναι*: in a broad sense so as to cover either alternative, banishment or death. So *μίασμα εὐλαύσειν* in 97, 98. In syntax it is an object infinitive, as if we had *ἐκεῖνος σαφῶς ἐκέλευεν*.

1442. ἐν ἕσταται χρόνῳ: Schol. Min., ἐνταῦθα τῆς χρόνου ἐπομένῃ, ἔργον ἐν ταύτῃ τῇ χρόνῳ ἐν ἣ ἔσμεν.

1445. τῶν: i. e. τοὶ ἄν.—πίστειν φέροις = πιστεύειαι.

1447. τῆς κατ' οἴκου: Jocasta.

1450. ζῶτος: my bones may be laid to rest here after death, but let not the city be corrupted by my living person. — οὐκ ἐκ τούτου: not from οὐκ ἐκ τῆς. — τυχεῖν: see lex., A, II., 2.

1451. ἐνθα κλήξεται, κ. τ. λ.: ἐνθα (ἐστὶ ὁ) Κθαίρων οἶκος, (ὅς) οὐμὸς κλήξεται.

1453. ἐθέσθην: note the voice and number.

1454. That I may die in accordance with their wishes who were seeking to destroy me.

1457. μή: sc. σωζόμενος. The phrase is equivalent to εἰ μὴ ἐσωζόμην.

1459 sq. But (as to the fate of my children) of my boys indeed I would not have thee, Creon, add to thyself the care. — παιδῶν τῶν ἀρσένων: limit of μέριμναν.

1461. ἐνθ' ἂν ὦσι: cf. ἐνθ' ἂν ᾗ in 672.

1462. παρθένοι: the case is suggested by the construction above (παιδῶν προσθῆ μέριμναν), but after the long descriptive sentence (1463–1465), the expression changes, and the thought is resumed under a new form in αἰν μοι μέλεισθαι.

1463. χωρὶς, apart, explained by ἄνευ τοῦδ' ἀνδρός in the next line. The father and daughters always ate at the same table.

1464. After ἀλλά supply αἷ as subject of μετειχέτην (G. 156, N.).

1466. αἰν, κ. τ. λ., for whom care thou for my sake. — μέλεισθαι: for μέλου, as φάσκειν in 462. — καὶ μάλιστα, κ. τ. λ.: Creon here motions to an attendant to go within and fetch Antigone and Ismene, which he departs in haste to do.

1467. ἀποκλαύσασθαι: note here the force of the middle voice, to bewail our woes.

1469. τῶν: as in 1445.

1471. He stops in his address to Creon and listens eagerly, and as he listens, hears the sobbing of his daughters as they are conducted across the court, before they emerge from the palace. — φημί: the enclitic anomalously retains its accent. The words are emphatic and stand *extra metrum*.

1472. τοῦν φίλων: masculine form for the feminine (G. 138, N. 5; H. 521).

1475. λέγω τι, am I right?

1477. παρούσων, still existing, yet strong.

1478. τῆσδε τῆς ὁδοῦ, in reward for this their coming. A causal genitive.

1479. φρουρήσας (G. 279, 2, and 204, n. 2; H. 801). See also *lexx.*, *τυγχάνω*, B, II., 1.

1480. The two girls who have been led in by the attendant come up close to their father's side, *Œdipus is still standing.*

1482. ὑμῖν, *to your grief.* Dativus incommodi. — The subject of ὄραν is δμματα in the next line.

1490, 1491. κεκλαυμένα ἀντὶ τῆς θεωρίας, *bathed in tears instead of pleased with the spectacle.*

1498. ὄθεν ἐσπάρη: a contracted expression for ὄ ἐσπάρη καὶ ὄθεν ἐγένετο.

1503. In the order of the thought ἀλλά precedes the vocative.

1506. πτωχὰς ἀνάνδρους: predicates to ἀλωμένας. — ἐγγενεῖς, *being thy kinswomen.* To be taken attributively with σφέ. — ἀλωμένας (G. 279, 3; H. 799).

1515. ἄλις, κ. τ. λ.: literally, *sufficient (is the point) where thou art come out (i. e. which thou hast reached) weeping*, i. e. jam satis lachrymasti. That δακρῶν is the participle is shown by the quantity of the second syllable.

1516. καιρῷ is a poetic dative of time.

1517. ἐφ' οἷς, *on what conditions.*

1518. ὅπως (G. 217, n. 4; H. 756, a).

1519, 1520. τοιγαροῦν, κ. τ. λ.: Creon means that there is very little doubt that when the oracle is again consulted it will command his exile. But *Œdipus* mistakes the force of his answer and asks, *do you then promise me this? No*, says Creon, *for I am not fond of saying what I do not mean*, referring to his statement in 1442, 1443, that in this exigency they must again consult the god. See on 1438. *Œdipus* is obliged to rest content with this. — ἀ μή, κ. τ. λ.: cf. the expression in 569.

1522. πάντα κρατεῖν, *to have your own way in everything.*

1523. ἀκράτησας: see ἀγῶ in 6. — τῷ βίῳ, *during thy life.* — ξυνόσπερο: *συνήρεγκε, συμφέροντα ἦν.* Schol. Min. — *Œdipus* enters the palace through the central door, conducted by Creon, and followed by his daughters and the attendants. The leader of the Chorus addresses his fellow choreutæ.

1524. Οὐδῖππος: subject of ἐλήλυθεν below in 1527.

1526. *Who was not envying with envy the enviable fortunes of his citizens.* ζήλω καὶ τύχαις by hendiadys for ζηλωταῖς τύχαις. This verse is probably corrupt.

1528 sqq. The order is, ὥστε (τινά), ἐπισκοποῦντα ἐκείνην τὴν τελευταίαν ἡμέραν ἰδεῖν, δλβίξεν μηδένα ὄντα θνητῶν, πρὶν ἂν παθῶν μηδὲν ἀλγεῶν περῶσθ τέρμα τοῦ βίου. — ἰδεῖν, *to see it* (G. 265; H. 765).

Ultima semper

Expectanda dies homini: diciturque beatus

Ante obitum nemo supremæque funera debet.

OVID.

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DEVIATIONS FROM THE TEXT OF CAMPBELL'S
EDITION OF 1871.

The reading before the colon is that of the present edition; that following it is the reading of Campbell, which it has replaced.

18. οἱ δ' ἐπ' : οἶδε τ'.
194. ἀπουρον : ἐπουρον.
200. ὦ τῶν πυρφόρων : ὦ πυρφόρων.
206. προσταχθέντα : προσταθέντα.
208. ὄρη : ὄρεα.
214. σύμμαχον : ἴ — —.
221. αὐτός, οὐκ : αὐτό, μὴ οὐκ.
258. γ' : τ'.
- 492, 493. πρὸς ἔθου χρησάμενος : — — — πρὸς ἔθου.
657. λόγῳ σ' ἀτιμον : λόγῳ ἀτιμον.
666. φθινὰς : φθίνουσα.
667. ψυχᾶν, τὰδ' : ψυχᾶν, καὶ τὰδ'.
682. δάκνει : δάπτει.
689. ἀναξ : ὄναξ.
696. πόνους : *πόνουσι. — σαλεύουσαν : ἀλύουσαν.
697. γένοιο : δύναιο*.
866. οὐρανία αἰθέρι : οὐρανίαν δι' αἰθέρα.
- *870. μῆ : μάν. — κατακοιμάσῃ : κατακοιμάσει.
877. ὤρουσεν : [*έξ]ώρουσεν.
893. θυμῶν : †θυμῶ. — ἐξεται : †έρξεται.
906. Πυθόχρηστα Λαίου : Λαίου [= — — — †].
1062. ἐάν : ἀν *ει.
1099. τῶν μακραιῶνων κορᾶν : τῶν μακραιῶνων ἄρα.
- 1100–1102. πατὴρ πελασθεῖσ', ἢ σέ γ' εὐνάτειρά τις : [*που] προσπελασθεῖσ', ἢ σέ γέ τις †θυγάτηρ.
1196. οὐδέν : οὐδένα.

1197. ἐκράτησας : *ἐκράτησε.
 1200. ἀνέστας : ἀνέστα.
 1206. τίς ἀπαις ἐν ἀγρίαις, τίς ἐν πόντοις : †τίς ἐν πόντοις, τίς ἀπαις ἀγρίαις.
 1212. ἐδιδάσθησαν : ἐδιδάθησαν.
 1216. ω : [-].
 1219. λαχίων : λαχέων.
 1303. φεύ φεύ, δύσταν' : φεύ δύστανος.
 1304. σε, θέλων : σ', έθελων.
 1310. δι' ἄλλας πέταται : διαπέταται.
 1343. τὸν μέγ' δλέθριον : τὸν *δλεθρον μέγαν.
 1348. ποτ' ἂν : ποτε.
 1350. νομάδ' : νομάδος.
 1389. ἦν : ἦ.
 1393. ἦν : ἦ.

RHYTHMICAL SCHEME OF THE LYRICAL PARTS OF
THIS DRAMA.

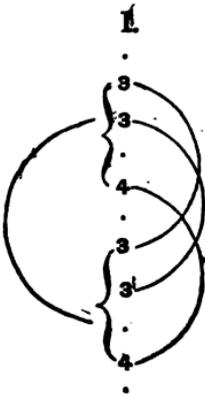
I.

PARODOS, VERSES 151-215.

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Str. β .

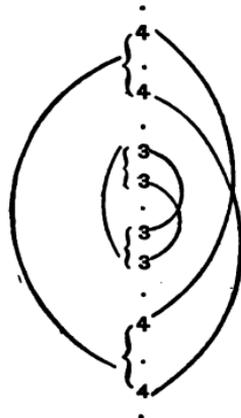
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I.



II.

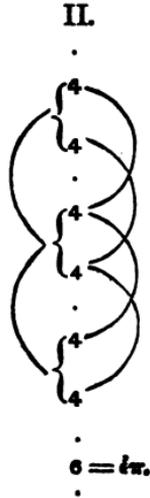
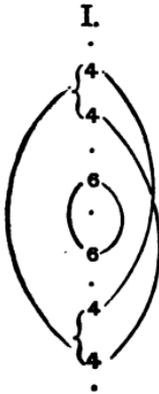


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Str. γ.

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II.

FIRST STASIMON, VERSES 463-512.

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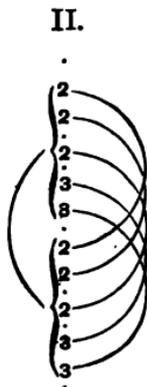


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Str. β .

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III.

FIRST KOMMOS, VERSES 649-668 : 678-697.

I. $\cup : - \cup | \cup | - \cup | \cup || - \cup | \cup | - \cup | - \wedge]]$

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II. $\cup : - \cup | \cup | - \cup | \cup || - \cup | \cup || - \cup | - \cup | - \cup | - \cup | - \wedge]]$

Trimeter.

III. $\cup : \cup \cup \cup | - , > || \cup \cup \cup | - \wedge ||$

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Trimeter.

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$\geq : \cup | \cup | - \cup | - \cup | - \cup | - \wedge ||$

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Pae. 3

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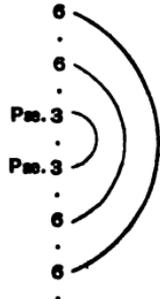
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IV.

SECOND STASIMON, VERSES 863-910.

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II. z: - u | - z | - u | - u | L | - ^ ||

z: u u | u u | - ^ ||

>: u u | L | - u | - u | L | - ^]

III. z: u u | - u | -> | u u | - u | - ^ ||

u: - u | - u | u u | L || u u | L | L | - ^ ||

e: -> | u u | - u | L | L | - ^]

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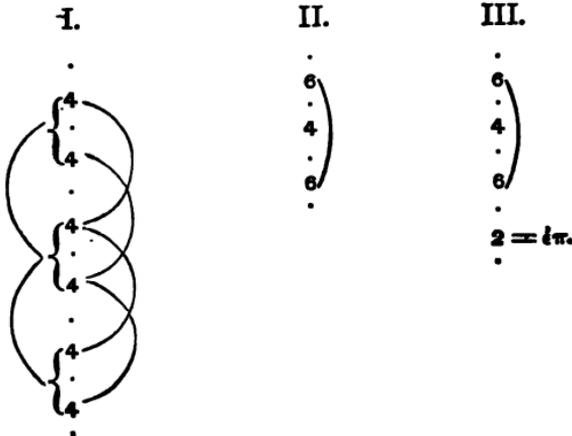
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II.

>:	-	∪		-	>		-	∪		-	∪		∟		-	∧	
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III.

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∑:	-	∪		-	∪												



10V

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HYPORCHEMA, VERSES 1086-1109

I. ~ ~ | L | - ~ | - ~ , || - ~ | - > | - ~ | - ^ ||
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 - ~ | - > | - ~ | L , || - ~ | - > | - ~ | - ^]]

II. ~ ~ | - > | - ~ | - ^ ||
 - ~ | - > | - ~ | - ~ ||
 - ~ | - > | - ~ | - > || ~ ~ | ~ ~ | - > || - ~ | - ~ | L | - ^ ||
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 - ~ | L | L | - ^]]

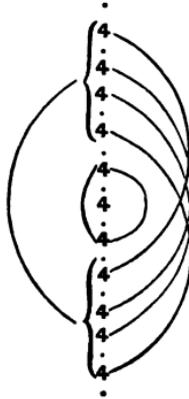


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VI.

THIRD STASIMON, VERSES 1186-1222.

Str. a'.

	┌	┌	┌	┌					1.
	->	┌	┌	┌		->	┌	┌	2-3.
	┌	┌	┌	┌					4.
	->	┌	┌	┌					5.
	->	┌	┌	┌					6.
	->	┌	┌	┌					7.
≈	┌	┌	┌	┌					8.
≈	┌	┌	┌	┌		->	┌	┌	9-10.
	┌	┌	┌	┌					11.



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Str. β .

I. $\begin{array}{l} \cup : - \cup | \text{L} | - \cup | - \cup | - \cup | - \wedge || \\ \cup : \text{L} | \text{L} | \cup \cup | - \cup | - \cup | - \wedge || \\ \cup : - \cup | - \cup | - \cup | - \wedge || \end{array}$

II. $\begin{array}{l} \text{L} | \text{L} | - \cup | - \cup | - \cup | - \wedge || \\ - \cup | - \cup | - \wedge || \\ - \cup | - \cup | - \wedge || \\ - \cup | - \cup | \geq \cup \cup | - \cup | - \cup | - \wedge || \end{array}$

III. $\begin{array}{l} \sim \cup | - \cup | - \cup | \text{L} || \sim \cup | - \cup | - \cup | - \wedge || \\ \sim \cup | \text{L} | - \cup | - \cup | \text{L} | - \wedge || \end{array}$

I.

II.

III.

$\begin{array}{c} \cdot \\ \circ \\ \cdot \\ \circ \\ \cdot \\ \cdot \\ 4 = \acute{e}w. \\ \cdot \end{array}$

$\begin{array}{c} \cdot \\ \circ \\ \cdot \\ 3 \\ \cdot \\ 3 \\ \cdot \\ \circ \\ \cdot \end{array}$

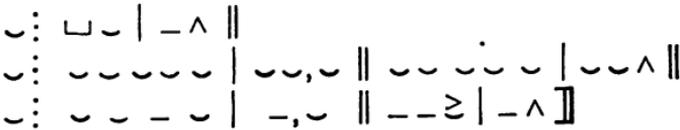
$\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ \circ = \acute{e}w. \\ \cdot \end{array}$

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VII.

SECOND KOMMOS, VERSES 1313 - 1368.

Str. a'.



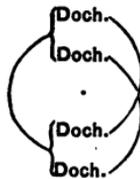
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Doch. = πρ.

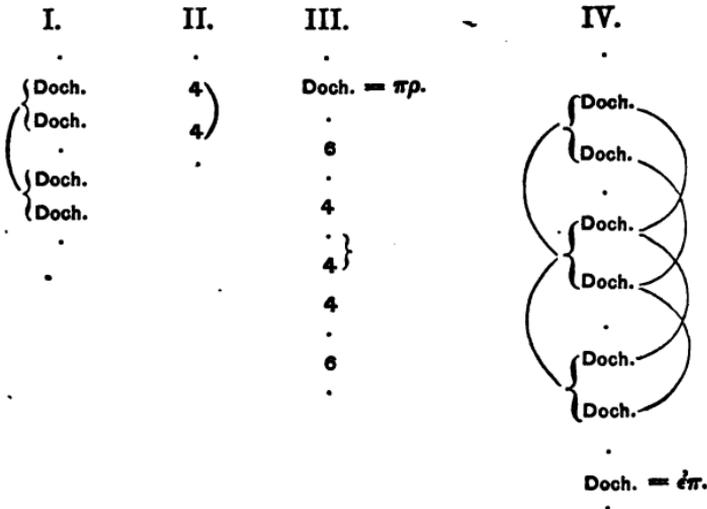


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- I. ∪ : - - ∪ | -, ∪ || - - ∪ | - ^ ||
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- II. ∪ : - ∪ | - ∪ | - ∪ | - ∪, || - ∪ | L | L | - ^]
- III. ∪ : ∪ ∪ - ∪ | - ^ ||
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 ∪ : - ∪ | L | - ∪ | L, || - ∪ | - ∪ | - ∪ | - ^ ||
 ∪ : - ∪ | L | L | - ∪ | - ∪ | - ^]
- IV. ∪ : ∪ ∪ - ∪ | ∪, ∪ || ∪ ∪ - ∪ | - ^ ||
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Trimeter.

Trimeter.



TECHNICAL DIVISIONS OF THE ŒDIPUS TYRANNUS, WITH THE NUMBER OF
VERSES IN EACH, AND THEIR RHYTHMS.

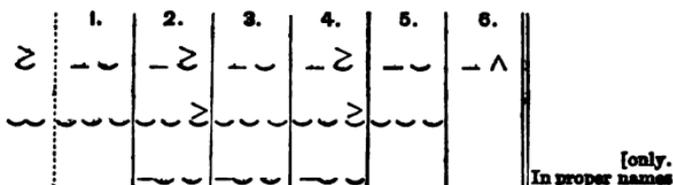
πρόλογος.....	1 - 150.....	Iambic Trimeter.
πάροδος.....	151 - 215.....	Dactylic, Logaoedic, and Choric.
ἔπεισόνδιον α'.....	216 - 462.....	Iambic Trimeter.
στάσιμον α'.....	463 - 512.....	Logaoedic, Choriambic, and Ionic.
ἔπεισόνδιον β'.....	513 - 862.....	Iambic Trimeter.
(Includes a κομμός, 649 - 668: 678 - 697, Choric, Dochmiac, and Choric-Paeonic.)		
στάσιμον β'.....	863 - 910.....	Logaoedic.
ἔπεισόνδιον γ'.....	911 - 1085.....	Iambic Trimeter.
ὑπόρχημα.....	1086 - 1109.....	Logaoedic.
ἔπεισόνδιον δ'.....	1110 - 1185.....	Iambic Trimeter.
στάσιμον γ'.....	1186 - 1222.....	Logaoedic and Choric.
ἔξοδος.....	1223 - 1530.....	Iambic Trimeter, Anapaestic, and Trochaic Tetrameter.
(Includes a κομμός, 1313 - 1368, Dochmiac and Choric.)		

COMMENTARY.

The references are to the "*Introduction to the Study of the Rhythmic and Metric of the Classical Languages.*"

PROLOGOS, verses 1-150.

ON *πρόλογος* see the *lexx.* The rhythm employed is the *iambic trimeter* (so called. See § 10, VII.). This is the verse in which most of the dialogue of the Attic drama is composed. The following scheme shows its constitution in Sophocles:—



The fundamental measure is the *choree*, § 8, 2, V. See further § 16, 1 and 2. On *anacrusis*, § 7, 5. On *diacresis*, *caesura*, and *break* in this verse and its *composition from two tripodies*, § 26, 3, III. With the last half of § 26, 3, III. compare § 21, 2, and particularly under this 2) and I. On *syllaba anceps*, § 19, 2, I., 3). On *catalexis*, § 9. In verse 13 *μη ού* are pronounced as one syllable, a case of *synizesis*. Elision at the end of the verse, as in verse 29, is infrequent. See § 19, 2, I., 1).

(In his *Griechische Metrik*, § 25, 5-8, Dr. Schmidt has shown with customary acuteness the congruence of the matter and form of the choruses of this drama. The inquiring student is especially referred to this.)

PARODOS, verses 151-215, Rhythmical Scheme, I.

ON *πάροδος*, § 33, 4, A, I. On *strophe* and *antistrophe*, § 32 and § 33, and particularly § 32, 7, and § 33, 1, II. On the *period*, § 24. On the different *final pauses* that may occur, § 9, 1.

σπ. α', PERIOD I. The rhythm is *dactylic*. See § 8, 2, I.; § 10, I.; § 22, 1. See further § 21, 2, and note that in accordance with the law there announced the first and third verses cannot be classified as single

sentences, but must be regarded as composed of two sentences (κῶλα) each, § 18. The beginning of a rhythmical sentence within a verse is marked in the text by a black letter. On the *caesura* of these verses, § 19, 2, III. On the *Doric measures* in the second verse, § 12, 1. See here Appendix, II. On the general subject of *metrical responsion*, § 17, and on the particular case in verse third, § 17, 2, I. On the *contraction (syncope)* in verse four, § 11, 3, and § 11, 6, III. The period is *palinodic*, § 34, 3, and § 36, 1 and 5. PERIOD II. *Dactylic* as before. Also, as before, *palinodic*. The second sentence of verse five seems to contradict the law (SCHMIDT, *Compositionslehre*, § 17) that *the pure uncontracted dactyl (— — —) cannot close a sentence unless at least the preceding measure be also an uncontracted dactyl*. But it is easy to see that the first syllable of *Ἔπαις* in the strophe and *ἄρας* in the antistrophe had two notes, ♩ . The same occurred in the case of *Θήβας* above in the third verse of the strophe, as its responsion to *Ἀρτεμῶν* in the antistrophe clearly shows.

στρ. β', I. *Logaoedic*, § 13. The metrical sign $\bullet = \sim = \text{♩}$, and the syllables it here represents constitute the anacrusis. On the subject of *sixteenth notes*, § 15. On the *cyclic dactyls* in the third verse, § 13, 3. A *repeated stichic* period, § 34, 2, and § 36, 4. II. *Dactylic*. On the *responsion* of the long and short syllables in the anacrusis of verse five, § 17, 2, II., B. A *palinodic-antithetic* period, § 34, 7, and § 36, 9.

στρ. γ', I. *Choreic*, § 8, 2, V.; § 10, IV.; § 22, 5. A *palinodic-antithetic* period. II. *Choreic*. A *repeated palinodic* period, § 34, 4, and § 36, 6. With *ἐπιφθικόν (postlude)*, § 32, 4, and § 32, 7, VI.; § 35; § 36, 11.

FIRST EPEISODION, verses 216–462.

On *ἐπεισόδιον* see the *lexx.* The rhythm as in the prologue.

FIRST STASIMON, verses 463–512, Rhythmical Scheme, II.

On *στάσιμον*, § 33, 4, A, II.

στρ. α', I. *Logaoedic* and *palinodic*. II. *Logaoedic*, and *repeated stichic*. III. *Logaoedic*. On the third measure of the seventh verse in the strophe, § 15, 1. Corresponding to this there occurs in the antistrophe an irrational choree. A *stichic* period, § 34, 1, and § 36, 3, with *postlude*.

στρ. β', I. *Choriambic*, § 8, VII.; § 10, VI.; § 21, 2, IV.; § 22, 7. *Palinodic*. II. *Ionic*, § 8, VI.; § 10, V.; § 21, 2, IV.; § 22, 6. On the *protraction* in the third verse and following, § 11, 7, 1). *Palinodic*.

SECOND EPEISODION, verses 513–862.

With the exception of the included *κομμῆς, Iambic Trimeter*. *θεῶν* in v. 536, *πῶλεως* in v. 630, and *δουῖν* in v. 640 are cases of *synzesis*, the last being unusual.

FIRST KOMMOS, 649-668; 678-697, Rhythmical Scheme, III.

On κομμός, § 33, 4, A, V.

στρ., I. *Choreic* and *stichic*. II. *Choreic* and *mesodic*, § 32, 4; § 34, 6; § 36, 10. III. *Dochmiac*, § 23, 4. *Palinodic*. IV. *Choreic-paeonic*. On the *paeon*, § 8, VIII.; § 10, VIII.; § 21, 2, III.: and on the admission of the *bacchius* (§ 8, IX.; § 10, IX.) as the first measure in verse eleven, § 23, 3. An *antithetic* period, § 34, 5; § 36, 8, B.

SECOND STASIMON, verses 863-910, Rhythmical Scheme, IV.

στρ. α'. I. *Logaedic* (probably, see, however, Appendix, I.) and *mesodic*. II. *Idem*. III. *Logaedic* and *antithetic*.

στρ. β', I. *Logaedic* and *repeated palinodic*. II. *Logaedic* and *mesodic*. III. *Idem* with *postlude*.

THIRD EPEISODION, verses 911-1085.

Iambic trimeter.

HYPORCHEMA, verses 1086-1109, Rhythmical Scheme, V.

On ὑπόρχημα § 33, 4, A, IV.

στρ., I. *Logaedic* and *palinodic-mesodic*, § 34, 8; § 36, 10, ad fin. II. *Logaedic* and *mesodic*.

FOURTH EPEISODION, verses 1110-1185.

Iambic trimeter.

THIRD STASIMON, verses 1186-1222, Rhythmical Scheme, VI.

στρ. α'. *Logaedic* and *palinodic-mesodic*.

στρ. β', I. *Choreic* and *stichic*, with *postlude*. II. *Choreic* and *antithetic*. On the third measure of the seventh verse, § 17, 2; D. III. As period I.

EXODOS, verses 1223-1530.

On έξοδος see the lexx. With the exception of the κομμός the rhythms are as follows: 1223-1296, 1312, and 1369-1514, *iambic trimeter*, except 1468, 1471, and 1475, which stand *extra metrum*. 1297-1311, *anapaestic*, § 8, 2, II.; § 10, II.; § 11, 6, II.; § 21, 2, II. 1515-1530, *trochaic tetrameter*, § 26, 3, II.

SECOND KOMMOS, verses 1313-1368, Rhythmical Scheme, VII.

This κομμός could be classified as a *monody* (ἀπὸ σκηψῆς), § 33, 4, A, VI., since, with the single exception of verse six in the second strophe and antistrophe, the chorus replies only in trimeters and that at the end of the strophe and antistrophe in each case.

σρ. α'. *Dochmiac* and *palinodic*. On the *protraction* in the *prelude*, § 11, 7, 2).

σρ. β', I. *Dochmiac* and *palinodic*. II. *Choreic* and *stichic*. III. *Choreic*, with a *dochmius* as *prelude*. A *mesodic* period. Note particularly § 36, 10. IV. *Dochmiac* and *repeated palinodic*, with *postlude*.

APPENDIX.

I. — CONCERNING THE DIFFERENTIATION OF CHOREIC AND LOGAEODIC RHYTHMS.

The logaedic rhythm, as well as the choreic, answers to the modern $\frac{3}{4}$ measure, or more properly, since the ancients delivered slowly and solemnly, to our $\frac{2}{4}$ measure. Specimens of *pure* choreic strophes are especially common in Aeschylus, e. g. in the *Agamemnon*, the *Choephoroi*, and *Eumenides*; but these too in single places have a somewhat more lively character, i. e. they admit single measures like $\sim \cup$.

If a song in logaedic rhythm is examined, as Prom. I., it is found that it also does not necessarily remain constant; and accordingly Prom. I., str. β' , is choreic, but returns at its close to the more lively logaedic rhythm.

If the contents are regarded, the greater animation and excitement will be perceived in logaedic composition, much more repose in choreic.

But how can an exact boundary line be preserved here? If chorees are intoned more vivaciously, they will sound quite like logaedics even in music; a few series like $\sim \geq | \sim \cup | \sim \cup | \sim \wedge ||$ will then make them quite analogous to logaedics.

Let us consider modern melodies in $\frac{3}{4}$ measure, however little these may be suited to the comparison, since the forms of their measures are so little constant. How much is here left in *single cases* (of course not in all) to the judgment of the executing musician. One employs livelier ictuses, and so approaches the ancient logaedics; another gives the same notes with more repose, and so approaches the ancient chorees.

The ancient trimeters, however, are the best and at the same time a perfectly certain proof. From the pure ground form $\geq | \sim \cup | \sim \geq | \sim \cup |$
 $\sim \geq | \sim \cup | \sim \wedge ||$ to $\sim \cup | \sim \wedge ||$
 there exist the most imperceptible transitions; and yet no one will be able to doubt, that in every case one and the same verse, one and the same metre, occurs.

Cf. SCHMIDT, *Griechische Metrik*, § 19, 3.

In *Œd. Rex. I.*, str. *α'*, therefore, both periods are dactylic, in accordance with the solemn temper of the chorus; but nevertheless both contain at the same time so much of excitement that the greater measuredness of the dactyls is very appropriately given a livelier color by means of series of Doric character (yet always a $\frac{1}{2}$ measure, like the dactyls). And the more individual unrest at the beginning of str. *β'*, how fittingly expressed in series of logaoedic rhythm. Cf. here SCHMIDT, *Griechische Metrik*, § 25, especially § 25, 2.

THE END.

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