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EURIPIDES

HECUBA

EDITED

WITH INTRODUCTION AND NOTES

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AT THE CLARENDON PRESS

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PREFACE

The commentaries on the Hecuba of which most use has been made in preparing the notes for this edition are the following:—those of Porson (reprint of 1825 with Schaefer's notes), Hermann (1831), Dindorf (1839), Paley (1874), Pflugk (re-edited by Wecklein, 1877), Weil (1879), Prinz (1883) and the edition of the Scholia by Schwartz (1887). I also owe much to the two books on the Herakles by von Wilamowitz-Moellendorff (1889 and 1895). The text is in the main, though with some alterations, that of Mr. C. H. Russell's edition published by the Clarendon Press.

The views as to the nature of the 'dactylo-epitrite' and the 'logaoedic' metres, which differ from the generally accepted explanations, are those of Blass (see the preface to his text of Bacchylides, second edition, 1899).

In an Appendix a list is given of all the important variations between the text of this edition and the readings of the MSS.

Words which are probably interpolations are enclosed in brackets.
My thanks are due to Mr. Evelyn Abbott, Fellow of Balliol College, who has looked through the notes and made some valuable criticisms and suggestions; and to Mr. Gilbert Murray, late Professor of Greek in the University of Glasgow, who has allowed me to make free use of his (as yet unpublished) revision of the text. Some of his suggested emendations are mentioned in the notes, and in several other passages the text which had been adopted has been altered in accordance with his revision.

Lastly, I desire to express my obligations to the vigilance of the reader at the Clarendon Press.

C. B. H.

November, 1900.
INTRODUCTION

The Plot: Differences in the details of the legend between Euripides and (1) Homer, (2) later writers.

The plot combines two stories: (a) the sacrifice of Polyxena, the daughter of Hecuba, at the tomb of Achilles, and (b) the murder of Polydorus, the son of Hecuba, by Polymestor, king of Thrace, together with its sequel, Hecuba's revenge. The first of these stories was told in one of the 'Cyclic' poems, the Ηλίων Πέρσης, as is known from the summary of it which has been preserved. The second was doubtless derived by Euripides from some other epic, though there is now no record of the legend in any poem prior to his time.

The following differences in the details of the legend, as we find it in Euripides and elsewhere, are noticeable:—

(1) In Homer (a) Polydorus is the son of Priam and Laothoe, not Hecuba (Iliad xxi. 85-91), and (b) Hecuba is the daughter, not of Cisseus, but of Dymas (Iliad xvi. 718). The reason of the first of these variations is obvious; the pathos is heightened if Hecuba, who has already been sorely tried, loses not only her daughter, but also her son, her one remaining hope. For the probable motive of the second divergence from Homer see the note on line 3. (c) In the Iliad (xx. 413) Polydorus is killed in battle by Achilles; but Homer agrees with Euripides in representing Polydorus as
being the youngest of the sons of Priam, whom his father, for that reason, would not suffer to fight (ibid. 408–9).

(2) In the Hecuba there is no trace of the love of Achilles and Polyxena, which adds a romantic element to the story in post-classical writers. No special link between them is presupposed in Euripides. From lines 95–6 it appears that Achilles demanded the sacrifice, not of Polyxena in particular, but only of one of the Trojan women, and it is the Greeks in general who determine that Polyxena is to be the victim (ll. 189–91 and 220–1). It is true that in the prologue (l. 40) Polydorus, and later (l. 390) Odysseus, say that Achilles demanded the sacrifice of Polyxena, but these statements may be regarded as merely the interpretation put upon the demand, singling out Polyxena as the one who is to suffer.

Analysis of the Play.

The scene is laid in front of the Greek encampment in the Thracian Chersonese.

Προάλογος, ll. 1–99.

ll. 1–58. The shade of Polydorus sets forth the situation. He, being the youngest son of Priam, had been sent away from Troy with a large treasure of gold to Polymestor, king of the Thracian Chersonese, for the sake of protection. But when Troy was taken, Polymestor killed him in order to seize the treasure for himself, and cast his body into the sea. Meantime the Greeks are detained in the Chersonese while on their homeward voyage, for the shade of Achilles has appeared to them, and demanded the sacrifice of Polyxena, the sister of Polydorus. Thus Hecuba will lose both son and daughter. Polydorus is to appear in order that he may fall into his mother's hands and obtain burial, but seeing her come out from Agamemnon's tent he withdraws.

ll. 59–98. Hecuba appeals to her attendants, her fellow slaves, to support her steps. She has been terrified by
a dream portending disaster to Polydorus and to Polyxena, and also by the appearance of the shade of Achilles, demanding the sacrifice of some Trojan woman.

Πάροδος, ll. 100–154. The chorus of captive Trojan women bring tidings to Hecuba that the Greeks in conclave have resolved to grant the demand of Achilles, and to sacrifice Polyxena at his tomb; and that Odysseus is coming to drag her away.

First ἑπεισόδιον, ll. 155–443.
ll. 155 ff. Lamentation of Hecuba. She calls to Polyxena to come out from the tent.
ll. 178 ff. Enter Polyxena. Hecuba tells her of her impending sacrifice.
ll. 198 ff. Lamentation of Polyxena.
ll. 216 ff. Odysseus appears, and announces his errand. Hecuba reminds him that she saved his life, when he entered Troy as a spy and was detected by Helen. She taunts him with ingratitude, argues that, if any one is to be sacrificed to Achilles, it should be Helen, and makes an appeal for pity. Odysseus defends himself and the action of the Greeks in giving Achilles the honour which he demands. Hecuba, finding that her entreaties are in vain, bids Polyxena to make supplication to Odysseus.
ll. 342 ff. Polyxena disclaims any such purpose. She prefers death to slavery.
ll. 382 ff. Hecuba entreats that she may be sacrificed instead of Polyxena, or, if that cannot be, that she may die with her. Polyxena appeals to Hecuba to let her go, and takes farewell. She is led away by Odysseus, while Hecuba sinks to the ground fainting.

First στάσιμον, ll. 444–83. The chorus sing an ode, dwelling on the destination that awaits them. Will they be sent as slaves to Peloponnese, Pithia, Delos, Athens? They bewail their fate in exchanging Asia for Europe.

Second ἑπεισόδιον, ll. 484–628. Talthybius, herald of the
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Greeks, comes to fetch Hecuba in order that she may perform the funeral rites for Polyxena, whose sacrifice he describes. Hecuba dispatches one of her attendants to bring water from the sea for the ablution of Polyxena.

Second στάσιμον, 629–56. The chorus muse on the fatal ‘judgement of Paris,’ leading to the rape of Helen, and being thus the source of woe to Trojans and Greeks alike.

Third ἐπεισόδιον, 658–904.

ll. 658 ff. The attendant sent by Hecuba has found the body of Polydorus on the seashore, and returns with bearers carrying the corpse. Hecuba thus learns the fulfilment of her dream.

ll. 726 ff. Agamemnon comes to fetch Hecuba for the burial of Polyxena, and hears from her of the murder of Polydorus by Polymestor.

ll. 786 ff. Hecuba implores Agamemnon’s aid, and obtains his connivance, in taking vengeance on Polymestor.

Third στάσιμον, 905–51. Description of the sack of Troy at dead of night, and the carrying away of the Trojan women into captivity.

Ἔξοδος, 952–end.

ll. 952 ff. Polymestor, who with his two sons has been sent for by Hecuba on the plea that she has something of importance to tell him, is entrapped by her into entering the tent after dismissing his guards.

ll. 1024 ff. The chorus proclaim his impending doom.

ll. 1035 ff. The cries of Polymestor are heard from within. He has been blinded, and his children have been slain, by the Trojan women. Hecuba comes forth triumphant.

ll. 1056 ff. Monody of Polymestor, threatening vengeance and calling for help.

ll. 1109 ff. Enter Agamemnon, having heard Polymestor’s cries. He feigns surprise at his plight, and demands to hear first Polymestor, and then Hecuba, in order that he may judge between them.
ll. 1132 ff. Polymestor argues that his murder of Polydorus was for the benefit of Thracians and Greeks, and describes the ruse by which the women blinded him and killed his children.

ll. 1187 ff. Hecuba retorts that he murdered Polydorus for his own private gain, and not to benefit the Greeks.

ll. 1240 ff. Agamemnon gives judgement against Polymestor.

ll. 1252 ff. Altercation between Hecuba and Polymestor, who prophesies her metamorphosis into a dog, her death, and that of Cassandra and Agamemnon.

ll. 1282 ff. Agamemnon gives orders that Polymestor be cast on some desert island, bids Hecuba to bury Polyxena and Polydorus, and dismisses the Trojan women to the tents to prepare for their embrazation.

The *Hecuba* falls into two portions—the sacrifice of Polyxena and the vengeance on Polymestor, between which there is no relation. The play therefore lacks 'unity of action,' the only link between the first half and the second being the character of Hecuba. Such unity as the play possesses consists in the development of that character, and the transformation of Hecuba by her wrongs into a revengeful fury. But this does not alter the fact that the two parts have no connexion with one another. Moreover the pathos of Hecuba's sorrow is marred by the closing scene of altercation between her and Polymestor. Similarly the close of the *Medea* is disfigured by a wrangle between Jason and Medea, who prophesies the manner of his death as Polymestor prophesies the death of Hecuba after her metamorphosis. But the introduction of this grotesque detail is characteristic of Euripides in this respect that he often connects his plots with some local institution or name, as here the transformation of Hecuba is connected with the Κυνός Σημα, the 'Dog's Grave,' the name of a promontory on the Thracian Chersonese (see Thucydides, viii. 104-6).
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The play violates the 'unities of time and place,' and actions, for the occurrence of which a long time would be required, are comprised within a few lines. The tomb of Achilles was placed by tradition on the Trojan side of the Hellespont (see Homer, Iliad xxiii. 125 ff., and Odyssey xxiv. 80–2); yet Polyxena is led away from the camp on the other side of the Hellespont, she is sacrificed at the tomb, and the report of her sacrifice is brought back to Hecuba, between line 443 and line 484. But the Greek dramatists were not careful to make the time in which the play was acted correspond with any exactness to the time which would be required for the action to take place, nor would such violations of probability be resented, they would hardly even be noticed, by any audience.

A real blemish is the rhetoric and philosophizing in the scenes between (1) Hecuba and Odysseus (218 ff.), (2) Hecuba and Agamemnon (726 ff.), (3) Hecuba, Polymestor, and Agamemnon (1109 ff.). This reflects the spirit of the contemporary 'sophists,' but harmonizes ill with the characters of the epic legend.

Against any defects may be set passages which have a charm peculiar to Euripides. Perhaps the finest, and most distinctive, of these are the description of the sacrifice of Polyxena (518–82) and the chorus on the sack of Troy (905–51). Euripides excels in pictorial description; the speeches of messengers are a special feature in his plays. He excels also in delineating women; and the noble character of Polyxena, portrayed in the narrative of Talthybius and in her own words (342–78), may be placed side by side with those e.g. of Iphigenia and Alcestis. The chorus referred to illustrates his power of bringing out the poetry of common everyday life—a power in virtue of which he is far more modern than either Aeschylus or Sophocles, and has exercised a greater influence in later times.
Date of the Play.

In the absence of external testimony as to date, there is only the uncertain criterion of internal evidence to fall back upon. (1) There are two passages, of which one (ll. 172 ff.) certainly, and the other (l. 162) probably, are parodied in the *Clouds* of Aristophanes. As the *Clouds* was first produced in 423 B.C., there is *prima facie* reason to suppose that the *Hecuba* is prior to that date. The inference, however, is not conclusive, for the *Clouds* in its existing form has been altered by subsequent revision, the date of which is not ascertainable, and it cannot be proved that the parodies in question occurred in the original play.

But (2) there is another indication that the date of the *Hecuba* is about 425 B.C. For the lines 455–65 refer to the festival of the Delia, which was restored by Athens with great magnificence in that year after the purification of Delos (see Thucydides iii. 104), and the reference would be most natural about the time of the revival. If this is so, the *Hecuba* is separated by a few years only from the *Medea* (431 B.C.) and the *Hippolytus* (428 B.C.), both of them plays which, like the *Hecuba*, turn upon the vengeance of a woman.

Representations in ancient Works of Art illustrating the Subject of the Play.

An account of these, with figures, is given in Huddilston’s *Greek Tragedy in the Light of Vase Paintings*. The sacrifice of Polyxena is represented in relief on a ‘Megarian Bowl,’ ‘probably dating from the third century B.C.,’ which illustrates the description of Talthybius (ll. 523 ff.). The scene in which Polymestor, after being blinded, comes staggering out of the tent, is apparently the subject of a painting on a Lucanian vase.
Treatment of the Story in other Poets.

Ennius wrote a play *Hecuba*, a few fragments of which are preserved. Of these, one at least appears to be founded on Euripides (see the note on l. 293). The transformation of Hecuba into a dog made the subject suitable for the *Metamorphoses* of Ovid, who has treated the sacrifice of Polyxena, as well as the murder of Polydorus and the vengeance of Hecuba (*Metam. 13. 429–575*). A few lines of Ovid, which find a parallel in Euripides, are quoted in the notes (see ll. 550, 563, 569).

Two references to the story of Polydorus and Polymestor may be quoted in conclusion:—

Hunc Polydorum auri quondam cum pondere magno
Infelix Priamus furtim mandarat alendum
Threicio regi, cum iam diffideret armis
Dardaniae cingique urbem obsidione videret.
Ille, ut opes fractae Teucrum et Fortuna recessit,
Res Agamemnonias victriciaque arma secutus
Fas omne abrumpit: Polydorum obtruncat, et auro
Vi potitur. Quid non mortalia pectora cogis,
Auri sacra fames!

Virg. *Aen. iii. 49–57.*

Then, madam, stand resolved; but hope withal,
The self-same gods that armed the Queen of Troy
With opportunity of sharp revenge
Upon the Thracian tyrant in his tent,
May favour Tamora, the Queen of Goths,
When Goths were Goths and Tamora was queen,
To quit the bloody wrongs upon her foes.

*Titus Andronicus*, act i, sc. i, 135–41.
ΤΠΟΘΕΣΙΣ.
Μετά τὴν Ἰλίου πολιορκίαν οἱ μὲν Ἕλληνες εἰς τὴν ἀντιπέραν Τρωάδος Χερρούνησον καθωρμῖσθησαν. Ἀχιλλεύς δὲ νυκτὸς ὁραθεὶς σφαγῆναι ἥξιον μίαν τῶν Πριάμου δυνατέρων. οἱ μὲν οὖν Ἕλληνες τιμῶντες τὸν 5 ἦρωα Πολυζένην ἀποσπάσαντες Ἐκάβης ἐσφαγίσασαν. Πολυμήστωρ δὲ ὁ τῶν Θρακῶν βασιλεὺς ἕνα τῶν Πριαμιδῶν Πολύδωρον κατέσφαξεν. εἴλῃφει δὲ τοῦτον παρὰ τοῦ Πριάμου ὁ Πολυμήστωρ εἰς παρακαταθήκην μετὰ χρημάτων. ἀλούσης δὲ τῆς πόλεως, κατασχεῖν 10 αὐτοῦ βουλόμενος τὸν πλοῦτον φονεύειν ὠρμησε, καὶ φιλίας δυστυχώς ὀλιγώρησεν. ἐκρυφεῖτο δὲ τοῦ σώματος εἰς τὴν ἀλλαστα, τὸ κλυδώνιον πρὸς τὰς τῶν αἵμαλωτίδων σκηνὰς αὐτῶν ἐξέβαλεν. Ἐκάβη δὲ τὸν νεκρὸν θεσσαμένη ἐπέγνω· κοινωσαμένη δὲ τὴν 15 γυνῆν Ἀγαμέμνονι, Πολυμήστορα σὺν τοῖς παισίν αὐτοῦ ὡς ἔαντὴν μετετέμψιτο, κρύπτουσα τὸ γεγονός, ὡς θησαυροὺς ἐν Ἰλίῳ μηνύσῃ αὐτῷ· παραγενομένου δὲ τούς μὲν νίους κατέσφαξεν, αὐτὸν δὲ τῶν ὀφθαλμῶν ἔστερησεν. ἐπὶ δὲ τῶν Ἕλληνων λέγουσα τὸν κατήγορον 20 ἐνίκησεν. ἐκρίθη γὰρ οὐκ ἄρχειν ὁμότητος, ἀλλ’ ἄμυνασθαι τὸν κατάρξατα.

Notes on the ὑπόθεσις (argument).

3. νυκτὸς. This is a detail to which there is no reference in the play.

ὁραθεῖς. Post-classical; the Attic form is ὁφθεῖς.

3–5. μίαν τῶν Πριάμου δυνατέρων . . . Πολυζένην. See the Introduction, p. 6 (2).

16. ὡς έαυτὴν μετετέμψιτο, 'sent for him to come to her.' ὡς is used as a preposition.

19. ἐπὶ τῶν Ἕλληνων λέγουσα, 'speaking in presence of the Greeks.'
HECUBA.

DRAMATIS PERSONAE.

Shade of Polydorus, son of Priam and Hecuba.
Hecuba, wife of Priam, and mother of Polydorus.
Polyxena, daughter of Priam and Hecuba.
Odysseus, king of Ithaca.
Talthybius, herald of Agamemnon.
Agamemnon, king of Mycenae.
Polymestor, king of the Thracian Chersonese.
Attendant of Hecuba.
Chorus of captive Trojan women.

PROLOGUE.

(Scene: Greek encampment on coast of Thracian Chersonese.
The Shade of Polydorus appears above the tent of Agamemnon.)

Πολύδωρος.

"Ἡκὼ νεκρῶν κενθμῶν καὶ σκότου πόλας
λιπῶν, ἵν' Ἀιδῆς χωρὶς ἀκισται θεῶν,
Πολύδωρος, Ἐκάβης παῖς γεγώς τῆς Κισσέως,
Πριάμου τε πατρός, ὃς μ', ἐπεὶ Φρυγῶν πόλιν
5 κίνδυνος ἔσχε δορὶ πεσεῖν Ἐλληνικῶ,
δείσας υπεξέπεμψε Τρωίκης χθονὸς
Πολυμήστορος πρὸς δῶμα, Ὀρηκίου γένου,
ὅς τὴν' ἀρίστην Χερσονησίαν πλάκα
σπείρει, φίλιππον λαδὴν εὐθύων δορί.
10 πολύν δὲ σὺν ἔμοι χρυσόν ἐκπέμπει λάθρα
πατήρ, ἵν', εἴ ποτ' Ἰλίου τείχη πέσοι,
τοῖς ξώσιν εἰὴ παισὶ μὴ σπάνις βίοι.
νεώτατος ὑν Πριαμίδων, ὅ καὶ με γῆς
ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὀπλα

15 οὔτ’ ἐγχος οἷς τ’ ὑν νέῳ βραχίονι.
ἐὼς μὲν οὖν γῆς ὅρθ’ ἐκεῖθ’ ὀρίσματα,
πῦργοι τ’ ἀθραυστοὶ Τρωικῆς ἦσαν χθονός,
"Εκτωρ τ’ ἀδελφὸς οὐμὸς ηὐτύχει δορί,
καλὸς παρ’ ἀνδρὶ Θρηκί, πατρῴῳ ἔνω,

20 τροφαίσιν, ὡς τις πτόρθος, ηὐξόμην τάλας.
ἐπεὶ δὲ Τροία θ’ “Εκτορὸς τ’ ἀπόλλυται
ψυχῆ, πατρῴα θ’ ἐστία κατεσκάφη,
αὐτὸς δὲ βομῷ πρὸς θεοδήμητῳ πίνυει,
σφαγεῖς Ἀχιλλέως παιδὸς ἐκ μμαφόνου,

25 κτείνει με χρυσὸν τὸν ταλαίπωρον χάριν
ξένοις πατρῴοις, καὶ κτανῶν ἐς οἴκῳ ἄλος
μεθῆξ’, ἵνα αὐτός χρυσὸν ἐν δόμοις ἔχῃ.
κείμαι δ’ ἐπ’ ἀκταῖς, ἀλλοτ’ ἐν πόντου σάλῳ,
πολλοῖς διαύλοις κυμάτων φορούμενοι,

30 ἀκλαυτος, ἀταφος· νῦν δ’ ὑπὲρ μητρὸς φίλης
‘Εκάβης ἄισσω, σῶμ’ ἐρημώσας ἐμόν,
τριταῖον ἦδη φέγγος αἰωροῦμενος,
ὄσονπερ ἐν γῆ τῇ δε Χερσονησίᾳ
μὴτηρ ἐμὴ δύστηνος ἐκ Τροίας πάρα.

35 πάντες δ’ Ἀχαιῶν ναῦδ’ ἐχοντες ἥσυχοι
θάσσου’ ἐπ’ ἀκταῖς τῇ δε Θρηκίας χθονός·
ὁ Πηλέως γὰρ παῖς, ὑπὲρ τύμβου φανεῖς,
κατέσχ’ Ἀχιλλεὺς πάν στράτευμ’ Ἑλληνικὸν,
πρὸς οἴκον εὐθύνοντας ἐναλίαν πλάτην·
40 αἰτεὶ δ’ ἀδελφήν τὴν ἐμὴν Πολυξένην
tύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν.
καὶ τεῦξεται τοῦδ’, οὐδ’ ἀδώρητος φίλων
ἔσται πρὸς ἄνδρῶν· ἢ πεπρωμένη δ’ ἄγει
θανείν ἀδελφήν τῷδ’ ἐμὴν ἐν ἡμαι.

45 δυνῖν δὲ παίδων δύο νεκρῷ κατόψεται
μήτηρ, ἔμοι τε τῆς τε δυστήνου κόρης.
φανήσομαι γάρ, ὡς τάφου τλήμων τύχω,
δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.
τούς γὰρ κάτω σθένοντας ἐξητησάμην

50 τύμβου κυρῆσαι, καὶ χέρας μητρὸς πεσεῖν.
tούμων μὲν οὖν, ὅσονπερ ἥθελον τυχεῖν,
ἔσται· γεραιᾷ δ’ ἐκποдавν χωρήσομαι
‘Εκάβη: περᾶ γὰρ ἦδ’ ὑπὸ σκηνῆς πόδα
‘Αγαμέμνονος, φάντασμα δειμαίνουσ’ ἐμὼν.

(HECUBA is seen coming out of the tent of Agamemnon, dressed as
a slave and supported by Trojan women.)

55 ὁ μήτερ, ἡτίς ἐκ τυραννικῶν δόμων
dούλειον ἡμαρ εἶδες, ὡς πράσσεις κακῶς,
ὅσονπερ εὖ ποτ’ ἀντισηκώσας δὲ σε
φθείρει θεῶν τις τῆς πάροιθ’ εὐπραξίας.

(The shade of Polydorus retires. HECUBA enters.)

‘Εκάβη.

ἀγετ’, ὃ παιδεῖς, τὴν γραῦν πρὸ δόμων,

60 ἀγετ’, ὄρθουσαι τὴν ὄμοδουλον,
Τροάδες, ύμῖν, πρόσθε δ’ ἄνασσαν.
λάβετε, φέρετε, πέμπτε', αἰείρετέ μου
gεραιᾶς χειρὸς προσλαξ'μεναι·
κάγω, σκολιῶ σκύπωνι χερὸς
dieireidomένα, σπεῦσω βραδύπουν
ήλυσιν ἄρθρων προτιθεῖσα.
ὅ στεροπά Δίος, ὦ σκοτία νύξ,
tί ποτ' αἱρομαι ἐννυχὸς οὕτω

dείμασι, φάσμασιν; ὁ πότνια Χθῶν,
μελανοπτερύγων μᾶτερ ὀνείρων,
ἀποπέμπομαι ἐννυχον ὄψιν,
ἡν περὶ παιδὸς ἔμοι τοῦ σωζομένου κατὰ Θρῆκην
άμφι Πολυβείνης τε φίλης θυγατρὸς δι' ὀνείρων
φοβερὰν ἔδανην.
ὅ χθόνιοι θεοί, σώσατε παῖδ' ἐμόν,
ὁς μόνος οίκων ἁγκυρ' ἀμῶν
τὴν χιονώδη Θρῆκην κατέχει,
ἐσινον πατρίου φυλακαίσιν.
ἔσται τι νέον,
ἤξει τι μέλος γοερὸν γοεραῖς.

οὐποτ' ἐμὰ φρῆν ὅδ' ἀλίαστος
φρίσσει, ταρβεῖ.
ποῦ ποτε θείαν 'Ελένου ψυχὰν
καὶ Κασάνδραν ἐσίδω, Τραώδες,
ὡς μοι κρινόσων ὀνείρους;

εἴδον γὰρ βαλιάν ἐλαφὸν λύκου ἀμυνον χαλὰ
σφαζομέναν, ἀπ' ἐμῶν γονατῶν σπασθεῖσαιν
ἀνάγκα
†οίκτρῶς.† καὶ τόδε δεῖμά μοι.
ηλθ’ ὑπὲρ ἄκρας τύμβου κορυφᾶς

95 φάντασμ’ Ἀχιλέως. ἦτει δὲ γέρας
tῶν πολυμόχθων τινὰ Τρωάδων.
ἀπ’ ἐμᾶς οὖν, ἀπ’ ἐμᾶς τόδε παιδὸς
πέμψατε, δαίμονες, ἰκετεῦω.

PARODUS.

(Enter the Chorus.)

Χορός.

100 Ἐκάβη, σπουδὴ πρὸς σ’ ἐλιάσθην,
tὰς δεσποσύνους σκηνὰς προλιποῦσ’,
ίν’ ἐκληρώθην καὶ προσετάχθην
δούλη, πόλεως ἀπελαυνομένη
τῆς Ἰλιάδος, λόγχης αἰχμῆ

105 δοριθήρατος πρὸς Ἀχαιῶν,
οὐδὲν παθέων ἀποκουφίζουσ’,
ἀλλ’ ἀγγελίας βάρος ἀραμένη
μέγα, σοὶ τε, γύναι, κήρυξ ἄχεων.
ἐν γὰρ Ἀχαιῶν πλῆρει ξυνόδοφ

110 λέγεται δοξαί σὴν παιδ’ Ἀχιλεῖ
σφάγιον θέσθαι τύμβου δ’ ἐπιβᾶς
οἶσθ’ ὅτε χρυσείος ἐφάνη σὺν ὀπλοῖς,
tὰς ποντοπόρους δ’ ἐσχὴ σχεδίας,
λαίφη προτόνοις ἐπερειδομένας,
115 τάδε θωύσσων·
ποὶ δή, Δαναοί, τὸν ἐμὸν τύμβον
στέλλεσθ' ἀγέραστον ἀφέντες;
πολλῆς δ' ἐριδος συνέπαισε κλύδων,
δόξα δ' ἔχώρει δίχ' ἀν' Ἕλλήνων
120 στρατὸν αἰχμητήν, τοῖς μὲν διδόναι
tύμβῳ σφάγιον, τοῖς δ' οὐχὶ δοκοῦν.
ハイ δὲ τὸ μὲν σὸν σπεῦδον ἀγαθὸν
τῆς μαντιπόλου Βάκχης ἀνέχων
λέκτρ' Ἀγαμέμνων·
125 τῷ Ἡθείδα δ', ὅω Ἀθηνῶν,
dισσῶν μύθων ρήτορες ἤσαν·
γνώμη δὲ μιὰ συνεχωρείτην,
tὸν Ἀχιλλείον τύμβον στεφανοῦν
αἵματι χλωρὶ, τὰ δὲ Κασάνδρας
130 λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλλείας
πρόσθεν θήσειν ποτὲ λόγχης.
σπουδαί δὲ λόγων κατατεινομένων
ἡσαν ἵσαι πως, πρὶν ὁ ποικιλόφρων
κόπις, ἦνυλόγος, δημοχαρίστης,
135 Δαεριάδης πείθει στρατιάν
μὴ τὸν ἄριστον Δαναών πάντων
δούλων σφαγίων οὔνεκ' ἀπωθείν,
μηδὲ τὶν' εἴπειν παρὰ Περσεφόνη
στάντα φθιμένων
140 ὡς ἄχαριστοι Δαναοὶ Δαναοῖς
τοῖς οἰχομένοις ὑπὲρ Ἕλλήνων
Τροίας πεδίων ἀπέβησαν.

ἡξεὶ δ' Ὅδυσεύς ὁσον οὐκ ἡδη,
πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν,

ἐκ τε γεραιᾶς χερῶς ὀρμήσων.

ἀλλ' ἵθι ναοῦς, ἵθι πρὸς βωμοῦς,
"Αγαμέμνονος ἱκέτις γονάτων,
κήρυσσε θεοὺς τοὺς τ' οὐρανίδας
toὺς θ' ὑπὸ γαῖαν.

ἡ γὰρ σε λιταὶ διακωλύσουσ' ὀρφανῶν εἶναι παιδὸς μελέας,

ἡ δεῖ σ' ἐπιδείν τύμβου προπετή
φοινισσομένην αἴματι παρθένον
eκ χρυσοφόρου
deιρῆς νασμῷ μελαναγεί.

FIRST EPEISODION.

"Εκάβη.

οἱ ἴδοι μελέα, τὸ ποτ' ἀπύσω;

ποίαν ἀχώ, ποίον ὀδυρμόν;

δειλαία δειλαίον γῆρως,

δουλείας τὰς οὐ τλατᾶς,

τὰς οὐ φερτᾶς· ὁμοί μοι.

τίς ἀμύνει μοι; ποία γέννα,

ποία δὲ πόλις;

φρούδος πρέσβυς, φρούδοι παῖδες.

ποίαν, ἢ ταύταν ἢ κείναν,
στείχω; ποι δ᾿ ἦσον πόδα; τίς θεῶν
165 ἢ δαίμων νῦν ἐπαρωγός;
        ὡ κάκ’ ἐνεγκοῦσαι Τρφάδες, ὡ
kάκ’ ἐνεγκοῦσαι
πῆματ’, ἀπωλέσατ’, ὀλέσατ’. οὐκέτι μοι βίος
ἄγαστος ἐν φαεὶ.
170 ὡ τλάμων ἁγησαί μοι
πούς, ἁγησαί τὰ γραῖα
πρὸς τάνδ’ αὐλάν· ὡ τέκνον, ὡ παῖ
δυστανοτάτας ματέρος, ἐξελθ’,
ἐξελθ’ οἰκων’ αἰὲ ματέρος
175 αὐδάν, ὡ τέκνον, ὡς εἰδῆς
οἰαν οἰαν αἴω φάμαν
περὶ σᾶς ψυχᾶς.

(Polyxena enters from the tent)

Πολυξένη.

ἰὼ,
μάτερ μάτερ, τί βοᾶς; τί νέον
καρύξαο’ οἰκών μ’, ὡστ’ ὄρνιν,
180 θάμβει τῷ ἐξέπταξας;

Ἐκάβη.

οἴμοι, τέκνον.

Πολυξένη.

τί με δυσφημεῖς; φροίμια μοι κακά.
'Εκάβη.
aiai, σᾶς ψυχᾶς.

Πολυξένη.
ἐξαύδα, μὴ κρύψης δαρόν.
185 δειμαίνω, δειμαίνω, μᾶτερ,
       τί ποτ' ἀναστένεις.

'Εκάβη.
τέκνον τέκνον μελέας ματρός.

Πολυξένη.
τί τὸδ' ἀγγέλλεις;

'Εκάβη.
σφάξαι σ' Ἀργείων κοινὰ
190 συντείνει πρὸς τύμβον γνώμα
Πηλεία γέννα.

Πολυξένη.
οἴμοι, μᾶτερ, πῶς φθέγγει
ἀμέγαρτα κακῶν; μᾶνυσόν μοι,
μάνυσον, μᾶτερ.

'Εκάβη.
195 αὖδῶ, παῖ, δυσφήμους φάμας:
ἀγγέλλουσ' Ἀργείων δόξαι
ψήφῳ τᾶς σᾶς περὶ μοι ψυχᾶς.
Πολυξένη.

δεινὰ παθοῦσ', δὲ παντλάμων,
δὲ δυστάνου μάτερ βιοτᾶς,

οίαν οίαν αὖ σοι λόβαν
ἐχθίσταν ἀρρήταν τ' ὁρσέν τις δαίμων.

οὐκέτι σοι παῖς ἀδ' οὐκέτι δή
γῆρᾳ δειλαίῳ δειλαίᾳ
συνδουλεύσω.

σκύμνον γάρ μ' ὡσ' οὐριθρέπταν

μόσχον δειλαίᾳ δειλαίαν

εἰσόψει χειρὸς ἀναρπαστὰν
σᾶς ἄπο, λαιμότομον τ' Ἀϊδα

γάς υποπεπμπομέναν σκότον, ἐνθα νεκρῶν μέτα

τάλαινα κείσομαι.

καὶ σοῦ μέν, μάτερ, δυστάνου,
κλαίω πανδύρτως θρῆνοις,

τὸν ἐμὸν δὲ βίον, λόβαν λύμαν τ',

οὗ μετακλαίομαι, ἀλλὰ θανεῖν μοι

ξυντυχία κρείσσων ἐκύρησεν.

(Οδυσσέας is seen approaching from the camp.)

Χορός.

καὶ μὴν 'Οδυσσεὺς ἐρχεται σπουδῆ ποδὸς,
Εκάβη, νέον τι πρὸς σὲ σημανῶν ἔπος.

(Enter Odysseus.)
'Οδυσσεύς.

γύναι, δοκῶ μέν σ’ εἰδέναι γνώμην στρατοῦ
ψήφον τε τὴν κρανθείσαν’ ἀλλ’ ὦμως φράσω.

220 ἐδοξ’ Ἀχαϊώς παίδα σὴν Πολυζένην
σφάξαι πρὸς ὀρθὸν χῶμ’ Ἀχιλλείου τάφου.
ημᾶς δὲ πομποὺς καὶ κομιστήρας κόρης
tάσσουσιν εἶναι: θύματος δ’ ἐπιστάτης
ἱερεὺς τ’ ἐπέστη τοῦδε παῖς Ἀχιλλέως.

225 οἴσθ’ οὖν ὁ δράσον; μὴ’ ἀποσπασθῆς βία
μὴ’ εἰς χερῶν ἀμιλλαν ἔξελθης ἐμοὶ;
γίγνωσκε δ’ ἄλκην καὶ παρουσίαν κακῶν
tῶν σῶν. σοφῶν τοι κὰν κακοίς δ’ δεῖ φρονεῖν.

ʼΕκάρη.

αἰαι’ παρέστηχ’, ὡς ἔοικ’, ἀγῶν μέγας,

230 πλήρης στεναγμῶν οὐδὲ δακρύων κενός.
κάγῳ γὰρ οὐκ ἑθνησκον οὐ μ’ ἔχρην θανεῖν,
οὐδ’ ἄλεσέν με Ζεὺς, τρέφει δ’, ὡπος ορῶ
κακῶν κάκ’ ἄλλα μείζων ἡ τάλαιν ἐγώ.
εἰ δ’ ἐστὶ τοῖς δούλοισι τοὺς ἐλευθέρους

235 μὴ λυπρὰ μηδὲ καρδίας δηκτήρια
ἔξιστορῆσαι, σοι μὲν εἰρήσθαι χρεών,
ημᾶς δ’ ἀκοῦσαι τοὺς ἐρωτῶντας τάδε.

ʼΟδυσσεύς.

ἔξεστ’ ἐρωτα’ τοῦ χρόνου γὰρ οὐ φθονῶ.
Εκάβη.
οἶσθ' ἧνίκ' ἥλθες Ἰλίου κατάσκοπος,
δυσχλαινία τ' ἄμορφος, ὀμμάτων τ' ἀπὸ
φόνου σταλαγμοὶ σὴν κατέσταξον γέννυν;

Οδυσσεύς.
οἶδ' οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου.

Εκάβη.
ἐγνω δὲ σ' Ἐλένη, καὶ μόνη κατεῖπ' ἐμοὶ;

Οδυσσεύς.
μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.

Εκάβη.
245 ἡψω δὲ γονάτων τῶν ἐμῶν ταπεινῶς ὦν;

Οδυσσεύς.
ὦστ' ἐνθανεῖν γε σοῖς πέπλοισι χεὶρ' ἐμὴν.

Εκάβη.
τί δήτ' ἐλεξας, δούλος ὦν ἐμὸς τότε;

Οδυσσεύς.
πολλῶν λόγων εὐρήμαθ', ὦστε μὴ θανεῖν.

Εκάβη.
ἐσωσα δήτα σ', ἐξέπεμψά te χθονὸς;

Οδυσσεύς.
250 ὦστ' εἰσορᾶν γε φέγγος ἦλίου τόδε.
'Εκάβη.
οὐκον κακύνει τοῖσε τοῖς βουλεύμασιν,
δις ἐξ ἐμοῦ μὲν ἐπαθεὶς οἷα φῆς παθεῖν,
δράς δ' οὖδὲν ἤμᾶς εὗ, κακῶς δ' ὅσον δύνα;
ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους
ζηλοῦτε τιμάς· μηδὲ γιγνώσκοισθέ μοι,
οἶ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,
ἡν τοῖσι πολλοῖς πρὸς χάριν λέγητε τι.
ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι
eἰς τήνδε παίδα ψῆφον ὄρισαν φόνου;
πότερα τὸ χρήν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν
πρὸς τύμβον, ἕνθα βουθυτεῖν μᾶλλον πρέπει;
ἡ τοὺς κτανόντας ἀνταποκτεῖναι θέλων
eἰς τήνδ' 'Ἀχιλλεὺς ἐνδίκως τείνει φόνον;
ἀλλ' οὐδὲν αὐτῶν ἦδε γ' εἰργασται κακὸν.
'Ελένην νιν ἀιτεῖν χρήν τάφῳ προσφάγματα·
κεῖνη γὰρ ὁλεσέν νιν ἐς Τροίαν τ' ἄγει.
eἰ δ' αἰχμαλώτων χρή τιν' ἔκκριτον θανεῖν
cάλλει θ' ὑπερφέρουσαν, οὐχ ἦμῶν τόδε·
ἡ Τυνδαρίς γὰρ εἰδος ἐκπρεπεστάτη,
ἀδικοῦσά θ' ἦμῶν οὖδὲν ἦσον ἡρέθη.
τῷ μὲν δικαίῳ τῶν άμιλλώμαι λόγον·
ἀ δ' ἀντιδοῦνα δεὶ σ', ἀπαιτοῦσις ἔμοι,
ἀκουσον. ἡ'ψω τῆς ἐμῆς, ὡς φῆς, χερὸς
cαι τήσε θραίας προσπίνων παρηίδοσ·
ἀνθάπτομαι σου τών τῶν αὐτῶν ἐγὼ
χάριν τ' ἀπαιτῶ τῆν τόθ', ἰκετεύω τε σε,
μὴ μου τὸ τέκνον ἐκ' χερῶν ἀποσπάσης,
μηδὲ κτάντητε· τῶν τεθνηκότων ἄλις.
[ταύτῃ γέγηθα κἀπιλήθομαι κακῶν·]
280 ἥδ' ἀντὶ πολλῶν ἔστι μοι παραψυχή,
πόλις, τιθήνη, βάκτρον, ἰγεμὼν ὅδοι.
oὐ τοὺς κρατοῦντας χρή κρατεῖν ἃ μὴ χρεῶν,
oὐδ' εὐτυχοῦντας εὗ δοκεῖν πράξειν ἄει·
κάγῳ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἶμ' ἐτι,
285 τὸν πάντα δ' ὀλβον ἤμαρ ἐν μ' ἀφεῖλετο.
ἀλλ' ὁ φίλον γένειον, αἰδέσθητί με,
oἰκτειρον· ἐλθὼν δ' εἰς 'Αχαίκον στρατὸν
παρηγόρησον, ὡς ἀποκτείνειν φθόνος
γυναίκας, ὡς τὸ πρῶτον οὐκ ἐκτείνατε
290 βωμῶν ἀποσπάσαντες, ἀλλ' φικτείρατε.
νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἵσος
καὶ τοῖσι δούλοις αἰματος κεῖται πέρι.
τὸ δ' ἀξίωμα, κἂν κακῶς λέγης, τὸ σὸν
πείσει· λόγος γὰρ ἐκ τ' ἀδοξοῦντων ἰῶν
295 κάκ τῶν δοκοῦντων αὐτὸς οὖ ταῦτῶν σθένει.

Χορός.
οὐκ ἔστιν οὕτω στερρὸς ἀνθρώπου φύσις,
ἣς γόνων σῶν καὶ μακρῶν ὀξυμάτων
κλύουσα θρήνους οὐκ ἄν ἐκβάλοι δάκρυ.

Οδυσσεύς.
'Εκάβη, διδάσκου, μηδὲ τῷ θυμουμένῳ
300 τὸν εὗ λέγοντα δυσμενῆ ποιοῦ φρενί.
ἐγὼ τὸ μὲν σὺν σῷμ’, ύφ’ οὕτερ ἑυτύχουν,
σῶζειν ἐτοιμός εἰμι, κοῦκ ἄλλως λέγω:
ἄδ' εἴπον εἰς ἀπαντας, οὐκ ἄρνησομαι,
Τροίας ἄλούσης ἄνδρι τῷ πρῶτῳ στρατοῦ
σὴν παιδὰ δοῦναι σφάγιον ἐξαιτουμένῳ,
ἐν τῷ δὲ γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
ὅταν τὶς ἐσθλὸς καὶ πρόθυμος ἄν ἄνηρ
μηδὲν φέρηται τῶν κακίονων πλέον.
ἡμῖν δ’ Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,
βανὸν ὑπὲρ γῆς Ἐλλάδος κάλλιστ’ ἄνηρ.
οὐκον τὸδ’ αἰσχρόν, εἰ βλέποντι μὲν φίλο
χρώμεσθ’, ἐπεὶ δ’ ὀλολε, μὴ χρώμεσθ’ ἔτι;
 eius τί δῆτ’ ἐρεῖ τις, ἢν τις αὐθ’ 
στρατοῦ τ’ ἀβροισίς πολεμίων τ’ ἀγωνία;
πότερα μαχοῦμεθ’, ἢ φιλοψυχήσομεν,
τὸν καθανόνθ’, ὀρῶντες οὐ τιμῶμενον;
καὶ μὴν ἐμοιγε ἵωντι μὲν, καθ’ ἡμέραν,
κεὶ σμίκρ’ ἐχοιμ, πάντ’ ἄν ἀρκοῦντως ἔχοι
τύμβον δὲ βουλοίμην ἂν ἄξιοủμεν
τὸν ἔμον ὅρασθαι’ διὰ μακροῦ γὰρ ἡ χάρις.
εἰ δ’ οἰκτρὰ πᾶσχειν φῆς, τάδ’ ἀντάκουνε 
εἰσὶν παρ’ ἡμῖν οὐδὲν ἢσον ἄθλιαι
γραίαι γυναῖκες ἢδὲ πρεσβύται σέθεν,
νῦμφας τ’ ἀρίστων νυμφῶν τητόμεναι,
δὲν ἥδε κεύθει σώματ’ Ἰδαία κόνις.
τόλμα τάδ’· ἡμεῖς δ’, εἰ κακῶς νομίζομεν
τιμᾶν τὸν ἐσθλὸν, ἀμαθίαν ὀφλήσομεν.
οἱ βάρβαροι δὲ μῆτε τοὺς φίλους φίλους
ηγεῖσθε μῆτε τοὺς καλῶς τεθνηκότας

\[330\]

ταυμάζεθ', ὡς ἂν ἡ μὲν Ἑλλᾶς εὐτυχῆ,
ὑμεῖς δ' ἔχηθ' ὅμοια τοῖς βουλεύμασιν.

Χορός.

αιαὶ τὸ δοῦλον ὡς κακὸν πέφυκ' ἀεί,
τολμᾶ θ' ἄ μη χρῆ, τῇ βίᾳ νικώμενον.

'Εκάβη.

ὁ θύγατερ, οὐμοι μὲν λόγοι πρὸς αἰσθέρα

\[335\]

φροῦδοι μάτην ριφθέντες ἀμφὶ σοῦ φόνου,
οὐ δ' εἰ τι μείζω δύναμιν ἢ μῆτηρ ἔχεις,
σπούδαζε, πάσας ἄστ' ἀηδόνος στόμα
φθογγασ ἰεῖσα, μὴ στερηθήναι βίον.

πρόσπιπτε δ' οἰκτρῶς τοῦδ'. 'Οδυσσέως γόνι,

\[340\]

καὶ πεἶθ'. ἔχεις δὲ πρόφασιν. ἔστι γὰρ τέκνα
καὶ τῶθε, τὴν σὴν ἄστ' ἐποικτείραι τύχην.

Πολυξένη.

ὁρῶ σ', 'Οδυσσέω, δεξίαν υφ' εἰματος
κρύπτοντα χεῖρα, καὶ πρόσωπον ἔμπαλιν
στρέφοντα, μὴ σου προσθίγω γενειάδος.

\[345\]

θάρσει. πέφευγας τὸν ἐμὸν ἰκέσιον Δίᾳ:
ὡς ἐψιμαί γή, τοῦ τ' ἀναγκαίου χάριν
θανεῖν τε χρήζουσ'. εἰ δὲ μὴ βουλήσομαι,
κακὴ φανοῦμαι καὶ φιλόψυχος γυνή.
HECUBA

350 τί γάρ με δεῖ ζήν; ἢ πατήρ μὲν ἦν ἄναξ
Φρυγῶν ἀπάντων· τούτο μοι πρῶτον βίου· ἐπειτ' ἐθρέφθην ἐλπίδων καλῶν ὑπὸ βασιλεύσιν νῦμφη, ζήλον οὐ σμικρῶν γάμων ἔχουσ', ὅτου δῶμ' ἐστίν τ' ἀφίξουσι· δὲσποινα δ' ἡ δύστηνος Ἰδαίασιν ἦν

gυναιξί, παρθένοις ἀπόβλεπτος μέτα,

355 ήσθθεοί, πλὴν τὸ καθανεῖν μόνον· νῦν δ' εἰμὶ δούλη. πρῶτα μὲν με τοῦνομα θανεῖν ἐράν τιθησιν, οὐκ εἰωθὸς ὁν· ἐπειτ' ἴσως ἄν δεσποτών ὠμῶν φρένας

360 τύχοιμ' ἂν, ὅστις ἄργύρου μ' ὄνηστεται,

365 λέχῃ δὲ τάμα δοῦλος ὄνητός ποθεν
χρανεῖ, τυράννων πρόσθεν ἦξιωμένα.

370 ὁὔτ' ἐλπίδοσ γὰρ οὔτε τοῦ δόξης ὀρῶ
θάρσος παρ' ἡμῖν ὡς ποτ' εὗ πράξαι με χρή.

375 ὁστὶς γὰρ οὐκ εἰσθε γεύεσθαι κακῶν,
φέρει μέν, ἀλγεῖ δ᾽ αὐχέν᾽ ἑντιθεὶς ζυγῷ·
θανὼν δ᾽ ἂν εἶ ὑπὲρ μᾶλλον εὐτυχέστερος
ή ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.

Χορὸς.
δεινὸς χαρακτὴρ καπίσμους ἐν βροτοῖς
380 ἐσθλῶν γενέσθαι, κάτι μείζον ἐρχεται
τῆς εὐγενείας ὄνομα τοῖς ἀξίοις.

'Εκάβη.
καλῶς μὲν εἴπας, θυγατερ· ἀλλὰ τῷ καλῷ
λύπη πρόσεστιν. εἰ δὲ δεῖ τῷ Πηλέως
χάριν γενέσθαι παιδὶ καὶ ψόγον φυγεῖν
385 ὑμᾶς, 'Οδυσσεῦ, τὴνδε μὲν μὴ κτείνετε,
ἡμᾶς δ᾽ ἀγοντες πρὸς πυρὰν Ἀχιλλέως
κεντείτε, μὴ φείδεσθ᾽· ἐγὼ "τεκον Πάρων,
ὅς παῖδα Θέτιδος ἀλεσεν τόξοις βαλὼν.

'Οδυσσεύς.
οὐ σ᾽, ὃ γεραιά, καθθανεῖν Ἀχιλλέως
390 φάντασμ Ἀχαιοῦ, ἀλλὰ τὴνδ', ἥτισσατο.

'Εκάβη.
ὑμεῖς δὲ μ᾽ ἀλλὰ θυγατρὶ συμφονεῦσατε,
καὶ δίς τόσον πῶμ᾽ αἴματος γενῆσται
γαίᾳ νεκρῷ τε τῷ τάδ᾽ ἔξαιτομένῳ.

'Οδυσσεύς.
ἀλις κόρης σῆς θάνατος, οὐ προσοιστέος
395 ἄλλος πρὸς ἄλλῳ· μηδὲ τόνδ᾽ ωφειλομεν.
'Εκάβη.
πολλή γ' ἀνάγκη θυγατρὶ συνθάνειν ἐμέ.

'Οδυσσεύς.
pῶς; οὐ γὰρ οἶδα δεσπότας κεκτημένος.

'Εκάβη.
ὅποια κισσὸς δρυὸς ὡπως τῆσθ' ἔξομαι.

'Οδυσσεύς.
οὐκ, ἢν γε πείθη τοῖς σοῦ σοφωτέροις.

'Εκάβη.
400 ὡς τῆσθ' έκοῦσα παιδὸς οὐ μεθήσομαι.

'Οδυσσεύς.
ἀλλ' οὖν' ἐγὼ μὴν τήνδ' ἀπειμ' αὐτοῦ λιπῶν.

Πολυξένη.

μὴτερ, πιθοῦ μοι· καὶ σὺ, παῖ Δαέρτιον,
χάλα τοκεύσων εἰκότως θυμουμένοις,
σὺ τ', ὁ τάλανα, τοῖς κρατοῦσι μὴ μάχου.

405 βουλεῖ πεσεῖν πρὸς οὖδας ἐλκῶσαι τε σῶν
γέροντα χρώτα πρὸς βιαν ὀδουμένη,
ἀσχημονήσαι τ' ἐκ νέου βραχίων
σπασθεῖσ'· ἀ πείσει· μὴ σὺ γ'· οὐ γὰρ ἄξιον.
ἀλλ' ὁ φίλη μοι μὴτερ, ἡδίστην χέρα

410 δὸς καὶ παρειδὰν προσβαλεῖν παρηδίδι·
ὡς οὖποτ' αὖθις, ἀλλὰ νῦν πανύστατον,
ἀκτίνα κύκλον θ' ἡλίου προσόψομαι.
τέλος δέχει δή τῶν ἐμῶν προσφθεγμάτων, ὁ μήτερ, ὁ τεκοῦσ' ἀπειμὶ δὴ κάτω.

'Εκάβη.

οὶ θυγατέρ, ἤμεῖς δ' ἐν φάει δουλεύσομεν.

Πολυζένη.

ἀνυμφος ἀνυμέναιος, δῶν μ' ἐχρῆν τυχέιν.

'Εκάβη.

οἶκτρὰ σὺ, τέκνον, ἀθλία δ' ἐγὼ γυνή.

Πολυζένη.

ἐκεῖ δ' ἐν' Ἀιδοὺ κείσομαι χωρίς σέθεν.

'Εκάβη.

οἴμοι· τί δράσω; ποῖ τελευτήσω βίον; 

Πολυζένη.

420 δούλη θανοῦμαι, πατρὸς οὐσ' ἐλευθέρου.

'Εκάβη.

ἡμεῖς δὲ πεντήκοντά γ' ἀμμοροι τέκνων.

Πολυζένη.

τί σοι πρὸς' Ἐκτὸρ' ἥ γέρωντ' εἶπο πόσιν;

'Εκάβη.

ἄγγελλε πασῶν ἀθλιωτάτην ἐμέ.

Πολυζένη.

ὁ στέρνα, μαστοὶ θ', οἳ μ' ἔθρεψαθ' ἥδεως.
'Εκάβη.

425 ὥ τῆς ἀφροῦ θύγατερ ἀθλίας τύχης.

Πολυζένη.

χαίρ', ὥ τεκόουσα, χαίρε Κασάνδρα τ' ἐμοί,

'Εκάβη.

χαίρονσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

Πολυζένη.

ὁ τ' ἐν φιλίπποις Ὀρηξὶ Πολύδωρος κάσις.

'Εκάβη.

εἰ γ' ἀπιστῶ δ'. ὡδὲ πάντα δυστυχῶ.

Πολυζένη.

430 ζῆ, καὶ θανοῦσης ὁμμα συγκλήσει τὸ σῶν.

'Εκάβη.

τέθνηκ' ἕγωγε, πρὶν θανεῖν, κακῶν ὑπὸ.

Πολυζένη.

κόμιξ', Ὀδυσσεῦ, μ' ἀμφιθεῖς κάρα πέπλοις·
ὡς πρὶν σφαγῆναι γ' ἐκτέτηκα καρδίαν
θρήνοισι μητρός, τήνδε τ' ἐκτήκω γόοις.

435 ὁ φῶς· προσεπεῖν γὰρ σὸν ὄνομ' ἐξεστὶ μοι,
μέστετι δ' οὐδὲν πλὴν ὅσον χρόνον ἔφοις
βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.

'Εκάβη.

ὅλ' γώ, προλείπω· λύεται δὲ μου μέλη.
ὁ θύγατερ, ἄψαι μητρός, ἔκτεινον χέρα,
ΕΥΡΙΠΙΔΗΣ

440 δός· μὴ λίπης μ’ ἀπαιδ’. ἀπωλόμην, φίλαι.
[δς τὴν Δάκαιναν σύγγονον Διοσκόροιν
'Ελένην ἰδοὺμι· διὰ καλῶν γὰρ ὄμματων
αἰσχιστὰ Τροίαν εἶλε τὴν εὐδαίμονα.]

(Polyxena is led away by Odysseus, and Hecuba sinks fainting
upon the ground.)

FIRST STASIMON.

Χορός.

Strophe I.

αὖρα, ποντιάς αὖρα,

445 ἄτε ποντοπόρους κομίζεις
θοᾶς ἀκάτους ἑπ’ οἶδμα λίμνας,
ποὶ με τὰν μελέαν πορεύσεις;
τῷ δουλόσυνος πρὸς οἶκον
κτηθεῖσ’ ἀφίξομαι;

450 ἡ Δωρίδος ὄρμον αἰας,
ἡ Φθιάδος, ἐνθα τὸν
καλλίστων ὕδατων πατέρα
φασίν 'Απιδανὸν πεδία λιπαίνειν;

Antistrophe I.

455 ἡ νάσων, ἀλιήρει
κώπα πεμπομέναν τάλαιναν,
οἰκτράν βιοτὰν ἔχουσαν οἶκοις,
ἐνθα πρωτόγονος τε φοίνιξ
δάφνα θ’ ἱεροῦς ἀνέσχε
460 πτόρθους Δατοὶ φίλα, ὠδίνος ἀγαλμα Δίας; σὺν Δηλιάσιν τε κού- ραισιν Ἀρτέμιδος τε θεᾶς
        χρυσέαν ἄμπυκα τόξα τ' εὐλογήσω:

Strophe II.

η Παλλάδος ἐν πόλει
tᾶς καλλιδίφρου θεᾶς
ναιοῦς', ἐν κροκέω πέπλῳ
ζεύξομαι ἀρα πόλους, ἐν
470 δαιδαλέαισι ποικίλλουσ' ἀνθοκρόκοισι πήναις,
η Τιτάνων γενεάν,
tάν Ζεὺς ἀμφιπύρῳ
κοιμίζει φλογμῷ Κρονίδας;

Antistrophe II.

475 όμοι τεκέων ἐμῶν,
ομοί πατέρων χθονός θ',
ἀ καπνῷ κατερεῖπται
tυφομένα, δορίκτητος
Ἀργεῖων· ἐγὼ δ' ἐν ξεί-
480 να χθονὶ δὴ κέκλημαι
doύλα, λιποῦσ' Ἀσίαν,
Εὐρώπας θεράπναν
ἀλλάξασ', "Αιδα θαλάμους.
SECOND EPEISODION.

(Enter Talthybius from the camp. Hecuba is lying upon the ground.)

Ταλθύβιος.

ποῦ τὴν ἀνασαν δὴ ποτ' οὐδὲν Ἰλίου
485 Ἐκάβην αὖ ἐξεύροιμι, Τρῳάδες κόραι;

Χορός.

αὐτὴ πέλας σου, νῶτ' ἔχουσι' ἐπὶ χθονί,
Ταλθύβιε, κεῖται, συγκεκλημένη πέπλοις.

Ταλθύβιος.

ὁ Ζεῦ, τί λέξω; πότερά σ' ἀνθρώπους ὄραν;
ἡ δέκοιν ἄλλως τήνδε κεκτήσθαι μάτην
490 ψευδή, δοκοῦντας δαιμόνων εἶναι γένος,
tύχην δὲ πάντα τὰν βροτοῖς ἐπισκοπεῖν;
οὐχ ἢδ' ἀνασα τῶν πολυχρύσων Φρυγῶν,
οὐχ ἢδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ;
καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,
αὐτὴ δὲ δούλη, γραῦσ, ἀπαίς, ἐπὶ χθονὶ
κεῖται, κόνει φύρουσα δύστηνον κάρα.
φεῦ φεῦ: γέρων μὲν εἰμ', ὄμως δὲ μοι θανεῖν
εἰ, πρὶν αἰσχρῇ περιπεσεῖν τύχη τινί.
ἀνίστασ', ὡ δύστηνε, καὶ μετάρσιον
495 πλευρὰν ἐπαίρε καὶ τὸ πάλλευκον κάρα.

Ἐκάβη.

ἐά: τίς οὕτως σῶμα τούμον οὐκ ἔας
κεῖσθαι; τί κινεῖς μ', ὡστὶς εἰ, λυπουμένην;
Ταλθύβιος.
Ταλθύβιος ἦκω, Δαναΐδῶν ὑπηρέτης,
Ἀγαμέμνονος πέμψαντος, ὃ γύναι, μέτα.

Ἐκάθι.
505 ὃ φίλτατ', ἀρα κάρι ἐπισφαξαῖ τάφῳ
δοκοῦν Ἀχαῖοις ἠλθες; ὃς φίλ' ἀν λέγοις.
σπεύδωμεν, ἐγκονωμεν· ἦγου μοι, γέρον.
(Raising herself.)

Ταλθύβιος.
σήν παίδα καθανοῦσαν ὡς θάψῃς, γύναι,
ηκω μεταστείχὼν σε' πέμπουσιν δέ με
510 δισσοῖ τ' Ἄτρείδαι καὶ λεώς Ἀχαϊκός.

Ἐκάθι.
οἱμοι, τί λέγεις; οὐκ ἂρ ὡς θανομένους
μετήλθες ἡμᾶς, ἀλλὰ σημανῶν κακά;
ὀλωλας, ὃ παῖ, μητρὸς ἀρπασθείο' ἀπο'·
ἡμεῖς δ' ἀτεκνοί τουτ' σ'. ὁ τάλαν' ἐγώ.
515 πῶς καὶ νυν ἐξεπράξατ'; ἂρ' αἰδούμενοι;
ἡ πρὸς τὸ δεινὸν ἠλθεθ', ὡς ἔχθραν, γέρον,
κτείνοντες; εἶπέ, καίπερ οὗ λέξων φίλα.

Ταλθύβιος.
διπλά με χρήζεις δάκρυα κερδάναι, γύναι,
σῆς παιδὸς οὐκτῷ νῦν τε γὰρ λέγων κακά
520 τέγξῳ τόδ' ὄμμα, πρὸς τάφῳ 0', ὅτ' ὀλλυτο.
παρὴν μὲν ὄχλος πᾶς Ἀχαϊκοῦ στρατοῦ
πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγάς.
λαβὼν δ’ Ἀχιλλέως παῖς Πολυξένην χερὸς ἐστησ’ ἐπ’ ἀκρον χῶματος, πέλας δ’ ἐγὼ.

λεκτοὶ τ’ Ἀχαιῶν ἐκκριτοὶ νεανίαι, σκίρτημα μόσχου σῆς καθὲξοντες χερῶν, ἐσπόντο. πλήρες δ’ ἐν χεροῖν λαβῶν δέπασ πάγχρυσον αἱρεὶ χειρὶ παῖς Ἀχιλλέως, χοᾶς θανόντι πατρί’ σημαίνει δὲ μοι

σιγήν Ἀχαιῶν παντὶ κηρύξαι στρατῷ. καγὼ καταστὰς εἶπον ἐν μέσους τάδε: σιγὰτ’, Ἀχαιοί, σίγα πᾶς ἔστω λεῶς, σίγα, σιώπα: νήνευον δ’ ἐστησ’ ὥχλον. ὁ δ’ εἶπεν: ὦ παῖ Πηλέως, πατήρ δ’ ἐμὸς,

δέξαι χοᾶς μου τάσδε κηλητηρίους, νεκρῶν ἀγωγούς. ἐλθε δ’ ὡς πῖς μέλαν κόρης ἀκραιφνες αἰμ’, ὁ σοι δωρούμεθα στρατός τε καγὼ πρευμενῆς δ’ ἥμιν γενοῦ, λύσαι τε πρύμνας καὶ χαλινωτῆρια

νεὼν δὸς ἥμιν, πρευμενοὺς τ’ ἀπ’ Ἰλίου νόστου τυχόντας πάντας εἰς πάτραν μολεῖν. τοσαῦτ’ ἔλεξε, πᾶς δ’ ἐπηύξατο στρατός. εἰτ’ ἀμφίχρυσον φάσγανον κώπης λαβῶν ἐξειλκε κολεοῦ, λογάσι δ’ Ἀργείων στρατοῦ νεανίας ἔνευε σαράνταν λαβεῖν.

ἡ δ’, ὡς ἔφρασθη, τόνδ’ ἐσήμηνεν λόγον: ὁ τὴν ἐμὴν πέρσαντες Ἀργείοι πόλιν, ἐκοῦσα θυήσκω, μὴ τις ἀψήται χρόος τούμοι: παρέξω γὰρ δέρνην εὐκαρδίως.
550 ἐλευθέραν δὲ μ', ὡς ἐλευθέρα θάνω, πρὸς θεῶν μεθέντες κτείνατ· ἐν νεκροῖσι γὰρ δούλη κεκλησθαί βασιλὶς οὖσ' αἰσχύνομαι. λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἀναξ ἐἰπεν μεθείναι παρθένον νεανίας.

555 [οἱ δ', ὡς τάχιστ' ἥκουσαν ὑστάτην ὅπα, μεθῆκαν, οὕτε καὶ μέγιστον ἦν κράτος.] κάπελ τὸδ' εἰσήκουσε δεσποτῶν ἐπος, λαβοῦσα πέπλους ἐξ ἀκρας ἐπωμίδος ἔρρηξε λαγόνος ἐς μέσον παρ' ὀμφαλὸν,

560 μαστοὺς τ' ἐδειξε στέρνα θ', ὡς ἀγάλματος, κάλλιστα, καὶ καθεῖσα πρὸς γαῖαν γόνι ἔλεξε πάντων τλημονεστατον λόγον· ἰδοὺ τὸδ', εἰ μὲν στέρνον, ὃ νεανία, παῖειν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα

565 χρηζεῖς, πάρεστι λαιμὸς εὐτρεπῆς ὅδε. ὁ δ', οὖ θέλων τε καὶ θέλων οὐκτῷ κόρης, τέμνει σιδήρῳ πνεύματος διαρροάς· κρονοὶ δ' ἐχώρουν. ἢ δ' καὶ θυγκοῦσ' ὃμως πολλὴν πρόνοιαν εἰχεν εὐσχήμως πεσεῖν,

570 κρύπτουσ' ἄ κρύπτειν ὁμματ' ἀρσένων χρεών. ἐπεὶ δ' ἀφίκε πνεῦμα θανασίμῳ σφαγῇ, οὐδεῖς τὸν αὐτὸν εἰχεν Ἀργείων πόνον· ἀλλ' οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν φύλλοις ἐβάλλουν, οἱ δ' ἀπὸ πληροῦσιν πυράν,

575 κορμοὺς φέροντες πευκίνους, ὁ δ' οὖ φέρων πρὸς τοῦ φέροντος τοιάδ' ἥκονεν κακά.
ἐστηκας, ὦ κάκιστε, τῇ νεάνιδι
οὐ πέπλον οὐδὲ κόσμον ἐν χεροῖν ἔχων;
οὐκ εἰ τι δῶσων τῇ περίσσῃ εὐκαρδίῳ
ψυχὴν τῇ ἀρίστῃ; τοιάδ' ἀμφὶ σῆς λέγω
παιδὸς θανοῦσις· εὐτεκνωτάτην δὲ σὲ
πασῶν γυναικῶν δυστυχεστάτην θ' ὀρῷ.

Χορός.

δεινὸν τι πήμα Πριαμίδαις ἐπέξεσε
πόλει τε τῇ θεῷ ἀνάγκαιιν τόδε.

'Εκάβη.

585 ὁ θύγατερ, οὐκ οἷδ' εἰς ὃ τι βλέψω κακῶν,
pολλῶν παρόντων· ἂν γὰρ ἄψωμαι τίνος,
tὸδ' οὐκ ἔχα με, παρακαλεὶ δ' ἐκεῖθεν αὖ
λύπη τις ἄλλη, διάδοχος κακῶν κακοῖς.
καὶ νῦν τὸ μὲν σοῦ ὠστε μὴ στένειν πάθος
590 οὐκ ἄν δυναίμην ἐξαλείψασθαι φρενὸς·
tὸ δ' αὖ λίαν παρεῖλε, ἀγγελθεῖσά μοι
γενναῖος. οὐκουν δεινὸν, εἰ γῆ μὲν κακῆ,
tυχοῦσα καιροῦθεόθεν, εὖ στάχχυν φέρει,
χρηστὴ δ', ἀμαρτοῦσ' ὃν χρεῶν αὐτὴν τυχεῖν,
κακὸν δίδωσι καρπὸν, ἄνθρωποι δ' Ἰαῖ,
ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλῆν κακός,
ὁ δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὑπὸ
φύσιν διέφθειρ', ἄλλα δειστός ἐστ' Ἰαῖ;
ἀρ' οἱ τεκόντες διαφέρουσιν, ἥ τροφαί;
600 ἔχει γε μέντοι καὶ τὸ θρεφθήναι καλῶς
dίδαξιν ἐσθλοῦ· τούτο δ’ ἦν τις εὐ μάθη,
oἶδεν τὸ γ’ αἰσχρόν, κανώνι τοῦ καλοῦ μαθὼν.
καὶ ταῦτα μὲν δὴ νοὺς ἐτόξευσεν μάτην·
σὺ δ’ ἐλθεὶ καὶ σήμηνον Ἀργείως τάδε,
605 μὴ θιγγάνειν μοι μηδέν’, ἀλλ’ εἴργειν ὅχλον
τῆς παιδός. ἐν τοι μυρίῳ στρατεύματι
ἀκόλαστος ὅχλος ναυτικὴ τ’ ἀναρχία
κρείσσων πυρὸς, κακὸς δ’ ὁ μὴ τι δρῶν κακόν.

(Exit Talithybius.)

σὺ δ’ αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι,
610 βάψασθ’ ἑνεγκε δεύρο ποντίας ἀλὸς,
ὡς παίδα λουτροῖς τοῖς πανυστάτοις ἐμήν,
nύμφην τ’ ἄνυμφον παρθένον τ’ ἀπάρθενον,
λούσω προθώμαί θ’. ὡς μὲν ἀξία, πόθεν;
οὔκ ἂν δυναίμην. ὡς δ’ ἔχω· τί γὰρ πάθω;
615 κόσμοι τ’ ἀγείρασθ’ αἰχμαλωτίδων πάρα,
αἱ μοι πάρεδροι τῶν ἦσον σκηνωμάτων
ναῖοισιν, εἴ τις τοὺς νεωστὶ δεσπότας
λαθοῦσ’ ἔχει τι κλέμμα τῶν αὐτῆς δόμων.

(Exit Attendant.)

ὁ σχῆματ’ οὐκὼν, ὁ ποτ’ εὐτυχεῖς δόμοι,
620 ὁ πλείστ’ ἔχων κάλλιστα κεύτεκνώτατε
Πρίαμε, γεραιά θ’ ᾧ’ ἐγὼ μήτηρ τέκνων,
ὡς ἐσ τὸ μηδὲν ἥκομεν, φρονήματος
τοῦ πρὶν στερέντες. εἶτα δὴ’ ὧγκούμεθα,
SECOND STASIMON.

Χορός.

Strophe.

ἐμοὶ χρῆν συμφοράν,
630 ἐμοὶ χρῆν πημονᾶν γενέσθαι,
Ἰδαίαν ὦτε πρῶτον ὑλαν
Ἀλέξανδρος ειλατίναν
ἐτάμεθ', ἄλιον ἐπ' οἴδμα ναυστολήσων
635 Ἐλένας ἔπι λέκτρα, τὰν
καλλίσταν ὁ χρυσοφαῆς
"Ἀλιος αὐγάζει.

Antistrophe.

πόνοι γὰρ καὶ πόνων
ἀνάγκαι κρείσσονες κυκλοῦνται.
640 κοινὸν δ' ἔξ ἰδίας ἀνοίας
κακὸν τὰ Σιμοντίδι γὰ
ὀλέθριον ἔμολε, συμφορά τ' ἀπ' ἄλλων.
ἐκρίθη δ' ἐρίς, ἄν ἐν"Ι-
645 δα κρίνει τρισσάς μακάρων
παῖδας ἀνὴρ βοῦτας,
HECUBA

Εποδος.

ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάθρων λῶβα.
650 στένει δὲ καὶ τις ἁμφὶ τὸν εὐρόον Εὐρώταν
Λάκαινα πολυδάκρυτος ἐν δόμοις κόρα,
pολιόν τ᾽ ἐπὶ κράτα μάτηρ
téknōn θανόντων
655 τίθεται χέρα ὅψεται τε παρειάν,
dίαιμον ὄνυχα τιθεμένα σπαραγμοῖς.

THIRD EPEISODION.

(Re-enter Attendant from the sea-shore, with others bearing
the body of Polydorus veiled.)

Θεράπαινα,

γυναῖκες, Ἐκάβη ποῦ ποθ᾽ ἡ παναθλία,
ἡ πάντα νικῶσ᾽ ἀνδρα καὶ θηλυν σπορὰν
660 κακοῖσιν; οὐδεὶς στέφανον ἀνθαιρήστηται.

Χορός.

τί δ′, ὅ τάλαινα σῆς κακογλώσσου βοής;
ὡς οὐποθ᾽ εὐδεὶ λυπρά σου κηρύγματα.

Θεράπαινα.

Ἑκάβη φέρω τῶδ᾽ ἄλγος᾽ ἐν κακοῖσι δὲ
οὐ ράδιον βροτοῖσιν εὐφημεῖν στόμα.

Χορός.

665 καὶ μὴν περῶσα τυγχάνει δόμων ὕπο
ἡδ᾽, ἔσ δὲ καιρὸν σοίς φαίνεται λόγοι.

(Re-enter Hecuba.)
Θεράπαινα.

ω παντάλαινα, κατί μᾶλλον ἡ λέγω,
δέσπου', ὀλωλας, κοῦκετ' εἰ βλέπουσα φῶς,
ἀπαίς, ἀνανδρος, ἀπολις, ἐξεφθαρμένη.

'Εκάβη.

670 οὐ καινὸν εἶπας, εἰδόσιν δ' ὁνείδισας.
ἀταρ τί νεκρὸν τόνδε μοι Πολυζήνης
ἡκεις κομίζος', ἱς ἀπηγγέλθη τάφος
πάντων Ἀχαιῶν διὰ χερὸς σπουδῆν ἔχειν;

Θεράπαινα.

ἡδ' οὐδὲν οἶδεν, ἀλλά μοι Πολυζήνην
675 θρηνεῖ, νέων δὲ πημάτων οὐχ ἀπτεται.

'Εκάβη.

οί ἵγω τάλαινα· μῶν τὸ βακχεῖον κάρα
τῆς θεσπιφοῦ δεῦρο Κασάνδρας φέρεισ;

Θεράπαινα.

ζώσαν λέλακας, τὸν θανόντα δ' οὐ στένεις
τόνδ'. ἀλλ' ἀθρησον σώμα γυμνωθὲν νεκροῦ,
680 εἰ σοι φανεῖται θαῦμα καὶ παρ' ἐλπίδας.

(Unveils the body.)

'Εκάβη.

οἴμοι, βλέπω δὴ παῖδ' ἐμὸν τεθνηκότα,
Πολύδωρον, ὃν μοι Θρήξ ἔσωξ' οἴκοις ἀνήρ.
ἀπωλόμην δύστηνος, οὐκέτ' εἰμὶ δὴ.
δ᾽ τέκνον τέκνον,
685 αἰαῖ, κατάρχομαι νόμον
βακχεῖον, ἓξ ἀλάστορος
ἄρτιμαθῆς κακῶν.

Θεράπαινα.
ἔγνως γὰρ ἀτὴν παιδὸς, δὲ δύστηνε σὺ;

῾Εκάβη.
ἀπιστ’ ἄπιστα, καινὰ καινὰ δέρκομαι.
690 ἑτέρα δ᾽ ἀφ᾽ ἑτέρων κακὰ κακῶν κυρεὶ γνοῦντο
οὐδέποτ᾽ ἀστένακτος ἀδάκρυτος ἀπειθησίᾳ ἐπισχῆσει.

Χορός.
δεῖν, δὲ τάλαινα, δεινὰ πάσχομεν κακά.

῾Εκάβη.
δ᾽ τέκνον τέκνον ταλαίνας ματρός,
695 τίνι μόρῳ θυνῆσκεις,
τίνι πότῳ κείσαι;
πρὸς τίνος ἀνθρώπων;

Θεράπαινα.
οὐκ οἶδ’· ἐπ’ ἀκταῖς νῖν κυρῶ θαλασσίαις.

῾Εκάβη.
ἐκβλητὸν, ἢ πέσημα φοινίκων δορός.
700 ἐν ψαμάθῳ λευρῇ;
Θεράπαινα.
πόντου νιν ἐξήνεγκε πελάγιος κλύδων.

Ἐκάβη.
ὁμοί, αἰαῖ, ἐμαθον ἐνυπνιον ὦμμάτων
ἐμῶν ὦψιν, οὗ με παρέβα φά-

705 σμα μελανόπτερον,
ἀν ἐσείδου ἄμφι σ',
οὐ τέκνον, οὐκέτ' ὄντα Διὸς ἐν φάει.

Χορός.
τίς γάρ νιν ἐκτείν'; οἶσθ' ὀνειρόφρων φράσαι;

Ἐκάβη.
710 ἐμὸς ἐμὸς ξένος, Θρήκιος ἵπποτας,
ἐν' ὁ γέρων πατήρ ἐθετό νιν κρύψας.

Χορός.
ὁμοί, τί λέγεις; χρυσὸν ὡς ἔχοι κτανόν;

Ἐκάβη.
ἀρρητ', ἀνωνύμαστα, θαυμάτων πέρα,
715 οὐχ ὦσι', οὐδ' ἀνεκτά. ποῦ δίκα ξένων;
ὁ κατάρατ' ἀνθρῶν, ὡς διεμοιράσω
χρόα, σιδαρέω τεμὸν φασγάνῳ
720 μέλεα τούθε παιδός, οὐδ' φικτίσω.

Χορός.
ὁ τλῆμον, ὡς σε πολυπονωτάτην βροτῶν
δαίμων ἔθηκεν, ὡστις ἐστὶ σοι βαρύς.
'Αγαμέμνων.

'Eκάβη, τι μέλλεις παίδα σήν κρύπτειν τάφῳ ἐλθοῦσ', ἑφ' οἰσπερ Ταλθύβιος ἤγγειλέ μοι μὴ θυγγάνειν σῆς μηδὲν Ἁργεῖον κόρης; ἡμεῖς μὲν οὖν ἐώμεν, οὐδὲ ψαύομεν.

(Sees the dead body.)

ἐὰ: τίνι ἄνδρα τόνδ' ἐπὶ σκηναισ ὅρῳ θανόντα Τρώων; οὐ γὰρ Ἁργείον πέπλοι δέμας περιπτύσσοντες ἀγγέλλουσί μοι.

'Εκάβη.

(Aside.)

dύστην', ἐμαυτήν γὰρ λέγω λέγουσα σέ, 'Εκάβη, τί δράσω; πότερα προσπέσω γόνυ Ἁγαμέμνονος τοῦδ', ἡ φέρω σιγῇ κακά;

'Αγαμέμνων.

τί μοι προσώπῳ νῶτων ἐγκλίνασα σοῦ δύρει, τὸ πραχθὲν δ' οὐ λέγεις; τίς ἐσθ' οδε;

'Εκάβη.

(Aside.)

ἀλλ' εἰ με δούλην πολεμίαν θ' ἥγούμενος γονάτων ἀπώσαιτ', ἅλγος ἄν προσθείμεθ' ἀν.
'Αγαμέμνων.
οὗτοι πέφυκα μάντις, ὅστε μὴ κλύων
ἐξιστορήσαι σῶν ὁδὸν βουλευμάτων.

'Εκάβη. (Aside.)
745 ἄρ' ἐκλογίζομαι γε πρὸς τὸ δυσμενὲς
μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς;

'Αγαμέμνων.
eἰ τοῖς με βούλει τῶντε μηδὲν εἰδέναι,
ἐς ταύτων ἥκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.

'Εκάβη. (Aside.)
oὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ
750 τέκνοις τοῖς ἐμοῖς, τί στρέφω τάδε;
τολμᾶν ἀνάγκη, κἂν τύχω κἂν μὴ τύχω.

(To Agamemnon.)
'Αγάμεμνων, ἰκετεύω σε τῶντε γουνάτων
καὶ σοῦ γενείου δεξιάς τ' εὐδαίμονος.

'Αγαμέμνων.
tί χρήμα μαστεύουσα; μ propriéν
755 αἰῶνα θέσθαι; ῥάδιον γὰρ ἐστὶ σοι.

'Εκάβη.
oὐ δῆτα' τοὺς κακοὺς δὲ τιμωρουμένη,
αἰῶνα τὸν ἐξύμπαντα δουλεύειν θέλω.

'Αγαμέμνων.
καὶ δὴ τίν' ἡμᾶς εἰς ἑπάρκεσιν καλεῖς;
'Εκάβη.
οὐδὲν τι τούτων ὄν σὺ δοξάζεις, ἄναξ.
760 ὀρᾶς νεκρὸν τόνδ', οὐ καταστάξω δάκρυ;

'Αγαμέμνων.
ὁρῶ τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.

'Εκάβη.
tούτων ποτ' ἔτεκον κάφερον ἔφνησ ὑπὸ.

'Αγαμέμνων.
ἐστὶν δὲ τίς σῶν οὖτος, ὁ τλήμον, τέκνων;

'Εκάβη.
oὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἑλίῳ.

'Αγαμέμνων.
765 ἥ γάρ τιν' ἄλλον ἔτεκες ἢ κείνους, γύναι;

'Εκάβη.
ἀνόνητά γ', ὡς ἔοικε, τόνδ' ὄν εἰσορᾶς.

'Αγαμέμνων.
ποὺ δ' ὄν ἐτύγχαν', ἡνίκ' ὀλλυτο πτόλις;

'Εκάβη.
πατήρ νιν ἔξεπεμψεν, ὄρρωδὼν θανεῖν.

'Αγαμέμνων.
ποὶ τῶν τότ' ὄντων χωρίσας τέκνων μόνον;
EKABH.

770 eis týnde xóran, oúper hýrēthi thánw.

'Agamémnwn.

πρὸς ἀνδρὸς ἀρχεῖ τῆς ἔθες Πολυμήστωρ χθονός;

EKABH.

ἐνταῦθ', ἐπέμφηθη, πικροτάτου χρυσοῦ φύλαξ.

'Agamémnwn.

θυῆσει δὲ πρὸς τοῦ καὶ τίνως πότμου τυχών;

EKABH.

tίνως δὲ ὑπ᾽ ἄλλου; Ὀρῆξ νιν ὠλεσε γένος.

'Agamémnwn.

775 ὃ τλῆμον ἦ που χρυσῶν ἡράσθη λαβεῖν;

EKABH.

τοιαῦτ', ἐπειδὴ συμφορᾶν ἔγνω Φρυγῶν.

'Agamémnwn.

εὔρεσ δὲ ποῦ νιν, ἢ τίς ἤνεγκεν νεκρῶν;

EKABH.

ἠδ', ἐντυχοῦσα ποντίας ἀκτῆς ἐπὶ.

'Agamémnwn.

tοῦτον ματεύουσ', ἢ πονοῦσ' ἄλλον πόνον;

EKABH.

780 λουτρ' ᾠχεῖ' οἰσοῦσ' ἐξ ἀλὸς Πολυβένη.
'Αγαμέμνων.
κτανών νυ, ὡς ἔοικεν, ἐκβάλλει ἔνος.

'Εκάβη.
θαλασσόπλαγκτόν γ', ὁδε διατεμὼν χρόα.

'Αγαμέμνων.
ὡ σχετλία σὺ τῶν ἀμετρήτων πόνων.

'Εκάβη.
όλωλα, κούδεν λοιπόν, 'Αγάμεμνον, κακῶν.

'Αγαμέμνων.

785 φεῦ φεῦ· τὸς οὔτω δυστυχῆς ἐφι γυνῆ;

'Εκάβη.
οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτῆν λέγοις.
ἀλλ' ἄνπερ οὔνεκ' ἁμφὶ σὸν πίπτω γόνιν,
ἀκουσον. εἰ μὲν ὅσιά σοι παθεῖν δοκῶ,
στέργομ' ἀν' εἰ δὲ τοῦμπαλιν, σὺ μοι γενοῦ
790 τιμωρῶς ἄνδρος ἀνοσιωτάτου ἐξένου,
δι σ᾽ οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω
δείσας δέδρακεν ἔργον ἀνοσιώτατον,
[κοινῆς τραπέζης πολλάκις τυχών ἐμοὶ
795 δεξιός τ' ἀριθμῷ πρῶτα τῶν ἐμῶν φίλων.
τυχών δ' ὀσῶν δεὶ καὶ λαβῶν προμηθίαν
ἐκτεινε, τύμβου δ', εἰ κτανεῖν ἐβούλετο,
οὐκ ἡξίωσεν, ἀλλ' ἀφῆκε πόντιον.]
άλλ' οἱ θεοὶ σθένουσι χῶ κεῖνων κρατῶν

800 νόμοις: νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα,
καὶ ξώμεν ἄδικα καὶ δίκαι ὄρισμένου:
δὲ ἐσ ἀνελθὼν εἰ διαφθαρήσεται,
καὶ μὴ δίκην δάσοσυν εἰττινες ξένους
κτείνουσιν ἡ θεῶν ἱερὰ τολμῶσιν φέρειν,

805 οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον.
ταῦτ' οὖν ἐν αἰσχρῷ θέμενοι αἰδέσθητι μὲ
οίκτειρον ἡμᾶς, ὡς γραφεύς τ' ἀποσταθεῖς
ἰδοὺ με κανάθρησον οἴ' ἔχω κακά.
τύραννος ἦν ποτ', ἀλλὰ νῦν δούλη σέθεν,

810 εὔπαις ποτ' οὖσα, νῦν δὲ γραῦς ἄπαις θ' ἁμα,
ἀπολις; ἔρημος, ἄθλιωτάτη βροτῶν.

(Agamemnon turns away.)

οἴμοι τάλαινα, ποὶ μ' ὑπεξάγεις πόδα;
ἐοικα πράξειν οὐδέν· ὁ τάλαιν' ἐγώ.
τί δὴτα θνητοὶ τάλλα μὲν μαθήματα

815 μοχθοῦμεν ὥς χρῆ πάντα καὶ μαστεύομεν,
πειθῶ δὲ τὴν τύραννον ἀνθρώποις μόνην
οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν,
μισθοὺς διδόντες, μανθάνειν, ἵν' ἦν ποτὲ
πείθειν ἄ τις βούλητο τυγχάνειν θ' ἁμα;

820 τί οὖν ἐτ' ἀν τις ἐλπίσαι πράξειν καλῶς;
οἱ μὲν γὰρ ὄντες παῖδες οὐκέτ' εἰσὶ μοι,
αὐτὴ δ' ἐπ' αἰσχροίς αἰχμάλωτος οἴχωμαι·
καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκωνθ' ὀρῶ.
καὶ μὴν—ἲσως μὲν τοῦ λόγου κενὸν τόδε,
825 Κύπριν προβάλλειν ἄλλ' ὦμως εἰρήσεται—
πρὸς σοῦι πλευροῖς παῖς ἐμὴ κοµίζεται,
ἡ φοιβᾶσ, ἢν καλοῦσι Κασάνδραν Φρύγες.
ποῦ τὰς φίλας δὴ εὐφρόνας δείξεις, ἀναξ,
ἡ τῶν ἐν εὐνή φιλτάτων ἀσπασμάτων
830 χάριν τίν' ἔξει παῖς ἐμή, κεῖνης δ' ἐγώ;
[ἐκ τοῦ σκότου γὰρ τῶν τε νυκτέρων βροτοῖς
φίλτρων μεγίστη γίγνεται βροτοῖς χάρις.]
ἀκοὺε δὴ νῦν τὸν θανόντα τόνδ' ὄρᾶς;
τούτοις καλῶς δρῶν ὄντα κηδεστην σέθεν
835 δράσεις. ἐνόσ μοι μῦθοι ἐνδείης ἔτι·
εἰ μοι γένοιτο φθόγγος ἐν βραχίοσι
καὶ χερσι καὶ κόμαισι καὶ ποδῶν βάσει,
ἡ Δαιδάλου τέχναισιν ἡ θεών τινος,
ὡς πάνθ' ὀμαρτῇ σῶν ἔσχοιτο γουνάτων
840 κλαίοντ', ἐπισκήπτοντα παντοίους λόγους.
ἀ δέσποτ', ἀ μέγιστον Ἐλλησιν φάος,
πιθοῦ, παράσχεις χεῖρα τῇ πρεσβύτιδι
τιμωρῶν, εἰ καὶ μηδεν ἔστιν, ἀλλ' ὦμως.
ἐσθλοῦ γὰρ ἀνδρὸς τῇ δίκη θ' ὑπηρετεῖν
845 καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἄει.

Χορός,
δεινὸν γε, θυντοῖς ὡς ἀπαντα συμπίνει,
καὶ τὰς ἀνάγκας οἱ νόμοι διώρισαν,
φίλους τιθέντες τοὺς γε πολεμωτάτους,
ἔχθρούς τε τοὺς πρὶν εὐμενεῖσ ποιούμενοι.
'Αγαμέμνων.

850 ἕγω σὲ καὶ σὸν παῖδα καὶ τύχας σέθεν,
ʼΕκάβη, δι’ οἶκτον χείρά θ’ ἱκεσίαν ἔχω,
καὶ βούλομαι θεών θ’ οὖνεκ’ ἀνόσιον ξένων
καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην,
εἰ πως φανεὶ γ’ ὡστε σοι τ’ ἔχειν καλῶς,

855 στρατῷ τε μὴ δόξαιμι Κασάνδρας χάριν
Θρήκησ ἀνακτὶ τόνδε βουλεύσαι φόνον.
ἐστιν γὰρ ἢ ταραγμὸς ἐμπέπτωκε μοι,
τὸν ἄνδρα τούτον φίλιον ἡγεῖται στρατός,
τὸν καθανόντα δ’ ἔχθρον’ εἰ δὲ σοὶ φίλος

860 ὃδ’ ἔστι, χωρὶς τούτο κοῦ κοινὸν στρατῷ.
πρὸς ταῦτα φρόντις’ ὡς θέλοντα μὲν μ’ ἔχεις
σοὶ συμπονῆσαι καὶ ταχύν προσαρκέσαι,
βραδὺν δ’, Ἀχαιὸς εἰ διαβληθήσομαι.

ʼΕκάβη.

865 φεῦ:
οὐκ ἔστι θυντῶν ὅστις ἐστ’ ἑλεύθερος.

870 σύνισθι μὲν γὰρ, ἢν τι βουλεύσῳ κακὸν
τῷ τόνδ’ ἀποκτείναντι, συνδράσῃς δὲ μῆ.
ἡν δ’ ἐξ Ἀχαιῶν θόρυβος ἢ πικουρία,
πάσχοντος ἁνδρὸς Θρηκὸς οία πείσται,
φανῇ τις, ἔργε μὴ δοκῶν ἐμὴν χάριν.
875 τὰ δ’ ἄλλα θάρσει. πάντ’ ἐγὼ θῆσον καλῶς.

'Αγαμέμνων.
πῶς οὖν; τί δράσεις; πότερα φάσγανον χερὶ
λαβοῦσα γραῖα φῶτα βάρβαρον κτενεῖς,
hydrate συν ζώοις ἐκ τοῦ· πόθεν κτήσει φίλους;

'Εκάβη.
880 στέγαι κεκεύθασ’ αἴδε Τρώαδων ὀχλον.

'Αγαμέμνων.
tὰς αἰχμαλώτους εἰπας, 'Ελλήνων ἁγραν;

'Εκάβη.
σὺν ταῖσθε τὸν ἐμὸν φονέα τιμωρήσομαι.

'Αγαμέμνων.
καὶ πῶς γυναιξὶν ἀρσένων ἐσται κράτος;

'Εκάβη.
δεινὸν τὸ πλῆθος, σὺν δόλῳ τε δύσμαχον.

'Αγαμέμνων.
885 δεινὸν τὸ μέντοι θῆλυ μέμφομαι γένος.

'Εκάβη.
τί δ’; οὐ γυναῖκες εἰλον Αἰγύπτου τέκνα,
καὶ Δῆμον ἀρδήν ἀρσένων ἐξόκισαν;
άλλ' ὡς γενέσθω· τόνδε μὲν μέθες λόγον,
πέμψον δὲ μοι τήνδ' ἁσφαλῶς διὰ στρατοῦ
γυναῖκα.

(To Attendant.)
καὶ σὺ Θρηκὶ πλαθεῖσα ἥν
λέξον· καλεῖ σ' ἀνασσα δὴ ποτ' Ἰλίον
Εκάβη, σὸν οὐκ ἐλασσον ἥ κεῖνης χρέος,
καὶ παίδας· ὡς δεῖ καὶ τέκν' εἰδέναι λόγους
tous ἕξ ἐκείνης.

(Exit Attendant.)
τὸν δὲ τῆς νεοσφαγοῦς

Πολυζένης ἐπίσχεσ, Ἀγάμεμνον, τάφον,
ὁς τῶδ' ἀδελφῷ πλησίον μιᾶς φλογὶ,
dισοὶ μέριμνα μητρί, κρυφθῆτον χθονί.

Ἀγαμέμνων.
ἐσται τάδ' οὕτω· καὶ γὰρ εἰ μὲν ἡν στρατῷ
πλοὺς, οὐκ ἄν εἰχον τήνδε σοι δοῦναι χάριν.

νῦν δ', οὐ γὰρ ἠς' οὐρίας πνοὰς θεὸς,
μένειν ἀνάγκη πλοῦν ὤρωντας ἦσυχον.
γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τὸδε
ἰδία θ' ἐκάστῳ καὶ πόλει, τὸν μὲν κακὸν
κακών τι πάσχειν, τὸν δὲ χρηστῶν εὐτυχεῖν.

(Exit Agamemnon.—Hecuba goes into the tent.)

THIRD STASIMON.

Χορός.

Strrophe I.

σὺ μὲν, ὁ πατρὶς Ἰλιάς,
τῶν ἀπορθητῶν πόλις οὐκέτι λέξει.
τοῖν Ἐλλάνων νέφος ἀμφὶ σε κρύπτει
dorὶ δὴ dorὶ πέρσαν.

910 ἀπὸ δὲ στεφάναν κέκαρσαι
πῦργων, κατὰ δ’ αἰθάλου
κηλίδ’ οἰκτροτάταν κέχρωσαι'
tάλαιν’, οὐκέτι σ’ ἐμβατεύσω.

Antistrophē I.

μεσονύκτιος ὀλλύμαν,

915 ἤμος ἐκ δείπνων ὑπνὸς ἢδὺς ἐπ’ ὀσοῖς
σκίδναται, μολπᾶν δ’ ἀπὸ καὶ χαροποίδιν
θυσίαν καταπαύσας
πόσις ἐν θαλάμοις ἐκεῖτο,

920 ξυστὸν δ’ ἐπὶ πασσάλῳ,
ναύταν οὐκέθ’ ὄρων ὁμιλον
Τροίαν Ἰλιάδ’ ἐμβεβώτα.

Strophe II.

ἐγὼ δὲ πλόκαμον ἄναδέτοις
μύτραισιν ἔρρυθμίζόμαν

925 χρυσέων ἐνόπτρων
λεύσουσο’ ἀτέρμονας εἰς αὐγάς,
ἐπιδέμνιος ὡς πέσοιμ’ ἐσ εὐνάν.
ἀνὰ δὲ κέλαδος ἐμολε πόλιν’
κέλευσμα δ’ ἦν κατ’ ἄστυ Τροίας τόδ’ δ’

930 παῖδες Ἐλλάνων, πότε δὴ πότε τὰν
Ἰλιάδα σκοπίαν
πέρσαντες ἦξετ’ οἰκοὺς;
Antistrophe II.

λέχη δὲ φίλια μονόπεπλος
λιποῦσα, Δωρίς ὡς κόρα.

935 σεμνὰν προσίζουσι'
οὐκ ἦνυσ’ Ἀρτέμιν ἀ τλάμων·
ἀγομαί δὲ θανόντι ἰδούσ’ ἀκοίταν
tὸν ἐμὸν ἄλιον ἐπὶ πέλαγος,
pόλιν τ’ ἀποσκοποῦσ’, ἔπει νόστιμον

940 ναῦς ἐκίνησεν πόδα καὶ μ’ ἀπὸ γᾶς
ἀφίσεν Ἰλιάδος·
tάλαιν’, ἀπείπον ἄλγει·

Epodus.

tὰν τοῖν Διοσκόροιν Ὁλέαν κάσιν
Ἰδαῖον τε βοῦταν

945 αἰνόπαριν κατάρα
διδοῦσ’, ἔπει με γᾶς
ἐκ πατρίας ἀπώλεσεν
ἐξόκισεν τ’ οίκων γάμος, οὐ γάμος,
ἀλλ’ ἀλάστορός τις οἴγος·

950 ἀν μήτε πέλαγος ἄλιον ἀπαγάγοι πάλιν,
μήτε πατρὸιν ἵκοιτ’ ἐς οἰκον.

EXODUS.

(Hecuba comes out of the tent.—Enter Polymestor, with his children, from the country, attended by Thracian guards.)

Πολυμήστωρ.

ὦ φίλτατ’ ἀνδρῶν Πρίαμε, φιλτάτη δε σὺ,
Ἔκάβη, δακρύω σ’ εἰσορῶν πόλιν τε σήν,
955 τήν τ' ἀρτίως θανοῦσαν ἐκγονον σέθεν.
φεύ
οὐκ ἐστιν οὐδὲν πιστόν, οὔτ' εὐδοξία
οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.
φύρονσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω,
ταραγμὸν ἐντιθέντες, ὡς ἀγνωσία
960 σέβωμεν αὐτούς. ἀλλὰ ταῦτα μὲν τί δεῖ
θρηνεῖν, προκόπτοντ' οὐδὲν ἐσ πρόσθεν κακῶν;
οὐ δ', εἰ τι μέμφει τῆς ἐμῆς ἀπουσίας,
σχέσιν τυγχάνω γὰρ ἐν μέσοις Θρήκης ὅροις
ἀπών, ὅτ' ἥλθες δεῦρ'. ἐπεὶ δ' ἀφικόμην,
965 ἣδη ποδ' ἔξω δωμάτων αἴροντί μοι
ἐς ταύτων ἦδε συμπίνει δροις σέθεν,
λέγονσα μύθους διών κλύων ἀφικόμην.

‘Εκάβη.
αισχύνομαι σε προσβλέπειν ἑναντίον,
Πολυμήστορ, ἐν τοιοίσδε κειμένῃ κακοῖς.
970 ὅτε γὰρ ὠφθην εὐτυχοῦσ’, αἰδός μ' ἔχει
ἐν τῷδε πότῳ τυγχάνουσ' ἵν' εἰμὶ νῦν,
κοῦκ ἄν δυναίμην προσβλέπειν ὀρθαίς κόραις.
ἀλλ' αὐτό μὴ δύσνοιαν ἡγήσῃ σέθεν,
Πολυμήστορ: ἄλλως δ' αἰτίον τι καὶ νόμος,
975 γυναῖκας ἀνδρῶν μὴ βλέπειν ἑναντίον.

Πολυμήστωρ.
καὶ θαύμα γ' οὐδέν. ἀλλὰ τίς χρεία σ' ἐμοῦ;
τί χρήμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα;
'Εκάβη.

ιδιον ἐμαυτῆς δὴ τι πρὸς σὲ βούλομαι
καὶ παῖδας εἰπεῖν σοὺς· ὅπανας δὲ μοι
980 χωρίς κέλευσον τῶν' ἀποστήναι δόμων.

Πολυμύστωρ. (To the Guards.)

χωρεῖτ'· ἐν ἀσφαλεῖ γὰρ ἥδ' ἐρημία.

(The Guards retire.)

φίλη μὲν εἰ σὺ, προσφιλὲς δὲ μοι τόδε
στράτευμ' Ἀχαῖων. ἀλλὰ σημαίνειν σε χρῆν,
tί χρῆ τὸν εῦ πράσσοντα μὴ πράσσονσιν εὕ
985 φίλοις ἐπαρκεῖν· ὥς ἐτοιμὸς εἰμ' ἐγώ.

'Εκάβη.

πρῶτον μὲν εἰπὲ παῖδ' ὅν εῖς ἐμῆς χερὸς
Πολυδώρων ἐκ τε πατρὸς ἐν δόμοις ἔχεις,
eἰ ζῇ· τὰ δ' ἀλλα δεύτερον σ' ἐρήσομαι.

Πολυμύστωρ.

μάλιστα· τούκείνοι μὲν εὐτυχεῖσι μέρος.

'Εκάβη.

990 ὁ φίλταθ', ὡς εὗ καξίως σέθεν λέγεις.

Πολυμύστωρ.

tί δήτα βούλει δεύτερον μαθεῖν ἐμοῦ;

'Εκάβη.

εἰ τῆς τεκούσης τῆςδε μέμνηται τί μοι.
Πολυμῆστωρ.
καὶ δεύρῳ γ’ ὡς σὲ κρύφιος ἔξητει μολεῖν.

'Εκάβη.
χρυσὸς δὲ σῶς, ὅν ἠλθεν ἐκ Τροίας ἔχων;

Πολυμῆστωρ.
995 σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουροῦμενος.

'Εκάβη.
σῶσόν νῦν αὐτόν, μηδ' ἔρα τῶν πλησίον.

Πολυμῆστωρ.
ηκιστ' ὅναίμην τοῦ παρόντος, ὦ γυναι.

'Εκάβη.
οἴσθ' οὖν ἄ λέξαι σοὶ τε καὶ παισίν θέλω;

Πολυμῆστωρ.
οὐκ οἴδα· τῷ σῷ τούτῳ σημανεῖς λόγῳ.

'Εκάβη.
1000 ἔστ', ὃ φιληθεῖς ὡς σὺ νῦν ἐμοὶ φιλεῖ,

Πολυμῆστωρ.
τί χρῆμ’, ὃ κάμε καὶ τέκν’ εἰδέναι χρεών;

'Εκάβη.
χρυσοῦ παλαιαὶ Πριαμιδῶν κατώρχεις.

Πολυμῆστωρ.
ταῦτ' ἔσθ' ὃ βουλεῖ παιδὶ σημῆναι σέθεν;
 מוּלְיָמִסְטּוּר.
1005 תִּדֶיֶתָא טֶכְוַנַוֶּנְדֶה דֵּי פָּרְוּנָסִאָס;

'אַקְאָבַּה.
אַמְּיוּנְוָא, חַתַּנְוָה אַחַתָּס תָּוּסְוָד אֶּיְדְוַי.

פוּלְיָמִסְטּוּר.
קַלְוַס טְלְגָאָסְיָס תְּיִיַדָּו קַּלַּיָּוֶּרְוָאָו.

'אַקְאָבַּה.
וּסְבַּוָא שַוִּנְו 'אָדָנָא 'יִלָא יִנְא סְטָגָי.

פוּלְיָמִסְטּוּר.
נְתָאָוָה' דַּחְרַסְוָס אֶּסְטִי; סַמְּיֵיָאָו דֹּּתְי.

'אַקְאָבַּה.
1010 מֶלְאָאָא פֶּרְבָּא גַּהָס וּפֶרְטָלָלָוָאָו אָּוָו.

פוּלְיָמִסְטּוּר.
אֶּט שַוִּנְו תֵּי בָּוְוָלָי תָּוֹנְו אַקְוִיָּוָאָו אֶּמוּי.

'אַקְאָבַּה.
סוּוָאָיָי שֵׁמֶרְיָבָאָו הוֹי סַנְוּנְיַלְלוּוָאָוָאָוָו תֶּלוּא.

פוּלְיָמִסְטּוּר.
פּוּיָדַה; פֶּפְלָוָו נְתָדָאָא קְרִיָּפוּאָא' אֶּךְּיָאָס;

'אַקְאָבַּה.
סְקָוּלוּוָאָו אֶּנְו ḥַלָוָא תָּוָיָדָוָא סְﬠַזָּּטָאָי סְטָגָיָאָי.
Πολυμήστωρ.

1015 ποῦ δ’; αἰδ’ Ἀχαϊῶν ναύλοχοι περιπτυχαί.

'Εκάβη.

ιδιαὶ γυναικῶν αἰχμαλωτίδων στέγαι.

Πολυμήστωρ.

τάνδον δὲ πιστά, κάρσενων ἑρημία;

'Εκάβη.

οὐδεὶς Ἀχαϊῶν ἐνδον, ἀλλ’ ἥμεῖς μόναι.

ἀλλ’ ἔρπ’ ἐς οἰκοὺς· καὶ γὰρ Ἀργείοι νεῶν

1020 λύσαι ποθοῦσιν οἰκαν’ ἐκ Τροίας πόδα.

ός πάντα πράξας δὲν σε δεὶ στείχῃς πάλιν

ἐὰν παισίν οὕπερ τὸν ἐμὸν φίλισας γόνον.

(HECUBA conducts POLYMESTOR with his children into the tent.)

Χορός.

οὔπω δέδωκας, ἀλλ’ ἵσως δώσεις δίκιν.

1025 ἀλίμενόν τις ὡς εἰς ἀντλον πεσὼν

λέχριος, ἐκπεσεὶ φίλας καρδίας,

ἀμέρσας βίον. τὸ γὰρ ὑπέγγυνον

1030 δίκα καὶ θεοίσιν οὐ ξυμπίνειν,

ὁλέθριον ὁλέθριον κακόν.

ψεύσει σ’ ὄδου τῇσδ’ ἐλπίς, ἢ σ’ ἐπήγαγεν

θανάσιμον πρὸς Ἀίδαν, ὦ τάλας.

ἀπολέμω δὲ χειρὶ λείψεις βίον.
Πολυμήστωρ. (Within.)
1035 ὠμοι, τυφλοῦμαι φεγγος ὦμμάτων τάλας.

Χορός.
ηκούσατ' ἀνδρὸς Θρηκός οἵμωγήν, φίλαι;

Πολυμήστωρ. (Within.)
1040 ὠμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.

Χορός.
φίλαι, πέπρακται καί' ἔσω δόμων κακά.

Πολυμήστωρ. (Within.)
1045 ἀλλ' οὗτι μὴ φύγητε λαίψηρο νοῦι·
βάλλων γὰρ οἴκων τῶν' ἀναρρήξῳ μνχοὺς.

Χορός.
ἰδοὺ, βαρείας χειρὸς ὄρμαται βέλους.
βούλεσθ' ἐπεισπέσωμεν; ὡς ἀκμῇ καλεῖ
'Εκάβη παρεῖναι Τρῳάσιν τε συμμάχους.
(Re-enter Hecuba.)

'Εκάβη.
ἀρασσε, φείδου μηδέν, ἐκβάλλων πύλας.
1045 οὗ γὰρ ποτ' ὦμμα λαμπρὸν ἐνθήσεις κόραις,
οὗ παῖδας ὤψει ζωντας, οὗς ἐκτειν' ἐγώ.

Χορός.
ἡ γὰρ καθεῖλες Θρῆκα καὶ κρατεῖς γένον,
δέσποινα, καὶ δέδρακας οἴατερ λέγεις;
'Εκάβη.

όψει νιν αὐτίκ' ὄντα δωμάτων πάρος,
1050 τυφλὸν τυφλῷ στείχοντα παραφύρῳ ποδί,
παίδων τε δισσῶν σώμαθ', οὖς ἐκτειν' ἐγὼ
σὺν ταῖς ἀρίσταις Τρφάσιν· δίκην δὲ μοι
δέδωκε· χωρεῖ δ', ὃς ὁρᾶς, ὦ' ἐκ δόμων.
ἀλλ' ἐκποδῶν ἀπειμή κάποστήσομαι
1055 θυμῷ ξέοντι Θρηκὶ δυσμαχωτάτῳ.

(HECUBA retires to the side, as POLYMESTOR staggers upon the stage, his eyes streaming with blood.)

Πολυμήστωρ.

ὁμοί ἐγώ, πᾷ βῶ,
πᾷ στῶ, πᾷ κέλσω;
τετράποδος βάσιν θηρὸς ὀρεστέρου
τιθέμενος ἐπὶ χεῖρα κατ' ἵχνος; ποίαν,
1060 ἡ ταύταν ἡ τάνδ',
ἑκαλλάξω, τὰς
ἀνδροφόνους μάρψαι
χρήζον' Ἰλιάδας, αἳ μὲ διώλεσαν;
τάλαναι κόραι τάλαναι Φρυγῶν,
δ' κατάρατοι,
1065 ποὶ καὶ μὲ φυγᾶ πτώσσουσι μυχῶν;
eἴθε μοι ὃμμάτων αἰματόεν βλέφαρον
ἀκέσαι' ἄκέσαι τυφλὸν, Ἄλιε,
φέγγος ἄπαλλάξας.
ἀᾶ.
σίγα· κρυπτὰν βάσιν αἰσθάνομαι
1070 τάνδε γυναικῶν. πᾶ πόδ' ἐπάξας
σαρκῶν ὡστέων τ' ἐμπλησθῶ,
θοίναν ἀγρίων θηρῶν τιθέμενος,
ἀρνύμενος λώβαν,
λύμας ἀντίποιν' ἐμᾶς; ὁ τάλας.

(Turning towards the tent.)

1075 ποῖ πᾶ φέρομαι τέκν' ἔρημα λιπὼν
Βάκχαις ᾿Αιδὸν διαμοιράσαι,
σφακτὰν κυσί τε φονίαν δαῖτ' ἀνήμερον
οὐρείαν τ' ἐκβολάν;
πᾶ στῶ, πᾶ κάμψω, [πᾶ βῶ,]

1080 ναῦς ὅπως ποντίοις πείσμασι λινόκροκον
φᾶρος στέλλων, ἕπὶ τάνδε συθεῖς
tέκνων ἐμῶν φύλαξ
ὀλέθριον κοίταν;

Χορός.

1085 ὁ τλῆμον, ὃς σοι δύσφορ' εἰργασταί κακά·
δράσαντι δ' αἰσχρὰ δεινὰ τάπιτιμα
[δαίμον ἐδωκεν, ὅστις ἐστὶ σοι βαρύς].

Πολυμήστωρ.

αἰαῖ, ᾿Ιῶ Θρῆκης
λογχοφόροι, ἔνοπλοι, εὔπποι, ᾿Α-
1090 ρεί κάτοχον γένος.

᾿Ιῶ ᾿Αχαιοί, ᾿Ιῶ ᾿Ατρείδαι.

βοῶν βοῶν αὐτῶ, βοῶν.
ο ὅτε, μόλετε πρὸς θεῶν.
κλύει τις, ἢ οὐδεὶς ἀρκέσει; τί μέλλετε;

1095 γυναῖκες ὀλεσάν με,
γυναῖκες αἰχμαλωτίδες.
δεινὰ δεινὰ πεπόνθαμεν.
ὁμοί ἐμᾶς λώβας.
ποῖ τράπωμαι, ποῖ πορενθῶ;

1100 [αἴθέρ'] ἀμπτάμενος οὐράνιον
ὑψιπετεῖς ἐς μέλαθρον, Ὡρίων
ἡ Σείριος ἐνθα πυρὸς φλογέας ἀφίη-
σιν ὅσσων αὐγάς, ἢ τὸν ἐς Ἄιδα

1105 μελανόχρωτα πορθμὸν ἁξω τάλας:

Χορός.
συγγνώσθ', ὅταν τις κρείσσου ἢ φέρειν κακὰ
πάθη, ταλαίνης ἐξαπαλλάξαι κόης.

(Enter Agamemnon, with Attendants.)

'Αγαμέμνων.
κραυγὴς ἀκούσας ἥλθον· οὐ γὰρ ἤσυχος

1110 πέτρας ὅρειας παῖς λέλακ' ἀνὰ στρατὸν
'Ἡχῶ, διδοῦσα θόρυβον· εἴ δὲ μὴ Φρυγῶν
πύργους πεσόντας ἑσμεν Ἑλλήνων δορί,
φόβον παρέσχεν οὐ μέσως οἷς κτύπος.

Πολυμήστωρ.
ὁ φίλτατ', ἑσθόμην γάρ, Ἀγάμεμνον, σέθεν

1115 φωνῆς ἀκούσας, εἰσορᾶς καὶ πάσχομεν;
'Αγαμέμνων.

'Αγαμέμνων.

Πολυμήστωρ.  
1120 'Εκάβη με σὺν γυναιξὶν αἰχμαλωτίσων ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μείζονως.

'Αγαμέμνων.  (Turning to Hecuba.)

tί φής; σὺ τοῦργον εἴργασαι τόδ', ὡς λέγει;  
σὺ τόλμαν, 'Εκάβη, τήνδ' ἐτλης ἀμήχανον;

Πολυμήστωρ.  
1125 οὐκοι, τί λέξεις; ἢ γὰρ ἐγγὺς ἔστι ποι;  
σήμηνον, εἰπὲ ποῦ 'σθ', ὑν' ἀρπάσας χερῶν  
dιασπάσωμαι καὶ καθαιμάξω χρόα.

'Αγαμέμνων.

οὕτος, τί πᾶσχεις;

Πολυμήστωρ.  
1130 πρὸς θεῶν σε λίσσομαι,  
μέθες μ' ἐφείναι τῇδε μαργώσαν χέρα.

'Αγαμέμνων.

ἰσχ' ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον  
1130 λέγ', ὡς ἀκούσας σοῦ τῇ τῇσδὲ τ' ἐν μέρει  
κρίνω δικαίως, ἀνθ' ὄτου πᾶσχεις τάδε.
Πολυμήστωρ.

λέγοιμ' ἂν. ἣν τις Πριμιδῶν νεώτατος
Πολύδωρος, Ἐκάβης παίς, ὅν ἐκ Τροίας ἐμοὶ
πατὴρ δίδωσι Πρίμιος ἐν δόμοις τρέφειν,

1135 ὑποπτος ὄν δὴ Τροικῆς ἀλώσεως.
τοῦτον κατέκτειν· ἀνθ’ ὅτου δ’ ἐκτεινά νιν,
ἀκούσον, ὡς εὖ καὶ σοφὴ προμηθία.
ἐδείσα μὴ σοι πολέμιος λειφθεῖσ’ ὁ παῖς
Τροίαν ἀθροίσῃ καὶ ξυνοικίσῃ πάλιν,

1140 γυνόντες δ’ Ἀχαιοὶ ζώντα Πριμιδῶν τινα
Φρυγῶν ἐς αἰαν αὖθις ἄρειαν στόλον,
κάπειτα Θρήκης πεδία τρίβοιεν τάδε
λεπλατοῦντες, γείτοσιν δ’ εἰῇ κάκον
Τρώων, ἐν ὀπερ νῦν, ἄναξ, ἐκάμνομεν.

1145 Ἐκάβη δὲ παιδὸς γνοῦσα θανάσιμον μόρον,
λόγῳ με τοιῳδ’ ἡγαγ’, ὡς κεκρυμμένας
θήκας φράσουσα Πριμιδῶν ἐν Ἰλίῳ
χρυσοῦ· μόνον δὲ σὺν τέκνοισι μ’ εἰσάγει
δόμους, ἐν’ ἄλλοις μὴ τις εἴδει τάδε.

1150 ἶζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυν
πολλαὶ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,
αἱ δ’ ἐνθεν, ὡς δὴ παρὰ φίλῳ, Τρώων κόραι
θάκους ἔχουσαι, κερκίδ’ Ἡδωνὶς χερὸς
ἡμοῦν, ὑπ’ αὐγὰς τοῦσδε λεύσουσαι πέπλους.

1155 ἀλλαὶ δὲ κάμακα Θρήκίαν θεώμεναι
γυμνὸν μ’ ἔθηκαν διπτύχου στολίσματος.
δόσαι δὲ τοκάδες ἦσαν, ἐκπαγλοῦμεναι
tέκν' ἐν χεροῖν ἐπάλλον, ὡς πρὸσω πατρὸς
gένοιτο, διαδοχαῖς ἀμείβουσαι χεροῖν.

1160 κατ' ἐκ γαληνῶν—πῶς δοκεῖς;—προσφθεγμά-
tων
εὐθὺς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν
κεντοῦσι παίδας, αἱ δὲ πολεμίων δίκην
ξυναρπάσασαι τὰς ἐμὰς εἰχὸν χέρας
καὶ κῶλα: παίσι δ' ἀρκέσαι χρῆξον ἐμοῖς,

1165 εἰ μὲν πρόσωπων ἐξανιστάινυ ἔμον,
κόμης κατεῖχον, εἰ δὲ κινοῖν χέρας,
πλήθει γυναικῶν οὐδὲν ἦνυνν τάλας.
τὸ λοίσθιον δὲ, πῆμα πῆματος πλέον,
ἐξειργάσαντο δεῖν· ἐμῶν γὰρ ὀμμάτων,

1170 πόρπας λαβοῦσαι, τᾶς ταλαιπώρους κόρας
κεντοῦσιν, αἰμάσσουσιν· εἶτ' ἀνὰ στέγας
φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγώ,
θηρ ὡς, διώκω τὰς μιαφόνους κόνας,
ἀπαντ' ἐρευνῶν τοίχον, ὡς κυνηγέτης,

1175 βάλλων, ἀράσον. τοιάδε σπεύδων χάριν
πέπουθα τὴν σήν, πολέμιον τε σὸν κτανῶν,
Ἀγάμεμνον. ὡς δὲ μὴ μακροῦς τείνω λόγους,
eἰ τις γυναῖκας τῶν πρὶν εἴρηκεν κακῶς,
ἡ νῦν λέγων ἐστὶν τὶς, ἡ μέλλει λέγειν,

1180 ἀπαντὰ ταῦτα συντεμῶν ἐγὼ φράσων
γένος γὰρ οὕτε πόντος οὕτε γῆ τρέφει
toιόνδ'· ὁ δ' ἀεὶ συντυχών ἐπισταταῖ.
Χορός.

μηδὲν θρασύνου, μηδὲ τοῖς σαυτοῖς κακοῖς
tὸ θῆλυ συνθεῖς ὅδε πάν μέμψῃ γένος.

1185 [πολλαὶ γὰρ ἡμῶν, αἱ μὲν εἰσ’ ἐπίφθονοι,
αἱ δ’ εἰς ἄριθμον τῶν κακῶν πεφύκαμεν.]

ΕΚΑΒΗ.

Ἄγαμεμνον, ἀνθρώποισιν οὐκ ἔχρην ποτε
tῶν πραγμάτων τῆν γλώσσαν ἱσχύειν πλέον·
ἀλλ’ εἴτε χρήστ’ ἐδρασε, χρήστ’ ἔδει λέγειν,

1190 εἴτ’ αὖ ποιηρά, τοὺς λόγους εἶναι σαθροῦς,
καὶ μὴ δύνασθαι τάδικ’ εὖ λέγειν ποτε.
σοφοὶ μὲν οὖν εἰσ’ οἱ τάδ’ ἡκριβωκότες,
ἀλλ’ οὐ δύνανται διὰ τέλους εἶναι σοφοί,
κακῶς δ’ ἀπόλοντ’· οὕτως ἐξῆλυξέ πω.

1195 καὶ μοι τὸ μὲν σὸν ὡδε φροιμίοις ἔχει·
πρὸς τόνδε δ’ εἰμι καὶ λόγοις ἀμείψομαι,
δὲ φήσ’ Ἀχαίων πόνον ἀπαλλάσσων διπλοῦν
Ἀγαμέμνονός θ’ ἐκατι παῖδ’ ἐμὸν κτανεῖν.
ἀλλ’, ὃ κάκιστε, πρῶτον οὐποτ’ ἀν φίλον

1200 τὸ βάρβαρον γένοιτ’ ἀν’ Ἑλλήσιν γένος,
οὐδ’ ἀν δύναιτο. τίνα δὲ καὶ σπεῦδοιν χάριν
πρόθυμοι ήσθα; πότερα κηδεύσων τινά,
ἡ συγγενῆς ὁν, ἡ τίν’ αἰτίαν ἔχων;
ἡ σῆς ἐμελλον γῆς τεμεῖν βλαστήματα,

1205 πλεύσαντες αὕθις; τίνα δοκεῖς πείσειν τάδε;
ὁ χρυσός, εἰ βούλοιο τάληθη λέγειν,
ἐκτείνε τὸν ἐμὸν παιδα, καὶ κέρδη τὰ σά. ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτε ηὐτῦχει
Τροία, περίξ δὲ πύργος εἰς ἐτι πτολίν,

1210 ἔξε τε Πρίαμος, “Εκτόρος τ’ ἤνθει δόρυ,
tί δ’ οὐ τὸτ’, εἰπερ τῶδ’ ἐβουλήθης χάριν
θέσθαι, τρέφων τὸν παιδά κἂν δόμοις ἕχων
ἐκτεινας, ἦ ξώντ’ ἥλθες ’Ἀργείοις ἄγων;
ἀλλ’ ἦνίχ’ ἤμείς οὐκέτ’ ἤμεν ἐν φάει,

1215 καπνῷ δ’ ἔσήμην’ ἀστυ πολεμίων ὑπὸ,
ξένον κατέκτας σὴν μολόντ’ ἐφ’ ἐστίαν.
πρὸς τοῖσδε νῦν ἄκουσον, ὡς φανῆς κακός.
χρῆν σ’, εἰπερ ἤσθα τοῖς Ἀχαιοῖσιν φίλοις,
tὸν χρυσὸν ὑν φῆς οὐ σὸν, ἀλλὰ τοῦδ’, ἔχειν,

1220 δοῦναι φέροντα πενομένοις τε καὶ χρόνον
πολὺν πατρίδας γῆς ἀπεξενωμένοις·
οὐ δ’ οὐδε νῦν πω σῆς ἀπαλλάξαι χερὸς
tολμᾶς, ἕχων δὲ καρτερεῖς ἐτ’ ἐν δόμοις.
καὶ μὴν τρέφων μὲν ὡς σε παῖδ’ ἔχρην τρέφειν

1225 σώσας τε τὸν ἐμὸν, εἴχες ἄν καλὸν κλέος·
ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι
φίλοι· τὰ χρηστὰ δ’ αὐθ’ ἐκαστ’ ἔχει φίλοις.
eἰ δ’ ἐσπάνιζες χρημάτων, ὁ δ’ ηὐτῦχει,
θησαυρὸς ἃν σοι παῖς ὑπῆρχ’ οὐμὸς μέγας.

1230 νῦν δ’ οὐτ’ ἐκείνουν ἄνδρ’ ἔχεις σαυτῷ φίλον,
χρυσοῦ τ’ ὄνησις οἴχεται παῖδες τε σοι,
αὐτὸς τε πράσσεις ὅδε. σοὶ δ’ ἐγὼ λέγω,
’Αγάμεμνον, εἰ τῶδ’ ἀρκέσεις, κακὸς φανεῖ
οὔτ' εὔσεβῆ γὰρ οὔτε πιστῶν οἷς ἔχρην,
οὔχ ὄσιον, οὐ δίκαιον εὖ δράσεις ἐγένον·
αὐτῶν δὲ χαίρειν τοῖς κακοῖς σὲ φήσομεν
tοιούτων ὄντα· δεσπότας δ' οὐ λοιδορῶ.

Χορὸς.

φεῦ φεῦ· βροτοῖσιν ὡς τὰ χρηστὰ πράγματα
χρηστῶν ἀφορμᾶς ἐνδίδωσ' ἀεὶ λόγων.

'Ἀγαμέμνων.

άχθεινά μὲν μοι τάλλοτρια κρίνειν κακά,
ὁμος δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει,
πράγμα· ἐς χέρας λαβόντ' ἀπώσασθαι τόδε.
ἐμοὶ δ', ἵν' εἶδῆς, οὔτ' ἐμὴν δοκεῖς χάριν
οὔτ' οὖν 'Ἀχαίων ἄνδρ' ἀποκτείναι ἐγένον,

άλλω ὡς ἔχης τὸν χρυσὸν ἐν δόμοισι σοῖς.
λέγεις δὲ σαυτὸ πρόσφορ' ἐν κακοῖσιν ὄν.
tάχ' οὖν παρ' ὑμῖν ράδιον ἐξεκτονεῖν·
ἡμῖν δὲ γ' αἰσχρὸν τοῖσιν Ἐλλησιν τόδε.
pῶς οὖν σε κρίνας μὴ ἀδικεῖν φόνω ψόγον ;

οὔκ ἂν δυναίμην. ἄλλα ἐπεὶ τὰ μὴ καλὰ
πράσσειν ἐτόλμας, τλῆθι καὶ τὰ μὴ φίλα.

Πολυμήστωρ.

οἱμοι, γυναικὸς, ὡς ἔοιχ', ἥσσομενος
dουλης, ύφεξω τοῖς κακίσισιν δίκην.

'Εκάβη.

οὐκον δικαίως, εἴπερ εἰργάσω κακά ;
Πολυμήστωρ.
1255 οἷμοι τέκνων τῶν ὄμμάτων τ’ ἐμῶν, τάλας.

'Εκάβη.
άλγεις· τί δ’, ἢ μὲ παιδὸς οὐκ ἀλγεῖν δοκεῖσ;  

Πολυμήστωρ.
χαίρεις ὑβρίζουσ’ εἰς ἐμ’, ὃ πανοῦργε σύ;

'Εκάβη.
οὖ γὰρ μὲ χαίρειν χρὴ σε τιμωρομένην;

Πολυμήστωρ.
ἀλλ’ οὐ τάχ’, ἦνίκ’ ἂν σε ποντίᾳ νοτίς

'Εκάβη.
1260 μῶν ναυστολήσῃ γῆς ὄρους 'Ελληνίδος;

Πολυμήστωρ.
κρύψῃ μὲν οὖν πεσοῦσαν ἐκ καρχησίων.

'Εκάβη.
πρὸς τοῦ βιαῖων τυγχάνουσαν ἄλματων;

Πολυμήστωρ.
αὐτὴ πρὸς ἰστὸν ναὸς ἀμβήσει ποδὶ.

'Εκάβη.
ὑποπτέρως νάτοισιν; ἢ ποίῳ τρόπῳ;

Πολυμήστωρ.
1265 κύων γενήσει πῦρ’ ἐξουσα δέργματα.
Ἔκαβη.
πῶς δ᾿ οἴσθα μορφῆς τῆς ἐμῆς μετάστασιν;

Πολυμήστωρ.
ὁ Θρηξίμαντις εἶπε Διόνυσος τάδε.

Ἔκαβη.
σοὶ δ᾿ οὐκ ἔχρησεν οὐδὲν ἄν ἔχεις κακῶν;

Πολυμήστωρ.
οὗ γάρ ποτ᾿ ἂν σὺ μὲ εἴλες ὡδε σὺν δόλῳ.

Ἔκαβη.
1270 θανοῦσα δ᾿ ἡ ξώσ᾿ ἐνβάδ᾿ ἐκπλῆσιω βίον;

Πολυμήστωρ.
θανοῦσα· τύμβῳ δ᾿ ονομὰ σῷ κεκλῆσεται

Ἔκαβη.
μορφῆς ἐπωθῶν, ἡ τί, τῆς ἐμῆς ἐρείς;

Πολυμήστωρ.
κῦνδε ταλαίνῃς σῆμα, ναυτῖλοις τέκμαρ.

Ἔκαβη.
οὐδὲν μέλει μοι σοῦ γέ μοι δόντος δίκην.

Πολυμήστωρ.
1275 καὶ σήν γ᾿ ἀνάγκη παίδα Κασάνδραν θανεῖν.

Ἔκαβη.
ἀπέπτυσ᾿· αὐτῷ ταῦτα σοὶ δίδωμι ἔχειν.
Πολυμήστωρ.
kτενεὶ νῦν ἡ τοῦδ᾽ ἄλοχος, οἰκουρὸς πικρά.

Ἐκάβη.
μῆπω μανεὶ Τυνδαρίς τοσόνδε παῖς.

Πολυμήστωρ.
καυτὸν γε τοῦτον, πέλεκυν ἐξάρασ’ ἄνω.

Ἀγαμέμνων.

1280 οὗτος σὺ, μαίνει, καὶ κακῶν ἔρας τυχεῖν;

Πολυμήστωρ.
κτείν’, ὥς ἐν Ἀργεὶ φόνια λουτρά σ’ ἀμμένει.

Ἀγαμέμνων. (To Attendants.)

οὐχ ἐλξετ’ αὐτὸν, δμῶς, ἐκποδῶν βία;

Πολυμήστωρ.
ἀλγεῖς ἀκούων;

Ἀγαμέμνων.

οὐκ ἐφέξετε στόμα;

Πολυμήστωρ.
ἐγκλησ’· εἰρηται γάρ.

Ἀγαμέμνων.

οὐχ ὅσον τάχος

1285 νῆσων ἔρημων αὐτῶν ἐκβαλεῖτε ποι,
ἐπείπερ οὗτω καὶ λίαν θρασυστομεῖ;
'Εκάβη, σὺ δὲ, ὁ τάλαινα, διπτύχους νεκροῦς στείχουσα θάπτε· δεσποτῶν δ' ὑμᾶς χρεῶν σκηναῖς πελάξειν, Τρῴαδες· καὶ γὰρ πνοὰς πρὸς οἶκον ἦδη τάσσει πομπίμους ὄρῳ. εὖ δὲ ἐς πάτραν πλεύσασθαι, εὖ δὲ τὰν δόμοις ἐχοντ' ἱδοίμεν, τῶνδ' ἀφειμένοι πόνων.

Χορός.

ἳτε πρὸς λιμένας σκηνάς τε, φίλαι, τῶν δεσποσύνων πειρασόμεναι μόχθων· στερρὰ γὰρ ἀνάγκη.
NOTES

Line 1 ff. The opening speech, as usual, gives the scene (τῇδ' ἀρίστην Χερσονησίαν πλάκα, 8; ἐν γῇ τῇδε Χερσονησίᾳ, 33; and τῇδε Ἐρηκίας χθόνος, 36). The speaker, the ghost of Polydorus, introduces himself (3) as well as his mother Hecuba (53) who is the next person to come upon the scene. He also puts the audience in possession of the facts necessary for understanding the situation and that which is to follow. Thus the prologue to some extent serves the purpose of a play-bill.

The scene is laid in front of the tent of Agamemnon (53, 4).

With the opening words compare the beginning of Trœad. ἥκω λιπὼν Ἀιγαίον ἄλμυρον βάθος | πόντον Ποσειδῶν.

1. 2. θεών: i.e. the gods of heaven and the upper world.

1. 3. According to Homer, Dymas, a Phrygian, was the father of Hecuba. Cisseus was a Thracian (Virg. Aen. v. 536–7), and Euripides may have adopted this parentage of Hecuba as harmonizing with the friendship between Priam and the Thracian king Polymestor (7). Virgil follows the same mythological tradition: he calls Hecuba Cisseis.

1. 4. Φρυγῶν, as elsewhere in the Greek dramatists, = Trojans. In Homer the Phrygians and the Trojans are distinct.

1. 5. ἔσχε: the aorist marks the time when the danger first menaced Troy. πεσεῖν: the infinitive is constructed with κίνδυνος ἔσχε πόλιν as with κίνδυνος ἔστι and similar expressions. The idea of future time is sufficiently marked by κίνδυνος so that the future tense is not required in the infinitive. See note on 768.

1. 6. ὑπεξέπεμψε = ἐκπέμπει λάθρᾳ, 10.

1. 9. φίλιππον: compare 428 and Ἐρήκης ἐυππον γένος 1088–90. Thrace was famous for its horses: ἰπποπόλου is an epithet of the Thracians in Hom. II. xiii. 4 and xiv. 227.

1. 10. ἐκπέμπει: historic present, hence the optative ἵν' εἶη. Other similar presents in this same speech 21, 23, 25.
1. 12. βίου, as often, 'sustenance of life.'
1. 13. ὃ (accusative) καί, 'wherefore also.' Compare τό = 'wherefore,' e. g. Hom. Il. xix. 213 τό μοι οὖ τι μετὰ φρεσὶ ταῦτα μέμηλεν. On the same principle τι = 'why?'
1. 14. ὑπεξεπεμψεν: sc. πατήρ, II.
όπλα: in defence. ἐγχυσ (15): for attack.
1. 16. μὲν answered by δὲ, 21. ὁρίσματα: apparently here = 'walls.' ἐκείνο, however, seems an unsuitable word. Professor Murray suggests ἕτε ἐξ′.
1. 19. πάτρῳφ: but πάτρῳ (22) and πάτρῳ (26).
1. 20. ὣς τις πτῶρθος. Compare Hom. Il. xviii. 56 ὃ δ' ἀνέδραμεν ἔρει θόσο, and Psalm cxliv. 12 'that our sons may grow up as the young plants.'
1. 23. αὐτός: sc. πατήρ, understood out of πατρῴα, 22. αὐτός, emphatic, as always in the nominative, 'my father himself.' θεοδημήτω here seems to be used not in the sense of 'built, founded, by the gods,' but as simply 'consecrated.' Priam was slain at the altar of Zeus, Troad. 16 πρὸς δὲ κρηπίδων βάθροις | πέπτωκε Πρίαμος ἦρος ἔρει θανόν, and Virgil, Aen. ii. 501 'Priamumque per aras | sanguine foedantem, quos ipse sacraverat, ignes.'
1. 24. Ἀχιλλέως παιδὸς: Neoptolemus (alias Pyrrhus). ἐκ with passive = ὑπὸ with genitive, as again 407; a poetical and Herodotean usage.
1. 27. ἔχη. The subjunctive after a past tense may here be accounted for on the ground that the purpose ἔνα ... ἔχῃ still holds, though the subjunctive dependent on a past tense is often found where such an explanation is not possible.
1. 28. The sense is the same as if the word ἄλλοτε had also preceded ἐν' ἄκταις, κεῖμαι δ' (ἄλλοτε) ἐν' ἄκταις ἄλλοτ' ἐν πόντου σάλφ.
1. 29. διαίλοις: literally the double course from the starting-point of a race to the end of the course and back again to the starting-point; here of the ebb and flow of the waves, or, more simply, their motion to and fro, ἐνταῦθα κάκεισε ὑπὸ τῶν κυμάτων φοροῦμενος, Schol.
1. 30. ὑπὲρ μητρός: he had appeared in a dream to his mother above her head (72 ff.): compare Hom. Od. iv. 803 στῇ δ' ἀρ' ὑπὲρ κεφαλῆς (of an apparition seen in a dream).
1. 32. τριταίων (here = τρίτων) ἡδη φέγγος, accusative of duration of time, 'already for three days'; compare Eur. Hipp. 275 τριταίων γ' οὖσ' ἄστιτος ἤμεραν.
1. 34. πάρα = πάρεστι.
l. 35. ἔχοντες, ‘keeping back’ their ships, i.e. not putting out to sea.

l. 39. εὐθύνοντας: as if στρατιώτας not στράτευμα had preceded; so Xen. Anab. ii. 1. 6 τὸ δὲ στρατεύμα ἐπορίζετο σιτον . . . κύπτοντες τοὺς βοῖς καὶ ὄνους. πλάτην: literally ‘oar,’ here = ‘vessel’: compare Eur. Cycl. 15 ηύθωνοι δόρῳ, ‘I steered the ship.’

l. 44. (θανεῖν ἀδελφήν) is the object of ἄγεί = τὸν τῆς ἀδελφῆς θάνατον.

l. 47. γάρ introduces the explanation how it will come to pass that Hecuba will see his corpse (45).

l. 50. τιμβοῦ κυρῆσαι, καὶ χέρας μητρὸς πεσεῖν. That which is the main object, viz. obtaining burial, is put first, though in order of time it comes after falling into his mother’s hands.

l. 51. τούμον: the subject of ἐσταί: my wish will be accomplished.

tυγχάνειν is regularly constructed with a genitive as in 42: but it may take, as here δοσοντερ, the accusative of a neuter pronoun.

l. 53. ἤδε, ‘here she is,’ announces her approach.

περᾶ . . . πόδα: an extension of the cognate accusative, περᾶ being intransitive; so ἐλθεῖν πόδα, βαίνειν πόδα are found in the dramatists.

ὑπὸ σκηνῆς, ‘from under the tent’: compare 665 δόμων ὑπο.

l. 54. φάντασμα δεμαίνουσ’ ἐμόν: see 72 ἰ. δών φοβερὰν.

l. 55. ἤτις = quippe quae, gives the reason of the following statement ὡς . . . ποτε. ἐκ marks the change from one state to another. In Troad. 494–5, Hecuba laments that she who has been a queen will have to perform a menial office and lie on the bare ground, ἦ σιτοποιεῖν κἀν πέδω κοίτας ἔχειν | μοισοίσι νώτοις βασιλικῶν ἐκ δεμνῶν. Compare also 1160 below.

l. 56. δούλειον ἡμαρ: similarly δούλειον ἡμαρ, and ἡμαρ ὀρφανικῶν in Homer.

eὖ ποτ’ (ἐπραξας).

ll. 57–8. The construction is φθείρει σε, ἀντισηκώσας (τὴν φθορὰν) τῆς πάροιθ’ εὐπραξίας.

ll. 59–98. Notice in these anaepasts (1) the resolution of the anaepast into ω ω ω (63); (2) the absence of the usual caesura at the end of the second foot in a line consisting of four complete anaepasts (63 and 97); (3) the admixture of daecytic hexameters (74, 75, 90, 91); (4) occasional Doric forms, e.g. διερειδομένα, στεροπά, μάτερ, &c. All these points show that the passage is more lyrical than the regular anaepastic systems, and was probably sung, not simply declaimed.

Anapaestic rhythms run on without a pause, except when (1) there
is an incomplete foot, e.g. 82, in which case the pause compensates for the lacking syllable; or when (2) there are only two anapaests in the line instead of four (83). No hiatus is allowed except where such a pause occurs (67, 68 προτιθείσα, ἡ). Hence also at the end of a line a syllable which is required to be short must, if it ends with a consonant, be followed by a vowel at the beginning of the next line (79, So ἐμόν ὅς). On the other hand a short syllable may be used instead of a long one when followed by a pause (83 νέον).

1. 59. παῖδες may be either 'slaves' or 'daughters,' 'maidens.' They are attendants upon Hecuba, and are distinct from the Chorus who do not enter till 100.

II. 63-4. μοῦ ... χειρὸς προσλαξύμεναι. The combination may be either (1) 'taking hold of me by the hand,' μοῦ and χειρὸς depending on προσλαξύμεναι or (2) 'taking hold of my hand,' μοῦ depending on χειρὸς. γεραιᾶς, but γεραιᾶς, 145.

1. 65. σκολιῶ σκίπων χειρὸς διερειδομένα, 'leaning on the curved staff of my hand.' She carries a stick with a curved handle, such as is shown in ancient works of art, e.g. on the Lucanian vase mentioned in the Introduction. On this vase a female figure, probably Hecuba, carries such a staff. Sophocles is said to have introduced the use of this 'curved' staff in the theatre. With σκίπων χειρὸς compare Iph. in Aul. 617 χειρὸς στηρύγματα.

1. 67. προτιθείσα: the object is probably σκίπωνα (understood from σκίπων) not ἡλυσιν.

1. 68. στεροπᾶ: generally of lightning, here of the flashing light of the sun, as also in Soph. Trach. 99 ὃ λαμπρᾶ στεροπᾶ φλεγέθων addressed to the sun.

1. 69. αἴρομαι, 'am excited.'

1. 70. πότνα: first syllable short; a long by position before χθῶν.

1. 71. For earth as the mother of dreams compare Iph. in Taur. 1262-3 νόχα | χθῶν ἐτεκνώσατο φάσματ' ὀνείρων. μελανοπτερύγων: compare 705; black-winged because appearing at night.

1. 72. ἄποσέμπομαι, 'I seek to avert from myself.'

1. 74. Θρήκην: the Attic form would be Θράκην; the η is due probably to Epic influence.

1. 79. χθόνωι, 'gods of the nether world,' not 'gods of the country,' Thracian (ἐγχώριοι).

1. 82. πατρίδος (his father's friend) would in prose be πατρῴον, but the distinction between πατρῴος (paterinus) and πάτριος (patrius) is not maintained in poetry.

1. 83. νέον: in bad sense, new and terrible.
l. 84. μέλος: because there will be reason for a dirge, a mournful strain.
l. 85–6. οὐποτε...φρίσσει, 'has never shuddered as it does now.'
This is similar to the use of πάρος with a present, e.g. Hom. Od. ix. 448 οὔτι πάρος γε λεκείμενος ἐρχεα οίων, 'you never before came, as you do now, left behind by the sheep.'

ἀλίαστος: agreeing with φρίν though adverbial in sense: 'my spirit shudders incessantly'; but ἀλίαστον is a plausible conjecture; compare Hom. II. xxiv. 549 μηδ' ἀλίαστον ὀδύρεο.

l. 87–8. ποῦ...ἐσίδω, 'where am I to see?' deliberative subjunctive, here equivalent to a wish. Similar is the use of πῶς ἂν with the optative expressing a wish.

θείαν, 'inspired,' because Helenus was a seer, οἶανοπόλον ὥχ' ἀριστος, Hom. II. vi. 76. Similarly Aesch. Ag. 1084 μένει τὸ θείον δουλία περ ἐν φρενί of Cassandra.

l. 90–1. The hexameter, the metre of oracles, is appropriate to the description of a warning sent by a dream.

l. 91–2. There appears to be some corruption here. The spondee οικτρῶς is superfluous, ordinary anapaestic rhythm being divided into dipodies. Porson conjectured ἄνωκτος instead of ἄνάγκα οικτρῶς. But if ἄνωκτος was the original, how did the reading of the MSS. arise?

l. 95–6. γέρας: in apposition to τινά.

l. 98. δαίμονες: apparently = χθόνιοι θεί, 79. δαίμονες, ἱκτεύω: a dactyl followed by an anapaest is rare in anapaestic rhythm: another example 147.

l. 100. σπουδῇ, 'in haste' (compare 216), not, as sometimes, 'with difficulty.'

l. 102. ἐκληρωθην. In Troad. 240 ff., there is an account of the allotment of Trojan women to different Greek chieftains.

l. 110. ἔδει: in Oratio Recta it would be ἔδοξε (impersonal).

l. 112. Note ὅτε not ὅτι, and compare 239 οἴσθ' ἱρίκα, κ.τ.λ. χρυσέος, dissyllabic. Similarly 465.

l. 113. ἐσχε, 'stopped.' σχεδιάς: here of vessels generally, not, as seems to have been the original meaning, a temporary structure put together for immediate use.

l. 114. προτόνοι: are usually the forestays supporting the mast; here they are used to support the sails: λαίφη προτόνοι ἐπερειδομένας, 'supporting their sails on the stays.'

l. 118. συνέπαισε: gives the notion of two waves of conflicting opinion.

l. 121. δοκοῦν: accusative absolute: compare 506 and Thuc. iv. 125
ἀμφότεροις μὲν δοκοῦν ἀναχωρεῖν... οἱ μὲν Μακεδόνες... ἐχώρουν ἔπ' οἴκου. Similarly δοξαίν, παρόν, ἐξον, κ.τ.λ.

l. 122. ἡν... σπεύδων = ἐςπεύδε: but slightly emphasizes the continuance of his effort, compare λέγων ἔστιν, 1179.

l. 123. τῆς μαντιπόλου Βάκχης, Cassandra: compare 676. Βάκχη, 'frenzied, inspired, woman.'

ἀνέχων: literally 'upholding,' 'sustaining,' and so, 'constant to' his love for Cassandra. Soph. Aj. 211 ἐπεὶ σε λέχος δουριάλωτον | στέρζας ἀνέχει θυρίος Αἰας.

l. 125. τὸ Θησείδα: Acamas and Demophon: see Heraclidae 115, 119.

ll. 126-7. δισσῶν μύθων: does not necessarily imply that their opinions were different, but merely that they both spoke. The stress is on the second clause: the first in prose would have μὲν. Though they each had their say, they agreed in their conclusion.

l. 128. στεφανοῦν. So also στέφειν is used metaphorically in reference to libations, e.g. Soph. Ant. 431 χοαῖσι τρισπόνδοισι τῶν νέκνων στέφει.

l. 129. χλωρῶ, 'fresh,' 'youthful.' Soph. Trach. 1055 χλωρῶν αἴμα. The sacrifice is all the more precious because it is that of one who is in the prime of life.

l. 130. οὐκ ἐφάτην: negabant.

ll. 132-5. The general sense is that the weight of the vehemently contending opinions was almost equally balanced until the son of Laertes, Odysseus, turned the scale.

l. 134. It is significant of the change of sentiment between the age of the Homeric poems and the fifth century B.C., that the character of Odysseus is represented in an unfavourable light. So to some extent even in the Ajax and the Philoctetes of Sophocles.

l. 137. δούλων: adjective, with σφαγίων. οὔνεκα, 'for the sake of (avoiding),' 'for lack of,'

l. 141. οἰχομένους = τεθυρικός.

l. 143. ὁδὸν οὐκ = μόνον οὐκ = tantum non, 'only just not,' 'all but,' 'almost.' ὁδὸν οὐκ ἡδη, 'almost at once,' 'immediately.'

l. 144. πῶλον: with the metaphor compare 205 μύσχον, 526 μύσχον, and Horace, Odes ii. 5. 5 'circa virentes est animus tuae | campos iuvencae.'

l. 146. ἢθι ναούς: either of two explanations is possible, viz. (1) verb of motion constructed with accusative of goal without preposition, or (2) preposition (πρός) anticipated from the second clause. Both these are poetical usages.

l. 147. See note on 98.

l. 148. κηρυσσε, 'invoke.' There seems to be no other instance
NOTES. LINES 121–162

exactly parallel to this, but ἡρύσσειν ἀγορὴν (πόλεμονδε) Ἀχαῖος
in Homer is somewhat similar. See also Ar. Ach. 748.

1. 149. ὑπὸ γαῖαν. The short syllable is permissible, because
there is a pause after it: compare νέον, 83.

1. 151. ὄρφανον: usually of three terminations, here of two.
Similarly στεφρός, 296, γενναῖος, 592, θηλυκός, 659.

1. 152. τύμβον προπετῆ. The meaning is uncertain. Perhaps
(1) ‘fallen in front of the tomb’ = πρὸ τύμβου πεσόσαν, or (2) ‘on
the point of the tomb.’ There seems to be no exact parallel for
either interpretation.

II. 153–5. αἵματι . . . νασμόφ. The second word expands the idea
of the first so that the whole virtually = αἵματι βέοτι. The gold
necklace may perhaps be intended to be characteristic of a Trojan
woman, as in 492 τῶν πολυχρύσων Φρυγῶν, but more probably it is
mentioned simply as a natural ornament for a maiden. Compare
Hom. II. ii. 872 δς καὶ χρυσῶν ἔχον πόλεμων’ ἵνα ἴπτε κούρη and
Aristoph. Birds 670 ὅσον δ’ ἔχει τῶν χρυσῶν, άσπερ παρθένος.

II. 155 ff. On these lyricai anaepasts see the note 59 ff. Also
observe (1) the proportion of spondaic lines, which is greater than
in ordinary anaepasts; (2) the more frequent use of the incomplete
(catalectic) dimeter (= four feet) not, as before, merely at the close
of a section, but as a more regular element, occurring, e.g. in two
consecutive lines (158, 159), or at the beginning of a speech (189,
192); (3) the use of a line of three anaepasts, whether complete
(201), or incomplete (e.g. 183), unless this be regarded as dochmiac,
viz. οὐ — οὐ — ; (4) the slight admixture of other rhythms,
viz. dactyls (168, 209), iambics (169, 210), and probably dochmiac
(186 οὐ οὐ — οὐ — ). The whole passage illustrates the repetition of
words, for which Euripides is ridiculed by Aristophanes in the Frogs.
It must, however, be borne in mind that these repetitions (like the
interjections ἵμα, &c.), would have a very different effect when
recited or sung from that which they have for us when simply read
in print. Compare, though it is not precisely similar, the repetition
of words in modern vocal music.

1. 157. δειλαία . . . γῆρος, ‘wretched in respect of old age.’ For
the genitive compare 183, 661, 783, 1037.

1. 160. γέννα here, but usually γέννα. There are similar variations
between πρύμνα, πρύμνη, and τόλμα, τόλμα (the latter in Doric
dialect). γέννα appears to be used here in the sense of ‘offspring,’
‘children,’ as in 191.

1. 162. Parodied apparently in Aristophanes, Clouds 718, as also
172 ff. certainly is in Clouds 1165. See the Introduction, p. 11.
Πρέσβυς: Priam.

1. 163. πολαν: for the omission of ὅδων compare 1059, 1060, and Aristophanes, Birds 1 ὅδην (sc. ὅδων) κελεύεις (sc. ἵνα)

1. 164. ήσω πόδα: compare Rhesus 798 ἵσαν φυγῇ πόδα. θεῶν: treated as monosyllable.

1. 165. δαίμων: when contrasted with θεῶ is a divinity of lesser rank. νῷν Hecuba and Polyxena.

1. 166. ἐνεγκούσαι, 'having brought tidings,' not 'having endured.'

1. 168. ἀπωλέσατε: sc. με.

1. 172. See note on 162. αὐλάν: the tent or hut of Agamemnon, 53, 54, referred to as οἶκοι, 174.

1. 178. νέον: see 83, note.

1. 179. ὡστ' ὄρνν: because a bird is easily scared.

1. 182. τί με δυσφημεῖς, 'why do you utter ill-omened words about me?' For the accusative compare Soph. El. 1182 οὕτωι ποτ' ἄλλην ἢ με δυσφημεῖς.

φροιμά μοι κακά: Troad. 712 ὃς μοι φροιμῶν ἀρχεῖ (2nd person sing. middle) κακῶν.

1. 183. For the genitive see note on 157.

1. 189. σφάξαι σε... συντεῖνει, 'is all directed to slaying you.'

1. 190. πρὸς τῶμον: the accusative because previous motion is implied; 'to take to the tomb and slay there'; compare 221 and 261.

1. 191. Πηλεία γένα, 'the son of Peleus,' i.e. Achilles: compare Soph. O. T. 267 τῷ Λαβδακελῷ παιδί, the son of Labdacus. Neither Πηλείδα (so the MSS.) nor Πηλείδα appears possible. The former is not Greek, for Πηλείδας cannot be used as an adjective= 'belonging to Peleus': the latter would mean 'the son of the son of Peleus' (Πηλείδα genitive).

1. 193. κακῶν: strictly a partitive genitive: 'those of evils which are ἀμέγαρτα,' but it would be pedantic to express this shade of thought in translation into English except by emphasis on the adjective.

1. 196. ἀγγέλλοος. The subject might be φάμα understood from φάμας, but more probably 'people report,' 'it is reported.' δόξα: see 110 with note.

1. 197. μοι: the so-called 'dativus ethicus.'

1. 199. ὃ δυστάνου μάτερ βιοτάς: apparently the genitive is similar to that in 183, not dependent on μάτερ: compare also 425.

1. 200. αὖ: this is a fresh calamity.

1. 203. παῖς ἄδε = ἔγώ.

II. 207-8. Literally 'being sent for Hades down into the darkness of (= below) the earth.'

II. 211-15. σοὺ dependent on βίον, 213. μὲν... δέ: the contrast is
clear, but there is a slight irregularity in the expression of it. The
general sense is—I weep for your life, miserable as you are, but I do
not weep for the (loss of) my own life, which would be one of outrage
and disgrace; no, death is preferable for me. μετακλαίομαι: the
meaning of μέτα in this compound is not certain; perhaps simply
‘afterwards’: I weep for you, but not afterwards, in turn, for myself;
or it may mean looking back afterwards with regret.

1. 215. ἐκύρησεν: the aorist here, as often, refers to the present
time, and must in English be represented either by a present or by
a perfect. The metre is noticeable because a group of anapaests
generally ends with an incomplete (catalectic) line, not with four
complete feet as here.

1. 216. καὶ μὴν: this combination of particles often introduces
a person appearing on the stage: so 665. Odysseus is named so that
the audience may know who is coming.

σπουδὴ ποδὸς: compare 100, note.

1. 217. νέον: see 83, note.

1. 219. ψηφον τὴν κρανθείσαν, ‘the vote which has been deter-
mined,’ Troad. 780 ψηφος ἐκράνη.

1. 221. πρὸς ὅρθον χῶμα: see 190, note. The tomb is marked by
a raised mound of earth. This is illustrated on the ‘Megarian Bowl’
referred to in the Introduction, p. 11, and figured in the book there
mentioned.

1. 223. θύματος: the genitive is dependent on ἐπιστάτης.

1. 224. ἐπέστη: the past tense, because Neoptolemus was appointed
to be overseer of the sacrifice when the resolution was taken.

tάσσουσιν in the previous line refers to the same time.

1. 225. οἶσθ'. . . δ ὁδάσον = ‘knowest thou the thing which thou
must do?’ The imperative is equivalent to χρη δράσαι or κελεύω
σε δράσαι. This is probably a colloquial use, being found in comedy.
Sometimes the future indicative (which can be used in an imperative
sense) takes the place of the imperative in this phrase: e.g. Cycl.
131 οἶσθ' οὖν δ ὁδάσεις; (ὁδάσον printed in some texts is a mere
conjecture).

μὴν' ἀποσπασθῆς βία = do not allow yourself to be torn away
(from Polyxena) perforce, but give her up willingly. Compare 277.

1. 227. γίγνωσκε δ' ἀλκήν, ‘recognize (the feebleness of) your
strength.’ Troad. 723 μήτε σβένονσα μηδὲν ἰσχὺειν δόκει. ἐχεις γὰρ
ἀλκήν οὐδαμή.

1. 228. τοὺ: introduces a maxim.

1. 231. The connexion between this line and the preceding, and the
force of καὶ ἐγὼ, appears to be as follows: the impending peril is
great, rife with tears and lamentations, for I also (like others) have
lived too long, and evils await me greater than death would have been. ou: the locative genitive, 'where.'

1. 234. ἐστι (observe the accent) = ἐκέστι: compare 238.
II. 236-7. σοι μὲν εἰρήσθαι, ήμᾶς δὲ ἄκουσαι χρεῶν: literally 'it is right that speech should have been made by you, and that we should hear,' i.e. that you should answer my questions, and that I should hear what you say. The perfect tense, εἰρήσθαι, anticipates the time when the answer has been given. ἐρωτῶντας: when a woman speaks of herself in the plural, the masculine gender is always used.

II. 239 ff. The story of Odysseus entering Troy as a spy, disguised as a beggar, is referred to in Hom. Od. iv. 244 ff. and in the Rhesus 710 ff.

I. 241. φόνου σταλαγμοί: drops of blood streaming down his face, his eyes and cheeks being bruised by himself in order to disguise his features: Od. iv. 244 αὐτῶν μν πληγγίσει ἀεικελίσει δαμάσσει.
I. 243. In Homer Helen does not betray the secret to any one.
I. 246. I.e. he clung so persistently to Hecuba in supplication (clasping her knees—the usual attitude of a suppliant), that his hand, as it were, grew fixed and lifeless in the same position. γε is often used, as here, when a speaker assents, or adds, to something which has just been said: so also 250, 421, 766, 782.

I. 251. οὐκοεν κακόνει, κ.τ.λ., 'art thou not then shown to be base by these designs?'
I. 252. ἐπαθεῖς οἷα φής παθεῖν: i.e. ἕθ, πάσχειν being used of receiving either good or bad treatment.
II. 254-5. ὀσοὶ δημηγόροις ἔγκολοῖς τιμάς: Euripides was thinking of his own times.

I. 258. 'But what cunning plea thought they to have in this?' τοῦτο, the sacrifice due to Achilles, used as a plea for condemning Polyxena to death.

I. 260. χρῆν: supposed to be an infinitive; but the form can hardly be accounted for: the regular infinitive is χρῆναι, contracted from χρήν εἶναι, as χρῆν, imperfect indicative (265), is from χρήν ἡν. Hence τὸ χρῆ may be right, in which case χρῆ is simply an indeclinable substantive.

I. 261. πρὸς τύμβον: see 190, note.
I. 262. τοὺς κτανόντας; the meaning is illustrated by 387, 388.
II. 263-4. There is a stress on τῆνδε, as is shown by ἤδε γε,
γε emphasizing ἤδε. τείνει, ‘directs,’ the metaphor being taken from shooting with a bow.

1. 265. αἰτεῖν χρήν (see on 260) = postulare oportebat (not oportet), ‘he ought to have demanded.’ προσφάγματα: plural in reference to a single person, so in Hipp. Πιθεύων παιδεί-ματα, ‘pupil of Pittheus.’ This is a poetic use, adding some dignity of expression.

1. 266. ἀλεσεν . . . ἁγεῖ τε = ἀλεσεν ἁγουσα.
1. 268. οὐχ ἥμων τὸδε, ‘this does not concern us.’
1. 269. Τυνδαρίς, daughter of Tyndareus, Helen: so in Virg. Aen. ii. 569 and 601. εἰδὸς: accusative of respect.
1. 270. οὐδὲν ἡσσον = μᾶλλον, and so οὐχ ἡμιστα = μάλιστα.
1. 271. The meaning seems to be, ‘I make this contention against the plea of justice’ : i.e. against the plea that the sacrifice of Polyxena is just (compare ἐνδίκως, 263). Or it may be, ‘with justice I make this contention.’ λόγον is a ‘cognate’ accusative.
1. 275. ἀνθάπτομαι, ‘I in turn touch you’: the verb takes two genitives, viz. of the person touched (σου), and of the part by which he is touched. τῶν αὐτῶν: i.e. hand and cheek.
1. 277. ἀποσπάσῃς: addressed to Odysseus. κτάνητε (278) : to the Greeks in general.
1. 279. Probably interpolated from Orestes 66 ταύτη γέγηθε καπιλήθεται κακῶν.
1. 281. πόλις: it has been suspected that this word is due to a corruption in the text, but perhaps without sufficient reason. At first sight it seems out of place with the other words with which it is associated: on the other hand Hecuba is twice spoken of as ἀπόλις, 669 and 811, and it is natural for her to dwell on the thought that Polyxena is all that she has to make up for her loss. Somewhat similar is Soph. Aj. 518, where Tecmessa says of Ajax, τίς δή τ’ ἐμοὶ γένοιτ’ ἄν ἀντί σοῦ πατρίς; βάκτρον: so in Sophocles, O. C. 848 and 1109, the daughters of Oedipus are called his σκυπτρα.
1. 282. μὴ not οὔ, because ἄ is indefinite, ‘whatever things.’
1. 283. εὐτυχοῦντας subordinate to, not parallel with, κρατοῦντας; ‘those who have power should not think in their prosperity that they will always fare well.’
1. 284. ἤν ποτ’ : sc. εὐτυχοῦσα.
1. 286. φίλον γένεον: not a mere periphrasis for φίλε; she is touching his chin in supplication; compare 344.
1. 288. παρηγόρησον ὡς, ‘exhort them (to the effect) that,’ &c. φθόνος: the indignation (= νέμεσις) which such impious murder would excite. The word is generally applied to the φθόνος which attends on the arrogance of prosperity.
1. 291. τοῖς ἐλευθέροις: dativus commodi; ‘there is the same law about bloodshed in the interest both of the free and of slaves,’ i.e. whether the person killed be slave or free.

1. 293. καὶ κακῶς λέγης: i.e. even if what you say is wrong: compare Ennis, Hecuba, quoted by Gellins, xi. 4:—

‘Haec tu etsi perversæ dices, facile Achivos flexeris: Nam opulentæ cum locuntur pariter atque ignobiles, Eadem dicta eademque oratio aequa non aequa valet.’

1. 295. δοκοῦντων, ‘those of repute,’ contrasted with ἀδοξοῦντων: compare Troad. 608–9 where τὰ μὲν τὰ (? τὸ, see note on 622) ἐπὶδὲ ὄντα are contrasted with τὰ δὲ δοκοῦντα.

1. 296. στερρότ: here of two terminations, elsewhere of three, so ὅφαρνυ, I51, γενναιος, 592, θῆλυν, 659.

1. 299. τῷ θυμουμένῳ: causal dative, ‘by reason of your anger.’ τῷ with participle = a substantive. This use is especially characteristic of Thucydides, e.g. vii. 68 τὴς γυνῆς τῷ θυμούμενον, and i. 90 τῷ βουλόμενον τῆς γυνῆς.

1. 300. δυσμενὴ πολού, ‘count him as a foe.’

1. 301. ὑφ’ ὀπερ. ὑπὸ with the genitive is the regular construction to express the agent with passive verbs: and ηὐτύχουν is equivalent in meaning to a passive. So ὑπὸ with the genitive is found with other active verbs which have a passive meaning: e.g. πᾶσχω, πίπτω, φεύγω. Compare 431.

1. 303–5. εἰπον ... δοῦναι = iussi dare.

1. 306. ἐν τῷ δὲ is explained by the following clause ὅταν ... πλέον.

1. 309. ἡμῖν ... ἄξιος τιμῆς, ‘worthy of honour at our hands, from us.’

1. 310. κάλλιστ᾽ ἀνήρ: the regular idiom is to add εἰς to ἀνήρ, when the latter is used with a superlative, e.g. Aesch. Pers. 327 εἰς ἀνήρ πλείστον πόνον | ἑχθροῖς παρασχῶν. Similarly in Latin unus, e.g. Virg. Aen. ii. 426 ‘instissimus unus | qui fuit in Teucris.’

1. 311. βλέποντι = ἑστηκέρατος: βλέποντι μὲν being contrasted with ἐπεὶ δ’ ἀλλε. Alc. 142 ΘΕΡ. καὶ ξώσαν εἰπεῖν καὶ βανόγειν ἐστὶ σοι. ΧΟ. καὶ πῶς ἀν αὐτὸς καθάναι τε καὶ βλέποι; φιλός: predicative, ‘treat him as a friend’; compare 328 μῆτε τοὺς φίλους φίλους ἡγεῖσθε, where the second φίλους is a predicate.

1. 317. καθ’ ἡμέραν (not with ἦστηκέρατος but with the following line), ‘from day to day’; compare κατ’ ἡμαρ, 628.

1. 318. ἐχει, intransitive, as in κακῶς ἐχει, &c.

1. 319. δοξούμενον = τιμώμενον, 316.

1. 320. ἀρασθαί is passive, not active, in sense: ‘I should wish my tomb to be seen honoured.’
NOTES. LINES 291–357

διὰ μακροῦ ἦν χάρις: i.e. the boon conferred (by honour paid to the tomb) lasts long (not for a brief lifetime only).
1. 326. τόλμα, 'endure with courage' (not 'dare'); compare 333. κακῶς with νομίζουμεν, 'if we are wrong in making it our custom to honour the brave'; compare Andr. 693 κακῶς νομίζεται. Others take κακῶς with τιμᾶν, 'to honour badly,' i.e. almost = ἀτιμᾶσθαι.
1. 328. οἱ βάρβαροι: in apposition to the pronoun contained in the verb ἡγεῖσθε, 'you barbarians.' Here a general contrast is drawn between the Greeks and the barbarian Trojans. Such a distinction is not found in Homer, except in occasional and isolated traits.
11. 332–3. The connexion of thought is this:—How evil a thing slavery is; Hecuba as a slave has to endure what she ought not. μὴ: see note on 282.
1. 334. οὕτω μὲν: contrasted with σὺ δέ (336): 'my words are fruitless; try what you can do.'
1. 337. ὠστε = ὡς, Epic use. The point of the comparison with the nightingale lies in the plaintiveness and the variety of its notes.
1. 340. πείθε, 'seek to persuade him.' πρόφασιν: here in a good sense 'plea'; not 'pretext' or 'excuse.'
11. 342–5. The general sense is:—You are trying to avoid my clasping your hand, and touching your face, in supplication, but be reassured: I am not going to entreat for my life, and so you have no reason to fear the wrath of Zeus, the champion of suppliants, if you refuse my prayer.
11. 343–4. ἐμπαλὶν στρέφοντα, 'turning backwards, away': the primary meaning of πάλιν is 'back,' not 'again.'
1. 346. γε emphasizes ἔφομαι: a word which by itself implies that she will willingly go with him, without being dragged away.
1. 348. κακῆ, 'cowardly.'
1. 350. τοῦτο μοι πρῶτον βίον, 'this (i.e. having the king of the Trojans for my father) was the first thing (i.e. first in order of time) in my life.'
11. 352–3. ξῆλον . . . ὅτου: i.e. 'it was an object of no small contention whose house she should come to as bride': literally, 'having no small emulation for my marriage, whose house I shall come to.'
1. 354. δέσποινα: predicate; ἡ δύστηνος in apposition to the subject of ἦν.
1. 355. μέτα: the accent shows that the preposition goes with παρθένοις. μέτα with the dative is confined to poetry.
1. 356. τὸ καθανεῖν: accusative of respect.
1. 357. τοῦνομα: of slavery.
1. 358. θανεῖν depends on ἐρῶν, ἐρᾶν on τίθεσιν. τίθησιν, 'causes me, &c.'

II. 359-60. ἂν . . . ἂν: see note on 742. 
φρένας: accusative of respect with ὥμων.

1. 360. ὑστις: referring to the plural antecedent δεσπότων.

ἀργύρου: genitive of price. The general sense is:—whoever it may be who buys me as a slave may turn out to be a cruel master.

II. 362-4. Parallel passage Troad. 492 (Hecuba speaking) τούτοις μὲ προσθήσουσιν, ἡ θυρῶν λάτρην | κλῆδας φυλάσσειν, τὴν τεκοῦσαν “Εκτορα, | ἣ σιτοτοιεῖν.

II. 367-8. ἀφίημι . . . τόδε, 'I surrender this the light of my eyes while it is still free' (i.e. not the eyesight of a slave).

1. 370. τοῦ: with ἐλπίδος as well as δόξης.

1. 372. The vocative followed by a clause with δέ as at 415.

1. 373. λέγουσα μηδὲ δρῶσα: either (1) a negative is understood with λέγουσα; compare Aristoph. Birds 694 γῆ δ’ οὐδ’ ἄηρ οοδ’ οὐρανός ἡν, 'there was not earth nor air nor sky;' or (2) λέγουσα goes with the preceding line. συμβουλοῦν, κ.τ.λ., 'join with me in my wish that I should die,' not 'in wishing for death for yourself.'

1. 376. φέρει μὲν: sc. ζυγόν, 'though he bears the yoke, it galls him.'

1. 377. μάλλων εὐτυχέστερος: in some other passages μάλλων is joined with a comparative without adding anything to the sense: here it is possible to take it with ἥ ζών, not with εὐτυχέστερος, 'he would be the happier by dying rather than by continuing to live.'

II. 379-81. The general sense is:—Birth from a noble stock (ἐσθλῶν, ablative genitive) fixes an indelible stamp on those who are thus well-born; and the name of noble birth carries with it still greater distinction (lit. comes to something greater) when its possessors are also worthy.

δεινός = 'marvellously strong.'

χαρακτήρ: the metaphor is from stamped metal; compare Eur. El. 558 τί μ’ εἰσδεδορκευ ὡσπερ ἀργύρου σκοπῶν | λαμπρῶν χαρακτήρ(α); ἐπὶ μεῖζον ἔρχεται: so Soph. Phil. 258-9 ἢ δ’ ἐμῆ νόσος | ἀεὶ τέθηλε, κατὶ μεῖζον ἔρχεται.

1. 386. The stress is on ἡμᾶς = ἐμέ, and on ἐγώ in the next line: 'I, not my daughter, am the fitter object for the vengeance of Achilles, for it was Ἰ’ who gave birth to Paris, who slew him.'

1. 391. ἀλλά, 'at least' (if you will not spare my daughter) kill me together with her.

1. 395. μηδὲ τόνδ’ ὁφείλομεν: a verb such as φέρειν is understood.
The negative μηδέ (not οδέ) shows that the original sense of the word ὠφειλομένειν was forgotten. ὠφειλον, the aorist (as ὠφειλον is the imperfect) of ὠφείλω, is often used in Greek to express a wish for something which cannot be realized: but originally it meant 'I ought': οὖν ὠφειλον = non debui. But inasmuch as 'I ought not' comes to mean 'would that I had not,' μη (the negative of a wish) is substituted for οὖ. μηδέ τόνδε ὠφειλομένειν here = 'would that we were not obliged to sacrifice even this one life.'

1. 396. ye lays stress on ποιλή.

1. 397. I.e. 'how can there be any ἀνάγκη? I do not know that I have any master who can compel me to kill you.' ΚΕΚΤΗΜΕΝΟΣ: the participle, not the infinitive, is the regular construction with verbs of 'knowing.'

1. 398. ὅποια: accus. neut. pl. used adverbially = ὅπως. If the text is right, the explanation of the two words introducing the comparison must be as follows:—'I, in like manner as the ivy, will cling to her as to an oak.' Similarly Troad. 147 μάτηρ δ' οὐκέ πτανόις κλαγγάν ὀρνιαν ὀπως ἐξάρξω 'γας μολιάν. But in the present passage the conjecture ὀμοία is very plausible.

1. 400. ὃς = 'be assured that,' occurs elsewhere in Euripides in independent sentences.

1. 401. αὐτοῦ: a locative genitive used adverbially: 'here,' 'on this spot.'

1. 403. τοκεύσειν: generalizing plural = a parent. So δεσποτῶν (557) and δεσπόταις (1237) refer to Agamemnon, and τέκνοις (750) to Polydorus alone. The masculine δυμονμένοις is similar to that referred to in note on 237.

1. 407. ἐκ: see note on 24. νέου: contrasted with γέροντα in the preceding line. The νέος βραχίων is that of Odysseus.

1. 408. πείσει: from πάσχω not πείθω. μη σῦ: sc. βούλον πεσεῖν (405) or something of the kind.

II. 409–10. There is a double construction. δός χέρα: compare δός, sc. χέρα (440), and δός προσβάλειν. With δός followed by the infinitive compare 539, 540.

1. 415. δ θύγατερ, ἴμεις δέ: see note on 372.

1. 416. ἀνυμέναιοις (ὑμεναίων) δ, κ.τ.λ. Adjectives compounded with ἀ- privative are often, especially in tragedy, constructed with a genitive of a substantive which is either the same as that which is contained in the compound, e.g. ἀπας παῖδων, or kindred in meaning, e.g. ἀπας τέκνων.

1. 418. ἐν' Αἴδου: in these words, and in similar phrases, in which ἐν or εἰς is followed by a genitive, there is perhaps no ellipse of
a substantive, e.g. ἐν Ἀιδοὺς (δόμοις), but the genitive may be simply a genitive of place, denoting the sphere within which something takes place.

1. 421. ἡμεῖς δὲ... γε (sc. θανοῦμεθα). 'Yes, and I shall die bereft of my children.' γε: compare 246, note. For the fifty sons of Priam (not Hecuba) see Hom. II. xxiv. 495.

1. 425. τῆς... τύχης: see 199, note.
1. 426. ἐμοί, 'dativus ethicus.' 'I bid you farewell.'
1. 427. τόδε: i.e. χαίρειν.
1. 428. χαίρετω is understood. φιλίπποι: compare 9, note.
1. 431. κακῶν ὑπο: ὑπό is used because τεθνηκα is in sense passive: 'I have been killed by my woes': see 301, note. τεθνηκα, the state, θανεῖν, the moment, of death.

1. 432. ἄμφιθελες κάρα πέπλους, 'wrapping my head with a covering,' similarly Phoen. 306 ἄμφιβαλλε μαστῶν ὠλέναις ματέρος, 'clasp your mother's breast with your arms.' So in Latin circumdare may be used with an accusative of that which is surrounded and an ablative of that which surrounds it.

1. 433. γε perhaps emphasizes πρὶν, with which it is often joined, not σφαγῆναι. καρδιαν: the perfect of ἐκτήκων being intransitive, καρδια is not the direct object (as τόδε in the next line is), but an accusative of respect.

1. 435. προσεπείν οὖν ὄνομα: literally 'to address your name'; the meaning apparently is that she can only address the light of day by name, having no longer any share in it in reality.

1. 436-7. ἔξιφος... μεταξὺ καὶ πυρᾶς: one of the terms which bound the interval is omitted: between (the present and) the knife (of the sacrificer) and pyre; so in Aristophanes, Ach. 433 κείται δ' ἀνωθὲν τῶν ὑπετείων βακῶν | μεταξὺ τῶν Ἰνοῦς. 'They lie above the rags of Thyestes, between (them and) those of Ino.' Birds 187 ἐν μέσῳ | ἐποθεθεν ἄρη ἐστι γῆς (καὶ οὐρανοῦ).

1. 440. ἀπαλόμην: with the tense compare the Latin perii.

II. 441-3. These lines are probably an interpolation. They are not very appropriate after what has preceded, especially as Hecuba appears to faint (προλείπω, 438). It has however been suggested that the lines should be assigned to the Chorus. The reference of ὃς is obscure: it may be either 'like Hecuba' or 'like Polyxena.'

Διονυσίρων: Castor and Polydeuces, the brothers of Helen. With the play of words in Ἑλένη... ἐλεκ compare Aesch. Ag. 689 where the name 'Ελένη is dwelt on as befitting one who was ἐλέναις, ἐλανδρος, ἐλεπτολις, 'destroyer of ships, men, cities.'

II. 444-483. Two strophes and antistrophes, both in the kind of
metre usually styled by modern writers ‘logaoedic’ (a term which was applied by ancient metrical tradition in a more restricted sense, viz. to verses in which the first foot consists of two syllables, each of which may be either long or short, and the rest are dactyls (e.g. \( \infty = | - \circ \circ | - \circ \circ | - \circ \circ | - \circ \circ \)). According to one view the metres in question are composed of the following feet — \(- \circ \circ, - -\), and \( \infty \circ \), which may be combined in the same \( \kappa \omega l o n \) (i.e. as here printed, in the same line). The first accented beat (or stress) may be preceded by a weak beat, which may be either a short syllable as in 446, or a long syllable as in 448. There is usually only one dactyl in each \( \kappa \omega l o n \). One \( \kappa \omega l o n \) here (449=460) has no dactyl.

According to another view these metres should be explained as composed of feet which may be either \( \infty \circ, \circ \infty \), or \(- -\). If so, the alternation of feet in which the stress falls on the first syllable with those in which it falls on the second may be compared, though it is not exactly analogous, with those variations in the position of the stress which are frequent in English rhythms, e.g. in such a line as—

To dô | aught good | néver | will bé | our tâsk.

Milton, Paradise Lost, i. 159.

Note that exact syllabic correspondence is not required, e.g. \(- -\) may correspond to \( - \circ \) (445=456) and \( \circ \circ \circ \) to \( - - \) (454=465).

First Strophe. Whither shall I be carried in slavery: to the Peloponnese, or to the land of Phthia?

First Antistrophe. Or to Delos, the birth-place of Apollo and Artemis?

Second Strophe. Or to Athens, where I shall embroider the \( \pi \pi l o s \) of Athene?

Second Antistrophe. Alas for the fall of Troy, and my transporta-
tion to Europe!

1. 446. \( \lambda \mu \nu \alpha s \): here used of the Aegean sea.
1. 448. \( \tau \circ = \tau \nu \).
1. 450. \( \delta \rho \mu o n \): accusative of goal.

\( \Delta \omega r \dot{i} d o s \ldots \alpha i a s \): Peloponnese. In Soph. O. C. 695 it is called ‘the great Dorian isle of Pelops.’ The designation involves an anachronism, for the Dorian conquest of the Peloponnese was by the legend placed after the Trojan war. In the parallel passage in Troad. 187 the same three destinations are mentioned: \( \tau \dot{i} s \mu ' \dot{A} r g e t \dot{\iota} v \dot{o} n \dot{\eta} \dot{\theta} \rho \omega t \dot{\iota} \dot{\iota} \dot{\nu} \dot{n} \rho o \dot{\alpha} l a n \dot{\acute{a}} \kappa e i \chi \acute{\omega} r a n \); The Peloponnese (Argos) suggests that Agamemnon will be her master: Phthia that it will be Neoptolemus, the son of Achilles.

G
l. 455. νάσων: a partitive genitive, the construction being as if εἰς τῶν νήσων ἐκεῖνην ἔνθα (458): compare Thuc. iv. 54 ἀποβάσεις ποιούμενοι τῶν χωρίων οὗ (=where) καὶ ὡς εἰς as if εἰς ἐκεῖνα τῶν χωρίων οὗ, κ.τ.λ.

l. 456. πεμπομέναν: the accusative, as if πορεύεσις (447) had immediately preceded, without the intervening ὁφίξομαι (449).

l. 458. πρωτόγονος: because, according to the legend, the palm was first created when Lato gave birth to Apollo and Artemis.

l. 461. οδίνος ἀγαλμα Σίας = to grace the birth of the children of Zeus.

II. 462–5. This reference to Delos and the Delian festival probably indicates that the play was written about 425 b.c. or shortly after (see the Introduction). The context shows that in the time of Euripides slaves were employed both in celebrating the Delia and in embroidering the πέπλος of Athene (see below).

τε after Δηλίασω connects this sentence with the preceding. Ἀρτέμιδος τε θεᾶς . . . ἄμπυκα τόξα τε: i.e. ἄμπυκα τε τόξα τε, the first τε being slightly displaced. ἄμπυξ: a diadem passing over the front of the head and fastened behind: see for illustration Smith’s Dictionary of Antiquities, s.v. ἄμπυξ. Χρυσέαν: a spondee, the last two syllables coalescing into one. Similarly 112.

II. 466–74. A reference to the πέπλος of Athene which was conveyed in procession through the streets of Athens at the Panathenaic festival. It was embroidered with the exploits of Athene, especially her victory over the Giants, here identified with the Titans; see Smith’s Dictionary of Antiquities, s.v. Panathenaea.

l. 467. καλλιδιφρόν: the epithet may refer either to the throne, or, as the context suggests, the war-chariot, of Athene.

l. 469. ζεύξομαι . . . πόλους: i.e. represent by embroidery the yoked steeds of the goddess.

l. 471. ἀνθοκρόκοισι, ‘flower-woven.’ The second half of the compound is connected with κρέκω, κρόκη (not κρόκος): compare λινόκροκος, 1080.

l. 472. γενεάν depends on ποικίλλουσα.

l. 473. ἀμφιπύρῳ: the thunder-bolt is regarded as having a flaming point at both ends.

l. 475. ὁμοιο τεκέων: the genitive is similar to that after words such as δείλαω, τάλας, &c.: compare also 425.

II. 478–9. δορίκεττος Ἀργείων: with the genitive compare Eur. El. 123 σᾶς ἄλοχον σφαγείς, ‘slain by your wife’: also the compound διός-δότος, ‘given of (by) Zeus.’

II. 481–3. The meaning of these lines is uncertain, but in all the
other passages in which Euripides uses the word θεράπνη it means
an 'abode,' 'dwelling.' This meaning also accounts for the proper
name θεράπνη, a place in Laconia. It follows that θεράπναν cannot
be in apposition to 'Ασίαν, for there would be no sense in calling it
Εὔρωπας θεράπναν. θεράπναν therefore appears to be constructed
with ἀλλάξασα, and θαλάμουσ is in apposition to it. The sense
will then be 'having left Asia, and having taken in exchange an
abode in Europe, chambers of Hades,' the dwelling in Greece being
a living death, or as hateful as Hades. Ἄιδα: Doric and Aeolic
form of genitive, -a being contracted from -ao.

1. 484. δῆ ποτε, 'formerly,' similarly 891.
οὖσαν: present participle representing the imperfect tense.

1. 487. Ταλθύβε: in addressing him by name the Chorus informs
the audience who the new speaker is.

1. 488. σὲ is the subject, ἀνθρώποι the object, of ὅραν.

11. 489–90. If 490 is genuine, the subject of κεκτήσθαι must be
understood from ἀνθρώποι, 488. But the change of subject from
σὲ to ἀνθρώποι is awkward, and κεκτήσθαι δMouseDown τὴν θέω
would be a strange expression for 'hold this opinion.' Moreover the
doubt is not whether the gods exist (δαμινῶν εἰναι γένος) but whether they
look upon, care for, men. It is probable therefore that Zeus is the
subject of κεκτήσθαι, the meaning being 'that thou (Zeus) hast this
reputation,' i.e. of looking upon men, 490 having been added by
some one who misunderstood the meaning of 489, and thought that
it required expansion and explanation. ἄλλως, 'vainly'; it is
a mere opinion, without any foundation in fact.

1. 492. πολυχρύσων: see note on 153.
1. 493. μέγ' ὀλβίου: μέγα adverbial.
1. 497. ἐν . . . ὧμως δὲ. The point of the contrast is not quite
clear: it may be either (1) though I am old, and therefore it matters
little what life has yet in store for me, still I would rather die at
once than fall into any shameful fate; or (2) old as I am, I fear
that I may live too long, and so fall into such a shameful fate.

1. 499. μετάρσων: predicative, with ἔσσαι.
1. 501. τίς οὖντος . . . οὐκ ἔσσ; for the use of οὖτος with the 2nd
person compare 1127, and 1280 οὖτος σ᾽.
1. 503. Distinguish Δανάιδῶν, gen. of Δανάιδας, from Δανάιδων,
gen. of Δανάιδες.

1. 504. μέτα with πέμψαντος. If this line is genuine, the meaning
is πέμψαντος (με) μετά (σε), i.e. 'in quest of you.' But it is perhaps
an interpolation: the lines 509–10 express the same idea more fully.
1. 505. καρ', 'me also, as well as my daughter.'
1. 506. δοκοῦν: see note on 121. ὡς φίλ' ἀν λέγοις: i.e. for in that case your message would be welcome.

1. 511. τί λέξεις; = 'what do you mean to say?' as if it could hardly be believed that what has been said is literally true. The same phrase occurs 712 and 1124 as well as elsewhere.

1. 514. τοῦτό σέ may mean either 'so far as concerns you' (compare Soph. Ant. 889) or 'so far as depends on you'; τοῦτό σοι could only mean the latter. σέ here is not enclitic, and therefore ἐπὶ has the grave, not the acute, accent.

1. 515. αἰδοῦμενοι, 'in pity.'

1. 518. δάκρυα κερδάναι: a sort of 'oxymoron': 'to reap the benefit of tears.'

1. 519. σῆς παιδὸς οἴκτω (causal dative), 'from compassion for thy daughter,' παιδὸς being a genitive of the object; compare 566.

1. 520. πρὸς τάφῳ τε (ἐτεργά).

1. 523. λαβὼν . . . χερός, 'taking by the hand'; compare κόμης λαβῶν (543) and κόμης κατείχον (1166). Note the frequent occurrence of χείρ in these lines, 523, 526–8. Greek avoids such repetitions less than English.

1. 524. πέλας δ' ἔγω (ἐστην).

1. 526. μόσχου: compare 144, note. The word σκίρτημα carries out the same metaphor.

1. 531. καταστάς, 'taking my stand in their presence'; compare Thuc. iv. 84 καταστάς ἐπὶ τὸ πλῆθος . . . ἔλεγε τουάδε.

II. 532–3. Distinguishing σίγα from σίγα. The change from plural σιγάτε to singular σίγα may be accounted for either (1) as if in the second line this or that individual were addressed, or (2) by the fact that the singular λεώς intervenes. σίγα, σιώπα: the distinction between these synonyms is that σιγάω is the more general word 'to be still,' while σιωπάω is properly 'to be silent.' Inasmuch however as the stillness may be shown in silence there is often practically no difference between the two words.

1. 534. πατήρ δέ: when the same person is referred to under two designations, as here παῖ Πηλέως and πατήρ ἐμός, the connecting particle is δέ not τε.

1. 535. δέξαι μου, 'receive from me'; so Soph, O. T. 1163 ἔδεξάμην. δέ του (=τύνων).

1. 536. νεκρῶν ἀγώγοις. In Hom, Od. xi. 23 ff. the dead come up from Hades to drink the blood of the victims sacrificed by Odysseus.

II. 539–40. λύσαι . . . δός: see note on 409. πρεπεμενοῦς: the same word occurs only two lines before, but its genuineness is not therefore to be suspected: see note on 523.
NOTES. LINES 506–572

1. 543. κῶπης λαβὼν: see note on 523.
1. 546. εφράσθη, 'perceived it.'
1. 550. Compare Ovid, Metam. xiii. 465 'Vos modo, ne Stygios adeam non liberas Manes, | este procul, si iusta peto, tactuque viriles | virgineo removete manus.'
1. 551. πρὸς θεῶν, 'in the sight of the gods'; i.e. I pray you by the gods.
1. 554. νεανίαις depends on εἶπεν (not μεθείναι). Compare νεανίαις ἑνευς ελαβεῖν, 545.

II. 555–6. Awkward and unnecessary. οὕτερ ... κράτος, which must go with υστάτην ὀπα (itself a strange expression), is out of order after μεθηκαν. Instead of ἦν, ἔστι would be expected. The words seem to be modelled on the Homeric ὀό = οὐ (or οὐ τε or τοῦ γάρ) κράτος ἔστι μέγιστον. Moreover 557 follows 554 more naturally than 556.
1. 557. δεσποτῶν: see note on 403.
1. 558. ἐπωμίδος seems to mean the top of the shoulder, not a part of the dress.
1. 559. λαγόνος εἰς μέσον: with the construction compare κλίνης ἐν μέσῳ, 1150.

1. 560. ἀγάλματος may be either statue or picture. In Aristotle's Politics, vii. 1336 b 15 the contrast with γραφή shows that the former is the sense there required: but Eur. Hel. 262 ἐξαλειφθέως ἔστω ἀγάλμα proves the less common meaning, 'picture.' The use of the word in these senses appears to come from its application to a statue in honour of a god. There is a similar passage in Aesch. Ag. 242 πρέπουσα θ' ὡς ἐν γραφαις, where the point of the comparison may be the muteness, or, as here, the beauty, or both.
1. 562. τηλιμονέστατον, 'most brave.'
1. 563. Compare Ovid, Metam. xiii. 458–9 'at tu ingulo vel pectore telum | conde meo !' iugulumque simul pectusque rexit.
1. 565. χρήσεις (παίειν).
1. 566. οὐ θέλων τε καὶ θέλων: compare Hom. Il. iv. 43 ἐκὼν ἀέκοντι γε θυμῷ. οἴκτω κόρης: see note on 519.
1. 568. καὶ θνήσκουσα, 'even though dying.'
1. 569. Compare Ovid, Metam. xiii. 479 'tunc quoque cura fuit partes velare tegendas, | cum caderet, castique decus servare pndoris.'
1. 570. ἡ κρύπτειν ὀμματα. κρύπτειν here takes two accusatives, one of that which is concealed, the other of that from which it is concealed. The Latin celare has a similar construction.
1. 571. σφαγῆ: instrumental dative.
1. 572. i.e. they each paid her honour in different ways.
1. 574. φύλλοις ἐβαλλον: as a victor in the games was honoured. Pind. Pyth. ix. 123 πολλὰ μὲν κεῖνοι δίκον φύλλα ἐπὶ καὶ στεφάνους.

1. 576. τοιαδ’ ἥκουν κακά, ‘was thus upbraided’; compare κακῶς ἥκουν which serves as a passive to κακῶς λέγειν.

1. 579. εἱ (opposed to ἔστηκας, 577) from εἰμι (not εἰμί), as is shown by the future participle δώσων. περισσά: adverbial = περισσῶς.

1. 580. ψυχῆν: accusative of respect.

1. 584. θεῶν ἀνάγκαιοι: compare Phoen. 1000 καῦκ εἰς ἀνάγκην δαιμόνων ἀφριγμένοι, and ib. 1763 τὰς γὰρ έκ θεῶν ἀνάγκας θυητῶν ὄντα δεῖ φέρειν.

1. 585. βλέψω: aor. subj. deliberative.

1. 586–7. τνοσ, τόδε, ‘one evil . . . another.’

1. 588. διάδοχος κακῶν κακοίς, ‘succeeding evil with evils.’

1. 589–90. πάθος is the object both of στένειν and of ἐξαλείψασθαι.

1. 591. τὸ . . . λίαν: i. e. excess of grief.

1. 592. γενναίος: see note on 296.

1. 592 ff. γῆ μὲν contrasted with ἀνθρωποί δέ. The general sense of the passage is as follows:—Strange that while the produce of the earth varies with circumstances, so that bad soil may bring forth good fruit and good soil bad fruit, it is different with the offspring of men; the bad child remains bad to the end, and the good remains good. Yet a good bringing-up does make some difference.

1. 594. ἀμαρτούσα (τούτων) ἄν.

1. 596–7. οὐδὲν . . . οὐδέ. Although the clauses depend on εἰ (592) the negative is ὄ, not μή, because εἰ is not really conditional. συμφορᾶς ὑπο, ‘under the influence of any misfortune.’

1. 598. διέθειε: ‘gnomic’ aorist.

1. 600. γε lays stress on ἐχει.

1. 601. τούτο: i. e. τὸ ἐσθλὸν.

1. 602. τὸ γ’ αἰσχρόν: if the text is sound, γε must be taken as emphasizing αἰσχρόν and pointing the antithesis. The good is a standard by deviation from which evil is measured. Compare Eur. El. 52 γρώμης πονηροῖς κανόσιν ἀναμετρούμενος | τὸ σῶρον ἱστο, ‘let him know that he measures chastity by a crooked standard.’

1. 603. ἐτόξευσεν: compare Eur. Suppl. 456 καὶ ταῦτα μὲν δὴ πρὸς τάδ’ ἐξηκόντεσα. The metaphor is less natural in English, but compare Ps. lxiv. 3 (wicked doers) ‘shoot out their arrows, even bitter words.’

1. 605. μου: ‘dativus ethicus’: ‘I would have no one touch her.’

1. 606. τοι: see note on 228.

1. 608. πυρῶς: a symbol of that which rages fiercely.
NOTES. LINES 574–625

κακὸς δ’ ὃ μῆ τι δρῶν κακόν: either (1) ‘all are (counted) vile who are not guilty of crime,’ or (2) ‘even those who abstain from evil have some evil in them.’

1. 609. σὺ δ’ αὖ: addressed to an attendant, in contrast to Talthybius (σὺ, 604).

1. 610. βάψασα . . . ἄλος, ‘dipping it in the salt sea’; compare Hom. II. xxi. 560 λοεσσάμενος, ποταμῷ and Od. ii. 261 χεῖρας νυψάμενος πολιῆς ἄλος. This use of the genitive seems to be cognate to that which denotes the sphere within which something takes place.

1. 612. νύμφην τ’ ἀνυμφον παρθένον τ’ ἀπάρθενον: because as offered to Achilles she may be regarded as a bride who is yet no real bride, &c. This kind of ‘oxymoron’ is common in Greek tragedy; so e.g. γάμος ἄγαμος, δεσμὸς ἄδεσμος, ἄδωρα δώρα. γάμος οὐ γάμος (948), and ἀπώλεσ’ οὐκ ἀπώλεσ’ (1121), in each case followed by ἄλλα so that the statement is corrected, are slightly different.

II. 613–4. πόθεν; οὖκ ἄν δυναμὴν. This illustrates the way in which πόθεν has come to be equivalent to a strong negative = οὐδαμῶς. ὡς ἔχω, ‘as I am able,’ ‘according to my means.’ τί . . . πάθω; literally, ‘what is to happen to me?’ = ‘what else can I do?’ or rather ‘what else will circumstances allow me to do?’ This use which is also found in Homer (e.g. Od. v. 465) is to be regarded not as a ‘deliberative’ subjunctive, but as the subjunctive virtually equivalent to a future, which is common in Homeric Greek.

1. 615. κόσμον τε. The τε couples this clause with ὡς δ’ ἔχω, adding what she can get from others to what she can do herself.

1. 618. κλέμμα: here not a ‘theft,’ inasmuch as it belongs to the woman herself (τῶν αὐτῆς δόμων), but something concealed and taken secretly.

1. 619. σχήματι οὐκὼν: hardly distinguishable from οἴκοι simply, but perhaps suggesting the stately appearance of Priam’s palace. Compare Alc. 911 ὡ σχήμα δόμων, where Admetus shrinks from the sight of his house after the loss of his wife Alcestis.

1. 622. τὸ μηδὲν: μηδὲν is used with the article as an indeclinable substantive = a nonentity. Compare Soph. Aj. 1231 δὴ οὐδὲν ὄν τοῦ μηδὲν ἀντέστης ὑπερ.

1. 623. εἶτα δήτα = ‘and then’ (in spite of the precariousness of human prosperity).

II. 624–5. ἐν . . . πολίταις is not coordinate with ἐν δώμασιν, but is constructed with τίμιος κεκλημένος, ‘being called honourable among his fellow citizens.’ One is puffed up in his wealth, another in the honour which he receives.
1. 626. ἄλλως: they are mere vain imaginations: compare 489.
1. 628. κατ' ἡμαρ, ‘day by day’; compare Bacch. 910 τὸ δὲ κατ’ ἡμαρ ὑπὸ βίοτος εἰδαίμων, μακαρίω.

II. 629–56. The metres of this Chorus are a mixture of iambics and ‘logaoedics.’ The iambic, which normally consists of the elements οwarz, ι in lyrical passages is also found in a form in which the weak beat (i.e. the short syllable) is omitted, the omission being compensated for either by prolonging the preceding long syllable, or by a slight pause during which the voice rests; the omission may be represented by a sign of quantity enclosed in brackets, thus ο—(ο)—. Thus the rhythm of 629 is ο—(ο)—(ο)—ο—; of 630 (as the last syllable of a line may always be either short or long) two slightly different interpretations are possible, viz.:—

ο—(ο)—(ο)—ο—ο—(ο)—

or

ο—(ο)—(ο)—ο—ο—ο—(ο)—

All the other lines are ‘logaoedic,’ see note on 444–83, but apart from the general question there stated as to the manner in which the ‘logaoedic’ metre is to be explained, many of the lines may be analysed in different ways, and no certainty as to their metrical structure is attainable.

Strophe. Sorrow was destined for us when first Paris made ready to cross the sea for the rape of Helen,

Antistrophe: for his folly and his ‘judgement’ involved the ruin of the Trojan land,

Epode: and brought mourning on women of Lacedaemon whose sons perished in the Trojan war.

1. 634. ετάμετο, ‘cut for himself,’ or ‘had cut for him.’
1. 635–6. τάν καλλίσταν. τάν = ἀν as often in poetry. While in English the superlative is followed by the relative, e.g. ‘the fairest woman whom the sun looks upon,’ in Greek and Latin the relative is followed by the superlative, the reason being that the superlative is really a predicate, and goes with the relative clause ‘who is the fairest whom, &c.’

1. 639. ἀνάγκαι, ‘dooms,’ the ‘necessities’ which destiny inflicts: here probably suggesting chiefly the evils of slavery.
1. 640. κοῦνον... ἰδίας, ‘the folly of one involves the ruin of all.’
1. 642. ἄν’ ἄλλῳν: perhaps corrupt. The ‘others’ might be the Greeks as distinguished from Paris, or possibly the goddesses, but the reference is certainly obscure.

II. 644–6. κρίνει here takes a double accusative: (1) of the thing decided, ἄν (ἐρυ) κρίνει, and (2) of the persons judged of, κρίνει
NOTES.  LINES 626–720  105

παίδας.  τρισοσάς  μακάρων  παίδας.  Hera,  Athene,  Aphrodite.  The
‘herdsman,’ Paris, gave the palm of beauty to Aphrodite, and was
rewarded with the fatal gift of Helen for his bride.

1. 649.  ἐπὶ:  of  the  issue  of  the  judgement,  ‘ending  in.’  δορὶ  =  war.
1. 655.  τίθεται . . . δρύπτεται:  middle,  not  passive.
1. 659.  θήλων:  see  note  on  296.
1. 660.  οὐδεὶς  στέφανον  ἄνθρωπε  στέφανον:  i. e. no one else will bear
off the palm (for misery) instead of her.

1. 661.  τί δ’ (ἔστι);  τάλαινα  βοης:  see  note  on  157.
1. 662.  οὐποθ’  εὐθεῖ:  ‘never  rest,’  ‘never  cease.’  For  the  metaphor
compare  Eur.  Suppl.  1.147  οὐποθ’  κακῶν  τὸν  εὐθεῖ.  The  attendant  has
not  before  brought  any  evil  tidings:  the  words  οὐποθ’  εὐθεῖ  suggest
that  the  Chorus  anticipate  a  constant  succession  of  bad  news.

1. 664.  εὐφημεῖν  στόμα  =  favere  linguis  =  ‘to  be  silent.’
1. 665.  καί  μὴν:  see  note  on  216.
1. 668.  οὐκέτ’  εἱ  βλέπουσα  φῶς:  it  is  not  clear  whether  this  means
(1)  οὐκέτι  βλέπεις  φῶς,  or  (2)  ‘you  no  longer  live,  you  are  as  good
as  dead  (compare  683),  though  you  see  the  light.’
1. 670.  εἰδὸν:  generalizing  plural,  and  therefore  masculine,
though  Hecuba  is  referring  to  herself;  see  note  on  237.

1. 672.  ἀπηγγέλθη  refers  to  what  has  been  said  by  Talthybins
572  ff.

1. 673.  σπουδὴν  ἔχειν:  i. e.  is  the  object  of  zealous  care.
1. 674.  μοι:  ‘dativus  ethicus,’  θηρνεὶ  μοι  =  ‘I  hear  her  mourn.’
1. 675.  οὐχ  ἀπτεται:  i. e.  is  not  aware  of.
1. 676.  βακχεῖον,  ‘inspired,’  because  endowed  with  the  gift  of
prophecy;  at  686  it  means  simply  ‘frenzied.’

1. 678.  ᾧσαν  λέλακας,  i. e.  she,  whom  you  speak  of,  is  alive.
λέλακας  must  be  translated  in  English  by  a  present  tense,  the  Greek
perfect  being  originally  used  of  a  present  state.

II. 681–720.  The  lyrical  portions  of  this  passage  (which  are  as-
signed  to  Hecuba  alone  as  the  person  whose  emotion  is  the  greatest)
are  partly  iambic  (so  685–6)  and  trochaic  (706  unless  this  is  cor-
rupt),  but  mainly  dochmiac.  The  strict  form  of  the  dochmiac  metre
is  — —  —,  but  as  the  long  syllables  may  be  resolved  into  —  —,
and  a  long  syllable  may  take  the  place  of  each  of  the  short  syllables,
the  metre  may  be  represented  by  various  combinations.  In  this
passage  the  following  occur:  —  —  —,  — — —  —  —,  — — — — —
— — — — — — (at  end  of  line),  — — —  — (so  apparently
684 and the first half of 694), υ υ υ υ — — — (so 692, where the last syllable of ἀμέμαρα is shortened before the following vowel), υ — — — υ (υ at end of line). — υ υ — — —. The strict form occurs but rarely. The scansion of 703–4, ἀμοὶ κ.τ.λ., and 715 is uncertain, and there may be some corruption in these lines. The repetitions of words (e.g. 689) are appropriate in lyrical passages which were sung, not simply recited (see note on 155 ff.).

1. 686. βακχεῖον: see note on 676.

The ἀλάστωρ is an avenging spirit or curse, often taking the form of a power which visits the sins of the fathers upon the children from generation to generation. Here Hecuba infers the existence of such an ἀλάστωρ from the sorrows which have come upon her, and can have no other origin. ἔξ ἀλάστορος is dependent on κακῶν.

1. 690. ἔτερα δ' ἀφ' ἐτέρων . . . κυρεῖ, 'one set of misfortunes happens after, follows, another.' Compare Hom. Od. xvii. 266 ἔξ ἐτέρων ἐτέρ' ἐστίν (sc. δώματα), 'one building joins on to another.'

II. 691–2. The meaning of ἐπισχήσει is uncertain. Perhaps 'the day will never cease from being one of groans and tears,' literally 'being without groans.' If so, the principle is the same as that of the use of a negative after words that denote prevention (compare 867 where see note, and Ion 391 κωλυόμεσθα μή μαθεῖν ἅ βοώλομαι, 'I am prevented from learning what I wish'). Another possibility is that ἐπισχήσει may mean 'will last to the end' so that the whole would mean 'the day will never close without tears.'

II. 695–6. μόρος is an evil fate, doom, especially that of death; πότμος is destiny in a more general sense and may be applied, though it is not here, nor generally, to good fortune.

1. 699. ἐκβλητον, 'cast ashore by the sea' (see the answer in 701).

1. 700. ἐν ψαμάθῳ λευρᾷ with ἐκβλητον, the intervening words being thrown in parenthetically.

1. 701. πόντου: dependent on ἐκήνεγκε, not on κλύδων.

1. 703. ἐμαθον: like ἐπίνεσα and other aorists this must be translated in English by a present tense. Hecuba refers to her dream already mentioned 73.

1. 704. παρέβα: here used in the sense of λαυθάνειν, to escape notice.

1. 705. μελανόπτερον: see note on 71.

1. 706. ἄν ἐσείδον ἀμφί σέ. Perhaps corrupt: if genuine, ἄν refers to ὄνω, οὐ μὲ . . . μελανόπτερον being parenthetical: see note on 700.
1. 710. ἵπποτας: see note on 9.
1. 711. ἱνα: i.e. in Thrace.
1. 712. τὴ λέξεις; see note on 511. χρυσὸν ὡς ἔχων κτανῶν; ‘(did he do so) in order that, &c.’
1. 716. κατάρατ’ ἀνδρῶν: the genitive is constructed with κατάρατε as if it were a superlative, which in sense it virtually is.
1. 725. Ἄγαμέμνονος. Agamemnon, not having yet appeared, is introduced to the audience by name, as Odysseus was (216). τοῦνθένει, ‘from this time,’ = ‘now.’
1. 727. ἐφ’ οἴσπερ, ‘on which condition,’ viz. that Hecuba would herself perform the funeral rites. It was on this understanding that Talthybius conveyed the message that none of the Greeks should touch Polyxena (compare 605).
1. 729. οὐδὲ ψαυόμεν. Although ε must be long by position before ψ, it is probable that this is one of the legitimate exceptions to the rule that when an iambic line ends with a word of three syllables, — οι, the fifth foot must be an iambus and not a spondee. Similar examples are Andr. 346 ἄλλα ψεύσεται, where Porson perhaps unnecessarily conjectured ἄλλ’ ἐψεύσεται, and Iph. in Aul. 530 κατα ψεύδομαι.
1. 731. ἀποστελῶν σε, ‘in order to dispatch you,’ i.e. to the place of burial. τάκειθεν, ‘the things from thence,’ i.e. in that quarter.
1. 733. ἐπὶ σκηναίς, ‘at, in front of, the tents’ (or huts).
1. 734. Τρώων: partitive genitive. οὐ γὰρ Ἀργείων (αὐτὸν εἶναι): another indication (see note on 328) that the Trojans are intended to be represented as quite distinct from the Greeks.
1. 736. Hecuba, speaking aside, addresses herself: δύστην... Ἐκάβη: hence σὲ = ἐμαυτὴν.
1. 737. δράσω: deliberative subjunctive, as also προσπέσω and φέρω 738.
1. 742. ἄν... ἄν. ἄν is often doubled in one clause, and when it recurs at so short an interval as here, the word which it follows (other than the verb with which it is constructed) is generally emphatic: so here stress is laid on ἄλγος. ἄν is repeated at 359–60, but there the interval between the first and the second ἄν is greater.
1. 745. γε emphasizes ἐκλογίζομαι, ‘is it a mere calculation of mine (contrary to the fact)?’ literally ‘do I calculate on the disposition of this man tending to be hostile more (than it really is), though he is not so?’
1. 748. ἐς ταύτων ἣκεις (sc. ἐμοί), ‘you have come to the same conclusion (as myself), for neither do I (wish) to hear (anything about the matter).’
1. 750. τέκνουσι: generalizing plural (see note on 403), referring to Polydorus only, for the vengeance is to be taken for him alone, not for Polyxena also. τί στρέφω τάδε, ‘why do I turn these things over (in my mind, this way and that)?’ i.e. why hesitate any longer?

1. 751. κάν τυχώ κάν μή τυχώ, ‘both if I obtain (my request) and if I do not,’ i.e. whether I obtain it or not.

1. 752. ικετεύω σε τάνδε γουνάτων, ‘I supplicate you by (clasping) these your knees, &c.’: see note on 342–5 for the attitude of a suppliant.

1. 755. It is unnecessary to suppose, as has been suggested, that Agamemnon hints that she might easily avoid slavery by death.

1. 756. The stress is on the participial clause; if only I avenge myself on the bad, I am willing to be a slave for the rest of my life. τούς κακοὺς: i.e. Polymestor; the plural as in 750.

1. 758. καί with τίνα not with δή, καί being often placed before interrogatives to express surprise or an objection. καί δή τίνα, κ.τ.λ., ‘But to what service then do you summon me?’

1. 759. It is probable that a line assigned to Agamemnon has dropped out after this, the symmetry of the passage being marred by one of the speakers having in one instance two lines after the beginning (758) of the dialogue in single lines. The form of dialogue in which there is a change of speaker from line to line (στιχομισθία) is very common, and often leads to slight obscurity (especially in the connexion of thought), as well as to mere padding.

1. 760. οὖ: the genitive is due to the force of κατά in the compound καταστάζω, ‘upon whom I shed tears.’

1. 766. ἀνόνητα (sc. ἔτεκεν): adverbial. γε: see note on 246.

1. 767. πτόλις: a dialectical variation of πώλις, here and 1209 used for metrical convenience. Similarly πτόλεμος.

1. 768. ὀρρῳδῶν θανεῖν, ‘fearing that he (Polydorus) would otherwise be killed.’ The aor. inf. (which not having the augment does not, strictly speaking, denote past time at all) is here used in reference to the future, the idea of futurity being conveyed by ὀρρῳδῶν.

1. 771. ὁς ... Πολυμήστωρ: the proper name is thrown into the relative clause, contrary to English idiom: so also 987.

1. 772. πικροτάτου: because it was the cause of the death of Polydorus. χρυσοῦ φύλαξ: see 10.

1. 773. τοῦ = τίνος. πρός τοῦ θνήσκει: compare note on 431.

1. 775. τλῆμον: Polymestor.
NOTES. LINES 750–801

1. 776. τοιαύτα: assenting to what has been said, 'so it was.' ταύτα is used similarly. Φρυγὼν: see note on 4.

1. 780. See 609 ff.

1. 781. ἐκβάλλει: 'historic,' present.

1. 782. γε: see note on 246.

1. 783. σχετλία . . . πόνων: see note on 157.

1. 784. κακῶν: partitive genitive with ὀδέν.

1. 786. τύχη here = δυστυχία. The general sense is:—None but Misfortune herself can be so unhappy as I am; compare a fragment of the comic poet Trabea, quoted by Cicero, Tusc. Disp. iv. 31 'Fortunam ipsam anteibo fortunis meis': where however Fortuna = Good Fortune.

1. 791. τούς γῆς νέρθεν . . . τοὺς ᾖνω (sc. θεούς): compare 799 ἄλλ' οἱ θεοὶ σέβενοι.

II. 793–7. κοινής . . . ἐμοί, 'shared with me.' These lines are open to suspicion. It is not clear whether κοίνας depends (1) on τυχόν or (2) on ἀριθμόΥ. If the former, the following words must mean 'first in the number of my friends,' if the latter, perhaps κοίνας = κένων (abstract for concrete); compare, in any case, 1186 αἰ δ' εἰς ἀριθμόν τῶν κακῶν πεφύκαμεν, which however is also perhaps an interpolation. Instead of πρώτα, τὰ πρῶτα would be expected; compare Medea 916 οἴμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας | τὰ πρῶτα ἔσεσθαι εἶνας κασυφνητοῖς ἐτε. Moreover a participle such as ἄνω is required. τυχόν . . . λαβῶν: the participles are used in different relations to the main clause: 'though he had received his due, and having taken forethought,' i.e. of set purpose; compare 1137 where Pelmestor speaks of his having killed Polydorus σοφῆ προμηθία.

II. 796–7. 'He did not think him worthy of burial (though he ought at least to have buried him) if, &c.'

1. 798. ἵσως. It is characteristic of Attic Greek to express what is certain with some reserve and doubtfully.

II. 799–801. The thought in these lines appears to be based on the philosophical conception of νόμος as opposed to φύσις. According to this view it is law, custom, convention, and not the nature of things, which determines men's belief in the gods, and their distinctions of justice and injustice. χῶ κεῖνων κρατῶν νόμος. This is probably an echo of Pindar (fragment quoted by Plato, Gorg. p. 484 B), νόμος ὀ πάντων βασιλεῶς θητῶν τε καὶ ἄθανάτων, though the meaning, as the context in the fragment shows, is different, νόμος being there the law of the stronger, that Might is Right. By κεῖνων κρατῶν Euripides apparently means that it is conventional belief which rules (our concepts of) the gods. But the passage is difficult, and has been
interpreted in an exactly opposite sense, νόμος being taken to apply to the eternal, unwritten, law, not due to man but based on the nature of things. This may perhaps be thought more in harmony with the context. But νόμος alone could hardly bear this sense, and the other meaning with its reference to contemporary philosophical tenets is more characteristic of Euripides. τοὺς θεοὺς ἱγούμεθα, ‘we believe in the gods (in whom we do believe).’ ἀριστερῶν: middle, ‘having laid down for ourselves the distinction of justice and injustice.’ The stress is on the participial phrase, not on the main verb ᾗμεν.

1. 802. ὅς: i.e. νόμος, the law is personified. ἐσ σ᾽ ἄνελθών = ‘having come before your bar for judgement.’ The force of the compound ἄνελθών is that of being referred to a person for decision: compare ἀναφέρω Ἰων 253 τοὶ διην ἁνοίσομεν, | εἰ τῶν κρατοῦντων ἄδικαια διούμεθα; closely parallel is Eur. Suppl. 561 οὐ γάρ ποτ’ εἰς Ἀλληνὰς ἐξοικοδόμεται | ὅς εἰς ἐμ’, ἐλθὼν καὶ πόλιν Πανδίνονος | νόμος παλαίς δαιμόνων διεφθάρη.

1. 804. ἱερὰ φέρειν. The verb is used in the same sense as in ἄγειν καὶ φέρειν, ‘to carry away,’ ‘plunder,’ ‘rob.’ The words do not seem applicable to the conduct of Polymestor, unless indeed the gold deposited with him by Priam is regarded as a sacred trust.

1. 805. ἵσον = aequum.

1. 806. εὖ αἰσχρὸς θέμενος, ‘ranking this with that which is base’; ‘counting such conduct base.’

1. 807. For the simile taken from painting compare 560 and note. If the text is sound the sense is—look at my woes, picture them to yourself, standing at a little distance like a painter who wishes to see the general effect of his picture. But in the best manuscript γ and φ in γραφεῖς are written over an erasure, and Professor Murray conjectures that βραβεῖς was the original reading. If this is adopted the meaning will be ‘stand off from me like a disinterested arbiter, and see what my sufferings are.’

1. 812. The expression ποι ὑπεξάγες πόδα, ‘whither do you stealthily withdraw your foot’ is constructed with the accusative με because it is in sense equivalent to a transitive verb, such as φεύγεις.

1. 816. πειθῶ: note the accent. The art of persuasion is represented as the dominant power among men—an expression characteristic of the latter half of the fifth century B.C., when rhetoric was rising in importance, and when the sophists were paid for teaching it (μοσθοῖς διδώντες, 818).

1. 817. οὐδὲν τι μᾶλλον, ‘not a whit the more’ (in spite of its importance). ἐσ τέλος, ‘to the end,’ and so ‘completely,’ ‘thoroughly.’

1. 818. ἵν: the past tense of the indicative is used in final
NOTES. LINES 799–844

clauses when the purpose is not realized; so here 'in order that
(which is not the case) it might be possible' (η = εξην), &c. ποτε,
'at some time,' i.e. as occasion might arise.

1. 819. ἄ βούλωτο: frequentative optative, 'whatever one wished.'
tυγχάνειν, 'to obtain (one's desire).'

1. 821. ὄντες: participle of the imperfect.

1. 822. ἐπ’ αἰγᾳχροῖς αἰχμάλωτος οἰχομαί, 'I am brought to nought,
taken captive for base offices' (i.e. those of a slave).

1. 823. καπνών τόνδε: as though she pointed to it 'yonder':
compare, for the smoke of the burning city, 911, 912, and 1215.

1. 824. τόδε τοῦ λόγου (partitive genitive), 'this part of my
speech.'

1. 825. Κύπριν προβάλλειν: i.e. to put forward the plea of love,
the goddess of Cyprus being Aphrodite.


II. 828–30. The general sense is: if you do not help me to avenge
Polydorus, the brother of Cassandra, you will not have her love:
what gratitude will she feel for your love, what gratitude shall I feel
for her? But the exact meaning of ποῦ τὰς φίλας . . . δείχεις is
obscure: perhaps 'where will you be able to point to your love?' &c.,
i.e. it will be forgotten. But the line may be corrupt.

II. 831–2. Probably an interpolation: the lines look like an
awkward gloss on what has preceded: and the repetition of βρωτοῖς,
which has the authority of the best MSS., is quite unmeaning.

1. 834. κηδεστήν σέθεν: because Polydorus is the brother of
Cassandra.

1. 836. εἰ γένοιτο: a wish, in which sense εἰ γάρ, or εἰθε, with the
optative is commoner.

1. 838. Daedalus is the mythical originator of statues so lifelike
that they almost seemed alive. The thought is: 'would that my
hands and feet, &c., could find a voice by such art as that of Daedalus
who breathed life into lifeless marble.'

1. 839. ἔχοιντο: as a rule a subject in the neut. plural is constructed
with a singular verb: here there is a reason for the plural, each part
of the body being regarded separately and joining with the others
in supplication. See note on 1159. The optative is due to its
dependence on another optative clause εἰ γένοιτο.

1. 841. φάος = 'salvation,' 'saviour.' Compare Hom. II. viii. 282.

1. 842. παράσχες: σχές seems to be the usual form of the 2nd sing.
imp. aor. of ἔχω: compare 895 and 963.

1. 843. εἰ καὶ μηδέν ἔστιν, 'though she is as naught.'

1. 844. ἐσθλοῦ . . . ἀνδρός (ἔστι), 'it is the part of a good man.'
ll. 846-9. The meaning is most uncertain. συμπίνει, τὰς ἀνάγκας, and οἱ νόμοι all admit of different interpretations. συμπίνει may be either (1) fall out by chance, happen, or (2) coincide. In the former case stress must be laid on ἀπαντά, 'strange indeed that all things, even the most improbable, happen to men; there is nothing which may not happen'; in the latter case 'all things, even the greatest opposites, meet in one,' i.e. in the present instance friendship and enmity, the greatest enemies becoming friends and vice versa. τὰς ἀνάγκας may be (1) the necessities imposed on men by circumstances, &c., or (2) necessitudines, the constraining bonds of relationship and friendship. The ambiguity of νόμος has been already referred to on 799-801. Here οἱ νόμοι perhaps refer to the laws of right and wrong, justice and injustice, which demand the punishment of Polymestor, and thus lead to enmity between those who were friends (Hecuba and Polymestor) and friendship between those who were enemies (Hecuba and Agamemnon).

τοὺς γε πολεμιωτάτους: γε emphasizes: 'even the bitterest foes.'

1. 851. δὲ οὐκτον ἔχω = οἰκτείρω. This use of διὰ is similar to that with λέην, γίγνεσθαι, &c., e.g. διὰ φιλίας λέην τιν, δὲ ἐχθρὸς γίγνεσθαι τιν. χείρα ἱκεσίαν (as well as σέ, παίδα, and τύχας) is the object of δὲ οὐκτον ἔχω.

1. 853. τοῦ δικαίου (αὐνέκα).

ll. 854-5. τε . . . τε: as the second τε couples φανεῖν and μὴ δόξαμι, and the first τε is correlative to the second, the position of the first results from a slight confusion in grammatical structure. εἰ πῶς φανεῖν τε might have been expected, but in thought the contrast is between Hecuba (ταῦ τ’ ἔχειν καλῶς) and Agamemnon (στρατω τε μὴ δόξαμι, κ.τ.λ.). γε goes with εἰ. The general drift is 'if at least it can be done so that you are satisfied without injury to myself.'

1. 857. ἐστιν . . . ὑ, κ.τ.λ., 'there is one way in which I am perplexed,' the reference in ἐστιν ὑ being explained by the following lines.

1. 858. τὸν ἀνδρὰ τούτον : Polymestor.

ll. 859-60. ὅδε: Polydorus. 'If Polydors is akin (φίλος of blood-relationship) to you, this is something apart,' i.e. it concerns myself alone, not the army.

1. 867. χρῆσθαι κατὰ γνώμην τρόποις = to act in accordance with his natural inclination. The negative μὴ seems to us redundant; εἰργοῦσι χρῆσθαι, 'restrain from employing, so as not to employ'; see note on 691-2.
NOTES. LINES 846–904

1. 870. σύνισθι from σύνοιδα.
1. 874. μὴ δοκῶν (ἐίργειν). μὴ not οὐ because attached to an imperative ἐίργε. χάριν: adverbial. ἐμὴ: the possessive pronoun usually takes the place of a genitive of the object, when the genitive, if used, would be that of the first or the second personal pronoun. Thus ἐμὴν (or σὴν) χάριν, not so commonly χάριν ἐμοῦ (or σοῦ), but in Phoen. 762 σοῦ τε τὴν τ’ ἐμὴν χάριν the two modes of expression are combined. Compare also 892 below σὸν οὐκ ἐλασσον ἥ κεῖνης χρέος.
1. 878. τίνι: note the accent.
1. 879. χείρ, like Latin manus, of a body of people.
1. 882. φονεία: -α, in the accusative singular of substantives in -εύς, is not so common as -ά.
1. 883. καὶ πῶς (distinguished from πῶς καὶ): expressive of surprise; see note on 758.
1. 885. δεινόν: τὸ μέντοι ... γένος: i. e. it is true that numbers are to be feared: nevertheless I think lightly of, disparage, all women; and therefore a number of women is not very terrible.
1. 886. A reference to the story of the fifty daughters of Danaus, who, with the single exception of Hypermnestra, the ‘splendide mendax’ of Horace, Odes iii. 11. 35, at their father’s bidding slew their bridegrooms, the sons of Aegyptus.
1. 887. The usual construction would be Δῆμον ἀρσενάς ἐξεκισεν, compare 948. The story (which is mixed up with that of the Argonauts) was that the women in Lemnos had murdered all the males in the island.
1. 891. δὴ ποτὲ with ἀνασσα as in 484, where see note.
1. 892. χρέος: adverbial, ‘on a matter affecting you no less than her.’ See note on 874.
1. 895. ἐπίσχες: see note on 842. τάφον: here ‘funeral’ not ‘tomb.’
11. 896–7. ἀδελφῶ, ‘brother and sister.’ πλησίον μιᾷ φλογὶ ... κρυφθηκὼν χθονί: i. e. that their bodies having been burnt on one pyre, they may then be buried side by side.
1. 899. οὐκ ἄν εἶχον, ‘I should not have had the power.’
1. 901. πλοῦν ὀρῶντας ἱσυχον, ‘looking for, waiting for, a calm voyage.’
1. 903. ἵδια θ’ ἐκάστῳ καὶ πόλει. τε does not couple this line with the preceding, but is correlative to the following καὶ, ‘both to each man personally and to the city in general,’ ἵδια ... πόλει being an expansion of πᾶσι κοινόν.
1. 904. τὸν δὲ χρηστὸν εὐτυχεῖν is added merely for the sake of
antithesis to τὸν μὲν κακὸν | κακὸν τι πᾶσχειν, and is not appropriate to the context, for all that Agamemnon is insisting upon is the punishment of the wicked.

ll. 905–951. First Strophe a mixture of 'logaoedics' (see notes on 444–83 and 629–56), and 'dactylo-epitritics' (see below).

Second Strophe and Epode, a mixture of 'logaoedics,' 'dactylo-epitritics,' iambics, and trochaics.

The 'dactylo-epitrritic' metre is so called on the assumption that its chief elements are (1) — — — — or — — — — (dactylic); and (2) — — — — (epitrritic) in which the combinations of syllables appear to bear the proportion of 4 (2 2); 3 (2 1), a proportion which is denoted by the word ἐπιτριττός.

But the term 'dactylo-epitrritic' is modern, and the theory which gives rise to the name receives no confirmation from ancient tradition, which is in favour of regarding the metre in question as composed of ionics (— — or — —) and choriambs (— —) combined with trochaics (— —) and iambics (— —). The Ionic — — may be represented by — — (the long syllable occupying the time of two long syllables, either because it is prolonged, or because there is a pause after it); an example of this is ὁμοί Φη (909). Moreover the trochaics and iambics may be 'catalectic,' i.e. shorter by one syllable (— — and — —).

According to this view the analysis of the first four lines of the Strophe is as follows:

\[
\begin{align*}
\text{ll.} & \quad \text{Theme of the Chorus: Troy is no longer a virgin city: description of the sack of Troy, and of the women being carried away into slavery, all due to the consequences which flowed from the rape of Helen by Paris.} \\
1. 905. \piατρίς: & \text{here used in its primary sense, 'native city,' not 'fatherland.'} \\
1. 906. \τὸν \dot{απ}ορθήτων: & \text{partitive genitive, 'you will no longer be called one of the unsacked cities.'} \\
1. 907. \nuφός: & \text{the metaphor suggests both gloom (of the storm-cloud) and the overwhelming numbers of the enemy enveloping the town.} \\
\end{align*}
\]
1. 910. The construction of ἀποκεκαρσαὶ στεφάναν is similar to that of ἀφαμείχσαι, ἀποστειρεῖθαι, verbs which in the active take an accusative of the person and an accusative of the thing taken away. When these verbs are in the passive the accusative of the thing is retained, and the accusative of the person becomes the subject of the verb in the nominative. Thus ἀποστειρεῖν τινὰ τι becomes ἀποστειρεῖσθαι τι.

1. 911. ταλαινα (sc. ἐγώ): compare 942.
1. 914. ὀλλύμαν, 'destruction was coming on me'; slightly different from the aorist ὀλόμην.
1. 915. ἐκ, 'after': similar to the use in 55, where see note, and also to the use of ἄπο (μολπᾶν ἄπο) in 916.
1. 916. μολπᾶν ... ἄπο: ἄπο = 'having quitted,' 'after'; these words are coordinated with χαροποιοῦν θυσιαν καταπαύσας, 'having stopped the joyous sacrifice.'

1. 920. Thrown in as a parenthesis; some verb must be supplied in thought: 'the spear was (hung up) on the peg.'
1. 921. ναύταν: adjectival.

II. 923-4. The introduction of this homely incident is characteristic of Euripides 'with his toughs of things common.'

II. 925-6. Golden mirrors are referred to also in Troad. 1107. ἀτέρμονας: the idea seems to be 'gazing into the depths' (literally, 'limitless rays') 'of the mirror,' as though there were no bound to the possible depth of its reflections.

II. 933-4. The Dorian women usually wore only one garment (see Smith's Dictionary of Antiquities, s. v. TUNICA), a custom referred to by Euripides again in Andr. 596 ff. Here the Trojan women are represented as having, in their hurry, no time to put on any garment, but going out in their night-dress.

II. 935-6. προσίζουσιν οὐκ ἦνυς 'Ἀρτεμις, 'taking sanctuary with Artemis (i. e. at her temple) I accomplished not my purpose': compare οὐδὲν ἦνυς, 1167.

1. 940. πόδα: νεῶν λίσαι πόδα occurs 1019-20. The metaphor is perhaps made more natural by the use of ποῦς in connexion with the sail = the sheet.'
1. 942. τάλαιν', ἀπείπον ἀλγεὶ: parenthetical.
1. 943. Διοςκόροιν: see note on 441-3.
1. 944. αἰνῶπαριν: compare Homer's δύσπαρι, II. iii. 39 and xiii. 769.
1. 946. διδούσα: coordinate with ἰδούσα (937) and ἀποσκοποῦσα (939), and attached to ἀγομαι (937) not ἀπειπον (942).

1. 947. ἀπώλεσεν ἐκ γάς, 'drove me away from the land to my destruction.' Similarly φθείρομαι is used with ἀπό in Andr. 708 εἰ μὴ φθερεί τῆσα ὑς τάξιστ' ἀπὸ στέγνης.

11. 948-9. γάμος, οὗ γάμος, ἀλλά: compare 1121; also Andr. 103 Ἰλίῳ αἰπέβα Ἀρής οὗ γάμον ἀλλά τιν' ἀταν ἢ ἀγάγετ' εὔναϊν εἰς δαλάμους Ἐλέναν. ἀλάστορος: see note on 686. The word here may be a nominative, for the adjective ἀλάστορος occurs in Soph. Ant. 974 ἀλάστοροισιν ὄματοις κύκλοις, 'eyes that are avenging spirits,' and in a fragment of Aeschylus μέγαν ἀλάστορον.

1. 950. ἄν: i.e. Helen, who is also the subject of ἰκοῖτο in the next line.

1. 952. This line is rejected by some commentators, the address to Priam, who is dead, having no point. But possibly it may be intended to represent the hypocritical Polymestor as overdoing his part, and superfluously expressing his friendship for Priam as well as Hecuba.

1. 956. I. e. there is nothing to be trusted (depended upon), neither good report, nor the permanence of good fortune.

1. 958. αὐτά, 'things' generally. πάλιν τε καὶ πρόσω, 'backwards and forwards,' πάλιν having its original meaning 'back' not 'again'; 'the gods turn things in confusion, backwards and forwards' (e. g. adversity succeeding to prosperity, dishonour to fame, &c.), 'in order that from ignorance (of what may happen) we may worship them.' Perhaps, however, αὐτοί (see Appendix) may be right. θεοί treated as a monosyllable.

1. 961. προκόπτοντα: acc. masc. sing., 'why mourn these things, when a man thereby makes no further way in his troubles,' i. e. does not get the better of them.

ἐσ ἀροσθεν, 'so as to get in front of them.' In prose the phrase is εἰς τὸ πρόσθετεν, e. g. Xen. Anab. iii. 1. 33 εἰς τὸ πρόσθετεν τῶν ὀπλῶν ἐκαθέζοντο, 'they went and sat down in front of their arms.'

1. 962. ἀπονυσίας: gen. dependent on μέμφει. τι, adverbial, 'If you complain of my absence at all.'

1. 963. σχές, 'refrain,' i. e. from blaming my absence. For the form see note on 842.

1. 966. ἐς ταῦτον . . . συμπίνει, 'meets me, coming to the same place'; compare the metaphorical use of ἐς ταῦτον ἥκεις, 748.

II. 970-1. αἰδώς μ' ἐκεί is constructed as though αἰδοῦμαι (hence the nominative τυχάνονσα), and governs the antecedent (understood) of ὅτε: 'I feel shame in the presence of one by whom I was seen in
my prosperity.’ The relative ὥσις = quippe qui is used as giving
the reason why she is ashamed in his presence; see note on 55. For
the construction compare Hippi. 22–3 τὰ πολλὰ δὲ ἡ πάλαι προ-
κόψας, or πῶν πολλῶν με ἔδει, where προκόψας is constructed with
με ἔδει as if ἔδομαι.

1. 972. προσβλέπειν ὥρθαίς κόραις, ‘to look straight in the face’: so Iph. in Aul. 851 οὗ γὰρ ὥρθωίς ὄμμασίν σ’ ἔτει ἐἰσορῶ. The corre-
sponding Latin phrase is rectis oculis.

1. 973. σέθεν the object of δύνοιαν, ‘ill-will towards you,’ not ‘your ill-will’; compare 519 note.

1. 974. ἄλλως, κ.τ.λ., ‘besides there is partly also a reason (for
my turning away) in the custom that women should not look men
in the face.’

1. 976. καὶ θαῦμα γ’ οὔδέν, ‘yes, and no wonder.’ τίς χρεία σ’ ἐμοῦ; a verb is understood. So in Homer a verb may, or may not,
be added to χρεῶ (χρείω), e. g. Od. v. 189 ὅτε με χρεῖω τόσον ἵκοι,
but II. ix. 607 οὐ τί με ταύτης | χρεῶ τιμῆ.

1. 977. ἐπέμψω: the middle has the force of ‘getting sent, sum-
moning, to oneself, sending for,’ compare Soph. O. C. 602 πῶς
δῆτα σ’ ἀν πεμφαίαθ’ (πεμφαίατο); ‘how then would they send for

1. 978. ἐμαυτῆς dependent on ὅδιον, ‘belonging o, concerning,
myself alone.’ A similar construction 1016.

1. 981. εν ἁσφάλει. Similar phrases in which εν is combined
with a neut. adj. are εν καλῷ, εν ταξεί, εν βραχεί. ἡδ’ ἐρημία seems
to refer to the fact that Hecuba is alone, not to the withdrawal of
Polynestor’s guards; compare 1017.

1. 983. χρῆν. The imperfect conveys the meaning ‘you ought to
do what you are not doing’; χρῆ would mean ‘you ought to do,’
without any implication that it is not being done; see note on 265.

11. 986–7. δν . . . Πολύδωρον; see note on 771.

1. 989. μάλιστα = maxime, ‘certainly’; compare 1004. The
opposite is ἡμιστα (997), minime, ‘not at all.’

τοῦκείνου . . . μέρος: adverbial accusative, ‘so far as he is con-
cerned’: compare Rhes. 405 Ἑλλησσιν ἡμᾶς προύπιες τὸ σῶν μέρος,
so far as you are concerned you sacrificed us to the Greeks.’

1. 990. Ironical.

1. 991. μαθεῖν ἐμοῦ, ‘to learn from me.’

1. 993. ως: as in 976, 995, and 1004; and see note on 246. ὡς:
an instance of the prepositional use (rare in tragedy) = ‘to,’ with
accusative of person, not of place.

1. 996. τῶν πλησίων = τῶν τῶν πλησίων, ‘the things which belong
to your neighbours; or perhaps more simply, 'the things that are near at hand,' but not actually yours (τοῦ παρόντος, 997).

1. 997. ἤκιστα (ἐρῶ τῶν πλησίον).

11. 1000–2. ἔστι... κατώρυχες. The use of a singular verb with a plural noun, which is normal when the noun is neuter, is rare when the noun is masculine or feminine. The anomaly is more natural when, as here, the verb comes first and the plural substantive is a sort of afterthought, especially as in the intervening line Polymestor takes up Hecuba's words with a singular (τι χρήμα).

ὡ φιληθείς... φιλεῖ: ironical, as 990.

1. 1002. χρυσοῦ goes more closely than Πραμιδῶν with κατώρυχες, 'buried treasures of gold belonging to the sons of Priam'; compare 1147–8.

1. 1007. τὴν καὶ σοφότερον, 'in this way also it is wiser.'

1. 1008. The tragedians use the Doric form ᾬθάνα not Ἁθήνη.

1. 1013. ᾗ: this interrogative particle is almost always the first word in the sentence; hence there is a doubt whether this or ᾗ is the right word. In the latter case the translation would probably be 'have you got it in your garments or have you concealed it (elsewhere)?' ἔστω is often used with the aor. participle = a perfect tense.

1. 1015. ναύλοχοι περιπτυχαί: the line of tents or huts enclosing the station of the ships. Polymestor expresses surprise that the treasure of which Hecuba speaks should be there.

1. 1016. ἔδωκα γυναῖκῶν: see note on 978.

1. 1017. There is irony, of which Polymestor is unconscious, in his fear of men; he has no suspicion that women will be his ruin.

1. 1020. See note on 940.

11. 1021–2. Intentionally ambiguous. By ὅν σὲ δεῖ Polymestor understands what is good, Hecuba what is bad. πράξει may be either 'having done,' or 'having fared.' οὔπερ... γόνων is to Polymestor his house, to Hecuba Hades. ὅν σὲ δεῖ: for the construction compare Aesch. P.V. 86 αὐτῶν γάρ σὲ δεῖ προμηθέως, 'you (Prometheus) yourself have used of one to take forethought for you.'

11. 1024–34. Mainly dochmiacs (see note on 681–720), but with some iambics (1024, 1032 and perhaps 1031 οὐκ ὄλος οὐκ οὐκ οὐκ). 11. 1025–6. ἀντλῶν: here apparently used of deep water in general. The original meaning of the word (as in Homer) is the water in the 'hold' of a ship. πεσῶν λέχριος: literally, 'having fallen aside' (= overboard). ἐκπεσεῖ φιλᾶς καρδιᾶς: the interpretation turns on the question whether καρδιά here is the seat (1) of life, or (2) of desire. If (1), the meaning will be 'you will be deprived of dear life'; if (2), 'you will have to resign your cherished desire.'
Neither can be confirmed by exact parallels: but (2) is supported by Soph. Ant. 1105 καρδιάς ἔξισταμαι, ‘I resign my desire,’ and (1) would add nothing to ἁμέρας βίον. καρδιάς may be corrupt: φίλων κερδέων has been suggested by Herwerden, φίλας κερδείας by Professor Murray.

II. 1029–31. ἁμέρας βίον, ‘having forfeited your life’ = ὀλέσας βίοτον, Hipp. 1367. τὸ γὰρ ὑπέγγυον . . . κακόν: literally, ‘where liability to justice and liability to the gods coincide, there is deadly evil,’ i.e. when a man falls under the ban both of justice and of the gods, where both alike demand his punishment, his destruction is certain. Compare 852–3. Polymestor had violated both human laws and those of Ζεὺς ξένοις.

1. 1032. δδοῦ τῆς ἐλπίς, ‘your hope in this coming,’ ‘the hope with which you came here.’

1. 1033. θανάσιμον: the uses of the word admit of its being taken either with σε or with ‘Αἶδαν. ‘Αἶδαν: the quantity is — ο — .

1. 1034. ἀπολέμω: imbelli, as being the hand of women.

1. 1035. φέγγος: accus. of respect.

1. 1037. μαλ’ αὐθίς: similarly μαλ’ αὖ. μάλα is often used in referring to a repeated action.

ἀμοι . . . σφαγῆς: see note on 157.

1. 1039. οὕτι μὴ φύγῃτε. The origin of this construction is probably as follows:—μὴ can be used with a subjunctive to make a cautious assertion, e.g. μὴ τούτο ἀληθὲς ἂ, ‘I suspect that this may prove to be true’: vercor ne hoc verum sit. The addition of οὐ negatives the assertion. ‘I do not suspect that this may prove to be true.’ ‘This is certainly not true.’ See Goodwin’s Moods and Tenses, Appendix. οὐ μὴ φύγῃτε, ‘you shall not escape.’

1. 1040. Polymestor, being still within the tent, supposes that the women have fled into an inner apartment into which he will force his way.

1. 1041. The Chorus hear the noise made by some missile hurled by Polymestor, who is still within. It cannot be one of his spears for the women had taken them away from him (1155–6). ἰδοῦ, ‘hark,’ applied to sound, as in Soph. Aj. 870 ἰδοῦ, δοῦτον αὖ κλώ νυῖ. βαρείας, ‘heavy,’ and so capable of dealing a strong blow, or sending a missile with force. χείρος: genitive after βέλος, not ablative genitive after ὀμάται.

1. 1042. ἀκμή, the ‘moment,’ ‘crisis.’

1. 1047. Ὁρῆκα . . . ξένου: both referring to Polymestor.

II. 1054-5. ἀποστῆσομαι ... Ὑρηκί, 'I will keep out of his way, will make way for him.' The construction seems to be that ζέοντι agrees with Ὑρηκί, and θυμῶ (of which δυσμαχώτατῳ is an epithet) depends on it.

II. 1056-1105. The metre of this monody is mainly dochmiac (see note on 681-720) and anapaestic; but there are also lines which are paeanic ζυζ ζ (1080 and probably 1100), iambic, trochaic, and logaoedic (see note or 444-83). The reading and metre of some lines are uncertain.

II. 1056-7. πᾶ is used in two senses: (1) 'by what way?' (2) 'at what place?' κέλσω: aor. subj. The word is here used metaphorically of 'finding a haven, refuge.'

II. 1058-9. κατ' ἵναν must mean, 'on the track (of the women)'; compare Soph. Aj. 32 κατ' ἵναν ἔσσω, 'I dart upon his track.' The general sense of the passage appears to be 'am I to go' on their track crawling on hands and feet like a four-footed wild beast?' but the words as they stand can hardly be construed in this sense, and are probably corrupt. Polymestor is not represented as actually crawling, but only as debating whether he should do so, groping his way with hands and feet.

I. 1060. ποιαν ... ταύταν ... τάνδε (διόν) : for the ellipse see note on 163.

I. 1061. ἔκαλλάξω: aor. subj. The literal translation seems to be, 'what way, this or that, am I to take in exchange (for my present way) ?' i.e. 'what other way, this or that, am I to take?'

I. 1065. μυχῶ: partitive genitive with ποι.

II. 1067-8. τυφλῶν φέγγος ἄπαλλάξας, 'having taken away the light which is darkness,' i.e. 'blindness.' Compare 1035 τυφλοῦμαι φέγγος ὀμμάταν.

I. 1069. κρυπτάν, 'stealthy.'

I. 1070. ἐπάξας: probably transitive; compare ἰδεύν χέρα, Soph. Aj. 40. It is, however, possible to regard it as intransitive, when the phrase must be interpreted on the analogy of βαίνειν πόδα: see note on 53.

I. 1072. θοίναν ... θηρῶν, 'a feast of wild beasts,' i.e. such as wild beasts would make. It might also be: 'a feast on wild beasts,' i.e. women as savage as wild beasts.

I. 1073. ὄρνυμενος λύβαν λύμας ἀντίπου εἵμᾶς, 'winning their destruction as a penalty for the outrage inflicted on me.'

I. 1076. Βάκχαις τ' Ἀιδοῦ. Similarly in Herc. Fur. 1121 the expression τ' Ἀιδοῦ Βάκχος is applied to Heracles, who has killed his children in a fit of madness. In both these instances a madness is
meant which shows itself in murder; hence "Aìdou is added, which also shows that Bàkxh and Bàkços are used metaphorically.

διαμοιράσατη with λιπών, 'having abandoned them to the mad women to sever in pieces.'

1. 1077. Probably corrupt. As the words stand κυνί must go with δαίτα, which is in apposition to τέκνα, and τε is slightly displaced. But the heaping up of epithets attached to δαίτα (σφακτὰν φονίαν τε ἀνήμερον) is awkward and improbable.

1. 1079. Compare 1056-7. πα βω is probably interpolated from that passage.

κάμψω: aor. subj. 'which way am I to turn?'

II. 1080-1. As στέλλων grammatically refers to Polymestor not ναύς, λινόκροκον φάρος στέλλων is a boldly metaphorical expression explained by the simile ναύς οὖν. The full construction would apparently be φάρος στέλλων ὦν ( = ὀσπερ) ναύς πείσματι (φάρος στέλλανσα). Furling sail is preliminary to putting into harbour; here Polymestor means that he is near reaching the place where his children's bodies lie, and so at the end of his voyage.

II. 1081-3. 'Speeding as guardian of my children to yonder deadly place where they lie.'

1. 1085. σοι . . . εὐρασταί: might mean either 'done to you,' or 'done by you.' The context and the words δύσφορα κακά show that the former is the sense here.

1. 1087. Probably interpolated from 722. Whether it is retained or not δεινά in 1086 is predicative.

II. 1089-90. λογχοφόρον, ἐνοπλον: see note on 14.

ἐὔππον: see note on 9.

"Ἀρεί κάτοχον, 'subject to Ares,' as being an especially warlike race.

1. 1093. πρὸς θεῶν, 'by the gods (I beseech you)'; compare 1127 πρὸς θεῶν σὲ λίσσομαι.

1. 1094. An iambic six-foot line, η ὤ looking pronounced as one syllable; so μὴ ὄ, &c.

1. 1098. ὁμοί ἐμᾶς λάβας: see note on 1037.

II. 1100-5. αἰθέρα although in the MSS. has probably crept in as an explanation of οὐράνιον μέλαθρον: the scholia observe that the word is omitted in some copies. ἀμπτάμενος . . . ἥ . . . ἥξω: there are two possible explanations of the construction. Either (1) ἀμπτάμενος may be regarded as attached to a verb (understood from the previous line) to which ἥξω is parallel: 'am I to go flying up —or am I to hasten,' &c.? or (2) it is attached to ἥξω, and the construction is varied by the substitution of the phrase τὸν ἐσ Ἀίδα.
πορθμόν instead of a participle: 'am I to hasten flying up—or to the ferry leading to Hades?'

πορθμόν: accusative of the 'goal.' The reference is to the Styx over which Charon ferried the dead. ἐσ Ἄιδα: see notes on 418 and 483. The general sense is:—'shall I fly up to heaven or go down to hell?' ἔθνα... αὐγάς and μελανόχρωτα πορθμόν are merely picturesque additions, serving to contrast the brightness of the one with the gloom of the other. ἀφιήσων ὅσων, 'darts from his eyes,' the stars being conceived as eyes which flash forth light; compare Midsummer Night's Dream, III. ii. 188 'all yon fiery oes and eyes of light' (i.e. the stars). μελανόχρωτα, 'black of hue,' compare χρώμα: with the form ἀμπτάμενος compare ἀμβήσει, 1263.

1. 1106. συγγνώσθ': i.e. συγγνώστα: the neuter plural is often used in the predicate where a singular seems to us more natural: 'it is pardonable,' &c.

κρεῖσσον' ἦ φέρειν, 'too great to bear (to be borne)'; the fuller construction is with ὅστε, as in Herod. iii. 14 μέζω κακὰ ἦ ὅστε ἀνακλαίειν, 'woes too great for lamentation.'

1. 1107. ἐξαπαλλάξαι is used transitively in Iph. in Aul. 1003 εἰς ἐμοὶ γὰρ ἐστ' ἀγών | μέγιστος ὄμας ἐξαπαλλάξαι κακῶν. Here the required sense seems to be 'to set himself free,' 'to escape,' and this is defended by the intransitive use of ἀπαλλάσσω, which is not uncommon and is even found with βίον in Hel. 302 ἀπαλλάξαι βίον, 'to depart from life,' though that passage is by some considered corrupt or interpolated.

II. 1109–II. πέτρας ὅρειας παῖς... 'Ἡχώ, 'Echo the child of the mountain rock,' a stilted phrase recalling Aesch. Ag. 494 κάσις | πηλοῦ ξύνουρος δύια κόνις, 'thirsty dust, neighbour brother of mire.'

οὐ goes closely with ἐσοχα, 'unquiet echo,' and does not negative the whole clause.

1. 1112. ἕσμεν: short form of the pluperfect of οἶδα.

1. 1113. παρέσχεν, 'this noise gave us cause for terror,' i.e. 'would have terrified us'; Goodwin's Moods and Tenses, § 432.

οὐ μέσωs: i.e. excessively.'

1. 1116. Agamemnon feigns ignorance of that which he knows; see 870ff. where Hecuba tells him of her design.

1. 1121. ἀπώλεσ', ὅκ ἀπώλεσ', ἄλλα μειξόνωs: i.e. 'has more than ruined me'; compare 948–9.

1. 1124. τὶ λέξεις; see note on 511.

1. 1126. διασπάσωμαι. There is apparently no reason for the middle voice. διασπάσω νν has been suggested.

1. 1127. οὔτοs: see note on 501.
NOTES. LINES 1100–1159

τί πάσχεις; 'what ails you?'

1. 1129. ἵσχε, 'stay your hand.' καρδίας with ἐκβαλάω, not dependent on τὸ βαρβαρον.

τὸ βαρβαρον is especially applicable to Polyphemus as a Thracian; see 1200.

1. 1132. λέγωμ' ἀν: hardly distinguishable from the future indicative, but a less direct assertion, 'I am willing, ready, to tell it.'

11. 1133–4. ἔμοι ... δίδωσι ... τρέφειν, 'entrusts him to me to bring up.'

1. 1135. ὑποπτος may be in meaning either passive ('suspected'), or, as here, active ('suspecting,' 'apprehending').

1. 1137. ὡς, 'how,' dependent on ἀκονουσον, 'how well I did it and with what wise forethought.'

1. 1139. ἄθροισθ ... ξυνοκίσθ: it is not necessary to change these to ἄθροισαι and ξυνοκίσαι so as to bring them into harmony with the following optatives—ἀρειαν (1141), τρίβοεν (1142), and εἰ (1143). Greek allows of much greater flexibility than Latin in the sequence of moods and tenses, and the variety here may be intentional. A distinction might here be drawn between the probability of the restoration of Troy, and the more remote contingency of another war between the Greeks and the Trojans. But see note on 27.

Τροιαν: the Trojans.

11. 1143–4. γείτοσιν Τρώων: i.e. the Thracians.

1. 1147. Compare 1002.

11. 1148–9. εἰσάγει: referring to the past, and therefore followed by the optative, not the subjunctive, in the dependent clause.

1. 1150. κλίνης ἐν μέσῳ suggests a long couch in the middle of which Polyphemus sat with women either side of him.

1. 1152. ἐνθεν: i.e. ἐκ δεικᾶς.

ὡς δή: ironical, 'as though, forsooth.'

1. 1153. κερκίδα: lit. 'shuttle,' here put for the 'weaving.'

Ἡδωνῆς = Thracian.

1. 1154. ὑπ' αὖγας, 'holding it up to the light.'

1. 1156. διπτύχου: the second part of the compound has lost its meaning; compare 1287.

διπτύχου στολισμάτος means the two spears which it was the custom to carry: so δῦο δοῦρε is used several times in Homer of one man's equipment. It is not, however, necessary to change κάμακα θρηκιαν in the preceding line to κάμακε θρηκίω.

1. 1159. γένουτο: another instance (see note on 839) of a neut. pl. with a pl. verb instead of the normal singular. In Attic Greek this is very rare, and is only found when either (1) (as here) the
nenter substantive refers to persons, or, at least, living animals, or the idea of plurality is especially prominent, e. g. Xen. Anab. i. 7. 17 φανερὰ ἦσαν καὶ ἵππων καὶ ἀνθρώπων ἔχειν πολλά.

διάδοχαις ἀμείβουσαί χεροῖν: there is no caesura, and the expression which must mean simply 'passing from one pair of hands to another' is somewhat strange. Hence it is not unlikely that there is some corruption in the text.

l. 1160. ἐκ: see note on 55.

πῶς δοκεῖς; thrown in parenthetically, the force being that of surprise, as if it were 'you could scarce believe it.' Similarly, πῶς οἴει; πόσον δοκεῖς; Such expressions appear to belong to colloquial Greek, being frequent in comedy.

l. 1162. αἱ δέ: as if αἱ μὲν had gone before with κεντούσι; some stab the children, while others prevent Polymestor from rescuing them.

ll. 1165-7. ἐξανισταῖν and κνοίην frequentative optatives: hence the imperfects (not aorists) κατείχον and ἔμνον.

κόμης κατείχον, 'held me down by the hair'; see note on 523. πλήθει: causal dative, 'in consequence of the number.'

οὐδὲν ἔμνον: compare 936.

ll. 1168–9. For the construction compare Troad. 489 τὸ λοίσθιον δέ, θρυγκὸς ἀθλίων κακῶν, δούλη γυνὴ γραίς Ἐλλάδ' εἰσαφιξομαι.

ll. 1171. κεντούσιν, αἰμάσσουσιν. For the absence of any connecting particle compare 1175 βάλλων, ἀφάσσων.

ll. 1172. ἐκ δὲ πηδήσας: see note on 907.

ll. 1173-4. There is a double comparison, θὴρ ὡς and ὡς κυνη-γέτης, but this is no sufficient reason for suspecting that the text is not sound.

ll. 1175-6. τοῦδέ with πέπονθα, χάριν with σπεύδων: compare 1201 τίνα σπεύδον χάριν;

ll. 1178. τῶν πρίν: dependent on τοις.

ll. 1179. λέγων ἔστιν: see note on 122.

ll. 1180. συντεμών: compare the uses of σύντωμος and συντόμως.

ll. 1182. ὃ δ' ἀεὶ συντυχῶν ἐπίσταται, 'the man who at any time falls in with them knows it.'

ll. 1183. τοῖς σαυτοῦ κακοῖς: causal dative, 'by reason of your misfortune'; compare the dative in 1167.

ll. 1184. συνθεῖς, 'classing them all together.'

ll. 1185-6. Almost certainly spurious. The words yield no satisfactory sense, and, if they are cut out, the Chorus here, as at 1238-9, has two lines.

ll. 1189-91. The subject of ἔδρασε and λέγειν is ἀνθρώπος τις
NOTES. LINES 1159–1218

(ἀνθρωπῶν τίνα), or the like; and so with δύνασθαι (1191), although a different subject is interposed in τοὺς λόγους εἶναι σαθροῦς.

l. 1192. οἱ τάδ’ ἥκρισκωκτες: referring to the rhetoricians who make the worse appear the better cause; but whose σοφία does not in the end prove to be real wisdom.

l. 1195. ἔχει: intransitive with ὅδε.

tὸ σὸν: nominative. The meaning is, ‘This is my preface concerning you’ (Agamemnon).

l. 1196. τόνδε: Polymestor.

λόγου. It is not clear whether this is an instrumental dative (‘I will answer him with words’), or indirect object of ἀμείψωμαι (‘I will answer his words’). The latter is the more forcible; but the former is more consistent with the use of ἀμείϕεσθαι in conjunction with a dative in other places (e.g. with μύθῳ, μύθωσι, ἐπέσοσι in Homer).

l. 1197. ἀπαλλάσσων, ‘seeking to get rid of’: the meaning of πόνον ἀπαλλάσσων διπλοῦν is explained by Polymestor’s words 1138–41.

l. 1201. οὐδ’ ἂν δύναστο (φίλον γενέσθαι).

σπεύδων χάριν: compare 1175.

l. 1202. κηθεύσων τινά: i.e. intending to ally yourself with some one by marriage.

ll. 1204–5. Ἡ σῆς ἐμελλὼν... αὐθὶς; as represented by Polymestor 1142–3.

πείσευν: with double accusative, of person and of thing.

l. 1208. ἐπεὶ = γάρ.

l. 1209. πτόλιν: see note on 767.

ll. 1211–2. τὶ δὲ resumes πῶς in 1208.

τοῦτο: Agamemnon.

χάριν θέσθαι: the middle (not the active) of τίθημι with χάριν is found in several other passages in the sense of χαρίζεσθαι, ‘to do a favour’; the original sense is perhaps ‘to lay up a store of gratitude for oneself.’

l. 1214. φάει: compare the metaphorical use of the word in 841.

l. 1215. Almost certainly corrupt, unless a line has dropped out after it. The general sense must be: ‘the city by its smoke showed that it was captured by the enemy’; compare Aesch. Ag. 818 καπνῷ δ’ ἀλούσα νῦν ἔτ’ εὐσήμος πόλις. But a word such as ‘captured’ or ‘burnt,’ with which ὑπὸ πολεμίων might be constructed, cannot be thus understood.

l. 1218. τοῖς Ἀχαιῶσιν. The article with names of people is uncommon in poetry: contrast 1197 Ἀχαιῶν, 1213 Ἀργεῖοις, 1244
'Αχαϊῶν. But compare Troad. 358 τῶν 'Αχαϊῶν and ibid. 366 τοὺς 'Αχαῖους, which last passage however may be an interpolation. ἡμῶν τοὺς ἔλλησιν, 1248, 'we who are Greeks,' is slightly different.

l. 1219. τοῦδε: Polydorus. Hecuba perhaps points to his body. Polymestor has nowhere actually spoken of the gold as belonging to Polydorus, not himself; but the reference may be to 995 where Polymestor says that the gold which Polydorus brought from Troy is safe in his keeping.

ll. 1222-3. ἀπαλλάξαει (τῶν χρυσῶν). οὗδὲ νῦν... τολμᾶς, 'not even now can you bring yourself to part with it,' not 'have not the courage'; compare note on 326.

l. 1224. μέν: answered by δέ in 1230.

ll. 1226-7. σαφέστατοι φίλοι, 'the surest friends'; compare Or. 1155 οὗ καὶ οὐδὲν χρησαμίνον η γι αρνο σαρής: and a line quoted from Ennius by Cicero, de Am. xvii. 64 'amicus certus in re incerta cernitur.'

τὰ χρηστά... φίλους, 'prosperity on all occasions (ἐκαστὰ) by itself (αὐτὰ),' i.e. in virtue of its being prosperity, 'has friends.'

l. 1228. δὲ: Polydorus.

ll. 1230-1. οὔτε: as often, followed by τε, not οὔτε.

l. 1234. οὔτε... πιστῶν (ἐκείνους) οῖς ἐξήν (ἐλναι εὐσεβῆ καὶ πιστῶν).

l. 1237. τοιοῦτον: i.e. κακόν.

dυσπότας: generalizing plural though Agamemnon is meant: see note on 403.

l. 1239. ἀφορμᾶς... λόγων: ἀφορμῆς is literally 'that from which one starts,' material for speech: compare Herc. Fur. 236 ἃρ' οὖν ἀφορμᾶς τοῖς λόγοισιν ἀγαθοὶ | θνητῶν ἔχουσι, καὶ βραδὺς τις ἐξ ἱέγειν; l. 1240. ἄχθεινα: to be explained in the same way as συγγνωστά (1106) rather than as agreeing with κακά.

ll. 1243-5. οūτ' ἐμὴν χάριν οὔτ' 'Αχαϊῶν: see note on 874. οὔτε... οὔτ' οὖν: οὖν throws a slight emphasis on the second clause, 'no, nor even for the sake of the Achaians.'

ἀποκτείναι... ὡς ἔχῃ: see note on 27.

l. 1247. ἡδίνον, 'it is a light matter.'

l. 1248. υε emphasizes ἕμιν in opposition to ἑμῖν.

l. 1249. μὴ coalesces with the initial vowel of ἀδικεῖν so as to form a single syllable with it: see note on 1094.

l. 1251. τλῆθι, 'make up your mind to endure': compare τόλμα τᾶδε, 326, where see note, and 1222-3.

l. 1252. ἐοίχ': may be either ἐοικα personal, or ἐοικε impersonal.
NOTES.  LINES 1218-1276

1. 1255. οὖμοι τέκνων: see note on 1037.
1. 1256. παυδός ἄλγειν, 'grieve for my son.' A similar construction is found e.g. in Hom. Il. xxii. 424 τῶν πάντων οὐ τόσον ὀδύρομαι ἀχώμενος ἐρω, and in many other instances.
1. 1259. For the story of the end of Hecuba referred to in the following lines see the Introduction, p. 9.
τάχα, 'quickly,' 'anon,' not 'perhaps.'
11. 1260-0. ναυστολήση, like κρύψη, is dependent on ἡνίκ' ἄν.
μῶν, 'do you mean when, &c.?'
nοτίς is the subject both of ναυστολήση and of κρύψη.
δροὺς: accusative of goal.
μὲν οὖν = immo vero, correcting the previous statement: 'nay, rather.'
1. 1262. τοῦ = τίνος.
πρὸς τοῦ, 'by whom,' is constructed with βιάων τυγχάνουσαν ἄλματον because those words convey the sense of a passive verb, 'being forced to leap': see note on 301.
1. 1263. ἀμβήσει: compare ἀμπάμενος, 1100.
πρὸς ιστόν ἀμβήσει, 'you will climb up by the mast.'
1. 1264. ὑποπτέρως νώτοιν; she means 'shall I have wings so as to fly up to the mast-head?'
1. 1267. δ' Ὀρηξί μάντις: for the construction compare Or. 363 δ' ναυτίλωσι μάντις . . . Γλαῦκος. Herod. vii. 111 refers to the oracle of Dionysus among the Satae, a Thracian tribe.
1. 1268. ὧν: by attraction.
οὐδὲν . . . κακῶν = οὐδὲν τῶν κακῶν ἄ' ἔχεις.
1. 1269. γὰρ ἄν, as often, implies an unfulfilled condition: no, Dionysus did not warn me by oracle, for in that case, else (i.e. if he had done so), &c.
1. 1270. Obcure, and probably corrupt. The required meaning seems to be 'shall I die at once after my transformation and my leap into the sea, or shall I live on?' But the words, as they stand, can hardly bear this sense, and ἐνθάδε, which means 'here,' not as some would translate 'there' (i.e. where she falls into the sea), seems unintelligible.
ἐκπλήσω βίον appears to mean 'shall I accomplish,' i.e. live out, 'my life?'
1. 1272. ἐποδόν seems to be here equivalent to ἐπώνυμον. ἡ τί is thrown in parenthetically.
ἐρεῖς; we might expect λέγεις; The future is perhaps to be explained on the same principle as τί λέγεις; see note on 511.
1. 1276. ἀπέπτυσα: one of the many instances of an aorist which
must be translated in English by a present tense. ‘I spurn, abominate, your words’; here, practically = God forbid.

\textit{tαύτα} : i.e. \textit{θανεῖν}.

\textit{αὐτῷ} ... \textit{ἐξεῖν} : literally, ‘I give this (i.e. death) to you to have,’ ‘this same fate I retort on you.’

1. 1277. \textit{νῦν} : Cassandra.

1. 1278. \textit{μὴ} \textit{πω}, ‘not yet,’ different from \textit{μὴ} \textit{ποτε}, ‘never.’ \textit{μὴ} \textit{πω} \textit{μανεῖν} \textit{τοσόν} \textit{δὲ} = ‘long may it be before she is smitten with such madness.’

\textit{Τυνδαῖος} : here Clytaemnestra : above (269) Helen.

1. 1279. \textit{καὐτὸν} \textit{γε} \textit{τούτον} = ‘yes, and Agamemnon himself.’

1. 1280. \textit{οὗτος} \textit{σὺ} : see note on 501.

1. 1281. \textit{φῶ} \textit{νία} \textit{λυερᾶ} : because he was to be slain in the bath.

1. 1284. \textit{ἐγκληὺτε} (\textit{τὸ} \textit{στόμα}). \textit{εἰρη} \textit{ται}, ‘I have had my say.’

\textit{οὖν} \textit{τάχος} : \textit{quam celerrime}.

1. 1285. \textit{νῆσων} : partitive genitive dependent on \textit{ποὺ}.

1. 1286. \textit{καὶ} \textit{λίαν} : \textit{καὶ} emphasizes \textit{λίαν} : so in Homer \textit{καὶ} \textit{λίην}.


II. 1293–5: Most of the existing tragedies end with anapaests, the march-metre, appropriate for the exit of the Chorus. None of them end with the iambic six-foot line.

\textit{τῶν} \textit{δεσποσύνων} ... \textit{μόχθων}, ‘the toil laid upon us by our masters.’
APPENDIX

List of chief variations from the readings of the MSS.

1. 8. τὴν' Hermann. τὴν.
1. 76. φοβερὰν ἐδάνυν. εἶδον γὰρ φοβερὰν ὡς ἐμαθον ἐδάνυν. εἶδον γὰρ rejected by Matthisae, ὡς ἐμαθον by Hartung.
1. 164. ποιδ᾽ ἦσω πόδα; τίς Musgrave. ποιδ᾽ ἦσω; ποῦ τίς.
1. 165. δαίμων νῦν Musgrave. δαιμόνων.
1. 187. τέκνον τέκνον Hermann. ὁ τέκνον τέκνον.
1. 191. Πηλεία Paley. Πηλείδα.
1. 211. σοῦ Heimsoeth from the Scholia. σέ.
1. 274. γραῖας Valckenaer. γεραιᾶς.
1. 293. λέγης Muret. λέγη.
1. 392. πῶμ' Porson. πόμ'.
11. 467–8. θεᾶς valουσ' Nauck. θαναίας.
1. 580. λ᾽ γω Heath. λέγων.
1. 584. ἀνάγκαιων Herwerden. ἀναγκαιών.
1. 595. ἀνθρωποι Hermann. ἄνθρωποι.
1. 691. ἀστέανκτος ἀδάκρυτος Hermann. ἀδάκρυτος ἀστέανκτος.
1. 691. ἀμέρα Hermann. ἀμέρα μ'.
1. 947. πατρίας Dindorf. πατρίας.
1. 958. αὐτὰ Hermann. αὐθ' οἶ, αὐθ' οί, or αὐτοί.
1. 1000. ἔστ', ὁ Hermann. ἔστω.
1. 1026. ἐκπεσῇ Hermann. ἐκπέςῃ or ἐκπέςῃ. See note below.
1. 1030. οὖ Hemsterhuis. οὐ.
1. 1055. ζέοντι only late MSS. Most of the MSS. have βέοντι.
1. 1112. ἐσμεν quotation in Etymologicum Magnum. ἐσμεν.
1. 1151. χεῖρος Milton. χεῖρες.
1. ηξυς Hermann. θάκονν.
1. ηνουν Hermann. ηνουν θ'.
1. 1201. ούδ Dindorf. ούτ'.
1. 1256. τι δ'; ἦ μὲ Bothe, τι δὲ μὲ or τι δαι μὲ.

It is probable that in tragedy (1) the 1st person of the imperfect indicative of εἰμί should be ἦ (not ἤν) when it occurs before a consonant (e.g. ις, ις, 284, 354, 809); (2) the termination of the 2nd person pres. or fut. indicative middle should be spelt -η (not -ει) (e.g. φθέγγη, not φθέγγει, 192); (3) εἰνεκά should be substituted for οὐνεκά, when used as a preposition (e.g. 137).
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