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Jebb's Sophocles

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earliest volume printed in Greek was the first book of the *Grammar of Lascaris* which appeared at Milan in 1476 or 1477 (the colophon being dated MCCCCLXXVI die xxx Januarii). A second edition with a Latin translation by Craston was printed, also at Milan, in 1480, and a third with the same translation by Leonardus de Basilea at Vicenza in 1489. In this third edition the Grammar ends on the recto of the ninety-seventh leaf, and is followed on the same page by the colophon. Then on the two next pages come twenty-nine Greek verses, being in fact the first Idyll of Moschus without either the name of the author or the usual title Ἔπος δραπέτης but with the rather mysterious heading στίχη ἡρωικοὶ εἰς τὸν ἔρωτα. The only writer so far as I know who has mentioned these verses is Dibdin who in the third volume of the *Bibliotheca Spenceriana*, p. 82, thus refers to them:—

‘On the reverse of this leaf we read nearly one half of twenty-nine verses (printed widely apart in a large full Greek type, not very dissimilar to that of the first Isocrates) which are thus whimsically entitled:—

στίχη ἡρωικοὶ εἰς τὸν ἔρωτα

The remaining number of these verses is on the recto of the following and last leaf which completes the tenth leaf of signature m.’ But Dibdin did not recognise these verses as those of Moschus, and indeed probably did not read them. The volume, like most early Greek impressions is carelessly printed and full of mistakes, and the

‘whimsical title’ is probably a misprint for

στίχοι ἡρωικοὶ εἰς τὸν ἔρωτα.

The Idyll was certainly printed from a different manuscript from that from which the copy in the Aldine Theocritus was taken, and presents numerous variations from that text, most of them perhaps errors of the copyist or of the printer but some few deserving the attention of the editors and students of Moschus. The *variae lectiones* are as follows:—

	<i>The Lascaris</i>		<i>The Aldine Theocritus</i>
Line 1	ἔβοεισται	for	ἐβώσται.
3	μηνυτὰς	„	μανυτὰς.
4	δ before ἀγάγης	is omitted.	
6	ἔστι δὲ παῖς	for	ἔστι δ' ὁ παῖς.
10	δὲ χολᾶ	„	δὲ χολᾶ.
	ἡπεροπευτὰς	„	ἡπεροπευτάς.
13	τίνω	„	τήνῳ.
16	ἐφίπαται	„	ἐφίπταται.
17	σπλάγχνοις	„	σπλάγχνοις.
18	τόξω	„	τόξῳ.
19	βέλεμνον	„	βόλεμνον.
21	κῆμε πτρώσκει	„	κάμει τιτρώσκει.
22	αὐτῷ	„	αὐτῷ.
23	ἀνάισθαι	„	ἀαίθει.
24	δαμάσας	„	δάσας.
25	χλέοντα	„	κλαίοντα.
	φυλάξεω	„	φυλάσσεο.
26	γελᾶν	„	γελᾶν.
	φιλήσῃ	„	φιλάσαι.
28	ἦν λέγει	„	ἦν δὲ λέγει.
	ὄσα μοι	„	ὄσά μοι.

RICHARD C. CHRISTIE.

JEBB'S SOPHOCLES.

DEALING with a text so difficult as that of Sophocles, one may without disrespect occasionally differ from the interpretation of the most distinguished teacher. The appearance of the seventh and last play of the Sophoclean drama, which Professor Jebb has been giving to the world with a revised text and an English version, seems to be a fitting opportunity of offering for consideration the grounds on which in a few passages I would venture to differ from the judgment of so trustworthy a guide.

In the following remarks the texts under examination are followed by Professor Jebb's version between inverted commas.

Oedipus Tyrannus.

1. ὥς τοῖσιν ἐμπίρῳσι καὶ τὰς ξυμφορὰς
ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων.
44–45.

‘For I see that when men have been proved in deeds past, the issues of their counsels, too, most often have effect.’

A note remarks that ἐμπίρῳσι and βουλευμάτων imply the antithesis between past and future.

But the position of the words shows that the antithesis lies between ἐμπίρῳσι and ξυμφορὰς, and prohibits our placing any

accentuation on the distant *βουλευμάτων*. The question then is, what is the exact meaning of *ξυμφοράς*, and the answer is supplied by a line of Aeschylus:—

πιστοῖσι πιστὰ ξυμφέρειν βουλευμάτα,
Persae 528.

which shows that it means consultation, or conference of counsel.

The lamented Professor Munro once said to me in conversation that he doubted whether so common a word as *ξυμφορά* could have borne so archaic—so etymological a meaning as conference in the days of Sophocles.

But the *Persae* of Aeschylus, slightly as we may esteem it, was so flattering to the pride of Athens that probably it was pretty well known by heart in the time of his rival, and would at once have suggested the meaning of *ξυμφοραὶ βουλευμάτων*.

The passage, then means: the wise (those who are good at initiative) are also best in conference of counsel (in appreciating the suggestions of another). The context, I may add, clamours for this meaning.

The love of Sophocles for *γνώμαι* is known to all his readers, and there is an obvious allusion here to the maxim of Hesiod:

οὗτος μὲν πανάριστος ὃς αὐτὸς πάντα νοήσῃ
φρασσάμενος τὰ κ' ἔπειτα καὶ ἐς τέλος ᾗσιν
ἀμείνω.
ἐσθλὸς δ' αὖ κακείνος ὃς εὖ εἰπόντι πίθηται.

Aristotle, as students of his *Ethics* know, traces the same antithesis between the *φρόνιμος* and the *συνετός*.

Professor Jebb says that *ζώσας* does not mean successful but effectual. But surely in this context these words would be synonymous.

Professor Campbell lays stress on *ξυμφοράς*, but gives it a meaning which seems to make the sentence inane. He explains: 'not only are the counsels good, but their issues are also good.' But how can counsels be good if their issues are not good?

Professor Kennedy advocated the interpretation here adopted, but I think that his pamphlet, which is not before me, contained some unconvincing view about the force of *ζώσας*.

Sophocles does not exactly reproduce Hesiod's maxim, which only asserts the superiority of Initiative to Appreciation; whereas the speaker in the text affirms that the inferior faculty accompanies the superior. And perhaps there is a further difference.

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If *ἐμπειρία* only means Experience without any suggestion of Invention or Origination, the proposition of the high-priest of Zeus becomes: Experience (dealing with things) is the best preparation for Conference (dealing with persons); an antithesis which still requires Conference for its second term.

2. τοῦτον κελεύω πάντα σημαίνειν ἐμοί·
κέι μὲν φοβεῖται, τοῦτ' ἰκλήμ' ὑπέξελεῖν
αὐτὸν καθ' αὐτοῦ. 226.

'And if he is afraid, I bid him to remove the danger of the charge from his own path.'

I only quote this admirable correction of the text for the sake of adding from the *Ἀθηναίων πολιτεία* another illustration of the meaning of *ὑπέξελεῖν*: ἀπέκτεινον . . . ὑπέξα-
ρούμενοι τὸν φόβον. 35. 'Removing the objects of their fear—those in whom they saw a future danger:' where *ὑπό* does not mean, as Sandys translates, 'cunningly' but 'beforehand'—'by way of precaution,' or 'anticipation.'

3. στυγνὸς μὲν εἶκον δῆλος εἶ, βαρὺς δ' ὅταν
θυμοῦ περάσῃς. 673.

'Sullen in yielding art thou seen, even as vehement in the excess of thy wrath.' A note adds: 'fierce when thou hast gone far in wrath.'

But surely it is a truism to say that a man is fierce when he is far gone in wrath. The position of the speakers and the tense of *περάσῃς* seem to point to the meaning: 'bitter when thou hast passed from passion,' i.e. when thou hast controlled thy fury and professed to acquit or pardon. *στυγνὸς* and *βαρὺς* seem about synonymous, and, as *ὅταν θυμοῦ περάσῃς* is equivalent to *ὅταν εἰξῇς*, the chief, or only, antithesis is between the tenses of *εἶκον* and *περάσῃς*.

4. δόκησις ἀγνὸς λόγων ἦλθε. 681.

'Blind suspicion bred of talk arose.'

There is not much to object to here, but a note speaks of suspicions resting on assertions of Oedipus. Surely the *λόγοι* were the words of Teiresias; and the meaning is: Rashly-formed suspicions were bred of words (uttered by Teiresias); or, if *δόκησις* means interpretation rather than suspicion: Interpretation—unwarranted—of words (that fell from Teiresias, as incriminating Creon) was avowed.

If *δόκησις* means suspicion, *λόγων* will depend on *ἦλθε*; if interpretation, on *δόκησις*.

R

5. ὄλοιθ' ὅστις ἦν ὃς ἀγρίας πέδας
νομάδος ἐπιποδίας ἔλαβέ μ' ἀπό τε φόνου
ἔρρυτο. 1349.

To restore the metre (a double dochmiac) Professor Jebb would change νομάδος into μονάδ'. The line then in its resolved syllables exactly corresponds with the preceding:

ὁ κακὰ κακὰ τελὼν ἐμὰ τὰδ' ἐμὰ πάθεα.

Is it worth while suggesting, what seems to me more euphonious, a change of ἐπιποδίας into ἐπιποδίων? Intervening between πέδας and ἐπιποδίων, νομάδος might surely mean: biting, wounding, lacerating; which Professor Jebb apparently doubts.

Oedipus Coloneus.

1. τοιαῦτά σοι ταῦτ' ἐστίν, ὦ ξέν', οὐ λόγοις
τιμῶμαι' ἀλλὰ τῇ ξυνουσίᾳ πλέον. 62.

'Such thou mayest know, Stranger, are these haunts, not honoured in story but rather in the life that loves them.'

The meaning of the version is not clear. Does not the text mean: 'Such, Stranger, is this spot, whose charms men attest not so much by words as by making it their abode'? Colonus was, and still is, a beautiful suburb of Athens, and probably in the days of Sophocles was the site of many villas.

2. ὦ πάντα τολμῶν κατὰ παντὸς ἂν φέρων
λόγου δικαίου μηχανήμα ποικίλον. 761.

'All-daring, who from any plea of right wouldest draw a crafty device,' A note adds that this is better than to make παντὸς neuter, taking λόγου δικαίου as defining genitive with μηχανήμα; which would mean: 'thou who from anything wouldest borrow a crafty device, consisting in a fair plea.' If this were the translation required, it is not surprising that the construction should be rejected. Believing the construction to be correct, I would render: 'Oh thou who from any case couldest extract a righteous defence by cunning sophistry': or, 'Oh thou who for any cause couldest construct a sanctimonious plea by cunning rhetoric:' which would not be quite so imbecile. Compare the lines which presently occur:

γλώσση σὺ δεινός· ἄνδρα δ' οὐδέν' οἶδ' ἐγὼ
δικαίον ὅστις ἐξ ἅπαντος εὖ λέγει. 806.

where the phrase, φέρων λόγου δικαίου μηχανήμα ποικίλον, is concentrated in a monosyllable.

3. οὐκ ἔστι σοι ταῦτ', ἀλλὰ σοι τὰδ' ἐστ', ἐκεῖ
"χώρας ἀλάστωρ ὀνμός ἐνναίων ἀεί. 787.

'That portion is not for thee, but this—my curse upon the country, ever abiding therein.'

A note rejects what seems the true construction, saying: if we joined ἐκεῖ χώρας the phrase could mean nothing but: in that part of the country, which is pointless here. The phrase would rather mean: in that part of the world, pointed, if point there must be, with something of contempt and hate in the vagueness of the expression.

The objection to joining χώρας with ἀλάστωρ is that it misplaces the emphasis, throwing it on χώρας rather than on ἀλάστωρ, and thus making the language unworthy of Oedipus and of Sophocles. 'Ἀλάστωρ must follow the adverb of place (ἐκεῖ χώρας) immediately and without the interposition of any enfeebling word, or the sentence is spoilt. The effect is like what would be produced on Professor Jebb's version if we were to read: upon the country my curse, instead of: my curse upon the country.

4. πρᾶγος δ' ἀτίξειν οὐδὲν ἄνθρωπον χρεών.
1153.

'And mortal man should deem nothing beneath his care.'

A note expands this into: 'a mortal man can never be sure that an incident, seemingly trivial, will not prove momentous': a statement, be it observed, neither true nor heroic, and that should have omitted πρᾶγος.

The line, seemingly easy, is very difficult, because it requires us to specialise the meaning of a word that in general means nothing very special. The most beggarly elements of language, however, forbid us to treat so slightly, as this version does, the leading word of the proposition: but then what special meaning are we to assign to πρᾶγος? In the absence of data we are reduced to guessing. Does it mean Fortune in a generic sense, embracing prosperity and adversity, (εὐπραγία and δυσπραγία) so that we might paraphrase: No fortune is so lowly (no plight is so abject) that man, that creature of accident, should turn a deaf ear to a suppliant? The utterance of such a sentiment, besides its immediate application, might be intended to mark the idiosyncrasy of Theseus, and thus to attenuate what,

considering ancient superstitions, is the great improbability of the play; the improbability that the cry of the chorus: *ἔξω πόρσω βαίνετε χώρας*, should not have been enforced, and that Oedipus should have been permitted to remain on the soil of Athens.

τοιούτων αὐτοῖς Ἄρεος εὐβουλον πάγον
ἐγὼ ξυνήδη χθόνιον ὄνθ', ὃς οὐκ ἔφ'
τοιούσδ' ἀλήτας τῇδ' ὁμοῦ ναίειν πόλει.

5. ὁ δ' ἐπικούρος ἰσοτέλεστος
Ἄϊδος ὅτε μοῖρ' ἀνυμέναιος
ἄλυρος ἄχορος ἀναπέφηνε,
θάνατος ἐς τελευτάν. 1220.

'And the Deliverer makes an end for all alike,—when the doom of Hades is suddenly revealed, without marriage-song, or lyre, or dance,—even Death at the last.' Here a mistranslation, interposing a patch of words of little meaning, seems to wreck what is perhaps the most powerful lyric of Sophocles that has come down to us.

The true construction requires a comma after *ἐπικούρος*, to show that *ἰσοτέλεστος* Ἄϊδος μοῖρα is an epithet of *Γῆρας*: ἀνυμέναιος, ἄλυρος, ἄχορος being an exegesis of *ἰσοτέλεστος* Ἄϊδος. If we abide by Liddell and Scott *ἰσοτέλεστος* simply means an image or similitude. But it seems to contain the word *τέλη* in the sense of rites paid to a divine power, symbolizing the joys or blessings for which he is worshipped. We may then translate: 'and the Deliverer, when the Fate that shares the joyless rites of Hades has once appeared, rites without marriage-song, or lyre, or dance, is Death who brings the end.'

If Hades is as joyless as Age, and Thanatos introduces to Hades, how, it may be objected, can Thanatos be a deliverer from the evils of Age? The answer to this question is the key to the lyric. Hades is both joyless and painless: Age resembles Hades in the absence of joy but differs in the presence of pain. This point was the subject of the opening strophe:

ἐπεὶ πολλὰ μὲν αἱ μακραὶ
ἀμέραι κατέθεντο δῆ
λύπας ἐγγυτέρω, τὰ τέρ-
ποντα δ' οὐκ ἂν ἴδοις ὅπου.

Thus Hades is a deliverance. If the true interpretation of *ἰσοτέλεστος* has been given, the word must be confined to the more auspicious aspects of the powers ruling human destinies; for, although equal in respect of

joys, that is, of their negation; in respect of sorrows or evils, it seems, Age and Hades have contrasted attributions.

For the construction of *ἰσοτέλεστος* Ἄϊδος compare: *μάτρωος ἰσώνυμον ἔμμεν*, Pindar; and: *ἀδάμαντος ἰσοσθενὲς ἄορ*, Oppian.

6. ὁρᾷ ὁρᾷ ταῦτ' αἰὲ χρόνος, ἐπεὶ μὲν ἕτερα
τὰ δὲ παρ' ἡμαρ αὐθις αὖξων ἄνω. 1452.

I am surprised that neither Professor Jebb nor any other editor has suggested, to satisfy the requirement of the metre (an iambus followed by two dochmiacs), what seems the obvious correction of *ὅτε* for *ἐπεὶ*. Of course *παρ' ἡμαρ* δὲ *αὐθις* would then stand for *ὅτε* δέ and *τὰ* for *ἕτερα*. The reading would involve the omission of an easily spared γάρ in the corresponding lines:

τί μὰν ἀφήσει τέλος; δέδια δ', οὐ γὰρ ἄλιον
ἀφορμᾷ ποτ' οὐδ' ἄνευ ξυμφορᾶς.

Antigone.

1. οὐκ ἔστιν· ἀλλὰ ταῦτα καὶ πάλαι πόλεως
ἄνδρες μολὶς φέροντες ἐρρόθουν ἐμοί. 289.

'It cannot be. No! from the first there were certain in the town that muttered against me chafing at the edict.'

πόλεως ἄνδρες is here treated as equivalent to *τινές*: for what does 'in the town' add to the sense? But *πόλεως ἄνδρες* is the foremost idea in Creon's conception of the agency at work behind the disobedience to his decree. In monarchic or oligarchic Greece ἡ πόλις, that is, ἡ ἀκρόπολις, was occupied by the ruling caste, who alone possessed the full rights of citizenship (*πολιτεία*); and *πόλεως ἄνδρες* will accordingly mean: some persons of the highest rank—certain of the class of nobles. Creon suspects some relatives and partisans of Polynices, some members, if there was such a clan, of the clan Labdæidae.

2. Ἄϊδα μόνον
φεύξω οὐκ ἐπάξεται. 361.

'only against Death shall he call for aid in vain.'

The translation seems to require the reading *μόνον*. Would not *μόνον οὐ* mean: he *almost* will find a means of escaping death? Or does *μόνον οὐ* lose this force when its factors are separated by another word? One would have been glad of evidence on this point.

3. νόμους γεραίρων χθονὸς θεῶν τ' ἔγορκον δίκαν
ὑψίπολις, ἀπολις ὅτ' τὸ μὴ καλὸν
ἔννεστι, τόλμας χάριν. 368.

τόλμας χάριν seems to be connected with ὑψίπολις and ἀπολις rather than with ἔννεστιν; and ὑψίπολις seems more germane to the matter if taken to mean: high in the state—honoured by his country, rather than, as Professor Jebb proposes: dweller in a prosperous city.

4. ταῦτ' οὖν τέκνον φρόνησον· ἀνθρώποισι γὰρ
τοῖς πᾶσι κοινόν ἐστι τοῦ ἑαμαρτάνειν·
ἐπεὶ δ' ἀμάρτη κείνος οὐκ ἔτ' ἔστ' ἀνὴρ
ἄβουλος οὐδ' ἀνολβος ὅστις ἐς κακὸν
πесὼν ἀκείται μηδ' ἀκίνητος πέλει.
αὐθαδία τοι σκαιότητ' ὀφλισκάνει. 1023.

'Self-will, we know, incurs the charge of folly.'

But this is one of the cases where arrangement supplies a word even more pointedly than if it were expressed, sometimes changing, as here, an ostensible proposition into what logicians call its simple converse. In this passage not only the order of words but the lines which precede require us to translate: 'nothing but self-will'—'only obstinacy incurs the charge of folly.' In a similar passage of the O. Col.

θανόντων δ' οὐδὲν ἄλγος ἄπτεται,

'None but the dead are insensible to pain,' Professor Jebb supplies the word 'only.'

5. τῷ δ' ἀθλίας ἄσσημα περιβαίνει βοῆς
ἔρποντι μᾶλλον ἄσσον. 1209.

'And as the king drew nearer, doubtful sounds of a bitter cry floated around him.'

This translation would be admissible if the line were the composition of a modern undergraduate who would place his epithet ἀθλίας wherever it suited his metre, and perhaps would escape a scolding from his tutor: but to Sophocles no such licence was possible. The position of ἀθλίας makes it the vital point of the sentence, and, to keep it so, we *under the circumstances* must transfer the anguish from the raiser of the cry to the hearer, and render: 'an indistinct cry of dire significance (or, that froze his blood) floated round the king as he drew nearer.' The words of course intimate that Creon recognized the voice of his son.

Under *other* circumstances e.g. if the king expected to hear a sound, but was uncertain whether it would be joyous or mournful, our

undergraduate might by the very same words without incurring blame intend to signify that Creon heard 'a bitter cry.' This ambiguity of even well-ordered speech has its analogy in our sense-perceptions, where the same immediate sensations, according to the known circumstances which surround them, receive different interpretations and give different perceptions; e.g. may show us a gigantic bird at a distance or a fly crawling on a neighbouring window.

Electra.

1. ὥσπερ γὰρ ἵππος εὐγενής, κὰν ἡ γέρων,
ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπώλεσε. 24.

'As a steed of generous race, though old, loses not courage in danger but pricks up his ear.'

But θυμὸν ἀπολλύναι is not Greek for losing courage, in the sense of experiencing a transient emotion of fear. The old charger *has* permanently lost his youthful spirits and fire (θυμὸν) except at the approach of danger: then they revive. The true version then is: 'as a steed of generous race, though old, *recovers* youthful fire in the moment of danger.' Professor Jebb quotes a writer who, feeling instinctively the accentuation that ἐν τοῖσι δεινοῖς receives from its position, perhaps unconsciously, when referring to these lines, substitutes in thought for οὐκ ἀπώλεσε the word ἀνακτάται. καὶ εἶδον ἄνδρα παραπλήσιον τῷ Σοφοκλείῳ ἵππῳ· νωθρὸς γὰρ ὑφ' ἡλικίας δοκῶν, νεάζουσιν ὁρμὴν ἐν ταῖς σπουδαῖς ἀνεκτᾶτο. Philostratus.

2. δράσω· τὸ γὰρ δίκαιον οὐκ ἔχει λόγον
δυοῖν ἐρίζειν, ἀλλ' ἐπισπένδειν τὸ δρᾶν. 466.

'I will. When a duty is clear, reason forbids that two voices should contend, and claims the hastening of the deed.'

When a duty, or anything else, is clear, only a fool persists in negation: but when a duty, as in the present case, is not clear, what is to be done? Well! we may abide by a popular proverb. Translate then: 'In a question of duty it is not meet that one should dispute with two, but that he should hasten performance.' Chrysothemis is one, Electra and the Coryphaeus two. Ἔνα or μίαν is understood, δίκαιον is governed by ἐρίζειν, ἔχει λόγον is impersonal, or has for subject the sentence τὸ δίκαιον δυοῖν ἐρίζειν. τὸ δίκαιον δυοῖν ἐρίζειν has been well compared with ἐρίζειν κάλλος Ἀθήνη.

The proverbial maxims that a perso age

accepts are an effective touch, a Greek critic observes, in the portraiture of character. ἠθικοὺς γὰρ ποιεῖ τοὺς λόγους τὸ γνωμολογεῖν. Arist. *Rhetoric* 2, 21.

The acceptance of the decision of the majority in a case of conscience is characteristic of the weaker-minded Chrysothemis. She was not born, like her sister Electra, to play the part of Athanasius contra mundum.

3. ἤξει καὶ πολὺπους καὶ πολὺχειρ
ἀ δεινοῖς κρυπτομένα λόχοις
χαλκόπους Ἐρινύς. 489.

'The Erinyes of untiring feet, who is lurking in her dread ambush, will come as with the march and with the might of a great host.'

This gives substantially the meaning of the Greek. But in lyrical poetry so much depends on the exact sequence of words and ideas, that a translation is hardly faithful where these are much dislocated and the perspective of the imagery altered. Something like the following will show (Professor Jebb could show us much better) how the meaning might be given, and the order of words not seriously changed: 'Come there will, both many-footed and many-handed, one now lurking in dread ambush, adamant-heeled Erinyes.'

4. ἐξέκίνησεν ποδοῦν
στικτὸν κέρασσην ἔλαφον, οὐ κατὰ σφαγὰς
ἐκκομπάσας ἔπος τι τυγχάνει βαλὼν. 567.

'He shot it, and chanced to utter a certain boast concerning its slaughter.'

'Concerning its slaughter' seems needlessly prosaic; and, after saying that Agamemnon killed the stag, it was unnecessary to add that he hit it. βαλὼν, then, must govern ἔπος, not αὐτὸν understood. Translate: and at its death, as he vaunted his exploit, an irreverent word chanced to escape his lips.'

5. ἔπειτα λύων ἡνίαν ἀριστερὰν
κάμπτοντος ἵππου λανθάνει στήλην ἄκραν
παῖσας. 743.

A note says that, when the car had to turn round the goal from right to left, Orestes slackened the left rein a moment too soon, and that this caused the collision. On the authority of a mathematical friend Professor Jebb supposes that, when the left rein was slackened, the new force applied by the horse to the left side of the chariot

would give it an angular velocity, i.e. would make it begin to rotate from left to right round its own centre, and thus would swing its hinder extremity towards the goal. Its hinder extremity, perhaps! But could rotation of the car round its own centre, which would be the longitudinal centre of the axle, bring the axle-head any nearer to the goal, and cause a crash? Indeed, the greatest chance of collision when the car was rounding the goal would be when the axle was in its normal position, i.e. when it was at right angles to the tangent of the goal, supposing the goal to be cylindrical. Any deflection from this position caused by an angular velocity would increase the distance of the axle-head from the goal, and instead of increasing, diminish the chance of contact. This explanation then of the catastrophe is inadmissible.

The proposal of other editors to substitute *τείνων* or *ἀνέλκων*, or some other equivalent, for *λύων* is more intelligible. This however is unnecessary if we notice the tenses of *λύων* and *παῖσας*. 'Present tense,' as everyone knows, is only an appropriate name of a form in the indicative mood: in the participle the corresponding form would be more correctly termed the imperfect. *Λύων* accordingly means 'beginning to loosen,' 'proceeding to loosen,' 'setting about loosening.' Instead of slackening the rein a moment too soon, Orestes slackened it, or was going to slacken it, a moment too late; and the collision had occurred before the slackening was an accomplished fact; at least before the horse could take advantage of it. Orestes had pulled the chariot on to the goal. *Λύων*, in other words, is nearly equivalent to *λύσας*: if Sophocles had written *λύσας*, an angular velocity might have occurred, (as to that I bow to the mathematicians) and, whether it occurred or no, the disaster would have been inexplicable.

6. φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ
τεύχει θανόντος, ὡς ὁρᾷς, κομίζομεν. 1113.

'He is dead; and in a small urn, as thou seest, we bring the scanty relics home.'

This translation gives no force to *φέροντες* which from its position in the forefront of the statement should be its principal feature. To give the word its due weight we must render somewhat as follows: 'On our shoulders we are bringing his poor relics—all that death has left of him—in the narrow vessel which thou seest, to the place of his birth.' *Φέροντες*, governing no case, is here equivalent to an adverb (*φοράδην*), and per-

haps would suggest ἐκφορά (a funeral procession).

7. ἀνέφελον ἐνέβαλες
οὐποτε καταλύσιμον
οὐ δέ ποτε λησόμενον
ἀμέτερον οἶον ἔφην κακόν. 1246.

'Thou hast reminded me of my sorrow, one which from its nature cannot be veiled, cannot be done away with, cannot forget.'

To show the difference in the construction of ἀνέφελον and the other epithets we should rather render:

'In cloudless daylight thou revealest how unforgiving, how unforgetting, is the nature of our sorrow': or, taking with Professor Jebb οἶον ἔφην as a separate sentence:

'Into blaze of day thou flingest the wrongs we have endured, that, by their nature, can never be atoned, and never can forget.'

Ajax.

1. ἐγὼ σφ' ἀπείργω, δυσφόρους ἐπ' ὀμμασι
γνώμας βαλοῦσα τῆς ἀνηκέστου χαρᾶς. 51.

'I, even I, withheld him, for I cast upon his eyes the tyrannous fancies of his baneful joy.'

It will be seen that, by the removal of a comma after βαλοῦσα, the genitive χαρᾶς is made to be governed by γνώμας instead of ἀπείργω. Ought not in such a case both or neither of the words to have an article? But, if the construction is possible, is it not a wanton injury to the style? Would any trick of elocution on the part of the actor make an Athenian audience suppose that such a construction was intended?

2. φίλων γὰρ οἱ τοιοῦδε νικῶνται λόγοις. 330.

'Men in his case can be won by the words of friends.'

This may seem a fair translation of the Greek, and gives a sense which does not jar with the situation, and yet it is hardly what Tecmessa means. 'Can be won' is the gist of the English proposition; whereas νικῶνται by its position in the Greek is absolutely devoid of accentuation. As the play proceeds we shall see the way in which Ajax responded to the pleadings of a woman:

οὐκ ἐκτός; οὐκ ἄψορρον ἐκνεμῇ πόδα;
ἄγαν γε λυπεῖς.
τοῖς ἀκούουσιν λέγε.
πόλλ' ἄγαν ἥδη θροεῖς.
μῶρά μοι δοκεῖς φρονεῖν. &c., &c.

The word ἀνδρῶν is not used by Tecmessa, who prefers the more honorific φίλων, but she means:

ἀνδρῶν γὰρ οἱ τοιοῦδε νικῶνται λόγοις.

'Only male friends can influence natures like his.' In the Greek camp ἀνδρῶν would usually be a part of the connotation of φίλων; and the emphasis on the word implies that Tecmessa excludes herself, and probably her sex, from the orbit of its meaning. The Chorus afterwards remember her hint and say:

παῦσαί γε μέντοι, καὶ δὸς ἀνδράσιν φίλοις
γνώμης κρατῆσαι, τάσδε φροντίδας μεθείς.

3. τί γὰρ παρ' ἡμᾶρ ἡμέρα τέρπειν ἔχει
προσθέισα κἀναθεῖσα τοῦ γε κατθανεῖν;
475.

'What joy is there in day following day—now pushing us forward, now drawing us back, on the verge—of death?'

τοῦ κατθανεῖν is taken to be governed by ἀναθεῖσα, while a dative understood is governed by προσθέισα. A note paraphrases: 'what power to please him has each successive day when it has brought him close up to death, and then again moved him back from death.'

I do not understand what is meant by this alternate approach and recession of death. Is it not better to make τοῦ γε κατθανεῖν a genitive after ἡμᾶρ and ἡμέρα, and translate: 'what advantage has one day over another day, one accelerating, the other retarding, but both ushering in the same conclusion—death'? Παρὰ then will not suggest succession but comparison, as usual.

4. κρείσσων γὰρ Ἴδῃα κεύθων ὁ νοσῶν μάταν.
635.

Although Professor Jebb has amply illustrated the use of the participle with κρείσσων instead of the infinitive with κρείσσον; to show how deeply rooted this idiom was in the language I add an instance from Pindar: ἀνεν θεοῦ δὲ σεστιγαμένον οὐ σκαιότερον χρῆμ' ἔκαστον. Olymp. 9, 156. i.e. 'Every ill-starred enterprise were better (were not more inglorious) buried in silence.'

5. ἄρ' ὑμῖν οὗτος ταῦτ' ἔδρασεν ἔνδικα; 1282.

'Would ye allow that he did his duty there?'

But Teucer does not admit that Ajax owed any duty to the Atridae. His contention is that the exploits of Ajax were works of supererogation; and we may render; 'Were these deeds of this hero dues he owed to you?' *i.e.* 'Were these exploits a bounden service that you his lords could claim and owe him no thanks?' There is a contemptuous emphasis on *ἐμίν*.

Such are certain scruples that have occurred to my mind in reperusing a favourite author under Professor Jebb's guidance. To note all the solutions of difficulties, happy emendations of the text, and instructive discussions that are to be met with in these volumes would be an incomparably longer task.

E. POSTE.

NOTES ON OEDIPUS TYRANNUS.

L. 227.

κεῖ μὲν φοβεῖται, τοῦτί κλημ' ὑπεξελείν
αὐτὸν καθ' αὐτοῦ.

In support of Professor Jebb's translation of *ὑπεξελείν*, 'to remove the danger...from his path,' may be cited the following passage from the *Ath. Pol.* ch. 35 § 4. ἀλλ' ἀπέκτεινον τοὺς καὶ ταῖς οὐσίαις καὶ τῷ γένει καὶ τοῖς ἀξιώμασιν προέχοντας, ὑπεξαίρουμένοι τε τὸν φόβον καὶ βουλόμενοι τὰς οὐσίας διαρπάζειν.

L. 324.

ὄρω γὰρ οὐδὲ σοὶ τὸ σὸν φώνημ' ἰὼν
πρὸς καιρόν· ὥς οὖν μῆδ' ἐγὼ ταῦτόν πάθω—

Professor Jebb writes thus: '(I do not speak), for I see..., and below, '(I do not speak), then, in order that *neither* (μῆδέ) may I share your mishap (of speaking amiss).' Professor Campbell says, 'it is needless to suppose an aposiopesis.' In the first place, the words 'I do not speak' are to be supplied only at the *beginning* of the couplet; 'I withhold the response because (γάρ) etc.' In the second place, there is, I think, an aposiopesis, this being one of the passages where the sense is completed by the action on the stage. There is, therefore, a word to be supplied at the end of the couplet by the reader, *viz.* *ἄπειμι*, which is supplied to the spectator by the action of Teiresias, who turns as though to leave the stage, thus evoking from Oedipus the remonstrance, *μὴ πρὸς θεῶν...ἀποστραφῆς*. On the same passage Professor Jebb comments: 'φρονῶν γ', if thou hast understanding (of this matter); cp. 569.....But in 328 οὐ φρονεῖτε="are without understanding," "are senseless." Surely this weakens the point. 'Turn not away,' cries Oedipus, 'if you know the truth, we all entreat you.' 'Yes,' replies the prophet, 'you all entreat, because *you* do not know the truth.' That is to say, the sense of *φρονεῖν* in both places is exactly the same.

L. 501.

σοφία δ' ἂν σοφίαν. | παραμείψειν ἀνήρ.

'I admit that one man may excel another in the art of interpreting omens according to the general rules of augural lore' (Jebb, *ad loc.*). But if such an art can produce true results, then the diviner does win knowledge above that of the chorus, which they have just asserted is not the case; if it cannot, it seems idle to say that one man may excel another in doing what when done has no useful result, and absurd to honour such empty superiority with the title of *σοφία*. Rather *σοφία* is 'wisdom' in its most general sense as opposed to divination altogether.

Ll. 715 seqq.

καὶ τὸν μὲν, ὥσπερ γ' ἡ φάτις, ξένοι ποτὲ
λησται φονεύουσ' ἐν τριπλαῖς ἀμαξιοῖς·
παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι
τρεις, καὶ νιν ἄρθρα κείνος ἐνζεύξας ποδοῖν
ἔρριψεν ἄλλων χερσίν εἰς ἄβατον ὄρος.

No commentator has, as far as I know, pointed out the fact that Oedipus clearly hears nothing of this speech after line 716. Were it otherwise he must have at once identified himself by the reference to the piercing of his feet, a reference he is quick to understand at l. 1032. 'The mention of "three roads" has startled Oedipus,' says Professor Jebb, but it should be put more strongly. He is stunned by the words, and rendered wholly unconscious of what follows, and this was doubtless conveyed by the gestures of the actor.

L. 800.

καὶ σοι, γύναι, τάληθὲς ἔξερω. τριπλῆς

In support of this line as against those who, with Dindorf and Nauck, would eject it, may be cited Virg. *Aen.* iv. 20, where Dido, when, like Oedipus here, approaching a confession, uses exactly similar language, Anna, fatebor enim, miseri post fata Sychaei Conjugis—cet.

HERBERT W. GREENE.