ΣΟΦΟΚΛΕΟΥΣ
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

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I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Δειτων Κόρινθον Οιδίπον, πατρός νότιος προς των απάντων λοιδοροήμενος ξένος, ἦλθεν πυθήθαι Πολυκινών θεσπορατίων ξητῶν αυτῶν καὶ γένους φιλοσφοροῦν. εὐφρῶν δὲ τηλόων ἐν στεναῖς ἀμαζοτιών ἀκῶν ἔπεφε Δαίων γεννήτορα. Σφιγγὸς δὲ δεινὴς θανάσιμοι λύσας μέλος ἦσχυνε μητρός ἀγνοομένης λέχος. λομῶς δὲ θήβας ἐλες καὶ νόσους μακρά. Κρέων δὲ πεμφθείς Δελφικὴν πρὸς ἐστίαν, ὅπου πύθηται τοῦ κακοῦ παντετήριον, ἦκονε φωνῆς μαντικῆς θεοῦ πάρα, τὸν Λαίεων ἐκδικηθήναι φόνον. ὅθεν μαθὼν αὐτῶν Οἰδίπον τάλας δυσάς τε χρεών ἐξανάλωσεν κόρας, αὐτὴ δὲ μήτηρ ἀγχόναις διώλετο.

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ] The first of the three prose ὑποθέσεις to the Antigone is also ascribed in the mss. to Aristophanes of Byzantium (flor. 200 B.C.). His name is likewise given in the mss. to the metrical ὑποθέσεις prefixed to all the extant comedies of his namesake except the Thesmophoriazusae. All these ascriptions are now generally held to be false. There is no reason to think that the fashion of metrical arguments existed in the Alexandrian age; and the language in every case points more or less clearly to a lower date. The verses above form no exception to the rule, though they are much more correct than the comic ὑποθέσεις. See Nauck’s fragments of the Byzantine Aristophanes, p. 256; Dindorf agrees with him, Schol. Soph. vol. ii. p. xxii.

II.

ΔΙΑ ΤΗ ΤΥΡΑΝΝΟΣ ΕΠΙΓΕΡΑΠΙΤΑΙ.

Ο ΤΥΡΑΝΝΟΣ ΟΙΔΙΠΟΥΣ ἐπὶ διακρίνει θατέρων ἐπιγέραπται. χαράντως δὲ ΤΥΡΑΝΝΟΝ ἀπαντᾷ αὐτῶν ἐπιγράφουσιν, ὡς ἔξοντα πάσης τῆς Σοφοκλείου ποιήσεως, καίτερ ἦττηθήντα ἕπο τοῦ Φοικίδου, ὡς φησί Δικαιάρχης. εἰσὶ δὲ καὶ ΠΡΟΤΕΡΟΝ, οὗ ΤΥΡΑΝΝΟΝ, αὐτῶν ἐπιγράφη, ὥς δὲ τοῖς χρόνοις τῶν διδακτικῶν καὶ διὰ τὰ πράγματα ἀληθῶν γὰρ καὶ πηγὸν Οἰδίποδα τὸν ἐπὶ Κολωνίως εἰς τὰς Ἀθηναίας ἀφικνεῖται. ἢδον δὲ τὶ πεπόθησαν οἱ μεθ' Ὠμηρον ποιηταὶ τοὺς πρὸ τῶν Ῥώμων βασιλεῖς ΤΥΡΑΝΝΟΣ προσαγορεύοντες, ὥσ' ἑτοὶ τούτες τῶν ἀνόματος εἰς τοὺς Ἑλλήνας διαδοθέντοις, κατὰ τοὺς Ἀρχιλόχου χρόνους, καθάπερ 10 Ἡπείρας ὁ σοφιτής φησὶ. Ὠμηρος γοῦν τῶν πάντων παραμομάτων ἑκένων βασιλέα φησὶ καὶ οὗ τύραννον.

Εἰς Ἐχένον βασιλέα, βροτών δήλωσα

προσαγορεύοντας δὲ φασί τῶν τύραννον ἀπὸ τῶν Τυρρηνῶν' χαλεποῦς γάρ τινας περὶ λογείαν τούτους γενέσαι. ὅτι δὲ νεώτερον τὸ τοῦ τυράννον ἄνωμα δῆλον. οὔτε γὰρ Ὠμηρος οὔτε Ἠλίας αὐτὸν ἄλλος οὐδεὶς τῶν παλαιῶν τύραννον ἐν τοῖς ποιήμασιν ὄνομάξει. ὁ δὲ Ἀριστοτέλης ἐν Κυκλοφορίαν ποιητικὸν τοῖς τυράννοις φησὶ τὸ πρῶτον αἰ Γνωριμίας προσαγορεύοντας, εὐφημιστεῖν γὰρ ἐκείνα τούμαι.


4 ΠΡΟΤΕΡΟΝ, οὗ ΤΥΡΑΝΝΟΝ, αὐτῶν] L, Dind.: vulg. ΠΡΟΤΕΡΟΝ αὐτῶν, οὗ ΤΥΡΑΝΝΟΝ.

2 τύραννον ἐπιγράφουσιν] The distinguishing title was suggested by v. 514 of the play, τῶν τύραννον Ὀιδίπον, v. 925 τά τῶν τυράννων...Οἰδίπον. Sophocles doubtless called it simply Ὀιδίπον. 9 κατὰ τοὺς Ἀρχιλόχου χρόνους] circ. 670 B.C. It is about 679 B.C. that Orthagoras is said to have founded his dynasty at Sicyon, and ‘the despots of Sikyon are the earliest of whom we have any distinct mention,’ Grote iii. 43.
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12 Ἕκτων] Od. 18. 85. 15 οὖν γάρ ὁμηρός For the writer of this ὀπίσθεν, then (unless he made an oversight), 'Homer' was not the author of the 'Homerian hymn' to Ares, 8. 5, ἀντίθεισ τάραννος διακατάτων ἄγ' ἑτοιμών. The earliest occurrences of the word τύραννος which can be approximately dated are (1) Alcaeus fr. 37 Bergk, circ. 600 B.C., referring to Pittacus; see below on 17: (2) Pind. Pyth. 3. 85, where it is convertible with βασιλεύς, ib. 70 (Hiero of Syracuse), date perh. 474 B.C. (see Fennell's introd.): and (3) Aesch. P. V. 736 ὃ τῶν θεῶν τύραννος (Zeus), date circ. 472—469 B.C. On the question as to the origin of τύραννος, scholars will read with interest the opinion of the author of Greek and Latin Etymology. Mr Peile has kindly communicated to me the following note:—"There seems no reason to doubt the usual connection of τύραννος with ἀτίτοιο, a by-form of ἀτίταρ. It does not occur, I think, in Greek, but it is used in Vedic,—as is also the common epithet τυρ-α, 'strong,' applied chiefly to Indra, but also to other gods. Rarer cognates are τυρανη, = 'victory,' and τυραπος = 'victorious,' also of Indra. The primary meaning of the root was 'to bore'—then 'to get to the end' of a thing—then 'to get the better of it.' There is another family of words, like in form, with the general sense of 'hastie'; e.g. τυρανγα, a verb-stem in Vedic = 'to be eager,' and τυραγαν an adjective. These, I think, are distinct in origin. In form they come nearer to τύραννος. But I think that they are late Vedic forms, and therefore cannot be pressed into the service. The form in Greek is difficult to explain in either case. If there were an Indo-Eur. tūran (whence the Sanskrit word), the Greek might have formed a secondary tūran-yo; but one would expect this to have taken the form τυραν. Taking into account the entire absence of all cognates in Greek, I think that it is probably a borrowed word, and that from being an adjective (= 'mighty'), it became with the Greeks a title." 16 ἐν Κυπριανῶν πολιτείᾳ Cp. schol. in Eur. Med. 19 (Dind. vol. iv. p. 8) αἰλιμητὴς 'γρατίας καὶ ἀρχής Ἰδεως δὲ φησιν Ἀριστοτέλης ὧν Κυπριανὸς αἰλιμητὴς τὸν ἐρχοντα λέγεται. 'αἰλιμητὴς δὲ κρατοι ἐπέθη πάντες ἀνέτονα' [Od. 8. 258 τὸν ἀρχοντα τῶν ἀγώνων (sc. σε ποιηθα λέγεται). 17 The ailemperaia resembled the τυραννος in being absolute, but differed from it in being elective: hence it is called by Arist. alperη τυραννος, Plt. 3. 14. Alluding to the choice of Pittacus as ailemperaia by the Mityleaneans, Alcaeus said ἐπιστάσαντο τύραννον, ib. : but this was ad invidiam.

III.

ἈΔΛΩΣ

'Ο Τύραννος Οἰδέτως πρὸς ἀντιδιαστολὴν τοῦ ἐν τῷ Κολωνῷ ἐπι- γέραται. τὸ κεφάλαιον δὲ τοῦ δράματος γνώσις τῶν ἠδῶν κακῶν Οἰδίποδος, πηγώνισ τῶν ὁθόνων, καὶ δὲ ἀγχώνης θάνατος ἦκάτης.


ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ ΛΑΙΩΝ ΣΟΦΟΚΛΗΣ

Δαμιανος ἡμεροθύμνων τοι Θηβαίων. Ἄκης Λαβδακίδης, παιδών γένος ὁλίβσων αἰτίων.

δοσις τοι τοι φίλων νίον αὐτηρ πεπρομένου ἑτοιμών παιδὸς τοι χειροτον λειτυνάν φάσος. ὅς γὰρ ἐνεκες
ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΓΓΟΣ.

"Εστι δέσπον ἐπὶ γῆς καὶ τετράπον, οὔ μία φωνή, καὶ τρίπον ἀλλάσσει δὲ φωνή μὸνον ὅσον ἐπὶ γαίας ἔρημα κυκτία ἀνά τ' αἰθέρα καὶ κατὰ πότον, ἀλλ' ὅποταν πλεῖστοι ἐρείδομεν ποιε βαίνῃ, ἢβα τάχος γιώνοις ἀδαιρότατον πέλει αὐτοῦ.

Αθηνάειας 456 B introduces his quotation of the riddle thus: Καὶ τὸ τῆς Σφιγγῆς δὲ αὐνίγμα Ἀσκληπιάδος ἐν τοῖς Τραγῳδικοῦμενοι τωμοῖς εἶναι φασί. Ασκληπιάδος of Tragulus in Thrace, a pupil of Isocrates, wrote (c. 340 B.C.) a work called 'Συγκροτήματα' (Subjects of Tragedy) in six books, dealing with the legendary material used by the tragic poets, and their methods of treatment. The Αὐνίγμα, in this form, is thus carried back to at least the earlier part of the fourth century B.C.

ΑΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Κλείδθε καὶ οὖκ ἐλθοῦσα, κακάπτερε Μοῦθα βανόντων, φωνής ἡμετέρης σὸν τέλος αἰμπλακής.

5 ἐρείδει] ἐχεὶ νεὶ ἐφαγεῖς codd.: correti Gale.

The Λέον, is not given in the mss. of Sophocles, but is given by the schol. on Eur. Phoen. 50 (αὐνίγμα ἐμὸς παῖς Οἰδίπου Σφιγγᾶς μαλῶν...τὴν δὲ λίαν τοῦ αὐνίγματος οὗτο τῷ τεῖς φασὶν: 'Κλείδθη' κ.τ.λ. Valckenaer, Schol. Phoen. p. 28, gives it as above from a collation of three mss.
TA TOT ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΥΣ.  ΙΟΚΑΣΘ.  
ΕΙΡΕΥΣ.  ΔΙΓΕΛΑΟΣ.  
ΚΡΕΟΝ.  ΘΕΡΑΙΩΝ Λαίου.  
ΧΟΡΟΣ γερόντων Θηβαίων.  ΕΞΑΙΓΓΕΛΟΣ.  
ΤΕΙΡΕΣΙΑΣ.  

The ἱκέται in the opening scene (like the πρωτομποί at the close of the Eumenides of Aeschylus) would come under the general designation of a παραχορήγημα—which properly meant (not, of course, ‘an auxiliary chorus,’ but) anything which the choragus provided in supplement to the ordinary requirements of a drama, and was specially applied to a fourth actor, according to Pollux 4. 110 παραχορήγημα εἰ τέταρτος ἐποκριτής τι παραφθέγξαιτο. The distribution of the parts among the three actors would be as follows:—

ΟΞΕΙΔΥΠΟΣ, πρωταγωνιστῆς.  
ἸΟΚΑΣΤΑ,  
ΠΡΩΤΟΜΠΟΣ,  
ΜΕΣΣΕΝΙΟΣ ἀπὸ τοῦ θεοῦ (ξέγγελος).  
ΣΕΡΒΑΝΤΟΣ ΛΑΙΟΥ,  
ΚΡΕΟΝ,  
ΤΕΙΡΕΣΙΑΣ,  
ΜΕΣΣΕΝΙΟΣ ἀπὸ Κορίνθου (ἀγγελος).
ΣΟΦΟΚΛΕΟΥΣ

STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—150.
2. πάροδος, 151—215.

3. ἐπεισόδιον πρώτον, 216—462.
4. στάσιςμον πρώτον, 463—511.

5. ἐπεισόδιον δεύτερον, 512—862, with κομμός, 649—697.
6. στάσιςμον δεύτερον, 863—910.

7. ἐπεισόδιον τρίτον, 911—1085.
8. στάσιςμον τρίτον, 1086—1109.

9. ἐπεισόδιον τέταρτον, 1110—1185.
10. στάσιςμον τέταρτον, 1186—1222.

11. ἔοδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of ‘Acts’; but the πάροδος and the στάσις mark the conclusion of chapters in the action. The Oedipus Tyrannus falls into six such chapters.

The parts named above are thus defined by Aristotle (Poet. 12):

1. πρόλογος = μέρος διὸν τραγῳδίας τὸ πρὸ χοροῦ παρόδου, ‘all that part of a tragedy which precedes the parodos’ (or ‘entrance’ of the Chorus into the orchestra).

2. πάροδος = ὑ πρώτῃ λέξις διὸν χοροῦ, ‘the first utterance of the whole Chorus.’

3. ἐπεισόδιον = μέρος διὸν τραγῳδίας τὸ μεταξὺ διὸν χορικῶν μελῶν, ‘all that part of a tragedy which comes between whole choric songs.’

4. στάσιςμον = μέλος χοροῦ τὸ ἀνεν ἀναπαύσον καὶ τροχαιόν, ‘a song of the Chorus without anapaests or trochaics.’ στάσιςμον is ‘stationary’: στάσιςμον μέλος, a song by the Chorus at its station—after it has taken up its place in the orchestra—as distinguished from the πάροδος or entrance-song. [I do not now think that the notion of ‘unbroken’—by anapaests or dialogue—can be included in the term.]

Aristotle’s definition needs a few words of explanation. (1) The anapaestic was especially a marching measure. Hence the πάροδος of the
OLDER TYPES OF STASIMON

Older type often began with anapaests (e.g. Aesch. Agam. 40—103, Eum. 307—320), though, in the extant plays of Soph., this is so with the Ajax alone (134—171). But a στάσις never begins with anapaests. Further, the antistrophic arrangement of a στάσις is never interrupted by anapaests. Yet, after an antistrophic στάσις, the choral utterance may end with anapaests: thus the third στάσις of the Antigone is antistrophic from 781 to 800, after which come immediately the choral anapaests 801—805: and we should naturally speak of 781—805 as the third stasimon, though, according to Arist., it strictly consists only of 781—800. (2) By τροχαῖον Arist. plainly means the trochaic tetrameter: i.e. a στάσις must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. Ag. ad fin.). Measures into which trochaic rhythms enter are, of course, frequent in στάσιμα.

5. ξύσεις = μέρος δὴν τραγῳδίας μεθ' δ' οὐκ ὄντι χοροῦ μέλος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second ἐπεισόδιον form a short κομμός. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (Poet. 12) defines the κομμός as θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς, i.e. a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the κομμός on a larger scale is Soph. El. 121—250.
ΟΙΔΙΠΟΣ.

Ό ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέα τροφή,
τίνας ποθ' ἔδρας τάσσε μοι θοᾶζε
ικτηρίου κλάδουσιν ἐξεστεμένοις;
πόλις δ' ὄμοι μὲν θυμιμάτων γέμει,
όμοι δὲ παιάνων τε καὶ στεναχώτων'
ἀγώ δικαιών μη' παρ' ἀγγέλων, τέκνα,

Scene:—Before the palace of Oedipus at Thebes. In front of the large central doors (βασίλεως θύρα) there is an altar; a smaller altar stands also near each of the two side-doors: see verse 16. Suppliants—old men, youths, and young children—are seated on the steps of the altars. They are dressed in white tunics and cloaks,—their hair bound with white fillets. On the altars they have laid down olive-branches wreathed with fillets of wool. The Priest of Zeus, a venerable man, is alone standing, facing the central doors of the palace. These are now thrown open: followed by two attendants (πρόσωποι), who place themselves on either side of the doors, Oedipus enters, in the robes of a king: for a moment he gazes silently on the groups at the altars, and then speaks. See Appendix, Note 1, § 1.

1—77 Oedipus asks why they are suppliants. The Priest of Zeus, speaking for the rest, prays him to save them, with the gods’ help, from the blight and the plague. Oedipus answers that he has already sent Creon to consult Apollo at Delphi, and will do whatever the god shall bid. 1 νῦν, last-born (not ‘young,’ for τέκνα includes the old men, v. 17), added for contrast with τοῦ πάλαι. Oedipus,—who believes himself a Corinthian (774)—marks his respect for the ancient glories of the Theban house to whose throne he has been called: see esp. 258 f. So the Thebans are στρατός Καδμογενής Aesch. Theb. 303, Καδμογενής γέννα Eur. Phoen. 808, or Καδμεύς. τροφή = θρήματα (abstract for concrete): Eur. Cycl. 189 ἄρων τροφαί = ἄρων ἐκτηραμε-μέναι. Cadmus, as guardian genius of Thebes, is still τροφεύς of all who are reared in the ἄμωμα Καδμεύς (v. 29). Campbell understands, ‘my last-born care derived from ancient Cadmus,’—as though the τροφεύς were Oedipus. But could Κάδμου τροφή mean ‘[my] nurslings [derived
OEDIPUS.

My children, latest-born to Cadmus who was of old, why are ye set before me thus with wreathed branches of suppliants, while the city reeks with incense, rings with prayers for health and cries of woe? I deemed it unmeet, my children, to hear these things at the mouth from] Cadmus'? It is by the word τέκνα that Oedipus expresses his own fatherly care. 2 ἔθρα. The word ἔθρα = ‘posture,’ here, as usu., sitting: when kneeling is meant, some qualification is added, as Eur. Ph. 293 γονυπετεῖς ἔθρας προσπίτνω σ’, ‘I supplicate thee on my knees.’ The suppliants are sitting on the steps (βάθρα) of the altars, on which they have laid the κλάδοι: see 142: cp. 15 προσήμβατα, 20 θακεῖ: Aesch. Eum. 40 (Orestes a suppliant in the Delphian temple) ἐπ’ ὀμφαλῷ (on the omphalos) ἔθραν ἔχοντα προσπρότατον . . . ἐλαίας θ’ ψυγεύνητον κλάδον. θοιάζει prob. = θασσεῖ, ‘sit,’ ἔθρας being cognate acc. In Eur. θοαίῳ (θοδός) always = ‘to hasten’ (transitive or intrans.). But Empedocles and Aesch. clearly use θοαίῳ as = θάνατο, the sound and form perf. suggesting the epic βαάσιον, θώκωσι. See Appendix, Note 2. 3 ἰκτηρίας κλάδουσιν. The suppliant carried a branch of olive or laurel (ἰκτηρία), round which were twined festoons of wool (στέφη, στέμματα,—which words can stand for the ἰκτηρία itself, infra 913, Π. 1. 14): Plut. Thes. 18 Ἰν δὲ ἡ ἰκτηρία κλάδοις ἀπὸ τῆς ἱερᾶς ἐλαίας, ἀργῦ λευκοῦ κατοστερμένων. He laid his branch on the altar (Eur. Her. 124 βουμαν καταστέφανον), and left it there, if unsuccessful in his petition (Eur. Suppl. 259); if successful, he took it away (ib. 359, infra 143). ἰκτ. κλ. ξεστερέμοι = ἰκτηρίων κλάδους ξεστερεμένους ἔχοντες: Xen. Anab. 4. 3. 28 διηγκυκλωμένοι τούς ἀκοπτιστούς καὶ ἐπίβεβλημένους τούς τοξίτας, ‘the javelin-throwers with javelins grasped by the thong (ἀγκάθη), and the archers with arrows fitted to the string.’ So 18 ἐξεστερέμον absol. = provided with στέφη (i.e. with ἰκτηρία: see last note). Triclinius supposes that the suppliants, besides carrying boughs, wore garlands (ἱστεφανωμένοι), and the priests may have done so: but ἐξεστερεμ. does not refer to this. 4 ὀμοί μὲν . . . ὀμοί δὲ. The verbal contrast is