ΣΟΦΟΚΛΕΟΥΣ
ΤΡΑΧΙΝΙΑΙ

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The Trachiniae, alone among the seven plays, has no ancient ὑπόθεσις. In order to supply this defect, a scholiast transcribed a passage from the Bibliotheca of Apollodorus (2. 7. 5—7). This extract is prefixed to the play in the Laurentian ms. (p. 64 b), with the heading, ἐκ τῆς ἈΠΟΛΛΩΝΙΔΟΡΟΥ ΒΙΒΛΙΟΘΗΚΗΣ ὑπόθεσις. In the Aldine edition of Sophocles (the editio princeps) the extract was printed, without the name of Apollodorus, as ΤΡΑΧΙΝΙΩΝ ΥΠΟΘΕΣΙΣ. Subsequent editors continued the tradition, though they restored the heading given in L.

The passage is, however, wholly out of place here. In fact, a student to whom the Trachiniae was new could not confuse his mind more effectually than by reading this extract from the Bibliotheca under the impression that it contained an outline of the plot. Apollodorus, in compiling the legends of Heracles, followed an order fundamentally different from that supposed in the play. He placed the marriage with Deianeira after, not before, the labours for Eurystheus, the slaying of Iphitus, and the servitude to Omphale. (Introduction, § 8.) The scholiast, who made the extract and called it an Argument, was content that it began with the marriage and ended with the pyre. His text varies considerably from the mss. of Apollodorus. (See
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Equally irrelevant to the Trachiniae are the thirteen hexameters, enumerating thirteen labours of Heracles, which the Laurentian ms. gives at the end of the play (p. 79 v), with the title ἄθλοι (sic) Ἡρακλεόγος. They occur also in Anthol. Plan. 4. 92, without the author’s name. Tzetzes (Histor. 2. 490) ascribed them to Quintus Smyrnaeus; but they resemble rather the purely mechanical work of a grammarian.

TA TOY ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΗΙΑΝΕΙΡΑ. ΑΓΓΕΛΟΣ.
ΔΟΥΛΑς ΤΡΟΦΟΣ. ΑΙΧΑΣ.
ΥΛΟΣ. ΗΡΑΚΛΗΣ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΤΡΑΧΙΝΙΩΝ. ΠΡΕΣΒΥΣ.

The Laurentian ms. (L) prefixes θε (θεράταιρα) to v. 49, while indicating τροφός in the later scene (847 ff.). Hence it could be inferred that δούλη τροφός should be read as denoting two distinct persons. This view prevailed in the older editions, including those of Brunck and Hermann. Recent editors usually identify the speaker at v. 49 with the τροφός of 847 ff. This is a dramatic gain, since the effect of 847 ff. is strengthened by our previous knowledge of the Nurse’s attachment to Deianira. [In the Aldine ed. the speaker at v. 49 is strangely designated as παιδαγωγότ.]

The Chorus consists of fifteen Trachinian maidens (cp. 143, 211), friends of Deianira.

The parts were probably distributed as follows:—protagonist, Deianira and Heracles; deuteragonist, Hyllus and Lichas; tritagonist, the Nurse, the Messenger, and the Old Man.
TPAXINIAI

STRUCTURE OF THE PLAY.

1. πρόλογος, I—93.
2. πάροδος, 94—140.
3. ἐπεισόδιον πρῶτον, 141—496, including a short ὑπόρχεμα, or ‘dance-song,’ 205—224.
4. στάσιμον πρῶτον, 497—530.
5. ἐπεισόδιον δεύτερον, 531—632.
7. ἐπεισόδιον τρίτον, 663—820.
8. στάσιμον τρίτον, 821—862.
9. ἐπεισόδιον τέταρτον, 863—946.
10. στάσιμον τέταρτον, 947—970.
11. ἔξοδος, 971—1278, including a μέλος ἀπὸ σκηνῆς, 1004—1043.

According to Nauck, the first ἐπεισόδιον ends at v. 204, and the second consists of vv. 225—496, the choral song in vv. 205—224 being the first στάσιμον. The play has then five epeisodia and five stasima.

CORRIGENDA.

Page 21, critical note on verse 120. Read the first sentence thus:—ἀναπλάκατον] ἀπλάκατον MSS.: Ἡσυχ. ἀπλάκατον ἀναπλάκατον Σοφοκλῆς Ιωακίμου.
,, 98, text, v. 639. For κλέωνται read κλέωνται.
Scene: — At Trachis, before the house of Heracles.

1—98 Prologue. Deianeira declares her anxiety concerning Heracles, who has been fifteen months absent. Her son Hyllus sets forth to seek his father in Euboea.

ΔΗΙΑΝΕΙΡΑ. Λόγος... ἀνθρώπων, as Archil. fr. 86 αἰνῶ τις ἀνθρώπων δή: Pind. Ο. 7. 54 ἀνθρώπων ταλαιπάτεις, id. N. 9. 6 ἐστι δὲ τις ἀνθρώπων: Αἰ. 664 ἡ βροτον παρομικα. ἄρχαίοις goes adverbially with φανείς, 'put forth of old'; cp. Ant. 933 f. ἄρχαίοις... τοῖς... τιττωτέοις: and id. 631 σοφία γὰρ τὸν κλείνων ἐστο πέρασαν (n.). Ἰ.’s accentuation, ἐστι, is right: ἐστι φανεῖς as πέρασαν would be weak here. For the order of the words (ἀνθρώπων separating ἄρχαίοις from φανείς), cp. Ant. 944 f. As to the γυμναί itself, see O. T. 1229 n.

Boissonade (Notul. in Trach., i), replying to the criticism that this γυμναί passed as Solon’s, quotes a remark of Balsac’s to this effect: ‘though Deianeira was older than Solon, she was younger than proverbial philosophy.’ So Ajax quotes a maxim ascribed to Bias (II. 679).

3 δάνυ. The v. δάνυ would be possible only if ἐν were absent. Cp. 164 cr. n.—οὖν ἐν τῷ: for τῷ in the second clause, cp. Ant. 257 n.

4 ἐγὼ δὲ τὸν ἦλθον κ.τ.λ.: for the tricharach, cp. Ph. 1232 n.—She can dispute the old saying, because she forebodes that her life will be bitter to the end. The pathos here depends less on retrospect than on presentiment: cp. 37, 46.—This passage illustrates Aristotle’s remark that a person who speaks with strong feeling (παιδηκίων) may effectively impute the truth of popular maxims (τὰ δησμομενήματα): Ili. 2. 21 § 13. 5 πατρὸς μὲν κ.τ.λ. No δὲ answers to this μὲν. The antithesis is between her woes before and after marriage; of the latter she begins to speak at v. 27. 7 φανείς... ἐν Πλευρῶν. This insertion of ἐν is the best remedy. The word is forcible, as marking that her sorrows began while she was still a young maiden. Cp. Ph. 23, where, as here, the text of Ι. has lost ἐν before a word beginning with e.

To A’s reading, ναυσίν ἐν Πλευρῶν, there are two objections. (a) While ἐν (=ἐπερ) is frequent, there is no instance of ἐν for ἐν in tragic iambics; though Eur. admits it in lyrics. (b) There is no example in tragic iambics of a short vowel thus lengthened before πα at the beginning of the next word; though such lengthening would have been legitimate in the epic hexameter, Cp. W. Christ, Metrik § 18 (2nd ed.).—Payne reads νοισίᾳ δὲ (with B): but the δὲ would be weak here.
DEIANEIRA.

There is a saying among men, put forth of old, that thou canst not rightly judge whether a mortal's lot is good or evil, ere he die. But I, even before I have passed to the world of death, know well that my life is sorrowful and bitter; I, who in the house of my father Oeneus, while yet I dwelt at Pleuron, had such fear of bridals as never vexed any maiden of Aetolia.

For my wooer was a river-god, Acheloöüs,

w.n.w. of Calydon. About 230 B.C. that site was deserted, and a new Pleuron was founded more to the S.W., not far from the modern Mesolonghi. (Strabo 10. 451: Leake, *North. Gr.* 1. 115 ff.) In the *Iliad* Pleuron figures among the chief Aetolian towns (2. 639, with four others: 13. 217, with Calydon only).

Calydon was usually represented as the seat of Oeneus (II. 9. 529 ff.: Apollod. 2. 7. 5: Diod. 4. 34); and Ovid calls Delaneira *Calydonia* (Met. 9. 113). It is not known whether Sophocles was following some earlier poet in preferring Pleuron. But it is noteworthy that a tragedy of Phrynichus, dealing with the death of Meleager, was called *Iphigeneia* (Paus. 10. 31 § 4); and the Chorus would naturally belong to the home of Althea (the wife of Oeneus).

*Δικνον*. The *π. τ. ὀλον* (‘trouble, rt *παλ*.) is a less fitting word here: the point is the anguish of her dreadful suspense (15. 24). Though *δικνό* is not rare, the noun occurs only in Aesch. Th. 18 *παιδίας* ὀλον.

*Αλυγατον.* The positive would be more usual, since *ει* *τας* follows; but the superl. is not redundant, if taken as absolute (‘very grievous’), and not relative (‘the most grievous’). Cp. O. C. 1006 *ει* *τας* γυναικών *επισταται* τιμᾶς σφόδρα, ὃς τῷ θεῷ ὑπερεφέρει: and Eur. *Andr.* 6 *νῦν* *ει* *τας* ἄλλα, δυνατότερα γυνή. Soph. has *εἶτε* τας ἄλλος in O. T. 1118, but more often *ει* or *εἶτε* τις simply (as O. C. 1664, *At.* 488); and so Aesch. *Ag.* 934—*ἐξον*, not *ἀκον*, because she thinks of the ordeal, not as a process, but as a past moment of life; cp. *Ant.*

225 πολλάς γὰρ ἐξον φροντίδων ἐπιστά-

σεις. This is better than to give *ἐξον* its commoner sense, ‘came to have’ (*Ant.* 1129, *Ph.* 1430).

*Μυτηράς,* this legend had already been treated by Archilochus (c. 670 B.C.), and by Pindar: see *Introd.*—*Ἀχελώος*.

The Acheloïs rises at the centre of Pendus, in Mount Lacmon, the great watershed of northern Greece, and, after a course of some 150 miles from N. to S., flows into the Ionian Sea. Its lower waters formed the boundary between Acarnania on the west and Aetolia on the east. The modern name, ‘White River’ (Aspropotamo), is due to the yellowish colour which the stream derives from a clayey bed.

To the Greeks, Acheloïs was the king of rivers (II. 21. 194 *κρεών* *Ἀχελώος*). He was the ‘eldest son of Oceanus and Tethys’: Aesculapius fr. 11 a (Müller Frag. Hist. 1. 101) Ὑπεράνει δὲ *ταυτός* ὅλης ἀδελφόν τῶν δὲ γέννασαν εὐ-

χίνοις *ταταμοί*. Ἀχελώος δὲ αὐτῶν τρα-

βότας καὶ τελευτάς μαλακτα. The oracle at Dodona,—which was not far west of the river’s sources,—‘enjoined sacrifice to Acheloïs in all its responses’ (schol. II. 21. 194). In Acarnania *ἀχέων* were held in his honour (schol. II. 24. 616). The cult of this river-god was, however, not merely local, but Panhellenic. Such pre-eminence is enough to explain how he became a type of *ποιανοσ* ὑδάρ γε-

νι tally, without assuming the more than doubtful kinship of ἄφι with *άμια*. For Greek, it should rather be *ἄο*, as in *Μεσσαρίων*. 
ΣΟΦΟΚΛΕΟΥΣ

ός μ’ ἐν τρισὶν μορφαίσιν ἔχετε πατρός,
φοιτών ἑναργῆς ταύρος, ἄλλος αἰῶλος
δράκων ἐλκτός, ἄλλος ἀνδρείω κύτε
βούργαρος· ἐκ δὲ δασικῶν γενεάδος
κρουνοὶ διερράνουν κρηναίου ποτόν.
τοιοῦτον ἐγὼ μην ἤταρχο ἐργασεμένη
δύστηνος ἄεὶ καταβαίνει ἐπηνυκόμην
πρὶν τήδει κοίτης ἐμπελασθήναι ποτὲ.
χρόνῳ δ’ ἐν υστέρῳ μέν, ἀσμένη δὲ μοι,
ὁ κλεώνος ἂθη Ζηνός Ἀλκήνης τε παῖς;
ὁ εἰς ἀγώνα τόδε συμπεσὼν μάχης
ἐκπόνηται με. καί τρόπον μεν ἐν τόνων
οὐκ ἄν διείπομι· ὦ γὰρ οἶδ’· ἀλλ’ ὡστις ἥν
θακὼν ἀτομβηθ’ τῆς θεᾶς, ὃν ἄν λέγων,
ἐγὼ γὰρ ἡμῖν ἐκπεπληγμένη φόβοι,
μὴ μοι τὸ κάλλος ἄλγος ἐξεύροι ποτὲ.
τέλος δ’ ἔθηκε Ζεὺς ἀγώνιος καλῶς,

12 ἐκ την βούργαρος Strabo 10. 458: τὸ πόλυ βούργαρος MSS. The edition of Brunck was the first which gave Strabo’s reading. 16 καὶ L. Cp. cr. n. on Ant, 76. — ἐπηνυκόμην ἐπηνυκόμην L. Cp. Ant. 1164 (comment.). 17 τήδε κοίτης Schneidewin conj. ταίσατε κοίτας. Bergk would reject the verse. 18 ἄδικα δ’ ἐμοὶ T, V. 19 Ἀλκήνης made from ἀκλήνης in L. 20 τακών] τάκων L,  

10 ἐν τρισὶν μορφαίσιν. The power of self-transformation, which Greek Fancy gave especially to deities of water, was a lively symbol of the unstable element. Proteus exerted that power against Mene- laus (Od. 4. 456), Nereus against Hera- cles (Apollo., 2. 5. 11), Thetis against Peleus (schol. Pind. Ἑρ. 3. 55, Soph. fr. 155 and 556). Each is desperate, and must try every resource. And so, here, self-change expresses passionate impor- tunity. Mythology found a reflex in daily speech when Greeks said, πατωτὸς γίνεται δάμνος.  

11 ἑναργῆς, in visible form, before the eyes of Oeneus: cp. 224. The word suggests that sense of awe which came to a Greek at the thought of a daemon actually appearing to a mortal: II. 20. 131 χαλέποι δ’ ἂθι φαίνονται ἑναργῆς: ‘tis perilous when a god is seen face to face.’ Od. 16. 161 ὡ γὰρ πο θέατεσθαι θαλάσσιος φαίνονται ἑναργῆς: ἰδ. 3. 420 (Athena) ἔρι μεν ἐφαράγη ἄθεστη. Verg. Aen. 4. 358 ἢπε δεην manifest in simile vidit.  

Acheloïs occurs in works of art under each of the three forms which he takes here.  

(1) ταύρος. This regular embodiment of a river-god symbolised both the roar of the torrent, and, as Strabo adds, the twisting of the stream (καμαρι), ἂς καλωσί κλάστα (10. 458). Coins of Acarnania (after 300 B.C.) show Acheloïs as a bull with human head; and Soph. may have had this type in mind, for it appears on coins of Magna Graecia as early as 500 B.C.  

(2) τάκων δράκων δηλητός. The image is peculiarly appropriate, since the Acheloïs, in parts of its course, is so tortuous. For ἀδλος, ‘gleaming,’ cp. n. on Ph. 1157. A vase-painting shows the Acheloïs, in combat with Hercules, as a serpent with the head and arms of a man, and an ox’s horns (Gerhard, Ausserl. Vasenbilder. vol. 2, no. 115).  

(3) ἄνδρειω κύτε βούργαρος κ.τ.λ. A human figure, with human face, and a shaggy beard, but with the forehead, horns, and ears of an ox. The Acheloïs appears thus on an archaic coin of Meta-
who in three shapes was ever asking me from my sire,—coming now as a bull in bodily form, now as a serpent with sheeny coils, now with trunk of man and front of ox, while from a shaggy beard the streams of fountain-water flowed abroad. With the fear of such a suitor before mine eyes, I was always praying in my wretchedness that I might die, or ever I should come near to such a bed.

But at last, to my joy, came the glorious son of Zeus and Alcmene; who closed with him in combat, and delivered me. How the fight was waged, I cannot clearly tell, I know not; if there be any one who watched that sight without terror, such might speak: I, as I sat there, was distraught with dread, lest beauty should bring me sorrow at the last. But finally the Zeus of battles ordained well,
was σθένος (Paus. 2. 33 § 7). So Hermes is ἄγιος (Pind. Ι. 1. 60 etc.), as patron of the palaestra. The ἄγιον is θεολ of Aesch. Suppl. 189, besides these two, are Apollo and Poseidon—who presided respectively over the Python and Isthmian ἄγιον, as Zeus over the Olympic and Nemean: see Ι. 189—194, and Prof. Tucker’s note on v. 163 (= 189 Dind.).

27f. The tone of εἶ δὴ is sceptical, as that of εἴπερ is usu. confident: cp. Eur. Οἰ. 17 (quoted by Schneidelw., δ κλειδός, εἶ δὴ κλειδώ, ἄγιομενως). The pause after the second foot suits the personal stress on εἶ δὴ καθώς: cp. Αητ. 618 ἀλλά κτενώ, πρὸς ταῦτα ἐφιμετή θάλς, etc.—λέχος, nom., in the sense of ‘bride’ (cp. 360, and Αἰ. 211). The accus. in Αἰ. 491, τὸ σὺν λέχος ξυνήθον (‘came into thy bed’), is warranted by the verb of motion, as in Eur. Φ. 817, ὑπὲρ σύνων λέχος σφέην. But λέχος εἰστάτα τοι could not well mean ‘joined to him in marriage’ (as though λέχος were a kind of cognate acc.—κρήνων, chosen by himself (cp. 245), is also best suited to λέχος as = ‘bride.’ For εἰστάς cp. Ισοτ. Ἐρ. 4 § 8, ἐπειδὴ ἐξωστρέφει μοι (‘since he has been associated with me’).

29 f. προκρηαίνουσα (κῆς), feeling anxiety about him, μεριμνῶσα κατά τὸ κέαρ (school). The compound occurs only here: Eur. has the simple εἰσινως as εἰς ‘to be anxious’ (Hipp. 223, Η. F. 518). Distinguishing the other εἰσινως, from κῆς, ‘to harm’ (Aesch. Ευμ. 128, δικαίως ἐξηγη
tραυμά
tων μένων).

νὸς γὰρ εἰσόνθη κ.λ.λ.: ‘for one night ushers in a trouble, and another, in succession to the former night,’ expels it,’ —to make room for some slight anxiety. This is a poetical amplification of ἀεὶ τιν’ ἐκ φῶς φῶς τρέφω. Each night torments her, as she lies awake, with some new surmise as to her husband’s fate.—πόνον is governed by both verbs.

διαδεδημένη is used absolutely: its object, if expressed, would have been τὴν προτέρων νύκτα: cp. Ηερ. 8. 142 ὅπε δὲ ἐπαύσατο λέγων Ἀλέξανδρος, διὰ αἷς εἰς ἄρα τὸν (‘in their turn’ ἔληκαν αἱ ἑσπερινής νύκτας. Thus διαδεδημένη serves at once (a) to show that the words νὸς εἰσόνθη καὶ νὸς ἀνωθεὶ refer to different nights; and (b) to suggest the new πόνος—not expressly mentioned—which the second night brings: since the task in which it is διά
dεδημεία to the first is that of harassing the sufferer’s mind. See Appendix.

31 ff. οὕς κεῖνος ποτὲ κ.τ.λ. The point

SOPHOKLES

αὐτός καλός. ἔγοντο γὰρ Ἰρμοκλεὶ κριτὸν ἤντασα· ἀεὶ τιν’ ἐκ φῶς φῶς τρέφω· κεῖνον προκρηαίνουσα. νὸς γὰρ εἰσάγει καὶ νὸς ἀνωθεὶ διαδεδημένη πόνος. ἀναφέρεται δὴ παίδας, οὕς κεῖνος ποτὲ, γῆς ὁποῖα ἄγοραν ἐκτοποὶ λαβῶν, ἀπειρών μονοὶ προσεῖδε κάζων πάλι. τουσκόταις αἰῶν ἐς δόμους τε κάκοι δόμους αἰῶν ἐς ἄνδρ’ ἐπειρότατα λατρεύοντά τιν. νὸν δ’ ἦμικ’ ἄθλων τόων’ ὑπερτερήσῃς ἐφ’ ἐνεκτάτα δὴ μᾶλλον τράβηγε”ς εὖ. ἔξωθεν γὰρ ἐκτὰ κεῖνος Ἰτύτων βίω, ἡμεῖς μὲν ἐν Θρακῷ τῇ ἀναστάτῳ ἐξήνων παρ’ ἄνδρι ναίομεν, κεῖνος δ’ ἐποῦν βέβηκαν οὐδεὶς οδός. πλὴν ἔμοι πικράς.
—if well indeed it be: for since I have been joined to Heracles as his chosen bride, fear after fear hath haunted me on his account; one night brings a trouble, and the next night, in turn, drives it out. And then children were born to us; whom he has seen only as the husbandman sees his distant field, which he visits at seed-time, and once again at harvest. Such was the life that kept him journeying to and fro, in the service of a certain master.

But now, when he hath risen above those trials,—now it is that my anguish is sorest. Ever since he slew the valiant Iphitus, we have been dwelling here in Trachis, exiles from our home, and the guests of a stranger; but where he is, no one knows; I only know that he is gone, and hath pierced my heart

σοι ι�. first hand, corrected by S. 38 'Ἰφίτου βλαβ'] In L there is an erasure after Ἰφίτου and at 9, which may have been π. 39 ἀνάστατοι] ἀνάστατοι L, the scribe having inadvertently repeated the contraction for στ. 40 ὥπου] ὑπον. Brunn. 

of the comparison, which has been prompt- ed by the word στειρων, is merely the rarity of the visits. ποτέ = ‘at some time or other’ (cp. ὧδε ποτε, ἵναι ποτε): it could not, by itself, mean ‘only now and then.’ The sentence begins as if ποτέ were to be followed by some such general phrase as διὰ χρόνον:—οἷς κεῖσθαι ποτε... διὰ κρόνου προσέπτε, ‘whom he saw only at uncertain intervals.’ The interposed simile, however, leads the poet to employ a phrase adapted to the special case of the γηγη, —viz., στειρων μόνον καθαμαρξίαν ἀπαξ. The γηγη sees his distant field only twice a year. But it is not meant that Heracles visits his home just twice a year. Nor has ἀπαξ any figurative ap- plication to him, such as ‘reaping the joy’ of seeing his children. It is an irrelevant detail. This is quite Homeric. See, e.g., H. 13. 62 ff., where Poseidon, soaring in- to the air, is likened to a bird which soars διόκοι διόφοι διὰλλα: though the sea-god is pursuing no one.—ἀπαξ seems best taken with ἔξω only. 34 Ε. αὐλον, fortune in life; Ph. 179. — Ε. τὰ πάντα βοῦς: this order of words is the most forcible: no sooner did he regain his home, than he had to leave it again. The reversed order (which Brunck prefers) would give greater promi- nence to his moments of rest.—το: Eury- netheus (1049), whose name she shrinks from uttering.

36 Ε. ἀλάξω τὸν δ’, the labours for Euryneus.—ὑπερτρήσις, rising clear of them: Eur. Ion 1549 ὄεια...ὑπερτρῆσις (appearing above it): Aesch. Ag. 359 ὑπερτερεῖσα | μέγα βουλέα | γάγχιαν ἄστι. | ἲπὺ seems to be here no more than ἔγνυε (as in E. 236, and often). Some, however, understand, ‘now that his inborn force has prevailed,’ etc.—τρῆβησαν’ ἔξο = τοτέρβησαν. The periphrasis is somewhat rare when the verb is intrans.: but cp. O. T. 731 οἴει τῷ λήσασθ’ ἔξοι. 38 ἔκτα, the only Sophoclean ex- ample of this form (on which see Monro, Hom. Gr. § 13). Both Aesch. (Eum. 460) and Eur. (Bacch. 1290, etc.) use κατέκτω in dialogue, but not ἔκταν.— Ἰφίτου βλαβ: for the periphrasis, cp. Ph. 314.

39 Εἰ Ἐρακίμχα Εuryneus was dwelling at Tyrins when he slew Iphitus, as related in vv. 270 ff. Then, with Deia- neira and his children, he removed from Tyrins to Trachis, and soon afterwards Ζεύς sent him forth into servitude (270). —ἀνάστατοι (O. C. 439 n.) alludes to com- pulsion used by Euryneus: the word would not suit a voluntary migration. This had happened fifteen months ago. 40 Εἰ ἔμνη παρὰ δν’: Κέας, king of Trachis, who is not named in this play. Hes. Σμ. 353 (Hercules speaks) Τρη- χίνης δ’ ἐν τῷ παραλίωνε | ἐν Κῆφισῳ ἀβαίνει ὁ γὰρ δυνάμει τε καὶ αἰδή | Τρηχίνην προ- βεβήκε. The Hesiodic Κῆφισος γάμος de- scribed a marriage-feast given by that king, at which Heracles was a guest. Apol- lodoros (1. i. 7 § 7) and Diodorus (4. 36 § 57) mention Κέας.—ἔμνη, not δν’ Εἰ ἔμνη παρὰ, since βεβήκες implies, ‘is now’: cp. O. C. 12. 41 Ε. πλην: cp. O. C. 1643 ἄλλο ἔρπεθ. © in this web service Cambridge University Press www.cambridge.org