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Edited by Richard Claverhouse Jebb Sophocles

Excerpt

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ΣΟΦΟΚΛΕΟΥΣ
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

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Σ Ο Φ Ο Κ Λ Ε Ο Υ Σ
Ο Ι Δ Ι Π Ο Υ Σ Τ Υ Ρ Α Ν Ν Ο Σ

I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Λιπὼν Κόρινθον Οιδίπους, πατρὸς νόθος
 πρὸς τῶν ἀπάντων λοιδορούμενος ξένος,
 ἦλθεν πυθέσθαι Πυθικῶν θεσπισμάτων
 ζῆτῶν ἑαυτὸν καὶ γένους φυτοσπόρον.
 εὐρῶν δὲ τλήμων ἐν στεναῖς ἀμαξιτοῖς 5
 ἄκων ἔπεφνε Δαῖον γεννήτορα.
 Σφιγγὸς δὲ δεινῆς θανάσιμον λύσας μέλος
 ἤσχυνε μητρὸς ἀγνοουμένης λέχος.
 λοιμὸς δὲ Θήβας εἶλε καὶ νόσος μακρά.
 Κρέων δὲ πεμφθεὶς Δελφικὴν πρὸς ἑστίαν, 10
 ὅπως πύθῃται τοῦ κακοῦ παυστήριον,
 ἤκουσε φωνῆς μαντικῆς θεοῦ πάρα,
 τὸν Λαίειον ἐκδικηθῆναι φόνον.
 ὅθεν μαθὼν ἑαυτὸν Οιδίπους τάλας
 δισσάς τε χερσὶν ἐξανάλωσεν κόρας, 15
 αὐτὴ δὲ μήτηρ ἀγχόνας διώλετο.

ΑΡΙΣΤΟΦΑΝΟΥΣ.....ΤΥΠΟΘΕΣΙΣ] Ἄριστοφάνους ἐπίγραμμα εἰς τὸν τύραννον οἰδίπουν A. Vox ἐπίγραμμα melius de titulo libri quam de argumento dicitur. 3 θεσπισμάτων] νόμων θέλει A, unde patet fuisse qui ἐλθὼν pro ἦλθεν legerent. 11 πύθῃται codd., notissima structura: nihil causae erat quod Brunck. πύθοιο scriberet. 15 δισσάς τε χερσίν] Optimorum codd. lectionem δισσαῖς τε χερσίν sic corrigere malo quam Brunckii coniecturam sequi, elegantem illam quidem sed prorsus incertam, πόρπαισι δισσάς. 16 αὐτὴ δέ] Quod Elmsl. coniecit αὐτὴ τε dubito recipere: poterat enim grammaticus eos tragicorum locos de industria imitari ubi post τε codd. δὲ exhibent, ut *El.* 1099, *Ai.* 836.

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ΣΟΦΟΚΛΕΟΥΣ

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 ΤΙ ΤΥΡΑΝΝΟΣ ΕΠΙΓΕΓΡΑΨΑΙΤΑΙ.

Ο ΤΥΡΑΝΝΟΣ ΟΙΔΙΠΟΥΣ ἐπὶ διακρίσει θατέρου ἐπιγέγραπται. χαριέντως δὲ ΤΥΡΑΝΝΟΝ ἅπαντες αὐτὸν ἐπιγράφουσιν, ὡς ἐξέχοντα πάσης τῆς Σοφοκλέους ποιήσεως, καίπερ ἠττηθέντα ὑπὸ Φιλοκλέους, ὡς φησι Δικαίταρχος. εἰσὶ δὲ καὶ οἱ ΠΡΟΤΕΡΟΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν ἐπιγράφουσιν, διὰ τοὺς χρόνους τῶν διδασκαλιῶν καὶ διὰ τὰ πράγματα· ἀλήτην γὰρ καὶ πηρὸν Οἰδίποδα τὸν ἐπὶ Κολωνῶ εἰς τὰς Ἀθήνας ἀφικνεῖσθαι. ἴδιον δὲ τι πεπόνθασιν οἱ μεθ' Ὀμηρον ποιηταὶ τοὺς πρὸ τῶν Τρωϊκῶν βασιλεῖς ΤΥΡΑΝΝΟΥΣ προσαγορεύοντες, ὅψέ ποτε τοῦδε τοῦ ὀνόματος εἰς τοὺς Ἑλληνας διαδοθέντος, κατὰ τοὺς Ἀρχιλόχου χρόνους, καθάπερ Ἰππίας ὁ σοφιστὴς φησιν. Ὀμηρος γοῦν τὸν πάντων παρανομώτατον ἔχετον βασιλέα φησὶ καὶ οὐ τύραννον·

Eis ἔχετον βασιλῆα, βροτῶν δηλήμονα.

προσαγορευθῆναι δὲ φασὶ τὸν τύραννον ἀπὸ τῶν Τυρρηῶν· χαλεποὺς γάρ τινες περὶ ληστείας τούτους γενέσθαι. ὅτι δὲ νεώτερον τὸ τοῦ τυράννου ὄνομα δῆλον. οὔτε γὰρ Ὀμηρος οὔτε Ἡσίοδος οὔτε ἄλλος οὐδεὶς τῶν παλαιῶν τύραννον ἐν τοῖς ποιήμασιν ὀνομάζει. ὁ δὲ Ἀριστοτέλης ἐν Κυμναίων πολιτείᾳ τοὺς τυράννους φησὶ τὸ πρότερον αἰσυμνήτας προσαγορεύεσθαι. εὐφημότερον γὰρ ἐκείνο τοῦνομα.

2 ἐπιγράφουσιν] Sic cum cod. Laurentiano Dindorf.: vulg. ἐπέγραφον.
4 ΠΡΟΤΕΡΟΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν] L, Dind.: vulg. ΠΡΟΤΕΡΟΝ αὐτὸν, οὐ ΤΥΡΑΝΝΟΝ.

2 τύραννον ..ἐπιγράφουσιν] The distinguishing title was suggested by v. 514 of the play, τὸν τύραννον Οἰδίπου, v. 925 τὰ τοῦ τυράννου...Οἰδίπου. Sophocles doubtless called it simply Οἰδίπους. 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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ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

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12 Ἐχετον] *Od.* 18. 85. 15 ὅτε γὰρ Ὅμηρος] For the writer of this *ὑπόθεσις*, then (unless he made an oversight), ‘Homer’ was not the author of the ‘Homeric hymn’ to Ares, 8. 5, ἀντιβλοῖσι τύραννε, δικαιοτάτων ἀγέ φωτῶν. The earliest occurrences of the word *τύραννος* which can be approximately dated are (1) Alcaeus fr. 37 Bergk, circ. 606 B.C., referring to Pittacus; see below on 17: (2) Pind. *Pylh.* 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 ὁ 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 √*tur*, a by-form of √*TAR*. It does not occur, I think, in Greek, but it is used in Vedic,—as is also the common epithet *tur-a*, ‘strong,’ applied chiefly to Indra, but also to other gods. Rarer cognates are *turvan*, = ‘victory,’ and *turvanī* = ‘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 ‘haste’; e.g. *turvanya*, a verb-stem in Vedic = ‘to be eager,’ and *turanyu* 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. *turvan* (whence the Sanskrit word), the Greek might have formed a secondary *turan-yo*: but one would expect this to have taken the form *τυρανο*. 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 Κυμαίων πολιτείᾳ] Cp. schol. in Eur. *Med.* 19 (Dind. vol. IV. p. 8) αἰσυμνή· ἡγείται καὶ ἄρχει· ἰδίως δὲ φησὶν Ἀριστοτέλης ὑπὸ Κυμαίων αἰσυμνήτην τὸν ἄρχοντα λέγεσθαι. ‘αἰσυμνήται δὲ κριτοὶ ἐννεὰ πάντες ἀνέστην’ [*Od.* 8. 258] τοὺς ἄρχοντας τῶν ἀγῶνων (sc. ὁ ποιητὴς λέγει). 17 The αἰσυμνητεία resembled the *τυραννίς* in being *absolute*, but differed from it in being *elective*; hence it is called by Arist. αἰρετὴ τυραννίς, *Pol.* 3. 14. Alluding to the choice of Pittacus as αἰσυμνήτης by the Mityleneans, Alcaeus said ἐστᾶσαντο τύραννον, *ib.*: but this was *ad invidiam*.

III.

Α Δ Λ Ω Σ.

Ὁ Τύραννος Οιδίπους πρὸς ἀντιδιαστολήν τοῦ ἐν τῷ Κολωνῷ ἐπιγέγραπται. τὸ κεφάλαιον δὲ τοῦ δράματος γνώσις τῶν ἰδίων κακῶν Οιδίποδος, πῆρσις τε τῶν ὀφθαλμῶν, καὶ δι’ ἀγχόνης θάνατος Ἰοκάστης.

‘Haec in fine fabulae habet L, om. A, qui de sequentibus nihil habet praeter aenigma Sphingis,’ Dind. *Schol.* II. 13.

ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ ΛΑΙΩι ΤΩι ΘΗΒΑΙΩι.

Λαίε Λαβδακίδη, παίδων γένος ὄλβιον αἰτεῖς.
δῶσω τοι φίλον υἷόν· ἀτὰρ πεπρωμένον ἐστίν
παιδὸς ἐοῦ χεῖρεσσι λιπεῖν φάος. ὧς γὰρ ἔνευσε

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ΣΟΦΟΚΛΕΟΥΣ

Ζεὺς Κρονίδης, Πέλοπος στυγεραῖς ἀραῖσι πιθήσας,
οὐ φίλον ἤρπασας υἱόν· ὁ δ' ἠῤῥατό σοι τάδε πάντα.

ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ] Aegre careas articulo, quem L praebet, τῷ Θηβαίῳ
addens: vulg. χρησμὸς δοθεὶς Λαΐφ. 2 δώσω...έστῶ] Legebatur etiam τέξεις
μὲν φίλον υἱόν· ἀτὰρ τῶδε σοι μῦθος ἔσται· Valckenaer. Eur. *Phoen.* p. xvi. 3 παιδὸς
έσῶ] Vulg. σοῦ παιδός. Reposui lectionem multo elegantiore, quam ex cod. Augustano
affert Valck. l. c. Vix opus est ut moneam έσῶ hoc loco *tu* significare, non
suū. Pronomen έός (=σφος, anglice 'σιν'), pariter ut Sanscr. *sva* ('self'), trium erat
personarum. Fortasse reponendum, quod Zenodotus probavit, έοιο, *tu*, pro έός in
ll. I. 393, 15. 138, 24. 422, 550.

ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΓΓΟΣ.

*Έστι δίπουν ἐπὶ γῆς καὶ τετράπον, οὐ μῖα φωνή,
καὶ τρίπον· ἀλλάσσει δὲ φωνὴν μόνον ὅσ' ἐπὶ γαῖαν
ἐρπετὰ κινεῖται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὅποταν πλείστοισιν ἐρειδόμενον ποσὶ βαῖνη,
ἔνθα τάχος γυίοισιν ἀφανρότατον πέλει αὐτοῦ.

2 φωνή] φύσιν Athen. 456 B, βοήν L, A. 3 κινεῖται] γίνηται L. 4 ἐρειδόμενον
Athen. et Euripidis codd. meliores: ἐπειγόμενον L, A, quae lectio, quamvis
primo aspectu placeat, vera non est. Neque enim festinationi tarditas opponitur, sed
numero pedum imbecillitas.

Athenaeus 456 B introduces his quotation of the riddle thus: Καὶ τὸ τῆς Σφιγγὸς
δὲ αἰνίγμα Ἀσκληπιάδης ἐν τοῖς Τραγωδομένοις τοιοῦτον εἶναι φησίν. Asclepiades
of Tragilus in Thrace, a pupil of Isocrates, wrote (circ. 340 B.C.) a work called
Τραγωδοῦμενα ('Subjects of Tragedy') in six books, dealing with the legendary
material used by the tragic poets, and their methods of treatment. The Αἰνίγμα,
in this form, is thus carried back to at least the earlier part of the fourth century B. C.

ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Κλύθι καὶ οὐκ ἐθέλουσα, κακόπτερε Μοῦσα θανόντων,
φωνῆς ἡμετέρης σὸν τέλος ἀμπλακίης.
ἄνθρωπον κατέλεξας, ὃς ἠνίκα γαῖαν ἐφέρει, πρῶτον
ἔφν τετράπους νήπιος ἐκ λαγόνων·
5 γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει,
αὐχένα φορτίζων, γήραϊ καμπτόμενος.

5 ἐρείδει] ἔχει vel ἐπάγει codd.: correxit Gale.

The Λύσις is not in the MSS. of Sophocles, but is given by the schol. on Eur.
Phoen. 50 (αἰνίγμ' ἐμὸς παῖς Οἰδίπους Σφιγγὸς μαθὼν)...τῆν δὲ λύσιν τοῦ αἰνίγματος
οὕτω τινές φασιν· 'Κλύθι' κ. τ. λ. Valckenaer, *Schol. Phoen.* p. 28, gives it as above
from a collation of three MSS.

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ΤΑ ΤΟΥΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΥΣ.

ΙΕΡΕΥΣ.

ΚΡΕΩΝ.

ΧΟΡΟΣ ἡ γερόντων Θηβαίων.

ΤΕΙΡΕΣΙΑΣ.

ΙΟΚΑΣΤΗ.

ΑΓΓΕΛΟΣ.

ΘΕΡΑΠΙΩΝ Λαίου.

ΕΞΑΓΓΕΛΟΣ.

The *ικέται* in the opening scene (like the *προπομποί* 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 ὑποκριτής τι παραφθέγγεται*. The distribution of the parts among the three actors would be as follows:—

OEDIPUS, *πρωταγωνιστής*.

IOCASTA,

PRIEST OF ZEUS,

MESSENGER from the house (ἑξάγγελος), } *δευτεραγωνιστής*.

SERVANT OF LAÏUS,

CREON,

TEIRESIAS,

MESSENGER from Corinth (ἄγγελος), } *τριταγωνιστής*.

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STRUCTURE OF THE PLAY.

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

3. ἐπεισόδιον πρῶτον, 216—462.
4. στάσιμον πρῶτον, 463—511.

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

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

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

11. ἔξοδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of 'Acts'; but the *πάροδος* and the *στάσιμα* 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 ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου, 'all that part of a tragedy which precedes the parodos' (or 'entrance' of the Chorus into the orchestra).

2. πάροδος = ἡ πρώτη λέξις ὅλου χοροῦ, 'the first utterance of the whole Chorus.'

3. ἐπεισόδιον = μέρος ὅλον τραγωδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, 'all that part of a tragedy which comes between whole choric songs.'

4. στάσιμον = μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, 'a song of the Chorus without anapaests or trochaics.' *στάσιμον* is 'stationary': *στάσιμον 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

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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 *στάσιμον* never *begins* with anapaests. Further, the antistrophic arrangement of a *στάσιμον* is never *interrupted* by anapaests. Yet, after an antistrophic *στάσιμον*, the choral utterance may *end* with anapaests: thus the third *στάσιμον* 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 *τροχαίον* Arist. plainly means the trochaic *tetrameter*: i.e. a *στάσιμον* 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. *ἔξοδος* = μέρος ὄλον τραγωδίας μεθ' ὃ οὐκ ἔστι 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.

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ΣΟΦΟΚΛΕΟΥΣ

ΟΙΔΙΠΟΤΣ.

ὦ ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέα τροφή,
 τίνας ποθ' ἔδρας τάσδε μοι θοάζετε
 ἰκτηρίοις κλάδοισιν ἔξεστεμμένοι;
 πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει,
 ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων·
 ἀγὼ δικαίων μὴ παρ' ἀγγέλων, τέκνα,

5

Scene:—*Before the palace of Oedipus at Thebes. In front of the large central doors (βασιλειῶς 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 (πρόσπολοι), 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 νέα, 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 στρατὸς Καδμογενῆς Aesch. *Theb.* 303, Καδμογενῆς γέννα Eur. *Phoen.* 808, or Καδμείοι. τροφή = θρέμματα (abstract for concrete): Eur. *Cycl.* 189 ἀρνῶν τροφαί = ἄρνες ἐκτεθραμμένοι. Cadmus, as guardian genius of Thebes, is still τροφεύς of all who are reared in the δῶμα Καδμείων (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

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ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

II

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 ἔδρας. The word ἔδρα = 'posture,' here, as usu., *sitting*: when *kneeling* is meant, some qualification is added, as Eur. *Ph.* 293 γονυπετεῖς ἔδρας 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 προσήμεθα, 20 θακεῖ: Aesch. *Eum.* 40 (Orestes a suppliant in the Delphian temple) ἐπ' ὀμφαλῶ (on the omphalos) ἔδραν ἔχοντα προστρόπαιον... ἐλαίας θ' ὑψιγέννητον κλάδον. θαάζετε prob. = θάσσετε, 'sit,' ἔδρας being cognate acc. In Eur. θαάζω (θαός) always = 'to hasten' (transitive or intrans.). But Empedocles and Aesch. clearly use θαάζω as = θάσσω, the sound and form perh. suggesting the epic θαάσσω, θόωκος. See Appendix, Note 2. 3 ἰκτηρίοις κλάδοισιν. 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, *Il.* I. 14): Plut. *Thes.* 18 ἦν δὲ [ἡ ἰκτηρία] κλάδος ἀπὸ τῆς ἱερᾶς ἐλαίας, ἐρίῳ λευκῶ καταστεμμένους. He laid his branch on the altar (Eur. *Her.* 124 βωμὸν καταστέψαντες), and left it there, if unsuccessful in his petition (Eur. *Suppl.* 259); if successful, he took it away (*ib.* 359, *infra* 143). ἰκτ. κλ. ἐξεσπεμμένοι = ἰκτηρίους κλάδους ἐξεσπεμμένους ἔχοντες: Xen. *Anab.* 4. 3. 28 διηγκυλωμένους τοὺς ἀκοντιστάς καὶ ἐπιβεβλημένους τοὺς τοξότας, 'the javelin-throwers *with* javelins grasped by the thong (ἀγκύλη), and the archers *with* arrows fitted to the string.' So 18 ἐξεσπεμμένον absol., = provided with στέφη (*i.e.* with ἰκτηρία: see last note). Triclinius supposes that the suppliants, besides carrying boughs, wore garlands (ἐστεφανωμένοι), and the *priests* may have done so: but ἐξεσπεμμ. does not refer to this. 4 ὁμοῦ μὲν ... ὁμοῦ δὲ. The verbal contrast is