

**THE AGAMEMNON
OF AESCHYLUS**

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The Agamemnon of Aeschylus by Aeschylus & John Fletcher Davies

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AESCHYLUS & JOHN FLETCHER DAVIES

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OF AESCHYLUS**

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THE
AGAMEMNON OF ÆSCHYLUS

REVISED AND TRANSLATED

BY

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KEMINK AND SON,
UTRECHT.

—
1868.

“Farthermore there were lefte out in diuers places of the warke lines and columes, ye and sometyme holle padges, whiche caused, that this moste pleasant auctour coude not well be perceiued: for that, and chaungeyng of wordes, and misordrynge of sentences, wold haue mased his mynde in redyng, that had ben very well lerned: and what can be a greater blemiashe vnto a noble auctour? And for to preise worthily vnto you the great lernyng of this auctour, I know my selfe right muche vnable, ye shal your selfe now deme, whan ye shal see hym (as nere as I can) set forth in his owne shappe and likenes.” Preface to Gower's Poems.

P R E F A C E.

The principal features of this Edition are:

- (1) an attempt to reproduce the metres of the Greek Text in a literal line-for-line Translation,
- (2) the correction of the Text by the aid of the most recent Æschylean literature,
- (3) the arrangement of the lines of the choral odes according to the principles laid down by Boeckh,
- (4) the explanation of the Text in an entirely new Commentary,
- (5) a statement of the rhythm of each verse in the play.

(1) The deviations from an exact representation of the Greek metres are the substitution of the English decasyllabic for the Greek iambic trimeter and the contraction of resolved syllables in pæons, cretics, and dochmiacs. The anapæstic lines, also, correspond only as consisting of anapæstic feet, i. e., anapæsts, dactyls, and spondees. The correspondence, therefore, consists in the facts that the Greek arsis is represented by the English accent, and that the Greek and English lines have the same number of moræ.

A work of so much difficulty partakes largely of the nature

of a first experiment which is soon superseded by something better from a more skilful hand; and the Editor naturally hopes for some indulgence from the reader.

By a 'literal' Translation the Editor means one which follows the construction of the Greek. With the exception of minor points, such as 'σιγῶ hush!' and the passages which could not be literally rendered in any idiomatic prose version, this professes to be a literal translation. Of course the ordinary and well-known deviations from the Greek to the English idiom are systematically made. A peculiarity of the English language is its neglect of connecting particles between the periods. The logical connexion is always defined in Greek by the proper particles; in English the reader is nearly always left to discover it without assistance. The participle and finite verb usually become two finite verbs. The aorist participle is most frequently rendered by the English present. The present and imperfect tenses with a word of time must be translated by the perfect and pluperfect with 'been', thus: 'I have been asking'. The force of γὰρ in a monostichia may be given by other words besides 'for'. The gnomic aorist, as it is called, should always be turned into the present. Sometimes the Greek idiom prefers the singular number, while the English demands the plural; and vice versa. In the use of 'you' and 'thou' the translator must be guided by the tone of the passage, and the earnestness of the speaker; but, in general, the former is to be preferred. And so on. Without the observance of these and other idioms the Translation could not have passed even for English prose with poetic licenses. Where words are supplied for the sake of the metre they are written in italics, and care has been taken to use such words as would merely help to put the idea more clearly without adding to or subtracting from the sense or colouring of the sentence. Such words as are implied in the Greek but not expressed are not distinguished by italics.

The transcription of Greek proper names is made as nearly as possible like the Greek: thus, Casandra, Ægean; the Greek names of divinities should, undoubtedly, be retained, but the Editor has once or twice availed himself of 'Jove', 'Mars', and 'Furies' for the sake of the metre. He has always written 'Erinnys' where the Greek name is retained, in order that the proper pronunciation may be evident from the form of the word.

(2) The Text has been corrected with the aid of the Editions of Professor Karsten 1855, Professor Weil 1858, (whose Eumenides, 1861, contains an appendix to his Agamemnou, and his Persæ, 1867, another appendix) Heimsoeth 1861 and 1862, and Enger 1863. These authors have given an account of the critical discoveries of Schneidewin, Ahrens, and many others. Professor Weil's appendix to his Persæ brings us up to the year 1867. The Editor's own corrections are the result of nearly seven years' special and constant study of this one Text. As a test of his vigilance in retaining or rejecting a vulgate reading the following examples, in which he dissents from the latest Editors, are such as he can most readily call to mind:

Enr. Phœn. 784—793 is sound throughout: the following annotations alone are necessary for the explanation of this exceptionally fine passage. *κατέχει* 'inspired with a spirit of bloodshed and death' *κάτοχος εἶ*. *οὐκ ἐπὶ καλλιχόροις* etc. 'thou dost not, (like Bacchus) to win the prize of the elegant chorus (i. e. in dramatic contests) let loose the curl of youthful loveliness (*νεάνιδος ὤρας*) and modulate to the breathings of the flute a strain in which are the charms that move the dance'. *ἐπὶ* with the dat., as in the phrase *ἐπὶ τινὶ ἀδελεύειν*. *ἐπὶ δῶρῳ*, *ἐπὶ μισθῷ*, *ἐπὶ σοφίᾳ*. *ἐπιπνεύσας αἵματι Θήβας* is a similar use of *ἐπὶ* 'inspired (trans.) with a desire to win the blood of Thebe'. *οὐδ' ὑπὸ θυρσομανεῖ* etc. 'nor to the music of the maddened thyrsus-bearer dost thou carcer with fawn-skins, but thou makest the solid-hoofed colt curvet to the rattle of chariots and quartets of

trappings'. ὑπὸ with dat. as in the phrase ὑπ' ἀύλητῆρι ἔκειον, ὑπ' ἀύλῳ, ὑπὸ κήρυκι, and for the idea compare Hom. Il. 7. 240 *δηῖον μέλλεσθαι Ἄρηϊ* 'to dance to the discord of the destroyer Ares'. *δινεύειν* is both trans., and intrans., in Homer. The difficulty arose from overlooking the carefully arranged antithesis and the meanings of ἐπὶ and ὑπό.

It is shown in the Commentary that Hom. Il. 3. 224 is not spurious.

τετραμμένοι Æsch. Sept. 792 is undoubtedly sound, and Hermann's correction *τεθρυμμένοι* is absurd. *παῖδες ὑπὸ μητέρων τετραμμένοι* is a periphrasis for *κόραι*.

καταχράσμων Theocr. 4. 22 is sound, and rightly explained by the scholiast *κακὸς εἰς το χρῆσθαι αὐτῷ τινα* 'for the townspeople drive hard bargains'. Battus is speaking of a bullock for sacrifice; and Virgil knew what he meant, for he says in his imitation Ecl. 1. 35 'quamvis multa meis exiret *victima* septis, pinguis et *ingrata* premeretur caseus *urbi*': i. e. 'sold many a victim for sacrifice, and many a cheese to the townspeople who showed little gratitude in the price they gave'.

πλάνης τις ὡς Soph. Phil. 758 is sound, whether you take *πλάνης* to mean 'a planet' or 'an epidemic disease', or to contain an allusion to both.

In Demosthenes' speech against Meidias p. 179. (C. Tauchnitz) p. 525 Reiske, *πότῃ μὴ δῶ διὰ τοῦτο δίκην, ἢ μείζω δόξῃ δίκαιως*; is sound and does not require the *καὶ* which Bekker, Schafer, and Buttman wish to introduce. Translate: 'whether shall we say 'let him, on this account, not be punished'; or 'would that he might suffer greater punishment, as he deserves'? In the same speech p. 190 (538) *καὶ τοῦ πράγματος τῷ πάσχοντι* the *καὶ* has got out of place; it should come after *πράγματα*.

On the other hand there are some which he rejects although they have never been suspected.

Eur. Med. 240 is corrupt and untranslatable. The lady has

had her husband chosen for her; the question is how to accommodate her disposition and habits to his. We must read ὅπως for ἄρα and translate 'and coming into contact with a person of strange habits and rules of conduct, one must be a diviner, since we cannot bring the knowledge from home, how one should treat a husband'.

In the same play, v. 710, χθόνια must be changed to χθονί i. e. Corinth.

In Soph. Ant. 585 γνεῖς must be changed to γνεῖν. At v. 596 γνεῖν must be changed to γνεῖ.

In the same play v. 990 the vulgate, and Dindorf's, αὐτή is absurd. Read αὐτῇ, and you have sense.

The Manuscripts of the Agamemnon are:

- M. Codex Medicus, preserved at Florence. It was written about the 10 th. century A.D., and has been collated by Niebuhr, Bekker and C. F. Weber for Hermann, and by John Franz. It is of parchment. A whole quaternio is lost after v. 295. A quaternio is four sheets of parchment (written on both sides) laid on one another and folded once; and so answering to a printer's sheet folded to octavo size and cut, except that these parchments were twice as long as broad, so that, after folding, the leaf is square. Of the next quaternio there is only the first leaf and its fellow the last; the intermediate six leaves are lost. That first leaf contains vv. 1026—1118. The fellow-leaf goes on at the top with Choëph. v. 10 τὶ χθῆμα λεύσσω; The average number of lines on a leaf is $91\frac{1}{4}$. Thus: $1026 - 295 = 731$ which divided by 8 gives $91\frac{1}{8}$; and $1118 - 1026 = 92$: there are 45 lines on the facsimile page exhibited by Dindorf Æsch. Scholia p. 140. Then for the six lost leaves we get 549 lines, which added to 1118 gives 1667. Subtract 1644, the number of lines in the Agamemnon according to the Fl. Ms., a copy of M., (and also in the editions of Hermann, Enger etc.) and we have remaining 23 lines. Now the Argument of the Eume-