

**AESCHYLUS
CHOEPHOROI**

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Aeschylus Choephoroi by Aeschylus & A. Sidgwick

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AESCHYLUS & A. SIDGWICK

**AESCHYLUS
CHOEPHOROI**

Clarendon Press Series

AESCHYLUS
CHOEPHOROI

WITH INTRODUCTION AND NOTES

BY

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AMEN CORNER

P R E F A C E.

THE Choephoroi is not often read at school on account of its corruptions. These however are really confined within narrower compass than is sometimes supposed, and the places which are absolutely hopeless are very few indeed. Much of the rest is both fairly easy and very fine: and it seems a pity that those who at school read the Agamemnon and the Eumenides, should not read the second play of the series as well.

I have accordingly endeavoured to bring the Choephoroi within the compass of those Sixth Form boys who alone would attempt it; and at the same time to be helpful to rather more advanced students. It was necessary obviously for this end to discuss many textual questions, though I have endeavoured not to raise any needless points.

In carefully sifting the proposed emendations of the large number of scholars who have worked at the play, and in adding as few as possible of my own—only three unimportant suggestions—I have taken a true estimate, I believe, both of the requirements of my readers and of my own powers. At the same time I am bound to add that though the conjectures of the editors of Aeschylus are often bold to the verge of license, a prolonged study of the various editions only strengthens the conviction that the text is constantly im-

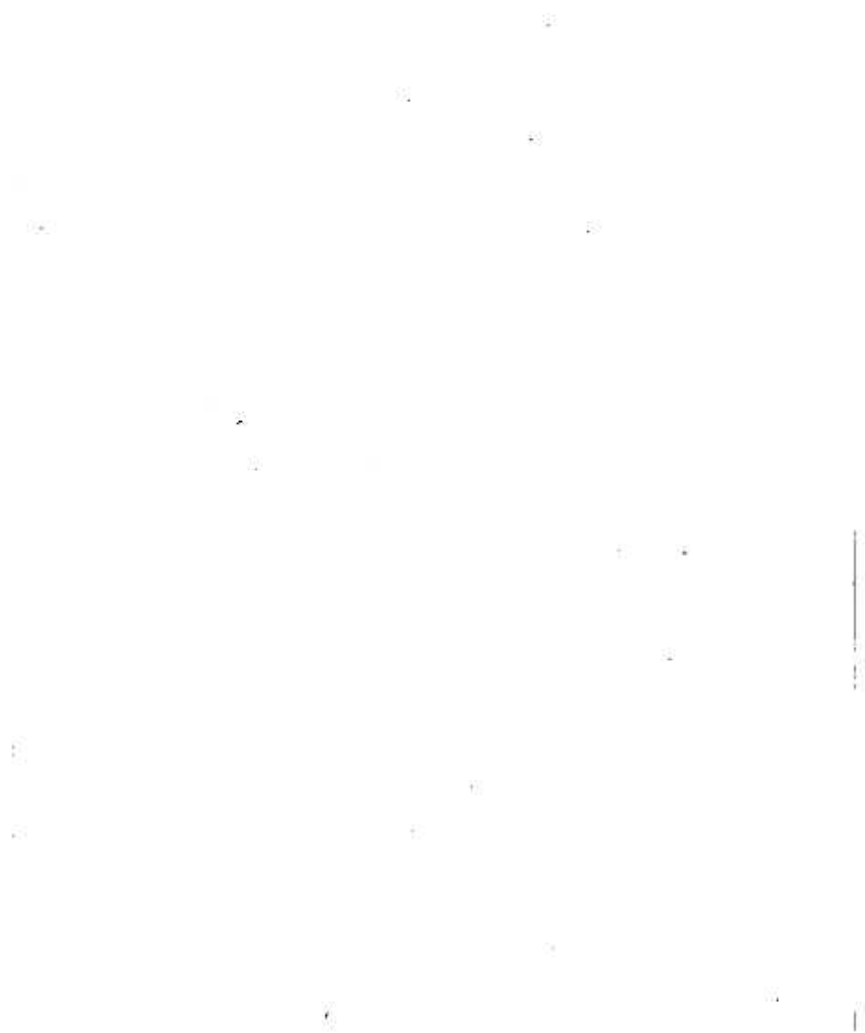
proving, and that even the wildest emenders almost invariably make some discoveries of permanent value.

In a field so trodden as Aeschylus, it is hardly possible to mention all one's obligations. On p. xxv I have given a list of the editions, to most of which the text here adopted owes something. I have studied more thoroughly than the rest the editions of Dindorf, Paley, Hermann, Conington, Davies, and Peile. Besides these I have tried to master the main contributions of Schütz, Klausen, Kirchoff, Hartung, Blomfield, Scholefield, and Wellauer. For the matter of the Introduction I owe much to Welcker's *Epic Cycle*, to the introductions prefixed to their editions by the various scholars above named, and to Schneidewin's and Professor Jebb's excellent editions of Sophocles' *Elektra*.

I should also add that I have here mostly avoided, as in my edition of the *Agamemnon*, the custom of spelling Greek names in the Latin fashion once universal. When Greek was less read, and all books on scholarship were written in Latin, there was a reason for this custom which has now disappeared. I have accordingly, for example, spelt the name of the play *Choephoroi* and not *Choephoroi*. The common form *Choephoroc*, neither Greek nor Latin, perhaps owes its currency to a confused feeling that the word is feminine.

CONTENTS.

| | PAGE |
|--------------------------------------|-------|
| INTRODUCTION | vii |
| THE ORESTEIA | vii |
| THE GROWTH OF THE STORY | vii |
| THE PLOT OF THE CHOEPHOROI | xi |
| REMARKS ON THE DRAMA | xiii |
| THE CHARACTERS | xv |
| THE CHORIC SONGS | xvii |
| THE SOPHOKLEAN ORESTEIA | xx |
| THE MANUSCRIPTS | xxii |
| THE SCHOLIA | xxiii |
| THE EDITIONS | xxv |
| THE TEXT OF THIS EDITION | xxvi |
| TRANSLATIONS | xxvii |
| TEXT | 1 |
| NOTES | 45 |
| APPENDICES:— | |
| I. | 122 |
| II. | 124 |
| III. | 126 |
| IV. | 127 |
| V. | 129 |
| INDICES:— | |
| GENERAL | 131 |
| GRAMMATICAL | 133 |
| OF NAMES | 155 |



INTRODUCTION.

THE ORESTEIA.

THE Choephoroi is the second of the three plays which Aeschylus wrote on the same story, and which constituted each as it were one act of a great drama. Such sets of plays were called trilogies, and according to the ordinary theory were acted on the same occasion, and were usually followed by a fourth play of a lighter cast (called Satyric dramas, from the Satyr or attendant of Dionysos, which originally was a leading part in it): the whole four being called a tetralogy. The subject of the Satyric play in this instance is traditionally recorded to have been 'Proteus.' Considerable doubt has been thrown upon this theory of trilogies or tetralogies; but it is at least clear that the three plays in this case were all composed by the poet with reference to each other. The Agamemnon relates the return and murder of the king (the Crime); in the second play, the Choephoroi, Orestes comes back and slays his mother Klytaemnestra (the Vengeance); while in the third, the Eumenides, the matricide is released from the furies who have pursued him, and acquitted by divine interposition before the Areiopagos at Athens (the Reconciliation). About the Proteus we know nothing¹.

The date of the Agamemnon is given as B.C. 458, and the poet won the first prize.

THE GROWTH OF THE STORY.

I. *Iliad*. The stories of the past guilt of the Pelopidae, the family feud, the destined murder of Agamemnon, the vengeance of the son, are all unknown to the *Iliad*. Agamemnon is a great

¹ Except three fragmentary lines and a few words preserved by grammarians and scholiasts, and printed among the fragments of Aeschylus.