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HENRY FROWDE

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AMEN CORNER
PREFACE.

In preparing this edition of the 'Frogs,' I have made constant use of the commentaries of Kock and Fritzsche. Mr. J. S. Reid, Fellow of Caius College, Cambridge, has been kind enough to look through the proof-sheets, and to add some valuable suggestions.

W. W. M.

Oxford, February, 1884.
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INTRODUCTION.

I. §1.

In the month of September B.C. 406, the Athenian fleet under Callicratidas won the battle of Arginusae; the greatest naval engagement in the entire course of the Peloponnesian war. In the following month the generals who had taken part in the battle were prosecuted for their neglect to save the sailors on the floating wrecks, and to pick up the dead bodies. Six of them were arrested and executed. In August 405 the Athenians sustained a crushing defeat at Aegospotami from the Spartan admiral Lysander. The representation of the 'Frogs' falls just between the victory and the defeat: for it was produced at the Lenaea, in the month of January 405.

§2. It belongs to a gloomy period of Athenian history. There was at Athens a profound sense of national exhaustion, which had been steadily growing ever since the catastrophe that ended the Sicilian Expedition. Men were weary of what seemed to be an endless struggle, and were uneasy and anxious as to the future chances of the war. The excitement and delight, that ensued after the battle of Arginusae, had been succeeded by the outburst of public indignation that demanded the execution of the generals. And now a painful reaction set in, and deep regret was felt for the hasty punishment that had been inflicted. There was, indeed, enough in the political state of affairs to make men gloomy and fill them with misgivings. There was no rallying point in the city: no leader who could combine or reconcile opposing parties, or inspire confidence by his honesty or his genius. There was a general mistrust of the oligarchical party, whose hopes lay in the weakness of the constitution, and whose treachery was only too well understood. There was an honest contempt felt for such demagogues as Archedemus, Cleophon, and Cleigenes, men of little culture and foreign origin, who, whether intentionally or not, really played into the hands of the oligarchs. It seemed as if there was
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nothing left to be proud of. The death of Sophocles occurred in the year of the battle of Arginusae: and shortly before his decease, news came that Euripides had died at the court of the Macedonian Archelaus, whither he had withdrawn from an uncongenial Athens. Every link with the past was slipping away.

§ 3. The political and literary condition of Athens finds natural expression in the play of the 'Frogs.' It is not a daring manifesto, like the 'Knights:' such independent speaking was no longer possible. The national wounds were too deep and too sensitive to be so rudely probed. But the desolate condition of the stage, after the loss of the great masters of tragedy, was a safe, as well as an interesting, subject. It was a happy stroke of genius to represent the national god Dionysus, the true type of the Athenian populace, as undertaking a visit to the lower world to bring back the best of the poets to the light of day.

But the play has its political side, as well as its literary aim. Wise counsels are ever and anon suggested. The people are warned against the empty-headed, arrogant, demagogues, who will not hear of peace being made; and against the traitorous oligarchs, whose sole policy is one of selfishness. The poet proposes a sort of general amnesty: a return to mutual confidence, a generous, forgiving spirit, not 'extreme to mark what is done amiss.' The only hope of Athens lies in the employment of those good and worthy citizens, who are now, as it were, out in the cold: and the one hero of them all, round whom the scattered forces of the city may yet rally, is a man whom they half love, half hate, yet with whose services they cannot dispense—the exile Alcibiades. We may indeed say that the whole structure of the play is not without its political and social purpose. The celebration of the Eleusinian Mysteries in the world below is an effective reminder to the audience of the debt of gratitude they owe to Alcibiades for his energetic policy, which restored to them the use of that great national festival, that had long been in abeyance during the Decelean war. And the bitter attack upon Euripides, as a poet, is not so much a slashing, literary review, as a wholesale protest against the modern spirit and growing scepticism of the age, of which Euripides is selected as the incarnation and
type; just as Socrates was taken as the type of the sophists, in the play of the 'Clouds.'

II.

§ 1. The play of the 'Frogs' falls into two broad divisions: the journey of Dionysus and Xanthias to the lower world; and the poetical contest between Aeschylus and Euripides. These two divisions are brought into mutual relation by the purpose of Dionysus' journey; which is to carry back to the upper world Euripides, for whose poetry he has conceived an intense passion. But after the poetical contest, he changes his mind, and decides on bringing back Aeschylus instead. The character of Dionysus (who must be in no way confounded with the Iacchus of the Mysteries) was something more than a mere stage-device, suited to the festival of the Dionysia. Aristophanes intends him to be the type of the general Athenian public: so that the exhibition of his weaknesses and follies; his conceit and credulity; his unreasoning partiality for Euripides (till he changed his mind); is intended as a good-natured rebuke to the political spirit and literary taste of the thoughtless citizens of Athens. Even the character of Xanthias, a mixture of shrewdness, arrogance, and disloyalty, is intended to be a hit at the false position between servants and masters, brought about by that foolish indulgence towards slaves, which had grown up during the Peloponnesian war. (See on Nub. 6, 7 ἀπὸ λοιποῦ δὴ τὸ πόλεμος, πολλῶν οὐσίας, ὥσπερ οὐδὲ κολάσα ἔξεστι μοι τοὺς οἰκέτας).

§ 2. The following is a brief sketch of the action of the play:—

Prologos (ll. 1–323). Dionysus, grotesquely dressed in a mixed costume, half-Heracles, half-woman, and accompanied by his slave Xanthias, who rides an ass, but still carries a porter's-yoke and burden on his shoulders, pays a call at the house of Heracles to announce his intention of going down to Hades and fetching Euripides back; and to enquire the best means of accomplishing his journey with the greatest amount of comfort. Then the scene changes to the banks of a lake, and Charon appears in his boat, plying for hire. Dionysus gets on board, and Xanthias is bidden to run round the lake and
meet his master at the Withering Stone. The boat on its passage is accompanied by a crowd of noisy Frogs, who drive Dionysus almost to distraction by their incessant croaking and chattering.

Arrived at the other side, Dionysus and Xanthias pursue their journey, during which Dionysus is almost frightened to death by the gloomy scenery and the supposed presence of goblins, which Xanthias does his best to make the most of.

At last the distant music of pipes is heard, and the sacred procession of the Eleusinian mysteries advances. Everyone in the theatre must have felt (as Aristophanes intended that they should feel) a sudden sense of gratitude to Alcibiades, who, after his first return to Athens, had opened the Sacred Way once more, and enabled the national rite to be again celebrated with its wonted splendour, for the first time since the occupation of Decelea by a Spartan garrison (cp. l. 376 ἂσφαλῶς πανήμερον παῖσαι τε καὶ χορεύσαι).

Parodos (ll. 324 foll.). The Chorus, on entering the orchestra, invite the presence of Iacchus in a strophe (ll. 324–336) and antistrophe (ll. 340–353). Then follows an anapaestic passage, intended to be an imitation of the proclamation (πρόφητος) of the Hierophant (ll. 354–371), calling on the unhallowed and unworthy to withdraw. Three choric songs succeed: the first (ll. 372–413) is an invocation of Persephone, Demeter, and Iacchus: the second (ll. 416–430) is a reproduction of the rude raillery that accompanied the procession (γεφυρισμὸς): the third (ll. 448–459) represents the female part of the troop withdrawing to keep their vigil (παννυχίς), while the men remain behind to be present at the contest between the poets.

Epeisodion I (ll. 460–674). Here begin the varying adventures of Dionysus. He knocks at Pluto's door, which is answered by Aeacus, who, taking him in his costume for Heracles, charges

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1 The 'Frogs' do not form the Chorus, which consists of a band of the initiated, worshippers of Demeter (Μυσταί). Probably the Frogs do not appear at all: only their croaking and singing is heard 'behind the scenes.' Cp. Schol. Venet. ταῦτα καλεῖται παραχρημήματα, ἐπειδὴ οὐχ ἥρων ἐν τῷ θεάτρῳ οἱ βατράχοι, οὐδὲ ὁ χορὸς, ἀλλ' ἐσώθεν μυμοῦντα τοὺς βατράχους. ὃ δὲ ἀληθῶς χορὸς ἐκ τῶν εὐσεβῶν νεκρῶν συνέστηκεν.
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him with the abduction of Cerberus, and goes back into the house to summon his avenging spirits. Dionysus, in an agony of terror, hastily changes dresses with Xanthias. Hardly is the change made when the maid-servant of Persephone appears at the door and bids Xanthias (who now was posing as Heracles) to a banquet. He resists the temptation, till he hears that some dancing-girls are within the house. But just as he is going in, Dionysus (forgetting his former fear in the delightful prospect) insists on taking back his original dress once more, and assuming the part of the gentleman. At the unlucky moment two landladies (πανδοκευτριαι) pounce upon the would-be Heracles, and charge him with having, on a former occasion, eaten up all the victuals in their house, and paid for none; and they threaten to refer the wrong to their patrons (προστάται) Cleon and Hyperbolus. (For Athenian persons and usages are reproduced in the lower world.) Dionysus is plunged again into abject fear, and induces Xanthias to assume the gentleman once more, and give him the part of the slave.

Re-enter Aeacus, accompanied by Thracian or Scythian slaves (copies of the Athenian police, τοξόται), to arrest the supposed Heracles (now, Xanthias). He denies all knowledge of the theft of Cerberus, and avails himself of the Athenian process, called πρόκλησις εἰς βάσανον, unreservedly offering his slave (now, Dionysus) to be examined under torture. Dionysus forgets his arrangement with Xanthias, and, to save himself, announces that he really is Dionysus. To test the godship of the two worthies, it is agreed that each shall have a beating, blow for blow,—the first who acknowledges that he is hurt shall lose his claim to divinity. Both of them ingeniouslyexplain away their cries of pain; and Aeacus, fairly non-plussed, retires to take counsel with Persephone and Pluto.

This pause is taken advantage of to introduce the Parabasis (ll. 675-737); consisting of Ode (ll. 675-685); Epirrhema (ll. 686-705); Antode (ll. 706-716); and Anteepirrhema (ll. 717-737). The main subjects touched on are the worthlessness of the demagogues Cleophon and Cleigenes; and the necessity of forgetting old grudges, and doing justice to worthy citizens.

Epeisodion 2 (ll. 738-813). This forms the transition to the
second part of the play. Aeacus reappears on the stage with Xanthias, and tells him how Euripides has come down among them, and claimed the tragic throne for himself: how Sophocles has modestly surrendered his claim in favour of Aeschylus; how Aeschylus and Euripides are going to fight out the question of precedence, and how great the difficulty is of securing a proper decision—because Euripides has on his side all the worthless characters (ὄτερ ἔστι ἐν Ἀιδόν πλήθος l. 774); while Aeschylus is only appreciated by the small minority of virtuous and cultivated men. (ὁλίγον τὸ χρηστὸν ἐστὶν ὀσπέρ ἐνθάδε, as Aeacus says, with a sly glance at the audience, l. 783). Who then shall be umpire? Naturally Dionysus, the patron of the tragic stage.

A short song of the Chorus (ll. 814–829) gives briefly the main characteristics of the two combatants.

Epeisodion 3 (ll. 830–904). Preparations are made for the contest; the presence of the Muses is invoked, and supplication made by each combatant to the particular deities whom he worships. Then follows a short song of the Chorus (ll. 895–904, corresponding to inf. ll. 992–1003) expressing their appreciation of the seriousness of the contest.

Epeisodion 4 (ll. 905–991). Euripides details the advances he has made in the tragic art; the skilful treatment he has applied to it, when he had received it in a plethoric condition at the hands of Aeschylus; and the democratic spirit he has infused into it, bringing it down to the level of every-day life.

Epeisodion 5 (ll. 1004–1098). Aeschylus contrasts the lofty ideal, and high moral lessons of his poetry, with the sentimentality and immorality taught by Euripides.

Choricon (ll. 1099–1118). The Chorus encourages the rival poets to carry on their contest into the very details of their art.

Epeisodion 6 (ll. 1119–1250). Criticism of the respective Prologues.

Epeisodion 7 (ll. 1261–1369). Criticism of the choric parts of their tragedies.

Epeisodion 8 (ll. 1378–1499; introduced by a short Choricon 1370–1377). A pair of scales is brought upon the stage: and Aeschylus and Euripides weigh the worth of their respective
poetry, by reciting one verse, alternately, into each scale-pan. The pan of Euripides always kicks the beam. Dionysus then
puts the two poets through an examination as to their political
views, and the counsel they think most wholesome for the
present crisis.

The result of the examination is that Aeschylus is successful:
and Dionysus determines to leave Euripides behind, and to
carry back Aeschylus with him—a decision in which the Chorus
(ll. 1482-1499) heartily concurs.

Exodus (ll. 1500-1533). Pluto speeds Dionysus and his
companion on their way with blessings, and bids the Chorus
to dismiss them with a parting hymn, full of all good wishes.

The details of the second portion of the play will be found
given more at length in the next section.

III.

§ 1. The second part of the play consists of a poetical contest
between the rival poets Aeschylus and Euripides, with Dionysus
for judge. Of course, the intention of Aristophanes is to put
Euripides in an unfavourable light, and to represent him as the
evil genius of the Athenian stage; while Aeschylus is set up as
the high ideal of Tragedy. But while Aristophanes desires to
wean the public from their partiality for Euripides; and to
make them feel the superior grandeur and higher moral purpose
of Aeschylus; we may think that his sword cuts both ways,
and that he is not unwilling to prick some weak points in the
Aeschylean armour. It is not fair to suppose that all the
criticisms of Aeschylus on Euripides are meant to be true; and
all those of Euripides on Aeschylus, false; even though Aris-
tophanes protests against the poetry of Euripides on principle.

§ 2. The main points that are brought out by this inter-
change of hostilities may shortly be summed up as follows:—

Aeschylus is a true and original genius (φρενοτέκτων 820;
αὐτόκομος λοφιά 822); but not a popular poet (οὔτε γὰρ Ἀθηναῖοισι
συνέβαιν' Αἰσχύλος 808). The characteristic of his diction is
loftiness (πυργώσας ρήματα σεμνά 1004); but there is something
repellent about him (ταυρηδόν 804; ἀποσεμενεῖται 832); and the
loftiness of his language becomes exaggerated (ἐπερατεύετο 834;
kομποφακελορρήμονα 838), its forcefulness degenerates into
violence (αὐθαδόστομος, ἀθώρωτον ὁστόμα 837; γηγενεῖ φυσήματι 825; ἀγριοποιῶς 837), and its grandeur into bombast and far-fetched expressions (μορμορωπά ῥήματα, ἀγνοῦστα τοῖς θεωμένοις 925, 6), and even into Oriental phraseology (γρυπαίετοι, ἵππαλεκτορες, as seen on παραπετάσματα Μηδικά 938). His dramas are solemn and statuesque, so that sometimes they are cold and lacking in action; the characters remaining silent and motionless (άλπορετοι ἵπποτες, προκηρυκεῖσα, παρ' τοσ 938). His danger in keeping the characters uniformly above a human level is that they may be found wanting in human interest (δὲν χρὴ φράζειν ἀνθρωπείως 1068).

§ 3. The poetry of Euripides, by contrast, is smooth and fluent (γλῶσσα λίπτη 826), elegant, elaborate (ἀστεῖον καὶ κατερμημένον 900), and subtle (ἄλωδθρας ἀπὸ 900). The stage with him is not an ideal world of superhuman personages; but an every-day world, peopled with every-day folk. Beggars in rags are there (πτωχοποιότε 846, ἰακιοισυρραπτάδην ib.), and kings in rags, for matter of that (ἐν' ἐλευνοὶ φαινοῦσ' εἶναι); and lame men (χωλοποιῶν 846) and slaves, and every class of the community; all speaking freely, with true Athenian παρησία (950 foll.). Indeed one might venture to put into the mouth of Euripides the boast of Juvenal, only slightly parodied:—

'Quidquid agunt homines, votum, timor, ira, voluptas, Gaudia, discursus, nostri farrago theatri.'

The ideal, the statuesque, the conventional, are boldly changed to the real, the human, the sentimental, and (we might almost say) the sensational. The sympathy of the audience is sought or secured by emphasising that delicate balance between right and wrong, true and false, that represents the actual complication of life. Telling situations, lights and shades of character, and every play of human interest, make it evident that with Euripides we are leaving the grand gallery of Greek sculpture to sit as audience of the Romantic drama. Aeschylus exhibits the mythic past of Hellenic legend: he is the hiero-
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phant of the old national Gods. Euripides colours the legends of the past with the tints of the present: and for him, without doubt, 'Great Pan is dead:' he acknowledges to οἴδοι τινες θεοί, κόμμα καυνόν (890).

§ 4. Both Aeschylus and Euripides agree that the duty of the poet is to make men better (βελτίων ποιεῖν τοὺς ἄνθρωπον ἐν ταῖς πόλεσιν 1009). They might dispute upon the meaning of 'better. Aeschylus boasts that he made his hearers honest and vigorous and warlike (γενναίοις καὶ τετραπαντεῖς ... πνέουντας δόρυν 1014), by representing such plays as his 'Seven against Thebes,' or his 'Persians.' Euripides claims to have made them clever (οἰκίας οἰκεῖν ἀμείνον ἢ πρὸ τοῦ 976). But Aeschylus charges his rival with teaching them to prate (αὐλία, στομυλία 1065), and making them insubordinate, like the mutinous crew of the Paralus (1071 foll.); accusing him further of lowering the tone of the citizens by familiarising them with immorality, indelicacies, and low company, generally (1080 foll.).

§ 5. The two rivals then proceed to details; and sharply criticise the construction, language, metre, and music of each other's compositions. The first attack is on the question of the Prologues to the play. This word must be interpreted not in the modern sense, but according to Aristotle's definition (Poet. § 12), ἕστι δὲ πρόλογον μὲν μέρος ἀλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου. Aeschylus is accused of being ἀσαφὸς ἐν τῇ φράσει τῶν πραγμάτων (1122), which we may take to mean that he threw no light upon the plot of the play, but left it to explain itself; and also that he used obscure expressions, susceptible of various interpretations (πατρᾶ' ἐποπτεύων κράτη 1126 foll.) and tautological words, with an implied difference (ἥκω and κατέρχομαι, κλέων and ἀκοῦσαι, 1157, 1174).

Euripides boasts that his Prologist made everything clear to the audience (ἀλλ' οὐχίων πρώτιστα μὲν μοι τὸ γένος εἶπ' ἁν εὐθὺς | τοῦ δράματος 946). But Aeschylus attacks these Prologues and 'spoils them with an oil flask.' As Euripides is made to quote them, in this play, each Prologue begins with a proper-name, followed by participial clause or clauses (which end at the penthemimeral caesura); and then comes the finite verb, to which the proper-name is the subject. It is this half line that
lends itself with such fatal facility to the ληκύδιον ἀπώλεσεν (1203 foll.) ; which is intended to caricature the monotonous form of the narrative; and perhaps the trivial and homely surroundings of the Euripidean drama, and the tendency to resolved feet in the trimeter.

§ 6. The lyrical portions of the dramas then come in for their share of criticism. Euripides seeks to ridicule Aeschylus by quoting a choric song, that is more or less a cento of Aeschylean lines, neither construing nor making sense; such sense as can be made being further obscured by the introduction of a refrain between the verses. A second point of attack is the irregularity of the metre; which Aeschylus is supposed to have borrowed from Terpander and the Lesbian lyric school (l. 1264 foll.). Then Aeschylus retorts upon Euripides with a corresponding parody, intended to exhibit the following short-comings: (1) the very slight connection of the song with the subject of the play: (2) the ridiculous grouping of incongruous objects (δελφις, μαντεῖα, σταδίους 1319): (3) musical innovations, like the ‘shake’ illustrated by εἰκέτειειειέλιόσσετε (1314): (4) themetrical inaccuracy (as e.g. introducing an anapaestic base into a Glyconic verse 1322).

§ 7. And Aeschylus has yet one more weapon of attack against Euripides, who had introduced into his plays Κρητικὰς μονοφθίας, in which the actor sang a solo and accompanied it with an illustrative dance, on the pattern of the Cretan ὑπορχήματα. Such a Monody Aeschylus professes to quote (l. 1325 foll.); in which we may be sure that the following points are assailed: (1) its general unintelligibility: (2) the incongruous grouping of persons and things: (3) the trivial character of the whole scene: (4) the use of oxymoron (κελανοφαίς, ψυχὰν ἄψυχον): (5) the repetition of words (called σχετλιασμός, as in δάκρυα δάκρυα, ἐβαλον ἐβαλον): (6) the general muddle of metres.

§ 8. So much for the mutual recrimination of the two rivals. But it must not be thought that this balance of praise and blame at all represents the view that Aristophanes takes of the two poets. He is all for Aeschylus, and will none of Euripides; whom he hates not for being an unpopular poet, but for being a popular one. There is the danger. And if he can but break
down this popularity, he will have deserved well of the republic.

Aristophanes was the most unreasoning 'laudator temporis acti.' Genius and poet as he was, he was the sworn foe to intellectual progress. The old order changing and giving place to the new was, in his eyes, not a natural process, but political and social ruin. That a gifted man with such narrowness of view should have been found in Athens, after the era of Pericles, may seem surprising: but these reactionary spirits are always to be found. So, seeing that Euripides had broken away from the traditions of the past, and that Aeschylus was their faithful representative, we can understand how, in the judgment of Aristophanes, Aeschylus seemed to be the champion of the old religion, pure morality, national institutions, and everything that was genuinely Athenian: while Euripides was sophist, sceptic, rationalist, atheist, libertine, and general corrupter of the people. Indeed the hatred of Aristophanes for the poet must have been very intense; for while he knows when to spare Cleon, and how to respect the memory of Lamachus, he shows no mercy to Euripides; but, as it were, persecutes him even in the world below. Mommsen (Hist.Rom. bk. iii. c. 14) says that 'the criticism of Aristophanes probably hit the truth exactly, both in a moral and a poetical point of view:' and he charges Euripides with 'political and philosophical radicalism;' calling him 'the first and chief apostle of that new cosmopolitan humanity, which first broke up the old Attic national life.' 'Greek tragedy,' he says, 'in the hands of Euripides stepped beyond its proper sphere, and consequently broke down; but the success of the cosmopolitan poet was only promoted by this, since at the same time, the nation also stepped beyond its sphere, and broke down likewise.'

§ 9. No doubt it is a very difficult matter to appraise justly the merits and demerits of Euripides. It is a well-worn phrase to speak of any historical character as marking a 'transition-period.' But it is singularly true of Euripides. He stands between the ancient and modern drama; and so is, to some extent, at a double disadvantage. He has not altogether thrown off the shackles of the old stage, nor has he stepped into the freedom of the new.
The true answer to the question whether the judgment of Aristophanes be just or not, is admirably put by Professor Jebb (Encycl. Brit. s. v. Eur.) ; who remarks that his criticism is just, if we grant his premises, viz. that Aeschylus and Sophocles are the only right models for tragedy : but that he is unfair in ignoring the changing conditions of public feeling and taste, and the necessary changes in an art which could only live by continuing to please large audiences. If Aristophanes was justified in his bitter protest against the growing spirit of his time, he could not have attacked a more complete representative of it than Euripides: but there is the same sort of unfairness in the method of his attack as there is in his assault upon Socrates as the representative of the Sophists.

Aeschylus and Sophocles adhered faithfully to the old conventional rules of Greek tragedy, in its close connection with the national religion and national legendary history. They presented broad types of human nature: the typical Achilles, the typical Odysseus: the king, the old man, the sister, etc. The utterances of the Chorus are also the illustration of broad and general moral laws. The great innovation of Euripides was the individualising of characters; surrendering the Ideal for the Real. And this he did with some of the fetters of the old drama about him still, in the limited choice of subjects; the relation of the Chorus to the Actors; the use of masks preventing the possibility of facial play, etc. This last disadvantage he had not the power to break away from; but he altered the condition of the Chorus, reducing their utterances to something that was often little more than a lyrical interlude. His narrow choice of subjects, with which the audience was familiar, he more than compensated for by introducing effects, and situations, and complications in the plot that kept curiosity in keen suspense—and so he paved the way to the Romantic drama. We, who are able nowadays to look at the work of Euripides from the purely artistic point of view, uninfluenced by his political or religious position, must assuredly wonder at the marvellous skill by which he achieved a triumph in the most unpromising field of compromise. He had to put new wine into old bottles: and the measure of success which he attained is the highest testimony to his genius.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.
ΔΙΟΝΥΣΟΣ.
ΗΡΑΚΛΗΣ.
ΝΕΚΡΟΣ.
ΧΑΡΩΝ.
ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.
ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΔΙΑΚΟΣ.
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.
ΠΑΝΔΟΚΕΥΤΡΙΑ.
ΠΛΑΘΑΝΗ.
ΕΥΡΙΠΙΔΗΣ.
ΑΙΣΧΥΛΟΣ.
ΠΛΟΥΤΩΝ.
ΒΑΤΡΑΧΟΙ.

ΣΑΝΘΙΑΣ. ΔΙΟΝΤΣΟΣ.

ΣΑ. Εἴπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ', οἷς ἂεὶ γελῶσιν οἱ θεώμενοι;

ΔΙ. νῦ τὸν Δι' ὧ τι βούλει γε, πλὴν πιέζομαι,
τοῦτο δὲ φύλαξαι' πάνω γάρ ἐστ' ἡδη χολή.

ΣΑ. μηδ' ἐτερον ἀστείον τι;

ΔΙ. πλὴν γ', ὡς θλίβομαι. 5

ΣΑ. τί δαλ; τὸ πάνω γέλουν εἴπω;

ΔΙ. νῦ Δία
θαρρῶν γ' ἐκεῖνο μόνον ὅπως μὴ 'ῥεῖς,

ΣΑ. τὸ τί;

ΔΙ. μεταβαλλόµενος τὰνάφορον ὅτι χειρισθὲ.

ΣΑ. τί δήτ' ἔδει με ταῦτα τὰ σκέψη φέρειν,
εἴπερ ποιήσω μηδὲν δυνπερ Φρύνιχος
eἴωθε ποιεῖν καὶ Δύκης καµενψίας,
οἷς σκευοφοροῦσ' ἐκάστοτ' ἐν κωµφοίᾳ;

ΔΙ. μὴ νων ποιήσης' ὅς ἐγὼ θεώμενος,
ὅταν τι τούτων τῶν σοφισµάτων ἰδω,
πλεῖν ἡ νιαυτ' πρεσβύτερος ἀπέρχομαι.

ΣΑ. ὁ τρισκακοδαίμον άρ' ὁ τράχηλος οὐτωσ',
ὅτι θλίβεται μὲν, τὸ δὲ γέλουν οὐκ ἑρεῖ. 20

ΔΙ. εἰπ' οὖχ ὑβρις ταῦτ' ἐστὶ καὶ πολλῇ τρυφῇ,
ὅτ' ἐγὼ μὲν ὃν Διόνυσος, ύιὸς Σταµνίου,
αὐτῶς βαδίζω καὶ πονῶ, τοῦτον δ' ὅχω,
ίνα μὴ ταλαιπωρωτο μηδ' ἄχθος φέροι;

ΣΑ. οὐ γὰρ φέρω 'γώ; 25
ΒΑΤΡΑΧΟΙ.

ΔΙ. πῶς φέρεις γὰρ, ὡς γ’ ὥρει;
ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;
ΞΑ. μάλαπρασίας πάνυ.
ΔΙ. οὖκον τὸ βάρος τοῦθ', ὃ σὺ φέρεις, ὡνος φέρει;
ΞΑ. οὐ δήθ' ὃ γ' ἔχω ἥγω καὶ φέρω, μὰ τὸν Δ' οὐ.
ΔΙ. πῶς γὰρ φέρεις, ὡς γ' αὐτὸς υφ' ἔτέρων φέρει;
ΞΑ. οὐκ οἶδ', ὃ δ' ὥμος οὐτοσὶ πιέζεται.
ΔΙ. οὐ δ' οὖν ἐπειδὴ τὸν ὄνον οὖν ψῆς σ' ὠφελεῖν,
ΞΑ. ἢ τὰν σὲ κωκύειν ἂν ἐκέλευον μακρά.
ΔΙ. καταβά, πανούργε. καὶ γὰρ ἐγγὺς τῆς θύρας
ΞΑ. ἢδη βαδίζων εἰμί τῇσδ', οἰ πρῶτα μὲ
ΞΑ. ἢδη βαδίζων εἰμί τῇσδ', οἰ πρῶτα μὲ
ΔΙ. παίδιον, παί, ἡμὶ, παί.

ＨΡΑΚΛΗΣ.

ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς
eὐνήλαθ' ὄστις' εἰπέ μοι, τοῦτι τί ἢ;
ΔΙ. ὁ παῖς. ΞΑ. τί ἐστιν; ΔΙ. οὐκ ἐνεθυμήθης;
ΞΑ. τὸ τί;
ΔΙ. ὃς σφόδρα μ' ἔδεισε. ΞΑ. νῆ Δ', μὴ μαίνοι γε.
ΗΡ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν'
καίτοι δάκων γ' ἐμαυτοῦ ἀλλ' ὥμως γελῶ.
ΔΙ. ὃ δαμόνιε, πρόσελθε: δέομαι γὰρ τί σου.
ΗΡ. ἀλλ' ὦν, οἶδ' τ' εἶμ' ἀποσοβήσαι τὸν γέλων,
η δρῶν λευτήρην ἐπὶ κροκοτῷ κειμένην.
τίς ὁ νοῦς; τί κόδοροις καὶ ῥόπαλον ἐυνηλθέτην;
ποί γῆς ἀπεδήμεις; ΔΙ. ἐπεβαίτευον Κλεωσθένει.
ΗΡ. κάναναμάχησας;
ΔΙ. καὶ κατεθύσαμεν γε ναῦς
τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα.
ΗΡ. σφῶ; ΔΙ. νῆ τὸν Ἀπόλλω.
ΞΑ. καὶ ἕγων' ἐξηγρόμην.

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεώς ἀναγιγνώσκοντι μοι τὴν Ἀνδρομέδαν πρὸς ἔμαυτόν ἐξαιφνης πόθος τὴν καρδίαν ἐπάταξε πῶς οἷς σφόδρα;

ΗΡ. πόθος; πόσος τίς; ΔΙ. μικρὸς, ἥλικος Μόλων.

ΗΡ. γυναικὸς; ΔΙ. οὗ δῆτ'. ΗΡ. ἄλλα παιδὸς;

ΔΙ. οὐδαμῶς.

ΗΡ. ἄλλα ἀνδρὸς; ΔΙ. ἀπταται.

ΗΡ. ἔστεγένου Κλεισθένει;

ΔΙ. μὴ σκῶπτε μ', ὥδελφ'. οὐ γὰρ ἄλλ' ἔχω κακῶς τοιοῦτον ἵμερός με διαλυμαίνειται.

ΗΡ. ποῖός τίς, ὥδελφίδιον;

ΔΙ. οὐκ ἔχω φράσαι.

δμως γε μέντοι σοι οἱ αἰνιγμῶν ἔρω.

ὑδὴ ποτ' ἐπεθύμησας ἐξαιφνης ἐτνοὺς;

ΗΡ. ἐτνοὺς; βαβαίαξ, μυριάκις ἐν τῷ βίῳ.

ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφὲς, ἡ 'τέρα φράσω;

ΗΡ. μὴ δῆτα περὶ ἔτνους γε' πάνυ γὰρ μαυθάνω. 65

ΔΙ. τοιοῦτοι τοίνυν με δαρδάπτει πόθος Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθυγκότος;

ΔΙ. κομβεῖς γε μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ ἔλθειν ἐπ' ἐκείνουν. ΗΡ. πότερον εἰς 'Αιδοὺ κάτω;

ΔΙ. καὶ νὴ Δ' εἴ τί γ' ἐστιν ἐτὶ κατωτέρω. 70

ΗΡ. τί βουλόμενοι;

ΔΙ. δέομαι ποιητοῦ δεξιοῦ.

οἱ μὲν γὰρ οὐκέτ' εἰσίν, οἱ δ' οἴντες κακοί.

ΗΡ. τί δ'; οὐκ Ἰοφὼν ζῆν;

ΔΙ. τοῦτο γὰρ τοι καὶ μόνον ἐτ' ἐστὶ λοιπὸν ἀγαθὸν, εἰ καὶ τοῦτ' ἄρα' οὐ γὰρ σάφ' οἴδ' οὖν' αὐτὸ τοῦθ' ὅπως ἔχει. 75

ΗΡ. εἴτ' οὐ Σοφοκλέα, πρότερον οὐτ' Εὐριπίδου, μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ' άγειν;
ΔΙ. οὖ, πρὶν γ’ ἀν Ἰοφώντ’, ἀπολαβὼν αὐτὸν μόνον, ἀνευ Σοφοκλέους ὀ τι ποιεῖ καδωνίσω.
κάλλως ὁ μὲν γ’ Εὐριπίδης, πανόργος ὄν, καὶ ξυναποδράναι δεύρ’ ἐπιχειρήσει μοι’ ὁ δ’ εὐκολὸς μὲν ἐνθάδ’, εὐκολὸς δ’ ἐκεῖ.

ΗΡ. ’Αγάθων δὲ ποῦ ’στιν; ΔΙ. ἀπολιπών μ’ ἀποίχεται, ἄγαθος ποιητὴς καὶ ποθείων τοὺς φίλους.
ΗΡ. ποὶ γῆς ὁ τλήμων; ΔΙ. ἐσ μακάρων εὕρωξαν. 85
ΗΡ. ὁ δὲ Ξενοκλέης; ΔΙ. ἐξόλουτο νὴ Δία.
ΗΡ. Πυθάγγελος δέ;

ΞΑ. περὶ ἐμοῦ δ’ ὀυδεὶς λόγος ἐπιτριβομένον τὸν ὄμον οὐτωσὶ σφόδρα.
ΗΡ. οὐκον ἔτερ’ ἐστ’ ἐνταῦθα μειρακύλλια τραγῳδίας ποιοῦντα πλεῖν ἡ μύρια, Ἐυριπίδου πλεῖν ἡ σταδίω λαλίστερα; 95
ΗΡ. εὐπληλίδες ταῦτ’ ἐστὶ καὶ στρωμίλματα, χειλιδόνων μουσεία, λωβηταὶ τέχνης, ἡ φροῦδα θάττουν, ἢν μόνον χορὸν λάβη, ἀπαξ προσουρήσαντα τῇ τραγῳδίᾳ. γόνιμον δὲ ποιητὴν ἄν οὐχ εὔροις ἐτὶ ξητῶν ἄν, ὡστε ῥήμα γενναίου λάκοι.
ΗΡ. πῶς γόνιμον;

ΔΙ. ὡδὶ γόνιμον, ὡστε φθέγξεται τοιουτοῦ τι παρακεκυκδυνεμένον, ἀιθέρα Διὸς δωμάτιον, ἢ χρόνον πόδα, ἢ ’φρένα μὲν οὐκ ἐθέλουσαν ὁμῶσαι καθ’ ἱερῶν, γλώτταν δ’ ἐπιορκησάσαν ἢδαι τῆς φρενός.

ΗΡ. σὲ δὲ ταῦτ’ ἄρέσκει; ΔΙ. μᾶλλὰ πλεῖν ἡ μαίνομαι.
ΗΡ. ἢ μὴν κόβαλα γ’ ἐστίν, ὡς καὶ σοι δοκεῖ.
ΔΙ. μὴ τὸν ἐμὸν οἴκει νοῦν ἐχεῖς γὰρ οἰκλαῖν. 105
ΗΡ. καὶ μὴν ἀνεχύως γε παμπονήρα φαίνεται.
ΔΙ. δειπνεῖν μὲ δίδασκε. ΞΑ. περὶ ἐμοῦ δ’ ὀυδεὶς λόγος.
BATPAHOI.

ΔI. ἀλλ' ὄντερ ἕνεκα τήνδε τήν σκευήν ἔχων ἠθέου κατά σήν μίμησιν ἦνα μοι τοὺς ἔξενους τοὺς σοὺς φράσεις, εἰ δεόμην, οἷς σὺ ἔχρο τόθ', ἦνικ' ἤθες ἐπὶ τὸν Κέρβερον, τούτους φράσον μοι, λιμένας, ἄρτωπαλια, πορνεῖς, ἀναπάυλας, ἐκτροπᾶς, κρήνας, ὄδους, πόλεις, διαλεις, πανδοκευτρίας, ὅπου κόρεις ὀλγυστοί. ΞΑ. περὶ ἕμοι δ᾿ οὕδεις λόγος.

ΗΡ. ὦ σχέτλιε, τολμήσεις γὰρ ἴναι;

ΔI. καὶ σὺ γε μὴδὲν ἐτί πρὸς ταῦτ' ἀλλὰ φράζε τὸν ὅδων ὅπως τάχιστ' ἀφιξόμεθ' εἰς "Αἰδοὶ κάτω καὶ μήτε θερμῆ μήτ' ἀγαν ψυχράν φράσης.

ΗΡ. φέρε δη, τίν' αὐτῶν σοι φράσω πρώτην; τίνα; μία μὲν γὰρ ἐστιν ἀπό κάλω καὶ θραίνω, κρεμάσαντι σαυτόν. ΔI. παῦε, πυγηρᾶν λέγεις.

ΗΡ. ἀλλ' ἐστιν ἀτραπὸς ξὺντομος τετριμμένη, ἢ διὰ θυελάς. ΔI. ἄρα κώνειον λέγεις;

ΗΡ. μάλιστα γε.

ΔI. ψυχράν γε καὶ ὑποχείμερον' εὐθὺς γὰρ ἀποτήγυνσι ταυτικήμια.

ΗΡ. βούλει ταχείαν καὶ κατάμητα σοι φράσω;

ΔI. νῦ τὸν Δ', ὡς ὅντος γε μὴ βαδιστικοῦ.

ΗΡ. καθέρπτοσον νῦν ἐς Κεραμεικών. ΔI. εἶτα τί; ἄναβας ἐπὶ τὸν πύργον τὸν ψήλον ΔI. τὶ δρω; ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῷ, κάπετ' ἐπείδαν φῶσιν οἱ θεωμενοὶ "ἴειν" τόθ' εἶναι καὶ σὺ σαυτόν.

ΔI. τοῖ; ΗΡ. κάτω.

ΔI. ἀλλ' ἀπολέσαμ' ἄν ἐγκεφάλου θρίω δύο. οὐκ ἄν βαδίσαμι τὴν ὅδου ταῦτην. ΗΡ. τί δαί;

ΔI. ἔνπερ σὺ τότε κατήλθες.
ΒΑΤΡΑΧΟΙ.

Εὐθύς γὰρ ἐπὶ λίμνην μεγάλην ἦς εἰς πάνυ ἄβυσσον. ΔΙ. εἶτα πῶς περαιώθησομαι οὐκ ὡσ τῳδε κατείπησέ μοι τῇ διασκεδάζοντι βοσκον τῷ ὀβὸς. Πῶς ἡλθέτην κάκεισε;  

Θησεύς ἤγαγεν.  

μετὰ ταῦτ' ὄφεις καὶ θηρὶ' ὄφει μυρία δεινότατα.  

μή μ' ἐκπληττε μηδὲ δειμάτου' οὖ γὰρ μ' ἀποτρέψεις.  

εἶτα βόρβορον πολὺν καὶ σκώρ ἄενων οὐκ ὡς τούτῳ κειμένους εἰ ποῦ ἔλεγον τῷ ἤδικῳ πότῳ, ἦ μητέρ' ἠλόησεν, ἦ πατρὸς γυνάθον ἐπάταξεν, ἦ 'πιορκὸν ὄρκῳ ἤμοσεν, ἦ Μορσίμου τῷ ῥήσῳ ἔξεγράψατο.  

νῇ τούς θεοὺς ἔχρην γε πρὸς τούτους κεί τῇ πυρρίχῃ τῆς ἐμαθῆ τῇ Κυνησίου.  

ἐντεῦθεν αὐλῶν τῖς σε περίεσθιν πνοή, ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, καὶ μυρρινῶνας, καὶ θιάσους εὔδαιμονας ἀνδρῶν, γυναικῶν, καὶ κρότων χειρῶν πολῶν.  

οὔτω δὲ δὴ τίνες εἰςών; ΧΡ. οἱ μεμυθηνοὶ,—  

νῇ τῶν Δ.' ἐγὼ γοῦν ὄνος ἀγων μυστήρια.  

νῇ τῶν δὲ καθέξω ταῦτα τὸν πλεῖον χρόνον.  

οἱ σοὶ φράσοντο ἀπαξάπαρθ' ὡς ἀν δέη.  

οὔτω γὰρ ἐγγύτατα παρ' αὐτῇν τῇ νυν ὅσσον ἐπὶ ταῖς τοῦ Πλούτωνος οἰκουσίν θύραις.  

καὶ χαίρε πόλλ' ἄδελφε.  

νῇ Δ' καὶ σὺ γε
\[\text{ΒΑΤΡΑΧΟΙ.} \quad \text{9}
\]

\[\text{ύγιαωε. σὺ δὲ τὰ στρώματ' αὖθις λάμβανε.} \quad \text{165}
\]

\[\text{ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνυ.}
\]

\[\text{ΞΑ. μὴ δὴθ', ἱκετεύω σ', ἀλλὰ μίσθωσαι τινά}
\]

\[\text{τῶν ἐκφερομένων, ὡστις ἐπὶ τοῦτ' ἔρχεται.}
\]

\[\text{ΔΙ. ἕαν δὲ μὴ 'χω; ΞΑ. τότε μ' ἄγεω.}
\]

\[\text{ΔΙ. καλῶς λέγεισ.}
\]

\[\text{καὶ γάρ τιν' ἐκφέρουσι τουτοῦν νεκρὸν.} \quad \text{170}
\]

\[\text{oὔτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα:}
\]

\[\text{ἀνθρωπε, βούλει σκευάρι' εἰς 'Αἰώνοι φέρειν;}
\]

\[\text{NEKΡΟΣ.}
\]

\[\text{πόσ' ἄττα; ΔΙ. ταυτί.}
\]

\[\text{ΝΕ. δύο δραχμαὶς μισθὸν τελεῖς;}
\]

\[\text{ΔΙ. μὰ Δ', ἀλλ' ἔλαττον. ΝΕ. ύπάγει' ὑμεῖς τῆς ὁδοῦ.}
\]

\[\text{ΔΙ. ἀνάμεινον, ὃ δαμιόν', ἔαν ξυμβῇ τί σοι.} \quad \text{175}
\]

\[\text{ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγου.}
\]

\[\text{ΔΙ. λάβῃ ἐννε' ὄβολοις. ΝΕ. ἀναβιώνων vnν πάλιν.}
\]

\[\text{ΞΑ. ὡς σεμνὸς ὁ κατάρατος οὐκ οἰμώξεται;}
\]

\[\text{ἔγω βαδιοῦμαι.}
\]

\[\text{ΔΙ. χρηστὸς εἰ καὶ γεννάδας.}
\]

\[\text{χωρῶμεν ἐπὶ τὸ πλοῖον.}
\]

\[\text{ΧΑΡΩΝ.}
\]

\[\text{ὡς, παραβαλοῦ.}
\]

\[\text{ΞΑ. τοῦτι τί ἔστι;}
\]

\[\text{ΔΙ. τοῦτο λίμνη νῆ Δία}
\]

\[\text{αὐτὴ 'στὶν ἦν ἐφραζέ, καὶ πλοῖον γ' ὅρῳ.}
\]

\[\text{ΞΑ. νῆ τὸν Ποσείδῶ, κᾶστι γ' ὁ Χάρων οὔτοσι.}
\]

\[\text{ΔΙ. χαίρ' ὃ Χάρων, χαίρ' ὃ Χάρων, χαίρ' ὃ Χάρων.}
\]

\[\text{ΧΑ. τίς εἶς ἀναπαύλασ ἐκ κακῶν καὶ πραγμάτων; \quad \text{185}
\]

\[\text{τίς εἶς τὸ Δήθης πεδίον, ἕ 'ς ὄνου πόκας,}
\]

\[\text{ἕ 'ς Κερβερίους, ἕ 'ς κόρακας, ἕ 'πὶ Τάιναρον;}
\]
BATRAIOI.

ΔΙ. ἐγώ. ΧΑ. ταχέως ἐμβαίνει.

ΔΙ. ποὺ σχῆσεις δοκεῖς;

ἐς κόρακας ὄντως;

ΧΑ. ναὶ μὲ Δία, σοῦ γ’ οὖνεκα.

ἐμβαίνει δή. ΔΙ. παί, δεῦρο.

ΧΑ. δοῦλον οὐκ ἄγνω,

εἰ μὴ νεανιμάχηκε τὴν περὶ τῶν κρεῶν.

ΞΑ. μὰ τὸν Δί’, οὖ γὰρ ἀλλ’ ἔτυχον ὀφθαλμῶν.

ΧΑ. οὐκοῦν περιθρέξει δῆτα τὴν λύμην κύκλῳ;

ΞΑ. ποῦ δῆτ’ ἀναμενῶ; 

ΧΑ. παρὰ τὸν Ἀδαίνου λίθου,

ἐπὶ ταῖς ἀναπαύλαισι. ΔΙ. μαυθάνεις; 195

ΞΑ. πάνω μαυθάνω.

οὗμοι κακοδαίμων, τῷ ἐννέτυχον ἐξιών;

ΧΑ. κάθις ἐπὶ κόπην. εἰ τις ἐτι πλεῖς, σπευδέτως.

οὕτως, τί ποιεῖς;

ΔΙ. ὃ τι ποιῶ; τί δ’ ἄλλο γ’ ἦ

ἵω ’πι κόπην, οἴπερ ἐκέλευσός με σύ;

ΧΑ. οὐκοῦν καθέδει δῆτ’ ἐνθαδ’, γάστρων; ΔΙ. ιδοῦ.

ΧΑ. οὐκοῦν προβάλει τῷ χείρι κάκτενεῖς; ΔΙ. ιδοῦ.

ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ’ ἀντιβὰς 202

ἔλας προθύμως;

ΔΙ. κατὰ πῶς δυνήσομαι,

ἀπειροσ, ἀθαλάττωτος, ἀσαλαμίνιος

ὡν, εἰτ’ ἐλαύνειν; 205

ΧΑ. ῥάστ’ ἀκούσει γὰρ μέλη

κάλλιστ’, ἐπειδ’ ἐμβάλης ἀπαξ. ΔΙ. τίνων;

ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε δή.

ΧΑ. ὡδὶ ὅπ ὡδὶ ὅπ.

BATRAIOI.

βρεκεκεκεξ κοάξ κοάξ,
βρεκεκεκέξ κοάξ κοάξ.
λημναία κρηνῶν τέκνα,
ξύναιον ὑμνῶν βοᾶν
φθεγξόμεθ', εὔγηρην ἐμὰν άοιδὰν,
κοὰξ κοὰξ,
ἵν' ἀμφὶ Νυσῆιον
Διὸς Διώνυσον ἐν
Λημναισιν ιαχῆσαμεν,
ἡνίχ' ὁ κρατιπαλόκωμος
toῖς ἤροισι χύτρουσι
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὀχλος.
βρεκεκεκέξ κοὰξ κοὰξ.

ΔΙ. ἐγὼ δὲ γ' ἀλγεῖν ἀρχομαι
tὸν ὄρρον, ὦ κοὰξ κοὰξ.
ὑμῖν δ' ἱςός οὔδεν μέλει.

ΒΑ. βρεκεκεκέξ κοὰξ κοὰξ.

ΔΙ. ἀλλ' ἐξόλουσθ' αὐτῷ κοὰξ.
oὐδὲν γὰρ ἐστ' ἀλλ' ἤ κοὰξ.

ΒΑ. εἰκότως γ', ὥ τολλα πράττων'
ἐμὲ γὰρ ἐστερέξαν εὔλυροι τε Μοῦσαι
cαὶ κεροβάτας Πάν, ὁ καλαμόφθογγα παίζων'
προσεπιτρέπεται ὁ' ὁ φορμικτᾶς 'Ἀπόλλων,
ἐνεκα δόνακος, ὡν ὑπολύριον
ἐνυδρον ἐν λίμναις τρέφω.
βρεκεκεκέξ κοὰξ κοὰξ.

ΔΙ. ἐγὼ δὲ φλικταῖνας γ' ἓχω·
ἀλλ', ὥ φιλωφὸν γένος,
παῦσασθε.

ΒΑ. μᾶλλον μὲν οὖν
φθεγξόμεσθ', εἰ δ' ποτ' εὑ-
ηλίοις ἐν ἀμέραισιν
ἡλάμεσθα διὰ κυπείρου
καὶ φλέω, χαίροντες ὥδης
πολυκολύμβοισιν μέλεσσιν,
η Διὸς φεύγοντες ὦμβρον
ἐνυδρον ἐν βυθῷ χορείαν
αἰῶλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν.

ΔΙ. βρεκεκεκέξ κοὰξ κοάξ.
tουτὶ παρ’ ὦμῶν λαμβάνον.

BA. δεινά τὰρα πεισόμεσθα.
ΔΙ. δεινότερα δ’ ἐγγῷ, ἐλαύνον
εἰ διαρραγήσομαι.

BA. βρεκεκεκέξ κοὰξ κοάξ.

ΔΙ. οἰμώξετ’ οὐ γὰρ μοι μέλει.

BA. ἀλλὰ μὴν κεκραξόμεσθά γ’
ἐπόσον ἡ φάρυγξ ἄν ἦμῶν
χανδάνη δι’ ἡμέρας.

ΔΙ. βρεκεκεκέξ κοὰξ κοάξ.
tούτῳ γὰρ οὐ νικήσετε.

BA. οὐδὲ μὴν ἦμᾶς σὺ πάντως.

ΔΙ. οὐδέποτε’ κεκραξόμαι γὰρ,
κὰν μὲ δὴ δι’ ἡμέρας,
ἐὼς ἄν ώμῶν ἐπικρατήσω τῷ κοάξ,
βρεκεκεκέξ κοὰξ κοάξ.

ἐμελλὼν ἁρα παύσειν ποθ’ ὦμᾶς τοῦ κοὰξ.

XA. ὁ παῦε παῦε, παραβαλοῦ τῷ κυπέῳ.
ἐκβαίν’, ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε ὅθ’ ὑβσολο.

ΔΙ. ὁ Σανθίας. ποῦ Σανθίας; ἦ Σανθίας.

ΞΑ. ἰαυ. ΔΙ. βάδιζε δεῦρο. ΞΑ. χαῖρ’, ὁ δὲσποτα.

ΔΙ. τῇ ἑστὶ ταῦτανθῆ; ΞΑ. σκότος καὶ βόρβορος.

ΔΙ. κατείδες οὖν ποὺ τῶν πατραλοίας αὐτόθι
καὶ τῶν ἐπιφόρκους, οὐς ἔλεγεν ἦμῶν; ΞΑ. σὺ δ’ οὐ;

ΔΙ. νῆ τῶν Ποσειδῶ ’γωγε, καὶ νυνί γ’ ὀρῶ.
ἀγε δὴ, τί δρῶμεν; 277

ΞΑ. προϊέναι βέλτιστα νῦν, 278

ΔΙ. ώς οὕτως ὁ τόπος ἐστίν οὗ τὰ θηρία τὰ δεῖν ἐφασκ’ ἐκεῖνοι.

καθαυώνειθ’, ἵνα φοβηθεῖν ἐγώ, 280

εἰδῶς με μάχιμον ὄντα, φιλοτιμούμενος.

οὐδὲν γὰρ οὕτω γαύρον ἐσθ’ ὡς Ὅρακλῆς.

ἐγὼ δὲ γ’ εὐξαίμην ἄν ἐντυχεῖν τινι,

λαβεῖν τ’ ἀγώνισμ’ ἄξιόν τι τῆς ὁδοῦ.

ΣΑ. νὴ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφον τινὸς. 285

ΔΙ. ποῦ ποῦ ’ςτιν; ΞΑ. ἐξόπισθέν. ΔΙ. ἐξόπισθ’ ἵθι.

ΞΑ. ἀλλ’ ἐστίν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νῦν ἵθι.

ΞΑ. καὶ μὴν ὥρῳ νὴ τὸν Δία θηρίον μέγα.

ΔΙ. ποιόν τι;

ΞΑ. δεινὸν παντοσαπὸν γοῦν γίγνεται:

ποτὲ μὲν γε βοῦς, νυνὶ δ’ ὀρέως, ποτὲ δ’ αὐ γυνὴ 290

ἀραιοτάτη τις. ΔΙ. ποῖ’ στι; φέρ’ ἐπ’ αὐτὴν ἵνω.

ΞΑ. ἀλλ’ οὐκέτ’ αὐ γυνὴ ’ςτιν, ἀλλ’ ἥ’ ἰδι κύων.

ΔΙ. Ἐμπουσα τοῖνυν ἔστι.

ΞΑ. πυρὶ γοῦν λάμπεται

ἀπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει.

ΞΑ. νὴ τὸν Ποσειδῶ, καὶ βολίτων θάτερον, 295

σάφ’ ἵσθι. ΔΙ. ποῖ δὴ’ ἄν τραποίμην;

ΞΑ. ποῖ δ’ ἐγώ;

ΔΙ. ἱερεὺ, διαφύλαξόν μ’, ἵν’ ὃ σοι ἄμπτότης.

ΞΑ. ἀπολούμεθ’, δῶναξ ‘Ηράκλεις.

ΔΙ. οὐ μὴ καλεῖς μ’, 300

ἄνθρωφ’, ἰκετεύω, μηδὲ κατερεῖς τούνομα.

ΞΑ. Διώνυσε τοῖνυν. ΔΙ. τοῦτ’ ἔθ’ ἢττον θατέρου.

ΞΑ. ἵθ’ ἦπερ ἐρχεῖ. ἰδέρο δεῦρ’, ὃ δέσποτα.

ΔΙ. τί δ’ ἔστι;
ΒΑΤΡΑΧΟΙ.

ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,
ἐξεστὶ θ' ὀσπερ 'Ὑγέλοχος ἦμιν λέγειν·
ἐκ κυμάτων γὰρ αὐθις αὖ γαλήν ὄρῳ.
ἡμιπουσα φρουῊ. ΔΙ. κατόμοσον. ΞΑ. νὴ τὸν Δία.
ΔΙ. καθὶς κατόμοσον. ΞΑ. νὴ Δῆ.
306
ΔΙ. ὄμοσουν. ΞΑ. νὴ Δία.
ΔΙ. οἴμοι τάλας, ὃς ἀχρίας' αὐτὴν ἴδων'
ΞΑ. ὅδι δὲ δείκεις ὑπερεπυρρίασε σου.
ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτί προσέπεσεν;
τὸν αἰτίασωμαι θεῶν μ' ἀπολλύναι;
310
αἰθέρα Δίος δωμάτιον, ἢ χρόνον πόδα;
ΞΑ. οὐτος. ΔΙ. τὶ ἐστὶν; ΞΑ. οὐ κατήκουσας; ΔΙ. τίνος;
ΞΑ. αὐλῶν πνεῦς.
ΔΙ. ἔγωγε, καὶ δάδων γέ με
ἀβρα τις εἰσέπνευσε μυστικώτατη.
αλλ' ἧρεμα πτήξαντες ἀκροασώμεθα. 315

ΧΟΡΟΣ ΜΤΣΤΩΝ.

'Ἰακχ', ὁ 'Ἰακχε.
'Ἰακχ', ὁ 'Ἰακχε.
ΞΑ. τοῦτ' ἐστ' ἐκεῖν', ὁ ὅπεροθ', οἱ μεμυμένοι
ἐνταῦθα ποὺ παῖζονσιν, οὐς ἐφραξε νῦν.
320
ἦσουσι γοῦν τὸν 'Ἰακχον ὑπερ Διαγόρας.
ΔΙ. κάμοι δοκοῦσιν. ἡνυχίαν τοῦν ἂγειν
βέλτιστον ἐστίν, ὡς ἄν εἴδωμεν σαφῶς.
ΧΟ. 'Ἰακχ', ὁ πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων,
'Ἰακχ', ὁ 'Ἰακχε,
325
ἐλθε τὸν' ἀνὰ λειμὼν χορεύσων,
ὅσιος ἐς θιασώτας,
πολύκαρτον μὲν τιμάσων
περὶ κρατὶ σὺ βρύνητα
στέφανον μύρτων· θρασεὶ δ' ἐγκατακρούων
330
ποδὶ τὰν ἀκόλαστον
φιλοπαίγμονα τιμὰν,
χαρίτων πλείστων ἔχουσαν μέρος, ὄγναν, ἱερὰν 335 ὁσίοις μῦσταις χορεῖαν.

ΞΑ. ὁ πότνια πολυτύμποι Δήμητρος κόρη,
ὡς ἢδο λοι προσέπνευσε χοιρείων κρεῶν.

ΔΙ. οὐκοῦν ἀτρέμι' ἔξεις, ἢν τι καὶ χορόθησ λάβης;

ΧΟ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἤκεις τινάσιμοι,

'Iakχ', ὁ 'Iakχε,
νυκτέρου τελετῆς φωσφόρου ἀστήρ.
φλογὶ φέγγεται δὲ λευμὼν' 345
γόνυ πάλλεται γερόντων'
ἀποσείονται δὲ λύπασ
χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοῦς,
ἰερᾶς ὑπὸ τιμᾶς.

σὺ δὲ λαμπάδι φέγγων
προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἑλειον ὀπαδόν
χοροποιοῦ, μάκαρ, ἧβαν.

ἐὐφημεῖν χρῆ κἀξιότασθαι τοῖς ἡμετέροις χοροῖσσων
όστις ἀπειρὸς τοιώδες λόγων, ἡ γυνώμη μὴ καθαρεύει,

ἡ γενναίων ὄργια Μουσῶν μῆτ' εἴδεν μῆτ' ἐχόρευσεν,
μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ' ἐτελέσθη,

ἡ βωμολόχοις ἔπεσιν χαίρει, μὴ 'ν καρφὶ τοῦτο πολύσων,

ἡ στάσις ἐξθραίν μὴ καταλύει, μὴδ' εὔκολος ἐστὶ

ἈΛΛ' ἀνεγείρει καὶ ῥπίζει, κερδῶν ὑδίων ἑπιθυμῶν,

ἡ τῆς πόλεως χειμαζομένης ἀρχῶν καταδώροδο-

κεῖται,
ἡ προδίδωσιν φρούριον ἡ ναῦς, ἡ τὰπάρρητ' ἀπο-

ζέε Αἰγίνης Θωρυκίων ὁν, εἰκοστολόγος κακο-

δαίμων, ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς 'Επί-

δαυρον, ἡ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τινὰ πείθειν, 365

ἡ κατατιλὰ τῶν 'Εκαταίων, κυκλίουσι χαροίσιν ὑπάξων, ἡ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὁν εἰτ' ἀπο-

τρώγει, κωμῳδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ

Διονύσου τοὺτοις αὐδῶ καύθις ἄπαυδῶ καύθις τὸ τρίτον μᾶλ'

ἀπαυδῶ ἐξιστασθαι μῦσταισι χαροῖσ· ὑμεῖς δ' ἀνεγείρετε μολπὴν 370

καὶ πανυχίδας τὰς ἡμετέρας, αἳ τῇδε πρέπουσιν ἐορτῇ.

χώρει γυν πᾶς ἀνδρείος ἐς τοὺς εὐανθεῖς κόλπους

λειμώνων ἐγκρούων καπισκάπτων 375

καὶ παίζων καὶ χλευάζων. ἡρίστηται δ' ἐξαρκοῦντως,

ἀλλ' ἐμβα χώπως ἀρείος τὴν Σώτειραν γενναίος τῇ φωνῇ μολπάζων,

ἡ τὴν χώραν 380

σώζειν φήσο' ἐς τὰς ὄρας, καὶν Θωρυκίων μή βούλησαι.
ἄγε νῦν ἐτέραν ὕμνων ἱδέαν τῆς καρποφόρου
βασίλειαν,
Δήμητρα θεῶν, ἑπικοσμοῦντες ζαθέοις μολπαῖς
κελαδεῖτε.
Δήμητρε, ἄγνων ὀργῶν
ἀνασσά, συμπαραστάτει,
καὶ σῶζε τοὺς σαυτῆς χορὸν
καὶ μὲ ἀσφαλῶς πανήμερον
παῖσαί τε καὶ χορεύσαι;
καὶ πολλὰ μὲν γέλοια μὲ εἰ-
πεῖν, πολλὰ δὲ σπουδαία, καὶ
τῆς σῆς ἐορτῆς ἄξιως
παίσαντα καὶ σκάψαντα νυ-
κήσαντα ταινιοῦσθαι.
"ἀλλ’ εἰα
νῦν καὶ τον ὡραίον θεῶν παρακαλεῖτε δεῦρο
ζώναι, τοὺς ἔσνεμπορον τῆς ἡς χορείασ.
Ιακχε πολυτίμητε, μέλος ἐορτῆς
ἡδιστον εὐρὼν, δεῦρο συνακολούθει
πρὸς τῆν θεῶν καὶ δεῖξον ὅς.
ἀνευ πόνου πολλὴν ὀδὸν περαίνεις.
Ιακχε φιλοχορευτᾶ, συμπρότεμπε με,
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
καὶ εὐτελεία τὸν τε σανδαλίσκον
καὶ τὸ ῥάκος, κάξευρες ὡστ’
ἀξημίους παίζειν τε καὶ χορεύειν.
Ιακχε φιλοχορευτᾶ, συμπρότεμπε με.
καὶ γὰρ παραβλέψας τι μειρακῦντης
νῦν ὑπὸ κατείδου, καὶ μάλ’ εὐπροσώπου,
συμπαστρίας χιτωνίου
παραρραγέντωσ τιτθίου προκυψαν.
Ιακχε φιλοχορευτᾶ, συμπρότεμπε με.
C
ΔΙ. ἐγὼ δ' ἀεὶ πως φιλακόλουθος εἰμι καὶ [μετ' αὐτῆς] παίζων χορεύειν βούλομαι. ΞΑ. κἀγώγε πρόσ.

ΧΟ. βούλησθε δήτα κοινή

σκώψωμεν Ἀρχέδημον;

δος ἐπτέτης ὡν οὐκ ἐφύσε φράτερας,

νυνὶ δὲ ὑμμαγωγεὶ

ἐν τοῖς ἄνω νεκροῖς,

κάστῳ τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.

ΔΙ. ἔχοιτ' ἄν οὖν φράσαι νῦν

Πλοῦτων' ὁποὺ ἑθάδ' οἰκεί;

ξένῳ γάρ ἐσμεν ἅρτιως ἀφιγμένω.

ΧΟ. μηδὲν μακρὰν ἀπέλθης,

μηδ' αὕθις ἐπανέρη με,

ἀλλ' ἵσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

ΔΙ. αἴροι' ἄν αὕθις, δὲ παῖ.

ΞΑ. τοιτί τι ἦν τὸ πρᾶγμα

ἀλλ' ἦ Δίὸς Κόρινθος ἐν τοῖς στρώμασιν;

ΧΟ. χωρεῖτε

νῦν ἱρὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος

παίζοντες οἷς μετονοσία θεοφιλοῦσ ἐορτῆς.

ΔΙ. ἐγὼ δὲ σὺν ταῖσιν κόραις ἐἴμι καὶ γυναῖκιν,

οὐ παννυχίζουσιν θεᾶ, φέγγος ἱρὸν οἷσων.

ΧΟ. χωρῷμεν ἐς πολυρρῶδους

λειμὼνας ἀνθεμώδεις,

τὸν ἡμέτερον τρόπον,

τὸν καλλιχορώτατον,

παίζοντες, ἵν ὀλβιαῖα

Μοῖραι ξυνάγομεν.

μόνοις γὰρ ἦμιν ἥλιος

καὶ φέγγος ἱλαρόν ἑστὶν,

ὅσοι μεμνήμεθ' εὖ-

σεβῆ τε δυήγομεν
τρόπον περὶ τοὺς ξένους
καὶ τοὺς ἰδιώτας.

ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ.

ΔΙ. ἀγε δὴ τίνα τρόπον τῇν θύραν κόψω; τίνα;
πῶς ἐνθάδ᾽ ἀρα κόπτουσιν οὐπιχώριοι;
ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεῦσε τῆς θύρας,
καθ᾽ Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;
ΔΙ. παί παῖ.

ΔΙΑΚΟΣ.

τὸς οὗτος;

ΔΙ. Ἡρακλῆς ὁ καρτερός.

ΔΙΑ. ὁ βδελυρῇ κάνασεκυντε καὶ τολμηρῇ σὺ
καὶ μιαρῇ καὶ παμμιᾶρῃ καὶ μιαρὼτατε,
ὅς τοῦ κῶν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων καποḍρᾶς φίχου λαβῶν,
ὅν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος
τοία Στυγός σε μελανοκάρδιος πέτρα
Ἀχερόντιός τε σκόπελος αἰματοσταγής
φρουροῦσι, Κωκυτοῦ τε περιδρομοὶ κώνες,
Ἐχιδνά θ' ἔκατογκέφαλος, ἢ τὰ σπλάγχνα σου
διασπαράξει, πλευμόνων τ' ἀνθάψεται
Ταρτησία μύραινα: τῷ νεφρῷ δὲ σου
ἀυτοῖσιν ἐντέροισιν ἱματωμένω
diασπάσονται Γοργόνες Τιθράσιαι,
ἐφ' ἄς ἐγὼ δρομαιον ὁμήσω τόδα.
ΞΑ. οὗτος, τί δέδρακας; οὐκ ἀναστήσει ταχὺ
pρὶν τινά σ' ἰδεῖν ἀλλότριον;
ΔΙ. ἄλλ' ὀρακιῶ.
ἄλλ' οἴσε πρὸς τὴν καρδίαν μου σφογγιάν.
ΞΑ. ίδον λαβέ. ΔΙ. προσθην.  
ΞΑ. ποὺ ἵστων; ὦ χρυσοὶ θεοὶ ἐνταῦθ᾽ ἔχεις τὴν καρδίαν;  
ΔΙ. δεῖσασα γὰρ εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν.  
ΞΑ. ὃ δειλότατε θεῶν σὺ καὶ θρόπων.  
ΔΙ. ἐγώ; πῶς δειλὸς, ὡστε σφογγιῶν ἤτησά σε;  
ΞΑ. ἀνδρείᾳ γ', ὃ Πόσειδον.  
ΔΙ. σύμιας ἐν θα. σὺ δ' οὐκ ἐδειψα τὸν ψόφον τῶν ῥημάτων καὶ τὰς ἀπειλάς. ΞΑ. οὐ μὰ Δἱ' οὐδ' ἐφροντίσα.  
ΔΙ. ἵδι νῦν, ἐπειδὴ ληματίᾶς καὶ δρεῖν εἶ, σὺ μὲν γενοῦ γὼ, τὸ ρόπαλον τούτῳ λαβῶν καὶ τὴν λεοντην, εὔπερ ἀφοβόσπλαγχνος εἶ ἐγὼ δ' ἐσομαι σοι σκευοφόρος ἐν τῷ μέρει.  
ΞΑ. φέρε δὴ ταχέως αὐτ' οὐ γὰρ ἀλλὰ πειστέουν καὶ βλέψον εἰς τὸν Ἁρακλεομαθηαν, εἰ δειλὸς ἐσομαί καὶ κατὰ σὲ τὸ λῆμ' ἔχων.  
ΔΙ. μὰ Δἱ' ἀλλ' ἀληθῶς οὐκ Μελίτης μαστίγιας. φέρε νῦν, ἐγὼ τὰ στρώματ' αἰρώμαι ταῦτ.  

ΘΕΡΑΠΑΙΝΑ.  
ὁ φίλταβ' ἦκεις Ἡράκλεις; δεῦρ' εἰσιθι. ἡ γὰρ θεὸς σ' ὡς ἐπύθεθ' ἦκοντ', εὔθεως ἐπετευν ἄρτους, ἦψε κατερκτῶν χύτρας ἐτνους δο' ἦ τρεῖς, βοῦν ἀπηνθράκις' ὅλον, πλακοῦντας ὑπτα, κολλάζουσ' ἀλλ' εἰσιθι.  
ΞΑ. κάλλιστ', ἐπαινῶ.  
ΘΕ. μὰ τὸν Ἀπόλλων οὐ μὴ σ' ἐγὼ περιψομαπελθόντ', ἐπεί τοι καὶ κρέα
Ἀνέβραττεν ὀρνίθεια, καὶ τραγήματα ἔφρυγε, κἂν ἄνεκεράννυ γλυκύτατον.

ἀλλ' εἰσι άμ' εμολ. ΞΑ. πάν χαλώς.

ΔΕ. ληρεῖς ἔχων:

οὗ γάρ σ' ἄφησο. καὶ γάρ αὐλητρίς γέ σοι ἡδ' ὑδον ἔσσθ' ὁμαστάτη κάρχηστρίδες ἔτεραι ὅδ' ἃ τρεῖς.

ΞΑ. τῶς λέγεις; ὀρχηστρίδες;

ΔΕ. ἀλλ' εἰσιθ', ὡς ὁ μάγειρος ἡδ' τὰ τεμάχη ἐμελλ' ἀφαιρεῖν χ' τράπεζ' εἴσημεν.

ΞΑ. ἢθι νυν, φράσον πρώτιστα ταῖς ὀρχηστρίσιν ταῖς ἕνδον οὖσαι αὐτός ὡς εἰσέρχομαι.

ὁ παῖς, ἀκολούθει δειρό τὰ σκεῦη φέρων.

ΔΙ. ἔπισχες οὕτος. οὗ τί που σπουδὴν ποιεῖ, ὅτι' σε παῖξων Ἡρακλεὰ 'νεσκεβάσα;

οὐ μὴ φλυαρήσεις ἔχων, ὁ Σαυθία, ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα;

ΞΑ. τί δ' ἔστιν; οὐ δ' ποὺ μ' ἀφελέσθαι διανοεῖ ἀδωκας αὐτός;

ΔΙ. οὐ τάχ', ἀλλ' ἡδ' ποιώ.

κατάθου τὸ δέρμα.

ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. ποίοις θεοῖς;

τὸ δ' προσδοκήσαι σ' οὐκ ἀνόητον καὶ κενόν ὡς δοῦλος ὧν καὶ θυγτός 'Αλκμήνης ἔσσει;

ΞΑ. ἀμέλει, καλῶς' ἔχ' αὐτ'. ίσως γάρ τοῖ ποτε ἐμοὶ δεήθεις ἄν, εἰ θεός θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἔστι νοῦν ἑχοντος καὶ φρένας καὶ πολλὰ περιπεπλευκότος,

μετακυλινδεῖν αὐτῶν ἄεί.
πρὸς τὸν εὖ πράττοντα τοῖχον μᾶλλον ἢ γεγραμμένην
eικόνἰς ἑστάναι, λαβώνθ᾽ ἐν
σχῆμα ὑπὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακῶτερον
dεξιῶν πρὸς ἀνδρὸς ἐστὶ
καὶ φύσει ὘ηραμένους.

ΠΑΝΔΟΚΕΥΤΡΙΑ.
Πλαθάνη, Πλαθάνη, δεξίον ἐξήθος, ὁ πανοράματος οὕτωσι,
ὅσ εἰς τὸ πανδοκείων εἰσελθὼν ποτὲ
ἐκκαίδεκτῇ ἄρτους κατέφαγ᾽ ἦμιὼν.

ΠΛΑΘΑΝΗ.

νὴ Δία,
ἐκεῖνος αὐτὸς ἤτα. ἘLambda. κακὸν ἦκει τινὶ.
ΠΑΝ. καὶ κρέα γε πρὸς τούτουσιν ἀνάβραστ᾽ εἰκοσὶ
ἀνθιμωβολαία. ἘLambda. δώσει τις δίκην.
ΠΑΝ. καὶ τὰ σκόροδα τὰ πολλά.

ΔI.

ληρεῖς, ὡ γύναι,
κοῦκ οἰσθ᾽ ὦ τι λέγεις.

ΠΛΑ.

οὐ μὲν οὖν με προσεδόκας,
ὅτι καθόρνους εἰκῆς, ἄν γυνώναὶ σ᾽ εἲτι;
ΠΑΝ. τὶ δαὶ; τὸ πολὺ τάριχος οὐκ εἴρηκα πω.
ΠΛΑ. μὰ ΔI᾽, οὐδὲ τὸν τυρόν γε τὸν χλωροῦ, τάλαν,
ὅν οὖσι αὐτοῖς ταλάροις κατησθιεν.
ΠΑΝ. καὶ πειν᾽ ἐπειδᾷ τὰργύριον ἐπραττόμην,
ἐβλεψεν εἰς με δριμὺ καμμικάτο γε.

ΕLambda. τούτου πάντα τούργον, οὐτος ὁ τρόπος πανταχοῦ.
ΠΛΑ. καὶ τὸ ξίφος γἐ ἐσπάτο, μαίνεσθαι δοκῶν.
ΠΑΝ. νὴ Δία, τάλανα.
ΠΑΑ. νῦν δὲ δεισάσα γε ποιν
ἐπὶ τὴν κατῆλιψ’ εὐθὺς ἀνεπηδήσαμεν.
ὁ δ’ ὕχετ’ ἔξαζας γε τοὺς ψιάθους λαβῶν.
ΞΑ. καὶ τοῦτο τούτου τοῦργου. ἀλλ’ ἔχρην τι δρῶν.
ΠΑΝ. ἵδι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι
ΠΛΑ. σὺ δ’ ἐμοιγ’, ἐἀντερ ἐπιτύχης, Ὄπερβολον,
’ῖν’ αὐτὸν ἐπιτρίψωμεν.
ΠΑΝ. ὃ μιαρὰ φάρσυξ,
ὡς ἥδεως ἄν σου λίθῳ τοὺς γομφίους
κόπτομι’ ἄν, οἷς μου κατέφαγες τὰ φορτία.
ΠΛΑ. ἔγω δ’ ἄν ἐς τὸ βάραθρον ἐμβάλομεί σε.
ΠΑΝ. ἔγω δὲ τὸν λάρυγγ’ ἄν ἐκτέρμωμι σου,
δρέπανον λαβόδο’, ὦ τὰς χόλικας κατέσπασας.
ἀλλ’ εἰμί’ ἐπὶ τὸν Κλέω’, ὅσ αὐτὸν τήμερον
ἐκπηγεῖται ταῦτα προσκαλούμενος.
ΔΙ. κάκιστ’ ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
ΞΑ. οἶδ’ οἶδα τὸν νοῦν παίδε παίδε τοῦ λόγου.
οὐκ ἄν γενολήμεν Ἦρακλῆς ἄν.
ΔΙ. μηδαμῶς,
ὡ Ξανθίδιον.
ΞΑ. καὶ πῶς ἄν ἂλκμήνης ἔγω
νίδος γενολήμην, δούλος ἁμα καὶ θυντὸς ἄν;
ΔΙ. οἶδ’ οἶδ’ ὅτι θυμοί, καὶ δικαιός αὐτὸ ὀρᾶς.
κἂν εἴ με τόπτοις, οὐκ ἄν ἀντείποιμι σοι.
ἀλλ’ ἢν σε τοῦ λοιποῦ ποτ’ ἀφέλωμαι χρόνου,
πρόρριζος αὐτὸς, ἡ γυνη, τὰ παιδία,
κάκιστ’ ἀπολοίμην, κάρχεδημος ὁ γλάμων.
ΞΑ. δέχομαι τὸν ὀρκον, κατὶ τοῦτοις λαμβάνω.

ΧΟΡΟΣ.

νῦν σὸν ἔργον ἔστ’, ἐπειδὴ
τὴν στολὴν εὐληφας, ἣνπερ
εἰχες ἐξ ἀρχῆς, πάλιν ἀνανεάζειν πρὸς τὸ σοβαρόν, καὶ βλέπειν αὖθις τὸ δεινόν, τοῦθεοῦ μεμημένου ὁπερ εἰκάζεις σεαυτόν.
εἰ δὲ παραληρῶν ἀλώσει καὶ βαλεῖς τι μαλθακόν, αὖθις αἴρεσθαι σ' ἀνάγκη 'σταὶ πάλιν τὰ στρώματα.

ΞΑ. οὖ κακῶς, ὁδρεῖς, παρανείτ', ἀλλὰ καυτὸς τυγχάνω ταῦτ' ἄρτι συννοούμενος.

ὁτι μὲν οὖν, ἴνα χρηστῶν ἢ τί, ταῦτ' ἀφαιρεῖσθαι πάλιν πειράσεται μ' εὖ οὖδ' ὅτι.
ἀλλ' ὅμως ἐγὼ παρέξω ὃμαντόν ἀνδρείον τὸ λήμα καὶ βλέποντ' ὀρίγανον.

ὁδίν δ' ἐσοικεν, ὃς ἀκοῦω τῆς θύρας καὶ δὴ ψόφον.

ΑΙΑΚΟΣ. ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ.

ΑΙΑ. ξυνδεῖτε ταχέως τούτοι τὸν κυνοκλότον, ἵνα δῆ δίκην ἀνυμεν. ΔΙ. ἤκει τῷ κακῷ.
ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσιτον;

ΑΙΑ. εἰεν, μαχεῖ;

ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας χωρεῖτε δευρί καὶ μάχεσθε τουτῷ.

ΔΙ. εἶτ' οὐχὶ δεινὰ ταῦτα, τῦτπειν τούτοι  κλέπτοντα πρὸς τάλλοτρια; ΑΙΑ. μάλλ' ὑπερφυά.

ΔΙ. σχέτλια μὲν οὖν καὶ δεινά.

ΞΑ. καὶ μὴν νῆ Δία,
εἰ πῶποτ' ἦλθον δεῦρ', ἐθέλω τεθυμηκέναι, ἢ 'κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός. καὶ σοι ποιήσω πράγμα γενναίον πάνυ βασάνιζε γὰρ τὸν παιδὰ τουτοῦ λαβὼν, κἂν ποτὲ μ' ἐλής ἀδικοῦντ', ἀπόκτεινὸν μ' ἄγων.

ΑΙΑ. καὶ πῶς βασάνισω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι δῆσας, κρεμάσας, ύστεριχίδι μαστιγών, δέρων, στρεβλῶν, ἐτι δ' ἐσ τὰς ρίνας ὄξος ἐγχέων, πλίνθους ἐπιτιθεῖς, πάντα τάλλα, πλὴν πράσφ μὴ τύπτε τοῦτον μηδὲ γητεῖφ νέῳ.

ΑΙΑ. δίκαιως ὁ λόγος' κἂν τι πηρώσω γε σοι τὸν παιδὰ τύπτων, τάργυρίον σοι κείσεται.

ΞΑ. μὴ δήτ' ἐμοίγ', οὔτω δὲ βασάνιζ' ἀπαγαγών. ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὀφθαλμοὺς λέγῃ, κατάθου σοῦ τὰ σκεῦη ταχέως, χώτως ἐρείς ἐνταῦθα μηδὲν ψεῦδος.

ΔΙ. ἀγορεύω τινὶ ἐμὲ μὴ βασάνιζων ἀδάνατον ὄντ'· εἰ δὲ μὴ, αὐτὸς σεαυτὸν αὐτίω·. ΑΙΑ. λέγεις δὲ τί;  

ΔΙ. ἀδάνατος εἶναι φημὶ Διόνυσος Διός, τοῦτον δὲ δούλου. ΑΙΑ. ταῦτ' ἀκούεις;

ΞΑ. φημ' ἐγὼ. 

καὶ πολὺ γε μᾶλλον ἐστὶ μαστιγωτέος· εἴπερ θεὸς γὰρ ἔστιν, οὐκ αἰσθήσεται.

ΔΙ. τι δήτ', ἐπειδὴ καὶ σοὶ φῆς εἶναι θεός, οὐ καὶ σοῦ τύπτει τὰς ὑσας πληγὰς ἐμοί;  

ΞΑ. δίκαιως ὁ λόγος· χῶπότερον ἂν ψῆν ὢνης κλαύσαντα πρότερον ἡ προτιμήσαντά τι τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἰ σὺ γευνάδας ἀνήρ· 

χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύσεσθε δὴ.
ΕΑ. πῶς ὁὖν βασανιέσεις ὑδίκαιως;
ΑΙΑ. ῥαδίως
πληγήν παρὰ πληγήν ἐκάτερον.
ΕΑ. καλῶς λέγεις.
ΑΙΑ. ἵδον. ΕΑ. σκόπει νυν ἦν μὴ ὑποκινήσατ' ἵδης.
ΑΙΑ. ᾳδὴ 'πάταξα σ'. ΕΑ. οὐ μὰ Δί' οὖδ' ἐμοὶ δοκεῖς.
ΑΙΑ. ἀλλ' εἴμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. πηνίκα; 646
ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κάτα πῶς οὐκ ἐπταρον;
ΑΙΑ. οὐκ οἶδα' τονδὶ δ' αὖθις ἀποπειράσομαι.
ΕΑ. οὐκοῦν ἀνύσεις; ἱατταταί.
ΑΙΑ. τί τάτταται;
μῶν ὀδυνήθης;
ΕΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα 650
ὁπὸθ' Ἡράκλεια τὰν Διομείδοις γίγνεται.
ΑΙΑ. ἀνθρωπὸς ἵερος. ἅθερο πάλιν βασιστέον.
ΔΙ. ίου ίου. ΑΙΑ. τί ἔστιν; ΔΙ. ἵππεας ὄρῳ.
ΑΙΑ. τί δήτα κλάεις; ΔΙ. κρομμῦνων ὀσφραίνομαι.
ΑΙΑ. ἐπεὶ προτιμᾶς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655
ΑΙΑ. βασιστέον τὰρ' ἔστιν ἐπὶ τονδὶ πάλιν.
ΕΑ. οὐμοί. ΑΙΑ. τί ἔστι; ΕΑ. τὴν ἄκαρθαν ἔξελε.
ΑΙΑ. τί τὸ πράγμα τοῦτ; ἅθερο πάλιν βασιστέον.
ΔΙ. Ἀπολλ. ὁ Ποὺν Δήλον Ἡ Πύθων' ἔχεις.
ΕΑ. ἡλυγήσειν οὐκ ἥκουσας;
ΔΙ. οὐκ ἐγώγ', ἐπεὶ 660
 ἵμαβον Ἰππώνακτος ἀνεμιμνησκόμην.
ΕΑ. οὐδέν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνας σπόδει.
ΑΙΑ. μὰ τὸν Δ', ἀλλ' ἦδη πάρεχε τὴν γαστέρα.
ΔΙ. Πόσειδον, ΕΑ. ἡλυγήσεν τις.
ΔΙ. ὁς Ἀλγαῖον πρῶνας ἡ γλαυκᾶς μέδεις 665
ἀλὸς ἐν βένθεσιν.
ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι τω μαθεῖν ὁπότερος ὑμῶν ἔστι θεός. ἀλλ' εἴσιτον.
δ' δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται...

ΧΗ. Φερσέφατθ', ἄτ' ὄντε κάκεινω θεῷ.

ΔΙ. ὁρθῶς λέγεισ' ἐβουλόμην δ' ἀν τοῦτο σὲ πρότερον ποιήσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΟΡΟΣ.

Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθε ἐπὶ τέρψιν ἀοιδᾶς ἕμας, τὸν πολὺν ψυμόμην λαῶν ὀχλον, οὐ σοφίᾳ μυρίαι κάθηται, φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὐ δὴ χεῖλεσιν ἀμφιλάλους ὁδινῶν ἐπιβρέμεται Θρηκία χελιδῶν,

ἐπὶ βάρβαρον ἐξομένη πέταλον ρύζει δ' ἐπίκλαντον ἀηδόνιον νόμον, ὡς ἀπολεῖται, κἀν ἔσαι γένωνται. τὸν ἱερὸν χορὸν δίκαιον ἔστι χρηστὰ τῇ πόλει ἔστημαριν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ ἐξισῶσαι τοὺς πολίτας καφελεῖν τὰ δείματα.

κεῖ τις ἡμαρτε σφαλεῖς τι Φρυνίχου παλαισμασίων, ἐκγενέσθαι φημὶ χρήναι τοῖς ὀλισθοῦσιν τότε, αἰτίαν ἐκθείσι λῦσαι τὸς πρότερον ἀμαρτίας. εἰτ' ἀτμοῦν φημὶ χρήναι μηδέν' εἰν' ἐν τῇ πόλει.

καὶ γὰρ αἰσχρὸν ἔστι τοὺς μὲν ναυμαχήσαντας μίαν καὶ Πλαταιάς εὐθὺς εἶναι κἀντὶ δουλῶν δεσπότας. κοὐδὲ ταῦτ' ἐγών' ἤχοιμ' ἀν μὴ οὐ καλῶς φάσκειν ἔχειν, ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχουσι' ἠδράσατε. πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οὐ μεθ' ὑμῶν, πολλὰ δὴ χοί πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,
τὴν μίαν ταύτην παρείναι ἔμφορὰν αἰτουμένοις. ἀλλὰ τῆς ὀργῆς ἀνέντες, ὃ σοφῶτατοι φύσει, 700 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα καπιτίμους καὶ πολίτας, ὅστις ἀν ἔννοιαν αἴχῆ.

ei δὲ τοῦτ' ὄγκωσόμεσθα κάποσεμμυνούμεθα, 703 τὴν πόλιν καὶ ταύτ' ἐχοντες κυμάτων ἐν ἀγκάλαις, ὑστέρῳ χρόνῳ ποτ' αὐθίς εἶ φρονεῖν οὐ δόξομεν. 

ei δὲ ἐγὼ ὦρθὸς ἴδειν βίον ἀνέρος ἢ τρόπον ὅστις ἔτε' οἰμωξέται,

οὐ πολὺν οὐδ' ὁ πίθηκος οὕτος ὁ νῦν ἐνοχλῶν, 

Κλειγένης ὁ μικρὸς, 

ὁ πονηρότατος βαλανεὺς ὀπόσοι κρατοῦσι κυκῆσιτέφρου

710 ψευδολίτρου κοιλας 

καὶ Κυμωλίας γῆς, 

χρόνου ἐνδιατρίψει· ἴδον δὲ ταῦτ' οὐκ εἰρηνικὸς ἐσθ', ἵνα μὴ ποτε κάποδυθη μεθύων ἥ- 715 νευ ξύλου βαδίζων.

πολλάκις γ' ἡμῖν ἐδοξὲν ἡ πόλις πεποιθέναι 

ταύτον ἐσ τῇ τῶν πολιτῶν τοὺς καλοὺς καὶ τοὺς 

κακοὺς,

ἐς τῇ τάρχαίον νόμισμα καὶ τῷ καίνῳ χρυσίον. 720 οὔτε γὰρ τούτοις οὕτωι οὐ κεκιβδηλευμένοις, ἀλλὰ καλλίστος ἀπάντων, ὃς δοκεῖ, νομισμάτων, 

καὶ μόνοις ὦρθῶς κοπεῖσι καὶ κεκωδωνυσμένοις 723 ἐν τῇ τοῖς Ἔλλησι καὶ τοῖς βαρβάροις πανταχοῦ, 

χρώμεθ' οὐδὲν, ἀλλὰ τούτους τοῖς πονηροῖς χαλκίοις, 

χθές τε καὶ πρώην κοπεῖσι τῷ κακίστῳ κόμματι, 

τῶν πολιτῶν θ' οὖς μὲν ἵσμεν εὐγενεῖς καὶ σώφρονας ἀνδρας ὅπως καὶ δικαίους καὶ καλοὺς τε κάγαθους, 

καὶ τραφέντας ἐν παλαιστραῖς καὶ χοροῖς καὶ 

μουσικῆ,
προσελθούμεν, τοίς δὲ χαλκοίς καὶ ξένοις καὶ πυρρήαις 730
καὶ πονηροῖς κἀκε πονηρῶν εἰς ἀπαντα χρώμεθα
鼫τάτοις ἀφιγμένοις, οἷς ἡ πόλεις πρὸ τοῦ
οὐδὲ φαρμακοῖς εἰκῆ βαδίως ἔχρησατ' ἂν.
ἀλλὰ καὶ νῦν, ὠνόητοι, μεταβαλόντες τοὺς τρόπους,
χρήσθε τοῖς χρηστοῖς ἀθίσι· καὶ κατορθώσασι γὰρ
εὑλογον' καὶ τὸν σφαλήτ', ἐξ ἀξίου γοῦν τοῦ ἔξυλου,
ην τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε.

ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑ. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἀνὴρ
δ' ἰδιοτήτης σου. 738
ΞΑ. τὸ θέσο γὰρ οὐχὶ γεννάδας;
ΑΙΑ. τὸ δὲ μὴ πατάξαι σ’ ἐξελεγχθεῖν’ ἀντικρυς,
ὅτι δοὺλος ὅν ἐφασκες εἶναι ἰδιοτήτης.
ΞΑ. ὕμωζε μένταν.
ΑΙΑ. τοῦτο μέντου δουλικὸν
ἐκδύς πεποίηκας, ὁπερ ἐγὼ χαίρω ποιῶν.
ΞΑ. χαίρεις, ἰκετεύω;
ΑΙΑ. μᾶλλ’ ἐποπτεύειν δοκῶ,
ὅταν καταράσομαι λάθρα τῷ ἰδιοτῆτι.
ΞΑ. τὸ δὲ τονθορύζων, ἡνίκ’ ἄν πληγὰς λαβῶν
πολλὰς ἀπίθης θύραζε; ΑΙΑ. καὶ τὸθ’ ἱδομαί.
ΞΑ. τὸ δὲ πολλὰ πράττων;
ΑΙΑ. ὥσ μὰ Δ’ οὐδὲν ὀδ’ ἐγώ.
ΞΑ. ὅμογνις Ζεῦ καὶ παρακούων δεσποτῶν
δ’ ἀττ’ ἄν λαλώσι; ΑΙΑ. μᾶλλ’ πλεῖν ἡ μαίνομαι.
ΞΑ. ἐν Φοῖβ’ Ἄπολλον, ἐμβαλέ μοι τὴν δεξιάν,
καὶ δὸς κύσαι καὺτὸς κύσον, καὶ μοι φράσον, 755
πρὸς Διὸς, ὃς ἡμῖν ἐστὶν ὁμομαστηγίας,
τὸς οὖτος οὖν διὰ τὸ δορυθὸς χή βοὴ τὸς λοιδορησμὸς; ΑΙΑ. Αἰσχύλου κευριτίδου.

Ε.Α. ἀ.
ΑΙΑ. πράγμα πράγμα μέγα κεκινηται μέγα ἐν τοῖς νεκροῖς καὶ στάσις πολλὴ πάντων. 760
Ε.Α. έκ τοῦ;
ΑΙΑ. νόμος τῆς ἑνθάδ᾽ ἐστὶ κείμενος ἀπὸ τῶν τεχνῶν, ὅσι μεγάλαι καὶ δεξιαὶ, τῶν ἁριστῶν οὗτα τῶν έαυτοῦ συντέχνων σήμεροι αὐτῶν ἐν πρωτανείᾳ λαμβάνειν, θρόνον τε τοῦ Πλοῦτωνος ἔξης, Ε.Α. μανθάνω. 765
ΑΙΑ. ἑώς ἀφίκοιτο τῆν τέχνην σοφάτερος ἐπερός τοὺς αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.
Ε.Α. τῇ δήτα τούτῃ τεθορυβήκεν Αἰσχύλον;
ΑΙΑ. ἐκεῖνος εἰσέ τοὺς πραγματικῶν θρόνον,
ὡς ὑμν κράτιστος τῆν τέχνην. Ε.Α. νυνὶ δὲ τίς; 770
ΑΙΑ. οὗτο δὴ κατηλθ᾽ Εὐρυπίδης, ἐπεδείκνυτο τοῖς λωποδύταις καὶ τοῖς βαλλαντιστόμοις καὶ τοῖς πατραλοίαισι καὶ τοιχωρύχοις,
ὁπερ ἑστ᾽ ἐν ἁμικροῤῥόθος, οἱ δ᾽ ἀκροφυμενοί τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν ὑπερεμάνησαν, κανόμισαν σοφάτατον κάπετι ἐπαρθεὶς ἀντελάβετο τοῦ θρόνου,
ἐν Αἰσχύλος καθήστω. Ε.Α. κούκ ἐβάλλετο;
ΑΙΑ. μᾶ Δί', ἀλλ᾽ ὁ δήμος ἀνεβάζε κρίσιν ποιεῖν ὅπότερος εἰς τὴν τέχνην σοφάτερος. 780
Ε.Α. ὁ τῶν πανούργων; ΑΙΑ. νὴ Δί', οὐράνιόν γ'/ ὄσον.
Ε.Α. μετ᾽ Αἰσχύλου δὲ οὐκ ἦσαν ἐτεροῖ σύμμαχοι;
ΑΙΑ. ὀλύγον τὸ χρηστὸν ἑστών, ὡσπερ ἐνθάδε.
Ε.Α. τῇ δήτ᾽ ὁ Πλούτων δράων παρασκευάζεται;
ΑΙΑ. ἀγώνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν κάλεγχον αὐτῶν τῆς τέχνης.

785
ΞΑ. κάπειτα πῶς
οὐ καὶ Σοφοκλῆς ἀντελάβετο τοῦ θρόνου;
ΑΙΑ. μᾶ Δ' οὐκ ἐκεῖνος, ἀλλ' ἐκυστὲ μὲν Αἰσχύλον
ὅτε δὴ κατῆλθε, κἂνέβαλε τὴν δεξιὰν,
κάκεινος ὑπεχώρησεν αὐτῷ τοῦ θρόνου' 790
υννὴ δ' ἐμελλεν, ωσ ἡφὶ Κλεισθένης,
ἐφεδρὸς καθεδείστας· κἀν μὲν Αἰσχύλος κρατή,
ἐξεῖν κατὰ χώραν' εἰ δὲ μῆ, περὶ τῆς τέχνης
dιαγωνιεῖσθ' ἐφασκε πρὸς γ' Εὐριπίδην.
ΞΑ. τὸ χρῆμα' ἄρ' ἐσται;
ΑΙΑ. ἦ δὲ Δ', ὀλίγον ὑστερον. 795
κανταῦθα δὴ τὰ δεινὰ κινηθῆσεται.
καὶ γὰρ ταλάντῳ μουσικῇ σταμβήσεται.
ΞΑ. τί δέ; μειαγωγῆσουι τὴν τραγῳδίαν;
ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πῆχεις ἐπῶν, 799
καὶ πλαίσια ξύμπηκτα, ΞΑ. πλινθεύσουσι γὰρ;
ΑΙΑ. καὶ διαμέτρους καὶ σφήνας. δ' γὰρ Εὐριπίδης
κατ' ἔπος βασανίειν φησι τὰς τραγῳδίας.
ΞΑ. ἢ ποι βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.
ΑΙΑ. ἐβλεψε δ' οὖν ταυρηδὸν ἐγκύψας κἀτω.
ΞΑ. κρινεὶ δὲ δὴ τίς ταῦτα;
ΑΙΑ. τοῦτ' ἢν ὄντοικολον' 805
σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὐρισκέτην.
οὕτε γὰρ Ἀθηναίοις συνεβαιν' Αἰσχύλος,
ΞΑ. πολλοὺς ἓσως ἐνόμιζε τοὺς τοιχωρύχους.
ΑΙΑ. λήρον τε τάλλα' ἡγεῖτο τοῦ γνῶσιν πέρι
φύσεως ποιητῶν' εἰτα τῷ σῷ δεσπότῃ 810
ἐπέτερψαν, ὅτι τῆς τέχνης ἐμπειρὸς ἦν.
ἀλλ' εἰσίωμεν' ὡς ὅταν γ' οἱ δεσπόται
eσπουδάκωσι, κλαίμαθ' ἢμῖν γίγνεται.
ΧΟ. ἢ ποι δεινὸν ἐριβρεμέτας χόλου ἐνδοθεν ἔξει,
ημίκ' ἄν ἐξυλαλοῦν παρίδη θήγουτος ὀδύντας 815
αὐτιτέχνου τὸτε ἰη μανίας ύπὸ δεινῆς ὀμματα στροβήσεται.

ἐσται ὁ ἱππολόφων τε λόγων κορυδαλολα νείκη, σκινδαλάμων τε παραξόνια, σμιλεύματά τ' ἐργων, φωτὸς ἀμυνομένου φρενοτέκτονος ἄνδρος ῥήμαθ' ἱπποβάμονα. 

φρίξας ὁ αὐτοκόμου λοφιᾶς λασιαύχενα χαίταν, δεινόν ἐπισκύνιον ξυνάγων βρυχώμενος ἤσει ῥήματα γομφοπαγῆ, πυνακηδόν ἀποστῶν γηγενεῖ φυσήματι' ἔνθεν ὁ ἄνθρωπος ἐπῶν βασανίστρια λίστη γλῶσσ', ἀνελισσομένη φθονερόν κινοῦσα χαλινοῦς, ῥήματα δαιομένη καταλεπτολογήσει πλευμῶν πολὺν πόνον.

ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ. ΧΟΡΟΣ.

ΕΤ. οὐκ ἂν μεθείμην τοῦ θρόνου, μη νοουθέτει. 830

κρείττων γὰρ εἶναι φημί τούτον τὴν τέχνην.

Δ. Αἰσχύλε, τί σιγᾶς; αἰσθάνει γὰρ τοῦ λόγου.

ΕΤ. ἀποσεμιστεῖται πρῶτον, ἀπερ ἐκάστοτε ἐν ταῖς θραγμόδιασιν ἔτερατεύετο.

Δ. ὦ δαιμόνι ἄνδρων, μη μεγάλα λίαν λέγε, 835

ΕΤ. ἐγώδη τούτον καὶ διέσκεμαι πάλαι, ἄνθρωπον ἀγριοποίου, αὐθαδόστομον, ἔχοντ' ἀχάλινον ἀκρατές ἀθύρωτον στόμα, ἀπεριλάλητον, κομποφακελουρρήμονα.

ΑΙΣ. ἀλῆθες, ὦ παῖ τῆς ἀρουραίας θεοῦ; 840

σὺ δὴ με ταύτ', ὦ στωμυλισυλλεκτάδη καὶ πτωχοποιεῖ καὶ ρακιοσυρραπτάδη; ἄλλ' οὗ τι χαίρων αὐτ' ἐρεῖς.

Δ. παῦ', Αἰσχύλε, 845
καὶ μὴ πρὸς ὀργήν σπλάγχνα θερμήμης κότῳ.
ΑΙΣ. οὐ δῆται, πρὶν γάρ ἂν τοῦτον ἀποφήμω σαφῶς τὸν χωλοποὺν, οἷος ἂν θρασύνεται.

ΔΙ. ἄρνῃ ἄρνα μέλανα παῖδες ἐξενεγκάτε τυφῶς γὰρ ἐκβαίνειν παρασκευᾶσθαι.

ΑΙΣ. ὁ Κρητικᾶς μὲν συλλέγων μονῳδίας, γάμους δὲ ἀνοσίους εἰσφέρων εἰς τὴν τέχνην.


ΕΤ. ἐτοιμός εἰμ’ ἐγωγε, κοῦκ ἀναδύομαι, δάκνεω, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ, τάπη, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας, καὶ νὴ Δι τὸν Πηλέα γε καὶ τὸν Αἰολοῦ καὶ τὸν Μέλεαρον, κατί μάλα τὸν Τήλεφον.

ΔΙ. σὺ δὲ δὴ τι βουλεύει ποιεῖν; λέγ’, Αἰσχύλε. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε’ οὐκ εὖ ἣςον γὰρ ἐστὶν ἀγῶν νῦν. ΔΙ. τι δαί; ΑΙΣ. ὅτι ἡ ποίησις οὐχὶ συντέθυνηκε μοι, τούτῳ δὲ συντέθυκεν, ὡςθ’ ἐξει λέγειν. ὅμως δ’ ἐπειδῆ σοι δοκεῖ, δραν ταῦτα χρῆ.

ΔΙ. ἣθι νῦν λιβανωτὸν δειρό τις καὶ πῦρ δότω, ὅπως ἂν εὔξωμαι πρὸ τῶν σοφισμάτων, ἀγῶνα κρίναι τούδε μουσικῶτατα’ ύμεῖς δὲ ταῖς Μοῦσαις τι μέλος ὑπάσσατε.

ΧΟ. ὁ Διὸς ἔννεα παρθένοι ἄγναλ Μοῦσαι, λεπτολόγους ἐννετάς φρένας αἱ καθορᾶτε.
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ΧΟΡΟΣ. ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ.

Δ1. ἂλλ’ ὥς τάχιστα χρῆ λέγειν’ οὕτω δ’ ὅπως ἔρειτον ἄστεια καὶ μῆτ’ εἰκόνας μὴθ’ ο’ ἄν ἄλλος εἶποι.

ΕΤ. καὶ μὴν ἔμαντον μὲν γε, τὴν ποίησιν οἶδο εἰμι, ἐν τοῖσιν υστάτοισ φράσω, τούτοισ δὲ πρῶτ’ ἐλέγξω, ὡς ἦν ἀλαξών καὶ φέναξ, οὗσε τε τοὺς θεατὰς 909 ἔξηπάτα, μώροις λαβῶν παρὰ Φρυνίχῳ τραφέντας. πρότιστα μὲν γὰρ ἐνα τιν’ ἄν καθίσεν ἐγκαλύψας, Ἂχιλλέα τιν’ ἦ Νιώβην, τὸ πρόσωπον οὕχ’ δεικνύς, πρόσχημα τῆς τραγῳδίας, γρῦζοντας οὔδε τούτι.

Δ1. μὰ τὸν Δ’ οὖ δῆθ’. 

ΕΤ. ὁ δὲ χορός γ’ ἥρειδεν ὅρμαθοι ἀν υμελδὲν ἐφεξῆς τέτταρας ἔννεπχὼς ἄν’ οἱ δ’ ἐσίγων.

Δ1. ἐγὼ δ’ ἐχαίρου τῇ σωπῇ, καὶ με τοῦτ’ ἐτερπεν 916 οὐχ ἤττου ή νῦν οἰ λαλοῦντες.

ΕΤ. ἥλιθιος γὰρ ἰσθά, σάφ’ ἵσθι.

Δ1. κάμαντῷ δοκῶ. τί δὲ ταῦτ’ ἔδρασ’ ὁ δείνα; 

ΕΤ. ὑπ’ ἀλαξονείας, ἵν’ ὁ θεατὴς προσδοκῶν καθήτο, ὁπόθ’ ἦ Νιώβη τι φθέγξεται’ τὸ δράμα δ’ ἂν διήει.

Δ1. ὁ παμπόνηρος οἴ’ ἀρ’ ἐφευκείζομην ὑπ’ αὐτοῦ. 921 τί σκορπινᾶ καὶ δυσφορεῖς;

ΕΤ. ὦτι αὐτῶν ἐξελέγχω.

κάπειτ’ ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ δράμα ἦδη μεσολή, ρήματ’ ἂν βάεια δῶδεκ’ εἶπεν, ὄφρος ἐχοῦτα καὶ λόφους, δεί’ ἀττα μορμορωπᾶ, ἀγνωτα τοῖς θεωμένοις. ΑΙΣ. οἶμοι τάλας. 926

Δ1. σιώπα.

ΕΤ. σαφές δ’ ἂν εἶπεν οὔδε ἐν. Δ1. μὴ πρὶς τοὺς ὁδόντας.

ΕΤ. ἄλλ’ ἦ Σκαμάνδρους, ἦ τάφρους, ἦ ’π’ ἀσπίδων ἐπόντας

D 2
γρυπαέτους χαλκηλάτους καὶ ρήμαθ’ ἵπποκρήμμα, ἢ ἐμμβαλεῖν ὦν βάδι’ ἦν. 930

Δ. ὥς τοὺς θεοὺς, ἐγὼ γοῦν ᾗς ποτ’ ἐν μακρῇ χρόνῳ νυκτὸς διηγρύπνησα τὸν ἔσοψαν ἵππαλεκτρύνονα ξητῶν, τίς ἐστιν ὅρνυς.

ΑΙ. σημειοῦν ἐν ταῖς ναυσίν, ὅμαθέστατ’, ἐνεγέραπτο. 935

Δ. ἐγὼ δὲ τὸν Φιλοξένου γ’ ὁμην Ἐρυξὼν ἐίναι.

ΕΥ. εἶτ’ ἐν τραγῳδίαις ἔχρην κάλεκτρυνα ποιήσαι; 940

ΑΙ. σὺ δ’, ὃ θεοῦσιν ἔχρη, ποι’ ἃττ’ ἐστίν ἃττ’ ἐπολεὶς;

ΕΥ. οὐχ ἵππαλεκτρύνας μὰ Δ’ ὦδ’ τραγελάφους, ἀπερ σὺ, ἄν τοὺς παραπετάζωσιν τοῖς Μηδικοῖς γρά-

φοισιν’ ἀλλ’ ὁς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ πρῶτον εὐθὺς 945

οἴδούσαν ὅπο κομμασμάτων καὶ βημάτων ἐπαχθὼν, ἵσχυνα; μὲν πρώτιστον αὐτῆν καὶ τὸ βάρος ἀφείλον τοὺς ἑπιλλίοις καὶ περιπάτοις καὶ τευτλίοις λευκοῖς, 950

χυλὸν διδοῦσι στωμιλμάτων, ἀπὸ βιβλίων ἀπηθῶν’ εἶτ’ ἀνέτρεφον μονῳδίαις, Κηφισοφώντα μιγνὺς’ εἶτ’ οὐκ ἐλήμουν ὃ τι τύχοιμ’, οὔτ’ ἐμπεσὼν ἔφυρον, ἀλλ’ οὐξίων πρώτιστα μὲν μοι τὸ γένος εἰπ’ ἄν εὐθὺς τοῦ ὁρῶματος.

ΑΙ. κρεῖττον γὰρ ἦν σοι ὑπὶ Δ’ ἤ τὸ σαυτοῦ.

ΕΥ. ἐπειτ’ ἀπὸ τῶν πρῶτων ἐπῶν οὐδὲν παρῆκ’ ἄν ἄργον, ἀλλ’ ἐλεγεν ἡ γυνὴ τέ μοι χῶ δοῦλος οὐδὲν ἤττου, χῶ δεσπότης χῆ παρθένος χῆ γραῦν ἄν. εἰτα δῆτα 955
ούκ ἀποθανεῖν σε ταύτ’ ἔχρην τολμῶντα;

ΕΤ. μᾶ τὸν Ἀπόλλων.

dημοκρατικὸν γὰρ αὐτ’ ἔδρων.

ΔΙ. τοῦτο μὲν ἔαυσον, ὥ τὰν.

οὗ σοὶ γὰρ ἐστὶ περίπατος κάλλιστα περὶ γε τούτου.

ΕΤ. ἐπείτα τοιούτῳ λαλεῖν ἐδίδαξα

ΑΙΣ. φημὶ κἀγὼ.

ὤς πρὶν διδόξαι γ’ ὄφελες μέσος διαρραγηναί. 955

ΕΤ. λεπτῶν τε κανώνων ἐσβολάς ἐπῶν τε γωνιασμοῦς,

νοεῖν, ὄραν, ἐξυνέναι, στρέφειν, ἐράν, τεχνάζειν,

κά’ ὑποτειχίσθαι, περιποιεῖν ἀπαντα

ΑΙΣ. φημὶ κἀγὼ.

ΕΤ. οἰκεία πράγματ’ εἰσάγων, οἷς χρώμεθ’, οἷς ἔνυσσεμεν,

ἐξ δὲ γ’ ἀν ἐξηλεγχόμην’ ἐνυείδότες γὰρ σοῦ τοῦτο 960 ἡλεγχον ἀν’ μου τὴν τέχνην’ ἄλλ’ οὐκ ἐκομπο-

λάκουν ἀπὸ τοῦ φρονεῖν ἀποστάσας, οὔ’ ἐξέπληστον

αὐτοὺς,

Κύκνους ποιῶν καὶ Μέμνονας κωδώνοφαλαρο-

πῶλους.

γνώσει δὲ τοὺς τούτου τε κάμοι γ’ ἐκατέρου

μαθητάς.

τοιούτων Φορμίσιος Μεγαίνετὸς θ’ ὁ Μανῆς,

σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυκάμπται,

οὖμοι δὲ Κλειτοφῶν τε καὶ ´θημαμένης ὁ κομψῶς.

ΔΙ. Ὅθημαμένης; σοφὸς γ’ ἀνήρ καὶ δεινὸς ἐς τὰ πάντα,

ὅς ἦν κακοὶς που περιπέσῃ καὶ πλησίον παραστῆ,

τέπτωκεν ἔξω τῶν κακῶν, οὐ Χῖος, ἀλλὰ Κεῖος. 970

ΕΤ. τοιαύτα μεντούγῳ φρονεῖν

τοῦτοισιν εἰςηγησάμην,

λογισμὸν ἐνθείς τῇ τέχνῃ

καὶ σκέψιν, ὡστ’ ἥδη νοεῖν
ἀπαντα καὶ διειδέναι
τά τ’ ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἀμεινοῦ ἣ πρὸ τοῦ,
κανασκοπεῖν, πῶς τοῦτ’ ἔχει;
ποῦ μοι τοῦ; τίς τοῦτ’ ἐλαβε;

ΔI. ὑ’ τοὺς θεοὺς, υἱῶν γονῶν Ἀθη-
ναίων ἄπας τις εἰσίων
κέκραγε πρὸς τοὺς οἰκέτας
ζητεῖ τε, ποῦ ’στιν ἡ χύτρα;
τίς τήν κεφαλήν ἀπεδήδοκεν
τής μαυίδος; τὸ τρύβλιον
τὸ περυσιῶν τέθυκε μοι,
ποῦ τὸ σκόροδον τὸ χθιζιῶν;
τίς τῆς ἑλάας παρέτραγεν;
tέως δ’ ἀβελτερώτατοι,
κεχυνότες Μαμμάκυθοι,
Μελιτίδαι καθήντω.

ΧΟ. τάδε μὲν λεύσσεις, φαλδίμ’ Ἀχιλλεῦ
σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὁπως
μη’ σ’ ὁ θυμὸς ἀρπάσας
ἐκτὸς οἰσεῖ τῶν ἑλαῶν
δεινὰ γὰρ κατηγόρηκεν.
ἀλλ’ ὅπως, ὦ γενώνα,
μη’ πρὸς ὀργήν ἀντιλέξεις,
ἀλλὰ συντείλας, ἀκροις
χρώμενος τοῖς Ιστίοις,
ἐῖτα μᾶλλον μᾶλλον ἡξεις,
καὶ φυλάξεις,
ἤνικ’ ἀν τὸ πνεῦμα λείον
καὶ καθεστηκός λάβης.
ἀλλ’ ὦ πρῶτος τῶν Ἐλλήνων πυργώσας ρήματα
σεμνὰ
καὶ κοσμήσας τραγικὸν λήρον, θαρρῶν τὸν κρόνον ἀφεῖ.

ΑΙΣ. θυμοῦμαι μὲν τῇ ἔντυχίᾳ καὶ μοῦ τὰ σπλάγχνα ἀγανακτεῖ,

εἰ πρὸς τούτον δεῖ μ’ ἀντιλέγειν ἵνα μὴ φάσκῃ δ’ ἀπορεῖν με,

ἀπόκριναι μοι, τίνος οὖνεκα χρὴ θαυμάζειν ἄνδρα ποιητήν;

ΕΤ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίως τε ποιοῦμεν
tοὺς ἀνθρώπους ἐν ταῖς πόλεσι.

ΑΙΣ. 

τοῦτ’ οὖν εἰ μὴ πεπολήκας,

ἀλλ’ ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους ἀπέδειξας,

τί παθεῖν φήσεις ἄξιος εἶναι;

ΔΙ. 

τεθνάναι’ μὴ τοῦτον ἐρώτα.

ΑΙΣ. σκέψαι τοῖνυν οἶνος αὐτοὺς παρ’ ἐμοῦ παρεδέξατο

πρῶτον,

εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασὶ
pολίτας,

μηδ’ ἀγοραῖους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ

πανούργους,

ἀλλὰ πνεοντας δόρυ καὶ λόγχας καὶ λευκολόφος

τρυφαλέας
cal πήλικας καὶ κυνηγίας καὶ θυμοῦ ἐπταβοείους.

ΕΤ. 

καὶ ἤ ἠχωρεῖ τούτ’ τὸ κακὸν κραινοποιῶν αὐ μ’

ἐπιτρίψει.

ΔΙ. καὶ τί σὺ ὁρᾶσας οὕτως αὐτοὺς γενναίους ἐξε-

δίδαξας;

Ἄσχύλε, λέξου, μηδ’ αὐθαδῶς σεμισυνόμενος χαλέ-

παίνε.

ΑΙΣ. ὁράμα ποιήσας Ἀρεώς μεστόν. ΔΙ. ποίον;

ΑΙΣ. 

tous ἐπὶ ἐπὶ Θήβας.
ο θεασάμενος πᾶς ἂν τὶς ἀνήρ ἡνάσθῃ δαῖος εἶναι.

ΔΙ. τοιτὶ μὲν σοὶ κακῶν εἴργασται Θείατος γὰρ

πεποιήκας ἀνδρειοτέρους εἰς τὸν πόλεμον καὶ τοῦτον γ᾽

οὖνεκα τύπτος.

ΑΙ. ἀλλ᾽ ὡμῖν αὐτ᾽ ἔξην ἀσκεῖν, ἀλλ᾽ οὐκ ἐπὶ τοῦτ᾽

ἐτράπεσθε. 1025

εἰτα διδάξας Πέρσας μετὰ τοῦτ᾽ ἐπιθυμεῖν ἔξε-

δίδαξα νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἐργον ἁριστον.

ΔΙ. ἕξαράγν γούν, ἥνικ' ἦκουσα περὶ Δαρείου τεθνεώτος,

ὁ χορὸς δ᾽ εὐθὺς τῷ χείρ᾽ ὧδ᾽ συγκρούσας εἶπεν

ιανοί.

ΑΙ. ταῦτα γὰρ ἀνδρας χρὴ ποιητᾶς ἁσκεῖν. σκέψαι

γὰρ ἀπ᾽ ἀρχῆς, 1030

ὡς ὄφελιμοι τῶν ποιητῶν οἱ γενναίοι γεγένηται.

'Ορφέως μὲν γὰρ τελετάς θ᾽ ἡμῖν κατέδειξε φό-

νων τ᾽ ἀπέχεσθαι,

Μουσαῖος δ᾽ ἐξακέσεις τε νόσων καὶ χρησμοὺς,

'Ησίοδος δὲ

γῆς εργασίας, καρπῶν ἀρας, ἀρότους: δ ὦ θεῖος

'Ομηρος ἀπὸ τοῦ τιμήν καὶ κλέος ἐσχεν πλὴν τοῦτ᾽ ὧτι

χρῆστ᾽ ἐδίδαξε, 1035

τάξεις, ἁρετᾶς, ὁπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε

ἐδίδαξεν ὠμως τὸν σκαιότατον πρῶην γούν, ἥνικ'

ἐπεμπεῖν,

τὸ κράνος πρῶτον περιήθισάμενος τὸν λόφον ἡμελλ᾽

ἐπιδῆσειν.

ΑΙ. ἀλλ᾽ ἄλλους τοι πολλοὺς ἄγαθους, ὡν ἦν καὶ Λά-

μαχὸς ἢρως.
όθεν ἡμὴ φρήν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίησεν,
Πατρόκλων, Τεῦκρων θυμολεόντων, ὡς ἔπαιρομ' ἀνδρὰ πολέτην
ἀντεκτείνειν αὐτὸν τοῦτοι, ὅποταν σάλπιγγοι ἀκούσῃ.
ἀλλ' οὖ μὰ Δ', οὐ Φαίδρας ἐποίουν πόρνας οὔδε
Σθενέβοιας,
οὔδ' οὖδ' οὔδεις ἑντῶν' ἐρώσαν πόποτ' ἐποίησα
gυναίκα.

ΕΤ. μὰ Δ', οὔδὲ γὰρ ἤν τῆς Ἀφροδίτης οὐδὲν σοι.

ΑΙΣ. μηδὲ γ' ἐπείη.

ἀλλ' ἐπὶ τοι σοι καὶ τοὺς σοῖς πολλὴ πολλοῦ
'πικαθήτο,
ὥστε γε καυτὸν σε κατ' οὖν ἐβαλεν.

Δ. νὴ τὸν Δία τοῦτο γε τοι δή.

ἂ γὰρ ἐσ τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τοῦτους ἐπλήγης.

ΕΤ. καὶ τί βλάπτονος, ὁ σχέτλι' ἀνδρῶν, τὴν πόλιν
ἀμαί Σθενέβοιαι;

ΑΙΣ. ὁτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέ-

πεισάς
κόνεια πιείν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελ-

λεροφόντας.

ΕΤ. πότερον ὀ' οὐκ ὁντα λόγον τοῦτον περὶ τῆς Φαίδρας

ξυνεθήκα;

ΑΙΣ. μὰ Δ', ἀλλ' ὁντ'. ἀλλ' ἀποκρύπτειν χρὴ τὸ πονη-

ρον τὸν γε ποιητήν,
καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ

παιδαρίους
ἔστι διδάσκαλος ὡστὶς φράξει, τοῖς ἡβῶσιν δὲ

ποιηταί.
πάνυ δὴ δεἰ χρηστὰ λέγειν ἡμᾶς.

ΕΤ. ἢν οὖν σὺ λέγῃς Λυκαβηττοὺς καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ διδάσκειν,

οὐ χρῆ φράσειν ἀνθρωπεῖοι;

ΑΙΣ. ἄλλ', ὥς κακόδαιμον, ἀνάγκη μεγάλων γυνώμων καὶ διανοιῶν ἵσα καὶ τὰ ῥήματα τίκτειν.

κάλλως εἰκὸς τοὺς ἡμιθέους τοὺς ρήματι μείζονι χρῆσθαι' 1060 καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρώνται πολὺ σεμνο-

τέροισιν.

ἀμοῦ χρηστῶς καταδείξαντος διελυμὴν σὺ.

ΕΤ. τί δράσας;

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ἰάκη ἀμπισχῶν, ἵν' ἐλευνοὶ
toῖς ἀνθρώποις φαίνουντ' εἶναι.

ΕΤ. τοῦτ' οὖν ἐβλαφᾶ τί δράσας;

ΑΙΣ. οὗκον ἐθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς διὰ
taῦτα,

1065 ἀλλὰ ῥάκλους περιειλάμενος κλάει καὶ φησὶ πένεσθαι.

ΔΙ. νὴ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὐλῶν ἑρίων ὑπένερθεν'

καὶ ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθὺς ἀνέκυψεν.

ΑΙΣ. εἰτ' αὖ λαλιάν ἐπιτηθέοισι καὶ στωμυλίαν ἐδίδαξας,

ἡ ἕξεκένωσεν τάς τε παλαίστρας, καὶ τοὺς παράλους

ανέπεισεν 1070 ἀνταγορεύειν τοῖς ἔρχουσιν. καίτοι τότε γ', ἡνίκ' ἐγὼ ᾠδῶν, ἀνὲπίσταντ' ἀλλ' ἡ μᾶζαν καλέσαι καὶ ῥυππαπαὶ
eἰπεῖν.
ΔΙ. νῦν δ' ἀντιλέγει, κούκετ' ἐλαύνων πλεῖ δευρὶ καθ' ἐκεῖσθε.

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἰτιὸς ἐστ' ;
οὗ προαγωγοῦσι κατ' ἐκείνης οὖτος,
καὶ τικτοῦσας ἐν τοῖς ἱεροῖς,
καὶ μιγνυμένας τοῖσιν ἄδελφοῖς,
καὶ φασκοῦσας οὐ ζῆν τὸ ζῆν; 
κατ' ἐκ τούτων ἥ πόλις ἡμῶν
ὑπογραμματέων ἀνεμεστῶθη
καὶ βωμολόχων δημοπιθήκων
ἐξαπατώντων τὸν ἴδιον ἄλλον

λαμπάδα δ' οὐδεὶς οἰός—τε φέρειν
ὑπ' ἀγυμνασίας ἔτι νυνι.

ΔΙ. μὰ Δῆ τ' οὖ δῆθ', ὡστε γ' ἀφηνάθην

Παναθηναίους γελῶν, ὡτε δὴ

βραδὺς ἀνθρωπός τις ἔθει κύρια

λευκός, πίων, ὑπολειπόμενος,
καὶ δεινὰ ποιῶν' καθ' οἱ Κεραμῆς
ἐν ταῖσὶ πόλισι παίουσ' αὐτοῦ

gαστέρα, πλευράς, λαγόνας, πυγήν

ὁ δὲ τυπτόμενος ταῖσὶ πλατείαις

φυσών τὴν λαμπάδ' ἐφευγε.

ΧΟ. μέγα τὸ πράγμα, πολὺ τὸ νεῖκος, ἄδρος δ' πόλεμος

ἐρχεται.

χαλεπὸν οὖν ἔρχον διαρέειν,

ὅταν ὁ μὲν τείνῃ βιαώσις,

ὁ δ' ἐπαναστρέφειν δύνηται καταφερέσθαι τορώς.

ἀλλὰ μὴ 'ν ταύτῳ καθήσον
eἰσβολαὶ γάρ εἰσὶ πολλαὶ χάτεραι σοφισμάτων.

ὁ τι περ οὖν ἔχετον ἐρίζειν,

λέγετον, ἔπιτον, ἀναδέρεσθον

τὰ τε παλαιὰ καὶ τὰ καινὰ,
καποκινδυνεύετον λεπτόν τι καὶ σοφῶν λέγειν.  
ei δὲ τούτο καταφροβείσθοι, μὴ τις ἁμαθία προσή
toῖς θεωμένοισιν, ὡς τὰ λεπτὰ μὴ γυνῶν λεγόντων,  
μηδὲν ὁρρωδείτε τοῦθ᾽ ὡς οὐκ ἔθ᾽ οὔτω ταῦτ᾽ ἔχει.  
ἐστρατευμένοι γάρ εἰςιν,  
βιβλίου τῷ ἔχον ἔκαστος μανθάνει τὰ δεξιά·  
αἱ φύσεις τῇ ἄλλῳς κράτισται,  

νῦν δὲ καὶ παρηκόμηται.  
μηδὲν οὖν δείσητον, ἀλλὰ  
pάντ᾽ ἐπέξιτον, θεατῶν γ᾽ οὕνεξ', ὡς οὔτων σοφῶν.  

ΕΤ. καὶ μὴν ἐπ᾽ αὐτοὺς τοὺς προλόγους σου τρέψομαι,  
ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος  

πρώτιστον αὐτοῦ βασανίω τοῦ δεξιοῦ.  

ἀσαφῆς γὰρ ἢν ἐν τῇ φράσει τῶν πραγμάτων.  

ΔΙ. καὶ ποίον αὐτοῦ βασανίεσ;  

ΕΤ. πολλοὺς πάντων.  

πρῶτον δὲ μοι τὸν ἐξ 'Ορεστείας λέγε.  

ΔΙ. ἀγε δὴ σιώπα πᾶς ἄνηρ. λέγ', Ἀισχύλε.  

ΑΙΣ. Ἐρμῆς χθόνιε, πατρῷ' ἐποπτεύων κράτη,  
σωτήρ γενοῦ μοι σύμμαχός τ᾽ αὐτομένω.  

ἡκὼ γὰρ ἐσ γῆν τὴνδε καὶ κατέρχομαι.  

ΔΙ. τούτων ἔχεις ψέγειν τι;  

ΕΤ. πλεῖω ἦ δώδεκα.  

ΔΙ. ἀλλ᾽ οὖδὲ πάντα ταῦτα γ᾽ ἐστ᾽ ἀλλ᾽ ἦ τρία.  

ΕΤ. ἔχει δ᾽ ἐκαστὸν εἰκοσίν γ᾽ ἀμαρτίας.  

ΔΙ. Ἀισχύλε, παραινῶ σοι σιωπᾶν ἐι δὲ μῆ,  


πρὸς τρισὶν λαμβέβουισι προσοφείλων φανεῖ.  

ΑΙΣ. ἐγὼ σιωπῶ τῶ;  

ΔΙ. ἐὰν πείθῃ γ᾽ ἐμοί.  

ΕΤ. εὖδος γὰρ ἡμάρτηκεν οὐράνιον γ᾽ ὅσον.  

ΑΙΣ. ὅρας ὅτι οἰρεῖς;  

ΕΤ. ἀλλ᾽ ὀλίγον γε μοι μέλει.  

ΑΙΣ. πῶς φής μ᾽ ἀμαρτείν;  

ΕΤ. αὖθις ἐξ ἀρχῆς λέγε.  

ΑΙΣ. Ἐρμῆς χθόνιε, πατρῷ' ἐποπτεύων κράτη.
BATRAHOI.

ΕΤ. οὖκον Ὄρεστης τοὐτ’ ἐπὶ τῷ τύμβῳ λέγει τῷ τοῦ πατρὸς τεθνεῶτος;

ΑΙΣ. οὖκ ἄλλως λέγω.

ΕΤ. ποτέρ’, οὖν τὸν Ἐρμην, ὡς ὁ πατήρ ἀπώλετο αὐτὸν βιαίος ἐκ γυναικείας χερὸς δόλους λαθραίους, ταύτ’ ἐποπτεύειν ἠφῆ;

ΔΙ. οὐ δήτ’ ἐκείνον, ἄλλα τὸν ἔριονον Ἐρμην χθόνιον προσεῖπε, καδῆλου λέγων ὅτι ἡ πατρῷον τοῦτο κέκτηται γέρας.

ΕΤ. ἐτὶ μείζον ἐξήμαρτες ἢ ’γὼ ’βουλόμην’ εἰ γάρ πατρῷον τὸ χθόνιον ἔχει γέρας,

ΔΙ. οὕτω γ’ ἀν εἴη πρὸς πατρὸς τυμβωρύχος.

ΑΙΣ. Διόνυσε, πίνεις οἶνον οὖκ ἀνθοσμίαν.

ΔΙ. λέγ’ ἐτερον αὐτῷ’ σὺ δ’ ἐπιτήρει τὸ βλάβος.

ΑΙΣ. σωτῆρ γενοῦ μοι σύμμαχός τ’ αἰτουμένω. ἦκω γὰρ ἐσ γῆν τὴνδε καὶ κατέρχομαι.

ΕΤ. δις ταυτὸν ἡμῶν εἶπεν ὁ σοφὸς Αἰσχύλος.

ΔΙ. πῶς δίς;

ΕΤ. σκόπει τὸ ῥῆμ’ ἐγὼ δέ σοι φράσω. ἦκω γὰρ ἐσ γῆν, φησί, καὶ κατέρχομαι’ ἦκω δε ταυτὸν ἐστι τῷ κατέρχομαι.

ΔΙ. νὴ τὸν Δ’, ὦσπερ γ’ εἰ τις εἴποι γεῖτονι, χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

ΑΙΣ. οὐ δὴτα τοῦτο γ’, ὦ κατεστωμυλμένε

ΔΙ. πῶς δὴ; δίδαξον γὰρ με καθ’ ὦ τι δὴ λέγεις.

ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ’ ὅτῳ μετ’ πάτρας’ χωρὶς γὰρ ἄλλης συμφορᾶς ἑλὴλυθεν’ θέουγων δ’ ἀνήρ ἤκει τε καὶ κατέρχεται. 

ΔΙ. εὖ νὴ τὸν Ἀπόλλων. τί σοι λέγεις, Εὐρυτίδη;

ΕΤ. οὐ φημὶ τὸν Ὄρεστην κατελθεῖν οὐκαδε’ λάθρᾳ γὰρ ἠλθεν, οὐ πιθῶν τοὺς κυρίους.
ΔI. εὖ νὴ τὸν Ἐρμῆν ὁ τι λέγεις ὁ' οὐ μανθάνω.
ΕΤ. πέραινε τοῖςν ἑτεροῦ. 1170
ΔI. ἵθι πέραινε σὺ, Ἀἰσχύλ', ἀνύσας' σὺ ὅ' εἰς τὸ κακὸν ἀπόβλεπε.
ΑΙΣ. τύμβου ὁ' ἐπ' ὅχθω τῷ δὲ κηρύσσομεν πατρὶ κλύειν, ἀκούσαί.
ΕΤ. τοῦτον ἑτεροῦ αὖθις λέγει, κλύειν, ἀκοῦσαί, ταῦτον ὃν σαφέστατα.
ΔI. τεθυκόσων γὰρ ἔλεγεν, ὃ μοχθηρὲ σὺ, 1175
οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα.
ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους;
ΕΤ. ἔγω φράσω: κἂν που δίς εἰπω ταύτον, ἢ στοιβην ὑδης ἐνούσαν ἔξω τοῦ λόγου, καταπτυσοῦν.
ΔI. ἵθι δὴ λέγῃ' οὐ γάρ μονετίων ἀλλ' ἀκουστέα 1180
τῶν σῶν προλόγων τῆς ὁρθότητος τῶν ἐπών.
ΕΤ. ἢν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνήρ,
ΑΙΣ. μὰ τὸν Δί' οὐ δητ', ἀλλὰ κακοδαίμων φύσει ὄντων γε, πρὶν φῦναι μὲν, ἀπόλλων ἐφή ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι, 1185
πῶς οὕτως ἢν τὸ πρῶτον εὐδαίμων ἀνήρ;
ΕΤ. εἰτ' ἐγένετ' αὖθις ἄθλιοτάτοις βροτῶν.
ΑΙΣ. μὰ τὸν Δί' οὐ δητ', οὐ μὲν οὖν ἐπαύσατο. 1190
πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον χειμάνους οὕτως ἔξεθεσαν ἐν ὀστράκῳ,
ίνα μὴ ἑκατοβεῖς γένοιτο τοῦ πατρὸς φονεύς· εἰδ' ὡς Πόλυβοιν ἥρρησεν οἶδᾶν τὸ πόλε· ἐπειτὰ γραφέν ἔγγυμεν αὐτῶς ὧν νέος, καὶ πρὸς γε τούτους τὴν ἑαυτοῦ μητέρα· εἰτ' ἔξετύφλωσεν αὐτῶν. 1195
ΔI. εὐδαίμων ἂρ' ἢν,
eἰ καστρατήγησέν γε μετ' Ἐρασινίδου.
ΕΤ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.
ΑΙΣ. καὶ μῆν μὰ τὸν Δ' οὐ κατ' ἔπος γέ σου κυίσω τὸ ῥῆμ' ἐκαστον, ἄλλα σὺν τοῖς θεοῖς ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ. 1200
ΕΤ. ἀπὸ ληκυθίου σὺ τοὺς ἐμοὺς;
ΑΙΣ. ἐνὸς μόνου.
ποιεῖς γὰρ οὕτως ὡστ' ἐναρμόττειν ἀπαν, καὶ κωδάριν καὶ ληκύθιον καὶ θυλάκιον, ἐν τοῖς ἰαμβελιστὶς. δεὶξω δ' αὐτίκα.
ΕΤ. ἵδοι, σὺ δεῖξεις; 1205
ΑΙΣ. φημῆ. ΔΙ. καὶ δὴ χρῆ λέγειν.
ΕΤ. Ἀξυνπτος, ὡς ὁ πλείστος ἐσπαρταὶ λόγος, ἔνν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ Ἀργος κατασχὼν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. τούτο τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;
λέγ' ἔτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ πάλιν.
ΕΤ. Διόνυσος, ὃς θύρσοισι καὶ νεβρῶν δοραίς καθαπτῶς ἐν πεύκαισι Παρνασσόν κάτα 1212 πηδᾷ χορεύον ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. οἴμοι πεπλήγμεθα' αὖθις ὑπὸ τῆς ληκύθου.
ΕΤ. ἀλλ' οὐδὲν ἔσται πράγμα· πρὸς γὰρ τούτοι 1215 τὸν πρόλογον οὐχ ἔξει προσάψαι λῆκυθον.
οὐκ ἔστιν ὅστις πάντ' ἀνήρ εὐθαϊμονεὶ ἡ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον, ἡ δυσγενῆς ἦν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. Εὐριπίδη, ΕΤ. τί ἔστιν;
ΕΤ. ὑφέσθαι μοι δοκεῖ.
τὸ ληκύθιον γὰρ τοῦτο πενεσεῖται πολὺ.
ΕΤ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαμι γε' νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.
ΔΙ. έδ' ἡ λέγ' ἔτερον καπέχου τῆς ληκύθου.
ΕΤ. Σιδώνιών ποτ' ἀστυ Κάδμος ἐκλιπὼν 1225
'Ἀγήνωρος παῖς ΑΙΣ. ηλικθίου ἀπώλεσεν.

ΔΙ. ὁ δαμόνι ἀνδρῶν, ἀποπρῶ τὴν λήκυθον, ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.

ΕΤ. τὸ τί;

ἐγὼ πρώμαι τῷ; ΔΙ. ἔαν πείθῃ γ’ ἐμοί.

ΕΤ. οὐ δήτ’, ἐπει πολλοῦ προλόγους ἔξω λέγεων 1230 ἰν’ ὄντος σοῦ ἔξει προσάψαι λήκυθον.

Πέλοψ ο Ταυτάλειος εἰς Πίσαν μολὼν θοαίσιν ἦποις ΑΙΣ. ηλικθίου ἀπώλεσεν.

ΔΙ. ὄρας, προσήψαν ἀνθίς αὐ τὴν λήκυθον.

ἀλλ’, ὡγάδ’, ἔτι καὶ νῦν ἀπόδος πάση τέχνη 1235 λήψει γὰρ ὄβολον πάνυ καλὴν τε κἀγαθὴν.

ΕΤ. μὰ τὸν Δ’ οὔπω γ’. ἔτι γὰρ ἐσί μοι συχνοί.

Οἰνεύς ποτ’ ἐκ γῆς ΑΙΣ. ληκτιθίου ἀπώλεσεν.

ΕΤ. ἔασον ἐπείδι πρώθ’ ὄλου μὲ τὸν στίχον.

Οἰνεύς ποτ’ ἐκ γῆς πολύμετρον λαβὼν στάχνυν, 1240 θύων ἀπαρχάς ΑΙΣ. ληκθίου ἀπώλεσεν,

ΔΙ. μεταξὺ θύσῳ; καὶ τὰς αὐθ’ ύψειλετο; 1245

ΕΤ. ἔασον, ὁ τῶν πρὸς τοῦ γὰρ εἰπάτω.

Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὑπο,

ΔΙ. ἀπολεῖ σ’ ἔρει γὰρ, ηλικθίου ἀπώλεσεν. 1250
tὸ ληκθίου γὰρ τοῦτ’ ἐπὶ τοῖς προλόγουις σου ὅσπερ τὰ συκ’ ἐπὶ τοίσιν ὀφθαλμοῖς ἔφυ.

ἀλλ’ ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.

ΕΤ. καὶ μήν ἔχω γ’ ὡς αὐτοῦ ἀποδέξω κακὸν μελοποιοῦν ὄντα καὶ ποιοῦντα ταῦτ’ ἀεί. 1255

ΧΟ. τί ποτε πράγμα γενήσεται;

φροντίζειν γὰρ ἔγωγ’ ἔχω, 1260 τίν’ ἀρα μέμψιν ἐποίει ἀνδρὶ τῷ πολὺ πλείστα δὴ καὶ κάλλιστα μέλη ποιή-
σαντι τῶν μέχρι νυκί.
θαυμάζω γὰρ ἐγωγ' ὅπη
μέμψεται ποτὲ τοῦτον
τὸν βακχείον ἄνακτα,
καὶ δέδοιχ' ύπὲρ αὐτοῦ.

ΕΤ. πάνω γε μέλη θαυμαστά· δείξει δή τάχα.
eis ἐν γὰρ αὐτῶν πάντα τὰ μέλη ἑυντεμώ.

ΔΙ. καὶ μὴν λογιοῦμαι ταῦτα τῶν ψήφων λαβῶν.

(διαύλιον προσαυλεῖ.)

ΕΤ. Φθιώτ', 'Αχιλλεῦ, τί ποτ' ἀνδροδαϊκτον
ἀκούων

η κόπου οὖ πελάθεις ἐπ' ἀρωγάν; 1265
'Ἐρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ
λίμναν.

η κόπου οὖ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. οὔο σοὶ κόπω, Ἀἰσχύλε, τούτω.

ΕΤ. κύδιστ' 'Αχαίων Ἀτρέως πολυκοίρανε μάν-
θανεί μον παῖ.

η κόπου οὖ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. τρίτως, Ἀἰσχύλε, σοὶ κόπος οὕτως.

ΕΤ. εὐφαμείτε· μελισσονόμοι δόμον Ἀρτέμιδος
πέλας οἶγειν.

η κόπου οὖ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. δ' Ζεὺς βασιλεῦ, τὸ χρήμα τῶν κόπων οὖν.
ἐγὼ μὲν οὖν ἐς τὸ βαλανείον βούλομαι
ὑπὸ τῶν κόπων γὰρ τὸ νεφρῶ βουβώνων.

ΕΤ. μή, πρὶν γ' ἂν ἀκούσης χατέραν στάσων μελῶν
ἐκ τῶν κιθαρῳδικῶν νόμων εἰργασμένην.

ΔΙ. θι' ἢ πέρατε, καὶ κόπου μὴ προστίθει.
ΕΥ. ὁπωσ Ἀχαίων διήρονον κράτος, Ἑλλάδος ἡμας,
τοφλαττόθρατ τοφλαττόθρατ, 1286
Σφίγγα δυσαμεριάν πρύτανιν κύνα πέμπει,
tοφλαττόθρατ τοφλαττόθρατ,
σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις,
tοφλαττόθρατ τοφλαττόθρατ, 1290
κυρείν παρασχῶν ἱταμαῖς κυσὶν ἀεροφοί-
tοις,
tοφλαττόθρατ τοφλαττόθρατ,
tὸ συγκλινές τ᾽ ἐπ᾽ Αἰαντὶ,
tοφλαττόθρατ τοφλαττόθρατ. 1295

ΔΙ. τὶ τὸ φλαττόθρατ τοῦτ’ ἐστίν; ἐκ Μαραθῶνος, ἦ
πόθεν συνελέξας ίμονιοστόρφον μέλη;

ΑΙΣ. ἀλλ’ οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ
ἡνεγκον ἁύθ’, ἑνα μὴ τὸν αὐτὸν Φρυνιχῷ
λειμῶνα Μουσῶν ἱερὸν ὀφθεῖν δρέπων· 1300
οὕτος ὃ ἀπὸ πάντων πορνιδῶν μέλη φέρει,
σκολίων Μελήτου, Καρικῶν ἀδλημάτων,
θρήνων, χορειῶν. τάχα δὲ δηλωθῆσεται.
ἐνεγκάτω τις τὸ λύριον. καϊτοι τὶ δεὶ
λύρας ἐπὶ τοῦτον; ποῦ ὅστιν ἡ τοῖς ὀστράκοις
αὐτὴ κροτοῦσα; δεύρῳ Μοῦσ’ Εὐριπίδου,
πρὸς ἦνπερ ἐπιτηδεία τὰῦ ἐστ’ ἄδειν μέλη.

ΔΙ. αὐτὴ ποθ’ ἡ Μοῦσ’ οὖκ ἐλεσβίαζεν, οὐ.

ΑΙΣ. ἀλκνόνες, αἳ παρ’ ἀενάοις θαλάσσης
κύμαισι στωμύλλετε,
tέγγουσαι νοτίοις πτερῶν
ῥανίσι χρόνα δροσιζόμεναι
αἳ θ’ υπωρόφιοι κατὰ γωνίας
εἰεἰεἰεἰεἰεἰεἰεἰεἰς ετε δακτύλοις φάλαγγες
ἰστότονα πηνίσματα,
κερκίδος ἀοιδοῦ μελέτας,
ἳν' ὁ φίλαυλος ἐπαλλεῖ δελ-
φίς πρώταις κυανεμβόλοις
μαντεία καὶ σταδίους.
oἰνάνθας γάνος ἀμπέλου,
βότρυνος ἐλικα παυσίπονον.
περίβαλλ', ὁ τέκνου, ὄλενας.
ὄρᾶς τὸν πόδα τοῦτον; ΔΙ. ὀρῶ.

ΑΙΣ. τὸ δαῖ; τοῦτον ὀρᾶς; ΔΙ. ὀρῶ.

ΑΙΣ. τοιαντὶ μέντοι σὺ ποιῶν
τολμᾶς τὰμὰ μέλη ψέγεων;
τὰ μὲν μέλη σου ταῦτα. βοῦλομαι ὃ' ἔτι
τὸν τῶν μονῳδιῶν διεξελθεῖν τρόπον.
ὡ Νυκτὸς κελαινοφαῖς
ὄρφανα, τίνα μοι
δύστανον ὄνειρον
πέμπεις ἐξ ἄφανοῦς,
'Αἰδᾶ πρόπολον,
ψυχὰν ἄψυχον ἕχουτα,
μελαίνας Νυκτὸς παῖδα,
φρικόδη δεινὰν ὀψιν,
μελανονεκυεῖμονα,
φόνια φόνια δερκόμενον,
μεγάλους ὄνυχας ἕχουτα.
ἀλλὰ μοι ἄμφιπολοι λύχνον ἄψατε
κάλπισι τ' ἐκ ποταμῶν δρόσουν ἄρατε, θέρ-
μετε ὃ' ὑδωρ,
ὡς ἂν θείον ὄνειρον ἀποκλύσω.

ΑΙΣ. τοῦ ἑλεκτρύνα μου συναρπάσασα

Ε 2
φρούδη Γλύκη.
Νῦμφαι ὀρεσσίγονοι,
ὡ Μανία, ξύλλαβε.
ἐγὼ δ' ἀ τάλαινα προσέχουσ' ἐτυχον
ἐμαυτῆς ἐργοισί,
λίνον μεστὸν ἀτρακτον
εἰεἰεἰεἰεἰεἰεἰεἰσσουσα χεροῖν,
κλωστήρα ποιοῦσ', ὅπως
κνεφαῖος εἰς ἀγορὰν
φέροντ' ἀποδοίμαν.
ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐσ αἰθέρα
κουφοτάταις πτερύγων ἀκμαῖς.
ἐμοί δ' ἀχε' ἀχεα κατέλιποσ,
δάκρυα δάκρυά τ' ἀπ' ὅμμάτων
ἐβαλον ἐβαλον ἀ τλάμων.
ἀλλ', ὧν Κρήτες, 'Ἰδας τέκνα,
τὰ τὸξα λαβόντες ἐπαμύνατε
τὰ κωλά τ' ἀμπάλλετε, κυ-
κλοῦμενοι τῇν οἰκίαν.
ἀμα δὲ Δίκτυννα παῖς ἁ καλὰ
τὰς κυνίσκας ἔχουσ' ἐλθέτω
διὰ δόμων πανταχῆ.
οὐ δ', ὅ Διὸς, διπύρους ἀνέχουσα
λαμπάδας δὲστάταιν χει-
ροίν, Ἐκάτη, παράφηνον
ἐσ Γλύκης, ὅπως ἄν
εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἡδὴ τῶν μελῶν.

ΑΙΣ. κάμοιγ' ἀλις.
ἐπὶ τῶν σταθμῶν γὰρ αὐτῶν ἀγαγεῖν βούλομαι, ὅπερ ἐξελέγξει τὴν ποίησιν νῦν μόνον·
tὸ γὰρ βάρος νῦν βασανεῖ τῶν ῥημάτων.
ΔΙ. ἓτε δεύρο νυν, εἴπερ γε δεῖ καὶ τοῦτο με ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.
ΧΟ. ἐπίπονοι γ' οἱ δεξιόι.
τόδε γὰρ ἐτερον αὖ τέρας νεοχμοῦν, ἀτοπίας πλέων, ὅ τις ἀν ἐπενόησεν ἄλλος;
μᾶ τὸν, ἕγω μὲν οὐδ' ἂν εἰ τις ἐλεγέ μοι τῶν ἐπιτυχόντων,
ἐπιθόμην, ἀλλ' φόμην ἂν αὐτὸν αὐτὰ ληρεῖν.

ΔΙΟΝΥΣΟΣ. ΑΙΣΧΤΑΟΣ. ΕΤΡΙΠΙΔΗΣ. ΠΛΟΥΤΩΝ.

ΔΙ. ἢδι νυν παρίστασθον παρὰ τῷ πλάστιγγ',
ΑΙΣ. καὶ ΕΤ. ἵδον' 1370
ΔΙ. καὶ λαβομένῳ τῷ ῥήμ' ἐκάτερος εἰπατον,
καὶ μὴ μεθήσαθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσσω, 1380
ΑΙΣ. καὶ ΕΤ. ἐχόμεθα.
ΔΙ. τοῦπος νῦν λέγετον εἰς τοὺν σταθμόν.
ΕΤ. εἰθ' ὄφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.
ΑΙΣ. Σπερχεῖνε ποταμε βουνόμοι τ' ἐπιστροφαί.
ΔΙ. κόκκυ, μεθείτε' καὶ πολύ γε κατωτέρω χωρεῖ τὸ τοῦθ. ΕΤ. καὶ τι ποτ' ἐστὶ ταῖτιον;
ΔΙ. ὅτι εἰσέθηκε ποταμῷ, ἐριστικῶς 1386
ὑγρὸν ποιήσας τοῦπος ὠσπερ τάρια,
σὺ δ' εἰσέθηκας τοῦπος ἐπετρωμένου.
ΕΤ. ἀλλ' ἐτερον εἰπάτω τι καύτιστησάτω.
ΔΙ. λάβεσθε τοίνυν αὖθις. 1390
ΑΙΣ. καὶ ΕΤ. ἢν ἵδον. ΔΙ. λέγε.
ΕΤ. οὐκ ἔστι Πειθόδες ἱρὸν ἄλλο πλήν λόγος.
ΑΙΣ. μόνος θεῶν γὰρ Θάνατος οὐ δῶρῳ ἔρα.
ΔΙ. μεθείτε μεθείτε' καὶ τὸ τοῦδε γ' ἂν ῥέπει:
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.
ΕΥ. ἐγὼ δὲ πειθῶ γ', ἔπος ἀριστ' εἰρημένου. 1395

ΔΙ. πειθῶ δὲ κοῦφον ἔστι καὶ νοῦν οὐκ ἔχουν. 1396

ἀλλ' ἐτερον αὖ ξήτει τι τῶν βαρυστάθμων, 1397

ὁ τι σοι καθέλξει, καρτερὸν τε καὶ μέγα.

ΕΥ. φέρε ποῦ τοιοῦτο δὴτά μοῦστι; ποῦ;

ΔΙ. φράσω:

βέβληκ' Ἀχιλλεὺς δύο κύβῳ καὶ τέτταρα. 1400

λέγοιτ' ἄν, ὡς αὐτῇ 'στι λοιπῇ σφῶν στάσις.

ΕΤ. σιδηροβριθὲς τ' ἐλαβε δεξὶ ἅξολον.

ΑΙΣ. ἐφ' ἀρματος γὰρ ἁρμα καὶ νεκρῷ νεκρός.

ΔΙ. ἐξηπάτηκεν αὖ σὲ καὶ νῦν. ΕΤ. τῷ τρόπῳ;

ΔΙ. δ' ἀρματ' εἰσῆνεγκε καὶ νεκρῶ δῦο, 1405

οὐς οὐκ ἄν ἀραίωτ' οὖδ' ἐκατὸν Ἀλγύπτιοι.

ΑΙΣ. καὶ μηκέτ' ἐμοίγε κατ' ἔπος, ἀλλ' ἐσ τῶν σταθμὸν 1410

αὐτὸς, τὰ παιδ', ἡ γυνη, Κηφισοφόν, 1412

ἐμβᾶς καθήσθω συλλαβῶν τὰ βιβλία:

ἐγὼ δὲ δ' ἐπτὶ τῶν ἐμῶν ἐρῶ μόνον.

ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ. 1415

οὐ γὰρ δὶ' ἔχθρας οὐδετέρῳ γενήσομαι. 1416

τὸν μὲν γὰρ ἡγοῦμαι σοφῶν, τῷ δ' ἡδομαι.

ΠΛ. οὐδὲν ἁρα πράξεις δυσπερ ἠλθεις οὐνεκα;

ΔΙ. ἔαν δὲ κρίνω;

ΠΛ. τὸν ἐτερον λαβὼν ἀπει,

ὅποτερον ἄν κρίνης, ἵν' ἐλθησ μή μάτην.

ΔΙ. εὐδαιμονοῖς. φέρε, πῦθεσθέ μου ταδ'. 1421

ἐγὼ κατήλθον ἐπὶ ποιητήν. ΕΤ. τοῦ χάρων;

ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγη. 1422

ὅποτερος οὖν ἄν τῇ πόλει παρανέσειν 1423

μέλλῃ τι χρηστὸν, τοῦτον ἄξειν μοι δοκῶ. 1424

πρώτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον 1425

γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.

ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;
ΔΙ. τίνα;
ποθεῖ μὲν, ἔχθαίρει δὲ, βουλεῖται τ' ἔχειν. 1425
ἀλλ' ὁ τι νοεῖτον, εἰπατον τοῦτον πέρι.
ΕΥ. μισῶ πολίτην, ὡστὶς ὄφελεῖν πάτραν
βραδὺς φανεῖται, μεγάλα δὲ βλάπτειν ταχὺς,
καὶ πόριμον αὐτῷ, τῇ πόλει ὁ ἀμήχανον.
ΔΙ. εὖ γ', ὁ Πόσειδον. οὐ δὲ τίνα γνώμην ἔχεις; 1430
ΑΙΣ. οὐ χρή λέοντος σκῦμνον ἐν πόλει τρέφειν.
μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
ἡν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.
ΔΙ. νη τὸν Δία τὸν σωτῆρα, δυσκρῖτος γ' ἔχω:
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἔτεροι σαφῶς.
ἀλλ' ἐτι μίαν γνώμην ἐκάτερος εἰπατον 1435
περὶ τῆς πόλεως ἠμων' ἔχετον σωτηρίαν.
ΕΥ. εἰ τις πτερώσας Κλεόκριτον Κυνηγία,
αἴροιεν αὖραι πελαγίάν ὑπὲρ πλάκα.
ΔΙ. γέλοιον ἂν φαίνοιτο νοῦν ὃ' ἔχει τίνα;
ΕΥ. εἰ ναυμαχοῦεν, κατ' ἔχοντας ἔξιδας
φαίνοεις ἐς τὰ βλέφαρα τῶν ἐναντίων.
ἐγὼ μὲν οἶδα, καὶ θέλω φράσειν. ΔΙ. λέγε.
ΕΥ. ἄταν τὰ νῦν ἄπιστα πίσθ' ἦγομεθα,
τὰ δ' οὖντα πίστ' ἄπιστα.
ΔΙ. πῶς; οὐ μανθάνω.
ἀμαθέστερον πως εἰπὲ καὶ σαφέστερον. 1445
ΕΥ. εἰ τὸν πολιτὸν οἴσι νῦν πυστεύομεν,
τούτωι ἀπιστήσαμεν, οἶς δ' οὐ χρώμεθα,
τούτουι χρησαίμεσθα, σωθεῖμεν ἄν.
εἰ νῦν γε δυστυχοῦμεν ἐν τούτουι, πῶς
tαναντία πράξαστες οὐ σωζόμεθ' ἄν; 1450
ΔΙ. εὖ γ', ὁ Παλάμηδες, ὁ σοφωτάτη φύσις.
tαυτὶ πότερ' αὐτὸς εὑρεῖς ἢ Κηφισοφῶν;
ΕΥ. ἐγὼ μόνος' τὰς δ' ἔξιδας Κηφισοφῶν.
ΔΙ. τί δαί λέγεις σύ;

ΑΙΣ. τήν πόλιν υύν μοι φράσον πρῶτον, τίς χρήται· πότερα τοῖς χρηστοῖς; 1455

ΔΙ. πόθεν;

μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς ὤ ἥδεται;

ΔΙ. οὗ δήτ᾽ ἔκειν γ', ἀλλὰ χρήται πρὸς βλαν.

ΑΙΣ. πῶς οὖν τίς ἄν σώσει τοιαύτην πόλιν, ἢ μήτε χλαίνα μήτε σιωπα συμφέρει;

ΔΙ. εὐρισκεῖ νῆ Δ', εἴπερ ἀναδύσει πόλιν. 1460

ΑΙΣ. ἐκεῖ φράσαιμ' ἂν ἑνθαδὶ ὦ οὐ βούλομαι.

ΔΙ. μή δήτα σύ γ', ἀλλ' ἑνθεύδ' ἀνίει τάγαθα.

ΑΙΣ. τήν γῆν ὅταν νομίσωσι τήν τῶν πολεμίων εἶναι σφετέραν, τήν δὲ σφετέραν τῶν πολεμίων, πόρον δὲ τὰς ναὰς, ἀπορίαν δὲ τὸν πόρον. 1465

ΔΙ. εὖ, πλὴν γ' ὁ δικαστής αὕτα καταπίνει μόνος.

ΠΛ. κρίνοι τὸν ἀν.

ΔΙ. αὕτη σφῶν κρίσις γενήσεται.

αιρήσομαι γάρ ὄνυπερ ἤ ψυχὴ θέλει.

ΕΤ. μεμνημένος νῦν τῶν θεῶν, οὐς ὁμοσας, ἢ μήν ἀπάξεων μ' οἰκαδ', αἰροῦ τοὺς φίλους. 1470

ΔΙ. ἡ γλῶττι ομώμοικ', Αἰσχύλον δ' αἰρήσομαι.

ΕΤ. τί δέδρακας, ὥ μιαρώτατ' ἄνθρώπων;

ΔΙ. ἐγώ;

ἐκρίνω νικᾶν Αἰσχύλον. τῇ γὰρ οὖ;

ΕΤ. αἰσχίστοκν ἐργον προσβλέπεις μ' εἰργασμένοις;

ΔΙ. τί δ' αἰσχροῦν, ἢν μὴ τοῖς θεωμένοις δοκῆ; 1475

ΕΤ. ὁ σχέτλια, περιόψει με δὴ τεθυκότα;

ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ καθαναίν, τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;

ΠΛ. χωρεῖτε τοίνυν, ὡ Διόνυσ', εἰσω. ΔΙ. τί δαί;

ΠΛ. ἵνα ἕσεῖσθαι σφῶν πρὶν ἀποπλεῖν. 1480

ΔΙ. εὖ τοι λέγεις.
ΒΑΤΡΑΧΟΙ.

νὴ τὸν Δί' οὐ γὰρ ἄχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνήρ ἐξων
ξύσεις ἡκριβωμένην.
πάρα δὲ πολλοίσιν μαθεῖν.
οδὲ γὰρ εὖ φρονεῖν δοκήσας
πάλιν ἀπεισών οἴκαδ' αὖ,
ἐπ' ἁγαθῷ μὲν τοῖς πολίταις,
ἐπ' ἁγαθῷ δὲ τοῖς έαυτοῦ
ξυγγενέσι τε καὶ φίλοισι,
díὰ τὸ συνετὸς εἶναι.

χαρίεν οὖν μὴ Σωκράτει
παρακαθήμενον λαλεῖν,
ἀποβαλόντα μουσικὴν,
τά τε μέγιστα παραλιπόντα
tῆς τραγῳδικῆς τέχνης.

ΠΛ. ἀγε δὴ χαίρων, Αἰσχύλε, χώρει,
καὶ σῶζε πόλιν τὴν ἡμετέραν
γνώμαις ἁγαθαίς, καὶ παΐδευσον
tοὺς ἄνοητος· πολλοὶ δ' εἰσίν'
καὶ δὸς τοιτ Κλεοφώντι φέρων,
καὶ τοιτ τοῖς πορισταίς,
Μύρμηκα θ' ὁμοῦ καὶ Νικομάχω·
tόδε δ' Ἀρχενόμῳ'
kαὶ φράζ αὐτοῖς ταχέως ἥκειν
ὡς ἐμὲ δευρὶ καὶ μή μέλλειν'
kαν μή ταχέως ἥκωσιν, ἐγὼ
νὴ τὸν Ἀπόλλων ἐσθίας αὐτοῦ
καὶ συμποδίσας
μετ' Ἀδειμάντου τοῦ Λευκολόφου
catat γῆς ταχέως ἀποπέμψω.

ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θάκον
τὸν ἐμὸν παράδος Σοφοκλεὶ τηρεῖν,
κάμοι σώζειν, ἢν ἄρ' ἐγὼ ποτε
deuρ' ἀφίκωμαι. τούτον γὰρ ἐγὼ
σοφίας κρίνω δεύτερον εἶναι.
μέμνησο δ', ὡς ὁ πανούργος ἀνήρ
καὶ ψευδολόγος καὶ βωμολόχος
μηδέποτε εἰς τὸν θάκον τὸν ἐμὸν
μηδ' ἄκων ἐγκαθεδείται.

ΠΛ. φαίνετε τούνν ὑμεῖς τούτῳ
λαμπάδας ἵρας, χάμα προπέμπετε
τοῖς τούτοις τούτον μέλεσιν
καὶ μολπαίσιν κελαδοῦντες.

ΧΟ. πρῶτα μὲν εὐδῆλαν ἀγαθὴν ἀπιόντι ποιητῇ
ἔσ φάος ὅρισμένῳ δότε, δαίμονες οὗ κατὰ γαλας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθᾶς ἐπινολας.
πάγχυ γὰρ ἐκ μεγάλων ἀχέων πανσαίμεθ' ἀν οὕτως
ἀργαλέων τ' ἐν ὑπλοῖς ξυνόδων. Κλεοφῶν δὲ
μαχέσθω
κάλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραισ.
NOTES.

The scene opens with the journey of Dionysus, accompanied by his slave Xanthias, to the lower world. Dionysus is grotesquely dressed in a saffron-coloured robe (46 foll.), with a lion-skin thrown over it. Xanthias is mounted on an ass; but he does not get the full benefit from his beast of burden, for across his back is poised the regular porter's yoke (ἀνάφορον v. 8), from either end of which hangs a load of packages, so heavy that he is constantly wanting to shift it from shoulder to shoulder.

1. i. εἴπω, 'am I to utter?' deliberative conjunctive, as ποι φρενῶν ἐλθω, πάτερ; Soph. O. C. 310. The negative particle used in this construction is regularly μή, as inf. 5. μηδ' ἔτερον ἀστειόν τι. Cp. Xen. Mem. i. 2. 36 μηδ' ἀποκρίνομαι ὦν;

τῶν εἰσβοτῶν, i.e. the stale, commonplace jokes that form the stock of ordinary Greek comedy. Aristophanes is fond of claiming novelty for the contents of his plays, as in Nub. 538–546; Pax 739 foll., where special reference is made to the stale jokes of the comic δοῦλοι.

1. 4. ηδή χολή. The repetition of such expressions as, 'I'm overloaded,' 'I'm being crushed,' is more than Dionysus can stomach: 'I am already positively sickened by it,' literally, 'there is already anger to me,' understanding an objective τούτων, sc. 'against such jokes.' This is better than understanding ταύτα as the subject to ἔστι. The notion of anger is included with that of disgust; but the words do not mean, as often rendered, 'it is as bitter as gall to me.'

φύλαξαι, as the accent shows, is mid. aor. imperat., 'keep clear of that.'

1. 5. ἀστειόν. Xanthias characterises as 'witty,' or 'smart,' expressions that were really coarse and stupid (ἀγροικον, φορτικόν); and the next gross joke that he has in store he describes as 'the height of fun' (τὸ πάνυ γέλοιον).

1. 12. τί δῆτ' ἐσεί, 'why was I obliged?' The tense refers back to the time when the original arrangements for the journey were made. See on 24 inf.
1. 13. Φρύνικες. This is the comic poet, to be distinguished from the writer of tragedies (see inf. 910). He brought out the Μονότροπος and took the third prize when Aristophanes was successful with his 'Birds;' and the second prize for his Μονάσι when Aristophanes gained the first with the 'Frogs.' About Δύκις nothing is known. Kock suggests κάπιλυkos, because 'Επιλυκος was one of the poets of the Old Comedy. Ameipsias, when Aristophanes was unsuccessful with his first edition of the 'Clouds,' took the first prize with a play on a similar subject called Κόννος, introducing the character of Socrates and a chorus of φροντισταί. Ameipsias also gained the first prize with his Κωμαστάλ when Aristophanes took only the second with his 'Birds.'

1. 15. οἱ σκευοφορούσ', 'who always carry baggage;' i.e. introduce slaves carrying baggage. There may be a sly suggestion that these playwrights dealt only with 'scenic properties,' and not with real poetry and wit in their comedies. So we have σκεύαρι used of the Euripidean 'properties,' Ach. 451.

Most MSS. read σκεύη φέρουν', or σκευηφοροῦσ'. Fritzsch would read ὄσπερ for ὄνερ and σκευοφόρους acc. plur.; making ποιοῦσι σκευηφόρους = βαίνοντο μέσα περιουσ; cp. Φαϊδραν ποιεῖν Thesmoph. 153. Bergk would put a mark of interrogation after εἰσωθε ποιεῖν; and so make καὶ Δύκις begin a new clause, 'Why! both Lycis and Ameipsias carry baggage.'

1. 18. πλείν (Attic irregular contr. for πλείου) ἡ νιαυτ onActivityResult. Fritzsche would read ὄσπερ for ὄνερ and σκευοφόρους acc. plur.; making ποιοῦσι σκευηφόρους = βαίνοντο μέσα περιουσ; cp. Φαϊδραν ποιεῖν Thesmoph. 153. Bergk would put a mark of interrogation after εἰσωθε ποιεῖν; and so make καὶ Δύκις begin a new clause, 'Why! both Lycis and Ameipsias carry baggage.'

1. 20. ἐρεῖ. Nothing is gained by altering, with Cobet, ἐρεῖ to ἐρώ. All common-place grumblings are tabooed; and the poor overloaded neck may not tell its own troubles. Cp. inf. 237 ὃ πρακτός . . . ἐγκύψας ἐρεῖ. Here Dionysus loses all patience at the 'insolence and utter conceit' of the slave in pretending to have a grievance, though he is riding while his master walks. ὅτ' (l. 22) is for ὅτε not ὅτι, as in Nub. 7 etc

1. 22. νιώς Σταμνίου, a surprise for νιῶς Διώς. 'Son of Jar,' appropriate enough to the wine-god.

1. 23. τούτων δ' ὅχω, 'and am giving him a mount:' cp. sup. σκευοφόρουσ'.

1. 24. ταλαπώροιτο. The optat. after the pres. indic. (see on ἔδει, sup. 12) points back to the original intention of the arrangement. Cp. Od. 17. 250 τῶν ιτο' ἔγων . . . ἄξω τῇλ' Ἰδάκης ἵνα μοι βίον τολύν ἀλφοι. See Goodwin, Moods and Tenses, § 44. 2. note 2. 6, who quotes τούτων ἔχει τὸν τρόπον δ' νόμος ἵνα μηδέ πεισθήναι μηδ' ἐξαπατηθήναι γένοιτ' ἐπὶ τῷ δήμῳ, Dem. Androt. 596. 17, where he remarks
that εχει implies also the past existence of the law; the idea being that the law was made as it is, so that it might not be possible, etc.

1. 25. οὔ γάρ ἄρο χρόνω ἔγρα; Here begins a string of quibbles and verbal subtleties in the true sophistic style. 'Pray am not I the bearer of a load?' 'Why, how can you be a bearer when you are having a ride?' 'Yes! but still bearing all these things.' 'Bearing them how?' 'Like a sore burden.' 'Isn't it an ass that is bearing the burden which you are bearing?' 'Most certainly not what I have got and am bearing.' In l. 26, the question τίνα τρόπον is misunderstood by Xanthias. Dionysus means, 'How can you be said to be bearing when you are borne?' Xanthias interprets έκνομο to mean 'in what way?', 'with what feeling?' and so he answers βαρέως πάνυ, i.e. aegerrrine fero, the word being resumed in βάρος. The humour of the passage lies in the fact that both disputants are right—the ass really bears the double burden, but the man is loaded just as if he was walking.

1. 33. κακοδαίμων. Xanthias can at any rate see that he is being mocked, though he cannot rebut the argument; and he wishes he had been one of the slaves who had volunteered for the battle of Arginusae, for then he would have gained his freedom, and would not have been subject to the oppression of a master. See inf. 693.

1. 34. Join κακύειν μακρά, 'to howl aloud;' as οἵμωζειν μακρά Av. 1207. Cp. Hor. Sat. i. 10. 91 iubeo plorare. The phrase is the antithesis to χαίρειν κελέων.

1. 35. κατάβα. Imperat., as in Vesp. 979. The ordinary form is κατάβηθi. Curtius (Verb. chap. xiv. §§ 37, 38) quotes ἐσβα Eur. Phoen. 193; ἐμβα El. 113; ἐπίβα Theogn. 847; πρόβα Acharn. 282; ἀνσε Theocr. 24. 36; describing them as thematic present imperatives from (obsolete) present βάω.

1. 36. βαδίζων, 'on the tramp;' alluding to his walking while Xanthias rides. With ἐγγύς εἴμι (not εἴμι as vulg.) cp. Eccl. 1093 ἐγγύς ἡδὲ τῆς θύρας | ἐλκόμενός εἴμι, Plut. 767 ὡς ἄνδρες ἐγγύς εἰσίν ἡδη τῶν θυρῶν.

1. 37. ἐδεί, 'it was my duty;' sc. as previously arranged, see on sup. 12. ἡμι, is not, as the Grammarians described it, the Attic form of ψημί, but a defective verb parallel to the Lat. a-i-o; most often occurring in the phrases ἡν δ' ἑγ'ω, and ἡ 8' ὡς (dixi—dixit) in Plato. There is, however, this difficulty in connecting the Greek and Latin forms, that ἡμι shows no trace of the original g in a-i-o; cp. ad-ag-ium, ind-ig-itamenta, etc. Here Dionysus calls out to the slave, whom he supposes to be within the house of Heracles as porter; but the hero, who is living in a humble way, answers the door himself.

1. 38. κενταυρικώς, 'savagely.' Heracles had fought with the Centaurs, and knew their brutal ways. 'With ἐνηλαθ' (ἐν-άλλομαι) cp. Soph. O. T. 1261 πύλαις δίσαις ἐνήλατ.' With ὅστις supply ἤν ὅ πατάζας, 'who-
ever it might be.' Here Heracles peeps out, and catching sight of the strange appearance of Dionysus he bursts out with—'Do tell me, what might this be?' Dionysus mistakes the expression of astonishment for one of fear, and calls the attention of Xanthias to the fact; addressing him, aside, as 'slave!' (δ παις).

1. 41. μὴ μαίνοι ο γε, 'yes, afraid you were crazy.' The addition of γε corrects the view of Dionysus—'afraid he was certainly: not however at your formidable appearance, but only lest it was a madman he had to deal with.' Compare the words of Odysseus, Soph. Aj. 82 φρονοῦντα γὰρ νῦν οὐκ ἄν ἔξεσθην ὄκνῳ.

1. 43. δάκνω. I. e. 'I bite my lips,' to keep in my laughter.

1. 45. ἀποσοβῆσαι, 'to drive away,' 'keep off.' Probably he passes his hand hastily over his mouth, as with the action of 'brushing something away.' Cp. Vesp. 460; Eq. 60; where it is used of flapping away flies, and the like. The κροκωτός (sc. χιτῶν) which peeped out under the lion-skin was properly a woman's garment. See Eccl. 879; Lysist. 44, 219. Coloured clothes were not ordinarily worn at all by men.

1. 47. τίς δ' νοῦς; 'what's the meaning of it all? what is this combination of the buskin and the club?' i. e. the incongruous mixture of hero and woman; for κόδορνος seems to be used here rather as an article of female dress than as part of the costume of the tragic actor; although this would suit Dionysus well. Schol. δ' κροκωτός καὶ δ' κόδορνος γυναικεία ἕστιν, ἢ δὲ λεοντῇ καὶ τὸ βόσκαλον ἀνδρᾶ.

1. 48. ποι γῆς ἀπεδήμεις; 'where might you be travelling to?' in such equipment. Dionysus seems to have understood ποι ἀπεδήμεις; in the technical sense of 'where have you been on foreign service?' as in Lysist. 99 foll. τοὺς πατέρας οὖ ποθείτε τοὺς τῶν παιδῶν | ἐπὶ στρατιάς ἀπόντας; εὖ γὰρ οἶδ' ὦτι | πάσαισιν υἱόν ἐστὶν ἀποδημῶν ἀνήρ. So he promptly answers, 'I was serving Cleisthenes as a marine;' sc. in the battle of Arginusae. Ἐπιβατεύειν means, to be an ἐπιβάτης, or 'fighting man on ship-board,' as distinguished from the crew. Cp. Hdt. 6. 12; Thuc. 3. 95. The dative Κλεισθένει follows ἐπιβατεύον on the analogy of γραμματεύειν, προσβεθείν τινι.

1. 49. καὶ κατεδύσαμέν γε ναῦς, 'aye, and what is more we sank ships.'

1. 51. σφώ; 'what, you and he together?' The words καὶ τ᾽ ἔγωγ' ἐξηγρόμυν are spoken by Xanthias as an 'aside.' He has been listening to his master's boasts, and expresses thus his sense of their visionary nature; 'and then I woke, and behold, it was a dream.' others, less well, assign the words to Heracles or Dionysus.

1. 53. Ἀνδρομέδαν. This play, acted in the year 412, was evidently very popular in Athens, as we may judge from the allusions to it in Thesm.
It was a play likely enough to suggest a πόθος, for it turned upon the ‘passion’ of Andromeda for her deliverer, Perseus. πρὸς ἐμαυτόν, i.e. ‘silently’; not aloud, as was the frequent practice of the ancients even when reading alone.

1. 54. πῶς οἶει σφόδρα, lit. ‘violently, how think you?’ = ‘you can’t think how violently.’ So πῶς δοκεῖς = ‘you can’t think how nicely,’ Nub. 881. The original interrogative force of the phrase has been forgotten, as in πῶς ἄν = utinam, and so it is sometimes printed without a mark of a question.

1. 55. Μόλων was, probably, the protagonist in the Andromeda, as he was in the Phoenix of Euripides. If he is the personage of huge stature to whom the Schol. refers, μικρὸς must be used ironically—‘oh, quite small; only as big as giant Molon.’ Dionysus is described as sitting on shipboard, and reading (see inf. 1114) the play to himself, as he says, πρὸς ἐμαυτόν, cp. Eccl. 880 μνυρομῖνη τι πρὸς ἐμαυτόν μέλος. Paley, to emphasise his view of the late introduction of reading and writing, would make τὴν Ἀνδρομέδαν mean the name on the ship’s side or stern, ἔπι τῆς νεώς.

1. 57. ἕυνεγένου τῷ Κ., ‘did you company with Cleisthenes?’ Heracles here seems to put Cleisthenes in a category by himself, not woman, boy, or man, but some sexless creature, for whom Dionysus might have had a misplaced passion.

1. 58. οὐ γὰρ ἀλλ’, as inf. 192, 498, 1180; Eq. 1205; Nub. 232, originally an elliptic phrase, = non enim [ita se res habet] sed. So here, ‘it is not a case for jesting, but I really am in a bad way.’

1. 62. ἑτνοὺς, ‘porridge.’ The gluttony of Heracles was a favourite point in Comedy, as in Pax 741; Av. 1581, 1689; and inf. 550 foll. It also appears in the Alcestis 548, 749-760.

1. 64. ἄρ’ ἐκδίδασκω; ‘am I making my meaning plain?’

1. 66. δαρδάπτει, a graphic word for a ‘devouring passion.’ Heracles understands this in the coarsest way, and wonders how any one can have a ‘passion’ for a dead body. Euripides seems to have died the year before the ‘Frogs’ was acted.

1. 69. ἐπ’ ἐκείνον, as we say, ‘after him;’ i.e. ‘to fetch him.’ So ἐπὶ βοῶν ἕλει; Od. 3. 421; ἐπ’ ὑδωρ πεμφέντα Hdt. 7. 193. Cp. inf. 111, 577, 1418.

1. 72. οἱ μὲν γὰρ οὐκέτ’ εἰσίν. According to the Schol. from the Oeneus of Euripides, where Diomede, lamenting the low estate of his grandfather Oeneus, asks him ὅν δ’ ὃς ἐρήμος συμμάχων ἀπολλυσαι; to which Oeneus rejoins with the words οἱ μὲν γὰρ etc. Dionysus means that the great poets, like Aeschylus, Sophocles, and Euripides, have passed away; and those that are left are poor ones. ‘How’s that?’ cries Heracles, ‘haven’t you got Iophon in the land of the living?’ ‘Yes,
that is the only blessing we have left,' answers Dionysus, 'if it can be
called a blessing; for I am not quite sure even about that, how it
stands.' This points to the current suspicion that the plays of Iophon
were really composed, or at any rate touched up, by his father Sophocles.

Plato, Laches, 183 B ὃ κἂν αὐτοὶ διμολογήσειαν πολλοὺς σφῶν προτέρους
εἶναι πρὸς τὰ τοῦ πολέμου.

1. 77. εἴπερ γ' εκείθεν, 'if you must bring a poet thence.'

1. 78. ἄπολαβὼν, 'having taken him aside all by himself alone.'
So Hdt. 1. 209 Κύρος καλέσας 'Τοστασπέα καὶ ἄπολαβὼν μοῦνον εἴπε.

1. 79. καδωνίσω, 'may try what the ring is like of the poetry he
composes without the aid of Sophocles.' καδωνίζειν, inf. 723, is,
properly, to test the goodness of money by the ringing sound of the
metal.

1. 80. κάλλως, 'besides,' Dionysus doubts if Sophocles will take
the trouble of quitting the lower world, being 'content and happy'
(εὐκόλως) there, no doubt, as he was in life. Whereas Euripides, scamp
as he was (πανούργος), would be quite ready to break bounds and run
away along with Dionysus.

1. 83. 'Αγάθων belonged to a wealthy family of good position in
Athens. Born about 447, he gained his first prize for Tragedy in 416,
and died, probably, in 400. The scene of the Symposium of Plato is
laid at Agathon's house, where he is found discoursing on the subject of
Love with Socrates, Alcibiades, and Aristophanes. His language
(Sympos. 198 C) is represented as reproducing the style of his master
Gorgias. Aristophanes calls him (Thesm. 49, 29) ὁ καλλιερής, ὁ κλει-
nός, ὁ πραγματοποιός, but notices the many novelties of diction introduced
by him; κάμπτει νεάς ἀψίδας ἐπών, etc. Thesm. 53. Aristotle (Poet. 18.
§§ 5, 7) objects that (1) the subjects of his plays were too extensive;
and (2) that he introduced the practice of making the choruses irrelevant;
ὥ ἐμβόλιμα ἀδουσιν πρῶτον ἄρξαντο 'Αγάθωνος τοῦ τοιούτου. His
feminine beauty and his fropperies are ridiculed by Aristophanes in
Thesm. 191, foll., where Euripides wants him to act a female part,
because he was εὐπρόσωπος, λευκός, εξαρμένος, | γυναικόφωνος. ἀπαλός,
εὑρέσθης ἰδεῖν. His visit to the luxurious court of the Macedonian
Archelaus is alluded to here in the words ἔσ μακάρων εὐωχίαν, a phrase
so closely modelled on the familiar μακάρων ἡγοῦν and ἔσ μακάρων εὑρε-
μονίας (Plat. Phaed. 115 D), that we are inclined to believe that Agathon
had really 'passed away' from Athens, and was to be numbered among
those who οὐκέτ' εἴσθην (72); though it does not seem that he was
actually dead at this date. Perhaps μακ-άρων is intended to suggest
Μακ-εδώνων, just as ἀγαθός (84) is an echo of 'Αγάθων.

1. 86. Ἐνοκλείς, called by the comic poets the Trickster (δωδεκαμή-
NOTES. LINES 76–99.

χανος, ἡμηχανοδήψης) because he concealed the poverty of his inventive genius by scenic tricks, was son of the tragic poet Carcinus (Thesm. 440). Aristophanes calls him a parasite (πυνοτήρης, Vesp. 1510), and bad both as a poet and a man (κακός ὄν κακῶς πολεῖ, Thesm. 169).

1. 87. Πυθάγγελος. Nothing is known of him; and no answer is given to Heracles’ question. Whether or not we to think, with Meineke, that some lines have fallen out, it is not difficult to understand the impatience of Xanthias. who stands by unnoticed, still burdened with his load, while Heracles and Dionysus are absorbed in their conversation, and ‘there is not a word said about me!’


1. 92. ἐπιφυλάξεις. L. and S follow the Schol. in rendering this, ‘small grapes left for gleaners;’ but Fritzsche seems to come nearer to the spirit of the passage in taking it of ‘vines of rank leafage,’ where leaves were in inverse proportion to fruit: like the Barren Fig-tree of the parable. In the Alcmena, Euripides had called the ivy χελιδόνων μουσείον, which is adopted here in the sense of ‘choirs’ or ‘music-schools’ of swallows; birds, whose note was (inf. 681) the type of barbarous, non-hellenic speech. Cp. ἐιπερ ἐστὶ μη χελιδόνων δίκην | ἄγνωτα φωνῆν βάρ-βαρον κεκτημένη Aesch. Ag. 1650.

1. 94. ἄ (taking up μειρακύλλασσα sup. 89) φροῦδα, ‘who pass out of sight double-quick if they do but get a play put on the stage, having only once committed a nuisance against Tragedy;’ meaning either that the Archon would never be willing to supply them with a Chorus a second time, after their miserable exhibition; or, because they themselves would be utterly exhausted after a single effort.

1. 96. γόνυμον, ‘fruitful, ’productive:’ so we have γόνυμον ἰδον as distinguished from ἀνεμαίον, an ‘addled’ egg. Cp. Fertile pectus habes, interque Helicona colentes | ubierus nulli provenit ista seges,OV. Pont. 4. 2. I.

1. 97. Join ζητῶν ἂν equivalent in meaning to τι ζητοῖ, and cp. πόλλα' ἂν ἐχων ἐτερ' εἰπεῖν περὶ αὐτῆς παραλείπω Dem. de Cor. 3. 3. 4. See Goodwin, M. and T. § 42. 3. n. 1. Notice the confusion between λάκοι optat. (as in Soph. Phil. 281 ἀνδρα οὐδὲν’ ἐντοποῦν (ὀρῶν), ὦν ὡσις ἀρκε-σειδεν) and φθέγξεται fut. indic. l. 98; and compare with it the change from subjunct. to indic. in Homeric similes.

1. 99. παρακεκυνδυνεμένον, ‘an adventurous expression,’ like the audaces dithyrambi of Hor. Od. 4. 2. 10. Euripides had spoken in his Μελανίσση of αἰθέρ’ οἴκησαν Δίως, and Aristophanes parodies this somewhat unfairly. In the Αλέξανδρος of the same poet we have the phrase καὶ χρόνον προμβαίνει ποῖς, and in the Bacchae 888 δαρὸν χρόνον πόεα = ‘a long lapse of time.’ The next two lines are a travesty of

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Hippol. 612 ἡ γλῶσσα ὑμῶχ, ἡ δὲ φρήν ἀνώμοτος, which Aristophanes (here and inf. 1471, and Thesm. 275), like many others, misrepresents; as though Euripides justified the breach of an uttered oath on the plea of a mental reservation. Whereas, what Hippolytus means is that he has taken the oath, without knowing what it implies, yet nevertheless he is bound by it. With καθ’ ἱερῶν, ‘over the victims,’ cp. κατὰ χιλίων Eq. 660; ὄμνυντων ὄρκον τὸν μέγιστον κατὰ ἱερῶν τελείων Thuc. 5. 47. 10.

1. 102. ἵδια here = χαρίς.
1. 103. μᾶλλα, i.e. μὴ λέγε ὅτι ἐμὲ ταῦτ’ ἀρέσκει, μᾶλλα, etc. So inf. 611, 745, 751; Ach. 458; Av. 109; ‘don’t ask that! why, I am more than crazy with joy.’
1. 104. ἦ μην (Cobet καὶ μην), ‘in truth this is but rubbish, as even you yourself think’—if you chose to allow it.
1. 105. μὴ τὸν ἐμὸν οἰκεὶ νοῦν. This half-line probably comes from the Andromeda, which Dionysus had been reading; though the Schol. refers to the Andromache of Euripides, ll. 237 or 581, the similarity being only slight. Dionysus substitutes ἐκεῖς γὰρ οἰκίαν for the original ending ἐγὼ γὰρ ἀρκεῖσω. The general meaning is ‘don’t take upon your- self to manage my views: you have a menage of your own,’ sc. the department of gluttony. For οἰκον οἰκεῖν in this sense cp. Phoeniss. 486, 1231, etc.; and cp. the phrase οἰκεῖν πόλιν.
1. 107. περὶ ἐμοῦ. The allusion to ‘dinner’ makes Xanthias feel more than ever that he is left unnoticed, out in the cold.
1. 109. κατὰ σὴν μίμησιν, i.e. even as you came with club and lion-skin to fetch (ἐπι as in sup. 69) Cerberus. The Greek would naturally run ὄππερ ἐνεκα ἥλθον . . ταῦτα μοι φράσον, but τοῦτος (112) follows the gender of τοὺς ξένους, the nearer word. Dionysus wants to know where Heracles found civil hosts and clean beds on the journey, and ‘entertainment for man and beast.’ By ἀνάπαυλας he means ‘resting-places;’ and by ἐκτροπᾶς. ‘the branchings of the road,’ points at which information about the route would be specially valuable. Others make ἐκτροπῇ almost equivalent to ἀνάπαυλα, a place where one ‘turns aside’ to rest; so in Lat. deversoriae. δίαιται are ‘rooms.’ The personal word πανδοκευτρίαι, ‘landladies,’ comes curiously in the list, especially as it is followed immediately by ὄπου. There is no authority for render- ing it ‘hostelries;’ so we must regard the word as a sort of echo of ξένους sup. 109. Herverden conjectures πανδοκεῖ ἀρισθ’.
1. 116. καὶ σὺ γε. It is doubtful if these words should be the begin- ning of what Dionysus, or the end of what Heracles says. The former has the analogy of inf. 164, and would mean ‘it is not for you to begin to talk about daring and adventure.’ But if we assign the whole line to Heracles, ὅ σχέτλε, τολμησεῖς γὰρ ἑναί καὶ σὺ γε; the meaning will
be, as Fritzsche renders it, 'tu adeo cum tua ignavia, ut ego, ige audebis?'

1. 117. τῶν ὀδῶν, depending on φράζε, as in Soph. Trach. 1122 τῆς μητρὸς ἡκατῆς ἐμῆς φράσων ἐν οἷς νῦν ἔστι. Thus we shall be able to retain the MS. reading ὀπως. Kock adopting Bergk's reading ὀπη joins it with τῶν ὀδῶν, on the analogy of ὄπου γῆς, etc. This would dispose of the changed construction with φράζειν in the next line. Fritzsche would write φράζε νῦν ὀδῶν, which seems to be corroborated by the singulars θερμήν, ψυχράν, cp. inf. 319.

1. 121. ἀπὸ κάλω καὶ θρανίου, 'by rope and bench.' We may suppose a pause to be made after θρανίου, so as to let κρεμάσαντι come in as a surprise. 'Towing-rope' (Thuc. 4. 25 παραπλεύσων ἀπὸ κάλω ἐς τὴν Μεσσηνήν) and 'rowing-bench' would represent a very natural way of proceeding on a river or canal: but κρεμάσαντί fixes the interpretation of κάλω to the 'noose,' and θρανίον to the 'footstool,' to be kicked away in the moment of hanging oneself.

1. 122. πυγμάριαν, 'choky,' 'stiffing,' in a double sense.

1. 123. σύντομος, 'a short-cut,' as in τὰ σύντομα τῆς ὀδοῦ Hdt. 1. 185. Perhaps there is an allusion in the word to the 'chopping up' of the hemlock (cp. ἐντέμεων), as there is in τετριμμένη, which means 'well-beaten' or 'well-pounded;' being equally applicable to ἀτραπός or κάνειον. Cp. Plat. Phaed. 116 D ἐνεγκάτω τὸν φάρμακον εἰ τέτριπται.

1. 126. δυσχείμερον, 'chilly,' 'bleak.' The effect of the hemlock was to paralyse the lower extremities first; the cold and the insensibility gradually mounting upwards. So, in the prison, the officer who administered the hemlock to Socrates kept watching the effect of the poison: σφόδρα πέσας τὸν πόδα ἑρέτο ἐλ αἰσθάνοιτο· ὅ δε οὐκ ἔφη· καὶ μετὰ τοῦτο ἀδιά τὰς κνήμας καὶ ἐπαινῶν οὕτως ἦμεν ἐπεδέικνυτο ὡς ψυχοῖτο τε καὶ κῆρυγμα Phaed. 117 E.

1. 127. κατάντη, 'downhill,' with allusion to the leap from the tower (inf.). Dionysus, being 'a poor walker,' is bidden to 'stroll' (καθερπυέειν) down to the outer Ceramicus (τὸ κάλλιστον προαίτειν τῆς πύλης Thuc. 2. 34), the burial place of illustrious citizens, on the N. E. side of Athens, between the Thriasian Gate (Διπυλον) and the Gardens of the Academy. There he was to climb the 'lofty tower,' said to have been built by Timon the misanthrope.

1. 131. Join ἐντεθένθην θέω (θεάωμαι), 'watch therefrom' (cp. θεώ μ' ἀπὸ τοῦ τέγους Ach. 262), 'the torch-race starting' (cp. ἀφίεναι πλοίον Hdt. 5. 42; ἀφεῖς ἀπὸ βαλβίδων ἐμὲ τε καὶ τουτού Ῥ. 1159; and ἀφετηρία (sc. γραμμή), in the sense of the 'starting-place' in a race). The common interpretation, 'watch the flinging-down of a torch therefrom,' as the signal for the torch-race to start, seems to be only an invention of
the Schol. Λαμπάνας is frequently used as = λαμπάδηφορία, so λαμπάδα ἔδραμες Vesp. 1203.

1. 132. κάπετι', 'and next, when the spectators say 'start them off,' then do you also start yourself off,' sc. from the top of the tower. For imperative infinitive cp. Nub. 850; Eq. 1039.

1. 134. θρίω δύω. This does not mean 'the two membranes, or lobes, of the brain' (Mitchell); but 'two brain-puddings;' θρίων being a sort of rissole or forcemeat, popular in Athens. Of course he means he should break his head and scatter his brains; but he expresses this by an allusion to a favourite dish—a much more likely phrase than a technical and almost medical one. It is difficult to see why he emphasises δύω. Perhaps to intensify the notion of utter and complete death; as in Lat. bis perit.

1. 137. τότε, sc. when you went to fetch Cerberus.

1. 138. πάνυ. It seems better to take πάνυ as qualifying μεγάλην, as ταχύ πάνυ Plut. 57; for the word ἀβυσσον need: no expletive. The lake is the Ἀχερονσία λίμνη.

1. 139. τυννοτοφί. Probably the hand is hollowed, to illustrate jocously the smallness of a boat 'only so big.' Cp. Ach. 367.

1. 140. δ' ὄβωλω. Charon's minimum (and ordinary) fee was one obol: but this may have varied with the inclination of the passengers. Or Dionysus may be represented as taking a 'return-ticket;' his being a special case. This is borne out by a passage in Apuleius (Met. 6. 18), where the Turris bids Psyche to take a double fare; one to give to Charon (αναρο σεμι) on embarking, the other to pay on her return. Anyhow, the particular sum is fixed upon to point the allusion to the διωβελλία, or daily allowance by the State of two obols to the poorer citizens during the festivals, to pay for their admission to the theatre. Cp. εν τοῖν δύοιν ὀβόλοιν θεωρεῖν Demosth. 234. 33. The increase of this allowance, and the extension of it to other entertainments; and, generally, the diversion of every available portion of the revenue to the Theoric fund, from which the grant was made, was an 'effective instrument' (δς μέγα δύνασθον) in the hands of Athenian demagogues. There may be an allusion to the μιαθὸς δικαστικός, or jury-man's fee; and the μισθὸς ἐκκλησιαστικός, a compensation-fee to the citizen for his loss of time in sitting in the ἐκκλησία, which seems to have been one obol originally, and two later. Theseus, the typical Athenian hero and founder of her popular institutions, is represented as having introduced this peculiarly national fee into the lower world (Θησεύς ἠγαγεν).

1. 145. βέτερον, 'mud.' This Slough of Despond appears in Plato, Phaed. 69 C δς ἀν ἄμιητος καὶ ἀτέλεστος εἰς 'Αιδον ἀφικητι ἐν βορβόρῳ κεῖται.

1. 151. Μορσιμοὺ ῥήσιν. Morsimus, son of Philocles (Eq. 401;
Pax 800), is ridiculed as a contemptible writer of Tragedy. To ‘write out’ (ἐκγράφεσθαι Av. 982) a speech from one of his plays is sufficient crime to ensure punishment in the nether world. The absurd climax is like the contrast between Nero and Orestes in Juvenal, Sat. 8. 217 foll., ‘Sed nec | Electrae sanguine in but Eur. | nullis aconita propinquis | miscuit; in scena nunquam cantavit Orestes; | Troica non scripsit.’

1. 153. πυρρίχη (sc. ὅριχης) is a war-dance in which the dancers represented by their gestures and movements the various incidents of a battle. Here the allusion is rather to the musical accompaniment than to the dance itself. Κινησίας, a dithyrambic poet, is a favourite butt of Aristophanes for his impiety (inf. 365); and for his many bodily diseases and miserable leanness (Av. 1372 foll.; see inf. 1437). That there was sober truth in this, and not merely the licence of a comic poet, may be gathered from the severe judgment passed on him by Lysias (quoted in Athenaeus 12. 551 foll.) and Plato (Gorg. 501 foll.).

1. 155. ἄνδρες, ‘in this upper world.’
1. 157. ἄνδρων γυναικῶν, asyndeton, as in Soph. Ant. 1079.
1. 159. οὐς. The heavily-laden Xanthias, hearing of all these delights, feels that he is indeed the ‘ass celebrating the mysteries:’ a proverbial phrase for one who has ‘all the kicks, and none of the halfpence.’ For the Athenians, on their sacred procession to Eleusis, would carry their necessary baggage on the back of an ass, whose share in the festivity would thus be very unenviable. Sic vos non vobis. With the phrase μυστήρια ἔγειν (not to be taken as equivalent to φέρειν) cp. θεσμοφόρια, Διονύσια, ἑορτήν, θυσίαν, ἔγειν (Hdt. 1. 147). Here Xanthias flings his burden to the ground. These two lines are in-by-play, and do not interrupt the construction.

1. 164. χαίρε is, properly, the salutation of greeting, and ύγίανε of farewell: but χαίρε may stand loosely for either.
1. 165. σὺ δέ, sc. Xanthias, who complains of having to take up the things again, ‘before he has so much as set them down.’
1. 168. τῶν ἐκφερομένων, ‘of those that are being carried out to burial.’ Here ἄτοι follows rather than ὅ, because no person is as yet referred to. But ὅτι ἐπὶ τοῦτ’ ἔρχεται seems rather an unmeaning phrase, and it is tempting to follow Meineke and omit the line, as a needless gloss. If we retain it, we must render, ‘who happens to be coming for this purpose,’ sc. ἐπὶ τῆν ἐκφορὰν. Or ἐπὶ τοῦτ’ may be the intention of a journey to Hades, cp. Xen. Anab. 2. 5. 22 ἀλλὰ τι δὴ ὑμᾶς ἔξω ἀπολέσαι οὐκ ἐπὶ τοῦτο ἣλθομεν; Eur. Bacch. 967, when Pentheus says ἐπὶ τῶν ἐρχομαι=‘that is my intention.’ ἐπὶ ταύτ’= ‘hither;’ or ἐπὶ ταύτ’= ‘to the same place,’ have been conjectured.

1. 169. τοῦτ’ ἐμ’ ἔγειν, ‘in that case take me with you.’ This is better
than to render, 'then [it will be] for me to take them;' for φέρειν, not ἀγειν, has been the regular word in use here for 'carrying.' The infin. may be the exclamatory expression of a wish, as ζεῦ πάτερ, Ἡ Δάντα λαξειν Ἡ Τυδείος ὑίων Ι. 7. 179; or, more likely, there is some word like ἐδοξέ to be supplied in the mind, as in the formal phraseology of laws, treaties, etc.; ἐτη δὲ εἶναι τὰς σπονδᾶς πεντήκοντα. Trans. 'then, [resolved] that you do take me.'

1. 170. τουτοί, 'yonder.' Meineke follows Hirschig's emendation ἐκφέρονυιν οὐτοί.

1. 171. οὗτος. Dionysus hails the νεκρός, 'Ho there! it is you that I mean, you the dead man.'

1. 172. σκεύαρια, a coaxing diminutive, = 'a bit of baggage.'

1. 174. ὑπάγεθ', probably, as the Schol. says, ὄ νεκρός φησί πρὸς τοὺς νεκροφόρους, 'move on upon your journey.' So ὑπαγε Νυβ. 1298; Vesp. 290. Others consider the words to be addressed to Dionysus and Xanthias, who were delaying the funeral procession, 'move out of my way, you men!' for ὑπάγειν (intrans.) generally has the force of 'moving off,' and 'clearing the way.' So the Satyrs (Eur. Cycl. 53) cry to the he-goat ὑπαγε, ὑπαγε ἡ κεράστα. But ὑμεῖς (notice he does not say σφώ) suggests that the words are addressed to a different set of persons from those whom he has just been addressing.

1. 175. ἐὰν ξυμβώ, 'to see if I can make any arrangement.' The drachma contained six obols, so that the highest offer of Dionysus only reaches 1½ drachmae instead of the 2, which the dead man insists upon.

1. 177. ἀναβιών. As a living man might say, 'Strike me dead if I accept it!' so a dead man may humorously be supposed to reverse the anathema, and say, 'Let me rather come back again to life than that!'

1. 178. ὡς σεμνός, 'how loftily the scoundrel bears himself! shan't he suffer for this! I will trudge along with you.' The dead man having proved impracticable, Xanthias is as good as his word.

1. 180. ὧς τι, παραβαλοῦ, 'avast there! bring the boat alongside!' Charon, whose voice is heard, but whose boat is not yet in sight, seems to have a rower on board; unless we suppose him to be shouting to himself.

1. 184. χαίρ' ὧ Χάρων. The line is said to be borrowed from a Satyric drama called Aethon, by one Achaeus. Perhaps Dionysus, remembering the usual triple invocation to the dead (τρὶς ἀὖσαι Od. 9. 65) thought it was the proper form of address to the Ferryman of the Dead. The Schol. proposes to assign one salutation to Dionysus, Xanthias, and the dead man, respectively. The jingle in the line is, of course, intentional, as in a popular English burlesque, 'O Medea, my dear! O my dear Medea!'

1. 185. ἀναπαύλας. Charon, with the regular sing-song of a railway
porters, runs over the list of the places at which he is prepared to disembark passengers.

1. 186. Ὠνοῦ ποκᾶς, a fanciful name, ‘Woolasston,’ thrown into a plural like θῆβαι, Αθῆναι, etc. It seems to refer to the proverb Ὠνοῦ κείρειν, expressing useless labour, analogous to our ‘great cry and little wool,’ where, however, the reference is to the ‘shearing’ of the pig and not the ass. Bergk’s correction (followed by Meineke), Ὠκνου πλοκᾶς, seems more ingenious than probable. Ocnus is said to have been represented in a fresco of Polygnotus, as sitting and plaiting a rope of hay, while an ass, standing near him, eats it as fast as he plaits it. Such fruitless work as the ‘plaiting of Ocnus’ might be compared with the punishment of Sisyphus and the Danaides. Cp. Horace’s lana caprina.

1. 187. Κήπεριονος is a travesty of the Homeric Κυμμερίον Os. 11. 13, where the Schol. says that Κήπεριονος was read by Aristarchus and Crates. Κόρακας, = ‘perdition,’ comes in as a comical interruption between geographical names. At Ταίναρον, the S. promontory of Laconia, there was supposed to be a subterranean communication with the lower world: cp. ‘Taenarias fauces, alta ostia Ditis’ Virg. Geor. 4. 467.

1. 188. ποῦ σχῆσειν δοκεῖς; ‘where do you mean to put to shore?’ cp. νέες ἔσχον ἐσ τὴν ’Αργολίδα χώρην Hdt. 6. 92; τῇ Δήλῳ ἔσχον Thuc. 3. 29.

1. 189. σοῦ γ’ οὖνεκα, ‘yes, as far as you are concerned!’ Charon is quite willing that Dionysus should go to—perdition.

1. 191. τὴν (sc. ναυμαχίαν) περὶ τῶν κρεών. A life-and-death struggle is described in Vesp. 375 by the words τῶν περὶ ψυχῆς δρόμου δραμεῖν. Analogous to this is the proverbial phrase ὁ λαγὼς τῶν περὶ κρεών τρέχει, i.e. ‘a race for neck-or-nothing.’ Thus the battle of Arginusae is called here the ‘life-struggle’ for Athenian existence. But Charon is speaking bitterly. He has a grievance respecting this battle, for the unburied ‘carcasses’ of the drowned sailors were so many fees lost to him: and he seems to allude to this by the coarsest word which he can apply to a dead body; using κρεὼν for σωμάτων, like the vulgar slang phrase—‘cold meat.’ This use of κρεὼν further suggests that Aristophanes considered that the duty in which the generals failed after the battle of Arginusae, was the picking up of floating corpses, rather than the rescue of living seamen. This is the view of Diodorus as distinguished from that of Xenophon. See Grote, vol. viii.

1. 192. ὥφθαλμων. Ophthalmia was, probably, a favourite excuse of Athenian malingerers, and was sometimes artificially produced for the purpose. For οὐ γὰρ ἀλλ’ see on sup. 58.

1. 194. Αὐαίνου. The Stone of Withering is intended to have an uncanny sound, suggestive of dry bones and sapless dead.
1. 196. τῷ ἦνυνέτυχον ἐξιών; Xanthias says, to himself, ‘What (unlucky thing) did I encounter as I left home?’ Omens at the beginning of a journey (ἐνόδιοι σύμβολοι Aesch. P.V. 487) were supposed to foretell whether it would be attended by good or bad luck: like the παραίες recintentis omen of Horace, or our common superstition about magpies. But, perhaps, τῷ is masc. = ‘whom?’ alluding to the ‘evil eye.’

1. 197. εἰ τις ἐτε πλεί, if any one else is going on board,’ a necessary emendation for the MS. reading ἐπιπλεί. The words of Charon, κάθις ἐπὶ κάπην, mean, ‘sit at your oar,’ for rowing. Dionysus chooses to interpret them, ‘sit on your oar’ (κάθις ἐπὶ τὸν σκίμποδα Nub. 254), and proceeds to act accordingly. Perhaps ‘sit to your oar’ might express the ambiguity. Then, when rebuked, he does indeed ‘put forth his hands and stretch them out,’ but he sits motionless on the bench, and makes no pretence of rowing.

1. 202. οὖ μη φλυαρήσεις; Lit. ‘will you not not-trifle?’ i.e. ‘don’t trifle,’ as in Nub. 367; Vesp. 397; Eur. Hipp. 213; Suppl. 1066; Andr. 757. Goodwin, M. and T. § 89, 2 foll. speaks of it merely as a ‘strong prohibition,’ meaning ‘you shall not;’ and does not arrive at it, as explained above, by an interrogative force. For ἐχών, with the force of ‘continuance’ (‘don’t keep trifling!’), see inf. 512; Nub. 131, etc. ἀντιβάς, ‘with firm planted foot,’ sc. against the stretcher, or the bottom of the boat. Cp. Eur. Bacch. 1126 πλευραίσιν ἀντιβάσα τοῦ δυσδάμονος, Soph. El. 575 βιασθεὶς πολλά κάντιβας.

1. 204. ἄθαλάττωτος. Dionysus excuses his awkwardness on the ground of his being ‘a land-lubber, and no-Salaminian.’ The natives of Salamis were thorough-going sailors. There may also be an allusion to the famous sea-fight at Salamis, and the word may be compared with Μαραθωνομάχαι Ach. 181; Nub. 986. There may be a further allusion to the decadence of the Athenian navy; in which so many slaves served.

1. 206. ἐμβάλης, probably χείρας κάπην is to be understood; and so ἐμβάλλειν will be parallel to Lat. incumbere remis. So Od. 10. 129 ἐμβάλλειν κάπην, and, as here, τίς ἐμβαλεῖ Eq. 602. The μέλη will help him to keep time, like the measured chant of the κελευστῆς, alluded to inf. κατακέλευε δή, ‘start the time then!’

1. 207. βατράχων κύκων, asyndeton, as sup. 157. Bothe’s conjecture βατραχοκύκων, ‘frog-swans,’ seems a very likely emendation. We may cp. such forms as ἰπποκάνθαρος, ἰπποκίνταυρος, κυναλώπης, στρουθοκάμηλος, and, inf. 929, γρυπαστὸς, 932 ἰππαλέκτωρ. This Chorus of ‘Frogs,’ which gives its name to the play, is technically called παραχορήγημα, sc. ‘the part of a by-chorus;’ or, perhaps, ‘a supplementary provision’ by the Archon, who χερόν δίδασ. The real Chorus in this play
consists of Μύσται, the Frogs, probably, never appearing on the stage, but only letting their song be heard 'behind the scenes,' as we say. Similar παραχορηγήματα are found in the Pax 114; Vesp. 248; Aesch. Eum. 1032.

1. 215. ἀμφί, 'in honour of,' 'on the subject of.' This is the regular opening of a dithyrambic hymn. The dithyrambic poets were nicknamed ὀμφάνακτες, because of the frequent commencement of their hymns with the words ἀμφί μοι αὖθις ἄνακτα. See on Nub. 595, and cp. the beginning of the (Homeric) Hymn to Dionysus (6. 1) ἀμφί Διώνυσον .. μνήσομαι, and Eur. Troad. 511 ἀμφί μοι Πλοιον, ὡ Νοῦσα, ἀεισον.

Νυστίον. It is impossible to localise Nysa, for, wherever the worship of Dionysus was in vogue, a Mt. Nysa was sure to be found, whether in Greece, Asia Minor, Ethiopia, or India.  

1. 217. Αίμναις. Thucydides (2. 15) speaks of τὸ ἐν Αίμναις Διονύσου, ὥ τὸ ἄρχαιότερα Διονύσιος τῇ δωδεκάτῃ ποιεῖται ἐν μυρὶ 'Ἀνδρατηραῖν, and Demosthenes (contr. Neaer. 1371) gives exactly the same account. This 'primitive Dionysian festival' is the Anthestheria (not to be confounded with the Lenaea, which was celebrated in the month Gamelion). The mysteries connected with the celebration of the Anthestheria were held at night in the ancient temple ἐν Αίμναις, a low-lying part of Athens, once a swamp, near the Ilissus.

ἡν ἀντίσκαιμεν, 'which we pealed forth;' sc. when we were living frogs in the upper world. For just as Orion (Od. 11. 572) reappears in Hades still hunting the same beasts that he had hunted in life; so there may be supposed to be, as Kock says, βατράχων ἐδώθα λαμβώναν in the lower world, still following their old pursuits.

1. 219. χύτρωσι. Χύτρωι was the name of the third division of the festival of Anthestheria. The first day was called Πιθαγία, the second Χόες (Ach. 961 foll.), a day of revelling and drunkenness, so that the populace on the morning of the third day was well called ὁ κραταλόκωμος ὀχλος. On the day of the Χύτρωι, posts of pulse were offered to Ἐρυῆς χῦριος.

1. 220. ἐμὸν τέμενος. The marshy ground of Αίμναι belonged by a sort of right to Frogs.

1 221. ἐγὼ δέ γ'. The chant of the Frogs quickens, and forces poor Dionysus to row a faster stroke. 'It's very good fun for you,' he says, 'but I am beginning to get sore, Master Croakie! though of course you care nothing about that.'

1. 226. ἐξόλουσθ' αὐτῷ κοᾶξ, 'to blazes with you, croak and all!' This use with αὐτῷ is commoner with the plural; but cp. αὐτῷ φάρει Od. 8. 186; αὐτῷ γαρωτῷ ib. 21. 54; αὐτῇ λόγῳ Thesm. 826.

1. 227. οὐδὲν γὰρ ἐστ' ἄλλα ἡ κοᾶξ, 'for you are nothing else but croak.' For οὐδὲν ἄλλα ἡ, i.e. nihil aliud nisi, cp. Lysist. 427 οὐδεν
 parchment άλλα | λαμβάνων. But it is difficult to decide when to write άλλα' [o] ή, and when άλλα' [a] ή. Sometimes there is no doubt, as in Xen. Anab. 4. 6. 11 άνδρες ούδαμή φανεροί εἰσιν άλλ' ή κατά ταύτην τήν άδον. Krüger, § 69. 4. 6, suggests that άλλα' ή should be written when the effect to be produced is to bring a fact into prominence; and άλλα' ή to point an exception.

l. 228. εἰκότως γ', ὡ πολλὰ πράττων, 'and well we may, you meddlesome fellow.' So πολλὰ πράττων inf. 749. Cp. πολυπραγμονεῖν.

l. 230. κεροβάτας, variously interpreted as (1) 'God of the horned hoof,' ἀρνίτης; cp. τραγύτως Simonid. 134; αλγυτόδης άν. Hom. 18. 2. 37; or, (2) 'roving the mountain peaks:' cp. ὑψικέρατα πέτραν Nub. 597. The Schol. gives (2); but the former is doubtless right.

ὅ καλαμόφθογγα (σκ. μέλη) παιζών, 'who plays a lively strain on his pipe;' cp. ἐνοπλία παίζειν Pind. O. 13. 123. The Pan-pipe proper consisted of a row of reeds of unequal height, Virg. Ecl. 2. 32.

l. 232. ὁν ὑπολόριον τρέφω, 'which I cultivate at the water's edge in the pools to support the strings of the lyre;' or 'as backing for the lyre.' The δόναξ seems to have been used to make the ἄγωμα in which the κόλλοπες were inserted; and the lower bar was properly called ὑπολόριον or μάγας. Here there seems to be a confusion between the upper and lower bar.


l. 244. κύπεφρον is generally identified with the marsh plant 'galin-gale,' and φλέωσ may be the 'flowering rush.'

l. 245. πολυκολύμβοισιν μέλεσιον (so Reisig, as the simplest emendation for the unmetrical πολυκολύμβοισι μέλεσιον), 'in the music of our strain, as we plunge and plunge again.'

l. 246. ὁμβρον. Frogs are liveliest when rain is threatening: but the joke lies in the frogs diving into the water to escape a wetting from the rain; and when there 'singing over the mazy dance of the pool in the watery depths with splash and splash of many a bursting bubble.'

l. 251. τοῦτι παρ' ύμων λαμβάνω, 'there! I'm getting this from you.' Dionysus means he is taking a lesson from them, and emulating their croak. But they understand 'getting' to mean 'robbing' you of your croak; which explains δεῦνα τάρα πεισόμεσθα, 'then it will go hard with us.' 'But,' says Dionysus, 'it will go much harder with me if I burst my lungs in rowing' to the quick tune of your croaking. See on sup. 206.

l. 259. ὁπόσον ἄν χανδάνη, 'to the full compass of our throat.'

l. 262. τοῦτω γάρ. Dionysus outdoes the frogs in shouting his βρεκεκεκεῖξ, declaring 'ye shall not beat me at that:' till at last he silences them.
NOTES. LINES 228–297.

1. 266. \(\tau\'\ \kappa\omega\delta\xi\), 'with your own croak.' Others read \(\tau\'\omega\ =\ 'till I silence your croak.'

1. 268. \(\epsilon\mu\epsilon\lambda\lambda\nu\ o\rho\alpha\), 'I was pretty sure to stop you sooner or later.' A regular phrase to express satisfaction at a successful effort, as Nub. 1301 \(\epsilon\mu\epsilon\lambda\lambda\nu\\ a'\ \o\rho\a\ \kappa\i\nu\eta\setseiv\ \epsilon\gamma\o\). So Ach. 347; Vesp. 460.

1. 269. \(\delta\ \pi\acute{\alpha}v\acute{e}\), 'avast rowing there! shove alongside with the paddle, step out when you've paid your fare.'

1. 271. \(\nu\ \Xi\alpha\nu\theta\nu\as\); 'is Xanthias there?' or \(\nu\ \Xi\alpha\nu\theta\nu\a\), 'Ho, Xanthias!' He had gone round the lake (sup. 193) and was to await his master at the Withering Stone. Dionysus is obliged to shout, as he cannot see Xanthias in the darkness.

1. 275. \(\epsilon\lambda\epsilon\gamma\epsilon\nu\), sc. Heracles; sup. 145 foll.

1. 276. \(\kappa\acute{a}i\ \nu\nu\i\ \gamma'\ \o\rho\d\o\). Dionysus looks slily at the spectators when he says he 'still has his eye on the reprobates.' This good humoured abuse of the audience is a standing form of joke, cp. inf. 783; Nub. 1096 foll.; Vesp. 73 foll.

1. 278. \(\pi\rho\omega\i\acute{\i}\nu\acute{a}\). Xanthias suggests that it is 'best to move on,' as they are just at the place which Heracles had described as infested with monsters. 'He shall rue it,' cries Dionysus, 'he was exaggerating the horrors to make me afraid, because he knew that I was a man of war, and he was jealous of me.'

1. 282. \(\gamma\alpha\up\rho\nu\o\), 'conceited.' The line is parodied from the Philoctetes of Euripides, where Odysseus is reproaching himself for his needless braggadocio in encountering perils; \(\omicron\delta\delta\epsilon\nu\ \gamma'\o\ \o\ups\o\ \gamma\alpha\up\rho\nu\o\ \\acute{\omega}\ \\acute{\alpha}v\eta\ \epsilon\i\nu\). 

1. 284. \(\acute{\alpha}xi\o\nu\ \tau\i\ \tau\acute{\i}\acute{s}\ \o\delta\o\acute{\nu}\). Dionysus would like to meet with some adventure worthy of his heroic journey to Hades.

1. 285. \(\kappa\acute{a}i\ \mu\acute{h}\nu\), although regularly coming at the beginning of the sentence, still keeps its force here of introducing something for the first time; so inf. 287.

1. 286. \(\epsilon\acute{x}o\pi\up\i\sigma\o\theta\e\ \nu\nu\ \i\acute{\i}ta\). Dionysus betrays his innate cowardice at the first alarm, and begs Xanthias to take the post of danger on each occasion.

1. 291. \(\epsilon'\ \acute{a}u\gamma\i\nu\ \i\o\), 'let me go after her!'

1. 293. \(\epsilon\acute{E}m\up\pi\o\nu\o\nu\a\), the name of a spectre belonging to the train of Hecate, and haunting lonely spots at night. The Empusa seems to have had something in common with the Ghoul and the Vampire; but its main peculiarity was the power of assuming different shapes, like Proteus. So the mother of Aeschines is called 'Empusa' by Demosthenes (18. 130), \(\epsilon\i\ \tau\o\ \p\acute{a}\nu\t\i\a\ \p\o\i\e\i\nu\ \k\a\i\ \p\acute{a}\o\x\e\i\nu\ \k\a\i\ \gamma\i\nu\nu\e\o\s\o\th\a\). 

1. 295. \(\betao\i\l\acute{t}\i\nu\o\nu\). Dionysus is reduced to such abject terror that he accepts as so many new horrors the most ridiculous belongings that Xanthias attributes to the Empusa.

1. 297. \(\i\i\e\re\e\o\). The priest of Dionysus sat in a conspicuous place in
the theatre; and Dionysus rushes across the stage to get his protection. 'Save me, that I may sit with you at the wine party;' which was given when the acting was over.

1. 298. οὗ μὴ καλεῖσ. See on sup. 202. Dionysus fears to be addressed in his assumed character of Heracles, who was in ill repute with the powers below: and the name of Dionysus was even worse, as suggesting anything but a hero.

1. 301. ἕδ' ἣνερ ἔρχετ. It seems that these words must be addressed by Xanthias to Dionysus, 'go on as you are going;' i.e. 'go straight on' without fear. So Lysist. 834 ὤ πότεν ἕδ' ὅθην ἣνερ ἔρχετ τὴν ὄδον. Nor need we be surprised at the next words δεύρο, δεύρ', ὡ δέσποτα, if we suppose that Dionysus, too terrified to do as Xanthias tells him, is preparing to run off in the opposite direction.

1. 303. ὥσσερ Ὑγέλος, sc. ἐλεγε. Hegelochus, the protagonist in the Orestes of Euripides, had to repeat the line ἐκ κυμάτων γὰρ αὕτως αὖ γαλὴν (i.e. γαλήνα, 'a calm') ὁρῶ. But by some intonation of his voice, probably by not carrying the sound of the ν (after elision) on to the ο in ὁρῶ, he made it sound like γαλὴν (from γαλῆ, 'a weasel'). As though he had meant to say, 'The storm is past: see there, how fair it grows!' but made it sound like 'ferret.' Such a story is very suggestive of the nicety of Greek pronunciation, and the sharp ears of an Athenian audience. A play called 'Loth' was once being acted in Paris; and an actor declaimed the words Il a vaincu Loth in such a way as to sound like 'Il a vingt culottes.' Instantly one of the audience shouted 'Qu'il en donne à l'auteur!' and the house was convulsed.

1. 307. ὧχριάσ'[a]. 'How pale I turned,' says Dionysus, 'when I caught sight of her! ' 'Yes,' retorts Xanthias, staring at the jolly red face of the priest (sup. 297) 'and yonder priest showed his fear for you with a crimson flush.' Probably there is an intentional ambiguity in the ὑπἐρ in composition with the verb, meaning not only 'he reddened on your behalf,' but, 'he reddened even more than you were blanched.'

1. 311. αἴθερα. See on sup. 103. Here Xanthias implies that Euripides with his incongruous phraseology is the cause of all his master's troubles.

1. 315. πτῆξαντες, 'crouching down,' so as not to be seen by the Μύστα. The whole scene is intended to represent the sacred rites of the Eleusinia, and specially the proceedings on the sixth day of the festival (20th of Boedromion); when the statue of Iacchus was borne in the midst of a torch-light procession along the Sacred Road from Athens to Eleusis. Other references are made to certain details of the festival, as e.g. to the customary badinage when the procession reached the bridge over the Cephisus (γεφυρισμός, see inf. 416-430); and to the revelry that was kept up through the night (παννυχίδες inf. 371). Seeing that
since the occupation of Deceleia the procession along the shore to Eleusis had been discontinued, and the Mysteries conveyed by sea, this representation before an Athenian audience of their national religious festival must have produced a profound effect.

1. 319. ἧφραξε νῶν, sc. Heracles, sup. 154 foll.

1. 320. οὐντερ Διαγόρας. We know of a Diagoras, a native of Melos, contemporary with Pindar and Simonides, who was a lyric poet and wrote in honour of the Gods. There was also a Diagoras, a student of the Atomistic Philosophy, who went by the name of ὁ ἄθεος, and who poured contempt upon the national Gods of Hellas. The question remains unsolved, whether there were two personages of the same name, or whether Diagoras in his later years abandoned and decried the faith of his earlier life. Aristophanes appears to take him as the type of an atheist; at any rate in Nub. 830, where Socrates is slily identified with him in the phrase Σωκράτης ὁ Μήλιος. It is likely, then, that οὐντερ Διαγόρας means 'whom Diagoras insults.' The joke consists in the unexpected introduction of a name which must have been as far as possible from everyone’s thoughts.

1. 324. πολυτίμοις ἐν ἔδραίς. As the under-world is a shadowy reflection of the world above, we may suppose a reference to be made here to the Ταυχείων in the Ceramicicus, though ἔνθαδε really = Hades. The ‘richly-clustered myrtle wreath laden with berries’ was officially worn in the procession by the Priests and Mystae.

1. 327. διασώτας, as in Eur. Bacch. 549. This chorus sounds like an echo from the play of the Bacchae.

1. 334. τιμάν. There is no need to alter this to πομπάν, as Hamaker, or τ' ἐμάν, as Bentley: Trans. ‘keeping time with fearless foot to the reckless sportive rite that hath the fullest share of festive joy, the sacred dance kept holy for the hallowed Mystae.’ Perhaps τιμάν is only a gloss upon ἄγνάν, so that we may better read with Kock ἄγναν ὄλοις μετὰ μύστασι χορείαν. Here τιμάν means the act of worship, as paid to the God, finding its nearer definition in the subsequent χορείαν, which had indeed been already suggested by the use of ἐγκατακρούων (cp. ἐγκρούων inf. 374).

1. 338. προσέπνευσε, impers., 'what a delicious whiff reached me of roast pork!' This would be the flesh of the χοῖροι μυστικαί (Ach. 764), which were sacrificed during the festival.

1. 339. οὐκουν ἄτρεμι. ἔξεις, ‘won’t you keep quiet, on the chance of getting a bit of sausage?’ meaning, ‘Do keep quiet, and you shall have a bit.’ Or, perhaps, ‘Can’t you keep quiet even if you do get a whiff of sausage?’ But the former interpretation is more likely.

1. 340. ἐγείρε, ‘Fan up the flame of the blazing torches; for thou hast come brandishing them in thy hands, O Iacchus, morning-star of
our midnight rite.' This, the reading of almost all the MSS., hails Iacchus as he joins his votaries torch in hand (ὁ Βακχεῖς δ' ἐχὼν πυρσάδη φλόγα πεῦκας ἐκ νάρθηκος ἅψεαι Bacch. 145) and cries to him to fan the flame by tossing the torch faster. Most modern editors omit γάρ ήμεις (ἡμει in two MSS.), but without sufficient reason; though no doubt it simplifies the construction greatly.

1. 343. φλέγεται, 'is all ablaze.'
1. 347. ἔτων...ἐνιαυτοῦς. Cp. Od. 1. 16 ἄλλ' ὅτε δὴ ἔτος ἠλθε περι-
πλομένων ἐνιαυτῶν, where ἔτος is the definite date, reached by sundry
revolutions of ἐνιαυτοῖ = periods of twelve-months. 'The lengthy periods
of ancient years.' But the parallel is not close, as in Homer ἐνιαυτῶν is
1. 349. τιμᾶς, as sup. 334, 'sacred service.'
1. 351. προβάδην, 'lead forth, O blessed one, with stately step to the
flowery marsh-floor (sc. Δίκων) our youths to join the dance.'
1. 354. As Kock remarks, these anaepasts are not pronounced by the
whole Chorus, but by the Leader, who represents the hierophant in the
sacred procession. The words ἐμεῖς, etc. (inf. 370) are addressed by him
to the χορευταῖ.

ἐξιστασθαί, 'withdraw himself from': as Soph. Aj. 672 ἐξισταταί δὲ
νυκτὸς αἰανῆς κύκλος | τῇ λευκοτόωλ φέγγος ἧμέρα φλέγειν. Cp. the
Lat. formula, 'procul, o procul est, profani.'
1. 356. Μουσῶν reads like a surprise for Μυστῶν, and serves to show
that the sacred rites of Poetry rather than of Religion form the real
subject of the scene.

Join ἔχορευεν (as well as εἴδεν) with ὀργια, the accusative being
analogous to such uses as 'Ολύμπια νικάν.

1. 357. Κρατίνου. To be 'initiated into the mysteries of the bull-
eating Cratinus' is, similarly, a surprise for some phrase referring to the
'mysteries of Demeter.' The word ταυρόφαγος is obscure. It may
either be an epithet transferred to the votary from Dionysus himself,
who had a wild and savage side to his character: or it may be applied
to Cratinus in the sense of 'headstrong,' 'reckless,' just as in Eq. 526
foll. he is described as a torrent sweeping the plain. Possibly the
'eating of bulls' may be supposed to have given a savage spirit, as the
ἀμοφάγον χάριν Bacch. 139.

1. 358. ἡ βωμολόχος. 'or takes pleasure in scurrilous utterances,
when they play their part out of due season.' There is a time for all
things, even for scurrility: but there is no excuse for exhibiting it at the
wrong time. Τούτω ποιοῦσιν means βωμολόχον τι εἴποῦσιν, as, perhaps,
sup. 168 ἐπὶ τούτ' ἐρχεται, where see note.
1. 359. στάσιν, not so much 'insurrection' as 'party strife.'
NOTES. LINES 343–377.

1. 361. ἀρχων, 'captain over,' to harmonise with the naval metaphor in χειμαζομένης = 'storm-tossed.'

1. 362. ταπόρρητ, 'things contraband of war;' like the ζωμεύματα Eq. 279 foll. Aegina, from its position in relation to Athens and the Peloponnese, would serve as an entrepôt for such illegal trade. We know nothing more of Θερυκίων than that he was a 'scurvy 5 per cent. tax-gatherer.' The εἰκοστῇ = 2/6, i.e. 5 per cent., was a tax on all imports and exports, levied, subsequently to 413, by the Athenians on their tributaries, instead of the ordinary φόρος Thuc. 7. 28.

1. 364. ἄσκωμα (Ach. 97) seem to have been the leather linings to rowlocks; or else 'flaps' or 'fenders' of leather just below the oar-hole, which tallies better with the passage in the Acharn., where the ἄσκωμα is compared to the Persian beard hanging over the chin.

Ἐπίδαυρος. on the coast of Argolis, was just opposite to Aegina.

1. 366. Ἐκάται were small shrines and images of Hecate put up in the streets, and at the cross-ways. The man who is said to have 'befouled' (κατατιλά) these is the Κυνηγίας of sup. 153; and what made his impiety and hypocrisy grosser was that all the while he was writing hymns to be 'sung in accompaniment' (ὑπαδευν, 'to accompany') to the cyclic choruses. κυκλίονσι refers especially to dithyrambic as distinct from tragic choruses (πετράγωνοι).

1. 367. ῥήτωρ ὁν. The Schol. says that Agyrrhius (and Archinus, but this is unlikely) 'pared away' (ἀποτρώγενν) the stipend paid to dramatic authors and actors (the Schol. says, κοιμωδῶν) because he had been ridiculed on the stage. It is not certain whether ῥήτωρ ὁν means merely 'in the capacity of a public speaker;' i.e. bringing forward some motion to promote national economy: or whether we should render 'though he was a public speaker,' and might have been expected to support rather than to starve the poets.

1. 370. ὑμεῖς, addressed by the Hierophant to the χορευταί.

1. 371. καὶ παννυχίδας, if this, the MS. reading, be retained, we must take it with ἀναγείρετε, per zeugma, in the sense of 'keep up.' Meineke's emendation κατὰ παννυχίδας makes it simpler.

1. 372. The slow beat of the spondaic measure introduces the stately march of the Chorus. Such a processional hymn was called προσόδιον Av. 854.

1. 374. ἐγκρούων, see on sup. 330. The 'mockery' and 'ribaldry' were distinctive features of the festival.

1. 377. ἱρίστηται (ἀριστᾶτοι) means, according to the Schol. ἄριστον γεγένηται τῆς τελετῆς = 'we have broken our fast.' But the time of day, accurately speaking, is nightfall, and the Mystae appear to have kept a strict fast: so that many editors accept Meineke's conjecture, ἱγιστέυται, 'the purification has been fully done.' Brunck's emendation, ἱρίστηται,
is supposed to mean 'there has been enough of prowess in war;' now, they want peace. But arrangements in Hades cannot be ruled by usages in the upper world; and the savour of pork that greeted the nostrils of Xanthias suggests that there may have been a halt for light refreshments, which might fairly be called ἀριστον, at any hour of the day or night.

1. 378. ἐμβα, see on sup. 35, 'step forward.' χώπως ἀρείς, 'and see that you extol.' The long ἂ shows that the form must be referred not to αἰρω but ἀἐρω, so that ἀἐρω will be a contracted form of ἀερὼ. The MSS. give ἀρείς, ἀρείς, and ἀρῆς.

1. 380. Σώτειραν. i.e. Persephone, called Κόρη Σώτειρα on coins of Cyzicus.

1. 381. ἔσ τᾶς ὀρας = 'for all time to come,' as in Nub. 562.

1. 382. Join ἐτέραν ὑμών ἵδεαν κελαδεῖτε, like κελαδεῖν ὑμών Pind. Nem. 4. 26. Perhaps we might take ἵδεαν as an adverbial accusative. 'by way of a different kind of hymn,' so as to leave βασιλείαν as object to κελαδεῖτε: but it is simpler to take it with ἐπικοσμοῦντες.

καὶ με., παίσαι, 'and grant that I may sport.' For the infinitive used in the expression of a wish see on sup. 169, and cp. Ach. 247 Ὄ Δίωνυς δέσποτα...τὴν τὴν πομπὴν ἐμέ...ἀγαείν τυχρᾶς. Here the Chorus let the truth slip out that they are not only a procession of Mystae, but the actual Chorus of the play; so they very naturally express the wish that they may 'win the day and be decked with the victor's ribbon' (νικήσαντα ταινιούσθαι). Cp. Thuc. 4. 131 οἱ Σιωναῖοι τῶν Βρασίδαν δημοσία μὲν χρυσῷ στεφάνῳ ἀνέδησαν...ἵδια δὲ ἐταίνιον καὶ προσήρ-χοντο ὄσπερ ἀθλήτῃ.

1. 395. ὧραῖον. So Milton, 'Bacchus...ever fair and ever young;' Catull. 64. 251 'florens Iacchus;' Ov. Met. 4. 17 'tu puer aeternus, tu formosissimus.'

1. 397. μέλος, the reading of all the MSS. It can only mean that Iacchus 'chooses the music;' lit. 'having discovered the sweetest song to be sung at the feast.' Meineke's emendation τέλος is very probable; cp. the Homeric phrases τέλος θανάτου, γάμου, etc.; and Aesch. Frag. 373 ἐφρίξ' ἐρωτὶ τοῦδε μυστικοῦ τέλους.

1. 401. ἀνευ πόνου, the weariness of the long way was beguiled by the music and festivity.

1. 404. κατεσχισω (aor. med. 2 pers. κατασχίζω) μὲν. No doubt there was plenty of rough play enjoyed, and personal liberties taken, during the procession (ἀκόλαστος, φιλοταιγόν τιμά sup. 331); and thus ragged garments and half-worn shoes were the fashion, so as to save one's better clothes. 'It was thou that didst set the fashion of torn sandal and ragged cloak that we might have our fun with cheapness; and thou-didst find means for our sporting and dancing without serious
loss.' As the next lines show, a girl joins in the procession with only a smock, and this so much torn as to leave the bosom bare. For κατεσχῖσο μὲν Kock ingeniously reads κατασχῖσαμενος and ἐξεύρεσ.

1. 414. φιλακόλονθός εἶμι καὶ. After these words the MSS. insert μετ' αὐτῆς, which is probably a gloss suggested by παὶζειν, as though it must mean sporting with the συμπαιστρία. These two lines are spoken 'aside,' for Dionysus and Xanthias (315) are concealing themselves as the procession passes.

1. 416. βούλεσθε δὴ. Here follows an imitation of the regular γεφυρίσμος sup. 316.

1. 417. Ἀρξέθημος (inf. 588) was a demagogue who began the prosecution of the generals after the battle of Arginusae by impeaching Erasinides (see on inf. 1195). The point of attack against Archedemus here is that he was enrolled among the φράτερες by corrupt means, quite late in life (being an alien, as the poet assumes) instead of in infancy, as was usually the case. Cp. Av. 764 εἰ δὲ δοῦλος ἐστὶ καὶ Κάρ ώσπερ Ἑξηνεστίδης, | φυσάτω πάππους παρ' ἥμιν, καὶ φανοῦνται φράτερες. The metaphor is from children cutting their second teeth, which they would naturally do when seven years old. Cp. Solon, 25. 3 παῖς μὲν ἀνήβοι ἐκν ἐτι νήπιος ἐρκος ὀδοντων | φύσας ἐκβάλλει πρῶτον ἐν ἐπτ' ἑσειν. So ἐφυσε here with φράτερας, put as a surprise for φραστηρας (ὁδοντας) = 'the teeth that tell the age.' Archedemus 'had been seven years at it, and yet had not got a set—of clansmen.'

1. 420. ἐν τοῖς άνω νεκροῖσιν. From the point of view of the dwellers in Hades, the upper world is the world of the dead; the lower, the world of life. The poet may be thinking of the Euripidean paradox (quoted inf. 1477) τίς δ' οḯδεν εἰ τὸ ζην μὲν ἐστὶ καθανείν, τὸ καθανεῖν δὲ ζην; But there may be an allusion to the circumstances of the battle of Arginusae, with which Archedemus had concerned himself.


1. 431. ἔχοιτ' άν οὖν. Here Dionysus and Xanthias step forward and accost the Chorus.

1. 437. αἰβροι' άν, 'you may take up your load again.'

1. 439. Διὸς Κόρινθος. The Corinthians are said to have been never tired of vaunting their descent from Zeus; so that Διὸς Κόρινθος, 'Corinth, son of Zeus,' became a synonym for any 'dannable iteration' (Pind. Nem. 7. 104); such as Xanthias felt the repeated order to be—to take up the bedding. Other allusions may lurk in the words; as, e.g. the κόρεις (bugs) infesting the blankets (Nub. 709 ἐκ σκιμποδών δάκνουσι μ' οἷς Κόρινθωι); or, as Kock suggests, the trade-mark or stamp on blankets of true Corinthian manufacture.

G
1. 441. κύκλος, 'the enclosure,' called περίβολος, surrounding the τέμενος, ἄδεος, etc.

1. 451. καλλιχορότατον. The epithet contains a reference to the Καλλιχορόν φρέαρ, lying to the N. of Demeter's temple at Eleusis; and an emphasis is thrown on the second element in the compound adjective, to justify the use of ξυνάγουσιν, properly used with χρόνον, in the sense of 'weaving the dance.'

1. 457. διήγομεν, sc. when we were in the upper world. This 'hospitality to strangers' was especially an Athenian characteristic, in marked distinction to the Spartan ξένηλασία. The meaning of ιδιώτας is fixed by the contrasted ξένοις as = 'citizens.'

1. 461. Dionysus wants to know the particular fashion of knocking at doors current among the inhabitants of the lower world (οὐμιχώριοι).

1. 462. οὐ μη διατρίψεις, 'don't delay' (see on sup. 202), 'but do have a try at the door.' So ἐμπύρων ἐγενόμην Soph. Ant. 1005.

1. 463. σχήμα καὶ λήμα, a verbal jingle; 'showing both fashion and passion' or 'fire and attire' in the style of Heracles.

1. 466. ὁ μιμαρ. With the passionate repetition cp. Hamlet, Act 1. sc. v, 'O villain, villain, smiling, damned villain!'

1. 468. ἀπήγας (ἀπαίσω), 'didst rush forth throttling him, and didst sneak off and get clear away with him in thy grasp, the dog, I mean, which I had to look after. But now thou art caught round the waist.'

ἐξεσθαί μέσος is a regular phrase of wrestling, as in Nub. 1047 εὐθύς γάρ σ' ἔχω μέσον | λαβῶν ἀφυκτον. The verbs and participles are crowded together to express the furious energy of Aeacus' accusation.

1. 470. μελανοκάρδιος. The 'solid black rock' of Styx is transferred to the lower world from the scenery of the Arcadian Nonacris, where the waters of the Styx fall from a gloomy rock into a black basin below.

1. 472. περίδρομοι. The 'prowling hounds' are the Furies; called, Soph. El. 1388 μετάδρομοι . πανουργημάτων ἀφυκτοι κύκες.

1. 475. μύραινα, 'lamprey;' a voracious fish, one of the ἰχθύες ὀμησταί II. 24. 82. The μύραινα of the markets was esteemed dainty food: but the μύραινα of the poets was a venomous beast, a hybrid between the lamprey and the viper. Cp. Aesch. Choeph. 994 μύραινα γ' εἶτ' ἔχιδν' ἐφυ. The epithet Ταρτησία has a terrible sound, from its resemblance to Τάρταρος. But it veils a jest; for the Tartesian lamprey was esteemed a great delicacy. Similarly the Γοργόνες are put in a ridiculous light by being connected with Tithras, a dème of the Αίγις φυλή. So a Londoner might speak of 'Harpies of Blackwall.'

1. 478. ἐφ' ἄς, 'to fetch whom (sup. 69) I will rush with racing speed.' The fun of the whole passage lies in its exaggeration of tragic
notes. lines 441-515.

83
declaration. We may compare it with Apollo's menacing dismissal of the Furies. (Aesch. Eum. 179 foll.)

1. 480. οὐκ ἀναστήσει. Dionysus has slipped to the ground in an agony of terror, and cries 'I'm fainting' (ἀφρακίω). He asks to have a sponge of cold water applied to his heart to relieve the palpitation. But as his terror has given him an uneasy feeling in the bowels, he involuntarily claps the sponge down low on the belly. Notice the Homeric form ὀσε, an aor. imperat. s. v. ὄσω (φέρω).

1. 494. ληματίας, 'you are in plucky mood.' Aristophanes is fond of the desiderative verbs in -άω, as σιβυλλιάν Eq. 61; μαθηιάν Nub. 183; καλουσιάν Plut. 1099; σκοτοδηιάν Ach. 1219. Add τομὰν from Soph. Aj. 582; τανατάν Plat. Phaed. 64 B; στρατηγιάν Xen. Anab. 7. 1. A v. l. in the Schol. is ληματίας, a noun of the same form as φρονηματίας (Xen. Ages. 1. 24), κοππητίαι, etc. If this be read, the word would be parallel to ἄνδρειος.

1. 498. αὔτ' (sc. αὐτά), the ῥόπαλον and λεοντη. For οὐ γὰρ ἄλλα see on sup. 58.

1. 501. οὐκ Μελίτης. Heracles had a temple in the Attic dème Melite; in allusion to which his title would be ὁ ἐν Μελίτῃ Ἦρωλῆς. But by way of preparation for a joke against Callias (alluded to in a passage omitted from our text, ll. 428 foll.), who belonged to the same dème of Melite, he alters ὁ ἐν Μελίτῃ, the proper designation of a localised god or hero, to ὁ ἐκ Μελίτης, the ordinary phrase to express the birth-place or dwelling-place of a man. He finishes his joke with the crushing word μαστυγίας, 'gaol-bird.' Callias, spoken of as the 'evil genius' of his family (ἄλετήριος), was a worthless spend-thrift and debauche, vain and empty headed.

1. 505. ἤψε (ἥψω), 'set boiling two or three pots of porridge of split-peas.' κατερικτά (κατερεικω) properly means 'bruised' or 'crushed.' Heracles seems to have cared as much for the quantity as the quality of his food.

1. 508. κάλλιστ', ἐπαινῶ, 'no, thank you; I am much obliged.' Καλῶς (inf. 512, 888), is the regular word to express 'declined with thanks;' like the use of beneigne in Latin (Hor. Ep. 1. 7. 16, 62). The diphthong οὐ makes a synizesis with the final ω of Απόλλω. So περιῴφομαπέλεθόντ (περιῴφομαι) is a crasis. Trans. 'I will not suffer you to go;' lit. 'I will not look coolly on at your departure.' Cp. inf. 1476; Nub. 124 ἄλλα ὦ περῴψαταί μ' ὁ δεῖος Μεγακλῆσ καί οἰκίν. 1. 510. ἀνεβραττεν, sc. ἦ θεός.

1. 511. κῷνον, i. e. καὶ οἶνον, as κῷκιαν (καὶ οίκιαν) Thesm. 349.

1. 512. ἔχων, see on sup. 202, cp. inf. 524.

1. 515. ἔτεραι, 'besides;' following the common idiomatic use of ἄλλος.

G 2
1. 518. ἄφαιρεῖν, 'to pull off the spit,' or 'take away from the fire.' 
   Cp. Ach. 1119 αὐ δ' ἀφελὰν δεύρο τὴν χορδὴν φέρε.
1. 519. πρώτιστα, 'first and foremost.' 
   Xanthias forgets his hostess and everything else, at the first mention of ὄρχηστρίδες.
1. 520. αὐτὸς. A word of dignity and position. So the μαθητῆς describes Socrates as αὐτὸς (Nub. 219), reminding us of the dictum of the Pythagoreans, αὐτὸς ἐφα. Here Xanthias is posing as 'the master,' 'the gentleman,' while Dionysus is hailed as ὁ παῖς. 
   Cp. the Lat. use of ipse, to denote the master of the house, or the emperor.
1. 522. οὐ τί που σπουδὴν ποιεῖ, 'you don't mean that you look upon it as earnest, do you?' 
   So (526) οὐ δῆ που διανοεῖ.
1. 523. ἐνεσκεῦασα, 'I dressed you up as.' The word used when Dicaeopolis dresses himself up as Telephus, in Acharn. 384.
1. 527. οὐ τὰχ’ ἀλλ’ ἥδη, 'it isn't a case of by and by, I am setting about it already.'
1. 528. μαρτύρομαι. 'I protest against this.' Like Lat. antestari, the word properly means 'to summon witnesses to one's side.' 
   So in Nub. 1222, when Ameinias protests against the use of the whip, Here ἐπιτρέπω means 'I entrust my case to;' as ἐπιτρέπειν δικαστή Thuc. 4. 83.
1. 529. ποῖος θεοὶς. This is not a question for information, asking 'to what gods will you entrust it?' which would require τοῖς ποῖοις, but it means 'what sort of gods will you find for your purpose—none!' 
   The force really is 'gods—forsoth!' 
1. 531. Ἀλκμήνης, i.e. 'the son of Alcmena,' sc. Heracles. The order of the words in the sentence is οὐκ ἄνόητον δὲ καὶ κενὸν [ἐστὶ] προσδοκῆσαι σε ὡς, etc.
1. 532. ἐχ’ αὐτ', sc. the dress of Heracles. ἀμέλει, καλῶς, 'very well, it's all right.'
1. 533. πρὸς ἄνδρὸς, 'characteristic of a man;' as πρὸς ἑατροῦ σοφοῦ Soph. Aj. 581.
1. 535. περιπλευκότος. A sort of Odysseus, who has 'roamed about the world.' 
   But the word is used with special reference to the following metaphor, μετακυλίνδειν ἀγοί, 'to shift oneself towards the comfortable side of the ship;' sc. to the one which is well out of the water, in the storm. It is a proverb with a similar meaning to 'feathering one's own nest.' 
   The Schol. quotes from the Alcmena of Euripides, οὐ γὰρ ποτ’ εἰών Σθένελον εἰς τὸν ἑυτυχῆ | χαραγόντα τοῖχον τῆς δίκης σ’ ἀποστερεῖν.
1. 538. γεγραμμένην ἑστάναι. The words contain a hint of the stiffness and want of life in Greek pictures. We may say 'to stand like a graven image,' as a description of helpless immovability. But the feeling is more like the vulgar phrase, 'standing like a stuck pig.'
1. 540. Theramenes, the typical political 'trimmer,' whose way was always to take 'the comfortable berth,' had the nickname of κόθορνος, or 'loose boot,' which fitted either foot equally well (Xen. Hell. 2.3.31).

1. 552. κακόν ἢκει τιν, 'there's trouble brewing for some one.' Xanthias means that on Dionysus will be visited the late escapades of Heracles in the πανδοκεῖον.

1. 554. ἀνήμωβολιαία, the reading of the Rav. MS. etc.; some other MSS. give ἀνήμωβολιμαία. Most modern edd. adopt ἀν' ἧμωβολιαία as divided by Kuster. But it is difficult to see how the distributive force of ἀνά could be expressed with an adj. signifying 'worth half an obol;' unless we supply κρέα, and render 'in bits worth half an obol each;' i.e. 'bit by bit.' It is better to adopt the MS. reading and to take ἀνήμωβολιαία as a word formed directly from the phrase ἀν' ἧμωβόλιον.

1. 557. κοδόρνους (sup. 46). The woman suspects that the loose-boot is a disguise; as it is out of keeping with the regular club and lion-skin of Heracles.

1. 559. τάλαν, 'my poor girl!' The masc. gender applied to a woman, as in Thesm. 1038; Lystis. 102; Eccl. 124. But, perhaps, it is neut. = 'poor thing!'

1. 560. αὐτῶις τοῖς ταλάροις, 'baskets and all' (sup. 226). πλεκτοὶ ταλάροι, wicker baskets or strainers, are part of the rustic furniture of the Cyclops, Od. 9. 247.

1. 562. ἔβλεψε δριμύ. This is the sharp, menacing look, described as 'a mustard-glance,' ἔβλεψε νάπτυ Eq. 631.

1. 564. οὖτος ὁ τρόπος, sc. of eating and not paying.

1. 565. μαίνεσθαι δοκόν, 'pretending to be mad.' For this use of δοκεῖν cp. Eur. Med. 67 ἣκουσά του λέγοντος οὐ δοκῶν κλύειν, Alcman. 76 δρέων μὲν οὖδὲν δοκέων δέ.

1. 566. κατίλυλυ, a word of doubtful etymology, is something in the way of a 'dais;' or, perhaps, an 'upper story' including the ladder leading thereto.

1. 567. ἔξαξας γε (ἀύσω). The participle describes the style of ζεῖτα,' he went off with a quick rush, taking away with him the mats (that lay on the floor).'

1. 568. ἔξρὴν, 'it's high time.' Like Lat. tempus erat.

1. 569. τὸν προστάτην. Cleon (d. 422) and Hyperbolus (d. 411) are represented as resuming in the lower world the duties and habits of demagogues; following the Homeric account of Minos, who θεμίστει νεκύςσι (Od. 11. 569), as he did in life for the living. The πανδοκεῖονπλαί belonged to the grade of μέτωκος, and so required the services of a patron.

1. 571. φάρυγξ, 'glutton,' 'gormandizer.' Like Lat. gula.
1. 574. βάρκαθρον, a deep gulf in the déme of Κεριάδαι, behind the Acropolis, into which criminals were thrown (Nub. 1449; Eq. 1363). There was a similar gulf at Sparta called Καιάδας (Thuc. 1. 134), used for a similar purpose.

1. 576. κατέστασας, 'didst bolt.' So αὐτὸς δ' ἐκείνου τριπλάσιον κατέστασας Eq. 718; cp. Pax 970.

1. 577. ἐπι, see on sup. 69.

1. 578. ἐκπηνεῖται, 'will wind out'; 'worm out.' For the metaphor cp. τολυπεύειν and ἐκτολυπεύειν. προσκαλούμενος, the technical word of 'citing' any one to appear in court. So ὑβρεῖς προσκαλεῖσθαι Vesp. 1417.

1. 580. τὸν νοῦν, 'the meaning' of this wheeling address.

1. 581. μηδαμῶς, sc. τοῦτο εἶπης.

1. 584. αὐτό, sc. τὸ θυμοῦσθαι. Cp. τοῦτο sup. 358.

1. 588. Ἀρχέδημος. The mention of the 'purblind' Archedemus (sup. 417), as a sharer in the curse, comes in as a surprise, merely to raise a laugh by the unexpected bathos.

1. 589. κατὶ τοῦτοις λαμβάνω, 'and on these terms I assume the character.' Cp. στολήν λαμβάνειν inf.

1. 592. ἐξ ἀρχῆς πάλιν. There is uncertainty about the punctuation. Fritzsche joins ἐξ ἀρχῆς πάλιν (rursus denud) and takes the words with εἰληφας. Or we may couple them with ἀνανεάζειν, 'to renew your youth once more.' Or a comma may be placed after ἐξ ἀρχῆς, which will go with εἰκες, leaving πάλιν to ἀνανεάζειν. This seems simplest.

πρὸς τὸ σοβαρὸν, 'to vehement action.' This reading is restored by Meineke from the Schol. to Rav. MS. There is a lacuna in the MSS. after ἀνανεάζειν.

1. 594. τὸ δεινὸν, 'that terrible glance,' Sup. 499.

1. 595. κάκβαλεῖς τι μαλθακὸν, 'shalt let drop any expression of cowardice.' Cp. Od. 4. 403; Hdt. 6. 69, which show that ἐκβαλεῖν ἐπος is a regular phrase for letting some word escape you that would have been better left unsaid.

1. 599. ἣν χρήστον ἢ τι, 'if any good chance turn up.' τοῦτο refers back to χρήστον τι.

1. 601. εὖ οἶδ' ὅτι has passed so completely into an idiomatic phrase that it is used, although ὅτι has been already introduced into the construction. So, sometimes, δηλούτι.

1. 603. ἀνδρεῖον τὸ λῆμα, 'gallant in my spirit.'

1. 604. ὀργανον, 'marjoram;' a pungent herb. See on sup. 562, and cp. Ach. 254 βλέπουσα θυμβροφάγον.

1. 605. δείν δ' ἐσοκεν, 'it looks as if there was need for it;' sc. for a spirit of gallantry.

1. 606. ψόφων. The house-door, in Greek usage, opened outwards;
so that it was customary for any one coming out, to knock or rattle at the door (ψοφεῖν as distinguished from κόπτειν and κρούειν); lest any passer by might be struck unawares.

ἄνυετον. The number shows that Aeacus is, at first, accompanied by two slaves. Afterwards three others, whose names are probably Scythian, with allusion to the τοξόταυ at Athens, come forward.

1. 610. τύπτειν τουτοί. The sense seems to require that τουτοί should be the subject to τύπτειν. Dionysus asks, ‘Now I isn’t it a shame that this fellow should deal blows’ (for Xanthias was showing fight most courageously), ‘when he actually (πρός, lit. ‘besides’) is a purloiner of what doesn’t belong to him?’ Not ashamed of being a dog-stealer, he is playing the bully as well. Aeacus answers, ‘Don’t say a shame, but something quite monstrous!’ (see sup. 103). ‘Yes,’ says Dionysus, ‘quite brutal and shameful.’ Editors assign differently ll. 611, 612, to Dionysus, Aeacus, or Xanthias. It seems simplest to give them only to Aeacus and Dionysus; and to consider that the latter is doing his best to make matters unpleasant for Xanthias. Others, accepting τουτοί as the object of τύπτειν, take the words of Dionysus as a sort of ironical apology for Xanthias, which ‘provokes the caper that it seems to chide.’ ‘Isn’t it hard to beat the poor fellow, who after all is only stealing what doesn’t belong to him?’ The last clause, with its mock emphasis upon πρός τάλλοτρια (as if it was possible to steal anything but what belonged to some one else!), has the effect of exasperating the angry feeling against Xanthias.

1. 615. πράγμα γενναίον, ‘a very handsome offer.’ By this πρόσκλησις ἐς βάσανον Xanthias cleverly turns the tables on Dionysus.

1. 618. ἐν κλίμακι δήσας, ‘making a spread-eagle of him.’ The κλίμαξ, like our ‘triangles,’ was used for tying up the culprit, for the purpose of flogging.

1. 621. πλέγμους ἐπιτιθέσ. This loading of the chest is the particular form of the ‘peine forte et dure,’ practised in feudal times.

πράσφ. It appears that masters who offered their slaves for torture, could claim exceptions. so as to bar such extreme punishments as might make the slave permanently unserviceable. Here Xanthias bars nothing except whips of tender green leek, which would not hurt at all. Nor will he claim the regular compensation (τάργγυριον), if his slave be damaged.

1. 625. οὔτω, i.e. ‘on these free terms.’

1. 626. αὐτοῦ μὲν οὖν. The answer to the suggestion in ἀπαγαγών. ‘Nay! let us have it here on the spot.’

1. 628. τινι, i.e. ‘to anyone whom it may concern.’

1. 630. αἰτιῶ (αἰτίαν), ‘blame yourself.’ You will only have yourself to thank for it, after this warning.
1. 632. φήμ’ ἐγὼ, 'I answer Yes' = of course I heard.
1. 638. προτιμήσαντά τι, 'caring aught about it.' So εἰρήνη δ’ ὄπως ἔσται προτιμῶσ’ οὐδέν Acharn. 27; ο’ προτιμῶν ἐθύσεν αὐτοῦ παῖδα Agam. 1415.
1. 643. πληγήν παρὰ πληγήν, supply πλήξας, 'hitting each man blow for blow.' For παρά in the sense of 'parallel,' 'corresponding' cp. ἑμαρ παρ’ ἵμεραν.
1. 644. ἵδοι, 'there you are!' Xanthias is all stripped and ready.
ὑποκινήσαντα, 'wincing;' used intransitively, as in Hdt. 5. 106 οὐδεμιᾶ πόλεις ὑπεκίνησε. Then follows a blow; and then a pause, that ought to have been filled up with a cry of pain. But Xanthias remains silent and unconcerned, so that Aeacus has to assure them that he has already dealt the blow. 'Nay, I don't fancy you have,' says Xanthias. Then Aeacus crosses over to Dionysus, and informs him that he is about to strike him; and the blow descends. But Dionysus takes no notice of it, and asks 'when the announcement is coming off.'
1. 647. οὐκ ἐπταρον, 'that I did not sneeze.' As one might do if tickled with a feather or a straw. Cp. τὴν βίνα κνήσας ἐπταρε Plat. Symp. 185 E.
1. 648. οὐκοῦν ἄνυσεις τι, 'do look sharp about it!' Lit. 'Will you not use some despatch?' So says Xanthias, pretending that he has not felt the second blow; or, rather, that it has not been dealt. But, in spite of his nonchalance, a sudden cry of pain or vexation, 'tut,' 'tut,' (ἀπταται) is forced from him, which he cleverly construes into an expression of annoyance that the festival in honour of Heracles (whose character he has assumed) is not taking place at its due time. Diomeia was an Attic déême, where there was a Heracleum. Many of the national and local festivals had fallen into disuse during the war.
1. 653. ιοῦ ιοῦ, 'Hello! Hello!' This cry can express equally well joyful surprise (Nub. 1170; Eq. 1096; Aesch. Ag. 25) or pain (Soph. O. T. 1071, etc.). Dionysus avails himself of the ambiguity, and interprets his cry as one of delight at seeing a cavalcade of knights ride by. But he has also to explain away the tears now running down his cheeks, which he does by declaring that he smells onions.
1. 654. τί δήτα κλάεις; Aeacus rejects this explanation; and says, sneeringly, 'O yes! for of course (ἐπεί) you don’t care about the flogging!' 'No,' answers Dionysus, 'it’s no matter to me.' Kock quotes Plato, Gorg. 474 B ἐγὼ δὲ ἀνθρώπων οὐδένα οἶμαι τὸ ἀδικεῖσθαι κάκιον ἡγεῖσθαι. ἐπεί οὐ δέξαμεν ἄν μᾶλλον ἀδικεῖσθαι ἀδικεῖσθαι;
1. 657. τῆν ἀκανθαν. He pretends that a thorn has stuck in his flesh; and he asks Aeacus to pull it out. Quite puzzled, Aeacus cries impatiently, 'What's the meaning of all this?' (τί τὸ πράγμα τούτι;)
NOTES. LINES. 632–678.

1. 659. "Ἀπολλων... ὑπ. He cleverly converts an appeal to 'Ἀπολλων ἀποτρόπαιος into a quotation which he was 'trying to recall.' The Schol. states that the quotation is from the iambographer Ananias and not from Hipponax, and suggests that Dionysus is made to misquote in his flurry.

1. 661. ἀνεμμνησκόμην. The force of the tense, 'was trying to recall,' is an excuse for the hesitation after the word "Ἀπολλων.

1. 662. οὐδὲν ποιεῖσ, 'Yes, you are producing no effect: do dust his sides for him.' ‘No, certainly I am producing no effect’ (μὰ τὸν Δί′, sc. οὐδὲν ποιῶ). But now we will make a change and shift the blows from back to front.

1. 664. Πόσεδων... ὑπ. Αἰγαῖον πρῶνας. This, the reading of the MSS., has no grammatical construction, unless we supply ἔχεις from the former quotation (sup. 659). Scaliger suggested πρῶνους, which many editors follow. The whole line is adapted from the Laocoön of Sophocles, quoted by the Schol. There seems no reason to suspect the passage, because it interrupts the metre, seeing that it is wrung from a man in pain. But Kock would save the trimeter by retaining only ἄλος ἐν βένθεσιν after ἡλγησέν τις, considering that the rest has crept into the text from a marginal gloss. Anyhow, we should expect ἄλος ἐν βένθεσιν to precede the clause ὑπ. Αἰγαῖον... μέδεις.

1. 671. γνώσεται. Cp. Od. 5. 79 οὐ γάρ τ' ἀγνώτες θεοὶ ἀλλήλουι πέλονται; ἵνα ἀνάνται, οὐδ' εἰ τις ἀπόπροθι δῶματα ναείε. 1. 677. σοφία, 'learned professions,' 'embodiments of wisdom,' as represented in the Athenian audience. This with a touch of irony. Cp. σοφία μὲν αἰσινάι Pind. Olymp. 9. 107.

1. 678. φιλοτμότεραι, 'with more honourable ambition than Cleophon.' This man succeeded Hyperbolus, who had been banished from the city, in his character of a turbulent demagogue. He was persistent in his opposition to the oligarchical party; and bitterly resisted all efforts for bringing the war to an end. Three times he prevented a peace being made with Sparta, after the battles of Cyzicus (410); Arginusae (406); and Aegospotami (405); respectively. His fighting propensities are alluded to sup. 359 and in the concluding lines of the play. But the favourite point of attack against him (as in the present passage) was his Thracian origin (so inf. 1533 πατρίος ἐν ἀρούραις).

ἐφ' οὖν δὴ ἡ κῆθεσιν, 'on whose lips of mongrel speech' ἀμφίκαλος, not as L. and S. 'garrulous,' but bilinguis, alluding to the mixture of Thracian dialect with Attic. Cp. ἀμφικέφαλος, ἀμφίβιος, ἀμφίθηκτος), 'raves horribly a Thracian swallow, perching on her barbarian leaf.' Commentators endeavour to reduce these words to reasonable sense, by such alterations as ὑποβάρβαρον... κέλαδον, or ὑπ' ἑκαρβάρον ἡδομένη πίτυλον. But, before accepting any of these, we should ask whether
such grotesque words as δεινὸν ἐπιβρέμεται, used of a swallow, do not at once prove that the fun of the passage depends on the very incongruousness of the language. The swallow from Thrace, the scene of Procne’s transformation, is the type of barbarous, unintelligible speech. So Aesch. Ag. 1059 χελιδόνος δύσην, | ἀγνῶτα φωνὴν βάρβαρον κεκτημένην. Cp. Hdt. 2. 57 ἐως δὲ ἐβαρβάρισε ὄρνιθος τρόπον ἔδικει σφί φθέγγεσθα. The Swallow here borrows the ‘lamentable ditty’ of the Nightingale, because Procne and Philomela were sisters.

1. 684. ρόζε, ‘snarls;’ another ridiculous word like ἐπιβρέμεται sup. The ordinary MSS. rendering is κελαδεῖ, of the Rav. κελαρύζει, which suggests ρόζε, Meineke’s reading. Fritzsche reads τρύζει, ‘murmurs.’

1. 685. ὡς ἀπολείται. The burden of his song is ‘that he will be ruined, even though the votes (supply ψῆφοι) come out equal.’ It was usual for a man on his trial to have the ‘benefit of the doubt,’ if the votes for acquittal and condemnation balanced (Aesch. Eum. 741 νικᾶ δ’ Ὠρέστης κἀν ἰσόφηφος κριθῇ). But Cleophon was so sure of a conviction, that he felt certain an exception would be made to his disadvantage. Evidently some important trial was hanging over him.

1. 688. ἐξισώσας, ‘to put on the same footing.’ The word may refer to the political ἴσωτης, which had been violated during the later years of the war. But it also means, generally, ‘to give all an equal chance;’ to remove the prejudice felt against the supporters of the 400, and in a word ‘to close the reign of terror.’

1. 689. κεῖ τις ἡμαρτε, ‘and if anyone happened to go wrong, tripped up by the manoeuvres of Phrynichus, I say that a chance ought to be given to those who made a slip at that time, of effacing their former wrong doing, by making declaration of the cause (of their error).’

πάλαισμα was properly a wrestler’s ‘dodge’ for flooring his adversary; the metaphor being kept up in ὀλισθοῦσιν.

For ἐγκενέσθαι with the force of ἐξείναι cp. Pax 346 εἰ γὰρ ἐγκένοιτ’ ἵδειν ταύτην μὲ ποτε τὴν ἡμέραν.

Phrynichus was an Athenian general, one of the bitterest opponents of Alcibiades. There were mutual recriminations between them. (Thuc. 8. 68). In conjunction with Antiphon, Peisander, and Theramenes, he took part in the revolution that brought about the establishment of the 400; and he must thereby have involved many citizens in danger.

1. 693. μίαν, sc. ναυμαχίαν, i.e. at Arginusae. Πλαταιάς (i.e. Πλαταιέας from Πλατειέας). In their preparations for the battle of Arginusae the Athenians ἐσθρίαμενται βορθεῖν ναυσίν ἐκατόν καὶ δέκα ἐσθραβάζοντες τοὺς ἐν ἡλικίᾳ ὄντας ἀπαντᾶς, δοῦλους καὶ ἑλευθέρους Xen. Hell. 1. 6. 24. These slaves were granted the same rights as had been accorded to the Platæans, a restricted right of citizenship, which Arnold (on Thuc.
3. 55) compares with the Jus Caeritum at Rome. Perhaps this grant
dates from the battle of Marathon: but, at any rate, after the destruction
of their town by the Thebans (427 B.C.) the Platacans became
'Αθηναίων ξύμμαχοι καὶ πολίται.

1. 696. νοῦν ἕχοντα, 'the only sensible thing you ever did.' Cp
Nub. 587 φασὶ γὰρ δυσβουλίαν | τῇδε τῇ πόλει προσεῖναι. With νοῦν
ἕχοντα cp. the adverb νοννεχέντως.

1. 697. πρὸς δὲ, 'to be separated from τούτους, which is governed by
παρείναι (παρῆμα), 'and, besides, to those men who, like their fathers
before them, have many a time fought at your side at sea, and are your
kinsmen by blood, it is but right that you should remit this one
mischance, when they ask you.'

The construction that began (sup. 693) καὶ γὰρ αἰσχρόν ἐστι τοὺς
μὲν εἶναι is not resumed after the two parenthetical lines. For αἰτου-
μένους Rav. reads αἰτομένοις, sc. ὑμᾶς, as if meaning 'that you when
requested;' so αἰτεῦμενος Theocr. 14. 63. Συμφοράν is a euphemism
for ἀτίμιαν, the consequence of the ἀμορτία. A common use in the
Orators; like calamitas in Lat. The allusion is to the 400 and their
partisans.

1. 700. τής ὀργῆς ἀνέντες, 'bating somewhat of your wrath.' So
Eur. Med. 456 σὺ δ᾽ οὐκ ἀνίψ μωρίας. By calling the Athenians 'most
wise by nature,' he implies that their acts of public folly are due to the
perversions of demagogues.

1. 702. πάντας ἀνθρώπους, limited of course to those in Athens.
'Let us be ready to treat as kinsmen and enfranchised citizens all our
fellow men—that is, anyone who fights in our fleet.' ὅστις ἄν ξυναυ-
μαχῇ corrects and limits the wide word πάντας.

1. 703. εἰ δὲ ταῦτα ὀγκωσώμεθα. The translation must depend on
the punctuation adopted, and this again on our decision whether it be
necessary that καὶ ταῦτα should stand the first words in a clause.
Putting the comma at πόλιν, we must join ἀποσεμνυνούμεθα τὴν πόλιν, and
take ἔχοντες intransitively, as ἔειεν κατὰ χόραν inf. 793, 'if we shall give
ourselves grand airs about our city, especially at a time when we lie in
the trough of the sea.' (So Brunck.) But, as the verse here quoted from
Archilochus (Schol. assigns it to Aeschylus) runs ψυχάς ἔχοντες κυμάτων
ἐν ἀγκάλαις, it is almost certain that we must join τὴν πόλιν ἔχοντες,
'especially at a time when we have got our city in the clasp of the
waves' (cp. πετραία ἀγκάλη Aesch. P.V. 1019). The position of καὶ
tαῦτα in this arrangement may be justified by Plat. Rep. 341 C ἐπιχει-
ρήσας νῦν γονὸν συνοφαντεύω, οὐδὲν ἄν καὶ ταῦτα.

1. 706. εἰ δ' ἔγὼ ὅρθος. The verse is partly borrowed from the
Phoenix or the Caeneus of Ion of Chios.

1. 707. πολὺν, agreeing with χρόνον inf. 714.
l. 708. **Κλειγένης ὁ μικρός.** All that is known about him is given or implied in this passage. There is an ironical magnificence about the words 'as many as be masters of ash-mixed lye of adulterate soda and earth of Cimolus.' *Διτρον* or *νιτρον* is a native carbonate of soda, found largely in Egypt. Cleigenes in making his bath-soap had adulterated this alkali. Cimolus, one of the Cyclades, produced a sort of soap-stone or fullers'-earth. The gap between πολύν and χρόνον must be intended to keep up a lively speculation in the mind as to what was to happen to Cleigenes.

l. 714. *ἴδων δὲ τάδ',* 'and having noticed all this' (sc. his own unpopularity and the probability of exile) 'he is no man of peace.' This is intentionally ambiguous, meaning (1) that he is an opponent of any conditions of peace with Sparta; and (2) that he is a quarrelsome citizen, and so he always walks with a cudgel in his hand, for fear he may be set upon as he comes reeling home, and be stripped of his clothes.

l. 718. *τούς καλοὺς καὶ τούς κακοὺς.* The sense seems to make this correction of Velsen's imperative. The MSS. give *τοὺς καλοὺς τε κἀγαθοὺς,* which fails to give any antithesis between the good and bad coinage. One MS. gives *κακοὺς* instead of *καλοὺς,* which Meineke adopts: but, as two classes are described, we should want *τοὺς κακοὺς καὶ τοὺς ἄγαθοὺς.* The comparison is double. The good and generous citizen is discarded, like the good old Attic coinage or pure silver: and the worthless citizen, like the base new mintage, has come into general use. For the comparison see Acharn. 517 foll. The *καίνον χρυσίον* is said to refer to gold coins made in the preceding year by the archon Antigenes—not only an innovation on the old Attic silver currency, but themselves of base metal. These coins (see Lenormant, La Monnaie, i. 226) were probably not *alloyed,* but *plated,* gold without, and copper within; so that, inf. 725, they are broadly called *χαλκία.* Trans. 'It has often seemed to us that our state has behaved just in the same way with respect to the honourable and the base among our citizens, as it has with respect to the ancient currency and the new gold mintage; for on the one hand (οὔτε γάρ answered by *τῶν πολιτῶν θ'* inf. 727) we make no use of these coins which have not a trace of adulteration, but are the finest, as it would seem, of all coins, and the only ones properly struck, and tested for genuine among Greeks and barbarians all over the world—but instead thereof we use those vile copper-bits, struck only the other day with the very worst stamp.'

l. 721. *τοῦτοισιν οὖσιν.* Meineke reads *τούτοισι τοῖς* to avoid the collision of two participles, and to make a better parallel to *τούτοις τοῖς πονηροῖς* inf.

l. 723. *ὁρθῶς κοπεῖσι* refers to the accuracy of the impression, and *κεκωδωνίσμενοι* to the true 'ring' that attests the genuineness of the
metal. This would be peculiarly applicable to the spurious coins made of a centre of base metal, and coated over with gold or silver (Hdt. 3. 56).

πανταχοῦ. Xenophon (Vect. 3) notices that, as a general rule, coinage did not have its value beyond the country to which it belonged: but that the Athenians found it to their advantage to export their silver coin, ὅπων γὰρ ἄν πωλῶσιν αὐτὸ πανταχοῦ πλεῖον τοῦ ἀρχαίου λαμβάνουσιν.

1. 730. χαλκοῖς, transferred from coins to men; by the same process, but not in the same sense as our ‘brazen.’ Here it means ‘debased.’ Cp. Plut. Mor. 65 οἱ ψευδής καὶ νόθος καὶ ὑποχαλκὸς φίλος.

πυρρίαις, ‘redheads;’ properly used of Thracian slaves, but here the allusion may be to copper alloy, reddening the pure yellow of the gold.

1. 733. φαρμακοίσιν (φαρμακός), ‘scape-goats,’ as in Eq. 1405. The Athenians are said to have selected each year one male and one female convict, to be put to death as an atonement for the whole city. The use of the word is like that of κάθαρμα.

1. 735. κατορθώσασι γάρ, ‘for if you succeed it will be creditable to you; and if you do fail, you will seem in the judgment of the wise to suffer death—if suffer you must—on a gibbet, that is at least a decent one.’ Cp. the Lat. proverb, vel strangulari pulcro de ligno iuvat. Hdt. 5. 111 ὑπὸ ἀξίωχρα καὶ ἀποθανεῖν ἡμίσει συμφορή.

Aeacus now returns to the stage accompanied by Xanthias. They soon make it plain to the audience that Pluto has recognised the real Dionysus.

1. 742. τὸ δὲ μὴ πατάξαι σ’, ‘but to think that he didn’t beat you, when you had been plainly convicted!’ Xanthias, emboldened by his master’s absence, answers, ‘Well, he would have suffered for it, if he had!’ ‘There now,’ says Aeacus, ‘you have just done that slaves’ trick, which I delight in doing;’ viz. abusing his master behind his back.

1. 745. χαίρεις. ‘Do you take pleasure in it, prithee?’ ‘Nay’ (μάλις, sup. 103), ‘I seem to be in the seventh heaven.’ Lit., ‘to have the full revelation,’ to have the privileges of an ἐπόπτης, who was admitted to the enjoyment of the highest secrets of the Mysteries.

1. 747. τί δὲ τονθορύζων (sc. δοκεῖ from δοκῶ), ‘and how do you feel when muttering?’ τονθορύζειν, used in Ach. 683 of the mumbling or indistinct utterance of old age, is applied here to the muttered remarks of a grumbling slave, who dares not speak openly.

1. 749. τί δὲ πολλὰ πράττων; ‘and how do you feel when you play the busy-body (sup. 228)?’ ‘Good heavens, I know no pleasure like it.’ ὡς μὰ Δί’ . . . ἐγὼ is generally taken as a shortened expression for οὕτως ὡς οὐδὲν ἄλλο οἶδα χαίρων, which harmonises with the established

1. 750. ὰμύγνιε. He appeals to the 'Zeus of Close Brotherhood,' in amaze at the identity of feeling between himself and Aeacus.

παρακούνον, 'eaves-dropping;' cp. ὃ δέ μοι, πανούργος ὃν, παρ' αὐτῶν τούτων αὐτὰ ταῦτα παρακηκόειν οὐ γάρ ἐστιν ἄλλων τοιαύτη σοφία τῶν νῦν ἀνθρώπων Plat. Euthyd. 300 D.

1. 751. μᾶλλα (103 sup.) πλείν (15 sup.) ἡ μαίνομαι, 'Nay, I'm more than crazy with delight.'

1. 756. ὰμομαστυγίαι. Xanthias warms to his work; and having invoked the God of Brotherhood to witness his cordial agreement with another disloyal slave, he now claims Zeus as their 'pal,' or 'fellow in knavery.' 'Verbero verberonem obsecreat per Jovem converberonem, ut frater fratrem oraret per Jovem ὰμόγνινον, sodalis sodalem per ἑταρείον.' Bergler.

1. 759. πράγμα πράγμα. As Kock remarks, the repetition of πράγμα and μέγα is quite in the Euripidean style. Cp. inf. 1353 foll. The distribution of the lines between Aeacus and Xanthias is very differently given by different editors.

1. 761. ἐκ τοῦ; 'from what cause?' sc. κεκίνηται.

1. 762. ἀπὸ τῶν τεχνῶν. For ἀπὸ with the force of περί cp. Hdt. 4. 54 ταῦτα μὲν τὰ ἀπὸ τούτων τῶν ποταμῶν, II. 22. 126 ἀπὸ δρωύς ἀπαρ-ζέμεναι.

1. 764. Among the rewards granted in Athens to those who had conferred public service on the State were (1) front seats in the theatre and at the games (προεδρία), and (2) a free meal at the public table in the Prytaneum (σίτησις ἐν πρυτανείῳ or σίτια Eq. 709). Both these privileges are represented as having their counterparts in the lower world; the προεδρία corresponding to the θρόνον τοῦ Πλούτωνος έξῆς. For έξῆς = ἐγγὺς cp. Eur. I. Λ. 627 έξῆς κάθησο δεύρο μον ποδός.

1. 766. ἐσω ἀφίκουσα, see on sup. 24. So ἐδει.

1. 771. ὅτε δῆ, this is the common reading, for which it would be better to write ὅτε δέ, an adversative particle being required. The construction goes on uninterruptedly, Aeacus taking no notice of Xanthias' question.

ἐπειδείκνυτο, 'he began to make a display;' with special reference to the rhetorical ἐπίδειξις, or 'show-off speech.'

1. 774. ὅπερ, i.e. ὠντερ, attracted into the case and gender of πλῆθος.
I. 775. ἀντιλογίαν, ‘disputations;’ alluding to the sophistical arguments for and against any thesis, in which Euripides delighted. Cp. the dispute in the ‘Clouds’ between the Δίκαιος and Ἀδικός λόγος as a parody on the same.


1. 778. κοίκι ἐβάλλετο; ‘and didn’t he get pelted?’ So when Aeschines took to play-acting (Dem. de Cor. 314) he was pelted by the spectators with various missiles, πλεῖω λαμβάνων ἀπὸ τούτων τραύματα ἢ τῶν ἀγάνων οὗτ ὑμεῖς περὶ ψυχῆς ἡγώνιζεσθε.

1. 779. ἀνεβόσα κρίσιν ποιεῖν. For this construction cp. Xen. Hell. 4. 3. 22 λέγεται ἁρὰ τὸν ἀναβοῦσαν παρεῖναι τοὺς πρῶτους, ‘shouted out that the foremost should pass on.’

1. 781. ὁ τῶν πανούργων; sc. δήμος. With σύρανιν θεσ, sc. ανεβόα (‘they sent up their shout sky-high’), cp. θαυμαστῶν θεσ and Lat. immane quantum.

1. 783. ἄλγων τὸ χρηστόν, ‘good folks are in the minority, just as is the case here.’

ἐνθάδε is interpreted by a wave of the hand to signify the audience in the theatre, who had a similar compliment paid them in Nub. 1096 Ἄδ. καὶ τῶν θεατῶν ὑπότεροι πλεῖοις σκόπει. Ἰ. καὶ δὴ σκοπῶ. ἌΔ. τί δήθ’ ὅρᾶς; Ἰ. πολὺ πλεῖον, νὴ τοῦς θεοὺς, τοὺς εὐρυπρῶκτους.

1. 786. πῶς οὖ, ‘how comes it that Sophocles did not put in a claim too?’

1. 790. κάκεινος ὑπεχώρησεν. This line is puzzling. The easiest solution is to follow Dobree’s suggestion in assigning it to Xanthias, and making it interrogative. ‘What! did he make room for him on the seat?’ or ‘give up the seat to him?’ If, however, it forms part of Aeacus’ speech, we must (in spite of Kock’s positive assertion) refer κάκεινος to Aeschylus and not to Sophocles. It may be taken as a paratactic clause, giving the reason why Sophocles was near enough to kiss Aeschylus and clasp his hand—‘for Aeschylus had made room for him on the seat’—which, however, he did not intend to occupy yet; but for the present he meant (as Cleidemides said) to sit as combatant in reserve. Possibly we might read ὑπεχώρησον ἀν, referring to Aeschylus; the proper protasis being replaced by νυνὶ δ’ ἐμελλεν. If, according to one account given by the Schol., Cleidemides was a principal actor in the plays of Sophocles, and, perhaps, his ‘literary executor,’ we may imagine that the poet, with his characteristic modesty, had not made his present intention public, but had merely confided it to Cleidemides’ ear. The punctuation of Meineke, νυνὶ δ’ ἐμελλεν, ὡς ἐφη, Κλειδημίδης
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εφεδρος καθεδείσθαι—which he translates 'nunc autem, ut dicebat, tamquam alter Cleidemides, tertiarus sedere volebat'—may be all right, but it gives no known meaning. The εφεδρος sat by while one pair of combatants was engaged, ready to match himself against the winner.

1. 793. εξειν κατά χώραν, 'he will remain as he was.' κατά χώραν μένειν is the regular phrase for remaining in the 'status quo ante,' Thuc. l. 28; 2. 58; 4. 14, 26; 7. 49; ἄλλ' οὖν δὲ τὸ βλέμμ' αὐτὸ κατὰ χώραν ἔχει Arist. Plut. 357.

1. 794. πρὸς γ' Εὐριπίδην, 'adversus Euripidem quidem, non Aeschylum.'

1. 795. τὸ χρὴμ' ἄρ' ἔσται; 'will the affair come off then?' So Eccl. 148 καὶ γὰρ τὸ χρὴμ' ἐργάζεται.

1. 796. κάνταυθα, 'and in this very spot' (sc. before Pluto's palace) 'the terrible quarrel will be broached.' So κινεῖν πόλεμον Plat. Rep. 566 E.

1. 798. μειαγωγήσοσι, 'will they bring tragedy to the meat-scale?' On the third day of the Apaturia, when the children of Athenian parents were enrolled in their phratries, a lamb, of a certain definite weight, was sacrificed for each child so enrolled. This lamb was called officially κούρειον, and colloquially μεῖον, because the members of the phratries pretended to express dissatisfaction at its size, and to cry out μεῖον, μεῖον, 'too small!'

1. 799. κανόνας, 'straight-edges;' i.e. long slips of wood or metal for testing surfaces.

πῆξες, 'two-foot rules.'

1. 800. πλαίσια ἐξμπηκτά, 'oblong frames,' or 'framed-up squares.' The epithet ἐξμπηκτά shows that the πλαίσια are not mere squares of wood, but frames of four sides, like a brickmaker's mould—as Xanthias' question proves, 'What! will they be making bricks?' Or πλινθεῦειν may be used as in Thucydides (4. 67), for 'building;' and πλαίσιον might be the 'hod' for mortar. Cp. Nub. 1126.

πλινθεύσουσι γάρ; as an interruption on the part of Xanthias, is the reading of Kock (followed by Meineke). The MSS. give τε and γε and continue the line to Aeacus.

1. 801. διαμέτρους. The Schol. gives us the choice of taking this either as 'compasses' or 'plummet.' It is hard to see how it can mean either. Διαμέτρος is properly the diagonal of the parallelogram, which suggests that the word is here used for what workmen call 'mitre-squares,' for testing the inclination of angles of various degrees. We have then in the different articles a complete apparatus for registering the weight, the correctness (δροθύτης), the due length and the proper parallelism of verses. Lastly, wedges (σφήνες) are supplied for splitting up the vast compound words and phrases.
1. 802. κατ' ἑπος, probably 'verse by verse,' rather than 'word by word.'

1. 804. ἐβλεψε γοῦν, 'he gave at any rate a savage glance, lowering his head.' The metaphor is from an angry bull, about to attack. Cp. Eur. Hel. 1557 ταῦρος...ἐξεβρυχάτ' ὀμι' ἀναστρέφον κύκλω, | κυρτῶν τε νῦτα κεῖς κέρας παρεμβλέπων. Cp. ταυρηδόν ἀναβλέψας, used of Socrates.

1. 806. εὐρυσκέτην, sc. Aeschylus and Euripides.

1. 809. οὔτε γὰρ Ἀθηναίωσι. The interruption of Xanthias in the next line does not break the flow of the passage, which runs on thus: 'For Aeschylus was not on good terms with the Athenians; and all the rest of the world' (τάλλα = τῶν ἄλλων, as, probably, λήρός ἐστι τάλλα πρὸς Κυνηγόν Lysistr. 860; σπόδος δὲ τάλλα, Περικλέης, Κόδρος, Κίμων Alex. 25. 12) 'he considered mere trumpery on the question of knowledge about poetical qualifications.' This fact made the κρίσις so difficult, that the decision must be left to some other umpire. For this view of the relations between the Athenians and Aeschylus in his lifetime cp. Athenaeus 8. 347 φιλόσοφος δὲ ἥν τῶν πάνω ὁ Ἀλσχύλος, ὃς καὶ ἠτθηεὶς ἀδίκως ποτὲ ἕφη χρώνος τάς πραγμάτας ἀνατιθέναι, εἰδῶς ὅτι κοιμεῖται τὴν προόκηκουσαν τιμήν.

1. 811. ἐπέτρεψαν, 'committed the decision.'

1. 813. ἑπονθύκωσι (ὑπονθύκω, perf. subjunct.), 'when they have set to work in earnest.' Their impatient eagerness, as the slaves know to their cost, makes them exacting.

1. 814. ἥ που. The Chorus that introduces the contest between the two rival poets is intended to hit off their respective characteristics. The dactylic hexameter and the Homeric phraseology with which the song opens suit well as an echo of the style of Aeschylus, who called his poetry τεμάχη μεγαλόν δείπνων Ὀμηροῦ. On one side is arrayed all that is grand, heroic, pompous, gigantic, and crushing; on the other, everything that suggests subtlety, finesse, fluency, and smartness. It is the battle of the club against the rapier. 'The Lord of crashing thunder will feel his wrath burn within him, as he flings his glance across, while his adversary is whetting his sharp tusk for a wordy war.' The reading παρίδη is found in one MS., the rest have περ ἵδη. It is needless to seek a defence for the gen. ἀντιτέχνου, as constructed with παρίδη, for it is better taken as gen. absolute. In the compound ἐξυλάλου the emphatic element is ἔξις, the other part of the epithet is only generally applicable to the circumstances, because they deal with a 'strife of tongues.' So we have δένδρον ὕψιτετηλον Od. 4. 458 = a 'lofty' tree; the other element belonging generically to all trees; ἐκατόμποδες Νηρηίδες Soph. O. C. 718, the 'hundred Nereids'—including a thought of their dancing; πυκνόπτεροι ἄνδωνς ib. 17, 'many nightingales,' which, as birds, are winged.
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1. 818. ἔσται δ', ‘and there will be helm-glancing frays of words with horsehair crest; and rasplings of splinters, and planishings of fine workmanship, while the fellow defends himself against the high-prancing utterances of the poet of true genius.’ The description of the Euripidean style begins with σκινδαλάμων. It is hard to settle the meaning of παραξόνια. If it is etymologically connected with ἄξων, it might mean ‘linch-pins’ (ἄξων ἐνήλασα Eur. Hipp. 1235), an intentionally ridiculous combination with σκινδαλάμων. Liddell and Scott render ‘rapid whirlings.’ Kock refers the latter half of the word not to ἄξων, but to ἔω and ἔων, and so renders ‘scrapings,’ or ‘raspings.’ Anyhow, the contrast is intended between the grandiose style of Aeschylus and the quirks and cranks and refinements of Euripides.

1. 820. φρενοτέκτων seems to describe a poet who draws upon the resources of his own genius, instead of importing foreign matter and adventitious aids into his compositions.

1. 821. ἵπποβάμονα, as στρατών Ἀριμασπόν ἵπποβάμονα Aesch. P. V. 805.

1. 822. φρίξας. With the simile of the wild boar the thought reverts to Aeschylus; cp. Od. 19. 446 μέγας σὸς φρίξας ἐν λοφίην. He is represented as ‘bristling up the shaggy mane of a crest of homegrown hair.’ λασιαύχην is used in the Homeric hymns as an epithet of the bull and the bear, and in Soph. Ant. 350 of the horse. Here it is applied directly to χαίτη. In αὐτοκόμοι a ridiculous contrast is once more made between the originality of Aeschylus and the false adornments of Euripides.

1. 823. ἐπισκύνιον. So in ll. 17. 136 πᾶν δὲ τ' ἐπισκύνιον κάτω ἔλλεται δόσε καλύπτων, said of a lion scowling in wrath.

1. 824. βῆμα γομφοπαγῆ, ‘he will utter bolt-fastened phrases, ripping them off like planks from ships with monstrous blast.’ The picture is confused, but it seems generally to mean that he will hurl forth his ponderous phrases, like some furious squall that tears ship-timbers from their fastenings, and scatters them piecemeal. Or, the idea may be that of a giant (γγενής) tearing a house to pieces, plank by plank. ἐνθεν δή, ‘on the other side, the smooth tongue, sly craftsman of the lips, shrewd critic of verse, unrolling its full length, shaking loose the rein of malice, dissecting phrase by phrase, will refine away the lung’s large labour of his adversary.’ Again the sentence is chaotic. The general reference is to the glib and polished diction of Euripides, depending upon niceties rather than on depth of thought (στοματουργός as contrasted with φρενοτέκτων); applying the severe analysis of dialectic and verbal criticism to the turgid sentences of Aeschylus.

1. 833. ἀποσεμνυνεῖται, sup. 703, ‘he will first assume a grand reserve, his usual practice of solemn mystery in his tragedies.’ Join
OPTER with ἐπετατεύετο, lit. 'the ἑπατεία which he practised on each occasion' (Nub. 318). The allusion is partly to the portentous grandeur of his language, and partly to the solemn silence in which his characters occasionally remained, sitting like dummies through half a play (inf. 911).

1. 835. ἀγ', διὰ μανία, 'come, you reckless fellow, don't put it too strongly.' The over-confidence of Euripides looked like the pride that goes before a fall.

1. 836. διέσκεμμα, with mid-force, 'perspexi.'

1. 837. ἀγραποιαῦν, 'poet of savagery;' referring to the strange monsters and wild scenes of the Prom. Vinct. αὐθαδὸστομον, 'of self-willed utterance;' choosing rather to be independent than to pander to popular taste. The charge against Aeschylus, that he has a 'mouth uncurbed, uncontrolled, unbarred,' seems to allude to his perfect fearlessness in expressing his own free thoughts in his own free way. Mitchell reckons up 488 words in five plays which are peculiar to Aeschylus.

1. 839. ἀπεριλάλητον, 'not to be out-talked;' cp. the use of περιτοξεύειν Acharn. 712. κομποφακελορρήμονα, 'spouter of bundle-bound bombast.' The former of the two epithets, as applied by Euripides, is amusing from its singular applicability to himself: the latter has special reference to the sesquipedalia verba of Aeschylus.

1. 840. ἄληθες, with proparoxytone accent (Nub. 841), has always a tone of impatience and sarcasm; like our 'O! indeed.'

ἀρουραίας θεοῦ; The 'goddess of the market-garden' is Cleito, the mother of Euripides, whom Aristophanes delights to represent as a 'vendor of green stuff.' Cp. ὑπὸ Ἑυριπίδου τοῦ τῆς λαχανοπωλητρίας Thesm. 387; σκάνδικα μοι δὸς μητρόθεν δεδεγμένος Ach. 478. The line is a parody upon one of Euripides' own, ἄληθες, ὃ παῖ τῆς θαλασσίας θεοῦ; perhaps from the Telephus.

1. 841. στωμυλοσυλλεκτάδη and ρακιουρματτάδη are intended to have a jingle, as 'gossip-catcher' and 'rag-patcher.'

πτωχοποιός, like χωλοποίος inf. 840, is one who 'brings beggars on the stage.' The whole passage is an echo of the scene between Dicaeopolis and Euripides, Acharn. 410 foll., where, among the Euripidean repertoire, we have Βελεροφώντης ὁ χωλός, Φιλοκτήτης ὁ πτωχός, and, especially, Τῆλεφος χωλός, προσαιτῶν, στωμύλος, δεινὸς λέγειν, all dressed in δυσπινή πεπλάματα, ρακώματα, &c.

1. 845. ὦ δῆτα, sc. παύσομαι, ἀποφήνω, 'show up.'

1. 847. ἄρνα μέλανα. Aeschylus, the ἐφιβρεμέτας, is preparing to 'sweep forth' (ἐκβάλλειν) as a storm on Euripides. Dionysus suggests appeasing the tempest by the sacrifice of a black lamb, 'nigram Ἡμίμεκεδεμ' Aen. 3. 120.
1. 849. Κρητικάς μονψίας. The rule in Attic tragedy was that the singing and dancing should be kept separate; so that half the chorus was singing, while the other half was dancing. But in the Cretan ὑπορχήματα, the actor, while singing, executed a dance descriptive of the words of his song. Euripides seems to have introduced this innovation in such passages as the μονψία sung by Electra (Orest. 960 foll.), by the Phrygian slave (ib. 1369 foll.), and by Jocasta (Phoeniss. 301 foll.). The Scholl. refer to the monody of Icarus in a play of Euripides called Κρητικάς, or to the character of Aërope in the Κρητικάς.

1. 850. γάμους ἀνόσιονεσ refers to the connection of Macareus with his sister Canace in the Αἴολος (Nub. 1372, inf. 1081, 1475); to the fatal passion of Phaedra in the Ἰππολύτος; or to the amours of Pasiphaë and Ariadne.

1. 854. κεφαλαίῳ ρήματι, properly ‘a principal phrase;’ intended here to mean ‘a phrase as big as your head.’ Paley quotes ἀμαζαίος, ‘big as a waggon-load.’

1. 855. ἐκχην, ‘spill.’ The word expected is of course ἐγκέφαλον, ‘your brains;’ instead of which he substitutes, as a surprise, τὸν Τῆλε-φῶν, ‘the creation of your brain.’ The Telephus (as Enger says) is the grand outcome of the head of Euripides, as Athena was of the head of Zeus.

1. 857. ἐλεγχ', ἐλέγχου, ‘criticise and get criticised.’ This soothing of the two combatants alternately is a reminiscence of the appeasing of Agamemnon and Achilles by Nestor (II. 1. 275).

1. 858. ἂρτοπώλιδας. The ‘bake-house scold’ of Greece is the classical equivalent of the modern ‘fish-wife.’

1. 859. πρίνος. For the ‘crackling’ and ‘roaring’ of ‘holm-oak,’ in the fire cp. Acharn. 666 ὅλων ἐξ ἀνθράκων πρινίων φέσαλος ἄνηλατ', ἐφεβιζώμενος οὖρία διπίδι.

1. 860. οὐκ ἀναδύομαι, ‘I do not shirk attacking or being attacked first, as to the spoken verses, or the choric songs, or the whole (frame and) sinews of tragedy.’ Then he passes from general to particular: ‘and, so help me heaven, my Peleus too, and my Aeolus, and my Meleager; and my Telephus by all manner of means.’ τὰ ἑπὶ are the iambic portions of the dialogue, as in Nub. 541; and by νεῖρα he means the whole framework and constitution of his dramas; as in τὰ νεῖρα τῶν πραγμάτων Aeschin. 3. 166; ἔως ἀν ἐκτέμη ὄσπερ νεῖρα ἐκ τῆς ψυχῆς Plat. Rep. 344 B.

1. 866. ἔβουλόμην, ‘it was my wish;’ but he waives it with δμως δ' ἐπειδή inf. 870.

1. 867. ἔξ ἵσεν, ‘on equal terms.’

1. 869. ὁσθ' ἔξει λέγειν, ‘so that he will have it at hand for reciting.’ Aeschylus makes the quaint grievance that the ‘immortality'
of his works puts him at a disadvantage. His dramas are still living in the upper world, and so are unavailable in Hades: whereas the works of Euripides ‘have died with him,’ and followed him down below.

1. 872. πρὸ τῶν σοφισμάτων, ‘before these shrewd inventions come off.’
1. 873. μονικώτατα, ‘with truest criticism;’ sc. ex poesis legibus. So μονικώτατα πόλις, ‘a city most full of liberal arts,’ Isocr. 425 A.

eis ἔριν, ‘when they descend into the lists, mutually contending with subtle, tortuous, tricks’ (cp. Φρυνίχου παλαιόματα sup. 689); ‘do ye descend to inspect the might of two mouths most clever at providing,’ &c.

1. 881. βήματα is specially applied to the Aeschylean phraseology, as sup. 821, 824, inf. 940, 1004; so that we may dispense with the various conjectures of editors, who seek a stronger contrast to παραπρίσματα, such as βεῦματα, βήματα, πρέμα τε, κρημνά τε.
1. 887. εἶναι. See on sup. 169, and cp. inf. 894. Aeschylus was a native of Eleusis, which justifies his appeal to Demeter.
1. 888. καλῶς, ‘no, thank you!’ See on κάλλιστ’. sup. 508, 512.
1. 889. θεοίς, attracted to the case of the relative, as τὴν οὖσιαν ἣν κατέλυσαν οὐ πλείονοι ἀξία ἐστίν. Similarly inf. 894.
1. 890. κόμμα καινόν; ‘novel mintage.’ See on sup. 726, 730. Between ἰδιοὶ and ἰδιώται = ‘peculiar,’ or ‘private,’ a sort of double meaning is evolved: for ἰδιώτης is technically one who has no professional knowledge: and so passes into the sense of ‘rude,’ ‘vulgar,’ as distinguished from πεπαιδευμένοις Xen. Mem. 3. 12. 1. So, perhaps, we might render, ‘Have you home-gods of your own?’ . . . ‘then make your prayer to these homely gods.’ Passages are quoted from Euripides in support of these views attributed to him, such as Troad. 885, H. F. 1263, Cycl. 354; but all these suggest rather a doubt as to the existence of the received deities, than an attempt to suggest new ones. Cp. Thesm. 450, where it is said of Euripides, νῦν δ’ οὗτος ἐν ταῖσιν τραγῳδίαις ποιῶν τοὺς ἀνδρας ἀναπέπεικεν οὐκ εἶναι θεοῦ. In this passage, the charge made against Euripides is the same as that preferred against Socrates by his accusers, and worked out in the ‘Clouds,’ ὅτι καίνα εἰσήγαγε δαιμόνια. Cp. Acts of the Apost. 17. 18 ἔνων δαιμονίων καταγγελεῖν.

1. 892. ἐμὸν βόσκημα, ‘my nutriment.’ So in Nub. 33 the Cloud-goddesses πλείστους βόσκουσι σοφιστά. Soph. Aj. 559 τέως δὲ κούροις πνεύμασιν βόσκου. In the same play Socrates invokes both Ἀθήρ (264) and Αἴθρ (265), and (424) recognises a hierarchy of gods, consisting of Chaos, Clouds, and Tongue.
στρόφιγξ, 'pivot;' cp. γαλαττοστροφείν Nub. 792.

1. 893. μυκτῆρες, 'critic nostrils;' with a covert allusion to a scornful sneer; as in μυκτηρίζειν, nasso suspendere adunco.

1. 894. ἐλέγχειν (see on sup. 887), 'to confute all the language (of my opponent) that I assail.' So Plat. Phaed. 86 D καὶ γὰρ οὗ φαύλως ἐοικεν ἀπτομένῳ τού λόγου.

1. 896. τίνα λόγων ἐμμέλειαν, ἐπιτε δαίαν ὀδόν. This, the reading of MSS. and Scholl., must mean, 'we desire to hear from clever men some fair harmony of language; forward on your hostile path!' But this is very unsatisfactory, and we are quite unprepared for the sudden change to the imperat. ἐπιτε (which has the variant ἐπι τε and ἐπι τε). Dindorf cuts the knot by rejecting ἐμμέλειαν and reading τίνα λόγων ἐπιτε δαίαν ὀδόν. Meineke adopts Kock's emendation, τίνα λόγων, τίν' ἐμμέλειας ἐπιτε δαίαν ὀδόν, interpreting it to mean, 'what hostile path ye mean to pursue in the matter of spoken verse; and what in choric song.' But none of these conjectures reconciles us to ἐπιτε δαίαν ὀδόν. Bothe ingeniously supposes ὀδόν to be a gloss, explanatory (if it can be called 'explanatory') of ἐμμέλειαν, and he takes ἐπιτε δαίαν as a natural mistake in transcription or dictation for ἐπιτηδείαν: the whole passage then running ἀκούσα τίνα | λόγων ἐμμέλειαν ἐπιτηδείαν, sermōnem compositionem idoneam. But the word δαίαν finds some support in what follows, γλῶσσα μὲν γὰρ ἡγρίωτα. The question becomes further complicated, if we consider ll. 992–996 inf. as antistrophic to ll. 895–899.

1. 897. ἣγρίωτα, 'is exasperated.'

1. 899. ἀκίνητοι, 'passive,' 'unsusceptible.'

1. 901. τὸν μὲν, Euripides.

1. 902. κατερρυνμένον, (ῥῆν, 'a file'), 'filed up,' i.e. 'polished' with the limae labor.

1. 903. τὸν δ' ἀνασπῶντι, 'Aeschylus, rushing upon his foe man with volleys of words uprooted, as he plucks them up, will scatter at once his shifty turns of verse.' Aeschylus will do battle like an Enceladus, evolsis trunciis (Hor. Od. 3. 4. 55), bringing down the crushing weight of his tremendous artillery upon Euripides, who will try to meet it with the feints and twists of the wrestling-school. For the meaning of ἀλυμόθθαρα cp. Eustath. ἀλυμόθθαρα κυρίως μὲν ἢ κατὰ πάλην κοινίστρα, τροπικῶς δὲ καὶ ἢ ἐν λόγοις. Cp. Nub. 42. With ἀνασπῶντι' cp. such phrases as λόγως ἀνέστα Soph. Aj. 302; ὡσπερ ἐκ φαρέτρας ῥηματίσκια ἀνασπῶντες Plat. Theaet. 180 A.

1. 905. οὐτώ δὲ, sc. χρῆ λέγειν, 'but you must speak so as to utter,' &c.

1. 906. ἀστέια implies 'smartness,' and 'neatness;' either of which would be lost by the use of 'metaphor' (εἰκόνεσ), or 'common-place'
NOTES. LINES 893-914.

(οί' ἀν ἄλλος εἴποι). Aeschylus was more extravagant in the use of εἰςώνες than was Euripides. Mitchell quotes a long list of these, marking among the most far-fetched χάλυβος Σκυθῶν ἄποικος (S. c. T. 728) for a ‘sword;’ Σαλμυδησία γυνάδος, ἐξθρόμονος ναύταισι, μητρινά νεών (P. V. 727) for a ‘dangerous coast;' βλάστημα καλλίπροφον (S. c. T. 533) for a ‘handsome man;’ κάσις πῆλου ξύνουρος (Ag. 494) for ‘dust.’

1. 909. οἴοις τέ τοὺς θεατάς, ‘with what devices he cheated the spectators, finding them in a state of simple innocence, reared in the theatre of Phrynichus.’ In the dramas of this poet, the lyric prevailed over the dramatic element. He employed only one actor, who furnished subjects for the Chorus to express its feelings upon, instead of using his Chorus to illustrate the action represented on the stage. After being accustomed to the usage of Phrynichus, the audience felt they were being defrauded by the introduction of a mute person, instead of the actor who supplied the gist of the play, and the inspiration of the Chorus. Phrynichus, for the sweetness of his choric songs, is compared by Aristophanes to a bee (Av. 748), and his plays are called καλὰ δράματα (Thesm. 166). His tunes were very popular with the old-fashioned Athenian folk; cp. Vesp. 219 μυνρίζοντες μέλη ἄρχαιο-μελισσιδονοφρυνιχήρατα.

1. 911. ἂν καθίσεν, ‘he was used to introduce a figure sitting.’ For ἂν with the aor. expressing customary action cp. Plat. Apol. 22 Β εἰ τινες ἴδειν πῃ τοὺς σφετέρους ἐπικρατοῦντας ἀνεθάρυσαν ἂν. Sitting was regarded as the natural posture of grief, as Κροίσος ἐπὶ δῦο ἐτεα ἐν πένθει μεγάλῳ κατήστο (Hdt. 1. 46); and ‘muffling the head’ was also an expression of sorrow, as κατὰ κράτα καλυφύμενοι γοαίσκες (Od. 8. 92). See Schol. on Aesch. P. V. 435 σωπώσι παρὰ σαυτησ τὰ πρόσωπα ἦ δι’ αὐθαίριον ὡς Ἀχιλλεὺς ἐν τοῖς Φρυξῖν (otherwise called Ἐκτόρος λύτρα), ἦ δὲι συμφόρον ὡς ἦ Νιόβη (sc. over the tomb of her children).

1. 913. πρόσχημα, ‘mere dumb-show of tragedy, uttering not so much as one syllable.’ Cp. οὐδὲ γρῦ ἀποκρινομένη Plut. 17. Here Fritzsche says, ‘quae de divino illo et Niobae et Achillis silentio hic Euripides dicit propemodum scurrilia sunt.’ But Euripides is inconsistent as well as unappreciative; for e.g. in the ‘Supplices,’ Adrastus comes on the stage at the beginning, but remains mute till Theseus addresses him (1. 110) σε τὸν καθήρη χαλανίδιοις ἀνιστόρω; λέγ’ ἐκ-καλύφας κράτα καὶ πάρες γόων. So in Hec. 486 when Talthybius asks where he may find the queen, the Chorus answers αὐτῇ πέλας σου νῦτ’ ἔχονυ’ ἐπὶ χθονί, ἥτατ’ ἐνεκκλημένη πέπλοις. It is true, however, that these characters do ultimately speak.

1. 914. οὐ δὴθ’, sc. ἐγρυίσον.

δ δὲ χορός, ‘and the Chorus would keep forcing upon us four
strings of lyric verse one after another, uninterruptedly, while the actors kept silence.' Kock remarks that in the Supplices of Aeschylus, after the Parodos (I. 1—40) is ended, the Chorus sings eight pairs of strophes and antistrophes without a break: and in the beginning of the Agamemnon we have six pairs.

1. 916. There is something delicious in the naïve stupidity of Dionysus the critic, his complacent acceptance of the fact of his own dulness; and the helpless, uninterested, way in which he speaks of Aeschylus as ὅ δεῖνα = 'what's his name?'

1. 919. ὃν ἀλλαξονεῖας. Euripides calls it a piece of 'astounding impudence' to keep the audience on the qui vive, wondering when the Silent Woman would speak; and meanwhile the play was getting on to the end (διήμερος). For καθήτο the optat. of the Attic form, most of the MSS. give καθοίτο, the rest preserve the right reading in the incomplete form καθήτο. Comp. ἐμεμήνητο Plut. 991; Plato, Rep. 7. 518; κεκτήτο Plato, Legg. 5. 731: κεκλήσο Soph. Phil. 119; and see Curtius, Verb. p. 423.

1. 921. ὧν παμπόνηρος, 'Ha! the scoundrel!' Dionysus here addresses Aeschylus, who is 'stretching and fidgeting;' and he asks him why he does so. Euripides undertakes to answer, and says it is 'because I am confuting him.'

1. 924. βόεα, 'lumbering phrases.' Cp. βούτας, βουγαῖος, βουφάγος.

1. 925. ὃφρυς ἔχοντα καὶ λόφους, 'with stern brow and lofty crest.' μορμορωπά, 'goblin-faced.'

1. 927. οὕδε ἐν. This hiatus occurs nowhere else in Aristophanes except in Plutus 37, 138, 1115, 1182. Porson, Praef. ad Hec. p. 132 would write οὐδ' ἐν ἐν.

μὴ πρίε, addressed to Aeschylus, who cannot contain himself.

1. 928. Σκαμάνδρους. Aeschylus delighted in the pomp and circumstance of war: his plays recall the stirring scenes of the Iliad; as e.g. the fight of Achilles with the furious Scamander, οὕδε Σκάμανδρος ἐλημε τὸν μένος, ἀλλ' ἐτι μᾶλλον | χάστο Πηλείων, κόρυσσε δε κύμα βόσιο II. 21. 305; or the varying fortunes of the fight at the Trench, πολλὰ δὲ τεῦχεα καλὰ πέσον περί τ' ἀμφὶ τε τάφρον | φευγόντων Δαναών, πολέμου δ' οὗ γίγνετ' ἐρωθ II. 17. 760. The 'griffin-eagles,' 'horse-cocks,' and 'goat-stags,' are such fantastic monsters as may be seen on Persian or Assyrian tapestry (παραπτετάσματα), and illustrate the Oriental influence noticeable in the plays of Aeschylus. Cp. the winged car of the Oceanides, P. V. 135; the τετρασκελής οἰλᾶνος of Oceanus, ib. 395; the fire-breathing Typhon on the shield of Hippomedon, S. c. T. 492; or the Σφίγξ ὁμόσιτος on that of Farthenopaeus, ib. 541.

1. 929. ἵπποκρημνα, 'high-beetling phrases;' a sort of parody on
the Aeschylean ὑπηλόκρημνος P. V. 5. Cp. κρημνοποιῶς as an epithet of Aeschylus, Nub. 1367.

1. 931. νυκτός. The jest lies in the parody of two lines from the Hippolytus (395), where Phaedra says, ἥδη ποτ' ἄλλως νυκτός ἐν μακρῷ χρόνῳ | θυτην ἐφρόντιον ἢ διέφθερται βίος. Dionysus spent his vigil on a far more unfruitful subject of research. The ξώδεσιν ἰππαλέκτρων (with v. 1. ἰππαλέκτωρ, as ἀλέκτωρ and ἀλεκτρυόν Nub. 666) is supposed to have actually appeared in the play of the Μυρμίδονες. See Pαx 1177; Av. 800.

1. 933. σημείον, 'the device;' commonly painted at the stern of the vessel, as Eur. I. A. 239 χρυσόταις δ' εἰκώνα | κατ' ἄκρα Νηρίδες ἐστασαν θεά | πρύμναισ σῆμ' Αχιλλείου στρατοῦ. The Boeotian ships at Aulis were σημείοσιν ἐστολισμέναι | τοῖς δὲ Κάδμοις ἤν χρύσου δράκοντ' ἔχων | ἀμφί ναῦν κόρυμβα ib. 255. If Dionysus mistook the ἰππαλέκτρων for a likeness of Eryxis, it must be that Eryxis was a man of superhuman ugliness, with a beak like a bird.

1. 935. έίτα has the force of rejecting the excuses which Aeschylus offers for his ἰππαλέκτρων—'still, was it right to introduce a cock at all (κατ) in tragedies?'

1. 940. οἰδούσαν. The language is more or less medical; as though Tragedy, when Euripides took it in hand, was suffering from plethora, ἐπαχθῶν, 'cumbersome.'

1. 941. ἱσχύανα, the regular word for 'reducing' swellings, and the like. Cp. Aesch. P. V. 380 καὶ μὴ σφηγώντα θυμὸν ἱσχναίνη βία.

1. 942. ἐπυλλίοις, 'verslets;' the regular stock-in-trade of Euripides, see Ach. 898; Pαx 532. But as one naturally expects here the name of some drug in his prescription, it is not unlikely that ἐπυλλίοις is a surprise here for ἐρυλλίοις, 'wild thyme.' It is impossible to give the double meaning of περιπάτουs in an English translation. From the doctor's point of view, it means 'constitutional;' from the teacher's point, 'philosophical disquisitions.' Perhaps 'expatiations;' or a play on 'excusions' and 'excursuses' might suggest the double thought.

τεύτλια, 'beetroot' is credited with cooling properties, πάντα σκληρά καὶ οἴδανοντα πάθη θεραπεῖει.

1. 943. διδοὺς, still a medical term, 'administering decoction of chatter, straining it off from books.' Here Euripides is made to confess that his characters often speak the common-places of the text books of rhetoric and philosophy. Mitchell illustrates this by the moralising of Andromache (Troad. 631 foll.); the lecture on competition by Eteocles (Phoen. 500 foll.); on ambition by Andromache (Andr. 319 foll.); on morality by Phaedra (Hipp. 380 foll.).

1. 944. εἴτ' ἀνέτρεφον, 'next I proceeded to feed it up' (after the 'reducing') 'with monodies, throwing in an infusion of Cephisophon.'
This man was a slave of Euripides, and intimate in his household. He was suspected of helping his master in his poetical compositions. See on inf. 1408, 1452. The hemistich Κηφισοφώντα μιγνύς is ingeniously assigned by Leutsch to Dionysus.

1. 946. οὐκ ἐλήρουν ὁ τι τύχομε', 'I did not prate on any chance topic; nor by plunging headlong into the story did I create confusion.' The attempts of the prologist (οὐδέν) to give the 'family history' (τὸ γένος) of the play may be examined in the prologues to the Suppl., Ion, Helena, Herc. Fur., Bacch., Hec., Phoeniss., Electr., Orest., I. T.

1. 947. τὸ σαυτοῦ, sc. γένος, 'your own family-history:' alluding to the low extraction of Euripides.

1. 948. ἀπὸ τῶν πρωτῶν ἐπῶν οὐδὲν παρῆκ' ἄν. We should expect οὐδένα, but perhaps οὐδέν suggests πρὸσωπον. 'From the speaking of the very first verses onward I suffered' (customary aor. with ἄν sup. 911) 'no one to be unoccupied'—like your mute Niobe or Achilles.

1. 952. δημοκρατικόν, 'on democratic principles,' as exhibiting that complete παρηγοσία that was supposed to be the privilege of the Athenian adult citizen; but which Euripides extends to the unprivileged.

τοῦτο μὲν ἐαυτοῦ, 'come, drop that!' sc. the allusion to 'democratic principles,' 'for you have got but a ticklish footing upon that ground;' or, 'you have got no disposition that runs well upon that.' Again we have the double meaning of περίπατος, as in sup. 242. Euripides was supposed to have coquetted with the oligarchical faction; and, anyhow, his visit to the court of Archelaus was of bad precedent for a 'Liberal,' if, as Sophocles says, ὡστις δὲ πρὸς τύραννον ἐμπορεύεται | κείνον στι δούλους, κάν ἐλεύθερος μόλις.

1. 954. τούτουσ', 'the audience yonder.' There is something quite Socratic about the professions of Euripides.

1. 956. ἑσθολάς, 'the introduction' (κανάς ἑσθολάς ὤρῶ λόγων Eur. Suppl. 92) 'of subtle rules, and triangulations of verses.'

1. 957. ἦρᾶν, 'to be in love,' seems to come in most awkwardly in this list; nor does it help much to join στρέφειν ἦρᾶν or στροφῶν ἦρᾶν, 'to have a passion for twisting.' It is best, perhaps, to accept ἦρᾶν as an intentional surprise, referring to such dramas as the Hippolytus and Aeolus.

1. 958. κάχ' (κακά) ὑποτοπείσθαι. The suspicious temper of the Athenians in Aristophanes' day is amusingly described in Thesm. 395 foll.

1. 959. οἰκεῖα, 'domestic,' 'homely,' in which the spectators would be able to catch him tripping, if he was wrong in any details. And this was more wholesome for them, he says, than 'to be driven out of their senses' by bombastic words.
NOTES. LINES 946–965.

1. 963. Κύκνους. The fight between Achilles and Cycnus, son of Poseidon, might well startle the audience; ending as it did with the transformation of the vanquished hero—'victim spoliare parabat: | arma relicta videt, corpus deus aequoris album | contulit in volucrem, cuius modo nomen habebat' Ov. Met. 12. 143. Memnon, 'Lord of the team with tinkling trappings,' was the subject of two plays of Aeschylus, the Μέμνων and the Ψυχοστασία (weighing of souls).

1. 965. Phormisius is described (in Eccl. 97) as a thick-bearded, formidable-looking man; one of the Athenian demagogues, and a sort of 'Black Mousquetaire.' Megaenetus is called ὁ Μάνης (the name of a slave); or ὁ Μάγης (the Magnesian). But Fritzsché quotes from Pollux, to the effect that μάνης or μάγης is a cant term for a bad throw at dice; so that his name may have the same connotation as Thackeray's 'Mr. Deuceace;' or if Μάγης be read, with the double meaning of a Magnesian stranger, and an unlucky, or dishonest, gamester, we might adopt sporting parlance, and call him the 'Welsher.' These men he designates, with true ῥήματ' ἵπποκρημνα, as 'moustachioed heroes of bugle and lance,' and 'grinning brigands of the pine-tree springe.' This alludes to a torture invented by the bandit Sinnis, 'Qui poterat curvare trabes, et agebat ab alto | ad terram, late sparsuras corpora pinus' Ov. Met. 7. 441. The bent tree flew back when released and tore the victim in two. Cleitophon, son of Aristonymus, was a companion of Plato. He had the reputation of being a lazy idler, but he professed himself an admirer of Socrates. The 'smart Theramenes' appears again as the lucky trimmer (see on sup. 540), with that happy instinct of self-preservation that 'if he gets into troubles, and stands close at hand to them, he manages to throw himself clear of the danger.' This translation attempts to keep the double meaning of πέπτωκεν, which means not only 'he tumbles clear of the trouble;' but 'his throw is a lucky one,' as in the phrase ἔνει γάρ ἐν πίπτοναι οἱ Δίως κύβοι. And this metaphor seems to be continued in οὐ Χῖος ἄλλα Κεῖος, for Χῖος is the lowest throw of the dice, like the κύων, and Κῶς, like Lat. Venus, the highest. But instead of writing ἄλλα Κῶς, which would make the whole phrase mean 'a man of no blanks, but all prizes,' Aristophanes alters Κῶς into Κεῖος, by way of surprise, because Ceos was the native place of Theramenes. That 'Chian' means a man of ill, and 'Cean' a man of good repute, has not much point. But, indeed, the whole passage is unsatisfactory. What can παραστή mean? Velsen would read ἥν κακοῖς τοὺς περιπέτεια, 'if anybody gets into trouble, and Theramenes chance to be standing by;' but this is pure conjecture. It is just possible that there is some bitter allusion in πλησίον to the fact that Theramenes was 'as near as any one else,' to the struggling sailors at Arginusae; though he did not help
them, yet he saved himself. If we might take καὶ disjunctively = ἦ, it would be simpler to render, ‘gets into trouble,’ or ‘finds himself very near it.’

1. 971. τοιαῦτα μέντουγό (μέντοι ἐγὼ), ‘such sort of wisdom’ (τοιαῦτα φρονεῖν) ‘I introduced into these spectators.’

1. 978. κανασκοπεῖν, ‘and to investigate—how goes this? where am I to find that? who has taken this?’ ἐλαβε violates the metre; and it is tempting, with Velsen, to reject l. 979, which looks like the addition of some one who did not see the point. We do not want the details of household life introduced here. All that Euripides would say, is that he boasts to have given the Athenians an enquiring mind. It is Dionysus who maliciously extends the ὁἶκον ὁἴκεῖν to the petty squabbles of masters and slaves.

1. 981. εἰσιών, ‘as he comes indoors.’

1. 986. τεθνηκέ μοι, ‘last year’s pot has vanished from my sight.’ τεθνηκε is jestingly used to invest the fate of an old pot with a deep human interest.

1. 989. τῶς, ‘up till then,’ i.e. till Euripides took them in hand.

1. 990. μαμμάκουδοι, said to be from μάμμα and κεῖθω, said of one who hides himself in his mother’s lap, = ‘milksope.’ According to Eustath. μελιτίδης is a sort of Simple Simon. Its connection with μέλι may be illustrated by the word βλεπτομάμας Nub. 1001. With κεχηνότες we may compare the name given to Athens in Eq. 1263 ἡ Κεκηναίων πόλις.

1. 992. τάδε μέν. The Μυρίδονες of Aeschylus began with the words τάδε μέν λεβοσεῖς, φαίδημυ Ἀχιλλεύ | δοριλυμάντους Δαναῶν μόχθουν | ὄσοι... ἐσώρ κλισίας, spoken by the Chorus of Myrmidons to Achilles when imploring his aid. The choric song ll. 992–1004 is apparently antistrophic to ll. 895–904. The uncertainty of the reading in ll. 896, 897 (see notes) affects ll. 993, 994. Kock and Meineke mark a lacuna after ὅπως.

1. 994. μὴ σ’ ὀ θυμός, ‘lest your passion sweep you away, and carry you beyond the olives;’ i.e. off the course. At the end of the race course, where the turn was made, a clump of olives was planted; so that to get ‘beyond the olives’ was to be out of the race altogether.

1. 999. ἀλλὰ συστείλας, ‘but after taking in a reef, and reducing your sails to a mere edge, see that you speed on faster and faster, and be on the look out, while you have yet the gale smooth and steady.’

1. 1001. ἀξεῖς (ἄτσω) is the simplest correction of the MS. reading ἀξεῖς. Other suggestions are εἰξεῖς, or ἔξει (ἔξειμι), both giving the idea of getting away from the storm.

1. 1004. πυργώφας, cp. the phrase ‘building up the lofty rhyme.’ So Aristoph. writing (Pax 749) of the wise poet (meaning himself) says
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εποίησε τέχνην μεγάλην ἡμῖν κάπυργον’ οἴκοδομήσας | ἐπεις μεγάλοις καὶ διανοιαῖς.

1. 1005. κοσμήσας τραγικόν λήρον. There are two ways of taking this: either to follow the Scholl. and say that λήρον is put, παρ’ ὀπόνοοιν for τέχνην—a piece of good natured ‘chaff’ from the Chorus of a comic poet, who was pleased to call the composition of the rival style ‘tragic trumpery;’ or, less likely, we must take λήρον as representing the silliness of the tragic stage before Aeschylus took in hand to adorn it: lateritiam invenit, marmoream reliquit.

τὸν κρούνον ἀφίει, as we might say, ‘pull up the sluices;’ a strange shift of metaphor after the picture of the reeding of the sails.

1. 1006. τὴν συντυχία, ‘this occurrence.’
1. 1012. τεθνάναι. This is a fine touch of humour in the mouth of the dead.


1. 1015. κοβάλους. The Κόβαλοι, whom the Sausage-seller (Eq. 635) invokes, along with the spirits of humbug and boobyism, are ‘mischievous goblins,’ ‘imps’ (like Cobolds and Pucks), belonging originally to the mixed retinue that accompanied Dionysus. Cp. κοβαλίκευσθαι (Eq. 270); κοβαλίκεύσατα (ib. 332), and κόβαλα (ib. 417). Here it means ‘arch-buffoons,’ or ‘rogues.’


1. 1018. χωρεῖ, ‘advances,’ ‘spreads.’ See Nub. 916. κρανοποιῶν αὐ̱ μ’ ἐπιτρίψει, ‘he’ll be the death of me, hammering away at his helmets.’ The word is intended to have the ambiguous meaning of ‘manufacturing helmets,’ and ‘introducing warlike gear’ in his dramas.

1. 1020. μὴ... χαλέπαυνε, ‘don’t show your spite by obstinate reserve.’

1. 1021. Ἐπτ’ ἐπὶ Θήβας. The subject of the play is the contest of Polyneices and his confederate heroes against his brother Eteocles and the Thebans. It concludes with the fatal duel between the brothers, and the proclamation of the herald against the burial of Polyneices. The Seven against Thebes formed the 3rd play in a Trilogy: the 1st and 2nd being the ‘Laius’ and ‘Oedipus.’ It won the 1st prize.

1. 1023. πεποίηκας, ‘hast represented’ the Thebans of mythic days, as braver than the Argives: and, by implication, the Thebans of contemporaneous times, as braver than the Athenians, with whom they were always at enmity. Probably also Dionysus insinuates that Aeschylus has actually ‘made’ (ποιεῖν) the Thebans all the braver, and therefore all the more dangerous enemies to Athens.
1. **1025.** αὐτ' (αὐτά), sc. τὰ πολεμικὰ. ἐπὶ τοῦτ', sc. ἐπὶ τὸ ἀσκεῖν.

1. **1026.** διδάξας (cp. διδάσκειν χορὸν), 'by having put the "Persians" on the stage.' μετὰ τοῦτ' introduces a difficulty: the date of the representation of the 'Persians' at Athens is 472 B.C. After this Aeschylus went to the court of Hiero, about 471, and there reproduced the play; though with what amount of alterations it remains a disputed point. Aeschylus was in Athens again in 468; and the 'Seven' was probably produced in the following year (467). If we seek to reconcile the dates with the statement in the present passage, we must either be content, with Mitchell, to render μετὰ τοῦτ', 'besides;' or we must believe that the date assigned by the Didascalia to the representation of the 'Seven' refers to a later reproduction of the play. The subject of the 'Persians' was the battle of Salamis, and the flight of Xerxes.

1. **1028.** ἐξάρην γοῦν ἧνικ' ἥκουσα περὶ Δ. This, the reading of the MSS., is faulty in metre, and untrue in fact: for no news is brought in the 'Persians' of the death of Darius. It had taken place long before; and in the play only his ghost appears, and foretells the further victory at Plataea. Perhaps however it is not too much to charge the stupidity of Dionysus with the strange muddle, and the important announcement of stale news—like our saying, 'Queen Anne's dead!' Various emendations have been proposed, as ἧνικ' ἀπηγγέλθη, which restores the metre, and may, perhaps, be construed, 'when the news was brought of the appearance of the shade of Darius.' But more likely under ἧνικα lurks νική or νίκην or νικήσα, and περί (for παρὰ) is a natural mistake from the misconception of the verse. We may as well adopt Fritzscbe's arrangement, ἐξάρην γοῦν τῇ νίκῃ ἀκόουσα (νικη 'κούσας) παρὰ Δ. τ. 'I was charmed,' says Dionysus, 'at the victory' (in prospect), 'having heard about it from the ghost of Darius. But all the (Persian) Chorus, smiting their hands together cried "Woe the day!"' It may be said that in our edition of the Persians the Chorus does not say ἱανοῖ (unless we accept Blomfield's emendation in Pers. 664): but Dionysus is merely summing up the long κόμμα of lamentation by the Chorus in true Oriental style. Or ἱανοῖ may be a silly invention of Dionysus (like the mock word ἱανοῖ Αχ. 104) for the true Persian ὀά (Pers. 116).

1. **1030.** Join ταῦτα ἄνδρας ἀσκεῖν, 'our poets ought to train our men in these things.' So ἀσκεῖν in Plut. 47 ἀσκεῖν τὸν νιὸν τὸν ἐπιχώριον τρόπον. Conjectures are λάσκειν and φάσκειν.

1. **1032.** Ὀρφέως. It is now impossible to detach the real Orpheus, the Thracian bard, from the marvellous stories that grew round his name, and from the spurious 'Orphic hymns' that were attributed to him in later time, and which were constantly extended and interpolated. Müller thinks that Orpheus is really connected with the cult of the Chthonian Dionysus (Ζαγρεύς); and that the foundation of this worship,
and the composition of hymns for the initiations connected with it, were
the real functions of this poet. Similarly Μουραῖος was a sort of
eponymous representative of the hymns connected with the Eleusinian
Mysteries.

φόνων τ' ἀπέχεσθαι, 'to abstain from blood;' for the prohibition
was not only against 'murder,' but against the slaying of animals for
food. Cp. Hippol. 953 ἦδη νυν αἰχεῖ, καὶ δ' ἄφυχον βορᾶς | σῖτος
κατήλειν, 'Ορφέα τ' ἀνακτ' ἔχον | Βάκχευε.

1. 1035. ἀπὸ τοῦ, 'unde.'
1. 1036. Παντακλέα. This awkward functionary, while taking part
in a procession (ἐπεμέτεις, πομπῆ), instead of arranging the crest in the
helmet before putting it on, placed the helmet on his head first, and
tried to fix the crest afterwards. But as the λόφος dropped through a
hole in the helmet and was fastened inside by a nut, or (rather) a string
or strap, it was impossible to fix it when once the helmet had been
put on.

1. 1039. ἄλλους, sc. ἐδίδαξεν "Ομηρος.

Δάμαξος ἄρως. Aristophanes is here true to his principle. Just
as he would not attack Cleon, when he was dead (Nub. 550; Pax 148
foll.); so here he takes a generous view of the soldierly qualities of
Lamachus, now that he had died a hero's death in the Sicilian ex-
pedition; though he lashed him unsparingly in life, as in the Acharn.
and Pax.

1. 1040. ἀπομαξαμένη (μάττω), 'taking the print;' more common
with ἐκμᾶττω. Cp. Thesm. 514 λέων, λέων σοι γέγονεν, αὐτέκμαμαγμά
σου, 'your very image,' For Aeschylus' acknowledgment of his debt
to Homer cp. Athen. 8. 438 Ε ὅδι καὶ αὐτοῦ τραγῳδιας τεμάχη εἶναι
ἐλεγε τῶν Ὄμηρου μεγάλων δείπνων.

1. 1042. ἀντ-ἐκ-τείνειν, probably carrying out the same metaphor
from soft and ductile material, 'to shape himself to these models.'
1. 1043. Φαίδρας. The Phaedra, in the 'Ιππόλυτος στεφανηφόρος
which has come down to us, is an unfortunate rather than a guilty
woman: a victim rather than a votary of Aphrodite. But Euripides
had brought out an earlier play called 'Ιππόλυτος καλυπτόμενος, in which
the reckless passion of Phaedra, and the sophistical excuses she made
for her immodesty, were too strong for his Athenian audience.
The author of the Vita Euripidis speaks of it as a drama ἐν φί τῆν ἀνασχυν-
tιάν ἐθρίαμβευ τῶν γυναικῶν.

Σθενεῖσσα (named Anticleia in Hom. II. 6. 150 foll.), is the
Potiphar's wife of classical story. Proetus, king of Argos, is the
Potiphar, and Bellerophon the Joseph. Euripides wrote one play called
Bellerophon, and another called Stheneboea.

1. 1044. ἐρώσαν. Although the plot of the Agamemnon turns upon
the guilty passion between Clytaemnestra and Aegisthus, yet that passion is never paraded in the play; though it would have given an opening for many a powerful passage. The connection of Agamemnon with Cassandra may be called immoral; but she, at any rate, shows no fervid love for her lord and master.

1. 1045. Ἀφροδίτης οὐδέν σοι, as Kock neatly says, Euripides means to say that Aeschylus is a homo invenustus.

1. 1046. πολλὴ πολλοῦ (as in Eq. 822; Nub. 915) πικαθήτω, ‘in violence she laid violent siege to you and yours, and so she laid you low, your very ownself.’ Notice the timesis in κατ’ οὖν ἔβαλε, which is quite a Herodotean usage, as in κατ’ οὖν ἔδησεν 2. 122; κατ’ αὖν ἐκάλυψε ib. 47. This may be supposed to refer to the infidelities of the two wives whom Euripides married; one of whom he is said to have detected carrying on an intrigue with his actor (or slave) Cephisophon.

1. 1048. ἀ γὰρ ἐσ τὰς ἀλλοτρίας ἐποίεσ, ‘the passions which you represented in the case of other men’s wives—by the same have you yourself got punished;’ i.e. you, who have filled your plays with stories of adulteresses, have found an adulteress in your own wife.

1. 1051. αἰσχυνθέσας. Aeschylus ventures to speak of Athenian ladies as committing suicide, because they ‘have been put to shame in consequence of those Bellerophons of yours;’ i.e. the contrast of Anticleia’s lust with Bellerophon’s chastity has cast an unendurable reproach upon the whole female sex. So Agamemnon says of Clytaemnestra (Od. 11. 432) ἡ δ’ ἐξόχα λυγρὰ ἱδνία | οἱ τε κατ’ αἰσχος ἐχειν καὶ ἐσομένην ὀπίσω | θηλυτέρησι γυναιξί, καὶ ἡ κ’ εὐφρός ἔγει. Weil thinks that the allusion rather is to actual seduction of Athenian ladies by the young gallants reared in the morality which Euripides represents.

1. 1052. πότερον δ’ οὕκ ὄντα, ‘was it that I composed this story, all unreal, about Phaedra?’ He defends himself on the ground that he did but reproduce the story in its traditional form, and did not invent. The answer to which is that a tale may be only too true, and had better be left untold. See Aristot. Poet. 20 Σοφοκλῆς ἐφη αὐτῶς μὲν οὖν δεῖ ποιεῖν, Εὐριπίδην δὲ οἶς εἰσί.

1. 1054. παράγειν, ‘to bring it forward’ on the stage.

1. 1056. Δυκαβπητσός. Mount Lycabettus in Attica, and Mount Parnassus near Delphi, serve here as types of lofty mountains, representing the ἰτήμαθ’ ἵπποκρήμα of Aeschylus. For Παρνάσων Bentley and Porson read Παρνῆθων, sc. Mount Parnes in Attica. The names are often confused in MSS.

1. 1058. ἄνθρωπεῖως, the poet ought to use language ‘down to human level.’
I. 1059. ἵσα τὰ βῆματα, ‘the phrases that express them ought to be on the same scale.’

1. 1060. καλλως. See on sup. 80.

1. 1061. ημῶν, the common brachylogical idiom in comparisons = τῶν ἡμετέρων. Cp. II. 17. 51 κύμαι Χαρίτεσσιν ὅμοια = κύμαι Χαρίτων.

1. 1062. ἐμοῦ, sc. ἐ ἐμοῦ, ‘which when I exhibited (sup. 1032) quite properly you completely spoiled.’ Aeschylus was the pallas repertor honestae (Hor. A. P. 278), while the stage dresses that Euripides delighted to use were rags (see sup. 840).

1. 1064. The order of the words is τι οὖν ἔβλαψα δράσας τοῦτο; 1. 1065. τρημαρχείν. The duty of equipping a ship for the Athenian navy was one of the special services (κειστοργίαι) required of citizens who had a certain property qualification. Sometimes the service was performed on the most liberal and magnificent scale: sometimes it was shirked, on the excuse of poverty, by those who could well afford it. That the tax did sometimes press unfairly may be inferred from the permission granted to appeal to the people in cases of extreme hardship. Here, of course, the complaint of Aeschylus that such unpatriotic shirking was the natural lesson taught by the weeping heroes of Euripides, is not serious. ἀλοτῶν (πλούτων), ‘though rich.’

1. 1066. περικλάμενος (aorist of περεύλω, -ειλέω, or -ιλαω) is Cobet’s correction for the περευλόμενως or -ιλόμενως of the MSS.

1. 1067. ξυτώνα ὅλων ἔριων, like the οὐλαὶ χαλάναι of Od. 4. 50.

1. 1068. ἀνέκυψεν, ‘pops up at the fish-stall.’ After singing in forma pauperis, and being excused from service, he next appears buying delicacies in the fish-market. With τοῖς ἱχθοις Vesp. 789 cp. τὰ ἀλ-φίτα, οἱ λύχνοι, αἱ μύρριναι Lysis. 557.

1. 1071. τοῦς παράλους, ‘the crew of the Paralus’ or state galley. The Schol. here, speaking of the Πάραλος, says ἄτιμοι δὲ οὐν ήσαν, which looks as if they were in disgrace for some act of insubordination; perhaps for disobedience at Arginusae, where they refused, because of the storm, to attempt the rescue of the crews from the wrecks. The whole crew of the Paralus, both ἐρέται and ἐπιβάται, were (Thuc. 8. 73) freeborn Athenian citizens. They are described by Thucydides as devoted to the cause of the democracy and bitterly opposed to the oligarchical faction.

1. 1072. ἀνταγορεύειν. The teaching of Euripides, and of the Sophists generally (see Nub. passim), was to encourage the rising generation to rebel against authority.

1. 1073. μᾶζαν is the barley-cake described in Thuc. 3. 49 ἡσθιων ἄμα ἐλαίωνυτες οὖν καὶ ἐλαῖω ἄλφιτα πεφυρμένα.

ῥυππαπαί, ‘pull away,’ as in Vesp. 909. The patriotic horses who man the vessels, as told in Eq. 602, modify this cry into ῥιππαπαι.
l. 1077. νῦν δ' ἀντιλέγει, 'but nowadays (the oarsman) gainsays his orders, and, refusing to row any longer, he sails about hither and thither.' Probably a contrast is intended between ἐλαύνειν and πλέιν. The crew will not labour at the oar, but sail about at their ease: like the distinction in Od. 11. 640 πρῶτα μὲν εἰρεσία, μετέπειτα δὲ κάλλιμος οὖρος.

l. 1079. προαγωγοῦσ. Phaedra's nurse in the Hippolytus was a προαγωγός or 'procuress,' in trying to bring Phaedra and Hippolytus together. Προαγωγοὶ were punishable with death by the Solonian laws. In the Thesm. 1172 foll., Aristophanes makes Euripides himself, in the character of an old woman, play the part of a προαγωγός.

l. 1080. τικτούσας ἐν τοῖς ἱεροῖς. In one of the plays of Euripides, Auge the priestess bears a child to Heracles in the temple of Athena, and then seeks to justify herself before the goddess. Cp. Thuc. 3. 114, where the prohibition was made after the purification and consecration of Delos, μὴ ἐναποθήσειν ἐν τῇ νήσῳ μὴτε ἄντικτειν.

l. 1081. ἀδελφοῖς, as Canace with Macareus. See sup. 850, inf. 1485.

l. 1082. τὸ ξῆν. Cp. Plato, Gorg. 492 E, where Socrates says, οὔ γάρ τοι θαυμάζοις ἀν εἴ Ἕρωπηδὴς ἀληθῆ ἐν τοῦτο ἐλέγει, λέγων τὸν δ' οἴδεν εἴ τὸ ξῆν μὲν ἐστὶ καθαλεῖν, τὸ καθαλέεν δὲ ξῆν. This is from the Polyidus. The dogma appears in a similar form in the Phrixus of Euripides.

l. 1084. ὑπογραμματέων (see inf. 1506), so written since Hermann, instead of the vulg. ὑπὸ γραμματέων. The reference is obscure. Athens seems to have been overrun by a swarm of these underclerks; to the lowest and commonest grade of which Demosthenes assigns Aeschines when (Dem. de Cor. 269) he calls him ὅλεθρος γραμματεὺς. Cp. also Fals. Leg. 371 πανοῦργος οὖτος καὶ θεόις ἔχθρος καὶ γραμματεὺς. Perhaps, however, γραμματεὺς here has the meaning of a 'scribbler,' dabbling in philosophy, &c.

l. 1085. δημοποιήκων, 'playing their monkey tricks on the populace.' The πίθηκος is the type of low cunning; cp. Acharn. 907, where the συκοφάντης is described as ἄπερ πίθακον ἀλητρίας πολλὰς πλέων.

l. 1087. λαμπάδα, 'the torch.' It was no easy matter to run in the torch-race, which required both speed and caution, to reach the goal first and keep the torch alight.

l. 1089. ἄφυανθην, (ἀφαναίνω), 'I was spent (lit. 'dried up') with laughter.' Perhaps with allusion to laughing oneself dry, and finding excuse for a drink, as διβή ἀφαναθήσομαι Eccl. 146. The 'pursy, pasty-faced little man' was struggling along, bent nearly double (κύπας) with his exertions, 'distanced as he was by all the other runners, and making a terrible to-do (δεινὰ ποιῶν Nub. 388) about it.' He has to
NOTES. LINES 1077–1118.

1. 1094. ἐν ταῖς πῦλαις, sc. αἱ Κεραμεικαί πῦλαι, so called as forming the communication between the inner and outer Ceramicus. These ‘gates’ were also called Δίπυλοι.

1. 1096. ταῖσι παλαιοὺς, sc. Χεραῖν, ‘with the flat of the hand.’ These Αλαράε gave rise to the proverb Κεραμεικαί πηγαί.

1. 1099. φυσών. This is explained of ‘wilfully blowing out’ his torch, and running away. Cp. Theophrast. Ign. ὁ μὲν λύχνος ἀποσβέννυται φυσώμενος.

1. 1100. ἀδρός, ‘in full strength.’

1. 1101. τείνη βιαίως. Aeschylus ‘presses on vigorously’ (cp. τείνειν πολέμιον τέλος Il. 20. 101), and Euripides ‘has the power to wheel round on his pursuer (cp. Eq. 244 ἀλλ’ ἄμωνον καπαναστρέφουν πάλιν) and attack him smartly.’ Plutarch uses the word similarly (Flamin. 81), ἐπερεῖδεν τὴν φάλαγγά τιν, ‘to bring the whole weight of the phalanx to bear on him.’

1. 1103. μὴν ταῦτῳ καθῆσθον. Cp. Thuc. 5. 7 Κλέον τῶν στρατωτῶν ἀχθομένων τῇ ἐδρᾳ, καὶ οὐ βουλομένος αὐτοῦ διὰ τὸ ἐν τῷ αὐτῷ καθῆσαί (‘keeping to one spot’) βαρύνεσθαι, ἀναλαβῶν ἤγεν. This recommendation to activity and change of ground in the wordy warfare is like the advice given by Socrates to Strepsiades (Nub. 703), ταχέως δ’ ὅταν εἰς ἀπορον πέσης ἐπ’ ἄλλο πῆδα νύπμα φρενός.

1. 1104. εἴδολαι, see on sup. 956. The word has a sort of double meaning here; both ‘openings’ or ‘beginnings’ and also ‘assaults.’

1. 1106. ἐπιτον (ἐμει), ‘attack.’ ἀναδέρεσθον, lit. ‘strip off the skin;’ i.e. ‘lay bare,’ ‘expose.’ So Brunck for the MS. reading ἀναδέρετον. Bergk would read ἀνὰ δ’ ἐρεσθόν, in tmesis, meaning ‘question,’ ‘examine’ each other.

1. 1108. κατοκινώνυμετον, ‘and have the hardihood.’

1. 1110. ὡς τὰ λεπτὰ μὴ γνώναι, ‘so as not to understand those subtleties, as you utter them.’ λεγόντων, gen. abs.

1. 1113. ἐστρατευμένοι γάρ εἰσι, ‘for they have seen a great deal of service.’ This may mean merely that foreign wars have extended their knowledge of the world; or, generally, that they are well practised in every kind of conflict, political, philosophical, literary, or social; which suits better with the following words.

1. 1114. βιβλίων. Euripides is himself one of those named by Athenaeus as having had a large βιβλίων κτήσις (cp. inf. 1409).

1. 1116. παρηκόννυται (ἀκονώα). The native wits of the Athenians, already sharp enough, ‘have been whetted’ to a still keener edge. Cp. Xen. Cyr. 6. 2. 33 ὁ λύγχην ἄκωνων ἐκεῖνοι καὶ τὴν ψυχὴν τι παρακονά.

1. 1118. θεατών γ’ οὖνεχ’, ‘as far as the spectators go.’ They are
clever enough: don’t be afraid your contest will be above their heads.

1. 1119. καὶ μὴν, ‘well, then.’ σου. Here Euripides turns to Aeschylus. In the next line he accosts Dionysus, and speaks of Aeschylus (αὐτοῦ). This transition is very violent; and it might be better to read σοι, referring it to the leader of the Chorus, and making it an answer to the foregoing request.

1. 1122. ἀδαφίς. Meineke needlessly rejects the line. What Euripides means to say is that the Prologue, as used by Aeschylus, does not put the spectators in possession of the plot of the play, nor make the mutual relation of the dramatis personae clear. It must be observed, however, that when Euripides actually comes to the βάσανος, his criticisms are purely verbal, and do not deal with the matter.

1. 1124. Ὀρεστεία. This includes the Agamemnon, the Choephori (from which the quotations are taken), and the Eumenides, forming one Trilogy; to which was added a satyr play called Proteus. Another set of plays by Aeschylus was called Λυκοφρεία (Thesm. 133).

1. 1126. Ἐρμῆς χθόνε. The opening scene of the Choephori represents Orestes, on his return from exile to avenge the murder of his father, invoking the aid of the Chthonian Hermes, with the words πατρῷ ἐποπτεύων κράτη. But what is signified by κράτη? to whom does πατρῷ refer? what is the meaning of ἐποπτεύων? This ambiguity is the justification of the ἀδάφεια of which Euripides complains. Orestes seems to say, ‘thou that keepest watch over the powers assigned thee by thy father,’ sc. Ζεὺς σωτὴρ, which points the appeal conveyed in the words σωτῆρ γενοῦ μοι. Or the words (perhaps directly addressed to a statue of Hermes) may be interpreted, ‘thou that watchest over my father’s sovereignty;’ a fitting address from one who has come to regain his πατρῷ κράτη. Euripides chooses to interpret the expression, ‘thou that dost regard the violence done to my father’ (so νικῇ καὶ κράτῃ Aesch. Suppl. 951). The passage is fairly open to the charge of obscurity.

1. 1130. ἀλλ’ οὔδε πάντα, ‘well, but these verses altogether are not more than three:’ and so hardly offering room for ‘more than twelve faults.’

1. 1133. πρὸς τρίσον ἱμβείουσι. Perhaps Dionysus gives friendly advice to Aeschylus to quote no more; or else ‘you’ll find something else scored against you besides these three iambics,’ which have already been credited with so many mistakes. The more you quote, the more errors will be proved against you. προσοφέιλεν is the regular term in the courts for incurring a fine in addition to the loss of the thing in dispute. ‘You’ll not only lose your three lines, but you will be fined as well.’ The conversation between Aeschylus and Dionysus must be
NOTES. LINES 1119-1160.

117 taken as a sort of by-play; for the words of Euripides run on, unheeding the interruption, εἰκοσίν γ᾿ ἀμαρτίας, εὐθὺς γὰρ . . ὅσον. Bergk would transpose 1136—ΑΙΣ. ὧρας ὅτι ληπεῖς; ΕΤΡ. ἀλλ᾿ ὁλιγόν γε μοι μέλει—before 1132, in which case παραίνῳ σοι σιωπᾶν will be a warning to Aeschylus not to interrupt; and the following words will be a threat that, if he does, he ‘shall be scolded in some verses beyond the three already quoted, and so run the risk of having more holes picked in his dictio.’

1. 1136. ὧρας ὅτι ληπεῖς; No transposition, however, can settle with certainty the meaning of these words, and the answer to them. If Aeschylus speaks them to Dionysus they must mean, ‘don’t you see you are talking nonsense in bidding me to be silent?’ And Dionysus answers, ‘I don’t care whether I am or not.’ But it gives more point to make ὧρας ὅτι ληπεῖς addressed to Euripides. ‘Don’t you see,’ says Aeschylus, ‘that you are talking nonsense, with your “dozen mistakes,” and your “more than twenty,” and your ὑφάνιον ὅσον?’ ‘I don’t care if I am,’ Euripides retorts: an amusing confession that sense and nonsense are both the same to him.

1. 1140. οὐκ ἄλλως λέγω, ‘I don’t deny it,’ ‘I admit it.’ So in Hec. 302.

1. 1144. οὐ δῆτ’ ἐκεῖνον, ‘Nay, ’twas not that Hermes (sc. Ἑρμῆν ὀλίγον implied in ὀλίγος sup.) ‘that he addressed; but it was the Helpful Hermes that he accosted as god of the subterranean world; and he made his meaning plain by saying that it is from his sire he holds the prerogative.’ What the exact criticism of Euripides was going to be we shall never know, as Dionysus interrupts, with the ridiculous idea that such ‘subterranean privileges so inherited’ would make Hermes out to be a ‘tomb-rifler’ on the father’s side. For ἐκεῖνον, the Rav. MS. has ἐκεῖνος = Ὀρέατης.

1. 1150. πίνεις οἶνον, i.e. ‘the wine you drink is vapid stuff,’ as we should say, ‘it wants bouquet.’ This means that the joke is coarse and flavourless.

1. 1151. σὺ δ᾿ ἐπιτήρει, ‘and do you, Euripides, be on the look out for the flaw.’

1. 1159. μάκτραν . . κάρδσον, ‘a kneading-trough,’ and ‘a trough to knead in.’

1. 1160. οὐ δῆτα τούτῳ γ’. It seems hardly Greek to say οὐ δῆτα τούτῳ γε τὰ αὐτά ἐστι = ‘this assuredly is not the same,’ as Kock gives it. It is simple enough if we take τούτῳ as = τὸ αὐτό. Others would read τούτῳ ὅτ’.

1. 1161. With ἀριστ᾽ ἐπών ἐχον ‘most excellently phrased,’ cp. εὐ φρενῶν ἐχειν Hippol. 462, &c. It conforms to the rules of ὁρθομένηa. The participle perf. pass. καταστωμυλμένε seems to have a further shade of
meaning than merely 'glib-tongued fellow;' there is the notion of his being 'debased with chattering.'

1. 1162. καθ' o τι δή, 'in what sense you describe it so.'

1. 1163. ἐλθεῖν is the ordinary word that would be used of one 'who still has part and lot in his native land.' We say, 'he has arrived, without further incident,' beyond the fact of his having been absent. Or ἄλλης συμφορᾶς may be the 'calamity' of exile, ἄλλης being used with its frequent idiomatic force. But on returning from exile, a man both 'arrives' (ἐρχεται), and 'is restored' (κατέρχεται). Euripides thereupon introduces a new quibble to the effect that κατέλθειν is only applicable to those who are legally restored by formal permission of the authorities (πιθῶν τοὺς κυρίους, who in this case would be Aegisthus and Clytaemnestra).

1. 1170. πέρανε, 'complete;' i.e. give another whole verse.

1. 1171. ἀνύσας, 'with despatch;' lit. 'having got your work done.' εἰς τὸ κακὸν ἀπόβλητα is equivalent to ἐπιτίθει τὸ βλάβος sup. 1151.

1. 1173. αὖθις. Bake's emendation αὖ δίς is good.

1. 1174. κλίειν ἀκοῦσα. Aeschylus does not attempt to rebut the charge of tautology in these two words; though from his own phrase (P. V. 448), κλύοντες ὅφε ἥκονον, we might have expected him to say that there was more mental process in ἀκοῦσα. Here, however, the doubling of the words has just a touch of instinctive pathos; as in 'we have erred and strayed,' 'we have done amiss and dealt wickedly.' We may compare it with (inf. 1184) πρὶν φύναι, πρὶν καὶ γεγονέναι, 'before his birth, yea before he came into being.'

1. 1176. ὃς, is commonly taken as the relative attracted into the case of τεβηκὸς, in place of the accusative, which would grammatically follow upon ἐξικνοῦμεθα. But there is no reason why it should not follow directly on λέγοντες, like τεβηκὸς ἐλέγε, sup. For the triple hail to the dead cp. Od. 9. 65 foll.; Virg. Aen. 6. 506.

1. 1178. στοιβήν, 'stuffing,' or 'padding.' Properly, leaves, straw, and the like, for packing brittle articles; like the φορυτός, in which the συκοφάντης is packed (Ach. 927).

1. 1179. ἔξω τοῦ λόγου, 'unconnected with the subject.'

1. 1180. The order of the words is ὁν γὰρ ἀλλὰ (sup. 58) ἀκοουστεὰ μοι ἐστὶν.

1. 1182. ἦν Οἰδίπος. Prologue to the Antigone of Euripides.

1. 1184. μᾶ τὸν Δί'. The objections raised by Aeschylus are as sophistical and quibbling as those of Euripides. For the tautology in πρὶν φύναι ... πρὶν καὶ γεγονέναι see on sup. 1174; and cp. Eur. Phoen. 1595 πρὶν ἐς φῶς µητρὸς ἐκ γονῆς µολεῖν, ἄγωνον, &c. It is impossible to make the distinction between φύναι and γεγονέναι of 'conceptum,' and 'natum esse.'
l. 1188. οὗ δὴτ', sc. ἐγένετο. It was not a case of 'becoming' wretched: he 'was' so from the first, and continued so.

l. 1190. ἐν ὀστράκῳ, 'in a crock.' The common practice of exposing children in a χύτρα (for which ὀστράκον is only a somewhat grotesque equivalent) is seen in such verbs as χύτρισσα, ἐγχυτρισσα, καταχυτρισσα.

l. 1192. ἤρρησεν ὡς Πόλυβον, 'he made his unlucky way to Polybus,' king of Corinth. ἐρρεῖν is common with this meaning of 'hastening somewhere, to one's own destruction;' cp. Eq. 4 εἰσήρησεν εἰς τὴν οἰκίαν. So in Demosth. 560. 10 φθείρεσθαι πρὸς τοὺς πλουαίους.

l. 1195. εὐδαιμὸν ἁρ' ἤν. 'Well,' says Dionysus, 'if Oedipus could be called "happy" under such a complication of disasters: he would even have been happy if he had been colleague of poor General Erasinides.' Erasinides was one of the six στρατηγοί put to death after the battle of Arginuseae. The attack really began with the fining and imprisonment of Erasinides on a charge of embezzlement; and this paved the way to the public prosecution of the Generals on the capital charge.

For ἤν with the force of ἤν ἂν cp. καὶ μάλιστα εἰκὸς ἤν ὑμᾶς προ- ὁράσθαι αὐτά (Thuc. 6. 78), and the regular construction of ἐδεί ἕχρην, &c.

l. 1200. ἀπὸ ληκυθίου. Euripides had taunted Aeschylus with his obscenity and pomposity. Aeschylus retorts with the charge of monotony and common-place. The prologues which he criticises begin in the matter-of-fact style of children's stories—'once upon a time there was a man who'—then follows a participial clause, and then comes the fatal space for the finite verb, into which ληκυθίον ἀπώλεσεν fits, as if made for it. So much for the monotony. But the alternatives suggested (1203) for ληκύθιον, viz. κωδάριον and θυλάκιον, show that Aeschylus is thinking how Euripides dragged tragedy down to the humblest levels of everyday life; which is really the boast that Euripides himself makes (sup. 276), that he taught the people to look sharp after the management of their homes; or (as Dionysus parodies it) makes them cry out, in their petty economy, ποῦ ἀστιν ἡ χύτρα; τίς τίν εὐφαλὴν ἀπεδήδοκεν τῆς μανίδος; This is the introduction of ληκυθίον, with a vengeance! The metrical monotony must not be over pressed, as ληκυθίον ἀπώλεσεν represents only the ordinary penthemimeral caesura. But the trochib in the fourth place is no doubt intended to exhibit the fondness of Euripides for 'resolved feet;' as we may further gather from the startling appearance of θυλάκιον (the reading of all the MSS.) at the end of l. 1203; giving a trochib in the sixth place. The grammarians gave the name of ληκυθίον or μέτρον Ευριπίδειον to catalectic trochaic dipodia [-υ,-υ,-υ,- ]; why, it is hard to say.

l. 1201. ἀπὸ ληκυθίου, sc. διαφθεῖς;
1. Αἴγυπτος, from the prologue to the Archelaus.

2. κατασκόνων, 'having touched at;' as ποδαπὸς δ' ὅδ' ἀνήρ καὶ πώεν κάτασχε γῆν; Eur. Hel. 1206.

3. οὐ κλαίστεται; 'shall it not rue this?' This use of κλαίστε shows that Dionysus is quite in the dark about ληκύθιον, as he acknowledges.

4. Διόνυσος, from the Hysipyle. The third line in the original ended with παρθένοις σὺν Δελφίσιον.

5. ἐν πεύκαις, 'in the midst of his pine-torches.'

6. ἀλλ' οὖδὲν, 'but that won't matter.'

7. οὐκ ἐστὶν ὅστις, from the prologue to the Sthenoea. The third line ended with πλονοίαν ἄροι πλάκα.

8. βίον, 'livelihood.'

9. ὑφεσθαί μοι δοκεῖ (correction for δοκεῖ), 'it seems to me right that you should take in sail.' So πλεῖν ὑφειμένη δοκεῖ Soph. El. 335. This prepares us for the metaphor of the storm in πνευστεῖαι πόλ.

10. ἐκκεκόψεται, this time the fatal ληκύθιον 'shall be dashed from his hand.'

11. κατέχοι, 'keep clear of,' 'give a wide berth to.'

12. Σιδώνιον, from the prologue to the Phrixus: the second line should end ἰκερ' ἐσ Θήβης πόλιν.

13. ὃ δαμμόν' ἀνδρῶν—addressed to Euripides—'you silly fellow, buy up (πρίμαμαί) the flask from him, that he may not rip up all our prologues!' 'What!' says Euripides, 'am I to buy it of him?' So πῶσον πρίμαμαι σοί; Acharn. 812. Cp. δέχεσθαι τινι Π. 2. 186.

14. Πέλοψ Ὑ. Ταντάλειος, from the prologue to the Iphigenia Taurica; the second line should end Οἰνομάζον γαμεὶ κόρην.

15. ἀλλ' ἡγάθ'. These words are addressed to Aeschylus. Dionysus, in a sort of way, is making common cause with Euripides, as we gather from τοῖς προλόγους ἡμῶν (sup.). So he says, coaxingly, to Aeschylus, 'Kind sir, by all means give him up the flask, even now (ἐτι καὶ νῦν means 'though he has left it so long in your hands to his own disadvantage'), 'for you'll get a handsome and serviceable one for an obol.' The majority of editors correct ἀπόδοσ into ἀπόδου, 'sell.' But there is a joke in ἀπόδοσ, because the ληκύθιον really belongs to Euripides, though his heroes were continually dropping it for Aeschylus to pick up.

16. οὐτώ γ', sc. ἀποδώσει. Euripides will not consent to the arrangement at present, as he has some unimpeachable prologues in store. If we take the words as addressed to Euripides, meaning 'give up,' 'abandon' the flask, don't fight about it any more, then we must supply ἀποδώσω with οὕτω γ'.
1. 1238. Oiveüs pot', from the prologue to the Meleager. The second line ended, probably, óvκ ἐπισεν Ἀρτέμιν.

1. 1242. metaξ' θύων, 'what, in the very midst of his sacrificing?' αὐθ (αὐτο), 'who robbed him of it?'

1. 1244. Zeús, the opening line of the Melanippe.

1. 1245. ἀπολεῖ σ', 'he'll be the death of you.' Others read ἀπολείσ, meaning, 'you, Euripides, will be the death of me with all this;' i.e. Dionysus is tired out with the ληφυθον.

1. 1247. σῦκα, 'styes.'

1. 1249. ἔχω γ' ὡς, habeo quomodo, 'I have means of proving him a bad writer of lyric.' ἔχω ὡς resembles the formula, common in negative clauses, οὐκ ἔχω, οὐκ ἔστιν, ὡς. But Dobree's conjecture ἔχω γ' ὡς is very probable.

1. 1256. τῶν μέχρι νυν. The MSS. τῶν ἐτὶ νῦν ὡταν. Meineke elicits this better reading from the Schol. The Chorus expresses a belief that, in lyric poetry, Aeschylus, 'the inspired master of the tragic stage' (Βαχχεϊον ἀνακτα), will be found unassailable. But we are already prepared for objections on the part of Euripides, sup. 914.

1. 1260. δέδοιχ'. The Chorus must mean that they are afraid on behalf of Euripides, that he will meet with even worse success in his new attack. The last four lines have a suspicious similarity to the preceding ones. They may be the result of a second recension by the author.

1. 1261. πανῦ γε θαυμαστά, spoken ironically.

Deiße δή, 'the fact will soon make itself plain.' For a similar impersonal use cp. Vesp. 993 ΦΙΑ. πῶς ἄρ' ἡγανίμεθα; ΒΔΕΑ. δείξειν ἔσκειν, i.e. res ipsa videtur ostensura. It is more common in the phrase αὐτο δείξει.

1. 1262. εἰς ἐν γάρ. This seems to mean, 'I will reduce them all to one form.' The constant iteration of the 'refrain.' and the dactylic measure shall do the same for his verses as his ληφυθον did for mine. So the Schol. εἰς τὸ αὐτὸ τέλος περατούμενα πάντα.

1. 1263. ψῆφων. Dionysus proposes to 'take some counters, and keep reckoning of them all.'

Dαιάλοιον πρὸσαπλεῖ. This is a stage-direction, 'interlude on the flute heard behind the scenes.'

Φθιῶτ' Ἀχιλλεύ. From the Μυρμίδονες of Aeschylus. A deputation waits on Achilles, and implores him to come into the field again—'Achilles, lord of Phthia, why, O why, when thou hearest the sound of murderous buffets, al well-a-day, drawest thou not near to our succour?' Euripides cunningly let his first instance have an intelligible meaning; in order to make his hearers seek a meaning, and find none, in the subsequent lines; when he breaks away the second line from its context,
and uses it as a 'refrain' or 'burden' in quite a different connection, where it is not intended to 'construe;' but to be sound without sense. The 'refrain' has always been an expression of pathetic feeling; as in the versus intercalares of Theocritus and the Eclogues of Virgil. But it may touch tears or force a laugh! We may instance 'Willow, willow!' or W. Morris' grotesque modern ballad with its burden 'Two red roses across the moon!' or Mr. Calverley's happy parody of the refrain—not without Euripidean maliciousness—in his 'Butter and eggs, and a pound of cheese.'

1. 1266. Ἐρμᾶν μέν, said by the Schol. to be quoted from the Ψυχαγαγοί. Perhaps οἱ περὶ λίμναν are the dwellers on the shore of the Stymphalian lake, who worshipped Hermes as the founder of their stock.

1. 1270. κύδιοτ, perhaps from the Τῆλεφος of Aeschylus. Join μάνθανε μου.

1. 1274. εὐφαμείτε. From the Ἰφίγενεα or Ἰερεῖαι. 'Hold your peace! the priestesses are at hand to throw open the temple of Artemis.'

μελισσονόμου. The title of the priestesses at Delphi, as well as those of Artemis and Demeter, was μέλισσας. But it is difficult to decide whether the word is connected with μέλεσθα, curare, or μελίσσω, ἐπιτιαρ, or whether there is some mystical or symbolic allusion to Bees. The priest of Artemis at Ephesus was called ἐσσήν, i.e. a 'queen' (or, as the ancients thought, a 'king') bee.

1. 1277. κύριος εἶμι. From the Agamem. 104.

ἔδιον, sc. 'on the voyage to Ilium.'

1. 1278. τὸ χρήμα τῶν κόπτων, 'this tremendous amount of buffeting'; cp. τὸ χρήμα τῶν νυκτῶν ὄσον Νυβ. 2.

1. 1280. ὑπὸ τῶν κόπτων, 'by all this buffeting about, I am getting a swelling in the groin.'

1. 1281. στάσιν μελῶν. This means a 'lyric passage,' referring to the στάσιμον (μέλος) of the Chorus; i.e. the 'regular,' 'steady' singing, uninterrupted by dialogue or anapaests. Here the στάσιμον is set to a harp accompaniment, instead of the flute. τοφλαττόθρατ τοφλαττόθρατ is intended, like θρεπτανελό Plut. 290, or τήνελλα Acharn. 1241, to imitate the twang of the harp. Cp. such forms as tarantantara, tirra tirra, twceolledes.

1. 1285. ἐπως Ἀχάιῶν, supposed to follow in construction on κύριος εἶμι θρόειν. The line is from Agamem. (104 foll.), where however after Ἐλλαδός ἥβας comes ξύμφρονα ταγάν. The next words, from Σφίγγα . . κύνα come from the Σφίγγα of Aeschylus. With πέμπει we resume the passage from the Agamemnon, as far as ὀρνις. The next line is perhaps from the Σφίγγε again, and the words τὸ συγκλίνεις ἐπ' Αιαντι are borrowed from the ὘ργόσσαι (Thracian women). δυσαμερίαν (gen.
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plur.) is Dindorf's emendation for δυσαμερίαν. It is hardly possible (if worth while) to construe the passage. Perhaps the general effect is something like this—('to tell how) the ominous bird of war sends forth with spear and vengeful hand the twin sovereignty of the Achaean, Sphinx of the chivalry of Hellas, foul fiend dispenser of disasters, granting to the eager soaring vultures to find their prey—and how the banded host bearing down upon Ajax.' There it abruptly ends. Fritzsche removes the τ' after το ξυγκλινείς, making it the object of παράσξων, and rendering densam phalangem Aiaci adstantem, with reference to the Salaminian sailors.

1. 1296. ἐκ Μαραθώνος. According to Fritzsche, because of the swampy beds of rushes about the low Marathonian coast, from which well-ropes (ιμωναί) were plaited. It seems more likely that φλαττόθρατ reminds Dionysus of such Persian shrieks and shouts as might have been heard at the battle of Marathon, in which Aeschylus had himself taken part. The Schol. refers the next words to the songs sung by men as they hauled up their buckets from the wells; as Callim. frag. 185 ἀείδει καὶ ποὺ τις ἄνηπ υδατηγὸς ιμαίων, with which we might compare the χελιδωνίσματα and the ἐπιμύλου ϕδαί. But the form of the word (ιμωνισστρόφος) makes it more likely that the reference is to a 'rope-walk,' where the men sing a monotonous refrain as they twist the strands.

1. 1298. ἐκ τοῦ καλοῦ, 'I transferred them, at any rate, from one honourable place to another;' i.e. from the repertory of the Aeolic poets (such as Terpander the inventor of the ὁρθιος νόμος), to the tragic stage. This would make a marked distinction between Aeschylus and Phrynichus, whose verses were sweet and tender, and nearer to the Ionic than the Aeolic muse.

1. 1301. ἀπὸ πάντων πορνιδίων μέλη φέρει. The reading of Porson for the common ἀπὸ πάντων μὲν φέρει πορνιδίων, which violates metre. Other emendations are πορνιδίαν (as if from πορνεῖον dimin.); and πορνψιδίων, 'lewd songs.'

1. 1302. Μέλητος, a writer of Scolia, or 'drinking catches,' is better known as one of the accusers of Socrates. He is a common butt of Aristophanes and the other comic poets, as a very poor composer of tragedies. Cp. Plato, Apol. 23 E Μέλητος μοι ἑπέθετο . . . ύπ' τῶν ποιητῶν ἅχθομενος.

Καρικών. The music of the Carian flutes was melancholy and doleful. Cp. Καρικῇ ἡμι μονή προπέμπουσι τοὺς τελευτήσαντας Plato, Legg. 800 E.

1. 1303. χορείων, according to this accentuation gen. plur. from χορεία, 'dance-tune.' The paroxytone χορείων comes, apparently, from χορείον, 'a dancing place.'

1. 1305. ἐπὶ τούτων, 'in the case of songs like these.' The common
reading ἐπὶ τοῦτον may, perhaps, mean 'in dealing with a man like this.'

ὀστράκοις, 'castagnettes,' 'bones.'

1. 1307. πρὸς ἣμπερ, 'to whose accompaniment these songs are well fitted for singing.'

1. 1308. οὐκ ἑλεσβίαζεν. There must be a double meaning in the word. (1) This Muse of Euripides never adopted the Lesbian (Aeolic) style of music; as Aeschylus did in imitating Terpander: and (2) 'this Muse was never attractive enough to play the wanton,'

1. 1309. ἄλκυόνες. This amusing cento, which has the very loosest grammatical construction, attacks (as Kock shows) three distinct points in the lyric poetry of Euripides: (1) his grouping of incongruous pictures; (2) his innovations in music; (3) his faultiness in metre. The whole is a clever skit upon the Euripidean Choric song; with, here and there, a reminiscence from some actual play (as e.g. from the Electra in 1307, and the Iphig. Taur. in 1309), so as to give an air of reality to the whole: ll. 1312, 1316 are borrowed, according to the Schol., from the Meleager.

1. 1311. Join περόν νοτίοις βανίσι, 'with drops sprayed from your feathers.'

1. 1314. φάλαγγες. This is a name given to 'spiders,' because of their long jointed legs; φάλαγξ being the technical word for the bones between the joints of fingers and toes. These spiders lurk 'under the roof in corners twiddle-iddle-iddle-iddling their loom-strung threads with their fingers.' The Ειετελειειλισσετε represents the musical 'shake.'

1. 1316. κερκίδος αὐδοῦ, 'the singing shuttle,' like Virgil's arguto fectine Aen. 7. 14.

1. 1317. ἐν ὁ φίλαυλος ἐπάλλε δελφίς. The dolphin, plunging at the ship's bows, is a picture from the Electra of Eurip. 438 foll.; the addition of μαντεία καὶ σταδίους (perhaps intended to be accus. after ἐπάλλε) is a mere piece of fooling, like the combination of 'thimbles and hope' in the 'Hunting of the Snark.' And in the following lines, the blossom, fruit, and tendril of the vine are all jumbled together in happy confusion.

1. 1323. ῥῆσ τὸν πόδα τοῦτον. Aeschylus startles us here with a sudden bit of criticism, suggested by περίβαλλ. For, apparently it was regarded as a metrical error to admit an anapaest (περίβαλλ', ὁ -) as the basis of a glyconic system. So the song ends with—'There's a foot for you!'—meaning, 'Did you ever see such a metrical fault?' At this moment (in accordance, of course, with stage directions) the woman who is playing the castagnettes pokes out her foot, which catches Dionysus' eye, who promptly answers, 'O yes, I see that foot well enough.' Aeschylus, surprised and pleased with what he thinks to be
the critical insight of Dionysus, rejoins, ‘O, you see that foot, do you?’ ‘Yes,’ says Dionysus again in his innocence, ‘I do.’

1. 1330. μονοφίστον. The points of attack in this parody are (1) the general confusion of the scene; (2) its paltry and trivial circumstances; (3) the use of oxymoron, as e.g. κελανοφθονής, ψυχάν ἁψυχῶν, etc.; (4) jingling repetitions, as φὸνια φόνια, δαίκρων δάκρων, ἐβαλον ἐβαλον, etc. (Mitchell quotes 16 instances of this in one passage of less than 150 lines from the Orestes); (5) the looseness of the metre, as shown in the resolved feet; (6) the florid character of the music, as exemplified in εἰς ὑπολίξουσί. A woman who falls asleep while spinning a skein of thread for the market has a nightmare-dream that her neighbour Glyce has robbed her hen-roost. This homely story is decked out with invocations to Powers of night, and passionate prayers to heaven and earth for help.

1. 1337. μελανο-νεκυ-εἵμονα, ‘in dark funeral robes.’
1. 1342. τοῦτ’ ἐκεῖν’, ‘that’s what it is.’ She means that her suspicions about Glyce’s thieving are now verified.

1. 1345. Μάνια, the name for a female slave, as Μανής for a male. See sup. 965; Av. 523.

1. 1350. κνεφάδος, ‘in the early dawn,’ ‘before daylight.’
1. 1356. ἄλλ’ ὁ Κρήτης, from a play by Euripides of that name, in which Icarus, caught in the Labyrinth, sings a μονοφίστον.
1. 1357. ἀμπάλλετε, ‘lightly lift your feet.’
1. 1358. Δίκτυννα παῖς ἄ καλά (the addition of Ἀρτέμις seems to be a gloss), ‘the Huntress-queen, daughter of Zeus, goddess of beauty.’ So in Agam. 140 Artemis is called ἄ καλά. The picture of the goddess with her pack of hounds ranging the house is inimitably grotesque.

1. 1362. διπύρους, i.e. a torch in either hand: symbolical of the cusps of the crescent moon, δέγναταν, perhaps, ‘piercing bright,’ as δέεναι αὐγη ἡμέλιον, Il. 17. 372; or ‘nimble,’ ‘quick.’ παράφηνον, ‘light the way to Glyce’s house, that I may make search for stolen goods.’ φωρᾶν in the same sense occurs Nub. 499.

1. 1366. ὅπερ, i.e. τὸ ἀγαγεῖν ἐπὶ τὸν σταθμὸν.
1. 1367. τὸ γὰρ βάρος νῦν, ‘for it is the weight of our utterances that it will test.’
1. 1368. εἰπερ γε δει, ‘if this is what I have to do, to sell like so much cheese the poets’ art.’
1. 1370. ἐπίπονοι, ‘pains-taking.’
1. 1372. ἀτοπία is, exactly, ‘queerness,’ ‘oddness.’
1. 1375. μὰ τὸν, the name of the God is suppressed, by that sudden scrupulosity which makes a Frenchman stop short at Sacre! The same phrase is found in Plato, Gorg. 466 E; and the grammarians describe it as an Attic usage.
1. 1377. αὐτὰ ληρεῖν, 'was talking nonsense withal."
1. 1378. παρὰ τῷ πλάστιγγε, a huge weighing machine, with a pair of scales (πλάστιγγε), is here brought on the stage: and the rivals are to shout one verse each into either pan.
1. 1379. λαβομένω, 'catching hold of them; ' as inf. ἔχωμεθα.
1. 1380. κοκκύσσω, 'give the signal; ' by crying κόκκυν.
1. 1382. εἰθ' ὤφελ', the first line of the Medea.
1. 1383. Σπερχεῖε, the first line, perhaps, of the Philoctetes of Aeschylus.

βοῦνομοι τ' ἐπιστροφαί, 'haunts of the grazing kine.'
1. 1385. τοῦδε, sc. of Aeschylus, who had wetted his verse with the waters of the Spercheius, and had made it thereby heavy, like a wool-seller, damping his wool. Euripides had contributed the 'white wings' of a ship; the very type of lightness.
1. 1389. κάντιστησάτω, 'and let him weigh it against mine.'
1. 1390. ἤν = Lat. en!
1. 1391. ἱρών, 'temple,' from the Antigone of Euripides. The next verse ran, in the original, καὶ βαμῶς αὐτῆς ἔστι ἐν ἀνθρώπων φύσει. In Hec. 816 Euripides speaks of Πειθώ as τύραννοι ἀνθρώπων μόνη. Here the sovereign power of Argument or Speech, as in the 'Clouds,' is made a first article of belief.
1. 1392. μόνος Θεών, from the Niobe of Aeschylus, who makes his Θάνατος impervious even to Πειθώ, as the next lines run μόνον δὲ Πειθώ δαιμόνων ἀποστατεί, etc.
1. 1393. βέπτει, 'preponderates:' said of the descending scale, as II. 22. 212 βέπτε ὡ "Εκτορος αἴσιμον ἥμαρ.
1. 1398. καθέλξει, 'shall drag your scale-pan down.'
1. 1400. βέβηληκ' Ἀχιλλεύς, quoted from the first edition of the Telephus of Euripides, where Achilles and the other captains are represented as dicing. Dionysus maliciously suggests to Euripides a paltry and trivial verse, when he wanted something κάρτερον καὶ μέγα. The Schol. says that Dionysus also means to hint that Aeschylus had practically won. But two aces and a quatre are surely not good points to make off three dice, when you might throw τρίς ἔξ, Agam. 33.
1. 1401. λέγοιτ' ἄν, 'be pleased to recite, as this is your last weighing.'
1. 1402. σιδηροβριδές, from the Meleager.
1. 1403. ἐφ' ἀρματος, from the Glaucus Potnicius; the next line ran ἵπποι τ' ἐφ' ἵππων ἦσαν ἐμπεφυρμένοι.
1. 1406. Αἰγύπτιοι, although they knew how to raise such ponderous blocks of stone, as their temples and pyramids show. And, probably, there is a further allusion to the common statements in Homer about the superior size of men and things in the heroic age.
l. 1407. καί μηκέτ', sc. κρύπης την σώςων ἡμῶν.
l. 1408. Κηφισοφών, see on sup. 944; 1408.
l. 1409. τὰ βιβλία, sup. 943. After l. 1410 Fritzsche, Meineke, and others mark a lacuna in the text. It seems as if some command of Pluto, earlier than in l. 1414, had dropped out. Velsen greatly improves the sense by inserting ll. 1407–1410, καί μηκέτ' ἐρῶ μόνον, between ll. 1400 and 1401; and letting l. 1411 be a continuation of the words of Dionysus, after Αἰγύπτιον.

1. 1416. ἀπει—αbilitis not abī.
1. 1418. ἐπὶ ποιητὴν, see sup. 69.
1. 1419. τὸὺς χορούς, sc. at the plays about to be produced at the Great Dionysia, which would come on some two months later.
1. 1421. μοι δοκῶ, 'my intention is.' The personal adaptation of the common phrase δοκεῖ, ἐδοξὲ μοι.

1. 1423. δυστοκεῖ, properly used of women having hard labour in childbirth. Here it seems to mean (as γνώμην suggests) 'cannot come to a decision,' 'is in agonies of perplexity.' Kock interprets it as meaning, 'is in distress about her children:' with which we might compare the Homeric epithet of Thetis, δυσαριστοτόκεω, II. 18. 54.

1. 1424. ποθεῖ μέν, imitated from the Φρουρ 오히려 of Ion of Chios; where Helen says to Odysseus, σιγᾷ μέν, ἔχθαιρε δε, βούλεται γε μήν.

1. 1429. πόρμον, 'helpful;' ἀμήχανον, 'ineffective.'
1. 1430. οὐ χρή. As Euripides had given his opinion in three lines, we naturally expect Aeschylus to do the same: but there are textual difficulties in the lines assigned to him. For Plutarch (Alcíb. 16), quoting the passage, omits the first line; and several MSS. omit the second, which is rejected as superfluous by most modern editors, and may be a διατογραφία. The picture is borrowed from the Agam. 717 foll., where Paris is similarly described: ἔθρεψεν δὲ λέοντα σῖνν, etc. 'Tis wrong to rear a lion's whelp in the state—best indeed not to rear a lion at all—but if we have let him come to full growth, we must humour his temper.' Fritzsche assigns the line μάλιστα μέν to Dionysus; and sees in it an allusion to Λέων (Thuc. 8. 24), who appears to have been originally elected among one of the ten στρατηγοί (Xen. Hell. 1. 5. § 16). He seems to have been hardly prominent enough to have thus pointed the parable. If we adopt the suggestion, we shall have to write Λέοντα σκύμνον in l. 1431. The interpretation of the parable is that it would have been best never to have had an Alcibiades at Athens at all: but now that they have let him grow up among them, they must make the best of him.

1. 1434. σοφῶς . . . σαφῶς. It is difficult to decide which of the two poets is here credited with 'cleverness,' and which with 'clearness.'
The words of Euripides read, at first sight, like a clear statement; those of Aeschylus like the dark speech of an oracle. But, on the other hand, we may say that, really, the words of Euripides are merely the clever commonplaces of a rhetorician; while the parable of Aeschylus has a meaning as clear as daylight. And this seems to be the best interpretation, especially as Euripides is called (inf. 1451) ὅ σοφωτάτη φύσις, and in l. 1445 is asked to speak σαφέστερον. Meineke gets over our difficulty and points the perplexity of Dionysus by reading σοφός in both places.

l. 1437. εἶ τις πτερύσας. Commentators have exhausted their ingenuity in the interpretation of these lines: or have followed the lead of Aristarchus and Apollonius in rejecting them altogether. It seems most likely that their sense lies in their nonsense: but the nonsense is so chosen as (1) to represent Euripides as playing the buffoon; (2) to give a by-blow to Cleiocritus, Cinesias, and Cephisophon; and (3) to suggest that the only course of safety for the state is entirely to reverse her hitherto policy; and, in fact, to achieve the impossible. The 'impossible achievement' of making use of Cleiocritus and Cinesias is phrased just like the 'impossible' contingency, suggested (Acharn. 915 foll.) by the informer, that the introduction of Boeotian wares, such as 'wicks,' might cause a conflagration in the docks; ἐνθείς ἄν (sc. τὴν θραμμαλίδα) ἐς τίφην ἀνήρ Βοώτιος | ἄνας ἄν εἰσπέμψειεν ἢ τὸ νεώριον | δι' ἐδρορρόας, βορέαν ἐπιτηρήσας μέγαν, | κείπερ λάβοιτο τῶν νεών τὸ πῦρ ἀπαξ, | σελαγοῖντ' ἄν εὐθὺς. The materials for the picture in the present passage are not, indeed, a 'wick' and a 'peascod;' but the fat and unwieldy Cleiocritus, who is called the son of an ostrich (Av. 876), and the spindle-shanked, unsubstantial, dithyrambic poet, Cinesias (μακρότατος καὶ λεπτότατος Κυνηγός Ath. 12. 551). 'If anyone, having feathered Cleiocritus with Cinesias (that is, having attached the light man, like a pair of wings, to the heavy one),—the breezes should waft them over the ocean-surface—if they should engage in seafight, and then, holding vinegar-cruets in their hands, should sprinkle them in the eyes of our enemies.' The first lines have no grammatical construction, and it would be a better arrangement to slip in the question of Dionysus γέλοιον ... τίνα; (l. 1439) after βλέφαρα τῶν ἐναντίων (l. 1441); so that the words of Euripides ἔγω μὲν οἴδα, etc., would be a direct answer to the challenge, νοῦν δ' ἧξει τίνα; as they stand, they merely mark the transition from nonsense to oracular obscurity.

l. 1451. εὖ γ', ὅ Παλάμηδες. Palamedes was one of the Greeks who joined in the Trojan expedition, and was treacherously murdered through the jealousy of Agamemnon and Odysseus. He appears in later times as the type of the inventive genius: which gives the point
to the name as applied to Euripides. The allusion to Palamedes, the man of inventions and dodges, proves that the commentators are wrong in proposing to expunge the grotesque lines about Cleiocritus and Cinesias.

1. 1456. πόθεν; 'how could that be?' as in the frequent Demosthenic formula, πόθεν; πολλοὶ γε καὶ δεῖ.

1. 1457. πρὸς βλαν, 'sore against her will;' as in Acharn. 73.

1. 1459. ἤ μὴ τε χλαῖνα. The χλαῖνα, or 'cloak,' is of finer texture, and more valuable than the rough 'rug' of goat-skin (σισύρα); and so would represent the better, as distinguished from the lower, citizens. The Athenians are most hard to please.

1. 1460. εὑπερ ἀναδύσει (Fut. 2 pers. sing. ἀναδυόμαι), 'if you mean to emerge into the upper world.' Some make ἤ πόλις the subject to ἀναδύσεi (act. voice), and render, 'if the state is to have a chance of recovery.'

1. 1461. ἐκεῖ, commonly means 'in the lower world,' and ἐνθαδί, 'in the land of living.' Here, as the scene is laid in Hades, the meanings are reversed.


1. 1463. τὴν γῆν. Aeschylus says, that the state may yet be saved, 'when the citizens regard their enemies' land as their own; and their own as belonging to the enemy; considering their ships as representing their real income, and their present in-come as only so much out-going (to keep some play on πόρος and ᾣ-πορία).’ He means that their true policy is to ravage the coast of the Peloponnesus, etc., but to abandon Attica to the invasion of the enemy: to consider that their real strength and real riches lie in their ships, the number of which should, accordingly, be increased: for the money that comes in to them at present only goes out again into the purses of dicasts, etc., and so is really ‘poverty’ to the state. The first part of the advice tallies with that given by Pericles (Thuc. 1. 143), ἕν τ’ ἐπὶ τὴν χώραν ἡμῶν πεζῷ ὑσών, ἡμεῖς ἐπὶ τὴν ἐκείνον πλευροῦμεθα. The recommendation to trust in the 'wooden walls' is older still.

1. 1466. εὖ, πλὴν γ'. 'Probat quidem hoc consilium Bacchus, sed veretur tamen, si quid inde boni redundaverit ad rem publicam, ne id totum absurum iudices, quos imprimit edit noster, ut ex Vespis aliisque eius fabulis intelligitur:" Bothe. The force of πλὴν γε seems to be that it is not absolutely true that the πόροι is ἀπορία for everybody; seeing the dicast grows fat on it.

1. 1468. ἀνήσωμαί γαρ. This reads like a quotation from a play; or the jingle of some popular game: as children sing 'take the one that you love best!' Otherwise we should have ὄποτερον rather than

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ὁντερ. By this interpretation we gain an emphasis for αὐτη, 'my decision shall be this well-known one, I'll take whom I please.'

1. 1459. οὖς ἄμοσας. When? The Schol. says πρὶν κατελθεῖν. But we know nothing about this ἣ γλώττ' ὁμώμοκ', see on sup. 101.

1. 1474. προσβλέπεις; 'darest thou look me in the face?' This line probably, and the next line certainly, comes from the Aeolus of Euripides; where Aeolus detects the incest of Macareus with Canace (sup. 850), and addresses him sternly with the words αἰσχυστον... προσβλέπεις; on which Macareus retorts τί δ' αἰσχρόν, ἢν μὴ τοῖς χρωμένοις δοκῇ; which Aristophanes parodies, by making the pleasure of the spectators the standard of right and wrong.

1. 1477. τίς οἶδεν. Euripides is 'hoist with his own petard.' He resents being forsaken, and left dead. 'Dead!' cries Dionysus, 'your own motto (sup. 1082) says that, for aught we know, death is life, and life death.' The point of the next line is, at best, but a poor jingle between πνείν and δελ-πνείν—'breath and breakfast: nap and blanket are all the same!'

1. 1479. χωρέστε, addressed to Aeschylus and Dionysus (as shown by σφω inf.); the address returns immediately after to the more important personage, who is going to carry out the orders. So in Vesp. 975 ἰθ', ἀντιβολῶ σ', οἰκτείρατ αὐτῶν, ἤ πάτερ, καὶ μὴ διαφθέιρητε, Lysist. 1166 ἄφετ', ὕγάθ', αὐτοῖς.

1. 1484. πάρα δὲ πολλοῖς μαθεῖν (i.e. πάρεστι), 'one may learn it by many proofs.' Euripides had vaunted the glories of ξύνεσις, a favourite word with him (sup. 893); so that here a distinction is drawn between specious and untrained ξύνεσις, and the same quality trained and perfected (ἤκριβωμένην).

1. 1485. δοκίσας, 'having proved himself,' 'having been adjudged to be;' as in Av. 1585 ὄρνιθες τίνες ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὄρνεοι | ἐδοξα ἄδικεν.

1. 1491. χαρίεν. Just as we say, 'quite the correct thing;' meaning, at once, proper and advantageous.

1. 1493. ἀποβαλόντα μουσικήν, 'having discarded all true taste.' The Chorus seeks to draw the distinction between true poetry and real art, as represented by Aeschylus, and the literary trickery and sophistry of Euripides; which here, as in the 'Clouds,' was unfairly taken to represent the sum and substance of the Socratic teaching.

1. 1496. σεμνοίσι, 'grand,' 'imposing;' as in Hippol. 952 θηρεύουσι γὰρ | σεμνοίσ λόγοιν αἰσχρὰ μηχανώμενοι.

1. 1497. σκαριφησοῦσ, 'petty quibbles;' properly 'scratchings up.' So σκαριφάσθαι, used of the action of a fowl on a dunghill; like σκαλεύειν, from which comes σκαλ-αθυρμάτια, in a similar sense of 'quib-
blings' (Nub. 630). 'It is the mark of a crazy man to waste idle hours over fine words,' etc.

1. 1501. ἵμετέραν. Scaliger corrected to ἵμετέραν. But a compliment to Athens is implied in the use of ἵμετέραν by Pluto; as though he claimed Athenian citizenship.

1. 1504. τοῦτο. The Schol. says only σχοίνιον πρὸς ἀγχονὴν ἤ τι τοιοῦτο σύμβολον θανάτου. Probably the τὰ τρία εἰς θάνατον, the three 'instruments of death,' are meant; namely, βίφος, βρόχος, and κάνειον (hemlock). For τοῦτο in l. 1505, which makes a paroemiac in an unexpected place of the anapaestic system, Bergk reads τοῦτοσι, sc. βρόχος, Meineke τοῦτοσι, as though the πορισταί were sitting in the theatre. The πορισταί were a special board established for the levying of extraordinary supplies (πόροι). For Cleophon see sup. 679. About Myrmex and Archenomus nothing is known. If Nicomachus be the person against whom the (30th) speech of Lysias is directed, he was a ὑπογραμματεύς, of servile origin, who was entrusted with the revision and publication of the Laws of Solon: but he kept the work hanging on, month after month, and altered the laws to suit his pocket and his politics. He fled from Athens at the time of the Thirty; but returned with the revival of the democracy, and resumed his task, with even more discreditable results.

1. 1511. στίξας, 'having branded them;' the punishment of runaway slaves.

1. 1513. Adeimantus was a friend of Alcibiades, and his colleague in the expedition to Andros (407). He was one of the commanders in the battle of Aegospotami, and though he was taken prisoner, his life was spared. He was impeached by Conon for treacherous aid given to the Spartans in the battle.

1. 1520. ὁ πανούργος, sc. Euripides.

1. 1523. μὴν ἄκω, 'even against his will.' Aeschylus, to be quite sure of excluding Euripides, puts an impossible hypothesis, as if it were likely that Euripides would object to occupy a seat to which he had laid such passionate claim.

1. 1526. τοῦτον τούτον τοῦτον μέλεστων. This is translated, 'be his escort, celebrating him with his (own) lays and tunes.' Bentley conjectured τοῖς ἐαυτοῦ, but perhaps he may justify τοῦτον from Plato, Lach. 200 D ἐπεὶ κἂν ἐγὼ τῶν Νικηρατον τοῦτο φίλαστα ἐπιτρέπωμι, εἰ ἐθέλει θύται: The lays and choral music of Aeschylus were essentially dactylic, as shown by the following lines: which the Schol. describes as modelled on a passage in the Πλαύνος Ποτνειέων. Perhaps the song of the Πρόσομποι at the end of the Eumenides was in the mind of Aristophanes as he wrote.
1. 1530. ἄγαθὰς διανοίας, cp. Eum. 1012 εἰς δ' ἄγαθών ἄγαθὴ διάνουα πολίταις.

1. 1533. πατρίως ἐν ἄρούραις. If he must fight, let him fight on the barbarian soil of his native Thrace (sup. 679); but not in Athens. τούτων, sc. the spectators.
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OF PROPER NAMES AND THE PRINCIPAL WORDS AND PHRASES EXPLAINED IN THE NOTES.

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