Edited by
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By Professor T. G. Tucker, Litt.D.


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THE FROGS OF ARISTOPHANES
THE
FROGS OF ARISTOPHANES

EDITED WITH INTRODUCTION, COMMENTARY
AND CRITICAL NOTES

BY

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SATHER
PREFACE

THOUGH it is hoped that the present edition of the Frogs may be found to contribute to the exegesis and criticism of the play in a sufficient measure to deserve some attention from scholars, its aim is primarily educational. For that reason a few lines or short passages are omitted. Fortunately but little textual innovation is anywhere needed, and the critical notes have been reduced to the smallest workable compass. Such novelties of interpretation or reading as are offered have been presented with as much simplicity as I could command. A paedagogic work, it may be assumed, is no place for encyclopaedic display.

It is now generally recognised that, if classical studies are to retain their due place in liberal culture, it will be necessary to lend to them in their earlier stages something more of human interest than was formerly imparted. The Frogs
is a play which from the nature of its contents, the liveliness and variety of its humour, and the comparative ease of its vocabulary, is excellently suited for the reading of sixth-form students and undergraduates. Certainly no comic masterpiece could better serve as an introduction to the study of that form of Greek literature. But while to neglect a rigorous grammatical training is to encourage flaccidity of the mental sinews, grammar must go with reasonable historical comprehension, literary appreciation, and as much mental visualisation as may be possible. The present work, therefore, attempts not only a due consideration of the language, but also exegesis of the play as a live creation of wit and humour presented in an actual theatre, before an actual audience of intelligent and rather critical people.

The question which an editor presumably asks himself is, "what should I have liked to be told — or what would it have been desirable for me to be told — when I was myself at the educational stage for which this book is intended?" and that query he can only meet to the best of his judgment. It is in answer to this question that the sections of the Introduction dealing with comic metre and language have been included.
The matters there contained are of course familiar to all advanced scholars, and may be regarded as elementary. But average experience would probably confess that they have often been picked up later in life than they ought. That they should be known by all students who approach Aristophanes is undeniable; but it is equally undeniable that many of them are commonly not then known. Had I been aware of any place accessible to the average student in which they were set forth with due brevity, this book would have been content with a reference thereto.

The section of the Introduction dealing with the Mysteries is reprinted with very slight alterations from the *Classical Review*, where the argument that the Lesser, and not the Greater, Mysteries are concerned was accepted by the high authority of Dr. Jane Harrison. It is hoped that the clarification of the turbid arrangement at vv. 1437 (= 1442) sqq. may find a measure of approval, and that some consideration may be merited by such interpretative suggestions as are made at vv. 1202 sqq., 185–187, 194, 308, 320, 377, 607, 653 sq., 657, 684 sq., 708 sqq., 750 sqq., 791, 875 sqq., 903 sqq., 906, 965, 1133, and elsewhere.
In preparing the book I have necessarily derived help from the work of Thiersch, Fritzsche, Koch, Blaydes, van Leeuwen, and Merry. I have also found profit in Prof. Murray's translation of the play, Rutherford's *Scholia Aristophanica*, and Mr. Starkie's edition of the *Wasps*. I regret that I could not see the work of Mr. Rogers till my own was printing. Had the late Mr. R. A. Neil lived to edit the *Frogs* there would probably have been no real room for anything further for the next generation.

The University of Melbourne,

*October* 1905.
# CONTENTS

## INTRODUCTION—

| A. Date and Motives of the Play | ix |
| B. The Mysteries referred to in the *Frogs* | xxviii |
| C. The Language and Metre of Comedy | xxxiv |
| D. Some Features of the Comic Style | xlvii |
| E. The Text | lvi |

## THE PLAY (with Critical Notes)

|  | 1 |

## COMMENTARY

|  | 83 |

## INDICES—

| 1. Greek | 263 |
| 2. English | 272 |
INTRODUCTION

A. DATE AND MOTIVES OF THE PLAY

The Frogs of Aristophanes was produced at the Lenaea (i.e. early in February) of the year 405 B.C. and won the first prize on that occasion. Phrynichus was second with his Musae and Plato third with a Cleophon.

Apart from the primary purpose of the play as an entertainment for the theatre-going public, it possesses other aims usual with the Old Comedy. The comic drama of the fifth century assumes as within its province the caustic treatment of all kinds of social, political and artistic questions of the hour. This it does with no merely humorous intention, although it goes without saying that the manner of presentation must always seek the true aim of comedy, which, according to Aristotle, is τὸ γέλων, or the presentation of τὸ αἰσχρόν (in its wide sense) on the ludicrous side. With the Old Comedy the laughter of the audience (τὸ θεατροῦ) is, however, not solely an end in itself; it is provoked by ridicule applied as one of the most potent of social correctives. There is of course in this, as in any other, comedy a proportion of what is simply good-natured banter,
which commentators are apt to interpret too literally; but for the most part the ridicule, sarcasms and scurrilities are seriously meant and are prompted by strong feeling, be it political or aesthetic partisanship, or, as one is sometimes driven to suspect, sheer personal animus. Banter, repartee and personalities of the kind known as γεφυρωσμός formed a recognised and privileged part of the festival of Dionysus in general, and it was not strange that they were also introduced into that portion of the festival which took place in the theatre. Nor is it strange that the comedians should claim privilege or expect the victim κωμῳδιθεὶς ἐν ταῖσ πατρίωσ τελεταίς ταῖς τοῦ Διονύσου (v. 368) to bear their onslaughts, as Socrates is said to have borne that of the Clouds, with as good a grace as possible. Even the gods (like Dionysus in this play) did not ask to be spared. Between the various comic dramatists who competed from year to year there was scarcely a citizen of any public prominence, pronounced peculiarity, or reprehensible character, who could expect to escape his turn of comment or caricature. Aristophanes, indeed, prides himself on leaving alone the ἰδωτης (v. 459), but there were few Athenians who were absolutely ἰδωταί in the sense that they were neither brought officially, nor in some way brought themselves, under public notice. Had the comedians been of all parties and views, and had their works all survived, it would probably have appeared to the casual modern reader as if the whole population of Athens deserved the verdict passed by the king of Brobdingnag on the world described by Gulliver. The more philosophic student would, of course, realise that comedy is not on oath, and that the
function of caricature is to caricature. As it is, we possess, besides Aristophanes, only fragments of his contemporaries, and the reader has been too ready to take the word of the prince of comedians as if it were sober historical record. When he appears to be supported by the remains of other comic writers, or by what we learn of their work, it is not sufficiently remembered that the comedians belonged in the main to the same class, swayed by the same motives, and that the purpose of all alike was to ridicule such persons or proceedings as seemed most open to ridicule from their point of view. And among these the prominent politician and the propagandist are always fair game.

The *Frogs* is not only, as the Greek preface puts it, a highly entertaining drama τῶν ἐν πάνω καὶ φιλολόγως πεποιημένων, but it plays its full part in the political and aesthetic purposes above mentioned. To understand the piece we must understand both the political and literary position of the moment, and we must also comprehend the attitude of Aristophanes himself as partisan and critic.

The last year had witnessed the death of the two younger members of the great tragic trio. Euripides, who had retired from Athens in 408 B.C. to the court of the Macedonian Archelaus, died early in 406 B.C.; Sophocles followed at the end of the same year. There was left no poet worthy to supply their place, and tragedy was now in much the same position as that of English poetry after the demise of Tennyson, Browning and Matthew Arnold. Of the numerous ‘minor poets’ with pretensions to succeed the great masters, Agathon was apparently
acknowledged to be the best. He had won success (416 B.C.) even during the vogue of Sophocles and Euripides, but except for odd fragments and the information given by Aristotle that he was the first to invent an entirely fictitious tragic plot, and that his choric lyrics were often mere interludes, we are in no position to judge of his creative and other artistic powers. But, whatever his merits, he had now retired, as Euripides had done, to a quieter abode in Macedonia. Iophon, the son of Sophocles, enjoyed repute, but there was much doubt as to the extent to which he was dependent on his father's help. Xenocles and other composers appear to have been little more than poetasters, although Xenocles had to his credit a victory over Euripides in 414 B.C.

Such was the position of the tragic drama when the time came for Aristophanes to present his comedy for the Lenaea of February 405 B.C. The new tragedies must be forthcoming in a few weeks at the Great Dionysia, and among the competitors (who were presumably known already) would necessarily be writers whom the comedian held in lively contempt. The moment was an eminently suitable one for a piece with such an argument as that of the Frogs. But to deliver a number of shrewd blows at the various tragic aspirants is only a minor part of the object of Aristophanes. With higher purpose he prepares to employ his wit in correcting or directing taste itself. And for this end he devises a trial and a judgment of the respective merits of those two great masters who were most completely opposed to each other over the whole field of tragic art—Aeschylus and Euri-
pides. Though without any studied formality, Aristophanes virtually anticipates the analysis which Aristotle makes of the elements of a tragedy, namely the plot (ὁ μῦθος or τὰ πράγματα), the characters (τὰ ῥήθη), the thought (ἡ διάνοια), the language (ἡ λέξις), the music (ἡ μελοποιία), and the scenic effects (ἡ ὁψις). To his mind Euripides was not only inferior to Aeschylus, but also a prophet of false taste, in all these elements. Aristophanes does not, indeed, regard the elder master as perfect, especially in the matter of lucidity of language and variety of music; but in Euripides plot, character, thought, language, music and scenic presentation all alike tend to be undignified, trivial, repellant to sound taste, moral and aesthetic. There is free and humorous criticism of Aeschylus by Euripides, and much of this must be taken as representing the actual opinion of the comedian; there is more fiercely humorous criticism of Euripides by Aeschylus, and of this the earnestness is beyond all doubt. For comic purposes it would obviously never have done to pit the perfect writer against the imperfect. Both art and interest required that the 'forensic dispute' (ἐλεγχος) so beloved by an Athenian audience, whether in tragedy or comedy, should admit of strong argument on either side, and there could be no such dispute if the one side were flawless. Some have hurriedly suspected that this is a reason why Sophocles is not brought into the dispute. But Aristophanes unequivocally places Sophocles below Aeschylus, and therefore cannot have regarded him as perfection. The explanation of the 'sitting out' of Sophocles is surely not so far to seek. A triangular contest is manifestly unmanageable; Sophocles does not offer
the same uncompromising contrast of the old school with the new; the smoothness of his genius leaves no conspicuous handles for the humorous caricature to which the more massive but less finished genius of Aeschylus lends itself. Moreover, the character of Sophocles (v. 82) made him the sort of man whom the comedian had no desire to caricature immediately after his death. But a more obvious consideration is that (as the dates would show) the Frogs was already in process of composition, that at least it must have been designed, before the actual decease of Sophocles. The allusions to Sophocles are all of the kind which could easily be incorporated or added without disturbing the original conception of the piece.

Having adopted the notion of holding a trial of the respective representatives of tragic drama right and wrong, the comedian must find a motive for the occurrence of such a trial, and his device is of the happiest. Dionysus, god of the tragic stage, is troubled at the outlook, and is much concerned for his coming festival. Finding no worthy poet living, he must seek one from among the dead. But, until he is converted towards the end of the play, he is infected with the prevailing bad taste of the contemporary Athenian theatre—that is to say, his model poet is Euripides. In fact Dionysus is an embodiment of the rather muddled judgment of the Athenian ‘gallery.’ He does not visit Hades in order to select, but in order to fetch his already selected Euripides. The trial of the poets which actually ensues is a perfectly natural outcome of a quarrel, deftly introduced between the tragedians themselves. Their dispute is judged by Dionysus,
who is gradually converted to sounder taste and gives his verdict in favour of Aeschylus.

It is doubtless true that Aristophanes invented neither the notion of resurrecting eminent men nor that of holding a trial of their merits. Eupolis in his Demê recalls Solon, Pericles and others from the grave in order to advise a helpless community, and Cratinus had in one piece pitted Homer against Archilochus. There were probably other examples of the same devices. But such notions, once invented, belong to any man, and, for the purposes of comic art, all depends upon the easy sequence and deft handling of the circumstances.

In his judgment of poetry Aristophanes, like most, though by no means all, of his contemporaries, blends considerations of art with considerations of morals, in the widest sense of that term. It is perhaps doubtful whether his censure of Euripides on the artistic side would have been quite so severe, if he had not felt constrained to pass even more severe censure upon his ethical (and therewith political) influence. In ancient Greece a poet was a power, and, being listened to by immense audiences and read and recited by a larger circle than any orator could reach, it was not unnatural that his function should commonly be regarded as including that of a teacher. His effect upon his generation was somewhat like those of the modern preacher novelist, essayist and poet combined. It was therefore almost impossible for an ancient critic to separate the question of the poet's claim to be an artist (δεξιώς) from his claim to wisdom and knowledge (σοφία) and sound admonition (νοῦθεσία) in the
domain of *boni mores*. Each of these aspects of Aeschylus and Euripides respectively is reviewed in the *Frogs*. And in none does Euripides escape condemnation. Here, as elsewhere, the judgment necessarily depends on the point of view, and to Aristophanes no other conclusion was possible.

The comedian was conservative, in politics, in religion, in ethics, in manners, and in taste. He disliked innovation, and, though he claims to be a friend of democracy, he undeniably detested the rule of the rabble. He believed in the political predominance of men of birth and culture—for such is the meaning of his *καλοὶ κἀγαθοὶ* or *βελτιωτοί*; under them, he held, the state was kept on a steadier, more provident, and more dignified course. On the other hand ochlocracy, led by demagogues, meant unwise in foreign policy, metagiousness, suspicion, prejudice, dishonesty and extravagance in internal affairs. We need not accept the view that either Cleon or Cleophon was really the coarse and corrupt person described by Aristophanes; nor need we believe that the fuller democracy of the date of the *Frogs* either deserves to be called an ochlocracy, or was guilty of more selfishness or folly than would have existed under the virtual oligarchy to which the comedian was in his heart inclined. Least of all must we accept at its face value the licensed ridicule and scurrility of a keen opponent. Our business is simply to recognise the opinion of Aristophanes, so far as it is unmistakable under the colouring of his comic emphasis. And it is unmistakable that he was politically a reactionary, aristocratically disposed, with his full share of class prejudice, and incapable of judging fairly men whose lack of exterior culture
and defects of taste he probably had reason enough to contemn, but who may have been as able and honest as any καλὸς καγαθὸς among their opponents.

To Aristophanes the steps in fuller democracy and the power of demagogism were not merely distasteful; they caused the gravest apprehension. Leaving for the moment the immediate condition of domestic and foreign politics, it must be observed that in his mind the growth of ochlocracy was intimately connected with a number of new tendencies which found their most potent expression in the poetry of Euripides. These included religious scepticism and new ethical speculations, which weakened the public loyalty to ancient standards of conduct. For example Aristophanes chooses to interpret Euripides as appealing to novel and inane deities (889 sqq.), denying the obligation of an oath (101 sq., 1471), and declaring that nothing is base unless 'thinking makes it so' (1475). Again, the (for the times) ultra-democratic spirit of Euripides shows itself in his sympathetic treatment of the facts of common life, and in the comparative importance which he allows to the lowly, to women, and to slaves. This 'teaching' was as alarming to the reactionaries as threats of socialism are apt to be at the present day. As understood by Aristophanes, scepticism, 'sophistry,' and social deterioration went together. The casuistical argumentation represented by a Socrates or a Euripides was the pernicious agent of moral disintegration. And as a consequence both public and social life were being debased. Meanwhile Aeschylus represented the old school, in which character was more simple, heroic, or 'Homeric,' and standards more fixed and obeyed, and under
which Athenians cultivated deeds rather than talk, while low men, women and slaves were kept in their proper background.

Meanwhile with the faults of Euripides as a teacher went faults as an artist. His fancy for clothing his tragic hero in rags and trusting to the scenic effect of these and of lameness, instead of relying upon the inherent pathos of the situation; his unseasonable fondness for casuistry; his monotony of style and versification in his prologues; his frequent trivialities of theme and expression; his undignified innovations in the music of his choruses, with their 'variations,' rapid runs and 'shakes'; these and other characteristics were to Aristophanes so many artistic sins, which were not only censurable as such, but also betrayed the same Euripidean disregard of authority and sound tradition. The play itself will make clear the respects in which Euripides is treated as aesthetically a wrongdoer.

It has already been said that, to the mind of Aristophanes, such innovations were bound up with dangerous political tendencies. The state of things at Athens was, indeed, anything but reassuring, although it is in the highest degree doubtful whether fuller democracy or even demagogism was to blame. The evils of Athens during the latter half of the Peloponnesian War are at least as distinctly, if not more distinctly, traceable to oligarchical machinations; and that such machinations were in progress in 405 B.C. is clear from the events of the next year. Since the revolution of the Four Hundred in 411 B.C. there had prevailed no confidence or sense of security between parties,
and, on the whole, the behaviour of the 'people' had been more just and temperate than that of its opponents.

The questions at issue were partly internal, partly of external politics, and the two were mutually involved. The chief internal question was that of public burdens and expenditure, and these were necessarily conditioned to a great extent by the existence of peace or war. The long continuance of the struggle with the Peloponnesians caused a severe drain upon the resources as well as the pleasures of the well-to-do. The φόρος of the confederate states might perhaps have met the requirements of the war itself; but meanwhile there had also been an increasing demand for payment of the assembly, the juries and the theoretic fund. The richer citizens felt that they were likely to be taxed out of existence; they recognised in the leaders of the popular party (προστάται τοῦ δήμου) their natural enemies; they were therefore not only in favour of concluding peace, but also of reducing the assembly and jury fees, if not of abolishing them altogether. Their sympathies were naturally not so alien to the oligarchical Sparta, and, on that account and because of the obvious pecuniary self-interest, the efforts of the peace party were looked upon with suspicion by the general body of purer democrats.

To the well-to-do Athenian the ideal condition of things would thus have included peace, abolition of payment of fees, and therewith a considerable narrowing of the deliberative, judicial and administrative functions to their own leisured class. Hence the attempt of the oligarchs in 411 B.C. and the more tyrannous establishment of the Thirty in 404 B.C.
Hence also the strenuous counter-policy of democratic leaders like Cleophon. That counter-policy did not, it is true, necessarily involve the prosecution of the war. Democracy could have had its way at home without being compelled meanwhile to fight the Peloponnesians. But the war certainly kept a large number of the poorer citizens in receipt of daily pay, while the burden of supplying this fell partly upon the taxed allies and partly upon the richer Athenians. Moreover, the continuance of the war meant antagonism to the principle of oligarchy as represented by Sparta. Yet, when all this is said, we can hardly refuse to acknowledge that the privations and dangers of every order of citizens were so great that the war-party must have been impelled by a genuine spirit of patriotism. The superb efforts after crushing losses, the refusals to make peace on apparently easy terms, the persistence in manning warships, are not to be accounted for by the desire to earn three obols a day. And, as Grote has fully pointed out, we are in no fair position to discuss the wisdom or unwisdom of men like Cleophon, when they refused to hear of peace on the terms proposed after the battle of Cyzicus or of Arginusae. Gallant spirit and fair prospects may have been ample justification for a politician and a party who had good reason for suspecting the motives of those who were most energetic in the cause of peace. That Athens would ultimately fail could hardly have been so foregone a conclusion before the battle of Aegospotami as it seems to us after that event.

At Athens there were doubtless 'Moderates' or a middle party, whose fate was that of such persons all the world over. Determining their proposals,
which might be the wisest possible, by the exigences of the immediate case, they laid themselves open to a charge of inconsistency or worse. They were called opportunists and turncoats. Most conspicuous among these was Theramenes, whose character and conduct appear to be at length securing fairer treatment. And less distinctly before the public there must have been a body of thoughtful and reasonable men whose efforts went towards reconciling the two chief parties. Most of these would naturally uphold a real democracy, but a democracy which should abstain from bribing itself with extortions from either the allies or the rich; they would for the most part desire peace, so soon as peace could be obtained on anything like equitable terms; they would do their best to remove the reciprocal jealousies and suspicions which harassed the state. To this party Aristophanes claims to belong, and probably believed that he did belong. His avowed aims are peace, democracy on just principles, and a general wiping of old jealousies off the slate. Yet it is impossible to read him without perceiving that he himself can show no fairness towards the popular leaders, that he is only restrained by prudential reasons from proposing a virtual oligarchy, and that he actually goes near to suggesting it. He is often obviously feeling the pulse of his audience, and his consequent action is admirably deft, with just that spice of audacity in suggestion or reproof which a democracy loves, but without much serious self-committal. His attacks upon individuals like Cleophon and Cleigenes are uncompromising enough; but it requires little experience of a democracy to recognise that a party will laugh at the strongest caricature of its leader,
so long as the attack is not ostensibly made upon itself. Men do not particularly mind being called 'lions led by asses,' and this is practically the general assertion of Aristophanes. If occasionally he alleges that they allow demagogues to make fools of them, he insists that the foolishness is not natural, but the contrary; also they are never knaves. At his boldest his chorus speaks under 'privilege of the festival,' while he can always personally disclaim the views which happen to be dramatically fit in the mouths of his characters. It is edifying to observe how in the Frogs he puts out feelers concerning the recall of Alcibiades without direct expression of his own views. Meanwhile he makes no secret of his view that peace is the best policy. All credit must, of course, be given to the Athenian toleration of παρηγία, and probably no personal harm could have come to the poet from the most outspoken partisanship. But he was at the same time a dramatist contending for a prize, and had no wish to alienate the greater part of his audience.

To us, after the event, it might seem that in the Frogs Aristophanes shows himself a master of political wisdom. He recommends an amnesty of parties, and he urges peace. In a very short time (after Aegospotami) the course of restoring to their franchise all the citizens who had lost it was approved and carried out; also in a very short time the war ended in the complete defeat of Athens. But these facts are insufficient as data for proving that Cleophon was an incompetent knave or Thra- menes an unpatriotic self-seeker. They simply show that in the circumstances the poet and his party may claim to have given the best advice.
INTRODUCTION

Though politics are not the primary subject of the *Frogs*, the references to them are sufficiently numerous, while (except as usual in the *parabasis*) they come in without awkwardness or forcing. The tragic poet's qualifications, it has been said above, included practical *σοφία*, and his function included teaching and admonition. Therefore, in choosing between Aeschylus and Euripides, it was necessary to give prime consideration to the advice (*γνώμη*) which each was likely to offer at a critical time. And undoubtedly the time was critical. History tells us little of the condition of Athens during the months after the victory of Arginusae and the blundering trial of the admirals. That Athens made no progress after that victory is sufficiently evident, but there is nothing in professed history to tell us exactly what the prospect was like before the collapse of Aegospotami. It is, however, somewhat surprising that so little of the truth has been gleaned from the present play, which is the most trustworthy document for the interval. From the *Frogs* it may be gathered with certainty that the outlook was almost desperate. Aristophanes implies this without feeling called upon to argue it. The country is *κυμάτων ἐν ἀγκάλαις* (704). The assumption throughout is that the best for which there is hope is *σωτηρία*. The prayer of the mystae is for *σωτηρία* (381, 386); the advice demanded of the rival poets is to be such as will secure *σωτηρία* (1419, 1436); the need of men to fight in the navy is so great that all who will so fight should be made citizens (701 sq.); even then the country may come to grief (736), but it will do so without disgrace. According to the true interpretation of v. 685 there is implied a doubt as to the
possibility of now obtaining a treaty on reasonable terms. The whole tone of the political allusions is the tone of a man who simply hopes that the worst will not happen, and who recognises that a last united effort is the only chance of averting it.

After the putting down of the oligarchical revolution of the Four Hundred in 411 B.C. the punishment of the participants had been severe. Many were in exile, many were ἀτιμωτικοὶ, either as condemned for public treachery or else through inability to pay fines imposed upon them. According to Aristophanes the state was thus losing the services of many of its most useful citizens 'through one slip' (into which, he pleads, they had been lured by Phrynichus), and was also perpetuating the bad feeling which increased the internal insecurity. He pleads that they should be restored to their lost status, and that all citizens should thus be 'put on a level.' Meanwhile it is beyond question that the intrigues of their party were proceeding actively, if covertly, and that the prospects of the war were not improved thereby. The signal victory of Cyzicus (410 B.C.) and the destruction of the Lacedaemonian fleet, it is true, once placed Athens in a position to secure peace on very favourable terms. That these offers were rejected, mainly through the influence of Cleophon, is perhaps not surprising. The country had reason to hope for an issue better still. Upon other successes, in which Alcibiades had been a chief instrument, there followed the irregular and only partially legitimised return of that brilliant adventurer to Athens (408–407 B.C.) and the high hopes placed in his ability and promises. Beyond the showy action of enabling, by his military escort,
the Eleusinian procession to follow the orthodox land-route for the first time for several years (i.e. since the Peloponnesian occupation of Deceleia), Alcibiades achieved practically nothing. Deposed from his generalship, he had withdrawn in dudgeon to his own possessions in the Chersonese (406 B.C.). Nevertheless in the present year he was still considered the only leader capable of some great exploit which might prevent the ruin of Athens, and it is evident from the *Frogs* that his recall was being unofficially debated. Returning, however, to the time immediately after his deposition (406), we find his successor Conon blocked up by the Peloponnesians in Mitylene, and thereupon a desperate and magnificent effort by which the last armada of Athens sailed to relieve him. When the fight of Arginusae (406) had resulted in the complete rout of the Peloponnesians and the liberation of Conon, the people showed its lively gratitude by the rare act of setting free the slaves who had taken part in the engagement. Unhappily the omission of the admirals to recover their dead and shipwrecked compatriots after the victory brought about the rather complicated events of their unfair trial and condemnation. The ‘true inwardness’ of these occurrences we are hardly likely to discover, but that the relations of the oligarchical and democratic parties were once more involved is almost indisputable. Be that as it may, the victory produced for Athens little solid good externally and no small harm at home. It prevented immediate collapse without restoring her fortunes. That the Lacedaemonians offered peace on the terms of *status quo* is a statement discredited by Grote on very reasonable grounds. In
the months which followed the fleet did nothing to improve the Athenian position, and, though the blunder and disaster of Aegospotami could not be foreseen, the straits of the city must have been very great and the signs of exhaustion unmistakable.

It was amid such circumstances that Aristophanes brought on the Frogs at the Lenaea of February 405 B.C.

According to the ἵπποθεωρις, quoting Dicaearchus (a pupil of Aristotle), the piece was so much liked 'because of its parabasis' that it was put on the stage a second time. Exactly when this reproduction would occur is not clear. It may possibly have been on the day called Χυτροι of the Anthesteria, although it is more natural to think of the Great Dionysia. That there were two productions, and that the second contained certain variations from the first, is universally allowed. In the extant text the two versions are confused at least in vv. 1437 sqq., where the commentary should be seen. Events had not moved far during the interval, but the poet doubtless found sufficient reasons for modifying certain lines in the light of more immediate circumstances. In the passage 1252 sqq. (q.v.) there is an appearance of alternativeness about two short passages in the lyrics, but it is hard to perceive a reason for the substitution of one for the other, and there is nothing improbable in regarding both as belonging to the first version, the tautology (if such it can be called) being justified by the fact that the lines are a parody. In any case it is difficult to believe, with Van Leeuwen, that before the second performance members of the audience were possessed
of copies of the play, in which their comprehension of the points was assisted by notes of reference. vv. 1109 sqq. should be otherwise interpreted.

At first sight it appears strange that the play should be named from the frogs which play so small a part in it. The true chorus is composed of the μύσται, while the frogs are but a comparatively inconsiderable παρασκήνιον. Why, then, did not Aristophanes call the play Μύσται? Two reasons may be assigned, each sufficient in itself. The sacredness of the mysteries would suggest that Μύσται as the announced title of a comedy might be prejudicial. However harmless might prove to be the part played by the mystae, it would naturally appear beforehand as if the mysteries were threatened with some ridicule. Apart from this consideration it is to be remembered that in its origins comedy revelled in the imitation of animals, comic action and licence being rendered more ludicrous by such disguises. The Old Comedy, therefore, still affected such animal choruses (Σφῆκες, Ψῆνες, etc.), partly from force of tradition, and probably more because the audiences looked for them and were attracted by the corresponding titles. A title, after all, is but a convenient short label whereby to identify a play, and, while the choice lay between μύσται and βάτραχοι (since it would be hard to think of any single word descriptive of the action and thought of the piece), the latter possessed the superior claims on both the grounds above stated.

The choice of the μύσται is prompted by fairly obvious motives. What equally suitable body of
persons could the comedian find in Hades? The
initiated alone are there so situated that they can
still sport and dance as the comic chorus requires.
Moreover they are Athenians, acquainted with local
circumstance and able to make the necessary local
references. When Aristophanes was met by the
question who were to form his chorus, he hit upon
what was probably the only satisfactory answer.
Nor should the nearness of the Little Mysteries of
the Anthesteria be overlooked (see next section of
this Introduction).

B. THE MYSTERIES REFERRED TO IN THE FROGS

It has been universally assumed that the \( \mu \nu \sigma \tau \alpha i \)
in the Frogs are represented as carrying Iacchus
from Athens to Eleusis in the procession of the
Greater Eleusinia, and that the proclamation, hymns,
and dances are intended to recall, as far as \( \epsilon \nu \delta \beta \varepsilon \iota \alpha \)
permitted, those which belonged to that occasion.
The difficulties raised by the assumption are, how-
ever, very great, though they appear to have been
strangely overlooked. The various scholia lend no
help worth considering.

We may first summarise the proceedings of the
Greater Mysteries so far as they concern interpreta-
tion.

The \( \pi \rho \rho \rho \rho \rho \rho \rho \nu \iota \upsilon \) of the Archon Basileus, Hierophant,
and Daduchus in the Stoa Poikile on the 16th of
Boedromion (about the end of September) was
followed by the ceremony of purification known as
\( \alpha \lambda \alpha \delta \varepsilon \mu \nu \sigma \tau \alpha i \), and this by sacrifices. On the 19th—
20th the initiated went in procession to the 'Iakχείου in the city, took thence the statue of the child Iacchus, and carried it with shouts, songs, and ceremonies through the Sacred Gate and along the Sacred Road to Eleusis. The procession started in the forenoon. It arrived at Eleusis towards midnight. The following days till the 23rd were occupied at Eleusis with the mystic observances, including παννυχίδες. Of these it was rank impiety to tell, and any attempt to mimic them was visited with the heaviest punishment.

Now we might concede that though Dionysus, under that name, is without part in the Greater Eleusinia, yet Iacchus and Bacchus were commonly identified in the popular mind, and therefore there would be a certain justification for the comedian thus introducing the Eleusinian Iacchus procession into a play for the festival of Dionysus. There would also, we may admit, be no impiety in putting on the stage that prelude to the mysteries which all the world was allowed to see.

Nevertheless we have to meet the following questions:—

(1) What is meant in v. 324 by 'Iakχ', & πολυτίμους ἐν ἔδραις ἐνθάδε ναιόν? Where is ἔνθάδε? There was apparently no Iaccheum at Eleusis. And what is meant by the next words ἐλθὲ τὸν ἀνὰ λειμῶνα χορεύσων? Where is 'this' meadow? Are we to suppose that it was near the said temple of Iacchus in Athens? Yet it is hardly conceivable that there was any meadow thus near the temple, i.e. on the way from the Iaccheum as one started towards Eleusis. If it is argued that the allusion is to the temple in which Iacchus was lodged at Eleusis, and
that the meadow is there, the notion that there is a representation of the procession at starting must be abandoned. There has apparently been a complete confusion of thought on the part of readers, whose minds have glided from a temple of Iacchus at Athens to a meadow at Eleusis without being aware of the fact. The language of Aristophanes does not permit of this easy transit.

(2) According to current accounts the procession left the Iaccheum somewhat early in the day. Yet in Aristophanes the torches are all blazing (vv. 340 sqq.). This state of things, though possible, is hardly probable. Doubtless torches sometimes appear lighted on the vases even when the procession looks as if it might belong to the daytime, but in reality either the vase-scene is one of the nighttime or else the lighting of the torch is an artistic convention. If we were already in the meadow at Eleusis at night the situation would, of course, be more natural; but then we are not starting from Athens.

(3) Where and at what time is the proclamation of vv. 354 sqq. supposed to be made? What is the succession of events? It is hard to reconcile the sequence here with what we are told of the order at the Greater Eleusinia.

These are but the weaker objections. They are perhaps answerable. Some might plead that the torches of the procession may in point of fact have been lighted in the forenoon, their purpose being purely symbolic. It might also be hazarded that a second or final πρόρρησις may have been made at the Ἰακχέιων just before the start. Furthermore it might be argued that Aristophanes is compressing
INTRODUCTION

into brief space various proceedings of the procession and its preliminaries, and also proceedings on arrival at Eleusis, without regard to exact order or to literal correctness of time and place. These imaginary replies are, of course, very unsatisfactory.

If, on the other hand, we abandon the common notion and imagine ourselves already at Eleusis, near the temple in which Iacchus was there installed, we shall be obliged to modify our views concerning the reticence demanded of those—only μύσται—who were there present.

But there is a still more difficult question. (4) What is the special appropriateness of introducing the September mysteries of Eleusis into a play belonging to the Lenaea of February? The current theory seems to be that Athens was exulting over the exploit of Alcibiades, who had safely conducted the procession to Eleusis by land, after the Deceleian occupation had prevented it for years. But, apart from the fact that the play makes no reference whatever to this occurrence, the year of that convoyed procession was 407, while the date of the play is 405. There is no proof that the land procession could be resumed in 406, and people do not exult over a thing which they managed to do the year before last, but which they have been unable to do last year. Moreover the exultation seems in any case somewhat belated.

There are other considerations which may throw light on the problem. These lead to the conclusion that the reference is not to the Greater Mysteries at Eleusis but to the Lesser Mysteries at Athens. These, which were called ἐν Ἀγρας (or Ἀγραις) and
took place in spring, were a smaller copy and a kind of introductory rehearsal of the Greater Eleusinia. They were celebrated in the outskirts of Athens just across the Ilissus beyond the Limnae from the Lenaeum. These mysteries were to take place in a month from the production of the *Frogs*; nor is it impossible that the *Frogs* would be actually repeated at the dramatic performances which appear to have taken place on the Χυτροι of the Anthesteria.

The ceremonies at Agra (or Agrae) concerned originally the same deities as at Eleusis, but with a difference in their relative importance which corresponds to the order of precedence in the *Frogs*. There was a similar arrangement of the temples of the two goddesses, and the rites and ceremonies were in the main analogous, although those at Agrae were of a preparatory and, in a sense, a more popular nature.

That Aristophanes had these celebrations in mind, and not those of Eleusis, is rendered almost certain by the following considerations:

(a) The introduction of the mysteries into a play intended for the festival of Dionysus is made the more accountable and natural. With Eleusis Dionysus is scarcely concerned. But in the mysteries at Agrae he is united with Persephone, to whom, as the Spring Goddess, the festival in reality belonged. For his prominence in these see Dr. Harrison's *Prolegomena to Greek Religion* pp. 560 sq.

(b) The temple in which Iacchus dwells (ἐνθάδε), beside a marshy meadow (τόνδε λευκώνα, also called in v. 352 ἐλειον δάπεδον), is most easily conceivable as a temple of Dionysus-Iacchus by the Ilissus.

(c) The Agrae mysteries were particularly in
honour of Persephone, not of Demeter, and it will be noted that in the hymn 377 sqq. it is Persephone who is placed first. At the Greater Eleusinia this could hardly occur with propriety.

(d) There is an allusion in 218 sqq. to the coming spring feast of the Anthesteria. The spring mysteries are regularly associated with the Anthesteria. Those of the autumn are too remote from the Lenaeae.

(e) The emphasis laid upon λειμώνα (325), ἀνθηρὸν δάπεδον (352), εὔανθεῖς κολποὺς λειμώνων (373), ἀνθοφόρον ἄλσος (441), λειμώνας ἀνθημώδεις (445) surely points to the spring festival of the month Anthesterion and not to the late autumn. Whether Ἀνθεστήρια is or (more probably) is not derived from ἀνθός, popular etymology inevitably associated the words. The repeated reference to ἀνθή is a seasonable anticipation of the Ἀνθεστήρια. The season for flowers is, of course, much earlier in Greece than in higher latitudes, and late September is no time for the luxuriance of flowery meads.

(f) Dionysus and Xanthias have come down by way of the house of Heracles to the λίμνη and have crossed into a low-lying meadow of flowers. This, translated into terms of Athenian topography, means a descent from the temple of Heracles Alexikakos in the north-western part of Athens, past the Λίμναι, beyond the Lenaeum (see vv. 211–219) and south-eastward into the meadows by the Ilissus.

(g) The great body of Athenian spectators would be more familiar with the Lesser Mysteries of their own suburbs than with those of Eleusis, which were distant and required time as well as a greater degree of initiation. Thus a representation of the dancing of the Mystae on their way across the Ilissus into
the Agrae precincts would be more readily appreciated and less open to religious objection.

C. THE LANGUAGE AND METRE OF COMEDY AS COMPARED WITH THOSE OF TRAGEDY, AND THEIR RELATION TO ORDINARY SPEECH

In a comedy various parts are written in various metres, and each such part has a character of its own as regards the degree in which it represents, or departs from, the current diction of Athens. The main portion consists of the spoken dialogue in the metre known as the iambic trimeter (or senarius). This departs least of all Greek metres from the rhythm of ordinary speech (Aristot. Poet. 4 μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἱαμβεῖον ἐστὶν· σημεῖον δὲ τούτον· πλεῖστα γὰρ ἱαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους); correspondingly it departs as little as possible from the diction, phraseology and grammar used in ordinary life and conversation. In other words the iambic trimeter of comedy is the language of vivacious and colloquial prose arranged in the form of an easy and fluent verse.

Next to the dialogue in trimeters come the longer metres known as tetrameters, which are trochaic, ana-paestic, or iambic. The metre of these is easily recognised as a distinct departure from customary language; they are not merely spoken, like the senarii, but are associated with excited movement and are delivered in a sort of recitative to the accompaniment of a flute. (Technically this style of delivery is called παρακαταλογή.) It is natural, therefore, that in these there should be permitted also some departure, though not a very wide one, from the ordinary vocabulary or grammar. That is to say, they may bear a more poetical colour.
Thirdly there come the lyrics proper, in various metres, sung by the dancing (or gesticulating) chorus, and in these the humorous parody of tragic choruses, dithyrambs and other serious lyric poetry is so overwhelming that we no longer look to them for any certain criteria as to the contemporary speech of Attica.

We shall do well to consider in order the main characteristics of comic metre and language in the trimeters and tetrameters.

(i.) Diction and Grammar of the Comic Senarius.—The language of the comic senarius differs widely from that of the tragic. The language of tragedy is poetic. It contains archaic words which were no longer current in everyday Athenian speech, but which had belonged to an older stage of Attic or were part of the wider poetry familiar to every educated citizen. In this respect it resembled the serious poetry of modern England, in which occur words which no one would think of using in an ordinary harangue. As we do not in common life or in sober prose speak of 'welkin' or 'steed,' unless humorously, so the Athenian of the fifth century B.C. made no use of μολεῖν, λῆμα, κλύειν, and the like except in serious poetry. In ordinary life these words could occur only in quotations or allusively or with humour. But just as the speaker of English who does not use 'welkin' or 'burgeon' nevertheless knows the meaning of those words and recognises their place in poetry, so the speaker of Attic Greek who did not use μολεῖν or κλύειν understood them fully when they occurred in tragedy.

Meanwhile comedy is the language of real life, and in the ordinary senarius such words as those mentioned would be altogether incongruous. As Horace says (A. P. 89), versibus exponti tragiciis res comica non vult. It is, of course, true that Athenians, though less than Englishmen, differed somewhat in the range of their vocabularies and
in the phrases for which their everyday speech showed a partiality; but, as an educated Englishman is none the less able to draw a distinction between the poetic and the common or familiar word (between the γλώττα and the κύριον ὄνομα), so the educated Athenian had a keen sense of the same difference. Athens, indeed, was a small community, and the current language and range of vocabulary were much more homogeneous or on a level throughout society than they are with us, so that the distinction of the rare from the familiar term would be even more readily felt.

The comic senarius, unless it is quoting, parodying, or burlesquing, uses only the current terms (κύρια ὄνόματα), and the occurrence of such words as ἔτλην or ταγός is a signal—even if there were no other—that there is an allusion to some tragic passage, or a quotation from serious poetry, or a deliberate spice of the grandiose. In all such cases we must conceive of the actor as delivering the word or its context with a tragic tone and air, and striking a tragic gesture or attitude.

The student may at first find some difficulty in telling which words are, and which are not, purely poetical. But the difficulty is exactly the same as is encountered in dealing with Greek prose. The rules of prose diction are the rules of the comic senarius. Some words are entirely and solely poetical; a few are allowable in prose or comedy in certain phrases only. Thus θένως and φρήν are to be called poetical words (the current equivalents being ῥώμη and νοῦς), and yet the phrases παντὶ σθένει and νοῦν ἔχοντα καὶ φρένας were permitted in common Attic speech. Similarly in English we can use an expression 'with all his might and main,' although 'main' is otherwise obsolete and 'might' is a word of poetical colour, the current equivalent being 'strength.' The form θέλειν for ἔθελειν is poetic, yet ἦν θέδος θέλη ('God willing') survived as a phrase of ordinary life.
Athenian ear was remarkably delicate and even captious in such matters, and the comedian could rely upon his audience seeing the point of humour whenever he introduced into his line words like κλεινός, ἑλινύειν, παμπησία, κέαρ.

Attic diction of the date of Aristophanes was subtle and fastidious in its usages, not only in the nouns, adjectives and verbs, but in the prepositions, conjunctions etc. A distinction from tragedy has frequently to be noted. For example where tragedy uses ὅς in similitudes comedy proper must use ὥστερ; where tragedy says οὖποτε comedy must say οὐδεποτε. The tragic use of πρός or ἐκ for ὑπό (‘by’), which is not allowed in Attic prose, is not allowed in the comic senarius. In tragedy πρῶν, εἰ, ὅς, ὅς and other relatives may be joined to the subjunctive without ἄν, e.g. ἐως ἕλθῃ, ὅς ἄν ὡς. This is a remnant of the older Greek use of a pure subjunctive mood. The subsequent addition of ἄν to the relative had nothing to do with determining the mood, but it was meant to assist the generic indefiniteness of the expression, and its use was at first optional. In Attic Greek it came about that the use of ἄν prevailed, until in ordinary life it became an indispensable attachment to the relative when used with the subjunctive. The comedian must therefore write πρῶν ἄν ἕλθῃ, ὅς ἄν ὡς. Here again quotation, burlesque (παρατραγῳδία), or ‘mouthing’ would at once show itself by the use in a comic senarius of πρός = ὑπό, ὅς = ὥστερ, ὅς = ὅς ἄν. The nice distinctions of Attic cannot, of course, be enumerated here. It must suffice to illustrate by these easy examples.

Another most important difference between comic and tragic language consists in the use or omission of the article. In early Greek, as in Latin and many other languages, there was no article. There existed a demonstrative pronoun (‘that’), which was employed when ‘that’ was palpably required. Gradually this demonstrative
pronoun was weakened into a mere 'definite article,' which became regularly attached to nouns in the later common speech, whereas in the older stage it was as regularly absent. Only a few old and familiar phrases continued to dispense with it. Thus Attic Greek continued to say, *eis ἀγοράν, eis ἀγρόν, ἕξω τεῖχους, eis πόλιν,* very much as we still say without the article 'to market,' 'to town,' 'upstairs,' and the like. Tragedy, representing an elevated diction which is the opposite of the everyday, adheres to the old fashion. It regularly dispenses with the article, unless that article is emphatic, i.e. a virtual demonstrative. It is, in fact, a gross error to assume that the tragedians use or omit the article purely for metrical reasons and without further discrimination. Thus tragedy uses ἐμὸς πατήρ in the simple sense of 'my father,' but when it wishes to say 'my father,' or affectionately 'my own father,' it uses ὁ ἐμὸς. Comedy, like prose conversation, must always (in ordinary dialogue) use ὁ ἐμὸς. The fact that comedy is verse does not justify the omission of the definite article in writing such verse. The omission is only permitted after prepositions with names of localities, e.g. ἀγορά, πόλις (= ἀκρόπολις), πρυτανείον, ἀγρός (which were treated by an Athenian as practically proper names), or in stereotyped phrases, e.g. κατ' ὀφθαλμούς, κατὰ γῆν, etc.

(ii.) *Metre of the Comic Senarius.*—(a) The iambic trimeter of tragedy admits of the following variations:

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1 | 2 | 3 | 4 | 5 | 6
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Besides these an anapaest is occasionally allowable in other feet than the first in a proper name which could
INTRODUCTION

hardly be brought into the verse without such a concession. The iambic senarius of comedy admits freely of an ana-
paest in any foot but the 6th. It freely admits of a
dactyl in the 5th foot as well as the 3rd. There are also
no inconsiderable number of instances of a tribrach in the
6th foot: e.g. $\phi\epsilon i|\delta i\tau\alpha$ (Antiph. 'Aρχ. 3), $\delta e\lambda|\varphi\alpha\kappa\iota$
(Eubul. 'Αμάλθ. 9), $\sigma\alpha|\kappa\iota\delta\iota\alpha$ (Diph. 'Απλ. 2), $\lambda\kappa|\upsilon\iota\omicron$
(Anon. 40) and in Aristophanes $\chi\omicron|\rho\iota\delta\iota\nu$ (Ach. 777)
$\theta\upsilon|\lambda\acute{\alpha}\kappa\iota\omicron$ (Ran. 1203). It will be seen that in each of
these examples there is an iota, which may be slurred;
but to 'correct' all such cases is quite unwarrantable.

(b) The scheme given above for tragedy is, however,
limited by certain rules of greater or less refinement.
For example there is the 'law of the final cretic,' accord-
ing to which, when a single word or organic combination
of the value $-\omega$ can be separated at the end of the line,
the previous syllable is short. Thus a line could not end
with $\pi\omicron\lambda\lambda\dot{\alpha}\nu\pi\lambda\epsilon\iota\omicron\alpha$ nor with $\pi\omicron\lambda\lambda\omicron\upsilon\upsilon\tau\upsilon\nu\lambda\gamma\omega\nu$. The
exception is that a long syllable may precede the final
$-\omega$ when the said long syllable is a monosyllabic word
organically connected with the $-\omega$ following, as in a
preposition followed by its case ($\dot{\epsilon}k\pi\rho\alpha\gamma\mu\mu\alpha\tau\nu\omega\nu$) or an
article followed by its noun ($\tau\upsilon\varepsilon\iota\mu\mu\phi\omicron\rho\alpha\varsigma$). [One can,
without violating the rule, say $\eta\mu\dot{\omega}n\gamma\dot{\alpha}p\gamma\epsilon\rho\alpha$s, because the $-\omega$ is not composed of a single word nor of an
organic combination, since $\gamma\dot{\alpha}p$ belongs to what precedes.] For comedy there is no such law of the final cretic, and
$\pi\omicron\lambda\lambda\dot{\alpha}\nu\pi\lambda\epsilon\iota\omicron\alpha$ or $\pi\omicron\lambda\lambda\omicron\upsilon\upsilon\tau\upsilon\nu\lambda\gamma\omega\nu$ is a perfectly
normal ending.

(c) In tragedy the line regularly has a caesura, or
division between words, after the first syllable of either
the 3rd foot or (less frequently) the 4th. There are, it is
true, about forty undoubted exceptions in extant tragedy,
and though in some of these the unusual rhythm is
manifestly intended for effect, the only inviolable rule
seems to be that a tragic line must not be capable of severance into three equal parts. Thus

\[
ei\pi\omega\ \tau\iota\ \tau\omega\ |\ \epsilon\iota\omega\theta\omicron\tau\omicron\nu,\ |\ \delta\ \delta\epsilon\sigma\pi\omicron\tau\alpha; \\
\text{or} \quad \kappa\alpha\lambda\lambda\omega\varsigma\ \delta\ \mu\epsilon\nu\ \gamma'\ |\ \varepsilon\iota\omicron\rho\iota\pi\iota\iota\iota\varsigma\ |\ \pi\alpha\nu\omicron\upsilon\rho\gamma\omicron\varsigma\ \omicron
\]

are impossible in tragedy. In comedy there is no such rule whatever and lines without caesura are used with the greatest frequency.

\(d\) There is more freedom in comedy as to the number and sequence of the resolved feet (i.e. \(\ldots \) or \(\ldots \) or \(\ldots \)) which may be used in a single line, and as to the places at which such feet must be divided between words. The rules for tragedy are set forth in the ordinary verse-books. In comedy scholars have made plentiful observations as to what does or does not occur, but many of these are too subtle for mention in this brief sketch and in some instances should never have been exalted into rules.

The working scheme for the comic senarius is therefore

\[
\begin{array}{cccccc}
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\cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot \cdot \cdot & \cdot \cdot \cdot & \cdot \cdot \cdot & \cdot \cdot \cdot & \cdot \cdot \cdot & \cdot \cdot \cdot \\
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\cdot \cdot \cdot & \cdot \cdot \cdot & \cdot \cdot \cdot & \cdot \cdot \cdot & \cdot \cdot \cdot & \cdot \cdot \cdot \\
\end{array}
\]

(with no regard to caesura or 'final cretic').

It may be said in general that a true comic line will very seldom scan as tragic. Either it shares an anapaest or dactyl in the wrong place, or it has too many resolved feet, or it is without caesura, or it ignores the final cretic, or, in a foot in which a tribrach or anapaest or dactyl is possible in tragedy, it does not conform to some rule as to dividing such a foot between words. In most cases, as soon as a line scans faultlessly as a tragic line, we have
INTRODUCTION

good reason to suspect that it is a quotation or burlesque, and that it was 'mouthe"d' by the actor accordingly. Thus while the line

\[ \tau \delta \\bar{\delta} \pi \rho o\kappa | \delta \kappa \gamma | \sigma \alpha i \sigma \circ \ o \kappa | \tilde{\alpha} \nu \gamma | \tilde{\tau} \circ \ k a l | k e v \circ \nu \]
is the natural line of conversational comedy, its successor

\[ \tilde{\omega} s \ \tilde{\delta} \sigma \tilde{\upsilon} \tilde{\lambda} o s \ \tilde{\omega} n \ k a l \ \theta \nu \nu \tau \delta \circ s \ \tilde{\Lambda} \kappa \mu \iota \nu \gamma s \ \tilde{\epsilon} \sigma e i \]
is delivered with the grand tragic tone and attitude.

Much will be lost from an appreciation of the humour of Aristophanes and from an understanding of the Greek stage if this simple fact is not borne in mind.

\((e)\) Besides the rules which have been given for the several feet available in comedy and tragedy respectively, there is a most important difference in a rule of syllabic quantity. In tragedy, if a vowel is not long in itself, it may be lengthened before one of the mutes (\(k, \gamma, \chi, \tau, \delta, \theta, \pi, \beta, \phi\)) followed by one of the liquids (\(r, \lambda\)) and (except for \(\gamma, \delta, \beta\)) by one of the nasals (\(\mu, \nu\)). Thus in \(\upsilon \beta \rho \iota \sigma, \alpha \gamma \rho \circ s, \pi \alpha \tau \rho \circ s, \upsilon \nu \nu \sigma s\) etc. the first syllable may be long or short as the poet chooses. [In point of fact the lengthening is not nearly so common as is generally supposed. For the statistics see Class. Review Vol. xi. pp. 341 sqq.] But in the language of daily life, if in such syllables the vowel was naturally short, the syllables were always kept short; and therefore comedy, being the language of daily life, never lengthens them in the iambic senarius, unless it is quoting or burlesquing serious poetry. Thus in a natural line of comic dialogue \(\alpha \gamma \rho \circ s\) or \(\tau \upsilon \phi \lambda \circ s\) or \(\upsilon \beta \rho \iota \sigma s\) is impossible. When we find such lengthenings we may be sure that we have more 'mouthing'.

\((f)\) The senarius of comedy differs also markedly from that of tragedy in respect of freedom in Elision, Prodelision, Crasis, Synecphonesis and Hiatus.

\textit{Elision.}—Comedy, unlike tragedy, may elide -\(\alpha\iota\) in
the verb-terminations of the infin. and of the 1st and 3rd persons passive; e.g. παρείν' ἐσ τὴν πάνην, διαγονιεῖσθ' ἐφασκε, δέομ' οὐδέν, κολάς' ἐξεστι, γενήσετ' ἅγαθά. It may also elide -οι in οἰμοι; e.g. οἰμ' ὥς.

Prodelision.—In comedy the initial ε of a word following a final vowel is freely dropped from the scansion; e.g. ἐγὼ 'νδεῖκνυμι, οὐκ ἀξιῶ 'γὼ 'μαντόν, ὅπου 'νθάδ', οὗ 'μνήσθην, οἴσομαι 'γωγ'. In tragedy the instances are much less bold and are mostly restricted to prepositions.

Crasis in comedy is very free. Striking instances are ὄξομαι (ὀξομαι ἅρα), χάνδρες (καὶ οḻ ἅνδρες), μεντούφασκεν (μέντɔι ἐφασκεν), τυχάγαθη, καῖτοὐκ, σοῦδωκεν, μοὖγγὺς, ἐγωχόμην.

Synecphonesis.—What comedy can do in the slurring together of final and initial vowels may be seen from e.g. μὰ τὸν Ἀπόλλων οὐ, ἕα ἀυτόν, εἰ δὲ μῆ ἡμεῖς, ἐγὼ εἰσομαι, μὴ ἀφρασί.

Hiatus, which very rarely occurs in tragedy (perhaps only in τί οὖν) is frequent in comedy after τί, ὅτι, περί. We have τί ἔστι, τί ἅρα, τί οὖ, τί ἁδ, τί εἰπάς etc., ὅτι ἀν, ὅτι οὐκ, ὅτι ἂ, ὅτι εἰσέθηκε etc., περί ἔτνους, περί Ἀθηνών, περὶ ἐμοῦ etc. Also οὐδὲ ἐν, εὖ ὦθι, εὖ οἶδα, ὦ Ἦρακλεις, ὦ οἴτος, and (at least in the New Comedy) μέχρι ἀν, πρὸ ἡμέρας.

It would have been impossible to write a natural language without these privileges. Thus the article cannot be omitted as in tragedy. Since so many words begin with vowels, a crasis with the article was necessarily very frequent, e.g. θοίδατος, θῆμετέρου. Such crases doubtless occur in tragedy also, but much less often, and only when the article is for some reason indispensable. Similarly it would have taken away all the realistic
INTRODUCTION

character of comic language if the writer could not have employed τι, ὅτι or περί before a vowel, or if a familiar phrase like τὸν ἄγαθόν were barred by the metre. It must meanwhile be remembered that the elision, prodelision, crasis and synecphonesis of comedy represent the actual Attic pronunciation of ordinary life. Tragedy avoids the common language; comedy must reproduce it.

(γ) The following metrical observations deserve note for the iambic senarius of comedy:—

1. ἠμῦν, ἐμῦν are not allowed, nor the monosyllabic use of θεός.
2. νῦν and τοῦνῦν are correct, not νῦν or τοῦνῦν.
3. φῶ, θῶ, ἕει, ἐημι are the proper quantities, although perhaps ἐημι is occasional.
4. δράχμη and δράκμη are both in use; εα is commonly pronounced as one syllable; εἴσω (not ἑσω) is correct.
5. The vowel or diphthong ending is shortened before deictic -ι, e.g. ταυτῇ, τοιτῇ, οὐτοί, ἐκεινοῖ.
6. εἰς is necessary before a vowel; a comic senarius cannot say ἐς ἄγρον. Before a consonant ἐς is perhaps the proper form, but this cannot be proved; nevertheless in some phrases, e.g. ἐς κόρακας, it would be quite incorrect to write εἰς.
7. The following quantities are optional, viz.:—
   ὁ in τοιεῖν (τοιητής etc), οἶος, ποιος, τοιοῦτος, οἶει (οἵηθηναι), Βουτός:
   ἄι in δεῖλαιος, Πειραιεύς:
   ἢ in ἂνιὼ, ἢατρός:
   ἢ in ἂεί, ἃρα (ἀρα):
   Also Πρωτέως or Πρωτέως etc.
8. The following alternative forms are equally available:—
   -οις, -οιςτ, -οισιν in dat. plur.;
διδόασ', διδόασι, διδόασιν and the like (paragogic -ν being added at pleasure):
-μεσθα and -μεθα:
σεαυτόν, ἐαυτόν and σαυτόν, αὐτόν:
eἰκοσι, τυννοῦτο (etc.) and εἰκοσιν, τυννοῦτον (etc.):
oἴομαι, ωφήμην and οἴμαι, φήμην:
ἐάν or ἥν:
μεἴζωνα, ἥπτονες (etc.) and μεἴζω, ἥπτος (etc.):
τεθνηκέναι, τεθνηκώς and τεθνάναι, τεθνεώς:
eἰνεκά and ἐνεκά:
-οίατο, -οίατο and -οιντο, -αιντο:
-αις and -ειας in opt. 2nd pers.:
ἐνικέναι, ἐνικάσι and εἰκέναι, εἰδασι:
τοῦ; τῷ; and τίνος; τίνι;
ὁρνίν, ὁρνίς, γέλων and ὁρνίθα, ὁρνιθας, γέλωτα:
φευξόμαι and φευξόμαι:
χρην and ἔχρην:
συν- and ἕυν-:

9. On the other hand it is not permitted to use forms like ποιοίμι, ποιοῖς for ποιοίνη, ποιοίνησ, nor διδοῖ for διδόσι, but the rule of contemporary prose applies also to comedy. If -μεσθα and -οισι appear to be exceptions it would be better to accept them as evidence that Attic use was in these respects not absolutely settled.

10. Aristophanes also uses 'tmesis' in e.g. ἀνά τοί με πείθεις.

(iii.) Tetrameters.—In dealing with the tetrameters it is sufficient to state the main principles. It is probable that the collectors of statistics have often over-refined and in some cases constructed rules out of mere accidents.

The trochaic, anapaestic and iambic tetrameters are 'catalectic,' i.e. they lack a syllable of being complete sets of '4 metres' (= 8 feet).
(a) The *trochaic* tetrameter consisted originally of the scansion:

```
1 2 3 4 5 6 7 8
- - - - - - - -
```

with a caesura after the 4th trochee. Variations in the several feet were allowed, the first and simplest being that of a spondee (—) in the 2nd, 4th and 6th feet. Resolved feet were also permitted, though in tragedy (excepting Euripides) their use is moderate. In comedy they are frequent, but it is not very often that more than one resolution will occur in the same line. The commonest form is the tribrach, which may be used in any foot. An anapaest may occur in the 2nd, 4th, and 6th. A dactyl is very rare. The caesura is often neglected.

We thus have:

```
1 2 3 4 5 6 7 8
- - - - - - - -
```

\[ \text{e.g.} \]
\[
\text{άλλα | καί νοῦ | δνό|ητοι || μεταβαλόντες | τούς τρό|πους}
\]
\[
\text{δικίδι|ον | σμικ|ρόν | φάγ|οιμ' | άν | ἐν λο|πάδι | πε|πνυγμέν|ον}
\]

The trochaic tetrameter is a favourite metre for quick and excited speech.

(b) The *anapaestic* tetrameter consisted of 7 anapaests and a syllable. As a variation a spondee was then allowed in any foot, but in Attic comedy such spondee is never used in the 7th. A dactyl also is allowable, provided that it does not precede an anapaest, and provided that the last syllable of the 4th foot is left long. A caesura takes place at the end of the 4th.
For example:

\[\text{δέξιὸν|τητὸς | καὶ νοῦ|θεσίας | ὅτι βελτίων | τε ποιοῦ|μεν} \]

or \[\text{ἀπὸ τοῦ | τιμήν | καὶ κλέος | ἐσχεν | πλήν τοῦ|ότι} \]

\[\text{χρῆστ} | ἔδιδα|ὲν;} \]

This metre is suited to marching movement and is also a favourite in comic disputes and passages of arms accompanied by motion.

(c) The iambic tetrameter consisted of 7 iambi and a syllable. It does not belong to tragedy, but is frequent in comedy. Apart from resolution by tribrachs, a spondee or dactyl was permitted in the 1st, 3rd, and 5th feet. By a further extension an anapaest is permitted in all feet but the 7th. Caesura after the 4th foot is not essential.

We thus get:

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\_ & \_ & \_ & \_ & \_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ & \_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ & \_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ & \_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ & \_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ & \_ & \_ & \_ & \_ \\
\end{array}
\]

e.g.

\[\text{ἐξη|πάτα | μῶρος | λαβών | παρὰ Φρυ|νίχῳ | τραφέν|τασ} \]

\[\text{πρῶτη|στὰ μὲν | γὰρ ἑνα | τιν' ἄν | καθὸσ|εν ἐγ|καλύψας} \]

\[\text{Ἀχιλ|λέα | τιν' ἥ | Νιόβην | τὸ πρόσω|πον οὐ|χὶ δεικ
νύσ.} \]

This also is a metre for disputes, but does not imply motion, and serves as an agreeable change from the anapaestic measure.

In the tetrameters we are made more distinctly
conscious that we are dealing with verse than is the case in the trimeter. They were, as has been already said, half sung to the accompaniment of the flute. In them, therefore, the language and its pronunciation recede somewhat further from the spoken Attic. One illustration of the distinction is that, whereas in the trimeter final diphthongs cannot stand before an initial vowel without being either elided or else forming crasis or synecphonesis, in the anapaestic tetrameters they may be left and scanned as shortened syllables, e.g. εὗχομαι εἰ, ἔθεμεν οὐκ ἀντιφερίζεις, ῥυππαπαῖ εἶπείν, Χαιρέου νίος, εἶναι ἀδελφὴν, δεσποίνη Ἀθηναίη. [If it be observed that these diphthongs end in i or u, which may be made consonantal (= y and w), we have still to reckon with e.g. Κλεοσθένη εἴδον.]

The tragic (or generally poetical) lengthening before a mute and a liquid or nasal is also (though very occasionally) found in tetrameters (e.g. ἄγρων, μοχλός), and words of poetical colour are sometimes used, e.g. οὗποτε, κάρτα, μοχθεῖν, αὖτε, ἰδέσθαι, κλέος, ἔκατο, ἔφις.

D. SOME MAIN FEATURES OF THE COMIC STYLE

The language of comedy is the language of common life, rendered as vivacious and witty as the poet can make it. The idioms are therefore the idioms of prose, but on its structural side the language, at least in the dialogue, is for the most part even easier than that of the contemporary prose. Brisk conversation admits of no involved sentences. The student may occasionally find considerable trouble with the vocabulary; he will meet with new colloquial phrases, with allusions to which he has no key, and with jokes of which the point is obscure.
or undiscoverable; but he should have little difficulty with the grammar. What he should be prepared for is

puns:
surprise words ($\pi\alpha \rho \alpha \pi\rho\omicron\sigma\delta\omicron\kappa\iota\alpha\nu$):
parody and burlesque:
quotation:
allusion:
colloquial metaphor constituting Athenian slang:
words manufactured for humorous purposes:

and also a plentiful use of

diminutives:
expletives:
exclamations of abuse, ridicule, contempt or pity.

Though these occur plentifully in every play, it is not easy to illustrate them apart from their context. The following may perhaps suffice as introductory specimens.

(a) *Puns.*—Plays upon words were as welcome to the Athenian audience of Aristophanes as they were to the English audience of Shakespeare. We are, however, scarcely in a position to estimate properly the excellence or the contrary of an Attic pun, for the reason that we are uncertain as to the exact Attic pronunciation. If we could hear a contemporary of Aristophanes articulating his vowels and consonants and giving to the accent its proper value, we should doubtless perceive a much closer resemblance between the words played upon than we can always perceive in them as written. Nevertheless it would appear that the Athenians were not very exacting in this respect. A suggestive resemblance in the shape of two words, or identity in a prominent syllable, was apparently sufficient, and the actor's delivery of course emphasised the point. Examples are:

*Eq. 55* μάξαν μεμαχότος ἐν Πύλω Λακωνικήν
(suggesting πυέλω and conversely μάχην μεμαχημένον),
INTRODUCTION

ibid. 279 ταῖσι τραύρεσι ξωμεῖοματα (sug. υποξώματα), 1182 φαγεῖν ἐλατηρας ('cakes'), ἵνα τὰς ναῦς ἐλαύνω-μεν καλῶς, Ran. 418 οὐκ ἔφυσε φράτερας (sug. φραστήρας), 439 Δίος Κόρινθος (κόρις), Pac. 431 ὑπεχε τήν φιάλην, ὅπως ἔργῃ 'φιαλούμεν, Eccl. 686 κάπτα... ἵνα κάπτωσιν, Lys. 91 sq. χαία (plays on χάσκω), Ach. 35 sq. πρίων and πρίω, 348 ἀνθρακε (and ἀνθρωποι or ἀνδρεῖς), Vesp. 30 τὴν τρόπιν τοῦ πράγματος (= τῶν τρόπον), Av. 121 πόλιν εὕερον (sug. εὐάρεον), 179 πόλος and πόλις, Nub. 23 sq. κοππατίαν and ἥκε κόπην. So in the line of an unknown comedian ὑπὸ τοῦ γέλωτος εἰς Γέλιαν ἀφίξωμαι and (Anon. 350. 11) ὄνυσιφόρα... ὄνος φέρει.

(b) Surprise words (παρά προσδοκίαν).—A favourite device of the Attic comedians is to begin a sentence in such a way that the hearer would naturally expect a certain word or notion to follow, whereas there is substituted some other word or notion, which comes with a humorous surprise and therefore the greater effect. A good instance occurs in a fragment of Alexis (Παράσ. 2):

πράγμα δ' ἐστί μοι μέγα 
φρέατος ἐνδον ψυχρότερον—’Αράροτος.

For 'colder than ice' is substituted 'more frigid than Araros,' ψυχρός being the Greek for dull and tedious.

So in Aristophanes: Eq. 59 βυρσίην ἔχων | δεινονύντος ἐστώς ἀποσοβεῖ—τοῦς ρήτορας (instead of τὰς μυῖας), 457 δι' ὦνινκώτατον κρέας (for κάρα), 1176 εἰ μὴ φανερῶς ἥμων ὑπερεῖχε τὴν—χύτραν (for χεῖρα), 1363 ἐκ τοῦ λάρυγγος ἐκκρεμάσας—'Υπέρβολον (for e.g. λίθον), Ran. 421 ἐστιν τὰ πρώτα τῆς ἐκεί—μοχρημίας, 855 κεφαλαίω ῥήματι... ἐκχειῂ τὸν—Τῆλεφον (for ἐγκέφαλον), Plut. 26 τῶν ἔμοι γὰρ ὀικετῶν πιστότατον ἥγουμαι σε καὶ—κλεπτιστάτων (for e.g. χρυσιτότατον), Lys. 103 ἀπεστιν ἐπὶ Ὁρίκης φυλάττων—Εὐκράτη (for τοὺς πολεμίους),
THE FROGS OF ARISTOPHANES

Ach. 733 ποτέχετ' ἐμίν—τὰν γαστέρα (for τὸν νοῦν), Av. 134 μὴ μοι τὸτ' ἐλθής, ὡταν ἐγὼ πράττω—κακῶς (for καλῶς), Vesp. 243 ἢκεῖν ἔχοντας ἥμερῶν ὀργήν τριῶν (for συτία).

(c) Parody, burlesque, quotation and allusion are too completely interwoven with the whole structure of a play for us to illustrate them satisfactorily in extracts. Tragedy, dithyramb, the hexameters of oracles, skolia, and other forms of verse are fair game for the comedian. In the dialogue it is particularly tragedy, in the lyrics particularly dithyramb, which suffer. The Athenian audience was entirely familiar with the style of the messenger’s speech (ἀγγέλου ῥήσις), with the recognition-scene (ἀναγνώρισις) and with the ‘forensic dispute,’ or argument and retort (ἐλεγχος), of the tragedian. It would therefore at once apprehend the humour of the comic burlesque of such passages, especially when the actor struck an attitude and intoned his words after the manner of some tragic ‘star’ whom they had recently seen performing in a play of Sophocles or Euripides.

Thus Eq. 625–682 and Plut. 627 sqq. travesty an ἀγγέλου ῥήσις, Eq. 1232–1253 and Ran. 745 sqq. an ἀναγνώρισις, Pac. 124–154 a tragic discussion, Thesm. 331 sqq. the proclamation of a κῆρυξ, Lys. 1124–1156 a tragic speech, Av. 685–702 an epic theogony. Sometimes a part of the plot as well as the language of a tragedian is happily burlesqued, as in the Thesmophoriazusae, where portions of the Helena and Andromeda of Euripides are so treated.

It must be remembered that the whole Athenian populace attended the theatre at the festivals of Dionysus to listen to both tragedies and comedies, and that they similarly witnessed and heard the dithyrambic choruses. From the plays then performed they carried away vivid recollections of whole scenes. Moreover the plays were subsequently circulated and read. Lines of dialogue
became popular, either on their merits or because of some humorous perversion which might be made of them. Passages of lyrics ‘took’ with the people and were sung and quoted. Moreover Homer and the great lyric poets were taught at school to every properly educated Athenian boy. Certain skolia had been sung at symposia and elsewhere for generations. It was therefore quite safe for a comedian to burlesque, quote, or allude to epics, dramas, dithyrambs and other lyrics with a feeling that his audience would be with him in ready appreciation.

(d) Colloquial Metaphor or Athenian Slang.—The Greeks had a love of metaphor, i.e. of similitude compressed into the use of one figurative word. The notion that they were sparing or timid in such use is a misconception. Aeschylus is as figurative as Shakespeare and the Athenian populace as much so as the modern American. It is true that critical writers like Aristotle and Longinus utter cautions against excessive indulgence in this figure, but the cautions would have been unnecessary if there had been no tendency in that direction. What was really insisted upon was that a metaphor should be a happy one, that it should not be feeble or far-fetched ($\chi\omega\lambda\alpha\sigma\tau\iota\kappa\acute{\iota}$). If very bold, it was considered well to qualify it with terms like ως εἰπεῖν (cf. quasi). The Athenians loved clear thinking; therefore similitudes must bear examination; they must ‘go on all fours.’ But they also loved the imaginative clearness which perceived likenesses between things. Hence both their fondness for metaphor and their discriminating use of it.

Metaphor was therefore very common in colloquial Attic, and especially that humorous metaphor which cloaks the disagreeable under another name. It is naturally the part of comedy to make full use of such sprightly expressions, and Aristophanes is rich in them. For example, among words expressive of punishing by
THE FROGS OF ARISTOPHANES

beating we have δεινοροτομεῖν τὸ νῶτον, κυνοκοπεῖν τὸ νῶτον, ἀλοάν, σποδεῖν, δέρειν, ἀποδέρειν, λέπειν, καταξίαιν, πλύνειν, μυττωτεῦειν, φλᾶν etc. (cf. the English 'flay,' 'skin,' 'give a hiding,' 'a dressing,' 'dust one's jacket' etc.). So we have χορδεύειν τὰ πράγματα, ἐκκοκκίζειν τὰς πόλεις, ἐκβολβίζειν τινά, ὀπτάν (of teasing), κατατέμνειν τινὰ καττύματα ('cut him into bits of leather'), ἀποβλέπτειν τι. A man in anger or ill-temper is said βλέπειν σκύτη, νάτυ, ὀρίγανον, ὀπόν, κάρδαμα; he λύει τὴν ἄν. Eating has names like ἐρείδειν, σποδεῖν, φλᾶν, παίειν. To cozen is ὑπέρχεσθαι, περιέρχεσθαι, περιελαύνειν, περιδραμεῖν, βουκολεῖν. A schemer κεραμεύει (τὴν πόλιν) or ὧφαινει.

How far these were already current slang, or how many of them Aristophanes invented and made current, we can hardly tell. It is only reasonable to suppose that it was part of a comedian's business to strike out new phrases, and that some at least make their first appearance in the Aristophanic plays.

(e) *Words humorously manufactured.*—The ease with which compound words were systematically constructed in Greek gave the comedians an opportunity for coining facetious terms of whatever length they chose. Some of these were more or less puns upon existing compounds; others were parodies of them, and these were particularly numerous in those lyrics in which the comic poet burlesqued the dithyramb. According to Aristotle (*Poet.* 22) compound words μάλιστα ἄρμόττει τοῖς διθυράμβοις and Aristophanes is ready to show his skill in travesty the ὄνόματα πολλαπλὰ of that style. His ὀρθροφοιτουσκοφαιτοδικοταλαίπωρος is, doubtless, an extravagant example, but κρομμυνευρεμίας, ψαμμακοσιογάργαρα are not far from the typical.

If there is a term ὀμομήτριος the comedian will invent ὀμομαστιγίας; from τρίπαλαι he will make χιλιόπαλαι; he will turn Ἀυσίμαχος into κλαυσίμαχος.
He will speak of μέλος μελλοδειπνικόν and of νεοπλουτοπόνηρος. Similarly he will invent humorous verbs, e.g. ἑσωκράτουν, nouns, e.g. φροντιστήριον, superlatives, e.g. αὐτότατος. He will play with genders, as in ἡ στρατηγός, ἡ γραμματεύς, or with the voice of the verb, as in βέγκεται (because another middle has preceded). He will make foreigners, such as the Triballos or the Scythian police, talk broken Greek, e.g. ὀρνυτο (= ὀρνιθος), κάγω λέγω, πέρι (= φέρεις), Ἀττικὸς μέλις (= Ἀττικὸν μέλι); or he will mimic a lisp, as in ὀλᾶ (= ὀρᾶ). Sometimes he will imitate stammering, as in βρετετέτας, or the sound of a musical instrument, e.g. θρεττανελώ, τοφλαττοθράτ, βομβαλομβμβάξ. There is in Greek no word πώλης, but after the mention of στυππειοπώλης a character will say εἰς οὐτοσι “πώλης,” separating the latter part of the compound.

(f) Diminutives.—Colloquial Greek, like modern Italian, had a fondness for diminutives, expressing affection, pity or contempt. These were formed in a variety of ways. [In the speech of Dominus Hyacinthus in Browning’s The Ring and the Book the intensives and diminutives applied to the same person occur as Cinone, Cinozzo, Ciononcello, Ciuolo, Cinicello, Cinino, Ciniccino, Cionecino, Ciuucciatolo, Cinotto, Cinarello etc.] The following are the regular types affected by the comedians, viz.

1. -ιον, e.g. παιδ-ιον, γερόντ-ιον, θυγάτριον, λύριον.
2. -ίδ-ιον, e.g. γνωμίδιον, δικίδιον, νοίδιον, γηδιόν, γράδιον, Σωκρατίδιον, Ευανθίδιον.

[When the stem of the word ended in -το- or -τα the result was -τιον and thence -τιον, e.g. ουστόθιον, ἴματίδιον, οἰκίδιον (from οἰκία), ἀργυρίδιον (from ἀργύριον).] Similarly ἀμφορείδιον, Ἐρμείδιον, ἰχθύδιον.

3. -άριον (contemptuous), e.g. παιδάριον, πλοιάριον, ἀνθράριον.
THE FROGS OF ARISTOPHANES
4. ἰδ-άριον, e.g. βοιδάριον, κωδάριον, βιβλιδάριον.
5. ἵσκος, ἴσκη, e.g. θυλακίσκος, οικίσκος, μειρακίσκη.
6. ἵσκ-ιον, e.g. κοτυλίσκιον, χλανίσκιον.
7. ὠσκ-ἐδ-ιον, e.g. χλανισκιδιόν.
8. ὑλλ-ιον, e.g. μειρακύλλιον, ἐπύλλιον.
9. ὑδριον, e.g. ἐλκύδριον.

To intensify the diminutive still further the word μικρόν may be added, as in δικίδιον μικρόν.

(g) Expletives.—Athenian conversation must have been liberally garnished with expletives. Oaths, chiefly introduced by μὰ or νῆ, and appeals to the gods, with or without introductory ὡς, are therefore scattered throughout the pages of comedy. Such expletives are generally expressive of excitement, wonder, and keen interest; but it is by no means always possible to discern any special appropriateness in the choice of deity invoked. In verse the metre naturally has something to do with the question, but a comedian would not, for the sake of metre, run counter to conversational use. An appeal to Zeus is, of course, possible in any case. For the other deities it is presumable that originally—and perhaps at all times in studied speech—a choice was made of the god or goddess whose function it would be to lend help, deliverance or enlightenment, or to punish breach of faith, in the particular circumstances. Thus Apollo is the god, and Herakles the hero, of deliverance. As ἀλς ἐξίκακοι they would be invoked when danger threatened or when a portent was seen. So in matters of taste one might swear νῆ τὰς Χάριτας and in matters of love νῆ τῆν Ἀφροδίτην. To some extent this principle of choice was always present. But it is impossible to suppose that the ordinary conversation of the people consistently maintained any rational distinctions. Each speaker would have his favourite expletives. There are, however, some limitations. The oath by τῷ θεῷ (Demeter and Persephone) belonged to women only, as did νῆ τῆν Αρτέμιν.
INTRODUCTION

In comedy it will be found that oaths, introduced by μὰ (less often οὐ μὰ) and νῆ (less often ναί μὰ), are most commonly by Zeus (Δία or τὸν Δία indifferently). Next in order come the group Apollo, Poseidon, Demeter (νῆ or μὰ τὸν Ἀπόλλων, τὸν Ποσειδῶν, τὴν Δήμητρα, with the article). Then follow Dionysus, Hermes and Herakles (τὸν Διόνυσον, τὸν Ἑρμῆν, τὸν Ἡρακλέα). Other deities are less frequent (τὴν Ἀφροδίτην, τὴν Ἐκάτην, τὴν Ἀθηναίαν, τὰς Χάριτας). Sometimes we have generalisation in τοὺς θεούς, or enlargements for more serious asseveration, e.g. νῆ τὸν Δία τὸν Σωτῆρα, μὰ τὸν Δία τὸν Ὀλύμπιον. When an appeal is made (with or without ὦ) it is generally to the ἀλεξίκακοι, e.g. Ζεῦ, Ζεῦ φίλτατε, Ζεῦ δέσποτα, Ζεῦ καὶ θεοί, θεοὶ καὶ δαίμονες καὶ Ζεῦ, or Ἀπολλόν, Ἀπολλόν ἀποτρόπαιε, ἀναξ Ἀπολλόν καὶ θεοὶ, φίλος Ἀπολλόν, Φοῖβος Ἀπολλόν, or Ἡράκλεις, ἀναξ Ἡράκλεις, πολυτίμηθ' Ἡράκλεις, or ὦ Διοσκόρῳ, or ὦ Γῆ, or ὦ Πόσειδον. Occasionally Ἀλεξίκακε or Ἀποτρόπαιε is used alone, and sometimes vaguely θεοί, φίλοι θεοί, πολυτίμητοι θεοί.

In adurations with πρὸς (or ὧ πρὸς) the commonest expressions are πρὸς (τὸν) θεῶν, πρὸς (τὸν) Διὸς; sometimes πρὸς πάντων θεῶν and πρὸς τῆς Γῆς.

There can be no doubt that the language of comedy would have seemed to Athenian ears unnatural and unvivacious without a liberal seasoning of such expletives, just as would have been the case with English drama in the prae-Puritan days.

(h) Terms of abuse, contempt etc.—Attic conversation, at least among the lower orders and the ἀγοραῖοι, must also have been remarkably free in abusive epithets, execrations and epithets of pity. These can seldom have been either meant or taken very seriously. The tone, of course, counted for much, but a little experience of the modern East (for example) or of the less refined walks of a modern European city will teach the observer that a speaker may attribute
to another the most shameful defects of character and habits without meaning anything in particular. Comedy therefore—doubtless exaggerating the practice for farcical purposes—indulges freely in words expressive of moral turpitude, e.g. μιαρός, παμμιάρος, μιαρά κεφαλή, βάδελυρός, πονηρός, παμπόνηρος, θεοὶς ἕχθρός, κατάρατος, κάθαρμα, βωμολόχος, οὐδὲν ὑγίες; of stupidity and ignorance, e.g. σκαίος, ἀπαίδευτος, μῶρος, ἡλίθιος, παχύς, ἀμαθής, ἀνόητος, βεκκεσέληνος; of cowardice, treachery, or greed, e.g. δεῖλος, δειλακρίων, φέναξ, ἀλάξων, πίθηκος, θηρίον, Φρυνώνδας, λάρος, γλύσχρων. Speakers fling at each other such titles as ἱερότυλος, λωποδύτης, βαλλαντικόμος, κλέπτης, τοιχωρύχος, κοπρολόγος. [That such terms are often taken in a ‘Pickwickian sense’; that at least they possessed less grossness of sound, or fell upon thicker skins at Athens than with us, is clear from the scurrility which marks the Athenian orators, even the best.]

With abuse goes execration or threat, and extremely common are such phrases as ἐς κόρακας, βάλλε ἐς κόρακας, οὐκ εἶ ἐς κόρακας; διαρραγεῖς, ἐπιτριβεῖς, ἀπολοιω, οἴμωξε, ἀπολεῖ κάκιστα.

On the other hand there are plentiful exclamations of pity, e.g. ὡς κακοδαίμων, ὡς μέλε, ψυγρὲ, τάλαν (frequent among women), δύστημε, σχέτλιε, δεῖλαιος etc.

Without these also comedy would have lacked something in convincingness.

E. The Text

The present text is conservative in the sense that the reading of the best mss., when metrically correct and grammatically tolerable, is always retained, if it yields such a meaning as Aristophanes may very well have intended. No attempt has then been made, nor
can legitimately be made, to substitute something which might seem more prettily idiomatic or even more humorous. If an editor thinks he can perceive some reading which might be an improvement, and which he would like to think that Aristophanes actually wrote, he is entitled to offer it in his critical notes, but scarcely to insert it in his text.

Where the best mss. differ, it is for the critic to use his sagacity in determining which of two readings, if either, is the more likely to have been prior to the other. He may choose the one or deduce both from some common source. How far, when the best mss. alike show an untenable reading, some inferior copies are to be taken as authority, is one of the nicer matters of textual criticism. Often the readings of such copies simply represent the conjectural efforts of early mediaeval or renaissance critics. Nevertheless, since we cannot always tell upon what basis of authority these texts are formed, it is on the whole safer, when the best mss. fail us, to accept from the inferior mss. a tolerable reading in which a number of them agree, than to ignore it in favour of a modern conjecture. The best stratum of scholia is also often to be pressed into the service, as of at least equal value with the later order of mss. Nor are the quotations by Suidas to be ignored, although verbal accuracy in quotation was by no means rigorously insisted upon until long after the era of printed books. But when all the texts are impossible or extremely unsatisfactory, new conjectural emendation has its place. Whether or not such emendation shall be incorporated in the text depends upon the degree of its convincingness as judged by the most dispassionate critical faculty of the editor.
Of the Frogs there are a large number of MSS., Of these the authority of two entirely outweighs that of the rest. They are the Ravennas (R) and the Venetus (V). These two are not always right; each occasionally corrects the other; both occasionally require correction from other MSS. or from conjecture. But the most casual survey of their readings in comparison with those of other MSS. will show that they have been copied with greater accuracy from originals which have undergone much less corruption. These are known as the codices vetusti, the rest being recentiores. For most of Aristophanes R is the sounder MS. but this is scarcely the case in the Frogs, in which many of the better readings are derived from V. When we have to choose between R and V we must first look to the indications of the other MSS. and to the scholia, and then fall back upon our critical judgment.

The scholia, or notes in the margins of the MSS., particularly those in R, have an appreciable value for criticism, but require cautious handling. They comprise two chief strata, the one ancient, dating, (or derived) from the comments of the Alexandrian γραμματικοὶ from at least the third century B.C. A great compiler of such comments, to whom the annotators of our scholia often refer, was the famous Didymus of the earlier age of Augustus. The other stratum is relatively modern, dating from Byzantine scholars and editors of MSS.

The Frogs having been (like the Knights, Clouds, Acharnians and Plutus) one of the plays most commonly read and therefore most continually and carefully copied, its text is comparatively pure.

In the present edition the innovations will be
found to consist chiefly in the ascription of lines to their speakers (e.g. 570, 574), in punctuation or accent (e.g. 66, 279, 285, 455, 507, 574 sq., 605, 610 sqq., 896 sq., 1210) and in a discrimination between the matter of the two versions of the play (1437 sqq.). Conjectures of the editor are included in the text at 645 (οὖν for οὐδ'), 665 (πρῶνας), 957 (ἐρῶν for ἐρᾶν), 1130 (correction of order), 1305 (ἐπὶ τοῦτον for ἐπὶ τοῦτον), 1307. Further suggestions are added as queries in the critical notes to 15, 77, 83, 193, 286 sq., 705, 935, 1012, 1028, 1203, 1256, 1285, 1298, 1393, 1403, 1405, 1439 (=1440), 1517. The ms. readings have been retained and defended in several cases where they are generally rejected without sufficient reason (e.g. 197, 665, 1235, 1249).

An attempt has been made to restore the proper orthographies as indicated by Attic inscriptions and other evidence, e.g. in φάρυξ, φράτερας, ἀναβιοίν, ἄνυτετον, τρευκαίδεα, Τειθράσιαι, ηῦρον, σφίξω, κωδίον, κωδάριον, πνεύσεται, λάθρα, πεύκησι, σχινδαλάμων. ποεῖν, ποίσσω etc. are written (generally with ms. support) wherever the metre permits of a short initial syllable.
DRAMATIS PERSONAE

ΞΑΝΘΙΑΣ (slave of Dionysus)
ΔΙΟΝΤΣΟΣ
ΗΡΑΚΛΗΣ
ΝΕΚΡΟΣ (on his way to burial)
ΧΑΡΩΝ
ΑΙΑΚΟΣ (doorkeeper of Pluto)
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ
ΠΑΝΔΟΚΕΤΤΡΙΑ
ΠΛΑΘΑΝΗ (servant of the inn)
ΕΤΡΙΠΙΔΗΣ
ΑΙΣΧΤΑΟΣ
ΠΛΟΤΤΩΝ

ΧΟΡΟΣ ΜΤΣΤΩΝ (also heard, but not seen, as ΒΑΤΡΑΧΟΙ)

Supernumeraries (κωφα πρόσωπα) include corpse-bearers, persons at the Mysteries (other than the chorus proper), slaves of Pluto under Aeacus, train of Pluto.

[For the identity of the Mystae and the Frogs see 209 n.; for Aeacus 464 n.; for the assumption of only one landlady, 549 n.; for the Coryphaeus 354 n.]

The better the actor the more he would perform, so far as the piece permitted. Hence the parts were probably divided as follows. That four actors are on the stage at once is seen from 552 sqq., 1444 sq.

Protagonist: Xanthias, who also plays Euripides (see n. after 1499).
Deuteronagonist: Aeschylus, who has previously played Herakles, Charon, Aeacus, Landlady, and perhaps Persephone's maid.
Tritagonist: Dionysus.
Fourth Actor: The Corpse, Plathane, Pluto.

Ix
BATRAKOI

ΞΑΝΘΙΑΣ. ΔΙΟΝΤΣΟΣ

ΞΑ. Εἶπω τι τῶν εἰωθότων, ὁ δέσποτα, ἐφ' οἷς ἄει γελῶσιν οἱ θεώμενοι;

ΔΙ. νῦν τὸν Δί' ὁ τι βούλει γε, πλὴν πιέζομαι:

τούτῳ δὲ φύλαξαι· πάνυ γὰρ ἐστ' ἦδη χολή.

ΞΑ. μηδ' ἐτερον ἀστεῖον τι;

ΔΙ. πλὴν γ', ὡς θλίβομαι. ὥ

ΞΑ. τί δαι; τὸ πάνυ γέλοιον εἴπω;

ΔΙ. νῦν Δία

θαρρῶν γ'· ἐκεῖνο μόνον ὅπως μὴ ᾑρεῖς,

ΞΑ. τὸ τί;

ΔΙ. μεταβαλλόμενος τάνάφορον ὅτι χεξητίᾶς.

[As a rule only R and V are quoted. Where another reading is not stated to be a correction it is implied that it is found in other mss. al.=some other ms. than those named. cett.=all other mss. vulg.=most mss. Ed. and Qu.=an emendation or suggestion by the present editor. —=see note in commentary.]

3 βούλει mss. Aristophanes probably used the form βούλη (Meisterhans², p. 131); cf. inf. 462 crit. note

4 γὰρ ἐστ'

RV. —

7 mss. vary between θαρρῶν γε' μόνον ἐκεῖν' and the text. R omits ἐκεῖν'"
ΞΑ. τί δήτ' ἑδεῖ με ταῦτα τὰ σκεῦη φέρειν, εἴπερ ποῆσο μηδὲν ὄντερ Φρύνιχος εἰώθη τοιεῖν καὶ Δύκες κἀκεῖναι σκευηφόροι' ἐκάστοτ' ἐν κωμῳδίᾳ; 15

ΔΙ. μὴ νυν ποῆσης· ὡς ἑγὼ θεώμενος, ὅταν τι τούτων τῶν σοφισμάτων ἵδω, πλεῖν ἢ 'νιαυτῷ πρεσβύτερος ἀπέρχομαι.

ΞΑ. ὁ τρισκακοδαίμον ἄρ' ὁ τράχηλος οὕτως, ὅτε θλίβεται μὲν, τὸ δὲ γέλοιον ὁὐκ ἔρει. 20

ΔΙ. εἰτ' ὁὐχ ὑβρὶς ταῦτ' ἔστι καὶ πολλῇ τρυφῇ,

ὁτ' ἐγὼ μὲν ὅν Διόνυσος, νῖος Σταμνίου, αὐτὸς βαδίζω καὶ πονῶ, τούτων δ' ὄχι, ἵνα μὴ ταλαιπωροῦτο μὴδ' ἀχθος φέρι; 35

ΞΑ. οὐ γὰρ φέρω γὼ;

ΔΙ. πῶς φέρεις γὰρ, ὃς γ' ὀχεῖ; 25

ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;

ΞΑ. βαρέως πάνυ.

ΔΙ. οὐκοῦν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οὖνος φέρει;

ΞΑ. οὐ δὴθ' ὃ γ' ἔχω γ'καὶ φέρω, μὰ τὸν Δ' οὖ.

ΔΙ. πῶς γὰρ φέρεις, ὃς γ' αὐτὸς υφ' ἐτέρου φέρει;

13 ποησώ vulg.: ποησῶ RV. The omission of ι (before e-sounds) is correct when the quantity is short; before o-sounds ι remains (Meisterhans², p. 44). These variations will not be noted henceforth. 15 σκεύη φέρουσα R: σκευηφόροος' V al.: αὐ σκευηφόροο' S: σκευηφόροος Fritzsche. Dind. brackets the line. — Qu. ζασ σκευηφόροο'? 16 νῦν RV 20 οτι mss.: corr. A. Palmer. —> 27 οὖνος R: οὖνος (or οὖνος) cett. and Eustath. —>
ΒΑΤΡΑΧΟΙ

30-46

ΞΑ. οὐκ οἶδ'· ὁ δ' ὁμος οὕτωσι—πιέζεται. 30

ΔΙ. σὺ δ' οὖν ἐπειδῆ τὸν ὄνον οὐ φής σ' ὀφελεῖν,
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

ΞΑ. οἵμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυ-
μάχουν;
ἡ τὰν σε κωκύειν ἀν ἐκέλευν μακρά.

ΔΙ. κατάβας, πανούργης. καὶ γὰρ ἐγγὺς τῆς
θύρας 35
ηδὴ βαδίζων εἰμὶ τῆς, οἱ πρῶτα με
ἐδει τραπέσθαι. παιδίων, παῖ, ἥμι, παί.

ΗΡΑΚΛΗΣ

ΗΡ. τὸς τῆς θύραν ἐπάταξεν; ὡς κενταυρικὸς
ἐνήλαθ' ὁστὶς· εἰπέ μοι, τοῦτο τί ἢν;

ΔΙ. ὁ παῖς. ΞΑ. τί ἔστων; ΔΙ. οὐκ ἐνεθυ-
μήθης;

ΞΑ. τὸ τί; 40

ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νὴ Δία, μὴ
μαίνοι γε.

ΗΡ. οὐ τοι μὰ τῆν Δήμητρα δύναμαι μὴ
γελᾶν;
καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὁμῶς γελῶ.

ΔΙ. ὃ δαιμόνιε, πρόσελθε· δέομαι γὰρ τὶ σου.

ΗΡ. ἀλλ' οὐχ οἶδ' τ' εἰμ' ἀποσοβῆσαι τὸν
γέλοιον,
ὁρῶν λεοντῆν ἐπὶ κροκωτῷ κειμένην.

36 εἰμι R. — 42 Δημήτραν (R) illustrates a common
error with this word
tis o nois; ti kodorvos kai, ropalou xynithetnu;
pou xis apedimeis; DI. epesbateunov Klein-
sdenei—

HP. kanaumakhiasas;
DI. kaiz katedusamev ye nais
ton polemiwn h doidek h treiskaideka.

HP. sofo; DI. h h ton 'Apollo.

EIA. kaiz dite epiti tis nedis anagignwskonti
mu

DI. h Anderomedia proes emauton exafynhe
podos

HP. podos; podos tis; DI. mikros hlikos
Moloun.

mu skopte mu, hdatedo ou gar alla exw
kakos

touwtos hymeros me dialumaimetai.

HP. podos tis, hdatedidion;

DI. oux exw frasai. 60

omos ye monoi sou de ainygmow erdoi.
hde pot epethymiasa exafynhe etvous;

HP. etvous; bacsaiaxe, myriakis y en tw beta.

DI. ap ekididasko to safes, h 'tera
frasow;

48 Van Leeuwen rightly omits the stop usually placed after
Kleistheusi. &gt; 50 treiskaideka mss., but see Meisterhans2,
p. 41 51 Some mss. (not RV) give kard' eyguy' ktl. to
Herakles. &gt; 63 myriakis en V, but y is more vivacious
μὴ δῆτα περὶ ἐτνοὺς γε' πάνιν γὰρ μανθάνω. 65

κοῦδεῖς γέ μ' ἄν πείσειεν ἀνθρώπους τὸ μὴ οὐκ ἐλθεῖν ἐπ' ἐκείνου. ΗΡ. πότερον εἰς Ἁἰδον κάτω; 69

καὶ νῃ Δι' εἰ τί γ' ἐστιν ἑτὶ κατωτέρω. ΗΡ. τὶ βουλόμενος; 76

ἐνέμαι ποιητοῦ δεξιοῦ. οἱ μὲν γὰρ οὐκέτ' εἴσιν, οἱ δ' ὀντες κακοὶ.

τί δ'; οὐκ Ἰοφῶν ξῆ; 77

tοῦτο γὰρ τοι καὶ μόνον ἐτ' ἐστὶ λοιπὸν ἀγαθὸν, εἰ καὶ τοῦτ' ἀρα' οὐ γὰρ σάφ' οἴδ' οὐδ' αὐτὸ τοῦθ' ὄπωσ ἐχει. 76

ἐἰτ' οὐχὶ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου, μέλλεις ἀνάγειν, εἰπὲρ γ' ἐκείθεν δεῖ σ' ἀγειν;

οὐ, πρίν γ' ἄν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον, ἀνευ Σοφοκλέους ο τι ποεῖ κωδωνίσω.

65 The punctuation μὴ δῆτα· περὶ ἐτνοὺς γε' πάνιν γὰρ is nearly as probable. (Even a later position of γὰρ is frequent in comedy) 76 εἰτ' οὐ Σοφοκλέα Bentley, etc. — || πρότερον ἀντ' A. Palmer. — 77 εἰπὲρ ἐκείθεν RV against the metre (ἀνάξεν Halm). γ' may be a stop-gap, in which case εἰπὲρ <ἀρ'> may be right. Qu. εἰπὲρ γ' ἐκείθεν δεῖ σ' ἀρα'?
κάλλως ὁ μεν γ' Εὐριπίδης, πανούργος ὄν,
καὶ ξυναποδράναι δεύρ' ἔπιχειρήσεις μοι·
ὁ δ' εὔκολος μεν ἐνθάδε, εὔκολος δ' ἐκεῖ:

ΗΡ. Ἀγάθων δὲ ποῦ 'στιν; ΔΙ. ἀποίχεται,
ἀγαθὸς ποιητὴς καὶ ποθεύοντος τοῖς φίλοις.
ΗΡ. ποι ὑή ὁ τλῆμων; ΔΙ. ἐσ μακάρων εὐωχίαν.
ΗΡ. ὁ δὲ Ξενοκλέης—ΔΙ. ἐξόλοιτο νή Δία.
ΗΡ. Πυθάγγελος δέ;

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος ἐπιτριβομένου τὸν ὁμον οὐτωσι σφόδρα.

ΗΡ. οὐκον ἔτερ' ἐστ' ἐνταῦθα μειρακύλλια
τραγῳδίας ποιοῦντα πλεῖν ἢ μῦρια, 90
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

ΔΙ. ἐπιφυλιδες ταῦτ' ἐστὶ καὶ στοιμύλματα,
χελιδόνων μουσεῖα, λωβηταί τέχνης,
ἀ φροῦδα θάττον, ἢν μόνον χορὸν λάβη.
γόνιμον δὲ ποιητήν ἀν οὐχ εὔροις ἑτὶ 96
ζητῶν ἂν, ὡστις ρήμα γενναίον λάκοι.

ΗΡ. πῶς γόνιμον;

ΔΙ. ὃδι γόνιμον, ὡστις φθέγξεται
tοιούτων τι παρακεκινδυνευμένων,
αιθέρα Διὸς δωμάτιον, ἡ χρόνου
πόδα, 100

81 καὶ mss.: corr. Dobree 83 οἴχεται RV: ἀποίχεται
vulg.: ἐω' οἶχεται Dind.: ποῦ <ποτ'> . . οἶχεται Cobet: Qu.
μ' ὁ-ὁ-ὁίχεται? — 86 Usually a question-sign is put after
Ξενοκλέης. — 90 μυρίας Dind., but a corruption was
more likely to be the other way
η φρένα μὲν οὐκ ἐθέλουσαν ὀμόσαι καθ’ ιερῶν,
γλῶτταν δ’ ἐπιορκήσασαν ἰδίᾳ τῆς φρενός.

HR. σὲ δὲ ταῦτ’ ἀρέσκει; ΔΙ. μᾶλλα πλεῖν
η μαίνομαι.

HR. ἢ μὴν κόβαλά γ’ ἐστίν, ὡς καὶ σοι δοκεῖ.
ΔΙ. μὴ τὸν ἐμὸν οἶκει νοῦν ἔχεις γὰρ οἰκίαν.
HR. καὶ μὴν ἀτεχνώς γε παμπόνηρα φαίνεται.
ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ’
οὔδεις λόγος.

ΔΙ. ἀλλ’ οὖνπερ ἕνεκα τήμετρᾳ τὴν σκευὴν ἔχων
ἡλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς
ξένους τοὺς σοὺς φράσειας, εἰ δεοίμην, οἷς σὺ
ἐχρῶ τόθ’, ἢνίκ’ ἠλθες ἐπὶ τὸν Κέρβερον:
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
πορνέα, ἀναπαύλας, ἐκτροπάς, κρήνας,
ὀδοὺς,
πόλεις, διαίτας, παυδωκεύτριας, ὅπου
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ’
οὔδεις λόγος.

HR. ὁ σχέτλιε, τολμήσεις γὰρ ιέναι;
ΔΙ. καὶ σὺ γε
μηδεν ἐτι πρὸς ταῦτ’, ἀλλὰ φράζε τῶν
ὀδῶν
ὅπως τάχιστ’ ἀφιξόμεθ’ εἰς “Αἰδον κάτω.

103 μᾶλλα V : μᾶλα R (cf. 745 μᾶλλ’ R : μᾶλα V) 111
The punctuation Κέρβερον’ is better than Κέρβερον, →
118 ὅπως R : ὅπη V. →
καὶ μήτε θερμήν μήτ' ἄγαν ψυχρὰν
φράσης.

ΗΡ. φέρε δή, τίν' αὐτῶν σοι φράσω πρῶτην; 120
τίνα;
μία μὲν γὰρ ἔστιν ἀπὸ κάλῳ καὶ θρα-
νίου. . . .
κρεμάσαντι σαντόν. ΔΙ. πάνε, πνευματάν
λέγεις.

ΗΡ. ἄλλ' ἔστιν ἀτραπός ξύντομος τετριμμένη,
ἡ διὰ θυελας. ΔΙ. ἀρα κόνειον λέγεις ;

ΗΡ. μάλιστα γε.

ΔΙ. ψυχράν γε καὶ δυσχείμερουν. 125
eὔθὺς γὰρ ἀποπήγνυσι τάντικνήμα.

ΗΡ. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;
ΔΙ. νη τὸν Δ', ὡς ὅντος γε μὴ βαδιστικοῦ.

ΗΡ. καθέρπτυσον νυν ἐσε Κεραμείκον. ΔΙ. εἶτα
τί;

ΗΡ. ἀναβάς ἐπὶ τὸν πύργον τὸν ψηλοῦν. 130

ΔΙ. τί δρῶ;

ΗΡ. ἀφιεμένην τὴν λαμπτάδ' ἐντεῦθεν θεῶ·
κάπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι
eἶναι, τόθ' εἶναι καὶ σὺ σαντόν.

ΔΙ. ποῖ; ΗΡ. κάτω.

ΔΙ. ἄλλ' ἀπολέσαιμ' ἄν ἐγκεφάλου θρίῳ δύο.
οὔκ ἄν βαδίσαιμι τὴν ὄδὸν ταύτην.

ΗΡ. τί δαί;

ΔΙ. ἢνπερ σὺ τότε κατήλθες.

ΗΡ. ἄλλ' ὁ πλοῦς πολύς.

εὔθὺς γὰρ ἐπὶ λίμνην μεγάλην ἡξεις πάνυ

124 θυλας (R) is a wrong spelling
άβυσσον. ΔΙ. είτα πώς περαιωθήσομαι;

ΗΡ. εν πλοιαρίῳ τυννουτώι σ' ἀνὴρ γέρων
ναύτης διάξει δύ' ὡβολῶ μισθὸν λαβῶν.

ΔΙ. φεῦ. ὡς μέγα δύνασθον παντάχοι τῷ
δύ' ὡβολῶ.

πώς ἥλθέτην κάκεισε;

ΗΡ. Θησεὺς ἠγαγεν.

μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία
dεινότατα.

ΔΙ. μή μ' ἐκπληττε μηδὲ δειμάτων
οὐ γάρ μ' ἀποτρέψεις.

ΗΡ. εἴτα βόρβορον πολυν καὶ σκῷρ ἀείνων·
ἐν δὲ τούτῳ κειμένους
εἴ ποιν ζένον τις ἡδίκησε πώποτε,
ἡ μητέρ' ἠλόησεν, ἢ πατρὸς γνάθον
ἐπάταξεν, ἢ 'πιορκον ὠρκον ὠμοσεν,
ἡ Μορσίμου τις ῥήσιν ἐξεγράψατο.

ΔΙ. νὴ τοὺς θεοὺς ἔχρην γε πρὸς τούτοις κεί
tὴν πυρρίχην τις ἔμαθε τὴν Κυνησίου.

ΗΡ. ἐντεύθεν αὐλῶν τὶς σὲ περίεισιν πυον,
ὀψει τε φῶς κάλλιστον, ὅσπερ ἐνθάδε,
καὶ μυρρινῶνας, καὶ θάσος εὐδαιμονας
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν
πολυν.

ΔΙ. οὐτοὶ δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμνη-
μένοι,

Ε. η' τὸν Δι' ἔγω γονὺν ὄνος ἄγω μυστήρια.

ἀτὰρ οὐ καθέξῳ ταῦτα τὸν πλεῖον χρόνον.

149 ἠλόησεν mss. (the epic form): ἠλόησεν Suid. 151
η Εἰ Μορσίμου Μeineke. — 159 ἄγω RV: ἄγων al. —→
HP. οί σοι φράσουσ' ἀπαξάτανθ' ὥν ἂν δὲν. ὃτοι-γὰρ ἐγγύτατα παρ' αὐτὴν τῇ ὁδὸν ἐπὶ ταῖσο τοῦ Πλούτωνος οἶκούσιν θύραις. καὶ χαίρε πόλλ', ὀδελφέ.

ΔΙ. νη Δία καὶ σύ γε ύγιαινε· σῦ δὲ τὰ στρώματ' αὖθις λάμβανε.

ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνυ.

ΞΑ. μὴ δὴθ', ἱκετεύω σ', ἀλλὰ μίσθωσαι τινα τῶν ἐκφερομένων, ὡστὶς ἐπὶ τούτ' ἔρχεται.

ΔΙ. ἐὰν δὲ μὴ εὖρω; ΞΑ. τότε μ' ἂγειν.

ΔΙ. καλῶς λέγεις· καὶ γὰρ τινες φέρουσι τουτοῦτο νεκρῶν. οὗτος, σὲ λέγω μέντοι, σὲ τῶν τεθυκότα· ἀνθρωπε, βούλει σκευάρι εἰς "Αἰδου φέρειν;

NEKROS

πόσ' ἀττα; ΔΙ. ταυτὶ.

ΝΕ. δύο δραχμὰς μισθὸν τελείς;

ΔΙ. μὰ Δί', ἀλλ' ἐλαττοῦ. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.

ΔΙ. ἀνάμεινον, ὡ δαίμονι', ἐὰν ἔμμβω τὶ σοι.

ΝΕ. εἰ μὴ καταθήσεις δύο δραχμάς, μὴ διαλέγου.

169 μὴ εὖρω or μηδὲρω (RV) mss.: μὴ ἔχω var. lect. ap. schol. For the synecphonesis see Introd. p. xlii. || τὸτ' ἐμ' Bergk. —

170 τινες ἐκφέροντι (a gloss) al., whence τιν' ἐκφέρουσι Elmsley. —

175 ἵνα ἔμμβω R: ἐὰν al.: ἵνα δὴν V. The errors arose from δαιμονειαν
ΔΙ. λάβε ἐννέ ὀβολοῦς. ΝΕ. ἀναβιοὴν νῦν πάλιν.

ΞΑ. ὡς σεμνὸς ὁ κατάρατος· οὔκ οἰμώξεται; ἐγὼ βαδιοῦμαι.

ΔΙ. χρηστὸς εἰ καὶ γεννάδας. χωρὸμεν, ἐπὶ τὸ πλοῖον.

ΧΑΡΩΝ

ὦόπ, παραβαλοῦ. 180

ΞΑ. τοῦτ ἥ ἔστι;

ΔΙ. τοῦτο; λίμνη νὴ Δία αὔτη 'στὶν ἦν ἑφραξε, καὶ πλοῖον γ' ὅρῳ.

ΞΑ. νῆ-τοῦ Ποσειδῶ, κάστι γ' ὁ Χάρως οὔτοσί.

ΔΙ. χαῖρ' ὃ Χάρων, χαῖρ' ὃ Χάρων, χαῖρ' ὃ Χάρων.

184

ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; τίς εἰς τὸ Δήθης πεδίον, ἢ εἰς ὄνου πόκας, ἢ 'ς Κερβερίους, ἢ 'ς κόρακας, ἢ 'πὶ Ταίναρου;

ΔΙ. ἐγὼ. ΧΑ. ταχέως ἐμθαίνει.

ΔΙ. ποῦ σχίσειν δόκεις;

ἐς κόρακας ὀντῶς;

ΧΑ. ναὶ μᾶ Δία, σοῦ γ' εἴνεκα.

177 ἀναβιοῷν (or -βιών) mss.: corr. Cobet, etc. (With ἀναβιο-ν cf. θε-ν) 181 ΔΙ. τοῦτ ἥ ἔστι; ΞΑ. τοῦτο; λίμνη. ΔΙ. νῆ Δία κ.τ.λ. Van Leeuwen 186 ἢ 'ς ὄνου πόκας RV: ἢ εἰς al. The latter is correct before vowels. Ὀκνον πλοκάς (Bergk) is no improvement 188 ποῦ RV: ποι al. ⇒ 189 εἴνεκα R: εἴνεκα V: οὖνεκα al. Prose inscriptions show only εἴνεκα. For statistics as between οὖνεκα and εἴνεκα see Meisterhans², p. 177. These are more in favour of οὖνεκα, but probably both forms were in use
έσβαινε δὴ. ΔΙ. παί, δεῦρο.

ΧΑ. δοῦλον οὐκ ἄγω, 190 εἰ μὴ νεανιμάχηκε τὴν περὶ τῶν κρεών.

ΞΑ. μὰ τὸν Δ', οὐ γὰρ ἄλλ' ἐτυχον ὀφθαλμῶν.

ΧΑ. οὐκοῦν περιθρέξει δῆτα τὴν λίμνην κύκλῳ;

ΞΑ. ποῦ δῆτ' ἀναμενῶ;

ΧΑ. παρὰ τὸν Αὐάινου άθον, ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις;

ΞΑ. πάνω μανθάνω. 195 οἶμοι κακοδαίμων, τῷ ξυνέτυχον ἔξιῶν;

ΧΑ. κάθις ἐπὶ κάπην. εἰ τις ἐπιπλεῖ, σπευδέτω.

οὔτος, τί ποιεῖς;

ΔΙ. δὴ τι ποιῶ; τί δ' ἄλλο γ' ἢ ἵξω 'πὶ κάπην, οὔπερ ἐκέλευες με σὺ;

ΧΑ. οὐκοῦν καθεδεῖ δῆτ' ἐνθαδί, γάστρων;

ΔΙ. ἰδοῦ. 200

ΧΑ. οὐκοῦν προβάλεῖ τῷ χείρε κάκτενεις;

ΔΙ. ἰδοῦ.

ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἄλλ' ἀντιβᾶς ἐλᾶς προβύμως.

ΔΙ. κᾶτα πῶς δυνήσομαι, ἀπειροσ ἀθαλάττωτος ἀσαλαμίνιος

190 ἐσβαίνε RV: ἐμβαίνε al. The variation from v. 188 may very well be deliberate 191 νεκρῶν al. ⇒ 193 κύκλῳ VR: τρέχων al. Qu. τρόχω (cf. curriculo currere)? 194 άθαίνου mss. The Attic is αὐ- 197 ἐτι πλέι Reiske and most editt. without need. ⇒ 199 οὔπερ RV: οὔπερ al. cf. 188 || ἐκέλευες al. ⇒ 201 Accidentally omitted in Ρ from obvious cause 204 ἀθαλάττευτος Kock, but cf. ἐρετμῶσαι χέρας (Ευρ. Μεδ. 4)
οὖν, εἰτ' ἐλαύνειν;
XA. ῥάστ' αικούσει γὰρ μέλη 205
κἀλλιστ', ἐπειδὰν ἐμβάλης ἄπαξ. ΔΙ.
τίνων;
XA. βατράχων κύκνων θαυμαστά. ΔΙ. κατα-
κέλευε ὑ. ΧΑ. ὠδὴ ὅπ, ὠδὴ ὅπ.

ΒΑΤΡΑΧΟΙ

βρεκεκεκέξ κοὰξ κοὰξ,
βρεκεκεκέξ κοὰξ κοὰξ.
λιμναία κρηνῶν τέκνα,
ξύναυλον ὕμνων θοᾶν
φθεγξώμεθ', εὐγηρυν ἐμὰν ἄοιδάν,
κοὰξ κοὰξ,
ἥν ἀμφὶ Νυσηίων 210
Δίδις Διώνυσον ὑν
Λίμναισιν ἰαχήσαμεν,
ἡνίξ' ὁ κραιπαλόκωμος
τοῖς ἱεροῖς Χύτροισι
χωρεὶ κατ᾽ ἐμοὺ τέμενος λαῶν ὀχλος.
βρεκεκεκέξ κοὰξ κοὰξ.

ΔΙ. έγὼ δὲ γ' ἄλησεν ἄρχομαι
τὸν ὄρρον, ὦ κοὰξ κοὰξ.
ὑμῖν δ' ἵσως οὐδὲν μέλει.

207 βατραχοκύκνων Bothe. → 215 ἤν mss. The lyric (so-called ‘Doric’) forms are very inconsistently used in the mss. (thus βοᾶν, ἄοιδάν, φορμικᾶς, ἀμέραισιν, but ἤν, κρηνῶν, εὐγηρυν, ἡνίξ', εὐηλίωισ). In comedy it may have been enough to give some salient words this lyric colour 216 Διώνυσον mss.: corr. Hermann (for metre)
ΒΑ. βρεκεκεκέξ κοαξ κοαξ. 225

ΔΙ. ἀλλ' ἔξολοισθ' αὐτὸ κοαξ. οὕδεν γὰρ ἐστ' ἀλλ' ἢ κοαξ.

ΒΑ. εἴκότως γ', ὁ πολλὰ πράτ-

των· ἐμὲ γὰρ ἔστερξαν εὐλυροῖ τε Μουσαι καὶ κεροβάτας Πὰν ὁ καλαμόφθογγα

παῖζων· 230

προσεπίπτέρπεται δ' ὁ φορμικτὰς Άπολλων, ἕνεκα δόνακος, ὃν ὑπολύριον

ἐνυδρον ἐν λίμναις τρέφω. βρεκεκεκέξ κοαξ κοαξ. 235

ΔΙ. ἔγω δὲ φλυκταίνας γ' ἕχω· ἀλλ', ὁ φίλωδὸν γένος, παῦσασθε. 239

ΒΑ. μᾶλλον μὲν οὖν

φθειγξ'-ομεσθ', εἰ δὴ ποτ' εὐ-

ηλίοις ἐν ἁμέραισιν

ηλάμεσθα διὰ κυπείρον

καὶ φλέω, χαίροντες φδής

πολυκολυμβητοσι μέλεσιν, 245

ἡ Δίως φεύγοντες ὑμβρὸν

ἐνυδρον ἐν βυθῷ χορείαν

αἰόλαν ἐφθεγξ'-άμεσθα

πομφολυγοπαφλάσμασιν.

ΔΙ. βρεκεκεκέξ κοαξ κοαξ. 250

touti παρ' ὕμων λαμβάνω.

ΒΑ. δεινὰ τάρα πεισόμεσθα. 253

245 πολυκολυμβοσι μέλεσιν RV: corr. Fritzsche: πολυκολυμ-

βοσιν μέλεσιν Reisig 253 τ' ἁρα V: γάρ B: γ' ἁρα al.:
corr. Elmsley
ΔΙ. δεινότερα δ' ἐγωγ', ἐλαύνων
εἰ διαρραγήσομαι. 255

BA. βρεκεκεκεκές κοᾶξ κοᾶξ.

ΔΙ. οἴμωξετ' οὐ γάρ μοι μέλει.

BA. ἀλλὰ μὴν κεκράξομεσθά γ' ἢ φάρυξ ὁπόσον ἄν ἦμῶν
χανδάνη δι' ἡμέρας. 260

ΔΙ. βρεκεκεκεκές κοᾶξ κοᾶξ.
τούτῳ γάρ οὐ νικήσετε.

BA. οὐδὲ μὴν ἦμᾶς σὺ πάντως.

ΔΙ. οὐδέποτε· κεκράξομαι γάρ,
κἂν μὲ δὴ δ' ἡμέρας,
ἐως ἄν ἦμῶν ἐπικρατήσω τῷ κοᾶξ.
βρεκεκεκεκές κοᾶξ κοᾶξ.
ἐμελλον ἄρα παύσειν τοθ' ἦμᾶς τοῦ κοᾶξ.

ΧΑ. ὁ παῦε παῦε, παραβαλοῦ τῷ κωστίῳ.
ἐκβαίν', ἀπόδος τόν ναῦλον. ΔΙ. ἔχε δὴ
tώβολον. 270
ὁ Εανθίας. ποὺ Εανθίας; ἢ Εανθίας.

ΞΑ. ιαὐ. ΔΙ. βάδιζε δεὔρο. ΞΑ. χαῖρ', ὁ
déseptota.

ΔΙ. τί ἔστι τάνταυθοί; ΞΑ. σκότος καὶ
βόρβορος.
ΔΙ. κατείδες οὖν ποι τοὺς πατραλοίας αὐτόθι καὶ τοὺς ἑπτόρκους, οὗς ἐλέγεν ἡμῖν;  
Ε. σὺ δ’ οὐ;  275
ΔΙ. νὴ τὸν Ποσειδῶν ὑπειρά, καὶ ἴνας γ’ ὀρῶ. ἀγε δὴ, τί δρομέν;  
Ε. προϊέναι βέλτιστα νῦν, ὦς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία τὰ δεῖν ἐφασκ’ ἐκεῖνος—  
ΔΙ. ὃς οἴμοξεται. ἡλαζονεύθ’, ἵνα φοβηθεῖν ἐγώ, 280 εἰδός με μάχιμον ὄντα φιλοτιμούμενος. οὐδὲν γὰρ οὖτω γαῦρον ἐσθ’ ὦς Ἡρακλῆς.

ἐγὼ δὲ γ’ εὐξαίμην ἄν εὐνυχεῖν τινι, λαβεῖν τ’ ἀγώνισμ’ ἂξιόν τι τῆς ὁδοῦ.  
Ε. νὴ τὸν Δία: καὶ μὴν αἰσθάνομαι ψόφον τινός.  285
ΔΙ. ποῦ; ποῦ ’στιν; Ε. ἐξόπισθεν. ΔΙ. ἐξόπισθ’ οἴη.
Ε. ἀλλ’ ἐστίν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νῦν ὦ οἴη.
Ε. καὶ μὴν ὀρῶ νὴ τὸν Δία θηρίον μέγα.  
ΔΙ. ποιῶν τι;  
Ε. δεινὸν· παντοδαπὸν γοῦν γύνεται· τότε μὲν γε βοῦσ, νυνὶ δ’ ὀρεύς, τότε δ’ ἀὐ γυνῆ.  290

279 εἶναι τὰ δεῖν’ ἐφασκέρ Hamaker, etc., but the sense is never completed (Ed.)  285 νὴ τὸν Δία καὶ κ.τ.λ. mss. and editt. Punctuation Ed.  286 ἐξόπισθεν νῦν οἴη vulg.: ἐξόπισθεν αὐτ’ οἴη V: ἐξόπισθεν οἴη R: ἐξόπισθ’ οἶθ Dobreec. Qu. ὄπισθεν οὖν οἴη?  290 τότε . . . τότε RV: ποτὲ . . . ποτε al. (Both are Attic)
ὁραιοτάτη τις. ΔΙ. ποῦ στι; φέρ' ἐπ' αὐτὴν ἵω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνὴ στιν, ἀλλ' ἓδη κῦων.
ΔΙ. Ἐμπούσσα τοίνυν ἔστι.
ΞΑ. πυρὶ γοῦν λάμπεται ἀπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει;

ΞΑ. νὴ τὸν Ποσειδῶν καὶ βολίτων θάτερον, σάφ' ἵσθι. ΔΙ. τοῦ δῆτ' ἀν τραποίμην;
ΞΑ. ποῖ δ' ἐγὼ;
ΔΙ. ἰερεύ, διαφύλαξόν μ', ἵν' ὁ σοι ξυμπότης.
ΞΑ. ἀπολούμεθα', ἀναξ 'Ἡράκλεις.
ΔΙ. οὐ μὴ καλεῖς μ', ἀνθρωφ', ἰκετεύω, μηδὲ κατερεῖς τοῦνομα.

ΞΑ. Διόνυσε τοίνυν. ΔΙ. τοῦτό γ' ἔθ' ἤττον θατέρου.
ΞΑ. ἰθ' ἤπερ ἔρχει. δεύρο δεύρ', ὃ δέσποτα.
ΔΙ. τί δ' ἔστι;
ΞΑ. θάρρει: πάντ' ἁγαθὰ πεπράγαμεν, ἐξεστὶ θ' ὥσπερ 'Ἡγέλωχος ἡμῖν λέγειν' ἐκ κυμάτων γὰρ αὕθις αὐθ' γαλήν όρῶ.

Ημπούσα φροῦδη. ΔΙ. κατόμοσον. ΞΑ. νὴ τὸν Δία.

ΔΙ. καθὼς κατόμοσον. ΞΑ. νὴ Δι'.
ΔΙ. ὁμοσον. ΞΑ. νὴ Δία.
ΔΙ. οὐμοι τάλας, ὡς ὀχρίασ' αὐτὴν ἴδὼν.

300 τοῦτὸ γ' (without ἔθ') RV: τοῦτὸ γ' ἔσθ' αὐτ'. ΔΙ: τοῦτ᾽ ἔθ' Fritzsche, etc., but γ' seems essential. There is no trustworthy rule of division of anapaest after the first short syll. (Starkie, Vesp. Introd. pp. xl sq.)
ΕΑ. ὁδι δὲ δείσας ὑπερεπτυρρίασέ σου.
ΔΙ. οὖμοι, πῶθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
πὶν αἰτιάσομαι θεῶν μ᾽ ἀπολλύναι; 310
αἰθέρα Δίὸς δωμάτιον, ἡ χρόνον πόδα;

ΞΑ. οὕτως. ΔΙ. τί ἔστιν; ΞΑ. οὐ κατήκους;
ΔΙ. τίνος;
ΞΑ. αὐλῶν πνοῆς.

310
ΔΙ. ἔγωγε, καὶ δάδων γέ με
αὔρα τις εἰσέπνευσε μυστικωτάτη.
ἀλλ' ἥρεμι πτήξαντες ἀκροασώμεθα. 315

ΧΟΡΟΣ ΜΥΣΤΩΝ

"Ἰακχ', ὁ 'Ἰακχε.
"Ἰακχ', ὁ 'Ἰακχε.
ΞΑ. τοῦτ' ἐστ' ἐκεῖν', ὁ δεσποθ'. οἱ μεμνη-

μένοι
ἐνταῦθα πον παίζουσιν, οὐς ἐφραζε νῦν.
ἀδουσι γοῦν τὸν Ἰακχον ὑπέρ δι' ἀγορᾶ.

ΔΙ. κάμοι δοκοῦσιν. ἥσυχιαν τοῖνυν ἄγειν 321
βέλτιστον ἔστιν, ὡς ἄν εἰδώμεν σαφῶς.

ΧΟ. "Ἰακχ', ὁ πολυπίμων ἐν ἐδραῖς ἐνθάδε


ναίων,
"Ἰακχ', ὁ 'Ἰακχε, 325

308 σου Ῥ: μον al. (originally assigning the verse to ΔΙ.)
310 αἰτιάσομαι Dind. → 320 Ἰακχον rather than "Ἰακχον
should be written. → δι' ἀγορᾶς V, Apollodorus Tarsensis,
Hesych. : Διαγόνας Ῥ al. → 323 πολυπίμωτος ἐν ἐδραῖς

RV: ἐν om, al.: corr. Hermann
ελθὲ τόνα ἀνὰ λειμῶνα χορεύσων,
όσίους ἐς θιασώτας,
pολύκαρτον μὲν τινάσσων
περὶ κρατὶ σῷ βρύοντα
329
στέφανον. μύρτων, θρασεὶ δ' ἐγκατακρούων
ποδὶ τὰν ἀκόλαστον
ἐρὶ τιμάν
χαρίτων πλείστουν ἐχουσαν μέρος, ἄγναν,
ἵεράν
335
όσίος μῦστας χορείαν.

Ξ.Α. ὁ πότνια πολυτήμπε Δήμητρος κόρη,
ὡς ἢδ' μοι προσέπνευσε χορεῖων κρεῶν.

Δ.Ι. οὐκουν ἀτρέμ' ἐξεις, ἥν τι καὶ χορθῆς
λάβης;

Χ.Ο. ἐγειρε φλογέας λαμπάδας· ἐν χερσὶ γὰρ

ἡκει—

"Ιακχ", ὁ "Ιακχε—
νυκτέρου τελετής φωσφόρος ἀστήρ.
φλέγεται δή φλογὶ λειμῶν·
γόνον πάλλεται γερόντων·

ἀποσεῖονται δὲ λύτας
χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς
ἰερᾶς ὑπὸ τιμᾶς.

σὺ δὲ λαμπάδι φέγγων

προβάδην ἐξαγ' ἐπ' ἀνθηρὸν ἐλειον δά-πεδον

χοροποιόν, μάκαρ, ἦβαν.

ΚΟΡ. εὐφημεῖν χρὴ κἀξιστασθαι τοῖς ἠμετέροισι χοροῖσιν

όστις ἀπειροσ τοιῶνδε λόγων, ἡ γνώμη μὴ καθαρεύει,

ἡ γενναίων ὅργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν,

μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης

βακχεὶ ἐτελέσθη,

ἡ βομολόχοις ἐπεσιν χαίρει μὴ 'ν καιρὸ
tοῦτο ποιοῦσιν,

ἡ στάσιν ἔχθρὰν μὴ καταλύει, μηδ' εὐκολὸς ἑστὶ πολύταις,

ἀλλ' ἀνεγείρει καὶ ριπίζει κερδῶν ἱδίων ἐπιθυμῶν,

ἡ τῆς πόλεως χειμαζομένης ἄρχων κατα-

δωροδοκεῖται,

ἡ προδίδωσιν φρούριον ἡ νάνη, ἡ τάπορ-

ρητ' ἀποπέμπτει

eξ Αἰγύπτες Θωρυκίων 䃵 εἰκοστολόγος κακοδαίμων,

ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπτων

εἰς Ἑπίδαυρον,

ἡ χρήματα ταῖς τῶν ἀντιπάλων ναυσίν

παρέχειν τινὰ πείθει,

ἡ κατατιλα τῶν Ἐκαταίων κυκλίοις

χοροῖσιν ύπάρχων

355 γνώμη RV: γνώμην al. —> 359 πολύτης al. For absence of article see —> 361 καταδωροδόκει τι Blaydes. —>
366 Ἐκατεἶων Blaydes. —> || ύπάρχων V: ἐπάρχων R
Το τοὺς μισθούς τῶν ποιητῶν ρήτωρ ὅν εἴτ' ἀποτρώγει, κωμῳδηθεῖ τινα πατρίδος τελεταῖς ταῖς τοῦ Διονύσου· τοῦτος πρωὐδῶ καθή πρωὐδὸν καθής· τὸ τρίτον μάλα πρωὐδὸν ἔξιστασθαι μύσταισιν χοροῖς· ὑμεῖς δ' ἀνεγείρετε μολπὴν καὶ πανυχίδας τὰς ἠμετέρας, αὐτῇ τῇ πρέπουσιν ἐορτῇ.

ΧΟ. χώρει νῦν πάσας ἄνδρείς· ἐς τοὺς εὐανθεῖς κόλπους λειμώνων ἐγκρούων κάτισκόπτων· καὶ παῖς καὶ χλενάζων· ἡρίστηται δ' ἐξαρκοῦντως· ἀλλ' ἐμβα χῶτος ἄρεις· τὴν Σωτειραν γενναίους· τῇ φωνῇ μολπᾶξον· ἢ τὴν χώραν· σφίξεων φην'· ἐς τὰς ὄρας· κἂν Θωρυκίων μὴ βούληται·

ΚΟΡ. ἀγε νῦν ἑτέραν ὑμῶν ἱδέαν τὴν καρποφόρον βασίλειαν· Δήμητρα θεάν· ἐπικοσμοῦντες ζαθεῖος· μολπαῖς· κελάδειτε.

Δήμητερ, ἁγνῶν ὀργίων ἀνασσα, σύμπαραστάτει καὶ σῃζε τὸν σαυτής χορόν· καὶ μ’ ἀσφαλῶς πανήμερον παῖσαι τε καὶ χορεῦσαι· καὶ πολλὰ μὲν γέλοια μ’ εἰπεῖν, πολλὰ δὲ σπουδαία, καὶ τῆς σῆς ἐορτῆς ἀξίως παῖσαντα καὶ σκώψαντα νικήσαντα ταινιοῦσθαι.

ΚΟΡ. ἄλλ’ εἰς νῦν καὶ τὸν ὥραιον θεὸν παρακαλεῖτε δεύρο φαίνει, τὸν ξυνέμπορον τησδε τῆς χορείας. Ἰακχε πολυτίμητε, μέλος ἐορτῆς ἡδίστων εὐρὼν, δεύρο συνακολούθει πρὸς τὴν θεὸν καὶ δείξον ὡς ἀνευ πόνου πολλὴν ὅδον περαίνεις. Ἰακχε φιλοχορεύτα, συμπρόπεμπτέ με, σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι κατ’ εὐπελεία τὸν τε σανδαλίσκον καὶ τὸ ῥάκος, καξηύρες ὡστ’ ἀξημίους παίζειν τε καὶ χορεῦνειν. Ἰακχε φιλοχορεύτα, συμπρόπεμπτέ με. καὶ γὰρ παραβλέψαι τι μειρακίσκης νῦν δὴ κατεῖδον καὶ μάλ’ εὐπροσώπου. Ἰακχε φιλοχορεύτα, συμπρόπεμπτέ με.
ΔΙ. ἐγὼ δ' ἀεὶ πως φιλακόλουθός εἰμι καὶ παῖζων χορεύειν βουλόμαι. ΞΑ. κάγωγε πρός.

ΚΟ. βούλεσθε δήτα κοινή σκώψωμεν Ἀρχέδημον, ὃς ἐπτέτης ὃν οὐκ ἔφυσε φράτερας, νυνὶ δὲ δημαγωγεῖ ἐν τοῖς ἄνω νεκροῖς, κάστιν τὰ πρώτα τῆς ἔκει μονθηρίας;

ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῦν Πλούτων ὅπων τοῦ 'νθάδ' οἰκεῖ; ξένω γάρ ἐσμεν ἄρτιως ἀφιγμένω.

ΚΟ. μηδὲν μακραν ἀπέλθης, μηδ' αὕθις ἐπανέρη με, ἀλλ' ἵσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένοις.

ΞΑ. τοῦτο τί ἤν τὸ πράγμα ἀλλ' ἦν Δίῳς Κόρινθος ἐν τοῖς στρώμασιν;

ΚΟ. χωρεῖτε νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἄν ἄλσος παῖξον τε ὅς μετουσία θεοφιλοῦσ ἐορτής.

ΧΟ. χωρὸμεν ἐς πολυρρόδους λειμώνας ἄνθρωμοί να. 414 mss. add μετ' αὐτῆς at end of the line. 415 ταῖξεν Naber 418 φράτερας mss. 432 Πλούτων RV: Πλούτων' al. 444 sq. Some editors give these lines to ΔΙ., others to ΚΟΡ. 445 θεάι V al.
τὸν ἡμέτερον τρόπον τὸν καλλιχορότατον παῖζοντες, ἃν ολβιαὶ μοῖραι ξυνάγουσιν.

μόνοις γὰρ ἡμῖν ἡλίος καὶ φέγγος ἱλαρὸν ἔστιν, ὅσοι μεμνήμεθ' εὐ-

σεβῆς δέ διήγομεν τρόπον περὶ τοὺς ξένους καὶ τοὺς ἰδιωτᾶς.

ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; 

τίνα; 460

πῶς ἐνθάδ' ἀρα κόπτουσιν οὐπιχώριοι;

ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας, 

καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' 

ἐχων.

ΔΙ. παῖ παῖ.

ΑΙΑΚΟΣ

τὸς οὗτος;

ΔΙ. Ἡρακλῆς ὁ καρτερός. 464

ΑΙΑ. ὦ βδελυρὲ κάναισχυντε καὶ τολμηρὲ σὺ, 

καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,
Τὸν κύν ἡμῶν ἔξελάσας τὸν Κέρβερον ἀπῆξας ἄγχων καποδρᾶς φῶν λαβὼν, ὃν ἐγὼ φύλαττον. ἀλλὰ νῦν ἔχει μέσος τοία Στυγὸς σε μελανοκάρδιος πέτρα

Ἀχερόντιος τε σκόπελος αἰματοσταγῆς φρουροῦσι, Κωκυτοῦ τε περίδρομοι κύνες,

'Εχιδνά θ' ἐκατογκέφαλος, ἢ τὰ σπλάγχνα σου διασπαράξει, πλευμόνων τ' ἀνθάφεται

Ταρτσία μύραινα: τὸ νεφρὸ δὲ σου αὐτοῖσιν ἐντέροισιν ἡματωμένω 476 διασπάσονται Γοργόνες Τειθράσιαι, ἐφ' ἃς ἐγὼ δρομαῖον ὀρμήσω πόδα.

ΞΑ. οὔτος, τί δέδρακας; οὐκ ἀναστήσει ταχύ, πρὶν τινά σ' ἰδεῖν ἄλλοτριον;

ΔΙ. ἀλλ' ὁρακίω. 481 ἀλλ' οἴσε πρὸς τὴν καρδίαν μου σφογγιάν.

ΞΑ. ἰδοὺ λαβέ. προσθοῦ.

ΔΙ. ποῦ 'στιν; ΞΑ. ὁ χρυσοῖ θεοί, ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. δείσασα γὰρ εἰς τὴν κάτω μου κοιλίαν καθείρπτυσεν.

ΞΑ. ὁ δειλότατε θεῶν σὺ κανθρώπων. 486

474 πλευμόνων (RV) is the older form (cf. pulmo, Skt. klōman): πνευμόνων vulg. 477 Τειθράσιαι mss.: Τειθράσιαι inscriptions 483 The mss. wrongly give προσθοῦ to ΔΙ. →
ΔΙ. ἐγώ;
πῶς δειλός, ὡστὶς σφογγιᾶν ἦτησά σε;
ἐγώ δ' ἀνέστην καὶ προσέτ' ἀπεψησάμην.

ΞΑ. ἀνδρεία γ', ὦ Πόσειδον.

ΔΙ. οἴμαι νὴ Δία. 491
σὺ δ' οὖκ ἐδεισάς τὸν ψόφον τῶν ἰη-
μάτων καὶ τὰς ἀπειλὰς; ΞΑ. οὐ μὰ Δί' οὖδ'
ἐφρόντισα.

ΔΙ. ἵθι νυν, ἐπειδὴ ληματίας κανδρείως εἰ,
σὺ μὲν γενοῦ γ' ἃ τὸ ῥόπαλον τουτὶ
λαβὼν 495
καὶ τὴν λεοντὴν, εἴπερ ἀφοβόσπλαγχνος
εἰ:
ἐγὼ δ' ἐσομαί σοι σκευοφόρος ἐν τῷ μέρει.

ΞΑ. φέρε δὴ ταχέως αὐτ' οὐ γὰρ ἀλλὰ
πειστέον:
καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,
εἰ δειλὸς ἐσομαί καὶ κατὰ σὲ τὸ λῆμ'
ἐχων.

ΔΙ. μὰ Δί' ἀλλ' ἀληθῶς οὖκ Μελίτης μα-
στυγίας.
φέρε νυν ἐγὼ τὰ στρώματ' αἴρομαι ταῦτι.

ΘΕΡΑΠΙΑΙΝΑ

ὁ φιλταθ' ἥκεις Ἡράκλεες; δεῦρ' εἰσίθι.
ἡ γὰρ θέος σ' ὡς ἐπύθεθ' ἥκοντ', εὐθεώς

494 ληματίας is a var. lect. (V and schol.). 499 εὖs
Dind., but the uniformity of treatment before consonants is
not so certain as before vowels (Meisterhans², pp. 174 sq.)
έπετεν ἄρτους, ἣςε κατερεικτῶν χῦτρας
ἔτυνος δύ ἦ τρεῖς, βοῶν ἀπηνυθράκες
ολον, 506
πλακούντας ὁπτα, κολλάβους—ἀλλ' εἰσιθι.

ΞΑ. κάλλιστ', ἐπαυωδ.

ΣΕ. μᾶ τὸν Ἀτόλλω οὐ μὴ σ' ἐγὼ
περιόψομᾶπελθόντ', ἐπεὶ τοί καὶ κρέα
ἀνέβραττεν ὄρνιθεια, καὶ τραγήματα
έφρυγε, κἀφον ἀνεκεράννυ γλυκύτατον.
ἀλλ' εἰσιθ' ἀμ' ἐμοί. ΞΑ. πάνυ καλῶς.

ΣΕ. ληρεῖς ἔχων:
οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρὶς
γέ σοι
ἡδη ἕδον ἐσθ' ὀραιοτάτῃ κωρχηστρίδες
ἐτεραι δύ ἦ τρεῖς.

ΞΑ. πῶς λέγεις; ὀρχηστρίδες; 515

ΣΕ. ἀλλ' εἰσιθ', ὡς ὁ μάγειρος ἡδὴ τὰ τεμάχη
ἐμελλ' ἀφαιρεῖν ἣ τράπεζ' εἰσήρετο.

ΞΑ. ἱθι νῦν, φράσου πρώτιστα ταῦς ὀρχη-
στρίσων
519
ταῖς ἕνδον οὖσαις αὐτὸς ὦτι εἰσέρχομαι.
ὁ παῖς, ἀκολούθει δεύρο τὰ σκεύη φέρων.

ΔΙ. ἐπίσχες οὕτως. ὦ τὶ που σπουδῆν ποεῖ,
οτι' σε παίξων Ἡρακλέα 'νεσκεύασα;

505 κατερεικτῶν RV: κατερεικτῶν al...
(from 503). It seems best to punctuate and mark aposiopeisis
as in text (Ed.). — 509 περιόψομαι ἀπελθόντ' R (περιόψομ')
V: corr. Porson: περιόψομαι ἐπαυωδ' Α. Palmer 513
αὐλητρίς τε V 520 ὦτι R: ὦτ' V: ὡς al. (to avoid hiatus.
See Introd. p. xlii) 522 ποεὶς V: ποεῖς R al. The latter
is quite possible. — 523 Ἡρακλέα γ' ἐσκεύασα vulg. (with
the ordinary stop-gap): ἡρακλε ἐσκεύασα R: corr. Elmsley. —
οὐ μὴ φλυαρήσεις ἐχὼν, ὦ Ἑαυτία, ἀλλ' ἀράμενος οἷς πάλιν τὰ στρώματα.

Τί δὲ ἐστὶν; οὐ δὴ ποῦ μ' ἀφελέσθαι διανοεῖ 526

ἀδοκιάς αὐτὸς;

ΔΙ. οὐ τὰχ', ἀλλ' ἥδη ποιώ. κατάθοι τὸ δέρμα.

ΔΙ. ταῦτ' ἐγὼ μαρτύρομαι καὶ τοῖς θεοῖσιν ἐπιτρέπω.

Ποίοις θεοῖς; τὸ δὲ προσδοκήσαι σ' οὐκ ἀνόητον καὶ κεῖον 530

ὡς δούλος ὑν καὶ θυντὸς Ἀλκιμήνης ἔσει; ἀμέλει, καλῶς; ἔχ' αὐτ'. ἵσως γάρ τοι ποτε ἐμὸν δεηθείς ἄν, εἰ θεὸς θέλοι.

Ταῦτα μὲν πρὸς ἄνδρός ἐστι 534
νοῦν ἔχοντος καὶ φρένας καὶ πολλὰ περιπεπλευκότος, 535
μετακυλίνδειν αὐτὸν ἀεὶ πρὸς τὸν ἐν πράττοντα τοῖχον μᾶλλον ἢ γεγραμμένην εἰκόν' ἐστάναι, λαβόνθ' ἐν σχῆμα· τὸ δὲ μεταστρέφεσθαι πρὸς τὸ μαλθακώτερον δεξιοῦ πρὸς ἄνδρός ἐστι 540 καὶ φύσει Θηραμένους.

526 οὐ τί ποιν V 531 Ἀλκιμήνης (i.e. ὁ Ἀλκ.) Lenting, etc. 536 μετακυλίνδειν R: μετακυλίνδειν V.
ΠΑΝΔΟΚΕΤΤΡΙΑ

Πλαθάνη, Πλαθάνη, δεύρ' ἐλθ', ὁ πανούργος οὕτως,
δὲ εἰς τὸ πανδοκείουν εἰσελθόν ποτὲ ἐκκαίδεκ' ἄρτους κατέφαγ'. ἡμῶν.

ΠΛΑΘΑΝΗ

νῇ Δίᾳ,
ἐκείνος αὐτὸς δήτα. ΞΑ. κακοῦ ἤκει τινί.
ΠΑΝ. καὶ κρέα γε πρὸς τούτοις ἀνάβραστ' εἴκοσιν
ἀν' ἡμιωβολιαία. ΞΑ. δῶσει τις δίκην.
ΠΑΝ. καὶ τὰ σκόροδα τὰ πολλά.
ΔΙ. ληρεῖς, ὡ γύναι, 555 κοὐκ ὀίσθ'; ὦ τι λέγεις.
ΠΙΑ. οὐ μὲν οὖν μὲ προσεδόκας,
ὅτι ἡ κοθόρνους εἴχες, ἄν γυνώαι σὸν ἔτι.
ΠΑΝ. τὰ δαί; τὸ πολὺ τάριχος οὐκ εἰρηκά πω.
ΠΙΑ. μὰ Δί', οὔδὲ τὸν τυρόν γε τὸν χλωρόν,
τάλαν, 559 ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθειεν.
ΠΑΝ. κἀπεῖτ' ἑπειδὴ τάργύριον ἐπραττόμην,
ἐβλεψεν εἰς μὲ δρίμυ, κὰμυκάτο γε.
ΞΑ. τούτου πάνυ τούργουν, οὗτος ὁ τρόπος πανταχοῦ.

551 For Πλαθάνη (Ῥ al.) some MSS. prefix ἑτέρα πανδοκεύτρια.
⇒ 554 ἀνημιωβολιαία al. ⇒ || πάνυ' ἡμ. Van Leeuwen.
(The true spelling appears to be -βελ-) 557 ἀναγνώναι MSS.: corr. Elmsley. ⇒ 560 Ῥ has lost τοῖς after αὐτοῖς
The speaker of νη Δια, τάλαινα differs in mss. || δεισάσα
RV: δεισασαί al.: νω δὲ δὴ δεισάσατε που Meineke.  
570 mss. give this speech to πανδοκεύτρια β': corr. Ed.  
571 φάρμαξ al. Cf. 259 crit. note  574 εγω δ' ἂν Elmsley needlessly.  → The line is usually given to ΠΑΝΔ or ΠΛΑΘ with ἐμβάλομι σε: corr. Ed.  →  575 ἐκτέμομι σου mss.: Accentuation Ed.  576 τοὺς κόλικας RV: τὰς al. There is no κόλιξ; the corruption arose from the substitution of κόλικας for χόλικας and adaptation of the article.  Corr. Schaefer 581 αὖ Hirschig for the second ἂν, wrongly.
Δ1. 
μηδαμῶς,

ο Ἐαυθίδιον.

Ε1. 
καὶ πῶς ἂν Ἀλκμήνης ἐγὼ
νίς γενοῦμην, δοῦλος ἄμα καὶ θυτός ὦν;

Δ1. 
οἶδ᾽ οἶδ᾽ ὦτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾶς.
καὶ εἶ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι. 585
ἀλλ’ ἦν σε τοῦ λοιποῦ ποτ’ ἀφέλωμαι

χρόνου,

πρόρριζος αὐτός, ἢ γυνῆ, τὰ παιδία,
κάκιστ᾽ ἀπολούμην, κάρχεδημος ὁ γῆλμων.

Ε1. 
δέχομαι τὸν ὅρκον, κατὶ τούτοις λαμβάνω.

ΧΟΡΟΣ

νῦν σὸν ἔργον ἔστ’, ἐπειδή

τὴν ἁτολὴν ἐλήφας, ἦμπερ

εἰχες, εξ ἀρχῆς πάλιν,

ἀνανεάζειν < . . >

καὶ βλέπειν αὕθις τὸ δεινόν,

τοῦ θεοῦ μεμημένου

φίπερ εἰκάζεις σεαυτόν.

eἰ δὲ παραληρῶν ἀλώσει

κάκβαλεῖς τι μαλθακόν,

αὕθις αἱρεσθαλ ὁ ἀνάγκη

’σται πάλιν τὰ στρώματα.

582 Meineke ejects ὡ (i.e. Ξαυθίδιον). — || ἀλκμήνης Meineke ;
cf. 531 crit. note 591 The comma should not be
placed after εξ ἀρχῆς. — 592 ἀνανεάζειν RV: ἀνανεάζειν
σαυτόν ἄει al. (a feeble completion of the metre). ἄν. <πρὸς τὸ
σοβαρόν> Meineke from schol. More probably another infin. in

-άζειν has been lost. — 595 κάκβαλης V: καὶ βάλης R:
καὶ βαλεῖς al.: corr. Hermann 596 ’σται Dawes. ’στὶ V;

om. R: τίς al,
ΑΙΑΚΟΣ. ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ

ΑΙΑ. ξυνδείτε ταχέως τουτού τὸν κυνοκλότον, 605 ἵνα δῷ δίκην· ἀνύτετον. ΔΙ. ήκει τῷ κακόν.

ΞΑ. οὐκ ἐς κόρακας μὴ πρόσιτον.

ΑΙΑ. εἰεν, καὶ μάχει; ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας χωρεῖτε δευρὶ καὶ μάχεσθε τουτῷ. εἰτ' οὐχὶ δεινὰ ταῦτα, τῦτπειν τουτοῦ 610 κλέπτοντα πρὸς τάλλῳτρια; ΔΙ. μάλλ' ὑπερφύα.

600 εὗ ὁλ' ἐγὼ Velsen. — 606 ἀνύτετον mss., incorrectly for Attic 607 οὐκ ἐς κόρακας; μὴ πρόσιτον mss.: οὐκ ἐς κόρακας; οὐ μὴ πρόσιτον; Elmsley (subsequently omitting καὶ). The only change required is in the punctuation (Ed.). — μάχει (μάχη) mss.: μαχεῖ Dind. — 608 Σμπαρδόκας V (cf. Thuc. ۲. 101) 610 sqq. The usual distribution is ΔΙ. εἰτ' οὐχὶ . . . τάλλῳτρια; ΑΙΑ. μάλλ' ὑπερφύα. ΔΙ. σχέσια κ.τ.λ.; corr. Ed. —
ΑΙ. σχέτικα μὲν οὖν καὶ δεινά.

ΞΑ. καὶ μὴν νῦν Δίᾳ, εἰ πώποτ' ἥλθον δεῦρ', ἐθέλω τεθυγκέναι, ἢ 'κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός. καὶ σοι ποῆσω πράγμα γενναίον πάνυ. 615 βασάνιζε γὰρ τὸν παιδὰ τουτοὺπ λαβῶν, κἂν ποτὲ μ' ἐλης ἀδικοῦντ', ἀπόκτεινόν μ' ἀγων.

ΑΙΑ. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, εὖ κλίμακι δήσας, κρεμάσας, ὑστριχίδι μαστυγῶν, δέρων, 619 στρεβλῶν, ἔτι δ' ἐς τὰς ρίνας ὄξοις ἐγχέων, πλύθους ἐπιτιθεῖς, πάντα τάλλα, πλὴν πράσῳ μὴ τύπτε τούτον μηδὲ γητείρῳ νέῳ.

ΑΙΑ. δίκαιος ὁ λόγος· κἂν τι πηρώσω γέ σοι τὸν παιδὰ τύπτων, τάργυρόν σοι κείσεται.

ΞΑ. μὴ δήπ' ἐμοιγ'. οὕτω δὲ βασάνιζε ἀπαγαγῶν. 625

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοι κατ' ὀφθαλμὸς λέγῃ. κατάθου σὺ τὰ σκέψει ταχέως, χῶπως ἔρεις ἐνταῦθα μηδὲν ψεύδος.

ΔΙ. ἀγορεύω τινὶ ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'. εἰ δὲ μή, αὐτὸς σεαυτὸν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί; ΔΙ. ἀθάνατος εἶναι φημι Διώνυσος Διός; 631 τούτον δὲ δοῦλον. ΑΙΑ. ταῦτ' ἀκούεις;

618 βασανίσω V: βασανίζω R al. 626 σοι MSS.: σοι Dind.
ξα. φήμ’ ἐγώ. καὶ πολὺ γε μᾶλλον ἐστι μαστυγωτέος· εὐπερ θέος γάρ ἐστιν, οὐκ αἰσθήσεται.
δι. τί δήτ’, ἑπειδὴ καὶ σὺ φῆς εἶναι θεός, 635 οὐ καὶ σὺ τύπτει τὰς ἰσας πληγὰς ἐμοί;
ξα. δίκαιος ὁ λόγος· χώπότερον ἂν νῦν ἵδης κλαύσαντα πρότερον ἢ προτιμήσαντά τι τυπτόμενον, εἶναι τούτον ἤγοι μὴ θεόν.
αι. οὐκ ἔσθ’ ὀπως οὐκ εἰ σὺ γεννάδας ἀνήρ· 640 χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύσεσθε δὴ.
ξα. πῶς οὖν βασανίεις νῦ ἡ ὁμοιωσ.
αι. ῥᾳδίως· πληγὴν παρὰ πληγὴν ἐκάτερον.
ξα. καλῶς λέγεις.
αι. ιδοῦ. ξα. σκόπει νυν ἢν μ’ ὑποκινη- σαντ’ ἵδης.
αι. ἡδη ’πάταξα σ’. ξα. οὐ μὰ Δ’ οὖν ἐμοὶ δοκεῖς.
αι. ἄλλ’ εἰμ’ ἐπὶ τουδὶ καὶ πατάξω. δι. πηνίκα;
αι. καὶ δὴ ’πάταξα. δι. κάτα πῶς οὖκ ἐπταροῦν;
αι. οὐκ οἶδα· τουδὶ δ’ αὕθις ἀποπειράσομαι.
ξα. οὐκοῦν ἀνύσεις τι; ἀτταταῖ.
αι. τί ἀτταταῖ;
μῶν ὀδυνηθῆς;

645 οὐδ’ ἐμοὶ δοκεῖς mss.: δοκεῖ (or δοκῶ) Bentley (giving the words to Aeacus): οὐκ ἐμοὶ δοκεῖς Bothe. || οὗν for οὐδ’ is simplest (Ed.). —> (otherwise οὐ μὰ Δ’, οὐκ, ἐμοὶ δοκεῖν might be suggested) 649 ἀνύσεις λατταται τί λατταται (or the like) mss.: corr. Thiersch. —>
Ε. οὐ μὰ Δ', ἄλλ' ἐφρόντισα ὁπόθ' Ἡράκλεια τὰν Διομείδος γλύγνεται.
Α. ἀνθρωπὸς ἱερὸς. δεύρο πάλιν βαδιστέον.
Θ. ιοῦ ιοῦ. Α. τί ἕστιν; Θ. ἵππεας ὦρῳ.
Α. τί δῆτα κλάεις; Θ. κρομμύων ὀσφραίνομαι.
Α. ἐπεὶ προτιμᾶς γ' οὐδέν. Θ. οὐδέν μοι μέλει.
Α. βαδιστέων τάρ' ἕστιν ἐπὶ τοῦτο πάλιν.
Ε. οἷμοι. Α. τί ἕστι; Ε. τῇν ἀκανθαν ἐξελε.
Α. τί τὸ πράγμα τούτι; δεύρο πάλιν βαδιστέον.
Θ. 'Ἀπολλον—ὅς ποιν Δήλον ἢ Πύθων' ἔχεις.
Ε. ἡλγησέν τού οὐκ ἱκουσάς;
Θ. οὐκ ἔγωγ', ἐπεὶ ἦμβου Ἰππώνακτος ἀνεμμυσκόμην.
Ε. οὐδέν ποεῖς γάρ; ἀλλὰ τὰς λαγόνας σπόδει.
Α. μὰ τὸν Δ', ἄλλ' ἥδη πάρεχε τῇν γαστέρα.
Θ. Πόσειδον, Ε. ἡλγησέν τις.
Θ. δς Αἰγαίον <περὶ> πρῶνας ἢ γλαυκάς μέδεις
ὁλὸς ἐν βένθεσιν.
Α. οὐ τοι μὰ τῇν Δήμητρα δύναμαι πω μαθεῖν ὀπότερος ύμῶν ἐστὶ θεός. ἄλλ' εἰσιτον·
ὁ δεσπότης γὰρ αὐτὸς ύμᾶς γυώσεται

650-670 ΒΑΤΡΑΧΟΙ 35

652 ἀνθρωπὸς Dind. → 665 <περὶ> add. Ed. → ||
πρωνὸς Scaliger
χ' Φερρέφατθ', ἀτ' οὔτε κακείνω θεῶ.

ΔΙ. ὁρθῶς λέγεις· ἐβουλόμην δ' ἀν τοῦτο σε πρὸτερον ποῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΟΡΟΣ

Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἡλθ' ἐπὶ τέρψιν ἁοίδας ἐμᾶς, 675 τὸν πολὺν ὄψωμένη λαῶν ὄχλον, οὐ σοφίας μυρίαι κάθηνται φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὐ δὴ χείλεσιν ἀμφιλάλοις δεινὸν ἐπιβρέμεται 680 Ῥηκία χελιδῶν ἐπὶ βάρβαρον ἐξομένη πέταλον· ῥύζει δ' ἐπίκλαυτον ἀηδόνιον νόμον, ως ἀπολείται, κἂν ἵσαι γένωνται. 685 τὸν ἱερῶν χορῶν δίκαιον ἐστὶ χρηστὰ τῇ πόλει ἐξυμπαραίνειν καὶ διδάσκειν. πρὸτον οὖν ἡμῖν δοκεῖ ἐξισώσας τοὺς πολίτας κάφελειν τὰ δείματα.

κεῖ τις ἧμαρτε σφαλεῖς τῷ Φρυνίχοι παλαίσμασιν,

671 Φερσέφατ' Ρ: Φερρέθατ Β. ⇒ 673 νοῆσαι Β attractively. The confusion is found elsewhere; cf. 1373 || πρὶν ἐμὲ Ρ: πρὶν με cett. 678 φιλοτιμότερα Van Leeuwen 683 κελαρύζει Ρ: κελαδεί Β al. || ῥύζει Dind.
ἐγγενέσθαι φημὶ χρήναι τοῖς ὀλισθούσιν τότε αἵτιναν ἐκθείσι λύσαι τὰς πρῶτερον ἀμαρτίας.

εἰτ' ἀτιμῶν φημὶ χρήναι μηδεν' εἰν' ἐν τῇ πόλει.

καὶ γὰρ αἰσχρὸν ἐστὶ τοὺς μὲν ναυμαχήσαντας μιᾶν καὶ Πλαταιᾶς εὖθὺς εἶναι καντὶ δούλων δεσπότας—

κοῦδὲ ταῦτ' ἐγὼν' ἔχοιμ' αὐν μὴ ὦ καλὼς φάσκειν ἔχειν,

ἀλλ' ἐπαίνωδ' μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε—

πρὸς δὲ τούτοις εἰκὸς υμᾶς, οὐ μεθ' ὑμῶν πολλὰ δὴ χρὶ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,

τὴν μίαν ταύτην παρεῖναι ξυμφορὰν αἰτομένους.

ἀλλὰ τῆς ὀργῆς ἀνέντες, ὃ σοφώτατοι φύσει,

πάντας ἀνθρώπους ἐκόντες σύγγενεῖς κτῆσωμεθά κατεύθουσα καὶ πολίτας, ὡστὶς ἀν ἐνυπναμαχῆ.

εἴ δὲ ταῦτ' ὄντων ὀνόμασθαι κατοσκομνυνοῦμεθα,

690 ἐκγενέσθαι al.  691 ἐκδοσὶ Herwerden  699 αἰτουμένοις R (first hand): -οις cett. and R corrected.  703 ταῦτ' RV: τοῦτ' al.
τὴν πόλιν καὶ ταῦτ’ ἔχοντες κυμάτων ἐν ἀγκάλαις,
ὑστέρῳ χρόνῳ ποτ’ αὕτης εὐ φρονεῖν οὐ
δόξομεν. utilus
ε '&#101; δ’ ἐγὼ ὁρθὸς ἵδειν βίων ἁνέρος ἂ
τρόπον ὅστις ἵτ’ οἰμώξεται,
oὐ πολὺν ὁυδ’ ὁ πῖθηκος οὔτος ὁ νῦν
ἐνοχλῶν,
Κλειγένης ὁ μικρός,
ὁ πονηρότατος βαλανεὺς ὅπόσοι κρατοῦσι
κυκησιτέφρου 710
ψευδολίτρον κονίας
καὶ Κιμωλίας γῆς,
χρόνον ἐνδιατρίβει: ἵδον δὲ τάδ’ οὐκ
εἰρηνικὸς ἔσθ’, ἱνα μή ποτε κάποδυθη
μεθύων α’
νευ ξύλον μαδίζων.
πολλάκις γ’ ἠμῖν ἔδοξεν ἢ πόλις
πεπονθέναι
tαυτὸν ἐς τε τῶν πολιτῶν τοὺς καλοὺς
tε κάγαθον
tες τε τάρχαλον νόμισμα καὶ τὸ καὶ νὴν
χρυσίον. 720
οуще γὰρ τούτοισιν οὕσιν οὐ κεκιβδηλευ-
μένοις,
ἀλλὰ καλλιστοῖς ἀπάντων, ὡς δοκεῖ,
νομισμάτων,
704 Others punctuate κάποσεμυνυόμεθα | τὴν πόλιν, καὶ ταὐτ’
705 Qu. οὐδ’ ἔξομεν? 711 ψευδολίτρον al. (the
later and less Attic form) 714 εἴδος mss. : corr. Bentley
719 τοὺς κακοὺς τε κάγαθος a few late copies. —
καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνι-σμένοις ἐν τε τοῖς Ἐλλησι καὶ τοῖς βαρβάροισι πανταχοῦ, χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις 725 χθές τε καὶ πρόφην κοπεῖσι τῷ κακίστῳ κόμματι,
τῶν πολιτῶν θ' οὖς μὲν ἵσμεν εὔγενεῖς καὶ σώφρονας ἀνδρας ὅντας καὶ δικαίους καὶ καλοὺς τε κάγαθοὺς, καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ μουσικῇ, προσελθοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ πυρρίαις 730 καὶ πονηροῖς κἀκε πονηρῶν εἰς ἀπανταχρώμεθα υπόκαιτοις ἀφιγμένοισιν, οἴσιν ἡ πόλις πρὸ τοῦ οὐδὲ φαρμακοίσιν εἰκῇ ῥαδίως ἔχρησατ' ἄν. ἀλλὰ καὶ νῦν, ὅνοιτοι, μεταβαλόντες τοὺς τρόπους, χρῆσθε τοῖς χρηστοῖσιν αὖθις· καὶ κατορ-θώσασι γὰρ 735 εὐλογοῦν· κἂν τι σφαλῆτ', ἐξ ἀξίου γοῦν τοῦ ξύλου, ἢν τι καὶ πάσχετε, πάσχειν τοῖς σοφοῖς δοκήσετε.
ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΤΣΤΩΝ

ΑΙΑ. νὴ τὸν Δία τὸν σωτήρα, γεννάδας ἀνήρ ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας; 739

ΑΙΑ. τὸ δὲ μὴ πατάξαι σ᾽ ἐξελεγχθέντ᾽ ἀντικρυς, ὅτι δοῦλος ὡν ἐφασκες εἶναι δεσπότης.

ΞΑ. φύμωξε μένταν.

ΑΙΑ. τοῦτο μέντοι δουλικὸν εὐθὺς πεπόηκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἰκετεύω;

ΑΙΑ. μᾶλλ' ἐποπτεύειν δοκῶ, 745 ὅταν καταράσωμαι λάθρα τῷ δεσπότη.

ΞΑ. τί δὲ τονθορύζων, ἥνικ' ἀν πληγὰς λαβὼν πολλὰς ἀπίθης θύραζε; ΑΙΑ. καὶ τοῦθ᾽ ἥδομαι.

ΞΑ. τί δὲ πολλὰ πράττων;

ΑΙΑ. ὡς μὰ Δί' οὐδὲν οἴ'd' ἐγώ.

ΞΑ. ὁμόγυνε Ζεὺς καὶ παρακούσῃ δεσπότων 750 ἀττ' ἀν λαλῶσι; ΑΙΑ. μᾶλλὰ πλεῖν ἢ μᾶνομαι.

ΞΑ. ὁ Φοῖβ' Ἀπόλλων, ἐμβαλέ μοι τὴν δεξιὰν, καὶ δὸς κύσαι, καῦτος κύσον, καὶ μοι φράσον, 755 πρὸς Δίος, ὃς ἥμιν ἔστιν ὀμομαστηγίας—τὸς οὕτος οὐνδον ἐστὶ θόρυβος καὶ βοὴ.
χώ λοιδορησμός; ΑΙΑ. Αἰσχύλου κεύριπίδου.
ἀ. πράγμα πράγμα μέγα κεκίνηται μέγα
ἐν τοῖς νεκροῖσι καὶ στάσις πολλή πάνυ.

ΞΑ. ἐκ τοῦ;
ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος,
ἀπὸ τῶν τεχνῶν, ὡσαί μεγάλαί καὶ δεξιά,
τὸν ἄριστον ὅντα τῶν ἑαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν
θρόνον τε τοῦ Πλούτωνος ἔξῆς, ΞΑ.
μανθάνω.

ΑΙΑ. ἔως ἀφίκοιτο τὴν τέχνην σοφότερος
ἐτερὸς τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δὴτα τουτὶ τεθορύβηκεν Αἰσχύλον;
ΑΙΑ. ἐκεῖνος εἰχὲ τὸν τραγῳδικὸν θρόνον,
ὡς δὲν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ
δὲ τῖς;

ΑΙΑ. ὀτὲ δὴ κατῆλθ᾽ Εὐρυπίδης, ἐπεδείκνυτο
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιό-
τόμοις
καὶ τοῖσι πατραλοίασι καὶ τοιχωρύχους,
ὅπερ ἐστ᾽ ἐν "Αἰδοῦ πλῆθος, οἱ δ᾽ ἀκροώ-
μενοι
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ
στροφῶν
ὑπερεμάνησαν, κἂνόμισαν σοφότατον.

759 Ὁ accidentally omits the first μέγα; some other MSS.
have γὰρ or σφόδρα in its place 772 βαλλαντιστόμοις Ῥ: ἀλλοτ- Ἔ. mss. cannot be trusted with -λὺ- or -σρ-, but Simonid.
fr. 181 shows that at least the first syllable was long
κἀπειτέ ἐπαρθεὶς ἀντελάβετο τοῦ θρόνου, ἵν' Ἀισχύλος καθῆστο. ΞΑ. κοῦκ ἐβάλ-λετο;

ΑΙΑ. μᾶ Δ', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν ὅπότερος εἰς τὴν τέχνην σοφότερος. 780

ΞΑ. ὁ τῶν πανούργων; ΑΙΑ. νῦ Δ', οὕρανίον γ' ὅσον.

ΞΑ. μετ' Ἀισχύλον δ' οὐκ ἦσαν ἑτεροί σύμμαχοι;

ΑΙΑ. ολύγων τὸ χρηστὸν ἑστιν, ἠσπερ ἑνθάδε. ΞΑ. τὶ δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται;

ΑΙΑ. ἀγώνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν 785 κάλεγχον αὐτῶν τῆς τέχνης.

ΞΑ. κἀπειτα πῶς εὗ καὶ Σοφοκλῆς ἀντελάβετο τοῦ θρόνου;

ΑΙΑ. μᾶ Δ' οὐκ ἐκεῖνος, ἀλλ' ἐκυσε μὲν Ἀισχύλον;

ὅτε δὴ κατῆλθε, κανέβαλε τὴν δεξιάν, κάκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου. 790

νῦν δ' ἐμέλλειν, ὡς ἐφ' Κλειδημίδης, ἐφεδρος καθεδεῖσθαι καὶ μὲν Ἀισχύλος κρατῇ,

ἐξεῖν κατὰ χώραν· εἰ δὲ μῆ, περὶ τῆς τέχνης

διαγωνιεύσθ' ἐφασκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρῆμ' ἀρ' ἐσται;

ΑΙΑ. νῦ Δ', ολύγων ὑστερον. 795

κἀνταῦθα δὴ τὰ δεινὰ κινηθῆσεται.

καὶ γὰρ ταλάντῳ μουσικὴ σταθμῆσεται.

ΞΑ. τί δὲ; μειαγωγήσουσι τὴν τραγοφίαν;
ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πῆχεις ἐπὼν καὶ πλαίσια ξύμπτυκτα \(\Xi\). πλινθεύ-σουσι γὰρ;

800

ΑΙΑ. καὶ διαμέτρους καὶ σφήνας. ὁ γὰρ Ἑὐρυπίδης κατ᾽ ἔπος βασανιεῖν φησὶ τὰς τραγῳδίας.

\(\Xi\). ἢ ποὺ βαρέως οἴμαι τὸν Ἀἰσχύλον φέρειν.

ΑΙΑ. ἐβλεψε γοῦν ταυρηθῶν ἐγκύψας κἄτω.

\(\Xi\). κρινεῖ δὲ δὴ τίς ταύτα:

ΑΙΑ. τοῦτ’ ἢν δύσκολον. 805 σοφῶν γὰρ ἀνδρῶν ἀπορίαν ἑὕρισκετην.

οὐτε γὰρ Ἀθηναίοις συνέβαιν Ἀἰσχύλος,

\(\Xi\). πολλοὺς ἵσως ἐνόμιζε τοὺς τοιχορίχους:

ΑΙΑ. ληρόν τε ταλλ’ ἡγεῖτο τοῦ γυνῶν πέρι φύσεως ποητῶν: εἶτα τῷ σῷ δεσπότῃ 810 ἐπέτρεψαιν, ὅτι τῆς τέχνης ἐμπειρὸς ἦν.

ἀλλ’ εἰσίωμεν· ὡς ὅταν γ’ οἱ δεσπόται ἐσπουδάκωσι, κλαῦμαθ’ ἢμῖν γίγνεται.

HM.a’ ἢ ποὺ δεινὸν ἐριβρεμέτας χόλον ἵνδοθεν ἔξει,

814 ἠμίκ’ ἄν ἐξύλαλον παρίδηθι θήγοντος ὁδόντα ἀντιτέχνου: τότε δὴ μανίας ὑπὸ δεινῆς ὦμματα στροβήσεται.

HM.β’ ἔσται δ’ ἵππολόφων τε λόγων κορυ-θαίολα νεῖκη,

800 σύμπτυκτα Suid. and a few late mss.: σύμπτυκα \(\mathbf{R}\): ξύμπτυκτα

\(\mathbf{V}\): ξύμπτυκτα al. \(\rightarrow\) 804 γοῦν \(\mathbf{V}\): δ’ οὖν \(\mathbf{R}\): ἐβλεψεν οὖν al. 806 εὐρισκέτην mss. Meisterhans, p. 136 814 For the distribution see 815 περίδη \(\mathbf{R}\): παρίδη \(\mathbf{V}\). \(\rightarrow\)

818 ὑψιλόφων al. || μῆκη (for νεῖκη) Salmasius
σχινδαλάμων τε παραξύνια, σμιλεύματα
τ’ ἕργων,
φωτὸς ἀμυνομένου φρενοτέκτονος ἄνδρος
ῥήμαθ’ ἱπποβάμονα.
HM.α’ φρίξας δ’ αὐτοκόμου λοφιᾶς λασιαύχενα
χαίταιν,
δεινὸν ἐπισκύνιον ξυνάγων βρυχῶμενος
ήσει
ῥήματα γομφοπαγῆ, πινακηδὸν ἀποσπῶν
γηγενεῖ φυσῆματι·
HM.β’ ἐνθεν δὴ στοματουργὸς ἐπῶν βασανί-
στρια λίσπη
γλῶσσ’ ἀνελισσομένη, φθονεροὺς κινοῦσα
χαλινούς,
ῥήματα δαιομένη καταλεπτολογήσει
πλευμόνων πολὺν πόνον.

ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΤΣΟΣ. ΑΙΣΧΤΛΟΣ. ΧΟΡΟΣ

ΕΤ. οὐκ ἄν μεθεύμην τοῦ θρόνου, μὴ νοεθέτει
κρείττων γὰρ εἶναι φήμι τούτου τὴν τέχνην.
ΔΙ. Αἰσχύλε, τί σιγᾶς; αἰσθάνει γὰρ τοῦ
 λόγου.

ΕΤ. ἀποσεμμυνεῖται πρῶτον, ἀπερ ἐκάστοτε
ἐν ταῖς τραγῳδίαισιν ἐτερατεύετο.
ΔΙ. ὃ δαιμόνι ἄνδρῶν, μὴ μεγάλα λίαν λέγε.
ΕΤ. ἐγώδα τούτον καὶ διέσκεμμαι πάλαι,

819 σκινδαλάμων RV. Moeris gives χ as Attic, κ as Hellenic.
→ 830 μεθεύμην V al.: μεθεύην Ρ 833 ἀπερ V


άνθρωπον ἀγριοποιῶν αὐθαδόστομον ἔχοντ’ ἀχάλινον ἀκρατῶς ἀθύρωτον στόμα, ἀπεριλάλητον κομποφακελορρήμονα.

ΔΙ. ἀληθεῖς, ὡς παῖ τῆς ἄρουραίας θεοῦ; 840 σὺ δὴ ‘μὲ ταῦτ’, ὡς στωμυλιοσυλλεκτάδη καὶ πτωχοποιεὶ καὶ ῥακιοσυρραπτάδη; ἀλλ’ ὁὐ τι χαίρων αὐτ’ ἐρεῖς.

ΔΙ. παῦ, Αἰσχύλε, καὶ μὴ πρὸς ὀργῆν σπλάγχνα θερ-μήνης κότῳ.

ΑΙΣ. οὐ δήτα, πρίν γ’ ἀν τούτον ἀποφήμω σαφῶς τὸν χωλοποιῶν, όious ὡν θρασύνεται. 846

ΔΙ. ἄρν’ ἄρνα μέλανα παῖδες ἐξενέγκατε· Τυφών γὰρ ἐκβαίνειν παρασκευάζεται.

ΑΙΣ. ὡς Κρητικὰς μὲν συλλέγων μονοδίας, 849 γάμους δ’ ἀνοσίους εἰςφέρων εἰς τὴν τέχνην,

ΔΙ. ἐπίσχεσ ὑντός, ὡς πολυτίμητ’ Αἰσχύλε. ἀπὸ τῶν χαλαζῶν δ’, ὡς πόνηρ’ Ἐὐριπίδη, ἀναγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς, ᾲνα μὴ κεφαλαίω τὸν κρόταφόν σου ῥήματι θενων ὑπ’ ὀργῆς ἐκχέε τὸν Τῆλεφον. 855 σὺ δὲ μὴ πρὸς ὀργῆν, Αἰσχύλ’ ἀλλὰ πραόνως ἐλεγχ’, ἐλεγχοῦ· λοιδορεῖσθαι δ’ ὁὐ πρέπει ἀνδράς ποητᾶς ὠσπερ ἀρτοπώλιδας.

838 ἀθύρωτον R Suid.: ἀπύλωτον V cett. 841 σὺ δὴ ἐμὲ Meineke 843 παῦ V: παῦ ῦ R 847 μέλαναν V al.: μέλανα R (with at least better metre) 853 ἀναγε R: ἀναγε cett. The sense referre (pedem) is somewhat preferable 855 θένων R: θείων al.: corr. Bloomfield 857 πρέπει RV: θέμοι al. (perhaps from some unconscious reminiscence)
σὺ δ’ εὐθὺς ὀσπερ πρῖνος ἐμπρησθεὶς βοᾷς.

Ε.Τ. ἐτοιμὸς εἰμ’ ἐγώγε, κοὐκ ἀναδύομαι, 860 δάκνειν δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ, τάπη, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας, καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον καὶ τὸν Μελέαγρον, κατὶ μάλα τὸν Τῆλεφον.

Δ.Ι. σὺ δὲ δὴ τί βουλεύεις ποιεῖν; λέγ’, Αἰσχύλε.

Δ.Ι.Σ. ἐβουλόμην μὲν οὖκ ἐρίζειν ἐνθάδε. 866 οὖκ ἐξ ἦσον γὰρ ἐστιν ἀγῶν υἱὸν. Δ.Ι. τί δαί;

Δ.Ι.Σ. ὅτι ἡ πόνησις οὖχι συντεθηκέ μοι, τοῦτῳ δὲ συντεθηκεν, ὅσθ’ ἔξει λέγειν. ὁμως δ’ ἐπειδή σου δοκεῖ, δράν ταῦτα χρή. 870

Δ.Ι. ἵθι νυν λιβανωτὸν δεῦρο τις καὶ πῦρ δότω, ὁπως ἂν εὔξωμαι πρὸ τῶν σοφισμάτων ἀγῶνα κρίναι τόνδε μουσικώτατα· ὑμεῖς δὲ ταῖς Μοῦσαις τι μέλος υπάσατε.

Χ.Ο. ὃ Δίὸς’ ἐγνέα παρθένοι ἁγναὶ 875 Μοῦσαι, λεπτολόγους ἐνυετὰς φρένας αἱ καθοράτε ἀνδρῶν γυνομοτύπων, ὅταν εἰς ἔριν ἐξυμερίμνουσι

ἔλθωσι στρεβλοῖσι παλαιομασίων ἀντιλογούντες,

ἔλθετ’ ἐποψόμεναι δύναμιν δεινοτάτων στομάτων πορίσασθαι 880 ῥήματα καὶ παραπρίσματ’ ἐπίρων.

863 γε Β.: τε Ρ. αλ. 865 σὺ δὲ δὴ τί one ms.: δὴ om. Ρ.: τί δαί σὺ Β. (attempting to cure the metre of σὺ δὲ τί) 867 ἀγῶν ΡΒ.: ἀγῶν Dind. 868 συντεθηκ’ ἐμοὶ Bothe, but the emphasis is on the verb
νῦν γὰρ ἠγὼν σοφίας ὁ μέγας χωρεῖ
πρὸς έργον ἡδὴ.

ΔΙ. εὐχεσθε δή καὶ σφώ τι, πρὸν τάπη
λέγειν. 885

ΑΙΣ. Δήμυτρι ἦ θρέψασα τὴν ἐμὴν φρένα,
εἶναι με τῶν σῶν ἄξιων μυστηρίων.

ΔΙ. ἐπίθετα λαβῶν δή καὶ σῦ λιβανωτὸν.

ΕΤ. καλῶς.

ἐτεροι γὰρ εἰσὶν οἴσιν εὐχομαι θεοῖς.

ΔΙ. ἵδιοι τινές σου, κόμμα καίνον; ΕΤ. καὶ
μάλα. 890

ΔΙ. ἵθι νυν προσεύχου τούτων ἰδιώταις θεοῖς.

ΕΤ. αἴθηρ, ἐμὸν βόσκημα, καὶ γλώττης στρό-
φιγεῖ, καὶ εὐνεις καὶ μυκτῆρες ὀσφαντήριοι,
ὀρθῶς μ' ἐλέγχειν ὑν ἄν ἀπτώμαι λόγον.

XO. καὶ μὴν ἡμεῖς γ' ἐπιθυμοῦμεν 895
παρὰ σοφοῖν ἀνδροῖν ἀκούσαι τίνα λόγουν
ἐμμέλειαν ἐπιτε, δαίαν ὁδόν.

γλῶσσα μὲν γὰρ ἠγρίωται,
λῆμα δ' οὖκ ἄτολμον ἄμφοῖν,
οὐδ' ἀκίνητοι φρένες.

προσδοκᾶν ὑν εἰκός ἐστι 900

883 δδε μέγας RV: corr. Hermann 888 The text is that of vulg.: V adds λαβῶν again after λιβανωτῶν: R has καὶ δῆ σῦ λιβανωτὸν λαβῶν. Hence ἐπίθετα λιβανωτὸν καὶ σῦ δῆ λαβῶν Fritzsch, with much probability 889 θεοίς R al.: θεοὶ V. ➔ 890 σου R: σοι V: σοι al.: (σοι is slightly inferior) 891 δῆ RV: ννυ al. Cf. 372 crit. note 896 For the punctuation in the text see → 898 γλῶσσα mss.: γλώττα Dind., but the passage is parody
τὸν μὲν ἀστεῖόν τι λέξειν
καὶ κατερρινημένον,
τὸν δ' ἀναστώντ' αὐτοπρέμνοις
τοῖς λόγοιςιν
ἐμπεσόντα συσκεδαν πολ-
λὰς ἀλινδήθρας ἐπών.

ΧΟΡΟΣ. ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΤΣΟΣ.
ΑΙΣΧΤΛΟΣ

ΔΙ. ἀλλ' ὡς τάχιστα χρή λέγειν· οὕτω δ' ὅπωσ ἐρεῖτον
ἀστεία καὶ μήτ' εἰκόνας μηθ' οἶ' ἀν ἄλλος εἴποι.
ΕΤ. καὶ μὴν ἐμαυτὸν μὲν γε, τὴν ποιήσιν
οἶος εἴμι,
ἐν τοῖς ύστάτοις φράσω, τούτον δὲ
πρῶτ' ἐλέγξω,
ως ἢν ἄλαξον καὶ φέναξ, οἵοις τε τοὺς
θεατὰς
ἐξηπάτα, μῶρους λαβὼν παρὰ Φρυνίχῳ
τραφέντας.

πρῶτιστα μὲν γὰρ ἕνα τιν' ἀν καθίσειν
ἐγκαλύψας,
'Αχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον
οὐχὶ δεικνύσ,
πρόσχημα τῆς τραγῳδίας, γρύζοντας οὖδὲ
τούτι.

901 λέξει R: λέξειν V al.: λέξει is good in itself, but the
fut. (συσκεδαν) follows 911 ἕνα τινα κάθισεν R: ἕνα τιν'
ἐκάθισεν V: corr. Bekker. →
Δ. μὰ τὸν Δ’ οὐ δῆθ’.  
ΕΤ. ὁ δὲ χορὸς γ' ἦρειδεν ὀρμαθοὺς ἀν μελῶν ἐφεξῆς τέτταρας ἡπαχῶς ἀν· οἱ δ’ ἐσίγων.  
915
Δ. ἐγὼ δ’ ἐξαιροῦ τῇ σιωπῇ, καὶ με τούτ’ ἐτερπεῖν οὐχ ἤπτον ἦ νῦν οἱ λαλοῦντες.
ΕΤ. ἥλιθιος γὰρ ἦσθα, σάφ’ ὕσθι.
Δ. κάμαντῳ δοκῶ. τί δὲ ταύτ’ ἔδρασ’ ὀδείν; 
ΕΤ. ὑπ’ ἀλαζονείας, ἵν’ ὁ θεατὴς προσδοκῶν καθήτο,
ὁπόθ’ ἦ Νιόβη τι φθέγξεται· τὸ δρᾶμα δ’ ἀν διήνει.
920
Δ. ὁ παμπόνηρος, οἱ’ ἄρ’ ἐφευακιξὸμην ὑπ’ αὐτοῦ. 
τί σκορδινᾶ καὶ δυσφορεῖς; 
ΕΤ. ὃτι αὐτὸν ἐξελέγχω. 
κάπειτ’ ἐπειδῆ ταύτα ληρήσειε καὶ τὸ 
δράμα 
馘ὴ μεσοίη, ρήματ’ ἀν βόεια δώδεκ’ εἰπεν, ὅφρυς ἑχοντα καὶ λόφους, δείν’ ἄττα μορ- 
μορωτά, 
925 ἄγνωτα τοῖς θεωμένοις. ΑΙΣ. οἱμοὶ τάλας. 
Δ. 
ΕΤ. σαφὲς δ’ ἀν εἰπεν οὐδὲ ἐν. Δ. μὴ 
πρεῖ τοὺς ὄδόντας.

919 καθοῖτο RV: καθῆτο al.: corr. Dobree. → 926 ἄγ- 

νωτὰ R: ἄγνωστα schol. in R. A consistent distinction between 

ἀγνωτος and ἄγνωστος cannot be maintained (Jebb on Soph. 

O. T. 361)
ΕΤ. ἀλλ’ ἦ Σκαμάνδρους, ἦ τάφρους, ἦ ἵππας ἕποντας ἱππαδεῖτοις χαλκηλάτους καὶ ἰππάθη ἵπποκρήμνα,
ἀ ξυμβαλέσιν οὐ πάντας ἢν.
ΔΙ. νὴ τοὺς θεοὺς, ἐγὼ γοῦν 930 ἢδη ποτ’ ἐν μακρῷ χρόνῳ νυκτὸς διηγομένη πνησά
τὸν ξουθὸν ἱππαλεκτρυόνα ξητῶν, τίς ἐστιν ὅρμις.
ΑΙΣ. σημεῖον ἐν ταῖς ναυσίν, ὅμαθέστατ’, ἐνεγέγραπτο.
ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ’ φύμην Ἐρμępιν εἰναι.
ΕΤ. εἰτ’ ἐν τραγῳδίαις ἐχρὴν καλελεκτρυόνα ποῖσαι;
ΑΙΣ. σῦ δ’, ὃ θεοῖς ἐχθρέ, ποῖά γ’ ἐστιν ἄττ’ ἐποίεις;
ΕΤ. οὐχ ἱππαλεκτρυόνας μὰ Δι’ οὐδὲ τραγ-ελάφους, ἀπερ σύ,
ἀν τοῦτο παραπέτασμας τοῖς Μηδικοῖς γράφουσι
ἀλλ’ ὡς παρέλαβον τὴν τέχνην παρὰ
σοῦ τὸ πρῶτον εὐθὺς
οἴδον οὐτὸ κοιμασμάτων καὶ ῥημάτων ἐπαχθῶν,
ἰσχύανα μὲν πρῶτιστον αὐτὴν καὶ τὸ
βάρος ἀφεῖλον

929 γρυπαδεῖτοις V αἰ. : γρυπαδεῖτοις R : γρυπαδεῖτοις editt., but
930 βάδι’ ἢν RV : βάδιον ἢν αἰ. , whence βάδιον Bentley. But βάδι’ was taken for βάδι (where =-ον) 935 ποῖα γ’
R : ποιάτ’ V : ποι’ ἄττ’ αἰ. . ➔ Qu. ποι’ ἄρ’ ?
ἐπιστικὸς καὶ περιπάτοις καὶ τευτλίοις λευκοῖς,
χυλὸν δίδον, σταμμυλμάτων, ἀπὸ βιβλίων ἀπηθών.
εἴτ' ἀνέτρεφον μουρδίαις Κηφίσοσοφώντα μυγνύς.
εἴτ' οὐκ ἔληρουν ὁ τι τύχωμ', οὐδ' ἐμπεσὼν ἔφυρον, 945
ἀλλ' οὔξίων πρώτιστα μὲν μοι τὸ γένος
eἴτ' ἀν εὐθύς
tοῦ δράματος.

ΑΙΣ. κρείττον γὰρ ἦν σοι νῆ Δι' ἢ τὸ σαυτοῦ.
ΕΤ. ἔπειτ' ἀπὸ τῶν πρώτων ἔποι τούδεν παρῆκ' ἂν ἀργόν,
ἀλλ' ἔλεγεν ἡ γυνὴ τέ μοι χῶ δοῦλος
tοῦδεν ἦττον
χῶ δεσπότης χῇ παρθένος χῇ γραῦς ἂν.

ΑΙΣ. εἴτα δῆτα 950
οὐκ ἀποθανεῖν σε ταῦτ' ἔχρην τολμῶντα;
ΕΤ. μᾶ τὸν 'Απόλλων.
δημοκρατικὸν γὰρ αὐτ' ἐδρον.

ΔΙ. τοῦτο μὲν ἔασον, ὁ τὰν.
οὐ σοὶ γὰρ ἐστι περίπατος κάλλιστα
περί γε τούτου.
ΕΤ. ἐπειτα τούτουσι λαλεῖν ἐδίδαξα
ΑΙΣ. φημὶ κἀγὼ.
ὡς πρὶν διδάξαι γ' ὅφελες μέσος διαρρα-
γήναι. 955

942 λευκοῖς RV; μικροῖς al. (a gloss to the diminutive)
948 παρῆκ' ἂν οὔδεν' Blaydes. →
ΕΤ. λεπτῶν τε κανόνων ἑσβολάς ἔπτῶν τε γνωισμούς,
νοεῖν, ὀρᾶν, ἕξυνέναι, στρέφειν, ἔριν
τεχνάξειν,
kάχ' ὑποτοπείσθαι, περινοεῖν ἄπαντα,
ΑΙΣ. φημὶ καγώ.
ΕΤ. οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ',
oἷς ἓξυνεσμεν,
ἐξ δὲν γ' ἀν ἓξηλεγχόμην· ἐξειδότες
gὰρ οὖτοι 960
 الحملχον ἂν μου τῆν τέχνην· ἀλλ' οὐκ
ἐκομπολάκουν
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἓξε-
πληττον αὐτοὺς
Κύκνους ποιῶν καὶ Μέμνονας κωδωνο-
φαλαροπόλους.
γνώσει δὲ τοὺς τούτου τε κάμοι γ' ἐκατέρου μαθητάς.
τουτομενὶ Φορμίσιος Μεγαίνετός θ' ὁ
Μανῆς,
σαλπιγγολογχυτηνάδαι σαρκασμοπιτυ-
κάμπται,
oῦμοι δὲ Κλειτοφῶν τε καὶ Θηραμένης
ὁ κομψός.
ΔI. Θηραμένης; σοφὸς γ' ἀνήρ καὶ δεινὸς
ἐσ τὰ πάντα,

957 ἔραν, τεχνάξειν mss.: corr. Ed. — 964 κάμοι γ'
V: κάμου Ε: κάμους Dobree. — 965 μάνης RV: μάνης
or μανῆς αL: μᾶγνης one ms. and Suid. The accentuation is
dubious, but analogy in proper nouns points to Μάνης unless
the word is hypocoristic abbreviation 967 οὖμος Ρ.
& ήν κακοῖς ποι περιπέση καὶ πλησίον παραστῇ,
πέπτωκεν ἐξώ τῶν κακῶν, οὐ χῖος,
ἄλλα Κεῖος. 970

ΕΤ. τοιαύτα μέντουγὼ φρονεῖν
tούτουσι εἰσγηγήσαμην,
λογισμὸν ἐνθεὶς τῇ τέχνῃ
cαὶ σκέψιν, ὡς' ἡδη νοεῖν
ἀπαντα καὶ διειδέναι
975
tά τ' ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἂμειν η ἀρό τοῦ,
cάνασκοπεῖν, πώς τοῦτ' ἔχει;
ποῦ μοι τοῦτ; τίς τοῦτ' ἔλαβε;

ΔΙ. νη τοὺς θεούς, νῦν γοῦν Ἄθη-
ναίων ἄπασ τις εἰςιῶν
κέκραγε πρὸς τοὺς οἰκέτας
ζητεῖ τε, ποῦ ἵστιν ἡ χύτρα;
τίς τὴν κεφαλὴν ἀπεδήδοκεν
τῆς μαυνίδος; τὸ τρύβλιον
980
τὸ περισσιῶν τέθυνε καὶ μοί-
ποῦ τὸ σκόροδον τὸ χθιζιῶν;
τίς τῆς ἐλάας παρέτραγεν;
τέως δ' ἀβελτερώτατοι
κεχηνότες Μαμμάκυθοι
985
Μελητίδαι καθήντο.

ΧΟ. τάδε μὲν λεύσσεις, φαιδὶρ' Ἀχιλλεῦ.

970 Κώς Aristarchus in schol.
971 μέντοι γῷ φρονεῖν
vulg.: μέντοι σοφρονεῖν R: corr. Bothe
979 τόδ' Bentley
for τοῦτ'.  987 χθεσιῶν mss.: corr. Lobeck
991 Μελητίδαι mss.: μελητίδαι Fritzsche: Μελητίδαι Gaisford.  (kal Μελ. of several mss. illustrates a common adscript)
σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μὸνον ὅπως μὴ σ’ ὁ θυμὸς ἀρπάσας ἔκτος οὗτοι τῶν ἔλαῳν. δεινὰ γὰρ κατηγόρηκεν. ἀλλ’ ὅπως, ὡ γεννάδα, μὴ πρὸς ὅργῃν ἀντιλέξεις, ἀλλὰ συστείλας, ἀκροισὶ χρώμενος τοῖς ἱστίοις, είτα μᾶλλον μᾶλλον ἄξεις, καὶ φυλάξεις, ἣνίκ’ ἄν τὸ πνεῦμα λείον καὶ καθεστηκός λάβης.

ΚΟΡ. ἀλλ’ ὁ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σημαδιὰ καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν κρουνὸν ἀφίει.

ΑἸΣ. θυμοῦμαι μὲν τῇ ξυντυχίᾳ καὶ μον τὰ σταλάγχυ’ ἀγανακτεῖ, εἰ πρὸς τούτον δεῖ μ’ ἀντιλέγειν· ἵνα μὴ φάσκῃ δ’ ἀπορεῖν με, ἀπόκριναι μοι, τίνος οὐνεκα χρῆ θαυμάζειν ἀνδρὰ ποιητὴν;

ΕΤ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίωσ τε ποιοῦμεν τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.

ΑἸΣ. τοῦτ’ οὖν εἰ μὴ πεπόνακας, 1010

1001 ἄξεις RV. Needless conjectures are εἰξεις (Lenting), οἶξεις (Bergk), ἄξεις (Fritzsche) and ἀρείς. → 1008 χρῆ V: δεί Β. The substitution is among the most frequent. χρῆ of the moral obligation is right
άλλ’ ἐκ χρηστῶν καὶ γενναίων μοχθηρο-τάτους ἀπέδειξας,
τί παθεῖν φήσεις ἄξιος εἶναι;

ΔΙ. τεθνάναι· μὴ τούτον ἑρώτα.
ΑΙΣ. σκέψαι τοίνυν οίον εὐτυχεῖν παρ’ ἐμοῦ
παρεδέξατο πρῶτον,
εἰ γενναίους καὶ τετραπῆχεις, καὶ μὴ
dιαδρασιτολίτας
μὴ γὰρ ἀγοραίους μὴδὲ κοβάλους, ὁσπερ νῦν,
μὴ δὲ πανούργους,

ἀλλὰ πνεοῦτας δόρυ καὶ λόγχας καὶ
λευκολόφους τρυφαλεῖας
καὶ πτήληκας καὶ κυνηδίας καὶ θυμοὺς
ἐπταβοείους.

ΕΤ. καὶ δὴ χωρεῖ τούτι τὸ κακὸν· κρανοποιῶν
ἀν μὴ ἐπιτρίψει.

ΔΙ. καὶ τί σὺ δράσας οὕτως αὐτοὺς γενναίους
ἐξεδίδαξας,
Αἰσχύλε, λέξον, μὴ δ’ αὐθαδῶς σεμνυνό-
μενος χαλέπαινε.

ΑΙΣ. δράμα ποῆσας Ἀρεως μεστῶν. ΔΙ.
ποίον;

ΑΙΣ. τοὺς ἐπτ’ ἐπὶ Ἡβας·
ὁ θεοσάμενος πᾶς ἂν τις ἀνὴρ ἡράσθη
dαίος εἶναι.

ΔΙ. τούτῳ μὲν σοι κακὸν εἴργασται. Ἡβαιόντος
γὰρ πεπόνηκας

1012 μοχθηροῦς Ῥ: μοχθηροτέρους τ’ Β. Τυ. μοχθηροῦς ἀντ-
ἀπέδειξας; 1018 ἐπιτρίψεις Β 1019 καὶ τί σὺ Ῥ: καὶ
στὶ τί Β || ἀνδρεῖους (καὶ γενναίους) Β
Ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου γ' οὖνεκα τύπτου.

ΑΙΣ. ἀλλ' ὡμίων αὐτ' ἔξην ἁσκείν, ἀλλ' οὐκ ἐπὶ τοῦτ' ἐπιθυμεῖν ἐξεδίδαξα νικάν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἑργον ἄριστον.

ΔΙ. ἔχαρην γοῦν, ἦνικ' Ἥκουσαν ἑπὶ Δαρείου τεθυμβωτος,

ο Χορὸς δ' εὐθὺς τῶ χείρ' ὅδε συγκρούσας εἴπεν ἰανοὶ.

ΑΙΣ. ταύτα γὰρ ἄνδρας χρή ποιητὰς ἁσκείν.

σκέψαι γὰρ ἀπ' ἄρχῆς ὡς ὠφέλιμοι τῶν ποιητῶν οἱ γενναίοι γεγένηται.

'Ορφεὺς μὲν γὰρ τελετᾶσ 7' ἡμῖν κατέδειξε' φόνων τ' ἀπέχεσθαι,

Μουσαίοις δ' ἐξακέσεις τε νόσων καὶ χρησμοῦς, Ὅσιόδος δὲ γῆς ἔργασίας, καρπῶν ὦρας, ἀρότους· ὁ δὲ θείος ὁ Ομηρός ἀπὸ τοῦ τυμῆν καὶ κλέος ἐσχεν πλὴν 

tοῦτο, ὅτι χρήστ' ἐδίδαξε, 

τάξεις ἀρετὰς ὀπλίσεις ἄνδρῶν;

ΔΙ. καὶ μῆν οὐ Πανταχλέα γε

1024 ἐνεκα RV: ἐνεκα or οὖνεκα al. Cf. 189 crit. note
1026 τοὺς πέρας al. (unmetrical adscript). → || ἐδίδαξα mss.: corr. Bentley 1028 ήνικ' Ἥκουσα περὶ RV: ήνικ' ἀπηγγέλθη περὶ al.: ήνικα φάσμ' ἐφάνη Δαρείου Dind. Qu. ήνικα γ' ἦν εἰκοὺς πέρι? →

•
ἐδίδαξεν ὁμως τὸν σκαίοτατον· πρῶην γοῦν, ἣνικ' ἔπεμπεν, τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἡμελλ' ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλοις τοι πολλοὺς ἀγαθούς, ὡν ἦν καὶ Δάμαχος ἢρως· ὅθεν ἡμὴ φρῆν ἀπομαξαμένη πολλὰς ἀρετὰς ἐπόησεν, 1040

Πατρόκλων, Τεύκρων θυμολεόντων, ἵν' ἐπαίρουμ' ἀνδρα πολίτην ἀντεκτείνειν αὐτῶν τούτων, ὅποταν σάλ-πιγγος ἀκούσῃ.

ἀλλ' οὗ μὰ Δι' οὗ Φαίδρας ἐποίουν πόρνας οὐδὲ Σθενεβοιας, οὐδ' οἰδ' οὕδεις ἤμτιν ἐρώσαν πώποτ' ἐποίησα γυναῖκα. 1044

ΕΤ. μὰ Δι', οὗ γὰρ ἐπὶν τῆς Ἄφροδίτης οὐδέν σοι.

ΑΙΣ. μηδε γ' ἐπείη.

ἀλλ' ἐπὶ τοι σοι καὶ τοῖς σοῖσιν πολλή πολλοῦ 'πικαθήτο, ὡστε γε καυτῶν σε κατ' οὖν ἔβαλεν. 1045

ΔΙ. νὴ τὸν Διὰ τούτο γέ τοι δή. ἃ γὰρ ἐσ τὰς ἀλλοτριὰς ἐπόεις, αὐτὸς τοῦτωσιν ἐπιλήγησι.

ΕΤ. καὶ τί βλάπτουσ', ὃ σχέτλι' ἀνδρῶν, τὴν πόλιν ἀμαὶ Σθενέβοιαι;

1037 πρῶην RV: πρῶην cett. 1039 κἀγαθοῦς RV (a good instance of the tendency to insert καί for the idiom) 1045 οὐδὲ γὰρ ἐπὶν V: οὐδὲ γὰρ ἦν B: οὐ γὰρ ἐπὶν vulg. → 1046 'πικαθήτο RV (from identity of pronunciation)
AIΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἄλοχος ἀνέπεισας 1050
κώνεια πιεῖν, αἰσχυνθεῖσας διὰ τοὺς σοῦς Βελλεροφῶντας.

ΕΤ. πότερον δ' οὖκ ὄντα λόγου τούτου περὶ
tῆς Φαϊδρας ξυνέθηκα;

AIΣ. μᾶ Δί', ἀλλ' ὄντ'. ἀλλ' ἀποκρύπτειν
χρῆ τὸ πονηρὸν τὸν γε ποιητὴν,
καὶ μὴ παράγειν μηδὲ διδάσκειν. τοὺς
μὲν γὰρ παιδαρίουσιν
ἐστὶ διδάσκαλος ὅστις φράζει, τοὺς ἡβῶσιν
dὲ ποιηταί. 1055
πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ΕΤ. ἢν οὖν σὺ λέγης Λυκαβηττοῦς
καὶ Παρνασσῶν ἡμῖν μεγέθη, τούτ' ἐστὶ
tὸ χρηστὰ διδάσκειν,
da χρῆ φράζειν ἀνθρωπεῖως;

AIΣ. ἀλλ', ὅ κακόδαιμον, ἀνάγκη
μεγάλων γυνώμοι καὶ διανοιῶν ἵσα καὶ
tὰ ρήματα τίκτειν.
κάλλιως εἰκός τοὺς ἡμιθέους τοῖς ρήμασι
μείζοις χρῆσθαι: 1060
καὶ γὰρ τοῖς ἰματίοις ἡμῶν χρῶνται πολὺ
σεμνοτέρουσι.
ἀμοῦ χρηστῶς καταδείξαντος διελυμήνω
σὺ.

ΕΤ. τὶ δράσας;

1055 τοῖς δ' ἡβῶσι Ρ.: τοῖς δ' ἡβῶσι cett.: τοῖς ἡβῶσιν δὲ
Bentley 1057 Παρνασσῶν RV: Παρνασσῶν vulg.: Παρνῆθων
Bentley. — 1058 χρῆν Frijsche; but the reference is
general (not to σὺ)
ΑΙΣ. πρωτον μεν των βασιλευοντας τω Άμπισχϊν, ἵν’ ἔλεινοι τοῖς ἀνθρώποις φαίνοντ’ εἶναι.
ΕΤ. τοὔτ’ οὖν ἔβλαψα τι δράσας;
ΑΙΣ. οὔκ ουν ἐθέλει γε τριήμαρχεῖν πλοῦτων οὐδείς διὰ ταύτα, 1065 ἀλλ’ ῥακίοις περιμλόμενος κλάει καὶ φησὶ πένεσθαι.
ΔΙ. νὴ τὴν Δήμητρα, χυτώνα γ’ ἔχων οὐλών ἐρίων ὑπένερθεν· καὶ ταύτα λέγων ἔξαπατήσῃ, παρὰ τοὺς ἵχθυς ἀνέκυψεν.
ΑΙΣ. εἶτ’ αὖ λαλιάν ἐπιτηδεύσαι καὶ στωμυλιάν ἐδίδαξας,
ἡ ἐκεκένωσεν τὰς τε παλαιόστρας καὶ τοὺς παράλους ἀνέπεισεν 1070 ἀνταγορεύειν τοῖς ἀρχούσιν. καὶ τοῖς τότε γ’, ἧμίκ’ ἐγὼ ἐξων, οὐκ ἡπίσταται ἀλλ’ ἢ μάζαν καλέσαι καὶ ῥυππαπατᾷ εἰπεῖν.
ΔΙ. νῦν δ’ ἀντιλέγει, κοῦκετ’ ἐλαύνων πλεῖ δευρὶ καθίς ἐκείσε.
ΑΙΣ. ποίων δὲ κακῶν οὐκ αὐτίος ἐστ’; οὐ προαγωγός κατέδειξ’ οὕτος, καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1080

1063 ἐλεεινοὶ mss. Bentley restored the Attic form
καὶ φασκούσας οὖ ἥν τὸ ἥν; κατ' ἐκ τούτων ἡ πόλις ἡμῶν ὑπογραμματεύων ἀνεμεστώθη  
καὶ βωμολόχων δημοπιθήκων ἐξαπατώντων τὸν δῆμον αἰεὶ·  
λαμπάδα δ' οὔδεις οἶδας τε φέρειν ὦτ' ἀγυμνασίας ἔτι νυώ.

ΔΙ. μᾶ Δή ν οὔ δῆθ', οὔστ' ἐπαφηνάνθην  
Παναθηναίοις γελόν, ὅτε δὴ  
βραδὺς ἀνθρωπός τῶν ἔθει κύψας  
λευκὸς πίων ὑπολειτόμενος,  
καὶ δεινὰ ποιῶν· καθ' οἱ Κεραμῆς  
ἐν ταῖσι πύλαις παῖουν' αὐτοῦ  
γαστέρα πλευράς λαγόνας πυγήν.  
ὁ δὲ τυπτόμενος ταῖσι πλατείαις  
φυσῶν τὴν λαμπάδ' ἐφευρε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἄδρος  
ὁ πόλεμος ἔρχεται.  
χαλεπὸν οὖν ἔργον διαιρεῖν,  
ὅταν ὁ μὲν τείνῃ βιαίος,  
ὁ δ' ἐπαναστρέφειν δύνηται κάπερεἰδε- 

θαι τορῶς.  
ἄλλα μὴ 'ὖ ταύτῳ καθήσον·  
eἰσβολαὶ γάρ εἰσι πολλαὶ χάτεραι 
σοφισμάτων.  
ὁ τι περ οὖν ἔχετον ἔριζειν,  

Λέγετον, ἔπιτον, ἀνὰ δὲ δέρετον

1086 Ejected by Bergk  1089 ἐπ' ἀφανάνθην R: ἀπα-
φανάνθην V: ἐπαφανάνθην al.: corr. Bentley  1106 ἀναδέ-
ρετον mss. except one (ἀναδερεσθον): corr. Thiersch. Others 
read ἀναδερεσθον or ἀνὰ δ' ἐρεσθον
τά τε παλαιά καὶ τὰ καινά,
kάποιον δια τούτων λεπτών τι καὶ σοφὸν
λέγειν.
eἰ δὲ τούτο καταφοβεῖσθον, μὴ τις
ἀμαθῶς προσῇ
tοῖς θεωρέοισιν, ὡς τὰ
λεπτὰ μὴ γυνώναι λεγόντων,
μηδὲν ὀρρῳδεῖτε τοῦθ᾽. ὡς οὐκ ἔθ᾽ οὕτω
ταῦτ᾽ ἔχει.
ἐστρατευμένου γὰρ εἰσὶν,
βιβλίον τ᾽ ἔχων ἐκαστὸς μανθάνει τὰ
δεξιά·
aἱ φύσεις τ᾽ ἄλλως κράτισται,
nῦν δὲ καὶ παρηκόμηται.
μηδὲν οὖν δείσητον, ἀλλὰ
πάντ᾽ ἐπέξειτον, θεατῶν γ᾽ οὖνειχ᾽, ὡς
οὐτων σοφῶν.

ΕΤ. καὶ μὴν ἐπ᾽ αὐτοῦς τοὺς προλόγους σου
τρέψομαι,
ὅπως τὸ πρῶτον τὴς τραγῳδίας μέρος
πρῶτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.
ἀσαφῆς γὰρ ἢν ἐν τῇ φράσει τῶν πραγ-
μάτων.

ΔΙ. καὶ ποίον αὐτοῦ βασανίεις;

ΕΤ. πολλοὺς πάνυ.

πρῶτον δὲ μοι τὸν ἐξ Ὀρεστείας λέγε.

ΔΙ. ἀγε δὴ σιώπα πᾶς ἀνήρ. λέγ᾽, Λισχύλε.

ΑΙΣ. Ἕρμη χθόνιε, πατρῴ ἐποπτεύων
κράτη
σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.

ήκω γὰρ ἐσ γῆν τῆνδε καὶ κατέρχομαι.
tούτων ἔχεις ψέγειν τι; ΕΤ. πλείων ἡ
dώδεκα. 1129

ΑΙ. ἀλλ' οὖδὲ πάντα γ' ἔστι ταῦτ' ἀλλ' ἡ τρία.
ΕΤ. ἔχει δ' ἐκαστὸν εἰκοσίν γ' ἀμαρτίας.

ΔΙ. Αἰσχύλε, παραίνω σοι σιωπᾶν· εἰ δὲ μή,

πρὸς τρισὶν λαμβείοισι προσοφείλων φανεῖ.
ΑΙΣ. ἐγὼ σιωπῶ τάδ'; ΔΙ. ἔαν πείθη γ' ἔμοι.

ΕΤ. εὐθὺς γὰρ ἥμαρτηκεν οὐράνιον γ' ὦσν. 1135
ΑΙΣ. ὁρᾶς ὅτι λῃрей; ἀλλ' οἴλγον γέ μοι μέλει·

πῶς φῆς μ' ἀμαρτεῖν; ΕΤ. αὐθις ἐξ
ἀρχῆς λέγε.

ΑΙΣ. 'Ερμῆς χθόνιε, πατρὸς ἐποπτεύων
κράτη.

ΕΤ. οὐκοῦν Ὅρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεώτος; 1140

ΑΙΣ. οὐκ ἄλλος λέγω.

ΕΤ. πότερ' οὖν τὸν 'Ερμῆν, ὡς ὁ πατήρ ἀπώλετο

αὐτοῦ βιαίως ἐκ γυναικείαις χερὸς

δόλοις λαθραῖοις, ταῦτ' ἐποπτεύειν

ἐφη; 1138

ΔΙ. οὗ δὴτ' ἐκείνος, ἄλλα τὸν ἐριούνιον

'Ερμῆν χθόνιον προσεῖπε, καθήλου λέγων

ὅτι πατρὸφον τούτῳ κέκτηται γέρας.

1129 τούτων ἔχεις ψέγειν τι; is given to ΔΙ. in RV, and some

editors so assign 1130 ἀλλ' οὖδὲ πάντα ταῦτα γ' ἔστ'

V al. : ταυτα πάντα γ' ἔστ' R al. : corr. Ed. → 1136

For the distribution see → 1138 κράτη. vulg.: κράτη

Ed. → 1144 ἐκείνος R: ἐκείνον V. →
ΒΑΤΡΑΧΟΙ

ΕΤ. ἐτὶ μεῖζον ἐξήμαρτες ἦ γ' ἐβουλόμην· εἰ γὰρ πατρὸδον τὸ χθόνιον ἔχει γέρας, δὶς ταυτὸν ἡμῖν εἶπεν οὗ σοφὸς Αἰσχύλος. ΑΙΣ. πῶς δῖς;

ΔΙ. σκόπει τὸ ρῆμ'· ἐγὼ δέ σοι φράσω. οὗ δῆτα τοῦτό γ', ὅ κατεστωμυλμένε 1160 ἄνθρωπε, ταῦτ' ἐστ', ἀλλ' ἀριστ' ἐπὶ καθοὰν ἔχον.

ΔΙ. τοὺς δῆ; διδάξουν γὰρ με καθ' ὅ τι δῆ-λέγεις. ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἐσθ' ὅτῳ μετή πάτρας· χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν· φεύγων δ' ἀνὴρ ἢκει τε καὶ κατέρχεται.

ΕΤ. οὗ ψηφίλ τὸν Ὀρέσθην κατελθεῖν οἰκαδε· λάθρᾳ γὰρ ἠλθεν, οὗ πιθὼν τοὺς κυρίους.

1147 μεῖζον V: μᾶλλον R  1149 οὗτῳ γ' ἄν V: οὗτως ἄν R  1155 Others give πῶς δῖς; to ΔΙ.  1157 ἢκειν δὲ MSS.: ἢκω δὲ Aul. Gell. 13. 24 and editt. It is hard to see why ἢκειν should have been substituted for a genuine ἢκω. It is imaginable Greek to say 'to come (ἠκείν) is the same thing as your κατέρχομαι'.
ΔΙ. εὗ, νη τὸν Ἐρμήν· ὃ τι λέγεις δ' οὐ μανθάνω.

ΕΤ. πέραινε τοίνυν ἔτερον.

ΔΙ. ἵθι πέραινε σὺ, 1170

Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπτε.

ΑΙΣ. τύμβου δ' ἐπ' ὀχθῷ τῶδε κηρύσσω πατρὶ

κλύειν, ἀκοῦσαι.

ΕΤ. τοῦθ' ἔτερον αὐ δ' δις λέγει, κλύειν, ἀκοῦσαι, ταυτὸν δὲν σαφέστατα.

ΔΙ. τεθυνκόσιν γὰρ ἔλεγεν, ὃ μοχθηρὲ σὺ, 1175

οἰς οὖδὲ τρὶς λέγοντες ἐξικνούμεθα.

ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους ἢν.

ΕΤ. ἐγὼ φράσω· κἀν πον δὲς εἴπω ταυτὸν ἢ στοιβὴν ὑδῆς ἐνοῦσαι ἔξω τοῦ λόγου, κατὰπτυσσον. 1179

ΔΙ. ἵθι δὴ λέγ'· οὐ γὰρ μοῦστιν ἀλλ' ἀκουστέα τῶν σὸν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.

ΕΤ. ἦν Οἰδίπος τὸ πρῶτον εὐδαίμων ἀνήρ, 1182

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει, ὄντων γε, πρὶν φῦναι μὲν, ἀπόλλων ἔφη ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι· πῶς οὖτος ἦν τὸ πρῶτον εὐδαίμων ἀνήρ;

ΕΤ. εἴτ' ἐγένετ' αὐθίς ἀθλιώτατος βροτῶν.

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ'· οὐ μὲν οὖν ἐπαύσατο.
πῶς γὰρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος οὖσας ἔξεθεσαν ἐν ὁστράκῳ, 1190 ἵνα μὴ κτραφεῖς γένοιτο τοῦ πατρὸς φονεύς·
εἰθ’ ὡς Πόλυβον ἤρρησεν οἰδῶν τῷ πόδε·
ἐπείτα γραῖν ἔγγυμεν αὐτὸς ὁν νέος,
καὶ πρὸς γε τοῦτοι τῇ ἑαυτοῦ μητέρα·
εἰτ’ ἐξετύφλωσεν αὐτὸν.

Δ. εὐδαίμων ἀρ’ ἤν, 1195
εἰ καστρατήγησεν γε μετ’ Ἐρασινίδοι.

Ε. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλοὺς ποιῶ.

Α. καὶ μὴν μὰ τὸν Δ’ οὐ κατ’ ἔπος γέ

σου κυνῶς

tὸ ῥῆμ’ ἔκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς

ἀπὸ ληκυθίου σου τοὺς προλόγους διαφερῶ.

Ε. ἀπὸ ληκυθίου σὺ τοὺς ἔμοις;

Α. εὖδος μὸνου. 1201

ποιεῖς γὰρ οὕτως ὡς ἐναρμόττειν ἀπαν

καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,

ἐν τοῖς ιαμβεῖοισι. δεῖξω δ’ αὐτίκα.

Ε. ἵδοι, σὺ δείξεις;

Α. φημὶ. καὶ δὴ χρῆ λέγειν. 1205

Ε. Ἀλγυπτός, ὡς ὁ πλεῖστος ἐσπαρται

λόγος,

ἐξ ἐπαιζε πεντήκοντα ναυτίλῳ πλάτη

Ἀργος κατασχῶν Α. ληκύθιον ἀπώ-

λεσεν.

1197 καλοὺς RV: καλῶς vulg. 1202 ἐναρμόδιειν R (a

form not of the best Attic) . 1203 Qu. κατὰ κωδάριον? −;

κωδάριον mss.: corr. Dind. −→ 1206 Others give καὶ δὴ

χρῆ λέγειν to Δ. F
ΔΙ. τούτι τί ἦν τὸ ληκύθιον; οὐ κλαύσεται; λέγ' ἐτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ, πάλιν. 1210

ΕΤ. Διόνυσος, ὃς θύρσοις καὶ νεβρῶν δοραῖς καθαπτός ἐν πεύκησι Παρνασσῶν κάτα πηδᾶ χορεύων ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. οὔμοι πεπλήγμεθ' αὕθις ὑπὸ τῆς ληκύθου.

ΕΤ. ἀλλ' οὔδεν ἔσται πράγμα· πρὸς γὰρ τούτων ἐν πρόλογον οὐχ ἔξει προσάψαι λήκυθον. οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαίμονεί' ἣ γὰρ πεφυκῶς ἐσθλὸς οὐκ ἔχει βίον, ἢ δυσγενῆς ὄν ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. Εὐριπίδης. ΕΤ. τί ἔστιν; 1215

ΔΙ. ἤφεσθαί μοι δοκεῖ. τὸ ληκύθιον γὰρ τοῦτο πνεύσεται πολύ.

ΕΤ. οὔδ' ἄν μὰ τὴν Δήμητρα φροντίσαμεν γε νυνὶ γὰρ αὐτοῦ τοῦτο γ' ἐκκεκόψεται. 1223

ΔΙ. ἵθι δὴ λέγ' ἐτερον, κατέχον τῆς ληκύθου.

ΕΤ. Σιδώνιόν ποτ' ἀστὺ Κάδμος ἐκλιπὼν Ἀγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.

1210 A comma seems required after γνώ: γνῷ Ranke.  
1212 πεύκησι V al.: πεύκαισι E vulg. Tragedy certainly used locative-dative forms in -νσι, and the mss. often duly record them (see Introd. to Aesch. Cho. pp. cf sq. by Ed.). It is quite unwarrantable to suppose that such forms are corruptions, when corruption was only likely to be the other way. Cf. Meisterhans, pp. 94 sq. In Eg. 659 διηκοσίησι is retained by Neil. Cf. Άε. 867 1220 δοκεῖς mss.: δοκεῖ most editt.  
1221 πνεύςεται mss.: corr. Dind. →
ΔΙ. ὁ δαμιόνι ἀνδρῶν, ἀποπρίῳ τὴν λήκυθον, ἵνα μὴ διακυαίσῃ τοὺς προλόγους ἦμῶν.

ΕΤ. τὸ τί; ἐγὼ πρίωμαι τῳδ', ΔΙ. ἐάν πείθῃ γ' ἐμοί.

Οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν 1230 ίν' οὕτως οὐχ ἔξει προσάψαι ληκύθιον. Πέλοψ ο Ταυτάλειος εἰς Πίσαν μολὼν θοαίσιν ἵπποις ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὄρας, προσῆψεν αὖθις αὖ τὴν λήκυθον. ἀλλ', ὁγάθ', ἐτὶ καὶ νῦν ἄποδος πᾶση τέχνῃ. 1235 ληψει γὰρ ὅβολον πάνυ καλὴν τε κάγαθην.

ΕΤ. μᾶ τὸν Δ' οὔπω γ' ἐτὶ γὰρ εἰσὶ μοι συχνοὶ. Οἰνεύς ποτ' ἐκ γῆς ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΕΤ. ἔαςον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον. Οἰνεύς ποτ' ἐκ γῆς πολύμετρον ἀβὼν στάχυν, 1240 θύων ἀπαρχὰς ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. μεταξὺ θύων; καὶ τίς αὖθ' υφείλητο;

ΕΤ. ἐὰν αὐτὸν, ὁ τἀν' πρὸς τοῦτ ᾿γάρ εἰπάτω. Ζεὺς, ὡς λέλεκται τῇς ἀληθείας ὑπὸ, 1245 ΔΙ. ἀπολείψ' ἐρεῖ γάρ, ληκύθιον ἀπώλεσεν. τὸ ληκύθιον ᾿γάρ τοῦτ' ἐπὶ τοῖς προλόγοιςι σου ἀσπερ τὰ σύκ' ἐπὶ τοίς ὀφθαλμοῖς ἐφυ.

1231 ληκύθιον R al.: λήκυθον V al. For the final tribrach cf. 1203 n. and Introd. p. xxxviii 1235 ἀπόδου one MS. and many critics. — 1243 ἐὰν αὐτὸν V: ἔαςον R: ἐὰν γ' αὐτόν (or ἔαςον αὐτόν) al. — 1245 ἀπολείψ R: ἀπολείπ σ' V. —
άλλ’ εσ τα μέλη προς των θεών αυτοῦ τραποῦ.

ΕΤ. καὶ μήν ἐχω γ’ ὡς αυτοῦ ἐπιδείξω κακὸν μελοποιοῦν ὄντα καὶ ποιοῦντα ταῦτ’ ἀεὶ. 1250

ΧΟ. τί ποτε πράγμα γενήσεται; φροντίζειν γὰρ ἐγωγ’ ἐχω, τίν’ ἂρα μέμψαι ἐποίησει ἀνδρὶ τῷ πολὺ πλείστα δὴ καὶ κάλλιστα μέλη ποιή-σαντι τὸν μέχρι νυν. 1255

θαυμάζω γὰρ ἐγωγ’ ὁπτὶ μέμψεται ποτε τοῦτον τὸν βακχεῖον ἀνακτα, καὶ δέδοιξ’ ύπέρ αὐτοῦ. 1260

ΕΤ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα. εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ἔξυντεμῶ.

ΔΙ. καὶ μὴν λογιοῦμαι ταῦτα τῶν ψῆφων λαβών.

ΕΤ. Φθιώτ’ Ἀχίλλευ, τί ποτ’ ἀνδρο-δάικτον ἀκοῦν

ιὴ κόπον οὗ πελάθεις ἐπ’ ἀρωγάν; 1265

Ἐρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.

ιὴ κόπον οὗ πελάθεις ἐπ’ ἀρωγάν;

1249 οἰς (for ὡς) Dobree. — || ἐπιδείξω R: ἀποδείξω V. — 1252 φροντίζων conj. Blaydes and Ed. (with different renderings). — 1256 τῶν ἄτι νῦν ὄντων RV: τῶν νῦν ἄτι ὄντων al.: τῶν μέχρι νυνι Meineke (led by schol.): τῶν ἄτι νυνι Bentley. Qu. τῶν ἐπιόντων? — 1257-1260 Bracketed by some editors. See note (→) at 1260 1263 λογιοῦμαι γ’ αὐτὰ Dobree. But ταῦτα opposes these to the previous quotations. There is a stage-direction διαίλιον προσαυλεῖ τίς in the mss. —
ΔΙ. δύο σολ κόπω, Αἰσχύλε, τούτω.
ΕΤ. κύδιστ' Ἀχαίων Ἀτρέως πολυκοίρανε
μάνθανε μου παί. 1270

ιὴ κόπων οὐ πελάθεις ἐπ' ἀρωγάν;
ΔΙ. τρίτος, Αἰσχύλε, σολ κόπος οὗτος.
ΕΤ. εὐφαμεῖτε μελισσονόμοι δόμου Ἀρτέ-
μίδος πέλασ οἴγειν
ιὴ κόπων οὐ πελάθεις ἐπ' ἀρωγάν; 1275

κύριός εἰμι θροεῖν ὦδιον κράτος αἴσιον
ἀνδρῶν
ιὴ κόπων οὐ πελάθεις ἐπ' ἀρωγάν;
ΔΙ. ὦ Ζεὺς βασιλεῦ, τὸ χρήμα τῶν κόπων ὦσον.
εγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι:
υπὸ τῶν κόπων γὰρ τὸ νεφρὸ βουβωνίῳ.
ΕΤ. μή, πρὶν γ' ἂν ἀκούσῃς χάτεραν στάσιν
μελῶν 1281
ἐκ τῶν κιθαρωδικῶν νόμων εἰργασμένην.
ΔΙ. θεί δὴ πέραινε, καὶ κόπων μή προστίθει.
ΕΤ. ὅπως Ἀχαίων δίθρονον κράτος, Ἑλ-
λάδος ἦβας,
τοφλαττόθρατ τοφλαττόθρατ. 1285

Σφίγγα δυσαμεριᾶν πρύτανιν κύνα
πέμπει,
tοφλαττόθρατ τοφλαττόθρατ.

1276 ὠδιον V vulg.: ὠδιον al. and Aesch. Ag. 104: δς διον in
R represents δ written in correction over σ 1281 πρὶν γ' ἀκούσῃς mss.: corr. Elmsley. Even a tragedian will hardly dis-
 pense with ἂν in his colloquial style 1285 ἦβας RV: ἦβαν al. as in mss. of Aesch. Ag. 110. Qu. ἦβαν (of the several
contingents)? 1287 δυσαμεριᾶν mss.: corr. Dind.
σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις,
tοφλαττόθρατ τοφλαττόθρατ. 1290
κυρεῖν παρασχὼν ἵταμαις κυσὶν ἀεροφοίτοις,
tοφλαττόθρατ τοφλαττόθρατ.
τὸ συγκλινές τ᾽ ἐπ᾽ Αἰαντι.
tοφλαττόθρατ τοφλαττόθρατ. 1295

Δ. τί τὸ φλαττόθρατ τοῦτ᾽ ἐστίν; ἐκ Μαραθῶνος, ἡ
tόθεν συνέλεξαι ἵμονιοστρόφου μέλῃ;

Α. ἀλλ᾽ οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλὸν ἣνεγκον αὐθ', ἰνα μὴ τὸν αὐτὸν Φρυνίχῳ
λειμῶνα Μουσῶν ἱερὸν ὀφθείην
δρέπων. 1300
οὕτως δ᾽ ἀπὸ πάντων μέλι φέρει παρωνίων,
σκολίων Μελήτου, Καρικῶν ἀυλημάτων,
θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καίτου τί δεῖ
λύρας ἐπὶ τούτου; ποῦ ἕστω ἡ τοῖς
οὐστράκοις 1305
αὕτη κροτοῦσα; δεῦρο Μοῦσ' Ἐυριπίδου,
πρὸς ἦμπερ ἐπιτύδεια ταδί γ' ἀδειν μέλη.

1298 Qu. ἀλλ᾽ οὖν ἐγὼ μὲν <Γ'>; 1301 μὲν MSS. : μὲλι Α.
Palmer. — || παρωνίδων MSS., but παρωνείδων would be required by
metre: παρωνίων (Kock) gives at least a welcome text 1303
χορειῶν R; R: χορείων one MS. — 1305 ἐπὶ τούτου V: ἐπὶ
tούτου τούτου R, which shows an alteration of τούτου to τούτου: corr.
Ed. — : ἐπὶ τούτων one MS. and several editt. 1307 τᾶδ' ἐστ'
vulg.: τάγ' ἐστ' R: ταῦτ᾽ ἐστ' V: τάδε γ' Hermann, but the
article would be required; with ταδί γ' (Ed.) it is not necessary
ΔΙ. αὕτη ποθ' ἡ Μοῦσ' οὐκ ἐλέσβίαξεν, οὐ.
ΑΙΣ. ἀλκυόνες, αἱ παρ' ἀενάοις θαλάσσῃς κύμασι στωμύλλετε,
tέγγουσαι νοτίοις πτερῶν
ῥανίσι χρόα δροσιζόμεναι:
aἳ θ' ὑπωρόφιοι κατὰ γυνίας
eἰεἰεἰεἰεἰεἰεἰεἰεἴσσετε δακτύλοις ἕλαγγες
ἰστόπονα πηνίσματα,
κερκίδος ἄοιδοῦ μελέτας,
ἲν' ὁ φίλαυλος ἐπάλλε δελ-
φῖς πρώραις κυανεμβόλοις
μαντεία καλ σταδίους.
οἰνάνθας γάνος ἀμπέλουν,
βότρυνος ἑικα παυσίπονον.
περίβαλλ', ὃ τέκνου, ὠλένας.
ὅρᾶς τὸν πόδα τοῦτον; ΔΙ. ὄρῳ.
ΑΙΣ. τί δαί; τοῦτον ὅρᾶς; ΔΙ. ὄρῳ.
ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν
τολμᾶς τὰμὰ μέλη ψέγεων;
τὰ μὲν μέλη σου ταῦτα. βούλομαι δ' ἔτι
τὸν τῶν μονωδίων διεξέλθειν τρόπον. 1330
ὡ Νυκτὸς κελαινοφαῆς
ὄρφνα, τίνα μοι

1314 The number of 'shakes' in εἰεἰεἰ . . . varies in the mss.
from four to seven. So 1348 (three to six) 1315 ἰστότονα
V: ἰστότονα E 1316 καλ κερκίδος V al. 1329 σοι?
van Leeuwen
δύστανον ὄνειρον
πέμπεις ἐξ ἀφανοῦς,
'Αἰδα πρόμολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νυκτὸς παίδα,
φρικώδη δεινὰν ὁψιν,
μελανονεκνείμονα,
φόνια φόνια δερκόμενον,
μεγάλους ὄνυχας ἔχοντα;
ἀλλὰ μοι ἀμφίπολοι λύχνον ἄψατε
κάλπισί τ’ ἐκ ποταμῶν δρόσων ἀρατε,
θέρμετε δ’ ὤδωρ,
ὡς ἀν θείουν ὄνειρον ἀποκλύσω. 1340
ἰδ’ ποντίε δαίμονον,
τοῦτ’ ἐκείν’. ἰδ’ ἡμωνίκου,
τάδε τέρα θεάσασθε,
τὸν ἀλεκτρυώνα μοι συναρπάσασα
φρούδη Γλύκη.
Νῦμφαι ὀρεσσίγονοι,
ὡ Μανία, ξύλλαβε. 1345
ἐγὼ δ’ ἀ τάλαίνα πρὸσέχονος’ ἔτυχον
ἐμαυτῆς ἔργοισιν,
λίνου μεστὸν ἀτρακτὸν
eἰεἰεἰεἰεἰεἰεἰσούσαν χεροῖν,
κλωστήρα ποιούσ’, ὀπῶς
κνεφαῖος εἰς ἀγορὰν
férouso’ ἀποδοίμαν. 1350

1333 πρόμολον RV: πρόπολον (προσ-) al. 1342 τὰ δ
ἐτερα R: τάδε τέρατα V: corr. L. Dindorf. → 1348 Cf.
1314 crit. note
ὁ δὲ ἀνέπτατ' ἀνέπτατ ἐς αἰθέρα
κουφοτάταις πτερύγων ἀκμαῖς·
ἐμοὶ δ' ἄχε' ἄχεᾳ κατέλιπτε,
δάκρυα δάκρυά τ' ἀπ' ὠμμάτων
ἔβαλον ἔβαλον ἀ τλάμων. 1355
ἀλλ', ὦ Κρῆτες, Ἰδας τέκνα,
τὰ τόξα λαβόντες ἐπαμύνατε,
τὰ κωλὰ τ' ἀμπάλλετε, κυ-κλούμενοι τὴν οἰκίαν.
ἀμα δὲ Δίκτυννα παῖς ἀ καλά
tὰς κυνίσκας ἔχουσ' ἐλθέτω 1360
dιὰ δόμων πανταχῇ.
σὺ δ', ὦ Δίος διπύρους ἀνέχουσα
λαμπάδας ὀξυτάτας χεροῖν 'Εκάτα, παράφηνον
ἐς Γλύκης, ὅπως ἂν
eἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἥδη τῶν μελῶν.

ΑΙΣ. καμονυ' ἀλισ.
ἐπὶ τὸν σταθμὸν γὰρ αὐτῶν ἀγαγεῖν
βούλομαι, 1365
ὅπερ ἔξελέγξει τὴν πόησιν νῦν μόνον·
τὸ γὰρ βάρος νῦ βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἵτε δευρό νυν, ἐπίπερ γε δεὶ καὶ τοῦτό με,
ἀνδρῶν ποιητῶν τυροπωλήσαι τέχνην.

ΧΟ. ἐπίπτονοι γ' οἱ δεξιοί. 1370
τὸδε γὰρ ἔτερον αὖ τέρας

1359 παῖς Ἀρτεμίς καλὰ mss.: corr. Kock
1362 ἰξυτά- ταιν al. → 1366 ὅπερ ἐξελέγξει (or γ' ἐλέγξει) and μόνος
al. → 1367 νῦ RV: νῦν some editt. from one ms.
νεοχμόν, ἀτοπίας πλέων, 1374 ὅ τις ἀν ἐπενόησεν ἄλλος; μὰ τὸν, ἐγώ μὲν οὐδ' ἂν εἶ τις 1375 ἐλεγέ μοι τῶν ἐπιτυχόντων, ἐπιθόμην, ἄλλ' φόμην ἂν αὐτὸν αὐτὰ ληρεῖν.

ΔΙΟΝΤΣΟΣ. ΑΙΣΧΤΛΟΣ. ΕΤΡΙΠΙΔΗΣ. ΠΛΟΤΤΩΝ

ΔΙ. ίθι νυν παρίστασθον παρὰ τῷ πλάστιγγ', 1378 ιδού·
ΔΙ. καὶ λαβομένω τὸ ρῆμ' ἑκάτερος εὑπατον, 1380 καὶ μὴ μεθησθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω·
ΔΙ. 1381 εἴθ' ὠφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
ΔΙ. 1382 Σπερχεὶ ὁταμὲ βουνόμοι τ' ἐπι-στροφαί·
ΔΙ. κόκκυ, μέθεσθε· καὶ πολὺ γε κατωτέρω 1385 χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τ' ποτ' ἐστὶ τάτιον;
ΔΙ. 1386 ὅτι εἰσέθηκε ποταμον, έριστολικῶς ύγρον ποῆςας τοῦπα ώσπερ τάρια,
σὺ δ᾽ εἰσέθηκας τούπος ἐπτερωμένον.

ΕΤ. ἀλλ᾽ ἐτερον εὐπάτω τι κάντιστησάτω.

ΔΙ. λάβεσθε τοίνυν αὖθις.

ΑΙΣ. ΕΤ. ἦν ἵδον. ΔΙ. λέγε. 1390

ΕΤ. ούκ ἐστὶ Πειθοῦς ἱρὸν ἀλλο πλὴν λόγος.

ΑΙΣ. μόνος θεῶν γὰρ Θάνατος οὐ δῶρων ἐρὰ.

ΔΙ. μεθεσθε· μεθεσθε· καὶ τὸ τοῦτο γ᾽ αὐ ῥέπει·

1393 θάνατον γὰρ εἰσέθηκε βαρύτατον κακὸν.

ΕΤ. ἐγὼ δὲ πειθώ γ', ἔπος ἄριστ' εἰρημένον.

ΔΙ. πειθῶ δὲ καὐφόν ἐστὶ καὶ νοῦν οὔκ ἔχον.

ἀλλ᾽ ἐτερον αὐ ζῆτει τι τῶν βαρυστάθμων,

ο τι σοι καθελξεί, καρτερόν τε καὶ μέγα.

ΕΤ. φέρε ποῦ τοιοῦτο δήτά μουστί; ποῦ;

ΔΙ. φράσω·

βέβληκ' Ἀχιλλεύς δύο κύβω καὶ
tέτταρα.

λέγοιτ' ἀν, ὡς αὕτη 'στι λοιπὴ σφων

στάσις.

ΕΤ. σιδηροβριθές τ' ἐλαβε δεξιὰ ξύλον.

ΑΙΣ. ἐφ' ἄρματος γὰρ ἀρμα καὶ νεκρὸ νεκρὸς—

ΔΙ. ἐξηπάτηκεν αὖ σε καὶ νῦν. ΕΤ. τῷ
tρόπῳ;

1393 μεθείτε μεθείτε mss.: corr. Porson, but perhaps μεθεθεθο
tετε is right, cf. 1384. → Van Leeuwen gives καὶ τὸ τοῦτε
κτλ. to Euripides 1394 κακὸν RV: κακῶν al. 1403
Qu. κὰν (for καί) ? →
ΔΙ. δύ' ἀρματ' εἰςηνεγκε καὶ νεκρῶ δύο, 1405 οὐς ὄνκ ἄν ἀραίντ' οὐδ' ἐκατὸν Ἀὔγυπτιοι.  
ΑΙΣ. καὶ μηκέτ' ἐμοιγε κατ' ἑπος, ἀλλ' ἐς τὸν σταθμὸν αὐτός, τὰ παιδ', ἡ γυνὴ, Κηφισοφῶν, ἐμβὰς καθῆσθω συλλαβῶν τὰ βιβλία· ἐγὼ δὲ δύ' ἐπη τῶν ἐμῶν ἐρῶ μόνου. 1410  
ΔΙ. ἀνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ. οὐ γὰρ δὲ ἐχθρας οὐδετέρας γενήσομαι. τὸν μὲν γὰρ ἡγούμαι· σοφὸν, τὸ δ' . . . ἢδομαί.  
ΠΛ. οὐδὲν ἄρα πράξεις διντερ ἦλθες οὖνεκα.  
ΔΙ. ἐὰν δὲ κρίνω;  
ΠΛ. τὸν ἐτερον λαβῶν ἀπει, 1415 ὁπότερον ἄν κρίνης, ἦν ἔλθης μὴ μάτην.  
ΔΙ. εὐδαιμονοὶς. φέρε, πῦθεσθέ μου ταδί. ἐγὼ κατήλθου ἐπὶ πονητήν. ΕΤ. τοῦ χάριν;  
ΔΙ. ἦν ἡ πόλις σωθεῖσα τοὺς χρονῶς ἅγια. ὁπότερος οὖν ἄν τῇ πόλει παρανέσευν 1420 μέλλῃ τι χρηστόν, τούτον ἄξεων μοὶ δοκῶ. πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον γνώμην ἐκάτερος; ἦν πόλις γὰρ δυστοκεῖ.  
ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;
ΔΙ. τίνα;
ποθεί μέν, ἐχθαίρει δέ, βούλεται δ’ ἔχειν. 1425
ἀλλ’ ὃ τι νοεῖτον, εἰπατον τούτον πέρι.
ΕΤ. μισῶ πολύτην, ὅστις ωφελεῖν πάτραν
βραδὺς φανεῖται, μεγάλα δὲ βλά-
πτειν ταχύς,
καὶ πόριμον αὐτῷ, τῇ πόλει δ’ ἀμή-
χανον. 1429

ΔΙ. εὐ γ’, ὅ Πόσειδον. σὺ δὲ τίνα γνώμην ἔχεις;
ΑΙΣ. [οὗ χρῆ λέοντος σκύμνον ἐν πόλει τρέφειν.]
μάλιστα μὲν λέοντα μή ’ν πόλει τρέφειν,
ἡν δ’ ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.
ΔΙ. νῆ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ’ ἔχω·
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ’ ἐτερος
σαφῶς.

ἀλλ’ ἐτὶ μιὰν γνώμην ἐκάτερος εἰπατον 1435
περὶ τῆς πόλεως ἦμνιν ἐχετον σωτηρίαν.
ΕΤ. ἐγὼ μὲν οἴδα καὶ θέλω φράζειν.

ΔΙ. Λέγε. 1437 (=1442)
ΕΤ. εἰ τις πτερώσας Κλεόκριτον Κινησία.

1428 φανεῖταί R Suid.: πέφυκε V: πέφανται (πέφηνε;) Ha-
maker. → 1431 sq. Editors are divided as to which of
the two lines is to be retained. 1432 is omitted by V al.,
but → 1432 ἐκτραφῇ mss.: ἐκτρέφῃ Plut. Alc. 16. →
1434 δ’ ἐτερος σοφῶs Meineke, with great probability. →
1437 (=1442 of ordinary text) sqq. For the arrangement
here (Ed.) see →. Editors have necessarily recognised
the impossibility of the text as it stands and the confusion
of two versions. But there is no reason to suppose any of
the verses spurious. 1437 (=1442) καθέλω is no improve-
ment. →
αὖροι εὖ ἀνραὶ πελαγίαν ὑπὲρ πλάκα,

ΔI. γέλοιοιν ἄν φαίνοιτο· νοῦν δ' ἔχει τίνα;

ΕΤ. εἰ ναυμαχοῖεν, κατ' ἔχοντες ὅξιδας 1441 ῥαῖνοιεν ἐς τὰ βλέφαρα τῶν ἑναντίων.

ΔI. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτη φύσις.

ΕΤ. ταυτὶ πότερ' αὐτὸς ἡγεῖσθαι Ἡ Κηφισοφῶν;

1445 (= 1453)

["Ἐκδοσὶς β'."]

ΕΤ. ὅταν τὰ νῦν ἀπιστα πίσθ' ἡγώμεθα, 1446 (= 1443) τὰ δ' ὄντα πίστ' ἀπιστα.

ΔI. πῶς; οὐ μανθάνω.

ἄμαθεστερόν τως εἰπὲ καὶ σαφέστερον.

ΕΤ. εἰ τῶν πολιτῶν οἰσι νῦν πιστεύομεν,

τούτωι ἀπιστήσαμεν, οἴς δ' οὐ χρώμεθα,

τούτουι χρησαίμεθ', ἦσως σωθείμεν ἃν.

εἰ νῦν γε δυστυχοῦμεν ἐν τούτουι, πῶς
tάναντί' ἃν πράττοντες οὐ σωθεῖμεθ' ἃν;

1453 (= 1450)]

ΔI. τί δαί λέγεις σύ;

ΑΙΣ. τὴν πόλιν νῦν μοι φράσον

πρώτον, τίσι χρῆται· πότερα τοῖς χρη-

στοῖσ;

ΔI. πόθεν; 1455

μισεὶ κάκιστα. ΑΙΣ. τοῖς πονηροῖσ δ' ἥδεται;

ΔI. οὐ δὴ τ' ἐκείνῃ γ', ἀλλὰ χρῆται πρὸς βλαν.

1439 (= 1440) Κυ. ἀέριον ἀραϊ? 1441 (= 1442) Κατ.

ἔχοντες RV 1444 (= 1452) εὑρές mss.; cf. 806 1451

(= 1448) Text V: χρησαίμεθα σωθείμεν ἃν R: χρησαίμεθ'

ἔσως σωθείμεν ἃν al.  1453 (= 1450) τάναντια mss.:

corr. Dobree || πράττοντες V: πράξαντες R
ΑΙΣ. πώς οὖν τις ἄν σώσει τοιαύτην πόλιν, ἣ μῆτε χλαίνα μήτε σισύρα συμφέρει;

ΔΙ. εὐρίσκε ὑή Δ', εἴπερ ἀναδύσει πάλιν. 1460

ΑΙΣ. ἐκεί φράσαμ᾽ ἄν. ἐνθαδί δ' οὐ βούλομαι.

ΔΙ. μὴ δῆτα σὺ γ', ἀλλ' ἐνθένδ' ἀνίει τάγαθά.

ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,

πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1464

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

ΠΛ. κρίνοις ἄν.

ΔΙ. αὐτὴ σφῶν κρίσις γενήσεται. αἰρήσομαι γὰρ οὸπερ ἢ ψυχῇ θέλει.

ΕΤ. μεμνημένος νυν τῶν θεῶν, οὕς ἄμοσας, 1469 ἡ μὴ ἀπάξειν μ' οἶκαδ', αἴρον τοὺς φίλους.

ΔΙ. ἡ γλώττ' ὄμωμοκ', Αἰσχύλον δ' αἰρήσομαι.

ΕΤ. τί δέδρακας, ὁ μιαρώτατ' ἀνθρώπων;

ΔΙ. ἐγώ; ἐκρίνα νυκάν Αἰσχύλον. τιῇ γὰρ οὗ;

ΕΤ. αἴσχιστον ἔργον προσβλέπεις μ' εἰργασμένοις;

ΔΙ. τί δ' αἰσχρόν, ἢν μὴ τοῖς θεωμένοις δοκῇ; 1475

ΕΤ. ὁ σχέτλιε, περιόψει με δὴ τεθυνκότα;

ΔΙ. τίς οἴδειν εἰ τὸ ζῆν μὲν ἐστὶ καθανεῖν, τὸ πνεῖν δὲ δεηπνεῖν, τὸ δὲ καθεύδειν κωδιοῦν;

1474 ἔργον εἰργασμένοις προσβλέπεις R (μ' ἔργον V) : ἔργον μ' εἰργασμένοις al.: corr. al.
ΠΛ. χωρείτε τοίνυν, ὥ Δίόνυσ', εἶσο. ΔΙ. 
τί δαί;
ΠΞ. ἵνα ξενίσω σφῶ πρὶν ἀποπλείν.
ΔΙ. εὐ τοι λέγεις 1480

νὴ τὸν Δί'· οὐ γὰρ ἄχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνήρ ἔχων 
ξύνεσιν ἡκριβωμένην, 
πάρα δὲ πολλοῖς μαθεῖν. 1485

όδε γὰρ εὗ φρονεῖν δοκήσας 
πάλιν ἀπεισίν οὐκαδ' αὖ, 
ἐπ' ἄγαθῷ μὲν τοῖς πολῖταις, 
ἐπ' ἄγαθῷ δὲ τοῖς ἐαυτοῦ 
ξυγγενέσι τε καὶ φίλοισι, 
διὰ τὸ συνετὸς εἶναι. 1490

χαρίεν οὖν μὴ Σωκράτει 
παρακαθήμενον λαλεῖν 
ἀποβαλόντα μουσικῆν 
τά τε μέγιστα παραλιπόντα 
τῆς τραγῳδικῆς τέχνης. 1495

tὸ δ' ἐπὶ σεμνοῖσιν λόγοισι 
καὶ σκαρίφησμοῖσι λήρων 
diatriβήν ἀργὸν ποεῖσθαι 
παραφρονοῦντος ἀνδρὸς.

ΠΛ. ἂγε δὴ χαίρων, Αἰσχύλε, χώρει, 1500
καὶ σφῶν πόλιν τὴν ἡμετέραν 
γνώμαίς ἄγαθαις, καὶ παίδευσον 
tούς ἄνοιχτον· πολλοὶ δ' εἰσίν·

1482 μακάριός γ' RV: μακάριον schol. 1497 σκαρίφησμοῖς al., but the verb-stem is σκαρίφησ- 
1499 σμοῖς al. jecture ἡμετέραν is an error. → 1501 The con-
καὶ δός τοιτε Κλεοφώντι φέρων,
καὶ τοιτε τοῦσι πορισταῖς,
Μύρμηκι θ’ ὁμοῦ καὶ Νικομάχῳ·
tόδε δ’ Ἀρχενῶμοι·
καὶ φράζ’ αὐτοῖς ταχέως ἥκειν
ὡς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
κἂν μὴ ταχέως ἥκοσιν, ἐγὼ

υὴ τὸν Ἀπόλλωνα στίξας αὐτοὺς
καὶ συμποδίσας

μετ’ Ἀδειμάντου τοῦ Δευκόλοφου
κατὰ γῆς ταχέως ἀποτέμψω.

ΑΙΣ.
tαῦτα ποῆσω· σὺ δὲ τὸν θάκον
tὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν
καὶ διασφίξειν, ἢν ἄρ’ ἐγὼ ποτε
dεῦρ’ ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
σοφία κρίνω δεύτερον εἰναι.

μέμνησο δ’ ὅπως ὁ πανοῦργος ἀνὴρ
καὶ ψευδολόγος καὶ βωμολόχος
μηδέποτ’ εἰς τὸν θάκον τὸν ἐμὸν
μηδ’ ἀκών ἐγκαθεδεῖται.

ΠΛ.

φαίνετε τοῖνυν ὑμεῖς τοῦτῳ

λαμπάδας ἱερᾶς, χάμα προπέμπτετε

καὶ μολπαῖσιν κελαδοῦντες.

ΧΟ.

πρῶτα μὲν ευδιαίαν ἀγαθὴν ἀπιόντι ποιητῇ

1505 τοῦτο Ῥ: τοῦτοι Β: τοῦτι al.: τοῦτοι (sc. τοὺς βρόχους)

1515 θρόνον ῬΩ: θάκον al.: corr. Bentley; cf. 1522  

καὶ διασφίξειν Ῥ: καὶ σφίξειν  

cett.: καὶ μοι σφίξειν Bentley: καὶ σφίξειν (Ed.) is a likely  

common source of the readings  

1522 θάκον ῬΩ: θάκον al.; cf. 1515
ἐς φάσος ὄρνυμένῳ δότε, δαιμονεὶς οἱ κατὰ γαῖας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοιας. 1530
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ' ἀν οὕτως ἀργαλέων τ' ἐν ὀπλοίς ξυνόδων. Κλεοφὸν δὲ μαχέσθω κάλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.

NOTES

Enter Dionysus, dressed in a saffron-coloured χιτών and wearing the soft high boots called κόθοροι. Over his effeminate tunic (see 46) he has thrown a lion’s skin (λεοντῆ) in imitation of Herakles, and is also carrying a club (ἄνάφορον). As a traveller he is probably wearing a brimmed hat (πέτασος). Xanthias is mounted on a donkey, but is carrying across his shoulders a pole (ἄνάφορον), from either end of which hang bundles of travelling baggage (σκεύη including στρωματόδεσμα). [The ass is got rid of at the first change of scene.]

The names of slaves were chiefly derived from (1) the colour of their complexion and hair, e.g. Ζανθίας, Πυρρίας, (2) the country of their origin, e.g. Σύρος, Φρύξ, Γέτας, (3) names frequent in their own country (ἐγχώρια ὀνόματα), e.g. Τίμιος (Cappadocian), (4) names of kings of such countries, e.g. Μίδας (from Phrygia), (5) names of good promise, e.g. Σωσίας.

1. τῶν εἰσθότων: sc. λέγεσθαι. The use of this neut. partic. as a simple adj. (= ἡθάδων) is frequent.

Though Aristophanes chooses to ridicule the cheap buffoonery and clap-trap phrases which pleased the more vulgar part of the audience (θέατρον), and though he is here presumably putting a spoke in the wheel' of his rivals (as in Vesp. 58), he is himself occasionally guilty of the same device (fr. 307 Dind.). In Pac. 748 he claims to have done away with the stock jokes of whipped slaves and similar κακά καὶ φόρτον καὶ βωμολοχεύματ' ἀγέννη, but here he is insidiously introducing them while pretending to despise them.

2. ἐφ’ οἷς . . γελώσιν: i.e. in amusement, while ά γελώσιν would express scorn.

ἄει is cutting: 'they never fail.' The audience come in for their share of the reproof.

3. ὅ τι βούλει γε: γε gives an intonation: 'whatever you like.'
There is a slight pause before these words, and then he forbids the very phrase which Xanthias would have chosen and which he does eventually manage to drag in (30). πεζομαι and ὃς θλημαι were some of those cant and vulgar terms which enjoy a vogue for a time without much humour in themselves.

4. πάνυ . . χολη, ‘it has become positively sickening’ (not only to the speaker, but to people in general). Writing ἐστι we may compare (the subject being τοῦτο) Ἀφ. 125 ταῦτα δὴ οὐκ ἄγχονη; and contrast Hor. Sat. 2. 6. 32 hoc iuvat et melli est. ‘This seems more natural than ἐστι (= ‘for by this time there is utter disgust with it’).


5. μηδ’ : sc. εἰπω.

ἀστείον: urbium; ‘smart,’ ‘piece of pretty wit.’ Cf. 901, 906. That which (to use eighteenth-century language) takes ‘the town’ is chic and up-to-date. The opposite is ἄγρουκόν. Aristophanes is sarcastic at the prevailing notions of wit.

6. τὸ πάνυ γέλοιον, ‘what really is funny’; lit. ‘that really funny phrase.’ But Di. anticipates his ‘really funny’ phrase and forbids it; whereupon Xa. is in despair. [γέλοιον is not the Attic accentuation.]

7. ἐκεῖνο: illeud: ‘that (favourite or notorious) phrase.’

tὸ τί; The article is prefixed to τί or ποιός mostly when the question refers to something already mentioned (cf. lequel?). Like the present place is Plat. Phaedr. 277 Α ΣΩ. νῦν δὴ ἐκεῖνα ἢδη δυνάμεθα κρίνειν. ΦΑΙ. τὰ ποιά; (Kühner-Gerth, Gr. Synt. § 465. 2).

8. μεταβαλλόμενος: middle because the action is reflexive. The bearer who shifts the pole from shoulder to shoulder gives himself a change.

τάνάφορον. The ἀνάφορον (or ἀσιλλα) is a carrying-pole like that of the Chinese rather than the milkman’s yoke. The latter would not be changed from shoulder to shoulder. Xa. is carrying τὰ στρώματα (Xen. Mem. 3. 13. 6) tied on one end and the other baggage (σκεβη) on the other. For illustration see Smith, Dict. Ant. i. p. 211.

ὅτε χεῖριτάμ, ‘that you are fit to burst.’

9. τί δὴτ’ ἐδει κ.τ.λ.: not = δεῖ, but sarcastically: ‘what was the use of your giving me the baggage to carry (before we
came upon the stage), if it was not simply to enable me to make the common jokes? The comedians often satirise their own proceedings, the stage-machinery, and the audience.

ταύτα τὰ σκεύη. ταύτα (isla) is frequently contemptuous (cf. τούτων in v. 14) = 'your old baggage.'

13. εἴπερ ποιήσω . . , 'if I am not going to do . . .' More commonly εἴπερ μέλλω ποιήσειν. For this fut. cf. 20 (ἐρει), 1460, Ἀν. 759 αἱρε πλήκτρον, εἰ μαχεῖ, Ἄνερ. 1263 μαθητέον τὰρ ἐστὶ πολλοὺς τῶν λόγων, | εἴπερ ἀποτείσαι μηδέν.

Φρύνιχος: a rival comedian now competing with Aristophanes. His Μοῦσαι won the second prize. [He must be distinguished from (1) the general who figures in the revolution of 411 B.C., and who was assassinated in that year; (2) the tragic poet, who had been dead for two-thirds of a century (see inf. 910).]

We must not take too seriously the attacks of the comic poets upon each other. Their reciprocal charges of staleness, plagiarism and other literary sins are only part of the Dionysiac game. The schol. says that in the extant works of Phrynicus there was nothing of the kind here mentioned.

14. εἰσέβη σοιεῖν : playing upon the senses 'do' and 'compose poetry.' This justifies the repetition of the word and also gives the contemptuous point, 'I could make as good a thing as P.'

Δύκις : possibly a nickname. If there was a writer named Lycis he is unknown. Kock, however, reports that the letters ΛΤΚΙΣ appear in a fragmentary inscription recording dramatic victories, and therefore it is too bold to read the conjecture καπίλινκος.

'Αμειψας : a distinguished rival, who won the first prize against the Birds of Aristoph. (414 B.C.), and was second when our poet was third with the Clouds (423 B.C.).

15. σκενηφοροῦσ'. The reading is doubtful and the line may be spurious. One note among the scholia 'implies that the annotator's text' did not possess it (Rutherford). [It might even be suggested that vv. 14, 15 are both interpolated, the former being added under the misconception that the grammar of v. 13 was incomplete.]

Keeping the line (with σκενηφοροῦσ' and the common punctuation) the construction is εἴπερ ποιήσω μηδὲν τούτων ἄπερ Φρύνιχος εἰσέβη σοιεῖν καὶ (ἄπερ) Δύκις κάμειψας σκενηφοροῦσι, i.e. 'if I am to do none of those things which P. is accustomed to do (or 'put in his pieces') and (which) Lyc. and Am. do when carrying baggage.' The idiom μηδὲν ἄπερ . . σκενηφοροῦσι is sufficiently Greek in itself, the accus. being internal. Thus
таута σκευοφοροῦσι = 'in this way do they carry baggage' = 'they do this when carrying baggage.' Cf. infra 833 ἀπερ ἐκάστοτε | ἐν ταῖσ τραγῳδιαῖσιν ἐπερατεύετο, Ach. 647 εκείνων δὲν ἐναμυαχάσαμεν, Dem. 18. 198 δηλοῖς δὲ καὶ εἱ ὕψ ('from the way in which you spend your life'). In Greek a writer is said to do what he represents others as doing, and a comedian therefore 'carries baggage' in making his characters do so. It might be objected that we should expect the relative to be repeated (χῶν Δύκις). Even so μηδ' rather than καὶ would be normal. But in a conversational sentence of some length such awkwardness as exists is not unnatural.

[We might also punctuate (with Bergk) after ποιεῖν and translate 'Also Lycis and Ameipsias always carry baggage in comedy.' But (apart from the abruptness) the point is not that they carry baggage, but that their baggage-carriers always make poor jokes. In a reading τοὺς σκευοφόρους (Fritzsche) the accus. should depend on ποιεῖν, i.e. 'if I am to do none of those things which P. and L. and A. are wont to do to their baggage-carriers.' Possibly, if further conjectures are permissible, we might suggest <ως> σκευοφόροι' 'when they . . .']


ἐγὼ θεόμενος, 'when I am a spectator.' The statue of Dionysus was placed in the theatre before the play began, and there is a humorous allusion to this.

17. ποιτών: cf. 13.

18. πλεῖν . . ἀπέρχομαι, 'I go home an older man by more than a year.' These old jokes 'age a man so'; cf. Cic. de Or. 2. 59 senium est cum audio. The schol. quotes Hom. Od. 19. 360 αἰχα γὰρ ἐν κακότητι βροτοὶ καταγγέλακοι. So stale and weary jests are said ἀπολλάναι, ἀποκυλεῖν, σφάττειν. [πλεῖν should not be called a 'contraction of πλεῖον.']

20. ὤτε: clearly better than ὁτι. In the sense of the latter the comedian would have preferred εἰ. θελεται: slyly getting in the forbidden word (5). τὸ γέλουν, 'the (usual) funny thing.'

οὐκ ἐρεῖ, 'is not to (be permitted to) say'; cf. 13. Those who alter to ἐρω have but a captious sense of humour. The neck is personified, and it gets 'all the kicks without the halfpence'; it has borne all this trouble simply to get a chance of 'speaking its piece,' and now this reward is denied.
21. εἰτ’: *indignantis*, as often. For the form of expression cf. *Lys. 659* ταῦτ’ οὐχ ὑβρις τὰ πράγματ’ ἐστὶ πολλή;

22. οτ’: i.e. οτε (οτε cannot suffer elision).

Διόνυσος ὑδὸς Σταμνίου. Dionysus is the freeborn Athenian master with a patronymic (like Ἅκτιας Ἁκτηράτου, Δημοσθένης Δημοσθένους), while Xanthias, being a slave, ‘has no father.’ Cf. 631 n. So the breadwoman in *Vesp. 1396* cries οὕτω μᾶ τῷ θεῷ καταπροϊεῖ Μυρτίας | ἡς Ὁγκύλωνος θυγατέροις καὶ Σωστάτης (= ‘I would have you know I am a freeborn Athenian woman’). The metre here is in keeping with aggrieved dignity.

Σταμνίου. A στάμνος or σταμνίον is a wine-jar, and Di. is the god of wine. But there must be some joke beyond the substitution of Σταμνίου for Δός. Zeus had many titles, and a Ζεὺς στάμνος is invented on the analogy of Ζεὺς φίλιος, ἕνιος, etc. Possibly also there is a pun on ταμίον. In default of anything better we may substitute ‘son of Juice’ for ‘son of Zeus,’ while the tone may be given by ‘Dionysus FitzDemi-john.’ [It might perhaps be guessed that there was some contemporary Athenian of drinking propensities with a name which Σταμνίου would recall.]

23. αὐτὸς: implying ‘the master’ (ipse). See 520 n.

ὁχῶ, ‘give him a mount’ (more commonly ‘carry’). Cf. *Xen. Hipp. 4. 1* δεὶ τὸν ἵππαρχον προνοεῖν ὅπως ἀναπαύῃ τοὺς ἵππεις τὸ βαδίζειν, μέτρων μὲν ὁχοῦντα κ.τ.λ.

24. ἢνα µὴ ταλαιπωροῖτο κ.τ.λ. The opt. depends on the historical tense (ὁχεῖσθαι εἰσά) implied in the thought, viz. ‘I permitted him to ride (when we set out).’ Cf. *Vesp. 766*, *Vesp. 110* ψῆφων δὲ δείσας μὴ δειθέλῃ ποτέ, | ἐν εἴχοι δικάξεων, αἰγιαλὸν ἐνδοῦ τρέφει (i.e. συνελεξεν ὡστε τρέφειν), *Dem. 22. 11* τούτον ἤχει τὸν τρόπον ὁ νόμος, ἢνα μηδὲ πεισθήναι... γένοιτ’ ἐπὶ τῶ δήμῳ (i.e. ἐτέθη ὡστε εἴχειν). Kühner-Gerth § 553. 4 a.

The line sounds like a quotation, with ἄχθος φέρω originally metaphorical. This gives point to what follows.

25—30. οὐ γὰρ φέρω γνῶ. Here follows a brief skit on logic and jugglings with words as practised by those who cultivated the society of the sophists (or, as Ar. would imagine, of Socrates). There are also secondary meanings for which it may be unprofitable to seek. Xanthias cuts short the logic with a philistine appeal to facts, ‘all I know is that this shoulder—πείεται’ (30).

26. φέρων γε ταυτί: sc. φέρω, (why, I am bearing) by bearing this.’ There is quibbling with various senses of the words in φέρω, τίνα τρόπον, βαρέως, βάρος. Το τίνα τρόπον; ‘how?’
(logically), Xa. answers as if it had meant ‘in what manner?’

\[\text{βαρέως πάνυ}\] plays upon the physical sense and the mental (=moleste, aegre ferre): ‘it makes me sore enough.’

\[\text{τὸ βάρος τοῦ}\] takes up \text{βαρέως}, ‘your said burden (and your said soreness).’

27. \text{όνυσ}: better than \text{δνος} (which would more naturally be substituted in mss. than \text{vice versa}). ‘Isn’t the donkey bearing that sore burden?’ is the natural inquiry, and it contrives to call Xa. a donkey quite as plainly. Xa. indignantly replies ‘I’m no donkey.’

31-32. \text{σο...σο...}: the first \text{σο} belongs to \text{φης} only, ‘since \text{you} (unlike me) say the donkey does you no good, it is your turn to carry the donkey.’

33. \text{τὶ γὰρ ἐγὼ ὄνκ ἐναυμάχου;} lit. ‘why was I not for joining in the sea-fight?’ = ‘why did I decline to join?’ ‘The negative imperf. commonly denotes resistance to pressure, or disappointment. Simple negation is aoristic’ (Gildersleeve, Gk. \text{Synt.} §216). Cf. Dem. 21. 163 \text{οῦκ ἄνεβαιν ἐπὶ τὴν νᾶν} ‘he would not go on board’ (lit. ‘he was not for embarking’).

Xen. \text{Cyr.} 1. 4. 21 \text{ἐμάχετο οὐδεὶς, ἀλλ’ ἄμαχητι ἀπώλλιντο} (‘nobody would fight’).

The reference is to the battle of Arginusae in the previous year (406 B.C.). See Introd. p. xxv. Slaves as well as free men were included in the great armada which the Athenians made a supreme effort to send out, and those who took part in the battle were given their liberty (cf. 693). If Xa. had been one of these he could have snapped his fingers at his master.

34. \text{κωκύειν μακρά,} ‘a long be-hanged,’ instead of ‘a long farewell’ (χαλαρεῖν). Cf. \text{Vesp.} 584 \text{κλάειν ἡμεῖς μακρὰ τὴν} κεφαλὴν εἰπόντες τὴ διαθήκη, Hor. \text{Sat.} 1. 10. 91 \text{τε...ἀνυπο} πλούριας. \[\text{[μακρά is not strictly identical with μεγάλα,} \text{‘loud,’ but= (1) ‘long’ in duration; (2) sounds which carry far (Homeric μακρὸν αὐτεῖν).]}\]

35. \text{κατάβα}: the intrans. aor. of imperat. compounds of \text{βαῖνω} is formed either thus or (more commonly) with \text{-βηθ}. The latter represents the imperat. ending -\text{θι} (in \text{λθι, ἵθι}) added to the root \text{βā} (Attic \text{βη}), while the former is the root-grade \text{βā} with imperat. ending -\text{ε} (in \text{φερε, etc.}). Thus we have \text{κατά-βά-θι} or \text{κατά-βα-ε}. Similarly \text{πιμπλα}. 

35-37. \text{καλ γὰρ ἐγώ...τραπέσθαι}. The rhythm points to parody or semi-quotat. In that case we may join \text{εἰώ} with \text{βαδίζων} by what is known as the \text{schema Chalcidicum}. 

"
Cf. 761, Soph. Aj. 1320 κλόουτες ἐσμεν, ibid. 1324 ὅρων γὰρ ἥν τουαίτα μὲ, Eur. Cyc. 381 ἦτε πάσχοντες, etc. Otherwise we should better construe ἐγγὺς εἰμι τῆς θύρας, βαδίσων (‘as I trudge,’ opposed to ὅχομενος)=‘my trudging has at last brought me . ’ Cf. Eccl. 1093 ἐγγὺς ἡδη τῆς θύρας | ἐλκομενὸς εἰμι, Plat. Lys. 204 ἐν τῷρρῳ ἥδη εἰ πορευμένοις τοῦ ἐρωτος.

37. ἔδει: as part of my plan.

παιδίων, παῖ, ἡμι, παῖ. [The hiatus is allowable in the colloquial phrase.] The porter (θυρωφός) is called three times (the tragic ἐν τρίτοις προσφέυψασιν) as in Nub. 1145 παῖ, ἡμι, παῖ, παὶ, Aesch. Cho. 651 τρίτον τόθ’ ἐκπέραμα δωμάτων καλῶ. The call is accompanied by loud knocking, either with the knocker (ῥοπτρον) or more generally with beating upon the door (κρούειν, κόπτειν) with fist or stick. ‘What ho! there! boy! what ho!’

ἡμι. The only parts of the verb which are found are ἡμι, ἴσι and the aor. ἥν (δ’ ἐγώ), ἢ (δ’ ὅ, ὅ’ ἦ).

38. Herakles himself appears at the door. The Athenians would in all probability understand that he is ‘at home’ in the temple of H. Alexikakos in Melite, the WNW. quarter of Athens. Introd. B, p. xxxiii.

It was part of the regular stage-business (taken from real life) for the porter to show surly annoyance when knocking was impatient (cf. Nub. 133 sqq.). Herakles, acting as his own porter, keeps up the tradition.

ὁς κενταυρικῶς. The Centaurs were proverbial for ὕβρις (Xenophanes 1. 22). Among his other deeds as pioneer in civilisation and destroyer of monsters Herakles had fought with the Centaurs. The story of Nessus is also well known. Hence the choice of this word as = ὕβριστικῶς. ‘A savage way, indeed, to knock at a man’s door!’ Cf. Plaut. Truc. 2. 2. 1 quis illic est qui tam proterve nostras aedes arietat?

39. ἐνήλαθ’: an exaggeration, but suited to the act of a Centaur. Literally in Soph. O. T. 1261 τῦλαις διπλαίς ἐνήλατ’, ἐκ δὲ πυθμένων | ἐκλυνε κώλα κλήθρα. That kicking at doors was sometimes resorted to appears from Terence (who imitates Attic comedy), Eun. 2. 2. 54 ἵστας (sc. forēs) . . calcibus insistatibus frustra. [Greeks and Romans ‘kicked’ with the heel, as the make of their shoes would prompt them to do.]

δότις: quicumque. We should rather supply ἐνήλατο than ἥν. More fully δότις might be δότις δή, δότις ποτὲ, or δότις δῆποτε. Cf. Hor. Od. 2. 13. 1 ille et nefasto te posuit die, quicumque primum (sc. posuit).
τούτι τι ἕν; 'what might this mean?' So 1209 and Ach. 767 τούτι τι ἕν τὸ πράγμα; The imperf. as in v. 48 ποὺ γῆς ἀπεδήμεις; ('Where might you be going abroad?'). The use is akin to that of ἕν ἄρα ("is, as it seems"), and logically the basis is 'what was this (without our knowing it)?' See Goodwin, M. and T. § 39, Gildersleeve, Gk. Synt. § 220 (where the tense is called the imperf. of 'sudden appreciation of the real state of affairs').

Herakles is first amazed at Dionysus' appearance, gives a start, and is then convulsed with laughter. Di. attributes the start to his own formidable aspect.

40. ὁ παῖς. The nom. with art. is more lordly than the vocative, cf. 271. We must supply e.g. ἀκούέτω.

41. μὴ μαλνοὶ γε: sc. ἐδεισε, 'Yes! afraid you might be mad.' γε stresses μαλνοῦ.

42. οὖ ... δύναμαι μὴ γελᾶν. The negative infin. after the negative οὖ δύναμαι would more commonly take μὴ οὖ (Kühner-Gerth § 514. 5, Goodwin, M. and T. § 815), but μὴ alone is found too often to provoke suspicion (K.-G. 5 ἠ). Cf. Aesch. P. V. 106 ἄλλ' οὔτε σιγάν οὔτε μὴ σιγάν τύχας | ὁδὴν τὲ μου τάσδ' ἐστὶ. Metre of course lends no criterion, since μὴ οὖ forms one syllable. Both uses are combined in Xen. Mem. 34 οὔτε μὴ μεμνήσθαι δύναμαι αὐτοῦ, οὔτε μεμνήμενος μὴ οὖκ ἐπαίνειν.

[Though we cannot always find a special appropriateness in oaths (Intro. pp. liii sq.). Demeter may here be chosen as a goddess of silence.]

43. δάκνῳ ἐμαυτόν. From biting the lips comes a colloquial expression 'to bite' in the sense of putting on restraint. Cf. Νικ. 1369 τῶν θυμῶν δακὼν. More explicitly Soph. Trach. 976 ἄλλ' ἤσχε δακὼν | στόμα σόν.

45. ἀποσοβήσαι. There may be a play upon ἀποσβέσαι (cf. γέλως ἀσβεστος), but there must also be some further reason, lost to us, for the present peculiar application of ἀποσβείν. τῶν γελῶν is a παρὰ προσδοκίαν for, e.g., τῶν φόβων; ἀποσβεῖν is used of keeping off flies (the persistent or 'shameless' fly of Homer); and there may have been some Athenian cant phrase which lent humour to such a remark as 'Bother this laugh! I wish it would go away,' accompanied by a gesture.

γέλων and γέλωτα both occur in comedy, the former being specially Attic.

46. ἐπὶ κροκωτῷ κειμένην: i.e. the λεοντή is a sort of ἰμάτιον to the κροκωτῶν (=χιτῶν κροκωτῶν). The latter was a saffron-yellow garment worn for show by women over the χιτῶν proper,
but without itself being ἱμάτιον (Dict. Ant. i. p. 564). Only very effeminate men could think of wearing this colour, but—like the κόθορνος—it was part of the ceremonial attire of the statue of Dionysus (Poll. 4. 117, Ath. 198 c). This was not unnatural for the god of festivity.

47. τὸ ὀ νοῦς; ‘What is the meaning of it?’ Cf. Av. 994 τὸ ἡ τίνος; So the verb νοεῖν, e.g. Plat. Euthyd. 287 εἶπον, δὲ τὸ νοοῖν τὸ ῥήμα.

τὸ κόθορνος . . ἐξυπλήθην; Cf. Thesm. 140 τὸς δαί κατόπτρον καὶ ζύφων κομωνία; (of Agathon the γώνιος). The κόθορνος is a woman’s boot (Eccl. 346, Lys. 657), soft, and capable of being worn on either foot. Its effeminacy appears also from Hdt. 1. 155, where Croesus, recommending Cyrus to make the Lydians γυναῖκας ἀντὶ ἀνδρῶν, would have them wear κόθορνοι. [The use of κολχικόν for the tragic buskin is not Greek, but Roman.] In ἐξυπλήθην the dual is deliberately used to emphasise the peculiar ‘pair’ the two things make.

48. ποί γῆς ἀπεδήμεις; For the tense see v. 39. These strange additions to the ordinary costume of Di. are taken to mean that he is about to travel.

ἐπεβάτευν Κλεισθένει. The sentence is interrupted. Dionysus begins his explanation at the beginning, viz. how he came to be reading Euripides on board a ship. Lit. ‘I was serving Cleisthenes (my trierarch) as a marine,’ the dat. being used as in γραμματεῖων τινι etc. For the sense cf. Thuc. 8. 61 Ἀντιοδόντει ἐπιβάτῃς ἐξερεύνησε. The ἐπιβάται (milites classiarii) were the fighting men, who generally numbered ten to the trireme. Cleisthenes is to Aristoph. the type of effeminate and dissolute youth (Eq. 1374 etc.), and the notion of either Cleisthenes as trierarch (a duty imposed as a λητουργία) or Dionysus as fighting man would be sufficiently absurd.

49–50. There was doubtless much boasting after the battle of Arginusae, and such braggadocio is here satirised. ἡ δῶδεκ’ ἡ τριεσκαίδεκα: ‘it may be a dozen, it may be thirteen’; it was difficult to keep count exactly of such a trifle.

51. σφῶ; i.e. ‘a pair of fellows like you!’

κατ’ ἐγωγ’ ἐξηγρόμην: ‘And then I woke.’ The words are much more probably an aside by Xanthias than a comment by Herakles. Besides their appropriateness in the mouth of the former, a dramatist always finds it desirable to keep his personæ from inactivity on the stage (Ath. 190 ε). Xanthias of course indulges in derisive gestures, but he must occasionally also speak (cf. 87). ἐγωγ’ should be noted. It is not as if he
sarcastically completed the tale for Dionysus, ‘and then I woke,’ but ‘and then I woke (if you did not).’

52. καὶ δῆτ'': resumptive of v. 48; ‘and, to come to what we were saying..’ Cf. Vesp. 13, Plat. Prot. 310 c.

ἀναγιγνώσκοντι . τὴν Ανδρομέδαν: a very popular play of Euripides produced in 412 B.C. Much use is made of it in burlesque in Thesm. 1018 sqq. [Paley's notion that the ship was named Andromeda and that D. read the name on the ship's side is not only extremely unnatural but is disproved by the article. D. would not there read 'the Andromeda.]

54. πῶς οὖς: grammatically a parenthetical question. The corresponding English is ‘you can't think how much.’ Cf. Νευ. 881 κάκ τῶν σιδῶν | βατράχους ἔπολει πῶς δοκεῖς ('you can't imagine how well'), Plut. 742 etc. The use is found in tragedy, comedy and prose. Cf. Plat. Symp. 216 D ἀνοιχθεῖσ πόσης οίεσθε γέμει σωφροσύνης.

55. πόθος; πόσος τις: Point is given to this query only if we assume that Herakles draws himself up at the word ἐπάταξε and is prepared to deal with the πόθος which has ‘struck’ his ‘little brother’ (60). ‘Struck you, did he? How big was he?’

μικρὸς ἡλίκος Μόλων. The precise sense of these words is perhaps not now discoverable. It is altogether improbable that Dionysus would reply that his πόθος was μικρός. Even if ironically spoken the word seems to lack humour. There appears at first sight to be an almost exact correspondence with Plant. Curc. 1. 2. 14 (taken from Attic comedy). A. Sitit haec anus. B. Quantillium sitit? A. Modica est, capit quadrantal. But in modica est there is a sarcasm on the thirst of old women in general: ‘this one is moderate.’

Moreover, we are uncertain as to Molon. The name was not rare, and we are told that among its bearers there was an actor of Euripides (Dem. 19. 246), and also a footpad (λωποδύτης). While Eustath. (p. 1834. 27) states that Μόλωνες = οἱ παμμεγέθεις, the schol. reports from Didymus (ob. circ. A.D. 10) that the λωποδύτης was a small man. The actor would necessarily be of good stature.

That the πόθος is meant to be great is clear. If, therefore, we do not (1) take the answer of Di. to be simply ironical, ‘a little one (of course), the size of—Molon,’ we may perhaps (2) render μικρὸς ἡλίκος Μόλων by ‘as big as Little Molon,’ understanding (δ) Μικρὸς to be an ironical nickname applied to a huge man (cf. ‘the Woolwich infant’ and the like). Cf. Iuv. 8. 32 παρτίμ. . . Atlanta vocamus and context. Such nicknames were frequent. Cf. Xen. Mem. 1. 4. 2 'Αριστόδημον τὸν
NOTES

58. οὕ γάρ ἄλλη κ.τ.λ., 'for, really, I am in a bad way': a common elliptical expression. Cf. 192, 488. [There was apparently an early confusion between οὕ γάρ ἄλλο (ἐστὶν ἡ) . . . and οὕ γάρ (τουοῦτος ἔχει or the like), ἄλλα . . . But the analysis of such combinations is generally a slippery matter, and οὕ γάρ, ἄλλα . . . ('it is not so, but . . .') may after all be the origin.]

59. τουοῦτος ἕμερος κ.τ.λ. His painful case calls for the tragic style, in which he is naturally an adept, as god of the theatre and lover of Euripides. ἕμερος is scarcely conversational Attic, though employed in the higher prose of Plato. Cf. δαρδάπτει (60).

60. οὐκ ἔχω φράσαι, 'I cannot (find words to) express it.'

61. δμως γε μέντοι κ.τ.λ. The rhythm suggests tragic quotation. By αἰνιγμός (or αἰνιγμα) is meant any indirect, allusive, figurative form of expression, in place of speaking ἄπλως, cf. Aesch. P. V. 637 οὐκ ἐμπλέκων αἰνιγματ' ἄλλη ἀπλῶ λέγω, Anaxil. ap. Athen. 558 αἱ λαλοῦσ' ἀπλῶς μὲν οὐδέν, ἄλλη' ἐν αἰνιγμοῖς τωι.

62. ἥδη . . . ἔτνους; Herakles will understand an appeal to his appetite, which was proverbial, as became the patron of athletes (for whose greed see Eur. fr. 284. 7). Cf. 550 sqq., Eur. Alc. 749 sqq., Ion fr. 29 ὑπὸ δὲ τῆς εὐφημίας (ὑπίσκ.?) | κατέγραψε καὶ τὰ κάλα καὶ τοὺς ἄνθρωπας, and the proverb Ἡμακλῆς εὐνίζεται. In Athen. 411 there is an elaborate description of his ἄδηφαγία. In Vesp. 60 Aristoph. affects to be tired of Herakles 'cheated of his dinner' and in Pac. 741 considers the exhibition of his gluttony a stale jest. Yet he does not disdain the subject here andἈρ. 1689. The joke is similar to that concerning aldermen and turtle-soup.

ἔτνους: soup or brose of peas or pulse; cf. Ἐγ. 1171 ἔτνος πίαμων. The schol. tells us that it was a favourite strengthening food for fighting men. [ἔτνους is brought out after a brief pause, as a half surprise, in place of something more noble.]

64. ἄρ' ἐκδιδάσκω κ.τ.λ., 'Do I make myself clear, or shall I express it another way?' According to the schol. the half the line is from the Hypsipyle of Euripides. With ἐτέρα cf. ταῦτα, τῇδε, and for the synecphonesis (ἡ ἐτέρα) or prodelision (ἡ τέρα) — whichever may be correct—see Introd. pp. xli sq.
66. δαρδάπτει: see 59 n.

67. καὶ ταῦτα τοῦ τεθνηκότος; usually καὶ ταῦτα is joined with a participle (cf. 704 n.), but that construction is here prevented by the article. There is, however, no special virtue in a participle to give καὶ ταῦτα its meaning, which is simply ‘and that too’ (idque), and is theoretically capable of a wide use. With the present place cf. Aesch. Ἕωμ. 628 οὐ γὰρ τι ταῦτων ἀνδρὰ γενναίων θανεῖν | καὶ ταῦτα πρὸς γυναικός. The article τοῦ might possibly (as Blaydes suggests) distinguish the dead Euripides from the living Eur. (his son or nephew), but more naturally it is generic, ‘actually for a person who is dead.’

68 sq. κούδες γέ μ’ ἀν πείσειεν . . τὸ μή οὐκ κ.τ.λ. Though in practice τὸ μή with infinit. comes to be equal to ὡστε μή (cf. Lys. 1196), in strict grammar it began as a contained accus. (here of the persuasion administered). Cf. Aesch. P. V. 950 οὐδὲν γὰρ αὐτῷ ταῦτ’ ἑπαρκέσει τὸ μὴ | πεσεῖν ἄτιμος (of the kind of ἑπαρκεσίας). A freer use followed; e.g. Δι. 36 αὐτὴν μὲν οὐ μισοῦντ’ ἐκεῖνην τὴν πόλιν | τὸ μή οὐ μεγάλην ἐλναι φύσει (where μισοῦντε contains the notion of διὰ μίσος ἀρνούμενω).

ἐπ’ ἐκείνον, ‘to fetch him.’

70. κατωτέρω. The word is mouthed, in answer to κάτω: ‘Yes, indeed; and if there is any place downer down.’

71. ποιητοῦ δεξιοῦ, ‘a poet who understands his business,’ i.e. technically a good craftsman. Cf. δεξιότητος 1009 n.

Dionysus is the god of the theatre and is alarmed for the theatrical prospects of the city Dionysia. Introd. p. xii.

72. οἱ μὲν γὰρ κ.τ.λ. From the Οἰνεὺς of Euripides. The schol. quotes two lines of αὐτοχωρια, viz. <A.> οὗ δὲ ὅσον ἔρημος ἔμμαχῳ ἀποδιλυσαί; <B.> οἱ μὲν γὰρ κ.τ.λ. It is commonly assumed that the first line was spoken by Diomed, while the second is the reply of the unhappy Oeneus, his grandfather.

73 sq. Ιοφόν: the son of Sophocles. He had produced numerous plays with success during his father’s lifetime, from at least as early as 428 B.C., when he obtained the second prize in competition with the Hippolytus of Euripides; but it was suspected that Sophocles lent him help (hence 78 sq.). Nevertheless he competed against Sophocles himself.

[There was also a younger Euripides, whom Ar. does not notice. Among poetic relatives of Aeschylus were his son Euphorion and his nephew Philocles, the latter of whom Ar. ridicules elsewhere (Thesm. 168, Vesp. 461).]
NOTES

73-83

toýto γάρ τοι κ.τ.λ., i.e. 'Yes (that only bears me out), for, in point of fact, he is the only king left to bless us' (not= toýto τό ἄγαλθων λοιπῶν ἐστι). kal is a regular part of the phrase: cf. Thesm. 81 toýt' αὐτὸ γάρ τοι κἀπολεῖν με προσδοκῶ.

ei kal toýt' ἀρα, 'if even that (is such) after all.'

76. Σοφοκλέα: scanned with synizesis (Σοφοκλέα). So perhaps Πηλέα 863 n. and certainly Ἡρακλέα Thesm. 26. In tragedy such pronunciation is not rare.

πρότερον, 'preferable.' So priorem=superiorem. Cf. Nub. 643. Palmer's πρότερον ἀντ' is very attractive, but not necessary. With the expression he compares Eccl. 925 οὕδεις γάρ ὃς σε πρότερον εἰσει' ἀντ' ἐμῶ.

77. ἐκείθεν, 'from the other world.' Cf. 82 n.

78. ἀπολαβὼν αὐτὸν μόνον, 'getting him all by himself'; cf. Pac. 508 αὐτὸι δὴ μόνοι λαβόμεθ' οἱ γεωργοί.

79. ὁ τι ποιεῖ: not merely 'what he can do' but 'how he can compose.'

κωδωνίσω: cf. 723 κεκωδωνισμένοις (of coins) and ἄκωδώνιστος. Properly κωδωνίζειν is to 'treat like a bell,' and the word is therefore appropriate to the ringing of a coin in order to test the metal.


83. Ἀγάθων: Agathon, a rich, handsome and accomplished pupil of the rhetorical sophists Gorgias and Prodicus, was born about 447 B.C. and had won success with tragedies by the year 416. Cf. Ath. 217 λ, Plat. Symp. 175 ε ἦ δὲ ἦ σοφία . . . παρὰ σοῦ νέου δυτος οὔτω σφόδρα έξέλαμψε κ.τ.λ. The scene of Plato's Symposium is laid at his house. In 407 B.C. he had withdrawn (as Euripides had previously done) to the court of King Archelaus of Macedonia. In the Thesmophoriazusae he is satirised as a fop, but the present place shows that both his literary and social merits were placed high. Aristotle (Poet. 9) states that he was original and inventive in his plots, but also (ibid. 18) that he was the first to disconnect the choric lyrics from the real matter of the play.

ἀπολιπὼν μ' ἀπολύεται, 'he has departed and left me.' See crit. note. o'χεται of the best mss. gives the best sense.
The passage is meant to sound as if Agathon was dead. ὀδηγεῖται suggests this, and in the next line ἄγαθος ποιητὴς κ.τ.λ., 'a good poet and regretted by his friends,' recalls an obituary notice 'a good citizen (πολίτης) and respected by all who knew him.' It was not, indeed, the approved Athenian custom to place upon a tomb a complimentary inscription beyond the word χορητὸς. Cf. Theoph. Char. 13. Nevertheless such expressions may very well have been a sort of formula, particularly used in the ἔπαινος at the funeral feast.

For this notion ἀποδηγεῖται is less good, but in ἐπὶ ὀδηγεῖται (of Dind.) the emphatic pronoun is out of place. It is therefore not impossible that, simulating the tearful emotion of the funeral ἔπαινος, Dionysus says with broken voice (ἐν παρολκῆ) ἀπολείπων μ' ὁ-ο-οδηγεῖται. This trick was a natural one for comedy. Cf. Eq. 32 βρετετέτας (in fear), Av. 310 ποτοποτοποῦ, Plaut. Most. 316 (a tipsy man) o-o-oceLlLs e meus.

85. ἐς μακάρων εὐωξίαν: keeping up the play in ὀδηγεῖται. There is an obvious suggestion of μακάρων νήσους or μακάρων εὐδαιμονίαν. Cf. Plat. Phaed. 115 c ὀδηγεῖται ἀπολείπων εἰς μακάρων δὴ τινας εὐδαιμονίας. But since Agathon (a good diner, ἡ τῆς τράπεζας λαμπρός, according to the schol.) has gone to Macedonia, there is a pun upon Μακεδόνων and a substitution of εὐωξίαν for εὐδαιμονίαν. He has gone 'to the Banquets of the Blest' (or, to adapt a modern phrase, 'where good men go when they di—ne'). Macedonian eating and drinking were proverbial (Ath. 126 ε). Doubtless, also, there is an allusion to the blessedness of those who can manage to get away from the present trouble and poverty of Athens.

86. ὁ δὲ Ξενοκλῆς: With this punctuation Dionysus does not let Herakles finish his sentence, but finishes it for him, as if he knew what he was necessarily about to say: Η. 'And Xenocles—' D. 'Be hanged, by all means.' This gives a more natural use of νῆ Δια than if we put a question at Ξενοκλῆς. No words are wasted on Xen.; he is beyond redemption.

Ξενοκλῆς. For the form (not Ξενοκλῆς) see 787 n. Caretius, a tragedian of the date of Aeschylus and an inventor of dances, had three sons, of whom Xenocles was also a tragedian, while Xenotimus and Xenarchus were χορευταί. The whole family incurred the ridicule, not only of Aristophanes (e.g. Vesp. 1500 sqq.), but of other comedians (e.g. Pherecrates and Plato). According to Ar. (Thesm. 169) ὁ δὲ Ξενοκλῆς ὁν κακὸς κακὸς ποιεῖ, and both our poet and the comic Plato satirise his recourse to tricks of plot and scene. We may best understand Pac. 792 μηχανοδίφης and Plato's δωδεκαμήχανος το
refer to his frequent introduction of melodramatic mechanical devices. The schol. on *Pac.* l.c. says that Xenocles ὁδεῖ μηχανᾶς καὶ περατεῖας εἰσάγειν ἐν τοῖς δράμασιν. Nevertheless, he won a dramatic victory over Euripides (and his *Troades* tetralogy) in 415 B.C. *Aelian* (*V.H.* 2. 8.) calls the verdict γέλων, but this opinion was easy to express when the lapse of centuries had eliminated Xenocles from the canon of the tragedians.

87. Πυθάγγελος δὲ; Nothing is known of Pythagelus. Since there is no reply to this question we may suppose that the answer is a sort of ‘silence of Ajax,’ or at most a contemptuous shrug of the shoulder. The latter would give point to the following remark of Xanthias, whose time has come to say or do something (see 51 n.). ‘(You shrug your shoulder), but (while you are talking about all these people) there is no talk about me and my sore shoulder.’ [It is, indeed, possible that there was some well-known story relating to Pyth. and his shoulder—he may have had a thrashing or been a hunchback—and Xanthias may consequently break in with ‘Talking of shoulders, etc.’] Others suppose that a line has been lost, and Tyrrell would read *HP.* Πυθάγγελος δὲ; <ΔΙ. περὶ γε τούθ’ οίδεις λόγος | πλὴν τούτων μειείσθαι. *ΕΑ. περὶ εμοῦ δ’ κ.τ.λ.* If anything is to be supplied this could hardly be bettered; but the first explanation seems sufficiently natural.]

90. πλείν ἡ μύρα: more typically Attic than πλείω (πλέονα) ἦ. But it is flouting the evidence to deny the use of the latter.

91. πλείν ἡ σταδίῳ λαλίστερα: a metaphor from the δόλιχος or long foot-race; ‘they could give him two hundred yards and beat him.’ Cf. *Nub.* 430 τῶν Ἑλλήνων εἶναι μὲ λέγειν ἐκατὸν σταδίους ἀριστον. A similar metaphor, but from the short race (στάδιων), occurs in a fragment of *Eupolis* ὡσπερ ἀγαθοὶ δρομηῖς ἐκ δέκα ποδῶν ἤρει λέγων τοὺς ρήτορας (‘after giving them ten feet start’).

92. ἐπιφυλάξεις. The precise meaning of this word is uncertain. Explanations given are: (1) vines which grow rank without bearing grapes (Fritzsche): cf. the Barren Fig-tree. But for this there is no proper evidence; (2) vines which bear poor little grapes at the tops above the leaves; (3) poor little grapes growing in such a position, and therefore not worth gathering; (4) little bunches of grapes attached to the larger bunches (a sort of leafage to them). The last is one of the explanations of the scholia. So far as the formation of the word is concerned we may compare it with ἐπιστομίς, ἐπιδορατίς, ἐπιγλωττίς, and these point to something which either grows
upon leaves or (more naturally) is itself a leafage to something else; they certainly lend no support to the notion of a vine. The whole weight of evidence (Steph. *Thesaur*.) is for the sense *βοτρύδια* or *εξίλες racemi*, even if we cannot be more precise. We may suspect that whereas the proper *σταφυλια* grow clear with full fruit, the *ἐπιφυλιίδας* are the miserable little bunches which seem to belong to the leaves. Sufficient notice has hardly been taken of Dionys. *Hel.* 18 ἧγουνται τοὺς ἐπιλόγους ὠσπέρ ἐν δελτιῷ τραγήματα εἰναι τῶν λόγων καὶ ὠσπέρ ἐπιφυλιίδας καὶ στωμύλματα, which at least puts out of court the meaning of ‘vines.’ That interpretation seems indeed to have been due to a misapprehension of *μουσεία* as denoting the place instead of the persons.

*στωμύλματα*, ‘chatterboxes’; lit. ‘pieces of chatter.’ The neut. abstract of a person is not rare: cf. λάλημα (Soph. *Ant.* 320). The act. sense (= δὲ λαλεῖ) is rare as compared with the passive, e.g. παίδευμα (= δὲ παίδευται).

93. *χελιδόνων μουσεία*, ‘choirs of swallows.’ *μουσείων* (like *θέατρον*, δικαστήριον, ‘choir,’ ‘school’) may be used either of a place or of the gathering in it. [The schol. here quotes Eur. *fr.* 88 (Nauck) ἰοῦς δ’ ἀνείρπε κισσός, εὐφύης κλάδος, χελιδόνων μουσείων. There is obviously a corruption in this for ἀγδόνων μουσείων (Meineke), the substitution being a slip of the schol. due to our context in Aristophanes. Cf. Eur. *Hel.* 1107 σὲ τὰν ἐναύλους ὑπὸ δευδροκόμους μουσεία ἐνίκζουσαν μελωδόν ἀγδόνα. Swallows do not gather to sing in the ivy, and, as songsters, they can only be treated with disdain.] *χελιδόνων μουσεία* is a humorous oxymoron, with a parodist’s perversion of the Euripidean ἀγδόνων.

The twittering of the swallow was to the Greek the embodiment of the unintelligible or inarticulate (and hence the story that the tongueless Philomela or Procne—according to different accounts—was turned into a swallow). Cf. 681 n., Aesch. *Ag.* 1034 χελιδόνος δίκην ἢ γνώτα φωνὴν βάρβαρον κεκτημένην. So χελιδονίζειν = βαρβαρίζειν. Not only (1) the *μειρακύλλια* cannot express themselves in intelligible Greek, but (2) they are garrulous. For the latter characteristic of the swallow cf. Verg. *Georg.* 4. 307 garrula . . . hirundo, Theoph. *Char.* 5 χελιδώνων λαλότερος.

*λωβηταλ τέχνης*, ‘who outrage Art.’ The article is absent because of the personification.

94. *ἄ*: reverting to the gender of *ταύτ’*: sc. τὰ μειρακύλλια.

*θάτον*, ‘double quick.’ Like *οἰνος*, the word came to be duse as a positive. It acquired this meaning partly because
(like ἀναγω from ἀγω) it was no longer felt to be the obvious comparative of τεχνυ (which it originally was), τάχυν or ταυτυνπον having been invented, and partly because of the common military use θάττων (ἡ βάδην) = 'quick march.'

ἡν μονον χορὸν λάβη, 'if only they once get a play accepted.' A poet who wished to be one of the competitors at the dramatic festival must first apply to the archon for a chorus (= χορὸν αἴτεων), to be provided and trained at the expense of a χορηγὸς. If he succeeds, he is said χορὸν λάβειν; the archon χορὸν δίδωσι. It is not known exactly on what principle the archon acted, but it is evident that he gave the preference to those who had previously won or approached success (οἱ εὑδοκούντες καὶ δοκιμασθέντες says a schol. on Plato), and he must have used his best judgment in the case of new blood. The Athenian audience expressed its opinion freely by hissing, disturbance and refusal to listen (= ἐκσωπίττευν, ἐκβάλλευν), and a playwright who made an egregious failure would 'disappear' from the arena. For the expression cf. Εγ. 5:13 βασανίζειν πώς οὐχι πάλαι χορὸν αἴτοη καθ' εαυτόν, Pac. 801 ὅταν χορὸν . . μὴ ἰχνήδις.

96. γόνυμον, 'virile,' having fertility in matter and ideas, like a σπέρμα γόνυμον from which something will grow. An egg is γόνυμον when it will hatch into a chicken; otherwise it is ἀνεμαίον.


97. The rhythm of this line is tragic, and λάκου suggests quotation.

δότις ... λάκου (followed by ἄτις . . . φθείρεται): instead of λακήσεται. Goodwin (M. and T. § 57) calls the use 'final,' but this cannot be substantiated. Parallel is Soph. Ph. 279 (ὁρώντα) . . . ἀνδρα δ' οὐδέν' ἐντοπον, | οἶχ δότις ἁρκεσεῖν, οὐδ' δότις νόσου | κάμωντι συλλάβοιτο, where Jebb explains the opt. as the past indirect of the delib. subjunctive. He treats e.g. Trach. 903 κρύψας' ἑαυτήν, κεβα μὴ τις εἰς έλειοι as an extension of the same. But we have again to consider e.g. Aesch. Cho. 171 οὐκ ἔστων δότις πλὴν ἐμώ τελείατο νῦν and the like. These are rightly treated by Goodwin (§ 241) as potential. Other potentials without ἄν survived in poetry e.g. Aesch. Ag. 557 τὰ μὲν τις εὖ λέξεσε, Herond. 3. 74 οὐδέλας τι διαπέτευσεν, Eur. I.A. 418 ὅστε τερφθείης λῦν, and in prose and comedy in the expressions ὃς δόξεσε, ὃς εἰπον τις (see note on Plat. Proem to Ideal Commonwealth 360 ν). There is also a well-known
tendency to 'assimilate' the verb of a relat. clause to an optat. of the introducing clause, but such instances are capable of a better explanation than the word 'attraction.'

It is generally recognised by comparative philologists that the best ascertained original sense of the opt. was potential ('may' or 'can,' and, after a past tense, 'might' or 'could'), and that the opt. of the wish (for example) is derived from this. The addition of ἄν is later, the particle serving as a help-word. It was not ἄν which justified the optative; it only assisted the sense. Is it not, therefore, easiest to suppose that when, in relat. clauses attached to a sentence containing an opt. (potential or of wish), the opt. (commonly called 'assimilated') is used, it is really nothing but the pure potential more easily retained in such a neighbourhood? This is apparently the view of Brugmann (Griech. Gramm. § 560). A so-called 'final' opt. or 'remote deliberative' falls easily under this heading. So the instance here = 'one who could utter.' Similarly in wishes, e.g. Eur. Hel. 435 τίς ἄν πυλωρὸς ἐκ δόμων μόλις, ὅστις διαγγελείει ('who might announce').

We are apt to be too much influenced by the fact that Attic Greek had practically ceased to use the ἄν-less potential in prose (except in one or two phrases) and therefore to look for too recondite a reason for such an opt. when it occurs with the assistance of another. Doubtless the opt. in εἴροις ἄν helps to retain the potential ὅστις λάκων, but it does not create it. Meanwhile we call the fut. ὅστις φθέγξεται one of 'purpose,' but the two constructions are in reality simply 'you would not find a poet who could deliver himself of a fine expression, i.e. one who will utter . . .'

.gammaion = 'prime,' 'first-rate.' Cf. Plat. Legg. 844 ε τὴν γενναλῶν νῦν λεγουμένην σταφυλὴν ὥ τὰ γενναία σῶν, Rep. 372 β μᾶς γενναλῶν. ῥῆμα is not a 'word' (as the context shows), but a phrase or expression.


99. παρακεκινδυνευένων, 'boldly ventured'; i.e. an expression which takes some risks in respect of being received with approval (inf. 1108). Cf. Hor. Od. 4. 2. 10 seu per audaces nova dithyrambos | verba devolvit.

100. αἰθέρα Δίως δωμάτιον, 'apartment of Zeus' (Iovis cubiculum), a prosaic burlesque of a ῥῆμα in the Melanipphe of Euripides θυμωμη δ' ἐρόν αἰθέρ' οἰκησὼν Δίως (quoted again in Thesm. 272), cf. 311. 'There could be no objection to the ex-
pression ‘Zeus dwelling in the sky,’ since Homer has Zeüs αἴθριον χειλόν, and therefore we must conclude that, to Ar. at least, the noun ὀργήν Δίας carried with it a rather ludicrous or prosaic suggestion not belonging to the verbal phrase, perhaps rather like ‘domicile.’ In δωμάτιον the dimin. should be noted. The vast air is, it appears, but a δωμάτιον. With the comic result cf. Plaut. Amph. 3. 1. 3 (Iuppiter) in superiori qui habito cenaculo.

χρόνου πόδα. Euripides had said (Bacch. 888) δαρόν χρόνου πόδα (‘stride’) and fr. 42 Ν καὶ χρόνου προβάναι ποὺς, personifying Χρόνος. Shakespeare also (A. Y. L. L. 3. 2) has ‘the lazy foot of Time.’ Greek literature was cautious with metaphors, since a quick intelligence was apt to visualise the notion, and so discover incongruities and frigidities which might escape those who have no habit of reducing a phrase to distinct apprehension.

101. φρένα μὲν οὐκ κ.τ.λ.: referring, though not directly, to Eur. Hipp. 612 ἡ γλῶσσα τοῦ φυσικοῦ, ἡ δὲ φρήν ἀνώμορος, which the comedian wittily brings home inf. 1471, as he does also in Thesm. 275. The meaning of Eurip. is that Hippolytus has sworn without due cognisance and that his conscience is therefore not bound. He had not sworn with full judgment (φρήν) of the circumstances. Cicero (Off. 3. 29. 107) explains and upholds the saying. Cf. Ov. Her. 21. 135 quae invitat mens est; nil coniuravitimus illa: Illa fidem dictis addere sola potest. But this attitude opens the gate for much casuistry, and the business of Athenian life could hardly have been carried on if oaths had not been felt to be absolutely binding. The δρκς entered into so many relations of political, social and judicial affairs in which it was almost the only safeguard (cf. προσωμοσία, ἀντωμοσία, υπωμοσία, ἐξωμοσία etc.) that, if the prevailing superstitious belief in the penalties of perjury were destroyed, the very existence of society was threatened. The old school, therefore, regard the Euripidean line as extremely dangerous. In Arist. Rhet. 3. 15. 8 a certain Hygiaenon, during a law case, charges Eur. with ἀρέσεια in this verse. But Eur. was quite innocent of the meaning that the lips might swear while the mind had no intention to keep the oath.

 Commentators do not, however, appear to have noted the form and rhythm of the present line, which are very different from those of the verse in the Hippolytus, and, indeed, only just escape not making a verse at all. It looks as if there were some other passage in the mind of Aristophanes, which he proceeds to garble. We should not print (with Blaydes, Holden, etc.) both lines as quotation, but mark at least ἐπιρκή-
σασάν ἰδία τῆς φρενός as a παρά προσδοκίαν, i.e. 'a mind which refuses to swear by victims, but a tongue which—perjured itself without regard to the mind.' Euripides had probably said in some natural connexion only φρενά οὐκ ἔθελουσαν ὄμωςαι καθ' ιερῶν. This will explain the difference of tense, ἔθελουσαν being in the quotation, but ἐπιορκήσασαν Aristophanes' account of the subsequent action. [If 'tongue' was in the parodied passage the form would there of course be γλῶσαν not γλῶτταν.]

καθ' ιερῶν, lit. 'down upon the heads of victims'= 'while devoting victims.' Cf. Thuc. 5. 47 ὁμώνυμων ἄρκον τῶν μέγατον κατὰ ιερῶν τελειών, ἕκ. 660 κατὰ χιλίων παρήγεσα | ἐν ἐνθε ποίησασθαι χιμάρων.

103. σε. . . ἀρέσκει; Both dat. and accus. are Attic with ἀρέσκειν, the acc. being more idiomatic to that dialect. The emphasis of σε must not be overlooked: 'do you like that sort of thing?' i.e. 'some people do, no doubt; but do you?'

μᾶλλα: i.e. μη (λέγε 'ἀρέσκει'), μᾶλλα κ.τ.λ. 'Don't say "like it"; I am worse than mad after it.' Cf. 745, and so in Plato.

104. ἢ μήν κόβαλά γ' ἐστίν, 'I'll swear it's arrant humbug.' κοβαλεία. ἢ προσποιητικὴ μετ' ἀπάτης παιδία (Harpocrat.). The particles ἢ μήν asseverate, as in an oath. Cf. Eur. Alc. 692. γε emphasises the adjective.

ἂν καὶ σοι δοκεῖ: (1) 'and you think so, too,' or (2) 'as even you think (and you are not particularly bright). The latter is at least the most humorous.

105. μή τὸν ἐμὸν ὀλκεῖ νοῦν: playing upon two senses of ὀλκεῖν: (1) 'dwell in' (2) 'manage' (inf. 976). When Euripides (fr. 144 N) says μή τὸν ἐμὸν ὀλκεῖ νοῦν· ἐγὼ γὰρ ἀρκέσω the whole expression is the tragic and dignified equivalent of 'mind your own business.' So I.A. 331 οἴχει δεινά; τὸν ἐμὸν ὀλκεῖν ὁμίχλον οὐκ ἔσωμαι; ('manage my own concerns'), Ἀνδ. 581 πώς; ἢ τὸν ἀμὸν ὀλκον ὀλκήσεις μολῶν | δεῦρ'; οὔχ ἄλις σοι τῶν κατὰ Σπάρτην κρατεῖν; Prose would use διοικεῖν and Ar. plays with the other sense. In μή τὸν ἐμὸν ὀλκεῖ νοῦν· ἔχεις γὰρ—ὁλίκαν there is also perhaps the point 'for you have'—but then instead of 'α νοῦς of your own,' he will only go so far as to admit that Herakles has 'an olkia.' ['My mind can mind itself: never you mind. ']

106. καὶ μήν ἀτεχνώς γε: join καὶ μήν . . . γε, or, in other words, γε belongs to the sentence. Lit. 'indeed, and it appears wretched stuff' = 'well, I can only say, it appears . . .' In
παμπόνηρα there may be either a moral or an aesthetic sense, or both.

107. δειπνεῖν μὲ δίδασκε: i.e. that is your forte. Cf. 62 n.

108–112. ἄνπερ ἕνεκα . . ἵνα μοι . . τούτους. If we punctuate, as is commonly done, with comma at Κέρβερον, the construction is 'but the matters for which I came, (viz.) in order that you might tell me your friends . . tell me them,' where 'them' should grammatically be ταύτα, looking back to the rather distant ἄνπερ ἕνεκα, but is diverted to τούτους by the intervening ἔνοι. But it is more idiomatic to put a period at Κέρβερον and render 'but the reason why I came (was this, viz.) in order that . . .'. Cf. Plat. Rep. 330 b οὖ τοι ἕνεκα ἡρόμην, ἢν δ' ἐγώ, δτι μοι ἐδοξάσαν οὐ σφόδρα ἀγαπᾶν τὰ χρήματα ('why I asked was this, because . . .'). Cf. Phaedr. 248 b, Lach. 184 b etc.

109. κατὰ σὴν μίμησιν: even comedy does not require τὴν σήν, since the meaning is 'in an imitation of you.'

110. εἰ δειοίμην: primary tenses would have given ἔρχομαι ἵνα φάνης, εἶν δύνομαι.

ἔχρω = ἔχραν. It does not appear why the natural accent of mss. has been so frequently altered to ἐχρω.

ἐπὶ τὸν Κέρβερον. The twelfth labour of Herakles was 'to fetch' Cerberus.

112. λιμένας, ἀρτοπόλια κ.τ.λ. The words are spoken with calculating pauses.

113. ἀναπαύλας = ἀναπαυστήρα, 'resting-places by the road'; cf. Plat. Legg. 625 b ἄναπαυλαῖ κατὰ τὴν ὁδὸν, ὡς εἰκός, πυλίγον ὁντος τὰ νῦν ἐν τοῖς ὑψηλοῖς δενδρεσὶν εἶναι σκιεραλ. For travel in ancient Greece see Becker's Charikles [Becker-Göll], first scene and Excursus.

ἐκτροπᾶς: places where one could get off the road, e.g. to 'outspan' for a while. Not the same as the Latin deversoria, which were inns (καταγώγια, καταλύσεις); cf. [Eur.] Rhes. 880 νεκρῶν | θάπτειν κελευέν λεσφόρους κατ' ἐκτροπᾶς (bends or recesses beside the highway).

114. διαίτας: apartments, lodgings, or 'flats.' Cf. δίαιτα when borrowed into Latin: Plut. Mor. 667 c Ἀτόηψος (a spa) χωρίον κατεσκευασμένον οἰκήσει καὶ διαίταις Ath. 270 c.

πανδοκευτρίας: humorously instead of πανδοκεία. Inns were frequently kept by women (cf. 549) of unrefined class.

115. κόρεις: still a great plague in the common Greek inns,
so that travellers often sleep in a sort of bag. The ancients

carried their own στρώματα.

117. φράζε τῶν ὀδῶν ὀπως κ.τ.λ. The gen. of that concern-
ing which one speaks is illustrated by Soph. Tr. 1122 τῆς
μητρὸς ἥκω τῆς ἐμίς φράσων ἐν ὅις | νῦν ἑστιν, Ph. 440 ἀναξίου
μὲν φωτὸς ἐξέρχομαι | . . . τὶ νῦν κυρεῖ, Plat. Rep. 439 β τοῦ
τοξίτου οὐ καλῶς ἔχει λέγειν οτι κ.τ.λ. It will, however, be
perceived that in these instances, as in the present case, the
gen. does not stand alone with the verb, but is followed by a
clause which defines that matter, *appertaining to* the thing or
person in question, which is to be told or asked. In the
simple τοῦ κασιγνήτου τί φής; (Soph. El. 317) the order might be
τί τοῦ κασιγνήτου φής; ‘what matter of (=appertaining to)
thy brother?’ This is the same partitive construct, as in
τοῦτο σου θαυμάζω. We may next substitute for the single
words τί or τοῦτο a whole phrase, as in the text and the
illustrative passages. For φράζε τῶν ὀδῶν τήν ταχιστήν or
ὅποια τάχιστα ἀφιξόμεθα we get φ. τῶν ὀδῶν ὀπως κ.τ.λ. (*how*
. . virtually = ‘that way by which’ . .).

120. τίνα; For the repetition of reflection cf. 460, 1399.

121. μία μὲν γάρ κ.τ.λ. There are three chief roads to death,
called in modern times ‘dagger, cord, and bowl.’ Among the
Greeks these were ἔφος, βρόχος, κώνειον (Zenob. 6. 11), although
in schol. to Pind. O. 1. 97 the third is varied, viz. ἔφος, ἀγχόνη,
κρημνύς. To these (alternative) combinations refers the pro-
verbal expression τὰ τρία τῶν εἰς θάνατον. See Meineke Com.
Frag. ii. pp. 867, 1165. Herakles here enumerates βρόχος,
κώνειον, κρημνύς.

ἀπὸ κάλω καὶ θρανίου, ‘by way of Rope-and-Stool.’ The
humour cannot be translated. The expression contains (1)
probably a παρὰ προσδοκίαν and possibly a pun, the words κάλω
καὶ θρανίου coming instead of some locality from which one
might start, and of which the name was not unlike part at
least of κάλω καὶ θρανίου (cf. ἦ διὰ θυέλας 124); (2) certainly a
play upon the sense (a) ἀπὸ κάλω (πλεῖν, ἔλκεσθαι) as used of
being ‘towed,’ and ἀπὸ θρανίου (πλεῖν) = ‘by means of upper-
bench rowing’ (i.e. making a voyage by means of tow-rope and
upper rower’s bench), and another sense (b) of mounting a stool,
fastening the noose, and then kicking the stool away (see
Theoc. 33. 49 sqq.).

The θρανίται were the highest or inmost tier of rowers in
a trireme and were in the best places. Herakles is describing
a fairly pleasant way of travelling. It is probable that in some
circumstances, while a vessel was towed, the towing was assisted
by rowing on the one tier only. This would be not simply πλείν ἀπὸ κάλω but π. ἀπὸ κάλω καὶ θρανίου.

For ἀπὸ of the resources and working material cf. ἀπὸ ἡμετιου 1209 n. This use is extended till it becomes purely modal, e.g. ἀπὸ σπουδῆς or ἀπὸ ποιοῦ ἀν τάχους ἀποφύγοι (Xen. An. 2. 5. 7).

122. κρεμάσαντι σαυτον: a concluding surprise.

παῦε. As an exclamation ‘Stop!’ it is Attic to say either παῦε or παῦσαι (but neither παῦνον nor παῦσον). Especially cf. Ar. 889 παῦε ἐς κόρακας, παῦσαι καλῶν. This use of the active is permitted (though it is not frequent) even with a genitive (cf. 580) or a participle (Pac. 326 παῦε παῦ' ὀρχούμενος). The intrans. use of the trans. παῦε in this exclamation began with the sense ‘stop (it’ or ‘things’).

πυγηρᾶν. He had asked for a road not θερμήν ἄγαν (119). This one is positively ‘stifling.’

123. ξύντομος τετριμμένη: (1) as applied to a road = ‘a short cut, a well-beaten track’; (2) as applied to hemlock = ‘shredded and pounded.’ In Plat. Phaed. 116 δ (of the hemlock of Socrates) ἐνεγκάτω τις τὸ φάρμακον, εἰ τετριππαί, εἰ δὲ μὴ, τρυψάτω ὃ ἀνθρώπος, 117 λ τὸ φάρμακον ἐν κύλλις φέροντα τετριμμένον. For ξύντομος cf. the use of τέμνειν, ἐντέμνειν φάρμακα.

124. ἡ διὰ θυείας: in which the hemlock is pounded; cf. Pac. 230. Doubtless there is a play upon some local name, e.g. Θῆλα (there was a Thriasian gate of Athens): ‘the way through — Mortar.’

125—126. ψυχρᾶν γε . . . sc. λέγεις. The first effect of hemlock is to chill and deaden the extremities; cf. Plin. H. N. 25. 13. 95 semini et foliis (cicutaee) refrigeratoria vis. Quos encuat incipitum alegere ad extremitatis corporis. The numbness ultimately reaches the heart. The best comment on this passage is Plato’s account of the effect on Socrates (Phaed. 117 ε) σφόδρα πίεσαι αὐτοῦ τὸν πόδα ἢρετο εἰ αἰσθάνοτο, ὃ δ’ οὐκ ἔφη. καὶ μέτα τούτ’ αὖθις τὰς κυήμας. καὶ ἑπανιών οὕτως ἡμῶν ἐπεδεικνύοτο ὅτι ψυχοίτω τε καὶ πηγώτω.

128. ὡς ὄντος γε μὴ βαδιστικού, ‘since I am not much of a walker’; lit. ‘on the assumption that . . .' In such ὡς-clauses μὴ is regularly used in virtue of the imperative (here φάσον understood); cf. Soph. Ant. 1063 ὡς μὴ ’μπολήσων ἵσθι τὴν ἐμὴν φρένα, and with gen. absol. Thuc. 7. 15 ὡς τῶν στρατιωτῶν μὴ μεπτυτῶν γεγεγονοῦν, οὖτω τὴν γνώμην ἔχετε, Plat. Rep. 327 c ὡς τολύνυ μὴ ἀκουσμένων, οὖτω διανοιῆθε (Kühner-Gerth ii. p. 200).
129. καθέρπτυσον. The temple of Herakles Alexikakos was on the heights of Melite and the Ceramicicus lay below (καθ-) to the north. Ceramicicus lay both inside and outside the Δίπυλον gate, the part called ὁ ἐντός τεῖχος running from the gate to the Agora, while ὁ έξω lay between the gate and the Academy. According to Pausanias (1. 30. 2) torch-races (λαμπταπαθρομά, λαμπτάς, less often λαμπταφθορία) began at the altar of Prometheus (as πυρφόρος) in the Academy and continued to the city, probably forwards as far as the Prytaneum (see infra 1093 sqq. n.). There were also torch-races in honour of Hephaestus and Athena (at the Panathenaea), but we have no definite information as to details.

ἐς Κεραμεικόν. The article is commonly (but by no means always) omitted after a preposition with the name of a recognised part of the city, e.g. ἀγορά, πόλις (when = ἀκρόπολις), πρυτανεῖον.

130. τὸν πῦργον. Some have fancied this to be the tower of the solitary Timon Misanthropus (Paus. 1. 30. 4), a character referred to (without mention of a tower) in Lys. 809, Av. 1549, and by other comedians, Plutarch and Lucian. Shakespeare's Timon of Athens gives a very free treatment to the theme. But we may be tolerably certain that Aristophanes would have brought in the name (τὸν πῦργον τὸν Τίμωνος). The most natural explanation is that the allusion is simply to some particularly high πῦργος, commonly known as ὁ ὑψηλὸς πῦργος, among those on the walls of Athens, used as a look-out.

131. ἀφιεμένην τὴν λαμπάδα, 'see the torch-(race) being started.' So λαμπάδα τρέχειν, νικάν; cf. Plat. Rep. 328 Λαμπάς ἤσται πρὸς ἐστέραν τῇ θεώ. In the torch-race of the Ceramicicus the simpler form seems to have been used (Paus. 1. 30. 2), viz. with single competitors instead of relays or 'sides.'

ἐντεθείη: with θεώ.

132–133. ἐπειδάν φῶςιν . . εἶναι, 'when they say "let go," do you be good enough to let yourself go.' The infin. does not depend on φῶςιν (for κελεύωσιν), but quotes the spectators' own word, i.e. an infinitive-imperative like the εἶναι σὺ following. Cf. Vesp. 386, Nub. 850, Thuc. 5. 9 σὺ δὲ, Κλαερίδα, αἰφνιδίως τὰς πῦλας ἀναίγει τεκτείνω καὶ ἐπείγεσθαι, Xen. Oec. 3. 12 πάντως, ὡς Κρετᾶοι, ἀπαληθεύσαι πρὸς ἡμᾶς. The force of such infin. is 'be kind enough to . . ' εἶναι for ἀφεῖναι belongs to the older language, surviving in a phrase of the games.

134. ἀπολέσαμι' ἀν . . δύο: playing on two senses: (1) 'I should waste two brain-rissoles,' (2) 'I should dash out the two lobes of my brain.' Α ὃριον is soft or minced meat'
fish, marrow, eggs, etc., seasoned, and wrapped and cooked in fig-leaves. *Eq. 954 ὑμὸν βοεῖν θρόνον, Aen. 1101 θρόνον ταρίχους. They were delicacies, and Dionysus would not care to waste a couple of them. The two halves of the brain in their membranes suggest such θρῶν.

137. μεγάλην ... πάνυ. After these words there is a slight pause, and then ἀβυσσὸν intensifies the previous description: 'a lake—a very big one—bottomless.' Exactly similar are the position and intonation of δεινότατα in v. 144. Herakles is trying to frighten Dionysus. The boat is only a miserable little one (πλοιαρίῳ), ‘only this size’ (τυννουτῷ, accompanied by a gesture). Charon’s boat is a crazy thing in Verg. *Aen.* 6. 413. The lake is, of course, Acheron; cf. Luc. *Luct.* 3 ἢ Ἀχέρωνα λίμνη πρόκειται πρώτη δεξωμένη τοῦ ἀπαντώντας, ἴν αὐτὸ ἐνι διαπλεῖσαι ἢ παρελθεῖν ἄνευ τοῦ πορθμέως· βαθεία γὰρ περάσαι τοῖς ποσὶ καὶ διανῆσαι τὸ λιθή, Verg. *Aen.* 6. 296 etc. For the probable references to Athenian topography see Introd. p. xxxiii.

139–140. ἀνὴρ γέρων ναύτης διάξει: rather render ‘an old man will carry you across as waterman’ than join ἀνὴρ γέρων ναύτης. For Charon’s age cf. Verg. *Aen.* 6. 304 ὑπὸ senior, sed cruda deo viridisque senectus.

δὺ ὀβολῶ: (1) it might seem natural to explain that the sum is for Di. and Xa. (since Herakles can hardly anticipate the refusal of Charon to carry the latter). It is true that he says ἐκ ... διάξει and not σφῶ, but Dionysus might ‘include’ his slave. Yet in v. 270 Dionysus pays τῶβολῶ for himself alone. (2) We may suppose that the usual fee of one obol is here raised to two simply to introduce a humorous reference. So Murray explains ‘Charon traditionally took one obol ... But Theseus, the fountain-head of the Athenian constitution, has introduced the two-obol system in Hades.’ (3) The two fares to and fro may be combined (Merry, who quotes Apuleius *Met.* 6. 18 in ipso ore duas ferre stipes of Psyché’s fare). This is perhaps rather too much to extract from the words, and it is not altogether likely that Dionysus would pay for his return in advance and say nothing about it (270). (4) Perhaps a διώβολον (or δὺ ὀβολῶ) was sometimes treated as the proper fee for Charon. (So the schol. here, but he is probably only led to say this by our passage itself.)

It is certain that the διακάκ or κατατήρον was commonly regarded as a single obol; cf. Luc. *Luct.* 10 ὀβολῶν ... μισθὸν τῷ πορθμεῖ τῆς ναυτιλίας. Such an obol has been found in the mouths of Greek skeletons. Juv. (iii. 267) has trientem. On
the whole, therefore, the explanation (2) given above is most probable.

141. ὡς μέγα δύνασθον κ.τ.λ., 'How mighty everywhere are those two obols!' (like the useful 'threepenny-bit'). This is said with special allusion to recent legislation introduced (Arist. Const. Ath. 28. 3) by Κλεοφῶν ὁ λυστός, ὅς καὶ τὴν διώβελαν ἐπόρισε πρώτος. The διώβελα is the fund (τὸ θεωρικόν) from which were dispensed on each day of the Dionysiac festival two obols to each citizen who claimed them. The innovation is ascribed to Pericles on much later and weaker authority (Plutarch and Ulpian). 'The Diobelia appears in the accounts for the first time in 410 B.C.' (Gilbert, Greek Const. Ant. Eng. tr. p. 343). The audience would readily take the point, especially those who sat ἐν τοῖς δύον ὀβολοῖν (Dem. de Cor. § 28).

Besides the theoret two obols, that sum played its part in other connexions. For example it was allowed as the στηρέσιον (ration-allowance) for a hoplite (Dem. Phil. 1. 4. 28); it was sometimes pay for a seaman (Vesp. 1188); and it was a common fee for seers and dream-readers (Vesp. 52). But there is no proof that the μισθὸς δίκαιος was ever two obols, and the μισθὸς ἐκκλησιαστικός (which did take the form of a διώβαλον for a time) was not yet instituted. We may conclude that two obols represented the daily 'living wage' of an Athenian about the end of the fifth century.

142. κάκεισε: cf. 77 (ἐκείθεν), 82.

Θησεύς. The two obols are a specially Attic institution, and in Hades they are due to no less a person than the time-honoured Attic hero. It is as if we accredited King Alfred with the uses of the omnipresent threepenny-piece. Theseus had helped Peirithous in his attempt to carry off Persephone from Hades, and had been kept in durance there till delivered by Herakles. Herakles can therefore speak personally of what Theseus had done.

ἠγαγέν: sc. αὐτῷ. Such an omission is not of the most frequent; cf. Hom. Il. 6. 124 τίς δὲ σὺ ἐσοι, φέριστε, καταβητῶν ἀνθρώπων; | οὐ μὲν γάρ ποτ' ὕπωπα (sc. σε). (Kühner-Gerth § 597. 2 b.)

144. δεινότατα: see 137 n.


145. βόρβορον: burying in mud specially awaited the uninitiated; cf. Plat. Phaed. 69 c ὅς ἀν ἄμωης καὶ ἀτέλεστος
els Ἀιδοῦ ἀφίκηται ἐν βορβῶρῳ κεῖσται. But the wicked in general had a similar fate: Rep. 363 τοῦ δὲ ἄνωσιος καὶ ἄδικος εἰς θηλὺν τινα καταρρέουσιν ἐν Ἀιδοῦ, Luc. Alex. 25 ἐρωμένου γὰρ τινος τὶ πράττει ἐν "Ἀιδοῦ ὁ Ὑπικουρὸς; Μολυβδίνας, ἐφή, ἔχων πέδας ἐν βορβῶρῳ κἀθηται. Vergil (θ. 4. 478) speaks of limus niger in the locality here described. A similar notion occurs among the punishments in Dante’s Inferno.

146. καὶ σκῶρ ἀείνων, ‘and filth that ever flows’: an obvious burlesque of something more dignified, e.g. οὐδόρ ἀείνων.

148–151. εἶ ποι ... ἔξεγράφατο. The sins which merit this punishment are those of the traitor, the μητραλοίας and πατραλοίας, the perjurer and—the admirer of Morsimus’ poetry. All is delivered with great solemnity. We can have little doubt that there was a well-known formula connected with the less esoteric part of the mysteries, setting forth the chief classes of sinners whom the pure and initiated will see punished in Hades. From this source Aeschylus would draw (Eum. 269) his ὄψιν δὲ κελ τις ἄλλος ἥλιτεν βροτῶν | ἢ θεῶν ἢ ἔξων | τιν’ ἄσβεσον ἢ τόκες φιλοῦς, and Vergil his hic quibus invisi fratures, dum vita manebat, | pulsatutusus parens, aut fraudis innixu clienti, etc. (Aen. 6. 608). The humorous climax comes the more effectively to the audience from their familiarity with this section of the ‘catechism.’

151. ᾿Η Μορσίμου τις κ. τ. λ. The repetition of τις has led to the suggestion ᾿Η εἰ by Meineke. But with the distance since the introduction of the sentence Greek did not feel the awkwardness. Cf. Thesm. 335–345 εἴ τις ἐπιβουλεύει τι τῷ δήμῳ κακῶν ... | ... ᾿Η πικηρυκεύεται | Εὐβριπιδῆ | | ᾿Η πεμπομένη τις ἀγγελιάς ψευδεῖς φέρει, | ᾿Η μοιχὸς εἴ τις ἐξαπατᾶ ψευδῆ λέγων | | ... ᾿Η δώρα τις δίδωσι γραύς κ. τ. λ., Eur. Hec. 1178 εἴ τις γυναῖκας τῶν πρὸν ἐφρηκεν κακῶς, | ᾿Η νῦν λέγων τίς ἔστιν.

Μορσίμου: grand-nephew of Aeschylus and a bad poet of tragedy. Various scholiasts call him πονηρός, ἄμετρος, ὑπόψυχος; cf. the terrible imprecation Ἐκ. 400 εἴ σε μὴ μισῶ, ... διδασκόμεν προσάδεων Μορσίμου πραγμάτειαν, Ρας. 801. He is said, however, to have been a ‘good eye-doctor’ (schol.).

ἔξεγράφατο, ‘(ever) got copied out’ (or ‘copied out for himself’). An author γράφει, his amanuensis ἐκγράφει, but a person who makes or gets made a copy for his own use ἐκγραφεται. So when one writes down for his own use what another says; cf. Ἀν. 981 ὁ χρησιμός ... | δι ἐγὼ παρὰ τάπολλων ἐξεγράφαμην, Vesp. 538 καὶ μὴ ὅτι ἀν λέγῃ γ’ ἀπλῶς μημόσυνα γράψω ’γώ, Soph. Phil. 1325 καὶ ταύτ’ ἐπίστω καὶ γράφου φρενῶν ἔσω.
152. ἐχρήν γε πρὸς τούτους κελ...: brachylogic for ἐχρήν... ειπεῖν κελ. In usual prose perhaps we should have had ἐχρήν προσκείσθαι τὸ κελ... For the conversational omission of an infin. cf. 1279.

153. τὴν πυρρίχην... τὴν Κινηστοῦ: the πυρρίχη was a quick dance in armour derived from the ancient war-dance, and recalling the crouching, springing, bending aside, etc., of actual fight (Plat. Legg. 815A, Ath. 630d). Here the name is applied to the song and music which the dance accompanies.

Cinesias was a dithyrambic poet of whirling words and of ill repute, not only with Aristoph. (Av. 1372 sqq.) but also with Plato the philosopher (Gorg. 501e), Plato and Strattis the comedians, and Lysias the orator (Ath. 551d). He was remarkably thin (Ath. l.c.), and that peculiarity is referred to inf. 1437. The art. τὴν must allude to a notorious composition invented (perhaps recently) by Cinesias.

154-157. The after-life of the initiated is described in terms which (like those concerning the unblest, 148-151) belong to the current exoteric doctrines of the μῦσται. That there was such a recognised account is clear from the similarity of this passage to one in Pindar (Thren. fr. 1): Unto them shineth the might of the sun, and in meadows of deep-hued roses is their demesne, shaded with incense-trees and heavy with golden fruits. And in horses and in games some take their joy, and some in harps, and a perfume is shed throughout that place delectable. Cf. Verg. Aen. 6. 638.

It should be noted that Aristoph. ventures no travesty with this. Nevertheless it appears very probable that in the words Ὀστερ ἐνθάδε, in θάνατος εὐδαιμονιας ἄνδρων γυναικῶν, and especially in κρύτων χειρῶν τολῶν, he is making allusion to the festive audience in the theatre. When the chorus comes in there will be κρύτως τολῶ in the shape of clapping. This underlying meaning would be assisted by the actor’s gestures, but is not inartistically pressed.

154. ἐντέθεν, ‘next.’

ἀφλῶν: in Pindar the φόρμως is played among the blest. But the ἀφλῶς was used at the mysteries, and the choric lyrics (which the μῦσται are to sing, 312 sqq.) are accompanied by the flute.

περιεσων = ‘will float around you’; cf. Soph. Ant. 1209 τῷ δ’ ἀφλίας ἄσημα περιβαίνει βοης.

155. φῶς κάλλιστον Ὀστερ ἐνθάδε: the ἐνθάδι of Meineke is wrong. The meaning is ‘in this world,’ not ‘on this spot.’
The light of the underworld is for the most part only darkness visible, but in the abodes of the blest there is bright day, λάμπει μένος ἀεὶ (Pind. l.c.), or, as Vergil expresses it (Aen. 6. 640), largior hic campos aether et lumine vestit | purpurea, solemque suum sua sidera norunt. So inf. 454 μόνοις γὰρ ἡμῶν ἡλίων | καὶ φέγγοι ἑλαρὸν ἐστίν.

156. μυρρυνώνας: Pindar has φοινικορόδοις τ’ ἐν λειμόνεσι προδότων αὐτῶν καὶ λιβάνω σκιαρῶν καὶ χρυσάους καρποῖς βεβριθῆς, and Vergil (l.c.) speaks of locos laetos et amoenae vireta | fortunatorum nemorum.


159. νὴ τὸν Δία . . . μυστήρια, ‘(talking of mysteries) I, at any rate, am playing the donkey’s part at them.’ γοῦν = ‘true, so far.’ There was a sarcastic proverb δός ἄγει μυστήρια, derived from the fact that the sacred utensils were carried from Athens to Eleusis by donkeys, whose only part in the celebration was the hard work. There is a play on the senses of ἄγειν: (1) ‘keep,’ ‘celebrate,’ as in ἄγειεν ἐορτήν, (2) ‘bring,’ ‘carry’ (like νῆς φόρτον ἄγουα, an old use, generally replaced by φέρειν, but retained in an old saw). The modern coster’s donkey similarly has his ‘day at Epsom.’ For the form of expression δόσος άγω κ.τ.λ. cf. Lys. 895 ἄτεον τικτονα κάνθαρος (σε) καμεγόσμαι, Cephisod. (Com. Frag. ii. 883) ἐγὼ δὲ τοῖς λύγοις δόσο θομαι, Verg. Ec. 9. 36 (videor) argutos inter strepere anser olores, Cic. de Or. 2. 57. 233 docebo sus oratorem.

160. ταύτα, ‘this baggage.’

τὸν πλείω χρόνον: not a rare use of the article with χρόνος; cf. Thuc. 4. 117, 5. 15, Aesch. Ag. 626 ἐσ τὸν πολύν . . . καρπούσθαι χρόνον. The time which is yet to run on is set against e.g. τὸν μέχρι νῦν χρόνον.

[These two lines are an aside, and do not interrupt Herakles.]

161. δέη: 2nd pers. of δέομαι (cf. 110) rather than 3rd from δεῖ.

164. καὶ χαίρε, ‘and so, good-bye.’ χαίρε can be used both at meeting and parting (salve and vale)= ‘good-day,’ while γνωάω commonly = vale, and was generally restricted to that sense.

166. πρὶν καὶ καταθέσθαι; ‘before I have so much as got
it down?' Xanthias is annoyed at the small respite he has had, and speaks hyperbolically.

μέντοι: of affirmation (μέν τοι), 'certainly,' 'I'm telling you' (cf. 171); a frequent use in both positive and negative sentences.

166. μη δῆθ': sc. τοῦτο εἴης (κελεύσης).

167. τὸν ἐκφέρομένων: ἐκφορά is the common term for a funeral.

δότις: not δς, since one of a class is meant, not a definite person.

ἐπὶ τοῦτ' ἔρχεται, 'is on that errand,' or 'has that (express) object'; sc. to visit Hades (not τὸ ἐκφέρεσθαι). The phrase ἐπὶ τοῦτο (or τόده) ἔρχεσθαι should be recognised as corresponding to the Latin id (hoc) agere. For the rather vague reference of τοῦτο cf. 388 βωμολόγοις ἐπέσων χαλεπὶ μὴ 'ν καὶρῷ τοῦτο πνοούσω (id agentibus), and for the particular expression Eur. Bacch. 967 Δ. ἐπισημον δυτα πᾶσων. ΠΕ. ἐπὶ τὸδ' ἔρχομαι ('that is my object'), Xen. An. 2. 5. 22 ἄλλα τι δή, οὐμᾶς ἔξων ἀπολέσαι, οὐκ ἐπὶ τοῦτ' ἠλθομεν; ('why did we not make it our business?')

168. τώτε μ' ἄγειν, 'then take me' (mss.) and τότ' ἐμ' ἄγειν (Bergk) are equally possible, but there is no superiority in the latter.

ἄγειν: either as imperat. (cf. εἶναι 133), or we may supply κελεύω from κεκελεύω (167) despite the intervening μισθώσαι.

170. [The bearers and corpse are a παραχορήγημα or παρασκήνιον (the proper term is disputed; see Dict. Ant.).]

τοῦτον,' a corpse yonder.' [The reading of the best mss. is better than Elmsley's τὸν ἐκφεροντι. The sense is 'for certain persons are carrying a corpse yonder'='for yonder are certain persons bearing a corpse.]

172. βουλεῖ:: not ἐθέλεις, but 'do you want ... ?'

σκέναρια, 'a bit of baggage,' depreciating the amount.

173. τελεῖς: either present ('are you paying?'), or, less vivaciously, future (cf. 176).

174. ὑπάγεων' ὑμεῖς τῆς ὁδοῦ. He turns away from Di. to his bearers; hence ὑμεῖς, 'get on, you men!' This sense of ὑπάγεων is frequent. The gen. is strictly partitive ('some of the way'); cf. Xen. An. 1. 3. 1 οὐκ ἐφασαν ἓναν τοῦ πρόσω, Herod. 3. 105 προλαμβάνειν τῆς ὁδοί, Soph. Aj. 731 δραμοῦσα τοῦ προσωτάτω. [Not 'get out of our way,' which makes a
doubtful construction and takes from the contemptuous in-
difference of the corpse.]

175. ὃ δαιμόνιε: expostulatory, as often in Plato.

ἐὰν ἔμπρω, ‘in case I can come to terms’; cf. 339, 1517,
Thuc. 2. 5 λόγων πρῶτον γενομένων, ἢν τι ἔμπρω

177. ἐννε' ὀβολούς: a drachma and a half, as a compromise.

ἀναβιολήν, ‘strike me alive (if I will)!’ Being dead he
cannot say the usual ἀποθανόμην or ἀπολοίμην.

180. ὡτώ, παραβαλοῦ: the voice of Charon is heard, and
the boat comes into sight immediately afterwards. We may
suppose that some sort of boat enters the orchestra on rollers,
and that at v. 270 it is withdrawn in the same fashion. The
change of scene, if not wholly imagined, would be produced
by a change of the painted hangings which hung up the
temporary wooden structure (προσκήμων) serving as back-
ground. Possibly the περιακτοι may already have been used
as the easiest way of suggesting new surroundings. It should
be noted that the change would occur at v. 184. Here there
is not sufficient pause even to prevent the line from being
metrically completed by the new speaker.

ὡτώ. In v. 208 ὡτώ, δπ is used in setting the time for rowing.
ὡτώ cannot therefore be limited (with schol. on Ἀθ. 1395) to
the stopping of the rowing (i.e. = ‘easy!’ or ‘avast!’). At v.
208 (q.v.) a schol. calls it ἐλατικὸν ἐπίφθεγμα. There is
nothing in the passages containing ὡτώ to show that it was
more than neutral, i.e. a κέλευμα calling attention, but depend-
ing for its application on the circumstances or attendant words.

παραβαλοῦ: lit. ‘bring your boat alongside (i.e. to shore).’
The middle may be used without an object (cf. 269) or with
one (Ἑγ. 762 τὴν ἄκατον παραβάλλων). In the former case we
may either supply τὸ πλοῖον or regard the verb as intrans.
(cf. the act. παραβάλλεν). The use of the middle is due to the
reflexive sense implied, viz. ‘bring yourself (in your boat)
alongside.’ So ἐντίθεθαι, ἐξαιρέσθαι regularly in regard to
goods in one’s own ship. Charon is apostrophising himself;
there is nothing unnatural in a boatman, as he reaches shore,
singing out ‘Easy! lay her to!’ [The notion that he has
another person assisting on board is contrary to the legends
of Charon, is dramatically inconvenient, and leaves no reason for
the subsequent treatment of Dionysus.]

181 sq. λίμνη νῆ Δία | αὐτὴ στίν ἦν κ.τ.λ., ‘why, this is a
lake, one which’ . . (not ‘the lake’). αὐτὴ by attraction for
τοῦτο, according to the common, but not invariable, practice.
182. ἥν ἐφραζε, 'which he was telling us about' (Hibernice, 'was after telling us of'). Cf. 275 οὐς ἔλεγεν, Plat. Phædr. 230 οὐ τὸδε ἥν τὸ δενδρον, ἐφ' ὑπὲρ ἄγες ἡμᾶς; so Verg. Aen. 6. 160 multa inter sese vario sermone serebant, | quem socium exanimam vates ... | diceret.

184. χαίρε ὧν Χάρων: for the three προσφέτευμα see 37 n. The scholar, on the authority of the ancient grammarian Demetrius, says that the line is taken from a satyr play of Achaean. If so, Aristoph. is deriding it, after the manner in which Thomson's 'O Sophonisba, Sophonisba, O!' was ridiculed.

185–187. τίς εἰς ἀναπαύλας κ.τ.λ. These lines are evidently a parody of the cries heard in the Attic harbours when a boat or ship was about to depart and was ready to take passengers (e.g. for Salamis, Aegina, Epidaurus, and farther). They correspond to the old London calls of the omnibus-conductors, e.g. 'Who's for the Bank?' 'Who's for Blackfriars' Bridge?' First comes the general designation of the boat to the places 'where the wicked cease from troubling and the weary are at rest'; then some of these are enumerated. In all probability there are puns upon the names of places familiar to the audience. It is of course rather hopeless to guess what these were, since it is part of the humour of Aristoph. to jumble incongruously the names of foreign parts, Attic demes, etc. Moreover a Greek pun is very elastic. Murray ingeniously suspects that in Λήθης πεδίων, οὖν πέδας, Ταῖναρον we have a reference to 'a proposal, by some member of the war-party, to take the offensive against Sparta by sailing round the Laconian coast—as Tolmides had done—and landing at Λευκης πεδίων, 'Ορον Γράθος, Ταῖναρον.' Without being too definite it appears highly probable that the (otherwise strange) addition of Ταῖναρον is justified by some contemporary circumstances. That word then becomes a revealing παρὰ προσδοκίαν, the other places being imaginable localities in Hades itself. We may render 'Who's for Peace-and-Quiet, Oblivion Plain—or Cuckoo's Nest; for Deadman's Rest—or the Deuce—or Taenarum?'

Perhaps as an alternative suggestion to that of Murray, it may be guessed that, in the present acute stage of Athenian troubles (κακὰ καὶ πράγματα, and see Introd. p. xxiii), there were those who, being (like Dionysus) faint-hearted, had mooted some project of leaving Athens for a new home (as many of the Phocaeans left Phocaea for Corsica Hdt. 1. 165, and as some Athenians proposed at the time of the Persian
invasion Hdt. 8. 61). Perhaps various places, mostly distant, were suggested and Aristoph. satirises the notion as visionary and impossible; to him such places are but Δήθης πεδίων and Ὕνον πόκες—in fact to go to them is to go ἐς κόρακας. See the following notes.

186. Δήθης πεδίων: the first region across the lake in the topography of Lucian (Luct. 5 περαιωθέντας δὲ τὴν Λήμνην ἐς τὸ εἰσόδου λειμών ὑποδέχεται μέγας, τῷ ἀρφόδελῳ κατάφυτος, καὶ ποτὸν μνήμης πολέμιον. Δήθης γοῦν διὰ τοῦτο ὄνομασται). Plato (Rep. 621 Α) also calls it πεδίων; Vergil (Aen. 6. 709) has campus, his topography, however, being different. [There is no river Lethe in classical Greek.]

ἡ ἔις: with synecaphonesis; not ἰ', since ἐς is not used before vowels in comedy.

δνου πόκας: δνου πόκες (or πόκοι, a form πόκαι being very doubtful) is among Greek expressions for the futile or impossible, κελρευ δνου being as much a waste of time as πλυθον πλύνειν, ἀκόν τίλλειν (Phot. 338. 8). It is to be observed that one use of Δήθης πεδίων also is as a proverb ἐπὶ τῶν ἀδυνάτων, and the line may therefore be understood as ἐς τὸ Δήθης πεδίων—ἡ ἔις δνου πόκας; i.e. 'Who is for Lethe Plain?' and then, in a sort of aftertone, 'or (for the matter of that, any other impossible region, say) Donkey Fleece' (which according to Zenobius 3. 8 also belongs to τὰ ἀνύμνητα). Exactly in the same tone he adds—ἡ's κόρακας after ἔις Κερβερίου. [Nothing is gained, and probably something would be lost, by reading Bergk's Ὑνου πολκάς.]

187. Κερβερίους: 'the deme of Cerberus,' but with an allusion to the Κερβέριων, another name for the Κυμέριων of Homer, actually read by certain ancient critics (e.g. Crates) in Od. 11. 14. Sophocles seems to have had the word in this sense (fr. 957 Ν). To the contemporaries of Aristoph. the Cimmerii would suggest the eastern Crimea, and it is conceivable that would-be emigrants had thought of the Euxine.

ἡ's κόρακας: partly prompted by the alliteration, but also emphasising the 'very mischief' of the Utopian scheme.

187. ἡ πτι Τάναρον. It is true that a cave at Taenarum was regarded as one of the entrances to Hades (cf. Verg. Georg. 4. 467 Taenarias etiam fauces, alta ostia Ditis, | .... ingressus Manesque adiit regemque tremendum). Through it Herakles had brought up Cerberus. But that point is surely irrelevant to Charon's boat, which is not proceeding thither. Establishment of Athenians at Taenarum may very well have been one
of the proposed impossibilities (and ‘the deuce’) ridiculed by the poet.

188. ποῦ σχῆσειν δοκεῖς; ‘Where do you think of putting in?’ Thucydides frequently used σχῆσιν (with ἐσ or less often the dat.) in this sense (appellere). Cf. προσσχῆσιν, κατασχῆσιν. The better mss. give ποὺ, others ποῦ, which at first sight looks necessary. It is, however, common enough for a Greek verb implying previous motion to be joined with the adv. of rest, when the motion is supposed to be already completed. Thus Lys. 1230 πανταχοῦ πρεσβεύσομεν, ‘we shall (go and) act as ambassadors everywhere,’ Thuc. 3. 71 τοὺς ἐκεῖ καταπεφυγόστας = ‘those who (had fled into and) were in exile there,’ Soph. Trach. 40 ὅπου βέβηκεν οὐδεὶς οὗτε = ‘where he (has gone to and) is.’

So here: ‘where will you (get to and there) find a destination?’ Kühner-Gerth i. p. 545.

191. εἶ μὴ νεανιμάχηκε κ. τ. λ.: unless he fought at Arginusae (33). The perf. (rather than ἐνανιμάχησε) = ‘unless he is a naval hero.’ τῷ περὶ κ. τ. λ., sc. μάχην or ναυμαχίαν. In such ellipses it is generally easy to supply the particular feminine verbal noun (ὁδὸν, μάχην, ψῆφων, πληγήν, etc.), e.g. Eq. 50 ἐκδικῶσα μίαν (sc. δίκην). The omission of a masc. is less common, e.g. Luc. Dial. Mar. 2 ὃς βαθὺν ἐκομίσθης (sc. ὑπὸν) and the proverb ὁ λαγῶς τὸν περὶ τῶν κρεῶν τρέχει (sc. ὅρμον or ἀγώνα). The latter explains our passage. When the hare runs for his life (to ‘save his bacon’) he runs περὶ τῶν κρεῶν. The phrase is an old colloquial and facetious application of an earlier literal meaning, ‘to run for the meat-prize’ (περὶ of the prize at stake). The meat at stake in the case of the animal is his own; hence περὶ τῶν κρεῶν = περὶ τῆς ψυχῆς. Thence proverbially of the human being. At Arginusae the Athenians were fighting for their very existence, and Aristoph. is not afraid to confess it.

With the form of expression cf. Vesp. 376 τὸν περὶ ψυχῆς ὅρμον ὅρμον, Hdt. 8. 74 περὶ τοῦ παντὸς ἥδη ὅρμον θέσεις, Eur. El. 1264, etc. [The reading of a certain Ixion, recorded by Photius, viz. περὶ τῶν νεκρῶν, is absurd. There was no fight ‘for the (unrecovered) dead.’ More untenable still is the notion that in κρεῶν the comedian is playing upon the sense νεκρῶν. This is not only open to the previous objection, but it outrages Athenian sentiment, which was very sensitive in this particular matter.]

192 = ὅπω γὰρ (ἐνανιμάχησα or ναυμαχίαν ἐδυνῆθην), ἀλλὰ ἔτυχον κ. τ. λ. This is the usual analysis of the phrase. But ὅπω γὰρ ἀλλὰ has passed beyond the stage of strict analysis. See 58 n. and cf. 498, 1180, Eq. 1205.

ὁφθαλμῶν. Diseases of the eyes were common in Greece,
as well as in Egypt and the East (cf. fr. 181 Dind.), and such ailments afforded a ready excuse for cowards and malingerers. They could doubtless be produced artificially (like the thumbless condition of the modern conscript). For the malady itself among soldiers cf. Xen. Hell. 2. 1. 3. In Hdt. 7. 229 two of the Spartan 300 are disabled by ophthalmia, but one insists on being led by his helot into battle, while the other, Aristodemus, returned to Sparta, where he was disgraced and nicknamed ὁ τρέσας. [It is more natural to suppose that Aristodemus was accused of an old malingering trick than that the trick was considered to date from him: nevertheless his case probably became proverbial throughout Greece.]

194. ποῦ δὴτ’ ἀναμενῶ; There is something sufficiently humorous in this naïve burlesque of the λμυνη μεγάλη πάνω and the traditional necessity of crossing it. After all, you can run round it, if you like. In the theatre we are to imagine Dionysus working his passage across the orchestra in the roller-boat, while Xa. runs round and sits down. Note also the sarcasm in ἀναμενῶ: he will have to wait for them. The Attic comedians frankly convert their own (obvious) stage-devices into a joke. Cf. Pac. 174, where a character begs the stage-engineer to be careful, and fr. 234.

παρὰ τὸν Ἀνάλνον λίθον. The accus. is used after παρὰ, even with an apparent verb of rest, when the sense is ‘near,’ ‘about’ (iuixta) and a certain extension is given to the space occupied or moved in. Cf. Xen. An. 7. 1. 12 Ἐτεόνικος εἰσαύκηει παρὰ τάς πύλας, Hdt. 4. 87 οὗτος κατελείφθη παρὰ τὸν νηόν. The special point of Ἀνάλνον is probably lost. It is obvious that there are contained (1) an execration in the imperat. ἀνάλνον (‘be shrivelled!’), in answer to the sarcasm of Xanthias: (2) a reference to some stone in the theatre, beside the orchestra, to which Charon naively points (‘go and stop over there’). Among the seats to the right of the priest of Dionysus in the front row, there was one of the ‘stone-bearer’ (Haigh, Att. Theat. p. 310). We know nothing of the stone in question, but we may venture the guess that it is here referred to. Nor is it out of the question that the stone-bearer on this occasion may actually have been named something like Ἀνάλνος. With this direct allusion must go the consideration that distinguishable stones, placed by nature or man, often existed as landmarks and rendezvous, e.g. Σειληπνοῦ λίθος (Paus. 1. 28. 5). We may further suggest that the ἀνάπαυλαι are actually the resting-places for the chorus, to which the dancers retired beside the orchestra when they were not engaged in performance.

196. τῷ ξυνετυχον ἔξιὼν; ‘What (unlucky thing) did I meet
with when I was coming out (this morning)?' The ordinary Athenian was even more superstitious than the modern believer in signs and portents. Only superior minds and sceptics derided the δεισιδαιμωνία described by Theophrastus (Char. 16, where, for instance, a weasel runs across the road). Of particular significance were these ένδοιοι σώματοι (Aesch. P. V. 503). Horace (Od. 3. 27) gives specimens. At a later date Lucian (Pseudol. 17) speaks of the terrors caused by what one sees εὐθὺς ἔξιών τῆς οἰκίας. The first sight is the most important of all: cf. Plut. 41 διπ νυμνηθήσαμι πρώτον ἔξιών.

197. εἷς ἔπιπλειε, 'if any one is (to be) a passenger.' The change to εἷς πλειε is a mistake. ἔπιπλειν is the proper word of those who sail on a ship 'in addition' to the crew (who πλέουσι). Thus it is used of the soldiers carried by the ships in Hdt. 7. 98. 184 and Thuc. 2. 66. In Demosthenes and elsewhere it is used of a supercargo. The natural Greek for a captain's phrase 'we had a passenger on board' would be ἡμῖν ἔπειπλειε.

198-199. οὖτος, τί ποιεῖς; κ.τ.λ. Charon has looked away while delivering his call. He now turns and sees his passenger sitting down on an oar. Dionysus has chosen to interpret ἐπὶ κόπτην 'to an oar' (cf. Hom. Od. 12. 171 οἱ δ' ἐπτ' ἐρεμιὰ | ἐξομευοῖ) as 'on an oar,' and has acted accordingly. In the latter sense ἐπὶ with accus. follows the idea of motion: cf. Nub. 254 καθίζε τολῶν ἐπὶ τὸν λεπόν σκίμποδα, inf. 682. ἤπω is not 'I am sitting,' but 'am taking a seat.' [κόπτην without article is 'an oar,' but it is natural to suppose that Charon's κάθισ' ἐπὶ κόπτην was an old phrase ('sit to oar'), dispensing with art. after prep. (cf. ἐπὶ δόρυ, ἐπ' ἀσπίδα, ἐς χείρας, πρὸς γῆν). Dionysus pretends not to understand nautical terms.]

198. ὁ τι ποιῶ; Where the person questioned repeats the question, he regularly (though not always; cf. Av. 608, 1233, etc.) uses the indirect δότι, ὠποῖος, etc. in place of the direct. We must supply the thought thus: ΧΑ. τί ποιεῖς; ΔΙ. (ἔρωτάς) ὁ τι ποιῶ.

τί δ' ἀλλο γ' ἣ . . . δὲ (like Fr. maiis) is used in questions with a touch of remonstrance; cf. Nub. 1495.

199. ἢπω. The simple verb is rare in Attic, but, as there is no special excuse for it here, it must have been recognised; cf. Epicr. fr. 3 ἐπὶ τοὺς νεὼς ἦποισι πεινώντες κακώς.

οὔπερ: see 188 n. ἐκέλευες: for the tense cf. 182, but in κέλευεν it is almost the rule.

The simplest explanation of the construction is that in full it would be οὖ (δεός ἐστὶ) μῆ φιλ., ἀλλ' ἐλας = ‘there is no fear that you will keep on playing the fool, but you will row.’ There is no question, but an assertion. The full expression is found in e.g. Plat. Ap. 28 B οὐδέν δεινόν μὴ ἐν ἐμοί στῇ, Xen. Mem. 2. 1. 25 οὐ φόβος μὴ σε ἀγάπω. [Words of fearing are followed by μῆ with fut. in the sense ‘fear that one is going to . . .’, and with subj. in the sense ‘fear that one may . . .’ Hence there is no other distinction between οὖ μὴ ποιήσεις and οὖ μὴ ποιήσῃς. In other words, the former in effect = ‘you shall not,’ and the latter ‘you will not’ or ‘cannot,’ the former being thus the more determined and emphatic. If now a positive assertion of what is to happen in the future is to be joined to the neg. οὖ μὴ ποιήσεις, it is connected by ἀλλὰ (sometimes δὲ), but is independent of the οὖ μὴ. When another clause reverts to the neg. (as in Eur. l.c.) it is naturally connected with the οὖ μὴ clause by μηδὲ, the intervening clause being parenthetical.]

φλουρήσεις ξένων, ‘keep on playing the fool,’ ξένων (like φέρων, λαβών) being joined to verbs as an expletive, particularly to those of wasting time; cf. 512, Νυμ. 183 τι ταῦτα ξένων στραγγεύομαι; Eccl. 1151 τι δέην διατίβησεις ξένων; Theoc. 14. 8 παλιότερες, ἀναθ', ἦξών.

ἀντίβας: pushing against the stretcher.

203—205. κατα . . . εἰτ': the first εἰτα introduces the expostulatory question, the second = ‘in such case’ (‘nevertheless’).


We need not press the possible differences in the meaning of the three words, but roughly they correspond respectively to a liability to clumsiness, sea-sickness, soreness. That the last is one sense at least of ἄσαλμινος is made probable by Eq. 785 ἐνα μὴ τρίβης τὴν ἐν Σαλαμίν. At the same time there is a reference to (1) the battle of Salamis, of which the Athenians were never tired of hearing; (2) the Salaminia, or state mission-vessel, in which only good oarsmen could row; (3) the seamanship of the islanders of Salamis (Eccl. 39), numbers of whom would be in the theatre.
[Commentators generally consider that Di. is throughout the play meant for an embodiment of the easy-going and (as Aristoph. considered) not over-intelligent Athenian public, and that the present lines therefore glance at the decline of the Athenian navy.]

205. ἀκοῦσει γὰρ μέλη κ.τ.λ.: i.e. you will work more easily to music (cf. marching to the band). There is nothing said about seeing the frogs, and it is an error to suppose that they actually appear. Their croaking and singing were performed from behind the scenes by the persons who are afterwards the chorus of μύσται. They are, therefore, not a παραχορήγημα, since they imply no additional equipment. For the title Βάτραχοι given to the play see Introduction p. xxvii.

206. ἐμβάλης, ‘lay on’ (=‘get to work’). It is usual to supply τὰς χειρας τῇ κώπῃ, but τὰς χειρας should not be included. ἐμβάλλειν is intrans., as in Hom. Od. 10. 129, and the sense is that of Vergil’s incumbite remis. The absolute use, as here, occurs in Xen. Ἡθλ. 5. 1. 13.

207. Βατράχων κύκων: cf. the combinations θηρ λέων, ὅρις ἄρδων, βοῦς ταῦρος, ἀνήρ ποιητῆς, in which one noun in apposition defines or limits another. So in comedy ἀνθρωπος ὅρις (Ἀν. 169) = ‘a man-bird,’ κάμηλον ἄμβων (ibid. 1559) = ‘a camel-lamb.’ Here ‘frog-swans’ are frogs which sing like swans, lit. swans which bear the shape of frogs.

κατακέλευε δή, ‘well then, begin to set the time.’ The κελευτῆς is the officer (‘boatswain’) whose κέλευμα (ὁπίτ, ὅπ) conducts the rowing, while a ῥυθαρής plays an inspiring accompaniment on the αὐλός. Cf. Plut. Alc. 32 αὐλεῖν μὲν ἐρεσιάν τοῖς ἔλαινουσι Χρυσάγονον, κελεύειν δὲ Καλλιπιτίδην. In Latin the κελευτῆς is hortator and his position and function are described in Sil. Ital. 6. 30 mediae stat margine puppis | qui voce alternos nautarum temperet ictus | et remis dictet sonitum. One sound ὅπ was meant for the forward and one ὅπ for the backward stroke, ὦ- being introductory.

209. βρεκεκεκέξ κ.τ.λ.: a sound commonly heard from the frog in Greece. The sub aqua sub aqua of the Latin (Ov. Met. 6. 376) represents a different hearing of κόαξ κόάξ (= co-ádhsh co-ádhsh). One Australian frog says (according to the aborigines) Dugulák, but another has a more continuous sound, which answers very well to the spelling of Aristoph., if we read it as w-r-r-r-ek-ek-ek-esh. In the absence of digamma from Attic β is the nearest approximation to the w-sound. The termination in κόάξ meanwhile suggests the human βαβαιάξ, πυπάξ, πτάξ, etc.
[The frogs begin slowly, but get too quick for Dionysus. The increasing rapidity appears in the metre.]

211–220. λιμναία κρηνών τέκνα к. τ. λ. The fun of this passage lies in the incorporation of individual words and whole phrases taken from a serious lyric poem and partly applied humorously, partly burlesqued by the inclusion of e.g. κραίματα-λόκωμος in place of a compound of more dignity. The frogs are proud of their own singing, and after the self-complacent εὐγηριν ἐμὰν (‘the singing for which I am justly famous’) they give a striking specimen in a harsh ‘κόαξ κόαξ.’

One may suspect (from κύκνων 209) that, in the original, swans were the subject, and that the details are travestied just enough to suit frogs. This would add point to λιμναία τέκνα, εὐγηριν, and the delight of the Muses and Apollo in the singer. Also the whole passage 242–249 gains new significance when it is retranslated into its original application to the cygnus musicus.

[Something of the tone may be retained in a rendering—

Come, children of the fount, folk of the lake,
Let us awake
And in its fullest sweetness loud upraise
Our hymn of praise
—Coahsh! Coahsh!—
The hymn of Nysa’s story,
Of Dionysus’ glory,
The same we carolled in the Marsh that day,
When on the Feast of Pots
The noble throng of sots
Through my demesne with headaches wends its way:]

211. λιμναία . . τέκνα. In the pseudo-Homeric Batracomyomachia 12 the frog is λιμνοχαρῆς πολύφημος.


Νυσήιον Διὸς Διόνυσον: with an eye to the imaginary derivation Διόνυσον; cf. Apoll. Rhod. 2. 905 Διὸς Νυσήιον τι. As Merry remarks, ‘it is impossible to localise Nysa.’ Dr. Jane Harrison (Proleg. to the Study of Gk. Relig. p. 379), after observing that Homer’s Νυσήιον was in Thrace—with which region the worship of Di. was originally connected—says ‘as
the horizon of the Greeks widened, Nysa is pushed farther and farther away to an ever more remote Nowhere.' It in
fact recedes from Thrace to Asia Minor and thence to India or
Libya.

217–219. Λίμναίου: not Λίμναίου, which would be point-
less (especially after λίμναια). Λίμνας was the low-lying portion
of SE. Athens in which stood the old temple of Dionysus, and
north of which the great theatre was built in the next century.
Cf. Dem. Νέαες. 1370 ἐν τῷ ἄρχαιοιτῷ λειψὶ τοῦ Διονύσου . . ἐν
Λίμναις, Isaeus 8. 48, Thuc. 2. 15 ἐν Λίμναις Διονύσου, ὃ τὰ
ἄρχαιοτέρα Διονύσια ποιεῖται ἐν μηνὶ 'Ανδρεστηρίῳ. For the
reference to the Anthesteria (in Χύτρου) see Introd. p. xxxii.
That festival lasted for three days, called respectively Πιθούλα,
Χβες, Χύτρος. On the last the drinking excesses of the previous
day would have rendered the procession κραιπαλόκωμος.

ienceαμεν, ηνίκα . . χωρεῖ. There is no real difficulty in
the tenses. iαχήςαμεν cannot indeed be gnomic in the rel.
clause, and can only refer to a past act; 'we gave it loud
utterance,' i.e. once, when we were frogs on earth (cf. 244).
For the rest ηνίκα χωρεῖ = 'at that time (of the year) when
the crowd is wont to go.'

ἐμὼν τέμενος: humorously of the marshy ground. λαὼν
in plur. (cf. ἀκοίτετε λεψ) dated from the time before the closer
unification of the Athenian πόλις, and was retained in certain
formulae and phrases.
On the day of the Χύτρος there were ἀγώνες and the ὄχλος
would naturally pass to them by way of the Λίμνας.

221. ἐγὼ δέ κ.τ.λ.: Dionysus half sings this in irritated
minicry of the frogs.

222. οὐ καὶ οὐδέ. ‘my friends (or ‘Messrs.’) Coähsh
Coähsh.' The comedian Alexis uses a similar turn οὗχι τῶν
μετρίων . . ἄλλα τῶν βασιαὶ βασιαὶ (‘those who are always
exclaiming βασιαί’).

226. οὐτῶ καὶ οὐδέ. It may be noted that this circumstantial
or comitative dat. with οὐτῶς is used in comedy with or without
article in both sing, and plur., but only of things; in tragedy
only in plur., but of both persons and things (Starkie on Vesp.
119).

227. οὐδέν γὰρ ἐστ’ ἄλλα ἥ . . : cf. Λυσ. 139 οὐδέν γὰρ ἐσμὲν
πλὴν Ποσειδῶν καὶ σκάφη, fr. 25 γέρωντες οὐδέν ἐσμὲν ἄλλο πλὴν
ὄχλος. The latter example might seem to point to the more
logical ἄλλα here rather than ἄλλα, but οὐδέν ἄλλο ἥ . . and
οὐδέν ἄλλο, ἄλλα . . overlapped each other and caused a con-
fusion of expression (Kühner-Gerth ii. § 534. 6). [Though it
must be remembered that accents were not in use in the time of Aristoph., and that we have, therefore, to rely upon later tradition, confusion of expression is clear in πλην ἀλλα... and πλην ἡ... Also ἄλλο ἡ could not directly give us e.g. μηδετέρους δέχεσθαι ἄλλα' ἡ μη' νη' (Thuc. 3. 71), and it is clear that, however accentuated, the combination has become simply = πλην. We may, therefore, very well accept ἀλλα' ἡ as the probable accentuation.]

228. εἰκότως, 'I have good right to sing' (for the reasons next given).


229. ἐστερβέαν: gnomic.

229–233. εὐλυροὶ... καλαμόφθογγα... φορμικτάς. The deities to whom these words belong are all indebted to the frogs, who are the proper owners of the water-side and look after its products, especially the reed. κάλαμοι were used for making the pan-pipe, and δόνακες (a smaller species, but not always distinguished, see Hymn. Merc. 47 δόνακες καλάμων) for forming a bridge or fret across the hollow tortoise-shell of the lyre. Over this bridge the strings were drawn from the bottom of the shell to the ζυγόν. This is the account in Dict. Antiq. But Hymn. Merc. l.c. implies that the reeds were fixed across the shell to serve as a foundation for a drum-like skin. Fritzschke quotes a frag. of Sophocles υφηρέθη σοι κάλαμος ὡσπερελ λύρας, which illustrates the use of the κάλαμος but leaves its application indefinite.

There were two chief forms of stringed instrument, the θῦρα with its oval tortoise-shell and curved horns (πῆχεις), and the κυθάρα, a wooden case, more quadrangular, with hollow projecting arms instead of the πῆχεις. The φόρμιγξ is commonly identified with the latter, or regarded as a particular species of it. Nevertheless its sounding-board can be referred to equally as υπολόφυς (adj.).

230. κεροβάτας: lit. 'going upon horn' = cornipes, 'hoofed.' Pan is called αἰγαβάτης (Theoc. ep. 13. 6), αἰγυρόδης (Hymn. Hom. 19. 2), τραγότονος (Simon. fr. 33). Horace (Od. 2. 19. 4) has cappriìedium Satyrorum. The schol. also records the title τραγοβάτων. [Other scholiastic explanations 'horned walker' and 'walking on the mountain peaks' are fanciful, and the former practically impossible.]

καλαμόφθογγα: contained accus. : cf. Pind. O. 13. 123 ἐνόπλως παλίζειν, Verg. Georg. 4. 565 carmina qui lusi pastorum. The favourite instrument of Pan was the σῦριγξ (fistula) made
of seven κάλαμοι or δόνακες cut in unequal lengths so as to form an octave. These were fastened together with wax and the whole was then bound round, cf. Verg. Ecl. 2. 32 Pan primus calamos cera coniungere plures | instituit.

παλπων: pastoral minstrelsy was regarded as sportsive and without pretensions to the higher art and themes of the harp. So Verg. Ecl. 1. 10 ludere quae vellem calamo permisit agresti.

242–249. ei δή ποτ᾽... The habits of frogs are described in Ov. Met. 6. 370 sq. iuvat esse sub undis | et modo tota cava submergere membra palude, | nunc proferre caput, summo modo gurgite nare, | saepe super ripam stagni consistere, saepe | in gelidos resiliere lacus, etc. The notion of their escaping from the rain is a humorous misapplication of the original. In [Pseudo-] Plat. Epig. 5 we have τὸν Νυμφῶν θεράπωντα, φιλόμ-βριον... βάτραχον.


244. πολυκολυμβήτους: we may perhaps render ‘many and divers strains.’ In the original here parodied the word may have been e.g. πολυκάπτοις. The variations on the song are played by diving.

246. Διός ὄμβρον: a frequent expression of poetry, since Zevs ἰτεῖ (Alcaeus, fr. 34).

247 sq. χορελαν... ἐφθεγξάμεσθα, ‘we sang a dance,’ i.e. the dance-music. According to Plato (Legg. 788 η) χορελα = δρυκησις καὶ φωνη, and the latter element is considered here: cf. 150 (νυρρίχην). [Reversely χορεύσασθαι βοάν (Thesm. 103). Such expressions are part of the lyric style and do not belong to the comedian’s own language. Even tragedy, which would readily use φρόλιμον χορεύσματι (Aesch. Ag. 31)—since the ‘prelude’ is itself the dance—would be slow to use βοάν χορεύσματι.] αἰδλαν = ‘varied,’ not monotonous.

249. πομφολυγοπαφλάσμασιν: a burlesque of dithyrambic compounds (cf. 99 n.). [In pronouncing it should be remembered that φ = π’, not ψ.] ‘With bubbly plop-plop-plopping.’ The dat. is not of the instrument, but of accompanying circumstances (Kühner-Gerth i. 425. 6), and is virtually modal. Cf. Hom. Π. 3. 2 κλαγγυ τ’ ἐνοπη τ’ ἵσαν, Xen. An. 1. 7. 4 κραγγη πολλη ἐπίασιν.

251. τουτ’ παρ’ ὑμῶν λαμβάνω. Dionysus makes an absurd and derisive noise and adds ‘I am picking that up (or ‘catching that trick’) from you.’ The proper word for learning a thing from a person is παραλαμβάνειν, the simple λαμβάνειν meaning ‘borrow.’ Cf. Arist. Poet. 22, where the highest quality
in poetic expression is тο μεταφορικόν εἶναι, because μόνον τοῦτο οὔτε παρ’ ἄλλον ἐστι λαβεῖν εὐθυνίας τε σημείον ἔστι, Luc. Piso. 6.

253. δεινά τάρα πεισόμεσθα, ‘it seems we are to be badly treated’; an Attic phrase of remonstrance; cf. Ach. 323 οὐκ ἄκουσόμεσθα δήτα answered by δεινά τάρα πεισόμει (‘then it will be a shame’). The frogs want copyright.

258. ἡ φάρυξ ὀπόσον ἄν ἕμων: so Bachmann for ὀπόσον ἡ φάρυξ ἄν ἕμων of mss. If there is one rule of Greek more certain than another it is that, when ἄν belongs to a relat. and subjunct. construction, it cannot be separated from the relative by more than the light particles μέν, δέ, γε, γάρ, and comparatively seldom even by these. There is one instance of separation by οὖν, viz. inf. 1420 ὀπτότερος οὖν ἄν . . μέλλει. For details see Starkie on Vesp. 565 (Appendix).


dι ἦμέρας: with κεκατομμεσθα.

264. ουδέποτε: sc. νικήσεε, resuming his own words and ignoring theirs.

265. κάν με δῆ: the best mss. support this reading, and in Plut. 216 the κάν δεὶ of mss. plainly points to κάν δῆ and not κεῖ δεῖ. In Vesp. 616 we have ἡγγίσ (=ἡγγεῖσ), and the evidence for contracted forms in the subjunct. from δεῖ is quite sufficient (see Blaydes’ crit. note to this place and Kühner-Blass, Gk. Gramm. § 245. 3). Vowels of like character (ε and ε, ε and η) contract more easily than others, and for δῆ to become δῇ (or χῆ χῇ) no more interferes with the general rule of non-contraction of δέω χέω than do the forms δεῖς δεῖ, χεῖς χεί.

268. ἐμέλλων ἄρα παύσειν ποθ’. The frogs stop croaking (since they are to appear through the πάροδος as the chorus at v. 316) and Di. claims a victory. Lit. ‘I was to stop you, it appears, in the end’ := ‘I knew I should stop you.’ So Ach. 347 ἐμέλλετ’ ἄρα πάντως ἀνήσεων τῆς βοής, Νυμ. 1301. The idiom is as old as Homer, and the infinit. is always in the future.

269. παῦε: 122 n. παραβαλοῦ: 180 n.

τῷ κωπίῳ: these words (apparently superfluous) are added in the sense ‘give a little pull with your oar and bring to’ or ‘give her a touch of the oar, etc.’ This also explains the diminutive,
271. At this line the scene is supposed to change (cf. 273, 278). We have left the lake and are in the adjoining country described by Herakles (143–153). The scene was no more actually represented than the darkness of v. 273.

ο Ξανθιάς: 40 n., 608.

ἡ Ξανθιάς, 'Hullo! Xanthias!' Cf. Nub. 105 ἡ ἡ σιώπα. Others keep the accentuation ἡ, and read as a question ἡ Ξανθιάς; (sc. ὄντως ἑστίν, as the schol. explains), i.e. 'Is it really Xanthias?' But Di. cannot see Xa. in the darkness, and the slave's lauv (not = lov, but, as Suidas states, of disgust = 'heugh!') is heard in the distance (hence βαδίζε δεῦρο).

275. ἐλεγεν: see on ἐφρασκεν 182, and cf. ἐφασκ' 278.

276. καλ νυνι γ' ὀρῶ: he pretends to be peering into the dark, with his eyes fixed on—the spectators. The Dionysiac festival is a time of universal flouting, and the audience must bear its share (cf. 738). In Nub. 1096 one character actually mentions the spectators (οἱ θεαταὶ) and asks the other what he sees among them; to which the reply is that for the most part they are a very loose lot.

277. νῶν: not superfluous, but = 'we'd better get on.'

278. οὖ τὰ θηρία τὰ δέλυ ἐφασκ': it is difficult to supply εἶναι. The sentence should be taken as cut short by the contempt of Dionysus. οὖ can hardly be the gen. ('the place whose monsters . . .') since φάσκεω does not appear to take an accus. of the kind. This verb frequently contains the suggestion of pretence. For the tense cf. 182 n.

281. εἰδώς μὲ κ.τ.λ. The participles are to be related in the sense φιλοτιμούμενος, ὃτι ἠδει μὲ .

282. οὐδὲν γὰρ οὔτω γαῖρον . . .: Euripides in his Philoct. (fr. 788) had written οὐδὲν γὰρ οὔτω γαῖρον ὡς ἀνὴρ ἐφυ, a line which seems to have attracted attention through the surprise in its naïve-looking conclusion: 'There is nothing that gives itself such airs as—man.' It is quoted by other writers, e.g. Plutarch and Dion Chrysostom.

283. ἐγώ δὲ γ': the ἐγώ of the boaster (cf. 280), implying 'but I am not that sort of person; give me adventures!' [This line and the next are tragic in metre and are delivered with an air.]

284. ἀγάνυσμα: not literally a contest (which in any case λαβέω hardly suits), but something won (ἐπαθλῶν Suid.) in a struggle, i.e. 'the honours of combat'; cf. Thuc. 1. 22, 3. 82, 7. 86 and the notes of Poppo-Stahl.
τῆς δοῦ, ‘our journey (all this way).’

285. καὶ μὴν: lit. ‘and, in fact . . .’ et vero. καὶ μὴν (‘by the way,’ ‘well’) are the common particles in the dramatists for drawing attention to a new arrival just appearing or about to appear (cf. 287). The use here is much the same, but with a shade of difference. When Di. says ‘I want adventures,’ Xa. replies ‘Of course! And, by the way (talking of adventures), I hear a noise.’ [Since καὶ μὴν regularly begins its clause, it is surely more natural to punctuate νὴ τὸν Δία· καὶ μὴν . . . than νὴ τὸν Δία καὶ μὴν . . . Xa. assents to Dionysus’ bragging: ‘certainly!’] Xanthias is of course only pretending to see sights and playing on the nerves of his master.

289. It is possible to punctuate ΔΙ. ποιόν τι; δεινόν; ἘΔΑ. παντοδατόν γοῦν κ.τ.λ. This gives a natural enough sense to γοῦν, and the form of reply is that of v. 293. Dionysus would be prompted to ask if it is δεινόν by the expressions in 144 and 279. But there is no sufficient reason for deserting the traditional arrangement.

291. ὁραἰοτάτη τις: with adjectives τις (like quidam) practically = ‘quite.’

293. “Ἐμπουσα: Di. concludes that it must be Empusa because of its metamorphoses. Empusa was a spectre of the dark sent by Hecate, or a manifestation of Hecate herself, frightening travellers. Sometimes (at least in later Greek) the name is generic and used in the plural (= ‘bogey’s’). The special mark of “Εμπουσα (as distinguished from Μορμῦ and other μορμολυκεῖα) is that she kept changing her shape; cf. Dem. de Cor. 130 (of the mother of Aeschines) ἄματα Ἐμπουσαν ἀπαντεῖ ἵσαι καλουμένην ἐκ τοῦ πάντα ποιεῖν καὶ πάσχειν καὶ γλυγενεῖαι, Luc. Salt. 19 τὴν Ἐμπουσαν τὴν ἐς μυρίας μορφὰς μεταβαλλομένην. One of her attributes was the leg of an ass (‘Ὅνόκωλος, Ὄνοσκελίς). In many mythologies (e.g. Indian and Arabian) demons and malevolent powers have misshapen legs, and the pede Poena claudio of Horace is derived from the same notion.

τυρὶ γοῦν λάμπτει κ.τ.λ.: i.e. ‘(I should think it is Empusa), at any rate it has the orthodox characteristics of the nursery description.’ She is quite en rège.


καὶ σκέλος χαλκοῦν ἔχει; Di. wishes to make sure: ‘And has she a bronze leg (as she ought to have)?’ In Soph. Εξ. 490 χαλκόστου Ἐρινύς denotes tirelessness (cf. χαλκέντερος).
295. _βολίτυνον_. The point of the jest is lost and probably not worth seeking. There may be a pun upon _μολύβδυνον_ (βόλιβος being another shape of the word for 'lead'), but that in itself is insufficient. If we may trust Athenaeus (566 ε) Cratinus also used the expression _βολίτυνον ἔχων θάτερον σκέλος_, but we do not know in what connexion. There may have been some Athenian catchword of the kind.

297. _ιερεῦ_: the priest of Dionysus Eleutheræus, who naturally occupied the middle seat of honour in the front row. There were numerous other seats for other priests in his neighbourhood; the inscriptions in the existing remains of the theatre (though they are of a later date, temp. Hadrian.) show at least forty-five such in the first row. See Haigh, _Att. Theat._ pp. 305, 309 sq. The humour of the stage Dionysus appealing to his own priest for protection scarcely requires remark.

晏’ _ω_ _σοι_ _ξυμπότης_: i.e. after the performances, when the priest of Dionysus gives a banquet, to which the successful competitors are invited, including (as is clear from this place) the actors. Cf. _Ach._ 1085 ἐπὶ δεῖπνον ταξιν βαδίσε . . . | ἄ_ τοῦ Διονύσου γὰρ σ’ _ιερεὺς_ μετασέμπεται, _Eccl._ 1180, and inf. 1480. There is an amusing παρὰ προσδοκίαν in _ιερεῦ_, διαφύλαξον μ’, _晏’—_ _ω_ _σοι_ _ξυμπότης_.

298. _άναξ Ἡράκλεις_. Xanthias uses the customary apostrophe of appeal to Herakles Alexikakos; but Dionysus is masquerading as that divinity, and he takes the words directly to himself.

οὖ _μὴ_ _καλεῖς_: 202 n.

300. _τοῦτό_ _γ’_ _θ’_ _ἡττον_. Herakles was in ill odour in Hades through his previous visit (cf. 464), but it was safer to pose as the redoubtable Herakles than to be known for the coward Dionysus.

301. _θ’_ _ἡπερ_ _ἐρχεῖ_: to the Empusa. The words were apparently a formula addressed to ghosts and supernatural powers= ‘pass on your ways (we have no wish to meddle with you, and therefore do not meddle with us)’. Cf. _Lys._ 832 ἀνδρ’ ἀγαθ’ ὧν προσίωντα παραπεληγμένον, | τοῖς τῆς 'Αφροδίτης ὄργιοι εἰλημμένον· | ὡ _πότνια_, _Κύπρου_ καὶ _Κυθήρων_ καὶ _Πάφου_ | _μεδέων’, θ’_ ὧν_ ἡπερ_ _ἐρχεῖ_ τὴν ὀδὸν. Xa. pauses, and then, pretending that the goblin has passed, calls to Dionysus. [The common notion that ‘go straight on’ is addressed to Di. is very weak, nor is _ἐρχεῖ_ the proper verb.]

302. _πάντ’_ _ἀγαθὰ_, ‘nothing but good.’ So _Av._ 1706, _Ach._ 982 (πάντ’ _ἀγάθ’_ ἔχοντας). [To be distinguished from _πάντα_ τάγαθα . . .]
303-304. ἔξεστι θ' ὁσπερ . . ὀρῶ. Hegelochus, who acted Orestes in Euripides' play of that name, should have pronounced v. 281 as ἐκ κυμάτων γὰρ αὕθις αὐ γαλήν' ὀρῶ (i.e. γαληνά, 'I see calm after storm'). By a slip of the tongue he said γαλήν ('a weasel,' the animal which took the place of the cat in Greek houses). The same slip is referred to by Strattis and Sannyrion, of whom the latter has φέρ' ἐν γενολημο . . γαλῆν. Ἑγέλοχος οὖδ' εἰς μημύνεσιν ἄν | ὁ τραγικός, ἀνακράγοι τ' ἄν εἰς ἐξήρον μέγα ἡ ἐκ κυμάτων γὰρ αὕθις αὐ γαλήν ὀρῶ.' The difference lay in the complete ignoring of the elided syllable, which should only have been slurred, and also in the accent (or pitch) of the vowel η. This is one of several passages which show how keenly the audience observed an actor's articulation and also how distinctly words were heard in the theatre. [In the confusion of τήνις μονόσαν εἰσάγων with τήνις ἐμοῦσαν εἰσάγων recorded by Athen. 616c there was a deliberate purpose.] Cicero (Orat. § 173) remarks of the Athenians in versus theatra tota exclamant, si fuit una syllaba aut brevior aut longior, and (de Or. § 196) in his si paulum modo offensum est, ut aut contractione brevius fieret aut productione longius, theatra tota reclamant. The voice of a tragic actor was a first consideration, and a false articulation was as bad as a false note from a great singer (see Haigh, Att. Theat. pp. 249 sq.).

ὡσπερ Ἡγέλοχος: sc. εἰπεν; cf. Thuc. 5. 29 πῦλων δημοκρατουμένων ὡσπερ καὶ αὐτοί, Herond. 2. 28 δυ χρῆν . . ὡς ἐγὼ ᾄδεις, Soph. Αἰ. 525 ἐχειν σε' ἄν οἴκτον ὡς καγὼ φρείν | θέλωμ' ἄν, Lucr. 3. 455 ergo dissolvit quoque convenit omnem animam | naturam, seu funus. It ought to be perceived that in all these instances the nom. is the proper case. Here an alternative ὡσπερ Ἡγέλοχῳ would be wrong, since the meaning is not 'we may say, as Hegelochus (might) . . .'

308. οδί δὲ δείσας κ.τ.λ.: either pointing to some red-haired man in the audience, or else to the statue of Dionysus, which was brought into the theatre, and of which the face was reddled (Paus. 2. 2. 6). In the latter case the statue of Dionysus blushes for his stage representative. There is a παρὰ προσδοκίαν in ἅπερεπτυρίσαι. 'How faint (and pale) I grew,' says Di., and Χα. replies: 'Yes, and he yonder—and then, instead of 'grew pale')—grew red for your sake.'

It must be remarked, however, that πυρρός is ρυφός, and can scarcely be used for ἐρυθρός of the complexion alone. By putting together the notes of the scholiasts and of Hesychius it has been conjectured that the priest of Dionysus was πυρρός, and ἐρεύς Διονυσοῦ seems to have been a sobriquet for a red-

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headed man. If so, the priest is the man pointed at; nor would there be any rudeness in this if the priest regularly appeared at the festival with red hair and beard, and probably red face also. Cf. Tibull. 2. 1. 55 agricola et minio suffusus, Bacche, rubenti (at the country festival); Pliny, H. N. 33. 111 (of the statue of Jupiter at festivals); Plutarch, Quaest. Rom. 98 (of the ruddling of old statues in general). It is perhaps not too bold to suggest that this colour was attributed to the (Thracian) god of wine, and that originally the priest representing him must necessarily be equally πυρρός, whereas later the redness, symbolically retained, might be artificial. The priest of Dionysus might then well be said to ‘get πυρρός for the sake of’ Dionysus. Moreover it is otherwise hard to see why Eupolis should call Hipponicus ‘priest of Dionysus’ because of his πυρρότης.

310. αἰτιάσωμαι: nothing is gained by altering this (‘whom am I going to blame?’) into αἰτιάσωμαι; cf. Eur. Ion 758 εἰπώμεν ἢ σιγώμεν; ἢ τί δράσωμεν; Ach. 312 εἶτ’ ἐγὼ σου φείσομαι; Gildersleeve, Gk. Synt. § 268.

ἀπολλύναι, ‘trying to ruin me’; cf. 144.

311. αὐθέρα κ.τ.λ.: see 100 n. [After this verse the mss. give a stage-direction (παρ-επιγραφὴ) αὐλεῖ τις ἐνδον.]

316 sqq. The Chorus, numbering twenty-four, is heard approaching (but is not yet visible; cf. ποὺ 319). It makes its entry (πάροδος) at v. 324 in a manner which is naturally a fair imitation of the evening (343) procession and dancing at the time of the Lesser Mysteries (see Introd. B.). Usually the comic chorus entered κατὰ στοιχέους, i.e. with front of four and depth of six, probably led by the flute-player; but where some more free and realistic manner was required it was adopted (as in Aves and Ecclesiazusae). The dresses are in keeping with the customs of the procession, but, according to the convention of comedy, were rather amusing than sumptuosis (cf. 403). ταλιζουσίν (319) shows the spirit in which they behave. It is of course the only aspect of the celebrations suited to comedy. We may assume that the order of proceedings at the Lesser Mysteries was in general similar to that at the Greater, including a πρόρημα, the carrying of Iacchus, γεφυρισμὸς and παννυχίς; but, the distance being short, the whole procession would be at night. The comedian introduces as much as he chooses of the public or exotic part of the ceremonies. μῦσται include the initiated of all grades; the completely initiated were ἐπόπται.
316. 'Iakχ̄', ὁ 'Iakχ̄e: the regular shout, whence ἱακχός itself = 'the cry of the mystics' (320); cf. Eur. Cycel. 69 ἱακχόν ἱακχόν φόδαν μελπό, Hdt. 8. 65 καὶ οἱ φαίνεσθαι τὴν φωνήν εἶναι τὸν μυστικὸν ἱακχόν. The word afterwards came to be made into a proper name and was applied as a title to Dionysus in his connexion with the Ἐλευσίνια (Harrison, Proleg. pp. 414, 541 sqq.). The day of his procession was also known as 'Iακχός (Suid.).

[The temple of Iacchus at Athens was called the 'Iακχεῖον, and was presumably the same as that of Demeter containing 'Iacchus with a torch,' mentioned by Pausanias (1. 2. 4) as situated inside the gate entered from Peiraeus. But we are not here (and 324) concerned with that 'Iακχεῖον, but with an afterworld counterpart of another shrine by the Ilissus.]

318. τοῦτ' ἐστ' ἐκεῖνο, 'this is the thing' (which Herakles told us of, viz. 154 sqq.). From this expression ἐστὶν is more idiometrically omitted (cf. 1342).

319. ἔφραξε: cf. 182, 275, 278.

320. ἄδουσι γούν τὸν ἱακχόν ὄντερ δι' ἄγορᾶς: sc. ἄδουσιν; cf. Eq. 408 βακχέβακχον ἄσαι. The mystics in Hades are singing the same Iacchus-song which the mystics sing at Athens through the market-place (when proceeding to Agrae).

It is remarkable, not that the scholiast, but that modern editors also, should always write Διαγόρας, and imagine that the sentence is incomplete, an offensive word being generally taken as suppressed. There was, indeed, a well-known Diagoras of Melos called ὁ ἄδεως, who may possibly have flouted 'Iακχός (or the Iacchus-song) in some unseemly way. The schol. on Av. 1073 relates (with authorities) that he τὰ μυατήρα εἰπτελέκεν. Others understand another Diagoras (if it is another, and not rather the same man at an earlier and more pious stage), a lyric poet, who hymned the deities; these supply ἄδει. But there is no apparent comic point in saying 'they are singing the Iacchus of whom Diagoras sings.' Rather the procession at Athens, in passing from the Iaccheum, sings the ἱακχός through the ἄγορά. [For the absence of the article see 129 n.]

324–326. ἔθρεις: see 316 n. The meadow in Hades (Pind. Thren. fr. 1) is identified with (or answers to) that of Agrae.

327. ὁσίους ἐς θιασώτας: the epithet should be noted, as also the insistence in ἄγγελ ἱερὰν ὁσίου inf. 335, 384. The comedian has no desire to be accused of belittling the mysteries. He respects their serious side while availing himself of their
jocose element. Possibly also he is upholding the reputation of the παννυχίδες against some attack.

θιασώτας, ‘(your) fellow-revellers,’ like ἐμὸς πολλῆς, civis meus, etc.

329 sq. βρύοντα στέφανον μύρτων, ‘a wreath laden with myrtle-berries’ (μύρτα). βρύειν is used with either dat. instr. or gen. of fulness; cf. Soph. O. C. 16 χῶρος βρύων | δάφνης, ἑλαιας. [To render μύρτων as from μύρος (gen. of material with στέφανον) is to leave βρύοντα but awkwardly attached.] Myrtle (μυροῖνη) was worn in the procession by at least the ἱεροφάντης, δαδοῦχος, and other officials. The statue of the child Iacchus also wears the wreath and carries a torch (340).

330. θρασεί: i.e. without fear of condemnation as ἀκόλαστοι (331).

ἐγκατακρούων, ‘beating in time to the measure’ (cf. 374). τιμᾶν, ‘rite,’ ‘service’ (with χορεῖαι in explan. apposition) is cognate or internal accus.; cf. Verg. Aen. 6. 639 pedibus plaudunt choreas.

331. ταύτα ἀκόλαστον . . , ‘the (recognised, orthodox) free . .’

335. χαρίτων: half personified. It has ‘a greatest share of the Graces,’ i.e. of charm and delight; cf. Eccl. 582 ως τὸ ταχύνειν χαρίτων μετέχει πλεῖστον παρὰ τοῖς θεαταῖς. The words are both a promise to the spectators and a claim of the dramatist.

336. οὐσίως μύσταις: the dat. does not depend directly on ἐγκατακρούον, but is either (1) loosely joined to the general sense as dat. commodi (i.e. ‘as your pious mystics pray you’); or (2) with ἀγνῶν ἵεραν, ‘a dance pure and holy in the eyes of pious mystics.’ The latter is simple; cf. Soph. O. C. 1446 ανάξιαι γὰρ πᾶντιν ἐστε δύστυχειν: Dem. 20. 54 ὁ λόγος αἰσχρὸς τοῖς σκοπούμενοι.

337. Δήμητρος κόρη: to whom the Lesser Mysteries specially belonged (as was natural for the spring), while the Greater Eleusinia (of autumn) belonged to Demeter herself.

338. ὡς ἡδύ . . κρεών, ‘what a delightful whiff of pork!’ The impers. construction as in ἡδύ δέξει, ἀπόδεξε τῦν; cf. Plut. 1020 δέξει τῇ τῆς χρόας ἐφασκέν ἠδύ μοι. Another construction to be noted is that of Vesp. 1059 τῶν ἱματίων ὀξήσει δεξιότητος. In the mysteries pigs were the staple sacrifice; cf. Ach. 747, 764; Pac. 374 ἔστε χοιρίδιν νῦν μοι δάνεισον τρεῖς δραχμᾶς: δεῖ γάρ μυηθῆναι με πρὶν τεθυνηκέναι.

339. ἦν τι καλ . . , ‘in case you may even . .’; cf. 175.
340–343. ἐγείρει φλογέας λαμπράδας· ἐν χερσὶ γὰρ ἥκει...φωσφόρος ἀστήρ: this is the simplest reading for both construction and metre. The change to ἥκεις on the part of most (but not the best) MSS. was due to ἐγείρει, and the unmetrical addition of τινάσσων was caused by the inclusion of a marginal note written under a misapprehension. On the other hand the words γὰρ ἥκει cannot have been so added.

The chorus apostrophise each other, 'stir the torches to flame (φλογέας being proleptic); for in our hands there is borne—Iacch' Ο Iacche!—the light-bringing star of our nightly revel.' 'Ἰακχ' ὧ Ἰακχὲ is parenthetical, like Ἰο τριώμπη, εὐφί., etc. In the strophe the deity was invoked to come forth; with the antistrophe he is brought out.

340. ἐγείρει: by brandishing. Cf. Stat. Silv. 8. 5 quassamus lampada mystae. [Some, keeping τινάσσων in violation of the metre, punctuate ἐγείρει· φλογέας λαμπράδας ἐν χερσὶ γὰρ κ.τ.λ. In this case ἐγείρει is used absolutely (like ἐπειγε, φαίνει), not as ἐγείρου, but with a relevant accus. supplied. The late position of γὰρ would in itself be justifiable: cf. Antiph. ap. Ath. 339 β ἐπὶ τὸ τάριχὸς ἐστιν ὑρμηκιαν γὰρ, ibid. 572 a ἀι μὲν ἄλλαι τοῦνομα | βλάπτονοι τοῖς τρόποις γάρ.]

ἐν χερσὶ γὰρ ἥκει: viz. of the ἱακχαγωγοῖ or ceremonial nurses (fem.), whose title is found in connexion with the Eleusinia.

343. φωσφόρος ἀστήρ: viz. Iacchus, who bears a torch. Cf. (though in another connexion) Soph. Ant. 1146 χοράγ' ἀστρων, applied to Dionysus. There is an oxymoron in the combination of νυκτέρου with φωσφόρος ('morning-star').

344. δῆ: better than δὲ, as well as more metrical. They have called upon their comrades to 'rouse the torches,' and it is done (δῆ)= 'So! The meadow is all ablaze.'

345. γονὺ πάλλεται γερόντων. So the aged Cadmus and Teiresias dance under the Bacchic inspiration (Eur. Bacch. 184 sqq.), and Cadmus observes ἑπιλεξαμεθ' ἥδεως | γέροντες ὄντες.

348. ἐτῶν ... ἐνιαυτοὺς = ἐτῶν κύκλους (Eur. Hel. 112), since ἐτὸς = 'year,' while ἐνιαυτὸς = 'round' or 'recurring season'; cf. Hom. Od. 1. 16 ἄλλα ὅτε δῆ ἔτος ἥθε περιπλομένων ἐνιαυτῶν.

349. ἵππας ύπὸ τιμᾶς, 'thanks to (or 'to the accompaniment of') this holy service'; cf. 333.

350 sqq. σὺ δὲ ... μάκαρ: Iacchus (one of the μάκαρες θει) is now in the hands of the bearers, and he is bidden to advance with the procession into the dancing space.

351. ἀνθηρὸν ἑλευν: see Introd. p. xxxiii.
354–371. The anapaestic tetrameters, recited by the coryphaeus (who is probably the hierophant, but may be the κηρυξ), are in humorous imitation of a κηρυγμα or ἀφόρρησις which was made before the mystic rites proper began. Before the Greater Mysteries a proclamation was made publicly in Athens itself in the Stoa Poikile by the Hierophant or Daduchos (although one would rather have expected it to be the κηρυξ, and our authorities may be incorrect). But there is nothing to prevent another and final ἀφόρρησις on the actual field of the celebrations, and at Agrae, so easy of reach from Athens, this was probably part of the proceedings after Iacchus had been brought forth. We need not suppose that Aristoph. adheres strictly to the order of ritual, but he necessarily worked upon a general basis of similarity.

While in the mysteries those are bidden to retire who are uninitiated or impure or have committed certain specified sins, the Chorus here banishes those who are uninitiated or corrupt in literary judgment or who have committed political crimes. This affords an opportunity for a number of personal hits. The double reference to the mysteries on the one hand and the comedian’s views on the other is well maintained by plays upon words.

354. εὐφημεῖν χρή: i.e. all present must favere linguis, whereas ἐξιστασθαὶ refers only to those hereafter mentioned.

ἐξιστασθαὶ κ.π.λ. For the interdiction itself cf. Callim. Hym. Apoll. 2 ἐκάς ἐκὰς ὄστις ἄλτρος, Verg. Aen. 6. 258 procul o procuit est profani. We should also compare for the literary application Hor. Od. 3. 1. 1 Odi profanum (=ἀμφότερον) volgus el arceo. | Favete linguis : carmina non prius | audita Musarum sacerdos | virginibus puereisque canto.

tois ἡμετέρωι χροίσισιν. The words suit (1) the μύσται, (2) the comic choruses competing for the prize.

355. ἀπειρος .. καθαρεύει: an application of two clauses of the actual formula at the mysteries, viz. (Theo Smyrn. p. 22) ὄστις τὰς χειρὰς μὴ καθαρὸς and ὄστις φωνῆν ἀσύνετος.

toιάνδε λόγων: suiting (1) the mystic doctrines, (2) the ‘fit and proper literature’ of comedy.

γνώμη, ‘judgment,’ substituted for χειρὰς of the formula. The comedy must be judged with right taste and without bias. For the loc. or instrum. dat. in place of the accus. of respect cf. Xen. Cyr. 1. 3. 10 ταῖς γνώμαισι σφαλλομένους, Eur. Bacch. 683 σῶμασιν παρειμέναι, Herond. 3. 32 διμασιν κάμνων.

356. γενναίων .. Μουσῶν: i.e. not the vulgar sort of
composition; 'literature fit for gentlemen.' Μουσών, of course, replaces the half-expected μουσών.

δργια...εἴδεν: not=τὰ ἑρᾶ εἴδεν with allusion to the crowning revelation to a full ἐπόττης, since not all μυσταῖ were such. δργια are not the sacred things, but the sacred rites, though these also are arcana, and could only be seen or danced by some grade of μυσταῖ. The accus. (cognate) can therefore be joined to χορεύειν ('celebrate in dance') as well as to δραύν (direct obj.). Cf. Eur. Bacch. 488 πᾶς ἄναχροειβαρβάρων τάδ' δργια. Here δργια Μουσών εἴδεν=‘has been a spectator of drama’; εἴχρευσεν=‘has actually taken part in a chorus.’

357. Κρατίνου τοῦ ταυροφάγου: a compliment, as the context should show. Aristophanes wishes to be judged by those who have been initiated into the revels of Cratinus, i.e. who know what good comedy is. Cratinus had probably been dead about sixteen years, and though Aristoph. satirises him when alive, in 424 B.C., as senile and a drunkard, such satire was in keeping with the custom of comedy, and is to be discounted by the fact that Cratinus was still neither too senile nor too sodden to defeat Aristoph. himself in 423 B.C. His excellence as a comedian is proved by his nine victories unanimously adjudged. His merit in the eyes of Aristoph. is that he typically represents the 'Old' comedy, with its fearless personal satire, which was supposed to be in the interests of society (παιδαγωγικήν παρρησίαν ἑξουσα Marc. Aurel. 11. 6). This privilege had been denied, restored, and threatened several times before 405 B.C. and was already on the decline, but our poet endeavours (as Cicero puts it de Rep. 4. 10) ut quod vellet comedia de quo vellet nominantium diceret; cf. inf. 367-368. On the technical side also the work of Cratinus was of a high order, particularly in the choruses.

That he was a drunkard is a commonplace with his contemporaries, and was admitted by himself in his last play (Πυρίνη); but this vice was (as often in modern times) treated rather as matter for jest than for scorn. Almost certainly along with the present compliment there goes an allusion to his tipsiness, since Κρατίνου βακχεῖα at once suggests Διονύσου βακχεῖα, and since the wine-god is himself called Ταυροφάγος (Soph. fr. Tyro). The term is borrowed from (1) the Orphic mysteries of the ὥμοφαγα (Harrison, Proleg. pp. 482 sqq.) at which a bull was slain and eaten in honour of Dionysus, (2) the offering of a bull to Dionysus by the Ephebi at the City Dionysia (Haigh, Att. Theat. p. 13). Dionysus was also ταυρόμορφος, ταυρόκερως (a bull-god), and the audience would readily take the equation
and realise that Cratinus was virtually being substituted for ‘the wine-god.’

But ταυροφάγος has a further application to the winner in the dithyrambic contest, where the prize was a bull, which served as a feast. The lyrics of Cratinus were specially dithyrambic, although we have no knowledge as to his competing in dithyramb proper. But ‘eater of bulls’ may very well have become proverbial for ‘prize-winner.’ Add to this that the eater of a thing was supposed to be penetrated with the power or spirit of that thing; and hence probably the story of the athlete Milo, who ‘ate a bull.’ Thus Cratinus is full of bull-like courage in his comic attacks.

[We may sum up by saying that Κρατίνος τοῦ ταυροφάγου is substituted for Διονύσου τοῦ ταυροφάγου, the god of special mysteries, and that, as applied to Cratinus, the epithet implies (1) wine-drinker, (2) winner of victories, (3) fiercely courageous.]

γλώττης βακχεία: to be closely joined. His tongue was reckless, carried away with ardour and licence of Dionysiac possession. ‘Those who have been initiated into the revels of Cratinus’ tongue’ = ‘those who have learned to appreciate the free-speaking of the old school.’


358. ἔπεος, ‘verses,’ not ‘words,’ is the sense of ἔπη in ordinary comic dialogue; but in anapaests, while the former is the surface sense, the latter is not excluded. ‘Delighting in ribald words’ has its reference to the mysteries; ‘in black-guardly verses’ to the drama. There is a hit at the competitors of Aristophanes (cf. 13 sqq.). τὸ βωμολόχον is that which ‘plays to the gallery’; cf. Νῦδ. 970 (in connexion with music).

τοῦτο ποιοῦσιν: ἵδ αγεντίβις, sc. βωμολοχενομένωις, cf. 584 αἷδ οἷδ δυτ θυμοῦ, καὶ δικαίως αὐτῷ δρᾶσι and, more nearly, Plut. 522 ἐσταῖ...οὐδέστι ἀνδραποδιστής |...τῆς γὰρ πλούτων ἐθελήσει | κυδυνεύων περὶ τῆς ψυχῆς τῆς αὐτοῦ τοῦτο ποιήσαι; See also 168 n.

359. πολίταις, ‘where citizens are concerned.’ The article would be more inclusive ‘(all) the citizens’ (regarded as a τόλης).

360. ἀνεγείρει: sc. στάσιν (not αὐτοῦς). The reference is probably to Cleophon and his adherents.

361. ἀρχων, ‘while holding (some) office.’

καταδωροδοκείται. The middle (or passive) also in Ar. Pol.
2. 9. 26 φαίνονται δὲ καὶ καταδρομούμενοι καὶ καταχαριζόμενοι πολλὰ τῶν κοινῶν. The simple δωροδοκεῖν classically = 'receive bribes'; in later writers it = δεκάζειν or χρήματος διαφθείρειν 'bribe' (Cobet, Nov. Lect. p. 502). The compound with κατα- expresses 'ruin (betray) a thing through bribe-taking' (cf. Lysias p. 178 ὁπόταν ταύτα...κλέπτωσι καὶ καταδρομοκώσι). The use is well-known in καταθυσιοφρεῖν τὶ and the like. In Vesp. 1035 τοιοῦτοι ἱδὼν τέρας σὺ φησίν δεῖσας καταδρομοκώσας, [ἀλλ'] ὑπὲρ ὑμῶν ἐτί καὶ νυνὶ πολεμεῖ we should supply ὑμᾶς, 'to betray you for bribes.' If a person 'corrupts himself—gives himself away—by receiving bribes' he may be said καταδρομοκώς ἐαυτὸν, or, as its equivalent, καταδρομοκείσθαι.

362. ἡ προδοτικὸν φρούριον ἢ ναῦς: part of a public formula; cf. Lys. 31. 28 εἰ μὲν τις φρούριον τι προδοκεῖν ἢ ναῦς ἢ στρατόπεδον τι...ταῖς ἐσχάταις ἢ τιμίας ἢ ἡμιονότα, Poll. 8. 52 ἐγκυνώτατο εἰσαγγέλλας κατὰ τῶν προδότων φρούριων ἢ στρατιάν ἢ ναῶς, Lycurg. c. Leoc. 155. 59.

ταπόρρητα, 'contraband of war' (at the same time suggesting the secrets of the mysteries). Cf. Eq. 278 τοιοῦτοι τῶν ἄνδρον ἐγὼ 'υδεκάνυμι καὶ φημὶ' ἐξάγειν | ταῖς Πελοποννησιοῖς τρήσεω ζωμεύματα followed by ἐξάγων γε ταπόρρηθ' (282). The forbidden exports were particularly materials for shipbuilding (e.g. ropes, sails, pitch), and corn. So Dem. de F. Leg. 433 ἐγραφέν, ἂν τις ἡς Φίλιππον ὅπλα ὄγων ἄλο γὰρ ἡ σκεῦη τριήμερα, βάρατον εἶναι τὴν ἱμαλών.

363. ἡ Αιγίνης. Aegina was now part of the Athenian empire, the Aeginetans having been evicted at the beginning of the war and replaced by settlers from Athens (Thuc. 2. 27). Disloyal Athenians were able to make it a basis for communication with the Peloponnesian, since it was τῇ Πελοποννήσῳ ἐπικειμένη (Thuc. l.c.). Epidaurus was the nearest opposite port.

Θωρυκίων ἄν, 'being a Thorycion,' i.e. 'as bad as Thorycion.' Cf. 541 and fr. 92 ὁ μιαρὲ καὶ Φρυινώνδα καὶ πονηρὲ σὺ. Nothing further is known of the man.

εἰκοστολόγος. The εἰκοστή was a duty of five per cent on all goods carried by sea in the Athenian empire. It was imposed in 413 B.C. in place of the φόρος or direct quota-payment of the allies, and was collected in all their ports. Cf. Thuc. 7. 28 τὴν εἰκοστὴν ὑπὸ τοῦτον τῶν χρόνων τῶν κατὰ θάλασσαν ἀντὶ τοῦ φόρου τοῖς ὑπηκοοῖς ἐπέθεσαν, πλείω νομίζοντες ἄν σφίσι χρῆματα οὕτω προσέτειναι.

364. ἀσκόματα: leather pads for the oars in the rowlocks. Etym. Mag. 155. 17 says τὰ δέματα τὰ ἐπιρραπτόμενα ταῖς
κόπασ διὰ τὸ μῆ εἰσφρεῖν τὸ θαλάσσων ύδωρ, i.e. 'leather bags fitting over the oar at the oar-ports, to prevent the wash of the sea from entering' (Dict. Anti. ii. p. 223). Cf. Arist. 97 αἄκομ' ἔχεις ποι υπὲρ τῶν ὀφθαλμῶν κάτω (after ναύφαρκτον βλέπεις), i.e. 'a pad' or 'bagginess.'

365. χήματα . . πείθει. Such assistance to the enemy had come from Persia (Xen. Hell. 2. 1. 11), but there can hardly be an attack here upon Alcibiades (cf. 1432). The 'persuasion' on the part of Alc., when he was estranged from Athens, had been exerted seven years earlier than this play, and the position had entirely changed.

366. τῶν Ἐκαταιῶν. Ἐκαταί are either (1) Ἐκάτης δείπνα, messes of poor food or even offal put out at the cross-roads (ἐν τρόδοις) on the last of the month as a purificatory ceremony. These might be eaten by dogs or by the miserably poor. (2) Ἐκάτης ἀγάλματα, statues or emblems of Hecate προσυναί (or προσυραῖα). (3) Ἐκάτης λεπά, little shrines of Hecate placed ἐν τρόδοις. In the last sense most editors prefer the spelling Ἐκατεία (cf. Θησείων, Ἡρακλείων, Μοῦσείων, Ὀλυμπιείων) and this is highly probable. [There is, however, nothing to prove that Ἐκαταῖον is an impossible form in the same meaning, since the suffix was originally -ον simply, and only spread as -εϊον through analogy with, e.g., Ἡρακλεῖος-ον, Θησεῖος(μ)-ον.] But here it is not safe to make the alteration, since we do not know whether it was δείπνα, ἀγάλματα or λεπά which were defiled. Av. 1054 (ὀθήλης) suggests that it was one of the street emblems.

The defiler referred to is said by scholiasts to have been Cinesias, and, though this may be a guess, it is supported by a passage in Eccl. 330. Moreover Cinesias was a κυκλοφόδοσκαλος, composer (and teacher to the chorus) of dithyrambs, and a contemptible person (cf. 153), of whom Lysias (ap. Ath. 551 f) states that he was ἀσβεστατος ἀπάντων ἀνθρώπων, and that he did things κά τοίς ἀλλοις αἰδχρόν ἐστὶ καὶ λέγειν.

κυκλοφόσ χοροίσιν ὑπάδων, 'leading the music of dithyrambic choruses,' is not merely a periphrasis for 'being a dithyrambic poet,' but implies that such a person should be the last to commit this profane outrage.

The κυκλοφόσ χορός of fifty danced and sang round the altar of Dionysus, and is thus distinguished in name from other choruses, which were rectangular (τετράγωνοι). Five (tribal) choruses were composed of men and five of boys, and the offence is somewhat emphasised by the latter consideration. The contests of such χορότ took place in the theatre at the Dionysia.

ὑπάδων, lit. 'leading with singing' (or the flute) = voce (or
367. *toûs múσθoûs k.t.l.* The schol. on *Eccl.* 102 states that Agyrrhius 'cut down the payment made to poets,' i.e. managed to reduce the payments made to the selected writers for the dramatic and lyric competitions. The schol. on the present place blames Archinus ('and perhaps Agyrrhius'). All the competitors were paid, but on a scale proportioned to their place in the result.

$\rhoητωρ \ \deltaν \ \varepsilonτ' : \varepsilonτα$ (practically $= \deltaμος$) implies that, if any one had a right to reduce the scale, it certainly was not for a $\rhoητωρ$ to do it. Cf. 205, *Ach.* 496 μη μοι φθονήσῃ ... $| \varepsilonτ \ \piτωχος \ \δν \ \varepsilonπετεί' \ \varepsilonτ \ \Αὐθναίον λέγειν \ μελλω$. The offender was a 'professional talker,' and a poet was better than a 'talker.' Moreover a $\rhoητωρ$ is a public man and must put up with the consequences. The $\rhoητορες (= \οι \ \δημος \ \συμβουλεύοντες καὶ \ \varepsilonτ \ \δημος \ \αγορευοντες \ \Sigmaυδ.)$ theoretically enjoyed no credit, but in practice were powerful.

368. *κωμῳδηθείς, 'because satirised in comedy.'*

$\varepsilonν \ \tauαίς \ \ πατρίοις ... \ \ Διονύσου$: these words contain the excuse for any freedom taken with Archinus or Agyrrhius. No man ought to bear malice when the poets are simply following the old-established practice (πατρίοις) on a privileged occasion; cf. 357 n. Aristoph. chooses the word *τελεταῖς*, not merely instead of έφορτη as applicable to the mysteries, but in emphasis of the excuse. 'Initiation' involves more or less unpleasant probation, and the $\rhoητωρ$ was only 'going through the mill.'

369. *τοῦτοις προῳδῷ*: an excellent correction of Blaydes (see crit. n.). Apart from the metre, τοῦτοις ἀπανδῷ ... $\εξιστασθαι$ is very improbable Greek for ἀπανδῷ μη παρεῖναι or αὐδῷ ἔξιστασθαι. This difficulty could be partially got over by punctuating at the end of the line and treating $\εξιστασθαι$ as imperat. (cf. *Ach.* 1001 οκούσε τε λεψ · κατὰ τὰ πάτρια τῶν χόας \ | πίνειν). [The change to the imperat. άνεγειρετε would be no embarrassment, since that word is addressed directly to other
persons (with ἵμεῖς), while ἕξιστασθαι is general and formal.] Nevertheless even with such punctuation ἀπανδῶ would still be unnatural. The correction (1) explains the corruption, the crasis for προ-ἀνδῶ being rare and apparently restricted to this word, in which it occurs Αν. 556 ἀρεῖν πόλεμον πρωθCHANT ace, (2) suits the notion of a πρόθρησις, as in προλέγω, προφωνῶ, (3) restores a normal construction.


370. μῦστασιν: adj. =μυστικῶς. Cf. ΑAnth. Πal. 7. 219 μῦστης λόγhos, Eur. Ιον 1373 οἰκέτην βίον, Xen. Αν. 6. 5. 9 λόχοι φύλακες. [Not ‘our rites,’ but any such.]

371. καὶ παννυχίδας: sc. ἄγεω (or ποιεῖσθαι) ἄρχεσθαι to be gathered by a sufficiently easyzeugma from ἀνεγείρετε.

τὰς ἡμετέρας αἰ κ.τ.λ.: words of defence or excuse (cf. 327, 335).

372 sqq. Commentators do not appear to have realised the difficulty of relating the present situation to that which has preceded. At v. 324 the mystae call upon ιακχις to come forth from his shrine; at v. 340 he is borne forth; at v. 350 he is bidden to lead the procession (i.e. the dances) into the flowery level (i.e. the orchestra); at v. 352 the coryphaeus makes the πρόθρησις before the dance begins. But immediately after commanding the mystae to ‘raise the song etc.’ we here find every one (πάς) ‘now’ (νῦν) bidden to move to the ‘flowery recesses of the meadows.’ We might take this to be a repetition of the command in v. 350; but now—if we seek a natural interpretation of words—it is daytime (376, 387, 455). The Mystae have taken their ἄριστον and go into the meads to sport and dance ‘all day.’ What too is the meaning of ‘summoning hither ιακχις’ (395), when he has already been summoned and has come (340)?

Unless we are to suppose (as we need not) that the two editions of the Frogs have been confused (Introd. p. xxvi), it is necessary that we should here assume a change of time. After the proclamation of v. 371 the chorus perform their dance, representing the παννυχίς, and this fills the night. We are thus brought to the next day; an interval is supposed to have elapsed for rest and the ἄριστον: and the celebrations are now continued in special honour of Kore (379), next of Demeter (383), including ιακχις (396), who has been again lodged (after the παννυχίς and during the interval) in his shrine by
the meadow. The assumption of a lapse of time has often to be made, and the Frogs, with its frequent changes of scene, especially demands this liberty.

372. χώρει κ.τ.λ. The metre, which is that of a slow and steady march and consists of anapaests entirely spondaic, was affected by the Spartans in their ἐμβαθρία (cf. ἐμβα 377). ἀνδρείως is playfully borrowed from the marching song of wartime: 'march like a man—to the flowery bays.'

373. ἐς τοὺς εὐανθείς κόλπους λειμώνων. The absence of art. from λειμώνων is due to the close connexion of κόλπους-λειμώνων into one notion, the gen. being practically an adjective. In such cases the gen. may come between art. and noun, as in Soph. Αἰ. 664 ἡ βροτῶν παρομέλα, or after the noun, as Eur. Bacch. 29 τὴν ἀμαρτίαν λέχους, El. 368 αἱ φύσεις βροτῶν. [Where there is already a qualification of the noun (as εὐανθείς here) the other attributive word (here a gen.) may naturally be expected to follow rather than precede.]

374. ἐγκρούων: cf. ἐγκατακρούων 330 n.

375 sq. ἐπισκώπτων κ.τ.λ.: with reference to the σκώμματα and γεφυρισμός at the mysteries. At the same time the chorus is pleading its right of mockery in the theatre. See Lucian Prom. 6 ἡ δὲ (κυμφρία) παραδόσα τῷ Διονύσῳ έαντὴν θέατρῳ ὥμιλει καὶ ξυνηπαίζε καὶ γεγελωτοποιεὶ καὶ ἐπέσκωπτε, and (later) ἐπισκόπτευν καὶ τὴν Διονυσιακὴν ἐλευθερίαν καταχείν (τινός).

377. ἡρωτησεὶ δ’ ἐξαρκούντως: cf. Nicostr. ap. Ath. 693 β ἰκανός κεχόρτασαι γάρ. On the one side it means that the mystic fast has been broken, on the other it introduces a favourite jest. The meals of the Chorus were supplied by the χορηγός, and the appetite of the χορευταί was proverbial (Haigh, Att. Theat. p. 80, where the pertinent authorities are cited). Comedies were performed after the ἀριστον and the Chorus admits that it 'has had not a bad meal.' Cf. 403 sqq. for a similar reference to their clothing as supplied by the χορηγός. That the comedians could jest at their own choruses appears from Suidas (in voc. φαρυγίδην) σκώπτουτες τὴν γαστριμαργίαν τῶν χορευτῶν ᾿Αττικολ ὤντο λέγοντες. [The mistake of supposing that the proceedings are still those of night has caused doubts and alterations of the text.]

378. ἄρεις, 'uplift (in song),' 'extol' (tollere). Usually a predic. adj. is joined to the verb, e.g. μέγαν, ὑψηλὸν ἀρεις τινά: here the following words give the definition. Cf. Aesch. Pers. 549 κάγω δὲ μόρον τῶν οἰχομένων | αἱρω δοκίμως πολυπενθῇ.

379. τὴν Σώτεραν: i.e. Φερρέφατταν (the name specially
borne by Kore at Agrae). That Persephone is meant is clear from the following mention of Demeter and Iacchus, and that she bore the title Σωτείρα appears from Paus. 3. 13. 2 οὼς Κόρης Σωτείρα (in Laconia), 8. 31. 1 (Arcadia), and from coins of Cyzicus. Cf. Aristot. Rhet. 3. 18. 1 τῆς τελετῆς τῶν τῆς Σωτείρας ιερῶν.

γενναίως, in 'first-rate' style: cf. 97 n.

381. σώσειν, 'acts as Σωτείρα.' This is better than σώσεω; she says 'I am your preserver for ever.'

Θωρυκλαον: cf. 363.

382 sq. These two anapaestic tetrameters are spoken (or chanted) by the coryphaeus. The next service is due to Demeter, and the metre is of quite another kind (ἐτέρα ἱδέα) to that of the lines referring to Persephone. The construction is ἐτέραν ὑμῶν ἱδέαν κελάδετε, ἔπικοσμοῦντες τὴν κ. β., cf. Pind. N. 4. 26 ὑμῶν κελάδησε καλλικικον. The fem. form θεάν is not part of the language of sheer comedy, but belongs to the higher style admitted outside the trimeter; yet to Persephone at least this form seems to have been peculiarly applied (Meisterhans, Att. Insch. § 47 a 4).

The words Δήμητρα θεάν, which are not strictly necessary, lend more solemnity and recognition of greatness: 'the fruit-bringing Queen, Demeter, goddess . . .'

384. ἀγνών: with the same insistence as in 327 n.

387. καὶ μ᾽ ἀσφαλῶς κ.τ.λ. This use of accus. and infin. belongs to the language of prayer, and depends on the thought δός or εἶχόμαι unexpressed (Kühner-Gerth ii. p. 22). Cf. 887, 892, Aesch. S. c. T. 239 θεόι πολίται, μή με δουλείας τυχεῖν, Αχ. 247 ὦ Δίωνυσε δέσποτα, | κεχαρισμένως σοι τήν τούτων ἐμὲ | πέμψαντά καὶ θάνατα μετὰ τῶν οἰκετῶν | ἀγαγεῖν τυχρόν τὰ κατ᾽ ἄγροις Διονύσια.

Speaking as μύσται they mean 'may I sport and dance without offence towards the goddess and her ritual'; as χορευτικ of the comedian, 'may I jest without offence (in the eyes of the audience) or danger (from individuals), and dance so as to win the prize.' [An allusion to safety from the Lacedaemonians is also very probable. The position was critical: see Introd. p. xxiii.]

πανήμερον: through the day's ceremonies (1) of the mysteries, (2) of the dramatic performance.

389. πολλὰ μὲν γέλοια κ.τ.λ.: the maxim of the comedian, who claims a serious purpose. Cf. Plut. Mor. 68 b ἔτει καὶ τοῖς κωμικοῖς πολλὰ πρὸς τὸ θεάτρον αὔστηρα καὶ πολιτικὰ ἐπεποίητο.
392. παίσαντα . . νικήσαντα ταυνιούσθαι, ‘(grant that) after jesting . . I may gain the victory and be honoured with the fillet.’ For the combination of participles cf. Aesch. S. c. T. 3 ὁλακα νωμίαν βλέφαρα μή κοιμών ὑπνω, Plat. Rep. 366 Λισόμενοι ὑπερβαίνοντες καὶ ἀμαρτάνοντες πείθοντες αὐτοῖς ἀξίμιοι ἀπάλλαξομεν, i.e. πείθοντες αὐτοῖς λισόμενοι (=τῷ Λισσεσθαί) ὑπερβαίνοντες (=οἵτινες ὑπερβαίνωμεν).

393. ταυνιούσθαι. The ταυλα was a band or ribbon bound round the head of the victor, while the ends floated behind like streamers. In art it figures at full length in the hands of Nike. [Though this proceeding relates to the chorus in the theatre, there is at least a probability that even in the οἰκονομικά and ταυρίδα of the mysteries there was some recognition of pre-eminence.]

395. ὧραιον: cf. Catull. 64. 251 florens . . Iacchus, Ov. Met. 4. 17 (of Bacchus=Iacchus) tu puer aeternus, tu formosissimus.

396. τὸν ξυνέμπορον: i.e. who is (always) the (recognised) companion, etc.

397. μέλος ἐορτῆς ἡδιστον εὐρών, ‘discoverer of the sweetest festal tune’ (not=τὴν οὐκ ἐορτῆς, for which at least the article would be required). The tune which Iacchus invented (viz. the Iacchus-song) is called the most grateful or welcome tune known at any festival.

400. πρὸς τὴν θείν: Persephone, to whose shrine they are proceeding.

401. ἄνευ πόνου κ.τ.λ. Iacchus is but a babe, and the journey is, therefore, relatively πολλή. Nevertheless he is a god, and the gods know no πόνος: cf. Hes. Op. 112, Eur. Phoen. 689 πάντα δ' εὔπετῆ θεοῖς, Lucr. 5. 1182 nullum capere ipsos inde laborem. [Probably the expression was actually used each year when the start was made from the Iaccheum, whether to Eleusis or to Agraes.]

404. κατεσχίσω μὲν . ., ‘didst cause to be slit up.’ There can hardly be a reference to the σχιστὸς χιτῶν or the shoes called σχισταί, since these were neither ridiculous nor necessarily cheap. The allusion is rather to the old clothes which were worn (1) at mysteries (as was natural in view of the παλαγματα and the night-revels), (2) frequently in the comic chorus. In the latter τὸ γέλοιον was of course consulted, but an economical χορηγὸς took advantage of that requirement, when he could, to supply his Chorus with hired dresses which had seen much service (Haigh, Att. Theat. p. 83). The chorus here hits
satirically at this practice. Iacchus 'had our clothes slit up to create laughter—not to mention economy!' σανδαλισκον ('bit of a sandal') and ῥάκος ('rag') are humorous disparagement; these things do not deserve the name of 'shoes' and 'clothes.'

κατασχίσω μὲν . . κάξηρες. If this reading is correct we have an instance of μὲν answered irregularly by καλ (Kühner-Gerth ii. p. 271, who quote e.g. Hom. II. 9. 53, Od. 9. 49, Xen. Cyr. 1. 4. 3). But one best ms. has κατασχίσω μὲν . . κάξηρες and Kock's κατασχισάμενος . . κάξηρες is highly probable.

407. ἄξημιος, 'without loss' (through expense in things spoilt, but with the further suggestion of dramatic impunity in the matter of persons or things mocked).

414. ἐγὼ δ' ἂει πώς κ. τ.λ. The speaker, attracted by the last words, exclaims 'I'm in a general way rather given to escorting (taking up συνακολούθει), and I should like to dance, playing the while.' For the expression cf. Eur. Ἡρ. 666 ᾖεὶ γὰρ οὖν πῶς εἶσοι κάκειναι κακαί. The sense of πῶς, though it qualifies ἂεί, is felt with the adj. also. With another order Plut. 246 ἐγὼ δὲ τοῦτον τοῦ τρόπου πῶς εἶμ' ἂεί.

But who is the speaker? Some mss. give the words to Xanthias; editors commonly assign them to Dionysus, but some to prominent persons in the Chorus (which appears less natural). A sufficiently humorous situation is created if, when the attractions of the procession become manifest, the travellers are eager to take part. The lines being attributed as in the text, we may assume either (1) that Di. and Xa. speak them aside, or (2) that they advance and speak so that the μῶσαι can hear. In the latter case we may take this as a suggestion of the γεφυρωμός proper, in which the spectators bandied jests with the procession. The next words of the Chorus would then be addressed to the two travellers, and both δῆται and κοίνη would lose nothing in appropriateness, while οὖν (422) would perhaps gain. Perhaps it is best to suppose that the two come forward with a display of lively eagerness.

[The mss. have μετ' αὐτῆς at the end of v. 414. For metrical reasons either these words must be omitted or their equivalent in scansion must be added to the next line so as to create a couplet of iambic tetrameters. The addition might take the shape of κάγωνε <βουλομαι> πρὸς or κάγωνε πρός, <σάφ' λοθί>. But it is not easy to see why the loss should occur, whereas the addition of both εἰμι and αὐτῆς (adscript) might be foreseen if the original were the trimeters Δι. ἐγὼ δ' ἂει πώς
416. *βούλεσθε δήτα . . : spoken by the coryphaeus, 'pray, would you like . . ?' cf. *A.v. 1689 *βούλεσθε δήτ' ἐγὼ τέως | ὅπω ἡ κρέα ταυτὶ μένων; If addressed to his fellow choreutae, κοινὴ = 'all together,' i.e. not jesting at one another but all alike turning on Archedemus (cf. *Lys. 1042). If to Di. and Xa. after their desire to 'join in,' it = 'Would you then like to join us in . . ?' [The γεφυραμόδι (cf. τὰ ἡμάξις and the στήμα of the Thesmophoria) was a free use of rough banter, chiefly at the Cephisus bridge as the procession passed to Eleusis (Strab. 9. 400 and see Sikes-Allen on *Hom. Hym. 2. 195), but of course employed in similar cases and other festivals at other bridges (e.g. over the Iliissus), and thence generically. A bridge was a convenient standing-place, since everyone must pass. γεφυρίξεν thence becomes = σκωττικὸς ὑβριζεν.]

417. Ἀρχέδημον: mentioned by Xenophon (*Hell. 1. 7. 2) as ὁ τοῦ δήμου προστικὸς καὶ τῆς δωδεκάς ἐπιμελόμενος at the time of the battle of Arginusae, by Lysias (14. 25) as γλάμων (inf. 588) and an embezzler of public money when Aleibiades was a youth, and by Aeschines (*de F. Leg. 76) as a corrupter of the people by largesses. As the accuser of Erasinides (inf. 1195) he was naturally suffering much odium at the date of the Frogs.

418. ἐπττῆτις ὄν ὁυκ ἐφυσε φράτερας. The last word is a punning παρὰ προσδοκίαν pronounced with a drawl, as if it were to be φραστῆρας (sc. ὅδοντας). These were the second teeth, which came at seven years of age; cf. Solon, *Eleg. 25. 1 παῖς μὲν ἄνηθος ἐὼν ἐτὶ νήπιος ἐρκὸς ὅδοντων | φύτας ἐκβάλλει πρῶτον ἐν ἐπτ' ἐτειν. So wisdom-teeth are called σωφρονιστῆρες or κραντῆρες. For 'had not grown (his) second teeth' the comedian substitutes 'had not grown (his) clansmen,' i.e. he was no legitimate Athenian. [Such charges were very common; cf. *679 n.] A similar expression occurs in *A.v. 764 εἰ δὲ δοῦλος ἐστι καὶ Κάρ ὄσπερ Ἔξηκεστίνης, | φυτάω τά πάπτου παρ' ἡμῖν καὶ φανώνται φράτερες. Every true-born citizen was registered in early childhood in the φρατερικὸν γραμματείον of a φρατρία, i.e. in a division of a tribe which claimed a common descent and a share in a peculiar worship of special clan-divinities. A citizen by adoption of the people (δημοποιήτως), but originally a foreigner or a slave, had not passed through this enrolment, but, upon his adoption, he was admitted to a φρατρία with a limited recognition (*Dict. Ant. i. p. 905).

[The spelling varies between φράτερας and φράτωρας. Here the mss. give the latter, as in *Eq. 255. The grammarians,
however (e.g. Steph. Byz.), tell us that φράτηρ is the Attic form, and this answers to frater and to e.g. πατήρ, μήτηρ, θυγάτηρ. Attic inscriptions always show -τήρ (Meisterhans, p. 103).]

420. ἐν τοῖς ἄνω νεκροῖσι: (1) by a surprise for ζωσι, implying that the Athenians are stupid enough to be dead. Aristoph. elsewhere calls them πρόβατα, and νεκροὶ were more helpless still; cf. Sen. Ep. 60 quosdam ne animalium quidem sed mortuorum loco numenem (quoted by Blaydes); (2) there may also be a reference to the famous lines of Euripides τίς οἴδεν εἴ τὸ ζῆν μὲν ἐστὶν καθανεῖν, | τὸ καθανεῖν δὲ ζῆν κάτω νομίζεται ; (3) meanwhile ἄνω perhaps alludes to the Pnyx and its stupid deliberations (cf. ἄνω καθῆσθαι). It is quite in keeping with the condensing genius of Aristoph. to suggest all these notions at once. [A reference to ‘making political capital out of the dead at Arginusaë’ is not likely.]


ἐκεῖ, ‘on earth’ (reversing the usual sense).

μοιχθεῖας: instead of an expected δημαργυρίας or πολιτείας (schol.) ; more antithetical, perhaps, σοφίας or ἀρετῆς.

431. ξοντ' ἄν οὖν κ.τ.λ.: οὖν is somewhat difficult if Dionysus has not already addressed the mystae. Possibly, however, it may be a conversational idiom, ‘Well now (when you have said your say), could you tell us . . .’

432. ὀποιον ’νθάδ’, ‘where hereabouts’: cf. Soph. Phil. 16 σκοπεῖν θ’ ὀποιον ’στ’ ἐνταῦθα διστομος πέτρα | τοιάδ’.

433. ξένω γάρ κ.τ.λ.: a line of tragic rhythm and delivered in appropriate tone. This and line 436 are perhaps taken directly from some tragedy, the latter being quoted again in Plut. 962.

435. μηδ' αὐθίς ἐπανέρη: because there is no need.

437. αἴροι ἄν: sc. τὰ στρώματα ; cf. 502.


Δίὸς Κόρινθος: a proverb (cf. Eccl. 828, Pind. Ν. 7. 104) for nauseating repetition. Xanthias is tired of hearing nothing but αἴροι ἄν. The origin of the expression is thus explained: A Corinthian envoy, calling upon the Megarians for certain claims, kept repeating that ὁ Δίὸς Κόρινθος (legendary founder of Corinth) would have reason to be vexed if the claims were not met. Weary of the threat the Megarians shouted παῖε παῖε τῶν Δίων Κόρινθον, and expelled him with blows,
But Xa. is also punning upon the insect (κόρπος) which was the plague of Greek bedding. These are humorously called 'Corinthians' in Nub. 709 ἐκ τοῦ σκληροῦ | δάκρυσι μ' ἔξερποντες οἱ Κορίνθιοι. [That στρώματα were especially manufactured at Corinth appears irrelevant].

440 sq. χωρεῖτε νῦν . . We have reached a new stage in the proceedings. The κύκλος is the sacred enclosure (περίβολος), within which was the ἄλος or 'lawn,' θεά being Persephone. The priest himself chooses the better part (444 sq.).

445. παννυχίουσιν θεί: the dat. of the recipient of honour. Cf. Lys. 1277 δρχησάμενοι θεοῖς, Nub. 271 ἵερον χορὸν ἵστατε Νύμφαις, Xen. Hell. 4. 3. 21 στεφανούσθαι τῷ θεῷ. The order is οὗτων φέγγος οὖ̃ π. θ. They are not actually now at the παννυχίς, but he will go with them to the usual place and will carry a torch when they revel this evening. Neil (Ep. 1319) shows that φέγγος is particularly used of mystic lights.

448. πολυρρόδους. There were several species of wild rose in Greece as well as the cultivated rose; but the word is apparently used in a wider sense than with us. In any case the ρόδον is the typical flower (τιθήμι' ἐαρος ἐκπρεπέστατον Χαερέμων, fr. 13). To the happy meadows of the μύσται (and presumably of Agræ) the expression is appropriate (cp. Prop. 4. 7. 60 mulcet ubi Elysias aura beata rosas).

450. τον ἰμέτερον . . ξυνάγουσιν, 'sporting in our (own) special manner, the manner of loveliest dance, which (our) happy fortunes bring together,' i.e. we are blest by the dispensation of fate, which permits us to join together (here) in our dance, the finest of all dances that are. While the other departed dwell in gloom, the initiated are uniquely happy, in that they are able to meet thus in a region of special light. ξυνάγουσιν = ξυνάγεω ἠμᾶς ποιοῦσιν (or ἐωσιν) and ἰμαι μοῖραι are virtually personified (as if=ἰλαλοῦστειραι Μοῖραι). Cf. Aν. 1731 Ἡρα ποτ' Ὀλυμπία | . . ἄρχοντα . . μέγαν | Μοῖραι ξυνεκόμωσαι. There is a slight laxity in δν, which implies a previous χορὸν in place of καλλιχορότατον.

There is meanwhile an allusion to the present Chorus, which has a peculiar and excellent manner of dance and wit, happily put together and deserving of the prize.

454. μόνοις γὰρ ἡμῖν . . : cf. 156 ν., Soph. fr. 758 τρισδήμιο | κεῖνοι βροτῶν, οἱ ταῦτα δερχθέντες τέλη | μᾶλως' ἐσ' Ἀιδοῦ· τούσ δ' ἱματα μόνοις ἐκείναι γὰρ μόνοις ἐκεῖν' ἵναι ἀλλοιαν πάντ' ἐκεῖν' κακά.

457. διήγομεν: viz. when on earth.
458. περὶ τῶν ξένων καὶ τῶν ἰδιώτας: (1) the formulae of the mysteries in all probability insisted on εὐσέβεια towards ξένοι and (e.g.) the helpless; (2) the Choruses in Aristophanic comedy do not attack ξένοι and 'private citizens'; they confine themselves to legitimate satire of public characters. Other comedians, it is hinted, may be less scrupulous. As usual, an expression appropriate to the μύστα is deftly applied to the play, with a παρά προσδοκίαν in ἰδιώτας. [That ἰδιώτας should = πολίται in opposition to ξένων is impossible. Nor can there be any natural reference to the Spartan ξενηλασία.]

460. The scene has changed only to the extent that the door (cf. 436) now appears, and the travellers approach it. The chorus is still close by (see 532).

462. οὐ μὴ διατρίψεις, ἀλλὰ κ.τ.λ.: see 202 n.

γεύσει = πειράσει, a humorous application of the verb, which is, however, frequent enough as a metaphor with words like πόνοι, κυνόνου, or of blessings (ἐλευθερία, etc.). Nearest to the present place is Soph. Ant. 1005 εὐθύς δὲ δεῖσας ἐμπύρων ἐγενόμην.

463. τὸ σχῆμα καὶ τὸ λῆμα, 'look and pluck.' Λῆμα is not a word of common life or prose. Here its use is determined by the jingle (which assists the sarcasm); cf. Ach. 269 μαχὼν καὶ Λαμάχων, and (more seriously) Plat. Menex. 238 ν ὀπλων κτῆσιν τε καὶ χρήσιν.

464. παῖ παῖ: see 37.

Aeacus is represented as the (slave) doorkeeper; cf. Luc. Dial. Mort. 20. 1 οἶδα σέ, ὅτι πυλωρεῖς (Menippus to Aeacus, who is acting as his περίγρηγης in Hades). In works of art he was depicted as carrying the keys. [The usual account, however, makes him one of the three judges in Hades, his special province (according to Plato) being to deal with Europeans.] His manners are typical of the θυρωρός (39 n.), although here his anger has its excuse.

Ἡρακλῆς ὁ καρτερός: said with an air and an attitude. καρτερός is itself a word of the higher style.

465-479. The whole of this speech is more or less a travesty of some tragic passage. The scholia tell us vaguely that the original was in the Theseus of Euripides; others suspect it to have been in the Peirithous (or rather Perithous), in which Theseus is engaged, but which is quite a different play. We know hardly anything of the Theseus, except that it was concerned with the Minotaur expedition, whereas the Perithous deals with the expedition of Perithous and Theseus to Hades,
and includes the descent of Herakles to fetch Cerberus. [The play was sometimes attributed to Critias.] In antiquity dramas are not rarely cited under wrong or alternative names, and the probabilities are evidently in favour of the Perithous.

465 sq. ὁ βδελυπὴ κ.τ.λ. = ‘You shameless, impudent, audacious creature; | You wretch, you utter wretch, you prince of wretches.’ All the words (including βδελυπῇ; cf. Ach. 289, Theoph. Char. 11, Plat. Rep. 338 d) express shamelessness. The accumulation of abuse is paralleled in Pac. 182; cf. fr. 92. Similarly Hamlet says, ‘O villain, villain; smiling, damned villain!’ A final σὖ is part of the phrase in such cases. [See Introd. p. lv.]

467. τὸν κῦν’ ἠμῶν: as Aeacus is the θυρωφός, so Cerberus is the house-dog, which was under the care of the porter and was kept in the πρόθυρον or in the porter’s lodge; cf. Eq. 1025 and Theoc. 15. 43 τὰν κῦν’ ἔσω κάλεσον, τὰν αὐλελαν ἀπόκλαξον.

ἐξελάσας: from his post.

468. ἀπηξάς . . λαβῶν: the tautology of grievance, the metre also being tragic in its indignation.

469. ἐγὼ: hence the special vexation, ‘I was responsible for him.’

ἐχει μέσος: a frequent metaphor from wrestling; cf. Nub. 1047 εὖθὺς γάρ σ’ ἔχω μέσον | λαβὼν ἀφυκτον (‘I have you on the hip’).

470. τοῖα κ.τ.λ.: τοῖα (for τοιαύτη) shows that tragic diction is beginning.

Στυγός . . πέτρα: the real Styx (of which a copy was transferred by the imagination to Hades) was a lonely and gloomy waterfall in N. Arcadia, near Nonacris. The precipice of the Aroanian mountains from which it fell is the sheerest and highest in Greece, and is extremely forbidding. The water itself was (and still is) considered to be deadly, whence a modern name Μαυρανέρια, ‘Black Waters.’ The notion in μελανοκάρδιος is that of a thing black and hard to the core. The blackness is that of iron (Hes. Op. 151 μέλας δ’ οὖκ ἐσκε σιδηρόσ), the unbending; cf. Pind. fr. 88 δε μὴ πόθῳ κυμαίνεται, εξ ἀδάμαντος | ἡ σιδάρων κεχάλκευται μέλαιναν καρδιάν.

472. περίδρομοι κῶνες: the Furies, who are ‘dogging’ or ‘hunting’ fiends; cf. Aesch. Cho. 923, Eum. 246, Soph. El. 1387 μετάδρομοι κακῶν πανοργημάτων | ἀφυκτοί κῶνες. [But there is also an allusion (cf. 477) to γυναῖκες περίδρομοι (Theogn. 581), ‘wantons,’ who are κῶνες as being shameless, and Κωκυτοῦ κῶνες as being ruinous.]
473. "Εχιδνα: the monster of Hesiod, Theog. 298 ήμισυ μεν νυσφην ἐλικώπια καλλιτάργην, | ήμισυ δ’ αὔτε πέλωρων ὅφων δεινόν τε μέγαν τε. There is no record that she was hundred-headed (an epithet of Typhon), but poets were free in such inventions. [In Eur. H. 883, where Γοργών Λύσα employs ἐκατογκέφαλα ὀφέων ἰαχήματα, the notion is simply of a hundred snakes hissing about her.]

475. Ταρτησία μύραινα: this sounds as if it should be something very terrible. Ταρτησία (with delay on the first part) suggests Ταρταρέα 'of Hell,' and in one of its senses μύραινα was a venomous sea-snake, between lamprey and viper, whose very touch might mortify; cf. Aesch. Cho. 992 τί σοι δοκεί; μύραινα γ’ εἶτ’ ἐχιδν’ ἐφυ, | σήμειν θυγοῦ αὖ; Ath. 312 v. With the usual condensation of Aristophanes the words suggest yet another notion. Tartesus (i.e. southern Spain about the mouth of the Guadalquivir), and particularly Cadiz, was notorious for vice, and a 'Tartesian bloodsucker' was a shameless woman (cf. γαλή Ταρτησία and the explanation of Phot. 280. 7 that μύραινα is a by-word for καταφερῆς, from the habits of the animal).

Meanwhile, however, μύραινα is the lamprey, of which the choicest came from Tartesus (Poll. 6. 63, Aul. Gell. 6. 16. 5). Dionysus is, therefore,—if he chooses to take it so—threatened with 'luscious lampreys.' But he is already in such a state of terror that the very sound is sufficient.

477. Γοργώνες Τειθράσιαι: we do not know what adj. stood in the parodied original. Λιβυστικάι would suit the Gorgons, but bears no resemblance to Τειθράσιαι. Tradition placed them variously—in the remote west, in Africa, or in Hades (Hom. Od. 11. 633). In any case Aristoph. substitutes creatures equally terrible, viz. women of the Attic deme of Teithras, who must have been of low repute.

478. ἔφ’ ἄς, 'to fetch whom.' The line is fully tragic in both metre and language. ὀρμήσω is most probably intrans. with cogn. accusative; cf. Eur. ALC. 1153 νόσταιμον δ’ ἐκλόθει πόδα. Such expression is favoured in tragedy, and the comedian makes the most of it. The same construction should be assumed in Soph. Aj. 370 ούκ ἄφορρον ἐκνεμῆ πόδα; ibid. 40 πρὸς τι δυσλόγιστον ὧδ’ ἤξεν χέρα; 42 πολλαὶς τὴνδ’ ἐπεμπιπτει βάσιν, etc.

479. Dionysus collapses. He has a sinking in the pit of his stomach, is fainting, and requires refreshing with a sponge.

481. τινα . . ἀλλότριον, 'some stranger' (not one of ourselves).
482. οἶσε: a unique form of imperat. for Attic Greek (viz. with -e from an σ- aorist). This common colloquial word has alone retained a formation which was once common (Brugmann Gk. Gram. p. 319, § 378).

πρὸς τὴν καρδίαν: apparently the usual place to apply the cold water in cases of fainting. When the old man in Ves. 995 is about to faint he cries οἶμοι, ποῦ 'σθ' ὑδωρ;

483. προσθεῖν, 'apply it (to yourself).' The word must be said by Xanthias; as an order of Di. it would have been πρόσθεσθε. For a good example of the difference of voice cf. Eq. 1227 καταθού ταχέως τὸν στέφανον, ὦ ἐγὼ τοιτῷ | αὐτῷ περιβάλ. ποῦ 'στίν; viz. the sponge. On receiving it, he does not apply it to his heart, but lower.

χρυσός: often applied to gods; cf. πολυτίμητοι.

485. εἰς τὴν κατο μοῦ κοιλαίαν: it is a rule of Greek that, when a simple noun and article are used with αὐτοῦ, ἤμων, ἡμῶν, αὐτῶν, these words either follow the noun or precede the article; i.e. ἦ μοι κοιλαία is not Greek for ἦ κοιλαία μοῦ or μοῦ ἦ κοιλαία. The mss. of Aristoph. give one instance to the contrary, viz. Lys. 417 τῆς μοῦ γυναικός, which all editors reject for τῆς γυναικός μοῦ. But the rule does not apply to a case like the present, in which another qualifying word comes between art. and subst.; cf. Thuc. 1. 144 τὰς οἰκεῖας ἡμῶν ἀμαρτίας, Plat. Symp. 189 D ἦ τάλαι ἡμῶν φύσις.

486. ὁ δειλότατε θεῶν σὺ κάνθρωπον: in addressing a human being Χα. would have said δειλότατε ἄνθρωπων. With a laughable novelty he is obliged to say θεῶν, but he adds—'and (for the matter of that) of men.' No human being could be worse. But he is led to this by a reminiscence of e.g. ὁ θεῶν τύραννε κάνθρωπον οἳ ἔρως.

487. τῶς δειλὸς κ.τ.λ. : i.e. to call for a sponge means a desire to fight it out.

490. ἀπεψησάμην: cf. Eq. 572 (after one fell) τοῦτ' ἀπεψησάμην ἢν, εἰς ἤρων υπὸ οἱ πεπτωκέαν.

491. ἀνδρεία γ': sc. πεπολυκας or εἰρήκας. The γε is regular in such brachylogy (which is not always sarcastic); cf. Eq. 609 δεινά γ', ὁ Ποσειδέων, Eur. I. T. 619 ἄξιλά γ', ὃ νεᾶν.

494. ληματιά, 'have an itch for pluck.' The termination -ίαν is used of morbid desires (μαθητιάν, στρατηγιάν) or conditions (ἀφθαλμιά, ναυτιάν). But adj.-nouns in -ία often express similar affections or dispositions. It matters little, therefore, whether we read ληματιάς or ληματίας. In either
case there is probably a pun upon λημαν, λήμη, the blar-eyed condition of ὀφθαλμία, the coward's excuse (192 n.). Dionysus sneers at the pretended courage of his slave.

498. φέρε δή ταχέως αὑτ', 'come on! quick with them!' (sc. the club and skin), elliptical for φέρε, δός αὑτά. [That αὑτά should mean τὰ σκεύη, understood from σκευοφόρος, is a less likely answer, though by no means impossible in construction (cf. 1025, 1466). Moreover, he would say λαβέ, not φέρε.]

499. τὸν 'Ἡρακλεοξανθίαν, 'the Heraklised Xanthias,' 'Xanthias ἡ τὰ la Herakles'; cf. μειξδευκός = μεικτῶς λευκός, γλυκώπικρος = γλυκέως πικρός. Doubtless there is also a suggestion of a combined statue of two deities on one pedestal, like 'Ερμαθήνη, 'Ερμηρακλῆς, Ζηνοποσειδῶν, etc. But for this directly the formation should be 'Ἡρακλεοξανθίαν. It is not out of the question that the comedian should venture on 'Ἡρακλε-, but it is not necessary to assume this, and the sense is less good.

βλέψον εἰς: like ἀποβλέπειν εἰς, of looking at a model.

501. μᾶ Δι': sc. οὐ δεῖλος ἐσεῖ, 'certainly you won't, but you will be really and truly the Melitean—(hero).'

οὐκ Μελίτης μαστιγιάς: the last word is a surprise for, e.g., ἱρώς or ἀλεξικακος (the proper title of Herakles in his temple at Melite (38 n.). The expression forms an equation with 'Ἡρακλεοξανθίας, the 'Heraklised X.' being paraphrased by the 'Melitean rascal.' But there must be some further point, and οὐκ Μελίτης alludes to some well-known person. According to the schol. this was the licentious Callias, who lived in Melite and who wore a lion's skin ἡ ἡ la Herakles in battle (a practice referred to by Aristoph. in 428–430 of the full text of this play. Καλλιάν . . . φασὶ . . . λεοντὴν ναυμαχεῖν ἐνημμένον).

505. ἐπετευ, 'set about cooking.' Persephone acts like the ordinary Athenian house-mistress, who herself does or directs the cooking, except for the special dinner-parties, when professional μάγευροι were engaged from the Agora.

κατερεικτῶν χύτρας ἐτνοὺς, 'pots of soup made of ground pulse.' No definite noun need be supplied, but ὀσπρίων or πίσων would come nearest; cf. fr. 88 ἐπετε' ἐρέξων ἐπίμαλουσ' ὀμοὶ πίσων, Colum. 2. 10. 35 cicera fressa. For the fondness of Herakles for ἐτνος cf. 62 n. [The spelling of mss. varies between ἐρεικτῶν and ἐρικτῶν, and the question (as with στιπτός στειπτός) can hardly be settled. On the one side we have ἀλειπτός, ἕφικτος, μεικτός, δεικτός, and on the other πιστός, ἄφικτος. The rule is for the diphthong to be retained, but probably both forms were often in use.]
507. κολλάβους, ‘scones’ or ‘rolls’ (μικροί ἀρτίσκοι schol. Pau. 1196). One comic fragm. describes them as γαλακτο-χρώτες. It is best to mark an aposiopesis. The maid is describing with gusto, but on reaching κολλάβους she thinks it useless to continue the catalogue, and cuts herself short with —άλλ’ εἶσοθι. This accounts for the apparent abruptness of the single word. [Those who have felt this abruptness have joined πλακοῦντας κολλάβους (cf. βοῦς ταῦτος and 207 n.); but κόλλαβοι are apparently not πλακοῦντες.]

508. κάλλιστ’, ἐπαινω: a polite refusal (made to tease Dionysus). Xa. is acting up to his new dignity. For ‘No, thank you,’ Greek said also καλῶς or (512) πάνω καλῶς (sc. λέγεις = ‘you are very kind’), and καλῶς ἔχει or κάλλιστ’ ἔχει (sc. μοι = ‘I am quite content’). With κάλλιστ’ here we must supply λέγεις, not ἔχει, which cannot be omitted. Latin says beneigne (Hor. Ep. 1. 7. 16, 62), but its nearest equivalent to κάλλιστ’, ἐπαινω is bene (vocas), tam gratia est (Plaut. Men. 2. 3. 36).

508 sq. μὰ τὸν Ἀπόλλων οὐ μή ... περιώψομάπελθόντα: for these strong instances of syncophenosis and erasis see Introd. p. xlii. For περιώψω with aor. participle see Goodwin, M. and T. § 148. In ultimate analysis the phrase = εἶναι ἀπέλθης, οὐ περιώψομαι.

510. τραγήματα = τρωγάλια, bellaria, ‘dessert,’ including fruits (walnuts, chestnuts, figs, beans, etc.) and sweetmeats. φρύγευν (‘roast’) refers to the fruits.

512. ἄμ’ ἐμοί: the form ἐμοί is pleading (‘to please me’).

πάνω καλῶς: 508 n. ἄηρεὶς ἔχον: 202 n.

513. αὐλητρίς: flute-players and dancing-girls come in at the πότος or symposium.

515. έτεραι differs from ἄλλαι (‘as well’) by implying opposition or comparison. These women are different, a second set, with other points and performance.

πῶς λέγεις; ὀρχηστρίδες; It spoils the attitude if these words are read as surprised and eager. They are said in a reflective manner, as if, after all, the matter were worth considering: ‘Ah, dancers, eh?’ or ‘H’m! dancing-girls?’

518. ἀφαρέων: sc. from the fire, as we say ‘take off (the kettle),’ or from the spits (ὁβελοὶ, ὁβελίσκοι); cf. Ach. 1119 and ἀφέλκων (ibid. 1005 ἀναβράττετ’, ἔξοπτάτε, τρέπετ’, ἀφέλ-κετε | τὰ λαγύφα ταχέως).

ἡ τράπεζα: not αἱ τράπεζαι; there is to be no dinner-party, but only a meal for Herakles.
The word ἀλευν = φέρευν was commonly applied to the light tables, which were lifted up and carried in at the beginning of a meal, removed again for the sweeping before the πότος, and once more brought in. But colloquially (in the imperative especially) ἀλευν was synonymous with φέρευν in certain phrases by survival of an old use. Cf. Pae. 1 αἱρ' ἀλευ μάζαν ὃς τάχος τῷ κανθάρῳ, Pherecr. fr. petal. 7 πρόσαιρε τὸ κανοῦν, εἰ δὲ βούλει, πρόσφερε, Soph. Aj. 545 αἱρ' αὐτὸν, αἱρε δεύρω.

519–520. πρότιστα: other matters may bide their time. The pompous fulness of expression in ταῖς ὀρχηστρίσει ταῖς ἐνδον σύσαι should be noted: ‘your said dancing-girls, who are within.’

αὐτὸς, ‘the gentleman,’ ἵππε; cf. the well-known αὐτὸς ἔφα (‘the master said it’), the Scotch himself’, Plat. Rep. 327 β ἐρώμην (from the slave) ὅπου αὐτὸς ἔγη, Theoc. 24. 50 ἄνοσται διώκει ταλασίφρονες: αὐτὸς ἄντει.

ὅτι ἐισέρχομαι: for the hiatus see Introd. p. xlii.

522. σπουδῆν ποεῖ, ‘take it in earnest’; cf. ὀργὴν ποιεῖσθαι = ὀργίσεσθαι and the like. But here ποιεῖσθαι bears more obviously the frequent mental sense ‘consider’ (cf. συμφοράν π., δεινὸν π.). [The support of the ms., however, is in favour of σποουδῆν ποεῖς, and this is quite possible in the purely objective sense ‘you are making it into (forcing it to be) real earnest.’]

523. σε . . . Ἡρακλέα νεσκένασα, ‘dressed you up as Herakles’; cf. Aesch. 383 ἐάσατε | ἐνσκένασασθαί μ’ ὅλον ἄδλιώ- τατον. So far as ἐνσκέναζω differs from σκενάζω it is in the limitations of the former, which is applied only to dress and equipment, while the latter is used also of preparing food, etc. [Aesch. 1096 is recognised as corrupt.]

For the construction (Ἡρακλέα proleptic) cf. Aesch. 739 χοίρωσ . . ὡμὲ σκενάσασα. It is identical with e.g. παιδεύειν τινά σοφόν (= ὠςτε σοφὸν εἴναι).

527. οὗ τάχ', ἀλλ' ἥδη ποιῶ = 'I'm not going to do it; I'm doing it'; cf. Eur. Supp. 551 εἰνύχυσα δὲ | οἱ μὲν τάχ', οἱ δ' ἐσαιδίσα, οἱ δ' ἥδη βροτῶν.

528. ταῦτ' ἐγὼ μαρτύρομαι . . ἐπιτρέπω: the language (including the formal ἐγώ) is legal. The loosely constructed ταῦτα with μαρτύρομαι recurs in Plut. 932. Usually we have either μαρτύρομαι τινα, ‘call to witness’ (antelegavit), or μ. ὅτι (Nub. 1222). But neut. pronouns (originally internal accus.) are rather freely used where English would say (1) ‘herein,'
529. τοιοις θεοῖς; a familiar form of retort; cf. Nub. 367. 'What gods (are you talking about)?' = 'Gods, indeed!' Dionysus can pooh-pooh an appeal to his like.

530. τὸ δὲ προσδοκήσαι σ' κ.τ.λ. It is doubtful whether we should take this as simply = οὐκ ἀνόητον δὲ καὶ κενὸν ἐστι τὸ προσδοκήσαι σε, ὃς . . ; or, more vigorously, and perhaps more in keeping with the order of the words, as an exclamation, τὸ δὲ προσδοκήσαι σε . . ὃς broken by a parenthetical explosion οὐκ ἀν. καὶ κενὸν: i.e. 'But the idea of your expecting—Isn't it ridiculous?—that you. .' The exclamation inex. may either take the article, as inf. 741, Nub. 268 (τὸ δὲ μηδὲ κυνήν . . ἐλθεῖν ἐμὲ . . ἐχοντα), or not.

531. ὧς δοῦλος κ.τ.λ. A tragic line, and probably a quotation. The art. is not required (i.e. ἀλκμήνης), the sense being 'a son of Alemena.'

532. ἀμέλει, καλῶς: ἐχ' αὐτ': sulkily: 'Never mind! all right! take 'em.' αὐτ' (cf. 498) is probably for αὐτὰ (sc. τὸ δέρμα καὶ τὸ ῥόσαλον) rather than αὐτό (sc. τὸ δέρμα of 528).

533. ἐμοὶ δεηθέησ ἄν κ.τ.λ.: another tragic line, but θέλοι is good Attic for ἔθελοι in this particular phrase (see Introd. p. xxxvi). Elsewhere, unless in parody, it is rare. Yet cf. Eq. 713 ἐγὼ δ' ἐκείνων καταγελῶ γ' ὅσον θέλω, LyS. 1216.

534. ταύτα μὲν: there is no answer to μὲν, since δὲ of 538 only carries on the same notion.

νοῦν ἔχοντος καὶ φρένας. It is only in this combination that φρήν is a word of ordinary life. Cf. Thesm. 291. Orators sometimes use it in their higher style (see Rutherford, New Phryn. p. 9).

535. πολλὰ περιπετευκότος = 'one who knows his way about.' Much experience teaches the modern traveller (particularly the commercial) how to make himself comfortable in trains, ships, or hotels. Long journeys among the Greeks were chiefly by sea. There may be an allusion to the πολυτροπος or πολυμητίς 'Οδυσσεύς (ὁς μάλα πολλὰ πλάγχθη Ημ. Od. init.), but we need not press it; cf. 1113.

536. μετακυλίνδειν. It is disputed whether Attic writers used κυλίνδεω = κυλίνδω, and some assert that κυλίνδω is the only active form, while in the middle the choice is between κυλίνδομαι and καλινδοῦμαι. But this dictum can only be
upheld by considerable and arbitrary changes of mss. See Kühner-Blass ii. p. 453 against e.g. Cobet (Ν. L. 454, 459, 637). Still κυλινδω is the better supported for Aristophanic dialogue.

537. πρός τον ευ πράττοντα τοῖχον, 'to the comfortable side (of the ship)'; cf. Eur. fr. 89 Σθένελον εἰς τὸν εὐτυχὴ | χωροῦντα τοῖχον, Or. 895 ἐπὶ τὸν εὐτυχὴ (sc. τοῖχον) | πηδῶσ’, ἀεὶ κήρυκες.

γεγραμένην εἰκόνι: like the English 'a graven image.'

The notion is of lifelessness. Blaydes quotes Hamlet 2. 2 So like a painted tyrant Pyrrhus stood, | And, like a neutral to his will and matter, | Did nothing.' Cf. Aesch. Ag. 258, and ἀνδριάντος ἀφωνότερος.

541. Θηραμένους, 'and a natural—Theramenes,' an effective παρὰ προσδοκίαν for e.g. φρονίμου; cf. 363 Θωρυκίων ὄν. Theramenes, called the κόδορος (the boot which fits either foot), was treated by his opponents as a political weathercock. Modern historians are, however, inclined to regard him rather as the most far-seeing statesman of the day. In 411 B.C. he was one of the revolutionaries who established the 400 with the understanding that the number of voters in the constitution should be 5000. Finding that a narrow oligarchy was being threatened, he worked for the recognition of the 5000, and assisted the overthrow of the 400 and the subsequent restoration of the democracy. In 406 B.C. he was a trierarch at the battle of Arginusae, and, among the charges and countercharges between generals and captains, he became a prominent accuser of the generals. [The truth of the Arginusae matter will probably never be known.] His connexion with the oligarchy of 404 B.C. and his temperate behaviour in it belong to the year after this comedy. Aristotle (Ath. Const. c. 28) expresses a high opinion of him and sums up the position excellently. He was not so much concerned with the forms of government (of which the best might depend on temporary conditions) as with their wisdom and justice. Such a man is please to no party.

549. A female innkeeper appears upon the scene (the inn itself not being visible), and taking Di. for Herakles, calls to her servant. It is usual to speak of two innkeepers, presumably partners, and some texts mark them as πανδοκεύτρια α' and β'. This strange notion is apparently based on a wrong attribution of v. 570 (q.v.). The schol. rightly describes Plathane as the maid. The business of innkeeper was one in low repute. Travellers of position were generally housed by ξένοι. Those who resorted to an inn brought their own στρώματα, which
they laid on mats (ψιλαθος). They might also bring their own provisions, or give the landlord money to purchase them, or 'board.' Theophrastus (Char. 6) gives it as a mark of ἀπόνοια that a man is δεινὸς πανδοκέυτρα. λα καὶ μηδεμίαν ἐργασίαν αἰσχρὰν ἀποδοκιμάσαι; cf. Plat. Legg. 918 D. A πανδοκέυτρα required a shrewish tongue. Sometimes Athenian women undertook this occupation, but the woman here is, more characteristically, a μέτουκος (see 569).

Πλαθάνη: invented from πλάθανον, a kitchen 'shape' or 'mould' (πλάσσω). Cf. Theoc. 16. 115 εἴδοτα ἄ' ὄσον γυναίκες ἐπὶ πλαθάνῳ πονέονται. We may perhaps render 'Patty!'

ὁ πανόυργος οὕτως ὑπετα, 'yonder is the rascal.'

551. ἐκκαλέκα. Greek frequently says 'sixteen' (cf. Luc. Prom. 3, Tim. 23, etc.), for our 'baker's dozen' or 'score.' For a smaller indefinite number it uses τέταρται (914).

552. ἐκεῖνος αὐτὸς δῆτα, 'yes, (it is) that man's very self.'

κακὸν ἡκεὶ τιν, 'somebody is in trouble' (viz. Di.). The allusive τις (cf. 554) is common in threats and sly or malicious references; cf. Theoc. 5. 120 ἢδη τις, Μόρσων, πικραίνεται; Soph. Aj. 1138 τοῦτ' εἰς ἄνιαν τοῦπος ἐρχεται των, Aesch. S.c.T. 389, etc.

553. κρέα. The plural of κρέας would naturally be κρέα (i.e. κρεα-ά), but κρέα (from the analogy of neuters of other stems) is the only comic scansion.

554. ἄ' ἡμιωβολιαία, 'at the rate of half-obol pieces each time' or 'in mouthfuls worth half-an-obol each.' Those who render 'twenty plates of meat worth half-an-obol each' are confusing ἄν' ἡμιωβολιαία with either the simple ἡμιωβολιαία or (τὰ) ἄν' ἡμιωβόλιον or (τὰ) ἡμιωβόλίον. It might be urged that, to a πανδοκέυτρα, such confusion of expression is quite possible. In fact, however, the comedians do not make vulgar people talk a vulgar Attic, the normal language being broken only in the case of ἔνοι. [Others write as a compound ἄνημιωβολιαία, in a sense 'three-farthings-apiece plates of meat,' the adj. being -(τὰ) ἄν' ἡμιωβόλιον. For the price itself cf. Eupolis ap. Ath. 328 ν. ἡμιωβέλλον κρέα. The compound is nevertheless curious and illogical, and cannot be supported by e.g. καλοκάγαθια. Such an expression as that of Timocles (Kaw. 1) τῶν ἄν' ὄκτω τούβολοι might just conceivably, but not very probably, be converted into an adjective in which the termination -αῖος (as in δραχμαῖος) is combined with the ἄν(ά) which is synonymous with it. But since the ἄν- is, after all, redundant, another specimen should be forthcoming before we accept such a form.]
The spelling of Attic inscriptions is ἡμωβελίων, the o being used only where another o immediately follows the λ. Thus πρωβολον, but δωβελία (Meisterhans², p. 18).

555. τά σκόροδα, ‘those cloves of garlic.’ The supply of garlic was part of the business; cf. Lys. 458 ὁ σκοροδοπανδοκεντραρτοπώλιδες.

556. sq. οὐ μὲν οὖν . . . ἐτι: not a question, but = ‘nay, you fancied . . . ’ The idea that the κθορροι (46) would form a disguise is facetious enough.

ἐκχεσ: assimilated to the tense of προσέδδηκας. The clause ὅτι ἐκχεσ might be represented by ἔχων, the time of which is that of προσέδδηκας.

ἀν γνώναι σ’ ἐτι. The difficulty of ἀναγυνώναι is not in the tense without ἄν, since προσδοκᾶν with aor. is good Greek (Goodwin, M. and T. § 135), but ἀναγυνώσκω is not used for ‘recognise.’ Moreover, the break with stop in the anapaest of fourth foot is of doubtful allowance.

559. οὐδὲ τὸν τυρόν γε. The characteristic feminine emphasis (or vocal underlining) is well illustrated by the recurring γε here and in 562, 564, 565, 567.

τάλαυ, ‘dear O dear!’; a favourite word with women. But τάλαυ is scarcely to be taken as voc. of τάλασ used as feminine (Thesm. 1038 proves nothing). It may very well be neuter, equivalent to (ἀ) τάλαυ τάθος (χρῆμα etc.) = ‘dreadful!’ This would account for its use in commiseration of one’s self, e.g. Lys. 102 ὡ γοῦν ἐμὸς ἡδη πέντε μὴνας, ὡ τάλαυ, | ἀπεστὼ; cf. the identical interjectional use of Latin malum.

560. τοῖς ταλάροις: wicker baskets (πλεκτοὶ τάλαροι Hom. II. 18. 568, Od. 9. 247) into which fresh cheese was put to drain (Theoc. 5. 86).

κατησθιεν: the imperf. is ‘panoramic’: ‘There he was, eating (or trying to eat) it, baskets and all.’

561. ἐπραττόμην, ‘tried to get from him.’

564. μαίνεσθαι δοκῶν, ‘with the appearance of a madman’ (not ‘pretending’). The words have a tragic sound and suggest the Mad Herakles of Euripides. [The certain use of δοκεῖν as = προστοείλονθαί is practically confined to negative sentences, in which οὐ δοκῶν ποιεῖν ‘not seeming to do’ (what one is doing) = ‘seeming not to do,’ as Pac. 1051 μὴ νῦν ὅραν δοκῶμεν αὐτόν; cf. οὐ φημι, οὐ βούλομαι, etc. But, as in English, while ‘seeming not to . . . ’ often = ‘pretending not to . . . ’ the positive use of ‘seem’ in this sense is by no means
so familiar. Apparent exceptions must be regarded carefully. Thus *Lys.* 179 θέειν δοκοῦσαι really = ‘being thought to be at sacrifice,’ and similarly *Eupolis* 159. 10. But here ‘being thought’ is not in point.]

565. νῶ δὲ δευσάσα γέ ποι. The particles are exculpatory. [The fem. dual form δευσάσα is denied for Attic by many critics (see Cobet, *V. L.* p. 70), who quote Plat. *Phaedr.* 238 ν δύο τινε ἐστον ἢθα ἄρχοντε καὶ ἄγοντε, and maintain that the dual possessed but one form in nom. and acc. Many (but not the best) mss. have δεισάσαν, and it is suspected that δευσάσα has been substituted for this because of νῶ. Similarly in Soph. *O. C.* 1600 τῶ . . . μολοῦσαι of the best ms. appears as τῶ . . . μολοῦσα in others; ibid. 1676 ἱδοντε καὶ παθοῦσα seems impossible (παθοῦσαι some mss.), and it is argued that the same copyist who altered παθοῦσε would have altered ἱδοντε if metre had permitted. In *Eccl.* 1087 ἠκοντε is fem. Inscriptions do not help much (Meisterhans², p. 96). Cf. Kühner-Gerth ii. pp. 73 sq. We may conclude that the form in -οντε was clearly the older, but we know that usage (beginning among the people) did create an analogical form in -ούσα, and there must have been a time during which both were used, -οντε being the more strictly literary.]

566. κατῆλυφ, ‘loft.’ Hesychius defines κατῆλυφ either as the beam supporting the roof or ‘better (as he says) ικλωμα (scaffolding or raised platform) τὸ ἐν τῷ ὀλκ.’ Second stories were common enough in Greek houses, but humbler buildings, or certain rooms, would have a half-floor or loft (like those of barns) accessible by a ladder or stairs. This would be used for stores, and, according to the schol., the domestic poultry roosted upon it. Another name was μεσόδημη.

567. τὰς ψιάδους: supplied in the inns to sleep upon.

568. ἐχρήν: like *tempus erat* (Hor. *Od.* 1. 37. 84). ‘(Instead of standing still) you should have been doing something.’ The tense looks to the time of making the choice of conduct.

569. τὸν προστάτην Κλέωνα. In Hades the dead demagogue would naturally be *patronus* of the same vulgar class which he affected in life. Α μέτοικος, or a manumitted slave, could have no legal standing except through a προστάτης, who represented the alien to the δήμος, and was also in a measure responsible for the conduct of his client. The characters of patron and client were judged by each other. [The technical expression for the μέτοικος was προστάτην νέμεων.] Cleon died in 422 B.C., but had not been forgiven by Aristophanes. For his patronage of the rabble cf. *Vesp.* 409.
570. σὺ δ' ἐμού. It is usual to give these words to an alleged 'second hostess,' who also sends a slave. Besides being extremely unnatural, this spoils the joke. On being threatened with Cleon, Di. turns to Xanthias and says sarcastically 'and you fetch me Hyperbolus.' Dionysus (an alien in Hades) pretends also to have a patron, and one who can out-Cleon Cleon. Hyperbolus, who had a worse character with less ability than Cleon, had died in 411 B.C. (Thuc. 8. 74). Cf. Eq. 1303 ἄνδρα μοχθῆρον πολιτηρ, δεξιν Ἱπερβολον.

571. φάρυξ; in place of the usual κεφαλή. Latin also has gula of a person.

573. κόπτουμι ἀν. It does not appear why a Greek should not say 'I should like to hit your teeth with a stone' as well as 'knock out your teeth.' Though Phryn. may have τῶν γομφλων ἀπαντας ἐξέκοψε and Semonid. (fr. 7. 17) οὐδ' εἰ χολωθείς ἐξαράξειν λίθῳ | δύοντας, these are no argument against κόπτειν. [Of course κόπτειν cannot itself = ἐκκόπτειν.]

574. ἔγώ δὲ γ' ἐσ τὸ βάραθρον ἐμβάλομι σέ. The line should be thus assigned and accentuated, as a retort. Omission of ἀν is not infrequent when the previous context supplies it. Cf. Plat. Rep. 352 ε Ἱππ' ὅπως ἂν ἄλλῳ ίδους ἢ ἀφθαλμοῖς; Οὔ δητα. Τι δὲ; ἀκούσας ἄλλῳ ἢ ωσιν; Aesch. Ag. 1049 πείθοι ἀν, εἰ πείθοι' ἀπειθοῖς δ' ἱσως. Kühner-Gerth i. pp. 248 sq.

τὸ βάραθρον: properly a pit (βρυγμα) or gully, about 60 ft. deep, outside the wall to W. of the Pnyx, into which criminals and the bodies of the executed were thrown. To use this expression is equal to calling a person a κάθαρμα, but βάραθρον itself eventually came to possess little more definiteness than e.g. ἐς κόρακας.

577. ἀλλ' εἰμ' κ.τ.λ. She has already sent the maid (569); here she goes herself.

τήμερον: a frequent use in threats, expressing certainty. So hodie in e.g. Verg. Ecl. 3. 49 numquam hodie effugies, Ter. Phorm. 5. 3. 22.

578. ἐκπενειται: from weaving. πηνιον is the bobbin from which the thread of the woof (κρόκη) is wound off. To wind upon the reel is πηνίζεσθαι, ἀναπηνίζεσθαι; this is the contrary.

προσκαλούμενοι: πρόσκλησις is the regular term for the serving of summons, but the simple κλήσις and καλείσθαι are also used.

579. [Exit Landlady. An awkward pause follows; then Di. speaks an intentionally audible aside.]
NOTES

580. ταῦτα τοῦ λόγου: see 122 n.; cf. Av. 1243 παῦ τῶν παφλασμάτων.

581. οὐκ ἀν γενομήν Ὡρακλής ἀν. It is quite arbitrary to read ἀν for the second ἀν. It is in any case doubtful whether the comedian would use the simple ἀν for τάλων (or τάλῳ ἀδύθις, ἀν τάλων, ἀδύθις ἄν or even ἀδύθις ἄν τάλων). Moreover the repeated ἀν helps the tone, ‘I wouldn’t—no!—I wouldn’t.’

The ‘rhetorical’ repetition of ἀν (Kühner-Gerth i. p. 247) is frequent. Cf. Eur. Ἡρ. 961 τίνες λόγοι | τῆς ἀν γένουτ' ἀν; Ἰππ. 1244 ἀφανεῖς ἀν δυτε οὐκ ἄν υμνηθείμεν ἀν.

μηδαμός: sc. τοῦτο εἶπης (ποιήσης).

582. ἢ ξανθίδιον: from ξανθός. From ξανθός the dimin. would have been ξανθητίδιον ξανθίδιον (Introd. p. liii). ξανθίδιον itself is but a formation from ξανθός (=‘Tawny Boy’) and the wheedling diminutive goes back to the primitive. Analogy also assists (cf. Σωκρατίδιον, Εὐρήπτίδιον).

καὶ πῶς κ.τ.λ. Retorting vv. 530 sq.

584. αὐτὸ δρᾶς, ‘you do it,’ is as good Greek as English; cf. Thuc. 1. 69, Plat. Rep. 358 c.

585. καὶ εἰ κ.τ.λ. A sentence of this kind illustrates the origin of the use of καὶ as simply emphatic καὶ. Here ἀν may indeed be said to look forward to ἀντεῖπομι, but in many sentences no verb follows to which ἀν could refer. Particularly was a combination καὶ εἰ favoured for κεί (e.g. Plat. Μεν. 72 c καὶ εἶναι εἰσίν, ἐν γέ τι εἴδος ταῦτον ἀπασαι ἔχοντι), the development being probably assisted by a dim feeling of καὶ as=καὶ εἰνα .. As this use was established before the date of Aristophanes (Kühner-Gerth i. pp. 244 sq.) it may be the actual one here.

586. τοῦ λοιποῦ χρόνου: the gen. is regular in negat. sentences, while the accus. is as regular in the positive. The explanation is simple: ‘I will not do a thing at any point of the future,’ but ‘I will do a thing throughout the future.’ This equally accounts for the apparent exceptions. Thus τὸ λοιπὸν ὦ ποιήσω=‘I will, throughout the future, abstain from doing’ (Thuc. i. 56 ἐκέλευον .. τὸ λοιπὸν μὴ δέχεσθαι ὦς .. ἐπεμπον), and, conversely, in the present place, ‘if at any point of the future I rob you.’

σε .. ἀφέλωμαι: sc. αὐτά (skin and club).

587 sq. αὐτὸς, ἡ γυνῆ, τά παιδία. This, with ἡ οἰκία, is the fullest curse invoked in an oath. Cf. Dem. 1160 εἰ διώμει .. αὐτὸς καὶ ἡ γυνῆ καὶ τὰ παιδία, καὶ καταράσεσθε αὐτοῖς καὶ τῷ
Humour lies in the fact that Dionysus has no wife or children. For a climax he adds the παρά προσδοκιαν, —and so may the bleared-eyed Archidemus' (417 n.). This would naturally be a great inducement to Xa. to risk it. γλάμων is applied to Arch. by Lysias also (c. Alc. 536).

άπολοιμήν: sing. as if his ego included the parts αυτός, ἡ γυνή etc.; cf. 1408 sq., Xen. An. 1. 10. 1 βασίλεὺς καὶ οἱ σὺν αὐτῷ διώκον εἰσπίπτει.

589. λαμβάνω: sc. the skin and club (not τῶν ὀρκῶν)

590-604. These lines convey a suggestion of the admonition and the answering pledge at some initiatory proceeding.

590-591. ἔπειδῇ . . . ἐκλήφας . . . εὗ ἀρχῆς τάλων, 'since you have once taken (lit. begun by taking) back . . .' τάλων (or αὐθίς) εὗ ἀρχῆς (or ὑπαρχῆς) is a common phrase, cf. Plut. 221 ὄθκ, ἢν γε πλουτήσωσιν εὗ ἀρχῆς τάλων. [We should not join τάλων pleonastically with ἀνανεάζειν, or untruthfully with ἐίχεια.]

ἀνανεάζειν: syllables — οις — are missing. Scholia supply the note σειντών πρῶς τὸ σοβαρόν. Of this σειντών is merely a way of saying "ἀνανεάζειν is here intrans. for ἀναν. σειντῶ" and πρῶς τὸ σοβ. explains in what sense Xanthias can be said to grow young again. Meineke and others actually read πρῶς τὸ σοβαρόν in the text, treating the words as a marginal restoration of something accidentally omitted. Such omission is, however, difficult to account for, and more probably there has been a loss of another verb in -δείνω.

593. τὸ δεινὸν, 'that terrible look' (familiar to Herakles).

595. κάκβαλείς τι μαλθακόν, 'let slip any weak (cowardly) word.' The verb implies either inadvertence or recklessness. Cf. Aesch. Cho. 48 φοβοῦμαι δ' ἔπος τὸδ' ἐκβαλεῖν, Hom. Od. 4. 503 ὑπερφιάλον ἔπος ἐκβαλε, Hdt. 6. 69 (ἀνοίῃ ἐκβ.,) Vesp. 1289.

599-601. ὅτι μὲν . . . answered by ἀλλ' ὁμοι .

ὅτι . . πετράσεται . . εὗ οἴδ' ὅτι. The phrase εὗ οἴδ' ὅτι 'I know that (it is so) ' at the end of a sentence, or parenthetical, came to be regarded as simply= 'I'm sure.' Cf. Lys. 154 ἐπονοδᾶς ποιήσαυτ' ἀν παχέως, εὗ οἴδ' ὅτι. So αἰφ' οἴδ' ὅτι, εὗ οἴδ' ὅτι. The ὅτι thus lost separate recognition, and hence here (especially at the distance) the first ὅτι does not prevent the second. For the hiatus see Introd. p. xlii.

603. βλέποντι ὀργανόν, 'looking marjoram' (cf. 'looking daggers,' 'look thunder'), i.e. with a tart or pungent look. βλέπων takes contained accus. in the shape of a neuter adj.
604. θύρας . . ψόφον. Greek doors (in two leaves) moved on pivots (στροφής) working in sockets in the threshold and lintel, and unless these were frequently oiled a considerable noise was made in opening. Cf. foris concrepuit in Plautus (=ἐψόφηκεν ἡ θύρα of his original). It is incorrect to say that the door opened outwards in the classical time (Dict. Ant. i. p. 987).

καὶ δὴ, lit. 'even as it is' =iam nunc. Cf. 647, Pac. 942 ὁ γὰρ βωμὸς θύρασι καὶ δὴ, Soph. O. C. 173 ΟΙΔ. πρόσθιγέ νῶν μου. ANT. ψαύω καὶ δὴ.

605 sqq. Aeacus, who had gone to fetch the officers (485), reappears with two policemen, and afterwards calls for more (608).

606. ἀνύτετον, 'be quick.' The dual shows that there were a pair of them.

ἡκεὶ τῷ κακόν: D. retorts upon Xanthias (552).

607. οὐκ ἦσ κόρακας μή πρόσιτον. This has been misunderstood, or editors would never have meddled with it. For οὐ μή πρόσιτον see 202 n. ἦσ κόρακας is inserted expletive (like the familiar Latin malum)= 'You shan't come near me, confound you!' For the separation οὐκ . . μή cf. Soph. Αjf. 560 οὕτωι σὺ Ἀχαίων, οἶδα, μή τις ὑβρισθῇ, Αντ. 1042 οὖδ᾽ ὡς μίασμα τούτο μή τρέσας ἐγὼ | θάπτειν παρήω. For the interpolation of the expletive cf. Aesch. S. c. T. 238 οὐκ ἐσ φθόρον σιγώς' ἀνασχήσῃ τάδε; and Nicophron (Mein. Com. Frag. ii. p. 848) οὐκ ἦσ κόρακας τῷ χεὶρ' ἀπόλεσει ἐκποδῶν;

εἶλεν: pronounced εἶλεν, and not as opt. of εἰμι (Kühner-Blass i. pp. 113, 639). 'So!'

καὶ μάχε; 'fighting, are you?' Xanthias begins knocking them about with his club.

608. ὁ Δυτύλας κ.τ.λ. The Athenian police (τοξόται) were Scythians, and the names in -βας and -βας are to match (see Blaydes crit. n.). In a country where the police are mostly Irishmen one may perhaps render 'O'Rourke, O'Reilly, and O'Rafferty!'

610. εἶτ' οὖχι δεινά κ.τ.λ., lit. 'Now isn't this frightful, that this fellow should be dealing blows, when he is, besides, a thief and a robber?' To assign these words to Dionysus,
who is now acting the slave of Xanthias, is to put him in a very unnatural position. It is sufficient if he annoys X. by responding sympathetically with μὴ ἀλλ' ὑπερφυα. 

τύπτειν: used absolutely, as in the Homeric Ζέφυρος λαίλαπτι τύπτων (II, 11. 306).

611. κλέπτοντα, ‘being a thief,’ the present (of a condition) in a quasi-perfect sense. Cf. φεύγων, ἄδικών (617), νικών and (poetically) τικτων, θυγκων (Kühner-Gerth i. p. 137).

πρὸς = προσέτει: cf. 415. μὴ ἀλλ': 103 n.

616. βασάνιζε: he neatly punishes D. for his remark. The torturing of slaves was permitted only with the consent of the master, either on his offer or after a challenge (in either case πρόκλησις ἐς βάσανον). The conditions were determined by him (καθ' ὅ τι ἔσται ἡ βάσανος Dem. c. Steph. 1120), and compensation had to be made for damage done to the slave (Dem. c. Pantaleon. 978). The usual form was racking (στρεβλών) on the wheel (προχός), but whipping and other methods might be adopted by agreement.

618. ἐν κλίμακι δήσας . . μαστιγών. The rendering is uncertain; either (1) ‘by whipping him with a cat’o’nine-tails after fastening him to a ladder or hanging him up,’ the aorists being antecedent to μαστιγών, and κλίμαξ being a ladder on which the subject is fastened (man-o’war fashion), or (2) ‘by fastening him on a κλίμαξ, by hanging him up (i.e. with a weight on his feet), by whipping him’ (the aorists representing single actions, left to take their effects, while the present denotes a continuous proceeding).

The latter is distinctly the better for two reasons: (a) the variety of methods is increased, (b) the κλίμαξ was apparently a kind of rack. Suidas explains as δραγανον βασανιστήρων which διαστέφει τά σώματα. Cf. Com. Incert. iv. 622 τῇ κλίμακι διαστέφονται κατὰ μέλη στρεβλούμενοι. In its action this answers to the Latin fidicula (Dict. Ant. i. p. 858), but we know very little of ancient instruments of torture. [Probably the κλίμαξ was a framework which gradually widened out in sections.]

619. υστριχδί: cf. Pac. 746. The word is dimin. of υστρις (‘porcupine’) and the instrument was evidently full of bristling points. This was more severe than the ordinary leather μάστιξ, but less so than the μάστιξ ἀστραγαλωτή, a knout with knuckle-bones strung on the thongs.

621. πλάνους ἐπιτυθέας: cf. the peine forte et dure.

πλὴν πράσῳ κ.τ.λ.: a ludicrous reservation, delivered with
solemnity, as if some very extreme method were to be forbidden. ϕυλλων πράσου was a proverb for the extremely weak or brittle. Cf. Plut. Symp. 1. 5. 1, where he quotes ϕυλλω πράσου | το των ἐρωτων συνδέστατι βαλλάντιον. But there is an allusion also to the practice of whipping with shoots of plants in certain ceremonies, in which a symbolic castigation was substituted for one that had been originally of a serious nature. In the case of the φαρμακολ, or human scapegoats, who were annually beaten out of Athens, the ritual required that it should be done with shoots of fig and squills (σκλάλαι), which were considered purgative (Harrison, Proleg. pp. 100–102). The μαλάχη (mallow) was also used: cf. Theoc. 7. 106.

623. ὁ λόγος, 'the proposal' or 'terms.'

624. τάργυριον: what Demosthenes (978) calls ἥ τιμή τοῦ παιδός, or at least the part of the price corresponding to the βλάβη.

κέσεται = καταβεβλήσεται, 'shall be paid at once.'


626. κατ' ὀφθαλμοὺς: cf. prepositional phrases κατὰ στόμα, ἐς χείρας, ἐπὶ θύρας etc. without article, and see 197, 199 n.

628 sq. ἀγορεύω τυνὶ, 'I give notice to people (all and sundry)'. A point has been commonly overlooked. ἄθάνατον (otherwise rather pointless) plays on Ἀθηναῖον, and the whole is a protest of the civis Romanus sum order. An Athenian citizen could not be tortured. Dionysus gives his pedigree (cf. 22 n.) in v. 631.

The lengthening ἄθάνατον is epic, but is found in comic trimeters in Ach. 53 and in anap. tetr. Av. 688; here Di. is uttering the word with the dignity of a whole Iliad.

632. φήμ' ἐγώ: sc. ἀκοῦειν, 'Yes, I hear.'

635. τί... oú τύπτει; = quin vapulas? equal to an imperative.

639. εἶναι τοῦτον ἡγοῦ μὴ θεόν: not identical with μὴ τοῦτον ἡγοῦ κ.τ.λ. The position of μὴ is determined by the sense, not by metrical convenience: 'consider that one to be no god' (ἀλλ' ἀνθρωπον). Cf. 1416 ἐν ἑλθε γη ματῆν (ἀλλά προφητεύει), Soph. El. 992 εἰ φρενῶν ἐτήγχαν αὐτῇ μη κακῶν (ἀλλ' ἀγαθῶν).

643. πληγήν παρά πληγήν, 'stroke for stroke'; an adverbial expression like γῆν πρὸ γῆς (ἐλαύνομαι), the first πληγήν being strictly a contained (or cogn.) accus. with βασανιῶ understood.
644. ιδού, 'there you are!' Aeacus gives him a blow; Xanthias pretends to be waiting for it: 'well now, look out, in case I wince' (not an indirect question, cf. 175, 339); and Aeacus answers 'I've hit you already.'

645. οὗ μὰ Δέ Κ.Τ.Λ. The reading of MSS. οὗ μὰ Δέ οὐδ' ἐμὸλ δοκεῖσ is difficult. If correct, we must distribute thus: ΞΔ. οὗ μὰ Δέ. ΆI. οὑδ' ἐμὸλ δοκεῖσ (sc. αὐθέσθαι, which must be very awkwardly supplied from the general context), i.e. 'No. I don't think you did either' (viz. feel it). Others read οὗ μὰ Δέ', ὦκ ἐμὸλ δοκεῖς (sc. πατάξαι).

The reading in the text—'well, I can only say you don't seem to me to have done it.'

646. πηνίκα; 'at what o'clock (does the performance begin)?'

647. καὶ δὴ: 604 n., 1205.

κατα πᾶς οὐκ ἐπταρον; 'Then I ought to have sneezed.' A lash with a whip might have been expected to affect him at least as much as a tickling straw or feather (Plat. Symp. 185 ε) or a draught of air. A sneeze comes of external influences which are often imperceptible. Probably there was a saying at Athens 'it did not even make me sneeze.'

649. ΞΔ. οὐκοῦν ἄνύσεις τί; ἀτταται. ΆI. τί ἀτταται; MSS. agree in οὐκοῦν ἄνύσεις, but the rest is variously written and distributed. Editions commonly give οὐκοῦν ἄνύσεις; ἀτταται ἀτταται, but the text is far preferable, since (1) it is obviously better for X. to be driven only so far as one ejaculation (cf. 657, 659, 664), (2) the formula would rather be ἀτταται ἀτταται (Thesm. 223), (3) ἄνύσεις τί is livelier than ἄνύσεις, (4) the confusions are explained.

τί ἀτταται; 'What's the meaning of "Oh dear"? Cf. Dipl. (Com. Frag. 4. 419). A. πάξ. B. τί πάξ; Eur. Alc. 806 HP. δόμων γὰρ ζῶσι τῶν δεσπόται. ΘΕ. τί ζῶσιν; Phoen. 1725 ΟΙΚ. δεινά δείν' ἐγώ τλάσ. άΝ. τί τλάσ; Plaut. Rud. 736 TR. numquï minus hasce esse oportet liberas? ΛΑ. Quid liberas?

650 sq. ἐφροντισά ὁπόθ' Ἡράκλεα κ.Τ.Λ., 'an anxious thought struck me, as to when my festival at Dionaea takes place.' Dionaea was a deme forming the NE. suburb of Athens, and contained a temple of Herakles outside the walls. The celebration of his festival had been interrupted by the war: cf. Dem. 19. 86 τὰ Ἡράκλεα ἐντὸς τελχους θείων (a resolution of war-time).

We might have expected γενήσεται, but a present is often used with a future reference, cf. Eg. 127 ὁ χρησμὸς ἀντικρειν
λέγει | ώς πρῶτα μὲν στυππεισωπώλης γίγνεται, 1087 ἔστιν ἐκολ ἵρημάδος . . | αἰετῶς ώς γίγνει καὶ πάσης γῆς βασιλεύεις,Ευπόλ. fr. 182 ἄκουσ νῦν Πεισανδρός ώς ἀπόλλυται (Kühner-Gerth i. p. 138). Such a use is, however, almost restricted to prophecies (prophetic realisation), and we should understand that suggestion here. The pseudo-Herakles is not simply wondering 'when it will take place,' but making up his mind when it is to take place. 'Let me see; when does my festival take place?' = 'when do I decide that it will . .?' His ἀποταλαί is due to his sudden recognition of a neglected duty.

652. ἀνθρωπός ἱερός: editors mostly write ἀνθρωπός. Yet the former is in no way improbable: '(He) is a sacred being.' Cf. 968 Θηραμένης; σοφὸς γ' ἀνήρ καὶ δεινὸς ἐς τὰ πάντα, where the metre has prevented similar alteration to ἀνήρ.

ἱερὸς, 'extraordinary,' as being under special protection of some god. Cf. Plat. Ιου 534 ὑ' κοφον γὰρ χρήμα ποιητὴς καὶ ἱερόν.

653 sq. λού λοῦ: an exclamation of various emotions, depending upon the tone. Dionysus explains it as a cry of admiration or surprise, 'Ἡο! Ἡο!' But his tears need further explanation.

ἱππέας ὀρῶ: the actor would look at a portion of the audience.

κρομμύων ὀσφραίνομαι. Aristoph. probably means a compliment to the warlike behaviour of the ἱππῆς. With the common people onions formed a staple article of military food (and perhaps, like the garlic, were supposed to impart spirit). Cf. Παυ. 529 τοῦ μὲν (sc. the knapsack) γὰρ ὃσιν κρομμύων μεγεμίας. In Eg. 596–610 the knights are praised for undertaking the same hard labour and eating the same poor food as the humbler classes.

655. ἐπει προτιμᾶς γ' οὐδέν, 'you say that) because, of course, you don't mind (the beating) at all.'

657. οἶμοι . . . τὴν ἄκανθαν ἐξέλε: it is absurd to suppose that X. pretends to have a thorn in his foot. If he were a god he 'would not feel it' (634). Nor is there any humour in the excuse. As a simple explanation of a passage which seems to have baffled commentators, it may be suggested that there was a current song containing the words οἶμοι τὴν ἄκανθαν ἐξέλε, and that, having let οἶμοι slip out, he breaks into the song to complete his sentence. The device is thus the same as in v. 659 [as if, e.g. 'Ο (!)—to be in England!'].

659–661. "Ἀπολλον : sc. ἀποτρόπαιε. The cry is forced from
him, but he immediately turns it into the beginning of the quotation of ‘an iambic line which I was trying to recall.’ According to the schol. the verse was not by Hipponax, but by Ananios. Hipponax of Ephesus (circ. 540 B.C.) ranks after Archilochus and Semonides as poet of iambi. Ananios was a contemporary, and the two were evidently coupled, since the invention of the seazon (or choliambic line) is attributed to each. The ancients were no more infallible than moderns in the ascription of lines to their authors.

δς που Δήλον κ.τ.λ., ‘whose dwelling is somewhere in Delos or Delphi,’ the exact sense of ἔχεων being to ‘hold’ (as owner, occupier, or tutelary deity); cf. Themis. 316 χρυσολύρα .. Δήλον δς ἐχεις ἱεράν, Aesch. Eum. 24 Βρόμως ἔχει τὸν χῶρον.
The next lines (as quoted by schol.) ran Ἡ Νάξου Ἡ Μιλήσου Ἡ θείαν Κλάρουν, ἢ Ἰκον καθ’ ἱερόν, ἢ Σκύθας ἄρβεζε. [‘Ο γρασίν (!) — emperor, ὁ gentle Aaron!’ (Shak. Tit. And. 3. 1).]

662. οὐδὲν ποεῖς γάρ: nihil enim agis, ‘you are doing no good.’ γάρ refers to the thought, ‘(He can act so) because ..’

663. μὰ τὸν Δ’: sc. οὗ τὰς λαγόνας σποδήσω, ἄλλα ..

τὴν γαστέρα: cf. Herondas 5. 33 καὶ χιλιας μὲν ἐς τὸ νῶτον ἔγκυσαι | αὐτῷ κελευσθαι, χιλιας δὲ τῇ γαστρί.

664. Πόσειδον ..: as if, e.g. ‘Caesar (!)—thou canst not die by traitors’ hands | Unless thou bring’st them with thee’ (Shak. J. C. 5. 1).

665. δς Αλγαλοῦ .. βένθεσιν: comedy does not object to departing from the iambic trimeter or other regular metre in a quotation or an established formula of prayer or proclamation (ἐπειδὰν εὐχὴν ἢ ψήφισμα εἰσάγωσιν says schol. on the prose passage in Themis. 295 (q.v.)).

The schol. tells us that these words come from Sophocles’ Laocoön (fr. 342), but he quotes thus: δς Αλγαλοῦ μέδεις | πρώνας ἡ γλαυκάς μέδεις | ευανέμου λίμνας ἐφ’ υψηλὰς σπιλάδεσσι στομάτων. Dionysus also is ‘trying to remember.’ In the text of schol. the first μέδεις is plainly an error, and in neither text has πρώνας any construction (since μέδεις requires genit.). The emendation <περὶ> πρώνας is based upon the ease of losing περὶ in its form π. [στομάτων in schol. may be a misreading for Σποράδων.] For the whole cf. Soph. Ant. 1118 κλυτὰν δς ἀμφέτεις | Ἰταλιαν, μέδεις δὲ | παγκολίνου Ἐλευσινίας | Δηνός ἐν κόλπως. A question arises as to whether πρῶν (cf. sinus) is a spur of the sea (i.e. a gulf) or into the sea (a cape). The former occurs in e.g. Aesch. Ag. 318 Σαρωνικόθ|
πορθμοδ κάτοπτον πρώνα. Here it is more naturally the latter, with special reference to the worship of Poseidon at Sunium and Geraestus; cf. Eq. 560 ὁ δελφίνων μεδέων Σομιάρατε, ὁ Γερασίτε παὶ Κρῆνου, Eur. Cycl. 294.

670. γνώσεια: cf. Hom. Od. 5. 79 οὐ γάρ τι ἄγνωτες θεοὶ ἄλληλοι τελοῦται.

671. Φερρέφατό: the Attic form (Meisterhans, p. 76). Other forms, chiefly poetical, are Φερσέφασσα, Περσέφασσα, Φερσέφωνη, Περσέφωνη.

673. πρότερον ... πρῶς ... 'earlier ... (namely), before ...' ; not the mere pleonasm sometimes found.

674-737. Dionysus, Xanthias, and Aeacus have entered the palace. There follows the interlude known as the Parabasis, a usual (but not indispensable) portion of the play, in which the Chorus ‘comes forward,’ leaving the proper theme of the piece and addressing the audience on contemporary matters, whether concerning the poet or the state of politics. It consists here of στροφή or φόν (674–685), ἐπίρρημα (686–705), ἀντιστροφή or ἀντιφό (706–717), ἀντεπίρρημα (718–737). This is the simplest structure of a παράβασις, consisting of what is technically known as the ‘epirrhematic συνεργία,’ without certain occasional additions, e.g. the πνιγος. The strophe and antistrophe (sung with dance by half-choruses facing each other) are attacks on the two popular leaders, Cleophon and Cleigenes; the epirrhe and antepirrhe (or parabasis in the narrower sense) give good advice to the public. It is doubtful whether these (which were in recitative) were delivered by the coryphaeus alone, by the coryphaeus and παραστάτης, or by half-choruses. The second seems on the whole the most probable.

We must understand that throughout the lyric strophe and antistrophe there is parody of passages known to the audience, but at which we can only guess. [For the political attitude of Aristophanes see Introd. p. xvi, xxi sq.]

674–685. An onslaught upon Cleophon. By both Aristoph. and the comedian Plato (who wrote a Cleophon) he was regarded with animus, as a low-born and self-seeking demagogue; but these are the one-sided views of the aristocratic section of Athenian society. History tells us only that he was consistently opposed to the peace with Sparta which was desired by the oligarchical party. After the successes of Cyzicus (410 B.C.) and Arginusae, and also (later in this year) after the defeat of Aegospotami, Cleophon would hear nothing of peace. He was made away with late in 405 B.C.
In these lines the comedian charges Cleophon with lack of public spirit, with foreign birth, inability to talk Greek, and enmity to peace. The charge of foreign descent was one of the commonest at Athens. It might mean that a man was only δημοπόλιτος (418 n.), that he had got his name foisted on the rolls without claim (παρέγγραπτος), or that he was only of citizen birth on one side and therefore νόθος. The last was the alleged position of Cleophon, whose mother was said to be Thracian. Such assertions could easily be made in a city where μέτοικοι, ξένοι, and slaves were numerous, and where 'purification of the rolls' was no infrequent necessity. Against Cleophon, however, the charge seems to have been made with some consistency; cf. Aesch. F. L. 76 Κλεοφῶν . . . παρεγγραφείς αἰσχρῶς πολίτης καὶ διερθαρκῶς νομὴ χρημάτων τὸν δήμον, ἀποκόψεις ἥπελε μαχαίρα τὸν πράξηλον εἶ τις εἰρήνης μυησθόρεται.

675. χορῶν: with ἐπίβηθι; cf. Hes. Op. 659 (of the Muses) ἐνθα με τὸ πρῶτον λυγυρῆς ἐπέβησαν ἀοίδης ('set me upon singing'), Soph. Phil. 1463 δόξης οὕτος τῆς ἐπιβάντες, Hom. Od. 23. 52, etc. χορῶν combines the notions 'dances' and 'bodies of dancers,' and ἐπίβηθι is used of (1) 'entering upon,' (2) 'mounting upon' (to guide like a steed or car). It is thus neither possible nor desirable here to separate the senses 'enter upon sacred dances' and 'guide (the) sacred chorus.'

ἱερῶν: apart from its primary application to the mysteries, the word implies a claim to protection for freedom of speech.

ἐπὶ τέρψιν, 'for delight of . . .'; including both 'to find' and 'to make' pleasure in . .

676. τὸν πολὺν . . . λαῶν ὅχλον, 'yon mighty throng of folk,' viz. the spectators, practically the whole body of citizens. For λαῶν see 219 n.

ὁψομένη: the sight is worth seeing. σοφίαι, 'talents' (of all sorts); a more or less ironical compliment on their literary taste and political wisdom.

677. μνῆμα, 'countless.' The word describes the sorts of ability; it is not a literal calculation (10,000) of the number of the audience, which Aristoph. would rather exaggerate than the contrary. We do not know precisely how many persons could be seated in the theatre of 405 B.C. Plato (Symp. 175 e) puts the spectators of a play of Agathon at τρισεκατὸρ, and this, in round numbers, answers to the calculation of 27,500, which some have gathered from the remains of the stone theatre of the next century. There can be no doubt that the seats were closely packed. [Demosth. (Androt. § 35) calls 'the citizens'
πλείους ἢ μυρλοὺς (if the text is sound), but this is not meant to be all-inclusive (see Wayte, ad loc.). They are commonly calculated at 20,000 at least; cf. Vesp. 700 δόν μυράδε, Aristot. Ath. Const. 24. 10, but Eccl. 1132 πλείουν τρισμυρίων.]

678. φιλοτιμότεραί, ‘more public-spirited.’ For this favourable sense cf. Lycurg. Leoc. 15 πρὸς τοὺς θεοὺς εὔσεβῶς καὶ πρὸς τοὺς γονεῖς ὀρθῶς καὶ πρὸς τὴν πατρίδα φιλοτιμῶσ, Xen. Mem. 2. 3. 16.

ἀμφιλάοις: as speaking (1) a jargon, half-Greek, half-Thracian; (2) with duplicity; cf. ἀμφιγλωσσος (=δύγλωσσος, which has both these meanings). For the former cf. ἀμφιμήτριος, for the latter ἀμφιπρόσωπος.


681. Ὑρηκλα ξελιδῶν: for the inarticulate swallow cf. 93 n. Ὑρηκλα is doubtly appropriate, alluding (1) to Cleophon’s mother, (2) to the story of Procon and Philomela, and their successive marriages to the Thracian Tereus. [In the parodied original the nouns, adjectives, and verbs would refer to the nightingale; here they are travestied to fit the swallow.]

682. ἐπὶ βάρβαρον ἐξομένη πέταλον: the phrase recalls a commonplace concerning the nightingale; cf. Av. 215, Hom. Od. 19. 520 ὡς δ’ ὅτε . . ἀπόδων | καλὸν ἀείδησιν . . | δενδρέων ἐν πετάλοις καθεξομένη τυκυνώσαι, and (of the swallow) Pac. 800 ὅταν ἡμὼν . . ξελιδῶν ἐξομένη κελαδῆ. For ἐξομένη ἐπὶ with accus. cf. 199. The πέταλον βάρβαρον is Cleophon’s tongue. Those who quarrel with the expression ‘on whose lips a swallow cries . . seating itself upon a foreign leaf’ are hardly constituted to deal with comic parody. [In the original it may have been the κελάη of some stream on which the Daulian nightingale sang her loss of Itys.]

683. ῥύζει: so Dindorf for κελαρύζει (with variant κελαδεῖ). Cleophon ‘snarls you an ’t were any nightingale.’ The word is exactly of the condensing sort which the comedian would use, if Cleophon’s manner was of the kind. An interlinear adscript κελαδεῖ to ῥύζει would account for the mss. readings.

ἐπίκλαυτον, ‘accompanied by tears.’

ἀηδόνου νόμον: (1) he is a swallow trying to act the nightingale (a barbarian trying to talk Greek), (2) ἀηδόνος νόμος itself implies tearfulness, (3) we may suggest that there is an allusion to Ἡδωνος, a Thracian people, whose name was often given to Thracians in general.
684 sq. ὡς ἀπολεῖται, κἂν ἵσαι γένωνται: generally rendered 'he is sure to perish, even if there prove to be equal votes (ψῆφοι),’ it being assumed that he was at this time threatened with a trial (or with ostracism, a process which had been discredited by the case of Hyperbolus, but which had probably not been abolished). We know nothing of any such trial; nor is it easy to see how—unless possibly as a moral result—Cleophon could be undone by equal votes. By Athenian law, equality of votes meant acquittal: cf. Eur. El. 1268 καὶ τοῖοι λοιποὶ ὅσε νόμος τεθήσεται, | νικᾶν ἵσαι ψῆφοι τὸν φεύγοντ’ ἄει, Aesch. Eum. 744, Aeschin. Ctes. § 252. It appears, it is true, (from Hesych. and elsewhere) that σφῆςσθαι κἂν ἵσαι γένωνται was proverbial for 'escaping by the skin of the teeth' (or rather 'a miss is as good as a mile'). It might, therefore, be suggested that ἀπολεῖται is substituted παρὰ προσθέσει for e.g. σωθήσεται. Yet, to have any point, the order would need to be 'that, even if the votes prove equal, he will—be done for.'

We shall do better to supply σπουδαῖ in place of ψῆφοι: 'that he will be done for, even if fair terms are got’ (from Sparta). The comedian thus humorously applies the proverbial κἂν ἵσαι γένωνται in a new sense. Cleophon's political position depends on the continuance of the war, and he will be ruined by peace, even if just and fair (or 'equal') terms are obtainable. Ellipsis of a noun (γυνώμη, ψῆφος, δίκη, πληγή, μοῦρα, etc.) occurs where the word would naturally suggest itself. No further rule can be laid down, nor does the context necessarily contain the cognate verb: cf. Soph. O. T. 810 οὐ μὴν ἴσην γ' ἔτεισέν.

[We may perhaps render the strophe thus:

O Muse, inspire our sacred choir,
And lend all joy to my song:
See, wisdom and wit, without end they sit
In this grand Athenian throng.

Of higher sort their aim
Than Cleophon's selfish game;
On whose lips, that babble their mongrel Greek,
A swallow doth gabble with fearsome shriek,
And sits on a leaf,
And snarls its grief,
Its Thracian tale of the nightingale;
That tearful strain how, when we've won
The fairest of terms, he's dead and done.]

686. ἱερὸν: 675 n.

687. ἑμπαραίνειν: more modest than παραίνειν; the chorus
simply ‘lends its help’ to the good cause. The force of ξυμέτρισκω is felt with διδάσκειν also. Cf. Soph. Αντ. 537 καὶ ξυμέτρισκω καὶ φέρω τῆς αἰτίας, Xen. Συρ. 7. 1. 1 προσήνεγκαν εμπιεῖν καὶ φαγεῖν.

ήμιν δοκεῖ, ‘we move that . . .’

688. ἐξισώσαι: explained by the following words. There is no special reference as yet to the franchise (692), but to the removing of prejudice and party oppression.

689. κεῖ τις . . . παλαίσμασιν. Phrynichus is treated as the prime mover (with Peisander and Theramenes) in the oligarchical revolution of the 400 in 411 B.C. Cf. Thuc. 8. 68 παρέσχε δὲ οἱ Φοῦνικος εὐαυτῶν διαφερόντως προθυμότατον ἐς τὴν ὀλγαρχίαν. He was the most stubborn in upholding it, and was assassinated in the Agora in consequence. Aristoph. is not without sympathy for the party, and it is convenient to blame the dead Phrynichus. The feeling of the ἄγος had not died out in the intervening years, and the justice of its suspicions was proved by the events of 404 B.C.

σφαλεὶς . . . παλαίσμασιν . . . ὀλισθοῦσιν: sustaining a familiar metaphor from the palaestra. Phrynichus had been too clever for simpler people.

691. αἰτίαν ἐκθεῖν. The legal expression ‘declared cause’ dispenses with the article. The poet does not wish them to rake up old questions, but merely to ‘state a case’ which shall amount to an acknowledgement, a plea, a request for pardon. For the active λύσαι, of ‘undoing’ an obligation by paying, cf. τέλη λύσεις and Soph. Φειδ. 1224 λύσων δο’ ἔξημαρτον, Ath. 227 f.

692. εἶτ’ (πρῶτον 687).

ἀτίμον κ.τ.λ. This advice was followed when, later in the year, Athens found itself besieged by Lysander: Xen. Ηέλλ. 2. 2. 11 τοὺς ἀτίμους ἐπιτίμους ποιήσαντες ἐκαρτέρουν. Public enemies and debtors, embezzlers, persons bribed, deserters, insulators of magistrates, etc. were visited with ἀτιμία in various degrees of severity. To propose formally in assembly the restitution of citizenship in a particular case brought a severe penalty on the mover, but Aristoph. suggests it in the theatre as a general policy under cover of his ιερός χορός.

693. τοὺς μὲν ναυμαχήσαντας κ.τ.λ. The sentence begins as if an antithetical τοὺς δὲ πολλὰ ἡ ναυμαχήσαντας ἀτίμους μένειν (or τοὺς δὲ π. ναυμαχήσασι μὴ παρεῖναι μίαν ξυμφορὰν) was to follow. But after v. 694 the writer thinks it well to prevent misconception as to his attitude, and so begins a parenthetic
qualification, into which the δέ-clause becomes incorporated. The reference is, of course, to Arginusae (33, 191).

μιαν: 191 n.

694. Πλαταίας. Long after their assistance to Athens at Marathon the Plataeans had shown extraordinary loyalty to the Athenian cause in 427 B.C., when the Peloponnesians besieged and destroyed their town. They had then been allies for ninety-three years (Thuc. 3. 68). Those who escaped, to the number of 212, made their way to Athens (ibid. 24).

By a decree of the people (ap. Dem. Neaer. 1380) it was resolved

Πλαταίας εἶναι Ἀθηναίους ἐντίμους καθάπερ οἱ ἄλλοι Ἀθηναίοι καὶ

μετέτιθαί αὐτοῖς ὄντερ Ἀθηναίους μετέστι τάντων; cf. Lys. 23. 2.

The sense of the present line has sometimes been strangely misunderstood. It does not mean that the slaves were not made full Athenians, but had only qualified ‘Plataean’ rights. There is nothing to show that the Plataeans were in any such position. The sufficiently obvious meaning is that the slaves were treated as heroes, receiving as much recognition as the brave and much enduring people of Plataea.

697. πρὸς δὲ: adverbial, ‘but in addition’ (τούτος depending on παρείθαι). Cf. Eur. Med. 410 πρὸς δὲ καὶ πεφύκαμεν γνώικες. [It is less neat to join πρὸς δὲ τούτος and supply a dat. antecedent to οἱ.]

698. χοὶ πατέρες: grammatically parenthetical, otherwise strictly χῶν οἱ π. or ὄστερ καὶ οἱ π. would be needed.

699. τὴν μιαν: which disfranchised them. μιαν: stressed in contrast to πολλὰ δὴ. ταύτην is added with a certain contempt (12, 724 n., 1533). ξυμφοράν: euphemistic for ἀμαρτίαν, as if it had been more their misfortune than their fault.

αἰτουμένους. It is hard to decide between this and αἰτο-μένους (passive with ὑμᾶς). For the middle cf. Aesch. Cho. 2 σωτῆρ γενοῦ μοι ξύμμαχὸς τ’ αἰτουμένω (= inf. 1127), S. e. T. 246, and for the pass. Cho. 478 αἰτοῦμενός μοι δός κράτος τῶν σῶν δόμων, Theoc. 14. 63.

700. σοφῶτατοι φύσει: i.e. naturally sensible, but misled by demagogues.

701. ἐκόντες: utro. They should rather offer than wait to be importuned or forced.

συγγενεῖς κτησώμεθα κ.τ.λ.: not merely = πουησώμεθα, but ‘let us get them (for we need them) for kinsmen, and for fully franchised, and for citizens.’ The three words are intended to
cover all the ground. Aliens (μετοικοὶ and ἔνοικοι), ἀτιμοὶ and slaves are all to be raised to (1) συγγενεῖς, (2) ἐπίτιμοι, (3) πολίται.

703. ταῦτ’ ὑγκωσῷμεθα, ‘if we are to be on our dignity in these matters.’ Cf. 528 n., 748 (καὶ τοῦθ’ ἦδομαί), Hom. Il. 5. 185 τάδε μαίνεται, and in Latin e.g. illud stomachor.

704. τὴν πόλιν καὶ ταῦτ’. ἐχοντες κ.τ.λ.: (1) lit. ‘and that to too though our country is in the trough of the waves,’ the last words being from Archilochus (ὑψά ἐχοντες κυμάτων ἐν ἀγκάλαις) ; cf. Eur. Hel. 1062 πελάγιος ἐστὶν ἀγκάλαις, Aesch. Cho. 585 πόνται ἀγκάλαι (= κοιλώτητες schol.). For the metaphor cf. 361 τῆς πόλεως χειμαζόμενης. καὶ ταύτα, when = praesertim cum, usually begins its clause, but there is no binding rule. Blaydes quotes Diodor. (Com. Frag. ii. 546) τὴν ἐσομενήν καὶ ταύτα μέτοχον τοῦ βίου. In any case emphasis will justifv unusual order, and τὴν πόλιν is emphatic. (2) It is not unlike Aristoph. to pack with this another sense: ‘though we hold our country in the arms of the sea,’ i.e. though our existence depends on our sea-power.

[The punctuation ἀποσεμνυνούμεθα | τὴν πόλιν, καὶ . . makes a strange accus., gives ἔχοντες, though without adv., the sense of δόντες, and ignores the evidence of Archilochus for joining τὴν πόλιν ἐχοντες.]

706. εἰ δ’ ἐγὼ ὅρθος ἱδεῖν κ.τ.λ. From the Phoenix (or Caeneus) of Ion of Chios (schol.), but Aristoph. substitutes ἢ τρόπον . . οἰμάζεται for ὁ πολίται of his original. The infin. follows ὅρθος as it might ἰκανός, δυνατός, ἀγάθος, ὃς (Thuc. 1. 70).

ὀστὶς: not = ὃς, but either (1) describes the class or (less naturally) (2) is indirect question.

707. οὐδ’: no more than Cleophon (684).

ὁ πιθήκος οὖτος: οὖτος of the well-known and with contempt (699, 724). πιθήκος to the Greeks was the type not so frequently of mimicry as of malicious cunning. According to Eubulus (Com. Frag. iii. 260) it is ἐπίβουλον κακόν. Cf. Aen. 907 ἄπερ πιθακὸν ἀλητρίας πολλὰς πλέων, inf. 1085. In Eq. 887 οἷος πιθηκοσωίος με περελάυνεις some ancients explained by ἀπάταις, others by μμήμασιν (Neil). It here includes both.

708. Κλειγένης: nothing is known of him beyond this passage. The nickname ὁ μικρός was not rare (cf. 55 n.), but C. need not actually have borne it. [There is, of course, parody throughout these lyrics, and the original—we may perhaps guess—contained references to βασιλεὺς ὁ μέγας (= βαλανεὺς ὁ μικρός), χρηστότατος (= πονηρότατος), who
ruled over the Lydian river which brought down the golden sand from the Tmolian soil (e.g. Λυδο-, κόνος, Τμωλιας γῆς = ψευδο-, κονιας, Κιμωλιας γῆς). This would also give a point to κρατοῦσι.]

Δ βαλανεύσ was held in low esteem (Eq. 1408).

710–713. οἱ πονηρότατος, 'most niggardly' (cf. malignus). The keeper of public baths, to whom a small fee was paid, could be mean with the soap (ῥύμμα), which might be adulterated or made with inferior materials. Modern soap is a compound of fats with (in the ordinary kinds) potash and soda. For Greek ῥύμμα potash and soda formed a powder, and sometimes this, sometimes Cimolian clay (which contained soda), was used as soap.

The κονια is called κυκηρέχφος because the making involves the stirring of wood-ashes in water to produce 'lye' by extracting the alkaline salts. After evaporation the result is potash. To this is added νίτρον (or, in Attic, λίτρον), 'carbonate of soda.' In cheap soap the νίτρον would be bad, and the 'lye' (or κονια) mixed with such adulterated νίτρον is ψευδόλιτρος.

710. πονηρότατος . . . ὄποιοι: i.e. τούτων (or πάντων) ὄποιοι . . . Cf. Hom. Od. 6. 150 ei μὲν τις θεός εστι, τοι οὐρανὸν εὕρων ἑχονυ, Χεν. Ἀν. 5. 1. 8 εἰδέναι τὴν δύναμιν ἐφ' οἷς ἄν ιώμεν.

712. Κιμωλιας γῆς: playing on the senses 'ruling the land' and 'owning the earth (clay)' of Cimolus, a small island of the Cyclades, just N. of Melos, whose soil afforded a natural soap (γῆς σμηκτρίς). Cf. Ov. Met. 7. 463 cretosaque rura Cimoli.

715–717. οὐκ εἰρηνικός: he belongs to the war-party.

ἀνευ ξυλοῦ βαδίζων. Surely this means 'without his staff (or bâton) of office,' not his 'walking-stick' (which every Athenian carried), but such as was borne by the dikasts, etc. We do not know what his office was, but it is certain that many citizens secured public positions through the war and would lose them if peace were made. In such a case Cleigenes would be at the mercy of his enemies. The official staff was a protection, since to assault a magistrate meant ἄτιμλα. Aristoph. chooses to put it humorously that, 'with his drunken habits,' he might perhaps, 'if he had no stick,' meet with a footpad.

[Lines 706–717 may perhaps be rendered thus:

\[
\begin{align*}
\text{If I can scan the life of man,} \\
\text{And tell who shall smart and how,} \\
\text{Not long shall we see that chimpanzee} \\
\text{Who is such a nuisance now,}
\end{align*}
\]
Our Cleigenes the small,
Most mean of bathmen all
Who wield their sway o'er the ash-stirred lye
And Cimolia's soil and bad alkali.

With this fact in his mind
He's to peace disinclined,
For fear some day, as he wends his way
The worse for drink and without his stick,
The footpads may play him a nasty trick.

718. \( \text{πεπονθέναι ταυτόν = τόν αὐτὸν τρόπον διακείθαι, 'to be in the same state of mind toward . . .'} \)

719 sq. \( \text{ἐς τε . . . ἐς τε . . . 'on the one side towards those citizens who are gentlemen, on the other towards the old currency and the new gold coinage.' The 'new gold coinage,' struck in the previous year from the figures of Nike (as the schol. tells us on good authority), appears (like the 'old currency') to have been exceptionally pure, to judge by the extant specimens. These are opposed to the debased currency consisting of bronze pieces coined 'the day before yesterday.' [Prof. Murray in his translation rightly accepts this complete explanation from Mr. G. Macdonald.]} \)

721. \( \text{oὔτε . . . θ' (727), 'as we do not . . . so . . .'} \)

722. \( \text{καλλίστοις : in purity (rather than in form).} \)

723. \( \text{ὁρθῶς κοπεῖσι, 'honestly struck.' Contrast with Lucian, \text{Adv. Indoct. 2 κιβδηλα καὶ νόθα καὶ παρακεκομμένα.}} \)

724. \( \text{πανταχοῦ : as in modern times certain coins (e.g. the English sovereign and the French twenty-franc piece) are readily accepted and even sought for abroad. Xenophon (\text{Vect. 3}) tells how the Athenian silver coin was exchangeable \text{πανταχοῦ} at a profit.} \)

725. \( \text{τούτοις τοῖς πονηροῖς : for the contempt in \text{τούτοις cf. Plat. Crit. 45Δ ζωή ὡς τούτοις τοὺς συκοφάντας, ως εὐτελεῖς ;} \)
and 707. The χαλκία (‘mean bits of bronze’) are referred to in Eccl. 815 τοὺς χαλκούς δ' ἐκείνους ἴνα | ἐγνωσάμεθ' οὐκ οἴσθα, to which the reply is καλ κακόν γε μοι | τὸ κόμμ' ἐγένετ' ἐκείνῳ, for, when in the act of using it, the purchaser was prevented by a proclamation that bronze was to be out of currency and silver money to be used. The schol. tells us that the bronze coins were struck 406 B.C., while the Ecclesiazusae belongs to the year 392. [Those who have thought that ‘the new gold coinage’ is attacked have been obliged to take χαλκία as a contemptuous term for gold debased with bronze.]

726. χθές . . κοπεσι: not τοὺς χθές κ.τ.λ., but ‘though struck . .’ or ‘struck as they were . .’

τῷ κακίστῳ κόμματι, ‘with that most vile stamp of currency (known to us all).’

729. παλαίστραι: i.e. properly trained in γυμναστική: χοροῖς, in religion and its ceremonies: μουσική, in music and letters; i.e. well-educated gentlemen. Cf. Xen. Pol. Lac. 2. 1 πέμπτουσιν εἰς διδασκάλων μαθησιαν καὶ γράμματα καὶ μουσικήν καὶ τὰ ἐν παλαίστρᾳ. Only citizens could take part in the gymnasia or dance in the χοροῖ.

730. χαλκοῖς, cheap and worthless; ξένοις, of foreign birth; πυρρλαῖς, ‘red-headed,’ i.e. quondam slaves from Thrace and Scythia. While the three words are applied to the new citizens they are equally suitable to the base coins, as being of bronze, foreign to Attic usage, and red in tint. Πυρρλαῖς (like Xanthias) was a frequent name for a slave (cf. Luc. Tim. 22), and was even used generically for δοῦλος (e.g. Pherer. in Com. Frag. ii. 327 Μιλήσιος τίς πυρρλαῖς). Cf. the comic Latin rufus, implying servus. Among comic masks red hair and red cheeks were ‘the mark of a roguish slave’ (Haigh, Att. Theat. p. 239, from Pollux). Van Leeuwen suspects that Cleophon was red-headed. For a similar metaphorical application of words of the coinage cf. Aesch. 517 ἀνδράρια μοχθηρά, παρακεκομένα, | ἀτύμα καὶ παράσημα καὶ παράξενα.

731. καὶ πονηροῖς κάκος πονηρῶν: i.e. καὶ (τοῖς) πονηροῖς-κάκος πονηρῶν, rather than καὶ (τοῖς) πονηροῖς καὶ (τοῖς) ἐκ πονηρῶν. The expression was virtually a compound; cf. Dem. 614 δοῦλον καὶ ἐκ δούλων καλόν ἐαυτῷ βελτίων καὶ ἐκ βελτίων, Soph. Phil. 384 πρὸς τῷ κακίστου κάκος κακῶν 'Οδυσσέως, Eur. Andr. 591 ὃ κάκιστο κάκος κακῶν. Cf. also δουλεκδουλος.

732. ύστατοις ἀφιγμένοις: without article (cf. 726) = ‘last arrivals as they are.’
733. οὗτε φαρμακωτισιν εἰκὴ ῥαδίως κ.τ.λ., lit. ‘would not without scruple even have used at random as scapegoats.’

ῥαδίως has the sense seen in ῥαδιουργός (‘with a careless conscience’), while εἰκὴ means ‘without picking and choosing among them.’ For the absence of ὡς from proleptic φαρμακοίσιν cf. Antiph. Com. Frag. iii. 57 τῶν δ’ ἄκουσιν | συνδόντες ὀρθὰ τρία λυχνεῖσι χρώμεθα.

φαρμακολ, sometimes called loosely by the more general word καθάρματα, were two persons (one for the men and one for the women) kept in readiness, beaten, driven out, and put to death in purification of the state at the festival of the Thargelia (May). At this date they were in all probability condemned criminals, utilised for a rite which would otherwise have become merely symbolised. According to the schol. deformed persons were chosen. [The original notion of φαρμακός was ‘medicine man’ or ‘magic man,’ whose expulsion and destruction were supposed to have the effect of magic ‘medicine’ in curing the community (Harrison, Proleg. pp. 95 sqq.).]

735. Χρήσθε τοῖς χρηστοῖς: a jingle intended to bring home the etymology; utimini utendis; cf. 1455.

καὶ κατορθώσασι γάρ: καὶ does not belong to γάρ, but answers to καν: ‘on the one hand . . . on the other . . .’

736. ἐξ άξιον γοῦν τοῦ ξύλου. There was a proverb ἀπὸ καλοῦ ξύλου κἂν ἀπάγχοσθαι (schol.); cf. Publ. Syr. 911 vel strangulati pulchro de ligno iuvat. It is an aggravation of hanging to be hanged ex infelici arbores (like John Brown ‘on a sour apple-tree’). Herodotus (5. 11) has the similar ὑπὸ ἀξίωχρον καὶ ἀποθανεῖν ἡμίσεα συμφορῆ.

737. ἦν τι καὶ πάσχητε, πάσχειν κ.τ.λ. The tenses should be noted (‘If you come to any grief) you will, even if you are (in that case) suffering anything, be thought by the wise to be suffering “on a respectable tree.”

738. An interval has elapsed, during which Dionysus has been recognised by Plato and Persephone, entertained by them, and acquainted with the situation between the rival poets.

γεννάδας ἀνήρ, ‘a real gentleman’; cf. 179.

740. τὸ δὲ μὴ πατάξαι σ’: exclamatory; cf. 580 n.

741. ὅτι . . ἐξασκεῖ: a construction naturally substituted here for the more typical ἐξελεγχθήναι with participle. ἐξελεγχθέντα φάσκοντα is by no means impossible Greek, but it would have been intolerable to combine ἐξελεγχθέντα δοῦλον ὑμνα ἐκκοντα εἰναι δεσπότην.
742. τούτο μέντοι δουλικόν εὖθὺς κ.τ.λ., 'now, in doing that, you have at once done a thing which marks the slave,' viz. in the useless and vapouring threat that the master 'would have suffered for it.'

εὖθὺς in the sense 'to begin with' includes that of 'for instance,' the notion being that we need not wait any longer for an example; cf. Aristot. Rhet. 3. 4. 6 ὠσπερ ξύφων εὖθὺς. So αὐτίκα (Av. 166) and αὐτίκα πρῶτον (Plat. Gorg. 472 c).

745. χαίρεις, ἱκέτευω; ἱκέτευω is an expletive = 'pray' (sc. tell me). 'Do you really, now?'

μὴ ἄλλα': 103 n.

ἐποπτεύειν, 'to be in the seventh heaven.' The ἐπόπτης was the highest grade of μιστης, who had beheld the most sacred arcana and made sure of his place in the future life; cf. 155, 454. According to Plutarch (Demetr. 26) the step was from the Little Mysteries to the Greater, and then ἐπώπτευον τοιά-χιστον ἀπὸ τῶν μεγάλων ἐνιαυτῶν διαλειπτοντες. At the mysteries themselves the ἐπόπτης was filled with an ecstatic rapture.

747. τι δὲ τονθορόξων: sc. ποιεῖς (or rather πάσχειν δοκεῖς, to be supplied from the last words).

748. καὶ τοῦθ' ἡδομαί: 703 n. Kühner-Gerth i. 298 sq.

749. ὡς μᾶ Δι' οὐδὲν οἷδ' ἔγω: sc. ἡδόμενος, lit. 'in such degree as I do not know (that I rejoice) in anything (else) = 'more than in anything I know of.' For the absence of ἄλλο cf. Plat. 901 Δι. σὺ φιλότολος καὶ χρήστος; ΣΤ. ὡς οὐδεῖς γ' ἀνήρ, ibid. 247.

750. ὂμογνιε Ζεὺ: an exclamation of growing excitement. The exact point of the humour of this passage appears to have been missed. There is a burlesque of the tragic ἀναγνώρισις or 'recognition-scene.' In melodrama the 'long-lost' relative used to be discovered by various indications. ['Have you a strawberry-mark on your left arm?' 'Yes!' 'Then come to my arms, my long-lost che-ild' (which is here represented by 752 sq.).] Xanthias recognises his brother by common family traits. 'Do you mutter? Are you meddlesome? Do you eaves-drop?—Then you are he!'

ὁμόγνιος Ζεὺς is Zeus in his capacity of guardian of the rights of kinship; cf. Ζεὺς ξένιος, φιλίος, ἐρκεῖος, Soph. Αντ. 670 Δία ξιναίμον, Eur. Ανδρ. 922 ἄλλ' ἀντομαλ ἑπεξ Ζεία καλοῦσ' ὀμόγνιον. Conversely a kindred clan recognise the common patron (deus gentilicius).

756. ὁμομαστυγίας: a surprise for e.g. διαιμος, ὁμοπάτριος,
δομουητριους. For 'the patron of our common birth' there is substituted 'the patron of our common worthlessness.' We must by no means render pointlessly and irreverently 'who is a μαστιγιας like us.' Fellow μαστιγιας have as common patron in this relation a Ζευς δομουητριος (see last note). We might perhaps render, 'God of the bond that lashes us together.'

757. τις ουτος κ.τ.λ. This, as a schol. saw, was not the question which X. had meant to ask, but the noise within breaks off his sentence. He might perhaps have continued with e.g. 'What have you been doing all these years?

759. α. πράγμα πράγμα κ.τ.λ. The mention of the tragedians suggests a tragic expression, the present couplet with its repeated words (cf. 1353–1355 n.) being plainly a parody. To give α to Xanthias is to weaken the impressive solemnity of Αεακος.

πράγμα probably contains the sense (also found in πράγμας of tragedy) 'legal action' or dispute (causa); cf. 1099, Aesch. Ag. 1537 ἐπ᾽ ἄλλο πράγμα. βλάβης.

761. ἐστι κείμενος: cf. 35–37 n., 'there exists a law in force, whereas κείται would = 'a law is in force.'

762. ἀπο τῶν τεχνών κ.τ.λ. It is an error to join these words to κείμενος, as if ἀπὸ could mean ὑπό. They belong to what follows. The use of the resumptive αὐτὸν (764) shows that the preceding line (763) belongs to ἀπὸ κ.τ.λ. Thus lit. 'There is a law that the best among his fellow-craftsmen out of (δε) all the arts which are distinguished and require ability (that man) is to receive. Had the order really been νόμος τις ἐστι κείμενος ἀπὸ τῶν τεχνῶν, (viz.) τῶν ἀριστῶν κ.τ.λ. there would have been no occasion for αὐτὸν. The best artist is 'taken from' each department.

μεγάλαι: i.e. not βάναυσοι.

764. σίτησιν κ.τ.λ. Rewards to Athenians who had deserved well of their country included σίτησις ἐν πρωτανείῳ and προεδρίᾳ at public gatherings. Among such persons were Olympic and other victors, and the same rule here holds in Hades.

αὐτὸν: the resumptive is more commonly τοῦτον, but cf. Eur. Bacch. 202 πατρίδος παραδοξὰς ἀς θ᾽ ὑμῆλικας χρόνων | κεκτήμεθ᾽, οὐδὲς αὐτὰ καταβαλεὶ λόγος, and Eubul. ap. Ath. 8 b. [It is possible, though far less natural, to render αὐτὸν as ἵππον, i.e. solum, 'by himself,' apart from the ruck of his confrères.]

ἐν πρωτανείῳ: equally good with ἐν τῷ πρωτανείῳ: cf. 129, 320, Eq. 709 τάν πρωτανείῳ σιτία.
765. μανθάνω. The dramatist puts a word into Xanthias’ mouth simply in order to break his inaction, since there is no by-play or ‘business’ to engage him during this narrative. Good instances of this technical device may be seen in the conversation between Prospero and Miranda (Shak. Temp. 1. 2).

766. ἐως ἀφίκοιτο κ.τ.λ. For the opt. (as if ἐτέθη ὁ νόμος had preceded) see 24 n., and particularly the quotation from Demosthenes. Add Eq. 133 β καὶ τί τόνδε χρή παθέω; | Α. κρατεῖν, ἐως ἔτερος ἀνὴρ βδελυρῶτερος | αὐτοῦ γένοιτο. For the same reason we get ἔδει (sc. ὃς ἐφή ὁ νόμος).

768. τι δῆτα . . . Αἰσχύλων; a quiet assumption that Aeschylus is of course safe enough. His νυν δὲ τίς; is spoken with amazement.

769. τὸν τραγῳδικὸν θρόνον, ‘the chair for tragedy,’ i.e. the προεδρία in that particular department.

771. ὅτε δὲ κατῆλθ’, ‘no sooner did Eur. come down.’ The death of Euripides occurred fifty years after that of Aeschylus (456 B.C.). For Aristoph. and these poets see Introd. pp. xv sqq.

774. ὅπερ ἐστ’ ἐν Ἀἰδον πλῆθος: an attraction for ὅπερ εἶσον πλῆθος (‘who are a multitude’) rather than ὅπερ ἐστι . . . Cf. Hdt. 5. 108 τῶν ἀκρην, αἱ καλεῖναι Κληδεῖς, Verg. Aen. 6. 611 quae maxima turba est (after plurals), and e.g. Pompeius, quod populi Romani lumen fuit (Cic. Phil. 5. 39).

775. τῶν ἀντιλογῶν, ‘his argumentations.’ Λυγισμοῖ and στροφαὶ are words from the wrestling-school, the latter being so frequently applied to tricks of argument or rhetoric that it was borrowed by Latin (stropha). Aristoph. is not thinking of the dialectic skill so much as of the casuistry, encouraging a loose morality welcome to these criminals.

777. τῶν μαθητῶν. The allowable forms of the 3rd pers. are in Attic καθῆστο (most common), καθῆτο, ἐκάθητο (but not ἐκάθηστο). Kühner-Blass,3 ii. p. 227. [The root is ἰσο- and the forms in -ητο are later than καθῆστο.]
kouk etalmeto; 'and did he not find himself pelted?' (imperf.).

779. ὁ δῆμος: as if there was an ἐκκλησία in Hades.

κρίσεν ποεῖν: not=κρίνειν (which would require ποιεῖσθαι), but 'to institute (arrange) a trial.' Cf. 785 and ἐκκλησίαν ποεῖν οικεῖσθαι.

781. οὐράνιόν γ' ὁσον: sc. ἀνέβα. The shout went 'sky-high' (cf. it clamor caelo). So Νυβ. 357 οὐρανομῆκη ῥήσατε φωνήν, Vesp. 1492 σκέλος οὐράνιον γ' ἐκλακτίζων.

783. ὁσπερ ἐνθάδε. Aeacus and Xanthias can boast of little χρηστῶν between them. The actor meanwhile makes a gesture including the audience; cf. 276 n.

785. ἀγάνα ποεῖν: 779 n. The division of the tribrach after the second syll. in αὐτίκα μάλα is permissible through the close union of the two words. See Starkie, Vesp. Introd. p. xl.

787. Σοφοκλῆς. Aristoph. does not use the contraction Σοφοκλῆς. The sole exception occurs in anapaestic dimeters inf. 1516 Σοφοκλεί (q.v.). But he uses Ἡρακλῆς, as do even the old inscriptions (Meisterhans, p. 104), and Θεμιστοκλῆς. The variation appears to be purely rhythmic, i.e. the contraction may be used in words in -κλῆς when the fourth syll. from the end is long, but not (in comedy) when it is short. Hence Ξενοκλῆς (86), Περικλῆς (Ach. 530).

788. μά Δ' οὐκ ἐκείνος: exactly our English 'not he!'; lit. 'not that (right-minded) man'; cf. 1144 οὐ δὴ τ' ἐκείνος, ἀλλὰ ... and 1456.

ἐκυσε μὲν: answered by νυνι δ' (791); 'but he kissed Aeschylus, I mean (δῆ) when he came down ... and now ...'

790. κάκεινος ὑπεχάρησεν κ.τ.λ., 'and he' (once more emphatically, Sophocles) 'conceded the chair to him (Aeschylus).' The conduct of ἐκείνος is thus strongly opposed to that of Euripides. [The rendering 'and he (Aeschylus) yielded him a share in his seat' can only have been offered in desperation, through failure to note this force of ἐκείνος. Two persons cannot share a θρόνος, and if Aristoph. had meant anything so improbable as that Aeschylus was prepared to make such an offer, he would have said ὑπεχάρησε.]

791. νυνι δ' ἐμέλλειν, 'and now (in the present circumstances) he was (viz. when I left them) intending ...'

ὡς ἀφη Κλειδημίδης. We can only guess at the meaning. Alternatives are (1) that Cleidemides was a gossip, who knew
all the latest news, or at least the news about Sophocles, (2)
that we should render 'as Cleidemides once said' = 'to quote
(the famous remark of) Cleidemides,' the allusion being to a
person of that name who had once declared his intention to sit
as ἐφεδρός, probably in circumstances suggesting the modern
political attitude of 'sitting on a rail.' For a similar use of
(ὡς) ἐφη cf. Vesp. 1183 ὃ σκαλέ κάπαλδευτε, Θεογένης ἐφη, | μύς
cαι γάλας μέλλεις λέγειν ἐν ἀνδράσιν.

792. ἐφεδρός, 'third man out' (suppositicius), who waits,
not necessarily (as the present place shows) to fight the winner,
but to take the place of the beaten man if that man is the one
whose cause be favours; cp. [Eur.] Rhes. 119 νικῶν ὦ ἐφεδρὸν παῖδ' ἐχεῖς τὸν Πηλέως (you have him to contend with in turn'),
Xen. An. 2. 5. 10, Aesch. Cho. 386 n.

794. πρός γ' Εὔρυπτδην: the γε is contemptuous, 'with (a)
Euripides, at any rate.'

796. κάνταθα δή, 'and therefore, be sure ..' [The line
suggests a tragic origin.]

τὰ δεινὰ: the generic or comprehensive article, as in Soph.
Aj. 312 (= 'the whole range, or all sorts, of clever devices');
1017 φανερῶς τὰ ψευδῆ μεμαρτυρήκασιν.

797. μουσική: not 'their (ἡ) literary art,' but generic.

798. μειαγωγήσουσι τὴν τραγῳδίαν; 'are they going to test
Tragedy by butcher's weight? 'lit. 'to act the μειαγωγός by
tragedy? ' The verb takes accus. partly on the analogy of
γερονταγωγεῖν, παιδαγωγεῖν τινα, but more because of the sense,
which approximates to ἵστάναι 'weigh.' See also τυρο-
πωλήσαι τέχνην 1369 n. The usual explanation of μειαγωγεῖν is
that on the third day (κουρεώτης) of the Apuraria, when a child
was enrolled in its φρατρία (418 n.), a sheep was offered as
ἰερεῖον (i.e. certain parts were to be burned in sacrifice, the rest
to be eaten by the φράτερες). On the sheep being brought to
the scales—since it was not permitted to exceed a certain
maximum, in order to avoid invidious distinctions, and, on the
other hand, must not fall below a certain minimum—the
φράτερες called out μεῖον, μεῖον ('too small !'). That such a
sacrifice was actually offered and called μεῖον is undoubted,
but the explanation of the latter word is probably a Volks-
etymologie.' The κουρεῖον was different.

799. κανόνας, 'rules,' i.e. straight pieces of wood or metal
placed along surfaces to see that they are level or in line;
πῆχες, 'cubit-rules' for measuring; πλαίσια ξύμπτυκτα:
oblong frames, built so as to open or shut into wider or narrower shapes, in order to test the angles of rectangular bodies, or to serve as moulds. [The reading ἐξυπηρητὰ is less to the purpose and was less likely to be changed.] διαμέτροντος, 'mitre-squares' (Merry) or 'bevels,' for measuring or making angles of various widths; σφήνας, to split the big words and phrases.

802. κατ’ ἐπος, 'verse by verse.'

804. ἐβλεψε γοῦν: a tragic line, and in all probability taken from Aeschylus himself.

806. ηρωσκέτην: preferred to ἑρωτήν. The process of seeking was protracted and 'they found themselves discovering a want of competent persons.' The sense is perhaps similar to that of the neg. imperf. (i.e. οἵ ηρωσκέτην σοφοὺς ἄνδρας) of disappointment (Gildersleeve, Gk. Syn. § 216), but both this and the following imperfects are best taken as descriptive or panoramic.

807. οὔτε γὰρ Ἀθηναλοισι σωβέβαυ Αἰσχύλος. The imperf. refers in the first instance to the same time as ηρωσκέτην, not to the time of Aeschylus' life on earth. He 'refused to meet (come to terms with) the Athenians (in Hades),' i.e. to accept them as judges; cf. 175 ἐὰν ξυμβῶ τι σοι. The reason of this refusal is to be sought in the alternative interpretation of which οὗ σωβέβαυ admits, viz. 'he did not agree with the Athenians (when alive). It is quite in the manner of Aristoph. to play thus upon a primary and a secondary meaning in a set of words. [The real cause of his disagreement could hardly have lain in their want of appreciation of his poetry, for the proofs of that appreciation were numerous both before and after his death. More probably it was due to their dislike of his aristocratic attitude, which was doubtless one of the reasons for bringing up against him the convenient charge of ἀδέβεια in divulging mysteries. His withdrawal to Sicily was apparently due to this unpopularity, which may also have caused some unfairness in judging his plays. It is true that Plutarch (Cim. 8) has ἤκασαντος τοῦ Σοφοκλέους λέγεται τὸν Ἀλξύλον περιπαθὴ γενόμενον καὶ βαρέως ἐνεγκύντα χρόνον οὗ πολὺν Ἀθήνης διαγαγεῖν, εἰτ' οἴχεσθαι δι’ ὄργαν εἰς Σικελίαν, and Athenaeus (347 ε) speaks of his being ἤπτηθεις ἄδικως, but λέγεται is not convincing, and there is nothing in our passage to show that it is the taste of the Athenians which is impugned.]

809. ληρόν τε τάλλα ἡγεῖτο κ.τ.λ., 'and he thought everything else (the rest of the world) a farce in the matter of forming an opinion about poets' abilities'; cf. Lys. 861 λῆρος ἐστι τάλλα
πρὸς Κινησίαν. περὶ in this sense is more often joined with accus., yet cf. Plat. Ap. 19 e tis peri twn toioviwv sophos esti, Xen. Cypr. 1. 6. 15 φρονίμους peri touwv.

811. ἐπέτρεψαν: sc. διαιτητῇ.

ὄτη. . . ἐμπαιρὸς ἦν: as being the god of the Dionysia. ἦν refers to the time of their decision; cf. ἔδει 767.

812 sq. ὡς ὤταν. . . γίγνεται: a moral reflexion, ending the speech and scene after the sententious manner of Euripides; probably a parody.

ἦσπονδάκωσι is perf. of a state or condition (cf. τεθαύμακα, πεφροντικα, πεφόβημαι). There is a resemblance to the familiar quicquid delirant reges, plectuntur Achivi (Hor. Ep. 1. 2. 14), which might suggest a common source.

814–829. This chorus is of course a parody, but we do not know of what. There is no sign that it travesties the style of Aeschylus, nor should it be expected to do so, since the reference is no more to him than to Euripides. Their styles are contrasted, and we should not omit to observe how, in describing the behaviour of Euripides (826–829), the language is delicately made to slip along in sibilants (τὸ σῦγμα τὸ Ἑθρεπίδου), while in describing that of Aeschylus (822–825) there is a no less deliberate massiveness of sound. As we have lost the original we are compelled to miss most of the humour of the burlesque.

In point of arrangement it seems best to attribute the four-lined stanzas alternately to ἡμιχώρη α’ and β’. Thus the half-chorus A describes Aesch. as the lion preparing to fight with the boar; B then depicts a battle of chariots and horses rather from the point of view of Euripides (820); A returns to Aesch. with a mixture of metaphor between a lion and a storm-wind; after which B pictures Eurip. weathering the storm. [We may, perhaps, be permitted to guess here and there at the original words. Thus in stanza 1 (814–817) ἀντιτέχνου suggests ἀντιπάλου and ὀξύλαλον perhaps ὀξυλαβῆ; in stanza 2 (818–821) λόγων may = λόχων, σκιδναμένων παραξένων is probable, and ῥῦματα possibly answers to ἀρματα; in stanza 4 (826–829) πλευμόνων represents πνευμάτων, and it is probably a ship which is steered (ναύς ἀνελισσομένη) dividing the waves (κύματα δαιμόνιν).]

814. ἐριβρεμέτας. The context (cf. 822) shows that the allusion is not to Zens (II. 13. 624) but to the lion, the noun being understood, as in φερέοικος (‘snail’), ἱδρος (‘ant’), etc.

815. ἡνίκ’ ἄν . . . παρδη, ‘when he takes a sidelong glance at’; cf. Aristot. H. A. 9. 45. 5 ἐς τὸ πλάγιον παροῦν. The
construction of \( \theta \gamma \nu \nu \tau \sigma \) is either (1) gen. absol., or (2) after \( \dot{o} \theta \nu \tau \alpha \), i.e. \( \pi \alpha \rho i \delta \dot{\epsilon} \ \dot{\varepsilon} \\dot{\nu} \lambda \alpha \lambda \nu \ \dot{o} \theta \nu \tau \alpha \) (\( \tau \theta \nu \) \( \dot{\alpha} \nu \tau \epsilon \chi \nu \), \( \theta \gamma \nu \nu \tau \sigma \) (\( \alpha \nu \tau \omega \)). \([\text{per } \theta \eta \eta] \) of most mss. gives an unusual position to \( \pi \rho e \), which should belong to \( \eta \nu i \kappa ' \).\( \dot{\alpha} \nu \). One similar instance is, however, found in Hom. \( \Pi \). 11. 86 \( \eta \mu \sigma s \ \dot{\delta} \ \dot{\delta} \nu \tau \omicron \omicron \mu \sigma s \ \pi e r \ \dot{\alpha} \nu \eta \rho \ \dot{\nu} \pi \lambda \lambda \sigma \sigma \tau \alpha \) \( \dot{\delta} \epsilon i \pi \nu \) (i.e. \( \eta \mu \omicron s \ \pi e r \).] 

\( \dot{\varepsilon} \\dot{\nu} \lambda \alpha \lambda \nu \ \dot{o} \theta \nu \tau \alpha \) : the adj. is humorous; the goring tusk consists of sharp talk. \([\text{If } \dot{\varepsilon} \nu \lambda \alpha \beta \delta] \) were in the original it would mean ‘keen to seize an opportunity.’] 

\( \theta \gamma \nu \nu \tau \sigma \ \dot{o} \theta \nu \tau \alpha \) : a commonplace concerning the wild boar; cf. Eur. \( \Phi \nu \nu \nu \). 1380, \([\text{Hes.}]\) \( \Sigma \nu t. \) 386, Verg. \( G. \) 3. 255 dentesque Subellicius excuivit sus.

818 sq. \( \iota \pi \pi o \lambda \rho \omega \nu \) \( \ldots \lambda \gamma \omega \nu \) : with a change of metaphor to a chariot-fight. The language of Aesch. on the one side (\textit{te} 818) is heroic, wearing the glancing helm and the horse-hair plume (cf. 925) of the epic; that of Eur. on the other (\textit{te} 819) is ‘axle-boxes of quibbles’ and fine ‘carvings of deeds.’ These latter expressions are difficult, and, without the original, their choice can hardly be appreciated. But \( \dot{\epsilon} \rho \gamma a \) are deeds in battle (\( \dot{\epsilon} \rho \gamma a \ \mu \acute{\alpha} \chi \eta s \), \( \pi \omega \lambda \epsilon \mu \mu \eta \kappa \ \dot{\epsilon} \rho \gamma a \), \( \dot{\epsilon} \rho \gamma o \nu \ \dot{\epsilon} \chi \epsilon \delta \sigma \beta a i \)), and \( \sigma m\mu l\epsilon \u - \mu m\eta \t a \ \dot{\epsilon} \rho \gamma o \nu \) are ‘fine chisellings’ = ‘subtle finessings’ in the way of such operations. \( \pi \alpha \xi \zeta \nu \nu \iota \) are either ‘linch-pins’ or ‘naves (axle-boxes),’ and this part is used for the whole (‘chariot-wheels’) by a common poetic device in order to direct attention to the ‘whirling’ of the words. The gen. defines the peculiar \( \pi \alpha \xi \zeta \nu \nu \iota \) in this case: ‘there will be whirling-wheels—of quibbles.’

\( \sigma \chi \nu \nu \delta \alpha \lambda \lambda \mu \nu \). For the application of ‘splinters’ to quibbles cf. \( \nu \nu \nu \). 130 \( \lambda \gamma \omega \nu \) \( \acute{\alpha} \kappa \rho i \beta \omega \nu \) \( \sigma \chi \nu \nu \delta \alpha \lambda \lambda \mu \nu \), and inf. 881. \([\sigma \chi \nu \delta - \), not \( \sigma k \nu i \delta - \), is the Attic spelling, being the nasalised form of \( \sigma \chi \nu \delta - \) ‘chop.’]

820. \( \phi \omega t \delta s \ \acute{\alpha} \mu \nu \nu \omicron \mu \nu \omicron \nu \ \kappa . \tau . \lambda . : \) either (1) ‘of Euripides, as he defends himself from the mounted phrases of Aesch., the craftsman of brain,’ or (2) ‘of Eurip. the subtle, as he defends himself from the hero’s mounted phrases.’ The former is much to be preferred since (a) the bare \( \acute{\alpha} \nu \rho \delta s \) would be awkward and unrhymtical without a qualification and unrelated to the adjoining gen., (b) \( \phi \rho e \nu o \tau e \kappa t \nu \nu o s \) sounds more like a distinct compliment, Euripides being \( \sigma o \tau o \mu a t o \tau r g \delta s \) (826). The stock-in-trade and teacher of Aesch. are his own brain, whereas Eur. is the product of sophistry. \( \phi \omega t \delta s \), when placed in antithesis to \( \acute{\alpha} \nu \rho \delta s \), naturally suggests a certain attitude of pity.

821. \( \rho \mu \mu a \theta \) \( \iota \pi \rho o \beta \alpha \mu \nu \), ‘phrases mounted on horseback’ (or ‘in chariots’); cf. 929 \( \rho \mu \mu a \theta \) \( \iota \pi \sigma \beta k \rho \eta \mu \nu \). The expressions of Aesch. are anything but \( \pi e \zeta \alpha \) \( (p e d e s t r i a) \). \( \rho \mu \mu a \) is wider
than ὠνομα ('word'), and includes either a phrase compressed into a word or a phrase itself (cf. 1155). The reference is not to the length of the compounds of Aesch. (for in point of fact examination shows that these do not exceed those of Eur.), but partly to the boldness of these, partly to the boldness of his condensed metaphors; cf. Pac. 521 ῥῆμα μυριάμφορον and the expression ἀμαξίαἰα ῥῆματα.

822-823. φρέας . . βρυχώμενος. We return to the lion (cf. Π. 17. 1136 τὰν ἔρε ρετασκύνην κατω ἐλκεταὶ δοσε καλύπτων, and note βρυχώμενος), but he is speedily confused with a Giant storm-wind. Though φράσεω is strictly intrans., it may of course take accus. of the hair or other part affected; cf. Hes. Od. 19. 446 φρέας εὗ λοφην, [Hes.] Scut. 391.

ἄντοκόμοι. There is nothing artificial (no πτυλη or φενάκη) about Aeschylus. When his terrible hair bristles up, it is his own.

824-825. ῥῆματα γομφωσαγή . . φυσήματι. It is impossible to relate this logically to what precedes. The φῦσμα is that of a γίγας, e.g. Τυφώς (848) or other hurricane-powers; cf. Aesch. Ag. 696 Ζεφύρος γίγαντος αἵρα. Such a wind tears off the close-riveted timbers (δύσατα γομφωσαγή) of ships and buildings. Here, since the ῥῆματα are those of Aesch. himself, we must take it that they are heavy phrases from his own works, which he rips off and sends whirling at the enemy. With ἀποσπῶν cf. 902.

826. στοματουργός ) (φρενοτέκτων (820).
ἐπὶ ν βασανίστρια: to be joined; cf. 802.

827. ἄνελισσομένη, 'unwinding itself' (as being supple); but there is also an allusion to a ship in a storm, which ἐλισσαται in answer to the rudder. In χαλυνοῦς the nautical metaphor ('tackle') also underlies the more obvious sense of 'shaking the reins' (i.e. giving full speed; cf. σελευ χαλυνοῦς). By 'tacking about' and dexterously 'managing the ropes' the ship brings to nought the 'labour of breath' of the storm.

828. ῥῆματα δεισμένη: breaking up the ῥῆματα of Aeschylus and whittling them away by critical carping in detail.

[814-829 =
A. With dreadful wrath of his inmost heart
Will he rage, that lion of mighty roar,
When he looks askance at his rival smart
Giving his tusk, like a cunning boar,
Its keenest edge for a wordy war.
In frenzy of soul
His eyes will roll.
B. Then will he frays where the helmets shine,  
Frays of words with the horse-hair crest:  
A whirl of quibbles, and chisellings fine  
Of the chiel who does his manful best  
To repulse each charge of the prancing line  
Manœuvred amain  
By the man of brain.

A. But up will he bristle his bushy mane,  
The crest that is all his genuine hair;  
He'll grimly frown and he'll roar again;  
From their clamps like so many planks he'll tear  
The massive words, and hurl 'em amain  
With a blast loud blown  
As the Titan's own.

B. The other his slippery tongue will unwind,  
Fine taster of words, fine judge of effect:  
To envy and malice and all that's unkind  
He'll give loose rein; he'll mince and dissect,  
Till he quibbles away all the sense he can find  
Contained among  
That labour of lung.]

830 sq. The scene is now the interior of Pluto's palace. There would be a number of κωφά πρόσωπα present besides the principals Aeschylus, Euripides, Dionysus, and Pluto. The two slaves, Xanthias and Aeacus, are now performing the parts of the poets. μὴ νουθέτει is plainly not addressed to Aeschylus nor to Dionysus, but to some one represented as dissuading Euripides. [μεθέλην cannot stand, since the act., as in ἄνιμω, is only used with gen. when one lets go 'some degree' of a thing, e.g. χόλον, μάχης.]

832. τοῦ λόγου, 'the plea' or 'statement of the case,' not 'his words,' which would be flat and would require τῶν λόγων.

833 sq. ἀποσεμυνεῖται (sc. ταῦτα) . . ἀπερ . . ἐτερατεύετο. For the contained accus. cf. 12 n. 'He will put on the fine airs of reserve with which he used to act the wonder-monger.'

835. ὃ δαιμόνι· ἄνδρῶν: in remonstrance (175) to Euripides. μὴ μεγάλα λαν λέγε, 'do not take too high a tone.' We should not render 'boast,' since there was none in the remark. μέγα (and μεγάλα) λέγεω takes its precise meaning from the context.

διέσκεμμαι πάλαι: not to be confused with the idiomatic present πάλαι διασκοπώ. The perf. represents a conclusion long ago reached.

837. ἀγριοποιόν. Since all the rest of the terms refer to style and expression, we must not take this of his subject matter in the sense of the schol., ἀγριος εἰσάγοντα καὶ ὤμος τοῦς ἥρωας, but as = ἀγριος ποιοῦντα, ‘writing like a savage’ (as Voltaire said of Shakespeare).

838. ἀχάλινον ἀκρατές ἄθυρωτον: see 204 n. With ἄθυρωτον cf. ἀθυρόστομος, Eur. Ἱππ. 886 τάδε μὲν οὐκετί στόματος ἐν πάλαις καθέξω, and the Homeric ποίον σε ἔπος φύγει ἔρκος οὐδόντων;

839. ἀπεριλάλητον: a word commonly misinterpreted. Lit. ‘uninstructed in περιλαλία,’ just as in the famous μηδὲις ἀγεγείρητοσ εἰσίτω the adj. = ‘uninstructed in γεωμετρία.’ To Euripides the true style is that of the περιλαλος—chattery and circumlocutory. Of that poet himself the comedian Teleclides (Com. Frag. ii. 372) has Εὐριπίδης δ’ ὧ τὰς τραγῳδίας ποίον | τὰς περιλαλούσας οὖν ἔστι τὰς σοφάς. The schol. is, after all, right, though inadequate, with his οὐκ εἰδότα λαλεῖν. [The usual rendering loquacitate non superandum (Blaydes), ‘not to be out-talked’ (Merry), can indeed be got from the word, but is quite inappropriate.]

κομποφακελορρήμονα: i.e. he makes ρήματα which are faggots (φάκελοι) of condensed expression and are bold and pretentious (κομπωδεῖς). The reference is not to compound words but to close-packed phrases.

840. ὃ παῖ τῆς ἀρουραίας θεόν, ‘Ο son of the agricultural goddess.’ Cleito, the mother of Euripides, is called by Aristoph. (Thesm. 387, cf. ibid. 456) λαχανοπωλήτρια (‘green-grocer’), and, according to Aulus Gellius (15. 20), she was said by Theopompus (fourth cent. B.C.) agrestia holera vendentem victum quaesisse. Cf. Ach. 478, Eq. 19. For the same taunt the comedian here utilises one of Euripides’ own verses, ἀλῆθες, ὃ παῖ τῆς θαλασσίας θεόν; (i.e. Achilles, son of Thetis), probably from the Telephus.

841. σὺ δή 'μὲ ταῦτ'; sc. λέγεις. mss. have δή με; but the sense is manifestly ‘you talk that way of me?’ Cf. Ach. 568 ταῦτι λέγεις σὺ τὸν στρατηγῷν πτωχὸς ὄν;

στωμολοουλεκτάδη. Comedy is fond of patronymics (cf. 966) used with various belittling implications: ‘you (son of a) scraper-together of babble’ = ‘you poor gleaner of small talk’; i.e. the matter of Eur. is often trivial chatter, and unoriginal at that,
842. ΠΤΩΧΟΤΟΙΣ ΚΑΙ ΡΑΚΙΟΣΥΡΡΑΠΤΑΔΗ, 'poet of beggars and stitcher of rags.' Aristoph. dislikes the stage-devices of Euripides for exciting compassion by outward signs of misery. The true artistic manner of arousing the ἕλεος καὶ φόβος of the spectators is, according to the best Greek taste and the reasoning of Aristotle, by means of the structure (σύνταξις) of the piece and the inherent appeal of the tragic situation itself. Eurip. had brought Oeneus, Philoctetes, Bellerophon, Telephus, Thyestes, Ino and others upon the stage in poverty and rags; Bellerophon, Philoctetes and Telephus were also lame (hence χωλοσούν 846). The whole passage in the Achænians 410-455 should be read. Cf. inf. 1063.

843. οὐ τι: no longer part of current Attic (for οὐδέν) except in this phrase.

844. καὶ μὴ . . κότῳ: evidently a line of Aesch., quoted against himself.

845. οὐ δῆτα: sc. παίσομαι.

846. χωλοσούν: 842 n. Note, however, that χωλὸς can be used of any maiming.

847. ἄρν᾽ ἄρνα μέλανα κ.τ.λ. Victims (σφάγια) to the Cthonian powers, including the Titanic and Earthborn (e.g. Typhos), were black; the animals offered (ἱερεία) to the celestials were white. In Verg. Aen. 3. 120 nigram Hiemi pecudem, Zephyris felicibus album the distinction implies that the Zephyrs, being kindly, are treated as celestial (Harrison, Proleg. c. ii σφάγια).

848. Τυφώς: personified, otherwise παρασκευάζεται would scarcely be used. Typhos (or Τυφών, Τυφωεύς) was son of Tartarus and Gaia.

ἐκβαλνεν: ἐξέρχεσθαι is a vox propria of winds; cf. Eq. 430 ἐξειμι γάρ σοι λαμπρὸς ἥδη καὶ μέγας.

849. ΚΡΗΤΙΚΑΣ . . ΜΟΝΟΦΩΣΙΑ. The allusion appears to be double: (1) to what were considered the immoralities in plays of Euripides dealing with Crete or Cretans (e.g. the Κριτές, Κρήσσαι, and possibly Phaedra in the Hippolytus), (2) to what was regarded as inartistic innovation in his introduction of Cretan Ἵππορχήματα into his tragedies. In the Cressai Aerope, in the Cretes (apparently) Pasiphaë, were concerned in matter open to reproach. In the latter piece there was a μονοφωςία of Icarus (schol.). The Ἵππορχήμα consisted of a solo in which the singer accompanied his song with a more or less pantomimic ὀρχηστος. Instances are to be seen in Or. 960 sqq., 1369 sqq., Phoen. 301 sqq. By introducing these Euripides reduces the
part of the chorus in favour of the stage. For dramatic μονωφόλαι in general see Haigh, *Tragic Drama of the Greeks*, p. 363. ’Cretan’ defines the species particularly objected to. Cf. Ath. 181 B Κρητικά καλούσι τὰ υπορχήματα.

συλλέγων: the word denies his originality.

851. ὃ πολυτίμητ’: addressing him as if he were a god—the god of hail. Cf. *Ach*. 759 (corn is) πολυτιμάτως, ἄπερ τοι θεοί. Plato (*Euthydi*. 296 δ) has ὃ πολυτιμητέ Εὐθύδημε, but the ironical application of words in Plato has always to be taken into account.

852. πόνηρ’, ‘wretched’; cf. Thuc. 8. 97 πωνήρων τῶν πραγμάτων γενομένων. [The grammarians tell us that πονηρός, μοχθηρός is the accentuation in the moral sense, otherwise πόνηρος, μοχθηρός.]

854. κεφαλαίω ρήματι: variously interpreted as (1) ‘a phrase as big as your head,’ the termination -aios (regularly -ai̇os) being suggested by e.g. ἀμαξιαίος, πηχυαίος. If this were so, we might suspect that exceptionally large hailstones were sometimes called κεφαλαίαι; (2) ‘a topping phrase’ (capitali), i.e. one fit to form the κεφαλή of a structure; cf. κεφαλίτης λίθος, γυννιάιον ρήμα. The latter has the better warrant, and includes the point ‘with a stone which is a head-stone indeed’ (in that it strikes the head).

855. θενών ὑπ’ ὤργής: the line is tragic in metre and is evidently a semi-quotation.

τὸν Τῆλεφον: humorously for τὸν ἐγκέφαλον. Euripides’ brains are represented by his *Telephus* (and, in the opinion of Aristophanes, that does not say much for them).


859. ὁστόν πρίνος ἐμπρήσθελς βοᾶς. The rhythm rather makes for joining the participle to σὺ than to πρίνος, and the sense ‘you at once, when you get on fire, begin crying out, like holm-oak’ is in the Greek manner. In any case εὐθυς belongs to βοᾶς, since it is not the kindling of πρίνος which is immediate, but the crackling which ensues immediately upon the kindling. Among plants which made a loud crackling were πρίνος, δάφνη (Diogen. *Com. Frag*. vi. 52), ἄμπελος (Pac. 612). For the πρίνος cf. *Ach*. 667.

861. δάκνειν δάκνεσθαι: 857 n. The metaphor is from cockfighting or quailfighting. Cf. *Eq*. 495 μέμνησθ’ ννν | δάκνειν,
διαβάλλειν, τὸν λόφους κατεσθείν. The words τὰπῆ, τὰ μέλη etc. (accus. resp. with δάκρυσθαι) answer to parts of the bird’s body. μέλη (‘lyric tunes’) manifestly puns on the sense ‘limbs,’ and νεύρα = ‘sinews’ in both the physical and metaphorical meanings. The other words (Πηλέα etc.) doubtless also contain similar puns which we cannot trace.

862. τὰπῆ, ‘the verses’ (of the dialogue), i.e. their qualities as such. τὰ μέλη: the lyrics and their music. τὰ νεύρα: the firm-knit structure of the piece. Together these cover what Aristotle in the Poetics calls λέξις, μελοποιία and μῦθος (or σύντασις τῶν πραγμάτων).

863. καὶ νῆ Δία τὸν Πηλέα κ.τ.λ., lit. ‘yes, and my Peleus etc.’ Of all these plays we possess fragments. The tone in καὶ νῆ Δία does not imply that Eur. thinks less of these plays than others (though Αρ. may), but rather the contrary. The Aeolus and Telephus have (at least by implication) been assailed by Aeschylus, and Eur. is willing to submit them to the test. In κατί μᾶλα τὸν Τῆλεφον he permits even his chef-d’œuvre to be treated in this way.

Πηλέα: either Πηλέα (a quantity occasionally found in Euripides, e.g. φονεῖ Hec. 882, Εἰλ. 763) or Πηλέα (cf. 76, Soph. Αἴ. 104 ’Οδύσσεϊα etc.). The scansion here (whichever it may be) is identical with that in Soph. Ἰρ. 434 Πηλέα τὸν Αλάκειον ὀλίκουρον μόνῃ...

866. ἐβουλόμην: not = ἐβ. ἄν but lit. ‘I was wanting (before the decision was come to).’ The idiom is not rare in this word; cf. Aeschin. Κτεσ. 2, Lucian, Β.Α. 17, Τίμ. 52 etc., and the similar uses of ἔδει, ἔχρη etc. Goodwin, Μ. and Τ. §§ 415 sq.

868. ὡτι ἡ πόρηςις οὐχὶ συντήθηκε μοι: a neat turn. When Eur. died, his poetry died, while that of Aesch. lived on. There is also an allusion to the unique distinction bestowed upon Aeschylus in permitting his plays to be reproduced after his death in competition with the ‘new tragedies’ (schol. on Αἰχ. 10 says this was done ψυφίσματι κοινῷ). See Haigh, Tragic Drama etc. p. 59. During the next century, however, when old plays were habitually reproduced, it was Sophocles and Euripides, not Aeschylus, who were popular (ibid. p. 121).

869. ὁσθ’ ἔξει λέγειν, ‘so that he will be in a position to quote.’

871. λιβανωτὸν κ.τ.λ.: trials and contests, like other great undertakings, were inaugurated with sacrifice; cf. Vesp. 860. Dionysus is here the ἀγωνοθέτης of a wrestling-match.
872. ὅπως ἄν εἴσωμαι: Aristoph. uses ὅπως ἄν with subjunctive, or ὅπως with fut., but not ὅπως alone with subjunctive.

873. ἀγώνα . . . τόνδε κ.τ.λ. The line is tragic in metre and in the omission of the article. [For the latter, however, it must be said that, since the article proper was no part of the older language, the omission may have been familiar in an old-established formula of prayer.]

874. ταῖς Μούσαις: here the representatives of the ἐναγώνων θεοί (including the Xάπιτες) at the games.

875 sqq. In these lyrics we must assume a play upon certain agonistic or gymnastic words at which we can only guess. This is sufficiently indicated by στρεβλοῦσι παλαιόσμασιν and the general tone, which is in keeping with the last speech of Dionysus; cf. 902 sqq. n. γνωμοτύπων (877) suggests ἀντίτύπων or the like, στομάτων (880) represents σωμάτων, and probably βήματα (881) = ἄμματα or στρέμματα. The word παραπρόσματα (881) is at least connected in the mind with πρίῳ in the sense ‘grip,’ for which cf. Soph. Αί. 1030 ἱερότηρι πρωθείς ἱππικῶν ἐξ ἀντίγων and προσμός = βιαλα κατοχή (Hesych.). Jebb quotes Oppian, Ἡλ. 2. 138 ἱσχει τ’ ἐμπρειε τε. See editor’s note also on Aesch. Cho. 424 ἀπρικτόπλακτα.] In wrestling the Greeks (like the Japanese) laid special emphasis on nimble devices as opposed to mere strength. These were carefully studied (hence the suitability of ἔννεπτας, ἀξιερίμνους, πορίσασθαι). Plutarch (Συμποσιακά 2. 4.) has it that wrestling is τεχνικότατον καὶ πανοργύστατον τῶν ἀθλημάτων.

877. γνωμοτύπων: cf. Εἰκ. 1378 συνερκτικὸς γάρ ἐστὶ καὶ περαντικὸς, καί γνωμοτυπικὸς καὶ σαφῆς καὶ κρονοτικὸς, Θέσσ. 53 (of Argathon) γνωμοτυπεῖ. It was an aim of sophisticated training in rhetoric that the student should coin γνώμαι (sententiae). Cratinus invented a word γνωμοδιώκτης; cf. 1059.

879. δύναμιν: cf. λόγων δύναμις (eloquence), δυνάτος λέγειν.

880. πορίσασθαι: with δεινοτάτων.

881. βήματα: this word refers specially to Aeschylus, παραπρόσματα to Euripides. The ‘big phrases’ of Aesch. (839, 854) are compared with the other’s ‘fine bits sawn off’ (for this seems the natural meaning of παραπρόσματα, not ‘sawdust’). With the latter cf. Plat. Ηιμμ. Μά. 304 Λ κυλόσματα τοι ἐστι καὶ περιτμήματα τῶν λόγων. ἔπων belongs
only to \( \text{παραπρίσματ} \). [For the play on wrestling terms see note to 875 sqq.]

886. \( \text{Δήμητρε} \text{κ. τ. λ.} \). The schol. calls this a line of Aeschylus, and Fritzsche naturally guesses that it comes from his \( \text{Ελευσίνιος} \). The tragedian was born at Eleusis, or, as the technical phrase went, \( \text{ἡ 'Ελευσίνιος τῶν δήμων} \) (\( \text{τῶν δήμων} \) wrongly schol.).

887. \( \text{εἶναι} \) \( \mu ε \text{κ. τ. λ.} \).: 387 n.

888. \( \text{καλῶς} \), 'No, thanks!' cf. 508.

889. \( \text{ἐτέροι} \text{κ. τ. λ.} \). There is no justification for this charge in the extant works of Euripides. He is a sceptic as to the traditional character of the gods of the myths, and sometimes clearly expresses such philosophic doubt (e.g. \( \text{Τρ.} 884 \) sqq.), but he introduces no new deities.

\( \text{θεός} \): the attraction (for \( \text{θεό} \)) is hardly to be illustrated by 894 (q.v.) but rather by e.g. Aesch. \( \text{Suppl.} 1040 \text{πόθες} \) \& \( \text{τ' οὐδὲν ἄπαρνον} | \text{τελεθεὶς} \text{θέλκτορι} \text{Πειθῶ} \), Eur. \( \text{Hec.} 771 \text{πρὸς} \text{ἄνδρ' \ θέρεις} \) \& \( \text{τ' ηὔδατε} \text{Πολυμήςτωρ} \text{χθωνός} \), \( \text{Thesp.} 502 \text{ἐτέραν} \text{δ' ἐγρα' η' φασκεν} \text{ώδινεν} \text{γνήν}, \text{Ter.} \text{Andr. (pro|l.)} \text{ποπολο υτ} \text{πλαцεριν} \text{qua} \text{feci sunt} \text{fa|bulas}.

890. \( \text{κόμμα} \text{καϊνόν}, ' \text{a new coinage}' ; \text{cf. Nub.} 248 \text{θεό} | \text{ἡμῖν} \text{νόμισμο} \) \( \text{oικ} \text{έστι} \). So Socrates was alleged \( \text{καϊνά} \text{δαιμόνια} \text{εἰσάγειν} \).

891. \( \text{idιόται} \): \( \text{not} = \text{idιοις} \). The word takes its meaning from the context, being opposed either to a public man or to any sort of \( \text{τεχνιτῆς} \), as the layman or non-expert to the professional. The gods of Euripides are 'unprofessional,' not in public 'practice.'

892 sqq. \( \text{αἰθήρ} \text{κ. τ. λ.} \). The sounds are made suggestive of real divinities. Thus \( \text{ὄσφαραντήριοι} \) recalls such titles as \( \text{προστα-τήριοι} \), \( \text{αλεξητήριοι} \), and \( \text{μυκτῆρες} \) has a formal kinship with e.g. \( \text{σωνήρες} \). In view of \( \text{βόσκημα} \) it is perhaps natural to find in \( \text{γλώττις} \text{στρόφινγξ} \) a play on \( \text{γλώττις} \text{τροφεὺς} \), especially as \( \text{στροφεὺς} \) is another form of \( \text{στρόφινγξ} \). It was common to deify \( \Gamma' \); then why not \( \text{Αἰθήρ} \)? The divinities chosen are those of sophisticated acuteness and glibness. Euripides is classed with Socrates as belonging to the school of \( \text{Αναξαγορᾶς} \), of which the popular conception was, of course, quite inaccurate. In the \( \text{Clouds} \) Socrates says (264) \( \text{ἄ δέσποτην} \text{ύναξ} \) \( \text{ἄμετρητα} \) ' \( \text{Αἰθήρ} \) . . . \( \text{λαμπρός τ' \ Αἰθήρ} \), and ibid. 424 he enumerates as a trinity τὸ \( \text{Χάος} \text{τουτι} \) καὶ \( \text{τάς} \text{Νεφέλας} \) καὶ \( \text{τ' ἦν} \text{γλώτταν}, \text{τρια ταυτί.} \) In the case of Euripides it was easy for a contemporary to suppose that ' \( \text{Αἰρ} \) ' was his god; cf. his \( \text{frag. incert.} 941 \text{ἄρῃ τὸν υψοῦ} \).
THE FROGS OF ARISTOPHANES 892—901

τὸν᾽ ἀπειρον αἰθέρα | . . τούτου νόμιζε Ζήνα, τὸν᾽ ἠγοῦ θέν (translated by Cicero, N. D. 2. 25. 65). Democritus also identifies ἄφρ with Ζεὺς (fr. 5).

ἐμὸν βόσκημα, 'my nutriment'; cf. Nub. 569 μεγαλώνυμον ἡμέτερον πατέρ' | αἰθέρα σεμνώσατον βιοθρέμμωνα πάντων and ibid. 330. It is implied that the air is an unsubstantial and flatulent diet, fit for a sophist's brain.


893. μυκτῆρες. On the one hand we have μυκτηρίζεων, μυκτηρισμός of sneering or 'turning up the nose' (cf. Hor. S. 1. 6. δ' ινός άινώδες αὔτονειμένος), on the other the sense (shown in ὀσφραντήριοι) of sagacious sniffing or 'nosing out' a matter (ῥίνα κριτικὴν Ποσείδ. fr. 1). The two meanings may very well go together.

894. ὄρθῶς μ᾽ ἔλεγχεων: 387 n., 887.

ἄν ἄν ἀπτωμαὶ λόγων. Though this may be taken as an attraction for λόγους (cf. 889 n.), it is equally possible to construe 'that I may bring conflagration, whatsoever arguments I come to grips with.' ἀπτωμαὶ keeps up the wrestling metaphor.

895. καλὶ μὴν ἥμεις γ', 'well, we may tell you, we . . .'; cf. 106 n.

896. τίνα λόγων ἐμμελειαν ἐπίτε δαίαν ὀδόν: so MSS. Apart from the uncertain metrical question, the construction (which is taken from some parodied lyric) is simple enough. Lit. 'what λόγων ἐμμελεία you will enter upon, (in) hostile onset.' δαίαν ὀδόν is the cognate or adverbial accus. with ἐπίτε, while ἐμμελειαν is the direct accus. of the thing traversed or treated (obive). [Some might prefer to call δαίαν ὀδόν 'accus. in apposition to the verbal action.'] There is a play upon different senses of ἐμμελεία as (1) τὸ ἐμμελές, elegance of speech, (2) the tragic dance (opposed to the comic κόρδας and σίκυννος), '(tragic) dance of argument.' We may perhaps render by 'what elegant tragic dance you are going to lead each other.'

897. γλῶσσα . . ἡγρίωται. If we reduce these words to terms of the palaestra, γλῶσσα stands for σώμα and ἡγρίωται for ἡκριβωται ('trained to perfection')

899. οὐδ' ἀκίνητοι φρένες, 'nor are their wits (for stratagems) sluggish.' That this is the meaning of φρένες should appear from the natural list of a wrestler's qualities, viz. condition (σώμα, here γλῶσσα), pluck (λήμα), quick wit (φρένες); cf. note to 875 sqq.

901. sq. τὸν μὲν: Euripides.
κατερρυνημένου, 'fined down,' with a play upon the senses of 'filing,' a literary or rhetorical style (cf. limatus, limae labor) and of filing down the body; cf. Aesch. Suppl. 747 θάλπει βραχίον' εβ κατερρυνημένους, where the schol. explains by καλῶς ἐν ἡλίῳ γεγυμμαμένους.

903 sqq. τὸν δ' ἀνασπῶντι κ. τ. λ. The wrestling style of Aeschylus is less cunning but more vehement. A clear and consistent sense of the whole passage is rather difficult to elicit. That the metaphor of the palaestra is kept up is evident from ἀλυνθῆρας. The ἀλυνθησις or κύλισις was the form of wrestling in which, as opposed to the πάλη ὅρθη, the opponents struggled on the ground. The ἀλυνθῆρα is the place for such a contest (ἡ κατὰ πάλην κοινότρα Eustath.; cf. κρεμάθρα, κολυμβῆθρα etc.), and there is no authority for making it equivalent to ἀλυνθησις itself. The explanation of a schol. στροφᾶς, πλοκάς τοῦ Εὐριπίδου is but a loose guess, and the 'long-rolling words' of Liddell and Scott is untenable. [The rendering cannot be 'wrenching up (sc. the words), will rush in and scatter many rolling-places of verses with words root and all.' This does not correspond to anything done in wrestling, nor is the construction of συσκεδαίν ἀλυνθῆρα is 'scatter the wrestling-ring all about' (i.e. the sandy ground). Nor can we accept 'falling upon him with words (torn up) root and all, he will make havoc of many a rolling-place of verses.' In wrestling one does not fall upon an opponent with a club after the manner of the giant Euceladus (evolsis truncis Hor. Od. 3. 4. 55.).]

We are therefore reduced to a choice between (1) 'Snatching him up, with his arguments root and all, he will fall upon him and make havoc of many a wrestling-ground of verses'; i.e. Aesch. will lift his opponent, throw him, and go through the ἀλυνθησις, scattering the ἀλυνθῆρα about in his vehemence: = ἀνασπάσει αὐτὸν καὶ ἐμπεσὼν συσκεδά, the present ἀνασπῶντα expressing the repeated action of the several bouts, while ἐμπεσόντα is modal with συσκεδαίν; or (2) 'but the other) using his words root and all, as he tears them up, will fall upon him etc.' In this case ἀνασπῶντα ... λόγους (modal dat.) is descriptive of the style of Aeschylus in the verbal wrestling, not of any weapon. This gives to ἀνασπῶν a sense elsewhere found of language (λόγους ἀνέστα Soph. Aj. 302), makes an antithesis of the great unpolished diction (λόγοι αὐτὸπρεμυνοι) of Aesch. with the ‘fined’ language of Euripides, and is therefore to be preferred.

πολλὰς ἀλυνθῆρας ἐπῶν: the gen. is necessary for definition.
The several sets of verses which are to be treated form the wrestling-grounds for successive bouts.

905. οὔτω. We might construe (1) οὔτω δὲ (χρη λέγειν), ὡς ἔρειτον . . . , (2) ὡς ὡς οὔτως ἔρειτον ἁστεία (‘see that you just say bright things,’ (3) ‘see that you talk in the following way, viz. smart things.’ The last is rather awkward; the second is easily supported, so far as οὔτω is concerned (see 625 οὔτω δὲ βασάνις’ ἀπαγαγών and note), but the position of ὡς is unusual; the first is without objection, and οὔτως ὡς was a recognised combination; cf. Soph. El. 1296 οὔτω δ' ὡς μὴτρ περιLEX μὴ τ' πινυώσεται (i.e. οὔτω δὲ πολει ὡς . . .), Ach. 929 ἐνδήσον . . . οὔτως ὡς μὴ καὶ φέρων κατάξει.

906. ἁστεία: 5 n. In this line Aristoph. virtually reassures his audience as to what is coming.

eἰκόνας: not ‘similes,’ but ‘drawing comparisons,’ in the sense of the εἰκασμα which was εἰκόνα καθ’ ὁμοιότητα; cf. Vesp. 1308 εἰτ' αὐτόν ὡς εἰτ', ἕκασεν Λυσιτράτος (‘drew a comparison’), "ἐσοκα, ὥ προσβύτα, νεοπλούτω Φρυγ., ἐλεήσητέ ἐλα ἀχρυμὸν ἀπόδεδρακότω." Such ‘odious comparisons’ were a familiar exercise of Athenian wit, and were one form of the hackneyed (οἴ’ ἄν ἀλλὸς εἰκόνα); cf. Nub. 559 where the comparison of Ἐρ. 864 is called εἰκών. [Otherwise we might render ‘neither similitudes (such as Aesch. is fond of), nor platitudes (such as Eur. affects’). But this is rather too much to extract from the words. Moreover Euripides and Aeschylus both employ similes and metaphors, and at least metaphors are freely used in the coming altercation.]

907. καὶ μὴν . . . γε: to be joined; cf. 106 n.

908. ἐν τοῖς οὐστάτοις κ.τ.λ. This, with the forensic τοῖς, sounds like a commonplace in rhetorical exordia.

910. μάρον κ.τ.λ.: the opinion of the innovator Euripides, not of Aristophanes, who admired Phrynicus.

παρά Φρυνίκω, ‘in the school of Phrynicus.’ Phryn. produced plays 511–476 B.C. In the development of tragedy he lies between Thespis (circ. 535) and Aeschylus (flor. 499–456), and may be regarded as the first to give it a true artistic shape, by constructing a serious (though slender) plot, composing lyric choruses of a higher type in both language and music, and devising dances of greater excellence. His chorus (consisting still of fifty persons) sang the bulk of the play. His best known pieces were the Μιλήτου Ἀλώσις and the Φώνιστα. For the appreciation of his songs cf. Αν. 750, Vesp. 220. To him belongs the famous line (borrowed by Gray) λάμπει δ' ἐπὶ πορφυρέας παρησι φῶς ἔρωτος.
911. ἐνα τιν' ἰν καθίσεν: for the iterative ἰν with aor. see Goodwin, M. and T. § 162, and inf. 914, 920. [καθίσα is the older, ἐκθίσα the later Attic form. καθείσα is epic and lyric.] ἐνα is to be reckoned with: 'some solitary person.'


912. 'Αχιλλέα: in the Φρύγες (= Εκτοράς λύτρα) says the schol., and the writer of the Life of Aeschylus states that in this play 'Αχιλλέως ἐγκεκαλυμμένος οὐ φθέγγεται πλὴν ἐν ἀρχαῖς ὀλγα πρὸς Ἐρμήν ἀμοιβαία.

Νιόβην: in the Niobe she is represented as sitting speechless at the tomb of her children for the third part of the play (Auct. Vit. Aesch.).

tὸ πρόσωπον κ.τ.λ., 'not showing who the character (persona) was' (rather than 'their face').

913. πρόσχημα: the sense of the word depends on the context. It is something 'put forward,' whether as a pretext or a fine sample. In Plat. Hipp. Ma. 236 A πρόσχημα δὲ μοὶ ἐστι καὶ ἀρχὴ τοῦτοι τις τοῦ λόγου the use is similar to that here, which is rather hard to crystallise in English, but amounts to 'a showy introduction.' The picture in front of a modern show, or the setting-out of a shop-window (cf. Fr. étalier), would be a πρόσχημα. In Aeschylus the piece (ἡ τραγῳδία) which is to come is thus showily advertised.

γρύδοντας οὐδὲ τοῦτ, 'without even thus much of a mutter' (= 'without so much as a mutter'). Cf. Plut. 17 καὶ ταῦτ ἀποκριμομένω τὸ παράπαν οὐδὲ γρῦ. The lax plural is adapted to the sense. τοῦτ is deictic, with a snap of the fingers: cf. τυννυτψί 139.

914. οὐ δῆθ': sc. ἐγρυδόν οὐδὲν.

ἡρείδεν . . ἰν, 'would go on hurling' (cf. 911). The 'strings of lyrics' are sufficiently illustrated in the Supplices and Agamemnon. Any recognised arrangement of the lyrics, e.g. strophe + antistrophe + epode, would form one 'string.' τέτηρας is not to be taken literally, but = 'three or four' (Eq. 442, Ach. 2); cf. the use of ὀκτῶ, ἐκκαλείκα (551).

918. ὁ δείνα, 'What's-his-name,' 'our gentleman,' 'the party.' The expression may (but does not necessarily) imply contemptuous or irritated impatience or forgetfulness (cf. Thesm. 620 sq.). Here it is commonly taken to refer to Aeschylus, but there is nothing dramatically natural in making Dionysus appear to have forgotten that poet's name, and, if it
really so refers, we must regard it as a colloquial indirectness (like τις 552, 554)= 'why did a certain person act like this?' But why should it not rather mean the silent character in his plays?

919. καθήτο. mss. give καθοτο, but there is no doubt about the real 'athematic' form (= καθ-η-το) as in κεκλήμεν, κεκτήμεν, μεμνήμεν, in which the -η- is an indispensable part of the root. Copyists found these forms strange, and corruption was made easier by the identical pronunciation of -η- and -οι- in later Greek. [In Lys. 149 the mss. have kept ei . . καθ-μεθ' simply because the word was thought to be indicative. In Plut. 991 all good mss. have μεμνήτο.]

920. τὸ δράμα δ' αὖ δύηει, 'the play would be getting on' (towards its end, while the spectators were still waiting for the figure to say something).

923. ἐπειδῆ ληρήσει καλ . . μεσοή: the tenses in the frequentative opt. are as much to be distinguished as in ἐπειδῆ ἑλήρησε καὶ τὸ δράμα (ἡδη) ἐμέσον.

924. βόεια, 'fit for an ox,' i.e. of ponderous size and belloving sound. The writer doubtless had in mind the magnificatory compounds in βου-, e.g. βοῦλιμος, βοώτις.


926. οἷμοι τάλας: in self-commiseration, with impatience.

928. ἄλλα ᾗ: either (1) in continuation, σαφές δ' αὖ εἰπεν οὖν ἐν ἄλλα ᾗ . . . , 'nothing else except' (cf. 227 n.), or, simpler and better, (2) beginning a new sentence, 'but (he gave utterance to) either Scamanders, etc.'

'Σκαμάνθρους' ᾗ 'τάφρους.' It is not easy to realise the precise objection here. There is presumably something said by Achilles (912) in the Phryges with reference to his fight with the Scamander (II. 21. 305), and at the trench of the Greek camp (ibid. 18. 215 sqq.). Perhaps if we possessed the play we should find obscurities of phraseology in the context. It is unsatisfactory to suppose that it is merely the warlike talk of great exploits which is considered too 'robustious.'

929. γρυπταίετοι. aieτος is the spelling of Aeschylus (e.g. Cho. 246) and is alone found in Attic inscriptions of the best
classical time (Meisterhans², p. 25). A 'griffin-eagle' is an 'eagle of the griffin species'; cf. ἀλιατέος, νυκτατέος. In Aesch. P. V. 829 ἐξυστόμους γὰρ Ζηνός ἀκραγείς κίναις | γρῦπας φίλαξαι the kinship of eagle and griffin is implied. In the common conception the griffin has a lion's body and an eagle's head and wings.

επ’ ἀσπίδων . . . χαλκηλάτους. Aeschylus is fond of descriptions of warlike blazons and emblems on shields. See S. c. T. 479, 526.

ἱππόκρημνα: cf. 821 ἰμαθ' ἱπποβάδμονα, 1056, and κρημνο-
ποῖος as epithet of Aeschylus (Nub. 1367). There is no need to read ὑψίκρημνα (from e.g. P. V. 437). Compounds in ἱππο-
often express size; cf. ἱππαλεκτρυόνα 932 n. It is true that these are regularly nouns, but there seems no reason why, if once ἱππο- had acquired the force of μεγαλο- or ψηλο-, adjectives should not be similarly constructed. = 'Big beetleling phrases.'

931. ἡδὴ ποτ' ἐν μακρῷ κ.τ.λ., 'in a weary length of (wake-
ful) night'; from Eur. Hippi. 375 ἡδὴ ποτ' ἀλλος νυκτὸς ἐν
μακρῷ χρόνῳ | θνητῶν ἐφρόντιον' ἡ διέφθαρται βλος, to which (or
an equivalent lyric passage) allusion is made also in Eq. 1290 sqq.

932. τὸν ξουθὸν ἱππαλεκτρυόνα. [The anaepist in the fourth
foot as in Nub. 1427 σκέψαι δὲ τοῦς ἄλκτρυόνας καὶ τάλλα βοτὰ
τοιαῦτη and inf. 937. To alter to ἱππαλέκτορας is a most arbitrary
proceeding, especially in view of the ease with which u and i
are slurred as semi-vowels. Cp. γενύων, Ἔρινυῶν, etc. in tragic
lyrics.] The creature here meant is said by the schol. on Pac.
1177 (q.v.) to have been mentioned in the Μυρμιδόνες of
Aeschylus, and the compound evidently amused the comedian
(cf. Av. 799), who chooses to regard it as a hybrid of horse and
barn-door fowl. For the real sense of ἱππο- cf. 929 and e.g.
ἱπποσέλυνον, ἱππομύρμηξ, also the English horse-(radish, etc.).
In Pac. 181 Aristophanes’ own ἱπποκάνθαρος is meant to play
upon both senses.

ξουθὸν. It happens curiously that this word possesses two
distinct meanings, viz. 'brown' (fulvus) and 'clear-voiced'
(argutus), and it is often impossible to tell which is meant (as
in ξουθὴ ἀγδῶ, ξουθὴ μέλισσα). But in the present connexion,
and generally where ἀγδῶν is in case, the more natural reference
is to the voice. The loud call of the giant Chanticleer is more
significant than his colour, and in the picture it would be
denoted by his attitude.

933. σημεῖον: such emblems (σημεία, ἐπίσημα, παράσημα,
insignia) are commonly said to have been carved or painted on
the prow, while the tutelary gods were placed in effigy at the stern (cf. Verg. Aen. 10. 171 aurato fulgebant Apolline puppis). But this is to make σημείον answer to ‘figurehead,’ which is individual to a given vessel, whereas σημείον is the distinguishing sign or badge of a whole contingent (somewhat corresponding to our flag). That this is the notion here is shown by the plural ἐν ταῖσ ναυσίν (presumably the ships of the Myrmidons). We may take it that each vessel bore a picture of a ξονθός ἵππαλεκτρυών at the stern, which is the position of the σημείον in Eur. I. A. 255, where the Boeotian ships are σημείονας ἐστολοσμέναι· τοῖς δὲ Κάδμου ἤν | χρύσεον ὅρακοντ’ ἔχων | ἀμφὶ ναῶν κόρυμβα, ibid. 275 πρύμνας σήμα ταυρόπουλον . . . Ἀλφέην.

ἔνεγέγραπτο: i.e. ἐγγεγραμμένος ἤν ὁ ἵππαλεκτρυών. The tense indicates the previously existing circumstance which led Aeschylus to use the expression: ‘it was a painting . . . to serve as a σημείον.’

934. Ἐρυγν: either an ugly bird-like person (as the schol. guesses), or possibly a person with a loud crowing voice.

935. ποῆσαι, ‘to represent in poetry.’ In καλ ἀλεκτρύωνa the particle throws a sarcastic tone upon the noun only: ‘to poetise a cock! ’

936. ποία γ’ ἑστίν. The mss. favour this as against ποι’ δττ’, though the latter might easily be corrupted. γε is somewhat difficult, but (1) may belong to the sentence and not to ποία, forming (with δέ) a retort (see Neil, Appendix i. to Eq., where he also states that most uses of γε are developments of ‘well,’ e.g. ‘Oh, well . . . ’). Yet σ’ δέ γ’, ὧ . . . would be the natural order; (2) may throw a peculiar tone upon ποία (= of what precious sort’). The latter is perhaps preferable; but see crit. n.

937. τραγελάφους: cf. 929. Though treated as entirely fabulous by Plato (Rep. 488 Α οἶον οἱ γραφῆς τραγελάφους καὶ τὰ τουαῦτα μιγνύντες γράφοντι) and Aristotle, the notion of the animal was probably derived from a bearded antelope of SW. Asia (Pliny, H. N. 8. 33. 50).

938. παραπετάσμασιν: hangings or tapestries. With τοῖς Μηδικώτοις there is some contempt. These monsters are all very well on Persian tapestries, but not in Greek poetry. For this Persian (or Babylonian) work cf. Hipparchus (Com. Frag. iv. 431) ἔχει δαπάνιον ἐν ἀγαπητὸν ποικίλον | Πέρας ἔχων καὶ γρύθας ἐξολεῖς τῶν | τῶν Περσικῶν. γράφοντι is used of any delineation; here with the needle (acu Mart. 8. 28. 17). Cf. δ' ἔπω χρᾶσθαι of such embroidery.
939 sqq. ὃς παρέλαβον κ.τ.λ. Euripides ‘took over’ Tragedy (personified) from Aeschylus and found her dropsical or suffering from excessive corpulence. Acting as her physician he reduces her by exercise and a thinning diet. [Quintilian (2. 10. 6) has the same simile of distention in style.] The words used of the ailment and the cure are all puns or plays upon medical terms. Thus it has been pointed out that περιπάτους is both ‘walking exercise’ and ‘argumentations’ (cf. 953), and ἐπυλλοὺς suggests ἐρπυλλοὺς (Merry). Similarly κομψαμάτων and ῥημάτων glance at words implying indigestible or flatulent diet and its results, ῥημάτων almost certainly standing for ῥευμάτων (‘humours’). τευτλίους is probably meant to suggest τευτάξειν (of fussy trifles). στωμυλμάτων alludes to some pounded herb medicine, and βιβλίων at once recalls τρυβλίων.

παρέλαβον ... παρὰ σοῦ: the repetition of the preps. after the compound verb is usual in Aristoph. and becomes regular in prose; cf. 962, 1013.

ἐδοὺς: with ὃς παρέλαβον. The word which would in the English idiom belong to ἵσχυνα is in Greek rather joined to the temporal relat. or participial clause (corresponding to the familiar τοῦ θέρους ἐδοὺς ἄρχομένου oi Πελοποννήσιοι ἐσέβαλον Thuc. 2. 47). Here we might have had παραλαβῶν ἐδοὺς τὴν τέχνην, ‘immediately on taking over.’


τὸ βάρος: the weight of flesh; though in reality Eur. also reduces the gravitas of the poetry. ἀφείλον: frequent of removing vexations, etc.

942. ἐπυλλοὺς, ‘versicles.’ The same dimin. is applied to the lines of Euripides in Ach. 398, Pac. 532. They are light and slight things as compared with the packed line of Aeschylus.

περιπάτους: with allusion to the other sense διαπριβαῖς (cf. 953).

τευτλίους λευκοῖς, ‘white beets,’ which had a mild laxative effect (εὐκολλὼν Dioscorides). Cf. Plin. H. N. 19. 8 candidis (betis) solvi alvos modice, nigris inhiberi, Mart. 3. 47. 9 pigroque ventri non ineutiles betas. There is also a play on τευτάξεων, and λευκοῖς in the secondary intention implies ‘bloodless’ or ‘colourless’ commonplace.
943. ἀπὸ βιβλίων: of e.g. Anaxagoras (cf. Plat. Ap. 26 ε). The expression both denies originality to Euripides (cf. 841) and also mocks at his philosophic originals, which are, after all, but στωμᾶρματα. For the reading of Eur. see his own Alcestis 962 sqq., and, for his collection of books, Athen. 3 A. τρυβλίων is suggested in βιβλίων (cf. Alexis, Com. Frag. iii. 448).

944. ἀνέτρεφον μονῳδίας κ.τ.λ., 'I began to feed her up on monodies, with a blend of Cephasiphon.' μονῳδίας plays upon some light species of food and Κηφισοφῶντα is pungently substituted for 'vinegar.' That Cephasiphon and δὲς were in some way connected (δὲς or δὲι̅ς being perhaps his nickname) appears from v. 1445 (=1453). There is a double sting in the name: (1) Cephasiphon, an inmate of his house (cf. 1408), was reputed to help Eur. in his plays, particularly in the lyrics (schol.). Cf. 1444 (=1452) and the frag. of Aristoph. in Vit. Eurip. : (2) the character of Cephasiphon was said to be in keeping with the 'Cretan' immorality of the monodies (849 n.).

945. δὲ τὶ τύχοιμ, 'the first thing that came (up).' The dramatic method of Euripides was not to 'rush in (to his subject) and create a muddle,' but to begin in an orderly and lucid manner with an explanatory prologue (at which prosaic proceeding Aristoph. is, of course, mocking); see, for example, the Ion, Hecuba, and Bacchae.

ἐμπεσόνων ἐφυροῦν: cf. Eq. 545 κοῦκ ἀνοήτως ἐσπηδῆσας (on to the stage) ἐφλυάρει, Hdt. 3. 81 ῥάθει ἐμπεσόν τὰ πράγματα ἀνέν νοῦ.

946. τὸ γένος . . τοῦ δράματος, 'the pedigree of the play,' i.e. the happenings which had led up to it, or events which engendered it. The word γένος is chosen for the sake of the familiar hit at the birth of Euripides (cf. 840 n.).

948. οὐδὲν κ.τ.λ., 'I permitted no idle (element) in the play,' i.e. every character had something to say or do. This might have been expressed by οὐδένα (no persona). With οὐδὲν no definite word (e.g. πρὸσωποῦ) should be supplied.

949. οὐδὲν ἰττον: i.e. as freely as the ἐλεύθερος and δεσπότης. The women and slaves of Eur. are permitted to speak with as much rightness and understanding. This was unusual, and Aristotle (Poet. 15), while requiring that ἡθη in tragedy should be χρηστὰ, also requires that 'they should fit their several classes, καὶ γὰρ γυνὴ ἐστὶν χρηστὴ καὶ δοῦλος, καὶ τοιοῦτον τὸ μὲν (the woman) χειρὸν, τὸ δὲ (the slave) δῶλος φαίλεται. In the Agamemnon of Aesch. the large part of Clytaemnestra is explained by her possessing ἀνδρόβουλον κέαρ. Origen (c. Cels. p. 356) says that Eur. κωμῳδιται because he
puts into the mouths of βάρβαρον ἡ γυναῖκες ἡ δούλοι the language of philosophy (cf. Ach. 400 sq.).

952. δημοκρατικόν: i.e. on the principle of the equality of man.

τούτο μὲν τούτο γε, a use frequent with demonst. and personal pronouns (Kühner-Gerth ii. p. 140).

953. οὐ σοὶ γάρ... κάλλιστα, 'you are not the man to make the best of a case about that.' The adverb is used (instead of κάλλιστος) with an eye to the sense, which = οὐ συνεργατον ἄν ποιῶ. περισσατος = discussion of a theme (originally carried on while walking). The reference is to the aristocratic leanings of the Socratic circle, including Plato, Xenophon, Critias, and Euripides. Some suppose an allusion to the withdrawal of Eur. to the court of Archelaus.

954. τούτοι: always deictic, 'these spectators here.'

956. λεπτών τε κανόνων ἐσβολάς: sc. ἐσδιάδια (αὐτοῦ). Eur. taught the audience new finical and carping methods of mechanical criticism. Among the abilities implied in λαλεῖν was the ability to talk 'literary judgment'; cf. 799.

ἐσβολάς: not = προσβολάς ('applications'), but 'invasions' or 'introductions' (= 'new fashions'); cf. Eur. Suppl. 102 κανάς ἐσβολάς ὅρω λόγων, inf. 1104.

ἐπῶν... γωνιασμοῦς, 'tests of the corners of verses,' viz. to see if their angles and edges are true.

957. νοεῖν κ.τ.λ.: the intellectual and moral results of the smartness of διάνοια exhibited in the Euripidean drama.

ἐρν τεχνάζειν: mss. give ἐράν, but all editors feel that the word is out of place. It could only be defended as a deliberate surprise, but even the surprise is clumsy. The comedians do not, in a considerable list of words, insert one and one only which is out of keeping with all the rest. ἐρν τεχνάζειν = 'contrive a disputatious caption'; cf. ἔρωτικοι and inf. 1105 ὀτιπερ οὖν ἔχετον ἐρίζειν λέγετον.

958. κάχ' ὑποτοπείσθαι: in all probability Aristoph. is hinting at the suspicious jealousy entertained by the people as to the designs of the oligarchical party.

959. οἰκεία πράγματ' κ.τ.λ.: this is not merely a claim to be a realist from the artistic point of view. He claims also that his themes, touching everyday realities, are a useful practical lesson. For the supposed function of a poet as teacher see 1008 sqq. n. The repetition in ὁις χρώμεθ', ὁις ἕνεσμεν is intended to press home the point. For the ex-
pression cf. Vesp. 1179 μὴ 'μοι γε μύθοιν, ἀλλὰ τῶν ἀνθρωπίνων, | οἷον λέγομεν μάλιστα, τοὺς κατ' οίκλαν. In 980–88 Dionysus reduces these lessons of the oikeia to the absurd.

eισάγων: the proper word of a theme, as παράγων (1054) is of a πρόσωπον, brought on the stage.

962. ἀπὸ τοῦ φρονεῖν ἀποστάσας: for the repeated prep. cf. 939 n. Editors take ἀποστάσας transitively, ‘having torn them from their reason,’ but it is worth while considering the alternative of an intran. use (as in ἀποσοβεῖν). For this cf. Xen. An. 1. 5. 3 πολὺ γὰρ ἀπέστα ἡενύουσα, Lucian, Icar. 11 ἐπεὶ δὲ κατ’ αὐτὴν τὴν σελήνην ἐγενόμην πάμπολυ τῶν νεφελῶν ἀποστάσας. ‘You got off the track’ (lit. ‘pulled off’) is the more probable meaning.

ἐξέπληττον: imperf. of attempt. Aristotle (Poet. 25) desires ἐκπλήξεις in tragedy, but that effect must come from the intrinsic power of the situation, not from any trick.

963. Κύκνος: Cycnus, son of Poseidion and ally of the Trojans, was defeated by Achilles in battle. The peculiar fight with the invulnerable Cycnus and his transformation into a swan when throttled by Achilles are told by Ovid (Met. 12. 72 sqq.).

Μέμνονας: Memnon, also on the Trojan side, was son of Eos and Tithonus. Aeschylus wrote a Memnon, in which that hero (who possesses ἵφαυστοτευκτὸν πανοπλίαν) is slain by Achilles, but obtains immortality through the prayer of his mother. The Ψυχοστασία of Aesch. also dealt with these events.

κωδωνοφαλαροπάλους: driving horses with bells on their trappings. Bells, as a means of creating φόβος, appear in Aesch. S. c. T. 373 under the shield of Tydeus, and in [Eur.] Rhes. 306 on the frontlets of the horses of Rhesus (cf. ibid. 383 κόμπους κωδωνοκρότους).

964. τοὺς τοῦτον τε κάμου γ’: the reading is somewhat dubious (κάμου γ’ and κάμου with hiatus being the variants). Dobree’s κάμους recalls two common idioms: (1) gen. paralleled by possessive adj., e.g. Eur. H. F. 213 πατὴρ ἀν εἰς σὸς τε καὶ τούτων, Bacch. 1277 ἐμῆ τε καὶ πατρὸς κοινῶλα; (2) possessive adj. accompanied by gen. of the same person, as in τὰ ἐμὰ κακὰ τοῦ κακοδαίμονος or nostros vidisti flentis ocellos. On the whole it is better to choose the reading for which there is ms. support. γ’ belongs to the whole expression, i.e. =γνώσει δὲ τοὺς γε μαθητὰς ἐκατέρου.

μαθητᾶς: not in the strict sense, but as representing the
respective influences. A poet has ‘disciples’ in the shape of those who affect him and who mould themselves on his characters.

965. τουτομενι: a frequent position of the deictic -i; cf. νυμενι, νυνι, τουτογι. More curious is the position of μεν and γε in ἐνμεντευθει, ἐνγετευθει.

Φορμίσιος: this proper name is used in Eccl. 97 as a synonym of ‘hairy part.’ Hence the following reference to ὑπήν (‘moustache’). A Phormisius was one of those who ‘came back with the people’ after the tyranny of the Thirty (403 B.C.). But this does not prove that our P. was this popular leader.

Μεγαλευτός θ’ ὁ Μανῆς: we know nothing of Megaenetus. A variant is Μάγνης. The schol. (who appears to be guessing) says that he was αὐθάδης καὶ τῶν στρατηγιῶντων. If Μάγνης is right, there may very well be a reference to the proverbial ὑβρις of the Magnesians (Ath. 525c, Theogn. 603 τοιάδε καὶ Μάγνητας ἀπώλεσεν ἑργα καὶ ὑβρις), i.e. he is ὁ ὅσος μισθώτης. [Also there might be a hint at non-Attic parentage.] The alternative Μανῆς (or μάνης) has been variously explained as (1) a common name for a Phrygian slave (Σύρος ὁ Μανῆς Dem. 1127); but this is quite unsuited to the context; (2) = ‘unlucky gambler,’ since, according to Pollux (7. 204), μάνης is the name for an unlucky throw. Merry renders this notion by ‘Mr. Denceace.’ But we may also, and with more probability, suggest that it refers to the game of κότταμος. In this the μάνης is a bronze figure, upon the head of which the πλάστις descends when the λάταξ strikes it fairly. Such a μάνης may have had a conventional appearance, which Megaenetus strikingly resembled.

966. σαλπιγγολογχυπήναδαι: for the patronymic cf. 84 n. The sense is ‘sons of trumpet, lance, and moustache’ = ‘Black Mousquetaires’ (Merry). But (since no compliment is intended) the sense is perhaps more exactly ‘whiskered to suggest lance and trumpet,’ i.e. with hairy faces which look swaggeringly martial, while their owners may be little of the sort. A proverb for a fire-eater was λόγχας ἐσθλῶν; cf. 1016 πνέοντας δόρν καὶ λόγχας. For soldiers and hair, cf. Iuv. 14. 194.

σαρκασμοπιτυκάμμπται: they are πιτυκάμμπται so far as their sneering looks go. The reference is to the legendary brigand of the Isthmus, Sinis (or Sinnis), who tied his victims between the heads of two pines which he had dragged together, and then let the trees fly up and apart. He was himself treated by Theseus in the same manner (Plut. Thes. 8, Ov.
THE FROGS OF ARISTOPHANES 967—971

Met. 7. 441). Hence πιτυνοκάμπτης = 'merciless bandit,' and the men named put on that appearance. The schol. is probably right in his ως σαρκάζοντας μὲν καὶ προσποιούμενος τὰ πολεμικά, ὦν άληθῶς δὲ τοιούτους.

967. Κλειστοφών: probably the man whose name is given to a dialogue falsely attributed to Plato. He belonged to the Socratic circle (Plat. Rep. 428 B). The schol. apparently possessed more information, since he explains ως ἀργὸς έκωμωδεῖτο.

Θηραμένης: 549 n.

968. σοφός γ' ἀνήρ: 652 n.

969. ἢν κακοὶς ποὺ περιπέτευν καὶ πλησίον παραστή. This is quite sound, and there is no need to attempt τις for ποὺ or to make καὶ = ἡ. περιπέτευν is not 'incur' (i.e. 'suffer from'), but 'get in the way of' (= ἐντύχη). Following a certain path Ther. may 'find himself meeting trouble and get very close to it.'

970. πέπτωκεν: pref. of complete (and also immediate) realisation: 'there he is, (at once), clear outside.' This, as well as the aorist, forms a gnomic tense (Gildersleeve, Gk. Syntax. § 257, Goodwin, M. and T. § 154). Cf. Vesp. 492 ἢν μὲν άνήρ τις ὅρφως, μεμβράδας δὲ μὴ 'θέλη, εὔθεως εἰρήξ ὁ πωλὸν κ.τ.λ., Εἰ. 717 τῷ μὲν ὀλίγον ἐντίθης, αὐτὸς δ' ἐκείνον τριπλάσιον κατέσπακας, Theogn. 109 etc. The metaphor is from the fall, lucky or otherwise, of dice. Theramenes is always in luck. Cf. Soph. fr. 763 δεί γὰρ εὖ πίπτουσιν οἱ Δίος κύβοι, Aesch. Cho. 967, Shak. Haml. 4. 7. 69 Ἰτ falls right.

ὁ χίος ἀλλὰ Κεῖος. In dicing with ἀστράγαλον (marked on four sides) the worst throw was called χίος, the best κόσ, (corresponding respectively to the Latin canis and Venus). Aristotle (H. A. 2. 1. 34) gives τὰ κόσα as the inner, τὰ χία as the outer sides of the knuckle-bones, and probably these words had originally nothing to do with the islands of Chios and Cos, although such an association would naturally be imagined. Since Theramenes (Plut. Nic. 2) εἰς δυσγέιειν ὃς ξένος ἐκ Κέω λειοδόρηται, Aristophanes substitutes the sneering word Κεῖος for κόσ, punning upon the names of the two islands. There seems, however, to have been no real ground for the charge of Cean birth.

971. [Euripides sings the following lines and Dionysus then takes up the tune.]

τοιαύτα: with φρονέιν. For the crasis in μέντοιγά cf. Eccl. 410 μέντοιφασκεν, Vesp. 159 μούχρησεν.
NOTES

976. τὰς οἰκίας οἶκεῖν; 105 n.

979. τὸς τοῦτ’ ἐλαβε; Bentley’s τὸδ’ ἐλαβε is based on the frequent confusion of τὸδε and τοῦτο, but the metrical objection is not certain. In Nub. 1386–1389 there are three lines of the scansion &in=| −| &in=| −| − against one of the scansion &in=| −| −| −, and even in the trimeter dialogue a trichros sometimes stands in the last foot (Introd. p. xxxviii).

980 sq. Dionysus playfully speaks as if the extremely economical habits just now prevailing at Athens were the outcome of Euripidean teaching. In reality the pinch of the war was being severely felt, and it interfered with the previous conception of behaviour becoming to a gentleman (ἔλευθερος). The word Ἀθηναῖον has its point. [There may also be a hit at parsimony and suspicion in public expenditure.]

981. εἰσιών: sc. οἰκάδε.

983. ἡ χύτρα: some cheap crockery pot, which nevertheless he misses.

985. μαυιδος, ‘sprat’: a poor little cheap fish (Mart. 12. 32. 15 inutiles maenas).

986. τὸ περυσίνον, ‘which I bought (only) last year.’ Even an earthenware basin and its date are remembered. τέθυκε suggests parody.


990. κεχριότες: a proverbial expression for gullibility. Cf. Eq. 755 (of the δήμος) and 1263 τῇ Κεχριότων τὸλει.

Маммакул. The word is plainly connected with μάμμη (cf. βλατομάμμας Nub. 1001), and was used proverbially like Μαρυγής, Μελιτίδης, Κόροιβος etc. for a ‘simple Simon’ or ‘Milksop.’

991. Μελητίδαι. Whatever may be the true spelling of the ordinary word, this is to be here accepted, as being an attack upon a Meletus (cf. 1302). Μελιτίδης, the current form, is apparently connected with μέλι (cf. βλαττομάμμας). But the familiar use of ηδύς and γλυκύς as ‘sweet innocent’ (Plat. Rep. 337 ν, Hipp. Ma. 288 ν) suggests that sense rather than ‘Sugar-Baby.’

[992 sqq. This chorus is supposed to be antistrophic to 895–904. The assumption involves difficulties (otherwise unfelt) in the metre of both portions, and it appears better to admit a general similarity without pressing exact correspondence.]
THE FROGS OF ARISTOPHANES

992. τάδε μὲν λεύσεις κ. τ. λ. The Myrmidons of Aeschylus began with this line. We may assume that the passage contains further parody or semi-quotation. Aesch. is identified with his own Achilles, through the same characteristic qualities of anger and sullenness.

995. ἐκτός οὖσει τῶν ἐλαῶν: a metaphor from chariot-racing. The particular race-course at the end of which 'the olives' were planted is naturally one familiar to Athenians, used especially at the Panathenaea. A driver should round the turn short of these, but an unmanageable team might carry him out beyond them. Cf. Aesch. Cho. 1021, P. V. 909 for the expression ἐξω (δρόμου) φέρειν.

999. συστελλας ἄκροις κ. τ. λ., 'take in reefs, and, using but the edge of your sails, then bring her (round to the wind) gradually.' ἄξεις appears to be a nautical expression. While the gale of his anger is strong he should shorten sail, but, as it settles down, he may come round to the gentle wind of an even temper.

άκροις: i.e. not catching the wind on the full sail, but only on a narrow strip at the top when reefed. Cf. Eur. Med. 523 ὥστε ναῦς κεδυνὸν οἰακοστρόφον | ἄκροις λαῖφοις κρασπέδως ὑπεκδραμεῖν.

1001. μᾶλλον μᾶλλον, 'more and more' (= 'gradually'). Cf. Eur. I. T. 1406 μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἤει σκάφος; Catull. 64. 275 magis magis increbrescunt.

1004. ἀλλ' ὁ κ. τ. λ. Before what is technically known as an ἀγών of the following kind, it is regular for the Coryphaeus to speak two lines of exhortation beginning with ἀλλὰ . . and adopting the metre to be employed (Zielinski).

πυργόσας ῥήματα σεμνά: i.e. Aesch. first raised tragic diction to dignity (σεμνά being proleptic). Cf. Hor. A. P. 280 (Aeschylus) docuit magnunique loqui nitique cothurno and Antipater (quoted in v. 925). For the metaphor cf. Milton’s ‘build the lofty rhyme,’ and Aristophanes’ own claim to have done a similar service to comedy, Pæc. 749 ἐποιήση τέχνην μεγάλην ἡμῶν καταγρωσ’ οἰκοδομήσας | ἐπεσεν μεγάλοις καὶ διανοιαῖς κ. τ. λ.

1005. κοσμήσας τραγικὸν λήρον. It may be suggested that point is given to this expression if there is an allusion to the proverbial Στάρταν ἔλαχες, ταῦταν κάθημε. Aeschylus had for his province tragic diction, and that he adorned. λήρον also gains if it is thus a παρὰ προσδοκίαν pun upon κλήρον ('demesne' or 'province'). The Coryphaeus does not mean that all
tragedy is λῆρος, but that, ‘when λῆρος occurs in tragedy, you knew how to give it a fine air.’

τὸν κρουόνον ἀφεῖ, lit. ‘set the spout going.’ Cf. Eg. 89 κρουόνονυτρολήραιον εἰ, Cratin. fr. 186 διδεκάκρουνον τὸ στόμα (with allusion to the public fountain Ἐννεάκρουνος).

1007. εἰ . . . δεῖ: rather than ὅτι δεῖ after verbs of the sense of ἀγανακτεῖν (e.g. μὲμφεσθαι, δεινὸν ποιεῖσθαι etc). Cf. Plat. Lach. 194 Α ἀγανακτῶ εἰ οὕτως ἀ νοῦ μὴ ὠλὸς τ’ εἰμι εἰπεῖν.

1008. ἀπόκρυναι: turning suddenly and accosting his opponent.

θαυμάζειν, ‘pay respect to.’

1009. δεξιότητος κ.τ.λ. As is shown by the use of καὶ . . τε . . (which cannot=καὶ . . καὶ . .), there are only two grounds given, viz. (1) δεξιότης, (2) νοῦθεσα ὅτι τε βελτίως κ.τ.λ. The τε-clause is in fact exegetical or amplificatory to νοῦθεσα. [The slight misplacement of τε is frequent (Kühner-Gerth ii. p. 245).] Cf. 1070.]

δεξιότητος: not with any special reference to what Aristotle calls the διάνοια or intellectual power pervading tragedy, but in the sense of technical ability as playwright. Cf. 71 δέομαι ποιητοῦ δεξιοῦ, 762.

νοῦθεσα: the moral and intellectual influence upon the audience, through the wise γνῶμαι uttered and the high ἡθη delineated.

ὅτι βελτίως τε κ.τ.λ. Aristophanes is with those who treat a poet as a teacher (1054 sq.). This was the common Greek view, the notion of the poet as simply an artist being held by a minority. See Butler, Aristotle’s Theory of Poetry and Fine Art, cap. ν., and cf. Strab. 1. 3 ποιητὴν γὰρ ἔφη (sc. Eratosthenes) πάντα στοιχαίσθαι ψυχαγωγιάς, οὐ διδασκαλίας. τούτων δ’ οἱ παλαιοὶ φιλοσοφικάν τινά λέγουσι πρῶτην τὴν ποιητικὴν, εἰσάγουσαν εἰς τὸν βλον ἡμᾶς ἐκ νέων καὶ διδάσκοσαν ἡθη καὶ πάθη καὶ πράξεις μεθ’ ἡδονῆς. See also Hor. A. P. 333 sqq.

1012. παθεῖν: the full legal formula is παθεῖν ἥ ἀποτεῖσαι.

φήσεις, ‘will you admit’ (καταφήσεις), as in e.g. Soph. Ant. 442 φῆς ἥ καταρφῆ μὴ δεδρακέναι τάδε;

τεθνάναι. Dionysus forgets that he is not in the land of the living. For the perf. cf. 970 n. and Thuc. 8. 74 ἵνα, ἥν μὴ ὑπακούωσι, τεθνήκωσι.

1013. παρ’ ἑμοῦ παραδέξατο: cf. 939, 962.

1014. τετραπήχεις, ‘sixfooters.’ Cf. Vesp. 553 ἄνδρες μεγάλου
The Frogs of Aristophanes

212

The proper translation is 'citizens of Diadrasipolis' or 'men of Shirkton.' According to the classical Greek idiom the said town would be named Διαδράσεως πόλις (not Διαδράσιπολις). Thus 'Megalopolis' is Μεγάλη πόλις, with ethnic Μεγαλοπολίτης. In Eq. 817 μυροπολίτας = 'citizens of Μικρά πόλις,' Ach. 635 χαυνοπολίτας = 'men of Χαύνη πόλις.' At v. 1114 the schol. has the expression διαιδράσκοντας τόν στρατηλας, and the allusion here is to that sense. Cf. Ach. 600 ὅρων πολίων μὲν ἄνδρας ἐν ταῖς τάξεως, | νεανίας δ' οἶους ὅπι διαιδράσκοντας.

As merely equivalent to 'shirking citizens' the compound would be irregular, though tragedy has such forms as ἀριστομαντις, προβουλοταῖς, καλλίταις, in which the first element is equal to an adj. qualifying the second. We cannot, again, understand it as=διαιδράσκοντας τήν πόλιν (i.e. its duties). This would be διαιδραστύλεις (cf. πίλοστύλεις).

1015. κοβάλους: 104 n.

1016. πνεόντας δόρυ κ.τ.λ. Cf. Hom. Ι. 24. 364 μένεα πνεόντας Ἀχαιῶν, [Ευρ.] Rhes. 786 θυμόν πνεόντας, Cic. ad Att. 15. 11 Martem spírare dícere. λόγχας probably refers to the cavalry, δόρυ to the infantry.

1017. ἐπταβόειος, with a play upon (1) the proverbial shield of Ajax (ἐπταβόειον Ι. 7. 219, ἐπτάβοιον ἀρρηκτὸν σάκος Soph. Αj. 572), and so implying 'courage of an Ajax,' and (2) 'equal to seven oxen,' 'of seven ox-power' (Paley), with an allusion to ταῖρον θυμός.

1018. καὶ δὴ χωρεῖ κ.τ.λ., 'There you are! the trouble is upon us'; a current colloquial expression. Cf. Νυξ. 906 τοῦτο χωρεῖ καὶ δὴ τὸ κακὸν, Vesp. 1483. καὶ δὴ lit. = 'e'en in fact'; thence practically = ἡδη.

κρανοποιῶν αὐτο, 'hammering away at his helmets' (Merry), referring to τρυφαλείας and πήλακας. Aeschylus is charged with a particular fondness for introducing helmets and crests (κράνη καὶ λόφους διηγομένους schol.). In -τιῶν there are the two senses 'make' and 'poetise' (helmets). It should also be observed that αὐτο is frequent in indignation, though more especially in questions. Cf. Eq. 336, 338.

ἐπιτρήψει, 'will be the death of me' (with boredom). Cf. ἀπολεῖς 1245 n.

1019. οὖτως, 'as you say' (cf. 1014).

γενναίοις ἐξεδίδαξας: without εἰναι. Cf. Eur, Ελ. 376
1021. Ἄρεως μεστόν, 'full of the war-like spirit' (cf. ἀφροδίτη = 'spirit of love'). So Aesch. S. c. T. 58 λέοντων ἄρη δεδορκότων, Plut. Mor. 757 B τοῖς τὸ μαχητικὸν ἐν ἡμῖν καὶ διάφορον καὶ τυμµιές "Ἀρην κεκλησθαι νοµίζοναι. According to Plutarch (Mor. 715 E) it was Gorgias who applied this expression to the Seven against Thebes.

tοὺς ἐπτ' ἐπὶ Θῆβας: sc. ποῆσας. This was the recognised name for the seven champions, and not merely for the play of Aeschylus (cf. Dem. 1390, Ath. 22 Α ἐν τῷ ὀρχείῳ τοὺς ἐπτ' ἐπὶ Θῆβας). [For Attic two expressions would be normal, viz. οἱ ἐπτά οἱ ἐπὶ Θῆβας (sc. στρατεύσαντες) or οἱ ἐπὶ Θῆβας στρατεύσαντες ἐπτά. Our phrase must, however, have been derived from οἱ ἐπτ' ἐπὶ Θ. (ἐλθόντες)= 'those who came against Thebes to the number of seven,' but ἐπτ' ἐπὶ Θῆβας had come to be regarded as virtually a compound.]

1022. ἄν ... ἡράσθη: frequentative. Cf. 911, 920, 924.

dάινος: a poetic word introduced with deliberation; 'doughty, ready for deeds of 'derring do.'

1023. τούτι μέν: see 952 n.

κακὸν ἐργασταί, 'has been a bad piece of work on your part.' [Not 'has done you damage. ']

πεπόικας κ. τ. λ.: not = ἐποίησας (which would refer to the time of the production of the piece), but 'you have made them the more courageous for the (present, i.e. Peloponnesian) war.' The perf. expresses the result which has been left.

[The schol. and some editors take it as 'you have represented the Thebans as more brave than the Argives in their war.' But this is not true in fact, it would be pointless if true, and the perf. is less good.]

1024. τοῦτοι γ' οὖνεκα, 'so far as that point (or claim) is concerned.' Cf. 1118.

1025. ἡμῖν: emphatic. αὐτ': sc. τὰ ἀνδρεία or πολεµικά understood from the context. Cf. 1466, Plut. 502 τολλοί μέν γὰρ τῶν ἀνθρώπων δυντες πλουτοῦσι πονηροι, | ἀδίκως αὐτὰ ἐξυλλεξά-μενου (sc. τὰ χρήµατα).

ἐπὶ τούτι: see 168 n.

1026. εἶται διδάσας Πέρσας μετὰ τούτι κ. τ. λ. According to such authorities as we possess the Persae was produced in 472 B.C., while the Septem belongs to 467 B.C. This information is not necessarily correct, but, if it is so, we may here suppose
either (1) that Aristoph. is in error as to the dates (a by no means unlikely circumstance, since the ancients were no more infallible than the moderns in speaking of a literary event of sixty or seventy years ago), or (2) that neither εἶτα nor μετὰ τοῦτο refers to time relative to the Septem, but both are to be taken in another sense. Thus εἶτα may = ‘and in the next place’ (as opposed to the previous example), while μετὰ τοῦτο may be joined to ἐπιθυμεῖν ‘I taught them to be eager thereafter’ (‘as a consequence’). Since the expression ‘Then again, by producing the Persæ, I taught them thereafter to be eager to beat the enemy’ contains nothing unnatural, it seems better not to raise here the question of chronological sequence. It is true that in Av. 809 we have πρῶτον δνομὰ τὴν πόλει | θέσαι τι μέγα καὶ κλεινῦν, εἶτα τοῖς θεοῖς | θέσαι μετὰ τοῦτο, and that εἰπεῖτα μετὰ τοῦτο occurs in comedy, but the argumentative use is not disproved by instances of the chronological use.

διδάξας, ‘produced’; the regular word applied to the poet, who originally trained his own chorus and εἴδιδάκε τῶν χορῶν τὸ δρᾶμα. Cf. χοροδιδάσκαλος, διδάσκαλα and Hdt. 6. 21 ποιήσαντι Φρυνίχῳ δρᾶμα Μιλήσιον ἔλωσιν καὶ διδάξαντι.

Πέρσας. The titles of plays (merely as such) are commonly quoted in Greek without article, as throughout Athenaeus and in the brief notices called διδασκαλι. Cf. 1124.

1028. ἔχαρπν γοῦν κ.τ.λ. Dionysus was of course present at the production of the Persae. The true reading is perhaps beyond recovery. Most MSS. have the unmetrical ἔχαρπν γοῦν ἡνίκ ἡκουσα περὶ Δαρείου τεθνεῶτος, the poorly supported (but old) variant ἡνίκ’ ἀπηγγέλθη περὶ . . . being obviously an attempt at emendation. In point of sense the latter is out of the question, since no report is brought of the death of Darius. Unfortunately our texts of the Persae contain no exclamation ἰανοὶ to show us the reference. [Bloomfield, it is true (from the present passage), suggested that in Pers. 667 we should read θάσκε πάτερ ἄκακε Δαρεί’, ἰανοὶ for Δαριὰν οἶ, but εὖθες indicates that something had just taken place or been said, whereas Bloomfield’s emended line comes in the midst of a choric song. We can hardly expect every isolated interjection on the part of a chorus to be preserved in our MSS., and the loss of an ἰανοὶ is little more wonderful than the loss of the hand-clapping.]

Since the ghost of Darius appears in the Persae, it is possible that ἡκουσα contains the gen. εἴκοσ (‘phantom,’ cf. Eur. Η. Φ. 1002). If this is governed by the following περὶ we have ἔχαρπν γοῦν ἡνίκ’ ὁ — εἴκοσ περὶ Δ. τεθνεῶτος. There exists an idiom of Greek, too little recognised, but not especially rare, of which the readiest example is Eur. Ι. Τ. 813 ἡκουσα, χρυσῆς ἄρνος ἡνίκ’.
ἡν πέρι, 'when it was a matter of the golden lamb' (though most editors wrongly supply ἔρας from the context). Cf. Ἐγ. 87 περὶ πότον γοῦν ἐστὶ σοι, Λύσιας 12. 74 οὐ περὶ πολυτελεῖα ύμῖν ἔσται, ἀλλὰ περὶ σωτηρίας, and (so far as ἐστὶ is concerned) Ἑσπ. 240 ἔσται Λάχητι νυν. So here we may suggest ἐξάρην γοῦν ἣνικα γʹ ἤνι εἰκοῦς πέρι Δ. τ., i.e. 'when it was a matter of a phantom of Darius, he being dead' (not τῶν τεθνεόων). γʹ is open to no objection; the special delight of Dionysus was at that. The gen. εἰκοῦς = εἰκόνος occurs in Eur. Hel. 77. So ἄνδρος (Soph. Αφ. 629), γαληχόους (Hippocr. 7. 160). Other cases from the -ος- (instead of the -ον-) stem are τᾶς εἰκούς (Νυμ. 559), (τὴν) εἰκώ (Ευρ. Μεδ. 1162).

1030. ἄνδρας: with ποιητάς; cf. 1008. [Very much less probably we might construe χρή ποιητάς ἀσκεῖν ἄνδρας ταύτα 'poets should train men in this way.]

ἀπ’ ἀρχῆς: with γεγένηται.

1032 sq. Ὀρφέως κ.τ.λ. The association of the Thracians Orpheus and Musaeus is frequent (cf. Plat. Ῥεπ. 364 ε, Ῥωτ. 316 δ, Ιων. 536 β, [Ευρ.] Ρηξ. 943). Both are poets and minstrels, both agents of civilisation. To Orpheus belonged the Orphic τελεταί, or purificatory rites of initiation, which were sacramental preparation for a happy future life of the immortal soul; to Musaeus the oracles (χρησμοί), which were extant and registered (cf. Ηερ. 7. 6, 9. 34). Plato (Ῥεπ. 364 ε) has βιβλίων δὲ δέμαν παρέχονται Μουσαλοῖ καὶ Ὀρφέως .. καθ’ ἀς θυγαλοῦσιν, πείδοντες ὡς ἄρα λύσεις τε καὶ καθαρμοί ἀδικημάτων διὰ θυσίων καὶ παιδίας ἡδονῶν εἰλεὶ μὲν ἐτί ξώοιν, εἰςόν δὲ καὶ τελευτήθησαιν, ὃς δὴ τελετάς καλοῦσιν. See Harrison, Proleg. cap. ix. for Orpheus and Orphism. With the vegetarianism of φόνων τ’ ἀπέξεσθαι cf. Ηορ. Α. Ρ. 391 silvestres homines sacer interpresque deorum | caedibus ac victu foedo deterruit Orpheus, Ευρ. Ηιππ. 952.

Along with the founding of mysteries and oracles of advice there went musical 'magic.' That Musaeus joins χρησμοὶ with ἐξακέσεις νόσων is in keeping with the profession of the ancient ιατρόμαντις, the more refined outcome of the savage 'medicine-man.' Certain writings on herbal Ἀκέσεις Νόσων actually went under the name of Musaeus.

Ἡσιόδος: in the Εργα καὶ Ἡμέραι.

1036. Παντακλέα: called Παντακλῆς σκαύδος by Ευπόλις (schol.).

1037. ἐπεμπέν: i.e. was forming one of the military escort to a procession (in all probability at the Panathenaeae).

1038. τὸ κράνος πρῶτον κ.τ.λ.: i.e. instead of fitting the
crested into its socket and fixing it from inside the helmet, he put the helmet on first and then tried to fasten the plume on top. In περιθησάμενος the middle is necessary and also περι-, since he fastens the helmet ‘on himself round (his head),’ cf. περιθέσαναι κυνης, διάδημα, etc. (the use of ἐπι- being late Greek); but for fastening a crest above a helmet both the active and ἐπι- are alone correct. The helmet is ‘bound round’ the head by its chin-strap.

ἡμέλλα’: the comedian would not use this form for ἐμελλει in an ordinary trimer.

1039. Λάμαχος ἃρηως. Lamachus had somehow acquired the sobriquet or standing title of ἃρηως. During his lifetime it is mocked at in Ach. 575, 578 ὅ Λάμαχος ἃρηως (425 B.C.), but here Aristoph. is evidently speaking with respect. Lamachus was one of the three generals sent in charge of the Sicilian expedition of 415 B.C. and was slain in a sally of the Syracusans in the next year (Thuc. 6. 101). From Plutarch and Plato we learn of his great physical courage, and we may assume that some feat of prowess, or perhaps of strength, had won him a name fit for Herakles or Theseus. The title is the more apt here, since a ἃρηως was generally understood as one of the semi-deified dead.

1040. ὅθεν = ἀφ’ οὗ (sc. ὤμήρου); strictly ‘from which source.’ So unde frequently = α qua (of persons). According to Ath. 347 Ε Ἀeschylus said τάς αὐτοῦ τραγωδίας τεμάχη εἶναι τῶν ὤμήρου μεγάλων δείπνων.

ἀπομαξαμένη, ‘taking impressions’ (or ‘copies’). Cf. Thesm. 514 αὐτέκλισα μοί σὸν (‘your very image’). The metaphor is from wax modelling: cf. κῆρυνον ἐκμαγείου Plat. Theaet. 191 c. τολλάς ἀρετὰς ἐπόησεν, ‘represented (in poetry) many types of excellence.’

1041. Πατρόκλων: in the Myrmidons. Τεύκρων: probably in the Salaminiae. Θυμολέοντων: a word of Homer (cf. Cœur-de-Lion).

1043. Φαίδρας: as Euripides did in the Hippolytus. Aristoph. elsewhere objects to such characters in tragedy (Thesm. 153, 546). Aristotle (Poet. 15) similarly insists that the characters should be χρηστά, but he would have seen that the Phaedra of the extant Hippolytus is not simply vicious. Doubtless the allusion is rather to the ‘earlier Hippolytus’ (Ἰππόλυτος καλυπτόμενος), in which female passion was much more fiercely dealt with.

Σθενεβολας. Steneboea, wife of Proetus king of Argos, had
calumniated Bellerophon as Potiphar's wife did Joseph. Euripides portrayed this woman in his Bellerophon and his Steneboea.

1044. ἐρώσαν. Positive passion in a woman was repulsive to Greek sentiment. It is the motive of the piece in the Euripidean plays above mentioned, but nowhere in Aeschylus. His Clytaemnestra in the Agamemnon is represented as moved chiefly by injured pride and a desire for revenge; her passion for Aegisthus is kept quite in the background. Plato (Rep. 395 d) forbids his poets to represent a woman ἐρώσαν.

1045. οὗ γὰρ ἐπῆν τῆς Ἀφροδίτης κ.τ.λ., 'you bore no stamp (or gift) of the Goddess of Love,' i.e. 'you had nothing charming about you.' Ἀφροδίτη is here first the divinity, and next 'charm' (1021 n. and cf. venus). Lucian (Scyth. 11) has τοσαύτην 'Ἀφροδίτην ἐπὶ τῇ γυνώτητι ὁ νεανίσκος ἔχει. For ἐπῆν cf. Nub. 1025 ὥς ἦδο σοι τοῖς λόγοις σῶφρον ἔπεστιν άνθος, and e.g. ἔπεστι τινι αἰδῶς, χάρις, etc. [R. has οὔδε γὰρ ἢν with a difference of meaning, viz. 'you never enjoyed such a thing as love.']

1046 sqq. ἀλλὰ ἐπὶ τοι τοι κ.τ.λ. Euripides had been unhappy in both his marriages, and one of his wives was said to have been guilty of infidelity with Cephsophon (cf. 944).

πολλή πολλοῦ 'πικαθήτο, 'she sat right heavily upon you.' Cf. Eq. 822 πολλοῦ δὲ πολὺν με χρόνον καὶ νῦν ἐλελήθης, Nub. 915 θρασύς εἶ πολλοῦ. In its origin the adverb πολλοῦ was a gen. of price ('at great cost' or 'worth much.') With πολλή cf. Eur. Hipp. 443 Κύπρις γὰρ οὗ φορητός, ἤν πολλὴ ἤν, Thuc. 4. 22 πολὺς ἐνέκειτο.

ἐπικαθήτο: cf. Theogn. 649 ἀ δείλη πενίη, τί ἐμοίος καθημένη ὁμοῖος κ.τ.λ. Well-known expressions of an overwhelming and crushing power are ἐμπιστευεῖν, ἐμβαίνειν, ἐναλλεσθαί. To these ἐπικαθήσαθας ensues. Cf. Propert. 2. 30. 7 instat semper Amor supra caput, instat amanti, [et gravis ipse super libera colla sedet.

1047. κατ' οὖν ἕβαλεν. So-called tmesis is not very rare in Aristoph. (e.g. Ach. 295, Vesp. 437, Plut. 65), though usually only a particle intervenes. It should be observed that, when only οὖν (the familiar Herodotean ζω) is interposed, the verb is always aorist, whether preterite or gnomic.

τούτῳ γέ τοι δή: sc. ἐποίησεν ἢ 'Ἀφροδίτη; 'that she did, indeed.' Cf. Nub. 372 νῦ τὸν Ἀπόλλω τούτῳ γέ τοι δὴ τῷ νῦν λόγῳ εὖ προσέφυσάς.

1050 sq. ἀλόχους: a poetical word, allowable in anapaests,
and suited to the dignity of the remonstrance. There may be an allusion to some actual case of suicide which had gained notoriety. That any number of women should have drunk hemlock because their sex had been shamed through the Bellerophon’s ‘whom you are always talking about’ (τοὺς σοὺς), is of course highly unlikely, but it is quite possible that such plays of Euripides had created unjust suspicions in certain households, and that some Athenian Desdemona had felt her Othello’s behaviour so keenly as to commit suicide. [We are not obliged here to discuss the question of the attendance of women at the theatre, beyond remarking that they were almost certainly present at the tragedies.]

1051. κώνεια: the plural refers to the several instances (‘doses of poison’).

1052 sq. τότερον δ’ οὐκ ὄντα λόγον τοῦτον κ.τ.λ.: not τὸν λόγον τοῦτον, but lit. ‘was it as an unreal story that I put this (one) together concerning Phaedra?’ Cf. Soph. El. 584 σκῆψιν οὐκ ὁδοιαν. ξυνέθηκα combines the senses componere and fingere (of falseness, cf. ξύνθητος). Euripides, adopting a familiar argument of the realist, disclaims responsibility; ‘the thing was so, and I described it.’ The answer is that the choice of subject lies with the artist, and that, if an ugly thing exists, its existence is enough (and too much) without our obtruding it in art. ἀποκρύπτειν χρή τὸ ποιηρὸν agrees with Aristotle (Poet. 15), who objects to such a παραδειγμα ποιηριας ἥθους μὴ ἀναγκαλον as the Menelaus of the Orestes. In τὸν γε ποιητὴν the particle implies that, whatever others may do, at least that artist who is a moral teacher should beware of familiarising us with such examples.

1054. παράγειν: see εἰσάγειν 959 n. τὸ ποιηρὸν is treated as a character—an embodiment of baseness.

διδάσκειν: either (1) teach the chorus as χοροδιδάσκαλος (1026), or (2) teach the audience. The latter agrees with what follows, while the former gives both a comparatively unimportant point and also a wrong chronological order to παράγειν and διδάσκειν.

τοῖς μὲν γὰρ παιδαρίοις κ.τ.λ. It appears to have been easy to slip into the error of rendering ‘for children have (ἐστι) a teacher, who (i.e. ὅσ, not ὅστις) tells them.’ [Blaydes even makes the curious blunder of suggesting ὅστις φράξῃ = qui dicat, for which the Greek is, of course, ὅστις φράσει.] The correct translation is ‘for to little children whoever tells them (a thing) is their teacher, but . . .’ See 1009 n.
1056. πάνυ δή κ.τ.λ.: the particle sums up with emphasis; 'yes, plainly . . .'

Δυκαβήττος. Mt. Lycabettus is the most prominent object in the immediate scenery of Athens, being a bold and massive hill close on the NE. Aeschylus 'talks mountains' with his ῥήμαθ' ἐπὶ δύκαβηττος (929).

1057. Παρνάσσων. The conjecture Παρνήθων (Bentley and Porson) is plausible, but not convincing, since the much higher Parnassus was visible in Attica. [The -σο- is supported by Attic epigraphy (Meisterhans2, p. 75).]

1059. μεγαλῶν γνωμῶν . . τίκτειν, lit. 'of great maxims and thoughts one must bring forth the expressions also with the same greatness.' For γνώμαι expected of a poet cf. 877 n. διάνοια is one of Aristotle's six elements of a tragedy (the others being μῦθος, ἠθος, λέξις, βυσις, μελοποια).

τίκτειν: the mind is supposed to be in labour with these great conceptions.

1061 sq. τοῖς ἰματίοις κ.τ.λ. To Aeschylus is attributed the introduction of the long and padded tragic robe, the high ἐμβάτης, and the imposing mask. Cf. Hor. Α. P. 278 post hunc (sc. Thespis) personae pallaeque repertor honestae | Aeschylus et modicis instravit pulpita tignis | et docuit magnumque loqui nitique cothurno. See Haigh, Trag. Drama of the Greeks, p. 68, where he quotes Philostr. vit. Apoll. p. 220 σκευοποιας ἴματο εἰκασμένης τοῖς τῶν ἱρών εἴδεσυ . . ἐσθήμασε τε πρώτος ἐκδοσμη-σεων, ἄ πρόσφορον ἴμασο τε καὶ ἴμασιν ἴμασθαι.

ἡμῶν: this is not a comparatio compendiaria (i.e. for 'than our clothes'), but is entirely good Greek (though less frequent) for ἡ ἴμασι. Cf. Plut. 558 τῶν Πλοῦτον παρέχω βελτιώνας ἀνδρας (= ὁ Πλοῦτος), Xen. Αν. 3. 3. 7 οἱ Κρήτες βραχύτερα τῶν Περσῶν ἐτόξευον.

1062. ἀμοῦ = ἄ ἐμοῦ, in which ἄ refers to both τὰ ῥήματα and τοῖς ἰματίοις, as is shown by πρώτον μὲν (1063) . . εἶτα (1069).

1063. ῥάκι’ ἀμπιστυχών: 842 n.

1064. τοῦτο’ οὖν ἐβλαψα τι δράσας; i.e. τί οὖν ἐβλαψα, δράσας τούτο; Others read rather weakly ἐβλαψα τι; 'did I do any harm?'

1065. οὐκ’ οὖν ἔθελεν γε κ.τ.λ. The real reply would be concerned with artistic principle, but it is time that the comedian returned to levity, although the humorous answer doubtless contains a political truth.
\[\text{o}\kappa\text{ou}n \ . \ \gamma\varepsilon: \ \text{regularly with an intervening word (Neil Append. to Eq. p. 195).}\]

\[\text{τρηπαρχεῖν. Among the ληπτοργίαι imposed upon the rich the τρηπαρχία would be the most frequent during the critical times of the Peloponnesian war. The ship and tackling were supplied by the state, their material upkeep by the τρηπάρχος. With the reduction of wealth during the war it became necessary to associate two persons in the duty (συντρηπαρχία). The first recorded instance of this practice dates from the year of this play (Gilbert, Greek Constitutional Antiquities, p. 370, Eng. tr.). In Antiphanes (fr. 204) the εἰσορφά, χορτήγια, and τρηπαρχία are complained of, and it is said χορτηγὸς αἵρεθεις | \imath\ματια χρυσὰ παρασχῶν τῷ χορῷ ῥάκος φορεῖ.}\]

\[\text{πλούτων = καίπερ πλούτων.}\]

\[\text{1066. περιμιλλόμενος. The pres. particip. is generic or frequentative, and should not be altered to περιμιλλόμενος (with Cobet). The mss. vary in their spelling (e.g. περιελλ-, περειλ-)}. \text{It is at least certain that -ειλέω is late and out of the question. The choice lies between -ειλω and -ιλω, the latter being (so far as ms. evidence goes) preferable in the sense 'roll.' In Nüb. 762 the best ms. has ιλλε, the rest ειλλε. [For discussion see Kühner-Blass ii. p. 412, Rutherford, New Phryn. xxii., Jebb on Soph. Ant. 340 (Appendix).]}\]

\[\text{1068. παρὰ τοὺς ἱχθὺς ἀνέκυψεν: gnomic; 'he pops (bobs) up alongside the fish' = 'at the fish-market.' The part of the market in which an article was sold commonly went by the name of that commodity, e.g. τὰ ἄλφιτα, ὁ χλωρὸς τυρός, αἱ χύτραι, ὁ ὀλυς (see Pollux 9. 47). Cp. Vesp. 789 δραχμὴν . . διεκερματίζετ' ἐν τοῖς ἵχθοσιν, Eupol. fr. 304 περιήλθον εἰς τὰ σκόρφων ἀκαὶ τὰ κρύμμα | καὶ τῶν λιβανωτῶν κ.τ.λ. Fish was the favourite luxury (δυσόν) of Athens, and to purchase fish freely was a mark of the ὁψωάγος τρυφών. There is a special humour in ἀνέκυψεν, which is itself used of fishes (Plat. Phaed. 109 e). At Athens marketing was done by the men themselves, a slave being usually in attendance to carry home the purchases.}\]

\[\text{1070. ἐξεκένωσεν τὰς τε παλαίστρας. Logically τε is situated as if some other 'emptied' place was to follow, e.g. καὶ τὰ γυμνάσια. The result is a real 'trajectory' of the particle. Cp. 1009 n.}\]

\[\text{1071. τοὺς παράλουσ: the crew of the state galley called} \Pi\text{άραλος, of which both the oarsmen (ἐφραῖ) and the marines (ἐπισάται) were necessarily freeborn Athenians. These were the pick of the navy and received somewhat higher pay.}\]
The Paralus, like the Salaminia, served either as warship or on special missions (e.g. with dispatches, the φόρος, etc.). The crew were always strongly democratic (Thuc. 8. 73). We do not know the circumstances to which Aristoph. is alluding, but there may be some reference to Arginusae, where, according to Diodor. Sicul. (13. 100), the men did ἀντιλέγειν πρὸς τὴν ἀνάρεσιν τῶν νεκρῶν.

1073. μάξαν καλέσαι, ‘call for barley cake,’ the staple article of diet, composed of ἄλφητα mixed with oil and wine (Thuc. 3. 49 and Hesych.). So τὰ ἄλφητα = ‘our daily bread.’ This use of καλεῖν τι is comparatively rare, but cf. Aesch. Cho. 651 ἐκπέραμα δωμάτων καλῶ, and a similar use of βοῶν τι (Av. 60, Pind. P. 6. 36, Soph. Trach. 772). It was probably derived, not from the frequent καλεῖν τινα (of a person), but from a brachylogy καλέσαι ‘μάξαν (ὅτε).’ Cf. Vesp. 103 κέκραγεν ἐμβάδας, Xenarch. fr. 7. 13 βοᾶ δὲ τίς ‘ὑδωρ υδωρ.’

ρππαπαἰ, ‘ye-ho!’ the rowers’ cry on beginning (ἐμβάλλειν). In Vesp. 909 τὸ ρππαπαῖ = τὸ ναυτικῶν, and in Eq. 602, when the horses (i.e. the knights) row, they appropriately call ἵππαπαί.

1077. νῦν δ’ ἀντιλέγει. The abrupt change to the singular is rather frequent. Cf. Vesp. 553 τηροῦσ’ ἐπὶ τοῖς δρυφάκτοις | ἀνδρεῖς μεγάλοι καὶ τετραπηχεῖς. κάπετι εὐθὺς προσιότι | ἐμβάλλει μοι τὴν χεῖρ’ ἀπαλὴν (with Starkie’s note).

πλεῖ δευρὶ κ.τ.λ.: not as the wind carries them, but as they keep changing their minds.

1079. προαγωγοῦς. In the extant plays of Euripides the name might be applied to the nurse of Phaedra in the Ηιπποδύτης. Handling such matters was considered so characteristic of the poet that in Θεσμ. 1172 sqq. he is himself made to act the part of a γραῖς προαγωγοῦς.

1080. τικτούσας κ.τ.λ.: like Auge in the lost play of that name. Such an occurrence was prohibited (Lys. 742).

1082. φασκοῦσας οὗ ζῆν τὸ ζῆν. In his Polyidus and Phrixus respectively Eur. had such sentences as τίς δ’ οἴδειν εἰ τὸ ζῆν μὲν ἐστὶ καθαυτεῖν, | τὸ καθαυτεῖν δὲ ζῆν κάτω νομίζεται; (quoted by Plat. Gorg. 492 ε) and τίς δ’ οἴδειν εἰ ζῆν τούθ’ δ’ κέκληται θαναῖν, | τὸ ζῆν δὲ θυσίσκειν ἐστὶ; ‘We do not know what female characters may have used these or the like expressions. A humorous recoil is made on the author infr. 1477.

1084. ὑπογραμματέων. The word is elsewhere also used with contempt (Dem. 415, Lys. 186). The schol. is probably right in his comment τῶν γραμματευόντων βουλομένων καὶ μὴ
Certain civil servants naturally escaped military service. While a γραμματεύς of the higher sort was an officer elected by lot or by χειροτονία for a certain period, the ὑπο-γραμματεύς was either a slave or a citizen of inferior standing, who served as paid under-clerk, doing the actual amanuensis work. They, of course, acquired a special expert ability which made them in demand, and, though they could not serve in the same clerkship twice, they could probably find similar employment continuously. Demosthenes (de Cor. 314) taunts Aeschines with having been a γραμματεύς (i.e. a ὑπογραμματεύς) of this kind.

The influence of Eur. is alleged to have diverted men from manly pursuits to take refuge in occupations requiring a poor sort of smartness.

ἀνεμεστῶθη: the ὑπογραμματῆς are regarded as a sort of plague or disease. Cf. ἀνάπλεως, ἀναπλημμυρι, ἀνάμεστος.

1085. δημοποιήκων: see 707 n., and, for the compound, δημοκράτας, διονυσικότας, δημοσιηκή. They 'play monkey to the people.' Perhaps also there is a play upon πελθεῖν τὸν δήμον.

1087. λαμπάδα: 131 n.

1089-1097. Part of the humour of this passage would lie in the fact of Dionysus singing in the metre and tune of Aeschylus, while dropping into a trivial anecdote.

1089. ἐπαφημανθήν . . γελῶν: i.e. 'I laughed at it till I cried all the moisture out of me.' Cf. Xen. Symp. 3. 24 διψῶμεν ἐπὶ σοὶ γελώντες.

1092. λευκὸς πίθων: cf. Sosier. (Com. Frag. iv. 591) λευκὸς ἄνθρωπος παχύς, Hor. Sat. 2. 2. 21 pinguis vitis albusque.

1093. δεινὰ ποιῶν, 'making a terrible exhibition of himself,' while δεινὰ ποιούμενος would express the state of mind ('terribly put out'). As stated by Dobree δεινὰ ποιεῖν = bummulluari, δ. ποιεῖσθαι = indignari.

ὁ Κεραμῆς: the people of Ceramicicus. For the topography cf. 129 n.

1094. ἐν ταῖσι πύλαις: the Δίπυλον or Κεραμεικαὶ πύλαι (also called Ὁράσιοι). It appears from the schol. that the young men of Ceramicicus stood at the gate and slapped the hindmost runners with the flat of their hands. Hence came a proverb Κεραμεικαὶ πληγαὶ. From the same source we learn that in the first edition of the Plutus there occurred the words τῶν λαμπαδηφόρων τε πλειστον αἵτιν τοῖς υστάτοις πλατειῶν.
1096. ταίσι πλατείας: sc. χερσι. Cf. πολιαὶ (sc. τρίχες) and 191 n. The article signifies ‘the usual’ proceeding.

1097. φυσῶν: to keep it alight. ἔφευγε: not = ἐπερχέσθων, but ‘ran away’ from his tormentors.

1099. πράγμα = causa (cf. 759).

1101 sqq. ὅταν ὁ μὲν …: sc. Aeschylus. The terms which follow are military: τελυ—(‘press hard’), ἐπαναστρέφειν (‘wheel to the counter charge’), ἐπερείδεσθαι τὸρῶς (‘attack smartly,’ Eq. 244), ἐν ταύτῳ καθῆσθαι (‘remain inactive’ or ‘entrenched,’ Thuc. 5. 7), ἐλεβολαῖ (‘ways of finding an opening.’ Cf. 956).


1106. ἔπιτον, ‘make your attacks’ (ἔφοδος).

ἀνὰ δὲ δερετῶν. See crit. n. For the tmesis cf. 1047. The common emendation is ἀνὰ δ’ ἐρεσθών (from ἀνερέσθαι, ‘cross-question’), but this is flat and does not account for the corruption. If ἀνὰ … δερετῶν is correct, there is a colloquial metaphor, ‘take the skin off your (devices) new and old’ = ‘furbish up’ your skill. There is, of course, a zeugma, since ἀναδρέεισθαι strictly suits only τὰ παλαιά, while with τὰ καινὰ we must supply e.g. προφερέτων.

1110. ὡς … μὴ γυνῶναι. Aristophanes would not use ὡς for ὄστε in ordinary dialogue. It occurs once in Thucydides, seldom in Plato, but is common in Xenophon, as in poetry. See Goodwin, M. and T. §§ 608 sq. In reality Aristophanes is perhaps a little doubtful as to the appreciation by the audience of the coming discussion. He hopes it will live up to this compliment. Cf. Eq. 233 τὸ γὰρ θεάτρων δεξιῶν. τὰ λεπτὰ, ‘your subtleties.’

λεγόντων: gen. absol., ‘when you say them.’ This and similar passages, e.g. Νυμ. 810 σὺ δ’ ἀνδρὸς ἐκπεπληγμένου … γυνῶς ἀπολάψεις, should not be quoted as examples of a gen. after a verb of knowing.

1112. οὐκ έθ’ οὔτω ταύτ’ ἔχει. It is commonly supposed that there is an allusion to the failure of the Clouds in 423 B.C. But this was surely too long ago, and the words are sufficiently explained in what follows.

1113. ἐστρατευμένοι γὰρ εἰσι, ‘they have seen service’ (and therefore can judge of tactics). [The expression was perhaps also proverbial of one who has seen the world and learned ‘what’s what,’ in the same way as the ἀνὴρ πολλὰ περιπληκτικὰς of 535 n.]

1114. βιβλίον τ’ ἔχων. Perhaps we may guess that some
small book of military exercises and tactics had recently been issued (a sort of soldier's guide) and that Aristoph. has been leading up to an allusion thereto. [The idea that at a second performance of the Frogs the piece was already (with marginal references) in the hands of the audience, and that the present passage belongs to the second edition, seems highly improbable.]

1115. a1 φύσεως, 'their natural abilities'; cf. 700.


1119. ἐπ' αὐτούς τοὺς προλόγους σοῦ, 'your very prologues,' i.e. to begin at the very beginning. In the later technical phraseology the προλόγος is defined (Arist. Poet. 12) as μέρος ἔλθεν πραγμάτια τὸ πρὸ χρόνον παρόνθιν, but the word is here used in the very natural sense of the 'speech setting forth the circumstances' (ἡ φράσις τῶν πραγμάτων 1122).

This line is addressed to Aeschylus; at the next line Eur. turns to Dionysus and explains his procedure. Hence αὐτοῦ in place of σοῦ.

1120 sq. ὅπως . . βασανιῶ. It is an idiom almost peculiar to Aristophanes (in Attic) to use ὅπως with fut. indic. in a purely final clause, when no verb of striving, precaution, or command has preceded or been implied. It is, of course, possible to supply mentally after τρέφομαι such a participle as σκοτών, σπουδάζων, or πράττων, but this is to strain the rule. Cf. Vesp. 529 δὲι τι λέγειν καίπον, ὅπως φανήσει κ.τ.λ.: Pas. 431 ὑπεχε τὴν φιάλην, ὅπως ἐργῇ ζιαλούμεν: Ecc. 783, etc. There are a few instances in the tragedians of the neg. ὅπως μὴ similarly used (Kühner-Gerth ii. p. 384. 4).

αὐτοῦ depends on τῆς πραγμάτιας.

1124. τὸν ἐξ Ὠρέστειας, 'the prologue from the Orestea.' For the omission of the article cf. 1026 n. The lines actually quoted are some of those lost in our mss. from the beginning of the Choephorœ (see appendix to the present editor's edition of that play). There is no doubt whatever as to their proper place.

Strictly Ὠρέστεια (sc. διδασκαλία or ποίησις, cf. Λυκοῦργεια, Οἰδιπόδεια) was the name given to the set of plays dealing with the Orestean story, viz. the trilogy of the Agamemnon, Choephorœ, and Eumenides. But since Orestes only becomes the principal character in the two latter, and makes no appearance in the first, it was natural that the Orestea proper should be regarded as beginning with the Choephorœ. Hence Eur, means 'the prologue from your story of Orestes,'
1126. Ἐρμῆ χθόνε κ.τ.λ., lit. 'Thou Nether Hermes, in stewarding powers (or commands) that are thy sire’s, be my preserver and my ally, at my prayer. For I am come to this land and am seeking my return (from exile).'</p>

At the opening of the Choephorí Orestes, who has come into Argos secretly from his (virtual) exile, is standing upon the mound which serves as the tomb of his father Agamemnon. Upon or beside the τύμβος (or χώμα) stands an emblem of Hermes. As ψυχοπομπός, and intermediary between the two worlds (κήρυξ τῶν ἄνω τε καὶ κάτω Ολ. 123) Hermes is naturally addressed by Orestes in his Chthonian or underworld capacity. As agent of Ζεὺς Σωτήρ he is implored to aid Orestes by using in his favour the powers of that Σωτήρ.

The words are, doubtless, open to certain other interpretations, mostly captious, and it is on this score that Eur. charges Aeschylus with ἀσάφεια. Thus κράτη might also mean 'deeds of strength' (cf. 1141–43), ἐποπτεύων might also mean 'witnessing', πατρῶα might refer either to (a) Zeus or (b) Agamemnon, and, in reference to the latter the adj. in πατρῶα κράτη might represent either the subjective or the objective gen. (power exerted 'by' or 'over'). But the whole discussion is intended to lead up to certain jests, and the criticisms are strained for that purpose.

[It is common to punctuate Ἐρμῆ χθόνε, πατρῶα ἐποπτεύων κράτη, | σωτήρ κ.τ.λ., making the participle vocative. It seems more pointed and compact to join it with the predicate, as in the rendering.]

1130. ἀλλ’ οὔδε πάντα γ’ ἐστὶ ταῦτ’ ἀλλ’ ἦ τρια, 'but the whole number of them is only three.' The line (like the first part of 1129) should be given (as by Bergk) to Aeschylus, as 1132 appears strongly to show. The exact reading is uncertain (see crit. n.). There has obviously been some displacement, and the arrangement in the text is here given on the ground that ταῦτα bears no stress, while οὔδε πάντα γ’ gives precisely the emphasis required. For ἀλλ’ ἦ cf. 227 n.

1133. πρὸς τριοῦν ἴαμβελοις κ.τ.λ., lit. 'you will not only owe three iambic lines, but will be in debt besides.' If each line contains twenty faults, the lines have more faults than words. If each fault is to be regarded as something to be paid off (cf. τὸ βλάβος 1151 n.), then Aeschylus must pay away every word in the lines and still owe for faults. His assets become a minus quantity, and he is left with liabilities. [προσοφελών must not be confused, as it is by some editors, with προσοφλών.]

1134. ἔγώ σιωπώ τῷδ; 'am I to be silent to please him?'
(or 'at his bidding'); cf. 1229, Lys. 530, Livy 3. 41 negant se privato reticere.

1136 sq. δρᾶς οτι λητείς; k.t.l. Aeschylus retorts 'Don't you know you are talking rubbish?—However, little I care!—How do you mean, etc.' It is hard to see any objection to this arrangement, whereas the distribution of the words between various speakers, with ὀλίγον γε μοι μέλει given to either Eur. or Dionysus, results in inanity. [The emphasis is, of course, on ὀλίγον μέλει, not on μοι.]

1138. Ἐρμη, χθόνει k.t.l. It is an error to place a stop after these words. The sense is not completed. Euripides is waiting to pounce upon details, and he descends on the first possible ambiguity.

1138 sqq. Euripides chooses (1140–1143) to make πατρφά, in Orestes' mouth, mean 'my father's' (Agamemnon's), and κράτη—'deeds of strength,' whereupon his criticism amounts to this: 'Doesn't Orestes say this at the tomb of his father, the father being dead?' (The Greek is not τοῦ πατρός τοῦ τεθνεώτος.) Aeschylus replies 'I'm not denying it.' 'Then,' asks Eur., 'was it how his own father perished violently 'By stealthy guile even at a woman's hand'—I ask, was that what he said Hermes stowed?' i.e. Eur. urges that, since Orestes is speaking at his own father's tomb, πατρφά should naturally refer to that father, and the πατρφά κράτη are 'deeds of strength done upon his father' (by Clytaemnestra).

1142. αὐτοῦ: ipsius, in the emphatic place. This line and the next are tragic in metre and diction (as in ἐκ for ὑπὸ), and at least ἐκ γυναικείας χερὸς δόλους λαθραίους has the appearance of a verbatim quotation, probably from Aeschylus himself (and possibly from the lost lines of the Choep hori). We must suppose the words to be mouthed tauntingly.

1143. δόλους λαθραίους. Hermes, being the god of stealth (δόλος), might naturally be supposed to stew ard this action of the murderess.

1144 sq. οὗ δὴτ' ἐκεῖνος, 'not he, indeed,' i.e. Orestes meant nothing of the kind; cf. 788 n. τὸν ἐρωτύνον: i.e. not τὸν δόλων, but 'the luck-bringer.' The word is probably derived from ἐπι-Φως-υτ-ος ('bringing much profit'; cf. ὄνος = Φως-νος) and in that case is akin in sense to ἐμπολαίος, κερδῷος 'Ερμῆς. [If late grammarians sometimes explain by καταχθόνιος, ὑποχθόνιος, such a notion could only arise after the etymology had been lost and the meaning merely guessed at in connexion with 'Ερμῆς χθόνιος or πουπάιος. It simply
shows that ἐρωτήματι came somehow to be specially applied to Hermes in his Chthonian character.]

Render, ‘but it was the Luck-bringing Hermes Chthonius whom he addressed, and he went on to show it, by saying that he possessed the function as a prerogative from his sire,’ i.e. ‘in addressing Hermes Chthonius as holding a function from his sire (the Olympian Zeus) he is necessarily appealing to him in his benign character of ἐρωτήματι, for that is the only trait in which the Chthonian Hermes can be said to represent his father.’ [It is much inferior to construe ‘he called the Eriounian Hermes “Chthonius.”’]

1146. ὅτι ἐπατρέον κ.τ.λ.: not τὸ ὑπὸ τὸ γέρας, but πατρέον γέρας is predicate.

1148 sq. εἰ γὰρ πατρέον κ.τ.λ., ‘for if he possesses his underground function from his father —’ Euripides was about to add ‘then his father must be Chthonian, and you are making Hermes the son of Ζεὺς καταχθόνιος or Pluto.’ But Dionysus breaks in with a specimen of his own literary and logical acumen, ‘then he must be a grave-robber on his father's side,’ i.e. ‘if Hermes got from his father his business of going underground on errands of gain (ἐρωτήματι), then his father must have been a grave-robber.’

1149. τυμβωρύχος: here = ὁ τοῦς τύμβους διορύττων; cf. τοιχωρύχος. The usual meaning is 'grave-digger' (ὁ τ. τ. δρύττων); but cp. Sext. Emp. adv. Math. 7. 45 τυμβωρύχος λέγεται καὶ ὁ ἐπὶ τοὺς νεκροὺς τοῦτο πράττων (sc. digging).

1150. πίνεις οὖν οὐκ ἀνθοσμίαν. Aeschylus turns upon Dionysus and tells him in one phrase that his judgment is that of a drunkard and his breath unpleasant, for which reason he had better not give the company too much of it. ἀνθοσμίας was wine with a bouquet (εὐώδης); cf. Xen. Hell. 6. 2. 6 ἐξασων τοὺς στρατιώτας εἰς τοῦτο τρυφής ἔλθειν ὡστ’ οὐκ ἑθέλειν πίνειν, εἰ μὴ ἀνθοσμίας εἶη, Verg. G. 4. 279 odorato Baccho. See Athen. 32 Λ.

1151. λέγει ἔτερον: sc. ἐπος. τὸ βλάβος: not 'the fault' (which is too weak for the word), but figuratively, 'the damages' to be paid; cf. 1133.

1154. ὁ σοφὸς. Like doctus, σοφὸς was a stock epithet of poets, who were supposed to possess, not only literary skill and taste, but knowledge of all sorts and wisdom fit for γνῶμαι; cf. 1413, Nub. 520, Dem. 419 τῷ σοφῷ Σοφοκλεῖ. Here the question is of literary culture.

1155. τὸ ρῆμα, ‘the expression’; cf. 821 n.
The FROGS of ARISTOPHANES 1155–1165

ēγώ δὲ σοι φράσω: i.e. Aeschylus need not repeat it, 'I will quote it' (and of course he does so with sarcastic emphasis). [Not 'I will explain,' which misses the force of ēγώ.]

1157. "ήκεν" δὲ ταῦτον ἑστι τῷ "κατέρχομαί," 'is the same as your κατέρχομαί.' To this Aesch. makes the obvious reply. The distinction is quite familiar. Why then does Eur. cavil at the words? Simply in order to lead the comedian up to the retort (1167 q.v.). The completed action in ἰκω is also to be distinguished from the incomplete in κατέρχομαι. Orestes has arrived, but is only 'trying to get back (i.e. restored) from exile.' Even had there been an accumulation of practically synonymous words Eur. should not be the man to object; cf. his own ἑπιστάμεσθα καὶ γεγυνώσκομεν (I. T. 490, Hipp. 380).

1159. χρῆσον σὺ μάκτραν . . κάρδοταιν. The two words being synonymous, we must understand this to be a current form of Attic cheap witticism (as if one said 'Lend me a sovereign, or, if you prefer it, a pound will do as well'); cf. Pherecr. Pet. 7 πρόσαρι τὸ κανοῦν, el δὲ βοῦλει, πρόσφερε.

1160. κατεστωμυλμένε: addressed to Euripides. The word is the passive of καταστωμυλλω rather than the middle and = 'bemused with small talk.' For this use of κατα- cf. 361 n.

1161. ταῦτα—τὸ αὐτὸ. Lit. 'that (which you are talking about) is not a case of the same thing (over again)=τοῦτο λέγειν οὐκ ἑστι λέγειν τὸ αὐτὸ. Cf. 1173 sq.

ἀλλ’ ἀριστ’ ἐπῶν ἔχον: either (1) 'but the most excellent of verses,' i.e. ἔχον ἀριστὰ ἐπῶν (πάντων) ἀριστον δὲ ἐπῶν, after the pattern of e.g. ἀδιωτάτα ἀνθρώπων ἔχω = ἀδιωτάτος εἰμι ἀνθρώπων; or (2) 'excellent in respect of phrasing'; cf. ἐδ φρενῶν ἔχειν. The latter narrows ἐπῶν to the sense which is non-comic. See 1181 n. For ἔστι . . ἔχον; cf. Pac. 334 ἔστιν ἀναγκαῖως ἔχον, Plut. 371 ἐστίν . . ἐτέρως ἔχον, and so frequently.

1163. ἐλθεῖν μὲν κ.τ.λ., 'simply to come into a country is possible for the man who has a share in a fatherland.' The language and metre are tragic in the mouth of the tragedian; hence the use of ὅτω μετή for ὅτω ἄν μετή and the poetical πάτρας for πατρίδως.

1164. χωρίς . . ἀλλὰς συμφοράς, 'without any misfortune.' συμφορά (cf. calamitαs) is frequent for loss of status (ἀτυχία, exile, etc.). The idiom of the redundant ἀλλὰς is well known. In its origin it= 'else,' 'over and above' the matter in hand, 'otherwise to be considered.' Cf. Eur. Med. 298 χωρίς γὰρ ἀλλὰς ἢς ἔχουσιν ἀργίας | φθώνων πρός ἄστων ἄλφανοι δυσμενή.

kagw katelethwn tov pro tov fevgywv chronon, and the words kathodos, katagev, katathexebai.

1166. v' tov 'Apo&lwa: the god of letters, as 1169 v' tov 'Ermh, the god of interpretation. See Introd. p. liv.

1167 sq. ou pheim k.t.l. To treat this as a genuine critical objection is to misconceive the manner of comedy. There is beyond doubt a political allusion to some contemporary, who has 'come back' to Athens without formal allowance by 'the authorities.' This was not precisely what had happened in the case of Alcibiades, who in 407 B.C. had been elected stratnygos though considered an exile (Xen. Hell. 4. 8). He had come back with considerable apprehension (ibid. § 18), but not la'dra. Nevertheless there may be an allusion to this unconstitutional proceeding. When Dionysus joins in (1169) with 'Capital, i' faith; but I don't understand what you mean,' it is to be understood that he understands perfectly. At the same time the answer is intended to satirise popular applause, 'Excellent! not that I presume to understand it.'

1168. ou pi&ouv toous kuryev: an old legal formula, otherwise pielas is the current Attic aorist.


1172. tumbov 5' etp' octxw k.t.l. We cannot be sure that these are the very next words in the Choephoroi. Euripides only quotes such lines as suit his (i.e. the comedian's) purpose. Orestes stands on the tomb, as a kahrz regularly stands on a bhma or on rising ground (cf. Verg. Aen. 5. 44 tumulique ex aggere fatur). The full meaning is 'upon this for my mound, the mound of a tomb, I proclaim—'t is to my father—to hearken and give ear.' The synonyms form no mere tautology, but add solemnity or insistence; cf. Thesm. 381 siga siwta, Eur. T rol. 1303 klvete maythe. But the difference in tense should also be noted, and akouva (cf. vpatkoyn) suggests the notion of responding. From e.g. Aesch. P. V. 464 kloutves ovk ekou, Eur. Phoen. 919 ovk eklyov ovk ekousa it might perhaps seem when the words are juxtaposed klvew refers to the ear and akouev to the mind. But our own 'hearing, they heard not' will show that the distinction is rather drawn from the tone and the oxymoron than from the actual words. This is borne out by e.g. Sappho, fr. 1. 5 el posta katetwes | tas emas avdos alioia pithu | eklyves, Aesch. Ag. 685 tosoit' akouvas isboi talvthi klwv.
1175 sq. τεθνηκόσων. Dionysus again represents the naïve popular understanding of a literary point, and is highly pleased with his own perverse perspicacity. οἷς follows λέγοντες, since ἐξυκνούμεθα in this sense would require the genitive. For the notion (of addressing the dead ἐν τρίτοις προσφηγμάσων or the declamation) cf. Hom. Od. 9. 65 τρίν τινα τῶν δειλῶν ἐτάρων τρίς ἐκαστὸν ἄσω, Verg. Aen. 6. 506 magna Manes ter voce vocavi.


1180. οὐ γὰρ . . ἄλλα: 58 p.

1181. τῶν σῶν προλόγων κ.τ.λ., lit. 'the verse-correctness of your prologues.' Such double genitives, one defining or descriptive and one possessive, are frequent; cf. Aesch. Cho. 182 καρδίας κλυδώνων ἐν χολήσ, Soph. El. 681 Ἐλλάδος πρόσχηρις ἀγώνων. [An accumulation of genitives occurs in Thuc. 4. 10 φόβῳ νεῶν δεινότητος κατάπλου.]

τῆς ὀρθότητος τῶν ἐπῶν. There may be a direct allusion to the ὀρθοσείεα cultivated by Protagoras and referred to in Plat. Phaedr. 267 c. The exact use of the term in connexion with that sophist is disputed (see Thompson, ad loc.), but Dionys. Hal. (Dem. p. 1035) calls Plato himself καρών ὀρθοσείειας in respect of his 'pure style,' and the word naturally suggests the sense 'correct expression.' Here also, of course, it is 'correct expression' which Aesch. is testing, but (so far as exact rendering of the Greek word goes) ἔπη cannot in comedy simply mean 'expressions.' The sing. ἔπος in occasional phrases retains its old sense (e.g. in ὃς ἔπος εἰπείν, οὐδὲν πρὸς ἔπος, etc.), and a compound like ὀρθοσείεα, εὐετής, is legitimate as = τὸ ὀρθὸς εἰπείν, εὖ εἰπείν διώκειν. But in current Attic ἔπη = 'verses,' though here, it is true, they are looked at primarily from the standpoint of their language, as in Ἡν. 638 πότερα περὶ μέτρων ἢ ρυθμῶν ἢ περὶ ἐπῶν; The best comment is the passage in Plat. Prot. 338 ἡ ἡγοῦμαι . . ἀνδρὶ παιδείας μέγιστον μέρος εἶναι περὶ ἐπῶν δεινὸν εἶναι: ἔστι δὲ τούτῳ τὰ ὑπὸ τῶν ποιητῶν λεγόμενα οἷον τι' εἶναι ξυνιέσθαι ἀ τε ὀρθῶς πεποιηταί καὶ ἀ μῆ. Protagoras' contemporary Prodicus of Ceos also devoted himself particularly to correctness of diction and expression.

1182. ἢν Οἰδίπους κ.τ.λ. The beginning of Euripides' (lost) Antigone. In τὸ πρῶτον and εὐδαίμων is meant the 'first prosperity' as Theban king before the dreadful revelation. Aesch. presses the words in a rigidly literal sense, 'at the first,' and 'with a good genius.'
1184 sq. ὑπενύμα γε . . . ‘seeing that he . . .’

τρίν φύναι . . τρίν καὶ γεγονέναι: a deliberate and effective repetition; ‘before he was born . . before (I say) he so much as existed.’ Aesch. appears to be glancing at Euripides’ own words in Phoen. 1595 ὡ μοῖρ, ἀπ’ ἀρχῆς ὡς μ’ ἐφύσας ἄλλων | . . | ὅν καὶ πρίν ἐς φῶς μιτρόσ ἐκ γονίς μολεῖν | ἄγονον Ἀπόλλων Δαίῳ μ’ ἑθέσπιε | φονέα γενέσθαι πατρὸς.

φύναι μὲν . . There is no sudden interruption by Eur. to explain the absence of the δὲ-clause. Aesch. finishes his criticism (1186). But, except for such interruptions, μὲν solitarium is restricted to pronouns and a few recognised phrases, e.g. οἵμαι μὲν or οὖτωσι μὲν ἀκοῦσαι (Kühner-Gerth ii. p. 272). Blaydes therefore is probably right in suggesting τρίν τεφυκένε’ (for the elision see Introd. p. xli). If φύναι μὲν is, after all, correct, we must suppose that Aesch. interrupts his own thought (which he resumes at 1189 sqq.) with the insistent τρίν καὶ γεγονέναι; i.e. he was about to say e.g. τρίν φύναι μὲν . . εἰτὰ δὲ εἴετέθη ἐν ὀστράκῳ κ.τ.λ., but the temptation to repeat the notion of τρίν φύναι has diverted him from his course.

1188. οὐ δὴ: sc. ἐγένετο ἀθλιώτατος. ‘No, he did not become most miserable; rather say he didn’t stop (being most miserable).’


πρώτον: with γενόμενον (=εὖθὺς γενόμενον). [Νὸτ πρῶτον μὲν ‘in the first place,’ which leaves γενόμενον extremely flat.]

1190. ἔξεσθαι ἐν ὀστράκῳ: the exposed child was commonly placed in an earthenware χύτρα, for which ὀστρακὸν is here a contemptuous substitution. In Hdt. 1. 113 we have simply ἄγγος. Aesch. (fr. 122) used χυτρίζεων in his Laius. Cf. Vesp. 289 ἐγχυτριεῖς and commentators there.

1192. ἠμαθείς, ‘went with a mischief upon him.’ The mischief in ἐρρεων may be either one which we inflict on others (e.g. Eq. 4 ἐξ οὐ γὰρ εἰσήρρησεν εὶς τὴν οἰκίαν | πληγάς ἄει προστριβεταί τοῖς οἰκέταις) or one which we are ourselves doomed to incur. But to the Greek mind the latter involves the former, and the unlucky man is requested ἀπὸ-φθείρεσθαι and not to ‘wipe off’ (ἔξομοργυνοσθαι) his ill-luck on his neighbour. Cf. φθείρεσθαι, ἐκφθείρεσθαι ποι ὁ πρὸς τίνα. Av. 916 κατὰ τί δεῖρ’ ἀνεφθάρης; Eur. Andr. 708 εἶ μὴ φθερῇ τῆσδ’ ὡς τάχιστ’ ἀπὸ οὔτα.
The story attempted to etymologise his name ('Swell-foot'). Cf. Eur. Phoen. 28 σφυρὼν σιδηρὰ κέντρα διαπέλασ μέσον, | ὅθεν νῦν Ελλὰς ωνύμαζεν Οἰδίπουν. It should be remembered that ποὺς can be used of the whole leg, just as χεῖρ can be used of the whole arm. [The oracle went that Laius, king of Thebes, should be slain by his son, if he had one. Oedipus was born, and, to prevent the fulfilment, he was exposed upon Mt. Cithaeron, with his ankles riveted together. But he was taken up by a herdsman, carried to Corinth, and brought up by King Polybus. Having journeyed to Delphi to inquire as to his parentage, he accidentally met Laius, whom he slew in a quarrel. Proceeding to Thebes he solved the riddle of the Sphinx, married the wife of Laius (his own mother), and became a 'prosperous' king. When the truth was discovered he blinded himself.]

1195 sq. εὐδαίμων ἄρ' ἦν κ.τ.λ., lit. 'if he was εὐδαίμων in that case' then he was εὐδαίμων (also) if he was one of the colleagues of Erasines.' There is no equivalence here of ἦν with ἦν ἄν. The particle γε throws stress on the unhappy notion of τὸ στρατηγεῖν μετ' Ἑρ. The allusion is once more to Arginuses. Erasines was the first of the στρατηγοῦ to be attacked (by Archidemus, sup. 418). Six of the ten were put to death (Xen. Hell. 1. 7).

1197. ληρεῖς: addressed to Aeschylus. Cf. 1136.

τοὺς προλόγους καλοὺς ποιῶ, 'I compose my prologues in good style.'

1198. κατ' ἐτος, 'verse by verse.' κνίσω, 'nag at.'

1199. σὺν τοῖς θεοῖς: either this or σὺν θεοῖς (the old, and therefore anarthrous, phrase) may be used, but the fuller and more solemn expression is juxtaposed for humorous purposes to the following trivial notion of a ληκυθων. In the sing. the art. is regularly omitted when no special deity is meant; yet Soph. Aj. 383 σὺν τῷ θεῷ (Jebb, n.).

1200 sq. ἀπὸ ληκυθῶν . . διαφθεῖρα, 'I will ruin your prologues with (nothing but) one little oil-flask (to work with).'</nother side of the stock-in-trade cf. 121 ἀπὸ καλῶν καὶ θρανίου, Thuc. 2. 77 ἀπὸ τῶν παρόντων δεινῶν ἐλείν τὴν πόλιν, 7. 67. Kühner-Gerth i. p. 458.

1202 sq. ποιεῖς γὰρ οὕτως κ.τ.λ. The full humour of the following dialogue is lost to us through our ignorance of contemptuous colloquialisms, and also, we may believe, of certain pastimes. Editors have been for the most part content to state: (1) that there is an attack upon the sameness of manner, both in metre and syntactical structure, with which
Eur. opens his prologues. This uniformity was such that at a certain point of an early line both grammar and metre might be completed by the addition of such words as \( \alpha \pi \omega \lambda \varepsilon \varepsilon \varepsilon \nu \): (2) that Aristoph. intends to ridicule Eur. by the very triviality of the words used, as if such words were not out of keeping with the style of the poet (cf. 959). There is, however, nothing trivial in the real sentences of Eur. subsequently quoted, and the comedian can hardly mean that \( \lambda \eta \kappa \upsilon \theta \iota \upsilon \alpha \nu \) would be an ending suitable to the style of the beginning. We may, therefore, leave this second suggestion out of the account. Undoubtedly the words chosen are meant to form a farcical conclusion to a sentence, but Aristoph. is only showing how easy it is to 'fill in' always with the same absurd formula.

Then why does he choose this particular class of diminutive? In the first place, it is to be feared, because the words \( \lambda \eta \kappa \upsilon \theta \iota \upsilon \alpha \), \( \kappa \omega \delta \alpha \rho \iota \nu \), \( \theta \upsilon \lambda \acute {a} \kappa \iota \nu \alpha \nu \) possessed a vulgar application, with which he is playing to the gallery, in order to relieve what might have been a tedious piece of criticism for a great part of the audience (see 1109 sqq.). In the second place one may guess with some confidence that the Athenians had a forfeit-game, in which it was 'one to me' if I could fit on (\( \pi \rho \sigma \sigma \acute {a} \pi \tau \epsilon \tau \eta \nu \)) a certain tag to something being said. In such a case the winner cried 'forfeit!' in some such expression as '(you have) lost this or that' (whatever might be at stake). If, on the other hand, the tag could not be affixed, the payment was the other way. If Eur. could get through one prologue without incurring the \( \lambda \eta \kappa \upsilon \theta \iota \upsilon \alpha \) he would 'get it back.' With such an assumption we are at least in a position to give a rational meaning to \( \pi \rho \sigma \sigma \acute {a} \pi \psi \alpha \iota \) (1216, 1231, 1234), \( \acute {a} \pi \sigma \rho \tau \iota \rho \iota \) 'buy back' (1227), \( \acute {a} \pi \delta \acute {o} \sigma \acute {s} \) 'give back' (1235). Meanwhile some of the remarks of Dionysus refer to other, and occasionally unedifying, uses of \( \lambda \eta \kappa \upsilon \theta \iota \upsilon \alpha \). Natural articles to stake or forfeit would be the \( \lambda \eta \kappa \upsilon \theta \iota \upsilon \alpha \) 'little oil-flask,' \( \theta \upsilon \lambda \acute {a} \kappa \iota \nu \alpha \nu \) 'little bag' (wallet or purse, \( V \epsilon \sigma \rho . \ 314 \)), \( \kappa \omega \delta \alpha \rho \iota \nu \) 'little rug'; but particularly the \( \lambda \eta \kappa \upsilon \theta \iota \upsilon \alpha \), which was carried for a variety of purposes. \( \Lambda \lambda \kappa \nu \theta \alpha \) was a small narrow-necked vessel in which were carried oil for the bath or for gymnastic exercises, perfumes, and sometimes wine. They were commonly of earthenware and of little value (cf. 1236). Aeschylus is prepared to start with a stock of only a single \( \lambda \eta \kappa \upsilon \theta \iota \upsilon \alpha \) (\( \acute {e} \nu \delta \acute {s} \mu \acute {o} \nu \acute {o} \ 1201 \)) and win. [It is apparently from this passage that the later grammarians gave the name \( \lambda \eta \kappa \upsilon \theta \iota \upsilon \alpha \) or \( \mu \acute {e} \tau \rho \omicron \) \( \E \upsilon \rho \pi \acute {i} \delta \acute {e} \iota \nu \) to the part of a verse corresponding in \( \chi \rho \omicron \nu \) to \( - - \ \omicron \circ \ - - \).]

1202. ποιεῖς γὰρ κ.τ.λ., lit. 'for you compose in such a way that there fits into your iambic verses anything—either
The sense of ἀπαυ is defined or limited by what follows, and καὶ . . . καὶ . . . = ‘whether it be . . . or . . .’ [It must be admitted that there is some awkwardness in this, and it is possible that for the first καὶ we should read κατὰ (as frequent corruption; cf. 1393), ‘anything after the style of κραδόρον, etc.’ Cf. Hdt. 1. 98 ἄλλων ποταμοῦ οὐ κατὰ τὸν Νείλον ἐνὸτες μεγάθεα, Plat. Αριστ. 17. 13 ὁμολογοῖν ἀν οὐ κατὰ τοῦτος εἶναι ῥήτωρ.]

1203. θυλάκιον: for the rare trirhach in sixth foot see Introd. p. xxxviii.

1206. Αἴγυπτος κ.τ.λ.: from his Archelaus.

εσπαρταί λόγοι: cf. Xen. Cypr. 5. 2. 30 ὁ λόγος οὗτος πολὺς ἡδὴ εσπαρταί, Theodect. fr. 16 πολυσπερεί . . . φημη.

1208. Ὅργος κατασχῶν, ‘having put in to Argos,’ poetical accus. of destination; cf. Eur. Ηλ. 1206 πόθεν κατέσχε γῆν; Soph. Phil. 270 κατασχόν δεῦρο ναυβάτη στῆλη.

1209. τοὺτι τί ἥν κ.τ.λ.: cf. 1296, and, for ἥν, 39 n. [There is no improvement through punctuating τοὺτι τί ἥν; τὸ ληκύθιον οὐ κλαύσεται;]

οὐ κλαύσεται; a form of threat or imprecation; cf. 178 οὐκ οἰμώξεται; Dionysus humorously identifies himself with the cause of Eur. here and in 1214, 1220, 1228.

1210. ἵνα καὶ γνῶ, ‘so that I may get an idea.’ The function of καὶ is to throw a tone upon the verb, and the whole is practically equivalent to our ‘let me see.’ τάλυν is best joined with λέγ’ ἐτέρον πρόλογον. [Others read γνῶ, ‘so that he may be taught a lesson.’]

1211 sqq. Διόνυσος κ.τ.λ.: from the Χυρψίπηλος. The words completing the third line, but not the sense, were πάρθενος σὺν Δελφίσι (schol.).

θύρσουσι: wands tipped with a pine-cone and wreathed in ivy. The word is joined to καθαπτός (‘decked in’) by a slight zeugma, the whole θύρσουσι καὶ νεβρῶν δορᾶς being regarded as the dress or σκευή (cf. [Eur.] Ρης. 202 σκευὴ πρεπόντως σῶμ’ ἐμὸν καθάφωμαι). For this σκευή of the Bacchanacls cf. Eur. Bacch. 176 θύρσουσι ἀνάπτειν καὶ νεβρῶν δορᾶς ἔχειν.


1214. οὕμοι πεπλήγμεθ’ αὖθις: apparently an echo of tragedy;
1215—1221
NOTES
235
cf. Aesch. *Ag.* 1344 ὥμοι, μάλ’ αὐθὶς δευτέραν πεπληγμένος. In that case ύπό τῆς λῃχίδου is probably a παρὰ προσδοκίαιν for some tragic expression (e.g. τῆς ἔμιφορᾶς): ‘Ah me! again they smite us with—the flask.’ It is in the comic vein for Dionysus to bewail his own loss of a λῃχίδιον as described in what happened to Δίωνασος κ.τ.λ. Here, if anywhere, he must make common cause with his poet.

1215. οὐδὲν ἑσται πράγμα, ‘it won’t matter’ (we shall make up for it yet); cf. πράγματα ἔχειν, παρέχειν and Eur. *Med.* 451 κάμοι μὲν οὐδὲν πράγμα.

1216. προσάψαι, ‘tack on.’ See introductory note to 1202 sqq.

1217 sqq. οὐκ ἑστιν κ.τ.λ.: from the *Sthenoeboa* (schol.). The third line was completed with πλοναίαν ἄροι πλάκα.

1218. πεφυκὼς ἐσθλὸς: if this means ‘of good birth,’ in the aristocratic sense of ἐσθλὸς, bonus, we have a violation of the rule that γέγονα, πεφυκα ἐσθλῶς is used of birth and rank (cf. ‘well-born’), but γέγονα, πεφυκα ἐσθλὸς of character or form. The rule is upheld by Cobet, *V. L.* pp. 157 sqq., with great cogency, although (as too often) he is compelled to defy mss. in at least one instance of γεγονέναι (Lysias 19. 12). In reality the rule, if good for γέγονα, will not hold for πεφυκα with the adverb. Even, if Soph. *El.* 989 τοῖς καλῶς πεφυκόσιν, Antiphon 115 ἰκανῶς πεφυκότες, be considered ambiguous or comprehensive, in Isoc. 190 οὖτω γὰρ τνες δυσκόλως πεφυκασίν is decisive enough. It is hardly to be assumed therefore that, on the other hand, the rule with the adj. was absolutely inviolable. Nevertheless it is probable that in the present instance the rule is observed, and that the proper rendering is ‘of good type.’ It is hardly in the spirit of Euripides to prize social rank as against character, and (assuming that the sentiment is his own) ἐσθλὸς to him would mean ‘good’ in the moral sense (found in εὐγενῆς), while δυσγενῆς also is moral.

βίον = ‘liveliohd.

1220. ύφεσθαι μοι δοκεῖ, ‘we had better lower sail’ (sub-mittere, contraire vela); cf. 999 n., Soph. *El.* 335 νῦν δ’ ἐν κακῶις μοι πλεῖν ύφεσθαι δοκεῖ, Plut. *Lucull.* 3 ἡμῆραν μὲν ύφεσθαι στὶς πλέων τοῖς ἑστίοις καὶ ταπεινοῖς, νύκτωρ δὲ ἐπαιρόμενοι. [The mss. reading δοκεῖσι could only mean ‘you seem to me to have shortened sail.’]

1221. τὸ λῃχίδον κ.τ.λ.: the comparison of the λῃχίδον to a gale (which has prompted ύφεσθαι) must be induced by some lost trick of phraseology or pun (e.g. upon some wind
THE FROGS OF ARISTOPHANES 1223—1238

(familiar to sailors). \(\text{πνεύσεται πολύ as in ἄνεμος πνεῖ μέγας, πολύς, λαμπρός, etc.}\) [The mss. agree in \(\text{πνεύσεται},\) as they do in \(\text{πλευσείθαι} in Thuc. 8. 1. These ‘Doric’ forms are, however, very doubtful in Attic of the best period. \(\text{φεύξομαι as well as φεύξομαι is warranted by the metre in Euripides and Aristophanes, but the evidence for πνευσομαι, πλευσομαι, κλαυσομαι, πευσεται is very weak. See Rutherford, New Phryn. xxii. It can scarcely be an accident that the letter \(\upsilon\) occurs in the root syllable of all the verbs affected. We can but suppose that it exerted some assimilative influence.}]

1223. \(\text{ἐκκεκόψεται:}\) the fut. perf. implies ‘once for all.’

1225 sq. \(\text{Σιδώνιον ποτ’ κ.τ.λ.: from the Phrixus. The}\) concluding words were \(\text{'ικετ’ ἐς Θήβης πέδον, or, in a second}\) version of the same play (as reported by Tzetzes circ. A.D. 1150), \(\text{ἡλθε Θηβαίαν χθόνα | Φῶλυξ πεφυκώς. The ‘son of}\) Agenor’ is Cadmus.

1227. \(\text{ἀ δαμόνι’ ἀνδρὸν:}\) to Euripides, in remonstrance (cf. 175).

\(\text{ἀποπριω, ‘buy back the (forfeited) flask.’ See Introd.}\) note to 1202 sqq. and cf. 1235. Euripides has lost it to Aeschylus. \(\text{ἀπο- has the same sense as in ἀποδιδόναι, ἀπο- λαμβάνειν.}\)

1228. \(\text{هماν:}\) Dionysus more or less ironically identifies himself (cf. 1209) with the cause of Euripides.

1229. \(\text{έγω πρίωμαι τῷ; ‘What, I buy it from (=to please) \(\text{him?’ For the dat. cf. 1134, \(\text{Pac. 1261 τοῦτω τὰ δόρατα ταῦτ’ ὀνήσομαι, Ach. 812 πόσου πρίωμαι σου τὰ χορήδια; He will not buy it, but will simply get it back, by defeating Aeschylus with a prologue which he cannot fit with the ληκυθων.}\)

1232. \(\text{Πέλοψ κ.τ.λ.: from the Iphigenia in Tauris. The}\) completion was Οἶνομάδου γαμεί κύρην.

1235. \(\text{ἀγάθ’: to Aeschylus. \(\text{έτι καὶ νῦν: sc. though you}\) have won it and held it so long. \(\text{ἀπόδος, ‘give it back.’ The}\) slightly supported variant \(\text{ἀπόδου (‘sell it’), which originated in conjecture, spoils the sense.}\)

1236. \(\text{λῆψι: λαμβάνειν is frequent in the sense of ‘get’=}\) ‘buy’; cf. Theoc. 15. 20 πέντε πόκως ἔλαιος ἐχθές. As Blaydes points out, the Latin \(\text{emere also originally meant ‘take’ (cf. eximo, demo).}\)

1237. \(\text{οὕτω γ’: sc. ἀποδῶσει τὴν λῆκυθων.}\)

1238—41. \(\text{Οἰνεύς ποτ’ κ.τ.λ.: from the Meleager. The schol.}\) tells us that this was not the actual beginning of the play,
but came 'after a number of lines' commencing with Καλυδών μὲν ἥδε γαία Πελοπίας χθονός. But Fritzsché is probably right in supposing that such an exordium was a later addition of (perhaps) the younger Euripides. A late schol. quotes for the ending of the second line οὐκ ἔθουσεν Ἄρτεμιδα, but this is, of course, unmetrical, and can only represent the general sense. [Many editors show some favour to a conjecture of Fritzsché, οὐκ ἔθουσεν (better ἔτεισεν) Ἄρτεμιδα; but unhappily Attic cannot use ἔτεισα in the sense of ἔτιμησα.] It seems idle to guess at the exact words.

1243. ἐὰν αὐτόν: pronounced ἐὰν αὐτόν; cf. Lys. 945 ἐὰν αὐτό and Introd. p. xlii. 'Let him alone (he does not matter)' is the sense.

1244. Ζεῦς, ὡς λέλεκται κ.τ.λ.: generally supposed to be from the play called Μελανίππη ἡ σοφή (the other being Μελανιππη ἡ δεσμώτις). There is a difficulty here, since, according to Plutarch (Mor. 756 c), the play originally began with Ζεῦς, δαίσι ὁ Ζεῦς, οὐ γὰρ οἶδα πλὴν λόγῳ, but in consequence of the displeasure which met this παρρησία (Luc. Iun. Trag. 41) it was altered to Ζεῦς, ὡς λέλεκται τῆς ἀληθείας ὑπο. According to Gregory Cor. p. 1312 the second verse of the latter began with "Ελλην' ἔτικτεν. But to this the λῃκύθων could not be attached. Gregory, indeed, tells us that the same verse occurs in the Perithoüs; but in the fragment preserved (N. 591) it stands as the fourth line, and where the λῃκύθων is equally impossible. We are forced to suppose that the second line of the Μελανίππη contained not "Ελλην' ἔτικτεν, but "Ελλήνα τίκτων. This Dionysus foresees, and it ought further to be assumed that Aristoph. shrinks from flatly finishing his usual sentence in the case of Zeus. Hence the interruption of Dionysus.

τῆς ἀληθείας ὑπο: the form of expression personifies ἀληθεία.

1245. ἀπολείσ: mss. are divided between this and ἀπολεῖ σ'. The latter—'he will undo you,' viz. with his λῃκύθων. The former is either (1) 'you will be the death of us' or 'weary us to death,' viz. by always trying and always failing; cf. Vesp. 1201 ΦΙΑ. τάς χάρακας ῥειλόμην. | ΒΔΕ. ἀπολεῖ με. πολας χάρακας; Eccl. 775 ἀπολεῖ ἀπιστῶν πάντα. In the same sense the comedians use ἀποκναίειν, ἀποσνιγεῖν, ἐπιτρίβειν (cf. enecare); or (2) 'you will be the death of us (by making him actually say this of Zeus). ' The former is more natural, is supported by analogies, and is suitable to the winding up of the subject.

1247. τὰ σύκα: warts or sores on the eyelids. Cf. σύκωσις.
\[\varepsilon \phi \nu\]: gnomic (Kühner-Gerth i. pp. 160 sq.). Though an aor. \(\varepsilon \phi \nu\nu\) came to be used in tragedy as a simple present (\(\approx \text{‘I am’}\)), it does not belong to the language of comic trimeters; still less could it be so used when there is no adjective.

1248. \(\tau \alpha \; \mu \varepsilon \lambda \eta\), ‘his (lyrics and their) tunes.’ Cf. 1329 n. It is not the language but the music which Eur. is about to attack. All educated Athenians studied \(\mu \nu \omicron \upsilon \sigma \iota \kappa \iota \hbar i\) in the narrower sense, including non-professional performance on the lyre and comprehension of the modes. The dramatist was his own composer of tunes or melodies. The matter was much more simple than in modern times, inasmuch as the Greek \(\acute {\alpha} \rho \mu \nu \omicron \nu\) included none of our ‘harmonies,’ but represented only the ‘fitting sequence’ of notes according to keys which could be almost mathematically studied. In the following scene the criticisms can hardly be fully apprehended without hearing the tunes, but it is clear that Aeschylus is blamed for making his melodies too monotonously dactylic and simple. Given one line, or set of bars, you could (says Eur.) always follow on with a certain sequence which fitted into the system as readily as the \(\lambda \eta \kappa \omicron \theta \iota \omicron \omicron \omicron\) into the iambics of Euripides. You could, for instance, after a verse like 1265 sing on with \(\eta \; \kappa \omicron \theta \omicron \omicron \; \omicron\) \(\omicron \omicron \nu\) \(\pi \epsilon \lambda \alpha \delta \euro\) \(\epsilon \pi \; \acute {\alpha} \rho \nu \gamma \nu\) (i.e. \(\tilde {e}-\tilde {t} \delta \acute {m}-\tilde {l} \tilde {e} \tilde {t}-\tilde {t} \delta \acute {m}-\tilde {l} \tilde {e} \tilde {t}-\tilde {t} \tilde {m} \tilde {t} \acute {u} \tilde {m}\)), and that set of notes would do equally well in all sorts of places in his lyrics. Or, when the songs were accompanied by the harp, you could strum on, after each line, with \(\tau \omicron \varphi \lambda \alpha \tau \nu \omicron \theta \omicron \rho \alpha \tau \nu \omicron \theta \omicron \omicron \omicron \omicron \omicron\) (1286) (=\(\text{twangle twangle twangle twang}\)).

The criticism has been much misunderstood. It is not meant that Aesch. uses a meaningless refrain, e.g. \(\eta \; \kappa \omicron \theta \omicron \omicron \; \omicron\) \(\kappa .\). There would be no truth in such a statement. The carping is purely musical, as if we said that his tunes were all ‘common metre.’ According to Euripides his great sentiments or phrases are followed by absurdly simple and monotonous banjo-notes. Meanwhile the objection made to Euripides by Aeschylus, from the musical point of view, is that he picks up all sorts of airs—from catches and dirges and (to give a modern equivalent) music-halls—and mixes them incongruously, adding plenty of ‘shakes.’ He has series of rapid notes which take from the dignity of tragic lyric. With these faults there also go faults of language, e.g. repetitions and the blending of trivialities with higher poetic diction.

1249. \(\kappa \alpha \; \mu \eta \nu \; \varepsilon \kappa \omicron \; \gamma \; \dot {\omicron} \; \acute {\omicron} \) \(\omicron \omicron \omicron \omicron \omicron\) \(\omicron \omicron \omicron \omicron \omicron\). There is little to choose between \(\omicron \omicron \omicron \omicron \omicron\) of R (cf. Dem. 1020, etc.) and \(\omicron \omicron \omicron \omicron \omicron\) of the other mss., but since \(\omicron \omicron \omicron \omicron \omicron\) more clearly conveys the idea of offering specimens in proof, while \(\omicron \omicron \omicron \omicron \omicron\) rather suggests argumentation, the former is to be preferred. Editors
(after Dobree) mostly read ὡς for ὃς on the ground that ὡς could not stand for ὅπως (‘I have the means to . .’). But (1) since ἔχω κακῶς, καλῶς, οὕτως, etc., are good Greek, it may be that ἔχω ὃς ἐπιδεῖξω is also colloquially good in the sense ‘I am so situated that . .’; lit. ‘I am placed how (=in the way in which) I shall’: (2) that ὡς, though less frequent, can be used in a formula of this kind for ὅπως appears from Soph. Ant. 750 tauίτην ποτ’ οὐκ ἔσθ’ ὃς ἐτι ξύσαν γαμείς, Phil. 196 οὐκ ἔσθ’ ὃς οὐ θεῶν τοῦ μελέτη (πονεῖ).

1252. φροντίζειν γάρ ἐγών ἔχω. As there appears to be no parallel to ἔχω φροντίζειν in any other sense than ‘I am able to be anxious’ (which is an absurd expression), it seems probable that we should read φροντίζων . . ἔχω, ‘I keep troubling my mind.’ It is true that ἔχω is not commonly joined with other participles tenses than the aorist, but the perfect occurs two or three times (e.g. Soph. O. T. 701, Phil. 600), and the present is found in Eur. Tτρ. 317 πατρίδα φίλαν καταστένουσ’ ἔχεις. Nor is there anything a priori remarkable in this application of the intrans. ἔχω. As ποίησιν ἀνύσας and ἀνυσον ποίησας, φθάνω ποιῶν and ποιῶ φθάνων are quite interchangeable, so ληρεῖσ ἐξων, τί ἐστηθ’ ἔχουν; (cf. 202, 512) are theoretically interchangeable with ληρῶν ἔχων, τί ἐστώς ἔχω; The instance from Euripides shows this to be more than theory, and the verse here is lyric and parodied from some higher style.

1256. τῶν μέχρι νυνί. The mss. give the unmetrical τῶν ἐτι νῦν ὄντων, with variant τῶν νῦν ἐτ’ ὄντων. The reading in the text is borrowed from the explanation in the schol. τῶν μέχρι νῦν ὄντων ποιήτων. But it is not good to press such merely necessary words in an exegesis. Bentley regarded ὄντων as an adscript, and read τῶν ἐτι νυνί. Yet, judging from the two positions in mss., it is νῦν which is the adscript, incorporated in different positions by different texts. Possibly, therefore, we should read τῶν ἐπιόντων, ‘his successors.’ The idiom by which a person is said to be κάλλιστος τῶν ἐπιόντων is too familiar to need more than the reminder of ἀξιολογότατοι τῶν προγεγεγενμένων.

1259 sq. τῶν Βακχείων άνακτα: implying (1) ‘the inspired lord (of song),’ (2) ‘king of the Bacchic stage.’ The words strongly indicate parody. In the Orphic Hymn 30 the expression is applied to Dionysus himself. ὑπέρ αὐτοῦ: sc. Euripides, for his daring and probable defeat. [Many editors suspect the last four lines, partly because they repeat the notion of 1252–1256, and partly because they separate μέλη (1255) rather widely from the retort of Euripides (1261).
Possibly, of course, there is a blending of the two editions of the play (Introd. p. xxvi), but the arguments are not strong, particularly when we remember that the whole passage is probably an adapted semi-quotatation.]


1262. εἰς ἑν . . . ἐννεῖμω, 'I will cut them all down to one (pattern).’ See introductory note to 1248. [In μῆλη there may also be a play upon the sense 'limbs'='I will make mincemeat of him.’ Cf. καταχορδεῖεν, μυττωτεῖεν.]

1263. τῶν ψήφων, 'some of the counters (which are here).’ The art. in such cases is really demonstrative.

1264. Preceding this line there is in the mss. a stage-direction διανέλει τροσανυλεὶ τίς, i.e. there is a passage of music on the flute serving as interval. Such παρεπιγραφαί are rare in mss., but a well-known instance is that of μυγμός and ϊγμбуς as stage-directions in Aesch. Eum. 117 sqq.

1264 sq. Φθιωτ’ Ἀχιλλεό κ.τ.λ. The envoys (πρεσβεῖς) thus address Achilles in the Myrmidons. 'Achilles, hero of Phthia, why, when thou hearest the blows of slaughter (befalling the Greek army through thy absence), dost thou not come to the rescue?’ Euripides of course chants this to the flute in exaggerated mimicry of the actual tune of Aeschylus.

1266. Ἐρμᾶν μὲν κ.τ.λ.: from the Psychagogi, where it is sung by the Arcadians about Lake Stymphalus, who claimed to be descended from the Hermes so closely identified with Mt. Cyllene.

1267. ἰη κόπτων κ.τ.λ. The words are simply repeated from 1265 to show that, musically, the same bars will do. There is no notion of ridiculing a meaningless refrain (see note to 1248). Such ἐφθυμνία as Aeschylus uses are in no way irrelevant, nor are they of characteristic frequency.

1268. δύο σοι κόπτω κ.τ.λ. Dionysus joins in, sarcastically chanting in the same dactylic tune. He takes two of his counters (1263), and says 'that's two κόπτα to you, Aeschylus.' κόπτω not only refers to ἰη κόπτον, but means that Euripides has succeeded in getting in two 'blows.' So 1272.

1270. κύδιοτ’ Ἀχαίων κ.τ.λ.: variously said to be from
the Telephus or the Iphigenia of Aeschylus. Construe μου with μάνθανε.

1273. εὑφαμεῖτε κ.τ.λ.: from the Ἰέρεια. The construction is πέλας (εἰσίν, ὅστε) οὗγεις κ.τ.λ. The μελίσσονόμοι are priestesses of Artemis, one of whose titles was Μελισσα. Priestesses themselves, both of Artemis and of other divinities (Cybele, Demeter, etc.), were also called μελισσαί. Cf. Pind. P. 4. 60 Δελφίδος μελίσσας. No satisfactory explanation of the word is yet forthcoming. It is very probably a Graecized form of some foreign term.

1276. κύριος εἰμι θρειν κ.τ.λ.: from the Agamemnon (104). 'I have warrant to tell of the favourable omen of victory (seen) upon the going forth of the brave (to Troy).' The next words are the dactylic ἐκτελέων ἢ τι γὰρ θεῖεν καταπνεῖει. The omen was that of two eagles rending a hare.

1278. τὸ χρήμα τῶν κόπων ὅσον, 'what a lot of κόποι!' (lit. 'what a business of the κόποι'). Cf. Νυμ. 2 ὁ Ζεύς βασίλευ, τὸ χρήμα τῶν νυκτῶν ὅσον.

1279. ἐγό τὸ βαλανείον βούλομαι, 'I want to go to the bath.' He professes to be suffering so much from κόποι (in the other sense of 'exhaustion') that he must seek the orthodox remedy. Cf. Arist. Problem. 1. 39 τοὺς μὲν θερινοὺς κόπους λουτρῷ ἱδάθαι δέ, τοὺς δὲ χειμερινοὺς ἀλείμματι. The idiom (ellipse or brachylogy) by which the verb of going is omitted is readily paralleled (though Apolloniates, Com. Frag. ii. 880 ἐπὶ τὴν τράπεζαν βούλομαι is not in point). Cf. Theoc. 15. 147 ὡρα δμως κής ὅκουν, Xen. Hell. 2. 3. 20 κελέυσαντες ἐπὶ τὰ ὄπλα, Cic. ad Att. 6. 7 RHodium volo iuverorum causa, Milton, Sams. Agon. 1250 He will directly to the lords. The omission of other verbs is less frequent, but sometimes occurs where the sense is obvious. Cf. Herond. 1. 3 τὶς τὴν βουρῆν; (sc. ἐκοψε).

1281. στάσιν μελῶν, 'set of lyrics.' It is natural to compare this with the technical word στάσιμον (μέλος) used of a lyric passage sung by a chorus when in position (i.e. not marching); but στάσις may simply = σύντημα (Kock).

1282. ἐκ τῶν κυθαρωθικῶν νόμων, 'out of the (several recognised) modes for the harp,' as formulated by Terpander and subsequently elaborated. Eur. proposes to show how monotonous are the arpeggii which complete the musical system of the lyrics.

1283. πέραινε: 1170 n.

1284. ὅπως Ἀχαιῶν κ.τ.λ.: from Agam. 110. The passage runs (after θροεῖν sup. 1275) ὅπως Ἀχαιῶν διθρονον κράτος,
THE FROGS OF ARISTOPHANES 1284—1291

'Ελλάδος ἣβας (ἡβαν mss. of Aesch.) | ξύμφρωνα ταγάν, | πέμπει
ξύν δορί καὶ χερὶ (δίκαι mss. of Aesch. in place of καὶ χερὶ, evidently from an adscript to the next word) πράκτορι | θούριος ὄρνις Τευκρίδ' ἐπ' αἰαν. [The present place lends much help to the correction of the Aeschylean mss.] Aristoph. makes Eur. jumble these and other lines together for comic purposes, but their intention is not to attribute any such incoherence to Aeschylus, but to illustrate the point that musically ‘it is all the same.’

διθρονον κράτος: Agamemnon and Menelaus, the joint commanders.

'Ελλάδος. If ἣβας is right, this = Ἐλληνικής or Ἐλληνίδος. Cf. Soph. Phil. 228 σχῆμα . . . Ἐλλάδος στολής.

ἡβας: cf. ἡλικία, inuentus, rubes. [For a probable ἡβάν see crit. n.]

1285. φλαττόθρατ: an imitation of one species of harp accompaniment (κρούσις), as θρεττανελς is of another (Plut. 290). In Thesm. 48 βουμβαλοβομβάξ represents one sound of a trumpet, as Ennius’ tavatantara does another.

1286. Σφίγγα κ.τ.λ.: from the Sphinx, the satyric drama which went with the Aeschylean Oedipodea or trilogy of Laius, Oedipus and Seven against Thebes.


1289. σύν δορὶ κ.τ.λ.: Agam. 113.


θούριος ὄρνις, ‘an omen inspiring fierce courage’ (the ὀδιὸν κράτος of 1275).

1291. κυρεῖν παρασχῶν κ.τ.λ.: from an unknown source. Lit. ‘having given (it, or them) to the reckless hounds that range the air, to light upon (and treat as they will).’ For κυριῦν, here apparently of vultures, cf. 1287; in Aesch. Ag. 141, P. V. 1053 of eagles. The meaning is defined from the oxymoron, as in κύμα χερσάλον (Aesch. S. c. T. 64), πτανοῦσιν κυσι (Ag. 141), ἀπτεροὶ Πελεέαδες, etc. With κυρεῖν cf. Hom. Π. 17. 272 κυσι
κύρμα γενέσθαι, Od. 3. 271 κάλλιπεν οἴωνοίσων ἔλωρ καὶ κύρμα γενέσθαι.

1293. τὸ συγκλίνεις κ.τ.λ. : from the Ἐρώσαι. The meaning appears to be ‘the combination (or league) against Ajax.’

1296 sq. ἐκ Μαραθῶνος κ.τ.λ. The most natural interpretation of this passage is that in the swampy plain at Marathon there grew a species of rush (φλέος schol.) which was used for making ropes (like σχοῖνος), and that the rope-twisters (ἰμνωστρόφοι) at their work in the rope-walk, sang a monotonous ‘chanty.’ Most Greek occupations had their special form of beguiling ditty. Thus Athenaeus (618 d) speaks of the ἐπιμύλοις of millers, the αἰλίνως of ἰστωργολ (weavers), the θυλος of ταλαισιοργολ (spinners), the λιτνέργης of harvesters, and alludes to different ψάλι of agricultural labourers, bathmen, etc. There was, it is true, an ιμαίος, which is described variously as a song of millers (Ath. 619 b), or, as used by Callimachus (quoted by schol. here), of water-drawers (ἀείδει καὶ ποῦ τις ἀνήρ ὑδατηγός ἱμαίον). The schol. is therefore led to explain ιμνωστρόφου here as referring to the latter. But (1) there seems no reason for connecting this occupation specially with Marathon, (2) the similarly formed σχοινωστρόφος (Pollux) or σχοινωστρόφος (Plut. Mor. 473 c) = σχοινοσπλόκος, ‘rope-twister.’ [Possibly there may be included an allusion to the interminableness as well as the monotony, with a glance at the use of σχοινοτενής (cf. Pind. fr. 47 σχοινοτενεία αὐδά), but there is no need to press this.]

1298. ἄλλ’ ὡς ἄλλ’ ἔγω μὲν, ‘well, at any rate I (for my part) took them from a good source (and applied them) to a good purpose.’ [Probably we should read ἄλλ’ ὡς ἄλλ’ ἔγω μὲν γ’. For ἄλλ’ ὡς . . γε cf. Aesch. P. V. 1091, Soph. Aj. 535. The combination μὲν γε is also very common.]

1299 sq. ἢνα μὴ τὸν αὐτὸν κ.τ.λ. The expression is rather condensed and = ‘(and I chose to adopt these simple melodies which you dislike) in order that I might not trespass on the preserves of Phrynichus,’ i.e. Aesch. deliberately avoided similarity to the proverbially ‘honeyed’ lyrics of that poet, preferring to go back to the plain and regular νόμαι of Terpander (1282 n.).

Φρυνίχω. The chief characteristic of the melodies of Ph. was their sweetness. The Elizabethans would have called them ‘sugared,’ as the Greeks called them ‘honey.’ Cf. Vesp. 220 ἄρχαιομελισδώνοφρυνιχήρατα, Av. 750 ἐνθεν ὡσπερει μέλιτα | Φρυνίχως ἀμβροσίων μελῶν ἀπεβόκετο καρπὸν ἀεὶ φέρων γλυκείαν φόδαν. Hence the following metaphor of the ‘meadow.’
Lucian (Pisc. 7) varies this figure with τῶν λειμώνα ἐκεῖνον (of Plato’s writings) ἀναπατάσαντες οὐκ ἐκωλύσαμεν δρέπεσθαι κ.τ.λ. The metaphor from the bee occurs also in Plat. Ion 534 λ ἐκ Μουσῶν κῆτσιν ... δρεπέμενοι τὰ μέλη ἡμῖν φέρουσιν ὡσπερ αἱ μέλιται.

1301. οὖτος ... παροινίων, ‘but this fellow gets (his) honey from all sorts of drinking-songs.’ μέλι is A. Palmer’s perfect emendation of the meaningless μὲν of mss. (MEN—ΜΕΛΙ). μέλι keeps up the metaphor, supplies an obj. to φέρει, and its sarcasm is obvious. παροινίων (Kock) is by no means a certain emendation of the mss., but it is at least convenient. παροινία (ἀσματά) are songs sung παρ’ οἶνῳ.

1302. σκόλιων. The σκόλιον was a convivial catch sung to the lyre at a banquet. Among the Athenians ‘its prevailing characteristic is, in a simple form, to reproduce or twist the thought of some famous poem, to amplify some well-known sententious utterance, or to picture some scene from a popular story’ (Smyth Greek Melic Poets, p. ciii). How the word was derived from some sense of the adj. σκολιός is a problem much discussed (ibid. pp. xcii sqq.). It had probably nothing to do with a succession of singers zigzagging round the symposium; but it may very well have been deduced from the very ‘twisting’ mentioned above.

Μελήτος. This man, an indifferent tragic poet who also composed amatory pieces (Ath. 605 e), is often assumed to be the same as the accuser of Socrates (Plat. Ap. 23 κ Μελήτος μὲν ἐπέθετο ύπερ τῶν ποιητῶν ἀχλόμενοι). There is, however, a great difficulty in the fact that Plato speaks of Meletus as young and unknown at the date of the trial of Socrates (399 b.c.). Moreover, a poet Meletus was referred to in the Georgi of Aristophanes as early (apparently) as 425 b.c.; and it is out of the question that a man who was young and unknown in 399 b.c. should have composed σκόλια which were in vogue during the activity of Euripides. Different persons of the same name occur too often in Athenian history for us to identify the bearer of the name Μελήτος in this facile manner. The Meletus here may have been the father (or even the grandfather) of the accuser of Socrates, and the defence of the poets on the part of the latter may have been taken up either for his father’s sake or because he was walking in his father’s steps.

Καρικῶν αὐλημάτων: commonly of a dirge-like character. Pollux (4. 75) has δρηνώδες γὰρ τὸ αὐλημα τὸ Καρικῶν. Cf. Plat. Legg. 800 e.

1303. χορειῶν, ‘dances,’ i.e. dance-music (cf. 247 n., and a
fragment of Pratinas ἄκονε τὰν ἐμὰν Δωριᾶν χορείαν). With the accentuation χορείου the sense is ‘dancing-places.’ But χορείου appears to be a late word and is out of keeping with the other nouns in the list.

1304. τὸ λύριον, ‘the (usual) lyre (for accompaniments).’

1305. ἐπὶ τοῦτον. The common reading is ἐπὶ τοῦτον ‘to attack him with,’ but this can hardly be the sense, which is rather given by the variant ἐπὶ τοῦτον, ‘in the case of tunes like these.’ [ἐπίτούτοτον of R. plainly points to ἐπὶ τοῦτον with -τον superscribed in supposed correction.] For the gen. is quoted Plat. Rep. 399 A ταύταις ἐπὶ πολεμικῶν ἄνδρῶν ἔσθ' ὅ τι χρῆσει; add Isoc. 6. 41 ἐπὶ μὲν τῆς ἡμετέρας πόλεως οὐδὲν ἔχω τούτοιτον εἰπεῖν.

τοῖς ὀστράκοις, ‘with the castanets’ (of earthenware). The tunes of Euripides are fit to be accompanied, not by the lyre, but by the ‘bones.’ Aeschylus looks round for a female figure (a παραχορήγχα) who has been brought on the scene, and who is using the castanets. He calls her forward (‘where is that woman who is rattling with the bones?’) and says, ‘come here, you Muse of Euripides (i.e. who are good enough for his Muse).’ The said Muse is, of course, of slovenly appearance, and she has a remarkable pair of feet (1323 n.).

1307. πρὸς ἤμπερ, lit. ‘with an eye to whom’ = ‘to whose lead’; cf. ad (of the standard), Eur. Alloc. 346 πρὸς Λίβυν λακεῖν | αὐλὸν.

1308. οὐκ ἔλεοσβίαξεν, ‘did not act the Lesbian,’ with a play upon two senses, (1) ‘practised no true music learned from the Lesbians’ (Terpander, Sappho and other lyricists), (2) ‘had not charms enough to play the part of the Lesbian women’ (who, though of loose character, exercised fascinations). The imperf. and ποτέ refer to the time when Euripides was writing. [We must not render ‘never used to practise the Lesbian.’ This in comedy would be οὐδέποτε ἔλεοσβίαξεν. Aristoph. would not use οὐποτε, still less ποτθ’. . . οὐ. Lit. ‘in days gone by she was not one to practise Lesbian arts.’]

1309 sqq. Aeschylus sings illustrations of the lyric melodies of Euripides. The ‘Muse of Euripides’ preludes with the ‘bones’ and, after each few bars, rattles a set of notes in keeping with the Euripidean style of music. These κροῦσεις, which are not marked in the mss., are to be assumed, as corresponding to the φλαττόθρατ of the harp-accompaniment of Aeschylus (1286, etc.). The following jumble of passages is to be considered as punctuated by the castanets at least after vv. 1312, 1316, 1318, 1319, 1321. While it is true that the absurd
medley is intended to be amusing as such, the immediate object is not to ridicule any alleged incoherence of Euripides himself. Aesch. is concerned with the peculiarities of the music, which he considers to be wretchedly irregular and undignified (χαρακτηρίζει τὰ Εὐριπίδου μέλη ὡς ἐκλελυμένα schol.). We do not possess any precise understanding of the principles involved, but it is clear that the arrangements of the χρόνοι (the manner in which the short and long syllables were arranged) and the introduction of 'shakes' (1314) were regarded as unworthy departures from the orthodox manner of tragedy. They were better suited to σκόλια, θρόην and the like (1301 sqq.). The audience would, of course, recognise the tunes. The lines are necessarily almost verbatim quotations (except for such a word as στρωμύλλετε 1310), but their sources are only partially known to us. 1317 sq. are from Elect. 435 sq.; 1322 from the Ηυγηρίμπηλ, but for the remainder we can find only slight suggestions of resemblance. Thus in I. T. 1089 occurs a reference to the halcyon, but there all likeness to v. 1309 ends.

1309. ἄλκυόνες κ.τ.λ.: cf. Eur. I. T. 1089 ὄρνις ἃ παρὰ πετρίνας | πόντου δειφάδας, ἄλκυων, | ἐλεγον οἰκτρὸν ἂειδες. There παρὰ (with accus.) shows the bird flying, here (with dat.) sitting or standing.

1310. στρωμύλλετε: a prose word humorously substituted for one more poetical, but also hinting at the frequent (alleged) trivialities of Euripides.

1311. νοτίοις πτερῶν ῥανύσι, 'with showers of spray from your plumage.' The combination of νότιος or ύγρός with ῥανύς and the like is used to limit the noun, which would not be definite in meaning.

1314. εἰεἰλειλίσσετε. The shake or prolongation (ἐπέκτασις) is a feature of the Euripidean music, whereas in the older style of Aesch. one syllable meant one note. In Ez. 436 the second hand of L gives εἰεἰλεισσόμενος for the commoun reading εἰλισσό-μενος. The musical fragments discovered at Delphi mark repetitions of certain notes, although they do not indicate them more than twice.

φάλαγγες, 'long-legged spiders,' are substitutes for e.g. γυναικες, as is shown by the following words concerning the loom and the singing shuttle. In such an original ὑπαρχόφωι would mean 'indoors,' but Aristoph. converts it into 'under the ceiling.'

1315. ἱστότονα, 'wrought upon the loom.' The variant ἱστότονα would = 'stretched upon . .' πηνίσματα: see ἐκπηνιεῖται 578 π.
1316. κερκίδος ἀοιδοῦ μελέται, lit. 'the exercises (=studied productions) of the musical shuttle,' in appos. to πνεύματα. For the humming of the κερκίς cf. Verg. Aen. 7. 14 arguto percurrens pectine telas, G. 1. 293.

1317 sq. ὥν ὁ φιλαυλός...κυανεμβόλος: verbatim from Ec. 435. The fondness of the dolphin for music was proverbial (cf. the story of Arion). He would be attracted by the flute of the τρυπανίας (sup. 205); cf. Plin. H. N. 9. 8 Delphinus multetur symphoniae cantu et praecipue lyrici sono.

ἐπαλλέ: occasionally intrans. (=ἐπάλλησα); cf. Lys. 1304.

πρόφαι: not local, but dat. commodi. They dance to the prows, as if in their honour; cf. χορεύω, ὄρχεισθαι, χορὸν ἰστάναι τυί and 445 n.

κυανεμβόλος; cf. Eq. 554 κυανέμβαλοι...τρύφαι and the Homeric κυανόπτωρος. Aeschylus (Pers. 562, Suppl. 751) has κυανωπίδες. The word is restricted to ships of war, and may have been derived from a facing of blue steel.

1319. μαντεία καὶ σταδίους: a new quotation without reference to the preceding clause. Doubtless we might make the words depend on ἐπαλλέ as a contained accus., 'it leaped in (=so as to give) omens and (so as to perform) races.' But the preceding lines are quoted directly, and there is nothing in the context to correspond to this. Aesch. is simply singing an odd bar or two, well known to the audience, to illustrate the musical and metrical point. The same may be said of the next two lines.

1322. περίβαλλ’ κ.τ.λ.: from the Hypsipyle. On quoting this the actor seeks to embrace the 'Muse of Euripides.'

1323. ὰρᾶς τὸν πόδα τοῦτον; This may be a quotation from the Telephus or the Philoctetes, where a maimed leg was in question. There is, of course, a reference to the peculiar metrical feet of Euripides, and, in illustrating, the actor would display first the one foot of the 'Muse' and then the other (1324). The two feet would be a comically shapeless and ill-matched pair.

1329. τὰ μέλη: in the restricted sense of the choral as opposed to the monodic melic. In 1364 the monodies are included.

1330. μονωδίων: see 849 n. The monody which follows is one of the 'Cretan' kind, as is shown by Κρῆτες (1356) and Δικτυννα (1359). We must suppose that Aesch. sings and dances this in caricature of some Euripidean ἕπορχησμα familiar
to the audience, and that his purpose is to ridicule the whole style of composition and performance, from a musical, literary and scenic point of view. Hence the characteristic repetitions of words and the lapses into utterly prosaic diction and trivial matter. The whole is an excellent burlesque, containing enough reminiscences of the original Euripides to impart verisimilitude, while affording opportunities for the gentle 'art of sinking in poetry'.

1331. κέλαινοφαίς ὀφνα: an oxymoron, 'gloom whose light is (but) blackness.'

1334. ψυχάν ἀψυχον: cf. Hec. 610 νύμφην τ' ἄνυμφον παρθένον τ' ἀπαρθένον. Such expressions are no special mark of Euripides; they belong to tragic language in general, and are sufficiently frequent in Aesch. himself (e.g. Pers. 682 νάες ἄναες, Cho. 42 χάριν ἄχαριν).

1336. μελανονεκεύμονα, 'clad in the black garb of the dead, i.e. a ghost-bogey. The denizens of the underworld appear in black; cf. (of the Furies) Aesch. Eum. 372 ἡμετέραις ἐφόδοις μελανεύμοναι, and (of ordinary ghosts) Lucian Philop. 32 καὶ τινες τῶν νεανίσκων, ἐρεσγηλεῖν βουλόμενοι αὐτόν (sc. Democritus) καὶ δειματοῦν, στειλάμενοι νεκρικὸς ἐσθήτι μελανή κ.τ.λ.

φόνα φόνα: such excited repetitions are frequent in Euripides. See specially Hec. 688 sqq., and Or. 1426 φυγεῖος ἐτυχον Φρυγημαί νόμοι | παρὰ βόστρυχον αὐθαν αὐθαν | Ἑλένας Ἑλενας εὐπάγη κύκλῳ | . . ἄσσων, Hel. 648, etc.

1337. μεγάλοις ὄνυχας: as becomes a bogey.

1338. ἀλλὰ μοι ἀμφίπολοι κ.τ.λ.: from the Temenidae (schol.).

1339 sqq. έκ ποταμῶν . . ἀποκλύσω. After an evil dream it was customary to perform a purificatory ceremony with either running water or water from the sea; cf. Aesch. Pers. 203 καὶ ταῦτα μὲν δὴ νυκτὸς εἰς ἄνεον λέγω | ἐπεὶ δ' ἀνέστην καὶ χερῶν καλλίρρον | ἐξαισα πηγῆς κ.τ.λ., Apoll. Rhod. 4. 660, Pers. 2. 16 nodem flumine purgant. Technically this was called ἀποδιοπομπεῖσθαι.


ἀποκλύσω: of washing away from one's self the middle would be more usual (cf. ἀπονίζομαι, ἀποκαθαρέσθαι, ἀποτέμπομαι, etc.). Nevertheless there is nothing to prevent a Greek writer from treating the action objectively, simply as it affects the thing removed.
1341. πόντε δαίμον: Poseidon. Whatever may have been the motive of the invocation in the original, it is here brought into sharp and sudden contrast with the prosaic τοῦτο ἐκεῖνο. ‘O God of the Sea!—so that’s it!’ (i.e. ‘I see what the dream meant; it is that my neighbour Glyce has stolen my rooster’).

1342. τάδε τέρα, ‘these portents (and their meaning).’ The usual plur. is τέρατα, but the present form answers to γέρα, κρέα, etc. It is supported also by a declension (found in Herodotus) of τέρας τέρεως alternative to τέρας τέρατος (Kühner-Blass i. pp. 431 sq.). It is also just the form which a comedian would burlesque. [The reading τάδ τερα ruins all the sense.]

1344. νύμφαι ὀρεσσίγοναι. After invoking the Oreads there is a drop to another nymph in the shape of Mania (‘Betty’) the maid. Μανία (fem. of Μανής, cf. 965 n.) was a Phrygian name frequent with slave-girls; cf. Ath. 578 b.

1348. εἰειειειλίσσουσα: 1314 n.


1353. ἀκμαῖς, ‘swiftest (or strongest) effort’; (lit. with wings at their tip-top). So ποδῶν, χειρῶν ἀκμή or ἀκμαὶ.

1356. τὰ Κρήτεσ: from the play of that name (schol.). With τὰ τόξα following it is here converted into a poetical way of calling for the police (605 n.).

1358. τὴν οἰκλαν: an unpoetical word, deliberately substituted for something in higher style.

1359. Δίκτυννα: the Cretan Artemis as huntress (cf. δίκτυνν).

1360. τὰς κυνισκας: the prosaic dimin. is a burlesque. The female hound was considered the more keen-scented.

1362. ἐξυπίτας, ‘at their brightest,’ ‘with keenest light’ (as required for the search).


1367. τὸ γὰρ βάρος νῦν κ.τ.λ., ‘for the weight of our phrases will test us.’ The specific gravity of a βάρα depends on the weight and dignity of the matter pressed into it.

1368 sq. ἐπερ γε δεὶ . . τέχνην. It is easiest to place a
commas at με, to supply ποιήσαι, and to treat the next line as exegetic of τούτο (ποιήσαι). Cf. Plat. Gorg. 491 ν ἄ τοῦτο μὲν οὐδὲν δεῖ, αὐτῶν ἑαυτοῦ ἄρχειν; Dem. de Cor. 139 δυνών αὐτῶν ἀνάγκη θάτερον, ἡ μηδὲν ἔγκαλεῖν κ.τ.λ., Soph. Phil. 310 ἑκεῖνο δ’ οὐδείς, ἥνικ’ ἀν μνησθῶ, θέλει, ἵνα σώσαι μ’ ἐσ’ οἶκους. [It is, however, quite possible to construe ei δεῖ με τούτο τυροπωλήσαι τέχνην ‘if I am to do this cheese-selling of poetry,’ τούτῳ being adverbial (contained) accus., as in τούτῳ σε λυπάω, πείλω, ποιώ, etc. (cf. 13–15 n.).] τυροπωλήσαι is treated as a trans. verb, ‘treat after the manner of cheese-selling’ = τυροπωλικῶς διαθέναι. Cf. Pae. 747 ἔδεισον ὁμόθυμη τὸ νῷτον, and sup. 798 μειαγωγήσουι τὴν τραγῳδίαν.

Since v. 1369 is mock-tragic, this might account for the absence of the article with τέχνην, but that absence is more naturally to be explained by the sense ‘to weigh out art’ (i.e. quantities of it).

1370. ἐπίπονοι, ‘strenuous.’ They do not give up a difficulty.

[1373. After this verse editors commonly mark a lacuna, on the assumption that 1370–1377 should answer to 1482–1490. But there is no indication of hiatus in the sense here, and the supposed antistrophic correspondence is by no means certain.]

1374. μὰ τόν. For the omission of the name of a deity cf. Plat. Gorg. 466 κεφαλή μὲν οὖν ἐγώγε. ΣΩ. μὰ τόν, οὐ σὺ γε. So μὰ τῶν (Plut. Cleom. 4). Considering the freedom with which the names of the deities were used it is hardly likely that this suppression came of reverence. It more probably originated in indecision or indifference as to which god should be sworn by. It may also be suspected that a name was sometimes deliberately withheld, when an oath was not taken seriously. The consequences of even accidental ἐπιορκία were thus avoided. The schol. here explains that the ellipse is εἰκασθεὶς χάρων, and, whatever he may have intended to convey, the expression is more true than if he had said εἰκασθεὶς χάρων.

1375. τῶν ἐπιτυχόντων: after οὐδὲ this is a humorous παρὰ προσδοκίαν; ‘not even if I had been told it by a—man in the street,’ lit. ‘man I met with’ (cf. δ τυχῶν, δ ἐπιτών). We should have expected e.g. τῶν σαφῶς εἰδότων, αὐτοπτῶν, παρεστηκότων or the like, but Aristoph. satirises our common credulity, which so readily takes the word of the first gossip.

1379. λαβομένω: sc. αὐτῶν. Each is to hold his scale while he speaks into it.

1380. κοκκύςω. ‘crow.’ κοκκύζω is used not only of the cuckoo but also of the cock. Cf. Eccl. 31, Cratin. Com. Frag.
ii. 186 kokkū́ζεων τὸν ἀλεκτρυνόν' οὐκ ἀνέχονται, Anecd. Bekk. 21. 24 ἀδεων ἀλεκτρυνόνας Ἀττικός· τὸ δὲ kokkū́ζεων κωμικοὶ λέγουσιν (i.e. they use that word also). [The 'cuckoo-clock' originally represented Chanticleer.]

1382 sq. ἐὰν ὡφέλει κ.τ.λ. To the first line of the Medea Aesch. responds from his Philoctetes.

1384. καὶ τολύ γε, 'very much more . .' καὶ (etiam) goes closely with the adverb.

1388. ἐπτερωμένον : referring to διαπτάσθαι.

1391. οὐκ ἔστι Πειθοῦς κ.τ.λ. : from his Antigone. 'Persuasion has no temple except reasoning words.' The next line ran καὶ βωμὸς αὐτῆς ἔστιν ἀνθρώπου φύσει.

1392. μόνος θεόν γὰρ κ.τ.λ. : from the Niobe (fr. 161 ν). The passage continued with οὐδ' ἂν τι θύουν οὐδ' ἐπιστένδον ἄνοι, | οὐδ' ἔστι βωμὸς οὐδὲ παλαιῶς, | μόνον δὲ Πειθὼ δαίμονων ἀποστατεί. In this instance the matter of the reply is suggested by his rival's quotation.

1393. μέθοδε· μεθοδε· see crit. n. The abrupt rhythm (if correct here) is justified by the conversational repetition. Cf. Thesm. 1184 κάτησο κάτησο.

καὶ τὸ τοῦτε γ' ἀὖ ρέπει, 'and (lo and behold !) once more his scale descends.' καὶ must (with γε) be used in a tone of sarcastic impatience ' (well, you have let go), and, of course . .' It obviously does not emphasise τὸ τοῦτε, and its position prevents us from joining it to ἀὖ ' (once more').

1395. ἔτος ἄριστοι εἰρημένων, 'an excellently expressed verse.' Cf. 1161.

1400. Βέβληκ' Ἀχιλλέως κ.τ.λ., 'Achilles has thrown two aces and a four.' This is from the Telephus, in which the Greek chiefs are playing dice. It is true that metaphorical allusions to dice are not rare in serious poetry (e.g. Aesch. Ag. 32 τρίς ἔξι βαλοῦσι τῆσδε μοι φρυκτωρίας, Cho. 967), but the introduction of an actual scene in which the characters are dicing, and also of a line so hopelessly prosaic and trivial, was left for Euripides to venture. Three dice were used, and the highest throw was τρίς ἕξι. Besides its commoner sense κύβος (properly the 'pip' on the dice) has the special meaning of μονάς ('ace'). The throw is, therefore, a poor one and the 'weight' of the line would be small. Dionysus is doubly sarcastic.

1401. αὕτη ἀστί λοιπὴ σφῶν στάσις: not αὕτη ἦ στάσις nor ἦ λοιπὴ. Lit. 'this (only) is left for you as a weighing.'
Greek often dispenses with the word for ‘only,’ an emphasis being assumed upon the word to which it would belong. See the editor’s note on Plat. Rep. 333 E ei πρός τὰ ἄχρηστα (sc. μόνον) χρήσιμον ὑπὸ τυγχάνει.

1402. σύνθηροβριθές κ.τ.λ.: from the Meleager. The adj. suggests βάρος enough, but the line is easily beaten.

1403. ἐφ’ ἄραματος κ.τ.λ.: from the Glauces Potniéus. The schol. on Eur. Phoen. 1194 quotes the next line as ἵπποι δ’ ἐφ’ ἵπποις ἡσαν ἐμπεφυρμένοι. This may account for the dat. νεκρό, which can anticipate ἐπὶ... Cf. Pind. Ι. 1. 29 ἰεθρών αὰ Τἱρακας ἐφανεν καὶ παρ’ Εὐρωτα, Soph. Αἰτ. 366 ποτὲ μὲν κακών, ἀλλαὶ ἐπ’ ἕσθολν ἔρρει, and, in comedy, Eq. 610 μήτε γῆ μήτ’ ἐν θαλάττῃ, Αὐ. 740 νάπαισι τὲ καὶ κορυφαῖς ἐν ὀρείσι. [Otherwise it is easy to read καν νεκρό, nor is it improbable that the sentence should here be complete.]

1406. οὖς οὐκ ἂν ἄραιντ’ κ.τ.λ. There is probably only an accidental similarity between this and Eur. Ορ. 2 συμφορὰ βεθηματος, ἢ οὐκ ἂν ἄραιντ’ ἄχρος ἄνθρωπον φύσις. The Egyptians were proverbially ἄχροφοροι (schol. here and at Αὐ. 1133 Λύγπτιος πλινθόφοροι).

1407. καὶ μηκέτ’ : sc. βασάνιζε τὴν πολίσιν ἡμῶν, οὐ εστὶν ἡ στάσις. The force of καὶ is ‘yes (i.e. no doubt he is outweighed as you say), and (we may go further) ’...

1408 sq. αὐτός, τὰ παιδί’... καθήσθω: for both construction and thought cf. 587; for Cephisophon as collaborateur see 944; for τὰ βιβλία 943.

1410. It is not very clear why some editors assume a lacuna after this line. Dionysus has already said (1401) that the weighing would stop with the next quotations. After Eur. is again beaten, Aesch. boasts that he would be prepared to meet any odds. But, since his test is but a ‘sporting offer’ which manifestly cannot be adopted, Di. ignores it and proceeds.

1413. τὸν μὲν γὰρ ἡγούμαι κ.τ.λ. Dionysus still represents the popular opinion, but beginning to doubt itself. He cannot but realise now that Aeschylus (τὸν μὲν) as poet is σοφός (doctus, cf. 1164 n.), but he also knows that he finds pleasure rather in Euripides (τῷ δ’). [Others reverse the application of the demonstratives, but this misses the above point and itself contains none.]

1414. οὔδεν ἄρα πράξεις: i.e. ἀπρακτος ἐσεί, ‘your journey will have been in vain.’ Pluto means that only a distinct choice will entitle one of the poets to depart. Hence the following question of Dionysus.
1416. ἦν ἐλθὸς μὴ μάτην: not ἴνα μὴ ἐλθὸς μάτην. See 639 n.


1419. ἦν ἣ πόλις σωθεῖσα κ.τ.λ., i.e. ‘So that the country, being saved (by the poet’s wisdom), may (continue to) hold the proper choric festivals (which belong to me, and which I naturally desire to see maintained).’ The function of the poet as teacher of wisdom (1009 sq.) is here put at its highest. In the theatre he can influence the largest Athenian gathering (678) under privilege (686 sq.) more effectively than any ῥήτωρ in the assembly. Dionysus therefore proceeds to test their σοφία in the way of political παρανύσεις. [There is no special allusion to the next Great Dionysia which are to follow in a few weeks. The tragic poet could not ‘save the country’ in that interval. The reference is general.] The feeling of danger at Athens is clear from this and other places. See Introd. p. xxiii.

1421. μέλη, ‘is likely to’ (when he gets back to earth).

αἴξειν μοι δοκῶ, ‘I am minded to take’ (= δοκεῖ μοι ἄγαγείω); lit. ‘I seem (to myself) that I will take.’ [From this use of the future there came a (rarer) use of the present infin. in a less decided sense: e.g. Vesp. 177 τὸν διόν ἐξάγειν δοκῶ (which editors should not change to ἐξάξειν), Aesch. Ag. 16 ὅταν δ’ αἶδειν ἢ μυστρεσθαι δοκῶ. ‘I seem to myself to be doing this or that’ is surely a tolerable idiom of the anticipatory or panoramic present used for the future (Kühner-Gerth i. p. 138).]

1422. περὶ Ἀλκιβιάδου. See Introd. p. xxiv. Alcibiades was at this time in the Thracian Chersonese. It can hardly be doubted that this discussion is a ‘feeler.’ The audience would signify its approval or disapproval of the sentiments expressed, and the supporters of Alcibiades would derive hints for their course of action.

1423. δυστοκεῖ, ‘is in slow travail,’ i.e. in bringing to birth a definite γνώμη on the subject.

1424. τίνα; The general rule is that when an interrog. pronoun, or pronominal adj. or adverb, is repeated by the person questioned, he puts it in the indirect form; i.e. we should expect ἢντινα; (= ἐρωτᾶς ἢντινα γνώμην ἔχει;). But a general habit does not preclude other uses. Blaydes quotes Adv. 1234, Eccl. 761, Pac. 847, etc. in illustration of the direct form. [Doubtless we might here save the rule—if it were worth
1425. ποθεί μὲν κ.τ.λ.: parodied from the Φρονοὶ of Ion of Chios σιγὰ μὲν, ἐξθαληρὶ δὲ, βούλεται γε μὴν (schol.).

1427. μισῶ πολύτην κ.τ.λ.: apparently quoted (with more or less modification) from one of his own plays, since πάτραν is tragic, as in 1163. This may account for the variant πέφυκε for φανεῖται. The rather difficult future is not likely to have been wrongly substituted here for an easy perfect. Probably, therefore, in the original context the word was πέφυκε (or πέφηνε), but here Eur. is making no explicit statement as to what is or has been the case with Alcibiades. He only hates a man 'if he shall (δότις = ἢ τις) prove to be' of this character, at the same time broadly hinting that he probably will so prove.

1429. καὶ πάρμον αὐτῶ: made to agree with πολύτην, as if the relative clause had taken the shape of φανούμενον βραδόν κ.τ.λ. [Changes from a relat. clause to an equivalent of another form (or vice versa) are not very common. Yet cf. Simonid. 5. 7 πράξαι γαρ εὖ πᾶς ἄνηρ ἀγαθός, | κακός δ', εἰ κακῶς, Xen. Hel. 1. 4. 4 ταῦτ' οὖν ἄκοιντες . . καὶ ἐπειδὴ Κύρον εἶδον, Aesch. Cho. 569 sq. n.]

ἀμήχανον probably combines the active and passive meanings (1) 'resourceless' for his country, (2) a 'hopeless' person for it to deal with. For the former (which is rarer) cf. Eur. Med. 408 γνωϊκες ἐς μὲν ἐσθλ' ἀμήχανόταται, | κακῶν δὲ πάντων τέκτονες σοφώταται.

1431 sq. οὐ χρῆ λέοντος κ.τ.λ. It is out of the question that both these lines should stand together. Either we have a combination of the two editions of the Frogs, or (more likely) 1431 was the original line, which Aeschylus somewhere wrote, but which he is here quoting in an altered shape in 1432. Some early reader probably noted the original words in the margin or between the verses. In favour of this view it should be observed (1) that the line with μάλιστα μὲν has the less tragic appearance, (2) that Plutarch (Alc. 16), quoting from Aristophanes, gives that line but not the other. [Some mss., it is true, omit 1432, but their authority is not so ancient as that of Plutarch.] The notion of nurturing a dangerous lion’s whelp was apparently used by Aesch. in other places besides the well-known Ag. 718 sqq.

1432. ἐκτραφή τις: sc. λέων. [The mss. of Plutarch have ἐκτρέφῃ, but the likelihood of ms. corruption was from ἐκτραφή, not to it.] It would have been better not to have permitted
such a dominating and wayward character as Alc. to be developed in Athens, but, since it has been done, it is best to 'put up with his ways.'

1433. τὸν σωρήμα: the form of the oath is deliberate, since the whole question is of σωρήμα. Cf. 1166, 1169.

1434. ὁ μὲν σοφῶς ... σαφῶς: so the mss., but commentators have naturally been at a loss to decide which has spoken σαφῶς, or rather which has not. Each has been allusive, but the opinion of each is clear. Not only is the perplexity removed, but a capital point is made by reading (with Meineke) σοφῶς for σαφῶς: 'the one has spoken wisely, and the other ... wisely.' Dionysus hesitates and seems to be thinking over a word, and then confesses (probably after glancing round the theatre) that there is nothing to choose. Aristophanes in fact leaves the matter of Alcibiades to the audience. [The appearance of σαφῶς is not difficult to explain. Some early reader or copyist would expect a contrast between ὁ μὲν ... and ὁ δὲ ..., but finding none, and missing the point, would 'emend' with σαφῶς.]

1437 (1442). ἐγὼ μὲν οἶδα κ.τ.λ. In the distribution here offered of this much confused passage it has been assumed that eight lines of the first edition of the play were removed in favour of eight new lines. In some old copy or copies the text of one edition was accommodated in the margin of the other, where it could best find room, part being written high on the page and part lower down. Hence the first five lines of edition a precede the eight lines of edition b (which are written correctly together), while the last three lines follow them. We have, of course, no means of deciding with certainty which of the two editions was the earlier, but, since the troubles of Athens must have been rapidly increasing, it is perhaps to be guessed that the earlier edition would contain the lighter passage. Lines 1437-1441 were declared spurious by the ancient critics Aristarchus (200 B.C.) and Apollonius (A.D. 10).

καὶ θέλω: since it is a tragedian speaking more suou it is unnecessary to suggest κάθελω.

1438 (=1437) sqq. The apparent foiling of the following lines is to be explained (1) as burlesquing some of the far-fetched devices for victory suggested in desperation (cf. Aeh. 915), (2) as parody of certain passages of the Palamedes of Euripides (see 1443=1451). That play is the subject of burlesque also in Thesm. 770 sqq., where οὗτ' ἐγὼ καὶ δὴ πόρον | ἐκ τοῦ Παλαμηδοῦς has a suggestive resemblance to the present place. Ibid. 847 it is said of Euripides οὐκ ἐσθὰ δπῶν | οὖ τὸν
Παλαμήδην ψυχρὸν ὄνειραίοσχόνεται. In fr. 578 (from the Palamedes) occur the words ποντίας ύπὲρ πλακός. Much of the humour is necessarily lost in the absence of the parodied original. At the same time Aristoph. makes an attack upon peculiarities of Cleocritus, Cinesias and Cephisophon.

1438 (=1437). εἰ τις πτερώσας κ.τ.λ. A nom. pendens is anything but rare (cf. Aesch. Eum. 95, 100, 480, Suppl. 455, Eur. I. T. 947, Hec. 970, Hom. II. 5. 135, etc.). An instance (and there are many) as striking as the present is Eur. fr. 411 πρὸς ἄνδρ' εἰπὼν ἔνα; | πῦθοιν τῶν ἄστοι πάντες. [Except for so many parallels it might be tempting to suggest εἰ τις πτερώσας . . .] 'αφροιν ἄραι, 'were to lift him into the air.' The form ἄραι for ἄρει is quite admissible in a mock-tragic passage which includes πλάκα, and the resemblance of ἄφροιν and αἰροεν, and of ἄραι and αὔραι, is very close.

Κλεόκριτον Κυνησία. Cleocritus (cf. Av. 878 στροφές, μῆτερ Κλεοκρίτου) was a large and ungainly person with some fancied resemblance to an ostrich (τὴν δὲ ὄμοιον στροφώδης schol. I.c.). To enable such a bird to fly he must be provided with wings in the shape of Cinesias (see 153 n.), who was very tall and thin. In the Gerytades of Aristoph. (Ath. 551 c) the latter is reckoned among the unsubstantial ἀδαφοῖα. The jest went that he was obliged to wear a coat at his waist to prevent him from doubling up with his length and slenderness.

1440 (=1439). νοῦν δ' ἔχει τίνα; 'But what is the idea (or purpose) of it?'

1441 (=1440). ναυμαχοίν . . ὁξίδασ: the jest turns upon a vulgar application of these terms underlying their literal meaning.

1443 (=1451). εὐ γ', ὡ Παλάμηδες: evidently quoted from that play; 'an excellent device!' φύσις = 'genius.' [In the ordinary position of this line it is entirely pointless.] The inventive genius of Palamedes (of whom Odysseus was jealous, and whose death he compassed) was proverbial. Cf. Eupol. (Com. Frag. ii. 547) Παλαμηδίκον γε τούξεύρημα καλ σοφήν.

1444 (=1452). Κηφισοφόν: as collaborateur. See 944 n., as also for his connexion with the vinegar-cruet.

[1446 (=1443) sqq. Alternative passage from the other edition.]

1446 (=1443). ὅταν: i.e. σωτηρία ἔσται, ὅταν . . Cf. 1463.

τὰ νῦν ἀπιστα κ.τ.λ., 'when we regard as trustworthy that in which we now put no trust, and regard as untrust-
worthy that in which we do put trust.' It is little wonder that Di. finds this perplexing. ἀπιστα commonly means 'untrustworthy' or 'disloyal,' and τὰ δ' ὄντα πιστά, 'what is really loyal.' But Eur. means by the former 'what is now distrusted' and by the latter 'that in which we trust.' Doubtless also the combinations of sound τὰ νῦν ἀπισταπιστόθ and τὰ δ' ὄνταισταπιστά, if not most carefully pronounced (cf. 304 n.), would lead to a fine 'derangement of epitaphs.' The former might become τὰ νῦν ἀπιστ' ἀπισθ' and the latter either τὰ δ' ὄντ' ἀπιστ' ἀπιστα or τὰ δ' ὄντα πιστά πιστά. It is most probable that Aristoph. intends to satirise advice capable of such indefiniteness. [In point of fact it is only the subsequent explanation which tells us how to read and interpret the words.]

1448 (=1445). ἀμαθέστερον, 'less learnedly.' The Greek comparative is very often used where we should expect ἦττον with the opposite adjective or adverb (e.g. σκαίτερος ἐκεῖνον = ἦττον δεξίος).

1451 (=1448). ὑσως σωθεὶμεν ἄν. The reading of R . . χρησαίμεσθα σωθεὶμεν ἄν is due to accidental omission through the similarity of -σως and σωθ-, and an attempt to remedy the consequent defect of metre. Not only is the sense too positive, but the form σωθεἰμεν is un-Attic. (Rutherford, New Phryn. p. 454 sq.)

1455. χρήται . . χρηστοῖς: 735 n.

πόθεν; 'of course not' (cf. the scornful ποῖος ;).

1457. οὗ δῆτ' ἐκεῖνη γ': 788, 1144.

1459. ἢ μήτε χλαίνα κ.τ.λ.: evidently a proverbial expression. We may perhaps render 'if neither soft cloak nor rough cloak agrees with it.' χλαίνα and σισύρα are opposed also in Vesp. 739, 1132-1138. With the Greeks the terms for body clothes and bed-clothes are not always distinct, and each of these words is applied in both meanings. Thus in Ἀν. 122, Νυμ. 10 the σισύρα is a bed-blanket, a sense in which χλαίνα is also frequent. We can hardly decide which application is intended here. Both χλαίνα and σισύρα are thick and warm for winter, the difference being that the χλαίνα was commonly made of wool and might be beautified, while the σισύρα was a rug made of skins (sheep or goat) with the hair inwards. Cf. χλαίνα ἵματιον χειμερνύν (Hesych.), and ἢ σισύρα περίβλημα ἄν εἰπ ἐκ διφθέρας (Poll. 7. 70). By the χλαίνα Aesch. means the more refined public men; the σισύρα is the rougher sort.

1460. εἰπέρ ἀναδύσει πάλιν, 'if you are to get above ground again' = εἰπέρ μέλλεις ἀναδύσεσθαι (13 n.).
1461 sq. ἐκεῖ φράσαμι ἀν: the surface meaning is 'in the other world' (cf. 82). But we may perhaps guess that the actor makes a sign towards the Pnyx, and signifies that he prefers to give his political views in what the politicians call 'another place.' This would also suit ἀνίει in the next line, since the theatre lay below the level of the place of assembly, in which the people were said καθόθαται ἀνω (Dem. 285). Good advice may find its way up to that hill. Meanwhile ἀνίημι, ἀναπέμπω are the regular words for sending up influences by the nether powers. With μὴ δῆτα supply τοῦτο ποιήσης or εἴπης.

1463 sqq. τὴν γῆν ὧταν κ.τ.λ. With ὧταν cf. 1446 (=1443). The utterance is intentionally rather cryptic. The meaning commonly found (after the schol.) is that the best policy is to leave the enemy to invade Attica, and meanwhile to attack his country with the fleet, making a special point of keeping up the navy as the true resource (πόρος) of the country, the present revenue (πόρος in a somewhat different sense) being in reality ἀπορία, a cause of helplessness, inasmuch as it simply creates an idle state-fed class. Pericles (Thuc. 1. 143) had urged ἂν ἐπὶ τὴν χώραν ἡμῶν πεζῷ ὠών, ἡμεῖς ἐπὶ τὴν ἐκείνων πλευσόμεθα. But this is scarcely the attitude of Aristophanes, who belongs to the party of peace. It is probable that the words rather mean 'when we (stop the war and can) treat the enemy’s country as ours and ours as theirs (i.e. so far as intercourse and trade are concerned), and when we treat our ships as our resource (i.e. spend our money upon them with a view to re-cuperation and a stronger future revenue), and regard the present (way of dealing with the) revenue as (the cause of) helplessness.'

To this Di. replies 'Capital! only the jurymen swallow it up all by themselves.' The sense of αὐτὰ is derived from the context (=τὰ χρήσατα implied in the πόρος): cf. 1025. We might have expected the fut. καταπιέται, but the sense is 'but, no matter what revenue we have, the jury-courts always get it for themselves (and will continue to do so).' Dionysus is naturally interested in the θεωρίκων, and he hints that there would be more of this if less were paid to juries. Aristoph. himself would have been glad of any reduction in the payment of the assembly or courts, since its existence was all in favour of the power of the δῆμος. Cf. in general Eq. 1350 εἰ σοι δὲν λεγοίτην ῥήτορε, ὃ μὲν ποιεῖσθαι ναῦς μακράς, ὃ δ' ἔτερος αὐτῇ καταμισθοφορήσαι τοῦτο, ὃ τὸν μισθὸν λέγων τὸν τὰς τρίθρεις παραδραμὼν ἄν φέρειν.

1468. αἱρέσομαι κ.τ.λ. The line (which is parenthetic and
is lingered over in order to prolong the suspense of Euripides) is tragic in metre and expression (in the use of ἡ ψυχή and of θελεῖ = βούλεται). With θελεῖ supply αἴρείσθαι.

1469. οἷς ἀμοσάς. Though Di. came down intending to fetch Euripides, the statement that he has ‘sworn’ is but hyperbolic assertion of the eager poet, and meets with a crushing answer from his own Hippolytus. Cf. 101 n.

1472. ὡ μιαρωτατ’ ἀνθρώπων: an abusive combination so frequent that Eur. uses it in forgetfulness of the divinity of Dionysus—not that (in Aristophanes’ view) he would ‘care much for divinity. Cf. Av. 1637 (Herakles to Poseidon) ὡ δαμόν’ ἀνθρώπων Πόσειδον.

1475. τί δ’ ἀισχρόν κ.τ.λ. Once more Eur. is hoist with his own petard. In the Aeleus he has the line τί δ’ ἀισχρόν, ἢν μὴ τοῖς χρωμένοις δοκῇ; It adds to the humour if the previous line is also an echo of the Aeleus. Plutarch relates that, when Antisthenes (others say Plato) heard in the theatre this questionable doctrine that it is ‘only thinking makes it so,’ he retorted ἀισχρόν τό γ’ ἀισχρόν, κἂν δοκῇ κἂν μὴ δοκῇ. In humorously substituting τοῖς θεωμένοις the actor looks for the ἐπισωμασία which will show how the audience takes this verdict in favour of Aeschylus.

1477. τίς οἴδειν κ.τ.λ.: from the Phrixus. See 1082 n.

1478. τὸ πνεῦν δὲ δεπνεῦν. The jingle and alliteration point the sarcasm. He means that such talk is λήρος. It gives no practical satisfaction. ‘You might as well say that “breathing’s breakfast and lying down is eider-down.”’

1479. χωρεῖτε: i.e. you and Aeschylus. Cf. Vesp. 975 τὸν ἀντιβολῶ σ’, οἰκτίραγ αὐτόν, ὡ πάτερ, καὶ μὴ διαφθείρητε.

1480. ἱνα ἔξενσο. They are to be wished bon voyage with a ‘send-off’ dinner. But Aristoph. is also alluding to the banquet to which he assumes that he will be invited as successful with his play (297 n.).

1481. οὗ γὰρ ἄξθομαι τῷ πράγματι, lit. ‘it is a business (or trouble) I don’t object to’; a colloquial expression corresponding to the English ‘I don’t mind if I do.’ So the schol. τῷ ἑστιάσασα (rather ἑστιάσθαι).

1482. ἀνήρ: not ἀνήρ (Aeschylus), but in general.

1484. πολλοῖσιν: by many signs and tokens.

1485. δοκήσας, ‘having been considered.’

1491 sq. χάριεν, ‘a proper thing.’
THE FROGS OF ARISTOPHANES 1491-1504

μὴ Ἑωκράτει κ.τ.λ. Euripides is regarded as one of the circle of Socrates and as possessing the same taste for sophistical discussion and scepticism. Aulus Gellius (15. 20) says of him auditor fuit physici Anaxagorae et rhetoris Prodici, in morali autem philosophia Socratis, but the last statement cannot be true in the sense that he was a 'pupil' of Socrates, who was twelve years his junior. Also Soc. had no 'pupils,' but only fellow-seekers, and of these Eur. was one. For Aristophanes' conception of Socrates see the Clouds (423 b.c.).


1493 sq. ἀποβαλόντα μουσικήν κ.τ.λ., 'rejecting cultured taste and neglecting the most important elements of the tragic art.' μουσική here includes both 'music' and 'literary judgment.' Aristoph. believes in the rightness of the old education (cf. 729 n.) and also of the old dramatic art as represented in the dignified simplicity of Aeschylus.

1496. σεμνοσίν: in the unfavourable sense of 'pretentious'; cf. 178.

1497. σκαριφημοῦσι, lit. 'hen-scratchings.' Hesych. tells us that διασκαριφθέναι is properly used ἐπὶ ὀρνείων τῶν τοῖς δύναις σκαλευντων τὴν γῆν.

1498. ἄργον. It would be very awkward to make this masc. with the subject of ποιεῖσθαι. διατριβὴν ποιεῖσθαι is not here simply the ordinary resolved form of διατριβεῖν, since διατριβὴν contains, besides the notion of wasting time, the sense of 'philosophic discourse,' which does not attach to the verb.

1500 sqq. The chorus is supposed to have filled in the interval occupied by the farewell banquet. Presumably Pluto comes on with Aeschylus, Dionysus and Xanthias, who are to make the return journey. [Hence it is Xanthias who has played Euripides.] The anapaestic measure implies a kind of procession (1525), with which the play ends.

1501. τὴν ἡμετέραν. Athens is naturally to be considered the favourite city of the gods (ἱερωτάτης Ἐγ. 582), including Pluto. The Athenians ἄγονον ἐορτάς διπλασίους ἢ οἱ ἄλλοι ((Xen.) Rep. Ath. 3. 8). But, as the schol. points out, Attica is the special country of Kore (= Persephone, wife of Pluto).

1504. δῶς τούτῳ κ.τ.λ. For the three ways of death see 121 n. They are here indicated by appropriate presents, which Pluto is sending to certain of Aristophanes' pet aversions.
They are nice little gifts which Di. brings home from abroad. We cannot tell which particular favour Cleophon (678) is to receive in τουτί, or Archenomus in τόδε. In regard to the second gift the reading is uncertain. If τουτί is right, it would naturally be the κώνειον, since it has to be divided. Bergk's τουτους cures the paroemiac verse (which comes in rather strangely) and, if we understand τοὺς βρόχουs, the presentation of a number of halters would make an effective little picture on the stage.

1505. τοίσι τοριστάισ: little is known of this board (άρχή). It appears to have been a kind of expert committee which suggested ways and means, probably in times of special emergency (Dict. Ant. in voc.).

1506. Μύρμηκι κ.τ.λ.: these are not the τορισταί, otherwise ὄμοi would not have been added. Nicomachus is apparently the subject of Lysias' Orat. xxx. Myrmex and Archenomus are unknown.

1511. στίξας: as if runaway slaves (δραπέται), who were usually so punished (Av. 750 δραπέτης ἐστιγμένος). It is thus hinted that at least some of them are not genuine citizens; cf. 678 sqq. n.

1513. μετ' Ἀδειμάντου κ.τ.λ.: Adeimantus commanded with Alcibiades against Andros (407 B.C.), was a general during the present year, and took part in the battle of Aegospotami, where he in all probability behaved as a traitor. The proper name of his father was Leucolophides (Xen. Hell. 1. 4. 21). The anapaestic metre would not, it is true, admit of Λευκολόφιδου, as it will not of Σοφοκλεί (1516), but, since it was not essential to introduce the father's name, we may assume that Λευκολόφου is a humorous substitution. 'Adeimantus of the white crest' is Ad. the general, who makes a display of his λόφος (cf. 1016, with 925).

1516. Σοφοκλεί: see 76 n., 1513.

1517. ἢν ἄρ' . . ἄφικωμαι, 'in case I ever come back.' In ἄφικεσθαι the sense is often 'come home' (cf. ἀποδιδόναι, ἀπολαμβάνει, etc.).

1523. μηδ' ἄκω, 'not even by accident'; cf. Aeschin. 2. 153 ἀνθρωπος -τονηρός, δε οὐδ' ἄν ἄκων ἀληθὲς οὐδὲν εἶποι.

1524 sq. φαίνετε . . λαμπάδας: the mystae have their torches (313, 340), and are now to form a procession escorting the departing Aeschylus. To 'show a light' is good Greek; whence also (omitting the noun) φαίνειν = 'give a light'; cf. Theoc. 2. 11 ἀλλά, Σελάνα, φαίνε καλὸν.
1526. τοῖς τούτου τούτοιν: the repeated pronoun is emphatic, lit. ‘honour him with the tunes of him (and no one else).’ For Aeschylus the tunes of Aeschylus, i.e. the old dactylic measures (1264 sqq., 1285 sqq.), such as the following hexameters. Even the actual words are probably a close adaptation of Aeschylean lines, possibly (as the schol. suggests) from the Glaucus Potnieus. The language is of epic quality (e.g. πάγχυ, ἐσ φάος ἄρνυμένῳ).

1530. ἀγαθὰς ἐπινοιας: i.e. through the advice of Aeschylus (1419 sq.). There is a reminiscence of Aesch. Eum. 1013 εἰ δ’ ἀγαθῶν | ἀγαθῇ διάνοια πολίταις. There is, indeed, here a general suggestion of the close of that play, with its προπομποὶ and their torches (ibid. 1006).

1532 sq. ἀργαλέων . . ἥνόδων: instead of the pleasant and profitable ἥνοδοι of peace. ἀργαλέος is used ‘specially of the litigious temper’ (Neil on Eq. 978).

Κλεοφῶν δὲ μαχέσθω κ.τ.λ.: i.e. we shall make peace; and, if Cleophon (with other opponents) wants to keep on fighting, let him go and do it in his own country (678 sqq.). According to Aeschines (2. 80) Cleophon went about after Arginusae threatening ἀποκόψει τοὺς τράχηλους εἰ τις εἰρήνης μνησθήσεται.

tούτων: not ‘of these spectators,’ which would rather require τουτων (cf. 954), but ‘of that set,’ ‘those fellows’ contemptuously.
INDICES TO NOTES

I.—GREEK

ά- (three privatives) 204
ά- (oxymoron) 1334
ἀγεῖν (senses) 159
ἀγκάλαι (κυμάτων) 704
ἀγριοποίος 837
ἀγώνισμα 283
ἀεὶ πως 414
ἀετός, αἰετός 929
ἀηδόνιος (νόμος) 683
ἀθύρωτον (στόμα) 833
αιθέρα Δίως δωμάτιον 100
Ἀθήρ (as divinity) 892
αισθήμοσ 70
ἀθέου (＝φέρευ) 518
(‘extol’) 378
αιτιάν ἐκθέεινα 691
αιτούμενος 699
ἀκανθαν (τὴν . . ἔξελε) 658
ἀκμή (‘best effort’) 1353
ἀκούειν (κλύειν) 1172
ἀκρα ἱστῖα 999
ἀκων (μηδ’ —) 1523
ἀλλόθρωσ, ἀλλοθήθρα 903 sqq.
ἀλκυόνες 1309
ἀλλ’ ἡ (οὐδὲν . . ) 928
ἀλλος (idiom) 1164
ἀλλ’ οὖν . . (γε) 1298
ἀλλοσ (‘in any case’) 1115
ἀλοχος 1050
ἀμηχανος (pass.) 1429
ἀμφί (‘in honour of’) 215

ἀμφιλάλος 678
ἀν (repeated) 581
( iterative) 911
( ommitted with opt.) 574
( position) 96
( with rel.) 258
ἀναβιοτιν 177 (crit. note)
ἀναγνώριας 557
ἀναδέρειν 1106
ἀνακύπτειν 1068
ἀναμεστώ 1084
ἀνανεάζειν 591
ἀνάπαιν 113
ἀνασάπαν 903
ἀνάφορον 8
ἀνδρῶν γυναικῶν 157
ἀνελισσόμεναι 827
ἀνημωβολαία 554
ἀνήρ ποιητής, etc. 1008, 1030
ἀνθοσμίαι 1150
ἀντεπίρημα 674
ἀντί (πρότερος —) 76
ἀξιον ἔξων 736
ἀπαντῶ (with infin.) 369
ἀπεριλάπητος 839
ἀπιστα (passive) 1446
ἀπό (ὑπὸ 762
ἀπό (resources) 121, 1200
ἀπο- (compounds) 1227
ἀποδείκνυμι (ἐπι-) 1249
ἀπό κάλω 121

263
GREEK INDEX

-ēa -ēa 863
éav ('to see if') 175, 339, 644
éboulómēn (without ēv) 866
ēγκαλύπτειν 911
ēγκατακρούειν 336
ēgēsathai épti tì 682
ēi (= öri) 1007
-ēi -η (2nd pers.) 30 (crit. note), 462 (crit. note)
-eia (trilogies in —) 1124
eieieίλίσσειν 1314
ēlēv 607
ēlēv (without óv) 866
eyκακτολόγος 363
ēlēv (lifeless) 537
('ghost') 1028
('comparison') 906
ēlēw, ᾿Ιλēw 1066
ēlēw (with particip.) 35 sqq.
ēlēv (omitted ?) 278
ēlēvika 189 (crit. note)
elēgāvein (i) parάγειν 959
eisalērēn (trάπεζαν) 518
ēlēv (indignantis) 21, 76
(force of) 367
metà tou to 1026
ēk (pονηρός kάκ pονηρών) 731
ēkataία 366
ekbάλλειν (words) 595
ekgrάφεσθαι 148
ēkēi (Hades) 82
ekēivos (óuk —) 788
ēkkailetka 551
ēkπηρίζεσθαι 578
ēktidēnai aitian 691
ēktos tōn ēlaiōn 995
ēktropai 113
ēkαω (ēkto —) 995
ēLλάς ('Ελληνική') 1284
ēmβάλλειν (κώτανας) 208
ēmβατήρia 372
ēmελλον ēra 268
ēmēlēia 896
ēmētpaian 945
'Εμπούσα 293
evāllēsathai (θύρα) 39

-ένεκα, -ένεκα 189 (crit. note)
-ένθαδε (on earth) 82
-ένιαυτός (Ētos) 348
-ένδιος 196
-έπανεκαθό (σκενάξω 523
-έξ αρχής πάλων 591
-έξηγγραμη (κατ' ἐγγ' . . ) 51
-έξω τού λόγου 1179
-έπαφαναινομαι 1089
-επείναι (attributes) 1045
-έπη ('senses') 358
(μέλη 862
-έπι (with accus.) 675
(_questum τι 198, 682
tούτων τρ' ἐπί τούτον 1305
tοῦτ' ἐρχεται 168
-έπιβαλλειν (χορόν) 675
-έπιβατευεῖν 48
-έπιβρέμεται 680
-έπιδεικνυµι (άπο- 1249
-έπιδεεν (περιδεισθαί 1038
-έπικαθήθαται 1046
-έπιπλευν 197
-έπιρρημα 674 sqq.
-έπιτρίβειν 1018
-έπιφυλλίδες 92
-έποπτευεῖν 745
-έπταβεῖος 1017
-έπταρον (πῶς ούκ . .;) 647
"Επτ' ἐπί Θῆβας 1021
-έπιλλια 939 sqq., 942
-έραν (on part of women) 1044
-έργα (in battle) 819
-έρβρεμέτας 814
-έρούνιος 1144
-έρις 957
-έρρειν 1192
-έρχεθαι ἐπί τοῦτο 168
-έσβολαῖ 956
-ές κόρακας (position) 607
-έστι περὶ τινος 1028
-έστρατευμένοις 1113
-έτεραῖ (') Ἀλλαί 515
-έτνος 71
-εὔδαμονοιής 1417
-eúthos ('for instance') 743
<table>
<thead>
<tr>
<th>Greek Word</th>
<th>Translation</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>κατασχείν (of ships)</td>
<td>1208</td>
<td></td>
</tr>
<tr>
<td>κατερεικτός, κατερικτός</td>
<td>505</td>
<td></td>
</tr>
<tr>
<td>κατερρυμμένος</td>
<td>901</td>
<td></td>
</tr>
<tr>
<td>κατέρχεσαί</td>
<td>1165</td>
<td></td>
</tr>
<tr>
<td>κατεστωμιλμένος</td>
<td>1160</td>
<td></td>
</tr>
<tr>
<td>κατῆλυ</td>
<td>566</td>
<td></td>
</tr>
<tr>
<td>κελαυνοφάρης</td>
<td>1331</td>
<td></td>
</tr>
<tr>
<td>κέλευμα (ships)</td>
<td>180</td>
<td></td>
</tr>
<tr>
<td>κενταυρικός</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Κεραμεικάλ πληγαί</td>
<td>1094</td>
<td></td>
</tr>
<tr>
<td>Κερφέριον</td>
<td>187</td>
<td></td>
</tr>
<tr>
<td>κέφαλαιον ῥήμα</td>
<td>854</td>
<td></td>
</tr>
<tr>
<td>κεκριμένος</td>
<td>900</td>
<td></td>
</tr>
<tr>
<td>Κηφισοφόρον</td>
<td>944</td>
<td></td>
</tr>
<tr>
<td>Κίμωλια γῆ</td>
<td>713</td>
<td></td>
</tr>
<tr>
<td>κλαύσται (οὐ . . .;)</td>
<td>1209</td>
<td></td>
</tr>
<tr>
<td>κλέπτειν (without obj.)</td>
<td>611</td>
<td></td>
</tr>
<tr>
<td>-κλῆς, -κλέπτης</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>κλίμαξ (torture)</td>
<td>618</td>
<td></td>
</tr>
<tr>
<td>κλίψε</td>
<td>(άκονεις)</td>
<td>1172</td>
</tr>
<tr>
<td>κνεφάος</td>
<td>1350</td>
<td></td>
</tr>
<tr>
<td>κόθορνος</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>κοκκύζειν</td>
<td>1380</td>
<td></td>
</tr>
<tr>
<td>κόλλαβος</td>
<td>507</td>
<td></td>
</tr>
<tr>
<td>κόμμα</td>
<td>726, 890</td>
<td></td>
</tr>
<tr>
<td>κομποφακελορρήμων</td>
<td>839</td>
<td></td>
</tr>
<tr>
<td>κονία (710 sq.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>κόπτειν, ἐκκόπτειν</td>
<td>573</td>
<td></td>
</tr>
<tr>
<td>κόρεις</td>
<td>115</td>
<td></td>
</tr>
<tr>
<td>Κόρυνθος (Δίος —)</td>
<td>438</td>
<td></td>
</tr>
<tr>
<td>κρέα</td>
<td>553</td>
<td></td>
</tr>
<tr>
<td>κρεών (περὶ τῶν . . .)</td>
<td>191</td>
<td></td>
</tr>
<tr>
<td>Κρητική μονωσία</td>
<td>849</td>
<td></td>
</tr>
<tr>
<td>κροκωτὸν</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>κρόμμυα (and ἵππης)</td>
<td>654</td>
<td></td>
</tr>
<tr>
<td>κρούειν (θύραν)</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>κρούων ἀφύναι</td>
<td>1005</td>
<td></td>
</tr>
<tr>
<td>κυανέμβολος</td>
<td>1318</td>
<td></td>
</tr>
<tr>
<td>κύβος</td>
<td>1400</td>
<td></td>
</tr>
<tr>
<td>κυκησίτεφρος</td>
<td>710 sqq.</td>
<td></td>
</tr>
<tr>
<td>κύκλος χορὸς</td>
<td>366</td>
<td></td>
</tr>
<tr>
<td>κύκλος (= περίβολος)</td>
<td>440</td>
<td></td>
</tr>
<tr>
<td>κυλίνδεις, κυλίνδειν</td>
<td>536</td>
<td></td>
</tr>
<tr>
<td>κυρεῖν</td>
<td>1291</td>
<td></td>
</tr>
<tr>
<td>κῦων (friend)</td>
<td>472, 1286, 1291</td>
<td></td>
</tr>
<tr>
<td>(watchdog)</td>
<td>465</td>
<td></td>
</tr>
<tr>
<td>κυδάρων</td>
<td>1202 sqq.</td>
<td></td>
</tr>
<tr>
<td>κυδωνιζεῖν</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>κυδωνοφαλαρόπολος</td>
<td>963</td>
<td></td>
</tr>
<tr>
<td>κωκύειν μέγα</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>κόκ (dice)</td>
<td>970</td>
<td></td>
</tr>
<tr>
<td>κυπλὸν</td>
<td>269</td>
<td></td>
</tr>
<tr>
<td>κωφά πρόσωπα</td>
<td>830 sqq.</td>
<td></td>
</tr>
<tr>
<td>λάθρε, λάθρα</td>
<td>746 (crit. note)</td>
<td></td>
</tr>
<tr>
<td>λακεῖν</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>λαμβάνω ('catch')</td>
<td>251</td>
<td></td>
</tr>
<tr>
<td>('buy')</td>
<td>1236</td>
<td></td>
</tr>
<tr>
<td>λαμμάς</td>
<td>129, 131</td>
<td></td>
</tr>
<tr>
<td>λαοί</td>
<td>219</td>
<td></td>
</tr>
<tr>
<td>λέγειν Λυκαβηττοὺς</td>
<td>1056</td>
<td></td>
</tr>
<tr>
<td>λεσβιάζειν</td>
<td>1308</td>
<td></td>
</tr>
<tr>
<td>λευκὸς ἀνθρωπος</td>
<td>1092</td>
<td></td>
</tr>
<tr>
<td>Λήθης πεδίον</td>
<td>186</td>
<td></td>
</tr>
<tr>
<td>ληκύθιον</td>
<td>1202 sqq.</td>
<td></td>
</tr>
<tr>
<td>λήμα</td>
<td>463</td>
<td></td>
</tr>
<tr>
<td>ληματίαν</td>
<td>494</td>
<td></td>
</tr>
<tr>
<td>ληματίας</td>
<td>494</td>
<td></td>
</tr>
<tr>
<td>λήρος ἐστὶ πρὸς . . .</td>
<td>809</td>
<td></td>
</tr>
<tr>
<td>λιβανωτὸς</td>
<td>871</td>
<td></td>
</tr>
<tr>
<td>λίθος (Αὐλινοῦ)</td>
<td>194</td>
<td></td>
</tr>
<tr>
<td>λίμνα</td>
<td>217</td>
<td></td>
</tr>
<tr>
<td>λίτρον</td>
<td>710 sq.</td>
<td></td>
</tr>
<tr>
<td>λόγος ('plea')</td>
<td>832</td>
<td></td>
</tr>
<tr>
<td>λοιπὸν (τοῦ), λοιπὸν (τὸ)</td>
<td>586</td>
<td></td>
</tr>
<tr>
<td>λόφος</td>
<td>925</td>
<td></td>
</tr>
<tr>
<td>λύειν ('pay')</td>
<td>691</td>
<td></td>
</tr>
<tr>
<td>λωποδύτης</td>
<td>716</td>
<td></td>
</tr>
<tr>
<td>-μα (e.g. λάλημα)</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>μὰ τὸν</td>
<td>1374</td>
<td></td>
</tr>
<tr>
<td>Μάγυς</td>
<td>965</td>
<td></td>
</tr>
<tr>
<td>μαθητής (of poets)</td>
<td>964</td>
<td></td>
</tr>
<tr>
<td>μανις</td>
<td>985</td>
<td></td>
</tr>
<tr>
<td>μακάρων εὐωχία</td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>μακρά (μακύνειν)</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>μάλα (with repetitions)</td>
<td>369</td>
<td></td>
</tr>
<tr>
<td>μάλλον μάλλον</td>
<td>1001</td>
<td></td>
</tr>
<tr>
<td>Μαμμάκυθος</td>
<td>990</td>
<td></td>
</tr>
<tr>
<td>Μανής, μάνης</td>
<td>965</td>
<td></td>
</tr>
</tbody>
</table>
Mænæ 1344
μαρτυρομαι τι 528
μεδω 665
μειαγωγεῖν (and accus.) 798
μεθήμι (and med.) 830
μελανοκάρδιος 470
μελανονεκείμενων 1336
μέλη (ἔτη) 862, 1248
Μελητίδαι 991
μελισσοφόροι 1273
μέλλειν (ἔμελλων ἄρα) 268
μέν . . . καὶ (?) 404
μέν (σοιδαριώμα) 533, 952, 1023, 1184
(in toutsoumen) 965
μέντοι (affirmative) 166
μέσος ἔχομαι 467
μέτοικος (and patron) 569
μη (with ὣς and gen. abs.) 128
(= μὴ οὖ) 42
(position) 639, 1416
μή ἀλλά 103
μόνον (frequent omission) 1401
μονοφῶλα 849, 1330
μονοσεῖν 93
μουσική 1493
μυκτῆρες 893
μυραίνα 475
μυρρινῶν (in ᾠδ可不是) 156
μύρτων 329
μυστήρια (ἁνὸς ἁγεῖ) 159
μύστης (adj.) 370

νεκρός (stupid) 420
νοθσαι, ποθσαι 673
νόμοι (of harp) 1282
νοῦθεσία (poetic) 1009
νοῦς (. . . meaning . . .) 47
Νυσοῖος 215

Ξανθέδιον 582
ξουθός 932
ξίλον (of office) 717
ξίλον ἄξιον 736

ἄπολω (τῷ ὅτι . . .) 140 sq.
ἀδ (without art.) 873
ὁ ἀδείνα 918
ὁδόντα θῆγες 815
ὁζεί τινος 338
ὁθεν (= ἀφ' οὖ) 1040
ὁἰδὰ τινα 836
ὁφο ὁτο 601
ὁκλαν οἰκεῖν 105, 976
ὁσε 481
ὁμοχοι καθ' ἱερόν 102
Ὄμοενίου Ζεὺς 750
Ὄμομαστιγίας Ζεὺς 756
ὅνος ἁγεῖ μυστήρια 159
"Ονου πόκας 156
ὁξός (of light) 1362
ὁπ 180
ὁπως (with fut., pure final) 1120
ὁπως ἃν 872
ὅργα 356
"Ὅρεστεὶα 1124
ὁρθοετεία 1181
ὁρθός (with inf.) 706
ὁργανον βλέπειν 603
ὁρμαθὸς μελῶν 914
ὁρμαθὺ (construction) 478
ὁρχηστρὸς 513
ὁστίς (= ὁστις ὃ ἤ) 39
ὁστρακα 1305
ὁσταν (condensed use) 1446, 1463
ὁτε (causal) 1189
ὁτι (= ὅτε) 20
ὁ τι (repeated quest.) 198
ὁτι (redundant) 601
ὁτι (ὁξελεγχεσθαι . . .) 741
οὐ γὰρ ἀλλά 58, 192, 498
μη (φιλαράφεις) 202
ταχ' ἀλλά ἢδη 527
οὐ ἐνέκα (brachyl.) 108 sqq.
οὐδὲ τουτί (deictic) 913
οὐδὲν ἀλλ' ἢ 227
οὐδὲν ἐστ' ἢ 227
οὐδὲν ἐσται τράγμα 1215
οὐδὲν ποιεῖν 662
GREEK INDEX 269

οὐδέν πράττειν 1414
οὖν (force of) 431
    (in tmesis) 1047
οὐλεκα 189 (crit. note)
οὐράνιον ὄσον 781
οὕτος (contempt) 9, 17, 707, 724, 1533
οὐτω ἐπὶ ἄρξες 591
οὖρα 925
οὐχ εἰν (‘give a lift’) 23

παῖζειν (minstrelsy) 230
πάλαισμα (metaph.) 689
πάλιν ἐκ ἄρχης 591
πάλλειν (trans.) 1317
πανδοκεύτρια 114, 549
παννυχίζειν τιν 445
παντ’ ἀγαθά 302
παραβαλοῦ 180
παράγειν ἑσάγειν 959
παρακωδυνεμένος 99
Πάραλοι 1070
παραδίκτυα 819
παρεπενεράγημα 170
παρεπνευραφή 1264
παριδεῖν 815
Παρνασσός 1057
παροίνα 1301
πατρίδα 1138 sqq.
παῖδε, παῖδα 122
πέμπειν (πομπήν) 1037
πέπονθα τι 718
περαινέω 1170
περὶ (with gen., acc.) 809
    τινός ἐστι 1028
    τῶν κρεών πρέχειν 191
    περιδείσθαι ἐπὶ 1038
    περιδηρομος 472
    περιέρχεσθαι (of sound) 154
    περιμιλήμενος 1066
    περιπατος 939, 942, 953
    περιπέπλευκω (metaph.) 535

περιπάτειν 969
πέρυκα ἐσθλός, ἐσθλῶς 1218
πηνίον 578
πιέζομαι (stock jest) 3
πιθηκος 707
πίπτειν (dine) 970
πιστά (passive) 1446
Πιτυνοκάμπτης 966
Πλαθάνη 549
Πλατανής 694
πλατεία (χεῖρος) 1096
πλεῖν ἡ σταδίῳ λαλιστέρα 91
πλέυμον 474 (crit. note)
πληγῇ παρά πληγῇ 643
πλυνθος ἐπιτεθείνα 621
πνεῦν δόρυ 1016
πνεύσομαι, πνευσοῦμαι 1221
ποῦσαι, νοῦσαι 673
πόθεν; 1455
ποιεῖν (omitted) 1047
    (combined senses) 14
    (without obj., μὴ ποιησῆς) 16
    (and ποιεῖ) 13 (crit. note)
    (οὐδέν . . . ) 662
    (ποιεῖσθαι (σεινα . . . ) 1093
    (ποιεῖσθαι (κρίσιν) 779, 785
    (ποιεῖσθαι (σπουδήν) 522
    τοῦτο (id agere) 358

ποῖος; 529
πολλὰ πράττειν 228
πολλός (‘very’) 1046
πολύρροδος 448
πολυτίμητος 851
ποιηρός (‘mean’) 710
    (‘wretched’) 852
πόνος (and gods) 401
πορισταί 1506
ποῦ σχῆν; (and ποῖ) 188
ποῖς χρόνου 100
πράγμα (οὐδέν ἐσται . . . ) 1215
    (= causa) 759
πράκτωρ (fem.) 1289
πράσον (as whip) 621
πρεβύτερος (figurative) 18
πρῶνος (burnt) 859
προαγωγός 1079
THE FROGS OF ARISTOPHANES

πρόλογος 1119
πρόσ (=προσέτι) 611
(‘to’ accompaniment) 1307
πρόσ δέ 697
προσκαλείθαι 578
προσφέλειν 1133
προστάτης 569
πρόσχημα 913
πρότερος (‘superior’) 76
πρύτανις 1286
πρών 665
πρώτα (τὰ ..) 421
πρώδος 369
πύργος (ὑψηλός) 130
πυργῶν (ῥήματα) 1004
πυρρίας 730
πυρρίχη 150

ράδιως) (eikή 733
ῥῆμα 97, 821
ῥῆτορ 367
ῥώδα 448
ῥόξειν 683
ῥόμμα 710 sqq.
ῥυππαπαί 1073

σαλπιγγολογυχυτρυάδαι 966
σαρκασμοποιοκάμπται 966
σεμνός 1496
σημείων (ships) 933
σωσία 1459
σίτησις (ἐν πρωτανείω) 764
σκαρφήσιμος 1497
σκευάσεϊν, ἑνσκευάσειν 523
σκευηφορεῖν τι 12
σκόλια 1302
σκόροδα 555
σοφία 676
σοφός (poet) 1154
σπέρεων λόγον 1206
σπουδὴν ποιεῖν, ποιείθαι ποιεῖν 522
σταδίῳ (χαλιστερα) 91
Στάμνος Ζεύς 22
στάσις μελῶν 1281
στίγμα 1511
στωμηλιοσυλλεκτάς 841

στώμυλμα 92
σύκα (warts) 1247
συμβαίνειν τίνι 807
συμπαραίνειν 687
σύμπτυκτα 799
συμφορά 699, 1164
σὺν τοῖς θεοῖς 1199
συντυγχάνειν (omens) 196
σύριγξ 280
συσκεδασσώναι 904
συνυδαλμός 819
Σώτειρα 879

ταινιοῦσθαι 392
τάλαν 559
τάλαρος 560
Ταρτησσία μύρανα 475
ταυροφάγος 357
τε (position) 1009, 1070
Τειθράσαι 477
τελεσθήσαι (accus.) 357
τελεταί 386, 1032
τέρα (=τέρατα) 1342
τετράπηχος 1014
τετραμμένη 123
τευτλία λευκά 942
τήμερον (in threats) 577
τί (‘what is meant by?’) 649
τί γὰρ .. οὐ (imperf.) 33
τί .. οὐ 635
τίνα .. (repeated quest.) 120
τίς (with superl.) 291
τίς (with allusive, in threats) 552
τοῖος 470
τοίχος (of ship) 537
τὸ μῆ = ὡστε μῆ 68
τὸ τί; 7
τὸ χρῆμα τῶν .. 1278
τὸν πλείω χρόνον 160
τοξώται 608
τοῦρα 1101
τοῦ λαοῦ, τὸ λαοῦ 586
τουτὲ τί ἢ; 39
τοῦτα (matter in hand) 168, 358
τοῦτο γάρ του καί .. 73
<table>
<thead>
<tr>
<th>Greek Word</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>φωράν</strong></td>
<td>1363</td>
</tr>
<tr>
<td><strong>φῶς</strong> (in Hades)</td>
<td>155</td>
</tr>
<tr>
<td><strong>φωτός</strong></td>
<td>(άνδρός) 820</td>
</tr>
<tr>
<td><strong>χαίρε</strong></td>
<td>164</td>
</tr>
<tr>
<td><strong>χαλίνος</strong></td>
<td>827</td>
</tr>
<tr>
<td><strong>χανδάνευ</strong></td>
<td>258</td>
</tr>
<tr>
<td><strong>χάριτες</strong></td>
<td>335</td>
</tr>
<tr>
<td><strong>χελιδών</strong> (inaarticulate)</td>
<td>93</td>
</tr>
<tr>
<td><strong>χθόνιος ΄Ερμής</strong></td>
<td>1126 sqq.</td>
</tr>
<tr>
<td><strong>χίος</strong> (dice)</td>
<td>970</td>
</tr>
<tr>
<td><strong>χλαίνα</strong></td>
<td>1459</td>
</tr>
<tr>
<td><strong>χόδες</strong></td>
<td>217</td>
</tr>
<tr>
<td><strong>χολή ἐστι 4</strong></td>
<td></td>
</tr>
<tr>
<td><strong>χορεία</strong></td>
<td>247, 1303</td>
</tr>
<tr>
<td><strong>χορεύειν</strong> (accus.)</td>
<td>356</td>
</tr>
<tr>
<td><strong>χορευταλ</strong> (appetite)</td>
<td>377</td>
</tr>
<tr>
<td><strong>χορόν λαμβάνειν</strong></td>
<td>94</td>
</tr>
<tr>
<td><strong>χορός (meanings of)</strong></td>
<td>675</td>
</tr>
<tr>
<td>(κύκλιος)</td>
<td>366</td>
</tr>
<tr>
<td><strong>χρή, δεί</strong> (confused)</td>
<td>1008 (crit. note)</td>
</tr>
<tr>
<td><strong>χρηστός, χρήσθαι</strong></td>
<td>735</td>
</tr>
<tr>
<td><strong>χρόνον πούς</strong></td>
<td>100</td>
</tr>
<tr>
<td><strong>χρυσοί θεοί</strong></td>
<td>483</td>
</tr>
<tr>
<td><strong>χυτρίζειν</strong></td>
<td>1190</td>
</tr>
<tr>
<td><strong>Χύτροι</strong></td>
<td>217</td>
</tr>
<tr>
<td><strong>χωρεῖ τὸ κακόν</strong></td>
<td>1018</td>
</tr>
<tr>
<td><strong>ψευδόλητροσ</strong></td>
<td>710 sq.</td>
</tr>
<tr>
<td><strong>ψλαθος</strong></td>
<td>567</td>
</tr>
<tr>
<td><strong>ψόφος (θύρας)</strong></td>
<td>604</td>
</tr>
<tr>
<td><strong>ὁ δαιμόνιος</strong></td>
<td>175</td>
</tr>
<tr>
<td><strong>ὁν</strong> (with particip.)</td>
<td>721</td>
</tr>
<tr>
<td><strong>ὁπ</strong></td>
<td>180</td>
</tr>
<tr>
<td><strong>ὁραῖος (Iacchus)</strong></td>
<td>394</td>
</tr>
<tr>
<td><strong>ὁς</strong> (= <strong>ωστε</strong>)</td>
<td>1110</td>
</tr>
<tr>
<td>(= <strong>δπως, in ἔχω ὦς . . .)</strong></td>
<td>1249</td>
</tr>
<tr>
<td>(gen. abs., with μη)</td>
<td>128</td>
</tr>
<tr>
<td><strong>ὠσπερ</strong> (cases after)</td>
<td>303</td>
</tr>
</tbody>
</table>
II.—ENGLISH

Accent (γέλοιον) 6
Accusative (of respect) 294, 822
(continued and cogn.) 12, 247, 336, 356, 357, 478, 643, 748
(of destination) 1208
(adverbial (with μαρτύρομαι etc.) 528, 703, 833, 896
(with ἀρέσκειν) 103
(with ζεῦν ἐπί) 198
(with τυρπωλεῖν) 1369
(with μειαγωγεῖν) 798
Acheron 137
Actors (pronunciation) 303
Adeimantes 1513
Adjective (as adverb (κνεφαῖος)) 1350
(proleptic (διδάσκειν)) 1019, 701
(with τέφυκα) 1218
(predicative (with ἐπικαθ- ἡσθαί)) 1046
Ad sensum construction 587 sq., 698, 710, 913, 1025, 1408 sq., 1466
Adverb of rest (for motion) 188, 199
Aeacus 464
Aegina (as basis) 363
Aeschylus (and actor’s dress) 1061
(and Homer) 1040

Aeschylus (άγριοποιός) 837
(Persae) 1026
(Septem) 1021
(tragic diction) 1004
(and Athenians) 807
(shields and helmets) 929, 1018
(Phryges) 928
(Eleusis) 886
(plays reproduced) 368
Aether (as divinity) 892
Agathon 83
Agon (lines introducing) 1004
Alcibiades 1422
Ameipsias 14
Anacoluthon 148
Ananios 661
Anapaests (spondaic) 372
Andromeda 52
Antepirrhema 674
Anthesteria 217
Aorist (tmesis with ὁδῷ) 1047
(gnomic) 229, 1247
( iterative with ἄν) 911
Apposition (βατράχων κύκνων) 209
Archidemus 417
Arginiae 49, 191
Article (absent) 373, 691
(exclam. infin.) 530
(with τι) 7
(with nom., = voc.) 40
(force of) 67, 160, 1263

272
ENGLISH INDEX

Article (absent from phrase) 109, 198
(absent from local name with prep.) 129, 820, 764
(absent from name of play) 1026, 1144
(generic with adj.) 796
Athenian names 628
Athens (favoured by gods) 1501
Atimia 692
Attraction (gender of demoist.) 181
(gender of relat.) 774
(of case to relat.) 889
Audience (satirised) 276
(number of) 677

Barathrum 574
Boar (and tusks) 815
Boobies (names of —) 990
Brachylogy 39, 108 sqq., 149, 297, 491, 498, 747, 749, 841, 1279, 1368
Broken syllable (stammer) 83
(shakes) 1314

Carian tunes 1302
Centaurs (_diebros) 38
Cephasiphon 944
Ceramicus 129, 1094
Cerberii 187
Charon 139
Choes 217
Choros 366
(clothing) 404
(appetite) 377
(of _Frogs) 316
Chutroi 217
Cimolus 713
Cinesias 150, 366, 1438
Citizenship (widening) 701
Cleigenes 708
Cleisthenes 48
Cleitophon 967
Cleocritus 1438
Cleon 569

Cleophon 674 sqq., 1532
Cock-fighting 861
Coinage 719 sqq.
Comedy (old) 357
Compound names 499
Constructio ad sensum 587 sqq., 698, 710, 913, 1025, 1408
sq., 1466
Contraction (δή) 265
Cratinus 357
Cretic monodies 849, 1330
Cyenus 963

Dative (circumstantial) 226
(commodi) 336, 1134, 1229
(of honour) 445, 1318
(éπιβατεψειν τινι) 48
(locat. for accus. respect.) 355
Death (three ways) 121
Deictic (pronoun) 139, 913
Diagoras 320
Dialectics (travestied) 25–30
Dice (in tragedy) 1400
(metaph.) 970
Diminutives 269
(quantity in) 582
Dionysus (and dramatic poets) 71
(ritual dress) 46
(and theatre) 16
(priest of . . . ) 297, 308
(and Nysa) 215
(and Bacchantes) 1211 sqq.
Dog (of house) 465
Door (noise of) 604
(calining at) 37
(kicking at) 39
Doorkeeper 464
Dramas (choice of) 94
(victors in) 297
Dreams (and purgation) 1339
Dual (fem. partic.) 566

Echidna 473
Education 729
Egyptians (άχθεφόροι) 1406
<table>
<thead>
<tr>
<th>Term</th>
<th>Page Numbers</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Empusa 293</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epirrhema 674</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erasinides 417, 1196</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Euripides (and deities) 889,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>892 (answered from himself)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1471, 1475</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(phrases ridiculed) 100, 105</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(moral teaching) 101</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(realism) 959, 1052</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(family affairs) 1046</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(monotonous style) 1202 sqq.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(lyrics) 1309 sqq.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(his mother) 840</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(πτωχοποίος) 842</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(χωλοποίος) 842, 846</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(his characters) 949, 1043</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(his library) 943</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Andromeda) 52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Melanippe) 1244</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fee (of poet) 367</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(of offices) 141</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fish (luxury) 1068</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flute-playing 154</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foreign birth 674 sqq.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frogs (habits of) 242</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(cry of) 209</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future (indic. final with δπως) 1120</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(indic. and aor. subjunct. in questions) 310</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(‘Doric’ form) 1221</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(=μέλλεις c. infin.) 13, 1460</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garlic 555</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genitive (double) 1181</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(of comparison) 1061</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(absol.) 1110</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(partitive ψέγειν, etc.) 1129</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(partitive τοῦ λοιποῦ) 586</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(partitive φράξε τῶν ὄδων) 117</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(partitive υπάγειν τῆς ὄδου) 174</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(with παῦε) 580</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genitive (with ὅξει) 338</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gnomic aorist 229</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gods (ἄπουον) 401</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gorgons (of Teithras) 477</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greetings 164</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hades (and initiated) 145, 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54 sqq., 450</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hecate 366</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hegelochus 303</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hemlock 123, 125 sq.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heracles (temple) 38, 129</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(appetite) 71, 107</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hermes (and Arcadia) 1266</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Chthonius) 1126 sqq.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(‘Ερυόνιος) 1144</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hipponax 661</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyperbolus 570</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iacchus 316</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(ἄραῖος) 394</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Infinitive (and accus., prayer) 387, 887, 894</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(exclam.) 530, 741</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(as imperat.) 132, 169</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(after δρθός) 706</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Initiated (in Hades) 145, 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54 sqq., 450</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imperfect (conatus) 144, 561, 962</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(panoramic) 560</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(force of) 9, 33, 36, 39, 48, 806, 866</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(idiom of) 182, 568</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inns 549</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Innkeepers 549</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iophon 73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jingles 463</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knights (and onions) 654</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kore (Soteira) 379</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lamachus 1039</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lethe 186</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Light (in Hades) 155</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Term</td>
<td>Page(s)</td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>Limnae</td>
<td>217</td>
<td></td>
</tr>
<tr>
<td>Lycabettnus</td>
<td>1056</td>
<td></td>
</tr>
<tr>
<td>Lycis</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Lyre (and reeds)</td>
<td>229 sqq.</td>
<td></td>
</tr>
<tr>
<td>Lyrics (‘strings’ of)</td>
<td>914</td>
<td></td>
</tr>
<tr>
<td>(of Euripides)</td>
<td>1309 sqq.</td>
<td></td>
</tr>
<tr>
<td>(of Aeschylus)</td>
<td>1248 sqq.</td>
<td></td>
</tr>
<tr>
<td>Magnetes</td>
<td>965</td>
<td></td>
</tr>
<tr>
<td>Malingerers</td>
<td>192</td>
<td></td>
</tr>
<tr>
<td>Manes</td>
<td>965</td>
<td></td>
</tr>
<tr>
<td>Mania</td>
<td>1344</td>
<td></td>
</tr>
<tr>
<td>Marathon (rope-making)</td>
<td>1296</td>
<td></td>
</tr>
<tr>
<td>Melanippe</td>
<td>1244</td>
<td></td>
</tr>
<tr>
<td>Meletus</td>
<td>1302</td>
<td></td>
</tr>
<tr>
<td>Melite</td>
<td>501</td>
<td></td>
</tr>
<tr>
<td>Memnon</td>
<td>963</td>
<td></td>
</tr>
<tr>
<td>Metics</td>
<td>569</td>
<td></td>
</tr>
<tr>
<td>Metre (effect on names)</td>
<td>1573, 1576</td>
<td></td>
</tr>
<tr>
<td>Middle (force of)</td>
<td>8, 180, 483, 1038, 1093</td>
<td></td>
</tr>
<tr>
<td>Molon</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>Monodies</td>
<td>849</td>
<td></td>
</tr>
<tr>
<td>Morsimus</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>Musaeus</td>
<td>1032</td>
<td></td>
</tr>
<tr>
<td>Music (Greek)</td>
<td>1248</td>
<td></td>
</tr>
<tr>
<td>Myrtille (and Mystae)</td>
<td>329</td>
<td></td>
</tr>
<tr>
<td>Mystae</td>
<td>316 sqq.</td>
<td></td>
</tr>
<tr>
<td>Mysteries (conduct of)</td>
<td>316 sqq., 354 sqq.</td>
<td></td>
</tr>
<tr>
<td>(clothing at)</td>
<td>404</td>
<td></td>
</tr>
<tr>
<td>(doctrines)</td>
<td>148 sqq.</td>
<td></td>
</tr>
<tr>
<td>(respect for)</td>
<td>327</td>
<td></td>
</tr>
<tr>
<td>Nicknames</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>Nominativus pendens</td>
<td>1438</td>
<td></td>
</tr>
<tr>
<td>Noun omitted</td>
<td>191, 685, 693, 1096</td>
<td></td>
</tr>
<tr>
<td>Nysa</td>
<td>215</td>
<td></td>
</tr>
<tr>
<td>Oaths</td>
<td>101</td>
<td></td>
</tr>
<tr>
<td>Obol (Charon’s)</td>
<td>140</td>
<td></td>
</tr>
<tr>
<td>Obols (the two —)</td>
<td>141</td>
<td></td>
</tr>
<tr>
<td>Oedipus (name)</td>
<td>1192</td>
<td></td>
</tr>
<tr>
<td>Omens (ἐνόδιοι)</td>
<td>196</td>
<td></td>
</tr>
<tr>
<td>Omission (μὰ τὸν)</td>
<td>1374</td>
<td></td>
</tr>
<tr>
<td>(of noun)</td>
<td>191, 685, 693, 1096</td>
<td></td>
</tr>
<tr>
<td>(of verb)</td>
<td>491, 498, 747, 841, 1047, 1279, 1407, 1462</td>
<td></td>
</tr>
<tr>
<td>(of antecedent)</td>
<td>710</td>
<td></td>
</tr>
<tr>
<td>(of ἄν)</td>
<td>574</td>
<td></td>
</tr>
<tr>
<td>(of καλ)</td>
<td>857, 861</td>
<td></td>
</tr>
<tr>
<td>(of ἔσται)</td>
<td>1019</td>
<td></td>
</tr>
<tr>
<td>Optative (after primary tense)</td>
<td>24, 766</td>
<td></td>
</tr>
<tr>
<td>(‘assimilated’)</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>(tenses in frequentative)</td>
<td>923</td>
<td></td>
</tr>
<tr>
<td>(of καθημερινια etc.)</td>
<td>919</td>
<td></td>
</tr>
<tr>
<td>(pass. aor. 3rd plur.)</td>
<td>1451</td>
<td></td>
</tr>
<tr>
<td>Orestes</td>
<td>1124</td>
<td></td>
</tr>
<tr>
<td>Orpheus</td>
<td>1032</td>
<td></td>
</tr>
<tr>
<td>Oxymoron</td>
<td>344</td>
<td></td>
</tr>
<tr>
<td>Palamedes</td>
<td>1443</td>
<td></td>
</tr>
<tr>
<td>Pan (σὺρπεγξ)</td>
<td>230</td>
<td></td>
</tr>
<tr>
<td>Pantacles</td>
<td>1036</td>
<td></td>
</tr>
<tr>
<td>Parabasis</td>
<td>674 sqq.</td>
<td></td>
</tr>
<tr>
<td>Paralus</td>
<td>1070</td>
<td></td>
</tr>
<tr>
<td>Parnassus</td>
<td>1057</td>
<td></td>
</tr>
<tr>
<td>Participle (several combined)</td>
<td>392</td>
<td></td>
</tr>
<tr>
<td>(pass. perf, with ὁν)</td>
<td>721</td>
<td></td>
</tr>
<tr>
<td>(with εἰλ)</td>
<td>35–37</td>
<td></td>
</tr>
<tr>
<td>Patronymics (comic)</td>
<td>841</td>
<td></td>
</tr>
<tr>
<td>Persae</td>
<td>1026</td>
<td></td>
</tr>
<tr>
<td>Phaedra</td>
<td>1043</td>
<td></td>
</tr>
<tr>
<td>Philomela</td>
<td>681</td>
<td></td>
</tr>
<tr>
<td>Phormisius</td>
<td>965</td>
<td></td>
</tr>
<tr>
<td>Phratries</td>
<td>418, 798</td>
<td></td>
</tr>
<tr>
<td>Phryges</td>
<td>928</td>
<td></td>
</tr>
<tr>
<td>Phrynichus (politician)</td>
<td>689</td>
<td></td>
</tr>
<tr>
<td>(tragedian)</td>
<td>910, 1299</td>
<td></td>
</tr>
<tr>
<td>(comedian)</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Pityocamptes</td>
<td>966</td>
<td></td>
</tr>
<tr>
<td>Plataeans</td>
<td>694</td>
<td></td>
</tr>
<tr>
<td>Plural (changed to sing.)</td>
<td>1077</td>
<td></td>
</tr>
<tr>
<td>(κώνεια)</td>
<td>1050</td>
<td></td>
</tr>
<tr>
<td>(verb with voc. sing.)</td>
<td>1479</td>
<td></td>
</tr>
<tr>
<td>Poets (as teachers)</td>
<td>1419</td>
<td></td>
</tr>
<tr>
<td>(function)</td>
<td>1009</td>
<td></td>
</tr>
</tbody>
</table>
Poets (and γυναικαί) 877
Police 608
Preposition (repeated after compound verb) 939, 962, 1013
(understood with first noun) 1403
Present (prophetic) 651
(infin. with δοκῶ) 1421
(of force of) 310, 381, 607, 737
Priest of Dionysus 297, 308
Privatives (in d-) 1334
Proene 681
Prologues 1119 sqq.
Pronunciation (of actors) 303
Puns (sustained) 814–829, 708 sqq., 861, 875 sqq., 399 sqq.
Pyrrhic dance 150

Relative with ἄν (position) 258
Repetition (of words in tragedy) 759, 1353 sqq.
(of interrog. pronoun) 1424, 198

Sacrifice (ἀγώναθνης) 871
(to nether powers) 847
Sails (metaph.) 999
Scene (changed) 271, 460
Schema Chalcidicum 35, 761
Scythians (police) 608
Seven against Thebes 1021
Ships (and piper) 209
Sinis 966
Slaves (torture) 616
(at Arginusae) 191
(names) init.
Sneezing 647

Soap (Greek) 710 sqq.
Socrates 1491
Songs (of occupations) 1296 sq.
Sophocles (character) 82
(and Iophon) 73
Stammering 83
Stheneboea 1043
Storm-winds (= Giants) 824
Styx 470
Swallow (inaarticulate) 93, 681
Synizesis 76, 863
Syzygy (Parabasis) 674

Taenarum 187
Tautology (alleged) 1172, 1185
Terpander 1282, 1299
Thanks (formulae) 507
Theatre (number of audience) 677
(seats of priests) 297
(stone in) 194
Theramenes 541, 968 sqq.
Theseus and Hades 142
Thracian swallow 681
Thrice addressing 37, 184, 369, 1175
Tmesis 1047
Torch-race 129, 131
Torture (slaves) 616
Tribrach (6th foot) 1203
Typhos 848

Wrestling (metaph.) 689, 775, 875 sqq.
(skill required) 875, 899

Xenocles 86
Zeus (titles of) 750
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