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THE FROGS OF ARISTOPHANES
Τ. Γ. Τουκέρ, Λιττ. Ν. (Κάμμβ.)

Εκδόθηκε με εισαγωγή, σχόλια και κριτικές σημειώσεις

Λονδίνο

Μακμιλλαν και Κο., Λίμιτεδ

Νέα Υόρκη: Η Μακμιλλαν Κομπάνι

1906
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.*
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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 γέλοιον, or the presentation of τὸ αἰσχρόν (in its wide sense) on the ludicrous side. With the Old Comedy the laughter of the audience (τὸ θεατροῦν) 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 personalitites of the kind known as γεφυρισμός 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 κωμωδηθεὶς ἐν ταῖς πατρίωσ τελεταῖς 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 ἰδιωτῆς (v. 459), but there were few Athenians who were absolutely ἰδιωταί 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 εἰς πάνυ καὶ φιλο-λόγως 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 Eurip-
pides. Though without any studied formality, Aristophanes virtually anticipates the analysis which Aristotle makes of the elements of a tragedy, namely the plot (ὁ μύθος or τὰ πράγματα), the characters (τὰ ἡθη), the thought (ἡ διάνοια), the language (ἡ λέξις), the music (ἡ μελοποιία), and the scenic effects (ἡ ὁψ). 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, repellent 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’ (ἐλέγχος) 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 Demi 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 (δείκνυσ) from his claim to wisdom and knowledge (σοφία) and sound admonition (νοοθεσία) 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 undisguisedly 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 βέλτιστοι; 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 unwisdom in foreign policy, capriciousness, 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 κάγαθος among their opponents.

To Aristophanes the steps in fuller democracy and the power of demagogism were not merely dis- tasteful; 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 'Homerie,' 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 δῆμου) 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 leisureed 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 παρρησία, 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 Aegospotamoi) 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 Theramenes an unpatriotic self-seeker. They simply show that in the circumstances the poet and his party may claim to have given the best advice.
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 ἁγκάλαις* (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 ἀπιμοι, 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.). Neverthe-
less 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 im-
mediately 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 indisput-
able. 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 Aegospotamoi 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 ἴτόθεσις, 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 Χυρποί of the Anthesteraea, 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 (Σφήκες, Ψήνες, 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 μύσται 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 εὐσέβεια permitted, those which belonged to that occasion. The difficulties raised by the assumption are, however, 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 interpretation.

The πρόρρησις 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 ἀλαδε μύσται, and this by sacrifices. On the 19th—
20th the initiated went in procession to the Ἰακχεῖον 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 Ἰακχ, Ὑ πολυτίμοις ἐν ἔδρασι ἐνθάδε ναίων? Where is ἐνθάδε? There was apparently no Iaccheum at Eleusis. And what is meant by the next words ἐλθὲ ῥῶν ἀνὰ λευκῶνα χορεύων? 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 night-time 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 Ἰακχεῖον just before the start. Furthermore it might be argued that Aristophanes is compressing
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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 Lenaeae 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 conveyed 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 εν "Αγρας (or "Αγραίς) 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 Lenaenum. 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 Xυτρολ 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 (ενθάδε), beside a marshy meadow (τόνδε λευμῶνα, 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 Lenaea.

(e) The emphasis laid upon λειμώνα (325), ἀνθηρὸν δάπεδον (352), εὐανθεῖς κόλπον κειμωνών (373), ἀνθο-φόρον ἄλσος (441), λειμώνας ἀνθεμώδεις (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 ἀνθος, 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 Agraee 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 μᾶλλον γὰρ λεκτικὸν τὸν μέτρων τὸ ἰαμβεῖον ἐστιν· σημεῖον δὲ τούτων· πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἄλληλους); 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, κλῦειν, 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 κλῦειν 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 exponi tragicis 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 γλῶττα 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 ἄτλην or παγός 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 σθένεις 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 θέδσ θέλη ('God willing') survived as a phrase of ordinary life. The
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, ἐλινύειν, παρπηγία, 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 ὤσπερ; where tragedy says οὐδέποτε comedy must say οὐδέποτε. 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 πρὶν, εἰ, ἕως, ὅς and other relatives may be joined to the subjunctive without ἄν, e.g. ἕως ἐλθῇ, ὅς ᾗ. 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 πρὶν ἄν ἐλθῇ, ὅς ᾗ ἄν. Here again quotation, burlesque (παραφαγῳδία), or ‘mouthing’ would at once show itself by the use in a comic senarius of πρός = ὑπό, ὅς = ὤσπερ, 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, εἰς ἄγοράν, εἰς ἄγρόν, ἐξω τείχοις, ἐς τόλμην, 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. ἄγορά, πόλις (= ἀκρόπολις), πρυτανείον, ἄγρος (which were treated by an Athenian as practically proper names), or in stereotyped phrases, e.g. κατ’ ὄφθαλμοὺς, κατὰ γῆν, etc.

(ii.) Metre of the Comic Senarius.—(a) The iambic tri-meter of tragedy admits of the following variations:—

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Besides these an anapaest is occasionally allowable in other feet than the first in a proper name which could
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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. φεἱδιτια (Antiph. Ἀρχ. 3), δελ|φάκια (Eubul. Ἀμάλθ. 9), σαρ|κίδια (Diph. Ἀτλ. 2), ληκ|ϑιον (Anon. 40) and in Aristophanes χοῡρ|ίδιον (Ach. 777) θυ|λάκιον (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,' according to which, when a single word or organic combination of the value − ι can be separated at the end of the line, the previous syllable is short. Thus a line could not end with πολλῷ πλείονα nor with πολλοὺς τῶν λόγων. The exception is that a long syllable may precede the final − ι when the said long syllable is a monosyllabic word organically connected with the − ι following, as in a preposition followed by its case (ἐκ πραγμάτων) or an article followed by its noun (τὰς ἐνθιμοθείας). [One can, without violating the rule, say ἡμῶν γὰρ γέρας, because the − ι is not composed of a single word nor of an organic combination, since γὰρ belongs to what precedes.] For comedy there is no such law of the final cretic, and πολλῷ πλείονα or πολλοὺς τῶν λόγων 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

\[ \varepsilon \upsilon \tau \omicron \tau \varphi \nu | \varepsilon \iota \omega \theta \omicron \theta \omicron \nu | \delta \delta \varepsilon \sigma \pi \omicron \omicron \alpha; \]
or  
\[ \kappa \alpha \lambda \lambda \omega \sigma \omicron \omicron \delta \mu \nu \gamma | \varepsilon \upsilon \mu \nu \pi \iota \delta \varepsilon \zeta \theta \omicron \sigma | \tau \alpha \nu \omicron \omicron \gamma \omicron \sigma \omicron \omega \nu \]

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. \( \ddot{\text{O}} \ddot{\text{O}} \) or \( \ddot{\text{O}} \text{ - } \ddot{\text{O}} \) or \( \ddot{\text{O}} \text{ - } \ddot{\text{O}} \text{ - } \ddot{\text{O}} \)) 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

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(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
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good reason to suspect that it is a quotation or burlesque, and that it was ‘mouthis’ by the actor accordingly. Thus while the line

τὸ δὲ προσδοκήσαι σ’ οὐκ ἵνα ἔλθῃ τον καὶ Κενόν

is the natural line of conversational comedy, its successor

ὡς δοῦλος ὃν καὶ θνητὸς Ἀλκμήνης ἔσει

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.

(c) 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 (κ, γ, ξ, τ, δ, θ, π, β, φ) followed by one of the liquids (ρ, λ) and (except for γ, δ, β) by one of the nasals (μ, ν). Thus in ὑβρις, ἀγρός, πατρός, ὑπνος 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 ἀγρός or τῦφλος or ὑβρις 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.

Elision.—Comedy, unlike tragedy, may elide -αι in
the verb-terminations of the infin. and of the 1st and 3rd persons passive; e.g. ταρεῖν' ες την ποικιν, διαγωνιεῖσθ' ἐφασκε, δεομ' ουδὲν, κολαζ' ἔξεστ牢, γενῆσετ' ἀγαθά. It may also elide -oi in οίμοι; e.g. οὐμ' οῖς.

Prodelision.—In comedy the initial ε of a word following a final vowel is freely dropped from the scansion; e.g. ἐγὼ 'νδείκνυμι, οὐκ ἀξιω 'γώ 'μαντόν, ὁποι 'νθάδ', οὗ 'μνήσθην, οὔομαι 'γώγ'. In tragedy the instances are much less bold and are mostly restricted to prepositions.

Crasis in comedy is very free. Striking instances are δῆξομαρ' (δῆξομαι ἀρα), χανδρες (καὶ οἱ ἄνδρες), μεντούφασκεν (μέντοι ἐφασκεν), τυχάγαθῆ, καίτοικ, σοῦδωκεν, μοῦγγυς, ἐγρόχμην.

Syneecphonesis.—What comedy can do in the slurring together of final and initial vowels may be seen from e.g. μὰ τὸν Ἀπόλλω ὅυ, ἕα αὐτόν, εῖ δὲ μη ἡμεῖς, ἐγὼ εἰςομαι, μη ὀρασι.

Hiatus, which very rarely occurs in tragedy (perhaps only in τί οὖν) is frequent in comedy after τί, οτι, περὶ. We have τί ἐστι, τί ἀρα, τί οὐ, τί αὖ, τί εἰπας etc., οτι ἄν, οτι οὐκ, οτι ἦ, οτι εἰςεθηκε etc., περὶ ἐτνους, περὶ Ἀθηνῶν, περὶ ἐμοῦ etc. Also οὐδὲ ἐν, εὖ ἵσθι, εὖ οἶδα, ὅ Ἡράκλεις, ὅ οὖσοι, and (at least in the New Comedy) μέχρι ἂν, 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. θωῦδατος, θημετέρου. Such crises 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
character of comic language if the writer could not have employed τ᾿, ὤτι or περὶ before a vowel, or if a familiar phrase like τὐχῦ ἄγαθῦ were barred by the metre. It must meanwhile be remembered that the elision, prodelision, crasis and synecphonic of comedy represent the actual Attic pronunciation of ordinary life. Tragedy avoids the common language; comedy must reproduce it.

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

1. ἣμτν, ῥμτν are not allowed, nor the monosyllabic use of θεός.
2. νῦν and τοῦνῦν are correct, not νῦν or τοῦνῦν.
3. φῶω, θεῶ, θεῖ, θημί are the proper quantities, although perhaps θημί is occasional.
4. δραχμή and δραχμή are both in use; εᾶ is commonly pronounced as one syllable; εἴσω (not ἐσω) is correct.
5. The vowel or diphthong ending is shortened before deictic -ί, e.g. ταυτή, τουτό, οὕτω, ἕκεινοι.
6. εἰς is necessary before a vowel; a comic senarius cannot say ἐς ἀγροῦς. 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.:
   ὅ in τοιεῖν (τοιητῆς etc), οἶος, ποῖος, τοῖοτος, οἶει (οἰηθῆναι), Βοωτός:
   κῦ in δείλαιος, Πειραιεύς:
   ἰ in ἰνῶ, ἰατρός:
   ἀ in ἀεί, ἀρα (ἀρα):
   Also Πρωτέως or Πρωτεώς etc.
8. The following alternative forms are equally available:
   -οῖς, -οίσι, -οισίν in dat. plur.: 
THE FROGS OF ARISTOPHANES

διόδασι, διόδασι, διόδασιν and the like (paragogic -ν being added at pleasure):
-μεσθα and -μεθα:
σεαυτόν, ἕαυτόν and σαυτόν, αὐτόν:
eἰκοσι, τυννοῦτο (etc.) and εἰκοσιν, τυννοῦτον (etc.):
oὁμαι, ὡμην and oἵμαι, ὁμην:
ἐάν or ἦν:
μείζονα, ἥττους (etc.) and μείζω, ἥττους (etc.):
τεθνηκέναι, τεθνηκώς and τεθνάναι, τεθνεώς:
eἶνεκα and ἑνεκα:
-οίατο, -αιατο and -οιντο, -αιντο:
-αισ and -ειας in opt. 2nd pers.:
ἐαυκέναι, ἐαὐκασι and εἰκέναι, εἰξασι:
τοῦ; τῷ; and τίνος; τίνι;
ὁρνιν, ὁρνίς, γέλων and ὁρνιθα, ὁρνιθας, γέλωτα:
φευξομαι and φευξοῦμαι:
χρῆν and ἐχρῆν:
συν- and ἕνυ-:

9. On the other hand it is not permitted to use forms like ποιοῖμι, ποιοῖς for ποιοῖν, ποιοῖς, nor διδοῖ for διδοσι, 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:

\[
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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:

\[
\begin{array}{cccccccc}
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e.g.

άλλα | καὶ νῦν | ἄνωθεν | μεταβαλόντες | τοὺς τρόπους
or

δικίδιον σμικρὸν φάγοιμι ἀν | ἐν λόγῳ ἀδίπτη τεπνιγμένον

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:

δεξιό|τητος | καὶ νοὶ|θεσίας || ὅτι βελ|τίους | τε ποιοῦ|μεν
or ἄπο τοῦ | τιμὴν | καὶ κλέος | ἔσχεν || πλὴν τοῦ|ότι

χρήστι ἐδίδας|ευ;

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:

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E.g.

ἐξι|πάτα | μύρους | λαβὼν | παρὰ | Φρύ|νίχω. | τραβεν|τας
πρῶτ|στα | μὲν | γὰρ ἔνα | τίν' ἄν | καθίσ|εν | ἐγ|καλύ|psi
Ἀχιλ|λέα | τίν' ἦ | Νιόβην | τὸ πρόσω|πον οὗ|χὶ δεικ|νός.

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 syncoponation, in the anapaestic tetrameters they may be left and scanned as shortened syllables, e.g. εὖχομαι εἰ, Θεμιστοκλῆι ἀντιφερόμει, ῥυππαπαί εἰπεῖν, Χαυρέου νιός, εἶναι ἀδελφήν, δεσποίνη Ἁθηναίη. [If it be observed that these diphthongs end in ι or υ, which may be made consonantal (= y and w), we have still to reckon with e.g. Κλεισθένη εἰδον.]

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, μοῦχλός), and words of poetical colour are sometimes used, e.g. οὐποτε, κάρτα, μοῦσεῖν, αὖτε, ἰδέσθαι, κλέος, ἔκατι, 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 (παρὰ προσδοκίαν):
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 μαζαν μεμαχότος έν Πύλω Δακωνικήν
(suggesting πυέλῳ and conversely μάχην μεμαχημένου),
ibid. 279 ταύτι τρώμεςι εἰωμεῦματα (sug. ὑπο GNOME), 1182 φαγεῖν ἐλατηρᾶς (\textit{\textit{cakes}}), ίνα τὰς ναῦς ἐλαύνω- μεν καλώς, Ran. 418 οὐκ ἐφυσε φράτερας (sug. φραστῆρας), 439 Δίως Κόρινθος (κόρις), Pae. 431 ὑπέχει τὴν φιάλην, ὅπως έργον ὕφιαλουμεν, Eccl. 686 κάππακα . . ίνα κάπητωσιν, Lys. 91 sq. χάια (plays on χάσκω), Ach. 35 ιλ. πρ̣ί̣ων and πρ̣ι̣ω, 348 ἄνθρακες (and ἄνθρωποι ἢ ἄνδρες), Vesp. 30 τὴν τρόπιν τοῦ τράγματος (= τὸν τρόπον), Av. 121 πόλιν εὐέρον (sug. εὐάρον), 179 πόλος and πόλις, Nub. 23 sq. κοππατίκαι and ἐξεκόπην. So in the line of an unknown comedian ἢ τοῦ γέλωτος εἰς Γέλιαν ἀφίξομαι and (Anon. 350. 11) ὄνησι φόρα . . ὄνος φέρει.

(b) Surprise words (παρὰ 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):—

\[ \pi\tau\alpha\gamma\mu\alpha \delta' \epsilon\sigma\tau\iota \mu\iota \mu\epsilon\gamma\alpha \phi\rho\epsilon\alpha\tau\alpha\sigma \epsilon\iota\upsilon\delta \upsilon \psi\upsilon\chi\rho\Gamma\upsilon\rho\tau\eta\rho\tau\epsilon\rho\nuο\chiον \:\text{---}'\Lambda\rho\alpha\rho\omicron\tau\omicron\tauος. \]

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

So in Aristophanes: Eq. 59 βυρσίνην χεϊν | δευτνοῦν- τος ἐςτὼς ἀποσοβεὶ—τοὺς ἰττορας (instead of τὰς μυῖας), 457 ὁ γενικώτατον κρέας (for κάρα), 1176 εἰ μὴ φανερῶς ἤμων ὑπερείχε τὴν—χύτραν (for χειρα), 1363 ἐκ τοῦ λάρυγγος ἐκκρημάσας—'Υπέρβολον (for e.g. λίθον), Ran. 421 ἐστιν τὰ πρῶτα τῆς ἐκεί—μιοχθηρίας, 855 κεφαλαίρη ῥήματι . . ἐκχέγε τὸν—Τῆλεφον (for ἐγκέφαλον), Plut. 26 τῶν ἐμῶν γὰρ οἰκετῶν πιστότατον ἡγοῦμαι σε καὶ— κλεπτίστατον (for e.g. χρηστότατον), Lys. 103 ἀπεστιν ἐπὶ Θράκης φυλάττων—Ἐὐκράτη (for τοὺς πολεμίους),
Ach. 733 ποτέχετ’ ἐμίν—τὰν γαστέρα (for τὸν νοῦν), Ἀν. 134 μὴ μοι τὸτ’ ἐλθῆς, ὅταν ἐγὼ πράττω—κακῶς (for καλῶς), Ὑσπ. 243 ἥκειν ἔχοντας ἥμερῶν ὄργην τριῶν (for σιτία).

(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 (ἐλέγχος), 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 κυροῦς, Lys. 1124–1156 a tragic speech, Ἀν. 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 (σχολαστική). If very bold, it was considered well to qualify it with terms like ὡς 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
beating we have δευδροτομεῖν τὸ νῶτον, κυνοκοπεῖν τὸ νῶτον, ἀλοᾶν, σποδεῖν, δέρειν, ἀποδέρειν, λέπειν, καταξαίνειν, πλύνειν, μυττωτεῖεν, φλάν ἦτοι (cf. the English 'flay,' 'skin,' 'give a hiding,' 'a dressing,' 'dust one's jacket' etc.). So we have χορδεῖεν τὰ πράγματα, ἐκκοκκίζειν τὰς πόλεις, ἐκβολβίζειν τινά, ὀπτάν (of teasing), κατατέμνειν τινα καττύματα (‘cut him into bits of leather’), ἀποβλίττειν τι. A man in anger or ill-temper is said βλέπειν σκύτη, νᾶπτω, ὀρίγανον, ὁπόν, κάρδαμα; he λύει τὴν δύν. Eating has names like ἐρείδειν, σποδεῖν, φλάν, παίειν. Το κοζέν is ἵπερχεσθαι, περιερχεσθαι, περιελαύνειν, περιδραμείν, βουκολεῖν. A schemer κεραμεύει (τὴν πόλιν) or ύφαινει.

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.

(c) 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 ἀρμόττει τοῖς διθυράμβοις and Aristophanes is ready to show his skill in travestying the ὄνομα τολλαπλά of that style. His ὁρθροφοιτοσυκοφαντόδικοταλαίπωρος is, doubtless, an extravagant example, but κρομμυόρυγμιᾶς, ψαμμακοσιογάργαρα are not far from the typical.

If there is a term ὁμομητριῶς the comedian will invent ὁμομαστιγίας; from τρίπαλαι he will make χιλιόπαλαι; he will turn Δυσίμαχος into κλανσίμαχος.
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He will speak of μέλος μελλοδειπνικόν and of νεοπλούτο-πόνηρος. Similarly he will invent humorous verbs, e.g. ἐσωπράτουν, nouns, e.g. φροντιστήριον, superlatives, e.g. αὐτότατος. He will play with genders, as in ἡ στρατηγός, ἡ γραμματέας, or with the voice of the verb, as in ἰγκεταί (because another middle has preceded). He will make foreigners, such as the Triballoi or the Scythian police, talk broken Greek, e.g. ὀρνιτο (= ὀρνιθος), κἀγὼ λέγω, πέρι (= φέρεις), Ἁττικὸς μέλις (= Ἁττικὸν μέλι); or he will mimic a lisp, as in ὀλῆς (= ὀρῆς). Sometimes he will imitate stammering, as in βρετετέτας, or the sound of a musical instrument, e.g. βρέπταπελό, τοφλατ-τοθράτ, βομβαλοβομβάξ. There is in Greek no word πώλης, but after the mention of οτυππεινοπώλης a character will say εἰς οὐτοῖς “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, Cinoncello, Cinuolo, Cinicello, Cinino, Ciniccino, Cinoncino, Cinucciato, Cinotto, Cinarello etc.] The following are the regular types affected by the comedians, viz.

1. -ιον, e.g. παιδ-ιον, γερόντιον, θυγάτριον, λύριον.
2. -ιδιόν, e.g. γυνωμίδιον, δικίδιον, νοίδιον, γηδίον, γραύδιον, Σωκρατίδιον, Ἑαυθίδιον.

[When the stem of the word ended in -ω or -α the result was -ι + ιδιον and thence -ιδιον, e.g. οὐσίδιον, ἰματίδιον, οἰκίδιον (from οἰκία), ἄργυ-ρίδιον (from ἄργυριον).] Similarly ἀμφορείδιον, Ἐρμείδιον, ἱχθέδιον.

3. -άριον (contemptuous), e.g. παιδάριον, πλοιάριον, ἀνδράριον.
4. -ιδ-άριον, e.g. βοιδάριον, κβδάριον, βιβλιδάριον.
5. ἵσκος, ἵσκη, e.g. θυλακίσκος, οίκίσκος, μειρακίσκη.
6. ἴσκ-ίον, e.g. κοτυλίσκιον, χλανίσκιον.
7. ἴσκ-ιδ-ίον, e.g. χλανισκίδιον.
8. ὑλλίον, e.g. μειρακύλλιον, ἐπύλλιον.
9. ὑδριον, e.g. ἐλκυδριον.

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 ὅ, 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 ἄλεξίκακοι 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 τὴν 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 τῶ θεῶ (Demeter and Persephone) belonged to women only, as did νῆ τὴν Ἀρτεμιν.
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In comedy it will be found that oaths, introduced by μὰ (less often οὐ μὰ) and νὴ (less often ναὶ μὰ), are most commonly by Zeus (Δία or τὸν Δία indifferently). Next in order come the group Apollo, Poseidon, Demeter (νὴ or μὰ τὸν Ἀπόλλων, τὸν Ποσειδῶ, 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. νὴ τὸν Δία τὸν Σωτῆρα, μὰ τὸν Δία τὸν Ὀλύμπιον. When an appeal is made (with or without ὅ) it is generally to the ἀλεξικακοῦ, e.g. Ζεὺς, Ζεὺς φίλτατε, Ζεὺς δέσποτα, Ζεὺς καὶ θεοῖ, θεοῖ καὶ δαιμόνες καὶ Ζεῦ, or Ἀπόλλων, Ἀπόλλων ἀποτρόπαιε, ἀναξ Ἀπόλλων καὶ θεοῖ, φίλος Ἀπόλλων, Φοῖβος Ἀπόλλων, or Ἡράκλεις, ἀναξ Ἡράκλεις, πολυτίμηθ’ Ἡράκλεις, or ὁ Διοσκόρῳ, or ὁ Γῆ, or ὁ Ποσειδῶν. Occasionally Ἀλεξικακέ or Ἀποτρόπαιε is used alone, and sometimes vaguely θεοί, φίλοι θεοῖ, πολυτίμητοι θεοῖ.

In adjurations with πρὸς (or ὅ πρὸς) the commonest expressions are πρὸς (τὸν) θεῶν, πρὸς (τοῦ) Διός; 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 unmusical without a liberal seasoning of such expletives, just as would have been the case with English drama in the pre-Puritan days.

(h) Terms of abuse, contempt etc.—Attic conversation, at least among the lower orders and the ἄγοραῖοι, 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. μιματος, παμμιαρος, μιαρα κεφαλη, βδελυρος, πονηρος, παμπονηρος, θεις έχθρος, καταρατος, καθαρμα, βωμολοχος, ουδεν υγιες; of stupidity and ignorance, e.g. σκαιος, άπαιδευτος, μωρος, ηλιθιος, ταχυς, αμαθης, ανοητος, βεκκεσεληνος; of cowardice, treachery, or greed, e.g. δειλος, δειλακριων, φεναξ, αλαζων, πληθιος, θηριον, Φρυνωνδας, λαρος, γλωσχρων. Speakers fling at each other such titles as ιεροσυλος, λωποδυτης, βαλλαντιοτομος, κλεπτης, τοιχωρυχος, κοπρολογος. [That such terms are often to be 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 ες κορακας, βαλλε ες κορακας, ουκ ει ες κορακας; διαρραγεις, επιτριβεις, άπολοιο, οιμωξε, απολει κακιστα.

On the other hand there are plentiful exclamations of pity, e.g. δ κακοδαιμων, δ μελε, φτυρε, ταλαν (frequent among women), δυστηνε, σχετλιε, δειλαιος 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 γραμματικοί 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
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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 (οἶν for οὐδ'), 665 (<περὶ> πρῶνας), 957 (ἐριν 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 φάρνξ, φράτερες, ἀναβιοὶ, ἀντετοῦν, πρεσκαίδεκα, Τειθράστια, ηὗρον, σώζω, κόδιον, κωδάριον, πνεύσται, λάθρη, πεύκησι, σχυνδαλάμων. ποείν, ποῦσω etc. are written (generally with ms. support) wherever the metre permits of a short initial syllable.
DRAMATIS PERSONAE

ΞΑΝΘΙΑΣ (slave of Dionysus)
ΔΙΟΝΥΣΟΣ
ΗΡΑΚΛΗΣ
ΝΕΚΡΟΣ (on his way to burial)
ΧΑΡΩΝ
ΑΙΑΚΟΣ (doorkeeper of Pluto)
ΘΕΡΑΠΑΙΑ ΠΕΡΣΕΦΟΝΗΣ
ΠΑΝΔΟΚΕΤΤΡΙΑ
ΠΛΑΘΑΝΗ (servant of the inn)
ΕΤΡΙΠΠΙΔΗΣ
ΑΙΣΧΤΛΟΣ
ΠΛΟΥΤΩΝ

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

Supernumeraries (κυβάρα 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).

Deuteragonist: Aeschylus, who has previously played Herakles, Charon, Aeacus, Landlady, and perhaps Persephone's maid.

Tritagonist: Dionysus.

Fourth Actor: The Corpse, Plathane, Pluto.

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ΒΑΤΡΑΧΟΙ

ΞΑΝΘΙΑΣ. ΔΙΟΝΤΣΟΣ

ΞΑ. Ἐἵπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι;
ΔΙ. νῦ τὸν Δί' ὦ τι βούλει γε, πλην
πιέζομαι.
τούτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἥδη
χολή.
ΞΑ. μηδ' ἔτερον ἀστείον τι;
ΔΙ. πλην γ', ὡς θλιβομαι. 5
ΞΑ. τί δαί; τὸ πάνυ γέλοιον εἴπω;
ΔΙ. νῦ Δία
θαρρῶν γ'· ἐκεῖνο μόνον ὤπως μὴ ῥεῖσ,
ΞΑ. τὸ τί;
ΔΙ. μεταβαλλόμενος τάνάφορον ὑπὶ χειρίας.

(As a rule only B 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 γάρ ἐστ' 
B. → 7 mss. vary between θαρρῶν γε· μόνον ἐκεῖν' and
the text. B omits ἐκεῖν'
ΞΑ. τί δὴ τ' ἔδει με ταῦτα τὰ σκεῦη φέρειν, εἴπερ ποίησις μηδὲν ὁπέρ Φρύνιχος εἰσώθη ποιεῖν καὶ Δύκις κάμειψις σκευηφοροῦσ᾿ ἐκάστοτ᾿ ἐν κωμαδίᾳ; 15

ΔΙ. μὴ νυν ποίησις· ὡς ἐγὼ θεώμενος, ὡταν τι τούτων τῶν σοφισμάτων ἵδω, πλεῖν ἢ νιαυτῷ πρεσβύτερος ἀπέρχομαι.

ΞΑ. ὁ τρισκακοδαίμων ἀρ' ὁ τράχηλος σύτοσί, ὡτε θλίβεται μὲν, τὸ δὲ γέλοιου ὅνκ ἐρει. 20

ΔΙ. εἴτ' ὅν υβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφή· ὡτ' ἐγὼ μὲν ὅν Διόνυσος, νίξος Σταμνίου, αὐτὸς βαδίζω καὶ πονῶ, τούτον δ' ὅχω, ἵνα μὴ ταλαιπωροῦτο μηδ' ἄχθος φέροι;

ΞΑ. οὐ γὰρ φέρω ἵτω; 25

ΔΙ. πῶς φέρεις γάρ, ὅσ γ' ὅχει; 25

ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;

ΞΑ. βαρέως πάνυ.

ΔΙ. οὐκον τὸ βάρος τοῦθ', ὁ σὺ φέρεις, οὖνος φέρει;

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

ΔΙ. πῶς γὰρ φέρεις, ὅσ γ' αὐτὸς ὑφ' ἔτερου φέρει;

13 ποίησις vulg.: ποίησιν RV. The omission of i (before e-sounds) is correct when the quantity is short; before o-sounds i remains (Meisterhans², p. 44). These variations will not be noted henceforth. 15 σκεῦη φέρουσα R: σκευηφοροῦσα V al.: σκευηφόρουσα S: σκευηφόρους Fritzsche. Dind. brackets the line. → Qu. <ὁς> σκευηφοροῦσα? 16 τίνω RV 20 ὅτι mss.: corr. A. Palmer. → 27 οὖνος R: οὖνος (or οὖνος) cett. and Eustath. →
Ε.Α. ουκ οἰδ'· ὁ δ' ὁμος οὕτως—πιεζεται. 30
Δ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὥφελεν,
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.
Ε.Α. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυ-
μάχουν;
ἡ τὰν σε κωκύειν ἂν ἐκέλευνον μακρά.
Δ. κατάβα, πανούργε. καὶ γὰρ ἐνγύς τῆς
θύρας ἦδη βαδίζον εἰμὶ τῆς', οἱ πρῶτα μὲ
ἐδει τραπέσθαι. παιδίον, παῖ, ἥμι, παῖ.

ΗΡΑΚΛΗΣ

ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικὸς
ἐνήλαθ' ὦστις· εἶπέ μοι, τοῦτο τὸ ἦν;
Δ. ὁ παῖς. Ε.Α. τί ἐστιν; Δ. οὐκ ἐνεθυ-
μήθης;
Ε.Α. τὸ τὶ; 40
Δ. ὡς σφόδρα μ' ἔδεισε. Ε.Α. νὴ Δία, μὴ
μαίνοι σε.
ΗΡ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ
γελάν·
καίτοι δάκων γ' ἐμαυτῶν· ἀλλ' ομος γελῶ.
Δ. ὁ δαιμόνιος, πρόσελθε· δέομαι γὰρ τί σου.
ΗΡ. ἀλλ' οὐχ οἶδος τ' εἰμ' ἀποσοβῆσαι τὸν
γέλων,
ὁρῶν λεοντὴν ἐπὶ κροκωτῳ κειμένην.

36 εἰμὶ R. → 42 Δημήτραν (R) illustrates a common
error with this word
τίς ὁ νοῦς; τί κόθορνος καὶ βόπαλον
ξυνηλθέτην;
ποί γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισθένει—

ΗΡ. καναμάχησας;
ΔΙ. καὶ κατευσαμέν γε ναῦς
τῶν πολεμίων ἢ δώδεκ' ἢ τρειςκαίδεκα.
ΗΡ. σφῶ; ΔΙ. νὴ τὸν Ἀπόλλω.
ΕΑ. κατ' ἐγωγ' ἔξηγρόμην. 51
ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγιγνώσκοντι
μοι
τὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἔξαίφυη
πόθος
τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα.
ΗΡ. πόθος; πόσος τις; ΔΙ. μικρὸς ἥλικος
Μόλων. 55
μὴ σκῶπτε μ', φίδελφ' οὐ γὰρ ἀλλ' ἔχω
κακῶς
τοιοῦτος ἵμερός με διαλυμαίνειται.
ΗΡ. ποῖός τις, φίδελφίδιον;
ΔΙ. οὐκ ἔχω φράσαι. 60
ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἔρω.
ἡδὴ ποτ' ἐπεθύμησας ἔξαίφυης ἔτνους;
ΗΡ. ἔτνους; βαβαϊαξ', μυριάκις γ' ἐν τῷ βίῳ.
ΔΙ. ἀρ' ἐκδιδάσκω τὸ σαφὲς, ἢ τέρα
φράσω;

48 Van Leeuwen rightly omits the stop usually placed after Κλεισθένει. — 50 τρισκαίδεκα mss., but see Meisterhans², p. 41 51 Some mss. (not RV) give κατ' ἐγωγ' κτλ. to Herakles. — 63 μυριάκις ἐν V, but γ' is more vivacious
HP. μὴ δῆται περὶ ἕτους γε' πάνυ γὰρ μανθάνω.

ΔΙ. τοιούτοσι τοῖνυν με ἄρα πόθος Ἐυριπίδου. ΗΠ. καὶ ταῦτα τοῦ τεθνη-κότος;

ΔΙ. κούδεις γε' μ' ἀν πείσειν ἀνθρώπων τὸ μὴ οὔκ ἔλθειν ἐπ' ἐκεῖνον. ΗΠ. πότερον εἰς "Αιδον κάτω;

ΔΙ. καὶ νη Δί' εἰ τί γ' ἔστιν ἐτὶ κατοτέρω. ΗΠ. τί βουλόμενος;

ΔΙ. δέομαι ποιητοῦ δέξιον. οἱ μὲν γὰρ οὔκετ' εἰσίν, οἱ δ' οὖντες κακοί.

ΗΠ. τί δ'; οὐκ Ἰοφῶν ζῆ';

ΔΙ. τοῦτο γὰρ τοι καὶ μόνον ἔτ' ἐστι λοιπὸν ἁγαθόν, εἰ καὶ τούτ' ἁρα: οὐ γὰρ σάφ' οἰδ' οὖδ' αὐτὸ τοῦθ' ὡς ἔχει.

ΗΠ. εἰτ' οὐχὶ Σοφοκλέα, πρότερον οὖντ' Ἐυριπίδου,

μέλλεις ἀνάγειν, εἰπέρ γ' ἐκείθεν δεῖ σ' ἁγείν;

ΔΙ. οὗ, πρὶν γ' ἀν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,

ἀνευ Σοφοκλέους ὁ τι ποεῖ κωδωνίσω.

65 The punctuation μὴ δῆτα· περὶ ἕτους γε πάνυ γὰρ is nearly as probable. (Even a later position of γὰρ is frequent in comedy) 76 eιτ' οὐ Σοφοκλέα Bentley, etc. — || πρότερον ἀντ' Λ. Palmer. — 77 eιπέρ ἐκείθεν RV against the metre (ἀνάγειν Halm). γ' may be a stop-gap, in which case eιπέρ <ἀρ'> may be right. Qu. eιπέρ γ' ἐκείθεν δεῖ σ' ἁρα?
κάλλως ὁ μὲν γ' Ἐυριπίδης, πανούργος ὄν,
καὶ ἵναποδράναι δεῦρ' ἐπιχειρήσει ὑμιν' ὁ δ' εὖκολος μὲν ἐνθάδ', εὖκολος δ' ἐκεῖ.

HR. 'Αγάθων δὲ ποῦ 'στιν; Δ. ἀπολυπών μ' ἀποίχεται,
ἀγαθὸς ποιητής καὶ ποθεινὸς τοῖς φίλοις.

HR. ποῖ γῆς ὁ τλήμων; Δ. ἐς μακάρων εὐωχίαιν.

HR. ὁ δὲ Ἑυνοκλέης— Δ. ἔξολοιτο ν' Ἔ. Δία.

HR. Πυθώγγελος δὲ;

Ε.Α. περὶ ἑμοῦ δ' οὐδεὶς λόγος ἐπιτριβομένου τὸν ὅμοιν οὐτωσὶν σφόδρα.

HR. οὐκ οὖν ἐτερ' ἐστὶν ἑνταῦθα μειρακύλλια τραγῳδίας ποιοῦντα πλεῖν ἢ μῦρια,
Εὐριπίδου πλεῖν ἢ σταδίω λαλίστερα;

Δ. ἐπιφυλλίδες ταῦτ' ἓστι καὶ στωμύλματα, χελιδόνων μοῦσειά, λωβηταὶ τέχνης,
ἄφροῦδα θάττων, ἡν μόνον χορὸν λάβῃ.

HR. πῶς γόνιμον;

Δ. ὡδὲ γόνιμον, ὡστὶς φθέγξεται τοιούτωι τι παρακεκινδυνεμένων,
αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα;

81 καὶ μss.: corr. Dobree 83 οἴχεται RV: ἀποίχεται vulg.: ἐμ' οἴχεται Cruc.: τοῦ <ποὺ' > . . οἴχεται Cebet: Qu. μ' ὅ-ο-οἴχεται? — 86 Usually a question-sign is put after Ἑυνοκλέης. — 90 μῦριας Dind.; but a corruption was more likely to be the other way
نة φρένα μὲν οὐκ ἐθέλουσαν ὡμόσαι καθ' ιερῶν,
γλώτταν δ' ἐπιορκήσασαν ἵδια τῆς φρενός.

HP. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μάλλα πλείω
ἡ μαῦνομαι. 103

HP. ἡ μὴν κόβαλα γ' ἔστιν, ὡς καὶ σοὶ δοκεῖ.
ΔΙ. μὴ τὸν ἐμὸν οἴκει νοῦν ἔχεις γὰρ οἰκίαν.
HP. καὶ μὴν ἀτεχνώς γε παμπόνηρα φαίνεται.
ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὔδείς λόγος.

ΔΙ. ἀλλ' ὄντερ ἕνεκα τῆνδε τὴν σκευὴν ἕχων ἦλθον κατὰ σὴν μίμησιν, ἦνα μοι τοὺς ἔνους
tοὺς σοὺς φράσεις, εἰ δεοίμην, οἴσι σὺ ἐχρῶ τὸθ', ἡνίκ' ἠλθές ἑτὶ τὸν Κέρβερον,
tούτους φράσον μοι, λιμένας, ἀρτοπώλια, πορνεῖ', ἀναπαύλας, ἐκτροπάς, κρῆνας,
ὀδοὺς,
pόλεις, διαίτας, παιδοκευτρίας, ὅπων κόρεις ὀλύμιστοι. ΞΑ. περὶ ἐμοῦ δ' οὔδείς λόγος. 115

HP. ὡ σχέτλει, τολμῆσεις γὰρ ἵναι;
ΔΙ. καὶ σὺ γε μηδὲν ἐτὶ πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὀδῶν
ὅπως τάχιστ' ἀφιξόμεθ' εἰς 'Αἰδοῦν κάτω:

103 μάλλα V: μάλα R (cf. 745 μάλλ' R: μάλα V) 111
The punctuation Κέρβερον is better than Κέρβερον, →
118 ὅπως R: ὅπη V. →
καὶ μήτε θερμὴν μήτ’ ἄγαν ψυχρὰν φράσης.

ΗΡ. φέρε δὴ, τίν’ αὐτῶν σοι φράσω πρῶτην; 
itin; 
мία μὲν γὰρ ἐστὶν ἀπὸ κάλω καὶ θρα- 

κρεμάσαντι σαυτόν. ΔΗ. παῦε, πυγηρὰν 

ΗΡ. ἄλλῃ ἐστὶν ἀτραπὸς ἔννομος τετριμμένη, 

ΗΡ. μάλιστά γε.

ΔΗ. ψυχρὰν γε καὶ δυσχείμερον. εὐθὺς γὰρ ἀποπηγνυσι τάντικνήμια.

ΗΡ. βούλει ταξεῖαν καὶ κατάντη σοι φράσω; 

ΗΡ. καθέρπυσον νυν ἐς Κεραμεικόν. ΔΗ. εἶτα 

ΗΡ. ἄναβας ἐπὶ τὸν πύργον τὸν ψηλῶν. 

ΗΡ. ἀφιεμένην τὴν λαμπάδ’ ἐντεῦθεν θεῶ- 

ΔΗ. τί δρῶ; 

ΗΡ. ἀλλ’ ἀπολέσαιμ’ ἃν ἐγκεφάλου θρίω δύο. 

ΗΡ. τί δαί; 

ΔΗ. ἢνπερ σὺ τότε κατήλθες.

ΗΡ. ἀλλ’ ὁ πλοῦς πολύς. 

124 θυλας (R) is a wrong spelling
άβυσσον. ΔΙ. εἶτα πῶς περαιώθησομαι; ΗΡ. εὖν πλοιαρίῳ τυννουτώ σ' ἄνηρ γέρων ναύτης διάξει δῦ' ὧδολῶ μισθὸν λαβών. ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τὸ δῦ' ὧδολῶ. 141 πῶς ἥλθέτην κάκεισε;
ΗΡ. Θησεύς ἠγαγεν. μετὰ ταῦτ' ὄφεις καὶ θηρὶ ὄφεις μυρία δεινότατα. ΔΙ. μὴ μ' ἐκπληττε μηδὲ δειμάτου· οὐ γάρ μ' ἀποτρέψεις.
ΗΡ. εἶτα βόρβορον πολὺν 145 καὶ σκώρ ἀείων· εὖν δὲ τοῦτῳ κειμένους εἰ ποὺ ξέ νον τις ἡδίκησε πῶποτε, ἡ μητέρ' ἡλόησεν, ἡ πατρὸς γνάθον ἐπάταξεν, ἡ 'πίορκον ὅρκον ὁμοσεν, 150 ἡ Μορσίμου τις ῥήσιν ἔξεγράψατο.
ΔΙ. νὴ τοὺς θεοὺς ἔχρην γε πρὸς τοῦτοισι καὶ τὴν πυρρίχην τις ἐμαθε τὴν Κινησίον.
ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πυνή, ὄφει τε φῶς κάλλιστον, ὡσπερ ἐνθάδε, 155 καὶ μυρρινῶνας, καὶ θιάσους εὔδαίμονας ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολὺν.
ΔΙ. οὔτοι δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμυη-μένοι,
ΗΡ. ο' σοι φράσουσι' ἀπαξάπανθ' δών ἂν δέη. οὕτωι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὀδὸν ἐπὶ ταῖς τοῦ Πλούτωνος οἰκοῦσιν θύραις. καὶ χαίρε πόλλ' ὥδελφε.

ΔΙ. νῆ Δία καὶ σύ γε ὑγίαινε· σὺ δὲ τὰ στρώματ' αὖθις λάμβανε.

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

ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαι τινα τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

ΔΙ. ἐὰν δὲ μὴ· εὑρω; ΞΑ. τότε μ' ἀγειν.

ΔΙ. καλῶς λέγεις· καὶ γὰρ τινες φέρουσι τούτοις νεκρῶν. οὕτος, σὲ λέγω μέντοι, σὲ τὸν τεθυκότα. ἀνθρωπε, βούλει σκευάρι εἰς Ἀιδοῦ φέρειν;

166

ΝΕΚΡΟΣ

πόσ' ἀττα; ΔΙ. ταυτί.

ΝΕ. δύο δραχμὰς μισθὸν τελεῖς;

ΔΙ. μὰ Δι', ἀλλ' ἐλαττον. ΝΕ. υπάγεθ' ὑμεῖς τῆς ὀδοῦ.

ΔΙ. ἀνάμεινον, ὦ δαιμόνι, ἐὰν ξυμβὼ τὶ σοι. ΝΕ. εἰ μὴ καταθῆσεις δύο δραχμὰς, μὴ δια- λέγου.

172

169 μὴ εὑρω οτ μηδρω (RV) mss.: μὴ ἐχω var. lect. ap. schol. For the synecphonesis see Introd. p. xlii. || τὸτ' ἐμ' Bergk. — 170 τινες ἐκφέρουσι (a gloss) al., whence τω' ἐκφέρουσι Elmsley. — 175 ἢνα ξυμβῷ R: ἢν al.: ἢν ἂν V. The errors arose from δαιμονεαν
ΔΙ. λάβε ἐννέ ὀβολοῦς. NE. ἀναβιοήν νῦν πάλιν.

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

ΔΙ. χρηστὸς εἴ καὶ γεννάδας. χωρῶμεν ἐπὶ τὸ πλοῖον.

ΧΑΡΩΝ

ὡπ, παραβαλοῦ. 180

ΞΑ. τοιτὶ τί ἐστὶ;

ΔΙ. τοῦτο; λίμνη νῆ Δία αὕτη 'στιν ἦν ἐφραζε, καὶ πλοῖον γ' ὀρῶ.

ΞΑ. νῆ τὸν Ποσειδῶ, κἀστι γ' ὁ Χάρων οὗτοῖ. 184

ΔΙ. χαῖρ' ὁ Χάρων, χαῖρ' ὁ Χάρων, χαῖρ' ὁ Χάρων.

ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; τίς εἰς τὸ Λῆθης πεδίον, ἦ εἰς ὄνον πόκας, ἦ 'ς Κερβερίους, ἦ 'ς κόρακας, ἦ 'πὶ Ταίναρον;

ΔΙ. ἐγὼ. ΧΑ. ταχέως ἐμβαίνε. 186

ΔΙ. ποῦ σχῆσειν δοκεῖσ; εἰς κόρακας ὄντως;

ΧΑ. ναὶ μὰ Δία, σοῦ γ' εἰνεκα.

177 ἀναβιόην (or -βιῶην) mss.: corr. Cobet, etc. (With ἀναβιο-ιη-ν cf. θε-ιη-ν) 181 ΔΙ. τοιτὶ τί ἐστὶ; ΞΑ. τοῦτο; λίμνη. ΔΙ. νῆ Δία κ.τ.λ. Van Leeuwen 186 ἦ 'ς ὁ 'Ονον πόκας RV: ἦ εἰς al. The latter is correct before vowels. ὁ 'Ονον πόκας (Bergk) is no improvement 188 ποῦ RV: ποι al. ⇒ 189 εἰνεκα Ρ: εἰνεκα Β: οὔνεκα al. Prose inscriptions show only εἰνεκα. For statistics as between οὔνεκα and εἰνεκα see Meisterhans2, p. 177. These are more in favour of οὔνεκα, but probably both forms were in use
εσβαίνε δή. ΔΙ. παί, δεύρο.

XA. δούλου οὐκ ἄγω, 190
ei μὴ νεναυμάχκε τὴν περὶ τῶν κρεῶν.

ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἄλλ' ἔτυχον ὀφθαλ-

μών.

XA. οὐκοῦν περιθρέξει δῆτα τὴν λίμνην κύκλῳ;

ΞΑ. ποῦ δῆτ' ἀναμενῶ;

XA. παρὰ τὸν Ἀνάλουν λίθον,

ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις;

ΞΑ. πάνυ μανθάνω. 195

οἶμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιὼν;

XA. κάθις ἐπὶ κώπην. εἰ τις ἐπιπλεῖ, 200

σπευδέτω.

οὕτος, τί ποιεῖς;

ΔΙ. ὁ τι ποιῶ; τί δ' ἄλλο γ' ἡ

ίξω 'πι κώπην, οὔπερ ἐκέλευσε με σὺ;

XA. οὐκοῦν καθεδεῖ δῆτ' ἐνθαδί, γάστρων;

ΔΙ. ἱδοῦ. 200

XA. οὐκοῦν προβαλεῖ τῷ χείρε κᾶκτενεῖς;

ΔΙ. ἱδοῦ.

XA. οὐ μὴ φλασάρησεις ἔχων, ἄλλ' ἀντιβας 201

ἐλᾶς προθύμως.

ΔΙ. κάτα πῶς δυνήσομαι,

ἀπειρος ἀθαλάττωτος ἁσαλαμίνος

190 ἐσβαίνε RV: ἐμβαίνε al. The variation from v. 188
may very well be deliberate 191 νεκρῶν al. — 193
κύκλῳ VR: τρέχων al. Qu. τρόχῳ (cf. currículo currere)? 194 ανάλου mss. The Attic is αὖ- 197 ετί πλεῖ Reiske
and most editt. without need. — 199 οὔπερ RV: οὔπερ
al. cf. 188 || ἐκέλευσας al. — 201 Accidentally omitted
in R from obvious cause 204 ἀθαλάττευτος Kock, but cf.
ἐρημῶσαι χέρας (Eur. Med. 4)
όν, εἴτ' ἐλαύνειν;

XA. ῥαστ'. ἀκούσει γὰρ μέλη 205
cάλλιστ', ἐπειδὰν ἐμβάληι ἀπαξ. ΔΙ.
tίνων;

XA. βατράχων κύκνων θαυμαστά. ΔΙ. κατα-
κέλευε δῆ.

XA. ὠδ' ὑπ', ὠδ' ὑπ.

**BATRAXOI**

βρεκεκεκεκ' κοᾶξ κοᾶξ,
βρεκεκεκεκ' κοᾶξ κοᾶξ. 210

λιμναία κρηνῶν τέκνα,
ξύναυλον ὑμναν βοὰν
θεηγξωμεθ', εὔγηρυν ἐμὰν ἀοίδαν,
κοᾶξ κοᾶξ,

ἡν ἀμφί Νυσήιον 215

Δἰὸς Δἰώνυσον ἐν
Λιμναίισιν ἰαχύσαμεν,
ἡνίχ' ὁ κραίπαλόκωμος
toὶ ἰεροῖσι Χύτροισι
χωρεὶ κατ' ἐμὸν τέμενος λαῶν ὄχλος.

βρεκεκεκεκ' κοᾶξ κοᾶξ. 220

ΔΙ. Ἕγω δὲ γ' ἀλγεῖν ἀρχομαι
tὸν ὄρρον, ὃ κοᾶξ κοᾶξ:

ὑμῖν δ' ἵσως οὐδέν μέλει.

207 ὑν mss. The lyric
(see-called ‘Doric’) forms are very inconsistently used in the
mss. (thus βοὴν, ἀοίδαν, φορμικτάς, ἀμέραιων, but ἢν, κρηνῶν,
eὔγηρυν, ἡνίχ', εὐηλίους). In comedy it may have been enough
to give some salient words this lyric colour 216 Δἰώνυσον
mss.: corr. Hermann (for metre)
BA. βρεκεκεκεὔξ κοάξ κοάξ. 225

ΔΙ. ἄλλ' ἐξόλοισθ' αὐτῶ κοάξ.
οὐδὲν γὰρ ἐστ' ἄλλ' ἤ κοάξ.

BA. εἰκότως γ', ὃ πολλά πράτ-
tων ἐμὲ γὰρ ἐστερξαν εὐλυροί τε Μοῦσαι
καὶ κεροβάτας Πὰν ὁ καλαμόφθογγα
παῖζων.

προσεπιτέρπηται δ' ὁ φορμικτᾶς Ἀπόλλων,
ἐνεκα δόνακος, ὃν ὑπολύριον
ἐνυδρον ἐν λίμναις τρέφω.

βρεκεκεκεὔξ κοὰξ κοάξ. 235

ΔΙ. ἑγὼ δὲ φλυκταίνας γ' ἐχω-
άλλ', ὃ φιλοδὸν γένος,

παύσασθε.

BA. μᾶλλον μὲν οὖν
φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-
ηλίος ἐν ἁμέραισιν

ηλάμεσθα διὰ κυπείρου
καὶ φλέω, χαίροντες φόδης

πολυκολυμβήτοισι μέλεσιν,

ἡ Διὸς φεύγοντες ὀμβρον
ἐνυδρον ἐν βυθῷ χορεῖαν

αἰῶλαν ἐφθεγξάμεσθα

πομφολυγοπαφλάσμασιν.

ΔΙ. βρεκεκεκεὔξ κοὰξ κοὰξ.

τοῦτι παρ' ὑμῶν λαμβάνω.

BA. δεινά τάρα πεισόμεσθα.

245 πολυκολύμβοισι μέλεσιν RV: corr. Fritzche: πολυκολύμ-

βοισιν μέλεσιν Reisig 253 τ' ἄρα V: γὰρ Ῥ: γ' ἄρα al.:
corr. Elmsley
ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων
ei diarragήσομαι. 255

ΒΑ. βρεκεκεκέξ κοαξ κοαξ.

ΔΙ. οἱμωζετ' οὐ γάρ μοι μέλει.

ΒΑ. ἀλλὰ μὴν κεκραξόμεσθά γ' ἡ 
φάρυξ ὀπόσου ἄν ἡμῶν
χανάνγ δι' ἡμέρας. 260

ΔΙ. βρεκεκεκέξ κοαξ κοαξ.
tούτω γὰρ οὐ νικήσετε.

ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.

ΔΙ. οὐδέποτε κεκράξομαι γάρ,
καν με δὴ δι' ἡμέρας,
ἐως ἄν ἡμῶν ἐπικρατήσω τῷ 
βρεκεκεκέξ κοαξ κοαξ.

ἐμελλον ἁρα παύσειν ποθ' ἡμᾶς 
tοῦ κοαξ. 265

ΧΑ. ὦ παύε παύε, παραβαλοῦ τῷ 
κωπίω. ἐκβαυν', ἀπόδος 
tὸν ναύλον. ΔΙ. ἔχε δὴ
tῶβολω.

ὁ Ξανθίας. ποῦ Ξανθίας; ἡ Ξανθίας.

ΕΛ. ἵαυ. ΔΙ. βᾶδιξε δεύρο. ΕΛ. 
χαίρ', ὁ 
dεσποτα.

ΔΙ. τί ἔστι τάνταυθοί; ΕΛ. σκότος καὶ
βόρβορος.

258 ὀπόσον ἡ φάρυγχ (or φάρυξ) ἄν mss., an impossible order,
→ : corr. Bachmann : φάρυξ (R) appears to be correct, φάρυγξ
being due to λάρυγξ ; cf. Herodian i. 45. 4 and the oblique case
φάρυγος 266 καν με 
τὸβολω.

267 τῷ RV: τῷ al. The line is iambic trimeter 270 ἀποδοὺς
Halbertsma, but the curt imperat. is more characteristic || τῷ 
ναύλον al. Callistratus (in schol.) vouches for the masc. as
the older 273 τάνταυθι Dind. The text has the pregnant
sense 'in that direction'
ΔΙ. κατείδες οὖν ποι τοὺς πατραλοίας αὐτόθι καὶ τοὺς ἑπιώρκους, οὗς ἔλεγεν ἦμιν; ΞΑ. σὺ δ’ οὐ; 275

ΔΙ. νὴ τὸν Ποσειδῶν γογκεί, καὶ νυνί γ’ ὀρῶ. ἀγε δή, τί δρῶμεν;

ΞΑ. προϊέναι βέλτιστα νῦν, ὡς οὐτοσ ὁ τόπος ἐστὶν οὗ τὰ θηρία τὰ δεῖν ἐφασκ’ ἐκεῖνος—

ΔΙ. ὡς οἰμῶξεται. ἡλατονεὐθ’, ἵνα φοβηθείνῃ ἔγω, 280 εἰδῶς με μάχιμον ὁντα φίλοτιμούμενος. οὐδὲν γὰρ οὔτω γαύρον ἐσθ’ ὡς Ἰρα-κλῆς.

ἐγὼ δὲ γ’ εὐξαίμην ἄν ἐντυχεῖν τινι, λαβείν τ’ ἀγώνισμ’ ἅξιον τι τῆς ὄδοι.

ΞΑ. νῇ τὸν Δία· καὶ μὴν αἰσθάνομαι ψόφου τινὸς. 285

ΔΙ. ποῦ; ποῦ ’στιν; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ’ ἵθι.

ΞΑ. ἀλλ’ ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἵθι.

ΞΑ. καὶ μὴν ὀρῶ νῇ τὸν Δία θηρίον μέγα.

ΔΙ. ποίον τι;

ΞΑ. δεινόν· παντοδαπὸν γοῦν γύγνεται· τότε μὲν γε βοῦς, νυνὶ δ’ ὀρεύς, τότε δ’ αὖ γυνὴ 290

279 εἶναι τὰ δεῖν ἐφοσκεῖν Hamaker, etc., but the sense is never completed (Ed.) 285 νῇ τὸν Δία καὶ κ.τ.λ. mss. and editt. Punctuation Ed. 286 ἐξόπισθε νῦν ἵθι vulg.: ἐξόπισθ’ ἵθι Dobbree. Qu. ὀπισθὲν εὖν ἵθι? 290 τότε .. τότε RV: ποτὲ .. ποτὲ al. (Both are Αττίκ)
όραιοτάτη τις. ΔΙ. ποῦ 'στι; φέρ' ἐπ' αὐτὴν ἵω.

ΞΑ. ἀλλ' οὐκέτι αὐ γυνὴ 'στιν, ἀλλ' ἥδη κύων.

ΔΙ. Ἐμπουσα τοίνυν ἐστὶ.

ΞΑ. πυρὶ γοῦν λάμπεται ἀπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει;

ΞΑ. νὴ τὸν Ποσειδῶν τουρον, σάφ' ἵσθι. ΔΙ. ποὶ δῆτ' ἀν τραπεῖμην; ποὶ δ' ἐγὼ;

ΔΙ. ιερεῦ, διαφύλαξον μ', ἵν' ὁ σοι ξυμπότης.

ΞΑ. ἀπολούμεθ', ὄναξ Ἡράκλεις.

ΔΙ. οὐ μὴ καλεῖς μ', ὄνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τούρνομα.

ΞΑ. Διόνυσι τοίνυν. ΔΙ. τοῦτο γ' ἔθ' ἠττου θατέρου.

ΞΑ. ήθ' ἕπερ ἔρχει. δεῦρο δεῦρ', ὁ δέσποτα.

ΔΙ. τί δ' ἐστί;

ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,

ΞΑ. ἀγαθὰ πεπράγαμεν,

ΞΑ. ἐξεστὶ θ' ως περ Ἡγέλοχος ἧμιν λέγειν·

ΞΑ. ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν ὑρῶ.

Ημπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νὴ τὸν Δία.

ΔΙ. καθὼς κατόμοσον. ΞΑ. νὴ Δι'.

ΔΙ. ὁμοσον. ΞΑ. νὴ Δία.

ΔΙ. οἷμοι τάλας, ὠς ὧχριασ' αὐτὴν ἱδὼν.

300 τοῦτο γ' (without θ') RV: τοῦτο γ' ἐσοθ' al.: τοῦτο γ' ἐθ' D: τοῦτ' ἐθ' Fritzsche, etc.; but γ' seems essential. There is no trustworthy rule of division of anapaest after the first short yll. (Starkie, Vesp. Introd. pp. xl sq.)
ΞΑ. οδι δε δεισας υπερεπτυρριασε σου.
ΔΙ. οιμοι, ποθεν μοι τα κακα ταυτι προσεπεσεν;
τιν αιτιασωμαι θεων μ' απολλυναι; 310 αιθερα Διος δωματιου, η χρονου ποδα;
ΞΑ. ουτος. ΔΙ. τι εστιν; ΞΑ. ου κατηκουσας; ΔΙ. τινος;
ΞΑ. αυλων πνοης.
ΔΙ. εγωγε, και δαδων γε με αυρα τις εισεπνευσε μυστικωτατη.
αλλ' ήρεμη πτηξαντες ακροασομεθα. 315

ΧΟΡΟΣ ΜΤΣΤΩΝ

'Ιακχ, δ' 'Ιακχε.
'Ιακχ, δ' 'Ιακχε.
ΞΑ. τουτ' εστ' εκειν', δ' δεσποθ'. οι μεμνεμενοι
ενταυθα που παιζουσιν, ους εφραξε νων.
'Ιακχον ουπερ δι' αγορας. 321
καμοι δοκουσιν. ησυχιαν τοινυν άγειν
βελτιστον εστιν, ως αν εινώσεν σαφως.
ΧΟ. 'Ιακχ, δ' πολυτιμοις εν έδραις ενθαδε
ναιων,
'Ιακχ, δ' 'Ιακχε, 325

308 σου Ῥ: μον αλ. (originally assigning the verse to ΔΙ.)
310 αιτιασωμαι Dind. —> 320 ιακχον rather than "Ιακχον should be written. —> δι' αγορας V, Apollodorus Tarsensis, Hesych.: Διαγορας Ῥ al. —> 323 πολυτιμητοις εν έδραις
ῬV: εν om. al.; corr. Hermann
ἐλθὲ τὸν ἀνὰ λειμῶνα χορεύσων, ὀσίους ἐς θιασώτας,
pολύκαρπον μὲν τινᾶς σων
περὶ κρατὶ σῷ βρύοντα
στέφανον μύρτων, θρασεῖ δὲ ἐγκατακρούων
τοῦ τὰν ἀκόλαστον
φιλοπαίγμονα τιμὰν
χαρίτων πλείστον ἐχουσαν μέρος, ἀγνάν,
ἱερὰν
ὀσίους μύστατας χορείαν.

ΞΑ. ὁ πότνια πολυτίμητε Δήμητρος κόρη,
ὡς ἦδύ μοι προσέπνευσε χοιρείων κρεῶν.

ΔΗ. οὔκουν ἄτρέμ' ἔξεις, ἢν τι καὶ χορδῆς
λάβης;

ΧΟ. ἔγειρε φλογέας λαμπάδας· ἐν χερσί γὰρ

ηκεί—

'Ἰακχ', ὁ 'Ἰακχε—
νυκτέρου τελετῆς φωσφόρος ἀστήρ.
φλέγεται δὴ φλογὶ λειμῶν·
γόνυ πάλλεται γερόντων·
ἀποσεῖονται δὲ λύπας
χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς
ιερὰς ὑπὸ τιμᾶς.
σὺ δὲ λαμπάδι φέγγων
προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δά-

vedou

χοροποιών, μάκαρ, ἦβαν.

ΚΟΡ. εὐφημεῖν χρη κἀξιστασθαι τοῖς ἥμετέροις χοροῖσιν

δόστις ἀπειρος τοιώνδε λόγων, ἢ γνώμη

μὴ καθαρεύει,

ἡ γενναίων ὄργια Μοῦσῶν μὴ' εἰδεν

μὴ' ἐχόρευσεν,

μηδὲ Κρατίνου τοῦ ταυροφάγου γλόττησ

βακχεί' ἐτελέσθη,

ἡ βωμολόχοις ἐπεσιν χαίρει μὴ 'ν καἱρῷ

tοῦτο ποιοῦσιν,

ἡ στάσιν ἔχθραν μὴ καταλύει, μηδ' 

eὐκολὸς ἔστι πολίταις,

ἀλλ' ἀνεγείρει καὶ ῥιπίζει κερδῶν ἰδίων

ἐπιθυμῶν,

ἡ τῆς πόλεως χειμαζομένης ἀρχῶν κατα-

dωροδοκεῖται,

ἡ προδίδωσιν φρούριων ἢ ναῦς, ἢ τάπορ-

ῥητ' ἀποτέμπει

ἐξ Αἰγίνης Θωρυκίων ὃν εἰκοστολόγος

κακοδάμων,

ἀσκώματα καὶ λῖνα καὶ πίτταν διαπέμπτων

eἰς 'Ἐπίδαυρον,

ἡ χρήματα ταῦς τῶν ἀντιπάλων ναυσίν

παρέχειν τινὰ πείθει,

ἡ κατατιλῇ τῶν Ἐκαταιῶν κυκλίασι

χοροῖσιν ὑπόδων,
ἡ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὃν εἴτ᾽ ἀποτρώγει,
κωμῳδεῖσι ἐν ταῖς πατρίοις τελεταῖς
tαῖς τοῦ Διονύσου,
tούτου προῦδῳ καύθις προῦδῳ καύθις
tὸ τρίτον μάλα προῦδῳ
ἐξίστασθαι μῦσταις χοροῖς: ύμεῖς δ᾽
ἀνεγείρετε μολτὴν 370
καὶ παυνυχίδας τὰς ήμετέρας, αἱ τῇ δε
πρέπουσιν ἔορτῇ.
ΧΟ. χώρει νυν πᾶς ἄνδρείως
ἐς τοὺς εὐανθείς κόλπους
λειμώνων ἐγκρούνων
κάπισκόπτων 375
καὶ παῖζον καὶ χλευάζων.
ἡρίστηται δ᾽ ἐξαρκοῦντως.
ἀλλ᾽ ἔμβα χῶπως ἀρεῖς
τὴν Σώτειραν γενναίοις
τῇ φωνῇ μολπάζων,
ἡ τὴν χώραν
σωζεῖν φήσ᾽ ἐς τὰς ώρας,
κἂν Θωρυκίων μὴ βούληται. 380
ΚΟΡ. ἄγε νῦν ἐτέραν ύμνων ἰδέαν τὴν καρπο-
φόρον βασίλειαν,
Δήμητρα θεᾶν, ἐπικοσμοῦντες ξαθείοις
μολπαίς κελαδείτε.

369 τούτοις ἀπαυδῷ καύθις ἀπαυδῷ . . μάλ᾽ ἀπαυδῷ R: τούτοις
δὴ νῦν RV (by a frequent gloss on νῦν ; cf. 891, 1378): νῦν al.
377 ἀρεῖς R: αἱρήσεις V (i.e. αἵρης corrected by -eis): corr.
Scaliger 380 σώσειν Cobet. →
Δήμητρε, ἅγιαν ὄργιων ἄνασσα, συμπαραστάτει καὶ σῴζε τὸν σαυτῆς χορόν· καὶ μ’ ἀσφαλῶς πανήμερον παίσαι τε καὶ χορεύσαι· καὶ πολλὰ μὲν γέλοια μ’ εἰ- πείν, πολλὰ δὲ σπουδαία, καὶ τῆς σῆς ἐορτῆς ἄξιως παίσαντα καὶ σκώψαντα νι- κήσαντα ταινιοῦσθαι.

άλλ’ εἶα νῦν καὶ τὸν ωραίον θεὸν παρακαλεῖτε δεύρο ὕδαίσι, τὸν ξυνέμπορον τῆς δε τῆς χορείας.

'Ιακχε πολυτίμητε, μέλος ἐορτῆς ἡδιστον εὐρόν, δεύρο συνακολούθει πρὸς τὴν θεόν καὶ δεῖξον ώς ἄνευ πόνου πολλὴν ὀδὸν περαινεις. 'Ιακχε φιλοχορευτά, συμπρόπεμπτε με, σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι κατ’ εὐτελεία τὸν τε σανδαλίσκον καὶ τὸ ῥάκος, καξῆρες ὡστ’ αξιμίως παίζειν τε καὶ χορεύειν.

'Ιακχε φιλοχορευτά, συμπρόπεμπτε με. καὶ γὰρ παραβλέψας τι μειρακίσκης νῦν δὴ κατείδον καὶ μάλ’ εὔπροσώπουν. 'Ιακχε φιλοχορευτά, συμπρόπεμπτε με.
ΔΙ. ἔγω δ’ ἀεὶ πῶς φιλακόλουθός εἰμι καὶ 
παίζων χορεύειν βούλομαι. ἘΛ. κἀγώγε 
πρός.

ΚΟ. βούλεσθε δὴ τα κοινή 416 
σκόψωμεν Ἁρχέδημον, 
ὅς ἐπτέτης ὃν οὐκ ἐφυσε φράτερας, 
νυνὶ δὲ δημαγωγεῖ 
ἐν τοῖς ἀνω νεκροῖς, 420 
κάστῳ τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας;

ΔΙ. ἔχοιτ' ἄν οὖν φράσαι νῦν 
Πλοῦτων ὅπου 'υθάδ' οἰκεί; 
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένῳ.

ΚΟ. μηδὲν μακράν ἀπέλθησ, 
μηδ' αὕθις ἐπανέρη με, 435 
ἀλλ' ἵσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

ΔΙ. αἰροῖ' ἄν αὕθις, ὡ παῖ.

ΕΛ. τούτε τί ἂν τὸ πράγμα 
ἀλλ' ἄ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;

ΚΟ. χαρεῖτε 440 
νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἄν 
ἄλσος 
παίζουτε οἷς μετουσία θεοφιλούσ ἐορτῆς. 
ἔγω δὲ σὺν ταῖσιν κόραις εἴμι καὶ 
γυναικίν 
οὐ παννυχίζουσιν θεᾶ φέγγος ἱερὸν οἴσων.

ΧΟ. χωρᾶμεν ἐς πολυρρόδους 
λειμῶνας ἀνθεμώδεις,

414 mss. add met' αὐτῆς at end of the line. 415 
παίξων Naber 418 φράτερας mss. 432 Πλοῦτων 
RV: Πλοῦτων' al. 444 sq. Some editors give these lines 
to ΔΙ., others to ΚΟ. 445 ἀεὶ V al.
τὸν ἠμέτερον τρόπον τὸν καλλιχορώτατον παίζοντες, δὲν ὀλβίαι μοῖραι ξυνάγουσιν. μόνοις γὰρ ἡμῖν ἡλιος καὶ φέγγος ἰλαρόν ἔστιν, ὦσι μεμυήμεθ' εὐσέβῃ τε διήγομεν τρόπον περὶ τοὺς ξένους καὶ τοὺς ἰδιώτας.

ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ

Δ. ἀγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460
πῶς ἐνθάδ' ἄρα κόπτουσιν οὔπιχωριοι;

Ξ. οὗ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας, καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων.

Δ. παῖ παῖ.

ΑΙΑΚΟΣ

τῆς οὕτως;

Δ. Ἡρακλῆς ὁ καρτερός. 464

Α. ὅ βδελυρὲ καναίσχυντε καὶ τολμηρὲ σύ, καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,

453 Ὠραί Meineke. 455 ἐρόν RV (the best mss. thus showing an inferior reading): ἰλαρόν ἔστιν vulg., but ἔστιν seems required 462 γεύσει V: γεύσῃ R (the true form; cf. sup. 3 crit. note)
δο τὸν κύν' ἡμῶν ἔξελάσας τὸν Κέρβερον ἀπῆξας ἄγχων κατοδρᾶς ἄχου λαβὼν, ὅν ἐγὼ φύλαττον. ἄλλα νῦν ἔχει μέσος τοῖα Στυγὸς σε μελανοκάρδιος πέτρα

'Αχερόντιος τε σκόπελος αἵματοσταγῆς φρουροῦσι, Κωκυτοῦ τε περίδρομοι κύνες,

'Εχιδνά θ' ἐκατογκέφαλος, ἡ τὰ σπλάγχνα σου διασπαράξει, πλευμόνων τ' ἀνθάψεται

Ταρτησία μύραινα· τῷ νεφρῷ δὲ σου αὐτοίς εὐνέροις ἣματομένῳ διασπάσονται Γοργόνες Τειθράσιαι, ἐφ' ἂς ἐγὼ δρομαῖον ὀρμήσω πόδα.

ΞΑ. οὕτος, τί δέδρακας; οὐκ ἀναστήσει ταχῦ, πρίν τινα σ' ἰδεῖν ἀλλότριον;

ΔΙ. ἄλλ' ὅρακι. ἄλλ' οἴσε πρὸς τὴν καρδίαν μου σφογγιάν.

ΞΑ. ἴδον λαβέ. προσθοῦ.

ΔΙ. ποῦ 'στιν; ἘΛ. ὁ χρυσὸι θεῶι, ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. . . . δεύσασα 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;
πώς δειλός, ὡστις σφογμιάν ἤτησά σε;
ἐγώ δ' ἀνέστην καὶ προσέτ' ἀπεψησάμην.

ΞΑ.

ἄνδρεὶά γ', ὦ Πόσειδον.

ΔΙ.

οἶμαι νὴ Δία. 491
σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ῥη-μάτων
καὶ τὰς ἀπειλὰς; ΞΑ. οὐ μὰ Δι' οὗδ' ἐφρόντισα.

ΔΙ.

θι νῦν, ἐπειδὴ ληματιᾶς κἀνδρεῖος εἶ,
σὺ μὲν γενοῦ ἡγῶ τὸ ῥόπαλον τούτι
λαβὼν 495
καὶ τὴν λεοντῆν, εἴπερ ἀφοβόσπλαγχνος
εἶ:

ἐγὼ δ' ἐσομαι σοι σκευοφόρος ἐν τῷ μέρει.

ΞΑ.

φέρε δὴ ταχέως αὐτ'. οὐ γὰρ ἄλλα
πειστέον·
καὶ βλέψον εἰς τὸν Ἦρακλειοξανθίαν,
eὶ δειλὸς ἐσομαι καὶ κατὰ σὲ τὸ λῆμ'
ἐχων. 500

ΔΙ.

μὰ Δι' ἄλλ' ἀληθῶς οὐκ Μελίτης μα-
stigías.

φέρε νῦν ἐγώ τὰ στρώματ' αἴρομαι ταῦτι.

ΘΕΡΑΠΑΙΝΑ

ὡ φιλταθ' ἦκεις Ἦρακλεις; δεῦρ' εἴσιθι.
ἡ γὰρ θεὸς σ' ὃς ἐπύθεθ' ἥκοντ', εὐθέως

494 ληματιᾶς is a var. lect. (V and schol.). 499 és
Dind., but the uniformity of treatment before consonants is
not so certain as before vowels (Meisterhans², pp. 174 sq.)
κάλλιστ', ἐπαινῶ.

μὰ τὸν Ἀπόλλων ὦ μή σ' ἐγὼ περιψομαπελθόντ', ἐπεὶ τοι καὶ κρέα ἀνέββατεν ὀρνίθεια, καὶ τραγήματα ἐφρυγε, κὼν ἀνεκεράννυ γλυκύτατον. ἀλλ' εἰσιθ' ἀμ' ἐμοί. Ἐ. πάνυ καλῶς.

ληρείς ἔχων: οὐ γάρ σ' ἀφήσω. καὶ γάρ αὐλητρίς γέ σοι ἢδη ὑδον ἕσθ' ὄραιοτάτη κώρχηστρίδες ἐτεραι δῦ' ἢ τρεῖς.

πῶς λέγεις; ὀρχηστρίδες; 515

ἀλλ' εἰσιθ', ὡς ὁ μάγειρος ἢδη τὰ τεμάχη ἐμελλ' ἀφαιρεῖν χ' τράπεζ' εἰςήρετο.

ἰθι νυν, φράσον πρώτιστα ταῖς ὀρχηστρίσιν 519

taῖς ἐνδον οὐσαῖς αὐτῶς ὁτι εἰσέρχομαι. ὁ παῖς, ἀκολούθει δεῦρο τὰ σκεῦς φέρων.

ἐπίσχες οὕτως. οὐ τί που σπουδήν ποεῖ, ὡτὶ σε παῖζων Ἦρακλέα ἱεσκεύασα;

οὗ μὴ φλυαρήσεις ἔχων, ὦ Ἐανθία, ἀλλ' ἄραμενος οἶσεις πάλιν τὰ στρώματα.
ΈΑ. τί δὲ ἔστιν; οὗ δή ποῦ μ' ἀφελέσθαι διανοεῖ 526
ἀδωκας αὐτὸς;
ΔΙ. οὗ τὰχ', ἀλλ' ἧδη ποιῶ. κατάθου τὸ δέρμα.
ΈΑ. ταῦτ' ἐγὼ μαρτύρομαι καὶ τοῖς θεοῖσιν ἐπιτρέπω.
ΔΙ. ποίοις θεοῖς; τὸ δὲ προσδοκήσαι σ' οὔκ ἀνόητον καὶ κενὸν 530
ὡς δοῦλος ὑν καὶ θυητὸς Ἀλκμήνης ἔσει;
ΈΑ. ἀμέλει, καλῶς· ἐχ' αὐτ'. ἵσως γάρ τοί 535
ποτε ἐμοῦ δεθεῖν ἄν, εἰ θεὸς θέλοι.
ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἔστι 534
νοῦν ἔχοντος καὶ φρένας καὶ πολλὰ περιπεπλευκότος, 535
μετακυλίνδειν αὐτὸν ἀεὶ πρὸς τὸν εὐ πράττοντα τοῖχον μᾶλλον ἣ γεγραμμένην εἰκόν' ἐστάναι, λαβόνθ' ἐν σχῆμα· τὸ δὲ μεταστρέφεσθαι πρὸς τὸ μαλθακώτερον δεξιοῦ πρὸς ἀνδρός ἔστι 540
καὶ φύσει Θηραμένους.

526 οὗ τί ποῦ Β 531 Ἀλκμήνης (i.e. ὦ Ἀλκ.) Lenting, etc. ➔ 536 μετακυλίνδειν Ρ: μετακυλίνδειν Β. ➔
ΠΑΝ∆ΟΚΕΥΤΡΙΑ

Πλαθάνη, Πλαθάνη, δεύρ' ἐλθ', ὁ πανούργος οὗτος,
ὅσ εἰς τὸ πανδοκείον εἰσελθὼν ποτὲ ἐκκαίδεκ' ἀρτους κατέφαγ' ἡμῶν.

ΠΛΑΘΑΝΗ

νὴ Δία,
ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἤκει τινί.
ΠΑΝ. καὶ κρέα γε πρὸς τοῦτοισιν ἀνάβραστ' ἐϊκοσιν
ἀν' ἡμιωβολίαν. ΞΑ. δῶσει τις δίκην.
ΠΑΝ. καὶ τὰ σκόροδα τὰ πολλά.
ΔΙ. ληρεῖς, ὦ γυναι, 555
κοῦκ οἴσθ' ὃ τι λέγεις.
ΠΛΑ.
οὐ μὲν ὁὖν με προσεδόκας,
οτιῇ κοθόρνους εἰχες, ἂν γυνώκαι σ' ἐτί.
ΠΑΝ. τί δαί; τὸ πολὺ τάριχος οὔκ εἰρηκά πώ.
ΠΛΑ. μὰ Δί', οὔδε τὸν τυρόν γε τὸν χλωρόν,
τάλαν, 559
ὅν οὕτως αὐτοῖς τοῖς ταλάροις κατήσθεν.
ΠΑΝ. κἀπεῖτ' ἐπειδή τάργύριον ἐπραττόμην,
ἐβλεψεν εἰς με δρμὺ, κἀμυκάτῳ γε.
ΞΑ. τοῦτον πάνυ τούργον, οὗτος ὁ τρόπος
πανταχοῦ.

551 For Πλαθάνη (Ῥ al.) some mss. prefix ἐτέρα πανδοκεύτρια.
→ 554 ἀνημωβολίαν al. → || πάνθ' ἡμ. Van Leeuwen.
(The true spelling appears to be ἐβλ.-) 557 ἀναγωγώναι
mss.: corr. Elmsley. → 560 Ῥ has lost τοῖς after αὐτοῖς.
ΠΛΑ. καὶ τὸ ξίφος γ’ ἔσπατο, μαίνεσθαι δοκῶν.  
ΞΑ. νὴ Δία, τάλαίνα.

ΠΛΑ. νῦ δὲ δεισάσα γέ ποι 565 ἐπὶ τὴν κατήλυμ’ εὐθὺς ἀνεπηδήσαμεν·  
ὁ δ’ ἄχετ’ ἐξάξας γε τὰς ψιάθους λαβών.  
ΞΑ. καὶ τούτο τούτου τούργον. ἀλλ’ ἔχρην  
τι δρᾶν.

ΠΑΝ. ἰθὶ δὴ κάλεσον τὸν προστάτην Κλέωνά  
μοι—  
ΔΙ. σὺ δ’ ἐμοιγ’, ἔανπερ ἐπιτύχης, Τπέρβολον—  
ΠΑΝ. ἵν’ αὐτὸν ἐπιτρίψωμεν.

ὡ μιαρὰ φάρυξ, 571 ὡς ἢδεως ἂν σου λίθῳ τοὺς γομφίους  
kόπτοιμι ἂν, οἶς μου κατέφαγες τὰ φορτία.

ΔΙ. ἐγὼ δὲ γ’ ἔσ τὸ βάραθρον ἐμβάλοιμι σέ.  
ΠΑΝ. ἐγὼ δὲ τὸν λάρυγγ’ ἂν ἐκτέμοιμι σοῦ 575  
dρέπανον λαβοῦσ’, ὥς τὰς χόλικας κατέ-  
σπασας.

ἀλλ’ εἰμ’ ἐπὶ τὸν Κλέων’, ὃς αὐτοῦ τήμερον  
ἐκπηνυεῖται ταῦτα προσκαλούμενος.

ΔΙ. κάκιστ’ ἀπολοίμην, Ἐανθίαν εἰ μὴ φιλῶ.  
ΞΑ. οἶδ’ οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580  
οὐκ ἂν γενοίμην Ἡρακλῆς ἂν.

565 The speaker of νὴ Δία, τάλαίνα differs in mss. || δεισάσα  
RV: δεισάσαι al.: νῦ δὲ δὴ δεισαντέ ποιν Meineke. —  
570 mss. give this speech to πανδοκεύτρια β’: corr. Ed. —  
571 φάρυγξ al. Cf. 259 crit. note 574 ἐγὼ δ’ ἂν Elmsley  
needlessly. — The line is usually given to ΠΑΝΔ or ΠΛΑΘ  
with ἐμβάλοιμι se: corr. Ed. — 575 ἐκτέμοιμι σοῦ mss.:  
Accentuation Ed. 576 τοὺς κόλικας RV: τὰς al. There  
is no κόλξ; the corruption arose from the substitution of κόλ-  
lικας for χόλικας and adaptation of the article. Corr. Schaefer  
581 αὐ Hirschig for the second ἂν, wrongly. —
ΔΙ. ὣ Ξανθίδιον.

ΞΑ. καὶ πῶς ἄν Ἀλκμήνης ἐγὼ νῦν γενοῖμην, δοῦλος ἀμα καὶ θυμών ὦν;

ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾶς:

κάν εἰ με τύπτοις, οὐκ ἄν ἀντείποιμί σοι. 585 ἄλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι

χρόνων,

πρόρριζος αὐτός, ἡ γυνή, τὰ παιδία,

κάκιστ' ἀπολοίμην, κάρχεδημος ὁ γλάμων.

ΞΑ. δέχομαι τὸν ὦρκον, κατ' τοῦτοι λαμβάνω.

ΧΟΡΟΣ

νῦν σον ἔργον ἐστ', ἐπειδή 590

τὴν στολὴν εἰληφας, ἦπτερ

εἰχες, εξ ἀρχῆς πάλιν,

ἀνανέαζειν <...>

καὶ βλέπειν αὐθις τὸ δεινόν,

τοῦ θεοῦ μεμνημένον

φίτερ εἰκάζεις σεαυτόν.

εἰ δὲ παραληπὼν ἀλώσει

κάκβαλεῖς τι μαλθακόν,

αὐθις αἴρεσθαλ σ' ἀνάγκῃ 595

'σται πάλιν τὰ στρώματα.

582 Meineke ejects ὣ (i.e. Ξανθίδιον). → || ἀλκμήνης Meineke ;

cf. 531 crit. note 591 The comma should not be

placed after εξ ἀρχῆς. → 592 ἀνανεάζειν RV: ἀνανεάζειν

σαυτῶν ἀεὶ al. (a feeble completion of the metre). ἀν. <πρὸς τὸ

σοβαρόν> Meineke from schol. More probably another infin. in

-άζειν has been lost. → 595 κάκβαλης V: καλ βάλης R:

καλ βαλεῖς al.: corr. Hermann 596 'σται Dawes. 'στι V;

om. R: τις al.
XA. οὐ κακῶς, ὄνδρες, παραινεῖτ', ἄλλα καῦτος τυγχάνω ταῦτ' ἀρτι συνυούμενος.

οὔ μὲν οὖν, ἢν χρηστὸν ἢ τι, ταῦτ' ἀφαιρεῖσθαι πάλιν πειράσεται μ' εὖ οἴδ' ὦτι.

ἄλλ' ὦμως ἐγὼ παρέξω 'μαυτὸν ἄνδρεῖον τὸ λήμα καὶ βλέπωντ' ὄργανον.

δεῖν δ' ἐοικεν, ὡς ἀκοῦω τῆς θύρας καὶ δὴ ψόφου.

ΑΙΑΚΟΣ. ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ

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

ΞΑ. οὐκ ἐς κόρακας μὴ πρόσιτον.

ΑΙΑ. εἶεν, καὶ μάχει;

ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας χωρεῖτε δευρὶ καὶ μάχεσθε τουτωί.

εἴτ' οὐχὶ δεινὰ ταῦτα, τῦπτειν τουτοῦ 610 κλέπτοντα πρὸς ταλλότρια; ΔΙ. μάλλ' ύπερφυὰ.

600 εὖ οἴδ' 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 Σπαρδόκας V (cf. Thuc. 2. 101) 610 sqq. The usual distribution is ΔΙ. εἴτ' οὐχὶ ἀνύτετον ταλλότρια; ΑΙΑ. μάλλ' ύπερφυὰ. ΔΙ. σχέτλια κ.τ.λ.; corr. Ed. →
AI. σχέτικα μὲν οὖν καὶ δεινά.

ΞΑ. καὶ μὴν νὴ Δία, εἰ πώποτ’ ἤλθον δεῦρ’, ἐθέλω τεθυμέκεναι, ἥ ’κλεψα τῶν σῶν ἄξιόν τι καὶ τριχὸς. καὶ σοι ποῆσω πράγμα γενναίον πάνυ. 615 βασάνιζε γὰρ τὸν παῖδα τούτον λαβὼν, καὶ ποτὲ μ’ ἔλης ἅδικούντ’, ἀπόκτεινόν μ’ ἄγων.

ΑΙΑ. καὶ πῶς βασάνιζω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι δῆσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων, 619 στρεβλῶν, ἔτι ὅ’ ἐς τὰς ρίνας ὄξος ἐγχέων, πλάνθους ἐπιτιθείς, πάντα τάλλα, πλὴν πράσῳ μὴ τύπτε τούτον μηδὲ γητείῳ νέῳ.

ΑΙΑ. δίκαιος ο λόγος· καὶ τι πηρώσω γέ σοι τὸν παῖδα τύπτων, τάργυριὸν σοι κείσεται.

ΞΑ. μὴ δήτ’ ἐμοιγ’. οὕτω δὲ βασάνιζ’ ἀπαγαγόν.

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοί κατ’ ὀφθαλμὸν λέγῃ. κατάθον σὺ τὰ σκεύη ταχέως, χάπτωσ ἐρείς ἐνταύθα μηδὲν ψεῦδος.

ΔΙ. ἀγορεύω τινὶ ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ’· εἰ δὲ μῆ, αὐτὸς σεαυτὸν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί; ΔΙ. ἀθάνατος εἶναι φημὶ Διόνυσος Διός, 631 τούτον δὲ δούλον. ΑΙΑ. ταῦτ’ ἀκούεις;

618 βασανίζω V: βασανίζω R al. 626 σοι MSS.: σοι Dind.
ΞΑ. φήμ’ εγώ.
kai polu ge malloN eSti mastigmatos.
eipér theos gar estin, ouk aiðhísetai.

ΔI. tì dhèt', épeidh kai su phès einai theos, 635
ou kal su tuptei tas ùsas plhggas emoi;

ΞΑ. díkaios o lógos. xopòteron an vwn idias
klauStanta protéron h protimhantas tì

ΔI. ouk eSt' ópous ouk ei su gevnàdas anhùr. 640
xhreis gar eis to díkaiou. apodúvesethi h.

ΞΑ. pwos ouv basanveis và díkaios;

AIA. radìws:
plhggìn para plhggìn ekáteron.

ΞΑ. kalòs légeis.

AIA. idoú. ΞΑ. skòtei unu ùn mu úpokivì-
sant' idias.

AIA. hèdh 'pátæxa s'. ΞΑ. ou mà Δì' ouv
emoi dokeis.

AIA. =lìl' eìmu' eptì tonðì kai pataξh. ΔI.
pìvìka;

AIA. kai dh' 'pátæxa. ΔI. kata pwos ouk
èptarou;

AIA. ouk oída' tonðì d' atbìs apotpeiràsomaì.

ΞΑ. oukoun anúseis ti; ìttatai.

AIA. ti ìttatai;

μων ὀδυνήθης;

645 ouv' emoi dokeis mss.: dokei (or do taxis) Bentley (giving
the words to Aeacus): ouk emoi dokeis Bothe. || ouv for ouv' is
simplest (Ed.). ➔ (otherwise ou mà Δì', ouk, emoi dokeiN might
be suggested) 649 anúseis iattatai ti iattatai (or the
like) mss.: corr. Thiersch. ➔
ΒΑΤΡΑΧΟΙ

650-670

ΞΑ. οὐ μὰ Δι', ἀλλ' ἐφρόντισα

ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.

ΔΙ. ίοῦ ίοῦ. ΑΙΑ. τί ἐστιν; ΔΙ. ἵππεας ὑρῶ.

ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὀσφραῖνομαι.

ΑΙΑ. ἐπεὶ προτιμᾶς γ' οὐδὲν. ΔΙ. οὐδὲν μοι μέλει.

ΑΙΑ. βαδιστέον τὰρ' ἐστίν ἐπὶ τοιᾷ πάλιν.

ΞΑ. οἶμοι. ΑΙΑ. τί ἐστι; ΞΑ. τὴν ἀκανθαν ἔξελε.

ΑΙΑ. τί τὸ πρᾶγμα τούτι; δεῦρο πάλιν βαδιστέον.

ΔΙ. 'Ἀπολλον.—ός ποιν Δῆλον ἢ Πύθων' ἔχεις.

ΞΑ. ἡλγησεν· οὐκ ἱκουσάς;

ΔΙ. οὐκ ἔγωγ', ἐπεὶ οὐμβον Ιππώνακτος ἀνεμιμησκόμην.

ΞΑ. οὐδὲν ποιεῖς γάρ· ἄλλα τὰς λαγόνας σπόδει.

ΑΙΑ. μὰ τὸν Δι', ἀλλ' ἥδη πάρεχε τὴν γαστέρα.

ΔΙ. Πόσειδον, ΞΑ. ἡλγησέν τις.

ΔΙ. ὅς Αἰγαίου <περὶ> πρῶνας ἢ γλαυκᾶς μέδεις ἁλὸς ἐν βένθεσιν.

ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι ποι μαθεῖν ὀπότερος ὑμῶν ἐστὶ θεός. ἄλλ' εἴσιτον· ὁ δεσπότης γὰρ αυτὸς ὑμᾶς γνώσεται.
κή Φερρέφατθ', ἃτ' ὄντε κάκείνω θεῶ.

ΔΙ. ὁρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε πρότερον ποῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΟΡΟΣ

Μοῦσα χορὸν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν ἀοίδᾶς ἐμᾶς,
τὸν πολὺν ὑφομένη λαὸν ὡχλον, οὐ σοφίαι μορίαι κάθηται
φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ δὴ χείλεσιν ἀμφίλαλοις
dεινὸν ἐπιβρέμεται. 675
Θρηκία χειλιδῶν ἐπὶ βάρβαρον ἐξομένη πέταλον·
ρύζει δ' ἐπικλαυτον ἀγδόνιον νόμον,
ὡς ἀπολείπαι,
κἂν ἵσαι γένωνται. 680
τὸν ἱερὸν χορὸν δίκαιον ἐστὶ χρηστὰ τῇ πόλει
ξυμπαραινεῖν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ
ἐξισώσαι τοὺς πολίτας κάφελεῖν τὰ δεῖματα.
κεὶ τις ἥμαρτε σφαλεῖς τι Φρυνίχου παλαῖσμασιν,

671 Φερσέφατ' R: Φερρέθατ' V. ➔ 673 νοῆσαι V attractively. The confusion is found elsewhere; cf. 1373 || πρὶν ἐμὲ R: πρὶν μὲ cett. 678 φιλοτιμότερα Van Leeuwen 683 κελαρύζει R: κελαδεῖ V al. || ρύζει Dind. ➔
ἐγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε αἰτίαν ἐκθεῖσι λύσαι τὰς πρότερον ἁμαρτιάς.

691 εἰτ' ἄτιμον φημὶ χρῆναι μηδὲν εἰν' ἐν τῇ πόλει.
καὶ γὰρ αἰσχρὸν ἐστὶ τοὺς μὲν ναυμαχήσαντας μίαν καὶ Πλαταίας εὐθὺς εἶναι κάντὶ δούλων δεσπότας—
κοῦδὲ ταῦτ' ἐγωγ' ἔχομι' ἄν μὴ οὐ καλὸς φάσκειν ἔχειν,

695 ἄλλ' ἐπαινῶ. μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε—
πρὸς δὲ τούτοις εἰκὸς ύμᾶς, οὐ μεθ' ύμῶν πολλὰ δὴ χοὶ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,

τὴν μίαν ταύτην παρεῖναι ξυμφορὰν αἰτουμένους.

699 ἀλλὰ τῆς ὀργῆς ἀνέντες, ὦ σοφῶτατοι φύσει,

700 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησόμεθα καπιτίμους καὶ πολίτας, ὡστὶς ἂν ἔννομαμαχῇ.

εἰ δὲ ταῦτ' ὅγκωσόμεσθα κάποσεμνυνοῦμεθα,
τὴν πόλιν καὶ ταῦτ' ἐχοντες κυμάτων ἐν ἀγκάλαις,
ὑστέρον χρόνω ποτ' αὖθις εὖ φρονεῖν οὐ
dóξομεν. 705
ei δ' ἐγὼ ὅρθος ἰδεῖν βίον ἄνέρος ἢ
τρόπον ὡστις ἐτ' οἰμώξεται,
oὐ πολὺν οὐδ' ὁ πίθηκος οὐτος ὁ νῦν
ἐνοχλῶν,
Κλειγένης ὁ μικρός,
ὁ πονηρότατος βαλανεὺς ὅποσοι κρατοῦσι
cykhexiteφrou
ψευδολίτρου κονίας
cαὶ Κιμωλίας γῆς,
χρόνων ἐνδιατρίψει· ἰδὼν δὲ τάδ' οὐκ
εἰρημικὸς ἔσθ', ἵνα μή ποτε κάποδυθῇ
μεθύων ἀ·
νευ ἱύλου βαδίζων.
pollakias γ' ἡμῖν ἔδοξεν ἡ πόλις
πεπονθέναι
taυτῶν ἐσ τῶν πολιτῶν τοὺς καλοὺς
te κάγαθοὺς
ἐσ τε τάρχαιον νόμισμα καὶ τὸ καίνον
χρυσίον. 720
οὗτε γὰρ τούτοις οὖσιν οὐ κεκιβδηλευ-
μένοις,
ἄλλα καλλίστους ἀπάντων, ὥς δοκεῖ,
νομισμάτων,

704 Others punctuate κάποσεμνύομεθα | τὴν πόλιν, καὶ ταῦτ' 705 Qu. οὐδ' ἔξομεν ? 711 ψευδολίτρου al. (the later and less Attic form) 714 eιδώς mss. : corr. Bentley 719 τοὺς κακοὺς τε κάγαθος a few late copies. →
καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκώδωνι-σμένοις
ἐν τε τοῖς Ἑλλησὶ καὶ τοῖς βαρβάροις
πανταχῶν,
χρώμεθ' οὐδέν, ἀλλὰ τούτους τοῖς πονηροῖς
χαλκίοις 725
χθές τε καὶ πρὸς κοπεῖσι τῷ κακίστῳ
κόμματι,
τῶν πολιτῶν θ' οὖς μὲν ἵσμεν εὐγενεῖς
καὶ σώφρονας
ἀνδρας ὀντας καὶ δικαίους καὶ καλοὺς τε
κάγαθοὺς,
καὶ τραφέντας ἐν παλαιστραῖς καὶ χοροῖς
καὶ μουσικῆ,
προσελούμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις
cαι πυρρίαις 730
καὶ πονηροῖς κακῇ πονηρῶν εἰς ἀπαντα
χρώμεθα
ὐστάτοις ἀφιγμένοισιν, οἶσιν ἡ πόλις
πρὸ τοῦ
οὐδὲ φαρμακοῖσιν εἰκῇ ράδιος ἐχρήσατ' ἀν.
ἀλλὰ καὶ νῦν, ὃνόητοι, μεταβαλόντες
toὺς τρόπους,
χρῆσθε τοῖς χρηστοῖσιν αὕθις: καὶ κατορ-
thώσασι γὰρ 735
εὐλογον· καὶ τι σφαλὴτ', ἐξ' ἄξιοι γοῦν
tοῦ ξύλου,
ἡν τι καὶ πᾶσχετε, πᾶσχειν τοῖς σοφοῖς
dοκήσετε.
ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΤΣΤΩΝ

ΑΙΑ. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἀνὴρ ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας; 739
ΑΙΑ. τὸ δὲ μὴ πατάξαι σ’ ἐξελεγχθέντ’ ἀντικρυς, ὅτι δοῦλος ὃν ἐφασκες εἶναι δεσπότης.

ΞΑ. ὥμωξε μένταν.

ΑΙΑ. τούτο μέντοι δουλικὸν εὑθὺς πεπόθηκας, ὁπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἱκετεύω;

ΑΙΑ. μᾶλλ’ ἐποπτεύειν δοκῶ, 745 ὅταν καταράσωμαι λάθρα τῷ δεσπότῃ.

ΞΑ. τί δὲ τονθροῦζων, ἥνικ’ ἄν πληγᾶς λαβῶν πολλὰς ἀπίθης θύραζε; ΑΙΑ. καὶ τούθ’ ἤδομαι.

ΞΑ. τί δὲ πολλὰ πράττων;

ΑΙΑ. ὡς μὰ Δί’ οὐδὲν οἴδ’ ἐγώ.

ΞΑ. ὁμόγνυε Ζεῦ· καὶ παρακούων δεσποτῶν 750 ἀττ’ ἄν λαλῶσι; ΑΙΑ. μᾶλλα πλεῖν ἢ μαίνομαι.

ΞΑ. ὁ Φοῖβ’ Ἀπολλόν, ἐμβαλέ μοι τὴν δεξιὰν, καὶ δὸς κύσαι, καῦτος κύσον, καὶ μοι φράσον, 755 πρὸς Διὸς, ὃς ἦμιν ἔστιν ὀμομαστυγίας—
tὸς ὀὕτος οὖνδον ἐστὶ θόρυβος καὶ βοὴ

745 see 103 crit. note 746 λάθρα R: λάθρα V cf. Meister- 
hans, p. 114. Inf. 1168 RV have λάθρα. 748 καὶ τοῦθ’ al. ⇒ 751 ὅταν V al. for ἀττ’ ἄν 757 καὶ RV: χὴ cett., but 
θόρυβος καὶ βοὴ form one notion and ὁ λοιδορησμὸς another.
χω λοιδονήσμος; ΑΙΑ. Αἰσχύλου κεύρι-
πίδου.
α. πράγμα πράγμα μέγα κεκίνηται 759
μέγα
ἐν τοῖς νεκροῖσι καὶ στάσις πολλῇ πάνυ.
ΕΑ. ἐκ τοῦ;
ΑΙΑ. νόμος τις ἐνθάδ’ ἐστὶ κείμενος,
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,
τὸν ἄριστον ὅντα τῶν ἐαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν προτανείῳ λαμβάνειν
θρόνον τε τοῦ Πλοῦτωνος ἐξῆς, ΕΑ. 765
μανθάνω.
ΑΙΑ. ἔως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἐτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.
ΕΑ. τί δῆτα· τοῦτ τεθορύβηκεν Αἰσχύλον;
ΑΙΑ. ἐκεῖνος ἐίχε τὸν τραγῳδικὸν θρόνον,
ὁς ὄν κράτιστος τὴν τέχνην. ΕΑ. νυνὶ
δὲ τίς;
ΑΙΑ. ὅτε δὴ κατηλθ’ Εὐριπίδης, ἐπεδεῖκνυτο
τοῖς λαυποδύταις καὶ τοῖς βαλλαντι-
τόμοις
καὶ τοῖς πατραλοιασι καὶ τοιχωρύχοις,
ὅπερ ἐστ’ ἐν “Αἰδοῦ πλήθος, οἱ δ’ ἀκρο-
μενοι
τῶν ἀντιλογίων καὶ λυγισμῶν καὶ
στροφῶν
ὑπερεμάνησαν, κανόμισαν σοφώτατον.

759 Υ accidentally omits the first μέγα: some other mss.
have γάρ or σφόδρα in its place 772 βαλλαντιστόμοι R: 772
βαλαντ-Υ. mss. cannot be trusted with -ιλ- or -σ-, but Simonid.
fr. 181 shows that at least the first syllable was long
κάπειτ' ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου, ἵν' Αἰσχύλος καθήστο. ΞΑ. κοῦκ ἐβάλλετο;

ΑΙΑ. μᾶ Δ', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν ὑπότερος εἰν' τὴν τέχνην σοφῶτερος. 780

ΞΑ. ὁ τῶν πανούργων; ΑΙΑ. νη' Δ', οὐράνιον γ' ὀσον.

ΞΑ. μετ' Αἰσχύλου δ' οὖκ ἦσαν ἑτεροι σύμμαχοι;

ΑΙΑ. ὀλύγον τὸ χρηστὸν ἕστιν, ὦστερ ἐνθάδε. 785

ΞΑ. τί δήθ' ὁ Πλούτων δράν παρασκευάζεται;

ΑΙΑ. ἀγώνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν 790 κάλεγχον αὐτῶν τῆς τέχνης.

ΞΑ. κάπειτα πῶς οὔ καὶ Σοφοκλῆς ἀντελάβετο τοῦ θρόνου;

ΑΙΑ. μᾶ Δ' οὖκ ἐκεῖνος, ἀλλ' ἐκυσε μὲν Αἰσχύλον 795 ὅτε δὴ κατῆλθε, κανέβαλε τὴν δεξιάν, κάκεινος ὑπεχώρησεν αὐτῷ τοῦ θρόνου. 790 νυνὶ δ' ἐμελλεν, ὡς ἐφη Κλειδημίδης, ἐφεδρὸς καθεδείσθαι καὶ μὲν Αἰσχύλος κρατής, ἐξειν κατὰ χῶραν· εἰ δὲ μή, περὶ τῆς τέχνης διαγωνιεῖσθ' ἐφασκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρῆμ' ἂρ' ἐσται;

ΑΙΑ. νη' Δ', ὀλύγον ὑστερον. 795 κάντατθα δὴ τὰ δεινὰ κινηθησεται. 800 καὶ γὰρ ταλάντῳ μουσικῇ σταθμῆσεται.

ΞΑ. τί δὲ; μειαγωγήσουσι τὴν τραγῳδίαν;
ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πήχεις ἐπτών καὶ πλαίσια ξύμπτυκτα ΞΑ. πλωθεύσουσι γάρ; 800
ΑΙΑ. καὶ διαμέτρους καὶ σφήνας. ὁ γὰρ Ἑυρυπίδης κατ᾽ ἐπος βασανεῖν φησι τὰς τραγῳδίας.
ΞΑ. ἢ που βαρέως οἶμαι τὸν Αἰσχύλου φέρειν.
ΑΙΑ. ἐβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.
ΞΑ. κρινεῖ δὲ δὴ τὸς ταῦτα;
ΑΙΑ. τοῦτ’ ἦν δύσκολον. 805
σοφῶν γὰρ ἀνδρῶν ἀπορίαν ἡρισκέτην.
οὐτε γὰρ ‘Ἀθηναίοις συνέβαιν’ Αἰσχύλος,
ΞΑ. πολλοῖς ἵσως ἐνόμιζε τοὺς τοιχωρύχους.
ΑΙΑ. λῃρὸν τε τάλλ’ ἤγειτο τοῦ γυνών πέρι φύσεις ποητῶν· εἶτα τῷ σῷ δεσπότῃ 810 ἑπτρεψαν, ὅτι τῇ τῆς τέχνης ἐμπειρος ἦν. ἀλλ’ εἰσίωμεν· ὡς ὅταν γ’ οἱ δεσπόται ἐσπουδάκωσι, κλαυμαθ’ ἢμῖν γίγνεται.
HM.α’ ἢ που δεινὸν ἐριβρεμέτας χῶλον ἐνδοθεν ἐξει,
ΗΜ.β’ ἐσταὶ δ’ ἱππολόφων τε λόγων κορυθαίσουλα νείκη,
σχινδαλάμων τε παραξόνια, σμιλεύματά τ’ ἐργῶν, 819
φωτὸς ἁμυνομένου φρενοτέκτονος ἀνδρὸς ῥήμαθι ἱπποβάμονα.
HM.α’ φρίξας δ’ αὐτοκόμου λοφαῖς λασιαύχενα χάλταν,
δεινῶν ἐπισκύνιοι ξυνάγων βρυχόμενος ἦσει
ῥήματα γομφοπαγῆ, πινακηθῶν ἀποστῶν γηγενεῖ φυσήματι.
HM.β’ ἐνθεν δὴ στοματουργὸς ἐπὶ ἀπανίστρια λίστη
γλώσσ’ ἀνελισσομένη, φθονεροὺς κινοῦσα
χαλινοὺς,
ῥήματα δαιμομένη καταλεπτολογήσει
πλευμόνων πολὺν πόνον.

ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΤΣΟΣ. ΑΙΣΧΤΛΟΣ. ΧΟΡΟΣ

ΕΤ. οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νοῦθέτει.
κρείττων γὰρ εἶναι φημί τοῦτον τὴν τέχνην.
ΔΙ. Αἰσχύλη, τί σιγᾶς; αἰσθάνει γὰρ τοῦ
λόγου. 832
ΕΤ. ἀποσεμνυνεῖται πρῶτον, ἀπερ ἐκάστοτε
ἐν ταῖς τραγῳδίαισιν ἐτερατεύετο.
ΔΙ. ὁ δαίμονι ἀνδρῶν, μὴ μεγάλα λίαν λέγε.
ΕΤ. ἐγὼ δα τοῦτο καὶ διέσκεμμαι πάλαι, 836

819 σκινδαλάμων RV. Moeris gives χ as Attic, κ as Hellenic.
830 μεθείμην V al. : μεθείην R 833 ἀπερ V
ἀνθρωπον ἀγριοποιοῦν ἀνθαδόστομον ἔχοντ' ἀχάλινον ἀκρατές ἀθύρωτον στόμα, ἀπεριλάλητον κομποφακελορρήμονα.

ΑΙΣ. ἀληθεῖς, ὁ παῖ τῆς ἀρουραίας θεοῦ; 840 σὺ δὴ 'μὲ ταῦτ', ὁ στωμυλιος ὑλλεκτάδη καὶ πτωχοποιε καὶ ῥακιοσυρραπτάδη; ἄλλ' οὖ τι χαίρων αὐτ' ἐρεῖς.

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

ΑΙΣ. οὐ δῆτα, πρίν γ' ἂν τοῦτον ἀποφήνω σαφῶς τὸν χωλοποιόν, οἷος ὄν θρασύνεται. 846

ΔΙ. ἄρν' ἄρνα μέλανα παῖδες ἐξενέγκατε· Τυφώς γὰρ ἐκβαίνειν παρασκευάζεται.

ΑΙΣ. ὁ Κρητικὰς μὲν συλλέγων μονοφίας, 849 γάμοσ δ' ἀνοσίοις εἰσφέρων εἰς τὴν τέχνην,

ΔΙ. ἐπίσχες οὐτος, ὁ πολυτίμητ' Αἰσχύλε.

ἀπὸ τῶν χαλαξῶν δ', ὁ πόνηρ' Εὐριπίδη, ἄναγε σεαυτόν ἐκποδών, εἰ σωφρονεῖς, ἵνα μὴ κεφαλαῖο τὸν κρόταφόν σου ῥήματι θεων ὑπ' ὀργῆς ἐκχέυ τὸν Τῆλεφον. 855 σὺ δὲ μὴ πρὸς ὀργήν, Αἰσχύλ', ἄλλα πραόνως ἐλεγχ', ἐλεγχοῦν· λοιδορεῖσθαι δ' οὐ πρέπει ἄνδρας ποτᾶς ὀσπερ ἀρτοπώλιδας.

838 ἀθάρωτον R Suid.: ἀπόλωτον V cett. 841 σὺ δὴ ἐμὲ Meineke 843 παὖ' V: παῦ' R 847 μέλαναν V al.: μέλανα R (with at least better metre) 853 ἄναγε R: ἀπαγε cett. The sense referre (pedem) is somewhat preferable 855 θέναν R: θείαν al.: corr. Bloomfield 857 πρέπει ΘV: θέμα al. (perhaps from some unconscious reminiscence)
σὺ δ’ εὐθὺς ὁσπερ πρῖνος ἐμπρησθεὶς βοᾷς.

ΕΤ. ἑτοιμός εἰμ’ ἔγωγε, κοῦκ ἀναδύομαι, 860 δάκνεων δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ, τάπη, τὰ μέλη, τὰ νεῦρα τῆς πραγματίας, καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἰώλον καὶ τὸν Μελέαγρον, κατὶ μάλα τὸν Τήλεφον.

ΔΙ. σὺ δὲ δὴ τί βουλεύει ποιεῖν; λέγ’, Λισχύλε.

ΑΙΣ. ἐβουλόμην μὲν οὐκ ἔριζεν ἐνθάδε. 866 οὐκ ἐξ ἴσου γάρ ἐστὶν ἀγὼν νῦν. ΔΙ. τί δαί;

ΑΙΣ. ὅτι ἡ πόνησις οὐχὶ συντέθηκε μοι, τούτῳ δὲ συντέθηκεν, ὡσθ’ ἐξεῖ λέγειν. οἷμος δ’ ἐπειδὴ σοι δοκεῖ, δρᾶν ταῦτα χρή. 870

ΔΙ. ἢθι νυν λιβανωτὸν δεύρο τις καὶ πῦρ δότω, ὅπως ἂν εὐξώμαι πρὸ τῶν σοφισμάτων ἀγώνα κρίναι τόνδε μονοκότατα: ὑμεῖς δὲ ταῖς Μοῦσαις τι μέλος ὑπάσατε.

ΧΟ. ὦ Δίος ἐννέα παρθένοι ἀγναλ 875 Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἴ καθοράτε ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἕριν ἐξυμερίμνους ἐλθωσι στρεβλοῖσι παλαιόσμασιν ἀντίλογούντες, ἐλθετ’ ἐποψόμεναι δύναμιν δεινοτάτων στομάτων πορίσασθαι 880 ῥήματα καὶ παραπρίσματ’ ἐπῶν.

863 γε V: τε R al. 865 σὺ δὲ δὴ τί one ms.: δὴ om. R: τί δαί σὺ V (attempting to cure the metre of σὺ δὲ τί) 867 ἀγὼν RV: ἀγὼν Dind. 868 συντέθηκ’ ἐμὸl Bothe, but the emphasis is on the verb
νῦν γὰρ ἡγῶν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἡδή.

ΔΙ. εὖχεσθε δή καὶ σφό τι, πρὶν τάπη λέγειν.

ΑΙΣ. Δήμητρος ἡ θρέψασα τὴν ἐμὴν φρένα, εἶναι μὲ τῶν σῶν ἄξιον μυστηρίων.

ΔΙ. ἐπίθες λαβῶν δή καὶ σὺ λιβανωτόν.

ΕΤ. καλῶς.

ἐτεροὶ γὰρ εἰσιν οἷσιν εὐχομαῖ θεοῖς.

ΔΙ. ἰδιοὶ τινές σοι, κόμμα καινόν; ΕΤ. καὶ μάλα.

ΔΙ. θεὶ νῦν προσεύχου τοῖσιν ἰδιώταις θεοῖς.

ΕΤ. αἰθήρ, ἐμὸν βόσκημα, καὶ γλώττης στρό-φιγξ,

καὶ ξύνει καὶ μυκτηρὶς ὀσφραντήριοι,

ὦρθῶς μ’ ἐλέγχειν δον ἂν ἀπτωμαί λόγων.

ΧΟ. καὶ μὴν ἡμεῖς γ’ ἐπιθυμοῦμεν

παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τίνα λόγον

ἐμέλειαν

ἐπιτε, δαταν ὅδον.

γλῶσσα μὲν γὰρ ἡγρίωταί,

λῆμα δ’ οὐκ ἀτολμον ἀμφοῖν,

οὐδ’ ἀκίνητοι φρένες.

προσδοκᾶν οὖν εἰκὸς ἑστὶ

883 δὲ μέγας RV: corr. Hermann

888 The text is that of vulg.: V adds λαβῶν again after λιβανωτόν: R has καὶ δὴ σὺ λιβανωτόν λαβῶν. Hence ἐπίθες λιβανωτόν καὶ σὺ δὴ λαβῶν.

Fritzche, with much probability 889 θεοῖς R al.: θεοὶ V. →

890 σοι R: σοι V: σοι al.: (σοι is slightly inferior)

891 δὴ RV: νῦν 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 ἀστείον τι λέγειν καὶ κατερρυμένον, τὸν δὲ ἀνασπῶντ' αὐτοπρέμνοις τοῖς λόγοισιν ἐμπεσοῦντα συσκεδάν πολλὰς ἀλυσθῆρας ἐπῶν. 904

ΧΟΡΟΣ. ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΤΣΟΣ. ΑΙΣΧΤΔΟΣ

ΔΙ. ἀλλ' ὡς τάχιστα χρὴ λέγειν· οὔτω δ' ὡπως ἐρείτον ἀστεία καὶ μήτ' εἰκόνας μήθ' οἳ ἄν ἄλλος εἴποι.

ΕΤ. καὶ μὴν ἐμαυτὸν μὲν γε, τὴν ποίησιν οἰός εἴμι, ἐν τοῖσιν ύστάτοις φράσω, τούτον δὲ πρῶτ' ἐλέγξω, ὡς ἂν ἀλαζών καὶ φέναξ, οἴοις τε τοὺς θεατὰς ἔξηπάτα, μόρον τε λαβὼν παρὰ Φρυνίχῳ τραφέντας. 910

πρῶτιστα μὲν γὰρ ἕνα τιν' ἄν καθίσεν ἐγκαλύψας, Ἀχιλλέα τιν' Ἡ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς, πρόσχημα τῆς τραγῳδίας, γρύζοντας οὐδὲ τούτι·

901 λέξαι R: λέξειν V al.: λέξει is good in itself, but the fut. (συσκεδάν) follows 911 ἐνα τιν' κάθισεν R: ἐνα τιν' ἐκάθισεν V: corr. Bekker. →
ΔΙ. μὰ τὸν Δί οὖ δήθε.
ΕΤ. ὁ δὲ χορὸς γ' ἦρειδεν ὀρμαθοὺς ἀν μελῶν ἐφεξῆς τέτταρας ἦν ἀν· οἱ δ' ἐσίγων.

915

ΔΙ. ἐγὼ δ' ἐξαιροῦν τῇ σιωπῇ, καὶ με τούτ' ἐπερπεν ὦν ἦτον ἢ νῦν οἱ λαλοῦντες.
ΕΤ. ἥλίθιος γὰρ ἡσθα, σάφ' ἵσθι.

ΔΙ. κάμαυτῷ δοκῶ. τι δέταυτ' ἐδρασ' ὁ δεῖνα;
ΕΤ. ὑπ' ἁλαζονείας, ἵν' ὁ θεατὴς προσδοκῶν καθήτο, ὁπόθ' ἡ Νιόβη τι φθέγχεται· τὸ δράμα δ' ἂν διηει.

920

ΔΙ. ὁ παμπόνηρος, οἴ' ἄρ' ἐφενακιζόμην ὑπ' αὐτοῦ.
tί σκορδώνα καὶ δυσφορεῖς;
ΕΤ. ὅτι αὐτὸν ἐξελέγχω. κάπεν' ἐπείδῃ ταῦτα ληρήσειε καὶ τὸ δράμα ἥδη μεσοίῃ, ρήματ' ἂν βοεία δώδεκ' εἰπεν, ὅφρας ἔχοντα καὶ λόφους, δείν' ἄττα μορ-μοροπτά, ἄγνωστα τοῖς θεωμένοις. ΑΙΣ. οἴμοι τάλας.

925

ΔΙ. σαφὲς δ' ἂν εἶπεν οὖδε ἐν. ΔΙ. μὴ πριε τοὺς ὁδόντας.

919 καθάτο RV: καθήτο al. : corr. Dobrec. → 926 ἄγ-νωστα R: ἄγνωστα schol. in R. A consistent distinction between ἄγνωστος and ἄγνωστος cannot be maintained (Jebb on Soph. O. T. 361)
ΕΤ. ἀλλ' ἡ Σκαμάνδρους, ἡ τάφρους, ἡ 'π' ἀστίδων ἐπόντας
γρυπαίετος χαλκηλάτους καὶ ῥήμαθ' ἵππόκρημνα,
ἀ ξυμβαλεῖν οὐ ράδι' ἤν.

ΔΙ. νὴ τοὺς θεούς, ἐγὼ γοῦν 930
ἡδὴ ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησσα
τὸν ξουθὸν ἵππαλεκτρύνα ξητῶν,
τὸς ἑστὶν ὥρμις.

ΑΙΣ. σημείον ἐν ταῖς ναυσίν, ὥμαθέστατ',
ἐνεγέγραπτο.

ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' φύμην Ἔρυξιν εἶναι.
ΕΤ. εἰτ' ἐν τραγῳδίαις ἐχρήν καλεκτρύνα
ποῆσαι;

ΑΙΣ. σὺ δ', ὁ θεοῦσιν ἐχθρέ, ποιᾶ γ' ἑστὶν
ἀττ' ἑποίεις;

ΕΤ. οὐχ ἵππαλεκτρύνας μὰ Δι' οὐδὲ τραγ-
ελάφους, ἀπέρ σὺ,
ἀν τοὺς παραπετάσμασιν τοῖς Μηδικοῖς
γράφουσιν·
ἀλλ' ὡσ παρέλαβον τὴν τέχνην παρὰ
σοῦ τὸ πρῶτον εὐθὺς
οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων
ἐπαχθῶν,
ἐσχινάνα μὲν πρωτίστων αὐτὴν καὶ τὸ
βάρος ἀφεῖλον

929 γρυπαίετος V al.: γρυπαιέτους R: γρυπαίετους editt., but
930 ράδι' ἤν RV: ράδιον ἤν al., whence ράδιον Bentley.
But ράδι' was taken for ράδι' (where ' = -ov) 935 ποιά γ'
R: ποιάττ' V: ποί' ἄττ' al. → Qu. ποί' ἄρ' ?
ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοις λευκοῖς,
χυλὸν διδόσ στωμυλμάτων, ἀπὸ βιβλίων ἀπηθῶν·
eil' ἀνέτρεφον μονοδίαις Κηφισοφώντα μυγνύς·
eil' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδ' ἐμπεσῶν ἐφυρον,
ἀλλ' ὁ ὀξίων πρώτιστα μέν μοι τὸ γένος
eil' ἄν εὐθὺς
tοῦ δράματος·

ΑΙΣ. κρεῖττον γὰρ ἦν σοι νὴ Δι' ἢ τὸ σαυτοῦ.
ΕΤ. ἔπειτ' ἀπὸ τῶν πρῶτων ἐπὶ οὖδὲν
παρῆκ' ἄν ἀργόν,
ἀλλ' ἔλεγεν ἡ γυνὴ τέ μοι χῶ δούλος
οὐδὲν ἦττον
χῶ δεσπότης χή παρθένος χή γραῖς ἀν·

ΑΙΣ. εἰτα δῆτα
οὐκ ἀποθανεῖν σε ταῦτ' ἔχρην τολμῶντα;
ΕΤ. μὰ τὸν 'Ἀπόλλων.
δημοκρατικὸν γὰρ αὐτ' ἔδρων.

ΔΙ. τοῦτο μὲν ἔᾶσον, ω τὰν.
οὐ σοι γὰρ ἐστὶ περίπατος κάλλιστα
περὶ γε τοῦτο.
ΕΤ. ἔπειτα τοιτοῦσι λαλεῖν ἐδίδαξα

ΑΙΣ. φημὶ κἀγὼ.
ὡς πρὶν διδάξαι γ' ὕφελες μέσος διαρρα-

γῆνα.

942 λευκοῖς RV: μικροῖς al. (a gloss to the diminutive)
948 παρῆκ' ἄν οὐδὲν' Blaydes. —
ΕΤ. λεπτῶν τε κανόνων ἐσβολᾶς ἐπῶν τε γνωσιασμοῦς,
νοεῖν, ὃραν, ξυνιέναι, στρέφειν, ἐριν
tεχνάζειν,
κάχ' ὑποτοπείσθαι, περινοεῖν ἄπαντα,
ΑΙΣ. φημὶ κάγω.
ΕΤ. οἰκεία πράγματ' εἰσάγων, οῖς χρώμεθ',
ois ξύνεσμεν,
εξ ὅν γ' ἀν ἐξηλεγχόμην· ξυνειδότες
gὰρ οὖτοι
ἥλεγχον ἂν μου τὴν τέχνην· ἀλλ' οὐκ
ekομπολάκουν
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὖδ' ἐξε-
πληττον αὐτοὺς
Κύκνους ποιῶν καὶ Μέμνονας κωδωνο-
φαλαροπόλους.
γνώσει δὲ τοὺς τούτοις τε κάμοι γ'
ἐκατέρου μαθητάς.
tουτομενὶ Φορμίσιος Μεγαίνετός θ' ὁ
Μανῆς,
σαλπιγγολογυχυπηνάδαι σαρκασμοπιτυνο-
κάμπται,
oυμοὶ δὲ Κλειτοφῶν τε καὶ Ὁθραμένης
ὁ κομψός.
ΔΙ. Ὁθραμένης; σοφὸς γ' ἀνήρ καὶ δεινὸς
es τὰ πάντα,

956-968
ὅς ἦν κακοὶς ποιν περιπέση καὶ πλησίον παραστῇ, πέπτωκεν ἐξω τῶν κακῶν, οὐ χῖος, ἀλλὰ Κεῖος.

ΕΤ. τοιαῦτα μεντούγῳ φρονεῖν τούτοισιν εἰσηγησάμην, λογισμὸν ἐνθεὶς τῇ τέχνῃ καὶ σκέψιν, ὥστ' ἦδη νοεῖν ἀπαντα ταί διειδέναι τά τ' ἀλλα καὶ τὰς οἰκίας οἰκεῖν ἀμείνον ἢ πρὸ τοῦ, κανασκοπεῖν, πῶς τοῦτ' ἔχει; ποῦ μοι τοδί; τίς τοῦτ' ἐλαβε; 

ΔΙ. νὴ τοὺς θεοὺς, νῦν γοῦν Ἀθηναίων ἀπα τὶς εἰσιῶν κέκραγε πρὸς τοὺς οἰκέτας ξητεῖ τε, ποὺ ἐστιν ἡ χύτρα; τίς τὴν κεφαλὴν ἀπεδήδοκεν τῆς μαινίδος; τὸ τρύβλιον τὸ περυσίνον τέθυκέ μοι· ποῦ τὸ σκόροδον τὸ χθιζινόν· τίς τῆς ἐλάας παρέτραγεν· τέως δ' ἀβελτερώτατοι κεχηνότες Μαμμάκυθῳ Μελητίδαι καθήντο.

ΧΟ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ.
σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις;
μόνον ὅπως
μὴ σ' ὁ θυμὸς ἀρπάσας
ἐκτὸς οὗσει τῶν ἑλαῶν·
debian γὰρ κατηγόρηκεν.
ἀλλ' ὅπως, ὃ γεννᾶδα,
μὴ πρὸς ὅργην ἀντιλέξεις,
ἀλλὰ συστείλας, ἀκροισι
χρώμενος τοὺς ἱστίους,
εἴτε μᾶλλον μᾶλλον ἄξεις,
καὶ φυλάξεις,
Ἡνίκ' ἀν τὸ πνεῦμα λείον
καὶ καθεσθηκὸς λάβης.

ΚΟΡ. ἀλλ' ὃ πρῶτος τῶν Ἑλλήνων πυργώσας
ῥήματα σεμνά
καὶ κοσμησάς τραγικὸν λῆον, θαρρῶν τὸν
κρουνὸν ἄφει.

ΑΙΣ. θυμοῦμαι μὲν τῇ ἔννομῳ καὶ μου τὰ
στπλάγχν᾽ ἀγανακτεῖ,
εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ
φάσκῃ δ' ἀπορεῖν με,
ἀπόκριναι μοι, τίνος οὖνεκα χρῆ θαυμάζειν
ἀνδρα ποιήσαν;

ΕΤ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίωσε τις
τοιοῦτοι ἐν ταῖς πόλεσιν.

ΑΙΣ. τοῦτ' οὖν εἰ μὴ πεπόνηκας, 1010

1001 ἄξεις RV. Needless conjectures are εἷς (Lenting),
oῖς (Bergk), ἄξεις (Fritzschie) and ἀρέις.  1008 χρῆ
V: δεῖ R. The substitution is among the most frequent.
χρῆ of the moral obligation is right.
άλλ' εκ χρηστῶν καὶ γενναίων μοχθηροτάτους ἀπέδειξας,
τί παθεῖν φήσεις ἄξιος εἶναι;

ΔΙ. τεθνάναι· μὴ τούτον ἔρωτα.

ΑΙΣ. σκέψαι τοίνυν οἶους αὐτοὺς παρ' ἐμοῦ παρεδέξατο πρῶτον,
eἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασιπολίτας
μηδ' ἁγοραίους μηδὲ κοβάλους, ὡσπερ νῦν,
μηδὲ πανούργους,

1015 ἀλλὰ πνεόντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας
cαὶ πῆληκας καὶ κυνηίδας καὶ θυμοὺς ἔπταβοεῖοις.

ΕΤ. καὶ δὴ χωρεῖ τούτῳ τὸ κακὸν· κρανοποιῶν
αὐ μὲ ἐπιτρήψει.

ΔΙ. καὶ τὶ σὺ δράσασι σύτωσ αὐτοὺς γενναίους
ἐξεδίδαξας,

Λισχύλε, λέξου, μηδ' αὐθαδῶς σεμνυνο-

1020 μενος χαλέπαινε.

ΑΙΣ. δράμα ποήσας Ἄρεως μεστόν. ΔΙ.
pοίον;

ΑΙΣ. τοὺς ἐπτ' ἐπὶ Θηβᾶς·

1012 μοχθηροῦς R: μοχθηροτέρους τ' V. Κυ. μοχθηροῦς ἀντ-

1018 ἐπιτρήψεις V 1019 καὶ τὶ σὺ R: καὶ

1015 ἀλλὰ πνεόντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας
cαὶ πῆληκας καὶ κυνηίδας καὶ θυμοὺς ἔπταβοεῖοις.

1020 μενος χαλέπαινε.
ανδρειοτέρους εἰς τὸν πόλεμον καὶ τοῦτον γ' οὐνεκα τύπττου.

ΑΙΣ. ἀλλ' ὡμίν αὐτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τοῦτ' ἐτράπεσθε. 1025 εἶτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυμεῖν εξεδίδαξα νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἔργον ἄριστον.

ΔΙ. ἔχάρην γοῦν, ἥνικ' ἡ' ἱκουσαὶ περὶ Δαρείου τεθνεώτος, ὁ χορὸς δ' εὐθὺς τῷ χείρ' ὦδί συγκρούσας εἰπὲν ἰαυοῖ.

ΑΙΣ. ταῦτα γὰρ ἀνδρας χρῆ ποιητάς ἀσκεῖν. σκέψαι γὰρ ἀπ' ἄρχης 1080 ὡς ὀφέλιμοι τῶν ποιητῶν οἱ γενναίοι γεγένηται.

'Ορφεὺς μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε φόνων τ' ἀπέχεσθαι,
Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ
χρήσιμοι, 'Ἡσίοδος δὲ
γῆς ἐργασίας, καρπῶν ὠρας, ἀρότους: ὁ
dὲ θεῖος 'Ομήρος
ἀπὸ τοῦ τιμήν καὶ κλέος ἔσχεν πλήν
tοῦτ', ὅτι χρήστ' ἐδίδαξε, 1035
tάξεις ἀρετᾶς ὀπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε

1024 ἐνεκα RV: ἐνεκα or οὐνεκα al. Cf. 189 crit. note
1026 τοὺς Πέρσας al. (unmetrical adscript). — || ἐδίδαξα mss.: corr. Bentley 1028 ἥνικ' ἱκουσα περὶ RV: ἥνικ' ἀπηγγέλθη περὶ al.: ἥνικα φάσμ' ἐφάνη Δαρείου Dind. Qu. ἥνικα γ' ἦν
eἰκοὺς πέρι? —>


εδίδαξεν ὁμως τὸν σκαίωτατον· πρῶην γοῦν,
ημίκ' ἔπεμπεν,
τὸ κράνος πρῶτον περιδησάμενος τὸν
λόφον ἡμελλ' ἐπιδήσειν.

ΑἍΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, δι' ἢ
ήν καὶ Δάμαχος ἤρως·
δὲν ἡμὴ φρὴν ἀπομαξαμένη πολλὰς
ἀρετὰς ἐπόησεν,

Πατρόκλων, Τεύκρων θυμολεόντων, ἵν' ἐπαιροιμ' ἄνδρα πολίτην
ἀντεκτεῖνειν αὐτὸν τούτοις, ὅποταν, σάλ-
πιγγος ἄκοινη.

ἀλλ' οὐ μὰ ΔἍ', οὐ Φαίδρας ἐποίοιν
πόρνας οὐδὲ Θενεβοιάς,
οὐδ' οἶδ' οὔδεις ἡμτιν' ἕρωσαν πώποτ' ἐποίησα γυναῖκα.

ΕΤ. μὰ ΔἍ', οὐ γὰρ ἐπὶ τῆς Ἀφροδίτης
οὐδὲν σοι.

ΑἍΣ. μηδέ γ' ἐπείη.

ἀλλ' ἐπὶ τοι σοι καὶ τοῖς σοῖς σοῖς πολλὴ
πολλοῦ 'πικαθήτοι,
ὡστε γε καυτὸν σε κατ' ὦν ἔβαλεν.

Δ. νὴ τὸν Δᾶα τοῦτό γέ τοι δή.

ἀ γὰρ ἐς τὰς ἀλλοτρίας ἐπόεις, αὐτὸς
tοῦτοισιν ἐπλήγης.

ΕΤ. καὶ τὶ βλαπτοῦσ', ὁ σχέτλι ἄνδρὼν,
tὴν πόλιν ἀμαί Θενεβοιαῖ;

1037 πρῶην RV: πρῶην cett. 1039 κάγαθοὺς RV (a good
instance of the tendency to insert καὶ for the idiom) 1040
οὐδὲ γὰρ ἐπὶ τῆς V: οὐδὲ γὰρ ἦν R: οὐ γὰρ ἐπὶ τῆς vulg. —
1045 'πικαθήτο RV (from identity of pronunciation)
ΑΙΣ. ὃτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέπεισας 1050
κόνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σους Βελλερόφοντας.
ΕΤ. πότερον δ' ὁυκ ὄντα λόγου τούτον περὶ τῆς Φαῦδρας ξυνέθηκα;
ΑΙΣ. μᾶ Δι', ἀλλ' ὄντ' ἀλλ' ἀποκρυπτειν χρή τὸ πονηρὸν τὸν γε πονητήν, καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίοισιν ἐστὶ διδάσκαλος ὡστὶς φράζει, τοῖς ἑβῶσιν δὲ ποιηταί. 1055
πάνυ δὴ δεὶ χρηστὰ λέγειν ἡμᾶς.
ΕΤ. ἢν οὖν σὺ λέγης Λυκαβηττοῦς καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ διδάσκειν,
ιν χρὴ φράζειν ἀνθρωπεῖος;
ΑΙΣ. ἀλλ', ὡ κακόδαιμον, ἀνάγκη μεγάλων γυνώμῶν καὶ διανοιῶν ἵσα καὶ τὰ ῥήματα τίκτειν.
κάλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι χρῆσθαι. 1060
καὶ γὰρ τοῖς ἰματίοις ἡμῶν χρώνται πολὺ σεμνοτέροισιν.
ἀμοῦ χρηστῶς καταδείξαντος διελυμῆνω σὺ.
ΕΤ. τῇ δράσας; 1055 

1055 τοῖς δ' ἑβῶσι B: τοῖς δ' ἑβῶσι cett.: τοῖς ἑβῶσιν δὲ Bentley 1057 Παρνασσῶν RV: Παρνασσῶν vulg.: Παρνήθων Bentley. → 1058 χρὴν Fritzsch; but the reference is general (not to σὺ)
ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι ἄμπισχών, ἵν' ἐλεινολ τοῖς ἀνθρώποις φαίνοντ' εἶναι.

ΕΤ. τοῦτ' οὖν ἔβλαψα τί δράσας;

ΑΙΣ. οὖκον ἐθέλει γε τριήμεροι πλούτων οὐδεὶς διὰ ταῦτα, 1065 ἀλλὰ ῥακίοις περιμελάνιοι κλάει καὶ φησὶ πένεσθαι.

ΔΙ. νὴ τὴν Δήμητρα, χιτώνα γ' ἑχων οὖλων ἑρίων ὑπόνερθεν· κἀν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθὺς ἀνέκνυται.

ΑΙΣ. εἴτ' αὖ λαλιάν ἐπιτηδεύσαι καὶ στωμυλίαν ἑδίδαξας,

η 'ξεκένωσεν τὰς τε παλαιότερας καὶ τοὺς παράλοις ἀνέπεισεν 1070 ἀνταγορεύειν τοῖς ἄρχονσιν. καὶ τοῖς τότε γ', ἦνίκ' ἐγὼ 'ξων,

οὖκ ἠπιστησαν ἀλλ' ἢ μᾶζαν καλέσαι καὶ ῥυππαπαῖ εἰπεῖν.

ΔΙ. νῦν δ' ἀντιλέγει, κοὐκέτ' ἐλαύνων πλεῖς δευρὶ καῦθις ἐκέεσε.

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἰτίος ἐστ'; οὐ προαγωγοὺς κατέδεικν' οὕτος, καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1080

1063 ἔλεεινοι mss. Bentley restored the Attic form
καὶ φασκούσας οὖ δὴν τὸ δὴν; κατ’ ἑκ τούτων ἡ πόλις ἥμων ὑπογραμματέων ἀνεμεστώθη καὶ Βομολόχων δημοποιήκων 1085 ἐξαπατώντων τὸν δῆμον ἅει· λαμπάδα δ’ οὐδεὶς οἶδος τε φέρειν ὑπ’ ἀγμνασίας ἔτι νυσί.

ΔΙ. μὰ Δί’ οὖ δῆθ’, ὡστ’ ἐπαφηνάνθην Παναθηναίοι γελῶν, ὅτε δὴ 1090 βραδὺς ἀνθρωπὸς τις ἔθει κύψας λευκὸς πίων ὑπολειπόμενος, καὶ δεινὰ ποιῶν· κἀ’ οἱ Κεραμῆς ἐν ταῖσι πῦλαις παίουσ’ αὐτοῦ γαστέρα πλευρᾶς λαγόνας πυγήν· 1095 ὁ δὲ τυπτόμενος ταῖσι πλατείαις φυσῶν τὴν λαμπάδ’ ἐφευγε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἄδρος ὁ πόλεμος ἔρχεται.

χαλεπῶν οὖν ἐργον διαίρεῖν, 1100 ὅταν ὁ μὲν τείνῃ βιαῖος, ὁ δ’ ἐπαναστρέφειν δύνηται καταρείδε- σθαι τορῶς.

ἀλλὰ μὴ ’ν ταύτῳ καθῆσθον· εἰσβολαὶ γὰρ εἰσὶ πολλαὶ χάτεραι σοφισμάτων.

ὁ τι περ οὖν ἔχετον ἐρίζειν, 1105 λέγετον, ἐπιτοῦ, ἀνὰ δὲ δέρετον

1086 Ejected by Bergk 1089 ἐπ’ ἀφανάνθην R: ἀπα- φανάνθη V: ἐπαφανάνθη al.: corr. Bentley 1106 ἀναδέ- ρετον mss. except one (ἀναδέρεσθον); corr. Thiersch. Others read ἀναδέρεσθον or ἀνὰ δ’ ἔρεσθον


τά τε παλαιά καὶ τὰ καινά, κατοκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.
eἰ δὲ τούτο καταφοβεῖσθοι, μὴ τὶς ἀμαθία προσῆ
tοῖς θεωμένοισιν, ὡς τὰ λεπτὰ μὴ γνῶναι λεγόντοιν,
μηδὲν ὄρρωδεῖτε τοὺθ’· ὡς οὐκ ἐθ’ οὗτῳ ταῦτ’ ἔχει.
ἐστρατευμένοι γὰρ εἰσίν, 
βιβλίον τ’ ἔχον ἐκαστὸς μανθάνει τὰ
dεξιά:
aἱ φύσεις τ’ ἄλλως κράτισται,
νῦν δὲ καὶ παρηκόνηται.
μηδὲν οὖν δεῖσητον, ἀλλὰ πάντ’ ἐπέξειτον, θεατῶν γ’ οὔνεχ’, ὡς οὗτων σοφῶν.

ΕΤ. καὶ μὴν ἐπ’ αὐτοὺς τοὺς προλόγους σου τρέψομαι,
ὅπως το πρῶτον τῆς τραγῳδίας μέρος πρῶτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.
ἀσαφῆς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.

ΔΙ. καὶ ποιον αὐτοῦ βασανεῖς;
ΕΤ. πολλοὺς πάνυ.
πρῶτον δὲ μοι τὸν ἐξ ’Ορεστείας λέγε.

ΔΙ. ἀγε δὴ σιώπα πᾶς ἀνήρ. λέγ’, Λισχύλε.
ΛΙΣ. Ἐρμῆ χθόνιε, πατρῷ ἐποπτεύων κράτη
σωτὴρ γενοῦ μοι σύμμαχός τ' αιτουμένῳ.

\[\hat{\text{η}} \kappa \omega \ \gamma \acute{\alpha} \rho \ \varepsilon \varsigma \ \gamma \eta \nu \ \tau \acute{\iota} \nu \delta e \ \kappa a l \ k a t \acute{e}r \chi \omicron \omicron a i.\]

\[\text{τούτων ἔχεις ψέγειν τι; \ ET. πλειν ἢ δώδεκα.}\]

\[\text{A.I. ἀλλ' οὐδὲ πάντα γ' ἐστὶ ταῦτ' ἀλλ' ἢ τρία.}\]

\[\text{E.T. ἔχει δ' ἐκαστον εἰκοσίν γ' ἁμαρτίας.}\]

\[\text{D.I. Αἰσχύλε, παραϊνῶ σοι σιωπᾶν εἰ δὲ μῆ, πρὸς τρισὶν ἰαμβεῖοις προσοφείλων φανεῖ.}\]

\[\text{A.IΣ. ἐγὼ σιωπῶ τῷδ'; \ D.I. ἕαν πείθη γ' ἐμοί.}\]

\[\text{E.T. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὀσον.} 1135\]

\[\text{A.IΣ. ὅρας ὅτι ληρεῖς; \ ἀλλ' ὀλίγον γε μοι μέλει- τῶς ψῆς μ' ἁμαρτεῖν; \ ET. αὐθείς εξ' ἀρχῆς λέγε.}\]

\[\text{A.IΣ. Ἐρμῆς χθόνιε, πατρῷ ἐποπτεύων κράτη} \]

\[\text{E.T. οὔκοιν Ὅρεστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει} \]

\[\text{τῷ τοῦ πατρὸς τεθνεῶτος;} \]

\[\text{A.IΣ. οὐκ ἄλλως λέγω.} 1140\]

\[\text{E.T. πότερ' οὖν τὸν Ἐρμῆν, ὡς ὁ πατὴρ ἀπώλετο} \]

\[\text{αὐτοῦ βιαίως ἐκ γυναικείας χερῶς} \]

\[\text{όλοις λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;} \]

\[\text{D.I. οὐ δὴτ' ἐκεῖνος, ἀλλὰ τὸν ἑριούνιον} 1144\]

\[\text{Ἐρμῆν χθόνιον προσεῖπε, καδῆλου λέγων} \]

\[\text{ὄτι ἀπαρσφόν τούτο κέκτηται γέρας.}\]

\[\text{1129 τούτων ἔχεις ψέγειν τι; is given to D.I. in RV, and some} \]

\[\text{1130 ἀλλ' οὐδὲ πάντα ταῦτα γ' ἐστ'} \]

\[\text{V al.: ταῦτα πάντα γ' ἐστ'. R al.: corr. Ed.} \rightarrow \text{1136} \]

\[\text{For the distribution see} \rightarrow \text{1138 κράτη. vulg.: κράτη} \]

\[\text{Ed.} \rightarrow \text{1144 ἐκεῖνος R: ἐκεῖνον V.} \rightarrow\]
ET. ἐτὶ μεῖζον ἐξήμαρτες ἦ γ' ἰω 'βουλόμην.
εἰ γὰρ πατρῷον τὸ χθόνιον ἔχει γέρας,
∆Ι. οὕτω γ' ἄν εἶπ πρὸς πατρὸς τυμβωρύχος.
ΑΙΣ. Διόνυσε, πίνεις οἴνον οὐκ ἀνθοσμέλαν. 1150
∆Ι. λέγ' ἐτερον αὐτῷ· σὺ δ' ἐπιτήρηε τὸ βλάβος.
ΑΙΣ. σωτηρ γενοῦ μοι σύμμαχος τ' αἰτουμένῳ.
ήκω γὰρ ἐς γῆν τὴνδε καὶ κατέρχομαι.
ΕΤ. δις ταυτῶν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
ΑΙΣ. πῶς δίς;
ΕΤ. σκόπει τὸ ῥήμ'· ἐγώ δὲ σοι φράσω. 1155
ήκω γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι·
ήκειν δὲ ταυτῶν ἔστι τῷ κατέρχομαι.
∆Ι. νὴ τὸν ∆', ὡσπερ γ' εἰ τις εἶποι γείτονι,
χρῆσον σὺ μάκτραν, εἰ δὲ βούλειι,
κάρδοποι.
ΑΙΣ. οὐ δήτα τούτο γ', ὡ κατεστωμυλμένε 1160
ἀνθρωπε, ταυτ' ἔστ', ἀλλ' ἀριστ' ἐπὼν ἔχων.
∆Ι. πῶς δή; διδάξον γὰρ με καθ' ὁ τι δὴ λέγεις.
ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἐσθ' ὅτῳ μετή πάτρας·
χωρίς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·
φεύγων δ' ἀνήρ ἠκείτε καὶ κατέρχεται.
∆Ι. εὖ, νη τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐρίπίδη;
ΕΤ. οὐ φημί τὸν Ὀρέστην κατελθεῖν οὐκαδε·
λάθρα γὰρ ἠλθεν, οὐ πιθῶν τοὺς κυρίους.
ΔΙ. εὗ, νὴ τὸν Ἐρμῆν· ὃ τι λέγεις δὲ οὐ μανθάνω.
ΕΤ. πέραινε τοίνυν ἔτερον.
ΔΙ. ἰδι πέραινε σὺ, 1170
Αἰσχύλ', ἀνύσας· σὺ δ' εῖς τὸ κακὸν ἀπόβλεπε.
ΑΙΣ. τύμβοι δ' ἐπ' ὀχθὸ τῶδε κηρύσσω πατρὶ
κλύειν, ἀκοῦσαι.
ΕΤ. τοῦθ' ἔτερον αὖ δις λέγει,
κλύειν, ἀκοῦσαι, ταυτὸν ὄν σαφέστατα.
ΔΙ. τεθυκόσιν γὰρ ἔλεγεν, ὃ μοχθηρὲ σὺ, 1175
ὁς οὐδὲ τρίς λέγοντες ἐξικνούμεθα.
ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους;
ΕΤ. ἐγὼ φράσω·
κἂν που δις εἴπω ταυτὸν ἢ στοιβὴν ἱδης
ἐνούσαν ἔξω τοῦ λόγου, κατάπτυσον. 1179
ΔΙ. ἰδι δὴ λέγ', οὐ γὰρ μοῦστιν ἅλλ' ἀκουστέα
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἑπών.
ΕΤ. ἢν Οἰδίπους τὸ πρῶτον εὐδαιμων
ἀνήρ,
1182
ΑΙΣ. μὰ τὸν Δ' οὐ δῆτ', ἀλλὰ κακοδαιμων φύσει,
ὀντινά γε, πρὶν φύναι μὲν, ἀπόλλων ἔφη
ἀποκτενεῖς τὸν πατέρα, πρὶν καὶ γεγονέναι·
πῶς οὗτος ἢν τὸ πρῶτον εὐδαιμων ἀνήρ;
ΕΤ. εἰτ' ἐγένετ' αὐθίς ἀθλιώτατος βροτῶν.
ΑΙΣ. μὰ τὸν Δ' οὐ δῆτ'. οὐ μὲν οὗν ἐπαισάτο.

1173 αὐθὶς mss.: corr. Bake; cf. 1154. 1182 εὐτυχίς
RV (apparently a gloss): εὐδαιμων al., cf. next line
1184 πρὶν φύναι μὲν RV: πρὶν ἢ (ἦ καὶ) φύναι al.: πρὶν πεφυκέν' Blaydes, with much probability. ⇒ 1186 εὐτυχίς mss.: εὐδαιμων editt.
πῶς γὰρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος ὄντος ἐξέθεσαν ἐν ὡστράκῳ, 1190 ἵνα μὴ κτραφεῖς γένοιτο τοῦ πατρὸς φονεύς·
ieθ' ὡς Πόλυβον ἤρρησεν οἰδῶν τῷ πόδε·
ἐπειτα γραῦν ἐγήμεν αὐτὸς ὃν νέος,
καὶ πρὸς γε τούτοις τὴν ἕαυτοῦ μητέρα·
eit' ἐξετύφλωσεν αὐτόν.

ΔI. εὐδαίμων ἂρ' ἢν, 1195
ei καστρατήγησέν γε μετ' Ἐρασινίδου.

ΕΤ. ληρεῖς· ἔγω δὲ τοὺς προλόγους καλοῦν ποιῶ.

AΙΣ. καὶ μὴν μὰ τὸν Δἰ οὐ κατ' ἑπος γέ
sou knisow
to ῥῆμι' ἐκαστὸν, ἀλλὰ σὺν τοῖσιν θεοὶς
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.

ΕΤ. ἀπὸ ληκυθίου σὺ τοὺς ἐμοὺς;

AΙΣ. ἐνὸς μόνου. 1201

ποιεῖς γὰρ οὕτως ὡστ' ἐναρμόττειν ἀπαν
καὶ κραδάριον καὶ ληκύθιον καὶ ἑυλάκιον,
ἐν τοῖσ ἱαμβεῖοις. δείξω δ' αὐτίκα.

ΕΤ. ἰδοὺ, σὺ δείξεις;

ΑΙΣ. φημί. καὶ δὴ χρῆ λέγειν. 1205

ΕΤ. Ἀγισσίτος, ὡς ο πλεῖστος ἐσπαρταί
λόγος,
ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτη
Ἀργος κατασχὼν ΑΙΣ. ληκύθιον ἀπώ-
λεσεν.

1197 καλοῦς RV: καλῶς vulg.
1202 ἐναρμόδειν R (a
form not of the best Attic)
1203 Κατὰ κραδάριον? →:
kαδάριον mss.: corr. Dind. →
1206 Others give καὶ δὴ
χρῆ λέγειν to ΔΙ.
ΔΙ. τοιτί τί ήν τὸ ληκύθιον; οὐ κλαύσεται;
λέγ' ἐτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ, πάλιν.

ΕΤ. Διόνυσος, ὃς θύρσοις καὶ νεβρῶν
δοραίς
καθαπτός ἐν πεύκησι Παρνασσοῦ κατά
πηδὰ χορεύων ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. οὐμοι πεπλήγμεθ' ἄθις ὑπὸ τῆς ληκύθου.
ΕΤ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ
τουτοῦν
τὸν πρόλογον οὐχ έξει προσάψαι ληκυθον.
οὐκέστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ·
ἡ γὰρ πεφυκώς ἐσθλὸς οὐκ έχει βίον,
ἡ δυσγενής ὅν ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. Εὐρυπίδη. ΕΤ. τί ἔστιν;

ΔΙ. ύφεσθαι μοι δοκεῖ. τὸ ληκύθιον γὰρ τοῦτο πνεύσεται πολύ.
ΕΤ. οὐδ' ἀν μὰ τὴν Δήμητρα φροντίσαιμὲν

ΕΤ. ἢθι δὴ λέγ' ἐτερον, καπέχου τῆς ληκύθου.
ΕΤ. Σιδώνιον ποτ' ἀστυ Κάδμος ἐκλιπὼν
Ἀγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὁ δαμόνι ἀνδρῶν, ἀποπρῶ τὴν λήκυθον, ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.

ΕΤ. τὸ τί; ἐγώ πρῶμαι τῷ; ΔΙ. ἐάν πείθη γ' ἐμοὶ.

ΕΤ. οὐ δὴ, ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν

ίν' οὕτως οὐχ ἔξει προσάψαι ληκύθιον.

Πέλοψ ὁ Ταυτάλειος εἰς Πίσαν μολὼν θοαίσιν ἑπτοῖς ΔΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὁπός, προσῆφεν αὖθις αὐ τῇ τὴν λήκυθον. ἀλλ', ὡγάθ', ἔτι καὶ νῦν ἀπόδοσ πάση τέχνη

1235 λήψει γὰρ ὀβολοῦ πάνυ καλὴν τε κἀγαθὴν.

ΕΤ. μὰ τὸν Δι' οὕτῳ γ'· ἔτι γὰρ εἰσὶ μοι συχνοὶ.

Οἰνεύς ποτ' ἐκ γῆς ΔΙΣ. ληκύθιον ἀπώλεσεν.

ΕΤ. ἔασον εἰπεῖν πρῶθ' οἴλον με τὸν στίχον.

Οἰνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν,

1240 θύων ἀπαρχαί ΔΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. μεταξὺ θύων; καὶ τίς αὖθ' υφείλετο;

ΕΤ. ἔα αὐτόν, ὥ τὰν· πρὸς τοῦτ οὖρ εἰπάτω.

Ζεύς, ὡς λέελεκται τῆς ἀληθείας ὑπο,

ΔΙ. ἀπολείς· ἐρεί γὰρ, ληκύθιον ἀπώλεσεν.

τὸ ληκύθιον γὰρ τοῦτ' ἑπὶ τοῦς προλόγοις σου

1246 ὅσπερ τὰ σῦκ' ἑπὶ τοῦσιν ὀφθαλμοῖς ἐφι.

1231 ληκύθιον R al.: λήκυθον V al. For the final tribrach cf. 1203 n. and Introed. p. xxxviii
1235 ἀπόδοσ one MS and many critics.
1243 ἕα αὐτόν V: ἐλασον R: ἕα γ' αὐτόν (or ἐλασον αὐτόν) al.
1245 ἀπολείς R: ἀπολεί σ' V.
άλλ' ες τα μέλη πρὸς τῶν θεῶν αυτοῦ τραποῦ.

ΕΤ. καὶ μὴν ἔχω γ' ὡς αὐτόν ἐπιδείξω κακὸν μελοποιοῦν ὅντα καὶ ποιοῦντα ταῦτ' ἄει. 1250

ΧΩ. τί ποτε πράγμα γενήσεται; φροντίζειν γὰρ ἔγωγ' ἔχω, τίν' ἅρα μέμψιν ἐποίησει ἀνδρὶ τῷ πολὺ πλείστα δὴ καὶ κάλλιστα μέλη ποιή-σαντι τῶν μέχρι νῦν. 1255
θαυμάζω γὰρ ἔγωγ' ὅπη μέμψεται ποτε τούτον τὸν βακχεῖον ἀνακτα, καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260

ΕΤ. πάνυ γε μέλη θαυμαστὰ· δείξει δὴ τάχα. εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ἔγνωκα. 1265

ΔΗ. καὶ μὴν λογιοῦμαι ταῦτα τῶν ψῆφων λαβῶν. 1270

ΕΤ. Φθιώτ' Ἀχιλλεῦ, τί ποτ' ἀνδρο-δαίκτον ἄκοινων ἵ' κόπον οὐ πελάθεις ἐπ' ἀρωγάν; 1275

Ἐρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.

ἵ' κόπον οὐ πελάθεις ἐπ' ἀρωγάν;

1249 οῖς (for ὃς) Dobree. — || ἐπιδείξω Ρ.: ἀποδείξω V. — 1252 φροντίζων conj. Blaydes and Ed. (with different renderings). — 1256 τῶν ἐτὶ νῦν δυτών ἕν: τῶν νῦν ἐτ' δυτών al.: τῶν μέχρι νῦν Meineke (led by schol.): τῶν ἐτὶ νῦν Bentley. Qu. τῶν ἐπιοντων? — 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 διαβλοῦν προσανελεῖ τις in the mss. —
ΔΙ. δύο σοι κόπω, Άισχύλε, τούτω.
ΕΤ. κύδιστ᾽ Ἀχαϊῶν Ἀτρέως πολυκοίραν
μάνθανέ μου παί.

1270 ἵνα κόπον οὖ πελάθεις ἐπὶ ἀρωγάν;
ΔΙ. τρίτος, Άισχύλε, σοι κόπος οὖτος.
ΕΤ. εὐφαμεῖτε μελισσονόμοι δόμον Ἀρτέ-
μιδος πέλας οἴγειν

1275 ἵνα κόπον οὖ πελάθεις ἐπὶ ἀρωγάν;
κύριος εἰμὶ θροεῖν ὄδιον κράτος αἴσιον
ἀνδρῶν

ἱνα κόπον οὖ πελάθεις ἐπὶ ἀρωγάν;
ΔΙ. ὁ Ζεὺς βασιλεὺς, τὸ χρῆμα τῶν κόπων ὑπὸ
ἔγω μὲν οὖν ἐς τὸ βαλανεῖν βούλομαι:

1281 ἵνα τῶν κιθαροδικῶν νόμων εἰργασμένην.
ΔΙ. ἢδι δὴ πέραινε, καὶ κόπον μὴ προστίθειν.
ΕΤ. ὁπως Ἀχαϊῶν δίθρονον κράτος, Ἐλ-
λάδος ἡβας,

1285 τοφλαττόθρατ τοφλαττόθρατ.

Σφίγγα δυσαμεριὰν πρύτανιν κύνα
πέμπει,

tοφλαττόθρατ τοφλαττόθρατ.

1276 διον vulg.: διον al. and Aesch. Ag. 104: ὅς διον in
R represents ὅ written in correction over ὅ
1281 πρών γάρ ἀκοδής mss.: corr. Elmsley. Even a tragedian will hardly dis-
pense with ἄν in his colloquial style
1285 ἡβας RV: ἡβαν al. as in mss. of Aesch. Ag. 110. Qu. ἡβαν (of the several
contingents)?
1287 δυσαμεριάν mss.: corr. Dind.
σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὅρνις,
tофλαττόθρατ τοφλαττόθρατ. 1290
κυρεῖν παρασχὼν ἵταμαις κυσίν ἀεροφοίτοις,
tофλαττόθρατ τοφλαττόθρατ.
tὸ συγκλίνεις τ’ ἐπ’ Αἴαντι.
tофλαττόθρατ τοφλαττόθρατ. 1295
Δ. τὶ τὸ φλαττόθρατ τοῦτ’ ἔστίν; ἐκ
Μαραθόνος, ἦ
πόθεν συνέλεξας ἰμονιστρόφου μέλη;
Α. ἀλλ’ οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ ἦνεγκον αὕθ’, ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ λειμῶνα Μοῦσῶν ἱερὸν ὀφθείην ὃρτων. 1300
οὕτος δ’ ἀπὸ πάντων μὲλι φέρει παρουνίων,
σκολῖων Μελήτου, Καρικῶν αὐλημάτων,
θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ
λύρας ἐπὶ τοῦτο; ποῦ ’στιν ἡ τοῖς ὀστράκοις
1305
ἀυτὴ κροτοῦσα; δεῦρο Μοῦσ’ Εὐριπίδου,
πρὸς ἥμπερ ἐπιτιθείεια ταδί γ’ ἄδειν μέλη.

1298 Qu. ἀλλ’ οὖν ἐγὼ μὲν <γ’>? 1301 μὲν mss.: μέλι Δ.
Palmer. — || πορνιδίων mss., but πορνείδων would be required by
metre: παρουνίων (Kock) gives at least a welcome text 1303
χορειῶν RV: χορείων one ms. — 1305 ἐπὶ τοῦτον V: ἐπὶ
tοῦτοῦτον Ῥ, which shows an alteration of τοῦτον to τοῦτον: corr.
Ed. —: ἐπὶ τοῦτον one ms. and several editt. 1307 τάδ’ ἐστ’
vulg.: τάγ’ ἐστ’ Ῥ: 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 ἐλεσβίαξεν, οὐ.
ΑΙΣ. ἀλκυόνες, αἱ παρ' ἀενάοις θαλάσσης
κύμασι στωμύλλετε,
tέγγουσαι νοτίοις πτερῶν
ράνισι χρόα δροσιζόμεναι:
αἱ θ' ὑπωρόφιοι κατὰ γωνίας
εἰεἰεἰεἰεἰεἰεἰίσσετε ὀακτύλοις φάλαγγες
ἱστόπωνα πηνίσματα,
κερκίδος ἀοιδοῦ μελέτας,
ἲν' ὁ φίλαυλος ἐπαλλε δελ-
φίς πρώραις κυανεμβόλοις
μαντεία καὶ σταδίους.
oινάνθας γάνος ἀμπέλουν,
βότρυος ἐλικα παυσίπονον.
περίβαλλ', ὦ τέκνον, ὦ λένας:
ὁρᾶς τὸν πόδα τοῦτον; ΔΙ. ὦρω.
ΑΙΣ. τί δαί; τοῦτον ὁρᾶς; ΔΙ. ὦρω.
ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν
τολμᾶς τὰμὰ μέλη ψέγειν;
tὰ μὲν μέλη σου ταῦτα. ἴσο
ἐτί
τὸν τῶν μονῳδιῶν διεξελθεῖν τρόπον. 1330
ὁ Νυκτὸς κελαινοφαὴς
ὁρφνα, τίνα μοι

1314 The number of 'shakes' in ἐλεει ... varies in the mss.
from four to seven. So 1348 (three to six) 1315 ἱστότουα
V: ἱστότουα R 1316 καὶ κερκίδος V al. 1329 σοι ?
van Leeuwen
δύστανον ὁνειρον
πέμπεις ἐξ ἀφανοῦς,
'Αιδᾶ πρόμολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νύκτος παιδα,
φρικώδη δεινὰν ὤψιν,
μελανονεκυείμονα,
φόνια φόνια δερκόμενον,
μεγάλους ἄνυχας ἔχοντα;
ἀλλὰ μοι ἀμφίπολοι λύχνου ἄφατε
κάλπισι τ' ἐκ ποταμῶν δρόσον ἀρατε,
θέρμετε δ' ὕδωρ,
ὡς ἄν θείον ὁνειρον ἀποκλύσω. 1340
ιῶ πόντιε δαίμον,
τοῦτ' ἐκεῖν'. ίῶ ξύνοικοι,
tάδε τέρα θεάσασθε,
tὸν ἀλεκτρυόνα μου συναρπάσασα
φρούδη Γλύκη.
Νῦμφαι ὀρεσσίγονοι,
ἀδ Μανία, ξύλλαβε. 1345
ἔγω δ' ἂ τάλαίνα προσέχουσ' ἐτυχον
ἐμαυτὴς ἔργοισιν,
λίνον μεστὸν ἄτρακτον
εἰειείειειειλίσσουσα χερῶν,
κλωστήρα ποιοῦσ', ὅπως
κνεφαῖος εἰς ἀγορὰν
φέρουσ' ἀποδοίμαν. 1350

1333 πρόμολον RV : πρόπολον (προσ-) al.
1342 τὰ δ' ἔτερα R : τάδε τέρατα V : corr. L. Dindorf. → 1348 Cf.
1314 crit. note
ό δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα κουφοτάταις πτερύγων ἀκμαῖς:
ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,
δάκρυα δάκρυα τ' ἀπ' ὀμμάτων
ἐβαλον ἐβαλον ἀ τλάμων. 1355
ἀλλ', ὦ Κρῆτες, 'Ἰδας τέκνα,
tὰ τόξα λαβόντες ἐπαμύνατε,
tὰ κώλα τ' ἀμπάλλετε, κυ-
κλούμενοι τὴν οἰκίαν.
ἀμα δὲ Δίκτυννα παῖς ἀ καλὰ
tὰς κυνίσκας ἔχουσ' ἔλθέτω
διὰ δόμων πανταχῇ.
σὺ δ', ὦ Διὸς διπύρους ἀνέχουσα
λαμπάδας ἄξυτάτας χε-
ροῖν 'Εκάτα, παράφηνον
ἐς Γλύκης, ὅπως ἂν
eἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἦδη τῶν μελῶν.

ΑΙΣ. κάμουγ' ἀλις.
ἐπὶ τῶν σταθμῶν γὰρ αὐτῶν ἄγαγεῖν
βούλομαι. 1365
ὦτερ ἐξελέγξει τὴν πόησιν ψόν μόνον:
tὸ γὰρ βάρος νῶ βασανεῖ τῶν ῥημάτων.

ΔΙ. ἵτε δεύρ' νυν, εἴπερ γε δεί καὶ τούτῳ με,
ἀνδρῶν ποητῶν τυροπωλῆσαι τέχνην.

ΧΟ. ἐπιπονοῖ γ' οἱ δεξιοὶ. 1370
τὸδε γὰρ ἔτερον αὐ τέρας

1359 παῖς 'Αρτεμις καλά mss.: corr. Kock 1362 δευτά-
tαν al. → 1366 ὦτερ ἐξελέγξει (or γ' ἐλέγξει) and μόνος
al. → 1367 νῶ RV: νῶν some editt. from one ms.
νεοχμόν, ἀτοπίας πλέων,
ἵνα τίς ἂν ἐπενόησεν ἄλλος
μᾶ τὸν, ἐγὼ μὲν οὐδὲ ἂν εἰ τις
ἐλεγέ μοι τῶν ἐπιτυχόντων,
ἐπιθόμην, ἄλλῳ φόμην ἂν
αὐτὸν αὐτὰ ληρεῖν.

ΔΙΟΝΤΣΟΣ. ΑΙΞΣΤΑΣΟΣ. ΕΤΡΙΠΙΔΗΣ.
ΠΛΟΤΤΩΝ

ΔΙ. ἰθι νυν παρίστασθον παρὰ τῷ πλάστιγγ',
ΑΙΣ. ΕΤ.

ιδού'.

ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἐκάτερος εὐπατον,
καὶ μὴ μεθήσον, πρὶν ἂν ἐγὼ σφῶν
κοκκύσω.

ΑΙΣ. ΕΤ.

ἐχώμεθα.

ΔΙ.

τόπτος νῦν λέγετον εἰς τὸν σταθμόν.
ΕΤ.

εἰθ' ἄφελ' Ἀργοὺς μὴ διαπτάσσοι
σκάφος

ΑΙΣ. Σπερχεῖε ποταμὲ βουνόμοι τ' ἐπι-
στροφαί,

ΔΙ.

κόκκυς, μέθεσθε· καὶ πολὺ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τί ποτ' ἐστὶ
τάτιον;

ΔΙ.

ὅτι εἰσέθηκε ποταμὸν, ἐριοπωλικῶς
υγρὸν ποῆσας τοῦπος ὁσπερ τάρια,

1373 ἐπενόησεν V: ἐποίησεν R

1378 ἰθι ὅθ' RV: ἰθι

νυν al.; cf. 372

1384 μεθὲσθε mss. and in 1393: μέθεσθε

Porson, but it is not easy to see why the corruption occurred. μεθὲσθε may possibly be right
σὺ δ’ εἰσέθηκας τοῦτος ἐπτερωμένον.

ΕΤ. ἀλλ’ ἔτερον εἴπάτω τι κάντιστησάτω.

ΔΙ. λάβεσθε τούνων αὖθις.

ΑΙΣ. ΕΤ. ἣν ἴδου. ΔΙ. λέγε. 1390

ΕΤ. οὖκ ἔστι Πειθοῦς ἱρὸν ἀλλο πλὴν λόγος.

ΑΙΣ. μόνος θεῶν γὰρ Θάνατος οὐ δόρων ἐρᾶ.

ΔΙ. μέθεσθε· μέθεσθε· καὶ τὸ τοῦδε γ’ αὐτ’ ἰέπει. 1393

θάνατον γὰρ εἰσέθηκε βαρύτατον κακών.

ΕΤ. ἐγὼ δὲ πειθὼ γ’, ἐπος ἄριστ’ εἰρημένον.

ΔΙ. πειθὼ δὲ κούφον ἐστὶ καὶ νοῦν οὖκ ἔχον.

ἀλλ’ ἔτερον αὖ ξῆτει τι τῶν βαρυστάθμων,

δ’ τι σοι καθέλξει, καρπερὸν τε καὶ μέγα.

ΕΤ. φέρε ποῦ τοιοῦτο δῆτα μοῦστι; ποῦ; ΔΙ.

φράσω·

βέβληκ’ Ἀχιλλεύς δύο κύβω καὶ τέτταρα. 1400

λέγοντ’ ἂν, ώς αὕτη ’στι λοιπὴ σφων στάσις.

ΕΤ. σιδηροβριδές τ’ ἐλαβε δεξιὰ ἔυλον.

ΑΙΣ. ἐφ’ ἀρματος γὰρ ἀρμα καὶ νεκρὸ

νεκρὸς— ΔΙ.

ἐξηπάθηκεν αὖ σε καὶ νῦν. ΕΤ. τὸ τρόπῳ;
ΔΙ. δῦ' ἄρματ' εἰσήνεγκε καὶ νεκρῶ δῦ', 1405 οὐς οὐκ ἂν ἀραίντ' οὐδ' ἐκατὸν Αὐγύπτιοι.

ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν

αὐτὸς, τὰ παιδ', ή γυνή, Κηφισοφῶν, ἐμβᾶς καθήσθω συλλαβῶν τὰ βιβλία. ἔγω δὲ δῦ' ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410

ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτούς οὐ κρινώ. οὐ γὰρ δι' ἔχθρας οὐδέτερο γενήσομαι. τὸν μὲν γὰρ ἡγοῦμαι σοφὸν, τῷ δ' . . . ἰδομαί.

ΠΛ. οὐδὲν ἄρα πράξεις ὄντερ ἡλθες οὐνεκα.

ΔΙ. εἶν δὲ κρίνω;

ΠΛ. τὸν ἄτερον λαβὼν ἀπελ, 1415 ὀπότερον ἂν κρίνης, ἐν ἐλθης μὴ μάτην.

ΔΙ. εὐδαιμονίης. φέρε, πῦθεσθέ μου ταδί. ἔγω κατῆλθον ἔπι ποητῆν. ΕΤ. τοῦ χάρων;

ΔΙ. ἐν η' πόλις σωθείσα τοὺς χοροὺς ἄγη. ὀπότερος οὖν ἂν τῇ πόλει παρανέσειν 1420 μέλλῃ τι χρηστόν, τοῦτον ἄξειν μοι δοκω. πρῶτον μὲν οὖν περὶ Ἀλκιβιάδον τίν' ἐχετον

γνώμην ἐκάτερος; ἢ πόλις γὰρ δυστοκεί.

ΕΤ. ἐχει δὲ περὶ αὐτοῦ τίνα γνώμην;

1405 εἰσήνεγκε R: εἰσέθηκε V. The common source may have been εἰσένησε (‘piled in’) Ed. 1406 δο' Dobree, but the gender may be attracted 1410 μόνον R: μόνα V. Both are correct, but the sense slightly differs 1411 ἄνδρες mss.: corr. Dind. || φίλοι R: σοφὸν V. The preceding -s might either produce an σ- or cause its loss; but φίλοι better suits the next line 1411 αὐτὸς R, which is possible
ΔΙ. τίνα; ποθεὶ μέν, ἔχθαίρει δέ, βούλεται δ’ ἔχειν. 1425
ἀλλ’ ὁ τι νοεῖτον, εὑπατον τοῦτον πέρι.
ΕΤ. μισῶ πολίτην, ὅστις ὥφελειν πάτραν
βραδὺς φανεῖται, μεγάλα δὲ βλά-
πτειν ταχὺς,
καὶ πόριμον αὐτῷ, τῇ πόλει δ’ ἀμή-
χανον. 1429
ΔΙ. εὖ γ’, ὁ Πόσειδον: σὺ δὲ τίνα γνώμην ἔχεις;
ΑΙΣ. [οὐ χρῆ λέοντος σκύμνον ἐν πόλει τρέφειν.]
μάλιστα μὲν λέοντα μη ἕν πόλει τρέφειν,
ἂν δ’ ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.
ΔΙ. νὴ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ’, ἔχω·
ὁ μὲν σοφὸς γὰρ εἰπεν, ὁ δ’ ἐτερος
σαφῶς.
ἀλλ’ ἔτι μίαν γνώμην ἐκάτερος εὑπατον 1435
περὶ τῆς πόλεως ἢμιτι’ ἐχετον σωτηρίαν.
ΕΤ. ἐγὼ μὲν οίδα καὶ θέλω φραζεῖν.
ΔΙ. λέγε. 1437 (=1442)
ΕΤ. εἰ τις πτερώσας Κλεόκριτον Κινησιά
1438 (=1439)

1428 φανεῖται R Suid.: πέφυκε V: πέφανται (πέφηνε;) Hamaker. 1431 sqq. 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 ὁ δ’ ἐτερος σοφῶς 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 improvement.
αἵροιεν ἀὑραὶ πελαγίαιν ὑπέρ πλάκα,

ΔΙ. γέλουν ἀν φαίνοιτο· νοῦν δ᾽ ἔχει τίνα;

ΕΤ. εἰ ναυμαχοῦεν, κἀτ' ἔχοντες ὁξίδας 1441
ραίνωεν ἐς τὰ βλέφαρα τῶν ἐναντίων.

ΔΙ. εὗ γ', ὃς Παλάμηδες, ὃς σοφωτάτη φύσις.
tαυτὶ πότερ' αὐτὸς ἡπὶρες ἡ Κηφισοφῶν;

ΕΤ. ἐγὼ μόνος· τὰς δ' ὁξίδας Κηφισοφῶν.

1445 (=1453)

["Εκδοσις β'.

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

ΔΙ. πῶς; οὐ μανθάνω.

ἀμαθέστερὸν πῶς εἰπὲ καὶ σαφέστερον.

ΕΤ. εἰ τῶν πολιτῶν οἴσι νῦν πιστεύομεν,
τοῦτοις ἀπιστήσαμεν, οἷς δ' οὐ χρώμεθα,
tοῦτοις χρησάμεσθ', ὡς σωθεῖμεν ἃν.
eἰ νῦν γε δυστυχοῦμεν ἐν τούτωι, πῶς
τὰναντὶ ἃν πράττοντες οὐ σφοίμεθ' ἃν;

1453 (=1450)]

ΔΙ. τὶ δαὶ λέγεις σὺ;

ΑΙΣ. τὴν πόλιν νῦν μοι φράσων
πρῶτον, τίσι χρῆται· πότερα τοῖς χρη-
στοῖς;

ΔΙ. πόθεν; 1455
μυσεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ' ἢδεται;

ΔΙ. οὐ δὴτ' ἐκείνη γ', ἀλλὰ χρῆται πρὸς βιάν.

1439 (=1440) Qu. ἄεριον ἄραι? 1441 (=1442) κατ-
ἔχοντες ῬV 1444 (=1452) εὗρες mss. ; cf. 806 1451
(=1448) Text Ῥ: χρησάμεσθα σωθείμεν ἃν Ῥ: χρησάμεσθ'
ὡς σωθείμεν ἃν al. 1453 (=1450) τάναντα mss. :
corr. Dobree || πράττοντες Ῥ: πράξαντες Ῥ
ΑΙΣ. πῶς οὖν τις ἂν σώσει τοιαύτην πόλιν, ἢ μήτε χλαίνα μήτε σισύρα συμφέρει;

ΔΙ. εὐρισκε νὴ Δ', εἰπερ ἀναδύσει πάλιν. 1460
ΑΙΣ. ἐκεί φράσαμ' ἀν· ἑνθαδί δ' οὐ βούλομαι.

ΔΙ. μὴ δὴτα σύ γ', ἀλλ' ἑνθένδ' ἀνίει τάγαθά.
ΑΙΣ. τὴν γῆν ὡταν νομίσωσι τὴν τῶν πολεμίων εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,

πόρον δὲ τὰς ναύς, ἀπορίαν δὲ τῶν πόρον.

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

ΠΑ. κρίνοις ἂν.

ΔΙ. αὐτή σφῶν κρίσις γενήσεται.

εἰρήσομαι γὰρ ὁνπερ ἡ ψυχὴ θέλει.

ΕΤ. μεμνημένος νῦν τῶν θεῶν, οὓς ὁμοσας, 1469

ἡ μὴν ἀπάξειν μ' οἴκαδ', αἱρεῖ τοὺς φίλους.

ΔΙ. ἡ γλώττ' ὀμώμοκ', Αἰσχύλον δ' αἱρήσομαι.

ΕΤ. τὶ δέδρακας, ὦ μιαρώτατ' ἀνθρώπων;

ΔΙ. ἐγὼ;

ἐκρινα νικάν Αἰσχύλον. τὴ γὰρ οὖ;

ΕΤ. αἰσχιστὸν ἔργον προσβλέπεις μ' εἰργασμένος;

ΔΙ. τὶ δ' ἀἰσχρόν, ἢν μὴ τοῖς θεωμένοις δοκῇ; 1475

ΕΤ. ὁ σχέτλε, περιόψει με δὴ τεθυκότα;

ΔΙ. τίς οἴδειν εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν, 

τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κῴδιον;

1474 ἔργον εἰργασμένος προσβλέπεις Ρ (μ' ἔργον V): ἔργον μ' εἰργασμένος αι.: corr. αι.
ΠΛ. χωρεῖτε τοίνυν, ὦ Διόνυσ', εἰσώ. ΔΙ. τί δαί; 
ΠΛ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν. . 
ΔΙ. εὐ τοι λέγεις 1480 νὴ τὸν Δί', οὐ γὰρ ἄχθομαι τῷ πράγματι. 
ΧΟ. μακάριός γ' ἀνὴρ ἔχων εὐνυσιν ἡκριβωμένην. πάρα δὲ πολλοῖσιν μαθεῖν. ὅδε γὰρ εὐ φρονεῖν δοκήσασ πάλιν ἀπεισιν οἶκαδ' αὐ, ἐπ' ἀγαθῷ μὲν τοῖς πολλάταις, ἐπ' ἀγαθῷ δὲ τοῖς ἐαυτοῦ ξυγγενέσι τε καὶ φίλοισι, διὰ τὸ συνετὸς εἶναι. 1485 
χαρίεν οὖν μὴ Σωκράτει παρακαθήμεου λαλεῖν ἀποβαλόντα μουσικήν τά τε μέγιστα παραλιπόντα τῆς τραγῳδικῆς τέχνης. 1490 
τὸ δ' ἔπτι σεμνοῖσιν λόγοισι καὶ σκαριφησμοῖσι λήρων διατριβὴν ἁργὸν ποεῖσθαι παραφρονοῦντος ἀνδρός. 
ΠΛ. ἀγε δὴ χαίρων, Αἰσχύλε, χώρει, καὶ σφζε πόλιν τὴν ἡμετέραν γνώμαις ἁγαθαῖς, καὶ παίδευσον τοὺς ἀνοήτους· πολλοὶ δ' εἰσίν. 1495 
1482 μακάριός γ' RV: μακάριον schol. 1497 σκαριφήσαι al., but the verb-stem is σκαριφα- 1500 σμοίσι, but the verb-stem is σκαριφα- 1501 The con- jecture ὑμετέραν is an error. →
καὶ δὸς τούτῳ Κλεοφῶντι φέρων, καὶ τούτῳ τοῖς πορισταῖς, 1505
Μύρμηκι θ’ ὁμοῦ καὶ Νικομάχω·
tóde δ’ Ἀρχενόμῳ.
καὶ φράξ’ αὐτοῖς ταχέως ἤκειν
ῶς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
kαὶ μὴ ταχέως ἤκωσιν, ἐγὼ
νὴ τὸν Ἀπόλλων στίξας αὐτοὺς
καὶ συμπόδισας
μετ’ Ἀδειμάντου τοῦ Δευκολόφου
κατὰ γῆς ταχέως ἀποπέμψῳ.

ΑΙΣ. ταύτα ποήσω· σὺ δὲ τὸν θάκον 1515
tὸν ἐμὸν παράδος Σοφοκλεὶ τηρεῖν
καὶ διασφόξειν, ἥν ἀρ’ ἐγὼ ποτὲ
dεύρ’ ἀφίκωμαι. τούτον γὰρ ἐγὼ
σοφία κρίνω δεύτερον εἶναι.
μέμνησο δ’ ὅπως ὁ πανοῦργος ἀνὴρ 1520
καὶ φευδολόγος καὶ βωμολόχος
μηδέποτ’ εἰς τὸν θάκον τὸν ἐμὸν
μη’ ἄκων ἐγκαθεδεῖται.

ΠΛ. φαίνετε τοῖνυν ὑμεῖς τούτῳ
λαμπάδας ἱερᾶς, χάμα προπέμπετε 1525
tοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.

ΧΟ. πρῶτα μὲν ευδοίαν ἄγαθήν ἀπιόυτι ποητῇ

1505 τούτῳ Ῥ: τούτουι Β: τούτι αλ.: τούτοις (sc. τοὺς βρόχους)
Bergk: τούτοις η Ἐλμσλ. → 1515 βρόνων ΡΒ: θώκον αλ.:
corr. Bentley; cf. 1522 1517 καὶ διασφόξειν Ῥ: καὶ σφόξειν
cett.: καὶ μοὶ σφόξειν Bentley: καὶ σφόξειν (Ed.) is a likely
common source of the readings 1522 θάκον ΡΒ: θώκον αλ.;
cf. 1515

G
ἐς φάος ὃρνυμένῳ δότε, δαίμονες οἱ κατὰ γαῖας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἄγαθὰς ἐπινοιας. 1530
πάγχυ γὰρ ἐκ μεγάλων ἁχέων παυσαὶ-
μεθ' ἀν ὀὐτως ἀργαλέων τ' ἐν ὦπλοις ἕννόδων. Κλεο-
φῶν δὲ μαχέσθω κάλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀροῦραις.

1529 γαῖας R: γαῖαν cett. The influence proceeds 'from beneath.' Cf. (barely with that excuse) Aesch. Cho. 473 θεῶν τῶν κατὰ γᾶς ὀδ' ὑμνος
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 (ῥύταλον). 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 (ἄναψορον), 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. Ξανθίας, Πυρρίας, (2) the country of their origin, e.g. Σύρος, Φυξις, Τήτας, (3) names frequent in their own country (ἐγχώρια ὄνοματα), e.g. Τίβις (Cappadocian), (4) names of kings of such countries, e.g. Μιδας (from Phrygia), (5) names of good promise, e.g. Σωσίας.

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

Though Aristophanes chooses to ridicule the cheap busoonery and clap-trap phrases which pleased the more vulgar part of the audience (θεάτρον), 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 κακὰ καὶ φόρτον καὶ βωμολοχεύματ’ ἄγειν, but here he is insidiously introducing them while pretending to despise them.

2. ἐφ’ οἴς . . γελάσων: i.e. in amusement, while ἀ γελάσων would express scorn.

ἀδ 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.’
πλὴν πιέζομαι. 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). πιέζομαι and ως θάλβα σαι were some of those cant and vulgar terms which enjoy a vogue for a time without much humour in themselves.

4. πάνυ . . χολή, 'it has become positively sickening' (not only to the speaker, but to people in general). Writing ἔστ' we may compare (the subject being τοῦτο) Ανδ. 125 ταύτα δὴ τάκτικα ἄγχωνι; and contrast Hor. Sat. 2. 6. 32 hoc iuvat et melli est. This seems more natural than ἔστ' (= 'for by this time there is utter disgust with it').


5. μηδ' : sc. εἰπω.

ἀστείον: urbaneum; '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 ἄγροκον. Aristophanes is sarcastic at the prevailing notions of wit.

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

7. ἐκεῖνο: illud: 'that (favourite or notorious) phrase.'

tὸ τι; The article is prefixed to τι or τιον mostly when the question refers to something already mentioned (cf. lequel ?). Like the present place is Plat. Phaedr. 277 Α Σ. νόν δὴ ἐκεῖν ἡδη δυνάμεθα κρίνειν: ΦΑΙ. τὰ ποία; (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 ἄσιλλα) 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 (σκεῦη) on the other. For illustration see Smith, Dict. Ant. i. p. 211.

δὴ χεῖρισ, 'that you are fit to burst.'

τὰ τι δὴ τί δει κ.τ.λ.: not=δει, 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.

ταῦτα τὰ σκέψις. ταῦτα (isla) is frequently contemptuous (cf. τούτων in v. 14) = ‘your old baggage.’

13. εἶπερ ποῆσον . . . ‘if I am not going to do . . .’ More commonly εἶπερ μελλὼν ποιήσειν. For this fut. cf. 20 (έρει), 1460, Ἀν. 759 ἀπὲ πλήκτρον, εἰ μαχεῖ, Ἡθομ. 1263 μαθητέον τάρτιτον πολλοὺς τῶν λόγων, | εἶπερ ἀποτελέσω 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 Phrynichus there was nothing of the kind here mentioned.

14. ἔλωθε ποιεῖν: 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 ΛΣΚΙΣ appear in a fragmentary inscription recording dramatic victories, and therefore it is too bold to read the conjecture κατίλικος.

'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. σκεψηφοροῦσ’. 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 σκεψηφοροῦσ’ and the common punctuation) the construction is εἶπερ ποῆσον μηδέν τούτων ἀπερ Φρύνιχος ἔλωθε ποιεῖν καλ (ἀπερ) Δύκις κάμειψας σκεψηφοροῦσι, 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 μηδέν ἀπερ . . . σκεψηφοροῦσι is sufficiently Greek in itself, the accus. being internal. Thus
tauta skευηφορονυ: ‘in this way do they carry baggage’= ‘they do this when carrying baggage.’ Cf. inf. 833 áper ἐκάστοτε | ἐν ταῖς τραγῳδίαισιν ἔτερατεύστω, Ἀθ. 647 ἐκεῖνων ὥν ἐναυμαχῆσαμεν, Dem. 18. 198 δῆλοις δὲ καὶ εξ ὧν ἤγα ('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 (χὰν Λύκης). Even so μή 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 Lycís 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 (Fritzche) 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 <ὡς> σκευοφόρον ‘when they . . .’]


ενῶ θεώμενος, ‘when I am a spectator.’ The statue of Dionysus was placed in the theatre before the play began, and there is a humurous allusion to this.

17. τοῦτων: cf. 13.

18. πλείν . . . 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 αἴσα γὰρ ἐν κακότητι βροτοι καταγηράσκουσι. So stale and weary jests are said ἀπολλύναι, ἀποκναλεῖν, σφάττειν. [πλείν should not be called a ‘contraction of πλέον.’]

20. ὅτε: clearly better than ὅτι. In the sense of the latter the comedian would have preferred εἰ. θάλησται: slyly getting in the forbidden word (5). τὸ γέλοιον, ‘the (usual) funny thing.’

οὐκ ἑρεῖ, ‘is not to (be permitted to) say’; cf. 13. Those who alter to ἑρώ 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 ταύτ' οὐχ ὑβρίς τὰ πράγματ' ἐστὶ πολλή;

22. ὅτ': i.e. ὅτε (ὅτι cannot suffer elision).

Διόνυσος ὁ Ὀσταμνίου. Dionysus is the freeborn Athenian master with a patronymic (like Νίκλας Νικηράτου, Δημοσθένης Δημοσθένους), while Xanthias, being a slave, 'has no father.' Cf. 631 n. So the breadwoman in Vesp. 1396 cries ὁδὸν μᾶ τῷ θεῷ καταρροζεῖ Μυρτλας | τῆς Ἀγκυλώνος θυγατέρος καὶ Σωστράτης (= 'I would have you know I am a freeborn Athenian woman'). The metre here is in keeping with aggrieved dignity.

Σταμνίου. A στάμνος or σταμνίου is a wine-jar, and Di. is the god of wine. But there must be some joke beyond the substitution of Σταμνίου for Διός. Zeus had many titles, and a Ζεὺς στάμνος is invented on the analogy of Ζεὺς φίλιος, ξένος, etc. Possibly also there is a pun on ταμνόυ. 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 Σταμνιοῦ would recall.]

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

ὀξά, 'give him a mount' (more commonly 'carry'). Cf. Xen. Hipp. 4. 1 δεὶ τὸν ἵππαρχον προνοεῖν ὅπως ἀναπαύῃ τοὺς ἰππέας τοῦ βαδίζειν, μέτριον μὲν ὀχύρων κ.τ.λ.

24. ἴνα μὴ ἀπατωρόθη κ.τ.λ. The opt. depends on the historical tense (ὀχείσθαι elaca) implied in the thought, viz. 'I permitted him to ride (when we set out).’ Cf. 766, Vesp. 110 ψῆφων δὲ διέσας μὴ δεπλεῖ οὐτε, | ἐν' ἐξοι δικάζειν, αἰγαλόν ἐνδον τρέφει (i.e. συνέλεξεν ὡσε τρέφειν), Demn. 22. 11 τούτον ἔχει τὸν τρόπον ὃ νόμος, ἴνα μηδὲ πεισθῆναι... γένοιτ' ἐπὶ τῷ δήμῳ (i.e. ἐτέθη ὡσε ἔχειν). Kühner-Gerth § 553. 4 a.

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

25–30. οὗ γὰρ φέρω γώ. Here follows a brief skit on logic and juggling 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—πιεύσεται' (30).

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

βαρέως πάνυ plays upon the physical sense and the mental (=molest, aegre ferre): ‘it makes me sore enough.’

τὸ βάρος τοῦθ’ takes up βαρέως, ‘your said burden (and your said soreness).

27. οὐνος: better than δος (which would more naturally be substituted in mss. than 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. σῦ . . σῦ . .: the first σῦ belongs to φῆς only, ‘since you (unlike me) say the donkey does you no good, it is your turn to carry the donkey.’

33. τῇ γὰρ ἐγὼ οὐκ ἐναμάχου; 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. Synt. § 216). Cf. Dem. 21. 163 οὐκ ἀνέβαιν’ ἔπι τὴν ναῦν ‘he would not go on board’ (lit. ‘he was not for embarking’).

Xen. Cyr. 1. 4. 21 ἐμάχετο οὐδεῖς, ἀλλ’ ἀμαχεῖν ἀπωλλυντο ‘nobody would fight’.

The reference is to the battle of Argusinae 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. κωκύειν μακρά, ‘a long be-hanged,’ instead of ‘a long farewell’ (χαλεῖν). Cf. Vesp. 584 κλαίειν ἤμεις μακρά τὴν κεφάλην εἰπόντες τῇ διαθήκῃ, Hor. Sat. 1. 10. 91 te . . ινεο plorare. [μακρά is not strictly identical with μεγάλα, ‘loud,’ but = (1) ‘long’ in duration; (2) sounds which carry far (Homeric μακρῶν αὐτεῖν).]

35. κατάβα: the intrans. aor. of imperat. compounds of βαίνω is formed either thus or (more commonly) with -βη. The representatives of the imperat. ending -θι (in θι, ἵσθι) added to the root βᾶ (Attic βη), while the former is the root-grade βά with imperat. ending -e (in φέρε, etc.). Thus we have κατά-βα-θι or κατά-βα-ε. Similarly πιμπλά.

35-37. καλ γὰρ ἐγγὺς . . τραπέσθαι. The rhythm points to parody or semi-quotatation. In that case we may join εἰμι with βαδίζων by what is known as the schema Chalcidicum.
NOTES

37. Æmi: as part of my plan.

παιδίων, παι, ἡμι, παί. [The hiatus is allowable in the colloquial phrase.] The porter (ὅπωρός) is called three times (the tragic ἐν τρίτοις προσφέρεται ὡς) as in Ἔνθ. 1145 παί, ἡμί, παί, παί, Aesch. Cho. 651 τρίτον τόδε ἐκπέραμα δωμάτων καλῶ. The call is accompanied by loud knocking, either with the knocker (ῥόπτρον) 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 ἡμί, Ἡσί and the aor. ἤν (ἠ' ἐγό), ἡ (ἠ' ἰς, ἥ' 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. Ἔνθ. 133 sqq.). Herakles, acting as his own porter, keeps up the tradition.

ὡς κενταυρικῶς. The Centaurs were proverbial for ὑβρις (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 = ὑβριστικῶς. ‘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 πῦλαις διπλαίς ἐνήλατ’, ἐκ δὲ πυθμένων | ἐκλυεν κόλα κλήβρα. That kicking at doors was sometimes resorted to appears from Terence (who imitates Attic comedy), Eun. 2. 2. 54 ιστας (sc. fores) . . . calcibus insultabis frustra. [Greeks and Romans ‘kicked’ with the heel, as the make of their shoes would prompt them to do.]

ὅστις: quicumque. We should rather supply ἐνήλατο than ἢν. More fully ὅστις might be ὅστις ἢ, ὅστις ποτὲ, or ὅστις ἤποτε. Cf. Hor. Od. 2. 13. 1 ille et nefasto te posuit die, quicumque primum (sc. posuit).
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THE FROGS OF ARISTOPHANES

39–46

touti ti ἢν; 'what might this mean?' So 1209 and Ach. 767 touti ti ἢν τὸ πράγμα; The imperf. as in v. 48 ποῖς ἀπετίθημεις; ('Where might you be going abroad?'). The use is akin to that of ἢν 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. ἀκονέτω.

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

42. οὐ .. δύναμαι μὴ γελάν. The negative infin. after the negative οὐ δύναμαι would more commonly take μὴ οὐ (Kühner-Gerth § 514. 5, Goodwin, M. and T. § 815), but μὴ alone is found too often to provoke suspicion (K.-G. 5 h). Cf. Aesch. P. V. 106 ἄλλα οὔτε σιγᾶν οὔτε μὴ σιγᾶν τὸχας | οἶνον τὲ μοι τάσσω ἐστί. Metre of course lends no criterion, since μὴ οὐ forms one syllable. Both uses are combined in Xen. Mem. 34 οὔτε μὴ μεμηνχθαι δύναμαι αὐτοῦ, οὔτε μεμημεμένοι μὴ οὐκ ἐπαινεῖν.

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


45. ἀποσοβήσαι. There may be a play upon ἀποσοβέσαι (cf. γέλως ἀσβεστος), but there must also be some further reason, lost to us, for the present peculiar application of ἀποσοβεῖν. τὸν γέλων is a παρά προσοδοκίαν for, e.g., τὸν φόβον; ἀποσοβεῖν 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 κροκωτῶ ἱμάτινη: i.e. the λεοντή is a sort of ἱμάτιον to the κροκωτῶν (=χιτῶν κροκωτός). The latter was a saffron-yellow garment worn for show by women over the χιτῶν proper,
but without itself being ἰμάτιον (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. τὸς ὁ νοῦς; 'What is the meaning of it?' Cf. Av. 994 τὸς ἡ πίνοια; So the verb νοεῖν, e.g. Plat. Euthyd. 287 Ε ἤρον, ὀ τι νοιή τὸ ρήμα.

τὸ κόθορνος . . ἐξωμβλητήν; Cf. Thesm. 140 τὸς δαὶ κατόπτρον καὶ εἰσόθη κοῦνων; (of Agathon the γώνις). 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 γυναίκας ἀντὶ ἀνδρῶν, would have them wear κόθορνοι. [The use of colthurus for the tragic buskin is not Greek, but Roman.] In ἐξωμβλητήν the dual is deliberately used to emphasise the peculiar 'pair' the two things make.

48. ποῖ γῆς ἀπεδήμες; 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 Epipides on board a ship. Lit. 'I was serving Cleisthenes (my trierarch) as a marine,' the dat. being used as in γραμματεὺς τοῦ etc. For the sense cf. Thuc. 8. 61 Ἀντισθένει ἐπιβάτης ἐξωμβλητῆς ἔμφυτος. 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 λητουργια) or Dionysus as fighting man would be sufficiently absurd.

49-50. There was doubtless much boasting after the battle of Arginusae, and such bragadocio is here satirised. ἣ δῶδεκά τὴ τρεῖςκαλδέκα: 'it may be a dozen, it may be thirteen'; it was difficult to keep count exactly of such a trifle.

51. σφό; i.e. 'a pair of fellows like you!'

κρίτ' ἐγω' ἐπηγρόμην: '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 personae from inactivity on the stage (Ath. 190 ε). Xanthias of course indulges in derisive gestures, but he must occasionally also speak (cf. 87). ἐγω' 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 δὴ: resumptive of v. 48; ‘and, to come to what we were saying . . .’ Cf. Vesp. 13, Plat. Prot. 310 c.

ἀναγιγνώσκοντι . . τὴν Ἀνδρομέδαν: 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 οἶει: grammatically a parenthetical question. The corresponding English is ‘you can’t think how much.’ Cf. Nub. 881 κἀκε τῶν σιδῶν | βατράχους ἔτολει 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 ἀνοιχθεὶς πὸσθε οἴεσθε γεμεὶ 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 ἡλικός Μόλων. The precise sense of these words is perhaps not now discoverable. It is altogether improbable that Dionysus would reply that his πόθος was μικρὸς. Even if ironically spoken the word seems to lack humour. There appears at first sight to be an almost exact correspondence with Plaut. Curc. 1. 2. 14 (taken from Attic comedy). A. Sittit haec anus. B. Quantillum sitit? A. Modica est, capit quatuorantal. 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 Μόλων=ol 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 ἡλικός Μόλων by ‘as big as Little Molon,’ understanding (ὁ) Μικρὸς to be an ironical nickname applied to a huge man (cf. ‘the Woolwich infant’ and the like). Cf. Iuv. 8. 32 nanum . . Atlanta vocamus and context. Such nicknames were frequent. Cf. Xen. Mem. 1. 4. 2 'Αριστόδημον τῶν
Μικρόν ἐπικαλούμενον, Strab. 14. 2. 26 ὁ Μαλακὸς Ἀπολλώνιος. The objection to the order (if we do not actually transpose with ἡλικὸς μικρὸς Μόλων) is perhaps met by regarding the words as partly quoted (in parody) and arranged so as to convey a surprise, the promise in the first word μικρὸς being contradicted by the last Μόλων.

58. οὗ γὰρ ἄλλ' κ.τ.λ., 'for, really, I am in a bad way': a common elliptical expression. Cf. 192, 498. [There was apparently an early confusion between οὗ γὰρ ἄλλο (ἐστιν ἦ) . . . and οὗ γὰρ (τοιούτως ἔχει or the like), ἄλλα . . . But the analysis of such combinations is generally a slippery matter, and οὗ γὰρ, ἄλλα . . . ('it is not so, but . . .') may after all be the origin.]

59. τοιούτος ἰμερός 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. ἰμερός is scarcely conversational Attic, though employed in the higher prose of Plato. Cf. δαρδάπτει (66).

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

61. δῆμως γε μεντοι κ.τ.λ. The rhythm suggests tragic quotation. By αἰνιγμὸς (or αἰνιγμα) is meant any indirect, allusive, figurative form of expression, in place of speaking ἀπλῶς, cf. Aesch. P. V. 637 οὐκ ἐμπλέκων αἰνιγματ' ἄλλ' ἀπλὸ λαγῷ, Anaxil. ap. Athen. 558 αὐτ' ἀλοθοῦ, ἀπλῶς μὲν οὔδεν, ἄλλ' ἐν αἰνιγμοῖς τισι.

62. ἥδη . . ἐτνοῦς; 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 (ὑπόλας σ) κατέπνευ καὶ τὰ κάλα καὶ τοὺς ἀνθρακας, and the proverb 'Ἡρακλῆς ἐνιάτεια. In Athen. 411 there is an elaborate description of his ἀδηφαγία. 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 and Av. 1689. The joke is similar to that concerning aldermen and turtle-soup.

ἐτνοῦς: soup or brose of peas or pulse; cf. Eq. 1171 ἐτνος πίσιν. The school. tells us that it was a favourite strengthening food for fighting men. [ἐτνος 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. half the line is from the Hypsipyle of Euripides. With ἐτέρα cf. ταύτη, τήδε, and for the syncopon (ἡ ἐτέρα) or prodelion (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. *Eum*. 628 οὗ γὰρ τι ταῦτον ἄνδρα γενναίον θανεῖν | καὶ ταῦτα πρὸς γυναῖκός. 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. κοιδεῖς γέ μ' ἀν πείσειν .. τὸ μή οὐκ κ.τ.λ.
Though in practice τὸ μή with infin. comes to be equal to ὅστε μή (cf. Lys. 1196), in strict grammar it began as a contained accus. (here of the persuation administered). Cf. Aesch. *P. V.* 950 οὖνεν γὰρ αὐτῷ ταῦτ' ἐπαρκέσει τὸ μή | πεσεῖν ἀτλίμως (of the kind of ἐπάρκεσις). A freer use followed; e.g. *Ae. 36 αὐτὴν μὲν οὐσεῦντ' ἐκείνην τὴν πόλιν | τὸ μή οὐ μεγάλην εἶναι φόσεϊ (where οὐσεῦντε contains the notion of διὰ μίν ἄρνομεν). εἶπ' ἐκεῖνον, 'to fetch him.'

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

71. ποητοῦ 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 *Oeneus* of Euripides. The schol. quotes two lines of στιχομυθία, viz. *uckland: A.* σὸν δ' ἀδ' ἔρημος ξυμμάχων ἀπὸλλυσαι; *B.* οἱ μὲν γὰρ κ.τ.λ. It is commonly assumed that the first line was spoken by Diomede, while the second is the reply of the unhappy Oeneus, his grandfather.

73 sq. Ιοφῶν: 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

tou'to γὰρ 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= tou'to τὸ ἀγαθὸν λοιπὸν ἐστί). kal is a regular part of the phrase: cf. Thesm. 81 tou't' αὐτὸ γὰρ τοι κἀπολεῖν μὲ προσδοκῶ.

εἶ kal tou't' ἀπα, ‘if even that (is such) after all.’

76. Σοφοκλέα: scanned with synizesis (Σοφοκλέα). So perhaps Πηλέα 863 n. and certainly Ηρακλέα 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 οὐδεὶς γὰρ ὦς σε πρότερον εἶσειν ἀντ’ ἐμοῦ.

77. ἐκεῖθεν, ‘from the other world.’ Cf. 82 n.

78. ἀπολαβῶν αὐτὸν μόνον, ‘getting him all by himself;’ cf. Pac. 508 αὐτοὶ δὴ μόνοι λαβώμεθ' οἱ γεωργοὶ.

79. ὁ τι τοιεῖ: not merely ‘what he can do’ but ‘how he can compose.’

κωδωνίων: cf. 723 κεκωδωνισμένοι (of coins) and ἀκωδώνιστος. Properly κωδωνίστων 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 δ, Plat. Symp. 175 ε ἡ δὲ σῆ σοφία . . . παρὰ σοῦ νέου δυντος οὕτω σφάδα ἔξλαμψε 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 Archelais of Macedonia. In the Thesmophoriazusae he is satirised as a sop, 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.

ἀπολιπών μ' ἀπολχέται, ‘he has departed and left me.’ See crit. note. οἶχεται of the best mss. gives the best sense.
The passage is meant to sound as if Agathon was dead. οἴχεται suggests this, and in the next line ἄγαθος ποιητής 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 χρηστός. 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 ἀποίχεται is less good, but in εἴμι οἴχεται (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 παρολκῇ) ἀπολυτῶν μ’ ὀ-ο-οίχεται. This trick was a natural one for comedy. Cf. Eq. 32 βρετετέτας (in fear), Av. 310 ποτοποτοῦ, Plaut. Most. 316 (a tipsy man) ο-ο-οελλος ες μεις.

85. ὡς μακάρων εὐωχίαν: keeping up the play in οἴχεται. There is an obvious suggestion of μακάρων νήσους or μακάρων εὐδαιμονίαν. Cf. Plat. Phaed. 115 c οἰχύσομαι ἄπιων ἔς μακάρων ὅ τινας εὐδαιμονίας. But since Agathon (a good diner, τὴν τράπεζαν λαμπρός, according to the schol.) has gone to Macedonia, there is a pun upon Μακεδόνων and a substitution of εὐωχίαν 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: H. ‘And Xenocles—’ D. ‘Be hanged, by all means.’ This gives a more natural use of νὴ Δία 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. Carcimus, 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 χορευταὶ. 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 Πα. 792 μηχανοδίψης and Plato’s δωδεκαμῆχανος to
refer to his frequent introduction of melodramatic mechanical devices. The schol. on *Pac.*, l.c. says that Xenocles δοκεὶ μηχανὰς καὶ τερατείας εἰσάγειν εἰν τοῖς δράμασιν. Nevertheless, he won a dramatic victory over Euripides (and his *Troadēs* tetralogy) in 415 B.C. Aelian (\\*V.H.* 2. 8.) calls the verdict γέλωσον, 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 Pythangelus. 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 hunch-back—and Xanthias may consequently break in with ‘Talking of shouldersh, etc.’ Others suppose that a line has been lost, and Tyrrell would read HP. Πυθάγγελος δὲ; <ΔΙ. περὶ γε τοῦδ’ οὐδὲς λόγος | πλὴν τοῦπιτριβείης>. ΞΑ. περὶ ἐμοῦ δ’ κ.τ.λ. If anything is to be supplied this could hardly be bettered; but the first explanation seems sufficiently natural.]

90. πλεῖν ἡ μύρια: more typically Attic than πλεῖω (πλέονα) ἡ . . . But it is flouting the evidence to deny the use of the latter.

91. πλεῖν ἡ στάδιον 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 στάδιου ἅριστον. A similar metaphor, but from the short race (στάδιον), occurs in a fragment of Eupolis ὥσπερ ἀγαθοὶ δρομῆς | ἐκ δέκα ποδῶν ἔρει λέγων τοὺς ρήτορας (‘after giving them ten feet start’).

92. ἑπιφυλλίδες. The precise meaning of this word is uncertain. Explanations given are: (1) vines which grow rank without bearing grapes (Fritzche) : 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, ἐπιδοράτις, 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 *εὐξίλες ρακέμι*, even if we cannot be more precise. We may suspect that whereas the proper *σταφυλάι* grow clear with full fruit, the *ἐπιφυλλίδια* are the miserable little bunches which seem to belong to the leaves. Sufficient notice has hardly been taken of Dionys. Hal. *Rhet.* 18 ἡγούνται τούς ἐπιλύγους ὦσπερ ἐν δείπνῳ τραγήματα εἶναι τῶν λόγων καὶ ὦσπερ ἐπιφυλλίδας καὶ σταφυλάματα, 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. *λάθημα* (Soph. *Ant.* 320). The act. sense (= ὅσ λαλεῖ) is rare as compared with the passive, e.g. *παίδευμα* (= ὅσ παίδευται).

93. *χελιδόνων μουσεία*, 'choirs of swallows.' *μουσείον* (like *θεατρον*, *δικαστήριον*, 'choir,' 'school') may be used either of a place or of the gathering in it. [The schol. here quotes Eur. *fr.* 88 (Nauck) πολὺς ὁ ἀνείρπε κισσὸς, εὐφυὴς κλάδος, *χελίδονων μουσείον*. There is obviously a corruption in this for ἀνθοδόνων *μουσείον* (Meineke), the substitution being a slip of the schol. due to our context in Aristophanes. Cf. Eur. *Hel.* 1107 σὲ τὰν ἐναύλοις ὑπὸ δενθροκήμοις ἀνοσία . . . εὔλογον . . . μελῳδὸν ἄνθον. 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 ἄνθον.

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 Procele—according to different accounts—was turned into a swallow). Cf. 681 n., Aesch. *Ag.* 1034 *χελιδόνος δίκην ἀγνώτα φωνὴν βάρβαρον κεκτημένη*. Ὁ γάρ *χελιδώνιζεν* = *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 *χελιδόνων λαλοτέρος*.

*λοβηταλ τέχνης*, 'who outrage Art.' The article is absent because of the personification.

94. ἄ: reverting to the gender of ταυτ': sc. τὰ *μειρακύλλια*.

*θάττον*, 'double quick.' Like *ocius*, the word came to be *ἀσεδ* as a positive. It acquired this meaning partly because
(like ἄγων from ἄγχυς) it was no longer felt to be the obvious comparative of τὰχὺ (which it originally was), τάχιον or ταχύτερον having been invented, and partly because of the common military use θάττον (ἡ βάλν) = 'quick march.'

ἡν μόνον χορὸν λάβῃ, '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 αἰτεῖν), to be provided and trained at the expense of a χορηγὸς. If he succeeds, he is said χορὸν λαβεῖν ; 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 εὐδοκιμοῦντες 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 (= ἐκσυριττεῖν, ἐκβάλλειν), and a playwright who made an egregious failure would 'disappear' from the arena. For the expression cf. Εὐ. 513 βασανίζειν πῶς οὐχί πάλαι χορὸν αἰτολῇ καθ’ έαυτόν, Παε. 801 ὅταν χορὸν ... μὴ 'χυ Μόρσιμος.

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 ἀνεμωίαν.


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

δότις ... λάκοι (followed by δότις ... φθέγξεται): instead of λακήσεται. Goodwin (Μ. and Τ. § 57) calls the use 'final,' but this cannot be substantiated. Parallel is Soph. Φh. 279 (ὁρώντα) ... ἀνάρα 8' οὐδέν' ἐντοπον, ὁ οὐχ δότις ἀρκέσειν, οὐδ' δότις νόσου | κάμνοντι συλλάβοιτο, where Jebb explains the opt. as the past indirect of the delib. subjunctive. He treats e.g. Τραχ. 903 κρύψαο' ἐαυτήν, ἐνθα μὴ τις εἰσιδοι as an extension of the same. But we have again to consider e.g. Aesch. Τρο. 171 οὐκ ἔστιν δότις πλὴν ἔμοι κελαίτο νῦν and the like. These are rightly treated by Goodwin (§241) as potential. Other potentials without ἀν survived in poetry e.g. Aesch. Αγ. 557 τὰ μὲν τις εἰς λέξειαν, Ηρον. 3. 74 οὐδελσ σ’ ἐπινεύειεν, Ευρ. Ι.Α. 418 ὅστε τερψθησα ἰδων, and in prose and comedy in the expressions ὡς ἄξειν, ὡς εἴποι τις (see note on Plat. Προεμι το Ideal Commonwealth 360 b). 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 πυλώρις ἐκ δόμων μέλω, | δοσίς διαγγέλλει (‘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 εὑρος ἄν helps to retain the potential δοσίς λάκοι, but it does not create it. Meanwhile we call the fut. δοσίς 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 . . .’

γενναῖον = ‘prime,’ ‘first-rate.’ Cf. Plat. Legg. 844 ε τὴν γενναίαν νῦν ληγομένην σταφυλήν ἢ τὰ γενναῖα σῶκα, Rep. 372 β μάζας γενναίας. ῥήμα is not a ‘word’ (as the context shows), but a phrase or expression.

Λάκοι suggests a kind of oracular deliverance. Cf. Plut. 39 τί δήτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων; Eur. I.T. 976 τρίποδος ἐκ χρυσοῦ λακῶν | Φοῖβος.

99. παρακεκιλδυνεμένον, ‘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. αἴθερα Δίως δωμάτιον, ‘apartment of Zeus’ (Iovis cubiculum), a prosaic burlesque of ῥήμα in the Melanippe of Euripides θυμων δ’ ἱερὸν αἴθερ’ οἰκησῖν 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 Ζεὺς ἀπεθανὼν, and therefore we must conclude that, to Ar. at least, the noun ὄληνς Δίῳ carried with it a rather ludicrous or prosaic suggestion not belonging to the verbal phrase, perhaps rather like 'domicile.' In διδακτῶν the dimin. should be noted. The vast air is, it appears, but a διδάκτων. With the comic result cf. Plaut. Amph. 3. 1. 3 (Iuppiter) in superiore qui habito cenaculo.

χρόνος πόδα. Euripides had said (Bacch. 888) διδακτής χρόνος πόδα ('stride') and fr. 42 ν καὶ χρόνοι πρὸςβαίνε ποῦς, personifying Χρόνος. Shakespeare also (A. Y. L. 1. 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 οὖκ κ.τ.λ.: referring, though not directly, to Eur. Hipp. 612 ἦ γλῶσσι όμώχλος', ἦ δὲ φρήν ἀνωματος, 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 iurat mens est; nil coniurarusimus ulla: ulla jidem 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 ὅρκος entered into so many relations of political, social and judicial affairs in which it was almost the only safeguard (cf. προσωμοσία, ἀντωμοσία, ἰπτωμοσία, 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 ἄσβεσια 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 ἐπιφρήν-
σασαν ἰδίᾳ τῆς φρενός as a παρὰ 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 φρένα οὐκ ἐθέλουσαν ὁμόσαι καθ’ ἱερών. This will explain the difference of tense, ἐθέλουσαν being in the quotation, but ἐπιφράσας Aristophanes’ account of the subsequent action. [If ‘tongue’ was in the parodied passage the form would there of course be γλῶσσαν not γλώτταν.]

καθ’ ἱερών, lit. ‘down upon the heads of victims’ = ‘while devoting victims.’ Cf. Thuc. 5. 47 ὁμιλύτων ὅρκον τὸν μέγιστον κατὰ ἱερών τελείων, Ἐπ. 660 κατὰ χιλίων παρῆνεσα | εὐχὴν 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?’

μάλλα: i.e. μή (λέγε ‘ἀρέσκει’), ἀλλά κ.τ.λ. ‘Don’t say “like it”’; I am worse than mad after it.’ Cf. 745, and so in Plato.


ὡς καλ 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 οἶκει νοῦν: playing upon two senses of οἶκειν: (1) ‘dwell in’ (2) ‘manage’ (inf. 976). When Euripides (fr. 144 N) says μή τὸν ἐμὸν οἶκει νοῦν· ἐγὼ γὰρ ἀρκεῖσθαι the whole expression is the tragic and dignified equivalent of ‘mind your own business.’ So I.A. 331 οὐχὶ δενᾶ; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἐάσομαι; ‘(manage my own concerns’), Anær. 581 πῶς; ἦ τὸν ἀμὸν οἶκον οἰκήσεις μολὼν | δεῖρ; οὐκ ἄλλος σοὶ τὸν κατὰ Σπάρτην κρατεῖν; Prose would use διοικεῖν and Αρ. plays with the other sense. In μη τὸν ἐμὸν οἰκεῖ νοῦν· ἐχεῖς γὰρ—οἰκλαῖν there is also perhaps the point ‘for you have’—but then instead of ‘a νοῦς of your own,’ he will only go so far as to admit that Herakles has ‘an oikia.’ [‘My mind can mind itself: never you mind.’]

106. καλ μην ἀτεχνῶς γε: join καλ μην... 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
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παμπόνηρα there may be either a moral or an aesthetic sense, or both.

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

108–112. διπερ ἐνεκα ... 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 ταῦτα, looking back to the rather distant διπερ ἐνεκα, but is diverted to τούτους by the intervening εἶναι. 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. 380 b ὡς τοι ἐνεκα ἡμοῦ, ἣν δ' ἐγὼ, δει τοι εἶδος εἰς σφόδρα ἄγαπάν τὰ χρήματα (‘why I asked was this, because ... ’). Cf. Phaedr. 248 b, Lach. 184 b etc.

109. κατὰ σήν μύησιν: even comedy does not require τὴν σήν, since the meaning is ‘in an imitation of you.’

110. εἰ δεοίμην: primary tenses would have given ἔρχομαι ἵνα φράσης, εὰν δύνωμαι.

ἐχρω = ἐχρῶν. It does not appear why the natural accent of μια 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. ἀναπαύλαις = ἀναπαυστήρια, ‘resting-places by the road’; cf. Plat. Legg. 625 b ἀναπαύλαι κατὰ τὴν ὀδόν, ὡς εἰκὸς, πῦργοι δοτος τὰ νῦν ἐν τοῖς ὑψηλοῖς δενδρεσιν εἰςι σκιεραλ. For travel in ancient Greece see Becker’s Charikles [Becker-Göll], first scene and Excurus.

ἐκτροπάς: 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 νεροὺς | θάτειων κελείειν λεωφόρους κατ’ ἐκτροπάς (bends or recesses beside the highway).

114. διαλατα: apartments, lodgings, or ‘flats.’ Cf. diacula when borrowed into Latin: Plut. Mor. 667 c Αἰδήπος (a spa) χωρίον κατεσκευασμένον οἰκήσαι καὶ διαλατας Λθ. 270 c.

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

115. κόρες: still a great plague in the common Greek inns,
so that travellers often sleep in a sort of bag. The ancients carried their own οπώς κ.τ.λ.

117. φράζε τῶν ὄδων ὄπως κ.τ.λ. The gen. of that concerning which one speaks is illustrated by Soph. Ῥα. 1122 τῆς μητρός ἡκώ τῆς ἐμῆς φράσων ἐν οἷς | νῦν ἐστίν, Ph. 440 ἀναξίου μὲν φωτός ἐξερήσομαι | ... τί νῦν κυρεῖ, Plat. Rep. 439 β τοῦ τοξότου οὐ καλῶς ἐχει 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 καστενήτου τί φής; (Soph. El. 317) the order might be τί τοῦ καστενήτου φής; 'what matter of (=appertaining to) thy brother?' This is the same partitive construct. as in τοῦτο σου βασιλέωσ. We may next substitute for the single words τί or τούτο a whole phrase, as in the text and the illustrative passages. For φράζε τῶν ὄδων τὴν ταχύτην ὧν ὄπως τάχιστα ἄφιξομεθα we get φ. τῶν ὄδων ὄπως 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 ξίφος, βρόχος, κώνειον (Zenob. 6. 11), although in schol. to Pind. Ω. 1. 97 the third is varied, viz. ξίφος, ἀγχόνη, κρημνώδ. To these (alternative) combinations refers the proverbial expression τὰ τρία τῶν εἰς βάναυσον. See Meineke Com. Frag. ii. pp. 867, 1165. Herakles here enumerates βρόχος, κώνειον, κρημνώδ.

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. ἡ διὰ θυελας 124); (2) certainly a play upon the sense (a) ἀπὸ κάλω (πλεῖν, ἐλκεσθαι) 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 πλείων ἀπὸ καλῶν but π. ἀπὸ καλῶν καὶ θρανίου.

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

122. κρεμάσαντι σαυτόν: a concluding surprise.

παύε. As an exclamation ‘Stop!’ it is Attic to say either παύε or παύσαι (but neither παῦο nor παῦσον). Especially cf. Ἀρ. 889 παῦ νέκρακας, 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 παύε παῦ ὁρχομένοις). The intrans. use of the trans. παύε in this exclamation began with the sense ‘stop (it)’ or ‘things’.

πυγμήν. He had asked for a road not θερμῆν ἄγαν (119). This one is positively ‘stiffling.’

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 D (of the hemlock of Socrates) ἐνεγκατώ τις τὸ φάρμακον, εἰ τέτριπται, εἰ δὲ μή, τριφάτω ὁ ἄθρωτος, 117 A τὸ φάρμακον ἐν κυλίκι φέροντα τετριμμένον. For ξύντομος cf. the use of τέμνειν, ἐντέμνειν φάρμακα.

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

125-126. ψυχρῶν γε . . . sc. μέγεις. The first effect of hemlock is to chill and deaden the extremities; cf. Plin. H. N. 25. 13. 95 semini et foliis (cicutaœ) refrigeratoria vis. Quos enecat incipiant algere ab extremitalibus corporis. The numbness ultimately reaches the heart. The best comment on this passage is Plato’s account of the effect on Socrates (Phaed. 117 E) σφόδρα πιέσας αὐτοῦ τὸν πόδα ἤπετο εἰ αἰδοθάνατο, ὥς οὖν ἐφη, καὶ μετὰ τούτο καὶ ἀδελφαὶ τὰς κνήμας. καὶ ἔπαινων ὅσως ἤμιν ἐπέδεικνυτο διὶ ψύχοιτο τε καὶ πηγνύει.

128. ως ὄντος γε μὴ βαδιστικοῦ, ‘since I am not much of a walker’; lit. ‘on the assumption that . . .’ In such ως clauses μὴ is regularly used in virtue of the imperative (here φράσων understood); cf. Soph. Anl. 1063 ως μὴ ἑπολύσων ἱκά τὴν ἐμὴν φρένα, and with gen. absol. Thuc. 7. 15 ως τῶν στρατιωτῶν μὴ μεμπτῶν γεγενημένων, ύστερ τὴν γυναῖκαν ἔχεστε, Plat. Rep. 327 c ως τοῖς μὴ ἀκούσουμένων, ύστερ διανοεῖσθε (Kühner-Gerth ii. p. 200).
129. καθέρπνου. The temple of Herakles Alexikakos was on the heights of Melite and the Ceramicus lay below (καθ-) to the north. Ceramicus lay both inside and outside the Διήνυσον gate, the part called ὁ ἐντὸς τειχῶν running from the gate to the Agora, while ὁ ἐξω lay between the gate and the Academy. According to Pausanias (1. 30. 2) torch-races (λαμπαδήρωμα, λαμπάς, less often λαμπαδήρωρα) began at the altar of Prometheus (as πυρφόρος) in the Academy and continued to the city, probably inwards 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 Κεραμεικών. 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. ἀγωρά, πόλις (when = ἀκρόπολις), πυρτανεῖον.

130. τὸν πύργον. 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, Ἀσ. 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 πύργον τὸν Πυρώνος). The most natural explanation is that the allusion is simply to some particularly high πύργος, commonly known as ὁ ὑψηλὸς πύργος, among those on the walls of Athens, used as a look-out.

131. ἀφιεμένην τὴν λαμπάδα, 'see the torch-(race) being started.' So λαμπάδα τρέχεω, νικάω; cf. Plat. Rep. 328 a λαμπάς ἔσται πρὸς ἐσπέραν τῇ θεῷ. In the torch-race of the Ceramicus the simpler form seems to have been used (Paus. 1. 30. 2), viz. with single competitors instead of relays or 'sides.'

ἐντεῦθεν: with θεῶ.

132-133. ἐπειδὰν φῶσιν . . ἐλναι, 'when they say "let go," do you be good enough to let yourself go.' The infinit. does not depend on φῶσιν (for κελεύωσιν), but quotes the spectators' own word, i.e. an infinitive-imperative like the ἐλναι σὺ following. Cf. Vesp. 386, Nub. 850, Thuc. 5. 9 σὺ δὲ, Κλεάριδα, αἰφνιδίως τάς πύλας ἀνοίξας ἐπέκειν καὶ ἐπέλεγαν, Xen. Oec. 3. 12 πάντως, ὃς Κρυπτόβουλε, ἀπαλεθεῖσαν πρὸς ἰμᾶς. The force of such infinit. is 'be kind enough to ...' ἐλναι for ἀφεῖναι belongs to the older language, surviving in a phrase of the games.

134. ἀπολέσαμι ἰν . . δύο: playing on two senses: (1) 'I should waste two brain-rissoles,' (2) 'I should dash out the two lobes of my brain.' Α ὅριον is soft or minced meat'
fish, marrow, eggs, etc., seasoned, and wrapped and cooked in fig-leaves. *Eq. 954 δημοῦ βοείου θρίον, Ach. 1101 θρίον ταριχόυς. 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 θρία.

137. μεγάλην . . πάνυ. After these words there is a slight pause, and then ἀβυσσόν 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’ (τοννουτῇ, accompanied by a gesture). Charon’s boat is a crazy thing in Verg. *Aen. 6. 413. The lake is, of course, Acheron; cf. Luc. *Lucet. 3 Ἦ Ἀχερώνσια λίμνη πρόκειται πρώτη δεξιομένη τοὺς ἀπαντώντας, ἢν οὐκ ἐν διαπλεύσαι ἢ παρελθεῖν ἄνευ τοῦ πορθμέως· βαθέια γὰρ περάσαι τοῖς ποιλ καὶ διανήξασθαι πολλή, Verg. *Aen. 6. 295 etc. For the probable references to Athenian topography see Introd. p. xxxiii.

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

δό’ 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 σε . . διάξει and not σφώ, but Dionysus might ‘include’ his slave. Yet in v. 270 Dionysus pays τὸβολῶ 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 Psyche’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 δό’ 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 δανάκη or κατιτῆρων was commonly regarded as a single obol; cf. Luc. *Lucet. 10 ὀβολὸν . . μυσθὸν τῷ πορθμεῖ τῆς ναυτῆς. 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. ώς 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 Клеоφόν ὁ Λυροποίως, δς καλ τήν δώβελαν ἐπόρισε πρῶτος. The δωβελία 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 Ulpius). ‘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 δυνῶν δοβολίων (Dem. de Cor. § 28).

Besides the theoretic two obols, that sum played its part in other connexions. For example it was allowed as the σιτηρέσιον (ration-allowance) for a hoplite (Dem. Phil. 1. 4. 28); it was sometimes pay for seers and dream-readers (Vesp. 52). But there is no proof that the μυσώθος δικαστικός was ever two obols, and the μυσώθος ἐκκλησιαστικός (which did take the form of a διώβολον 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. κάκεισο: 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 duration there till delivered by Herakles. Herakles can therefore speak personally of what Theseus had done.

ἡγαγεν: sc. αὐτό. Such an omission is not of the most frequent; cf. Hom. Il. 6. 124 τὶς δὲ σὺ ἐσσι, φέρωσε, καταθνητῶν ἀνθρώπων; ὡς μὲν γάρ τοι’ ὀπωσπα (sc. σε). (Kühner-Gerth § 597. 2 b.)

144. δεινότατα: see 137 n.


145. βόρβορον: burying in mud specially awaited the uninitiated; cf. Plat. Phaed. 69c ὅς ἄν ἀμύητος καὶ ἀτέλεστος
eis 'Αιδοὺ ἀφίκηται ἐν βορβόρῳ κεῖσται. But the wicked in general had a similar fate: Rep. 363 ὁ τῶν δὲ ἀνόσιοι καὶ ἄδικοι εἰς πηλὸν τινα κατορύπτουσιν ἐν 'Αιδοὺ, Luc. Alex. 25 ἐρωμένου γὰρ τῶν τι πράττει εἰς "Αιδοὺ ὁ Ἐπίκουρος; Μολυβδίνας, ἔφη, ἔχων πέδας ἐν βορβόρῳ κάθηται. Vergil (G. 4. 478) speaks of limus niger in the locality here described. A similar notion occurs among the punishments in Dante's Inferno.

146. καὶ σκόρπ ἄνων, 'and filth that ever flows': an obvious burlesque of something more dignified, e.g. ὕδωρ ἄνων.

148–151. εἷς ποικ. ἑξεγράφατο. The sins which merit this punishment are those of the traitor, the μητραλόας and πατραλόας, 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 δψγ δὲ κεῖ τις ἄλλος ἡλιτεν βροτῶν | ἡ θεὸν ἢ ξένων | τιν' ἄσεβῶν ἢ τοκέας φίλους, and Vergil his hic quibus invisim fratres, dum vita manebat, | pulsatusve pares, aut fames inviza 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. ἦ Μορσίμου τις κ. τ. λ. The repetition of τίς has led to the suggestion ἦ εἷς by Meineke. But with the distance since the introduction of the sentence Greek did not feel the awkwardness. Cf. Thesm. 335–345 εἷς τις εὐπρεπείης τι τῷ δήμῳ κακόν | . . . ἦ τικερκευέται | Εὔφυτίδη | . . | ἦ πεμπτομένη τις ἄγγελας ψευδεῖς φέρει, | ἦ μοιχὸς εἷς τις ἑξαπατᾷ ψευδὴ λέγων | . . | ἦ δῶρα τις διδόσα γράφω κ. τ. λ., Eur. Hec. 1178 εἷς τις γυναίκας τῶν πρὶν εἰρήκη κακῶς, | ἦ νῦν λέγων τίς ἑστιν.

Μορσίμου: grand-nephew of Aeschylus and a bad poet of tragedy. Various scholiasts call him πονηρός, ἄμετρος, ὑπόψυχος; cf. the terrible imprecation Eq. 400 εἷς σὲ μὴ μισῶ . . . διδασκολομὲν προσάδεν Μορσίμου τραγῳδίαν, Pac. 801. He is said, however, to have been a 'good eye-doctor' (schol.).

ἐξεγράφατο, 'ever got copied out' (or 'copied out for himself'). An author γράφει, his amanuensis ἑκτράφει, but a person who makes or gets made a copy for his own use ἐκτράφεται. So when one writes down for his own use what another says; cf. Av. 981 ὁ χρησμὸς . . | ἐν ἐγὼ παρὰ τάπολλὼν ἑξεγράφαμη, Vesp. 588 καὶ μὴ δν' ἀν λέξῃ γ' ἀπλῶς μνημόσυνα γράψω 'γώ, Soph. Phil. 1325 καὶ ταῦτ' ἑπίστω καὶ γράφοι φρενῶν ἔσω.
152. ἔχρην γε πρῶς τούτωσι κελ. . .: brachylogic for ἔχρην . . εἰσεῖν κελ. In usual prose perhaps we should have had ἔχρην προσκεῖσθαι τὸ κελ. . . For the conversational omission of an infinit. cf. 1279.

153. τὴν πυρρίχην . . τὴν Κινησίου: 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. 815 Α, Ath. 630 ι). 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. 501 ε), Plato and Strattis the comedians, and Lysias the orator (Ath. 551 β). He was remarkably thin (Ath. l.c.), and that peculiarity is referred to in 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 μύσται. 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 ilex tree, 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.


It should be noted that Aristoph. ventures no travesty with this. Nevertheless it appears very probable that in the words ὁστερ ένθάδε, in θιάσους εὐδαίμονας ἀνδρῶν γυναικῶν, and especially in κρότον χειρῶν πολύν, he is making allusion to the festive audience in the theatre. When the chorus comes in there will be κρότος πολύς in the shape of clapping. This underlying meaning would be assisted by the actor’s gestures, but is not inartificially pressed.

154. ἐντεύθεν, ‘next.’

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

περὶσεων = ‘will float around you’; cf. Soph. Ant. 1209 τῷ ἄθλαις ἄσημα περιβαλεῖ βοῆς.

155. φῶς κάλλιστον ὁστερ ένθάδε: the ἐνθάδε 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 dead 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 purpureo, solemque suam sua sidera norunt. So inf. 454 μόνοις γάρ ἡμῶν ἡμιος | καὶ φέγγος ἱλαρόν ἔστιν.

156. μυρρινώνας: Pindar has φοινικόρδος τ' ἐνι λειμωνεσσι προάτον αὐτῶν καὶ λυβάνω σκιαρών καὶ χρυσόεις καρποῖς βεβημόο, and Vergil (l.c.) speaks of locos laetos et amoenas vireta | fortunatorum nemorum.


159. νὴ τὸν Δία .. μυστήρια, ' (talking of mysteries) I, at any rate, am playing the donkey's part at them.' γούν = 'true, so far.' There was a sarcastic proverb δὼς 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 ἄγεω: (1) 'keep,' 'celebrate,' as in ἄγειν ἐορθήν, (2) 'bring,' 'carry' (like νῆς φόρτων ἄγουσιν, an old use, generally replaced by φέρειν, but retained in an old saw). The modern coarser's donkey similarly has his 'day at Epsom.' For the form of expression δὼς ἄγω κ.τ.λ. cf. Lys. 695 ἀετῶν τικτοῦτα κάνθαρος (σε) μαίεσθομαι, Cephas. (Com. Frag. ii. 883) ἐγὼ δὲ τοῖς λόγοις δὼς ὄμω, Verg. Ecl. 9. 36 (videor) argulos inter strepere anser olores, Cic. de Or. 2. 57. 233 docebo sus oratorem.

160. ταῦτα, 'this baggage.'

τὸν πλέω χρόνον : not a rare use of the article with χρόνος; cf. Thuc. 4. 117, 5. 15, Aesch. Ag. 626 ὥς τὸν πολὺν .. 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. δἐμ: 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 ἐγιανυε 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 τα), 'certainly,' 'I'm telling you' (cf. 171); a frequent use in both positive and negative sentences.

167. μὴ δῆθ': sc. τοῦτο ἐπισ (κελεύσης).

168. τῶν ἐκφερομένων: ἐκφορά is the common term for a funeral.

δοτις: not ὁς, 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 ἐκφερεσθαῖ). The phrase ἔπὶ τοῦτο (or τὸ δέ) ἔρχεσθαι should be recognised as corresponding to the Latin id (hic) agere. For the rather vague reference of τοῦτο cf. 358 βωμολόχοις ἔπεαυ χαίρει μὴ ν καιρῷ τοῦτο ποιοῦσιν (id agentibus), and for the particular expression Eur. Bacch. 967 ΔΙ. ἐπίσημων δυτα πᾶσιν. ΠΕ. ἕπὶ τὸ δέ ἐρχομαι ('that is my object'), Xen. An. 2. 5. 22 ἀλλὰ τι δὴ, ὑμᾶς ἔχων ἀπολέσαι, οὐκ ἐπὶ τοῦτ' ἥλθομεν; ('why did we not make it our business?')

169. τότε 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. εἴναι 133), or we may supply κελεύω from ἱκετέω (167) despite the intervening μισθώσαι.

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

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

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

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

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

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

175. ὁ δαμόνε: expostulatory, as often in Plato.

ἐὰν ἑγιστή, 'in case I can come to terms'; cf. 339, 1517, Thuc. 2. 5 λόγων πρώτων γενομένων, ἢ τι ἑγιστήνωμεν.

177. ἐννέα ὀμολογ: a drachma and a half, as a compromise. ἀναβολή, 'strike me alive (if I will)!' Being dead he cannot say the usual ἀποθάνομη or ἀπολοίμην.

180. ὁ δή, 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 upon the temporary wooden structure (προσκήνιον) serving as background. Possibly the περικτοι 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.

ὁ δή. In v. 208 ὁ δή, δή is used in setting the time for rowing. ὁ δή cannot therefore be limited (with schol. on Ἀφ. 1395) to the stopping of the rowing (i.e. 'easy!' or 'avast!'). At v. 208 (q.v.) a schol. calls it ἐλατίκαν ἐπιφθεγμα. There is nothing in the passages containing ὁ δή to show that it was more than neutral, i.e. a κελεύμα calling attention, but depending 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 παραβάλλον). In the former case we may either supply τὸ πλοῖον or regard the verb as intrans. (cf. the act. παραβάλλειν). The use of the middle is due to the reflexive sense implied, viz. 'bring yourself (in your boat) alongside.' So ἐντιθεταί, ἐξαιρεῖται 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 νὴ Δία | ἀνὴρ 'στίν ὑν κ.τ.λ., 'why, this is a lake, one which . . (not 'the lake'). ἀνὴρ by attraction for τοῦτο, according to the common, but not invariable, practice.
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(Kühner-Gerth i. pp. 74 sq.) Cf. Nub. 200 ΣΤ. τι γὰρ τὸν ἔστιν; εἰπεῖ μοι. | ΜΑ. ἀστρονομία μὲν αὐτὴν.

182. ἢν ἐφράξε, ‘which he was telling us about’ (Hibernice, ‘was after telling us of’). Cf. 275 οἷς ἔλεγεν, Plat. Phaedr. 230 A ou τόδε ἢν τὸ δένδρον, ἐφ’ ὄπερ ἤγε τὰ ἡμᾶς; so Verg. Aen. 6. 160 multa inter se sese vario sermo serebant, | quem socium examinat vates . . . | diceret.

184. χαίρ’ ὁ Χάρων: for the three προσφέγγματα see 37 n. The scholar, on the authority of the ancient grammarian Demetrius, says that the line is taken from a satyric play of Achaeus. If so, Aristoph. is deriding it, after the manner in which Thomson’s ‘Ο 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 destination 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 Λῆθης πεδίων, ὄνομα πόκας, Ταῦναρον 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 Λεύκης πεδίων, “Ονον Γνάθος, Ταῦναρον.” Without being too definite it appears highly probable that the (otherwise strange) addition of Ταῦναρον is justified by some contemporary circumstances. That word then becomes a revealing παρὰ προσδοκίας, 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 Λήθης πεδίον and Ὄνου πόκες—in fact to go to them is to go ès κόρακας. See the following notes.

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

ἡ ἐις: with synecphosis; not ἡ's, since ès is not used before vowels in comedy.

ὁνοι πόκας: ὅνοι πόκες (or πόκαι, a form πόκαι being very doubtful) is among Greek expressions for the futile or impossible, κείρειν ὅνοι being as much a waste of time as πλινθῶν πλόνειν, ἀσκῶν τιλλεῖν (Phot. 338. 8). It is to be observed that one use of Δήθης πεδίον also is as a proverb ἐπὶ τῶν ἄδυνάτων, and the line may therefore be understood as ès τὸ Δήθης πεδίον—ἡ ἐις ὅνοι 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 ἄνθρωπα). Exactly in the same tone he adds—ἡ's κόρακας after ἡ ἐις Κερβερίους. [Nothing is gained, and probably something would be lost, by reading Bergk’s Ὄκνοι πλοκᾶς.]

187. Κερβερίους: ‘the deme of Cerberus,’ but with an allusion to the Κερβέροι, another name for the Κυμμέριος 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 'τι Ταίναρον. It is true that a cave at Taenarum was regarded as one of the entrances to Hades (cf. Verg. Georg. 4. 467 Taenarias etiam faveos, alta ostia Ditis, | ... ingressus Manesque adit 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 σχεὶν (with ἐσ or less often the dat.) in this sense (appellare). Cf. προσχεῖν, κατασχεῖν. The better mss. give τοῦ, others το, 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 Ῥυσ. 1230 πανταχόω πρεσβεύσομεν, ‘we shall (go and) act as ambassadors everywhere,’ Thuc. 3. 71 τοῦς ἐκεί καταπεφευγότας = ‘those who (had fled into and) were in exile there,’ Soph. Τραχ. 40 ὅπου βέβηκεν οὐδείς οἷδε = ‘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. εἰ μὴ νεανιμάχήσῃ κ. τ. ὁ.: unless he fought at Arginusae (33). The perf. (rather than ἐναμάχησε) = ‘unless he is a naval hero.’ τὴν περὶ κ. τ. ὁ., sc. μάχην ὄρ ναυμαχίαν. In such ellipses it is generally easy to supply the particular feminine verbal noun (ὁδὸν, μάχην, ψῆφον, πληγήν, etc.), e.g. Eq. 50 ἐκδικάσας μίαν (sc. δίκην). The omission of a masc. is less common, e.g. Luc. Dial. Μαρ. 2 ὥς βαθὺν ἐκοιμήθης (sc. ὅπων) and the proverb ὁ λαγῶς τῶν περὶ τῶν κρεῶν τρέχει (sc. ὅσον ὄρ αγώνα). 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. Βεσπ. 376 τῶν περὶ ψυχῆς ὅσον δράμειν, Ἡδτ. 8. 74 περὶ τοῦ παντὸς ἡδὴ ὅσον θέοντες, Εὐρ. Εἰ. 1264, etc. [The reading of a certain Ixion, recorded by Phoeti, 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 = οὐ γὰρ (ἐναμάχησα or ναυμαχέαυ ἐδυνήθην), ἀλλ’ ἐντυχὼν κ. τ. ὁ. This is the usual analysis of the phrase. But οὐ γὰρ ἀλλά has passed beyond the stage of strict analysis. See 58 n. and cf. 498, 1180, Eq. 1205.

ὀφθαλμῶν. 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 τρέως. [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. τοῦ δήτ' ἀναμενό: There is something sufficiently humorous in this naive burlesque of the λύμη 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 ἀναμενό: 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 τῶν Αὐαίνου λιθον. The accus. is used after παρὰ, even with an apparent verb of rest, when the sense is 'near,' 'about' (iuiza) and a certain extension is given to the space occupied or moved in. Cf. Xen. An. 7. 1. 12 Ἐτεόνικος εἰσήκει παρὰ τὰς πύλας, Hdt. 4. 87 οὕτος κατελείβη παρὰ τῶν νηών. The special point of Αὐαίνου is probably lost. It is obvious that there are contained (1) an execration in the imperat. αὐαίνου ("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 Αὐαίνος. With this direct allusion must go the consideration that distinguishable stones, placed by nature or man, often existed as landmarks and rendezvous, e.g. Σειληροῦ λίθος (Paus. 1. 23. 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 ἐνυντυχον ἐξεϊν; '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 δεισιδαμονία described by Theophrastus (Char. 16, where, for instance, a weasel runs across the road). Of particular significance were these ἑυθὺς σύμβολοι (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 ἑυθὺς ἐξίων τῆς οἰκίας. The first sight is the most important of all: cf. Plut. 41 ὅτι ξυνανθησαμε πρῶτον ἐξίων.

197. εἰ τις ἐπηλεῖ, ‘if any one is (to be) a passenger.’ The change to εἰ τι πλεῖ is a mistake. ἐπηλεῖν is the proper word of those who sail on a ship ‘in addition’ to the crew (who πλέειον). 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 ἐπῆλει.

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 κῶπην ‘to an oar’ (cf. Hom. Od. 12. 171 οἵ ἐπὶ ἔρεμῳ | ἐξόμενοι) as ‘on an oar,’ and has acted accordingly. In the latter sense ἐπὶ with accus. follows the idea of motion: cf. Nub. 254 κάθισε τοινυν ἐπὶ τὸν λεπὺ σκίμποδα, inf. 682. ἦω is not ‘I am sitting,’ but ‘am taking a seat.’ [κῶπην without article is ‘an oar,’ but it is natural to suppose that Charon’s κάθις’ ἐπὶ κῶπην 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. δ τι ποιῶ; Where the person questioned repeats the question, he regularly (though not always; cf. Av. 608, 1283, etc.) uses the indirect δότις, ὁποίος, etc. in place of the direct. We must supply the thought thus: ΧΑ. τί ποιεῖς; ΔΙ. (ἐρωτάτης) δ τι ποιῶ;

τι δ’ ἄλλο γ’ ἢ ... δὲ (like Fr. mais) is used in questions with a touch of remonstrance; cf. Nub. 1495.

199. θῶ. 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 νεῶς θοὺς πεινώντες κακῶς.

οὔπερ: see 188 n. ἐκεῖλεν: for the tense cf. 182, but in κελεύειν it is almost the rule.

202. οὐ μὴ φλυαρῆσεις ... ἀλλ’ ἔλας: cf. 462, 524, Eur. Bucch. 343 οὐ μὴ προσολεισε χείρα, βακχεύσεις δ’ ἱών, | μηδ’
éξομβρήζῃ μωρλαν τὴν σὴν ἐμολ. Goodwin, M. and T. § 298. The simplest explanation of the construction is that in full it would be οὐ (δεός ἐστι) μη φλ., ἀλλ' ἔρας = '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 β οὐδὲν δεινὸν μη ἐν ἐμοὶ στῇ; Xen. Mem. 2. 1. 25 οὐ φόβος μη σε ἀγάω. [Words of fearing are followed by μη 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 οὐ μη ποιήσεις and οὐ μη ποιήσης. 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. οὐ μη ποιήσεις, it is connected by ἀλλά (sometimes ἰδέ), but is independent of the οὐ μη. When another clause reverts to the neg. (as in Eur. l.c.) it is naturally connected with the οὐ μη clause by μηδε, the intervening clause being parenthetical.]

φλυρήσεις ἔχον, 'keep on playing the fool,' ἔχον (like φέρων, λαβῶν) being joined to verbs as an expletive, particularly to those of wasting time; cf. 512, Nub. 131 τί ταῖτ' ἔχον στραγγεύομαι; Eccl. 1151 τί δήτα διατρίβεις ἐχων; Theoc. 14. 8 παλάσεις, ἀγάθ', ἔχων.

ἀντιβάς: 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 ἀσαλαμίνιος is made probable by Eq. 785 ἢνα μὴ τρίβῃς 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. ἀκούσει 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 μῦσται. 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 χεῖρας τῇ κώπῃ, but τὰς χεῖρας 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. Hell. 5. 1. 13.

207. Βατράχων κύκνων: cf. the combinations θηρ λέων, ὄρνις ἀγωνιω, βοῦς ταῦρος, ἀνήρ παιιτής, in which one noun in apposition defines or limits another. So in comedy ἄνθρωπος ὄρνις (Av. 169) = 'a man-bird,' κάμηλον ἄμνον (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 κελευτής is the officer ('boatswain') whose κέλευμα (ὡς, δι) conducts the rowing, while a τρυπαδής plays an inspiring accompaniment on the αὐλός. Cf. Plut. Alc. 32 αὐλέαν μὲν εἴρεσιν τοῖς ἑλαύνοι τοὺς ἠργῶν Χρυσοῖσι, κελεύει δὲ Καλλιππίδην. In Latin the κελευσθῆ is horitor 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 δι was meant for the forward and one δι for the backward stroke, ω- being introductory.

209. βρεκεκεκείξ 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 κοὰξ κοὰξ (= co-āhsh co-āhsh). One Australian frog says (according to the aborigines) Dugulūk, but another has a more continuous sound, which answers very well to the spelling of Aristoph., if we read it as wo-r-r-r-ek-ek-ek-ek-esh. In the absence of digamma from Attic β is the nearest approximation to the w-sound. The termination in κοὰξ meanwhile suggests the human βασιάξ, τυπάξ, πάξ, etc.
[The frogs begin slowly, but get too quick for Dionysus. The increasing rapidity appears in the metre.]

211–220. λιμναία κρηνών τέκνα κ.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. κραπαλόκωμος in place of a compound of more dignity. The frogs are proud of their own singing, and after the self-complacent εύγηρον ἐμάν (‘the singing for which I am justly famous’) they give a striking specimen in a harsh ‘κοδξ κοδξ.’

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, εύγηρον, 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
—Caahsh! Caahsh!—

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 Batrachomyomachia 12 the frog is λιμνοχαρής πολύφημος.


Nυσήμων Δίος Διώνυσον: with an eye to the imaginary derivation Διώ-νυσον; cf. Apoll. Rhod. 2. 905 Δίος Νυσήμων νῦά. 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 Nυσήμων was in Thrace—when 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. Λίμναισων: not Λίμναισων, which would be pointless (especially after λίμνα). Λίμναι 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. Neaer. 1370 ἐν τῷ ἀρχαιοτάτῳ ἱερῷ τοῦ Διονύσου . . . ἐν Λίμναι, Isaues 8. 48, Thuc. 2. 15 τὸ ἐν Λίμναις Διονύσου, ὥ τα ἀρχαιότερα Διονύσια ποιεῖται ἐν μηνὶ Ἀνδρεατηριών. For the reference to the Anthestheria (in Χύτροισι) see Introd. p. xxxii. That festival lasted for three days, called respectively Πιθοιγία, Χός, Χύτροι. On the last the drinking excesses of the previous day would have rendered the procession κραπαλόκωμοι.

ιαχήσαμεν, ἥνικα . . χωρεῖ. There is no real difficulty in the tenses. ιαχήσαμεν 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 ἥνικα χωρεῖ = 'at that time (of the year) when the crowd is wont to go.'

ἐμὸν τέμενος: humorously of the marshy ground. λαῶν in plur. (cf. ἀκοβετε λεῦ) 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 Χύτροι there were ἀγῶνες and the δχλοσ would naturally pass to them by way of the Λίμναι.

221. ἐγὼ δὲ κ.τ.λ.: Dionysus half sings this in irritated mimicry of the frogs.

222. ὁ κοάξ κοαξ, 'my friends (or 'Messrs.' ) Coahsh Coahsh.' The comedian Alexis uses a similar turn οιχι των μετριων . . . ἀλλὰ τῶν βασιλ βασιλ ('those who are always exclaiming βασιλ').

226. αὑτῶ κοάξ. It may be noted that this circumstantial or comitative dat. with αὑτῶ 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 Ἄπθπ. 119).

227. οὐδὲν γάρ ἐστι ἄλλο τί . . : cf. Lys. 139 οὐδὲν γάρ ἐσμεν πλην Ποσείδων καὶ σκάφη, fr. 25 γέροντες οὐδὲν ἐσμεν ἄλλο πλην δχλοσ. The latter example might seem to point to the more logical ἄλλο here rather than ἄλλα, but οὐδὲν ἄλλο τί . . and οὐδὲν ἄλλα, ἄλλα . . overlapped each other and caused a confusion 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 ἄλλα . . and πλην ἥ . . . Also ἄλλο ἥ could not directly give us e.g. μηδετέρους δέχεσθαι ἄλλ’ ἡ μᾶ νη (Thuc. 3. 71), and it is clear that, however accented, the combination has become simply = πλην. We may, therefore, very well accept ἄλλ’ ἥ as the probable accention.]

\[228. \text{εἰκότως, ‘I have good right to sing’} (for the reasons next given).
\]

\[
\text{πολλὰ πράττων, ‘meddler.’ Cf. πολυπραγμονεῖν and Eur. Hipp. 785 τὸ πολλὰ πράττειν οὐκ ἐν ἄσφαλεί βιοῦ.}
\]

\[229. \text{ἐστερξῖν: gnomic.}
\]

\[229–233. \text{ἐὐλυρος . . . καλαμόφθογγα . . φορμικτάς. The deities to whom these words belong are all indebted to the frogs, who are the proper owners of the water-side and look after its products, especially the reed. κάλαμοι were used for making the κάν-pipe, and δώνακες (a smaller species, but not always distinguished, see Hymn. Merc. 47 δώνακες καλάμωι) for forming a bridge or fret across the hollow tortoise-shell of the lyre. Over this bridge the strings were drawn from the bottom of the shell to the ἴνομον. This is the account in Dict. Antiq. But Hymn. Merc. l.c. implies that the reeds were fixed across the shell to serve as a foundation for a drum-like skin. Fritzscbe quotes a frag. of Sophocles ὑθερέθη σοι κάλαμος ἑτερεῖ λύρα, which illustrates the use of the κάλαμος but leaves its application indefinite.}
\]

\[There were two chief forms of strenged instrument, the λύρα with its oval tortoise-shell and curved horns (πῆχεις), and the κιθάρα, a wooden case, more quadrangular, with hollow projecting arms instead of the πῆχεις. The φόρμιγξ is commonly identified with the latter, or regarded as a particular species of it. Nevertheless its sound-board can be referred to equally as ὑπολόμοιν (adj.).
\]

\[230. \text{κεροβάτας: lit. ‘going upon horn’ = cornipes, ‘hoofed.’ Pan is called αἰγυβάτης (Theoc. ep. 13. 6), αἰγυπόδης (Hym. Hom. 19. 2), τραγόδης (Simon. fr. 33). Horace (Od. 2. 19. 4) has capripedum Satyrorum. The schol. also records the title τραγοῦντος. [Other scholiastic explanations ‘horned walker’ and ‘walking on the mountain peaks’ are fanciful, and the former practically impossible.]
\]

\[καλαμόφθογγα: contained accus.: cf. Pind. O. 13. 123 ἐνύπλα ταῦτα, Verg. Georg. 4. 565 carmina qui luti pastorum. The favourite instrument of Pan was the σύργγξ (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.

παλάμων: pastoral minstrelsy was regarded as sportive and without pretentions to the higher art and themes of the harp. So Verg. Ecl. 1. 10 ludere quae vellem calamo permissit agresti.

242–249. εί δή ποτ’ ... The habits of frogs are described in Ov. Met. 6. 370 sqq. 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 resilire 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 θεράποντα, φιλόμ-βρον ... βάτραχον.

243. κυνελρού, ‘galingale.’ φλέω, ‘rush.’

244. πολυκολυμπήτοις: we may perhaps render ‘many and divers strains.’ In the original here parodied the word may have been e.g. πολυκαμπτοις. The variations on the song are played by diving.

246. Δίως ὁμβρον: a frequent expression of poetry, since Ζεὺς ὕει (Alcaeus, fr. 34).

247 sq. χορεῖαν ... ἐφθεγγάμεσθα, ‘we sang a dance,’ i.e. the dance-music. According to Plato (Legg. 788 Λ) χορεῖα = δρχησι καὶ φωνή, and the latter element is considered here: cf. 150 (πυρήνη). [Reversely χορεύσασθαι βοᾶν (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 φροίμων χορεύσομαι (Aesch. Ag. 31)—since the ‘prelude’ is itself the dance—would be slow to use βοᾶν χορεύσομαι.] αἰόλαν = ‘varied,’ not monotonous.

249. πομφολυγοπαλάμμασιν: a burlesque of dithyrambic compounds (cf. 99 n.). [In pronouncing it should be remembered that φ = τ’, not μ.] ‘With bubbly plopping-plopping.’ The dat. is not of the instrument, but of accompanying circumstances (Kühner-Gerth i. 425. 6), and is virtually modal. Cf. Hom. Η. 3. 2 κλαγγὴ τ’ ἐν ὥμῳ τ’ ἵσαν, Xen. An. 1. 7. 4 κραγγῇ πολλῇ ἐπιασιν.

251. τοντι ταρ’ 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 τὸ μεταφορικὸν εἶναι, because μόνον τοῦτο οὖν τὰ παρ’ ἄλλου ἐστὶ λαβεῖν εὐφυίας τὸ σημεῖον ἔστι, Luc. Pisc. 6.

253. δεινὰ τάρα πεισόμεσθα, 'it seems we are to be badly treated'; an Attic phrase of remonstrance; cf. Ach. 323 οὐκ ἄκουσόμεσθα δῆτα answered by δεινὰ τάρα πεισομαι ('then it will be a shame'). The frogs want copyright.

258. ἡ φάρυξ ὀπόσον ἂν ἡμῶν: so Bachmann for ὀπόσον ἡ φάρυξ ἂν ἡμῶν of mss. If there is one rule of Greek more certain than another it is that, when ἂν 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 ὀπότερος οὖν ἂν μέλη. For details see Starkie on Vesp. 565 (Appendix).


δε ἡμέρας: with κεκραξόμεσθα.

264. οὐδὲποτε: sc. νικήσετε, resuming his own words and ignoring theirs.

265. καὶ μὲ δὴ: the best mss. support this reading, and in Plut. 216 the καὶ δεῖ of mss. plainly points to καὶ δὴ and not κεί δεῖ. In Vesp. 616 we have ἐγχύετ (ἐγχέτη) 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 δὴ (or χῆ χῆ) no more interferes with the general rule of non-contraction of δὲ χὲω than do the forms δεῖς δεῖ, χεῖς χεῖ.

268. ἐμέλλων ἀρα 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 ἐμελλετ' ἀρα πάνως ἀνή σεν τῆς βοῆς, ἐν. 1301. The idiom is as old as Homer, and the infinit. is always in the future.

269. παῦε: 122 n. παραβαλοῦ: 180 n.

τῷ κατη: these words (apparently superfluous) are added in the sense 'give a little pull with your ear and bring to' or 'give her a touch of the ear, 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 Ἐανθίας: 40 n., 608.

ἡ Ἐανθίας, 'Hullo! Xanthias!' Cf. Nub. 105 ἡ ἡ σιώπα. Others keep the accentuation ἣ, and read as a question ἣ Ἐανθίας; (sc. ὄντως ἐστίν, as the schol. explains), i.e. 'Is it really Xanthias?' But Di. cannot see Xa. in the darkness, and the slave's λαὐ (not = λοῦ, but, as Suidas states, of disgust = 'heugh!') is heard in the distance (hence βάδιζε δεῦρο).

275. ἐλεγεῖν: see on ἐφαραζεὶν 182, and cf. ἐφασκ' 278.

276. καὶ νυνὶ 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. 783). In Nub. 1096 one character actually mentions the spectators (οἱ θεωραὶ) 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. νῦν: not superfluous, but = 'we'd better get on.'

278. οὗ τὰ θηρία τὰ δεῖν ἐφασκ': it is difficult to supply εἶναι. The sentence should be taken as cut short by the contempt of Dionysus. οὗ can hardly be the gen. ('the place whose monsters . . .') since φάσκειν 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. εἰδός μὲ κ.τ.λ. The participles are to be related in the sense φιλοτιμούμενος, ὅτι ᾧ ἐστι με . .

282. οὐδέν γὰρ οὐτώς γαῦρον . . .: Euripides in his Philoct. (fr. 788) had written οὐδέν γὰρ οὐτώς γαῦρον ὦς ἀνήρ ἔφυ, 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. ἔγω δέ γ': the ἔγω 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. ἀγώνισμα: not literally a contest (which in any case λαβεῖν hardly suits), but something won (ἐπαθλοῦν 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 ὁδοῦ, ‘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 τῶν Δια: καὶ μὴν . . . than νὴ τῶν Δια 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; Ἑ. Παντοδαπόν 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. ὠραίοτάτη τις: with adjectives τις (like quidam) practically = ‘quite.’

293. Ἐμπούσα: 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 Ἐμπούσα (as distinguished from Μορμῶ and other μορμολυκεῖα) is that she kept changing her shape; cf. Dem. de Cor. 130 (of the mother of Aesachines) ἧν Ἐμπούσαν ἀπαντεῖ ισαί καλομένην ἐκ τῶν πάντα ποιεῖν καὶ πᾶσχειν καὶ γλυκεῖσθαι, Luc. Sall. 19 τὴν Ἐμπούσαν τὴν ἐς μυρίας μορφάς μεταβαλλομένην. One of her attributes was the leg of an ass (Ὁνόκωλος, Ὀνοσκελής). 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.

πυρί γοῦν λάμπεται 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 vêgle.


καὶ σκέλος χαλκοῦν ἡχεί; Di. wishes to make sure: ‘And has she a bronze leg (as she ought to have)?’ In Soph. El. 490 χαλκόσου Ἐρμὺς denotes tirelessness (cf. χαλκέντερος).
295. **bolitunon.** The point of the jest is lost and probably not worth seeking. There may be a pun upon μολόβδηνον (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 **bolitunon εχων θάτερον σκέλος,** but we do not know in what connexion. There may have been some Athenian catchword of the kind.

297. **iereu:** the priest of Dionysus Eleuthereus, 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.

ἐν ἀ σοι ἱμπότης: 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 ταχυ βάδισε... ἐν τούθ Διονύσου γάρ σ’ ιερεὺς μεταπέμπεται, *Eccl.* 1180, and inf. 1480. There is an amusing παρά προσδοκλαν ἐν ιερεύ, διαφύλαξον μ’, ἐν — ὁ σοι ἱμπότης.

298. **δοναξ Ἡράκλεις.** Xanthias uses the customary apocryphal of appeal to Herakles Alexikakos; but Dionysus is masquerading as that divinity, and he takes the words directly to himself.

οὗ μὴ καλεῖς: 202 n.

300. **τούτο γ’ ἕθ’ ἤτον.** Herakles was in ill odour in Hades through his previous visit (cf. 464), but it was safer to pose as the reddoubleable Herakles than to be known for the coward Dionysus.

301. **θ’ ἤπερ ἔρχει:** 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’ ἀνδρ’ ὀρώ προσώηνα παραπτελημένων, | τοῖς τῆς 'Αφροδίτης δργίος εἰλημένων | ὁ πόντια, Κύπρον καὶ Κυθήρων καὶ Πάφου | μεδέουσα', ἦθ’ ὁρθῶν ἤπερ ἔρχει τὴν ὄδον. Χα. pauses, and then, pretending that the gobelin has passed, calls to Dionysus. [The common notion that ‘go straight on’ is addressed to Di. is very weak, nor is ἔρχει the proper verb.]

302. **παντ’ ἄγαθα, ‘nothing but good.’** So *Av.* 1706, *Ach.* 982 (παντ’ ἄγαθ’ ἔχωτας). [To be distinguished from πάντα τάγαθα... .]
303–304. Ἐξετε θ’ ὠσπερ... ὅρω. Hegelochus, who acted Orestes in Euripides’ play of that name, should have pronounced ν. 281 as ἐκ κυμάτων γάρ ἄθισι αὐ γαλην’ ὅρω (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’ εἰ γενομένη... γαλήν. Ἡγέλοχος οὗτος με μηνύσειν ἄν | ὁ τραγικός, ἀνακράγοι τ’ ἄν εἰς ἔχθροις μέγα | ‘ἐκ κυμάτων γάρ ἄθισι αὐ γαλην’ ὅρω.’ 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 τῆνδε μονάν εἰσάγων with τήνδε ἐμοῦσαν εἰσάγων recorded by Athen. 616 c there was a deliberate purpose.] Cicero (Orat. § 173) remarks of the Athenians in versu 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 exclamation. 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, All. Theat. pp. 249 sq.).

ὡσπερ Ἡγέλοχος: sc. εἰπεν; cf. Thuc. 5. 29 πόλιν δημοκρατουμένην ὡσπερ καὶ αὐτόλ. Herond. 2. 28 δν χρήν... ὃς ἐγώ ξένων, Soph. Aj. 525 έχειν σ’ ἄν οἴκτον ὃς κάγω φρεν | θέλωμ’ ἄν, Lucr. 3. 455 ergo dissolvit quoque convenit omnem animam | naturam, ceu fumus. 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. ὁδ’ ὡς δείσως 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 ἐν ἀπερεπαρασέ. ‘How faint (and pale) I grew,’ says Di., and Xa. replies: ‘Yes, and he yonder—(and then, instead of ‘grew pale’) —grew red for your sake.’ It must be remarked, however, that πυρρός is rufus, and can scarcely be used for ἐρυθρός of the complexion alone. By putting together the notes of the scholars and of Hesychius it has been conjectured that the priest of Dionysus was πυρρός, and ἵππως Διονύσου seems to have been a sobriquet for a red-
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 αἰτιᾶσωμαι; cf. Eur. *Ion* 758 εἴπωμεν ἡ σιγῶμεν; ἡ τι δρᾶσομεν; *Ach.* 312 εἶτ’ ἐγώ σου φέλσομαι; Gildersleeve, *Gk. Synl.* § 268.

ἀπολλύναι, ‘trying to ruin me’; cf. 144.

311. αἰθέρα κ.τ.λ.: see 100 n.

[After this verse the mss. give a stage-direction (παρ-ἐπιγραφή) αὔλει τις ἐνδον.]

316 sqq. The Chorus, numbering twenty-four, is heard approaching (but is not yet visible; cf. παύ 319). It makes its entry (πάροδος) at v. 324 in a manner which is naturally a fair imitati on of the evening (343) procession and dancing at the time of the Lesser Mysteries (see Intro. B.). Usually the comic chorus entered κατὰ στολοὺς, 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 sumptuous (cf. 403). παλξων (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 πρόβρησις, the carrying of Iacchus, γεφυρισμός 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 esoteric part of the ceremonies. μῦσται include the initiated of all grades; the completely initiated were ἐπόσται.
316. *Iakxʰ*, ὁ *Iakxe*: the regular shout, whence ἱακχός itself—'the cry of the mystics' (320); cf. Eur. Cyc. 69 ἱακχόν ἱακχόν φῶν μέλπω, Hdt. 8. 65 καὶ οἱ φαίνεσθαι τὴν φωνῆν εἶναι τῶν μυστικῶν 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 Elensinia (Harrison, Proleg. pp. 414, 541 sqq.). The day of his procession was also known as ἱακχός (Suid.).

The temple of Iacchus at Athens was called the ἱακχεῖον, 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 Peiraen. But we are not here (and 324) concerned with that ἱακχεῖον, 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 ἔστιν is more idiomatically omitted (cf. 1342).

319. ἐφραξε: cf. 182, 275, 278.

320. ἄδουσι γοῦν τὸν ἱακχόν ὄντερ δι' ἄγορᾶς: sc. ἄδουσιν; cf. Eq. 408 βακχεβακχόν ἁσα. The mystics in Hades are singing the same Iacchus-song which the mystics sing at Athens through the market-place (when proceeding to Agraee).

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 ἄδεος, who may possibly have flouted ἱακχός (or the Iacchus-song) in some unseemly way. The schol. on Αv. 1073 relates (with authorities) that he τὰ μυστήρια εὐτέλειεν. 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 ἄδεος. 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. ἐθραῖος: see 316 n. The meadow in Hades (Pind. Thren. fr. 1) is identified with (or answers to) that of Agraee.

327. ὁσίους ἐσθιστάτας: the epithet should be noted, as also the insistence in ἄγνων ἱερῶν 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 πολίτης, cives meus, etc.

329 sq. βρύοντα στέφανον μῦρτων, ‘a wreath laden with myrtle-berries’ (μύρτα). βρύοντα is used with either dat. instr. or gen. of fulness; cf. Soph. O. C. 16 χώρος βρύων | δάφνης, ἐλαλας. [To render μῦρτων as from μῦρτος (gen. of material with στέφανον) is to leave βρύοντα but awkwardly attached.] Myrtle (μυρσίνη) was worn in the procession by at least the λειοφάντης, δαδούχος, 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 ἀκόλαστος (331).

ἐγκατακρούων, ‘beating in time to the measure’ (cf. 374). τιμάν, ‘rite,’ ‘service’ (with χορεύων in explan. apposition) is cognate or internal accus. ; cf. Verg. Aen. 6. 639 pedibus plauduntur choreas.

331. τὰν ἀκόλαστον . . ., ‘the (recognised, orthodox) free . . .’

335. χαρτητών: half personified. It has ‘a greatest share of the Graces,’ i.e. of charm and delight; cf. Eccl. 582 ὡσ τὸ ταχύνειν χαριτών μετέχει πλεῖστον παρὰ τοῖς θεατάσ. The words are both a promise to the spectators and a claim of the dramatist.

336. ὅσιος μῦσταις: the dat. does not depend directly on ἐγκατακρούων, but is either (1) loosely joined to the general sense as dat. commodi (i.e. ‘as your pious mystics pray you’); or (2) with ἄγραν ἔρπατ, ‘a dance pure and holy in the eyes of pious mystics.’ The latter is simple; cf. Soph. O. C. 1446 ἀνάξεια γὰρ πάσιν ἐστε δυστυχεῖν: Dem. 20. 54 ὁ λόγος αἰσχρὸς τοῖς σκοτουμένοις.

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 ἤδυ . . . κρεών, ‘what a delightful whiff of pork!’ The impers. construction as in ἤδυ δεξεῖ, ἀπόδεξε τινός; cf. Plut. 1020 δεξεῖν τῇ χρόνῳ ἐφασκεν ἤδυ μοι. Another construction to be noted is that of Vesp. 1059 τῶν ἱματιῶν δεξέσθη χείρ. In the mysteries pigs were the staple sacrifice; cf. Ach. 747, 764; Pae. 374 ἐς χοριδίων νῦν μοι δάνειον τρεῖς δραχμάς: | δεῖ γὰρ μυθήθηναι με πρὶν τεθυκέναι.

339. ἤν τι καλ . . ., ‘in case you may even . . .’; cf. 175.
340–343. ἔγειρε φλογεάς λαμπάδας· ἐν χερσὶ γάρ 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 ἔγειρε, and the unmetrical addition of τυνάσσων was caused by the inclusion of a marginal note written under a misapprehension. On the other hand the words γάρ ἥκει cannot have been so added.

The chorus apostrophise each other, 'stir the torches to flame (φλογεάς being proleptic); for in our hands there is borne—Iacch' O Iacche !—the light-bringing star of our nightly revel.' 'Ιακχ' ὣ 'Ιακχε is parenthetical, like Io triumphe, εὗοι, etc. In the strophe the deity was invoked to come forth; with the antistrophe he is brought out.

340. ἔγειρε: by brandishing. Cf. Stat. Silv. 8. 5 quassamus lampada mystae. [Some, keeping τυνάσσων in violation of the metre, punctuate ἔγειρε· φλογεάς λαμπάδας ἐν χερσὶ γάρ κ.τ.λ. In this case ἔγειρε is used absolutely (like ἔτειγε, φαίνε), not as=ἔγειρον, but with a relevant accus. supplied. The late position of γάρ would in itself be justifiable: cf. Antiph. ap. Ath. 339 ο ἐπὶ τὸ τάριχός ἐστιν ὀρημκῶα γάρ, ibid. 572 ά αί μέν ἀλλαί τούθομα | βλάπτουσι τοῖς τρόποις γάρ.]

ἐν χερσὶ γάρ ἥκει: viz. of the ἱακχαγαγγολ 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 νυκτέρων with φωσφόρος ('morning-star').

344. δὴ: better than δὲ, as well as more metrical. They have called upon their comrades to 'rouse the torches,' and it is done (δὴ) = 'So! The meadow is all ablaze.'

345. γόνυ πάλλεται γερόντων. So the aged Cadmus and Teiresias dance under the Bacchic inspiration (Eur. Baceh. 184 sqq.), and Cadmus observes ἐπιλελησμέθ' ἥδεως | γέροντες οὖν. 

348. ἐτῶν . . ἐνιαυτοῦς=ἐτῶν κύκλους (Eur. Hel. 112), since ἔτος= 'year,' while ἐνιαυτός= 'round,' or 'recurring season'; cf. Hom. Od. 1. 16 ἄλλ' δὲ δὴ ἐτος ἥλθε περιπλομένων ἐνιαυτῶν.

349. ἱερὰς ὑπὸ τιμᾶς, 'thanks to (or 'to the accompaniment of') this holy service'; cf. 333.

350 sqq. σὺ δὲ . . μάκαρ: Iacchus (one of the μάκαρες θεοί) is now in the hands of the bearers, and he is bidden to advance with the procession into the dancing space.

351. ἄνθηρον Ἑλεον: see Introd. p. xxxiii.
354–371. The anapaestic tetrameters, recited by the coryphæus (who is probably the hierophant, but may be the κηρυξ), are in humorous imitation of a κηρυγμα or προφησις 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 Daduchus (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 προφησις on the actual field of the celebrations, and at Agraë, 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 χρῆ: i.e. all present must favere linguis, whereas εξίστασθαι refers only to those hereafter mentioned.

εξίστασθαι κ.π.λ. For the interdiction itself cf. Callim. Hym. Apoll. 2 ἐκάς ἐκάς δόσις ἀληθός, Verg. Aen. 6. 258 procul o procul est profan. We should also compare for the literary application Hor. Od. 3. 1. 1 Odī profanum (=ἀμύητων) volgus et arceo. | Favete linguis: carmina non prius | audita Musarum | sacerdos | virginitibus puerisque canto.

toίς ἡμετέρους χοροῖς. The words suit (1) the μύσται, (2) the comic choruses competing for the prize.

355. ἄπειρος . . καθαρεύει: an application of two clauses of the actual formula at the mysteries, viz. (Theo Smyrn. p. 22) δόσις τὰς χεῖρας μὴ καθάρεως καὶ δόσις φωνῆν ἀσύνετος.

τοιῶνδε λόγων: suiting (1) the mystic doctrines, (2) the ‘fit and proper literature’ of comedy.

γνώμῃ, ‘judgment,’ substituted for χεῖρας 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 γνώμαις σφαλλομένους, Eur. Bacch. 683 σώμασιν παρεμέναι, Herond. 3. 32 δίμασιν κάμων.

356. γεννάλων . . Μουσών: i.e. not the vulgar sort of
composition; ‘literature fit for gentlemen.’ Μοῦσῶν, of course, replaces the half-expected μυστῶν.

δργία .. εἶδεν: not τὰ ἱερὰ εἰδεν with allusion to the crowning revelation to a full ἐπότησις, since not all μυσταὶ were such. δργία 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 μυστα. The accus. (cognate) can therefore be joined to χορεύειν (‘celebrate in dance’) as well as to ὄραν (direct obj.). Cf. Eur. Bacch. 488 τὰς ἀναχορευεὶς βαρβάρων τάδ’ δργία. Here δργία Μοῦσῶν εἴδεν = ‘has been a spectator of drama’; ἔχορευεσεν = ‘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 (παιδαγωγικὴν παρρησιὰν ἔχουσα Μακρου. 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 nominatim dicere; 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 βακχεία at once suggests Διονύσου βακχεία, and since the wine-god is himself called Ταυροφάγος (Soph. fr. Tyro). The term is borrowed from (1) the Orphic mysteries of the ὁμοφαύς (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 com-
peting 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 Κρατίνου 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.]

γλάττης 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.’

βακχεί’ έτελέσθη: cognate accus.; cf. Plat. Phaedr. 249 c
tελέους αἰεi τελετάς τελούμενος.

358. έπεσιν, ‘verses,’ not ‘words,’ is the sense of επη in
ordinary comic dialogue; but in anapaestas, 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. Νῦν. 970 (in connexion with music).

tούτο ποιοῦσιν: id agentibus, sc. βωμολοχευμένους, cf. 584
οἶδ’ οἶδ’ οτι θυμοί, καὶ δικαίως αὐτὸ δρᾶς and, more nearly, Plut.
522 έσται .. οὐδεὶς ἀνδραποδιστής | . . . τοῖς γὰρ πλούτων ἑθελήσει
κινδυνευον περὶ τῆς ψυχῆς τῆς αὐτοῦ τούτο ποιῆσαι; See also
168 n.

359. πολίταις, ‘where citizens are concerned.’ The article
would be more inclusive ‘(all) the citizens’ (regarded as a
πόλις).

360. ἀνεγείρει: sc. οτάσιν (not αὐτοῦς). The reference is
probably to Cleophon and his adherents.

361. ἄρχων, ‘while holding (some) office.’

καταδώρονδοκείται. The middle (or passive) also in Ar. Pol.
2. 26 φαίνονται δὲ καὶ καταδροδοκούμενοι καὶ καταχαριζόμενοι πολλὰ τῶν κοινῶν. The simple δωροδοκεῖν classically = ‘receive bribes’; in later writers it = δεκάζειν or χρήμασι 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 καταδροδοκώσι). The use is well-known in καθιστοροφεῖν τι and the like. In Ἑρμ. 1035 τοιούτοι ἱδών τέρας οὐ φήσιν δεῖσαι καταδροδοκήσαι, ἂν ὑπέρ ὑμῶν ἔτι καὶ νῦν 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 κατα- δροδοκεῖν εαυτόν, or, as its equivalent, καταδροδωδείσθαι.

362. ἡ προδίδωσιν φρούριον ἢ ναῦς: part of a public formula; cf. Lys. 31. 28 εἰ μὲν τις φρούριον τι προδίδωκεν ἢ ναῦς ἢ στρατόπεδων τι ... ταῖσ εὐχάριστας ἰν ἴημαι εὐχήμοντα, Poll. 8. 52 ἐγίνοντο εἰσαγγελεῖ κατὰ τῶν προδότων φρούριον ἢ στρατιῶν ἢ ναῶν, Lycurg. c. Leoc. 155. 59.

ταπόρρητα, ‘contraband of war’ (at the same time suggesting the secrets of the mysteries). Cf. Ἑγ. 278 τοῦτον τὸν ἄνδρα ἐγὼ ‘νοθελκυμαι καὶ φῆμ.’ ἐξάγειν | ταῖσ Πελοπονησίων τρήρεσιν ἵμμεθαμα 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 ἐγραφείν, ἀν τις ὁς Φήιππον ὄπλα ᾖγων ἅλφῃ ἢ σκεῦθ τρηρικά, θάνατον εἶναι τὴν ἴημαν.

363. ἡ Αἴγινης. 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 Peloponnese, since it was τῇ Πελοποννήσῳ ἐπικειμένη (Thuc. l.c.). Epidaurus was the nearest opposite port.

Θωρυκλεῖν ἢν, ‘being a Thorycion,’ i.e. ‘as bad as Thorycion.’ Cf. 541 and fr. 92 Ὑ μιᾶς καὶ Φρυνώνδα καὶ πονηρές σὺ. Nothing further is known of the man.

έλκοστολόγος The ελκοστή 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. 23 τῆς ελκοστῆς ὑπὸ τούτον τὸν χρόνον τῶν κατὰ δάλασας ἀντὶ τοῦ φόρου τοῖς ὑπηκόοις ἐπέθεσαν, πλεῖω νομίσαντες ἄν σφίζη χρήματα ὅπως προσείναι.

364. ἄσκωματα: leather pads for the oars in the rowlocks. Elym. Mag. 155. 17 says τὰ δέρματα τὰ ἐπιρραπτόμενα ταῖς
κώταις διὰ τὸ μὴ εἰσφερέν τὸ θαλάσσιον ὕδωρ, i.e. 'leather bags fitting over the oar at the oar-ports, to prevent the wash of the sea from entering' (Dict. Ant. ii. p. 223). Cf. Aisch. 97 ἄσκωμ' ἔχεις ποιν περὶ τῶν ὀφθαλμῶν κάτω (after ναύφαρκτον βλέπεις), i.e. 'a pad' or 'bagginess.'

365. χρήματα . . πελθεία. 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 Álc., when he was estranged from Athens, had been exerted seven years earlier than this play, and the position had entirely changed.

366. τῶν Ἑκαταιῶν. Ἑκαταιαί are either (1) Ἑκάτης δεῖπνα, messes of poor food or even offal put out at the cross-roads (ἐν τριῳδοῖς) on the last of the month as a purificatory ceremony. These might be eaten by dogs or by the miserably poor. (2) Ἑκάτης ἀγάλματα, statues or emblems of Hecate προστυλαία (or προθυραία). (3) Ἑκάτης λεπα, little shrines of Hecate placed ἐν τριῳδοῖς. In the last sense most editors prefer the spelling Ἑκατεία (cf. Θησείων, Ἡρακλείων, Μούσειων, Ὀλυμπιείων) and this is highly probable. [There is, however, nothing to prove that Ἑκαταιῶν is an impossible form in the same meaning, since the suffix was originally -ον simply, and only spread as -εῖον through analogy with, e.g., Ἡρακλε(σε)ιον, Θησε(τέ)-ιον.] But here it is not safe to make the alteration, since we do not know whether it was δεῖπνα, ἀγάλματα or λεπά which were defiled. Αὐ. 1054 (στήλης) 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 Εἰκ. 330. Moreover Cinesias was a κυκλωδιδίσκαλος, 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 ἀσεβεστατος ἀπάντων ἀνθρώπων, and that he did things ὁ τῶς ἄλλοις αἰσχροί ἔστι καὶ λέγειν.

κυκλώσατι χοροὶς ύπάρχων, 'leading the music of dithyrambic choruses,' is not merely a paraphrase for 'being a dithyrambic poet,' but implies that such a person should be the last to commit this profane outrage.

The κύκλως 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 χοροί took place in the theatre at the Dionysia.

ὑπάρχων, lit. 'leading with singing' (or the flute) = voce (or
tibia) praeire. ὑπο- of accompaniment strictly expresses the guidance or impulse under which a thing is done: cf. 874, Callim. H. Dian. 241 sqq. (after κύλω | στησάμεναι χορόν εὐρών). ὑπηείσαν δὲ λίγειαι | λεπταλέον σύργυσε. The same sense appears in ὑπαυλεῖν, ὑπείπείν (fr. 479 ἔγω δ’ ὑπερῶ τὸν ὅρκον = verba praeibo). On the other hand προσάδειν is said of the chorus (Plat. Legg. 670 b).

It was theoretically the business of the κυκλοδιδάσκαλος to train his own chorus, but he might employ a ὑποδιδάσκαλος, and it is enough to suppose that the composer here chants his words and tune in general guidance.

367. τοὺς μουσθοὺς κ. τ. λ. The school, on Eccl. 102 states that Agyrrius '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 school, on the present place blames Archinus ('and perhaps Agyrrius'). All the competitors were paid, but on a scale proportioned to their place in the result.

ῥήτωρ ὅν εἶτ': εἶτα (practically = διμος) implies that, if any one had a right to reduce the scale, it certainly was not for a ῥήτωρ to do it. Cf. 205, Ach. 496 μὴ μοι φθονήσῃ... | εἴ πτωχὸς ὅν ἔπειτ' ἐν Ἀθηναίοις λέγει | μέλαι. The officer was a 'professional talker,' and a poet was better than a 'talker.' Moreover a ῥήτωρ is a public man and must put up with the consequences. The ῥήτορες (= οἱ δὴμοι συμβουλεύοντες καὶ ἐν τῷ δήμῳ ἀγορεύοντες Suid.) theoretically enjoyed no credit, but in practice were powerful.

368. κωμῳδηθεῖς, 'because satirised in comedy.'

ἐν ταῖς πατρίοις... Διονύσου: these words contain the excuse for any freedom taken with Archinus or Agyrrius. No man ought to bear malice when the poets are simply following the old-established practice (πατρίοι) on a privileged occasion; cf. 357 n. Aristoph. chooses the word τελεταῖς, not merely instead of ἐωρᾷ as applicable to the mysteries, but in emphasis of the excuse. 'Initiation' involves more or less unpleasant probation, and the ῥήτωρ was only 'going through the mill.'

369. τούτοις πρωΐδῳ: an excellent correction of Blaydes (see crit. n.). Apart from the metre, τούτοις ἀπαυδῶ... ἐξιστασθαι is very improbable Greek for ἀπαυδῶ μὴ παρεῖναι or αὐδῶ ἐξιστασθαι. This difficulty could be partially got over by punctuating at the end of the line and treating ἐξιστασθαι as imperat. (cf. Ach. 1001 ἀκοῦετε λεψ· κατὰ τὰ πάτρια τοὺς χῶς | πινεῖν). [The change to the imperat. ἀνεγείρετε would be no embarrassment, since that word is addressed directly to other
persons (with ὑμεῖς), while εἰστασθαί is general and formal.] Nevertheless even with such punctuation ἀπανδῷ would still be unnatural. The correction (1) explains the corruption, the crasis for προ-αυτῷ being rare and apparently restricted to this word, in which it occurs Αν. 556 λεπόν πόλεμον πρωδάν αὐτῷ, (2) suits the notion of a πρόφρονς, as in προλέγω, προφωνῶ, (3) restores a normal construction.


371. καὶ παννυχίς: sc. ἄγειν (or ποιεῖσθαι) ἄρχεσθε to be gathered by a sufficiently easy zeugma from ἄνεγελπετε.

tὰς ἡμετέρας ἀλ 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 Iacchus 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 πρόφρονς before the dance begins. But immediately after commanding the mystae to ‘raise the song etc.’ we here find every one (πᾶς) ‘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 ἄρσιν and go into the meads to sport and dance ‘all day.’ What too is the meaning of ‘summoning hither Iacchus’ (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 (Intro. 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 ἄρσιν: and the celebrations are now continued in special honour of Kore (379), next of Demeter (383), including Iacchus (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 ἐµβατήρια (cf. ἐµβα 377). ἀνδρεῖος is playfully borrowed from the marching song of wartime: "march like a man—to the flowery bays."

373. ἐς τοὺς εἰδάνθεις 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 adjectival. In such cases the gen. may come between art. and noun, as in Soph. Αἰ. 664 ἡ βροτῶν παροιμία, or after the noun, as Eur. Bacch. 29 τὴν ἀμαρτιάν λέχους, Εἰ. 368 αἱ φύσεις βροτῶν. [Where there is already a qualification of the noun (as εἰδάνθεις here) the other attributive word (here a gen.) may naturally be expected to follow rather than precede.]

374. ἐγκροῦν: cf. ἐγκατακροῦν 330 n.

375 sq. ἐπισκόπτων κ.τ.λ.: with reference to the σκώμματα and γεφυρωσμός at the mysteries. At the same time the chorus is pleading its right of mockery in the theatre. See Lucian Prom. 6 ἡ δὲ (κυμώδια) παραδότου τῷ Διονύσῳ ἐαυτὴν θέατρῳ ὡμίλει καὶ ἕννεπαίζει καὶ ἐγελοτοποεῖ καὶ ἐπέσκὼπτε, and (later) ἐπισκόπτει καὶ τῇ Διονυσιακῇ ἑλευθερίᾳ καταχεῖν (τινος).

377. ἡλίστηται δ’ ἐξαρκοῦντως: cf. Nicostr. ap. Ath. 693 β ἰκανῶς κεχόρτσαμαι 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 χορευταῖ was proverbial (Haigh, All. Theat. p. 80, where the pertinent authorities are cited). Comedies were performed after the ἄριστον and the Chorus admits that it 'has not been 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. φαρυγλῆς) σκόπτοντες τὴν γαστρομαργίαν τῶν χορευτῶν Ἀττικολ ὁπω λέγοντι. [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, ψηλὸν ἄρειν τινὰ: here the following words give the definition. Cf. Aesch. Pers. 549 καγὼ δὲ μέρον τῶν οἰχωμένων | αἴρω δοκίμον πολυπενθή.

379. τὴν Σώτειραν: i.e. Φερρέφαττα (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 Σώτειρα appears from Paus. 3. 13. 2 ναὸς Κόρης Σωτελίας (in Laconia), § 31. 1 (Arcadia), and from coins of Cyzicus. Cf. Aristot. *Rhet.* 3. 18. 1 θῆς τελεθῆς τῶν θῆς Σωτελίας ιερῶν.

γενιαλώς, in 'first-rate' style: cf. 97 n.

381. σοφέν, 'acts as Σωτελία.' This is better than σῶσεν; she says 'I am your preserver for ever.'

Θωρυκίων: cf. 363.

382 sq. These two anapaestic tetrameters are spoken (or chanted) by the coryphæus. The next service is due to Demeter, and the metre is of quite another kind (ἐτέρα ἴδεα) to that of the lines referring to Persephone. The construction is ἐτέραν νῦν νῦν κελάδειτε, ἔπικοισμοῦντες τὴν κ. β., cf. Pind. *N.* 4. 26 νῦν νῦν κελάδησε καλλινικόν. 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. ἀγνῶν: with the same insistence as in 327 n.

387. καλ μ' ἀσφαλῶς κ.τ.λ. This use of accus. and infin. belongs to the language of prayer, and depends on the thought δος or εὐχόμαι unexpressed (Kühner-Gerth ii. p. 22). Cf. 887, 892, Aesch. *S.c.* T. 239 θεόι πολίται, μὴ με δουλείας τυχεῖν, *Ach.* 247 ὧ Δίωνος δέσποτα, λκεχαριμένως σοι τήνδε τῆν πομην ἐμὲ | πέμψαντα καλ θύσαντα μετὰ τῶν οἰκετῶν | ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροις Διονυσίᾳ.

Speaking as μύσται they mean 'may I sport and dance without offence towards the goddess and her ritual'; as χορευταλ 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 ἐπελ καὶ τοῖς κωμικοῖς πολλὰ πρὸς τὸ θεάτρον αὐστηρὰ καὶ πολιτικὰ ἐπεποιητο.
392. *παίσαντα... νικήσαντα ταινιούσθαι*, ‘(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 ὀφακα νομῶν βλέφαρα μὴ κοιμῶν ὑπνῷ, Plat. *Rep.* 366 ἄλοντες ὑπερβαίνοντες καὶ ἀμαρτάνοντες πειθόντες αὐτοῦς ἄξιςμοι ἀπαλλάξομεν, i.e. πειθόντες αὐτοῦς λισόμενοι (=τῷ λισσεθαί) ὑπερβαίνοντες (=ὀπόταν ὑπερβαίνωμεν).

393. *ταινιούσθαι*. The *taunia* 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 *skwymàta* and *taigmàta* of the mysteries there was some recognition of pre-eminence.]


396. *τὸν ξυνέμπορον*: i.e. who is (always) the (recognised) companion, etc.

397. *μέλος ἐορτῆς ἡδιστον εὐρών*, ‘discoverer of the sweetest festal tune’ (not = τῆς 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 θεᾶν*: Persephone, to whose shrine they are proceeding.

401. *ἀνευ πόνου κ.τ.λ.*. Iacchus is but a babe, and the journey is, therefore, relatively *πολλῆ*. Nevertheless he is a god, and the gods know no *πόνος* : cf. Hes. *Op.* 112, Eur. *Phoen.* 639 πάντα δ' εὐπετήθ᾽ θεοῖς, Lucr. 5. 1182 *nullum capere ipsis inde laborem.* [Probably the expression was actually used each year when the start was made from the Iaccheum, whether to Eleusis or to Agraec.]

404. *κατεσχοχεὶς μὲν...; ‘didst cause to be slit up.’ There can hardly be a reference to the *σχιστὸς χιτῶν* or the shoes called *σχισταῖ*, 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 *taigmata* and the night-revels), (2) frequently in the comic chorus. In the latter τὸ γέλω ὑπον was of course consulted, but an economical *χορηγῆς* 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 ὑάκος (‘rag’) are humorous disparagement; these things do not deserve the name of ‘shoes’ and ‘clothes.’

κατασχισώ μὲν . . καξηνυρες. 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. Cyrl. 1. 4. 3). But one best ms. has κατασχισω μὲν . . κξηνυρες and Kock’s κατασχισάμενος . . κξηνυρες is highly probable.

407. ἄξημιλοις, ‘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᾽ ἀεὶ πως κ.τ.λ. The speaker, attracted by the last words, exclaims ‘I’m in a general way rather given to escorting (taking up συναγολοθεί), and I should like to dance, playing the while.’ For the expression cf. Eur. Hipp. 666 ἀεὶ γαρ οὖν πῶς εἰσί κάκειναι κακαί. The sense of πως, though it qualifies ἀεὶ, is felt with the adj. also. With another order Plut. 246 ἐγὼ δὲ τοῦτο τοῦ τρόπου πῶς ἐμ᾽ ἀεὶ.

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 μῦσται can hear. In the latter case we may take this as a suggestion of the γεφυρισμὸς 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 δῆτα and κοινή 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 ν. 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 κάγωγε <βούλομαι> πρόσ or κάγωγε πρόσ, <σάφ' ἵσθι>. But it is not easy to see why the loss should occur, whereas the addition of both εἴμι and αὐτῆς (adscript) might be foreseen if the original were the trimeters ΔΙ. ἐγὼ δ᾽ ἀεὶ πῶς
filakolouthos, kal metà (adv. cf. avee) | palizwn xoreuven boulomai. 
[Δ. káywe prots.]

416. boûlesèthe deità . . : spoken by the coryphaeus, ‘pray, would you like . . ?’ cf. Av. 1689 boûlesèthe deità égû têwos | âttô tâ krêa tauti mënon; If addressed to his fellow choreutae, kòvny = ‘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 γεφυρισμὸς (cf. tâ èk âmâkïs and the ατήνα of the Thesmophoria) was a free use of rough banter, chiefly at the Cephissus 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 Ilissus), and thence generically. A bridge was a convenient standing-place, since everyone must pass. γεφυρίζεν thence becomes = σκωπτικὸς ὑβρίζεν.]

417. Ἀρχέδημον: mentioned by Xenophon (Hell. 1. 7. 2) as ὁ τοῦ δήμου προεστηκώς καὶ τῆς διωβέλαις ἐπιμελῶμενς at the time of the battle of Arginusae, by Lysias (14. 25) as γλάμων (inf. 588) and an embezzler of public money when Alcibiades was a youth, and by Aeschines (de F. Leg. 76) as a corruptor 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. ἐπτέτης ὑν ὦκ ἐφυσε φράτερα. The last word is a punning παρὰ προδοκίαν pronounced with a drawl, as if it were to be φρατήραs (sc. ὀδοντα). These were the second teeth, which came at seven years of age; cf. Solon, Eleg. 25. 1 παῖς μὲν ἄνηθος ἐὼν ἔτι νήπιος ἐρκὸς ὀδοντῶν | φύσας ἐκβάλλει πρῶτων ἐν ἔπτ᾽ ἔτειν. 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 Av. 764 el ðe δοῦλος ἐστὶ καὶ Κάρδ ὀσπερ Ἑξήκεστιός, | φυσάτω πάππους παρ᾽ ἥμιν καὶ φανώνται φράτερας. Every true-born citizen was registered in early childhood in the φρατερικῶν 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 (δημοσιότης), 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 φράτεραs and φράτοραs. Here the mss. give the latter, as in Eq. 255. The grammarians, L}
however (e.g. Steph. Byz.), tell us that φράτηρ is the Attic form, and this answers to frater and to e.g. πατήρ, μητήρ, θυγάτηρ. Attic inscriptions always show -ηρ (Meisterhans2, p. 103).]

420. ἐν τοῖς ἄνω νεκροῖς: (1) by a surprise for ζωσι, implying that the Athenians are stupid enough to be dead. Aristoph. elsewhere calls them πρόβατα, and νεκροῖς were more helpless still; cf. Sen. Ep. 60 quosdam ne animalium quidem sed mortuorum loco numeremus (quoted by Blaydes); (2) there may also be a reference to the famous lines of Euripides τίς οἴδεν εἰ τὸ ζῆν μὲν ἐστι καθανεῖν, | τὸ καθανεῖν δὲ ζῆν κάτω νομιμέται; (3) meanwhile ἄνω perhaps alludes to the Πνύξ and its stupid deliberations (cf. ἄνω καθῆσαι). 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 Arginusae' is not likely.]


ἐκεῖ, 'on earth' (reversing the usual sense).

μοχθηρίας: instead of an expected δημαγωγίας or πολιτείας (schol.) ; more antithetical, perhaps, σοφίας or ἀρετῆς.

431. ἔχουσ' 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. ὁποιο' νῦάδ', 'where hereabouts': cf. Soph. Phil. 16 σκοτείνθε ʿθ' ὁποιο 'στρε ἑνταύθα διατομος πέτρα | τοιάδ'.

433. ξένω γὰρ 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' αὖθις ἐπανέργη: because there is no need.

437. αἰροὶ ἄν: sc. τὰ στρώματα ; cf. 502.

438 sq. τῇ ἄν: 39 n. ἄλλα ἄ: 227.

Δίως Κόρινθος: a proverb (cf. Eccl. 828, Pind. N. 7. 104) for nauseating repetition. Xanthias is tired of hearing nothing but αἰροὶ ἄν. The origin of the expression is thus explained: A Corinthian envoy, calling upon the Megarians for certain claims, kept repeating that ὁ Δίως 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 τὸν Δίως Κόρινθον, and expelled him with blows.
But Xa. is also punning upon the insect (κόρμις) which was the plague of Greek bedding. These are humorously called 'Corinthians' in Nub. 709 εκ τοῦ σκίμποδος | δάκνουμεί μ' εξέρροντες οἱ Κόρινθοι. [That στρώματα were especially manufactured at Corinth appears irrelevant.]

440 sqq. χωρεῖτε νῦν ... We have reached a new stage in the proceedings. The κύκλος is the sacred enclosure (περίβολος), within which was the ἀλσος or 'lawn,' θεά being Persephone. The priest himself chooses the better part (444 sq.).

445. παννυχίζουσι θεά: the dat. of the recipient of honour. Cf. Lys. 1277 δρκησάμενοι θεοίσων, Nub. 271 ιερὸν χορὸν ἵστατε Νόμφαις, Xen. Hell. 4. 3. 21 στεφανοῦσθαι τῷ θεῷ. The order is οὖν φέγγος ὅπειρο τ. 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 (Eq. 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 (τιθήμημι' ἑαρος ἐκπρεπέστατον Chaeremon, fr. 13). To the happy meadows of the μύσται (and presumably of Acræa) the expression is appropriate (cp. Prop. 4. 7. 60 mulect ụbi Elysiæ aura beata rosas).

450. τὸν ἡμέτερον ... 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 = ξυνάγειν ἡμᾶς ποιοῦσιν (or ἐὼσιν) and ὠλθίαι μῷραι are virtually personified (as if = ὠλθιοῦτεραι Μῷραι). Cf. Aet. 1731 "Ἡρα ποτ' Ὀλυμπία | ... ἄρχοντα ... μέγαν | Μῷραι ξυνεκήμοσαι. There is a slight laxity in δν, which implies a previous χορὸν in place of καλλιχορώστατον.

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 n., Soph. fr. 753 τρισόλβου | κεῖνοι βροτῶν, οἱ ταῦτα δερχέντες τελῇ | μόλωσ' ἐς "Αἰδοῦ. τοῖσδε γὰρ μόνοις ἐκεῖ | δὴ ἐντε, τοῖς δ' ἀλλοισ πάντ' ἐκεὶ κακά.

457. διήγομεν : viz. when on earth.
458. \( \pi \rho \iota \tau \omicron \varsigma \xi \epsilon \nu \nu \omicron \varsigma \kappa \alpha \kappa \tau \tau \iota \varsigma \iota \lambda \varsigma \omega \tau \varsigma \) : (1) the formulae of the mysteries in all probability insisted on \( \epsilon \upsilon \sigma \sigma \varepsilon \beta \varepsilon \iota \alpha \) towards \( \xi \epsilon \nu \nu \omicron \) and (e.g.) the helpless; (2) the Chorus in Aristophanic comedy do not attack \( \xi \epsilon \nu \nu \omicron \) 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 \( \mu \upsilon \sigma \tau \alpha \iota \) is deftly applied to the play, with a \( \pi \rho \alpha \delta \iota \nu \sigma \delta \omicron \kappa \lambda \alpha \nu \) in \( \iota \delta \iota \omega \tau \varsigma \). [That \( \iota \delta \iota \omega \tau \varsigma \) should = \( \pi \omicron \omicron \lambda \tau \iota \varsigma \) in opposition to \( \xi \epsilon \nu \nu \omicron \) is impossible. Nor can there be any natural reference to the Spartan \( \xi \epsilon \nu \nu \lambda \alpha \sigma \iota \).]

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. \( \omicron \upsilon \mu \eta \delta \iota \alpha \tau \rho \iota \varsigma \varsigma \varepsilon \varsigma \), \( \alpha \lambda \lambda \alpha \ \kappa . \tau . \lambda . \) : see 202 n.

\( \gamma \epsilon \omicron \rho \varepsilon \varepsilon \iota = \pi \epsilon \iota \rho \alpha \delta \varepsilon \iota \), a humorous application of the verb, which is, however, frequent enough as a metaphor with words like \( \pi \delta \nu \omicron \nu \), \( \kappa \iota \nu \omicron \nu \omicron \), or of blessings (\( \xi \epsilon \nu \nu \lambda \epsilon \beta \iota \tau \lambda \alpha \varsigma \)as, etc.). Nearest to the present place is Soph. \( \alpha \tau \omicron . \ 1005 \ \epsilon \iota \delta \delta \omicron \ \delta \varepsilon \delta \iota \sigma \alpha \ \iota \mu \iota \upsilon \rho \omicron \lambda \omicron \upsilon \upsilon \nu \).\]

463. \( \tau \omicron \ \sigma \chi \epsilon \mu \alpha \ \kappa \alpha \tau \omicron \ \lambda \eta \mu \alpha \), 'look and pluck.' \( \lambda \eta \mu \alpha \) is not a word of common life or prose. Here its use is determined by the jingle (which assists the sarcasm); cf. Ach. 269 \( \mu \alpha \chi \alpha \omicron \ \kappa \alpha \Lambda \alpha \alpha \chi \alpha \omicron \), and (more seriously) Plat. \( \alpha \nu \epsilon \omicron \varepsilon \varsigma \). 238 \( \omicron \ \delta \pi \lambda \omega \nu \ \kappa \iota \sigma \iota \nu \ \tau \epsilon \ \kappa \alpha \ \chi \rho \sigma \iota \).\]

464. \( \pi \alpha \ \pi \alpha \) : see 37.

Aecacus is represented as the (slave) doorkeeper; cf. Luc. \( \delta \alpha \iota \varsigma \). \( \alpha \nu \epsilon \omicron \varepsilon \varsigma \). \( \delta \iota \ \pi \nu \lambda \omega \rho \varepsilon \iota \varsigma \) (Menippus to Aecacus, who is acting as his \( \pi \epsilon \rho \iota \gamma \gamma \gamma \theta \iota \varsigma \) 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 \( \theta \nu \rho \omega \rho \varsigma \) (39 n.), although here his anger has its excuse.

\( \iota \rho \alpha \kappa \lambda \iota \varsigma \ \delta \ \kappa \alpha \tau \tau \rho \iota \varsigma \) : said with an air and an attitude. \( \kappa \alpha \tau \tau \rho \iota \varsigma \) 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 \( \alpha \theta \zeta \eta \sigma \varsigma \) of Euripides; others suspect it to have been in the \( \Pi \epsilon \iota \rho \iota \theta \varsigma \) (or rather \( \Pi \epsilon \iota \rho \iota \theta \varsigma \)), in which Theseus is engaged, but which is quite a different play. We know hardly anything of the \( \alpha \theta \zeta \eta \sigma \varsigma \), except that it was concerned with the Minotaur expedition, whereas the \( \Pi \epsilon \iota \rho \iota \theta \varsigma \) 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. ἄ βδελπρε κ.τ.λ. = ‘You shameless, impudent, audacious creature; | You wretch, you utter wretch, you prince of wretches.’ All the words (including βδελπρε; cf. Ach. 289, Theoph. Char. 11, Plat. Rep. 338 ν) 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 σ’ is part of the phrase in such cases. [See Introd. p. lv.]

467. τὸν κύν’ ἡμῶν: as Aeacus is the θυρωρός, 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. Εὐκ. 1025 and Theoc. 15. 43 τὰν κύν’ ἔσω κάλεσον, τὰν αὐλελαν ἀπόκλαξον. ξελάσας: from his post.

468. ἀπήγοας ... λαβὼν: the tautology of grievance, the metre also being tragic in its indignation.

469. ἐγὼ: hence the special vexation, ‘I was responsible for him.’

ευκέ μέσος: a frequent metaphor from wrestling; cf. Νιβ. 1047 εὖθος γάρ σ’ εὖκε μέσον | λαβὼν ἄφυκτον (‘I have you on the hip’).

470. τοῦ κ.τ.λ.: τοῦ (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 Μαυρανέρα, ‘Black Waters.’ The notion in μελανοκάρδιος is that of a thing black and hard to the core. The blackness is that of iron (Hes. Ορ. 151 μέλας δ’ ὠκ ἐσκε σιδόρος), the unbending; cf. Pind. fr. 88 ὅς μὴ πόθι λαμαίνεται, εὖ ἀδάμαντος | ἡ σιδάρου κεχάλκευται μέλαιναν καρδίαν.

472. περίδρομοι κόνες: the Furies, who are ‘dogging’ or ‘hunting’ fiends; cf. Aesch. Cho. 923, Εὑμ. 246, Soph. Εὐ. 1387 μετάδρομοι κακῶν πανουγγυμάτων | ἄφυκτοι κόνες. [But there is also an allusion (cf. 477) to γυναῖκες περίδρομοι (Theogn. 581), ‘wantons,’ who are κόνες as being shameless, and Κωκυτοῦ κόνες as being ruinous.]
473. "Εξιδνα: the monster of Hesiod, Theog. 298 ἡμιν υὲν νῦμφην ἐλκυστίδα καλλιπάρρην, | ἡμιν ὀθ' αὐτε πέλωρον ὅφυν δεινὸν τε μέγαν τε. There is no record that she was hundredheaded (an epithet of Typhon), but poets were free in such inventions. [In Eur. Η. Ε. 883, where Ποργγών Λύσσα employs ἐκατογκέφαλα ὄρεων ταχύματα, 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 Ταρπαρέλα '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 τι σοι δοκεῖ; μύραινα γ' εἶν' ἔχιδν' ἐφυ, | σήπεν θιγγοῦν οὖ; Αθ. 312 β. 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 καταφερής, 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. Γοργόνες Τειθράσιαι: we do not know what adj. stood in the parodied original. Διβυστικαλ 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. ἐφ' ἄς, 'to fetch whom.' The line is fully tragic in both metre and language. ὄρμησω is most probably intrans. with cogn. accusative; cf. Eur. Alc. 1153 νόστιμον δ' ἐλθος πόδα. Such expression is favoured in tragedy, and the comedian makes the most of it. The same construction should be assumed in Soph. Αρ. 370 οὖκ ἄφορρον ἐκνευμῇ πόδα; ibid. 40 πρὸς τί δυσλόγιστον ὃδ' ἥζεν χέρα; 42 ποίμναις τῆνδ' 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 . . ἄλλοτριον, 'some stranger' (not one of ourselves).
482. οἶσε: a unique form of imperat. for Attic Greek (viz. with -ε 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 Vesp. 995 is about to faint he cries οἶμοι, ποῦ 'σθι ὑπάρ;

483. προσθό, 'apply it (to yourself).' The word must be said by Xanthias; as an order of Di. it would have been πρόσθες. For a good example of the difference of voice cf. Eq. 1227 καταθοῦ ταχέως τὸν στέφανον, ἕγ̊ έγ̊ τουτι | αὐτὸν περιθῶ. ποῦ 'στιν; viz. the sponge. On receiving it, he does not apply it to his heart, but lower.

χρυσοί: often applied to gods; cf. πολυτίμητοι.

485. εἷς τὴν κάτω μου κοιλίαν: it is a rule of Greek that, when a simple noun and article are used with αὐτοῦ, ὑμῶν, ἡμῶν, αὐτῶν, these words either follow the noun or precede the article; i.e. ἡ μου κοιλία is not Greek for ἡ κοιλία μου or μου ἡ κοιλία. The mss. of Aristoph. give one instance to the contrary, viz. Lys. 417 τῆς μου γυναῖκος, which all editors reject for τῆς γυναῖκος μου. 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 τᾶς οἰκείας ἡμῶν ἀμαρτίας, Plat. Symp. 189 D ἡ πάλαι ἡμῶν φύσις.

486. ὁ δειλότατε θεῶν σὺ κάνθωπων: in addressing a human being Χα. would have said δειλότατε ἀνδρῶπων. 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 κάνθωπων Ἑρως.

487. πῶς δειλός 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' ἀπεψή-

σαντ' ἄν, εἰτ' ἤρωνοντο μὴ πεπτωκέναι.

491. ἀνδρεία γ': sc. πεποληκας or εἰρηκας. The γε is regular in such brachylogy (which is not always sarcastic); cf. Eq. 609 δειλὰ γ', ὁ Ἡθσειδὸν, Eur. I.T. 619 ἄξηλα γ', μ νεάνι.

494. ληματίας, 'have an itch for pluck.' The termination -ία is used of morbid disires (μαθητία, στρατηγίαν) or condi-
tions (ὅφθαλμιάν, ναυτίαν). But adj.-nouns in -ίας often express similar affections or dispositions. It matters little, therefore, whether we read ληματίας or ληματίας. In either
case there is probably a pun upon λημάν, λήμη, the blear-eyed condition of ὀφθαλμίων, the coward's excuse (192 n.). Dionysus sneers at the pretended courage of his slave.

498. φέρε δὴ ταξιέως αὐτ', 'come on! quick with them!' (sc. the club and skin), elliptical for φέρε, δός αὐτά. [That αὐτά should mean τὰ σκεῦη, understood from σκευοφόρος, is a less likely answer, though by no means impossible in construction (cf. 1025, 1466). Moreover, he would say λαβεί, not φέρε.]

499. τὸν Ἡρακλεοξανθίαν, 'the Heraklised Xanthias,' 'Xanthias ἀπὸ la Herakles'; cf. μελετολογος = μεικτῶς λευκός, γλυκύτικρος = γλυκέως πικρός. Doubtless there is also a suggestion of a combined statue of two deities on one pedestal, like Ἐρμαθῆνη, Ἐρμηρακλῆς, Ζηροποσειδῶν, etc. But for this direct formation should be Ἡρακλεοξανθίαν. It is not directly out of the question that the comician should venture on Ἡρακλεο-, 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. μὰ Δ': sc. οὐ δεῖλος ἑσεί, 'certainly you won't, but you will be really and truly the Melitean—(hero).'

οὐκ Μελίτης μαστίγιας: the last word is a surprise for, e.g., ἢρως or ἀλεξίκακος (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 ἀπὸ la Herakles in battle (a practice referred to by Aristoph. in 428–430 of the full text of this play. Καλλιαν . . . φασὶ . . . λευτήρ ναιμαχεῖν ἐνημεῖνοι).

505. ἐποτεν, '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 μάγειροι were engaged from the Agora.

κατερεικτῶν χύτρας ἐτνος, 'pots of soup made of ground pulse.' No definite noun need be supplied, but ὀπτριῶν or πίσων would come nearest; cf. fr. 88 ἐπειτ' ἑρεψον ἐπιμαλοῦσ' ὀμοῦ πίσων, Colum. 2. 10. 35 cicera fressa. For the fondness of Herakles for ἐτνος cf. 62 n. [The spelling of mss. varies between ἐρεκτῶν and ἐρικτῶν, and the question (as with στιπτός στειρτός) can hardly be settled. On the one side we have ἀλειπτός, ἕκτος, μεικτός, δεικτός, and on the other πιστός, ἄφυκτος. The rule is for the diphthong to be retained, but probably both forms were often in use.]
507. κολλάβους, 'scones' or 'rolls' (μικροὶ ἀρτίσκοι schol. *Pac.* 1196). One comic fragm. describes them as γαλακτο-χρώτες. It is best to mark an apophasis. - The maid is describing with gusto, but on reaching κολλάβους she thinks it useless to continue the catalogue, and cuts herself short with — ἀλλ’ ἔσθι. This accounts for the apparent abruptness of the single word. [Those who have felt this abruptness have joined πλακοῦντας κολλάβους (cf. βοῦς ταῦρος and 207 n.); but κόλλαβος are apparently not πλακοῦντες.]

508. κάλλισττ', ἐπαύνῳ: a polite refusal (made to tease Dionysus). Χα. is acting up to his new dignity. For 'No, thank you' Greek said also καλώς or (512) πάνιν καλώς (sc. λέγεις = 'you are very kind'), and καλώς ἔχει or κάλλιστ' ἔχει (sc. μοί = 'I am quite content'). With κάλλιστ' here we must supply λέγεις, not ἔχει, which cannot be omitted. Latin says *benigne* (Hor. *Ep.* 1. 7. 16, 62), but its nearest equivalent to κάλλιστ', ἐπαύνῳ is bene (vocas), tam gratia est (Plaut. *Men.* 2. 3. 36).

508 sq. μὰ τὸν Ἀπόλλων οὐ μή… περιόψωμαπελθόντα: for these strong instances of synecphonesis and crasis see *Introductio* p. xliii. For περιορῶ with aor. participle see Goodwin, *M. and T.* § 148. In ultimate analysis the phrase = ἐὰν ἄπέλθης, οὐ περιόψωμαι.

510. τραγήματα = τρωγάλια, bellaria, 'dessert,' including fruits (walnuts, chestnuts, figs, beans, etc.) and sweetmeats. φρύγειν ('roast') refers to the fruits.

512. ἄμυροι: the form ἄμοι is pleading ('to please me').

πάνυ καλῶς: 508 n. οἰκεῖος ἔχειν: 202 n.

513. αὐλήριοι: flute-players and dancing-girls come in at the πτός or symposium.

515. ἔτερα differs from ἄλλας ('as well') by implying opposition or comparison. These women are different, a second set, with other points and performance.

πῶς λέγεις; ὄρχηστρίδες; 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. ἀφαίρειν: sc. from the fire, as we say 'take off (the kettle'), or from the spits (ὀβελοὶ, ὀβελισκοὶ); cf. *Ach.* 1119 and ἄφελκεν (ibid. 1005 ἀναβράττετ', ἔξοπτάτε, τρέπετ', ἄφελ-κετε | τὰ λαγόρα ταχέως).

ἡ τράπεζα: not aι τράπεζαι; there is to be no dinner-party, but only a meal for Herakles.
The word αἱρεῖν = φέρεῖν 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) αἱρεῖν was synonymous with φέρεῖν in certain phrases by survival of an old use. Cf. Pac. 1 αἴρ αἴρε μᾶζαν ὡς τάχος τῷ κανθάρῳ, Pherecr. fr. πεταλ. 7 πρόσαρε τὸ κανονῖν, εἰ δὲ βούλει, πρόσφερε, Soph. Aj. 545 αἴραι αὐτῶν, αἴρε δεύο.

519–520. πρώτιστα: other matters may bide their time. The pompous fulness of expression in ταῖς ὀρχηστρίσιν ταῖς ἐνδὸν οὐσίας should be noted: ‘your said dancing-girls, who are within.’

αὐτὸς, ‘the gentleman,’ ἱρσ; cf. the well-known αὐτὸς ἐφα (‘the master said it’), the Scotch himself, Plat. Rep. 327 β ἡρόμην (from the slave) ὅπου αὐτὸς εἴη, Theoc. 24. 50 ἀναστατε διμώες ταλασσίφρονες: αὐτὸς ἀντεί.

ὅτι εἰσέχομαι: for the hiatus see Introd. p. xlii.

522. σπουδήν ποιή, ‘take it in earnest’; cf. ὄργην ποιεῖσθαι = ὀργίζεσθαι and the like. But here ποιεῖσθαι bears more obviously the frequent mental sense ‘consider’ (cf. συμφοράν π., δεύνδ π.). [The support of the MSS., however, is in favour of σπουδήν ποιῆσ, and this is quite possible in the purely objective sense ‘you are making it into (forcing it to be) real earnest.’]

523. σε ... Ἡρακλέα ἑσκενάσα, ‘dressed you up as Herakles’; cf. Ach. 383 ἐσάσατε | ἑσκενάσασθαι μ’ οἶνον ἄκλωστατον. So far as ἑσκενάσω differs from σκευάσω 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. [Ach. 1096 is recognised as corrupt.]

For the construction (Ἕρακλέα prophetic) cf. Ach. 739 χοίρωσ ... ὑμεί σκενάσας. It is identical with e.g. παιδεύειν τινά σοφόν (= ὡστε σοφόν εἶναι).

527. οὔ τάχ', ἀλλ' ἣδη ποιῶ = ‘I'm not going to do it; I'm doing it’; cf. Eur. Sigg. 551 εὐτυχοῦσι δε | οἶ μὲν τάχ', οἱ δ' ἐσαύθεις, οἱ δ' ἢδη βροτῶν.

528. ταῦτ' ἐγώ 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’ (ante-stāri), or μ. ὅτι (Nub. 1222). But neut. pronouns (originally internal accus.) are rather freely used where English would say (1) ‘herein,'
e.g. τοῦτο χαίρω, ταῦτα πείθεις με; cf. inf. 703, 748 n., or (2) 'therefore'; cf. Nub. 318 ταῦτ᾽ ἀρ᾽ . . . ἡ ψυχὴ μου πεπότηται, Soph. O. T. 1005 τοῦτ᾽ ἀφικόμην, δότως . . εὖ πράξαμι τι.

529. πολίσθεν θεοίς; 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 στ' κ.τ.λ. It is doubtful whether we should take this as simply = οὐκ ἀνόητον δὲ καὶ κενὸν ἐστὶ 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 parenthetic explosion οὐκ ἀν. καὶ κενὸν: i.e. 'But the idea of your expecting—Isn’t it ridiculous?—that you . . .' The exclamation inif. may either take the article, as inf. 741, Nub. 268 (τὸ δὲ μηδὲ κυνὴν . . εἷθειν ἐμὲ . . ἤχουντα), or not.

531. ὡς δύολος κ.τ.λ. A tragic line, and probably a quotation. The art. is not required (i.e. ἀλκμήνης), the sense being 'a son of Alcmena.'

532. ἀμαλεί, καλῶς: ἔχ' αὖτ'; sulkily: 'Never mind! all right! take 'em.' αὐτ'; (cf. 498) is probably for αὐτά (sc. τὸ δέρμα καὶ τὸ ὅπαλον) rather than αὐτῷ (sc. τὸ δέρμα of 528).

533. ἐμοῦ δεθεὶς ἀν κ.τ.λ.: another tragic line, but θλοῖ is good Attic for ἐθελοῖ in this particular phrase (see Introd. p. xxxvi). Elsewhere, unless in parody, it is rare. Yet cf. Ἐμ. 713 ἐγὼ δ' ἐκείνου καταγελῶ γ' ὅσον θᾶλω, Lys. 1216.

534. ταῦτα μὲν: there is no answer to μὲν, since δὲ of 538 only carries on the same notion.

νοῦν ἤχουντος καλὶ φρένας. It is only in this combination that φρένα 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 περιπεπλευκότος = '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 πολύμητης 'Οδυσσεύς (δέ μάλα πολλὰ πλάγχη Ημ. Od. init.), but we need not press it; cf. 1113.

536. μετακυλινδέναι. It is disputed whether Attic writers used κυλινδέω = κυλινδῶ, and some assert that κυλινδῶ is the only active form, while in the middle the choice is between κυλινδομαι and καλυκούμαι. But this dictum can only be
upheld by considerable and arbitrary changes of mss. See Kühner-Blass ii. p. 453 against e.g. Cobet (N. L. 454, 459, 637). Still κυλίνδω is the better supported for Aristophanic dialogue.

537. πρὸς τὸν εὖ πράττοντα τοῖχον, 'to the comfortable side (of the ship)'; cf. Eur. fr. 89 Ζενέλον εἰς τὸν ἐνυχή | χωροῦντα τοῖχον, Or. 895 ἐπὶ τὸν ἐνυχή (sc. τοῖχον) | πηδῶσ ἀεὶ κήρυκες.

γεγραμμένην εἰκόν': 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. 253, and ἀνδράντος ἀφωνότερος.

541. Ὑθραμένους, 'and a natural—Theramenes,' an effective παρὰ προσδοκίαν for e.g. φρονίμου; cf. 363 Θυρυκλῶν ὄν. Theramenes, called the κόθρονος (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 counter-charges 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 sure to please 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 πανδοκειμεν 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 (φιλαθοῦ). 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 πανδοκεύτης . . . καὶ μηδεμίαν ἐργασίαν αἰσχρὰν ἀποδοκίμασα; cf. Plat. Legg. 918 D. A πανδοκεύτηρα required a shrewish tongue. Sometimes Athenian women undertook this occupation, but the woman here is, more characteristically, a μέτοικος (see 569).

Πλαθάνη: invented from πλάθανον, a kitchen ‘shape’ or ‘mould’ (πλάσσω). Cf. Thoc. 16. 115 εἴδατα δ’ ὅσα γυναίκες ἐπὶ πλαθάνῳ πούεσθαί. We may perhaps render ‘Patty!’

ὁ πανούργος οὐτοσί, ‘yonder is the rascal.’

551. ἐκκαίδεκα. Greek frequently says ‘sixteen’ (cf. Luc. Prom. 3, Τίμ. 23, etc.), for our ‘baker’s dozen’ or ‘score.’ For a smaller indefinite number it uses τέταρτες (914).

552. ἐκεῖνος αὐτὸς δῆτα, ‘yes, (it is) that man’s very self.’

κακὸν ἥκει τινι, ‘somebody is in trouble’ (viz. Di.). The allusive τις (cf. 554) is common in threats and sly or malicious references; cf. Thoc. 5. 120 ἥδη τις, Μόρασεν, πικραλίνεται, Soph. Αγ. 1138 τοῦτ’ εἰς ἄνιαν τοῦπος ἐρχεται τινί, Aesch. S.c.T. 389, etc.

553. κρέα. The plural of κρέας would naturally be κρέα (i.e. κρεα-α), but κρέα (from the analogy of neuters of other stems) is the only comic scansion.

554. ἄν’ ἡμιωβολία, ‘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’ ἡμιωβολία with either the simple ἡμιωβολία or (τὰ) ἄν’ ἡμιωβόλου or (τὰ) ἡμιωβόλου. It might be urged that, to a πανδοκεύτηρα, 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 ἐνον. [Others write as a compound ἄνημιωβολία, in a sense ‘three-farthings-apiece plates of meat,’ the adj. being = (τὰ) ἄν’ ἡμιωβόλου. For the price itself cf. Eupolis ap. Ath. 328 ε ἡμιωβελίου κρέα. The compound is nevertheless curious and illogical, and cannot be supported by e.g. καλοκάγαθα. Such an expression as that of Timoecles (Καυν. 1) τῶν ἄν’ ὀκτώ τοτῆσθολ οὐ 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(ἀ) which is synonymous with it. But since the ἄν- is, after all, redundant, another specimen should be forthcoming before we accept such a form.]
ημιωβολιαία. The spelling of Attic inscriptions is ημιωβελιαον, the o being used only where another o immediately follows the λ. Thus τρωβολον, but διωβελια (Meisterhans, p. 18).

555. τὰ σκόροδα, 'those cloves of garlic.' The supply of garlic was part of the business; cf. Lys. 458 ὃ σκοροδοπανδοκευ-τριαρτοτώλειδες.

556. sq. οὐ μὲν οὖν... ἕτε: not a question, but='nay, you fancied...'. The idea that the κόθοροι (46) would form a disguise is facetics enough.

eἰχες: assimilated to the tense of προσεδόκας. The clause ὅτι eiches might be represented by ἔχων, the time of which is that of προσεδόκας.

ἀν γνῶναι σ' ἕτε. The difficulty of ἀναγνώρων is not in the tense without ἀν, since προσδοκάν with aor. is good Greek (Goodwin, M. and T. § 135), but ἀναγνωρόκω 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.

tάλαν, 'dear O dear!'; a favourite word with women. But τάλαν is scarcely to be taken as voc. of τάλας used as feminine (Thesm. 1038 proves nothing). It may very well be neuter, equivalent to (ὁ) τάλαν πᾶθος (χρήμα etc.)='dreadful!' This would account for its use in comminiration of one's self, e.g. Lys. 102 ὁ γοῦν ἐμὸς ἡδὴ πέντε μῆνας, ὡς τάλαν, ἄπεστιν; 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).

κατησθειν: 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=προστειόθηκα 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 ννυ ὅραν δοκῶμεν αὐτόν; cf. οὐ φημ, οὐ βούκομαι, 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 ὅθεν ἀδικοῦσαι really = 'being thought to be at sacrifice,' and similarly Eupolis 159. 10. But here 'being thought' is not in point.]

565. νῷ δὲ δεισάσα γε ποι. The particles are exculpatory. [The fem. dual form δεισάσα is denied for Attic by many critics (see Cobet, V. L. p. 70), who quote Plat. Phæadr. 238 ν ὄν τινε ἔστων ἵδεα ἄρχοντε καὶ ἀγοντε, and maintain that the dual possessed but one form in nom. and acc. Many (but not the best) mss. have δεισασαί, and it is suspected that δεισάσα has been substituted for this because of νῷ. Similarly in Soph. O. C. 1600 τῷ .... μολοῦσαι of the best ms. appears as τῷ .... μολοῦσα in others; ibid. 1676 ἵδοντε καὶ παθοῦσα seems impossible (παθοῦσα some ms.), and it is argued that the same copyist who altered παθοῦντε would have altered ἵδοντε if metre had permitted. In Eccl. 1087 ἔλκοντε 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. κατῆλψ', 'loft.' Hesychius defines κατῆλψ either as the beam supporting the roof or 'better (as he says) ἱκρώμα (scaffolding or raised platform) τὸ ἐν τῷ οἶκῳ.' 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 μεσόδομη.

567. τὰς ψυάθους: supplied in the inns to sleep upon.

568. ἔχρην: like tempus erat (Hor. Od. 1. 37. 24). '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. A 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 νέμειν.] Cleon died in 422 B.C., but had not been forgiven by Aristophanes. For his patronage of the rabble cf. Vesp. 409.
570. *σὺ δι' ἐμον'. 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 ἀνδρα μοχθηρὸν πολιτην, δέινην 'Τπέρβολον.

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 θυσ γυμφιόυς ἀπαντας εξεκοφε and Semonid. (fr. 7. 17) οὐδ' εἰ χωλωθεῖς εξαράξεις λίθῳ | ὄδντας, these are no argument against κόπτειν. [Of course κόπτειν cannot itself = ἐκκόπτειν.]

574. ἐγώ δὲ γ' és τὸ βάραθρον ἐμβάλομαι 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 E "Εσό δ' ὅπω δ' ἄλλω ἰδος ἢ ὀφθαλμοίς; Ὁ δὲ ἦπτα. Τὶ δὲ; ἄκούσας ἄλλῳ ἢ ὡσὶν; *Aesch. Ag.* 1049 πεῖθοι' ἀν, εἰ πείθοι' ἀπειθοῖς δ' ἵσσως. Kühner-Gerth i. pp. 248 sq.

τὸ βάραθρον: properly a pit (δρυμα) 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 definite-ness than e.g. ἐς κόρακας.

577. ἄλλ' 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. ἐκπηνεῖται: from weaving. *πηνον* 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.

προσκαλούμενος: πρόσκλησις is the regular term for the serving of summons, but the simple κλῆσις and καλεῖσθαι are also used.

579. [Exit Landlady. An awkward pause follows; then Di. speaks an intentionally audible aside.]
580. παῦε τού λόγου: see 122 n.; cf. Av. 1243 παῦε τῶν παφλασμάτων.

581. οὐκ ἂν γενοίμην Ἡρακλῆς ἂν. It is quite arbitrary to read ἂν for the second ἂν. It is in any case doubtful whether the comedian would use the simple ἂν for πάλιν (or πάλιν ἂθις, ἂν πάλιν, ἂθις ἂν or even ἂθις ἂν πάλιν). Moreover the repeated ἂν helps the tone, 'I wouldn't—no!—I wouldn't.'

The 'rhetorical' repetition of ἂν (Kühner-Gerth i. p. 247) is frequent. Cf. Eur. Hipp. 961 τῶν λόγοι | τῆσδ' ἂν γένοιτ' ἂν; Tro. 1244 ἀφανεῖς ἂν δυτε οὐκ ἂν ἡμηθέιμεν ἂν.

μηθαμῶς: sc. τοῦτο εἶπης (ποιήσῃ).

582. ὁ Ἐανθίδιον: from Ἐανθίς. From Ἐανθίς the dimin. would have been Ἐανθή-ίδιον Ἐανθίδιον (Introd. p. liii). Ἐανθίς itself is but a formation from Ἐανθίς (= 'Tawny Boy') and the wheeling diminutive goes back to the primitive. Analogy also assists (cf. Σωκρατίδιον, Εὐρυτίδιον).

καὶ πῶς κ. τ. λ. Retorting vv. 530 sq.

584. αὐτὸ δράς, '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 ἂν may indeed be said to look forward to ἄντειπομ, but in many sentences no verb follows to which ἂν could refer. Particularly was a combination καὶ εἰ favoured for κεῖ (e.g. Plat. Men. 72 β καὶ εἰ πολλὰς εἰς, ἐν γέ τι εἰς τοῦτον ἀπασαὶ ἔχοντι), the development being probably assisted by a dim feeling of καὶ as = καὶ ἂν . . 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 οὐ ποιήσω = 'I will, throughout the future, abstain from doing' (Thuc. i. 56 ἐκέλευον . . τὸ λοιπὸν μὴ δέχεσθαι οἶς . . ἐπεμπον), and, conversely, in the present place, 'if at any point of the future I rob you.'

σε . . ἀφελωμαι: sc. αὐτά (skin and club).

587 sq. αὐτός, ἡ γυνή, τὰ παιδία. This, with ἡ οἰκία, is the fullest curse invoked in an oath. Cf. Dem. 1160 εἰ διομεῖ . . αὐτός καὶ ἡ γυνὴ καὶ τὰ παιδία, καὶ καταράσασθε αὐτοῖς καὶ τῇ
oikla. Humour lies in the fact that Dionysus has no wife or children. For a climax he adds the παρὰ προσδοκιάν, ‘—and so may the blear-eyed Archidemus’ (417 n.). This would naturally be a great induction to Xa. to risk it. γλάμων is applied to Arch. by Lysias also (c. Aisch. 536).

ἀπολούμην: sing. as if his ego included the parts αὐτός, ἡ γυνὴ etc.; cf. 1408 sq., Xen. An. 1. 10. 1 βασιλεὺς καὶ οἱ σῶν αὐτῷ διώκων εἰσπίπτει.

589. λαμβάνω: sc. the skin and club (not τὸν ὄρκον)

590–594. These lines convey a suggestion of the admonition and the answering pledge at some initiatory proceeding.

590–591. ἐπειδὴ . . . εἴληφας . . . εἶ ἀρχής πάλιν, ‘since you have once taken (lit. begun by taking) back . . .’ πάλιν (or αὖθις) εἶ ἀρχής (or ὑπαρχής) is a common phrase, cf. Plut. 221 οὔκ, ἢ γε πλουτήσωσιν εἶ ἀρχής πάλιν. [We should not join πάλιν pleonastically with ἀνανεάζειν, nor untruthfully with εἰχες.]

ἀνανεάζειν: syllables — — are missing. Scholia supply the note σεαυτόν πρὸς τὸ σοβαρόν. Of this σεαυτόν is merely a way of saying ‘ἀνανεάζειν is here intrans. for ἀναν. σεαυτόν’ and πρὸς τὸ σοβ. explains in what sense Xanthias can be said to grow young again. Meineke and others actually read πρὸς 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 -άζειν.

593. τὸ δεινόν, ‘that terrible look’ (familiar to Herakles).


ὅτι . . . πειράσεται . . . εῦ οἴδ᾽ ὅτι. The phrase εὖ οἴδ᾽ ὅτι ‘I know that (it is so)’ at the end of a sentence, or parenthetic, came to be regarded as simply = ‘I’m sure.’ Cf. Lys. 154 σπονδᾶς τοιχαίντ᾽ ἀν ταχέως, εὖ οἴδ᾽ ὅτι. So σάφ᾽ οἴδ᾽ ὅτι, εὖ τοῦ 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. βλέποντ’ ὄργανον, ‘looking marjoram’ (cf. ‘looking daggers,’ ‘look thunder’), i.e. with a tart or pungent look. βλέπειν takes contained accus. in the shape of a neuter adj.
(δρμύ 562) or a noun. Familiar are βλέπειν γάτην, κάρδαμα, σκύτη, θμακας. Cf. the tragic φόνον βλ., "Αρη δεδορκώς, and the pretty εἰρ ὅρωσα of Theocritus. [Sometimes an infin. is used, e.g. τιμᾶν βλέπω Vesp. 847.]

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 (=ἐψφήκεν ή θύρα of his original). It is incorrect to say that the door opened outwards in the classical time (Dict. Ant. i. p. 987).

καὶ δή, lit. 'even as it is' =iam nunc. Cf. 647, Pac. 942 o γάρ βωμὸς θύρας καὶ δή, Soph. Ο. C. 173 ΟΙΔ. πρόσθιγε νῦν μου. ANT. ψάνω καὶ δή.

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.

ήκει τῷ κακόν: D. retorts upon Xanthias (552).

607. οὐκ ἐσ κόρακας μῆ πρόσιτον. This has been misunderstood, or editors would never have meddled with it. For οὐ μῆ πρόσιτον see 202 n. ἐσ κόρακας is inserted expletive (like the familiar Latin malum) = 'You shan't come near me, confound you!' For the separation οὐκ . . μῆ cf. Soph. Αj. 560 οὐτοὶ ο’ Ἀχαιῶν, οἶδα, μῆ τις υβρίσῃ, Ἄπλ. 1042 οὐ’ ὃς μισαμα τούτῳ μῆ τρέσας ἐγὼ | θάπτεων παρῆσα. For the interpolation of the expletive cf. Aesch. S. e. T. 238 οὐκ ἐσ φθόρον σιγώον ἀναχθηγ τάδε; and Nicophron (Mein. Com. Frag. ii. p. 848) οὐκ ἐσ κόρακας τῷ χείρ ἀπολείπεις εἴκοδὼν;

εἰν: pronounced eiv, and not as opt. of eimil (Kühner-Blass i. pp. 113, 639). 'So!'

καὶ μάχει; 'flying, are you?' Xanthias begins knocking them about with his club.

608. ὁ Διήνυσκὸς κ.τ.λ. The Athenian police (τοξόται) were Scythians, and the names in -νας and -κας are to match (see Blytheson crit. n.). In a country where the police are mostly Irishmen one may perhaps render 'O'Rourke, O'Reilly, and O'Rafferty!'

610. εἴτ' οὐχὶ δεινᾶ 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 μή ἄλλ’ ύπερφυά.

τύπτειν: used absolutely, as in the Homeric Ζέφυρος λαίλατι τύπτων (Il. 11. 306).

611. κλέπτοντα, ‘being a thief,’ the present (of a condition) in a quasi-perfect sense. Cf. φεύγων, ἀδικῶν (617), νικῶν and (poetically) τίκτων, θυγάκων (Kühner-Gerth i. p. 137).

πρός=προσέτι: cf. 415. μή ἄλλ’: 103 n.

616. βασάνζε: 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’ δ’ τι ἐσται ἡ βάσανος Dem. c. Steph. 1120), and compensation had to be made for damage done to the slave (Dem. c. Pantaen. 978). The usual form was racking (στρεβλοῦν) on the wheel (τροχός), 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 δρογάνον βασανιστήριον which διαστρέφει τὰ σώματα. Cf. Com. Incert. iv. 622 τῇ κλίμακι | διαστρέφονται κατὰ μέλη στρεβλοῦμενοί. 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. ύστριχίδι: cf. Pac. 746. The word is dimin. of ύστριξ (‘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 knucklebones strung on the thongs.

621. πλήθους ἐπιτιθέσ: 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. φύλλων πράσου was a proverb for the extremely weak or brittle. Cf. Plut. Symp. 1. 5. 1, where he quotes φύλλων πράσου | τὸ τῶν ἐρώτων συνδέσται 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 (σκίλλαι), 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 ἡ τιμὴ τοῦ παιδός, or at least the part of the price corresponding to the βλάβη.

κείσται = καταβεβλησται, 'shall be paid at once.'


626. κατ' ὀφθαλμοὺς: cf. prepositional phrases κατὰ στόμα, ἐς χείρας, ἐπὶ θόρας etc. without article, and see 187, 199 n.

628 sq. ἀγορεύω τιν, 'I give notice to people (all and sundry). A point has been commonly overlooked. ἀδάνατον (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 ἀδάνατον is epic, but is found in comic trimeters in Ach. 53 and in an apap. tetr. Av. 688; here Di. is uttering the word with the dignity of a whole Iliad.

632. φῆμ' ἐγώ: sc. ἀκοεῖνω, 'Yes, I hear.'

635. τί . . οὐ τύπτει; = quin varulas? 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' (ἄλλ' ἀνθρωπον). Cf. 1416 οἷς ἔθης μὴ μάτην (ἄλλα προδρομον), Soph. El. 992 εἰ φρενῶν | ἐν γάχην αὕτη μὴ κακῶν (ἄλλ' ἀγαθῶν).

643. πληγὴν παρὰ πληγήν, 'stroke for stroke'; an adverbial expression like γῆν πρὸ γῆς (ἐλαύνομαι), the first πληγήν being strictly a contained (or cogn.) accus. with βασανιω understood.
644. ἰδού, 'there you are!' Æacus gives him a blow; Xanthias pretends to be waiting for it: 'well now, look out, in case I wince' (not indirect question, cf. 175, 339); and Æacus answers 'I've hit you already.'

645. οὐ μᾶ Δλ' κ.τ.λ. The reading of mss. οὐ μᾶ Δλ' οὐδ' ἐμοὶ δοκεῖσ is difficult. If correct, we must distribute thus: ἼΔ. οὐ μᾶ Δλ'. AI. οὐδ' ἐμοὶ δοκεῖσ (sc. αἰσθέσθαι, 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 οὐ μᾶ Δλ', οὐκ ἐμοὶ 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.

κατὰ πόσ 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 ἀνύσεις τι; ἀτταται. AI. τι ἀτταται; mss. agree in οὐκοῦν ἀνύσεις, but the rest is variously written and distributed. Editions commonly give οὐκοῦν ἀνύσεις; ἀτταται λατταται, 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 λατταται (Thesm. 223), (3) ἀνύσεις τι is livelier than ἀνύσεις, (4) the confusions are explained.


650 sq. εφρόντισα ὧποί' Ἡράκλεια κ.τ.λ., 'an anxious thought struck me, as to when my festival at Dioneia takes place.' Dioneia was a deme forming the N.E. 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 Ἡράκλεια ἐντὸς τείχους θείων (a resolution of war-time).

We might have expected γενήσεται, but a present is often used with a future reference, cf. Εὐκ. 127 δ χρησμὸς ἀντικρυ
λέγει | ὃς πρῶτα μὲν στυππεισώλης γίγνεται, 1087 ἔστιν ἐμοὶ χρησμὸς . | αἰτεῖ ὃς γίγνει καὶ πάντας γῆς βασιλείας, Ευπολ. fr. 182 ἄκουε νῦν Πελαγήδος ὃς ἀπὸλυται (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 ἀφαται is due to his sudden recognition of a neglected duty.

652. ἄνθρωπος ἱερός: editors mostly write ἄνθρωπος. Yet the former is in no way improbable: (He) is a sacred being.’ Cf. 968 Ὑπαμένης; σοφὸς ἔν ἀνήρ καὶ δεινὸς ἐσ τὰ τάντα, where the metre has prevented similar alteration to ἀνήρ.

ἱερός, ‘extraordinary,’ as being under special protection of some god. Cf. Plat. Ιον 534 β κούφον γὰρ χρήμα ποιήσῃ καὶ ἱερόν.

653 sq. λοῦ λοῦ: an exclamation of various emotions, depending upon the tone. Dionysus explains it as a cry of admiration or surprise, ‘Ho! Ho!’ But his tears need further explanation.

ἱππείας ὄρω: the actor would look at a portion of the audience.

κρομμύων ὀσφραίνομαι. Aristoph. probably means a compliment to the warlike behaviour of the ἱππής. With the common people onions formed a staple article of military food (and perhaps, like the garlic, were supposed to impart spirit). Cf. Pac. 529 τοῦ μὲν (sc. the knapsack) γὰρ ὃκει κρομμύοσφραίνει. In Eq. 596-610 the knights are praised for undertaking the same hard labour and eating the same poor food as the humbler classes.

655. ἔπει προτιμᾶς γ’ οὐδέν, ‘(you say that) because, of course, you don’t mind (the beating) at all.’

657. οἶμοι . . τὴν ἄκανθαν ἔξελε: 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 ἔξελε, 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. ‘O (!) — to be in England!’].

659-661. Ἀπολλυpsilon: 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 scason (or choliambic line) is attributed to each. The ancients were no more infallible than moderns in the ascription of lines to their authors.

"of the dwelling is somewhere in Delos or Delphi," the exact sense of έχεν being to ‘hold’ (as owner, occupier, or tutelary deity); cf. Thesm. 316 χρυσολύρα . . . Δήλον δς έχειε τεράν, Aesch. Εὐν. 24 Βρόμιος έχει τόν χώρων. The next lines (as quoted by schol.) ran ἦ Νάξον ἦ Μιλητὸν ἦ θεῖαν Κλάρον, ἦ ίκον καθ' ἱέρ', ἦ Σκύθας ἄφιξαν. ['O gracious (!)—emperor, O 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 . . . σπόδει : Introd. p. li.

663. μᾶ τόν Δί': sc. οὗ τὰς λαγώνας σποδήσων, ἀλλα . .

τὴν γαστέρα : cf. Herondas 5. 33 καί χίλιας μὲν ἐς τὸ νῦτον ἐγκύψαι | αὐτῷ κέλευσον, χίλιας δὲ τῇ γαστρὶ.

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 Αλγαίου . . 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 ἡ ψήφισμα εἰσάγεσθαι says schol. on the prose passage in Thesm. 295 (q. v.)).

The schol. tells us that these words come from Sophocles’ Λαοκόον (fr. 342), but he quotes thus: δς Αλγαίου μέδεις | πρώνας ἡ γλαυκᾶς μέδεις | εὐανέμου Λύμνας ἐφ’ υψηλᾶς 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 <περί> πρώνας is based upon the ease of losing περί in its form π, [στομάτων in schol. may be a misreading for Σποράδου.] For the whole cf. Soph. Ἀντ. 1118 κλυταν δς ἀμφέτεις | Ἰταλίαν, μέδεις δὲ | παγκόλαν Ελευ- σίνας | Δηόν ἐν κόλποις. A question arises as to whether πρών (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. Αγ. 318 Σαρωνικοῦ |
τορμον κάτοπτον πρῶνα. Here it is more naturally the latter, with special reference to the worship of Poseidon at Sounion and Geraestus; cf. Eq. 560 ὃ δελφίνων μεδέων Σουνιάρατε, | ὃ Γεραιστε παι Κρόνου, Eur. Cycl. 294.


671. Φερρέφατθ': the Attic form (Meisterhans², p. 76). Other forms, chiefly poetical, are Φερσέφασσα, Περσέφασσα, Φερσέφονη, Περσέφονη.

673. πρότερον . . πρὶν . ., ‘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 στροφὴ or ψῆφ. (674-685), ἐπιρρήμα (686-705), ἀντιστροφὴ or ἀντψῆθ (706-717), ἀντεπιρρήμα (718-737). This is the simplest structure of a παράβασις, consisting of what is technically known as the ‘epirrhematic συνγυλα,’ without certain occasional additions, e.g. the πυγασ. The strophe and antistrophe (sung with dance by half-choruses facing each other) are attacks on the two popular leaders, Cleophon and Cleigenes; the epirrhema and antepirrhema (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 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 δημοσοιητός (418 n.), that he had got his name foisted on the rolls without claim (παρέγγραπτός), 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. Aeschin. F. L. 76 Κλεοφόν... παρεγγραφεῖς αὐξάρως πολίτης καὶ διεφθαρκὼς νομῇ χρημάτων τόν δήμον, ἀποκόψειν ἥπελει μαχαίρα τῶν τράχηλον ἐκ τις εἰρήνης μυηθήσεται.

675. χορών: with ἐπιβιθή; cf. Hes. Op. 659 (of the Muses) ἐνθα μὲ τὸ πρῶτον λυγυρῆς ἐπέβησαν ἀοιδῆς (‘set me upon singing’), Soph. Phil. 1463 δόξης οὕπτοτε τῆς ἐπιβαίνει, Hom. Od. 23. 52, etc. χορών combines the notions ‘dances’ and ‘bodies of dancers,’ and ἐπιβιθή 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.’

ἰερών: apart from its primary application to the mysteries, the word implies a claim to protection for freedom of speech.

ἐπὶ τέρψευ, ‘for delight of...’; including both ‘to find’ and ‘to make’ pleasure in...

676. τὸν τόλμον... λαῶν ὀχλον, ‘you mighty throng of folk,’ viz. the spectators, practically the whole body of citizens. For λαῶν see 219 n.

ὁψιμένη: the sight is worth seeing. σοφίαι, ‘talents’ (of all sorts); a more or less ironical compliment on their literary taste and political wisdom.

677. μυρίαι, ‘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 ε) puts the spectators of a play of Agathon at τρισμύριοι, 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’
678. φιλοτιμότερα, *more public-spirited.* For this favourable sense cf. Lycurg. ἔσος 15 πρὸς τοὺς θεοὺς εὖσεβῶς καὶ πρὸς τοὺς γονεῖς οὐσοὶ καὶ πρὸς τὴν πατρίδα φιλοτιμῶς, Xen. Mem. 2. 3. 16.

ἀμφιλάλοις: as speaking (1) a jargon, half-Greek, half-Thracian; (2) with duplicity; cf. ἀμφιγλωσσός (=διγλωσσός, which has both these meanings). For the former cf. ἀμφιμήτρος, for the latter ἀμφιπρόσωπος.


681. Ὑρηκία χελίδων: for the inarticulate swallow cf. 93 n. Ὑρηκία is doubly appropriate, alluding (1) to Cleophon’s mother, (2) to the story of Proene 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 ἐξομενή πέταλον: the phrase recalls a commonplace concerning the nightingale; cf. Av. 215, Hom. Od. 19. 520 ὡς δ’ ὄτε . . ἂνδων | καλὸν ἀείδρουν . . | δενδρέων ἐν πετάλωσι καθεξομενή πυκνώσις, and (of the swallow) Pae. 800 ὅταν ἦρνα . . χελίδων ἐξομενή κελαδη. For ἐξομενή 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 χελη of some stream on which the Daullian nightingale sang her loss of Itys.]

683. ρῦζε: so Dindorf for κελαρῦζε (with variant κελαδεί). 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 κελαδεί to ρῦζε would account for the mss. readings.

ἐπικλαυτον, *accompanied by tears.*

ἀηδόνον νόμον: (1) he is a swallow trying to act the nightingale (a barbarian trying to talk Greek), (2) ἀηδόνον νόμος itself implies tearfulness, (3) we may suggest that there is an allusion to Ἦδωρα, a Thracian people, whose name was often given to Thracians in general.
684 sq. ὡς ἀπολεῖται, καν Ἰσαὶ γένωνται: generally rendered 'he is sure to perish, even if there prove to be equal votes (ψήφοι),’ 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 τοῖς λοιποῖς δὲ νόμος τεθήσεται, | νικᾶν Ἰσαὶς ψῆφοις τὸν φεύγοντ’ ἀεὶ, Aesch. Eum. 744, Aeschin. Ctes. § 252. It appears, it is true, (from Hesych. and elsewhere) that σφέσθαι καν Ἰσαὶ 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 προσδοκιαν for e.g. σωθῆσεται. 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 σπονδαλ 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 καν Ἰσαὶ 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 (γνῶμη, ψῆφος, δίκη, πληγή, μοῖρα, 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 Ἰσὴν γ’ ἔτεισεν.

[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. ἐμπαραίνειν: more modest than παραίνειν; the chorus
simply ‘lends its help’ to the good cause. The force of ξυμ- is felt with διδάσκειν also. Cf. Soph. Αντ. 537 καὶ ξυμμετισχω καὶ φέρω τῆς αἰτίας, Xen. Συγ. 7. 1. 1 προσήνεγκαν ἐμπιεῖν καὶ φαγεῖν.

ήμιν δοκεῖ, ‘we move that . . .’

688. ἐξισώσας: 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 ὁ Φρύνιχος ἑαυτὸν 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 δήμος had not died out in the intervening years, and the justice of its suspicions was proved by the events of 404 B.C.

σφαλεῖς . . . παλαίσμασιν . . . ὀλισθοῦσιν: sustaining a familiar metaphor from the palaestra. Phrynichus had been too clever for simpler people.

691. αἰτιαν ἐκθείσιν. 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 λύων, of ‘undoing’ an obligation by paying, cf. τελη λύον and Soph. Φιλ. 1224 λύσων δο’ ἔξημαρτον, Ath. 227 Ρ.

692. εἰτ’ (πρῶτον 687).

ἀτίμον κ.τ.λ. This advice was followed when, later in the year, Athens found itself besieged by Lysander: Xen. Hell. 2. 2. 11 τοὺς ἀτίμους ἐπιτίμους ποιήσαντες ἐκάρτερων. Public enemies and debtors, embezzlers, persons bribed, deserters, insulters of magistrates, etc. were visited with ἀτίμα 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 ierός χορός.

693. τοὺς μὲν ναυμαχήσαντας κ.τ.λ. The sentence begins as if an antithetical τοῖς δὲ πολλὰ δῆ ναυμαχήσαντας ἀτίμους μένειν (or τοῖς δὲ τ. ναυμαχήσας: μὴ παρεῖναι μίαν ἔμφοράν) 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 δὲ-clause becomes incorporated. The reference is, of course, to Arginusae (33, 191).

µίαν: 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 μετέναι αὐτοῖς ὄντες Ἀθηναίους μετέστι πάντων; 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' (τούτοις depending on παρείναι). Cf. Eur. Med. 410 πρὸς δὲ καὶ πεφύκαμεν γυναῖκες. [It is less neat to join πρὸς δὲ τούτοις and supply a dat. antecedent to αὐτὰ.]

698. χωλ πατέρες: grammatically parenthetical, otherwise strictly χωλ οἱ π. or ῥἐσσερ καὶ οἱ π. would be needed.

699. τὴν µίαν: which disfranchised them. µίαν: stressed in contrast to πολλὰ δὴ. ταύτην is added with a certain contempt (12, 724 n., 1533). ξυμφορὰν: euphemistic for ἀμαρτίαν, as if it had been more their misfortune than their fault.


700. σοφώτατοι φύσει: i.e. naturally sensible, but misled by demagogues.

701. ἐκόντες: ultro. They should rather offer than wait to be importuned or forced.

συγγενεῖς κτησώμεθα κ.τ.λ.: not merely = ποιησώμεθα, 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 (μέτοκοι and ξένοι), ἄτιμοι and slaves are all to be raised to (1) συγγενεῖς, (2) ἐπίτιμοι, (3) πολίται.

703. ταῦτ’ ὁγκωρόμεσθα, ‘if we are to be on our dignity in these matters.’ Cf. 528 n., 748 (καὶ τοῦθ’ ἥδομαι), Hom. II. 5. 185 τάδε μανεταί, and in Latin e.g. illud stomachor.

704. τὴν πόλιν καὶ ταῦτ’ ἔχοντες κ.τ.λ. : (1) lit. ‘and that too though our country is in the trough of the waves,’ the last words being from Archilochus (ψυχάς ἔχοντες κυμάτων ἐν ἀγκάλαις); cf. Eur. Hec. 1062 πελαγίους ἐσ ἀγκάλας, Aesch. Cho. 585 πόνται ἀγκάλαι (= κοιλότητες schol.). For the metaphor cf. 361 τῆς πόλεως χειμαζομένης. καὶ ταῦτα, when = praeeritum cum, usually begins its clause, but there is no binding rule. Blaydes quotes Diodor. (Com. Frag. ii. 546) τὴν ἐσομένην καὶ ταῦτα μέτοχοι τοῦ βιοῦ. In any case emphasis will justitify 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 διότες, and ignores the evidence of Archilochus for joining τὴν πόλιν ἔχοντες.]

706. εἰ δὲ ἕγω ὅρθος ἱδείν κ.τ.λ. From the Phoenix (or Caeneus) of Ion of Chios (schol.), but Aristoph. substitutes ἡ τρόπον .. οἰμώξεται for ὃ πολίται of his original. The infin. follows ὅρθος as it might ἱκανός, δυνάτος, ἀγαθός, ὅγεις (Thuc. 1. 70).

ὁστὶς: not = ὅς, but either (1) describes the class or (less naturally) (2) is indirect question.

707. οὐδ’: no more than Cleophon (684).

ὁ πίθηκος οὖτος: οὖτος of the well-known and with contempt (699, 724). πίθηκος 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. Ach. 907 ἁπέρ πίθακον ἀλτρίας πολλάς πλέω, inf. 1085. In Ἑ. 887 οἰος πιθηκιομόις με περελαῖνεις some ancients explained by ἀπάταις, others by μωμημασιν (Neil). It here includes both.

708. Κλαυγένης: 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—perhaps guess—contained references to βασιλεὺς ὁ μέγας (= βαλανέως ὁ μικρός), χρηστότατος (= πονηρότατος), who
ruled over the Lydian river which brought down the golden sand from the Tmolian soil (e.g. \textit{λυδό-, κόνιος, Τμωλίας γῆς} = ψευδ-, κονίας, Κιμωλίας γῆς). This would also give a point to \textit{κρατοῦσι.}]

\textit{Α βαλανεύς} was held in low esteem (\textit{Eq. 1403}).

\textbf{710–713.} \textit{ὁ πονηρότατος}, ‘most niggardly’ (cf. \textit{malignus}). The keeper of public baths, to whom a small fee was paid, could be mean with the soap (\textit{ρύμμα}), 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 \textit{ρύμμα} potash and soda formed a powder, and sometimes this, sometimes Cimolian clay (which contained soda), was used as soap.

The \textit{κονία} is called \textit{κυκνοίτεφρος} 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 \textit{νίτρον} (or, in Attic, \textit{λίτρον}), ‘carbonate of soda.’ In cheap soap the \textit{νίτρον} would be bad, and the ‘lye’ (or \textit{κονία}) mixed with such adulterated \textit{νίτρον} is \textit{ψευδολίτρος}.

710. \textit{πονηρότατος . . ὀπόσοι:} i.e. \textit{τούτων} (or \textit{πάντων}) ὀπόσιοι . . . Cf. Hom. \textit{Od. 6. 150} \textit{εἰ μὲν τις θεὸς ἔστι, τοι ὀφρανὸν εὐρύν ἔχοισι}, Xen. \textit{An. 5. 1. 8} εἴδεναι τὴν δύναμιν ἐφ' οἷς ἀν λιμέν.

712. \textit{Κιμωλίας 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 (γῆ \textit{σμηκτρίς}). Cf. Ox. \textit{Met. 7. 463 cretosaque rura Cimoli.}

715–717. \textit{οὐκ ἐρημικός:} he belongs to the war-party.

\textit{ἄνευ ξύλου 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 \textit{ἀτμία}. 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{quote}
\textit{If I can scan the life of man,}
\textit{And tell who shall smart and how,}
\textit{Not long shall we see that chimpanzee}
\textit{Who is such a nuisance now,}
\end{quote}
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. *πεποιθέναι ταύτων = τόν αὐτῶν τρόπον διακεισθαι, 'to be in the same state of mind toward . . .'

719 sq. 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. οὔτε . . θ' (727), 'as we do not . . so . .'

τούτους: viz. the ἄρχαῖον νῆμισμα (of silver) and the καυνόν χρυσὶν.

οὗν οὖ κεκιβδηλευμένοι. The treatment of participle as adj. is not specially rare, and hence another participle (of εἰμί) comes to be attached. Cf. Xen. Hell. 2. 1. 28 διεσκεδασμένων . . τῶν ἀνθρώπων ὄντων, frag. adesp. 470 βλον διόκηστι ὅντα πρὺν πεφυρμένων. The development is a natural outcome of e.g. κεκιβδηλευμένοι εἰσι. So in act. Eur. Hec. 358 οὐκ εἰσεῖθα ὅν.


ὡς δοκεῖ: i.e. 'as is admitted.'

723. ὁρθὸς κοπεῖσθι, 'honestly struck.' Contrast with Lucian, Adv. Indoct. 2 κιβδηλα καὶ νόθα καὶ παρακεκομμένα.

κεκωδωνισμένοι: 79 π.

724. πανταχόθ: 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 (Vect. 3) tells how the Athenian silver coin was exchangeable πανταχόθ at a profit.

725. τοῦτος τοῖς πονηροῖς: for the contempt in τοῦτος cf. Plat. Cril, 45 λ ὥς ὁ ρασ τοῦτου τοὺς συκοφάντας, ὃς εὑτελεῖς;
and 707. The χαλκία ('mean bits of bronze') are referred to in Eccl. 815 τοῖς χαλκοῖς δ’ ἐκεῖνοι ἡμίκα | ἐψηφισάμεθ’ οὐκ οἴσθα, to which the reply is καὶ κακῶν γέ μοι | τὸ κόμμ’ ἐγένετ’ ἐκεῖνο, 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 Ecclesiastes 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 . . κοπέωι: not τοῖς Χθές κ.τ.λ., but 'though struck . .' or 'struck as they were . .'

tό κακόστω κόματι, 'with that most vile stamp of currency (known to us all).'

729. παλαϊστραίοι: i.e. properly trained in γυμναστική: χοροίς, in religion and its ceremonies: μουσική, in music and letters; i.e. well-educated gentlemen. Cf. Xen. Pol. -Lac. 2. 1 πέμπτουσι εἰς διδασκάλων μαθησομένους καὶ γράμματα καὶ μουσικήν καὶ τὰ ἐν παλαιστρα. Only citizens could take part in the gymnasia or dance in the χορό.

730. χαλκοίς, cheap and worthless; ἕνοις, of foreign birth; πυρραίοις, '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. Πυρραίοι (like Xanthias) was a frequent name for a slave (cf. Luc. Τίμ. 22), and was even used generically for δούλος (e.g. Pherecr. in Com. Frag. ii. 327 Μιλήσιος τις πυρραί). 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. Ach. 517 ἀνδράρια μοχθηρά, παρακεκουμένα, | ἄτιμα καὶ παράσημα καὶ παράξενα.

731. καὶ πονηροῖς κάκ πονηρών: i.e. καὶ (τοῖς) πονηροῖς-κάκ-πονηρών, rather than καὶ (τοῖς) πονηροῖς καὶ (τοῖς) ἐκ πονηρῶν. The expression was virtually a compound; cf. Dem. 614 δούλους καὶ ἐκ δούλων καλῶν ἐαντού βελτίους καὶ ἐκ βελτίωνων, Soph. Phil. 384 πρὸς τοῦ κάκιστου κάκ κακῶν 'Οδυσσέως, Eur. Ανδρ. 591 ὦ κάκιστε κάκ κακῶν. Cf. also δούλεκδουλος.

732. υπόταοις ἀφιμένουσιν: without article (cf. 726) = 'last arrivals as they are,'
733. οὐδὲ φαρμακοῖσιν εἰκὴ ῥαδίως κ.τ.λ., lit. ‘would not without scruple even have used at random as scapegoats.’

ῥαδίως has the sense seen in ῥάδιουργός (‘with a careless conscience’), while εἰκὴ means ‘without picking and choosing among them.’ For the absence of ὡς from proleptic φαρμα-


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 χρηστοῖσιν: a jingle intended to bring home the etymology; uitimini utendis; cf. 1455.

καὶ κατορθώσασι γὰρ: καὶ does not belong to γὰρ, but answers to κἂν: ‘on the one hand . . . on the other . . .’

736. εἶ ἡδίου γοῦν τοῦ ἕδίου. There was a proverb ἀντὸ καλοῦ ἕδιου κἂν ἀπάγαγοι (schol.); cf. Publ. Syr. 911 vel strungulare pulchro de ligno iucat. It is an aggravation of hanging to be hanged ex infelici arbore (like John Brown ‘on a sour apple-tree’). Herodotus (5. 11) has the similar ὑπὸ ἡδιὼχρεω καὶ ἀποδαίνεϊν ἡμῖσας συμφορῆ.

737. ην το 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 ἀνὴρ, ‘a real gentleman’; cf. 179.

740. τὸ δὲ μὴ πατάξαι σ’: exclamatory; cf. 530 n.

741. δὲ . . ἔφασκες: a construction naturally substituted here for the more typical ἐξελεγχθήναι with participle. ἐξελεγχθὲντα φάσκοντα is by no means impossible Greek, but it would have been intolerable to combine ἐξελεγχθέντα δοῦλον ὅτα φάσκοντα εἶναι δεσπότην.
742. τοῦτο μέντοι δουλικὸν εὐθὺς 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.’

εὐθὺς 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 ὡσπερ ξύνον εὐθὺς. So αὐτικα (Av. 166) and αὐτικα πρῶτον (Plat. *Gorg.* 472 c).

745. χαίρεις, ἱκετεύω; ἱκετεύω 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 μῦστης, 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 ἐπόπτευον τοῖς χιστοῦ ἀπὸ τῶν μεγάλων ἐνιαυτῶν διαλειπτούσες. At the mysteries themselves the ἐπόπτης was filled with an ecstatic rapture.

747. τί δὲ τονθορύξων: sc. ποιεῖς (or rather πάσχειν δοκεῖς, to be supplied from the last words).

748. καὶ τοῦθ ἢδομαι: 703 n. Kühner-Gerth i. 298 sq.

749. ὡς μὰ Δή οὐδὲν οἶδ’ ἐγώ: sc. ἢδομενός, 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. *Plut.* 901 Δη. σῦ φιλόπολις καὶ χρηστός; ΣΤ. ὡς οὔδεις γ’ ἄνηρ, ibid. 247.

750. ὁμόγνιε Ζεῦ: 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!’


756. ὁμομαστιγίας: a surprise for e.g. ὁμαμος, ὁμοπάτριος,
757. τὸς οὖτος 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. ἀ. 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 ἀ to Xanthias is to weaken the impressive solemnity of Aeacus.

πράγμα probably contains the sense (also found in πρᾶγμα of tragedy) 'legal action' or dispute (causa); cf. 1099, Aesch. Ag. 1537 ἐπ’ ἄλλο πράγμα . . βλάβης.

761. ἐστὶ κείμενος: cf. 35–37 n., 'there exists a law in force,' whereas κεῖται would = 'a law is in force.'

762. ἀπὸ τῶν τεχνῶν κ.τ.λ. It is an error to join these words to κείμενος, as if ἀπὸ could mean ὑπὸ. 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 (ἀπὸ) all the arts which are distinguished and require ability (that man) is to receive . .' Had the order really been νόμος τὸς ἐστὶ 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. στίχους κ.τ.λ. Rewards to Athenians who had deserved well of their country included στίχος εὐν πρυτανεῖῳ and πρεσβυρία 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 πατρίους παραδοξάς ἃς ἀ’ ὀμήλικας χρόνῳ | κεκτήμεθ’, οὗδεις αὐτὰ καταβαλεῖ λόγος, and Eubul. ap. Ath. 8 B. [It is possible, though far less natural, to render αὐτὸν as ipsum, i.e. solum, 'by himself,' apart from the ruck of his confrères.]

ἐν πρυτανεῖῳ: equally good with ἐν τῷ πρυτανεῖῳ: cf. 129, 320, Eq. 709 τάν πρυτανεῖῳ συμφ.
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. εώς ἀφίκοιτο κ.τ.λ. For the opt. (as if ἐτέθη ὁ νόμος had preceded) see 24 n., and particularly the quotation from Demosthenes. Add Ἐγ. 133 β καὶ τί τόνδε χρῆ παθεῖν; | Λ. κρατεῖν, εώς ἔτερος ἀνήρ βδελυγὼτερος | αὐτοῦ γένοιτο. For the same reason we get ἔδει (sc. ὄς ἔφη ὁ νόμος).

768. τί δήτα . . Ἀλοχύλων; a quiet assumption that Aeschylus is of course safe enough. His ὑνι δὲ τίς; is spoken with amazement.

769. τὸν πραγματικὸν θρόνον, ‘the chair for tragedy,’ i.e. the προεδρία in that particular department.

771. ὡτε δὴ κατίλθω, ‘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 Intro. pp. xv sqq.

ἐπεδείκνυτο (=ἐπὶδειξεν ἐποιεῖτο), ‘he began to show off’ to his favourite and congenial audience, one which would appreciate his immortal casuistry.

772. βαλλαντιστόμοιοι. The βαλλάντιον (marsupium) was a leather pouch hanging from a girdle. Thieves cut this purse away (hence Plat. Rep. 348 οίδος τὰ β. αποτεύουντας). When the money was carried in the girdle (τῶν) itself, the girdle was cut (sector zonarius Plaut. Trin. 4. 2. 20).

774. ὅπερ ἐστιν ἐν"Αἰδοὺ πλῆθος: an attraction for ὅπερ εἰσὶ πλῆθος (‘who are a multitude’) rather than ὅπερ ἐστι . . Cf. HDt. 5. 108 τὴν ἀκρην, αὐταὶ καλεῖται Κλητίδες, Verg. Aen. 6. 611 quae maxima turbā est (after plurals), and e.g. Pompeius, quod populi Romani lumen fruit (Cic. Phil. 5. 39).

775. τῶν ἀντιλογιῶν, ‘his argumentations.’ λυγυσμοὶ 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 (strophea). Aristoph. is not thinking of the dialectic skill so much as of the casuistry, encouraging a loose morality welcome to these criminals.

778. καθήστο. The allowable forms of the 3rd pers. are in Attic καθήστο (most common), καθῆτο, ἐκάθητο (but not ἐκάθηστο). Kühner-Blass,3 ii. p. 227. [The root is ἅσ- and the forms in -ητο are later than καθῆστο.]
κούκ ἐβάλλετο; 'and did he not find himself pelted?' (imperf.).

779. ὁ δῆμος: as if there was an ἐκκλησία in Hades.

κρίσιν ποιεῖν: not = κρίνειν (which would require ποιεῖσθαι), but 'to institute (arrange) a trial.' Cf. 785 and ἐκκλησίαν ποιεῖν (ποιεῖσθαι).

781. οὐράνιον γ’ ὄσον: sc. ἀνέβδα. The shout went 'sky-high' (cf. it clamor caelo). So Νυβ. 357 οὐρανομήκῃ ἥξατε φωνήν, Ἑσπ. 1492 σκέλος οὐράνιον γ’ ἐκλακτίζων.

783. Ὀσπερ ἐνθάδε. Aeacus and Xanthias can boast of little χρηστῶν between them. The actor meanwhile makes a gesture including the audience; cf. 276 n.

785. ἄγανα ποιεῖν: 779 n. The division of the tribrach after the second syll. in αὐτίκα μᾶλα is permissible through the close union of the two words. See Starkie, Ἑσπ. Introd. p. x1.

787. Σοφοκλῆς. Aristoph. does not use the contraction Σοφοκλῆς. The sole exception occurs in anapaestic dimeters inf. 1516 Σοφοκλεῖ (q.v.). But he uses Ἡρακλῆς, as do even the old inscriptions (Meisterhans2, p. 104), and Θέμιστοκλῆς. 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), Ἑρμικλῆς (Ἀχ. 530).

788. μὰ Δ’ οὐκ ἐκείνος: exactly our English 'not he!'; lit. 'not that (right-minded) man'; cf. 1144 οὐ δῆτ’ ἐκείνος, ἀλλὰ . . . and 1456.

ἐκεύε μὲν: answered by νυνὶ δ’ (791); 'but he kissed Aeschylus, I mean (δῆ) when he came down . . . and now . . .'

790. κάκεινος ὑπεχώρησεν κ.τ.λ., 'and he' (once more emphatically, Sophocles) 'conceded the chair to him (Aeschylus).’ The conduct of ἐκεῖνος 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 ἐκεῖνος. 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 ὑπεχώρησε.]

791. νυνὶ δ’ ἐμέλλειν, 'and now (in the present circumstances) he was (viz. when I left them) intending . . .'

ὡς ἐφη 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 ἐφέδρος, probably in circumstances suggesting the modern political attitude of 'sitting on a rail.' For a similar use of (ὡς) ἢφη cf. Vesp. 1183 ὡ σκαλε καπαλδευτε, Θεογένης ἢφη, | μοῦ καὶ γαλὰς μελείς λέγειν ἐν ἀνδράσι;

792. ἐφέδρος, 'third man out' (suppositiciosus), 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 μικὼν δ' ἐφέδρον παιδ' ἐξεις τον Πηλέως ('you have him to contend with in turn'), Xen. An. 2. 5. 10, Aesch. Cho. 865 n.

794. πρὸς γ' Εὐριπίδην: the γε is contemptuous, 'with (a) Euripides, at any rate.'

796. κἀνταῦθα δῇ, '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'); cf. Aesch. S. c. T. 581 εξ ἦς τὰ κεδνὰ βλαστάνει βουλευματα, Dem. 1017 φανερῶς τὰ ψευδῆ μεμαρτυρήκασιν.

797. μουσική: not 'their (ἡ) literary art,' but generic.

798. μειαγωγῆσομεν τὴν πραγματικ; '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 γερουταγωγεῖν, παιδαγωγεῖν τινα, but more because of the sense, which approximates to ἵσταναι 'weigh.' See also τυροπωλῆσαι τέχνην 1369 n. The usual explanation of μειαγωγεῖν is that on the third day (κοιρεώτης) of the Apaturia, when a child was enrolled in its φρατρία (418 n.), a sheep was offered as ἱερεῖον (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 κοιρεῖον 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; πήχεις, '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 ξυμπηκτα is less to the purpose and was less likely to be changed.] διαμέτρους, 'mitre-squares' (Merry) or 'bevels,' for measuring or making angles of various widths; σφήνας, to split the big words and phrases.

802. κατ' επος, 'verse by verse.'

804. ἐβλέψε γοῦν: a tragic line, and in all probability taken from Aeschylus himself.

806. ηὗρισκέτην: preferred to ηὗρέτην. 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. οὐ ηὗρισκέτην σοφοὺς ἀνδρας) of disappointment (Gildersleeve, Gk. Syntax. §216), but both this and the following imperfects are best taken as descriptive or panoramic.

807. οὕτε γὰρ Ἀθηναίοις συνέβαιν Ἁισχύλος. The imperf. refers in the first instance to the same time as ηὗρισκέτην, 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 έαν ξυμβω τι σου. The reason of this refusal is to be sought in the alternative interpretation of which οὗ συνέβαινε 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 ἀδείβεια 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 μικησαυτος του Σοφοκλεους λέγεται τον Αλεξυλον περιπαθη γενημενον καλ βαρεως ενεγκυντα χρονον ου πολυν 'Αθηνησι διαγαγειν, ειτ' οιχεσθαι δι' ὀργην εις Σικελιαν, and Athenaeus (347 E) speaks of his being ἡτηθελης αδικους, 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. λῆρον τε τάλλα ἤγειτο 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 εστι τάλλα
THE FROGS OF ARISTOPHANES 811—815

πρὶς Κνηστα. περὶ in this sense is more often joined with accus., yet cf. Plat. Αρ. 19 c έί τις περὶ τῶν τουότων σοφός ἔστι, Xen. Κύρ. 1. 6. 15 φρονίμους περὶ τούτων.

811. ἐπέτρεψαν: sc. διαίτητα.

ότι... ἐμπειρός ἦν: as being the god of the Dionysia. ἦν refers to the time of their decision; cf. ἔδει 767.

812 sq. ὡς ὅταν... γίγνεται: a moral reflection, ending the speech and scene after the sententious manner of Euripides; probably a parody.

ἐπουδάκωσι is perf. of a state or condition (cf. τεθαύμακα, πεφρόντικα, πεφθημαί). There is a resemblance to the familiar quaeque idem delinant reges, plectuntur Achivi (Hor Ερ. 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 σίγμα τὸ Εὐριπίδον), 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 ἡμιχώρια 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, however, be permitted to guess here and there at the original words. Thus in stanza 1 (814—817) ἀντιτέχνου suggests ἀντιπάλου and ἄξολαλον perhaps ἄξυλαβή; in stanza 2 (818—821) λόγων may = λόξων, σκιδιαμένων παραξενῶν is probable, and ῥήματα possibly answers to ᾠματα; in stanza 4 (826—829) πλευριμόνων represents πνευμάτων, and it is probably a ship which is steered (νάδος ἀνελίσσουμένη) dividing the waves (κύματα δαιμομένη).]

814. ἐριβρεμέτας. The context (cf. 822) shows that the allusion is not to Zeus (Π. 13. 624) but to the lion, the noun being understood, as in φερέοικος (‘snail’), ἰδρις (‘ant’), etc.

815. ἧνικ’ ἄν... παρὶδη, ‘when he takes a sidelong glance at’; cf. Aristot. Η.Α. 9. 45. 5 ὡς τῷ πλάγιῳ παρορᾶν. The
construction of θύγνωτος is either (1) gen. absol., or (2) after ὅδόντα, i.e. παριθη δέξιαλον ὅδόντα (τοῦ) ἀντίτεχνον, θύγνωτος (αὐτῶν). [περ Ἱη of most mss. gives an unusual position to περ, which should belong to ἱνίκ' ἄν. One similar instance is, however, found in Hom. Π. 11. 86 ᾦμος δὲ δρυτόμος περ ἀνήρ ὑπλισσατο δεῖπνων (i.e. ἱμός περ).]

δέξιαλον . . ὅδόντα: the adj. is humorous; the goring tusk consists of sharp talk. [If δέξιαβη were in the original it would mean 'keen to seize an opportunity.'][


818 sq. ἵππολόφων . . λόγων: with a change of metaphor to chariot-fight. The language of Aesch. on the one side (τε 818) is heroic, wearing the glancing helm and the horse-hair plume (cf. 925) of the epic; that of Eur. on the other (τε 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 ἐργα are deeds in battle (ἐργα μάχης, πολεμία ἐργα, ἐργῶν ἕκεσθαι), and σμιλεύ-ματα ἐργών are 'fine chisellings' = 'subtle finessings' in the way of such operations. παραξένια 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 παραξένια in this case: 'there will be whirling wheels—of quibbles.'

σχινδαλάμων. For the application of 'splinters' to quibbles cf. Nub. 130 λόγων ἀκριβῶν σχινδαλάμων, and inf. 881. [σχινδ., not σκινδ., is the Attic spelling, being the nasalised form of σχιδ- 'chop.'][

820. φωτός ἁμμομένου κ.τ.λ.: 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 ἀνδρός would be awkward and unrhythmical without a qualification and unrelated to the adjoining gen., (b) φρενοτέκτονος sounds more like a distinct compliment, Euripides being στοματουργός (826). The stock-in-trade and teacher of Aesch. are his own brain, whereas Eur. is the product of sophistry. φωτός, when placed in antithesis to ἀνδρός, naturally suggests a certain attitude of pity.

821. ἰπποβάμων, 'phrases mounted on horseback' (or 'in chariots'); cf. 929 ἰππαθ' ἵπποκρημαν. The expressions of Aesch. are anything but πέζα (pedestria). ὅμα is wider
than ὅνωμα (‘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 μυρίάμφορον and the expression ἀμαξίατα ῥῆματα.

822–823. φρίζασ . . . βρυκόμενος. We return to the lion (cf. Π. 17. 1136 πᾶν δὲ τ’ ἐπισκύνων κἀτω ἐκκεταὶ δοσε καλύπτων, and note βρυκόμενος), but he is speedily confused with a Giant storm-wind. Though φρόσευν is strictly intras., it may of course take accs. of the hair or other part affected; cf. Hom. Od. 19. 446 φρίζασ εὖ λοφίν, [Hes.] Scut. 391.

αὐτοκόμῳ. There is nothing artificial (νο πηνίκη or θενάκη) about Aeschylus. When his terrible hair bristles up, it is his own.

824–825. ῥήματα γομφοπαγὴ . . . φυσήματι. It is impossible to relate this logically to what precedes. The φυσήμα is that of a γίγας, e.g. Τυφώς (848) or other hurricane-powers; cf. Aesch. Ag. 696 Ζεφύρων γίγαντος αὐρα. Such a wind tears off the close-riveted timbers (δωράτα γομφοπαγῆ) of ships and buildings. Here, since the ῥήματα 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. στοματουργὸς (φρενοτέκτων (820).
ἐπών μαραντόρια: to be joined; cf. 802.

827. ἀνελισσομένη, ‘unwinding itself’ (as being supple); but there is also an allusion to a ship in a storm, which ἔλασσεται in answer to the rudder. In χαλινοῖς the nautical metaphor (‘tackle’) also underlies the more obvious sense of ‘shaking the reins’ (i.e. giving full speed; cf. σεῖειν χαλινοῖς). By ‘tacking about’ and dexterously ‘managing the ropes’ the ship brings to nought the ‘labour of breath’ of the storm.

828. ῥήματα δαιμονίη: breaking up the ῥήματα of Aeschylus and whittling them away by critical carping in detail.

[814–829 =

Δ. 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 be frays where the helmets shine,  
F Frays of words with the horse-hair crest:  
A whirl of quibble, and chisellings fine  
Of the chiel’ who does his manful best  
To repulse each charge of the prancing line  
Manoeuvred 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 dissct,  
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 κωφὰ πρόσωπα present besides the 
principals Aeschylus, Euripides, Dionysus, and Pluto. 
The two slaves, Xanthias and Æacus, are now performing the 
parts of the poets.  
μὴ νουθέται is plainly not addressed to  
Aeschylus nor to Dionysus, but to some one represented as  
dissuading Euripides.  
[μεθελην cannot stand, since the act., as in ἀνήμυ, is only used with gen. when one lets go  
’some degree’ of a thing, e.g. χόλου, 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. ἁποσεμινυνεῖται (sc. ταῦτα) . . ἄπερ . . 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. διαμόνι ἀνδρῶν: 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.

τὴν, δειμαλνω τὲ νῦν.
διέσκευμαι πάλαι: not to be confused with the idiomatic present πάλαι διασκοπῶ. The perf. represents a conclusion long ago reached.

837. ἀγριοποιών. 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., ἀγριον εἰσάγωντα καὶ ὁμοῦς τοὺς ἑρως, but as = ἀγριῶς ποιοῦντα, 'writing like a savage' (as Voltaire said of Shakespeare).

838. ἀχάλινον ἀκρατὲς ἀθύρωτον: see 204 n. With ἀθύρωτον cf. ἀθυρόστομος, Eur. Ηῆρ. 886 τάδε μὲν οὐκέτι στόματος ἐν πύλαις καθέξω, and the Homeric ποίην σε ἐπος φύγεν ἐρκος ὀδόντων;

839. ἀπεριλάλητον: a word commonly misinterpreted. Lit. 'uninstructed in περιλαλια,' just as in the famous μηθελ ἀγεωμέτρητος εἰσίτω the adj. = 'uninstructed in γεωμετρία.' To Euripides the true style is that of the περιλαλος—chattery and circumlocutory. Of that poet himself the comic Teleclides (Com. Frag. ii. 372) has Εὐριπίδης δ’ ὁ τάς πραγμάδια ποιῶν | τάς περιλαλοῦσας οὖθες ἐστι τάς σοφάς. The schol. is, after all, right, though inadequate, with his οὐκ εἴστα σαλείν. [The usual rendering loquacitate non superanum (Blaydes), 'not to be out-talked' (Merry), can indeed be got from the word, but is quite inappropriate.]

κομποφακελορρήμονα: i.e. he makes βήματα which are faggots (φάκελοι) of condensed expression and are bold and pretentious (κομπότωδες). The reference is not to compound words but to close-packed phrases.

840. ὃ παῖ τῆς ἄρουραίας θεό, 'O son of the agricultural goddess.' Cleito, the mother of Euripides, is called by Aristoph. (Thesm. 387, cf. ibid. 456) λαχανοσώλητρα ('green-grocer'), and, according to Aulus Gellius (15. 20), she was said by Theopompus (fourth cent. B.C.) agrestia holera vendentem victum quaesisses. Cf. Ach. 478, Eg. 19. For the same taunt the comedian here utilises one of Euripides' own verses, ἀληθὲς, ὃ παῖ τῆς θαλασσίας θεό; (i.e. Achilles, son of Thetis), probably from the Telephus.

841. οὐ δή 'με ταῦτ' ; se. λέγεις. mss. have δή με; but the sense is manifestly 'you talk that way of me?' Cf. Ach. 568 ταυτί λέγεις οὐ τὸν στρατηγὸν πτωχὸς ὄν;

οτωμυλισσυλλεκτάδη. 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. πτωχοποιε καὶ φακιοσυρραπτάδη, '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 ἐλεος 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 χωλοποιῶν 842). The whole passage in the Acharnians 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 μῆ .. κότῳ: evidently a line of Aesch., quoted against himself.

845. οὐ δήτα: sc. παύσομαι.

846. χωλοποιῶν: 842 n. Note, however, that χωλός can be used of any maiming.

847. ἄρν' ἄρνα μέλανα κ.τ.λ. Victims (σφάγια) to the Chthonian 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 albam 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.

ἐκβαλεν: εξερχεσθαι is a vox propria of winds; cf. Eq. 430 ἔξειμι γάρ σοι λαμπρός ἥδη καὶ μέγας.

849. Κρητικάς .. μονωθάς. 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 Κρῆτες, Κρήσσαι, and possibly Phaedra in the Hippolytus), (2) to what was regarded as inartistic innovation in his introduction of Cretan ὑπορχήμαta into his tragedies. In the Cressai Alope, in the Cretæ (apparently) Pasiphae, were concerned in matter open to reproach. In the latter piece there was a μονωθά of Icarus (schol.). The ὑπορχήμα consisted of a solo in which the singer accompanied his song with a more or less pantomimic δραχμήσις. 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 μον-
ωδίαι in general see Haigh, Tragic Drama of the Greeks, p. 363.
’Cretan’ defines the species particularly objected to. Cf. Ath.
181 ν Κρητικά καλούντα ντο υπορχήματα.

συλλέγων: the word denies his originality.

851. δ’ πολυτίμητος addressing him as if he were a god—
the god of hail. Cf. Ach. 759 (corn is) πολυτίματος, ἀνεπ τοι
θεόν. Plato (Euthyd. 296 ὅ) has δ’ πολυτίμητος Εὐθύδημε, but
the ironical application of words in Plato has always to be
taken into account.

852. πόνηρ’, ‘wretched’; cf. Thuc. 8. 97 πονήρων τῶν
παγμάτων γενομένων. [The grammarians tell us that πονηρός,
mοχθηρός is the accentuation in the moral sense, otherwise
πόνηρος, μόχθηρος.]

854. κεφαλαίω ρήματι: variously interpreted as (1) ‘a
phrase as big as your head,’ the termination -αίω (regularly
-αιως) being suggested by e.g. ἀμαξιαίως, πηχαίως. If this
were so, we might suspect that exceptionally large hailstones
were sometimes called κεφαλαίαι; (2) ‘a topping phrase’
(capitāli), i.e. one fit to form the κεφαλή of a structure; cf.
κεφαλίτης λίθος, γνωνιαίων 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. θεων υπ’ ὤργης 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).

857. ἐλέγχ’ ἐλέγχου: cf. 861 δάκνειν δάκνεσθαι. The
vivacious omission of καὶ or τε καὶ (Plat. Gorg. 462 ἐλέγχε
τε καὶ ἐλέγχου) occurs chiefly with words expressive of either

859. ὁστερ πρῖνος ἐμπρησθής βοῶς. The rhythm rather
makes for joining the participle to σὺ than to πρῖνος, 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 εὐθὺς
belongs to βοῶς, since it is not the kindling of πρῖνος which is
immediate, but the crackling which ensues immediately upon
the kindling. Among plants which made a loud crackling
were πρῖνος, δάφνη (Diogen. Com. Frag. vi. 52), ἀμπέλος (Pac.

861. δάκνειν δάκνεσθαι: 857 n. The metaphor is from
cockfighting or quail-fighting. Cf. Eq. 495 μέμνησθι νῦν ἀδὰκνείν,
862-871 NOTES 193
diaβάλλειν, τούς λόφους κατεσθίειν. The words τάπη, τὰ μέλη etc. (accus. resp. with δάκνεσθαι) answer to parts of the bird's body. μέλη ('lyric tunes') manifestly puns on the sense 'limbs,' and νεῦρα = 'sinews' in both the physical and metaphorical meanings. The other words (Πηλέα etc.) doubtless also contain similar puns which we cannot trace.

862. τάπη, 'the verses' (of the dialogue), i.e. their qualities as such. τὰ μέλη: the lyrics and their music. τὰ νεῦρα: the firm-knit structure of the piece. Together these cover what Aristotle in the Poetics calls λέξει, μελοποιία and μύθος (or σύντασις τῶν πραγμάτων).

863. καὶ νὴ Δία τὸν Πηλέα κ.τ.λ., lit. 'yes, and my Peleus etc.' Of all these plays we possess fragments. The tone in καὶ νὴ Δία does not imply that Eur. thinks less of these plays than others (though Ar. may), but rather the contrary. The Aelous and Telephus have (at least by implication) been assailed by Aeschylus, and Eur. is willing to submit them to the test. In κατὰ μάλα τὸν Τήλεφον he permits even his chef-d'œuvre to be treated in this way.

Πηλέα: either Πηλέα (a quantity occasionally found in Euripides, e.g. φονεά Hec. 882, El. 763) or Πηλέα (cf. 76, Soph. Aj. 104 'Οδύσσεα etc.). The scansion here (whichever it may be) is identical with that in Soph. fr. 434 Πηλέα τὸν Αλάκειον οἰκουρὸς μάλη...

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. Ctes. 2, Lucian, Β.Α. 17, Τίμ. 52 etc., and the similar uses of ἐδι, ἐχρήν etc. Goodwin, M. and T. §§ 415 sq.

868. διὰ ἡ πόνοις οὐχὶ συντέθηκε̇μοι: 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 Ἀχ. 10 says this was done ψηφίσματι 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. ὦσθ' ξεῖ 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 ἀν εὔξωμαι: Aristoph. uses ὅπως ἀν with subjunct. or ὅπως with fut., but not ὅπως alone with subjunctive.

σοφισμάτων: substituted for e.g. παλαισμάτων, as in the next line μουσικώτατα for e.g. δικαιώτατα or ὀσίωτατα.

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 Χάριτες) at the games.

ὑπάρσατε, 'sing to accompany (my offering).'

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 στρεβλών παλαισμάσιν and the general tone, which is in keeping with the last speech of Dionysus; cf. 902 sqq. n. [γνωμοτύπων (877) suggests ἀντιτύπων or the like, στρομάτων (880) represents σωμάτων, and probably ἡμιτά (881) = ἄμματα or στρέμματα. The word παραπρίσματα (881) is at least connected in the mind with πρίσα in the sense 'grip', for which cf. Soph. Aj. 1030 ἱστήμεροι προσθεις ἵππικών ἐς ἀντύγγυν ἐκ προσφύς = βιαία κατοχή (Hesych.). Jebb quotes Oppian, Hal. 2. 138 ἵσχει τ' ἐμπρέει τε. See editor's note also on Aesch. Cho. 424 ἀπρικτότακτα.] 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 ἕνεντάς, ἀμωμερίμνους, πορίσασθαι). Plutarch (Symposiaca 2. 4.) has it that wrestling is τεχνικώτατον καὶ πανοργότατον τῶν ἀθλημάτων.

877. γνωμοτύπων: cf. Eq. 1378 συνερκτικός γάρ ἐστι καὶ περαντικός, καὶ γνωμοτυπικός καὶ σαφής καὶ κρονατικός, Thesm. 53 (of Agathon) γνωμοτυπεῖ. It was an aim of sophist training in rhetoric that the student should coin γνώμαι (sententiae). Cratinus invented a word γνωμιδιώκτης; cf. 1059.

879. δύναμιν: cf. λόγων δύναμις (eloquence), δυνατὸς λέγειν.

880. πορίσασθαι: with δεινοτάτουν.

881. ἡμιτά: this word refers specially to Aeschylus, παραπρίσματα 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 παραπρίσματα, not 'sawdust'). With the latter cf. Plat. Hipp. Ma. 304 η κνίσματα τοι ἐστι καὶ περιτμήματα τῶν λόγων. ἐπών belongs
only to παραπρίσματ’. [For the play on wrestling terms see note to 875 sqq.]

886. Δήμητρα κ.τ.λ. The schol. calls this a line of Aeschylus, and Fritzsche naturally guesses that it comes from his Eleusinioi. The tragedian was born at Eleusis, or, as the technical phrase went, ἤ ν 'Ελευσίνιος τῶν δήμων (τῶν δήμων wrongly schol.).

887. εἶναι με κ.τ.λ. : 387 n.

888. καλῶς, 'No, thanks!' cf. 508.

889. ἔτεροι 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. Tro. 884 sqq.), but he introduces no new deities.

θεοίς: the attraction (for θεοί) is hardly to be illustrated by 894 (q.v.) but rather by e.g. Aesch. Suppl. 1040 πόθοις δ’ τ’ οὐδὲν ἀπαρνοῦν | τελέθει θέλετοι Πειδώλ, Eur. Hec. 771 πρὸς ἄνδρ’ δό αρχεῖ τὴν ἄρην Πολυμυθήστωρ χορνός, Thesm. 502 ἔτεραν δ’ ἐγγούδ’ ἢ ’φασκέν ὤδενεν γυνῇ, Ter. Andr. (prol.) ποπυλο υτ πλακερέν quas fecissent fabulas.


891. ἰδιωταίς: not=ἰδιοις. The word takes its meaning from the context, being opposed either to a public man or to any sort of τεχνίτης, as the layman or non-expert to the professional. The gods of Euripides are 'unprofessional,' not in public 'practice.'

892 sq. αἰθήρ κ.τ.λ. The sounds are made suggestive of real divinities. Thus δισφρατίριοι recalls such titles as προστατήριοι, ἀλεξητήριοι, and μυκτήρες has a formal kinship with e.g. σωτήρες. In view of βοσκήμα it is perhaps natural to find in γλώττης στροφίγις a play on γλώττης τροφεύς, especially as στροφεύς is another form of στροφίγις. It was common to defy Γη; then why not Αἰθήρ? The divinities chosen are those of sophistic acuteness and glibness. Euripides is classed with Socrates as belonging to the school of Anaxagoras, of which the popular conception was, of course, quite inaccurate. In the Clowns Socrates says (264) ὁ δέσποτ’ ἄναξ ἀμέτρητ’ 'Αἴρ .. λαμπρός τ’ Αἴθήρ, and ibid. 424 he enumerates as a trinity τό Χάος τοῦτο καὶ τὰς Νεφέλας καὶ τὴν γλώτταν, τρία ταύτα. In the case of Euripides it was easy for a contemporary to suppose that 'Air' was his god; cf. his frag. incert. 941 ὅρας τὸν ύψον
901. sq. τὸν μὲν: Euripides.
903 sqq. τὸν δ' ἀναστῶντ' 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 palaistra is kept up is evident from ἀλυνδήθρας. The ἀλυνδησις or κύλις was the form of wrestling in which, as opposed to the πάλη ὀρθή, the opponents struggled on the ground. The ἀλυνδήθρα is the place for such a contest (ἡ κατὰ πάλην κονστρα Διουσθ.; cf. κρεμάθρα, κολυμβήθρα etc.), and there is no authority for making it equivalent to ἀλυνδησις itself. The explanation of a schol. στραφάς, πλοκάς τοῦ Εὐρυπίδου 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 συσκεδαν defensible. The only natural rendering of συσκεδαν ἀλυνδήθρας 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 Epicedalus (evulsis trunciis 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 ἀλυνδησις, scattering the ἀλυνδήθρα about in his vehemence: = ἀνασπάσει αὐτών καὶ ἐμπεσών συσκεδα, the present ἀνασπῶντα expressing the repeated action of the several bouts, while ἐμπεσόντα is modal with συσκεδα; 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 . . λόγοιον (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 (λόγοι ἀνύςσα Soph. Aj. 302), makes an antithesis of the great unpolished diction (λόγοι αὐτόπρεπονοι) of Aesch. with the 'fined' language of Euripides, and is therefore to be preferred.

πολλὰς ἀλυνδήθρας 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. οὖτω. We might construe (1) οὖτω δὲ (χρὴ λέγειν), ὅπως ἑρέιτον . . , (2) ὅπως δὲ οὖτως ἑρέιτον ἀστεία (‘see that you just say bright things,’ (3) ‘see that you talk in the following way, viz. smart things.’ The second is rather awkward; the second is easily supported, so far as οὖτω is concerned (see 625 οὖτω δὲ βασάνις’ ἀπαγαγών and note), but the position of ὅπως is unusual; the first is without objection, and οὖτως ὅπως was a recognised combination; cf. Soph. El. 1296 οὖτω δ’ ὅπως μήτηρ σε μὴ πιγνώσεται (i.e. οὖτω δὲ πολει ὅπως .. ), Ach. 929 ἐνδησον .. οὖτως ὅπως μή καὶ φέρων κατάξει.

906. ἀστεία: 5 n. In this line Aristoph. virtually reassures his audience as to what is coming.

ἐλκόνας: not ‘similes,’ but ‘drawing comparisons,’ in the sense of the ἐλκασμα which was σκώμμα καθ’ ὁμοίωτα ; cf. Vespre. 1308 εἰτ’ οὖτον ἦς εἰτ’, ἢκασεν Λυσοτράτος (‘drew a comparison’), “ἐσκισ, δ’ πρεσβύτα, νεοπλούτω Φρυγι, [κλητηρί τ’ εἰς ἀχυρομάν ἀποδέδρακότι.” Such ‘odious comparisons’ were a familiar exercise of Athenian wit, and were one form of the hackneyed (οἶ’ ἀν ἄλλος εἴποι); cf. Nub. 559 where the comparison of Ἑγ. 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 τούτων ὑστάτως κ.τ.λ. This, with the forensic τούτον, sounds like a commonplace in rhetorical exordia.

910. μᾶρους κ.τ.λ.: the opinion of the innovator Euripides, not of Aristophanes, who admired Phrynichus.

παρὰ Φρυνίχῳ, ‘in the school of Phrynichus.’ 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 ἀλωσις and the Φοίνισσα. For the appreciation of his songs cf. Αὐ. 750, Vespre. 220. To him belongs the famous line (borrowed by Gray) λάμπει δ’ ἐπὶ πορφυρέας παρηγαί φῶς ἔρωτος.
911. ἔνα τιν' ἄν καθίσεν: for the iterative ἄν with aor. see Goodwin, M. and T. § 162, and inf. 914, 920. [καθίσα is the older, ἐκάθισα the later Attic form. καθιείσα is epic and lyric.] ἔνα is to be reckoned with: 'some solitary person.'


912. 'Αχιλλέα: in the Φρύγες (= Εκτόρος λύτρα) says the schol., and the writer of the Life of Aeschylus states that in this play 'Αχιλλεύς ἑγκεκαλυμμένος οὐ φθέγγεται πλὴν ἐν ἀρχαῖς ὄντα πρὸς Ἑρμήν ἀμοίβαια.

Νιόβην: in the Νιώβη 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. 286 λ πρόσχημα δέ μοι ἔστι καὶ ἀρχὴ τοιαῦτα τίς 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. étaler), would be a πρόσχημα. In Aeschylus the piece (ἡ τραγῳδία) which is to come is thus showily advertised.

γρύζοντας οὔτε τοιτί, 'without even thus much of a mutter' (= 'without so much as a mutter'). Cf. Plut. 17 καὶ ταῦτ᾿ ἀποκριχυμένῳ τὸ παράπλον οὔτε γρῦ. The lax plural is adapted to the sense. τοιτί is deictic, with a snap of the fingers: cf. τυννυτῳ 139.

914. οὔ δὴθ': sc. ἐγρύζον οὔδεν.

ἡρείδεν . . . ἄν, '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.' τίτταρας is not to be taken literally, but = 'three or four' (Éq. 442, Ach. 2); cf. the use of ὀκτὼ, ἐκκαλεῖκα (551).

918. ὁ δέινα, '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 καθοίτο, but there is no doubt about the real 'athematic' form (=καθ-η-ι-το) as in κεκλήμην, κεκτήμην, μεμνήμην, 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 . . . καθήμεθ' simply because the word was thought to be indicative. In Plut. 991 all good MSS. have μεμνήτο.]

920. τὸ δράμα δ' ἀν δυνεῖ, 'the play would be getting on' (towards its end, while the spectators were still waiting for the figure to say something).

923. ἐπειδὴ ληρήσει καὶ . . . μεσοί: the tenses in the frequentative opt. are as much to be distinguished as in ἐπειδὴ ἐλήρησε καὶ τὸ δράμα (ἦν) ἐμέσου.

924. βόεια, 'fit for an ox,' i.e. of ponderous size and bellowing sound. The writer doubtless had in mind the magnificatory compounds in βου-, e.g. βούλιμος, βοώπις.


926. οἶμοι τάλας: in self-commiseration, with impatience.

928. ἄλλ' ἦ: either (1) in continuation, σαφές δ' ἀν εἶτεν οὐδὲ ἐν ἄλλ' ἦ . . ., 'nothing else except' (cf. 227 n.), or, simpler and better, (2) beginning a new sentence, 'but (he gave utterance to) either Scamanders, etc.'

'Σκαμάνδρος' ἦ '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. γρυπαιέτοις. αἰετός is the spelling of Aeschylus (e.g. Cho. 246) and is alone found in Attic inscriptions of the best
classical time (Meisterhans, p. 25). A 'griffin-eagle' is an 'eagle of the griffin species'; cf. ἀλαίετος, νυκτάετος. In Aesch. P. V. 829 δξντόμους γαρ Ζηνός ἄκραγείς κώνας | γρύπας φύλαξαι 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.

ἐπ' ἀσπίδων : χαλκηλάτους. Aeschylus is fond of descriptions of warlike blazons and emblems on shields. See S. c. T. 479, 526.

ἵπποκρῆμα: cf. 821 ὑμαθ' ἰπποβάμωνα, 1056, and κρημνο- πούς as epithet of Aeschylus (Nub. 1367). There is no need to read υψικρῆμα (from e.g. P. V. 437). Compounds in ἰππο- often express size; cf. ἰππαλεκτρύνα 932 n. It is true that these are regularly nouns, but there seems no reason why, if once ἰππο- had acquired the force of μεγαλο- or υψηλο-, adjectives should not be similarly constructed. = 'Big beetling phrases.'

931. ἡδη ποτ' ἐν μακρῷ κ.τ.λ., 'in a weary length of (wakeful) night'; from Eur. Hípp. 375 ἡδη ποτ' ἄλλως νυκτός ἐν μακρῷ χρόνῳ | θητῶν ἐφρόντιο' ἓ διεθθάρται βίος, to which (or an equivalent lyric passage) allusion is made also in Eq. 1290 sqq.

932. τὸν ξοφόδον ἰππαλεκτρύνα. [The anaepast in the fourth foot as in Nub. 1427 σκέψαι δὲ τοὺς ἀλεκτρύνας καὶ τάλλα βοτὰ τοιαῦτα and inf. 937. To alter to ἰππαλέκτρος is a most arbitrary proceeding, especially in view of the ease with which ù and ù are slurred as semi-vowels. Cp. γενύων, ἔρινυόν, 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 ἰππο- cf. 929 and e.g. ἰπποσάλων, ἰππομύρμηξ, also the English horse-(radish, etc.). In Pac. 181 Aristophanes' own ἰπποκάνθαρος is meant to play upon both senses.

ξοφόδον. It happens curiously that this word possesses two distinct meanings, viz. 'brown' (fuscus) and 'clear-voiced' (argulus), and it is often impossible to tell which is meant (as in ξοφότι ἄφθων, ξοφότι μελισσα). But in the present connexion, and generally where ἄφθων 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 fulgebât Apolline puppis). But this is to make σημεῖων answer to 'figurehead,' which is individual to a given vessel, whereas σημεῖον 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 ξυνθὸς ἵππαλεκτρὼν at the stern, which is the position of the σημεῖον in Eur. I. A. 255, where the Boeotian ships are σημεῖουσιν ἐστολισμέναι | τοῖς δὲ Κάδμου ἱππὸν | χρύσεων δράκοντ' ἔχουν | ἀμφί ναῶν κὸρνυμβά, ibid. 275 πρύμνας σήµα ταυρόσπου ἀ. Ἀλφέων.

ἐνεγέγραπτο: i.e. ἐγγεγραμμένος ἱππὸν ἰππαλεκτρῶν. The tense indicates the previously existing circumstance which led Aeschylus to use the expression: 'it was a painting...to serve as a σημεῖον.'

934. Ἐρῳν: 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 καὶ ἀλεκτρύων the particle throws a sarcastic tone upon the noun only: 'to poetise a cock!'

936. ποὶᾳ γ' ἔστιν. The mss. favour this as against ποί' ἀττ', though the latter might easily be corrupted. γε is somewhat difficult, but (1) may belong to the sentence and not to ποὶᾳ, forming (with δὲ) a retort (see Neil, Append. i. to Eq., where he also states that most uses of γε are developments of 'well,' e.g. 'Oh, well...'). Yet σὺ δὲ γ', ὦ... would be the natural order; (2) may throw a peculiar tone upon ποὶᾳ (= '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 ὄλον οἱ γραφῆς τραγελάφους καὶ τὰ τοιαῦτα μεγεντες γράφουσι) 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 Μηδικοῖσ 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 διπλίδων ἐν ἀγαπητῶν ποικίλων | Πέρσας ἔχον καὶ γρυτας ἀξίων εἰπὼν τῶν | τῶν Περσικῶν. γράφονσιν is used of any delineation; here with the needle (acu Mart. 8. 28. 17). Cf. ἵππαλεκτρὼν of such embroidery.
939 sqq. ὃς παρελαβὼν 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 περιπάτοις is both ‘walking exercise’ and ‘argumentations’ (cf. 953), and ἐπυλλοῖος suggests ἐπυλλοῖος (Merry). Similarly κομπασμάτων and ῥημάτων glance at words implying indigestible or flatulent diet and its results, ῥημάτων almost certainly standing for ῥεμάτων (‘humours’). τευτάξεων is probably meant to suggest τευτάξεων (of fussy trifles). στωμυλμάτων alludes to some pounded herb medicine, and βιβλίων at once recalls τρυβλίων.

παρελαβὼν . . παρὰ σοῦ: the repetition of the preps. after the compound verb is usual in Aristoph. and becomes regular in prose; cf. 962, 1013.

εὖθὺς: with ὃς παρελαβὼν. 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 εὖθὺς ἀρχομένον οἱ Πελοποννήσιοι ἐσβάλου Thuc. 2. 47). Here we might have had παραλαβόν εὖθὺς τὴν τέχνην, ‘immediately on taking over.’


τὸ βάρος: the weight of flesh; though in reality Eur. also reduces the gravitas of the poetry. ἀφεῖλον: frequent of removing vexations, etc.

942. ἐπυλλοῖος, ‘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.

περιπάτοις: with allusion to the other sense διατριβαίς (cf. 953).

τευτάξεως λευκοῖς, ‘white beets,’ which had a mild laxative effect (ἐὐκολίας Dioscorides). Cf. Plin. H. N. 19. 8 candidis (betis) solvi alvos modice, nigris inhiberi, Mart. 3. 47. 9 pigroque ventri non inutiles 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 στομόλυμα. For the reading of Eur. see his own Alcestis 962 sqq., and, for his collection of books, Athen. 3 Ά. τρωβλίων is suggested in βιβλίων (cf. Alexis, Com. Frag. iii. 448).

944. ἀνέτρεφον μουρδίαις κ.τ.λ., ‘I began to feed her up on monodies, with a blend of Cephisophon.’ μουρδίαις plays upon some light species of food and Κηφισοφώντα is pungently substituted for ‘vinegar.’ That Cephisophon and δῆς were in some way connected (δῆς or δῆς being perhaps his nickname) appears from v. 1445 (=1453). There is a double sting in the name: (1) Cephisophon, 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 Cephisophon was said to be in keeping with the ‘Cretan’ immorality of the monodies (849 n.).

945. δὲ τὸ τύχωμ’, ‘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.

ἔμπεσον ἐφυρον: cf. Eq. 545 κοῦκ ἀνοίησε ἐπηθήσας (on to the stage) ἐφλυάρει, Hdt. 3. 81 ὥθει ἔμπεσον τὰ πράγματα ἄνευ 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. πρόσωπον) should be supplied.

949. οὐδέν ἑττον: 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 ἥθη in tragedy should be χρηστά, also requires that they should fit their several classes, καὶ γὰρ γυνὴ ἐστὶν χρηστὴ καὶ δοῦλος, καὶ τοιοῦ γε ἔσως τούτων τὸ μὲν (the woman) χείρον, τὸ δὲ (the slave) δῶς φαιλόν ἐστιν. In the Αγαμέμνον of Aesch. the large part of Clytaemnestra is explained by her possessing ἀνδρὸβουλον κέαρ. Origen (c. Cels. p. 356) says that Eur. κωμῳδεῖται because he
puts into the mouths of βάρβαροι ἢ γυναῖκες ἢ δοῦλοι the language of philosophy (cf. Ach. 400 sq.).

952. δημοκρατικὸν: i.e. on the principle of the equality of man.

τοῦτο μὲν = τοῦτό γε, a use frequent with demonstr. 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 σοὶ περιπάτων ἀν ποιόν. περιπάτως = 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. τοιτουσί: always deictic, 'these spectators here.'

956. λεπτῶν τε κανόνων ἐσβολάς: sc. ἐδίδαξα (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 καπάς ἐσβολᾶς ὅρῷ λόγῳν, inf. 1104.

ἐπῶν . . γυναικαίος, '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.

ἐρυν 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. ἐρυν τεχνάζειν = 'contrive a disputatious caption'; cf. ἐρεστικοὶ and inf. 1105 δτιερ οὐν ἔχετον ἐρίζειν λέγετον.

958. κάχ' ὑποτοπεταθαί: 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 οῖς χρώμεθ', οῖς ἓνεσμεν is intended to press home the point. For the ex-
pression cf. *Vesp.* 1179 μή μοι γε μύθους, ἀλλὰ τῶν ἀνθρωπίνων, ἄλους λέγομεν μάλατα, τοὺς κατ' οἰκείαν. In 980–88 Dionysus reduces these lessons of the οἰκεία 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 preps. 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 φεύγουσα, 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.

ἐξέπληττων: 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 Poseidon 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 ἡφαιστότευκτον πανοπλιαν) is slain by Achilles, but obtains immortality through the prayer of his mother. The Ψυχοστασία of Aesch. also dealt with these events.


964. τοῦς τοῦτον τε κάμου γ': the reading is somewhat dubious (κάμου γ' and κάμου with hiatus being the variants). Dobree's κάμου recalls two common idioms: (1) gen. parallelled by possessive adj., e.g. *Eur.* *H. F.* 213 πατὴρ ἂν εἰπ' σός τε καλ' τούτων, *Bacch.* 1277 ἐμὴ τε καὶ πατρὸς κοινοίς; (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. =γνωσει δὲ τοὺς γε μαθητὰς ἑκατέρου.

μαθητάς: 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. τουτομεν: a frequent position of the deictic -τα; cf. νυμεν, νυνι, τουτογι. More curious is the position of μεν and γε in ἐν μενενδενι, ἐν γεστενδει.

Φορμίσιος: this proper name is used in Eccl. 97 as a synonyn 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.

Μεγανετος Θ' ὁ Μανῆς: we know nothing of Megaenetus. A variant is Μάγνης. The schol. (who appears to be guessing) says that he was ἀνθάδης καὶ τῶν ορατνατοντων. If Μάγνης is right, there may very well be a reference to the proverbial ὅρος of the Magnesians (Ath. 525c, Theogn. 603 τοιάδε καὶ Μάγνης ἀπώλεσεν ἐργα καὶ ὅρος), i.e. he is ὁ ὅροιστής. [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. Deuceace.' But we may also, and with more probability, suggest that it refers to the game of κόταθος. In this the μάνης is a bronze figure, upon the head of which the πλάστισιξ descends when the λάταξ strikes it fairly. Such a μάνης may have had a conventional appearance, which Megaenetus strikingly resembled.

966. σαλπιγγολογχυπνάδαι: for the patronymic cf. 84 n. The sense is 'sons of trumpet, lance, and moustache' = 'Black Monsquetaires' (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 λύγχας ἐσθίων; cf. 1016 πιέονται δόρυ καὶ λύγχας. 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.
Met. 7. 441). Hence πιτυοκάμπτης = 'merciless bandit,' and the men named put on that appearance. The schol. is probably right in his ὡς σαρκάζοντας μὲν καὶ προσποιομένους τὰ τολεμικά, οὐκ ἄληθῶς δὲ τοιούτους.

967. Κλευτοφῶν: 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 ὃς ἄργος ἐκωμῳδεῖτο.

Θηραμένης: 540 n.

968. σοφός γ' ἀνήρ: 652 n.

969. ἡν κακοῖς ποὺ περιτέσῃ καὶ πλησίον παραστῇ. This is quite sound, and there is no need to attempt τις for ποὺ or to make καὶ = ἃ. περιτέσῃ is not 'incur' (i.e. 'suffer from'), but 'get in the way of' (= ἐντόκη). Following a certain path Ther. may 'find himself meeting trouble and get very close to it.'

970. πεπτωκεν: 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. Synt. § 257, Goodwin, M. and T. § 154). Cf. Vesp. 492 ἢ μὲν ωνήται τις ὀρφῶς, μεμβραδᾶς δὲ μὴ ἔθελην, εὐθέως ἐρῆν ὃ πωλῶν κ.τ.λ., Eq. 717 τῷ μὲν ὀλίγον ἐντίθησι, αὐτὸς δ' ἐκείνου 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 ἀεὶ γὰρ εὖ πεπτοῦσιν οἱ Δίως κύβοι, Aesch. Cho. 967, Shak. Haml. 4. 7. 69 It falls right.

ὁ χῖος ἀλλὰ Κείσως. In dicing with ἀετράγαλοι (marked on four sides) the worst throw was called χῖος, the best κῶς (corresponding respectively to the Latin canis and Venus). Aristotle (H. A. 2. 1. 34) gives τὰ κωά as the inner, τὰ χίᾳ 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 δυνατένια ὑς ξένος ἐκ Κέω λεουδόρηται, Aristophanes substitutes the sneering word Κείσω for κῶς, 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.]

τοιαῦτα: with φρονεῖν. For the crasis in μέντοιγῳ cf. Eccl. 410 μέντοιφασκεν, Vesp. 159 μονίχησεν.
976. τὰς οἶκας οἰκεῖν; 105 π.

979. τὸς τοῦτ' ἔλαβε; Bentley’s τὸδ’ ἔλαβε is based on the frequent confusion of τὸδε and τὸῦτο, but the metrical objection is not certain. In Nub. 1386–1389 there are three lines of the scansion \( \wedge = | \wedge - | \wedge = | \wedge \wedge \) against one of the scansion \( \wedge = | \wedge - | \wedge = | \wedge , \) and even in the trimeter dialogue a tribrach 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 (ἐλεύθερος). The word Ἀθηναίων has its point. [There may also be a hit at parsimony and suspicion in public expenditure.]

981. εἰς ἱών: sc. οἰκαδε.

983. ἡ χύμπρα: some cheap crockery pot, which nevertheless he misses.

985. μαίνδος, ‘sprat’: a poor little cheap fish (Mart. 12. 32. 15 inutiles maenas).

tὸ περασῆμον, ‘which I bought (only) last year.’ Even an earthenware basin and its date are remembered. τεθύνκε suggests parody.


Μαμμάκυθων. The word is plainly connected with μάμμη (cf. βλαττόκαμμας Nub. 1001), and was used proverbially like Μαργύτης, Μελητίδης, Κόροιβος etc. for a ‘simple Simon’ or ‘Milksop.’

991. Μελητίδης. 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). Μελητίδης, the current form, is apparently connected with μέλι (cf. βλιττομάμμας). But the familiar use of ἡδος and γλυκύς as ‘sweet innocent’ (Plat. Rep. 337 δ, Hipp. Ma. 288 b) 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.]
992. τάδε μὲν λεύσσεις 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. ἐκτὸς οὐσεὶ τῶν ἔλαῳν: 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 Ἕξω (δρύμον) φέρειν.

999. συστέλλας ἀκροισι κ.τ.λ.: 'take in reefs, and, using but the edge of your sails, then bring her (round to the wind) gradually.' ἀξείς 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.

ἀκροισί: 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 ὡστε νάδε κεδυνον οἰακόστρόφον ᾧ ἀκροισι λαΐφους κρασπεδόνυ υπεκδραμείν.

1001. μᾶλλον μᾶλλον, 'more and more' (= 'gradually'). Cf. Eur. I. T. 1406 μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἵππον σκάφος, Catull. 64. 275 magis magis increbrescunt.

1004. ἀλλ' ὡς κ.τ.λ. Before what is technically known as an ᾗγων of the following kind, it is regular for the Coryphæus to speak two lines of exhortation beginning with ἀλλὰ... and adopting the metre to be employed (Zielinski).

πυργώσας ῥήματα σεμνά: i.e. Aesch. first raised tragic diction to dignity (σεμνά being proleptic). Cf. Hor. A. P. 280 (Aeschylus) docuit magnumque 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, Pac. 749 ἐποίησε τέχνην μεγάλην ἥμαι κάπηργος οἰκοδομήσας | ἔπεσιν μεγάλοις καὶ διανολάς κ.τ.λ.

1005. κοσμήσας τραγικὸν λῆρον. It may be suggested that point is given to this expression if there is an allusion to the proverbial Σπάρταν Ἕλλαξε, ταῦταν κόσμει. Aeschylus had for his province tragic diction, and that, he adorned. Λῆρον also gains if it is thus a παρὰ προσδοκίαν pun upon κλῆρον ('demesne' or 'province'). The Coryphæus 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 κροτοῦν ἀφεῖ, lit. 'set the spout going.' Cf. Eq. 89 κροτοῦνχτερλήραιον εἶ, Cratin. fr. 186 δωδεκάκρονυν τὸ στόμα (with allusion to the public fountain 'Ευνέκρονος).

1007. εἴ . . . δεί: rather than δτι δεί after verbs of the sense of ἀγανακτέω (e.g. μεμφεσθαί, δεινόν ποιεῖσθαί etc). Cf. Plat. Lach. 194 λ ἀγανακτῶ εἶ ὁυτωσὶ δ νοῦ μὴ οἶδος τ' εἴμι εἴπείν.

1008. ἀπόκρυναι: turning suddenly and accosting his opponent.

θαυμάζειν, 'pay respect to.'

1009. δεξιότητος κ.τ.λ. As is shown by the use of καλ . . . τε . . . (which cannot = καλ . . . καλ . . .), there are only two grounds given, viz. (1) δεξιότης, (2) νοὺθεσία δτι τε βελτίως κ.τ.λ. The τε-clause is in fact exegetical or amplificatory to νοὺθεσία. [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 ποιήσει δεξιόν, 762.

νοὺθεσίας: the moral and intellectual influence upon the audience, through the wise γνῶμαι uttered and the high ἡθη delineated.

δτι 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 Butcher, Aristotcle's Theory of Poetry and Fine Art, cap. v., and cf. Strab. 1. 3 ποιῆτην γὰρ ἐφή (sc. Eratosthenes) πάντα στοχάζεσθαι ψυχαγωγία, οὐ διδασκαλίας. τούτον δ' οἱ παλαιοὶ φιλοσόφαι τινὰ λέγουσι πρώτην τὴν ποιητικήν, εἰς ἀγώνον εἰς τὸν βίον ἡμᾶς ἐκ νέων καὶ διδασκόνας ἡθη καὶ πάθη καὶ πράξεις μεθ' ἡδονῆς. See also Hor. A. P. 333 sqq.

1012. παθεῖν: the full legal formula is παθεῖν ἢ ἀποτεῖσαι.

φήσεις, 'will you admit' (καταφήσεις), as in e.g. Soph. Ant. 442 φῆς ἢ καταργῇ μὴ δεδρακέναι τάδε; τεθνᾶναι. Dionysus forgets that he is not in the land of the living. For the perf. cf. 970 n. and Thuc. 8. 74 ἱνα, ἢν μὴ ὑπακολούση, τεθνῆκες.

1013. παρ' ἐμοῦ παρεδέξατο: cf. 939, 962.

1014. τετραπήχεις, 'sixfooters.' Cf. Vesp. 553 ἄνδρες μεγάλοι.
καὶ τετραπῆχεις, Shak. Rich. III. 1. 4. 156 Spoke like a tall fellow! The πῆχυς was 18 3/4 inches.

Διαδρασίτοπλητας. 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 Διαδρασίπολις). Thus ‘Megalopolis’ is Μεγάλη πόλις, with ethnic Μεγαλοπόλης. In Ëg. 817 μικροπόλιτας = ‘citizens of Μικρὰ πόλις,’ Ach. 635 χαννοπόλιτας = ‘men of Χαννη πόλις.’ At v. 1114 the school has the expression διαδιδράσκοντας τὰς στρατείας, and the allusion here is to that sense. Cf. Ach. 600 ὀρῶν πολίων μὲν ἄνδρας ἐν ταῖς τάξεσι, | νεανίας δ’ οἶους σὺ διαδεδρακότας.

[As merely equivalent to ‘shirking citizens’ the compound would be irregular, though tragedy has such forms as ἀριστομαντίς, προβουλότας, καλλίτας, in which the first element is equal to an adj. qualifying the second. We cannot, again, understand it as=διαδιδράσκοντας τὴν πόλιν (i.e. its duties). This would be διαδρασίπλεις (cf. φιλοπόλεις).]

1015. κοβάλους: 104 n.


1017. ἐπτάβασεν: with a play upon (1) the proverbial shield of Ajax (ἐπτάβασιν II. 7. 219, ἐπτάβοιον ἄρρηκτον σάκος Soph. Aj. 572), and so implying ‘courage of an Ajax,’ and (2) ‘equal to seven oxen,’ ‘of seven ox-power’ (Paley), with an allusion to ταύρου θυμὸς.

1018. καὶ δὴ χωρεῖ κ.τ.λ., ‘There you are! the trouble is upon us’; a current colloquial expression. Cf. Nub. 906 τουτί χωρεῖ καὶ δὴ τὸ κακὸν, Vesp. 1483. καὶ δὴ lit. = ‘e’en in fact’; thence practically = ὅδη.

κρανοποιῶν αὖ, ‘hammering away at his helmets’ (Merry), referring to τρυφαλέας and πῆλκας. Aeschylus is charged with a particular fondness for introducing helmets and crests (κράνυ καὶ λόφους διηγομένους schol.). In -ποιῶν there are the two senses ‘make’ and ‘poetise’ (helmets). It should also be observed that αὖ is frequent in indignation, though more especially in questions. Cf. Ëg. 336, 338.

ἐπιτρίψει, ‘will be the death of me’ (with boredom). Cf. ἀπολεῖς 1245 n.

1019. οὔτως, ‘as you say’ (cf. 1014).

(pevia) διδάσκει δ' ἄνδρα τῇ χρεὶα κακῶν, Med. 295 χρῆ δ' οὖποθ'. . . παίδας περισσῶς ἐκδιδάσκεσθαι σοφοὺς.

1021. "Ἀρεως μεστόν, 'full of the war-like spirit' (cf. ἀφροδίτη = 'spirit of love'). So Aesch. S. c. T. 53 λεόντως ἄρη δεδορκότως, Plut. Mor. 757 β τοῖς τὸ μαχητικόν ἐν ἑυμίν καὶ διάφορον καὶ βυθοειδὲς 'Ἀρην κεκλῆσθαι νομίζοντει. According to Plutarch (Mor. 715 E) it was Gorgias who applied this expression to the Seven against Thebes.

tous 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 A ἐν τῷ ὁρχείσθαι τοὺς ἐπτ' ἐπὶ Θῆβας). [For Attic two expressions would be normal, viz. οἱ ἐπτὰ οἱ ἐπὶ Θῆβας (sc. στρατεύσαντες) or οἱ ἐπὶ Θῆβας στρατεύσαντες ἐπτα. 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. ἰν . . . ἱράσθη: frequentative. Cf. 911, 920, 924.

dāwos: a poetic word introduced with deliberation; 'doughty,' ready for deeds of 'derring do.'

1023. τούτο μὲν: see 952 n.

κακῶν εἰργασταί, 'has been a bad piece of work on your part.' [Not 'has done you damage.'][

πετόηκας κ.τ.λ.: not=ἐποῆσας (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' οὐνεκα, 'so far as that point (or claim) is concerned.' Cf. 1118.

1025. ψιλῶν: emphatic. αὐτ': sc. τὰ ἄνδρεια or πολεμικά understood from the context. Cf. 1466, Plut. 502 πολλοὶ μὲν γὰρ τῶν ἀνδρῶν διπτεν πλοῦτους πονηροὶ, ἱδίκως αὐτὰ ἐνδεξα-μένοι (sc. τὰ χρήματα).

ἐπὶ τούτο: see 168 n.

1026. ἐπα διδάξας Πέρσας μετὰ τούτ' 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 τὸῦτο 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 Δv. 809 we have πρῶτον δυναμὶ τῇ πόλει | θέσθαι τι μέγα καὶ κλείνων, εἶτα τοῖς θεοῖς | θυσαι μετὰ τοῦτο, and that ἐπειτα 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 ἔδιδασκε τὸν χορὸν τὸ δράμα. Cf. χοροδιδάσκαλος, διδασκαλία and Hdt. 6. 21 ποιήσαντι Φρυνίχῳ δράμα Μιλήτου ἄλωσιν 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 διδασκαλία. Cf. 1124.

1028. ἔχαρην γοῦν κ.τ.λ. Dionysus was of course present at the production of the Persæ. The true reading is perhaps beyond recovery. Most mss. have the unmetrical ἔχαρην γοῦν ἦνίκ ἡκουσα περὶ Δαρελον τεθνεῶτος, the poorly supported (but old) variant ἦνίκ ἀπηγγελθη 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 Persæ contain no exclamation λαοί to show us the reference. [Bloomfield, it is true (from the present passage), suggested that in Pers. 667 we should read βάσκε πάτερ ἄκακε Δαρεῖ, λαοί for Δαριάν οί, but εὑθος 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 λαοί is little more wonderful than the loss of the hand-clapping.]

Since the ghost of Darius appears in the Persæ, it is possible that ἡκουσα contains the gen. ἐκοῦς ('phantom,' cf. Eur. H. F. 1002). If this is governed by the following πέρι we have ἔχαρην γοῦν ἦνίκ' - ἐκοῦς πέρι Δ. τεθνεῶτος. There exists an idiom of Greek, too little recognised, but not especially rare, of which the readiest example is Eur. I. T. 813 ἡκουσα, χρυσῆς ἄρνος ἦνίκ'
1030—1038

NOTES

1030. ἄνδρας: with ποιητάς; cf. 1008. [Very much less probably we might construe χρὴ ποιητάς ἀσκεῖν ἄνδρας τάτα, 'poets should train men in this way. ']

ἀπ' ἀρχῆς: with γεγένηται.

1032 sq. Ὀρφεὺς κ.τ.λ. The association of the Thracians Orpheus and Musaeus is frequent (cf. Plat. Rep. 364 ε, Prot. 316 д, Ion 536 β, [Eur.] Rhes. 943). Both are poets and minstrels, both agents of civilisation. To Orpheus belonged the Orphic τελεταί, or purificatory rites of initiation, which were a sacramental preparation for a happy future life of the immortal soul; to Musaeus the oracles (χρησμοί), which were extant and registered (cf. Her. 7. 6, 9. 34). Plato (Rep. 364 ε) has βιβλίων δὲ ὄμοιον παρέχονται Μουσαλοι καὶ Ὀρφέως . . καθ' ἀσ θυπολούσιν, πείθοντες ὡς ἁρα λύσεις τε καὶ καθαρμὸς ἀδικημάτων διὰ θυσίων καὶ παιδίας ἴδιον εἰσὶ μὲν ἐκ ξώσαν, εἰσὶ δὲ καὶ τελευτήσαν, ἀς δή τελετάς καλούσιν. See Harrison, Proleg. cap. ix. for Orpheus and Orphism. With the vegetarianism of φόνων τ' ἀπέχεσθαι cf. Hor. A. P. 391 silvestres homines sacer interspuesque deorum | caedibus ac victu foedo deterruit Orpheus, Eur. Hipp. 952.

Along with the founding of mysteries and oracles of advice there went musical 'magic.' That Musaeus joins χρησμοί with ἐξακέσεις νόσων is in keeping with the profession of the ancient ἰατρόμαχος, the more refined outcome of the savage 'medicine-man.' Certain writings on herbal Ἀκέσεις Νόσων actually went under the name of Musaeus.

'Ἡσίοδος: in the 'Εργα καὶ 'Ημέραι.

1036. Παντακλέα: called Παντακλῆς σκαίος by Eupolis (schol.).

1037. ἦπεμπεν: i.e. was forming one of the military escort to a procession (in all probability at the Panathenaea).

1038. τὸ κράνος πρῶτον κ.τ.λ.: i.e. instead of fitting the
crest 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 περίδησάμενος the middle is necessary and also περι-, since he fastens the helmet ‘on himself round (his head),’ cf. περιβήσθαι κυνήγω, διάδημα, etc. (the use of ἐπί- being late Greek); but for fastening a crest above a helmet both the active and ἐπί- are alone correct. The helmet is ‘bound round’ the head by its chin-strap.

ἡμελλ': the comedian would not use this form for ἔμελλε in an ordinary trimeter.

1039. Δάμαχος ἦρως. Lamachus had somehow acquired the sobriquet or standing title of ἦρως. During his lifetime it is mocked at in Acli. 575, 578 Ὁ Δάμαχ’ ἦρως (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 ἦρως was generally understood as one of the semi-deified dead.

1040. ὥθεν = ἀφ' ὁδ' (sc. Ὁμήρου); strictly 'from which source.' So unde frequently = a quo (of persons). According to Ath. 347 Ἐασχύλος said τὰς αὐτὸς τραγῳδίας τεμάχη εἶναι τῶν Ὁμήρου μεγάλων δείπνων.

ἀπομαξαμένη, 'taking impressions' (or 'copies'). Cf. Thesm. 514 αὐτέκιμαμυ σῦν (‘your very image’). The metaphor is from wax modelling: cf. κῆρων ἐκμαγεῖον Plat. Theaet. 191 c.

τολλᾶς ἄρετᾶς ἐπόησεν, 'represented (in poetry) many types of excellence.'


1043. Φαῖδρος: 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.

Σθενεβολᾶς. Stheneboea, wife of Proetus king of Argos, had
calumniated Bellerophon as Potiphar's wife did Joseph. Euripides portrayed this woman in his *Bellerophon* and his *Stheneboea*.

1044. ἐρωσαν. 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 Clytaemnестra 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 ἐρωσαν.

1045. οὐ γὰρ ἐπὴν 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 τοσαῦτην Ἀφροδίτην ἐπὶ τῇ γυλώτητι ο νεανιάκοις ἐξεῖ. For ἐπὴν cf. *Nub.* 1025 ὃς ἢδο σοι τοίοι λόγοι σώφροι ἐπεστιν ἄνθος, and e.g. ἐπεστὶ τινι αἰδῶς, χάρις, etc. [R. has οὐδὲ γὰρ ἦν with a difference of meaning, viz. 'you never enjoyed such a thing as love. ']

1046 sqq. ἄλλα ἐπὶ τοι σοι 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 Cephalisphon (cf. *944*).

πολλὴ πολλοῦ 'πικαθήτο, 'she sat right heavily upon you.' Cf. *Eq.* 822 πολλοῦ δὲ πολὺν με χρόνον καὶ νῦν ἐλεκήθης, *Nub.* 915 θρασύς εἰ πολλοῦ. In its origin the adverb πολλοῦ was a gen. of price ('at great cost' or 'worth much.') With πολλὴ cf. *Eur.* *Hipp.* 443 Κύπρους γὰρ οὐ φορητός, ἦν πολλὴ ῥυὴ, *Thuc.* 4. 22 πολὸς ἐνέκειτο.


1047. κατ' οὖν ἐβαλεν. 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 ὅν) is interposed, the verb is always aorist, whether preterite or gnomic.

τούτο γέ τοι δή: sc. ἐπεισεν ἢ Ἀφροδίτη; 'that she did, indeed.' Cf. *Nub.* 372 νῆ τὸν Ἀπόλλω τούτῳ γέ τοι δὴ τῷ νῦν λγψ ἐδ προσέφυσαν.

1050 sq. ἄλοχοις: 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 Bellerophons ‘whom you are always talking about’ (τοὺς σωτός), 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. κάνεια: the plural refers to the several instances (‘doses of poison’).

1052 sq. πότερον δι᾽ ὀυκ δυτα 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 ὀυκ ὀδηγεῖν. Ξύνεθηκα combines the senses compone re and fingere (of falseness, cf. ξύνθετος). 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 obstructing it in art. ἀποκρύπτειν χρῆ τὸ ποιηρόν agrees with Aristotle (Poet. 15), who objects to such a παράδειγμα ποιηρίας ἡθοὺς μὴ ἀναγκαίου as the Menelans 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 ποιηρόν 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 παιδαρίωσιν κ.τ.λ. It appears to have been easy to slip into the error of rendering ‘for children have (ἐστὶ) a teacher, who (i.e. ὁ, not ὅστις) tells them.’ [Blaydes even makes the curious blunder of suggesting ὅστις φράζῃ = 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 . .' 

Δυκαβήττους. 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 ρήμαθι' ἵπποκρήμα (929).

1057. Παρνάσσων. The conjecture Παρνήθων (Bentley and Porson) is plausible, but not convincing, since the much higher Parnassus was visible in Attica. [The -σσ- 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 γνωμαί expected of a poet cf. 877 n. διάνοια is one of Aristotle's six elements of a tragedy (the others being μῦθος, θεός, λέξις, δύσι, μελοποιία).

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. A. P. 278 post hunc (sc. Thespis) personae pallaeque repertor honestae | Aeschylus et modicis instravit pulpitae tignis | et docuit magnumque logum nitique cothurno. See Haigh, Trag. Drama of the Greeks, p. 68, where he quotes Philostr. vit. Apoll. p. 220 σκευοποιεῖ ήλιατο εἰκασμένης τοῖς τῶν ἡρώων εἴδεσιν . . . ἐσθήμασι τε πρῶτος ἐκδομη- σεν, ἃ πρόσφορον ἡρωί τε καὶ ἡρωίσιν ἡσθήσαται.

ἡμῶν: this is not a comparatio commendaria (i.e. for 'than our clothes'), but is entirely good Greek (though less frequent) for ἡ ἴμεις. Cf. Plut. 558 τοῦ Πλούτου παρέχω βελτίωνας ἀνδρας (= ἢ ὁ Πλούτος), Xen. An. 3. 3. 7 οἱ Κρήτες βραχύτερα τῶν Περσῶν ἔτοξενοι.

1062. ἀμοῦ = ἀ. ἐμοῦ, in which ἀ refers to both τὰ ῥήματα and τοῖς ἰματίοις, as is shown by πρῶτον μὲν (1063) . . εἶτα (1069).

1063. ράκι' ἀμπισχών: 842 n.

1064. τοῦτ’ οὖν ἐβλαψα τι δράσας; i.e. τὶ οὖν ἐβλαψα, δράσας τοῦτο; Others read rather weakly ἐβλαψά τι; 'did I do any harm ?'

1065. οὕκουν ἔθελει 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.
οὐκοῦν . . . γε: regularly with an intervening word (Neil Appendix to Eq. p. 195).

τριήματιον. Among the λητουργίαι imposed upon the rich 
thetrapicha 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 τριήματιον. 
With the reduction of wealth during the war it became neces-
sary to associate two persons in the duty (συντριήματιον). 
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 εἰσφορά, χορηγία, 
and τριήματιον are complained of, and it is said χορήγος αἰρεθέλε 
ιμάτια χρυσά παρασχών τῷ χορφάβακος φορεί.

πλούτων = καλίπερ πλούτων.

1066. περιμελλόμενος. The pres. particip. is generic or 
frequentative, and should not be altered to περιμελλόμενος (with 
Cobet). The mss. vary in their spelling (e.g. περιελλ-, 
περελλ-). It is at least certain that -ειλώ 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 Nub. 762 the best ms. has ιλλε, the rest ειλε. 
[For discussion see Kühner-Blass ii. p. 412, Rutherford, New 
Phryn. xxii., Jebb on Soph. Ant. 340 (Appendix).]

1068. παρὰ τοὺς ἰχθύας 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 ἄλφατα, ὁ χλωρὸς τυρός, αἱ 
διεκερματιζετ’ εὖ τοῖς ἰχθύσιν, Eupol. ἵ. 304 περιήλθον εἰς τὰ 
σκόρδα καὶ τὰ κρόμμια | καὶ τὸν λίβανωτὸν κ.τ.λ. Fish was 
the favourite luxury (δψων) of Athens, and to purchase fish 
freely was a mark of the ὄψοφάγος τριφῶν. There is a special 
humour in ἀνέκυψεν, which is itself used of fishes (Plat. Phaed. 
109 ε). At Athens marketing was done by the men them-
selves, a slave being usually in attendance to carry home the 
purchases.

1070. ἐξεκένωσεν τὰς τε παλαίστρας. Logically τε is situ-
ated as if some other ‘emptied’ place was to follow, e.g. καὶ τὰ 
γυμνᾶσια. The result is a real ‘trajectory’ of the particle. 
Cp. 1009 ν.

1071. τῶν παράλοιπον: the crew of the state galley called 
the Πάραλος, of which both the oarsmen (ἐρέται) and the 
marines (ἐπιβάται) 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 ἀναίρεσιν τῶν νεκρῶν.

1073. μᾶζαν καλέσαι, 'call for barley cake,' the staple article of diet, composed of ἄλφιτα mixed with oil and wine (Thuc. 3. 49 and Hesych.). So τὰ ἄλφιτα—'our daily bread.' This use of καλεῖν τι is comparatively rare, but cf. Aesch. Cho. 651 ἐκπέραμα δωμάτων καλῶ, and a similar use of βοᾶν 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 'μᾶζαν (δότε),' Cf. Vesp. 103 κέκραγεν 'ἐμβάδας,' Xenarch. fr. 7. 13 βοᾶ ὑπὲς τίς 'ὐδωρ ὐδωρ.'

ῥυππαπαί, 'ye-ho!' the rowers' cry on beginning (ἐμβάλλειν). In Vesp. 909 τὸ ῥυππαπαῖ = τὸ ναυτικόν, and in Eg. 602, when the horses (i.e. the knights) row, they appropriately call out ῥυππαπαί.

1077. νῶν δ' ἀντιλέγει. The abrupt change to the singular is rather frequent. Cf. Vesp. 553 τῆρος' ἐπὶ τοῦ ὁδρυφάκτου | ἀνδρεῖς μεγάλοι καὶ τετραπήχεις· κάπετ' εὔθος προσιόντι | ἐμβάλλει μοι τὴν χεῖρ' ἀπαλῆν (with Starkie's note).

πλεῖ ὑψτλ κ.τ.λ.: not as the wind carries them, but as they keep changing their minds.

1079. προαγωγοῖς. In the extant plays of Euripides the name might be applied to the nurse of Phaedra in the Hippolytus. Handling such matters was considered so characteristic of the poet that in Thesm. 1172 sqq. he is himself made to act the part of a γραῦς προαγωγός.

1080. τικτούσας κ.τ.λ.: like Auge in the lost play of that name. Such an occurrence was prohibited (Lys. 742).

1082. φασκούσας οὗ ἡν τοῦ ἡν. In his Polyidus and Phrixus respectively Eur. had such sentences as τὶς δ' οἶδεν εἰ τὸ ἡν μὲν ἐστί καθανείν, | τὸ καθανείν δὲ ἡν κάτω νομίζεται; (quoted by Plat. Gorg. 492 ε) and τὶς δ' οἶδεν εἰ ἡν τοῦθ' δ' κέκλησαν βανεῖν, | τὸ ἡν δὲ θυσίακες ἐστί; 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 γραμματείων βουλομένων καὶ μή
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.

ἀνεμεστόθη: the ὑπογραμματῆς are regarded as a sort of plague or disease. Cf. ἀνάπλεως, ἀναπιμπλῆμι, ἀνάμεστος.

1085. δημοπιθήκων: see 707 n., and, for the compound, δημοκόλαξ, διοικουσικόλαξ, δημεραστῆς. They ‘play monkey to the people.’ Perhaps also there is a play upon πείθειν τῶν δήμων.

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. ἐπαρθημάνθην . . 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 πίων: cf. Sosier. (Com. Frag. iv. 591) λευκὸς ἀνθρωπὸς παχύς, Hor. Sat. 2. 2. 21 pinguis vitius albusque.

1093. δεινὰ ποιῶν, ‘making a terrible exhibition of himself,’ while δεινὰ ποιῶμενος would express the state of mind (‘terribly put out’). As stated by Dobree δεινὰ ποιῶν = tumultuari, δ. ποιεῖσθαι = indignari.

οἱ Κεραμῆς: the people of Cerameicus. For the topography cf. 129 n.

1094. ἐν ταῖσι πῦλαις: the Δίπυλον or Κεραμεκαλ πῦλαι (also called Θαίσαται). It appears from the schol. that the young men of Ceramicus stood at the gate and slapped the hindmost runners with the flat of their hands. Hence came a proverb Κεραμεκαλ πληγαί. From the same source we learn that in the first edition of the Plutus there occurred the words τῶν λαμπαδηφόρων τε πλεῖστον αἰτίαν τοῖς υστάτοις πλατεῖσι.
1096. ταῖς πλατείαις: sc. χερσῖ. Cf. πολιαί (sc. τρῖξες) and 191 n. The article signifies ‘the usual’ proceeding.

1097. φυσών: to keep it alight. ἐφευγε: not = ἐτρεχεῖν, but ‘ran away’ from his tormentors.

1099. πράγμα = causa (cf. 759).

1101 sqq. ὅταν ὁ μὲν ... sc. Aeschylus. The terms which follow are military: τελήν (‘press hard’), ἐπαναστρέφειν (‘wheel to the counter charge’), ἐπερείδεσθαι τορῶς (‘attack smartly,’ Eq. 244), ἐν ταύτῳ καθῆσθαι (‘remain inactive’ or ‘entrenched,’ Thuc. 5. 7), ἐσβολαί (‘ways of finding an opening.’ Cf. 956).


1106. ἐπιτον, ‘make your attacks’ (ἐφόδος).

ἀνὰ δὲ δέρετον. See crit. n. For the tmesis cf. 1047. The common emendation is ἀνὰ δ’ ἐρεθοῦν (from ἀνερεθοῦν, ‘cross-question’), but this is flat and does not account for the corruption. If ἀνὰ ... δέρετον 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 ἀναδέρεων strictly suits only τὰ παλαιὰ, while with τὰ καινὰ we must supply e.g. προφέρετον.

1110. ὥς ... μὴ γνώναι. Aristophanes would not use ὥς for ὅστε 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 doubtfule 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 θεάτρον δεξιόν. τὰ λεπτὰ, ‘your subtleties.’

λεγόντων: gen. absol., ‘when you say them.’ This and similar passages, e.g. Nub. 810 σὺ δ’ ἀνδρὸς ἐκπεπληγμένου ... γνώς ἀπολάψεις, should not be quoted as examples of a gen. after a verb of knowing.

1112. οὐκ ἐθ’ οὕτω ταῦτ’ ἐχεῖ. 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 γάρ ἐλεί, ‘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 πολλά περιπετευκόσ 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. αἱ φύσεις, 'their natural abilities'; cf. 700.


1119. ἐπ' αὐτοῦς τούς προλόγους σου, 'your very prologues,' i.e. to begin at the very beginning. In the later technical phraseology the πρόλογος is defined (Arist. Poet. 12) as μέρος διὸν τραγῳδίας τὸ πρὸ χοροῦ παρῆδο, 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 σου.

1120 sq. διπώς... βασανιῶ. It is an idiom almost peculiar to Aristophanes (in Attic) to use διπως 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 τρέψουμαι such a participle as σκοπῶν, σπουδάζων, or πράττων, but this is to strain the rule. Cf. Vesp. 529 δεῖ τι λέγειν καὶ νῦν, διπώς φανήσει κ.τ.λ.: Paus. 431 ὑπεξε τὴν φῶλην, διπώς ἦν ἐφ' εἰρήνοιμον: Ecol. 783, etc. There are a few instances in the tragedies of the neg. διπώς μη similarly used (Kühner-Gerth ii. p. 384. 4).

αὐτοῦ depends on τῆς τραγῳδίας.

1124. τὸν ἐκ Ὀρεστείας, 'the prologue from the Oresteia.' 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 Choephoroi (see appendix to the present editor's edition of that play). There is no doubt whatever as to their proper place.

Strictly Ὀρέστεια (sc. διδασκαλία or πολήσις, cf. Λυκούργεα, Ὀλισσίδεα) was the name given to the set of plays dealing with the Orestean story, viz. the trilogy of the Agamemnon, Choephoroi, 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 Oresteia proper should be regarded as beginning with the Choephoroi. Hence Eur. means 'the prologue from your story of Orestes,'
1126. 'Ερμή Χθόνιε 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).'

At the opening of the Choephoroi 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 θεών τε καὶ κάτω Cho. 123) Hermes is naturally addressed by Orestes in his Chthonian or underworld capacity. As agent of Ζεύς 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 'Ερμή Χθόνιε, 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. ἄλλα οὐδὲ πάντα γ' ἐστὶ ταῦτα ἄλλα θ' 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 οὐδὲ πάντα γ' gives precisely the emphasis required. For ἄλλα θ' cf. 227 n.

1133. πρὸς τριῶν λαμβεσοι 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.

[προσφέλων must not be confused, as it is by some editors, with προσφιλῶν.]

1134. ἐγὼ σιωπῶ τιθ; '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. ὅρας ὅτι ληρεῖς; κ.τ.λ. 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 ὀλῖγον γέ μοι μέλει given to either Eur. or Dionysus, results in inanity. [The emphasis is, of course, on ὀλῖγον μέλει, not on μοι.]

1138. Ἐμφή χθόνει κ.τ.λ. 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 πατρῷα, 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 πατρῶς τοῦ τεθνεότος.) Aeschylus replies 'I'm not denying it.' 'Then,' asks Eur., 'was it how his own father perished violently 'By stealthy guile e'en at a woman's hand'—I ask, was that what he said Hermes stewarded?': i.e. Eur. urges that, since Orestes is speaking at his own father's tomb, πατρῷα should naturally refer to that father, and the πατρῷα κράτη are 'deeds of strength done upon his father' (by Clytaemnestra).

1142. αὐτοῦ: ἑψίου, in the emphatic place. This line and the next are tragic in metre and diction (as in ἐκ for ὑπὸ), and at least ἐκ γυναικεῖας χερᾶς δόλως λαβραίος has the appearance of a verbatim quotation, probably from Aeschylus himself (and possibly from the lost lines of the Choephoroi). We must suppose the words to be mouthed tauntingly.

1143. δόλως λαβραίος. Hermes, being the god of stealth (δόλως), might naturally be supposed to steward this action of the murderer.

1144 sq. οὐ δὴ ἐκίνος, 'not he, indeed,' i.e. Orestes meant nothing of the kind; cf. 788 n. τὸν ἐριοῦνιον: i.e. not τὸν δῶλον, but 'the luck-bringer.' The word is probably derived from ἐρι-FOs-ν-ιος ('bringing much profit'); cf. ἀνος = Fως-νος) and in that case is akin in sense to ἐμπολαῖος, κερδόφος Ερμής. [If late grammarians sometimes explain by καταχθύνοις, ὑποχθύνοις, such a notion could only arise after the etymology had been lost and the meaning merely guessed at in connexion with Ἑρμής χθόνιος or πομπαῖος. It simply
shows that ἐρωτικός 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 ἐρωτικός, 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 Eriouan Hermes "Chthonius."']

1146. ὁτι ἀνάπροφον κ.τ.λ.: not τότο τό γέρας, but ἀπαντόν γέρας is predicate.

1148 sq. εἰ γὰρ πατρόφον 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 Zeus καταχθόνιος or Pluto.' But Dionysus breaks in with a specimen of his own literary and logical acumen, 'then he must be a grave-rober on his father's side,' i.e. 'if Hermes got from his father his business of going underground on errands of gain (ἐρωτικός), then his father must have been a grave-rober.'

1149. τυμβωρύχος: here = ὁ τῶν τύμβων διορυττόν; cf. τοῦχωρύχος. The usual meaning is 'grave-digger' (ὁ τ. τ. ὄρυττόν); but cp. Sext. Emp. adv. Math. 7. 45 τυμβωρύχος λέγεται καὶ ὁ ἐπί τῶν νεκρῶν τούτο πράττων (sc. digging).

1150. πίνεις οἶνον 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 (ἐῳδής); cf. Xen. Hell. 6. 2. 6 ἔφασαν τῶν στρατιωτῶν εἰς τότο τρυφῆς ἔλθειν ὡστ' οὖκ ἐθέλειν πίνειν, εἰ μὴ ἀνθοσμίας εἶ, Verg. G. 4. 279 odorato Baccho. See Athen. 32 a.

1151. λέγ' ἔτερον: sc. ἔτος. τὸ βλάβος: not 'the fault' (which is too weak for the word), but figuratively, 'the damages' to be paid; cf. 1133.

1154. οἱ σοφοὶ. 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 γνώμαι; cf. 1413, Nub. 520, Dem. 419 τῷ σοφῷ Σοφοκλεῖ. Here the question is of literary culture.

1155. τὸ ρήμα', "the expression"; cf. 821 n.
ἔγω 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 ἕγω.]

1157. "ἡκεν" δὲ ταῦτον ἐστὶν τὸ "κατέρχομαι," ‘is the same as your κατέρχομαι.’ 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 ἥκω 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 ἐπισταμένα καλ γεγυφόκομεν (I. T. 490, Ἡιρρ. 380).

1159. χρήσον σὺ μάκτραν . . κάρδοσον. 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. Πετ. 7 πρόσασσε τὸ κανόνιν, εἰ δὲ βούλειν, πρόσφερε.

1160. καταστημυλένε: addressed to Euripides. The word is the passive of καταστημύλλω 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)’ = τούτο λέγειν οὐκ ἐστὶ λέγειν τὸ αὐτὸ. Cf. 1173 sq.

ἀλλ’ ἄριστ’ ἐπῶν ἔχον: either (1) ‘but the most excellent of verses,’ i.e. ἔχον ἄριστα ἐπῶν (πάντων) ἀριστον δν ἐπῶν, after the pattern of e.g. ἀθλιώτατα ἀνθρώποι ἔχω = ἀθλιώτατος εἰμι ἀνθρώπων; or (2) ‘excellent in respect of phrasing’; cf. εὐ φρενῶν ἔχειν. The latter narrows ἐπῶν to the sense which is non-comic. See 1181 n. For ἔστι' . . ἔχον; cf. Pac. 334 ἐστ' ἀναγκαίως 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 δύο μετή for δύο ἀν μετῆ and the poetical πάτρας for πατρίδος.

1164. χωρίς . . ἄλλης συμφορᾶς, ‘without any misfortune.’ συμφορά (cf. calamitas) is frequent for loss of status (ἀτυμία, exile, etc.). The idiom of the redundant ἄλλος 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 ἄλλης ἤς ἔχουσιν ἀργίας | φθόνον πρὸς ἄστων ἀλφάνουσι δυσμενή.

1165. φεύγων . . κατέρχεται κ.τ.λ.: cf. Aesch. Eum. 465
καγὼ κατελθὼν τὸν πρὸ τοῦ φεύγων χρόνον, and the words κάθοδος, κατάγεω, καταδέχεσθαι.

1166. νὴ τὸν Ἀπόλλων: the god of letters, as 1169 νὴ τὸν Ἐρμήν, the god of interpretation. See Introd. p. liv.

1167 sq. οὐ φημὶ κ.τ.λ. 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 στρατηγὸς though considered an exile (Xen. Hell. 4. 8). He had come back with considerable apprehension (ibid. § 18), but not λάθρᾳ. 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. οὐ πιθὼν τοὺς κυρίους: an old legal formula, otherwise πείσας is the current Attic aorist.

1170. πέραιν: a word frequently used of saying out one’s say, whether in narrating or quoting; cf. Plut. 648 πέραιν τοίνυν ὧ τι λέγεις ἀνύσας ποτὲ, Aesch. Pers. 700 μὴ τι μακαστήρα μῦθον ἀλλὰ σύντομον λέγων | εἰπὲ καὶ πέραιν πάντα, S. c. T. 1042.

1172. τῷμβον δ' ἐπὶ δ'χωθω κ.τ.λ. We cannot be sure that these are the very next words in the Choeophori. Euripides only quotes such lines as suit his (i.e. the comedian’s) purpose. Orestes stands on the tomb, as a κηρὺς regularly stands on a βῆμα 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 οἷα σιώτα, Eur. Tho. 1303 κλύετε μᾶθετε. But the difference in tense should also be noted, and ἀκούσαι (cf. ὑπακοῦειν) suggests the notion of responding. From e.g. Aesch. P. V. 464 κλώτοις οὕκ ἢκουν, Eur. Phoen. 919 οὐκ ἐκλινον οὐκ ἢκουσα it might perhaps seem that when the words are juxtaposed κλώνων refers to the ear and ἀκοῦειν 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 έλ ποτα κατέργωτα | τὰς έμας αδών ἀνισώσα πήλι | ἐκλίνες, Aesch. Ag. 685 τοσαῦτ’ ἀκούσας ἵσθι τάληθῃ κλώνων.
1175 sq. τεθυνκόσων. Dionysus again represents the naïve popular understanding of a literary point, and is highly pleased with his own perverse perspicacity. ois follows λέγοντες, since έξικνούμεθα in this sense would require the genitive. For the notion (of addressing the dead εν τρίτοις προσφέγγαισιν or the conclamatio) cf. Hom. Od. 9. 65 πρίν τινα τών δειλών ἑτάρων τρίς ἐκαστὸν ἄνυαι, Verg. Aen. 6. 506 magna Manes ter voce vocavi.


1180. οὐ γὰρ . . ἀλλ’ : 58 n.

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 κλυδώνοι | χολῆς, Soph. El. 681 ’Ελλάδος πρόσχημ’ ἀγώνος. [An accumulation of genitives occurs in Thuc. 4. 10 φόβῳ νέων δεινότητος κατάπλου.]

τῆς ὁρθότητος τῶν ἐπών. There may be a direct allusion to the ὀρθοτεύχων 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 καὶ ὁν ὀρθοτεύχων ἐπελεύσεται 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) ἐπη cannot in comedy simply mean ‘expressions.’ The sing. ἐτος in occasional phrases retains its old sense (e.g. in ὃς ἐτος εἰπεῖν, οὐδὲν πρὸς ἐτος, etc.), and a compound like ὀρθοτεύχων, εὐεπής, is legitimate as = τὸ ὀρθὸς εἰπεῖν, εὐ ἐπεῖν διάμενος. But in current Attic ἐπη = ‘verses,’ though here, it is true, they are looked at primarily from the standpoint of their language, as in Nub. 638 πότερα περὶ μέτρου ἢ ρυθμοῦ ἢ περὶ ἐπῶν; The best comment is the passage in Plat. Prot. 338 E ἥγουμαι . . ἀνδρὶ παιδείας μέγιστον μέρος εἶναι περὶ ἐπῶν δεινὸν εἶναι· ἐστὶ δὲ τούτῳ τὰ ὑπὸ τῶν ποιητῶν λεγόμενα οἶνον τ’ εἰναι ξυνίειν ἀ τε ὁρθῶς πεποληται καὶ τ’ μή. Protagoras’ contemporary Prodicus of Ceos also devoted himself particularly to correctness of diction and expression.

1182. ἦν Οἰδίπους κ.τ.λ. The beginning of Euripides’ (lost) Antigone. In τὸ πρώτον and εὐθαλάμοις means 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. ὅπτινά γε . . ., ‘seeing that he . . .’

πρὶν φώναι . . . πρὶν καὶ γεγονέαι: 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 Φοιν. 1595 ὥ μοιρ, ἀπ’ ἀρχής ὡς μ’ ἐφύσας ἀθλιον | . . . | δὲ καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονής μολεῖν | ἄγονον Ἀπόλλων Λαῖς μ’ ἐθέσπιος | φωνέα γενέσθαι πατρός.

φώναι μὲν . . . There is no sudden interruption by Eur. to explain the absence of the δέ-clause. Aesch. finishes his criticism (1186). But, except for such interruptions, μὲν solitarius is restricted to pronouns and a few recognised phrases, e.g. οἱμαί μὲν ὁμοιῳ μὲν ἀκοῦσαι (Kühner-Gerth ii. p. 272). Blaydes therefore is probably right in suggesting πρὶν πεφυκέν’ (for the elision see Intro. p. xli). If φώναι μὲν is, after all, correct, we must suppose that Aesch. interrupts his own thought (which he resumes at 1189 sqq.) with the insistent πρὶν καὶ γεγονέαι; i.e. he was about to say e.g. πρὶν φώναι μὲν . . έλτα δὲ εὔετέθη ἐν ὀστρὰκῳ κ.τ.λ., but the temptation to repeat the notion of πρὶν φώναι has diverted him from his course.

1188. οὐ δὴ’: sc. ἐγενετο ἄθλιωτατος. ‘No, he did not become most miserable; rather say he didn’t stop (being most miserable).’


πρῶτον: with γενόμενον (=ευθὺς γενόμενον). [Not πρῶτον μὲν ‘in the first place,’ which leaves γενόμενον extremely flat.]

1190. ἐξεθέσαν ἐν ὀστράκῳ: the exposed child was commonly placed in an earthenware χύτρα, for which ὀστρακον is here a contemptuous substitution. In Hdt. 1. 113 we have simply ἄγγος. Aesch. (fr. 122) used χυτρίζεων in his Laius. Cf. Vesp. 280 ἐγχυτρίζεις and commentators there.

1192. ἤρρησεν, ‘went with a mischief upon him.’ The mischief in ἐρρεῖν may be either one which we inflict on others (e.g. Eq. 4 ἐξ οὐ γὰρ εἰσήρρησεν εἰς τὴν ὀικίαν | πληγάς ἀεὶ προστρίζεται τοῖς ὀλκέταις) 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 ἀπο-φθείρεσθαι and not to ‘wipe off’ (ἐξομώργυσθαι) his ill-luck on his neighbour. Cf. φθείρεσθαι, ἐκφθείρεσθαι ποι οὐ πρὸς τίνα. Αv. 916 κατὰ τι δεῦρ’ ἀνεφθάρη; Eur. Andr. 708 εἰ μὴ φθερῇ τῆσδ᾿ ὡς τάχιστ᾿ ἀπὸ στέγης.
οἶδὼν τῷ πόδε. The story attempted to etymologise his name (‘Swell-foot’). Cf. Eur. Phoen. 28 σφυρὼν σιδηρᾶ κέντρα διαπείρα μέσον, | δθεν νῦν Ἑλλᾶς ώνόμαζεν Οἰδίπους. It should be remembered that πούς can be used of the whole leg, just as χέιρ 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. εὐδαλμόν ἔρ ἕνι κ.τ.λ., lit. ‘(if he was εὐδαλμόν in that case) then he was εὐδαλμόν (also) if he was one of the colleagues of Erasinides.’ There is no equivalence here of ἕν with ἕν ἕν. The particle γε throws stress on the unhappy notion of τὸ στρατηγείων μετ’ Ἐρ. The allusion is once more to Arginuseae. Erasinides was the first of the στρατηγοὺς to be attacked (by Archidamus, sup. 418). Six of the ten were put to death (Xen. Hell. 1. 7).

1197. ληρεῖς: addressed to Aeschylus. Cf. 1136.

τοὺς προλόγους καλοῦς ποιῶ, ‘I compose my prologues in good style.’

1198. κατ’ ἕπος, ‘verse by verse.’ κνίσω, ‘nag at.’

1199. σὺν τοσίν 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 λητικοῦν. 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 λητικοῦν .. διαφθερᾶ, ‘I will ruin your prologues with (nothing but) one little oil-flask (to work with).’ For ἀπὸ of the stock-in-trade cf. 121 ἀπὸ κάλῳ καὶ θραύσι, Thuc. 2. 77 ἀπὸ τῶν παρόνων δεμών ἐλεῖν 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 preludes. 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 ληκύθιον
ἀπώλεσεν: (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
ληκύθιον ἀπώλεσεν 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 diminutives?
In the first place, it is to be feared, because the words ληκύθιον,
κωδάριον, θυλάκιον 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 (προσάπτειν) 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 in-
curring the ληκύθιον he would 'get it back.' With such an
assumption we are at least in a position to give a rational
meaning to προσάγαι (1216, 1231, 1234), ἀποπροὺ 'buy back'
(1227), ἀπόδος 'give back' (1235). Meanwhile some of the
remarks of Dionysus refer to other, and occasionally unedifying,
uses of ληκύθιον. Natural articles to stake or forfeit would be
the ληκύθιον 'little oil-flask,' θυλάκιον 'little bag' (wallet or
purse, Æsch. 314), κωδάριον 'little rug'; but particularly the
ληκύθιον, which was carried for a variety of purposes. A λήκυθος
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 ληκύθιον (ἔνος μόνον 1201) and win. [It is apparently
from this passage that the later grammarians gave the name
ληκύθιον or μέτρον Εὐριπίδειον to the part of a verse correspond-
ing in χρόνοι to — — — — — — —.]

1202. ποιεῖς γὰρ ἱ.τ.λ., lit. 'for you compose in such a
way that there fits into your iambic verses anything—either
κωδάριον or ληκύθιον or: θυλάκιον.' The sense of ἄπαν is defined or limited by what follows, and καλ...καλ...= 'whether it be...or...'. [It must be admitted that there is some awkwardness in this, and it is possible that for the first καλ we should read κατά (a frequent corruption; cf. 1393), 'anything after the style of κωδάριον, etc.' Cf. Hdt. 1. 98 ἄλλον πισταύοι οὐ κατὰ τὸν Νείλον ἐνέπειρε μεγάθεα, Plat. Αριστ. 17. 13 ὀμολογοῖν ἄν οὐ κατά τούτους εἶναι ῥήτωρ.]

1203. θυλάκιον: for the rare trirach in sixth foot see Introd. p. xxxviii.

1206. Ἀγνυπτος κ.τ.λ.: from his Archelaeus.

ἔσπαρται λόγος: cf. Xen. Φιλ. 5. 2. 30 ὄ λόγος οὗτος πολὺς ἡδὴ ἔσπαρται, Theodect. fr. 16 πολυσπερεῖ...φήμη.


1209. τουτί τί ἤν κ.τ.λ.: cf. 1296, and, for ἤν, 39 n. [There is no improvement through punctuating τουτί τί ἤν; τὸ ληκύθιον οὐ κλαύστεται;]

οὐ κλαύστεται; a form of threat or imprecation; cf. 178 ὁδὸν ὀμμᾶστεῖ; Dionysus humorously identifies himself with the cause of Eur. here and in 1214, 1220, 1228.

1210. ἐν καλ γνῶ, 'so that I may get an idea.' The function of καλ is to throw a tone upon the verb, and the whole is practically equivalent to our 'let me see.' πάλιν is best joined with λέγ' ἑτερον πρόλογον. [Others read γνῶ, 'so that he may be taught a lesson.]

1211 sqq. Διόνυσος κ.τ.λ.: from the Hypsipyle. The words completing the third line, but not the sense, were παρθένοι σῶν Δελφῶν (schol.).

θύροσοι: wands tipped with a pine-cone and wreathed in ivy. The word is joined to καθαπτός ('decked in') by a slight zeugma, the whole θύροσοι καλ νεβρῶν δορᾶτι being regarded as the dress or σκευή (cf. [Eur.] Rhes. 202 σκευῆ πρεπόντως σῶμ' ἐμὸν καθάψωμαι). For this σκευή of the Bacchanals cf. Eur. Bacch. 176 θύροσοι ἀνάπτεται καὶ νεβρῶν δορᾶξ ἔχειν.


1214. οὗμοι πεπλήγμεθ' αὖθις: apparently an echo of tragedy;
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cf. Aesch. *Ag.* 1344 ὢμοι μᾶλ' ἀδείς δευτέραν πεπληγμένος. In that case ὑπὸ τῆς ληκύθου is probably a παρὰ προσδοκίαν for some tragic expression (e.g. τῆς ἐξεμφορᾶς): 'Δι με! again they smite us with—the flask.' It is in the comic vein for Dionysus to bewail his own loss of a ληκύθιον as described in what happened to Δίωνυσος κ.τ.λ. Here, if anywhere, he must make common cause with his poet.

1215. οὐδὲν ἔσται πράγμα, 'it won't matter' (we shall make up for it yet); cf. πράγματα ἔχειν, παρέχειν and Eur. *Med.* 451 κάροι μὲν οὐδὲν πράγμα.

1216. προσάψαι, 'tack on.' See introductory note to 1202 sqq.

1217 sqq. οὐκ ἔστιν κ.τ.λ.: from the *Stheneboea* (schol.). The third line was completed with πλουσίαν ἄροι πλάκα.

1218. πεφυκῶς ἐσθλὸς: if this means 'of good birth,' in the aristocratic sense of ἐσθλός, *bonus*, we have a violation of the rule that γέγονα, πέφυκα ἐσθλὸς is used of birth and rank (cf. 'well-born'), but γέγονα, πέφυκα 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 ms. in at least one instance of γεγονέναι (Lysias 19. 12). In reality the rule, if good for γέγονα, will not hold for πέφυκα with the adverb. Even if Soph. *El.* 989 τοῖς καλῶς πεφυκόσων, Antiphon 115 ἰκανῶς πεφυκότες, be considered ambiguous or comprehensive, in Isoc. 190 οὔτω γὰρ τινες δυσκόλως πεφυκόσων 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.

βῶν = 'livelihood.'

1220. ύφέσθαι μοι δοκεῖ, 'we had better lower sail' (*submille, contrahere velut*); cf. 999 n., Soph. *El.* 335 νῦν δ' ἐν κακοῖς μοι πλεῖων ύφεσθαι δοκεῖ, Plut. *Lycull.* 3 μεθ' ἡμέραν μὲν ύφεσθαι πλέων τοῖς ιστίοις καὶ ταπεινοῖς, νίκτωρ δὲ ἐπαρμένοις. [The ms. reading δοκεῖσ could only mean 'you seem to me to have shortened sail.]

1221. τὸ ληκύθιον κ.τ.λ.: the comparison of the ληκύθιον to a gale (which has prompted ύφέσθαι) must be induced by some lost trick of phraseology or pun (e.g. upon some wind
familiar to sailors). πνεύσεται πολύ as in ἄνεμος πνεῖ μέγας, πολύς, λαμπρός, etc. [The mss. agree in πνευσείται, as they do in πλευσείθαι in Thuc. 8. 1. These 'Doric' forms are, however, very doubtful in Attic of the best period. φειδόμαι as well as φειδόμαι is warranted by the metre in Euripides and Aristophanes, but the evidence for πνευσούμαι, πλευσούμαι, κλαυσοῦμαι, πενεσεῖται is very weak. See Rutherford, Νέω Πηγή. xxiii. It can scarcely be an accident that the letter υ occurs in the root syllable of all the verbs affected. We can but suppose that it exerted some assimilative influence.]

1223. ἐκκεκώψεται: the fut. perf. implies 'once for all.'

1225 sq. Σιδώνιον ποτ' κ.τ.λ.: from the Πριξίκειον. The concluding words ἵκτε ἡ Ὑβις πέδου, or, in a second version of the same play (as reported by Τζετζές circ. A.D. 1150), ἦλθεν Ὑβιάλων χθόνα | Φοίνιξ περνών. The 'son of Agenor' is Cadmus.

1227. δ' δαιμόνι: ἀνδρῶν: to Euripides, in remonstrance (cf. 175).

ἀποτρίω, 'buy back the (forfeited) flask.' See Introd. note to 1202 sqq. and cf. 1235. Euripides has lost it to Aeschylus. ἄπο- has the same sense as in ἄποδιδόναι, ἄπολαμβάνειν.

1228. ήμῶν: Dionysus more or less ironically identifies himself (cf. 1209) with the cause of Euripides.

1229. ἕγω πρίσωμαι τῶν; 'What, I buy it from (=to please) him? ' For the dat. cf. 1134, Παρ. 1261 τοὺς τὰ διδασκαλεῖ ταῦτ' ἄνησομαι, Ἀδ. 812 πόσον πρίσωμαι σοι τὰ χορείδεα; He will not buy it, but will simply get it back, by defeating Aeschylus with a prologue which he cannot fit with the ληκυθνόν.

1232. Πέλοψ κ.τ.λ.: from the Ιφιγενία in Ταύριο. The completion was Οἰνομάμον γαμεῖ κόρην.

1235. ἀγάθ': to Aeschylus. ἔτι καὶ νῦν: sc. though you have won it and held it so long. ἀπόδος, 'give it back.' The slightly supported variant ἀπόδου ('sell it'), which originated in conjecture, spoils the sense.

1236. λῆψις: λαμβάνειν is frequent in the sense of 'get' = 'buy'; cf. Theoc. 15. 20 πέντε πόκωσ ἐλαβ' ἐκέλευ. As Blaydes points out, the Latin emere also originally meant 'take' (cf. eximo, demo).

1237. οὐπω γ': sc. ἀποδώσει τὴν λήκυθνον.

1238-41. Οὐνεὺς ποτ' κ.τ.λ.: from the Μελέαγερ. 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 ἦδε γαία Πελοπίς χθονός. But Fritzsche 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 ἔθεσεν 'Ἀρτέμιδι, but this is, of course, unmetrical, and can only represent the general sense. [Many editors show some favour to a conjecture of Fritzsche, οὐκ ἔτισεν (better ἔτισεν) 'Ἀρτεμίν; but unhappily Attic cannot use ἔτισια in the sense of étǐμησα.] It seems idle to guess at the exact words.

1243. ἐὰν αὐτόν: pronounced ἐὰν αὐτὸν; cf. Lys. 945 ἐὰν αὐτ’ and Introd. p. xlii. 'Let him alone (he does not matter)' is the sense.

1244. Ζεὺς, ὣς λέλεκται κ.τ.λ.: generally supposed to be from the play called Μελανίτπη ἡ σοφῆ (the other being Μελανίτπη ἡ δεισεμώτης). There is a difficulty here, since, according to Plutarch (Mor. 756 c), the play originally began with Ζεὺς, δαίμον Ζεὺς, οὐ γὰρ οἶδα πλὴν λόγῳ, but in consequence of the displeasure which met this παρρησία (Luc. Ἰυπ. Trag. 41) it was altered to Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὑπο. According to Gregory Cor. p. 1312 the second verse of the latter began with "Ελλην' ἐτικτεν. But to this the ληκύθιον could not be attached. Gregory, indeed, tells us that the same verse occurs in the Perithous; but in the fragment preserved (N. 591) it stands as the fourth line, and where the ληκύθιον is equally impossible. We are forced to suppose that the second line of the Melanippe contained not "Ελλην' ἐτικτεν, but "Ελληνα 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 ἀλήθεια.

1245. ἀπολεῖς: mss. are divided between this and ἀπολεί σ’. The latter = 'he will undo you,' viz. with his ληκύθιον. 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 ΦΙΛ. τᾶς χάρακας ὑφελόμεν. | ΒΔΕ. ἀπολεῖς με. πολας χάρακας; Eccl. 775 ἀπολεῖς ἀπιστῶν πάντα. In the same sense the comedians use ἀποκαλαίν, ἀποπλύειν, ἑτιρβεῖν (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 σῦκα: warts or sores on the eyelids. Cf. σύκωσις.
Ἐφυ: gnomic (Kühner-Gerth i. pp. 160 sq.). Though an aor. ἐφυν came to be used in tragedy as a simple present (= '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. τὰ μελή, 'his (lyrics and their) tunes.' Cf. 1329 τ. It is not the language but the music which Eur. is about to attack. All educated Athenians studied μουσική 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 ἀρμονία 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 ληκύθμον into the iambics of Euripides. You could, for instance, after a verse like 1265 sing on with ἰη κόπον ὦ πελάθες ἐπ' ἀργόν (i.e. τῆ-τύμ-τῆ τῆ-τύμ-τῆ τῆ-τύμ tum), 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 τοφλαττο-θραττοφλαττοθρατ (1286) (= twingle twingle twingle twang).

The criticism has been much misunderstood. It is not meant that Aesch. uses a meaningless refrain, e.g. ἰη κόπον κ.τ.λ. 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. καὶ μὴν ἔχω γ' ὡς . . ἐπιδείξω. There is little to choose between ἐπιδείξω of R (cf. Dem. 1020, etc.) and ἀποδείξω of the other mss., but since ἐπιδείκνυμι more clearly conveys the idea of offering specimens in proof, while ἀποδείκνυμι rather suggests argumentation, the former is to be preferred. Editors
(after Dobree) mostly read ois for ōs on the ground that ōs
could not stand for ὀς ὀς (‘I have the means to . . ’). But (1)
since ἐχω κακός, καλός, οὔτως, etc., are good Greek, it may be
that ἐχω ὃς ἐπιδείκνω 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 ὃς, though less frequent, can be
used in a formula of this kind for ὀς ὀς appears from Soph.
Ἀντ. 750 ταύτην ποτ’ οὖν ἐσθ’ ὃς ἐτί ἔσωσαν γαμεῖς, Phil. 196
οὐκ ἔσθ’ ὃς οὐ θεῶν τοῦ μελέτη (πονεῖ).

1252. φροντίζειν γὰρ ἔγωγ’ ἐχω. As there appears to be
no parallel to ἐχω 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 . . ἐχω, ‘I keep
troubling my mind.’ It is true that ἐχω is not commonly
joined with other participial tenses than the aorist, but the
perfect occurs two or three times (e.g. Soph. 0. T. 701, Phil.
600), and the present is found in Eur. Τρό. 317 παρέδα φίλων
καταστένου ἐχεις. Nor is there anything a priori remarkable
in this application of the infinitives. ἐχω. As ποιήσων ἀνύσας and
ἀνέσων ποιήσας, φθάνων ποιῶν and ποιῶ φθάνων are quite inter-
changeable, so ἄλητις ἐχω, τί ἐστηκ’ ἐχων; (cf. 202, 512) are
theoretically interexchangeable with λητιὸν ἐχω, τί ἐστῶς ἐχω;
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 νυν. 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 ποιητῶν. But it is not good to press such
merely necessary words in an exegesis. Bentley regarded
ὄντων as an adscript, and read τῶν ἐτι νυν. Yet, judging from
the two positions in mss., it is νῦν which is the adscript, in-
corporated in different positions by different texts. Possibly,
therefore, we should read τῶν ἐπιδύντων, ‘his successors.’ The
idiom by which a person is said to be κάλλιστος τῶν ἐπιδύντων
is too familiar to need more than the reminder of ἀξιολογώσατον
tῶν προγεγενημένων.

1259 sq. τῶν βακχεῖον ἀνακτα: implying (1) ‘the inspired
lord (of song),’ (2) ‘king of the Bacchic stage.’ The words
strongly indicate parody. In the Orphic Hymn 30 the ex-
pression is applied to Dionysus himself. ὑπὲρ 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-quotation.]

1261. δείξει: impersonally. Cf. Vesp. 993 ΦΙΛ. πώς γὰρ
ἑγώνιομεθα; ΒΔΕ. δείξειν ἐοικεν, Dem. 24. 1 δοκει δ' ἐμοιγε
dείξειν οὐκ εἰς μακράν. More usually a subject is expressed in
the shape of αὐτό or τοῦργον αὐτό, e.g. Eur. Phoen. 624 αὐτὸ
σημανεῖ.

1262. εἰς ἐν . . ξυντεμῶ, 'I will cut them all down to one
(pattern)'. See introductory note to 1248. [In μέλη there
may also be a play upon the sense 'limbs' = 'I will make
mincemeat of him.' Cf. καταχορέειν, μυττωτεύειν.]

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 διαύλων προσαυλεῖ τι, i.e. there is a passage of music
on the flute serving as interval. Such παρεπτυγαρθαί are rare
in mss., but a well-known instance is that of μυγμὸς and ὄγμὸς
as stage-directions in Aesch. Eum. 117 sqq.

1264 sq. Φθιώτερ' Ἀχιλλεύ κ.τ.λ. The envoys (πρέασβεις)
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. Ἐρρᾶν μὲν κ.τ.λ.: from the Psychagogi, where it is
sung by the Arcadians about Lake Stympalus, who claimed
to be descended from the Hermes so closely identified with Mt.
Cyllene.

1267. ἢ κόπον 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 εφημνία as Aeschylus uses are in no way
irrelevant, nor are they of characteristic frequency.

1268. δύο σοι κόπω 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 κόποι to you, Aeschylus.'
kόπω not only refers to ἢ κόπον, but means that Euripides has
succeeded in getting in two 'blows.' So 1272.

1270. κύδιοτ' Ἀχαιῶν κ.τ.λ.: variously said to be from
the Telephus or the Iphigenia of Aeschylus. Construe μου with μάνθανε.

1273. εὐφαμεῖτε κ.τ.λ.: from the Ιέρεια. The construction is πέλασ (εἰσίν, ὠστε) οἴγεω κ.τ.λ. The μελισσονύμοι are priestesses of Artemis, one of whose titles was Μέλισσα. Priestesses themselves, both of Artemis and of other divinities (Cybele, Demeter, etc.), were also called μέλισσα. 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. κύριός εἰμι θροείν 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 ἐκτελεῖν ἔτι γὰρ θείθεν κατανείλει . . The omen was that of two eagles rending a hare.

1278. τὸ χρῆμα τῶν κόπων ὅσον, 'what a lot of κόποι!' (lit. 'what a business of the κόποι'). Cf. Nub. 2 ὁ Ζεῦ βασιλεῖ, τὸ χρῆμα τῶν νυκτῶν ὅσον.

1279. ἐς τὸ βαλανεῖον 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 λοιπῶς ἑξάσθαι οἶδα, τοὺς δὲ χειμερινοὺς ἀλείμματι. The idiom (ellipse or brachylogy) by which the verb of going is omitted is readily paralleled (though Apollonian, Com. Frag. ii. 880 ἐπὶ τὴν τράπεζαν βούλομαι is not in point). Cf. Theoc. 15. 147 ὅρα δὴ ὡς κῆς ὦκον, Xen. Hell. 2. 3. 20 κελεύσαντες ἐπὶ τὰ δίπλα, Cic. ad Att. 6. 7 Rhod. volo puerorum 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 τίς τὴν θύρην; (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 κιθαρωδικῶν 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 arpeggi which complete the musical system of the lyrics.

1283. πέρανε: 1170 n.

1284. ὀπως Ἀχαιῶν κ.τ.λ.: from Agam. 110. The passage runs (after θροείν sup. 1275) ὀπως Ἀχαιῶν διθρονον κράτος,
'Ελλάδος ἡβας (ἡβαν mss. of Aesch.) | ἵμμφρονα ταγάν, | πέμπει ἕν δορλ καὶ χερὶ (δικας mss. of Aesch. in place of καὶ χερὶ, evidently from an adscript to the next word) πράκτορι | θεώριος δρύις 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.'

δίθρονον κράτος: Agamemnon and Menelaus, the joint commanders.

'Ελλάδος. If ἡβας is right, this = 'Ελληνικής or 'Ελληνίδος. Cf. Soph. Phil. 223 σχῆμα . . 'Ελλάδος στολῆς.

ἡβας: cf. ἡλικία, iuventus, rubes. [For a probable ἡβαν see crit. n.]

1285. φλαττόθρατ: an imitation of one species of harp accompaniment (κρούας), as θρεπτανελδ is of another (Plut. 290). In Thesm. 48 βουβαλοβουβάξ represents one sound of a trumpet, as Ennius' tarantantara does another.

1286. Σφίγγα κ.τ.λ.: from the Sphinx, the satyric drama which went with the Aeschylean Oedipoea or trilogy of Laius, Oedipus and Seven against Thebes.


κύνα: of a dogging agent, sent by some malevolent power. Cf. 472 n., Soph. O. T. 391 δ' ἐν ραψῳδός ἐνθάδ' ἐν κύνω.

1289. σὺν δορλ κ.τ.λ.: Agam. 118.


θούριος δρύις, 'an omen inspiring fierce courage' (the οδιων κράτος of 1275).

1291. κυρεῖν παρασχόν 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 κυσίν, 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 χερσαῖον (Aesch. S. c. T. 64), πτανοῖον κυσί (Ag. 141), ἀπτεροὶ Πελεειάδες, etc. With κυρεῖν cf. Hom. II. 17. 272 κυσί
κύρμα γενέσθαι, Od. 3. 271 κάλλιπεν οἰωνοῖσιν ἐλωρ καὶ κύρμα γενέσθαι.

1293. τὸ συγκλίνεις κ.τ.λ.: from the Ὀρήσαι. The meaning appears to be 'the combination (or league) against Ajax.'

1296 sq. ἐκ Μαραθώνος κ.τ.λ. The most natural interpretation of this passage is that in the swampy plain at Marathon there grew a species of rush (φλέως schol.) which was used for making ropes (like σχοῖνος), and that the rope-twisters (имουστρόφος) at their work in the rope-walk, sang a monotonous 'chanty.' Most Greek occupations had their special form of begging ditty. Thus Athenaeus (618 p) speaks of the ἔπιμυλιος of millers, the αἰλίνος of ἱστοιργοῖ (weavers), the ἱονὸς of ταλασιομιροῖ (spinners), the λατνέρος of harvesters, and alludes to different φοῖλα of agricultural labourers, bathmen, etc. There was, it is true, an ἴμαιος, 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 ἀνὴρ ὑδατηγὸς ἴμαιον). The schol. is therefore led to explain ἴμουστρόφον here as referring to the latter. But (1) there seems no reason for connecting this occupation specially with Marathon, (2) the similarly formed σχοινουστρόφος (Pollux) or σχοινουστρόφος (Plut. Mor. 473 c)=σχοινοπλάκος, 'rope-twister.' [Possibly there may be included an allusion to the interminableness as well as the monotony, with a glance at the use of σχοινοτεκνίς (cf. Pind. fr. 47 σχοινοτεκνία άοιδά), but there is no need to press this.]

1298. ἀλλ' οὖν ἐγὼ 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 ἀλλ' οὖν ἐγὼ μὲν γ'. For ἀλλ' οὖν . . . γε cf. Aesch. P. V. 1091, Soph. Aj. 535. The combination μὲν γε is also very common.]

1299 sq. ίνα μὴ τὸν αὐτόν 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 νόμοι 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 ἀρχαιομελισιδώνοφρυνίχρατα, Λυ. 750 ἐθεν ὀπερεῖ μέλιτα | Φρυνίχω: ἀμβροσίων μελῶν ἀπεβάκετο καρπὸν ἀεὶ φέβρων γλυκείαν φῶς. Hence the following metaphor of the 'meadow.'
Lucian (Pisc. 7) varies this figure with τὸν λειμὼν ἐκείνον (of Plato’s writings) ἀναπετάσαντες οὐκ ἐκωλύσαμεν δρέπεσθαι κ.τ.λ. The metaphor from the bee occurs also in Plat. Ion 534 λ ἐκ Μουσῶν κῆπων . . δρεπόμενοι τὰ μέλη ἡμᾶς φέρουσιν ὡσπερ αἱ μελίται.

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 μέν of mss. (ΜΕΝ=ΜΕΛΙ). μέλι keeps up the metaphor, supplies an obj. to φέει, and its sarcasm is obvious. παροινίων (Kock) is by no means a certain emendation of the mss., but it is at least convenient. παροινία (ἀσματα) are songs sung παρ’ οἶνῳ.

1302. σκόλιων. The σκόλιων 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. xcvi 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.

Μελήτου. 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 Ἔλητος μὲν ἐπέθετο ύπερ τῶν ποιητῶν ἄχθόμενος). 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 Georgr 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 Μελήτου 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.

Καρικών αὐλημάτων: commonly of a dirge-like character. Pollux (4. 75) has θρηνώδες γὰρ τὸ αὐλημα τὸ Καρικών. Cf. Plat. Legg. 800 E.

1303. χορείων, ‘dances,’ i.e. dance-music (cf. 247 n., and a
fragment of Pratinas ἀκοῦε τὰν ἐμὰν Δωρίαν χορείαν). With the accentuation χορεῖαν the sense is 'dancing-places.' But χορεῖαν 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).'</p> <p>1305. ἐπὶ τούτου. The common reading is ἐπὶ τούτου 'to attack him with,' but this can hardly be the sense, which is rather given by the variant ἐπὶ τούτων, 'in the case of tunes like these.' [ἐπὶτούτουτοῦ of R. plainly points to ἐπὶ τούτου with -τοῦ superscribed in supposed correction.] For the gen. is quoted Plat. Rep. 399 Α ταύτας ἐπὶ πολεμικῶν ἄνδρῶν ἔσθ' ὃ τι χρῆσει; add Isoc. 6. 41 ἐπὶ μὲν τῆς ἡμετέρας πόλεως οὐδὲν ἐξω τωοῦτον ἐπείν.

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 παραχορήγημα) 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 ἴμπερ, lit. 'with an eye to whom' = 'to whose lead'; cf. ad (of the standard), Eur. Alc. 346 πρὸς Λίβυν λακεῖν | αὐλῶν.

1308. οὖκ ἐλεσβάζεν, '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 ἐλεσβάζεν. Aristoph. would not use οὖστοτε, still less ποτῷ. 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 κρούσεις, which are not marked in the mss., are to be assumed, as corresponding to the φλαττόβρατ 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 (χαρακτηριζει τα Ευριπίδου μέλη ως ἐκλευμένα 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, θρήνοι 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 στωμύλλετε 1310), but their sources are only partially known to us. 1317 sq. are from Elect. 435 sq.; 1322 from the Hypsipyle, 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. ἀλκυόνες κ.τ.λ.: cf. Eur. I. T. 1089 ὅρνις ἄ παρὰ πετρίνας | πόντου δειράδας, ἀλκυών, | ἔλεγον οἶκτρον ἀείδεις. There παρὰ (with accus.) shows the bird flying, here (with dat.) sitting or standing.

1310. στωμύλλετε: a prose word humorously substituted for one more poetical, but also hinting at the frequent (alleged) trivialities of Euripides.

1311. νοτίοις πετόν πάνισι, 'with showers of spray from your plumage.' The combination of νότιος or ὑγρός with πάνις and the like is used to limit the noun, which alone would not be definite in meaning.

1314. εἰεἰεἰεἰλυσσετε. 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 El. 436 the second hand of L gives εἰεἰεἰεἰσθένειον for the common reading εἰεἰεἰσθένειον. 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. γυναικεῖς, as is shown by the following words concerning the loom and the singing shuttle. In such an original ὑπωρόφοι 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 ἐκπνεύεται 578 n.
1316. κερκίδος αὐτοῦ μελέτας, lit. ‘the exercises (= studied productions) of the musical shuttle,’ in appos. to πνεύματα. For the humming of the κερκίς cf. Verg. Aen. 7. 14 argulo percurrens pectine letas, G. 1. 293.

1317 sq. ἓν ὁ φίλανθος . . κανεμβόλοις: verbatim from EL. 435. The fondness of the dolphin for music was proverbial (cf. the story of Arion). He would be attracted by the flute of the τριήρις (sup. 205); cf. Plin. H. N. 9. 8 Delphinus mulcetur symphoniae cantu et praecipue hydraulī sono.

ἐπαλλε: occasionally intrans. (= ἐπάλλετο); cf. Lys. 1304.

πρόφασ: not local, but dat. commodi. They dance ‘to the prows,’ as if in their honour; cf. χορεύειν, ὅρχεισθαι, χορὸν ἵσταναι τινι and 445 n.

κανεμβόλοις; cf. Eq. 554 κανέμβολοι . . τρήρεις and the Homeric κανάπρωφος. Aeschylus (Pers. 562, Suppl. 751) has καναώτιδες. The word is restricted to ships of war, and may have been derived from a facing of blue steel.

1319. μαντεία καὶ στάδιοι: a new quotation without reference to the preceding clause. Doubtless we might make the words depend on ἐπαλλε 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. ὅρας 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. μονωθιῶν: see 849 n. The monody which follows is one of the ‘Cretan’ kind, as is shown by Κρήτης (1356) and Δίκτυννα (1359). We must suppose that Aesch. sings and dances this in caricature of some Euripidean ὑπόρχημα 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. κελανοφαίς ὥφνα: an oxymoron, 'gloom whose light is (but) blackness.'

1334. ψυχὰν ἄφυχον: cf. Hec. 610 νόμφην τ' ἀνυμφον παρθένον τ' ἀπάρθενον. 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 νὰς νὰς, Cho. 42 χάρων χάρων).

1336. μελανοκεφίμονα, '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 ἐφόδους μελανέλμοσιν, and (of ordinary ghosts) Lucian Philops. 32 καὶ τίνες τῶν νεκρῶς, ἐρεσχηλεῖν βουλόμενοι αὐτὸν (sc. Democritus) καὶ δειματοῖν, στειλάμενοι νεκρικῶς ἑσθητὶ μελανίῃ κ.τ.λ.

φόνια φόνια: such excited repetitions are frequent in Euripides. See specially Hec. 688 sqq., and Or. 1426 Φρυγλοις ἐτυχον Φρυγλοιοι νόμοις | παρὰ βοστρυχον αὐραν αὐραν | Ἐλένας Ἐλένας εὐπάγα κύκλω | . . . ἄσσων, Hol. 648, etc.

1337. μεγάλους ὄνυχας: as becomes a bogey.

1338. ἀλλά μοι ἄμφιπολοι κ.τ.λ.: from the Temenidae (schol.).

1339 sqq. ἕκ 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 εἰσιδεῖν λέγω | ἐπεὶ δ' ἀνέστην καὶ χερῶι καλλρηθοῦν | ἐφαυσά πηγῆς κ.τ.λ., Apoll. Rhod. 4. 660, Pers. 2. 16 noctem flumine purgant. Technically this was called ἀποδιομπομπεῖσθαι.


ἀποκλύσω: of washing away from one's self the middle would be more usual (cf. ἀπονίκομαι, ἀποκαθαίρεσθαι, ἀποπέμπομαι, etc.). Nevertheless there is nothing to prevent a Greek writer from treating the action objectively, simply as it affects the thing removed.
1341. πόντιε δαιμόνιον: 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 τοῦτ’ 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 τέρεος alternative to τέρας τέρατος (Kühner-Blass i. pp. 431 sq.). It is also just the form which a comedian would burlesque. [The reading τάδ’ έτερα ruins all the sense.]

1344. νύμφαι ὀρεσσίγονοι. After invoking the Oreads there is a drop to another nymph in the shape of Mania (‘Betty’) the maid. Μανία (fem. of Μανίς, cf. 965 n.) was a Phrygian name frequent with slave-girls; cf. Ath. 578 b.

1348. εἰεἰεἰεἰεἰεἰσοῦσαι: 1314 n.


1353. ἀκμαῖς, ‘swiftest (or strongest) effort’; (lit. with wings at their tip-top). So ποδῶν, χειρῶν ἀκμή or ἀκμαῖ.

1356. ὁ Κρήτης: from the play of that name (schol.). With τά τόξα following it is here converted into a poetical way of calling for the police (605 n.).

1358. τὴν οἰκλαυ: an unpoetical word, deliberately substituted for something in higher style.

1359. Δικτυνα: the Cretan Artemis as huntress (cf. δικτυν).

1360. τὰς κυνισκασ: the prosaic dimin. is a burlesque. The female hound was considered the more keen-scented.

1362. ὥσσπερτας, ‘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 βάρος depends on the weight and dignity of the matter pressed into it.

1368 sq. εἰπέρ γε δεῖ... τέχνην. It is easiest to place a
comma at με, to supply τοιχάναι, and to treat the next line as exergetic of τοῦτο (τοιχάναι). Cf. Plat. Gorg. 491 ν ἡ τοῦτο μὲν οὐδὲν δέι, αὐτὸν ἐαυτοῦ ἄρχειν; Dem. de Cor. 139 δυνών αὐτὸν ἀνάγκη θάτερον, ἢ μὴ δὲν ἐγκαλείν κ.τ.λ., Soph. Phil. 310 ἐκεῖνο δ' οὐδεὶς, ἣν' ἄν μνησθῶ, θέλει, | σώσαι μ' εἰς οἴκους. [It is, however, quite possible to construe ei δεί με τοῦτο τυροπωλήσαι τέχνην ‘if I am to do this cheese-selling of poetry,’ τοῦτο being adverbial (contained) accus., as in τοῦτο σε λυπῶ, πέλεω, ποιώ, etc. (cf. 13–15 n.).] τυροπωλήζαι is treated as a trans. verb, ‘to treat after the manner of cheese-selling’ = τυροπωλεῖν διαθέειν. Cf. Pind. 747 ἐδενδορότομησε τὸ νύτος, and sup. 798 μειαγωγήσουσι τὴν τραγῳδιαν.

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. μᾶ τὸν. For the omission of the name of a deity cf. Plat. Gorg. 466 Ε θημί μὲν οὐν ἐγὼγε. ΣΩμ. μᾶ τὸν, οὐ σύ γε. So μᾶ τὴν (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 ἐπιρκία were thus avoided. The schol. here explains that the ellipse is εὐλαβεῖας χάριν, and, whatever he may have intended to convey, the expression is more true than if he had said εὐσεβείας χάριν.

1375. τῶν ἐπιτυχόντων: after οὖθε this is a humorous παρὰ προσδόκια; ‘not even if I had been told it by a—man in the street,’ lit. ‘man I met with’ (cf. ὁ τυχώ, ὁ ἐπιτώ). We should have expected e.g. τῶν σαφῶς εἰδῶν, αὐτοπτῶν, παρεστηκότων or the like, but Aristoph. satirises our common credulity, which so readily takes the word of the first gossip.

1379. λαβομένω: sc. αὐτοῖν. Each is to hold his scale while he speaks into it.

1380. κοκκύσω, ‘crow.’ κοκκύζεω is used not only of the cuckoo but also of the cock. Cf. Eccl. 31, Cratin. Com. Frag.
II. 186 κοκκύζειν τὸν ἀλεκτροῦν’ οὐκ ἀνέχονται, Anecd. Bekk. 21. 24 ἄδειν ἀλεκτροῦνας 'Ἀττικῶς· τὸ δὲ κοκκύζειν κωμικοὶ λέγουσιν (i.e. they use that word also). [The 'cuckoo-clock' originally represented Chanticler.]

1382 sq. εἶθ' ὥφελ' κ.τ.λ. To the first line of the Medea Aesch. responds from his Philoctetes.

1384. καὶ πολὺ γε, 'very much more . .' καὶ (etiam) goes closely with the adverb.

1388. ἐπερωμένον : referring to διαπτάσθαι.

1391. οὐκ ἐστὶ Πειθοῦς κ.τ.λ. : from his Antigone. 'Persuasion has no temple except reasoning words.' The next line ran καὶ βιωμὸς αὐτῆς ἔστ' ἐν ἄνθρωπον φύσει.

1392. μόνος θεῶν γὰρ κ.τ.λ. : from the Niobe (fr. 161 N). The passage continued with οὐδ' ἄν τι θύουν οὐδ' ἐπιστεύουσιν ἄνους, | οὐδ' ἐστί βιωμὸς οὐδὲ παυωλίζεται, | μόνον δὲ Πειθῶ δαιμόνων ἀποστατέ. In this instance the matter of the reply is suggested by his rival's quotation.

1393. μέθεσθε· μέθεσθέ: see crit. n. The abrupt rhythm (if correct here) is justified by the conversational repetition. Cf. Thesm. 1184 κάτησο κάτησο.

καὶ τὸ τοῦδε γ' αὖ ἑπετεί, '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 τοῦδε, and its position prevents us from joining it to αὖ ('once more').

1395. ἐπος ἄριστ' εἰρημένον, 'an excellently expressed verse.' Cf. 1161.

1400. βεβληκ' Ἀχιλλεὺς 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 ἐξ βαλούσης τησδέ μοι φρυκτωρᾶς, Cho. 967), but the introduction of an actual scene in which the characters are dieing, 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 ἐξ. Besides its commoner sense κύφος (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. αὐτὴ ὥστὶ λοιπὴ σφῶν στάσις: not αὐτὴ ἡ στάσις nor ἡ 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 πρὸς τὰ ἄχρηστα (sc. μόνον) χρήσιμων δὲ τυγχάνει.

1402. σδήμοβριθές κ.τ.λ.: from the Meleager. The adj. suggests ἰόμως enough, but the line is easily beaten.

1403. ἐφ' ἀρματος κ.τ.λ.: from the Glauceus Potnictus. The schol. on Eur. Phoen. 1194 quotes the next line as ἵπποι δ' ἐφ' ἵπποις ἤπαν ἐμπερφυμένοι. This may account for the dat. νεκρο, which can anticipate ἐπι... Cf. Pind. I. 1. 29 ἰδιοριστεῖ τε Δίρκας ἔφανεν καὶ παρ' Εὐρώτα, Soph. Ant. 366 ποτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἐπτει, and, in comedy, Eq. 610 μήτε γὖ μήτ' ἐν θαλάττῃ, Αv. 740 νάπασι τε καὶ κορυφαῖς ἐν ὀρείασ. [Otherwise it is easy to read καν νεκρο, nor is it improbable that the sentence should here be complete.]

1406. οὐς οὐκ ἄν ἀραίντ' κ.τ.λ. There is probably only an accidental similarity between this and Eur. Or. 2 συμφορὰ θείατος, | ἦς οὐκ ἄν ἀραίντ' ἄχθος ἀνθρώπων φύσις. The Egyptians were proverbially ἀχθοφόροι (schol. here and at Αv. 1133 Ἀιγυπτίων πλυνθοφόρος).

1407. καὶ μηκέτ': sc. βασάνιζε τὴν πολῆσιν ἡμῶν, ορ ἐστὼ 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. αὐτῶς, 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 ἡγοῦμαι 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 σοφὸς (doctus, cf. 1154 n.), but he also knows that he finds pleasure rather in Euripides (τὸ δ' θ'). [Others reverse the application of the demonstratives, but this misses the above point and itself contains none.]

1414. οὐδὲν ἀρα πράξεις: i.e. ἀπρακτὸς 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. ἔθης μὴ μάτην: not=ίνα μὴ ἕθης μάτην. See 639 n.

1417. εὐδαιμονίας: a form of thanks when accepting. Cf. Eur. El. 231 εὐδαιμονίας, μεσθὼν ἦδιστων Νόγων. 'Blessings upon you!'

1419. η̣ πόλις σωθείσα 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. μελή, 'is likely to' (when he gets back to earth).

άξειν μοι δοκῶ, 'I am minded to take' (=δοκεῖ μοι ἄγαγείν); 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 διὸν ἔξαγειν δοκῶ (which editors should not change to ἐξάξειν), Aesch. Ag. 16 ὅταν δ' ἄξιοι ή μινύρεσθαι 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 ἤτινα; (=ἐρωτᾶς ἤτινα γνώμην ἤξει;). But a general habit does not preclude other uses. Blaydes quotes Av. 1234, Eccl. 761, Pac. 847, etc. in illustration of the direct form. [Doubtless we might here save the rule—if it were worth
while—by giving this τίνα also to Euripides; but the question is then too eager and the answer less vivacious.]

1425. ποθεὶ μὲν κ. τ. λ.: parodied from the Φρουροί of Ion of Chios σιγᾷ μέν, ἐχθαλρεῖ δὲ, βούλεται γε μὴν (schol.).

1427. μυσώ πολίτην 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 φανείται. 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 πέφυνε), 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 (δοτις = εἰ τις) prove to be’ of this character, at the same time broadly hinting that he probably will so prove.

1429. καὶ πόρμον αὐτῷ: made to agree with πολίτην, as if the relative clause had taken the shape of φανοῦμενον βραδίν 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 πράξας γάρ εὖ πᾶς ἄνηρ ἄγαθος, | κακὸς δ’, εἰ κακᾶς, Xen. Hell. 1. 4. 4 ταύτ’ οὖν ἀκούοντες . . καὶ ἐπειδὴ Κυρόν εἴδον, Aesch. Cho. 569 sq. n.]

ἀμηχανον 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 γυναίκες ἐς μὲν ἐσθλ’ ἀμηχανώταται, | κακῶν δε πάντων τέκτων 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 σωτήρα: the form of the oath is deliberate, since the whole question is of σωτηρία. Cf. 1166, 1169.

1434. ὁ μὲν σοφῶς . . σοφῶς: so the mss., but commentators have naturally been at a loss to decide which has spoken σοφῶς, 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 σοφῶς: '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 σοφῶς 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 σοφῶς.]

1437 (1442). ἔγω 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 suo it is unnecessary to suggest κάθελω.

1438 (=1437) sqq. The apparent fooling of the following lines is to be explained (1) as burlesquing some of the far-fetched devices for victory suggested in desperation (cf. Ach. 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 οἵοι' ἐγὼ καὶ δὴ πόρον ἐκ τοῦ Παλαμήδους has a suggestive resemblance to the present place. Ibid. 847 it is said of Euripides οἷκ ἐσθο' ὅπως οὐ τὸν
Παλαμήδην ψυχρῶν δυν' αἰσχύνεται. In fr. 578 (from the Palamedes) occur the words ποντίας ὑπὲρ πλάκως. 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 Cephasphon.

1438 (=1437). εἶ τις πτερόσασ κ.τ.λ. A nom. pendens is anything but rare (cf. Aesch. Eurom. 95, 100, 480, Suppl. 455, Eur. I. T. 947, Hec. 970, Hom. Ι. 5. 135, etc.). An instance (and there are many) as striking as the present is Eur. fr. 411 πρὸς ἄνδρ' εἰπών ἔνα, [πῦθοντ' ἄν ἄστοι πάντες. [Except for so many parallels it might be tempting to suggest εἶ τις πτερόσασ... | ἄνειρον ἀφαί, 'were to lift him into the air.' The form ἀφαί for ἀφεῖ is quite admissible in a mock-tragic passage which includes πλάκα, and the resemblance of ἄνειρον and ἀφεῖεν, and of ἀφαί and ἀφαί, is very close.]

Κλεόκριτον Κινησία. Cleocritus (cf. Λυ. 878 στρογγ. μήτερ Κλεόκριτον) was a large and ungainly person with some fancied resemblance to an ostrich (τὴν ὅμως κτῆσις σχολ. λ.δ.). 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 ἀδοφοῖα. The jest went that he was obliged to wear a board at his waist to prevent him from doubling up with his length and slenderness.

1440 (=1439). νοῦν δ' ἐχει τίνα; 'But what is the idea (or purpose) of it?'

1441 (=1440). ναυμαχοιέν... ὑζίδας: the jest turns upon a vulgar application of these terms underlying their literal meaning.

1443 (=1451). εὖ γ', ὡς Παλάμηδες: evidently quoted from that play; 'an excellent device!' φῦσις='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) Παλαμήδεις γε τοιχεύρημα καὶ σοφὸν.

1444 (=1452). Κηφισοφόων: as collaborator. 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 ἐσται, ὅταν... Cf. 1463.

tὰ νῦν ἄπιστα 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. ἄπιστα commonly means 'untrustworthy' or 'disloyal,' and τὰ δὲ δυτα πιστὰ, 'what is really loyal.' But Eur. means by the former 'what is now distrusted' and by the latter 'that in which we trust.' Doubtedless also the combinations of sound τὰ νῦν ἀπισταπισιθ and τὰ δὲ δυταπισταπισιθ, if not most carefully pronounced (cf. 304 n.), would lead to a fine 'derangement of epitaphs.' The former might become τὰ νῦν ἄπιστ' ἀπισθ' and the latter either τὰ δὲ δυτ' ἄπιστ' ἄπιστα or τὰ δὲ δυτα πιστὰ πιστὰ. 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 ἤττον with the opposite adjective or adverb (e.g. σκαίτερος ἐκείνον= ἤττον δεξίος).

1451 (=1448). ἰσως σωθείμεν ἄν. The reading of R . . χρησάμεσθα σωθείμεν 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 σωθείμεν is un-Attic. (Rutherford, New Phryn. p. 454 sq.)

1455. χρῆται . . χρηστοῖς: 735 n.
πόθεν; 'of course not' (cf. the scornful ποίος ;).

1457. οὐ δῆτ' ἐκείνη γ': 788, 1144.

1459. τὸ μῆτε χλαῖνα κ.τ.λ.: evidently a proverbial expression. We may perhaps render 'if neither soft cloak nor rough cloak agrees with it.' χλαῖνα and σισώρα are opposed also in Vesp. 739, 1132-1138. With the Greeks the terms for body clothes and bed-clothes are not always distinguished, and each of these words is applied in both meanings. Thus in Av. 122, Νυμ. 10 the σισώρα is a bed-blanket, a sense in which χλαῖνα is also frequent. We can hardly decide which application is intended here. Both χλαῖνα and σισώρα are thick and warm for winter, the difference being that the χλαῖνα was commonly made of wool and might be beautified, while the σισώρα was a rug made of skins (sheep or goat) with the hair inwards. Cf. χλαῖνα ἵματιν χειμερινόν (Hesych.), and ἡ σισώρα περιβλημα ἄν εἶθ' ἐκ διφθέρας (Poll. 7. 70). By the χλαῖνα Aesch. means the more refined public men; the σισώρα is the rougher sort.

1460. εἴπερ ἀναδύσῃ πάλιν, 'if you are to get above ground again' =εἴπερ μέλλεις ἀναδύσεσθαι (13 n.).
1461 sq. ἐκεῖ φράσαμ’ ἄν: 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 ἄνει in the next line, since the theatre lay below the level of the place of assembly, in which the people were said καθῆσθαι ἄνω (Dem. 285). Good advice may find its way up to that hill. Meanwhile ἀνίψωμι, ἀναπέμπω are the regular words for sending up influences by the nether powers. With μὴ δῆτα supply τότῳ ποιήσῃς or εἴπῃς.

1463 sqq. τὴν γῆν ὅταν κ.τ.λ. With ὅταν 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 ἡν ἐπὶ τὴν χώραν ἡμῶν πεζῇ ἡσώμε, ἡμείς ἐπὶ τὴν ἐκείνων πλευρᾶμεθα. 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 recuperation 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 αὐτά is derived from the context (=τὰ χρήματα implied in the πόρος): cf. 1025. We might have expected the fut. καταπληται, 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 δειμοί, 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 δήμος. Cf. in general Eq. 1350 εἶ σοι δὸ νῦν λέγοντιν ἔμπορε, ὅ μὲν ποιεῖται ναῦδι μακράς, ὃ δ’ έτεροι αἴα | καταμισθοφόροις τοῦθ’, ὃ τῶν μυσθὸν λέγων | τὸν τάς τρήρεις παράδραμον ἄν ὑεχεῖν.

1468. αἱρήσομαι 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 = βουλεταί). With θελεῖ supply ἀπείσθαι.

1469. οὐς ὀμοσας. 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. δ ὑμαράτσατ’ ἁνθρώπων: 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. Αυ. 1637 (Herakles to Poseidon) ὃ
dαιμόν’ ἁνθρώπων Πίθευδον.

1475. τὶ δ’ ἀλεξρόν κ.τ.λ. Once more Eur. is hoist with
his own petard. In the Aeolus he has the line τὶ δ’ ἀλεξρόν,
ὃν μὴ τοια ἐχρωμένους δοκῇ; It adds to the humour if the
previous line is also an echo of the Aeolus. 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 ἀλεξρόν τὸ γ’ ἀλεξρόν, κἂν δοκῇ κἂν μὴ δοκῇ. In
humorously substituting τοῖς θεωμένοις the actor looks for the
ἐπιστημαδία which will show how the audience takes this
verdict in favour of Aeschylus.

1477. τὶς οἴδειν κ.τ.λ.: from the Phrixus. See 1082 n.

1478. τὸ πυεῖν δὲ δειπνεῖν. The jingle and alliteration
point the sarcasm. He means that such talk is λοφος. It
gives no practical satisfaction. ‘You might as well say that
“breathing’s breakfast and lying down is eider-down.”’

1479. χωρέιτε: i.e. you and Aeschylus. Cf. Vesp. 975 τὸ'
ἀντιβολῶ σ’, ὁκτιρατ’ αὐτῶν, ὃ πάτερ, | καὶ μὴ διαφθείρητε.

1480. ἵνα ξενίσω. 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. οὐ γὰρ ἄχθομαι τῷ πράγματι, lit. ‘it is a business
(or trouble) I don’t object to’; a colloquial expression corre-
spending to the English ‘I don’t mind if I do.’ So the schol.
tῷ ἐστίασαι (rather ἐστιάσθαι).

1482. ἀνὴρ: not ἀνὴρ (Aeschylus), but in general.

1484. πολλοῖσιν: by many signs and tokens.

1485. δοκήσας, ‘having been considered.’

1491 sq. χάριν, ‘a proper thing.’
μὴ Σωκράτει κ.τ.λ. Euripides is regarded as one of the circle of Socrates and as possessing the same taste for sophistical and scepticism. Aulus Gellius (15. 20) says of him auditor fuit physici Anaxagorae et rhetoris Prodici, in morali autem philosophia Socrates, 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 μουσικὴν κ.τ.λ., 'rejecting cultured taste and neglecting the most important elements of the tragic art.' μουσικὴ 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. σεμνοίσιν: in the unfavourable sense of 'pretentious'; cf. 178.

1497. σκαριφημοίσι, lit. 'hen-scratchings.' Hesych. tells us that διασκαριφθέναι is properly used ἐπὶ ὀρνέων τῶν τοῖς δυνεί σκαλεύοντων τὴν γῆν.

1498. ἀργόν. It would be very awkward to make this masc. with the subject of ποιεῖσθαι. διατριβήν ποιεῖσθαι is not here simply the ordinary resolved form of διατριβέων, since διατριβήν 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 Ἐq. 582), including Pluto. The Athenians ἄγωσιν ἐφορᾶς διπλασίους ἡ 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. δὸς τουτῷ 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 τος τουτονί cures the paroemiac verse (which comes in rather strangely) and, if we understand τος βρόχους, the presentation of a number of halters would make an effective little picture on the stage.

1505. τοίσι πορίσταις: little is known of this board (ἀρχή). 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 πορίσται, otherwise ὁμοι would not have been added. Nicomachus is apparently the subject of Lysias’ Ora. 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 Λευκολόφου, as it will not of Σοφοκλέει (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. Σοφοκλέε: see 76 n., 1513.

1517. ἢν ἀρ’: . . ἀφίκωμαι, ‘in case I ever come back.’ In ἀφικνέοθαι the sense is often ‘come home’ (cf. ἀποδίδοναι, ἀπολαμβάνειν, etc.).

1523. μηδ’ ἄκω, ‘not even by accident’; cf. Aeschin. 2. 153 ἄνθρωπος ἑωρημός, ὡς οὐδ’ ἄν ἄκων ἀληθές οὐδὲν εἰποί.

1524 sq. φαινεῖτε . . 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) φαινεῖν = ‘give a light’; cf. Theoc. 2. 11 ἄλλα, Σελάνα, φαίνε καλὸν.
1526. τοίσιν τούτοις τούτον: 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 Potnious. The language is of epic quality (e.g. πάγχυ, ἐσ φάος ὄρνυμένω).

1530. ἀγαθὰς ἐπινοίας: i.e. through the advice of Aeschylus (1419 sq.). There is a reminiscence of Aesch. Eum. 1013 εἶ δ’ ἀγαθῶν ἡ ἀγαθῆ διάνοια πολίταις. There is, indeed, here a general suggestion of the close of that play, with its προπομποί and their torches (ibid. 1006).

1532 sq. ἀργαλέων . . ξυνόδων: instead of the pleasant and profitable ξύνοδοι of, peace. ἀργαλέος is used ‘specially of the litigious temper’ (Neil on Eq. 978).

Κλεοφῶν δὲ μαχέοτας 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 ἀποκόψειν μαχαίρα τὸν τράχηλον εἶ τις εἰρήνης μνησθῆσεται.

tούτων: not ‘of these spectators,’ which would rather require τούτωι (cf. 954), but ‘of that set,’ ‘those fellows’ contemptuously.
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