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- 305
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277-321

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I get all knowledge 2 act 1 play
ARISTOPHANES

THE FROGS

WITH INTRODUCTION AND NOTES

BY

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FIFTH EDITION

PART I.—INTRODUCTION AND TEXT

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HENRY FROWDE, M.A.

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PREFACE.

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

W. W. M.

Oxford, February, 1884.
INTRODUCTION.

I. § 1.

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

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

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

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

type; just as Socrates was taken as the representative of the sophists, in the play of the 'Clouds.'

II.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

III.

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

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

Aeschylus is a true and original genius (φρενότεκτων 820; αὐτόκομος λοφιά 822); but not a popular poet (οὐτε γὰρ Ἀθηναῖως συνέβαων Αἰσχύλος 808). The characteristic of his diction is loftiness (πυργώσας ῥήματα σεμνά 1004); but there is something repellent about him (ταυρηθῶν 804; ἀποσεμαννεῖται 832); and the loftiness of his language becomes exaggerated (ἐτερατεύετο 834; κομπόφακελορρήμονα 838), its forcefulness degenerates into
violence (αἰθαδόστομος, ἀβύρωτον στόμα 837; γηγενεὶ φυσῆματι 825; ἀγριωποιός 837), and its grandeur into bombast and far-fetched expressions (μορμορωτὰ ρήματα, ἀγνωστα τοῖς θεωμένοις 925, 6), and even into Oriental phraseology (γρυπωίστοι, ἵππαλέκτορες, as seen on παραπετᾶσμα Μηδικά 938). His dramas are solemn and statuesque, so that sometimes they are cold and lacking in action; the characters remaining silent and motionless (ν—ποα—ξρ.]αν.ρας 913), while the main work of the play devolves on the Chorus. The language of Aeschylus is grand, because his characters are grand: they transcend human stature and human circumstance; and the expressions they use are on a corresponding scale (ἀνάγκη | μεγάλων γνωρίων καὶ διανοιῶν ἵσα καὶ τὰ ρήματα τίκτειν, etc. 1058 foll.). The danger in keeping the characters uniformly above a human level is that they may be found wanting in human interest (ἐν χρή φράζειν ἀνθρωπεῖος 1068).

§ 3. The poetry of Euripides, by contrast, is smooth and fluent (γλῶσσα λίσπη 826), elegant, elaborate (ἀστεῖοι καὶ κατερρυμημένοι 900), and subtle (ἄλωδθρας ἐπών). The stage with him is not an ideal world of superhuman personages; but an every-day world, peopled with every-day folk. Beggars in rags are there (πτωχοποιεῖ 846, ῥακιοσυρραπτάδη ιβ.), and kings in rags, for matter of that (ἔν ἐλειναὶ φάίνουντ' ἐλαί); and lame men (χωλοποιόν 846) and slaves, and every class of the community; all speaking freely, with true Athenian παρησία (950 foll.). Indeed one might venture to put into the mouth of Euripides the boast of Juvenal, only slightly parodied:—

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

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

§ 4. Both Aeschylus and Euripides agree that the duty of the poet is to make men better (βελτίων ποιεῖν τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν 1009). They might dispute upon the meaning of ‘better.’ Aeschylus boasts that he made his hearers honest and vigorous and warlike (γεννάλοις καὶ τετραπήχεις . . . πνεύτας δόρων 1014), by representing such plays as his ‘Seven against Thebes,’ or his ‘Persians.’ Euripides claims to have made them clever (οἰκίας οἰκεῖν ἄμεινόν ή πρὸ τοῦ 976). But Aeschylus charges his rival with teaching them to prate (Χαῦτα, 1065), and making them insubordinate, like the mutinous crew of the Paralus (1071 foll.) accusing him further of lowering the tone of the citizens by familiarising them with immoralties, indelicacies, and low company, generally (1080 foll.).

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

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

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

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

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

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

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

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

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

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

ΞΑΝΘΙΑΣ. ΔΙΟΝΥΣΟΣ.

ΞΑ. Εἴπω τι τῶν εἰωθότων, ὡς δέσποτα, ἐφ’ οἷς ἂεὶ γελῶσιν οἱ θεωμενοι;

ΔΙ. νὴ τὸν Διὸ τι βούλει γε, πλὴν πιεῖομαι, τούτο δὲ φύλαξάι: πάνυ γάρ ἑστ’ ἥδη χολή.

ΞΑ. μηδ’ ἐτερον ἀστείον τί;

ΔΙ. πλὴν γ’, ὡς θλίβομαι.5

ΞΑ. τί δαί; τὸ πάνυ γέλοιον εἶπω;

ΔΙ. νὴ Δία

θαρρῶν γ’ ἐκείνο μόνον ὅπως μὴ ’ρεῖς,

τὸ τί;

ΔΙ. μεταβαλλόμενος τὰνάφορον ὅτι χεῖτιᾶς.

ΞΑ. τί δῆτ’ ἐδει με ταῦτα τὰ σκεῦη φέρειν, εἴπερ ποιήσω μηδὲν ὅπερ Φρύνιχος εἰσθει ποιεῖν καὶ Λύκις καμεῖψεις, οἳ σκευοφόροι εἰκάστοτ’ ἐν κωμῳδίᾳ;

ΔΙ. μὴ νῦν ποιήσῃς’ ὡς ἑγὼ θεωμενος, ὅταν τι τούτων τῶν σοφισμάτων ἵδω, πλεῖν ἢ ’νιαιτῷ πρεσβύτερος ἀπέρχομαι.

ΞΑ. ὡς τρισκακοδαίμων ἂρ’ ὁ τράχηλος οὕτως, ὅτι θλίβεται μὲν, τὸ δὲ γέλοιον οὔκ ἑρεῖ.20

ΔΙ. εἴτ’ οὐχ ὑβρις ταῦτ’ ἐστὶ καὶ πολλῇ τρυφῇ, ὅτ’ ἑγὼ μὲν ὃν Διόνυσος, νῖος Σταμνίου, αὐτὸς βαδίζω καὶ τοῦ, τοῦτον δ’ ὅχω, ἑνα μὴ ταλαιπωροίτο μὴ’ ἀχθος φέροι;

ΞΑ. οὐ γὰρ φέρω ’γώ;25
Ως φέρεις γάρ, ὅσ γ' ὀχεῖ; ΞΑ. φέρων γε ταυτ. ΔΙ. τίνα τρόπον; ΞΑ. μαρέως πάνω.

ΔΙ. οὐκον τὸ βάρος τοῦ', ὅ σὺ φέρεις, ὅνος φέρει; ΞΑ. οὗ δῆθ' ὃ γ' εἴχῳ γ' καὶ φέρω, μὰ τὸν ΔΙ. οὔ. ΔΙ. πῶς γὰρ φέρεις, ὅσ γ' αὐτὸς υφ' ἔτέρου φέρει; ΞΑ. οὔκ οἶδ'. ὃ δ' ὁμος οὕτος πιέζεται. ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὅνον οὐ φης σ' ὠφελεῖν, ἐν τῷ μέρει σὺ τὸν ὅνον ἄραμενος φέρε. ΞΑ. οἷμοι κακοδαίμων' τί γὰρ ἐγὼ σὺν ἐναμάχου σῆ; ἦ τὰν σε κωκύειν ἄν ἐκέλευσον μακρά. ΔΙ. κατὰβα, πανούργε. καὶ γὰρ ἐγγὺς τῆς θύρας 35 ἦδη βαδίζων εἰμὶ τῆς', οἱ πρώτά με ἔδει τραπέσθαι. παιδίου, παί, ἰμί, παί.

ΗΡΑΚΛΗΣ.

ΗΡ. τῆς τήν θύραν ἐπάταξεν; ὡς κενταυρικῶς ἐνηλαθturnstile ὅστις' εἰπέ μοι, τουτί τί ήν; ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὔκ ἐνεβυμήθης; 40 ΞΑ. τὸ τί;

ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νὴ Δία, μὴ μαίνοι γε. ΗΡ. οὐ τοι μὰ τήν Δήμητρα δύναμαι μὴ γελάν' καίτοι δάκνω γ' ἐμαυτόν' ἄλλο ὁμος γελά. ΔΙ. ὁ δαμόνες, πρόσελθε' δέομαι γὰρ τί σου. ΗΡ. ἀλλ' οὐχ οίδο τ' εἰμ' ἀποσοβήσα τὸν γέλων, 45 ὄροι λεοντήν ἐπὶ κροκοτφ' κεμένην. τῆς οὐ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυμηλθήτην; ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτενον Κλεισθένει.

ΗΡ. καναμάχησας;

ΔΙ. καὶ κατενύσαμέν γε ναῦς τῶν πολεμίων ἡ δῶδεκ' ἡ τρισκαίδεκα. 50 ΗΡ. σφώ; ΔΙ. νὴ τὸν 'Απόλλω.
Κατ' ἐγώγ' ἐξηγήσων.

καὶ δὴ τ' ἐπὶ τῆς νεώς ἀναγινώσκοντι μοι
tὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἔξαιφνης πόθος
tὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα;

πόθος; πόσος τις; ΔΙ. μικρὸς, ἡλίκος Μόλων.

γυναικός; ΔΙ. οὐ δῆτ'. ΗΡ. ἀλλὰ παιδός;

ὥστε διαλυμαίνεται.

ποῖος τις, ὁδέλφιδιον;

οὗκ ἐχὼ φράσαι.

ὅμως γε μέντοι σοι δι' αἰνυμῳδὼν ἐρώ.

ἡδὴ τοῖς ἐπεθύμησας ἔξαιφνης ἐτύνους;

ἐτυνοῦς; βαβαιαξ, μυράκις ἐν τῷ βίῳ.

ἀρ' ἐκδιδάσκω τὸ σαφὲς, ἡ ἑρφί φράσω;

μὴ δῆτα περὶ ἑτύνους γε' πάνυ γὰρ μανθάνω.

τουτοσί τοίνυν μὲ δαρβάττει πόθος

Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθυκότος;

κοῦδελς γε' μὲ ἄν πείσειν ἀνθρώπων τὸ μὴ οὗκ

ἐλθεῖν ἐπ' ἐκεῖνον. ΗΡ. πότερον εἰς 'Αιδοῦ κάτω;

καὶ νὴ Δι' εἰ τί γ' ἐστιν ἐτὶ κατωτέρω.

τί βουλόμενος;

δέομαι ποιητοῦ δεξιοῦ.

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

τί δ' ; οὐκ Ἰοφῶν ἦτ';

τοῦτο γὰρ τοι καὶ μόνον

ἐτ' ἐστὶ λοιπὸν ἁγαθοῦν, εἰ καὶ τοῦτ' ἁρα-

οὐ γὰρ σάφ' οὐδ' οὖδ' αὐτὸ τοῦθ' ὅπως ἔχει.

ἐιτ' οὐ Σοφοκλέα, πρότερον οὐτ' Εὐριπίδου,

μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ' ἀγείν;
ΔΙ. οὔ, πρὶν γ' ἀν 'Ιοφὼντ', ἀπολαβὼν αὐτὸν μόνον. ἄνευ Σοφοκλέους ὁ τι ποιεῖ κωδωνίσω. κάλλως ὁ μὲν γ' Εὐριπίδης, πανόρμος ἄν, κἂν ἐνυαποδράναι δεύο' ἐπιχειρήσει μοι: ὃ δ' εὐκολος μὲν ἐυθάδ', εὐκολος δ' ἐκεῖ.

ΗΡ. 'Αγαθων δὲ ποῦ 'στω; ΔΙ. ἀπολιτῶν μ' ἀπολέσει, ἀγαθὸς ποιητής καὶ ποιηθεὶς τοῖς φίλοις.

ΗΡ. ποὺ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχλαν. 85

ΗΡ. ὁ δὲ Ἑνοκλέης; ΔΙ. ἔξολοιτο νη Δία.

ΗΡ. Πυθάγγελος δὲ;

ΞΑ. περὶ ἐμοῦ δ' οὔδεις λόγος ἐπιτριβομένου τὸν ὁμον οὔτωσι σφόδρα.

ΗΡ. ὁικον ὑπὲρ ἐστ' ἐνταῦθα μειρακύλλια τραγῳδίας ποιοῦντα πλείων ἡ μύρια, 90

Εὐριπίδου πλείων ἡ σταδίῳ λαλίστερα;

ΔΙ. ἑπιφυλλίδες ταῦτ' ἐστὶ καὶ στομῷλματα, χελιδόνων μουσεία, λαβηταλ τέχνης, ὃ φροῦνα θάττου, ἦν μόνον χρονὸν λάβη, ἀπαξ προσούρησαντα τῇ τραγῳδίᾳ. 95

γόνυμον δὲ ποιητὴν ἄν οὐχ εὑρός ἐτὶ ξητών ἄν, ὡστις ρήμα γενναίων λάκοι.

ΗΡ. πῶς γόνιμον;

ΔΙ. ὃδι γόνιμον, ὡστις φθεγξεται τοιούτων τῷ παρακεκυνδυνεμένον,

αιθέρα Δίος δωμάτιον, ἡ χρόνου πόδα, 100

ἡ φρένα μὲν οὐκ ἐθέλουσαν ὄμοις καθ' ἱερῶν,

γλώτταν δ' ἐπιορκήσαςαν ὅλα τῆς φρενός.

ΗΡ. σὲ δὲ ταὐτ' ἀρέσκει; ΔΙ. μᾶλλα πλείων ἡ μαλνομαι.

ΗΡ. ἡ μὴν κόβαλα γ' ἐστιν, ὡς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἰκεῖ νουν' ἔχεις γὰρ οἰκίαν. 105

ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

ΔΙ. δεῖπνεῖν μη δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὔδεις λόγος.
ΔΙ. ἀλλ' ἄντερ ἕνεκα τήντην σκευὴν ἔχων ἡλθον κατὰ σήν μῆμσιν, ἵνα μοι τοὺς ἐξένοις τοὺς σοὺς φράσεις, εἰ δεοιμήν, οἴσι σὺ ἐχρῳ τόθ', ἥνικ' ἡλθες ἐπὶ τοὺν Κέρβερου, τούτους φράσον μοι, λυμένας, ἀρτοπόλια, πορνείς, ἀναπαύλας, ἐκτροπᾶς, κρήνας, ὄδους, πόλεις, διαίτας, πανδοκευτρίας, ὅπου κόρεις ὀλγιστοι. ΞΑ. περὶ ἐμοῦ οὐδεὶς λόγος.

ΗΡ. ὁ σχέτλιος, τολμήσεις γὰρ ἰέναι; 116

ΔΙ. καὶ σὺ γε μηδὲν ἐτί πρὸς ταύτ', ἀλλὰ φράζε τῶν ὀδῶν ὅπως τάχιστ' ἀφιξόμεθ' εἰς Ἀίδου κάτω καὶ μῆτε θερμῆν μῆτ' ἄγαν ψυχρὰν φράσης.

ΗΡ. φέρε ὅ, τίν' αὐτῶν σοι φράσω πρώτην; τίνα; 120 μία μὲν γὰρ ἑστὶν ἀπὸ κάλω καὶ θραύλου, κρεμάσαντι σαυτόν. ΔΙ. παῖε, πυγηράν λέγεις.

ΗΡ. ἂλλ' ἑστὶν ἀτραπὸς ἕντομος τετριμμένη, ἥ διὰ θυελας. ΔΙ. ἄρα κόνειον λέγεις;

ΗΡ. μάλιστα γε. 125

ΔΙ. ψυχρὰν γε καὶ δυσχελμερον' εὐθὺς γὰρ ἀποθέγνυσι τᾶντικήμια.

ΗΡ. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;

ΔΙ. νῆ τὸν Δ', ὃς ὄντος γε μῆ βασιστικοῦ.

ΗΡ. καθέρπυσον νῦν ἐς Κεραμεικόν. ΔΙ. εἴτα τί; 131

ΗΡ. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλὸν ΔΙ. τί δρῶ;

ΗΡ. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ, κάπετι' ἑπειδὰν φῶσιν οἱ θεώμενοι εἶναι, τόθ' εἶναι καὶ σὺ σαυτόν.

ΔΙ. τοῖ; ΗΡ. κάτω.

ΔΙ. ἀλλ' ἀπολέσαμ' ἄν ἐγκεφάλου θρῖῳ ὄνο. 136

οὐκ ἂν βαδίσαμι τὴν ὀδὸν ταύτην. ΗΡ. τί δαί;

ΔΙ. ἦντερ σὺ τότε καθῆλθες.
ΒΑΤΡΑΧΟΙ.

ΗΡ. ἀλλ’ ὁ πλοῦς πολύς.

εἴθες γὰρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ ἄβυσσον. ΔΗ. εἶτα πῶς περαιώθησομαι;

ΗΡ. ἐν πλοιαρίῳ τυννουτῳ σ’ ἀνήρ γέρων ναύτης διάξει δ’ ὄβολῳ μισθοῦ λαβῶν.

ΔΗ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τῷ δῷ ὄβολῳ. πῶς ἠλθέτην κάκεισε;

Θησεύς ἤγαγεν. μετὰ ταῦτ’ ὄφεις καὶ θηρ’ ὄψει μυρία δεινότατα.

ΔΗ. μὴ μ’ ἐκπληττέ μηδὲ δειμάτου’ οὗ γὰρ μ’ ἀποτρέψεις.

ΗΡ. εἶτα βόρβορον πολὺν καὶ σκῶρ ἀείων’ ἐν δὲ τούτῳ κεμένους εἶ ποὺ ξένου τις ἡδίκησε πῶποτε, ἦ μητέρ’ ἡλάσειν, ἦ πατρὸς γνάθον ἐπάταξεν, ἦ ’πίρορκον ὅρκον ὀμοσεῖν, ἦ Μορσίμου τις βῆζον ἐξεράφατο.

ΔΗ. νὴ τοὺς θεοὺς ἔχρην γε πρὸς τούτουι κελ τὴν πυρρίχην τις έμαθε τὴν Κυησίου.

ΗΡ. εὐπεθεῖν αὐλῶν τίς σε περείσων πνοῆ, ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, καὶ μουρριώνας, καὶ θιάσους εὐδαίμονας ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.

ΔΗ. οὔτοι δὲ δὴ τίνες εἶσιν; ΗΡ. οἱ μεμυημένοι,— ΞΑ. νὴ τὸν Δί’ ἐγὼ γοῦν ὄνος ἄγων μυστήρια. ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον.

ΗΡ. οἱ σοὶ φράσονσ’ ἀπαξάπανθ’ δὲν ᾃν δῆ. οὔτοι γὰρ ἐγγιότατα παρ’ αὐτὴν τὴν ὀδὸν ἐπὶ ταῖσι τοῦ Πλούτωνος οἶκοσιν θύραισ. καὶ χαίρε πόλλ’, ὀδελφέ.

ΔΗ. νὴ Δία καὶ σὺ γε
BATRAHOI.

υγίανε. σὺ δὲ τὰ στρώματ’ αὕθις λάμβανε. 165

Ξ. πρὶν καὶ καταβήσθαι; Δ. καὶ ταχέως μέντοι πάνω.

Ξ. μὴ δὴθ’, ἱκετεύω σ’, ἀλλὰ μισθωσαι τινα
tῶν ἐκφερομένων, δόστις ἐπὶ τοὺς ἔρχεται.

Δ. εὰν δὲ μὴ 'χω; Ξ. τότε ἐμ’ ἅγεων.

Δ. καλῶς λέγεις.

καὶ γάρ τιν’ ἐκφέρονσι τουτοιν’ νεκρῶν. 170
οὖτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα:
ἀνθρωπε, βούλει σκενάρι’ εἰς Ἀιδον φέρειν;

NEKROS.

πόσ’ ἄττα; Δ. ταυτί.

Ν. δύο δραχμὰς μισθὸν τελεῖς;

Δ. μὰ Δ’, ἀλλ’ ἐλαττον. Ν. ὑπάγεθ’ ὑμεῖς τῆς ὀδοῦ. 175

Δ. ἀνάμεινον, ὁ δαμόν’, ἐὰν ἐμβῆ τι σοι.

Ν. εἰ μὴ καταθῆσεις δύο δραχμὰς, μὴ διαλέγου.

Δ. λάβ’ ἐνν’ ὀβολοὺς. Ν. ἀναβιφῆν νυν πάλιν.

Ξ. ὅσ σεμνὸς οἱ κατάρατος’ οὐκ οἰμώξεται;

ἐγὼ βασιλεὺς.

Δ. χρηστὸς εἰ καὶ γεννάδας.

χωρἰμεν ἐπὶ τὸ πλοῖον.

XARON.

ὤτπι, παραβαλοῦ.

Ξ. τοπὶ τί ἐστι;

Δ. τοῦτο; λίμνη νη Δλα

αὐτὴ στὶν ἢν ἐφραζε, καὶ πλοῖον γ’ ὀρδ.

Ξ. νη τὸν Ποσειδῶ, καστὶ γ’ ὁ Χάρων οὕτωσι.

Δ. χαῖρ’ ὁ Χάρων, χαῖρ’ ὁ Χάρων, χαῖρ’ ὁ Χάρων.

Χ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; 185

τίς εἰς τὸ Δῆθης πεδίον, ἡ' σ δουν πόκας,

ἡ’ σ Κερβερίους, ἡ’ σ κόρακας, ἡ’ πε Ταίναρον;
ΔΙ. ἐγώ. ΧΑ. ταχέως ἐμβαίνε.

ΔΙ. ποι σχήσεων δοκεῖς;

ἐς κόρακας ὄντως;

ΧΑ. ναὶ μὰ Δία, σοῦ γ' οὖνεκα. ἐμβαίνε ὅη. ΔΙ. παί, δεῦρο.

ΧΑ. δούλον οὐκ ἄγω,

εἰ μη νεναιμάχηκε τὴν περὶ τῶν κρεών.

ΞΑ. μὰ τὸν Δillé', οὗ γὰρ ἄλλ' ἐτυχὼν ὄφθαλμοιν.

ΧΑ. οὔκουν περιθρέξει δῆτα τὴν λίμυνην κύκλῳ;

ΞΑ. ποῦ δῆτ' ἀναμενῶ;

ΧΑ. παρὰ τὸν Αὐαλὼν λίθον, ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; 195

ΞΑ. πάνυ μανθάνω.

οἶμοι κακοδαίμων, τῷ ἐμνήτυχῳ ἐξιών;

ΧΑ. κάθισ. ἐπὶ κόπην. εἰ τις ἔτι πλεί, σπευδέτω. οὔτος, τί ποιεῖς;

ΔΙ. ὅ τι ποιῶ; τί δ' ἄλλο γ' ἡ

ἰξω' πι κόπην, οἴπερ ἐκέλευσάς με σὺ;

ΧΑ. οὔκουν καθεδεῖ δῆτ' ἐνθαδί, γάστρων; ΔΙ. ἴδού.

ΧΑ. οὔκουν προβαλεί τῷ χείρῳ κάκτενεῖς; ΔΙ. ἴδοù.

ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς 202

ἐλάξ προθύμωως;

ΔΙ. κατὰ πῶς δυνήσομαι,

ἀπειροσ, ἀθαλάττωτος, ἀσαλαμίνιος

δώ, εἰτ' ἐλαύνεω; 205

ΧΑ. ῥαστ' ἀκουσεί γὰρ μέλη

κάλλιστ', ἐπειδὰν ἐμβάλης ἀπαξ. ΔΙ. τίνων;

ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε ὅη.

ΧΑ. ὡς ὃ π ὡς ὃπ.

ΒΑΤΡΑΧΟΙ.

βρεκεκεκεξες κοδξ κοδξ,
βρεκεκεκέξ κοάξ κοάξ.
λίμναία κρηνών τέκνα,
ξύναυλον ὕμνων βοῶν
θευγξώμεθ', εὐγηρν ἔμαυ ἀοίδαν,
κοάξ κοάξ,
ἡν ἅμφι Νυσῆιον
Διὸς Διώνυσον ἐν
Λίμναισιν λαχήσαμεν,
ἡνίχ' ὁ κραιπαλόκωμος
tois ἱεροῖσι χύτροίσι
cωρεῖ κατ' ἐμοῦ τέμενος λαῶν ὄχλος.
βρεκεκεκέξ κοάξ κοάξ.

Δ. 
ἐγὼ δὲ γ' ἀλγεῖν ἄρχομαι
tὸν ὄρρον, ὃ κοάξ κοάξ.
ὕμων ὡ' ἱσως οὐδὲν μέλει.

ΒΑ. 
βρεκεκεκέξ κοάξ κοάξ.

Δ. 
ἀλλ' ἐξόλουσθ' αὐτῷ κοάξ.
οὐδὲν γάρ ἐστ' ἀλλ' ἡ κοάξ.

ΒΑ. 
eἰκότως γ', ὡ πολλὰ πράτ-
tων' ἐμὲ γάρ ἐστερέσαν εὐλυροὶ τε Μοῦσαι
cαὶ κεροβάτας Πάν, ὃ καλαμόφθογγα παίζων
προσεπτέρπεται δ' ὁ φορμικτάς Ἀπόλλων,
ἐνεκα δόνακος, ὃν ὑπολύριον
ἐνυδρον εὖ λίμνας τρέφω.
βρεκεκεκέξ κοάξ κοάξ.

Δ. 
ἐγὼ δὲ φλυκταίνας γ' ἔχω
ἀλλ', ὃ φιλωδὸν γένος,
παύσασθε.

ΒΑ. 
μᾶλλον μὲν οὖν
θευγξόμεσθ', εἰ δὴ ποτ' εὖ-
ηλίοις εὖ ἀμέρασιν
ἡλάμεσθα διὰ κυπείρου
καὶ φλέω, χαίροντες ψήδης
πολυκολύμβουσιν μέλεσον,
ἡ Διὸς θεύγοντες ὄμβρον
ἐνυδρον ἐν βυθῷ χορείαν
αἵλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν.

ΔΙ. βρεκεκεκέξ κοάξ κοάξ.
touti par' ὑμῶν λαμβάνω.

BA. δεινῷ τάρα πεισόμεσθα.

ΔΙ. δεινότερα δ' ἐγώ', ἐλαύνων
ei diaragήσομαι.

BA. βρεκεκεκέξ κοάξ κοάξ.

ΔΙ. οἴμωξετ' οὔ γάρ μοι μέλει.

BA. ἀλλὰ μὴν κεκραξόμεσθά γ' ὁπόσον ἡ φάρυγξ ἂν ἡμῶν
χανόμη δι' ἡμέρας.

ΔΙ. βρεκεκεκέξ κοάξ κοάξ.
toutw γάρ οὔ νικῆσετε.

BA. οὐδὲ μὴν ἡμᾶς σὺ πάντως.

ΔΙ. οὐδέποτε κεκράξομαι γὰρ,
κἂν με δῆ δὶ' ἡμέρας,
ἐως ἄν ὑμῶν ἐπικρατήσω τῷ κοάξ,
βρεκεκεκέξ κοάξ κοάξ.

ἐμελλόν ᾧρα παύσειν ποθ' ὑμᾶς τοῦ κοάξ.

ΧΑ. ὁ παύε παύε, παραβαλοῦ τῷ κωπίῳ.

ἐκβαίν', ἀπόδος τῶν ναύλων. ΔΙ. ἔχε δὴ τῶβολώ.

ΔΙ. ὁ Ἐανθίας. ποῦ Ἐανθίας; ἡ Ἐανθίας.

ΞΑ. ἱαῦ. ΔΙ. βάδιζε δεδρό. ΞΑ. χαίρ', ὁ δὲσποτα.

ΔΙ. τῇ ἐστὶ τάνταυθί; ΞΑ. σκότος καὶ βόρβορος.

ΔΙ. κατείδες οὖν ποι ποι πατραλοιας αὐτόθι
καὶ τοὺς ἐπιορκοὺς, οὔς ἐλεγεν ἡμῖν; ΞΑ. σοῦ δ' οὐ;

ΔΙ. νῦ τῶν Ποσειδῶ γωγε, καὶ νυνί γ' ὀρῶ.
ΒΑΤΡΑΧΟΙ.

29

ἀγε δὴ, τί ὁρῶμεν;

ΞΑ. προϊέναι βέλτιστα υφώ,

ὡς οὗτος ὁ τόπος ἑστὶν οὗ τὰ θηρία τὰ δεῖν ἐφασκ' ἐκείνοις.

ΔΙ. ὡς οἷμοξεται.

ηλαζονευθ', ἵνα φοβηθείην ἐγὼ,

εἰδῶς μὲ μάχιμον οὗτα, φιλοτιμοῦμενος.

οὔδὲν γὰρ οὗτῳ γαύρων ἐσθ' ὡς Ἡρακλῆς.

ἐγὼ δὲ γ' εὐξαίμην ἄν ἐνυχεῖν τινι,

λαβεῖν τ' ἀγὼνισμ' ἄξιον τι τῆς ὀδοῦ.

ΞΑ. νη τὸν Διὰ καὶ μὴν αἰσθάνομαι ψόφου τινός. 285

ΔΙ. ποῦ ποῦ ἵστιν; ΞΑ. ἔξοπισθεν. ΔΙ. ἔξοπισθ' ἵθι.

ΞΑ. ἀλλ' ἑστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἵθι.

ΞΑ. καὶ μὴν ὅρῳ νῆ τὸν Διὰ θηρίου μέγα.

ΔΙ. ποῖον τι;

ΞΑ. δεινῶν' παντοδαπὸν γοῦν γίγνεται'

ποτὲ μὲν γε βοῦς, υνυὶ δ' ὄρεως, ποτὲ δ' αὖ γυνῇ 290

ὁραιοτάτη τις. ΔΙ. ποῦ 'στι; φέρ' ἔπ' αὐτ' ἵνω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνῆ 'στιν, ἀλλ' ἥδη κύων.

ΔΙ. 'Εμπουσα τοῖνυν ἑστὶ.

ΞΑ. πυρὶ γοῦν λάμπεται

ἀπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει.

ΞΑ. νη τὸν Ποσειδῶ, καὶ βολίτων θάτερον, 295

σάφ' ἵσθι. ΔΙ. ποὶ δὴν ἄν τραποίμην;

ΞΑ. ποὶ δ' ἐγὼ;

ΔΙ. ιερεῖ, διαφύλαξὼν μ', ἵν' ὧ σοι ἑυμπότης.

ΞΑ. ἀπολούμεθ', ἄναξ 'Ἡράκλεις.

ΔΙ. οὐ μὴ καλεῖς μ',

ἀνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα.

ΞΑ. Διώνυστε τοίνυν. ΔΙ. τοῦτ' ἔθ' ἢττον θατέρου. 300

ΞΑ. 'Θ' ἤπερ ἔρχει. δεῦρο δεῦρ', ὡ δέσποτα.

ΔΙ. τί δ' ἑστὶ;
ΒΑΤΡΑΧΟΙ.

ΞΑ. θάρρει πάντ' ἀγαθὰ πεπράγαμεν,
ἕξεστι θ' ὠσπερ Ὡγέλοχος ἦμιν λέγεων
ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν ὅρῳ.
Ἥμπουσα φρούδη. ΔΙ. κατόμοσσον. ΞΑ. νὴ τὸν Δία.

ΔΙ. καθὼς κατόμοσσον. ΞΑ. νὴ Δ'.

ΔΙ. ὃμοσσον. ΞΑ. νὴ Δία.

ΔΙ. οἷμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἰδὼν
ΞΑ. ὁδὶ δὲ δεῖςα ὑπερεπυρρίασὲ σου.

ΔΙ. οἷμοι, πόθεν μοι τὰ κακὰ ταυτί προσέπεσεν;
τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι;
αἱθέρα Δίος δωμάτιον, ἦ χρόνου πόδα;
ΞΑ. οὔτος. ΔΙ. τί ἔστιν; ΞΑ. οὗ κατήκουσας; ΔΙ. τίνος;
ΞΑ. αὐλῶν πυὸς.

ΔΙ. ἔγωγε, καὶ δάδων γέ με
αὖρα τις εἰσέπνευσε μυστικωτάτη.
ἀλλ' ἥρεμι πτήζαντες ἀκροασῶμεθα.

ΧΟΡΟΣ ΜΤΣΤΩΝ.

'Ιακχ', ὁ 'Ιακχε. 'Ιακχ, ὁ 'Ιακχε.

ΞΑ. τὸν ἕστ' ἐκεῖν', ὁ δεσποθ', οἱ μεμυμένοι
ἐνταῦθα που παλξοῦσιν, οὖς ἐφραζε νῦν.
ἀδουσι γοῦν τὸν 'Ιακχον ὥσπερ Διαγόρας.

ΔΙ. κάμοι δοκοῦσιν. ἥσυχιαν τοῖνν ἄγειν
βέλτιστον ἔστιν, ὡς ἀν εἰδώμεν σαφῶς.

ΧΟ. 'Ιακχ', ὁ πολυτίμων ἐν ἐδραις ἐνθάδε ναλὼν,
'Ιακχ', ὁ 'Ιακχε,
ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,
ὅσιον ἐς θιασότας,
πολύκαρπον μὲν τιμάσσων
περὶ κρατὶ σφ' βρύουτα
στέφανον μύρτων' θρασεῖ δ' ἐγκατακρούων.
ποδὶ τὰν ἀκόλαστον
φιλοπαΐγμονα τιμὰν,
χαρίτων πλείστων ἐχονσαν μέρος, ἄγναν, ἴερὰν 335
όσλοις μῦσταις χορελαν.

ΞΑ. ὁ πότνια πολυτίμητε Δήμητρος κόρη,
ὡς ἦδυ μοι προσέπνευσε χορελών κρέων.

ΔΙ. οὐκοῦν ἀτρέμ' ἐξεις, ἢν τι καὶ χορής λάβησ;

ΧΩ. ἐγείρει φλογέας λαμπάδας ἐν χερὶ γὰρ ἥκεις τυμάσ-

σων,

Τιαχ', ὁ Τιαχε,

υκτέρου τελετής φωσφόρος ἀστήρ.

φλογὶ φέγγεται δὲ λειμὼν,

γόνυ πάλλεται γερόντων,

ἀποσελούται δὲ λύτας

χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοῦ,

ἵερᾶς ὑπὸ τιμᾶς.

σὺ δὲ λαμπάδι φέγγον

προβάδην ἐξαγ' ἐπ' ἀνθηρὸν ἐλειον δάπεδου

χοροποιιν, μάκαρ, ἤβαν.

εὐφημεῖν χρῆ κἀξιόστασαι τοῦ ἡμετέρους χοροῖσιν

ὅστις ἀπερός τοιώνδε λόγῳ, ἡ γυνώμη μὴ κα-

θαρέει,

ἡ γενναλῶν ὄργια Μουσῶν μῆτ' εἶδεν μήτ' ἐχόρευσεν,

μηδὲ Κρατίνου τοῦ ταιροφάγου γλώττης βακχεῖ

ἐτελέσθη,

ἡ βωμολόχοις ἐπεσεῖ χαίρει, μὴ ἵνα τοῦτο

ποιόσων,

ἡ στάσων ἐχθρὰν μὴ καταλύει, μηδ' εὐκολός ἐστι

πολίταις,

ἀλλ' ἀνεγείρει καὶ ῥητίζει, κερδῶν ἱδίων ἐπιθυμῶν,

ἡ τῆς πόλεως χειμαζομένης ἀρχῶν καταδωροδο-

κεῖται,
Τῇ προδόσει φρονίμου ἦ ναῖς, ἦ τάπορρητ' ἀποπέμπει
ἐξ Αλγίνης Ὀωρυκλίων ὕν, εἰκοστολόγος κακοδαίμων,
ἀσκώματα καὶ λίνα καὶ πίπταν διαπέμπτων εἰς Ἑπί-
δαυρον,
ἡ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν
tινα πεῖθει,
365  ἡ κατατυλῇ τῶν Ἑκαταιών, κυκλίσσαι χοροῖς
ὑπάδων,
ἡ τοὺς μισθοὺς τῶν ποιητῶν ρήτωρ ὅν εἶτ' ἀπο-
τρώγει,
κωμῳδηθεῖς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ
Διονύσου,
tοῦτοις αὐθῷ καθις ἀπανδὼ καθις τὸ τρίτον μᾶλ'
ἀπανδὼ
exostaθαι μύσταις χοροῖς: ύμεῖς δ' ἀνεγείρετε
370  μολτὴν
cαὶ πανυχίδας τὰς ἡμετέρας, αἳ τῇδε πρέπουσιν
ἐορτή.
χώρει νυν τᾶς ἀνδρείως
ἐς τοὺς ευανθεῖς κόλπους
λειμώνων ἐγκρούων
καπισκόπτων
375  καὶ παίζων καὶ χλευάζων.
ηρίστηται δ' ἐξαρκοῦντος.
ἀλλ' ἐμβα χώπως ἄρεις
tὴν Σώτειραν γενναίως
tῇ φωνῇ μολπάζων,
380  ἡ την χώραν
σώζειν φῆνα' ἐς τὰς ὀρας,
κἂν Ὀωρυκλίων μὴ βούληται.
ΒΑΤΡΑΧΟΙ.

ἀγε ὑπὸς ἁτέραν ἠμῶν ἰδέαν τὴν καρποφόρου βασιλείαν,
Δήμητρα θεᾶν, ἐπικοσμοῦντες ζαθεῖος μολπαῖς κελαδείτε.
Δήμητρε, ἀγνὸν ὁργῶν ἀνασσα, συμπαραστάτει,
καὶ σῶζε τοῦ σαυτῆς χορὸν καὶ μὰ ἄσφαλῶς πανήμερον
παίσαι τε καὶ χορεύσαι:
καὶ πολλὰ μὲν γέλοια μὲν ἐπείν, πολλὰ δὲ σπουδαίᾳ, καὶ
τής στῆς ἐορτῆς ἄξιῶς παίσαντα καὶ σκώψαντα νυ-
κήσαντα τανυσώθαι.

ἀλλ’ εἶα

νῦν καὶ τὸν ἄραϊόν θεῶν παρακαλεῖτε δεῦρο
φῦδαισι, τὸν ἐννεμπορὸν τήσδε τῆς χορείας.

'Ιακχὲ πολυτίμητε, μέλος ἐορτῆς
ἡδίστου εὐρῶν, δεῦρο συνακολούθει
πρὸς τὴν θεῶν καὶ δείξου ὡς
ἀνευ πόνου πολλὴν ὀδὸν περαίνεις.

'Ιακχὲ φιλοχορευτᾶ, συμπρόπεμπτέ με,
οὐ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
καπ’ εὐτελεία τῶν τε σαυδαλισκῶν
καὶ τὸ δάκος, καξεῦρες ὁστ’
ἀξιμίλους παῖζειν τε καὶ χορεύειν.

'Ιακχὲ φιλοχορευτᾶ, συμπρόπεμπτέ με.
καὶ γὰρ παραβλέψας τι μειρακίσκης
νῦν ὁλ' κατεῖδου, καὶ μᾶλ’ εὐπροσώπου,
συμπαιστρίας χιτωνίου
παραρραγέντοις τιθίον προκόψαν.

'Ιακχὲ φιλοχορευτᾶ, συμπρόπεμπτέ με.
ΔΙ. ἐγὼ δ' ἀεὶ πως φιλακόλουθός εἰμι καὶ [μετ' αὐτῆς] παῖζων χορεύειν βουλομαι. ΞΑ. κάγωγε πρός.

ΧΟ. βούλεσθε δήτα κοινῇ

σκώψωμεν Ἀρχέδημον;

ὅτι ἐπτέθη ὅν οὐκ ἐφυσε φράτερας,

νυνὶ δὲ δημαγωγεῖ εὖ τούς ἀνώ νεκροῖς,

κάστῳ τὰ πρῶτα τῆς ἐκεῖ μοχθηρλᾶς.

ΔΙ. ἐχοῦτ' ἀν οὖν φράσαι νῷν

Πλούτων' ὅπου 'νθάδ' οἰκεῖ;

ἐξεν γὰρ ἐσμεν ἄρτιως ἀφιγμένω.

ΧΟ. μυθέν μακρὰν ἀπέλθης,

μηδ' αὖθις ἐπανέρη με,

ἀλλ' ἵσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

ΔΙ. αἰροῦ ἀν αὖθις, ὡ παῖ.

ΞΑ. τούτι τί ἂν τὸ πράγμα

ἀλλ' ἡ Δίως Κόρινθος ἐν τοῖς στράμασιν;

ΧΟ. χωρέτε

νῦν ἱρὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος παλχοῦτες οἷς μετουσία θεοφιλοῦσ ἔρτης.

ΔΙ. ἐγὼ δὲ σὺν ταῖσιν κόραις εἰμι καὶ γυναιξίν,

οὗ παρηγυξοῦσιν θεᾶ, φέγγος ἱρὸν οἶσον.

ΧΟ. χωρώμεν ἐς πολυφόδοσιν

λειμώνας ἀνθεμώδεις,

τὸν ἡμέτερον τρόπον,

τὸν καλλιχορώτατον,

παλχοῦτες, ὅπο οἷβιαι

Μοῦραί ξυνάγουσιν.

μόνοις γὰρ ἡμῖν ἥλιος

καὶ φέγγος ἠλαρόν ἔστιν,

ὅσοι μεμνήμεθ' εὐσεβῆ τε διήγομεν.
τρόπον περὶ τοὺς ξένους
καὶ τοὺς ἰδιώτας.

ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460
πῶς ἐνθάδ᾽ ἀρα κόπτουσιν οὐπιχώριοι;
ΞΑ. οὐ μὴ διατρίψεις, ἄλλα γεύσει τῆς θύρας,
καθ᾽ Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;
ΔΙ. παί παί.

ΑΙΑΚΟΣ.

τίς οὕτως;

ΔΙ. Ἡρακλῆς ὁ καρτερὸς.

ΑΙΑ. ὦ βδελυρὲ καναλσχυντε καὶ τολμηρὲ σὺ
καὶ μιαρὲ καὶ παμμάρε καὶ μιαρώτατε,
ὅς τὸν κόν᾽ ἡμῶν ἐξελάσας τὸν Κέρβερον ἀπῆξας ἅγχων κάποδρας φίχου λαβὼν,
ὅν ἐγὼ 'φυλαττον. ἄλλα νῦν ἔχει μέσος'
τοίᾳ Στυγοῦ σε μελανοκάρδιοι πέτρα

'Αχερώτιος τε σκόπελος αἰματοσταγῆς
φρουρβοῖ, Κεκυτοῦ τε περίδρομοι δύνες,
Ἑχιδά θ᾽ ἐκατογκέφαλος, ἢ τὰ σπλάγχνα σου
διασπαράξει, πλευμόνων τ᾽ ἀνθάψεται
Ταρτησία μύρανα: τῶ νεφρῶ δέ σου

αὐτοῖσιν ἐντέροισιν ἡματωμένω
διασπάσονται Γοργόνες Τιθάσιαι,
ἐφ᾽ ὡς ἐγὼ ὀρμαίον ὀρμήσω πόδα.

ΞΑ. οὕτως, τί δέδρακας; οὐκ ἀναστήσει ταχύ
πρὶν τινά σ᾽ ἱδεῖν ἄλλοτριον;

ΔΙ. ἄλλ᾽ ὥραιώ.

ἄλλ᾽ οἴσε πρὸς τὴν καρδίαν μου σφογγιάν.
ΞΑ. ἰδοὺ λαβέ. ΔΙ. προσθοῦ.
ΞΑ. ποῦ ἵστω; ὁ χρυσός θεός ἐνταῦθ' ἑχεις τὴν καρδίαν;
ΔΙ. δεῖσασα γὰρ εἰς τὴν κάτω μου κοιλίαν καθελτυσεν. 485
ΞΑ. δὲ δειλότατε θεῶν σὺ κανθρώπων.
ΔΙ. ἐγὼ; πῶς δειλὸς, ὡστε σφογγίαν ἁτησά σε;
ΞΑ. ἀνδρεία γ', ὡ Πόσειδον.
ΔΙ. οἶμαι νη Δία.
σὺ δ' οὐκ ἐδεισάς τὸν ψόφον τῶν ῥημάτων καὶ τὰς ἀπειλάς;  ΞΑ. ού μὰ Δ' οὔδ' ἐφρόντισα
ΔΙ. θιν νυν, ἑπειδὴ ληματίδας κανθρείος εἴ,
σὺ μέν γενοῦ ἵστω, τὸ ῥόπαλον τοὺς λαβὼν καὶ τὴν λεοντίνην, εἰπέρ ἀφοβόσπλαχνος εἰ' εἶ 495
ἐγὼ δ' ἐσομαι σοι σκευοφόρος εὖ τῷ μέρει.
ΞΑ. φέρε δὴ ταχέως αὖτ' οὔ γὰρ ἄλλα πειστέον
καὶ βλέψον εἰς τὸν Ἦρακλεοξανθίαν,
ἐι δειλὸς ἐσομαι καὶ κατὰ σὲ τὸ λῆμ' ἑχὼν. 500
ΔΙ. μὰ Δ' ἄλλ' ἄληθῶς οὐκ Μελίτης μαστυγίας.
φέρε νυν, ἐγὼ τὰ στρώματ' αἵρωμαι ταῦτ.

ΘΕΡΑΠΙΝΑ.

ὁ φίλταθ' ἦκεῖς Ἦράκλεισ; ἰδοὺ εἴσιθι.
ἡ γὰρ θεὸς σι' ὡς ἐποθεθ' ἥκουτ', εὐθέως ἐπετεῖν ἄρτους, ἤπε Κατερικτῶν χύτρας 505
ἐτυνός δ' ἡ τρεῖς, βοῦν ἀπηνθράκις' ὀλον, πλακοῦντας ὀπτα, κολλάσους' ἄλλ' εἴσιθι.
ΞΑ. κάλλιστ', ἐπαίνῳ.
ΘΕ. μὰ τὸν 'Απόλλω οὗ μὴ σ' ἐγὼ
περιόψυμαπελθὼν', ἐπεὶ τοι καὶ κρέα
ἀνέβραττεν ὅρνεθεια, καὶ τραγήματα ἐφρυγε, κῶνον ἀνεκεράννυ γλυκύτατον. ἂλλ’ εἰσιθ’ ἀμ’ ἐμοί. ΞΑ. πάνυ καλῶς.

ΘΕ. ληρεῖς ἔχων’
οὐ γὰρ σ’ ἀφήσω. καὶ γὰρ αὐλητρίσ γε σοι ἃδη ἕνδου ἕσσθ’ ἄραιοτάτη κάρχηστρίδες ἔτεραι ὅ’ ἡ τρεῖς.

ΞΑ. πῶς λέγεις; ὄρχηστρίδες; 515
ΘΕ. ἂλλ’ εἰσιθ’, ὡς ὦ μάγειρος ἃδη τὰ τεμάχῃ ἔμελλ’ ἄφαιρεῖν χ’ τράπεζ” εἰσῆρετο.

ΞΑ. ἰθὶ νῦν, φράσον πρῶτιστα ταῖς ὄρχηστρίσων ταῖς ἑνδον οὖσαις αὐτοῖς ὡς εἰσέρχομαι. 520
ὁ παῖς, ἀκολούθει δένυρ τὰ σκεύη φέρων.

ΔΙ. ἐπίσχετε οὔτος. οὐ τί ποιν σπουδὴν ποιεῖ, ὅτι’ σε παίζων Ἡρακλέα ἱεσκέβασα; 525
οὐ μὴ φιλαρήσεις ἔχων, ὥ Ξανθία, ἂλλ’ ἀράμενος οὖσεις πάλιν τὰ στρώματα;

ΞΑ. τί δ’ ἐστὶν; οὐ δὴ ποῦ μ’ ἀφελέσθαι διανοεῖ ἀδωκας αὐτός;

ΔΙ. οὐ τάχ’, ἂλλ’ ἃδη ποιώ.
κατάθου τὸ δέρμα.

ΞΑ. ταῦτ’ ἐγὼ μαρτύρομαι καὶ τοῖς θεοίσιν ἐπιτρέπω.

ΔΙ. πολοὶς θεοῖς;
τὸ δὲ προσδοκήσαλ σ’ οὐκ ἀνόητον καὶ κενοὺ 530
ὧς δούλος ἄν καὶ θυμὸς ἀλκμήνης ἔσει;

ΞΑ. ἀμέλει, καλῶς’ ἔχ’ αὐτ’. ἵσως γὰρ τοι ποτε ἐμὸν ἰερείας ἄν, ἐλ θεὸς θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἔστι 534
νοῖν ἔχοντος καὶ φρένας καὶ
πολλὰ περιπεπλευκότος,
μετακυλινδέιν αὐτὸν ἄει 535
BARPAXOI.

πρὸς τὸν εὖ πράττοντα τοῖχον μᾶλλον ἡ γεγραμμένην
eἰκόνι ἑστάναι, λαβόνθ᾿ ἐν
σχῆμα τὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακάτερον
dεξιοῦ πρὸς ἀνδρός ἔστι
καὶ φύσει ὘ηραμένους.

PANDOKEUTRIA.

Πλαθάνη, Πλαθάνη, δεῦρ᾿ ἐλθ’, ὁ πανοφρός οὐτοσι, ὡς εἶς τὸ πανδοκεῖον εἰσελθὼν ποτε ἐκκαίδεκ’ ἄρτους κατέφαγ’ ἡμῶν.

ΠΛΑΘΑΝΗ.

νη Δλα,

ἐκείνος αὐτὸς ἤτα. ΞΑ. κακὸν ἦκει τινί.

ΠΑΝ. καὶ κρέα γε πρὸς τούτοις ἀνάβραστ᾿ εἰκοσιν ἀνημωβολιαία. ΞΑ. δῶσει τις δίκην.

ΠΑΝ. καὶ τὰ σκόροδα τὰ πολλά. 555

ΔΙ. ληρεῖς, ὃ γύναι,

κοῦκ οἰσθ’ ὅ τι λέγεις.

ΠΛΑ.

οὐ μὲν οὖν με προσεδόκας,

ὅτι θοδόρον ἐκές, ὅν γυναίκα σ᾿ ἔτι;

ΠΑΝ. τὶ δαλ; τὸ πολὺ τάριχος οὐκ εἰρηκά τώ.

ΠΛΑ. μὰ Δλ’, οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,

ὅν οὔτος αὐτοῖς τοῖς ταλάροις κατήσθεν. 560

ΠΑΝ. κάπετιε ἐπειδὴ τάργυρον ἑπραττόμην,

ἐβλεψεν εἶς με ὅρμῃ κάμνικάτο γε.

ΞΑ. τοῦτον πάνυ τούργον, οὔτος ὁ τρόπος πανταχοῦ.

ΠΛΑ. καὶ τὸ ἔλθος γ᾿ ἐσπάτο, μαίνεσθαι δοκῶν.

ΠΑΝ. νη Δλα, τάλαινα. 565
ΠΛΑ. νώ δὲ δεισάσα γέ πον
ἐπὶ τὴν καθήλω' εὐθὺς ἀνεπηδήσαμεν;
ὁ δ' ἡχετ' ἐξέχασε γε τοὺς ψιάθους λαβών.
ΞΑ. καὶ τούτῳ τούτου τοῦργον. ἀλλ' ἔχρην τι δρᾶν.
ΠΑΝ. ὅτι ἦν κάλεσον τὸν προστάτην Κλέωνά μοι
ΠΛΑ. σὺ δ' ἔμοιγ', ἐὰνπερ ἐπιτύχης, 'Ὑπέρβολον,
ἵν' αὐτόν ἐπιτρίψωμεν. 571
ΠΑΝ. ὁ μιαρὰ φάρυγξ,
ὡς ἡδέως ἂν σου λίθῳ τοὺς γομφίους
cόπτοις ἂν, οἶς μου κατέφαγες τὰ φορτία.
ΠΛΑ. ἐγὼ δ' ἂν ἐσ τὸ βάραθρον ἐμβάλομι σε.
ΠΑΝ. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμι σον, 575
dρέπανον λαβοῦσ', ἦ τὰς χόλικας κατέσπασας.
ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὅταυτὸ τήμερον
ἐκπημεῖται ταῦτα προσκαλούμενος.
ΔΙ. κάκιστ' ἀπολοίμην, Ἰανθίαν εἰ μὴ φιλῶ.
ΞΑ. οἶδ' οἶδα τὸν νοῦν' παῦε παῦε τοῦ λόγου. 580
οὐκ ἂν γενοίμην Ἡρακλῆς αὐ.
ΔΙ. μηδαμῶς,
ὁ Ἰανθιδίου.
ΞΑ. καὶ πῶς ἂν ἀλκρήνης ἐγὼ
νῦν γενοίμην, δούλοις ἂμα καὶ θυτῆς ὄν;
ΔΙ. οἶδ' οἶδ' ὅτι θυμοί, καὶ δικαίως αὐτὸ δρᾶς.
κἀν εἶ με τύπτοις, οὔκ ἂν ἄντελποιμὶ σοι. 585
ἀλλ' ἶν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
pρόρριξις αὐτὸς, ἡ γυνὴ, τὰ παιδία,
cάκιστ' ἀπολοίμην, κάρχεδημος ὁ γλάμων.
ΞΑ. δέχομαι τὸν ὅρκον, κατί τούτοις λαμβάνω.

ΧΟΡΟΣ.

νῦν σὸν ἔργον ἐστ', ἐπειδὴ
τὴν στολὴν εἴληφας, ἦνπερ 590
εἰχες εξ ἀρχῆς, πάλιν
ἀνανέαζειν πρὸς τὸ σοβαρὸν,
καὶ βλέπειν αὕθις τὸ δεινὸν,
τοῦ θεοῦ μεμυμμένον
φπερ εἰκάζεις σεαυτόν.
eἰ δὲ παραληρῶν ἀλῶσει
καὶ βαλέσας τι μαλθακῶν,
αὕθις αἵρεσθαί σ' ἀνάγκη
'σταλ πάλιν τὰ στρώματα.

ΞΑ. οὐκ κακῶς, δώρεσ, παρανεῖτ',
ἀλλὰ καῦτος τυγχάνω ταῦτ'
ἀρτι συννοούμενος.
ὁτι μὲν οὖν, ἢν χρηστοῦ ἥ τι,
ταῦτ' ἀφαιρεῖσθαι πάλιν πει-
ράσεται μ' εὖ οἴδι ὁτι.
ἀλλ' ὃμως ἐγὼ παρέξω
'μαντόν ἀνδρείου τὸ λήμα
καὶ βλέποντ' ὁρίγανον.
δειν δ' ἑοικεν, ὡς ἀκοῦω
τῆς θύρας καὶ δῆ ψόφου.

ΑΙΑΚΟΣ. ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ.

ΑΙΑ. ξυνδείτε ταχέως τούτου τὸν κυνοκλόπον,
ἐνα δῴ δίκην' ἀνύετον. ΔΙ. ἢκεί τῷ κακῷ.
ΞΑ. οὐκ ἐσ κόρακας; οὔ μη πρόσιτον;
ΑΙΑ. εἰεν, μάχει;
ο Διτύλας χώ Σκεβλύας χώ Παρδόκας
χωρείτε δευρὶ καὶ μάχεσθε τουτὶ.
ΔΙ. εἰτ' οὐχὶ δεινὰ τάυτα, τῦπτειν τούτου
κλέπτοντα πρὸς τάλλοτρια; ΑΙΑ. μάλλι' ὑπερφυά.
ΔΙ. σχέτλια μὲν οὖν καὶ δεινά.
ΞΑ. καὶ μὴν νη Δίᾳ.
BATRAXOI.

615 βασάνιζε γὰρ τὸν παῖδα τούτων λαβὼν,
kάν ποτὲ μ’ ἔλης ἀδικοῦντ’, ἀπόκτεινὼν μ’ ἄγων.

ΑΙΑ. καὶ πῶς βασανίζω;

ΞΑ. πάντα τρόπουν, ἐν κλίμακι

620 δῆσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,
στρεβλῶν, ἔτι δ’ ἐς τὰς βίνας ὄξος ἐγχέων,
μὴ τύπτε τούτων μὴ δὲ γητείῳ νέφος.

ΑΙΑ. δίκαιος ὁ λόγος’ καὶ τι πηρῶσῳ γέ σοι

625 τὸν παῖδα τύπτων, τάργυριῶν σοι κείσεται.

ΞΑ. μὴ δῆτ’ ἐμοιγ’. οὕτω δὲ βασάνιζ’ ἀπαγαγῶν.

ΑΙΑ. αὐτὸν μὲν οὖν, ἵνα σοὶ κατ’ ὀφθαλμοὺς λέγῃ.
κατάθον σὺ τὰ σκεῦψε ταχέως, χῶπως ἐρεῖς

630 ἐνταῦθα μηδὲν ψεῦδος.

ΔΙ. ἀγορεύω τινί

635 ἐμὲ μὴ βασανίζεων ἀθάνατον ὄντ‘· εἰ δὲ μὴ,
αὐτὸς σεαντὸν αἰτιῶ. ΑΙΑ. λέγεις δέ τί;

ΔΙ. ἀθάνατος εἶναι φήμι Διόνυσος Δίος,

640 τούτων δὲ δοῦλον. ΑΙΑ. ταῦτ’ ἀκούεις;

ΞΑ. φήμ’ ἐγὼ.

καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος

645 εἰπέρ θεὸς γάρ ἔστιν, οὐκ αἰσθήσεται.

ΔΙ. τὶ δῆτ’, ἐπειδῆ καὶ σὺ φῆς εἶναι θεὸς,

650 οὐ καὶ σὺ τύπτει τὰς ἱσας πληγάς ἐμοὶ;

ΞΑ. δίκαιος ὁ λόγος· χωπότερον ἄν νῦν ὄδης

κλαύσαντα πρότερον ἡ προτιμήσαντά τι

655 τυπτόμενον, εἶναι τούτου ἡγοῦ μὴ θεῶν.

ΑΙΑ. οὐκ ἐσθ’ ὅπως οὐκ εἰ σὺ γεννᾶδας ἀνήρ,

χωρεῖς γάρ εἰς τὸ δίκαιον. ἀποδύσεσθε δή.
BATPAHOI.

ΞΑ. πῶς οὖν βασανιστὶν ὑδὶ δικαίως;
ΑΙΑ. ῥαδίως·

πληγὴν παρὰ πληγὴν ἐκάτερον.

ΞΑ. καλῶς λέγεις.
ΑΙΑ. ἵδον. ΞΑ. σκόπει νυν ἢν μ’ ὑποκινήσαντ’ ἰδῆς.
ΑΙΑ. ἤδη ’πάταξά σ’. ΞΑ. οὐ μὰ Δ’, οὐδ’ ἐμοὶ δοκεῖς.
ΑΙΑ. ἀλλ’ εἰμ’ ἐπὶ τοῦδε καὶ πατᾶξω. ΔΙ. πηνίκα; 646
ΑΙΑ. καὶ δὴ ’πάταξα. ΔΙ. κάτα πῶς οὐκ ἐπταροῦν;
ΑΙΑ. οὐκ οἶδα’ τουδε δ’ αὖθις ἀποπειράσομαι.
ΞΑ. οὐκοιν ἀνύσεις; ἱατταῖ.
ΑΙΑ. τι τάτταται;

μῶν ὁδυνήθης;

ΞΑ. οὖ μὰ Δ’, ἀλλ’ ἐφροντίσα 650

ὁπόθ’ Ἡράκλεια τὰν Διομέδεος γλυγεται.
ΑΙΑ. ἀνθρωπὸς ἱερός. δεῦρο πάλιν βαδιστέον.
ΔΙ. έού έού. ΑΙΑ. τι ἐστὶν; ΔΙ. ἱπτεάς ὅρῳ.
ΑΙΑ. τι δῆτα κλάεις; ΔΙ. κρομμύων ὀσφραίνομαι.
ΑΙΑ. ἐπεὶ προτιμᾶς γ’ οὐδεν. ΔΙ. οὐδέν μοι μέλει. 655
ΑΙΑ. βαδιστέον τάρ’ ἐστὶν ἐπὶ τοῦδε πάλιν.
ΞΑ. οὐμοι. ΑΙΑ. τι ἐστὶ; ΞΑ. τὴν ἀκανθὰν ἔξελε.
ΑΙΑ. τι τὸ πράγμα τούτ’; δεῦρο πάλιν βαδιστέον.
ΔΙ. ᾿Απολλόν, ὃς ποῦ Δηλοῦ ἡ Πύθων’ ἔχεις.
ΞΑ. ἠλγησεν’ οὖκ ἥκουσας;
ΔΙ. οὐκ ἔγωγ’, ἐπεὶ 660

iénbaou Ἰππώνακτος ἀνεμμυνησκόμην.
ΞΑ. οὐδέν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνας σπόδει.
ΑΙΑ. μὰ τὸν Δ’, ἀλλʼ ἦδη πάρεχε τὴν γαστέρα.
ΔΙ. Πόσειδον, ΞΑ. ἠλγησέν τις.
ΔΙ. ὃς Αἰγαλόν πρῶνας ἡ γλαυκᾶς μέδεις 665

ἀλὸς ἐν βένθεσιν.
ΑΙΑ. οὔ τοι μὰ τὴν Δήμητρα δύναμαι ποι μαθεῖν ὁπότερος ὑμῶν ἐστὶ θεός. ἀλλʼ εἰσιτον'
το δεσπότης γὰρ αὐτὸς ύμᾶς γνώσεται
χή Φερσέφατθ', ἄτ' ὄντε κάκεινω θεῶ.

Δ. ορθῶς λέγεις: ἔβουλόμην ὅ' ἀν τούτῳ σε
πρότερον ποιῆσαι, πρὶν ἔμε τὰς πληγὰς λαβεῖν.

ΧΟΡΟΣ.

Μοῦσα χορῶν ἵερῶν ἐπίβηθι καὶ ἐλθ' ἐπὶ τέρψιν
ἀοιδᾶς ἐμᾶς,

tὸν πολὺν ὄψομέννα λαῖς ὄχλον, ὦν σοφλαί
μυρλαί κάθηνται,

φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ ὅθ' χείλεσιν
ἀμφιάλοιοι

dεινὸν ἐπιβρέμεται

Θρηκία χελιδῶν,

ἐπὶ βάρβαρον ἔξομέναν πέταλον

ρύζει ὅ' ἐπικλαυτον ἀφδόνιον νόμον, ὡς ἀπολεῖται,

καὶ ἵσαι γένωνται.


tὸν ἱερὸν χορὸν ὄικαίον ἑστὶ χρηστὰ τῇ πόλει

κυμπαραψίει καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ

ἐξισώσαι τούς πολίτας κάθελεῖν τὰ δείμαια.

κεῖ τις ἠμαρτε σφαλέις τι Φρυνξον παλαίσμασιν,

ἐκγενέσθαι φημὶ χρήναι τοῖς ὀλισθοῦσιν τότε

ἀίτιαν ἐκθέοι λύσαι τὰς πρότερον ἀμαρτίας.

εἰτ' ἀτιμὸν φημὶ χρήναι μηθέν' εἰν' ἐν τῇ πόλει.

καὶ γὰρ αἰσχρόν ἑστὶ τοὺς μὲν ναυμαχήσαντας μῖαν

καὶ Πλαταιᾶς εὐθὺς εἶναι καὶ τούς δουλῶν δεσπότας.

κοῦδε ταῦτ' ἐγνώ' ἐχοιμ' ἀν μὴ οὖ καλῶς φάσκειν

ἐχεῖν,

ἀλλ' ἐπαινῷ μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.

πρὸς δὲ τούτοις εἰκὸς ὡμᾶς, οὶ μεθ' ὑμῶν, πολλὰ ὤῃ

χοὶ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,
τὴν μίαν ταύτην παρείναι Ἐμφορᾶν αὐτουμένοισ.
ἀλλὰ τῆς ὁργῆς ἀνέντες, διὸ σοφώτατοι φύσει, 700
πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα
καπιτλίμους καὶ πολίτας, ὅστις ἄν ἔμμαθμαχὴ.
εἰ δὲ τούτ’ ὄγκωσόμεσθα καποσεμυννούμεθα, 703
τὴν πόλιν καὶ ταύτ’ ἐχοντες κυμάτων ἐν ἀγκάλαις,
ὑστέρῳ χρόνῳ ποτ’ αὖθις εὐ φρονεῖν οὐ δόξομεν.
εἰ δ’ ἐγὼ ὄρθος ἰδεῖν βίον ἄνέροις ἡ τρόπον ὅστις
ἐτ’ οἱμᾶχεται,
οὐ—πολύν οὐδ’ ὁ πλῆθος οὗτος οὐ νῦν ἐνοχλῶν,
Κλειγένης ὁ μικρός,
ὁ ποιητότατος βαλανεὺς ὅποσοι κρατοῦσι κυκή-
σιτέφρου
ψευδολίτρου κονιᾶς
καὶ Κυμωλίας γῆς,
χρόνου ἐνδιατρέψει’ ἱδὼν δὲ τάδ’ οὐκ
ἐληρηκὸς ἐσθ’, ἢν μή ποτε κάποδυθὴ μεθύσων ἀ—
715
νευ ξύλου βαδίζων,
pολλάκις γ’ ἡμῖν ἐδοξεῖν ἡ πόλις πεπουθέναι
ταύτων ἐς τε τῶν πολιτῶν τοὺς καλοὺς καὶ τοὺς
κακοὺς,
ἐς τε τάρχαιον νόμισμα καὶ τὸ καίνδιν χρυσίον. 720
οὔτε γὰρ τοῦτοισιν οὕσιν οὐ κεκιβδηλευμένοις,
ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεῖ, νομισμάτων,
καὶ μόνοις ὅρθως κοπεῖσι καὶ κεκωδωνισμένοις 723
ἐν τε τοῖς Ἁλλησι καὶ τοῖς βαρβάρουσι πανταχοῦ,
χρόμεθ’ οὐδὲν, ἀλλὰ τοῦτοι τοῖς πονηροῖς χαλκίως,
χθές τε καὶ πρόην κοπεῖσι τῷ κακίστῳ κόμματι,
tῶν πολιτῶν θ’ οὖς μὲν ἵσμεν εὐγενεῖς καὶ σώφρονοι
ἀνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε κάγαθους,
καὶ τραφέντας ἐν παλαιστραις καὶ χοροῖς καὶ
μουσικῇ,
προσέλθοιμεν, τοῖς δὲ χαλκοῖς καὶ ἔνοις καὶ πυρρλαίσιν
καὶ πονηροῖς κακὸν πονηρῶν εἰς ἅπαντα χρώμεθα ὑστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ οὐδὲ φαρμακοίσιν εἰκή βαθίως ἔχρήσατ᾿ ἀν.
ἀλλὰ καὶ νῦν, ὃνόητοι, μεταβαλόντες τοὺς τρόπους, χρήσθε τοῖς χρηστοῖσιν αὕλοις καὶ κατορθώσασι γὰρ εὐλογον· κἂν τι σφαλῆτ', ἑξ αξίον γοῦν τοῦ ἔναλον, ἣν τι καὶ πάσχετε, πάσχειν τοῖς σοφοῖς δοκήσετε.

ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑ. υἱ τοῦ Διᾶ τοῦ σωτῆρα, γεννάδας ἀνήρ ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;

ΑΙΑ. τὸ δὲ μὴ πατάξαι σ᾽ ἐξέλεγχθεν᾽ ἀντικρυς, ὅτι δοῦλος ὁν ἐφασκες εἰναί δεσπότης.

ΞΑ. ὁμωξέ μεντάν.

ΑΙΑ. τοῦτο μέντοι δουλίκοιν εὗροις πεποληκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἰκετεύω;

ΑΙΑ. μάλλ᾽ ἐποπτεύειν δοκῶ, ὅταν καταράσωμαι λάθρα τῷ δεσπότῃ.

ΞΑ. τί δὲ τουθορύζων, ἣνίκ᾽ ἀν πληγᾶς λαβῶν πολλὰς ἀπίθες θύραζε; ΑΙΑ. καὶ τοῦθ᾽ ἥδομαι.

ΞΑ. τί δὲ πολλὰ πράττων;

ΑΙΑ. ὃς μᾶ Δι᾽ οὐδὲν οἰδ᾽ ἐγώ.

ΞΑ. ὁμόγνυε Ζεὺς καὶ παρακούων δεσποτῶν ἅττ᾽ ἀν λαλῶσι; ΑΙΑ. μάλλὰ πλεῖν ἄ μαλνομαι.

ΞΑ. ὃ Φοῖβος Ἄπολλον, ἐμβαλέ μοι τὴν δεξιὰν, καὶ ὃς κύσαι καυτὸς κύσου, καὶ μοι φράσων, πρὸς Διὸς, ὃς ἠμῶν ἔστων ὄμομαστιγώς,
tίς οὗτος οὖνδον ἐστὶ θόρυβος χή βοή
χω λοιδορησμός; ΑΙΑ. Ἀισχύλου κεύριπιδου.

Σ. ἀ.

ΑΙΑ. πράγμα πράγμα μέγα κεκίνηται μέγα
ἐν τοῖς νεκροῖσι καὶ στάσις πολλῆ πάνυ. 760

Σ. ἐκ τοῦ;

ΑΙΑ. νόμος τις ἐνθάδ’ ἐστὶ κείμενος
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαλ,
tὸν ἄριστον ὑπα τῶν ἑαυτοῦ συντέχων
σίτησιν αὐτὸν ἐν πρωτανείῳ λαμβάνειν,
θρόνον τε τοῦ Πλούτωνος ἔξης, Σ. Μανθάνω. 765

ΑΙΑ. ἔως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἐτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἐδει.

Σ. τι δήτα τουτὶ τεθορύβηκεν Ἀισχύλου;

ΑΙΑ. ἐκεῖνος εἰχε τὸν τραγῳδικὸν θρόνον,
ὡς ὃν κράτιστος τὴν τέχνην. Σ. νυνὶ δὲ τὶς; 770

ΑΙΑ. ὃτε δὴ κατηλθ’ Εὐριπίδης, ἐπεδείκνυτο
toῖς λωποδόταις καὶ τοῖσι βαλλαντιστοῖοις
cal τοῖσι πατραλαλαίσι καὶ τοιχωρύχοις,
ὁπερ ἐστ’ ἐν ᾿Αιδοὺ πλῆθος, οἱ δ’ ἀκροώμενοι
tῶν ἀντιλογίων καὶ λυγισμῶν καὶ στροφῶν

775 ύπερεμάνησαν, κανόμισαν σοφώτατον
κάπειτ’ ἐπαρθεὶς ἀντελάβετο τοῦ θρόνου,
ἵν’ Ἀισχύλος καθῆστο. Σ. κοῦκ ἐβάλλετο;

ΑΙΑ. μὰ Δλ’, ἄλλ’ δὴ δήμος ἀνεβόα κρίσιν ποιεῖν

ὁπότερος εἰη τὴν τέχνην σοφώτερος. 780

Σ. ὁ τῶν πανούργων; ΑΙΑ. νὴ Δλ’, οὐράνιων γ’ ὄσον.

Σ. μετ’ Ἀισχύλου δ’ οὐκ ἦσαν ἐτέροι σύμμαχοι;

ΑΙΑ. ὀλγοὺ τὸ χρηστῶν ἑστὶν, ὡσπερ ἐνθάδε.

Σ. τι δὴθ’ ὁ Πλούτων οὐρὰν παρακενάζεται;

ΑΙΑ. ἀγῶνα ποιεῖν αὐτίκα μᾶλα καὶ κρίσιν

785 κάλεγχον αὐτῶν τῆς τέχνης.
ΒΑΤΡΑΧΟΙ.

ΞΑ. κάπειτα πώς
ού καὶ Σοφοκλῆς ἀντελάβετο τοῦ θρόνου;

ΑΙΑ. μὰ Δλ' οὐκ ἔκεινος, ἀλλ' ἔκυψε μὲν Αἰσχύλον
ὅτε δὴ κατηλθε, κἀνεβαλε τὴν δεξιὰν,
κάκεινος ὑπεχώρησεν αὐτῷ τοῦ θρόνου' 790
νου ὤ ἔμελλεν, ὡς ἔφη Κλειδημῆδης,
ἐφεδρὸς καθεδεῖσθαι· καὶ μὲν Αἰσχύλος κρατῆ,
ἐξεῖν κατὰ χώραν' εἰ δὲ μὴ, περὶ τῆς τέχνης
διαγωνιεῖσθ' ἔφασκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρῆμ' ἂρ' ἔσται;

ΑΙΑ. ὑ' Δλ', ὄλγου ὅστερον. 795
κάνταθα δὴ τὰ δεινὰ κυνηγησαν.
καὶ γὰρ ταλάντῳ μονοίκῃ σταθησαν.

ΞΑ. τι δὲ; μειαγωγήσουσι τὴν τραγῳδίαν;

ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πήχεις ἐπῶν, 799
καὶ πλαίσια ἑξυπνετα,  ΞΑ. πλωθεύσουσι γὰρ;

ΑΙΑ. καὶ διαμέτρους καὶ σφήνας. ὦ γὰρ Εὐριπίδης
κατ' ἐποὺς βασανιεῖν φησὶ τὰς τραγῳδίας.

ΞΑ. ἦ που βαρέως οἶμαι τῶν Αἰσχύλον φέρειν.

ΑΙΑ. ἤβλεψε δ' οὖν ταυρηδόν ἡγκύψας κάτω.

ΞΑ. κρινεὶ δὲ δὴ τίς ταῦτα;

ΑΙΑ. τοῦτ' ἦν δύσκολον' 805
σοφῶν γὰρ ἀνδρῶν ἀπορλαν εὑρισκέτην.
οὔτε γὰρ Ἀθηναῖοι συνέβαιν Αἰσχύλοις,
ΞΑ. πολλοὺς ἵσως ἐνόμιζε τοὺς τοιχωρύχους.

ΑΙΑ. λήρων τε τὰλλ' ἤγειτο τοῦ γνῶναι πέρι
φύσεις ποιητῶν' εἰτα τῷ σῷ δεσπότῃ 810
ἐπέτρεψαν, ὡς τῆς τέχνης ἐμπειρὸς ἦν.
ἀλλ' εἰςωμεν' ὡς ὅταν γ' οἰ δεσπόται
ἐσπουδάκωσι, κλαυμαθ' ἥμιν γλυγεῖναι.

ΧΩ. ἦ που δεινὸν ἐρμηρεμέτας χόλου ἐνδοθέν ἔξει,
ἵνακ' ἄν ἐξυλαλοῦ παρίδη θὴγουτος ὑδόντας 815
ΑΝΤΙΤΕΧΝΟΥ. ΤΟΤΕ ΔΗ ΜΑΝΙΑΣ ΥΠΟ ΔΕΙΝΗΣ
ΩΜΑΤΑ ΣΤΡΟΒΗΣΕΤΑΙ.
ΕΣΤΑΙ Δ' ΙΠΠΟΛΟΦΟΝ ΤΕ ΛΟΓΩΝ ΚΟΡΥΒΑΛΟΛΑ ΒΕΙΚΗ,
ΣΚΙΝΔΑΛΜΩΝ ΤΕ ΠΑΡΑΓΩΝΑ, ΣΜΙΛΕΥΜΑΤΑ Τ' ΕΡΓΩΝ,
ΦΩΤΟΣ ΑΜΥΝΟΜΕΝΟΥ ΦΡΕΝΟΤΕΚΤΟΝΟΣ ΑΝΔΡΟΣ
ΡΗΜΑΘ' ΙΠΠΟΒΑΜΩΝ.
ΦΡΙΞΑΣ Δ' ΑΥΤΟΚΟΜΟΝ ΛΟΦΙΑΣ ΛΑΣΙΑΥΧΕΝΑ ΧΑΙΤΑΝ,
ΔΕΙΝΩΝ ΕΠΙΣΚΥΝΙΟΝ ΕΥΝΑΓΩΝ ΒΡΥΧΩΜΕΝΟΣ ΉΣΕΙ
ΡΗΜΑΤΑ ΓΟΜΦΟΤΑΓΗ, ΠΙΝΑΚΙΔΟΝ ΑΠΟΣΤΩΝ
ΓΗΓΕΝΕΙ ΦΥΣΗΜΑΤΙ
ΕΝΘΕΝ ΔΗ ΣΤΟΜΑΤΟΥΡΓΟΣ ΕΠΩΝ ΒΑΣΑΝΙΣΤΡΙΑ ΛΙΣΤΗ
ΓΛΩΣΣΩ', ΑΝΕΛΙΟΣΟΜΕΝΗ ΦΘΟΝΕΡΟΥΣ ΚΙΝΟΥΣΑ ΧΑΛΙΝΟΥΣ,
ΡΗΜΑΤΑ ΔΑΙΟΜΕΝΗ ΚΑΤΑΛΕΓΟΙΩΝΗΣΕΙ
ΠΛΕΚΜΟΝΩΝ ΠΟΛ' ΠΟΝΩ.

ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ. ΧΟΡΟΣ.

ΕΥ. ΟΥΚ ΔΑΝ ΜΕΘΕΙΜΗΝ ΤΟΥ ΘΡΟΝΟΥ, ΜΗ ΒΟΥΘΕΙΕΙ.
ΚΡΕΙΤΤΩΝ ΓΑΡ ΕΙΝΑΙ ΦΗΜΙ ΤΟΥ ΤΗΝ ΤΕΧΝΗΝ.

ΔΙ. ΑΙΟΧΥΛΕ, ΤΙ ΣΙΓΑΙΣ; ΑΙΩΘΑΝΕΙ ΓΑΡ ΤΟΥ ΛΟΓΟΥ.

ΕΥ. ΑΠΟΣΕΜΙΝΙΩΝΤΑΙ ΠΡΩΤΟΝ, ΑΠΕΡ ΕΚΑΣΤΟΤΕ
ΕΝ ΤΑΙΣ ΤΡΑΓΩΔΙΑΙΟΝ ΕΤΕΡΑΤΕΥΕΙΟ.

ΔΙ. ΔΩ ΔΑΙΜΟΝΙ' ΑΝΔΡΩΝ, ΜΗ ΜΕΓΑΛΑ ΛΙΑΝ ΛΕΓΕ.

ΕΥ. ΕΓΥΦΔΑ ΤΟΥΤΟΝ ΚΑΙ ΔΙΕΣΚΕΜΜΑΙ ΠΑΛΑΙ,
ΑΝΘΡΩΠΟΝ ΑΓΡΙΟΠΟΙΩΝ, ΑΘΑΔΟΣΤΟΜΟΥ,
ΕΧΟΥΙ' ΑΧΑΛΙΝΩΝ ΑΚΡΑΤΕΣ ΑΘΥΡΩΤΟΝ ΣΤΟΜΑ,
ΑΠΕΡΙΛΑΒΗΤΟΥ, ΚΟΜΠΟΦΑΚΕΛΟΡΡΗΜΟΝΑ.

ΑΙΣ. ΑΛΗΘΕΣ, ΔΩ ΠΑΙ ΤΗΣ ΑΡΟΥΡΑΙΑΣ ΘΕΟΥ;
ΟΥ ΔΗ ΜΕ ΤΑΙΤ', ΔΩ ΣΤΟΜΥΛΙΟΣΥΛΛΕΚΤΑΘΗ
ΚΑΙ ΠΤΩΧΟΠΟΙΕ ΚΑΙ ΡΑΚΙΟΥΡΡΑΠΤΑΘΗ;
ΑΛΛ' ΟΥ ΤΙ ΧΑΙΡΩΝ ΑΥΤ' ΕΡΕΙΣ.

ΔΙ. ΠΑΘ', ΑΙΟΧΥΛΕ,
ΚΑΙ ΜΗ ΠΡΟΣ ΟΡΓΗΝ ΟΠΛΑΓΚΧΑ ΘΕΡΜΗΝΗΣ ΚΟΤΦ.
ΑΙΣ. οὐ δέητα, πρὶν γ᾽ ἀν τοῦτον ἀποφήνω σαφῶς τὸν χωλοποιοῦν, ὦς ὑν θρασύνεται.

ΔΙ. ἄρι ἀρνα μέλανα παῖδες ἐξενέγκατε τυφώς γὰρ ἐκβάλειν παρασκευάζεται.

ΑΙΣ. ὁ Κρητικὸς μὲν συλλέγων μονφίας, γάμους ὦ ἀνοσίους εἰσφέρων εἰς τὴν τέχνην, ἔπλωκε τίτοι, ὁ πολυτίμητ' Αἰσχύλε.

ΔΙ. ἀπὸ τῶν χαλαζῶν ὄ, ὁ πονηρ' Εὐριπίδη, ἀπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς, ἱνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι θευν ὡς ὅργῃ ἐκχέῃ τὸν Τήλεφον

σὺ δὲ μὴ πρὸς ὅργῃν, Αἰσχύλ', ἀλλὰ πραόνως ἐλεγχ', ἐλέγχου λοιδορεῖσθαι ὦ ὦ θέμις ἀνδρας ποιητὰς ὄσπερ ἄρτοπιλίδας.

οὐ δὲ εὐθὺς ὄσπερ πρίνος ἐμπροσθεὶς βοῶς.

ΕΥ. ἔτοιμὸς εἰ μ' ἐγώγη, κοῦκ ἀναδύομαι,

δάκνευν, δάκνεσθαι πράτερος, εἰ τοῦτῳ δοκεῖ, τάπη, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας, καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον καὶ τὸν Μελέαγρον, κατὶ μάλα τὸν Τήλεφον.

ΔΙ. σὺ δὲ δὴ τὸ βουλεύει ποιεῖν; λέγ', Αἰσχύλε. 665

ΑΙΣ. ἐβουλόμην μὲν ὦκ ἐρίζειν ἐνθάδε:

οὐκ ἔξ ἱσον γὰρ ἐστὶν ἄγων νῦν. ΔΙ. τί δαί;

ΑΙΣ. ότι ἡ πολίςις ὦχὶ συντέθηκε μοι,

τοῦτῳ δὲ συντεθήκεν, ὡσθ' ἔξει λέγειν.

ὁμοὶ δ' ἐπείδη σοι δοκεῖ, ὅραν ταῦτα χρή. 870

ΔΙ. ἢ δι νῦν λιβανωτόν δείρο τις καὶ πῦρ δότω, ὅπως ἂν εὖξωμαι πρό τῶν σοφισμάτων,

ἀγὼν κρίναι τόνδε μουσικώτατα

ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.

ΧΩ. ὁ Δίος ἐννέα παρθένοι ἀνγαλ

Μούσαι, λεπτολόγους ξυνετὰς φρένας αἰ καθόρατε
ΒΑΤΡΑΧΟΙ.

ἀνδρῶν γυνωμοτόπων, ὅταν εἰς ἐρυ ἀξυμερίμνοις ἐλθοσί στρεβλοῖσι παλαιόμασιν ἀντιλογοῦντες, ἐλθεῖ' ἐποψόμεναι δύναμιν δεννοτάτοις στομάτοις πορίσασθαι ῥήματα καὶ παραπρίσματ' ἐπὼν.

νῦν γὰρ ἀγῶν σοφίας ὁ μέγας χωρεὶ πρὸς ἐργον ἡδή.

EI. εὐχεσθέ δὴ καὶ σφώ τι, πρὶν τάπη λέγεω.

A1Σ. Δήμητρι ἡ θρέψασα τῇ ἐμὴν φρένα, εἰναι μὲ τῶν σῶν ἄξιον μυστηρίων.

DI. ἕτο νῦν ἐπίθες δὴ καὶ σὺ λίβανωτόν.

ET. καλῶς

ἐτεροί γὰρ εἰσὶν οἴσων εὐχομαι θεοῖς.

DI. ἵδιοὶ τινὲς σου, κόμμα καίνων; ET. καὶ μᾶλα. 890

DI. ἕτο νῦν προσεύχοι τοῖς ἰδιώταις θεοῖς.

ET. αἰθήρ, ἐμὸν βόσκημα, καὶ γλόττης στρόφιγξ, καὶ ἕνεσι καὶ μυκτήρες ὀσφραντήριοι, ὀρθῶς μ' ἐλέγχειν ὅτι ἂν ἀπτωμαί λόγων.

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν

παρὰ σοφοῖν ἀνδρῶιν ἀκοῦσαι τινὰ λόγων ἐμμέλειαν, ἔπιτε δαίαν ὅδὸν.

γλώττα μὲν γὰρ ἥγριωται, λήμα δ' οὐκ ἄτολμον ἀμφοῖν, οὐδ' ἀκίνητοι φρένες.

προσδοκᾶν οὖν εἰκός ἔστι τὸν μὲν ἀστείον τι λέξεω

καὶ κατερρυμένου, τὸν δ' ἀναστῶντ' αὐτοπρέμνοις τοῖς λόγοισιν ἐμπεσόντα συσκεδάν πολ-

λάς ἀλωδήθρας ἐπὼν. 904
ΧΟΡΟΣ. ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ.

ΔΙ. ἀλλ’ ὡς τάχιστα χρή λέγειν’ οὕτω δ’ ὅπως ἐρεῖτον ἁστεία καὶ μὴ’ εἰκόνας μὴ’ ο’ ἄν ἄλλος εἴποι.

ΕΤ. καὶ μὴν ἔμαντων μέν γε, τὴν ποίησιν οἷος εἰμι, ἐν τοῖς ὑστάτοις φράσω, τούτον δὲ πρῶτ’ ἐλέγξω, ὡς ἦν ἁλαζῶν καὶ φέναξ, οἶοι τε τούς θεατὰς 909 ἐξηπάτα, μᾶροις λαβῶν παρὰ Φρυνίχῳ τραφέντος. πρώτιστα μὲν γὰρ ἐνα τιν’ ἄν καθίσεν ἐγκαλύφας, Ἀχιλλέα τιν’ ἦ Νιόβην, τὸ πρόσωπον οὕχι δεικνύς, πρόσχημα τῆς τραγῳδίας, γρύζοντας οὕδε τοῦτ’.

ΔΙ. μὰ τὸν Δ’ οὐ δὴθ’.

ΕΤ. ὁ δὲ χορός γ’ ἤρειδεν ὁρμαθοῦς ἂν μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν’ οἱ δ’ ἐσίγων. 

ΔΙ. ἐγὼ δ’ ἔχαιρων τῇ σιωπῇ, καλὶ με τοῦτ’ ἐτερπεν 916 οὐχ ἤττον ἦ νῦν οἱ λαλοῦντες.

ΕΤ. ἥλιθιος γὰρ ἠσθα, σάφ’ ἵσθι.

ΔΙ. κάμαντῷ δοκῶ. τι δὲ ταῖτ’ ἐδρασ’ ὁ δείνα; 

ΕΤ. ὑπ’ ἁλαζονείας, ὅν’ ὁ θεατὴς προσδοκῶν καθήτο, ὁπόθ’ ἦ Νιόβη τι φθέγξεται’ τὸ δράμα δ’ ἄν διήει.

ΔΙ. ὁ παμπόνηρος ο’ ἂρ’ ἐφενικίζομην ὑπ’ αὐτοῦ. 921 τί σκορδινά καὶ δυσφορεῖς ;

ΕΤ. ὅτι αὐτὸν ἐξελέγχω. καπείτ’ ἐπειδῆ ταῦτα ληρήσειε καὶ τὸ δράμα ἦδη μεσοίη, ῥήματ’ ἄν βόεια δῶδεκ’ εἴπεν, ὄφρυς ἔχουτα καὶ λόφους, δεῖν’ ἄτα μορμορωπα, ἀγνωτα τοῖς θεωμένοις. ΑΙΣ. οἴμοι τάλας. 926 

ΔΙ. σιώτα.

ΕΤ. σαφὲς δ’ ἄν εἴπεν οὕδε ἐν. ΔΙ. μὴ πρὶς τοὺς ὀδόντας.

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

D 2
γρυπαέτους χαλκηλάτους καὶ ρήμαθ' ἵπποκρήμνα, ἀ ξυμβαλείν οὐ ράδι' ᾿ην. 930

ΔΙ. νὴ τοὺς θεοὺς, ἐγὼ γοῦν ἥδη ποτ' ἐν μακρῷ χρόνῳ υπκτός διηγύππυησα τὸν ξυνθὸν ἵππαλεκτρύνα ξητῶν, τὸς ἐστὶν ὀρνις.

ΑΙΣ. σημείων ἐν ταῖς ναυσίν, δομαθεστά', ἐνεγέγραπτο.

ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' φιμὴν Ἕρυξιν εἶναι.

ΕΤ. εἰτ' ἐν τραγῳδίαις ἐχρήν καλεκτρύνα ποιήσαι; 935

ΑΙΣ. οὐ δ', ὅ θεοῖσιν ἐχθρὲ, ποι' ἀττ' ἐστιν ἀττ' ἐποίεις;

ΕΤ. οὔχ ἵππαλεκτρύνας μὰ Δ' οὐδὲ τραγελάφους, ἀπέρ σὺ, ᾿αν τοὺς παραπετάσμασιν τοῖς Μηδικοῖς γρά-

φοισιν' ἀλλ' ὦς παρέλαβον τὴν τέχνην παρὰ σοι τὸ πρῶτον εὐθὺς

οἴδονσαν ὑπὸ κομπασμάτων καὶ ρημάτων ἑπαχθῶν, ἴσχυνα μὲν πρώτωστον αὐτὴν καὶ τὸ βάρος ἀφείλον 941

ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοις λευκοῖς, χυλὸν διδούς στωμυλμάτων, ἀπὸ βιβλίων ἀπηθῶν' εἰτ' ἀνέτρεφον μονοφίαίς, Κηφίσιοφώντα μίγνυς' εἰτ' οὐκ ἐλήρουν ὃ τι τύχοιμ', οὖδ' ἐμπεσὼν ἐφυρον, 945

ἀλλ' οὐξεῖν πρώτιστα μὲν μοι τὸ γένος εἰτ' ᾿αν εὐθὺς

τοῦ δράματος.

ΑΙΣ. κρείττον γὰρ ᾿ην σοι νὴ Δ' ᾿η τὸ σαντοῦ. 950

ΕΤ. ἐπειτ' ἀπὸ τῶν πρῶτων ἐπῶν οὔδεν παρῆκ' ἀν ἀργῦν,

ἀλλ' ἔλεγεν ᾿η γυνὴ τέ μοι χῶ δοῦλος οὔδεν ἤττουν, χῶ δεσπότης χή παρθένοιν χή γραίοις ᾿αν.

ΑΙΣ. εἴτα δήτα
οὐκ ἀποθανεῖν σε ταύτ' ἐχρήν τολμῶντα;

ΕΤ. μᾶ τὸν Ἀπόλλων

ΔΙ. δημοκρατικὸν γὰρ αὐτ' ἔδρων.

ΕΤ. τούτο μὲν ἔσαυν, ὡ τὰν.

ΑΙΣ. οὐ σοι γὰρ ἐστι περίπατος κάλλιστο περὶ γε τούτου.

ΕΤ. ἐπειτα τουτοῦσι λαλεῖν ἐδίδαξε

ΑΙΣ. φημὶ καγώ.

ΕΤ. ὡς πρὶν διδάξαι γ' ὅφελες μέσος διαρραγήναι.

ΕΤ. λεπτῶν τε κανόνων ἐσβολᾶς ἐπών τε γνωσιμοῦσιν,

ΑΙΣ. φημὶ καγώ.

ΕΤ. νοεῖν, ὅραν, ἔννειαν, στρέφειν, ἔραν, τεχνάξειν,

ΕΤ. κάχ' ὑποτοπείσθαι, περινοεῖν ἄπαντα

ΑΙΣ. ἀπὸ τοῦ φρονεῖν ἀποσπάσασι, οὕδ' ἐξεπληττοῦν

ΑΙΣ. αὕτους, Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαρο-

ΑΙΣ. πόλους.

Γυώσει δὲ τοὺς τούτου τε κάμοῦ γ' ἐκατέρου

ΑΙΣ. μαθητᾶς.

ΕΤ. τοιοῦμενι Φορμίσιος Μεγαίνετὸς θ' ὁ Μανῆς,

ΕΤ. σαλπιγγολογυνηνάδαι, σαρκασμοπιτυκάμπται,

ΕΤ. οὐμολ δὲ Κλειτοφῶν τε καὶ Ὕπραμένης ὁ κομψός.

ΔΙ. Θῦπραμένης; σοφῶς γ' ἄνηρ καὶ δεινὸς ἐσ ἃτ πάντα,

ΕΤ. ὅσ ἦν κακοῖς που περιπέση καὶ πλησίον παραστή, πέπτωκεν ἐξω τῶν κακῶν, οὐ Χῖος, ἀλλὰ Κεῖος. 970

ΕΤ. τοιοῦτα μέντοιγῳ φρονεῖν
ἀπαντα καὶ διειδέναι 975
τά τ’ ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἀμείουν ἡ πρὸ τοῦ,
κανασκοπεῖν, πῶς τοῦτ’ ἔχει;
ποῦ μοι τοῦ; τίς τοῦτ’ ἔλαβε;

ΔI. 980
νῆ τούς θεοὺς, νῦν γοῦν Ἀθη-
ναϊῶν ἄπασι τις εἰς ἰδίων
κέκραγε πρὸς τοὺς οἰκέτας
ζητεῖ τε, ποῦ ’στιν ἡ χώρα;
τίς τήν κεφαλὴν ἀπεδήδοκεν
τῆς μαυίδος; τὸ τρύβλιον
τὸ περισσινὸν τέθυηκέ μοι;
ποῦ τὸ σκόροδον τὸ χθιζων;
τίς τῆς ἐλάας παρέτραγεν;
τέως δ’ ἀβελτερώτατοι,
κεχηνότες Μαμμάκυθοι,
Μελιτίδαι καθήντο.

ΧΟ. 985
τάδε μὲν λεύσοσεις, φαλδίμ’ Ἀχιλλεώ
σοι δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὅπως
μὴ σ’ ὁ θυμὸς ἄρπάσας
ἐκτὸς οἴσει τῶν ἐλαῶν’
δεινὰ γὰρ κατηγόρηκεν.
ἀλλ’ ὅπως, ὦ γεννάδα,
μὴ πρὸς ὄργην ἀντιλέξεις,
ἀλλὰ συστείλας, ἀκροισι
χρώμενος τοῖς ἱστίοις,
eῖτα μᾶλλον μᾶλλον ἄξεις,
καὶ φυλάξεις,
ἡμίκ’ ἄν τὸ πνεῦμα λείων
καὶ καθεστηκός λάβης.

ἀλλ’ ὦ πρῶτος τῶν Ἑλληνῶν πυργώσας ῥήματα
σεμινά
καὶ κοσμῆσας τραγικὸν λῆρον, θαρρῶν τὸν κρούνον ἀφλεῖ.

ΑΙΣ. θυμοῦμαι μὲν τῇ ἔυντυχίᾳ καὶ μου τὰ σπλάγχνα ἀγανακτεῖ,
εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ φάσκῃ δ' ἀπορεῖν με,
ἀπόκριναι μοι, τίνος οὖνεκα χρὴ θαυμάζειν ἄνδρα ποιητήν;

ΕΤ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίων τε ποιούμεν
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.

ΑΙΣ. τοῦτ' οὖν εἰ μὴ πεπολήκας,
ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους
ἀπέδειξας,
τί παθεῖν φήσεις ἄξιος εἶναι;

ΔΙ. τεθυνάρι μὴ τοῦτον ἔρωτα.

ΑΙΣ. σκέψαι τοίνυν οἷον αὐτοῦς παρ' ἐμοὺ παρεδέξατο
πρῶτον,
εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασι-
πολίτας,
μηδ' ἀγοραίους μηδὲ κοβάλους, ὡσπερ ύνυ, μηδὲ
πανούργους,
ἀλλὰ πνεόντας δόρυ καὶ λόγχας καὶ λευκολόφους
tρυφαλείας
cαὶ πήλικας καὶ κυμώδας καὶ θυμοὺς ἐπταβοείους.

ΕΤ. καὶ ἢ χωρεῖ τοῦτ' τὸ κακὸν καταποιῶν αὐτ' μ'
ἐπιτρήψει.

ΔΙ. καὶ τὶ σὺ δράσας οὕτως αὐτοῦς γενναίους ἐξε-
dίδαξας;
Αἰσχύλε, λέξων, μηδ' αὐθαδῶς σεμινυνόμενος χαλέ-
paine.

ΑΙΣ. δράμα ποιήσας Ἀρεως μεστῶν. ΔΙ. ποῖον;
ΑΙΣ. τοὺς ἐπτ' ἐπὶ Θῆβας·
ὁ θεασάμενος πᾶς ἂν τις ἀνὴρ ἡράσθη δάιος εἶναι.

ΔΙ. τοιτὶ μὲν οοι κακὸν εἴργασται. Θηβαίοις γὰρ ἔπεοιηκας ἀνδρειστέρους εἰς τὸν πόλεμον καὶ τοῦτον γ’ οὐνεκα τύπτων.

ΑΙΣ. ἀλλὰ ὡμίν αὐτ’ ἔξην ἀσκεῖν, ἀλλ’ ὅνκ ἐπὶ τοῦτ’ ἐτράπεσθε. 1025 εἴπα διδάξας Πέρσας μετὰ τοῦτ’ ἐπιθυμεῖν έξε- δίδαξα νικῶν αἰὲ τοὺς ἀντιπάλους, κοσμῆσας ἐργον ἀριστον.

ΔΙ. ἠξάρην γοῦν, ἡνίκ’ ἦκουσα περὶ Δαρείου τεθνεῶτος, δ’ ἤχος δ’ εὐθὺς τῷ χείρ’ ὠδὶ συγκρούσας εἶπεν λαυοί.

ΑΙΣ. ταῦτα γὰρ ἄνδρας χρή ποιητὰς ἀσκεῖν. σκέψαι γὰρ ἀπ’ ἀρχῆς, 1030 ὡς ὠφελιμοι τῶν ποιητῶν οἱ γενναίοι γεγένηται. Ὁρφεὺς μὲν γὰρ τελεσάς θ’ ἡμῖν κατέδειξε φό- νων τ’ ἀπέχεσθαι,

Μουσαίοις δ’ ἐξακέσεις τε νόσων καὶ χρησμοὺς, Ὅσιοδος δὲ γῆς ἐργασίας, καρπῶν ὄρας, ἀρότους’ ὃ δὲ θεῖος Ὀμηρος ἀπὸ τοῦ τιμὴν καὶ κλέος ἑσχεν πλὴν τοῦδ’ ὅτι χρῆστ’ ἐδίδαξε, 1035 τάξεις, ἄρετὰς, ὀπλίσεις ἄνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε ἐδίδαξεν ὅμως τὸν σκαιότατον πρῶ̣ν γοῦν, ἡνίκ’ ἐπεμπεν,

τὸ κράνος πρῶ̣τον περιδησάμενος τὸν λόφον ἡμελλ’ ἐπιδήσειν.

ΑΙΣ. ἀλλ’ ἄλλος τοι πολλῶς ἀγάθος, δω ἦν καὶ Λά- μαχος ἢρως’
δθεν ἡμὴ φρήν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίησεν,

Πατρόκλων, Τεῦκροις θυμολεότων, ἵν' ἐπαίροιμ’ ἀνδρα πολίτην ἀντεκτείνεω αὐτοῦ τοῦτος, ὅπόταν σάλπιγγος ἄκουση.

ἀλλ' ὦ μὰ Δῆ οὐ Φαίδρας ἐποίουν πόρνας οὔδε Σθενέβοιας,

οὔτ' οὔτ' οὔδεις ἦντιν' ἐρώσαν πώποτ' ἐποίησα γυναίκα.

ΕΤ. μὰ Δῆ', οὔδε γὰρ ἦν τῆς 'Αφροδίτης οὐδέν σοι.

ΑΙΣ. μηδέ γ' ἐπείη.

ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ 'πικαθήτο,

ὡστε γε καῦτον σε κατ' οὖν ἐβαλεν.

ΔΙ. νὴ τὸν Δία τοῦτο γέ τοι δή.

ἄ γὰρ ἐς τὰς ἄλλοτριὰς ἑπολείς, αὐτὸς τοῦτοισιν ἐπλήγησι.

ΕΤ. καὶ τὶ βλάπτουσ’, ὁ σχέτλι ἀνδρῶν, τὴν πόλιν ἀμαὶ Σθενέβοιαι;

ΑΙΣ. ὅτι γενναλας καὶ γενναλῶν ἀνδρῶν ἀλόχους ἀνέ- πεισας Κώνεια πιείν, αἴσχυνθείσας διὰ τοὺς σοῦς Βελ-

λεροφόντας.

ΕΤ. πότερον ο’ οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας ἐμφέθηκα;

ΑΙΣ. μὰ Δῆ’, ἀλλ’ ὄντ’ ἀλλ’ ἀποκρύπτειν χρῆ τὸ ποιη-

ρὸν τὸν γε ποιητὴν,

καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίοισιν ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἦβωσιν δὲ ποιηταὶ.
πάνω δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ἘΤ.  ἦν οὖν σὺ λέγης Λυκαβηττοῦς καὶ Παρνασῶν ἡμῶν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ διδάσκειν, ὃν χρῆ φράζειν ἀνθρωπεῖς;

ΑΙΣ.  ἀλλ', ὦ κακόδαιμον, ἀνάγκη μεγάλων γνωμῶν καὶ διανοιῶν ἰσα καὶ τὰ ῥήματα τίκτειν.
κάλλως εἶκος τοὺς ἡμιθέους τοῖς ῥήμασι μείζονι χρῆσθαι: 1060 καὶ γὰρ τοῖς ἰματίοις ἡμῶν χρῶνται πολὺ σεμνοτέροισιν.
ἀμοι χρηστῶς καταδείξαντος διελυμήνω σὺ.

ἘΤ.  τί δράσας;
ΑΙΣ.  πρῶτον μὲν τοὺς βασίλευοντας ῥακί ἀμπισχῶν, ἦν ἐλευνοὶ τοῖς ἀνθρώποις φαίνοντ’ εἰναι.

ἘΤ.  τοῦτ’ οὖν ἐβλαψα τί δράσας;
ΑΙΣ.  οὐκον ἐθέλει γε τριγραρχεῖν πλουτῶν οὐδεὶς διὰ ταῦτα, 1065 ἀλλὰ βακίοις περιλαμβανεῖς κλάει καὶ φησὶ πένεσθαι.

ΔΙ.  νὴ τὴν Δήμητρα, χιτώνα γ’ ἔχων οὐλὸν ἔριων ὑπένερθεν:
κὰν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἱχθὺς ἀνέκυψεν.

ΑΙΣ.  εἶτ’ αὖ λαλιὰν ἐπιτηδεύσαι καὶ στωμυλίαν ἐδίδαξας, ἦ ἐξεκένωσεν τὰς τε παλαιότρας, καὶ τοὺς παράλους ἀνέπεισεν 1070 ἀνταγορεύειν τοῖς ὀρχοῦσιν. καὶ τοι τότε γ’, ἦνίκ’ ἐγὼ ᾗγω, ὦν ἡπίστατ’ ἀλλ’ ἡ μᾶζαν καλέσαι καὶ ῥυππαπαί εἴπειν.
ΔΙ. νῦν δ’ ἀντιλέγει, κούκετ’ ἐλαύνων πλεῖ δευρὶ καθὼς ἐκεῖσε.

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἰτίος ἐστ’;
οὐ προαγωγοὺς κατέδειξ’ οὖτος,
καὶ τικτούσας ἐν τοῖς ήρεισ,
καὶ μυγυμένας τοῖσιν ἄδελφοῖς,
καὶ φασκοῦσας οὐ ζήν τὸ ζήν;
καὶ ἓ τούτων ἡ πόλις ἠμῶν
ὕπογραμματέων ἀνεμεστώθη
καὶ βωμολόχων δημοποιήκων
ἐξαπατώντων τὸν δῆμον ἄει.
λαμπάδα δ’ οὐδεὶς οἶδος τε φέρειν
ὑπὸ ἀγυμνασίας ἐτὶ νυσί.

ΔΙ. μὰ Δὲ οὖ δῆθ’, ὡστε γ’ ἀφηνάνθην
Παναθηναίοις γελῶν, ὃτε δῆ
βραδὺς ἀνθρωπὸς τίς ἔθει κύπας
λευκὸς, πίσσιν ὑπολειπόμενος,
καὶ δεινὰ ποιῶν’ καθ’ οἱ Κεραμῆς
ἐν ταῖσι πῦλαις παίουσ’ αὐτοῦ
γαστέρα, πλευρὰς, λαγόνας, πυγήν
ὁ δὲ τυπτόμενος ταῖσι πλατείαις
φυσῶν τὴν λαμπάδ’ ἐφευγε.

ΧΘ. μέγα τὸ πράγμα, πολὺ τὸ νείκος, ἄδρος ὁ πόλεμος
ἐρχεται.
χαλεπῶν οὖν ἔργον διαίρειν,
ὅταν ὃ μὲν τείνῃ βιαίως,
ὁ δ’ ἐπαναστρέφει δύνηται κατερείδεσθαι τορὼς.
ἀλλὰ μὴ ’ν ταύτῳ καθήσον’
εὐσβολαί γάρ εἰσι πολλαὶ χάτεραι σοφισμάτων.
ὁ τι περ οὖν ἔχετον ἔρίζειν,
λέγετον, ἔπιτον, ἀναδέρεσθον
tά τε παλαιὰ καὶ τὰ καινὰ,
καποκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.
εἰ δὲ τούτο καταφοβείσθων, μὴ τις ἁμαθλα προσῆ
tois θεωμένωσιν, ὥς τὰ λεπτὰ μὴ γυώναι λεγόντων,
μηδὲν ὅρρῳδείτε τούθ᾽ ὡς οὐκ ἐθ᾽ οὕτω ταῦτ᾽ ἔχει.
ἐστι ρατευμένοι γάρ εἰςιν,
βιβλίον τ᾽ ἔχον ἐκαστος μανθάνει τὰ δεξιὰ:
αἰ φύσεις τ᾽ ἄλλως κράτισται,

νῦν δὲ καὶ παρηκόμηται.

μηδὲν οὐν δείσητον, ἀλλὰ
πάντ᾽ ἐπίσειτον, θεατῶν γ᾽ οὕνεχ’, ὡς οὗτω σοφῶν.

καὶ μὴν ἐπ᾽ αὐτοὺς τοὺς προλόγους σου τρέψομαι,
ὁπως τὸ πρῶτον τῆς τραγῳδίας μέρος

πρῶτον δὲ μοι τὸν ἐξ Ἰρεστείας λέγε.

ἀγε δὴ σιώπα πᾶς ἀνήρ. λέγ᾽, Αἰσχύλε. 1125

'Ερμῆ ἄθονιε, πατρῷ ἐποπτεύων κράτη,
σωτήρ γενοῦ μοι σύμμαχός τ᾽ αὐτουμένῳ.

ἀσαφῆς γὰρ ἤν ἐν τῇ φράσει τῶν πραγμάτων.

καὶ ποῖον αὐτοῦ βασανιέσι;

πολλοὺς πάνω.

πρῶτον δὲ μοι τὸν ἐξ Ἰρεστείας λέγε.

ἀγε δὴ σιώπα πᾶς ἀνήρ. λέγ᾽, Αἰσχύλε. 1125

'Ερμῆ ἄθονιε, πατρῷ ἐποπτεύων κράτη,
σωτήρ γενοῦ μοι σύμμαχός τ᾽ αὐτουμένῳ.

ἀσαφῆς γὰρ ἤν ἐν τῇ φράσει τῶν πραγμάτων.

καὶ ποῖον αὐτοῦ βασανιέσι;

πολλοὺς πάνω.
ET. οὐκονν Ὄρεστης τοῦτ ἔπ τῷ τύμβῳ λέγει τῷ τοῦ πατρὸς τεθνεώτος;

AIΣ. οὐκ ἄλλως λέγω.

ET. πότερ', οὖν τὸν Ἐρμῆν, ὡς ὁ πατήρ ἀπώλετο αὐτοῦ βιαίως ἐκ γυναικείας χερὸς δόλως λαθραίοις, ταῦτ' ἐποπτεύειν ἐφη;

ΔΙ. οὗ δήτ' ἐκείνου, ἀλλὰ τὸν ἔρισώνιον Ἐρμῆν χθόνιον προσείπε, καθήλου λέγων ὅτι ἔκανεν τοῦτο κόκκινα γέρας.

ET. ἔτι μείζον ἐξήμαρτες ἦ γὼ ἣ Βουλόμην' εἰ γὰρ πατρόφον τὸ χθόνιον έχει γέρας.

ΔΙ. οὕτω γ' ἂν εἰς πρὸς πατρὸς τυμβορύχος.

AIΣ. Διόνυσε, πίνεις οἰνον οὐκ ἄνθοσμιαν.

ΔΙ. λέγ' ἔτερον αὐτῷ· σὺ δ' ἐπιτήρησε τὸ βλάβος.

AIΣ. σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ. ἦκω γὰρ ἐς γῆν τὴν καὶ κατέρχομαι.

ET. δις ταύτῶν ἡμῖν εἶπεν ὁ σοφὸς Ἀλεξίλος.

ΔΙ. πῶς δίς;

ET. σκόπει τὸ ὢμ'· ἐγὼ δὲ σοι φράσω. ἦκω γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι· ἦκω δὲ ταύτῶν ἔστι τῷ κατέρχομαι.

ΔΙ. νῦ τὸν Δ', ὠπερ γ' εἰ τις εἶποι γείτονι, χρῆσον σὺ μάκτραν, εἰ δὲ βούλεις, κάρδοπον.

AIΣ. οὐ δήτα τοῦτ' γ', ὥ κατεστωμυλμένε ἀνδρώπε, ταῦτ' ἐστ', ἀλλ' ἄριστ' ἐπῶν ἐχον.

ΔΙ. πῶς δή· δίδαξον γὰρ καὶ καθ' .ordinal 12ος  ὁ τῇ δὴ λέγεις.

AIΣ. ἐλθείν μὲν εἶς γῆν ἐσθ' ὅτι μετῇ πάτρας· χωρίς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν' φεύγων δ' ἄνηρ ἥκει τε καὶ κατέρχεται.

ΔΙ. εὖ νῦ τὸν Ἁπόλλων. τί σὺ λέγεις, Ἐυριπίδη; ET. οὗ φημὶ τὸν Ὅρεστην κατελθείν οίκαδε' λάθρα γὰρ ἠλθεν, οὐ πιθῶν τοὺς κυρίους.
ΔΙ. ευ νη τον 'Ερμήν' δ' τι λέγεις δ' ου μανθάνω.
ΕΤ. πέραινε τοίνυν έτερον. 1170
ΔΙ. ιθι πέραινε σον,
Αισχύλ', ανύσας' σον δ' εῖς το κακὸν ἀπόβλεπε.
ΑΙΣ. τύμβου δ' ἐπ' ὄχθω τῷ δε κηρύσσω πατρὶ
κλύειν, ἀκούσαι.
ΕΤ. τοῦθ' έτερον αὕτης λέγει,
κλύειν, ἀκούσαι, ταύτων δι' σαφέστατα.
ΔΙ. τεθνηκόσιν γάρ ἔλεγεν, δ' μοχθηρὲ σον, 1175
οῖς οὐδὲ τρίς λέγοντες ἐξικνοῦμεθα.
ΑΙΣ. σον δὲ πῶς ἐπολείς τούς προλόγους;
ΕΤ. ἐγὼ φράσων'
καὶ ποὺ δις εἶπο ταύτων, ἥ στοιβὴν ἠδὴς
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.
ΔΙ. ιθι δὴ λέγ', οὐ γὰρ μοντὲν ἀλλ' ἀκούστεα
τῶν σῶν προλόγων τής ὅρθοτητος τῶν ἔπων.
ΕΤ. ἦν Οἰλίπους τὸ πρῶτον εὐδαιμων ἀνήρ,
ΑΙΣ. μὰ τὸν Δ' οὐ δητ', ἀλλὰ κακοδαίμων φύσει
ἐντινά γε, πρὶν φιύναι μὲν, ἀπόλλων ἐφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι,
πῶς οὗτος ἦν τὸ πρῶτον εὐδαιμων ἀνήρ;
ΕΤ. εἰτ' ἐγένετ' αὕτης ἄθλιωτατος βροτῶν.
ΑΙΣ. μὰ τὸν Δ' οὐ δητ', οὐ μὲν οὖν ἐπαύσατο.
πῶς γάρ; δι' δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος οὗτος ἐξέθεσαν ἐν δοστάκῳ, 1190
ἔως μὴ 'κτραφεῖς γένοιτο τοῦ πατρὸς φωνεύς'
εἰθ' ὡς Πόλυβου ἦρρησεν οἶδέν τῷ πόδε' ἐπειτα γραῦν ἐγημεν αὐτὸς ὃν νέος,
καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα;
εἰτ' ἐξετύφλωσεν αὐτόν. 1195
ΔΙ. εὐδαιμων ἄρ' ἦν,
ei κάστρατηγησέν γε μετ' 'Ερασινίδου.
ΕΤ. ληρεϊς' ἔγῳ δὲ τοὺς προλόγους καλῶς ποιῶ.
ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κἂν ἔπος γε σοι κνίσω
τὸ ἰῆρα ἔκαστον, ἀλλὰ σὺν τοῖς θεοῖς
ἀπὸ ληκυθίου σοι τοὺς προλόγους διαφθερῶ. 1200
ΕΤ. ἀπὸ ληκυθίου σοὶ τούς ἔμοις;
ΑΙΣ. ἐνὸς μόνου.
ποιεῖς γὰρ οὕτως ὡστ' ἐναρμόττειν ἀπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς Ιαμβείοις. δείξω δ' αὐτίκα.
ΕΤ. ἰδοὺ, σὺ δεῖξεις; 1205
ΑΙΣ. φημὶ. ΔΙ. καὶ ὥρα λέγειν.
ΕΤ. Αἰγυπτος, ὡς ὁ πλεῖστος ἐσπαρταῖος λόγος,
ἐὰν παῖς πεντήκοντα ναυτὶλῳ πλάτῃ
"Ἀργος κατασχὼν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. τοιτὶ τὶ ἦν τὸ ληκύθιον; οὐ κλάυσεται;
λέγ' ἔτερον αὐτῷ πρόλογον, ἵνα καὶ γνῷ πάλιν.
ΕΤ. Διόνυσος, ὃς θύρσοις καὶ νεβρῶν δοραῖς
καθαπτὸς ἐν πεύκαισι Παρνασσὸν κάτα 1212
πηδᾶ χορεύων ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. οἴμοι πεπλήγμεθα' αὖθις ὑπὸ τῆς ληκύθου.
ΕΤ. ἀλλ' οὖδὲν ἐσται πράγμα· πρὸς γὰρ τοῦτον 1215
τὸν πρόλογον οὐχ ἕξει προσάψαι λήκυθον.
οὐκ ἕστιν ὡστὶς πάντι ἀνήρ εὐδαιμονεῖ' ὧ γὰρ πεφυκὼς ἐσθόλος οὐκ ἔχει βίον,
ἡ δυσγενής ὅν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. Εὐριπίδη, ΕΤ. τὶ ἔστω; 1220
ΔΙ. ὑφέσθαι μοι δοκεῖ.
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.
ΕΤ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαι γε' νυνὶ γὰρ αὐτοῦ τοῦτο γ' ἐκκεκόψεταί.
ΔΙ. ἢ δὲ λέγ' ἔτερον κατέχου τῆς ληκύθου.
ΕΤ. Σιδώνιον ποτ' ἄστυ Κάδμος ἐκλιπὼν 1225
'Αγήνορος παις ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὃ δαμόν' ἀνδρῶν, ἀποπρὼ τὴν λήκυθον, ἵνα μὴ διακυναῖσθ' τοὺς προλόγους ἥμων.

ΕΤ. τὸ τί;

ἐγὼ πρῶμαι τῷ; ΔΙ. ἐὰν πείθῃ γ' ἔμοι.

ΕΤ. οὐ δὴ', ἔπει πολλοὺς προλόγους ἔξω λέγειν ἵν' οὕτως οὐχ ἔξει προσάψαι λήκυθον.

Πέλοψ ὁ Ταυτάλειος εἰς Πίσαυ μολὼν θοαίσιν ἵπποις ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὅρας, προσήψειν αὖθις αὖ τὴν λήκυθον.

ἀλλ', ἀγάθ', ἔτι καὶ νῦν ἀπόδοσ πάση τέχνη 1235 λήψει γὰρ ὁβολοῦ πάνω καλῆν τε καγαθῆν.

ΕΤ. μὰ τὸν Δ'I' οὔπω γ'· ἔτι γὰρ εἰσὶ μοι συχνοὶ.

Οἶνεύς ποτ' ἐκ γῆς ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΕΤ. ἔασον εἰπεῖν πρῶθ' ὅλου με τὸν στίχον.

Οἶνεύς ποτ' ἐκ γῆς πολύμετρον λαβῶν

στάξων,

θύων ἀπαρχᾶς ΑΙΣ. ληκύθιον ἀπώλεσεν,

ΔΙ. μεταξὺ θύων; καὶ τὸς αὐθ' ὑφείλετο;

ΕΤ. ἔασον, ὃ τάν' πρὸς τοὺς γὰρ εἰπάτω.

Ζεῦς, ὡς λέλεκται τῆς ἀληθείας ὑπο,

ΔΙ. ἀπολεῖ σ'· ἔρει γὰρ, ληκύθιον ἀπώλεσεν.

τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τούς προλόγους σου ἀσπερ τὰ σοκ' ἐπὶ τοῦτων ὄφθαλμοις ἐφυ.

ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.

ΕΤ. καὶ μὴν ἔξω γ' ὡς αὐτοῦ ἀποδείξω κακὸν μελοποιῶν ὄντα καὶ ποιοῦν ταῦτ' ἅει.

ΧΟ. τί ποτε πράγμα γενήσεται;

φροντίζειν γὰρ ἔγωγ' ἔχω, τῶν ἁρα μέμψιν ἐποίησε ἀνδρὶ τῷ πολὺ πλείστα δὴ καὶ κάλλιστα μέλη ποιή-
σαντι τῶν μέχρι νυσί.
θαυμάζω γὰρ ἐγωγ' ὀπη
μέμψεται ποτε τοῦτον
tῶν βακχείων ἄνακτα,
καὶ δέδουχ' ὑπὲρ αὐτοῦ.

ΓΤ. πάνυ γε μέλη θαυμαστά: δείξει δὴ τάχα.
eἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ἔνυπτεμὼ.
ΑΙ. καὶ μὴν λογιοῦμαι ταῦτα τῶν ψῆφων λαβῶν.
(διαύλιον προσαυλεί.)

ΓΤ. Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδαικτον
ἀκούων
ἰὴ κόπον οὐ πελάθεις ὑπ' ἀρωγάν;
Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ
λίμναι.
ἰὴ κόπον οὐ πελάθεις ὑπ' ἀρωγάν.

ΑΙ. δύο σοὶ κόπω, Ἀλσχύλε, τοῦτω.

ΓΓ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανε μον παί.
ἰὴ κόπον οὐ πελάθεις ὑπ' ἀρωγάν.

ΑΙ. τρίτος, Ἀλσχύλε, σοὶ κόπων οὐτος.

ΓΓ. εὐφαμείτε μελισσονόμοι δόμον Ἀρτέμιδος
πέλας οἴγειν.
ἰὴ κόπον οὐ πελάθεις ὑπ' ἀρωγάν.

ΚΥ. κυρίος εἰμι θροείν ὄδιον κράτος αἰσιον ἀν-
δρῶν.
ἰὴ κόπον οὐ πελάθεις ὑπ' ἀρωγάν.

ΑΙ. ὁ Ζεὺς βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.
ἐγώ μὲν οὖν ἐσ τὸ βαλανείων βουλομαι,
ὑπὸ τῶν κόπων γὰρ τὸ νεφρὸν βουβωνίω.

ΕΓ. μὴ, πρὶν γ' ἄν ἀκούσῃς χάτεραν στάσιν μελῶν
ἐκ τῶν κιθαροδικῶν νόμων εἰργασμένην.
ΑΙ. ἵδι δὴ πέραινε, καὶ κόπον μὴ προστίθει.
ΕΤ. δόπως Ἀχαίων δίθρονον κράτος, Ἐλλάδος ἥβας,
tοφλαττόθρατ τοφλαττόθρατ, 1286
Σφίγγα δυσαμερίαν πρύτανιν κύνα πέμπει,
tοφλαττόθρατ τοφλαττόθρατ,
σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις,
tοφλαττόθρατ τοφλαττόθρατ, 1290
κυρεῖν παρασχῶν ἵταμαις κυσίν ἀεροφοί-
tοις,
tοφλαττόθρατ τοφλαττόθρατ,
tὸ συγκλινεῖς τ' ἐπ' Ἀἰαντὶ,
tοφλαττόθρατ τοφλαττόθρατ. 1295
ΔΙ. τὶ τὸ φλαττόθρατ τοῦτ' ἐστὶν; ἐκ Μαραθῶνος, ἦ
πόθεν συνέλεξας ἰμοῦνοστρόφον μέλη;
ΑΙΣ. ἀλλ' οὗν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ
?keye?κον αὖθ', ὡν μὴ τὸν αὐτὸν Φρυνίχω
λειμὼνα Μουσῶν ἱερὸν ὄφθειν ὁρέπων 1300
οὖτος δ' ἀπὸ πάντων πορνιδίων μέλη φέρει,
σκόλιων Μελήτου, Καρικῶν αὐλημάτων,
θρήνων, χορείων. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ 1304
λύρας ἐπὶ τοῦτοι; ποῦ 'στων ἡ τοῖς ὀστράκοις
αὕτη κροτοῦσα; ἑδυρο Μοῦσ' Εὐριπίδου,
πρὸς ἥπερ ἐπιτήδεια τάδ' ἐστ' ἄδειον μέλη.
ΔΙ. αὕτη ποθ' ἢ Μοῦσ' οὖκ ἐλεσβίαιζεν, οὐ.
ΑΙΣ. ἀλκυόνες, αἱ παρ' ἀνεάοις θαλάσσης
κύμασι στωμύλλετε, 1310
tέγγουσαι νοτίοις πτερῶν
πανίσι χρόα δροσιζόμεναι
αἱ θ' ὑπορόφιοι κατὰ γωνίας
εἰεἰεἰεἰεἰεἰεἰεἰεἰσσετε δακτύλοις φάλαγγες
ἰστότονα πνύσματα,
κερκίδος ἀοιδοῦ μελέτας,

ἀπὸ δὲ φίλαυλος ἐπάλλε δέλ-

φίς πρῶταις κναυεμβόλοις

μαντεία καὶ σταδίους.

οὐνάνθας γάνος ἀμπέλου,

βότρυνος ἐλικα παυσίπονον.

περίβαλλ', ὡ τέκνου, ὥλενας.

ὅρᾶς τὸν πόδα τοῦτον; 1320

Δι. ὅρω.

ΑΙΣ. τί δαλ; τοῦτον ὅρᾶς;

Δι. ὅρω.

ΑΙΣ. τοιαντὶ μέντοι σὺ ποιῶν

tολμᾶς τὰμὰ μέλη ψέγειν;

τὰ μὲν μέλη σου ταῦτα. βούλομαι δ' ἐτὶ
tὸν τῶν μονῳδίων διεξέλθειν τρόπον. 1330

ὡς Νυκτὸς κελαινοφανής

ὁρφνα, τίνα μοι

δύσταυν ὄνειρον

πέμπτεις ἐξ ἀφανοῦς,

'Αἶδα πρόπολον,

ψυχὰν ἀψυχόν ἔχοντα,

μελανας Νυκτὸς παιδὰ, 1335

φρικώδη δεινὰν ωψιν,

μελανονεκυείμονα,

φόνια φόνια δερκόμενον,

μεγάλους ωνυχας ἔχοντα.

ἀλλὰ μοι ἀμφίπολοι λύχνον ἁγατε

κάλπιστ' ἐκ ποταμῶν ὄροσον ἄματε, θέρ-

μετε ὁ ὦδωρ,

ὡς ἂν θεῖον ὄνειρον ἀποκλύσω. 1340

ἰδὼ πόντιε δαίμον,

τούτ' ἐκεῖν· ἱδὼ ἔψυχοικοι,

τάδε τέρατα θεάσασθε,

τὸν ἀλεκτρυώνα μου συναρπάσασα
προῦδη Γλύκη.
Ἀνύμφαι ὀρεσσίγονοι,
ὡς Μανία, ξύλλαβε.
ἐγὼ δ' ἂ τάλαίνα προσέχουσ' ἐτυχον
ἐμαυτής ἐργοισι,
λίνου μεστὸν ἄτρακτον
εἰεἰεἰεἰεἰεἰεἰσσουσα χεροίν,
κλωστήρα ποιοῦσ', ὅπως
κυνεφαῖος εἰς ἀγορὰν
ϕέρουσ' ἀποδολμαν'
ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἴθερα
κουφότάταισ πτερύγων ἀκμαῖς'
ἐμοί δ' ἄχε' ἄχεα κατέλιπε,
δάκρυα δάκρυα τ' ἀπ' ὄμμάτων
ἐβαλον ἐβαλον ἂ τλάμων.
ἀλλ', ὡς Κρῆτες, Ἰδας τέκνα,
tὰ τόξα λαβόντες ἐπαμύνατε,
tὰ κώλα τ' ἀμπάλλετε, κυ-
κλοῦμενοι τῇν οἰκίαν.
ἀμα ὅς Δίκτυννα παῖς ἂ καλὰ
tὰς κυνίσκας ἐχουσ' ἐλθέτω
διὰ δόμων πανταχῇ.
σὺ δ', ὡς Διὸς, διπύρους ἀνέχουσα
λαμπάδας ἄξυτάταιν χει-
ροίν, Ἐκάτα, παράφηνον
ἐς Γλύκης, ὅπως ἂν
εἰςελθοῦσα φωράσω.

ΔΙ. παύσασθον ἡδη τῶν μελῶν.
ΑΙΣ. κάμοιγ' ἄλις.
ἐπὶ τῶν σταθμῶν γὰρ αὐτῶν ἀγαγεῖν βούλομαι, 1365
ὅπερ ἐξελεγξεὶ τὴν ποίησιν νῦν μόνον'
tὸ γὰρ βάρος νῦν βασανιεῖ τῶν ῥημάτων.
ΑΙΩΝΤΣΟΣ. ΑΙΣΧΥΛΟΣ. ΕΤΡΙΠΙΔΗΣ. ΠΛΟΥΤΩΝ.

ΔΙ. ἢθι νῦν παρίστασθον παρὰ τῷ πλάστιγγ',
ΑΙΣ. καὶ ΕΤ. ἰδοῦ.
ΔΙ. καὶ λαβομένω τῷ ὑμήν ἐκάτερος ἔπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφών κοκκύσω, 1380
ΑΙΣ. καὶ ΕΤ. ἔχομέθα.
ΔΙ. τούπος νῦν λέγετον εἰς τὸν σταθμὸν.
ΕΤ. εἴθ' ὄφελ' Ἀργοὺς μὴ διαπτάσθαι σκάφος
ΑΙΣ. Σπερχεῖε ποταμὲ βουνόμοι τ' ἐπιστροφαί.
ΔΙ. κόκκυ, μεθεῖτε καὶ πολὺ γε κατωτέρω
χωρεὶ τὸ· τοῦδε. ΕΤ. καὶ τί ποτ' ἐστὶ ταῖτιον;
ΔΙ. δτι εἰσέθηκε ποταμὸν, ἐριστοπλικῶς 1386
ὕγρων ποιήσας τοῦπος ὅσπερ τάρια,
σὺ δὲ εἰσέθηκας τοῦπος ἐπτερωμένου.
ΕΤ. ἀλλ' ἐτερον ἐπίστω τι κάντιστησάτω.
ΔΙ. λάβεσθε τοῦνν αὐθίς. 1390
ΑΙΣ. καὶ ΕΤ. ἰδιν ἰδοῦ. ΔΙ. λέγε.
ΕΤ. οὐκ ἔστι Πειθοῦς ἱρὸν ἄλλο πλὴν λόγος.
ΑΙΣ. μόνος θεῶν γὰρ Θάνατος οὐ δῶρων ἐρᾷ.
ΔΙ. μεθεῖτε μεθεῖτε καὶ τὸ τοῦδε γ' ἀν ῥέπει·
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.
ΕΤ. ἐγὼ δὲ πειθώ γ', ἔποσ ἄριστ' εἰρημένον. 1395
Δ. πειθώ δὲ κούφον ἔστι καὶ νοῦν οὐκ ἔχων. ἀλλ' ἐπεροῦ αὕτη τι τῶν βαρυστάθμων, ὅ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.
ΕΤ. φέρε ποῦ τοιοῦτο δὴτά μουστί; ποῦ;
Δ. φράσω·
βέβληκ' Ἀχιλλεὺς δύο κύβῳ καὶ τέτταρα. λέγουτ' ἀν, ὡς αὐτή 'στι λοιπὴ σφόν στάσις.
ΕΤ. σιδηροβριθέσ τ' ἐλαβε δἐξιὰ ἔνων.
ΑΙΣ. ἕφ' ἄρματος γὰρ ἄρμα καὶ νεκρῶ νεκρός.
Δ. ἐξηπάτηκεν αὐ ἑύ σὲ καὶ νῦν. ΕΤ. τῷ τρόπῳ;
Δ. δῦ' ἄρματ' εἰσήνεγκε καὶ νεκρῶ δύο, 1405
οὐς οὐκ ἄν ἄραιντ' οὕδ' ἐκατὸν Αἰγύπτιοι.
ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἐπος, ἀλλ' ἐς τὸν σταθμὸν αὐτὸς, τὰ παιδ᾽, ἡ γυνὴ, Κηφισοφῶν, ἐμβὰς καθήσθω συλλαβῶν τὰ βιβλία· ἐγὼ δὲ δῦ' ἐπὶ τῶν ἐμῶν ἔριφ μόνον. 1410
Δ. ἀνδρεῖς φίλοι, καγὼ μὲν αὐτοὺς οὐ κρινῶ.
οὺ γὰρ δὲ ἐχθρασ' οὐδετέρῳ γενήσομαι.
τὸν μὲν γὰρ ἡγοῦμαι σοφῶν, τῷ δ' ἦδομαι.
ΠΑ. οὐδὲν ἁρὰ πράξεις ἄνπερ ἡλθες οὐνεκα;
Δ. εὰν δὲ κρίνω; 1415
ΠΑ. τὸν ἐπεροῦ λαβὼν ἄπει,
ὁπότερον ἄν κρίνῃς, ὥ' ἐλθης μὴ μάτην.
Δ. εὐδαιμονοῖς. φέρε, πύθεσθε μου ταδ. ἐγὼ καθῆλθον ἐπὶ ποιητήν. ΕΤ. τοῦ χάριν;
Δ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.
ὁπότερος οὖν ἄν τῇ πόλει παραγέσειν 1420
μέλλῃ τι χρηστῶν, τοῦτον ἄξειν μοι δοκῶ. πρῶτον μὲν οὖν περὶ Ἀλκεβιάδου τίν' ἔχετον γνώμην ἐκάτερος; ἡ πόλις γὰρ ἰστικελ.
ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;
BATPAHOCI.

Δ. τίνα;
ποθεὶ μὲν, ἐχθαίρει δὲ, βούλεται δ’ ἔχειν. 1425

ΕΤ. μισῶς πολίτην, ὡστίς ὄφελεῖν πάτραν
βραδὺς φανεῖται, μεγάλα δὲ βλάπτειν ταχὺς,
καὶ πόριμον αὐτῷ, τῇ πόλει δ’ ἀμήχανον.

Δ. εὐ γ’, ὁ Πόσειδον’ σὺ δὲ τίνα γνώμην ἔχεις; 1430
ΑΙΣ. οὐ χρὴ λέοντος σκύμνου ἐν πόλει τρέφειν.
μάλιστα μὲν λέοντα μὴ ’ν πόλει τρέφειν,
ἣν δ’ ἐκτραφῆ τις, τοῖς τρόποις ὑπηρετεῖν.

Δ. νὴ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ’’ ἔχων
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ’ ἔτερος σαφῶς.

ΕΤ. εἰ τις πτερώσας Κλεόκριτον Κυνησία,
αἱροειν αὑραὶ πελαγίαν ὑπὲρ πλάκα.

Δ. γέλοιον ἂν φαίνοιτο νοῦν δ’ ἔχει τίνα;
ΕΤ. εἰ ναυμαχοῖεν, κατ’ ἔχοντες ἰδίας
ραίνοιες ἐς τὰ βλέφαρα τῶν ἐναντίων.

ΕΤ. ὅταν τὰ νῦν ἀπίστα πίσθ’ ἡγόμεθα,
τὰ δ’ ὑπτα πίστ’ ἀπίστα.

Δ. πῶς; οὐ μαυθάνω.

ΕΤ. εἰ τῶν πολιτῶν οἶς νῦν πιστεύουμεν,
τοῦτοις ἀπιστήσαμεν, οἷς δ’ οὐ χρώμεθα,
τοῦτοις χρησαίμεθα, σωθεῖμεν ἂν.
εἰ νῦν γε δυστυχοῦμεν ἐν τούτοις, πῶς
τὰ νῦν πράξαντες οὐ σωζοῦμεθ’ ἂν;

Δ. εὐ γ’, ὁ Παλάμηδες, ὁ σοφωτάτη φύσις.
ταύτι πότερ’ αὗτος εὗρες ἡ Κηφισοσφῶν;
ΕΤ. ἐγὼ μόνος, τὰς δ’ ἰδίας Κηφισοσφῶν.
ΔΙ. τί δαί λέγεις σύ;
ΑΙΣ. τὴν πόλιν νῦν μοι φράσων πρῶτον, τίσι χρήται πότερα τοῖς χρηστοῖς; 1455

μοισεὶ κάκιστα. ΑΙΣ. τοῖς ποιηροῖς δ' ἡδεταί; 1460
ΔΙ. οὐ δήτ' ἐκείνη γ', ἀλλὰ χρήται πρὸς βίαν.
ΑΙΣ. πῶς οὖν τις ἀν σώσει τοιαύτην πόλιν,

η μήτε χλαίνα μήτε σισύρα συμφέρει;
ΔΙ. εὑρίσκε νη Δ', εἰπερ ἀναδύσει πάλιν. 1465
ΑΙΣ. ἐκεὶ φράσαμι' ἃν' ἐνθαδί δ' οὐ βουλομαι.
ΔΙ. μὴ δήτα σύ γ', ἀλ' ἐνθέν' ἀνίει τάγαθά.
ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων
eἰναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,
pόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1470

ΔΙ. εὖ, πλὴν γ' ὃ δικαστῆς αὐτὰ καταπίνει μόνον.
ΠΛ. κρίνοις ἁν.

ΔΙ. οὕτῃ σφῶν κρίσις γενήσεται.
αἱρήσομαι γὰρ δυνερ ἢ ψυχή θέλει.
ΕΤ. μεμνημένοιν νυν τῶν θεῶν, οὕς ὀμοσας,
ή μὴν ἀπάξειν μ' οἴκασ', αἴροι τοὺς. φίλους. 1475
ΔΙ. η γλαστ' ὀμόμοκ', Ἀλσχύλου δ' αἱρήσομαι.
ΕΤ. τί δέδρακας, ὃ μιαρότατ' ἀνθρώπων;

ΔΙ. ἐγώ;

ἐκρίνα νικᾶν Ἀλσχύλου. τῇ γὰρ σύ;
ΕΤ. αἰσχυστοῦν ἐργον προσβλέπεις μ' οἰργασσάμενος;
ΔΙ. τί δ' αἰσχροῦν, ἢν μὴ τοῖς θεωμένοις δοκῇ; 1480
ΕΤ. ὃ σχέτλει, περιόψει με δὴ τεθυκότα;
ΔΙ. τἶς οἴδεν εἰ τὸ ζῆν μὲν ἐστὶ κατ' ἄνειν,
tο πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεῦδεν κόμιον;
ΠΛ. χωρεῖτε τοίνυν, ὃ Διόνυσ', εἰσω. ΔΙ. τί δαί;
ΠΛ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν. 1485
ΔΙ. εὖ τοι λέγεις
BATPAξΩΙΟΙ.

νὴ τὸν Δὲ· οὐ γὰρ ἀχθομαί τῷ πράγματι.

ΧΟ. μακάριός γ’ ἀνὴρ ἔχων ξύνεσιν ἥκριβωμένην.

πάρα δὲ πολλοῖς μαθεῖν.

δὲ γὰρ εὖ φρονεῖν δοκήσας πάλιν ἀπεισών όικαδ’ αὖ,

ἐπ’ ἀγαθῷ μὲν τοῖς πολῖταις,

ἐπ’ ἀγαθῷ δὲ τοῖς ἐαυτοῦ ἐννενέσι τε καὶ φίλοισι,

διὰ τὸ συνετὸς εἶναι.

χαρίειν οὖν μὴ Σωκράτει παρακαθῆμενον λαλεῖν,

ἀποβαλόντα μουσικῆν,

τὰ τε μέγιστα παραλιπόντα τῆς τραγῳδοκῆς τέχνης.

τὸ δ’ ἐπὶ σεμνοῖσιν λόγοισι καὶ σκαριφησμοίσι λήρου διατριβῆν ἀργῶν ποιεῖσθαι,

παραφρονοῦντος ἀνδρὸς.

ΠΛ. ἄγε δὴ χαίρων, Ἀλσχύλε, χώρει,

καὶ σῶζε πόλιν τὴν ἀμετέραν γνώμαις ἀγαθαῖς, καὶ παῖδευσον τοὺς ἄνοιχτους· πολλὸς δ’ εἰσίν’ καὶ δὸς τοπὶ Κλεοφάντε φέρων,

καὶ τοπὶ τοῦτον ποιεῖσθαι,

Μὺρμηκί θ’ ὁμοῦ καὶ Νικομάχῳ τόδε δ’ Ἀρχενόμῳ·

καὶ φράζεις αὐτοῖς ταχέως ἕκειν ὡς ἐμὲ δευρὶ καὶ μὴ μέλλειν·

κἂν μὴ ταχέως ἥκωσιν, ἐγὼ ἥ τὸν Ἀπόλλων στίξας αὐτοὺς καὶ συμποδίσας
μετ' Ἄδειμάντου τοῦ Δευκολόφου κατὰ γῆς ταχέως ἀποτελόμενο.

ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τῶν θάκου τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν, κάμοι σωζεῖν, ἂν ἂρ' ἐγώ ποτε δεῦρ' ἀφίκωμαι. τούτου γὰρ ἐγὼ σοφία κρίνω δεύτερον εἶναι.

μέμνησο δ', ὡσοὶ ὁ πανούργος ἀνήρ καὶ ψευδολόγος καὶ βωμολόχος μηδέποτ' εἰς τὸν θάκον τὸν ἐμὸν μηδ' ἄκων ἐγκαθεῖται.

ΠΛ. φαίνετε τοῖς ὑμῖν ὑμεῖς τούτῳ λαμπάδας ἵρας, χάμα προπέμπετε τοῖς τούτου τοῦτον μέλεσιν καὶ μολπαίσιν κελαδοῦντες.

ΧΟ. πρῶτα μὲν εὐδοῖαν ἀγαθὴν ἀπιόντι ποιητῇ ἐς φῶς ὄρνυμένῳ δότε, δαίμονες οἱ κατὰ γαίας, τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπιυσόλας. πάγχυ γὰρ ἐκ μεγάλων ἀχέων πανσαίμεθ' ἃν οὕτως ἀργαλέων τ' ἐν ὀπλοΐς ἐυνόδων. Κλεοφῶν δὲ μαχέσθω κάλλος ὁ βουλόμενος τούτων πατρίως ἐν ἄροφοις.

**Questions**

1. **Reasons for hostility (τιμή)**
   (Read 2 pages of introduction)

2. The Alexander Question
ARISTOPHANES

THE FROGS

WITH INTRODUCTION AND NOTES

BY

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FIFTH EDITION

PART II.–NOTES

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NOTES.

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

1. i. δεινω, 'am I to utter?' deliberative conjunctive, as ποι φρενῶν ἐλθὼ, πάτερ; Soph. O. C. 310. The negative particle used in this construction is regularly μη, as inf. 5. μηδ' ἐτερον ἄστειον τι. Cp. Xen. Mem. 1. 2. 36 μηδ' ἀποκρίνομαι οὖν;

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

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

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

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

1. 12. τί δῆτ' ἤδε, 'why was I obliged?' The tense refers back to the time when the original arrangements for the journey were made. See on 24 inf.
FROGS.

1. 13. Φρύνικος. This is the comic poet, to be distinguished from the writer of tragedies (see inf. 910). He brought out the Μονότρωος and took the third prize when Aristophanes was successful with his 'Birds;' and the second prize for his Μοῦσα when Aristophanes gained the first with the 'Frogs.' About Δύκις nothing is known. Kock suggests κάπιλικος, because 'Επιλικος was one of the poets of the Old Comedy. Ameipsias, when Aristophanes was unsuccessful with his first edition of the 'Clouds,' took the first prize with a play on a similar subject called Κώννος, introducing the character of Socrates and a chorus of φροντισται. Ameipsias also gained the first prize with his Κωμασται when Aristophanes took only the second with his 'Birds.'

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

Most MSS. read σκεύη φέρουσ', or σκευηφοροῦσ'. Fritzsch's would read ὄσπερ for ὄντερ and σκευοφόρους acc. plur.; making πιοῦσι σκευή-φόρους = Βαυλομένδρον περσόνας ινδούμεν; cp. Φαίδραν ποιεῖν Θέσσομος. 153. Bergk would put a mark of interrogation after εἰσοῦσ κοινεῖ; and so make καὶ Δύκις begin a new clause, 'Why! both Lycis and Ameipsias carry baggage.'

1. 18. πλεῖν (Attic irregular contr. for πλεῖον) ἦ νιαυτό, 'older by more than a year,' i.e. I leave the theatre feeling more than a year older through weariness. Cp. Shakespeare, Cymbeline, 'Thou hea'pt a year's age on me.' Dionysus speaks of himself as a spectator (θεώμενος); and this falls in well with the idea that he is presented here as the type of the Athenian Demos.

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

1. 22. νῖδος Σταμνίνου, a surprise for νῖδος Λιός. 'Son of Jar,' appropriate enough to the wine-god.

1. 23. τοῦτον δ' ὅχω, 'and am giving him a mount.' cp. sup. σκευο-φοροῦσ'.

1. 24. ταλαίπωροῖτο. The optat. after the pres. indic. (see on ἐθει, sup. 12) points back to the original intention of the arrangement. Cp. Od. 17. 250 τὸν ποτ' ἔγω ... ἄξω πῆλ' Ἰβάκης ἵνα μοι βιοτόν πολὺν ἄλφοι. See Goodwin, Moods and Tenses, § 44. 2. note 2. 6, who quotes τοῦτον ἔχει τὸν τρόπον δ' νύμο, ἵνα μυδ' πεισθήναι μηδ' ἔσαπατη-
NOTES. LINES 13–38.

ὅναι γένοιτ' ἐπὶ τῷ δῆμῳ, Dem. Androt. 596. 17, where he remarks that ἔχει implies also the past existence of the law; the idea being that the law was made as it is, so that it might not be possible, etc.

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

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

1. 34. Join κωκύειν μακρά, 'to howl aloud;' as οἰμώζειν μακρά Λυ. 1207. Cp. Hor. Sat. i. 10. 91 iubeo plorare. The phrase is the antithesis to χαίρειν κελεύω.

1. 35. κατάβα. Imperat., as in Vesp. 979. The ordinary form is κατάβηθι. Curtius (Verb. chap. xiv. §§ 37, 38) quotes έσβα Eur. Phoen. 193; έμβα El. 113; ἐμβα Theogn. 847; πρόβα Eur. Alc. 872; describing them as thematic present imperatives from (obsolete) present βάω.

1. 36. βαδίζων, 'on the tramp;' alluding to his walking while Xanthias rides. With συγγύσ εἰμί (not εἰμί as vulg.) cp. Eccl. 1093 συγγύσ ἥδη τῆς θύρας | ἐκλόγενός εἰμί, Plut. 767 ὥς ἄνδρες συγγύσ εἰσαι ἥδη τῶν θυρῶν.

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

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

1. 41. μή μαλνοῖο γε, 'yes, afraid you were crazy.' The addition of γε corrects the view of Dionysus—'afraid he was certainly: not however at your formidable appearance, but only lest it was a madman he had to deal with.' Compare the words of Odysseus, Soph. Aj. 82 φρονοῦντα γάρ νῦν οὐκ ἀν ἤξιτεν ὄκιφ.

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

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

1. 47. τίς ο ναις; 'what's the meaning of it all? what is this combination of the buskin and the club?' I. e. the incongruous mixture of hero and woman; for κόθρονος seems to be used here rather as an article of female dress than as part of the costume of the tragic actor; although this would suit Dionysus well. Schol. δ κροκωτός καί δ κόθρονος γυναικεῖα ἐστιν, ἢ δε λεοντῆ καὶ τὸ ροπαλον ἀνδρία.

1. 48. ποί γῆς ἀπεδήμεις; 'where might you be travelling to?' in such equipment. Dionysus seems to have understood ποί ἀπεδήμεις; in the technical sense of 'where have you been on foreign service?' as in Lysist. 99 foll. τοὺς πατέρας οὐ ποθεῖτε τοὺς τῶν παιδίων ἕπι στρατιᾶς ἀπόντας; εῦ γὰρ ὅ ὁτι | πάσαιν ὑμῖν ἑταίν ἀποδημῶν ἀνήρ. So he promptly answers, 'I was serving Cleisthenes as a marine;' sc. in the battle of Arginusae. 'Ἐπιβατεύειν means, to be an ἐπιβάτης, or 'fighting man on ship-board,' as distinguished from the crew. Cp. Hdt. 6. 12; Thuc. 3. 95. The dative Κλεισθῆνει follows ἐπεβάτευον on the analogy of γραμματεύειν, πρεσβεύειν τινί.

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

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

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

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

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

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

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

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

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

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

1. 69. ἐπὶ ἐκεῖνον, as we say, ‘after him;’ i.e. ‘to fetch him.’ So ἐπὶ βοῦν ἑναι; Od. 3. 421; ἐπὶ ὑδα τειμφθέντα Hdt. 7. 193. Cp. inf. 111, 577, 1418.

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


1. 77. εἰπὲρ γά' ἐκείθεν, 'if you must bring a poet thence.'

1. 78. ἀπολαβὼν, 'having taken him aside all by himself alone.' So Hdt. 1. 209 Κύρος καλέσας 'Τοστασιά καὶ ἀπολαβὼν μοῦν εἶπε.

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

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

1. 83. Ἀγάθων belonged to a wealthy family of good position in Athens. Born about 447, he gained his first prize for Tragedy in 416, and died, probably, in 400. The scene of the Symposium of Plato is laid at Agathon's house, where he is found discoursing on the subject of Love with Socrates, Alcibiades, and Aristophanes. His language (Sympos. 198 C) is represented as reproducing the style of his master Gorgias. Aristophanes calls him (Thesm. 49, 29) ὁ καλλιερής, ὁ κλεινός, ὁ τραγῳδοτώς, but notices the many novelties of diction introduced by him; κάμπτει νέας ἀφίδας ἐκών, etc. Thesm. 53. Aristotle (Poet. 18. §§ 5, 7) objects that (1) the subjects of his plays were too extensive; and (2) that he introduced the practice of making the choruses irrelevant; διό ἐμβόλια ἄδουσιν πρῶτον ἀρξαλτος Ἀγάθων τοι τοιαύτα. His feminine beauty and his fopperies are ridiculed by Aristophanes in Thesm. 191, foll., where Euripides wants him to act a female part, because he was εὐπρόσωπος, λευκός, ἐξυρμένος, | γυναικόφωνος, ἀπαλός, εὐπρεπής ἱδεῖν. His visit to the luxurious court of the Macedonian Archelaus is alluded to here in the words ἐς μακάρων εὐωχιαν, a phrase so closely modelled on the familiar μακάρων νῦσσι and ἐς μακάρων εὐδαιμονίας (Plat. Phaed. 115 D), that we are inclined to believe that Agathon had really 'passed away' from Athens, and was to be numbered among those who οὐκέτ' εἰσίν (72); though it does not seem that he was actually dead at this date. Perhaps μακ-άρων is intended to suggest Μακ-εδόνων just as ἄγαθος (84) is an echo of Ἀγάθων.

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

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

1. 87. Πυθάγγελος. Nothing is known of him; and no answer is given to Heracles’ question. Prof. Tyrrell (Class. Rev. i. p. 128), following Meineke’s suggestion of a lacuna, would fill it up thus: HP. Πυθάγγελος δέ; Δι. περὶ γε τούτο οὐδεὶς λόγος | πλὴν το οὖν πριβεῖ ἡς (‘crush you,’ Av. 1528, parallel to ἐξὸλοντο). Then the words of Xanthias come in well, as he stands by unnoticed, though his shoulder is ‘crushed’ by the burden.


1. 92. ἐπιφυλαξίας. L. and S. follow the Schol. in rendering this, ‘small grapes left for gleaners:’ but Fritzsche seems to come nearer to the spirit of the passage in taking it of ‘vines of rank leafage,’ where leaves were in inverse proportion to fruit: like the Barren Fig-tree of the parable. In the Alemena, Euripides had called the ivy χειλίδων μουσετόν, which is adopted here in the sense of ‘choirs’ or ‘music-schools’ of swallows; birds, whose note was (inf. 681) the type of barbarous, non-hellenic speech. Cp. εἰπερ ἐστὶ μὴ χειλίδων δίκην | ἀγνώτα φανὴν βάρβαρον κεκτημένη Aesch. Ag. 1050.

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

1. 96. γόνιμον, ‘fruitful,’ ‘productive:’ so we have γόνιμον φὸν as distinguished from ἀνεμαίων, an ‘addled’ egg. Cp. Fertile pectus habes, interque Helicona colentes | uberius nulli provenit ista seges, Ov. Pont. 4. 2. 11. Cp. Plat. Theaet. 151 e.

1. 97. ἕτων ἄν. Here ἄν is merely repeated, an echo of the preceding ἄν. So οὐκ ἄν ἀποδοίην οὔθ ἄν ὅβολον οὐδεὶς, Nub. 118. Notice the confusion between λάκοι optat. (as in Soph. Phil. 281 ἄνδρα οὐδείν’ ἐντοπον (δρόν), ὡμ οὐς ἀρκεσείν) and φθέγξεται fut. indic. l. 98; and compare with it the change from subjunct. to indic. in Homeric similes. Perhaps λάκοι is assimilated to εἰδος.

1. 99. παρακεκυνδυνευμένου, ‘an adventurous expression,’ like the audaces aitłyrambi of Hor. Od. 4. 2. 10. Euripides had spoken in his Μελανίππα of αἰθέρ’ οὐκησιν Δίος, and Aristophanes parodies this somewhat unfairly. In the Ἀλέξανδρος of the same poet we have the phrase καὶ χρόνου προήθαινε ποῦς, and in the Bacchae 888 δαρὸν χρόνου πόδα = ‘a long lapse of time.’ The next two lines are a travesty of
Hippol. 612 ἡ γαλώσσ’ ὀμμοχ’, ἡ δὲ φρήν ἀνώμορος, which Aristophanes (here and inf. 1471, and Thesm. 275), like many others, misrepresents; as though Euripides justified the breach of an uttered oath on the plea of a mental reservation. Whereas, what Hippolytus means is that he has taken the oath, without knowing what it implies, yet nevertheless he is bound by it. With καθ᾿ ἱερῶν, ‘over the victims,’ cp. κατὰ χιλιῶν Eq. 660; ὄμνυντων ὥρκον τὸν μέγιστον κατὰ ἱερῶν τελεῖον Thuc. 5. 47. io.

1. 102. ἴδια here = χαρίς.
2. 103. μᾶλλα, i.e. μὴ λέγε ὅτι ἐμὲ ταῦτ’ ἀρέσκει, ἄλλα, etc. So inf. 611, 745, 751; Ach. 458; Av. 109; ‘don’t ask that! why, I am more than crazy with joy.’
3. 104. ἡ μὴ (Cobet καὶ μὴν), ‘in truth this is but rubbish, as even you yourself think’—if you chose to allow it.
4. 105. μὴ τὸν ἐμὸν οἴκει νοῦν. This half-line probably comes from the Andromeda, which Dionysus had been reading; though the Schol. refers to the Andromache of Euripides, l. 237 or 581, the similarity being only slight. Dionysus substitutes ἔξεις γὰρ οἰκίαν for the original ending ἐγὼ γὰρ ἀρκέων. The general meaning is ‘don’t take upon yourself to manage my views: you have a ménage of your own,’ sc. the department of gluttony. For οἰκεῖν oikeiv in this sense cp. Phoeniss. 486, 1231, etc.; and cp. the phrase oikeiv πόλιν.
5. 107. περὶ ἐμοῦ. The allusion to ‘dinner’ makes Xanthias feel more than ever that he is left unnoticed, out in the cold.

6. 109. κατὰ σὴν μήμησιν, i.e. even as you came with club and lion-skin to fetch (ἐπὶ as in sup. 69) Cerberus. The Greek would naturally run ὄφαιρ ἔξεις ἥλθον . . ταυτά, μοι φράσον, but τοῦτος (112) follows the gender of τοὺς γένους, the nearer word. Dionysus wants to know where Heracles found civil hosts and clean beds on the journey, and ‘entertainment for man and beast.’ By ἀναπαύς he means ‘resting-places;’ and by ἐκτροπάς, ‘the branchings of the road,’ points at which information about the route would be specially valuable. Others make ἐκτροπή almost equivalent to ἀνάπαυς, a place where one ‘turns aside’ to rest; so in Lat. deversoriae. διαπαύει are ‘rooms.’ The personal word πανδοκευτρίαι, ‘landladies,’ comes curiously in the list, especially as it is followed immediately by ὅποιον. There is no authority for rendering it ‘hostelries;’ so we must regard the word as a sort of echo of γένος supra 109. Herwerden conjectures πανδοκεῖ’ ἄριστον’.

7. 116. καὶ σὺ γε. It is doubtful if these words should be the beginning of what Dionysus, or the end of what Heracles says. The former has the analogy of inf. 164, and would mean ‘it is not for you to begin to talk about daring and adventure.’ But if we assign the whole line to Heracles, ὃ σχέτλεις, τολμῆσεις γὰρ ἰέναι καὶ σὺ γε; the meaning will
NOTES. LINES 102-131.

be, as Fritzsch does, 'tu adeo cum tua ignavia, ut ego, ire audereis?'

1. 117. τῶν ὅδων, depending on φράζε, as in Soph. Trach. 1122 τῆς μητρὸς ἥκω τῆς ἐμῆς φράσων ἐν οἷς νῦν ἐστί. Thus we shall be able to retain the MS. reading ὅτως. Kock adopting Bergk's reading ὅτη joins it with τῶν ὅδων, on the analogy of ὅποιον γῆς, etc. This would dispose of the changed construction with φράζειν in the next line. Fritzsch would write φράζε νῦν ὅδων, which seems to be corroborated by the singulars θερμήν, ψυχρᾶν, cp. inf. 319.

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

1. 122. πυνηράν, 'choky,' 'stifling,' in a double sense.

1. 123. σύντομος, 'a short-cut,' as in τὰ σύντομα τῆς ὅδου Hdt. 1. 185. Perhaps there is an allusion in the word to the 'chopping up' of the hemlock (cp. ἐντέμεων), as there is in τετραμήν, which means 'well-beaten' or 'well-pounded,' being equally applicable to ἄτραπός or κάνειον. Cp. Plat. Phaed. 116 D ἐνεγκαίτω τις τὸ φάρμακον εἰ τέτραπαι.

1. 126. δυσχείμερον, 'chilly,' 'bleak.' The effect of the hemlock was to paralyse the lower extremities first; the cold and the insensibility gradually mounting upwards. So, in the prison, the officer who administered the hemlock to Socrates kept watching the effect of the poison: σφόδρα πιέσα τὸν πόδα ἤρετο εἰ αἰσθάνοντο· ὁ δὲ οὖν ἐφῆ. καὶ μετὰ τὸ τοῦτο αὕθω τὰς κνήμας· καὶ ἐπανών οὖν ἡμῖν ἐπεδείκνυτο ὅς ψυχοῦτο τε καὶ πνύνυτο Phaed. 117 E.

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

1. 131. Join ἐντεύθεν θεό (θεάματι), 'watch therefrom,' (cp. θεό μ' ἀπὸ τοῦ τέγους Ach. 262), 'the torch-race starting' (cp. ἀφίναι πλοῖου Hdt. 5. 42; ἄφες ἀπὸ βαλβίδου ἐμέ τε καὶ τοῦτο Ἐq. 1159; and ἀφηνεῖα (sc. γραμμή), in the sense of the 'starting-place' in a race). The common interpretation, 'watch the falling-down of a torch therefrom,' as the signal for the torch-race to start, seems to be only an invention of
the Schol. Λαμπάς is frequently used as = λαμπαδηφορία, so λαμπάδα ἐδραμες Vesp. 1203.

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

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

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

1. 138. πάνυ. It seems better to take πάνυ as qualifying μεγάλην, as ταχ vb πάνυ Plut. 57; for the word ἄνυσον needs no expletive. The lake is the Ἀχερώσια λίμνη.

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

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

1. 145. βόρβορον, 'mud.' This Slough of Despond appears in Plato, Phaed. 69 C Ὄμοι τοις καὶ ἀτέλεστοι εἰσ' Ἀιδον ἀφικνηται ἐν βορβώρα κείσται.

1. 151. Μορσίμου βήσιν. Mosimus, son of Philocles (Eq. 401;
NOTES. LINES 132–169.

Pax 800), is ridiculed as a contemptible writer of Tragedy. To ‘write out’ (ἐκγράφεσθαι Av. 982) a speech from one of his plays is sufficient crime to ensure punishment in the nether world. The absurd climax is like the contrast between Nero and Orestes in Juvenal, Sat. 8. 217 foll. ‘Sed nec | Electrae iugulo se pollut, aut Spartani | sanguine coniugii; nullis aconita propinquis | miscuit; in scena nunquam cantavit Orestes; | Troica non scripsit.’

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

1. 155. ἐνθάδε, ‘in this upper world.’

1. 157. ἀνθρώπων γυναικῶν, asyndeton, as in Soph. Ant. 1079.

1. 159. ὅνος. The heavily-laden Xanthias, hearing of all these delights, feels that he is indeed the ‘ass celebrating the mysteries:’ a proverbial phrase for one who has ‘all the kicks, and none of the halfpence.’ For the Athenians, on their sacred procession to Eleusis, would carry their necessary baggage on the back of an ass, whose share in the festivity would thus be very unenviable. Sic vos non vobis. With the phrase μυστήρια ἁγείν (not to be taken as equivalent to φέρειν) cp. Θεσμοφορία, Διονύσια, ἔορτήν, θυσίαν, ἁγείν (Hdt. 1. 137). Here Xanthias flings his burden to the ground. These two lines are in by-play, and do not interrupt the construction.

1. 164. χαϊρε is, properly, the salutation of greeting, and ύγίαυε of farewell: but χαϊρε may stand loosely for either.

1. 165. οὖ δέ, sc. Xanthias, who complains of having to take up the things again, ‘before he has so much as set them down.’

1. 168. τῶν ἐκθεραμένων, ‘of those that are being carried out to burial.’ Here ὅστις follows rather than ὅ, because no person is as yet referred to. But ὅστις ἐπὶ τοῦτ’ ἐρχεται seems rather an unmeaning phrase, and it is tempting to follow Meineke and omit the line, as a needless gloss. If we retain it, we must render, ‘who happens to be coming for this purpose,’ sc. ἐπὶ τὴν ἐκφοράν. Or ἐπὶ τοῦτ’ may be the intention of a journey to Hades, cp. Xen. Anab. 2. 5. 22 ἀλλὰ τί δῆ ύμᾶς ἐξὸν ἀπολέσαι οὐκ ἐπὶ τούτῳ ἡλθομεν; Eur. Bacch. 967, when Pentheus says ἐπὶ τῶν’ ἐρχομαι= ‘that is my intention.’ ἐπὶ ταῦτ’ = ‘hither;’ or ἐπὶ ταῦτ’ = ‘to the same place,’ have been conjectured.

1. 169. τότ’ ἐμ’ ἁγείν, ‘in that case take me with you.’ This is better
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than to render, 'then [it will be] for me to take them;' for φέρειν, not ἀγεῖν, has been the regular word in use here for 'carrying.' The infin. may be the exclamatory expression of a wish, as Ze νατέρ, ἦ Αἰαντα λαχεῖν ἦ Τυδέος υἱόν Ι. 7. 179; or, more likely, there is some word like ἑδοκε to be supplied in the mind, as in the formal phraseology of laws, treaties, etc.; ἐνι ἔδε εἶναι τὰς οποιδάς πεντῆκουτα. But a similar use of infin. is found in Soph. O. 462, Eur. Tro. 421; Plat. Crat. 426 B; Thuc. 5. 9. § 5 (7). Trans., 'then, [resolved] that you do take me.'

1. 170. τοντονί, 'yonder.' Meineke follows Hirschig's emendation ἐκφεροὐσιν οὖτοι.

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

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

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

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

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

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

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

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

1. 185. ἄναπαυλας. Charon, with the regular sing-song of a railway
NOTES. LINES 170–194.

porter, runs over the list of the places at which he is prepared to disembark passengers.

1. 186. Ὄνουν ποκάς, a fanciful name, 'Woolasston,' thrown into a plural like Ὠββα, Ἀδηναί, etc. It seems to refer to the proverb ὄνου κείρειν, expressing useless labour, analogous to our 'great cry and little wool,' where, however, the reference is to the 'shearing' of the pig and not the ass. Bergk's correction (followed by Meineke), Ὀκνὸν πλοκάς, seems more ingenious than probable. Ocnus is said to have been represented in a fresco of Polygnotus, as sitting and plaiting a rope of hay, while an ass, standing near him, eats it as fast as he plait it. Such fruitless work as the 'plaiting of Ocnus' might be compared with the punishment of Sisyphus and the Danaides.

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

1. 188. ποίο σχήμαν δοκεῖς; 'where do you mean to put to shore?' cp. νέες ἔσχον ἐσ τὴν 'Ἀργολίδα χώρην Hdt. 6. 92; τῇ Δήλῳ ἔσχον Thuc. 3. 29.

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

1. 191. τὴν (sc. ναμαχίαν) περὶ τῶν κρεῶν. A life-and-death struggle is described in Vesp. 375 by the words τὸν περὶ ψυχῆς δρόμον δραμεῖν. Analogous to this is the proverbial phrase ὁ λαγῶς τὸν περὶ κρεῶν τρέχει, i.e. 'a race for neck-or-nothing.' Thus the battle of Arginusae is called here the 'life-struggle' for Athenian existence. But Charon is speaking bitterly. He has a grievance respecting this battle, for the unburied 'carcases' of the drowned sailors were so many fees lost to him: and he seems to allude to this by the coarsest word which he can apply to a dead body; using κρεῶν for σωμάτων, like the vulgar phrase—'cold meat.' Dr. Verrall (Class. Rev. 3. p. 258) suggests that the allusion is to the enfranchisement promised to the slaves who fought in the battle. They would then have the citizen's right to eat the sacrificial meats at the registration-festival (τα κρέα ἐς 'Απατουρίον Thesm. 558); and so they were 'fighting for their meat.'

1. 192. ὀφθαλμίων. Ophthalmia was, probably, a favourite excuse of Athenian malingers, and was sometimes artificially produced for the purpose. For οὗ γὰρ ἄλλοι' see on sup. 58.

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

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

1. 202. οὐ μὴ φλαρῆσες; Lit. ‘will you not not-trifle?’ i.e. ‘don’t trifle,’ as in Nub. 367; Vesp. 397; Eur. Hipp. 213; Suppl. 1066; Andr. 757. Goodwin, M. and T. § 89. 2 foll. speaks of this use merely as a ‘strong prohibition,’ meaning ‘you shall not;’ and does not interpret it, as explained above, by an interrogative force. For ἔχων, with the force of ‘continuance’ (‘don’t keep trifling!’), see inf. 512; Nub. 131, etc. ἀντιβάς, ‘with firm planted foot,’ sc. against the bottom, or the bottom of the boat. Cp. Eur. Bacch. 1126 πλευραῖσιν ἀντιβάς τοῦ δυσδαίμονος, Soph. El. 575 βιασθεὶς πολλὰ κάντιβάς.

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

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

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

1. 215. ἄμφε, 'in honour of,' 'on the subject of.' This is the regular opening of a dithyrambic hymn. The dithyrambic poets were nick-named ἄμφενακτες, because of the frequent commencement of their hymns with the words ἄμφε μοι ἀδίσε ἄνακτα. See on Nub. 595, and cp. the beginning of the (Homeric) Hymn to Dionysus (6. 1) ἄμφε Διόνυσον . . . μνήσομαι, and Eur. Troad. 511 ἄμφε μοι Ἰλιον, ὁ Μοῦσα, θείον.

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

1. 217. Λίμναιοι. Thucydides (2. 15) speaks of τὸ ἐν Λίμναιοι Διονύσον, οὐ δὲ ἄρχαιοτερα Διονύσια τῇ δωδεκάτῃ ποιεῖται ἐν μηνὶ Ἀνδριστηρίῳ, and Demosthenes (contr. Neaer. 1371) gives exactly the same account. This 'primitive Dionysian festival' is the Anthestoria (not to be confounded with the Lenaea, which was celebrated in the month Gamelion). The mysteries connected with the celebration of the Anthestoria were held at night in the ancient temple ἐν Λίμναιοι, a low-lying part of Athens, once a swamp, near the Ilissus.

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

1. 219. χύτροιοι. Χύτροι was the name of the third division of the festival of Anthestoria. The first day was called Πιθογία, the second Χώες (Ach. 961 foll.), a day of revelling and drunkenness, so that the populace on the morning of the third day was well called ὁ κραυτάλεκμος ὀχλος. On the day of the Χύτροι, ποτα of pulse were offered to Ἐρμής ἄρινος.

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

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

1. 226. εὔξωλοιεθ' αὐτῷ κοάξ, 'to blazes with you, croak and all!' This use with αὐτός is commoner with the plural; but cp. αὐτῷ φάρει Od. 8. 186; αὐτῷ γαρτῷ ib. 21. 54; αὐτῷ λόγχυ Thesm. 826.

1. 227. οὐδὲν γάρ ἐστ' ἄλλ' ἢ κοάξ, 'for you are nothing else but croak.' For οὐδὲν ἄλλ' ἢ, i. e. nihil aliud nisi, cp. Lysist. 427 οὐδὲν

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ποίῳν ἄλλ᾽ ἦ καπηλεῖον σκοπῶν. But it is difficult to decide when to write ἄλλ᾽[ο] ἦ, and when ἄλλ᾽[α] ἦ. Sometimes there is no doubt, as in Xen. Anab. 4. 6. IX ἄνδρες οὐδαμὴ φανεροῖ εἰσίν ἄλλ᾽ ἦ κατὰ ταύτην τὴν ὀδόν. Krüger, § 69. 4. 6, suggests that ἄλλ᾽ ἦ should be written when the effect to be produced is to bring the reader into prominence; and ἄλλ᾽ ἦ to point an exception.

1. 228. εἰκότως γ᾽, ὥσπερ πολλὰ πράττον, 'and well we may, you meddlesome fellow.' So πολλὰ πράττον inf. 749. Cp. πολυπραγμονεῖν.

1. 230. κεροβάτας, variously interpreted as (1) 'God of the horned hoof,' cornipes; cp. τραγόπους Simonid. 134; ἀλγιδής h. Hom. 18. 2. 37; or, (2) 'roving the mountain peaks;' cp. ὑψικέρατα πέταν Nub. 597. The Schol. gives (2); but the former is doubtless right.

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

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


1. 244. κύπερον is generally identified with the marsh plant 'galin-gale,' and φλέωs may be the 'flowering rush.'

1. 245. πολυκολύμβουιν μέλεσιν (so Reisig, as the simplest emendation for the unmetrical πολυκολύμβουιν μέλεσιν), 'in the music of our strain, as we plunge and plunge again.'

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

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

1. 259. ὀπόσον ἐν χανδάνη, 'to the full compass of our throat.'

1. 262. τοῦτο γάρ. Dionysus outdoes the frogs in shouting his βρεχεκεκέιξ, declaring 'ye shall not beat me at that:' till at last he silences them.
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1. 266. τῷ κοδξ, 'with your own croak.' Others read τοῦ = 'till I silence your croak.'

1. 268. ἐμελλῶν ἄρα, 'I was pretty sure to stop you sooner or later.' A regular phrase to express satisfaction at a successful effort, as Nub. 1301 ἐμελλών σ’ ἄρα κινήσειν ἐγώ. So Ach. 347; Vesp. 460.

1. 269. ὥ σαγε, 'avast rowing there! Shove alongside with the paddle, step out when you've paid your fare.'

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

1. 275. ἐλεγεν, sc. Heracles; sup. 145 foll.

1. 276. καὶ νυν γ’ ὅρω. Dionysus looks silly at the spectators when he says he 'still has his eye on the reprobates.' This good humoured abuse of the audience is a standing form of joke, cp. inf. 783; Nub. 1096 foll.; Vesp. 73 foll.

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

1. 282. γαῦρον, 'conceited.' The line is parodied from the Philoctetes of Euripides, where Odysseus is reproaching himself for his needless braggadocio in encountering perils; οὕτω γὰρ οὗτῳ γαῦρον ὡς ἀνήρ ἐμοῦ.

1. 284. ἐξίν τι τῆς ὀδοῦ. Dionysus would like to meet with some adventure worthy of his heroic journey to Hades.

1. 285. καὶ μῆν, although regularly coming at the beginning of the sentence, still keeps its force here of introducing something for the first time; so inf. 287.

1. 286. ἐξοπλισθε νῦν ἢ. Dionysus betrays his innate cowardice at the first alarm, and begs Xanthias to take the post of danger on each occasion.

1. 291. εὖ αὖν ἢ, 'let me go after her!'

1. 293. Ἔμποισα, the name of a spectre belonging to the train of Hecate, and haunting lonely spots at night. The Empusa seems to have had something in common with the Ghoul and the Vampire; but its main peculiarity was the power of assuming different shapes, like Proteus. So the mother of Aeschines is called 'Empusa' by Demo- sthenes (18. 130), ἐκ τοῦ πάντα ποιεῖν καὶ πάοσχεν καὶ γίγνεσθαι.

1. 295. βολίτινον. Dionysus is reduced to such abject terror that he accepts as so many new horrors the most ridiculous belongings that Xanthias attributes to the Empusa.

1. 297. ἰπεῦ. The priest of Dionysus sat in a conspicuous place in
the theatre; and Dionysus rushes across the stage to get his protection. ‘Save me, that I may sit with you at the wine party;’ which was given when the acting was over.

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

1. 301. ἵθ᾽ ἤπερ ἔρχεται. It seems that these words must be addressed by Xanthias to Dionysus, ‘go on as you are going,’ i.e. ‘go straight on’ without fear. So Lysist. 834 ἐκ πότνυ ἵθ᾽ ὁρθὴν ἤπερ ἔρχεται τὴν ὀδὸν. Nor need we be surprised at the next words δεῖρο, δεῦρ᾽, καὶ δέσποτα, if we suppose that Dionysus, too terrified to do as Xanthias tells him, is preparing to run off in the opposite direction.

1. 303. δοσσεῖρ Ηγέλοχος, sc. ἐλεγε. Hegelochus, the protagonist in the Orestes of Euripides, had to repeat the line ἐκ κυνιάτων γὰρ αὕτης αὖ γαλην' (i.e. γαληνά, ‘a calm’) ὑπώ. But by some intonation of his voice, probably not carrying the sound of the ν (after elision) on to the δ in ὑπώ, he made it sound like γαλην (from γαλη, ‘a weasel’). It is like the old jest about the weasel and the stoat: ‘it is so (w)easibly distinguished; indeed, it is (s)to(a) tally different.’ Such a story is very suggestive of the nicety of Greek pronunciation, and the sharp ears of an Athenian audience. A play called ‘Loth’ was once being acted in Paris; and an actor declaimed the words Il a vaincu Loth in such a way as to sound like ‘Il a vingt culottes.’ Instantly one of the audience shouted ‘Qu’il en donne à l’auteur!’ and the house was convulsed.

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

1. 311. αἰθέρα. See on sup. 100. Here Dionysus implies that Euripides with his incongruous phraseology is the cause of all his master’s troubles.

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

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

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

1. 324. πολυτίμου ἐν ἔφρασι. As the under-world is a shadowy reflection of the world above, we may suppose a reference to be made here to τιμάς in the Ceramicus, though ἐνθάδε really = Hades. The 'richly-clustered myrtle wreath laden with berries' was officially worn in the procession by the Priests and Mystae.

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

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

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

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

1. 340. ἔγειρε, 'Fan up the flame of the blazing torches; for thou hast come brandishing them in thy hands, O Iacchus, morning-star of
our midnight rite. This, the reading of almost all the MSS., hails Iacchus as he joins his votaries torch in hand (ὅ Βαυκχεῖς δ’ ἔχων πυρόφαγη φλόγα περὶ καὶ νάρβηθαι ἄποιει Bacch. 145) and cries to him to fan the flame by swinging the torch faster. Most modern editors omit γὰρ ἡμεῖς (ἡμεῖς in two MSS.), but without sufficient reason; though no doubt it simplifies the construction greatly.

1. 343. φέγγεται, 'is all ablaze.'
1. 347. ἔτων... ἐνιαυτός. Cp. Od. i. 16 ἄλλ᾽ ὑπὲρ ἣ ἔτος ἠλθε περιπλομένων ἐνιαυτῶν, where ἔτος is the definite date, reached by sundry revolutions of ἐνιαυτὸλ = periods of twelve-months. 'The lengthy periods of ancient years.' But the parallel is not close, as in Homer ἐνιαυτῶν is a gen. absol. Cp. Propert. i. 417 formosi temporis actas.
1. 349. τιμᾶς, as sup. 334, 'sacred service.'
1. 351. προβάδην, 'lead forth, O blessed one, with stately step to the flowery marish-floor (sc. Λίμναι) our youths to join the dance.'
1. 354. As Kock remarks, these anapaests are not pronounced by the whole Chorus, but by the Leader, who represents the hierophant in the sacred procession. The words ὰμεῖς, etc. (inf. 370) are addressed by him to the χορευταί.

ἐξίστασθαι, 'withdraw himself from;' as Soph. Aj. 672 ἐξίσταται δὲ νυκτὸς αἰλανής κύκλος | τῆ λευκοπάλῳ φέγγος ἡμέρα φλέγειν. Cp. the Lat. formula, 'procul, o procul este, profani.'
1. 356. Μουσῶν reads like a surprise for Μυστῶν, and serves to show that the sacred rites of Poetry rather than of Religion form the real subject of the scene.

Join ἑχόρευεν (as well as ἐδεί) with ὅργα, the accus. being analogous to such uses as ὀλυμπια νικᾶν. Cp. χορεῦειν Φοῖβον Pind. Isthm. 1. 7.
1. 357. Κρατίνου. To be 'initiated into the mysteries of the bull-eating Cratinus' is, similarly, a surprise for some phrase referring to the 'mysteries of Demeter.' The word ταυροφάγος is obscure. It may either be an epithet transferred to the votary from Dionysus himself, who had a wild and savage side to his character: or it may be applied to Cratinus in the sense of 'headstrong,' 'reckless;' just as in Eq. 526 foll. he is described as a torrent sweeping the plain. Possibly the 'eating of bulls' may be supposed to have given a savage spirit, as the eating of garlic (cp. Acharn. 166) made the Odomanti warlike. Cp. ὀμοφάγον χάριν Bacch. 139.

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

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

1. 362. τάπορρητ, 'things contraband of war,' like the ζωμεύματα Eq. 279 foll. Aegina, from its position in relation to Athens and the Peloponnese, would serve as an entrepôt for such illegal trade. We know nothing more of θωρυκίων than that he was a 'scurry' 5 per cent. tax-gatherer.' The εἰκοστὴ = ½, i.e. 5 per cent., was a tax on all imports and exports, levied, subsequently to 413, by the Athenians on their tributaries, instead of the ordinary φόρος Thuc. 7. 28.

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

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

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

1. 367. βήτωρ ὄν. The Schol. says that Agyrthius (and Archinus, but this is unlikely) 'pared away' (ἀποτρώγειν) the stipend paid to dramatic authors and actors (the Schol. says, κοιμηθὼν), because he had been ridiculed on the stage. It is hardly likely that βήτωρ ὄν means merely 'in the capacity of a public speaker;' i.e. bringing forward some motion to promote national economy: doubtless we should render 'though he was a public speaker,' and might have been expected to support rather than to starve the poets. The latter explanation is required by the εἴτα.

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

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

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

1. 374. ἐγκρούων, see on sup. 334. The 'mockery' and 'ribaldry' were distinctive features of the festival.

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

1. 378. ἐμβα, see on sup. 35, 'step forward.' χωπως ἄρεις, 'and see that you extol.' The long ἄ shows that the form must be referred not to αἰρω but ἄρω, so that ἄρω will be a contracted form of ἄφερω. The MSS. give αἱρεῖς, αἱρείς, and αἱρες.

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

1. 381. εῖ τὰς ὄρας = 'for all time to come,' as in Nub. 562.

1. 382. Join ἐτέραν ύμων ὑδέαν κελαδείτε, like κελαδείν ύμων Pind. Nem. 4. 26. Perhaps we might take ὑδέαν as an adverbal accusative, 'by way of a different kind of hymn,' so as to leave βασίλειαν as object to κελαδείτε: but it is simpler to take it with ἐπικοσμοῦντες.

καὶ με... παίσαι, 'and grant that I may sport.' For the infinitive used in the expression of a wish see on sup. 169, and cp. Ach. 247 ὙΔίωνυς δέσποτα... τῆν ἥν πομπὴν ἐμέ... ἄγαγεῖν τυχρως. Here the Chorus let the truth slip out that they are not only a procession of Mystae, but the actual Chorus of the play; so they very naturally express the wish that they may 'win the day and be decked with the victor's ribbon' (νικήσαντα ταινιοῦσθαι). Cp. Thuc. 4. 131 οἱ Σκιωναίοι τὸν Βρασίδαν δημοσία μὲν χρυσῷ στεφάνῳ ἀνέδησαν... ἰδία δὲ ἐταίνιον καὶ προσήρ-χοντο ὅσπερ ἄβλητή.

1. 395. ὄραιον. So Dryden, 'Bacchus... ever fair and ever young;' Catull. 64. 251 'flores Iacchus;' Ov. Met. 4. 17 'tu puere aeternus, tu formosissimus.'

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

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

1. 404. κατεσχοσω (aor. med. 2 pers. κατασχίζω) μέν. No doubt there was plenty of rough play enjoyed, and personal liberties taken, during the procession (ἀκόλαστος, φιλοπαίγμων τιμα sup. 331); and thus ragged garments and half-worn shoes were the fashion, so as to save one's better clothes. 'It was thou that didst set the fashion of torn sandal and ragged cloak that we might have our fun with cheapness; and thou didst find means for our sporting and dancing without serious
NOTES. LINES 378-439.

loss.' As the next lines show, a girl joins in the procession with only a smock, and this so much torn as to leave the bosom bare. For καταισχίσω μὲν Kock ingeniously reads καταισχισάμενος and ἔξευρες.

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

1. 416. βουλέσθε δή. Here follows an imitation of the regular γεφυρισμὸς sup. 316.

1. 417. Ἀρχέδημος (inf. 588) was a demagogue who began the prosecution of the generals after the battle of Arginusae by impeaching Erasinides (see on inf. 1195). The point of attack against Archedemus here is that he was enrolled among the φράτερες by corrupt means, quite late in life (being an alien, as the poet assumes) instead of in infancy, as was usually the case. Cp. Av. 764 εἰ δὲ δούλος ἐστι καὶ Κάρ ὡσπερ Ἑρμησ-τίδης, | φυσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φράτερες. The metaphor is from children cutting their second teeth, which they would naturally do when seven years old. Cp. Solon, 25. 3 παῖς μὲν ἄνηθος ἔως ἐτὶ νήπιος ἔρκος ὁδόντων | φύσας ἐκβάλλει πρῶτον ἐν ἐπτ' ἔτεαιν. So ἐφυε here with φράτερας, put as a surprise for φραστήρας (ὁδοντας) = 'the teeth that tell the age.' Archedemus 'had been seven years at it, and yet had not got a set—of clausmen.'

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


1. 431. ἔχοντ' ἄν οὖν. Here Dionysus and Xanthias step forward and accost the Chorus.

1. 437. αἰροῦ ἄν, 'you may take up your load again.'

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

1. 441. κύκλος, ‘the enclosure,’ called περίβολος, surrounding the τέμενος, ἄλος, etc.

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

1. 457. δύναμεν, sc. when we were in the upper world. This ‘hospitality to strangers’ was especially an Athenian characteristic, in marked distinction to the Spartan ξενηλασία. The meaning of ἰδιωτας is fixed by the contrasted ξένος as = ‘citizens.’

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

1. 462. οὐ μὴ διατρίψεως, ‘don’t delay’ (see on sup. 202), ‘but do have a try at the door.’ So ἐμπύραν ἐγενόμην Soph. Ant. 1005.

1. 463. σχῆμα καὶ λῆμα, a verbal jingle; ‘showing both fashion and passion’ or ‘fire and attire’ in the style of Heracles.

1. 466. ὃ μιατί. With the passionate repetition cp. Hamlet, Act i. sc. ν, ‘O villain, villain, smiling, damned villain!’

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

ἔχεσθαι μέσος is a regular phrase of wrestling, as in Nub. 1047 εἴθος γάρ σ’ ἐκὼ μέσον | λαβὼν ἄφυκτον. The verbs and participles are crowded together to express the furious energy of Aeacus’ accusation.

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

1. 472. περίδρομοι. The ‘prowling hounds’ are the Furies; called, Soph. El. 1388 μετάδρομοι | πανουργημάτων ἄφυκτοι κόνες.

1. 475. μύρανα, ‘lamprey;’ a voracious fish, one of the ἔχθες ὑμησταί Π. 24. 82. The μύρανα of the markets was esteemed dainty food: but the μύρανα of the poets was a venomous beast, a hybrid between the lamprey and the viper. Cp. Aesch. Choeph. 994 μύρανα γ’ εἴτ’ ἐχίδν’ ἐφυ. The epithet Ταρτησία has a terrible sound, from its resemblance to Τάρταρος. But it veils a jest; for the Tartesian lamprey was esteemed a great delicacy. Similarly the Γοργόνες are put in a ridiculous light by being connected with Tithras, a dême of the Αἰγῆς φυλῆ. So a Londoner might speak of ‘Harpies of Blackwall.’

1. 478. ἔφ’ ἁς, ‘to fetch whom (sup. 69) I will rush with racing speed.’ The fun of the whole passage lies in its exaggeration of tragic
NOTES. LINES 441–515.

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

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

1. 494. ληματίας, 'you are in plucky mood.' Aristophanes is fond of the desiderative verbs in -ῶ, as σιβυλλιᾶν Eq. 61; μαθητῶν Nub. 183; κλαυσάν Plut. 1909; σκυτονιῶν Ach. 1219. Add τομᾶν from Soph. Aj. 582; θανατῶν Plat. Phaed. 64 B; στρατηγιῶν Xen. Anab. 7. 1. § 33. A v. l. in the Schol. is ληματίας, a noun of the same form as φρονηματίας (Xen. Ages. 1. 24), κοππατίας, etc. If this be read, the word would be parallel to ἄνδρειος.

1. 498. αὐτ' (sc. αὐτά), the βόταλον and λεοντῆ. For οὔ γὰρ ἄλλα see on sup. 58.

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

1. 505. ἰψε (ἴσω), 'set boiling two or three pots of porridge of split-peas.' κατερυκτά (κατερείκω) properly means 'bruised' or 'crushed.' Heracles seems to have cared at least as much for the quantity as the quality of his food.

1. 508. κάλλιστ', ἐπαινῶ, 'no, thank you; I am much obliged.' Καλῶς (inf. 512, 888), is the regular word to express 'declined with thanks;' like the use of beneigne in Latin (Hor. Ep. 1. 7. 16, 62). The diphthong οὐ makes a synizesis with the final ω of 'Ἀπόλλω. So περιόψωμαπελόθντ' (περιόψωμαι) is a crasis. Trans. 'I will not suffer you to go;' lit. 'I will not look coolly on at your departure.' Cp. inf. 1476; Nub. 124 ἄλλ' οὗ περιόψωμαι μ' ὁ θεῖος Μεγακλῆς ἀνιππον.

1. 510. ἄνεβραττεν, sc. ἦθεός.

1. 511. κύδων, i. e. καὶ οἶνον, as κυκίαν (καὶ οἰκίαν) Thesm. 349.

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

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

1. 518. ἀφαιρεῖν, 'to pull off the spit,' or 'take away from the fire.' Cp. Ach. 1119 οὗ δ' ἀφελῶν δεύρο τὴν χορδήν φέρε.

1. 519. πρώτιστα, 'first and foremost.' Xanthias forgets his hostess and everything else, at the first mention of ὀρχηστρίδες.

1. 520. αὐτός. A word of dignity and position. So the μαθητής describes Socrates as αὐτός (Nub. 219), reminding us of the dictum of the Pythagoreans, αὐτὸς ἐφα. Here Xanthias is posing as 'the master,' 'the gentleman,' while Dionysus is hailed as ὁ παῖς. Cp. the Lat. use of ἐρεῖ, to denote the master of the house, or the emperor.

1. 522. οὗ τί ποιοῦν σπουδὴν ποιεῖ, 'you don't mean that you look upon it as earnest, do you?' So (526) οὗ δὴ ποιοῦν διανοεῖ.

1. 523. ἐνεσκεύασα, 'I dressed you up as.' The word used when Dicaeopolis dresses himself up as Telephus, in Acharn. 384.

1. 527. οὗ τάχ' ἄλλ' ἡδη, 'it isn't a case of by and by, I am setting about it already.'

1. 528. μαρτύρομαι. 'I protest against this.' Like Lat. antestari, the word properly means 'to summon witnesses to one's side.' So in Nub. 1222, when Aeminius protests against the use of the whip. Here ἐπιτρέπω means 'I entrust my case to;' as ἐπιτρέπειν δικαστῇ Thuc. 4. 83.

1. 529. ποῖοις θεοῖς. This is not a question for information, asking 'to what gods will you entrust it?' but it means 'what sort of gods will you find for your purpose—none!' The force really is 'gods—forsooth!'

1. 531. ἀλκιμήνης, i.e. 'the son of Alcmena,' sc. Heracles. The order of the words in the sentence is οὐκ ἄνδητων δὲ καὶ κενῶν [ἐστι] προοδοκῆσαι σε ὡς, etc.

1. 532. ἔχ' αὐτ', sc. the dress of Heracles. ἀμέλει, καλῶς, 'very well, it's all right.'


1. 535. περιπλευκότος. A sort of Odysseus, who has 'roamed about the world.' But the word is used with special reference to the following metaphor, μετακυλὐδεῖν...τοῖχον, 'to shift oneself towards the comfortable side of the ship;' sc. to the one which is well out of the water, in the storm. It is a proverb with a similar meaning to 'feathering one's own nest.' The Schol. quotes from the Alcmena of Euripides, οὗ γὰρ πτοτ' εἰσὶν Σθένελον εἰς τὸν εὐτυχῆ...κρούντα τοῖχον τῆς δίκης σ' ἀποστερεῖν.

1. 538. γεγραμμένην ἑοτάναι. The words contain a hint of the stiffness and want of life in Greek pictures. We may say 'to stand like a graven image,' as a description of helpless immovability. But the feeling is more like the vulgar phrase, 'standing like a stuck pig.'
NOTES. LINES 518-571.

1. 540. Theramenes, the typical political ‘trimmer,’ whose way was always to take ‘the comfortable berth,’ had the nickname of κόθορνος, or ‘loose boot,’ which fitted either foot equally well (Xen. Hell. 2. 3. 31).

1. 552. κακόν ἡμει πτω, ‘there’s trouble come upon some one.’ Xanthias means that on Dionysus will be visited the late escapades of Heracles in the πανδοκεῖον.

1. 554. ἄνημωβολίαια, the reading of the Rav. MS. etc.; some other MSS. give ἄνημωβολιμαῖα. Most modern edd. adopt ἄν’ ἡμιωβολίαια as divided by Kuster. But it is difficult to see how the distributive force of ἄν would be expressed with an adj. signifying ‘worth half an obol;’ unless we supply κρέα, and render ‘in bits worth half an obol each;’ i.e. ‘bit by bit.’ It is better to adopt the MS. reading and to take ἄνημωβολίαια as a word formed directly from the phrase ἄν’ ἡμιωβόλον.

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

1. 559. τάλαν, ‘my poor girl!’ The masc. gender applied to a woman, as in Thesm. 1038; Lysist. 102; Eccl. 124. But, perhaps, it is neut.=‘poor thing!’ Or τάλαν may=‘wretch,’ as in Od. 19. 68.

1. 560. αὐτοῖς τοῖς ταλάροις, ‘baskets and all’ (sup. 226). πλεκτὸ τάλαροι, wicker baskets or strainers, are part of the rustic furniture of the Cyclops, Od. 9. 247.

1. 562. ἔβλεψε δρμῦ. This is the sharp, menacing look, described as ‘a mustard-glance,’ ἔβλεψε νάτυ Eq. 631.

1. 564. οὐτός ὅ τρόπος, sc. of eating and not paying.

1. 565. μαίνεσθαι δοκῶν, ‘pretending to be mad.’ For this use of δοκεῖν cp. Eur. Med. 67 ἡμοῦσα τὸν λέγοντος ὀδ δοκῶν κλῦειν, Alcman. 76 ὄρεων μὲν οὐδὲν δοκεῖν ὄρεων ὀ.€.

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

1. 567. ἔφεξες γε (ἀδίσω). The participle describes the style of φχερ, ‘he went off with a sudden rush, taking away with him the mats (that lay on the floor).’

1. 568. ἔχρην, ‘it’s high time.’ Like Lat. tempus erat.

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

1. 571. φάρυγ, ‘glutton,’ ‘gormandizer.’ Like Lat. gula.
FROGS.

1. 574. βάραθρον, a deep gulf in the déme of Κειριάδαι, behind the Acropolis, into which criminals were thrown (Nub. 1449; Eq. 1363) There was a similar gulf at Sparta called Κανάδας (Thuc. 1. 134), used for a similar purpose.

1. 576. κατέσπασας, 'didst bolt.' So αὐτός δ' ἐκείνου τριπλάσιον κατέσπασας Eq. 718; cp. Fax 970.

1. 577. ἐπί, see on sup. 69.

1. 578. ἐκπνεύεται, 'will wind out;,' 'worm out.' For the metaphor cp. τολύπειν and ἐκτολύπειν. προσκαλούμενος, the technical word of 'citing' any one to appear in court. So ὕβρεως προσκαλεῖσθαι Vesp. 1417.

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

1. 581. μηδαμός, sc. τοῦτο ἐπίφες. 

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

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

1. 589. κατ' ὁποῖας ὁμβάνω, 'and on these terms I assume the character.' Cp. στολὴν λαμβάνειν inf.

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

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

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

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

1. 599. ἕν χρηστὸν ὑ τί, 'if any good chance turn up.' τοῦτο refers back to χρηστὸν τί.

1. 601. εὖ ὀτὸ δτι has passed so completely into an idiomatic phrase that it is used, although δτι has been already introduced into the construction. So, sometimes, δηλούντι.

1. 603. ἀνδρείον τὸ λῆμμα, 'gallant in my spirit.'

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

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

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

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

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

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

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

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

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

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

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

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

1. 630. αἰτῶ (αἰτιάον), ‘blame yourself.’ You will only have yourself to thank for it, after this warning.
FROGS.

1. 632. φήμ' ἐγὼ, 'I answer Yes' = of course I heard.
1. 638. προτιμήσαντά τι, 'caring aught about it.' So εἰρήνη δ' ὅπως | ἔσται προτιμῶν' οὐδὲν Acham. 27; οὗ προτιμῶν ἥθους αὐτοῦ παῖδα Agam. 1415.
1. 643. πληγήν παρὰ πληγήν, supply πληγάς, 'hitting each man blow for blow.' For παρά in the sense of 'parallel,' 'corresponding' cp. ἥμαρ παρ' ἥμέραν.
1. 644. τίδος, 'there you are!' Xanthias is all stripped and ready.
ὑποκινήσαντα, 'wincing;' used intransitively, as in Hdt. 5. 106 οὐδεμία πόλει ὑπεκίνησε. Then follows a blow; and then a pause, that ought to have been filled up with a cry of pain. But Xanthias remains silent and unconcerned, so that Aeacus has to assure them that he has already dealt the blow. 'Nay, I don't fancy you have,' says Xanthias. Then Aeacus crosses over to Dionysus, and informs him that he is about to strike him; and the blow descends. But Dionysus takes no notice of it, and asks 'when the announcement is coming off.'
1. 647. οὐκ ἔπαρον, 'that I did not sneeze.' As one might do if tickled with a feather or a straw. Cp. τὴν μῆνα κνήσας ἔπαρε Plat. Symp. 185 E.
1. 648. οὕκον ἄνωσες τι, 'do look sharp about it!' Lit. 'Will you not use some despatch?' So says Xanthias, pretending that he has not felt the second blow; or, rather, that it has not been dealt. But, in spite of his nonchalance, a sudden cry of pain or vexation, 'tut,' 'tut,' (ἀτταταί) is forced from him, which he cleverly construes into an expression of annoyance that the festival in honour of Heracles (whose character he has assumed) is not taking place at its due time. Diomeia was an Attic dême, where there was a Heracleum. Many of the national and local festivals had fallen into disuse during the war.
1. 653. ιοῦ ιοῦ, 'Hollo! Hollo!' This cry can express equally well joyful surprise (Nub. 1170; Eq. 1096; Aesch. Ag. 25) or pain (Soph. O. T. 1071, etc.). Dionysus avails himself of the ambiguity, and interprets his cry as one of delight at seeing a cavalcade of knights ride by. But he has also to explain away the tears now running down his cheeks, which he does by declaring that he smells onions.
1. 654. τί δὴτα κλάεις; Aeacus rejects this explanation; and says, sneeringly, 'O yes! for of course (ἔτελ) you don't care about the flogging!' 'No,' answers Dionysus, 'it's no matter to me.' Kock quotes Plato, Gorg. 474 B ἐγὼ δὲ ἀνθρώπων οὐδένα οἷμαι τὸ ἄδικεῖν τοῦ ἄδικείσθαι κάκιον ἡγείσθαι. ἔτελ σὺ δέζαιο ἄν μᾶλλον ἄδικείσθαι ἢ ἄδικεῖν;
1. 657. τὴν ἄκανθαν. He pretends that a thorn has stuck in his flesh; and he asks Aeacus to pull it out. Quite puzzled, Aeacns cries impatiently, 'What's the meaning of all this?' (τί τὸ πράγμα τούτι;)
NOTES. LINES 632–678.

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

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

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

1. 664. Πόσεδον... δὲ Ἀιγαῖον πρῶνας. This, the reading of the MSS., has no grammatical construction, unless we supply ἕχεις from the former quotation (sup. 659). Scaliger suggested πρῶνας, which many editors follow. The whole line is adapted from the Laocoon of Sophocles, quoted by the Schol. There seems no reason to suspect the passage, because it interrupts the metre, seeing that it is wrung from a man in pain. But Kock would save the trimeter by retaining only ἀλὸς ἐν βένθεσιν after ἡγησάτο πις, considering that the rest has crept into the text from a marginal gloss. Anyhow, we should expect ἀλὸς ἐν βένθεσιν to precede the clause ὅτι Ἀιγαῖον... μένεις.

1. 671. γνώστεια. Cp. Od. 5. 79 οὗ γὰρ τ' ἀγνώτεροι Θεοὶ ἀλλήλοις πέλονται | ἄθικτοι, οὔτ' εἴ τις ἀπόπροθι δώματα ναίει.

1. 677. σοφία, 'learned professions,' 'embodiments of wisdom,' as represented in the Athenian audience. This with a touch of irony. Cp. σοφία μὲν αἰτειναὶ Pind. Olymp. 9. 107.

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

ἐφ' οὖ δὴ χέλεσιν, 'on whose lips of mongrel speech' (ἄμφιθαλος, not as L. and S. 'garrulous,' but bilinguis, alluding to the mixture of Thracian dialect with Attic. Cp. ἄμφικέφαλος, ἄμφιθεος, ἄμφιθηκος), 'raves horribly a Thracian swallow, perching on her barbarian leaf.' Commentators endeavour to reduce these words to reasonable sense, by such alterations as ἕποβάρβαρον... κέλαδον, or ὀπί βάρβαρον ἰδομένη πίτυλον. But, before accepting any of these, we should ask whether
such grotesque words as δεινὸν ἐπιβρέμεται, used of a swallow, do not at once prove that the fun of the passage depends on the very incon-
gruousness of the language. The swallow from Thrace, the scene of
Procne’s transformation, is the type of barbarous, unintelligible speech.
So Aesch. Ag. 1059 χελιδόνος δικήν, | ἀγνώτα φαινὴν βάρβαρον κεκτημένη.
Cp. Hdt. 2. 57 ἄν ἐβαρβάρις ὄρνιθος τρόπον ἐδόκει σφι φθέγγεσθαι.
The Swallow here borrows the ‘lamentable ditty’ of the Nightingale,
because Procne and Philomela were sisters.

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

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

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

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

πάλαισμα was properly a wrestler’s ‘dodge’ for flooring his adver-
sary; the metaphor being kept up in ἀλωνθοῦσιν.

For ἐγκενέσθαι with the force of ἐξείναι: cp. Pax 346 εἰ γὰρ ἐγκενεῖτ
ἵδειν ταύτην μὲ ποτὲ τὴν ἡμέραν.

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

1. 693. μῖαν, sc. ναυμαχίαν, i.e. at Arginusae. Πλαταῖας (i.e. Πλα-
taeæs from Πλατεῖοι). In their preparations for the battle of Arginusae
the Athenians ἐφηρίαντο βοηθεῖν ναυσίν ἐκατόν καὶ δέκα ἐσπιβάζοντες
toûs εν ἡλικία δυτικ άπαντας, δύολος καὶ ἐλευθέρους Χει. Ηell. 1. 6. 24.
These slaves were granted the same rights as had been accorded to the
Plataeans, a restricted right of citizenship, which Arnold (on Thuc.
34
NOTES. LINES 684-707.

3. 55) compares with the Jus Caeritum at Rome. Perhaps this grant dates from the battle of Marathon: but, at any rate, after the destruction of their town by the Thebans (427 B.C.) the Plataeans became 'Αθηναίων έξυμμαχοι καὶ πολίται.

1. 696. νοῦν ἔχοντα, 'the only sensible thing you ever did.' Cp. Nub. 587 φασὶ γὰρ δυσβουλίαν | τῇ δὲ τῆ πόλει προσεῖναι. With νοῦν ἔχοντα cp. the adverb νοούμενον.

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

The construction that began (sup. 693) καὶ γὰρ αἰσχρὸν ἔστι τούς μὲν ἐλινα is not resumed after the two parenthetical lines. For αἰτουμένος Rav. reads αἰτουμένους, sc. ὡμᾶς, as if passive, 'when requested;' so αἰτεύμενος Theocr. 14. 63. Σύμφοράν is a euphemism for ἄτιμαν, the consequence of the ἄμαρτία. A common use in the Orators; like calamitas in Lat. The allusion is to the 400 and their partisans.

1. 700. τῆς ὀργῆς ἄνεντες, 'bating somewhat of your wrath.' So Eur. Med. 456 σὺ δ’ οὐκ ἄνης μορίας. By calling the Athenians 'most wise by nature,' he implies that their acts of public folly are due to the perversions of demagogues.

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

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

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

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

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

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

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

l. 723. ὁρθῶς κοπεῖσθι refers to the accuracy of the impression, and κεκαδανιομένοις to the true ‘ring’ that attests the genuineness of the
NOTES. LINES 708-749.

metal. This would be peculiarly applicable to the spurious coins made of a centre of base metal, and coated over with gold or silver (Hdt. 3. 56).

πανταχοῦθεν. Xenophon (Vect. 3) notices that, as a general rule, coinage did not have its value beyond the country to which it belonged: but that the Athenians found it to their advantage to export their silver coin, δι' ὅπου γὰρ ἀν πωλῶσιν αὐτὸ πανταχοῦθεν πλείον τοῦ ἀρχαῖον λαμβάνουσιν.

1. 730. χαλκοῖς, transferred from coins to men; by the same process, but not in the same sense as our 'brazen.' Here it means 'debased.' Cp. Plut. Mor. 65 A ψευδῆς καὶ ύδως καὶ ὑπόχαλκος φιλος.

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

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

1. 735. καταθέσασθαι γὰρ, 'for if you succeed it will be creditable to you; and if you do fail, you will seem in the judgment of the wise to suffer death—if suffer you must—on a gibbet, that is at least a decent one.' Cp. the Lat. proverb, vel strangularti pulcro de ligno iuvat. Hdt. 5. 111 ὑπὸ διίχρεω καὶ ἀποθανεῖν ἡμίσει συμφορῆ.

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

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

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

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

1. 749. τί δὲ πολλὰ πράττων; 'and how do you feel when you play the busy-body (sup. 228)?' 'Good heavens, I know no pleasure like it.' ὅσ μὰ Δί'... ἐγὼ is generally taken as a shortened expression for οὐτὸς ὃς οὐδὲν ἄλλο οἶδα χαίρων, which harmonises with the established
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Latin version, Adeo hercle, ut nihil sciam dulcius. It is simpler to detach otis' ἵγε from the construction altogether, and treat it as merely an asseverative addition at the end of the clause, as ὀτί in Eur. Med. 1175.


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

παρακούων, 'eaves-dropping;' cp. ὁ δέ μοι, πανούργος ἄν, παρ' αὐτῶν τούτων αὐτὰ ταύτα παρακηκόει οὗ γάρ ἐστὶν ἄλλων τοιαύτη σοφία τῶν νῦν ἀνθρώπων Plat. Enthyd. 300 D.

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

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

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

l. 761. ἐκ τοῦ; 'from what cause?' sc. κεκινήται.

l. 762. ἀπὸ τῶν τεχνῶν. As ἀπὸ cannot be used with the force of περί, Prof. Tyrrell proposes to read τὴν οὐντοῦ, and to render, 'there is a law here that, out of all the fine arts, he who is best of (better than) his fellow craftsmen in his own art, should have free commons.'

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

l. 766. ἐως ἀφίκοιτο, see on sup. 24. So ἔδει.

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

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

l. 774. ὁπερ, i.e. ὄνωπερ, attracted into the case and gender of πλήθος.
NOTES. LINES 750-790.

1. 775. ἀντιλογιῶν, 'disputations;' alluding to the sophistical arguments for and against any thesis, in which Euripides delighted. Cp. the dispute in the 'Clouds' between the Δικαῖος and Ἀδικος λόγος as a parody on the same.

λυγυμοῖ and στροφαῖ, 'twists and twirls,' are special names for 'dodges' in wrestling. Cp. πάσας μὲν στροφὰς στρέφεσθαι, πάσας δὲ διεξόδους διεξελθών στραφήναι λυγύμοις, ὡστε μὴ δοῦναι δίκην Plat. Rep. 405 C; οὐκ ἐργον ἐστ' οὔδὲν στροφῶν Arist. Plut. 1154.

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

1. 779. ἀνεβόα κρίσιν ποιεῖν. For this construction cp. Xen. Hell. 4. 3. 22 λέγεται ἄρα τις ἀναβοθάσας παρεῖναι τοὺς πρώτους, 'shouted out that the foremost should pass on.'

1. 781. ὅ τῶν πανούργων; sc. δήμος. With οὐράνων ὅσον, sc. ἀνεβόα ('they sent up their shout sky-high'), cp. θανμαστὸν ὅσον and Lat. immanc quantum.

1. 783. ὅλιγον τὸ χρηστόν, 'good folks are in the minority, just as is the case here.'

ἐνθάδε is interpreted by a wave of the hand to signify the audience in the theatre, who had a similar compliment paid them in Nub. 1096 ΑΔ. καὶ τῶν θεατῶν ὑπότεροι πλεῖον σκόπει. ΔΙ. καὶ δὴ σκοπῶ. ΑΔ. τί δὴθ' ὅρας; ΔΙ. πολὺ πλεῖονας, νὴ τοὺς θεοὺς, τοὺς εὐρυπρῶκτους.

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

1. 790. κακεῖνος ὑπεχώρησεν. This line is puzzling. The easiest solution is to follow Dobree's suggestion in assigning it to Xanthias, and making it interrogative. 'What! did he make room for him on the seat?' or 'give up the seat to him?' If, however, it forms part of Aeacus' speech, we must (in spite of Kock's positive assertion) refer κακεῖνος to Aeschylus and not to Sophocles. It may be taken as a paratactic clause, giving the reason why Sophocles was near enough to kiss Aeschylus and clasp his hand—'for Aeschylus had made room for him on the seat'—which, however, he did not intend to occupy yet; but for the present he meant (as Cleidemides said) to sit as combatant in reserve. Possibly we might read ὑπεχώρησ' ἄν, referring to Aeschylus; the proper pro-tasis being replaced by νυνὶ δ' ἐμέλλειν. If, according to one account given by the Schol., Cleidemides was a principal actor in the plays of Sophocles, and, perhaps, his 'literary executor,' we may imagine that the poet, with his characteristic modesty, had not made his present intention public, but had merely confided it to Cleidemides' ear. The punctuation of Meineke, νυνὶ δ' ἐμέλλειν, ὡς ἐφη, Κλειδημίδης

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ἔφεδρος καθεδεισθαι—which he translates 'nunc autem, ut dicebat, tamquam alter Cleidemides, tertarius sedere volebat'—may be all right, but it gives no known meaning. The ἔφεδρος sat by while one pair of combatants was engaged, ready to match himself against the winner.

1. 793. ἐξειν κατὰ χῶραν, 'he will remain as he was.' κατὰ χῶραν μένειν is the regular phrase for remaining in the 'status quo ante.' Thuc. 1. 28; 2. 58; 4. 14, 26; 7. 49; ἀλλ' οὖδε τὸ βλέμμ' αὐτὸ κατὰ χῶραν ἔχει Arist. Plut. 367.

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

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

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

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

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

πῖχεος, 'two-foot rules.'

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

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

1. 801. Διαμέτρους. The Schol. gives us the choice of taking this either as 'compasses' or 'plummet.' It is hard to see how it can mean either. Διάμετρος is properly the diagonal of the parallelogram, which suggests that the word is here used for what workmen call 'mitre-squares,' for testing the inclination of angles of various degrees. We have then in the different articles a complete apparatus for registering the weight, the correctness (ὁρθοτης), the due length and the proper parallelism of verses. Lastly, wedges (σφῆνες) are supplied for splitting up the vast compound words and phrases.
NOTES. LINES 793–814.

1. 802. κατ' ἐπος, probably 'verse by verse,' rather than 'word by word.'

1. 804. ἐβλεψε γοῦν, 'he gave at any rate a savage glance, lowering his head.' The metaphor is from an angry bull, about to attack. Cp. Eur. Hel. 1557 ταύρος ..., ἔξεβρυχάτ' ὄμι' ἀναστρέφον κύλω, | κυρτῶν τε νῶτα κεῖς κέρας παρεμβλέπον. Cp. ταυρηθόν ἀναβλέψα, used of Socrates.

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

1. 809. οὕτε γὰρ Ἀθηναίων. The interruption of Xanthias in the next line does not break the flow of the passage, which runs on thus: 'For Aeschylus was not on good terms with the Athenians; and all the rest of the world' (τάλλα = τοὺς ἄλλους, as, probably, λήρας ἐστι τάλλα πρὸς Κυνηγίαν Lysist. 860; σπόδος δὲ τάλλα, Περικλέης, Κόδρος, Κίμον Alex. 25. 12) 'he considered mere trumpery on the question of knowledge about poetical qualifications.' This fact made the κρίσις so difficult, that the decision must be left to some other umpire. For this view of the relations between the Athenians and Aeschylus in his lifetime cp. Athenaeus 8. 347 φιλόσοφος δὲ ἦν τῶν πάνυ ὁ Αἰσχύλος, δὲ καὶ ἔγγυτοι τάις ποτὲ ἀκός χρόνω τὰς τραγῳδίας ἀνατιθέναι, εἰδὼς ὅτι κομεῖται τὴν προσήκουσαν τιμήν.

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

1. 813. ἐσπουδάκωσοι (ἐσπουδάζω, perf. subjunct.), 'when they are in earnest.' Their impatient eagerness, as the slaves know to their cost, makes them exacting.

1. 814. ἦν τοῦ. The Chorus that introduces the contest between the two rival poets is intended to hit off their respective characteristics. The dactylic hexameter and the Homeric phraseology with which the song opens suit well as an echo of the style of Aeschylus, who called his poetry τεμάχη μεγάλων δείπνων Ὀμήρου. On one side is arrayed all that is grand, heroic, pompous, gigantic, and crushing; on the other, everything that suggests subtlety, finesse, fluency, and smartness. It is the battle of the club against the rapier. 'The Lord of crashing thunder will feel his wrath burn within him, as he flings his glance across, while his adversary is whetting his sharp tusk for a wordy war.' The reading παρίδη is found in one MS., the rest have περὶ ἰδη. It is needless to seek a defence for the gen. αὐτιτέχνου, as constructed with παρίδη, for it is better taken as gen. absolute. In the compound ὕψιλον the emphatic element is ὕψος, the other part of the epithet is only generally applicable to the circumstances, because they deal with a 'strife of tongues.' So we have δένδρον ὕψιπτηλον Od. 4. 458 = a 'lofty' tree; the other element belonging generically to all trees; ἐκατομμύριος Νηρίδες Soph. O. C. 718, the 'hundred Nereids'—including a thought of their dancing; πυκνὸπτεροὶ ἀνθόνες ib. 17, 'many nightingales,' which, as birds, are winged.

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1. 818. ἔσται δ', 'and there will be helm-glancing frays of words with horsehair crest; and rasplings of splinters, and planishing of fine workmanship, while the fellow defends himself against the high-prancing utterances of the poet of true genius.' The description of the Euripidean style begins with σκινδαλάμων. It is hard to settle the meaning of παρατόνα. If it is etymologically connected with ἀξων, it might mean 'linch-pins' (ἀξώνων ἐνήλατα Eur. Hipp. 1235), an intentionally ridiculous combination with σκινδαλάμων. Liddell and Scott render 'rapid whirlings.' Kock refers the latter half of the word not to ἀξων, but to ἕω and ἕων, and so renders 'scrapings,' or 'raspings.' It may therefore be better to read παρατόνα, 'shavings'; as conjectured by Herwerden.

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

1. 821. ἵπποβάμων, as στρατόν 'Ἀρμασσόν ἱπποβάμων Aesch. P. V. 805.

1. 822. φρίξας. With the simile of the wild boar the thought reverts to Aeschylus; cp. Od. 19. 446 μέγας σὺς φρίγας εὐ λορίγν. He is represented as 'bristling up the shaggy mane of a crest of homegrown hair.' λασιαίχνη is used in the Homeric hymns as an epithet of the bull and the bear, and in Soph. Ant. 350 of the horse. Here it is applied directly to χαίττη. In αὐτοεκόμου a ridiculous contrast is once more made between the originality of Aeschylus and the false adornments of Euripides.

1. 823. ἐπισκύνιον. So in II. 17. 136 πᾶν δὲ τ' ἐπισκύνιον κάτω ἔλκεται ὀσε θεολύπτων, said of a lion scowling in wrath.

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

1. 833. ἀποσεμυνυεται, sup. 703, 'he will first assume a grand reserve, his usual practice of solemn mystery in his tragedies.' Join
NOTES. LINES 818–847.

διπερ with ἐτερατεύετο, lit. 'the τερατεία which he practised on each occasion' (Nub. 318). The allusion is partly to the portentous grandeur of his language, and partly to the solemn silence in which his characters occasionally remained, sitting like dummies through half a play (inf. 911).

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

1. 836. διέσκευμαι, with force of middle voice = 'perspecti.'

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

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

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

ἀρουραλας θεοῦ; The 'goddess of the market-garden' is Cleito, the mother of Euripides, whom Aristophanes delights to represent as a 'vendor of green stuff.' Cp. ὑπὸ Εὐριπίδου τοῦ τῆς λαχανοπωλητρίας Θεσμ. 387; σκάνδικα μοι δὸς μητρόθεν δεδεμένος Ach. 478. The line is a parody upon one of Euripides' own, ἀλῆθες, ὁ παῖ τῆς βαλασσίας θεοῦ; perhaps from the Telephus.

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

πτωχοποιὸς, like χωλοποιὸς inf. 846, is one who 'brings beggars on the stage.' The whole passage is an echo of the scene between Dicaeopolis and Euripides, Acharn. 410 foll., where, among the Euripides repertoire, we have Βελελερόφοντης ὁ χωλός, Φιλοκτήτης ὁ πτωχός, and, especially, Τήλεφος χωλός, προσαίτων, στωμύλος, δεινὸς λέγειν, all dressed in δυσπινῆ πεπλώματα, βακάματα, &c.

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

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

1. 850. γάμοις ἀνοσίους refers to the connection of Macarens with his sister Canace in the Αἰολος (Nub. 1372, inf. 1081, 1475); to the fatal passion of Phaedra in the Ἰππόλυτος; or to the amours of Pasiphaë and Ariadne.

1. 854. κεφαλαῖο ῥήματι, properly 'a principal phrase;' intended here to mean 'a phrase as big as your head.' Paley quotes ἄμαξαίως, 'big as a waggon-load.'

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

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

1. 858. ἀρτοπώλιδας. The 'bake-house scold' of Greece is the classical equivalent of the modern 'fish-wife.'

1. 859. πρίνος. For the 'crackling' and 'roaring' of 'holm-oak' in the fire cp. Acharm. 666 οἶνον ἔξ ἀνθράκων πρώτων φέραλος ἀνήλιατ', ἐρεθίζομενος οἴβρια ρητίδι.

1. 860. οὐκ ἀναδύόμαι, 'I do not shirk attacking or being attacked first, as to the spoken verses, or the choric songs, or the whole (frame and) sinews of tragedy.' Then he passes from general to particular: 'and, so help me heaven, my Peleus too, and my Aeolus, and my Meleager; and my Telephus by all manner of means.' τὰ ἐπι are the iambic portions of the dialogue, as in Nub. 541; and by νεῦρα he means the whole framework and constitution of his dramas; as in τὰ νεῦρα τῶν πραγμάτων Aeschin. 3. 166; ἡς ἐν ἐκτέψῃ ὅσπερ νεῦρα ἐκ τῆς ψυχῆς Plat. Rep. 344 B. The juxtaposition of μέλη with νεῦρα seems to suggest the double meaning in μέλη, viz. 'limbs' and 'melodies.'

1. 866. ἐβουλόμην, 'it was my wish;' but he waives it with ὅμως δ' ἐπεδή inf. 870. Note the omission of ἔν.

1. 867. ής ἵσου, 'on equal terms.'

1. 869. ὡς ὦ ἐς λέγειν, 'so that he will have it at hand for reciting.' Aeschylus makes the quaint grievance that the 'immortality'

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of his works puts him at a disadvantage. His dramas are still living in the upper world, and so are unavailable in Hades: whereas the works of Euripides ‘have died with him,’ and followed him down below.

1. 872. πρὸ τῶν σοφισμάτων, ‘before these shrewd inventions come off.’

1. 873. μοσακώτατα, ‘with truest criticism;’ sc. ex poēsis legibus. So μοσακωτάτη πόλις, ‘a city most full of liberal arts,’ Isocr. 425 A.


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

1. 881. βήματα is specially applied to the Aeschylean phraseology, as sup. 821, 824, inf. 940, 1004; so that we may dispense with the various conjectures of editors, who seek a stronger contrast to παραπρίσματα, such as βεύματα, βήγματα, πρέμνα τε, κρήμνα τε.

1. 887. εἴναι. See on sup. 169, and cp. inf. 894. Aeschylus was a native of Eleusis, which justifies his appeal to Demeter.

1. 888. καλῶς, ‘no, thank you!’ See on κάλλιστον sup. 508, 512.

1. 889. θεοῖς, attracted to the case of the relative, as τὴν οὐσίαν ἥν κατέλιπον οὐ πλεὸν ἡμέρα έστιν. Similarly inf. 894.

1. 890. κόμμα καυνόν; ‘novel mintage.’ See on sup. 726, 730. Between ἰδιοῦ and ἰδιώταῖ = ‘peculiar,’ or ‘private,’ a sort of double meaning is evolved: for ἰδιώτης is technically one who has no professional knowledge: and so passes into the sense of ‘rude,’ ‘vulgar,’ as distinguished from πεπαιδευμένος Xen. Mem. 3. 12. 1. So, perhaps, we might render, ‘Have you home-gods of your own?’ . . . ‘then make your prayer to these homely gods.’ Passages are quoted from Euripides in support of these views attributed to him, such as Troad. 885, H. F. 1263, Cycl. 354; but all these suggest rather a doubt as to the existence of the received deities, than an attempt to suggest new ones. Cp. Thesm. 450, where it is said of Euripides, νῦν ὡφτος ἐν ταῖσιν τραγῳδίαις ποιῶν | τοὺς ἀνδρας ἀπατεπεικον ὧν εἶναι θεοῦς. In this passage, the charge made against Euripides is the same as that preferred against Socrates by his accusers, and worked out in the ‘Clouds,’ ὥτι καυνά εἰσήγαγε δαιμόνια. Cp. Acts of the Apost. 17. 18 ξένων δαμομύνων καταγγελεῖς.

1. 892. ἐμὸν βόσκημα, ‘my nutriment.’ So in Nub. 33 the Cloud-goddesses πλείστους βόσκουσι σοφιστάς. Soph. Aj. 559 τέως δὲ κούφοις πνεύμασι βοσκοῦν. In the same play Socrates invokes both 'Αἵρ (264) and Αἴθρ (265), and (424) recognises a hierarchy of gods, consisting of Chaos, Clouds, and Tongue.
στρόφις, 'pivot;' cp. γλαστοστροφεῖν Nub. 792.

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

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

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

1. 897. ἤγρισται, 'is exasperated.'

1. 899. ἀκίνητον, 'passive,' 'unsusceptible.'

1. 901. τὸν μὲν, Euripides.

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

1. 903. τὸν δ' ἀνασπῶντι, 'Aeschylus, rushing upon his foeman with volleys of words uprooted, as he plucks them up, will scatter at once his shifty turns of verse.' Aeschylus will do battle like an Enceladus, evolsis truncis (Hor. Od. 3. 4. 55), bringing down the crushing weight of his tremendous artillery upon Euripides, who will try to meet it with the feints and twists of the wrestling-school. For the meaning of ἄλυνθηρα cp. Eustath. ἄλυνθηρα κυρίως μὲν ἡ κατὰ πάλην κοινότρα, τροπικός δὲ καὶ ἡ ἐν λόγοις. Cp. Nub. 32. With ἀνασπῶντι' cp. such phrases as λόγους ἀνέστη Soph. Aj. 302; ὠπέρ ἐκ φαρέτρας θηματίσκων ἀνασπῶντες Plat. Theaet. 180 A.

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

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

(oī ἐν ἀλλος εἴποι). Aeschylus was more extravagant in the use of ἐκφώνεις than was Euripides. Mitchell quotes a long list of these, marking among the most far-fetched χάλυβος Σκυθῶν ἀποίκος (S. c. T. 728) for a ‘sword;’ Σαλμυνδία γράδος, ἔχθρεύεις ναύταις, μητρυὰ νεῶν (P. V. 727) for a ‘dangerous coast;’ βλάστημα καλλίπροφον (S. c. T. 533) for a ‘handsome man;’ κάσις πῆλον ξύνουρος (Ag. 494) for ‘dust.’

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

μελεσάδωνοφρυνχήρατα.

1. 911. ἄν καθίσεν, ‘he was used to introduce a figure sitting.’ For ἄν with the aor. expressing customary action cp. Plat. Apol. 22 B εἰ τυχεῖ θανατοῦντα κατηρασθήσαν. Sitting was regarded as the natural posture of grief, as Κροῖσος ἐπὶ δῶο ἐτεά ἐν πένθει μεγάλῳ κατῆστο (Hdt. i. 46); and ‘muffling the head’ was also an expression of sorrow, as κατὰ κράτα καλυφάμενος γοάσκεν (Od. 8. 92). See Schol. on Aesch. P. V. 435 σωπώσαι παρὰ ποιναῖς τὰ πρόσωπα ἢ δι’ αὐθαίρει ὡς Ἀχιλλεύς ἐν τοῖς Φρυγίν (otherwise called Ἐκτορὸς λύτρα), ἢ διὰ συμφορᾶν ὡς ἡ Νιόθη (sc. over the tomb of her children).

1. 913. πρόσχημα, ‘mere dumb-show of tragedy, uttering not so much as one syllable.’ Cp. οὐδὲ γρῦ ἀποκρυμμένῳ Plut. 17. Here Fritzschke says, ‘quae de divino illo et Niobae et Achillis silentio hic Euripides dicit propemodum scurrilia sunt.’ But Euripides is inconsistent as well as unappreciative; for e. g. in the ‘Supplices,’ Adrastus comes on the stage at the beginning, but remains mute till Theseus addresses him (l. 110) σε τὸν κατηρή χαλανδιός ἀνιστορῶ | λέγ’ ἐκ-

καλυφας κράτα καὶ πάρεσ γῶν. So in Hec. 486 when Talthybius asks where he may find the queen, the Chorus answers ὑπὸ πέλας σου νῦν’ ἔχουσ’ ἐπὶ χθονὶ, ἡ Ταλθύβιε, κεῖται, ἐγνακεκλημένη πέπλως. It is true, however, that these characters do ultimately speak.

1. 914. οὐ δὴ θῆ, sc. ἐγρυξον.

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

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

1.919. ὄν ἄλαξονείας. Euripides calls it a piece of 'astounding impudence' to keep the audience on the qui vive, wondering when the Silent Woman would speak; 'and meanwhile the play was getting on to the end' (ὑπερο). For καθητό the optat. of the Attic form, most of the MSS. give καθό, the rest preserve the right reading in the incomplete form καθῆτο. Comp. μεμύητο Plut. 991; Plato, Rep. 7. 518 α; κεκτήτο Plato, Legg. 5. 731 c: κεκλήτο Soph. Phil. 119; and see Curtius, Verb. p. 423.

1.921. ὧν ταμπόντιρος, 'Hall the scoundrel!' Dionysus here addresses Aeschylus, who is 'stretching and fidgetting;' and he asks him why he does so. Euripides undertakes to answer, and says it is 'because I am confuting him.'

1.924. βοέοι, 'lumbering phrases.' Cp. Βούτας, Βούγαίος, Βουφάγος.

1.925. ὅφρος ἔχοντα καὶ λόφους, 'with stern brow and lofty crest.' Μορμορωτά, 'goblin-faced.' J. van Leeuwen would read μορμονωτά, cp. Ach. 582.

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

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

1.928. Σκαμάνδρους. Aeschylus delighted in the pomp and circumstance of war: his plays recall the stirring scenes of the Iliad; as e.g. the fight of Achilles with the furious Scamander, οὐδὲ Σκάμανδρος ἔληγε τὸ ὃν μένος, ἄλλ' ἐτί μᾶλλον | χάσει Πηλέων, κόρυφες δὲ κῦμα ῥόου Π. 21. 305; or the varying fortunes of the fight at the Trench, πολλὰ δὲ τεῦχεα καλὰ πέσον περὶ τ' ἄμφι τε τάφρον | φευγόντων Δαναών, πολέμου δ' οὐ γύνετ' ἐρωθ. Π. 17. 760. The 'griffin-eagles,' 'horse-cocks,' and 'goat-stags,' are such fantastic monsters as may be seen on Persian or Assyrian tapestry (παραπετάσματα), and illustrate the Oriental influence noticeable in the plays of Aeschylus. Cp. the winged car of the Oceanides, P. V. 135; the τετρασκελῆς οἰνώνος of Oceanus, ib. 395; the fire-breathing Typhon on the shield of Hippomedon, S. c. T. 492; or the Σφίγξ ἄμφατος on that of Parthenopaeus, ib. 541.

1.929. ἵπποκρημνα, 'high-beetling phrases;' a sort of parody on
the Aeschylean υψηλόκρημνος P. V. 5. Cp. κρημνοποιός as an epithet of Aeschylus, Nub. 1367.

1. 931. νυκτός. The jest lies in the parody of two lines from the Hippolytus (395), where Phaedra says, ἢ δὴ ποτ' ἄλλος νυκτός ἐν μακρῷ χρόνῳ | θυντῶν ἐφρύντιον' ἢ διέφθαρται βίοι. Dionysus spent his vigil on a far more unfruitful subject of research. ἐν μακρῷ χρόνῳ generally, as Soph. O. C. 88, Phil. 235, means 'after a long time.' Possibly the meaning here, as in the quotation, is 'in the weary hours of night.' The ξύσθος ἰππαλεκτρών (with v. 1. ἰππαλέκτωρ, as ἄλεκτωρ and ἰππαλεκτρων Nub. 666) is supposed to have actually appeared in the play of the Μυρίδώνες. See Pæx 1177; Av. 800.

1. 933. σημείον, 'the device;' commonly painted at the stern of the vessel, as Eur. I. A. 239 χρυσέας ἑικόνιν | κατ' ἄκρα Νηρίδες ἐστασαν θεᾶ | πρύμνας σῇς *Ἀχιλλείου στρατοῦ. The Boeotian ships at Aulis were σημείοισιν ἐστολισμέναι | τοῖς δὲ Κάδμου ἦν χρύσου χράκοντ' ἔχων | ἀμφό ναῶν κόρυμβα ib. 255. If Dionysus mistook the ἰππαλεκτρών for a likeness of Eryxis, it must be that Eryxis was a man of superhuman ugliness, with a beak like a bird.

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

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

1. 941. ἵσχυναι, the regular word for 'reducing,' swellings, and the like. Cp. Aesch. P. V. 380 καὶ μὴ σφριγώντα θυμόν ἱσχυαῖν βία.

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

τεῦλια, 'beetroot' is credited with cooling properties, πάντα σκηλρὰ καὶ οἰδαίνουτα πάθη θεραπεύει.

1. 943. δίδοὺς, still a medical term, 'administering decoction of chatter, straining it off from books.' Here Euripides is made to confess that his characters often speak the common-places of the text books of rhetoric and philosophy. Mitchell illustrates this by the moralising of Andromache (Troad. 631 foll.); the lecture on competition by Eteocles (Phoen. 500 foll.); on ambition by Andromache (Andr. 319 foll.); on morality by Phaedra (Hipp. 380 foll.).
1. 944. egré ànétrepavn, 'next I proceeded to feed it up' (after the 'reducing') 'with monodies, throwing in an infusion of Cephisophon.' This man was a slave of Euripides, and intimate in his household. He was suspected of helping his master in his poetical compositions. See on inf. 1408, 1452. The hemistich Κηφισοфаωνα μυγνίς is ingeniously assigned by Leutsch to Dionysus.

1. 946. ouk éleipoun o ti toúxou', 'I did not prate on any chance topic; nor by plunging headlong into the story did I create confusion.' The attempts of the prologist (óuxiów) to give the 'family history' (tò gévos) of the play may be examined in the prologues to the Suppl., Ion, Helena, Herc. Fur., Bacch., Hec., Phoeniss., Electr., Orest., I. T.

1. 947. tò sasuo, sc. gévos, 'your own family-history:' alluding to the low extraction of Euripides.

1. 948. áptò tòv pròtòv épów oudevn parík' ãv, 'from the speaking of the very first verses onward I suffered' (customary aor. with ãv sup. 911) 'no shirking of work.' For the neut. cp. Eur. Bacch. 262 oux ègíes oudevn èti légos tòn òrgíon.

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

tòutò μèn èasou, 'come, drop that!' sc. the allusion to 'democratic principles,' 'for you have got but a ticklish footing upon that ground;' or, 'you have got no disquisition that runs well upon that.' Again we have the double meaning of περίτατος, as in sup. 942. Euripides was supposed to have coquetted with the oligarchical faction; and, anyhow, his visit to the court of Archelaus was of bad precedent for a 'Liberal,' if, as Sophocles says, ὅστις δὲ πρὸς τῷραννον ἐμπορεύεται | κείνου 'τί θυὸλος, κἂν ἐλέεθερος μύλη.

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

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

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

1. 958. kâx (kaka) úpoatopeíthetai. The suspicious temper of the Athenians in Aristophanes' day is amusingly described in Thesm. 395 foll.

1. 959. oikeía, 'domestic,' 'homely,' in which the spectators would be able to catch him tripping, if he was wrong in any details. And this was more wholesome for them, he says, than 'to be driven out of their senses' by bombastic words.
NOTES. LINES 944–965.

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

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

l. 971. τοιαύτη μέντοιγώ (μέντου ἐγώ), 'such sort of wisdom' (τοιαύτα φρονεῖν) 'I introduced into these spectators.'

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

l. 981. εἰσιών, 'as he comes indoors.'

l. 986. τεθνηκέ μου, 'last year's pot has vanished from my sight.' τεθνηκέ is jestingly used to invest the fate of an old pot with a deep human interest.

l. 989. τέως, 'up till then,' i.e. till Euripides took them in hand.

l. 990. μαμμάκυνοι, said to be from μάμμα and κεύθα, said of one who hides himself in his mother's lap, = 'milksop.' According to Eustath. μελτιός is a sort of Simple Simon. Its connection with μέλι may be illustrated by the word βλιτσομάμας Nub. 1001. With κεχννότες we may compare the name given to Athens in Eq. 1263 Ἡ Κεχνοίαν φόλαι.

l. 992. τάδε μέν. The Μυρμίδονες of Aeschylus began with the words τάδε μέν λεβάσσεις, φαίδιμυ 'Ἀχιλλεύ | δοριλυμάντους Δαναών μόχθους | ὄξος ταῦτα κλοῖσας, spoken by the Chorus of Myrmidons to Achilles when imploiring his aid. The choric song ll. 992-1004 is apparently antistrophic to ll. 895-904. The uncertainty of the reading in ll. 896, 897 (see notes) affects ll. 993, 994. Kock and Meineke mark a lacuna after ὅπως.

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

l. 999. ἄλλα συστείλασ, 'but after taking in a reef, and reducing your sails to a mere edge, see that you speed on faster and faster, and be on the look out, when you have got the breeze.'

l. 1001. ἥκεισ (ἀλόσω) is the simplest correction of the MS. reading ἥκεις. Other suggestions are ἥκεις, or ἥκει (ἁκεμι), both giving the idea of getting away from the storm.

l. 1004. πυργώμας, cp. the phrase 'building up the lofty rhyme.' So Aristoph. writing (Pax 749) of the wise poet (meaning himself) says
NOTES. LINES 971–1023.

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

τὸν κρουνὸν ἀφίει, as we might say, 'pull up the sluices;' a strange shift of metaphor after the picture of the reeling of the sails.

1. 1006. τῇ συντυχίᾳ, 'this occurrence.'

1. 1012. τεθνάναι. This is a fine touch of humour in reference to one who is already among the dead.

1. 1014. τετραπέχεις, 'six feet high.' Cp. Vesp. 553. διαδρασπολιτας, 'citizen-shirks,' who disown all responsibilities, whether military or political; so διαδεδρακότες Ach. 601. Transl. 'maligners.'

1. 1015. κοβάλους. The Κόβαλου, whom the Sausage-seller (Eq. 635) invokes, along with the spirits of humbug and boobyism, are 'mischievous goblins,' 'imps' (like Cobolds and Fucks), belonging originally to the mixed retinue that accompanied Dionysus. Cp. κοβαλικεύσθαι (Eq. 270); κοβαλικεύματα (ib. 332), and κόβαλα (ib. 417). Here it means 'arch-buffoons,' or 'trogues.'

1. 1017. ἐπταβοεῖοις, 'seven-hides-thick.' Properly the epithet of the shield of Ajax. II. 7. 220; Soph. Aj. 576.

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

1. 1020. μη...χαλέπαινε, 'don’t show your spite by obstinate reserve.'

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

1. 1023. πεποίηκας, 'hast represented' the Thebans of mythic days, as braver than the Argives: and, by implication, the Thebans of contemporary times, as braver than the Athenians, with whom they were always at enmity. Probably also Dionysus insinuates that Aeschylus has actually 'made' (πουείω) the Thebans all the braver, and therefore all the more dangerous enemies to Athens.

53
1. 1025. αὐτ' (αὐτά), sc. τὰ πολεμικὰ. ἐπὶ τοῦτ', sc. ἐπὶ τὸ ἀσκεῖν.

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

1. 1028. ἔχαρπν γοῦν ἡνίκ' ἕκουσα περὶ Δ. This, the reading of the MSS., is faulty in metre, and untrue in fact: for no news is brought in the 'Persians' of the death of Darius. It had taken place long before; and in the play only his ghost appears, and foretells the further victory at Plataea. Perhaps however it is not too much to charge the stupidity of Dionysus with the strange muddle, and the important announcement of stale news—like our saying, 'Queen Anne's dead!' Various emendations have been proposed, as ἡνίκ' ἀπηγγέλθη, which restores the metre, and may, perhaps, be construed, 'when the news was brought of the appearance of the shade of Darius.' But in the Persae (754, 966) the chorus break into lamentation not at any announcement by Darius, but when Xerxes bewails the disaster of Salamis. There is therefore much to be said for Prof. Tyrrell's ingenious conjecture (Class. Rev. i. 130) ἔχαρπν γοῦν ἡνίκ' ἐκώκυσα, παὶ Δαρείου τεθνάως. Cp. of Xerxes, Pers. 468, κάνακωκύσας λυγ. This is, at any rate, more metrical than Fritzsche's ἔχαρπν γοῦν τῇ νίκῃ ἀκώσας παρὰ Δ. τ. It may be said that in our edition of the Persians the Chorus does not say ἴαυτί (unless we accept Blomfield's emendation in Pers. 664): but Dionysus is merely summing up the long κόμμος of lamentation by the Chorus in true Oriental style. Or ἴαυτί may be a silly invention of Dionysus (like the mock word ἴαναι Aich. 104) for the true Persian ὅ (Pers. 116).

1. 1030. Ἰοίν ταῦτα ἀνθρακ ἀσκεῖν, 'our poets ought to train our men in these things.' So ἀσκεῖν in Plut. 47 ἀσκεῖν τὸν νίκην τὸν ἐπιχώριον τρόπον. Conjectures are λάσκειν and φάσκειν.

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

φόνων τ' ἀπέχεσθαι, ‘to abstain from blood;’ for the prohibition was
not only against ‘murder,’ but against the slaying of animals for
food. Cp. Hippol. 953 ἡδη νυν αὐχεῖ, καὶ δι' ἀψίχου βορᾶς | σίτους
κατήλευν, 'Ὀρφέα τ' ἀνακτ' ἔχων | βάκχευε.

1. 1035. ἀπὸ τοῦ, ‘unde.’

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

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

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

1. 1040. ἀπομαξαμένη (μάττω), ‘taking the print;’ more common
with ἐκμάττω. Cp. Thesm. 514 λέων, λέων σοι γέγονεν, αὐτέκμαγμά
σου, ‘your very image.’ For Aeschylus’ acknowledgment of his debt
to Homer cp. Athen. 8. 438 Ε ὅσ καὶ αὐτοῦ τραγγλίας τεμάχη εἶναι
ἐλεγε τῶν 'Ομήρου μεγάλων δείπνων.

1. 1042. ἀντ-ἐκ-τείνειν, probably carrying out the same metaphor
from soft and ductile material, ‘to shape himself to these models.’

1. 1043. Φαίδρας. The Phaedra, in the 'Ἰππόλυτος στεφανηφόρος
which has come down to us, is an unfortunate rather than a guilty
woman: a victim rather than a votary of Aphrodite. But Euripides
had brought out an earlier play called 'Ἰππόλυτος καλυπτόμενος, in which
the reckless passion of Phaedra, and the sophistical excuses she made
for her immodesty, were too strong for his Athenian audience. The
author of the Vita Euripidis speaks of it as a drama ἐν φ τῆν ἀναισχυν-
tίαν ἔθριαμβευ τῶν γυναικῶν.

Σθενέβοια (named Anticleia in Hom. Il. 6. 150 foll.), is the
Potiphar’s wife of classical story. Proetus, king of Argos, is the
Potiphar, and Bellerophon the Joseph. Euripides wrote one play called
Bellerophon, and another called Sthenboea.

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

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

1. 1046. τολλή τολλοῦ (as in Eq. 822; Nub. 915) 'πικαθῆτο, 'in violence she laid violent siege to you and yours, and so she laid you low, your very ownself.' Notice the tmesis in κατ' οὖν ἐβαλε, which is quite a Herodotean usage, as in κατ' οὖν ἐδησεν 2. 122; κατ' οὖν ἐκάλυψε ib. 47. This may be supposed to refer to the infidelities of the two wives whom Euripides married; one of whom he is said to have detected carrying on an intrigue with his actor (or slave) Cephasiphon.

1. 1047. τούτο γέ τοι δή, 'that's one for you.'

1. 1048. ἄ γαρ ἐσ τὰς ἄλλοτριὰς ἔποιες, 'the passions which you represented in the case of other men's wives—by the same have you yourself got punished;' i.e. you, who have filled your plays with stories of adulteresses, have found an adulteress in your own wife.

1. 1051. αἰσχυνθείσας. Aeschylus ventures to speak of Athenian ladies as committing suicide, because they 'have been put to shame in consequence of those Bellerophons of yours;' i.e. the contrast of Anticleia's lust with Bellerophon's chastity has cast an unendurable reproach upon the whole female sex. So Agamemnon says of Clytaemnestra (Od. 11. 432) ἢ δ' ἔξωια λυγρὰ ἰδώνα | οἴ τε κατ' αἰσχός ἔχεναι καὶ ἐσομένην ὁπίσω | θηλυτέρησαι γυναῖκι, καὶ ἢ κ' ἐφεργὸς ἐρσι. Weil thinks that the allusion rather is to actual seduction of Athenian ladies by the young gallants reared in the morality which Euripides represents.

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

1. 1054. παράγεν, 'to bring it forward' on the stage.

1. 1056. Λυκαβηττοῦς. Mount Lycabetus in Attica, and Mount Parnassus near Delphi, serve here as ὕψος of lofty mountains, representing the ἰμαθ' ἰππόκρημνα of Aeschylus. For Παρνασῶν Bentley and Porson read Παρνῆθων, sc. Mount Parnes in Attica. The names are often confused in MSS.

1. 1058. ἀνθρωπεῖος, the poet ought to use language 'down to human level.'
NOTES. LINES 1045-1073.
1. 1059. ἵστα τὰ ρήματα, 'the phrases that express them ought to be on the same scale.'
1. 1060. καλλως. See on sup. 80.
1. 1061. ἴμοιν, the common brachylogical idiom in comparisons = τῶν ἡμετέρων. Compare Il. 17. 51 κόμαι Χαρίτεσσιν δμοιαί = κόμαι Χαρίτων.
1. 1062. ἀμοῦ, sc. ἄμοι, 'which when I exhibited (sup. 1032) quite properly you completely spoiled.' Aeschylus was the pallae repertor honestae (Hor. A. P. 278), while the stage dresses that Euripides delighted to use were rags (see sup. 840).
1. 1064. The order of the words is τὶ οὖν ἐβλαψα δράσας τοῦτο;
1. 1065. τρημαχεῖν. The duty of equipping a ship for the Athenian navy was one of the special services (λειτοργίαι) required of citizens who had a certain property qualification. Sometimes the service was performed on the most liberal and magnificent scale: sometimes it was shirked, on the excuse of poverty, by those who could well afford it. That the tax did sometimes press unfairly may be inferred from the permission granted to appeal to the people in cases of extreme hardship. Here, of course, the complaint of Aeschylus that such unpatriotic shirking was the natural lesson taught by the weeping heroes of Euripides, is not serious. πλουτῶν (πλουτέω), 'though rich.'
1. 1066. περιμάλμενος (aorist of περιέλω, -ειλέω, or -ιλω) is Cobet's correction for the περιειλλόμενος or -ιλλόμενος of the MSS.
1. 1067. χιτῶνα οὐλων ἔριων, like the οὐλαὶ χλαίναι of Od. 4. 50.
1. 1068. ἀνέκυψεν, 'pops up at the fish-stall.' After suing in forma pauferis, and being excused from service, he next appears buying delicacies in the fish-market. With τοὺς ἵχθους Vesp. 789 cp. τὰ ἄλ-ϕιτα, οί λύχναι, αἱ μύρραι Lysis. 557.
1. 1071. τοὺς παράλους, 'the crew of the Paralus,' or state galley. The Schol. here, speaking of the Πάραλοι, says ἀτιμοὶ δὲ οὕτωι ἥσαν, which looks as if they were in disgrace for some act of insubordination; perhaps for disobedience at Arginusae, where they refused, because of the storm, to attempt the rescue of the crews from the wrecks. The whole crew of the Paralus, both ἐφέται and ἐπιβάται, were (Thuc. 8. 73) freeborn Athenian citizens. They are described by Thucydides as devoted to the cause of the democracy and bitterly opposed to the oligarchical faction.
1. 1072. ἀνταγορεύειν. The teaching of Euripides, and of the Sophists generally (see Nub. passim), was to encourage the rising generation to rebel against authority.
1. 1073. ρυππαπαί, 'pull away,' as in Vesp. 909. The patriotic horses who man the vessels, as told in Eq. 602, modify this cry into ἰππαπαί.
FROGS.

1. 1077. νῦν δ' ἀντιλέγει, 'but nowadays (the oarsman) gainsays his orders, and, refusing to row any longer, he sails about hither and thither.' Probably a contrast is intended between ἐλαίνειν and πλεῖν. The crew will not labour at the oar, but sail about at their ease: like the distinction in Od. 11. 640 πρῶτα μὲν εἰρήσῃ, μετέπειτα δὲ κάλλιμος οὖρος.

1. 1079. προαγωγός. Phaedra's nurse in the Hippolytus was a προαγωγός or 'procuress,' in trying to bring Phaedra and Hippolytus together. Προαγωγόι were punishable with death by the Solonian laws. In the Thesm. 1172 foll., Aristophanes makes Euripides himself, in the character of an old woman, play the part of a προαγωγός.

1. 1080. τικτούσας ἐν τοῖς τεροῖς. In one of the plays of Euripides, Auge the priestess bears a child to Heracles in the temple of Athena, and then seeks to justify herself before the goddess. Cp. Thuc. 3. 114, where the prohibition was made after the purification and consecration of Delos, μὴν ἐναποθήκησαι ἐν τῇ νήσῳ μὴν ἑντικτεῖν.

1. 1081. ἀδελφόĩς, as Canace with Macareus. See sup. 850, inf. 1485.

1. 1082. τὸ ἔτον. Cp. Plato, Gorg. 492 E, where Socrates says, οὐ γὰρ τοι θαυμάζοις ἂν εἰ Εὐριπίδης ἄληθή ἐν τοίῳ δέ λέγει, λέγων: τίς δὲ οἴδεν εἰ τὸ ἔτον μὲν ἔστι καθανεῖν, τὸ καθανεῖν δὲ ἔτον. This is from the Polyidus. The dogma appears in a similar form in the Phrixus of Euripides. See infra 1477.

1. 1084. ὑπογραμματέων (see infra 1506), so written since Hermann, instead of the vulg. ὑπὸ γραμματέων. The reference is obscure. Athens seems to have been overrun by a swarm of these underclerks; to the lowest and commonest grade of which Demosthenes assigns Aeschines when (Dem. de Cor. 269) he calls him ὀλἐβρος γραμματεῖος. Cp. also Fals. Leg. 371 πανούργος οὗτος καὶ θεοὶ ἐχθρὸς καὶ γραμματεῖος. Perhaps, however, γραμματεῖος here has the meaning of a 'scribbler,' dabbling in philosophy, &c.

1. 1085. δημοποιήκοις, 'playing their monkey-tricks on the populace.' The πιθήκος is the type of low cunning; cp. Acharm. 907, where the συκοφάντης is described as ἀπερ πιθανον ἀλητριάς πολλᾶς πλέων.

1. 1087. λαμπάδα, 'the torch.' It was no easy matter to run in the torch-race, which required both speed and caution, to reach the goal first and keep the torch alight.

1. 1089. ἄφνανθην, (ἀσφανών), 'I was spent (lit. 'dried up') with laughter.' Perhaps with allusion to laughing oneself dry, and finding excuse for a drink, as διὑρ ἄφανθήσομαι Eccl. 146. The 'pursy, pasty-faced little man' was struggling along, bent nearly double (κύφας) with his exertions, 'distanced as he was by all the other runners, and making a terrible to-do (ἐναντύνοι Nub. 388) about it.' He has to
NOTES. LINES 1077-1118.

*run the gauntlet* through the 'men of Ceramicicus' (cf. Κέραμης from Κεραμεύς), who deal him many a slap as he passes.

1. 1094. ἐν ταῖς πύλαις, sc. Κέραμεικαί πύλαι, so called as forming the communication between the inner and outer Ceramicicus. These 'gates' were also called Δίπυλον.

1. 1096. ταῖς πλατείαις, sc. χεραῖν, 'with the flat of the hand.' These alaφαε gave rise to the proverb Κέραμεικαί πληγαί.

1. 1099. φυσών. This is explained of 'willfully blowing out' his torch, and running away. Cp. Theophrast. Ign. δ μὲν λύχνους ἀποσβέννυνται φυσώμενοι.

1. 1100. ἄδρος, 'in full strength.'

1. 1101. τείνη βιαίως. Aeschylus 'presses on vigorously' (cp. τείνειν πολέμου τέλος II. 20. 101), and Euripides 'has the power to wheel round on his pursuer (cp. Eq. 244 ἄλλ᾽ ἄμυνου καπαναστρέφου πάλιν) and attack him smartly.' Plutarch uses the word similarly (Flamin. 81), ἐπερείδειν τὴν φάλαγγα τιν, 'to bring the whole weight of the phalanx to bear on him.'

1. 1103. μὴν ταύτῳ καθῆσον. Cp. Thuc. 5. 7 Κλέων τῶν στρατιωτῶν ἄχομενον τῇ ἑδρῇ, καὶ οὐ βουλόμενος αὐτοὺς διὰ τὸ ἐν τῷ αὐτῷ καθῆσαι ('keeping to one spot') βαρύνεσθαι, ἀναλαβὼν ἤγεν. This recommendation to activity and change of ground in the wordy warfare is like the advice given by Socrates to Strepsiaides (Nub. 703), ταχέως δ᾽ ὅταν εἰς ἄπορον πέσης ἐπ᾽ ἄλλο πῆδα νόημα φρένος.

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

1. 1106. ἐπίτον (ἐπείμι), 'attack.' ἀναδέρεσθον, lit. 'strip off the skin;' i.e. 'lay bare,' 'expose.' So Brunck for the MS. reading ἀναδέρετον. Bergk would read ἀνὰ δ᾽ ἔρεσθον, in tmesis, meaning 'question,' 'examine' each other.

1. 1108. καποκινδυνεύετον, 'and have the hardihood.'

1. 1110. ὡς τὰ λεπτὰ μὴ γυνώαι, 'so as not to understand those subtleties, as you utter them.' λεγόντοιν, gen. abs.

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

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

1. 1116. παρηκόννυται (ἀκονώτα). The native wits of the Athenians, already sharp enough, 'have been whetted' to a still keener edge. Cp. Xen. Cyr. 6. 2. 33 ὅ λύγχην ἀκοῦν ἐκείνοι καὶ τῇν ψυχήν τι παρακονν. L 1118. θεατῶν γ᾽ οὖνεχ', 'as far as the spectators go.' They are
clever enough: don't be afraid your contest will be above their heads.

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

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

1. 1124. Ὄρεστεία. If this word includes the whole Trilogy, it might be better to read πρῶτον δὲ μοί τιν' ἐξ Ὀ. λέγε. Dr. Verrall takes Ὄρεστεία to be the title used by Aristophanes and his contemporaries for the Choæphoroe, from which the quotations are taken.

1. 1126. Ἑρμῆς. The opening scene of the Choæphoroe represents Orestes, on his return from exile to avenge the murder of his father, invoking the aid of the Chthonian Hermes, with the words πατρῷ έποπτεύων κράτη. But what is signified by κράτη? to whom does πατρῷ refer? what is the meaning of ἐποπτεύων? This ambiguity is an exhibition of the ἀδαφεία of which Euripides complains. Orestes seems to say, 'thou that keepest watch over the powers assigned thee by thy father;' sc. Ζεὺς σωτήρ, which points the appeal conveyed in the words σωτήρ γενοῦ μοι. Or the words (perhaps directly addressed to a statue of Hermes) may be interpreted, 'thou that watchest over my father's sovereignty;' a fitting address from one who has come to regain his πατρῴα κράτη. Euripides chooses to interpret the expression, 'thou that dost regard the violence done to my father' (so νίκη καὶ κράτη Aesch. Suppl. 951). The passage is fairly open to the charge of obscurity.

1. 1130. ἄλλον οὐδὲ πάντα, 'well, but these verses altogether are not more than three:' and so hardly offering room for 'more than twelve faults.'

1. 1133. πρὸς τρίσιν λαμβείοις. Perhaps Dionysus gives friendly advice to Aeschylus to quote no more; or else 'you'll find something else scored against you besides these three iambics,' which have already been credited with so many mistakes. The more you quote, the more errors will be proved against you. προσσωφέλειν is the regular term in the courts for incurring a fine in addition to the loss of the thing in dispute. 'You'll not only lose your three lines, but you will be fined as well.' The conversation between Aeschylus and Dionysus must be
taken as a sort of by-play; for the words of Euripides run on, unheeding the interruption, ἐκσειν γ’ ἀμαρτίας, εὐθὺς γὰρ . . ὀσον. Bergk would transpose 1136—ΑΣ. ὀπᾶς ὅτι ληρεῖς; ΕΤΡ. ἀλλ’ ἀλίγον γε μοι μέλαι—before 1132, in which case παραίνω σοι σιωπᾶν will be a warning to Aeschylus not to interrupt; and the following words will be a threat that, if he does, he ‘shall be sconced in some verses beyond the three already quoted, and so run the risk of having more holes picked in his diction.’

1. 1136. ὀπᾶς ὅτι ληρεῖς; No transposition, however, can settle with certainty the meaning of these words, and the answer to them. If Aeschylus speaks them to Dionysus they must mean, ‘don’t you see you are talking nonsense in bidding me to be silent?’ And Dionysus answers, ‘I don’t care whether I am or not.’ But it gives more point to make ὀπᾶς ὅτι ληρεῖς addressed to Euripides. ‘Don’t you see,’ says Aeschylus, ‘that you are talking nonsense, with your “dozen mistakes,” and your “more than twenty,” and your οὐφάνον ὀσον? ‘I don’t care if I am,’ Euripides retorts: an amusing confession that sense and nonsense are both the same to him.

1. 1140. οὐκ ἄλλως λέγω, ‘I don’t deny it,’ ‘I admit it.’ So in Hec. 302.

1. 1144. οὖ δὴ τ’ ἐκείνον, ‘Nay, ’twas not that Hermes (sc. Ἐρμην δόλων. implied in δόλως sup.) that he addressed; but it was the Helpful Hermes that he accosted as god of the subterranean world; and he made his meaning plain by saying that it is from his sire he holds the prerogative.’ What the exact criticism of Euripides was going to be we shall never know, as Dionysus interrupts, with the ridiculous idea that such ‘subterranean privileges so inherited’ would make Hermes out to be a ‘tomb-rifler’ on the father’s side. For ἐκείνον, the Rav. MS. has ἐκείνος = Ὀρέστης.

1. 1150. πίνεις οἶνον, i.e. ‘the wine you drink is vapid stuff;’ as we should say, ‘it wants bouquet.’ This means that the joke is coarse and flavourless.

1. 1151. οὖ δ’ ἐπιτήρησι, ‘and do you, Euripides, be on the look out for the flaw.’

1. 1159. μάκτραν . . κάρδοσον, ‘a kneading-trough,’ and ‘a trough to knead in.’

1. 1160. οὖ δὴτα τοῦτό γ’. It seems hardly Greek to say οὖ δὴτα τοῦτο γε τὰ αὐτά ἐστι = ‘this assuredly is not the same,’ as Kock gives it. It is simple enough if we take ταῦτα as = τὰ αὐτὰ. Others would read ταῦτα ἵπτ’.

1. 1161. With ἄριστ’ ἐπῶν ἔχων ‘most excellently phrased,’ cp. εὖ φρενὸν ἔχειν Hippol. 462, &c. It conforms to the rules of ὀρθοευθεία. The participle perf. pass. κατεστωμυλμένε seems to have a further shade of
meaning than merely 'glib-tongued fellow'; there is the notion of his being 'debased with chattering.'

l. 1162. καθ' ὁ τι δή, 'in what sense you describe it so.'

l. 1163. ἐλθεῖν is the ordinary word that would be used of one 'who still has part and lot in his native land.' We say, 'he has arrived, without further incident,' beyond the fact of his having been absent. Or ἄλλης συμφορᾶς may be the 'calamity' of exile, ἄλλης being used with its frequent idiomatic force. But on returning from exile, a man both 'arrives' (ἐρχέται), and 'is restored' (κατέρχεται). Euripides thereupon introduces a new quibble to the effect that κατέλθεῖν is only applicable to those who are legally restored by formal permission of the authorities (ποιῶν τοὺς κυρίους, who in this case would be Aegisthus and Clytaemnestra).

l. 1170. πέρανε, 'complete;' i. e. give another whole verse.

l. 1171. ἀνύσας, 'with despatch;' lit. 'having got your work done.'

eis τὸ κακὸν ἀπόδισε is equivalent to ἐπιτήρησε τὸ βλάβος sup. 1151.

l. 1173. αὐθες. Bake's emendation αὐθίς is good.

1. 1174. κλόειν ἀκούσαι. Aeschylus does not attempt to rebut the charge of tautology in these two words; though from his own phrase (P. V. 448), κλῆντες οὐκ ἥκονον, we might have expected him to say that there was more mental process in ἀκούειν. But cp. Agam. 1244. Here, however, the doubling of the words has just a touch of instinctive pathos; as in 'we have erred and strayed,' 'we have done amiss and dealt wickedly.' We may compare it with (inf. 1184) πρὶν φῶναι, πρὶν καὶ γεγονέναι, 'before his birth, yea, before he came into being.'

1. 1176. οἶς, is commonly taken as the relative attracted into the case of τεθνηκόσιν, in place of the accusative, which would grammatically follow upon ἔξωκομέθα. But there is no reason why it should not follow directly on λέγοντες, like τεθνηκόσιν ἔλεγε, sup. For the triple hail to the dead cp. Od. 9. 65 foll.; Virg. Aen. 6. 506.

1. 1178. στοιβὴν, 'stuffing,' or 'padding.' Properly, leaves, straw, and the like, for packing brittle articles; like the φορτός, in which the συκοφάντης is packed (Ach. 927).

1. 1179. ἔξω τοῦ λόγου, 'unconnected with the subject.'

l. 1180. The order of the words is οὗ γάρ ἄλλα (sup. 58) ἀκούστηκα μοι ἐστίν.

1. 1182. ἤν Οἰδίποιος. Prologue to the Antigone of Euripides.

1. 1184. μᾶ τὸν Δι'. The objections raised by Aeschylus are as sophistical and quibbling as those of Euripides. For the tautology in πρὶν φῶναι . . πρὶν καὶ γεγονέναι see on sup. 1174; and cp. Enp. Phoen. 1595 πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μαλείν, ἡγονον, &c. J. van Leeuwen, Mnemos. 24. i. p. 11o, would make πρὶν κ. γ. a ridiculous aside of Dionysus: 'what! kill him before he was himself born?'
NOTES. LINES 1162–1201.

1. 1188. οὐ δὴ', sc. ἑγένετο. It was not a case of 'becoming' wretched: he 'was' so from the first, and continued so.

1. 1190. ἐν ὀστράκω, 'in a crock.' The common practice of exposing children in a χώτρα (for which ὀστρακον is only a somewhat grotesque equivalent) is seen in such verbs as χυτρίζω, ἑγχυτρίζω, καταχυτρίζω.

1. 1192. ἡρήσεν ὡς Πόλυβον, 'he made his unlucky way to Polybus,' king of Corinth. ἐρέω is common with this meaning of 'hastening somewhere, to one's own destruction;' cp. Eq. 4 εἰσῷρησεν εἰς τὴν οἰκίαν. So in Demost. 560. ἵνα φθειρέσθαι πρὸς τοὺς πλονίους.

1. 1195. εὐθαίμων ἄρ' ἦν. 'Well,' says Dionysus, 'if Oedipus could be called "happy" under such a complication of disasters: he would even have been happy if he had been colleague of poor General Erasines.' Erasines was one of the six στρατηγοί put to death after the battle of Arginusae. The attack really began with the fining and imprisonment of Erasines on a charge of embezzlement; and this paved the way to the public prosecution of the Generals on the capital charge.

For ἦν with the force of ἦν ἄν cp. καὶ μᾶλλον εἰκός ἦν ὑμᾶς προ- ὅρασθαι αὐτά (Thuc. 6. 78), and the regular construction of ἐδεί ἔχρην, &c.

1. 1200. ἀπὸ ληκυθίου. Euripides had taunted Aeschylus with his obscurity and pomposity. Aeschylus retorts with the charge of monotony and common-place. The prologues which he criticises begin in the matter-of-fact style of children's stories—'once upon a time there was a man who'—next follows a participial clause, and then comes the fatal space for the finite verb, into which ληκύθιον ἀπώλευεν fits, as if made for it. So much for the monotony. But the alternatives suggested (1203) for ληκύθιον, viz. κωδάριον and θυλάκιον, show that Aeschylus is thinking how Euripides dragged tragedy down to the humblest levels of everyday life; which is really the boast that Euripides himself makes (sup. 276), that he taught the people to look sharp after the management of their homes; or (as Dionysus parodies it) makes them cry out, in their petty economy, ποῦ ἐστιν ἡ χώτρα; τίς τὴν κεφαλὴν ἀπεδήδοκεν τῆς μανίδος; This is the introduction of ληκύθιον, with a vengeance! The metrical monotony must not be over pressed, as ληκύθιον ἀπώλευεν represents only the ordinary penthemimeral caesura. But the tricharach in the fourth place is no doubt intended to exhibit the fondness of Euripides for 'resolved feet;' as we may further gather from the startling appearance of θυλάκιον (the reading of all the MSS.) at the end of 1. 1203; forming a tricharach in the sixth place. The grammarians gave the name of ληκύθιον or μέτρον Εὐριπίδειον to catalectic trochaic dipodia [−−−]; why, it is hard to say.

1. 1201. ἀπὸ ληκυθίου, sc. διαφθείρεις;
FROGS.

1. 1206. Αἴγυπτος, from the prologue to the Archelaus.
1. 1208. κατασχών, 'having touched at,' as ποδαπός ὃ ποίερ καὶ πόθεν κάτεστε γῆν; Eur. Hel. 1206.
1. 1209. οὗ κλαύσεται; 'shall it not rue this?' This use of κλαίειν shows that Dionysus is quite in the dark about ληκύθιον, as he acknowledges.
1. 1211. Διόνυσος, from the Hypsipyle. The third line in the original ended with παρθένοις σὺν Δελφίσιοι.
1. 1212. ἐν πεύκαισι, 'in the midst of his pine-torches.'
1. 1215. ἀλλ' οὐδὲν, 'but that won't matter.'
1. 1217. οὐκ ἔστιν δόσις, from the prologue to the Sthenboea. The third line ended with πλουσίαν ἄροι πλάκα.
1. 1218. βίον, 'livelihood.'
1. 1220. ὑφέσθαι μοι δοκεῖ (correction for δοκεῖς), 'it seems to me right that you should take in sail.' So πλεῖν ὑφειμένη δοκεῖ Soph. El. 335. This prepares us for the metaphor of the storm in πνευσθεῖσαν τολῇ.
1. 1223. ἐκκεκόψεται, this time the fatal ληκύθιον 'shall be dashed from his hand.'
1. 1224. κατέχου, 'keep clear of,' 'give a wide berth to.'
1. 1225. Σιδώνιον, from the prologue to the Phrixus: the second line should end ἵκετ' εἰς Θῆβαις πόλιν.
1. 1227. ἡ δαμόνις ἄνδρῶν—addressed to Euripides—'you silly fellow, buy up (πράγματι) the flask from him, that he may not rip up all our prologues! 'What I' says Euripides, 'am I to buy it of him?' So πόσον πράγματι σοι; Acharm. 812. Cp. δέχεσθαι τίνι II. 2. 186. This dative is probably ethical, 'to buy at some one's offer,' 'to his satisfaction.' So sup. 1134.
1. 1232. Πέλοψ ὁ Ταντάλεως, from the prologue to the Iphigenia Taurica; the second line should end Οἰνομάκρος γαμεὶς κόρην.
1. 1235. ἀλλ' ἀγάθ. These words are addressed to Aeschylus. Dionysus, in a sort of way, is making common cause with Euripides, as we gather from τοῖς προλόγοις Ἰππῶν (sup.). So he says, coaxingly, to Aeschylus, 'Kind sir, by all means give him up the flask, even now' (ἐν καὶ νῦν means 'though he has left it so long in your hands to his own disadvantage'), 'for you'll get a handsome and serviceable one for an obol.' The majority of editors correct ἀπόδος into ἀπώδω,' 'sell.' But there is a joke in ἀπόδος, because the ληκύθιον really belongs to Euripides, though his heroes were continually dropping it for Aeschylus to pick up.
1. 1237. οὕτω γ', sc. ἀπόδωσεί. Euripides will not consent to the arrangement at present, as he has some unimpeachable prologues in store. If we take the words as addressed to Euripides, meaning 'give up,' 'abandon' the flask, don't fight about it any more, then we must supply ἀπόδωσον with οὕτω γ'.

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NOTES. LINES 1206-1263.

1. 1238. Οινεὺς ποτ’ from the prologue to the Meleager. The second line ended, probably, οὐκ ἔτισεν Ἀρτεμίν.

1. 1242. μεταξὺ θύων, ‘what, in the very midst of his sacrificing?’ αὐθ’ (αὐτό), ‘who robbed him of it?’

1. 1244. Ζεὺς, the opening line of the Melanippe.

1. 1245. ἀπολεῖν, ‘he’ll be the death of you.’ Others read ἀπολεῖσ, meaning, ‘you, Euripides, will be the death of me with all this;’ i.e. Dionysus is tired out with the ληφθίον.

1. 1247. σῶκα, ‘styes.’

1. 1249. ἐχω γ’ ὡς, habeo quomodo, ‘I have means of proving him a bad writer of lyric.’ ἐχω ὡς resembles the formula, common in negative clauses, οὐκ ἐχω, οὐκ ἔστιν, ὡσ. But Dobree’s conjecture ἐχω γ’ ὡς is very probable.

1. 1256. τῶν μέχρι νυν. The MSS. τῶν ἔτι νῦν ὡντων. Meineke elicits this better reading from the Schol. The Chorus expresses a belief that, in lyric poetry, Aeschylus, ‘the inspired master of the tragic stage’ (βακχείων ἄνακτα), will be found unassailable. But we are already prepared for objections on the part of Euripides, sup. 914.

1. 1260. δεδοχ’. The Chorus must mean that they are afraid on behalf of Euripides, that he will meet with even worse success in his new attack. The last four lines have a suspicious similarity to the preceding ones. They may be the result of a second recension by the author.

1. 1261. πανὺ χε θαυμαστά, spoken ironically.

δεῖξε δή, ‘the fact will soon make itself plain.’ For a similar impersonal use cp. Vesp. 993 ΦΙΑ. πῶς ἄρ’ ἡγονισμένα; ΒΔΕΑ. δείξει ἐσωκεν, i.e. res ipsa videtur ostensura. It is more common in the phrase αὐτὸ δεῖξε.

1. 1262. εἰς ἐν γάρ. This seems to mean, ‘I will reduce them all to one form.’ The constant iteration of the ‘refrain,’ and the dactylic measure shall do the same for his verses as his ληφθίον did for mine. So the Schol. εἰς τὸ αὐτὸ τέλος περατούμενα πάντα.

1. 1263. ψήφων. Dionysus proposes to ‘take some counters, and keep reckoning of them all.’

διαύλιον προσαυλεῖ. This is a stage-direction, ‘interlude on the flute heard behind the scenes.’

Φθιῶτ’ Ἀχιλλεύ. From the Μυρμίδονες of Aeschylus. A deputation waits on Achilles, and implores him to come into the field again—‘Achilles, lord of Phthia, why, O why, when thou hearest the sound of murderous buffets, ah well-a-day, drawest thou not near to our succour?’ Euripides cunningly let his first instance have an intelligible meaning; in order to make his hearers seek a meaning, and find none, in the subsequent lines; when he breaks away the second line from its context,
and uses it as a 'refrain' or 'burden' in quite a different connection, where it is not intended to 'construe;' but to be sound without sense. The 'refrain' has always been an expression of pathetic feeling; as in the *versus intercalares* of Theocritus and the Eclogues of Virgil. But it may touch tears or force a laugh! We may instance 'Willow, willow!' or W. Morris' grotesque modern ballad with its burden 'Two red roses across the moon!' or Mr. Calverley's happy parody of the refrain—not without Euripidean maliciousness—in his 'Butter and eggs, and a pound of cheese.'

1. 1266. Ἐρμᾶν μέν, said by the Schol. to be quoted from the *Ψυχαγωγοί*. Perhaps οἱ περὶ λῆμναν are the dwellers on the shore of the Stymphalian lake, who worshipped Hermes as the founder of their stock.

1. 1270. κύδιστ', perhaps from the *Τῆλεφος* of Aeschylus. Join μάνθανε μον.

1. 1274. εὐφαμείτε. From the *Ἰφιγένεια* or *Ἰρέιεια*. 'Hold your peace! the priestesses are at hand to throw open the temple of Artemis.'

*μελισσονόμου.* The title of the priestesses at Delphi, as well as those of Artemis and Demeter, was *μελίσσαι*. But it is difficult to decide whether the word is connected with *μέλεσθαι*, *curare*, or *μελίσσω*, *propitiare*, or whether there is some mystical or symbolic allusion to Bees. The priest of Artemis at Ephesus was called *ἰσοίν*, i.e. a 'queen' (or, as the ancients thought, a 'king') bee.

1. 1277. κυρίος εἰμι. From the Agamem. 104.

δόλον, sc. 'on the voyage to Ilium.'

1. 1278. τὸ χρήμα τῶν κόπων, 'this tremendous amount of *buffeting*,'

*cp.* τὸ χρήμα τῶν νυκτῶν δον Νυβ. 2.

1. 1280. ὑπὸ τῶν κόπων, 'by all this *buffeting about*, I am getting a swelling in the groin.'

1. 1281. στάσιν μελῶν. This means a 'lyric passage;' referring to the *στάσιμον* (*μέλος*) of the Chorus; i.e. the 'regular,' 'steady' singing, uninterrupted by dialogue or anapaests. Here the *στάσιμον* is set to a harp accompaniment, instead of the flute. *τοφλαττόθρατ τοφλατ-τόθρατ* is intended, like *θρεπτανελό* Plut. 290, or *τήνελλα* Acharn. 1241, to imitate the twang of the harp. *Cp.* such forms as *tarantantara*, *lirra lirra*, *tweedlee.*

1. 1285. ὁπως Ἀχαϊῶν, supposed to follow in construction on κύριός εἰμι θρεοῦν. The line is from Agamem. (104 foll.), where however after 'Ελλάδος ἡβας comes εὔμφρονα ταγάν. The next words, from *Σφίγγα* . . . κύα come from the *Σφίγγη* of Aeschylus. With πέμπει we resume the passage from the Agamemnon, as far as ὄρνις. The next line is perhaps from the *Σφίγγη* again, and the words τὸ συγκλυέσει ἐπ' Αἰαντί are borrowed from the *Ἑρῆσαι* (Thracian women). *δυσαμερίαν* (gen.
NOTES. LINES 1266-1305.

 plur.) is Dindorf’s emendation for δυσαμερίαν. It is hardly possible (if worth while) to construe the passage. Perhaps the general effect is something like this—(‘to tell how) the ominous bird of war sends forth with spear and vengeful hand the twin sovereignty of the Achaecans, Sphinx of the chivalry of Hellas, soul fiend dispenser of disasters, granting to the eager soaring vultures to find their prey—and how the banded host bearing down upon Ajax.’ There it abruptly ends. Fritzsche removes the τ’ after το ἕνυγκλινές, making it the object of παράσχων, and rendering densam phalangem Aiaci adstantem, with reference to the Salaminian sailors.

1. 1296. ἐκ Μαραθῶνος. According to Fritzsche, because of the swampy beds of rushes about the low Marathonian coast, from which well-ropes (ιμωναὶ) were plaited. It seems more likely that φλατιόρατ πρεμιν αριστον recalls Dionysus of such Persian shrieks and shouts as might have been heard at the battle of Marathon, in which Aeschylus had himself taken part. The Schol. refers the next words to the songs sung by men as they hauled up their buckets from the wells; as Callim. frag. 185 ἀείδει καὶ ποὺ τις ἀνὴρ ὑδατηγὸς ἵμαιόν, with which we might compare the χελιδωνίσματα and the ἐπιμύλια φῦαί. But the form of the word (ιμωνιστρόφος) makes it more likely that the reference is to a ‘rope-walk,’ where the men sing a monotonous refrain as they twist the strands.

1. 1298. ἐκ τοῦ καλοῦ, ‘I transferred them, at any rate, from one honourable place to another;’ i.e. from the repertory of the Aeolic poets (such as Terpander the inventor of the ὀρθιος νόμος), to the tragic stage. For ἐκ τοῦ καλοῦ Prof. Tyrrell would read ἐκ τοῦ κάλω, ‘from the rope’; with a punning reference to ιμωνιστρόφου sup.

1. 1301. ἀπὸ πάντων πορνιδίων μέλη φέρει. The reading of Porson for the common ἀπὸ πάντων μὲν φέρει πορνιδίων, which violates metre. Other emendations are πορνιδίων (as if from πορνεῖον dimin.); and πορνιδίων, ‘lewd songs.’

1. 1302. Μέλητος, a writer of Scolia, or ‘drinking catches,’ is better known as one of the accusers of Socrates. He is a common butt of Aristophanes and the other comic poets, as a very poor composer of tragedies. Cp. Plato, Apol. 23 Ε Μέλητος μοι ἐπέθετο ... ὑπὲρ τῶν ποιητῶν ἀχθόμενος.

Καρικά. The music of the Carian flutes was melancholy and doleful. Cp. Καρικὴ τινι μοῦσῃ προπέμπουσι τοὺς τελευτήσαντας Plato, Legg. 800 Ε.

1. 1303. χορεῖων, according to this accentuation gen. plur. from χορεία, ‘dance-tune.’ The paroxytone χορεῖων comes, apparently, from χορείων, ‘a dancing place,’ ‘music-hall.’

1. 1305. ἐπὶ τούτων, ‘in the case of songs like these.’ The common
reading ἐπὶ τοῦτον may, perhaps, mean 'in dealing with a man like this.'

ὀστράκως, 'castagnettes,' 'bones.'

l. 1307. πρὸς ὑμνηρ, 'to whose accompaniment these songs are well fitted for singing.'

l. 1308. οὐκ ἑλεσθίαζεν. There must be a double meaning in the word. (1) This Muse of Euripides never adopted the Lesbian (Aeolic) style of music; as Aeschylus did in imitating Terpander: and (2) 'this Muse was never attractive enough to play the wanton.'

l. 1309. ἀλκυόνες. This amusing cento, which has the very loosest grammatical construction, attacks (as Kock shows) three distinct points in the lyric poetry of Euripides: (1) his grouping of incongruous pictures; (2) his innovations in music; (3) his faultiness in metre. The whole is a clever skit upon the Euripidean Choric song; with, here and there, a reminiscence from some actual play (as e.g. from the Electra in 1317, and the Iphig. Taur. in 1309), so as to give an air of reality to the whole: ll. 1312, 1316 are borrowed, according to the Schol., from the Meleager.

l. 1311. Join πτερω̂ν νοτίοις ῥανίσι, 'with drops sprayed from your feathers.'

l. 1314. φάλαγγες. This is a name given to 'spiders,' because of their long jointed legs; φάλαγχ being the technical word for the bones between the joints of fingers and toes. These spiders lurk 'under the roof in corners twiddle-iddle-iddling their loom-strung threads with their fingers.' The εἰςεἰςεἰςεἰςεἰςεἰς represents the musical 'shake,' or 'run.'

l. 1316. κέρκιδος ὁοιοῦ, 'the singing shuttle,' like Virgil's arguto pectine Aen. 7. 14.

l. 1317. ἐν ὀ φίλαυλος ἐπαλλελει δελφίς. The dolphin, plunging at the ship's bows, is a picture from the Electra of Eurip. 438 foll.; the addition of μαντεία καὶ σταδίους (perhaps intended to be accus. after ἐπαλλελα) is a mere piece of fooling, like the combination of 'thimbles and hope' in the 'Hunting of the Snark.' And in the following lines, the blossom, fruit, and tendril of the vine are all jumbled together in happy confusion.

l. 1323. ὅτις τὸν πόδα τοῦτον. Aeschylus startles us here with a sudden bit of criticism, suggested by περιβαλλ'. For, apparently it was regarded as a metrical error to admit an anapaest (περιβαλλ', ωο -) as the basis of a glyconic system. So the song ends with—'There's a foot for you!'—meaning, 'Did you ever see such a metrical fault?' At this moment (in accordance, of course, with stage directions) the woman who is playing the castagnettes pokes out her foot, which catches Dionysus' eye, who promptly answers, 'O yes, I see that foot well enough.' Aeschylus, surprised and pleased with what he thinks to be
the critical insight of Dionysus, rejoins, 'O, you see that foot, do you?' 'Yes,' says Dionysus again in his innocence, 'I do.'

1. 1330. μονοφθλών. The points of attack in this parody are (1) the general confusion of the scene; (2) its paltry and trivial circumstances; (3) the use of oxymoron, as e.g. κελαινοφανής, ψυχαν ἄψυχον, etc.; (4) jingling repetitions, as φόνια φόνια, δάκρων δάκρων, ἐβαλον ἐβαλον, etc. (Mitchell quotes 16 instances of this in one passage of less than 150 lines from the Orestes); (5) the looseness of the metre, as shown in the resolved feet; (6) the florid character of the music, as exemplified in εἰςεισέλθοντι. A woman who falls asleep while spinning a skein of thread for the market has a nightmare-dream that her neighbour Glyce has robbed her hen-roost. This homely story is decked out with invocations to Powers of night, and passionate prayers to heaven and earth for help.

1. 1337. μελανο-νεκυ-εἴμονα, 'in dark funeral robes.'

1. 1342. τοῦτ' ἐκεῖν', 'that's what it is.' She means that her suspicions about Glyce's thieving are now verified.

1. 1345. Μανία, the name for a female slave, as Μανής for a male. See sup. 965; Av. 523.

1. 1350. κνέφατος, 'in the early dawn,' 'before daylight.'

1. 1356. ἀλλ' ὁ Κρήτης, from a play by Euripides of that name, in which Icarus, caught in the Labyrinth, sings a μονοφθλία.

1. 1357. ἀμπύλλητε, 'lightly lift your feet.'

1. 1358. Δικτυννα παῖς ἀ καλά (the addition of Αρτεμις seems to be a gloss), 'the Huntress-queen, daughter of Zeus, goddess of beauty.' So in Agam. 140 Artemis is called ἀ καλά. The picture of the goddess with her pack of hounds ranging the house is inimitably grotesque.

1. 1362. διπύρων, i.e. a torch in either hand: symbolical of the cusps of the crescent moon. δυστάτων, perhaps, 'piercing bright,' as ὑεία αὐν ἥσιλου, Π. 17. 372; or 'nimble,' 'quick.' παράφηνον, 'light the way to Glyce's house, that I may make search for stolen goods.' φωρᾶν in the same sense occurs Nub. 499.

1. 1366. ὅπερ, i.e. τὸ ἄγαγεν ἐπὶ τὸν σταθμὸν.

1. 1367. τὸ γὰρ βάρος νόν, 'for it is the weight of our utterances that it will test.'

1. 1368. εἰπέρ γε δεί, 'if this is what I have to do, to sell like so much cheese the poets' art.'

1. 1370. ἐπίπονοι, 'pains-taking.'

1. 1372. ἀτοπία is, exactly, 'queerness,' 'oddness.'

1. 1375. μὰ τὸν, the name of the God is suppressed, by that sudden scrupulousness which makes a Frenchman stop short at Sacre! The same phrase is found in Plato, Gorg. 466 E; and the grammarians describe it as an Attic usage.
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1. 1377. αὐτὰ ληρεῖν, 'was talking nonsense withal.'
1. 1378. παρὰ τῷ πλάστιγγε, a huge weighing machine, with a pair of scales (πλάστιγγε), is here brought on the stage: and the rivals are to shout one verse each into either pan.
1. 1379. Λαβομένω, 'catching hold of them,' as inf. ἐχόμεθα.
1. 1380. κοκκυστώ, 'give the signal;' by crying κόκκυ.
1. 1382. εἴθ' ὄφελ', the first line of the Medea.
1. 1383. Σπερχεί, the first line, perhaps, of the Philoctetes of Aeschylus.

βούνομοι τῷ ἐπιστροφαὶ, 'haunts of the grazing kine.'
1. 1385. τοῦδε, sc. of Aeschylus, who had wetted his verse with the waters of the Spercheius, and had made it thereby heavy, like a wool-seller, damping his wool. Euripides had contributed the 'white wings' of a ship; the very type of lightness.
1. 1389. κάντιστησάτω, 'and let him weigh it against mine.'
1. 1390. ήν = Lat. en!
1. 1391. ἵον, 'temple,' from the Antigone of Euripides. The next verse ran, in the original, καὶ βομδὸς αὐτῆς ἐστ' ἐν ἄνθρωπων φύσει. In Hec. 816 Euripides speaks of Πειθω as τύραννοι ἄνθρωπων μόνη. Here the sovereign power of Argument or Speech, as in the 'Clouds,' is made a first article of belief.
1. 1392. μόνος Θεῶν, from the Niobe of Aeschylus, who makes his Θάνατος impervious even to Πειθω, as the next lines run μόνον δὲ Πειθω δαιμόνων ἀποστατεῖ, etc.
1. 1393. βεπεῖ, 'preponderates:' said of the descending scale, as Il. 22. 212 βεπε δ' Ἔκτωρος αἰσιμάν ἦμαρ.
1. 1398. καθέλξει, 'shall drag your scale-pan down.'
1. 1400. βέβληκ' Ἀχιλλεὺς, quoted from the first edition of the Telephus of Euripides, where Achilles and the other captains are represented as dicing. Dionysus maliciously suggests to Euripides a paltry and trivial verse, when he wanted something κάρτερον καὶ μέγα. The Schol. says that Dionysus also means to hint that Aeschylus had practically won. But two aces and a quatre are surely not good points to make off three dice, when you might throw τρίς ἕξ, Agam. 33.
1. 1401. λέγοιτ' ἂν, 'be pleased to recite, as this is your last weighing.'
1. 1402. στιθροβριθές, from the Mecéager.
1. 1403. ἐφ' ἄρματος, from the Glauces Potniēs; the next line ran ἵπποι τῷ ἐφ' ἵππων ἦσαν ἐμπεφυμένοι.
1. 1406. Αἰγύπτιοι, although they knew how to raise such ponderous blocks of stone, as their temples and pyramids show. And, probably, there is a further allusion to the common statements in Homer about the superior size of men and things in the heroic age.
NOTES. LINES 1377-1434.

1. 1407. καὶ μηκέτ’, sc. κρίνης τὴν πολέμιον ἡμῶν.
1. 1408. Κηφισοφόων, see on sup. 944; 1048.
1. 1409. τὰ βιβλία, sup. 943. After 1. 1410 Fritzsche, Meineke, and others mark a lacuna in the text. It seems as if some command of Pluto, earlier than in 1. 1414, had dropped out. Velsen greatly improves the sense by inserting ll. 1407-1410, καὶ μηκέτ’... ἐρῶ μόνον, between ll. 1400 and 1401; and letting l. 1411 be a continuation of the words of Dionysus, after Ἀλυπττοι.
1. 1416. ἄπει = abibis not abi.
1. 1418. ἐπὶ ποιητῆν, see sup. 69.
1. 1419. τοὺς χροοῦς, sc. at the plays about to be produced at the Great Dionysia, which would come on some two months later.
1. 1421. μοι δοκῶ, ‘my intention is.’ The personal adaptation of the common phrase δοκεῖ, ἐδοξεῖ μοι.
1. 1423. δυστοκεῖ, properly used of women having hard labour in childbirth. Here it seems to mean (as γνώμην suggests) ‘cannot come to a decision,’ ‘is in agonies of perplexity.’ Kock interprets it as meaning, ‘is in distress about her children;’ with which we might compare the Homeric epithet of Thetis, δυσαριστοτέκεα, II. 18. 54.
1. 1424. ποθεῖ μέν, imitated from the Φρούροι of Ion of Chios; where Helen says to Odysseus, αὐγῇ μέν, ἐχθαῖρε δὲ, βούλεται γε μήν.
1. 1429. πόριμον, ‘helpful;’ ἀμήχανον, ‘ineffective.’
1. 1430. οὐ χρῆ. As Euripides had given his opinion in three lines, we naturally expect Aeschylus to do the same: but there are textual difficulties in the lines assigned to him. For Plutarch (Alcib. 16), quoting the passage, omits the first line; and several MSS. omit the second, which is rejected as superfluous by most modern editors, and may be a διττογραφία. The picture is borrowed from the Agam. 717 foll., where Paris is similarly described: ἔθρεψεν δὲ λέοντα σίνων, etc. ‘Tis wrong to rear a lion’s whelp in the state—best indeed not to rear a lion at all—but if we have let him come to full growth, we must humour his temper.’ Fritzsche assigns the line μάλιστα μέν to Dionysus; and sees in it an allusion to Λέων (Thuc. 8. 24), who appears to have been originally elected among one of the ten στρατηγοί (Xen. Hell. 1. 5. § 16). He seems to have been hardly prominent enough to have thus pointed the parable. If we adopt the suggestion, we shall have to write Λέοντα σκύμνον in l. 1431. The interpretation of the parable is that it would have been best never to have had an Alcibiades at Athens at all: but now that they have let him grow up among them, they must make the best of him.
1. 1434. σοφῶς...σαφῶς. It is difficult to decide which of the two poets is here credited with ‘cleverness,’ and which with ‘clearness.’
The words of Euripides read, at first sight, like a clear statement; those of Aeschylus like the dark speech of an oracle. But, on the other hand, we may say that, really, the words of Euripides are merely the clever commonplaces of a rhetorician; while the parable of Aeschylus has a meaning as clear as daylight. And this seems to be the best interpretation, especially as Euripides is called (inf. 1451) ὁ σοφότατος φύσις, and in l. 1445 is asked to speak σαφέστερον. Meineke gets over our difficulty and points the perplexity of Dionysus by reading σοφός in both places.

l. 1437. εἰ τις πτερώσας. Commentators have exhausted their ingenuity in the interpretation of these lines: or have followed the lead of Aristarchus and Apollonius in rejecting them altogether. It seems most likely that their sense lies in their nonsense: but the nonsense is so chosen as (1) to represent Euripides as playing the buffoon; (2) to give a by-blow to Cleiocritus, Cinesias, and Cephisophon; and (3) to suggest that the only course of safety for the state is entirely to reverse her hitherto policy; and, in fact, to achieve the impossible. The ‘impossible achievement’ of making use of Cleiocritus and Cinesias is phrased just like the ‘impossible’ contingency, suggested (Acharm. 915 foll.) by the informer, that the introduction of Boeotian wares, such as ‘wicks,’ might cause a conflagration in the docks; ἐνθέλει ἃν (sc. τὴν βρασαλίδα) ἐσ τίρην ἀνήρ Βοιώτιος ἄψας ἄν εἰσέπεμψειν ἐς τὸ νεώριον ἑ τῇ ὑδροτρόφῳ, βορίαν ἐπιτηρήσας μέγαν, κεῖσερ λάβοιτο τῶν ἰων τῷ πῦρ ἀπαξ, ἰ σελαγοιντ’ ἄν εὐθύς. The materials for the picture in the present passage are not, indeed, a ‘wick’ and a ‘peascod;’ but the fat and unwieldy Cleiocritus, who is called the son of an ostrich (Av. 876), and the spindle-shanked, unsubstantial, dithyrambic poet, Cinesias (μακρότατος καὶ λεπτότατος Κινησίας Αθ. 12. 551). ‘If anyone, having feathered Cleiocritus with Cinesias (that is, having attached the light man, like a pair of wings, to the heavy one)—the breezes should waft them over the ocean-surface—if they should engage in a seafight, and then, holding vinegar-cruets in their hands, should sprinkle them in the eyes of our enemies.’ The first lines have no grammatical construction, and it would be a better arrangement to slip in the question of Dionysus γέλοιον . . . τίνα; (l. 1439) after βλέφαρα τῶν ἰναυτίων (l. 1441); so that the words of Euripides ἐγὼ μὲν οἶδα, etc., would be a direct answer to the challenge, νοῦν δ’ ἔχει τίνα; as they stand, they merely mark the transition from nonsense to oracular obscurity.

l. 1451. εὖ γ’, ὁ Παλάμηδες. Palamedes was one of the Greeks who joined in the Trojan expedition, and was treacherously murdered through the jealousy of Agamemnon and Odysseus. He appears in later times as the type of the inventive geniis: which gives the point
NOTES. LINES 1437–1468.

to the name as applied to Euripides. The allusion to Palamedes, the man of inventions and dodges, proves that the commentators are wrong in proposing to expunge the grotesque lines about Cleiocritus and Cinesias.

1. 1456. πόθεν; ‘how could that be?’ as in the frequent Demosthenic formula, πόθεν; πολλοί γε καὶ δεῖ.

1. 1457. πρὸς βίαν, ‘sore against her will;' as in Acharn. 73.

1. 1459. ημίτεχε χλαίνα. The χλαίνα, or ‘cloak,’ is of finer texture, and more valuable than the rough ‘rug’ of goat-skin (στούρα); and so would represent the better, as distinguished from the lower, citizens. The Athenians are most hard to please.

1. 1460. εἰπερ ἀναδύσει (Fut. 2 pers. sing. ἀναδύομαι), ‘if you mean to emerge into the upper world.’ Some make η τόλαι the subject to ἀναδύσει (act. voice), and render, ‘if the state is to have a chance of recovery.’

1. 1461. ἐκεῖ, commonly means ‘in the lower world,’ and ἐνθάδε, ‘in the land of living.’ Here, as the scene is laid in Hades, the meanings are reversed.


1. 1463. τὴν γῆν. Aeschylus says, that the state may yet be saved, ‘when the citizens regard their enemies’ land as their own; and their own as belonging to the enemy; considering their ships as representing their real income, and their present in-come as only so much out-going (to keep some play on πόρος and ἀ-πορία).’ He means that their true policy is to ravage the coast of the Peloponnesus, etc., but to abandon Attica to the invasion of the enemy: to consider that their real strength and real riches lie in their ships, the number of which should, accordingly, be increased: for the money that comes in to them at present only goes out again into the purses of dicasts, etc., and so is really ‘poverty’ to the state. The first part of the advice tallies with that given by Pericles (Thuc. 1. 143), ἢν τ’ ἐπὶ τὴν χώραν ἡμῶν πεκτώσων, ἡμεῖς ἐπὶ τὴν ἐκείνων πλευσούμεθα. The recommendation to trust in the ‘wooden walls’ is older still.

1. 1466. εὖ, πλήν γ’. ‘Probat quidem hoc consilium Bacchus, sed veretur tamen, si quid inde boni redundaverit ad rem publicam, ne id totum absurdam judices, quos imprimis odit noster, ut ex Vespis aliusque eius fabulis intelligatur.’ Bothe. The force of πλήν γε seems to be that it is not absolutely true that the πόρος is ἀ-πορία for everybody; seeing the dicast grows fat on it.

1. 1468. αἱρήσομαι γάρ. This reads like a quotation from a play; or the jingle of some popular game: as children sing ‘take the one that you love best!’ Otherwise we should have ὀπότερον rather than
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δόντε. By this interpretation we gain an emphasis for αὖν, ‘my decision shall be this well-known one, I’ll take whom I please.’

1. 1469. ὃς ὁμοσας. When? The Schol. says πρὶν κατελθεῖν. But we know nothing about this.

1. 1471. ἃ γλώττα ὁμώμοκ’, see on sup. 101.

1. 1474. προσβλέπεις; ‘darest thou look me in the face?’ This line probably, and the next line certainly, comes from the Aeolus of Euripides; where Aeolus detects the incest of Macareus with Canace (sup. 850), and addresses him sternly with the words αὐχεῖστον... προσβλέπεις; on which Macareus retorts τί δ’ ἀληχόν, ἢν μη τοῖς χρωμένοις δοκῆ; which Aristophanes parodies, by making the pleasure of the spectators the standard of right and wrong.

1. 1477. τίς οἶδεν. Euripides is ‘hoist with his own petard.’ He resents being forsaken, and left dead. ‘Dead!’ cries Dionysus, ‘your own motto (sup. 1082) says that, for aught we know, death is life, and life death.’ The point of the next line is, at best, but a poor jingle between πνεῦν and δεῖ-πνεῦν—‘breath and breakfast: nap and blanket are all the same!’

1. 1479. χωρεῖτε, addressed to Aeschylus and Dionysus (as shown by σφῶ inf.); the address returns immediately after to the more important personage, who is going to carry out the orders. So in Vesp. 975 ἵθ’, ἀντιβαλὼ σ’, οἰκτείρατ’ αὐτῶν, ὥ πάτερ, καὶ μή διαφθείρητε, Lysist. 1166 ἀφετ’, ὤγαθ’, αὐτοῖς.

1. 1484. πάρα δὲ πολλοῖσιν μαθεῖν (i.e. πάρεστι), ‘one may learn it by many proofs.’ Euripides had vaunted the glories of ἔνεας, a favourite word with him (sup. 893); so that here a distinction is drawn between specious and untrained ἔνεας, and the same quality trained and perfected (ἅρπαξ ἐνεάς).

1. 1485. δοκήσας, ‘having proved himself,’ ‘having been adjudged to be:’ as in Av. 1585 ὄρνιθες τινε | ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὄρνεοι | ἔδοξαν ἄδικεῖν.

1. 1491. χαρίεν. Just as we say, ‘quite the correct thing;’ meaning, at once, proper and advantageous.

1. 1493. ἀποβαλόντα μοσικῆν, ‘having discarded all true taste.’ The Chorus seeks to draw the distinction between true poetry and real art, as represented by Aeschylus, and the literary trickery and sophistry of Euripides; which here, as in the ‘Clouds,’ was unfairly taken to represent the sum and substance of the Socratic teaching.

1. 1496. σεμνοῖς, ‘grand,’ ‘imposing;’ as in Hippol. 952 θηρεύονσι γὰρ | σεμνοίς λόγοισιν ἀληχρὰ μηχανώμενοι.

1. 1497. σκαριφητούς, ‘petty quibbles;’ properly ‘scratchings up.’ So σκαριφάθαι, used of the action of a fowl on a dunghill; like σκαλεῦειν, from which comes σκαλ-αθυρμάτια, in a similar sense of ‘quib-
blings' (Nub. 630). 'It is the mark of a crazy man to waste idle hours over fine words,' etc.

1. 1501. ημετέραν. Scaliger corrected to ημετέραν. But a compliment to Athens is implied in the use of ημετέραν by Plato; as though he claimed Athenian citizenship.

1. 1504. τουτί. The Schol. says only σχοινίον πρὸς ἀγχονῆν η τι τοιοῦτο σύμβολον βανάτου. Probably the τὰ τρία εἰς θάνατον, the three 'instruments of death,' are meant; namely, εἰφός, βρόχος, and κάνειον (hemlock). For τουτί in l. 1505, which makes a paroemiac in an unexpected place of the anapaestic system, Bergk reads τούτους, sc. βρόχος, Meineke τοῦτοις, as though the τορισταὶ were sitting in the theatre. The τορισταὶ were a special board established for the levying of extraordinary supplies (πόροι). For Cleophon see sup. 679. About Myrmex and Archenomus nothing is known. If Nicomachus be the person against whom the (30th) speech of Lysias is directed, he was a ὑπογραμματέως, of servile origin, who was entrusted with the revision and publication of the Laws of Solon: but he kept the work hanging on, month after month, and altered the laws to suit his pocket and his politics. He fled from Athens at the time of the Thirty; but returned with the revival of the democracy, and resumed his task, with even more discreditable results.

1. 1511. στίξας, 'having branded them;' the punishment of runaway slaves.

1. 1513. Adeimantus was a friend of Alcibiades, and his colleague in the expedition to Andros (407). He was one of the commanders in the battle of Aegospotami, and though he was taken prisoner, his life was spared. He was impeached by Conon for treacherous aid given to the Spartans in the battle.

1. 1520. δί πανούργος, sc. Euripides.

1. 1522. μηδ' ἄκων, 'even against his will.' Aeschylus, to be quite sure of excluding Euripides, puts an impossible hypothesis, as if it were likely that Euripides would object to occupy a seat to which he had laid such passionate claim.

1. 1526. τοῦτον τοῦτων τοῦτων μέλεσιν. This is translated, 'be his escort, celebrating him' with his (own) lays and tunes.' Bentley conjectured τοῖς ἐαυτῷ, but perhaps we may justify τοῦτον from Plato, Lach. 200 D ἐπεὶ κἂν ἐγὼ τὸν Νικήτατον τοῦτῳ ἤσωτα ἐπιτρέποιμι, εἰ εἴδεοι ὀὕτως. The lays and choral music of Aeschylus were essentially dactylic, as shown by the following lines; which the Schol. describes as modelled on a passage in the Πλαῦκος Ποτνεύος. Perhaps the song of the Πρόπομποι at the end of the Eumenides was in the mind of Aristophanes as he wrote.
1. 1530. ἀγαθάς διανοίας, cp. Enn. 1912 εἰ ὁ ἀγαθὸς τοῦ ἰδίου τοιοῦτος.

1. 1533. πατρίως ἐν ἀρωπαῖς. If he must fight, let him fight on the barbarian soil of his native Thrace (sup. 679); but not in Athens. τούτων, sc. the spectators.
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OF PROPER NAMES AND THE PRINCIPAL WORDS AND

PHRASES EXPLAINED IN THE NOTES.

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