THE FROGS.

INTRODUCTION OF TEXT

NOTES

A. A. DUNSTAN
Aristophanes
The Frogs

WITH INTRODUCTION AND NOTES

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THIRD EDITION

PART I. — INTRODUCTION AND TEXT

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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.

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
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 ἀπόλοιον δῆτ', ὁ πόλεμε, πολλῶν οὖνεκα, ἵ τ' οὐδὲ κολάσ' ἐξεστὶ μοι τοὺς οἰκίστας).

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

Prologos (II. 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 Heraclès 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 Frogs¹, 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 πανίμερον παῖσαι τε καὶ χορεῖσαι).

Parados (ll. 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 (πρόφρησις) 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 1 (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 (Μύσται). Probably the Frogs do not appear at all: only their croaking and singing is heard ‘behind the scenes.’ Cp. Schol. Venet. ταύτα καλεῖται παραχορηγήματα, ἐπειδὴ οὐχ ὄρυνται ἐν τῷ θεάτρῳ οἱ βάτραχοι, οὔτε ὁ χορός, ἀλλ’ ἑσώθεν μιμοῦνται τοὺς βατράχους. ὁ δὲ ἀληθῶς χορός ἐκ τῶν εὐσεβῶν 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 (πανδοκευτριαι) pounce upon the would- 
be Heracles, and charge him with having, on a former occasion, 
eaten up all the victuals in their house, and paid for none; and 
they threaten to refer the wrong to their patrons (προστάται) 
Cleon and Hyperbolus. (For Athenian persons and usages are 
reproduced in the lower world.) Dionysus is plunged again 
into abject fear, and induces Xanthias to assume the gentleman 
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 citi-
zens.

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 (ὅπερ ζητεῖ ἐν Ἀιδών πλῆθος 1. 774); while Aeschylus is only appreciated by the small minority of virtuous and cultivated men. (ὅληγον τὸ χρηστὸν ἐστιν ὁσπερ ἐνθώδε, as Aeacus says, with a sly glance at the audience, 1. 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.

 Ephesidion 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.

 Ephesodion 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.

 Ephesodion 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.

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

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

 Ephesidion 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 (φρενοτέκτων 820; αὐτίκομος λοφιὰ 822); but not a popular poet (οὐτε γὰρ Ἀθηναίοισι συνέβαιν Ἀισχύλος 808). The characteristic of his diction is loftiness (πυργώσας ῥήματα σεμνά 1004); but there is something repellent about him (ταυρηθὸν 804; ἀποσεμνυννεῖται 832); and the loftiness of his language becomes exaggerated (ἐτερατεύετο 834; κομποφακελορρήμονα 838), its forcefulness degenerates into
violence (αὐθαδόστομος, ἀθυρωτὸν στόμα 837; γιγνεῖ φυσίματι 825; ἀγριοποιῶς 837), and its grandeur into bombast and far-fetched expressions (μορμοροπά ρήματα, ἀγνωστα τοίς θεωμένοις 925, 6), and even into Oriental phraseology (γρυπαίτω, ἵππα-λέκτορες, as seen on παραπετάματα Μηδικά 938). His dramas are solemn and statuesque, so that sometimes they are cold and lacking in action; the characters remaining silent and motionless (πρόσχημα τῆς τραγωδίας 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 | μεγάλω γνωρίων καὶ διανοιῶν ἵσα καὶ τὰ ρήματα τίκτεων, etc. 1058 foll.). The danger in keeping the characters uniformly above a human level is that they may be found wanting in human interest (ὅν χρή φρύζειν ἄνθρωπείως 1068).

§ 3. The poetry of Euripides, by contrast, is smooth and fluent (γλῶσσα λίπη 826), elegant, elaborate (ἀστείον καὶ κατερρυπημένον 900), and subtle (ἀλυσίθρας 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 (πτωχοποιέ 846, ἱκισσυρραπτάδη ib.), and kings in rags, for matter of that (ἂν ἐλευνθοί φαίνουσθ' εἶναι); and lame men (χωλοποιῶν 846) and slaves, and every class of the community; all speaking freely, with true Athenian παρρησία (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 to ἄδειοι τίνες θεοί, κόμμα καυνὸν (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 (γενναίους καὶ τετραπήχεις ... πνέουτας δόρυν 1014), by representing such plays as his 'Seven against Thebes,' or his 'Persians.' Euripides claims to have made them clever (νοεῖν, ὁρᾶν, τεχνάζειν 957) and prudent (οἰκίας οἰκεῖν ἂμειν ἃ πρὸ τοῦ 976). But Aeschylus charges his rival with teaching them to prate (λαλία, στομαλία 1065), and making them insubordinate, like the mutinous crew of the Paralus (1071 foll.); accusing him further of lowering the tone of the citizens by familiarising them with immorality, indelicacies, and low company, generally (1080 foll.).

§ 5. The two rivals then proceed to details; and sharply criticise the construction, language, metre, and music of each other's compositions. The first attack is on the question of the Prologues to the play. This word must be interpreted not in the modern sense, but according to Aristotle's definition (Poet. § 12), ἔστι δὲ πρόλογος μὲν μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου. Aeschylus is accused of being ἄσαφῆς 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 (παρῳδία ἐποπτεύων κράτη 1126 foll.) and tautological words, with an implied difference (ἡκὼ and κατέχομαι, κλύνω and ἀκούσαι, 1157, 1174).

Euripides boasts that his Prologist made everything clear to the audience (ἄλλ' οὐξίων πρώτηστα μὲν μοι τὸ γένος εἰπ' ἄν εὖθες | τοῦ δράματος 946). But Aeschylus attacks these Prologues and 'spoils them with an oil flask.' As Euripides is made to quote them, in this play, each Prologue begins with a proper-name, followed by participial clause or clauses (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
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lends itself with such fatal facility to the ληκύθιον 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 (I. 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 εἰσεισειελίσσετε (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 Κρητικᾶς μονῳδίας, in which the actor sang a solo and accompanied it with an illustrative dance, on the pattern of the Cretan ύπορχήματα. Such a Monody Aeschylus professes to quote (I. 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 (κελαυνοφαίς, ψυχὰν ἄψυχον): (5) the repetition of words (called σχετλιασμός, as in δάκρνα δάκρνα, ἐβαλον ἐβαλον): (6) the general muddle of metres.

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

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

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

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

ΞΑΝΘΙΑΣ.
ΔΙΟΝΥΣΟΣ.
ΗΡΑΚΛΗΣ.
ΝΕΚΡΩΣ.
ΧΑΡΩΝ.
ΠΑΡΑΧΟΡΗΜΑ ΒΑΤΡΑΧΩΝ.
ΧΟΡΟΣ ΜΥΣΤΩΝ.

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

ΞΑΝΘΙΑΣ. ΔΙΟΝΤΣΟΣ.

ΞΑ. Εἴπω τι τῶν εἰωθότων, ὥς δέσποτα,
ἐφ' οἷς ἴσθι γελῶσιν οἱ θεώμενοι;

ΔΙ. νὴ τὸν Δί' ὅ τι βούλει γε, πλὴν πιέζομαι,
τούτῳ δὲ φύλαξαί: πάνυ γάρ ἐστὶ ἥδη χολή.

ΞΑ. μὴ' ἑτερον ἀστείον τι;

ΔΙ. πλὴν γ', ὡς θλῖβομαι. 5

ΞΑ. τί δαί; τὸ πάνυ γέλωσιν εἴπω;

ΔΙ. νὴ Δία
θαρρῶν γ'· ἐκείνῳ μόνον ὅπως μὴ 'ρεῖς,

ΞΑ. τὸ τί;

ΔΙ. μεταβαλλόμενος ταύναφορον ὅτι χεῖτιᾶς.

ΞΑ. τί δὴ τι ἔδει με ταύτα τὰ σκεῦη φέρειν,
εἴπερ ποιήσω μηδὲν δυντέρ Φρύνιχος
εἰσθανεῖ τοιείν καὶ Λύκις καμακρίσας,
οὶ σκευοφοροῦν ἐκάστοτε ἐν κωμῳδίᾳ;

ΔΙ. μὴ νυν ποιήσῃς· ὡς ἐγὼ θεώμενος,
ὁταν τι τούτων τῶν σοφισμάτων ἵδω,
πλεῖν ἐν 'νικοῦ πρεσβύτερος ἀπέρχομαι.

ΞΑ. ὃ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὐτοσὶ,
ὁτι θλίβεται μὲν, τὸ δὲ γέλωσιν οὐκ ἐρεῖ.

ΔΙ. εἴτ' οὐχ ὑβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφή,
ὁτ' ἐγὼ μὲν ὅν διόνυσος, νίδος Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τούτου δ' ὅχω,
ίνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;

ΞΑ. οὐ γὰρ φέρω 'γὼ.
BATRAXOI.

ΔΙ. πῶς φέρεις γὰρ, ὦς γ’ ὀχεῖ;
ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;
ΞΑ. βαρέως πάνυ.
ΔΙ. οὖκοιν τὸ βάρος τοῦθ’, ὦ σὺ φέρεις, ὄνος φέρει;
ΞΑ. οὐ δὴ θ’ ὦ γ’ ἔχω ’γω καὶ φέρω, μὰ τὸν ΔΙ’ οὖ.
ΔΙ. πῶς γὰρ φέρεις, ὦς γ’ αὐτὸς ὑφ’ ἔτερου φέρει;
ΞΑ. οὖκ οἰδ’. ὦ δ’ ὃμος οὕτοσι πιέζεται.
ΔΙ. σὺ δ’ οὖν ἐπειδὴ τὸν ὄνον οὐ φής σ’ ὡφελεῖν,
ἔν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.
ΞΑ. οἵμοι κακοδαίμων: τί γὰρ ἐγὼ οὖν ἐνανάμαχον;
ἡ ταῦν σε κωκύειν ἄν ἐκέλευον μακρά.
ΔΙ. κατάβα, πανοδργε. καὶ γὰρ ἐγγὺς τῆς θύρας ἑδει τραπέσθαι. παιδίου, παῖ, ἡμὶ, παῖ.

ΗΡΑΚΛΗΣ.

ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικὸς
ἐνήλαθ’ ὅστις: εἰπέ μοι, τουτί τι ἢν;
ΔΙ. ὁ παῖς. ΞΑ. τί ἐστιν; ΔΙ. οὖκ ἐνεθυμήθης;
ΞΑ. τὸ τί;
ΔΙ. ὡς σφόδρα μ’ ἐδεισε. ΞΑ. νὴ Δία, μὴ μαίνοι γε.
ΗΡ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελάν;
καίτοι δάκω γ’ ἐμαυτόν: ἄλλ’ ὃμος γελῶ.
ΔΙ. ὃ δαμόνιε, πρόσελθη: ἰέρων γὰρ τί σου.
ΗΡ. ἄλλ’ οὐχ οἰδός τ’ εἰμ’ ἀποσοβῆσαι τὸν γέλων,
ὁρῶν λεοντῆν ἔτι κροκωτῷ κειμένην.
τίς ο νοῦς; τί κόθορνος καὶ ῥόπαλον ἐνυηλθέτην;
τοῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισθένει.
ΗΡ. καναναμάχησας;
ΔΙ. καὶ κατεδύσαμέν γε νᾶς
τῶν πολεμίων ἤ δῶδεκ’ ἤ τρισκαίδεκα.
ΗΡ. σφῶ; ΔΙ. νὴ τὸν ’Απόλλω.
ΒΑΤΡΑΧΟΙ.

ΣΑ. κατ' ἐγωγ' ἔξηγρόμην.

ΔΙ. καὶ δὴ ἐπὶ τῆς νεώς ἀναγιγνώσκοντι μοι
tῆν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἔξαιφνης πόθος
tῆν καρδίαν ἐπάταξε πῶς οἴει σφόδρα;

64

ηρ. πόθος; πόσος τις; ΔΙ. μικρός, ἡλίκως Μόλων.

ηρ. γυναικός; ΔΙ. οὗ δήτ'. ΗΡ. ἄλλα παιδός;

54

ΔΙ. οὐδαμῶς.

ηρ. ἄλλ' ἄνδρός; ΔΙ. ἀπταται.

ηρ. ἔξυνεγένου Κλεισθένει;

ΔΙ. μὴ σκῶπτε μ', ὑδέλφ', οὗ γὰρ ἄλλ' ἔξω κακῶς
tοιοῦτος ἵμερός με διαλυμαίνει.

50

ηρ. ποῖος τις, ὑδελφίδιον;

ΔΙ. οὐκ ἔξω φράσαι.

ὁμῶς γε μέντοι σοι δι' αἰνιγμῶν ἔριδ.

ηὴ ποτ' ἐπεθύμησας ἔξαιφνης ἐτνους;

ηρ. ἐτνους; βαβαιαξ', μυριάκης ἐν τῷ βίῳ.

ΔΙ. ἄρ' ἐκδιάσκω τὸ σαφὲς, ἡ ἁτέρα φράσω;

ηρ. μὴ δὴτα περὶ ἐτνους γε' πάνω γὰρ μανθάνω.

65

ΔΙ. τοιοῦτοι τοῖς με δαρδάπτει πόθος

Εὐριπίδου. ἩΡ. καὶ ταῦτα τοῦ τεθυκτότος;

ΔΙ. κοὐδεῖς γέ μ' ἀν πείσειεν ἀνθρώπων τὸ μὴ οὐκ

ἐλθεῖν ἐπ' ἐκεῖνον. ἩΡ. πότερον εἰς "Αἰδοὺ κάτω;

ΔΙ. καὶ νη Δὲ εἰ τί γ' ἔστιν ἐτι κατωτέρω.

70

ΗΡ. τί Βουλόμενος;

ΔΙ. δέομαι ποιητοῦ δεξιοῦ.

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

ΗΡ. τί δ'; οὐκ Ἰοφῶν χῇ;

ΔΙ. τοῦτο γὰρ τοι καὶ μόνον

ἐτ' ἔστι λοιπῶν ἀγαθῶν, εἰ καὶ τοῦτ' ἄρα:

75

οὐ γὰρ σάφ' οὐδ' οὖδ' αὐτὸ τοῦτο ὄπως ἔχει.

ΗΡ. εἰτ' οὐ Σοφοκλέα, πρότερον οὐτ' Εὐριπίδου,

μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεὶ σ' ἄγειν;
ΔΙ. οὖ, πρὶν γ' ἀν Ἰοφώντ', ἀπολαβὼν αὐτὸν μόνον, ἄνευ Σοφοκλέους ὁ τι ποιεῖ κωδωνίσω. कάλλως ὁ μὲν γ' Εὐριπίδης, πανούργος ὁν, κάν ξυναποδράναι δεῦρ' ἐπιχειρήσει μοι: ὁ δ' εὔκολος μὲν εὐθάδ', εὐκολος δ' ἐκεῖ.

ΗΡ. Ἀγάθων δὲ ποῦ στιν; ΔΙ. ἀπολυπὼν μ' ἀποίχεται, ἀγαθὸς ποιητής καὶ ποθευός τοῖς φίλοις.

ΗΡ. ποι γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχίαν. 85

ΗΡ. ὁ δὲ Ξενοκλέης; ΔΙ. ἐξόλουτο νὴ Δία.

ΗΡ. Πυθάγγελος δὲ;

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος ἐπιτριβομένου τὸν ὄμοιον οὕτως σφόδρα.

ΗΡ. οὐκον ἐτερ' ἐστ' ἐνταύθα μειρακύλλια τραγῳδίας ποιούμενα πλείων ἡ μύρια, 90

Εὐριπίδου πλείων ἡ σταδίῳ λαλίστερα;

ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα, χελιδόνων μουσεία, λωβηταὶ τέχνης, ἀ φροῦδα θᾶττον, ἦν μόνον χρόνον λάβη, ἀπαξ προσοφρήσαστα τῇ τραγῳδίᾳ. 95

γόνιμον δὲ ποιητὴν ἄν οὐχ εὐρος ἔτι ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.

ΗΡ. πῶς γόνιμον;

ΔΙ. ὡδ' γόνιμον, ὅστις φθέγξεται τοιοῦτοι τι παρακεκινδυνευμένοι, αἰθέρα Δίως δωμάτιον, ἡ χρόνου πόδα, 100

ἡ φρένα μὲν οὐκ ἔθελονσαι ὁμόσαι καθ' ἱερῶν, γλώτταν δ' ἐπιορκῆσασαι ἰδίᾳ τῆς φρενός.

ΗΡ. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μᾶλλα πλείων ἡ μαίνομαι.

ΗΡ. ἡ μὴν κόβαλα γ' ἐστίν, ὡς καὶ σοι ὀδοκεί.

ΔΙ. μὴ τὸν ἐμὸν οἶκει νοῦν ἐχεῖς γὰρ οἰκίαν. 105

ΗΡ. καὶ μὴν ἀτεχνώς γε παμπύνηρα φαινεται.

ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.
ΔΙ. ἀλλ' ἄνπερ ἐνεκα τήνδε τήν σκευήν ἔχων ἥλθον κατὰ σήν μύμησιν, ἵνα μοι τοὺς ξένους τοὺς σοὺς φράσεις, εἰ δεόμην, οἶσι σύ ἔχω τόθ', ἥνικ' ἥλθες ἐπὶ τὸν Κέρβερον, τούτους φράσον μοι, λιμένας, ἀρτοπώλια, πορνεῖ, ἀναπάυλας, ἐκτροπᾶς, κρύπνας, ὀδοὺς, πόλεις, διαίτας, πανδοκευτρίας, ὅπου κάρεις ὁλίγιστοι. Ἐ. περὶ ἐμοῦ δ' οὖνεις λόγος.

ΗΡ. δ' σχέτλε, τολμήσεις γὰρ ἱέναι;

ΔΙ. καὶ σὺ γε μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὀδῶν ὅπως τάχιστ' ἀφιξόμεθ' εἰς "Αἴδου κάτω· καὶ μήτε θερμὴν μῆτ' ἄγαν ψυχρὰν φράσης.

ΗΡ. φέρε δή, τίν' αὐτῶν σοι φράσω πρῶτην; τίνα; μία μὲν γὰρ ἐστὶν ἀπὸ κάλω καὶ θρανίου, κρεμάσαντι σαντόν. ΔΙ. πάνε, πνυγηρὰν λέγεις.

ΗΡ. ἀλλ' ἐστὶν ἀτραπὸς ἔντομος τετρμμένη, ἥ διὰ θυείας. ΔΙ. ἃρα κόνειον λέγεις;

ΗΡ. μᾶλιστά γε.

ΔΙ. ψυχρὰν γε καὶ δυσχείμερον· εὐθὺς γὰρ ἀποπήγνυσι τὰντικήμια.

ΗΡ. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;

ΔΙ. νὴ τὸν Δ', ὥς οὔτος γε μὴ βαδιστικοῦ.

ΗΡ. καθέρπυσον νῦν ἐσ' Κεραμεικῶν. ΔΙ. εἴτα τί;

ΗΡ. ἀναβᾶς ἐπὶ τὸν πύργον τὸν ψηλὸν ΔΙ. τὶ ὄρῳ;

ΗΡ. αφιεμένη τὴν λαμπάδ' ἐντεῦθεν θεῷ, κάπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι εἴναι, τόδ' εἴναι καὶ σὺ σαντόν.

ΔΙ. ποῖ; ΗΡ. κάτω.

ΔΙ. ἀλλ' ἀπολέσαμι ἄν ἐγκεφάλου θρίω δύο. οὔκ ἂν βαδίσαμι τὴν ὀδὸν ταύτην. ΗΡ. τί δαί;

ΔΙ. ἤμπερ σὺ τότε κατῆλθες.
ΒΑΤΡΑΧΟΙ.

ΗΡ. ἀλλ' ὁ πλοῦς πολὺς.
eὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ ἁβυσσον. ΔΙ. εἶτα πῶς περαιωθήσομαι;
ΗΡ. ἐν πλοιαρίῳ τυννοντῷ σ' ἀνὴρ γέρων
ναύτης διάξει δ' ὅβουλῳ μισθὸν λαβῶν. 140
ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τῷ δ' ὅβουλῳ.
pῶς ἡλθέτην κάκεισε;
ΗΡ. Θησεύς ἦγαγεν.
μετὰ ταύτ' ὤφεις καὶ θηρὶ ὤφει μυρία δεινότατα.
ΔΙ. μή μ' ἐκπλήττε μηδὲ δειμάτου
οὐ γὰρ μ' ἀποτρέψεις. 145
ΗΡ. εἶται βόρβορον πολὺν
καὶ σκόρ ἀείνων· ἐν δὲ τοῦτῳ κειμένοις
εἰ που ξένου τις ἥδικησε πώποτε,
ἡ μητέρ' ἥλιοσεν, ἢ πατρὸς γυνάθου
ἐπάταξεν, ἢ 'πιόρκου ὄρκου ὄμοσεν,
ἡ Μορσίμου τις ῥήσιν ἐξεγράψατο. 150
ΔΙ. νὴ τοὺς θεοὺς ἔχρην γε πρὸς τούτοις κεῖ
τὴν πυρρίχην τις ἐμαθε τὴν Κυνηγίαν.
ΗΡ. ἐντεύθεν αὐλῶν τίς σε περίεισθαν πυνῆ,
ὀψει τε φῶς κάλλιστον, ὀσπέρ ἐνθάδε,
καὶ μυρρινῶνας, καὶ θιασους εὐδαίμονας
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν. 155
ΔΙ. οὐτοὶ δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμυμένοι,—
Ξ. νὴ τὸν Δἰ' ἐγὼ γοῦν ὄνος ἁγῶν μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλεῖω χρόνων. 160
ΗΡ. οἱ σου φράσων' ἀπαξάπαυθ' ὃν ἀν δεη.
οὐτοὶ γὰρ ἐγγύτατα παρ' αὐτήν τὴν ὅδον
ἐπὶ ταῦτι τοῦ Πλούτωνος οἰκοδόμων θύραις.
καὶ χαίρε πόλλ', ὥδελφε.
ΔΙ. νὴ Δία καὶ σύ γε
ΒΑΤΡΑΧΟΙ.

25 ύγίαωε. σὺ δὲ τὰ στρώματ' αὖθις λάμβανε. 165
ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνεν.
ΞΑ. μὴ δὴρ', ἵκετεύω σ', ἀλλὰ μίσθωσαι τίνα
tῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.
ΔΙ. ἕαν δὲ μὴ 'χω; ΞΑ. τῶτ' ἐμ' ἅγειν.
ΔΙ. καλῶς λέγεις.
καὶ γάρ τιν' ἐκφέρουσι τουτοῦτο νεκρόν. 170
οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα:
ἀνθρωπε, βούλει σκευάρι ἐις "Ἀιῶν φέρειν;

ΝΕΚΡΟΣ.

πὸσ' ἀττα; ΔΙ. τωτί.

ΝΕ. δύο δραχμὰς μισθὸν τελεῖς;
ΔΙ. μὰ Δί', ἀλλ' ἐλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.
ΔΙ. ἀνάμεινων, δ' δαιμόνι', ἕαν ἐμβυώ τί σοι. 175
ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγου.
ΔΙ. λάβῃ ἐννε' ὄβολούς. ΝΕ. ἀναβιώῃ νῦν πάλιν.
ΞΑ. ὅσ σεμνὸσ ὁ κατάρατοσ' οὐκ οἰμάξεται;
ἐγὼ βαδιοῦμαι.
ΔΙ. χρηστὸσ εἰ καὶ γεννάδας.
χωρῶμεν ἐπὶ τὸ πλοῖον.

ΧΑΡΩΝ.

ωὸπ, παραβαλοῦ.

ΞΑ. τωτὶ τί ἔστι;
ΔΙ. τοῦτο; λίμνη νῦ Νία
αὕτη 'στιν ἢν ἔφραζε, καὶ πλοῖον γ' ὅρα.
ΞΑ. νῦ τὸν Ποσειδῶν, κάστη γ' ὁ Χάρων οὕτος.
ΔΙ. χαίρῃ ὁ Χάρων, χαίρῃ ὁ Χάρων, χαίρῃ ὁ Χάρων.
ΧΑ. τῖς εἰς ἀναπαύλασ ἐκ κακῶν καὶ πραγμάτων; 185
τῖς εἰς τὸ Δήθης πέδιον, ἦ 'ς ὧνον πόκας,
ἡ 'ς Κερβερίους, ἡ 'ς κόρακας, ἡ 'πὶ Ταίναρον;
ΒΑΤΡΑΧΟΙ.

βρεκεκεκὲς κοὰξ κοὰξ,
βρεκεκεκεκεξ κοὰξ κοὰξ.
λιμναία κρηνῶν τέκνα,
ξύναυλον ὑμνων βοᾶν
φθεγξώμεθ', εὐγηρυν ἑμὰν ἀοιδὰν,
κοὰξ κοὰξ,
ἳν ἀμφὶ Νυσῆιον
Δίως Διώνυσον ἐν
Λίμναισιν λαχήσαμεν,
ἥνιχ' ὁ κρασπαλόκωμος
τοῖς ἱεροῖς χύτροις
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὦχλος.
βρεκεκεκεκεξ κοὰξ κοὰξ.

ΔΙ. ἐγὼ δὲ γ' ἀλγείν ἀρχομαι
tὸν ὄρρον, ὁ κοὰξ κοὰξ:
ὑμῖν δ' ἵσως οὐδὲν μέλει.

ΒΑ. βρεκεκεκεκεξ κοὰξ κοὰξ.

ΔΙ. ἀλλ' ἐξόλωσθ' αὐτῷ κοὰξ.
οὐδέν γάρ ἐστ' ἀλλ' ἣ κοὰξ.

ΒΑ. εἰκότως γ', ὃ πολλὰ πράτ-
tων' ἐμὲ γὰρ ἐστέρξαι εὐλυροί τε Μοῦσαι
καὶ κεροβάτας Πάν, ὁ καλαμόθθογγα παίζων
προσεπιτήρπεται δ' ὁ φορμικτὰς Ἀπόλλων,
ἐνεκα δόνακος, ὅν ὑπολύριον
ἐνυδρον ἐν λίμναις τρέφω.
βρεκεκεκεκεξ κοὰξ κοὰξ.

ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἕχω,
ἀλλ', ὃ φιλωδὸν γένος,
παύσασθε.

ΒΑ. μᾶλλον μὲν ὁν
φθεγξώμεσθ', εἰ δὴ ποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ἡλάμεσθα διὰ κυπείρου
καὶ φλέω, χαίροντες φῶς
πολυκολύμβωσιν μέλεσιν,
ἡ Διὸς φεύγοντες ὄμβρον
ἐνυδόρον ἐν βυθῷ χορεῖαν
αἰώνων ἐφθεγξάμεθα
πομφολυγοπαφλάσμασιν.

ΔI. βρεκεκεκέξ κοὰξ κοὰξ.
touti παρ' ὑμῶν λαμβάνω.

BA. δεινὰ τάρα πεισόμεσθα.

ΔI. δεινότερα δ’ ἐγωγ’, ἐλαύνον
ei διαρραγήσομαι.

BA. βρεκεκεκέξ κοὰξ κοὰξ.

ΔI. οἰμώζετ’ σοῦ γάρ μοι μέλει.

BA. ἀλλὰ μὴν κεκραξόμεσθά γ’
ὁπόσον ἡ φάρυνξ ἂν ἦμῶν
χανδάνη δ’ ἡμέρας.

ΔI. βρεκεκεκέξ κοὰξ κοὰξ.
toutw γὰρ οὐ νικήσετε.

BA. οὐδὲ μὴν ἡμᾶς σοῦ πάντως.

ΔI. οὐδέποτε κεκραξομαί γάρ,
kαῦ με δ’ ἤ’ ἡμέρας,
ἐὼς ἂν ὑμῶν ἐπικρατήσω τῷ κοὰξ,
βρεκεκεκέξ κοὰξ κοὰξ.
ἐμελλόν ἄρα παύσειν ποθ’ ἡμᾶς τοῦ κοὰξ.

ΧA. ὁ παῖς παῖς, παραβαλοῦ τῷ κωπίῳ,
ἐκβαὼν’, ἀπόδος τοῦ ναβλου. ΔI. ἔχε δ’ τῷ βολῶ.

ΔI. ὁ Ἐανθίας. ποῦ Ἐανθίας; ἢ Ἐανθίας.

ΞA. λαύ. ΔI. βαδίζε δεῦρο. ΞA. χαῖρ’, ὁ δέσποτα.

ΔI. τί ἐστι τάνταυθι; ΞA. σκότος καὶ βόρβορος.

ΔI. κατείδεις οὖν ποῦ τοὺς πατραλοίας αὐτόθι
καὶ τοὺς ἐπιφόρκους, οὐς ἔλεγεν ἡμῖν; ΞA. σὺ δ’ οὐ;

ΔI. νὴ τὸν Ποσειδῶ γωγε, καὶ νυνὶ γ’ ὅρῳ.
ΒΑΤΡΑΧΟΙ.

άγε δή, τί δρῶμεν;

ΞΑ. προϊέναι βέλτιστα νῦν,
δε οὕτως ὁ τόπος ἑστὶν οὗ τὰ θηρία
τὰ δεῖν' ἐφασκ' ἐκεῖνοι.

ΔΗ. ὡς οἰμώξεται.

ηλασόνευθ', ὑμα φοβηθείην ἐγώ,
eἰδὼς μὲ μάχιμον ὄντα, φιλοτιμοῦμενος.
οὐδὲν γὰρ οὕτως γαύρον ἐσθ' ὡς Ἑρακλῆς.
ἐγώ δὲ γ' εὐδαίμον ἂν ἐντυχεῖν τινι,
λαβεῖν τ' ἀγώνισμ' ἄξιον τι τῆς ὀδοῦ.

ΞΑ. νῇ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινὸς.

ΔΗ. ποῦ ποῦ' ἑστιν; ΞΑ. ἔξωπισθεν. ΔΗ. ἔξωπισθ' ἦθι.

ΞΑ. ἀλλ' ἑστίν ἐν τῷ πρόσθε. ΔΗ. πρόσθε νυν ἦθι.

ΞΑ. καὶ μὴν ὅρω νῇ τὸν Δία θηρίον μέγα.

ΔΗ. ποιόν τι;

ΞΑ. δεινὸν' παντοδαπὸν γοῦν γλύνεται:
ποτὲ μὲν γε βοῦς, νυνὶ δ' ὅρευς, ποτὲ δ' αὖ γυνὴ 290
ἀρατάτη τις. ΔΗ. ποῦ' ἑστι; φέρ' ἐπ' αὐτὴν ἦω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνὴ ἑστιν, ἀλλ' ἥδη κύων.

ΔΗ. Ἐμπούσα τοῖνυν ἑστι.

ΞΑ. πυρὶ γοῦν λάμπεται
ἀπαν τὸ πρόσωπον. ΔΗ. καὶ σκέλος χαλκοῦν ἐχει.

ΞΑ. νῇ τὸν Ποσείδῶ, καὶ βολίτων θάτερον,

σάφ' ἵσθι. ΔΗ. ποὶ δῆτ' ἂν τραποίμην;

ΞΑ. ποὶ δ' ἐγώ;

ΔΗ. ἱερεῦ, διαφύλαξον μ', ἵν' ὅ σοι ἑυμπότης.

ΞΑ. ἀπολούμεθ', ὅναξ Ἑράκλεις.

ΔΗ. οὐ μὴ καλεῖς μ',

δινρωφ', ἰκετεύω, μηδὲ κατερεῖς τούνομα.

ΞΑ. Διόνυσε τοῖνυν. ΔΗ. τούτ' ἔθ' ἱπτον θατέρου. 300

ΞΑ. ἵν' ἴππερ ἔρχει. δεύρο δεύρ', ὅ δέσποτα.

ΔΗ. τί δ' ἑστι;
ΒΑΤΡΑΧΟΙ.

ΞΑ. θάρρευ τάντ' ἀγαθὰ πεπράγαμεν,

ΔΙ. καθὼς κατόμοσον. ΞΑ. νὴ τὸν Δία.

ΔΙ. οἶμοι τάλας, ὡς ὠχρίασ' αὐτήν ἰδὼν'

ΞΑ. δὴ δὲ δεῖσας ὑπερεππυρρίασέ σου.

ΔΙ. οἶμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;

ΞΑ. οὖτος. ΔΙ. τί ἐστιν; ΞΑ. οὐ κατήκουσας; ΔΙ. τίνος;

ΞΑ. αὐλὸν πυνῆς.

ΔΙ. ἔγωγε, καὶ δάδων γέ με

ΞΑ. τούτ' ἐστ' ἐκεῖν', ὡς δεσποθ', οἱ μεμυμένοι

ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοῖνυν ἄγειν

ΧΟ. 'Ιακχ', ὡ 'Ιακχε.

ΞΑ. ἕλθε τόυτ' ἀνά λειμῶνα χορεύσουν,

ΧΟ. 'Ιακχ', ὡ 'Ιακχε, 325

ΞΑ. τούτ' ἐστ' ἐκεῖν', ὡς δεσποθ', οἱ μεμυμένοι

ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοῖνυν ἄγειν

ΧΟ. 'Ιακχ', ὡ 'Ιακχε, 325

ΞΑ. τούτ' ἐστ' ἐκεῖν', ὡς δεσποθ', οἱ μεμυμένοι

ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοῖνυν ἄγειν

ΧΟ. 'Ιακχ', ὡ 'Ιακχε,

ΞΑ. τούτ' ἐστ' ἐκεῖν', ὡς δεσποθ', οἱ μεμυμένοι

ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοῖνυν ἄγειν

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ΧΟ. 'Ιακχ', ὡ 'Ιακχε,

ΞΑ. τούτ' ἐστ' ἐκεῖν', ὡς δεσποθ', οἱ μεμυμένοι

ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοῖνυν ἄγειν

ΧΟ. 'Ιακχ', ὡ 'Ιακχε,
ποδὶ τὰν ἀκόλαστον
φιλοπαῖγμονα τιμὰν,
χαρίτων πλείστον ἔχουσαν μέρος, ἄγναν, ἰερὰν 335 ὀσίως μῦσταις χορεῖαν.

ΞΑ. ὁ πότνια πολυτύμπητε Δήμητρος κόρη,
ὡς Ἦδυ μοι προσέπνευσε χοιρεῖων κρεών.

ΔΙ. ὧν καὶ καλ χορδῆς λάβης ζ;

ΧΟ. ἐγείπε φλογέας λαμπάδος ἐν χερσὶ γὰρ ἦκεις τινάσιμοι,

"Ἰακχα", ὁ Ἰακχε,

υνκτέρου τελετῆς φωσφόρος ἀστήρ.

φλογὶ φέγγεται δὲ λειμῶν

γόνω πάλλεται γερόντων

ἀποσείονται δὲ λύπας

χρονίους τ᾽ ἐτῶν παλαιῶν ἐνιαυτοῦς,

ἰερὰς ὑπὸ τιμᾶς.

σὺ δὲ λαμπάδι φέγγων

προβάδην ἐξαγ' ἐπ' ἀνθηρὸν ἐλειον δάπεδου

χοροποίον, μάκαρ, ἦβαν.

ἐνφημεῖιν χρή κᾶξιστασθαι τοῖς ἡμετέροις χοροῖς

ὅστις ἀπειρος τοιώδες λόγων, ἦ γυώμη μὴ καθαρεύει,

ἡ γενναίων ὀργια Μοῦσῶν μὴ τ᾿ ἔδειν μὴ ἐχώρευσεν,

μηδὲ Κράτινου τοῦ ταυροφάγου γλώττης βακχεὶ ἐτελέσθη,

ἡ βωμολόχοις ἐπέσω χαίρει, μὴ ἓ ν καιρὸ τοῦτο ποιοῦσιν,

ἡ στάσιν ἐχθρὰν μὴ καταλύει, μηδὲ εὐκολὸς ἐστὶ πολίταις,

ἀλλ᾿ ἀνεγείρει καὶ ἱππίζει, κερδῶν ἵδιων ἑπιθυμῶν,

ἡ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδο-κείται,
ΒΑΤΡΑΧΟΙ.

ἡ προδίδωσιν φρούριον ἡ ναῦς, ἡ ταπορρητ' ἀποπέμπει
ἐξ Αἰγίνης Θωρυκίων ὁ, εἰκοστολόγος κακοδαίμων,
ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς Ἐπίδαυρον,
ἡ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν
tινὰ πείθειν,
ἡ κατατιλῆ ὑπὲρ Ἁκαταίων, κυκλίοις χοροῖσιν
ὑπάδων,
ἡ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὁν εἶτ᾽ ἀποτρώγειν,
κωμῳδηγεῖς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ
Διονύσου,
τούτοις αὐθάμις ἀπανθόω καθὼς τὸ τρίτον μᾶλ'
ἀπανθόω
ἐξιστασθαι μῦσταισι χοροῖσ· ὑμεῖς δ' ἀνεγείρετε
μολὴν καὶ πανυχίδας τὰς ἡμετέρας, αὐτὴ πρέπουσιν
ἐορτῆ.
χώρει νυν πᾶς ἀνδρείως
ἐς τοὺς εὐανθεῖς κόλπους
λειμώνων ἐγκρούων
καπισκόπτων
καὶ παῖζων καὶ χλευάζων.
ἡράστηται δ' ἐξαρκοῦντως.
ἀλλ' ἐμβα χώπως ἀρείς
tὴν Σώτειραν γενναῖος
τὴ φωνῇ μολπάζων,
ἡ την χώραν
σώζειν φήσ' ἐσ τὰς ὀρᾶς,
καὶ Θωρυκίων μή βούληται.
ΒΑΤΡΑΧΟΙ. 33

ἄγε νυν ἔτέραν ὑμῶν ἰδέαν τῇν καρποφόρον βασίλειαν,
Δήμητρα θεάν, ἐπικοσμοῦντες ζαθέοις μολπαῖς κελαδείτε.
Δήμητρε, ἄγνων ὁργών ἀνασσά, συμπαραστάτει,
καὶ σώζε τὸν σαντής χορόν καὶ μ' ἀσφαλῶς πανήμερον
παίσαι τε καὶ χορεύσαι· καὶ πολλὰ μὲν γέλοια μ' εἰ-
πείν, πολλὰ δὲ σπουδαία, καὶ τῆς σῆς ἐορτῆς ἀξίως
παίσαντα καὶ σκόψαντα νι-
κήσαντα ταυρίσθαι.
ἄλλ' εἰς
νῦν καὶ τὸν ὁραῖον θεόν παρακαλεῖτε δεῦρο
φύλασσι, τὸν ξυνεμπορον τῆσδε τῆς χορείας.
Ἰακχε πολυτίμητε, μέλος ἐορτῆς
ὁδιστὸν εὔρων, δεῦρο συνακολούθει
πρὸς τὴν θεόν καὶ δεῖξον ὁς
ἀνευ πόνου πολλὴν ὅδον περαίνεις.
Ἰακχε φιλοχορεῦτα, συμπρόπεμπτέ με,
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
καὶ εὔτελείᾳ τὸν τε σανδαλίσκον
καὶ τὸ βάκος, κὰξεύρες ὁστ'
ἀξιμίους παίξεω τε καὶ χορεύειν.
Ἰακχε φιλοχορεῦτα, συμπρόπεμπτέ με.
καὶ γὰρ παραβλέψας τι μερακίσκης
νῦν δὴ κατείδουν, καὶ μάλ' εὐπροσώπουν,
συμπαιστρίας χιτωνίου
παραρραγέντος τυτθίου προκῆψαι.
Ἰακχε φιλοχορεῦτα, συμπρόπεμπτέ με.
ΔΙ. ἐγὼ δ' ἀεὶ πως φιλακόλουθός εἰμι καὶ [μετ' αὐτῆς] παῖζων χορεύειν βούλομαι. ΞΑ. κάγωγε πρός.

ΧΩ. βούλεσθε ὅτα κοινῆ  
σκάψωμεν Ἀρχέδημον;
διε ἐπτέτης ἂν οὐκ ἔφυσε φράτερας,

ἐν τοῖς ἀνω νεκροῖς,
κάστιν τὰ πρῶτα τῆς ἐκεί μοχθηρίας.

ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῦν
Πλούτων' ὑπ' ὑθάδ' οἶκει;
ζένω γάρ ἐσμεν ἀρτίως ἄφγιμένοι.

ΧΩ. μηδὲν μακρὰν ἄνελθης,
μηδ' αὕθις ἐπανέρη με,

ἀλλ' ἵσθι ἐπ' αὐτὴν τὴν θύραν ἄφγιμένος.

ΔΙ. αἰροῦ ἂν αὕθις, ὦ παῖ.

ΞΑ. τούτι τί ἣν τὸ πρᾶγμα
ἀλλ' ἡ Δίος Κόρινθος ἐν τοῖς στρώμασιν;

ΧΩ. χωρεῖτε

νῦν ἵρον ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος

παῖζοντες ὦς μετουσία θεοφιλοῦσ εορτῆς.

ΔΙ. ἐγὼ δὲ σὺν ταῖσιν κόραις εἴμι καὶ γυναιξίν,

οὐ παννυχίζουσιν θεᾶ, φέγγος ἵρον οἴσων.

ΧΩ. χωρᾶμεν ἐς πολυρρόδους

λειμώνας ἀνθεμώδεις,

τὸν ἠμέτρον τρόπουν,

τὸν καλλιχορώτατον,
paizontes, ὄν ὄλβιαι

Μοῖραι ἔνναγουσιν.

μόνοις γὰρ ἠμιν ἥλιος

καὶ φέγγος ἱλαρόν ἑστω,

ἂνοι μεμνήμεθ' εὐ-

σεβῆ τε διήγομεν.
τρόπον περὶ τοὺς ξένους
καὶ τοὺς ἰδιώτας.

ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ.

Δ. ἀγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; πῶς ἐνθάδ’ ἀρα κόπτουσιν οὕπιχώριοι;
Ξ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
καθ’ Ἡρακλέα τὸ σχῆμα καὶ τὸ λήμ’ ἔχων;
Δ. παί παί.

ΑΙΑΚΟΣ.

τίς οὐτος;

Δ. Ἡρακλῆς ὁ καρπερός.

ΑΙΑ. ὦ βδελυρὲ κάναίσχυντε καὶ τολμηρὲ σὺ καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,
δὲ τὸν κών ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων κάποδρας ᾧ ξου λαβὼν,
ὅπως ἥγω 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος
tοια Στυγός σε μελανοκάρδιος πέτρα

'Δχερόντιός τε σκόπελος αἵματοσταγῆς
φρουροῦσι, Κωκυτοῦ τε περίδρομοι κῶνες,
Ἐχιδνὰ θ’ ἐκατογκέφαλος, ἥ τὰ σπλάγχνα σου
dιασπαράξει, πλευμόνων τ’ ἀνθάψεται
Ταρτησία μύραινα: τὸ νεφρῷ δέ σου

εἰσότων εἰνέρυσιν ἔματωμένω
διασπάσονται Γοργόνες Τιθράσιαι,
ἐφ’ ἀς ἤγω δρομαίον ὀρμήσω πόδα.

Ξ. οὗτος, τὶ δέδρακας; οὐκ ἄναστήσει ταχὺ
πρὶν τινά σ’ ἵδειν ἅλλοτριον;

Δ. ἄλλ’ ὦρακιῶ.

ἄλλ’ οἶσε πρὸς τὴν καρδίαν μου σφογγιάν.
ΒΑΤΡΑΧΟΙ.

ΞΑ. ίδον λαβέ. ΔΙ. προσθοῦ.
ΞΑ. ποῦ 'στιν; ὃ χρυσοὶ θεοί

ἐν ταὐθ' ἔχεις τὴν καρδίαν;

ΔΙ. δείσασα γὰρ

εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν. 485
ΞΑ. ὥ δειλότατε θεῶν σὺ κανθρώπων.

ΔΙ. ἔγω;

πῶς δειλός, ὡστὶς σφογγιὰν ὑτησά σε;

ΞΑ. ἀνδρεία γ', ὃ Πόσειδον.

ΔΙ. οἶμαι νὴ Δία.

σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ῥημάτων

καὶ τὰς ἀπειλάς. ΞΑ. οὐ μὰ Δ' οἰδ' ἐφρόντισα

ΔΙ. ἢθι νυν, ἐπειδὴ ληματίας κανθρείων εἰ,

σὺ μὲν γενοῦ γνῷ, τὸ βόσκαλον τουτὶ λαβῶν 495

καὶ τὴν λεοντὶν, εἴπερ ἀφοβόσπλαγχνος εἰ·

ἔγω δ' ἐσομαί σοι σκευοφόρος ἐν τῷ μέρει.

ΞΑ. φέρε δὴ ταχέως αὐτ'· οὐ γὰρ ἄλλα πειστέον

καὶ βλέψον εἰς τὸν Ἰηρακλεοζαυθίαν,

εἰ δειλὸς ἐσομαί καὶ κατὰ σὲ τὸ λῆμμ' ἔχων. 500

ΔΙ. μὰ Δ' ἄλλ' ἄληθῶς οὐκ Μελίτης μαστίγιας.

φέρε νυν, ἔγω τὰ στρῶματ' αὐρωμαὶ ταῦτ.'

ΘΕΡΑΠΑΙΝΑ.

ἂν φίλταθ' ἥκεις Ἰηράκλεις; δεῦρ' εἰσινθ. 505

ἡ γὰρ θεὸς σ' ὡς ἐπούθεθ' ἥκουτ', εὐθέως

ἐπετευν ἁρτους, ἦπει κατερικτῶν χύτρας

ἐτνους δ' ἡ τρεῖς, βοῦν ἀπηνθράκις' ὁλου, ἐν αὐτοῖς

πλακοῦντας ὁπτα, κολλάζουσ' ἄλλα εἰσινθ.

ΞΑ. κάλλιστ', ἐπαίνῳ.

ΘΕ. μὰ τὸν Ἀπόλλων οὖν μῆ σ' ἔγω

περιψυμαπελθόντ', ἐπεῖ τοι καὶ κρέα
ΒΑΤΡΑΧΟΙ.

ἀνέβατεν ὁρνίθεια, καὶ τραγήματα
ἐφρυγε, κὼνον ἀνεκεράνων γλυκύτατον.
ἀλλ’ εἰσὶν ἀμ’ ἐμοὶ. Ξ. πάνυ καλῶς.

ΘΕ. ληρεῖς ἔχων;
οὐ γὰρ σ’ ἀφῆσω. καὶ γὰρ αὐλητρίς γέ σοι
ἡδὴ ἕνδον ἐσθ’ ἄραιστή κάρχηστρίδες
ἐτεραι δῦ ἦ τρεῖς.

Ξ. πῶς λέγεις: ὀρνίθεις τρίδε; 515
ΘΕ. ἀλλ’ εἰσιν’, ὡς ὁ μάγειρος ἱδὶ τὰ τεμάχη
ἐμελλ’ ἄφαιρειν χι’ τράπεζ’ εἰσῆρετο.

Ξ. ἔθι νυν, φράσαν πρώπιστα ταῖς ὀρνίθεις τρίδε
ταῖς ἕνδον οὕσας αὐτός ὅς εἰσέρχομαι.

ΔΙ. ἐπίσχεσ ποτές. οὐ τί που σπουδὴν ποιεῖ,
ὅτη σε παίζων Ἡρακλέα 'νεσκέψαςα;
οὐ μὴ φλυαρήσεις ἔχων, ὁ Ἐαυθία,
ἀλλ’ ἀράμενοι οὕσεις πάλιν τὰ στράμματα; 525

Ξ. τί δ’ ἐστιν; οὐ δὴ ποῦ μ’ ἀφελέσθαι διανοεῖ
ἄδωκας αὐτός;

ΔΙ. οὐ τάχ’, ἀλλ’ ἵδη ποιώ.
κατάθου τὸ δέρμα.

Ξ. ταῦτ’ ἐγὼ μαρτύρομαι
καὶ τοῖς θεοίς ἐπιτρέπω.

ΔΙ. ποῖοις θεοῖς;
τὸ δὲ προσδοκὴσαι σ’ οὐκ ἀνώτάτου καὶ κενῶν
ὡς δούλος ὃν καὶ θυντὸς ἀλκμήνης ἔσει; 530
Ξ. ἀμέλει, καλῶς ἔχ’ αὐτ’. ἵσως γὰρ τοῦ ποιε
ἐμοῦ δεηθείς ἄν, εἰ θεὸς θέλοι.

ΧΩ. ταῦτα μὲν πρὸς ἀνδρῶς ἔστι
νοῦν ἔχοντος καὶ φρένας καὶ
πολλὰ περιπεπλευκότος,
μετακυλινδεῖν αὐτὸν ἄει.
πρός τὸν εὖ πράττοντα τοίχον
μᾶλλον ἢ γεγραμμένην
εἰκόν' ἐστάναι, λαβὸν τ' ἐν
σχῆμα· τὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακότερον
δεξιῶ τρόπος ἐστι
καὶ φύσει Θηραμένους.

ΠΑΝΔΟΚΕΥΤΡΙΑ.
Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανούργος οὔτοςι,
ὅσ εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε
ἐκκαίδεκ' ἄρτους κατέφαγ' ἃμων.

ΠΛΑΘΑΝΗ.

νὴ Δία,
ἐκεῖνος αὐτὸς δήτα. Ἐ.Α. κακὸν ἦκει τινι.
ΠΑΝ. καὶ κρέα γε πρὸς τοὺτοις ἀνάβραστ' εἰκοσιν
ἀνημωβολιαία. Ἐ.Α. δώσει τις δίκην.
ΠΑΝ. καὶ τὰ σκόροδα τὰ πολλά.

Δ. ἡρέις, ὃ γίναι,
κοῦκ ὁισθ' ὅ τι λέγεις.
ΠΑΝ.

οὗ μὲν ὁὖν με προσεδόκας,
ὅτι τὴ κοθόρνους εἶχες, ἄν γυνώναι σ' ἐτι;
ΠΑΝ. τὶ δαί; τὸ πολὺ τάριχος οὖκ εἰρηκά πο.
ΠΑΝ. μὰ Δ', οὐδὲ τὸν τυρόν γε τὸν χλωροῦν, τάλαν,
ὅν οὔτος αὐτοῖς ταλάροις κατῆσθεν.
ΠΑΝ. κάπειτ' ἐπειδὴ τάργυριον ἐπραττόμην,
ἐβλεψεν εἰς μὲ ὀρμᾶν κάμυκάτῳ γε.
Ε.Α. τοῦτον πάντιν τούργουν, οὕτος δ ὁ τρόπος πανταχοῦ.
ΠΑΝ. καὶ τὸ ξίφος γ' ἐσπάτο, μαίνεσθαι δοκῶν.
ΠΑΝ. νὴ Δία, τάλαινα.
ΠΛΑ. νῦν δὲ δεισάσα γέ που
ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·
ὁ δ' ὕχετ' ἐξῆς γε τοὺς ψιάθους λαβῶν.
ΞΑ. καὶ τοῦτο τούτου τοῦργον. ἀλλ' ἔχρην τι θράν.
ΠΑΝ. ἢδ' κάλεσον τὸν προστάτην Κλέωνα μοι
ΠΛΑ. σὺ δ' ἐμοι', ἐάνπερ ἐπιτύχης, 'Ὑπέρβολον,
ἐν' αὐτὸν ἐπιτύψωμεν.
ΠΑΝ. ὡ μιαρὰ φάρνυξ,
ὡς ἠδέως ἢν σου λίθῳ τοὺς γομφίους
κόπτοιμ' ἢν, οἷς μου κατέβαγες τὰ φορτία.
ΠΛΑ. ἔγω δ' ἢν ἐς τῷ βάραθρον ἐμβάλοιμι σε.
ΠΑΝ. ἔγω δὲ τὸν λάρυγγ' ἢν ἐκτέμοιμι σου,
δρέπανον λαβόδο', ὡ τὰς χόλικας κατέσπασας.
ἀλλ' εἰμ', ἐπὶ τὸν Κλέων', ὡς αὐτὸν τῆμερον
ἐκπυρεῖται ταῦτα προσκαλούμενος.
ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
ΞΑ. οἶδ' οἶδα τὸν νοῦν' παῦε παῦε τοῦ λόγου.
οὐκ ἂν γενοίμην Ἡρακλῆς αὖ.
ΔΙ. μηδαμῶς,
ὡ Ξανθίδιον.
ΞΑ. καὶ τῶς ἂν ἀλκρηνής ἔγω
νίος γενοίμην, δοῦλος ἄμα καὶ θυγτός ἄν;
ΔΙ. οἴδ' οἴδ' ὅτι θυμοῖ, καὶ δικαῖως αὐτὸ δρᾶς' κἂν εἶ με τύπτοις, οὐκ ἂν ἀντείποιμι σου.
ἀλλ' ἢν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
πρόρριζος αὐτός, ἡ γυνὴ, τὰ παιδία,
κάκιστ' ἀπολοίμην, κάρχεδημος ὁ γλάμων.
ΞΑ. δέχομαι τὸν ὀρκον, κατὶ τούτοις λαμβάνω.

ΧΟΡΟΣ.

υῦν σὸν ἔγραυν ἐστ', ἔπειδη
τὴν στολὴν εἰληφας, ἦνπερ
εἶχες ἡ ἀρχής, πάλιν ἀνανεάζειν πρὸς τὸ σοβαρῶν,
καὶ βλέπειν αὖθις τὸ ἰδεῖν,
τούθεον μεμνημένον
φίλοις εἰκάζεις σεαυτόν.
εἶ δὲ παραληρῶν ἀλώσει
καὶ βαλεῖς τι μαλθακὸν,
αὖθις ἀφρεσθαίᾳ οὗ ἀνάγκη
'σταὶ πάλιν τὰ στρώματα.

ΞΑ. οὖ κακῶς, ἀνδρές, παραινεῖτε,
ἄλλα καυτὸς τυχόνω ταῦτ' ἢ
ἀρτί συννοώμενος.
ὅτι μὲν οὖν, ἢν χρηστὸν ἢ τι,
ταῦτ' ἀφαιρεῖσθαι πάλιν πει-
ράσεται μ' εὖ οἶδ' ὅτι.
ἄλλ' ὃμως ἐγώ παρέξω
'μαυτὸν ἀνδρείον τὸ λήμα
καὶ βλέποντ' ὄργανον.
δεῖν ὃ' ἐσκεβύκειν, ὡς ἀκοῦω
τῆς θύρας καὶ δὴ ψόφον.

ΑΙΑΚΟΣ. ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ.

ΑΙΑ. ἔνυδείτε ταχέως τουτούλι τῶν κυνοκλόπων,
ἐνα δὴ δίκην· ἀνύετον. ΔΙ. ἢκεῖ τῷ κακόν.
ΞΑ. οὐκ ἐς κόρακας; οὗ μὴ πρόσιτον;
ΑΙΑ. εἶεν, μάχει;
ὁ Διτύλας χῶ Σκεβλύσας χῶ Παρδόκας
χωρεῖτε δευρὶ καὶ μάχεσθε τουτῳ.

ΔΙ. εἶτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτοῦ
κλέπτοντα πρὸς ταλλότρια; ΑΙΑ. μᾶλλ' ὑπερφυὰ.
ΔΙ. σχέτλια μὲν οὖν καὶ δεινά.
ΞΑ. καὶ μὴν νῦν Δία.
ΒΑΤΡΑΧΟΙ. 41

εἰ πῶς τῇ ἡλθον δεῦρ', ἑθέλω τεθυνηκέναι, ἥ κλεψα τῶν σῶν ἄξιων τι καὶ τριχός. καὶ σοι ποιήσω πράγμα γενναίον πάνω; 615 

βασάνιζε γὰρ τὸν παῖδα τουτούρα λαβὼν, καὶ ποτὲ μ’ ἐλής ἀδικοῦντ’, ἀπόκτεινον μ’ ἄγων. 

ΑΙΑ. καὶ πῶς βασανίσω;

ΕΑ. πάντα τρόπον, ἐν κλίμακι 

dήσας, κρεμάσας, ὑστριχίδι μαστιγών, δέρων, 
στρεβλῶν, ἔτι εὖ ἐσ τὰς μίνας οἴοσ ἕγχεων, 620 

πλίνθους ἐπιτίθεις, πάντα τάλλα, πλὴν πρόσω 

μὴ τύπτε τούτον μηδὲ γητεῖω νέῳ. 

ΑΙΑ. δίκαιος ὁ λόγος· κἂν τι πηρώσω γέ σοι 

tὸν παῖδα τύπτων, τάργυριόν σοι κεῖσται. 

ΕΑ. μὴ δὴ τ’ ἐμοίγ. οὕτω δὲ βασάνιζε ἀπαγαγῶν. 625 

ΑΙΑ. αὐτὸν μὲν οὖν, ἵνα σοὶ κατ’ ὀφθαλμόν λέγη. 

κατάθου σū τα σκεύη ταχέως, χῶπως ἐρεῖς 

ἐνταῦθα μηδὲν ψεύδος. 

ΔΙ. ἀγορεύω τινὶ 

ἐμὲ μὴ βασανίζεων ἀθάνατον οὖν τ’ εἰ δὲ μὴ, 

αὐτὸν σεαυτὸν αἰτιώ. ΑΙΑ. λέγεις δὲ τί; 630 

ΔΙ. ἀθάνατος εἶναι φημὶ Διόνυσος Διὸς, 

τούτων δὲ δούλων. ΑΙΑ. ταῦτ’ ἀκούεις;

ΕΑ. φήμ’ ἐγώ. 

cαὶ πολὺ γε μᾶλλον ἐστι μαστιγωτέος· 

εἰπέρ θέος γάρ ἐστιν, οὐκ αἰσθήσεται. 

ΔΙ. τὶ δὴ τ’, ἐπειδὴ καὶ σὺ φῆς εἶναι θέος, 

οὐ καὶ σὺ τύπτει τὰς ἵσας πληγᾶς ἐμοὶ; 635 

ΕΑ. δίκαιος ὁ λόγος· χῶπότερον ἄν νῦν ὅδης 

κλαύσαντα πρότερον ἥ προτιμήσαιτά τι 

τυπτόμενον, εἶναι τούτον ἡγοῦ μὴ θεόν. 

ΑΙΑ. οὐκ ἔσθ’ ὅπως οὐκ εἰ σὺ γεννάδας ἄνηρ· 

χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύσθε δὴ. 640
ΕΑ. πῶς οὖν βασανιέσθω δικαίως;
ΑΙΑ. ῥαδίως·

πληγήν παρὰ πληγήν έκάτερον.
ΕΑ. καλῶς λέγεις.
ΑΙΑ. ἰδοὺ. ΕΑ. σκόπει νυν ἦν μ’ ὑποκινήσαντ’ ὕδης.
ΑΙΑ. ἤδη 'πάταξά σ’. ΕΑ. οὐ μὰ Δλ’ οὖν ἐμοὶ δοκεῖς.
ΑΙΑ. ἀλλ’ εἶμ’ ἐπὶ τουτὶ καὶ πατάξω. ΔΙ. πηνίκα; 646
ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κάτα πῶς οὐκ ἔπταρον;
ΑΙΑ. οὐκ οἶδα τούτ’ ὅ’ αὕθες ἀποπειράσομαι.
ΕΑ. οὐκον ἄνυσεις; ἱατταταί.
ΑΙΑ. τί τάτταται;

μῶν ὄδυνῆθης;
ΕΑ. οὐ μὰ Δλ’, ἀλλ’ ἔφροντισα 650

ὁπόθ’ Ἡράκλεια τὰν Διομείδεις γίγνεται.
ΑΙΑ. ἀνθρωπός ιερός. δεύρο πάλιν βαδιστέον.
ΔΙ. οὐν οὐν. ΑΙΑ. τί ἔστιν; ΔΙ. ἰππέας όρω.
ΑΙΑ. τί δήτα κλάεις; ΔΙ. κρομμόν όσφραινομαι.
ΑΙΑ. ἐπεὶ προτιμάς γ’ οὖδἐν. ΔΙ. οὐδὲν μοι μέλει. 655
ΑΙΑ. βαδιστέον τάρ’ ἔστιν ἐπὶ τουτὶ πάλιν.
ΕΑ. οὐμοι. ΑΙΑ. τί ἔστι; ΕΑ. τὴν ἄκανθαν ἔξελε.
ΑΙΑ. τί τὸ πράγμα τούτ’; δεύρο πάλιν βαδιστέον.
ΔΙ. 'Ἀπολλών, ὅς ποὺ Δήλον ἡ Πύθων’ ἔχεις.
ΕΑ. ἥλγησεν’ οὖν ἥκουσας;
ΔΙ. οὖκ ἔγωγ’, ἐπεὶ 660

ταμβὸν Ἰππώνακτος ἀνεμιμησκόμην.
ΕΑ. οὐδὲν ποιεῖς γὰρ, ἀλλὰ τὰς λαγώνας σπόδει.
ΑΙΑ. μὰ τὸν Δλ’, ἀλλ’ ἤδη πάρεχε τὴν γαστέρα.
ΔΙ. Πόσειδον, ΕΑ. ἥλγησέν τις.
ΔΙ. ὅς Αλγαίον πρῶνας ἡ γαλακτᾶς μέδεις 665

ἄλὸς ἐν βένθεσιν.
ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι πω μαθεῖν
ἐπότερος ἴμῳν ἔστι θεός. ἀλλ’ εἴσιτον'
ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται
χὴ Φερσέφατθ', ἄτ', ὀντε κὰκείνῳ θεῶ.

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

ΧΩΡΟΣ.

Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἡλθ' ἐπὶ τέρψιν
ἀοιδὰς ἐμᾶς,
tὸν πολὺν ὑψομένη λαῶν ὄχλον, οὗ σοφίαι
μυρλαὶ κάθηται,
φιλοτιμότεραι Κλεοφῶντος, ἡ' ὦ ὅ ἁείλεσιν
ἀμφιλάλοις
δεινῶν ἐπιβρέμεται
Θρηκία χειλῶν,
ἐπὶ βάρβαρον ἐξομενή πέταλον;
ῥύζει δ' ἐπίκλαυτον ἀγδόνιον νόμον, ὡς ἀπολεῖται,
κάν ἰσαί γένωνται.
tὸν ἱερὸν χορὸν δίκαιον ἐστὶ χρηστὰ τῇ πόλει
ἐμμαρανεῖν καὶ διδάσκειν. πρῶτον οὕν ἡμῖν δοκεῖ
ἐξισῶσαι τοὺς πολίτας καθελεῖν τὰ δείματα.
κεῖ τις ἠμαρτε σφαλείς τι Φρυνίχου παλαισμασιν,
ἐκγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε
αἰτιὰν ἐκθειᾶι λύσαι τὰς πρότερον ἀμαρτίας.
ἐιτ' ἀτιμῶν φημὶ χρῆναι μηδέν' εἰν' ἐν τῇ πόλει,
καὶ γὰρ αἰσχρὸν ἐστὶ τοὺς μὲν ναυμαχήσαντας μίαν
καὶ Πλαταιᾶς εὐθὺς εἶναι κάντ' δουλῶν δεσπότας.
κοῦδε ταύτ' ἐγωγ' ἐχομ' ἀν μὴ οὗ καλῶς φάσκειν
ἐχείν,

ἄλλ' ἐπαίνων μόνα γὰρ αὐτὰ νοῦν ἐχοῦτ' ἐδράσατε.
πρὸς δὲ τούτως εἰκὸς ἤμισ, οὗ μεθ' ὑμῶν, πολλὰ δὴ
χοί πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,
τὴν μίαν ταῦτην παρείναι ξυμφορὰν αἴτουμενοι. ἀλλὰ τῆς ὀργῆς ἀνέντες, ὃ σοφότατοι φύσει, 700 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησόμεθα καπιτήμους καὶ πολίτας, ὡστε ἂν ξυνναιμαχή.

εἰ δὲ τοὐτ' ὄγκωσόμεθα καποσεμινυόμεθα, 703 τὴν πόλιν καὶ ταῦτ', ἐχόντες κυμάτων ἐν ἀγκάλαις, ύστερον χρόνῳ ποτ' αὕτης εὖ φρονεῖν οὐ δόξομεν.

εἰ δ' ἐγὼ ὁρθὸς ἰδείν βλον ἀνέρος ἡ τρόπον ὡστε ἐτ' οἰμώξεται,

οὐ πολλῶν οὐδ' ὁ πίθηκος οὕτος ὁ νῦν ἐνοχλῶν, Κλειγένης ὁ μικρός,

ὁ ποιηροτάτος βαλανεύς ὑπόσοι κρατοῦσι κυκλο-

στέφρου 710

ψευδολίτρον κονίας καὶ Κιμωλίας γῆς,

χρόνον ἐνιατρίζει· ἱδὼν δὲ τάδ' οὐκ εἰρηνικός ἔσθ', ἢν μή ποτε καποδυθή μεθύων ἀ- 715 νευ ξύλου βαδίζων.

πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι ταῦτῶν ἐς τὲ τῶν πολιτῶν τοὺς καλοὺς καὶ τοὺς κακοὺς,

ἐς τὲ τάρχαιον νόμισμα καὶ τὸ καυτὸν χρυσίον. 720 οὔτε γὰρ τούτοις οὕσιν οὐ κεκιβδηλευμένοις,

ἀλλὰ καλλίστοις ἄπαντων, ὡς δοκεῖ, νομισμάτων,

καὶ μόνοις ὁρθῶς κοπεῖσι καὶ κεκωδωνισμένοις 723 ἐν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροις πανταχοῦ,

χρώμεθ' οὐδέν, ἀλλὰ τούτοις τοῖς ποιηροῖς χαλκίοις,

χθές τε καὶ πρώην κοπεῖσι τῷ κάκιστῳ κόμματι,

τῶν πολιτῶν θ' οὖς μὲν ἱσομεν εὐγενεῖς καὶ σώφρονας ἀνδρᾶς ὄντας καὶ δικαίους καὶ καλοὺς τε κάγαθοὺς,

καὶ τραφέντας ἐν παλαιόστραις καὶ χοροῖς καὶ μουσικῇ, 729
ΒΑΤΡΑΧΟΙ.

προνεσελούμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ πυρρίαις καὶ πονηροῖς κἀκεῖνοι εἰς ἄπαντα χρώμεθα ὑστάτους ἀφιγμένους, οἷςν ἡ πόλις πρὸ τοῦ οὐδὲ φαρμακοῖς εἰκῆ ῥαδίως ἐχρήσατ' ἀν. ἀλλὰ καὶ νῦν, διὸντοι, μεταβαλόντες τοὺς τρόπους, χρῆσθε τοῖς χρηστοῖς αὖθις καὶ κατορθώσασι γὰρ εὐλογοῦν· καὶ τὶ σφαλήτ', ἐξ ἀξίου γοῦν τοῦ ξύλου, ἢν τι καὶ πάσχετε, πάσχειν τοῖς σοφοῖς δοκήσετε.

ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑ. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἄνθρωπον ἡ δεσπότης σου. 738
ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;
ΑΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντικρυς, ὅτι δοῦλος ὄν ἐφασκες εἶναι δεσπότης.
ΞΑ. φύμωξε μεντάν.
ΑΙΑ. τοῦτο μέντοι οὖν λουκίδοι εὑθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.
ΞΑ. χαίρεις, ἱκετεῦω; 745
ΑΙΑ. μᾶλλ' ἐποπτεύειν δοκῶ, ὅταν καταράσσωμαι λάθρα τῷ δεσπότῃ.
ΞΑ. τί δὲ τουθορύζων, ἦνικ' ἄν πληγὰς λαβὼν πολλὰς ἀπίης θύραζε; ΑΙΑ. καὶ τοῦθ' ἡδομαί.
ΞΑ. τί δὲ πολλὰ πράττων;
ΑΙΑ. ὥς μὰ Δι' οὐδὲν οὖν ἐγὼ.
ΞΑ. ὁμόγυνε Ζεῦ καὶ παρακοῦν δεσποτῶν 750 ἀττ' ἄν λαλῶσι; ΑΙΑ. μᾶλλα πλεῖν ἢ μαίνομαι.
ΞΑ. ὁ Φοῖβ' Ἀπόλλων, ἐμβαλέ μοι τὴν δεξιὰν, καὶ ὁδὸς κύσαι καυτὸς κύσον, καὶ μοι φράσον, 755 πρὸς Διὸς, ὃς ἦμιν ἐστὶν ὁμομοιοτυπίας,
τίς οὖτος οὖνδον ἐστὶ θάρυβος χῇ βοῆ χῶ λοιδορησμός; ΑΙΑ. Αἴσχυλον κεῦριπίδου.

Ε.Α. ἄ.

ΑΙΑ. πράγμα πράγμα μέγα κεκλήτηται μέγα ἐν τοῖς νεκροῖς καὶ στάσις πολλῆ πάνω. 760

Ε.Α. ἐκ τοῦ;

ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος ἀπὸ τῶν τεχνῶν, ὅσα μεγάλαι καὶ δέξιαι, τὸν ἄριστον ὅντα τῶν ἔαντον συντέχνων σῖτησιν αὐτῶν ἐν πρυτανεῖοι λαμβάνειν, θρόνον τε τοῦ Πλούτωνος ἐξῆς, Ε.Α. μανθάνω. 765

ΑΙΑ. ἐως ἄφικοιτο τὴν τέχνην σοφότερος ἔτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει. 770

Ε.Α. τι δήτα τουτὶ τεθορύβηκεν Αἴσχυλον;

ΑΙΑ. ἐκεῖνος εἴῆ ὁ τῶν τραγῳδικῶν θρόνον, ὡς ὅν κράτιστος τὴν τέχνην. Ε.Α. νυνὶ δὲ τίς; 775

ΑΙΑ. οὕτε δὴ κατήλθ᾽ Εὐριπίδης, ἐπεδείκνυτο τοῖς λωποῦταις καὶ τοῖς βαλλαντιστοῦ, καὶ τοῖς πατραλοίαις καὶ τοῖς παθητοῖς, ὁπερ ἐστ᾽ ἐν "Αἰδοῦ πλῆθος, οἱ δὲ ἀκροβαμοὶ τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν ὑπερμάνησαν, κάνομισαν σοφότατον κάπετι ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου, ἐν Αἴσχυλος καθῆστο. Ε.Α. κοῦκ ἐβάλλετο;

ΑΙΑ. μὰ Δλ', ἀλλ' ὁ δήμος ἀνεβόα κρίσιν ποιεῖν ὀπότερος εἴη τὴν τέχνην σοφότερος. 780

Ε.Α. ὁ τῶν πανούργων; ΑΙΑ. νῆ Δλ', οὐράνιον γ̣' ὀσον.

Ε.Α. μετ' Αἴσχυλον δὲ οὐκ ἦσαν ἑτεροί σύμμαχοι;

ΑΙΑ. ὄλυνον τὸ χρηστῶν ἐστιν, ὁσπερ ἐνθάδε. 785

Ε.Α. τῇ δήθ' ὁ Πλούτων ὃραν παρασκευάζεται;

ΑΙΑ. ἀγώνα ποιεῖν αὐτίκα μᾶλα καὶ κρίσιν κάλεγχου αὐτῶν τῆς τέχνης.
ΔΔ. κάπετα πῶς
ού καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου;
ΑΙΑ. μὰ Δλ' οὐκ ἐκεῖνος, ἀλλ' ἐκυσε μὲν Ἀἰσχύλον
ὅτε ὁ κατηλθε, κανέβαλε τὴν δεξιάν,
κάκεινος ὑπεχώρησεν αὐτῷ τοῦ θρόνου
υπνὸ δ' ἐμελλεν, ὡς ἐφ' Κλειδημίδης,
ἐφεδρος καθεδισθαίκαν καὶ μὲν Ἀἰσχύλον κρατῆ,
ἐξειν κατὰ χώραν εἰ δὲ μὴ, περὶ τῆς τέχνης
dιαγωνιεῖσθ' ἐφασκε πρὸς γ' Ἐυριπίδην.
ΕΔ. τὸ χρῆμ' ἄρ' ἔσται;
ΑΙΑ. νὴ Δλ', ὀλίγον ὑστερον. 792
κανταθα δὴ τὰ δεινὰ κινηθήσεται.
καὶ γὰρ ταλάντῳ μουσικὴ σταθμήσεται.
ΕΔ. τί δὲ; μειαγωγήσουσι τήν τραγῳδίαν;
ΑΙΑ. καὶ κανόνας ἔξοικουσι καὶ πῆχεις ἐπῶν,
καὶ πλαίσια ἐξυπηκτα, ΕΔ. πλυνθεύσουσι γάρ;
ΑΙΑ. καὶ διαμέτρουσ καὶ σφήνας. ὁ γὰρ Ἐυριπίδης
cατ' ἔπος βασανεῖν φησι τὸς τραγῳδίας.
ΕΔ. ἡ πον βαρέως οἴμαι τὸν Ἀἰσχύλον φέρειν.
ΑΙΑ. ἔβλεψε δ' οὖν ταυρηδόν ἐγκύψας κάτω.
ΕΔ. κρινεὶ δὲ δὴ τίς ταῦτα;
ΑΙΑ. τοῦτ' ἢν δύσκολον' 805
σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὐρισκέτην.
οὔτε γὰρ Ἀθηναίοις συνέβαιν Ἀἰσχύλος,
ΕΔ. πολλοὺς ἱσως ἐνόμισε τοὺς τοιχωρύχους.
ΑΙΑ. λήρον τε τᾶλλ' ἤγείτο τοῦ γυνώνα πέρι
φύσεις ποιητῶν' εἶτα τῷ σῷ δεσπότῃ
ἐπέτρεψαν, ὡσ τῆς τέχνης ἐμπειρος ἦν.
ἀλλ' εἰσώμενον ὡς ὅταν γ' οἱ δεσπόται
eσπουδάκωσι, κλαυμαθ' ἡμῖν γινεται.
ΧΩ. ἡ πον δεινὸν ἔριβρεμέτας χόλου ἐνδοθεν ἐξει,
ημῖκ' ἄν δευλάλου παρίδη θήγουτος ὀδύντας 815
ἐντιτέχνου τότε ὑπὸ δεινῆς ὁμματα στροβήσεται.

ἐσται δ' ἰππολόφων τε λόγων κορυθαίλολα νείκῃ,
σκυψαλίμων τε παραξόνια, σμιλεύματα τ' ἔργων,
φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρός ῥήμαθ' ἰπποβάμονα.

φρίξας δ' αὐτοκόμου λοφιᾶς λασιαύχενα χαῖταν,
δεινὸν ἐπισκύσιον ἑυνάγων βρυχόμενος ἦσει
ῥήματα γομφοπαγῆ, πυρακηδόν ἀποσπῶν
γηγενεὶ φυσήματι' 825

ἐνθεν ὅτι στοματουργὸς ἐπῶν βασανίστρια λίπῃ
γλώσσῃ', ἀνελισσομένη φθονερῶς κυνοῦσα χαλινοῦς,
ῥήματα δαιμομένη καταλεπτολογήσει
πλευμώνων πολὺν πόνον.

ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ. ΧΟΡΟΣ.

ΕΤ. σὼκ ἄν μεθέμην τοῦ θρόνου, μή νουθέτει. 830
κρείττων γὰρ εἶναι φημὶ τούτου τὴν τέχνην.

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

ΕΤ. ἀποσεμνυννεῖται πρῶτον, ἀπερ ἐκάστοτε
ἐν ταῖς τραγῳδίαις ἐτερατευτο.

ΔΙ. ὡ δαιμόνι ἀνδρῶν, μὴ μεγάλα λίαν λέγε.

ΕΤ. ἐγὼδα τοῦτον καὶ διέσκειμαι πάλαι,
ἀνθρώπων ἀγριοποίδων, ἀββαδόστορων,
ἐχοντ' ἀχάλινον ἀκρατές ἄθυρωτον στόμα,
ἀπεριλάλητον, κομποφακελορρήμονα.

ΑΙΣ. ἀλήθεσ', ὡ παῖ τῆς ἀρουραίας θεοῦ;

840

σὺ ὅτι μὲ ταῦτ', ὡ στωμυλισσολλεκτάδη
καὶ πτωχοποιεῖ καὶ ῥακισούρραπτάδη;

Ἀλλ' οὕτ' τι χαίρων αὐτ' ἔρεις.

ΔΙ. παῦ', Αἰσχύλε,

καὶ μὴ πρὸς ὄργην σπλάγχνα θερμήνης κότῳ.
ΑΙΣ. οὐ δῆτα, πρὶν γ’ ἂν τούτον ἀποφήνω σαφῶς τὸν χαλωσποϊόν, οἷος ἂν θρασύνεται.

ΔΙ. ἀρνεὶς ἄρνεις μέλανα παῖδες ἐξενέγκατε· τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.

ΑΙΣ. Ὅ Κρητικας μὲν συλλέγων μονωθίας, γάμους δ’ ἀνοιγόνιοι εἰσφέρων εἰς τὴν τέχνην, εἰς τὴν τέχνην, εἰς τὴν τέχνην.

ΔΙ. ἐπίσχεσις οὕτως, ὃ πολυτύπητ’ Ἅλσχύλε. ἀπὸ τῶν χαλαζῶν δ’, ὃ ποινή’ Εὐριπίδη, ἀπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς, ἵνα μὴ κεφαλαίῳ τῶν κρόταφῶν σοι ρήματι θεοῦν ὑπ’ ὄργης ἐκχέῃ τὸν Τῆλεφον. σοῦ δὲ μὴ πρὸς ὄργην, Ἀλσχύλ’, ἀλλὰ πραόνως ἐλεγχ’, ἐλέγχου λοιπὸνεῖσθαι δ’ οὐ θέμις ἄνδρας ποιήτας ὥσπερ ἀρτοπάλιδας.

ΕΤ. ἐποιμός εἰς ἔγωγε, κοῦκ ἀναδύομαι, δάκνειν, δάκνεσθαι πρότερος, εἰ τοῦτῳ δοκεί, τάπη, τὰ μέλη, τὰ νεῖρα τῆς τραγῳδίας, καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἴωλον καὶ τὸν Μελέαγρον, κατι μάλα τὸν Τῆλεφον.

ΔΙ. σοῦ δὲ δῆ τι βουλεύειν ποιεῖν; λέγ’ Ἀλσχύλε. 865

ΑΙΣ. ἐβουλώμην μὲν οὐκ ἐρίζειν ἐνθάδε· εἰς ἱς ᾖσον γὰρ ἐστὶν ἀγὼν νῦν. ΔΙ. τι δαί; οὐκ ἔξ ἰςοιν γὰρ ἐστὶν ἀγὼν νῦν. ΔΙ. τι δαί;

ΑΙΣ. ὅτι ἡ ποιήσις οὐχὶ συντέθηκε μοι, τοῦτῳ δὲ συντέθηκεν, ῥῶθ’ ἔξει λέγειν. ομως δ’ ἐπειδὴ σοι δοκεῖ, δρᾶν ταῦτα χρῆ. 870

ΔΙ. ἢδι νῦν λιβανιωτὸν δεδρό τις καὶ πῦρ δότω, ὅπως ἂν εὐξωμαί πρὸ τῶν σοφισμάτων, ἀγώνα κρῖναι τόνδε μουσικῶτας· ὑμεῖς δὲ ταῖς Μοῦσαις τι μέλος ὑπάσσατε.

ΧΟ. Ὅ Διὸς ἐννέα παρθένοι ἄγναλ
Μοῦσαι, λεπτολόγους ἐπετάς φρένας ἀὖ καθορᾶτε 875
ΒΑΤΡΑΧΟΙ.

ἀνδρῶν γυμνοτύπων, ὅταν εἰς ἐρυ όξυμερίμνοις ἐλθὼςι στρεβλοῦσι παλαιόσμασιν ἀντιλογούντες, ἐλθετ᾽ ἐποφύμεναι δύναμιν
dεινοτάτοις στομάτοις πορίσασθαι 880
μήμαρα καὶ παραπρόσματ᾽ ἐπόν.
νῦν γὰρ ἀγῶν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἡδη.

ΔΙ. εὐχεσθε δὴ καὶ σφῶ τι, πρὶν τάπη λέγειν. 885

ΑΙΣ. Δήμητρο ἦ θρέψασα τὴν ἐμὴν φρένα,
εἶναι μὲ τῶν σῶν ἁξίων μυστηρίων.

ΔΙ. ἱδι νῦν ἐπίθες δὴ καὶ σὺ λιβανωτόν.

ΕΤ. καλῶς

ἐτεροὶ γὰρ εἰσὶν οἷσιν εὐχομαι θεοῖς.

ΔΙ. ἵδιοι τινές σοι, κόμμα καὶ νόνοι; ΕΤ. καὶ μάλα. 890

ΔΙ. ἵδι νῦν προσεύχου τοίσιν ἱδιώταις θεοῖς.

ΕΤ. αἰθήρ, ἐμὸν βοσκημα, καὶ γλώττης στροφηγεῖ,
καὶ ξύνεσι καὶ μυκτηρές ὀσφυρτήριοι,
ὄρθως μ᾽ ἐλέγχειν ὅν ἄν ἀπτωμαί λόγων.

ΧΟ. καὶ μὴν ἥμεις ἐπιθυμοῦμεν 895

παρὰ σοφοῖν ἀνδρῶν ἄκοισαι τινα λόγων ἐμμέλειαν,
ἐπιτε δαίαν ὅδόνοιν.

γλῶττα μὲν γὰρ ἡγρίωται,
λήμα ὃ' οὐκ ἄτολμον ἄμφοιν,
οὐδ' ἀκίνητοι φρένες.

προσδοκάν οὖν εἰκός ἔστι 900

τοῦ μὲν ἀστείον τι λέξειν
καὶ κατερρυμένον,
τοῦ δ' ἀνασπῶντ' αὐτοπρέμνοις τοῖς λόγοισιν
ἐμπεσόντα συσκεδᾶν πολ-

λὰς ἀλωνήθρας ἐπῶν. 904
ΧΟΡΟΣ. ΕΥΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ.

ΔΙ. ἀλλ' ὥς τάχιστα χρὴ λέγεων οὔτω δ' ὀπως ἐρεῖτον ἀστεῖα καὶ μῆτ' εἰκόνας μῆθ' οἴ άν ἄλλος εἶποι.

ΕΤ. καὶ μὴν ἔμαντον μὲν γε, τὴν ποίησιν οἶος εἰμι, ἐν τοῖς υπότατοις φράσω, τούτον δὲ πρῶτ' ἐλέγξω, ὡς ἦν ἀλαζὼν καὶ φέναξ, οὕος τε τοὺς θεάτας 909 ἕξηπάτα, μῶρους λαβὼν παρὰ Φρυνίχῳ τραφέντας. πρώτιστα μὲν γὰρ ἐνα τιν' ἤν καθίσεν ἐγκαλύψας, 'Αχιλλέα τιν' ἢ Νιοβήν, τὸ πρόσωπον οὐχὶ δεικνύει, πρόσχημα τῆς τραγῳδίας, γρύζοντας οὔδὲ τουτί'

ΔΙ. μὰ τὸν Δ' οὐ δῆθ'.

ΕΤ. ὁ δὲ χορός γ' ἠρείδευν ὀρμαθοῦ ἄν μελῶν ἐφεξῆς τέτταρας ἤννεκὰς ἄν' οἳ δ' ἔσίγων.

ΔΙ. ἐγὼ δ' ἐχαίρων τῇ σωπῇ, καὶ με τοῦτ' ἐτερπεν 916 οὐχ ἤττον ἢ νῦν οἱ λαλοῦντες.

ΕΤ. ἡλίθιος γὰρ ἴσθα, σάφ' ἵσθι.

ΔΙ. κάμαυτῷ δοκῶ. τί δὲ ταῦτ' ἐδρασ' ὁ δείνα;

ΕΤ. ύπ' ἀλαζονέλαις, ἵν' ὁ θεατὴς προσδοκῶν καθήτο, ὁπόθ' ἢ Νιόβη τι φθέγξεται τὸ δράμα δ' ἄν ὑμεί.

ΔΙ. ὃ παμπόνηρος οἳ άρ' ἐφενακιζόμην ὑπ' αὐτοῦ. 921 τὶ σκορδώνι καὶ δυσφορεῖς;

ΕΤ. ὅτι αὐτῶν ἐξελέγχω.

κάπειτ' ἐπειδὴ ταῦτα ληρήσει καὶ τὸ δράμα ἠδη μεσοῆ, ῥήματ' ἄν βάεια δώδεκ' εἶπεν, ὅφρος ἔχοντα καὶ λόφους, δείν' ἐμμα μορμομορώτα, ἀγνωστά τοῖς θεωμένοις. ΑΙΣ. οἴμοι τάλας. 926

ΔΙ. σιώπα.

ΕΤ. σαφὲς ο' ἄν εἶπεν οὔδέ ἑν. ΔΙ. μὴ πρὶς τοὺς ὁδόντας.

ΕΤ. ἀλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ 'π' ἀσπίδων ἐπόντας
γρυπαέτους χαλκηλάτους καὶ ρήμαθ’ ἵπποκρήμνα,
ἀ ἔμπολαίνου ὥρ ὀδί’ ἰ ῳ. 930

ΔΙ. ὑ τοὺς θεοὺς, ἐγὼ γοῦν
ἠδη ποτ’ ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα
tὸν ξοοῦν ἰππαλεκτρύνα ζητῶν, τίς ἐστὼν ὄρνις.
ΑΙΣ. σημειῶν ἐν ταῖς ναυσίν, ὡμαθέστατ’, ἐνεγέγραπτο.
ΔΙ. ἔγὼ δὲ τὸν Φιλοξένου γ’ ὄμην Ἐρυξίν εἶναι.
ΕΤ. εἴτ’ ἐν τραγῳδίαις ἔχρισιν κάλεκτρύνα ποῖσαι; 935
ΑΙΣ. σὺ δ’, ὥθεοισιν ἔχρισε, ποι’ ἄττ’ ἐστὼν ἂττ’ ἐποίεις;
ΕΤ. σὺχ ἰππαλεκτρύνας μὰ Δἴ οὐδὲ τραγελάφους,
ἀπερ σὺ,
ἀν τούσι παραπετάσμασιν τοῖς Μηδικοῖς γρά-
φουσιν’
ἀλλ’ ὦς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ
πρώτον εὐθὺς
οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ρημάτων ἐπαχθῶν,
ἐξεχυνα μὲν πρώτιστον αὐτὴν καὶ τὸ βάρος
ἀφεῖλον 941
ἐπυλλάοις καὶ περιπάτοις καὶ τευτλίουσι λευκοῖς,
χυλὸν διδοῦσι στομυλλαμτῶν, ἀπὸ βιβλίων ἀπηθῶν’
εἴτ’ ἀνέτρεφον μοιφρίαις, Κηφίσσοφωντα μυγνύς’
eἴτ’ οὐκ ἐλήρουν ὅ τι τύχοι’, οὐδ’ ἐμπεσῶν
ἐφυροῦν, 945
ἀλλ’ οὐξίων πρώτιστα μὲν μοι τὸ γένος εἴπ’ ἀν
εὐθὺς
tοῦ δράματος.
ΑΙΣ. κρεῖττον γὰρ ἦν σοι νὴ Δἴ ἦ τὸ σαυτοῖ.
ΕΤ. ἑπεὶ τ’ ἀπὸ τῶν πρῶτων ἐπῶν οὐδὲν παρῆκ’ ἂν
ἀργοῦ,
ἀλλ’ ἐλευνὴ γυνὴ τὲ μοι χῶ δούλος οὐδὲν ἦττον,
χῶ δεσπότης χὴ παρθένος χὴ γραύς ἂν. 950
ΑΙΣ.
εἴτα δήτα
οὐκ ἀποθανεῖν σε ταῦτ’ ἑξήν τολμῶντα;

ΕΥ. μᾶ τὸν Ἀπόλλωνι
dημοκρατικὸν γὰρ αὐτ’ ἔδρων.

ΔΙ. τοῦτο μὲν ἔσον, ὡ τάν.
oὗ σοι γὰρ ἑστὶ περίπατος κάλλιστα περὶ γε τούτου.

ΕΥ. ἐπειτα τουτουσὶ λαλεῖν ἐδίδαξά

ΑΙΣ. φημὶ καγώ.

ὡς πρὶν διδαξάι γ’ ὥφελες μέσος διαρραγήναι. 955

ΕΥ. λεπτῶν τε κανόνων ἐσβολᾶς ἐπῶν τε γωνιασμῶς,

νοεῖν, ὃραν, ἔμνειναι, στρέφειν, ἑρᾶν, τεχνάζειν,

κάχ’ ὑποτοπείσθαι, περινοεῖν ἀπαντά

ΑΙΣ. φημὶ καγώ.

ΕΥ. οἰκεία πράγματ’ εἰσάγων, οἷς χρώμεθ’, οἷς ἔννεσμεν,

ἐξ ὃν γ’ ἄν ἐξηλεγχόμην· ἔννειδότες γὰρ οὗτοι ἰδον ἡλεγχοὺ ἄν μου τὴν τέχνην ἀλλ’ οὐκ ἐκομπο-

λάκουν ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ’ ἐξεπληττοῦν

αὐτοὺς,

Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαρο-

πώλους.

γνώσει δὲ τούς τούτου τε κάμῳ γ’ ἐκατέρου

μαθητάς.

tουτουμενὶ Φορμίσιοι Μεγαίνετος θ’ ὁ Μανῆς,

σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυνοκάμπται,

οὐμοὶ δὲ Κλειτοφῶν τε καὶ Ὑηραμένης ὁ κομψὸς.

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

ὅς ἦν κακοῖς ποὺ περιπέσῃ καὶ πλησίον παραστῆ

πέπτωκεν ἐξω τῶν κακῶν, οὐ Χῖος, ἀλλὰ Κεῖος. 970

ΕΥ. τουιάτα μεντούγῳ φρονεῖν

tουτουσιν εἰσηγησάμην,

λογίσμων ἐνθεῖς τῇ τέχνῃ

καὶ σκέψιν, ὥστ’ ἤδη νοεῖν
ἀπαντα καὶ διειδέναι
τά τ' ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἁμειων ἦ πρὸ τοῦ,
κάνασκοπεῖν, πῶς τοῦτ' ἔχει;
ποῦ μοι τοδὲ; τίς τοῦτ' ἐλαβε;

ΔΙ. ὑ' τοὺς θεοὺς, νῦν γοῦν Ἀθη-
ναίων ἄπας τις εἰσίων
κέκραγε πρὸς τοὺς οἰκέτας
ζητεῖ τε, ποῦ 'στιν ἡ χύτρα;
τίς τὴν κεφαλὴν ἀπεδήδοκεν
τῆς μαυίδος; τὸ τρύβλιον
τὸ περυσιων τέθυηκε μοι'
ποῦ τὸ σκόροδον τὸ χθιζιὼν;
τίς τῆς ἑλάας παρέτραγεν;
τέως ὁ ἀβελεπτοτατοι,
κεχηνότες Μαμμάκυθοι,
Μελιτίδαι καθήντο.

ΧΟ. τάθε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ
σὺ δὲ τί, φέρε, πρὸς τὰῦτα λέξεις; μόνου ὅπως
μὴ σὺ ὁ θυμὸς ἁρπάσας
ἐκτὸς οἴσει τῶν ἔλαών;
δεινὰ γὰρ κατηγόρηκεν.
ἀλλ' ὅπως, ὥ γεννᾶδα,
μὴ πρὸς ὀργὴν ἀντιλέξεις,
ἀλλὰ συστείλας, ἀκροισι
χρώμενος τοῖς ἰστίοις,

εἴτ' μᾶλλον μᾶλλον ἄξεις,
kai phuláxeis,
ἱνκ' ἄν τὸ πνεῦμα λεῖον
kai kathetikhōs läβης.
ἀλλ' ὥ πρῶτος τῶν Ἐλληνῶν πυργόσας ῥήματα
σεμνά.
καὶ κοσμήσας τραγικὸν λήπρον, θαρρῶν τὸν κρούνον ἀφίει. 1005

ΑΙΣ. θυμοῦμαι μὲν τῇ ἐνυπνίᾳ καὶ μου τὰ σπλάγχνα ἀγανακτεῖ,

εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ φάσκῃ δ' ἀπορείν µε,

ἀπόκριναι μοι, τίνος οὖνεκα χρὴ θαυμάζειν ἄνδρα ποιητήν;

ΕΤ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίωσε τε ποιοῦμεν

τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν. 1010

ΑΙΣ. τοῦτ' οὖν εἰ µὴ πεποίηκας,

ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους ἀπέδειξας,

τί παθεῖν φήσεις ἄξιος εἶναι;

ΔΙ. τεθυναῖν' µὴ τοῦτον ἑρώτα.

ΑΙΣ. σκέψαι τοῖνυν οἶους αὐτοὺς παρ' ἐμοῦ παρεδέξατο

πρῶτον,

εἰ γενναίους καὶ τετραπήχεις, καὶ µὴ διαδρασι-

πολίτας,

µηδ' ἄγοραίους µηδὲ κοβάλους, ἀσπέρ ύν, µηδὲ

πανούργον,

1015 ἄλλα πνεύματα δόρυ καὶ λόγχας καὶ λευκολόφους

τρυφαλείας καὶ πήλικας καὶ κυμίδας καὶ θυμοὺς ἑπταβοείους.

ΕΤ. καὶ δὴ χωρεῖ τούτι τὸ κακόν' κρανοποιῶν αὐ´ µ' ἐπιτρίψει.

ΔΙ. καὶ τί σὺ ὁράσας οὕτως αὐτούς γενναίους ἐξε-

δίδαξας;

Αἰσχύλε, λέξον, µηδ' αὐθαδῶς σεμνύνομενος χαλέ-

παυε.

1020 ΑΙΣ. ὁράμα ποιήσας Ἀρεώς μεστῶν. ΔΙ. ποίον;

ΑΙΣ. τοὺς ἐπτε´ ἐπὶ Ἰῆβασ´.
ο θεασάμενος πᾶς ἀν τις ἄνηρ ἡράσθη δάιος εῖναι.

ΑΙΣ. ἀλλ’ ἦμιν αὐτ’ ἐξῆν ἀσκεῖν, ἀλλ’ οὐκ ἐπὶ τούτ’ ἐτράπεσθε. 1025 εἶτα διδάξας Πέρσας μετὰ τούτ’ ἐπιθυμεῖν ἐξε- δίδαξα νικῶν ἄει τοὺς ἀντιπάλους, κοσμήσας ἐργον ἄριστον.

ΔΙ. ἡχάρην γοῦν, ἦνίκ’ ἡκουσα περὶ Δαρείου τεθνεῶτος, ὁ χορὸς δ’ εὐθὺς τῷ χείρ’ ὡδὶ συγκρούσας εἶπεν ἰανοῖ.

ΑΙΣ. ταῦτα γάρ ἄνδρας χρὴ ποιητάς ἀσκεῖν. σκέψαι γὰρ ἀπ’ ἀρχῆς, 1030 ὡς ὧφελίμοι τῶν ποιητῶν οἱ γενναίοι γεγένηται.

'Ορφεὺς μὲν γὰρ τελετάς θ’ ἦμιν κατέδειξε φό- νων τ’ ἀπέχεσθαι,

Μουσαίοις δ’ ἐξακέσεις τε νόσων καὶ χρησμοῦς,

'Ησίοδος δὲ γῆς ἑργασίας, καρπῶν ὀρας, ἀρότους: ὁ δὲ θεῖος

'Ομηρος ἀπὸ τοῦ τιμῆν καὶ κλέος ἔσχεν πλὴν τοῦδ’ ὅτι

χρήστ’ ἐδίδαξε, 1035 τάξεις, ἀρετὰς, ὀπλίσεις ἄνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε ἐδίδαξεν ὄμως τὸν σκαῖτατον’ πρῶτην γοῦν, ἦνίκ’ ἐπεμπεν,

τὸ κράνος πρῶτον περιοδησάμενος τὸν λόφον ἀμέλλ’ ἐπιδίσχειν.

ΑΙΣ. ἀλλ’ ἄλλους τοι πολλοὺς ἀγαθοὺς, ὥν ἦν καὶ Λά- μαχος ἤρως.
οδέν ἦμιν φρήν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίησεν,
Πατρόκλωι, Τεῦκρων θυμολεοῦτων, ὑν' ἑπαίρομεν ἀνδρα πολίτην ἀντεκτένειν αὐτὸν τούτοις, ὅπωταν σάλπιγγος ἀκουσίη.
ἀλλ' οὐ μᾶ Δί' οὐ Φαῖδρας ἐποίουν πόρνας οὐδὲ Σθενέβοιας,
οὐδ' οἴο' οὐδεὶς ἤμειν' ἔρωσαν πῶς τε ἐποίησα γυναίκα.
ΕΤ. μᾶ Δί', οὐδὲ γὰρ ἦν τῆς Αφροδίτης οὐδὲν σοι.
ΑΙΣ. μηδε γ' ἐπείη.
ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοίσι πολλὴ πολλοῦ 'πικαθῆτο,
ὅστε γε καυτὸν σε κατ' οἷν ἔβαλεν.
ΔΙ. μὴ τῶν Δία τοῦτό γέ τοι δή. ἃ γὰρ ἐσ τὰς ἄλλοτριὰς ἐποίεις, αὐτὸς τούτους ἐπλήγης.
ΕΤ. καὶ τὴ βλάπτουσ', ὡ σχέτλη ἀνδρῶν, τὴν πόλιν ἀμαὶ Σθενέβοιαι;
ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἄλοχους ἀνέπειπας
κάνεια πιείς, αἰσχυνθέσας διὰ τοὺς σοὺς Βελλεροφόντας.
ΕΤ. πότερον δ' οὐκ ὁντα λόγου τοῦτον περὶ τῆς Φαῖδρας ἐξεύθηκα;
ΑΙΣ. μᾶ Δί', ἀλλ' ὄντι' ἀλλ' ἀποκρύπτειν χρῆ τὸ ποιη-

ροῦ τὸν γε ποιητήν,
καὶ μὴ παράγεις μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίους
ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἠβῶσιν δὲ ποιηταί.
πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ΕΥ. ἦν οὖν σὺ λέγης Δυναβηττοῦς
καὶ Παρνασῶν ἡμῶν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ
dιδάσκειν,
ὅν χρὴ φράζειν ἀνθρωπεῖως;

ΑΙΣ. ἀλλ', ὁ κακόδαιμον, ἀνάγκη
μεγάλων γυνώμων καὶ διανοιῶν ἵσα καὶ τὰ ῥήματα
tίκτειν.
κάλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι
χρῆσθαι:
καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρώνται πολὺ σεμνο-
τέροισιν.
ἀμοῦ χρηστῶς καταδείξαντος διελυμήνω σὺ.

ΕΥ. 

ΕΥ. τὶ δράσας;

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι ἀμπισχῶν, ἵν’
ἐλευνοί
toῖς ἀνθρώποις φαίνοντ' εἶναι.

ΑΙΣ. οὐκον εἴθελεν γε τριηραρχεῖν πλοῦτῶν οὔδείς διὰ
tαῦτα,

ΑΙΣ. τοῦτ’ οὖν ἐβλαχα τὶ δράσας;

ΔΙ. νη τὴν Δήμητρα, χιτῶνά γ' ἔχων οὐλῶν ἔριων
ὑπένερθεν’
καὶ ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἱχθῶς
ἀνέκυψεν.

ΑΙΣ. εἰτ' ἀν λαλιάν ἐπιτηδεύσας καὶ στωμυλίαν ἐοῖδάξας,

ΑΙΣ. ἢ ἕκεκένωσέν τὰς τε παλαίστρας, καὶ τοὺς παράλους
ἀνέπεισεν

ΑΙΣ. ἢν θ' ἐγὼ ’ζων,

ΑΙΣ. οὐκ ἡπίσταται ἀλλ’ ἢ μᾶζαν καλέσαι καὶ ῥυππαπαί
εἶπεν.
ΔΙ. νῦν δ' ἀντιλέγει, κούκετ' ἐλαύνων πλεῖ δευρὶ καθὼς ἐκεῖσε.

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἰτιῶς ἐστ' ;
οὐ προαγωγοῦσα κατέδειξ' οὗτος,
καὶ τυχτοῦσα ἐν τοῖς ἱεροῖς,
καὶ μιγνυμένας τοῖσιν ἀδελφοῖς,
καὶ φασκούσας οὐ ζήν τὸ ζήν ;
κἀτ' ἐκ τούτων ἡ πόλις ἡμῶν
ὑπογραμματέων ἀνεμεστάθη
καὶ βωμολόχων δημοπιθήκων
ἐξαπατώτων τὸν ὃμον ἀεὶ:
λαμπάδα δ' οὔδείς οἶός τε φέρειν
ὑπ' ἀγγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δὲ οὖ δῆθ', ὡστε γ' ἀφηνάνθην
Παναθηναίουσι γελῶν, οὔτε δὴ
βραδὺς ἀνθρωπός τις ἔθει κύψας
λευκός, πίων, ὑπολειπόμενος,
καὶ δεινὰ ποιῶν' καθ' οἱ Κεραμῆς
ἐν ταῖσι πῦλας παῖους' αὐτὸν
γαστέρα, πλευρᾶς, λαγόνας, πυγήν'
ὁ δὲ τυπτόμενος ταῖσι πλατείαις
φυσῶν τὴν λαμπάδ' ἔφευγε.

ΧΟ. μέγα τὸ πράγμα, πολὺ τὸ νεῖκος, ἀδρὸς ὁ πόλεμος
ἐρχεται.
χαλεπὸν οὖν ἔργον διαριθέων,
ὅταν ὁ μὲν τείνῃ βιαῖως,
ὁ δ' ἐπαναστρέφειν δύνηται καπερείδεσθαι τορῶς.
ἂλλὰ μὴ 'ν ταῦτῳ καθήσων'
eἰσβολαὶ γὰρ εἰσὶ πολλαὶ χάτεραι σοφισμάτων.
ὁ τι περ οὖν ἔχετον ἐρίζειν,
λέγετον, ἐπιτοῦ, ἀναδέρεσθον
tά τε παλαιὰ καὶ τὰ καινὰ,
καποκινδυνεύετον λεπτὸν τι καὶ σοφὸν λέγειν.  
edi dè toúto kattáfotheis tôn, μή tis amathía prós òtis theowménouin, ós tā  
leptà mḗ gywnea leghóntouin,  
μηδὲν ὀρρωδεῖτε τούθ': ὡς οὐκ ἐθ' οὗτω ταύτ' ἔχει,  
estrateveménov gar eis,  
βιβλίων τ' ἔχων ἐκαστὸς μανθάνει τὰ δεξιά:  
aī fúseis τ' ἀλλως κράτισται,  
vúν dè kai parékónnetai.  
mēdēn qh' deishtou, ἀλλὰ  
tánτ' ἐπέξιτον, θεατῶν γ' οὐνεχ', ὡς οὕτων σοφῶν.  

ΕΥ.  
καὶ μὴν ἐπ' αὐτοῦς τοὺς προλόγους σου τρέψομαι,  
ὅπως το ἀρσενυ τῆς τραγῳδίας μέρος  
πρῶτον αὐτοῦ βασανιώ τοῦ δεξιοῦ.  

∆Ι.  
καὶ ποῖον αὐτοῦ βασανιέσ;  

ΕΥ.  
πολλοὺς πάνω.  

πρῶτον δὲ μοι τὸν ἔξ ὁρεστείας λέγε.  

∆Ι.  
ἀγε δὴ σιώπα πᾶς ἀνήρ. λέγ', Αἰσχύλε.  

ΑΙΣ.  
'Ερμην χθόνιε, πατρῷ ἐποπτεύων κράτη,  
σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.  
ἳκω γαρ ἔσ γῆν τήνδε καὶ κατέρχομαι.  

∆Ι.  
τούτων ἔχεις ψέγειν τι;  

ΕΥ.  

πλεῖν ἡ δώδεκα.  

∆Ι.  
ἀλλ' οὔδε πάντα ταυτά γ' ἐστ' ἀλλ' ἡ τρία.  

ΕΥ.  

ἐχει ὁ ἐκαστὸν εἰκοσίν ᾿γ' ἀμαρτίας.  

∆Ι.  
Αἰσχύλε, παραινώ σοι σιωπῶν εἰ δὲ μῆ,  

πρὸς τρισὶν ιαμβείους προσοφείλων φανεῖ.  

ΑΙΣ.  
ἐγὼ σιωπῶ τῶν;  

∆Ι.  
ἐδι πείθη γ' ἐμοί.  

ΕΥ.  

εὐθὺς γαρ ἡμάρτηκεν οὐφάνιον γ' ὅσον.  

ΑΙΣ.  
ὁρᾶς ὦτι λῃστεῖς;  

ΕΥ.  

ἀλλ' ὀλίγον γέ μοι μέλει.  

ΑΙΣ.  
πῶς φής μ' ἀμαρτεῖν;  

ΕΥ.  

ἀθδίος ἔξ ἄρχης λέγε.  

ΑΙΣ.  
'Ερμην χθόνιε, πατρῷ ἐποπτεύων κράτη.
ΕΤ. οὐκοιν 'Ορέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει τῷ τῷ πατρὸς τεθνεότος;

ΑΙΣ. οὐκ ἄλλως λέγω.

ΕΤ. πότερ', οὖν τὸν 'Ερμῆν, ὡς ὁ πατὴρ ἀπώλετο αὐτοῦ βιαίως ἐκ γυναικείας χερὸς ὀδοὺς λαβραίοις, ταῦτ' ἐποπτεύειν ἐφή;

ΔΙ. οὐ δὴτ' ἐκείνον, ἀλλὰ τὸν ἐρισόνιον 'Ερμῆν χθόνιον προσεῖπε, καθήλου λέγων ὅτι ηγεῖ ταράθου τούτο κέκτηται γέρας.

ΕΤ. ἐτι μεῖζον ἐξήμαρτε ή 'γὼ 'Βουλόμην' εἰ γάρ πατρῷ τῷ χθόνιῳ ἔχει γέρας,

ΔΙ. οὖτω γ' ἄν εἶπ πρός πατρὸς τυμβωρύχος.

ΑΙΣ. Διώνυση, πίνεις οἴνον οὐκ ἀνθοσμίαν.

ΔΙ. λέγ' ἔτερον αὐτῷ· οὐ δ' ἐπιτήρῃ τὸ βλάβος.

ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ. ἦκῳ γὰρ ἐς γῆν τηνδε καὶ κατέρχομαι.

ΕΤ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Ἀλσχύλος.

ΔΙ. πῶς δίς;

ΕΤ. σκόπει τὸ ρήμα· ἐγὼ δέ σοι φράσω. ἦκω γὰρ ἐς γῆν, φησὶ, καὶ κατέρχομαι· ἦκω δὲ ταυτὸν ἐστὶ τῷ κατέρχομαι.

ΔΙ. νὴ τὸν Δ', ὀσπερ γ' εἰ τις εἶποι γείτονι, χρήσου σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

ΑΙΣ. οὐ δῆτα τούτῳ γ', ὅ κατεστωμυλμένε εἶπεν ἀνθρωπε, ταῦτ' ἐστ', ἀλλ' ἀριστ' ἐπών ἔχον.

ΔΙ. πῶς δῇ; δίδαξον γὰρ με καθ' ὁ τι δῇ λέγεις.

ΑΙΣ. ἐβλεθεὶν μὲν εἰς γῆν ἐσθ' ὅτι μετῆ πάτρας· χωρίς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν· φεύγων δ' ἀνὴρ ἤκει τε καὶ κατέρχεται.

ΔΙ. εὖ νὴ τὸν 'Απόλλω. τί σοι λέγεις, Εὐριπίδη; ΕΤ. οὐ φημὶ τὸν 'Ορέστην κατελθεῖν οἶκαδε' λάθρα γὰρ ἔλθεν, οὐ πιθών τοὺς κυρίους.
ΔΙ. εὕρη τὸν Ἐρμήν τι λέγεις δ᾽ οὐ μανθάνω.

ΕΤ. πέρανε τοίνυν ἕτερον. 1170

ΔΙ. ἵθι πέρανε σὺ, Ἀλσχύλ', ἀνύσας· σὺ δ᾽ εἰς τὸ κακὸν ἀπόβλεπε.

ΑΙΣ. τοῦμβον οὗ ἐπὶ ὀχθόνω τῷδε κηρύσσω πατρί κλύειν, ἀκούσαι.

ΕΤ. τοῦθ᾽ ἐτερον αὖθις λέγει, κλύειν, ἀκούσαι, ταύτων ὑπὸ σαφέστατα.

ΔΙ. τεθνηκόσων γὰρ ἔλεγεν, ὃ μοιχὴρε σὺ, οἷς οὐδὲ τρὶς λέγοντες ἔξικνούμεθα. 1175

ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους;

ΕΤ. ἐγὼ φράσω· κἂν που δίς εἶπω ταύτων, ἢ στοιβήν ὅψῃ ἐνυόσαν ἔξω τοῦ λόγου, κατάπτυσον.

ΔΙ. ἵθι δὴ λέγῃ· οὐ γὰρ μοῦστιν ἀλλ᾽ ἀκοοστέα τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν. 1180

ΕΤ. ἢν ὅλῳποι τὸ πρῶτον εὐδαιμονον ἀνήρ,

ΑΙΣ. μὰ τὸν Δι᾽ οὐ δῆτ᾽, ἀλλὰ κακοδαίμων φύσει δυντικά γε, πρὶν φύναι μὲν, ἀπόλλων ἐφη ἀποκτεινὼν τὸν πατέρα, πρὶν καὶ γεγονέναι, 1185 πῶς οὗτος ἢν τὸ πρῶτον εὐδαιμονον ἀνήρ;

ΕΤ. εἰτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.

ΑΙΣ. μὰ τὸν Δι᾽ οὐ δῆτ᾽, οὐ μὲν οὖν ἐπαύσατο, πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον χειμώνως οὗτος ἐξέθεσαν εὖ ὀστράκῳ, 1190 ἵνα μὴ 'κτραφεῖσ γένοιτο τοῦ πατρός φοιεύς· εἰθ᾽ ὡς Πόλυβον ἥρρησεν οἴδαν τῷ πόδε· ἐπειτὰ γραφῖν ἔγγραμεν αὐτὸς ὅν νέος, καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα· εἰτ' ἐξετύφλώσειν αὐτῶν. 1195

ΔΙ. εὐδαιμῶν ἄρ' ἢν, εἰ καστρατῆγησέν γε μετ᾽ Ἐρασινίδου.
Ληρεῖς· ἔγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.

Καὶ μὴν μὰ τὸν Δ᾽ οὐ κατ᾽ ἔπος γέ σου κνίσω τὸ ῥῆμα ἐκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς ἀπὸ ληκύθιον σοῦ τοὺς προλόγους διαφθερῶ. 1200

ΑΠΟ ΛΗΚΥΘΙΟΝ ΣΟΥ ΤΟΥΣ ΕΜΟΥΣ;

ἐνὸς μόνου.

ποιεῖς γὰρ οὕτως ὅστι εὐαρμόττειν ἀπαν, καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον, ἐν τοῖς ιαμβεῖοις. δείξω δ᾽ αὐτίκα.

ΙΔΟΥ, ΣΩ ΔΕΙΞΕΙΣ; 1205

ΦΗΜΙ. ΔΙ. καὶ δὴ χρῆ λέγειν.

Ἀξυπτοσ, ός ὁ πλεῖστος ἐσπαρται λόγος, ἔνν παισὶ πεντήκοντα ναυτίλῳ πλάτη Ἀργος κατασχῶν ληκύθιον ἀπώλεσεν.

ΤΟΤΙ ΤΙ ᾗΝ ΤΟ ΛΗΚΥΘΙΟΝ; ΟΥ ΚΛΑΒΣΕΤΑΙ;

ΛΕΓΕ ἔτερον αὐτῷ πρόλογον, ἰνα καὶ γνῦ πάλιν.

ΔΙΟΝΥΣΟΣ, ὃςθύρσοισι καὶ νεβρῶν δοραὶς καθαπτὸς ἐν πεύκαισι Παρνασσῶν κάτα πηδᾷ χορεύων ληκύθιον ἀπώλεσεν.

ΟΜΟΙ ΠΕΠΛΗΓΜΕΘ' ΑΥΘΙΣ ὑπὸ τῆς ληκύθου.

ἈΛΛ' οὐδεν ἦσται πράγμα πρὸς γὰρ τούτοι 1215 τῶν πρόλογον οὐχ ἔξει προσάψαι ληκύθον. ὅκ ἦστιν ὅστις πάντως ἀνὴρ εὐθαμομεῖ: ἵ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον, ὅ δυσγευῆς ὃν ληκύθιον ἀπώλεσεν.

Εὐριπίδη, ΕΤ. τί ἦστιν; 1220

ΤΟ ΛΗΚΥΘΙΟΝ ΓΑΡ ΤΟΥΤΟ ΠΝΕΥΣΕΙΤΑΙ ΠΟΛΥ.

ΟΥΔ' ἂν μᾶ τῆν Δήμητρα φροντίσαμι γε' νυνὶ γὰρ αὐτῷ τοῦτό γ' ἐκκεκόψεται.

ἸΔΙ ΔΗ ΛΕΓΕ ἔτερον καπέχου τῆς ληκύθου.

ΣΙΩΝΙΩΝ ΠΟΤ'/ ἈΣΤΥ ΚΑΔΜΟΣ ΕΚΛΙΠΩΝ 1225
Αγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὃ δαιμόνι ἀνδρῶν, ἀποπρίῳ τήν λήκυθον, ἵνα μὴ διακναίσῃ τοὺς προλόγους ἰμῶν.

ΕΤ. τὸ τί; ἐγὼ πρῶμαι τῷ; ΔΙ. εἶαν πείθη γ’ ἐμοί.

ΕΤ. οὐ δὴ, ἔπει τολλοῦν προλόγους ἐξ’ λέγειν 1230 ἵν’ οὕτως οὐχ ἐξει προσάψαι λήκυθον.

Πέλοψ ὁ Ταυτάλειος εἰς Πίσαν μολὼν θοαισιν ἔποιες ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὁρᾶσ, προσῆψεν αὐθις αὐ τήν λήκυθον.

ἀλλ’, ὠγαθ’, ἔτι καὶ νῦν ἀπόδος πάση τέχνης 1235 λήψει γαρ ὀβολοῦ πάνω καλὴν τε κάγαθην.

ΕΤ. μὰ τὸν ΔΙ’ οὔπω γ’ ἔτι γαρ εἰσὶ μοι συχνοί.

Οἰνεύς ποτ’ ἐκ γῆς ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΕΤ. ἔασον εἰπεῖν πρῶθ’ ὅλον με τὸν στίχον.

Οἰνεύς ποτ’ ἐκ γῆς πολύμετρον λαβῶν στάχυν, 1240

θύων ἀπαρχὰς ΑΙΣ. ληκύθιον ἀπώλεσεν,

ΔΙ. μεταξὺ θύων; καὶ τίς αὐθ’ ύφείλετο;

ΕΤ. ἔασον, ὃ τὰν’ πρὸς τοῦν γαρ εἰπάτω.

Ζεῦς, ὡς λέλεκται τῆς ἀληθείας ὑπο, 1245

ΔΙ. ἀπολεῖ σ’. ἔρει γὰρ, ληκύθιον ἀπώλεσεν.

τὸ ληκύθιον γαρ τοῦτ’ ἐπὶ τοῖς προλόγουσι σοῦ ὥσπερ τὰ σύκ’ ἐπὶ τοίσιν ὀφθαλμοὶ ἑφυ.

ἀλλ’ ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.

ΕΤ. καὶ μὴν ἔχω γ’ ὡς αὐτὸν ἀποδείξω κακὸν μελοποιόν ὄντα καὶ ποιοῦντα ταῦτ’ ἄει. 1250

ΧΟ. τὶ ποτε πράγμα γενήσεται;

φροντίζειν γὰρ ἐγώγ’ ἐχὼ, τῶν’ ἀρα μέμψιν ἐποίσει ἀνδρὶ τῷ πολὺ πλείστα δὴ καὶ κάλλιστα μέλη ποιή-
σαντι τῶν μέχρι νυνί.

θαυμάζω γὰρ ἐγώ' ὅπη
μέμψεται ποτε τούτον
tὸν βακχείου ἀνακτα,
καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260

ΕΤ. πάνυ γε μέλη θαυμαστά' δεῖξει δὴ τάχα.
eἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ἔνυτεμῶ.

ΔΙ. καὶ μὴν λογισθμαί ταῦτα τῶν ψήφων λαβῶν.

(διαύλιον προσαυλεῖ.)

ΕΤ. Φθιώτ' Ἀχίλλει, τι ποτ' ἀνδροδαίκτον
ἀκούων

ιὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;

ΕΤ. Ἐρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ
λίμναν.

ιὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. δύο σοι κόπω, Αἰσχύλε, τούτω.

ΕΤ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκόρανας μᾶν-
θανε' μοι παῖ.

ΔΙ. μέλισσον οὐ κόπως οὗτος.

ΕΤ. εὐφαμείτε μελισσούνομι δόμον Ἀρτέμιδος
πέλας οὔγειν.

κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀν-

ΔΙ. οἶ Zεὺ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.

ἐγὼ μὲν οὖν ἐσ τὸ βαλανεῖου βούλομαι

πό τῶν κόπων γὰρ ὁ νεφρὸ βουβωναῖ. 1280

ΕΤ. καὶ, πρὶν γ' ἀν ἀκούσης χατέραν στάσιν μελῶν

ἐκ τῶν κθιαρφηδικῶν νόμων εἰργασμένην.

ΔΙ. ἦθι δὴ πέρανε, καὶ κόπον μὴ προστίθει.
ΕΓ. ὁπως Ἀχαϊῶν δίδρον ον κράτος, Ἑλλάδος ἦβαι,
τοφλαττόθρατ τοφλαττόθρατ, 1286
Σφίγγα δυσαμεριὰν πρύτανιν κύνα πέμπει,
τοφλαττόθρατ τοφλαττόθρατ, σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὅρνις,
τοφλαττόθρατ τοφλαττόθρατ, 1290
κυρεῖν παρασχὼν ἰταμαῖς κυσίν ἀεροφοί-
tοις,
τοφλαττόθρατ τοφλαττόθρατ,
τὸ συγκύλινεῖς τ᾽ ἐπ᾽ Ἀιαντὶ,
τοφλαττόθρατ τοφλαττόθρατ. 1295
ΔΙ. τί τὸ φλαττόθρατ τοῦτ᾽ ἔστιν; ἐκ Μαραθῶνος, ἡ
πόθεν συνέλεξας ἱμωνιοστρόφου μέλη;
ΑΙΣ. ἀλλ᾽ οὖν ἐγὼ μὲν ἔστι τὸ καλὸν ἐκ τοῦ καλοῦ
ήμεγκον αὐθ᾽, ἵνα μὴ τὸν αὐτόν Φρυνῖχῳ
λειμῶνα Μουσῶν ἱερὸν ὀφθείνημ ὁρέπων 1300
οὗτος δ᾽ ἀπὸ πάντων πορνίδιων μέλη φέρει,
σκολίων Μελήτου, Καρικῶν αὐλημάτων,
θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τοις τὸ λύριον. καίτοι τί δεὶ
λύρας ἐπὶ τοῦτον; ποῦ ἁπὶ τοῖς ὅστρακοις
αὐτὴ κροτοῦσα; ἰδύρο Μοῦσ' Εὐριπίδου,
πρὸς ἴμπερ ἐπιτήδεια τάδ᾽ ἐστ᾽ ᾧδειν μέλη.
ΔΙ. αὐτὴ ποθ᾽ ἡ Μοῦσ' οὖκ ἐλεσβίαζεν, οὖ.
ΑΙΣ. ἀλκυόνες, αἰ παρ᾽ ἀενάοις θαλάσσας
κύμασι στωμύλλετε, 1310
τέγγουσαι νοτίοις πτερῶν
ῥανίσι χρόα ὄρσιζόμεναι.
αἰ θ᾽ ὑπωρόφιοι κατὰ γωνίας
εἰεἰεἰεἰεἰεἰεἰεἰεῖσετε δακτύλοις φάλαγγες
ἰστότονα πηνίσματα,
κερκίδος ἀοιδοῦ μελέτας,
Ἰν’ ὁ φίλαυλος ἐπαλλε δελ-
φίς πρόφαρις κυανεμβόλοις
μνατεία και σταδίους.
ολυάνθας γάνος ἀμπέλουν,
βότρυος ἐλικα παυσίπονον.
περίβαλλ', ὁ τέκνου, οὐλένας.
ὁρᾶς τὸν πόδα τοῦτον; ΔΙ. ὅρω.
ΑΙΣ. τί δαί; τοῦτον ὁρᾶς; ΔΙ. ὅρω.
ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν
τολμᾶς τὰμὰ μέλη ψέγειν;
τὰ μὲν μέλη σου ταύτα. βούλομαι ὦ ἐτί
tὸν τῶν μονωδίων διεξέλθειν τρόπον.
ὡ Νυκτὸς κελαινοφαῖς
ὅρφα, τίνα μοι
ὁυστανον ὁνειρον
πέμπεις ἔξ ἀφανοῦς,
'Αἶδα πρόπολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νυκτὸς παίδα,
φρικῶδὴ δεινὰν ὤψιν,
μελανοεκνείμονα,
φονία φονία δερκόμενον,
μεγάλους ὄνυχας ἔχοντα.
ἀλλὰ μοι ἀμφίπολοι λύχνον ἄψατε
κάλπισι τ’ ἐκ ποταμῶν ὅρσον ἄρατε, θέρ-
μετε ὦ ὑδωρ,
ὡς ἀν θείον ὁνειρον ἀποκλύσω.
Ἰῳ πόντιε δαίμον,
τοῦτ’ ἐκεῖν’ ἴῳ ἕυνοικοι,
τάδε τέρατα θεάσασθε,
τὸν ἀλεκτρυόνα μου συναρπάσασα

Ε 2
φρούδη Γλύκη.
Νῦμφαι ὅρεσσίγουοι,
ὡς Μανία, ἔνθλαβε.
ἐγὼ δ' ἂ τάλανα προσέχουσ' ἔπυχον
ἐμαυτὴς ἔργοισι,
λίνον μεστὸν ἀτρακτον
eἰεἰείειειειλίσσουσα χεροὶν,
κλωστῆρα ποιοῦσ', ὅπως
κνεφαῖος εἰς ἄγορὰν

φέροισ' ἄποδοίμαν
δ' ἂ ἀνέππατ' ἀνέππατ' ἐς αλθέρα
κουφοτάταις πτερύγων ἀκμαῖς;
ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,
δάκρυνα δάκρυνα τ' ἄπ' ὁμμάτων
ἐβαλον ἐβαλον ἀ τλάμων.

ἀλλ', ὡς Κρήτες, Ἡδας τέκνα,
τὰ τόξα λαβόντες ἐπαμύνατε,
τὰ κωλά τ' ἀμπάλλετε, κυ-
κλούμενοι την οἰκίαν.

ἀμα δὲ Δίκτυννα παῖς ἂ καλὰ
tὰς κυνίσκας ἔχουσ' ἐλθέτω

διὰ δόμων πανταχῇ,
σὺ δ', ὡς Διὸς, διπύρους ἀνέχουσα
λαμπάδας ὃξυτάταιν χει-
ροὶν, Ἕκατα, παράφηνου
ἐς Γλύκης, ὅπως ἂν
εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἐδή τῶν μελῶν.

ΑΙΣ. κάμοιγ' ἄλισ.
ἐπὶ τῶν σταθμῶν γὰρ αὐτῶν ἁγαγεῖν βούλομαι, ἑσυχοι
ὅπερ ἐξελεγξεὶ τὴν ποίησιν νῷν μόνον
τὸ γὰρ βάρος νῷν βασανεῖ τῶν ῥημάτων.
ΔΙ. ἵτε δεύροις, εἴπερ γε δεί καὶ τούτο με ἀνδρῶν ποιητῶν τυροπωλήσαι τέχνην.

ΧΟ. ἐπίπονοι γ' οἱ δεξιοί. 1370
tόδε γὰρ ἔτερον αὖ τέρας
νεοχμοῦν, ἀτοπίας πλέον,
οὶ τίς ἄν ἐπενόησεν ἄλλος;
μὰ τὸν, ἐγὼ μὲν οὖν ὧν ἐι τίς
ἐλεγέ μοι τῶν ἐπιτυχόντων,
ἐπιθύμην, ἄλλ' φόμην ἄν
αὐτὸν αὐτὰ ληρείν.

ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ. ΕΥΡΙΠΙΔΗΣ. ΠΛΟΥΤΩΝ.

ΔΙ. ἵθι νυν παρίστασθον παρὰ τὸ πλάστηγ', 1375
ΑΙΣ. καὶ ΕΤ. ἰδοὺ.

ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἐκάτερος εἰπατον,
καὶ μὴ μεθυσθον, πρὶν ἄν ἐγὼ σφαῖν κοκκύσω, 1380
ΑΙΣ. καὶ ΕΤ. ἐχόμεθα.

ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμὸν.
ΕΤ. εἶθ' ὥφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.
ΑΙΣ. Σπερχεῖε ποταμὲ βουνόμοι τ' ἐπιστροφαί.

ΔΙ. κόκκυ, μεθείτε· καὶ πολὺ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τί ποτ' ἐστὶ ταῖτιον;

ΔΙ. ὅτι εἰσέθηκε ποταμὸν, ἐριοπωλικός 1386
ὑγρὸν ποιήσας τοῦπος ὤσπερ τάρια,
σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.

ΕΤ. ἀλλ' ἔτερον εἰπάτω τι κάντιστησάτω.

ΔΙ. λάβεσθε τούπων αὕθις. 1390
ΑΙΣ. καὶ ΕΤ. ἦν ἰδοὺ. ΔΙ. λέγε.

ΕΤ. οὐκ ἐστὶ Πειθοῦς ἵρδον ἄλλο πλῆν λόγος.
ΑΙΣ. μόνος θεῶν γὰρ Θάνατος οὐ δώρων ἔρη.

ΔΙ. μεθείτε μεθείτε· καὶ τὸ τοῦδε γ' αὖ ῥέπει:
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.
ΒΑΤΡΑΧΟΙ.

ΕΥ. ἐγὼ δὲ πειθώ γ', ἔπος ἀριστ' εἰρημένου. 1395
ΔΙ. πειθώ δὲ κούφον ἔστι καὶ νοῦν οὐκ ἔχον.
ἀλλ' ἔτερον αὖ ζήτει τι τῶν βαρυστάθμων,
ὁ τι σοι καθέλξει, καρπέρον τε καὶ μέγα.
ΕΥ. φέρε ποῦ τοιοῦτο δήτα μοντι; ποῦ;
ΔΙ. φράσω:
βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα.
λέγων ἄν, ὡς αὕτη 'στὶ λοιπὴ σφών στάσις.
ΕΥ. στήριψαίθες τ' ἐλαιβε δεξιά ξύλον.
ΑΙΣ. ἐφ' ἀρµατος γὰρ ἀρµα καὶ νεκρῷ νεκρός.
ΔΙ. ἐξηπάτηκεν αὖ σὲ καὶ νῦν. ΕΥ. τῷ τρόπῳ;
ΔΙ. δ' ἄρµατ' εἰσήνεγκε καὶ νεκρῷ δύο,
οὖς οὐκ ἄν ἄραιτ' οὐδ' ἔκατον Ἀιγύπτιοι.
ΑΙΣ. καὶ μηκέτ' ἐμοτε γαρ' ἐπο, ἀλλ' ἐς τὸν σταθὼν
αὐτὸς, τὰ παιδ', ἡ γυνὴ, Κηφισοφῶν,
ἐμβὰς καθήστων συλλαβῶν τὰ βιβλία·
ἐγὼ δὲ δυ' ἐπὶ τῶν ἐμῶν ἔρω μόνον. 1405
ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κριῶ.
οὐ γὰρ δι' ἐχθρὰς οὐδὲτέρῳ γεινὸςμαι.
τὸν μὲν γὰρ ἥγουμαι σοφὸν, τῷ δ' ἡδομαι.
ΠΛ. οὔδεν ἄρα πράξεις ὄντερ ἡλθες οὔνεκα;
ΔΙ. εὰν δὲ κρίνω; 1415
ΠΛ. τὸν ἔτερον λαβὼν ἀπει,
ὄπετερον ἄν κρίμης, ἣν ἐλθης μὴ μάτην.
ΔΙ. εὐδαιμονεῖσα. φέρε, πῦθεσθὲ μου ταδ'.
ἐγὼ κατῆλθον ἐπὶ ποιητὴν. ΕΥ. τὸν χάριν;
ΔΙ. ἣν ἡ πόλις σωθεῖσα τους χοροὺς ἄγη.
ὄπετερος οὖν ἄν τῇ πόλει παρακείσειν
μέλλῃ τι χρηστοῖς, τούτοις ἄξειν μοι δοκῶ. 1420
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τῶν ἔχεσθον
γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.
ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;
ΔΙ. τίνα;
ποθεί μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν. 1425
αλλ' ὁ τι νοείτων, εἰπατον τοῦτον πέρι.
ΕΤ. μισῶ πολιτήμα, οὕτως ὄφελεῖν πάτραν
βραδὺς φανεῖται, μεγάλα δὲ βλαπτεῖν παχὺς,
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἄμηχανον.
ΔΙ. εὖ γ', ὁ Πόσειδος νῦν δὲ τίνα γνώμην ἔχεισ; 1430
ΑΙΣ. οὐ χρὴ λέοντος σκύμνοι εἰν πόλει τρέφειν.
μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν.
ἡν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.
ΔΙ. φή τοιν Δία τὸν σωτῆρα, δυσκρίτως γ' ἔκω
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἐτερος σαφῶς.
αλλ' ἔτι μιαν γνώμην ἐκάτερος εἰπατον 1435
περὶ τῆς πόλεως ἤτιτι' ἐχετον σωτηρίαν.
ΕΤ. εἰ τις περάσας Κλεόκριτον Κινησέας,
ἀφοιεν αὑραὶ πελαγίαν ὑπὲρ πλάκα.
ΔΙ. γέλοιον ἀν φαίνοιτο νοθοῦ δ' ἔχει τίνα;
ΕΤ. εἰ ναυμαχοιεί, καὶ ἔχοιτες ὄξιδας 1440
ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.
ἔγω μὲν οἶδα, καὶ ἥλω φράξειν. ΔΙ. λέγε.
ΕΤ. ὅταν τὰ νῦν ἀπίστα πίσθ' ἡγώμεθα,
τὰ δ' ὅπτα πίστ' ἀπίστα.
ΔΙ. πῶς; οὐ μαρθάνου.
ἀμαθέστερον πως εἰπὲ καὶ σαφέστερον. 1445
ΕΤ. εἰ τῶν πολιτῶν οἰσι νῦν πιστέυομεν,
τοῦτοι ἀπιστήσαμεν, οἰς δ' οὐ χρώμεθα,
τοῦτοι χρησάμεθα, σωθείμεθα ἂν.
εἰ νῦν γε δυστυχοῦμεν ἐν τοῦτοι, πῶς
τὰνανίτια πράξαστες οὐ σωθὼμεθ' ἂν; 1450
ΔΙ. εὖ γ', ὁ Παλάμηδε, ὁ σοφοτάτης φύσις.
ταυτὶ πότερ' αὐτὸς εἴρεσ 'η Κηφισοφῶν;
ΕΤ. ἐγὼ μόνος' ταῦτ' ὃ δ' ὄξιδας Κηφισοφῶν.
ΔΙ. τί δαί λέγεις σύ;
ΑΙΣ. τὴν πόλιν νῦν μοι φράσον
πρῶτον, τίς χρήται; πότερα τοῖς χρηστοῖς; 1455
ΔΙ. πόθεν;
μισεῖ κάκιστα. ΑΙΣ. τοὺς πονηροὺς δ' ἤδεται;
ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρήται πρὸς βίαν.
ΑΙΣ. πῶς οὖν τις ἄν σώσει τουαύτην πόλιν,
ἡ μητέ χλαῖνα μητέ σιωπα συμφέρει;
ΔΙ. εὐρίσκειν νὴ Δ', εἴπερ ἀναδύσει πόλιν. 1460
ΑΙΣ. ἐκεῖ φράσαιμ' ἄν' ἐνθαδί θ' οὖν βούλομαι.
ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδο' ἀνίει τάγαθα.
ΑΙΣ. τὴν γῆν ὅταν νομίζωσι τὴν τῶν πολεμίων
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,
pόρον δὲ ταῖς ναύσ, ἀπορίαν δὲ τὸν πόρον. 1465
ΔΙ. εὖ, πλήν γ' ὁ δικαστὴς αὕτη καταπίνει μόνος.
ΠΛ. κρίνοις ἄν.
ΔΙ. αὕτη σφῶν κρίσις γενήσεται.
aἰρήσομαι γὰρ ὅπερ ἡ ψυχὴ θέλει.
ΕΤ. μεμημένοις ὅπω τῶν θεῶν, οὐδ' ῥομοσα,
ἡ μὴν ἀπάξειν μ' οἶκαθ', αἴροι τοὺς φίλους. 1470
ΔΙ. ἡ γλῶττ' ὄμωμοκ', Αἰσχύλον δ' αἰρήσομαι.
ΕΤ. τὶ δέδρακας, ὡ μιαρῶτατ' ἀνθρώπων;
ΔΙ. ἐγὼ;
ἐκρίνα νικᾶν Αἰσχύλον. τῇ γὰρ οὖ;
ΕΤ. αἰσχιστοῦ ἔργον προσβλέπεις μ' εἰργασμένος;
ΔΙ. τὶ δ' αἰσχροῦ, ἢν μὴ τοῖς θεωμένοις δοκῇ; 1475
ΕΤ. ὡ σχέτλει, περίσπει μὲ δὴ τεθηκότα;
ΔΙ. τίς οἴδεν εἰ τὸ ζῆν μὲν ἔστι κατὰθανεῖν,
tὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κῶδιον;
ΠΛ. χωρεῖτε τοῖνυν, ὡ Διόνυσ', εἰσώ. ΔΙ. τί δαί;
ΠΛ. ἵνα ἔξενισω σφῶ πρὶν ἀποπλεῖν. 1480
ΔΙ. εὖ τοι λέγεις
νὴ τὸν Δἰ'· οὐ γὰρ ἄχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνὴρ ἔχων
ζύνεσιν ἱκριβωμένην.
πάρα δὲ πολλοίσιν μαθεῖν.
οδε γὰρ εὖ φρονεῖν δοκήσας
πάλιν ἄπεισιν οἰκαδ' αὐ,
ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,
ἐπ' ἀγαθῷ δὲ τοῖς έαντοί
ζυγγενέσι τε καὶ φίλοισι,
διὰ τὸ συνετὸς εἶναι.

χαρίεν οὖν μὴ Σωκράτει
παρακαθήμενον λαλεῖν,
ἀποβαλόντα μονοικήν,
τά τε μέγιστα παραλιπόντα
τῆς τραγῳδικῆς τέχνης.

ΠΛ. ἀγε δὴ χαῖρων, Αἰσχύλε, χώρει,
καὶ σῶζε πόλιν τὴν ἡμετέραν
γνώμαις ἀγαθάς, καὶ παίδευσον
τοὺς ἀνοίτους· πολλοὶ δ' εἰσίν·
καὶ δῶς τοὺτι Κλεοφῶντι φέρων,
καὶ τούτι τοῖσι πορισταῖς,
Μύρμηκι θ' ὄμοι καὶ Νικομάχῳ
τόδε δ' 'Αρχενόμῳ·
καὶ φράζετρ' αὐτοῖς ταχέως ἤκειν
ἐσε ἐκεὶ δευρὶ καὶ μὴ μέλλειν·
κἂν μὴ ταχέως ἤκωσιν, ἕγω
νὴ τὸν 'Απόλλωνοι στίξεας αὐτοὺς
καὶ συμποδίσας
μετ' Ἀδειμάντου τοῦ Λευκολόφου κατὰ γῆς ταχέως ἀποπέμψω.
ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θάκον τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν, κάμοι σώζειν, ἢν ἁρ' ἐγὼ ποτὲ δεῖρ' ἀφίκωμαι. τούτοις γὰρ ἐγὼ σοφίας κρίνω δεύτερον εἶναι.
μέμνησο δ', ὅπως ὁ πανοῦργος ἄνιρ καὶ ψευδολόγους καὶ βωμολόχους μηδέποτ' εἰς τὸν θάκον τὸν ἐμὸν μηδ' ἄκων ἐγκαθεδέσται.
ΠΛ. φαίνετε τοῖς ὑμεῖς τοῦτο λαμπάδας ἱρᾶς, χάμα προπέμπετε τοῖς τούτοις τοῦτον μέλεσιν καὶ μολπαίσιν κελαδοῦντες.
ΝΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιήτη ἐσφάος ὄρνυμένης δότε, δαίμονες οἱ κατὰ γαίας, τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας. πάγχε γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ' ἀν οὖτως ἀργαλέων τ' ἐν ὀπλοῖς ξυνόδων. Κλεοφών δὲ μαχήσοθω κάλλος ὁ βουλόμενος τούτων πατρίως ἐν ἀρούραις.
ARISTOPHANES
THE FROGS

WITH INTRODUCTION AND NOTES

BY

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THIRD 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 (ἀνάφορον v. 8), from either end of which hangs a load of packages, so heavy that he is constantly wanting to shift it from shoulder to shoulder.

1. 1. εἴπω, 'am I to utter?' deliberative conjunctive, as πολεφρενᾶν ἔλθω, πάτερ; Soph. O. C. 310. The negative particle used in this construction is regularly μή, as inf. 5. μηδ' ἔτερον ἄστειον τι. Cr. Xen. Mem. 1. 2. 36 μήδ' ἄποκρίνωμαι ὕν;

τῶν ἐισθότων, 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. ἡδή 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.'

φυλαξαί, 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 (ἄγροικον, φορτίκον); and the next gross joke that he has in store he describes as 'the height of fun' (τὸ πάνυ γήλειον).

1. 12. τί δῆτ' ἔδει, '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. Φρύνιχος. This is the comic poet, to be distinguished from the writer of tragedies (see Inf. 910). He brought out the Μονότροπος and took the third prize when Aristophanes was successful with his 'Birds;' and the second prize for his Μούσα when Aristophanes gained the first with the 'Frogs.' About Λύκης nothing is known. Kock suggests κάπιλικος, because Επίλικος 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 φροντισταί. Ameipsias also gained the first prize with his Κωμασταί when Aristophanes took only the second with his 'Birds.'

1. 15. οἱ σκευόφοροι, '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 σκευάρια used of the Euripidean 'properties,' Ach. 451.

Most MSS. read σκεύη φίρονοι, or σκευήφορονοι. Fritzsche would read ὠσπερ for ὢσπερ and σκευόφοροι acc. plur.; making ποιῶσι σκευήφοροι = hætulorum personas indictione; cp. Φαίδραν ποιεῖν Thesmoph. 153. Bergk would put a mark of interrogation after εἴωθε ποιεῖν; and so make καὶ Λύκης begin a new clause, 'Why! both Lycis and Ameipsias carry baggage."

1. 18. πλέιν (Attic irregular contr. for πλεῖν) ἢ νιαυτῷ, 'older by more than a year,' i.e. I leave the theatre feeling more than a year older through weariness. Cp. Shakespeare, Cymbeline, 'Thou heap'st 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 ἐρῷ. All common-place grumblings are tabooed; and the poor overloaded neck may not tell its own troubles. Cp. Inf. 237 ὁ πρωκτός... ἐγκύφασ 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. ὅτι (l. 22) is for ὅτε not ὅτι, as in Nub. 7 etc

1. 22. νίδος Σταμνίου, a surprise for νίδος Δίας. 'Son of Jar,' appropriate enough to the wine-god.

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

1. 24. ταλαιπωροῦσα. The optat. after the pres. indic. (see on ἐδει, sup. 12) points back to the original intention of the arrangement. Cp. Od. 17. 250 τῶν ποτ' ἐγὼ... ἡς τῆς Ἰθάκης ἦνα μοι βίοτον πολλὰν ἀλφον. See Goodwin, Moods and Tenses, § 44. 2. note 2. 6, who quotes τούτων ἑκεῖ τὸν τρόπον δ' νύμος, ἦνα μηδὲ πεισθύνη τούτων μηδ' ἔκβασιν.
NOTES. LINES 13-38.

θῆναι γένοιτ' ἐπὶ τῷ δῆμῳ, Dem. Androt. 596. 17, where he remarks that ἐξείλι 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. οὗ γὰρ ἐρεί γῶ; Here begins a string of quibbles and verbal subtleties in the true sophistic style. ‘Pray am not I the bearer of a load?’ ‘Why, how can you be a bearer when you are having a ride?’ ‘Yes! but still bearing all these things.’ ‘Bearing them how?’ ‘Like a sore burden.’ ‘Isn’t it an ass that is bearing the burden which you are bearing?’ ‘Most certainly not what I have got and am bearing.’ In l. 26, the question τίνα τρόπον is misunderstood by Xanthias. Dionysus means, ‘How can you be said to be bearing when you are borne?’ Xanthias interprets ἢν? to mean ‘in what way?’, ‘with what feeling?’ and so he answers βαρέως πάνυ, i.e. aegerrine fero, the word being resumed in βάρος. The humour of the passage lies in the fact that both disputants are right—the ass really bears the double burden, but the man is loaded just as if he was walking.

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

1. 34. Join κοκτεῖν μακρά, ‘to howl aloud;’ as οἷμαξεν μακρά Av. 1207. Cp. Hor. Sat. i. 10. 91 inbeo florare. The phrase is the antithesis to χαίρειν κελείω.

1. 35. κατάβα. Imperat., as in Vesp. 979. The ordinary form is κατάβηθι. Curtius (Verb. chap. xiv. §§ 37, 38) quotes ἐσβα Ευρ. Phen. 193; ἔμβα Εἰ. 113; ἐπίβα Theogn. 847; πρόβα Acharn. 282; describing them as thematic present imperatives from (obsolete) present βῶ.

1. 36. βαδίζων, ‘on the tramp;’ alluding to his walking while Xanthias rides. With ἤγγυς εἶμι (not εἴμι as vulg.) cp. Eccl. 1003 ἤγγυς ἤδη τῆς θύρας | ἐλκόμενος εἶμι, Plut. 767 ὑσ ἄνδρες ἤγγυς εἶσιν ἥδη τῶν θυρῶν.

1. 37. ἐδει, ‘it was my duty,’ sc. as previously arranged, see on sup. 12. ἱμί, is not, as the Grammarians described it, the Attic form of ἰμί, but a defective verb parallel to the Lat. a-i-o; most often occurring in the phrases ἰν δ´ ἐγώ, and ἰν δ´ ος (dixi—dixit) in Plato. There is, however, this difficulty in 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. κενταυρικῶς, ‘savagely.’ Heracles had fought with the Centaurs, and knew their brutal ways. With ἐνήλαθ’(ἐν-άλλομαι) cp. Soph. O. T. 1261 πύλαις δισσαῖς ἐνήλατ.’ With ὄστις supply ἦν ὁ πατάς, ‘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!' (ὅ παῖς).

1. 41. μὴ μαίνοι χε, 'yes, afraid you were crazy.' The addition of χε 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. 83 φρονοῦντα γάρ νῦν οὐκ ἄν ἐξέστην ὅκνη.

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

1. 45. ἀποσοβῆσαι, 'to drive away,' 'keep off.' Probably he passes his hand hastily over his mouth, as with the action of 'brushing something away.' Cp. Vesp. 460; Eq. 60; where it is used of flapping away flies, and the like. The κροκωτός (sc. χτών) 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 ὁ νοῦς; 'what's the meaning of it all? what is this combination of the buskin and the club?' i. e. the incongruous mixture of hero and woman; for κόθορνος 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. ὁ κροκωτός καὶ ὁ κόθορνος γυναικεῖα ἔστιν, ἡ δὲ λεοντῆ καὶ τὸ ρύπαλον ἀνδρῶ.

1. 48. ποι γῆς ἀπεδήμεις; 'where might you be travelling to?' in such equipment. Dionysus seems to have understood ποι ἀπεδήμεις; in the technical sense of 'where have you been on foreign service?' as in Lysist. 99 foll. τοῖς πατέρας οὖ ποθεῖτε τοὺς τῶν παιδίων | ἐπὶ στρατιᾶς ἀπόντας; εὖ γὰρ οὖθ' ὄρι | πάσαισιν ἥμιν ἔστιν ἀποδημῶν ἀνήρ. So he promptly answers, 'I was serving Cleisthenes as a marine,' sc. in the battle of Argoines. 'Επιβατέων means, to be an ἐπιβάτης, or 'fighting man on ship-board,' as distinguished from the crew. Cp. Hdt. 6. 12; Thuc. 3. 95. The dative Κλεισθένει follows ἐπιβάτεων on the analogy of γραμματεύειν, πρεσβεύειν τινί.

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

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

1. 53. Ἀνδρομέδαν. This play, acted in the year 412, was evidently very popular in Athens, as we may judge from the allusions to it in Thesm.
NOTES. LINES 41–72.

1018, 1022, 1070 foll. 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 οὐκ ἔφοδρα, lit. ‘violently, how think you?’ = ‘you can’t think how violently.’ So πῶς δοκεῖς = ‘you can’t think how nicely.’ Nub. 881. The original interrogative force of the phrase has been forgotten, as in πῶς ἄν = uiminam, 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, μικρός must be used ironically—‘oh, quite small; only as big as giant Molon.’ Dionysus is described as sitting on shipboard, and reading (see inf. ΙΙΙΑ) the play to himself, as he says, πρὸς ἐμαυτόν, cp. Eccl. 880 μενομοίη η 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 νεώς.

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. 152, 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. ἕτνους, ‘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’ ἐκδιάσκω; ‘am I making my meaning plain?’

1. 66. δαρδάττει, 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. ἔπ’ ἐκεῖνον, as we say, ‘after him,’ i.e. ‘to fetch him.’ So ἔπι βούν έναι; Od. 3. 421; ἔπ’ ὕδωρ πεμφέντα Hdt. 7. 193. Cp. inf. ΙΙΙ, 577, 1418.

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

Plato, Laches, 183 B οἷς καὶ αὐτοὶ ὄμολογήσειν πολλοὺς ἅφων προτέρους
εἶναι πρὸς τὰ τοῦ πολέμου.

1. 77. εἰσερ γ’ ἐκεῖθεν, ‘if you must bring a poet thence.’

1. 78. ἀπολαβὼν, ‘having taken him aside all by himself alone.’
So Hdt. i. 209 Κύρος καλέσας ‘Τοσαπτεά καὶ ἀπολαβὼν μοῦνον εἴπε.

1. 79. κωδωνίσσῳ, ‘may try what the ring like is 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 καλλιεπής, ὁ κλει-
vός, ὁ τραγῳδοποίος, but notices the many novelties of diction introduced
by him; κάμπτει νέας ἄγιδος ἐπῶν, 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;
διὸ ἐμβόλιμα ἀδουσιν πρῶτον ἄριστον Ἀγάθωνος τοῦ τοιοῦτον. His
feminine beauty and his hopgeries are ridiculed by Aristophanes in
Thesm. 191, foll., where Euripides wants him to act a female part,
because he was εὔπροσωπος, λευκός, ἑυρημένος, | γυναικόφωνος, ἀπαλός,
εὐπρεπῆς ἱδεῖν. His visit to the luxurious court of the Macedonian
Archelaus is alluded to here in the words ἐς μακάρων εὐωξίαν, a phrase
so closely modelled on the familiar μακάρων νήσου and ἐς μακάρων εὐδαι-
μονίας (Plat. Phaed. 115 D), that we are inclined to believe that Agathon
had really ‘passed away’ from Athens, and was to be numbered among
those who οὐκέτ’ εἰςίν (72); though it does not seem that he was
actually dead at this date. Perhaps μακ-άρων is intended to suggest
Μακ-εὐδόνων, just as Ἀγάθος (84) is an echo of Ἀγάθων.

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

χανος, μηχανοδίφης) 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 (πανοτήρης, Vesp. 1510), and bad both as a poet and a man (κακὸς ὁν κακῶς ποιεῖ, Thesm. 169).

1. 87. Πυθάγγελος. Nothing is known of him; and no answer is given to Heracles’ question. Prof. Tyrrell (Class. Rev. 1. p. 128), following Meineke’s suggestion of a lacuna, would fill it up thus: ἩΡ. Πυθάγγελος δὲ; ΔΙ. περὶ γε τοῦν οὐδεὶς λύγος | πλην το νυπτι βίεις (‘crush you,’ Av. 1528, parallel to ἐξολοίτο). Then the words of Xanthias come in well, as he stands by unnoticed, though his shoulder is ‘crushed’ by the burden.


1. 92. ἐπιφυλάσσεις. L. and S. follow the Schol. in rendering this, ‘small grapes left for gleaners;’ but Fritzsche seems to come nearer to the spirit of the passage in taking it of ‘vines of rank leafage,’ where leaves were in inverse proportion to fruit: like the Barren Fig-tree of the parable. In the Alcmena, Euripides had called the ivy χελιδῶνον μοισείον, 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. εἴπερ ἐστὶ μη χελιδῶνος δίκην | ἀγνώτα φωνῆς βάρβαρον κεκτημένην Aesch. Ag. 1050.

1. 94. ἄ (taking up μειρακύλλα συν. 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 Διον as distinguished from ἀνεμαῖον, an ‘added’ egg. Cp. Fertile pectus habes, interque Helicona colentes | ubeirus nulli provenit ista seges, Ov. Pont. 4. 2. 11.

1. 97. ἔττων ἄν. Here ἄν is merely repeated, an echo of the preceding ἄν. So οὐκ ἄν ἀποδοίην οὐδ’ ἄν ὄβολον οὐδενί, Nub. 118. Notice the confusion between λάκοι optat. (as in Soph. Phil. 281 ἄνδρα οὐδὲν’ ἐντοπον ὃρεν, οὐχ οὔσις ἀρκέσειν) and φθέγξεται fut. indic. l. 98; and compare with it the change from subjunct. to indic. in Homeric similes. Perhaps λάκοι is assimilated to εὔροις.

1. 99. παρακεκινδυνευμένον, ‘an adventurous expression,’ like the audaces dithyrambi of Hor. Od. 4. 2. 10. Euripides had spoken in his Μελανιππη of αἰθέρ’ οἰκησιν Διός, and Aristophanes parodies this somewhat unfairly. In the Ἀλέξανδρος of the same poet we have the phrase καὶ χρόνου προθμαίνει πούς, and in the Bacchae 888 δαρῶν χρόνου πῦθα = ‘a long lapse of time.’ The next two lines are a travesty of
FROGS.

Hippol. 612 ἡ γλῶσσα ὀμωμοχ', ἢ δὲ φρῆν δνώμοτος, 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’ ἵερων, ‘over the victims,’ cp. κατὰ χιλιῶν Eq. 650; ὑμνύτων ὄρκον τὸν μέγιστον κατὰ ἵερων τελείων Thuc. 5. 47. 10.

1. 102. ἡδίκ here = χωρίς.
1. 103. μᾶλλα, i.e. μὴ λέγε ὦτι ἐμὲ ταῦτ' ἄρεσκει, ἀλλά, etc. So inf. 611, 745, 751; Ach. 458; Av. 109; ‘don’t ask that! why, I am more than crazy with joy.’
1. 104. ἤ μὴν (Cobet καὶ μὴν), ‘in truth this is but rubbish, as even you yourself think’—if you chose to allow it.
1. 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, ll. 237 or 581, the similarity being only slight. Dionysus substitutes ἔχεις γὰρ οἶκαν for the original ending ἐγὼ γὰρ ἀρκέσω. 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 οἶκον οἰκεῖν in this sense cp. Phoeniss. 486, 1231, etc.; and cp. the phrase oἰκεῖν τόλων.
1. 107. περὶ ἐμοῦ. The allusion to ‘dinner’ makes Xanthias feel more than ever that he is left unnoticed, out in the cold.
1. 109. κατὰ στὴν μίμησιν, i.e. even as you came with club and lionskin to fetch (ἐπὶ as in sup. 69) Cerberus. The Greek would naturally run ἄντερ ἐνεκα ἡλθον . . ταῦτα μοι φράσον, but τούτους (112) follows the gender of τοὺς ξένους, the nearer word. Dionysus wants to know where Heracles found civil hosts and clean beds on the journey, and ‘entertainment for man and beast.’ By ἀναπαυλὰς he means ‘resting-places;’ and by ἐκτροπᾶς, ‘the branchings of the road,’ points at which information about the route would be specially valuable. Others make ἐκτροπῆ almost equivalent to ἀνάπαυλα, a place where one ‘turns aside’ to rest; so in Lat. deversoriae. Διαμαυζ are ‘rooms.’ The personal word πανδοκευτρίαι, ‘landladies,’ comes curiously in the list, especially as it is followed immediately by ὅπου. There is no authority for rendering it ‘hostelries;’ so we must regard the word as a sort of echo of ξένους sup. 109. Herwerden conjectures πανδοκεῖ ἄρσθι’.
1. 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, δ’ σχέτλιε, τολμῆσεις γὰρ ἱέναι καὶ σὺ γε; the meaning will
NOTES. LINES 102–131.

be, as Fritzsche renders it, ‘tu adeo cum tua ignavia, ut ego, ire audebis?’

1. 117. τῶν ὀδῶν, depending on φράζε, as in Soph. Trach. 1122 τῆς μυτρὸς ἦκω τῆς ἔμης φράσαν ἐν ὦσ ἵν ἐστι. Thus we shall be able to retain the MS reading ὅπως. Kock adopting Bergk’s reading ὅτη joins it with τῶν ὀδῶν, on the analogy of ὅπου γῆς, etc. This would dispose of the changed construction with φράζειν in the next line. Fritzsche would write φράζε νῦν ὀδῶν, which seems to be corroborated by the singulars θερμὴν, 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 παραπλεύτων ἀπὸ κάλω ἐς τὴν Μεσσηνήν) 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 θρανίου to the ‘footstool,’ to be kicked away in the moment of hanging oneself.

1. 122. πνιγηράν, ‘choky,’ ‘stifling,’ in a double sense.

1. 123. σύντομος, ‘a short-cut,’ as in τὰ σύντομα τῆς ὄδου Hdt. 1. 185. Perhaps there is an allusion in the word to the ‘chopping up’ of the hemlock (cp. ἐντείμων), as there is in τέρμμανη, which means ‘well-beaten’ or ‘well-pounded;’ being equally applicable to ἄτραπός or κάψειον. Cp. Plat. Phaed. 116 D ἐνεγκάτω τῷ τὸ φάρμακον εἰ τέρμπται.

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 πέσα σῶ σῶν πόδα ἤρετο εἰ αἰσθάνοιτο. ὁ δὲ οὐκ ἐφη. καὶ μετὰ τούτω αὖθις τὰς κνήμας καὶ ἑπανῶν οὖτως ἡμῖν ἐπεδείκνυτο ὡς ψύχοιτο τε καὶ πήγνυτο 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’ (καθερ-τύειν) down to the outer Ceramicus (τὸ 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 ἐντευθενθέν θεῖω (θεάομαι), ‘watch therefrom’ (cp. θεῖω μ’ ἀπὸ τοῦ τέγους Ach. 262), ‘the torch-race starting’ (cp. ἀφίεαι πλοῖον Hdt. 5. 42; ἀφεῖ ἀπὸ βαλβίδων ἐμὲ τε καὶ τούτοι, Eq. 1195; and ἀφετηρία (sc. γραμμή), in the sense of the ‘starting-place’ in a race). The common interpretation, ‘watch the flinging-down of a torch therefrom,’ as the signal for the torch-race to start, seems to be only an invention of
the Schol. Λαμπάς is frequently used as = λαμπαδηφορία, so λαμπάδα ἑδραμες Vesp. 1203.

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

1. 134. θρίω διώ. This does not mean 'the two membranes, or lobes, of the brain' (Mitchell); but 'two brain-puddings;' θριοιν 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 διώ. 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 ταχυ πάνυ Plut. 57; for the word ἄβυσσων needs no expletive. The lake is the Αχερώνοια λίμνη.

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

1. 140. δυ' ὀβόλο. 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 (ανερο sensitive) on embarking, the other to pay on her return. Anyhow, the particular sum is fixed upon to point the allusion to the διωμελία, or daily allowance by the State of two obols to the poorer citizens during the festivals, to pay for their admission to the theatre. Cp. εν τοίν δυοίν ὀβόλοιν θεωρεῖν Demosth. 234. 33. The increase of this allowance, and the extension of it to other entertainments; and, generally, the diversion of every available portion of the revenue to the Theoric fund. from which the grant was made, was an 'effective instrument' (ὡς μέγα δύνασθον) in the hands of Athenian demagogues. There may be an allusion to the μισθός δικαστικός, or jury-man's fee; and the μισθός 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. βιβροσον, 'mud.' This Slough of Despond appears in Plato, Phaed. 69 C ὡς ὁν ἀμύντης καὶ ἀτέλεστος εἰς Αἰδον ἀφίκηται ἐν βορβώφῳ κείεσται.

1. 151. Μορσίμου ρήσων. Morsimus, son of Philocles (Eq. 401;
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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 | Electræ ingulō se polluit, aut Spartani | sanguine coningii; nullis aconita propinquis | miscuit; in scena nunquam cantavit Orestes; | Troïca non scripsit.'

1. 153. πυρρίχη (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. Κυνηγιας, a dithyrambic poet, is a favourite butt of Aristophanes for his impiety (inf. 365); and for his many bodily diseases and miserable leaness (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. ἀνδρῶν γυναικῶν, asyndeton, as in Soph. Ant. 1079.

1. 159. δόνο. 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 ἄγειν (not to be taken as equivalent to φέρειν) cp. Θεσμοφορία, Διονύσια, ἔορτήν, θυσιάν, ἄγειν (Hdt. 1. 147). Here Xanthias flings his burden to the ground. These two lines are in by-play, and do not interrupt the construction.

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

1. 165. σὺ δε, sc. Xanthias, who complains of having to take up the things again, 'before he has so much as set them down.'

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

1. 169. τότ' ἐμ' ἄγειν, 'in that case take me with you.' This is better
than to render, 'then [it will be] for me to take them;' for φέρειν, not ἄγειν, has been the regular word in use here for 'carrying.' The infin. may be the exclamatory expression of a wish, as Ζεῦ πάτερ, ἣ Ἀιαντα λαξεῖν ἣ Τυδέος νιῶν II. 7. 179; or, more likely, there is some word like ἔδοξε to be supplied in the mind, as in the formal phraseology of laws, treaties, etc.; έτη δὲ εἶναι τὰς σπουδὰς πεντῆκοντα. But a similar use of infin. is found in Soph. O. R. 462, Eur. Tro. 421; Plat. Crat. 426 B; Thuc. 5. 9. § 5 (7). Trans., 'then, [resolved] that you do take me.'

1. 170. τούτοις, 'yonder.' Meineke follows Hirschg's emendation ἐκφέροντιν οὐτοῖς.

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

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

1. 174. ὑπάγει, probably, as the Schol. says, ὁ νεκρὸς φησί πρὸς τῶν νεκροφόρους, 'move on upon your journey.' So ὑπὰγε 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. CycI. 53) cry to the he-goat ὑπαγε, ὧ ὑπαγε ᾧ κεράσα. But ὑμεῖς (notice he does not say σφῶ) suggests that the words are addressed to a different set of persons from those whom he has just been accosting.

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

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

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

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

1. 186. Ὀνοῦ ποκάς, a fanciful name, 'Woolasston,' thrown into a plural like Ἐθῆβαι, Ἀθηναί, etc. It seems to refer to the proverb ὁνὸν κεῖτεν, 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), Ὀνοῦ πλοκάς, seems more ingenious than probable. Oenus 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 Oenus' might be compared with the punishment of Sisyphus and the Danaides.

1. 187. Κερβερίους is a travesty of the Homeric Κιμμερίους 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 Ταίναρον, the S. promontory of Laconia, there was supposed to be a subterranean communication with the lower world: cp. 'Taenarias fauces, alta ostia Ditis' Virg. Geor. 4. 467.

1. 188. ποῦ σχῆσεν δοκεῖς; 'where do you mean to put to shore?' cp. νέες ἔσχον ἐσὶ τὴν Ἀργολίδα χώρην Hdt. 6. 92; τῆ Δηλῆ 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. τῆν (sc. ναυμαχίαν) περὶ τῶν κρέων. A life-and-death struggle is described in Vesp. 375 by the words τῶν περὶ φυχῆς δρόμον δραμεῖν. Analogous to this is the proverbial phrase ὁ λαγὼς τῶν περὶ κρέων τρέχει, i.e. 'a race for neck-or-nothing.' Thus the battle of Arginusae is called here the 'life-struggle' for Athenian existence. But Charon is speaking bitterly. He has a grievance respecting this battle, for the unburied 'carcasses' of the drowned sailors were so many fees lost to him: and he seems to allude to this by the coarsest word which he can apply to a dead body; using κρέων for σομάτων, 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 (τὰ κρέα ἐξ Ἀπατουρίων Thesm. 558); and so they were 'fighting for their meat.'

1. 192. ὀφθαλμίαν. Ophthalmia was, probably, a favourite excuse of Athenian malingerers, and was sometimes artificially produced for the purpose. For οὖ γὰρ ἄλλα' see on sup. 58.

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

1. 197. εἰ τις ἐπὶ πλεῖ, 'if any one else is going on board,' a necessary emendation for the MS. reading ἐπὶ πλεῖ. The words of Charon, κάθις ἐπὶ κόπτην, mean, 'sit at your oar,' for rowing. Dionysus chooses to interpret them, 'sit on your oar' (κάθις... ἐπὶ τὸν σκῖμποδα 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 φλασρήσεις; Lit. 'will you not not-trifle?' i.e. 'don't trifle,' as in Nub. 367; Vesp. 397; Eur. Hipp. 213; Suppl. 866; Andr. 757. Goodwin, M. and T. § 8g. 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. ἄντιβας, 'with firm planted foot,' sc. against the stretcher, or the bottom of the boat. Cp. Eur. Bacch. 1126 πλευραίσιν ἄντιβασα τὸν δυσδάμωνος, Soph. El. 575 βιασθεὶς πολλὰ κάντιβας.

1. 204. ἀθαλάττωτος. Dionysus excuses his awkwardness on the ground of his being 'a land-lubber, and no-Salaminian.' The natives of Salamis were thorough-going sailors. There may also be an allusion to the famous sea-fight at Salamis, and the word may be compared with 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 κοπη is to be understood; and so ἐμβάλλεων will be parallel to Lat. incumbere remis. So Od. 10. 129 ἐμβάλλειες κόπην, and, as here, τῖς ἐμβαλεῖ Eq. 602. The μέλη will help him to keep time, like the measured chant of the κελευσθής, alluded to inf. κατακέλεε 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 ἰπποκάδαρος, ἰπποκένταυρος, κυναλώπης, στροβιοκάμηλος, and, inf. 929, γρυπάτου, 932 ἰππαλέκτωρ. This Chorus of 'Frogs,' which gives its name to the play, is technically called παραχορήγημα, sc. 'the part of a by-chorus;' or, more likely, 'a supplementary provision' by the Archon, who χορὸν δίδωσι. The real Chorus in this play
consists of Μῶσται, 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. Enm. 1032.

1. 215. ἀμφῖ, 'in honour of,' 'on the subject of.' This is the regular opening of a dithyrambic hymn. The dithyrambic poets were nicknamed ἀμφιάνακτες, because of the frequent commencement of their hymns with the words ἀμφῖ μοι ἁδῆς ἄνακτα. See on Nub. 595, and cp. the beginning of the (Homeric) Hymn to Dionysus (6. 1) ἀμφὶ Διώνυσον . . . μνήσομαι, and Eur. Troad. 511 ἀμφὶ μοι Ἰλιον, ὡ Μοῦσα, ἄειςον.

Νυστήμον. 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. Λύμναι. Thucydides (2. 15) speaks of τὸ ἐν Λύμναις Διόνυσον, ὑ τὰ ἀρχαύτερα Διονυσία θνωδεκάτη ποιεῖται ἐν μηνὶ Ἀνβεστηρίῳ, and Demosthenes (contr. Neer. 1371) gives exactly the same account. This 'primitive Dionysian festival' is the Anthestera (not to be confounded with the Lenaea, which was celebrated in the month Gamelion). The mysteries connected with the celebration of the Anthestera were held at night in the ancient temple ἐν Λύμναις, a low-lying part of Athens, once a swamp, near the Ilissus.

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

1. 219. χύτροισι. Χύτροι was the name of the third division of the festival of Anthestera. The first day was called Πιθυγία, the second Xός (Ach. 961 foll.), a day of revelling and drunkenness, so that the populace on the morning of the third day was well called ὁ κραυταλόκωμος ὀξλος. On the day of the Χύτροι, ἄτομο of pulse were offered to Ἐρμης χθόνιος.

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

1. 221. ἐγὼ 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. ἐξόλουσθ αὐτῷ κεκαζ, 'to blazes with you, croak and all!' This use with αὐτός is commoner with the plural; but cp. αὐτῷ φάρει Od. S. 180; αὐτῷ γαρμυτῷ ἢ ib. 21. 54; αὐτῇ λύγχη Thesm. 826.

1. 227. ὁδὲν γάρ ἐστὶ ἄλλα ἢ κοαζ, 'for you are nothing else but croak.' For ὁδὲν ἄλλα ἢ, i.e. nihil aliud nisi, cp. Lysist. 427 ὁδὲν
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πολλ' ἄλλ' ἢ καπηλεῖον σκοπῶν. But it is difficult to decide when to write ἄλλ' [α] ἢ, and when ἄλλ' [α] ἢ. Sometimes there is no doubt, as in Xen. Anab. 4. 6. 11 ἄνδρες σῶδαμὴ φανεροὶ εἰσὶν ἄλλ' ἢ κατὰ ταύτην τὴν ὀδόν. Krüger, § 69. 4. 6, suggests that ἄλλ' ἢ should be written when the effect to be produced is to bring a fact into prominence; and ἄλλ' ἢ to point an exception.

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

1. 230. κεροβάτας, variously interpreted as (1) 'God of the horny hoof,' cornīpes; cp. τραγόπους Simonid. 134; ἀλγισόνης h. Hom. 18. 2. 37; or, (2) 'roving the mountain peaks;' cp. υψίκέρατα πέτραν 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. ἐνοπλία παίζειν Pind. O. 13. 123. The Pan-pipe proper consisted of a row of reeds of unequal height, Virg. Ecl. 2. 32.

1. 232. ὁ ν ὑπολύριον 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 ἄνγαμα in which the κόλλοσες 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 φλέωσ may be the 'flowering rush.'

1. 245. πολυκολύμβουσιν μέλεσιν (so Reisig, as the simplest emendation for the unmetrical πολυκολύμβουσι 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 plash of many a bursting bubble.'

1. 251. τοῦτο παρ' ὄμων 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 διὰν 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. ὁπόσον ἂν χανδάνη, 'to the full compass of our throat.'

1. 262. τοῦτο γάρ. Dionysus outdoes the frogs in shouting his βρεκκεκέκεκεξ, declaring 'ye shall not beat me at that:' till at last he silences them.

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1. 266. τῷ κοαξ, 'with your own croak.' Others read τοῦ = 'till I silence your croak.'

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

1. 269. ὡ παῦε, 'avast rowing there! shove alongside with the paddle, step out when you've paid your fare.'

1. 271. ἡ Ξανθίας; 'is Xanthias there?' or ἡ Ξανθία, '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. ἔλεγεν, sc. Heracles; sup. 145 foll.

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

1. 278. προῖέναι. 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. γαύρον, 'conceited.' The line is parodied from the Philoctetes of Euripides, where Odysseus is reproaching himself for his needless bragadocio in encountering perils; οὐδὲν γὰρ οὕτω γαύρον ὡς ἀνήρ ἔφη.

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

1. 285. καὶ μὴ, 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. ἐξόπισθε νῦν ἢθ. Dionysus betrays his innate cowardice at the first alarm, and begs Xanthias to take the post of danger on each occasion.

1. 291. ἐπ' αὐτῆν ἢθ, 'let me go after her!'

1. 293. 'Εμποῦσα, the name of a spectre belonging to the train of Hecate, and haunting lonely spots at night. The Empusa seems to have had something in common with the Ghoul and the Vampire; but its main peculiarity was the power of assuming different shapes, like Proteus. So the mother of Aeschines is called 'Empusa' by Demosthenes (18.130), ἐκ τοῦ πάντα ποιεῖν καὶ πάσχειν καὶ γίνεσθαι.

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. ἰερεύ. The priest of Dionysus sat in a conspicuous place in
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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. οὐ 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. ὑπὲρ ἐρχεῖ. 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 ὃ πότει ὑπὲρ ὑπὲρ ἐρχεῖ τὴν ὅδον. Nor need we be surprised at the next words δεῦρο, δεῦρ', ὃ δὲσποτα, if we suppose that Dionysus, too terrified to do as Xanthias tells him, is preparing to run off in the opposite direction.

1. 303. ὡςπερ Ἡγέλχος, sc. ἐλεγε. Hegelochus, the protagonist in the Orestes of Euripides, had to repeat the line ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' (i.e. γαληνά, 'a calm') ὑπὲρ. But by some intonation of his voice, probably not by carrying the sound of the ν after elision on to the ὅ in ὅπω, he made it sound like γαλήν (from γαλήν, 'a weasel'). It is like the old jest about the weasel and the stoat: 'it is so (w)easily distinguished; indeed, it is (s)to(a) 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. ἀξριαο'[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 ὑπὲρ 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 Xanthias implies that Euripides with his incongruous phraseology is the cause of all his master's troubles.

1. 315. πτήκαντες, 'crouching down,' so as not to be seen by the Μῦστα. 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. ἔφραξε νῦν, sc. Heracles, sup. 154 foll.

1. 320. ὄνπερ 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 pored contumeliously upon the national Gods of Hellas. The question remains unsolved, whether there were two personages of the same name, or whether Diogoras 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 slyly identified with him in the phrase Σωκράτης ὁ Μῆλιος. It is likely, then, that ὄνπερ Διαγόρας means 'whom Diogoras 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. πολυτύμιος ἐν ἔδρασι. As the under-world is a shadowy reflection of the world above, we may suppose a reference to be made here to the ἱακχεῖον 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 πομπάν, as Hamaker, or τ' ἐμάν, as Bentley: Trans. 'keeping time with fearless foot to the reckless sportive rite that hath the fullest share of festive joy, the sacred dance kept holy for the hallowed Mystae.' Perhaps ἔραν is only a gloss upon ἄγναν, so that we may better read with Kock ἄγναν δόσις μετὰ μυστασι χορεύαν. Here τιμάν means the act of worship, as paid to the God, finding its nearer definition in the subsequent χορεύαν, which had indeed been already suggested by the use of ἔγκατακρούων (cp. ἐγκρούων inf. 374).

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

1. 339. οὐκον ἀτρέμ' ἐξει, '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 Bacchus as he joins his votaries torch in hand (ὅς Βακχεῖος δ' ἔχων πυρόσωδη φλόγα πεύκας ἐκ νάρθηκος ὕσσει Bacch. 145) and cries to him to fan the flame by swinging the torch faster. Most modern editors omit γάρ ἕκεις (ἕκει in two MSS.), but without sufficient reason; though no doubt it simplifies the construction greatly.

1. 343. φλέγεται, 'is all ablaze.'

1. 347. ἐτῶν... ἐνιαυτοὺς. Cp. Od. 1. 16 ἄλλ' ὅτε δὴ ἔτος ἕλθε περιπλομένων ἐνιαυτῶν, where ἔτος is the definite date, reached by sundry revolutions of ἐνιαυτόλ = 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. 1. 417 formosi temporis aetas.

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. Ἀίμων) 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 ὑµεῖς, etc. (inf. 370) are addressed by him to the κορευταί.

ἐξιστασθαι, 'withdraw himself from,' as Soph. Aj. 672 ἐξιστασθαι δὲ νυκτὸς αἰανῆς κύκλος ἐν τῇ λευκοπώλῳ φέγγος ἑµέρα φλέγειν. Cp. the Lat. formula, 'procul, o procul este, profani.'

1. 356. Μοσσῶν reads like a surprise for Μοστῶν, and serves to show that the sacred rites of Poetry rather than of Religion form the real subject of the scene.

Join ἐχόρευσεν (as well as εἶδεν) with ὄργα, the accus. being analogous to such uses as Ὀλυμπία νικᾶν. Cp. χορεύειν Φοίβον 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. ἀμφιφάγον χάριν Bacch. 139.

1. 358. ἡ βαμολόχοις, '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 ποιοῦσιν means βαμολόχοιν τι εἶποῦσιν, as, perhaps, sup. 168 ἐπὶ τούτ' ἔρχεται, where see note.

1. 359. στάσιν, not so much 'insurrection' as 'party strife.'
NOTES. LINES 343–377.

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

1. 362. τάπόρρητα, ‘things contraband of war;’ like the ζωμεύματα Eq. 279 foll. Aegina, from its position in relation to Athens and the Peloponnesse, would serve as an entrepôt for such illegal trade. We know nothing more of Θωρυκίων than that he was a ‘scoury 5 per cent. tax-gatherer.’ The εἰκοστὴ = 25, 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. ἄσκώματα (Ach. 97) seem to have been the leather linings to rowlocks; or else ‘flaps’ or ‘fenders’ of leather just below the oar-hole, which tallies better with the passage in the Acharn., where the ἄσκωμα is compared to the Persian beard hanging over the chin.

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

1. 366. Ἐκάταια 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’ (καταιλα) these is the Κηνησίας 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’ (ὑπαδειν, ‘to accompany’) to the cyclic choruses. κυκλώσας refers especially to dithyrambic as distinct from tragic choruses (τετράγωνοι).

1. 367. ῥήτωρ 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, κακοφθάνων), because he had been ridiculed on the stage. It is hardly likely that ῥήτωρ 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 εἶτα.

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

1. 371. καὶ παννυχίδας, if this, the MS. reading, be retained, we must take it with ἄνεγείρετε, 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. ἐγκρούον, see on sup. 334. The ‘mockery’ and ‘ribaldry’ were distinctive features of the festival.

1. 377. ἰρίστηται (ἄριστων γεγένηται τῆς τελετῆς = ‘we have broken our fast.’ But the time of day, accurately speaking, is nightfall, and the Mystae appear to have kept a strict fast: so that many editors accept Meineke’s conjecture, ἰγίστευται,
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'the purification has been fully done.' Brunck's emendation, ἄριστευταί, 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 ἄριστον, at any hour of the day or night.

1. 378. ἔμβα, see on sup. 35, 'step forward.' χῶτως ἄρείς, 'and see that you extol.' The long ἀ shows that the form must be referred not to αἴρω but ἄειρω, so that ἄρω will be a contracted form of ἄερω. The MSS. give αἴρεις, αἴρεις, and αἴρης.

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

1. 381. ἐσ τάς ὀρας = 'for all time to come,' as in Nub. 562.
1. 382. Join ἐτέραν ὑμνῶν ἰδεάν κελαδείτε, like κελαδεῖν ὑμνῶν Pind. Nem. 4. 26. Perhaps we might take ἰδεάν as an adverbial 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.. παῖσαι, 'and grant that I may sport.' For the infinitive used in the expression of a wish see on sup. 16.), and cp. Ach. 247 ὁ Δίωνος δέσποτα... τὴν τὴν πομῆν ἐμέ.. ἀγαγεῖν τυχηρῶς. 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 Σκιωναιοί τῶν Βρασίδαν δημοσίᾳ μὲν χρυσῷ στεφάνῳ ἄνεδησαν... ἱδίᾳ ὃς ἐταυνίου καὶ προσήρ- χοντα ὕσπερ ἅλητῇ.

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

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

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

1. 404. κατασχίσσω (aor. med. 2 pers. κατασχίσω) μὲν. No doubt there was plenty of rough play enjoyed, and personal liberties taken, during the procession (ἀκόλαστος, φιλοπαίγμων τιμά supra. 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 κατεσχίσω μὲν Kock ingeniously reads κατασχισάμενος and ἐξεῖρης.

1. 414. φιλακέλουθες εἶμι καί. After these words the MSS. insert μετ’ αὐτῆς, which is probably a gloss suggested by παῖζεν, 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. βούλεσθε δὴ. Here follows an imitation of the regular γεφυρεσμός sup. 316.

1. 417. Ἀρχέσημος (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. Αν. 764 εἰ δὲ δουλὸς ἤστι καὶ Κάρ ὡσπερ Ἑλεκστίδης, ἢ νεωτέροι πάπποι 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 ἄνηβος ἐώς ἔτι νήπιος ἐρικος ὁδοτόνων ἢ φίλας ἐμῆις ἔριτεν ἐν ἔπτεν ἐτεοὶν. So ἐφυσε here with φράτερας, put as a surprise for φραστήρας (οὐντας) = ‘the teeth that tell the age.’ Archedemus ‘had been seven years at it, and yet had not got a set—of clansmen.’

1. 420. ἐν τοῖς 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 ζῆν μὲν ἐστι καθαυαίνει, τὸ κατθαυαῖν δὲ ζήν; But there may be an allusion to the circumstances of the battle of Arginusae, with which Archedemus had concerned himself.

1. 421. τὰ πρῶτα, ‘the prime.’ Cp. Εὐρ. Μεδ. 917 οἴμαι γὰρ ὑμᾶς τῆς Ῥώης Κορινθίας | τὰ πρῶτ’ ἑσεσθαι.

1. 431. ἔχοιτ’ 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. Διός Κόρινθος. The Corinthians are said to have been never tired of vaunting their descent from Zeus; so that Διός 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 κώρεις (bugs) infesting the blankets (Nub. 709 ἐκ σκίρμπωδος δάκνουσι μ’ οἱ Κορίνθοι); or, as Kock suggests, the trade-mark or stamp on blankets of true Corinthian manufacture.

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1. 441. κύκλος, 'the enclosure,' called περιβολος, surrounding the τέμενος, ἅλος, etc.

1. 451. καλλιχρώτατον. The epithet contains a reference to the Καλλίχρων 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 εὐνάγουσιν, properly used with χορόν, in the sense of ‘weaving the dance.’

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

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

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

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

1. 466. ὁ μιαρέ. With the passionate repetition cp. Hamlet, Act i. sc. v, ‘O villain, villain, smiling, damned villain!’

1. 468. ἀπηγας (ἀπαῖσο), ‘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.’

ἕξεσθαι μέσος is a regular phrase of wrestling, as in Nub. 1047 εἴθος γάρ σ’ ἕχω 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. 1358 μετάδρομοι . . . πανουργημάτων ἄφυκτοι κύκες.

1. 475. μύραινα, ‘lamprey,’ a voracious fish, one of the ἰχθύες ἄμησται ii. 24. 82. The μύραινα of the markets was esteemed dainty food: but the μύραινα of the poets was a venomous beast, a hybrid between the lamprey and the viper. Cp. Aesch. Choeph. 994 μύραινα γ’ εἰτ’ ἔχιδν’ ἐφν. The epithet Τάρτησια 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 déme of the Αἰγής φυλῆ. So a Londoner might speak of ‘Harpies of Blackwall.’

1. 478. ἑφ’ ἄς, ‘to fetch whom (sup. 69) I will rush with racing speed.’ The fun of the whole passage lies in its exaggeration of tragic
declamation. We may compare it with Apollo’s menacing dismissal of the Furies. (Aesch. Eum. 179 foll.)

1. 480. οὐκ ἀναστήσει. Dionysus has slipped to the ground in an agony of terror, and cries ‘I’m fainting’ (ἀρακιῶ). 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 οἶσε, an aor. imperat. s. v. οἶω (φέρω).

1. 494. ληματίας, ‘you are in plucky mood.’ Aristophanes is fond of the desiderative verbs in -ῶ, as σιβυλλίαν Eq. 61; μαθηίαν Nub. 183; κλαυσίαν Plut. 1909; σκυτοῦδιαν Ach. 1219. Add τομᾶν from Soph. Aj. 582; πανατάν Plat. Phaed. 64 B; στρατηγίαν Xen. Anab. 7. 1. 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 ἀνδρεῖος.

1. 498. αὐτ’ (sc. αὐτά), the ῥόπαλον and λεοντή. For οὐ γὰρ ἄλλα see on sup. 58.

1. 501. οὐκ Μελίτης. Heracles had a temple in the Attic dême Melite; in allusion to which his title would be ὁ ἐν Μελίτῃ Ἦρακλῆς. 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 ὁ ἐν Μελίτῃ, the proper designation of a localised god or hero, to ὁ ἐκ Μελίτης, the ordinary phrase to express the birth-place or dwelling-place of a man. He completes his joke with the crushing word μαστίγιας, ‘gallo-bird.’ Callias, spoken of as the ‘evil genius’ of his family (ἀλτύριος), was a worthless spendthrift and debauchee, vain and empty headed.

1. 505. ἕψε (ἕψω), ‘set boiling two or three pots of porridge of split-peas.’ κατερικτά (κατερείκα) 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’, ἔπαινῳ, ‘no, thank you; I am much obliged.’ Καλῶς (inf. 512, 888), is the regular word to express ‘declined with thanks;’ like the use of benigne in Latin (Hor. Ep. i. 7. 16, 62). The diphthong οὐ makes a synizesis with the final ο of Ἀπόλλω. So περιφύομακελθόντ’ (περιόφομαι) 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 ἀλλ’ οὐ περιῇσταὶ μ’ ὁ θεῖος Μεγακλής ἄνιππον.

1. 510. ἀνθυγαττεῖν, sc. ἦ θεός.
1. 511. καλῶν, i. e. καὶ οἶνον, as καφέαν (καὶ οἴκιαν) Thesm. 349.
1. 512. ἔχον, see on sup. 202, cp. inf. 524.
1. 515. ἔτερα, ‘besides,’ following the common idiomatic use of ἄλλος.
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1. 518. ἄφαιρεῖν, 'to pull off the spit,' or 'take away from the fire.' Cp. Ach. 1119 σὺ δ' ἄφελὼν δεύσο τὴν χαρδήν φέρε.

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

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

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

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

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

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

1. 529. ποίοις 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—forsoth!' 

1. 531. ἀλκμήνης. i.e. 'the son of Alcmena.' sc. Heracles. The order of the words in the sentence is οὗκ ἄνδρον δὲ καὶ κενόν [ἐστι] προσδοκήσαι σε ὡς, etc.

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

1. 533. πρὸς ἄνδρός, 'characteristic of a man;' as πρὸς ἱατροῦ σοφοῦ Soph. Aj. 581.

1. 535. περιπλευκότος. A sort of Odysseus, who has 'roamed about the world.' But the word is used with special reference to the following metaphor, μετακυλάνθειν . . 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 γάρ ποτ' εἰσεν Σένελον εἰς τὸν εὐτυχὴ χαρδήν τῆς δίκης σ᾽ ἀποστειρεῖν.

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

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

1. 552. κακών ἥκει τινι, 'there's trouble come upon some one.' Xanthias means that on Dionysus will be visited the late escapades of Heracles in the πανδοκείον.

1. 554. ἀνημωβολιαία, the reading of the Rav. MS. etc.; some other MSS. give ἀνημωβολιμαια. Most modern edd. adopt ἀν' ἡμιωβολιαία as divided by Kuster. But it is difficult to see how the distributive force of ἄνδα could be expressed with an adj. signifying 'worth half an obol;' unless we supply κρία, 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 ἀνημωβολιαία as a word formed directly from the phrase ἀν' ἡμιωβόλιον.

1. 557. κοθόρνους (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). πλευτοῖ τάλαροι, wicker baskets or strainers, are part of the rustic furniture of the Cyclops, Od. 9. 247.

1. 562. ἐβλεψε δρμύν. This is the sharp, menacing look, described as 'a mustard-glance,' ἐβλεψε νάπιν Eq. 631.

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

1. 565. μαίνεσθαι δοκῶν, 'pretending to be mad.' For this use of δοκεῖν cp. Eur. Med. 67 ἡκουῦτα τοῦ λέγοντος οὐ δοκῶν κλύειν, Alcman. 76 ὤρεων μὲν οὖθεν δοκεόν δέ.

1. 566. κατίλυψ, 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. ἐξαγας γε (ἀλοσω). The participle describes the style of χετ', 'he went off with a sudden rush, taking away with him the mats (that lay on the floor).'

1. 568. ἔχριν, '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 θεμιστευει νεκρεσι (Od. 11. 569), as he did in life for the living. The πανδοκευτρίαi belonged to the grade of μέτοικοι, and so required the services of a patron.

1. 571. φάρυγξ, 'glutton,' 'gormandizer.' Like Lat. gula.
FROGS.

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

1. 576.  κατέσπασας, ‘didst bolt.’ So αὐτὸς δ’ ἐκείνου τριπλάσιον κατέσπακας Eq. 718; cp. Pax 970.

1. 577.  ἔπι, see on sup. 69.

1. 578.  ἐκβρήσεις τι, ‘will wind out;’ ‘worm out.’ For the metaphor cp.  τολυπεῦνειν and  ἐκτολυπεῦειν.  προσκαλούμενος, the technical word of ‘citing’ any one to appear in court. So ὑβρεῖις  προσκαλεῖσθαι Vesp. 1417.

1. 580.  τὸν νόον, ‘the meaning’ of this wheeling address.

1. 581.  μῆδαμῶς, sc. τὸῦτο εἰπης.

1. 584.  αὐτὸ, sc. τὸ τυμοῦσθαί.  Cp. τοῦτο sup. 358.

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

1. 589.  κατὶ τοῦτος λαμβάνω, ‘and on these terms I assume the character.’  Cp. στολὴν λαμβάνειν inf.

1. 592.  εἰς ἀρχὴς πάλιν. There is uncertainty about the punctuation. Fritzche joins εἰς ἀρχὴς πάλιν (ventus denudo) and takes the words with εἰληφας. Or we may couple them with  ἀνανεάζειν, ‘to renew your youth once more.’ Or a comma may be placed after εἰς ἀρχὴς, which will go with εἰχες, leaving πάλιν to ἀνανεάζειν. This seems simplest.

πρὸς τὸ σοβαροῦν, ‘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 δεινῶν, ‘that terrible glance.’  Sup. 499.

1. 595.  κάβαλεῖς 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.  ἦν χρηστὸν ἦ τι, ‘if any good chance turn up.’ τοῦτο refers back to χρηστὸν τι.

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

1. 603.  ἀνδρείων τὸ λῆμα, ‘gallant in my spirit.’

1. 604.  ὄργανον, ‘marjoram;’ a pungent herb.  See on sup. 562, and cp. Ach. 254 βλέπουσα δυμβροφάγον.

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

1. 606.  ψύφον. The house-door, in Greek usage, opened outwards;
NOTES. LINES 574–630.

so that it was customary for any one coming out, to knock or rattle at the door (ποφεῖν as distinguished from κόπτειν and κρούειν); lest any passer by might be struck unawares.

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

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

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

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

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

πράσω. 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 (ταργύριον), if his slave be damaged.

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

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

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

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

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1. 632. φήμ’ ἐγώ, ‘I answer Yes’ = of course I heard.
1. 638. προτιμήσαντά τι, ‘caring aught about it.’ So εἰρήνη δ’ ὅπως | ἔσται προτιμῶν οὐδέν Acharn. 27; οὐ προτιμῶν ἐθνεῖν αὐτοῦ παῖδα Agam. 1415.
1. 643. πληγὴν παρὰ πληγῆν, supply πλήγας, ‘hitting each man blow for blow.’ For παρὰ in the sense of ‘parallel,’ ‘corresponding’ cp. ἡμαρ παρ’ ἡμέραν.
1. 644. ἵδου, ‘there you are!’ Xanthias is all stripped and ready.
ὑποκινήσαντα, ‘wincing;’ used intransitively, as in Hdt. 5. 106 οὔδεμια πύλης ὑπεκώνησε. 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 ἔπταρν, ‘that I did not sneeze.’ As one might do if tickled with a feather or a straw. Cp. τὴν βίνα κνήσας ἔπταρε Plat. Symp. 185 E.
1. 648. οὐκούν ἀνύσεις 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 dème, where there was a Heraclæum. Many of the national and local festivals had fallen into disuse during the war.
1. 653. οὐ οὐ, ‘Hallo! Hallo!’ 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 δῆτα κλαίεις; Aeacus rejects this explanation; and says, sneeringly, ‘O yes! for of course (ἐπεῖ) you don’t care about the flogging!’ ‘No,’ answers Dionysus, ‘it’s no matter to me.’ Kock quotes Plato, Gorg. 474 B ἐγὼ δὲ ἀνθρώπων οὐδένα οἶμαι τὸ ἀδικεῖν τοῦ ἀδικεῖσθαι κάκιον ἥγεισθαι. ἐπεὶ οὐ δέξαι αὖ μᾶλλον ἀδικεῖσθαι ἡ ἀδικεῖν;
1. 657. τὴν άκανθαν. He pretends that a thorn has stuck in his flesh; and he asks Aeacus to pull it out. Quite puzzled, Aeacus cries impatiently, ‘What’s the meaning of all this?’ (τί τὸ πράγμα τούτι;)
NOTES. LINES 632–678.

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

1. 661. ἀνεμιμνησκόμην. The force of the tense, ‘was trying to recall,’ is an excuse for the hesitation after the word Ἀπολλων.

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

1. 664. Πόσειδόν . . δς Αἰγαῖον πρῶνας. This, the reading of the MSS., has no grammatical construction, unless we supply ἔχεις 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 βέβεθεν after ἥγγησεν τις, considering that the rest has crept into the text from a marginal gloss. Anyhow, we should expect ἀλὸς ἐν βέβεθεν to precede the clause δς Αἰγαῖον . . μέδεις.


1. 678. φιλοτιμότεραι, ‘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 ἀρώπαις).

ἐφ' οὗ δὴ χείλεσιν, ‘on whose lips of mongrel speech’ (ἀμφιλαλος, not as L. and S. ‘garrulous,’ but bilinguis, alluding to the mixture of Thracian dialect with Attic. Cp. ἀμφικέφαλος, ἀμφίβιος, ἀμφιθρήκτος), ‘raves horribly a Thracian swallow, perching on her barbarian leaf.’ Commentators endeavour to reduce these words to reasonable sense, by such alterations as ὑποβάρβαρον . . κέλαδον, or ὃπι βάρβαρον ἡδομένη πίτυλον. But, before accepting any of these, we should ask whether
such grotesque words as δεινόν ἐπιβρέμεται, used of a swallow, do not at once prove that the fun of the passage depends on the very incongruousness of the language. The swallow from Thrace, the scene of Procne's transformation, is the type of barbarous, unintelligible speech. So Aesch. Ag. 1059 χελιδώνος δικήν, | ἀγνώτα φωνήν βάρβαρον κεκτημένη. Cp. Hdt. 2. 57 έως δὲ ἐβαρβάριζε ὀρνιθός τρόπον ἐδοκεῖ σφι φθέγγεσθαι. The Swallow here borrows the 'lamentable ditty' of the Nightingale, because Procne and Philomela were sisters.

1. 684. ρύζει, 'snails;' another ridiculous word like ἐπιβρέμεται sup. The ordinary MSS. rendering is κελάδει, of the Rav. κελαρύζει, which suggests ρύζει, Meineke's reading. Fritzsche reads τρύζει, 'murmurs.'

1. 685. ὀς ἀπολείται. The burden of his song is 'that he will be ruined, even though the votes (supply ψήφοι) 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' Ὄρεστης πάν ἴσωψηφος κριθῇ). But Cleophon was so sure of a conviction, that he felt certain an exception would be made to his disadvantage. Evidently some important trial was hanging over him.

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

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

πάλαισμα was properly a wrestler's 'dodge' for flooring his adversary; the metaphor being kept up in ὄλισθοισιν.

For ἐκγενέσθαι with the force of ἐξεῖναι cp. Pax 346 εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην μὲ ποτε τὴν ἡμέραν.

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

1. 693. μίαν, sc. ναυμαχίαν, i.e. at Arginusae. Πλαταῖας (i.e. Πλαταιέας from Πλαταιείς). In their preparations for the battle of Arginusae the Athenians ἐψηφίσαντο βοηθεῖν ναυοῖν ἑκατόν καὶ δέκα ἐσβιβάζοντες τοὺς ἐν ἡλικίᾳ ὄντας ἀπαντας, δούλους καὶ ἐλευθέρους Xen. Hell. 1. 6. 24. These slaves were granted the same rights as had been accorded to the Platæans, a restricted right of citizenship, which Arnold (on Thuc.
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 destruc-
tion of their town by the Thebans (427 B.C.) the Plataeans became
'Athenaion èxumacou kai politai.

1. 696. νοου ἔχοντα, 'the only sensible thing you ever did.' Cp.
Nub. 587 φασὶ γὰρ δυσβουλίαν | τῇ δὲ τῇ πόλει προσείναι. With νοου
ἔχοντα cp. the adverb νουνεχώντως.

1. 697. πρὸς δὲ, 'to be separated from τούτως, which is governed by
παρείναι (παρέημ), '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
τοὺς μὲν εἶναι is not resumed after the two parenthetical lines. For
αἰτομένους Rav. reads αἰτομένους, sc. ὄμαι, as if passive, 'when
requested;' so αἰτεύμενος Theocr. 14. 63. Συμφοράν is a euphemism
for ἀπημίαν, the consequence of the ἀμφις. A common use in the
Orators; like calamitas in Lat. The allusion is to the 400 and their
partisans.

1. 700. τῆς ὅργῆς ἄνεντες, 'bating somewhat of your wrath.' So
Eur. Med. 456 ὁ δ' οὖν 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.' ὄστις ἄν ἔνναυ-
μαχῇ corrects and limits the wide word πάντας.

1. 703. εἰ δὲ ταύτη ὁγκωσάμεσθα. The translation must depend on
the punctuation adopted, and this again on our decision whether it be
necessary that καὶ ταύτα should stand the first words in a clause.
Putting the comma at πόλιν, we must join ἀποσεμενοῦμεθα τὴν πόλιν, and
take ἔχοντες intransitively, as ἔχειν κατὰ χάραν 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 ψυχὰς ἔχοντες κυμάτων
ἐν ἀγκαλίας, 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
ταύτα in this arrangement may, perhaps, be justified by Plat. Rep.
341 C ἐπείρησας νῦν γοῖν συκοφαντεῖν, οὐδὲν ἀν καὶ ταύτα.

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

1. 707. πολίν, agreeing with χρόνον inf. 714.
FROGS.

1. 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.’ Λίπρον or νίπρον is a native carbonate of soda, found largely in Egypt. Cleogenes 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 Cleogenes.

1. 714. ίδών 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.

1. 718. τοὺς καλοὺς καὶ τοὺς κακοὺς. The sense seems to make this correction of Velsen’s imperative. The MSS. give τοὺς καλοὺς τε κἀγαθοὺς, which fails to give any antithesis between the good and bad coinage. One MS. gives κακοὺς instead of καλοὺς, which Meineke adopts: but, as two classes are described, we should want τοὺς κακοὺς καὶ τοὺς 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 Acharn. 517 foll. The καλόν χρυσίον is said to refer to gold coins made in the preceding year by the archon Antigenes—not only an innovation on the old Attic silver currency, but themselves of base metal. These coins (see Lenormant, La Monnaie, i. 226) were probably not alloyed, but plated, gold without, and copper within; so that, inf. 727, 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 γὰρ 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.’

1. 721. τοῦτοις οὕτων. Meineke reads τούτοις τοῖσιν to avoid the collision of two participles, and to make a better parallel to τούτοις τοῖσιν πονηροῖς inf.

1. 723. ὀρθῶς κοπεῖσθι refers to the accuracy of the impression, and κεκαυδωσμένοις to the true ‘ring’ that attests the genuineness of the
metal. This would be peculiarly applicable to the spurious coins made of a centre of base metal, and coated, over with gold or silver (Hdt. 3. 56).

\[\text{πανταχοῦ.} \text{ Xenophon ( Vect. 3) notices that, as a general rule, coinage did not have its value beyond the country to which it belonged: but that the Athenians found it to their advantage to export their silver coin, ὅσον γὰρ ἐν πωλώσιν αὐτὸ πανταχοῦ πλείον τοῦ ἄρχαίου λαμβάνοντο.} \]

1. 730. \text{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 ψευδής καὶ νόθος καὶ ὑπόχαλκος φίλος.}

\[\text{πυρρίας, 'redheads:' properly used of Thracian slaves, but here the allusion may be to copper alloy, reddening the pure yellow of the gold.} \]

1. 733. \text{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. \text{κατορθοῦσαι γάρ, 'for if you succeed it will be creditable to you; and if you do fail, you will seem in the judgment of the wise to suffer death—if suffer you must—on a gibbet, that is at least a decent one.' Cp. the Lat. proverb, vel stranqulari pulcro de ligno invatat. Hdt. 5. 111 ὑπὸ ἄξον χρεω καὶ ἀπολαλεῖν ἡμίσεα συμφορῆ.}

\[\text{Aeacus now returns to the stage accompanied by Xanthias. They soon make it plain to the audience that Pluto has recognised the real Dionysus.} \]

1. 742. \text{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. \text{χαίρεις. 'Do you take pleasure in it, prithee?' 'Nay' (μάλλα, 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. \text{τί δὲ τὸνθορύζων (sc. δοκεῖσ from δοκῶ), 'and how do you feel when muttering?' τὸνθορύζειν, 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. \text{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.' ὃς μᾶ Δίτ... ἐγώ is generally taken as a shortened expression for οὕτως ὃς συνέχει ἀλλο ὅδα χαίρων, which harmonises with the established}
Latin version, Adoe hercle, ut nihil sciam dulcìus. It is simpler to
detach oìδ' ἔγο from the construction altogether, and treat it as merely
an asseverative addition at the end of the clause, as oìδ ὅτι Nub. 1175.
ἔγο, πολύ. 'Nothing like it, I'm quite sure!' Reiske would write
ἀλλ'[ό] for oìδ[a].

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

παρακούων, 'eaves-dropping;' cp. ὦ δὲ μοι, πανοῦργος ὦν, παρ'
αὐτῶν τούτων αὐτὰ ταύτα παρακηκόειν ὦ γάρ ἐστιν ἄλλων τοιαύτη
σοφία τῶν νῦν ἀνθρώπων Plat. Euthyd. 300 D.

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

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

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

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

1. 762. ἀπὸ τῶν τεχνῶν. As ἀπὸ cannot be used with the force of
περί, Prof. Tyrrell proposes to read τὴν ἰαυτοῦ, 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.'

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

1. 766. ἄνω ἀφίκουστο, see on sup. 24. So ἔδει.

1. 771. ὅτε δή, this is the common reading, for which it would be
better to write ὅτε δὲ, an adversative particle being required. The con-
struction goes on uninterrupted, Aeacus taking no notice of Xanthias' 
question.

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

1. 774. ὅπερ, i.e. ὅνπερ, attracted into the case and gender of πλῆθος.
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 Δικαιος and 'Άδικος λόγος as a parody on the same.


1. 778. κούκ 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 τοῦτων τραύματα ἥ τῶν ἄγωνον οὐς ὑμείς περὶ ψυχῆς ἡγανίκεσθε.

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

1. 781. ὁ τῶν πανούργων; sc. δῆμος. With οὐράνιον ὄσσον, sc. ἀνεβόα ('they sent up their shout sky-high'), cp. θαυμαστῶν ὄσσον and Lat. immate quantum.

1. 783. ὀλίγον 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 Nab. 1996 Ἄδ, καὶ τῶν θεατῶν ὑπὸ τέρων πλείους σκέπει. ΔΙ. καὶ δὴ σκοπῶ. ἌΔ. τί δῆθ' ὄρας; ΔΙ. πολὺ πλείους, νῦ τοὺς θεοὺς, τοὺς εὐρυπρόκτους.

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

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

1. 793. ἔξεν κατὰ χώραν, ‘he will remain as he was.’ κατὰ χώραν
μένειν is the regular phrase for remaining in the ‘status quo ante,’
Thuc. 1. 28; 2. 58; 4. 14, 26; 7. 49; ἀλλ’ οὖν δ’ τὸ βλέμμ’ αὐτὸ κατὰ
χώραν ἔχει Arist. Plut. 367.

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

1. 795. τὸ χρῆμ' ἀρ' ἐσταί; ‘will the affair come off then?’ So
Eccl. 148 καὶ γὰρ τὸ χρῆμ' ἐργάζεται.

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

1. 798. μειαγωγήσουσι, ‘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 κουρεῖον, and colloquially μεῖον, because the members of the
phratries pretended to express dissatisfaction at its size, and to cry out
μεῖον, μεῖον, ‘too small!’

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

πῆχεις, ‘two-foot rules.’

1. 800. πλαίσια ξυμπηκτά, ‘oblong frames,’ or ‘framed-up squares.’
The epithet ξυμπηκτά 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 πλινθεύειν
may be used as in Thucydides (4. 67), for ‘building;’ and πλαίσιον

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

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

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NOTES. LINES 793–814.

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

1. 804. ἐβλέψε γοῦν, 'he gave at any rate a savage glance, lowering his head.' The metaphor is from an angry bull, about to attack. Στ. Eur. Hel. 1557 ταύρος . . ἐξεβρυχάτ' ὁμμί' ἀναστρέφων κύκλω, λευτῶν τε νῶτα κείς κέρας παρεμβλέπων. Στ. ταυρήδων ἀναβλέψας, used of Socrates.

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

1. 809. οὐτε γὰρ Ἀθηναῖοι. 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' (τὰλλα τὸν ἄλλον, as, probably, λήρως ἐστι ταλλα πρὸς Κινησίαν Λυσίτ. 860; σπόδος δὲ ταλλα, Περικλής, Κόδρος, Κίμων Alex. 25. 12) 'he considered mere trumpery on the question of knowledge about poetical qualifications.' This fact made the κρίσεις 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 ἡν τῶν πάνω ὁ Ἀἰσχύλος, ὁς καὶ ἡττήθηκει ἀδικῶς ποτε ἔφη χρόνω τάς τραγῳδίας ἀνατιθέναι, εἰδὼς ὅτι κομίεται τὴν προσήκουσαν τιμήν.

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

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

1. 814. ἡ ποι.' 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 'Ομήρου. 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 παρὶδή is found in one MS., the rest have περὶ ἰδη. It is needless to seek a defence for the gen. ἀντιτέξνου, as constructed with παρὶδή, for it is better taken as gen. absolute. In the compound δευάλων the emphatic element is δεῦς, the other part of the epithet is only generally applicable to the circumstances, because they deal with a 'strife of tongues.' So we have δευδρεον υψίπετηλον Od. 4. 458 = a 'lofty' tree; the other element belonging generically to all trees; ἐκατομπόδες Νηρίδες Soph. Ο. C. 718, the 'hundred Nereids'—including a thought of their dancing; πυκνότεροι ἄνδρες ib. 17, 'many nightingales,' which, as birds, are winged.
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1. 818. ἢσταὶ δ', 'and there will be helm-glancing frays of words with horsehair crest; and rasplings of splinters, and planishings of fine workmanship, while the fellow defends himself against the high-prancing utterances of the poet of true genius.' The description of the Euripidean style begins with σκινδαλάμων. It is hard to settle the meaning of παραξόνια. If it is etymologically connected with ἄξων, it might mean 'linch-pins' (ἄξων ἐνήλικα Eur. Hipp. 1235), an intentionally ridiculous combination with σκινδαλάμων. Liddell and Scott render 'rapid whirlings.' Kock refers the latter half of the word not to ἄξων, but to ἄξω and ἄξαυν, and so renders 'scrapings,' or 'raspings.' It may therefore be better to read παραξόνια, '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 στρατῶν Ἀριμαστῶν ἵπποβάμων 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 φρίξας εὗ λοφήν. He is represented as 'bristling up the shaggy mane of a crest of homegrown hair.' λασιαύχην is used in the Homeric hymns as an epithet of the bull and the bear, and in Soph. Ant. 350 of the horse. Here it is applied directly to χαίτη. In αὐτοκόμου 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 ἐλκεσταὶ ὅσε καλύπτων, said of a lion scowling in wrath.

1. 824. ρήματα γορμφοπαγή, '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 shiptimbers from their fastenings, and scatters them piecemeal. Or, the idea may be that of a giant (γγγενής) tearing a house to pieces, plank by plank. ἕνθεν δ', 'on the other side, the smooth tongue, sly craftsman of the lips, shrewd critic of verse, unrolling its full length, shaking loose the rein of malice, dissecting phrase by phrase, will refine away the lung's large labour of his adversary.' Again the sentence is chaotic. The general reference is to the glib and polished diction of Euripides, depending upon niceties rather than on depth of thought (στοματουργός as contrasted with φρενοτέκτων); applying the severe analysis of dialectic and verbal criticism to the turgid sentences of Aeschylus.

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

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

1. 835. ἀγ', ὁ δαμόνιε, '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. διέσκειμαι, with force of middle voice='perspexi.'

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 περιταξέων Acharn. 712. κοιμοφακελορρήμονα, 'spouter of bundle-bound bombast.' The former of the two epithets, as applied by Eupides, is amusing from its singular applicability to himself: the latter has special reference to the sesquipedalia verba of Aeschylus.

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

ἀρουραίας θεός; The 'goddess of the market-garden' is Cleito, the mother of Eupides, whom Aristophanes delights to represent as a 'vendor of green stuff.' Cp. ύπο Ἐυριπίδου τοῦ τῆς λαχανοσωληνίας Thesm. 387; σκάνδικα μοι δὸς μητρόθην δεδεγέμενον Ach. 473. The line is a parody upon one of Eupides' own, ἄληθες, ὁ πάι τῆς βαλασσίας θεός; perhaps from the Telephus.

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

πτωχοποιῶς, like χωλοποιῶς inf. 846, is one who 'brings beggars on the stage.' The whole passage is an echo of the scene between Dicaeopolis and Eupides, Acharn. 410 foll., where, among the Eupidean repertoire, we have Βελλεροφόντης ὁ χωλός, Φιλοκτήτης ὁ θάνατός, and, especially, Τῆλεφος χωλός, προσατόν, στομύλος, δεινός λέγειν, all dressed in δυσπινή πεπλώματα, βακώματα, &c.

1. 845. οὐ δὴντα, sc. παύσαται. ἀποφήνω, 'show up.'

1. 847. ἀρνα μέλανα. Aeschylus, the ἰριβρεμέτας, is preparing to 'sweep forth' (ἐκβαίνειν) as a storm on Eupides. Dionysus suggests appeasing the tempest by the sacrifice of a black lamb, 'nigiam Hiemi pecudem' Aen. 3. 120.
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1. 849. Κρητικάς μονοβίας. 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 ὑπορχύματα, 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 μονοβία 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 Κρητες, or to the character of Αἴρωπε in the Κρησσαί.  

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

1. 854. κεφαλαίῳ ῥήματι, properly 'a principal phrase;' intended here to mean 'a phrase as big as your head.' Paley quotes ἀμαθίας, 'big as a wagggon-load.'  

1. 855. ἐκχέῃ, 'spill.' The word expected is of course ἐγκεφαλον, '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. ἠλεγχ', ἠλέγχου, 'criticise and get criticised.' This soothing of the two combatants alternately is a reminiscence of the appeasing of Agamemnon and Achilles by Nestor (II. 1. 275).  

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

1. 859. πρίνος. For the 'crackling' and 'roaring' of 'holm-oak' in the fire cp. Acharn. 666 οἶνον ἕξ ἀνθράκων πρινίων φέσαλος ἀνήλατ', ἐρεθιζόμενος οὐρία μιπίδα.  

1. 860. οὐκ ἀναδύομαι, 'I do not shirk attacking or being attacked first, as to the spoken verses, or the choric songs, or the whole (frame and) sinews of tragedy.' Then he passes from general to particular: and, so help me heaven, my Peleus too, and my Aecolus, and my Meleager; and my Telephus by all manner of means.' τὰ ἐπη 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; ἦσω ἄν ἐκτέμη ὡσπερ 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. ἔσεβολόμην, 'it was my wish;' but he waives it with ὅμως κ' ἐπεδῇ inf. 870. Note the omission of ἀν'.  

1. 867. ἔξι ἵσοι, 'on equal terms.'  

1. 869. ὡς τ' ἐξελ λέγειν, 'so that he will have it at hand for reciting.' Aeschylus makes the quaint grievance that the 'immortality'
NOTES. LINES 849–892.

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. μουσικώτατα, 'with truest criticism;' sc. ex poesis legibis. So μουσικώτατη πόλις, 'a city most full of liberal arts,' Isocr. 425 A.


εἰς ἑρυ, 'when they descend into the lists, mutually contending with subtle, tortuous, tricks' (cp. Φρυνίχον παλαίσματα sup. 689); 'do ye descend to inspect the might of two mouths most clever at providing,' &c.

1. 881. ῥήματα 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 ῥεύματα, ῥήματα, πρέμνα τε, κερμνά τε.

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

1. 888. καλῶς, 'no, thank you!' See on κάλλιστο sup. 508, 512.
1. 889. θεοῖς, attracted to the case of the relative, as τὴν οὐσίαν ἢν κατέλιπον οὐ πλείονος ἰδία ἐστίν. Similarly inf. 894.

1. 890. κόμμα καινόν; 'novel mintage.' See on sup. 726, 730. Between ἰδιός and ἰδιῶται = 'peculiar,' or 'private,' a sort of double meaning is evolved: for ἰδιωτησ 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 δ᾿ οὗτος ἐν ταῖς τραγῳδίαις ποιῶν | τοῖς ἀνδραῖς ἀναπέπεικεν οὐκ 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,' ὅτι καὶ ἐἰσήγαγε δαιμόνια. Cp. Acts of the Apost. 17. 18 ἐξένων δαίμονιον καταγγέλεις.

1. 892. ἐμὸν βόσκημα, 'my nutriment.' So in Nub. 33 the Cloud-goddesses πλείστους βόσκουσι σοφιστάς. Soph. Aj. 559 τέως δὲ κούφος πνεύμασιν βόσκου. In the same play Socrates invokes both Ἀήρ (264) and Ἁλῆρ (265), and (424) recognises a hierarchy of gods, consisting of Chaos, Clouds, and Tongue.
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στρόφιγξ, ‘pivot;’ cp. γλωττοστροφεῖν Nub. 792.
1. 893. μυκτήρες, ‘critic nostrils;’ with a covert allusion to a scornful sneer; as in μυκτηρίζειν, nasa suspendere aduneo.
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 ὦ φαῦλως ἐκινε ἀπομεῖνω τοῦ λόγου.
1. 896. τίνα λόγων ἐμμέλειαν, ἐπιτε δαίαν ὀδὸν. This, the reading of MSS. and Scholl., must mean, ‘we desire to hear from clever men some fair harmony of language; forward on your hostile path!’ But this is very unsatisfactory, and we are quite unprepared for the sudden change to the imperat. ἐπιτε (which has the variant ἐπι τε and ἐπι τε). Dindorf cuts the knot by rejecting ἐμμέλειαν and reading τίνα λόγων ἐπίτε δαίαν ὀδὸν. Meineke adopts Kock’s emendation, τίνα λόγων, τίν’ ἐμμέλειας ἐπιτε δαίαν ὀδὸν, interpreting it to mean, ‘what hostile path ye mean to pursue in the matter of spoken verse; and what in choric song.’ But none of these conjectures reconciles us to ἐπιτε δαίαν ὀδὸν. Bothe ingeniously supposes ὀδὸν to be a gloss, explanatory (if it can be called ‘explanatory’) of ἐμμέλειαν, and he takes ἐπιτε δαίαν as a natural mistake in transcription or dictation for ἐπιτηδείαν: the whole passage then running ἀκοῦσαι τίνα λόγων ἐμμέλειαν ἐπιτηδείαν, sermonum compositionem idoneam. But the word δαίαν finds some support in what follows, γλώσσα μὲν γὰρ ἡγρήωται. The question becomes further complicated, if we consider ll. 992–996 infra. as antistrophic to ll. 895–899.
1. 897. ἡγρήωται, ‘is exasperated.’
1. 899. ἀκίνητοι, ‘passive,’ ‘unsusceptible.’
1. 901. τὸν μέν, Euripides.
1. 902. κατερρινημένον, (ῥύη, ‘a file’), ‘filed up,’ i.e. ‘polished’ with the limae labor.
1. 903. τὸν δ’ ἀνασπῶντ, ‘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, evolvis 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 ἀλυθήρα cp. Eustath. ἀλυθήρα κυρίως μὲν ἡ κατὰ πάλην κονίστρα, τροτκῶς δὲ καὶ ἡ ἐν λόγους. Cp. Nub. 42. With ἀνασπῶντ’ cp. such phrases as λόγους ἀφέσα Soph. Aj. 302; ὀσπερ ἐκ φορέτρας ῥηματισκά ἀνασπῶντε Plat. Theaet. 180 Α.
1. 905. οὖτω δὲ, sc. χρή λέγειν, ‘but you must speak so as to utter,’ &c.
1. 926. ἀστεία implies ‘smartness,’ and ‘neatness;’ either of which would be lost by the use of ‘metaphor’ (εἰκόνας), or ‘common-place’
NOTES. LINES 893-914.

(oí' ἀν ἄλλος εἶποι). Aeschylus was more extravagant in the use of ἐπικόνες than was Euripides. Mitchell quotes a long list of these, marking among the most far-fetched χάλυβος Σκυθῶν ἀποικος (S. c. T. 728) for a 'sword,' Σαμυδησία γνάθος, ἔχθρευσον ναύταις, μητριά νεών (P. V. 727) for a 'dangerous coast;' βλάστημα καλλιπρόφον (S. c. T. 533) for a 'handsome man;' κάσις πῆλου ξύνουρος (Ag. 494) for 'dust.'

1. 909. οἷοις 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-μελισσιδωνοφρυσχῆτα.

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 πῖνει ἵδοιεν πη τοῖς σφετέροις ἐπικρατοῦντας ἀνεβάρησαν ἄν. Sitting was regarded as the natural posture of grief, as Κροῖσος ἐπὶ δύο ἔτεα ἐν πένθει μεγάλῳ κατήστο (Hdt. i. 46); and 'muffling the head' was also an expression of sorrow, as κατὰ κράτα καλυφάμενος γοάσσεν (Od. S. 92). See Schol. on Aesch. P. V. 435 σιωπῶσι παρὰ ποιητας τὰ πρόσωπα ἦ δι' αὐθαίρειαν ὡς Ἀχιλλέως ἐν τοῖς Φρυζίν (otherwise called Ἐκτορος λύτρα), ἦ διὰ συμφοράν ὡς ἦ 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 ἀποκρινομένῳ Plut. 17. Here Fritzche says, 'quae de divino illo et Niobae et Achillis silentio hic Euripides dicit propemodum scurrillia sunt.' But Euripides is inconsistent as well as unappreciative; for e.g. in the 'Supplices,' Adrastus comes on the stage at the beginning, but remains mute till Theseus addresses him (1. 110) σὲ τὸν κατηργία χλαυιδίοις ἀνιστορῶ | λέγ' ἔκ-καλυψας κράτα καὶ πάρες γόν. So in Hec. 486 when Talthybius asks where he may find the queen, the Chorus answers αὐτῇ πέλας σου νῶτ' ἔχουσο' ἐπὶ χθονί, | Ταλθύβιε, κεῖται, ξυγκεκλημένη πέπλοισ. It is true, however, that these characters do ultimately speak.

1. 914. οὖ δὴθ', sc. ἔγρυφον. ὁ δὲ χορὸς, 'and the Chorus would keep forcing upon us four
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strings of lyric verse one after another, uninterruptedly, 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 ὄ δείνα = 'what's his name?'

1. 919. ὑπ’ ἄλαζονείας. 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' (ὑπήρ). For καθήτο the optat. of the Attic form, most of the MSS. give καθώτι, the rest preserve the right reading in the incomplete form καθήτο. Comp. μεμυήτο Plut. 991; Plato, Rep. 7, 518; κεκτήτο Plato, Legg. 5, 731: κεκλήο Soph. Phil. 119; and see Curtius, Verb. p. 423.

1. 921. ὥ παμπόνηρος, 'Ha! 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. βοεια, 'lumbering phrases.' Cp. βούθαι, βουγάιος, βουφάγος.

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

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’ ἀν ἐν.

μη πρε, 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 Σκάμαν-

δρος ἐλήγε τὸ ὃν μένοι, ἀλλ’ ἐτι μᾶλλον | χάκετο Πηλείωνι, κόρυσσε δὲ κυμα βόσιο II. 21. 305; or the varying fortunes of the fight at the Trench, πολλὰ δὲ τεύχεα καλὰ πέσον περί τ’ ἀμφὶ τε τόφον | φενιοῦνταν Δαναόν, πολέμου δ’ οὗ γίγνετ’ ἐρωῇ II. 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 οἶωνός of Oceannus, ib. 395; the fire-breathing Typhon on the shield of Hippomedia, S. c. T. 492; or the Σφίγξ ὁμόστος on that of Parthenopaeanus, ib. 514.

1. 929. ἵπποκρημνα, 'high-beetling phrases;' a sort of parody on
NOTES. LINES 916–943.

the Aeschylean ὑψηλόκρημνος 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, ἤδη ποτ' ἄλλας νυκτός ἐν μακρῷ χρόνῳ ἔθνηζ κρὲφοντιο’ ἀ διεφθαρταί βιος. 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 ξοῦθος ἵππαλεκτρων (with v. 1. ἵππαλεκτωρ, as ἀλεκτωρ and ἀλεκτρυνόν Nub. 666) is supposed to have actually appeared in the play of the Μυρμίδωνες. See Pax 1177; Av. 800.

1. 933. σημείον, ‘the device;’ commonly painted at the stern of the vessel, as Eur. I. A. 239 χρυσέας δ’ εἰκόσιν | κατ’ ἄκρα Νηρῆδες ἐστασαν θελι | πρύμναις σήμ’ Ἀχιλλείου στρατοῦ. The Boeotian ships at Aulis were σημείωσαν ἐστολισμένα: | τοις δ’ Κάδροι ἤν χρύσον δράκοντ’ ἔχων | ἀμφί ναῦν κόρυμβα ib. 255. If Dionysus mistook the ἵππαλεκτρων for a likeness of Eryx, it must be that Eryx 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 ἵππαλεκτρων—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. ἐπαχθῶν, ‘cumbrous.’


1. 942. ἐπυλλίοις, ‘verselets;’ the regular stock-in-trade of Euripides, see Ach. 898; Pax 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 ἐρυλίοις, ‘wild thyme.’ It is impossible to give the double meaning of περιπάτουσ in an English translation. From the doctor’s point of view, it means ‘constitutionals;’ from the teacher’s point, ‘philosophical disquisitions.’ Perhaps a play on ‘excursions’ and ‘excursuses’ might suggest the double thought.

τεύτλια, ‘beetroot’ is credited with cooling properties, πάντα σκληρὰ καὶ οἴδανοντα πάθη θεραπεῖ.ι

1. 943. διδοῦς, 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.).
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1. 944. εἶτ' ἀνέτρεφον, 'next I proceeded to feed it up' (after the 'reducing') 'with monodies, throwing in an infusion of Cephalisophon.' 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 hemistic Acροσόφωνα μυγνύς is ingeniously assigned by Leutsch to Dionysus.

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

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

1. 948. ἀπὸ τῶν πρώτων ἐτῶν οὐδὲν παρῆκ' ἂν, 'from the speaking of the very first verses onward I suffered' (customary aor. with ἂν sup. 911) 'no shirking of work.' For the neut. cp. Eur. Bacch. 262 οὖξ ὑγίες οὐδὲν ἔτι λέγω τῶν ὀργίων.

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

τούτῳ μὲν ἔσσον, '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 περίπατος, as in sup. 242. Euripides was supposed to have coquetted with the oligarchical faction; and, anyhow, his visit to the court of Archelaus was of bad precedent for a 'Liberal,' if, as Sophocles says, ὅσιε δὲ πρὸς τύραννον ἐμπορεύεται | κεῖνον στὶ δοῦλος, κἂν ἐλεύθερος μόλη.

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

1. 956. ἐσβολάς, 'the introduction' (κανάς ἐσβολᾶς ὁ ὁ λόγῳ Eur. Suppl. 92) 'of subtle rules, and triangulations of verses.'

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

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

1. 959. οἰκεία, '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. **Kύκνος.** 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 relicta 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 Μέμνων and the Ψυχοστασία (weighing of souls).

1. 965. **Phormisius** is described (in Eccl. 97) as a thick-bearded, formidable-looking man; one of the Athenian demagogues, and a sort of 'Black Monsquetaire.' **Megaenetus** is called ὁ Μανής (the name of a slave); or ὁ 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. Denuccae;' 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 ῥήμαθ' ἵπποκηρμα, as 'moustached heroes of bugle and lance,' and 'grinning brigands of the pine-tree springe.' This alludes to a torture invented by the bandit Simis, '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 Arystomynus, was a companion of Plato. He had the reputation of being a lazy idler, but he professed himself an admirer of Socrates. The 'smart Theramene' 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 ἀεὶ γὰρ εὖ πέπτωσιν οἱ Δίφ κύβοι. And this metaphor seems to be continued in οὗ Χῖος ἀλλὰ Κῆιος, for Χῖος is the lowest throw of the dice, like the κύων, and Κῶς, like Lat. Venus, the highest. But instead of writing ἀλλὰ Κῶς, which would make the whole phrase mean 'a man of no blanks, but all prizes,' Aristophanes alters Κῶς into Κῆιος, 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 πλησίον παραστέρη mean? Veilen would read ἦν κακοῖς τις περιπέτευ, 'if anybody gets into trouble, and Theramenes chance to be standing by:' but this is pure conjecture. It is just possible that there is some bitter allusion in πλησίον to the fact that Theramenes was 'as near as any one else,' to the struggling sailors at Arginusae; though he did not help
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them, yet he saved himself. Possibly there may be an allusion to παρα-
στάσεις. Cp. Falstaff's words, 'Call you that backing of your friend?' If we might take καὶ disjunctively = ἂν, it would be simpler to render, 'gets into trouble,' or 'finds himself very near it.'

1. 971. τοιαῦτα μέντοιγ (μέντοι ἑγὼ), 'such sort of wisdom' (τοιαῦτα φρονεῖν) 'I introduced into these spectators.'

1. 978. κάνασκοποεῖν, '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 1. 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 οἶκον οἰκεῖν to the petty squabbles of masters and slaves.

1. 981. εἰσαίων, 'as he comes indoors.'

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

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

1. 990. μαμμάκιθοι, said to be from μάμμα and κεῖθω, said of one who hides himself in his mother's lap, = 'milksop.' According to Enstath. μελιτίδης is a sort of Simple Simon. Its connection with μέλι may be illustrated by the word βλεπτομάμμας Nub. 1001. With κεχηνότες we may compare the name given to Athens in Eq. 1263 Ἡ Κεχηναῖων πόλις.

1. 992. τάδε μέν. The Μυριμῶνες of Aeschylus began with the words τάδε μὲν λεύσεις, φαίδμι 'Ἀχιλλεών δόριμων δαναῶν μόχθους | οὐς... εἰσὶ κλεισις, spoken by the Chorus of Myrmidons to Achilles when imploring his aid. The choric song ll. 992–1004 is apparently antistrophic to ll. 895–904. The uncertainty of the reading in ll. 896, 897 (see notes) affects ll. 993, 994. Kock and Meineke mark a lacuna after ὅπως.

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

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

1. 1001. ἄξεις (ἄτσσω) is the simplest correction of the MS. reading ἄξεις. Other suggestions are εἶξεις, or ἕξει (ὕξειμι), both giving the idea of getting away from the storm.

1. 1004. τυργώσας, cp. the phrase 'building up the lofty rhyme.' So Aristoph. writing (Pax 749) of the wise poet (meaning himself) says
NOTES. LINES 971–1023.

εποίησε τέχνην μεγάλην ἡμῶι κατοργων’ οἰκοδομῆσας | ἔπεσι μεγάλοις καὶ διανοίας.

1. ι005. κοσμήσας τραγικὸν λήρων. There are two ways of taking this: either to follow the Scholl. and say that λήρων 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 λήρων as representing the silliness of the tragic stage before Aeschylus took in hand to adorn it: lateriān invent, marmoream reliquit.

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

1. ι006. τῇ συντυχίᾳ, ‘this occurrence.’

1. ι012. τεθνάναι. This is a fine touch of humour in the mouth of the dead.

1. ι014. τετραπήχεσ, ‘six feet high.’ Cp. Vesp. 553. διαδρασιπολιτος, ‘citizen-shirks,’ who disown all responsibilities, whether military or political; so διαδεδρακότες Ach. 601. Transl. ‘maligners.’

1. ι015. κοβάλους. The Κοβαλοῦ, whom the Sausage-seller (Eq. 635) invokes. along with the spirits of humbug and boobyism, are ‘mischiefous goblins,’ ‘imps’ (like Cobolds and Pucks), belonging originally to the mixed retinue that accompanied Dionysus. Cp. κοβαλικέσθαι (Eq. 270); κοβαλικείματα (ib. 332), and κόβαλα (ib. 417). Here it means ‘arch-buffoons,’ or ‘rogues.’


1. ι018. χωρεῖ, ‘advances,’ ‘spreads.’ See Nub. 916.

κρανοποιών αὐ μὲ ἐπτρίψει, ‘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. ι020. μὴ ἀλέπαινε, ‘don’t show your spite by obstinate reserve.’

1. ι021. ἔπτ’ ἐπὶ Θησάς. The subject of the play is the contest of Polynices 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 Polynices. The Seven against Thebes formed the 3rd play in a Trilogy: the 1st and 2nd being the ‘Laius’ and ‘Oedipus.’ It won the 1st prize.

1. ι023. 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’ (ποιεῖν) the Thebans all the braver, and therefore all the more dangerous enemies to Athens.

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1. 1025. ἀυτ' (ἀυτά), sc. τὰ πολεμικά. ἐπὶ τοῦτ', sc. ἐπὶ τὸ ἀσκεῖν.
1. 1026. διδάσας (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. ἐχάρην γοῦν ἤνικ' ἣκουσα 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 ἤνικ' 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) ἐχάρην γοῦν ἤνικ' εἰκόνασα, ποιὶ Δαρείον τεθνεώτος. Cp. of Xerxes, Pers. 468, κάνακανώσας λιγύ. This is, at any rate, more metrical than Fritzsch's ἐχάρην γοῦν τῇ νίκῃ ἀκόντας παρὰ Δ. τ. It may be said that in our edition of the Persians the Chorus does not say ἵσσεσι (unless we accept Blomfield's emendation in Pers. 664): but Dionysus is merely summing up the long κόμμας of lamentation by the Chorus in true Oriental style. Or ἵσσεσι may be a silly invention of Dionysus (like the mock word ἤσσαν Ἀχ. 104) for the true Persian ὀᾶ (Pers. 116).

1. 1030. Join ταῦτα ἀνδρας ἀσκεῖν, 'our poets ought to train our men in these things.' So ἀσκεῖν in Plut. 47 ἀσκεῖν τὸν νίκην τὸν ἐπιχάριῳ τρόπον. Conjectures are λάσκειν and φάσκειν.

1. 1032. 'Orpheus. 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 (Σαγρεύς); 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 ἕδη νῦν αὐτὲς, καὶ δί' αὐτὸν βορᾶς | σίτος καπήλεως, 'Ορφέα τ' ἀνακτ' ἔχων | βάκχευε.

1. 1035. ἀπό 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. ἄλλοις, sc. ἐδίδαξεν 'Ομήρος.

Λάμαχος ἰδρὼς. 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 expedition; though he lashed him unsparingly in life, as in the Acharn. and Pax.

1. 1040. ἀπομαξαμένη (μάττῳ), 'taking the print;' more common with ἐκμάττω. Cp. Thesm. 514 λέων, λέων σοι γέγονεν, αὐτέκμαγμα σού, 'your very image.' For Aeschylus' acknowledgment of his debt to Homer cp. Athen. 8. 438 Ε ἐς καὶ αὐτοῦ τραγῳδιὰς τεμάχῃ εἶναι ἐλέγε τῶν 'Ομήρου μεγάλων δείπνων.

1. 1042. ἄντ-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 ὦ τὴν ἀναίσχυντιὰν ἐθρήμαβεν τῶν γυναικῶν.

Σθενέβους (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 Stheboeas.

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

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

1. 1046. πολλὴ πολλοῦ (as in Eq. 822; Nub. 915) πικαθήτο, '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 ἑβαλε, which is quite a
Herodotean usage, as in κατ' οὖν ἐδησεν 2. 122; κατ' άν ἐκάλυψε ib. 47.
This may be supposed to refer to the infidelities of the two wives
whom Euripides married; one of whom he is said to have detected
 carrying on an intrigue with his actor (or slave) Cephisophon.

1. 1047. τούτο γέ τοι δή, 'that's one for you.'

1. 1048. ἰ γὰρ ἐς τὰς ἁλλοτρίας ἐποίεις, '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 undearable
reproach upon the whole female sex. So Agamemnon says of Cly-
taemnestra (Od. 11. 432) ή δ' ἔξοχα λυγρά ἵδυα | οἱ τε κατ' αἰσχος
ἐχειν καὶ ἐσομένησιν ὑπίσω | θηλυτέρησι γυναιξί, καὶ ή κ' εὐφρυγὸς ἐγη.
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 ἄντα, '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 Σαφοκλῆς ἐφη αὐτὸς
μὲν οἶνος δεῖ ποιεῖν, Εὐριπίδην δὲ οἰνὸν εἰσί.

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

1. 1056. Δυκαβήττους. Mount Lycabettus in Attica, and Mount
Parnassus near Delphi, serve here as types of lofty mountains, repre-
senting the ρήμαθ' ἵπποκρήμα of Aeschylus. For Παρνασσὸν Bentley
and Porson read Παρνηθῶν, sc. Mount Parnes in Attica. The names
are often confused in MSS.

1. 1058. ἀνθρωπεῖως, the poet ought to use language 'down to
human level.'

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1. 1059. ἵσα τὰ δῆματα, 'the phrases that express them ought to be on the same scale.'
1. 1060. κάλλως. See on sup. 80.
1. 1061. ἧμων, the common brachylogical idiom in comparisons = τῶν ἧμετέρων. Compare II. 17. 51 κόμαι Ἑκατεσσιν ὁμοίαι = κόμαι Ἑκατιτῶν.
1. 1062. ἀμοῦ, sc. ἀ ἠμοῦ, '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 τι οὖν ἐβλαψα δράσας τούτο;
1. 1065. τριηραρχεῖν. The duty of equipping a ship for the Athenian navy was one of the special services (λειτουργίαι) 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. πλοῦτῶν (πλοῦτέω), 'though rich.'
1. 1066. περικλάμενος (aorist of περείλω, -ειλέω, or -ιλλω) is Cobet's correction for the περεικλάμενος or -ιλλάμενος of the MSS.
1. 1067. χιτώνα οὐλων ἐρίων, like the οὐλαι χλαίματι of Od. 4. 50.
1. 1068. ἀνέκυψεν, 'pops up at the fish-stall.' After singing in forma ραυτερις, and being excused from service, he next appears buying delicacies in the fish-market. With τοῦς ἵχθους Vesp. 789 cp. τὰ ἄλ-φίτα, οἱ λύχνοι, οἱ μῦρριναί Lysis. 557.
1. 1071. τοὺς παράλους, 'the crew of the Paralus,' or state galley. The Schol. here, speaking of the Παραλοί, says ἀτιμοὶ δὲ οὕτω ἤσαν, which looks as if they were in disgrace for some act of insubordination; perhaps for disobedience at Arginusae, where they refused, because of the storm, to attempt the rescue of the crews from the wrecks. The whole crew of the Paralus, both ἐρέται and ἐπιβάται, were (Thuc. S. 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. ῥυππαπαῖ, 'pull away,' as in Vesp. 909. The patriotic horses who man the vessels, as told in Eq. 602, modify this cry into ῥυππαπαί.
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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 ἐφεσίη, μετέπειτα δὲ κάλλιμος ὀδρός.

1. 1079. προαγωγός. Phaedra's nurse in the Hippolytus was a προαγωγός or 'procressor,' in trying to bring Phaedra and Hippolytus together. Προαγωγοὶ were punishable with death by the Solonian laws. In the Thesm. 1172 foll., Aristophanes makes Euripides himself, in the character of an old woman, play the part of a προαγωγός.

1. 1080. τικτούσας ἐν τοῖς ἱεροῖς. In one of the plays of Euripides, Auge the priestess bears a child to Heracles in the temple of Athena, and then seeks to justify herself before the goddess. Cp. Thuc. 3. 114, where the prohibition was made after the purification and consecration of Delos, μήτε ἐναποθήσειν ἐν τῇ νήσῳ μήτε ἐντίκτειν.

1. 1081. ἀδελφοῖς, as Canace with Macareus. See sup. 850, inf. 1485.

1. 1082. τὸ ξῆν. Cp. Plato, Gorg. 492 E, where Socrates says, οὐ γάρ τοι θαυμάζοιμ  ἀν ἐν Ἐυριπίδης ἄληθῆ ἐν τοῖσοι λέγει, λέγων τίς δ', οἴδει ἐν τῷ ξῆν μὲν ἐστὶ καταθανεῖν, τῷ καταθανεῖν δὲ ξῆν. This is from the Polyidus. The dogma appears in a similar form in the Phrixus of Euripides.

1. 1084. ὑπογραμματέων (see inf. 1506), so written since Hermann, instead of the vulg. ὑπὸ γραμματέων. The reference is obscure. Athens seems to have been overrun by a swarm of these underclerks; to the lowest and commonest grade of which Demosthenes assigns Aeschines when (Dem. de Cor. 269) he calls him ὅλεθρος γραμματεύς. Cp. also Fals. Leg. 371 πανοῦργος οἴτος καὶ θεοὶ ἔχρος καὶ γραμματεύς. Perhaps, however, γραμματεύς here has the meaning of a 'scribbler,' dabbling in philosophy, &c.

1. 1085. δημοπιθήκων, 'playing their monkey tricks on the populace.' The πίθηκος is the type of low cunning; cp. Acharm. 907, where the συκοφάντης is described as ἀπερ πίθακον ἀληθίας πολλὰς 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. ἀφηνύανθην, (ἀφαναίνω), 'I was spent (lit. 'dried up') with laughter.' Perhaps with allusion to laughing oneself dry, and finding excuse for a drink, as δύσ άφαναθήσομαι Eccl. 146. The 'pursy, paste-faced little man' was struggling along, bent nearly double (κύπας) with his exertions, 'distanced as he was by all the other runners, and making a terrible to-do (δεινὰ ποιῶν Nub. 388) about it.' He has to

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‘run the gauntlet’ through the ‘men of Ceramicus’ (οἱ Κεραμῆς from Κεραμεῦς), who deal him many a slap as he passes.

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

1. 1096. ταῖς πλατείαις, sc. χεραῖν, ‘with the flat of the hand.’ These ἀλαρκες gave rise to the proverb Κεραμεικαὶ πληγαὶ.

1. 1099. φυσῶν. This is explained of ‘wilfully blowing out’ his torch, and running away. Cp. Theophrast. Ign. δ μὲν λύχνοι ἀποσβέννυται φυσώμενοι.

1. 1100. ἄδρος, ‘in full strength.’

1. 1101. τείνῃ βιαίως. Aeschylus ‘presses on vigorously’ (cp. τείνειν πολέμου τέλος Il. 20. 101), and Euripides ‘has the power to wheel round on his pursuer (cp. Eq. 244 ἄλλ’ ἀμύνου κάπαναστρέφου πῶλυ) and attack him smartly.’ Plutarch uses the word similarly (Flamin. 81), ἐπερείδεν τῷν φάλαγγα τίνι, ‘to bring the whole weight of the phalanx to bear on him.’

1. 1103. μη ἑν ταύτῳ καθήσον. Cp. Thuc. 5. 7 Κλέων τῶν στρατιωτῶν ἀχθομένων τῇ ἔδρᾳ, καὶ οὐ βουλόμενος αὐτῶς διὰ τὸ ἐν τῷ αὐτῷ καθήσας (‘keeping to one spot’) βαρύνεσθαι, ἀναλαβῶν ἤγεν. This recommendation to activity and change of ground in the wordy warfare is like the advice given by Socrates to Strepsiades (Nub. 703), ταχέως δ’ ὅταν εἰς ἀπόρος πέσης ἐπ’ ἄλλο πῆδα νύμη φρενός.

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

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

1. 1108. κάποκιδνυεύετον, ‘and have the hardihood.

1. 1110. ὃς τὰ λεπτὰ μη γνῶναι, ‘so as not to understand those subtleties, as you utter them.’ λεγόντοι, gen. abs.

1. 1113. ἐστρατευμένοι γὰρ εἰσὶ, ‘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 βιβλίαν κτήσις (cp. inf. 1409).

1. 1116. παρηκόμηται (ἀκονώ). The native wits of the Athenians, already sharp enough, ‘have been whetted’ to a still keener edge. Cp. Xen. Cyr. 6. 2. 33 ὃ λύχνην ἀκονῶν ἐκεῖνος καὶ τῆν ψυχήν τι παρακολ. 1. 1118. θεάτων γ’ οὖνεξ, ‘as far as the spectators go.’ They are
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clever enough: don’t be afraid your contest will be above their heads.

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

1. 1122. ἀσάφης. 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. Ἄρεστεία. If this word includes the whole Trilogy, it might be better to read πρῶτον δὲ μοι πῦν’ ἐξ Ὀ. λέγε. Dr. Verrall takes Ἄρεστεία to be the title used by Aristophanes and his contemporaries for the Choëphoroe, from which the quotations are taken.

1. 1126 Ἂρμῆ χθόνε. The opening scene of the Choephoroi represents Orestes, on his return from exile to avenge the murder of his father, invoking the aid of the Chthonian Hermes, with the words πατρὸς ἔποπτευῶν κράτη. But what is signified by κράτη? to whom does πατρὸς refer? What is the meaning of ἔποπτευῶν? This ambiguity is an exhibition of the ἀσάφεια of which Euripides complains. Orestes seems to say, ‘thou that keepest watch over the powers assigned thee by thy father,’ sc. Ζεὺς σωτῆρ, which points the appeal conveyed in the words σωτῆρ γενοῦ μοι. Or the words (perhaps directly addressed to a statue of Hermes) may be interpreted, ‘thou that watchest over my father’s sovereignty;’ a fitting address from one who has come to regain his πατρίδα κράτη. Euripides chooses to interpret the expression, ‘thou that dost regard the violence done to my father’ (so νίκῃ καὶ κράτη Aesch. Suppl. 951). The passage is fairly open to the charge of obscurity.

1. 1130. ἄλλα οὖδὲ πάντα, ‘well, but these verses altogether are not more than three:’ and so hardly offering room for ‘more than twelve faults.’

1. 1133. πρός τρίσον ἰαμβεῖοις. 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. προσοφείλειν 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, εἰκοσίν γ’ ἀμαρτίας, εὐθὺς γὰρ ὡς. Bergk would transpose 1136—ΔΙΣ. ὁπᾶς ζεῖ ληπεῖς; ΕΤΡ. ἄλλ’ ὀλίγον γέ μοι μέλει—before 1132, in which case παραινῷ 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. ὁπᾶς ζεῖ ληπεῖς; No transposition, however, can settle with certainty the meaning of these words, and the answer to them. If Aeschylus speaks them to Dionysus they must mean, ‘don’t you see you are talking nonsense in bidding me to be silent?’ And Dionysus answers, ‘I don’t care whether I am or not.’ But it gives more point to make ὁπᾶς ζεῖ ληπεῖς addressed to Euripides. ‘Don’t you see,’ says Aeschylus, ‘that you are talking nonsense, with your “dozen mistakes,” and your “more than twenty,” and your φυράνιν ὡς?’ ‘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’ ἔκεινον, ‘Nay, it was not that Hermes (sc. Ἑρμῆν 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 ἔκεινον, the Rav. MS. has ἐκεῖνος = Ὀρέστης.

1. 1150. πίνεις οὖν, i.e. ‘the wine you drink is vapid stuff;’ as we should say, ‘it wants bouquet.’ This means that the joke is coarse and flavourless.

1. 1151. σὺ δ’ ἐπιτῆρει, ‘and do you, Euripides, be on the look out for the flaw.’

1. 1159. μάκτραν .. κάρδσοπον, ‘a kneading-trough,’ and ‘a trough to knead in.’

1. 1160. οὖ δὴ τοῦτο γ’. It seems hardly Greek to say οὖ δήτα τοῦτό γε τά αὐτά ἐστι = ‘this assuredly is not the same,’ as Kock gives it. It is simple enough if we take ταύτ’ as = τό αὐτό. Others would read ταυτη ’στ’.

1. 1161. With ἀρµοντ’ ἐπῶν ἔχον ‘most excellently phrased,’ cp. εὖ φρενῶν ἔχειν Hippol. 462, &c. It conforms to the rules of ὀρθόνεως. The participle perf. pass. κατευθυνόμενε seems to have a further shade of
meaning than merely ‘glib-tongued fellow;' there is the notion of his being ‘debased with chattering.'

1. 1162. καθ’ ὑ τ ὶ ὶ, ‘in what sense you describe it so.’

1. 1163. ἐλθὲιν 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 συμφόρος may be the ‘calamity’ of exile, ἄλλης being used with its frequent idiomatic force. But on returning from exile, a man both ‘arrives’ (ἐρχεται), and ‘is restored’ (κατέρχεται). Euripides thereupon introduces a new quibble to the effect that κατελθεῖν is only applicable to those who are legally restored by formal permission of the authorities (πιθὼν τοὺς κυρίους, who in this case would be Aegisthus and Clytaemnestra).

1. 1170. περαίνε, ‘complete;’ i.e. give another whole verse.

1. 1171. ἄνισας, ‘with despatch;’ lit. ‘having got your work done.’

1. 1173. αὖθις. Bake’s emendation αὖ δῖς is good.

1. 1174. κλῦειν ἄκοιδαι. Aeschylus does not attempt to rebut the charge of tautology in these two words; though from his own phrase (P. V. 448), κλύοντες οὐκ ἣκων, we might have expected him to say that there was more mental process in ἄκοιδαι. 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. δῖς, is commonly taken as the relative attracted into the case of τεθυκόσιν, in place of the accusative, which would grammatically follow upon ἔξωνομεθα. But there is no reason why it should not follow directly on λέγοντες. like τεθυκόσιν ἔλεγε, sup. For the triple hail to the dead cp. Od. 9. 65 foll.; Virg. Aen. 6. 506.

1. 1178. στοιβῆν, ‘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.’

1. 1180. The order of the words is οὐ γὰρ ἄλλα (sup. 58) ἄκοιντεα μοί ἐστιν.

1. 1182. Ἡν Οἰδίπους. Prologue to the Antigone of Euripides.

1. 1184. μὰ τὸν Δί. 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. Eur. Phoen. 1595 πρὶν ἐσ φῶς μητρὸς ἐκ γονῆς μολεῖν, ἄγονον, &c. It is impossible to make the distinction between φῶναι and γεγονέναι of ‘conceptum,’ and ‘natum esse.’
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1. 1188. οὐ δὴτ', sc. ἐγένετο. It was not a case of 'becoming' wretched: he 'was' so from the first, and continued so.

1. 1190. ἐν ὀστράκῳ, 'in a crock.' The common practice of exposing children in a χύτρα (for which ὀστράκον is only a somewhat grotesque equivalent) is seen in such verbs as χυτρίζω, ἐγχυτρίζω, καταχυτρίζω.

1. 1192. ἤρρησεν ὡς Πόλυβος, 'he made his unlucky way to Polybus,' king of Corinth. ἔρρην is common with this meaning of 'hastening—somewhere, to one's own destruction;' cp. Eq. 4 εἰσήρρησεν εἰς τὴν οἰκίαν. So in Demosth. 556. 10 φθείρεσθαι πρὸς τοὺς πολεμιστοὺς.

1. 1195. εὐδαίμων 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 Erasimides.' Erasimides was one of the six στρατηγοί put to death after the battle of Arginusae. The attack really began with the fining and imprisonment of Erasimides 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 ἀν cp. καὶ μάλιστα εἰκὸς ἦν ύμαι προ- ὁρᾶσθαι αὐτά (Thuc. 6. 78), and the regular construction of ἔδει ἐχρημάτωσιν, &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 ληκυθίου ἀπώλεσεν fits, as if made for it. So much for the monotony. But the alternatives suggested (1203) for ληκυθίου, 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 'στιν ἡ χύτρα; τίς τὴν κεφαλήν ἀπεδήδοκεν τῆς μανίδος; This is the introduction of ληκυθίον, with a vengeance! The metrical monotony must not be over pressed, as ληκυθίον ἀπώλεσεν represents only the ordinary penthemimeral caesura. But the tribrach 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 tribrach in the sixth place. The grammarians gave the name of ληκυθίον or μέτρον Εὐριπίδειον to catalectic trochaic dipodia [-ο- -ο- -ο- ]; why, it is hard to say.

1. 1201. ἀπὸ ληκυθίου, sc. διαφθερεῖς;
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1. 1206. Αἰγυπτός, from the prologue to the Archelaus.
1. 1208. κατασχών, 'having touched at;' as ποδαπός δ' ὦδ' ἀνήρ καὶ ποθεν κάτεσχε γῆν; Eur. Hel. 1206.
1. 1209. οὔ κλαίσεται; 'shall it not rue this?' This use of κλαίσευ
shows that Dionysus is quite in the dark about ληκύθιον, as he acknow-
ledges.
1. 1211. Διόνυσος, from the Hysipyle. The third line in the
original ended with παρθένοις σὺν Δελφίσιον.
1. 1212. ἐν πεύκαισι, 'in the midst of his pine-torches:'
1. 1215. ἀλλ' οὐδέν, 'but that won't matter.'
1. 1217. οὐκ ἐστιν ὑπότις, from the prologue to the Sthe.necosa.
The third line ended with πλονσίαν ἄροι πλάκα.
1. 1218. βίον, 'livelihood.'
1. 1220. υφεσθαί μοι δοκεῖ (correction for δοκείς), 'it seems to me
right that you should take in sail.' So πλεῖν υφειμένη δοκεῖ Soph. El.
335. This prepares us for the metaphor of the storm in πνευσεῖται πολύ.
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' ἐς Θηβῆς πόλιν.
1. 1227. ὁ δαμόνι ἀνδρών—addressed to Euripides—'you silly fellow,
buy up (πριμαίαι) the flask from him, that he may not rip up all our
prologues!' 'What!' says Euripides, 'am I to buy it of him?' So
πόσου πριμαί σοι; Acharn. 812. Cp. δέχεσθαι τινὶ ll. 2. 186. This
dative is probably ethical, 'to buy at some one's offer;' 'to his satisfac-
tion.' So sup. ι. 34.
1. 1232. Πέλοψ ὁ Ταυτάλεως, from the prologue to the Iphigenia
Taurica; the second line should end ὁινομάου γαμεί κόρῃν.
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 τοὺς προλόγους ἣμων (sup.). So he says, coaxingly, to
Aeschylus, 'Kind sir, by all means give him up the flask, even now' (ἐτι
καὶ νῦν means 'though he has left it so long in your hands to his own
disadvantage'), 'for you'll get a handsome and serviceable one for an
obol.' The majority of editors correct ἀπόδοσι into ἀπόδοου, 'sell.' But
there is a joke in ἀπόδοσι, because the ληκύθιον really belongs to Euripides,
though his heroes were continually dropping it for Aeschylus to pick up.
1. 1237. οὕπως ο', sc. ἀπόδοσει. 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 ἀποδόωω with οὕπως ο'.

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1. 1238. Οἶνος ποσ', from the prologue to the *Melcager*. The second line ended, probably, ὅπε ἔτισεν Ἀρτέμιν.

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. ἀπολεῖ σ', '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 ληκύθιον.

1. 1247. σύκα, 'styes.'

1. 1249. ἔχω γ' ὃς, habeo quemodo, 'I have means of proving him a bad writer of lyric.' ἔχω ὃς resembles the formula, common in negative clauses, ὅπε ἔχω, ὅπε ἔστιν, ὅπες. But Dobree's conjecture ἔχω γ' ὃς is very probable.

1. 1256. τῶν μέχρι νυν. The MSS. τῶν ἐτη νῦν ἐντων. 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' (βασιλεύον ἄνακτα), will be found unassailable. But we are already prepared for objections on the part of Euripides, sup. 914.

1. 1260. δέδωκα. 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. πανύ γε θαυμαστά, spoken ironically.

δεῖξε δή, 'the fact will soon make itself plain.' For a similar impersonal use cp. Vesp. 993 ΦΙΑ. πῶς ἀρ' ἤγγισεμέθα; ΒΔΕΛ. δείξειν ἔσοειν, i.e. res ipsa videtur ostensura. It is more common in the phrase αὐτῷ δείξει.

1. 1262. εἰς ἐν γάρ. This seems to mean, 'I will reduce them all to one form.' The constant iteration of the 'refrain,' and the dactylic measure shall do the same for his verses as his ληκύθιον did for mine. So the Schol. εἰς τὸ αὐτὸ τέλος περατούμενα πάντα.

1. 1263. ψήφοι. Dionysus proposes to 'take some counters, and keep reckoning of them all.'

διαύλοι προσαυλεῖ. This is a stage-direction, 'interlude on the flute heard behind the scenes.'

Φθοῦτ' Ἀχιλλεύ. From the *Murmídones* 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, ab 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. Ἐρμαν μὲν, said by the Schol. to be quoted from the Ψυχαγωγός. Perhaps οἱ περὶ λίμναν are the dwellers on the shore of the Stymphalian lake, who worshipped Hermes as the founder of their stock.

1. 1270. κύδιος, perhaps from the Τήλεφος of Aeschylus. Join μάνθανε μου.

1. 1274. εὐφαμεῖτε. From the Ιργενεία or Ιερεῖα. ‘Hold your peace! the priestesses are at hand to throw open the temple of Artemis.’

μελισσόνμοι. The title of the priestesses at Delphi, as well as those of Artemis and Demeter, was μέλισσαι. But it is difficult to decide whether the word is connected with μέλισθαι, εὐφαμεῖν, or μελισσομεῖν, propitiate, or whether there is some mystical or symbolic allusion to Bees. The priest of Artemis at Ephesus was called ἐσσήν, i.e. a ‘queen’ (or, as the ancients thought, a ‘king’) bee.

1. 1277. κύριος εἰμί. From the Agamem. 104.

δίδων, sc. ‘on the voyage to Ilium.’

1. 1278. τὸ χρημα τῶν κόπων, ‘this tremendous amount of buffeting;’

cp. τὸ χρημα τῶν νυκτῶν ύστερ Νυμ. 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, uninterruptedly by dialogue or anapaests. Here the στάσιμον is set to a harp accompaniment, instead of the flute. τοφλαττόθρατ τοφλαττόθρατ is intended, like θρεπτανελώ Plut. 290, or τὴνελλα Acharn. 1241, to imitate the twang of the harp. Cp. such forms as tarantantara, tirra tirra, tawelledee.

1. 1285. ὁπος Ἀχαιῶν, supposed to follow in construction on κύριος εἰμι ὑπερί. The line is from Agamem. (104 foll.), where however after Ἔλλαδος ἦβας comes ζύμφρονα ταγάν. The next words, from Σφίγγας θύβας... κύνα come from the Σφίγγας of Aeschylus. With θύβα we resume the passage from the Agamemnon, as far as ὅρνα. The next line is perhaps from the Σφίγγας again, and the words τὸ σύγκλινος ἑπ᾽ Αἰαντὶ are borrowed from the Ἠρμος (Thracian women). ὑσαμερίαν (gen.
NOTES. LINES 1266–1305.

plural.) is Dindorf's emendation for ἰςαμερίαν. It is hardly possible (if worth while) to construe the passage. Perhaps the general effect is something like this—'to tell how' the ominous bird of war sends forth with spear and vengeful hand the twin sovereignty of the Achaean, Sphinx of the chivalry of Hellas, 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 τὸ ἔγγελεσ, making it the object of παράσχον, and rendering densam phatangem Aiaci adstantem, with reference to the Salaminian sailors.

1. 1296. ἐκ Μαραθώνος. According to Fritzsche, because of the swampy beds of rushes about the low Marathonian coast, from which well-ropes (ιμοναι) were plaited. It seems more likely that φλαττόβρατ reminds Dionysus of such Persian shrick 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 ἄδειδε καὶ ποῦ τις ἀνὴρ ὑδατηγὸς ιμαὐν, with which we might compare the χειλιδώνιαματα and the ἐπιμύλια φώσι. But the form of the word (ιμονιοστρόφος) 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 ἐβήθος νόμος), to the tragic stage. For ἐκ τοῦ καλοῦ Prof. Tyrrell would read ἐκ τοῦ κάλω, 'from the rope'; with a punning reference to ιμονιοστρόφον sup.

1. 1301. ἀπὸ πάντων πορνείδων μέλη φέρει. The reading of Porson for the common ἀπὸ πάντων μὲν φέρει πορνείδων, which violates metre. Other emendations are πορνείδων (as if from πορνείων dimin.); and πορνείδων, 'lewd songs.'

1. 1302. Μέλητος, a writer of Scolia, or 'drinking catches,' is better known as one of the accusers of Socrates. He is a common butt of Aristophanes and the other comic poets, as a very poor composer of tragedies. Cp. Plato, Apol. 23 E Μέλητος μοι ἐπέθετο ... ὑπὲρ τῶν ποιητῶν ἄχθομενοι.

Καρκίκων. The music of the Carian flutes was melancholy and doleful. Cp. Καρκίκῳ τινι μοῦσῃ προπέμπουσι τοὺς τελευτήσαντας Plato, Legg. 800 E.

1. 1303. χορείων, according to this accentuation gen. plur. from χορεία, 'dance-tune.' The paroxytone χορείων comes, apparently, from χορείων, 'a dancing place,' 'music-hall.'

1. 1305. ἐπὶ τοῦτων, 'in the case of songs like these.' The common
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reading ἐπὶ τοῦτον may, perhaps, mean 'in dealing with a man like this.'

ὀστράκους, 'castagnettes,' 'bones.'
1. 1307. πρὸς ἤγετρον, 'to whose accompaniment these songs are well fitted for singing.'
1. 1308. οὐκ ἐλέος ἱεράζειν. There must be a double meaning in the word. (1) This Muse of Euripides never adopted the Lesbian (Aeolic) style of music; as Aeschylus did in imitating Terpander: and (2) 'this Muse was never attractive enough to play the wanton.'
1. 1309. 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 1307, and the Iphig. Taur. in 1309), so as to give an air of reality to the whole; ll. 1312, 1316 are borrowed, according to the Schol., from the Meleager.
1. 1311. Join περῶν νοτίος βανίστος, 'with drops sprayed from your feathers.'
1. 1314. φάλαγγες. This is a name given to 'spiders,' because of their long jointed legs; φάλαγξ being the technical word for the bones between the joints of fingers and toes. These spiders lurk 'under the roof in corners twiddle-iddle-iddle-iddling their loom-strung threads with their fingers.' The ἐλεἰεῖς ἐλεῖεις ἑλἰστενετε represents the musical 'shake,' or 'run.'
1. 1316. κερκίδος άοιδοῦ, 'the singing shuttle,' like Virgil's arguto fectum Aen. 7. 14.
1. 1317. ἐν ό φίλαλον ἐπάλλε δελφῖς. The dolphin, plunging at the ship's bows, is a picture from the Electra of Eurip. 438 foll.; the addition of μαντεία καὶ σταδίους (perhaps intended to be accus. after ἐπάλλε) is a mere piece of fooling, like the combination of 'thimbles and hope' in the 'Hunting of the Snark.' And in the following lines, the blossom, fruit, and tendril of the vine are all jumbled together in happy confusion.
1. 1323. ὄρας τὸν πόδα τοῦτον. Aeschylus startles us here with a sudden bit of criticism, suggested by περίβαλλε. For, apparently it was regarded as a metrical error to admit an anapaest (περίβαλλε', υ—') 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. I 330. μονφδιών. 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. κελαίνοφαιής, ψυχάν ᾧψυχον, etc.; (4) jingling repetitions, as φώνα φώνα, δάκρνα δάκρνα, 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 εἰεἰεἰεἰεἰσσουσι. 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. I 337. μελανο-νεκυ-είμονα, ‘in dark funeral robes.’
1. I 342. τοῦτ’ ἐκεῖν, ‘that’s what it is.’ She means that her suspicions about Glyce’s thieving are now verified.
1. I 345. Μανία, the name for a female slave, as Μανῆς for a male. See sup. 965; Av. 523.
1. I 350. κυκεφαῖος, ‘in the early dawn,’ ‘before daylight.’
1. I 356. ἄλλ’ ὁ Κρήτης, from a play by Euripides of that name, in which Icarus, caught in the Labyrinth, sings a μονφδια.
1. I 357. ἄμπιάλλητε, ‘lightly lift your feet.’
1. I 358. Δικτυόνη παῖς ἄ καλά (the addition of ‘Ἀρτεμις seems to be a gloss), ‘the Huntress-queen, daughter of Zeus, goddess of beauty.’ So in Agam. 140 Artemis is called ἄ καλα. The picture of the goddess with her pack of hounds ranging the house is inimitably grotesque.
1. I 362. διπύρους, i.e. a torch in either hand: symbolical of the cusps of the crescent moon. ὃψινεῖν, perhaps, ‘piercing bright,’ as ἤξετεα αἰγή ἱελου, II. 17. 372; or ‘nimble,’ ‘quick.’ παράφηνον, ‘light the way to Glyce’s house, that I may make search for stolen goods.’ φορᾶν in the same sense occurs Nub. 499.
1. I 366. ὅπερ, i.e. τὸ ἀγαλεῖν ἐπὶ τὸν σταθμὸν.
1. I 367. τὸ γὰρ βάρος νῶν, ‘for it is the weight of our utterances that it will test.’
1. I 368. εἰπέρ γε δεῖ, ‘if this is what I have to do, to sell like so much cheese the poets’ art.’
1. I 370. ἐπίπονον, ‘pains-taking.’
1. I 372. ἀτοπία is, exactly, ‘queerness,’ ‘oddness.’
1. I 375. μᾶ τῶν, 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 ληπείν, 'was talking nonsense withal.'
1. 1378. παρὰ τῷ πλάστιγγ', a huge weighing machine, with a pair of scales (πλάστιγγ'), 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. ἔχομεθα.
1. 1380. κοκκύσω, 'give the signal,' by crying κόκκυ
1. 1382. εἴθ' ὥφελ', the first line of the Medea.
1. 1383. Σπερχεῖε, the first line, perhaps, of the Philoctetes of Aeschylus.

βοῦνομοι ὥπιστροφαῖ, 'haunts of the grazing kine.'

1. 1385. τοῦδε, sc. of Aeschylus, who had wetted his verse with the waters of the Spercheius, and had made it thereby heavy, like a wool-seller, damping his wool. Euripides had contributed the 'white wings' of a ship; the very type of lightness.
1. 1389. κάντιστησάτω, 'and let him weigh it against mine.'
1. 1390. ἤν = Lat. en!
1. 1391. ἱρὸν, 'temple,' from the Antigone of Euripides. The next verse ran, in the original, καὶ βαμός αὐτῆς ἐστίν ἐν ἀνθρώπων φύσι. In Hec. 816 Euripides speaks of Πειθώ as τύραννος ἀνθρώπων μοῦν. 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 Πειθώ, as the next lines run μόνον δὲ Πειθώ δαμόνων ἄποστατεί, etc.
1. 1393. ἰπει, 'preponderates:' said of the descending scale, as Π. 22. 212 ἰπει Ἑκτρος αἰσθήμαν ἱμαρ.
1. 1398. καθέλξει, 'shall drag your scale-pan down.'
1. 1400. βεβληκ' Ἀχιλλεύς, quoted from the first edition of the Telephus of Euripides, where Achilles and the other captains are represented as dicing. Dionysus maliciously suggests to Euripides a paltry and trivial verse, when he wanted something κάρτιτερ καὶ μέγα. The Schol. says that Dionysus also means to hint that Aeschylus had practically won. But two aces and a quarte are surely not good points to make off three dice, when you might throw τρίς ἔξ, Agam. 33.
1. 1401. λέγοιτ' ἂν, 'be pleased to recite, as this is your last weighing.'
1. 1402. σιδηροβριθές, from the Melicager.
1. 1403. ἐφ' ἀρματος, from the Glaucus Potnies; the next line ran ἰπποι τ' ἐφ' ἰππων ἱππὸν ἐμπεφυρμένοι.
1. 1406. Αἰγύπτιοι, although they knew how to raise such ponderous blocks of stone, as their temples and pyramids show. And, probably, there is a further allusion to the common statements in Homer about the superior size of men and things in the heroic age.

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NOTES. LINES 1377-1434.

1. 1407. καὶ μηκέτ', sc. κρίνῃ τὴν ποίησιν ἡμῶν.
1. 1408. Κηφίσσαβὼν, see on sup. 944; 1048.
1. 1409. τὰ βιβλία, sup. 943. After 1. 1410 Fritzche, 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 1. 1411 be a continuation of the words of Dionysus, after Αἰγύπτιοι.
1. 1416. ἀπεὶ = abibis not abi.
1. 1418. ἐπὶ ποιητήν, see sup. 69.
1. 1419. τοὺς χορούς, sc. at the plays about to be produced at the Great Dionysia, which would come on some two months later.
1. 1421. μοι δοκῶ, 'my intention is.' The personal adaptation of the common phrase δοιεί, ἐδοξέ μου.
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, δυσαριστοτόκεια, I1. 18. 54.
1. 1424. ποθεὶ μέν, imitated from the Φρούριοι of Ion of Chios; where Helen says to Odysseus, σιγᾷ μέν, ἔχθαρει δέ, βούλεται γε μήν.
1. 1429. πόρμον, '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 (Alcibi. 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: ἐθρεψέν δὲ λέοντα σίνν, 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.' Fritzche assigns the line μάλιστα μέν to Dionysus; and sees in it an allusion to Δέων (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 Δέωντα σκύμνον in 1. 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.
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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 σοφωτάτη φύσις, and in l. 1445 is asked to speak σαφέστερον. Meineke gets over our difficulty and points the perplexity of Dionysus by reading σοφός in both places.

l. 1437. εἰ τις πτέρωσας. 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-blown to Cleiocritus, Cinesias, and Cephisophon; and (3) to suggest that the only course of safety for the state is entirely to reverse her hitherto policy; and, in fact, to achieve the impossible. The ‘impossible achievement’ of making use of Cleiocritus and Cinesias is phrased just like the ‘impossible’ contingency, suggested (Acharn. 915 foll.) by the informer, that the introduction of Boeotian wares, such as ‘wicks,’ might cause a conflagration in the docks; ἐνθεῖ ἄν (sc. τὴν θραυσσάθα) ἐστὶν ἄνηρ Βοιώτιος | ἵψας ἄν εἰσπεμβείειν ἐστὶν νεώριον | δι’ ὑδρορρόει, βορίειν ἐπιτηρήσασ μέγαν, | κεῖσθαι λάβοιτο τῶν νεών τὸ πῦρ ἀπαξ, | σελαγωνῖτ’ ἄν εὐθὺς. The materials for the picture in the present passage are not, indeed, a ‘wick’ and a ‘peascoak;’ but the fat and unwieldy Cleiocritus, who is called the son of an ostrich (Av. 876), and the spindle-shanked, unsubstantial, dithyrambic poet, Cinesias (μακρότατος καὶ λεπτότατος Κυνηγός Ath. 12. 551). ‘If anyone, having feathered Cleiocritus with Cinesias (that is, having attached the light man, like a pair of wings, to the heavy one),—the breezes should waft them over the ocean-surface—if they should engage in 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 γέλων ... τίνα; (l. 1439) after βλέφαρα τῶν ἑναντίων (l. 1441); so that the words of Euripides ἐγὼ μέν οἶδα, etc., would be a direct answer to the challenge, νοῦν δ’ ἐχει τίνα; as they stand, they merely mark the transition from nonsense to oracular obscurity.

l. 1451. εὗ 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 genius: which gives the point
to the name as applied to Euripides. The allusion to Palamedes, the man of inventions and dodges, proves that the commentators are wrong in proposing to expunge the grotesque lines about Cleiocritus and Cinesias.

1. 1456. πόθεν; 'how could that be?' as in the frequent Demosthenic formula, πόθεν; πολλοὶ γε καὶ δεῖ.

1. 1457. πρὸς βιαν, 'sore against her will;' as in Acharn. 73.

1. 1459. ἡ μήτε χλαίνα. The χλαίνα, or 'cloak,' is of finer texture, and more valuable than the rough 'rug' of goat-skin (σισύρα); and so would represent the better, as distinguished from the lower, citizens. The Athenians are most hard to please.

1. 1460. εἰπὲρ ἄναδύσει (Fut. 2 pers. sing. ἄναδύσωμαι), 'if you mean to emerge into the upper world.' Some make ἡ πόλις the subject to ἄναδύσει (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 δ-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 dicsats, etc., and so is really 'poverty' to the state. The first part of the advice tallies with that given by Pericles (Thuc. 1. 143), ἡν τ' ἐπὶ τὴν χώραν ἡμῶν πεζῇ ἱωσῖν, ἡμεῖς ἐπὶ τὴν ἐκείνων πλευσόμεθα. The recommendation to trust in the 'wooden walls' is older still.

1. 1466. εὗ, πλῆν γ'. 'Probate quidem hoc consilium Bacchus, sed veretur tamen, si quid inde boni redundaverit ad rem publicam, ne id totum absens judices, quos imprimis odit noster, ut ex Vespis aliisque eius fabulis intelligitur.' Bothe. The force of πλῆν γε seems to be that it is not absolutely true that the πόρος is ἀπορία for everybody; seeing the dicast grows fat on it.

1. 1468. αἱρήσομαι γὰρ. 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 ἐπότερον rather than
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όνπερ. By this interpretation we gain an emphasis for αὕτη, 'my decision shall be this well-known one, I'll take whom I please.'

1. 1469. οὐσ ὄμοσας. When? The Schol. says πρὶν κατελθεῖν.
But we know nothing about this.

1. 1471. ἐγὼ ἡμῶν, 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 Aelous of Euripides; where Aelous detects the incest of Macareus with Canace (sup. 850), and addresses him sternly with the words αἰσχυστον... προσβλέπεις; on which Macareus retorts τί δ' αἰσχρόν, ἢ μὴ τοὺς 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 πνεῖν and δεῖ-πνεῖν—'breath and breakfast: nap and blanket are all the same!'

1. 1479. χωρείτε, addressed to Aeschylus and Dionysus (as shown by σφω ἐνθ); the address returns immediately after to the more important personage, who is going to carry out the orders. So in Vesp. 975 ἔθροι, ἄντιβολῳ σ', ὀικτείρατ' αὐτόν, ὡ πάτερ, καλ μὴ διαφθείρητε, Lysist. 1166 ὀφέτ', ὡ γάθ', αὐτοῖς.

1. 1484. πάρα δὲ πολλοῖσιν μαθεῖν (i.e. πάρεστι), 'one may learn it by many proofs.' Euripides had vaunted the glories of ξύνεσις, a favourite word with him (sup. 893); so that here a distinction is drawn between specious and untrained ξύνεσις, and the same quality trained and perfected (ἡκριβωμένη).

1. 1485. δοκήσας, 'having proved himself,' 'having been adjudged to be;' as in Λυ. 1585 ὀρνιθές τινες ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὁρνέας ἐποβαν ἄδικειν.

1. 1491. χαρίεν. Just as we say, 'quite the correct thing;' meaning, at once, proper and advantageons.

1. 1493. ἀποβαλόντα μουσικήν, 'having discarded all true taste.' The Chorus seeks to draw the distinction between true poetry and real art, as represented by Aeschylus, and the literary trickery and sophistry of Euripides; which here, as in the 'Clouds,' was unfairly taken to represent the sum and substance of the Socratic teaching.

1. 1496. σεμνοῖσι, 'grand,' 'imposing;' as in Hippol. 952 θηρεύοντι γάρ | σεμνὸς λόγοις αἰσχρὰ μηχανῶμενοι.

1. 1497. σκαριφησμούς, 'petty quibbles;' properly 'scratchings up.' So σκαριφασσαί, used of the action of a fowl on a dunghill; like σκαλεῖν, from which comes σκαλ-ἀθυμάτια, in a similar sense of 'quib-
NOTES. LINES 1469–1526.

blings’ (Nub. 639). ‘It is the mark of a crazy man to waste idle hours over fine words,’ etc.

1. 1501. ἰμετέραν. Scaliger corrected to ὑμετέραν. But a compliment to Athens is implied in the use of ἰμετέραν by Plato; as though he claimed Athenian citizenship.

1. 1504. τουτί. The Schol. says only σχοινίον πρὸς ἀγχονὴν ἢ τι τοιοῦτο σύμβολον θανάτου. Probably the τὰ τρία εἰς θάνατον, the three ‘instruments of death,’ are meant; namely, ἔφυος, βρόχος, and κάνειον (hemlock). For τουτί in l. 1505, which makes a paroemiac in an unexpected place of the anaepastic system, Bergk reads τοῦτοις, sc. βρόχους, Meineke τοῦτοις, as though the πορισταῖ were sitting in the theatre. The πορισταῖ were a special board established for the levying of extraordinary supplies (πόροι). For Cleophon see sup. 679. About Myrmex and Archenomus nothing is known. If Nicomachus be the person against whom the (30th) speech of Lysias is directed, he was a ὑπογραμματεύς, of servile origin, who was entrusted with the revision and publication of the Laws of Solon; but he kept the work hanging on, month after month, and altered the laws to suit his pocket and his politics. He fled from Athens at the time of the Thirty; but returned with the revival of the democracy, and resumed his task, with even more discreditable results.

1. 1511. στίγασ, ‘having branded them;’ the punishment of runaway slaves.

1. 1513. Adeimantus was a friend of Alcibiades, and his colleague in the expedition to Andros (407). He was one of the commanders in the battle of Aegospotami, and though he was taken prisoner, his life was spared. He was impeached by Conon for treacherous aid given to the Spartans in the battle.

1. 1520. ὁ πανυργός, sc. Euripides.

1. 1523. 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. τοῖς τούτῳ τοῦτον μέλεσιν. This is translated, ‘be his escort, celebrating him with his (own) lays and tunes.’ Bentley conjectured τοῖς ιαυτοῦ, but perhaps we may justify τούτου from Plato, Lach. 200 Ὁ ἔπει καὶ ἐγὼ τὸν Νικήρατον τοῦτον ἥδιστα ἐπιτρέπομι, εἰ ἐθέλει οὖν. 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 Ποτνεῖος. Perhaps the song of the Πρόπομποι at the end of the Eumenides was in the mind of Aristophanes as he wrote.

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1. 1530. ἀγαθὰς διάνοιας, cp. Eum. 1012 εἰ Ὁ ἀγαθῶν ἀγαθὴ διάνοια 
       πολίταις.

1. 1533. πατρίως ἐν ἄρουραις. 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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