BACCHANALIAN RELIEF ENCIRCLING A MARBLE VASE IN THE BRITISH MUSEUM.
THE

BACCHAE OF EURIPIDES

WITH

CRITICAL AND EXPLANATORY NOTES

AND WITH NUMEROUS ILLUSTRATIONS FROM WORKS OF ANCIENT ART

BY

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PREFACE.

For my earliest interest in the celebrated, though often far from easy, play, a new edition of which is here offered to the public, I am indebted to the fact that, some fifteen years ago, in common with many other students in this University, I had the advantage of attending a course of lectures upon it, by the Reverend W. H. Thompson, the present Master of Trinity College, who was at that time Regius Professor of Greek. Those who shared that advantage will long remember his happy renderings, and his brief and pointed criticisms, which had the rare merit of being sufficient for their immediate purpose, while at the same time they were calculated to stimulate the student to further investigation on his own account.

The impulse thus given to the study of the play led to my continuing to devote attention to it, after taking my degree, and to my including it from time to time, in and after 1869, among the subjects of my College lectures. After a while, it occurred to me that the materials thus collected might serve as a
foundation for an edition of the play; and, finding from the Master of Trinity that there was no prospect of his editing it himself, I began under his kind encouragement to prepare to do so. My notes, however, had not proceeded further than the first 433 lines of the play, when they were laid aside for other editorial work, shortly after the publication in 1871 of Mr Tyrrell's edition, which, together with Mr Paley's already existing commentary on all the plays, appeared likely, for some time to come, to meet the wants of English students. In the course of last year, however, finding myself attracted once more to my original purpose, I set to work afresh, and devoted the summer of that year to recasting, or rather, entirely rewriting, the notes which I had already prepared, and also to reducing into some sort of order the materials collected for the remainder. To do this, and to get the explanatory notes into type, was the holiday-task which I set myself for the summer vacation of 1879, the claims of University and College duties in term-time rendering it otherwise nearly impossible to prepare a work like the present, which, limited as it may seem in compass, has involved a not inconsiderable amount of labour, even apart from what appears on the surface. Indeed, it could hardly have been undertaken at all, but for the existence of that excellent institution, the University Long Vacation,—an institution against which a few bold hands have been lately lifted, but which nevertheless, in the
form in which we are familiar with it in the Colleges of Cambridge, where residence under due limitations is allowed but not enforced, has a value, for teachers and learners alike, which it would be difficult to overestimate.

My endeavour throughout has been to supply, in a convenient and comprehensive form, a kind of handbook to the criticism, interpretation and archaeological illustration of the play, which should be interesting and instructive to the student, whether at School or College, and also to some extent useful to the more advanced scholar. The short introductory essays with which the volume opens, include a sketch of the closing years of the poet, and some account of the points of interest whether in mythology or in art, in dramatic or in textual criticism, which are connected with this, perhaps, his latest work. In the critical notes at the foot of the page, which, for obvious reasons of general convenience, are written in Latin, the manuscript readings are recorded, together with all the conjectural emendations that appeared for any reason to deserve notice, and also the principal variations occurring in the text as printed in nine previous editions. In settling the text, I have endeavoured to decide in each case to the best of my judgment according to the evidence before me, with the result of finding myself on the whole in closer agreement with the second editions of Kirchhoff and Nauck than with those of any other editor. In the explanatory
notes, at the end of the book, due acknowledgment is made of all my more important obligations to others, and of many even of the less important. Further, I have, as far as possible, gone on the principle of quoting parallel passages in full, instead of contenting myself with a bare reference, considering the former course not only more convenient to the reader, but also fairer in every way, as by this means any argument that rests upon a quotation can at once have its due weight assigned to it,—neither less nor more. Those who have ever had to spend much time in looking up references will, I think, agree with me in holding that few things are more vexatious than to find a particular opinion on a doubtful point supported by an array of references which may or may not be relevant, but all of which have to be tested in detail before any further advance can be made. As a matter of fact, few people take the trouble; and those who do, find themselves often discouraged by their experience from continuing to make the attempt.—It may be added that the short pieces of translation occasionally given in the notes are, in the case of the dialogue of the play, extracted from a rendering of that portion in blank verse, which I prepared for my use in the lecture-room.

In the explanatory notes, a number of adversaria by R. Shilleto (1809—1876), whose name is here gratefully recorded by one of his many private pupils, are now printed for the first time from his interleaved
copy of the Poetae Scenici in the Cambridge University Library, as well as a few conjectures and other notes by the same scholar, for some of which I am indebted to the Rev. A. J. Tuck, Assistant Master at Uppingham School, who attended his lectures at King’s College. I have also the pleasure of thanking the Rev. W. H. Thompson, D.D., Master of Trinity College, and J. S. Reid, Esq., Fellow of Gonville and Caius, for kindly placing their own conjectures at my disposal. A few suggestions of my own, which I venture to submit to the judgment of scholars, will be found in the notes on the following lines: 126, 135, 147, 209, 251, 278, 327, 550, 1002, 1008, 1157, 1207, 1365. In the case of one or two of them, it is some slight gratification to find them to a certain extent confirmed by their having independently occurred to others.

I have endeavoured throughout to devote particular attention to points of archaeological interest and especially to the illustration of the play with the help of monuments of ancient art. Under the new scheme for the Classical Tripos, one of the special subjects in which students will be able henceforth to obtain distinction, after taking honours in pure scholarship, is Classical Archaeology, including ancient art and mythology, with certain prescribed portions of the wide province of topography and antiquities; and provision is already being made by Professorial and other teaching for the due instruction of students
in that department. Thus any Cambridge scholar who in future years undertakes a work similar to the present will happily be able to start with the advantage of a systematic study of ancient art which has only to a limited extent fallen to the lot of the present editor. On the general subject, however, I have had the pleasure of attending some of the lectures given by Professor Colvin, and by Dr Waldstein, and it will be observed that one or two incidental points in the Introduction are due to the former. But, for my special purpose, I have naturally found it necessary to rely in the main, on the study either of the actual monuments of ancient art or published representations of them, besides constantly consulting the somewhat scattered literature of the subject, a conspectus of which, so far as it has come within my own knowledge, is given at the end of the Introduction. Among the archaeologists of the last generation, to whose works I am thus under special obligations, are Otfried Müller and Otto Jahn. In the case of living authorities on ancient art and archaeology, my thanks are due to Jahn's distinguished nephew, Professor Michaelis of Strassburg, for drawing my attention to one or two recent German contributions towards the archaeological illustration of points immediately connected with the play, and in particular for enabling me to supply a more accurate copy of one of the sculptured representations of the death of Pentheus, than those hitherto published: to C. T. Newton, Esq., C.B., honorary
D.C.L. and LL.D. of Oxford and Cambridge respectively, for indicating several of the subjects suitable to my purpose, among the treasures of art entrusted to his keeping in the British Museum: and to the Reverend C. W. King, Senior Fellow of Trinity, for allowing me to consult him on the particular province of ancient art in which he is a recognised master. I am further specially indebted to Messrs George Bell and Sons, the publishers of Mr King’s *Antique Gems and Rings* (1872), for allowing electrotypes to be taken for this book from woodcuts used in that admirable work; eleven of the illustrations (including a gem in the Fitzwilliam Museum, originally engraved for the Syndics of the University Press) are, with the author’s kind concurrence, borrowed from the comprehensive series there published. The remaining twenty-one have been prepared expressly for this volume by Mr F. Anderson, the skilful artist and engraver engaged in the establishment of Messrs R. Clay, Sons, and Taylor. A full description has been given, not only of all the thirty-two illustrations here selected (with an indication in each instance of the source from which it is derived); but also of other works of art connected with the play, which though not included in this selection, nevertheless deserve particular attention for their archaeological interest. Specialists in this department may perhaps find little that is entirely new to them in these illustrations, but I have had in view the needs of the large body of those
who take a general interest in such matters, but to whom the copies of monuments of ancient art hitherto published are often somewhat inaccessible, owing partly to their being generally confined to works that can hardly be consulted except in our larger public libraries. Several of the illustrations, however, are, I have reason to know, more accurate than those that have appeared elsewhere; and I may add in conclusion that a terracotta lamp from Cyprus (on p. 238) as well as a gem lately found in the north of England (p. cxlviii) are here figured and described for the first time. For placing in my hands the originals of both of these, I have the pleasure of thanking the Reverend S. S. Lewis, F.S.A., Fellow and Librarian of Corpus Christi College.

J. E. SANDYS.

Cambridge,

July 31, 1880.
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§ I. The legend of Dionysus.

The story of the birth of Dionysus, in its simplest form, is as follows: Semele, daughter of Cadmus, king of Thebes, being beloved by Zeus, was beguiled by the jealous Hera into asking him to visit her, as he visited Hera herself, in the full glory of his godhead. He accordingly appeared before her, in all his majesty as the god of thunder; Semele, overpowered by his presence, was struck dead by his thunderbolts; but in her death she gave untimely birth to a child, whom Zeus, its father, rescued from

S. B.
the lightning-flames and hid in the hollow of his thigh, until its time of birth was fully come. On the second birth of the infant god, his father sent him by the hands of Hermes to the nymphs of Nysa, who brought him up in a cave among the dells of that mountain, and, as a reward for their ministrations, were placed by Zeus among the stars, under the name of *Hyades*.

The name of Dionysus was supposed in ancient times to be derived from that of Zeus his father, and Nysa, the haunt of his earliest days¹. Nysa is first mentioned in connexion with the legend of Lycurgus, king of Thrace (*Iliad* vi. 133); but many other places of that name are referred to by ancient authorities, in Phocis and Euboea, in Egypt and Arabia, in Ethiopia and India, all of them associated with the worship of Dionysus (note on l. 556). The name may be connected with a rare word meaning "trees²," and it would be therefore particularly appropriate as the designation of a well-wooded spot: this view is supported by the fact that in one of the minor Homeric hymns, the infant god in the dales of Nysa is described as making the woodland his favourite place of wandering³; and it may also be illustrated by the word *δενδρίτης*, which was one of the many epithets under which the god was worshipped⁴.

¹ Diodorus Siculus III 64, ἀπὸ τοῦ πατρὸς καὶ τοῦ τόπου.
³ Homeric hymn 25 (26), 8, φοιτήσεις καθ’ υλήνεις ἐναίλους.
THE LEGEND OF DIONYSUS.

The popular legend of his second birth was long ago a stumbling-block to the scepticism of the Theban king who denied his divinity; and, if it remains unexplained, it may still continue to be a cause of offence, more especially to those who acquiesce in the belief that the vulgar legends of Greek mythology were the offspring of little better than an inventive, and somewhat disordered, imagination. It has therefore been suggested that the very uncertainty of the position of Nysa on earth is an indication that, in its original form, it must be traced to those clouds of heaven which are the ultimate source of no unimportant portion of the mythology of the Aryan nations; the trees of Nysa must, in fact, be looked for in the same region as the great ash-tree of Teutonic legend whose branches embrace the whole world. The story of the birth of Dionysus thus resolves itself into nothing more than a rude personification of the powers of nature; the rain-cloud, big with tempest, is his mother, while his father is the sky that enfolds in its embrace the gathering storm. The short and sudden shower

1 Bacchae, 242—5.
3 Yggdrasill: Cox, Mythology of the Aryan Nations, II 18. Wecklein himself refers to A. Kuhn, die Herabkunft des Feuers und des Göttertranks [Berlin, 1859], p. 24 ff., p. 131 ff. Kuhn, it will be remembered, is a leading exponent of what has been called the 'meteorological,' as contrasted with the 'solar,' theory of Comparative Mythology. Max Müller, in maintaining the latter, assigns 'a proportionately small space to meteorological phenomena, such as clouds, thunder, and lightning' (see his Lectures on the Science of Language, Series II. ed. 1864, p. 517, to end of lecture xi).
which, after a flash of lightning and a clap of thunder, is discharged by the bursting cloud, and falls to earth before its time, is crudely described as the untimely birth of "Τής, the Rain, from "Τή, the Cloud; the former is only another name for Dionysus, and the latter for Semele, while his nurses are the 'Τάδες, the nymphs of rain ¹. Again, the passing shower is carried up once more in mist and vapour to the sky, and in due time falls to earth again, in a fertilizing and abundant rain ². Thus, Dionysus is the offspring of the clouds descending in the storm; is, in fact, the blending together of the watery and the fiery elements in nature. In this union of moisture and warmth, which fosters the fruits of the earth, displays its strength more especially in the fiery juice of the vine, and shares its domain with the power that presides over the ripening corn, we recognise the peculiar characteristics of the gentle and genial, as well as the stimulating and inspiring influence of Dionysus ³.

¹ Etymologicum Magnum under "Τής: επιθετον Διονυσου.  ὤ δέ Φερεκόδης τὴν Σεμέλην "Τήν λέγει καὶ τὰς τοῦ Διονύσου τροφοθὰ Τάδας (Wecklein, u. s., p. 2).

² Wecklein, however, prefers regarding the story of the god being hidden in the thigh of Zeus, as only a second mode of representing the origin of Rain, which has been combined with the first. The legend of Dionysus being hidden in the thigh of Zeus is compared by Kuhn, u. s. p. 167, with the Indian account of soma (see p. xiii), entering the thigh of Indra. For Greek attempts to rationalise the legend, see Diodorus Sic. III. 62 (also on Δ. πυρεγενῆς, Strabo XIII iv § 11 and v iv § 8).

³ Plutarch de Iside et Osiride § 35 (quoted by Wecklein), [Moralia p. 365 A], διὶ δ' οἱ μόνον τοῦ οίνου Διόνυσον, ἀλλὰ καὶ πάσης ύγρας φόσεως Ἑλληνες ἥγουνται κύριον καὶ ὀρχηγὸν, ἀρκεῖ Πυθαγόρει μαρτυρεῖ εἶναι, λέγουν Δευδρέων δὲ νομὸν Διόνυσος πολυγαθῆς αὐξάνω, ἀγνὸν
THE LEGEND OF DIONYSUS. xiii

A partial parallel to this may be found in the ancient Indian mythology. According to the Rig Veda (ix), the exhilarating juice of the soma-plant, of which all the gods are eager to partake, plays an important part in bracing Indra for his conflict with the hostile powers of the atmosphere. Soma is also the god who animates this juice, an intoxicating draught which takes a conspicuous place among the sacrifices of the Vedic age. 'The simple-minded Arian people,' says Professor Whitney, 'whose whole religion was a worship of the wonderful powers and phenomena of nature, had no sooner perceived that this liquid had power to elevate the spirits, and produce a temporary frenzy, under the influence of which the individual was prompted to, and capable of, deeds beyond his natural powers, than they found in it something divine: it was to their apprehension a god endowing those whom it entered with god-like powers.' Soma 'dispels the darkness,' and 'lights up the gloomy nights,' he is 'the priest of the gods, the leader of poets, a rishi among sages, a bull among wild animals, a falcon among kites, an axe in the woods'; as an

φέγγος δωράς (fragn. 125). To this may be added id. p. 675 Symp. 111 § 4, ἀμφότεροι γάρ οἱ θεοί (Poseidon and Dionysus) τῆς ὑγράς καὶ γονίμου κόριοι δοκοῦσιν ἄρχης εἶναι.

1 asclepias acida or sarcostemma viminalia.

2 Muir's Sanskrit Texts vol. 5, sect. xvi, p. 258, Kuhn u. s., pp. 56 ff., 118 ff. Cf. line 284 of the play, οὗτος θεοῦσι σκέπασαι θέος γεγός.


4 The title given to the seven sages of ancient Hindu tradition. 'In its widest meaning the word was taken to denote the priestly bards who conducted the worship of the gods' (Cox, Mythology of the Aryan Nations, 1 p. 413).
object of adoration he is associated with Agni, the divinity of Fire\(^1\).

Even in his transformations into serpent, bull, bear, lion or panther, by a coincidence which may, of course, be merely accidental, Dionysus finds his counterpart in the monstrous shapes assumed by the changing clouds, whether as described in the Nubes of Aristophanes (347), ‘Centaur or pard or wolf or bull’: or as in the familiar lines of Shakespeare:

‘Sometime we see a cloud that’s dragonish;
A vapour sometime like a bear or lion,
A tower’d citadel, a pendent rock,
A forked mountain, or blue promontory
With trees upon ’t, that nod unto the world,
And mock our eyes with air: thou hast seen these signs;
They are black vesper’s pageants\(^2\).’

Passing, however, from this cloud-land of uncertain speculation, and returning to the traditional legend of Dionysus, in the shape in which it was familiar to the Greeks themselves in historic times, we find that, at Delphi, the god whom we have just described as the offspring of the sky and the rain-cloud, was closely associated with the god of sunshine, Apollo. On the two pediments of the Delphic temple, the art of the sculptor represented the setting of the sun, and the birth of Apollo, together with the forms of Dionysus and his attendant Thyiades; while the heights of Parnassus were not sacred to the sun-god alone, but were also the favoured haunt of Dionysus. The immediate surroundings of the central sanctuary of Hellenic religion had the appearance of a vast natural

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\(^1\) Muir, \textit{u. s.}, pp. 267, 269.  
\(^2\) \textit{Antony and Cleopatra}, IV. 14.
THE LEGEND OF DIONYSUS. xv

theatre¹, closed by the semicircular range of the Phaedriades, and, for the greater part of the day, those resplendent rocks, facing nearly south, reflected the full rays of the sun on the temple of Apollo²; but at sunset, when the light had left their lower portions, those brilliant cloud-effects were seen, which poetic fancy called the torches held aloft by Dionysus, as he leaped along the ridges of Parnassus; while the sun-beams, darting athwart the two peaks, to the east and to the west of the Castalian fount,

'translucent, pure,
With touch ethereal of Heaven's fiery rod,'

were described as the shooting and brandishing of the wand of Dionysus³.

Confining ourselves mainly to the details of the legend which are recognised by Euripides himself, we find Phrygia mentioned as one of the god's earliest homes. He grew up under the care of the goddess Rhea, or Cybele, who taught him the mysteries on mount Tmolus in Lydia; from her sacred rites the Phrygian flute was borrowed, to be blended in his worship with the sound of the tympanum which is described by our poet as the joint invention of herself and Dionysus (l. 59). He discovers the vine and spreads its cultivation over many lands, visiting Egypt, Syria and Arabia and other parts of Asia: according to a form of the legend, unrecognised by Euripides, which became popular after the eastern conquests of

¹ theatroûdês (Strabo IX p. 418). ² Mure's Tour in Greece, I p. 188. ³ See notes on lines 306—308. The line quoted above from the Samson Agonistes, I need hardly say, does not refer to Castalia in its original context.
Alexander, he advanced in triumph even to distant India. Wherever he went, he was attended by a band of followers who, in the earlier legend, were either the nymphs who had nursed him, as related in the Homeric hymn, or the Charites whom comparative mythology identifies as the shining steeds of Dawn, though Hellenic legend never represents them except as graceful beings of human form. As time went on, this simple company was expanded, by the imagination of poets and artists alike, into a multitudinous troop, including the goat-footed Pan, the sage Silenus, the frisky Satyrs and the frenzied Maenads. Wherever he went, his votaries arrayed themselves in a fantastic garb; wearing the skin of the fawn or of the panther (note on l. 24), crowning themselves with the leaves of the vine, the ivy, or the smilax (107), sometimes even entwining serpents around their hair or about their limbs (102). They took into their hands the rod of the narthex or giant fennel (113); or the thyrsus, the light wand swathed with ivy and capped with a fir-cone, which was the special badge of Bacchic worship (25). In their dances by night, they waved about the pinewood torch (146), while the

1 Nonnus Dionysiaca l. 36. Curtius, Alex. viii 10 § 11 (ad Nysam urbem pervenit). a Libero patre conditos esse dicebant: et vera haec origo erat. sita est sub radicibus montis, quem Meron incolae appellant. inde Graeci mentiendo traxere licentiam, Iovis feminine Liberum patrem esse celatum.

2 l. 414, έκείνοι Χάριτες. Cf. Plutarch Qu. Gr. 36, οὖν Χαρίτεσσιν (quoted in note on l. 100), and Pausanias v 14 (end), (at Olympia) πρὸς τῷ τεμένει τοῦ Πελοποί Διονύσου μὲν καὶ Χαρίτων ἐν κοινῷ, μεταξὺ δὲ αὐτῶν Μούσων καὶ ἐφεξῆς τοῦτων Νυμφῶν ἐστὶ βωμός.

3 Max Müller, Lectures on Language ii pp. 369—376, 383.
flute (128, 380) and the tympanum (59) were among their characteristic instruments of music.

Breaking loose from the ordinary duties of everyday life (118), they held their revels on the hills, rapt into a state of wild and ecstatic enthusiasm which, with its frolics in the open air, amid the sights and sounds of nature, recalled the careless happiness of a by-gone time, before the advance of civilisation had robbed life of its romance. They rejoiced in the pursuits of the chase, hunting the wild goat to the death, rending their prey in pieces as it quivered in their grasp, and feasting on the raw flesh of their victim. At the touch of their rods, as the poet tells us, springs of water leaped forth from the stricken rock, fountains of wine shot up from the earth, and marvellous streams of milk oozed from the soil, while honey dropped from their ivied wands (147, 700—711). As contrasted with marvels such as these, suggested by the poet’s imagination, we find that regular festivals in honour of the god were held in alternate years, under the name of trieterica, on Parnassus, and elsewhere; in Attica, where these trieterica were never introduced, the worship of Dionysus was, in historic times, celebrated in simple country-festivals of rude

1 ad naturae integritatem castitatemque et aurei saeculi felicitatem redire videbantur qui illa celebrabant, et cum feris quandam communiatem inibant (Hartung, Euripides restitutus II. 551). For a prose poem on the subject, see Maurice de Guérin’s la Bacchante p. 391 ff.

2 At the festivals of Dionysus these marvellous streams may have been produced by mechanical means, as suggested by Hero de automatis p. 247 ed. 1693, ἐκ μὲν τοῦ βόρεου τοῦ Διονύσου ἦτοι γάλα ἡ ὕδωρ ἐκπληκτισθῆσαι: ἐκ δὲ τοῦ σκύθου οἶνος ἐκχυθήσεται ἐπὶ τὸν ύποκλεμένον πανθηρίσκον κ.τ.λ.
rejoicings over the gathering in of the vintage; as well
as in the feast of the wine-press called the Lenæa,
in the ancient festival of the new-wine known as the
Anthesteria, and chiefly in that of the great Dionysia,

With its Bromian mirth, at the coming of spring;
With the strife of its choirs, as they cheerily sing;
With its Muse of the flute deep-murmuring. *Ar. Nubes* 311.

While, in Attica, his worship was thus blended with
the refining influences of poetry and music, the wilder
extravagances of his ritual seem to have lingered long
among the barbarous tribes of Thrace.

Lastly, the legend told of the vengeance that
visited all who opposed the worship of the god, and of
this vengeance the two most signal instances were the
fate of the Thracian king, Lycurgus, and the Theban
prince, Pentheus. In the case of the former, all the
revel-band of the god were captured by the king, but
the women were soon set free: the land ceased to
bear fruit, the king was struck with madness, killed
his own son by mistake, and himself came to an un-
timely end, torn in pieces by horses at the bidding
of Dionysus. After this, Dionysus, passing through
Thrace without further resistance, returns to Thebes,
the city of his birth, drives the women out of their
homes, and makes them hold revel on Cithaeron, to
the indignation of Pentheus, their youthful king, who
is bent on putting a stop to the scandal and asserting
his authority; he is lured out to the hills by Diony-
sus; where his mother, Agave, under the influence of
Bacchic transport, mistaking him for a wild animal of
the chase, tears him in pieces, and thus unwittingly
kills her unhappy son.
§ 2. The legend of Dionysus in Greek literature down to the time of Euripides.

The earlier Epic poetry supplies us with a striking passage on the story of Lycurgus, king of Thrace, whose life, like that of Pentheus, is cut short by his hostility to Dionysus. It occurs in the episode of Glauces and Diomedes, where the former refers to the legend in the following terms:

Against the gods of heaven I dare not fight,
No! for e’en Dryas’ son, Lycurgus strong,
Lived not a long life, when he warred with heaven.
He, on a day, from Nysa’s haunts divine
Drave forth the nurse-nymphs of mad Dionysus,
Who all to earth flung down their holy gear,
Struck by the ox-goad of the ruthless king.
The god, affrighted, plunged beneath the wave,
Where Thetis in her lap enfolded him
Dazed by the king’s rebuke. With him the gods
Who lightly live were wroth, and Cronus’ son
Smote him with blindness. Aye! he lived not long,
When once at war with all the immortal gods. Il. vi 129—140.

Elsewhere in the Iliad, Dionysus ‘son of Semele’ is described as ‘a joy to mortals’ (XIV 325, χάρμα βροτοῖσιν); when Andromache rushes forth from her loom to learn the fate of Hector, the poet compares her to a wild maenad (XXII 460, μαυνάδι ἵση); the flute, which was a special characteristic of the worship of Dionysus, is only mentioned twice, once in the description of the marriage-feast in the Shield of Achilles (XVIII 495, αὖλοι φόρμιγγές τε), and again, of the music of Ilium heard in the Grecian camp by the sleepless Agamemnon (X 13, αὖλον
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συρίγγαν τ' ἐνοπήν)—a passage which suggests the obvious remark that Homer assigns that instrument, not to the Greeks, but to the Trojans only. In the Odyssey we find a passing allusion to the death of Ariadne (XI 325, Διόνυσον μαρτυρίησιν); and the golden urn, mentioned in xxiv 74, is called the gift of Dionysus and the handiwork of Hephaestus, but the wine given to Odysseus in Od. IX 197 is mentioned as the gift, not of Dionysus, but of Maron son of Euanthes, priest of Apollo. Hesiod supplies us with only a general reference to the son of Zeus and Semele, Διόνυσος πολυγηθής (Theog. 940); and Herodotus, who refers to his worship in Arabia, mentions him, with Hercules, and Pan, as the most recent of all the gods (II 145).

From these meagre references we gladly turn to a passage of special interest, in connexion with his marvellous transformations. One of the Homeric hymns (VII) tells us how, on a day long ago, Dionysus, son of famous Semele, once appeared in the form of a youth in the bloom of life, standing on a headland by the sea, with a purple robe around his shoulders, and his dark hair flowing adown his neck, when he was seized by some Tyrrhenian sailors who took him for a king's son and carried him off in their vessel, hoping for large ransom for him. They try to bind him fast, but the chains fall away from his hands and his feet, while he sits smiling at them with his dark-blue eyes. The helmsman alone pro-

1 Cf. the statement criticised by Eustathius on ΙΙ. XVIII 495, φασὶν οἱ παλαιοὶ ὡς οὐδαμοὶ αὐλοὶ παρ' Ἑλλησιν.
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testing against the wrong, they sail away under a fair
wind, with the captive youth, when suddenly through-
out the dark ship a fragrant stream of wine gushes
forth, the sail is entwined with a vine and fringed
with clusters of grapes, the mast is hung with dark
ivy, and with blooming flowers and beautiful berries,
and the rowlocks are all wreathed with garlands.
The youth now changes himself into a roaring lion,
while, in the midst of the vessel, he conjures up a
shaggy bear; the lion seizes the captain, while all
the crew are driven into the sea and turned into
dolphins—all save the good helmsman, to whom the
youth in pity reveals himself as Διόνυσος ἐπιβρομος,
and to whom he gives his gracious benediction. This
adventure, one of the most poetical episodes in the
legend of Dionysus, was also a favourite subject in
ancient art, the best remaining example of which
is the frieze of the choragic monument of Lysicrates,
a cast of which may be seen in the British Museum.

Dionysus was also a favourite theme of Lyric
Poetry. In contrast with the grave and sober music
of the Paean of Apollo, we there have the wild and
tumultuous strains of the Dithyramb of Dionysus,
which was specially devoted to celebrating the birth
of the god.

One of the many victories of the Acamantid tribe
in a dithyrambic contest is the theme of an epinician
epigram by Simonides (150 = 205); and among the

1 See also Gerhard's auserlesene Vasenbilder I taf. 49, and Archäo-
logische Zeitung 1874 taf. 5; cf. Philostratus im. I 19.
2 Note on l. 526.
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fragments of Archilochus is the following couplet referring to the dithyrambic song:

ός Διωνύσοι' ἀνακτός καλῶν ἔξαρξαι μέλος
οίδα διθύραμβον ὄνοι συγκεραυνωθεῖς φρένας.

Pindar refers to Arion’s improvement of the dithyramb as one of the glories of Corinth¹, he also alludes to the god’s ivy crown (fragm. 103*), and to the worship of Δίόνυσος δενδρίτης (fragm. 125); among the glories of his own Thebes, he mentions τὰν Διωνύσου πολυγαθέα τιμὰν (fragm. 5), and χαλκοκρότου πάρεδρον Δαμάτερος εὕρηκαίταν Διόνυσον (Isthm. VI. [VII.] 5). He further tells of the large recompense given to the daughters of Cadmus for all their sorrow, ξώει μὲν ἐν 'Ολυμπίων ἀποθανόσα βρόμῳ κεραυνοῦ ταυνέθειρα Σεμέλα, φιλεῖ δὲ μν Παλλᾶς αἰεί, καὶ Ζεῦς πατὴρ μάλα: φιλεῖ δὲ παῖς ὁ κυσσοφόρος (Ol. Π. 28)³; and, in the only fragment of his dithyrambs which has been preserved in any considerable length, he describes himself as πορευθέντ’ αυοίδα δευτερον ἐπὶ κυσσοδέταν θεόν, τὸν Βρόμιον τὸν Ἐριβόαν τε καλέομεν, closing with the line ἀχέιται Σεμέλαν ἐλικάρμυκα χορόι.

The Greek Drama, as is well known, owed its origin to the dithyrambic choruses in the festivals of Dionysus, who was in fact the patron-god of the stage; the theatre at Athens was the ‘theatre of Dionysus,’ his altar stood in the centre of the ‘or-

¹ ταὶ Διωνύσου πόθεν ἐξέφανεν σὺν βοηλάτα χάριτες διθυράμβῳ;
² δενδρίων δὲ νομῶν Διόνυσος πολυγαθής αὐξάνοι, ἀγνὸν φέγγος ὀπώρας.
³ See the exquisite Etruscan mirror in Müller-Wieseler, I lxi 308.
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dechtra,' the middle stall in the foremost row of reserved seats was assigned to the priest of that god, and is still to be seen carved with the inscription, ΙΕΡΕΩΣ ΔΙΟΝΥΣΟΥ ΕΛΕΥΘΕΡΕΩΣ. Hard by the theatre, was the most ancient sanctuary of Dionysus. When the traveller Pausanias visited Athens, he saw, within the sacred enclosure, two temples and two statues of Dionysus, one surnamed Eleuthereus, which was made of wood and received its name from the country deme of Eleutherac, the other made of ivory and gold, the work of Alcamenes. 'Here also,' he adds, 'are pictures representing Pentheus and Lycurgus being punished for the wrongs they had done to Dionysus.'

Tragedy, in particular, in its earlier forms, was in many ways connected with the god. His adventures were often the subject of the set speeches that were interspersed between the choral odes, and when the Tragedy of Thespis had established itself, before Comedy had come into existence, the populace, discontented with the serious style of the new dramatic exhibitions, and resenting the introduction into the performances, of other heroes than the familiar and favourite Dionysus, are said to have expressed their indignation at what they regarded as irrelevant matter in the clamorous protest, which afterwards became proverbial, τί ταῦτα πρὸς τὸν Διόνυσον;2

To Thespis himself is attributed a play called

1 Pausanias i 20 § 3, and 38 § 8 (Leake's Athens i p. 137).
the *Pentheus*, but the only line quoted as coming from it (*ἐργο νόμιζε νεβρίδ᾽ ἔχεω ἐπενδύτην*) is probably to be ascribed to a pupil of Plato¹.

In *Aeschylus*, the doom of Pentheus is the subject of a well-known passage in the prologue of the *Eumenides*, where the Pythian priestess refers to the god, as having taken possession of the heights of Parnassus as his favoured haunt, after compassing the death of the Theban king:

> The Nymphs I worship, near the vaulted cave Corycian, home of birds and haunt of gods;  
> And Bromius, I remember, guards the spot,  
> Since erst that god, leading his Maenad host,  
> Dealt death to Pentheus, like a hunted hare².

The same poet wrote a set of four plays on the doom of Lycurgus, known as the tetralogy of the *Δυκουργεία*, consisting of the *Ἡδώνοι, Βασσαρίδες*, and *Νεανίσκοι*, followed by the satyric drama, *Δυ-κοῦργος*³. Among the fragments of the first play, we find a description, by a Thracian chorus, of the strange music of the god’s retinue, the thrilling flute, the clanging cymbals, the twanging lute, the drum reverberating like subterranean thunder, and the deep tones of some other instrument unseen, whose sound resembles the bellowing of a bull (fragm. 55, partly quoted in note on l. 59). Just as in the *Bacchae*, so here, Dionysus is captured and brought before

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¹ Heraclides Ponticus (Diogenes Laertius v § 92, referred to by Wecklein).
² *Eum.* 22—27, quoted on l. 559.
³ *Scholium* on Ravenna MS of Aristophanes, *Thesm.* 135.
the king, who, like Pentheus, asks his girl-faced prisoner whence he came. When the god reveals himself, the palace of Lycurgus, like that of the Theban king, 'reels like a bacchanal inspired' before his presence. Lastly, the long-trailing robe, or bassara, which gives the name to the Bacchanals who form the chorus of the second piece in the trilogy, is referred to in the lines:

\[ \delta \alpha \tau \iota \varsigma \chi i\tau \omega \nu \alpha \varsigma \beta \alpha \sigma \sigma \alpha \rho \alpha \varsigma \tau \epsilon \Lambda \nu \delta \iota \alpha \varsigma \varepsilon \chi \varepsilon \iota \pi \omicron \delta \acute{o}r\epsilon \iota \varsigma \ (64 \ b). \]

Of the second play, we learn that it included an account of the attack of the Bassarides on Orpheus, who instead of honouring Dionysus adored the sun-god Apollo, climbing the Pangaean mount betimes, to do his reverence to the rising sun. They tore him in pieces, and scattered his limbs abroad, every one from its fellow (like those of Pentheus in our play); but the Muses came and gathered them all together and buried them. The few remaining lines are too trivial to detain us; in one of them we have a reference to a 'bull goring' (22 b, cf. Bacchae, 743), in another to a 'murky flame smouldering on an altar' (22 a).

In the third play, in which the Thracian king appears to have paid with his life the penalty of opposing Dionysus, and yet to have been honoured side by side with that god after his death, we find little of special interest beyond the line describing

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1 Fragm. 56, quoted in note on I. 460.
2 Fragm. 64 a, quoted in note on I. 726.
the breezes that play in the cool and shady haunts of the gods: \( \alpha \nu \rho \alpha s \ [v.l. \ \sigma \alpha \nu \rho \alpha s] \ \upsilon \pi \sigma \kappa \lambda \iota \sigma \iota \sigma \iota \nu s \ \epsilon \nu \ \psi \nu \kappa \tau \eta \-\rho \rho \iota \iota s. \)

The fragments of the satyric drama at the close of the tetralogy contain nothing that is of any importance for our purpose\(^1\).

There was also a trilogy of Aeschylus, on the doom of Pentheus, which probably consisted of the following pieces: (1) \( \Sigma \epsilon \mu \epsilon \lambda \eta \ \eta \ \upsilon \delta \rho \sigma \phi \rho \rho \iota \rho i, \) (2) \( \beta \acute{a} \gamma \chi \alpha i, \) (3) \( \Pi e \nu \tau e \nu s. \) One of the fragments of the first apparently refers to the alleged death of the son of Semele by the thunderbolts of Zeus\(^2\); another to the 'Thyiades that banquet on raw flesh.'\(^3\) From (2), which is sometimes identified with (3), not a single fragment has been preserved; from the \( P e n t h e u s, \) we have only a solitary line \( (\mu \nu \delta \ \alpha \iota \mu \mu \alpha t o s \ \pi \epsilon \mu \phi \iota \gamma a \ \pi \rho \dot{o} s \ \pi \epsilon \delta \omega \ \beta \acute{a} \lambda \gamma s), \) alluding possibly to the bloodless victory over the Bacchae which Dionysus bids the king look forward to, as the result of his espial (cf. 804, and contrast 837). His death was referred to in another play called the \( \Xi \alpha n \tau \rho i a i, \) the title of which was formerly understood of the Bacchantes tearing their victims in pieces,—a meaning suggested by the use of the verb \( \xi a l \nu e i v \) in a passage of Philostratus describing the rending asunder of the limbs

\(^1\) They happen to include one of the earliest references to malt liquor, or barley mead \( (123, \ \kappa \acute{a} \kappa \ \tau \omega \nu \delta \ \epsilon \pi \iota \nu e \ \beta \rho \dot{o} \tau o n \ \iota \chi \nu \alpha \iota \nu \nu \ \chi \rho \omicron \nu \ \kappa \acute{a} \sigma \epsilon \mu \nu \kappa \acute{o} \acute{m} \mu \pi e \ \tau \omicron \nu \ \epsilon \nu \ \alpha \nu \delta \rho e i s \ \sigma t \acute{e} \gamma \gamma). \)

\(^2\) \( Z e \epsilon \delta \ \delta s \ \kappa a t \tau \epsilon \kappa \tau a \ \tau o \delta t o n, \) cf. l. 244.

\(^3\) \( \theta u i \acute{a} \sigma i v \ \omega \mu o \beta \rho \rho \iota \iota s, \) cf. l. 139.
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of Pentheus 1. It appears simpler, however, to take it in the more obvious sense of 'the wool-carding women.' In the Bacchae we read of all the women being driven from the looms to the mountains by the frenzy inspired by Dionysus (i18, 1236); and in the earlier treatment of the same, or at any rate a similar, subject by Aeschylus, the chorus may possibly have consisted of the sober and stay-at-home women who went on working with their wool instead of joining the revels on the hills. It has been ingeniously suggested that the play may have referred, not to the story of Pentheus, but to another part of the legend of Dionysus, the 'wool-carders' being in this case the daughters of Minyas, who, when the worship of Dionysus was established in Boeotia, after the death of Pentheus, instead of taking part in the orgies in Cithaeron, remained in their home engaged in spinning and weaving wool, and were duly punished by the god for their neglect of his rites 3.

1 Quoted on l. 1136 (so Elmsley, p. 15).
2 mulieres lanificae; Od. xxii 423, elpí τε ξάλνεν, Eur. Or. 12, στέμματα ξύνασα (of one of the Parcae).
3 Ovid Met. iv 1—54; 329—415, esp. 32—35, solae Minyides intus, intempestiva turbantes festa Minerva, aut ducunt lanas, aut stamina pollice versant, aut haerent telae, famulasque laboribus urgent. This interpretation of the name ξάντρας is supported by Wecklein, who quotes Böckh, Graec. trag. princ. c. iii, and assigns the play to the same trilogy as the (Δονώσου) τροφόλ and the 'Αδάμας. According to the legend as related in Apollodorus (i11 4 § 3), Zeus, when Dionysus had been born from his thigh, sent the infant by the hands of Hermes to be brought up by Semele's sister Ino and that sister's husband Athamas. Both of them were struck mad by Hera, Athamas mistook one of his sons for a lion's cub (cf. fragm. 4 a, βραυάθης λειβης, and Ovid l. c. 513, cum gemina...prole leaena), while Ino slew the other.
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But however this may be, we may be sure that the death of Pentheus was either incidentally or fully referred to in the tragedy, and that it took place, as in our own play, on mount Cithaeron\(^1\); and it is highly probable that the 'stakes of pine in flame enfolded,' mentioned in one of the fragments\(^2\), were the torches used by the Bacchae in their attack on the intruder Pentheus, in exactly the same manner as is represented on a work of ancient art figured on a subsequent page (lxxxviii). Thus it would appear that the manner of his death, as referred to by Aeschylus, was somewhat different to that which is related by Euripides. In the same play Lyssa, the goddess of Madness, appears in person, as in the Hercules furens of our poet, and incites the Bacchae in a stirring speech in which she apparently compares the frenzy she inspires with the convulsions caused by the scorpion's sting\(^3\). Another fragment tells of a place 'unlit by ray of sun or moon'; words which possibly describe a gloomy dungeon like that in l. 510 (σκότων κνέφας).

As we leave these few fragments of Aeschylus on the worship of Dionysus, we may well remark, with

\(^1\) Schol. on Aesch. Eum. 24, νῦν φησιν ἐν Παρνασῷ εἶναι τὰ κατὰ Πενθέα ἐν δὲ ταῖς Ζαντράιας ἐν Κιθαιρών. The former part of this note is clearly wrong, as Aeschylus in the Eumenides says nothing of the place where Pentheus was slain, but only alludes to the god's making the Corycian cave on Parnassus his haunt, after putting the Theban king to death (doubtless, as in the Xantria, on Cithaeron).

\(^2\) Pollux: τὰς μὲν τοὺς λαμπάδας καὶ κάμακας εἶδον ἐν Ζαντράιας Λισιχίδος 'κάμακες πεύκης οἱ πυριφλεκτοί' (fragm. 167).

\(^3\) Fragm. 165. Eur., in l. 977, speaks of the 'hounds of Lyssa.'
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Milman, that 'the loss of these Aeschylean tragedies is to be deplored more than that of any of the poet's works, except perhaps his Niobe. What must they have been, with his lofty fearlessness of religious conception, his massy power and grandeur, and his lyric language unrivalled in its rude picturesqueness?' 'We would willingly know, too,' he adds, 'how such a subject could have been treated by the grave and reverent Sophocles.'

Among the lost plays of Sophocles is one called the 'Τροφόροι, which may possibly have been, like the play of Aeschylus already mentioned, an alternative title for a Σεμέλη; but hardly anything remains to indicate its subject, except the bald statement that the author there used Βακχάν in the same sense as Βακχευτάν. His son, Iophon, wrote a Pentheus and a Bacchae (unless indeed these plays were identical), and a play of the latter name was included in the tetralogy with which Xenocles was victorious over Euripides in the year 415 B.C.² Sophocles himself, in his extant tragedies, has a few graceful passages

1 Agamemnon and Bacchanals, p. 96.
2 Aelian Var. Hist. ii 8, κατὰ τὴν πρῶτην καὶ ἑπενηκοστῆν 'Ολυμπιάδα, καθ' ἑνὶ ἑικὴ Ἑξαϊντος ὁ 'Ἀκραγαντίνος στάδιον, ἀντηγωνίσαντο ἀλλήλοις Σενοκλῆς καὶ Εὐριπίδης. καὶ πρῶτος γε ἑνὶ Σενοκλῆς, δότις ποτὲ οὔτος ἔστιν, οἷς ἀποδὲ καὶ Λυκάον καὶ Βάκχαι καὶ Ἀθάμαντι Σατυρικῷ. τούτων δεύτερος Εὐριπίδης ἦν 'Ἀλέξανδρῳ καὶ Παλαμήδει καὶ Τρωσὶ καὶ Σιάυφῳ Σατυρικῷ. γελοίον δὲ (οὗ γὰρ;) Σενοκλέα μὲν νικάν, Εὐριπίδην δὲ ἠττᾶσθαι, καὶ ταῦτα τοιούτους δράμασι. τῶν δὲ τοϊν τὸ ἔτερον; ἡ ἀνάγκη ἦσαν οἱ τῆς ψυχῆς κύριοι καὶ ἁμαθεῖς καὶ πόρρω κρίσεως ὀρθή, ἡ ἐδεκάσθησαν. ἄτοπον δὲ ἐκάτερον καὶ Ἀθηναλὼν ἥκιστα ἄξιον. On the small number of victories won by the greatest dramatists, v. Meineke Com. Frag. ii 904.
referring to the legend of Dionysus. In the *Oedipus Tyrannus*, for example, the god is invoked as follows by a Theban chorus:

"We call on the god of the golden crown (*χρυσομήτραν*), whose name is linked with the name of our land, the boisterous wine-flushed Bacchus, the comrade of the Maenads; we call on him to come, and flash his flaming brand, against the war-god whom the gods disown."

(211—215.)

At a later point in the same play, the Chorus, while musing on the birth of Oedipus, wonders whether he is the offspring of one of the gods, of Pan or Apollo or Hermes;

"or haply the Bacthic god, who dwells upon the mountain-peaks, received him as a gift from one of the Nymphs of Helicon with whom he loves to sport." (1105.)

Again, in the *Oedipus Coloneus*, the representation of which by the poet’s grandson, in B.C. 401, belongs to a date later than the *Bacchae*, (though it was written possibly many years before,) the choral ode, which the familiar anecdote connects with the author’s declining years, describes, as a haunt of Dionysus,

"the gleaming Colonus; where down in the fresh green dells the clear-voiced nightingale most loves to sing, true evermore to the purpling ivy and to the god’s own sacred leafage, with its unnumbered fruit inviolate, that knows no heat of sun, no blast of storm; where Dionysus, lord of revel, wanders, dancing around the nymphs divine who nursed his youth." (670—680.)

In the earliest of his plays whose date is known, the *Antigone* of 440 B.C., we have the following reference to the legend of Lycurgus:

"Fast bound, besides, was Dryas’ son, the Edonian king of temper keen, who, for his bitter taunts, was enchained in a dungeon of rock, by
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the will of Dionysus. So dread is the full bloom of wrath that issues from madness like his; but at last he learnt that in all his frenzy, 'twas the god himself that he was taunting with bitter tongue; for he fain would have quelled the dames inspired, and quenched the Evian torch, and vexed the heart of the Muses to whom the flute is dear.” (955—965.)

The parallel story of Pentheus is, however, never referred to by Sophocles; to have devoted a whole tragedy to a theme into which the wild enthusiasm of Bacchanalian revelry must necessarily have largely entered, would perhaps have been hardly in keeping with the calm and serene composure which is one of the main characteristics of that poet’s temper. But we may well regret that the legend of Dionysus was not more fully handled by one who could write the brilliant ode in the Antigone, where the god is summoned to the relief of the plague-stricken place of his birth. It is a perfect mosaic of happy allusion to his varied attributes, to his favoured haunts and to his wide-spread worship; and, as many of these points will meet us again in the play which we are about to study, we may close this brief review of the literary treatment of the legend before the time of Euripides with an attempt to render the ode in question (1115—52).

Hail, thou god of many names,
    Pride of Theban Semele,
Born to Zeus mid lightning flames,
    Strength of glorious Italy!
O'er Deo's dells thy power presideth,
    Where Eleusis welcomes all;
Where Ismenos softly glideth,
    Bacchic god, on thee we call;
In Thebes, the Bacchant's home, to dwell thou deignest,
And o'er the brood of the fierce dragon reignest.
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O'er the double-crested height,
Where the nymphs Corycian roam,
Looks on thee the lurid light,
Where Castalia falls in foam.
Nysa's hillside ivy-clad,
And the bright Euboean shore,
Green with vines, with clusters glad,
Haply soon shall send thee o'er.

Oh! haste to Thebes and all her calling streets;
A people's holy cry thy coming greets.

Far above all towns that be,
Thebes is honoured most by thee,
And Semele, the thunder-slain;
E'en now, when all our thronging town
With dire disease is stricken down,
Speed hither, speed! with healing in thy train,
O'er high Parnassus, or the moaning main.

Leader of the heavenly quire
Of dancing stars that throb with fire!
Shine, son of Zeus! upon our sight,
Thou ruler of the midnight voices,
Whose Naxian Thyiad-band rejoices
In maddening dances all the live-long night,
Iacchos praising, lord of their delight.
§ 3. Euripides in Macedonia.

While we are told of Sophocles that, so strong was his love for Athens, that none of the kings, who invited him to their courts, could induce him to leave his country\(^1\); the closing years of Euripides, like those of Aeschylus at the court of Hiero, were spent far away from the land of his birth. He was weary, perhaps, of scenes of domestic discomfort; he had been persecuted in the Thesmophoriazusae by the taunts of that licensed libeller, Aristophanes; and the shadows of unpopularity were possibly already gathering round his friend, Socrates\(^2\), while Alcibiades, in honour of whose Olympic victory he had composed a song of triumph\(^3\), was now a condemned exile. Accordingly, the aged poet retired from Athens. He visited, in the first instance, Magnesia, where he was received with special distinction\(^4\), and where we may fancy him looking from the shores of the Pagasaean bay toward the pine-woods of mount Pelion, and recalling the prologue of his own Medea:

Oh! that the Argo ne'er had winged her way
To Colchis, 'twixt the blue Symplegades;
Nor the cleft pine e'er fall'n in Pelion's glens.

\(^1\) o\'u\'to f\'l]a\'theta\'nu\'sta\'tos \(\nu\). *Vit. anon.*

\(^2\) Diogen. Laert. *Socr.* II 5, εδόκει δὲ συμποιεῖν Εὐριπίδην. ὅθεν Μνησάλας o\'u\'t\'o f\'h\'si. Φρύγιες ἐστὶ καὶ οὐ δράμα τοὺς Ἐυριπίδουν, [\(\) καὶ τὰ φρύγιαν ὑποτίθηκα Σωκράτης. Aelian *Var. Hist.* II 13, ὅ δὲ Σωκράτης σπάνιον μὲν ἐπεφότα τοῖς θεάτροις, ἐν ποτὲ δὲ Εὐριπίδης ὁ τῆς τραγῳδίας ποιήσας ἡγούμενος καὶ οὐ γραφόντος, τότε γε ἀφικνεῖτο... ἔχαρε γὰρ τῷ ἀνδρὶ διὰ τὸ τὴν σοφίαν αὐτὸν καὶ τὴν ἐν τοῖς μέτροις ἀρετὴν.*

\(^3\) Plutarch *Alcib.* xi.

\(^4\) *vii. Eur.* (in Nauck's ed. p. v, l. 21), μετέστη δὲ ἐν Μαγνησίᾳ καὶ προεβλα ἐτυμήθη καὶ ἀτελεία.
From Magnesia he proceeded to the court of Archelaus, king of Macedonia. Socrates himself was also invited by that king; but, true to himself, he declined the compliment, on the ground that it was as degrading to accept a favour when unable to return it, as to receive an injury when incapable of requiting it. The philosopher may well have had other reasons for refusing the invitation, as he was doubtless aware of the career of crime by which the king had won the throne. A graphic description of that career is, at any rate, to be found in a dialogue between Socrates and Polus, in the following passage from the Gorgias of Plato:

*Polus.* You see, I presume, that Archelaus the son of Perdiccas is King of Macedonia. *Socr.* Well, if I don't, I hear of him, at any rate. *Polus.* Is he happy, then, in your opinion, or wretched? *Socr.* I don't know, Polus, for I have not the honour of his acquaintance. *Polus.* What then? Do you mean to say you could find it out, by making his acquaintance? Don't you know already, that he is happy? *Socr.* No, indeed, I don't. *Polus.* Then it's clear, Socrates, that you will say that you don't know that 'the Great King' is happy either. *Socr.* And if I do, I shall be speaking the truth; for I don't know what is his condition in regard to mental cultivation and moral character. *Polus.* How then? Does happiness consist in this alone? *Socr.* Yes, according to my view, Polus; the man or woman who is gentle and good, I say, is happy, and one that is unjust and wicked is miserable. *Polus.* Then, according to your account, the said Archelaus is miserable. *Socr.* Yes, my friend, if he is unjust he is. *Polus.* Why, of course, he is unjust; he had no claim at all to the throne which he now holds, as he was the son of a woman who was the slave of his father Perdiccas' brother, Alcetas; and therefore in strict right, he was himself the slave of Alcetas; and, if he had wanted to do what was 'right,' he would have been

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the slave of Alcetas, and 'happy' according to your account; but, as it is, he has become unspeakably miserable, for he has committed acts of the gravest injustice. In the first place, he invited to court this very same master and uncle of his, on the pretence of intending to restore him to the throne which Perdiccas had usurped; and after entertaining him and his son Alexander, his own cousin, about the same age as himself, and making them drunk, he stowed them away in a carriage, drove them off by night, killed them both and made away with their bodies. And, after all this wickedness, he never discovered that he had made himself the most 'miserable' of men, he never repented of what he had done; he did not choose to make himself 'happy' by bringing up, as he was bound to do, his brother, the true son of Perdiccas, a boy of some seven years of age, to whom the throne rightly belonged, and by restoring to him his kingdom. No! far from it; not long after, he threw him into a well and drowned him, and then told his mother Cleopatra, that he had tumbled in, just as he was chasing a goose, and had so come by his death. Accordingly, as he is now the greatest criminal in Macedonia, he is doubtless the most 'miserable' of all the Macedonians, and not the happiest; and I dare say there are a good many people in Athens, who, with you at their head, would rather change places with any Macedonian you please to name, than with King Archelaus."

Antecedents such as these may well have deterred Socrates from presenting himself at the court of the king; Euripides, however, poet and philosopher in one, accepted the invitation which the philosopher declined. For, in justice to this most 'unjust' Archelaus, we are bound to admit that he appears to have governed well the kingdom that he had won by crime, thus proving an exception to the rule laid down by Tacitus, nemo unquam imperium flagitio quaesitum bonis artibus exercuit. He built fortresses, cut straight roads of communication between various portions of

1 Plato Gorgias 470 D—471 D (mainly from Cope's translation).
2 Vitruvius viii, praef., Euripides, auditor Anaxagorae, quem philosophum Athenienses scenicum appellaverunt.
3 Hist. 1 30.
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his territory, and equipped himself with an ample supply of horses and arms, by which the military resources of his dominion were improved to a greater extent by himself alone than by all his eight predecessors put together\(^1\). He not only did all this, but (like the Elder Dionysius not long after) he also became a distinguished patron of art and literature. His palace was lavishly embellished with paintings by Zeuxis\(^2\), who presented his patron with a picture of Pan for which he would accept no remuneration, on the ground that the work was beyond all price\(^3\). As a descendant of the Heracleid Temenidae of Argos, the king may have feasted his eyes on pictures by that artist representing the exploits of Hercules, his heroic ancestor\(^4\); the patron of the poet of the Bacchae may have had his walls adorned with those pendent grapes, in painting which, according to the familiar story, Zeuxis was unrivalled\(^5\). Either at Aegae, the ancient capital, or at Dium on the sea-coast, the king established 'Olympian' festivals in honour of the Muses\(^6\). At his court was the tragic poet Agathon, the first to set the pernicious precedent of introducing into his plays choral odes which had no connexion with the plot\(^7\),—Agathon, the genial host of Plato's Symposium, who was

\(^1\) Thuc. II 100.
\(^2\) Aelian Var. Hist. XIV 17 (at the cost of 400 minae).
\(^3\) Pliny Nat. Hist. XXXV § 62.
\(^4\) Such as Hercules infans dracones strangulans, painted by Zeuxis, apparently however for Agrigentum (Pliny u. s.).
\(^5\) Pliny u. s., § 66.
\(^6\) See note on 1. 409.
\(^7\) Aristot. Poet. 18, 22, ἐμβόλια ἤδουσι, πρώτον ἀφείντος Ἀγάθωνος τοιοῦτον.
complimented by Euripides himself, while reclining at the king’s table with his brother poet, as ‘handsome not only in the spring-time, but also in the autumn of life’.

There too, was the famous musician and dithyrambic poet, Timotheus, who, when hissed off the stage for his bold innovations, had been re-assured by Euripides with the prediction that ‘he would soon have the theatres at his feet’.

And there, also, was Chorëilus, the writer of the great epic on the wars of the Greeks with Xerxes and Dareièus.

In this goodly company, Euripides composed a play to which, in compliment to his patron, he gave the name of ‘Archelaus’; and it was almost certainly at the court of that king, that he either wrote the play which is now before us, or, at any rate, gave it the last finishing touches. This conclusion is rendered highly probable by its complimentary references to the haunt of the Muses in Pieria, which was part of the king’s dominions; to the hallowed slope of Olympus, the most prominent object in the Pierian landscape (ll. 409—415); and to the ‘swift stream’ of Axios (568), which after bursting its way through what is known as the Iron Gate between the Scardus and Orbelus.

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1 Aelian Var. Hist. xiii 4, ό γάρ μόνον το ἐπάρ τῶν καλῶν καλὸν ἑστιν, ἀλλὰ καὶ τὸ μετόπωρον.
2 Plutarch, an seni sit gerenda respublica xxiii. § 4, p. 795 c—d.
3 Timótheus Εὐριπίδης, συμπτόμενον ἐπὶ τῇ καινοτομίᾳ καὶ παρανομών εἰς τὴν μονοκίνη δοκοῦντα, βαθύνων ἐκέλευσαν, ὥς ὀλίγῳ χρόνον τῶν θεάτων ὑπ’ αὐτῷ γενησομένων. He composed a dithyramb on ‘the travail of Semele,’ Boethius, de musica, i 1. See also Plut. apophih. p. 177.
ranges, and passing through the great upland plain of Pelagonia, one of the primitive seats of the Macedonian race, becomes the principal river of Macedonia itself, finding its way at last into the Mediterranean at the head of the gulf of Therma¹. The poet also refers, in terms of praise, to the less important stream of the Loidias (571), one of whose tributaries rises near Aegae, or Edessa, the ancient capital of the Macedonian kingdom. Aegae is the modern Vodhena, a place remarkable for the strategic importance of its position and the beauty of its surroundings, standing as it does at a point commanding communication with the upper country, and now traversed by a ‘clear river which descends from the upper part of the valley and divides into a number of smaller streams which pass through the town, and plunge at various points down the steep rocks⁵.’ The prospect from its terraces extends over the plain of lower Macedonia which is celebrated by Euripides as ‘the land of noble horses,’ ‘fertilized by fairest waters’ (571—5). About halfway between Aegae and the sea were the low hills and the widespread marshes, which marked the site of Pella³, destined ere long to become the capital of

¹ Tozer, Geography of Greece, pp. 200—202.
³ It is often stated by modern writers that Euripides spent the last years of his life at Pella, and not, as seems more natural, at Aegae, the capital (apparently) of Archelaus. The evidence of late authorities, writing at a time when the fame of the earlier capital had been eclipsed by that of the later, appears to me almost worthless in such a matter. Nothing more than a tomb in Macedonia need be meant in the anonymous epigram which closes with the couplet: ἄλλ' ἐμολες Πελλαίων ὑπ' ἦριον, ὦς ἀν ὁ λάτρες Πειερίδων ναύς ἄγχοδι Πειερίδων (Anthol. Pal.
one of the successors of Archelaus, Philip of Macedon, and to be the birthplace of Alexander the Great; while to the south, the landscape was closed by the 'mighty mass of the snowy Olympus.'

Whether the play, written in whole or in part among the surroundings above described, was actually represented at the court of Archelaus, is a question on which we have no evidence. We may, however, observe that the theme selected would have probably found an appreciative audience in Macedonia. The subjects of Archelaus would be well acquainted with the story of Lycurgus, king of the adjoining district of Thrace; and the legend of Pentheus, the Theban parallel to the Thracian story, would have the advantage of being less trite and familiar to the Macedonian people. Further, the worship of Dionysus would seem to have met with an enthusiastic reception among the wild tribes of that region; this may be concluded from the terms in which Plutarch in his life of Alexander introduces an anecdote of Olympias, belonging to a date about fifty years after that of this

VII 44). The only other writer, so far as I can find, who mentions Pella in connexion with Eur., is Suidas s. v. Εὐριπίδης: καὶ τὰ ὅστα αὐτοῦ ἐν Ἑλληνικῷ μετακομίσαι τῶν βασιλέα. Pella, which, in the time of Philip's father Amyntas (B.C. 392), is extolled as μεγίστη τῶν ἐν Μακεδονία πόλεων (Xen. Hell. v 2 § 12), is depreciated by Demosthenes as being, at the accession of Philip himself, a χωρίον ἀδοξὸν καὶ μικρὸν,—in comparison, that is, with its later fame, and in contrast, as the context shews, with the glory of Athens (de cor. p. 247). Abel u. s. p. 198, says: unter Archelao trat diese Stadt, soweit es irgend möglich war, an die Stelle von Edessa: but I can find no clear authority for this statement.
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play. 'All the women of this region,' he remarks, 'being of old time under the influence of the Orphic rites and the orgies of Dionysus, and bearing the name of Κλάδωνες and Μιμαλλόνες, have customs similar in many respects to the Edonian and the Thracian women near mount Haemus. But Olympias, who more than the rest affected these wild raptures and carried her enthusiasm to a still stranger pitch (βαρβαρικώτερον), was wont to carry about in the revel-bands huge tame serpents, which often crept out of the ivy and the mystic baskets, and entwined themselves round the sacred wands and garlands of the women, to the terror of the men' (II § 5). It was on such an occasion as this, that Olympias, the mother of Alexander, first won the admiration of Philip of Macedon.

In Macedonia Euripides died, in B.C. 406, in the seventy-fifth year of his age¹. The strangest legends were told of the manner of his death, possibly invented by the comic poets of his own time, or the scandal-mongers of a later generation, who, wilfully confounding (it may be) the fate of the poet with that of Pentheus in this, perhaps his latest, play, described him as having met his end by being torn in pieces by some infuriated women. According to another equally improbable story, indignantly denied in a well-known epigram, he was worried to death by the dogs of Archelaus².

He was buried near the town of Arethusa in the pass of Aulon, at a spot where two streams met, one

¹ Diodorus XIII 103 (Nauck Eur. p. x, note 3).
² Anth. Pal. VII 51, οὗ σε κυνῶν γένος εἰλ, Εὐριπίδη, κ.τ.λ.
of them famed for its healthful water, while it was death to drink of the other. His tomb was struck by lightning, a distinction which it shared with that of the Spartan lawgiver Lycurgus. At Athens, on hearing of his death, Sophocles, we are told, put on mourning himself, and at a public representation in the theatre ordered his actors and chorus to lay aside their crowns; and all the people wept. His countrymen, who in vain pleaded for his remains, built a cenotaph in his honour, which was seen in the second century of our era by the traveller Pausanias as he made his way from Peiraeus to Athens along the ruins of the long-walls of Conon. It stood near the monument of one whose style had many points in common with that of Euripides, the comic poet Menander, and it bore the following inscription, attributed to the historian Thucydides, but composed more probably by the poet and musician Timotheus:

\[
\begin{align*}
\text{μνήμα μὲν 'Ελλάς ἀπαо' Εἰριπίδου' ὀστέα δ' ἰσχει γῆ Μακεδών, ἦπερ δὲ ἔξατο τέρμα βίου, πάτρη δ' 'Ελλάδος 'Ελλάς, 'Ἀθήναι' πολλά δὲ Μοῦσας} \text{τέρψας, ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.} \\
\text{(Anth. Pal. VII 45.)}
\end{align*}
\]

Euripides, all Hellas is a monument to thee;
Thy bones hath Macedonia, that saw thy latter days,
And yet, thy home was Athens, the heart of Hellas she,
And thou, the Muse's darling, hast won the meed of praise.

1 Ammianus Marc. 27, 4, 8; Pliny Nat. Hist. 31, 19; Vitruvius 8, 3 (Nauck Eur. p. xxi).
2 Plut. Lycurg. 31.
3 Pausanias 1 2, 2.
4 ms. ἱ γαρ, al. τῆς γαρ.
5 al. μοῦσας (thou, whose Muses charmed us).

S. B.
Another epigram refers as follows to his burial in Macedonia, and bids the poet rest assured that his fame will rival that of Homer:

χαίρε μελαμπτέαλοις¹, Εὔριπίδη, ἐν γυάλοισιν
Πιερλαὶς τὸν ἄει νυκτὸς ἔχων θάλαμον·
ισί β' ὑπὸ χθόνοις ὄν, ὅτι σοι κλέος ἀφθιτον ἔσται
ἰσον Ὄμηραίας ἀέναοις χάρισιν.

(VII 43.)

Though, 'mid Pieria’s dells of leafy gloom,
In endless night thou sleepest in the tomb,
Rest sure, though laid in dust, thy fame for aye
Shall rival Homer’s charms that never die.

¹ Lobeck’s emendation for μελαμπτέαλοις.
§ 4. The Bacchae of Euripides: an outline of the play, with some account of its representation on the stage.

After the death of Euripides, his son or nephew, who bore the same name, exhibited the Bacchae, together with the Alcmaeon in Corinth, and the Iphigenia in Aulis1. No ingenuity, however, is ever likely to find any point in common which would justify the three plays being regarded as a trilogy in the ordinary acceptation of the term1. It is probably this trilogy to which the prize was awarded after the poet’s death2.

It may be added that the date of its representation was almost certainly after that of the Ranae of Aristophanes, which, as is well known, was brought out in B.C. 405, shortly after the death of Euripides and Sophocles. Had the Bacchae been exhibited before the Ranae, the latter would inevitably have contained some reference to the former, especially as the character of Dionysus is common to both, and several points in the play of Euripides would lend themselves readily to the criticism of the comic poet.

The persons of the play are

DIONYSUS, a god in the likeness of man, son of Zeus and Semele, daughter of Cadmus.

1 Schol. Ar. Ran. 67, αἱ διδασκαλίαις φέρουσι τελευτήσαντος Εὐριπίδου τῶν υἱὸν αὐτοῦ δεδιδαχέναι ὁμώνυμον ἐν ἀστεὶ Ἰφιγένειαν τὴν ἐν Αἴδη, Ἀλκμαίων, Βάκχας.
2 Suidas, νίκας ἀνέλειτο τέσσαρας περιών, τὴν δὲ μιᾶν μετὰ τῆς τελευτῆς, ἐπιδειξαμένον τὸ ὑράμα τοῦ ἀδελφοῦ αὐτοῦ Εὐριπίδου.
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TEIRESIAS, an aged prophet.
CADMUS, founder, and sometime king, of Thebes.
AGAVE, one of the daughters of Cadmus.
PENTHEUS, king of Thebes, son of Agave.
THE KING'S ATTENDANT.
FIRST MESSENGER, a herdsman.
SECOND MESSENGER, one of the King's attendants.
CHORUS of Asiatic women, worshippers of Dionysus.

As there are only three actors, the cast of the play would probably be as follows:

First Actor (πρωταγωνιστής), Dionysus and Teiresias.
Second Actor (δευτεραγωνιστής), Pentheus and Agave.
Third Actor (τριταγωνιστής), Cadmus, Attendant, First and Second Messengers.

This arrangement enables us to assign to the first actor a leading part throughout the play, including the delivery of the opening speech. The famous actor Theodorus, as we learn from Arist. Pol. IV (VII) 17 § 13, always made a point of taking the opening part, because it ensured his winning the attention of the audience at the very outset. The rôle of Agave, though comparatively short, would require good acting, and it is possibly this that has led Wecklein to assign Agave and Pentheus to the πρωταγωνιστής. There is no difficulty in giving the Second Messenger's speech to the Second Actor; this would be quite
consistent with the suggestion referred to in the note on l. 1153, where the parts of the Second Messenger and Agave are assigned to the same player; it also harmonizes with the combination of parts incidentally implied in the anecdote of the recital of a scene from this play in the Parthian camp on the death of Crassus (note on 1169). The arrangement proposed in Donaldson's *Theatre of the Greeks*, p. 296, is somewhat different:

'**Protagonist**: Dionysus, Teiresias, and the second messenger.

**Deuteragonist**: Cadmus, servant, first messenger.

**Tritagonist**: Pentheus, Agave.'

Throughout the play, the *Scene* is laid before the palace of Pentheus in the Cadmeia, the citadel of Thebes in the northern part of the town, the direction furthest removed from Cithaeron where the Bacchanals are holding revel. The towers of Thebes are referred to in the course of the play (172), but we need not suppose that the scenery included any representation of them. The mechanical contrivance known as the *periaktos* is visible at each of the two extremities of the stage; the *periaktos* on the spectators' left conventionally indicating the direction of the road to foreign and distant parts, while that on the right denotes the way to the town and to the neighbouring range of Cithaeron, which would naturally be reached by going through the town and leaving it by the

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1 Compare the same scholar's edition of the *Antigone*, p. 20.
Electran gates. The palace is a building in the Doric style, with its columns supporting an entablature, in which the triglyphs, characteristic of that order, may be seen (591, 1214). Near the palace is the monument of Semele, marking the place where she was struck dead by lightning,—a spot fenced off from profanation and mantled over with a clustering vine; over it a dull flame is flickering which will be kindled into brightness as the action of the play advances (594—9, 623), while around it are the still smouldering ruins of the house in which she was slain.

πρόλογος (1—63). The prologue is spoken by the god Dionysus, who enters from the left of the stage. He appears in the form of man, disguised as one of his own votaries, as leader of a revel-band of women whom he has escorted from Lydia, and who form the Chorus of the play. In his hand he holds the thyrsus (495), his hair falls in long ringlets down his neck (493, ἀβρός βόστρυχος, and 235, 455); he has a flushed cheek

1 The περιακτοί (sc. θύραι) appear to have been 'revolving doors in the form of a triangular prism, which stood before the side-doors on the stage and by turning round on a pivot indicated the different regions supposed to lie in the neighbourhood of the scene'; Theatre of the Greeks, p. 239. Julius Pollux, iv § 126, ἀπήκατερα δὲ τῶν δύο θυρῶν τῶν περί τῆς μέσης, ἀλλαὶ δύο εἶνεν ἄν, μία ἐκατέρωθ'εν, πρὸς ἀς αἱ περιακτοὶ συμπεπήγασιν· ἢ μὲν δεξία (on the right of the stage, i.e. the left of the spectators,) τὰ ἔξω πόλεως δηλοῦσα, ἢ δ' ἀριστερὰ τὰ ἐκ πόλεως μάλιστα τὰ ἐκ λιμένος... εἰ δὲ ἐπιστρέφουσιν οἱ περιακτοὶ ἢ δεξία μὲν ἀμελεῖ τόπον· ἀμφότεροι δὲ χώραν ὑπαλλάττουσι. τῶν μὲντοι παρόδου τὰ ἐκ δεξία (on the right of the spectators) ἀγρόθεν (al. ἀγορήθεν), ἢ ἐκ λιμένος, ἢ ἐκ πόλεως ἀγεί· οἱ δὲ ἀλλαχόθεν πεζοὶ ἀφικνοῦμεν, κατὰ τὴν ἐτέραν εἰσίαν. On this difficult passage, see Wecklein's Scenische Studien (Philologus 31, p. 447), and A. Müller ib. 35, p. 324 ff.
Outline of the Play.

(438), languishing eyes (236), and a fair and delicate form of almost feminine loveliness (353, θηλύμορφος, and 457). In other respects he is represented in the dress and other accessories common to all the retinue of the god,—the ivy-crown on his head, the fillet on his brow, and the skin of the fawn or panther slung across his chest (see notes on 106, 833 and 24). Like any other actor in Greek tragedy, he wears the long striped tunic reaching to the ground¹; and, over this, a loose upper robe. Towards the end of the play, when he reveals himself as Dionysus, he will assume the attire conventionally appropriated to that god, when represented on the stage,—a long robe of saffron colour, bound about the breast with a broad girdle of varied hue ².

In the first part of the prologue (1—54) Dionysus states his object in coming to Thebes in human disguise. He has triumphantly established his worship in the lands of the East, and he now comes to the city of his birth, resolved on manifesting his divinity in a signal manner to the Thebans, and chiefly to his own mother’s sisters, Ino, Autonoe and Agave, and to Agave’s son, the young king, Pentheus. He has inspired all the women of Thebes with madness, and driven them forth, with the daughters of Cadmus, to hold their revels on Cithaeron. If Thebes does violence to his votaries, he will give them battle at the head of his Maenads.

¹ Pollux, IV § 116, ἐσθήτες μὲν τραγικάλ, ποικίλον (οὕτω γὰρ ἐκαλεῖτο ὁ χιτών) κ.τ.λ.
² Pollux, IV § 117, ὁ δὲ κροκωτὸς ἰμάτιον. Δίνυσος δὲ αὐτῆς ἑρῆτο, καὶ μασχαλιστῆρ τοῖς ἀνθινῷ, καὶ θύραφ.
At this point the Chorus, a band of fifteen Asiatic women, who have attended the speaker of the prologue in his wanderings, after passing along the parascenia or side-buildings of the stage, and through the entrance called the parados, has just come in full view on the side of the orchestra which lies to the left of the spectators. They appear in the garb characteristic of Bacchanals; crowned with wreaths of ivy and with the gay mitra, the Bacchic head-dress; robed in the long tunic which falls to their feet (χιτών ποδήρης), and is bound by a bright girdle; the dappled fawn-skin is flung across the shoulder; all of them appear to be barefooted (863); some of them are waving the thyrsus, while others are beating the tympanum.

After a slight pause, while the Chorus are coming into sight, Dionysus, whom they regard as only their escort in travel and not as their god, in the latter part of the prologue (55—68) addresses them from the stage, calling upon them to beat their drums before the palace, that all Thebes may come and see, while he himself goes to join the revels on Cithaeron. [Exit Dionysus by the right-hand periantos.]

πάροδος (64—169). The object of the first Choral ode is to give a brilliant and life-like picture of the Dionysiac worship in its purer forms. In the first two strophes (64—71), recited perhaps by the coryphæus alone, solemn silence is called for, in language like

1 Defined by Aristotle, Poet. 12, as ἡ πρώτη λέξις δὲ λον χαραθ, and so termed because it was recited by the chorus immediately on reaching the orchestra from the side entrance.

2 As suggested by Wecklein on l. 64.
that of the priests of Eleusis, as a prelude to the praise of the mystic rites of Dionysus. They sing the story of his wondrous birth; they summon Thebes, his birthplace, to join his worship; they tell of the origin of the Bacchanalian music. The Epode describes the joys of the chase and the dance, and the frolics of the Bacchae on the hills.

ἐπεισόδιον¹ πρῶτον (170—369). Scene I. Teiresias and Cadmus. The action of the play now begins. On the right of the stage, enters from the city of Thebes the blind and aged prophet Teiresias. Unlike the Teiresias of other plays, he has none to guide him, being brought safely on his way by the invisible god, Dionysus, whose worship he has accepted. He is covered with ‘the net-like woollen robe’ generally worn by soothsayers when they appear on the stage². Over this he has thrown the Bacchic fawn-skin; instead of the prophet’s chaplet³ he wears the ivy-crown; instead of the laureled staff of Apollo’s seer, he carries the thyrsus swathed with ivy.

He has an appointment with Cadmus, who comes out to meet him from the door of the Palace. The two old men have both of them agreed to go out to Cithaeron, dressed in the garb of Bacchanals, there to honour Dionysus in the dance.

¹ ‘All that part of a tragedy which is included between two entire choral odes’ (Arist. Poet. 12).
² Pollux, IV § 116, τὸ δ’ ἵν πλέγμα τι εξ ἔριων δικτυώδες περὶ πῶς τὸ σῶμα, ὁ Τειρεσίας ἐπεβάλλετο ή τις ἄλλος μάντις.
³ μαντεία στέφη, Ag. 1265 (Wecklein, p. 15).
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Scene II (215—369). Pentheus, whose approach is noticed by Cadmus, suddenly comes back from abroad, entering the stage from the left. As king, he is represented with diadem and sceptre and with a purple χυστις over the bright chiton ¹. His youth is indicated by an appropriate mask which has additional dignity given to it by the elevated frontlet called the ὑγκός. He is much excited by having just heard that a handsome stranger from Lydia has led all the women of Thebes to leave their homes in wild excitement, and hold revels and dances on Cithaeron. He denounces the stranger as a gross impostor, and the revels as a discreditable scandal. He has already ordered the imprisonment of some of the women, and he resolves on slaying this impostor, who is trying to make out that the babe who died at its birth, when its mother Semele was slain, was actually a god, Dionysus.—Up to this point, his speech is a kind of second prologue; he now (at line 248) catches sight of the two old men in their fantastic garb; he implores Cadmus to give up the new worship, and taunts Teiresias with having joined it from interested motives. The Chorus briefly protests; the prophet then expounds at length the true meaning of the story of the god’s birth, claims for him a share in the prerogatives of the deities already accepted by Hellas, foretells the establishment of his worship at the shrine of Apollo at Delphi, and closes his speech by hinting darkly at an impending doom (327). The king is

¹ Possibly the fact that he had just returned from a journey was indicated by his appearing in the garb of travel, instead of the full insignia of royalty (Pfander on Eur. p. 29).
unmoved either by the predictions of Teiresias or the entreaties of Cadmus. To annoy the prophet, he orders some of his attendants to go and demolish his place of augury, while he sends others to the hills to capture the ‘Lydian stranger.’ [Exeunt Cadmus and Teiresias, by the right of the stage, for Cithaerion. The king apparently remains before his palace awaiting the return of his messengers, unmoved by the presence of the Chorus.]

στάσιμον⁴ πρώτον (370—431). The impious language of Pentheus leads the Chorus to invoke the goddess of Sanctity, wronged as she is by his insolence towards the divinity who rules the banquet and the dance, is merry with the flute and drives dull care away. Blasphemy and folly such as his can only end in disaster: there is a wisdom which is false wisdom, and an overweening ambition cuts short the days of man. Forbidden to hold their revels in Thebes, they long to leave for Cyprus or Pieria, where a welcome would await the worship of their god. Dear to him is Peace, and he gives of his bounty to rich and poor alike, hating none but him who cares not for the bliss that he bestows. True wisdom, they declare in conclusion, is to refrain from the shallow conceit of those who affect to be wiser than their neighbours, and to be content, instead, with what is sanctioned by popular use and by common sense.

ἠπεισοδιον δεύτερον (434—518). The king’s messengers,

¹ i.e. an ode sung, not while the chorus is stationary, but after it has taken up its position before the altar of Dionysus, δι' αυτός στάσις τι κατάρχεται λέγεις (Euklides), quoted in Wecklein’s Scenische Studien u. s. p. 462. The epithet does not exclude the movements of the dance.
entering by the right of the stage, now return from their quest. They bring with them the 'Lydian stranger' with his hands tied behind his back; and they tell the king that their prisoner had cheerfully yielded himself to them without resistance. They add that those of the Bacchae who have been already imprisoned, have had their bonds broken asunder in some strange and supernatural manner, and are now off in full career to join their companions on the hills.

The Stranger now stands loosed before the king, who scans his handsome form, questions him on his antecedents, and on the mysteries of his ritual. At every point he is met by a calm reply. He threatens to cut off his dainty locks, to rob him of his thrysus, and to put him into prison; all his threats are received with dignity by one who stands assured that his god will release him at his will, and is actually present all the while, though unseen by the impious Pentheus. The king orders his attendants to seize him once more and shut him up in the darkness of the stables; he also threatens to sell as slaves the Asiatic women who have accompanied him, or else 'to stop their thumping and their drumming fingers, and keep them as his handmaids at the loom.' The Stranger warns the attendants not to touch him; and of his own accord marches off to the proposed place of imprisonment, declaring that, in requital for this wrong, the king will be pursued by the vengeance of that god whose very existence he denied.\(^1\)

\(^1\) The prison may have been represented towards the left of the Palace (ἐπὶ καθή δὲ ἦ λαυά, says Pollux, IV § 125); and Pentheus, finding
The king's denial of the divinity of Dionysus and his maltreatment of the leader of his revel-band, lead the Chorus to invoke Dirce, the nymph of the Theban fountain in whose waters the new-born god had been dipped. They predict that their god's worship, though now rejected, will ere long find a place in her heart. They also call upon Dionysus himself, in whatever favoured haunt he may be wandering, to come and rescue their companion and themselves from the godless monster who is persecuting them.

Scene I (576—603) kómpos between the Chorus and Dionysus. The prayer of the Chorus is heard; they are startled by a voice calling from the prison, announcing itself as the voice of their god. While they once more invoke him, the solid ground is shaken by an earthquake, the entablature of the palace appears to part asunder, and the flame that has been playing round the monument of Semele flashes into new brightness. The Chorus fall awe-struck on the ground.—Scene II (604—641). To their joy, their companion now comes forth from the palace bidding them rise again in reassurance, while he tells them his adventures in the prison. Pentheus, so far from having succeeded in binding him, had seized a bull, which, in his gathering infatuation, he had mistaken for his prisoner, and had been hard at work his attendants awe-struck at the Stranger's presence, appears himself to have followed the prisoner with the intention of putting him in bonds (616). Wecklein, however, Sceniche Studien u. s., p. 444, understands έπαιρη as an ergastulum.
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trying to tie his cords about the captured beast, when the shaking of the palace and the flashing of the flame on Semele's tomb made him think the place was on fire: he had called aloud to his servants, but they had striven in vain to quench the flames; he had given chase to a phantom, and had been stabbing the bright air with his sword, supposing all the while that it was his prisoner whom he was killing. The latter, meanwhile, had quietly stepped outside the palace to reassure his friends and to meet all the king's bluster and fury with a calm and sober self-control.—Scene III (642—659). Pentheus bursts out of the palace and is astonished to find his 'prisoner' outside. The latter, after a short encounter with the king, draws his attention to a messenger coming with news from Cithaeron.

Scene IV (660—786). The Messenger enters on the right. He is a herdsman, and is therefore, as it seems, represented with wallet and staff, with a goat-skin flung over him, and with an appropriate mask. He has seen the women of Thebes resting under the trees of Cithaeron; the lowing of his oxen had awakened them and they had all started up, donned their Bacchic garb, and refreshed themselves with marvellous streams of water and wine, milk and honey. Disturbed in their sacred rites by the herdsmen who had resolved on capturing the king's mother to win favour with the king, they had put the intruders to

1 Pollux, IV § 137, πήρα, βηκτηρία, διφθέρα, ἐπὶ τῶν ἄγροικων...ὅ μὲν διφθέριας ὄγκον οὐκ ἔχων, περικρανον ἔχει, καὶ τρίχας ἐκτενεισμένας λευκάς, πρόσωπον ὑπωχρόν τε καὶ ὑπάλευκον καὶ μυκτῆρα τραχύν, ἐπισκύνιον μετέωρον, ὄφθαλμος σκυθρώπως.
flight, had rent and mangled the herds of cattle, and had scour ed the plains below, harrying everything right and left, and turning to flight with their weak weapons the lances of armed men who opposed them. In conclusion, he urges the king, after this display of miraculous power, to receive into the state the new divinity, the god of wine and love and every other joy.—The king, indignant at the discredit which the conduct of these women is bringing on his rule, orders his troops to muster at the Electran gates on the way to mount Cithaeron.—Scene V (787—861): Dionysus and Pentheus. The Lydian stranger warns the king that ordering out his forces can only end in their being put to rout; he even offers to bring the women to the palace without resorting to force of arms, but his offer is declined by Pentheus who suspects a plot. Suddenly a bright thought strikes the Stranger (810), he resolves on tempting the king to go and see the revels in person, and the latter, thinking he cannot do better than view the scene of action before joining in pitched battle, is impelled by his growing delusion to give his consent and even to allow himself, with some misgiving, to assume the disguise of a woman, and go to Cithaeron to spy out the doings of the Maenads. Pentheus enters the palace to robe himself (846), while the Stranger remains on the stage, assuring the Chorus, that the prey is now in their toils, and calling on Dionysus to implant in the king's mind a strong delusion which should draw him onward to his doom. He then joins Pentheus within the palace, to help in arraying him for his adventure.
στάσιμον τρίτον (802—911). The Chorus, with the hope of deliverance now rising before it, wonders whether it will ever join again in the night-long dance, bounding like the hunted fawn that has escaped the chase, and found refuge in the shadowy woods and river-lawns in whose solitudes she delights to disport herself. Then, in graver strain, they dwell upon the doom which slowly but surely is hunting down the impious one, the despiser of a worship upheld by use and grounded in nature. After a refrain, on the joy of vanquishing one's enemies, which is twice sung by both divisions of the Chorus, they end by extolling the happiness of rest after toil, and by vaguely alluding to the varied issues of mortal hopes.

ἐπεισόδιον τέταρτον (912—976). [From the palace enters Dionysus, shortly followed by Pentheus in woman's garb.] The king, in his ever-increasing delusion, fancies that he sees two suns and a double Thebes, and that his escort resembles a horned bull. The guide is allowed to put the last touches to the king's toilet, and, after an interchange of conversation in which the king's lightmindedness is still further shewn and in which nearly every remark that he makes is answered by the Stranger in terms of bitter irony, they leave the stage together for Cithaeron. Both alike are exulting in the prospect of an approaching victory, while the Stranger calls on Agave, and her sisters on the hills, to stretch forth their hands at the coming of the king to a glorious contest. [Excunt by the right periactos.]
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στάσιμον τέταρτον (977—1023). The Chorus, taking up the appeal to Agave with which the scene on the stage has just closed, calls on the 'hounds of Frenzy' to incite the daughters of Cadmus to take vengeance on the spy, predicting that his own mother will be the first to visit with punishment the godless, lawless, reckless profaner of the god's mysteries. After moralising on the sober and reverent temper, as contrasted with the false affectation of wisdom, they close by imploring their god to appear in one of his many forms, and fling his toils about their foe.

ἐπεισόδιον πέμπτον (1024—1152). By the right of the stage enters one of the king's attendants. He announces the catastrophe which has meanwhile taken place on Cithaeron. In answer to the eager questionings of the Chorus, he tells how Pentheus and the Stranger and himself had reached the rock-girt glen where the Maenads were holding holiday; how Pentheus had mounted a fir-tree, to spy out their revels; how, when the Stranger had vanished, a voice was heard from heaven, calling on them to avenge themselves on the intruder; how Agave in her madness, mistaking Pentheus for a beast of the chase, had, with the help of the rest, uprooted the tree, so that he was thrown to the ground, where she attacked him, while he in vain implored her to spare her son; and lastly, how the mother had, with her sisters, torn all his limbs asunder. The attendant withdraws, announcing the speedy approach of Agave and concluding by briefly moralising on the wisdom of a sober and reverent piety.

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The Chorus breaks out into a short ode of exultation (1153—1164), at the close of which appears, from the right of the stage, Agave, attended by some of her companions (1168, κόμος, 1381, τομπολ). She is dressed in Bacchic attire, her eyeballs are rolling wildly, and on the point of her thyrsus she bears the head of her son, which she displays to the Chorus as the head of some wild beast which she has captured. While Agave glories in her victory, the Chorus reply in strains of exultation intermingled with words of pity. She then calls on all Thebes to wish her joy of her prowess; she asks for Cadmus and for Pentheus whom she misses, and whom she wants to come and nail up the spoils of her chase over the door of his palace.—The ἔοδος (1165—1392) has meanwhile begun.

Cadmus, who had heard of his daughter's deed of horror, just as he was returning from the mount with Teiresias, now enters from the right of the stage, with his attendants bearing the mangled limbs of Pentheus, which he has gathered together, with much toil, among the rocks of Cithaeron. He sees Agave, still exulting in her prey, and little by little recalls her to her senses, till at last she knows that the head of the 'lion' is in truth the head of her son (1284). Cadmus, after explaining how she had come to kill him, makes a speech of lamentation over the fate of his grandson, which was followed by a corresponding speech on the part of the mother; nearly all of this lament has unhappily been lost, but it may be recovered in some small measure by the help of the cento from the plays of Euripides, known by the name of the Christus Patiens (see note on l. 1329).
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Dionysus appears once more, now no longer as
the Lydian stranger unrecognised by the rest, but in
all the glory of his godhead. In a speech whose
earlier portion has not come down to us, he foretells
the destinies of Cadmus and his wife, both of whom
are to be changed into serpents in Illyria, and, after
various adventures, to enjoy happiness at last. He
also announces that Agave and her sisters, having the
guilt of bloodshed upon them, must leave the land.
Then follows a pathetic parting between Cadmus and
his daughters; Agave and her sisters now leave the
stage in the direction opposite to Cithaeron; Cadmus
enters the palace by the middle door; and, while the
audience are rising, the play closes with some conven-
tional anapaests sung by the Chorus as they march off
from the orchestra, by the same side as they entered
it, namely by the parodos to the left of the stage.

1 It has been suggested that as an indication of his divine character,
he probably appeared 'surrounded by clouds on the balcony of the
scene,' Donaldson, Theatre of the Greeks, p. 296.
§ 5. On the dramatis personae, the Choral Odes and the Messengers' speeches.

It will be seen from the preceding outline that the development of the play falls into two distinct portions; ascending by three successive stages in the first three 'episodes,' culminating at the point where the turn in the fortunes of the two principal characters begins (l. 810), and descending in three corresponding stages to the close of the tragedy. In the language of the Poetics of Aristotle, 'all that is between the beginning of the piece and the last part, where the change of fortune commences,' is called the δέσις; 'all between the beginning of that change (τῆς μεταβάσεως) and the conclusion' is the λύσις (chap. xviii). In the present instance, the tragic emotions of terror and pity, so often referred to in that treatise, are alike brought into play, the former by the awful end of Pentheus, the latter by the unhappy fate of Agave. When a friend kills a friend, or when the mother slays her son, it is in cases such as these that our pity is excited, and 'such incidents,' says Aristotle, 'are the proper subjects for the poet's choice.' 'To execute such a deed through ignorance and afterwards to make the discovery' is the kind of ἀναγνώρισις to which the same critic assigns a special preference;

1 This symmetry of division is noted by Wecklein, Einleitung, p. 11, whose six stages are, however, slightly different to mine, as he begins the ἔξοδος at l. 1024. But, if we count 1153—64 as a 'choral ode,' the definition of ἔξοδος in Ar. Poet. 12, as 'that part which has no choral ode after it,' compels us to begin the ἔξοδος at 1165 (or 1168), and to treat 1024—1152 as a fifth ἐπεισόδιον.
for thus,' as he remarks, 'the shocking atrociousness (τὸ μιαρὸν) is avoided, and, at the same time, the discovery has a striking effect' (xiv).

The play brings before us a conflict between divine power claiming its due recognition, and human arrogance that denies that claim. In this conflict, but for the disguise assumed by Dionysus, the contest would have been too unequal to admit of any tragic interest. As it is, he is brought face to face with Pentheus,—man matched against man, the apparently helpless prisoner calmly confronting the passionate and overbearing king. His character as a god incarnate is admirably sustained throughout; under the veil of humanity, the suffering and patient deity maintains a serene composure, strong in the consciousness of ultimate victory. The effect of his encounters with the king seems to ourselves, perhaps, to be marred by the clever word-fence, which was doubtless dear to the Greek audience for which the play was intended, and by a cruel irony which appears to impair the dignity of his character. Irony, in itself, is quite consistent with dignity, and one of the loftiest types of humanity recognised by Aristotle, that of the μεγαλόψυχος, though frank and direct in his general discourse, is apt, 'with the many,' to resort to irony. But, however interesting the irony of Greek tragedy may be to an audience that is in the secret of an impending doom, it is nevertheless a heartless mockery of the wretch whom it deludes to his destruction; and it is inexcusable except so far as it supplies the means of inflicting a sharp lesson on
arrogance, like that of Pentheus. With an audience that is familiar with the plot, it has undoubtedly the dramatic interest of setting up a clear contrast between the present delusion in which self-conceit, like his, is enfolding itself, and the rapidly approaching crisis in which that delusion will be rudely stripped off.  

Pentheus is a less interesting character. The poet does not intend us to regard him as a martyr to the cause of abstinence; and any pity that we feel for him is far less than is inspired by the fate of a Hippolytus. With headstrong impulse, and arrogant bluster, the youthful king declines to listen to the warnings of older men like Cadmus, and the still more antiquated Teiresias, who, old as they are, shew themselves eager to welcome the new worship. And so he goes onward to his doom, hopelessly entangled in a fatal infatuation. It is a redeeming point in his character that, on hearing that all the women of Thebes are holding revel in Cithaeron, groundless as his anxiety proves to be, he is jealous for their honour, and sensitive of the scandal involved in such a departure from the ordinary decorum of their secluded lives. And it is just because he is a mixed character, with good and bad points alike, that his death is a fit subject for a tragedy. For, whether in real life or on the stage, an utter villain may meet his

1 There are some good remarks on tragic irony in Mr Gilkes' School Lectures on the Electra of Sophocles, 1879, p. 59, a book which ought to be in the hands of all who desire to read that play with profit. Thirlwall's essay on the 'irony' of Sophocles is well known to every scholar; there are some strictures on it in Prof. Campbell's Sophocles, pp. 111—118.
demon without arousing in us either of the tragic emotions of terror or of pity. It is the misfortunes of characters who have enough of good in them to be interesting, that excite our feelings by arousing in us commiseration for their sufferings, and inspiring us with awe at the contemplation of their doom.¹

The aged Cadmus is an adherent of the new creed, whose motives, however, for acknowledging the divinity of Dionysus, are not of the highest order. Blended with other reasons, it is a kind of family pride that makes him suggest, that even if his daughter's son were no god, it would be best to call him so, for the credit of the house. Hence, near the end of the play, where all the characters have their doom dealt out to them, Cadmus, though assured of an ultimate happiness which appears to cause him but little elation, has in the meantime his due share of troubles allotted him.

Teiresias has a dignified part assigned to him as the exponent of the true meaning of the legend of Dionysus, and as the foreteller of his future greatness. There is further a special fitness in the prophet of Apollo being foremost in welcoming a deity whose worship was afterwards so closely associated with that of the god of Delphi. The conservative tone in which he refers to the time-honoured traditions of the ancestral religion (in l. 200 ff.), though dramatically appropriate in the lips of the aged soothsayer, is not exactly in keeping with the position he himself takes up in accepting the new divinity. For, by an inversion

¹ Ar. Poet. 13; Matthew Arnold's Merope, p. xxxiii.
of the common contrast, while the youthful Pentheus plays the part of the conservative in his mistrust of novelty, it is the aged Teiresias who proves himself more tolerant in his religious comprehensiveness.

_Agave_, who is the unconscious instrument of the vengeance of Dionysus, is herself punished by the god for her rejection of him, by being inspired with a frenzy that leads her unwittingly to slay her son. In the delineation of that frenzy, blended as it is with the partial sanity which is one of the most painful characteristics of mental delusion, the poet justifies the remark of the ancient critic who mentions the passion of madness as one in the treatment of which he specially excelled\(^1\). But it is a matter of some surprise that, while the laws of Greek Tragedy strictly prevented all deeds of horror, such as the slaying of Pentheus, from being represented on the stage, and left them to be only recited in a messenger’s narrative, an Athenian audience should nevertheless have tolerated the exhibition of the head of a son by the mother who had killed him. The horror is, however, partly diminished by her own unconsciousness, while the same cause heightens the pity inspired by her fate.

At first sight, it would appear that the play might well have ended with the speech of Cadmus over the

\(^1\) [Longinus] _perι υψους_ XV § 3, ἕστι μὲν οὖν φιλοποιώτατος ὁ Ἐπι-πίδης οὗ ταυτὶ πάθη, μανίας τε καὶ ἐρωτᾶς, ἐκτραγωδήσας, κἀν τούτοις, ὦς οὐκ οἵτινες τισιν ἐτέρους (ἐι τις ἑτερος, Stanley), ἐπιτυχέσατος, οὐδὲ μὴν ἄλλα καὶ ταῖς ἄλλαις ἐπιτυθεσθαι φαντασίαις οὐκ ἄτολμος. See n. on l. 1214.
body of Pentheus, which closes with a couplet briefly expressing the moral of his doom:

εἰ δ' ἔστιν ὡστὶς δαιμόνων ὑπερφρονεῖ,
ἐς τοῦτο ἀθρήσας θάνατον ἡγεῖσθω θεὸς (1326).

But it is probably just because the feelings of horror have been too strongly excited, that the god himself appears, to allay these disquieting emotions as well as to assert the divine power which has been partially in abeyance, to mete out due recompense to all, and, even in the punishment of Cadmus, to assure him of compensating consolations. It is for this reason also that, just as in a Greek speech the peroration is usually calmer than the immediately preceding portion, so the final scene, that here closely follows a passage of highly-wrought excitement, is one of tender and somewhat common-place farewells.

Another reason, why the play cannot really close at the point above-mentioned, is to be found in the law of symmetry which is a leading principle in Greek poetry as well as in Greek art. The balance of the composition requires the speech of Cadmus to be followed by a corresponding speech of Agave. Nearly all of the latter, and a great part of the subsequent speech of Dionysus, have unfortunately been lost. This loss may, of course, have been due to accident alone; a single leaf in the manuscript from which our only copy of the latter half of the play was transcribed, may have been torn out, simply because it was near the close of the volume; but, it may also be worth suggesting that the end of the
play may have been mutilated in that earlier codex by one who was unconscious of the dramatic purpose of the speeches of Agave and Dionysus.

The Choral Odes, unlike those of many other dramas of Euripides, are here, as in a piece of the same date, the Iphigeneia in Aulis, closely connected with the action of the play. This may be readily seen by referring to the outline sketched in the previous section. They also shew a certain interdependence on one another; thus, the allusions, in the first Stasimon, to the places where Dionysus is worshipped, find their echo in the reference to the god’s own haunts in the second; the longing for liberty expressed in the second is after an interval caught up by a similar strain in the third; while the moral reflexions of the first are to some extent repeated in the last. It is doubtless undramatic for the king, after ordering his attendants to capture all the Theban revellers they can find, as well as the Lydian stranger, to allow a band of Asiatic women to go on beating their drums, and dancing and singing unmolested in front of his own palace. But the poet appears to have been conscious of this difficulty, as he makes Pentheus threaten to put a stop to it (l. 510—14, cf. 545, 1036); and the king is only prevented from actually doing so by his anxiety to capture the Lydian stranger; but as soon as he has succeeded in this object, he becomes hopelessly entangled in toils that leave him no chance of carrying out his threat.

1 Mahaffy on Eur. p. 84.
Had Pentheus put the Chorus into prison, the play would have at once collapsed; and we may fairly allow a position of privilege to so essential a portion of the conventional surroundings of a Greek tragedy. The only other course would have involved having a chorus that was either coldly neutral, or actually hostile to the worship of Dionysus, and therefore out of harmony with the object of the play. A chorus of aged Thebans, for instance, might have required no departure from dramatic probability, but it would have been a poor exchange for our revel-band of Oriental women, gaily clad in bright attire and singing jubilant songs, as they lightly move to the sound of Bacchanalian music.

The choral metres, a conspectus of which is given at the close of the volume, are all of them admirably adapted to give expression to the varied emotions of the votaries of Dionysus. The Trochaic passage, in ll. 604—641, is well suited as a transition from the hurried excitement of the preceding scene, to the quieter Iambic verses which immediately follow it. The Iambic lines, in general, are remarkable for the large number of resolved feet, which is one of the marks of the poet's later manner.

The composition of Messengers' Speeches is one of the points in which Euripides excels; and in the

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1 This, as remarked by Hermann, is a characteristic of all his plays that belong to a later date than Ol. 89 or 90 [B.C. 424—417], e.g. the Troades of 415, and the Orestes of 408. Of the versification of the Bacchae, according to Hartung's Eur. rest. ii p. 512, observatum est a quibusdam senarios plus minus 50 primum pedem anapaestum habere, et in 950 versibus solutiones 368 esse.
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present play we have the advantage of two such passages, in which the revels on Cithaeron and the death of Pentheus are described in narratives which are, perhaps, unsurpassed in Greek tragedy for radiant brilliancy, energetic swiftness and the vivid representation of successive incidents, following fast on one another. In listening to the first speech, we find ourselves in a wonderland where all is marvellous, and we feel that here, at any rate, we have one who, like Aristophanes in his lighter moods, would have been able to appreciate a creation of the fancy like the Midsummer Night's Dream of our own poet. Of both the messengers' speeches we may almost say, as has been lately said of the dramas of Calderon, that 'the scenery is lighted up with unknown and preternatural splendour'.

The account of the catastrophe in the second speech is remarkably vigorous. The quiet passage in its earlier portion, telling of the king and his attendant and their mysterious guide, stealing in silence along the glades of Cithaeron, with the few following touches of description pleasantly representing to us the glen with its rocks and rivulets and overshadowing pine-trees, has, it will be observed, the dramatic effect of heightening by force of contrast the tumultuous excitement attending the deed of horror which is the subject of the latter part of the messenger's recital. For the effect thus produced, we may compare the scene near the end of the first part of Goethe's Faust,

where, shortly before the tumult of the wild revels of the Walpurgisnacht, we find Faust quietly talking to Mephistopheles about the charm of silently threading the mazes of the valleys, and of climbing the crags from which the ever-babbling fountain falls, when the breath of spring has already wakened the birch into life, and is just quickening the lingering pine. We have a similar instance of repose in Shakespeare in the short dialogue between Duncan and Banquo just as they approach the gates of Macbeth's castle (Macbeth i. vi. 1—9); upon which it was well observed by Sir Joshua Reynolds that 'their conversation very naturally turns upon the beauty of its situation, and the pleasantness of the air: and Banquo observing the martlets' nests in every recess of the cornice, remarks that where those birds most breed and haunt, the air is delicate. The subject of this quiet and easy conversation gives that repose so necessary to the mind, after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds.' Another instance of the 'lull before the storm' is noticed by a recent writer on Calderon, in 'the pretty pastoral scene' in the play called the Hair of Absalom where the sheep-shearers are pleasantly conversing with Tamar just before the arrival of Amnon and his brothers.  

1 Im Labyrinth der Thäler hinzuschleichen, Dann diesen Felsen zu erstiegen, Von dem der Quell sich ewig sprudelnd stürzt, Das ist die Lust, die solche Pfade würst! Der Frühling webt schon in den Birken, Und selbst die Fichte fühlt ihn schon! Part I, Act IV, Scene 5, init.  

2 Discourse viii, in vol. i, p. 442, of his Works, ed. 1835.  

3 Calderon, by E. J. Hasell, p. 20; id. by Trench, ed. 2, p. 55.
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The Second Messenger's speech was referred to by Humboldt as a 'description of scenery disclosing a deep feeling for nature,' but, as remarked elsewhere (p. 211), the line and a half on the

'rock-girt glen, with rivulets watered,
with stone-pines overshadowed,'

is nearly all that we there find to prove that the poet was fully capable of appreciating and describing the picturesque element in nature, had it suited his purpose to do so at greater length. As it is, a few touches suffice to give a clear and vivid impression of the kind of scene intended by him, and all more elaborate details would have been obviously out of place; for of this, as of all the master-pieces of Greek literature, the remark of Lessing holds good, 'that it is the privilege of the ancients never in any matter to do too much or too little' (Laokoon, preface). The elaborate word-painting of Shelley, in Beatrice's description of the gloomy chasm appointed for her father's murder (Cenci III 1, 243—265), impressive as it is to the reader who has time to linger over its details in the solitude of his room, would have been utterly out of place in any play intended for representation on the stage. For comparison with the above passage, we can only quote the few following lines:

'High above there grow,
With intersecting trunks, from crag to crag,
Cedars, and yews, and pines; whose tangled hair
Is matted in one solid roof of shade
By the dark ivy's twine.'
ON THE MESSENGERS' SPEECHES. lxxi

But, as a whole, it would certainly have been regarded by any Greek tragedian as unsuitable for delivery before an enormous audience, like that which assembled in the theatre of Dionysus; as 'it is impossible for a thousand people at once to be sentimental and tender on the beauties of nature.' It may also be noticed that Shelley's description, with which the present passage has before now been unfavourably contrasted, is not true to the facts, as it does not really correspond to the actual scenery on the way to the castle of Petrella, which he had never visited; whereas the few touches of topographical detail given in the above passage are not only beautiful in themselves, but have also the advantage of being in strict accordance with the natural scenery of Cithaeron. In some respects, it is true, the taste for the picturesque among the Greeks was different from that of modern times; but as regards Euripides in particular, it would be easy to quote not a few passages which, even in a modern poet, would be considered picturesque in an eminent degree (e.g. the sunrise scene in the Ion). It is, however, worth while to observe that the most telling touches of description in the Hippolytus, where Phaedra longs for 'the pure draught from the dewy fountain,' for 'rest beneath the black poplar in the leafy meadow,' for 'a ride among the woodland pines or over the sands unwashed by the wave,' are all of them put in the lips of a love-sick woman; and, for all this, she is rudely rebuked by her common-

1 W. G. Clark, Peloponnesus, p. 123.
2 By Cope in Cambridge Essays, 1856, p. 137.
place nurse, who, reflecting perhaps the ordinary Athenian feeling in such matters, warns her mistress that it would be unsafe to express such longings as these in public, as they would at once be set down to a disordered imagination. In the present play, the occasional outbursts of admiration for the beauties of nature are probably intended to be characteristic of the enthusiasm of the votaries of Dionysus, whose favourite haunts are to be found in the woodland solitudes and on the lonely hills (e.g. lines 38, 135, 874)¹.

§ 6. On the purpose of the play.

On a superficial view, it might appear that the object of the play is nothing more than the glorification of the god whose worship was intimately connected with the origin and development of the Greek drama; but a more careful examination shews that there are also indications of a less obvious kind, pointing to an ulterior purpose. Among such indications it has been usual to quote one of the speeches of Teiresias, with its protest against rationalising and philosophising about the gods, and its declaration of acquiescence in the traditions of the popular faith (200 ff.). But, as appears from passages in other plays, the poet had no great love for prophets and soothsayers; and, in the present instance, he allows the taunt of interested motives which is flung at Teiresias by Pentheus, to remain unanswered by the former (n. on 257). Accordingly, we cannot unreservedly accept the prophet as the spokesman of the poet's opinions; and we shall, here as elsewhere, look more naturally for these in the choral odes. The chorus in Greek tragedy is, again and again, the interpreter to the audience of the inner meaning of the action of the play; and the moral reflexions which are to be found in the lyrical portions of the Bacchae seem in several instances to be all the more likely to be meant to express the poet's own opinions, when we observe that they are not entirely in keeping

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with the sentiments which might naturally have been expected from a band of Asiatic women. We are told, for example, that 'to be knowing is not to be wise'; that, in other words, it is folly to be wise in one's own conceit (395); that the true wisdom consists in holding aloof from those who set themselves up to be wiser than their fellows, and in acquiescing contentedly in the common sense of ordinary men (427). The sober temper is commended (1002), the gentle life extolled (388), and practical good sense preferred to the pretence of superior intelligence. Dionysus himself, at the end of one of his speeches, calls it a mark of true wisdom to cultivate a sage and easy good-temper (641). Lastly, at the close of the Second Messenger's speech, in the few sententious lines which, with their didactic moralising, appear to fall rather flat after the swift and energetic account of the catastrophe¹, we are told that, for mortal men, the highest wisdom is to be found in 'sober sense and awe of things divine.'

What are we to make of all this? In these denunciations of τὸ σοφὸν, are we really listening to the pupil of Anaxagoras, to him whom his Athenian admirers called the 'philosopher of the stage²,' to the most book-learned of the great Tragic writers of

¹ Bathos of this kind is unavoidable whenever the didactic style of poetry follows closely on an instance of a higher type. This is well shewn by the moralising refrain at the close of the successive stanzas in one of Wordsworth's poems of the imagination, called 'Devotional incitements.' For this illustration I am indebted to Professor Colvin.

antiquity, who, in the phrase of a hostile critic, is made to describe himself as 'from the scrolls of lore distilling the essence of his wit'? Is the poet who here upholds the honour of Dionysus, and maintains the belief in his divinity, the same as he who, elsewhere, allows his characters to rail unrebuked against the legends of the popular mythology, and even to deny the wisdom of Apollo, the justice of Athene, the righteousness of Zeus, and to speak in vague terms of the very existence of the greatest of the gods?

A partial solution of the difficulty is not far to seek. Euripides, like others who have hesitated in accepting unreservedly the tenets of a popular creed, had in his earlier writings run the risk of being misunderstood by those who clung more tenaciously to the traditional beliefs. His political enemy, the ultra-conservative Aristophanes, had unscrupulously set him down as an atheist, though, all the while, it would appear that he had only striven for the recognition of a higher type of the divine than that which was represented in the current mythology of the day. Hence our play, with its story of just doom falling on the 'godless' Pentheus (τὸν ἄθεον, 995), may be regarded as in some sort an apologia and an eirenicon, or as, at any rate, a confession on the part of the poet that he was fully conscious that, in some of the simple

1 Ar. Ranae 943, 1410: Athen. I. p. 3 A.
3 Tro. 884, fragm. 483 and 904 (ibid.).
4 Thesm. 450, νῦν δ' οὖτος ἐν ταῖσιν τραγῳδίαις ποιῶν τοὺς ἄνδρας ἀναπέσεικεν οὐκ εἶναι θεοῦ.
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legends of the popular faith, there was an element of sound sense which thoughtful men must treat with forbearance, resolved on using it, if possible, as an instrument for inculcating a truer morality, instead of assailing it with a presumptuous denial. Possibly also, 'among the half-educated Macedonian youth, with whom literature was coming into fashion, the poet,' as has been suggested by a recent critic, 'may have met with a good deal of that insolent second-hand scepticism which is so offensive to a deep and serious thinker, and he may have wished to shew them that he was not, as they doubtless hailed him, the apostle of this random speculative arrogance.'

It was one of our own countrymen, the accomplished Tyrwhitt, who was apparently the first to suggest that the play was a kind of apologia, intended to meet the charges of impiety which had been brought against the poet and his friends; a view which is also taken by Schoene in the introduction to his edition (p. 20). Lobeck, in his Aglaophamus, goes further than this, in regarding it as possibly inspired by a polemical purpose, and directed against the rationalists of the time, in commendation of the worship of Dionysus, and in recognition of the right of the people, as opposed to the learned few, to have the chief voice in matters of religion. Similarly, K. O. Müller observes

1 Professor Mahaffy's Euripides, p. 85.
2 p. 623, fabula dithyrambi quam tragoediae similior totaque ita comparata, ut contra illius temporis Rationalistas scripta videatur, qua et Bacchicarum religionum sanctimonia commendatur (72 sqq.), et rerum divinarum disceptatio ab eruditorum judicis ad populi transfertur suffragia (426—431), aliaque multa in eandem sententiam,
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that 'this tragedy furnishes us with remarkable conclusions in regard to the religious opinions of Euripides at the close of his life. In this play he appears, as it were, converted into a positive believer, or, in other words, convinced that religion should not be exposed to the subtilties of reasoning; that the understanding of man cannot subvert ancestral traditions which are as old as time, that the philosophy which attacks religion is but a poor philosophy, and so forth (200 ff.); doctrines which are sometimes set forth with peculiar impressiveness in the speeches of the old men Cadmus and Teiresias, or, on the other hand, form the foundation of the whole piece: although it must be owned that Euripides, with the vacillation which he always displays in such matters, ventures, on the other hand, to explain the offensive story about the second birth of Bacchus from the thigh of Zeus, by a very frigid pun on a word which he assumes to have been misunderstood in the first

quaesive poeta pro se ipse probavit sive alienis largitus est auriculis, certe magnum vim, magnam auctoritatem apud homines illius actatis habuerunt, quae ab impia sophistarum levitate modo ad fanaticas de-fluxerat superstitiones (Verius tamen est, remarks Bernhardy, eadem aetate plebi superstitiones peregrinas, doctis et elegantioribus viris scita Sophistarum placuisset. Theologumena Gracca III. p. x, and Hist. of Greek Literature i. p. 400). Musgrave viewed it as an attack on Critias and others on l. 200, non dubito, quin poeta... Atheniensium religiones respxerit quippe quas sollicitare tum maxime et illudere coeperunt Critias, Alcibiades atique, ne Socratem etiam annumerem, Athenis florentes...Quanquam neque specie caret Tyrwhitt sententia, potam ea mente hanc fabulam edidisse, ut gravissimum illud impietatis crimen, quod cum Socrate et aliis eiusdem sodalitii hominibus commune habuit, a se amoveret.

3 Hist. Gr. Lit. i. p. 499.
instance' (292). On this hypothesis it would appear that his earlier sceptical temper with its 'obstinate questionings' had, like a troubled stream, run itself clearer with the lapse of time; and that toward the close of life the 'years that bring the philosophic mind' had led him at last to a calmer wisdom.

In contrast to such a view as that last quoted, which sees in our play a recantation of rationalism and a return to orthodox belief, we have the position taken up, in the first instance, by Hartung¹, who points out that, so far from there being any such alteration of opinion, the moral attitude of the poet in the Bacchae is similar to that which he had assumed in the Hippolytus,—a work produced in 428 B.C., more than thirty years before. The rôle of Pentheus who denies the divinity of Dionysus resembles that of Hippolytus, who disdains the worship of Aphrodite; the vengeance taken by the god of wine in the former finds its parallel in that exacted by the goddess of love in the latter; in both alike, the wrath of an offended deity falls on one who sets himself in self-conceited opposition to its power. According to this view, which is further developed by Eduard Pfander² and accepted by Mr Tyrrell, we have here, in the language of those critics, no 'change in the point of view from which Euripides regards the old gods of the heathen mythology. As Aphrodite is no mere personal goddess, but a great factor in the order of the world, and a source of happiness and joy; so

¹ Euripides restitutus, 1844, II. p. 542.
Dionysus is not only the god of wine, but a higher personification of passion in religion, and joy in life; and the Hippolytus as well as the Bacchae teaches that we should not neglect these sources of joy, enthusiasm, and passion. The Bacchae, continues Mr Tyrrell, "reprobates rationalism" (τὸ σοφὸν, 395); and as the sentiment referred to comes from a chorus, we may allow it as evidence respecting the poet's opinions at the time. But we fail to see anything more than a superficial likeness between the two plays, as regards their general subject; and we doubt whether the tracing of such likeness can, with advantage, be pursued into detail by the quotation of single lines from the dialogue of the play; for this, in so far as it must be kept, more or less, true to character, lends itself less readily to the expression of the actual views of the dramatist himself. Thus, even if we admit that a 'recoil from public opinion' is condemned by such a line as οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων (331), we can hardly admit as proof of the poet's opinions the line quoted from the Hippolytus, μοσεῖν τὸ σεμνὸν καὶ τὸ μὴ πᾶσιν φίλοιν (92). The latter, as the context shews, is only an incidental remark on the part of the attendant, that it is the rule with all men to dislike reserve as contrasted with an affable complaisance, whence he infers that the same law holds with regard to the gods, and that therefore the dread goddess Aphrodite will necessarily hate Hippolytus for not deigning to address her. Similarly, we hesitate to accept lines 467 and 487 of the same play,

1 Mr Tyrrell's Introd. p. xvii.
as 'directed against overwiseness.' In the former the nurse warns her mistress that 'mortals ought not to make an over-serious business of life' (ἐκπονεῖν βλου λίαν); and in the latter, the mistress retorts, that well-ordered states and households have ere now been ruined by over-specious arguments like those she had just heard (οἱ λίαν καλοὶ λόγοι). The second of these lines, so far from confirming, is actually directed against maxims like that of the first; and, even if it were otherwise, we could scarcely regard Phaedra or her nurse as intended by the poet to be the mouth-piece of his own opinions.

But though, for these reasons, we hesitate in accepting all the three passages above quoted, as proof that the poet's disagreement with the Sophistic type of rationalism is not confined to the Bacchae, but may also be detected in the Hippolytus; we readily concur with Mr Tyrrell in recognising in the poet's later work 'an ethical contentment and speculative calm' which to some extent distinguishes it from his earlier plays, not excluding the Hippolytus itself. In the play last mentioned, we have a remarkable passage in which the chorus, while confessing they derive consolation from a belief in the care of the gods, yet declare that, on looking at the chances and changes of human life, they fail to get a clear view of the dealings of providence; and so they are content with the prayer: 'may destiny send me these gifts from the gods, good fortune attended with wealth, and a mind untouched by sorrow; may the thoughts of my heart be not over-precise, not yet marked with the
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stamp of a sham’ (δόξα δὲ μὴν ἀτρεκής μὴν αὖ παρά-
σημος ἐνελη, 1102—1119). In the present play, on
the other hand, we have a stronger declaration of a
contented acquiescence in an established order, a
recognition of the existence of a moral government of
the world (392—4, 882—90), and an assurance that
life becomes painless when it cherishes a temper which
befits mortal men, a temper that is prompt in its
obedience to the claims of heaven (1002).

On the whole, we are inclined to hold that, diffi-
cult as it is to reconstruct from the writings of a
dramatist, an account of the author’s opinions, we
may fairly trace, here and there, in the choral odes of
our play, not so much a formal palinode of any of the
poet’s earlier beliefs, but rather a series of incidental
indications of a desire to put himself right with the
public in matters on which he had been misunder-
stood. The growth of such a desire may well have
been fostered by the poet’s declining years, and the
immature asperities of his earlier manner may have
been softened to some extent by the mellowing
influence of age; while his absence from Athens may
have still further intensified his natural longing after
a reconciliation with those who had failed to ap-
preciate the full meaning of his former teaching.
§ 7. The after fame of the play.

The play, on its exhibition at Athens after the poet's death, appears to have rapidly acquired a considerable celebrity. It is not improbable that it was on the occasion of its first representation that the prize for tragedy, which had seldom fallen to Euripides in his lifetime, was awarded to his posthumous work with an appreciation that was perhaps all the more keen now that the poet himself had passed away. It is referred to in general terms by Plutarch as one of the plays repeatedly reproduced with lavish expenditure on the Athenian stage. It would also appear to have become a favourite play in Macedonia; and the story already told of the mother of Alexander the Great shews that so enthusiastic a votaress of Dionysus would have fully entered into its spirit, though, so far as I am aware, there is no authority for the statement that 'she openly played the part of the mother of Pentheus.' It was quoted by Alexander at his own table (see n. on 266); and it supplied Aristippus with an apt reply to Plato at the court of the second Dionysius (see n. on 317), who had himself attempted the composition of dramatic poetry, and testified his admiration for Euripides by paying a high price for his lyre, his tablets and his pen, and

1 Gellius N. A. xvi. 4, Euripidem quoque M. Varro ait, cum quinque et septuaginta tragödias scripsert, in quinque solis vicisse, cum cum saepe vincerent aliquot poetae ignavissimi.

2 de Gloria Ath. c. 8.
dedicating them in the temple of the Muses in his own capital. It was acted in the camp of the Parthians on the occasion when the actor, playing the part of Agave with the head of Pentheus, held aloft the head of Crassus which had been flung into the tent by the messenger of the Parthian general (n. on 1169). The actor on that historic occasion was a native of Tralles; and a player from another city of Asia Minor, who excelled in the dramatic representation of scenes from our play, is commemorated in the following anonymous epigram:

\[\text{Eis Ξενοφώτος Συμφώνου εἰκόνα.}
\]
\[\text{Αὐτὸν ὀρᾷν Ἰόβακχον ἐδόξαμεν, ἥνικα Ληναἰς}
\]
\[\text{ὁ πρόσβυς νεαρῆς ἤρχε χορομανίης,}
\]
\[\text{καὶ Κάδμου τὰ πάρηβα χορεύματα, καὶ τὸν ἄφ᾽ ὕλης}
\]
\[\text{ἀγγελον εὐθακῶν ἱχνελάτην θιάσων,}
\]
\[\text{καὶ τὴν εὐάξουσαν ἐν αὔματι παιδὸς Ἀγαύην}
\]
\[\text{λυσσάδα. Φεῦ θείας ἄνδρὸς ὑποκρίσιν!}
\]
\[\text{(Anth. Gr. XVI. 289.)}
\]

A similar performance in Italy is mentioned with praise in an epigram by Antipater of Sidon on the actor Pylades who practised his art at Rome in the time of Augustus (Suet. Aug. 45):

\[\text{Eis στήλην Πυλάδου ὀρχιστοῦ.}
\]
\[\text{Αὐτὸν βακχευτὴν ἐνέδυ θεόν, ἥνικα Βάκχας}
\]
\[\text{ἐκ Θηβῶν Ἰταλῆν ἥγαγε πρὸς θυμέλην,}
\]

1 ψαλτήριον, δέλτον, γραφεῖον (Hermippus in vita Eur. cod. Vindob. ll. 77—82, Nauck).
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The play is referred to by Plato and Aristotle. It was rendered into Latin by Attius, and was especially familiar to Catullus and Horace, Virgil and Ovid. Excerpts from its pages appear not only in the *florilegium* of Stobaeus, but also in the geographical treatise of Strabo, whose subject is one of those *quaerentia*. It is often mentioned in later literature by writers such as Plutarch, Polyainus, Philostratus, Gellius, Athenaeus, Aelian, and Sextus Empiricus. Clement of Alexandria, besides expressly quoting it in several passages, borrows from the fate of Pentheus a notable illustration, describing the various schools of Philosophy as ‘rendering in pieces the one truth, like the Bacchants who rent the body of Pentheus and bore about the fragments in triumph’.

Lucian, again, tells a story of Demetrius the Cynic, who saw an illiterate person reading a βιβλίον κάλλιστον, τὰς Βάκχας οἴμαι τοῦ Εὐριπίδου. He had reached the passage where the Messenger is reciting the doom of Pentheus and the awful deed of Agave, when the Cynic seized the book.

1 For details, see notes referred to in the Index, under the head of the names above mentioned.

2 *Stromateus*, 1. chap. 13 *init.*, p. 349 (in Milton’s *Areopagitica* a similar image is taken from the mangled limbs of the slaughtered Osiris). See also note on l. 470.
and tore it into pieces, exclaiming: 'it is better for Pentheus to be rent asunder once by me, than murdered many a time by you.' Not a few passages of the play are paraphrased by Nonnus, the author of the florid and monotonous epic called the *Dionysiaca*, who travels over the same ground in books XLIV to XLVI of his poem; and lastly, a large number of its lines were appropriated by the compiler of the dreary cento known as the *Christus Patisens*, once attributed to Gregory of Nazianzus.

During the middle ages Euripides appears to have attracted more attention than Aeschylus or Sophocles. No mention of either of the latter is made by Dante, though, in a somewhat arbitrary list, he places Euripides, Antiphon [or Anacreon?], Simonides, Agathon and 'other Greeks who once adorned their brows with laurel,' among the blameless souls, who, by reason of being unbaptized, haunt the first circle of his *Inferno*. In the sixteenth century the *Bacchae* was translated into Latin Prose and into Italian as well as Latin Verse. In the seventeenth we find Milton reading Euripides (the 'sad Electra's poet' of one of his best known sonnets) 'not only with the taste of a poet, but with the minuteness of a Greek critic.'

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1 *adv. indoctum* § 19.
2 *Purgatorio* XXII. 106 (with *Inf.* IV. 58 ff.).
3 In L. V., by Coriolanus Martirianus (1556); in Latin by Dorotheus Camillus (Basil. 1550) and Stiblinus (1562) and Canter (1597); in Italian by Chr. Guidiccioni (ob. 1582, publ. 1747) and Padre Carmeli ('poor,' 1743—53).
4 Todd's *Life of M.*, I. p. 158, who refers to Warton's second ed. of the smaller poems, p. 568. The biographers of Milton have,
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We read of Goethe in his old age praising the manner in which our play sets forth the conflict between the might of Godhead and the infatuation of man, and recognising in Dionysus, as here represented, 'the pagan image of an outraged and patient' Deity. The German scholar, who was the first to draw special attention to the poet's criticism, reverently remarks that the play further suggests 'the contrast between the Pagan and the Christian ideal—between repressed menace and gentle firmness—between defiance and reliance'.

Even those who, like August W. Schlegel, have no partiality for our poet, and indeed appear to be inspired by an almost personal animosity against him, have nevertheless admitted the excellence of this particular play. Schlegel's critique is as follows:

The Bacchae represents the infectious and tumultuous enthusiasm of the worship of Bacchus, with great sensuous power and vividness of conception. The obstinate unbelief of Pentheus, his infatuation, and terrible punishment by the hands of his own mother, form a bold picture. The effect on the stage must have been extraordinary.

... apparently, not observed that the Comus, which contains several Euripidean passages, was written for the autumn of the very year in which the poet bought his copy of the Geneva ed. of Eur. (n. on l. 188).

1 The words quoted are borrowed from Mr Jebb's review of Mr Tyrrell's ed. in the Dark Blue for July, 1871. Goethe's own words are as follows: Kann man die Macht der Gottheit und die Verblendung der Menschen geistreicher darstellen als es hier geschehen ist? Das Stück gäbe die fruchtbarste Vergleichung einer modernen dramatischen Darstellbarkeit der leidenden Gottheit in Christus mit der antiken eines ähnlichen Leidens, um daraus desto mächtiger hervorzugehen, im Dionysos (W. Müller, Göthe's letzte literarische Thätigkeit, p. 9, quoted by G. H. Meyer, de Eur. Bacch. p. 22). Pfander on Eur. p. 37 n.
Imagine, only, a chorus with flying and dishevelled hair and dress, tambourines, cymbals, &c, in their hands, like the Bacchants we see on bas-reliefs, bursting impetuously into the orchestra, and executing their inspired dances amidst tumultuous music,—a circumstance, altogether unusual, as the choral odes were generally sung and danced at a solemn step, and with no other accompaniment than the flute. Here the luxuriance of ornament, which Euripides everywhere affects, was for once appropriate. When, therefore, several of the modern critics assign to this piece a very low rank, they seem to me not to know what they themselves would wish. In the composition of this piece, I cannot help admiring a harmony and unity, which we seldom meet with in Euripides, as well as abstinence from every foreign matter, so that all the motives and effects flow from one source, and concur towards a common end. After the Hippolytus, I should be inclined to assign to this play the first place among all the extant works of Euripides.

Dean Milman, a more friendly critic, while admitting that there are passages of more surpassing beauty in the Medea and the Hippolytus, and of greater tenderness in the Alcestis and Iphigeneia, does 'not scruple to rank the Bacchae, on the whole, in the highest place among the tragedies of Euripides.' He also records the fact that his friend Lord Macaulay, notwithstanding the contemptuous depreciation with which he had referred to the poet in his juvenile essay on Milton, nevertheless acknowledged in his maturer years the 'transcendent excellence of the Bacchae.' In his own copy of our author we find him confessing his change of mind as follows: 'I can hardly account for the contempt which, at school and college, I felt for Euripides. I own that I like him now better than Sophocles'... 'The Bacchae is a most glorious play.

1 Schlegel's Dramatic Lectures, p. 139.
2 Milman's Agamemnon and Bacchanals, p. 97.
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I doubt whether it be not superior to the Medea. It is often very obscure; and I am not sure that I fully understand its general scope. But, as a piece of language, it is hardly equalled in the world. And, whether it was intended to encourage or to discourage fanaticism, the picture of fanatical excitement which it exhibits has never been rivalled.¹

¹ Trevelyan's Life of Macaulay, end of Appendix to vol. i.
§ 8. The textual criticism of the play.

Of the surviving manuscripts of Euripides, none belong to an earlier date than the twelfth century. They are divided into two groups, the first of which contains in all nine plays alone: namely, the Alcestis, Andromache, Hecuba, Hippolytus, Medea, Orestes, Rhesus, Troades and Phoenissae; while the second, which is inferior to the first, further includes the remaining ten. The MSS of the second group are (1) the Harleian MS in the British Museum, of the sixteenth century, commonly designated by the symbol A; (2) the Palatine MS in the Vatican, a folio on parchment, of the fourteenth century (B or P), no. 287; and (3) the Laurentian MS, written on paper, in the library of San Lorenzo at Florence, also of the fourteenth century (C). Three of these ten plays, namely the Helen, Electra and Hercules furens, are preserved in one MS alone (C). The Bacchae (with the Heracleidae, Supplices, the two Iphigenias, Ion and Cyclops) is contained in two MSS only (P and C), of which the former alone has the whole play; the latter, the first 754 lines only, closing with the words οὐ δεσμῶν ὑπὸ. Thus, in lines 1—754 inclusive, we have to depend on two codices, 'neque boni neque vetusti' (as Elmsley calls them); and from 755 to the end of the play on one only. Both of these were examined by Elmsley, with a view to his edition of this play published in 1821, and a careful collation of the Palatine MS was made on his behalf by one Jerome Amati. But our information about the readings of the other manuscript, in

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the Laurentian library (C), with the exception of some few readings noted in the 16th century by the Italian scholar Victorius, mainly depended, until the last few years, on a collation carelessly made for Matthiae's edition by Francesco de Furia (editor of Aesop). This collation proved so untrustworthy, that in the edition of Euripides by Kirchhoff (1855), who was the first to place the textual criticism of our author on a satisfactory footing, an endeavour was made to compensate for the want of a complete account of the readings of this MS, by restoring them with the help of five manuscripts which, to all appearance, were copied from it, three of them in Paris, and the other two in Venice and Florence. Happily, however, both of the MSS with which we are concerned in the Bacchae were minutely examined a few years ago by Wilamowitz-Moellendorff, who gives the results of his collation of lines 1—754 in his Analecta Euripidea, 1875, pp. 46 ff. He records the readings under the three heads, (1) loci post novam conlationem congruentes [29 instances]; (2) binae lectiones in altero utro codicum [18 passages, with the result that nullo loco C P in binis lectionibus conspirant]; (3) C et P diversa tradunt [95 variations].

In recording the manuscript readings at the foot of the page in this volume, I have relied in the main on the apparatus criticus of Kirchhoff's edition, and wherever the readings there given rest only on the authority of a collator who says nothing to the contrary ('e silentio collatoris'), I have added the reading

1 Further details may be found in Kirchhoff's Praefatio, p. x.
given by the author of the *Analecta*, whose collation is always intended wherever the phrase *denuo collatus*, or *nuper collatus*, is used. The two MSS were probably derived from the same source; they have mistakes in common which can hardly be explained on any other hypothesis, though C may possibly have been a partially corrected copy of P. The mistakes in P are more numerous than those in C, but on the other hand they are mainly of a trivial character, and, on the whole, we may agree in the opinion that P is the better authority of the two.

As a partial compensation for the defectiveness of the manuscript authority on which the text of our play is founded, we have the cento from Euripides to which reference has been made in a previous section, the *Christus Patiens* (p. lxxxv). Though of little or no value, as far as regards its adaptations of the *Hecuba*, *Hippolytus*, *Medea* and *Orestes*, where our existing MSS are larger in number and better in quality, it is more important in the case of passages borrowed from the *Rhesus*, *Troades* and *Bacchae*, where the evidence for the text is comparatively weak. Most of the places where it materially helps us are pointed out at the foot of the text in this edition, and references to them may be found in the index.

The only Greek *scholia* on the play are those in

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1 Elmsley, p. 6, remarks *magnopere dolendum est, integras Bacchas in codice Laurentiano non exstare. Nam in priore fabulæ parte longe plures bonae lectiones in eo quam in Palatino reperiantur.* Nauck, p. xi, on the other hand, says of B (≡P) and C, ‘*B præ altero fide dignus est.*’ Mr Tyrrell, who gives further details on this point, p. xi, supports the latter view.
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the margin of C, most of them unimportant. They may be found in the critical notes on ll. 97, 151, 451, 520, 525, 538 and 709. The only one not recorded there, is that on 611, ὀρκάνας· φυλακάς· ὀρκάνη, κυρίως ἡ ἀγρευτικὴ λίνος (Matthiae’s correction for λίνου).

The evidence of later Greek writers who quote from the play, or who, like Nonnus and Philostratus, paraphrase portions of it, is not without value in determining the text. But when all the help that can be got from these various sources is put together, much remains to be restored by conjectural criticism alone. In recording such conjectures as have already been published elsewhere, I have derived some assistance from consulting the critical notes to Mr Tyrrell’s recension, and those in Dindorf’s last edition of the Poetae Scenici; while the labour of collecting others, that are scattered about in foreign periodicals and dissertations, has been lightened in no small measure by the critical appendix to the recent edition of Wecklein. A list of these dissertations and other contributions to the literature of the subject, so far as known to myself, is given at the end of the introduction. I have further compared the texts printed by the nine following editors, and have recorded the principal variations between them: Elmsley, Hermann, Schöne ed. 2, Kirchhoff ed. 1 and 2, Nauck ed. 2, Dindorf ed. 5, Paley ed. 2, Tyrrell and Wecklein. Wherever any of these are mentioned as supporting one of two readings or conjectures, it is generally to be assumed that the remainder, though not actually mentioned, are in favour of the other.

The first printed edition of the Bacchae was that
included in the Aldine text of eighteen plays, printed at Venice in 1503, when the Electra was not yet known. It has been proved by Kirchhoff that the editor must have been the learned Greek, Markos Musuros; and that, for this text, he was mainly dependent on the Palatine MS. The editor's tacit corrections of that MS, which at one time were regarded as possibly resting on independent evidence, are now generally considered to be nothing more than his own conjectures. Among the others mentioned in the apparatus criticus who have in different degrees contributed towards the correction of the text, the following may be named. (The list is in chronological order, according to the dates of their deaths.) In the sixteenth century, Brodaeus (Jean Brodeau), W. Canter, Victorius (Vettori), J. J. Scaliger, H. Stephanus (Henri Estienne); in the seventeenth, Milton and Joshua Barnes (ed. 1694); in the eighteenth, J. Pierson, B. Heath (of Exeter), J. J. Reiske, J. Markland, Valckenaer, Sir Samuel Musgrave, M.D., Thomas Tyrwhitt, Brunck, and Porson; and in the nineteenth, Elmsley (1773—1825), Dobree (1782—1825), Matthiae, Jacobs, Hermann, C. J. Blomfield, F. G. Schoene, J. A. Hartung (ob. 1867), and R. Shilleto (1809—1876). Among living scholars, besides those whose editions and dissertations are recorded at the close of this introduction, I may mention the names of Dr Thompson, Master of Trinity College, Cambridge, and Mr Reid, Fellow of Gonville and Caius, both of whom have allowed their conjectural emendations to be published for the first time in this edition. These, with a few of my own, may be found by referring to the English index.
THE DEATH OF PENTHEUS.
FROM A RELIEF ON A SARCOPHAGUS IN THE GIUSTINIANI PALACE, ROME.
§ 9. Euripides and the fine arts. The play in its relation to ancient art.

From the biographical notices that have come down to us, we learn that Euripides, before devoting himself to poetry and philosophy, cultivated in the first instance the art of painting; and that pictures ascribed to his pencil were to be seen at Megara. This tradition, though in itself resting on slight authority, is nevertheless in accordance with the evidence supplied by his literary work, in which, veluti descripta tabella, an artistic training is clearly disclosed. An artist's eye is shewn in the brief touches with which he depicts the beauties of nature; and a keen sense of colour may be discerned in his choice of descriptive epithets. We find him repeatedly referring to works of Architecture, Sculpture and Painting. He alludes to the ancient wooden temples, to the 'Cyclopian' walls of Argos and Mycenae, and to the stone-built treasures of the heroic age. He dwells with familiarity

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2 Supra p. lxx.
3 e.g. λευκὸς in Bacch. 665, 863, Ion 221; H. F. 573, Δίρκης τε νάμα λευκὸν αἰμαχθησατι. Hel. 215, Ζεύς πρέπων δὲ αἰθέρος χιονύχως κόκκον πτερόφ. Iph. T. 399, δονακόχλος Εὐρώταν. Also epithets such as ποικιλώνωτος, φωικοφαθής, κυανύπτερος, ξυοθύπτερος.
4 Kinkel, Euripides und die bildende Kunst. To this nearly exhaustive dissertation I am indebted for many of the above details.
5 Fragn. 475, l. 4—8.
7 Hec. 1010.
on the structural details of temples and other buildings\(^1\), and borrows appropriate similes from various forms of handicraft\(^2\). He refers to the Erechtheum\(^3\), to the shrine of Aphrodite 'by the rock of Pallas'\(^4\), and to the temples of Poseidon on the Laconian promontories of Taenarus and Malea, on the Euboean headland of Geraestus, and the holy place of Athene, 'the silver-veined crag' of Sunium\(^5\). In the domain of the plastic art, he tells not only of the archaic works of Daedalus\(^6\), of the Trojan ξόανα of gilded wood\(^7\), and the awe-inspiring Gorgon's head\(^8\), but also of the sculptured reliefs on the temple at Delphi\(^9\), the graven images in the pediment of the sanctuary at Nemea\(^10\), and the colossal statue of Athene Promachos on the Acropolis of Athens\(^11\). In his Andromeda, as soon as Perseus sees the heroine of that play standing chained to the rock, his first thought is that he must be gazing on the life-like work of some cunning sculptor\(^12\); and in the fine description of the death of Polyxena in the Hecuba, the idealised beauty of the female form, as represented by the plastic art, is the subject of a necessarily brief, but none the less happy, allusion:

\[\mu\alpha\sigma\tau\omicron\upsilon\upsilon \tau' \ \varepsilon\delta\epsilon\iota\varepsilon\zeta \ \sigma\tau\epsilon\rho\nu\alpha \ \theta', \ \omicron \ \alpha\gamma\alpha\lambda\mu\mu\alpha\tau\omicron\sigma\delta\ (Hec. 560).\]

\(^1\) περικλονας ναιδας, Iph. T. 405, cf. Phoen. 415, Ion 185, fragm. 370; κρητὶς, Ion 38, 510; τριγλυφος, Bacch. 1214, Iph. T. 113, Or. 1366; θρυγκός, Ion, 156; Iph. T. 47, Hel. 70, Or. 1569, Phoen. 1158 (Kinkel u. s., p. 37). See also Bacch. 591.
\(^2\) See note on l. 1067.
\(^3\) Phoen. 1433 ff.
\(^4\) Hipp. 30 f.
\(^5\) Cyc. 390—6.
\(^6\) Hec. 836 ff., (Eurysth.) fragm. 373, H. F. 471.
\(^7\) Iona. 1074, Ion 1403.
\(^8\) Alc. 1118, El. 855, H. F. 990, Or. 1520.
\(^9\) Ion 187—223.
\(^10\) (Hypsip.) fragm. 764, γραπτοι τύποι.
\(^11\) Iona. 9, τῆς χρυσόδοχου Παλλάδος.
\(^12\) Fragm. 124.
Among themes of Painting, he refers to ships at sea in the *Troades* (686) and love-scenes in the *Hippolytus* (1005); and, as a mythological subject of pictorial art, he expressly mentions 'Athene entrusting Erichthonius to the daughters of Cadmus' (*Ion* 271). Painting, like Sculpture, supplies him with more than one expressive *simile*, as when Helen, vexed with her fatal gift of beauty, prays that her form might, like a fair picture, be blotted out again, and lose its loveliness;

\[\text{εἰθ' ἐξαλειφθεῖσ'}., \text{ὡς ἀγαλμ', αὕθις πάλιν }\]
\[\text{αὐσχιον εἴδος ἀντὶ τοῦ καλοῦ λάβον} \text{ (Hel. 262).}\]

And again, when Hecuba implores the pity of Agamemnon, she asks him to stand back one moment, like an artist viewing his unfinished painting, 'and look and gaze at all that's ill in her':

\[\text{oἰκτειρον ἡμᾶς, ὡς γραφεύς τ' ἀποσταθεῖς, }\]
\[\text{idoû με κάναθρησσον ὦν ἔχω κακά} \text{ (Hec. 807).}\]

We cannot wonder that a poet who so keenly appreciated the arts that flourished in the Periclean age, should himself in his turn attract the attention of the artists of a later time. Those who came especially under this influence were the artists of the period immediately succeeding the conquests of Alexander. Themes which had won an established reputation through the dramas of Euripides and had been popularised by that poet's art, naturally commended themselves to the painter and sculptor as suitable subjects for their own artistic treatment. Among the recorded works in which the influence of Euripides has, with
more or less probability, been traced, are, in the case of paintings, the Hippolytus of Antiphilus, the Canace (?) of Aristeides, the Medea of Aristolaurus and Timomachus, and the Andromeda of Euanthes and Nicias. The Telephus of Parrhasius, and the Orestes of Timomachus, were apparently independent of that influence; while it is only the almost certain spuriousness of the epilogue to the Iphigeneia at Aulis that prevents our supposing that Timanthes, in his celebrated picture of the sacrifice of Iphigeneia, in which the head of Agamemnon was veiled because the artist's pencil could not paint so deep a sorrow, was indebted for the hint to Euripides himself:

\[ \text{ἀνεστέναξε κάμπαλιν στρέψας κάρα δάκρυα προήκεν ὀμμάτων πέπλον προθεῖς} \]

\[ \text{(Iph. A. 1550).} \]

Among works of sculpture, the famous group of the punishment of Dirce, commonly known as the 'Farnese Bull,' by the Rhodian artists, Apollonius and Tauriscus, may have owed some of its inspiration to the account of the catastrophe which must have been given in our poet's Antiope; and it seems not improbable that, even at an earlier time, the 'Maenad of Scopas' and the 'Dionysus of Praxiteles' may have been in part suggested by the Bacchae.

It is not intended by this to imply that artists who were great in their own domain sacrificed in any way the principles of their art to a slavish following of the treatment of the same theme that had been

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1 Kinkel u. s., note 267.
adopted by the poet. More than a hundred years have now passed since Lessing's *Laokoon* was written, and few things are more clearly recognised in aesthetic criticism than the broad lines of demarcation that distinguish the imitative arts from one another, and in particular the difference between the means whereby the space-arts such as Painting and Sculpture attain their object, and those that are employed by the time-art of Poetry. While Poetry, like Music, is a time-art, an art of vocal utterance depending for its results on the apt expression of certain successive effects in their consecutive evolution in time, Sculpture and Painting have to work under stationary conditions in space. All the three have for their end an idealised imitation of natural objects, but they approximate to nature in different degrees. Thus Sculpture is nearest to nature; in the next degree of distance is Painting; and in the third, Poetry. And the further each of these arts is removed from reality, the wider is its scope. Thus Painting allows of much more combined narration than Sculpture, and the range of resources is still more extensive in Poetry. This greater remoteness from nature is, however, in the *dramatic* species of poetry compensated for by the help of various subsidiary arts, the art of the Scene-painter, the art of Music, which, like Poetry, is a Time-art, and the arts of Dancing and still more that of Acting, the last two being intermediate between time-arts and space-arts and working in time and space at once.

It was not until the time of Praxiteles, who flourished

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1 This criticism is due to Professor Colvin.
some forty years after the date of our play, that, in contrast to the older type of the bearded Dionysus, which is still to be seen in numerous works of art and is not unrepresented in the illustrations to this volume (p. 145),—the youthful, or as he is sometimes called, the 'Theban,' Dionysus became a favourite theme of Greek sculpture. Of this later, half-effeminate type, we have an instance in the bust figured on p. 26. Praxiteles himself selected his subjects mainly from the cycles of Dionysus, Aphrodite and Eros. His group of Maenads, Thyiads, Caryatides and Sileni, is mentioned by Pliny (XXXVI 23) and praised in an epigram in the Greek Anthology (IX 756). His statue of Hermes carrying the infant Dionysus, which was seen by Pausanias at Olympia (V 17 § 3), has been discovered in the recent excavations, and casts of it are now in our museums. In the Elean temple of Dionysus, near the ancient theatre, the same traveller saw a statue of the god which was also the work of Praxiteles (VI 26 § 1); and it was possibly this statue that Callistratus had in view when describing the Dionysus of Praxiteles as a beautiful youth crowned with ivy and girt with a fawnskin, his left hand resting on a thyrsus, with a tender and dreamy expression of countenance, blended with a fiery glance of the eye; in which last respect it is distinguished from all the statues of the god that are now known to us. In describing this statue, Callistratus remarks that it resembled the form of the god which is set forth in the

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1 See further in Newton's Essays on Art and Archaeology, p. 350.
Bacchae of Euripides, οἶνον αὐτῶν (al. αὐτὸς) Εὐριπίδης ἐν Βάκχαισ εἰδοποιήσας ἔξεφηνε¹.

The ‘Maenad’ of Scopas, who flourished during the half century after the death of Euripides, is the subject of another description by the same writer². Scopas was one of the first to represent the enthusiasm of the votaries of Dionysus in a perfectly free and unfettered form; and we may well suppose that a considerable impulse was given to the artistic embodiment of that enthusiasm by so celebrated a masterpiece of literature as our poet’s latest play.

It has even been conjectured that this work of Scopas was suggested by the completion of the Theatre of Dionysus under the auspices of the orator Lycurgus in the year 342 B.C.³ This conjecture, interesting as it is, does not pretend to rest on any foundation of fact; but even if we set it aside, there are other definite points of contact between that Theatre and various works of Greek sculpture, for which we have clear and conclusive authority. The neighbouring temple of Dionysus was adorned, as already mentioned, with reliefs representing the fate of Lycurgus and Pentheus (p. xxiii). Above the theatre itself, on a platform of rock extending along part of the south-east portion of the Acropolis, the munificence of King Attalus I of Pergamos placed at a later time⁴ a noble design representing the battle of the giants with Dionysus among the warriors; and

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¹ Statuae 8, partly quoted on p. 132.
² Stat. 2 (infra, pp. cxli, 188).
³ Urlichs, Skopas p. 60.
⁴ B.C. 229; Pausan. 1 25 § 2, Brunn Gr. Künstler 1 p. 442 ff.
just before the Battle of Actium, the figure of Dionysus in this famous group was blown down by a violent gust of wind, and fell into his own theatre beneath. And, finally, when that memorable theatre was excavated within the last twenty years, a series of reliefs was discovered extending along the front of the stage, the subjects of which are taken from the legend of Dionysus (infra, p. cxvi).

The wine-god and his worship long remained a favourite theme in Greek art. The god himself, whose ritual began in a rude form of nature-worship, was in early times represented only by a rustic image of wood, and the practice of setting up heads of Dionysus, or mere masks of his features, long continued to be customary; as for example, in the specimen of Roman terracotta on page xlii. Besides these simpler forms, we have the more artistic types which fall into two groups, (1) the bearded Dionysus with majestic mien, luxuriant hair, flowing beard, and an oriental richness of attire; and (2) the graceful figure of the youthful Dionysus, with the forehead bound by the mitra, with a crown of vine or ivy-leaves, his hair falling in curls, the nebris over his shoulder, and the thyrsus entwined with ivy in his hand. He is often attended by his favourite animal, the panther (infra, p. cxxiii); he sometimes appears as a horned god (p. 55), or even in the shape of a bull (p. 70). We may also trace on works of art his marvellous life; his double birth (p. ix

1 Plutarch Anton. 60.
2 For details, see Müller's Ancient art and its remains §§ 383—390.
and *infra*, p. 1), his tender affection for his mother Semele, and his bride Ariadne; we see him surrounded by his *thiasos* of Maenads and Satyrs, together with Pan and Silenus; sometimes we view those Maenads in their wild enthusiasm, with their dishevelled hair enwreathed with serpents (p. 7), their heads tossed back (p. 58), their hands beating the *tympanum*, or grasping the *thyrsus* or sword (p. 238), or the dismembered limbs of the young roe (p. 86), and with their garments fluttering loosely in the breeze; or sometimes reclining in calm slumber, resting from their revels (p. 41). From the time of Scopas downward, ancient artists vied with one another in representing an ecstatic elation of mind by these frenzied Maenads with their light and graceful movements, the purer and severer types being best exemplified by the designs that are to be seen on sculptured reliefs, while the more voluptuous forms are mainly to be found among engraved gems and in mural embellishments like those of Pompeii. But in art, as well as in poetry, the representation of these wild states of enthusiasm was apparently due to the imagination alone, for in prose literature we have very little evidence, in historic times, of women actually holding revels in the open air. Such a practice would have been alien to the spirit of seclusion which pervaded the life of womankind in Greece. At Athens, at any rate, nocturnal festivals by torch-light in which women took part were prohibited by one of the laws of Solon (Plutarch’s *Life*, cap. 21); and even at Thebes we have indica-
tions of the existence of a similar rule of decorum (Plutarch, *de genio Socr.* 32). The festivals of the Thyiads were mainly confined to Parnassus, where they were held once in two years by the Dionysiac priestesses of Delphi who were joined on this occasion by Thyiads from Attica¹. The latter proceeded in a kind of festal march, or *θεωρία*, from Athens to Delphi, along the great highway across Cithaeron and through the Boeotian plain by Thebes, Chaeronea, Panopeus and Daulia. It was at Panopeus, an hour beyond Chaeronea, on a rocky hill which ends the northern spurs of Helicon, that they would for the first time enjoy an unbroken view of Parnassus; and it was there, at a place to which Homer gives the epithet of *καλλίχορος*, that they apparently held a sort of rehearsal of the dances and other festivities that they were shortly to celebrate at Delphi itself. The passage in Plutarch about Olympias, already quoted on p. xl, implies that the wild orgies of the Thracian votaries of Dionysus were regarded by him as an exceptional state of things, and as a ‘barbarous’ departure from the simplicity of Greek manners².

Thus the conclusions we are able to draw from historical and archaeological literature, with regard to the actual rites of Dionysus as practised in Greece, are in many respects inconsistent with what might be deduced from the representations of the Maenads which are to be found in Mythology and

¹ Pausan. x 4 § 3.
² Rapp in *Rheinisches Museum* 1872, pp. 2—14.
Art. The latter is an imaginative picture which is portrayed for us not in prose, but in poetry, and the finest example of its poetic treatment is the play now before us. It is this that warrants the attempt which is made in this volume to set one form of the imaginative treatment of the legend of Dionysus by the side of another, and, in this particular point, to illustrate the poetry of the Greek drama by means of the sculpture and painting of Greek art.

For the treatment of the Maenads in ancient art our principal authorities are the Greek vase-paintings\(^1\). The vases of the earliest style, with designs in black, or more frequently brown, on a pale-yellow ground, are usually decorated with paintings of animals and various fantastic ornaments, and they accordingly supply us with few illustrations of our present subject\(^2\). On the vases of the next class, with black figures on a red ground, we find the forms of the Maenads drawn in a poor and monotonous manner, with violently distorted movements of the body, but with nothing to indicate that those movements are in any way connected with extreme excitement of mind. On vases of this style where Dionysus himself is represented, he appears as a bearded form, with a long robe, with a drinking-horn, or *cantharus*, and a vine-branch, either standing or sitting, or riding on a mule, in the midst of Satyrs and Maenads, who

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1 Rapp, *n. s.* p. 562 ff.

2 The birth of Dionysus is the subject on a vase of this style figured in R. Rochette, *pint. de Pomp.* p. 73; and Satyrs and Maenads appear on no. 1626 of the Leyden collection and no. 802 in that of Prince Canino (quoted by Jahn).

S. B.
are making merry in music and dancing, or giving chase to one another. It is not until we reach the class with red figures on a black ground, that the coincidence between the artistic and the poetic representation is complete. On vases of this class, both in the 'strong' and the 'fine' style, Bacchic subjects assume an important place, and not only do all the attributes which poets such as Euripides assign to the Bacchae appear in the design, but the movements of the body are more free and life-like, and the expression of the face denotes more successfully than before the orgiastic excitement of the mind. On vases of the 'strong' style Dionysus himself is still treated in a conventional manner; with long hair, long beard, and long robe; his thiasos meanwhile is represented under the influence of ecstatic emotion, which no longer displays itself in the more unruly forms of revel, but is, in every sense of the term, less coarsely depicted than on the vases of the immediately preceding style. In the vase-paintings in which the 'strong' style of the transitional period has developed into the 'fine' style, in which the same colours of red upon black are still used, Dionysiac subjects are very frequent; but side by side with the bearded Dionysus, we have also scenes representing the infant-god being entrusted

1 p. clxiv of Otto Jahn's Introduction to his Beschreibung der Vasensammlung in der Pinakothek zu München.

2 The vase from which the illustration on p. 7 is taken, is an example of red figures on black ground, designed in the 'strong' style, before it passed into the 'fine' style.

3 Jahn u. s. p. clxxxv.
to the care of Silenus or the nymphs, and others in which he appears as a lightly-clad youth in the bloom of life. On vases of this 'fine' style, the development of which corresponds in date to the flourishing period of the Greek drama, two types of Maenad may be observed; the one representing in expression and posture a mood of tender melancholy, the other with a more enthusiastic aspect, with the head tossed back and with streaming hair, swaying the thyrsus and beating the tympanum.

In vases of the 'florid' style, the death of Pentheus is among the subjects represented, and the influence of Greek Tragedy as contrasted with that of Epic Poetry is now more strongly marked. In the representations of Orestes we find reminiscences of Aeschylus; the plays of Sophocles are recalled by 'Teiresias before Oedipus,' and by 'Antigone and Ismene with Creon and Haemon'; while subjects such as 'Hecuba and Polymestor,' 'Bellerophon and Sthenoboea,' and 'Iphigeneia with the tablets in her hand,' besides characters such as Medea and Hippolytus' are as obviously suggested by Euripides.

In sculpture as well as in painting we find many representations of the doom of Lycurgus, and also (not less frequently) that of Pentheus. Three of the artistic representations of the latter are given in the illustrations to this volume (pp. xciv, 69, 73): in the

1 Ib. p. ccv.
2 e.g. the four figures on p. xxxii. One of the figures on the other side of the same vase is a good example of the other type.
3 Ib. p. ccxxiv ff.
case of those which are here omitted, the following short descriptions will perhaps suffice:

(1) The moment at which Pentheus is discovered in his hiding-place and attacked by the Maenads is the subject of a vase-painting in the Pinakothek at Munich, no. 1567 (807 in Jahn’s Beschreibung), first published in Millingen’s *peint. de vases* 5, and copied in Jahn’s *Pentheus und die Mainaden* taf. I1 a. The young king is represented not on a tree, as in the *Bacchae*, but in a thicket, which is rudely indicated by a branch before and a branch behind him. On his head is a κωνηθη Βωσαρία; in his right hand he holds a sword behind him, while he stretches forth his left, wrapped in the folds of his chlamys, which is thus used as an extemporised shield. He is looking resolutely at the Maenads in front of him; one of them, dressed in a Doric chiton, has already caught sight of the intruder and is hastening to the thicket, torch in hand; the next is gazing upward with a fawnskin over her left arm and a short sword in her right; the third, who is drawing near with a thyrsus in her right and a tympanum in her left, is looking back for a moment at a roughly sketched pillar, possibly a conventional representation of the buildings of the neighbouring town of Thebes. Corresponding to the three Maenads in front of Pentheus, we have three others behind, all of them in Doric chitons; the first rushing forward with her hair loose, holding in her hands part of a young roe which she has torn asunder; the next waving the thyrsus in her left as she raises the left foot in the dance (see l. 943); the third holding over her head the two ends of a light shawl which is thrown into a graceful curve by the breeze as she hastens forward. All the three Maenads are tastefully drawn, and the flow of the drapery as they move in the dance is well rendered.

(2) A cameo in the National Museum at Naples, some account of which is given in the note on l. 983, probably represents the espial of Pentheus at the moment when he has just been detected in the disguise of a lion. This form of disguise may either have been suggested to the artist by the passages in our play in which the mother is described as mistaking her son
for a lion, or it may have been a conventional way of indicating a spy, which had its origin in the Homeric story of Dolon clad in his wolf-skin (H. 10, 334). There is some difficulty in explaining part of the design in which a satyr is to be seen holding his hand to his mouth and apparently blowing into a large leather skin, the inflated part of which is held before him by a kneeling Maenad; this may either represent preparations for the form of dancing called the ἄσκωλωμῳδής, or else it may be meant for a wine-skin from which the satyr is about to take a draught.

(3) On a vase found in Southern Italy, in the Jatta Collection at Ruvo, a later point in the story is represented. Pentheus, with a chlamys flung over his shoulder, with hunting-boots on his feet and two spears in his left and a sword in his right, is here to be seen in actual conflict with the Maenads. One of them, having grasped the right arm of Pentheus firmly by the wrist, so that he is powerless to use his weapon, is on the point of attacking him with her own sword. On the other side of the young king, a second Maenad is rushing forward with thyrsus in her right, and with her left extended to seize him by the head. Behind her again is a third, wearing a nebris, who is also hurrying forward, holding up part of the folds of her dress to prevent her being impeded in running. These three are probably meant for the daughters of Cadmus, the first with the sword being Agave.

In contrast with the excitement depicted on this side of the vase, we have a scene of repose on the other, where the god himself is seated in calm rest with his head enwreathed in floating ribbands, with a chlamys thrown over him, the thyrsus in his left, and a cantharus, or carchesium, extended in his right. A Bacchante is approaching him with her eyes fixed upon the ground, holding a can in one hand and a small pitcher, or κάδισκος, in the other. Behind her, a satyr, seated on a skin of a panther or fawn, is playing the double flute. This group of three is closed on each side by a Bacchante; the one to the right, behind the resting god, standing calmly with the tympanum in her left, beckoning with her right; the one to the left,
behind the satyr, is in a more excited condition; the clasp over her right shoulder has become loose, her head is thrown back, and she waves her hand wildly. Behind her is a conventional representation of a vine. All the Maenads are wearing bracelets of the serpent-pattern. This vase-painting was first published in Jahn’s *Pentheus*, taf. 1, whence it is copied on a reduced scale in Müller-Wieseler II xxxvii 436. Catal. of Jatta Collection, no. 1617.

(4) On a vase from Ruvo in the National Museum at Naples (Room vi, case iv, no. 2562 in Heydemann’s *Vasensammlung*), designed with red (and white) figures on a black ground, we see a youthful form bearing the inscription ΠΕΝΘΕΥΣ, with a shoulder-belt across his chest, a *chlamys* over his left arm, a spear in his right, stumbling over a heap of stones, near which stands a laurel. He is turning towards a Maenad, clad in a *chiton* and with shoes on her feet, who is pursuing him with a sword waving in her right. On the other side a second Maenad, also in a *chiton*, who has already seized in her left the spear of Pentheus, is joining in the struggle. Behind her is a third Maenad in an excited state, hastening to the conflict, brandishing aloft a sword and a scabbard. She is clad in a *chiton* with the right breast bare, and a mantle falling over her left arm. The design is published in the *Museo Borbonico* 16, 11 (cf. Jahn in *Philologus* 27 p. 11 f.).

(5) Pentheus being torn in pieces by the Maenads, while Dionysus looks on, is represented on a vase, with red figures, formerly in the Campana Collection, *Arch. Ztg.* 1859 p. 109*; Catal. of Musée Campana iv. 761.

(6) In the north cloister of the *Campo Santo* at Pisa there is a sarcophagus with reliefs including a representation of the death of Pentheus. He lies naked on the ground surrounded by the wild Maenads, one of whom standing to the right has violently thrust her foot upon his neck, and is striving with both hands to sever his left arm from his body. To the left is another, resting on her right knee, with her left foot on his left leg, with both hands dragging at his right leg, which she has seized by the foot
and also above the knee. Between her and Pentheus stands another, holding in her two hands a knotted staff which she is on the point of bringing down on the head of the unhappy intruder. To the extreme right is another Bacchante who is hastening to the *melê*, with her garments waving in the wind. To the extreme left is a curved line, meant perhaps as a rude representation of a tree. The scene above described forms the right compartment of the upright portion of the lid of the sarcophagus; the left compartment apparently represents the bringing-up of the infant Dionysus by the nymphs. In front of the sarcophagus itself is Dionysus, with the *cista mystica* and serpent at his feet. The reliefs, which run round the lid, though much damaged, are full of life, and the movements of the figures are well designed. Copied from Lasinio's *Racolta* t. 122, in Jahn's *Pentheus* t. III b, and fully described by Dütschke, die Antiken Bildwerke des Campo Santo zu Pisa, 1874, no. 52.

(7) A fragment of a relief at Ariccia, is mentioned by Michaelis in *Bulletino d. Inst.* 1858 p. 171; see below p. cxxiv, where the relief in the Giustiniani palace, figured on p. xciv, is also described.

(8) In the National Museum at Naples is a small fragment of a relief, found in the theatre at Capua, and published by Franc. Alivno, *Anfiteatro Campano* tav. xi 2 b. It represents two women in long *chitons*, one of them holding a *tympanum* in her left, and a spear or *thyrsus* in her right. This is identified as part of a 'death of Pentheus;' by K. Diltthey in his article on the design figured on p. 69 (*Archg. Ztg.* 1874 p. 80).

(9) A relief similar in general design to (6), though with the figures less cramped together. Maffei's *Marmora Taurinensia* I p. 29, *Museum Veronense* p. 219.

(10) and (11) Reliefs in Cavaceppi's *Racolta* III 38 (Stephani, *der ausruh. Herakles* p. 106, 114), and I 50 (Guédéonoff, *sculpturé ant. de l'Ermitage Imp.* no. 298).

(12) Relief on an altar in Florence. (13) A similar relief mentioned by Zoéga, *Bassirilievi* I p. 175. (14) A gem in Cades,
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Grosse Abdrucksammlung IX 89. (15) A gem in the Vannutelli Collection (Welcker Denkm. II taf. 6, 11). (16) and (17) Two pastes in the Berlin Cabinet.

For some of these representations of the triumph of Agave, (no. 12 to 17), see description on p. cxxxviii of the gem on p. 73.

Thus far we have been concerned with the artistic treatment of the legend of Dionysus and Pentheus, as represented by sculpture and painting, in accordance with their own laws of composition, and with the help of such materials as are at their disposal. The poetic treatment of the same subject necessarily differs from the artistic, in so far as the former must be in accordance with the laws of poetic composition and the means whereby the effects of poetry are produced. Thus, all that the Second Messenger's Speech in our play brings before the eye of the spectator by means of a rapid narrative, in which the effect is unfolded by a series of successive movements told in due relation of time, is by the art of the painter or the sculptor gathered into the limits of a more confined form of composition in which a single moment is seized and set forth with such resources as those arts can command. As poetry differs from those arts in its method, and its means, and to some extent in its end besides, we must not expect all the details of poetic narrative to be reproduced in the artistic embodiment of the same theme; the points of difference, as well as the points of coincidence in treatment, are both alike instructive. The illustrations in this volume are not intended, as a rule, to help towards the realisation of the manner in
which the play was put upon the stage; they are rather meant to supply materials for a comparison between the poetic and the artistic treatment of the same subject. For, in the words of one who was himself a masterly exponent of the principles of Ancient Art,

If we desire to form a lively and true conception of the procedure of an ancient Tragedy upon the stage, we must first divest ourselves entirely of those ideas of the characters in Grecian Mythology, which we derive from ancient works of art, and which from natural causes continually haunt our imagination. There is not the least comparison to be drawn between the scenic and the plastic costume of the ancient Gods and Heroes; for, as the statements of the old Grammarians and ancient works of art (especially the mosaics in the Vatican) sufficiently prove, there was but one general στολή, or costume for Tragedy. This was nothing more than an improvement on the gay and brilliant apparel worn in the processions at the Dionysian Festivals, and but slight alterations were needed to adapt it to the different dramatic characters.  

The only work of art at present known to us which has for its subject the theatrical representation of the legend of Pentheus, is a design on the back of a bronze mirror in the Collegio Romano at Rome. The scenes were perhaps taken from a lost Latin play which agreed with the Xantriae of Aeschylus in representing the Maenads attacking Pentheus with flaming torches, differing in this respect from the treatment of the same subject in the Bacchae. This interesting, though somewhat inartistic design, is copied on p. lxxviii, and described on p. cxxi.

DESCRIPTION OF THE WOODCUTS.

Frontispiece.

A relief encircling a marble vase, little more than three feet high, of an elegant oval form, with upright massive handles, found in the villa of Antoninus Pius at Lanuvium. The relief represents a scene of Bacchic revelry, in sculptured forms of exquisite workmanship. Beginning from the left, the first group of two consists of a Maenad wearing a *tunica talaris* (*χιτών ποδήρης*), over which falls a *ἡμιθυσκόδων* (Ar. Eccl. 318); she is looking towards a Satyr who is approaching her with a *thyrsus* in his right hand, and the skin of a panther, falling in ample folds, knotted over his left shoulder. The second group is a male Bacchanal, holding an inverted torch in his right hand, and with his left resting on the shoulders of a Maenad looking towards him, clad in loose flowing garments. Next follows a group of three, a bearded Satyr with a panther crouching at his feet, a panther’s skin resting on his left arm, his right arm raised, and his whole attitude suggestive of the description in l. 148, ‘challenging his errant comrades to running and to dancing, and making them bound again with his revel-shouts.’ On either side of him is a Maenad, in a light semi-transparent garment; they are looking towards one another as they dance, the one on the right holding aloft a knife, the one on the left grasping in her left hand part of a dismembered kid, as is clearly seen in the original relief, just as in the cuts on pp. 86 and 238. The last group is composed of a youthful form clad in a short *chiton* with a panther’s skin fastened over his left shoulder, and wearing hunting-boots (*ἀρβυλίδες*); this figure slightly resembles the second in the relief on p. xciii, and the huntress Maenad or Fury on p. 69. He rests his right hand on a bearded Satyr, slightly intoxicated, and holding a *pedum* in
his left hand. The last group closes with the goat-legged Pan, with his right arm vehemently extended and with his left carrying an amphora of wine, one of the handles of which appears in the woodcut on the extreme left where the design round the vase is continued.—Official Guide to the Graeco-Roman Sculptures in the B. M. Part II no. (55).

The cut is reduced from an engraving in Combe's British Museum Marbles, part I, plate vii. There is a somewhat roughly executed copy on a smaller scale in Ellis' Townley Gallery II p. 210.

Vignette.

HEAD OF BACCHANTE. A fillet may be seen passing across the brow, a crown of ivy, or of some variety of smilax, resting on the hair, and a fawnskin hanging just below the neck. The woodcut is enlarged by one-third from a cast of a sard in the gem-cabinet of the British Museum; but it appears impossible, in any representation on a flat surface, however excellent, to do perfect justice to the exquisitely rounded softness and delicacy of the design. Another copy, by a remarkably skilful artist, Utting, shewing perhaps in a still greater degree the extreme difficulty of the task, may be seen in Munro and King's Horace Od. III 25; where Mr King, who under the head of 'Bacchic subjects' elsewhere describes the original as 'a gem regarded as the first in this class' (Antique Gems and Rings II 56), remarks that 'the face has not by any means the regular beauty of the conventional Maenad-type, but has all the appearance of a portrait from the life.' It is sometimes called an Ariadne, but Mr King suggests that it may either represent some effeminate youth disguised as a Maenad, or some dissolute prince like Ptolemy Philopator (King of Egypt from B.C. 222 to 205), who according to Plutarch, Cleomenes § 33, ovtω διέφθαρτο τὴν ψυχὴν ...ἀστε, ὧποτε νηφοὶ μᾶλιστα καὶ σπουδαίωτας αὐτοῦ γένοιτο, τελετὰς τελεύ καὶ τύμπανον ἔχον ἐν τοῖς βασιλείοις ἀγείρειν (ib. § 36, μητραγύρτω βασίλεως σχολὴν ἀναμένων, ὅταν πρῶτον ἀποθηται τὸ τύμπανον καὶ καταπαύσῃ τὸν θλιασμόν). 'This gem, a noble specimen of Greek art in its full maturity, was found,' he adds, 'in
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Sicily, and presented by the Municipality of Palermo to the Austrian general, Count Salis. It was afterwards bought by Count Wiczay for 300 gold ducats; and passed through the Pulsky cabinet (which was sold in 1868) into Castellani's hands and thence into the British Museum.

Introduction § 1, p. ix.

The Birth of Dionysus; from a bas-relief in the Vatican. To the left, seated on a rock, is Zeus, a bearded figure with the head bent slightly forward, with a fillet resting on his hair, and with the folds of his mantle passing over from his left shoulder and completely covering his right leg. The left arm is resting against a staff, and the right is pressed down on the rock. From his left leg a vigorous babe, the infant Dionysus, with a band encircling his hair, is leaping upward to the light, while Hermes, who is ready to receive him πήξει κολπωθέντι (Nonnus 9, 17), is leaning forward in a graceful attitude with a panther's skin falling over his hands, a scarf or chlamys thrown over his shoulder, a petasus on his head, and sandals (faintly indicated) on his feet. Hermes carrying the infant Dionysus is found on reliefs (Müller-Wieseler II 395, 396), once supposed to be copied from the masterpiece of Praxiteles which Pausanias saw at Olympia (v 17 § 1), but the discovery of this very work during the excavations in 1878 disproves this supposition. The figure next to Hermes with the open palm, is almost certainly the goddess of childbirth, Eileithyia (Pausanias vii 23 § 6, Εἴλειθυια ἐσ ἄκρους ἐκ κεφαλῆς τοὺς πόδας ύφασματι κεκάλυπται λεπτῷ... καὶ ταῖς χερσὶ τῇ μὲν εἰς εὐθὺ ἐκτέταται, τῇ δὲ ἀνέχει δάδα). The next is hard to identify, Persephone is suggested by Visconti, but it is more probably either Themis or one of the nymphs who nursed the infant god. The last, with the ears of corn in her hand, is obviously the 'counterpart' of Dionysus, Demeter (l. 275 ff.).

It may be interesting to add that among the reliefs, extending along the front of the stage in the theatre of Dionysus at Athens, which were brought to light not many years ago, is one representing the birth of the god; the attitude of Zeus is similar
DESCRIPTION OF THE WOODCUTS.

to that in our relief, but it is reversed, being turned to the left instead of to the right; his left hand is resting as here on a block of stone, and his right is extended; Hermes is holding the babe on his arm; and two of the three remaining figures are bearing shields, the Corybantes or Curetes of l. 120, 125 (Annali dell' Instituto 1870, vol. 42, p. 97—106, Mon. IX tav. 16). The same subject was treated with far less dignity of style in a painting by a pupil of Apelles, Ctesiloechus, Iove Librum parturiente depicto mitrato et muliebriter ingemoscente inter op-stetricia dearum (Plin. N. H. XXXV § 140).

The woodcut is reduced from the copy in Visconti's Musée Pie Clémentin IV, t. 19.

FROM A VASE-PAINTING IN THE MUSEO NAZIONALE AT NAPLES (vase-room IV, no. 2419). On the side of the vase which is here copied, we have four Bacchantes hastening to join in the worship of Dionysus, who is represented, on the other side, in the form described below. All of them are wreathed with leaves of ivy or vine, and are wearing a light head-dress. The first, who is playing the double flute, is robed in a long chiton falling to her feet in varied folds and covered with a woollen mantle which leaves the right shoulder and breast free. The second carries in her right a thyrus with a leafy top, and a small branch still unstripped from its stem; in her left is a flaming torch held downwards; she wears a girdled double chiton; over her is the name ΘΑΛΕΙΑ. The third, whose head is turned away from the two former, wears a nebris over her chiton and is beating a tympanum; she is named XOPÉIA (a name mentioned, as it happens, by Pausanias, II 20 § 3, as that of a Maenad who accompanied Dionysus in an expedition against Perseus, and whose tomb the traveller saw near an ancient temple of ΤΗΧΗ at Argos, at the spot where she was buried apart from the rest of the Maenads slain in battle). The fourth figure, with her head tossed back, has a budding thyrus in her left, while her right is wrapped in the ample folds of the mantle which partly covers her chiton.
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On the other side of the vase, which is not given here, but may be seen in Müller-Wieseler II xlvi 583 and elsewhere, there is an idol of the bearded Dionysus, decked out with sprays of ivy and laurel, like the figure of the god at Phigalia (Pausan. VIII 39 § 4), or the boy Bacchus of the Homeric Hymn, κισσόφ καὶ δάφνη πεπυκασμένος. He has no arms; his chiton is bespangled with stars; and his head crowned by a modius with seven small pyramids; to the right and left of the head, resting on the shoulders, are two oval objects possibly meant for cymbals; on a light table in front are two large vessels (hydræ), and between them a small cantharus, a loose ribband and some small white fruits. Beneath the table, laurels are growing up beside the stock of wood on which the idol is set. On each side of the central stock are two female figures; all the four are crowned with ivy or vine-leaves; the one to the extreme left, who holds a thyrsus over her head and a reversed torch in her right, wears a double chiton and a nebris with a girdle over the latter. The next, whose nebris is hanging loosely over her long chiton and whose hair is streaming down her back, is dipping a ladle into one of the large vessels on the table, from which she is about to pour into a small two-handled cup or scyphos in her left: over her is the name ΔΙΩΝΗ. The next is a female described by the word MAINAX, clad in chiton and nebris, beating the tympanum, and looking away from the idol towards the next figure in the design, who is tossing her head back, and holding a partly inverted torch in the one hand and an upright one in the other; this last figure wears a Doric double chiton.

The vase, which is a Stamnos with red figures on a black ground, was found at Nocera de’ Pagani. It is characterized by Otto Jahn as one of the most beautiful vases now extant and as an example of the finest and freest style of art (Vasensammlung in der Pinakothek zu München, lii, exciii); and by Heydemann, as fine beyond all description, and as a design of surpassing beauty that deserves the highest admiration (die Vasensammlungen des Museo Nazionale zu Neapel).

The form of Bacchic worship which it represents has been variously interpreted. An attempt was made, by Panofka, to
prove that the women were the Thyiades of Delphi holding the Herois-festival on Parnassus and worshipping Dionysus περικλώνος or στύλος; but his conclusions involve a series of fanciful assumptions that do not carry conviction with them. It was also discussed by C. Bötticher in his monograph on Greek tree-worship (Baumkultus p. 103, 229), and is referred by him with much probability to the ancient country-festivals of Dionysus δεσπότης. Lastly, it was suggested by Jahn that it represents the ceremony of the Anthestheria called the ἰερὸς γάμος, which was celebrated by women, and he conjectures that the women may have had a special custom of tasting the new wine corresponding to the men’s festival of the χόες on the second day of the Anthestheria (Annali dell’ Instituto 1862, p. 71). He arrives at this conclusion by comparing with this vase several of similar but in some respects simpler and far less artistic design, two of which may be seen in the British Museum (First Vase Room no. 109 N and 110 L). A comparison with those ruder examples would seem to shew that, in this incomparable work, the artist has intended to idealise one of the Dionysiac ceremonials of real life by ascribing to the women of Attica the names and attributes and the ecstatic enthusiasm of the Maenads of Greek mythology; and the contrast between the rude simplicity of the central idol and the artistic beauty of the surrounding worshippers indicates that in the present instance he was consciously blending a scene of actual life with an imaginative representation appropriate to the domain of mythology and art (Rapp, in Rheinisches Museum 1872 p. 585).

The figures in the woodcut are taken from Panofka’s Dionysos und Thyaden, plate 1, 2; the border below is added from a copy in Gargiulo’s Recueil 1875, pl. 163; in the lettering, the two forms of epsilon, which are not distinguished in previous copies, are here discriminated on the authority of a friend who, on a recent visit to Naples, kindly examined the letters at my request.
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_MASK OF DIONYSUS BETWEEN THOSE OF A SATYR AND A SILENUS._ The head of Dionysus is decked with ivy leaves and ribbands; above the brow a fillet binds the hair, which falls in spiral curls over the forehead and down the cheeks (γέννυ παρ’ αὐτὴν κεχύμενος, l. 456). Between this and the bald head of Silenus on the right, which is crowned with vine-leaves, is a _thyrsus_ bound with ribbands; on the other side, near the head of the Satyr, which presents no peculiarity, is a Pan-pipe or _syrinx_ (l. 952), hanging from a _pedum_. The original is a small terra-cotta mural relief (of one foot seven inches, by six inches) in the second Vase-room of the British Museum. The greater part of the mural terra-cottas in this room are supposed to have been 'executed by Greek artists of the Augustan age, working under Roman influence' (Official Guide, p. 38).

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_THE MASKS OF COMEDY AND TRAGEDY CONTRASTED._ In both cases the mouth is wide open (the _hiatus_ referred to in Juvenal III 173 and Persius V 3); in the former, the face, especially the mouth, is grotesquely distorted; in the latter, the lips are slightly parted, and the profile and general expression is appropriate to a serene and dignified composure. The comic mask bears a thick wreath, formed (it has been suggested) of the flowers of the _narthex_ sacred to Dionysus, the god of the drama; but this is hardly borne out by the passage quoted for it: Virg. _Ecl._ x 25, _venit et agresti capitis Silvanus honore, florentes ferulas et grandia lilia quassans._ The original is a bas-relief in the British Museum, 9½ × 8½ inches; the woodcut is reduced from the large engraving which forms the vignette of the Museum Marbles, part II. _Official Guide_, part II no. (132).

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_BUST OF A YOUTHFUL FAUN._ The _nebris_ is slung over his right shoulder, and ivy-leaves are gracefully intermingled with
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the curls of his hair. The features are those of 'a handsome rustic boy.' The face, as well as the shoulder, is suggestive of violent effort, blended however with the half-amused air of one who is engaged in a κόματος εύκόματος. It indicates that the bust belongs to a figure of a Faun in the favourite attitude of supporting a less steady companion. The original is a sard formerly in the cabinet of Mr King, who characterizes it as a 'fine Greek work' (Antique Gems and Rings, xxix. 1, and Horace, Od. III 18 b).

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SCENES FROM THE TRAGEDY OF PENTHEUS ON A BRONZE MIRROR IN THE COLLEGIO ROMANO. A bronze plate five inches in diameter, bounded by a rim ornamented with wavy lines, is filled with three rows of figures ranging across the plate. The costume of all the figures, the long ἱχίων falling in ample folds to the feet, the girdle sitting high on the breast, the upper garment either resting on the shoulders or floating in the air, the ἔγκοι on the head, and the ἀθηναῖος on the feet wherever they are visible;—all this clearly indicates a series of scenes from a tragedy. The upper row contains four figures, Pentheus with his right arm thrust forward in act to strike, and with his left grasping the arm of one whose hands are tied behind his back and who turns away from the king. This figure, which has a somewhat girlish aspect, must be identified as Dionysus in disguise, wearing a peculiar headdress with loose folds (meant perhaps for curls) falling down the cheeks. To the right of this pair is a figure of gloomy aspect, with a thin staff, or sceptre, in his hand, probably intended for Cadmus. To the left, another holding between the two hands something like a roll or muff. The two extremities of this row of figures are closed by a curious instrument resembling a square table, on which rests a round object with five prominent knobs radiating from its upper part, while some wavy lines are issuing from the foot of the table; these instruments are probably some kind of musical contrivance, possibly water-organs.

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In the middle row, we have five figures, four of them armed with torches, crowding round a form intended for Pentheus, whose garb has nothing to distinguish it from that of the women in the same scene. He is helplessly stretching out his arms towards his tormentors.

The third and lowest row represents a figure kneeling on one knee and holding a pair of torches; to the right is another with its back to the former, and with the face hidden by the hand. The kneeling figure is partly supported by another approaching it from behind, and to the left of this is another figure which is somewhat faintly indicated. The kneeling figure is probably Agave, at the moment of her becoming conscious of her deed of horror; the figure with the face hidden is probably Cadmus. To the extreme right and left are two stands, and on each of them two masks are set up side by side. The style of these masks, as well as that of the water-organs, has suggested the conclusion that the work belongs to late Roman times and that the scenes represented belong to the Roman theatre (Wieseler's Theatergeb. p. 99, quoted by Wecklein). The plate is the subject of an article by Otto Jahn in the Archæologische Zeitung xxv 1867 taf. ccxxv i no. 225, and a dissertation by B. Arnold, Festgruss der Philologischen Gesellschaft zu Würzburg an die xxvi Versammlung deutschen Philologen u. Schulmänner, Würzburg 1868, pp. 142—157, where a careful lithograph of the original is given. For the loan of a copy of this pamphlet—Jahn's own copy as it happens—I am indebted to the kindness of Prof. Michaelis. The woodcut here given is reduced by one-third of the diameter of the original, and the ornamental border of the rim has been omitted.

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THE DEATH OF PENTHEUS; a bas-relief on a sarcophagus in the court of the Giustiniani Palace in Rome. At the extreme left is a female form, fully draped, seated in a sorrowful posture, leaning her head on one side and resting it on her right arm; her left arm is bent over her head; from near her left hand a
stream of water is issuing. This stream, as well as the serpent coiled about her body, indicates a water-nymph (R. Rochette Mon. Inéd. p. 22) lamenting the death of Pentheus. A fountain-nymph girt with a snake is found on coins of Larissa and also on a fine vase referring to the legend of Cadmus (ib. 4). She may be identified either as the nymph of the fountain in that part of Cithaeron where both Actaeon and Pentheus were torn asunder (l. 1285, Philostr. im. I 14; so Wieseler), or more probably, the nymph Dirce (l. 519, Nonnus 44, 10; so Jahn). The epithet δρακοντόβοτος is given to Dirce by Nonnus, 4, 356 and 46, 142. The next figure has a short chiton reaching nearly to the knee, and a nebris which is thrown across half of her chest and bound by a girdle; her hair falls loosely over her shoulders; a light scarf floats in the air, as it passes from one arm to the other; the boots and the garb in general are suggestive of a huntress which may be identified as an Erinys (Böttiger Furienm. p. 81, and K. Dilthey quoted on p. cxxxvi). Similarly in a bas-relief representing the death of Lycurgus (Müller-Wieseler Π 441) we have the figure of a huntress (with apparently a scourge in one hand and a torch in the other).—In the central group is Pentheus, who is lightly clad in a chlamys, and is sitting helplessly on the ground, clasping a tree with his right arm. His left leg is seized by a panther, one of the animals sacred to Dionysus, which is elsewhere to be seen attacking Lycurgus (Müller-Wieseler Π 441, also on a mosaic from Herculaneum in the Naples Museum, and on a vase from Canosa, now in Munich, no. 853 in Jahn’s Vasensammlung). In Oppian, we have a legend describing the god transforming his nurse into panthers and Pentheus into a bull whom they rend in pieces (Cyneq. ΠΙ 78, ΤV 230); and his fondness for the animal is referred to by Philostratus (im. I 19, φιλεια δε Διωνυσω προς τω ζωω, ἐπειδήν θερμότατον τῶ ςφων ἐστὶ καὶ πηδά κούφα καὶ ἵσα εὐδα). One of the women, who may be identified as Ino (l. 1125 —9), is endeavouring to wrench off his right leg, and another, Agave, his left arm; the latter is somewhat awkwardly planting her right foot upon his neck. A third, immediately behind Pentheus, is falling on his head, while a fourth is hastening to
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join in the fray (Αὐτονόης. ἑχλος τε πάς ἐπείξε Βακχῶν). To the right of this group are a pair of Centaurs, beings which often appear in the train of Dionysus (Müller Ancient Art § 389, Jahn's Pentheus note 48), one of whom is playing the double flute, while the other, whose body is wreathed with leaves, is striking the lyre. To the extreme right is a man with his right arm bent over his head, who is by some identified as a satyr (ἀποσκοπεύων), but in the absence of any distinctive satyric attributes it has been suggested that it is intended for Dionysus himself, who is often represented with his arm over his head, as here (so Michaelis, who however admits that as the marble is much damaged, it is uncertain whether it may not, after all, be one of his attendants. If so, it may be presumed that Dionysus, if he appeared at all, was riding in a chariot drawn by the Centaurs whose figures are still preserved in the relief.

The original was first published in the Galeria Giustiniana T. I, plate 104, a tracing of which, from the copy in the Fitzwilliam Library, has been put at my service by the kindness of Professor Colvin. The engraving is on a large scale, but is wrongly reversed, and the same mistake runs through all the smaller reproductions (e.g. the elegant copies in Millin's Gal. Myth. LIII 235, in Jahn's Pentheus III a, in Wordsworth's Greece p. 262, and Milman's Bacchanals p. 162). It was first given correctly, after an original drawing, in Müller-Wieseler II 437. But even this is not perfectly accurate, as is shewn by Michaelis, who wrote a short article on it in the Bulletinino dell' Instituto 1858 p. 170: he has in a most obliging manner sent me several corrections from his own drawing, which have happily enabled me to supply, to use his own language, 'a more trustworthy reproduction than any hitherto published.' Thanks to his corrections, we can now see (1) the nebris on the second figure which had previously been disregarded; (2) the trunk of the tree from which Pentheus has fallen, whereas the earlier copies give us either unintelligible folds of drapery or altogether shirk the details in this part of the design; and lastly, the position of the right leg, thrust against the neck of Pentheus, though this perhaps is still susceptible of a better rendering. Michaelis, in
the article above mentioned, compares our relief with a frag-
ment of a similar design on a sarcophagus in the Chigi park at
Ariccia, where the Fury, as here, has a nebris, but the tree is
larger and the figure corresponding to Ino is kneeling on both
knees, and not on one only.

When the original is represented unreversed, we see still
more clearly (what Jahn observed even in an incorrect copy)
the identity of the general design with the relief in the Campo
Santo already mentioned (p. cx) though the number of figures
included there is smaller. All these points of identity, combined
with slight diversity, point to an original which is now lost,
some famous masterpiece which appears to have been often
copied.

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Mask of Silenus and Dionysus combined. The original
is a red jasper found in May, 1879, by the Rev. Thomas Crow-
ther-Tatham, at Binchester, the ancient Vinovium, S. of the
Roman wall. With reference to the combinations of masks in
gems, it is remarked by Mr King, in his Handbook of Engraved
Gems, p. 86, that 'the special stone for all such subjects is the
red jasper; its colour caused it to be almost exclusively dedi-
cated to the purpose, being that sacred to Bacchus, the "rosy
god," whose statues were regularly painted with vermilion, as
Pausanias informs us.' This gem, together with all the other
antiquities recently found at Binchester, is shortly to find a per-
manent home in the University of Durham, owing to the liberal-
ity of John Proud, Esq., of Bishop Auckland. It is here figured
and described for the first time. For bringing it to my notice,
and thus enabling me to publish it in these pages, I am indebted
to the kindness of the Rev. S. S. Lewis, F.S.A. The woodcut is
enlarged to twice the scale of the original.

On Page i of text, Σεμέλη λαξευθείον ἀπτραπηφόρῳ πυρί, line 3.

The Death of Semele: from an antique paste in the
Berlin Museum. Zeus is here seen 'descending in all his glory,
amidst a shower of thunderbolts, upon Semele, who falls life-
less before the insupportable brightness of his advent. The god is represented with wings, that most natural expression of the idea of omnipresence, with which all archaic art, whether Greek or Etruscan, following its Assyrian models, Pliny's "Asiatic School," loved to equip every divinity. Winckelmann (Pierres Gravées de Stosch, p. 54) terms this design the perfection of Etruscan art; remarking that 'it would be difficult in any work, of any period, to find the drapery so delicately rendered' (from Mr King's description in King and Munro's Horace, Od. iv xi A). The winged figure was once supposed to represent Θάρας (Raoul Rochette, monumens inédits, p. 218); it is also discussed by Panofka who fancifully calls it ἄγαθος θεὸς βπουρτών (Dionysos und die Thyaden, p. 377). A cast of this gem, as well as of the Bacchante on p. 5, and Cadmus slaying the serpent on p. 138, is included in the set of '50 Gemmen-Abdrücke der Königlichen Sammlung zu Berlin,' which may be purchased at the Berlin Museum (for 4 thalers). The woodcut is borrowed, by permission, from King's Antique Gems and Rings i p. 483. It is enlarged to twice the scale of the original.

Page 5.

HEAD OF A MAENAD; from a red jasper in the gem-cabinet at the Berlin Museum. The band across the forehead and the ivy-crown may be noticed here as in the vignette; we further see the bacchanal's wand or thyrsus, bearing on its top what looks like a bunch of berries, but is possibly only intended for a fir cone; part of the hair falls in loose and flowing tresses, here and there in the form of curls resembling the serpents which were fancifully represented as twining themselves about the heads of the votaries of Dionysus, as may be seen in a subsequent illustration (on p. 7). The rapt expression and the parted lips finely indicate the wild inspiration of the Bacchante. Mr King characterizes it as 'the most beautiful embodiment of the idea ever produced by the glyptic art' (Horace Carm. ii xix A). A smaller copy is reproduced in Müller's Denkmäler ii 560; but a comparison with a cast from Berlin now before me shews it to be less vigorous and even less accurate than the woodcut here.
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given. The latter is borrowed from King's Antique Gems and Rings (Plate XXVIII 3).

Page 7, δρακόντων στέφανος, lines 101—103.

Maenad with a serpent twined about her hair. In her right, she carries a thyrsus partly swathed with ivy; in her left, she holds up a live lynx, which she has caught by the hind leg. She is clad in a long chiton falling in fine folds, over this is a light mantle with a dark border, while the skin of a panther is clasped across her chest. From a vase-painting, reduced to the scale of two-thirds of the copy in Müller-Wieseler's Denkmäler der Alten Kunst II XLV 573 (taken from Abhandlungen der philol.-philos. Cl. der K. Bayer. Akad. iv, 1, München 1844, taf. iv; cf. Thiersch, p. 80). The original design fills the centre of a shallow circular drinking-vessel, or clyix, in the Pinakothek at Munich. It belongs to the 'strong style' of vase-painting; on the outside are Dionysiac subjects in red figures on black ground, while the internal design, here copied, is an excellent example of monochrome, drawn with much care and finish, and coloured with various shades of brown on a white ground (no. 332 in Jahn's Beschreibung). The vague expression of the face, and the fixed and stony smile, remind one of the archaic forms of the plastic art, and these traits, combined with the slight sinking of the head, serve to heighten the effect of the inspired enthusiasm here represented (Rapp, Rhein. Mus. 1872, p. 565). Among the figures outside the vase is a Maenad, round whose arm is coiled a snake, with which she is scaring off a rude Satyr; and on eight other vases in the same collection (two with black figures, and the rest with red) Maenads appear with snakes, in their hands or around their arms. Similarly on a relief figured in Welcker's Alte Denkm. taf. v 9 (ib. p. 572).

Page 22, line 370.

Mask for a Bacchante, in front face, from a very beautifully executed gem (black agate) in Prof. Story-Maskelyne's
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collection; enlarged to twice the scale of the original. The hair, which is bound with ivy, is tied up into a knot, and a double band passes across it, above the forehead; from near the ears, on both sides, hang two strings of large beads, ‘which appendage from its constant attachment to similar masks, probably consisted of hollow spheres of metal, and formed the crepundia that sounded like bells with every movement of the head’ (King on Horace Epist. I xx b). The open mouth and the expression of horror in the features, may allow of its being used to illustrate the awe-struck and indignant protest of the chorus against the impious language of Pentheus. The engraving is borrowed from King’s Antique Gems and Rings, Plate xxxi 8.

Page 26, lines 453—9.

HEAD OF YOUTHFUL DIONYSUS; from a marble bust in the Capitoline Museum in Rome. This beautiful head was formerly identified as that of Leucothea, or Ariadne. The characteristic fillet may be clearly seen; the ivy-wreath, which is much damaged in the original, is more faintly indicated, as also the very slightly protuberant horns which first led to its identification as a head of Dionysus, Meyer, Propyläen II i 63, and in Winckelmann’s Werken IV 307, n. 367, Geschichte der Kunst I p. 301, II p. 243, n. 314 (from Müller-Wieseler’s Denkmäler II xxxiii 375). The flowing curls exactly correspond to the poet’s description in II. 453—9, esp. I. 455, πλάκαμοσ τανασ...γένων παρ’ αυτήν κεχυμένοις, πόθου πλέως, the ἀβρός βοστρυχος of I. 493; while the feminine expression of countenance recalls the θηλυ-μορφος ξένος of I. 353. In the account of the transformations of Dionysus in the Homeric Hymn vii 3, it is in this youthful form that he first appears, ἐφάνη...νεφύη ἄνδρι έουκώς, πρωθήψι καλαί δὲ περισσείοντο ἠθεραι κυνάειν.

Page 34; εὐτπον χώραν, 574.

COIN OF ARCHELAUS I., KING OF MACEDONIA, B.C. 413—399. The metal is silver of the Persic standard. On the obverse, riding a horse, prancing towards the left, is a horseman,
wearing the *kausia* and *chlamys*, and carrying two spears, *bina manu lato crispans hastilia ferro*; the border is plain. On the reverse is an incuse square, within which is a linear square enclosing the inscription A ΠΧ ΕΛ ΑΟ, in the middle of which is the fore part of a goat turned to the right, kneeling on one knee and looking back. There are earlier Macedonian coins, of the time of Alexander I and Perdiccas II, with a horseman advancing with two spears, or a horse alone, or the head and forelegs of a prancing horse, on the obverse; and on the reverse, the head or forepart of a goat; the goat kneeling on one knee and looking back may also be seen in a coin of Aegae struck by Alexander I (B.C. *circiter* 500—480). The horse on the coin of Archelaus now before us is, however, executed with greater spirit than that on the earlier coinage, and the prancing attitude of the fore-legs in this later design has led to the spear-heads being slightly deflected upwards.

The horseman illustrates the complimentary reference to the dominion of Archelaus as a 'land of noble steeds'; and the goat with reverted head, in the act of lying down, refers to the legend of Caranus, founder of the Argive dynasty in Macedonia, who was led to the place where he fixed his government by following a flock of goats, in accordance with an oracle commanding him 'to seek an empire by the guidance of goats.' Hyginus *fab.* 219; Dio Chrys. *Or.* IV p. 70 (163), ἦν οὐκ ἁίπτόλος ἦν ὁ Ἀρχέλαος καὶ ἠλθὲν εἰς Μακεδονίαν αἴγας ἐλαύνουν; πότερον οὔν ἐν πορφύρᾳ μᾶλλον ἦν διφέρα εἰς τοῦτο ποιεῖν; The place was, according to the legend, named Aegae in commemoration of the event; and the goat's head thus became 'the badge of the royal house of Macedon, and the *type parlant* of their citadel.' The engraving is taken from a cast of a coin in the British Museum; another engraving of the same coin is given in the British Museum Catalogue of Greek Coins, *Macedonia &c.,* 1879, p. 163 (cf. *ib.* p. xx, p. 37 and pp. 158 ff.; also Leake's *Numismata Hellenika* p. 1). In the above catalogue it is stated that 'none of the coins attributed to *Aegae* are probably much earlier than the accession of Alexander I (B.C. 498),' while the coins of Aegae itself *with goat types* are 'all probably anterior
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to B.C. 480.' Its author, Mr Barclay V. Head, has been good enough to inform me that he 'does not think there is any numismatic evidence as to the date of the removal of the seat of government from Aegae to Pella, unless the fact that the goat appears as a coin-type for the last time under Archelaus I may be considered as such.'

Page 41, lines 683—8.

SLEEPING BACCHANTE; in the Museum of the Vatican. The serpent, here twined about the right arm, is a frequent Dionysiac emblem, and it is this that enables us to identify the nymph as a Bacchante (cf. note on I. 100, p. 108—9). The figure is sometimes supposed to represent the nymph of a fountain; it has even been fancifully identified as Olympias, mother of Alexander the Great, in consequence of the story told by Plutarch (Alex. 2, quoted on p. 108); but it is probably a sepulcral monument, in which the person commemorated is represented under the form of a sleeping Bacchante. The serpent may also be seen in the bosom of a sleeping nymph with one arm resting on an urn lying on its side, and with the other held above the head, in the attitude of the so-called Cleopatra or Ariadne of the same collection; also on another nymph figured in the Statues de Dresde no. 116, which like the one here engraved has no urn. It is doubtless intended to guard the maiden's slumbers, just as described in the Dionysiaca of Nonnus XIV 363—6:

cai tis ophn trielikton aptmou dihsato kOlps,
evdoymhou zosothra kekhvota geitou mpho,
meilicha svrizonata, filakritou de koypis
upvalynes agroupou oipieunthra korein.

The original is of marble, two feet long, and is placed near the room of the Apollo Belvedere. The engraving here given is reduced from the copy in E. Q. Visconti's description of the Museo Pio-Clementino, Oeuvres, ed. 1819, III plate xliii (pp. 205—211 and p. 279), whence it is also borrowed in Millin's Gallerie Mythologique LVI no. 325.
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Page 42, lines 699—702.

MAENAD SUCKLING A PANTHER’S CUB; from a Cameo in the ‘Marlborough Collection.’ The Maenad is represented reclining before the entrance of a rocky den, with her left arm inclined above her head, with her right resting on a wicker-basket, the cista mystica, and with a graceful bend of the back which is a favourite attitude in ancient gems (see references in Müller’s Ancient Art § 388. 4). To the left, a Satyr looks on, playing with the tail of the cub, with his right hand leaning on a pedum, and his right leg, which is partly covered by a panther’s skin, resting on a rock. To the right, is a second Maenad, with her left hand holding a tympanum on her knee, and with her right grasping a veil that flutters in the air. On the ground lie another tympanum, a pair of cymbals, and an over-turned cantarar. In the ‘Marlborough Catalogue’ no. 226, Professor Maskelyne describes the gem as follows: ‘A bacchanal subject. A cameo antique in character, wrought in a beautiful porcelain white upper stratum of a sardonyx, with a yellow layer. The moulding of the limbs and form of the Maenad in the foreground, is extraordinarily delicate, and the attitudes of the remaining figures, viz. a Satyr teasing a panther, and a second Maenad, who is at hand to beat the tambourine, are artistically drawn. A reserved rim surrounds the design which is set in an enamelled border of tulips and other flowers’ [not engraved]. ‘The technique of this gem resembles the cinque-cento works, but the details betray more of the errors in archaeology so characteristic of a non-critical age; and the work is therefore probably by an ancient artist of a noble school.’ The engraving which is enlarged to the scale of eight-sevenths of the original is copied from Müller-Wieseler’s Denkmäler II xlvi 579, where it is reproduced from the rare work called Gemmarum antiquarum delectus; ex praestantioribus descriptus, quae in Dactyliothecis Ducis Marlburicensis conservatur, fol. London, 1780 I pl. 50 [Cambridge Univ. Library Eb 18, 13]. The Marlborough collection, which was mainly formed by the third Duke in the latter part of last century, passed in 1875 into the hands of Mr Bromilow of Battlesden Park, Bedfordshire.
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Page 55, lines 920—2.

Marble Hermes-bust of horned Dionysus; from the Vatican Museum (Description of the Vatican p. 282, no. 65). The head resembles that of a satyr; the hair, which is short and curly, is bound by a band or μίρα with its loose ends, or lemnisci, falling in front of the shoulders. Above the brow, just in front of this band, two small horns may be seen sprouting from among the curls. It is these horns that enable us to identify the head as that of Διόνυσος κερατοφυής. Compare the epithet ταυρομέτωτος, in Orphic hymn 45 (44); Athenaeus xi p. 476, and Tibullus ii i 3, Bacche veni dulcisque tuis e cornibus uva pendeat, also Valerius Flaccus Arg. ii 272, nivea tumeant ut cornua mitra; for other passages see note on l. 100.

On the horned Dionysus there is an interesting passage in Lessing's Laokoon, chap. viii. He is criticising Joseph Spence [Professor of Poetry at Oxford 1728—38], the author of the Polymetis, 'An Enquiry concerning the Agreement between the Works of the Roman Poets and the Remains of the Ancient Artists,' [ed. 1, 1747]; Spence, he remarks, has the most curious conceptions about the relations between poetry and painting, holding as he does that, among the ancients, the poet never lost sight of the painter or the painter of the poet; and never thinking that 'poetry is the more comprehensive art, that beauties wait on its bidding, which painting would in vain attempt to attain'; and 'that it often has good reasons for preferring inartistic beauties to artistic.' Hence, 'the most trifling differences that he may observe between the ancient poets and artists involve him in an embarrassment, by which he is compelled to resort to the strangest expedients.'

For example, 'the ancient poets, for the most part, attributed horns to Bacchus. "Therefore it is surprising," says Spence, "that these horns are not more commonly seen upon his statues" (Polymetis, Dial. ix p. 129). He first lights on one reason, then on another, now the ignorance of antiquarians, now the smallness of the horns themselves, which he thinks might have been hidden under the grape-clusters and ivy-leaves.
which were the constant head-dress of the god. He hovers around the true cause, without for a moment suspecting it. The horns of Bacchus were not natural horns, as were those of fauns and satyrs. They were an ornament of the brow, which he could put on, or lay aside, at his pleasure.

_Tibi cum sine cornibus adstas
Virgineum caput est,_

is Ovid's festive invocation of Bacchus (_Metamor._ lib. iv 19), so that he could shew himself without horns, and did so whenever he wished to appear in his girlish beauty, in which the artist would naturally represent him, and would therefore be compelled to avoid every addition which might produce a bad effect. Such an addition would these horns have been, which were fastened on the chaplet just as they are seen to be on a head in the Royal Cabinet of Berlin (_Begeri Thes. Brandenb._ vol. iii p. 242). Such an addition was the chaplet itself, which concealed his beautiful forehead, and therefore occurs in the statues of Bacchus as rarely as the horns themselves; while the poets are as continually attributing it to him as its inventor. The horns and the chaplet furnished the poet with neat allusions to the actions and character of the god. To the artist, on the contrary, they were impediments, preventing the display of higher beauties; and if Bacchus, as I believe, obtained the name of _hiformis, Διόμορφος_, for this very reason, viz. that he could manifest himself in beauty as well as in frightfulness, it is perfectly natural that the artists, from his two forms, should have selected that which best corresponded with the purpose of their art’ (mainly from Beasley's trans., ed. 1879). See also chap. ix (with Blümner's notes, esp. p. 122).

Works of art representing the horned Dionysus, though far from common, are, however, less rare than was supposed to be the case when Lessing wrote his masterly essay (1766). Besides the small head of basalt to which he refers (copied in Montfaucon's _Ant._ i ii p. 157, and Hirt's _Bilderb._ 76, 2), now in the 'Old Museum' at Berlin, there is a small bust from Herculaneum in the Museum at Naples (_Bronz._ i, plate v), and a mosaic
published by la Causse, *antiche pitture*, plate xx. These examples are quoted by Visconti, *Musée Pie-Clémentin*, vi p. 59, where he also refers to a slightly mutilated bust, then at the Villa Albani, inaccurately restored as a 'youthful Hercules.' Further, on a bronze coin of Nicaea, a horned Dionysus (?), and a goddess, with modius on her head and a cornucopia in her hand, are represented driving in a chariot drawn by centaurs (Creuzer's *Dionysus*, plate III 2, Müller-Wieseler II 377); also a bearded head of Dionysus, with ivy-crown and horns, on a silver coin of Boeotia, *ib.* 378.

The woodcut is copied from Müller-Wieseler II xxxiii 376, reduced from Visconti *u. s.*, vi 6, i.

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**Agave in Bacchic Frenzy.** She is represented dancing; the eyes are gazing upwards, the head is thrown violently back, with the hair wildly streaming from it. The feet and the left arm, which is strongly developed, are displayed to view; the drapery, flung about the rest of the figure and filling nearly the whole field of the design, is tossed about in complex folds which are rendered with a marvellous skill. In this respect it may be compared with the *Atalanta* in the gem-cabinet of the Berlin Museum (catalogue no. 170, figured in King's *Antique Gems and Rings* XLI A 3, and included in the collection of fifty casts already mentioned on p. cxxvi).

The original is a cameo in *plasma*, formerly in the cabinet of Paulus Praun, patrician of Nuremberg, who died in 1616; and whose collection was ultimately inherited by Madame Martens-Schaafhausen of Bonn and sold by her heirs at Cologne in 1859. The woodcut, which is the actual size of the original, is borrowed from King's *Antique Gems and Rings* XXIX 3.

Page 61, line 1018.

**Dionysos Leontomorphos.** A lion couchant, in the place of whose head and neck we have the head and the upper part of the body of a bearded man, with winged arms, one of which
grasps a myrtle-branch, while the other holds out at full length a Bacchic crater. A cast of this gem, taken from a fine sard in the Marquis De Salines' collection, appeared in the series known as Cades' impronte gemmarie, centuria III 52, published in 1829 and the following years, by the German Archeological Institute at Rome; in the descriptive letter-press to that series it is mentioned by Gerhard among the examples of Bacchic subjects and is identified, though with some reserve, as a representation of one of the transformations of Dionysus, (creduto Bacco Leontomorfo ed alato, tiene nelle mani un ramoscello ed un vaso bacchico; la sua testa è calva e di carattere silenico. Corniola molto brugiata in anello d' oro antico. 'Lavoro dei più fini nella collezione del marchese di Salines': Bulletinino dell' Instituto di Corrispondenza Archeologica, 1834, p. 119). The face of a man-lion is to be seen on a terra-cotta from the Berlin Museum (figured in Müller-Wieseler, II xxxiii 384), and a gem representing a lion with the face of a youth is copied from the impronte gemmarie II 15, by Müller-Wieseler u. s. 385, where the identification of both as forms of Dionysus is submitted as a question for further investigation, references on the subject being also given to Gerhard's Antike Bildwerke p. 104 n. 154, and p. 405; and Etrusk. Spiegel I i p. 40. Müller-Wieseler 599.

The woodcut is borrowed from King's Antique Gems and Rings (XXX 12), where the author, in describing it as 'an exquisite Greek work of the best period,' gives it the alternative title of 'an Andro-Sphinx.' The Male sphinx, half man and half lion, is common in Assyrian and not unfrequent in early Greek art, though the female type afterwards became the exclusive model (King and Munro's Horace, p. 411). Even if we prefer identifying it as a Sphinx, instead of as 'Dionysus transformed into a lion,' the illustration may perhaps be regarded as not entirely inappropriate in a drama whose scene is laid at Thebes, and on a page where it faces what has long been considered the most enigmatical passage in the play.
INTRODUCTION.

THE DEATH OF PENTHEUS, stamped on a piece of Calenian pottery. The king is here represented as a beardless youth, with a κυρὴ θορια on his head, a sword in his right hand, a shield on his left. He has fallen on one knee, on some stony ground (cf. ll. 1196, 1138), and is striving in vain to defend himself against the combined attack of a panther who is about to rend him in pieces, and a wild woman who is charging at him with her thyrsus, the point of which is capped with an unusually large pine-cone, or bunch of foliage, with ribbands fluttering near it. She wears a short chiton, waving in the wind, and over this the skin of a lion or panther. On her feet she has the high hunting-boots known as ἐνδρομίδες, the sole of which may be seen under the left foot and part of the lacing on the other. In the death of Lycurgus on a vase from Canosa in the Munich Museum (no. 853, Jahn), an Erinnys appears in a short chiton, with a panther at her side and a goad in her hand, striding towards Lycurgus; and a panther and an Erinnys, represented as a huntress with ἐνδρομίδες, are to be seen on a sarcophagus at the Villa Taverna, and in the relief already described on p. cxxiii, though the attire of the latter is somewhat different. And in all these cases it may fairly be called not a Maenad but a Dionysiac Erinnys, with the long stride that reminds us of the σεμνὰς Ἐρυνὸς ταυνυόδας of Ajax 837; a huntress with the panther for her hound and Pentheus for her quarry (cf. θήρ, ἄγγα, λέων in our play). In Lucan, a Eumenis incites Agave to the destruction of Pentheus (1 568), and Nonnus mentions an Ἐρυνὸς as assisting at his death. The figure in question may in short be regarded as a combination of a Maenad and of the Erinnys-like nature exemplified in Lyssa and may briefly be described as a Λύσσα μαννάς.

The woodcut is copied from a lithograph in the Archäologische Zeitung 1874, taf. 7, where it is the subject of a long article by K. Dilthey, the owner of the fragment (vol. vi, pp. 78—94), part of the substance of which is incorporated in the above description.
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Page 70, line 1159.

Dionysiac Bull, girt about with a garland of ivy, and standing on a thrysus decked with ribbonds. These accessories sufficiently indicate the Dionysiac character of the design, which represents, not merely an animal sacred to Dionysus, but the god himself in one of his various transformations. In the field of the design we have the word ΚΛΑΟΥ, the name of the gem-engraver Hyllus, which also appears on a sardonyx representing Hercules and a cameo of a laughing satyr (both in Berlin), on a sard bearing a female head with a diadem (in St Petersburg), and on a head resembling Sabina and a bust of Zeus, elsewhere. The name, in the opinion of Mr King, 'has been interpolated by a modern hand to enhance the selling-price of this magnificent gem.' The original is a chalcedony belonging to the National Cabinet in Paris (Lippert, Dactyliothek I no. 231, and Mariette, Pierres gravées, I no. 42). The woodcut here given is reduced to the size of the original, from the copy drawn to double that size in King and Munro's Horace (Odes II 5), where Mr King remarks that 'Dionysos-Sabazios being always represented with the horns of a bull, it may be inferred that the animal itself was the primitive type of the god.' After referring to Gan, the sacred bull of Siva in the Indian mythology, he adds that 'the explanation that Dionysos is figured with horns, from having first taught the use of oxen in tillage, may be set down without further enquiry to the account of the rationalists of the latest ages of Greece.' The bull is a natural symbol of vigorous vitality.

In another gem (in the St Petersburg Cabinet, Müller-Wieseler, no. 383), the Dionysiac bull, standing on a plain staff, perhaps a narthex, carries the three Graces between his horns, while in the upper part of the field are the seven stars identified as the Pleiades, which form a cluster like a bunch of grapes, in the constellation of Taurus (Böropus, Eustathius on Homer p. 1155). The same animal appears (though in a less aggressive attitude than in the gem here engraved) in the bas-relief figured in the Mon. inéd. de l'Inst. arch. t. VI, pl. vi, no. 3.
INTRODUCTION.

(quoted in Lenormant’s article on Bacchus, note 998). For references to the Dionysiac bull in literature, see note on line 100, to which may be added Propertius IV 17, 19, *per te et tua cornua vivam virtutisque tuae, Bacche poeta ferar;* see also the commentators on Horace *Od.* III 21, 182.

Page 73.

**Agave with the head of Pentheus.** In her right she grasps by the hair the head of her son, in her left a *thyrsus* capped with leaves and trimmed with floating ribbands. Her head is violently thrown back, and the lower part of the drapery is tossed about as she dances for joy. The woodcut is enlarged, by one-third, from a ‘paste’ in the gem-cabinet of the British Museum.

In Cades' *impronte gemmarie* VI 7 there is a small gem from the Vannutelli collection, figured in Müller-Wieseler no. 438, in which Agave is holding in her left the head of Pentheus, and in her right a short sword pointed downwards; the lower folds of the dress and the attitude of her head are remarkably like those in the above design, to which, however, it is in other respects far inferior. In the Uffizi at Florence (Dütschke, *die Antiken Marmorbildwerken den Uffizien in Florenz*, 1878, no. 503), there stands in the middle of the ‘hall of inscriptions’ a Roman *cippus* of white marble, on each of the four sides of which is a Bacchante in wild transport, one of whom has the *thyrsus* while two others are clashing cymbals. The one in front is draped in a long semi-transparent *chiton*, her arms are stretched out wide, with a light shawl passing from one to the other and falling loosely between them; her face looks upwards with an earnest gaze, and the hair is thrown back like that of the Agave on p. 58, in her right she holds a short sword with the point upwards, in her left a youthful head of finely chiselled profile, cut off just below the neck. These figures could hardly have been originally designed for this monument, and are probably, as has been suggested, copied from a lost original representing in a larger design Agave and her Maenads after they
had compassed the death of Pentheus. This is rendered probable by the fact that elsewhere we find an altar, (referred to in Zoega's Bassirilievi II p. 175,) which represents the three daughters of Cadmus, including Agave with the head of Pentheus; and also a fragment in the Museo Chiaromonti (VII riquadro n. 150) on the same theme (Jahn's Pentheus und die Mainaden p. 22). The authority last quoted further suggests that the figure of Agave in particular may have been taken from some famous piece of sculpturc, which is here combined for the nonce with other Bacchic forms of a conventional type. He cites Welcker (on Zoega's Basrel. p. 163) as referring to a marble slab, in the possession of W. von Humboldt, with a head of Ammon on one side, and Agave with the head of Pentheus on the other; he also mentions one or two gems on the same subject in the Berlin collection, and gives a reference to Vivenzio, gemme antiche ined. tav. 19, adding however that Gerhard and himself had sought in vain for a copy of that work in Berlin and Kiel respectively. As the work is obviously rare, I may add that Mr King has been good enough to shew me the engraving referred to: it is called Agave: Calcedonia; Penteo lacerato dalle Baccante; Pentheus is seen defending himself against three Maenads, the one to the left holding a thyrsus; the one in the middle two serpents, while the one on the right has her thyrsus thrust forward like a spear. In Mr King's opinion the design is not even renaissance work, and he would ascribe it to the last century.

Lastly, on one of the three sides of the pedestal of a candeLABRUM in the British Museum, we have a relief representing Agave in a wild attitude with head thrown slightly back, and hair dishevelled, holding a human head in one hand, and a sword, with the point upwards, in the other. The treatment of the feet and the lower folds of the drapery is identical with that in the gem here engraved (Combe's British Museum Marbles part I plate v, Ellis, Townley Gallery II p. 79, and Part II no 6 in the Official Guide to the Graeco-Roman Sculptures in the B.M., where it is suggested that this type may have been 'derived from some composition by Scopas.')
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BACCHANALIAN PROCESSION. Foremost of the three figures, here represented as moving onwards in the dance, is a Maenad with her head thrown back and her hair streaming loosely from behind her head, partly clad in a talaric chiton, and beating with her right hand the tympanum which she holds in her left. Next follows a young Satyr with a panther’s skin flung over his left shoulder, playing the double flute, the bass notes being sounded by the *tibia dextra* or *αυλός ἀνδρῆς*, and the treble by the *tibia sinistra* or *αυλός γυναικῆς* (Herod. I 17, Theophr. Hist. Plant. IV 12 and Pliny XVI 66). The straps which bind his head are probably part of the *φοβερά*, the leathern band or cheek-piece, worn by pipers round the head and face to compress the lips and cheeks, and so give ‘a fuller, firmer, and more even tone’ to the instrument, as more completely represented in the illustration in Rich’s *Dict. s. v. capistrum*. The third figure is a youthful Satyr, with the panther’s skin held like a buckler on his left arm, and the bent wand of the *thyrsus*, with its pine-cone and ribbands, in his right hand. Beside him walks the panther of Dionysus.

The woodcut is from a bas-relief, rather more than four feet by three, of exquisite workmanship, found on the site of Gabii in 1776, and now in the British Museum (*B.M. Marbles*, II plate xiii; Ellis, *Townley Gallery* II p. 109; photographed, Caldesi no. 30, Harrison no. 861; *Official Guide* (179)). It will be observed that the moulding is deeper at the top and bottom than at the sides; and we may therefore conjecture that it was part of a series of tablets meant to stand side by side, whether actually touching one another or not; a deeper moulding would in this case be avoided, as it would not only appear too heavy, but would also unduly separate it from the corresponding designs in the other compartments. The three figures occur again and again, sometimes in a different order, in other works of sculpture, copied ultimately, no doubt, from some lost masterpiece of ancient art; for example, in the Naples Museum (Ground floor, Hall VII), where the only difference is that the *thyrsus* is
DESCRIPTION OF THE WOODCUTS.  exli

held more upright, and the last figure and the panther are not so close to the two others.  In the same Museum (Hall vi no 531), there is a large marble crater, much damaged by the boatmen of the bay of Gaeta who used to moor their boats to it, till it was taken to the Cathedral and converted into a font; running round this may be seen a row of eight figures including our three, and also Hermes handing over the infant Dionysus to be nursed by a nymph; it is inscribed with the name of the artist, who is otherwise unknown,—ΣΑΠΠΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕΝ (copied from Museo Borbonico I, 49, in Müller-Wieseler II xxxiv 396).

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ΒΆΚΨΗ ΧΙΜΑΙΡΟΦΟΝΟΣ, FROM A BAS-RELIEF IN THE BRITISH MUSEUM (140 A).  In her left hand she is holding part of a kid that she has slain, in her right she is brandishing a knife over her head.  The hair is gathered up into a coif; a chiton falls in ample folds down to her feet, which are bare; and an upper garment is thrown over her shoulders, leaving the breasts and both arms uncovered.  Behind her, a mantle flutters in the air, with its upper end caught by the hand that holds the knife.  The drapery with its sweeping folds is admirably suggestive of swift and energetic movement.

The most memorable instance of the same subject is the masterpiece of Scopas which is the theme of several epigrams of the Greek Anthology (Anth. Plan. IV 60, ib. 57, 58; and Anth. Pal. IX 774, 775), some of which are quoted in the note on l. 739.  It is also described by Callistratus, statuae 2, from whose account we gather that the Maenad of Scopas was represented with loosely streaming hair; with a slain kid, instead of a thyrsus, in her hand; and with the highest enthusiasm expressed in her general appearance.  A similar design occurs again and again in ancient reliefs (e.g. in a pseudo-archaic design on a marble vase in the Louvre, inscribed ΣΩΣΙΒΙΟΣ ΑΘΗΝΑΙΟΣ ΕΠΟΙ (Müller-Wieseler II 6021); and in Zoega’s Basstrilievi II plates

1 The lettering there engraved has O and E instead of Ω and Η; but the inscription as here given, rests on the authority of a facsimile in l’röhner’s Sculpture Antique du Louvre ed. 1878, p. 50.
INTRODUCTION.

83 and 84, where there is a slight difference in the head-dress and in the angle at which the leg of the animal free from her grasp is extended); but, as already observed by Urlichs, in his monograph on Skopas p. 62, none of them exactly corresponds to the above description. Thus, the subject of our woodcut, though resembling the work of Scopas, so far as regards the dismembered kid held in the Maenad's hand, and also in its lively attitude of dancing, nevertheless differs from it in respect to the position of the head and the treatment of the hair. On the other hand, in a relief formerly in the Borghese collection (Winckelmann, no. 81), the head and hair correspond to the description given by Callistratus, but the thyrsus appears instead of the slain animal.

The chief point, then, in which our woodcut is different from what we know of the lost work of Scopas is the tossing back of the head and hair, which was characteristic of the latter and is not unrepresented in several of our other illustrations (pp. 58, 238). It is conjectured by Urlichs (p. 60) that the Maenad of Scopas may have suggested itself to the artist as a theme appropriate to the completion of the Theatre of Dionysus at Athens in B.C. 342. He elsewhere recognises a fresh development of Greek art under the influence of Tragedy, a development which shewed itself not only in the groups of that sculptor but also in single figures like that of his Maenad (p. 216).

The height of the original is 1 foot, 5 inches; the woodcut is copied from the engraving in the British Museum Marbles X plate 35. In the Official Guide it is suggested that the relief was probably inserted as a panel in the base of a candelabrum.

Page 109.

BACCHANTE PRYING INTO A CISTA MYSTICA. She is seated under a tree and has just opened the sacred basket, out of which a snake is seen emerging. A young Faun, who holds a crook in his right hand, is holding up the left in astonishment. The original is a sard published in Vidoni's Imp. Gem. IV 47. The woodcut is borrowed from King's Antique Gems and Rings II xxx 12 (also in King and Munro's Horace Odes II xix B).
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Page 122.

DANCING FAUN, with head tossed back and hair floating in the breeze, bunches of grapes in his right hand, and a panther's skin over his right arm. In his left he holds aloft a thyrsus capped with a pine cone, and a little below this a stick cloven at its upper end is tied to the wand by a single ribband. The original is a 'Florentine gem' first published in Agostini's Gemme Antiche Figurate (I pl. 135), and thence copied by Scott for a small illustrated edition of Horace published by Bell and Daldy, 1855; the same woodcut has been used in King's Antique Gems and Rings II xxix 9 and in Westropp's Handbook of Archaeology, ed. 2, p. 343.

In the cabinet of the British Museum, I have observed a Sardonyx very similar in general design to the above gem, and indeed hardly differing at all, except as regards the position of the overturned wine-vessel. In this gem, which is well accredited, by having been formerly in the Blacas and Strozzi collections, the thyrsus is bound by ribbands near the top, and it therefore occurs to me to suggest that the stick given by Agostini is only an inaccurate rendering of one of the two ribbands in the original, which I have at present been unable to trace. Mr King informs me that he doubts the antiquity of the 'Florentine gem,' and he suggests that it may be only a fancy sketch.

Page 138.

CADMUS ATTACKING THE SERPENT OF THE FOUNTAIN OF ARES. The fate of his Phoenician comrades is ingeniously indicated by the overturned pitcher. The gem is characterized by Mr King as 'Etruscan work of the most finished kind' (King and Munro's Horace, Epod. ix B, from which the woodcut is borrowed). The original is in the Berlin cabinet, and a cast of it is included in the collection mentioned on p. cxxvi. The woodcut is enlarged to double the scale of the gem.
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Page 145.

TELEPHUS CONSULTING THE ORACLE OF DIONYSUS. The wounded king of Mysia, with his helmet on his head and with shield and sword beside him, is here bending as a suppliant at an altar on which stands the oracular head of the bearded Dionysus. Telephus, according to the legend, had at first repelled the Greeks; but Dionysus came to their help, and caused him to be tripped up by a vine, and thereupon wounded by the spear of Achilles. His wound is here indicated by a bandage round his ankle and by the ‘writhing anguish’ expressed in his general attitude. The oracle of the god, who had caused his fall, replied that only he that had dealt the wound could cure the same, and the king was healed by Achilles with the rust of his spear. The weapon is to be seen resting against the altar.

The original is a golden sard belonging to the Hon. A. S. Johnson, Utica, U.S.; the woodcut is borrowed from the vignette of King’s *Antique Gems and Rings*, where the copy is drawn to twice the actual size of the gem.

Page 238.

TERRACOTTA LAMP FROM CYPRUS. A Maenad with head tossed back and streaming hair, and with arms violently extended, holding a short sword in her right and part of a slain animal in her left; she wears the long *chiton*, and over it the *nebris*. The lamp was found at Dali, the ancient Idalion, in 1871, and was sent by Mr Consul Sandwith to the Rev. S. S. Lewis, F.S.A., who has kindly permitted its publication, for the first time, in this volume. The original is slightly larger than the copy.

Page 251.

DANCING BACCHANAL, poised on tiptoe, with the left foot thrown back, and balancing on his left shoulder a *thyrsus* bound with ribbands. The original is a sard in the Leake Collection of Gems in the Fitzwilliam Museum (Case II, no. 38), enlarged to twice the actual size. Mr King’s catalogue describes it as ‘designed with much spirit in the later Greek style.’
§ 10. Literature of the play.


The above list does not profess to be complete with respect to the earlier editions. Of the editions prior to that of Kirchhoff, (5) and (7) have been consulted more often than the rest. Fuller use has been made of the later editions: (10) to (14).

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The editions to which I have referred most frequently in the course of the commentary are (2), (3), (5) and (7). (10) did not reach me until nearly the whole of the commentary was in type, but before it was printed off; accordingly I was precluded from making much use of this admirable edition, except while preparing the Introduction and the critical notes.

In the department of Art and Archaeology (including 'sacred antiquities') the following books and dissertations may be mentioned: (1) Lobeck, Aglaophamus, sive de Theologiae mysticae Graecorum causis, Königsberg, 1829. (2) K. O. Müller, Ancient Art and its Remains [ed. 1, 1830] transl. by Leitch, 1852, §§ 383—390, with Müller and Wieseler's Denkmäler der alten Kunst, II, xxxi—xlv. (3) F. G. Schoene, de personarum in Eur. Bacchabus habitu scenico, pp. 166, Leipsig, 1831. (4) E. Gerhard, auserlesene Vasenbilder vol. I, 1840, Tafel xxxi—xxxix, esp. xxxii 'Dionysos u. Apollo,' xxxiii 'Bacchischer Ap,' 'Dionysiaka,' xlix—lx esp. 1 and li 'Bacchischer Feldzug,' also lxiii 'Giganten Kämpfe.' (5) Otto Jahn, Pentheus u. die Mainaden, pp. 22 (with 3 pages of illustrations), Kiel, 1841. (6) Marchese Campana, opere di platica, tav. 26—54 ; 1842—51. (7) Panofka, Dionysos u. die Thyaden, in transactions of the 'Königlichen Akademie der Wissenschaften' pp. 341—390, with three plates, 1852. (8) L. Stephani, Compte rendu de la Commission Impériale Archéologique, pp. 161—188 (on representations of Dionysus as a martial god), esp. p. 179 note 4, and 183 note 7, St Petersburg,
ΕΥΡΙΠΙΔΟΥ ΒΑΧΧΑΙ.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

Διόνυσος.
Χορός Βακχών.
Τειρεσίας.
Κάδμος.
Πενθεύς.
Θεράπων.
"Αγγελος.
"Ετερος "Αγγελος.
"Αγαύη.
ΥΠΟΘΕΣΙΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἰναι θεόν· ὁ δὲ αὐτοῖς τιμωρίαν ἔπεστησε τὴν πρέπουσαν. ἐμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας, ὥν αἱ τοῦ Κάδμου θυγατέρες ἂφηγούμεναι τοὺς θιάσους εἰσῆγον ἐπὶ τὸν Κιθαιρῶνα. Πενθεῖς δὲ ὁ τῆς Ἀγαύης παῖς παραλαβὼν τὴν βασιλείαν ἐδυσφόρει τοὺς γυναικείους καὶ τινὰς μὲν τῶν Βακχῶν συλλαβῶν ἐδησεν, ἐπὶ αὐτὸν δὲ τὸν θεὸν ἀγγέλους ἀπέστειλεν. οἱ δὲ ἐκόντος αὐτοῦ κυρεύουσαν ὅγον πρὸς τὸν Πενθέα, κακεῖνος ἐκέλευσεν δήσαντας αὐτὸν ἐνδὸν φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυσος, ἀλλὰ καὶ πράττειν πάντα ὡς κατὰ ἄνθρώπων τοιμῶν. ὁ δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια, ἀγαγῶν δὲ εἰς Κιθαιρῶνα ἐπείσει τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν λαμβάνοντα γυναικὸς ἐσθήτα· αἱ δὲ αὐτὸν διέσπασαν, τῆς μητρὸς Ἀγαύης καταρέξαμένης. Κάδμος δὲ τὸ γεγονὸς καταστάθηκεν· τὰ διασπασθέντα μέλη συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης ἐφώρασεν χερσί. Διόνυσος δὲ ἐπιφανεὶς τὰ ¹ μὲν πάσι παρήγγειλεν, ἐκάστῳ δὲ ἀ συμβήσται διεσάφησεν ² ἑργοις, ἵνα μὴ λόγοις ³ ὑπὸ τινὸς ³ τῶν ἐκτὸς ³ ὡς ἄνθρωπος καταφρονηθῇ.

1 coni. Elmsl.
²-² ἵνα μὴ ἑργοις ἵ λόγοι Elmsl., Herm.
³-³ τὸν ἐκτότε (sc. χρόνον) Herm.
ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Διόνυσος ἀποθεωθεῖς μὴ βουλομένου Πενθέως τὰ ὁργα αὐτοῦ ἀναλαμβάνειν εἰς μανίαν ἀγαγόν τὰς τῆς μητρὸς ἀδελφὰς ἡνάγκασε Πενθέα διασπάσαι. ἢ μυθοποία κεῖται παρ’ Αἰσχύλῳ ἐν Πενθεί.

Littera P indicat codicem Palatinum in bibliotheca Vaticana servatum (no. 287); eundem nonnulli (v. c. Kirchhoffius et Weckleinius) littera B significat. C designat codicem Florentinum in Laurentiana conservatum (xxxii 2) qui post finem versus 755 desinit; ex eodem (ut videtur) descripti sunt eiusdem bibliothecae codex D (xxxi 1) et bibliothecae publicae Parisiensis duo (no. 2887 = Par. E, et no. 2817 = Par. G). Codicum defectum supplet nonnunquam cento ille partim et nostra fabula confessus qui Χριστὸς Πάσχας (Chr. Pat.), Gregorio Nazianzeno quondam falsō tributus, inscribitur.

E contraria parte, si quando opus est, adieci lectiones editionis Aldinae anno 1503 Marci Musuri cura editae, quae auctoritate codicis Palatini plerumque niuitur. Aliorum coniecturas, eas praesertim quas in textum recepi, primo emendationis uniuscuiusque auctore nominato, addidi. Lectiones quas praetulerunt editores recentiores,—Elmleius (1821), Herrmannus (1823), Schoenius (ed. 2, 1858), Kirchhoffius (1855, 1867), Nauckius (ed. 2, 1860), Dindorfius (ed. 5, 1869), Paleus (ed. 2, 1874), Tyrrellius (1871), Weckleinius (1879),—ubicumque operaæ pretium visum erat, indicavi.
ΕΥΡΙΠΙΔΟΥ ΒΑΚΧΑΙ.

ΔΙΟΝΤΣΟΣ.
"Ηκὼ Διὸς παῖς τὴνδε Θηβαίων χθόνα Διόνυσος, δὴ τίκτει ποθ’ ἢ Κάδμου κόρη Σεμέλη λοχευθείσα ἀστραπηφόρῳ πυρὶ μορφήν ὅ’ ἀμείφας ἐκ θεοῦ βροτησίαν πάρειμι Δίρκης νάματ’ Ἰσμηνοῦ θ’ ὕδωρ. ὁρῶ δὲ μητρὸς μυήμα τῆς κεραυνίας τὸδ’ ἐγγὺς οἴκων καὶ δόμων ἑρείπια τυφόμενα Δῖον πυρὸς ἐτὶ ξώσαν ψλόγα,

Εὐριπίδου Βάκχαι Ρ: Εὐριπίδου Πενθέους Σ.


8. δῖον τε Ρ: te delevit Barnesius, quem securi sunt editores omnes praeter Tyrrellium, qui testimonio fretus Plutarchi ἄδροῦ πυρὸς memoriter citantis, ἄδροῦ τε πυρὸς excogitavit. δῖον τ’ ἐτὶ πυρὸς Porson.

S. B.
ΔΘΑΝΑΤΟΝ "ΗΡΑΣ ΜΗΤΕΡ' ΕΙΣ ΕΜΗΝ ΨΒΡΙΝ.
ΑΙΝΩ ΔΕ ΚΑΔΜΟΥ, ΑΒΑΤΟΝ ΟΣ ΠΕΔΟΝ ΤΟΔΕ 10
ΤΙΘΕΙ ΘΥΝΑΤΡΟΣ ΣΗΚΟΝ' ΑΜΠΕΛΟΝ ΔΕ ΒΙΝ
ΠΕΡΙΣΞ ΕΓΩ 'ΚΑΛΥΨΑ ΒΟΤΡΥΝΔΕΙ ΧΛΟΗ.
ΛΙΠΑΝ ΔΕ ΛΥΔΑΝ ΤΟΥΣ ΠΟΛΥΧΡΟΥΣΟΥΣ ΥΙΑΣ
ΦΡΥΓΩΝ ΤΕ, ΠΕΡΣΩΝ Θ' ΗΛΙΟΒΛΗΤΟΥΣ ΠΛΑΚΑΣ
ΒΑΚΤΡΙΑ ΤΕ ΤΕΙΧΗ ΤΗΝ ΤΕ ΔΥΣΧΙΜΟΝ ΧΘΟΝΑ 15
ΜΗΔΩΝ ΕΠΕΛΘΩΝ 'ΑΡΑΒΙΑΝ Τ' ΕΥΔΑΙΜΟΝΑ
'ΑΣΙΑΝ ΤΕ ΠΑΣΑΝ, Η ΠΑΡ' ΑΛΜΥΡΑΝ ἌΛΑ
ΚΕΙΤΑΙ ΜΙΓΑΣΙΝ "ΕΛΛΗΣΙ ΒΑΡΒΑΡΟΙΣ Θ' ὍΜΟΥ
ΠΛΗΡΕΙΣ ἘΧΟΥΣΑ ΚΑΛΛΙΠΥΡΓΩΤΟΥΣ ΠΟΛΕΙΣ,
ΕΙΣ ΤΗΝΔΕ ΠΡΩΤΟΝ ᾿ΗΛΘΟΝ 'ΕΛΛΗΝΩΝ ΠΟΛΙΝ,
20 ΚΑΚΕΙ ΧΟΡΕΥΣΑΣ ΚΑΙ ΚΑΤΑΣΤΗΣΑΣ ΕΜΑΣ
ΤΕΛΕΤΑΣ, ΤΙΝ ΕΙΝΗ ΕΜΦΑΝΗΣ ΗΔΙΜΩΝ ΒΡΟΤΟΙΣ.

13. τας πολυχρόους PC: τοις correctis Elmsleius qui tamen των
πολυχρόουν 'libenter reponeret' (reposuit Wecklein). γυλας P et
corr. C.

14. v. 14 omisit C. θ' in δ' mutatum ab Elmsleio delet Wecklein.

15. δύσχεμαν PC cum Strabone: correcit Elms.
16. επελθών PC et Strabo 1 p. 27; παρελθὼν auctor Christi
Patientis 1590: επηλθὼν Wecklein cum Strabonis loco altero xv
p. 687. ἀραβιάν corr. C.

20. versum hunc post 22 transponebat Piersonus (verisimilia p.
122); Piersonum secutus est Wecklein qui praeuneunte Schenklio etiam
πόλων in χθόνα mutat, laudato Chr. Pat. 1601 (1599) εἰς τήνδε πρώτον
ἄλθεις Ἐβραίων χθονα, et aliis locis commemoratis ubi verba πόλων et χθόνα
inter se confusa sint, e.g. Alc. 479, Soph. Ant. 187, huius fabulae 961.

20. versum 20 delet, 23 post 25 transponit Bernhardy (Ind. lect. hab.
Halle 1857) qui post 23 nonnulla excitississe putat. post versum 22
lacunam indicat Paley. ordinem vv. 19—20 in MSS traditum defendit
Chr. Pat. 1. c.

21. τάκει scribit Wilamowitz-Moellendorff (Hermes XIV 179).

22. εἴην C; εἴη Π. ἐμφανῶς Chr. Pat. 1564; 'fortasse τελετας
ἐνείχθην ἐμφανῶς' Kirchhoff.
πρώτας δὲ Θήβας τήσδε γῆς Ἐλληνίδος ἀνωλόλυξα, νεβρίδ' ἐξάψας χρόος, θύρσου τε δοὺς εἰς χείρα, κίσσινον βέλος, ἑπεὶ μ' ἀδελφαί μητρός, ὡς ἦκιστ' ἔχρην, Διόνυσον οὐκ ἐφασκον ἐκφύναι Δίος, Σεμέλην δὲ νυμφευθεῖσαν ἐκ θυτοῦ τινος εἰς Ζην' ἀναφέρειν τὴν ἀμαρτλαν λέχους, Κάδμου σοφίσμαθ', ὡν νῦν οὐνεκα κτανεῖν Ζην' ἐξεκαυχῶνθ', ώτι γάμους ἐφεύσατο. τουγάρ νυν αὐτὰς ἐκ δόμων φιστηρ' ἐγὼ μανίας' ὄρος δ' οἰκούσι παράκοποι φρενών' σκευήν τ' ἐχειν ἡμάγκασ' ὀργών ἑμῶν, καὶ πᾶν τὸ θηλυ σπέρμα Καδμείων ὅσαι γυναίκες ἦσαν ἐξέμηνα δωμάτων' ὀμοὶ δὲ Καδμοῦ παισὶν ἀναμεμεγμέναι χλωραίς ὑπ' ἐλάταις ἀνορόφοις ἦνται πέτραις. δεὶ γὰρ πόλιν τὴν' ἐκμαθεῖν, κεὶ μὴ θέλει, ἀτέλεστον οὐσαν τῶν ἐμῶν βακχευμάτων, Σεμέλης τε μητρὸς ἀπολογησάσθαι μ' ὑπερ

23. τῆςδε Ψ: τάςδε Pierson et L Dindorf (G Dindf., Wecklein).
25. θύρας PC a Wilamowitz-Moellendorffio collati (1875).
κίσσινον μέλος Ψ: Κίσσινον μέλος Tyrrell; κίσσινον βέλος H Stephanus.
26. ήκιστα χρῆν mavult Wecklein.
29. τήνθ' obiter coniccit Paley.
30. ἐνεκα scribit Wecklein; item in versu 47 (coll. 'curis epigraphis' p. 36).
31. ἐξεκαυχῶμεθ' libri: ἐξεκαυχῶνθ' H Stephanus.
32. αὐτὰς τ' Wecklein. olṣτηρ' libri: φιστηρ' Elms. (cf. 687, 814, 1285).
38. ἀνορόφοις θ' Wecklein; ἀνορόφοις ἦντai πέτρας scribere voluit Elms., ἀνορόφοις στέγαις Mekler (Euripidea p. 19). ἦνται C, correctum in εἶναι Ψ.

1—2
ΕΤΡΙΠΙΔΟΤ

φανέντα θυντοίς δάιμον', ὑν τίκτει Δι. Κάδμος μὲν ὁν γέρας τε καὶ τυραννίδα Πενθεὶ δίδωσι θυγατρὸς ἐκπεφυκότι, ὡς θεομαχεὶ τὰ κατ’ ἐμὲ καὶ στομδῶν ἀπὸ 45 ὦθεὶ μ’ ἐν εὐχαῖς τ’ οὐδαμοῦ μνεῖαν ἔχει. ὡν οὖνκ’ αὐτῷ θεὸς γεγος ἐνδείξομαι πᾶσιν τε Θηβαιοῖσιν. εἰς δ’ ἀλλην χθόνα, τάνθευδε θέμενος εὗ, μεταστῆσω πόδα, δεικνὺς ἐμαυτὸν ἢν δὲ Θηβαιῶν πόλις ὀργῇ σὺν ὀπλοῖς ἐξ ὄρους Βάκχας ἀγειν ζητῆ, συνάψω μανάστει στρατηγατῶν. ὡν οὖνκ’ εἶδος θυντὸν ἀλλάξας ἐχὼ μορφήν τ’ ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν. 50 ἀλλ’ ὁ λιποῦσαι Τμώλον ἐρύμα Λυδίας, 55 θίασος ἐμὸς γυναίκες, ὃς ἐκ βαρβάρων ἐκόμισα παρέδρους καὶ ξυνεμπέρους ἐμοῖ, αἰρέσθε τάπιχόρι’ εὖ πόλει Φρυγῶν τύπανα, ‘Ῥεάς τε μητρὸς ἐμᾶ θ’ εὐρήματα, βασίλεια τ’ ἀμφὶ δοματ’ ἐλθοῦσαι τάδε 60 κτυπεῖτε Πενθέως, ὡς ὁρᾶ Κάδμου πόλις. ἐγὼ δὲ Βάκχας εἰς Κιθαιρώνος πτυχας ἐλθὼν, ἐν εἰσí, συμμετασχήσω χρών.

46. τ’ οὐδαμῶς C (Schoenius, Nauck, Dind., Wecklein); τ’ οὐδαμοῦ P (Elms., Herm., Kirchf., Paley, Tyrrell). 8’ οὐδαμοῦ Chr. Pat. 1571.
52. ζητεῖ correctum in ζητῇ P. ξυνάψω C; συν- P.
53—54. versus posterioriorem delet Hartung, utrumque Bernhardt: ἀλλάξας ἐγὼ μορφὴν ἐμὴν μετέβαλον coniecit Hermann. θείων pro θυντὸν Schoenius.
57. ἐκόμισα’ ὀπαδὸς coniecit Nauckius. ξυνεμπέρους P; συν- C.
59. τύπανα vulgo: τύπανα Nauck.
62. πτυχας P recte; πτυχας editio Aldina.
ΧΟΡΟΣ.

'Ασίας ἀπὸ γαλας ἱερὸν Τμώλων ἀμείψασα θεαξὼν 65
Βρομίφθεϊ πόνων ἢδυν κάματον τ' εὐ-
κάματον, Βάκχιον εὐαξομένα.

tis ὀδὸ τis ὀδὸ; tis ἀντιστροφή α'.
μελάθροις; ἐκτοπος ἐστω, στόμα τ' εὐφη-
μον ἀπας ἐξοσιουσθω' τὰ νομισθέν-
τα γὰρ ἀεὶ Διόνυσον [ὑμνήσω].

64. γὰς PC: γαλας Hermann.
66. Βρομίφθεϊ πόνων PC: Βρομίφθεϊ πόνων ? Nauckius in annota-
tione critica editionis Teubnerianae (1857); in textum receptit Wecklein.
67. εὐαξομένα PC (Kirchf., Nauck, Wecklein); θεῶν omisit P et a
prima manu C, τὸν βάκχιον εὐαξομένα θεῶν C a secunda manu (idem
omissó tūn, Elms., Sch.): ἀξομένα θεῶν Hermann (Dind., Paley, Tyrrell).
69. τις; μελάθροις εκτοπος ἐστω Wecklein Elmsleium securus.
70. ἐξοσιουσθω P et C ante lituram (Elms., Sch., Nauck, Weckl.):
ὁσιοσθω C et ed. Ald. (Herm., Dind., Paley, Tyrrell); ἐξοσιουσθω:
ὁσιος γενέσθω Hesychius.
71. αεὶ PC (Sch., Kirchf., Weckl.); ἀεὶ (Elms., Tyr., Pal.,
Dindf.): εὐοὶ Jacobs (Herm.). ὑμνήσω PC: κελαδήσω Herm. (Sch.).
κελαδῶ? Nauckius ann. crit.
ω μάκαρ, ὡς εὐδαίμων
τελετάς θεῶν εἶδως
βιστάν ἀγιστεύει
καὶ θιασεύεται ψυχάν,
ἐν ὀρεσσὶ βακχεύων
όσίοις καθαρμοίσιν:
tά τε ματρός μεγάλας ὁρ-
για Κυβέλας θεμιστεύων
ἀνὰ θύρσου τε τινάσσων
κισσῷ τε στεφάνωθεῖς
Διόνυσον θεραπεύει.
ὑτε Βάκχαι, ὧτε Βάκχαι,
Βρόμιον παῦσα θεοῦ
Διόνυσον κατάγουσαι

Φρυγίων ἐξ ὀρέων Ἑλλάδος εἰς
eὐρυχόρους ἀγνιάς, τὸν Βρόμιον

ὁν ποτ' ἔχουσο' ἐν ωδίνων

λοξίαις ἀνάγκαισι
πταμένας Δίας βροντάς

νηδύος ἐκβολον μάτηρ
ἐτεκεν, λυποῦσ' αἰώ-

να κεραυνίῳ πληγῇ:

λοξίαις δ' αὐτίκα νιν δε-

75. θιασεύεται P: correxit Elms. 76. ὀρεσι PC: ὀρεσι Elms.
77. όσιοι P et manu recentiore C: όσιοι Elms.
79. θεμιστεύων PC et Strabo p. 469: correxit Musgr.
87. εὐρυχόρους P prima manu et C cum Strabone; εὐχυχόρους P recentiore manu.
ΒΑΚΧΑΙ.

ξατο θαλάμαις Κρονίδας Ζεύς:
κατὰ μηρὸ δὲ καλύψας
χρυσέαισιν συνερείδει
περόναις κρυπτῶν ἀφ’ Ἡρας.
ἐτεκεν δ’, ἀνίκα Μοιραὶ
tέλεσαν, ταυρόκερων θεών
στεφάνωσέν τε δρακόντων
στεφάνοις, ἐνθεν ἄγραν θηρότροφον
Μαινάδες ἀμφιβάλλονται πλοκάμοισι.

ὡ Σεμέλας τροφοὶ Θη-
βαι στεφανοῦσθε κισσῶν·
βρύτε βρύτε χλοήρει
μιλακί καλλικάρπῳ
καὶ καταβακχιοῦσθε

95. θαλάμαις PC: θαλάμαις Wecklein collato 561, παλάμαις Jacobs.
97. χρυσέαις P et (cum glossemate σωλίζουσι) C denuo collatus.
102. θηρότροφοι P (denuo collatus), θυρσόφοροι C: θηρότροφον
coniecit S Allen apud Tyrellium, dubitanter praeceunte Musgravio;
θηρότροφον probat Wecklein.
107. χλοήρει P et C (ov vel a super ei scripto): χλοήρει Herm.
108. μιλακί P; σμιλακί C sed σ a correctore praefixo (Herm., Sch.).
δρυὸς ἦ 'ν ἑλάτας κλάδοις,
στικτῶν τ' ἐνυδτὰ νεβρίδων
στέφετε λευκοτρίχων πλοκάμων
μαλλοῖς· ἂμφὶ δὲ νάρθηκας ύβριστὰς
ὀσιοῦθ᾽· αὐτίκα γα πᾶσα χορεύσει,
Βρόμιος εὐτ' ἄν ἄγγ θιάσους
eἰς ὄρος εἰς ὄρος, ἐνθὰ μένει
θηλυγενῆς ὁχλος
ἀφ' ἱστῶν παρὰ κερκίδων τ'
οἴστρηθεῖς Διονύσῳ.

ὡ θαλάμευμα Κορή'-
των ζάθεων τε Κρῆτας
Διογένετορες ἐναυλοι,
ἐνθὰ τρικόρυθες ἀντροις
βυρσότονον κύκλωμα
τὸ δέ μοι Κορίβαντες ἡΰρον

110. ἦ ἑλάτας κλάδοις P (Elms., Herm., Sch., Kirchf., Dind.,
Paley), ἦ ἑλάτας ἐν κλάδοις C: ἦ 'ν ἑλάτας κλάδοι Blomfield (Edinb.
Rev. 34 p. 391, Mus. Crit. II 660) quem secutus est Tyrrell; ἦ ἐν Weckl.
111. στικτὰ 'duce strapha' Tyrrell. τ' PC (dueno coll.); δ' apographa Parisina.
ἐνυδτὰ P, ἐνυδτα C: ἐνυδτάν male ed. Ald.
112. πλοκάμων PC: ποκάδων Reiskius (Tyrrell).
113. ὁτ' ἄγγ P et a prima manu C, δ̄της ἄγει a manu secunda C:
εὐτ' ἄν Elms.
114. ἄφ' ἱστῶν C, ἂμφ' ἱστῶν P, ἄφ' ἱστῶν ed. Ald. ἀπὸ κερκί-
δων Reiskius.
115. ζάθεων PC: ζαθεο Dindorf. κρῆτας P, κρῆτας C (i.e.
Κρῆτας et Κρῆτας); eodem modo inter se discrepant codices Strabonis
p. 469.
116. ἐνθὰ τρικόρυθες (-ἐς τ' Ald.) ἐν PC; τρικόρυθες ἀνθοίς Strabo:
ἐν delevit Musgr. (Elms., Herm., Kirchf., Nauck, Wecklein); τρικόρυθες
ἐνθ' ἐν transposuit Dobraeus (Sch., Dind., Paley, Tyrrell).
117. ηUbuntu P et C (dueno collatus); εὗρον Strabo (Herm., Sch.).
ΒΑΚΧΑΙ.

ανά δὲ ἂβακχια συντόνῳ κέρασαν ἄδυβοα. Φρυγίων αὐλῶν πνεύματι, ματρός τε Ρέας εἰς χέρα θήκαν, κτύπου εὐάσμασι Βακχάν· παρά δὲ μαυμάμενοι Σάτυροι ματέρος ἐξανύσαντο θεᾶς, εἰς δὲ χορεύματα συνήψαν τριετηρίδων, αἰς χαλρεὶ Διόνυσος.

ἡδὸς ἐν ὄρεσσω, ὅς ἄν ἐκ θιάσαν δρομαίων πέση πεδόσε, νεβρίδος ἔχων


129. ἐν (ἐν τ' C secunda manu) ἄσμασι PC: εὐάσμασι Canterus; θήκαν καλλίκτυπον εὐάσμα Strabonis codices, ubi καλλ 'ορτύν ex praecedenti καυ' (Dobree).

131. θεᾶς PC: 'Ρέας Strabo.

133. συνήψαν PC (ἐνυ- Dindf.): προσήψαν Strabo.

134. αὐς PC: οἷς Strabo.

135. ἦδους PC: ἦδοι γ' — πέδος maluit Dobraeus; ἦδου Dindorf. ὄρεσων P et C denuo collati; ὄρεσων e codicibus Parisinis admissit Brückius (Nauck, Dindf., Wecklein).

137. νεβρίδος Nauck.
ΕΤΡΙΠΙΔΟΤ

ιερὸν ἐνδυτόν, ἀγρεῦων
αἶμα τραγοκτόνου, ομοφάγον χάριν,
ἵμενος, εἰς ὅρεα Φρύγια, Αὐδία. 140
ὁ δ’ ἔξαρχος Βρόμιος, εὐοί.
ῥεῖ δὲ γαλακτὶ πέδου, ῥεῖ δ’ οὖν, ῥεῖ δὲ με-
λισσάν
νέκταρι, Συρίας δ’ ὡς λιβάνου καπνός.
ὁ Βακχεὺς δ’ ἔχων 145
πυρσώδη φλόγα πεύκας
ἐκ νάρθηκος ἀίσσει
δρόμω καὶ χοροῖς ἐρεθίζων πλανάτας
ιαχαίς τ’ ἀναπάλλων,
τρυφερὸν πλόκαμον εἰς αἰθέρα βίπττων. 150
ἀμα δ’ ἑπ’ εὐάσμασιν ἐπιβρέμει
tοιάδ’. ὥ ἔτε Βακχαί,

138. ἀγρεύων Ρ et prima manu C; ἀγρεῦων secunda manu C.
140. Αὐδία θ’ Elms.
141. εὐ οἱ Ρ; εὐ οἱ C:  ὁ δ’ ἔξαρχος (sc. ἐστὶ) ‘Βρόμιος εὐοί’ Wecklein.
143. νέκταρ συρελας Ρ, συρίας δ’ ὡς λιβάνου καρπὸς Zonaras p. 1307: Συρίας δ(ὲ θρ)ὼς(κεί) audacius coniecit Wecklein collato Hec. 823 καπνὸν...ὑπερθρώσκονθ’. 145. ὁ Βακχεὺς δ’ ἔχων πῦρ: ἐκ νάρθηκος ἀίσσει | πυρσώδη φλόγα
πεύκας a prima manu C, a sec. manu correctum, deleto πῦρ et transposi-
tionis notis (β α) additis.
148. καὶ χοροὶς PC, ‘sed litterae i in χοροῖς duo puncta subscripta in
Ρ’, retinuerunt Matthiae, Elms. (in corrigendis), Sch., Kirchhoff, Nauck,
Wecklein; τοὺς χοροὺς reposuit Brunckius, omisso articulo χοροῦς, Herm.,
Dindf., Paley, Tyrrell.
πλάνας Ρ, πλανάτας C: ‘forsan πλανάτας’ Dobraeus.
149. ιαχαίς τ’ ἀν ἀν’ ἄλλων C: ιαχαίς Dindf. 150. πλόκων Burges.
151. ἐπὶ βρέμει ἐπὶ λίγει’ ἦχει’ cum gl. περισσόν C, ubi (ut iam
monuit Tyrrellius) tria ista verba ex abundanti addita verbum εὐάσμασιν
interpretantur, περισσόν autem praepositionem ἐπὶ ex supervacuo itera-
tam indicat. ἐπιβρέμει PC a Wilamowitz-Moellendorfio collati qui in
C supra versum ἐπιλέγει ἦχει legit.
ΒΑΚΧΑΙ.

6 ὦ ἵπτε Βάκχαι,
Τμώλου χρυσορόου χλιδά,
μέλπετε τὸν Διόνυσον

155

βαρυβρόμων ὑπὸ τυμπάνων,
εὐία τὸν εὐίου ἀγαλλόμεναι θεοῦ
ev Φρυγίαις βοαῖς ἐνοπαίσι τε,

160

λωτὸς ὅταν εὐκέλαδος
ἰερὸς ἱερὰ παίγματα
βρέμη, σύνοχα φοιτάσιν
eἰς ὄρος εἰς ὄρος· ἡδομένα δ᾽ ἄρα,

165

πῶλος ὄπως ἁμα ματέρι φορβάδι,
κόλον ἀγεὶ ταχύτων σκιρτήμασι Βάκχα.

ΤΕΙΡΕΣΙΑΣ.

tís ἐν πῦλαισι; Κάδμον ἐκκάλει δόμων

170

'Ἀγήνορος παῖδ', ὡς πόλιν Σιδώνιαν
λυπῶν ἐπιφριγωσ' ἀστν Θηβαίων τόδε.

175

ἢ τω τις, εἰσάγγελλε Τειρεσίας ὡτι
ζητεὶ νῦν' οἶδε δ᾽ αὐτὸς ὃν ἥκω πέρι
ἀ τε ἐξυνεθέμυν πρέσβυς ὃν γεραιτέρφ,

153. ὦ ἵτε βάκχαι ὦ ἵτε βάκχαι P (ita Elms., Herm., Sch., Kirchf., Nauck, Paley, Wecklein); posterius ὦ deletem in C (ita Dindf., Tyrrell).

154. Τμώλου PC: Πακτωλοῦ Wecklein. χρυσορόα Elms. χλιδά ed. Ald. (Kirchf., Nauck, Wecklein); χλιδάν .Seyffert (Schoenius);


160. βρέμει P. 162. ἀδομένα Dindf.

169. βάκχου PC: βάκχα Musgravius.

170. ΘΕΡ. C recentiore manu; TEIP. PC; idem ante v. 173 C.
πῦλαισ...ἐκκαλεί PC: 'non male legeretur πῦλαισ; ἐκκάλει'
Elmsleius qui vulgaritam tamen scripturam non improbat collato Hel.

θύρσους ἀνάπτειν καὶ νεβρῶν δορᾶς ἔχειν στεφανοῦ τε κράτα κισσίνως βλαστήμασιν.

ΚΑΔΜΟΣ.

οὗ φίλταθ', ὡς σήν γῆρνυν ἣσθόμην κλύων σοφὴν σοφοῦ παρ' ἀνδρός, ἐν δόμοισιν ὃν ἦκω δ' ἐτοιμὸς τήν' ἔχων σκευὴν θεοῦ. 180
deὶ γάρ νῦν ὑντα παῖδα θυγατρὸς ἐξ ἐμῆς, Δίόνυσον ὃς πέφηνεν ἀνθρώπος θεός, ὃσον καθ' ἡμᾶς δυνατόν αὔξεσθαι μέγαν. ποῖ δεὶ χορεύειν, ποῖ καθιστάναι πόδα καὶ κράτα σεῖσαι πολιοῦ; ἐξηγοῦ σὺ μου 185
gέρων γέροντι, Τειρεσία: σὺ γὰρ σοφός. ὡς σὺ κάμουμι ἄν ὑπτε υτ' ὑπ' ἡμέραν θύρσῳ κροτῶν γῆν' ἐπικελησμεθ' ἠδέως γέροντες ὄντες. ΤΕΙ. ταῦτ' ἐμὸ πάσχεις ἀρα' καγώ γὰρ ἡβῶ κάπιθερῆς χοροῖς. 190

ΚΑ. σῦκονδ ὅχοισιν εἰς ὅρος περάσομεν;
ΤΕΙ. ἀλλ' ὅχι ὅμοιος ἂν ὁ θεὸς τίμην ἔχοι.
ΚΑ. γέρων γέροντα παιδαγωγήσω σ' ἐγώ.
ΤΕΙ. ὁ θεὸς ἀμοχθεί κεῖσε νῦν ἡγήσεται.

176. ἀναλησεν Musgr. 178. ἡδίμην Musgr.
182. versum ex v. 860 confictum eiecit Dobraceus; etiam Kirchhoffio et Dindorfo spurius visus est, Tyrrellio et Weckleinio 'iuere suspectus'. πέφην' P et C denno collati: πέφην' ἐν Tyrrell,
188. ἡδέων PC: ἡδέως (1) Miltonus, (2) Barnesius, (3) Brunckius: Miltoni nostri coniecturam omnes editores in textum receperunt. Nauckius in ann. crit. 'an ἡδόνη?'
189. ταῦτα μοι PC: ταῦτ' ἐμὸ L Dindorfius.
192. ἀμολος ὁ θεὸς ἂν Porsonus, ἀμολαν ὁ θεὸς ἂν Elms. (Weckl.). ξεῖ sed 01 superscriptum in P.
BAKXAI. 13

KA. μόνοι δὲ πόλεως Βακχίω χορεύσομεν; 195
TEI. μόνοι γὰρ εὐ φρονοῦμεν, οί δ’ ἄλλοι κακῶς.
KA. μακρὸν τὸ μέλλειν ἀλλ’ ἐμῆς ἔχον χερός.
TEI. ἰδοὺ, ξύναπτε καὶ ξυνωρίζου χέρα.
KA. οὐ καταφρονῶ γὰρ τῶν θεῶν θυτῶς γεγώς.
TEI. οὐδὲν σοφίζομεσθα τοῖς δαίμοσι. 200
πατρίους παραδοξάς ἃς θ’ ὁμήλικας χρόνῳ
κεκτήμεθ’, οὐδεὶς αὐτὰ καταβαλεὶ λόγοις,
οὐδ’ εἰ δι’ ἁκρων τὸ σοφὸν θύρηται φρενῶν.
ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,
μέλλων χορεύειν κράτα κισσώσας ἐμόν. 205
οὐ γὰρ διηρῆξ’ ὁ θεὸς ὑ’ ἔτε τὸν νέον
εἰ χρῆ χορεύειν ὑ’ ἔτε τὸν γεραίτερον,
ἀλλ’ ἔξι αἵπαντων βούλεται τιμᾶς ἔχειν
κοινάς, δι’ ἀριθμῶν δ’ οὐδὲν αὐξεσθαι θέλει.
KA. ἐπεὶ σὺ φέγγος, Τευρεσία, τόδ’ οὗ όρας, 210
ἔγώ προφήτης σοι λόγων γενησομαι.
Πενθεῦς πρὸς οἶκους ὦδε διὰ σπουδῆς περά

200. post hunc versum nonnulla deesse putat Kirchhoffius.
201. πατρὸς PC: πατρίουs Valckenaer.
202. καταβάλλει ε silentio C (Paley, Tyrrell); -βάλλη P: κατα-
βαλεὶ Scaliger (Herm., Schoenius, Kirchf., Nauck, Dindl., Wecklein);
καταβαλεὶ λόγουs Elms. et Dobraeus.
203. ἁκρα—φρενὸs Plutarch. mor. 756. ἐὑρῆται P; ηὗρηται Elms.,
Dind., Paley, Wecklein.
206—207. οὔτε...οὔτε Matthiae et Kirchhoffius.
207. εἰ χρῆ PC (Sch., Kirchf., Nauck): ἔχρην ed. Aldina (Elms.,
Herm., Paley?, Tyrrell); θέλει Dindl. χρῆσων? Nauckius ann.
crit.; χρῆσει Wecklein, οἰ χρῆ Bergmann, καλρεὶ χορεβοντ’ Usener.
χορεβεῖν C, χρῆσειν P.
209 spuriwm esse censet Bernhardy (Theologumena Graeca 3 p. ix).
δι’ ἀριθμῶν δ’ οὐδὲν PC: δι’ ἀριθμοῦ? Nauckius ann. crit., διαριθμῶν δ’
οὐδὲν Heathius, διαριθμῶν δ’ οὐδὲν Bradeius apud Tyrrellium. Quidni
παραλητῶν δ’ οὐδέν’?
'Εχίονος παῖς, ὦ κράτος δίδωμι γῆς.
ὸς ἐπτόηται τί ποτ' ἑρεῖ νεώτερον;

ΠΕΝΘΕΤΣ.

ἐκδήμος ὅν μὲν τὴσδ' ἐτύγχανον χθονός,
κλύω δὲ νεοχμὰ τὴνδ' ἀνὰ πτόλιν κακά,
γυναῖκας ἥμιν δόματ' ἐκκλεοιπέναι
πλασταίσι βακχελαῖσιν, ἐν δὲ δασκίοις
ὅρει θάζειν, τὸν νεωστὶ δαίμων.

Διόνυσον ὅστις ἔστι τιμώσας χοροῖς'

πλήρεις δὲ θιάσοις ἐν μέσουσιν ἑστάναι
κρατήρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαιν
πτόσσουσαν εὐναῖς ἀράζων ὑπηρετεῖν,
προφασίν μὲν ὦς δὴ Μαυνάδας θυσικόνου,
τὴν δ' Ἀφροδίτην πρόσθ' ἐγείν τοῦ Βακχίου.

ὁσας μὲν ὅνιν εἰληφα, ἐσεμίνιν θέρας

σώζουσι παυδήμοισι πρόσπολοι στέγαις

ὅσαι δ' ἀπείσων, ἐξ ὄρους θηράσσομαι,
'Ἰνώ τ' Ἀγαυήν θ' ἡ μ' ἐτίκτ' Ἐχίονι,
'Ακταλοῦνος τε μητέρ', Ἀὐτούνην λέγω.

καὶ σφᾶς σιδηραῖς ἀρμόδιας ἐν ἄρκυσι
παῦσώ κακοῦργον τῆςδε βακχείας τάχα.

λέγοντι δ' ὡς τις εἰσελήλυθε ξένον

γόης ἐπῳδὸς Λυδίας ἀπὸ χθονός,

215 interpolatum esse ex Hipp. 281 existimat Baier (animad. in poet. tr. gr.), qui versu proximo scribit κλύω νεοχμὰ...

217. σώματ' P, δόματ' C.

220. διόνυσος P. 222. ἄλλος PC. 223. πτόσσουσαν P.

224 delet Collmannus qui in versu proximo scribit τὴν τ' Ἀφροδίτην.

227. παυδήμοις PC...δόμοις P, παυδήμοισ...στέγαις corr. C, πανδή-

μοις...στέγαις ed. Ald.

229. οἰνὸ C prima manu. ἀγαυὴν PC (ἀγενόσως).

BAKXAI.

ξανθοίς βοστρύχουσιν εὐόσμοις κομῶν, 235
οἴνωπος, ὄσσοις χάριτας Ἀφροδίτης ἔχων,
δὲ ἡμέρας τε κειφρόνας συγγίγνεται
telestās proteīnōn εὐίσσειν νεάνισσων.
ei δ’ αὐτὸν εἴσω τῆς δηλήψομαι στέγης,
paύσο κτυποῦντα θύρσον ἀνασεῖοντά τε 240
κόμας, τράχηλον σώματος χωρίς τεμών.
ἐκεῖνος εἶναι φησὶ Διόνυσον θεόν,
ἐκεῖνος ἐν μηρῷ ποτ’ ἐρράφθαι Δίος,
δὲ ἐκπυροῦται λαμπάσιν κεραυνίοις
σὺν μήτρι, Δίους ὅτι γάμους ἐψεύσατο. 245
tαὐτ’ οὐχὶ δεισῆ ἄγχόνης ἐστ’ ἁξία,
yβρεις ὑβρίζειν, ὡστὶ ἐστὶν ὅ ἦσους;
ἀτὰρ τόδ’ ἄλλο θαύμα, τὸν τερασκόπον
ἐν ποικίλαις νεβρίσει Τειρεσίαν ὁρῶ
πατέρα τε μητρὸς τῆς ἐμῆς, πολύν γέλουν, 250
νάρθηκα βακχεύοντ’ ἀναλυομαι, πάτερ,

235. εὐόσμοιν κόμην PC et ed. Ald.: εὐκοσμός κόμην H Stephanus (Matthiae et Elmsl.), εὐόσμος κόμην Brunck (Herm., Paley); εὐόσμοις κομῶν Badham (Schoenius, Nauck, Dindf., Wecklein); εὐόσμων κόμης (vel κόμην) Tyrrell, εὐόσμου κόμης Collmann.


238. προτίπων Valckenaer.

242—7 post versum 238 transponit Kirchf. ed. 1867, Schoenium secutus.

242—7 interpolatos esse censet Wecklein.

243 eicet Dindorfius. ἐρράφη PC: ἐρράφθαι Reiskius.

244. κεραυνίας PC: -ous Fixius (Dind.); cf. 594. ξῶν Dind. (Tyrrell).


251. βακχεύοντας e corr. C, ἀναλυομαι prima littera a correctore scripta C: βακχεύοντ’ ἀναλυομαι, πάτερ, editores fere omnes; πάτερ metrici ineuptum supplementum esse censet Kirchhoffius; praestaret igitur βακχεύοντας’ ἀλλ’ ἀναλυομαι quod etiam Weckleinio occurrat. βακχεύοντας’ αἰδίουμαι πάτερ, Porsonus; ἀλλὰ μαλακομαι ? Nauckius ann. crit.; βακχεύοντ’ ἀναλυομαι [πάτερ] idem in teitu (Tyrrell).
τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχων.
οὐκ ἀποτινάξεις κυστὸν; οὐκ ἐξειδήραν
θύρου μεθήσεις χεῖρ, ἐμῆς μητρὸς πάτερ;
σὺ ταῦτ' ἐπεισας, Τειρεσία τὸνδ' αὐθένες 255
τὸν δαίμον' ἀνθρώπωσιν εἰσθέρων νέον
σκοπείν πτερωτῶς καμπύρων μισθοὺς φέρειν.
εἰ μή σε γῆρας πολίων ἐξερρύετο,
καθήσ ἀν ἐν Βάκχαισι δέσμιος μέσαις,
teleτας πονηρὰς εἰσάγων γνωαίξι γὰρ 260
ὄπου βότρυον ἐν δαιτὶ γίγνεται γάνου,
οὐχ ὑγίες οὐδὲν ἐτὶ λέγοι τῶν ὀργίων.

XO. τῆς δυσσεβείας. ὃ ἔξε', οὐκ αἰδεῖ θεοῦς
Κάδμου τε τὸν σπείραντα γηγενή στάχνων;
Ἑχλόνος δ' ὁν παῖς καταισχύνεις γένος; 265

TEI. ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς
καλάς ἀφορμάς, οὐ μέγ' ἔργον εὐλέγειν
σὺ δ' εὐτροχον μὲν γλώσσαν ὡς φρονών ἐχειν,
ἐν τοῖς λόγοισι δ' οὐκ ἐνεισὶ σοι φρένες.
θρασύς τε δυνατὸς καὶ λέγειν οἶδος τ' ἀνὴρ 270
κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων.

252. οὐν οὐκ ἔχων Π, νοῦν οὐκ ἔχων prima manu C.
257. φέρων C. 258. κεῖ Nauckius ann. crit.
261. γίνεται PC. γάνως C cum Etym. magno p. 221, γάμος P.
263. εὐσεβεῖας PC (Kirchf., Herm., Schoenius, 'ironice dictum'
Tyrrell): εὐσεβεῖας ... σέβας Fixius, εἰσ... σήνεσ Musgr.; δυσσεβεῖας
Reiskius (Elms., Paley, Nauck, Dindf., Wecklein); τῆς αὐθεντας (sic)
ὡ τάλ' οὐ φοβηθεί θεοῦ; Chr. Pat. 191.
264—5 transponit Musgr. 265. καταισχύνειν Herm.
270—1 secludit Dindf.; agnoscit tamen Stobaeus 45, 2.
270. θρασύς τε δυνατὸς P et Stobaeus 45, 2; ἀν ἐν Αλδ. et (dē-
nuo coll.) C: θρασύς τ' ἐν ἀστὸς Badham, ὀδηγεῖ τε δυνατὸς Heimsoeth,
θρασύς δὲ γλώσσῃ Wecklein, θρασύς τε δυνατὸς καὶ λέγειν ὡς ἐστ' ἀνὴρ
Shilleto, θράσει τε δυνατὸς καὶ λέγειν οἶδος τ' ἀνὴρ Madvig.
271. γίνεται P.
οὔτος δ’ οἱ δαίμονοι ὁ νέος ὁν σὺ διαγέλας, οὐκ ἂν δυναίμην μέγεθος ἐξεπείν ὅσος καθ’ Ἐκλάδ’ ἔσται. δύο γάρ, ὁ νεανίας, τὰ πρῶτ’ ἐν ἀνθρώποιει. Δημήτηρ θεά 275 γη δ’ ἐστίν, ὄνομα δ’ ὁπότερον βούλει κάλει αὐτὴ μὲν ἐν ἔξηροιϊν ἐκτρέφει βροτοὺς.

δ’ ἔλθεν ἐπὶ τάντιπαλον ὁ Σεμέλης γόνος βότρυνος ὑγρὸν πῶμ’ ήπρει κεισηνέγκατο θυντοῖς, ὁ παὐεῖ τοὺς ταλαιπώρους βροτοὺς 280 λύσης, ὅταν πλησθώσων ἀμπέλου ροῆς, ὑπνον τε λήθην τῶν καθ’ ἡμέραν κακῶν δίδωσιν, οὐδί ἐστ’ ἄλλο φάρμακον τῶν σωμάτων. οὔτος θεοῦ τε σπένδεται θεοῖς γεγώς, ὥστε διὰ τοῦτον τάγαθ’ ἀνθρώπους ἐχειν. 285 καὶ καταγέλάς νῦν, ὡς ἐνερράφη Διὸς μηρῶν; διδάξω σ’ ὡς καλῶς ἐχει τόδε. ἐπεὶ νῦν ἦρπασ’ ἐκ πυρὸς κεραυνοῦ Ζεὺς, εἰς δ’ Ὁλυμπόν βρέφος ἀνήγαγεν θεοῦ,

276. ὄνομα C, ὄπομα P nuper collatus. 277. μὲν οὖν ὁν?
278. δ’ ἔλθεν C, δ’ ἔλθεν P e silentio et ed. Ald.: δ’ ἔλθεν Barne-sius et Brunckius (Elms., Herm., Schoenius); δ’ Musgr. et Matthiae (Kirchf., Paley); δ’ Fixius (Nauck, Dindf., Tyrrell, Weeklein); δ’ δ’ ἔλθεν Mekler. ἡδόνην ἀντίπαλον Badham; an ἡδόνην ταυσίπονον?
286. κελ...μηρῆ, διδάξω conicit Weeklein. διαγέλας Herwerden.
289. δ’ omisit P. θεόν PC (Kirchf., Nauck, Week.): νέον ed. Ald. S. B.
"Ἡρα νῦν ἰθέλε, ἐκβαλεῖν ἀπ’ οὐρανοῦ: 290
Ζεὺς δ’ ἀντεμηχανήσαθ’ οία δὴ θεός.
ρήξας μέρος τι τοῦ χθον’ ἐγκυκλουμένου
αἰθέρος, ἔθηκε τόνδ’ ὄμηρον ἐκδιδοὺς
Διόνυσον Ἡρας νεικέων. χρόνῳ δὲ νῦν
βροτοί τραφήναι φασιν εὖ μηρῷ Διός,
όνομα μεταστήσαντες, ὅτι θεὰ θεὸς
"Ἡρα ποθ’ ὀμήρευσε, συνθέντες λόγον.
μάντις δ’ ὁ δαίμον ὀδ’ τὸ γὰρ βακχεῖνου
καὶ τὸ μανιῶδες μαντικήν πολλήν ἔχει:
ὅταν γὰρ ὁ θεὸς εἰς τὸ σῶμ’ ἐλθῇ πολύς,
λέγειν τὸ μέλλον τοὺς μεμηνότας ποιεῖ.
"Ἀρεώς τε μοῦραν μεταλαβῶν ἔχει τινά
στρατὸν γὰρ ἐν ὀπλοῖς οὔτα κατ’ τάξειν
φόβος διεπτόησε πρὶν λόγχης θυγεῖν
μανία δὲ καὶ τοῦτ’ ἐστὶ Διονύσου πάρα.
ἐτ’ αὐτὸν ὅψει κατ’ Δελφίσιν πέτραις
πηδώντα σὺν πεύκαισιν δικόρυφον πλάκα,
βάλλοντα καὶ σελοντα Βακχείου κλάδον,

292. ἀγκυκλουμένου C, secundum Furiae collationem.
293. ‘interpunge et lege ἔθηκε τόνδ’ ὄμηρον, ἐκδιδοὺς Διόνυσον Ἡρα

295. τραφήναι PC (Elmsl., Herm., Schoenius, Kirchf., Nauck,

300—1 suspecti Hartungo, 302—5 Nauckio, 305 iam Piersono

302. ἀρεως P, ἀρεως C.
304. θιγευν ΠC.
306. δελφίσιν Π, ἐν δελφίσιν ἐτ’ αὐτὸν ὅψει κατ’ δελφίσιν πέτραις Π.
307. πεύκαισι Π, πεύκαισι C.
308. βαλλοντα ΠC, παλλοντα Matthiae (Nauck, Kirchf. ed. 1867,

μέγαν τ' ἄν Ἐλλάδ'. ἀλλ' ἐμοί, Πενθεῦ, πιθοῦ. 
μὴ τὸ κράτος αὐχεῖ δύναμιν ἀνθρώπους ἔχειν, 310 
μὴ ἢν δοκῆς μέν, ἢ δὲ δόξα σου νοσεῖ, 
φρονεῖν δόκει τ' τῶν θεῶν δ' εἰς γῆν δέχου 
καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα. 
οὐχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει 
γυναῖκας εἰς τὴν Κύπρων, ἀλλ' ἐν τῇ φύσει 315 
τὸ σωφρονεῖν ἐνεστὶν εἰς τὰ πάντα ἄει. 
τούτῳ σκοπεῖν χρή καὶ γὰρ ἐν βακχεύμασιν 
οὖν ἢ γε σῶφρον οὐ διαφθορησεται.
ὄρας, σὺ χαίρεις, ὅταν ἐφεστῶσιν πύλαις 319 
πολλοῖ, τὸ Πενθέως δ' ὄνομα μεγαλύνῃ πόλις: 
κάκεινος, οὐμαί, τέρπεται τιμώμενοι.
ἐγὼ μὲν οὖν καὶ Κάδμος, ὅτι σὺ διαγελάς, 
κισσῷ τ' ἐφεστῶσιν ἐφ' ἀριστάρυσε καὶ χρεύσεμεν, 
πολιᾶ ἐξουρίς, ἀλλ' ὄμως χορευτέον, 
κοῦ θεομαχήσω σῶν λόγων πεισθεῖς ὑπὸ. 325 
μαίνει γὰρ ὡς ἀλγιστα, κοῦτε φαρμάκους 
ἀκη λάβοις ἄν, οὐτ' ἄνευ τούτων νοσεῖς.

309. μέγαν τὰν Ρ. 311. νοσεῖ PC; νοσῆ ed. Ald.

314. οὖχ οἱ διόνυσος σωφρονεῖν Ρ, μὴ σωφρονεῖν Stobaeus 5, 15 et 74, 8; οὐ (οὖχ ο manu sec.) διόνυσος σωφρονεῖν C, οὐ γὰρ θέος σε σωφρονεῖν Chr. Pat. 262; ἀφρονεῖν Salmasius, ὃς φρονεῖν Porsonus, μὴ φρονεῖν Herm. (Madvig), μὴ εὖ φρονεῖν? Nauck. ann. crit.

315. ἐν τῇ φύσει PC; εἰς τὴν φύσιν τούτῳ σκοπεῖν χρή Stobaeus 74, 8 omissio versu 316; εἰ τῇ φύσει..., τούτῳ σκοπεῖν χρή Porsonus (Paley). v. 316 citavit Stobaeus loco altero 5, 15; versum hunc ex Hipp. 79 retractum arbitratus, constructionem valde inconcinnam praeculit Kirchhoffius (ἐν τῇ φύσει τούτῳ. σκοπεῖν χρή'), quem secutus est Wecklein. ἀλλ' ἐν τῇ φύσι τὸ σωφρονεῖν ἐνεστὶ καὶ βακχεύμασιν Bernhardy. ἀλλ' εἰς τὴν φύσιν τούτων σκοπεῖν χρή' Pfander.

320. οὖνομα PC; οὖνομα ed. Aldina.

327. ἄνευ τοῦ θεῶν Burges; ἄνευ θεῶν Mekler. Fortasse διατωσ. νοσεῖς PC: Qu. nóstou, Dobraeus; ἐσεῖ Wieseler (Wecklein).
ΧΟ. ὁ πρέσβυν, Φουίδων τ' οὐ κατασχύνεις λόγοις, τιμῶν τε Βρόμιον σωφρονείς μέγαν θεόν.
ΚΑ. ὁ παῖ, καλὸς σοι Τηρεσίας παρήμεσεν: οἶκει μεθ’ ἡμῶν, μὴ θύραξε τῶν νόμων. νῦν γὰρ πέτει τε καὶ φρονῶν οὐδέν φρονεῖς. κεῖ μὴ γὰρ ἐστιν ὁ θεὸς οὕτως, ὥς σὺ φής, παρὰ σοι λεγέσθω καὶ καταλεύδου καλῶς ὡς ἔστι, Σεμέλη θ' ἡνα δοκή θεόν τεκεῖν, ὡς ἔστιν τε τιμὴ παντὶ τῷ γένει προσῇ. ὅτι ἐς τόν 'Ακταίωνος ἄθλιον μόνον, ὃν ωμόσιτοι σκῦλακες ἀς ἐθέρεψατο διεσπάσαντο κρείσσον' ἐν κυνηγίαις Ἀρτέμιδος εἶναι κομπάσαντ' ἐν ὀργάσιν. δὴ μὴ πάθης σὺ, δευρό σου στέψω κάρα κισσῇ: μεθ’ ἡμῶν τῷ θεῷ τιμήν δίδου.
ΠΕ. οὖ μὴ προσοίσεις χείρα, βακχεύσεις ὅ λῶν, μηδ’ ἐξομορξεῖ μοριάν τὴν σήν ἐμοί; τῆς σής ὅ άνοιας τόνδε τὸν διδάσκαλον δίκην μέτειμι. στειχέτω τις ὡς τάχος,

333—6 suspecti Bernhardyo, Nauckio, Weckleinio, qui (cum Paleio) expectaret potius κεῖ μὴ γάρ ἐστιν οὕτως, ὡς σὺ φής, θεός.
334. παρὰ σοῦ Herwerden.
336. ἡμῶν Scaliger. 337. ἀκταίωνος P, ἀκτέωνος C a correctore.
339. κυνηγίαις PC: κυναγ- Matthiae.
341. δευρό σου sive σὸν Herwerden, δευρ’ θ’ ὡς στέψω F W Schmidt.
343. καὶ βακχεύσεις ὅ λῶν C.
345. δ’ addidit Matthiae (receperunt praeter Nauckium omnes). τόνδε P; τήνδε C secundum Furiae collationem; sed uterque codex denuo collatus τόνδε exhibet. 346. δίκη PC: δίκην Elms.
ΒΑΚΧΑΙ.

εἶδον δὲ θάκους τοῦ ὅν οἰωνοσκοπεῖ 
μοχλοῖς τριαίνου κανάτρεψον ἐμπαλιν, 
ἂνω κἀτω τὰ πάντα συγχέας ὡμοῦ, 
καὶ στέμματ' ἀνέμους καὶ θυέλλασιν μέθες· 350 
μάλιστα γὰρ νῦν δὴξομαι δράσας τάδε. 
οὐ δὲ ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε 
τῶν θηλύμορφον ἥξενο, ὃς εἰσφέρει νόσον 
καινήν γυναιξὶ καὶ λέγη λυμαίνεται. 
κάντερ λάβητε, δέσμιον πορεύσατε 355 
δεῦρ αὐτοῦ, ὡς ἂν λευσίμου δίκης τυχῶν 
θάνῃ, πικρὰν βάκχευσιν ἐν Θῆβαις ἰδών.

ΤΕΙ. ὁ σχέτλη', ὡς οὐκ οἴσθα ποῦ ποτ' εἰ λόγων' 
μέμηνας ἦδη καὶ πρὶν ἐξέστης φρενῶν. 
στείχωμεν ἴμεισ, Κάδμε, κἀξιοτώμεθα 360 
ὑπὲρ τε τούτου καίπερ ὁντὸς ἀγρίου 
ὑπὲρ τε πόλεως, τὸν θεὸν μηδὲν νέον 
δραίν. ἀλλ' ἔποιο μοι κισσίνου βακτρον μέτα: 
πειρῶ δ' ἀνορθοῦν σῶμ' ἐμών, κἀγὼ τὸ σῶν 
γέροντε δ' αἰσχρὸν δίο πεσεῖν ἵτω δ' ὤμως: 365 
τῷ Βακχίῳ γὰρ τῷ Δίῳς δουλευτέον. 
Πενθεύς δ' ὅποιος μὴ πένθος εἰσοίσει δόμοις 
τοῖς σοις, Κάδμε μαντική μὲν οὐ λέγω, 
τοῖς πράγμασιν δὲ μῶρα γὰρ μῶρος λέγει.

347. τοῦσδ' PC (Paley): τοῦδ' Musgravii (Matthiae, Elms., Herm., 
Kirchf., Nauck, cet.). ὀρνησκοτῇ ('nisi hic collatoris error est pro 
οἰωνοσκοτῇ' Dindf.) P; oιωνοσκοτῇ PC denuo collati. 
348. τριαίνου C; τριαίνης P (denuo collatus), et ed. Aldina. 
359. ἐξέστως Badham et Herwerden; ἦδη τῶν πρῶν ἐξέστως φρενῶν 
Baier; librorum lectionem defendit Alciphro 3, 2, μέμηνας, ὅ θυγατρίον, 
καὶ ἄληθως ἐξέστης. 
365. γέροντες δ' P, γέροντε C. 368. οὐχ ὄρω F W Schmidt.
ΧΟ. Ὄσια πότνα θεῶν,
Ὅσια δ᾽ ἠ κατὰ γὰν
χρυσέαν πτέρυγα φέρεις,
tάδε Πενθέως ἀίενος;
ἀίεις οὖν ὀσίαν
ὑβριν εἰς τὸν Βρόμον,
tὸν Σεμέλας τὸν παρὰ καλλιστεφάνοις
eὐφροσύναις δαίμονα πρώ-
tον μακάρων; ὃς τάδ᾽ ἔχει,
θιασεθέν τε χοροῖς
μετά τ᾽ αὖλον γελάσαι
ἀποπαύσαι τε μερίμνας,
ὅπτων βότρυος ἔλθῃ
gάνος ἐν δαιτί θεῶν,
κισσοφόροις δ᾽ ἐν θαλίαις
ἀνδρασὶ κρατήρ ὑπνον ἀμφιβάλλῃ.
ἀχαλίνων στομάτων  
ἀνόμου τ' ἀφροσύνας  
τὸ τέλος δυστυχίας  
ὁ δὲ τὰς ἡσυχίας  
βίωτος καὶ τὸ φρονεῖν  
ἀσάλευτον τε μένει  
καὶ συνέχει δόματα: πόρσω γὰρ ὅμως  
aἰθέρα ναίοντες ὅρῳ- 
σιν τὰ βροτῶν οὐρανίδαι.  
tὸ σοφὸν δ' οὐ σοφία,  
tὸ τε μὴ θυητὰ φρονεῖν  
βραχὺς αἰῶν' ἐπὶ τοῦτῳ  
dὲ τις ἄν μεγάλα διώκων  
tὰ παρὸντ' οὐχὶ φέροι.  
μανομένων οἴδε τρόποι  
καὶ κακοβούλων παρ' ἐμοιγε φωτῶν.

389. ἡσυχίας PC: ἁσυχίας Dindorf.
392. συνέχει δώματα πρὸςω γὰρ ἀλλ' ὅμως P; συνέχει δώμα πρὸςω  
γὰρ ἀλλ' ὅμως C (post lituram) ut ed. Ald.; ἐσυνέχει δώματα: πόρσῳ  
(πόρσῳ e corr. Elms. et Dindft.) γὰρ ὅμως Stobaeus 58, 3.
396. ἄνητα PC: θυητὰ Elms.  
tὸ τε μὴ θυ. φρονεῖν βραχὺς  
aἰῶν. ed. Ald., Herm., Schoenius, Kirchf., Tyrrell (δευτεραὶ φροντίδες),  
Paley ed. 2.  
...φρονεῖν. βραχὺς αἰῶν. 'Brodaeo, Heathio Tyrwhit- 
toquez auctoribus emendavit Brunckiuss, quem securi sunt Elms., Nauck,  
Paley ed. 1, Dind., Wecklein.
397. τοῦτῳ PC: τοῦτῳ Paley.
398. μεγάλα C e silentio et Stobaeus 22, 17; τὰ μεγάλα P: μακρὰ  
Heimsoeth.
399. φέρει PC et Stobaeus: φέροι Tyrwhitt. τίς ἄν—φέροι; 'inter- 
rogativa sententia est,' Madvig.
400. μανομένων P: δ' addit Stobaeus 22, 17 (Nauck); δ' Porson  
(Elms.).
401. ἐμοὶ C, ἐμοιγε C manu recentiore.


402. τὰν κύπρον PC: Κύπρον Herm. νάσον τὰν Ἀφρ. E Petersen.
404. ἡν PC (Kirchf.): ὥν ol Heathius (Elms, Herm., Schoenius, Dind., Paley); ἐν ἃ Nauckius (Tyrrell, Wecklein).
406. πάφων θ’ PC. Πάφων, τὰν (ἀν) θ’ Matthiae. Πάφων θ’ ἀν θ’ Tyrrell: πέδων θ’ ἐνθ’ Schoenius; γαίαν θ’ Thompson; θέον θ’ Meinekious in Philologo 13, 555 (Dind., Nauck, Wecklein), ἐν τὰν χθῶν ἀν Hartung, ἐν τ’ Ἕπαφων ἀν Bergmann, Φάρων θ’ ἀν Reiskius et Em. Hoffmann; Π...ἀκαματίστομοι Unger, Π...ἐρατόστομοι Musgr.
407. Βωκάρου ποταμοῦ perperam Meursius. ἀνουμβροῦ PC: ἀνουμβροῦ Matthiae (Kirchf., Nauck); ἄμ ὀμβροῦ Unger.
409. δὴν δ’ η P et prima manu C (Kirchf.), δὴν manu secunda C et ed. Aldina (Elms.): ποῦ δ’ ἄ...; Nauckius (Dind., Wecklein, Tyrrell). 410. θ’ α Schoeniis quod Paleio quoque placet.
413. προβακχίσιε PC: προβακχίσι εἰςς Herm. (Wecklein).
BAKXAI. 25

ό δαίμων ο Άις παῖς ἀντιστροφή β'.
χαίρει μὲν θαλάσσιον,
φιλεῖ δ' ὀλβιοτειραν Εἰ- 420
ρήναν, κουροτρόφον θεάν.
ίσα δ' εἰς τε τὸν θλῖθουν
tὸν τε χειρονα δῶκ' ἐχειν
οἶνον τέρπων ἀλτοπον
μωσέι δ' ὧ μὴ ταύτα μέλει,
κατὰ φάος νύκτας τε φιλας 425
εὔαιωνα διαζήν
σοφὸν δ' ἀπέχειν πραπίδα φρένα τε
περισσόν παρά φωτῶν'
tὸ πλήθος ὦ τι τὸ φαυλότερον
ἐνόμισε χρήταλ τε, τοῦ ἀν δεχοίμαν.

416. παίς Matthiae qui in stropha τὰν Κύτρων retinuit.
419. εἰρήνην P: Eιρήναν Elms. εἰρήναν C nuper collatus.
421. το α P et a prima manu C (Herm., Dindf., Kirchf., Nauck, Tyrrell, Wecklein); τοαν a manu secunda C ut Ald., Elms., Schoenius, Paley (Leo Adrian).
425. νύκτας β' ledas Herwerden.
428. παρὰ PC: ἀπὸ Reiskius.
430. διπερ P et prima manu C (quod retinuerunt Dindf., Tyrrell), τετε' τε secunda manu C et ed. Ald.: τι τὸ Brunck.
431. χρήταλ τ' ἐν τῶδε λεγολομην ἡν P et a prima manu C, χρήταλ τε τῶδε τοι λέγομι' ἡν manu sec. C ut Ald.: λεγολομαν Herm., χρηστόν, τῶδε τοι λέγομι' ἡν Hartung, χρήταλ τε, τῶδ' ἡν δεχοίμαν Kirchhoffius (Nauck, Paley, Wecklein); δεχοίμαν iam antea placuerat Musgravio.
ΘΕΡΑΙΩΝ.

Πενθεῦ, πάρεσμεν τήν ἄγραν ἠγρευκότες ἐφ' ἦν ἐπεμψας, οὐδ' ἄκρανθ' ὀμηχασμεν. 435 ὁ θηρὸς ἓ' ὅδ' ἡμῖν πρᾶος οὐδ' ὑπέσπασε φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας, οὐδ' ἀχρός οὐδ' ἠλλαξεν οἰνωπὸν γέννυ, γελῶν δὲ καὶ δεὶν κατάγειν ἐφίετο ἐμενε τε, τούμοι εὐπετές ποιομενος. 440 κάγω δι' αἰδοὺς εἰπον ὁ ἤγεν', οὐχ ἐκών ἄγω σε, Πενθέως δ' ὃς μ' ἐπεμψ' ἐπιστολᾶς.

436. ὅδ' ἦν μὲν scribendum putat Kirchhoffius.
438. οὐδ' ἀχρός οὐδ' PC: οὐδ' ἀχρός ἦν; Nauckius ann. crit., οὐκ ἀχρός legendum esse censet Kirchhoffius (in textum admisit Tyrrell).
442. ἐγὼ σε P. post hunc versum lacunam suspicatur Schliack, Philol. 36, 347.
ΒΑΚΧΑΙ.

ἀς δ’ αὐ σὺ Βάκχας εἰρξας, ἃς συνὴρτπασας κάδησας ἐν δεσμοῖς πανδήμου στέγης,
φρούδαι γ’ ἐκείναι λελυμέναι πρὸς ὄργαδας. 445
σκιρτῶσι Βρόμιον ἀνακαλοῦμεναί θεῶν’
αὐτόματα δ’ αὐταῖς δεσμὰ διελύθη ποδῶν,
κλῆδες τ’ ἀνήκαν θύρετρ’ ἀνευ θυτῆς χερός.
πολλῶν δ’ ἐδ’ ἀνὴρ θαυμάτων ἤκει πλέως
εἰς τάσσε Θήβας. σοὶ δὲ τάλλα χρὴ μέλειν. 450

ΠΕ. μέθεσθε χειρῶν τούθ’ ἐν ἄρκυσιν γὰρ ὅν
οὐκ ἔστιν οὕτως ὁκὺς ὡστε μ’ ἀκφυγεῖν.

ἀτάρ τὸ μὲν σῶμ’ οὐκ ἀμορφος εἰ, ἐξεν,
ὡς εἰς γυναίκας, ἐφ’ ὅπερ εἰς Θήβας πάρει
πλάκαμος τε γὰρ σου τανάδος οὐ πάλης ὑπὸ.
455
γένυν παρ’ αὐτὴν κεχυμένος, πόθον πλέως’
λευκὴν δὲ χροιὰν εἰς παρασκευὴν ἔχειν,
οὐχ ἠλιὸν βολαίσων, ἀλλ’ ὑπὸ σκιᾶς,
τὴν Ἀφροδίτην καλλοῦ ὑθρόμενος.
πρῶτον μὲν οὖν μοι λέξον ὅστις εἰ γένος. 460

ΔΙ.

οὐ κόμπος οὐδείς’ πάδιον δ’ εἰπεῖν τόδε.

444. Nauckio suspectus.
448. κλῆδο’ ἐστ’ ἀνήκαν C, τ’ post κλῆδες corrector i deberei dicitur.
449. ἀνὴρ libri.
450. δὲ τ’ ἄλα Ῥ. δ’ ἐτ’ ἄλα C.

γρ. λάξυσθε
451. μαίνεσθε χειρῶν τοῦθ’ P, quod superscriptum est (γραπτεόν
ἐμοῦ
λάξυσθε) manifesto e v. 503 sumptum; μαίνεσθε’ χειρῶν τοῦθ’ C a
Mahaffio collatus (quod receptit Tyrrellius); μαίνεσθε’ χειρῶν τοῦθ’
Bothius (Schoenius, Kirchf., Nauck); μέθεσθε χειρῶν τοῦθ’ Dobraeus et
Burgesius (Herm., Dindl., Paley, Wecklein). μαίνεσθε’ χειρῶν PC
denuo collati.

455. οὐ μάλης ὑπ’ο, ’νon occulte et furtim,’ Madvig.
457. δὲ PC: τε Elms. eis paraskēνην PC: εἰς Dind. ἐκ
paraskēνης Kirchf., Wecklein.
τῶν ἀνθεμέδη Τμῶλον οἰσθά πού κλύων.

ΠΕ. οἴδ', ὅσ το Σάρδεων ἀστυ περιβάλλει κύκλῳ.

ΔΗ. ἐντευθέν εἴμι, Λυδία δὲ μοι πατρίς.

ΠΕ. πόθεν δὲ τελετᾶς τάσδ' ἁγείς εἰς 'Ελλάδα; 465

ΔΗ. Διόνυσος ἡμᾶς εἰσέβης' ὁ τοῦ Διὸς.

ΠΕ. Ζεὺς δ' ἔστ' ἐκεῖ τις, ὁς νεόν τίκτει θεούς;

ΔΗ. οὐκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ξεύξας γάμους.

ΠΕ. πότερα δὲ νύκτωρ σ' ἥ κατ' ὅμμ' ἡνάγκασεν;

ΔΗ. ὁρῶν ὀρῶντα, καὶ δίδωσιν ὄργαν. 470

ΠΕ. τά δ' ὄργι' ἐστὶ τίν' ἱδεάν ἐξουτά σου;

ΔΗ. ἀρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.

ΠΕ. ἔχει δ' ἑνησιν τοὺς θύουσιν τίνα;

ΔΗ. οὐ θέμις ἀκοῦσαι σ', ἔστι δ' ἄξι' εἰδέναι.

ΠΕ. εὔ τούτ' ἐκβιδὴληευσας, ἵν' ἀκοῦσαι θέλω. 475

ΔΗ. ἀσέβειαν ἀσκοῦντ' ὄργι' ἐχθαίρει θεοῦ.

ΠΕ. τοῦ θεῶν ὀράν χαρ φῆς σαφῶς, τοῖς τις ἥν;

ΔΗ. ὁποῖος ἥθελ'. οὐκ ἐγὼ τασσων τόδε.

ΠΕ. τούτ' αὕ παρωχέτευσα εὖ, κούδεν λέγων.

ΔΗ. δόξει τις ἀμαθεῖ σοφὰ λέγων οὐκ εὖ φρονεῖν. 480

466. εἰσέβης' ΠĆ: εἰσέβης' Abreschius quem fere omnes secuti sunt, εἰσέφηρο' Burges. 467 sq. Collmanno suspecti.

468. ὃς (ὅ C) σεμέλης ἐνθάδ' εξεύξεως γάμους P et ed. Ald. γάμους Par. G prima manu: ὁ Σεμέλης ἐνθάδε ξεύξεας γάμους Musgr. (Nauck, Paley, Tyrrell); ὁ Σεμέλης ἐνθάδε ξεύξας γάμους Herm.: ἀλλὰ Σεμέλην ἐνθάδ' εξεύξεως γάμους Canter (Elms., Wecklein).


475. θέλων libri: corretxit Victorius.

476. ἀσκούνθ' ὄργι' P, -θ' ὄργια C: corretxit Ald. ἀσκούνθ' ιερά ο' ἐχθαίρει Mekler.

477. γὰρ ὀράν P (σὺ a correctore super ὀράν scripto) et C; ἦ P, ὧν (recentiore manu) C: ὀράν γὰρ... ἦν Musgravius; 'fortasse τὸν θεῶν ὀράν σὺ φῆς σαφῶς; τοῖς τις ἦ'; Kirchhoffius.

479. λέγεις Paley. 'legendum εὖ γ' οὐλέν λέγων' Kirchf.

480. φρονεῖν ΠĆ: λέγειν Stobaeus 4, 18.
ΠΕ. ἡλθες δὲ πρῶτα δεύρ' ἀγων τὸν δαίμονα;
ΔΙ. πᾶς ἀναχορεῖει βαρβάρων τάδ' ὁργια.
ΠΕ. φρονοῦσι γὰρ κάκιον Ἐλλήνων πολύ.
ΔΙ. τάδ' εὖ γε μᾶλλον οἱ νόμοι δὲ διάφοροι.
ΠΕ. τὰ δ' ἱερὰ νύκτωρ ἡ μεθ' ἡμέραν τελεῖς; 485
ΔΙ. νύκτιν τὰ πολλά' σεμνότητ' ἐχει σκότος.
ΠΕ. τούτ' εἰς γυναίκας δύλιν ἐστι καὶ σαθρόν.
ΔΙ. καὶ ἡμέρα τὸ γ' αἰσχρὸν εξεύροι τις ἄν.
ΠΕ. δίκην σε δούναι δεῖ σοφισμάτων κακῶν.
ΔΙ. σὲ δ' ἁμαθίας γε τὸν ἄσεβοϋτ' εἰς τὸν θεόν. 490
ΠΕ. ὡς θρασύς ὁ Βάκχος κοῦκ ἀγώνας τρόχων.
ΔΙ. εἰφ' ὁ τι παθεῖν δεῖ τί με τὸ δεινὸν ἐργάσει;
ΠΕ. πρῶτον μὲν ἄβρον βοστρυχον τεμῶ σέθεν.
ΔΙ. ἱερὸς ὁ πλόκαμος' τῷ θεῷ δ' αὐτὸν τρέφω.
ΠΕ. ἑπτατα θύρσου τόνδε παράδος ἐκ χεροῦ. 495
ΔΙ. αὐτὸς μ' ἀφαιροῦ τόνδε Διονύσου φορῶ.
ΠΕ. εἰρκταῖσι τ' ἐνδον σώμα σὲν φυλάξομεν.
ΔΙ. λύσει μ' ὁ δαίμων αὐτὸς, ὅταν ἐγὼ θέλω.
ΠΕ. ὅταν γε καλέσῃς αὐτὸν ἐν Βάκχαις σταθεῖς.
ΔΙ. καὶ νῦν ἡ πάσχον πλησίον παρὸν ὅρα. 500
ΠΕ. καὶ ποῦ 'στιν; οὔ γὰρ φανερὸς ὑμμασίν γ' ἐμοῖς.

481—2. δεύρ' ἀγων τάδ' ὁργια...βαρβάρων τὸν δαίμονα coniecit Nauckius, in textu tamen vulgatum retinuit. 484. δὲ omittit P. 490. ἁμαθίας ἄσεβοὺν' P et prima manu C, ἁμαθίας γε κάσεβοὺν' C correctus (quod in textu retinuit Elms.): σὲ δ' ἁμαθίας γ' οὐκ εὐσεβοὺν' obiter ab Elmsleio prolatum ("quae enim facilior emendatio quam οἷον εὐσεβεῖν πρὸ ἄσεβειν?"); idem protulit nuper Herwerden. σὲ δ' ἁμ. γε τὸν ἄσεβοὺν' Porsonus. 496. Διονύσῳ Collmann. 498. ὅταν ἐγὼ καλῶ, propter καλέσαι in v. proximo positum, conicit Wecklein. 500. καὶ νῦν γ' (collatis El. 1056, Soph. Ai. 1376) Fixius. 501. 'καὶ e superiore versu illatum; scribendum ποῦ δ' ἐστιν'; Kirchh. φανερὸς P et corr. C; φανερὸν C.
ETRIPIDOT

ΔΙ. παρ’ ἐμοί· σὺ δ’ ἀσεθής αὐτὸς ὃν ὦκ εἰσορᾶς.
ΠΕ. λάξυσθε, καταφρονεῖ με καὶ Θῆβας ὀδε.
ΔΙ. αὐθῶ με μὴ δεῖν σωφρονῶν ὦ σωφροσιν.
ΠΕ. ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν.

505
ΔΙ. οὐκ οἰσθ’ ὦ τι θῆς οὐδ’ ὀρᾶς ἐθ’ ὀστὶς εἰ.
ΠΕ. Πενθεῦς Ἀγαῦς παῖς, πατρὸς δ’ Ἔχλωνος.
ΔΙ. ἐνυστυχήσαι τούνομ’ ἐπιτηδεῖος εἰ.
ΠΕ. χόρευ’ καθείρξατ’ αὐτὸν ἵππικᾶς πέλας
φάτναισιν, ὡς ἀν σκότιον εἰσορᾶ κνέφας.

510
ἐκεῖ χόρευε’ τάσδε δ’ ὃς ἄγων πάρει
κακῶν συνεργοῦς ἣ διεμπολήσομεν
ἡ χεῦρα δοῦντο τοῦδε καὶ βύρωνις κτῦποις
παῦσας, ἐφ’ ἱστοῖς δμωίδας κεκτήσομαι.

ΔΙ. . στείχοιμ’ ἀν’ ὦ τι γαρ μὴ χρέων, οὖτοι χρέων 515

503. μου καὶ θῆβῃς Π και prima manu C, με καὶ θῆβας C correctus et
schol. ad Ar. Ran. 103.
505 legendum aut ‘ἐγὼ δὲ δεῖν γ’ ὦ aut kυριωτερος γεγως’ Kirchf.;
priorem concieturam in textum recept Tyrrell.
506. οὐκ (οὐκ ed. Ald.) οἰσθ’ ὥτι θῆς οὐδ’ ὀρᾶς οὐδ’ ὀστὶς εἰ PC:
‘versus a multis tentatus nec tamen emendatus’ (Kirchf.).
οὐδ’ ὀστὶς εἰ Ηerm., οὐκ οἰσθ’ ὄπου θῆς, οὐδ’ ὀρᾶς ἐθ’ ὀστὶς εἰ legendum suspicatur
est Elms., οὐκ οἰσθ’ ὄπου ἀτικεῖς (sic) οὐδ’ ὅ ὀρᾶς οὐδ’ ὀστὶς εἰ Reiskius, ὦ τι
θῆς (cetera ut Reisk.) Paley; ὦ, τι χρῆς (pro θέλεις) Madvig, in ceteris
Reiskium secutus; οὐκ οἰσθ’ ἀτικεῖν (ἐτι θῶν Hartung) οὐδ’ ὁ δρᾶς οὐθ’ ὀστὶς
εἰ Wecklein, ὦ τίς εἰς, οὐδ’ ὀρᾶς οὐδ’ ὀστὶς εἰ Schoennius, ἄρ’ εἰσετε
θῆς, οὐδ’ ὀρᾶς ἐθ’ ὀστὶς εἰ Tyrrellius (eChr. Pat. 279, ἄρ’ εἰσετε θῆς δεινα
taiντʼ εἰργασμένοις); οὐκ οἰσθ’ ὄ τι θῆς ὀὐδ’ ὀρᾶς ἐθ’ ὀστὶς εἰ,
Nauck, Dind.
si. recte in Aesch. P. V. 915 coniecit A W Verrall ἐγὼ τάθ’
αἶδα καὶ τοπώ (= τοπάξ), etiam in hoc loco eidem liciusset suspiciari
scribendum esse οὐκ οἰσθ’ ὄ τι θῆς, οὐ τοπάξ (=οὐ τοπάξεις) οὐδ’ ὀστὶς
εἰ (Journal of Philology, No. 17).

513. κτῦποις Π, κτῦπο Π.
514. πάσσας C secundum Victoriom et Furiam; idem testatur Wilamowitz-Moellendorff.
515. οὐτε Π, οὐτι C, οὐτοι Porsonus.
παθεῖν. ἀτάρ τοι τῶν ἄπων ὑβρισμάτων μέτεισθι Διόνυσος σ', ὥν οὐκ εἶναι λέγεις· ἦμᾶς γὰρ ἀδικῶν κεῖνον εἰς δεσμοὺς ἄγεις.

XO. 'Αχελῷον θύγατερ, στροφή.
πότιν' εὐπάρθενε Δίρκα,
σὺ γὰρ ἐν σαίς ποτε παγαῖς
tὸ Διὸς βρέφος ἐλαβες,
οτε μηρὸ πυρὸς ἐξ ἀ-
θανάτου Ζεὺς ὁ τεκὼν ἦ-
pασὲ νυν, τάδ' ἀναβοάσας:
'θι, Διθύραμβ', ἐμὰν ἄρ-
σενα τάντα βάθι νηδύν
ἀναφαίνω σε τόδ', ὥς Βάκ-
χε, Ὁήβαις ὡνομάζειν,
σὺ δέ μ', ὥ μάκαιρα Δίρκα,

516. ἀτάρ τοι ΡΞ: 'nescio an legendum ἀτάρ δή' Elms. collatis
Tro. 63, Cycl. 84, H. F. 1353.
518. ἦμας δέων γάρ Collmann, ἦμᾶς γάρ ἐκδῶν obiter Wecklein.
519. verba nonnulla quae verbis in antistropha olaν oλαν ὄργαν
ex altera parte respondeant excidisse censuit Musgravius (quem securi
sunt Elms., Kirchf., Nauck, Dind., Wecklein); placet potius verba in
antistropha, ut correctoris additamentum, eicere.
525. ἤρμοσε legendum putat Kirchhoffius. ἀναβοχής C e
silentio, ἀναβοάς Ρ: ἀμβοάσας Dindf., ταῦτ' ἀναβώσας Musgr., τὰδ'
ἀναφώσας Nauck. ann. crit. 'glossam ἀντὶ μιᾶς in vocabula βρέφος et
ἀναβοᾶς habet C, quae glossa hoc sibi vult, duas syllabas ita accipi-
endas esse, ut quod attinet ad metrum duntaxat, quasi non duae essent
sed una: minime tamen editoris est ita constituere ut duae syllabae
revera sint una' (Tyrrell).
526. ι' ὥ ΡΞ: ιθι Dobleas et Herm.
528. ἀναφανώ ΡΞ (Kirchf. ed. 1855): ἀναφάνω Elms. (Tyrrell);
ἀναφάνω Dobleas et Herm. (Kirchf. ed. 1867).
530. μάκαιρα Θήβα Middendorf.
στεφανηφόρος ἀπωθεῖ
θιάσους ἔχουσαν ἐν σοί.
tί μ' ἀναίνει; τί με φεύγεις;
ἐτι ναὶ τὰν βοτρυνόδη
Διονύσου χάριν οἶνας
ἐτι σοι τοῦ Βρομίου μελήσει.

[οἴναν οἴναν ὄργαν]
ἀναφαίνει χθόνιον
γένος ἐκφύς τε δράκοντός
ποτε Πενθεύς, ὃν Ἐχίων
ἐφύτευσε χθόνιος,
ἀγριωτόν τέρας, οὐ φῶ-
τα βρότειοι, φόνιοι δ' ὁσ-
τε γίγαντ' ἀντίπαλον θεοῖς:
ὸς ἐμὲ βρόχοισι τὰν τοῦ
Βρομίου τάχα ξυνάψει,
τὸν ἐμὸν δ' ἐντὸς ἔχει δώ-
ματος ἦδη θιασώταν
σκοτίαις κρυπτῶν εἰρκταῖς.
ἐσορᾶς τάδ', ὃ Δίος παῖ

531. στεφανηφόρος PC: στεφάνω- Dind.
534. ναί C; ἡ (sc. νή) superscriptum in P.
537. οἶναν οἶναν ὄργαν secluserunt Bothius, Herm., Paley, Tyrrell.
adscriptum in C περίσσον, quod nihil tamen alid indicare videtur
quam alterum illud οἶναν esse supervacaneum; cf. notulam criticam in
v. 152.
544. θεοὶς PC denuo collati.
545. ὃς μὲ librī: ὃς ἐμὲ Hartung (Kirchf.); ὃς ἐμ' ἐν post Dobracem
Dindorfius.
547. δ' omitit C.
549. ἐσκοτίαις κρυπτῶν εἰρκταῖς PC (Sch., Paley, Tyrrell): ἐσκοτίαις
κρυπτῶν εἰρκταῖς Herm. (Kirchf., Nauck, Dind., Wecklein).
550. An ἐφορᾶς?
Διόνυσε, σοις προφήτας ἐν ἀμφίλαλεσιν ἀνάγκασιν; μόλε χρυσώπα τυάσσον, ἄνα, θύρσου κατ’ Ὁλύμπου, φονίου δ’ ἀνδρός ὑβριν κατάσχεις. 555

πόθι Νύσης ἀρα τᾶς θη-ροτρόφου ϑυροσφορεῖς θιάσους, ὁ Διόνυσ’, ἦ κορυφαῖς Κωρυκέοις; τάχα δ’ ἐν ταῖς πολυδένδρος-σιν Ὁλύμπου θαλάμαις, ἐν-θα ποτ’ Ὀρφεῦς κιθαρίζων σύναγεν δένδρα μούςαι, σύναγεν θήρας ἀγρώτας. μάκαρ ὁ Πιερία, 560
’σεβεται σ’ Εὔνοι, ἦξει τε χορεύσων ἀμα βακχεύ-μασι, τόν τ’ ὐκυρόαν

554. Ὁλύμπου PC: Ὁλύμπου Kirchhoffius (Tyrrell, Wecklein).
556. νύσης PC: νύσης ed. Ald.; Νύσας Elms. τᾶς erasum in C. εἰ
557. ϑυροσφορεῖς P, ϑυροσφοραῖς C, denuo collati. ποτὶ Νύσας
565. μάκαρ P: μάκαρ Dobraeus (collatis Hel. 375, Eubul. ap. Athen. xv 679 b) et Herm.
567. χορεύων Wecklein. 568. ὑκυρῶν P.
ΔΙ. ἵω, κλυετ' ἐμᾶς κλυετ' αὐðᾶς, ἵω Βάκχαι, ἵω Βάκχαι.

ΧΩ. τίς ὅδε, τίς πόθεν ὁ κέλαδος ἀνὰ μ' ἐκάλεσεν Ἐνίον;

ΔΙ. ἵω ἵω, πάλιν αὐδῶ, ὁ Σεμέλας, ὁ Διὸς παῖς.

ΧΩ. ἵω ἵω δέσποτα δέσποτα, μόλε νυν ἡμέτερον εἰς

569. ἄξιων Ρ, Ἀξιών Σ.
570. εἰλισσομένας τε Ρ: εἰλισσομένας Heath.
571. ὅδιαν Ρ: Λοίδιαν post Heathium Herm. (quam sequitur Dind.). τὸν τᾶς Ρ: τὸν Herm.
573. τε delevit Bothius (Kirchf.1, Wecklein); retinet Kirchf. ed.1867.
574. εὐίον C secundum Furiae collationem.
577. fortasse ἁπᾶς, Wecklein. 578. ὁ βάκχαι, ἵω βάκχαι Elms.
579. πόθεν ὃ Ηερμ.; ὅδε πόθεν Wecklein; τίς ὅδε πόθεν...ἐκάλεσεν omissō Εὐίου coniect Nauckius.
583. νῦν libri. ἡμέτερον Ρ: ἄμ- Dind.
θλασον, ὃ Βρόμιε Βρόμιε.
pέδουν χθονὸς ἐνοσὶ πότνια.
ἀ ἃ,
tάχα τὰ Πενθέως
μέλαθρα διατιναξεῖται πεσήμασιν.
ὁ Διόνυσος ἀνὰ μέλαθρα:
σέβετε νυν. σέβομεν ὃ.
eἰδετε λαίνα κίσσιν ἐμβολα
dιάδρομα τάδε;
Βρόμιος ἀλαλάξεται στέγας ἔσω.

Δι. ἀπτε κεραυνιον αἴθοπα λαμπτάδα:
σύμφλεγε σύμφλεγε δώματα Πενθέως.

Χο. ἃ ἃ,
πῦρ οὐ λεύσεις οὐδ' αὐγάζει
Σεμέλας ἱερὸν ἀμφὶ τάφον, ἂν
ποτε κεραυνόβολος ἐλπίτε φλόγα

585. πέδουν χθονὸς ἐνοσὶ πότνια ΡϹ (Herm., Kirchf.¹, Tyrrell); πέδου
Χο. ὃ. πέδου χθονὸς—(sc. σαλεβεί). Χο. ἐ. ἐνοσὶ πότνια' Paley. 'versus
non integer, videturque potius verbum aliquod post χθονὸς excidisse,
velut seletai, quod coniecit Hartungus' (Dindorf). 'scribendum τ. X. ἐνοσὶ πιτνεί,
ἀ, ἃ' Madvig. 588. διατιναξείται Μ, -ζεται Ρ.
590. 'verba σέβετε νυν Baccho tribuit C secundum apographa Pari-
sina. sequentibus hemichorii nota praefixa in Aldina, fortasse etiam in
libris. nam post 590 usque ad finem cantici nullas personarum notas
habet P. nihil monitum de C. certum est haec a singulis chori personis
cantari quaś notari nihil attinet' (Kirchhoff, 1855). Ὡμίχ. ante
σέβομεν ὃ ΡϹ denuo collati.

591. ἐδετε (+ τὰ Ρ) λάινα ΡϹ: εἰδετε...; Dobaeus quem sequitur
Dindorfius. ἵδε τὰ Wecklein. κίσσιν omittit P.
593 Wilamowitz-Moellendorffio suspectus. Βρόμιος ὃς Musgr.
(Herm., Dind., Tyrrell). ἀλαλάξεται Μ, -ζεται Ρ (cf. 588).
594. Δι. addidit Tyrwhitt. nulla personae nota ΡϹ.
quem sequitur Dindorfius.
ΕΤΡΙΠΙΔΟΤ

Δίου βροντάς;
δίκετε πεδόσε δίκετε τρομερὰ σώματα, Μαινάδες'
ὁ γὰρ ἀναξ ἀνω κάτω τιθεὶς ἐπεισι μελαθρα τάδε Δίως ἤγονος.

ΔΙ. βάρβαροι γυναίκες, οὕτως ἐκπεπληγμέναι φόβῳ πρὸς πέδω πεπτῶκατ', ᾗσθησθ', ὡς ἐοίκε, Βακχίον
διατινάξαντο τὸ Πενθέως ἀλλ' ἄγ' ἐξανίστατε σώμα καὶ θαρσεῖτε σάρκος ἐξαμείβασαι τρόμον.

ΧΟ. ὁ φάος μέγιστον ἦμῖν εὐίου βακχεύματος,
ὡς ἐσείδον ἀσμείη σε, μοναδ' ἑχουσο' ἐρημλαν.

ΔΙ. εἰς ἀθυμίαν ἀφίκεσθ', ἡνίκ' εἰςεπεμπόμην, 610 Πενθέως ὡς εἰς σκοτεινάς ὄρκάνας πεσοῦμενος;

ΧΟ. πῶς γὰρ οὖ; τίς μοι φύλαξ ην, εἰ σὺ συμφορᾶς τύχοις;

599. βροντῆς C, -τᾶς P.

602. δνω PC: τάνω Nauck (Dind.). τιθεὶς C; τιθή correctum in τιθεὶ P.
603. γόνων P, γόνως Δύνυσος C.
605. πεπτῶκαθ' ἡσθησθ' aut ἡσθησθ' P, πεπτῶκαθ' ἡσθησθ' (ὡς. e corr.) C: ἡσθησθ' ed. Ald., πεπτῶκατ'; ἡσθησθ' Porsonus.
606. δῶμα πενθὲως ἀλλ' ἐξανίστατε PC: τὰ Πενθέως δώματ' ἀλλ' ἐξανίστατε Musgr.; τὸ Πενθέως ἀλλ' ἄγ' ἐξανίστατε Schoenius et Tyrrellius, ubi ἄγ' debetur Reiskio. μελαθρον' ἀλλ' ἄγ' ἐξανίστατε Wecklein.
607. σάρκασ...τρόμον PC (Herm., Kirchf., Tyrrell): σάρκασ...τρόμον Reiskius, Musgr.; σαρκός...τρόμον ipsi Reiskio minus placuit, probatum tamen a Brunckio, Elms., Dind., Weckl. 607—8 uncinis inclusit Nauckius.

612. πῶς γὰρ οὖ τίς C, πῶς γὰρ' οὖ τίς P. μού C, μοι P. τύχοις C denuo collatus, τύχας P.
1. τυχόν Nauckio susppectum in βρόχων mutat Wecklein, in τεχνών L Sybel.

615. χείρα PC: χείρ ? Nauck. ann. crit.

617. ἐπιστέων C, ἐπιστή P.

618. καθεύρη Wecklein.

619. ἐβαλε P, ἐβάλε apographa Parisina et C (denuo collatus).

621. πλησιόν γ' C denuo collatus. 622. θάσσων P, θάσσων C.


628. λεται C.


ΤΩΝ ΤΩΝ ΤΩΝ ΤΩΝ ΤΩΝ

635 εἰς μάχην ἔλθειν ἐτόλμησον ἣςυνχός δὲ ἐκβάς ἐγὼ δομάτων ἦκω πρὸς ὑμᾶς, Πενθέως οὐ φροντίζας. ὡς δὲ μοι δοκεῖ, ψυχεῖ γοῦν ἀρβύλη δόμων ἔσω, εἰς προνώπι αὐτῆς ἤξει. τί ποτ' ἀρ' ἐκ τούτων ἑρέι; ράδιος γὰρ αὐτῶν ὅσο, κἂν πνέων ἐλθη μέγα: 640 πρὸς σοφῶν γὰρ ἀνδρῶς ἄσκειν σώφρον ἐυοργησίαν.

ΠΕΝΘΕΤΣ.

πέπονθα δεινά: διαπέφευγε μ' ὁ ξένος, ὡς ἄρτι δεσμοῖς ἤν κατηναγκασμένος. ἑαι ἑαι'

631. ἡπειρε κάκεντα Ρ, ἡπειρεν τε κάκεντει α correct. C. αιθέρ' supplevit Canterus.

632. τὰ δ' libri: τάδ' Victorius et Musgr.

633. συντριμνουται δ' αφνω coniect Nauck.

635. παρείται om. C.

636. ἐτόλμησ' Π, ἐτόλμησε (μ add. manu recentiore) C; ἐτόλμησ' ed. Ald. ἐκ βάκχας ἄγων libri: ἐκβάς ἐγὼ Bothius; ἣς. δ' βασιλικῶν Elms., ἣς. δ' ἐκ Βακχάδων Herm., εὐχός ἐς βάκχας δ' ἄγων Tyrrell.

638. ψυχεῖ γὰρ Fixius. 640. μέγας Cobet Β. Λ. p. 587° collato Rhes. 323.

641. ἄσκειν C denuo collatus, ἀρκεῖ P. εὐοργησίαν Ρ; -la C secundum Victorium et Furiam.
ΒΑΚΧΑΙ.

645. άνήρ libri. 647. πῶδα libri; τρόπων Musgr. (Wecklein), βάσιν Blomfield, Fixius, φρένα Middendorf; ἡσυχαίτερον Schoenius.


lacunam unius versus quem post 652 excidisse putaverat Dobraeus, rectius (ut videtur) post 651 indicandam esse suspicatus est Paleius; itaque verba ὠνείδισας δὴ τούτῳ Διονύσῳ καλὸν ipsi Dionysio reddidi.

653—7. personarum signa confusa in P.


655. σοφὸς εἰ P e silentio, et C inserto γ a manu secunda: ςον reddidit textui Porsonus, laudato Chr. Pat. 1529, σοφὸς σοφὸς σῦ καὶ σοφὸς ἔτλης πότμων. 658. ἀγγελλῶν P.

659. φευξούμεθα C prima manu, φευξούμεθα P et recentiore manu C. 661. κιθαρών' P.
ΕΤΡΙΠΙΔΟΤ

λευκής χιόνος ἀνείσαν εὐαγεῖς βολαί.

ΠΕ. ᾧκεἰς δὲ πολαν προστιθεῖς σπουδήν λόγου;

ΑΠΠ. Βάκχας ποτιώδας εἰσιδών, αἳ τῆςδε γῆς ὁστροισι λευκὸν κῶλον ἐξηκόντισαν,

€(;

665 ἧκω φράσαι σοι καὶ πόλει χρῆζων, ἀναξ, ὡς δεινὰ δράσι θαυμάτων τε κρείσσονα. 

θέλω δ' ἀκούσαι, πότερά σοι παρρήσια φράσω τὰ κείσεν ἢ λόγον στειλόμεθα:

τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἀναξ, 670 καὶ τοὐξύθυμον καὶ τὸ βασιλικὸν λιαν.

ΠΕ. λέγ', ὡς ἄθοφος εξ ἐμοῦ πάντως ἐσεῖν

[τοῖς γὰρ δικαιοίς οὐχὶ θυμοῦσθαι χρεῶν'] 

όσῳ δ' ἄν εἴπης δεινότερα Βακχῶν πέρι,

τοσοῦτο μᾶλλον τὸν ὑποθέντα τὰς τέχνας 675 γυναιξί τῶν τῇ δίκῃ προσθήσουμεν.

ΑΠΠ. ἀγελαία μὲν βοσκῆματ' ἀρτὶ πρὸς λέπας

†μόσχων ὑπεξήκριζον, ἤνιχ' ἥλιος

662. χιόνος ἀνείσαν ΡΚ: ἀνείσαν χιόνος G Dindorfius e L Dindorfii coniectura; idem coniecit Nauckius (Thompson, Weckl.). εὐαγεῖς ΡΚ: εὐαγεῖς Musgravii sequitur Dind.; εὐαγεῖς Wecklein collato Rhes. 304 χιόνος εὐαγεστέρων.

663. δ' ὀπολον libr: δὲ πολαν Porsonus. 'fortasse δὲ ποιὰ προστιθεὶς σπουδὴ λόγου' Kirchhoff. ποιφ...λόγω Collmann. ποῖαν...λόγῳ J S Reid.

664. τῆςδε γῆς in locum τῆς πόλεως irrepissse suspicatur Wecklein, collato v. 20.

669. τάκειθεν libr et Chr. Pat. 2220: τὰ κείθεν Brunck.

673 eiecit Nauckius collato fragm. 289, 1. 675. tás omisit P.

676. προσθήσομεν ΡΚ: προσθήσομεν Hartung.

678. μόσχων neque cum ὑπεξήκριζον neque cum ἀγελαία βοσκήματα recte construi posse ostendunt vv. 734—745 ubi non μόσχοι tantum, sed πόρως, δαμαλεί, ταύροι commonorantur; addes quod genitivus a verbis ἀγελάια βοσκήματα nimirum remotus est. suspicor igitur βόσκων esse scribendum, praesertim cum in cursivis codicibus litterae μ et β saepe inter se simillimae sint; cf. μέλος supra v. 25 e βέλος corruptum.
ἀκτίνας ἐξήση σχερμαλών χθόνα·
ὅρῳ δὲ θιάσουσ τρεῖς γυναικείου χορῶν,
ων ἡρχ' ἐνὸς μὲν Λυτονόη, τοῦ δευτέρου
μήτηρ Ἀγαύη σή, τρίτου δὲ Ἰνώ χοροῦ.
ηὔδου δὲ πᾶσαι σώμασιν παρειμέναι,
αἱ μὲν πρὸς ἐλάτης νωτ' ἐρείσασαι φόβην,
αἱ δ' ἐν δρυὸς φύλλους πρὸς πέδω κάρα
εἰκῇ βαλοῦσαι σωφρόνως, οὐχ ὡς σὺ φῆς
φυνώμενας κρατήρι καὶ λωτοῦ ψόφῳ
θηρᾶν καθ' ὑλῆν Κύπριν ἡρημωμένας.

ἡ σὴ δὲ μήτηρ ὥλολυζεν ἐν μέσαις
σταθείσα Βάκχαις, ἐξ ὑπνοῦ κινεῖν δέμας,
μυκήμαθ' ὡς ἦκουσε κεροφόρων βοῶν.
αἱ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὑπνοῦ
ἀνῆξιν ὀρθαί, θαυμ' ἰδεῖν εὐκοσμίας,
νέαι παλαιαὶ παρθένοι τ' ἐτ' ἄξυγκες.

680. γυναικῶν P. 681. τοῦ δὲ librī: τοῦ Scaliger.
682. τρίτη P et corr. C; τρίτου prima manu C et ed. Ald. τρίτη
δ' Ἰνώ τρίτου Ηerm.
κόμμων audácius Herm.

688. ἡρημωμένας C, ἡρημωμένας P: ἡρημωμένας ed. Ald., ἡρημω-
μένην Wecklein, ἡρημωμένας Nauckius laudato Jacobsio in Aelianī Nat.

694. παρθένοι τε καζύγες librī: παρθένοι τ' ἐτ' ἄξυγκες e Chr. Pat.
1834 (post Musgrarium editores omnes); σύζυγοι τε καζύγες Usener.
καὶ πρῶτα μὲν καθείσαν εἰς ὅμοιος κόμας 695 νεβρίδας τ’ ἀνεστείλανθ’ ὁσαις ἀμμάτων σύνδεσμ’ ἔλευντο, καὶ καταστίκτους δορὰς ὄφεις κατεξώσαντο λιχμώσιν γέννην.
αι δ’ ἀγκάλαισι δορκάδ’ ἡ σκύμνους λύκων ἁγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα, 700 ὅσαις νεοτόκους μαστὸς ἢν σπαργῶν ἐτι βρέφη λιποῦσαις· ἐπὶ δ’ ἐθεντο κυσσίνους στεφάνους δρυός τε μιλάκος τ’ ἀνθεσφόρουν.

θύρον δὲ τις λαβοῦσ’ ἔπαισεν εἰς πέτραν, ὅθεν δροσόθης ὕδατος ἐκπηδᾶ νοτίς· 705 ἄλλη δὲ νάρθηκ’ εἰς πέδου καθήκε γῆς, καὶ τῇδε κρήνην ἐξανήκ’ ο’νον θεός· ὁσαις δὲ λευκοῦ πώματος πόθος παρῆν,

696. ἀμμάτων Ρ, ἀμμάτων Σ.
698. λιχμώσαν γέναν Ρ, λιχμώσαν γέναν Σ, denuo collati: λιχμώσαν
Heath.

701. ὁσαι Ρ. μαζὸς PC: μαστὸς Elms. σπαρτῶν Ρ.
708. πώματος C, πώματος Ρ, denuo collati.
διαμόσαι δακτύλοισι διαμόσαι χθόνα γάλακτος ἐσμοὺς ἐίχον ἐκ δέ κισσιῶν θύρσων γλυκεῖαν μέλιτος ἐσταξάζων ὀμαλ. ὥστιν παρήσθα, τὸν θεόν τὸν νῦν ψέγεις εὐχαίρισον ἀν μετῆλθες ἐιςδιῶν τάδε.

Πενθέως Ἀγαθὴν μητέρ' ἐκ βακχευμάτων χάριν τ' ἀνακτὶ θώμεθ', εὗ δ' ἦμιν λέγειν ἐδοξεῖ, θάμων δ' ἐλλοχίζομεν φόβαις κρύφαιτες αὐτοὺς'. αἰ δὲ τὴν τεταγμένην ὡραν ἐκίνουν θύρσων εἰς βακχεύματα, Ιακχων ἄθροφοι στόματι τὸν Δίος γόνων Βρόμιον καλοῦσαί πᾶν δὲ συνεβάκχευ' ὄρος

709. διαμόσαι PC: λικμόσαι Par. E, idem superscriptum in C et apogr. Par. G.

710. ἐσμοὺς libri: ἐσμοὺς Barnes. γάλακτος ἐίχον νάματ' Valckenaer; ἐσμοὺς γ. ἐίχον Jacobsius; γ. ἐθμοῦ? Wecklein.


716 'versum ex ν. 667 (ubi θαυμάτων τε κρείσσονα) hoc illatum siecit Dobraeus' (Dindf.); agnoscit tamen Chr. Pat. 2213, ἥκω φράσαι σοι καὶ πόλει πολλά ἐξαν, ὡς καυνᾶ πάντα θαυμάτων τ' ἐπάξεια. ὡς δειν' ὄροσι Madvig.

721. θῶμεν PC: vel δῶμεν vel ἄθροφοι Elms.; ipse prius praetulit, posterius alii (Bothius, Schoenius, Kirchf. ed. 1867, Tyrellius, Weckl.).

722. ἐλλοχίζομεν R, ἐλλοχίζομεν C: ἐνελλοχίζομεν Dind.

καὶ θῆρες, οὐδὲν δ’ ἦν ἀκίνητον δρόμῳ. κυρεῖ δ’ Ἀγαύη πλησίον θρόσκουσά μοι· κἀγὼ ἂξετήθησο’ ὃς συναρτᾶσαι θέλων, λόχυμη κενώσας ἔνθ’ ἐκρύπτομεν δέμας. 730 ἡ δ’ ἀνεβόησεν’ ὁ δρομάδες ἐμαί κύνες, θηρώμεθ’ ἀνδρῶν τόι’ ὑπ’ ἀλλ’ ἐπεσθέ μοι, ἐπεσθε θύροις διὰ χερῶν ὀπλισμέναι.

ἡμεῖς μὲν οὖν φεύγοντες εξηλύξαμεν
Βακχῶν σπαραγμῶν, αἱ δὲ νεμομέναις χλόην 735 μόσχοις ἐπῆλθον χειρὸς ἀσιδήρου μέτα. καὶ τὴν μὲν ἂν προσείδες εὐθηλον πόρων
μυκομένην ἔχουσαν ἐν χερῶν δίχα,
ἐλλαὶ δὲ δαμάλας διεφόροιν σπαράγμασιν.
εἶδες δ’ ἂν ἢ πλεύρ’ ἢ δίχηλον ἔμβατον 740
ῥυπόμενον ἀνω τε καὶ κάτω’ κρεμαστὰ δὲ
ἐστας’ ὑπ’ ἐλάταις ἀναπεφυρμέν’ αἴματι.
ταῦτα δ’ ὑβρισταὶ κεῖς κέρας θυμοῦμεν
τὸ πρόσθεν, ἐσφάλλουτο πρὸς γαῖαν δέμας,
μυρίας χειρῶν ἀγόμενοι νεανίδων. 745
θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνυτά

727. δρόμου Bergmann. versum interpolatum esse suspicatus est Baier. 729. εναρπάσαι Dind.
731. δρομάδες ἐμαί κύνες suspicium Nauckio.
735. σπαραγμῶν C. neuménae P, neuménae C, denuo collati.
738. ἔχουσαν—δίκα PC: ἔχουσαν—δίκα Scaliger quem seuti sunt Herm., Dind. (ἔκουσαν—δίκα Reiskius, ἄγουσαν—δίκα Musgr.); δίκη Elms. (Schoenius, Paley, Tyrrell); ἄκμαις Nauck. βία Wecklein (collato βίαιν ἐν δια in Aesch. Cho. 656 ab Hermanno eruto); φέρουσαν—βίαι iam antea coniecerat Collmann.

740. πλεύραν libri: πλεύρ’ Barnes. 743. κας Dindorf.
746 ‘quod ad accentum attinet, Aldus ἐνυτα dedit nec variare
videntur mss. Barnesius, quem sequuntur Brunckius et Matthiae, diserte
ἐνυτὰ’ (Elms.). ἐνυτα PC denuo collati.
BAKXAI. 45

.....

747. se ξυνάψαι βλέφαρα βασιλείους κόρας.
χωρούσι δ' ώστ' ορνιθες ἀρθείσαι δρόμῳ πεδίων ὑποτάσεις, αἱ παρ' Ἀσωποῦ ῥοαῖς εὐκαρπον ἐκβάλλουσι Θηβαῖων στάχυν, 750 'Τσιάς τ' Ἕρωδας θ', αἱ Κιθαιρώνος λέπας νέρθεν κατοκήκασιν, ὅστε πολέμιοι ἐπιεισπεσοῦσαν πάντ' ἁνω τε καὶ κάτω διέφερον ἕρπαξον μὲν ἐκ δόμων τέκνα, ὅποσα.δ' ἐπ' ὁμοίς ἔθεσαν, οὐ δεσμῶν ὑπὸ 755 προσείχετ' οὐδ' ἐπιπτεύει εἰς μέλαν πέδον, οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχος πῦρ ἐφερον, οὐδ' ἐκαιεν. οἱ δ' ὁργής ὑπὸ εἰς ὅπλ' ἑξώρουν φερόμενοι Βακχῶν ὑπὸ οὔπερ τὸ δεινὸν ἦν θεαί' ἱδεὶν, ἄναξ. 760


749. ἀσωποῦ C, aισωποῦ P denuo collatus.

750. Θηβαῖον P (denuo coll.), Θηβαῖον C: Θηβαῖος Brunckius et Hartungus.

751. υσιας libri: 'Τσιᾶς Dind. (Kirchf., Nauck, Wecklein).
θ' omisit P. 'Τσιᾶς δ' Brunck.

752. 'hortasse ὡς δὲ πολέμιοι' Kirchf. ὡς δὲ πολέμιοi probavit Madvig qui v. 754 pro τέκνα scribi voluit τόχα.

754 'aut graviter corruptus aut manca oratio versiculo hausto uno alterove' (Kirchhoffius). inter 754 et 755 intercidisse nonnulla putavit Hartungus.

755. post verba οὐ δεσμῶν ὑπὸ desinunt C eiusque apographa Parisina duo. 'in Florentino quae deerant ex Aldina descripta supplevit manus recentior; in ipso archetypo post illum versus duo folia vacua relicta sunt a librario' (Kirchhoffius). ante v. 757 lacunam suspicati sunt Tyrrellii et Middendorfius.

758. ἐκαῖεθ' P: ἐκαὶ ἔθ' Bernhardy, ἐκαὶεν Elms. (ἐκαεν Dind.).
τούς μὲν γὰρ οὖχ ἦμασσε λογχωτὸν βέλος, κεῖναί δὲ θύροις ἐξανείσαι χερῶν ἐτραυμ glVertex(291, 430)άτιζου καπενώτιζου φυγῇ γυναῖκες ἄνδρας, οὐκ ἄνευ θεῶν τινος.

πάλιν δ' ἐχώρουν ὅθεν ἐκλήνησαν πόδα, 765 κρήνας ἐπ' αὐτὰς ἃς ἀνήκε αὐτάις θεός.
νίφαντο δ' αἶμα, σταγώνα δ' ἐκ παρηγίδων γλώσσῃ δράκοντες ἐξεφαιδρυνον χροὸς.

τὸν δαίμον' οὖν τόνδ' ὅστις ἐστ', ὦ δέσποτα, δέχου πόλει τῇδ', ὡς τά τ' ἄλλ' ἐστίν μέγας, 770 κάκειων φασιν αὐτὸν, ὡς ἐγὸ κλων, τὴν παυσίλυπον ἀμπελον δούναι βροτοὶς. οὖν δὲ μηκέτ' ὅτους οὐκ ἔστιν Κύπριος οὐδ' ἄλλο τερτύν ποδεν ἀνθρώποις ἐτι.

ΧΟ. ταρβω μὲν εἰπεῖν τοὺς λόγους ἔλευθερους 775 εἰς τὸν τύραννον, ἄλλ' ὄμως εἰρήσεται: Διώνυσος ἱσσων οὐδενὸς θεῶν ἐφι.

ΠΕ. ἡδη τὸδ' ἑγγὺς ὅστε πῦρ ύφάστεαι ἕβρεσμα Βακχῶν, ψόγος ἐς "Ἑλληνας μέγας. ἄλλ' οὖκ ὥσκεῖν δεὶ: στείχ' ἐπ' 'Ηλέκτρας ἰὼν 780


766. κρήναις ἐπ' αὐταῖς ed. Ald.; 'fortasse κρήναις δ' ἐπ' αὐταῖς... ἐνιψαν αἴμα' Kirchf. 767. νίψα τὸ σῶμα - - - - - - | ≤ αἰματηρᾶς σταγώνα καὶ παρηγίδων... δράκοντε... χρόα (χρόα iam antea conice- cerat Porsonus) Hartung. νίψα τὸδ' αἶμα Herm. 768. δράκοντος P: -es Reiskius.

776. πρὸς τὸν τύραννον bis Chr. Pat. (2222, 224)4.

778. ἐφάπτεται P: ὑφάπτεται auctor Chr. Pat. 2227, qui versum integrum suos in usus convertit (ita tres codices a Duebnero collati, editio Benedictina habuerat ὀστερ πῦρ ἐφάπτεται). ὑφάπτεται rece- perunt Nauck, Kirchf. ed. 1867, Tyrrell (ἀνεβαραι φρουρίδες), Wecklein.
πύλας' κέλευε πάντας ἀσπιδηνφοροὺς ἱππών τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας πέλτας θ' ὅσοι πάλλουσι καὶ τόξων χερὶ πάλλουσι νευρᾶς, ὥς ἐπιστρατέυσομεν Βάκχαισιν' οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε, 785 εἰ πρὸς γυναικῶν πεισόμεσθ' ἄ πᾶσχομεν.

ΠΕ. οὕ τοι ἐόποις ζητεῖν μὲν οὐδέν, τῶν ἐμῶν λόγων κλώνε, Πενθεῦ κακῶς δὲ πρὸς σέθεν πάσχοιν ὁμίωσ οὐ φημι χρήναι σ', ὑπλ' ἐπαίρεσθαι θεῷ, ἀλλ' ἑσυχάζειν Βρόμιος οὐ σ' ἀνέξεται 790 κινοῦντα Βάκχας εἰών ὁρῶν ἄτο.

ΠΕ. οὐ μὴ φρενόωσεις μ', ἀλλὰ δέσμιος φυγὼν σώσει τόδ'; ἢ σοὶ πάλιν ἀναστρέψῳ δίκην.

ΠΕ. θύσω, φόνον ὑπὸ θῆλων, ὥστερ ᾧζαι, πολὺν ταράξας ἐν Κιθαιρώνος πτυχαῖς.

ΠΕ. φευξεῖοθε πάντες' καὶ τόδ' αἰσχρόν, ἀσπίδας θύρσοις Βακχῶν ἐκτρέπειν χάλκηλάτους.

787—843. ἁγγελος Ρ: ΠΕ. Tyrwhitt. Πειθεῖ Ρ: πελοῦσι Τyrrell.

790. ἑσυχαζε Elms. οὐκ ἀνέξεται Ρ.

791. κινοῦντα Elms: κινοῦντα Canter. post βάκχας addit Ρ Σ Lenting (Wecklein). fortasse οὐ σ' ἀνέξεται (790); idem conicit J S Reid.


796. ἀξιος Wilamowitz-Moellendorff.

797. πόλεμον ταράξας Collmann et Wecklein, non modo quia φόνον πολὺν ταράξας inusitatum sit, sed etiam quod verbum θύω, ex antecedentis distichoi θύομ' cum acerbitate quadam iteratum, ita aptius cum φόνω cohaeret.

vv. 798—9 Pentheo, 800—2 nuntio tribuit Ρ: correxit Tyrwhitt.

798. φευξεῖοθε Ρ: φεύξεσθε Elms.

ΠΕ. ἀπόρω γε τῶδε συμπεπλέγμεθα ξένω, 800 ὃς οὔτε πάσχων οὔτε δρῶν συγῆσεται.

ΔΙ. ὁ τάν, ἐτ' ἔστιν εἴ καταστήσαι τάδε.

ΠΕ. τί δρώντα; δουλεύοντα δουλεῖας ἐμαῖς;

ΔΙ. ἐγὼ γυναῖκας δεῦρ' ὀπλαν ἄξω δίχα.

ΠΕ. οἴμοι τὸδ ηδη δόλλον εἰς με μηχανά.

ΔΙ. ποιόν τι, σῶσαί σ' εἴ θέλω τέχναις ἐμαῖς;

ΠΕ. ξυνέθεσθε κοινῇ τάδ', ἵνα βακχεύητ' ἄει.

ΔΙ. καὶ μὴν ξυνεθέμην τοῦτο γ', ἵσθι, τῷ θεῷ.

ΠΕ. ἐκφέρετέ μοι δεῦρ' ὀπλα': σὺ δὲ παύσαι λέγων.

ΔΙ. ἃ:

810

βούλει σφ' ἐν ὑρεσὶ συγκαθημένας ἰδεῖν;

ΠΕ. μάλιστα, μυρλῶν γε δοὺς χρυσοῦ σταθμόν.

ΔΙ. τί δ' εἰς ἔρωτα τούδε πέπτωκας μέγαν;

ΠΕ. λυπρὸς υἱν εἰςίδουμ' ἃν ἐξοικομένας.

ΔΙ. ὦμοι δ' ἴδοις ἀν ἥδεως ἃ σοι πικρά;

ΠΕ. σάφ' ἵσθι, συγὴ γ' ὑπ' ἐλάταις καθήμενος.

ΔΙ. ἀλλ' εἰςχυνεύουσιν σε, καὶ ἐλθης λέθρα.

ΠΕ. ἀλλ' ἐμφανῶς καλῶς γὰρ ἐξείτασ τάδε.

ΔΙ. ἀγωμεν οὖν σε κἀπτιχειρήσεις ὀδῷ;

ΠΕ. ἀγ' ὦς τάχιστα, τοῦ χρόνου δὲ σοι φθονῶ. 820

801. ὃς P (retinuerunt Herm., Schoenius, Kirchf. ed. 1855, Paley):

802. ὅταν P: ὃ τάν Scaliger.

803. μῶν δουλαιοι δουλεύοντ' ἐμαῖς; coniecit Nauck.

805. μὴ (superscr. ν) Ρ. ἐτα P (Herm., idem κελ μη): ἵσθι

MUSGR., ἐς τΙ TYRWHITT, ἐς τΙ Bothius (quod mavult Kirchf.).

814. ἐξοικομένας P: ἐξοι- Elms. τερπνῶς Brunck; ἄχωσ Metzger.

815. ὥς P: ἀ' Ald. καθημένας J S Reid, sed adversatur καῦ (817).

817. θέλης P: θέλης Pierson. 'fortasse καῦ θελης λαθεὺ' Paley.

818. τάδε P: τόδε Hermannus solus. 819. αὐθῶν μὲν Portus (Tyrrell).

820. δὲ σ' οὐ P ('σοι puto sequente οὐ posse crasina facere,' Herm.):

δὲ γ' οὐ coniecit Elms. (receptit Schoenius): γὰρ οὐ Paley (Dind.), 'aut

γὰρ οὐ φθονῶ aut δ' οὖδεις φθονὸς' Kirchhoffius; οὐ οὐ σοι Dobracus, δὲ

σοι Nauck (Tyrrell, Wecklein).
ΒΑΚΧΑΛΙ. 49

Δ1. στείλαι νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.

ΠΕ. τί δὴ τὸδ'; εἰς γυναίκας ἐξ ἄνδρὸς τελῶ;

Δ1. μὴ σε κτάνωσιν, ἣν ἀνὴρ ὀφθῆς ἐκεῖ.

ΠΕ. εὖ γ' εἰπας αὐτὸ καὶ τίς εἰ πάλαι σοφὸς.

Δ1. Διώνυσος ἡμᾶς ἔξεμοιύσωσεν τάδε. 825

ΠΕ. πῶς οὖν γένοιτ' ἃν ἂ σὺ με νουθετεῖς καλῶς;

Δ1. ἐγὼ στελῶ σε δωμάτων εἶσω μολὼν.

ΠΕ. τίνα στολήν; ἣ θῆλυν; ἀλλ' αἰδῶς μ' ἔχει.

Δ1. οὐκέτι θεατής Μαινάδων πρόθυμος εἰ.

ΠΕ. στολὴν δὲ τίνα φῆς ἀμφὶ χρῶτ' ἐμὸν βαλεῖν; 830

Δ1. κόμην μὲν ἐπὶ σὺ κρατὶ ταναῦ ἐκτενῶ.

ΠΕ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;

Δ1. πέπλου ποδήρεις· ἐπὶ κάρα δ' ἔσται μιτρὰ.

ΠΕ. ἢ καὶ τὶ πρὸς τοῦδ' ἄλλο προσθήκεις ἐμοὶ;

Δ1. θύρουν γε χειρὶ καὶ νεβροῦ στικτὸν δέρας. 835

ΠΕ. οὐκ ἂν δυναίμην θῆλυν ἐνδῦναι στολήν.

Δ1. ἀλλ' αἷμα θῆσεις συμβαλῶν Βάκχαῖς μάχην.

ΠΕ. ὀρθῶς· μολεῖν χρῆ πρῶτον εἰς κατασκοπῆν.

Δ1. σοφώτερον γοῦν ἢ κακοῖς θηραῖν κακά.

821. τιν 
P: 
νυν Canter. 824. εἰπάς ἂν τὸδ', ὅς τις εἰ conicit Wecklein; 824 sq. interpolatos esse putat Collmann.

826. ἀμὴ νουθετεῖς conicet Elms. 829 εἰ; (interrogative) Nauck. vv. 828 et 837 interpolatos esse suspicatur Collmann, qui in locum versus 837 versus 829 transponere vult.


vv. 836—9 post v. 823 locat Metzger.

837. αἷμα θῆσεις P: δέσωσι Wecklein; conicet fortasse quispiam αἷμα θῆσεις collato v. 796 θῦσα φόνον. ἀδ μαθῆσει? Nauck. ann. crit.; 'fortasse αἰματόσθην' Kirchfl.

S. B. 4
ΠΕ. καὶ πῶς δι’ ἄστεως εἶμι Καδμείους λαθῶν; 840
ΔΙ. ὅδοις ἐρήμους ἴμεν· ἐγὼ δ’ ἡγῆσομαι.
ΠΕ. πάν κρεῖσσον ὕστε μὴ ἡγελάν Βάκχας ἐμοῖ.
ἐλθὼν γ’ ἐσ ὦ οἶκους ἃν δοκῇ βουλεύσομαι.
ΔΙ. ἔξεστι πάντη τῷ γ’ ἐμῶν εὐτρεπῆς πάρα.
ΠΕ. στείχωμεν ἀν’ ἢ γὰρ ὑπλ’ ἐξων πορεύσομαι 845
ἡ τοῦσ σοίς πείσομαι βουλεύμασιν.
ΔΙ. γυναικεῖς, ἀνὴρ εἰς βόλον καθίσταται 848
ἡξει δὲ Βάκχας, οὐ θανῶν δώσει δίκην.

Διόνυσε, νῦν σὸν ἔργον, οὐ γὰρ εἰ πρόσω,
tiowmēth’ αὐτῶν. πρῶτα δ’ ἐκστησικν φρενῶν, 850
ἐνέις ἐλαφρῶν λύσαν ὡς φρονών μὲν εῦ
ὀν μὴ θελῆσῃ θῆλυν εὐνύαι στολήν,

842. γελάν P: ἡγελάν Reiskius et Piersonus. κρεῖσσον ἐστιν
ἡ ἡγελάν? Nauck. ann. crit. lacunam post hunc v. indicavit
Kirchhoffius; versum ipsum spuriwm iudicat Middendorfius.
Βάκχας in ἁστος vel (ut iam antea Jacobsius) Θῆβας mutandum esse suspicatur
Wecklein (cf. 854).
Ald. (Elms., Herm., Schoenius, Paley); ἐλθὼν—βουλεύσομαι Kirchf.
(Dind., Tyrrell); ἐλθὼν γ’ Nauck. ἀν P: ἀν ed. Ald.
844. εὐτρεπῆς P: εὐτρεπῆς Canter.
845. ἢ prima manu P, ἢ secunda. στείχωμεν Schaeferus.

vv. 848—7 inverso ordine in P: transposuit Musgr. 848. ἀνὴρ P.
versum damnat Middendorf. 847. βάκχας P: βάκχας
L Dindorffius (Dind.). versum ‘magistro Byzantino’ tribuit Wilamowitz-
Moellendorfius, qui paullo severius adscribit, editores ‘Byzantini sa-
pientiam traiecto versus Baccho tradere quam θεος artemque trāgicam
post 852 ἄρσην πεφυκὼς καὶ γένους εἰς ἄρσενος temere ex Suida addide-
runt Schoenius et Tyrrellius.
BAKXAI.

ἐξω δ' ἐλαῖνων τοῦ φρονεῖν ἐνδύσεται. 855
χρῆζω δὲ νῦν γέλωτα Θηβαῖοις ὀφλεῖν
γυναικόμορφον ἀγόμενον δ' ἄστεως
ἐκ τῶν ἀπειλῶν τῶν πρίν, αἰσὶ δεινὸς ἦν.

ἀλλ' ἐμεί κάσιμον ὀπτερείς ἦς "Ἀδιών λαβῶν
ἀπεις μὴτρός ἐκ χεροῖν κατασφαγεῖς,
Περθεί προσάψων γνωσται δὲ τὸν Διὸς
Διόνυσον, ὁς πέφυκεν ἐν τέλει θεὸς
dεινὸτατος, ἀνθρώποις δ' ἥπιώτατος.

ΧΩ.

ἀρ' ἐν παννυχίοις χοροῖς
θῆσω ποτὲ λευκῶν
τῶν ἀναβακχεύουσα, δέραν
eis αἰθέρα δροσερὺν
ριπτοῦσ', ὡς νεβρὸς χλοεραῖς

853. ἐξω δ' ἀλῶν Middendorf.
854. χρῆζω P: θῆσω (e Chr. Pat. 2311, ὄρεν τ' θηκας τοῖς βροτοῖς γέλωτα με) mavult Nauckius ann. crit. ὄρεν P.
855—6 transponit Wecklein, ut γέλωτα ὄφλειν artius cum verbis ἐκ τῶν ἀπειλῶν cohaereat. 856. ὡς ἐδὲννεσεν? Nauck. ann. crit.
860—1 vix sani videntur Kirchhoffio. ἐν τέλει P: ἀνοσίαι Dobraeus, ἐγγελῶσι Meihekius, ἐνοτάται Nauckius ann. crit.; ἐλλείπουs audacter in textum recept Weckleinius, laudato Hesychio, ἐλλεῖπα δικά, ὡς...ἐνετῆσι Hrizelius 'deleto versu proximo in quo ineptum est ἀνθρώποις' (quod ad ὡς attinet, praeverat Dobraeus). 861. ἀνθρώποις P: codiceis lectionem e compendio ἀνοσίαι exortam esse arbitratus, εὐνοοῦσι conicet Badhamus. εὐτρόποισi Musgr.; εἰσεβοῦσι Herwerden qui utrumque versum interpolatum esse existimat; αἰζάνουσι Mekler; ὡσιος δ' ἥπιώτατος τέλει Dobraeus. πέφυκεν] 'πέφυκεν legit interpolator versus 182, Διόνυσον ὃς πέφυκεν ἀνθρώποις θεὸς' (Dind.). v. 861 facile careere possumus.
864. δέρην P: δέραν Elms.
865. εἰς αἰθέρα P: αἰθέρ' els Musgr. (Wecklein, αἰθέρ' ed Dind.).
ἐμπαίζουσα λείμακος ἰδοναῖς,
ἡνίκ’ ἀν φοβερὰν φύγη
θῆραν ἐξω φυλακᾶς
εὐπλέκτων ὑπὲρ ἀρκύων,
θωσσων δὲ κυναγέτας
συντείνῃ δρόμημα κυνῶν'
μόχθοις τ’ ἀκυνθόμοις ἀελ-
lᾶς θράσκει πεδίον
παραπτόμοιον, ἱδομένα
βροτῶν ἐρημιάς

σκιαροκόμου τ’ ἐν ἔρνεσιν ἱλας.
τί τὸ σοφὸν ἦ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἡ χείρ’ ὑπὲρ κορυφᾶς
τῶν ἔχθρῶν κρείσσω κατέχειν;
ὁ τι καλὸν φίλου ἄει.

ὁρμᾶται μόλις, ἂλλ’ ὠμῶς

ἀντιστροφῆ.

867. ἰδοναῖς P: ἀδ- Elms. fortasse ἐν νάπαις (collato 1084) 
Wecklein.

869. φοβερὰν θῆραμ’ P: φοβερῶν θῆραμ’ ed. Ald. (Elms., Schoenius, 
Kirchf., Paley, Tyrrell); φοβερὰν θῆραν Nauck, Dind., Wecklein 
(cf. 1171).

870. ‘fortasse legendum εὐπλέκτων θ’” Elms.

872. δρόμημα mavult Cobet. V. L. p. 6044.

873. μοχθροῖς τ’ prima manu P: μόχθοις δ’ Fixius; coniunctionem 
delet Wecklein. ἀκυνθόμοις τ’ ἀελλᾶι P: ἀκυνθόμοις ἀελλᾶς Herm. 
(Kirch.2, Dind., Wecklein).


876. σκιαροκόμου τ’ ἔρνεσιν P: σκιαροκόμου τ’ ἐν ἔρνεσιν ed. Ald. et 
Nauckius in textu; σκιαροκόμου τ’ ἔρνεσιν Nauckius in ann. crit. (Dind., 
Wecklein).

880. τῶν hic et in antistropha (900) delet Herm. κρέσσω P.
πιστών τι τὸ θείον
σθένος· ἀπευθύνει δὲ βροτῶν
tóus τ' ἀγνωμοσύναν
τιμῶντας καὶ μὴ τὰ θεῖαν
αὐξοντας σὺν μαινομένα δοκᾷ.
kρυπτεύοντα δὲ ποικίλως
darou χρόνου πόδα καὶ
θηρώσιν τῶν ἀσεπτον. οὗ
γὰρ κρείσσον ποτε τῶν νόμων
γυνώσκειν χρή καὶ μελετᾶν.
kούφα γὰρ δαπάνα νομίζειν ἵσχυν τὸδ' ἔχειν,
"ο τι ποτ' ἄρα τὸ δαιμόνιον,
tó τ' ἐν χρόνῳ μακρῷ
νόμμων ἀεὶ φύσει τε πεφυκός.
τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θείων γέρας ἐν βροτοῖς
ἡ χείρ' ὑπὲρ κορυφᾶς
tῶν ἐχθρῶν κρείσσον κατέχειν;
"ο τι καλὸν φίλον ἀεὶ.

eὐδαλίμων μὲν ὃς ἐκ θαλάσσας
ἔφυγε χείμα, λιμένα δ' ἐκιχεῖν'.

(Dind., Wecklein).
885. τῶν τὰν ἀγνωμοσύναν Nauckius ann. crit., servato tamen in
strophæ els allēra (865).
887. συμμαινομένα P: σὺν μαινομένα Barnes. δοκᾷ, praeunte
J F Daviesio quem secutus erat Tyrrellius, in textum recept Weck-
lein, collato Aesch. Ag. 421, ubi δοξαί in δόκαι (sic) ab Hermanno muta-
tum (Hesych. δόκησι (sic); δόκησιν).
891. γὰρ punctis notatum in P. 893. τ' P: τὸδ' Heath.
ΕΤΡΙΠΙΔΟΤ

ευδαιμων δ' ὑπερθε μόχθων
eγένεθ' ἑτερα δ' ἑτερος ἑτερον
ὁλβῳ καὶ δυνάμει παρήλθεν.
μυρίαί δὲ μυρλίσιων
ἐτ' εἰσ' ἐλπίδες· αἱ μὲν
tελευτῶσιν ἐν ὀλβῳ
βροτοῖς, αἱ δ' ἀπέβησαν·
tὸ δὲ κατ' ἡμαρ ὅτῳ βλοτος
ευδαιμων, μακαρίζω.

ΔΙΟΝΤΣΟΣ.
sὲ τὸν πρόθυμον ὄνθ' ἀ μὴ χρεῶν ὅρᾶν
σπεύδουντα τ' ἀσποῦδαστα, Πενθέα λέγω,
ἐξιθι πάροιδε δωμάτων, ὄφθητι μοι,
σκευὴν γυναίκος μανιάδος Βάκχης ἔχων
μητρὸς τε τῆς σῆς καὶ λόχου κατάσκοπος:
πρέτεις δὲ Κάδμου ϑυγατέρων μορφὴ μιᾷ.

ΠΕΝΘΕΣ.
καὶ μὴν ὅρᾶν μοι δύο μὲν ἡλιοὺς δοκῶ,
δίσσας δὲ Θῆβας καὶ πόλισμ' ἐπτάστομον

905. ἑτέρα P: ἑτερα Elms.
907. μυριαὶ μυρλίσιων ἐτ' εἰσών P: μυρλαι δὲ μυρλίσιων | ἐτ' εἰσ' Herm.
(Nauck, Kirchf.², Dind., Tyrrell, Wecklein); μ. δ' ἐτι μυρλίσιων εἰσώ
Schoenius; idem coniecit Paleius nisi quod μυρλαῖ dedit.
910. ἡμαρ P: ἡμαρ Elms., Dind., Tyrrell.
  v. 913 uncinis inclusit Tyrrellius ne Euripides δὲ ταὐτὸν εἰπεῖν videre-
tur; quo sit ut Dionysi orationi totidem versiculis Pentheus respondeat.
914. κώφθητι μοι, litterarum concursum parum suavem, praetulit
Herwerden.
916. 'scribendum μητρός γε' Kirchf.  ὅλων ἡ P: ἐκ Herm., καὶ
χοροῦ Hartung. versum spurius esse suspicatur Middendorf.
917. μορφὴ P: μορφὴν Musgr. (Dobracus, Nauck, Kirch.², Paley,
Wecklein).
καὶ ταῦτας ἥμων πρόσθεν ἑγεῖσθαί δοκεῖς 920
cαι σῷ κέρατα κρατὶ προσπεφυκέναι.
ἀλλ' ἦ ποτ' ἡσθα θὴρ; τεταύρωσαι γὰρ οὖν.

ΔΙ. ὁ θεὸς ὀμαρτεῖ, πρόσθεν ὦν οὐκ εὔμενής,
ἐνσπονδος ἥμων νῦν δ' ὀρᾶς ἢ χρῆ σ' ὀρᾶν.

ΠΕ. τί φανομαι δὴτ'; οὐχὶ τὴν Ἰνοῦς στάσιν 925
ἡ τὴν Ἀγανῆς ἑστάναι μητρὸς ἐμῆς;

ΔΙ. αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὀρᾶν.


922. ἦσθ' ἀνὴρ Middendorf.

923—4 primus Dionysio restituit Tyrwhittus. 925. 'nescio an legendum tis' Elms.

926. γ' a correctore additum in P.

927. 'post haec verba versus unus Dionysi, duo Penthei excidisse videntur Kirchhoffio propter violatam stichomythiam. eadem de caussa unius versus defectum post 934 idem notavit' (Dindorf). Weckleinius, Middendorfii potius sententiam amplexus versusum. 929, utpote nequaquam necessarium, damnantis, in versu 931 εἶ ἐδρας in εκ μιτρας mutat, qua coniectura versus ille suspectus mihi quidem defendi videtur; silicet versus ipso servato, nihil inde mutuari necesse est.
ἐτριπιδοὶ

ἀλλ᾽ ἔξ ἔδρας σοι πλοκαμοὺς ἐξέστηκ' ὁδε, ὥς ἔγῳ νῦν ὑπὸ μήτρα καθήμοσα.

ΠΕ. ἐνδοῦν προσεῖων αὐτὸν ἀνασεῖων τ᾽ ἐγὼ καὶ βακχιάζων ἐξ ἔδρας μεθώρμισα.

ΔΙ. ἀλλ᾽ αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει, πάλιν καταστελούμεν ἀλλ᾽ ὦρθον κάρα.

ΠΕ. ἱδον, σὺ κόσμει σοι γὰρ ἀνακελμεθα δῆ.

ΔΙ. ξύναι τε σοι χαλώσι κούχ ἐξῆς πέπλων 935 στολίδες ὑπὸ σφυροίσι τέλουσι σέθεν.

ΠΕ. κάμοι δοκοῦσι παρὰ γε δεξιῶν πόδα: τάνθενδε δ᾽ ὄρθως παρὰ τένωτ᾽ ἔχει πέπλος.

ΔΙ. ἦ ποῦ με τῶν σῶν πρῶτον ἡγήσει φίλων, ὅταν παρὰ λόγον σώφρονας Βάκχας ἴδης; 940

ΠΕ. πότερα δὲ θύρουν δεξιὰ λαβῶν χερὶ ἡ τῇ, Βάκχη μᾶλλον εἰκασθήσομαι;

ΔΙ.ἐν δεξιᾷ χρή χάμα δεξιῶ ποδὶ αἱρεῖν νῦν ἀἰνὸ δ᾽ ὅτι μεθέστηκας φρενῶν.

ΠΕ. ἀρ᾽ ἄν δυναίμην τὰς Κιθαιρῶν πτυχὰς 945 αὐταίσι Βάκχαις τοῖς ἐμοῖς ὀμοῖς φέρεις;

ΔΙ. δύναι ἄν, εἰ βούλοι τὰς δὲ πρὶν φρένας οὐκ εἰχες υγιεῖς, νῦν δ᾽ ἔχεις οίας σε δεῖ.

ΠΕ. μοχλοῦς φέρωμεν ἢ χερῶν ἀναστάσω κορυφαῖς ὑποβαλῶν ὄμοιν ἡ βραχίωνα; 950

930—in margine additos habet P. post 934 unum versum desiderat Kirchf.


ΔΙ. μὴ σὺ γε τὰ Νυμφῶν διολέσης ἱδρύματα
cαὶ Πανὸς ἔδρας, ἐνθ' ἔχει συργύματα.
ΠΕ. καλῶς ἔλεξας· οὐ σθένει νικητέον
γυναίκας, ἐμάταισιν δ' ἐμὸν κρύψω δέμας.
ΔΙ. κρύψει σὺ κρύψω ἥν σε κρυφθήναι χρεῶν 955
ἔλθόντα ἄλιον Μαινάδων κατάσκοπον.
ΠΕ. καὶ μὴν δοκῶ σφᾶς, εὖ λόχμαι ὅριθας ὡς,
λέκτραν ἐχεσθαι φιλτάτοις εὖ ἔρκευν.
ΔΙ. οὐκοῦν ἐπ' αὐτὸ τούτ' ἀποστέλλει φύλαξ·
λήψει δ' ἱσως σφᾶς, ἥν σὺ μὴ ληφθῆς πάρος. 960
ΠΕ. κόμιζε διὰ μέσης μὲ Θηβαίας χθονὸς·
μόνος γάρ εἰμ' αὐτῶν ἀνήρ τολμῶν τὸδε.
ΔΙ. μόνος σὺ πόλεως τῆσδ' υπερκάμμεις, μόνος.
τοιγάρ σ' ἄγωνες ἀναμένουσιν οὕς ἔχρην.
ἦπον δὲ πομπὸς δ' εἰμ' ἐγώ σωτῆρος, 965
κεῖθεν δ' ἀπάξει σ' ἀλλος ΠΕ. ἡ τεκουσά γε.
ΔΙ. ἐπίσημον οὖντα πᾶσιν. ΠΕ. ἐπὶ τὸδ' ἔρχομαι.
ΔΙ. φερόμενος ἥξεις ΠΕ. ἀβρότητ' ἐμὴν λέγεις.
ΔΙ. ἐν χερσὶ μητρός. ΠΕ. καὶ τρυφάν μ' ἀναγκά-
σεις.
ΔΙ. τρυφάς γε τοιάσοδ'. ΠΕ. ἀξίων μὲν ἀπτομαί. 970
ΔΙ. δεινὸς σὺ δεινὸς κατ' δεῖν' ἔρχει πάθη,

951. τῶν vel τῶν P; τὰ H Stephanus.
952. καπνὸς P; Πανὸς Brodæus.
955. κρυφθήναι P; κρυφθήναι ed. Ald.
961. χθονὸς P: πόλεως e Nauckii coniecturæ Wecklein.
962. εἰμ' (εἰμ' Ald.) αὐτῶν P; αὐτῶν εἰμ' Elms. (Dind., Wecklein).

964. ἔχρην P: χρεῶν Hartung, σε χρῆ Fixius et Wecklein; συ
χρεῶν mavult Kirchhoffius, οὕς γε χρῆς Bergmann.
965. εἰμ' P: εἰμ' Ald. σωτηριάς J S Reid collato v. 1047.
968. 'nescio an legendum ἐπὶ λέγεις' Elms.
970. 'vereor ne scripserit ἄξιων γὰρ ἀπτομαί' Herm.
ΕΤΡΙΠΙΔΟΤ

ώστ' οὐρανῷ στηρίζουν εὐρήσεις κλέος.
ἐκτειν', 'Αγαύη, χείρας αἱ θ' ὀμόσποροι
Κάδμου θυγατέρες τὸν νεανίαν ἄγω
τόν δ' εἰς ἀγώνα μέγαν, ὁ νικήσων δ' ἐγὼ 975
καὶ Βρώμιος ἐσται. τάλλα δ' αὐτὸ σημανεῖ.

ΧΟ. ἦτε θοαὶ Λύσσης κόνες ἦτ' εἰς ὄρος,
θίασον ἐνθ' ἔχουσι Κάδμου κόραι,
ἀνωτριήσατε νῦν
ἐπὶ τὸν ἐν γυναικομίμῳ στολά
Μαινάδων * κατάσκοπον λυσσώδη.

976. ἐσταὶ P: ἐστὶ Wecklein. 977. λύσσης P: Λύσσας
Elms., Dind., Tyrrell, Wecklein.

981. μαινάδων κατάσκοπον P: Μ. τὸν κ. Meinekius. — Μ. σκοπὸν
Matthiae. 'κατάσκοπον fortasse pro σκοπὸν ab libario positum est ex v.
956, tres antem syllabae vel ante vel post μαινάδων exciderunt' (Dindorf).
ἐπὶ τὸν Μ. σκοπὸν λυσσώδη Hartung, λ. κατάσκοπον M. Wilamowitz-
Moellendorff (Hermes xiv 179). M. ἄσκοπον σκοπὸν Fixius; M. ἐπὶ
κατάσκοπον Thompson.
μάτηρ πρώτα νυν λευρᾶς ἀπὸ πέτρας ἢ
σκόλοπος ὑψεῖς
dοκεύοντα, Μανιάσιν δ’ ἀπύσει
τίς ὦδε Καδμελών
μαστήρ ὁριδρόμον
ἐς ὄρος ἐς ὄρος ἐμολ’ ἐμολεῖν, ὦ Βάκχαι;
tίς ἄρα νυν ἔτεκεν;
οὐ γὰρ ἐξ αἵματος γυναικῶν ἐφ’
λεινας δὲ τινὸς ὦδ’ ἥ Γοργόνων
Λιβυσσάν γένος.

τῷ δίκα φανέρῳ, τῷ ξιφηφόρῳ
φονεύοσα λαιμῶν διαμπαξ
τὸν ἄθεον ἀνομὸν ἀδικὸν Ἑκίονος
τόκον γηγενῆ.

ὅς ἄδικος γυώμα παρανύμῳ τ’ ὅργαν ἀντιστροφή.

982. ἡ σκότελος Wecklein, cum alioquin σκόλοπος per abusionem idem ac δενδρου significaret; ἡ σκοτέλου iam antea conicerat Hartung. εὐσκόπων Nauck. ann. crit.—πρώτα P: an πρώτα? Thompson.

986. ὁριδρόμων P: οὐριδρόμων ed. Ald.; οὐριον ὁρίων Matthiae (Herm., Dind., Paley); ὄργων ὁρίων Schoenius; ὁριδρόμων μαστήρ Καδ-
μελών Nauck. ann. crit.—an ὁριδρόμων? (Kirchoffius et Tyrrellius), quod verbum, in lexici nonnullis omissum, a Nonno tamen bis saltem (5, 229 et 25, 194) usurpatum esse iam pridem monui. ὁριδρόμων Weck-
lein collatis Supp. 978, Tro. 182. eis...els P: és...és ed. Ald. alterum és ὦδε delere vult Nauckius.


989. ὦδ’ ἐφ’ P: ἐφ’ ed. Ald.

990. δὲ τινὸς ἥ P: δὲ γε τινὸς ἥ ed. Ald. (Elms., Paley); δὲ γέγον’
ὀδ’ Ναυκιος; δὲ τινὸς ὦδ’ ἥ Herm. (Schoenius, Dind., Tyrrell, Kirchf.²,
Wecklein, sed idem ὦδ’ in δ’ γ’ mutandum esse conicicit).

993. 1014. δαιμῶν P: λαιμῶν Tyrwhitt.

996. γῆνον P: τόκου εν v. 1016 Elms.
in v. 997 ὅργαν et v. 998 verba extrema Nauckio suspecta.
περὶ σὰ, Βάκχι', ὄργια ματρὸς τε σᾶς μανεῖσα πραπίδι
tαρακόπω τε λήματι στέλλεται,
σὰν ἀνίκατον ὁς κρατήσων βλαν.
γνώμαιν σώφρον', ἂ θνατοῖς ἀπροφάσιστοις
eἰς τὰ θεῶν ἔφυ,
βροτελαν τ' ἔχεων ἄλωτος βίος.
τὸ σοφὸν οὐ φθονῶ:
χαίρω θηρεύου-
sα τάδ' ἔτερα μεγάλα φανέρ', ἱοντ' ἅεί

998. περὶ (+ τὰ Αld.) βάκχι' ὄργια ματρὸς τε σᾶς P: περὶ (ἐπι Wilamowitz-Moellendorff) σὰ, Βάκχι', ὄργια (ἐργα Elms.) ματρὸς τε σᾶς Scaliger (Tyrrell); π. τὰ β. ὄργια τε θεῶς ματρὸς Wecklein; ματρὸς τε γὰς Burges; ὄργια τε Ματέρος Hartung. 'versus corruptissimus' Kirchhoff.
999. μανείσα P: corregit Brodaeus.
1001. τὰν P: τὸν ed. Ald. τάνικητον Wilamowitz-M. θεῶν post Kayserum Schoenius. βία P: βίαν conicercat quondam Dind., retinuit tamen βίαν. σάν...βίαν Thompson. τὰν...νικάν Wecklein.
'Pelem ? Nauck. ann. crit.'
1002. γνώμαιν σώφρονα θάνατος ἀπροφάσιστος εἰς τὰ θεῶν (ἐι τὰ τε θεῶν Ald.) ἐφι P: σώφρον' ἀδάνατον Matthiae et Tyrrell; σώφρονα θνατοῖς ἀπροφασιστος Heath; ἂ θνατοῖς ἀπροφάσιστος Herm. (Schoenius, Nauck, Paley). θνατοῖς ἀπροφασιστος dubitanter conici, quod Weckleinio quoque placere nuper didici, sed idem maluit γνώμαιν σώ-
φρονα retinere.
'fortasse legendum γνώμαι σώφρων ἂ θνατοῖς ἀπροφάσιστοι εἰς τὰ θεῶν ἔφυ | βροτελῷ γ' ἔχεων ἄλωτος βίω' Thompson.
1004. βροτελῷ...βίος P: βροτελῳ...βίῳ ed. Ald. (Herm.), βροτελαν...βίος Elms. (Nauck, Dindf., Paley, Wecklein). βροτελαίν Schoenius.
1006. τὰ δ' P: τάδ' Heath. θηρεύουσ' ἔτερα (omissio τὰ δ') Nauck. φανερά τῶν ἀεὶ (αἰὲν Ald.) P: φανερά τ’ ὄντ’ Musgr. (Schoenius, Nauck), 'forsan τὸν ἀεὶ' Dobracus; φανερ’ ἀγοντ’ Fixius et Wecklein (fragm. 651), φανερ’ ὄντ’ Thompson. ἅεὶ ἐπὶ] 'hiatus vitiosus, nec brevis in fine versus syllaba recte habet' (Dind.).
φάνηθι ταύρος ἣ πολύκρανος ἴδεῖν ἐπίθεος.
δράκων ἣ πυριφλέγων δράσθαι λέων.
ἴθ', ὁ Bάκχε, θηραγρευτῆ Bακχαν,

1008. ἐπὶ τὰ καλὰ βίον ἡμαρ εἰς νῦκτα τ' εὐαγοῦντ' εὖσεβεῖν, τὰ δ' ἔξω νόμιμα δίκας ἐκβαλόντα τιμᾶν θεοὺς. ἴτω δίκα φανερός, ἴτω ξιφηφόροις φονείουσα λαμὼν διαμπαξ τὸν ἄθεον ἀνομον ἀδικον Ἐχίνονς τόκου γηγενῆ.


1019. ἦ P: 'fortasse ἦ καλ' Dind., ἦτοι Hartung, ἦποι Tyrrell.

γελώντι προσώπῳ περίβαλε 
βρόχον ἐπὶ θανάσιμον 
ἀγέλαν πεσόντι τῶν Μαινάδων.

ΑΓΓΕΛΟΣ.

ὁ δῶμ' ὁ πρὶν ποτ' ἕντυχεις ἀν' Ἔλλαδα, 
Σιδώνιον γέροντος, ὅς τὸ γηγενεῖς 1025 
δράκοντος ἐσπειρ' ὁφεος ἐν γαλα θέρος, 
.aws se sthenáw, doúlos ὁν μέν, ἀλλ' ὁμws. 
[χρηστοίσι δούλοισ συμφορὰ τὰ δεσποτῶν]
ΧΟ. τί ὁ ἐστίν; ἢ Βακχῶν τι μηνύεις νέον;
ΑΓΓ. Πενθεύς ὀλολε, παῖς Ἐχίωνος πατρός. 1030
ΧΟ. ὁνάξ Βρόμιε: θεὸς φαίνει μέγας.
ΑΓΓ. πῶς φής; τί τούτ' ἔλεξας; ἢ ἥπει τοῖς ἐμοῖς

1021—3. τῶν θεαγρετάν | γελώντι προσώπῳ περίβαλε βρόχον θα- 

άσιμον | ἐπ' ἀγέλαν πεσόντα τῶν Μαινάδων, Hartung. verba γελώντι προσώπῳ quae metro incommoda esse vidit Dindorfii, glossa esse 

putat Weckleinius quod vocabulum aliquod rarius e textu extruxerit, verbi causa χαρπώς vel χαρπῶς; locum igitur hunc fere in modum 

restituere conatur, θανάσιμον βρόχον περίβαλε χαρπώς | ἐπ' ἀγέλαν πε- 

σόντα τῶν Μαινάδων. 1022. ἐπὶ θανάσιμον P: θ. ἐπι Φιξισ (Dindf.). 

1023 'fortasse ἐς ἀγέλαν' Kirchf. πεσόντα P: πεσόντι Scaliger 

(Elms., Nauck, Dind., Wecklein).

1024. εὐτυχεῖς P: ἐν υτυχεῖς Heath (Elms., Dind., Paley, Tyrrell, 


ὁφεος P: "Ἀρεος Elms. (Schoenius). "ὁφεον ex Barnesii coniectura 

'etsi non habeo aliud exemplum huius adiectivi' (Hermann); sed ὁφεος 

non solum libri [immo vero, codex unicus], verum etiam Gregor. Cor. 

p. 402, Theodosius ap. Bekk. Anecdota 981, 13, qui diserte propter 

formam ὁφεος h. l. laudant” (Shilleto adv.) 

ἐν γίας Wecklein.

1028. versum hunc, utpote a Med. 54 sumptum, eiciebat Dobraeus 

(Kirchf.). sive τῆς sive τις P: τὰ ed. Ald. ex Med. l. c.

1031. θεὸς φαίνη P: καὶ γὰρ θεὸς φαίνει ed. Ald. ἢναξ Βρόμιε 

θεὸς, θεὸς φ. μ. Herm. (Tyrrell). 

θεὸς ὁφ. φ. μ. Schoenius, Kirchf. 

θεὸς φαίνει νῦν μέγας Paley. ἢναξ ὁ βρόμιε, θεὸς φ. μ. Hartung.
χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;

XO. ευάλω ἔξω μέλεσι βαρβάροις·
ουκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσω.

1035

ΑΓΓ. Θήβαις δ’ ἀνάνδρους ὡδ’ ἄγεις * * * *;

XO. ὁ Διόνυσος ὁ Διόνυσος, οὐ Θήβαι
κράτος ἔχουσ’ ἐμὸν.

ΑΓΓ. συγγυνωστὰ μὲν σοι, πλῆν ἐπ’ ἐξειργασμένοις
κακοίσθα χαίρειν, ὃ γυναῖκες, οὐ καλὸν.

1040

XO. ἐνεπέ μοι, φράσον, τίνι μόρῳ θυήσκει
ἀδικός· ἀδικά τ’ ἐκπορίζων ἀνήρ;

ΑΓΓ. ἐπεί θεράπταε τῇδε Θήβαιας χθονὸς
λυπόντες ἐξέβημεν Ἀσωποῦ ῥοᾶς,
λέπας Κιθαιρώνειον εἰσεβάλλομεν

1045

Πενθεῖς τε κἀγὼ, δεσπότη γὰρ εἰπόμην,
ξένοις θ’ ὃς ἡμῖν πομπὸς ἦν θεωρίας.

πρῶτον μὲν οὖν ποιηρὸν ἱζομεν νάπτος,
τά τ’ ἐκ ποδῶν συγηλὰ καὶ γλώσσης ἀπὸ
σώζοντες, ὑς ὀρῴεμεν οὐχ ὀρῷεμοι.

1050

ἡν δ’ ἄγκος ἀμφίκρημιν, ὕδασι διάβροχον,
πεῦκαισι συσκιάζον, ἔθη Μαινάδες
καθήντ’ ἔχουσαι χεῖρας ἐν τερπνοῖς τόνοις.

αὶ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα

1032. ἭΡ: Ἡ Brunck. 1037. Διόνυσοι οὗ Ῥ: Δίδσ παῖσ, οὗ Weckl.
1037—8. ‘versus ex tribus, ut videtur, dochmiis compositus, sic vel
simili aliquo modo restituendus, ὁ Διόνυσος ὁ Δίδ, οὐκέτι Θήβαι, κράτος
ἔχουσ’ ἐμὸν’ (Dindorf).

et Chr. Pat. 653, ἡγ’, εἰπέ μοι, φράσον, τίνι θυήσκει μόρῳ;
1043. θεράπταε editores priores (Musgr., Elms., Herm.); θεράπταε
rectius recentiores. 1044. ῥοᾶς Ῥ: ῥοᾶς ed. Ald.
1048. πικρὸν Ῥ: ποιηρὸν ed. Ald.; Chr. Pat. 676, πρῶτον μὲν εἰς
χλοηρὸν ἱζον που νάπτοσ. 1049. ἐκποδῶν Ῥ: ἐκ ποδῶν Chr. Pat. 677.
1050. ὀρῷεμεν Ῥ: ὀρῷεμεν Musgr. 1053. καθήντ’ Ῥ: καθήντ’ Elms.
κισσῷ κομήτην αὐθῖς ἐξανέστεφον, 1055
αἵ δὲ ἐκλιποῦσαι ποικὶλῷ ὡς πᾶλοι ζυγᾷ
βακχεῖον ἀντέκλαζον ἀλλήλαις μέλος.
Πενθεύς δὲ τὸ τλῆμων θῆλυν οὐχ ὀρῶν ὀχλον
ἐλέξε τοιάδ' ὁ ξέν', οὕ μὲν ἐσταμεν,
οὐκ ἑξίκνουμαι Μαινάδων ὡσσοις νόθων' 1060
ὀχθον δὲ ἐπεμβὰς ἡ ἐλάτην ἅπασχένα
ἰδοιμ' ἢν ὀρθῶς Μαινάδων αἰσχροφργίαν.
τοῦτευθεῖν ἤδη τοῦ ξένου τι θαυμ' ὀρῶν
λαβὼν γὰρ ἐλάτης οὐράνιον ἀκρον κλάδον
κατήγεν, ἤγεν, ἤγεν eis μέλαιν πέδων' 1065
κυκλοῦτο δ' ὥστε τόξον ἡ κυρτὸς τροχὸς
tόρυν γραφόμενοι περιφοράν ἐλικοδρόμουν

1055. aūtis P: aūthos ed. Ald.
1056. ποικὶλ' suspectum Nauckio. inter ἐκλιποῦσαι et ποικὶl' versum unum excidisse suspicatur Wecklein. ἐμπλέκουσαι ποικὶl' ὡς πᾶλοι ζυγὰ Madvig.
1060. ὡσσοι λύθων P: ὡσσοι νόθων Tyrrell. in 'veteribus codicibus' μόθων scriptum fuisse falsō affirmavit H Stephanus, cuius mendacio decepti alli alia conicerunt, ὡσσοι μόθων Musgr. (Paley), ὡσσοι μόθων Heath (Schoenius), ἑσοὖν μαθεῖν Reiskius; ὡσσον πολὸ Elms., ὡσσος ὡσσον Herm., ὡσσοι ὡχλον Middendorf. Weckleinius, cui quondam νόθον μαθεῖν arriserat, nunc in scriptura codicis ὡσσο νόθων verbam οἰστρημένων (sc. φατρημένων) latere suspicatur. ποθεῦντις ὡς Metzger.
1061. ὡχθον δ' ἐπ' ἐμβάς P: ὡχθον δ' ἐπεμβάς ed. Ald. eis ἐλάτην P: ἦ' λάτην Tyrwhittus (Elms., Dind., Paley, Tyrrell); ἦ ἐλάτην Schoenius (Kirchf., Nauck, Wecklein); ἦ ἐλάτην Herm.
1063. τοῦτοντι̣δ' ὡδ' ἤδη scribendum videtur Kirchhoffio. ξένον ἀθαυμ' ὀρῶ P, τι a correctore inserto: θαυμάσθ' ὀρῶ Nauckius (Kirchf., Tyrrell). θεαμ' ὀρῶ Wecklein.
1066. κυκλοῦται P: κυκλοῦτο ed. Ald. 'fortasse κύκλῳ δ' ἄρ'; Kirchf.
1067. περιφορὰν ἐλκει (Ἐλκη manu sec.) ὡρμὸν P: περὶ φορὰν ἐλκη ὡρμὸν ed. Ald.: ἐλικοδρόμου Reiskius (Dind., Wecklein); ἐλκεδρόμουn Scaliger (Tyrrell).
ΒΑΚΧΑΙ.

ὡς κλών' ὤρειον ὁ ξένος χερῶν ἄγων ἐκαμπτεν εἰς γῆν, ἐργματ' οὐχὶ θυμᾶν ἄρων. 
Πενθέα δ' ἰδρύσας ἐλατίνων Ẃξων ἐπὶ, 1070 ὁρθὸν μεθεὶ διὰ χερῶν βλάστηρ' ἄνω ἀτρέμα, φυλάσσων μὴ ἀναχαιτίσαει νυ. ὁρθὴ δ' ἐς ὁρθὸν αἰθέρ' ἐστηρίζετο ἐξουσα νότοις δεσποτήν εἰς ἡμενον. ὁφθη δὲ μύλλον ἢ κατείδε Μαυνάδας 1075 ὁσον γὰρ οὐτῳ δήλοις ἦν θάσσων ἄνω, καὶ τὸν ξένον μὲν οὐκετ' εἰσοράν παρῆν, ἐκ δ' αἰθέρος φον' τις, ὡς μὲν εἰκάσαι Δίουνυσος, ἀνεβόησεν' ὡ νεάνιδες, ἄγω τὸν ύμᾶς κἀμὲ τάμα τ' ὁργία 1080 γέλων τιθέμενον' ἀλλὰ τιμωρεῖσθε νυ. καὶ ταῦθ' ἀμ' ἡγόρευε καὶ πρὸς οὐρανὸν καὶ γαῖαν ἐστηρίζει φῶς σεμνοῦ τυρός. σύγησε δ' αἰθήρ, σύγα δ' εὐλειμος νάτη φύλλ' εἴχε, θηρῶν δ' οὐκ ἄν ἱκουσας βοην. 1085 αἰ δ' ὤσιν ἥχην οὐ σαφὸς δεδεγμέναι ἐστησαν ὁρθαί καὶ διηνεγκαν κόρας. δ' αὖθις ἐπεκέλευσεν' ὡς δ' ἐγνώρισαν σαφὴ κελευσμὸν Βακχίου Κάδμου κόραι, ἦξαν πελείας ὁκύτητ' οὐχ ἱσσονες 1090


S. B.
ἐτριπίδωτ

ποδῶν ἐχούσαι συντόνοις δρομήμασι, μῆτρὴ Ἀγαίη σύγγοναι θ' ὀμόστοροι τᾶσαι τε βάκχαι: διὰ δὲ χειμάρρου κάτης ἀγμῶν τε ἑτήδων θεοῦ πνοαῖσιν ἔμμανεῖς.

ὡς δ' εἶδον ἐλάτη δεσπότην ἐφήμενον, πρῶτον μὲν αὐτοῦ χερμάδας κραταβόλους ἔρριπτον, ἀντίπυργον ἐπιβάσαι πέτραν,

δ' ξοισί τ' ἐλατίνουσιν ἡκοινίζετο· ἀλλαὶ δὲ θύρσοις ἔσαν δὲ αἰθέρος Πενθέως, στόχον δύστηνον ἀλλ' οὐκ ἤνυτον. κρείσσον γὰρ ψυσ τὴς προθυμίας ἐχὼν καθήστο τλήμων, ἀπορίᾳ λελημμένος.

τέλος δὲ δρυίνους συγκεραυνοῦσαι κλάδους, βίξας ἀνεπάρασσον ἁσιδήρους μοχλοῖς:

ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον, ἔλεξ' Ἀγαίη' φέρε, περιστάσαι κύκλῳ πτόρθου λάβεσθε, Μαινάδες, τὸν ἀμβάτην θῆρ' ὡς ἔλωμεν, μηδ' ἀπαγγείλῃ θεοῦ χοροὺς κρυφαῖς. αἰ δὲ μυρλάν χέρα

1091. ἐχούσαι P: τρέχουσαι (Schoenius) vel δραμοῦσαι Hartung collato Chr. Pat. 2015 (in commentario exscripto). versum interpolatum esse suspicatur Wecklein quod Paleio quoque in mentem venerat.

1096. κραταβόλους P: correctum e Chr. Pat. 667, καλάμῳ κραταβόλῳ ἔβαλλον, ἀντίπυργον ἐλαβάντες πέτραν.

1098. δ' P: τ' post Hermannum omnes.

1099. ἄλλα P: ἄλλα Brodaeus.

1100. τ' ἕχων P: στόχον Reiskius. οὐχ ἤνυτον Elms., auctore Porson ad Phoen. 463.


1103. δρυίνους συγκεραυνοῦσαι (corruptum Nauckio) κλάδους P: συγκραδάνουσαι vel συντραυνοῦσαι Persionus, δρυίνους συντραινοῦσαι κλάδους Hartung (Wecklein).
προσέθεσαν ἐλάτη καξιανέπασαν χθονὸς
υψοῦ δὲ θάσσων υψόθεν χαμαιπτήτης
πίπτει πρὸς οὐδας μυρίοις οἰμώγμασι
Πενθεὺς κακοῦ γὰρ ἐγγὺς ὅν ἐμάνθανε.
πρώτη δὲ μήτερ ἦρξεν ἱερὰ φόνου
καὶ προσπήνει νῦν ὄ δὲ μῖτραν κόμης ἀπὸ
ἐρριψεν, ὡς νυν γνωρίσασα μὴ κτάνοι
τλῆμων Ἀγαύη, καὶ λέγει παρηίδους
ψαύων ἐγὼ τοι, μήτερ, εἰμὶ παῖς σέθεν.
Πενθεὺς, ὅν ἐτεκες ἐν δόμωι Ἐχλόνος.
όκτειρε δ’ ὁ μήτερ μὲ μηδὲ παῖς ἐμαῖς
ἀμαρτίαις παῖδα σὸν κατακτάνης.

ἡ δ’ ἀφρὸν ἐξείσα καὶ διαστρόφους
κόρας ἐλίσουσ’, ὡς φρονοῦσ’ ἄ χρὴ φρονεῖν,
ἐκ Βακχίου κατείχετ’, οὐδ’ ἐπειδῆ νῦν.
λαβοῦσα δ’ ὡλέναις ἀριστερὰς χέρα,
πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος
ἀπεσπάραξεν ἄμοι, οὐχ ὑπὸ σθένους,
ἀλλ’ ὁ θεὸς εὐμάρειαν ἐπεδίδον χεροῖν.
‘Ἰνώ δὲ τάπὲ θάτερ’ ἐξειργάζετο
ῥηγνύσα σάρκας, Λυτονὴ τ’ ὀχλος τε πᾶς

1113 spurium esse censet Nauckius probante Weckleinio.
1114. λειπεὶ Ρ: λειπα correxerunt Dobraiæus et Elms.
1116. κτάνη Ρ: κτάνω Brunck (Nauck, Kirchff., Dind., Paley,
Tyrrell, Wecklein).
1119. ‘fortasse Ἐχλόν’ Wecklein.
1121. σπέρμα σὸν Wecklein, qui ad locum Med. 816 provocat ubi
PC sōν σπέρμα, ceteri codices sō παίδε vel (uti hic Ρ et C) sōν παίδα
habent.
1123. χρὴ Ρ (Nauck, Kirchff., Weeklein): χρὴν ceteri omnes
Brunckium secuti.
1124. βακχεῖου Ρ: βακχλου ed. Ald.
1125. ‘ἀν ὡλένης?’ Kirchff. ὡλέναις χεῖρ ἀριστερὰρ Bothius,
ἐν ὡλέναις δ’ ἀριστερὰν χέρα Mekler.
ἐπεὶ ὑπὲρ Βακχών ἤν δὲ πᾶσ’ ὁμοῦ βοή, ὁ μὲν στενάζων ὅσον ἔτύγχανεν πνέων, αἱ δ’ ἥλαλαξον. ἐφερε δ’ ἢ μὲν ὀλένην, ἢ δ’ ἱχνος αὐταῖς ἄρβυλαις: γυμνοῦντο δὲ πλευραὶ σπαραγμοῖς: πᾶσα δ’ ἡματωμένη 1135 χεῖρας, διεσφαίριζε σάρκα Πενθέως.

κεῖται δὲ χωρίς σῶμα, τὸ μὲν ὑπὸ στύφλων πέτρας, τὸ δ’ ἱλας ἐν βαθυζύλῳ φόβῃ, οὐ ράδιον ξήτημα: κράτα δ’ ἀθλιον, ὅπερ λαβούσα τυγχάνει μὴτηρ χερῶν, 1140 πτῆξας’ ἐπ’ ἄκρον θύρσον ὃς ὀρεστέρου φέρει λέοντος διὰ Κιθαιρώνος μέσου, λυπούν’ ἀδελφᾶς ἐν χροοίσι Μαινάδων.

χωρεῖ δὲ θῆρα δυστόμῳ γαυρωμενή τειχέων ἐσω τῶν, ἀνακαλοῦσα Βάκχιοι 1145 τῶν ἔγγυςυναγόν, τῶν ἐμεργάτην ἠγρας τῶν καλλίνικοι, ἦ δάκρυα νικηφορεῖ.

ἐγὼ μὲν οὖν τῇ τῇ ἐκποδῶν τῇ ἔμμορφῳ ἀπειμ’, Ἀγαύην πρὶν μολεῖν πρὸς δῶματα. τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν 1150


1134. γυμνοῦσι δὲ πλευρὰ Πιερσόνιος et Porsonius; γυμνοῦτε δὲ πλευρᾶς Herm. 1136. διεσφαίριζε σάρκα P: διεσφαίριζε σάρκας ed. Ald.


1147. ‘scribendum aut (cum Heathio) ἦ (Sch., Weckl.), aut quod verum puto, ἦ’ Kirchf.1 φ Reiskius. νικηφορεῖ P: νικη φέρει Hartung.

1148. τῇ’ addidit Reiskius.
κάλλιστον' οἶμαι δ' αὐτὸ καὶ σοφῶτατον
θυητοῖς εἰναι χρήμα τοῖς χρωμένοις.

ΧΟ. ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ξυμφορὰν
τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως,
ὅς τὰν θηλυγευὴ στολὰν
νάρθηκά τε πιστὸν "Αἰδαν
ἐλαβεν εὐθυρσον,

1151. γ' αὐτὸ P: δ' αὐτὸ Chr. Pat. 1146 et Orion Anth. 4 p. 55;
ταύτῳ Reiskius.
1152. χρήμα P et Chr. Pat. 1147: κτῆμα Orion u. s. (Kirchf.,
Nauck, Wecklein).
1155. Πενθέως P: τοῦ Π. ed. Ald.
1157. τε πιστὸν "Αἰδαν P:
τε, πιστὸν "Αἰδα—ταῦρον Herm.
Βιστούλιων Tyrwhitt, τ' ἐπὶ στοναχαῖς? Kirchf. κισσοχαλταν collato
1055 Ingram, ἐπακτὸν "Αἰδαν Tyrrell. forsan aut προὕτον "Αἰδαν aut βάκ-
τρον vel κέντρον "Αίδα. πιστὸν "Αίδα (pignus vel omen mortis)? J S Reid.
ταῦρον προηγητήρα συμφοράς ἔχων. Βάκχαι Καδμείαι, τὸν καλλίωτον κλεινὸν ἕξεπράξατε εἰς γόνον, εἰς δάκρυα. καλὸς ἄγων, ἐν αἴματι στάζονσαν χέρα περιβαλεῖν τέκνου.

ἀλλ' εἰσορῶ γὰρ εἰς δόμους ὀρμωμένην Πενθέως 'Ἀγαύην μητέρ' ἐν διαστρόφους ὁσσοίς, δέχεσθε κώμον εὐίον θεοῦ.

ΑΓΑΘΗ.

'Ασιάδες Βάκχαι, ΧΟ. τί μ' ὁροθύνεις ὡ; ΑΓ. φέρομεν ἔξ ὄρεος ἐλικα νεότομον ἐπὶ μέλαβαρα,
μακάριον θήραν.

ΧΟ. ορῶ καὶ σε δέξομαι συγκωμον.

ΑΓ. ἐμαρψα τύνδ' ἀνευ βρόχων

λέοντος — — νέον ἰνν, ὡς ὅραν πάρα.

1175

ΧΟ. πόθεν ἐρήμιάς;

ΑΓ. Κιθαίρων ΧΟ. τί Κιθαίρων;

ΑΓ. κατεφόνευσέν υν.

ΧΟ. τίς ἀ βαλοῦσα πρότα; ΑΓ. ἐμῶν τὸ γέρας.

ΧΟ. μάκαιρ’ Ἀγαύη ΑΓ. κληξόμεθ’ ἐν θιάζουσ. 1180

ΧΟ. τίς ἄλλα; ΑΓ. τὰ Κάδμου ΧΟ. τί Κάδμου;

ΑΓ. γένεθλα

μετ’ ἐμὲ μετ’ ἐμὲ τοῦδ’ ἐθυγε θηρός. εὐτυχῆς γ’ ἂδ’ ἄγρα.

ἀντιστροφή.

μέτεχε νυν θοίνας. ΧΟ. τί μετέχω τλάμων;

ΑΓ. νέος ὁ μύσχος ἄρ-

τι γένυν ὑπὸ κόρυθ’ ἀπαλότριχα

1185


1172. ὄρο τε...συγκωμος, ὅ Herm. γε et ὃ addidit Ald., om. Π.

1173. ἱακαναμ post βρόχων indicavit Canterus’ (Dind.).

1174. νῦν Π: λὖν Stephanus, rectius λὐν Brunck. quem securi sunt

omnes praeter Weckleinum, qui coniecit λέοντος − − − νέον ἰνν

collato Iph. T. 1239 ubi φέρει νῦν corruptum est e φέρε δ’ ἰνν.

1179. πρῶτα Π: πρῶτα γε Ald.; πρῶτα post Herm. omnes, praeter Schoenium qui πρῶτα γ’ ἐμὸν τὸ γέρας Agavae tribuit. ἐμὸν ἐμὸν Π:

ἐμὸν semel Plut. Crass. 33 (quem securi sunt omnes).

1181. ἈΓΑ. ante τὰ Κάδμου primus addidit Heathius.

γένεθλα bis Π: correxit Heathius.

1183. εὔτυχῆς (εὔτυχεῖσ a correctore) τάδ’ ἄγρα Π: ΧΟ. εὔτυχεῖσ τάδ’ ἄγρα ed. Ald. (Elms., Herm., Wecklein, ΑΓ... Sch.); εὔτυχῆς γ’ ἂδ’ ἄγρα Nauck (Kirchf.², Dind., Paley, ΧΟ. Tyrrell).

1184. τλάμων Hartung.
κατάκομοιν θάλλει.

ΧΟ. πρέπει γ' ώστε θήρ άγραυλος φόβη.

ΑΓ. ο Βάκχιος κυναγέτας
σοφος σοφώς ἀνέπηλ' ἐπὶ θήρα
tοῦδε Μαινάδας.

ΧΟ. ο γάρ ἀναξ ἀγρεύς.

ΑΓ. ἐπαινεῖς; ΧΟ. τί δ' ἐπαινῶ;

ΑΓ. τάχα δὲ Καδμεῖοι

ΧΟ. καί παῖς γε Πενθεύς ματέρ' ΑΓ. ἐπαινέσεται,

ΧΟ. λαβούσαν άγραν ΑΓ. τάνδε λεοντοφυή

ΧΟ. περισσ̣αν ΑΓ. περισσ̣ως. ΧΟ. ἀγάλλει; ΑΓ.
γέγηθα

μεγάλα μεγάλα καὶ

φανερὰ τάδ' άγρα κατειργασμένα.

ΧΟ. δείξον νυν, ὃ τάλαινα, σὴν νικηφόρον

ἀστοίσιν άγραν ἢν φέρουσ' ἐλήλυθας.

1187. βάλλει P: θάλλει Musgr. (Schoenius, Kirchf.², Nauck, Dindf., Tyrrell, Wecklein).

1188. ΧΟ. primus addidit Tyrwhitt. πρέπει γάρ ώστε θηρὸς

άγραυλον φόβῳ (φόβῃ Brodaets, φόβῃ alii) P: πρέπει γ' ώστε θήρ άγραυλος

φόβῃ Kirchf. (Tyrrell, Wecklein).

1189. βακχείος P: corr<u>exit</u> Ald.

1190. σοφὸς σοφῶς P: σοφός σοφός post Brunckium omnes.

ἀνέπηλεν P: ἀνέπηλ' Dind. (Tyrrell, Wecklein).

θήρα
tοῦδε P: θήρα τοῦδε (Elms., Paley); θήρα τοῦδε Herm. (Schoenius, Nauck, Kirchf.², Dind., Tyrrell, Wecklein).

1192. 'qu. ἄγρευς' Dobraeus.

1193. τί δ' addidit ed. Ald.; omiserat P: 'vel sic vel τί σ' ἐπαιν̣ω

legendum videtur' Kirchf.

1194. δὲ καὶ P: δὲ Ald.

1195. 'καὶ παῖς—περισσ̣ως choro, ἄγάλλη Agavae, reliqua choro

tribuit P: corr<u>exit</u> Herm., partim aliis praeuentibus' (Dindf.). ἐπαι

νεύσεται P: corr<u>exit</u> Ald.

1196. λεοντοφυή P: -ά Dind. (Tyrrell).

1197. περισσ̣ῶς P: περισσ̣αν Brodaeus.


ΑΓ. γέγηθα—φανερὰ τάδε ΧΟ. γὰ κατειργασμένα Kirchf.²; ΧΟ. post γὰ

transluit Wecklein.

.AF. ὁ καλλιτυργὸς ἄστυ Θηβαίας χθόνος

ναύοντες, ἔλθεθ' ὡς ἴδητε τὴν ἄγραν,

Κάδμου θυγατέρας θῆρας ἦν ἡγείσαμεν

οὔκ ἄγυλωτος Θεσσαλῶν στοχάσμασιν, 1205

οὗ δικτύοισιν, ἀλλὰ λευκοπήχεσι

χειρῶν ἀκμαῖσι. κατὰ κομπάξεων χρεῶν

καὶ λογχοποίουν ὄργανα κτάσθαι μάτην;

ἡμεῖς δὲ γ' αὐτὴ χειρὶ τόνδε θ' εἴλομεν

χωρὶς τε θηρῶν ἀρθρὰ διεφορήσαμεν. 1210

ποὺ μοι πατὴρ ὁ πρέσβυς; ἐλθέτω πέλας.

Πενθεῖς τ' ἐμὸς παῖς ποὺ 'στιν; αἰρέσθω λαβῶν

1203. ἰδεῖτε ὁ P: ἰδεῖτε ed. Ald.
1205. ἄγυλωτοῖς P: ἄγυλητοῖς; Nauck. ann. crit. (Dind., Tyrrell, Weckl.).
1207. κατὰ κομπάξεων P et editores omnes: malim κατ' ἀκοντίζεων.
χρεῶν...μάτην P: transponit Nauck (Wecklein).
1208. ἐργ' ἀναρτάσθαι J Hilberg.
1209. δὲ ταύτῃ P: δὲ γ' αὐτῇ Kirchf.2 (Wecklein). τόδε P: τόνδε ed. Ald:
1210. χωρὶς τε θηρῶν P: χωρὶς σιδῆρον τ' Pierson; χωρὶς τε γ' ἄθερος

(praeunte Ruhnkenio qui χωρὶς ἄθηρος coniecerat) Wecklein (ἄθηρ' ἐπίδο-

ρατίς, ἄκις, δοῖς); χωρὶς τε δοῖδος Wilamowitz-Moellendorff.
1212. αἰρέσθω P: αἰρέσθω Portus.
ΕΤΡΙΠΙΔΟΤ

πηκτών πρὸς οἴκους κλιμάκων προσαμβάσεις, ως πασσαλεύση κράτα τριγλύφους τόδε λέοντος ὃν πάρειμι θηράσασ' ἐγώ.

ΚΑΔΜΟΣ.

ἐπεσθε μοι φέροντες άθλιον βάρος Πενθέως, ἐπεσθε, πρόσπολοι, δόμων πάρος, οὐ σῶμα μοχθῶν μυρίως ξητήμασι φέρω τόδε εὐρών ἐν Κιθαιρώνος πτυχαίς διασπαρακτῷν, κούδεν ἐν ταύτῳ πέδῳ λαβών, ἐν ὕλῃ κείμενον δυσευρέτῳ. ἥκουσα γάρ τοῦ θυγατέρων τολμήματα, ἦδη κατ᾿ ἀστυ τειχέων ἔσω βεβῶς σὺν τῷ γέροντι Τειρεσία Βακχῶν πάρα πάλιν δὲ κάμψας εἰς ὅρος κομίσομαι τὸν καθανόντα πᾶδα Μαινάδων ὕπο. καὶ τὴν μὲν Ἀκταλων Ἀρισταίῳ ποτὲ τεκούσαν εἰδοὺ Αὐτοῦ Ἰνώ θ' ἁμα ἔτ' ἀμφὶ δρυμοῦ οἰστροπλήγας ἀθλίας,

1213. πλεκτῶν Ρ: πηκτῶν ex Phoen. 491 Barnesius, quod confirmat Chr. Pat. 1263, πηκτᾶς κλιμάκας. πρὸς οἴκῳ Scaliger, πρὸς οἴκοις Barnes.

1214. τριγλύφους κάρα τόδε Shilleto (in Thuc. I 14 § 4).
1216. άθλιον δέμας? Nauck. ann. crit.
1217. δόμων πέλας dubitanter conicit Wecklein collato Η. Φ. 139.
1218. μοχθῶν vulgo: μόχθων Wecklein. 1219. κιθαρών Ρ.
1220. 'lege pæsôn cum Reiskio,' Dobraeus.
1221. δυσευρέτῳ Ρ: δυσευρέστου Reiskius, δυσευρέτου Dobraeus et Hermannus. versus Nauckio et Weckleinio suspectus.
τὴν δ' εἰπέ τις μοι δεύρο βακχεῖν ποιῶν 1230
στείχειν Ἀγαίῃ, οὖδ' ἀκραντ' ἥκουσαμεν·
λεύσων γὰρ αὐτήν, ὡψιν οὐκ εὐδαίμονα.

ΑΓ. πάτερ, μέγιστον κομπάσαι πάρεστι σοι,
πάντων ἀρίστας θυγατέρας σπείραι μακρῷ
θυντῶν ἀπάσας εἰπτον, ἐξόχωσ δ' ἐμέ, 1235
ἡ τὰς παρ' ἱστοῖς ἐκλιποῦσα κερκίδας
eis μείζων ἄκω, θῆρας ἀγρεύειν χεροῖν.
φέρω δ' εὖ ἀλέναισιν, ὡς ὅρας, τάδε
λαβοῦσα τάριστεία, σοίσι πρὸς δόμωις
ὡς ἂν κρεμασθῆ σοῦ δὲ πάτερ δέξαι χερῶν· 1240
γαυρούμενοι δὲ τοῖς ἐμοῖς ἀγρεύμασι
κάλει φίλους εἰς δαίτα· μακάριος γὰρ εἰ,
μακάριος, ἡμῶν τοιάδ' ἐξειργασμένων.

ΚΑ. ὁ πένθος οὖ μετρητὸν οὐδ' οἶον τ' ἰδεῖν,
φόνον ταλαίναις χερῶν ἐξειργασμένων. 1245
καλὸν τὸ θύμα καταβαλοῦσα δαιμοσιν
ἐπὶ δαίτα Θῆβας τάσδε κάμὲ παρακαλεῖς.
οἴμοι κακῶν μὲν πρῶτα σῶν, ἐπειτ' ἐμῶν'
ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μέν, ἀλλ' ἂγαν
Βρόμιος ἀναξ ἀπώλεσ' οἰκείοις γεγώς. 1250

ΑΓ. ὡς δύσκολον τὸ γῆρας ἀνθρώπων ἐφυ

1230. τὴν δ' P: τὴν δ' Barnes.
1232. αὐτὴς P (Matthiae, Kirchf.¹, Tyrrell); αὐτὴν, Scaliger, Kirchf.², ceteri. Elmsleio 'parum referre' videtur.
1240. ἂν κρεμασθῇ P: ἀγκρεμασθῇ Herm. (Dind.).
1241. ἔμηδ' P: ἐμώδ' ed. Ald.
1245. ἐξειργασμένων, littera ω duobus punctis notata, P: -μένων Ald.
versum interpolatum esse existimat Middendorf, probante Weckleinio.
1246. καλὸν πρόθυμα ? Wecklein.
κλύουσ αν ουν τι κακοκριναι αν σαφδος;
ΒΑΚΧΑΙ.

ΑΓ. ός ἐκλέλησμαι γ' ἀ πάρος εἰπομεν, πάτερ.
ΚΑ. εἰς ποίον ἡλθες οἴκου ὑμεναίων μέτα;
ΑΓ. σπαρτᾶς μ' ἐδωκας, ός λέγουσ', Ἐχίονι.
ΚΑ. τίς οὖν ἐν οἴκου παῖς ἐγένετο σφ' πόσει; 1275
ΑΓ. Πευθεύς, ἐμὴ τε καὶ πατρὸς κοινωνία.
ΚΑ. τίνος πρόσωπων δὴ ἐν ἀγκάλαις ἔχεις;
ΑΓ. λέωντος, ός γ' ἐφασκον αἰ θηρόμεναι.
ΚΑ. σκέψαι νυν ὅρθως, βραχύς ὁ μόχθος εἰσιδεῖν.
ΑΓ. ἔα, τι λεύσω; τί φέρομαι τὸδ' ἐν χεροῖν; 1280
ΚΑ. ἀθρησον αὐτὸ καὶ σαφέστερον μάθε.
ΑΓ. ὁρῶ μέγιστον ἄλγος ἡ τάλαιν' ἐγώ.
ΚΑ. μῶν σοι λέοντι φαίνεται προσεκέναι;
ΑΓ. οὐκ' ἄλλα Πευθέως ἡ τάλαιν' ἔχω καρά.
ΚΑ. φιμωγμένου γε πρόσθεν ἢ σὲ γνωρίσαι. 1285
ΑΓ. τίς ἐκτανέν νυ; πῶς ἐμάς ἠλθεν χέρας;
ΚΑ. δύστην' ἀλήθει, ός ἐν οὐ καιρῶ πάρει.
ΑΓ. λέγ', ός τὸ μέλλον καρδία πηδημ' ἔχει.
ΚΑ. σύ νυν κατέκτας καὶ κασίγνηται σέθεν.

1273. ὑμεναίων Ρ: ὑμεναίων Scaliger.
1275. 'fortasse σὸς πόσει' Kirchf.
1276. ἐμοὶ Ρ: ἐμὴ ed. Ald. ἐμὴ...κοινωνία Hartung.
1279. νῦν Ρ: νῦν ('nescio an praestet νῦν'), Elms.
1280. φέρομαι Ρ: φέρομεν Elms.
1281. αὐτὸς Reiskius: αὐθίς vel αὐτὲ Dobreaeus.
1283. προσεκέναι Ρ: προσεκέναι Brunck.
1289. κασίγνητοι Ρ: κασίγνητα Barnes, κασίγνηται Markland quod omnes receperunt.
ΑΓ. ποῦ δ’ ὥλετ᾽; ή κατ’ οἶκον; ή ποίοις τόποις; 1290
ΚΑ. οὕτερ πρὶν Ἀκταίωνα διέλαχον κύνες.
ΑΓ. τί δ’ εἰς Καθαίρων ἤλθε δυσδαίμων ὅδε;
ΚΑ. ἐκερτάμει θεόν σάς τε βακχείας μολὼν.
ΑΓ. ἡμέις δ’ ἐκείσε τίνι τρόπῳ καθήραμεν;
ΚΑ. ἐμάνητε, πᾶσα τ’ ἐξεβακχεύθη πόλις. 1295
ΑΓ. Διώνυσος ἡμᾶς ὥλεσ’, ἀρτί μανθάνω.
ΚΑ. ὑβριν γ’ ὑβρισθείς; θεόν γὰρ οὐχ ἤγεισθε νῦν.
ΑΓ. τὸ φίλτατον δὲ σῶμα ποῦ παιδὸς, πάτερ;
ΚΑ. ἐγὼ μόλις τόδ’ ἐξερευνήσας φέρω.
ΑΓ. ἡ πᾶν ἐν ἄρθροις συγκεκλημένον καλῶς; 1300

1290. ἦν ποίοις τόποις coniecit Wecklein.
1291. Ἀκταίωνα P: Ἀκτέωνα Dind. (Tyrrell).
1308. Φ] δὲ superscriptum in P. ἀνέβλεπεν P: ἀνέβλεψ' Dobraeus et Elmsleius.
ούδεις ύβρίζεων ἤθελεν εἰσορῶν τὸ σὸν κάρα: δίκην γὰρ ἀξίαν ἐλάμβανες.

νῦν δ' ἐκ δόμων ἀτίμους ἐκβεβλήσομαι ὡς Κάδμος ὁ μέγας, ὁς τὸ Ὡμβαίων γένος ἐσπερα καξίμησα καλλιστον θέρος.

ω φίλτατ' ἀνδρῶν, καὶ γὰρ οὐκέτ' ἄν ὃμως τῶν φιλτάτων ἐμοῦ ἀριθμήσει, τέκνον, οὐκέτι γενεῖον τοῦδε θυγαγών χερί, τὸν μητρός αὐδῶν πατέρα προσπτύξει, τέκνον, λέγον τίς ἄδικει, τίς σ' ἀτιμάζει, γέρον; τίς σήν ταράσσει καρδίαν λυπηρός ἄν;

λέγ', ὡς κολάζω τὸν ἄδικοντά σ', ὁ πάτερ. νῦν δ' ἄθλιος μὲν εἰμ' ἐγώ, τλήμων δὲ σύ, οἰκτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.

εἰ δ' ἐστίν ὡστὶς δαίμονων ὑπερφρονεῖ, εἰς τοῦτο ἄθροισας θάνατον ἤγείσθω θεοῦ.

ΧΩ. τὸ μὲν σὸν ἀλγῶ, Κάδμε σῶς δ' ἔχει δίκην παις παιδὸς ἀξίαν μὲν, ἀλγείνην δὲ σοι.

ΑΓ. ὁ πάτερ, ὅρᾶς γὰρ τὰμ' ὅσῳ μετεστράφη

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1312. ἐλάμβανεν Π: ἐλάμβανες Hermannus ad Or. p. 65 (Wecklein); ἐλάμβαν' ἀν Heathius; 'ἀν ἐλαβεν ἀν Elms. Med. p. 150, ipse cogitabam de γ' ἀν vel potius τὰν' (Dobracæus).

1317. τέκνων Π: τέκνων Reiskius.

1318. θιγγάνω Π: θιγγάνων Brodæus.

1320. τίς σ' ἄδικει Π: τίς ἄδικει Barnæs.

1329. post hunc versum lacunam versuum haud paucorum primus indicavit Tyrwhittus qui versum unum e schol. in Ar. Plut. 907 Euripidi reddidit, ei μὴ γὰρ ἔδων ἐλαβον εἰς χέρας μύσος; Agavae orationem nobis deperditam commemoravit Apsines rhetor a Musgravio primum laudatus (ed. Walz Χ 587, 590); integrum codicem usurpavit Christi Patientis auctor, qui e numero versuum deperditorum complures in usus
Luciani *Pis- lakioston en petrais év ephésbain mónon. cator § 2.*

* C. P. 1312 πῶς kai wv ἡ δύστηνος εὐλαβομένη
1313 πρὸς στέρνα θῶμα; τίνα (δὲ) θηρησω τρόπον;
Schol. in Ar. ei μη γαρ ἓδων ἐλαβον εἰς χεῖρας μύσος
Plutum 907.*

* C. P. 1256 κατασπάσασθαι πᾶν μέλος — — —
1257 κυνοῦσα σάρκα ἀστερ ἔξεθρεψάμην.
1466 φέρ', ὦ γεραίε, κράτα τοῦ τρισαθλίου
1467 ὲρθῶς προσαρμόσωμεν, εὐτονον (?) δὲ πᾶν
1468 σοῦ ἐξακριβώσωμεν εἰς ὄσον πάρᾳ.
1469 ὦ φιλτατον πρόσωπων, ὦ νέα γέννα,
1470 ἰδοὺ καλύπτα τῦδε σὸν κρύπτω κάρα
1471 τὰ δ' αἰμόφυρτα καὶ κατηλοκισμένα
1472 μέλη

* DIΩΝΥΣΙΩC.

* 1664 εἰς δεσμάς τ' ἢλθε καὶ λόγων ὑβρίσματα.
1663 τοίγαρ τέυνηκεν ὅν ἐχρήν ἥκισθ' ὑπο.
1667 καὶ ταύτα μὲν πέσωνεν οὕτος (ἐνδίκως).
1668 ἢ δ' αὖ παθεῖν δεὶ λαῦν (?) ὦ κρύψῳ κακά.
* 1674 λυπεῖν πόλιν τίνοις αὐξον μιᾶςματος
1675 (ὅσιαν) τινοῦσας τῶδ' ὅν ἐκτεῖναι δίκην
1676 καὶ μηκέτ' ἐσιδεῖν9 πατρίδ' οὐ γὰρ εὐσεβὲς.
* 1690 αὐτὸς δ' ἄ μέλλεις10 πῆματ' ἐκπλήσσει, φράσῳ.

suos convertit, quorum duo indicavit Porsonus πῶς καὶ wv ἡ δύστηνος εὐλαβομένη πρὸς στέρνα θῶμα; τίνα (δὲ) θηρησω τρόπον; plures eruer conatus est Kirchoffius in Philologo viii 78, quos, habito tamens delectu quodam, Weckleinius in contextum revocavit.

1 Auctor Christi Patientis more suo scripsert. ὡτος καταστάσαιμ (sic) και σύμπαν μέλος (cf. ib. 1315), corretit Wecklein. 2 τὸν τρισόλβον auctor C. P. (correxit Burges). vv. 1466—8, 70, Weckleinius consulto(ut videtur)
drákwν γενήσει μεταβαλῶν, δάμαρ τε σῇ 1330 ἐκθηριωθεῖον ὄφεος ἀλλάξει τύπον, ἦν Ἄρης ἔσχες Ἀρμονίαν θυητῆς χενῶς. ὁχὸν δὲ μόσχων, χρησμὸς ὡς λέγει Δίως, ἐλὰς μετ' ἀλόχου, βαρβάρων ἤγομενοις. πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι 1335 τόλεις ὅταν δὲ Δοξίου χρηστήριον διαρπάσωσι, νόστον ἀθλιον πάλιν σχήσουσι σὲ δ' Ἄρης Ἀρμονίαν τε ρύσεται μακάρων τ' ἐς αἰαν σὸν καθιδρύσει βλον. ταύτ' οὐχὶ θυητοῦ πατρὸς ἐκχεγαγὼς λέγω 1340 Διόνυσος, ἀλλὰ Ζηνὼς εἰ δὲ σωφρονεῖν ἐγνωθ', ὅτ' οὐκ ἥθελετε, τὸν Διὸς γόνον εὐδαιμονοῖτ' ἀν σύμμαχοι κεκτημένοι.

omisit. 3 Maluit Weckleinius, versibus duobus (1469 et 921) in unum conflatis, ex altero loco ὥ φιλτάρῃ πρόσοψις adsumere, quae verba etiam in Hel. 636 leguntur. 4 Auctor Chr. Pat. σῦν...κάταν (initio versus ὥ παί scripsit Burges). 5 Eur. Suppl. 826, κατὰ μὲν δυνξὶν ἥλοχισμὲν.  6 Auctor Chr. Pat. λόγους ἐμπαιγμάτων (mutavit Wecklein); etiam in v. 446 εἰς δεσμᾶ τ' ἕλθε. 7 idem οὐκ ἄκων et 8 ἰδεῖν (utrumque corregit Kirchhoff). 9 Auctor Chr. Pat. δίκην τίνος τῶν ἐκτεινὼν φθόνων (θείος Burges): δίκην transposui et ὅσιαν scripsi, quod confirmant Tro. 1315, ὅσων ἀνωσίους σφαγαῖν et Or. 500, αἴματος δίκην ὁσίαν διόκουν. 10 idem oūτοσ δ' α μέλλει: corregit Kirchhoff.

1330. versum hunc Euripidi primus restituit Matthiae e schol. in Dionysium Perieg. v. 391, ubi cum sequentibus duobus citatur.
1331—2 inter se transponit Wecklein, praeemente Schoenio.
1339. ἐγκαθιδρύσει Burges (Chr. Pat. 1754). βιον P: δέμας conicet Nauckius.
1342. ὅρ' P: ὅν Nauck. ann. crit.

S. B.
ΑΓ. Διόνυσε, λυσσόμεσθά σ', ἡδικήκαμεν.
ΔΙ. οὐ̣ψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἔχρην, οὐκ ἦδετε. 1345
ΑΓ. ἐγνώκαμεν ταύτ' ἀλλ' ἐπεξέρχει λίαν.
ΔΙ. καὶ γὰρ πρὸς ὑμῶν θεὸς γεγος ὑβριζόμην.
ΑΓ. ὀργάς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.
ΔΙ. τάλαι τάδε Ζεὺς οὐμός ἐπένευσεν πατήρ.
ΑΓ. αἰαὶ, δέδοκται, πρέσβυ, τλήμονες φυγαί. 1350
ΔΙ. τι δήτα μέλλεθ' ἀπερ ἀναγκαῖως ἔχει;
ΚΑ. ὃ τέκνων, ὡς εἰς δεινὸν ἠλθομεν κακῶν,

σύ θ' ἢ τάλαινα σύγγουν τε σαλ [φίλαι],
ἐγὼ θ' ὃ τλήμων βαρβάρους ἄφιξομαι
gέρων μέτοικοι: ἐπὶ δὲ μοῦστι θεόφατον 1355
eἰς Ἐλλάδ' ἀγαγεῖν μυγάδα βάρβαρον στρατόν
καὶ τὴν Ἀρεως παῖδ' Ἀρμονίαν δάμαρτ' ἐμὴν

1344. λυσσόμεθα P et Chr. Pat. 2557 ubi trium codicum scripturam
in λυσσόμεθα correcit Duebnerus: λυσσόμεθα ed. Ald.
1344, 6, 8. Agavae restituit Elms., Cadmo dederat P,
1345. ἐμέθεθ'...εὐδετε P: ἐμάθεθ'...ηδετε ed. Ald.  'ηδετε (in
codice ἡδεται scriptum) ex hoc versus attulit Antiatt. Bekkeri p. 98' (Dind.).
δ' ἔχρην P: δὲ χρῆν Weckleim (ut antea, 26).
1347. ἡμῶν P; ἡμῶν Victorius.
1349. τάγε P: τάδε ed. Ald. ἐπήνευσεν P a manu prima, unde
ἐμὸς ἐπηνεύσεν Nauckius in ann. crit.; ἐπένευσεν P correctus, quod omnes
in textum admisserunt.
1350. τῆλμονες P: correcsit Ald.
1351 per incuriam omisit ed. Ald., e codice primus revocavit
Elms.
1353. τε σαλ P: τε σαλ φίλαι ed. Ald., τε παῖς τε σὸς Hartung
(Dind.); παῖς τε σύγγονοι τε σαλ Herm.; σύγγονοι θ' ὁμόσποροι Weck-
leim, praeunte Fixio. versus ipsum spurium esse censet Paleius; post
versum lacunam suspicatur Wecklein.
1355. μοι τὸ P: μοῦστι Haupt (Dind., Kirchf.2, Wecklein).
ἐστι γὰρ τὸ θέσφατον Chr. Pat. 1670.
δράκων δρακαίνης σχήμα ἔχουσαν ἀγρίας
άξω 'πλ βωμοὺς καὶ τάφους Ἐλληνικούς,
ήγούμενος λόγχαισιν' οὔδε παύσομαι 1360
κακῶν ὁ τλήμων, οὔδε τὸν καταβάτην
'Αχέροντα πλεύσας ἴσυχος γενήσομαι.

ΑΓ. οὐ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεύξομαι.

ΚΑ. τὶ μ’ ἀμφιβάλλεις χερσίν, οὐ τάλαινα παῖ,
όρνις ὀπίως κηφήνα πολιόχρων κύκνος; 1365

ΑΓ. ποῖ γὰρ τράπωμαι πατρίδος ἐκβεβλήμενή;

ΚΑ. οὐκ οἶδα, τέκνον μικρὸς ἐπίκουρος πατήρ.

ΑΓ. χαίρ’, οὐ μέλαθρον, χαίρ’, οὐ πατρία
πόλις’ ἐκλείπω σ’ ἐπὶ δυστυχία
φυγάς ἐκ θαλάμων.

ΚΑ. στειχεῖ νύν, οὐ παῖ, τὸν Ἀριστολού
* * * * *

ΑΓ. στένομαι σε, πάτερ. ΚΑ. κάγω σέ, τέκνον,
καὶ σῶς ἐδάκρυσα κασιγνητας.

ΑΓ. δεινὸς γὰρ ἠτὸν, αἰκίαν
Διόνυσος ἀναξ

τοὺς σοὺς * εἰς οἴκους ἐφερεν.

ΔΙ. καὶ γὰρ ἐπασχον δεινὰ πρὸς ύμῶν,
ἀγέρατον ἔχων ὄνομα ἐν Θηβαίοις.

ΑΓ. χαίρε, πάτερ, μου. ΚΑ. χαίρ', ὦ μελέα
θύγατερ. χάλεπτος δ' εἰς τὸν ἄν ἥκοις.

ΑΓ. ἀγετ' ὦ πατρίμῳ με, κασιγνητας
ίνα συμφυγάδαις ληψόμεθ' οἴκτράς.

ἐλθοιμι δ' ὅπου
μῆτε Κιθαιρὼν ἐμ' ἑδοι μιαρός
μῆτε Κιθαιρῶν' ἐόσοισιν ἐγὼ,

μῆθ' ἡδι θύρσου μνήμ' ἀνάκειται:
Βάκχαις δ' ἀλάιοι μέλοιεν.

ΧΟ. πολλάι μορφαί τῶν δαίμονιων,

1375

1373. κασιγνήτους Ρ; -τας Brunck.

1374. δεινὸς γὰρ τάνδ' αἰκίαν Ρ; τοι inseruit Herm.; δεινὸς γὰρ
deiinos tãno' aikían ed. Ald. deiinos deiinos tãno' aikían Brunck. 

1375. τοὺς σοὺς ἐλα τοῖς Ρ; πάτερ inseruit Herm. (Dind.).

1377. ΔΙ. ἐπασχον Ρ; ΚΑ. ἐπασχεν Herm.

1378. ἀγέρατον Ρ; -αστον Barnes. ὄνομ' ἔχων Ρ; transpositus ed. Ald.

1379. ὁ περ Ρ; πάτερ ed. Aldina.

1380. δ' addidit Reiskius.

1382. ληψόμεθ Ρ; correxit Elms.

1384. Κιθαιρῶν μιαρὸς Ρ; μ' ἐτίδοι in fine addidit Musgr. (Elms., 

Herm., Dind.), medium inserit Wecklein; ἐμ' ἑδοι μιαρὸς mavult 

Kirchhoffius, monente Schoenio (qui ipse ἐμ' ὅρα inseruit) antithesis 

pronomini ἐγκλητικῷ repugnare; etiam Tyrrellius ἐμ' ὅρα (modo indica-

tivo).

1387. βάκχαιοι Ρ; βάκχαι ed. Ald. et editores omnes. βάκχαι Madvig.

1388—1392 uncinis inclusit Wecklein.
πολλά δ' ἀέλπτως κραίνουσι θεοὶ
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεὸς.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1390


BAS-RELIEF IN THE BRITISH MUSEUM.
Βάκχη χιμαιροφόνος.

(BAS-RELIEF IN THE BRITISH MUSEUM.)
NOTES.

In Euripidis Bacchabur superest, nisi fallor, non spicilegium, sed uberrima messis observationum.

After Bernhardy, Theologumena Graeca, III p. 11.

1. ἡκω] is also the first word in the Troades and Hecuba.

Διὸς πρᾶς] These words in their emphatic position in the opening line strike the key-note of the prologue and indeed of the whole play. The divinity of Dionysus is denied in the very land of his birth, but that land must learn to own him as the true son of Zeus. The object of the prologue in Poetry, as of the exordium in Rhetoric, is as Aristotle says, to ‘pave the way for the sequel’ (οἷον ὁδοποιήσει τῷ ἐπίστευτο), and in both, the special aim of the opening words should be to put the audience at the very outset in possession of a ready clue to the whole of the argument (ὅ δέως ἄσπερ εἰς τὴν χείρα τὴν ἄρχην ποιεῖ ἐχόμενον ἀκολουθεῖν τῷ λόγῳ, Ar. Rhet. III 14 § 6). In the case of Euripides in particular, this object is usually attained by means of an uninterrupted monologue in which the plot of the play is unfolded with more or less fulness. In the present instance it will be observed that the prologue gives no hint of the final catastrophe.

2. ὅν τίκτει ποθ'...λαχευθέσα] The descriptive or, as it is usually termed, the ‘historic’ present is here used to give a more vivid statement of the past event than could have been expressed by the ordinary aorist, e.g. by the words ὅν ποτ’ ἔτεκεν η Κάθουν κόρη. The aorist λαχευθέσα, as well as the particle ποτέ, indicates the past time to which the present τίκτει refers emphatically as the moment of the event described. Cf. Eur. Suppl. 640, Καπανέως γὰρ ἢν λάτρειν, ὅν Ζεὺς κεραυνῷ πυρπόλῳ καταβολοῖ (Donaldson Grk. Gr. § 423 aa). So also in Herc. Fur. 252, ὡς λαχεύμαθ' ὅν Άρης σπείρει ποτέ. Cf. the use in Greek tragedy of ἡ τίκτουσα for ‘the mother’ (Soph. O. T. 1247 and El. 342).
3. Λοχευθείσος ἀστραπηφόρῳ τυρί Bore 'by the midwifery of lightning fire' (infra 88). τυρί is equivalent to ὑπὸ τυρὸς, as in Ion 455, Προμαθεί λοχευθείσαν, infra 119, οἰστρηθεὶς Διονύσῳ. ἀστραπηφόρον τυρίν ὑπ’ ἀστράπτῃς φερόμενον, flame sped by lightning. For the mythological reference to the story of Semele, compare Anthol. Palatina III 1, τάνδε Δίως δηματείσαν ἐν ὠδίνεσσι κεραυνῷ | καλλίκομον Κάδμου παῖδα καὶ Αρμονίς, | ματέρα θυρσοχαρής ἀνάγει γόνος εἷς Ἀχέρωνος | τὰν ἄθεον Πενθέων ὑβριν ἀμμόμενος. This is the first of a series of epigrams describing the sculptures in the temple erected at Cyzicus by Attalus II and Eumenes in honour of their mother. The first birth of Dionysus is represented in a wall-painting copied in Müller and Wieseler's Denkmäler der alten Kunst II xxxiv 391; on the right is the lifeless body of Semele lying prostrate after the untimely birth of the babe whose diminutive form is seen above the mother’s body; to the left is a lustral vessel with a napkin and a laurel branch, and above these is Zeus, seated on the clouds, with his eagle beside him, with a glowing nimbus round his head, and with one hand armed with the flaming thunderbolt, while the other is stretched towards the newborn babe (the same picture is copied in Lenormant’s article on Bacchus in the Dict. des Antiquités, fig. 677, where it is stated that although doubts as to its authenticity had been recently raised by Overbeck, Gr. Kunstmyth. I 418, it had been accepted without suspicion by Gerhard, Hyperb. Röm. Studien p. 105). No. 392 in Müller-Wieseler u. s. (fig. 679 in Lenormant’s article), shews a relief in three compartments; on the right, Semele resting on a couch and in the back-ground Zeus with his thunder-bolt; on the left, Zeus and Eileithyia, a scene intended to indicate the second birth of Dionysus; in the centre, separated by a Hermes-bust on each side from the other two compartments, is the god Hermes carrying off the infant in the folds of his chlamys, while in the back-ground lies a prostrate figure that may represent either Semele or Mother Earth. The most notable description of any pictorial representation of the subject is, however, that given by Philostratus, whose account may here be quoted at length, as several of his touches are probably suggested by this
play, and therefore serve in their turn as illustrations of it (eikónes, I § 14, p. 785):

Broth'é ἐν είδει σκληρῷ καὶ Ἄστραπὴ σέλας ἐκ τῶν ὀφθαλμῶν λέωσα πῦρ τε βαγχαίον εἰς οὐρανόν τυμανυκῆς οἰκίας ἐπείλημερόν λόγον τοιοῦτος, εἰ μὴ ἄγνοιες, ἀπτετα' πυρὸς νεφέλη περισχοῦσαι τὰς θῆβας ἐς τὴν τοῦ Κάθ-
μουν στέγην ρήγνυται κωμάσαντος ἐπὶ τὴν Σεμέλην τοῦ Δίως, καὶ ἀπόλλυται μεν, ὡς δοκοῦμεν, ἥ Σεμέλη, τίκτεται δὲ Δίωνυσος, οἵματι, νὴ Δία, πρὸς τὸ πῦρ, καὶ τὸ μὲν τῆς Σεμέλης εἴδος ἄμυδρον διεκφάνεται λούσης ἐς οὐρανόν, καὶ αὐτὴν ἐκεῖ ἵσσουται, ὦ δὲ Δίωνυσος τῆς μὲν μητρὸς ἐκθρώσ-
κει βαγχαίας τὴν γαστέρα, τὸ δὲ πῦρ ἀχλυώδες ἐργάζεται φαιὸδρος αὐτὸς, οἴον ἀστήρ τις, ἄστραπτως. διασχοῦσα δὲ ἡ φλὸς ἀντρον τῷ Διονύσῳ σκιαγραφεῖ παντὸς ὄνοιον Ἀσυρίου τε καὶ Λυδίου, Ἐλικάς τε γὰρ περὶ αὐτὸ τεθήλασι καὶ κυττῷ κόουμιο τό ἕδη καὶ ἀμπελοι καὶ θύρου δένδρα οὕτω τι ἐκόσιον ἀνασχοντα τῆς γῆς, ὡς κἂν τῷ πυρὶ εἰναι ἕνια, καὶ οὐ χθεῖ 
θαυμάζειν, εἰ στεφανοῦτο πῦρ ἐπὶ τῷ Διονύσῳ ἡ γῆ, ἡ γε καὶ συμβακχεῖ-
σει αὐτῷ καὶ οἴον ἀφύσεων ἐκ πηγῶν δύος γάλα τε ἐκὸν ἀπὸ μαζῶν ἔλκει τὸ μὲν ἐκ βωλῶν, τὸ δὲ ἐκ πέτρας. ἄκουεν τοῦ Πανός, ὡς τὸν 
Δίωνυσον δένει ἔσεκεν ἐν κυρφαίῳ τῷ Κυθαιρών, ὑποσκευτῶν εὐφων, ὁ 
Κυθαιρὼν δὲ ὀλοφύρεται εἰν εἰδεῖ ἀνθρώπον τὰ μικρὸν ὑπέστρο ἐν αὐτῷ ἁχη 
καὶ κυττῷ φόρει στέφανω ἀποκλινώτα τῆς κεφαλῆς, στεφανοῦται γὰρ 
δὴ αὐτῷ σφοδρὰ ἁκῶν, ἐλάτην τε αὐτῷ παραφυτεύει Μέγαμα καὶ πηγῆν 
ἀναφαίην ὦδατοι ἐπὶ τῷ Ἀκταιόνων, οἵματι, καὶ Πενθέως αἴματι.

The death of Semele is the subject of the gem placed at the head of the prologue in this edition.

4. μορφὴν ἀμείβας... βροτησίαν] So in l. 53, εἴδος θνητον ἀλ-
λάζας. In the sense of ‘taking in change,’ the middle is more 
common. The ambiguous uses of ἀμείβειν as well as ἀλλάττε 
may be paralleled by similar ambiguities in the meaning of 
μιντο.

5. πάρεμι] from εἰμί, sim. The sense of motion is here 
conveyed by the preposition and not by the simple verb. For 
παρείναι with the accusative compare Cyclops 95, πόθεν πάρει 
Σικελὸν Αἰνταιόν πάγον, and 106, πόθεν Σικελίαν τὴνδε ναυστολῶν 
πάρει; Electra 1278, Ναυπλίων παρόν (=μολῶν).—Δίρκης νάιμα 
Ἰσμηνοῦ θ' ὑδωρ] From these two streams the name of διπότα-
mος πόλις is given to Thebes (Sphær. 621); cf. Phoen. 825, διδύ-
μων ποταμῶν πόρων ἀμφὶ μέσον Δίρκας, χλοεροτρόφον ἀ πεδίον 
πρόπαρ Ισμηνοῦ καταδεύει, and Herc. Fnr. 572, νεκρὼν ἀπαντ-
Ἰσμηνοῦ ἐμπλήσων φόνον, Δίρκης τε νάμα λευκών αἴμαχθησεται. The 
Ismenus was the eastern of the two streams, and the waters of 
Dirce fall into the former north of the town (Leake’s Northern
BACCHAE.


6. μητρός μνήμα] ‘My mother’s monument, the thunderslain.’ This legendary spot was still pointed out to travellers, as late as the second century of our era, when it was seen by Pausanias, who remarks τούτων δὲ καὶ ἐς ἡμᾶς ἐτι ἄβατον φυλάσσουσιν ἀνθρώποις (I X 12, 3). A part of the ancient agora was supposed to occupy the exact site of the dwelling of Cadmus. Here were shewn ruins of the bed-chambers of Harmonia and Semele, and a piece of wood adorned with brass by one of Semele’s brothers, Polydorus, which was called ‘Dionysus Cadmeius,’ and was said to have fallen from heaven when Semele was struck dead by lightning. Near the gates called Proetides was the theatre, and adjoining to it a temple of Dionysus Lysius, which contained statues of Dionysus and of Semele (Pausanias I X 16, 6; Leake’s Northern Greece, II 235, 236). For μητρός... κεραυνίας, cf. Soph. Ant. 1139, ματρὶ σὺν κεραυνία (Schol. κεραυνο-βλήτῳ), infra 598, κεραυνόβολος.

7. τυφόμενα Δίου πυρὸς ἔτι [ζῶσαν φλόγα] ‘Smouldering With the still living flame of fire divine.’ There seems to be no real difficulty in taking φλόγα as an accusative of cognate sense after the middle (or passive) participle τυφόμενα, the latter being equivalent in general meaning to ἄμυδρός φλέγοντα, and the transition between ‘smouldering’ and ‘dimly burning’ being quite natural. Non dubium est autem, says Hermann, quin recte τυ-φεσθαυ cum accusativo eius rei construi possit, quam prodit sumus; nam τύφεων φλόγα is dictur qui excitat ignem: τύφεσθαυ autem, quod est subdito igne fumare, si additum habet φλόγα, necessario significabit prodere subditum ignem fumando.—The line is in a manner quoted by Plutarch, Solon c. 1, παρεφύλαξε τυφομένην ἄδρού πυρὸς ἔτι ζῶσαν φλόγα τὴν ἐρωτικήν μνήμην καὶ χάριν. Hence it is concluded that Plutarch probably read τυφό-μεν’ ἄδρού τε πυρὸς ἔτι ζῶσαν φλόγα, where the insertion of τε is supported by the fact that the two MSS have δίου τε. As however ἄδρος is never used in Greek Tragedy, it seems better to suppose that Plutarch was (whether consciously or not) adapting
the passage to his immediate purpose, and to accept Δίον πυρός, striking out τε. Its insertion may be accounted for by its similarity to τι or π, the first letter of the next word. Δίον πυρός, 'the fire of Zeus,' is supported by the emphatic reference to Zeus in the first line, and also by the contrast brought out by Δίον between Zeus in the present line and Hera in the next. The forgers of the thunderbolts of Zeus are called τεκτόνας Δίον πυρός in Alc. 5 (cf. Alc. 128, Διόβολον πλήκτρον πυρός κεραυνίου); and at a later point in this play, where the smouldering flame that is here playing around the tomb of Semele is kindled into brightness, that flame is described as the φλόγα Δίον βροντάς (599). In Eur. Suppl. 860 (on the death of Capaneus), ὀρᾶς τὸ δίον οὐ βέλος διέπτατο, restored from Polybius, is in the MSS corrupted into ὀρᾶς τὸν ἀβρόν.

9. ἀθάνατον...ὑπὲρ] 'Hera’s immortal despite 'gainst my mother:' immortal, in so far as it was the enduring mark of her proud scorn of Semele. This is supported by τι ζωσαν in the previous line. We have πυρός ἐξ ἀθανάτου in 524, and, without excluding the above meaning, there is something to be said in favour of making the line equivalent in sense (as Mr Paley expresses it) to ὑπὲρ ἀθανάτου θεᾶς εἰς θετήν μητέρα.—For the acc. in apposition to the whole of the previous sentence, cf. 30, σοφίσμαθ, 250, πολὺν γελῶν, 1100, στόχον δύστρον, and 1232, ὄψιν οὐκ εὐδαίμονα. It is particularly common in Euripides, Kühner’s Gk. Gr. § 406. 6.

10. ἀβατον] opp. to βέβηλον. Cf. Pausanias, quoted on l. 6. Places touched by lightning were regarded as sacred. Such spots were sometimes called ἐνυθύσια, as in Aesch. fragm. 15, of the place where Capaneus was struck dead; ἐνυθύσια λέγεται εἰς á κεραυνός ἐἰσβέβηκεν ἀ καὶ ἀνατίθεται Διὶ καταβάτη καὶ λέγεται ἄδυτα καὶ ἀβατα (Etym. Magn.). Cf. the Roman bidental.

11. σηκόν] a sacred enclosure or τέμενος. Hesychius explains it by τάφος ναός, referring either to this passage or more probably to Phoen. 1752, Βρόμως σηκός ἀβατος ὀρει μναδσω, where the Scholiast says ὁ τάφος τῆς Σεμέλης...σηκός δὲ ὁ ναός...—ἔνα in the next line stands in pointed contrast with Κάδμου above. 'All praise to Cadmus, who un trodden keeps This spot,
his daughter’s chapel; but ‘twas I That veiled it round with the fresh clustering vine.’

13. Λυδῶν τοὺς πολυχρόνους γύας...] ‘Lydia’s and Phrygia’s tilths that teem with gold.’ Iph. Aul. 787 (a play of the same date as the Bacchae), αἱ πολύχρονοι Λυδίαι καὶ Φρυγῶν ἀλοχοί. Cf. 154, Τμώλον χρυσοφόρον χλιδά, and Herod. v 101, there quoted. —14. πλάκας] acc. after ἐπελθών, not after λιπῶν. Dionysus, after leaving his early haunts in Lydia and Phrygia, and advancing victoriously over Persia, Bactria, Media, Arabia and ‘Asia,’ comes to Thebes first in all the land of Greece.—15. δύσχημον] The bleak climate of Media is described by Herod. iii 8, who in the same chapter refers to the worship of Dionysus in Arabia.—‘Asia’ is used in its limited sense, referring especially to the west coast of Asia Minor: this is clearly shewn by the context with its mention of the Greek colonies of the sea-board, happily described by Cicero, in a reference to those colonies in general, as a ‘fringe upon the robe of barbarism’ (quasi attexa quaedam barbarorum oris, De Rep. ii 4 § 9; Isocr. Paneg. § 162). It is an obvious anachronism to make a speaker in the time of Cadmus refer to colonies that were not planted till many generations later.


21. κακεί] i.e. in Asia also (with Hermann, illic quoque). But κακεί, it must be admitted, would more naturally be taken as atque illic, and this would involve either (a) accepting the transposition κακεί χορεύσας—βροτοίς, εἰς τίνε τρότον ἥλθον Ἑλλήνων πόλει (proposed by Pierson and adopted by Elmsley); or (b) supposing that a line is lost after 22, e.g. πόλλοις ἐπεσει τῶν ἐμῶν νόμων κλέων (as suggested by Mr Paley); or (c) transferring to this place line 54, μορφήν ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν (with Mr S. Allen, supported by Mr Tyrrell). The objec-
tion to (a) on the ground of its apparent tautology with the line that would on this supposition follow next in order, πρώτας δὲ Ὄηβας τῆσδε γῆς Ἑλληνίδος, is not, I think, insuperable. It seems not unnatural to take the clause that forms the goal of the long period immediately preceding, and resume it (with some slight variation) as the starting-point of a fresh departure. (c), as Mr Paley excellently points out, is open to grave objections, ‘(1) the fact would thus be stated three times over; cf. 4 and 53. (2) It is very improbable that, if the verse belonged to this place, it should have been wrongly transferred after 53. (3) It is not a tautology in its ordinary place, because εἴδος θητόν is not necessarily a human form.’

24. ἄνωλόνυξα] ‘Thebes have I first Thrilled with glad shouts,’ ‘filled with the cries of women.’ ἄλονυγη (unlike ululatus) is a joyous shout, and generally of women calling on the gods. In line 689 where Agave rouses her fellow-Bacchanals from slumber, the word used is ὄλονυξεν. The present passage is perhaps the only place where the word occurs in a causal sense.

νεβρίδ’ ἔξαψας χρόος] sc. αὐτῶν, the Theban women, implied in Ὀηβας. The fawnskin was one of the special characteristics of Dionysus and his female votaries, while the skin of the panther was more commonly worn by the Satyrs and other male companions of the wine-god, as well as by the god himself. It is generally represented in works of ancient art as fastened over one of the shoulders and slung across the chest, with the larger portion of its folds falling over the side below the other shoulder, as may be seen in the illustrations to this volume. The use of these skins was naturally associated with the mountain haunts and the pursuits of the chase, which were a favourite pastime of the followers of the god. Cf. ἠνθρα, 111, στικτῶν νεβρίδων, 137, νεβρίδος ἱερὸν ἐνυτὸν, 249, ποκίλαιοι νεβρίσι, 835, νεβροῦ στικτῶν δέρας, also 176, νεβρῶν δορᾶς, and 696, νεβρίδας ἀνεστειλαθ' ἀσιαν ἀμμάτων σύνθεσι' ἐλέντο καὶ καταστίκτως δορᾶς ὄφεσιν καβεζώσαντο. Ἑκ. 1375, μέγα τοι δύναται νεβρών παμποικικοῦ στολίδες. Ρηοκ. 1753, Καδμείαν νεβρίδα στολιδοσαμένα ποτ' ἐγὼ Σεμέλας ἱερὸν θίασον ὄρεσιν ἀνεχόρευσα. The god himself is called νεβριδόστολος in the Orphic hymn 52, 10; Lucian 111
BACCHAE.  [24

p. 75, ed. Reitz), Dionysus § 1, γυναίκες νεβρίδας ἐνημέρειαι. Cf. fragment of the Bacchae of Attius XIV (12), tunc silvestrum exuvias laeno pictas lateri accommodant, Nonnus Dionysiaca XI 233, ὕψοθεν ὀμον νεβρίδα καὶ ψυχροίσων ἐπὶ στέρνοισι καθάσας. (Many other references are given in Schoene, de personarum in Euripidis Bacchabas habitu scenico pp. 79—88; also in Mitchell’s n. on Ar. Ranae, 1176.)

25. θύρσον] The thyrsus was a light wand with its head covered with a bunch of ivy or vine-leaves, or the cone of a fir-tree, or with cone and leaves combined. Sometimes a sharp spike was imbedded in the upper part of the stick, and in this case the fir-cone would serve as a cap to conceal the point and to protect the Bacchanal from being hurt by it (the spike is exposed to view in a bas-relief in the Vatican, Visconti Museo Pio-Clementino, iv pl. 29). In works of ancient art all these ways of decorating the head of the thyrsus are represented, and the upper part is often bound with ribbands or fasciae, the object of which, apart from ornament, was probably to keep the stick from being split up by the insertion of the spike or fir-cone at the top.


κισσίνον βέλος] infra 363, κισσίνον βάκτρον, 710, κισσίνον θύρσον, Ion 217, Βρόμιος ἄλλον ἀπολέσιας κισσίνοιοι βάκτροις ἐναίρει γάς τέκνων ὁ Βακχεύς. Both the MSS have μέλος, which is retained in Mr Tyrrell’s edition alone; all other editors have
accepted θέλος which is due to Henry Stephens; but instead of honestly putting forward the correction as an emendation of his own, which on its own merits, would have at once carried conviction with it, he actually condescended to the statement that he had found this reading in his 'Italian MSS,' which, it is now generally agreed, had no existence except in his own imagination. In spite of the falsehood which accompanied the first announcement of this correction, we are willing to accept it as a conjecture which supplies a true restoration of the original text. Mr Tyrrell, however, prints Κισσινου μέλος ἀνωλονα, where the verb is made to govern μέλος as well as Ὑβας, the intervening words being parenthetical. But, in the first place, the construction thus gained is harsh; and in the second, there is no ground for his assumption that the Kessian minstrels of Susa 'though generally spoken of as mourners (Aesch. Pers. 17, 123, and Cho. 415), no doubt sang all kinds of orgiastic strains'; and lastly, beyond the general fact that Dionysus passed through Persia, there is no proof alleged of any connexion whatever between him and the Kissians in particular. Had there been any such point of contact, surely the Kissians would have been named by Nonnus, somewhere or other, in the forty-eight books of his Epic poem on the adventures of Dionysus. While Mr Tyrrell's advocacy of the claims of the manuscript reading μέλος does not appear to be entirely successful, his reasons for not accepting the conjecture θέλος also fail to convince us. His first allegation is that Euripides never applies θέλος to a thyrsus; this we at once admit, but what we are defending in the present instance is, the applicability of the thyrsus, not of the bare word θέλος, but the full phrase Κισσινον θέλος, where the epithet may be regarded as one of the well-known class of 'limiting' epithets (of which πτηνὸς κύων is an exaggerated instance), in all of which the metaphorical use of the substantive is made possible by the adjective attached to it. Thus the weak wand that is wielded by the votaries of the god is here metaphorically described as a weapon,—a weapon not of war, but wreathed with ivy (cf. ἄπολεμοις Κισσινοις βάκτροις in the passage quoted above).
The descriptive touch is most natural when we remember that the *thyrsus* is here mentioned for the first time in the play. Again, *θύρσος ὀπλισμένοι*, in 733, shews that the poet regarded it as a weapon or missile (cf. 1099); and further in the *Dionysiaca* of Nonnus, a poem of special importance for the illustration of this play, we find in the 43rd book alone, *κισσοφόροις βελέμνοις, κισσηνές ἔγχος, θύρσος ἀκοντιστήρ, and χερείνα θύρσον ἑώς ἔδεικε σοι βέλος ἄλλο*. Lastly, when Mr Tyrrell states twice over that *θύρσος* is expressly distinguished from *βέλος* in line 761, he omits to notice that the *thyrsus* is there contrasted not with *βέλος* merely, but with *λογχωτόν βέλος*. (Part of this criticism has already appeared in my review of Mr Tyrrell’s edition in the *Academy* for April 1, 1872, Vol. iii p. 138.)

In cursive MSS the characters for *μ* and *β* are particularly liable to be confounded with one another, *β* being often written as *μ*, minus the lower part of the first stroke. Thus in a facsimile given in Bast’s *Commentatio Palaeographica*, βέβαροι appears as υάμμαροι. So in l. 678 for *μόσχων* I should prefer to read βόσκου.

29. εἰς Ζῆν’ ἀναφέρειν την ἀμαρτίαν λέχους] ‘Fathered on Zeus her maidenhood’s mischance.’ For ἀναφέρειν, in the sense of casting off responsibility from oneself and laying it at another’s door, cf. *Or*. 76, εἰς Φοῖβον ἀναφέρουσα την ἀμαρτίαν, *ib*. 432, *Iph. T*. 390, *Iol. 543 and 827; Lysias contra Eratosthenem § 64, τὰς ἀπολογίας εἰς ἐκείνου ἀναφερομένι, *de olea sacra* § 17, εἰ τίς αὐτοῖς ἱπτάετο, εἰχὼν ἀνενεγκείν (τὸ πράγμα), ὅτα παρέδοσαν (τὸ χωρίον).—την ἀμαρτίαν λέχους, instead of the more regular collocation την λέχους ἀμαρτίαν, may be defended (as Mr Tyrrell well observes) on the ground that the two words combine to form one idea, and are therefore treated as practically equivalent to a single word. Paley proposes the tempting, but perhaps needless, correction, τῆν άμαρτίαν; where τήν θεία would refer back to *νυμφευθείσαν εκ θυητοῦ τινος* in the previous line. —30. Κάδμου σοφίσμαθ] The sisters of Semele held that the story of Dionysus being the son of Zeus was a mere tale trumped up by Cadmus to screen his daughter’s fall. For the acc. of apposition which is frequent in Euripides, cf. note on l. 9, ὑβριν.
32. νιν αὐτάς] εας ἰπσας (Elmsley), those very sisters of Semele, as contrasted with all the rest of the women of Thebes (πὰν τὸ θῆλυ σπέρμα Καθυσίων). The words φοστήρας μανίας in the present, and παράκοποι φρενῶν in the next line, find their parallel in the Attis of Catullus LXIII 4, stimulatus .ibi jurenti rabie, vagus animis. This is one of the many passages in Catullus, which prove his intimate familiarity with this play (a point to which special attention was drawn by Mr George O’Connor). For other instances cf. notes on 59, 472, 506, 987 and 1056, and see especially the fine description in LXIV 251—264.—35, 36. These lines are thus translated by Attius; deinde omni stirpe cum includa Cadmeide Vagant matronae perctiae insania (Bacchae 1 (5)).—όσα γυναῖκες ἡσαν is best taken, not as referring to grown-up women (Paley), but as an emphatic repetition of the words πὰν τὸ θῆλυ σπέρμα (Tyrrell); the latter, as has been remarked by the Master of Trinity, is supported by the fact that ἡσαν is written, not εἰσίν. ‘And all the womenfolk of Cadmus’ race, Aye each and all, I draw from home distraught.’

38. ‘’Neath the pale firs, on the roofless rocks they sit.’ The ἐλάται are not referred to at random, but are part of the accurate local colouring of the play; even at the present day the silver fir is one of the characteristic trees of mount Cithaeron; and the modern name of the range is ‘Ἑλατή. In strict keeping with this, the chorus calls on Thebes to play the true bacchanal with boughs of oak and fir (110); and hence too, when Pentheus goes to spy out the revellers on the hills, the poet appropriately places him on an ἐλάτη, 1064—74 (Wordsworth’s Athens and Attica, p. 14). Cf. 684, 816. ‘Cithaeron,’ says Dodwell, ‘is now shrouded by deep gloom and dreary desolation...it is barren or covered only with dark stunted shrubs; towards the summit, however, it is crowned with forests of fir, from which it derives its modern name of Elatea’ (quoted in Cramer’s Greece II 219). So also Col. Leake, Northern Greece II 372, after referring to the ‘wild rocks and the dark pine-forests of Cithaeron,’ states that ‘Elatiā is the name of the two great peaks above Plataea.’

42. ‘To mortals proved a god, her son by Zeus.’ For τίκτειν

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cf. note on l. 2. 43. γέρας καὶ τυραννίδα] ‘his throne and all its rights,’ or prerogatives. Thuc. I 13, πρότερον ἤσαν ἐπὶ ρήτοις γέρασι πατρικαὶ βασιλείας.

45. θεομάχει] ἵνα 325, 1255. The only place besides, in which Euripides uses the word, is in a play of the same date, Ἰφ. Αὐλ. 1409, τὸ θεομάχει ἀπολιποῦσα. It is remarked by Donaldson with reference to the Bacchae that its ‘solemn warning against the dangers of a self-willed θεομάχια seems to have made this drama highly suggestive to those intelligent and educated Jews, who first had a misgiving with regard to the wisdom of their opposition to Christianity’ (Theatre of the Greeks, p. 151). Cf. Acts v. 39 μὴ ἤτοι καὶ θεομάχοι εὑρέθησε.

46. ἐν εὐχαίσ οὐδαμοῦ μνείαν ἔχει] ‘In all his prayers nowhere remembers me,’ finds no place for me in his petitions, makes no mention of me anywhere, neither in the first nor second nor third place. Aesch. Supp. 266, μνήμην ποτὲ ἀντίμισθουν ηὔρετ’ ἐν λιταῖς. οὐδαμοῦ, the reading of one of the MSS (the Palatine), seems better than οὐδαμῶς which is given by the other. The former is confirmed by the author of the Christus Patiens, 1571.

49. τάνθεονθε βέμενος εἶ] Ἰππ. 709, ἐγὼ γάρ τάμα θήσομαι καλῶς, and Ἰφ. Αὐλ. 672, βέμενος εὖ τάκει. The position of εὖ in this verse, coupled as it is in sense with the preceding βέμενος, instead of the succeeding μεταστήσω, weakens the effect of the usual break in the line at the end of the fifth half-foot, and cuts it into two equal portions, a form of verse which is generally avoided. As other instances of εὖ in an exactly similar position we have Soph. Αἰ. 1252, ἀλλ’ οἱ φρονοῦντες εὖ | κρατοῦσι πανταχόν, and Aesch. Εὐμ. 87, σθένος δὲ ποιεῖν εὖ | φερέγγυν τὸ σόν.

52. συνάψω] sc. μάχην, which is expressed in Πηθ. 1230, συνάψω συγγύρω τῷ μᾶχῳ μάχην, similarly below, 837, συμβαλὼν μάχην. For the dative, μανάσι οὐτρηλατῶν, cf. Eur. El. 321, ἡλπίσων ἐστρατηλάτει, and, for the sense as well as the construction, Aesch. Εὐμ. 25, ἐξ οὖτε βάκχαισ ἐστρατηγησεν θέος.

53, 54. These two lines at first sight mean much the same thing, and we may almost say of Euripides, as Euripides himself in the Ranae (1154) says of Aeschylus, δις ταύτων ἢμιν εἴπεν. To remove this tautology, it has been proposed to read ὅν οὖν εὐνεκ'
eidos θητόν ἄλλαξας ἔγω (for ἔχω) μορφήν ἐμὴν μετέβαλον εἰς ἄνδρος φύσιν (Hermann); it has also been suggested to place the second line after line 22 (by Mr S. Allen, approved by Mr Tyrrell). But, as has already been observed, eidos θητόν is ambiguous, and ἄλλαξας is uncertain in sense, and thus the second line may very well have been added to clear up the first. Such a redundancy of expression is quite allowable in this particular part of the ῥήσις, as the two lines in question close a distinctive portion of it with a couplet summing up the general sense of the speech up to this point. The effect of this parallelism of sense is very like that of the parallelism of sound at the end of Shakespeare’s speeches, which often close with a rhyming couplet.

55—63. The rest of the prologue is addressed to the Chorus, which is made up of a troop of Asiatic women who have accompanied the speaker during his travels, but regard him only as a fellow-votary of the god and not as the god himself. The god does not reveal himself until line 1340, ταῦτ' οὐχὶ θητὸν πατρὸς ἐκείγως λέγω Διόνυσος ἄλλα Ζηρὸς.

Τμωλον] called ierōs in 65, and ἀνθεμωθής in 462. The mountain was famous for the vines that grew on its slopes, Virg. Georg. 2, 98, Tmolius assurgit quibus et rex ipse Phanaeus; Ovid Met. vi 15, vineta Timoli, Seneca Phoen. 602 = 240, nota Baccho Tmolus attollit inua.

56. θασος] specially used of the revel-band of the votaries of Dionysus. infra 558, θυροπορεῖς θιάσους, 680, 1180. As an example of vowel-change from v to i it stands in the same relation to θυαίδες as δρία to δρύς and σιάλος to σῦς; the root is ΘΥ which appears in θῶ, θυέλλα, θυά-(δ)-ς, θυ-άς. For the termination, cf. πέρ-ασος (G. Curtius Gk. Etym. § 320 and p. 671 ed. 3). It thus appears that it is unnecessary to suppose that the word was ‘not truly Greek, but Asiatic.’

57. παρέδρους...ζυνεμπόρους] not necessarily synonymous, as the latter expresses companionship in travel, the former in rest and repose. This distinction may be brought out by the rendering ‘comrades in rest and march.’

58. ‘Take the home-music of your Phrygian land.’ πόλει
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59. The reading τύμπανα is open to question, as the final \( \alpha \) would be lengthened before \( \rho \), and the first foot would thus become a cretic. It is therefore probable that we should adopt the less common form τύπανα, making an anapaest in the first foot, as printed by Nauck, and also proposed by Shilleto, ‘\( \text{An τύπαναι?} \)’ In a fragment of the Ἡθωνόι of Aeschylus, a drama belonging to a tetralogy on the doom of Lycurgus, which owing to its kindred subject must have in several points resembled the present play, we have τυπάνων ὀ’ ἐἰκὸν ὄσον ὄπογαϊόν | βροντῆς φέρται βαρυτερβής (fragm. 55), cf. Homeric hymn Xiv 3, τυπάνων τ’ λαχή, Diogenes, quoted below, and Hel. 1346, τύπανα (so emended) βυρσοτενύ. So also in Catullus, who (as already noticed) was specially familiar with the Bacchae, Attis (Lxiii) 10, leves tympanum, tympanum, tubam Cybelles, tua, mater, initia. The fuller form is found infra 156, Cyclops 65, 205, and fragm. 589, Θύσαν Διονύσου κόραν, ὃς ἀν’ ἰδαν τέρπεται σὺν ματρὶ φίλα τυμπάνων ἱακχοῖς. The last fragment is preserved by Strabo (x p. 470), who quotes it side by side with the present passage and large portions of the following chorus, as an example of the association of the rites of Dionysus with those of Cybele.—The instrument was a kind of timbrel or tambourine, and was made of a ‘wooden hoop covered on one side with hide, like a sieve, and [sometimes] set round with small bells or jingles’ (Rich, Dict. Antiq.), cf. Lucr. ii 618, tympana tena tonant palmis, and Anth. Pal. vi 51, where cymbals and flutes and sounding timbrels (τύμπανα ἥχηντα) are dedicated to the Mother Goddess; infra 126, βυρσότονον κύκλωμα, 507, βύρωσις κτύπος, and 159 sqq. Cf. Diogenes tragicus ap. Athenaeum, xiv 636 a, a locus classicus on similar instruments too long for quotation in full, καίτω κλῶν μὲν Ἀσιάδας μιτρηφόρους Κυβέλας γυναίκας, πάϊδας ὀλβίων Φρυγῶν, τυπάνοις καὶ ὀμβοῖς καὶ χαλκοκτύπων βόμβοις βρεμοῦ—
60. The scene is laid before the palace of Pentheus.—ός ὁρᾷ, ‘may come and see.’ 62. πτυχάς] an expressive word for the ‘glens’ or ‘ripped sides’ of Cithaeron. The wind-swept mountain-clefts are called πτύχες ἱπνόεσσαι in the Iliad (11, 77), and ἐν πολυπτύχῳ χθονὶ is applied in Ιφ. Τ. 677, to the rugged region of Phocis. πτυχάς (from πτυχή), which is certainly the form used by Eur. in lines 797, 1219, and in other plays where πτυχάς occurs), is Elmsley’s correction for πτύχας, from πτύξ. Mr Paley rightly remarks that ‘an undoubted instance of the final -χας made long before a vowel would be an evidence of some weight’; the evidence which he seeks may be found in Soph. fragm. 150, where γραμμάτων πτυχάς (MS πτύχας) ἔχων closes an iambic line.

64. ‘Ασιὰς] Though Asia has here a wider meaning than in the Homeric poems, it is interesting to notice that south and west of the very Tmolus mentioned in the next line, lay the old ‘Asian meadow, around the streams of Cayster’ (Ιl. 2, 461).—On Tmolus, see notes on lines 55 and 154.

65. θοάξω Βρομῖῳ πόνον ἡδον] ‘In Bromius’ honour I ply in haste my pleasant task, my toilless toil, the Bacchic god adoring.’ θοάζειν (θόος, θέω) almost always means ‘to speed,’ and like its English equivalent is sometimes intransitive, as in line 218, ἐν δὲ δασκίοις ὄρεσι θοάζειν, Τρ. 307 (and 349), μανᾶς θοάζει δέφρο Κασσάνδρα δρόμοι,—sometimes transitive, as here and Ιφ. Τ. 1141, θ. πτέρυγας, and Ηερ. Φυρ. 382, θ. σίτα γένους. One objection to following Elmsley in making it intransitive in the present passage, is that πόνον ἡδον κάματον ῥ’ εὐκάματον thereby becomes an acc. of general apposition, and such a construction, however common in Euripides, is usually more briefly expressed and generally comes at the very end of the sentence, whereas here it would be followed by the words Βάκχιον εὐαξομένα [θέω]. The word appears to be used as equivalent to θάσσεων in Soph. Ο. Τ. 2, ἐδρας θοάζετε, and Aesch. Συππλ. 595, and if the double
sense of 'speeding' and 'resting' is to be allowed, the word is almost as puzzling to ourselves as our own 'fast,' used of running fast as well as standing fast, is to a foreigner; with this difference, however, that in our English word the notion of firmness and closeness passes off into that of steady swiftness; in the Greek the word that almost invariably indicates rapidity of movement seems conversely to be used in a very exceptional sense of rest. (Buttmann assumes a double root, while Hermann endeavours to bring the exceptions under the same sense as that in ordinary use.)—For the dat. Βρομίω, cf. 195, 494, and esp. Helen. 1364, βακχεύουσά τ’ ἔθειρα Βρομίω.—πόνον ἡ·
δύν καμάτων τ’ εὔκαματων is a 'labour of love.' So in the Tem·
pest III i, There be some sports are painful, and their labour, Delight in them sets off...These sweet thoughts do even refresh my labours.

68—71. The chorus solemnly preface their praise of the Bacchic mysteries by warning all profane persons to depart, whether in the highway or in the hall, and by calling for solemn silence. Thus Callimachus begins his hymn to Apollo with the words, οἰον ὁ τῶπόλλωνος ἐσείσατο δάφνιος ὁρτὴς, οία δ’ ἀλον τὸ μέλαθρον’ ἐκάς, ἐκάς, ὡσὶς ἀλτρός. Cf. the opening of the μνητῶν κόρος in Ar. Ranae, a play of about the same date as the present, 355, εὐφημεῖν χρή καξίστασθαι τοῖς ἠμετέρωι κόροις ὡστὶς ἄπειρος τοιῶδε λόγων, ἦ γυναῖκα μὴ καθαρεῦει, ἦ γενναῖον ὄργα Μουσῶν μη’ εἴδεν μη’ ἐξήρευεν.—69. στόμα τ’ εὐφημον, κ.τ.λ.] 'hushed be every lip to holy silence.' For the proleptic epithet, cf. Aesch. Ag. 1247, εὐφημῆς ὁ τάλαινα κοίμησον στόμα; for the sense, Eum. 1039, εὐφημεῖτε πανδαμί, and Horace's favete lin·
guis.—70. τὰ νομισθέντα ἄξιοι] 'in ever wonted wise.' For the neuter plural adverbially used, cf. 157, εὖα. Hermann accepts the conjecture of Jacobs, εὖοί for ἄξιοι, and calls it prae·
clara atque haud dubie vera...Id ipsum est τὸ νομισθέν, ἐὐοῖ 
clamari. ἄξιοι quidem neque cum τὰ νομισθέντα, neque cum ὑμνησιο, apte coniunghi potest. I confess I see little difficulty in either of the last alternatives, and the wild exclamation εὖοί, proposed by Hermann, strikes one as out of keeping with the quiet composure that ought to mark an exordium, though quite
in place in later parts of the chorus (141, 157), when the enthusiasm of the audience has already been raised to a higher pitch of expectation.—The last word of the antistrope is doubtful; ὑμήσω cannot correspond in metre with the strophe ending with ἀξομένα (or εὑρομένα) [θεὸν], unless the first syllable is treated as short. In a play of the same date, Iph. Aul. 1573, the MSS give us Ἀγαμέμνων, which is corrected by the editors; but there is little difficulty in such a case as that last quoted, or in μεμησθαί (Aesch. Pers. 287), as compared with the violence done to the organs of speech in the endeavour to pronounce ν short before a combination of μ and ν; ὑμνοδεῖ in Aesch. Ag. 990 is open to grave suspicion, and is altered by Mr Davies into μονοδεί. εὐμνος is quoted from Epicharmus, 69. In the passage in Pindar Nem. iv 83 (135), the first syllable of ἐμνοσ need not be short; and if it were, we should have to assume that Pindar, who makes the first syllable of ἐμνος and its derivatives long about fifty times, breaks the rule in a single instance (cf. Mr Tyrrell’s δεύτεραι φροντίδες). It seems best therefore to suppose, with Hermann, that ὑμήσω is a marginal explanation of some such word as κελαθύσω, which has accidentally found its way into the text. If, however, θεῶν be omitted in the strophe, it is probable that the antistrope ended with an anapaest, such as κελαδῶ (Nauck).

72—77. This is one of the many passages which ascribe a special happiness to those who are blessed in the full fruition of divine mysteries. The reference in the present instance (as in lines 469—474) is mainly to the sacred rites of Dionysus, but the plural θεῶν proves that a wider meaning is also intended, and that the Eleusinian mysteries of Demeter are not excluded. Several similar passages (Hom. hymn. ad Ceres. 480, Pindar fragm. 102, Soph. fragm. 719, are quoted at length in a note on Isocr. Paneg. § 28, τὴν τελετὴν (of Demeter) ἦς οἱ μετασχόντες περὶ τῇ βίον τελετής καὶ τοῦ σύμπαντος αἰῶνος ἡδίους τὰς ἐλπίδας ἔχουσιν. To these may be added Ar. Ranac. 455 (χορὸς μυστών), μοῦνος γὰρ ἦμιν ἠλίος καὶ φέγγος πλαρόν ἄστων, ὅσοι κενονήσθη εὐσεβῆ τε διηγομένων τρόπον, Plato Phaedo, 69 c, ὅσ ἄμιστος καὶ ἀτέλεστος ἐσε Ἄιδον ἀφίκηται ἐν βορβόρῳ κείσεται, ὁ δὲ κεκαθαρμένος τε καὶ
BACCHAE.

72. ὁ μάκαρ, ὅστις εὐδαίμων, κτλ. For the juxtaposition of these almost synonymous terms, cf. 911, Theognis 1013, ὁ μάκαρ εὐδαίμων τε καὶ Ὀλβιος, Cebetis tabula, caps. 2, 12, 13, and esp. Plato’s Phaedrus, 250 B, σὺν εὐδαίμον χρώ ἑκατάραν ὄψιν τε καὶ θέαν...εἶδον καὶ ἐτελοῦτο τῶν τελετῶν ὃν θέμες λέγειν μακραιωτάτην...εὐδαιμόνα φάσματα μνεύμων. 74. βιοτάν ἄγωτεύειν Cf. the interesting fragment of the Krîtes of Euripides, 475, 10—20, preserved by Porphyry de abstinentia, where a βάκχος describes his life of consecration to the worship of Zeus, Dionysus Zagreus, and Cybele (it will also serve to illustrate other passages in this play, references to which are here added); ἄγων δὲ βιον τείνομεν, ἦκι οὐ | Διὸς Ἰδαίου μύστης γενόμην | καὶ ἰκτιπόλου (486) Ζαγρεώς (1192) βρωτάς (σπόνδας Lobeck) | τάς τ’ ὁμοφάγους δαῆς (139) τελέσας | μπτρ’ τ’ ὀρείφ δᾶδας ἀνασχών, | καὶ Κουρήτων (120) βάκχους ἐκλήθην ὄσιωθείς. 75. θιασεῦται ὕψιν] i.e. ‘joins the Bacchic revel-band in very soul.’ The active form occurs in 379.—78. Cf. 59 and 129. The metre is ionic a minore and Κυβέλας must accordingly be treated as metrically equivalent to two long syllables; ὦρ—-γία Κυβέλας | θεμιτεύων | ; cf. 398, δὲ τίς ὃν μεγα—-λα διάκων | .

81. κυσφό στεφανωθείς] Ivy was used in the worship of Dionysus not only because it could easily be made into wreaths, but also because its leaf is sufficiently like that of the vine to allow of its being used instead, without stripping the vine. Besides, as an evergreen it could be used at times of the year when the vine itself was not in leaf, ὁ ποιῶν χειμώνος ὀρα τὸν ἀπὸ
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tῆς ἀμπέλου στέφανον, ὡς ἐκείνην ἐώρα γυμνῆν καὶ ἀφυλλοῦν, ἀγαπήσαι (δοκεὶ μοι) τῆν ὁμοιότητα τοῦ κιττοῦ, Plutarch Symp. III 2. The very cradle of the infant god is described as having been garlanded with ivy, Phoen. 651, κισσὸς ὅν περιστεφθῆς ξύλικος εὐθὺς ἔτη βρέφος χλοηφόρουσιν ἔρεσιν κατασκεύασαν ἀλβίας ἐνώτισεν, Ovid Fasti, 3, 767, cur hedera cincta est? hedera est gratissima Baccho... Nysiades nymphae puerum quaerente noverca (sc. Hera), hanc fraudem cunis apposuere novis. In Plutarch Symp. III 1, 3, III 2, there is a discussion over the wine, as to whether the ivy-wreath was invented by Dionysus to cool the over-heated brows of his votaries, στέφανονοθαί διδάξα τοὺς βακχεύοντας, ὡς ἤπτον ὑπὸ τοῦ οἶνου ἄνωθεν, τοῦ κιττοῦ κατασβενόντος τὴν μέθην τῇ ψυχρότητι. However that may be, it was one of the primitive emblems of the god, and he was even worshipped under the name of Κισσὸς at Acharnae (Pausanias i, 31, 3). Hence too such epithets as κισσοκόμης in the Homeric hymns, 26, i, and φιλοκισσοφόρος in Cycl. 620; cf. Ovid F., 6, 483, Bacche race-miferos hedera redimite capillos.—[Vide ne rescribendum sit στέ-

84. Βρόμιον] A name descriptive of Dionysus as the god of boisterous merriment; in the Homeric hymns 25, 8—10, the account of the infant god 'roaming through the wooded glens, wreathed with ivy and laurel and attended by the nymphs that nursed him,' closes with the words βρόμοις δ' ἔχειν ἀσπετον ὑλήν. 


87. εὐρυχόροις ἄγυμα] Pind. Pyth. 8, 77, and oracle quoted Dem. Meid. p. 531, 7, μεμνήσθαι Βάκχωι καὶ εὐρυχόροις καὶ ἄγυμα, κ.τ.λ.,—the epithet is even used of a district (Elis), in the Odyssey, 4, 635. It has been supposed that it is only a poetic form for εὐρύχωρος, but it is often used with a conscious reference to χορός in the sense of a 'place for dancing'; here, of the 'wide-squared' Grecian towns, with open 'places' for the dance. This is the only passage where the word occurs in Tragedy.

88. ἔχουσο' εν ὀξίνων λοχίαις ἀνάγκαιοι] For ἔχουσα cf. Herod. v 41 (first quoted by Matthiae), καὶ ἡ προτέρη γυνὴ τῶν
prôteron χρόνων ἄτοκος ἐσύσα τότε κώς ἐκύησε, συντυχίη ταύτη χρη-
σαμενή' ἔχουσαν δὲ αὐτὴν ἄληθεί λόγῳ οἱ τῆς ἐπελθοῦσης γνω-
κὸς οἰκήσιον πυθόμενοι ἁλέουν. The whole sentence may be turned
as follows: 'Whom erst, when flew the bolt of Zeus, his mother,
great with child in sorest pangs, brought forth untimely, slain
herself beneath the stroke of thunder.'

94. λοξίοις—θαλάμαις, κ.τ.λ.] 'and anon, unto hollow recesses
of child-birth, Zeus son of Cronos received him.' θαλάμαι refers
metaphorically to the thigh of Zeus, as appears by the next line.
For the application of the word to cavities of the body, cf.
Aristotle peri ὑπνον § 3, τῶν ἐν τῇ καρδίᾳ ἐκατέρας τῆς θαλάμης
κοινὴ ἡ μέση. If, however, we retain the manuscript reading,
θαλάμοις, we may render: 'at once, in the very chamber of
birth.' 96. κατὰ μὴρο καλύφας, κ.τ.λ.] see 286 ff. Hence the
epithet μηροτραφής (Strabo xv p. 687) and εἰραφιώτης (Homeric
hymn 26, Anth. Pal. IX 524, 26, and Orphic hymn quoted
below).—χρύσεαυν, [sic χρύσα (vel χρυσαν) 372. vid. Elmsl.
ad Med. 618] Shilleto, adv.

99. ἔτεκεν δ', ἀνίκα Μοῖραι τέλεσαν] 'But, when the Fates
had matured the babe, the father brought forth the bull-
horned god.' For Μοῖραι τέλεσαν, cf. Pindar Pyth. III 9, πρὶν
tελέσασι (of the mother) ματριστὸν σὺν Ἑλεινία, and Ol. vi 42,
where Ἑλενθῶ and the Μοῖραι assist at the birth of Iamos, and
XI 52, ἐν πρωτογόνῳ τελετὰ παρέστη Μοῖραι (at the foundation of
the Olympic games). Orph. Hymn. 48 (47), ὅς Βάκχοι Διόνυσον
ἐρίβρομον εἰραφιώτη μηρῷ ἐκατέραψα ὑπὸς τετελεσμένος ἐλθον
μηρὶ περιπλομένος καὶ μὲν ταχέως ἐκόμισσας Τμώλον ἐς ἡγάθεον
(Lobeck Aglaophamus 1047). So Nonnus 45, 99 calls him
ημιτέλεστον, cf. Ovid F. 3, 717, quier ut posses maturo tempore
nasci, expletum patri corpore matris onus. From the double
birth of Dionysus, we have him called διμήτωρ (Orph. Hymn.
49, 1; 51, 9; bimater in Ovid Met. IV, 12), διςσότοκος (Nonnus
1, 4).

100. ταιρόκερων θεὸν] Dionysus is often represented in litera-
ture and sometimes also in works of art, either with horns on his
head or even in the form of a bull. See esp. 920—922, 1017,
1159, with the engravings illustrating those passages. Soph.
NOTES.

102. ἔνθεν ἄγραν θηρότροφον Μαινάδες ἀμφιβάλλονται πλοκά-

μοις] 'whence it is that the Maenads fling around their hair the wild serpents of their prey,' i.e. capture wild serpents to fling around their hair. ἄγραν has thus a predicative force. θηρώ-

φόροι (from the Laurentian MS at Florence) was the common reading up to the time of Mr Tyrrell's edition which was the first to give an improved text by accepting θηρότροφον, proposed by (Musgrave and) Mr S. Allen, and founded on the reading of the other MS (the Palatine), θηροτρόφοι. We thus get rid of a merely conventional epithet and obtain an appropriate adjective to help out the meaning of ἄγραν, which Hermann tried to explain by supplying δράκοντων from the previous clause. The serpent slain by Cadmus, whose teeth produced the famous crop of armed warriors, is called in the Πhoen. 820, θηροτρόφος φοινικόλοφοι δράκωντος. θηροτρόφος in an active sense occurs in 556, τάδι Νύσης τάς θηροτρόφους θυρσοφορεῖς θείασως, and in the present passage the confusion may possibly have arisen from an earlier.
MS having had a marginal quotation of the parallel just cited which led to θυρσοφόροι, suggested by the margin, finding its way into the text and taking the place of θηρότροφον (Mr Tyrrell’s *introd. xi*).—This is perhaps the only passage where the infant Dionysus is described as entwined with serpents; one of the god’s transformations alluded to later in the play (1019), is his appearing as a πολύκρανος δράκων; while the references to his Maenad votaries twining snakes in their hair, and allowing them to curl around their limbs, are common enough: see infra 698 and 768. Thus Clemens Alexandrinus (*protrept*. II p. 72 Migne) refers to Βάκχοι ἀνεστεμένοι τοῖς ὄφεσιν; Philostratus (*imaginæ*, I § 18) mentions ὄφεις ὄρθοι among the accessories of his picture of the Bacchic revels on Cithaeron; Plutarch writes as follows of the mother of Alexander the Great, ἡ δὲ Ὀλυμπίας μάλλον ἐτέρων ἂγισσα τὰς κατοχὰς καὶ τοὺς ἐνθοσιασμοὺς ἔξυγαυσα βαρβαρικῶτερον ὄφεις μεγάλους χειροθεῖς ἐφέλκετο τοῖς βιάσισι, οὐ πολλακις ἐκ τοῦ κιττοῦ καὶ τῶν μυστικῶν λίκνων παραναδύμενοι καὶ περιελλόμενοι τοῖς βύρσοις τῶν γυναικῶν καὶ τοῖς στεφάνοις ἔξεπληκτόν τοὺς ἄνδρας (Alex. 2); and Lucian, *Dionysius* § 4, says of the battle with the Indians, αἱ Μαυνάδες σὺν ὀλολυγῇ ἐνεπήδησαν αὐτοῖς δρακόντας ὑπεξωσμέναι καὶ τῶν βύρσων ἄκρων ἀπογυμνώσαν τὸν σίδηρον. Cf. Catullus LXIV 258, *pars sese tortis serpentibus incingebat, pars obscura cavis celebrabant orgia cistis*; Hor. *Carm. 2, 19, 19*, nodo coerices viperino Bistonidum sine fraude crines.

In works of ancient art this characteristic of the Maenads is seldom represented; an example however is engraved in illustration of this passage. The serpent was an important element in the mystic worship of Dionysus and is often represented in reliefs and coins creeping out of a half-opened basket, the *cista mystica*; thus, frequently in Bacchic scenes on sarcophagi, Pan kicks open the *cista* and the snake emerges (e.g. Müller-Wieseler, II, XXXV 412); and on the coins of the kingdom of Pergamus known as *cistophori* (which, as they were not struck till 200 years after the time of Euripides, are cited here not as a contemporary illustration but simply to shew the wide prevalence of the association of the serpent with the mysteries of
Dionysus as well as those of Demeter), we see on the one side, surrounded with a wreath of ivy, the *cista mystica* of Dionysus, half open, with a serpent creeping out of it; on the other the car of Demeter drawn by serpents. It is the serpent twined about the sleeping nymph figured in illustration of line 683 that has led to her being identified as a resting Bacchante; and the *cista* and serpent may be seen in the gem engraved below.

105. Thebes, which is here called upon to wear the livery of the god, is similarly personified in Seneca, *Oedipus* 407—12, *effusam redimite comam nutante corymbo mollia Nysaeis armatae brachia thyrsis...nobiles Thebae.*—On the ivy, see 81 n.

107. *χλοήρει μλακι καλλικάρτε*] Theophrastus, *hist. plant.* III 18, 11, immediately after describing the ivy, goes on to describe the *smilax* as follows: ἡ δὲ σμίλαξ ἐστὶ μὲν ἐπαλλό-καυλον (a creeper), ὁ δὲ καυλὸς ἄκανθωδὴς καὶ ὁστερ ὀρβάκανθος, τὸ δὲ φύλλον κιττώδες μικρὸν ἀγάμιον. (After describing the ribs of the leaves, the joints of the stalk, and also the tendrils, he continues) ἄνθος δὲ λευκὸν καὶ εὔώδες λεύρινον τὸν δὲ καρπὸν ἐχει προσεμφερὴ τῷ στρῶχῳ (nightshade) καὶ τῷ μηλὼθῳ (bryony) καὶ μάλιστα τῇ καλομιένῃ σταφυλῇ ἀγρίᾳ...ὁ δὲ καρπὸς ἐρυθρός. To the same effect Pliny *Nat. Hist.* xvi 63, who closely follows Theophrastus; *similis est hederae, e Cilicia primum quidem profecta, sed in Graecia frequentior...densis geniculata caulisbus, spinosis fructescens rami, folio hederaceo, parvo, non anguloso, a pediculo emittente pampinos, flore candido, olente*
lilium. This description corresponds exactly with the appearance of the plant called the *smilax aspera* as figured in Sibthorp’s *Flora Graeca*, vol. X (1840) p. 49 plate 959, where it is identified with the σμίλαξ τραχεία of Dioscorides and its modern Greek name is said to be ἀκρονυξίατος, while in Cyprus it is known as the ἕνυξίατος. It grows abundantly in marshy places and also on rough ground in Greece and the Archipelago, and in Crete as well as Cyprus. Like ivy, it is an evergreen creeper with a dark-green leaf of leathery texture: it bears small white starry flowers with pink stalks, growing in clusters at the tips of the spray; the berries are of a bright scarlet. The stem and the slightly prominent points of the leaves are in some specimens prickly, in others smooth, having in the latter case caules fire inermes...foliú omniu inermia, to quote the words of Lindley, who edited the later volumes of Sibthorp’s great work, and who also says, foliúrum formá necnon aculeorum prae sentiá et abundantiá variare videtur. (For a photograph of the plant taken by Guidi of San Remo I am indebted to the kindness of Mr Hotham, who informs me that he has often seen it growing by the road-side in the Riviera, ‘and very graceful it is, with its thick leaves of a dark yet bright green, and its red berries.’)

Thus we may safely identify the μιλαξ of the passage now before us with the *smilax aspera* as above described; the brightness of its berries at once explains the epithet κάλλικαπτος, its clustering flowers account for the epithet ἀνθεσφόρος in 1. 703, and its resemblance to ivy would specially commend it to the votaries of Dionysus. It is probably the same plant that is meant in the pleasant picture, in the Νυδες 1007, of the young athlete running races beneath the sacred olives of Academe, στεφανωσάμενος καλάμῳ λευκῷ μετὰ σώφρονος ἦλικιωτον, σμιλάκων ὕζων καί ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης, ἱπέρ ἐν ὀρᾷ χαίρων ὑπόταν πλάτανος πτελέα ψιθυρίζῃ. Again, in Aelian’s charming description of the pass of Tempe, while ivy like the finest vines (δίκην τῶν εὐγενῶν ἀμπέλων) entwines itself about the lofty trees, it is the *smilax* which mantles the rocky walls of the ravine (πολλῇ δὲ σμιλάξ; ἦ μὲν πρὸς αὐτῶν τὸν πάγον ἀνατρέχει καὶ ἕπισκιάζει τὴν πέτραν, Varia Historia
III 1). It is not found in the British Isles; the plant that perhaps most closely resembles it in our own Flora is the Black Bryony, which belongs to the closely allied order of Dioscoreae, and (as it happens) derives its name (referring to the quick growth of the stems) from the very same verb (βρύειν) that is here used of the σμιλᾶξ. For purposes of translation we must either naturalise the word σμιλᾶξ or be content with an approximate rendering such as 'burst forth, burst forth with the green bright-berried bryony.'—This explanation is, I venture to think, better than the conjecture given in Liddell and Scott which makes it the σμιλαξ λεία and identifies the latter with the bindweed or common convolvulus (calystegia sepium), which is too delicate and withers too soon to be suitable for a wreath, and certainly cannot be called καλλικαρπος. The same name is also sometimes given to the yew (taxus baccata), and Mr Paley so understands it in the present passage. But its berries, though as bright as those of the σμιλᾶξ aspera, were supposed by the ancients to be poisonous; it would lend itself less readily than the latter for the purpose of twining into wreaths; and its foliage, being unlike that of the ivy, and being also of too gloomy a hue, would make it less attractive to the merry Bacchant.

109. καταβακχιοῦσθαι] 'Make a very Bacchanal of thyself' amid branches of oak and fir. On the analogy of verbs in -όω (δηλοῦν, δουλοῦν, ἐρημοῦν=δηλοῦν, δούλον, ἐρημόν ποιέων), βακχιοῦν means βάκχον ποιέων, and the simple verb is here used with the intensifying preposition κατὰ (as in κατάθηλος, 'very plain') in the ordinary sense of the middle voice, 'make a very Bacchanal of thyself.' This seems better than Lobeck's interpretation of καταβακχιοῦσθαι as coronari (quoting Hesych. βακχάν ἐστεφανώ-σθαι); his other quotation is more to the point, and is quite as consistent with the sense above given, as with his own view: Schol. on Ar. Eg. 409, βάκχον οὐ τῶν Διόνυσου μόνον ἐκάλων ἀλλὰ καὶ τοὺς τελοῦντας τὰ ὀργία, καὶ τοὺς κλάδους οὔς οἱ μῦστα ψέρουσιν, after which follows a line from the comic poet Xenophanes (as emended by Lobeck), ἐστάσων δ' ἐλατῶν πυκνοὶ περὶ δώματα βάκχοι, where the ἐλατῶν βάκχοι correspond to the ἐλάτας κλάδοι of the text (Aglaophamus p. 308, comm. on
Ajax l. 847). Cf. Iph. A. 1058, ἀνα δ᾽ ἑλάταις (Hes. Scut. 188, ἑλάτος ἐν χερσὶν ἔχοντες) στεφανώδει τε χλώᾳ δίωσε ἐμολευ... Κεφαλαῖον (quoted by Wecklein).—Liddell and Scott wrongly render, ‘in oak leaves’ ye rave with Bacchic rage.’

The oak and fir are doubtless mentioned because of their being (as already stated on l. 38) the common trees of Cithaeron (cf. 684, ἑλάτης φόβην and 685, ὅρνος φῦλλωσι). In 703, the Bacchanals wreath themselves with crowns of oak-leaves as well as ivy and smilax, and in 1103, branches of oak are used to prise up the fir-tree on which Pentheus had climbed to spy out the revellers. Herodotus (IX 31) tells us of a pass of Cithaeron, called Oak-Heads, ὅρνος κεφαλαί.

111. στεφήτων ἐνυτά νεβρίδων στέφετε λευκοτρίχων πλοκάμων μαλλοῖς] ‘Fringe thy livery of dappled fawnskins with woolly tufts of silvery tresses.’ The Bacchanals appear to have used tufts of wool or strips of goat’s hair to trim their fawnskins and set off their natural colour. Much of the difficulty felt by early editors is excellently cleared up by Lobeck on Ajax l. 847, p. 375, ‘significatur...insertio penicillorum (‘tufts’) diversico lorum, quibus hodieque pelliones mastrucas (‘skins’) distingue solent.’ Cf. Tacitus, Germ. 17, eligunt feras et detracta velamina spargunt maculis pellibusque beluarum quas exterior Oceanus atque ignotum mare gignit (Paley well compares the ‘similar device still adopted in the manufacture of furs into muff’s, tippets, &c., where crmine spots are thus imitated’). Claudian again (de quarto cons. Honor. 228) describes the fawn-skim of Bacchus as bespangled with pearls, Erythraeis intexit nebride gemmis Liber agit currus. But, while using these illustrations, we need not assume that in the present passage the fawnskins were studded with artificial spots, as this would give στέφετε a sense which it can hardly bear; it is enough to understand a fringe or trimming, which that word may very well express. According to Müller, Ancient Art § 386, 5, the ‘roe-skin covered with tufts of wool, is also to be recognised on vases.’ For the use of wool in sacred rites cf. Aesch. Eum. 45, ἔλαες υψιγέννητον κλάδον λήμει μεγίστῳ σωφρόνως ἐστεμένον ἄργητι μαλλό.
NOTES.

113. \(\text{λευκότριχων πλοκάμων μαλλοῖς}\) presents some difficulty; there would be little awkwardness in the apparent combination of 'hair' and 'wool,' in the first and last words of the phrase, as the compound \(\text{λευκόθριξ}\) need not mean much more than \(\text{λευκός}\); but the addition of \(\text{πλοκάμων}\) makes it less easy to get rid of the full meaning of the adjective; and unless we suppose that Euripides uses the three words as a condensed and confused expression for tufts of wool and bunches of goat's hair combined, it is hard to make sense of the passage, especially as \(\text{πλοκάμος}\) is not, so far as I can find, used elsewhere of the hair of animals, but is constantly applied to the flowing locks of men and still oftener of women. Reiske (who is followed by Mr Tyrrell) proposes \(\text{ποκάδων}\) (sometimes said to mean 'sheep,' but only found in the sense of 'hair' or 'wool' in Ar. Thesm. 567, \(\text{άλλ' ἐκποιώ σου τὰς ποκάδας}\), which apparently means 'I'll tear your hair out,' 'give you a good combing'). Elmsley suggests \(\text{προβάτων},\) with misgivings, as the word is never used in Euripides, nor indeed (he might have added) by any of the Tragedians (though Strabo p. 784, speaking of the Nabataean Arabs, says they have \(\text{πρόβατα λευκότριξα}\)). On the whole, I think it best to regard \(\text{μαλλοῖς}\) as a metaphor taken from tufts of wool and applied by an easy transition to bunches of hair, and to understand \(\text{λευκότριχων πλοκάμων},\) 'white-haired tresses,' as an ornamental phrase for the tufts of hair which the Bacchae may have taken to trim their fawn-skins from the goats killed by them in the chase. In l. 139, \(\text{αἱμα τραγοκτόνων}\) is mentioned immediately after the words, \(\text{νεβρίδος ἔχων ἱερὸν ἐνυδών}\.

113. \(\text{ἀμφι νάρθηκας ὑβριστάς ὅσιοῦσθε}\) 'be reverent in thy handling of the saucy (or 'wanton') ferule.' The \(\text{νάρθηκας}\) was the light wand supplied by the pithy stem of the giant fennel. It is the Latin \(\text{ferula},\) of which Pliny XIII 42 (cf. Theophr. Hist. Plant. vi 2 §§ 7, 8) writes, \(\text{nulli fruticum levitas maior, ob id gestatu facilis baculorum usum senectuti praebet};\) cf. Nonnus XI 354, \(\text{γηροκόρφος νάρθηκα δέμας στηρίζετο βίκτρος}\), and Ovid Met. IV 26. Its lightness would make it very suitable for the female votaries of Dionysus; and, if we adopt the notion naïvely sug-
gested by Diodorus, iv p. 149, it was to prevent serious consequences arising from the abuse of clubs on occasions of boisterous merriment, that the god himself graciously enjoined on his worshippers the use of the light and comparatively harmless weapon (similarly Plutarch, Symh. 7, io, 3, ο θεός τὸν νάρθηκα τοῖς μεθύσοντοι ἐνεχείρεσα κοινωτάταν βέλος καὶ μαλακώταταν ᾠμυνηρῶν, ὅπως ἐπεὶ τάχιστα παῦσος, ἥκιστα βλάπτωσι). Tournefort (in his Voyage du Levant i p. 245, quoted by Joddrell) says it grows plentifully in the island of Skinosa [Σικνος, one of the Σποράδες]—modern Greeks call it Nartheca; ‘it bears a stalk five feet high, three inches thick, with a knot every ten inches, branched at every knot and covered with a hard bark of two lines thick: the hollow of the stalk is filled with a white marrow, which when well dried catches fire just like a match.’ It was in the narthex that Prometheus stole the fire from heaven (Aesch. P. V. 109, ναρθηκοπληρώτου πυρός, Hesiod Works and Days 52), cf. Phanias Epigr. 2, πυρίκοιταν νάρθηκα κροτάφων πλάκτορα νηπίαχων. Strictly speaking, the νάρθηκα was different from the θύρσος, the former being a plain light staff, the latter usually swathed with ivy, or trimmed with ribbands, and armed with a sharp point capped with a fir-cone. Eur. however in the course of the play sometimes uses the words indifferently. Thus Cadmus has a νάρθηκα in line 251, which is called a θύρσος three lines after; and in 1155 we have νάρθηκα εὐθυρσός applied to the θύρσος of Pentheus (835, 941).

118. Cf. 1236, τὰς παρ’ ἱστοῖς ἐκλιπούσα κερίδας.
120. ‘O vaulted chamber of the Curetes! O holy haunts of Crete, birth-place of Zeus; where, in yon caves, the Corybantes, with helms of triple rim, first framed for my joy this round timbrel of hide.’ According to Strabo, io, ii p. 468, the Curetes saved the infant Zeus from being devoured by his father Cronos, by sounding the tympanum and other instruments, and by martial and boisterous dances which drowned the cries of the babe and prevented his being discovered. He suggests two derivations for the name, ἡτοι διὰ τὸ νέοι καὶ κάροι (cf. κούροι) δῦτες ύπουργεῖν ἡ διὰ τὸ κουροτροφεῖν τὸν Δία.—The common tradition placed
the home of the Curetes in Crete, and that of the Corybantes in Phrygia, but Euripides in the present passage clearly assigns the Corybantes also to Crete, and either identifies them with the Curetes, or at any rate gives them a Cretan origin. The lore of the subject has been collected and discussed by Lobeck, *Aglaophamus* p. 111—55 (esp. 1144, 1150, 1155), whose conclusion is as follows: ‘satis confirmatum videtur Corybantum et nomen et cultum ad sacra Phrygia pertinere, plurimumque interesse inter hunc barbarum Κορυβαντισμόν et Graecorum Cre- tensium Κοτησισμόν discriminis, quamvis Corybantes et Cu- retes a poetis et mythographis propter generalem similitudinem saepe confusi sint.’

Lobeck on *Ajax* 1. 847, p. 374, refers the epithet τρικόρυφα, here used of the Corybantes, to the ‘triple rim of their helmet which gave the effect of three helmets placed in succession on one another,’—not unlike the papal tiara. Strictly speaking, it was the Curetes who wore a helmet, while the Corybantes wore a κυρφασία or tiara (Hdt. V 49, 7; VII 62, 2); but they are here confounded with each other, and the epithet properly applicable to the former is thus transferred to the latter. In works of art the Corybantes are represented as dancing not only around the infant Zeus (according to the common legend), but also, in one instance, around the new-born Dionysus (relief in the Vatican, copied in Müller-Wieseler II xxxv 412).

The reading of the MSS is ἐνθα τρικόρυφα ἐν ἀντροις. The metre is restored either (1) by writing ἐνθα τρικόρυφα ἀντροις where ἀντροις is a dative of place, a construction which except in the case of names of places is almost confined to poetry, esp. Epic poetry, though it also occurs in Sophocles and more frequently in Euripides and the Lyric poets; or (2) by accepting Dobree’s conjecture τρικόρυφα ἐνθ’ ἐν ἀντροις.

126. βάκχια] is certainly harsh in sense, as it implies that, before the Satyrs borrowed the tympanum from Rhea, to intro- duce it into the worship of Dionysus, the sounds of that instru- ment could be called Bacchic sounds, which would be a strong instance of a truly proleptic epithet. Of βάκχιος Hermann says ‘rara omnino haec forma est, ubi non de ipso Baccho aut vino
usurpatur sed ut adjectivum additur nominibus’; ’...’verum qui Ἁάκχαι aut τὰ Ἁάκχαι dixerit, id ut Bacchica sacra significaret, novi neminem.’ Further, he rejects the possibility of taking ἀνὰ βάκχαι together, in the sense ‘in the Bacchic rites’; and even assuming its possibility, holds that such an anticipatory use of the epithet is logically absurd. He rightly insists on taking ἀνὰ with κέρασαν, per timesin; but it is difficult to follow him when in place of βάκχαι he conjectures βακχαί, an adjective for which (as he admits) there is no authority. If βάκχαι is wrong, the text must have been corrupted at an early date, as Strabo testifies to the reading βακχεῖον in his very inaccurate quotation of parts of this chorus (10 p. 469). συντόνῳ is also open to suspicion, as the meaning ‘intense,’ ‘impetuous,’ ‘keen,’ is not quite in harmony with ἄδυβόα; and it is possibly a corruption of τυμπάνων. The requirements of the sense would be met by some such emendation as ἀνὰ ὑ ἀράγματα τυμπάνων κέρασαν ἄδυβόα Φρυγίων αὐλὸν πυεύματι (cf. Eur. Cycl. 205).

129. κτύπων εἰάσμασι Βακχαν] put in apposition to βυρσότονον κύκλωμα, ‘to sound in loud accord with the revel-shouts of the Bacchae.’ Even here, as above in the manuscript reading βάκχαι, the reference to the βάκχαι seems premature, as it is not till the next sentence that the passing of the tympanum into the worship of Dionysus is described; but the present instance is less harsh than the former; even there however, the harshness of the prolepsis is to some extent softened by μοι (=ταῖς βάκχαις) in the previous line. Cf. also l. 59, where the instrument is described as the joint invention of Rhea and Dionysus.

131. ἡγανύσαντο, ‘won it for their own,’ stronger than ἡμύσαντο, which means to ‘attain,’ ‘get at,’ as in Aesch. P. V. 700, χρείαν ἡμύσασθε. Liddell and Scott, less adequately, explain it in the present passage as meaning ‘to gain one’s end.’—συνήψαν, not ἑαντοῦς, ‘joined in the dance,’ but τὸ τύμπανον, ‘wedded it (mingled it) with the dances of the triennial festivals, which gladden Dionysus.’ τριετηρίδες, i.e. festivals returning every other year, once in every cycle of two years, for this is what the Greeks meant by a τριετηρίς (alternis annis, says Macrobius, quoted on 306), just as the Olympic πενταετηρίς was what we
should call a cycle of four full years. Ovid F. 1, 393, festa corymbiferi celebrabas Graecia Bacchi, tertia quae solito tempore bruma refert; Virg. Aen. IV 300, saevit inops animi, totamque incensa per urbem bacchatur; qualis commotis excita sacrís Thyias, ubi audito stimulant trieterica Baccho orgia, nocturnusque vocat clamore Cithaeron.

135. οταυ πέση standing without any subject is awkward, and the same objection applies to εὖρ' ἄν. It is therefore not improbable that for οταυ we should read ὅσ ἄν (which has occurred to Kirchhoff and doubtless to others). Even ἰδός, though found in the sense of ‘well-pleased,’ ‘glad,’ in Soph. O. T. 82, and elsewhere, has been altered into ἰδός, voluptas in montibus (Musgrave), and into ἰδύ γ’ (Dobree); the latter may be supported by a fragment of the Archelous, a play so named out of compliment to the king at whose court the Bacchae was written, frag. 265, ἐστι (+ τι Meineke) καὶ παρὰ δάκρυι κείμενον ἰδό βροτοῖς, οταυ ἄνδρᾳ φιλων στενάχη τις ἐν οἰκῷ (vel οἴκτῳ), where however it will be noticed that τις is expressed. A further extension of Dobree’s conjecture was once suggested by the present Master of Trinity College, ἄδυ γ’ ἐν ὄρεσιν ὅσ ἄν, which he supported by Soph. fragm. 326, ἰδόστων δ’ ὅτῳ πάρεστι λήψις ὅν ἐρᾷ καθ’ ἱμέραν. This is not open to the objection raised above, viz. the absence of a subject to the verb πέση. Hermann, who prints ἰδός, ἐν οὐρεσιν, ὅσ τ’ ἄν...πέση πεδόσε, renders ‘laetitia plenus est, in montes, quique ex velocibus thiasis in campos se contulerit,’ thus introducing a contrast between οὐρεσιν and πεδόσε. He makes merry over the absurdity of the god, or his votary, being described as ‘happy on the mountains when he hunts on the plain,’ but neither in the manuscript reading nor in any proposed correction, is Euripides really responsible for such a statement; for πεδόσε must mean, not πρὸς πεδία (much less ἐν πεδίοις) but πρὸς πέδον, ‘to the ground,’ just as in 600, δίκετε πεδόσε τρομερὰ σώματα compared with 605, πρὸς πέδο πεπτώκατε; cf. Troad. 99, ἀνα, δυσδάμων, πεδόθεν κεφαλήν. Some such correction as ἰδός ἐν οὐρεσιν οὐρεσιν ἐσθ’ ὅσ ἄν would be open to no exception on the ground of construction, or of metre, coinciding as it does with a form of verse used four times in this epode; e.g. εἰς ὅρος, εἰς ὅρος
ādorēna ὅρα, where the characteristic repetition of οὐρεσιν also finds its parallel. Such a repetition would easily drop out of the MSS and ἐσθ' or ἐστὶν might be lost after the last syllable of οὐρεσιν. As an alternative might be suggested ᾧς ἐν οὐρεσιν ἐσθ' ὅταν τίς, a logaoedic verse like the last line of an Alcaic stanza, and equivalent to the next verse in this chorus with a dactyl prefixed. A still simpler course would be to keep closer to the MSS and to accept ᾧς ἐν οὐρεσιν ὅς ἀν, a paenonic dimeriter, ὁ ὁ ὁ. This is Schöne’s emendation, and it has the advantage of giving us the same form οὐρεσιν as has been already adopted in 76, and altering only one letter in the rest of the line.

The sense thus gained is: ‘Oh! happy on the hills is he, whoe'er from amid the revel-bands sinks to the ground.’ So Propertius 1, 3, 5, asstiduis Edonis fessa choreis qualis in herboso concidit Apidano, talis visa mihi mollem spirare quietem Cynthia, non certis nixa caput manibus. The resting Maenad is well represented in the sleeping nymph, engraved in this book in illustration of line 683. In modern sculpture the resting Bacchante is one of Bartolini’s works in the gallery of the Duke of Devonshire at Chatsworth.

138. ἄγρεσιν ἅμα τραγοκτόνον ὁμοφάγον χάριν] ‘chasing the goat to the death, for the raw banquet’s relish,’ lit. ‘hunting after a goat-killing slaughter, as a raw-eating delight.’ For ἅμα = φάνος, cf. Orest. 285, 1139, and esp. 833 and 1649, ματροκτόνον ἅμα, ‘matricidal murder.’ With τραγοκτόνος in this active sense Elmsley compares μητροκτόνος (u. s.), ἀνθρωποκτόνος (Cycl. 127), and βροτοκτόνος (Iph. T. 384).

ὁμοφάγον χάριν] in app. to ἅμα, = χάριν ὁμοφαγίας, ‘for the enjoyment of a raw banqueting.’ So Herc. F. 384, χαρμοναῖον ἀνθρωπόρωσι = χαρμοναῖς ἀνθρωποφαγίας. Cf. Eur. fragm. of Cretes, ὁμοφάγος δαίτας, quoted on 74, which might appear in favour of printing ὁμόφάγον (passive) here; but even there, ‘raw-eaten banquets,’ though a more obvious, seems a less poetical idea than ‘raw-eating banquets.’

For the sacrifice of the he-goat to Dionysus (as a foe to the vine [?] or for other reasons) Virg. G. 2, 380, Baccho caper omnibus
N E T S .

aris caeditur; Ovid F. 1, 357, rode caper vitem, tamen hinc, cum stabis ad aram, in tua quod spargi cornua possit, erit. On a painted vase (copied from Mon. ined. del. Inst. 1860 pl. xxxvii in Daremberg and Saglio's Dict. des Antiq. s.v. ara) there is a representation of an altar with the head of an ox carved upon it, and beside the altar a priestess with a fawnskin across her robe holding a knife in one hand, and a goat, which she is on the point of sacrificing, in the other. At Potniae, near Thebes, there was still standing in Pausanias' day a temple to Dionysus Αὐγοβόλος (IX 8, 1). It was probably as an animal sacred to Dionysus, and not as an enemy of the god, that the goat was sacrificed to him; the Maenads sometimes wore the goat-skin (Hesychius s.v. ἀλυζεῖν and τραγηφόροι); and in the masterpiece of Scopas known as the βάκχης χιμαιροφόνος (the original of many representations on ancient monuments, one of which is copied among the illustrations to this ed., p. 86), a Maenad was to be seen holding in her hands part of a dismembered kid. The rites of ὀμοφαγία were connected with the cult of Dionysus Zagreus (the hunter), and the animals captured and pulled to pieces by the Bacchanals are supposed to have taken the place of the human victims of an earlier time (Paus. IX 8, 2, Porphyr. de abstinentia, II 55); thus even Themistocles, before the battle of Salamis, sacrificed three young Persian prisoners to Dionysus Oimestes (PlutarchThem. 13). There is an interesting article on the subject by F. Lenormant in the Gazette Archéologique 1879, pp. 18—37, Dionysos Zagreus.

141. ξαρχός...ευο! ΑΓ. of the coryphaeus of a chorus, here of Dionysus himself as the invisible inspirer of the revels. Dem. de cor. p. 313 § 260, τοὺς ὀφεις (cf. 103, 608) τοὺς παρελας θλίβων καὶ υπὲρ τῆς κεφαλῆς αἰωρῶν καὶ βοῶν εὐοί σαβδί καὶ ἐπιρχούμενος ἕς ἄττης ἄττης ὅς, ξαρχός καὶ προηγεμῶν...προσαγορευόμενος. Lucian Dionysus § 4, III p. 78 (Reitz), τὸ σώμημα (watchword) ἵνα ἀπασι τὸ εὐοί, Hor. Carm. 2, 19, 5 evoe! recenti mens trepidat metu...evoe parce, Liber, parce gravi metuende thyrso.

142. These marvellous streams of wine, milk and honey are dwelt upon with more detail in 697—704, 750 ff. It was doubtless descriptions like these that Plato had in mind when writing
the fine passage on poetic inspiration in the *Ion*, 534 A, esp. the words, ὑπόπερ αἰ δᾶχαι ἀρέυνονε ἐκ τῶν ποταμῶν μέλι καὶ γάλα κατεχόμεναι. So Horace Carm. 2, 19, 10, vinique fontem lactis et uberes cantare rivos atque truncis lapsa cavis iterare mella; Ovid tells of streams of milk and nectar flowing in the golden age, *Met.* 1, 111. Elmsley quotes the Septuagint version of Exodus III. 8, εἰς γῆν ρέουσαι γάλα καὶ μέλι. For the dat. γάλακτι, where the acc. might have been used as well, just as in the passage above quoted, cf. *Iliad* 22, 149, ἡ μεν (πηγή) ὁδαί λιαρφ ρέει, and 4, 451.

144. 'There (breathes) a reek as of Syrian incense.' To fill up the ellipse, we may supply either ἐστι or some such word as πνεῖ, implied by the general sense of ῥεῖ in the preceding clause. For Συρίας λιβάνου, cf. Aesch. *Ag.* 1312, οὐ Συρίου ἀγλαίσσαι δωμάτων λέγεις, and Orphic hymn to Aphrodite, 54, 17, εὐλιβάνου Συρίας.

145. ὁ Βακχέας δὲ ἔχων πυρσώδη φλόγα πεῦκας ἐκ νάρθηκος ἄσσει δρόμῳ καὶ χοροῖς ἐρεβίζων πλανάτας λακχαῖς τ' ἀνατάλλων, τρυφερὸν πλόκαμον εἰς αἰθέρα ρύπτων. This is a somewhat perplexing passage. The above words seem to give the best text that can be got by keeping closely to the MSS, without resorting to a considerable amount of emendation. Both MSS have καὶ χοροῖς, but in the Palatine there are two dots under ἐν χοροῖς which seem to point to χοροῖς. If we strike out καὶ and read δρόμῳ, χοροῖς—we are almost compelled to take ἄσσει δρόμῳ together, in the most obvious intransitive sense, 'rushes along at full speed,' 'speeds along in the race,' though there is a strong temptation to make it transitive (with Paley) who renders the whole sentence as follows: 'and the follower of Bacchus, holding the ruddy blaze of pine-wood on his wand, waves it about in his course, rousing the scattered bands as he goes.' The torch, he adds, seems to have been placed at the end of the wand, for the purpose both of holding it aloft, and of giving it a wider range in brandishing it about. This last suggestion as to the way in which the torch may have been attached to the ferule is very likely to be right; and, if we accept it, we may understand ἐκ νάρθηκος to mean, either (1) 'hanging down from,' or (2) 'pro-
jecting from near the end of the ferule to which it was attached'; or possibly (3) from a socket formed by removing the pith of the νάρθηξ, letting the torch in and tying it fast with ribbands round the bark. I rather incline to the first, because in the present sentence it would appear that after the rest from the chase and the refreshment of the honey, milk and wine, the chorus passes, by the transition supplied in the reference to the 'reek of Syrian incense,' to the description of the Bacchant himself rising from his repose and refreshment, and holding aloft the newly kindled pine-torch, which, before being carried separately in full blaze, would not unnaturally be suspended from the ferule with the flame downwards; (this could easily have been managed with strings or ribbands like those which may often be seen in works of art representing the pine-coned thrysus with ribbands fluttering about its upper part.) The leader next rouses his companions, rallies the scattered revel-bands, and calls upon them to sound the praise of Dionysus on the timbrel and the flute.

ἐκ νάρθηκος in the sense of 'hanging from the ferule,' without any participle or similar word to introduce it, is not entirely free from suspicion; and it is this that leads some to prefer making ἀίσσει transitive. The sense then would be, 'the Bacchanal holding the ruddy flame of the pine-torch, shoots it forth from his ferule as he runs,' or rather 'by his running'; but if we thus take the verb in a transitive sense, it seems clearly better to separate δρόμῳ from ἀίσσει and read δρόμῳ καὶ χορῷς ἐρεβίζων πλανάτας, 'challenging his truant (or 'errant') comrades by his coursing and his dances' (the usual construction of ἐρεβίζων as in Iliad 4, 5, κεραμεύς ἐπέσωσιν and Od. 17, 394, μύθωσιν χαλεπώσιιν), or 'to racing and dancing' (the construction found with a similar verb in I. 7, 218, προκαλέσατο χάρμη). Cf. Ar. Nubes 312, εὐκελάδῶν τε χορῶν ἐρεβίζωματα, καὶ μοῦσα βαρύ-βρομος αὐλῶν.

The only representation of anything like a torch attached to the ferule, which I have been able to find, is the following engraving, taken from what purports to be a copy of a Florentine gem. Though I have some suspicions as to the correctness
of the original copy from which it is taken (as I have observed on another page, in the description of the engravings), I nevertheless give it here as at any rate a representation of one of the various ways in which a torch may have been attached to the Bacchanal's wand.

ἐκ νάρβηκος has ere now been understood of the tinder-like stem of the ferule in which fire was commonly carried about, as is still the custom in Greece, Bacchus habens (i.e. gestans) igneam (igniferam) flammae taedae ex ferula orientem (eminentem) ruit (F. M. Schulz). Nonnus, by the way, has in 7, 340, πυροσφόρῳ νάρβηκι καταχθέα πῆχυν ἐρέσσας; but this interpretation would almost require ἐκ νάρβηκος ἀνάπτει (kindles), and, besides, the minute detail thus introduced is too trivial to be tolerated in a vigorous and rapid description of the wild revels on the hills.

It once occurred to me that the right reading might possibly be ἐκ νάρβηκας ἀνάσει (‘shooteth forth ferule after ferule’) = νάρβηκας ἐξαίσει, by a tmesis twice exemplified in this chorus, ἀνὰ βύρσου τε τινάσσων (80), and κατὰ μηρὸ ὃ δὲ καλύψας (96); this
would be parallel in sense to βάλλοντα καὶ σείοντα βακχεῖον κλάδον in 308, but the only evidence I can find in favour of the compound ἐξαίσσειν being transitive, is its use in the passive in one passage of Homer, II. 3, 368, ἐκ δὲ μοι ἔγχος ἥξβη παλάμηφιν (which also exemplifies the imesis proposed).

The pine-wood torch described in l. 146 as borne by the Bacchanal, and often so represented in works of art, is sometimes mentioned as waved about by the god himself (see 306—8, with the notes).

151. ‘And withal, to swell his revel-shouts, he thunders forth such calls as these: On! On! my Bacchanals, bright grace of Tmolus and his streams of gold.’ On mount Tmolus see note on 55. The epithet χρυσοφόρας is here applied to it, because it was the source of the small stream of the Pactolus, a tributary of a far larger river, the Hermus, which is itself called auro turbidus (Virg. Georg. 2, 137): Herod. v 101, ἐπὶ τὸν Πακτωλὸν ποταμοῦ, ὃς σφὶ ψῆγμα χρυσοῦ καταφορέων ἐκ τοῦ Τμωλοῦ διὰ μέσης τῆς ἄγορῆς βέει καὶ ἐπειτα ἐς τὸν"Ερμον ποταμὸν ἐκδιδαί, Ovid Met. XI, 87 (of Bacchus) cumque choro meliore sui vineta Timoli Pactolonque petit; quamvis non aureus illo tempore, nec caris erat invidiosus arenis. Nonnus, 43, 442, Πακτωλοῦ παρὰ πέζαν, ὅπῃ χρυσανγεῖ τηλῷ ἀφνείον ποταμοῖο μελαν φωνίσσεται ὕδωρ.

156. βαρυβρόμων ὑπὸ τυμπαῖνων]‘to the sound of the deep-toned drums.’ The same epithet is applied elsewhere by Eur. to the notes of the flute, the sound of thunder and the roar of the waves (Hel. 1305, 1351, Phoen. 183).—For ὑπὸ, which is often used c. gen. to indicate a musical accompaniment, cf. ὑπ’ αὐλοῦ χορεύειν, ὑπὸ φορμίγγων, and the like. Herod. I 17, ἑστρατεύοντο ὑπὸ σαλπίγγων.


164. σύνοχα φοιτάσιν εἰς ὅροι]‘in apt accord with the wild bands trooping to the mountain’ (=φοιτῶσαι εἰς ὅροι). We cannot construe εἰς ὅροι with ιτε βάκχαι (Musgrave) or with κῶλον ἄγει (Elmsley).—Βάκχα in 169 is Musgrave’s excellent correction of the manuscript reading Βάκχου.
170. τίς ἐν πολιαίς; Καθόμον ἐκκάλει] The older editions, including Elmsley's, had τίς ἐν πολιαίς Καθόμον ἐκκάλει (fut.) δόμων. Elmsley himself however suggests, but does not adopt, the reading printed in the text, quoting in its support Hel. 437, τίς πρὸς πολιαίς; Phoen. 1067, ὅπ τίς ἐν πολιαίς δωμάτων κυρεί; ἀνοίγετ', ἐκπορεύετ' ἱοκάστην δόμων. To these may be added Eur. fragm. 625" (Pelens) ἑδόσομαι τάρα τὰν ὑπέρτον βοῶν ἵω, πολιαίνων ἢ τίς ἐν δόμοις; and Ar. Plutus 1103, (A) σὺ τὴν θύραν ἐκοπτεῖ;—(B) ἀλλ' ἐκκάλει τὸν δεσπότην.

171. πόλις—ἀστυ] In πόλις the city is primarily regarded as an association of men, a body of citizens; in ἀστυ, as a place of dwelling, a group of buildings. The former is connected with the Sanskrit pur, pura, purī, still frequently found as an element in the name of Indian cities and villages, e.g. Caunapora, Sera mopore, Midnapore. Pur or puri (πόλις) and puru (πόλις) are doubtless connected, as both sets come from the root पाक, 'to fill.' The latter, ἀστυ, is connected with the Indo-European root वास, 'to dwell,' whence the Sanskrit वास-या, वास्तु, 'dwell-ing-place,' 'house'; the Greek ἐσ-τία, Φεστία; and the Latin Vesta and possibly ves-ti-bulum.—Thus the walls and towers are the ἀστυ only, while the citizens are the true πόλις, and the famous words of Nicias to his Athenian soldiers in Sicily are, even etymologically, strictly true, ἀνδρεῖς οὗ τείχη πόλις.—In the passage before us the exact sense of ἀστυ is kept up by the use of ἐπύργωσε.

176. θύραςος ἀνάπτευεν] Some supply χειρὶ and make it = λαβεῖν εἰς χείρα (Schöne), but it is perhaps better to render it 'to swathe (lit. to fasten) the thyrsus,' i.e. 'to dress it with ivy,' after the manner described in 1054—5 (so Elmsley). Cf. Herc. F. 549, θανάτου περιβόλαι ἀνήμμεθα and ib. 1012, δειμὰ σειραῖων βρόχων ἀνήπτομεν πρὸς κίονα. Mr Tyrrell well quotes Hesychius ἀνάπτειν, περιθείαι. The thyrsus-wand was not always capped with the pine-cone only, but often finished off at the top or swathed along the stem with ivy or vine-leaves. Virg. Ecl. 5, 31, thiasos inducere Bacchi et foliis lentas interexere mollibus hastas, and Nonnus 9, 122, quoted in note on l. 25 (paragraph 2).
178. 'Dearest of men! for e'en within the house I heard thy words, wise as the man that speaks them.' ὁδὲ = nam gives the reason why Cadmus at once comes out and addresses Teiresias, without waiting for the porter to open the door and announce the visitor. Ἡερ. 1114, ὁ φίλταρ, ἤσθόμην γάρ, Ἄγαμεμνων, σέθεν φωνῆς ἀκούσας. Elmsley also quotes Rhes. 608, Oed. Col. 891.—For ἤσθόμην, ἤδόμην and ἤσθεμην [sic] (from ἤδομαι) have been suggested, but the plupf. of that verb would be ἤσμην, and the aorist or present would have been more natural than either the plupf. or impf. The line is borrowed, just as it stands here, by the author of the Christus Patiens, 1148.

183. αὐξεσθαι μέγαν 'wax to greatness,' a proleptic epithet.—

184. τοῖ (for ποῦ) δεὶ χορεῦειν is due to the implied idea of motion, Ἡερ. F. 74, ποῖ πατηρ ἀπετεῖ γής;

185. ἔξηγοῦ σὺ μοι γέρων γέρωντι] 'Expound to me as an old man to his fellow.' In Soph. O. C. 1284, καλῶς γὰρ ἔξηγει σὺ μοι, we have a coincidence of expression, but the sense is somewhat different. In the present passage, and not frequently elsewhere, the word is used of priestly interpretations; e.g. Andocides, de myst. §116, ἔξηγη, Κηρύκων ὁν, οὐχ ὁσίων σοὶ ἔξηγεσθαι (i.e. you have no right to expound the sacred rites, as you are not one of the priestly Eumolpidae, but only one of the hereditary Heralds of Eleusis). Cf. ἔξηγητης, interpres religionum.

188. ἐπιλεξιμεθ' ἦδεως γέρωντες γίνοιτε] The manuscript reading is ἦδεων, and the sense thus given, 'we in our old age have forgotten our pleasures,' 'are not alive to the pleasures still open to us,' does not tally with the reply of Teiresias, 'Then you feel as I do, I too feel young again and shall essay the dance.' Hence all editors now accept the emendation ἦδεως, due in the first instance to Milton. The same easy alteration afterwards occurred, possibly independently, to Barnes (ed. Cambridge, 1694) and to Brunck (ed. Strasburg, 1780). The former says 'mendam hic nemo ante est suspicatus'; the latter 'mirum est id non adsecutos fuisse viros doctissimos...nostra emendatione nihil certius.' But Dobree is perhaps not entirely justified in his severe epigram: 'palmariam emendationem ἦδεως Miltono surripuit Barnesius, Barnesio Brunckius' (Kidd's Miscellaneous tracts}
p. 224). Milton’s emendations were known to Dr Joddrell whose ‘illustrations of the Ion and Bacchae’ appeared in 1781 (II p. 335” and 572) and all of them were printed in the *Museum Criticum* in 1814. They were written in the margin of his copy of the edition of Euripides printed by Paul Stephens at Geneva in 1602, 2 vols. 4to, now in the possession of Henry Halford Vaughan, Esq., of Upton Castle, Pembroke. Milton bought it in 1634, the very year in which he wrote the *Comus*, which was acted at Michaelmas of that year, and shews in several points special familiarity with this and other plays of Euripides (cf. esp. *Comus* 297—301 with *Iph. T.* 264—274, and notes on 235 and 317 *infra*).

192. ἀλλ’ οὐχ ὁμοίως ἀν ὁ θεὸς τιμήν ἔχοι] Elmsley (approved by Shilleto) suggests a somewhat more rhythmical line, ἀλλ’ οὐχ ὁμοίως ὁ θεὸς ἄν τιμήν ἔχοι, remarking that ‘in tragic iambics, a monosyllable which is incapable of beginning a verse, as ἀν, γὰρ, δὲ, μὲν, τε, τίς, is very rarely employed as the second syllable of a trirach or dactyl.’ But Hermann shews that τιμήν ἔχειν being equivalent to τιμᾶσθαι, ὁμοίως will stand, and that although ὁ θεὸς is found elsewhere as a trirach in the same place as in Elmsley’s line, with the *ictus* on the article (206, 333), it is better in the present instance to keep the manuscript reading which allows the *ictus* to fall on θεὸς, the emphatic word.

193. ‘The old man then shall be the old man’s guide.’

197. μακρὸν τὸ μέλλειν] ‘delay is tedious.’

198. ‘There now! clasp hands and link your hand with mine.’

200. οὐδὲν σοφιζόμεσθα τοῖσι δαίμοσι] ‘we don’t philosophise (do not rationalise) about the gods.’ οὐδὲν, lit. ‘in no respect.’ Some of the earlier scholars (Scaliger, Valckenaer, Brunck) favoured the alteration οὐδέν σοφιζόμεσθα, forgetting to challenge it on the obvious ground that with the conj. Eur. would have written μηδέν. τοῖσι δαίμοσιν appears to be a dative of hostile direction, ‘against the gods,’ which Elmsley compares with the common construction of πολεμεῖν and ἐπιβουλεῖν, ‘nihil argute commi-
niscimur in deos'; so also with ἀγωνίζεσθαι, μάχεσθαι, ἀντιλέγειν, ἀνθίστασθαι. Mr Tyrrell however refers to 683, σώμασιν παρειμένα, thus shewing that he would rather take it as meaning 'in the matter of.'—σοφίζεσθαι is only once used elsewhere by Eur., and that in a play of the same date, Iph. A. 744, σοφίζομαι δὲ κατὶ τοῖσι φιλτάγους τέχνας πορίζω. In the sense of 'speculating,' 'rationalising,' 'subtly explaining away' a received belief, it is well illustrated by Plato Phaedr. 229 (in part already quoted by Paley), "Tell me, Socrates," says Phaedrus, "was it not from somewhere hereabouts on the Ilissus that Boreas, as the story runs, carried off Orithyia?...Do you believe the legend (μυθολόγημα) to be true?" "Why" (answers Socrates), "I should be doing nothing extraordinary, if, like the learned (οἱ σοφοὶ), I were to disbelieve the tale; and if, in a rationalising mood (σοφιζομένος), I went on to say that as the girl was playing...she was blown over the cliffs just here, by a blast of the wind Boreas, and that having thus met her end, she was fabled to have been carried off by the god Boreas... But I have no leisure for such studies... I therefore leave them alone and acquiesce in the received opinion regarding them" (χαίρειν ἑάσας ταῦτα, πειθόμενος...τῷ νομίζομένῳ περὶ αὐτῶν). The mental attitude thus described is remarkably parallel with that expressed in the present and several other passages in the play (427—31, 395, 882—95). But just as Plato in the Republic and elsewhere rejects myths of an immoral tendency, so the vulgar stories with which the Greek Theogony was rife (whatever explanation of them may in the present day be made possible by the light of comparative mythology) were again and again condemned by Euripides (Iph. T. 386, H. F. 1341). Yet this position of remonstration does not prevent his allowing expression to be given here and elsewhere, by characters in his plays, to a feeling of contented and unquestioning submission to traditional and time-honoured beliefs. Such passive compliance is dramatically appropriate in the lips of the aged prophet, and is not unsuitable to the declining years of the poet himself; but we must be careful not to assume that the poet himself actually held the sentiments which a sense of dramatic fitness leads him
to ascribe to the characters in his plays. It was an assumption of this kind that led Aristophanes and others to make an unwarrantable charge against him founded on a line wrested from its context, ἡ γλώσσα ὁμόμοια, ἢ δὲ φρῆν ἀνώμοιος (Hipp. 612), a line which is dramatically most defensible; and, if read in its proper place, is justly recognised as a sudden outburst of self-reproach on the part of a youth of stainless purity, indignant at having been entrapped into a verbal oath of whose true meaning he was at the time utterly innocent, an oath whose binding force he acknowledges immediately after, and which he keeps at the cost of losing his life.

201—3. πατρίως παραδοχάς...φρενῶν] ‘Our fathers’ heir-loom of time-honoured faith, No reasoning shall cast down, not though the lore Hath been the invention of the keenest wit. This passage is referred to by Plutarch Mor. II p. 756 (Ama-torius 13, 3), μεγάλον μοι δοκεῖσ ἀπτεσθαι καὶ παραβόλον πράγματον, μάλλον δὲ ἀλω να ἀκίνητα κινεῖν, τῆς θεόν δόξης ἡν ἔχομεν, περὶ ἐκάστου λόγου ἀπαίτων καὶ ἀπόδειξιν ἀρκεῖ γάρ ἡ πατρία καὶ παλαιὰ πίστις, ἢς οὐκ ἐστιν εἰπέων οὐδ’ ἀνευρεῖ τεκμήριον ἐναργέστερον, οὐδ’ εἰ δ’ ἄκρας το σοφόν εὑρηται φρενός, ἀλλ’ ἐδρα τις αὐτῇ καὶ βάσις ὑφεστώτα κοινή πρὸς εὐσεβειαν, εάν εὖ ἐνός ταράττῃ καὶ σαλεύῃ τῷ βέβαιον αὐτῆς καὶ νευμικένον, ἐπισφαλῆς γίνεται πώς καὶ ὑπόπτος. This quotation (as was first pointed out by Valckenaer) shows that for the manuscript reading πατρός, we should read πατρίως. It is acutely suggested by Mr Tyrrell that Plutarch paraphrases καταβάλλει (‘gets the better of’) as if he had read ὑπερβαλεί (‘will be better than’).—πατρίως] Plat. leges 793 B, πάτρια καὶ παντάπασιν ἀρχαῖα νόμιμα.—ὀμηλικας χρόνω] This may mean either (1) traditions ‘coeval in time’ (with ourselves), which we have not only inherited from our ancestors (πατρίως) but have looked upon as familiar friends who have grown up with us from our very infancy; in this case we may compare Soph. O. C. 112, χρόνῳ παλαιοι, 374, χρόνῳ μειον, 875, χρόνῳ βραδὺς (so Hermann); or (2) ‘coeval with time,’ as old as time itself, like the unwritten ordinances of the gods in Soph. Antig. 456, οὐ γὰρ τι τῶν γε κἀχθεσ, ἀλλ’ ἀεὶ ποτὲ τά ἡ ταῦτα, καθεσ σω οἶδεν εἴς οὗ τούν ’φάνη. The latter interpretation is sometimes held to
be supported by Plutarch’s παλαία in the passage quoted above, but that epithet seems equally applicable to the former sense, in which the traditions are spoken of as φίλοι παλαιοὶ, veteres amici; had he used ἀρχαῖα πίστις, antiqua fides, priscă fides, he might have been appealed to with greater confidence as in favour of the second rendering; his paraphrase of the passage is however too loose and cursory to admit of our relying upon it for the determination of so nice a point. ‘Old as time itself’ is a spirited expression which may appear too bold for Euripides, but it must be remembered that he personifies time in this very play, as well as in a line from a lost play quoted by Aristophanes to raise a laugh at his expense (χρόνον πόλα, 889 n.). Had he meant the first sense, he would probably have written ἂς θ’ ὀμηλίκας παλαία κεκτήμεθα.—αὐτὰ] (used instead of αὑτάς) refers to the general sense of the previous line, as in Thuc. v, 10, σπουδαί ἐσονται, οὖτω γὰρ ἐπραξαν αὐτὰ (sc. τὰ περὶ τὰς σπουδάς).—εὐρηταί is most naturally taken not as aor. conj. mid., but as perf. indic. passive. Hermann however says, ‘neque vero εἰ εὐρηταί indicativo perfecti dictum hic aptum est, ut in re incerta. itaque aut τίς intelligendum, aut εὐρηταί perfecto passivo, sed modi conjunctivi habendum.’—In thought and expression alike, the passage appears to be directed against the Sophists, the first of whom, Protagoras, wrote a treatise under the title, Καταβαλλοντες (sc. λόγοι). One of his sayings was, περὶ μὲν θεῶν οὐκ ἔχω εἰδέναι οὐθ᾽ ὡς εἰσών οὐθ᾽ ὡς οὐκ εἰσῶν, Diog. L. ix 51 (Usener).

204. ἐρεῖ τις] At enim, ‘fortasse dixerit quispiam.’ ‘Some one may say, I have no regard for eld (no self-respect), In going to dance, with ivy round my head; Not so, for the deity hath not defined, &c.’—The manuscript reading εἰ χρῆ χορεύειν (still printed in Nauck’s text) implies that the copyist took the construction to be, οὐ διήρκεν εἰτε τὸν νέον εἰτε τὸν γεραιτέρον, εἰ χρῆ χορεύειν = εἰτε τὸν νέον χρῆ χορεύειν εἰτε τὸν γεραιτέρον. The correction given in the Aldine ed. ἔχρην is simpler; Kirchhoff (approved by Paley) proposes οὔτε τὸν νέον εἰ χρῆ...οὔτε τὸν γεραιτέρον.

209. δὲ ἀριθμῶν] This difficult phrase, about which almost the only point that is clear is that it is intended to stand in

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sharp contrast to ἐξ ἀπάντων in the previous line, is supposed to mean, ‘by certain fixed numbers,’ i.e. by certain circumscribed classes of men, young alone or old alone, only poor or only rich. The god will have no compromise; he claims a honour from all classes indefinitely, without respect of age or other circumstances, and cares not to be worshipped by any narrow number, to be honoured by instalments, by halves, as Elmsley expresses it. In short, he expects of the state in general what Wordsworth in a strain of higher mood says of the unreserved self-sacrifice of the individual, ‘Give all thou canst; high Heaven rejects the lore Of nicely calculated less or more’ (Ecclesiastical Sonnets 43). Mr G. O’Connor comes near the sense of this last parallel, when understanding it “with employment of calculations” and translating it “by rule and measure.” Mr Brady (quoted by Mr Tyrrell) proposes διαφων, suggested doubtless by δυρηκε and already anticipated by Dr Joddrell; but Mr Tyrrell himself has since deserted that proposal in favour of διαριθμοῦ, (suggested by Heath as well as by himself,) which he takes with οὐδὲν, ‘making no distinction,’ though he allows that, in this sense, the middle is more usual. I own I am not satisfied with the above explanation of δὲ ἀριθμοῦ or with any of the proposed corrections. What is obviously wanted for the restoration of the text is a phrase exactly parallel to ἐξ ἀπάντων in the previous line; the most obvious equivalent to including all among those by whom the god expects to be honoured is omitting no one, and the most natural Greek for this would be οὐδὲν παραλίπων; the sense would therefore be satisfied by some such correction as παραλίπων δ’ οὐδὲν αὐξεσθαι θέλει.

οὐδὲν...θέλει] ‘in no wise wishes.’ There seems to be practically little, if any, difference in sense between θέλει in the present and βούλεται in the previous line. In Iph. Aul. 338, we have τῷ δοκείν μὲν οὐχὶ χρήζων τῷ δὲ βούλεσθαι θέλων, Alc. 281, λέξαι θέλω σοι πρὶν θυνεῖν ἃ βούλομαι, and in Dem. fals. leg. § 23, οὐ τ’ ἀκούειν ἥθελετε οὔτε πιστεύειν ἐβούλεσθε. βούλομαι (according to Donaldson New Crat. § 463) ‘refers to the desire or wishing for a thing;’ while θέλω ‘is restricted to the mere will or willingness.’
NOTES.

211. προφήτης] 'myself shall be the prompter of thy words.' Had not Teiresias been blind, he would have ended his speech by announcing the approach of Cadmus in some such words as καὶ μήν (Antig. 526, 1180) πρὸς οἶκους ὀδε διὰ σπουδῆς περὰ Πεινεὼς. As it is, Cadmus prepares the audience and the soothsayer, for the coming of the king, by taking up the speech instead, and this is why he is called προφήτης λόγων. So Teiresias himself is called Διὸς προφήτης (Pind. Nem. i. 91) as one who speaks instead of Zeus and interprets his will to man; so also in Aesch. Eum. 19, Διὸς προφήτης ἐστι Δαξίας πατρὸς, Apollo is the revealer of the will of Zeus, and the Delphic priestess in her turn is Φοιβος προφήτης Ἰον 321, cf. esp. 91—93. The notion of foretelling is only subordinate; and in the line before us we cannot (with Bothe and Schöne) understand Cadmus to be predicting a coming conversation.

214. ὡς ἐπτάτησαι] 'how flushed he is!', 'how wild his mien!'

215. τυγχάνω, with the participle, often expresses coincidence in time apart from any notion of chance. 'Though at the moment absent from this land, I hear of strange ills in the city here. Our women as we find (ἡμῖν) have left their homes In feigned orgies; on the shadowy hills They frisk it.' Θεάζεται, here, intrans. (cf. n. on 65), 'hurry hither and thither,' Troad. 307, μετὰ θεάζεται διέρχεται Κασσάνδρα δρόμῳ, and ib. 349.—221. θάσους ἐν μέσοισιν, not, 'in the midst of the festal groups,' but 'in the midst of each festal group.'—ἐστάναι κρατήρας, Paus. VII 27, 3; at Pallene, τούτῳ (Διονύσῳ Λαμπτήρι) καὶ Λαμπτήρια ἐστάσθη ἄγνωστος καὶ διάδας τε ἐς τὸ ιερὸν κομίζοντας ἐν τῇ νυκτί καὶ οὗν κρατήρας ἐστάσων ἀνὰ τὴν πόλιν πάσαν, and Oracles quoted in Dem. Mid. §§ 51, 53; also Statius Theb. II 75 (of Theban votaries of Bacchus) effusi passim per tecta, per agros Serta inter vacuosque mero crateras.

224. πρόφασιν μὲν] Ar. Eg. 466, πρόφασιν μὲν 'Aργεῖον φίλους ἡμῖν ποιεῖ, ἵδια δ' ἐκεῖ Λακεδαίμονίους συγγίγνεται, Thuc. vi 33 and Lysias Or. 13 § 12 (cf. 12 § 6), πρόφασιν μὲν...το δ' ἀλήθες.

9—2
—ός δὴ sc. οὖσας. For this ironical use of ὁς δὴ, cf. Androm. 235, ὁς δὴ σὺ σῶφρον τὰμὰ δ’ οὐχί σῶφρονα, where as here the participle is omitted.—θυσσάκως] also used in Rhesus 68, τῶν ἐμῶν θυσσάκων βουλάς, and Iliad 24, 221, ἦ οἱ μάντιες εἰσὶ θυσσάκων ἄιρής. The verb is found in Aesch. Ag. 87, θυσσάκει.—226. δεσμεύοντες χέρας] χέρας is the ‘acc. of closer definition.’—227. πανδήμουσι στέγαις] 444, πανδήμου στέγης, the ‘public buildings,’ as a euphemism for the prison; cf. οἰκήμα, δήμος and δημόκρατος.

229. So in Idyll xxvi of Theocritus, on the doom of Penetheus, (Δήναι ἢ Βάκχαι), Ἰνὼ κ’ Αὐτώνα χ’ ἀ μαλαπάρας Ἀγάνα τρεῖς θάνους ἐσ ὁρος τρεῖς ἀγαγον αὐταὶ ἐρίσαι.

234—6. 'A wizard sorcerer from the Lydian land, With fragrant golden curls, and wine-flushed face, And eyes that beam with Aphrodite’s charms.' The whole picture reminds one of Milton’s ‘Vermeil-tinctured lip, Love-darting eyes or tresses like the morn’ (Comus 753); words written, it is to be remembered, for the autumn of the very year in which he bought the copy of Euripides described in a previous note, l. 188.

It is doubtless to the present passage, and to 453—459, that Callistratus refers in his graceful description of a statue of Dionysus, the work of Praxiteles, (Stat. 8), ἦν δὲ ἀνθρῶς, ἀβρότητος (493) γέμων, ῥεόμενος, οὔτων αὐτῶν Εὐριπίδης ἐν Βάκχαις εἰδοποιήσας ἐξέφυγε...ός κυστός ἦν ὁ χαλκός εἰς κλώνας καμπτόμενος καὶ τῶν βοστρύχων τοὺς ἐλκτῆρας ἐκ μετώπων κεχυμένους ἀναστέλλων.

γόνις ἐπωδὸς] It seems best to understand the latter word as a separate substantive and not as an adjective to the former. The words are used as substantives in Hipp. 1038, ἐπωδὸς καὶ γόνις, Plat. Symp. 203 D, δεινὸς γόνις καὶ φαρμακεὺς καὶ σοφιστῆς (a clever wizard, sorcerer and charlatan). The notion that the strange visitant was a wizard might easily arise from vague reports of his mystic mummeries, the τελεταὶ εὐγειον of 238, and of the marvellous streams of milk and honey and wine referred to in 142.

236. ξανθοῖοι βοστρύχουσιν] Cyclops 75, οῦ φίλος, οὐ φίλε Βάκχε, ποῖ οἰσοπολεῖς ξανθῶν χαίται σελῶν, Seneca Oed. 421 (of Bacchus), crine flaventī simulata virgo.—εὐόσμους κομῶν (as in Iliad 8, 42;
NOTES.

13, 24; χρυσέσχον ἐθείρησαν καρύωντε) is Badham’s conjecture for εὔσαμον κόμην (of the MSS and Ald. ed.). εὔσαμος κόμην (Brunck’s conjecture, adopted by Paley) has the advantage of being a lighter departure from the MSS. εὔσαμών κόμης (proposed by Mr Tyrrell) is not conclusive, for in that case κόμης would not be wanted at all as a genitive after βοστρύχωσιν; and, partly for this reason, his alternative εὐσαμὼν κόμην seems better.

239—241. The sense would perhaps be improved by transferring these lines to a place between lines 247 and 248. We should thus get the stranger’s misdemeanours mentioned first, with the threats of punishment immediately following. This suggestion is due to Kirchhoff.

242. ἐκεῖνος ἐναλ φησι Διόνυσον θεόν] Not ille se dicit esse Dionysum deum (Barnes), which would obviously have required the nominative after ἐναλ, on the principle which is well illustrated by Thuc. iv 28, οὐκ ἐφη αὐτῶς ἀλλ’ ἐκείνον στρατηγεῖν. The nom. is actually printed in the editions of Reiske and Matthiae, who forget that Dionysus has not yet revealed his deity, as the plot of the play implies that at present the god represents himself as a votary only of Dionysus, and not as the god himself. The repetition of ἐκεῖνος in the next line, the genuineness of which has been perhaps unnecessarily suspected, is intended to intensify the contempt conveyed by the pronoun; ‘Tis he (this Lydian impostor with his own unsupported assertion), that says Dionysus is a god; ’tis he, forsooth, that says that Dionysus was sewn up in the thigh of Zeus; the babe that was really blasted to death by the flaming thunderbolt.’—244. ἐκπυρώσαται, present of vivid description, as in line 2. For the verb, cf. Troad. 301, αὐτῶν ἐκπυρώσουσι σώματα, Herc. F. 421, ὕδραν ἐκπυρώσεν, and Ιρ. A. 1070, Πριάμου κλεινὰν γαῖαν ἐκπυρώσων.—245. Δίους ὀπί γάμους ἐφεύσατο, see lines 26—31.

246—7. ‘Do not these wrongs call for the awful halter, This stranger’s outrages—whoe’er he be?’ ἐστ’ ἄξια] The same words end the line in Orest. 615, but both passages are perhaps unnecessarily altered by Elmsley into ἐπάξια, because, as he says, nullum senarium apud tragicos extare puto qui in initio quinti pedis est vel est habeat.—ἀγχόνης] Soph. O. T. 1374, ἔργα
κρείσσου ἀγχύνης, Eur. Heracl. 246, τάδ' ἀγχύνης πέλας, Ar. Ach. 125, ταύτα δήτ' οὐκ ἀγχύνη; In all these cases hanging is referred to, not as a punishment, but as a form of suicide; and it has been suggested that the present passage is no exception, but that Pentheus here virtually exclaims 'This is as bad as bad can be—it is enough to make one hang oneself.' On this supposition, it is urged that the transcriber, mistaking the sense of this line, and wrongly supposing it referred to the hanging of the impostor, added the next line (247) to explain it; but the retention of the next line is not inconsistent with the above suggestion. Those who understand the halter to be here a form of punishment, may notice that (according to the ordinary printing of the passage) Pentheus has already threatened to cut the stranger's head off, in which event he might dispense with threats of hanging; but it is open to them to rejoin that the king's rage makes him incoherent, and leads to his blustering out one punishment after another in an ungovernable fit of passion; in a later passage, 356, he threatens him with neither decapitation nor hanging, but with death by stoning.—βρεῖς βριζεῖν] As the only other instance of the plural of βρισ in Tragedy is Herc. F. 741, βρεῖς βριζων εἰς ἀμείνονας σέθεν, it has been proposed to alter it in both instances to βρισμ' (Elmsley, who quotes Heracl. 18, βρισμ' εἰς ἡμᾶς ἡξἰωσεν βρισα), but (as Hermann justly remarks) raritas non est idonea damnand in causse. βρισμα hic, mea sententia, alienum foret, quia non de una, sed de multiplici contumelia sermo est. The singular is much more common as in Hel. 785, βριν τ' ὑβρίζειν εἰς έρι ἐπί ἐπιγά, Herc. F. 708, βριν θ' ὑβρίζεις ἐπί θανόου ποῖς ᾠμοίς, Ιρθ. Ανι. 961, ἀλλ' ὑβριν εἰς ἡμᾶς ὑβριο' Ἀγαμέμνων ἀναζ. In all these cases the cognate acc., contrary to the general rule, has apparently no adjective or pronoun joined with it, though it has what may be regarded as an adjectival phrase instead. In the present passage, the absence of any adjectival element condemns the conjecture βρισμ' βριζεῖν, but this objection does not apply to the manuscript reading, as the use of the plural, βρεῖς, gives a fuller meaning to what would otherwise have been a bare repetition of the same sense. (Further details on this construction may be

251. νάρβηκα βακχεύοντι] It is uncertain whether this stands for the dual or the singular accusative. Though both are alike arrayed in the Bacchic garb, Teiresias is specially described as dressed in fawnskins; so it may be Cadmus alone that is represented 'with a ferule masquerading.' At the same time, it is not improbable that as a single fawnskin is all that is usually ascribed to the votaries of Dionysus, the poet is thinking of Cadmus as well as Teiresias in using the plural νεβρίσι (cf. however Nonnus 45, 86, χρύσεα πέπλα φέρουν οὐ νεβρίδας).—The reading of the Laurentian MS is corrected into βακχεύοντας, both MSS have ἀναίνομαι, while πάτερ may be an interpolation, added to eke out the metre. As, however, the first reading of the Laurentian MS was ναίνομαι, we may suggest that this points not to ἀλλὰ μαίνομαι, as has been proposed, but to an original reading νάρβηκα βακχεύοντας: ἀλλ’ ἀναίνομαι, the accidental omission of ἀλλὰ accounting for the mutilated form ναίνομαι. νάρβηκα βακχεύοντας: αἰδοῦμαι πάτερ is proposed by Porson (*advers.* p. 264), and this is supported by Nonnus, 45, 73 (referred to by Herrmann, who, however, does not accept the alteration), where Pentheus says to Teiresias, αἰδέομαι σει γῆρας, αμετρησίων δὲ καὶ αὐτῶν μάρτυρα σῶν ἑτέων πολιήν πλοκαμίδα γεραῖρα. For ἀναίνομαι, see *Iph. Aul.* 1502, θανοῦσα δ’ οὐκ ἀναίνομαι, ‘it pains me not to die’; ‘proprie est recuso, detrecto, quod quoniam est eius, qui quid invitus facit, significat piget me’ (Herrmann).—If we retain πάτερ we must be careful to translate ὑμῶν so as to shew that it is plural, ‘father, I am pained for thee, At seeing your old age so reft of sense.’

253—9. Nonnus expands this speech after his diffuse manner, 45, 67, Κάδμε, μιανομένης ἀποκάτθεο κισσὸν ἑθείρης, κάθεο καὶ νάρβηκα νοοπλανεός Διονύσου...νήπιε Τειρεσία στεφανηφόρε, βίουν ἄρτης σῶν πλοκάμων τάδε φῦλλα, νόθον στέφος. In the next line but one, follows the passage above quoted, and then the further imitation, 75, ει μη γάρ τὸ δε γῆρας ἐρήτωκα καὶ σεϊ χαίτι, καὶ κεν ἀλκτοπέδην ἐγὼ σεο χείρας ἐλίξας δέσμιον ἀχλυσευτὶ κατεσφρη- γισσα μελάθρω, κ.τ.λ.
255—7. We have an equally strong invective against Teiresias from Oedipus in Soph. O. T. 387, μάγος...μηχανορράφον, δόλιον ἀγώρην, ὅστες ἐν τοῖς κέρδεσιν μόνον δέδορκε, and in Antig. 1055, Creon taunts him with vulgarity, τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. The function of soothsayer seems to have been held in small repute among the contemporaries of the Greek tragic poets, and passages like these reflect the general feeling of the day. Euripides in particular enters with special zest into attacking the whole tribe of μάντεος, e.g. Hipp. 1059, Ion 374—8, Hel. 744—757, El. 400, Phoen. 772, fragm. 793, τί δήτα βάκοις μαντικοῖς ἐνήμενοι σαφῶς διόμυνος εἰδέναι τὰ δαιμόνια; οὐ τῶνδε χειρώνακτες ἀνθρωποὶ λόγων, and (in a play of the same date as this) Ἰφ. Α. 520, τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακῶν. The taunts of vulgarity, which Euripides here allows to be flung at Teiresias by Pentheus, taunts to which he offers no reply, may well make us hesitate in accepting the prophet as the exponent of the poet's opinions in the often-quoted line, οὐδὲν σοφιζόμεσθα τοῖς δαίμοσι (200).

262. οὐδὲν ὑγίες] is very common in prose and comedy, but is less suited to the dignity of tragedy. It is however found in Eur. Hel. 746, Phoen. 201, Androm. 448, 952, and three passages in the fragments 496, 660, 821, in all of which allusion is made to current proverbs or opinions of the day; hence it is that Euripides, while referring to these proverbs and opinions, falls into the use of a phrase of every-day life (οἰκεία πράγματ' εἰσάγων, οἷς χρώμεθ' οἷς σύνεσμεν, Ranae 959): Aeschylus, on the other hand, never uses it, and Sophocles only once, Phil. 1006, and even there without any loss of dignity, ὅ μηδὲν υγίες μηδ' ἐλευθερον φρονών.—In the previous line, for βότρυος, a trisyllable consisting of a single word, see 18, μυγάσων.

263. The MSS have τῆς εὑσεβείας, which, if retained, is most naturally taken in an ironical sense (as by Barnes, Matthiae, and Tyrrell). But irony is out of keeping with the general character of the chorus in Greek Tragedy, and least of all is it appropriate in the case of Asiatic women addressing a Theban king. Hermann, while retaining εὑσεβείας, suggests κατασκύλευσεν in the third line, and gives an explanation which strikes
one as highly artificial and unconvincing: "constructio verborum haec est, oūκ αἰδῆθεως, τὴς εὐσεβείας Κάδμου τε καταισχύνειν, iam dicere debeat καὶ τὸ σὸν αυτοῦ γένος...sed continuat orationem..."Εξίωνος δ᾽ ὄν πάις καταισχύνειν γένος," i.e. 'Are you not ashamed before the gods at disgracing not only Cadmus on account of his piety (propter pietatem), but also (as son of Echion) disgracing your own lineage.' A clearer sense is given by adopting the emendation τῆς δυσεβείας suggested by Reiske, and apparently approved by Porson (Kidd's tracts, p. 225). Hermann's objection to treating the first two words of the line as a separate exclamation on the ground that exclamatio non nisi familiaris colloquio convenit may be met by admitting that such an exclamation is more common in Aristophanes than in the tragedians, but by pointing out at the same time that in the very last line we find a colloquialism in the phrase οὐδὲν ὑμεῖς. This kind of gen. is found sufficiently often in tragedy, preceded by φεῦ, ὡς πότιοι or ὁμίου (e.g. Herc. F. 1374, ὁμίου δάμαρτος καὶ τέκνων ὁμίου δ᾽ ἐμοῦ), and also (as here) without any interjection, as in Med. 1051, ἄλλα τῆς ἔμης κάκης τὸ καὶ προέσθαι (sc. ἐμὲ) μαλακοὺς λόγους φρενί, and Ιρ. Α. (a contemporary play) 327, ὡς θεῶ, σὺς καταισχύνων φρενός.—The two next verses (264—5) are transposed by Musgrave, the effect of which is to bring Κάδμου under the influence of καταισχύνεις, leaving θεως alone to be governed by αἰδῆθ. This is not a bad arrangement, but one that probably did not occur to Euripides, who adopts the natural order of time, mentioning the gods first, then Cadmus the grandfather, and next Echion the father of Pentheus.—For the reference to the crop of armed warriors that sprang up from the serpent's teeth sown by Cadmus, cf. 1315 and see esp. Phoen. 657—75, 818—21 and 939. The teeth, as the legend ran, were those of the serpent that guarded the fountain of Ares and killed the men sent to draw water by Cadmus who slew the serpent and sowed the teeth. The armed men who thus sprang into life forthwith began to kill one another; of the five survivors one was Echion, who became the father of Pentheus by Agave, daughter of Cadmus. The following gem represents Cadmus at the fountain attacking the serpent which had slain
his companions, whose fate is indicated by the overturned pitcher lying on the ground.

266—7. This couplet from a play written (it will be remembered) at the Macedonian court, was afterwards quoted by no less a successor of Archelaus than Alexander the Great, after listening to an eloquent speech by the philosopher Callisthenes in praise of the men of Macedon (Plutarch, Alex. 53, 2). The king next called upon him to show his powers as an orator by discoursing on a more difficult theme, the faults of the Macedonians, and the philosopher indiscreetly consenting, at the close of the second speech the king remarked that Callisthenes had given the Macedonians a proof not of his eloquence but of his enmity. Plutarch, after giving another instance of the indiscretion of Callisthenes, adds that his relative Aristotle had therefore well remarked of him, οτι Καλλισθένης λόγῳ μὲν ἤν δυνάτος καὶ μέγας, νοῦν δὲ οὐκ ἔχειν. Here we may note the coincidence of expression with the context of Alexander’s quotation, where δυνάτος and νοῦν οὐκ ἔχουν occur in the same short sentence. Were the words less common, the identity of expression would better deserve notice; but if it is admitted that Aristotle was thinking of the context when he made his remark, it would be an argument of some slight weight in favour of retaining the manuscript reading δυνάτος instead of accepting Dr Badham’s tempting conjecture εν ἀστοῖς.—For ἀφορμὰς cf. Herc. F. 236, ἄρ’ οὐκ ἀφορμὰς τοῖς λόγοις ἀγαθοὶ βουτῶν ἔχουσι καὶ βραδύς τις ἡ λέγειν; and Herc. 1239, βραδύσιν ὡς τὰ χρηστά πράγματα χρηστῶν ἀφορμὰς ἐνδίδωσι αἰεὶ λόγον, also Lucian, Rhetorum praeeceptor c. 18, ἐπειδὰν δὲν λέγειν καὶ οἱ παρόντες ὑποβάλωσι τινας ὑποθέσεις
καὶ ἀφορμὰς τῶν λόγων.—268. εὐτροφον γλῶσσαν] fragm. 442 (Hippol.), εὐτρόχουσι στόμασι τὰληθέστατα κλέπτουσιν, ὥστε μὴ δοκεῖν ἃ χρὴ δοκεῖν.

270—1. ‘But the rash man, if strong and eloquent, Makes a bad citizen, because he’s senseless.’ This couplet is placed in brackets by Dindorf, who does not perhaps attribute sufficient weight to the fact that it is quoted by Stobaeus, 45. 2, from the ‘Pentheus’ of Euripides (as also the previous couplet in 36. 9). On the same page (45. 5) he cites a passage from Orest. 907, which is closely parallel to it, ὅταν γὰρ ἡδὸς τοῖς λόγοις φρονῶν κακῶς πείθῃ τὸ πλῆθος, τῇ πόλει κακὸν μέγα. This last quotation is supposed to have been directed against Cleophon, a demagogue of influence between B.C. 410 and 405. The couplet, inspired perhaps by the poet’s remembrance of some such notable member of the Athenian democracy, would have been less in place at any representation of the play at the court of King Archelaus, than before the Athenian audience that heard it after the poet’s death.—νοῦν οὐκ ἔχων] states the fact, ‘ destitute, as he is, of sense’ and repeats in another form the notion already expressed by θρασύ; had the sense been ‘if destitute of sense,’ the negative particle which implies a supposition would have been used, and we should have had some phrase equivalent to μὴ ἔχων.—[legendum θρασύ δὲ, δυνατός καὶ λέγειν ὑς ἐστ’ ἀνὴρ. Dem. Androt. p. 601 § 33, ἢ δεινός ἢ θρασεῖς...τοῖς θρασεῖς καὶ δυνατοῖς λέγειν] Shilleto, adv.

272—3. οὐτός ὁ δαλμον κ.τ.λ., instead of being placed after σος, on which it depends, is for rhetorical emphasis put at the very beginning of the sentence, without being altered into the acc. after ἐξεπείν. So in Xen. Anab. 2, 5, 41, Πρόξενος καὶ Μένων ἐπείπερ εἰσὶν υμετέροι εὐεργεταί, πέμψατε αὐτοὺς δεῦρο.

273. οὐκ ἂν δυναλμὴν μέγεθος ἐξεπείν σος, is rendered by Attius, Bacchae IX (2), ...neque sat fengi neque dici postest | προ magnitate.

274. δῦου] sc. Δημήτηρ and Διόνυσος. Nonnus, 45, 101, in the corresponding speech of Teiresias, says of the god, οὐτός ἀμαλλοτρὸς Δημήτηρ μοῦνος ἑρίζει ἀντίτυπον σταχύσσεσιν ἔχον εὐβοτρῳν ὀπώρην. The identification of Δημήτηρ with γῆ is in accord-
ance with the old etymology, which made it an old form of γῆ μήτηρ, cf. δᾶ for γῆ in Phoen. 1296 (rejected by Ahrens Dor. p. 80, who connects δᾶ with the root of δίος, Διός, Δάν for Ζάν &c.; and by Curtius, Gk. Etym. p. 492 ed. 5). For 276, Paley aptly quotes Aesch. P. V. 217, Ἕλδα πολλῶν ὀνομάτων μορφῆ μία. —278. By accepting the correction δς δ' we get an easier transition to the next line than that supplied by δ δ', (which, however, comes nearer the MSS, which have δδ'). δ in the latter correction is used as a demonstrative pronoun; 'in bonis codicibus ubi ὁ non articulus, sed pronomen demonstrativum est accentu notatur' (Hermann).

As an extension of Badham's ingenious conjecture ἡδονὴν ἀντίπαλον, we may propose ἡδονὴν παυσίπονον, which comes very near the manuscript reading ταντίπαλον. This is suggested by an expression in one of the Orphic hymns, 50 (49), addressed to Dionysus, παυσίπονον βητοῦσι φανεὶς ἅκος. The word is found in Ἰβ. Ῥ. 451, and in the parody of Euripides in Ar. Ran. 1321, οἰνάνθης γάνος ἀμπέλον, βότρυνος ἑλικα παυσίπονον. ἀντίτυπον, however, in the passage above quoted from Nonnus, seems to shew that in his time, at any rate, the manuscript reading was probably ἀντίπαλον.

282. Some edd. print ὑπνοῦ, making a double gen., the notion of 'oblivion arising from sleep' being coupled with 'oblivion of ills.' 'He gives in sleep, from all our daily ills Oblivion, that sole simple for all toils.' ὑπνοῦ was supposed to be the reading of P (the Palatine MS); Milton suggested ὑπνοῦ, which happens to be the reading of the other MS (the Laurentian), and (according to the latest collation) it is found in the Palatine MS also.

284. οπένδεται] used in a double sense, being grammatically applicable in the middle voice to the god himself, who 'makes peace with' the other gods; but also involving a reference to his gift of wine which 'is poured out' in libations.

286—297. The genuineness of this whole passage is open to serious doubt. It professes to give an explanation of the legend that Dionysus was sewn up in the thigh of Zeus, a story which had its origin, according to Teiresias, in a confusion between the
words ὀμηρός and μηρός. Against the genuineness of the lines may be urged, (1) the absurdity of the explanation; (2) the intricacy of part of the language in which it is expressed; (3) the inconsistency between the present account and the popular legend accepted unreservedly by the chorus (96—100, 519—29); (4) the incongruity of placing this attempt to do what looks very like explaining away the traditional belief, in the lips of the very prophet who has shortly before exclaimed, οὐδὲν σοφιζόμεσθα τοῖσι δαίμοσι (200). On the other hand, it may be observed that (1) absurd as is the explanation, the popular legend is at least equally absurd; (2) the explanation finds a partial parallel in the legend preserved by Apollodorus, according to which Zeus deceived Hera by changing the infant Dionysus into a kid (ΙΠΠ 4, 3 ad fin.); (3) the clearing up of a confusion arising from two words being similar in sound is apt in any case to be intricate, especially in poetry; (4) a fondness for etymologising is one of the characteristics of Euripides; (5) Pentheus had made an emphatic reference to the current story of the god’s birth (243), and in accordance with the constant rule of Euripidean rhetoric, this point had to be met in the prophet’s reply; (6) it is not necessary to have a perfect consistency of opinion between all the characters of the play, and a chorus of Asiatic women may well be represented as accepting with unquestioning trust a popular legend which is indignantly rejected by the young king, who is unconscious of the inner meaning which it is the prophet’s task to unfold in his reply; and lastly (7), as to the supposed inconsistency of Teiresias, it has been well remarked, that “The form of the popular story is, he allows, absurd. But the story itself is essentially true. Dionysus is the son of Zeus; Zeus did save him from Herè; a jumble of μηρός and ὀμηρός was the source of the grotesque popular legend. Now, this is not incongruous with the character of Teiresias: it is a rationalism which, holding to the substance of faith, seeks to purge it of gross accidents; it is in perfect harmony with the office of the prophet, the ἔγγυητής, at need, of esoteric truth.” (Mr Jebb, in the Dark Blue for July, 1871).
In Dindorf's *Poetae Scenici*, lines 284 to 297 inclusive (i.e. the passage now under discussion, together with the preceding couplet,) are all placed in brackets; Mr Tyrrell allows the couplet in question to stand, but brackets all the lines down to 305 inclusive, he also brackets 243, to which part of this passage is a reply, pointing out that unless emended it interrupts the construction; he holds that the passage now before us "must have been interpolated either by the younger Euripides, or, as is far more probable, by some Alexandrian learned in mythology, and in the etymology of the time... The interpolator of vv. 298—305 was perhaps reminded by the mention of Delphi in v. 306 of the word μάρυς, and, being in the etymologising vein, wished to make out an affinity between μάρυς and μαβία. The etymologising in v. 520 *segg.* is quite in the allusive style of Euripides, and strongly contrasts with the ponderous exegesis of the spurious passage." (Introduction, p. xxix.) I am not prepared to go so far as this myself, for the part referring to the oracular and martial powers of Dionysus is finely written and is quite worthy of Euripides; I am less clear about the preceding portion (286—297), but even here it is an undue exaggeration to say, as Dindorf does, *dictio incepta confusa omninoque non Euripidea*. With regard to the relative length of the two speeches, that of Pentheus contains 48 (or if, as by Dindorf, 243 is rejected, 47) lines; the reply of Teiresias as given in the MSS has 62, as in Dindorf's text 48 (more accurately 46, as he also brackets 270 and 271), while in Mr Tyrrell's it is reduced to 42; but the defence made by the aged prophet would naturally be longer than the speech of accusation delivered by the youthful king, and the general law of symmetry is rather in favour of only rejecting as much as is bracketed by Dindorf, though we can hardly regard that law alone as conclusively in favour of rejecting any portion of the text. In the following notes attention will be drawn to any parallels that appear to shew that the Greek of the passage in dispute is such as might have been written by Euripides, and such evidence as is supplied by adaptations or quotations by later writers will be duly recorded.

Lines 285, 287, 289, 291 are recognised by the author of
Christus Patiens (569—580), but this recognition is, of course, consistent with an early interpolation.

286. καταγελάς μιν, ὡς ἐνερράφη καταγελᾶν and διαγελᾶν (like καταφρονεῖν and διαγωρεῖν) usually take the genitive; here, however, we have the acc., as also in 322, ὅν διαγελᾶς (cf. 503 καταφρονεῖ με). The acc. in the present passage, however, may be explained as used by anticipation in the principal sentence, instead of the nom. in the subordinate clause. So in Thuc. v, 36, 2, τὸ μέντοι Πάνακτον ἔδειντο Βοιωτοὺς ὡς παραδώσουσι Δακεδαιμονίοις, Αρ. Αὐ. 652, ἐστιν λεγόμενον δὴ τι τὴν ἀλώπεχ' ὃς φλαῦρος ἐκουσώνησεν ἀετῷ ποτὲ, and 1269, δεινὸν γε τὸν κήρυκα . . . ἐι μηδεποτε νοστήσει πάλιν (see further in Shilleto's adversaria, in Vol. III p. 225 of Cope's Rhetoric).—For ἐνερράφη Dr Thompson would prefer the older Attic form ἐνερράβθη, The 2nd aor. ἐρράβην is found in the Ionic Greek of Hippocrates, 3, 524, and βαφήναι in the later Attic of Dem. Conon (54) § 41.

288. For the expression ἵρπασ' . . . εἰς δ' Ὠλυμπὸν ἁνήγαγεν, cf. Theognis 1347, (of Zeus as here) ἄρτπάξας δ' ἐσ' Ὠλυμπὸν ἁνήγαγε, καὶ μιν ἔθηκε δαίμονα (of Ganymede). ἁνήγαγεν θεὸν, the manuscript reading, is in some slight measure supported by the latter part of the passage just quoted; θεὸν, if retained, is equivalent to ἄτε θεὸν ἄντω, and gives the reason for the babe being carried off to Olympus; cf. θεὸς a few lines later (296), referring almost certainly to Dionysus, and not to Zeus.

288 sqq. The explanation offered by the prophet appears to be that when Semele was struck dead by lightning, Zeus rescued the babe from the flames and took him to Olympus; Hera, in her jealousy, wished to cast the infant out of heaven, but Zeus thwarted her design by removing the real Dionysus, and palming off upon her in the form of the infant, a wraithe, which he placed in her keeping as a pledge of his fidelity to her for the future.—291. οἶα δὴ θεὸς devised a counter-plot 'with godlike skill.' οἶα δὴ like ἄτε, ἄτε δὴ, ὡς, is often used as a causal particle, its relative force being nearly lost. For the omission of ὅν with such particles, contrast Xen. Cyrop. I, 3, 3, ὁ Κύρος ἄτε παῖς ὅν καὶ φιλόκαλος, with the preceding words, ὁ Κύρος οἶα
Hermann makes the construction run as follows: τόνδε (sc. αἰθέρα = αἰθέρος μέρος τόδε) ἐθηκε Διόνυσου, ἐκδιδοὺς ὦμηρον Ἡρας νεικέων. This is particularly harsh, as it removes Διόνυσου from the influence of the participle ἐκδιδοὺς which may naturally be expected to govern it. Schöne prints ἐθηκε ἐν τῷ, understanding that Zeus 'rent off a portion of the aether, and therein put Dionysos (enveloped him therewith), giving him up as a hostage, a pledge, against the contention of Hera.' In preference to either of these courses, we would take ἐκδιδοὺς Διόνυσου together, and without altering the text construe ἐθηκε τόνδε ὦμηρον with Ἡρας νεικέων, understanding τόνδε to be masc. either by attraction into the gender of ὦμηρον, or by reason of αἰθηρ being referred to instead of αἰθέρος μέρος. The rendering would thus be: 'made that a pledge against the strife of Hera,' the while 'entrusting Dionysus to safe keeping,' 'putting him out' to be nursed by the nymphs; or possibly 'by way of surrendering D.' This is substantially Paley's view of the construction, only he translates ἐκδιδοὺς Δ., 'palming it off as the real D.'

292. τοῦ χθόνι ἐγκυκλουμένου αἰθέρος] fragm. 935, ὀρᾶσ τόν ὕψον τόνδε ἀπερθανε αἰθέρα καὶ γῆς περὶς ἔξωθ' ὕγρας ἐν ἀϊκάλαις; and 911, ὀ πέρις χθόνι ἔχων αἰθῆρ.

295. ῥαφήναι, instead of τραφήναι, is a conjecture proposed with some hesitation by Pierson (verisimilia p. 126, quoted by Elmsley). It is suggested by the description in 96 and by the words ἔραφθαι (ἔραφη) in 243, and ἐνερράφη in 286. Nunc tamen dubito, he adds, anne Bacchus etiam dici possit τραφήναι ἐν μηρῇ Διός.

297. ὁμήρευσε ὦμηρος ἐγένετο, θεὸς being Dionysus. This seems better than taking it as trans., as in Liddell and Scott. Had it been active (as in Rhes. 434), we should almost certainly have had the object expressed, e.g. νυν instead of ποθ.

298. μάντις] It was in Thrace in particular, in the neighbourhood of which this play was written, that Dionysus was regarded as a god possessed of oracular power. Herod. vii, iii, οὗτοι
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(the Thracian tribe of Sattrae) οἱ τοῦ Διονύσου τὸ μαντήμα εἰπεν ἔκτημένου (and Pausan. IX 30 § 9), Hec. 1267, ὁ Θρησκευτὴς μάντις εἶπεν Διόνυσος τάδε (in the same play 123, Cassandra, though inspired by Apollo, is yet called a μαντίτο ὁδός βάκχα); Macrobius Sat. i 18, 1, Aristoteles, qui Theologumena scripsit, ...apud Ligyrēos ait in Thracia esse adyton Libero consecratum ex quo reddantur oracula. But the reference is also appropriate to the scene where the action of the play is laid, in so far as at Amphicleia, in the adjoining district of Phocis, Dionysus was specially worshipped as a μάντις, Pausanias x 33 § 10, Διονύσῳ δρόσων ὀργία... λέγεται δὲ ὑπὸ τῶν Ἀμπυκλείων μάντιν τέ σφισε τὸν θεόν τούτον καὶ βοηθῶν νόσουν καθεστηκέναι...πρόμαντις δὲ ὁ ἑρεὺς ἐστι, χρὰ δὲ ἐκ τοῦ θεοῦ κάτοχος. Similarly, in the gem engraved below, Telephus the wounded king of Mysia may be seen consulting the oracle of Dionysus.

299. ‘For Bacchic frenzy And madness have no small prophetic power.’ Cic. de divin. i, 1, huic praestantissimae rei (sc. divinationis) nomen nostri a divis, Graeci ut Plato (Phaedrus 244 c) interpretatur, a furore duxerunt. ib. 31 § 67, vaticinari furore vera solet. The present passage is twice quoted by Plutarch, de defectu oraculorum, p. 432 E, τὸ γὰρ βακχεύσιμον καὶ τὸ μανιᾶδες μαντικὴν πολλῆν ἔχει, κατ' Εὐριπίδην, ὅταν ἐνθερμὸς ἡ ψυχὴ γενομένῃ καὶ πυρώδης ἀπώσηται τὴν εὐλαβείαν, and quaeest. convivii, p. 716 B, οἱ παλαιοὶ τῶν θεῶν Ἐλευθέρα καὶ Δύσιον ἐκάλουν καὶ μαντικῆς πολλῆν ἔχειν ἤγοιτο μοῦραν οὐ διὰ τὸ βακχεύσιμον καὶ μανιᾶδες, ὡσπέρ Εὐριπίδης εἶπεν, κ.τ.λ.

300. εἰς τῷ σῶμα ἐθη πολύς] For the construction cf. Hippi. 443, (Κύπρις) ἤν πολλὴ ἐνυ, and for a close parallel to the expression, Anth. Pal. vii 105, on the death of Lacydes (Diog. Laert. S. B, 10
4, 61), καὶ σέο Λακίδη φάτων ἐκλυν, ὡς ἄρα καὶ σε βάκχος ἔλων ἀδής ποσσὶν ἔσυρεν ἄκρως. ὡ σαφές ἢν Διώνυσος ὅταν πολὺς εἰς δέμας ἐλθῇ λυσε μελή διὸ δὴ μήτι Λυαίους ἔφυ. πολὺς, 'in full force,' 'in the plenitude of his power.'

302. 'He also shares a part of Ares' rights.' Cf. βρώμε, δορατοφόρε, ἐνώλε, πολεμοκλάδε, poet ap. Dionys. de comp. verb. 1, 17, and Macrob. Sat. I 19, 1, plerique Liberum cum Marte coniungunt, unum deum esse monstrantes. unde Bacchus 'Ενώλίως cognominatur quod est inter pròpria Martis nominà. colit iniam apud Lacedaemonios simulacrùm Liberi patris hasta insigne, non thyro.—In the following lines we find ascribed to Dionysus those sudden panics which as their name implies are elsewhere ascribed (though not exclusively) to Pan, one of the most constant attendants on Dionysus; Rhes. 36, ἦ Παῦς τρομερὰ μάστην φοβηί; Med. 1172, δόξασα ποὺ ἦ Παῦς ὀργάς ἦ τινός θεῶν μολείν (Polyb. 5. 96, 3; 20. 6, 12, Cic. ad Att. v 20, 3), Ἡγρ. 141, ἔνθεος εἰτ' ἐκ Παῦσος εἴθ' Ἐκάτας, ἦ σχμῶν Κορυβάντων φοιτᾶς, ἦ ματρός ὅρελας. To the power of Pan was attributed the flight of the Medes at Marathon (cf. Πάνα τροπαοφόρον in Anth. Gr. xvi 259); Pan appears as shield-bearer to Dionysus in the exquisite fragment of ancient sculpture figured in Zoega's Bassirilievī, plate 75 (copied in Müller-Wieseler, II xxxviii 445, and in Lenormant's article on Bacchus, fig. 692); the same type is to be seen on a sarcophagus in the Vatican (Müller-Wieseler u. s. 444) where the victorious Dionysus is receiving the submission of an Indian king.—On the coins of Maronea, Dionysus is to be seen with a bunch of grapes and two javelins (ib. 357); on a fine Italian vase (now in St Petersburg), he is represented arming himself in the midst of his Maenads, who bring him his shield and helmet; while in several others he may be seen warring against the Giants (Lenormant u. s. notes 613 and 623, and fig. 637).—For φόβος διεπτόησε (304) cf. Plato Rep. 336 B, δείσαντες διεπτοήθημεν.

306. 'Even on Delphi's rocks thou yet shalt see him. With pine-torch bounding o'er the twin-peaked height, Tossing and shaking his own bacchic wand.' ἔτι, frequent in prophetic denunciations, 'the day will come when &c.' infra 534—6. Hence
Shilleto’s emendation of Aesch. Eum. 851, ύμεῖς δ’ ἐρ’ (for ἐς) ἀλλόφυλον ἐλθόντα χόνα γῆς τὴν ἐρασθήσεσθε.—κατὰ Δελφῶν πίταμοι, even on the heights of Parnassus, sacred at present to Apollo only. This alliance of the old Dorian worship of Apollo with the more recently imported cult of Dionysus was typified in the design on the two pediments of the Delphic temple, one of them representing Artemis, Leto, Apollo and the Muses, the other [?] the setting of the Sungod and Dionysus and his attendant Thyiades (Paus. x 19, 4). Macrob. Sat. 1, 18, 6, Euripides in Licymnio Apollinio Liberumque unum eundemque deum esse significans scribit, δέσποτα φιλόδαφνες Βάκχες, παιὰν Ἀπόλλων οὐλυμα (fragm. 480). ad eandem sententiam Aeschylus ὁ κωσεύν Ἀπόλλων ὁ Βάκχειος ὁ μάντις (fragm. 394). ib. § 3, item Boeotii Parnassum montem Apollini sacratum esse memorantes simul tamen in eodem et oraculum Delphicum et spelunca Bacchicas uni deo consecratas colunt...quod...etiam Euripides his docet (fragm. 752, Hypsipyle, also quoted in Ar. Ranae 1211), Δῶνωσος ὁς θύρωσι καὶ νεβρῶν δοραίς καθάπτως ἐν πεύκαισι Παρνασσῶν κάτα πηδὰ χορεύον (+παρθένοι σὺν Δελφῶν Schol. Ar. l. c.). In hoc monte Parnasso Bacchanalia alternis annis aguntur.

307—8. Hermann punctuates these lines as follows: πηδώντα σὺν πεύκαισι, δικόρυφόν πλάκα βάλλοντα, καὶ σείοντα βακχείων κλάδον. This compels him to understand πεύκαισί with βάλλοντα, nam facibus collustrare bicíptem rupe dictur Bacchus. It seems better, however, to make the pause in the sense coincide with the close of the line, placing a comma after πλάκα and taking it as acc. after πηδώντα by exactly the same construction as in Soph. Ajax 30, πηδώντα πεδία σὺν νεοράντῳ ἕφει, first quoted by Brunc, to whom in particular Hermann is referring when he says, solent critici, si quid alicubi exquisitus dictum viderint, id etiam alienis locis inferre. Nevertheless, the parallel is very much to the point, and the construction defended by it is not really so rare as to be called exquisitus; e.g. Aesch. Eum. 76, τὴν πλατοτιθῇ γῆν βεβώς, Hei. 598, πάσαν πλαισθεὶς τίνδε βάρβαρον χόνα, ib. 1130, ἑδραμε βόδα; and in 873 infra, θρόσκει πεδίον is better taken in this than in any other way. At quid tum est βάλλοντα? asks Hermann; quatiebant thyrsun
bacchantes, non ut missilia iaculabantur. To this we may reply that in this very play and elsewhere the thrysus is often represented as a missile (762, 1099), and Dionysus may very well be here described as shooting his wand through the air on the Delphic heights. This is probably only a poetic way of referring to the sunbeams darting from point to point athwart the crest of Parnassus. The brilliant cloud-effects at and after sunset, while the light lingers on the mountain-peaks, are still more vividly represented by the pine-torches which poetic fancy describes as held aloft by the god, in the present passage and elsewhere:—

e.g. Phoen. (the scene of which is laid at Thebes) 226, ἀ λάμπονσα πέτρα πυρὸς δικόρυφον σέλας ὑπὲρ ἄκρων Βακχείων Διονύσου, Ἰον 716, Παρνασοῦ...ίνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας λαύσηρα πηδά νυκτιτόλοις ἁμα σὺν Βάκχαις, ib. 550, 1076, 1125, Soph. Ο. Τ. 213, Βάκχου...φλέγοντ’ ἄγλαώπι πεύκα, Antig. 1126, Βακχεῦ...σε δ’ ὑπὲρ διλόφου πέτρας στέροψ ὑποπε λυγύς, Ατ. Νυδές 603, Παρνασίαν θ’ ὅς κατέχων πέτραν σὺν πεύκαις σελαγεί Βάκχαις Δελφίων ἐμπρε- ποιν κωμαστίς Διόνυσος, and fragm. Ὠψ. quoted on p. 147. These lines are translated as follows by Attius Bacchae X (1), laetum in Parnaso inter pinus tripudiantem in circulis | ludere...atque taedis fulgere.—In the twain-crested height, the poet refers to the two lofty rocks which rise perpendicularly from Delphi...anciently known by the names of Hyampeia and Nauplia (Hdt. VIII 39);...the celebrated Castalian fount pours down the cleft or chasm between these two summits, being fed by the perpetual snows of Parnassus’ (Cramer’s Greece II 170). The true summit of Parnassus (8000 ft. above the sea) lies several thousand feet above the double cliff (bicipiti Parnasso), which however, is a most prominent object in the landscape (as may be seen in the views on pp. 236, 249, 249 of Wordsworth’s Greece), and makes the site of Delphi easily identified at a great distance (Leake’s Northern Greece II 568).—πλάκα used of lofty ridges, tablelands or (as in 718) mountain-terraces; in Soph. Ajax 1220, of the level top of Sunium, Phil. 1430, of the height of mount Octa.—The construction βάλλειν κλάδον is quite admissible, and when it is objected that ‘the Greeks say βάλλειν τινα λίθο, not βάλλειν λίθον,’ the objector loses sight of passages where the missile is
put in the acc., as in Iliad 5, 346 χαλκὸν βαλῶν, Od. 9, 495, βαλῶν βελος, Phoen. 1375, δὸς ἐγχος ἥμων καλλίνικον ἐκ χερὸς ἐς στέρν ἀδελφοῦ τισδ' ἀπ' ὀλένης βαλείς, Iph. T. 1376, πέτρουσ (MSS, πέτρουs Paley) ἐβαλλομεν,—though the dat. is undoubtedly more common, as in fragm. 566, πυκνοίς ἐβαλλον Βακχίου τοξεύμασιν κάρα γέροντος τὸν βαλόντα δὲ στέφεν ἐνω 'τετάγμην, ἀθλα κοσσάζων διδοὺς.—βάλλοντα is altered by Matthiae into πάλλοντα, which though applicable to a spear strikes one as somewhat too strong a word for the Bacchic wand in the present passage, esp. as the same general idea recurs in σείοντα: yet it may be right, after all.

310. ‘Vault not that might alone (e.g. thy royal sway) hath power with men, Nor, if thou think it (though thy thought's unsound) Think thou art wise in aught.’ μὲν in the principal clause is answered by δὲ in the clause which is incidentally introduced immediately after but is not influenced by ἦν.

314—6. Teiresias here attempts to rebut the scandalous rumours referred to by Pentheus (221—5), by representing that the god is not himself responsible for the conduct of the women who are his votaries; that depends on their inborn nature; if they are naturally immodest, the god will not drive them into the path of decorum; if again they are truly modest, they will not be corrupted by association with his revelries. The former part of this plea is hollow enough; but with its later portion we may compare the noble speech on ‘Saintly Chastity’ in Milton's Comus (418—475). The dramatic description of ‘the lady’ in that play, surrounded (but not by her own seeking, as in the case of the revellers of Cithaeron) by the riotous crew of Comus, could not have a fitter motto than the words, καὶ γὰρ ἐν βακχεύμασιν οὖσ' ἦ γε σοφρῶν οὐ διαφθαρήσεται, and it is not unlikely that Milton had this passage before him in writing his play (cf. n. on 188). (The sense is well given by Mr Shuckburgh: ‘Not Dionysus makes or mars the chaste, But chaste thoughts and sweet nature inly bred; She that is truly chaste will never lose This flower in Bacchic orgies.’)—The passage has a further literary interest in connexion with the story told of Plato and Aristippus, the hedonist of Cyrene, when both were present at a banquet given by Dionysius II. of Syracuse. The king asked Aristippus to put aside
his cloak (τρίβων) and put on a purple shawl instead (πορφυροῦν ἰμάτιον); Aristippus consented; the king asked Plato to do the same, but was met with a refusal expressed in an apt quotation from this play, οὐκ ἄν δυναίμην βῆλυν ἐνδύναι στολὴν (834): whereupon Aristippus rejoined with the present passage which, according to the version of the anecdote given in Suidas, was quoted in the adapted form, καὶ γὰρ ἐν βακχεύμασιν ὁ νῦς ὁ σωφρον ὁ θεαματισθέναι (the rest cite it as in Eur., νίξ. Diog. Laert. ii. 78, Stobaeus 5. 46, and Sextus Empiricus, all quoted in full in Elmsley’s note on 834).

σωφρονεῖν] One of the MSS (Pal.) adds μὴ above the word σωφρονεῖν; Stobaeus (5. 15, and 74. 8) quotes it twice with the negative; while on the other hand, μὴ is omitted in MS Laur., and the author of the Christus Patiens 262 has οὐ γὰρ θεός σε σωφρονεῖν ἀναγκάσει. The insertion of the μὴ was apparently due to a misunderstanding of the drift of the passage, as explained above; and we need not build upon it any alteration of the text such as μὴ φρονεῖν (suggested by Musgrave and Hermann). Porson (Kidd’s Tracts p. 225) proposed ως φρονεῖν ἀναγκάσει...ἀλλ’ εἰ τῇ φύσει τὸ σωφρονεῖν ἑστίν εἰς τὰ πάντ’ δὲi τοῦτο σκοπεῖν χρῆ, Porsonum sequor, says Shilleto, adv., and Mr Paley, in stating that in his own judgment no other change is required than εἰ for ἐν, supports the latter part of Porson’s proposal by the quotation in Stobaeus 74. 8, ἀλλ’ εἰς τὴν φύσιν | τοῦτο σκοπεῖν χρῆ. Here Stobaeus omits the line τὸ σωφρονεῖν ἑστίν εἰς τὰ πάντ’ δὲi, but he does not do so in his other quotation of the passage (5. 15) where he concludes with that line, and thus stops short of τοῦτο σκοπεῖν χρῆ. The passage is similar to that in Ἑιρ. 79—81, ὁσίος διδακτὸν μηδὲν, ἀλλ’ ἐν τῇ φύσει τὸ σωφρονεῖν ἑιρήκει εἰς τὰ πάντ’ ὁμωσ. (πάντ’ δὲi in one MS Par.), τοῦτοι δρέπασθαι τοῖς κακοῖς δ’ οὐθέμες, lines which Dindorf puts into brackets, thinking them made up from the present passage, but even on that hypothesis they are evidence in favour of ἐν as against εἰ. Euripides may well have repeated in one of his latest plays a phrase occurring in a play whose general drift is not unlike that of the Bacchae. The next three lines (319—321) also find a close parallel in Ἑιρ. 7, ἑστίν γὰρ δή καὶ θεῶν γένει τόδε τιμῶμενοι χαίρουσιν ἀνθρώπων ὑπ’.
322. ὑπὸς διαγέλας] For the rare acc. (for gen.) cf. 503, καταφρονεῖ με. So in Theocr. 20, 1, Ἐνείλα μ' ἐγέλαζε, derisit. On καταγέλας νῦν, see note on 286.

326. καύτε φαρμάκους ἄκη λάβοις ἄν, σὺτ' ἀνευ τούτων νοσεῖς] i.e. 'Thou art sorely frenzied, yet no healing drugs Could cure a mind, not without drugs diseased.' 'Significat mentem ipsi pharmacis corruptam esse' (Musgrave, in whose view Elmsley acquiesces). The prophet hints (but not too darkly) that Pen- theus is under a spell which is leading him on to a doom beyond all remedy. This is a fairly simple way of understanding the passage, but Hermann is not content; "mihi nihil," he says, "neque argutius neque putidius dicere potuisse videtur Teiresias. Immo vero præclara est, et dignissima, sapientissimo vate sententia, quum dicit: insanis tristissima insania, et nec re-mediis sanari potes, nec sine remedio aegrotas. Hoc enim signi-ficat, neque esse, quod illum ad sanam mentem revocare queat, neque insanire eum ita, ut non finemisti insaniae cruelissima, quae ei immineat, mors impositura sit." This is certainly sufficiently oracular to give fresh point to the re-mark of the chorus, that the prophet's words did no dis-honour to Phoebus, yet Hermann's interpretation of the general drift of the passage may be right; but if so, it may be questioned whether the irony of the words as they stand is not too ob-scurely expressed to be fairly intelligible, and it may be worth suggesting that ἀνευ τούτων may be a corruption of ἀνιάτως, due possibly to ἀνιάτων having been written by a copyist, and then altered by adding -τος, a correction which would lead to the unintelligible ἀνιατοτος which would readily pass into ἀνευ τού-των. ἀνιάτως, however, it must be admitted is a Platonic rather than a Tragic word; and if any difficulty is felt on this ground, σὺτ' ἀνήκεστον νοσεῖς would make equally good sense; 'Thou art sorely frenzied, and no medicine Could cure thee, yet thy malady hath a cure.'

328. The remark of the chorus need not be narrowed into a reference to the last words of Teiresias; it applies rather to the general attitude taken up by the whole speech, which proves
that Teiresias can shew due reverence to the new god Dionysus without dishonouring the elder deity whose prophet he is.

330. ‘My son! right well Teiresias counsels thee, Dwell thou with us, within the pale of wont, For now thou’rt flighty, senseless in thy senses.’ For νόμον, customary and conventional laws, cf. 891, κρείσσον τῶν νόμων γεγονόσειν. For πέτει, of fitful, inconstant, flighty pursuit of wild vagaries, cf. Ar. Aves, 1445, ἀνεπεράσθαι καὶ πεποτήσθαι τὰς φρένας. φρονῶν οὐδὲν φρονεῖς, i.e. ‘your wisdom is very foolishness.’

334. καταψεύδον καλως] ‘tell of him the splendid (the ennobling) falsehood,’ cf. Soph. Ant. 74, δοσι πανουργήσασα and Horace’s splendidem mendax. For καταψεύδεσθαι, ‘to speak falsely of,’ cf. κατηγορεῖν in the sense ‘to tell of’ which gives us κατηγορία, in the sense of category; so also καθ’ ὕμων ἐγκόμιον, ‘praise bestowed on you,’ Dem. Or. 6 § 9.

337. ὅρες] ‘You see before you,’ or ‘are familiar with.’ Plato, Gorg. 470 d, (Polus) ‘Ἀρχέλαον δῆπον τοῦτον τὸν Περδίκκου ὄρη ἄρχοντα Μακεδονιᾶς; (Socrates) el δὲ μὴ ἄλλ’ ἄκουω, &c. Actaeon, it will be remembered, was Pentheus’ own cousin (228), and was torn in pieces by his hounds near Thebes, according to the present passage in the meadows of the Asopus where he had boasted he was braver than Artemis in the hunt. ἐν ὁργάσιν, though probably meant as the scene of the doom as well as of the boasting of Actaeon, is better taken with the nearer κομπάσαντ’, rather than with the somewhat distant διεσπάσαντο. [De ὁργάσιν vid. Schneider ad Xen. venat. IX. 2] Shilleto, adv.

341. ὅ μὴ πάθης σὺ, δεύρο...στέψω] ‘And lest thou meet his doom, come! let me crown Thy head with ivy.’ ὅ μὴ πάθης σὺ is sometimes taken separately, as an imperative (not unlike Dem. Lept. § 50, ὅ μὴ πάθητε νῦν ψυχήσι), but the clause is so short that it seems better to take it with the subsequent sentence. στέψω is aor. coni., the coniunctivus adhortatius, with which φέρε or ἀγε is often expressed. Herc. F. 529, φέρ’ ἐκπύθωμαι, Theopompus apud Athen. 470 F (quoted by Elmsley), χάρει σὺ δεύρο (addressing a wine-cup)...δεύρο δὴ γεμίσω σ’ ἐγώ, where if the future had been meant, we should have had γεμισώ.

343. οὐ μὴ προσολύσεις χεῖρα...δὲ...μὴ δὲ...] 792, οὐ μὴ φρενῶσεις
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μ' αλλά... Hippias 606, ου μη προσοισεις χειρα μη δ οψη πεπλων.
Donaldson, Gk. Gr. § 544, would explain the construction of such a passage as the present by making it mean literally 'will you not apply your hand, but go to your revels; and not wipe off your folly upon me?,' i.e. 'Hands off! I charge thee! get thee to thy mummeries! And smear not off thy senselessness on me.' Kühner, Gk. Gr. § 516, 10, objects to the interrogative punctuation of such sentences, and explains them by understanding ου (δεινον εστι) μη, an explanation founded on such passages as Xen. Mem. II 1 § 25, ου φοβος μη σε αγαγω, but this theory (as is remarked by Goodwin, Moods and Tenses, § 89, 1, note 2), while applicable to ου μη with the conjunctive, leaves ου μη with the future indic. entirely unexplained. Conversely, Donaldson's treatment of the fut. indic. with ου μη as an interrogative construction (suggested by Elmsley), is inapplicable to ου μη c. coni. It seems best therefore to consider ου μη c. conj. as 'a relic of the common Homeric subjunctive,' used in independent sentences in a future sense, and to explain ου μη with fut. ind. as expressing a stronger prohibition than μη c. imp.—'ου μη having the same force of a strong single negative in both constructions? (Goodwin, u. s. § 89, remark 1). ου μη προσοισεις is in any case equivalent in sense to a strong form of μη προσενεγκις χειρα. ἐξομορβεί, Sen. Ep. 7, vitium adlinit...adfricuit.


347. The proximity implied in the manuscript reading θακους τονδε seems inconsistent with the impression of distance conveyed by the context, στειχέτω τις ος ταχος, ολθων δε. I accordingly prefer the emendation τονδε which is accepted by several editors, though (as is remarked by Mr Paley) the word τονδε has already been used once, and is sufficient to mark the person meant. For Teiresias' seat of augury, cf. Soph. Antig. 999—1004, Phoen. 840, θακους εν ιεροισιν ου μανειομαι. The legendary site of the οιωνοκοπειου Τερεσιου was still pointed out in the time of Pausanias (IX 16, 1).

348. μοχλοις τριανου] Hercul. F. 946, στρεπτω σειδηρφ συν-
τριαινώσω πέδων, and Ar. Pax 570, τριαινών τῇ δικέλλῃ ... τῷ γι'δων, Plato Comicus, Ἑκλ. 2, ταῦτα πάντα συντριαινών ἀποκλέσω.

349. ‘Mingling them pell-mell in one general ruin,’ cf. 602, 741, 753, and Aesch. frag. 321, ὅσο...δονοῦσα καὶ τρέπουσα τύρβ' ἀνο κάτω. 351. δήξομαι] ‘shall wound, nettle, gall him.’ Med. 1370, οὐκέτ’ εἰσ’ τούτο γάρ σε δήξεται.

357. πικρὰν βάκχευσιν...ιδὼν] ‘Having bitterly rued his revelry in Thebes.’ πικρὸς is often (as here) used with an emphatically predicative force, Med. 1388, πικρὰς τελευτᾶ τῶν ἐμῶν ιδὼν γάμων, ‘having seen how bitter is my wedding’s end,’ Androm. 384, πικράν κλήρωσιν αἵρεσιν τ’ ἐμοὶ βίον καθίστη, ‘how bitter is this choice ’twixt life and death,’ Soph. El. 1504, φυλάξαι δὲ με τούτο σου πικρόν (quoted by Prof. Campbell, Soph. p. 30, as an instance where the adj. expresses the chief part of the predicate and is more emphatic than the verb).

358. οὐκ οἰσθά ποῦ ποτ’ εἰ] C. J. Blomfield (Museum Criticum 2, 663) proposed οἰσθ’ ὅπου, which is the common form in cases where a direct becomes an indirect interrogative (Rhes. 689, οἰσθ’ ὅπου, Hipp. 1091, οἶδα δ’ οὐχ ὅπως φράσω); but the text is defended not only on rhythmical grounds but also by other passages where the direct is used instead of the oblique interrogative. In the following passage, the direct and indirect interrogatives are curiously intermingled: Xen. Anab. II 5, 7, οὐκ οἶδα, οὐτ’ ἀπὸ ποῖον ἄν τάχος οὕτε ὅποι ἄν τις φεύγων ἀποφύγων οὐτ’ ἐίς ποιον σκότος ἀποδραίη ὅθ’ ὅπως ἄν εἰς ἐξυρὸν χώριον ἀποσταίη (Kühner, Gk. Gr. § 587. 4).

359. ‘Foolish thou wast before, but now stark mad.’

365. [τ’ δ’ ὅμως] Med. 798, ἠτ’ τί μοι ἔνν κέρδος, 819, ἠτ’ περισσοὶ πάντες ὅν μέσῳ λόγοι, lit. ‘let it go,’ i.e. ‘let it pass,’ used in setting aside a distressing thought, and passing on to something else in spite of it, like our conversational ‘well, well! no matter.’ Cf. also Heracl. 454, οὐ φιλεῖν δὲ τὴν ἐμῆν ψυχῆν ἠτ’.

367. Ἐνέδει...πένθος] ἀνθρα 508 and Theocr. 26, 26, ἐξ ἀρεσ πένθημα καὶ οὐ Πενθῆμα φέροισαι. ‘Take heed, lest Pentheus make your mansion a pent-house of grief;’ is the far from felicitous rendering suggested by Donaldson, who rightly re-
marks that translators ‘are not always very happy in their substitution of English for Greek in reproducing such plays upon words’ (Theatre of the Greeks, p. 136, ed. 7). It would perhaps be more in accordance with modern taste in such matters, to be content with some such paraphrase as follows: ‘Beware, lest Pentheus bring into thy house His namesake Sorrow.’ Instances of similar plays on words are found in Euripides, in the names of Aphrodite, Atreus, Capaneus, Dolon, Helen, Ion, Meleager, Theoclymene, Theonoe, Thoas; and not in Euripides alone, but also in Aeschylus, who deals in like manner with the names of Apollo, Io, Prometheus, and Polynices, as well as that of Helen; so also in Sophocles, in the case of Ajax and Sidero. These are not to be regarded as mere plays on words, as the Greeks ‘read in the significant name the character or destiny of its bearer; and thus employed they have a true tragic interest’ (Cope on Rhet. II 23 § 29, where Aristotle quotes from Chaeremon, Πενθεύς ἐσομένης συμφοράς ἐπώνυμος. Cf. Farrar’s Chapters on Language, XXII p. 272—7).

370. ‘Queen in heaven, goddess holy, holy goddess who to earth, thy golden pinion bendest.’ [Oria] The chorus calls upon the goddess of Sanctity to listen to the impious language of Pentheus. So Demosthenes, of the ἕβρας of Meidias, p. 556, § 126, ο θεός (sc. Δίωνυς) ὁ χορηγὸς ἐγὼ καθειστήκειν, καὶ τὸ τῆς ὁσίας, ὁτιδήποτʼ ἐστίν, τὸ σεμνὸν καὶ τὸ δαιμόνιον, συνηδικηται. ‘Oria is a personification created apparently by Euripides himself; at any rate not mentioned elsewhere, though it may be assumed that in her general attributes she closely corresponds to Θέμις. As the daughters of Θέμις, Hesiod, Theog. 902, mentions Εὐνομία, Δίκη and Εἰρήνη, called by Pindar, Ol. 13, 6—10, χρύσεα παιδὶς εὐβουλίου Θέμιτως. So in Statius, Silv. 3, 3, 1, summa deum Pietas, cuius gratissima caelo rara profanatas inspectant numina terras; huc vittata comam, niveoque insignis amictu, qualis adhuc praesens nullaque expulsæ nocentum fraude rudes populos atque aurea regna coelebas (Joddrell). Among similar personifications of abstract notions, we have Πόθος (414) and Εἰρήνη (419) in the present chorus; so also Πίτις, Νίκη, Ὀμόνοια, Ἐλεος; similarly in Latin Fides, Mens, Virtus, Con-
cordia, Victoria, Spes, Honor, Clementia, Pax, Salus, Pietas. “Momos in Lucian deor. conc. 13 derides the unsubstantial names οὗτε οὖν τῶν παρ’ ἡμῖν οὗτε συστήναι ὅλως δυναμένων. ‘Where is ἡ πολυθρῆλητος Ἀρετή, Nature, Fate, Fortune, hollow names of things invented by those dullards the philosophers?... I should like to ask you, Zeus, whether you ever saw Virtue, Nature or Fate?”’ (Mayor on Juv. i. 115 q. u.).

πότνια θεῶν] πότνια, which here, as in Ἰφ. Α. 1524, appears in the shorter vocative form πότνια, is connected with the Indo-European root ὅτ, to possess, and corresponds to the Sanskrit pāṇi, the lady of the house, the feminine of pāti, ‘the lord of the house,’ literally the ‘possessor.’ The corresponding Greek for the latter is πόσις, which shews its connexion with the root ὅτ still more clearly in the word δευτόρης, i.e. δεμ-σ-πότης (from δεμ-, which is also found in δόμος), lit. ‘building-possessor,’ in fact householder; with its corresponding fem. δέσποινα for δεμ-σ-πότνια. Thus pāti stands in the same relation to pāṇi as πόσις to πότνια, and as δευτόρης to δέσποινα. While πόσις however continued in use, though usually confined to poetry, πότνια survived as an archaic word, retaining, from its very rarity, a more dignified meaning than the masculine word etymologically corresponding to it.—373. χρυσέαν πτέρυγα φέρεις] answers to τὸ τέλος δυστυχία in the antistrophe (388), the first two short syllables of πτέρυγα being treated as equivalent to one long syllable.—376. καλλιστεφάνοις εὐφροσύναις] ‘the bright-crowned banquets,’ εὐφρ. abstract for concrete, just as in our own ‘good cheer.’—379. θαυμαστών χοροῖς] ‘to make to join the dancing revel-bands,’ Ἱσχ. 552, ὃς μὲ Δελφίσιον κόρας | ἐθύλαεσοι’. 381. ἀποστασὶα τε μεριμνάς] Aristot. Pol. VIII 5 § 2, πότερον πανίδια ἐνεκα καὶ ἀναπάυσεως (ἡ μουσική), καθάπερ ὑπνοῦ καὶ μὲθης’ ταῦτα γὰρ καθ’ αὐτὰ μὲν οὗτε τῶν σπουδαίων, ἀλλ’ ἡδέα, καὶ ὅμω πάντως μέριμναν, ὥς φησίν Εὐρυτίδης. It will be observed that the context of the line before us, as well as the passage from Aristotle, alike refer to ‘music,’ ‘wine,’ and ‘sleep.’ 382. Cf. 261, ὅπου βότρυος ἐν δαπτὶ γίγνεται γάνος, a line which has been suspected on the ground of its similarity to the present; its soundness however is proved not only by the other-
wise unintelligible ἔτι in the next line, but also by the article in τῶν ὄργεσι, meaning those orgies, i.e. such as have been described in the previous line.

386—392. ‘Unbridled lips and lawless folly Can only end in hapless doom, But the gentle life and wisdom’s ways Endure unshaken and hold fast the home’; i.e. are proof against all shocks, and keep houses from being divided against themselves, like the house of Pentheus in which grandson and grand- sire are set against each other. The first three lines are quoted twice by Lucian (I p. 573, III p. 189), and by Stobaeus (36. 13), who elsewhere quotes the next six lines (58. 3).—ἀχάλινων στομάτων] refers to the unrestrained blasphemy of Pentheus, and corresponds to the ἐυτροχὸς γλῶσσα of 268, just as ἀνόμον ἀφροσύνα does to the next line, ἐν τοῖς λόγοις δ’ οὐκ ἐνειαὶ σοι φρένες, cf. also 331, θύραζε τῶν νόμων. Plato, leges p. 701 c, δευ φαίνεται ἐμοίγε, οἴποτε ἕπτευ, τὸν λόγον ἐκάστοτε ἀναλαμβάνειν, καὶ μὴ καθάπερ ἀχάλινον κεκτημένον τὸ στόμα κ.τ.λ., and Eur. fragm. 495, ἐγὼ δὲ πως μισῷ γελοίους οὕτ̣ινες σοφῶν πέρι ἀχάλιν’ ἔχουσι στόματα.

395. τὸ σοφὸν οῡ σοφία] What is called wisdom is not true wisdom, 'to be knowing is not to be wise.' So in Heraclitus, πολυπαθὴν νῦν οῡ διδάσκει; so also in Tennyson’s Locksley Hall, ‘knowledge comes but wisdom lingers.’ The same depreciation of τὸ σοφὸν occurs in 203; for the general sense cf. 427—431.—τὸ τε μὴ θυητὰ φρονεῖν βραχὺς αἱῶν] Many scholars, including Brodæus, Heath, Tyrwhitt, Brunck, Elmsley, Paley (ed. 1), and Tyrrell (before the publication of his δευτεραι φροντιδες), place a full stop at φρονεῖν, and understand τὸ τε μὴ θυητὰ φρονεῖν as explanatory of τὸ σοφὸν, thus leaving βραχὺς αἱῶν to be taken separately, in the sense, ‘life is short.’ But the Aldine edition (followed by Hermann and Schöne) has no full stop after φρονεῖν, and this punctuation is, I am convinced, right, for three reasons: (1) It is supported by the balance of the clauses, as we thus have τὸ σοφὸν with οῡ σοφία for its predicate, and similarly τὸ τε μὴ θυητὰ φρονεῖν with βραχὺς αἱῶν; the two pairs correspond with perfect symmetry, whereas βραχὺς αἱῶν, standing by itself, strikes one as too spasmodic and disjointed. (2) It is confirmed by a
passage in Iph. T. 1122, τὸ δὲ μὲν ἐνυχῖας κακοῦσθαι βαρὺς ἀιῶν. Just as βαρὺς ἀιῶν there means βαρὺν ποιεῖ τὸν ἁίωνa, so here βραχὺς ἀιῶν, with its similar sequence of sound and its exactly corresponding position in the sentence, means βραχὺν ποιεῖ τὸν ἁίωνa. This parallel, which has apparently escaped the attention of previous editors, seems conclusive, and when occasion was taken to point it out in a notice of Mr Tyrrell’s ed. (in the Cambridge University Reporter, May 31, 1871), it convinced both Mr Paley and Mr Tyrrell of the erroneousness of the ordinary punctuation. (3) It is also supported by the construction found in ἤς ἄνυκτος βῖος means, ‘makes life painless.’ For the sense, Hermann quotes Iliad 5, 407, ἐπὶ μᾶλ’ οὐ δηραῖς ὡς ἀθανάτως μάχηται, which refers to the life of Lycurgus (like that of Pentheus in the present play) being cut short by his opposition to Dionysus.

[395. ἐπὶ τούτω] haec condicione (Hermann), i.e. ‘on this condition of a shortened existence.’ ‘And whosoever, on this frail tenure, aims at things too great for him, may miss the boons within his reach.’ So in Browning’s Grammarian’s funeral, ‘this high man, aiming at a million, misses a unit.’ Paley proposes ἐπὶ τούτου in the sense, ‘in the time of this’ (short life): but it may be questioned whether ἐπὶ τούτου can mean more than ‘during this man’s time’ (in huius memoria as Mr Tyrrell puts it).

401. παρ’ ἐμονε, meo quidem iudicio, Hdt. 1, 86, τοὺς παρὰ σφίσαι αὐτοῖσι δοκέωντας ὄλβιον, Dem. II § 3, θαυμαστότερος παρὰ πάσι νομίζεται, El. 737, λέγεται, τὰν δὲ πίστιν σμικρὰν παρ’ ἐμοιγ’ ἔχει.

402. Anacr. fr. 2 (to Dionysus), ὥναξ ὃ δαμάλης ἶρους...πορ-φυρῆ τ’ Ἀφροδίτη συμπαιζονοι.

404. θελεξίρρονε...θνατοίνων] Elmsley, well paraphrases the line, ἔνθα διατρίβουσον οἱ ἔρωτες οἱ βέλγοντες τὰς φρένας τῶν θυτῶν, ‘the haunt of the love-gods who soothe the heart of man,’—‘where for man’s joy the gentle love-gods dwell.’

406. The manuscript reading Πάφον θ’ ἀν appears to present insuperable difficulties. By the έκατόστοροι βορβάρου ποταμοῦ ῥωάι ἀνομβροὶ which ‘fertilise’ Paphos, we cannot understand any stream in Cyprus, for in the days of Euripides, (as at the present time,) the description given by one of our own travellers must
have held good, *that the brookes (for rivers it hath none) rather merite the name of torrents, being often exhausted by the Sunne* (George Sandys, *Travels*, p. 221, ed. 1615, quoted by Joddrell). We can apply them to the Nile alone, as described in the opening words of the *Helen*, *Neïlon μὲν άίδε καλλιπάρθενον βοαλ, άς άντι δίας ψεκάδος Αιγύπτου πέδου λευκῆς τακείς χιόνος υγραίνει γύας, and in fragm. 230 (Archelaus), *Neïlon λιπών κάλλιστον ἐκ γαλας ύδαρ ὅς ἐκ μέλαιμβρότου πληροίται ὡδε Αἰθιοπίδος γῆς, ἦνικ’ ἀν τακὴ χιόν.* This involves us in a geographical difficulty, to remove which Mr Paley is driven to conjecture that ‘Euripides may have supposed the fertilizing current of the Nile reached even to Phoenicia, and that Paphos and Cyprus were parts of that country.’ The only other passage, so far as I am aware, which gives us any hint as to the extent of the poet’s knowledge with respect to the position of Cyprus, is in *Hel.* 148, where Teucer, who has sailed from the island of Salamis to the delta of the Nile, informs Helen that he proposes to consult an oracle with a view to getting a fair wind to take him to Cyprus, ὅπῃ νεως στειλαίμ’ ἀν οὐρον πτερόν εἰς γῆν ἑωνίαν Κύπρον,—on which it may be remarked that had the outflow of the Nile been sufficiently strong to ‘fertilise’ Paphos, Teucer might have trusted himself to the current alone, without waiting for the breeze to fill his sails. Hermann, who omits τε and makes Πάφου depend on νέμονται, meets the difficulty by understanding καρπίζοντων of the enriching of Paphos by its trade with Egypt (‘opes indicat omnigenas, quas trabe Cypria mercator Paphi congerat, per Nilum cum orientis regionibus commercia exercens’). Reiske proposes Φάρον, suggested probably by its mention in the prologue to the *Helen*, but in no way specially connected with the worship of Dionysus or Aphrodite. Schöne conjectures πέδου τ’ ἐνθ’, and Meineke, χθόνα θ’ ἀν, both referring to Egypt; Mr Tyrrell Πάφου θ’, ἀν θ’, but it may fairly be asked whether in such a case we can understand ἀν as equivalent to τ’ν τε γῆν ἦν, though the harshness of the ellipse is undoubtedly softened to a certain extent by the further alteration of ἀνομβρον to ἀνομβρον. Dr Thompson’s suggestion γαίαν θ’ ἀν gives excellent sense, but appears open to the objection that it would
involve making the first syllable of ἵσαν (in the antistrophe) long; an Epic usage, not found in Greek Tragedy (v. Ellendt’s lexicon to Soph.).

409. καλλιστευμένα] ‘deemed most beautiful’, pass. as in Med. 947. ‘The Muses’ famed Pierian haunt, the hallowed slope of Olympus’ (Μούσαι ὄλυμπια δόματ’ ἔχουσαι, II. 2, 484). Pieria, the district north of the σεμνά κλυτικ ὀλύμπου, bounded towards the north by the Macedonian river Haliacmon, was the birthplace of Orpheus (Apollonius Rhod. I. 23) and of the Muses (Hesiod, Theog. 53). This region formed part of the Macedonian dominions of Archelaus, at whose court the play was composed, and who himself established “Olympian” festivals in honour of Zeus and the Muses. These were celebrated with peculiar splendour by one of his successors, Alexander the Great, who according to Diodorus Sic. XVe 16, θυσίας μεγαλοπρεπείς τοίς θεοῖς συνετέλεσεν ἐν Δίῳ τῆς Μακεδονίας καὶ σκηνικούς ἀγώνας Δίῳ καὶ Μούσαις ὄψ᾽ Ἀρχέλαος ὁ προβασιλεύσας πρῶτος κατέδειξε, cf. Arrian Anab. Alex. I, 11, τῷ τε Δίῳ τῷ ὀλυμπίῳ τῷ θυσίᾳ τῆς ἄπ᾽ Ἀρχέλαον ἐτὶ καθεστώσαν ἔθυσε καὶ τὸν ἀγώνα ἐν Ἑλγίας διέθηκε τὰ ὀλυμπιαῖοι οἷς καὶ ταῖς Μούσαις λέγουσιν ὅτι ἀγώνα ἐποίησε. καὶ ἐν τούτῳ ἀγγέλλεται τῷ Ὀρφέως τοῦ Ολύμπου τοῦ Θρακοῦ ἄγαλμα τῷ ἐν Πιερίδι ἱδρώσαι ἐνεχώσε. For another complimentary reference to the dominions of Archelaus, see 560—75.—The massive breadth of Olympus, rising to 9754 feet above the level of the sea, would stand out boldly in the Pierian landscape towards the southern part of his dominion.

412. προβακχῆς] a word invented for the occasion. The effect of the exceptional word in Greek may be kept up in English by some such rendering as ‘Vancouver (in the sense of ‘leader’) of the Bacchic throng.’ 414. Πόθος, an abstract divinity (cf. Ὠσία, 370) personified as son of Κύπρις in Aesch. Suppl. 1040, and mentioned (as here) with the Graces in Ar. Aves 1320, Σοφία, Πόθος, ἄμβροσίας Χάρτες. Cf. Gray, ‘the bloom of young Desire, and purple light of Love.’ 419. Ἐφήμον κουραστόφον] This epithet of Peace who is here described as ‘tender nurse of youth, boon goddess of increase,’ comes from Hesiod, Works and Days 226, Ἐφήμη δ'
àνα γῆν κουροτρόφος. The poet's love of peace may be illustrated by numerous passages, e.g. the fine fragment of the Crespontes, 462, Eἰρήνη βαθύπλουτε (cf. ὀλβωδότειραν) καὶ καλλιστα μακάρων θεῶν, ὥσει μοι σέθεν ὡς χρονίζεις. ύπερβάλη μὲ γῆρας, πρὶν σὰν χαρίσισ- σαν ὄραν προσδεῖν καὶ καλλιχόροις ἀοίδας φιλοστεφάνουσ τε κώμους. ἵδι μοι, πότα, πόλιν, τῶν δ’ ἐξήραν στάσιν εἰρη’ ἀπ’ οἶκον τάν μαυ- μέναν τ’ ἐκών θητῆρ’ τερπομέναν σιδάρφω (rendered by Browning in Arist. Αφόλ. p. 179). Cf. Ar. Pαx 308 (Eἰρήνη) τὴν θεῶν πασόν μεγατάτη καὶ φιλαμπελωτάτην.

Eἰρήνη, here described as loved by Dionysus, is also associated with him in works of ancient art; e.g. in a vase-painting copied in Müller-Wieseler II, 585, among the figures surrounding Dionysus are Eἰρήνη, a winged boy named ἴμερος, and a seated form with a torch resting on one of her hands and a rhyton in the other. Similarly another vase-painting, ib. 584, represents Dionysus seated, caressing Εἰρήνη who is softly approaching him; among the figures in the upper part of the same vase is a winged boy beating the τύμπανον, bearing the name of ποσος (also in O. Jahn's Vasebilder III, plate 2).

421. ἵσα, or ἵσαν, 'in equal measure,'—both to the wealthy and to the lowly. 423. τέρψιν ἄλυπων] fragm. 889, (ἔρως) ἄλυπων τέρψιν των' ἔχουν εἰς ἐλπίδ' ἅγει, σύρτα 280, παῖει...λύπης.

427. σοφόν δ’ ἀπέχειν πραπίδα φρένα τε περισσῶν παρὰ φωτῶν] 'tis wise to hold aloof the thought and mind that come from those who are over-clever.' σοφῶν is the manuscript reading (altered into σοφῶν, with the Aldine edition). ἀπέχειν is sometimes used where we should expect ἀπέχεσθαι, e.g. Aesch. Αγ. 350, ἀδανάτων ἀπέχειν χέρας, while in Οδ. 22, 316, we have κακῶν ἀπὸ χεῖρας ἐξεχαί (L. and S.); and in the present passage ἀπέχειν may mean 'keeping off from oneself.' σοφῶν δ’ ἀπεχε is the correction printed by Elmsley and Hermann, the latter of whom gives the rendering prœcul habe sapientiam a nimium doctis hominibus prosectam. περισσῶν παρὰ φωτῶν, perhaps c. ἀπε- χειν, 'to keep the mind aloof from....' For the sense, cf. fragm. 916, μὴ μοι λεπτῶν θίγγανε μύδων, ψυχή’ τι περισσα φρονείς; εἰ μὴ μελλεὶς σεμνύνεσθαι παρ’ ὀμόσιοι. —πραπίδα, though rare in singular, also occurs ἱσφερα 999, μανείσα πραπίδι, and in a fragment of

S. B.
Pindar.—Of the last words of the chorus Hermann justly remarks: ‘quomodo tōde τοι λέγοιμ’ ēn significare possit, tōde τοι ἁριστον εἶναι λέγοιμ’ ēn, neque ego video, neque facile aliis persuadeatur.’ He himself prefers λεγοῖμαν (pass.), i.e. tōde τοι λεγοῖμαν ποιμέων καὶ χρῆσθαι. I prefer accepting Kirchhoff’s conjecture, tōde τοι δεχόμαν. For the sense, cf. fragm. 642 (Polyeid.), πλούτεις, τὰ δ’ ἄλλα μή δόκει διώκειν· εὖ τῷ γὰρ ὀλβῷ φαυλότης ἐνεστὶ τίς, πενίᾳ δὲ σοφίαν ἔλαχε διὰ τὸ δυνατόν (v. l. συγγενές).

436. ‘A gentle creature too we found our quarry.’ The word θῆρ is used to keep up the notion of ἀγρα in the first line of the speech. Cf. also infra, 922.—439. ἀπάγειν is almost a technical term here; it is constantly used in the Attic orators, of summary arrest, ῥαπερ in ius. So also in Plato, Gorg. 486 A, εἶ τις σοῦ λαβόμενος…εἰς τὸ δεσμωτηρίου ἀπαγόρευτο.—It is apparently the present passage that is rendered as follows by Attius Bacchae XI (18)…praesens praesto irridentes [leniter] Nobis stup[e]-factis sese] ultrō ostentum obtulit. From a similar scene in the Lycurgus of Naevius XI (25), we have the line dic quo pacto eum potitī [sitīs]: pugna[-ne] an dolis?

440. τοῦμον εὐτρεπέσ τοιοῦμενος] ‘making my task a seemly one,’ instead of causing an unaesemly scuffle by his resistance. This would seem to be a tolerable explanation of the manuscript reading, but several editors (Elmsley, Paley, Tyrrell) accept the alteration εὐτρεπές, though in the three passages in Eur. where the phrase εὐτρεπὴν, or εὐτρεπής, τοιοῦμεθαί occurs (Iph. T. 245, Herc. F. 497, Electa 689), it implies ‘getting something ready for one’s own use’ (Paley). Another punctuation is that given by Hermann, ἐμενὲ τε τοῦμον, εὐτρεπῆς τοιοῦμενος, expectabat, ut ego meum officium facerem, paratum id mihi reddens: ego vero pudore tactus (δε’ αἰδοὺς), invitum me eum abducere dixi. I have thought it best, on the whole, to accept the emendation εὐτρεπῆς (Nauck). An equally good sense would be given by εὑχερῆς or εὐμαρῆς (Paley).—442. Æsch. P. V. 3, σοι δὲ χρῆ μέλειν (450) ἐπιστολὰς ἂς σοι πατὴρ ἐφείτο (439).

447—8. ‘Their bonds were burst asunder of themselves, And the gates unbarred than more mortal hand.’ Nonnus 44, 21, αὐτομάτως κλήθες ἀνουγμυντο πυλῶν, καὶ δολιχοῦς πυλεῶν
μάτην ἑπέβαλλον ὀχήμας ἥεριος θεράποντες ἐριδμαίνοντες ἁήτας, ἢθ. 45, 278–83, κατ' ἑπτοφαύληγι δὲ ταρσῶν χαλκοβαρής τροχόσα ποδῶν ἐσχίζετο σεὶρη...καὶ σκοτίων πυλεών ἀνεπτήσαντο μερέθρον αὐτομάτοι, Ovid Met. 111 700 (of the release of Acoetes, imprisoned by Pentheus, like Dionysus in the play before us) ἱππότα σα τα φατουσσε φορες, λαπσασκε λακέτις ἱππότα σα τα φαμα εστ νυλλο σολβετε κατενας. Acts of the Apostles XII. 7 (of the miraculous release of St Peter) ἐξέπεσον αὐτῶν αἱ ἀλυσεῖς ἐκ τῶν χειρῶν, ἱο (πύλη) αὐτομάτη ἤνοιχθη αὐτοῖς, XVI. 26 (of St Paul and Silas at Philippi) ἄφω δὲ σειραμὸς ἐγένετο μέγας, ὡστε σαλευθῇνα τὰ θεμελια τοῦ δεσμωτηρίου ἀνεφόβησαν τὸν παραχρήμα αἰθύραι πάσαι, καὶ πάντων τὰ δεσμὰ ἀνείδη (all these passages, and more, are referred to by Joddrell). The manuscript reading δεσμα...ποδῶν (altered sometimes into πεδῶν) is defended by Homeric hymn 7, 13, ὅν δ' οὐκ ἵσχανο δεσμᾶ, λύγου δ' ἀπὸ τηλόσε πίπτον χειρῶν ἢδε ποδῶν. 451. The manuscript reading μαίνουσεθε gives a fair sense: it makes Pentheus say that the account just given of the escape of the Maenads and the reference to the miracles of their captive companion, prove that the attendants themselves are mad. In the Laurentian ms (C), examined by Mr Mahaffy for Mr Tyrrell, 'the regular space for a stop' may be seen 'between the words μαίνουσθε and χειρῶν, and in that space the mark of punctuation'; and, in accordance with this way of stopping the passage, that ms has the explanation ἐμοῦ written over τοῦδε. 'This', as Mr Tyrrell admits, 'would put γάρ out of its place. However, γάρ occurs in the sixth place in Soph. Phil. 1451, καρπὸς καὶ πλοῦς δ' ἐπείγει γάρ, and in the fourth place in v. 477.' λάκνουθε, the correction written above the text in the Palatine ms, is obviously suggested by 503, and is as obviously refuted by that line, as Pentheus would not have been made to exclaim 'seize him!' in the later passage, if he had already given orders for him to be bound in the present. Closest to the manuscript reading is the ingenious conjecture μαίνουσθε χειρον τοῦδ' (Bothe, followed by Kirchhoff and Nauck), 'Ye are more mad than he'; but the prisoner himself (whatever may be said of his captors) has shewn no signs of madness; on the contrary, he has proved himself uncommonly calm; the warmth however of the king's
language may be defended by 'the keen resentment (τοῦδιώδιουμον) and right royal temper' assigned to him in 671; and this applies equally to the abrupt exclamation μαίνεσθε, the reading of the Laurentian MS. But I feel some hesitation in supporting that reading, as there seems no sufficient reason why we should not have had the obvious words χειρῶν τῶν ἑ' instead of τοῦδ'. Besides, the plural μαίνεσθε, addressed to all the attendants, seems out of place when only one has shewn his 'madness' by his speech. This objection does not apply to the ingenious correction proposed by George Burges, μέθεσθε χειρῶν τοῦδ', because more than one were holding the prisoner fast, as is seen from λάγος already referred to; cf. Ιρ. Τ. 468, μεθετε τῶν ἑνων χέρας, ὁς ὄντες λεπολ, μηκετ' ὑσι δέσμωι. This conjecture (which I venture to accept) admirably suits the context: 'let loose his hands!' the king exclaims, 'for hemmed in as he is, by my toils, he is not swift enough to escape from me.' Then, after a pause, during which he takes a survey of the stranger's figure, which would have been out of the question, had not the prisoner been let loose first, he continues: 'So then, you are fairly handsome in your form,' &c.

453. So in fragm. XII (14) of the translation by Attius, formae figurae nitiditatem hospes geris and similarly line 455 finds its parallel in XII (9) nam flori crines video ei propessi incenct.

455. 'Thy hair flows gracefully from lack of wrestling.' οὐ—πάλης must be taken as one idea, equivalent to ἀγνωσίας (Porsor on Eccl. 115), as in Ηἱρ. 197, δ' ἀπειροσύνην ἄλλου βιάτου κοικι-απὸ δὲ εἰς ἕν (= καλυψιν, κρυψιν) τῶν ὑπὸ γαίας, where Monk quotes Hec. 12, μὴ σπάνις and Or. 931, οὐ σπάνις (= abundantia). Cf. infra 1288, ἐν οὐ-κααρφ, and Thuc. I 137, 7 τὴν τῶν γεφυρῶν οὐ-διάλυσιν. The athlete's hair would naturally be kept short, as it would otherwise get in the way in wrestling, and be oppressively hot for the shoulders. Wearing long hair was not an Athenian but a Spartan fashion, and it was only as an affected imitation of the Spartan mode that it came into vogue at Athens after the end of the Peloponnesian war. In the present passage the flowing locks betray that the wearer of them is no wrestler. In El. 527, the strong growth of Orestes' hair is contrasted with
the hair of his sister, ἑπειτα χαίτης πῶς συνοίσεται πλόκως, ὀ μὲν παλαιόστραις ἀνδρὸς εὐγενεῖς τραφεῖς, ὃ δὲ κτενισμοὺς θῆλυς.

In Greek art ephedri and athletes are usually represented with short hair, slightly curled. 'Palaestra,' as personified in Philostratus imagines 11 § 32, has short hair. Cf. Lucian Dial. Mer. 5, 3, ἐν χρω ἀποκεκαρμένος ὡσπερ οἱ σφόδρα ἀνδρώδεις τῶν ἀθλητῶν (K. O. Müller, Ancient Art § 330).

457. 'Thy skin too is, for a set purpose, white Not with the sun's rays but beneath the shade, ' In quest of Cypris by thy loveliness,' 688, θηρίων καθ' ὑλην Κύπριων, Plat. Phaedr. 239 C, Stobaeus 97, 17, χειμονι 7' ἀσκείν σῶμα θερμά θ' ἥλιον τοξεύματ' αἰνεῖν μ' σκηναροφουμένους.—ἐίσ παρασκευήν] i.e. 'for the furtherance of your object,' namely 'Αφροδίτην θηρίωμενος. Antiphon, or. 6 § 19, μη' ἐκ προμοίας μηθ' ἐκ παρασκευής γενέσθαι τὸν θάνατον, Lysias, or. 31 § 30, ἐν' ἀγαθῷ προθυμῶντα γίνεσθαι ἐκ παρασκευής, Thuc. 1, 133, ἀπὸ παρασκευῆς.

460. So in Aesch. fragm. 59 (Edouë), Lycurgus addresses the captured Dionysus in the words, ποδαπός ὃ γώνις; τίς πάρρα; τίς ἡ στολή;

461. 'That may be lightly told; 'tis no grand tale: Haply thou know'st, by hear'say, flowery Tmolus.' Virg. Georg. I 56, croceos ut Tmolus odores...mittit. The range of Tmolus runs from east to west, and mainly lies to the south of Sardis; only a spur of the mountain-range faces that place on the west, while along the north extends the plain of the Hermus; so that the poet's reference to its 'surrounding' Sardis is not very accurate.

465. πόθεν] not 'from what place?' but, as the answer shews, 'on whose prompting?' 'How came you then to bring these rites to Greece?' (cf.648). The only way in which a local sense can be here given to πόθεν is to suppose that Pentheus takes the Lydian Sardis for the birthplace only of the stranger, and wants to know what the place was which he had left last on his way into Greece; but if so, the answer scarcely fits the question.

466. ἐλεύθεροτ] not εἰς τὴν 'Ελλάδα (as taken by Abresch, to whom the emendation is due), but εἰς τὰς τελετὰς = initiaviit; so ἐλευθέρω, initiation. Orph. Arg. 470, ἐνθα καὶ ὤργα φρικτὰ θεῶν, ἀρρητα βροτοίσιν, ἀσμενοι εἰσεπέρησαν, Ammianus xvi 3, 365, in-

467. Pentheus in his reply catches up the last words of the previous line, ὁ τοῦ Δίως, with the enquiry, 'Have you a Zeus there, who begets new gods?'—to which the stranger replies, 'No, but 'twas he who wedded Semele here;' not another Zeus, but the Zeus of your own local legend. *Hel. 489, Δίως δ' ἐλεξε ταῖδα μν πεφυκέναι. ἀλλ' ἡ τίς ἐστι Ζηνὸς ὄνομ' ἔχων ἀνήρ Νείλου παρ' ὄχθας; εἰς γὰρ ὁ γε κατ' οὐρανὸν.

469. ἡνάγκασεν] 'pressed thee into his service.' 'By night, or openly, did he impress thee.' Thuc. VII 58, 3, ἀναγκαστοι στρατευόντες, and VIII 24, 2, ἐπιβάτας τῶν ὀπλιτῶν ἐκ καταλόγου ἀναγκαστοῦς.

470. 'Twas face to face, and he gave me sacred rites.' Clement of Alexandria, who uses the strongest language against the mysteries of Dionysus elsewhere (*Protrept. II*), fancifully applies this line and 471, 472, 474, 476, to the mysteries of the Christian religion (*Stromateus IV 25*, p. 1372 Migne).

472—4. Theocr. 26, 14, ὅργια Βάκχου...τὰ δ' οὐχ ὀρέωντι βέβαιαν. Catullus 64, 259, pars obscura cavis celebrabant orgia cistis, orgia quae frustra cupiunt audire profani; Statius, Ach. II 137, Bacchae ferentes orgia.

475. 'A pretty tale, to make me to long to hear.' It is hard to keep up the literal metaphor from base coinage contained in ἐκβιβάζεισας; the words 'tinselled,' 'gilded,' 'varnished,' give the same general sense in English.


477. 'As you clearly saw the god, what like was he?' 478. 'What like he pleased; 'twas not for me to dictate.'

479. *παρωξευσα*] a metaphor from an ἀνήρ ὄξεις, diverting a channel of water from one part of a garden to another. Suidas, *παρωξευεῖ: ἀπὸ ἔτερον υδρηγοῦ εἰς ἔτερον ἐπιβάλλει, ἣ μεταφέρει τὸ ὕδωρ.* The corresponding metaphor with ourselves
would probably be one borrowed from fencing, 'Well parried there again! yet answering naught.'—480. Fragm. 891, ...οὐκ ἄν δυναῖμην μὴ στέγοντα πιμπλάναι, σοφοὺς ἐπαντλῶν ἄνδρι μὴ σοφὸν λόγους.—485. [Maetzner ad Antiphont. p. 221] Shilleto, adv.

486. νῦκτωρ.] Hence the epithet ἐνυψάως applied to Dionysus in Anth. Pal. IX 524, νυκτέλιος in Plutarch de ei in Delphis, p. 389, and Ovid Met. IV 15; according to Pausanias I 40, 6, there was a temple of Dionysus, under the latter name, at Megara.—487—8. Fragm. 528 (Meleager), ἡ γὰρ Κύπρις πέφυκε τῷ σκότῳ φίλῃ τὸ φῶς ὦ ἀνάγκην προστίθησον σωφρονεῖν, the former of which lines justifies the fears of Pentheus, while the latter disposes of the sophistical reply of Dionysus. In Orphic hymn 54, we have ὄργια νυκτιφαῖ τελετῶν ὀγίαις ἀναφαίνων (of Silenus).

491. 'How bold our Bacchant; how well trained in words-fence!' Bάκχος is here simply the votary of Dionysus, and not the god himself, whose identity with his follower is not made known till near the close of the play, 1340. The word Bάκχος does not occur in Homer or Aeschylus (who however has Bάκχαι): and the god was not commonly called by that name till a comparatively late period. In Soph. the word is found only once, O. T. 211, τὸν χρυσομιτραν...οὐνώτα Βάκχου εὐνοῦ, as a name it occurs in the oracle quoted in Dem. Meid. § 52, μεμνήσθαι Βάκχου, Hipp. 560, Διογόνου Βάκχου, Iph. A. 1061, κρατήρα Βάκχου, Iph. T. 161, Βάκχου λοιβάς.

492. This and some of the following lines are fancifully interpreted by Horace, Ep. I 16, 73, vir bonus et sapientis audebit dicere 'Pentheu, rector Thebarum, quid me perferre patique indignum cages?' ‘adimam bona.’ ‘nempe pecus, rem, lectos, argumentum. tollas licet.’ ‘in manicis et compedibus saevo te sub custode tenebo’ (497). ‘ipse deus, simul atque volam, me solvet’ (498). opinor hoc sentit, ‘moriar?’ mors ultima linea rerum est. Cf. Arrian Epictet. dissert. 18, 17, ἄλλα ὁ τύμανος δήσει τι; τὸ σκέλος. ἄλλα ἄφελει τι; τὸν τράχηλο, and ib. 19, 8.

493. ἀβρόν βόστρυχον] Cf. Callistratus quoted on 235.—494. The practice of consecrating the hair to a god and cutting it off at a solemn season in his honour is also referred to in Aesch. Choeph. 6, πλόκαμον Ἰνάχῳ βρεπτῆριον, Philostratus imagines
1 7 § 1, of Memnon, ὁ τῶν βοστρύχων ἀσταχυς οὐς (οἶμαι) Νείλῳ ἔτρεψε, Pausanias, VIII 20, 2, ἔτρεψεν ὁ Λεύκιππος κόμην τῷ Ἀλ-φεῖῳ. The Athenians used to dedicate their hair to Apollo, Plut. Thes. 5. Diphilus, ap. Athenaeum, p. 225 B (quoted by Elmsley), ἐνταύθα γοῦν ἔστων τις ὑπερηκονικῖς, κόμην τρέφων μὲν πρὸν τοῦ ἑοῦ, ὅς φησίν ὧν διὰ τούτῳ γ', ἀλλ' ἐστιγμένος, πρὸ τοῦ μεταπόν παραπέτασμ' αὐτὴν ἔχει. (Becker's Charicles, sc. XI.) The words ἴερος ὁ πλάκαμος are quoted in a difficult epigram of Callimachus, XLI (48), Anth. Pal. vi 310, which apparently describes the dedication to the Muses of a mask, or other representation of Dionysus, by Simus, possibly the author of that name; εὐμαθήν ἤτειτο διδόν ἐμὲ Σίμος ὁ Μίκκου ταῖς Μου-σαῖς: αἱ δὲ Γλαῦκος ὁκος ἐδοσαν | ἀντ' ἀλγόν μέγα δῶρον. ἐγὼ δ' ἀνὰ τήνδε κεχυνὸς κείμαι τοῦ Σαμίου διπλοῦ, ὁ τραγικός | παιδαρίων Διόνυ-σος ἐπίκος. αἱ δὲ λέγουσιν, ἰερὸς ὁ πλάκαμος; τοῦτον ἄνεταρ ἐμοί (see Otto Schneider, Callimachea, I p. 438). Virg. Aen. vii 390, molles tibi sumere thrysos, te lustrare choro, sacrum tibi pascere crinem.

494. ἴερος] is here necessarily trisyllabic. There is no passage in Greek tragedy where we cannot scan it as three syllables, and there are several where that is the only scansion possible, e.g. ἴερα, at the beginning of an iambic line, in Soph. Phil. 943, Herc. F. 922, and Ion 1317; ἴερος in the same place in Iph. T. 1452, and lastly Phoen. 840, δάκοισσω εἰν ἴερωσιν. Hence it appears that the dissyllabic spelling ἱρός, often found in Dindorf's Poetae Scenici, is never necessary and is best avoided, being inadmissible in the above passages, whereas the trisyllabic spelling, ἴερος, will always stand (R. Shilleto).

499. 'Not till thou call'st him, 'mid thy Bacchanals,' i.e. 'Never.' ἐστάθην in Tragedy is used in the same sense as ἐστην, 'I stood,' but in prose it is a true passive and is limited to inanimate objects, e.g. buildings, trophies, statues.

502. Callimachus Ἀρρόλλοι 11, ὡπόλλων οὐ παντὶ φαείνεται ἀλλ' ὅτις ἐσθλὸς κ.τ.λ.

503. καταφρονεῖ μέ. The usual construction has occurred in 199: the exception is noticed by the Scholiast on Ar. Ran. 103, σὲ δὲ ταύτ' ἀρέσκει· ἀντὶ τοῦ σοι Ἀττικάς. σημειωτέων τοῖν
NOTES.

505. κυρίωτερος σέθεν, ‘But I who have better right than thou say, Bind!’ σέθεν is not gen. after κύριος, but after the comparative.

506. ‘Thy life thou know’st not, no! nor yet see’st who thou art,’ i.e. you little know the full import of your life, no nor even of your very existence. Persius III 67, quid sumus aut quid-nam victuris gignimur; Persius as a careful student of Horace would have his attention directed to this play by his predecessor’s paraphrase of the context of this passage (note on 492); hence the words above-quoted are probably a direct imitation of the line before us. A fainter reminiscence may possibly be traced in Catullus, who specially studied this play, xvii, 22, ipse qui sit, utrum sit an non sit, id quoque nescit. The only emendation of the line which appears to be necessary is Elmsley’s ἔθ for οὐθ’ ὅστις ē.—Pentheus, not grasping the full meaning of the remark, thinks that it only implies that he does not know who he is, and accordingly gives his name in answer, whereupon he is reminded of its ill-omened significance: see note on 367 and Chaeremon there quoted, also (with Herm.) Nonnus xlvi 73, addressed to Pentheus, σο οἶχα μάλλον ἔθεντο προμάντεις οὖνομα Μοῦρα κυμέτερον (wrongly used for σοῦ) θανάτῳ προάγγελον.

507. εὔδοστυχήσα] ‘a very proper name to bring bad omen,’ lit. ‘in name thou art fit indeed to be luckless therein.’ Phoen. 727, εὐδοστυχήσα δεινών εὐφρώνης κνήφας. The verb is one of many instances in which the compound in Greek has to be split up into its component parts in translating into English. This is often the case with verbs compounded with ἐν; e.g. Herod. IX 1, ἐπιτηδεώτερος ἐνστατοπεδεύσθαι, ib. 25, ib. 7, ἐπιτηδεώτατον ἐστὶ ἐμαχέσασθαι τὸ Θρίασιον πεδίον, VI 102, ἐπιτηδεώτατον ἐνπαπεύ- σαι, Pl. Phaedr. 228 ἔ, ἐμαυτῶν σοι ἐμεμελέταν (to practise ἄροι) παρέχεν (many other instances are collected by Cope on Aristot. Rhet. II 4 § 12, ἡδεῖς συνδιαγαγεῖν καὶ συνδιημερεύσαι). Cf. also the exceptional use of ἐλλείπειν in Soph. El. 736, ἔλλειμμένων (left in), Eur. El. 609, οὐδ’ ἐλλέλουτας ἐπιθ’, and Thuc. v 103, ἐν ὅτω ἐτὶ φυλάξεται τις αὐτὴν γνωρισθείσαν οὐκ ἔλλειπει.

509. ἵππικαις φάτναισιν] ‘On the left of the palace, but in
close contiguity to it (Julius Pollux IV § 125, εἰρκτῆ ἢ λαία), and between it and a κλιστόν representing the stable, was seen the entrance to a dark and gloomy dungeon (550, σκοτίας ἐν εἰρκταίς, 611, ἐς σκοτεινὰς ὀρκάνας). The stable, however, was probably itself used as a dungeon (618), as in Orest. 1448.

510. σκότον εἴσορφα κνέφας] Soph. O. T. 419, βλέποντα... σκότον, and Eur. Phoen. 377, σκότον δεδορκός. Seneca Ep. 57 (of the Piedigrotta, the great tunnel between Naples and Puteoli), nihil illo carceri longius, nihil illis faucibus obscurius, quae nobis praestant non ut per tenebras videamus sed ut ipsas. Milton P. L. 1 63, 'No light, but rather darkness visible.'

513. καὶ βύρωτος κτύπον] explanatory of δούπον.—ἀπονα (516) in general apposition to μέτεσιν Διώνυσος σα. So in Pindar Isthm. VIII 6, ἀνεγειράτω κόμον, Ἰσθμιάδος τε νίκης ἀπονα, Alc. 7, θυτεύω...τῶν ἀπον ἡμάγκασεν, Ἡρ. T. 1459, ὅταν ἐορτάζῃ λεώς τῆς σῆς σφαγῆς ἀπονα, El. 1180, ἀπον ἐκείνω πημάτον, supra 346.

519. 'Hail! Achelous' daughter, lady Dirce, happy maiden.' The nymph of the fountain is addressed as daughter of the Achelous, because that river was 'the patriarch and eponyme hero of the whole fresh-water creation of Hellas' (Mure's Tour, 1 p. 102, where it is described as 'a noble river, by far the finest in Greece'); cf. Acusilaus (fl. B.C. 530) Müller's fragm. hist. p. 101, Ἡκανώς δὲ γαμεῖ Τηθύν ἑαυτοῦ ἀδελφῆν τῶν δὲ γίγνοντα τρισχίλιον ποταμοί. Ἀχελόος δὲ αὐτῶν πρεσβύτατος καὶ τετιμητὰ μάλιστα (quoted byMacrobius Sat. 5, 18, 10); see further, on l. 625. So Herodotus tells us that a tributary of the Asopus, the stream Oëroë, had the local name Ἀσωποῦ ὑγάτηρ or Ἡ Ἀσωπίς. On Dirce, in whose waters the newborn Dionysus was dipped, cf. Hipp. 555—562, Phoen. 645, καλλιπόταμος ὠδατος ἵνα τε νοτίς ἐπέρχεται ὑπάτα Δίρκας χλοῃφόροις βαθυσπόροις γωνέ, Βρόμου ἐνα τέκετο, and ib. 825, quoted on l. 5.—523. πνεῦ καὶ ἄδανατον] Cf. 8—9. 'When, from the undying flame, Zeus his sire rescued him (and placed him) in his thigh.' μηρός, a local dat.

526—9. 'Come, my Dithyrambus, come, Enter thou thy father's womb, Lo! to Thebes I now proclaim, Bacchic boy, be this thy name.' By the name is meant Διήθραμβος, a word of
doubtful derivation, which Eur. here apparently connects with δίς or Δίς, θύρα and βαινειν, referring it either to the babe being shut up in the thigh of Zeus, or to the double birth by which he twice passed the doors of life; Etymologicum Magnum, s. v., ...ἡ ἀπὸ τοῦ δύο θυρας βαινειν, τὴν τε κολιάν τῆς μητρὸς Σεμέλης καὶ τὸν μηρὸν τοῦ Δίσι ἀπὸ τοῦ δεύτερον τετέχθαι...ἐν ἦ ὁ δίς θύραζε βεβηκός (Schöne). But the quantity of the first syllable is against deriving it in any way from δίς, and is in favour of connecting it with Δί, as in Δι-πόλια, Δι-φιλος. Donaldson, *New Cratylus* § 319, after a long discussion comes to the conclusion that the word came to mean ‘a chorus or song celebrating the birth of Bacchus,’ from originally signifying ‘the bringing to Jupiter of the θρίων or leaf-enveloped heart or body of the god.’ However improbable his explanation of the word may be, one thing is certain that the name was elsewhere, as here, specially connected with the marvellous birth of the god, e.g. Plat. *leg.* III 700 B, ἄλλο (εἴδος φίδης) Διονύσου γένεσις, οἰμαι, διθάραμβος λεγόμενος.

526. ἀρσενικός νηδόν] Nonnus 1, 10 (of Dionysus), ἀρσενικός γαστρὶ λάχεεν πατήρ καὶ πύτυια μήτηρ. 532. ἐν σοὶ cannot be taken literally, even if we understand it of the stream whose nymph is here invoked; it appears rather to be used of the surroundings of the stream which the chorus invokes instead of calling on Thebes itself.

533. τί μ’ ἀναίνει;] ‘Why disown me?’ For another use of ἀναίνομαι cf. 251. 534—6. ‘The day will come, I swear by the clustered grace of Dionysus’ vine, the day will come when Bromius shall find a place in thy heart.’ For ἐτι cf. 306.

537. ολαν ολαν ὄργαν have nothing answering to them in the corresponding strophe, hence it has been sometimes supposed that the first line of the chorus has been lost; but it seems better to regard the line before us as an interpolation due to a copyist who, mistaking the construction and supposing that χθόνιον γένος ἑκφύς τε δράκοντός ποτε Πενθεύς was nom. to ἀναφαίνει, thought it necessary to supply an acc. after that verb. By omitting the words, we have a perfectly intelligible construction, ‘Pentheus betrays his earth-born descent, betrays that (lit. ‘and
that’) he sprang from a dragon of old. Pentheus begotten by earth-born Echion to be a monster of savage mien, no mortal wight, but like to an ensanguined giant, foe of heaven.’ The constr. of ἀναφαίει ἐκφύσ is like that of δηλοῦν c. particip., e.g. Soph. Ant. 20, δηλοὺς γὰρ τι καλχαίνους ἔτος, cf. Soph. Εἴ. 24, σαφῆ σημεῖα φαίνεις ἐσθλός εἰς ἥμᾶς γεγώς.

In the Laurentian MS (C) the line has written against it the word περισσόν, which at first sight might be taken to mean that the whole line is superfluous, whereas it more probably refers to the unnecessary repetition of ὄλαν.

Pentheus is compared to one of the Giants, γίγαντι ἐγγενέτα προσόμων (as some one else is called in Phoen. 128), not only as son of the earth-born (χθόνιος) Echion, but also as a foe of heaven. The battle between the gods and the giants (who are sometimes wrongly confounded with the Titans) was the subject of a piece of sculpture at Delphi, described by Euripides himself in Τιμ. 206—18, where Enceladus and Mimas and other giants are at war with Zeus, Pallas and Dionysus.

550. ‘Dost thou look on this, O Dionysus, son of Zeus, dost thou see how thy prophets are in conflict with oppression?’ ἐσοφᾶς may possibly be a corruption of ἑφορᾶς, used often of standing calmly by, looking on with indifference, at the troubles of others, e.g. Soph. Τραχ. 1269, θεῶν οἷς φόβοις καὶ κληξίμενοι πατέρες τοιαύτῃ ἑφορῶσι πάθη, and id. Εἴ. 825, εἰ ταύτῃ ἑφορῶντες (Ζεὺς καὶ Ἡλίος) κρύπτουσιν ἐκβολ.—For προφήτας, referring to the votaries of Dionysus, cf. Rhes. 972, where Orpheus is called Βάκχου προφήτης.—For ἁνάγκας, cf. 643, δεσμοῖς κατηναγκασμένος.

553. χρυσώπα θύρσου] ‘Down from Olympus, come! O king! Thy golden thyrsus brandishing.’ The thyrsus is exceptionally described as gleaming with gold, because Dionysus is addressed as a king (ἄνα) and the thyrsus is his sceptre. This is better perhaps than understanding it of the hederæ flores quorum croceus color est (Hermann). So in the account of the gorgeous procession held in honour of Dionysus by Ptolemy Philadelphus, the god, on his victorious return from India, is described as στέφανον κισσοῦ καὶ ἀμπελοῦ χρυσῶν ἔχων, εἶχεν ἐν ταῖς χερώι θυρσόλογχον χρυσῶν (Callixenus ap. Athen. p. 200).
554. άνα is best taken as voc. of ἄναξ, and not with τινάσσων (as in 80), nor as=ἀνάστηθι. —κατ' Ὀλύμπου, 'down from Olympus,' (one of the haunts where the chorus suppose the god to be lingering), makes better sense than κατ’ Ὀλύμπον.

556. 'O where, I marvel, in Nysa, the lair of wild beasts, art thou wielding thy wand o'er thy revel-bands?' Several places of the name of Nysa are mentioned in connexion with Dionysus; a mountain in India, in Aethopia, in Arabia felix, besides places in Cappadocia, in Caria, in Lycia, in Thrace, in Helicon, in Boeotia, and in Euboea. Hence it was once happily described in a professorial lecture as 'in fact, a mountain which attended Dionysus on his travels.' The very name of the god is sometimes connected with Nysa. According to the Homeric hymn 26, 2, it was there that the Nymphs nursed the infant Dionysus, καὶ ἐνδικέως ἀτίταλλον Νύσης ἐν γυάλοις. Cf. Soph. fragm. 94, quoted on l. 100, and Virg: Aen. 6, 805, Liber agens celso Nysae de vertice tigres, Lucan 1, 65, Bacchumve avertere Nysa.


559. By κορυφαὶ Κορίκαιαι are meant the rocky heights near one or other of the famous caverns of that name, either that on mount Parnassus, or that on the coast of Cilicia. The latter is referred to by Strabo as Κώρυκος ἀκρα (XIV p. 670), and is elaborately described by Pomponius Mela, I c. 13, grandi hiatu patens montem litori appositum...apert...rursus specus alter aperitur...terret ingredientes sonitu cymbalorum divinitus et magno fragore crepitantium. totus autem augustus et vere sacer, habitarique a dis et dignus et creditus, nihil non venerabile, et quasi cum aliquo numine se ostentat (ap. Joddrell). The coins of Corycus in Cilicia sometimes represent Dionysus on the one side and the Corycian cavern on the other. If we suppose that by Nysa a mountain in Asia is meant, it would be not unnatural to understand the poet to be here referring to the Cilician promontory; especially as, according to the prophecy of Teiresias (306), the god has still to take possession of Parnassus, and it was not till after the doom of Pentheus that, according to Aesch. Eum. 22—7, he claimed the Corycian cave on
that mountain as one of his haunts; σέβω δὲ νύμφας, ἔνθα Κωρυκίας πέτρα κολῆ, φίλορμος, δαιμόνων ἀναστροφὴ. Βράμιος δὲ ἔχει τόν χώρον, οὐδ᾽ ἀμνομονᾶ, ἐξούστε βάκχασ εἰστράτηγησεν θεὸς, λαγὸ δίκην Πενθῆνε καταρράψας μύρον. Nevertheless, it is more probable that, as the scene is laid at Thebes, the poet means the well-known cave on the not far distant mount of Parnassus, thus referring by anticipation to a haunt of the god which in after times was frequently associated with him, cf. Soph. Antig. 1125, (of Parnassus) ἕνθα Κωρύκιας νύμφας οὐσίξουσι βακχίδες, and Strabo IX p. 417 A (quoted by Schöne), ἱεροπρεπὴς δ᾽ ἐστὶ πᾶς ὁ Παρνασσὸς, ἔχων ἀντὶα τε καὶ ἄλλα χωρία τιμώμενα τε καὶ ἀγιστοῦμενα, δέν ἐστι γνωριμότατον καὶ καλλιστὸν τὸ Κωρύκιον νυμφῶν ἄντρον, ὀμώνυμον τῷ Κλικίῳ. The cavern on the way up to the heights of Parnassus, the actual summit of which is nearly five hours’ climb above the cave, is a vaulted chamber, 300 feet long by nearly 200 wide and about 40 high in the middle,—large enough to give shelter to the greater part of the inhabitants of Delphi at the Persian invasion (Hdt. 8, 36). It was formerly dedicated to Pan and the Nymphs, though the inscription to that effect can now be seen no longer.

560—4. ‘Or haply, in the teeming forest-haunts of Olympus, where in the olden time Orpheus struck his harp, and by his music gathered the trees around him, gathered around him the beasts of the field.’ In another play, acted at Athens at the same time as the Bacchae, we have similarly an allusion to the legend of Orpheus, Iph. A. 1211, εἰ μὲν τὸν Ὀρφέως εἰχον, ὁ πάτερ, λόγον, πεῖθεν ἐπίδουσον, ἀδεθ᾽ ὀμαρτεὼς μοι πέτρας, κηλεῖν τε τοῖς λόγοισιν οὐς ἐβουλόμην, ἐνταῦθ᾽ ἐν Ἡλθον.

With the epithet πολυδένθρεσσιν, cf. Virg. Georg. 281, frou doom Olympum, and Hor. Carm. 3, 4, 52, opacus Olympus. The mountain, as already remarked (on 411), lay to the south of the dominions of Archelaus, and the view from the site of his ancient capital ‘embraces not only the mighty mass of the snowy Olympus, but the wide plain of lower Macedonia.’ Tozer’s Geography of Greece p. 203.

θαλάμας, the regular word for ‘lairs of wild beasts’ (Hesychius explains θαλάμη by τρώγλη, κατάδυσις). The fact that the
manuscript reading θαλάμοις is a corruption of θαλάμαις is proved by ταῖς in the preceding line.

565. For μάκαρ fem. (Hermann's correction of the manuscript reading μάκαιρα), cf. Hel. 375, μάκαρ... Καλλιστοί. The mention of Orpheus and his μοῦσα naturally leads up to the complimentary reference to Pieria, part of the southern dominions of Archelaus already alluded to in 409, and to the subsequent mention of the swift stream of Axius, and the river Lydias, on the heights above which, that king's capital was situated. For the Axius, cf. Il. 21, 158, 'Αξίου ὁς κάλλιστον ὤδωρ ἐπὶ γαϊν ὑψα, 2, 849, τηλὸθεν ἐξ ἀμυδῶν ἀπ' Ἀξίου εὐρύ ῥέωνος Ἀξίου ὁ ὄν κάλλιστον ὤδωρ ἐπικύδναι ἀλ. Just as Homer calls it κάλλιστος, so Eur. in his complimentary allusion refers to the swiftness of the stream, while the matter-of-fact Strabo assures us that it was a turbid river (ἐκ πωλλῶν πληροῦμενοι ποταμῶν θαλερός ἰεετ, Eustathius on Il. β 850, Strabo vii Epitome §§ 20—23). Leake, crossing it in Nov., describes it as 'rapid, deep and swollen with rain, though not so high as it usually is in winter,' Northern Greece III 259. Philostratus, imag. Ii 8 ad fn. (thinking probably of Homer's lines), gives it the epithet πάγκαλος.

For the river Lydias, cf. Herod. vii 127, Λυδία ἔτε ποταμοῦ καὶ Ἀλιάκμονος, οὐ ύπρίζουσι γῆν τὴν Βοστιούδα καὶ Μακεδονίδα, ἐς τιτυτῳ μέθρου τὸ ὤδωρ συμμίσγνοντες. On this stream lay Aegae (or Edessa) the ancient capital of Macedonia, identified by Leake with Vodhena, which 'in the grandeur of its situation, in the magnificence of the surrounding objects, and the extent of the rich prospect which it commands, is not inferior to any situation in Greece,' u. s. iii 272; reference is also there made to its 'rocks, cascades, and smiling valleys,' and to 'its lofty, salubrious and strong position.' Though Aegae still continued to be the royal burial-place, the seat of government was afterwards transferred by Philip [?] to Pella, where he was himself brought up, and where Alexander was born. The later capital stood on a height about halfway between Aegae and the sea, but separated from the Lydias by a muddy marsh referred to in the epigram in which Aristotle is attacked
by Theocritus of Chios for leaving the Academia to live at the Macedonian court; ἐς δὲ τὴν ἀκρωτὴ γαστρὸς φῶς εἰλεῖτο χαίειν ἀντ’ Ἀκαδημείας Βόρβορον ἐν προχοίς (Plutarch, de exilio c. 10).

571—5. ‘Father and giver of wealth and blessing to man; who, they tell me, enriches with fairest waters a land of noble steeds.’ The reference in the latter part of this sentence, even if we read πατέρα τε, is probably to the Lydias, otherwise it is possible to explain it of the Haliacmon, a much larger river, which is joined by the Lydias shortly before falling into the sea. Nearly the same language is used elsewhere of the great Thessalian river Apidanus, Hec. 451, Φθιάδος; ἐνθα καλλίστων ὀδόσων πατέρα φασίν Απιδανῶν γύας λιπαίνειν. The Apidanus however cannot be referred to in the present passage, as Dionysus is here described as coming from the north to Pieria, and thus crossing the rivers of Macedonia, first the Axios, next the Lydias, and possibly also the Haliacmon.—ὑδάσι καλλίστοις is a complimentary phrase, since the stream was really muddy and turbid, as is shewn by the reference to its fertilising effects (λιπαίνειν). Similarly καλλίστον ὑδωρ is used of the Nile in a play of Eur. named ‘Archelaus’ out of compliment to the king (fragm. 230). The modern names of the Lydias, both in Turkish and in Greek (Mauronero), mean ‘Black Water.’

The reference to the noble horses of Macedonia is illustrated by the coin of Archelaus engraved in the text, where a horseman may be seen on the one side, and a goat, in allusion to the name of the king’s capital (Ἀγαλ), on the other. The horses of Archelaus are mentioned in Thuc. II 100 § 2.

576—603. The choral portions of this κομμὸς between the chorus. and Dionysus may be either distributed among the fifteen members of the chorus (as in Paley’s Edition); or, better perhaps, assigned (with Weklein) as follows: lines 579 and 591—3, to the leader of the first ἡμιχόριον; 582—4 and 596—9 to that of the second; 585—590, and 600—4, to the Coryphaeus, whose call in 590, σέβητε νυ, is, according to this arrangement, answered by the whole chorus in the words σέβομεν ὦ. The MSS, however, indicate a somewhat different distribution by assigning these last words to a ἡμιχόριον.
579. Scaliger supposed that this passage was the original of a fragment in Varro:—(Cho.) quis me iubilat? (Bacch.) vicinus tuis antiquus; and that the reply of the chorus was to be found in a fragment of the Bacchae of Attius (v 17) preserved by Macrobius (vi 5, 11), o Dionysë pater optime vitisator Semela genitus Euhie; but the resemblance is too distant to allow of our being at all confident as to his conjecture.

585. πέδων χθονός: ἐνοσι πότνια] ‘Oh! floor of earth! oh! awful earthquake.’ It seems better to treat these words as two separate exclamations, than to assume (with Hermann) that πέδων is acc. after the substantive ἐνοσι.

588. ‘Soon will the palace of Pentheus be shaken to its fall,’ διατυφαζαται, fut. mid. in passive sense, like φυλάζεται (Soph. Phil. 48), στρεφαζεται (Soph. El. 1210), τιμήζεται and διδαξόμεσθα (Ant. 210, 726).

591. ‘Did ye mark how yonder the marble imposts on the pillars were parting asunder?’ ἐμβολα is followed by κύσων, in the same construction as the corresponding participle ἐμβεβηλη-μένα. It refers to the marble entablature in general, including the architrave or ἐπιστύλιον. Horace Carm. 2, 19, 15, tectaque Penthe disiecta non leni ruina. For διάδρομα Milton needlessly conjectured διάτρομα (cf. 188 n).

594. ‘Light the lurid levin-torch, wrap in flame the halls of Pentheus.’ So the King’s palace is doomed to the flames in the Lycurgus of Naevius xx (23). . . ut videam Volcani opera haec flammis flora fieri. With αἴθοπα λαμπάδα, cf. Suppl. 1019, αἴθοπι φλογώ. The epithet κεραύνιος points to the flame, here kindled afresh, as having first been lighted by the thunderbolt of Zeus, when Semele was slain, as is shewn by the first four following lines of the chorus, cf. also supra 6—9.—With Δίου βροντᾶς in 599, cf. 8, Δίου πυρὸς, and for ἄνω κάτω in 602, see 349.

606. The MSS have the unmetrical line διατυφάζαντος δῶμα Πενθέως· ἀλλ’ ἐγκαίστατε, which is corrected by Musgrave into τὰ Πενθέως δῶμαρ’· ἀλλ’ ἀνίστατε. The present line and the next are bracketed by Nauck, partly on the ground of the corruptions they contain and partly perhaps because they spoil the symmetry of the dialogue; if they are left out, we get the conversation of
Dionysus and the chorus, from 604—615 inclusive, into exact correspondence. Nevertheless, as the chorus is prostrate in fear, some words of reassurance are wanted to encourage them to rise to their feet, and we are therefore unable to reject the lines in question, especially as the alterations required to correct them are very slight.

612. τίς μοι φύλαξ ἦν, εἰ σὺ συμφοράς τύχους;] This sentence does not fall exactly into any of the common types of conditional construction; but it is readily explained by the consideration that the chorus is here referring to the fear they had felt in the past, which, if expressed at the time, would have naturally taken the form, τίς μοι φύλαξ ἦσται (or ἄν ἐίπῃ), εἰ σὺ συμφοράς τύχους. In repeating in the present time this expression of fear in the past, the conditional part remains unaltered, and the tense in the principal sentence is changed into the imperfect (without ἄν): 'who, methought, was then my guardian, if thou wilt to meet with woe.' Cf. Iph. A. 1405, μακάριον μὲ τίς θεῶν ἔμελλε θῆσαι, εἰ πίθους σῶν γάμων, and Herc. F. 467, σὺ δ' ἡσθα (ἐμελλες ἐσεσθαι) Θηβῶν τῆς φιλαρμάτων ἄναξ.

617. ἐλιγυέν...ὑπατ'] 'Dr Elmsley observes idem significat ἐλιγυέν et ὑπατ. Not exactly, we think. ἐνθάνεται is to touch simply, ἀπεσθαί is to take hold of, to fasten one's hand to anything,' Iliad 2, 181' (C. J. Blomfield, Museum Criticum 2, 664).

ἐλπίσων δ' ἐβάσκετο] 'but on idle fancies fed.' Similar in verbal expression, though different in general sense, is Phoen. 396, αἱ δὲ ἐλπίδες βῶσκοντι φυγάδας, ὡς λύγος.

618. The delusion of Pentheus which leads him to mistake a bull for his prisoner has some colour lent it by the fact that that was one of the forms in which Dionysus was supposed to appear. (See note on 1017.)

619. περὶ βρόχους ἐβάλλε] The tmesis is here worth noticing, as the division of περιβάλλε into two words makes it possible to use a form which would have been otherwise inadmissible, compounds of περὶ and ἀμφί followed by a vowel being avoided in Greek tragedy; thus ἡμφιεσμένος, however tempting a word in Greek verse composition, is really a Comic, not a Tragic form
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(Ar. Eccl. 879). But for this principle, Eur. might easily have written τὸ δὲ περιέβαλλε δεσμά.

623. ὁ Ἄλχως] is probably used by Dionysus with intentional ambiguity, meaning either (1) the Bacchant (as in 491) or (2) Dionysus himself, in which sense the word is used by Soph. O. T. 211, quoted on that line. Porson’s remark, Euripidis aetate non utendatur v. Ἄλχως hoc sensu (1); forsan ἄλχεως (Kidd’s tracts p. 225), is refuted by the line already quoted from this play.

625. Ἀχέλων] Here the name of the great river of Acarnania, the largest in Greece, is used of water in general. So in And. 167, (in Thessaly) ἐκ χρυσηλάτων τευχέων χερὶ σπείροσαν Ἀχέλων δρόσον. Macrobius, Sat. v 18 §§ 2—12, in illustration of Virg. Georg. i 9, pocaulaque inventis Achelonia miscuit usus, quotes a parallel from Aristoph. fragm. 130, οὐ μίκας πῶς Ἀχέλων, and a passage from Ephorus ascribing this use, to the influence of the oracle of Dodona, not far from the source of the river: σχεδὸν γὰρ ἐν ἄπασιν αὐτοῖς (sc. τοῖς χρυσημοῖς) προστάτευεν εἰσθεν Ἀχέλων θύειν ὥστε πολλοὶ νομίζοντες οὕτω τοὺς ποταμὸν τοῦ διὰ τῆς Ἀκαρνανίας ρέοντα διὰ τὸ σύνολον ὕδωρ Ἀχέλων ὑπὸ τοῦ χρυσοῦ καλείσθαι, μιμοῦται τὰς τοῦ θεοῦ προσηγορίας. σημεῖον δὲ ὅτι πρὸς τὸ θεῖον ἀναφέροντες οὕτω λέγειν εἰσθαμεν. μάλιστα γὰρ τὸ ὕδωρ Ἀχέλων προσαγορεύομεν ἐν τοῖς ὥρκοις, καὶ ἐν ταῖς εὐχαίς καὶ ἐν ταῖς θυσίαις, ἀπερ πάντα περὶ τοὺς θεοὺς. Didymus (he continues) grammaticorum omnium facile eruditissimus, posita causa quam superius Ephorus dixit, alteram quoque adiecit his verbis; ἤμειν δὲ ἐκείνο λέγειν [ὅτι] διὰ τὸ πάντως τῶν ποταμῶν πρεσβύτατον εἶναι Ἀχέλων τιμὴν ἀπονέμοντας αὐτῷ τὸν ἀνθρώπων πάντα ἀπλῶς τὰ νάματα τῷ ἐκείνου ὅνοματι προσαγορεύειν. οἱ γοῦν Ἀκουσίλαος διὰ τῆς πρωτῆς ἱστορίας δεδηλώκεν ὅτι Ἀχέλως πάντως τῶν ποταμῶν πρεσβύτατος. ἐφι γὰρ Ὀκεανὸς δὲ γαμεῖ Τηθῦν ἐαυτοῦ ἀδελφὴν, τῶν δὲ γίνονται τρισχίλιοι ποταμοί, Ἀχέλως δὲ αὐτῶν πρεσβύτατος καὶ τετίμηται μάλιστα. He concludes with a line from Eur. fragm. 753, (of a river far from Acarnania) δεῖξω μὲν Ἀργειοῦς Ἀχέλων ρῶν. Servius ad Georg. l. c. sicut Orpheus dicit generaliter omne aquam veteres Achelolum nominant (where however it may be suggested that Orpheus is a misreading for Ephorus).
Something like it is to be noticed in the passages in English literature where the name of an important river is put for 'water,' as in Shakespeare, Cor. II, 53, *A cup of hot wine with not a drop of allaying Tiber in it,* imitated by Lovelace, *To Althea from prison,* *When flowing cups run swiftly round With no allaying Thames.*

630. *φάσμ* is an emendation for *φώς.* In the Homeric hymn 7, 45, quoted *infra* 1019, *σήματα φαύς ου* is used of the god's successive transformations into the form of a lion or a bear.

633. *συντεθράνωταί* 'lies in ruin,' shivered to pieces; a word never used elsewhere, (explained by Hesychius, *συμπέπτωκε*); —the sense however is shewn by *ἐρρησέων,* and by the analogy of *συνθραύω,* e.g. *Orest.* 1569, ἔδει θριγκὸ κράτα συνθραύσω σέδεν. Lycophron 664 has *θραύσσεων,* 'to break in pieces.' The supposition that -*θραύνων* and *θραίεων* mean the same thing (Elmsley) is doubted by C. J. Blomfield, *Mus. Crit.* 2, 664, who says "*θραύνων* is to level with the ground, from *θράνος* 'a footstool,' or possibly 'to beat,' cf. *θράνον* a form or bench upon which curriers stretched their hides."—On *πικροτάτους* cf. 357 n.

635. *παρείται* Cf. *σώμασιν* *παρειμέναι* in 683.

636. *ἐκβάς ἐγώ* is a good and sufficient correction of the corrupt reading *ἐκ βίκεας ἄγων,* and it is supported by *ἐγώ βεβώς,* *infra* 646.

638. 'And methinks, at least I hear his sounding footfall in the house, He will soon come to the forefront.' For *ψοφεί ἄρβυλη,* cf. *Theocr.* 7, 26, πάσα λίθος πταίωσα ποτ' ἄρβυλίδεσσιν ἀείδει. *προνώπια,* followed shortly after by *προνόπους,* 645, reminds one of a similar word which Eur. was (according to Aristophanes) over-fond of using, namely *ἐξώπως* *Thesm.* 881.

641. 'Lightly can a wise man's temper keep a sober self-control.' *Hipp.* 1039, τὴν ἑμὴν πέπωθεν εὐρογησία ψυχὴν κρατή- σειν τῶν τεκόντων ἀτιμάσας.

647. 'Stay! let thy rage advance with gentler step.' Lit. 'suggest to your anger a quiet step.' The repetition of *πόδα* may possibly be a carelessness due to the play not receiving the poet's final revision. *쐈οκον βάσιν* has been proposed,
for which we may compare Aesch. Cho. 452, ἡσὺχψ φρενῶν βάσει.

643. For πόθεν ‘how came you to...’ cf. 465.

650. τοὺς λόγους γὰρ ἐισφέρεις καὶ νόθες ἀκ] a good instance of what has been called ‘the tertiary predicate’; Donaldson Gk. Gr. § 489—[Iophon, 1340, ὁ μῦθος εἰσενήκεται νέος] Shilleto, adv.

652. ἀνείδιασι δὴ τούτῳ Διονύσῳ καλὸν] It is clear from the στιχομεθύτεια that a line has here been lost. It seems best (as suggested in passing, by Paley) to assign to Dionysus the line that has been preserved: it gives a very suitable answer to some random taunt of Pentheus at the evil effects of the juice of the grape, which had been suggested by the previous words of Dionysus, who now parries the taunt with the line that is usually wrongly assigned to Pentheus. Iph. A. 305, λιαν δειπνώτατοι πιστὸς εἰ | καλὸν γέ μοι τούνειος ἐξωνείδιασι, and Med. 514.

661—2. ‘where the bright flakes of white snow never cease.’

Phoen. 803, ζαθέων πέταλων πολυθρότατον νάπος, Ἀρτεμίδος χιονοτρόφον ὄμμα Καθαρών. ἀνείδιασι appears to mean, ‘never pass away,’ i.e. there was always some unmelted snow resting on it. It has been remarked by Col. Mure, Tour in Greece i, 264, that ‘unless the climate of Greece has greatly changed since the days of Euripides, he must be presumed to have taken a slight liberty in describing the snow as lying throughout the year on Cithaeron. In summer or even in the more advanced stage of spring, it now disappears from every part of the mountain.’

ἐναγεῖσ] ‘pure,’ ‘clear,’ ‘bright,’ possibly the same word as that used in Parmenides ap. Clement Alex. 732, εὖαγεῖος ἡλίουο. In Suppl. 652, πῦργον εὖαγή λαβὼν, and Aesch. Pers. 466, ἐδραν εὖαγὴ στρατοῦ, the sense passes from ‘clear’ to ‘conspicuous.’

ἐναγεῖς in the sense of ὀσίως is generally regarded as a separate word, connected with ἄγιος, ἄγως, Soph. O. T. 921, Ant. 521; and a third word is sometimes recognised in the sense of ‘quickly-moving’; but brightness and rapid movement are closely connected with one another, and the meaning ‘bright’ is applicable to two of the passages quoted under this third head.
in L and S; viz. those where it is an epithet of μέλισσα (Anth. Pal. IX 404, 7, Antiphilus, χαίροντ' εὐαγέες, καὶ ἐν ἀνθεσι ποιμανεσθε), and of ὀφθαλμος (Aretaeus); but not to the third, where Hippocrates uses it of ἀνθρωπον.—To improve the rhythm, λευκὴ ἀνείσαν χῖνος has been proposed, but we have several other instances in this play of the trilibrach being exactly coextensive with a single word, cf. 261 ἤ.

663. προστάθεις] sc. πρὸς τὸ ἥκειν, 'of what important tidings may you be the bearer?'

664. ποτνιάδες] Hesychius s. v., αἱ βίκχαι αὐτὶ τοῦ Μαυνίδες καὶ Λυσσίδες. It was at Potniae in Boeotia that the mares of Glaucus were seized with madness and tore their master in pieces; the epithet is thus specially appropriate in its application in the present passage to the wild revellers of the same district.

'Who from this land, With frenzy stung, shot forth with gleaming limb.' The bare white feet of the Bacchanals would be displayed to view, as they ran wildly to the hills. Cyclo. 73, (Ἀφροδίταν) θηρεύων πετέιμαν βάκχαις σὺν λευκόποσιν, and inf. 863. For κάλον ἐξηκοντισάν cf. Iph. T. 1369, καλ' ἀν' ἀμφοῖν τοῖς νέων ἀμα ἐς πλευρὰ καὶ πρὸς ἦπαρ ἡκοντιζέτο (of a violent kick).

667 is rendered by Attius IX (2'), neque sat fingi neque dici potest | pro magnitate; unless perhaps this comes from his translation of 273, οὐκ ἀν δυναίμην μέγεθος ἐξειπεῖν ὅσον καθ' Ἐλλάδ' ἐσται.

669 φράσω...στελαμώθεα] For the combination of singular and plural, cf. Iph. T. 348—9, ἡγερώμεθα δοκοῦσα, Ion 108, 251, 321, 391, 548, 596—7, 1250, Kühner § 430 1. d; Cic. pro imp. Cn. Pomp. § 47 (these references are due to Prof. J. E. B. Mayor).


673. For τοῖς γάρ δικαίως οὐχὶ θυμόσωθα χρεῶν (rejected by Nauck) cf. fragm. 289, τοῖς πράγμασιν γάρ οὐχὶ θυμόσωθα χρεῶν.

677—774. Here follows a brilliant description of the revels of the Bacchanals, one of the finest passages in Greek Tragedy.

678. ὑπεξηκρίζον] The general structure of the context is somewhat in favour of taking this as first person singular, which would thus correspond to ὀρῶ in l. 680; while the use of
edakrizev in Or. 275, edakrizes ai'dera pterois, and akri'zon in fragm. 574, = akropos posin eviporeu'menos (Hesychius), is somewhat in favour of making it intransitive. The ordinary way of taking the passage, while regarding the verb as intransitive, makes it a third person plural with boiskhmata for the nom. 'The herds of pasturing kine had just begun to scale Cithaeron's steep, what time the sun shoots forth his rising rays to warm the earth, when, &c.' It was just as the herdsman and his charge were passing along one of the ridges dividing the upland dells of Cithaeron from one another, that he caught sight of the Bacchanals in the dell beneath. The pl. instead of sing. after boiskhmeta is defensible by the rule of usage stated by Porson, 'veteres Attici hanc licentiam...nuncuam usurpabant, nisi ubi de animantibus ageretur' (Hec. 1141, cf. Jebb's note on Soph. El. 438). But mousxov seems too far removed from boiskhmeta to be taken as gen. dependent upon it, and we either expect some gen. after lepas, or after upo in upetiskri'zon; hence Paley suggests that the meaning may possibly be the "herds of cows were making their way uphill away from their calves"; thus mousxois in v. 736 will refer to the calves that had been left in the pastures." I doubt, however, whether this distinction can be drawn, as Eur. there mentions the topis, the damalai and the tauropoi in the same context as the mousxois, which seems to shew that the calves had not been left alone in the lowland pastures. Hence I conclude that the calves were not separated from the rest of the cattle, and that therefore mousxov cannot be a gen. after upetiskri'zon; I also conclude that the herds which the herdsman was driving to the upland pastures did not consist of calves alone, and that therefore the words ageia boiskhmeta are a sufficient description of the herded cattle, and that mousxov is unnecessary, besides being (as already remarked) too far removed from the word usually supposed to govern it.

I accordingly propose instead of mousxov to read boiskov which at once removes all difficulty. In cursive MSS the difference between m and b is often extremely slight, as has been already noticed in the case of melos and belos in l. 25. The Tragedians, it is true, seem fonder of the metaphorical than the
literal sense of βοσκεῖν (as in l. 617, ἐλπίσων ὅ̣ς ἔβοσκετο); but the use of the active voice in its literal sense is fully established by such passages as II. 15, 548, εἰλίποδας βοῦς βόσκε ἐν Περκάτη, and the cognate acc. proposed is exactly parallel to that in Cycl. 27, ποίμνας...ποιμαίνομεν. Musgrave must have been feeling his way towards some such emendation as that which I now venture to propose, when he suggested ἄγελαί ἄγων βοσκήματα, observing: οὕνειν in collem ascensio praeter necessitatem et descriptionis ornandae causa commemoratur; quod...in poeta dramatico parum venustum est. The structure of the passage as now restored (ἄγελαία μὲν βοσκήματα βόσκων ἄρτι...ὑπεξήκριτον ...ὁρῶ δὲ) exactly corresponds with that of the beginning of Pentheus' speech, ἐκδήμος δὲ μὲν τῶν ἐτύγχανον χθονὸς, κλῶ δὲ κ.τ.λ. (215).—Hesychius has ὑπεξήκριτον ὑβριζον [?].

679. Naevius Lycurgus XXII (11) iam solis aestu candor cum liquesceret.

680. Theocr. xxvi, quoted on l. 29, and Prop. iv 17, 24, Pentheos in triplex funera grata greges.

683. σώμασιν παρεμένα[ι] 'They all lay slumbering with languid limbs,' lit. tired in their bodies; for the dat. where the acc. is more common, cf. Soph. O. T. 25, φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονὸς, Xen. Mem. ii 1, 31, τοῖς σώμασιν ἀδύνατο, ταῖς ψυχαῖς ἀνόητοι compared with IV 1, 2, τῶν τα σώματα...τῶν τὰς ψυχὰς εὐτεφυκότων.

684. The constr. is νῶτ' ἐρείσασα πρὸς ἐλάτης φόβην, i.e. either reclining on the piled-up branches of the fir, or more probably leaning against the lower boughs that sweep the ground in the way that is common with trees of this kind. Theocr. 3, 38, ἄπειμαὶ πολλά τῶν πιτυν ὄφθ' ὑποκλινθεῖσ. The fir and the oak are mentioned with perfect accuracy of local colouring, as the characteristic trees of Cithaeron, cf. 110.

687. Ἀν instance of συλληψις, the common term φυνωμένας being combined in a literal sense with κρατήρι, and in a metaphorical sense with λωτοῦ ψόφω. HeracL 311, δῶματ' ὀικήσοτε καὶ τιμᾶς πατρός (see Cope on Rhet. Α 4 § 6). The 'intoxicating' effect here ascribed to the flute is illustrated by Aristot. Pol. viii 6, 9, σὺκ ἐστιν ὡς αὐλὸς ἑθικὸν ἀλλὰ μᾶλλον ὀργιαστικὸν, and Soph.
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688. ‘Alone amid the woods, in quest of Cypris.’ ἡρμομένας has been unnecessarily altered into ἡρημομένας, one of the MSS having ἡρημομένας, by a slip of the pen easily made, while the other has ἡρημομένας, which is clearly confirmed by 222, ἄλλην ἄλλος’ eis ἑρημίαν πτώσονταν.

692. θαλερὸν ὑπνὸν] ‘refreshing sleep’ (Elmsley), ‘balmy sleep,’ ‘somnus, qui est in ipso flore, i.e. altus sopor’ (Hermann). The idea of fresh and flourishing growth that underlies the word (cf. θίλλω), and the use of the word in the present passage, may be illustrated by the Latin alma quies.

693. ‘a sight of wondrous grace,’ lit. a wonder to look upon by reason of their modest mien.

695. ‘Tied up their fawnskins, where the fastening bands Had been unloosed, and girt the spangled fells With zones of serpents that e’en licked their cheeks.’ ὄσαυσι is best taken not after νεβρίδας, but as the relative to the subject of ἀνέστηλαντο, lit. ‘all those for whom,’ ‘in whose case,’ so infra 761. The following are the corresponding lines in the Bacchae of Attius IV (12), Tunc silvestrum exuvias laevo pictas lateri accommodat and XV (10), deinde ab ingulo pectus glanco pam- pino obnexae tegunt. The fawnskin would be fastened above the shoulder on one side, passing across the chest and falling below the waist on the other side; it would thus have to be fastened both at the shoulder and near the waist, the former is expressed by ἀνέστηλαντο, the latter by κατεξώσαντο. The serpents are represented as harmlessly coiling about the upper part of the Maenad’s body from the waist upwards and even licking the women’s cheeks, cf. 767—8. Nonnus 14, 233 (of Dionysus himself) καρῆν άπλοκον έσφήκωσε δρακοντείφ τρίχα δεσμῷ, 216 (of the Nymphs), ἐμητρώθησαν ἐχιδναῖσι κορύφωσι, 340 (a Bassaris) ἐχιδναίῳ κεφαλῆν έξώσατο δεσμῷ, 356, ἀμοβόρων ἐξευθεῖν ἐπ’ αὐχείν δεσμὰ δρακόντων, and 44, 410, κεφαλὴν κυκλώ- σατο Κάδμου πτηνὸς οὕς καὶ γλώσσα πέριξ λίχμαξεν ύπῆνην. Cf. Naevius Lycurgus II (17), alle jubatos angues in sese gerunt.
639—701. Nonnus 14, 361, ἀλλὰ σκύμνου ἔχουσα δασυστέρνοιο λεαίνης ἀνθρωμεί γλαγάεντι νόθῳ πιστώσατο μαζῷ, 45, 304, τολλαί δ' ἄρτιτεύκο εμβοληθέντα τεκαυής τέκνα δασυστέρνου τιθηγαγντο λεαίνης. Fragm. XVI (20) of the Bacchae of Attius, indecorabiliter alienos alunt, is possibly a rendering of the present passage.

703. On the ivy crown, see 81 n.; on the oak, 110 n.; and on the similax, 108 n.

706—710. 'Another shot her ferule to the ground And the god shot up for her a fount of wine.' For the passages in Plato and Horace, referring to these miraculous streams, see note on 142, and cf. Nonnus 45, 306, ἀλλὰ δίψινον οἴδας ἐπεκτύπτεν ὄξει θύρω άκρον ἄρος πλήξασα νεοσχίδες' αὐτοτελή δὲ οἶνον ἔρευγομένη κρανή παρφύρτε πέτρῃ (cf. 48, 575—7), λειβομένου δὲ γάλακτος ἀρασσομένης ἀπὸ πέτρης πίθηκους αὐτοχύτουσιν ἐλευκάνυντο ρέειροι, Diodorus Sic. III 66 (in Teos), τεταγμένοι χρόνως ἐντῇ πόλει πηγήν αὐτομάτως ἐκ τῆς γῆς οἶνον δεῖν εὐθαδὰ διαφέροντο, Pausan. VI 26 § 2 (in Andros), παρὰ ἔτος δεῖν οἶνον αὐτομάτου ἐκ τοῦ ἱεροῦ (Pliny N. H. II § 231, XXXI § 16), also Philostratus quoted on l. 3 and 1136.

704—5. Pausanias IV 36 § 7 (of a fountain between Pylos and Cyparissiae in Messenia), ῥωθήμα δὲ Διονύσῳ τὸ ύδωρ λέγουσι χύρως πλήξαντες τὴν γῆν, καὶ ἐπὶ τούτῳ Διονύσιάδα ὀνομάζουσι τὴν πηγήν.

710. γάλακτος ἐσμοῦς, 'rich store of milk.' Philostratus, vit. Sophist. I 19 (quoted by Porson), τάς δ' ἐννοιαῖς ιδίας τε καὶ παραδόξους ἐκδίδωσιν ᾧσπερ ὁ βασικείου θύρως τὸ μέλε καὶ τοὺς ἐσμοὺς τοῦ γάλακτος. A metaphor from the hive, like our colloquial use of the word 'swarms.' In late Greek this metaphor became common, e.g. Lucian Lexiphanes § 17, κατακλείσας εἴξες τοσούτον ἐσμοῦ (sic) ... ὀνομάτων. Dobree quotes σμύνος σοφίας (Plato Crat. 401 E), ἐσμοὺς λόγων (Rep. 450 Λ—Β), and πᾶντα ἐσμῶν ἡδονῆς ἐξηρτημένον ἄγειν (Basil, de leg. Gr. libr. p. 92, 2, where Grotius renders the word apparatum).

711. Aelian de nat. animal. V 42, ἐν Μηδίᾳ δὲ ἀποστάζειν τῶν δένδρων ἀκοῦοι μέλει, ὡς ὁ Εὐριπιδήσις ταῖς Βάξχαις ἐν τῷ Κιδαιρῳ φησίν ἐκ τῶν κλάδων γλυκείας σταγώνας ἀπορρεῖν (Elmsley).

717. 'Then one, oft truant in town, and skilled in speech.'
This description of the herdsman, whose short speech is on the point of being quoted, is thrown in to lead up to the rhetorical flourish with which he addresses his brother-herdsman in the words: ‘O ye who dwell On the dread mountain-terrace’s’; it also accounts for his taking a prominent part in the debate of the rustics. In the debate described in the Orestes, after an account of the speech delivered by an ἄνηρ ἀθυρόγλωσσος, the rustic orator who follows next is described in the words, ὀλιγάκις ἀυτοῦ κάγορας χραίνων κύκλων (219).

721. χάριν...θῶμεν] Either δῶμεν or θῶμεθ (as Elmsley remarks) would be a more usual expression, but as διδόναι χάριν is ‘to grant a favour,’ and θέσθαι χάριν ‘to do a kindness,’ the latter is more suitable in the present passage (Museum Criticum 2, 665). Cf. Hec. 1211, χάριν θέσθαι, El. 61, χάριτα τιβεμένη πόσει.

723. αὐτοῖς for ἦμᾶς αὐτοῖς. ‘Hoc pronomen omnium personarum commune est’ (Porson on Or. 626); for examples in Aesch. and Soph. see Jebb’s note on Soph. El. 285, or Kühner Gr. Gr. § 455, 7 b, where Thuc. I 82, τὰ αὐτῶν ἀμα ἐκποριζομέθα, and other instances are quoted.

723. τὴν τεταγμένην ὄραν] ‘at the set time,’ Aesch. Eum. 109, ἑθοῦν ὄραν οὐδὲνος κοινῆς θεῶν. In the sense of hour the word is not used till the time of the Alexandrian astronomer, Hipparchus, B.C. 140. 725. ἀθρόφνος στόρματι, ‘in pealing chorus.’

726. (Longinus) περὶ ύψους 15 § 6 (speaking of fantasia), παρὰ μὲν Αἴσχυλῳ παραδόξως τὰ τοῦ Δικούργου βασιλεῖα κατὰ τὴν ἐπιφάνειαν τοῦ Διονύσου θεοφορείται, ἐνθουσιὰ δὴ δῶμα, βακχεύει στέγη, ὁ δὲ Εὐρυπίδης τὸ αὐτὸ τοῦτ’ ἐτέρως ἐφηδύνας ἐξεφώνησε, πάν δὲ συνεβάκχευ ὄρος.

730. ἐκρυπτομεν] The correction ἐκρυπτομήν (suggested by Barnes, approved by Musgrave and accepted by Brunck) is unnecessary; the plural obviously refers to the whole body of herdsmen (722), and there is no difficulty in the use of the singular δέμας (cf. 744, ἐσφάλλοντο...δέμας).—731. For δρομάδες, a tribrach coextensive with a single word, cf. 18, μυγάσιν.

736. χειρὸς ἀσιθηροῦ μέτα.] So Naevius Lycurgus XIX (16)
sine ferro pecua ut manibus ad mortem meant (J. Wordsworth’s Specimens of Early Latin p. 578).

737. εὐθηλὸν πόρυν] ‘a cow with swelling udder.’ The same adj. is found in a play of the same date, Iph. A. 580, εὐθηλοὶ δὲ τρέφοντο βόσες. 738. τὴν μὲν appears to refer to Agave in particular, hence the dual χεροῖν, which would probably have been plural had τὴν μὲν been only general in its meaning. ἐν χεροῖν δίκα is the reading of the MSS, for which it has been proposed to read δίκα or δίχα. In the latter case we may render: ‘Herself you might have seen with her twain hands Hold a deep-uddered heifer’s legs asunder, Bellowing the while.’

ἐξευ δίχα is apparently to be understood divisam tenere, διειλημένην, not ‘torn asunder,’ διασπαρακτόν (1220). The latter sense seems more than can fairly be got out of the words and is less easy to reconcile with μυκωμένην, as we cannot suppose that the bellowing cow would continue to expostulate when her limbs were already ‘rent asunder.’ Yet something very like this meaning is intended in the following passage of Arnobius, chap. v, Bacchanalia etiam praetermittamus immania, quibus nomen Omophagiis Graecum est, in quibus furore mentito, et sequestrata pectoris sanitate, circumspectis vos anguibus, atque ut vos plenos Dei numine ac maiestate doceatis, caoprorum reclamantium viscera, cruentatis oribus dissipatis.

to δὲ ἦν χωμαίρας τι πλάσμα. Nonnus 14, 377—80, and 43, 40—51 the conclusion of which is taken from 740, δίχηλον
εμβασων κ.τ.λ., πολυντροφάλυγγι δὲ μιτῇ ὑβρίδων ἐσφαίρωσεν ἐς ἕρα δίζυγα χρήν. For representations in works of ancient art, see description of the woodcut on p. 76.

743. 'the wanton bulls That erstwhile glanced along their maddened horns, Fell tumbling, with their bodies dragged to earth By the multitudinous hands of the young women.' Cf. the passage in Hel. 1558, κυρτῶν τε νῶτα κεῖσ κέρας παρεμβλέπων, εἰς κέρας θυμώϋσθαι, is imitated by Virgil G. 3, 232 and Aen. 12, 104, irasci in cornua; cf. Aelian hist. anim. 2, 20 and 4, 28, ὑβρίζειν εἰς κέρας. Donaldson, who refers to the above passages (New Crat. § 170), thinks the preposition in all such instances may be explained from the idea of 'looking towards'; which undoubtedly suits the passage in the Helen. Here, however, it may possibly imply the gathering and concentrating of the rage 'into' the horn.

743. 'And the flesh that clothed their limbs was stripped asunder Ere thou could'st drop the lids on thy royal eyes.' σαρκός is explanatory of ἐνυτώ, like ἐνυτώ νεβρίδων (111). This seems to be better than understanding it 'the skin that clothed their flesh.' ἐνυτώ in either case is literally acc., as δέμας in 744.

θάσσον...ἡ σὺ ἕξυνάψαι (without ἄν) is supported by Hipp. 1186, καὶ θάσσον ἡ λέγοι τις (Elmsley). Cf. Aristot. hist. anim. ix 12, μενεῖ χρόνων οὐκ ἐλάπτων ἡ ὅσον πλέθρον διέλθοι τις. One of the MSS however has σὲ ἕξυνάψαι (accepted by Matthiae and Madvig), as in 1286, πρίσθεν ἡ σὲ γνωρίσαι.

748. ὠστ' ὑρνυθεὶς ἄρεισσα] The Maenads are compared to birds, because in their hovering flight they scarcely seem to touch the ground; like Virgil's Camilla, illa vel intactae segetis per summa volaret graminia (Aen. 7, 808).

749. The fertile plains, stretching along the streams of Asopus, north of the range of Cithaeron, are elsewhere spoken of as πυροφόρα...'Αύων πεδία, Phoen. 643. Hysiae and Erythrae, here described as 'nestling 'neath Cithaeron's crag,' are mentioned by Herodotus in connexion with the movements of the allied Greeks against the Persians under Mardonius immediately before the battle of Plataea: ix 15, παρῇκε δὲ αὐτώ
(sc. Μαρδουνίου) το στρατόπεδον ἀρξύμενον ἀπὸ Ἐρυθρέων παρὰ Ἡσιάς κατέτεινε δὲ ἐς τὴν Μπαμπάδα γῆν, παρὰ τὸν Ἀσωπὸν ποταμὸν τεταγμένον, ἵδ. 19, ὡς δὲ ἄρα ἀπίστου (sc. the allied Greeks) τῆς Βουστίας ἐς Ἐρυθράς, ἔμαθον τε δὴ τοὺς βαρβάρους ἐπὶ τῷ Ἀσωπῷ στρατοπεδευομένους, φρασάθεντες δὲ τούτῳ ἀντετάσσοντο ἐπὶ τῆς ὑπορείας τοῦ Κιθαιρώνος. Ἐρυθραῖς was noted for its bread, Archestratus ap. Athen. 111 77, ἐν δὲ ἐρεσταφύλως Ἐρυθραῖς ἐκ κλιβάνου ἐλθὼν, ἐλευκόν, ἀβραῖς θάλλων ἀραις τέρψει παρὰ δεῖπνον.

752. The emendation ὃς δὲ πολεμίως (Kirchhoff), would place Ἡσιάς τ' Ἐρυθράς θ' in apposition to πεδίων ὑποτάσεις. The text, as it stands, involves making them acc. after ἐπεισοδεύσασα, and coupling διέφερον το χωροῦσα by means of the first τε after Ἡσιάς.

754. ἡρπαζον ἐκ δήμων τέκνα, κ.τ.λ.] Imitated and expanded by Nonnus 45, 294, ἀλλὰ δὲ τριετρὸν ἀφαρπάξασα τοκῆς ἄρομον ἀστυφέλεκτον ἀδέσμιον ὑψίθεν ὀμον ἴσοτα κοφίζοσα μεμηλότα παίδα θυελλάς, ξύμενον γελώντων καὶ ὄποτον οὐ φυσικώς. This parallel shows that Nonnus read τέκνα and disposes of the emendation τοχα proposed by Madvig.

757. ὁπόσα may be intended to include the τέκνα, but cannot apply exclusively to them (as Nonnus appears to have thought); as we find in partial apposition to it the words, οὐ χαλκός οὐ σίδηρος. It is not improbable that something may be lost before the latter words (Tyrrell), or more probably before ὁπόσα (Hartung).

755. οὐ δεσμῶν ὤποι] These words close the Laurentian MS at Florence and the copies in the library at Paris. For the rest of the play we have to depend on one MS only (the Palatine MS in the Vatican).


760. Ιρ. T. 320, οὐ δὲ τὸ δεινὸν παρακελεύσμη ἥκουσαμεν.

761—4. Nonnus 14, 394 (of the battle of Dionysus against the Indians), βάκχη 8' ἀμφαλάλαξε, καὶ ἀμπελοῦσαν ἀκοκήν βασιαρία ἡκόντις, μελαρρίνου δὲ γενέθλης ἄρσενα τολλὰ κάρης δαιζετο
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767. νήσαντο δ’ αἷμα] This is the first instance, in the present play, of the omission of the syllabic augment. With the exception of a very few passages which are probably corrupt (Aesch. P. V. 305, Cho. 917, Soph. Phil. 371, Eur. Hec. 580, Alc. 839), all the instances of this omission are to be found in Messengers’ speeches (ἀγγέλων ῥήσεις): (1) once in the middle of the iambic line, but at the beginning of a sentence, viz. infra 1134, ἡ δ’ ἱχνος αὕταις ἀρβύλαις· γυμνοῦντο δὲ: (2) oftener at the beginning of the line, as here and infra 1066, κυκλοῦτο, 1084, σίγησε, similarly in Aesch. P. V. 368, τροποῦντο, 408, παλουτ’, 450, κυκλοῦτο, 498, πίπτον, Soph. O. T. 1249, γοῦτο, O. C. 1606, κτύπησε, 1624, θώνεν, Trach. 915, φροῦρουν: also (3), in the following instances, where however the previous line ends with a long vowel or a diphthong, and thus allows of the possibility of explaining the omission of the augment by apphaeresis, Soph. O. C. 1607, ῥήγησαν, El. 715, φορεῖθ’, 716, φείδοντο Trach. 904, βρυχάρο and Eur. Hec. 1153, θάκουν. (Kühner, Gk. Gr. I p. 503). It has been suggested that this omission may be due to the Epic colouring of the messengers’ narratives, but if so, we should expect examples of the omission of the temporal augment as well. The subject is discussed at length in Hermann’s preface to the Bacchae, where he endeavours to reduce it to a question of rhythm and emphasis, and comes to the following conclusions: (1) verbum fortius, in quo augmenti accessio anapaestum facit, in principio versus positum, addit augmentum postulat: ἐγένοντο Δῆδα Θεσπεδί τρεῖς παρθένοι (Iph. A. init.). (2) verbum fortius, in quo augmenti accessio non facit anapaestum, in principio versus positum, carere potest augmento: σίγησε δ’ αἰθήρ· κτύπησε μὲν Ζεὺς χθόνια· παλουτ’, ἔθρανον πίπτουν δ’ ἐπ’ ἀλλῆλουσιν. (3) eiusdemmodi verbum; si incipit sententiam videtur etiam in medio versus carere augmento posse: quale foret illud, ea, qua supra dictum est condizione: γυμνοῦντο δὲ πλευραί σπαραγμοῖς. (4) verbum minus forte, sive facit augmenti accessio anapaestum, sive non facit, in principio versus positum, si ultra primum pedem porrigitur, caret augmento: γοῦτο τϊθεν. (5) eiusdem-
modi verbum si non ultra primum pedem poerrigitur, ut detracto augmento parum numerosum, aut vitatur, ut káves (ἔκανε Choeplh. 930), aut cum alia forma commutatur, ut káleι cum kálei. But in rule (1) we can hardly admit that ἐγένετο is a verbum fortius unless we understand by that term an ordinary verb in an accidentally prominent position with no true emphasis of sense; and the chief value of the rest of these rules is that they bring out clearly the fact, that all the instances of omission are at the beginning of the sentence and almost all at the beginning of the line as well.—In the present passage Hermann unnecessarily alters the text into νίψα τὸδ’ αἴμα, objecting that νίψαντο ought to have been νίπτοντο, and also remarking: ‘si finem factum dicere voluiisset poeta, πάλιν ἔχωρησαν scripsisset.’ But we may reply, that the imperfect ἔχωρον well describes the slow and gradual retreat of the Bacchanals to the spot from which they suddenly started forth (ἔκινησαν πόδα), that νίψαντο expresses the momentary plunge into the fountain which washed off nearly all the blood, while the subsequent imperfect ἐγεφαίδρωνον indicates the continued process by which slowly ‘from their cheeks snakes licked the gore-drop clean from off the skin.’

775. τοὺς λόγους ἐλευθέρους] ‘I fear to utter forth the words of freedom’; lit. words that are free, the position of the article shewing that a predicative sense must be given to the adjective; cf. Donaldson Gk. Gr. § 489 and supra l. 650.

778. ὥστε πῦρ ὑφάπτεται] (1) ‘To set on fire’ in Or. 621, ὑφῆψε δῶμ’ ἀνηφαίστῳ πυρί (and id. 1618) and Tto. 1274, πῶλις υφάπτεται πυρί: (2) ‘to kindle a fire’ (as here) in Ar. Thesm. 730. This reading is restored from the author of the Christus patiens, and makes better sense than the manuscript reading, ἐφάπτεται, which would naturally mean either ‘is impending’ or ‘is reaching us.’ The latter sense is however not impossible in the present passage.

779. ἐς Ἔλληνας] ‘a great disgrace to us in the eyes of Greece. [‘aliter scribendum foret Ἔλληνι. eadem ratione Plato Gorg. 526 B, ἐλλόγμοι εἰς τοὺς ἄλλους Ἔλληνας, Sympos. 179 B ubi vid. Stallbaum. Thucyd. vi 31, εἰς τοὺς ἄλλους Ἔλληνας ἐπί-
780. The Electran gates were south of the city, and therefore on the way to Cithaeron. It was by this approach that in the time of Pausanias, as at the present day, the traveller from Plataea entered Thebes, Pausan. IX 8 § 7; so Sir Thomas Wyse, *Impressions of Greece*, p. 295, describes a drive from Athens through 'Cithaeron's woody folds,' down into the Platanean plain, and so 'by the Electra gate into Thebes.'

782. ἀπαντάν] i.e. 'to muster.' The verb, though reserved for the second clause, has to be taken with the former clause as well.


791. 'Bromius will not brook thee Driving his Maenads from the hills of revel.' Cf. *And.* 711, οὐκ ἄνεξεται τῖκροντας ἄλλους. For εῦλον ὑρών, cf. mount Ἕβας in Messene, Pausan. IV 31 § 4. τελετὰς εὐλοῦ has occurred in 238.

792. 'Don't lecture me! thou hast escaped from bonds, So be content!—else I must once more doom thee.' On οὐ μη, see note on 343. σοῦ αὐτοὶ τόδε'] Soph. *El.* 1257, μᾶλ γὰρ ἔσχον νῦν ἐλεύθερον στόμα. ξύμφημι κάκω τοιγαροῦν σώζον τόδε.


798. ἀστίδασ θόρσουι Βακχῶν ἐκτρέπειν] Explained in L and S, 'to turn shields and fly before the thyrsus.' We may

S. B.
accordingly render, 'twere shame to turn away Shields wrought of bronze, before the revellers' wands.' It has been suggested, however, that 'the sense of the passage is, _it is disgraceful that they with the thyrsi of Bacchanals should beat down and turn away your brazen shields_ ' (C. J. Blomfield, _Mus. Crit._ 2, 666). The easiest way of clearing up the passage is to alter _báxhos_ into _báxhas_, which would thus become the acc. before _ἐκτρέπειν._

800. 'An awkward stranger this, we are hampered with.'

Donaldson, _Gk. Gr._ § 491.

802. ὃ τὰν] Soph. _O. T._ 1145, _Phil._ 1387, Eur. _Cycl._ 536, and frequently in Aristophanes and Plato. ὃ τὰν _πρὸσρημα τιμητικῆς λέξεως_ λέγεται δὲ καὶ ἐπὶ _εἰρωνεία πολλάκις_ (Hesychius). It is supposed to stand for ἐτὰν = ἐταν, voc. of ἐτάεις (ἐτής), connected with ἔτης, a 'relative,' or 'friend.'

814. Dionysus, by asking Pentheus why he is so eager to see the Bacchanals grouped upon the mountain-side, arouses misgivings on the part of the king, who replies; 'With sorrow would I see them drunk with wine.' Dionysus enquires once more; 'Yet, would'st thou see with joy what thou must rue?' Here the words ἃ _σοι_ _πικρὰ_ (like much besides in this dialogue) are intentionally ambiguous; to Pentheus, they are only an echo of his own word λυπρῶς; to the audience, they point to the bitter end of the king's espial.

819. ἂγωμεν like _φέρωμεν_ (949). [ἀγωμεν...ἀγ'] (820), _sing._ et _plur._ 512, 514; 616, 617; _Hel._ 990, 1010] Shilleto _adv._

820. The manuscript reading is _τοῦ χρόνου_ δὲ _σοί_ ὁυ _φθονῶ_, in which case _σοί_ would have to stand for _σοι_, which cannot be thus elided. Hence the emendations, (1) _τοῦ χρόνου_ δὲ _σοι_ (Nauck) i.e. 'I grudge delay,'—'we must lose no time about it'; (2) _τοῦ χρόνου_ δ' ὁυ _σοι_ (Dobree) i.e. 'Lead me there with all speed, _but_ I do not grudge you the time,'—'you are welcome to take your own time, eager though I am to go'; (3) _τοῦ χρόνου_ _γὰρ_ ὁυ _φθονῶ_ or δ' _οὐδεις_ _φθόνος_ (Kirchhoff). Cf. with (2) and (3), _Hec._ 238, ἔξεστ', ἐρώτα: _τοῦ χρόνου_ _γὰρ_ ὁυ _φθονῶ_.

821. ὁμοίους _πέπλους_] 'Array thee, then, in robes of finest lawn.' Theocr. _II._ 73, ὁμάρτευν _βύσσοιο καλὸν σύροισα χιτώνα._ These robes were not of 'cotton' (as sometimes supposed), but
of 'fine linen.' Byssus or 'fine flax' did not grow in Greece (except in Elis, Pausan. v 5 § 2); it was imported through the Phoenicians 'from the Hebrews' (one of whose names for it was bźlts), and from Egypt. Herodotus, II 86, says the Egyptian mummies were wrapped round with σωδόνος βυσσίνης τελαμόσι, which are now ascertained to be bandages of fine linen, not of cotton. For the latter (Pliny's gossipion), the Greek writers have no special word. In Hdt. III 47, linen and cotton are mentioned side by side, θώρηκα λίνου κεκοσμημένον χρυσό καὶ ερίωντι ἀπὸ ξύλου.

822. Nonnus 46, 82, φάρεα καλλειψας βασιλεία τέτλαθ, Πενθεῦ, θήλεα πέπλα φέρευν, καὶ γίνεο θῆλυς (v. l. θυίας) Ἀγαῦ, μηδὲ σε θηρεύοντα παραίξωται γυναικεῖς.

828. στολήν;...θῆλυν] In poetry, θῆλυς is not unfrequently of common gender, Med. 1084 γενεὰν θῆλυν, Iliad 19, 97, "Ηρα θῆλυς ἐσύσσα.

833. πέπλοι ποδήρεις] Aesch. fr. 64 b, Edoni, ἄστις χιτώνας βασάρας τε Λυδίας ἔχει ποδήρεις, Nonnus 46, 115 (of Pentheus) χειρὶ δὲ θύρων ἀειρὲ μετερχομένου δὲ βάκχας ποικίλος ἵχνευτηρι χίτων ἐπεσύρετο ταρσῶ.

μίτρα] Hence Dionysus himself is called θηλυμίτρης in Lucian III p. 77, Dion. § 3, and χρυσομίτρης in Soph. O. T. 209. The word has a variety of meanings; here it appears to be either (1) a band or snood, carried through the hair and across the forehead, like that with which Dionysus himself is often represented in works of ancient art; or, more probably, (2) a light cap, like the head-dress of the Bacchanals in the vase-painting copied in the introduction to this edition. Hec. 923, πλόκαμον ἀνάδετος μίτραισιν ἐρρυθμιζόμην, ἱνθρα 929. It is sometimes used of a royal diadem, and also (especially in Latin, as in Aen. 4, 216; 9, 616) of the Phrygian head-dress.

836. The line quoted by Plato in the story already referred to in the note on 317.

837. αἷμα θῆσεις] So in Ion 1225, ἐν τῷ ἀνακτόρους φόνον τιθείσαν, 1260, τοὺς ἀποκτείνασι σὲ προστρώταιν αἷμα θῆσεις, and Iph. A. 1418, διὰ τὸ σῶμα μάχας ἀνθρῶν τιθείσα καὶ φόνον, in which last passage however (as suggested by Wecklein) the poet may have been thinking of the common phrase ἀγώνα

13—2
tivénav. Also Or. 833, μητροκτόνον αἰμα χειρι βίβαια. Several emendations have been suggested, such as αἰμα ἀφήσεις (Reiske), εἰμα θήσεις (Tyrwhitt), αἰμα δεύσεις (Wecklein), even αἰμα βύσεις might be supported by 796, but none of these alterations seems absolutely necessary.


843. The manuscript reading ἐλθὼν' (dual), followed by βουλεύσομαι, involves an anacoluthon, which may possibly be explained by supposing that Pentheus, after referring to their returning together to his palace, reserves for himself alone the duty of deliberating as to the best course to be pursued on their return.

843. Pentheus having left the stage to array himself for his adventure, Dionysus tells the chorus that the toils are fast closing round their prey: 'women! our man comes within cast of net.' Cf. Rhes. 730, ἵσως γὰρ εἰς βόλον τις ἐρχέται. So of a fisherman with his net, ready for a cast [?], Theocr. I 40, μέγα δίκτυν ἐς βόλον ἐλκεί. Cf. Hesiod Scit. Herc. 213, εἴρε δ' χερσίν ἱχθύσιν ἀμφίβληστρον, ἀπορρίψουσι εἰκώσ (and Aesch. Ag. 1382; see however Persae 425, and Eur. El. 582).

847. ἦσει δὲ Βάκχας οὖθαν δώσει δίκην] This extension of the acc. of the place to which, to that of the persons to whom one goes, is somewhat exceptional: the fact that it is an extension of the same principle, is proved by the subsequent οὖ. The slight harshness of this collocation may, however, be removed by conjecturing ἦσει δὲ Βάκχαις οὖθαν δώσει δίκην, 'he will go there where, by dying, he will pay the penalty to the Bacchanals,' as in line 62, ἐγὼ δὲ Βάκχας εἰς Κιθαρώνοις πτυχάς ἐλθὼν, ἵν' εἰσί, συμμετασχήσω χρόνων.—Cf. also Herc. F. 740, ἦλθες χρόνῳ μὲν οὖ δίκην δώσεις θανῶν.

851. ἐνεἰς οὕλαφραν λύσταν] 'instilling flighty madness.' ὅταν δ' ὃ δαίμων ἀνακλινεῖ ποροῦνη κακά, τὸν νοῦν ἐβλασφε πρῶτον ὑ βουλεύσεται (Trag. incert. ap. schol. ad Soph. Ant. 622).

852. οὖ μὴ θελήσῃ] A strong negative; see Goodwin's Moods and Tenses, § 89, 1 (quoted in note on 343, supra).

860. ἐν τέλει] 'Who is in the end' (i.e. if provoked) 'A god most dread, though unto man most gentle.' We should have expected a more sharply contrasted pair of clauses like that in Med. 809, βαρείαν ἔχθροις καὶ φίλοισιν εὕμενη. This contrast is gained by the conjecture, ὅσ πέφηνεν ἐυστάτασ θέος δεινότατος, εὐνοοῦσι δ' ἡπιώτατος.

862. 'Oh! shall I ever in the night-long dances plant my gleaming step in Bacchic revelry.' λευκόν πόδα, cf. note on 665. In the dance the 'gleaming step' would be especially displayed, a point which is happily caught in the Homeric phrase μαρμαρυγᾶς θηεῖτο ποδῶν (Od. 8, 265).

864. δέραν...ῥίπτουσα] 'Tossing my neck into the dewy air.' As the chorus compares itself to a fawn, this expression is quite allowable; so in Pindar frāgm. 224, μανίας τ' ἀλαλαὶ τ' ὄρνιμένων ῥυσαύχειν σὺν κλόω (apparently of horses tossing their necks in an excited procession), where ῥυσαύχην supports the text against the proposed alteration δορὰν, since revoked by its proposer; cf. also (with Mr O'Connell) Sen. Troad. 473, cervice fusan dissipans iacta comam.

866. χλοεράς λείμακος ἡδοναῖς] by enallage for χλοεροῦ, 'like a fawn dispersing herself in the joyance of green pastures.' El. 859, θές εἰς χορὸν ἵχνος ὡς νεβρός οὐράνων πὴδημα κουφιζοῦσα σὺν ἀγλαία.—φοβερῶν θήραμ' would be descriptive of νεβρός, and nom. to φύγη; 'what time the trembling quarry flees out of watch, over the well-meshed nets.' But I prefer the other alternative, φοβερὰν θήραν, leaving νεβρῶς itself as the subject, 'flees from the fearful chase.'

869. ἔξω φυλακάς, i.e. 'away from the watch set upon it,' Xen. Venat. vi 12, συνιστάναι τὰς ἀρκες καὶ τὰ δίκτυα, ὡς εἰρηται' μετὰ δὲ τοῦτο, τὸν μὲν ἀρκουρὸν εἶναι ἐν φυλακῇ.

872. συντεῖθῃ δρόμημα κυνῶν] 'braces his hounds to the top of their speed;' cf. συντόνοις δρωμήμασιν (1091). 873. If we retain μύχθοις τ' ὁκυδρόμοις τ' δέλλαις we may render: 'while she, with
labouring steps and fruitful bursts of speed, boundeth along the level river-lawn. With ὁκυνδρόμοις ἀέλλαίῳs, compare the epithet ἀέλλος used (of Iris) in the Iliad (8, 409; 24, 77 and 159), and once in Tragedy, Eur. Hel. 1314, κοῦραι ἀέλλόποδες. But this gives an unusual sense to ἀέλλα, though in Hel. 1498, we have ἀστρων ύπ᾽ ἀέλλαις; on the whole, I prefer accepting the emendation μῦχθους τ᾽ ὁκυνδρόμοις ἀέλλας, an adjective found in Soph. O. T. 466 ἀέλλάδων ἱππῶν and Soph. fragm. 614, ἀέλλάδες φωναί. For θρώσκει πεθῖν, cf. note on θηδῶντα πλάκα (307).

875—6. ' rejoicing in solitudes by man unbroken, and amid the leafy branches of the shady forest.' Adjectives compounded with -κομος are favourite forms with Eur., ἀκρόκομος, δενδρόκομος, χλωρόκομος, ἦλκοκομος, ἡψίκομος, ἔβροκόμης (Wecklein).

877—881. These five lines recur as a refrain below (897 sqq.). 'What is the (truest) wisdom, or what among mortals is the boon of heaven, that is fairer than waving the hand victorious, over a fallen foe? What is fair is ever dear.' The words last quoted by the chorus gain fresh point from the legend that they were the burden of the song of the Muses at the marriage of the founder of Thebes, Theognis v. 15, Μοῦσαι καὶ Χάργιες κοῦραι Δίως, αἰ ποτὲ Κάδμοι ἐς γάμον ἐλθόντει, καλὸν ἄείστα ἐπος. ὡττὶ καλὸν, φίλον ἐστὶ, το δ᾽ οὐ καλὸν οὐ φίλον ἐστὶ, cf. Plato Lysis p. 216 C, κινδυνεύει κατὰ τὴν παλαιὰν παροιμίαν τὸ καλὸν φίλον εἶναι.

882. 'Slowly, yet surely withal, the might of heaven advances.' Eur. fragm. 223, δίκα τοι δίκα χρόνοις, ἀλλ᾽ ὁμοὶ ύποπεσεόν τηθεν, ὅταν ἔχθι τίν' ἀσεβῆ βροτῶν, ἦθ. 797, (θεοὶ) ὡς πάν τελοῦσι κἀν βραδύνουσιν χρόνῳ, Ion 1615 and Or. 420. 844. ἀπευθύνει, κολάζει (Hesych.).

888. 'In cunning wise, they lie in wait, for a long lapse of time, and hunt down the impious one,' fragm. 969, (ἡ Δίη) σύγα καὶ βραδεῖ πολὺ στείχουσα μάρψει τοῦς κακοὺς, ὅταν τύχῃ. For τοικιλῶς, 'craftily,' rather than 'in varied wise,' cf. Hel. 711, ὅ θεος ἐφ᾽ ὅ τοικίλων, and Ar. Ἐγ. 196. κρυπτέων, intr. as in Xen. Cyr. IV 5, 5. δαρὸν χρόνον πόδα] The same metaphor occurs in fragm. 43, καὶ χρόνον προῦβαπε τοῦς, and as the Bacchae is not referred to in the Ranae (which was probably
exhibited before the present play was put on the stage at Athens, after the poet's death in Macedonia), it is the fragment above quoted and not the passage before us which Aristophanes finds fault with, as an over-bold form of expression: *Ranae* 100, ὅστις φθέγξεται τοιούτως τι παρακεκινδυνευμένον, αἰθέρα Δίως δωμάτιον ἥ χρόνον πόδα, and 311, τίν' αἰτιάσωμαι βεον μ' ἀπολλύναι; αἰθέρα—ἡ χρόνον πόδα. Modern taste would probably be on the side of Euripides; in Shakespeare, at any rate, a large part of a scene in As you like it, III 2 320—351, consists of variations on the very same metaphor: the lazy foot of Time... the swift foot of Time...Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal.


892. γιγνώσκειν and μελετάν are here contrasted as ‘thought’ and ‘practice’ respectively.

893. ‘It costs but little to hold, that that has (sovereign) power, whate'er it be that is more than mortal, and in the long ages is upheld by law and grounded in nature.' For κοῦφα γὰρ δαπάνα (sc. ἔστι) cf. Pind. Isth. 8, 93, ἐπεὶ κοῦφα δόσις ἄνδρι σοφῷ...ἐποιεῖν ἀγαθὸν εὐνόμον ὑποκάλεσαι καλών. φύει πεφυκός, cf. Soph. Phil. 79, ἡ οἶκωδα, παῖ, φύει σε μὴ πεφυκότα τοιαύτα φωνεῖν.

902. ‘Happy is he who from out the sea hath fied the storm and found the port; happy also is he who has reached the crown of all his toils.’ The first clause introduced by μὲν appears simply to compare the happiness of victory over toils, to the happiness of finding a safe haven from the storm; just as in fragm. 1034, ἀπάσι μὲν ἀὴρ ἀετῷ περασίμως, ἀπάσα δὲ χθῶν ἄνδρὶ γενεαλὸς πατρίς,—and it is perhaps too fanciful to trace (with Lobeck, Aglaophamus p. 648) a reference here to the form of words used on the occasion of initiation into the mysteries, ἢφυγον κακόν εὐρον ᾧμεινον (Dem. de cor. § 259).

909. ἀπεβησαν] often used of ‘turning out’ well or ill; also absolutely, of ‘succeeding,’ here exceptionally of ‘failing,’ lit. ‘passing away.’ Something like it is AnDr. 1021, ἄπο δὲ φθιμένου βεβαι, of the kings of Ilium who are ‘dead and gone.’
910. 'Him do I call blessed whose life is happy day by day.'
 τὸ κατ' ἡμαρ, an adverbial expression, also found in Ion, 123.
 Cf. Hec. 627, κεῖνος ἀβιώτατος, ὅταν κατ' ἡμαρ τυγχάνει μηδὲν κακῶν.
eὐδαιμ. and μακαρίζω are similarly combined in 72, μάκαρ...
eὐδαιμον.

913. σπεύδοντα τ' ἀπούδαστα] The same phrase occurs in
Iph. T. 201; this combined with the fact that the speech of
Dionysus is a line longer than that of Pentheus has led to the
suggestion that the present line may be an interpolation
(Tyrrell). If the line is omitted, the construction of the acc. is
like that in Soph. Ant. 441, σὲ δὴ, σὲ τὴν νεόουσαν ἐς πέδων κάρα,
φῆς, and Eur. Hel. 546, σὲ τής οἴρεμα δεινὸν ἡμιλημένην...μεῖνον'
if retained, it is like Herc. F. 1215, σὲ τὸν βάσσοντα δυστήνους
ἐδρας αὐτῶ, φίλουσιν ἄμμα δεικνύον τὸ σὸν.

916. μητρός τε τῆς στίς καὶ λόχου κατάσκοπος] λόχου may
stand without the article, just as in Herc. F. 140, τὸν Ἦρακλειον
πατέρα καὶ ξυναόρον, where as here, καὶ couples an anarthrous word
to one which cannot refer to the same person. In such cases the
repetition of the article, though often found, is not necessary.

1121, Aesch. Suppl. 301. μορφή, 'in shape,' though close to μά,
obviously does not go with it; to get rid of this very slight
ambiguity, which would readily be removed by a very little care
in the delivery, μορφήν has been suggested (by Musgrave).

918—9. Referred to by Lucian Pseudolog. III 177, τοῦτο δὴ
tὸ ἐκ τῆς τραγῳδίας δύο μὲν ἥλιους όραν δοκοῦσι διστάσα δὲ Θῆβας.
Cf. Virg. Aen. 4, 468, Eumenidum veluti demens videt agmina
Pentheus et solem geminum et duplexes se ostendere Thebas;
where, in the first line, Virgil has applied to Pentheus what
would have been more appropriate to an Orestes (Aesch. Cho.
1057) and it has therefore been ingeniously suggested that for
Eumenidum we should read Euniadum (S. Allen, ap. Tyrrell).—
This scene is also alluded to by Sextus Empiricus adv. Logicos
I 192, ὅτε δὴ μεμψώς διστάσα όρα τὰς Θῆβας καὶ δισαύων φαντάζεται
τὸν ἥλιον, and by Clemens Alexandrinus (Protrept. xii p. 240
and Paedag. II 2 p. 417 ed. Migne), who, somewhat carelessly,
spoke of Pentheus, not as mad, but as intoxicated.

920—2. The king’s fancy that his escort has assumed the form of a bull was probably suggested to the poet by the legends of the transformations of Dionysus which are more directly alluded to elsewhere, e.g. 1017, φάνθη ταῦρος, cf. note on 100. τεταύρωσαι γὰρ οὖν, ‘thou hast, at any rate, a bull-like mien.’ The horned Dionysus is a form under which he is sometimes represented in works of ancient art, as in the engraving given in the text.

923. εὔφειν[σ] a term usually applied as here to the ‘graciousness’ of a deity, as contrasted with the kindly feelings of man for man which is expressed by εὔνους, εὔνοια, &c. 924. Ion 558, νῦν ὅπας ἀ χρή σ’ ὅπαν.

925. P. ‘What like am I, then? Have I the stately port Of Ino, or Agave my own mother? D. When I see you, methinks I see themselves.’ (The sense of these lines is strangely missed in Milman’s rendering.)

929. This line is slightly in favour of understanding μύτρα not of a ‘snood’ or ribband passing through the hair, but of a cap resting upon it. See note on 833, and cf. 1115.

The line is sometimes suspected (e.g. by Wecklein) on the ground that it breaks the regularity of the stichomythia. But it may be suggested that, after the first line of the reply of Dionysus (927), the player is possibly intended to make a pause, of about one line in length, during which he takes a leisurely view of the king’s attire. Thus, the duration of the single line in which he replies would, including this interval, be equivalent to that of the two lines of the king’s question. After this pause, Dionysus starts the conversation afresh, with a couplet (928—9); to which Pentheus answers with the same number of lines. Similarly, after 934, where Pentheus has only one line assigned to him, there was probably a pause equivalent to one line’s duration, while his head-dress is put right by Dionysus.

936. στολίδες] ‘folds.’ Pollux vii 54, εἰς δ’ ἄν τις καὶ στολιδωτὸς χιτῶν. στολίδες δὲ εἰσιν αἱ ἐξεπτίθεσιν ὑπὸ δεσμοῦ γινόμεναι
κατὰ τὰ τέλη τοῖς χιτώσιν ἐπιτυχαί, μᾶλιστα ὑπὸ λινῶν χιτωνίσκων (Wecklein).


943. In using a stick, the most natural movement would be to advance the left foot, while the stick is held forward in the right hand; Dionysus, for the sake of humouring Pentheus in his fancy that the Bacchic wand must be held in some special manner, tells him to do just the opposite, and advance his right foot instead.

In 114, we have some slight reference to ‘the reverent handling of the narthex,’ but I have observed nothing elsewhere, in literary or artistic representations of Bacchanals, to confirm the directions here given by Dionysus; it is probably a pure fancy of the poet, to put Pentheus into an attitude calculated to excite the pity, or the amusement, of the spectators.

951. ‘Nay! prithee do not ruin the shrines of the nymphs, And the haunts of Pan, where he doth hold his pipings.’ The reference is to the little shrines carved out in the face of the rocks (as notably on the north-western side of the Acropolis at Athens, Ion 492—502), in which images of Pan and the nymphs were placed: Pl. Phaedrus 230 B, (on the Ilissus) νυμφῶν τὸ ῥυθμόν καὶ Ἀχελώου ἱερὸν ἀπὸ τῶν κορων τε καὶ ἀγαλμάτων ἐσκεῖ ἐνα. In Plutarch, Aristides § 11, the Delphic oracle promises the Athenians victory at Plataea, on condition of their offering prayers to Zeus, to the Cithaeronian Hera, and to Pan and the Nymphs called σφραγιτίδες. Cf. Pausan. IX 3 § 9, ὑπὸ δὲ τῆς κορυφῆς (τοῦ Κυθαιρῶνος), ἐφ’ ὑ τῶν βωμῶν ποιοῦνται, πέντε ποι μαλίστα καὶ δέκα υποκαταβαίνει σταδίους νῦμφῶν ἐστὶν ἄντρων Κυθαιρωνίδων, Σφραγίδων (Σφραγιτίδων) μὲν ὄνομαζόμενον, cf. 1 34 § 3 (of the altar of Amphiparaus at Oropus), πέμπτη (sc. τοῦ βωμοῦ μοίρα) πεποιηται νῦμφαις καὶ Πανὶ καὶ ποιμαῖς Ἀχελωφός καὶ Κηφίσω. See also Wordsworth’s Athens and Attica, chap. xii.

955. In form, the line resembles Ἰφ. Α. 1182, δεξιόμεθα δεξίων ἢν σε δεξασθαί χρεών. ‘Thou shalt be hidden where thy doom shall hide thee.’ This line, like many others in this scene,
is spoken in stern irony, not merely referring to the king's hiding-place while spying out the Bacchanals, but also darkly hinting at his impending doom.

957—8. 'in love's sweet snares, like birds amid the copses' (supra 223 and Hec. 829). 959. φύλαξς = κατάσκοπος.

960. ἦν σὺ μὴ ληφθῆς πάρος] may be regarded as an Aside. This trick of the stage is far from common in Greek Tragedy. If we suppose that Pentheus is intended to hear it, it can only convey to him a warning that he must go in his present disguise, as otherwise he will only increase the risk of being detected in his reconnaissance.

963. ὑπερκάμνεις] here as before, a double sense is intended; to Pentheus, 'thou only toil for thy country's good;' to the spectators, 'thou only sufferest on the land's behalf.'

Similarly ἄγωνες in the next line means, to Pentheus, the pitched battles with the Maenads which are to follow his reconnaissance; to the spectators, his own struggle for life when torn asunder by the Bacchanals. The emphatic repetition of μόνος at the beginning and end of 963 is paralleled by Alc. 722, Hipp. 327, Rhes. 579.

968. Pentheus, misunderstanding the ambiguous statement that, on his return, he would be 'borne aloft,' supposes Dionysus to refer to his being carried in triumph and replies, 'That will be daintiness indeed!'-ἀβρότητι ἐμὴν λέγεις is altered into ἐμοὶ by Elmsley, who compares Ar. Plut. 637, λέγεις μοι χαρὰν λέγεις μοι βοῶν.—Even when Dionysus adds, that he will be borne 'in his mother's hands' on his return, the king is still in the dark, and answers, 'You will force me even to luxury'; 'Strange luxury, indeed!', is the ironical reply, to which Pentheus responds; 'Tis my desert,' lit. 'I am taking in hand a worthy task.'

971. δεινός] 'Thou'rt wondrous, wondrous, doomed to wondrous woes'; πάθη meaning (1) the sufferings inflicted by the king, (2) those which he is himself about to undergo.

972. οὐρανῷ στηρίζων is also used of the great wave described in Hipp. 1207, and in Iliad 4, 443, Ερις...οὐρανῷ ἑστήριξε κῆπη. The prophecy of the glory of Pentheus, 'towering high as
heaven,' is fulfilled in another sense in the sequel, where the branch of the fir-tree on which he is placed soars up into the air (1073, ἐστηρίζετο), and where the god 'twixt heaven and earth, raises a pillar high of awful fire' (1083, ἐστηρίζε).  

976. 'The rest the event will shew.' Plato Theaet. 200 E, αὐτὸ δείξει, Protag. 324, αὐτό σε δείξει, Eur. Phoen. 623, αὐτὸ σημανεῖ.  

977. θολ Ἀὖσσας κύνες] The chorus calls upon the hounds of Lyssa, the personification of madness. Just as in the Ξάντριαι of Aeschylus, so in the Herc. furens, Λύσσα is one of the characters in the play: in the latter she makes a vigorous speech comparing herself, while doing the bidding of Hera and Iris, to the hounds that attend the huntsman (860, ὄμαρτείν ὡς κυνηγέτη κύνας). So the Erinyes are called κύνες in Aesch. Cho. 1054, Soph. El. 1388. It is impossible to suppose that the chorus can here be addressing any of their own body. The Asiatic votaries of Dionysus, who form the chorus of the play, however spirited and enthusiastic their songs and dances may be, are never allowed to break out into the frenzy which is characteristic of the Theban bacchanals.  

981. 'Against him that is arrayed in woman's feigned garb, that frenzied spy on the Maenads.' We may supply ὅντα with ἐπὶ τὸν ἐν γυναικομίῳ στολά, and in apposition to this we have the phrase Μαυνάδων κατάσκοπον λυσσάδη (Donaldson, Gr. Gr. § 407 (8) (a)). The only other way of explaining the position of the article ἐπὶ τὸν...κατάσκοπον λυσσάδη is to give λυσσάδη a predicative force, in which case the general sense would be: 'On! ye hounds of frenzy, rouse the daughters of Cadmus against that spy who himself is frenzied.'  

The corresponding line to Μαυνάδων κατάσκοπον λυσσάδη is τὰν ἀνίκατον ὡς κρατήσων βία, which shews that a long syllable is lost after Μαυνάδων; hence τὸν (or ἐπὶ) κατάσκοπον, and ἄσκοπον σκόπον, have been proposed to satisfy the metre: in the latter half of the line ——— corresponds to ——— (the normal form of the dochmiac), just as in Soph. Ant. 1308, τί μ’ οὐκ ἄνταιαν has in the antistrophe, ὁ κάλλιστ’ ἐμῶ, and ἰδ. 1319, ἐγὼ γὰρ σ’ ἐγὼ = 1341, σὲ τ’ αὖ τάνθ’ ὁμοι (Dindorf, Poet. Sc. ed. v p. 46 b).
982. 'First shall his mother behold him, as he watches from smooth rock or withered tree.' λευρᾶς πέτρας and σκολοπός partially correspond to ὁχθος and the ἐλάτη which Pentheus is described as proposing to climb in 1061. σκολοψ answers apparently to stipes in the following much mutilated fragment of the Bacchae of Attius, as restored by Ursinus, XIX (ed. Ribbeck) ap. Festum, p. 314 M.—'stipes fustis terrae' defixus — — [Accius] in Bacchis: ec-[ quem stipitem abi-]-eg[n]um aut al [neum.........] us.'—In the National Museum in Naples there is a cameo, almost certainly representing the Espial of Pentheus at the moment of his detection; in which Satyrs and bacchanals appear in the fore-ground, while in the back-ground a man crouching on all fours, with a lion’s skin over him, may be seen on the smooth and level top of a stone structure shaped like an altar (copied in Jahn’s Pentheus, pl. 1 (d), Tassie’s Gems, 4867, and Gargiulo’s Musée National, p. 90).

985. The MS has ὸρινδρόμων, for which ὸρινδρόμων is conjectured by Kirchhoff. As the word is omitted in Liddell and Scott, I may mention that it is used by Nonnus 25, 194, Ἀρκάδα κατρον ὸρινδρόμων and 5, 229 (of Aristaeus hunting on the hills). As Nonnus was very familiar with the Bacchae and often imitates it, his evidence is of special value in confirmation of the above conjecture. The metre however is not satisfied unless we transpose Καδμείων and ὸρινδρόμων, and read τίς ὅδε ὸρινδρόμων μαστήρ Καδμείων (i.e. ‘as a hunter after the Theban revellers on the hills,’ the βάκχαι Καδμείαι of 1. 1160) which corresponds exactly to τὸ σοφὸν οὗ φθονός χαίρω θηρεύουσι'.

987. The reiteration ἐς ὅρος ἐς ὅρος ἐμολ’ ἐμολεν is in keeping with the excitement of the scene. A similar repetition has already occurred in 165, and it is a device of which Eur. is perhaps over-fond (see Or. 1414—29, Phoen. 1030 sqq., 1567 sqq., and esp. the parody in Ar. Ran. 1352—5). But Aeschylus also resorts to it, in some excited lines in the Persae, 981—1000.

[Similis divisio Dochmiaci (καινος δε γε τινος) Ion 723, si Dindorffii l. vera. Fortasse in Ion 676 legendum ὅρω δάκρυα μέλεα καὶ πένθμος (libri enim μὲν) et in antistr. φίλαι, πότερα, πότερ ἐμὰ δεσποίνα] Shilleto adv. Dindorf’s last ed. follows Hermann.

992. ‘Let Justice advance in visible form, advance with sword in hand, to slay with a stroke, right through the gullet, the godless, the lawless, the reckless one—the earth-born son of Echion.’ Ἐχλόνος τόκον γηγενὴ is in apposition to the clause containing the article, otherwise the order would have been γηγενὴ τόκον, cf. 981 n. 997. αδίκῳ and παρανύμφῳ echo the epithets ἄνομον and ἄδικον already applied to Pentheus (995).

998. The MS has περὶ βάκχι’ ὀργὶα ματρὸς τε σᾶς, the Aldine edition prints περὶ τὰ answering to the three short syllables of θλασον in the corresponding line (978); βάκχι’ ὀργία ought similarly to answer to ἔνθ’ ἔχοντο in the strophe, and ὀργία must therefore be pronounced as two syllables by σύνηζης. The words ματρὸς τε σᾶς unless altered into γᾶς (which once occurred to me, but is open to objection on account of γηγενῆ preceding), compel us to take βάκχι’ as a vocative, and this further suggests the insertion of σὰ before it, instead of the τὰ of the Aldine edition. The reference in this case must be to the orgies of Dionysus and of Semele, as in Theocr. 26, 6; where the Bacchanals set up three altars to Semele and nine to Dionysus. Hermann, who prints the line περὶ τὰ βάκχι’ ὀργία ὕματερος, thus making it unnecessary to resort to σύνηζης in the scansion of ὀργία, explains the last two words as a reference to Agave, who has been prominently mentioned in the former part of the chorus; Schöne, keeping closer to the MS, prints περὶ τὰ βάκχι’ ὀργία τα ματρὸς ὄς, where a long syllable in the strophe is answered by two short syllables in the antistrope. But βάκχειος is almost always used as a synonym of Dionysus (see index); as an adj. (=βακχεῖος) it is hardly ever found, except in Ψηφ. 655, βάκχειον χόρευμα.

999. The rare singular πραπίδι has already occurred in 427.

1001. The MS has τῶν ἀνίκατον ὅς κρατήσων βία, the Aldine ed. τῶν, Schöne (after Kayser) τῶν, which is metrically equivalent
to the first syllable of Μανάδων in 981; σὰν ἀνίκατον ὡς κρατήσων βίαν makes good sense.

1002. The MS has γυνώμαν σώφρονα θάνατος ἀπροφάσιστος εἰς τὰ θεῶν ἐφι βροτεῖα τ' ἐχειν ἄλυτος βίος, the Aldine ed. εἰ τά τε θεῶν, and some later edd. (e.g. Matthiae's) εἰς τά τε θεῶν. The restoration of the true text appears impossible, though the manuscript reading cannot be far wrong as it nearly corresponds to the metre of the strophe. To obtain something equivalent in metre to πρῶτα νῦν λευφᾶς, we have only to read σώφρον' ἀ θνατοῖς (with Heath and Hermann); we also read βροτείαν for βροτεῖο (with Elmsley, Nauck, Paley and Wecklein); the sense would then be, if we invert the clauses for convenience of translation: 'Tis a painless life to keep a temper that is mortal and which amongst mortal men makes no excuses with regard to things divine.' For an exact equivalent to l. 982, we may propose θνατοῖς ἀπροφάσιστοις, in the following sense: 'life becomes painless if we keep a temper befitting mortals, a temper which belongs to mortal men who are prompt in their obedience to things divine.' This emendation has, I observe, independently occurred to Wecklein (1879). The constr. of ἄλυτος βίος (sc. ἐστι) = ἄλυτον ποιεῖ τὸν βίον, is the same as that of βραχὺς αὐῶν as explained in note on 397. Hermann, who follows the Aldine ed. in having no full stop before γυνώμαν σώφρονα and reads βροτείω—βίω (with Scaliger), gives this one satisfactorily rendering: ut invictam vi superaturus piam mentem (Bacchi sacra scilicet celebrantium), quae mortalius nullo praetextu in rebus divinis detrectanda, ad humanamque vitam expers malis est, eam habet. 'Quid sit γυνώμην βροτείαν ἐχειν docet noster Alc. 802, ἵντας δὲ θνητοὺς, θνητὰ καὶ φρονεῖν χρεῶν' (Elmsley). We may contrast this, with the loftier view of Aristotle; οὐ χρη δὲ κατὰ τοὺς παραμονὸντας ἀνθρώπων φρονεῖν ἄνθρωπον ἵντα οὐδὲ θνητὰ τῶν θνητῶν (e.g. Epicharmus ap. Rhet. ii 21 § 6), ἀλλ' ἐφ' ὅσον ἐνδεχεται ἄθανατίζειν (Eth. N. x 7 § 8).

1005. The MS has τὸ σοφῶν οὐ φθονῶ (so Schöne, Kirchhoff, Nauck, Wecklein); i.e. 'I envy not (false) wisdom,' the wisdom referred to in l. 396, τὸ σοφῶν οὐ σοφία. Others prefer
φθόνω, in which case τὸ σοφὸν comes after θηρείουσα and ou φθόνω=ἀφθόνως, ‘I delight in the unstinted (ungrudging) quest of knowledge.’

1007. τὰ δὴ ἐτερα μεγάλα φανερὰ τῶν ἄεί is the reading of the ms, altered by Musgrave into φανερὰ τ' ὠντ' ἄεί (followed by Schöne, who however has τάδ'). τὰ δὲ ἐτερα μεγάλα φανέρ' ἵοντ' ἄεί is proposed by Dr Thompson, in the following sense: ‘but those other matters are manifestly important, that one should ever be going in quest of noble emprise, living day and night a life of piety and holiness, and honouring the gods by rejecting all the ordinations that are beyond the pale of justice.’ This he supports by Thuc. viii 92, ἑναι ἐπὶ τὰ πράγματα, Ἰρ. Α. 413, ἑναι ἐπὶ μηχανας, and a passage from Plato (where however the phrase occurs passim) οἱ δειλοὶ οὖκ ἠθέλουσιν ἑναι ἐπὶ τὸ κάλλιον τε καὶ ἣδιον, Protag. 360 Α. This suggestion I have accepted; except that for τὰ δὲ I have adopted τὰ δ', which is required, if we retain the manuscript reading φθόνῳ (1005). The hiatus in ἄεί ἐπὶ may be avoided by proposing ἄεί ποτὲ, as in Ρήσ. 26, τέμπε φίλους ἑναι ποτὶ σὸν λόχου, and Μεδ. 393, τῶλμης εἶμι πρὸς τῷ καρτερῶν.

1009. εὐαγοῦντ' εὐσεβεῖν] Theoc. 26, 30 (on the doom of Pentheus), αὐτὸς εὐαγέομαι καὶ εὐαγέεσσων ἄδωμι. For τὰ ἐξω νόμιμα δίκας, cf. 331, βηραζέ τῶν νόμων, and 896.

1017. Dionysus is here called upon to appear in one or other of his favourite transformations, either as a bull (cf. note on ταυροκέρων θεόν, 100, and passages there quoted), or as a serpent like the hundred-headed hydra, or lastly as a lion. In reference to these transformations, the god is elsewhere called αἰολόμορφος (Orph. hymn 50), ἀλλοτρόπαλλος (Nonnus 14, 170), μυριόμορφος (Anth. Pal. IX 524, 13); cf. Homeric hymn vii 45 (on Dionysus and the Tyrrhenian pirates), ὀ δ' ἄρα σφι λέων γένετ' ἐνδοθι νῆς δεώς ἐπ' ἀκροτάτης μέγα δ' ἐβραχεν, ἐν δ' ἄρα μέση ἄρκτον ἐποίησεν λασιαυχέα, σῆματα φαῖνων. It is highly probable that by the ‘lion’ in these passages a panther is really meant, for that is the animal usually represented in works of ancient art referring to
Dionysus; as may be seen in the two representations of the
doom of Pentheus in this volume (e.g. on p. 68).

For τυρφλέγων ὄρασθαι λέων cf. Milton's P. L. 4, 399—402,
where in the account of the transformations of Satan into a lion,
a tiger, a toad, and a serpent, the first is described in the
words:—about them round A lion now he stalks with fiery
glare. The resemblance may of course be accidental, but
Milton was a careful student of Euripides and may possibly
have been thinking of the present passage.

Mr Tyrrell brackets δράκων, and thereby places between the
definite references to the 'bull' and 'lion' a vague allusion to
'some many-headed monster,' a collocation which strikes one as
particularly improbable.

For λέων, cf. Hor. Carm. 2, 19, 23, Rhöetum retorsisti leonis
unguibus horribilique mala; also Nonnus, 40, 43—60, ἀντὶ Δυσίων
πόρθυλην οἰδώμωτον ἐποίησσοντα κιχάνω: μανομένου δὲ λέοντος
ἐπείγομαι αὐχένα τέμενος, καὶ θρασύν ἀντὶ λέοντος ὑφιν δασπλήτα
δοκεύω, and the following lines; where his transformation into a
bear, a boar, a bull, and even into fire and water, are given in
full detail, in an account of his contest with King Dериades.

1020. The MS has θηραγότα, the Ald. ed. θηραγρέτα, Schöne,
θηρ' ἄγροδότα, Nauck θηραγρέτα (gen.?), while Kirchhoff says,
'malim θηρ' ἄγρεύταν.' Mr Tyrrell with much probability suggests
the insertion of θηρ, which might easily have dropped out before
the following word; this is supported by the preceding reference
to the various transformations in which the god was expected to
appear, and by the contrast thus brought out between the θηρ
(Dionysus) and Pentheus the huntsman of the Bacchanals.
Paley considers γελώντι προσώπω a 'gloss' on some such word as
γελών, and proposes the following doxhmics as satisfying the
sense and the metre; θήρ, ὁ βακχᾶς, θηρ' ἄγρεύταν βακχᾶν | γελών
περιβαλε βρόχον θανάσιμον | ἐς ἄγελαν πεσόντα τὰς μανάδων. We
should thus be able to take θανάσιμον naturally with βρόχον, cf.
Aesch. Suppl. 788, μορσίμον βρόχον.—I cannot understand θηρα-
γρέτα βακχᾶν (Nauck) if it is taken as Dor. gen.; it is possibly
meant for a voc.; but if so, the last syllable would be short.—
πεσόντα is the reading of the MS and may be understood as acc.

S. B.

1026. ὄφεος] We should naturally expect a genitive after γαῖα, which seems rather bald if left standing by itself. Hence Elmsley, who holds that, if the text is sound, the order is, ὦς ὄφεος ἐν γαῖᾳ ἐσπείρε τὸ γηγενὲς δράκοντος θέρος, ‘whó in the land of the serpent sowed the dragon’s earth-born crop,’ proposes Ἀρεός ἐν γαῖᾳ, comparing Aesch. S. C. T. 105, προδότεσι, παλαι-χθων Ἀρης, τὰν τεαν γὰν; also Phoen. 661 δράκων Ἀρεός (which however would be rather in favour of making Ἀρεός genitive after δράκοντος), and ἱδ. 941, Κάδμωρ παλαιών Ἀρεός ἐκ μυριμάτων, ὦς γηγενεῖ δράκοντι τιμωρεῖ φόνον. Paley and others (comparing σοῦ κάρπουσι) take δράκοντος ὄφεος together, and consider the combination to be all the more admissible on the ground that δράκων was originally a participial epithet of the snake. γένος μὲν ὁ ὄφις, εἶδος δὲ ὁ δράκων, Schol. on Orest. 479.

1028. χρηστοτιτί δούλοις συμμφορά τὰ δεσποτῶν is also found in Med. 54, where it is followed by the words, κακῶς πίπτοντα καὶ φρενῶν ἀνθάπτεται. τὰ δεσποτῶν, standing by itself, is vague, and requires some such expression as that in the Medea, to help it out; hence it is not improbable that the line is an interpolation. There is no difficulty in the ending ἀλλ' ὦμοι, standing by itself, as may be seen by comparing Hec. 842, Or. 1023, Ar. Aεχ. 956, 402, 408 (where Euripides, in reply to the words ἀλλ' ἀδύνατον, gives the answer ἀλλ' ὦμοι).

1031. Probably a dochmiac line; the metre may be restored by printing either θεὸς σὺ (with Schöne) or repeating θεὸς (with Hermann). 1034—5, dochmiacs; ξήνᾳ is fem. sing.

1036. The conclusion of the line is lost, unless we suppose it is intentionally cut short by the excited protest of the chorus. The drift of the messenger’s remark is that the women of the chorus need not exult over the death of Pentheus, as though Thebes could boast no men beside him, to make slaves of them, now that the king himself was dead. Cf. Soph. O. C. 917, καὶ μω πόλιν κένανδρον ἥ δούλην τινα ἐδοξάς εἶναι κάρι ἐσον τῷ μηδενί. 1038. ἐφόν = ἐμοῦ, power, authority, ‘over me.’ 1039.
1043. At this point begins the second Messenger's speech, one of the most brilliant pieces of narrative in all extant Greek poetry. Its opening portion has before now been referred to as a 'description of scenery disclosing a deep feeling for nature' (Humboldt's *Cosmos* II note 12); it will be observed, however, that the element of the picturesque is confined to a line and a half, ἥν δ' ἄγκος ἀμφίκρημον ὑδαίν διάβροχον, πεύκαυσι ὑποκλαζόν (1051). But as a vigorous and rapid narrative, displaying great powers of clear and graphic description, it would be hard to find its rival. See further in *Introd.* § 5.

1043. θεράπνος, 'homesteads'; αὐλῶνες, σταθμοὶ (Hesychius).

So also in *Tro.* 213, τὰν ἕχθοσταν θεράπναν Ἐλεφας, *Herc.* F. 370, Πηλιάδες θεράπναι. It was also the name of a place in Boeotia, mentioned in Strabo IX 409 A, (of the parts about the Asopus,) ἐν δὲ τῇ Θηβαίων εἰσὶ καὶ αἱ θεράπναι καὶ ὁ Θευμεσσάς,—in Müller and Grove's Ancient Atlas it is doubtfully placed not far from the road from Thebes towards the pass of Phyle and near a small northern tributary of the Asopus, along which a route is marked leading across the Asopus and ascending a southern tributary of the stream, and thus reaching a 'little rocky table height overlooking the river,' which is identified by Leake with Scolus; it was near this last place, according to Strabo (p. 408), that Pentheus met his doom. There were other places named Therapne (e.g. in Laconia), and some prefer considering it to be a name of a place here; but it may be remarked that there is no authority for such a place in Boeotia except the passage of Strabo, who may be thinking of the very passage before us; if however we take it as the name of the place, τῆςδ' Ὑθήαιας χθονὸς becomes superfluous, as the rustic messenger cannot be supposed to be anxious to prevent the Asiatic women, whom he is addressing, from supposing that he could possibly mean a place in any other part of Greece, such as Laconia.

1048. ποιημέν ξομεν νάπος] 'we halted in a grassy glade,' described as a εὐλείμος ναύη in 1084. 'The lower region of Cithaeron here [i.e. above Plataea] consists, partly of steep swelling banks, covered with green turf of a richness and smoothness such as I scarcely recollect having observed in any other district of rugged Greece, or with dense masses of pine forest; partly of rocky dells, fringed with brushwood or stunted oaks' (Col. Mure's Tour in Greece 1 264). Doubtless many a spot might be found on the slopes of Cithaeron corresponding with sufficient closeness to the scene described by Euripides; the writer just quoted, after translating the first ten lines of this speech, adds: 'here we have as graphic a description as can be desired of the site of the little village of Kokla, immediately above the ruins of Plataea, in the centre of an open bank of smooth green turf, overhung with pine forest,' u. s. p. 266. The legendary scene of the doom of Pentheus was, however, more to the East, in the lonelier parts of the mountain-side; according to Strabo, above quoted, at Scolus.

1049. 'With noiseless footfall and with silent tongues,
That we might see, unseen the while ourselves.'

It seems best to take ἀπὸ with γλῶσσας, and not with σώζουσα (by tmesis). Instead of κατ', we might have expected a repetition of τα ρε.

1051. 'There was a rock-girt glen, with rivulets watered,
With stone-pines over-shadowed.' Cf. Seneca Oedipus fragm. 12—18, ibi ibo qua praerupta pretendit inua meus Cithaeron...
qua per obscurum nemus silvamque opacae vallis instinctas deo eigit sorores mater et gaudens malo vibrante fixum praetulit thyrso caput; id. Oedipus 543, est procul ab urbe lucus illicibus niger, Dircaea circa vallis irriguae loca; and, for Ovid's description of the scene, Met. III 707, monte fere medio est, cingentibus ultima silvis, purus ab arboribus spectabilis undique campus.

1052. σωρκίαζον] lit. 'thick-shading,' with no acc. actually expressed. The participle is thus virtually equivalent to an adjective, just as we find umbrans for umbrōsus in Seneca, Herc. furēns 722, ingens dominus umbrante luco tēgitur.—Mr Paley well contrasts the 'spiry pyramidal outline of the silver-
The pines of Cithaeron are often mentioned by travellers; e.g. Leake’s *Northern Greece* II 369 (after indicating the probable site of Scolus), ‘we soon afterwards’ (while still ascending the steep side of Cithaeron) ‘enter a ravine between two ridges of the mountain, answering exactly to the description given by Euripides... except that the pine-forests do not now extend below the higher parts of the mountain.’ With the description of natural scenery in the text, we may compare part of fragm. 1068, (of Laconia) πολλήν μὲν ἄρτον, ἐκπονεῖν δ’ οὐ ράδιον’ κολῆ γὰρ ὀρεσὶ περίδρομος τραχεῖα τε δυσεῖσβολος δὲ πολεμίοις... (of Messenia) καλλίκαρπον...κατάρρυτον τε μυρίοσι νάμαι. This passage was probably in the mind of the Scholiast on Hephaest. p. 87. 32, Pauw, who quotes the present line, ἤδ’ ἁγκὸς ύψικρημνον, ὀρεσὶ περίδρομον.

1055. κισσῷ κομῆτην, proleptic, ‘were garlanding afresh A faded thrysus till it curled with ivy,’ fragm. 202, ἕνον δὲ δαλάμων βουκόλον...κομῶντα κισσῷ στύλον εὐίον θεόν.

1056. Madvig, *adv.* I 235, writes: ‘mira comparatio Baccharum cum pullis iugum relinquentibus (et labore fessis); et quo pertinet in hac comparatione iugi (veri) cognomen ποικίλα? scribendum αἱ δ’ ἐμπλέκονται ποικίλ’ ὡς πώλοι ξυγά, hoc est multiplices variosque serentes ordinis.’ But a troop of young colts let loose from the yoke, might be fresh and frisky enough to warrant the simile in the text, and the text is defended by *Or.* 45, τηδα δρομαίος, πώλος ὡς ἀπὸ ξυγοῦ. ποικίλα is only an ornamental epithet, as in ἀρματα ποικίλα χαλκῷ, often found in Homer, *Il.* 4, 226; 10, 322, 393, and (without χαλκῷ) 5, 239; 13, 537; 14, 431; 10, 501, ποικίλον ἐκ δίφρων. An Epic usage need not surprise us in an ἀγγελον ῥήτος.

1060. The MS has ὅσων νόθων, and Henry Stephens’ fraudulent statement that he found ὅσων and μόθων in his pretended “Italian MSS” has led critics astray and suggested a number of emendations founded on the supposition that there was real authority for those readings. Mr. Tyrrell has done good service by restoring the reading of the only existing
MS and proposing the emendation ὄσοιν for ὅσω, pointing out that the same copyist has seven times in this play made the same mistake of writing σ for σο, or ν for νυ. His emendation presupposes that ὅσουσον was mis-written for ὅσουνοθων. For the use of the word νόθος, he quotes Nonnus 46, 207, where Pentheus says: μηδὲ δαμήναι Βασσαρίδων τεόν υπὶ νόθαις παλαμησιν ἐάσης, and compares πλασταίσι βασιζείασι (218), to which I may add from the same speech of Pentheus, πρόφασις μὲν ὡς δὴ Μαινάδας θυσκόον (224). I accept Mr Tyrrell’s proposal, with a slight preference however in favour of ὅσοιν νόθων, as being a more frequent form than ὅσοιν, and a more euphonious combination than that given by the concurrence of the double ν, which might cause a slight difficulty in the delivery of the passage.—ἐξικνείσθαι c. gen. is found in Ep. 612.

1064. On the silver-fir, a characteristic tree of Cithaeron, cf. note on 38. At Corinth, Pausanias was shewn two rude images of Dionysus, gilded all over except the face, which was dyed red: these, he was assured, were made at the command of an oracle, from the wood of the tree which Pentheus climbed when he went to spy out the Maenads (III 2 §§ 6, 7).

1065. κατῆγεν, ἤγεν, ἠγεν] ‘He caught by the tip a soaring branch of fir, And tugged it down, down, down, to the dark ground.’ In Greek where the sense of a compound verb has to be given afresh, it is often only the simple verb that is actually repeated (Hec. 168, ἀπωλέσατ’ ὥλεσατ’, Med. 1252). The repetition of ἠγεν where we should probably prefer to repeat the preposition, well expresses (as already remarked by Reiske and Paley) the successive efforts to bend the branch down to the earth; so in Nonnus 46, 152, κόρυμβον χερὶ πιέζων εἰς πέδον εἰς πέδον εἰπκε. Cf. Christus patiens 660, οὐρανοδρόμῳ ξύλῳ ἀνήγον, ἤγον, ἤγον εἰς ἄκρον τέλος, where οὐρανοδρόμῳ and ἄκρον have been apparently suggested by οὐράνιον ἄκρον in 1064.

Fronto de eloquentia, p. 148 Naber (thinking apparently of this scene, as represented by some such rendering as that of Attius), quin erige te et extolle, et tortores istos, qui te ut
abietem aut alnum proceram incurvant et ad chamaeortta
detrahunt, valido cacumine excute (Ribbeck on Attius Bacchae
X IX, quoted on 982).

1066. On κυκλοῦτο, cf. note on 767, νίφαντο.—’E’en like
a bow it bent, or rounded wheel, When peg and cord mark
out its curved disk.’ The τόρνος is an instrument used to mark
out a circumference by means of a string, with one end made
fast at a centre, and a piece of chalk or lead at the other. The
passage refers to the gradual process by which the circum-
ference is described. It is important to notice the present
participle γραφόμενος, as this allows us to conceive of only an
arc of the whole circumference being marked out on the wood
of the future wheel; the tip of the lofty branch is brought
down not to the roots of the tree, but to the ground at some
distance from the stem. In a fragment, however, of the
Theseus, 385, an unlettered slave describes the shape of Θ in
the lines, κύκλος τες τόρνοσίν ἐκμετροῦμενος, οὗτος δ’ ἔχει
σημείον ἐν μέσῳ σαφές, where the present participle appears to
be somewhat loosely used. Mr Tyrrell in a long, but par-
ticularly serviceable, note has collected passages bearing on the
meaning of τόρνος (Cycl. 661, τόρνεν’ ἔλκε, Hdt. IV 36 and Plat.
Phil. 51 C); to these may be added Plat. Critias, 113 D, δύο μὲν
γῆς υβάλλης δὲ τρεῖς (τροχοὺς) οἶνον τορνεύων ἐκ μέσης τῆς
νήσου, Tim. 33 B, διὸ καὶ σφαροειδῆς, ἐκ μέσου τάνη, πρὸς
tὰς τελευταῖς ᾿Ιούν ἀπεχον, κυκλοτερῆς αὐτὸ ἐτορνεύσατο, Aristot.
de simplic. p. 391 b 22, τὸ δὲ σύμπαντος οὐρανοῦ τε καὶ κόσμου
σφαροειδοῦς ᾿Ιους καὶ κινουμένου...ἐνεδεκχός, δύο ἀκίνητα ἐξ
ἀνάγκης ἐστὶ σημεία καταντικρο ἀλλήλων, καθάτερ τῆς ἐν τῷρῳ
(lathe-chisel, here and below) κυκλοφόρουμένης σφαιρας, and
Aesch. fragm. 54, βόμβυκες τόρνου κάματος. Also, Theognis 805,
tόρνου καὶ στάθμης καὶ γνώμονος ἀνδρὰ θεωρῶν, Plat. Phil.
56 B, where it is mentioned, with the κανῶν, διαβήτης and στάθµη,
among the tools of the builder’s art in general and of ἔξωφρυμικὴ
in particular. Hesychius has τόρνον’ ἐργαλείων τεκτονικῶν. ὧ τὰ
στρώγυλα σχήματα περιγράφουσιν (in Blümmer’s Technologie II
232, a reference is further given to ‘Dionys. Perieg. 157 and
Eust. ad h. l.’).
Elkei (corrected into ἐλκή) δρόμον is the reading of the MS, which is altered by Reiske into ἐλικοδρόμον (accepted by Dindorf and Nauck) and into ἐλκεδρόμον by Scaliger, who is followed by Tyrrell. The former of these compounds finds its parallel in such words as ἐλικοβλέφαρος (Hes.), ἐλικοβόστρυχος (Ar.), and ἐλικώφ (Iliad), and it actually occurs in Orph. H. 8, 10; the formation of the latter, of the actual use of which there is no example, is supported by ἐλκεχίτων, often used in the Iliad (e.g. 13, 685); and both of these epithets, supported as they are by Epic analogies, may be defended on the ground that in messengers’ speeches an Epic colouring is quite in place. The author of the Christus patiens in the line already cited has the epithet οὐρανοδρόμῳ, which was suggested to him partly by οὐράνιον in l. 1064, and partly possibly (as Mr Tyrrell suggests) by some compound epithet of the same formation in the present line. The main objection to ἐλκει δρόμον is, that accepting it involves taking ὀστε with a finite verb (ὀστε = ὃς being chiefly Epic), and that, even so, the verb applies to the wheel alone and not to the bow. The only instance I can find in Tragedy is Soph. Trach. 112, ὀστί' ἄκαμπτος ἡ Νότου ἡ Βορέα τις κύματα...ἰδη, οὗτω.

For similar comparisons in Euripides, suggested by various forms of handicraft, cf. Hipp. 468 (κανών), Cycl. 460 (τρύπανον), and fragm. Erechth., 362, 12, ἀρμὸς πονηρὸς ὀσπέρ ἐν ἔγιλῳ παγείς.

The latest suggestion as to the interpretation of the passage is that made by Mr E. S. Robertson in Hermathena iii p. 387, where the instrument referred to is understood to be probably a lathe of the kind still in use in the North-west provinces of India, the working of which he describes as follows: A stout pole of some elastic wood is fixed into the wall, so as to project at right angles, with its thinner end free. To this end is attached a string, which is brought down and fastened to a pin in the drum of the lathe. The workman then attaches the block of timber which is to be turned into a wheel; and he drags this round...until the string is coiled round the drum as many times as it will go. This of course bends down the pole, which is the process described by κυκλοῦτο...His sug-
gestion is that the simile in the text is taken from the slow bending of the pole in the process of coiling the string.

1068. ὀκ[...ἐκαμπτεν] cf. Σίνος ὁ πιτυοκάμπτης, Pausan. Π. I § 4, ὁ ἄνακτης Σίνος λαμβανόμενος πιτύων ἤγεν ἐς τὸ κάτω σφῆς ὁπόσων δὲ μάχη κρατήσειν, ἀν' αὐτῶν δῆσας ἀφῆκεν ἀν τὰ δένδρα ἀνω ἀμβάτην.

1072. 'Gently, for fear the steed should throw his rider,' ἀνακαιτίσει, which is strictly applicable to a horse rearing and throwing off his rider (Hipp. 1232, Rhes. 786), is here metaphorically applied to the tree on which Pentheus was seated. The same metaphor is kept up in 1074, νότοις and 1107, τον ἀμβατην.

1073. 'It slowly rose aloft to the lofty air.' The epithet ἑρφή is thoroughly applicable to the ἐλατή and has already been applied to the βλάστημα (1071); but it is only by a kind of attraction used of the ἀνθήρ. Similarly, for the sake of symmetry, we find in Soph. El. 742, ὑφθοῦθ' ὁ τλήμων ὄρθος ἐξ ὄρθων διφρων, where Jebb quotes Phil. 682, ἵσος ἐν ἵσοις ἀνήρ.

1076. ὁσον οὔτω δήλος ἰν...καλ] 'Scarce was he seen upon his lofty seat, when...’ This use of καλ, for ὀτε, is a construction common in the simple style of Epic poetry, as infra 1082, καὶ πρὸς σφαίραν.

1080. We may regard ὄργια as acc. either after τίθέμενον, with γέλων in apposition to it; or (better) after the single notion comprised in the words γέλων τιθέμενον.

1083. 'Twixt heaven and earth He raised a pillar bright of awful flame.' Cf. supra 972, n.

1084. σύγησε δ' αἰθήρ] An undoubted instance of the omission of the augment, which Porson endeavoured to remove.
by the suggestion, 'transpositione leni repone, ἀλθὴρ δ' ἐσίγα' (Kidd’s tracts p. 190). Cf. supra 767, n.

1084. εὐλείμος νάπη] the ποιημὸν νάπος of 1048; the epithet apparently does not occur elsewhere, but it is equivalent to Homer’s εὐλείμων (Od. 4, 607). The author of the Christus patiens, 2260, who includes this line in his cento, has ἢλμος νάπη, where the epithet is equally unexampled, but strikes one as eminently prosaic. Possibly it was due to some error of ear on the part of the copyist of the Chr. patiens. Dindorf actually prints it in his last edition.

1087. διήνεγκαν κόρας, ‘stared this way and that’; oddly enough, κόρας is immediately after used in another sense.

1090. ἥσσονες...ἐχοὺσαι are the readings of the MS. The former makes fair sense, lit. ‘they rushed forth, not inferior to any dove in swiftness,’ and ἐχοὺσαι may then be taken absolutely, ‘holding on their way, with eager runnings of feet.’ To simplify the constr. of ἐχοὺσαι, ἥσσονα has been proposed (by Heath), and as an alternative we have the obvious suggestion, τρέχουσαι, or δραμοῦσαι (Schöne and Hartung), supported by Chr. pat 2015, οἶμαι, πελείας ὁκύτητ' οὖχ ἥσσονες ποδῶν δράμωσι συντόνως δρομήμασιν.

The simile was perhaps suggested by Iliad 5, 778, αἱ δὲ βάτην τρήρωσι πελεύσαι ἵμαθ ὄμοιο, cf. Soph. O. C. 1081, ἀελλαία ταχύρρωστοι πελεύσα.—For συντόνως δρομήμασι, cf. 872 συντείχω δρόμωαι.

1093. ‘Through the torrent-glen, O'er the rocks they leapt, inspired by heaven-sent madness.’ Cf. Aesch. P. V. 884, λύσεις πνεύματι μάργῳ. Sir Thomas Wyse says, in describing the route from Plataea to Athens through ‘the inner foldings of Cithaeron,’ ‘various small torrent-beds seam the green of the fir-forest, yet in vigour here. Now and then we caught sight of a dizzy pathway and...sundry mysterious recesses ran up the glens, amidst half-burnt trunks and knotted roots. Later, the mountain faces began to close upon each other, and to present scenery, in its more forest-like character of rock and tree, for the legends of Oedipus and Pentheus’ (Impressions of Greece p. 198).
1096. ἄυτόν...ἐρρυπτυ] Cycl. 51, ὅψῃ ώπερον τάχα σου, Ἰφ. T. 362, ὅσας γενεῖον χειρᾶς ἐξηκόντυσα.

1099. θύρας ὕεσαν...Πενθέως, στόχον δύστημον] The constr. of the gen. is the same as that illustrated in the last note. στόχον (Reiske’s excellent emendation for τ’ ὑχον) δύστημον, is in general apposition to the sense of the previous sentence. Cf. 9, 30, 250, 1232, Or. 499, 727, H. F. 323, Hipp. 815 (Kühner Gk. Gr. § 406, 6).

1101. ‘For far aloft, beyond their eager reach, He sat, a poor, perplexed and helpless captive.’ Aesch. Ag. 1376, ὧψος κρείσσον ἐκπηδήματος.

1103. ‘At last they strove by shattering (riving) oaken boughs, To up-tear the roots, with bars—but not of iron.’ συγκεραυνοῦσαι, Archil. 79, συγκεραυνωθεῖς, ‘thunder-stricken’; Cratinus ap. Athen. 494, τοὺς καθόσκους συγκεραυνῶσω σποδῶν.—ἀσιδήροις is a ‘limiting epithet’ which makes it possible to transfer μόλυσις from its primary meaning of ‘iron crowbars’ to its metaphorical application to the boughs of tough oak here used to prize up the branches of the fir on which Pentheus is seated. On such epithets see Cope on Arist. Rhet. III 6 § 7.

1106. φέρε...λαβέσθε] This combination of the singular with the plural imperative is also found with ἄγε, ἤδε, and εἰπέ, and may be explained by regarding the singular imperative as a stereotyped form which, owing to constant use in everyday life, came to be treated as an uninflected interjection. Od. 3, 475, παῖδες ἐμοί, ἄγε θηλεμάχῳ καλλίτριχα ἰπποὺς ἥψῃε, Soph. Trach. 821, ἢ δʼ οἶον ὡ παῖδες κ. τ. λ., Ar. Acol. 318, εἰπέ μοι, τι φειδόμεσθα τῶν λίθων, ὡ δημόται (Kühner Gk. Gr. § 371, 4 a).

1108. Agave’s fanciful description of the spy as some beast astride the silver-fir, is intended to lead up to the sequel where, in her growing frenzy, she regards the head of her own son as that of a lion. For 1110, cf. Hor. Carm. 3, 25, 15—16.

1113. For rhetorical effect, the name of Pentheus is reserved to the end of the sentence, and the pause, at so early a point as the end of the first foot of the line, is admirably adapted to express the sudden fall. Milton P. L. 6, 912 (quoted by Jodrell), Firm they might have stood, | Yet fell.

1114. ἱερὰ] infra 1246, καλὸν τὸ θύμα... For the μίτρα, cf. 833.
1120. 'Do not, for all my errors, slay thy son.'

1124. οὐδ᾽ εἰπεῖ ηὐν] The subject of the preceding and the succeeding clauses here becomes the object of the short intervening sentence.

1125—1130. Imitated by Theocritus 26, 22, 'Ἰνὼ δ᾽ ἐξέφρησε σὺν ἄμοιπλάτα μέγαν ἄμοιν λαξ ἐπὶ γαστέρα βάσα, Nonnus 44, 68 Ἰμιτόμου Πενθήσις ἐρεισμένη τίδα λαμψὶ κ.τ.λ.

1128. 'But the god himself lightened her handiwork'; this is added to shew that it was only by supernatural power that she was able to wrench the shoulder off the body. 'No human force,' observes Dr Jodrell, 'unaided by artificial instruments can ever detach the tenacious adhesion of the sinews and tendons of the human body.'

1129. Ovid Met. III 722, dextramque precantis abstulit; Ino lacerata est altera raptu.

1131. 'Nihil ex illo ἐπείχε efficias ad Bacchas reliquas aptum. Scrib. ἐπείχε [sic], urgebatur et incitabatur' (Madvig). The Attic form would of course have been Ὑπείγε, and the middle ἕπείγετο would have been more natural than the active. ἐπείχε, instabat (Heracl. 847, Hom. Od. 22, 72, εἰ δ᾽ αὐτῷ πάντες ἔχωμεν), makes good sense:—'Autonoe and all the crowd Of Bacchanals pressed on.'

1132. In apposition to the sense implied in ἑν δὲ πᾶσι ὣμοι βοή (=ἔββων ὣμοι), we have ὃ μὲν στενάζον, and (by a slight change of construction, as in Heracl. quoted below) αἱ δ᾽ ἔκλαζον, instead of αὶ δ᾽ ἔκλαζοναυ. For examples of the implied subject split up into its component parts, and each of those parts placed in the nom. in apposition to that implied subject, cf. Aesch. P. V. 201, στάσις τ᾽ ἐν ἄλληλουσιν ὀρθώνετο, οἱ μὲν θέλοντες...οἱ δὲ τοῦμπαλιν σπεύδοντες, Soph. Ant. 260, λόγοι δ᾽ ἐν ἄλληλοισιν ἑρρόδουν κακοὶ, φιλαξ ἐλέγχων φύλακα, Eur. Heracl. 40, δοῦν γερόντων δὲ στρατηγεῖται φυγῇ, ἐγὼ μὲν...καγχαίνων...ἡ δ᾽ αὖ... σώζει, Phoen. 1462, Xen. Hell. II 2 § 3, οἰμωγη...εἰς ἀστυ δηκεν, ὁ ἐτέρος τῷ ἐτέρῳ παραγγέλλων (Kühner Gk. Gr. § 493, 2).

1134. γυμνούντο] on the omission of the augment, see note on 767. For αὐταῖς ἄρβυλαῖς, cf. 946.
NOTES.


Philostratus, under the title Βάκχαι, describes a picture which had for its subject the revels on Cithaeron; I extract his account of that portion of the painting in which the death of Pentheus was represented (εἰκόνες 1, 18, p. 394 =790):

γέγραπται μὲν, ὥ παί, καὶ τὰ ἐν τῷ Κιθαιρώνι, Βάκχων χορός καὶ ὑπονοι πέτραι καὶ νέκταρ κάκη βοτρύων καὶ ψηλοὶ γάλακτι τὴν βάλων ἡ γη λυπαίει, καὶ ίδιοι, κυκτός ἔρχεται καὶ θρείος ὅρθυς καὶ κόρος καὶ δένδρα, οὐμι, μελι σταζόντα, καὶ ἥδε σοι ἡ ἐλάτη χαμαι γυναικῶν ἔργων καὶ Διόνυσος μέγα, πέπτωκε δὲ τῶν Πενθέων ἀποσειαμένη ταῖς Βάκχαις ἐν εἰδεί λέοντος, αἰ δὲ καὶ ξαναντι τὸ θηραμα μήτηρ έκείνη καὶ ἀδελφαί μυτρός αἱ μὲν ἀποροφηύσατα τὰς χείρας, ἡ δὲ ἐπιστόρα τῶν νῦν τής χαλίτης. εἶτας δι’ ἅν, ως καὶ ἀλάλάσμους, οὕτως εἴδον αὐτά πο τὸ άσθμα. Δώσως δὲ αὐτὸς μὲν ἐν περιποτῇ τούτῳ ἐστηκεν ἐμπλησας την παρείαν χόλου, τὸν δὲ ὀστρόν προσβαχέυσας ταῖς γυναικίς οὔτε ὅρασι γονὸ τὰ δρώμενα, καὶ ὁπόσα ἱκετεύει ὁ Πενθέως, Λέοντος ἀκούει φασὶ βρυχωμένου.

On the death of Pentheus as a theme of ancient art, see the descriptions of the illustrations, printed at the end of the Introd.

1139. οὐ ρίδιον ἡμιπ] For the acc. in apposition to the previous sentence, cf. 1100.

1140. Hor. Sat. 2, 3, 304, quid? caput abscessum demens cum portat Agave nati infelicis sibi tum furiosa videtur. Agave with the head of Pentheus is a not unfrequent subject in works of ancient art; she is generally represented as grasping it by the hair, instead of holding it aloft transfixed on the point of her thyrsus as in the present passage. See woodcut on p. 73.

1144. Antiatt. p. 87, 29. γαυριαν καὶ τοῦτο μέμφονται. Δημ. περὶ τοῦ οστεάνου, Edp. Βάκχας. This may be a careless reference either to γαυρομένη here or to γαυρομένος in 1241, or else some actual part of γαυριαν may have been used in the lost portion of the play (infra 1300).—Attius Bacch. fr. XVII (3), quanta in venando adfecta est laetitudine.

1146. 'Her fellow-huntsman, who had shared victorious A chase where tears are all the victor's meed.' The MS has ἤ (referring to ἄγρας), for which Schöne (after Heath) proposed ἤ, referring to Agave. He objects to the manuscript reading on the ground that it throws together the words τὸν ἐνεργότητν ἄγρας τὸν καλλίνικον which ought (as he thinks) to be taken separately,
but it may be remarked that if we remove τῶν καλλινίκοιι from τῶν ἐνεργάτην ἄγρας, we leave the latter not sufficiently distinguished in sense from τῶν ἐνεγκώναυαν.—δάκρυα is acc.  

1150. 'But sober sense, and awe of things divine,  
I deem the noblest course, and wisest too,  
For mortals who indeed that path pursue.'  

σοφότατον κτῆμα, which is accepted by Nauck and Dindorf (from Orion), seems to me less intelligible than the manuscript reading χρῆμα.—The concluding lines of this brilliant ὁρίσι may strike some readers as tame by comparison with the rest of the speech; but we here find the same law holding good as that which has been observed in the speeches of the Attic Orators, where the part immediately before the peroration is marked by an outburst of eloquence which in the present instance finds its climax in the words ἡ δάκρυα νικηφορεῖ, while the conclusion itself is characterized by a calm and severe self-control (cf. note on Ar. ἁθη. III 19 § 1 in Cope's ed.). 'In a Greek speech,... wherever pity, terror, anger, or any passionate feeling is uttered or invited, this tumult is resolved in a final calm; and where such tumult has place in the peroration, it subsides before the last sentences of all.' Jebb's Attic Orators, 1 p. ciii.  

1153. Elmsley ingenuously suggests that the part of Agave as well as that of the 'Second Messenger' may have been assigned to the same actor, and that the short chorus following may have been introduced to give him time to change his dress. In any case, it is clearly a dramatic gain for the messenger to retire before Agave appears, as he would otherwise either become a κοφόν πρῶσπον, or be compelled to enter into a tedious dialogue with Agave, at a point in the play when the interest of the spectator is excited to the highest pitch.  

1157. πιστῶν "Αἰδαν] This is explained to mean 'a sure pledge of doom,' and as parallels Schoene quotes Ag. 1086, δίκτυον "Αἰδα (of the garment in which Agamemnon was entangled when he received his death-blow), and Soph. Ant. 1190, νυμφεῖον "Αἰδα κολκόν (of the vault in which Antigone was imprisoned). But the difficulty is really in the word πιστῶν, which,
in such a connexion, has no parallel except Homer's σῶς αἰ-
πίς δίεθρος, Π. 13, 773 (quoted by Mr Tyrrell). κόσμου "Αἰδοῦ
might be suggested by 857; but, though this would suit τὰν
θηλυγενή στολὰν, it is less applicable to the νάρβης with which
it is more closely connected; βάκτρου "Αἰδοῦ would be less open
to objection, as the Bacchic wand is called κισσίνου βάκτρου
in 363. If an adj. is preferred, προύττου "Αἰδαν (suggested by
O. C. 1440) would make better sense than πιστὸν. Mr Tyrrell
proposes ἐπακτὸν Αἴδαν (a doom brought on one's self). κέντρου
"Αἰδοῦ might also be proposed as not inapplicable to the ταύρος
mentioned below; the 'serule with fair shaft' is in the hands
of Pentheus a 'fatal ox-goad' before which the phantom form
of the bull Dionysus advances, leading him onward to his doom
(cf. 920). Cf. Nonnus, 14, 243, κέντωρ θύροσ, and ἀπον. in
Etymologicum magnum (MS Flor.) κέντορο Βασσαρίδων. For
προηγητήρα, Eur. fragm. 813, τυφλὸν...προηγητήρος ἔξηρτημένου.

1161. 'Glorious is the triumph-song which ye have achieved,
ending in wailing and tears; 'tis goodly sport to bathe
the hand in the blood of a son till it drips again.' 1166. ἐν διαστρά-
φοις ὄσσοις] a peculiar use of ἐν where σῶν might have been
expected, or where no preposition need have been used.
Something like it is found in Soph. Phil. 60, σ' ἐν λυταῖσ στειλαντες,
ib. 102, ἐν δόλῳ ἄγεων, Trach. 886 (θανατοῦ ἀνύσασα) ἐν τοῖς
σίδηροι (Kühner Gk. Gr. § 431 p. 404).

1168. ὁρθοὶς (used in frag. 337, τί μ' ἄρτι πημάτων
λεξησμένην ὁρθοῖς;) Hermann proposes τί μ' ὄρθωνες ὃ; The
Epic word ὀρθώνεω is found in Aesch. P. V. 200.

1169. 'Lo! from the mountain we bring to the hall a shoot
but newly cut, our happy quarry.' The mother in her frenzy
mistakes the head of her son for a freshly-cut branch of ivy
or vine. This passage is famous in connexion with the his-
torical anecdote told by Plutarch, Crassus 32, 33:—[The Par-
thian general] Sarena sent the head and hand of Crassus to
Hydrodes in Armenia'... (c. 33) 'When the head of Crassus
was brought to the door, the tables were taken away, and an
actor of tragedies, Jason by name, a native of Tralles, chanted
that part of the Bacchae of Euripides which relates to Agave. While he was receiving applause, Sillaces, standing by the door of the apartment, and making a reverence, threw the head of Crassus before the company. The Parthians clapped their hands with shouts of joy, and the attendants, at the command of the king, made Sillaces sit down, while Jason handed over to one of the members of the chorus the dress of Pentheus, and laying hold of the head of Crassus, and putting on the air of a bacchant (άναβασκεφόσας), he sang these verses with great enthusiasm:

φέρομεν ἑκ ὄρεος
ἐλικα νεότομον ἑπὶ μέλαθρα
μακαρίαν θήραν.

This delighted all the company; and while the following verses were being chanted, which are a dialogue with the chorus,

A. τίς ἐφόνευσεν; B. ἐμὸν τὸ γέρας,

Pomaxathres [the Parthian who had killed Crassus] springing up (for he happened to be at the banquet), laid hold of the head, deeming it more appropriate for him to say this than for Jason. The king was pleased, and made Pomaxathres a present, according to the fashion of the country, and he gave Jason a talent. In such a farce (ἔξοδον) as this, it is said, that the expedition of Crassus terminated, just like a tragedy' (George Long's transl., slightly altered).

1180. μάκαρ’ ᾿Αγανή [Sen. fragm. Phoen. 1, Felix Agave: facinus horrendum manu Qua fecerat gestavit ut spoliun caput Cruenta nati Maenas in partes dati. If μάκαρ’ ᾿Αγανή is assigned to the chorus, we must understand the sense to be continued in the reply κληγομεθ’ ἐν διάσοις, ‘so they call me amid the revellers.’

1188. ‘The whelp is yet young and is just blooming with a downy cheek beneath its crest of delicate hair.’ It is either this passage, or part of the description of Dionysus in l. 235, that is translated by Attius Bacch. 8, ei lanugo flora nunc [genas] demum inrigat. Nonnus 46, 201, δέρκεο ταύτα γένεια νεότριχα. Philostratus in his account of the picture already referred to
(1139 n.), describes the head of Pentheus as νεωτάτη καὶ ἀπαλὴ τὴν γένων καὶ πυροθ τὰς κόμας.

θάλλει is Musgrave’s conjecture for βάλλει, which is intelligible in itself (=ἐκβάλλει, φύει, ‘putting forth,’ Paley), though I cannot find an exact parallel. For the general sense, cf. Aesch. S. C. T. 534, στείχει δ’ ιουλὸς ἀρτι διὰ παρηδὼν, ἀρας φυοῦσης, ταρφος ἀντέλλουσα θριξ.

1192. ὁ γὰρ ἀναξ ἀγρεύς] ‘For the king (Dionysus) is a very capter,’ referring perhaps to Dionysus Ζαγρεύς, cf. fragm. quoted on l. 74.

1195. It seems unnatural to assign to the chorus this reference to Pentheus; exultant as they are at the death of the king, they are not so heartless as to feel no pity for the mother who has unconsciously caused his death. They call her τλάμων in 1184, and τάλαμα in 1200.

1197. περισσόν. περισσός] Cho. ‘booty strange.’ Ag. ‘in strangest wise.’

1204. ἦρις depends on ἥν (ἀγραυ).

1205. ‘Not with the loopèd darts of Thessaly,’ Θεσσαλῶν γὰρ εὔρημα τὸ δόρυ (Schol. on Ηιππ. 221, Θεσσαλῶν ὀρπακα). Or. 1477, ἀγκύλας...ἐν χεροῖν ἔχων (where the thong of the javelin, amentum, is used for the javelin itself). Aesch. fragm. 14, καὶ παλτὰ κάγκυλητα καὶ χλῆδον βαλῶν, poct. ap. Ath. 534 Ε, ἔρως κεραυνόν ἥγκυλημένος. “The two ends of the strap were tied round the shaft several times and arranged in a loop, through which the fingers were put (διηγκυλωμένοι, Ovid, Met. 12, 326, inserit amento digitos). At the moment of throwing the spear the loop was pulled violently, by means of which the strap, in being unwound, conveyed to the spear a rotating movement, similar to that of the missiles of our rifled guns” (Guhl and Koner, Life of the Gks. and Romans, p. 242).

1206. λευκοπτήχεις χειρῶν ἄκμαίτη] a somewhat redundantly ornate phrase for ‘the fingers of our fair hands.’ Phoen. 1351, λευκοπτήχεις κτύπους χειρῶν, where the adj. logically belongs to the genitive, as in Aesch. Cho. 21, ὁξυχειρ κτύπος = κτύπος ὁξὺς χειρῶν (Kühner, Gk. Gr. § 402, 3).

S. B.
1207. κατα κομπαζευν χρεων και λογχοποιων όργανα κτάσθαι μάτην;) Nauck, feeling the difficulty of κομπαζευν, transposes μάτην and χρεων (cf. Hipp. 978, κομπαζων μάτην), but an easier, and, I venture to think, a more conclusive correction would be to suppose that καιτακομπαζειν is an error of the copyist for κατ' ἀκοντιζευν, καιτακοντιζειν. 'Must one then hurl the dart, and get one armourers' weapons, all in vain? Why we' (in contrast to those who hunt with darts and lances with such poor success) 'have, with the bare hand alone, captured our quarry and torn his limbs asunder.'

1210. χωπίς intensifies the idea of separation in διεφόρησαμεν. θηρός however is open to suspicion, as, if expressed at all, we should have expected it in the former clause (cf. however 781—2). χωπίς σιδήρου τ' has been suggested with much probability (by Pierson). Nevertheless, χωπίς has already been used adverbially in 1137.

1212. Πενθεύς τ' ἐμὸς παῖς ποῦ 'στιν;) 'C'est le trait de notre Thyeste, s'écriant, l'horrible coupe dans la main:...mais cependant je ne vois point mon fils' (Patin, Eur. II 261).

1213—5. Phoen. 489, προσφέρων πύργους πτητῶν κλιμάκων προσαμβάτεις. Nonnus 44, 78, η δὲ σύμβολα παιδὸς 'Αγανίς πῆξον ἀριστοπόνοι τεοῦ προσπόροις μελάθρου, 46, 230, παρὰ προπύλαια δὲ Κάδρου πῆξατε τοῦτο κάρφων, ἐμῆς ἀναθήματα νίκης. 'The marble lion-head antefixa, which terminate the northern angles of the western pediments of the Parthenon, and are usual ornaments in other parts of such a building, indicate that Euripides has not neglected one of the most pathetic features of madness—its partial saneness and sense of propriety,' Wordsworth's Athens and Attica, p. 100, where Vitr. 3, in ἐμῖς καπίτα λεονίνα συντν ἱερότιτα, is quoted.—For the custom of setting up the spoils of the chase, or the heads of slaughtered enemies, outside a building, cf. Iph. Τ. 73—5, εἶ αἰμάτων γοῦν ἔανθ' ἔχει θρυγκώματα, θρυγκῶς δ' ὑπ' αὐτοῖς σκιλ' ὀρᾶς ἤρετιμα; τῶν καταβούντων γ' ἀκροβίλια ἔλιων, Aesch. Ag. 578, θεώς λάψυρα ταύτα τοῖς καθ' Ἐλλάδα δόμως ἐπασσάλευσαν ἀρχαίων γάνος. Eur. is probably thinking of the parts between
the triglyphs, the square spaces known as metopes, and usually adorned with images in relief, representations of ἄφα, which led to this part of the entablature being called the ἄφφορος. It has however been suggested that, owing to the reference to the nailing up of the head, wooden triglyphs are here meant, and this is all the more probable as the triglyphs were originally nothing more than vertically fluted beam-ends, while the metopes were the vacant spaces between. Iph. T. 113, εἶσoν τριγλύφων ὅποι κενόν, and Or. 1366, πέφυγα...κεδρωτὰ παστάδων ὑπὲρ τέρεμνα Δωρικάς τε τριγλύφους (Müller’s Ancient Art, § 52, 3).

1216. ἀθλιον βάρος] Also used by Soph., in EL. 1140, of the remains of Orestes.

1218. In support of the perhaps unnecessary alteration μοχθών, for μοχθῶν, Wecklein quotes Iph. A. 1230, Aesch. P. V. 900, and Soph. Ai. 888, in all which passages the possessive genitive πόνον is used in a ‘qualitative’ sense.

1221. ὤλη...δυσευρέτος] ‘the trackless wood,’ a more poetic reading than Reiske’s δυσευρέτον, or Hermann’s δυσευρέτως (an adverb like δυσεκλύτως in Aesch. P. V. 60).

1226. καταθανόντα being virtually the passive of κατακτάσω (which has no aor. pass. of its own in good Greek) is naturally followed by Μαυμάδων ὑπο.—1229. δρυμοῖς] For the oak copses of Mount Cithaeron, cf. 685.

1231. Iph. T. 520, ἔστιν γὰρ οὕτως οὕδ’ ἀκραντ’ ἡκουσάτε.—1232. ὡςιν οὐκ εὐδαίμονα] in apposition to λεύσσω αὐτήν, which is Scaliger’s excellent correction of the Prosaic αὐτῆς.—1236. Cf. 118.

1240. ὡς ἐν κρεμασθῆ] Hermann’s proposal ὡς ἀγκρεμασθῆ gives us the same constr. as in 1214, ὡς πασσαλεύη. Cf. fragm. 270 Erechth. πέλταν πρὸς Ἀθηνᾶς περικύσσων ἀγκρεμάτας βαλάμως. Hermann’s objection to the ordinary text is that ἄν is out of place, ut in re minime dubia. “Mihi nondum exploratum est,” replies Matthiae, “άν in dubiis tantum rebus coniunctivo addi. supra v. 483 verba ὡς ἄν σκότουν εἰσφερὲ κρέφας reddere nolim cum Hermanno, ut, si libet, tenebras adspiciat. nam qui in obscuro carcerε includεs est, tenebras adspicere debit.

15—2
sive ei libeat, sive non libeat. et hoc loco negare tamen poterat pater, quod filia petebat.

1251. δύσκολον] ‘crabbed’; the line is quoted by Stobaeus.

1253—5. εὐθηρος εἴη...οὐ...θηρὼν ὅριγνωτ’] ‘Oh that my son might be as lucky as his mother when’er amid (a troop of) Theban youths he goes a hunting.’ “Quum dicit ὅριγνωτo, non ὅριγνυται, ipso verbi modo indicat, non esse Pentheum venationis studiosum. itaque non opus habuit adicere, at ille non it venatum” (Hermann). The optative is found, as here, dependent on an optative expressing a wish, in Aesch. Eum. 297, ἔλθω...ὅπως γένοιτο τῶν’ εἰμι λυπηρός, Soph. Ajax, 522, γενοίμαν...ὅπως προσεποιμεν, Trach. 955, εἰθε γένεστ’...ἀφ’ ἢ τις μ’ ἀποκισείειν, and Eur. Hel. 433. Eur.sometimes violates this rule, as in Ion, 672, εἴη...ὁς μοι γένηται, where subj. follows the opt. of prayer, and in Hel. 176, πέμψειειν ἵνα λάβῃ (R. Shilleto).—At the end of the line ἄμα is redundant after εὖ; so in Ion, 716, ἄμα σὺν βάκχαισ. 1255. For θεομαχεῖν, cf. 325.

1257. [Hel. 435, τίς ἄν...μολοι, ὅστις διαγγέλειε...] Shilleto adv.

1259. φρονήσασαι [‘when ye come to your senses,’ Plat. Phaedr. 231 D, ὧστε πῶς ἄν εὖ φρονήσασαι ταῦτα καλῶς ἔχειν ἰγγόσαυτο] Shilleto adv.

1264—70. Cadmus begins by making trial of Agave’s outward senses: he finds that her sense of sight is becoming true again, as her clouded vision passes away, and the sky seems brighter to her than before; he next leads her on, step by step, till her inward sense returns, and she is at last conscious that the head she is holding in her hand is that of her own son.

1267. καὶ διπετέστερος, ἀντὶ τοῦ διαυγέστερος (Etym. Magn. referring to this passage). In Homer διπετή is an epithet applied to rivers alone (Il. 16, 174; 17, 263; 21, 268 and 326; Od. 4, 477), ‘fed by, swollen with, rain from heaven.’ Here Euripides, while keeping the Homeric quantity of the second syllable, departs from the Homeric meaning of the word. He might easily have written κατὶ διαφανέστερος instead. The word is also found in an obscure fragm. of Eur. 812, διπετῆ κρείναι, and in Rhes. 43, διπετῆ δὲ νεῶν πυρσοῖς σταθμὰ, while Erotianus,
gloss. Hippocr., explains it διανυσ καὶ καθαρός. (On this and other Homeric words apparently misused by Attic poets, προβέλυμος, ἔμπαιος, ἀμφίγυς, see Shilleto in "Journal of Cl. and S. Philology," iv 315—8.) The following fragment of the Bacchae of Attius was supposed by Scaliger to be a careless rendering of the present line, XVIII (15),...splendet saepe, ast idem nimbis interdum nigret.—1268. τὸ πτοηθέν, cf. 214, ὡς ἐπτόηται.

1269—70. As the symmetry of the στίχομεθία is broken by Agave replying in two lines instead of one only, it has been proposed to strike out the second and read γιγνόσκω δὲ πῶς in the first; but it is worth while suggesting, that the exceptional length of her reply, which was probably delivered very slowly, is intended to express the gradual dawning of her slowly returning senses.

1274. On σπαρτῷ, which is to be taken with ὡς λέγουσι, see note on 264.

1281. ἀθρησον κ.τ.λ.] 'Now scan it keenly and more clearly mark it.' ἀθρεῖν is used of earnest gaze, and thus denotes an advance in emphasis on the preceding synonyms, σκέψατε, εἰσεῆσθε, λέυσατε. G. Curtius "Gk. Etymology," book i § 13, has some interesting pages on several of the Greek words for 'sight,' as distinguished from one another by the aid of Comparative Philology.

1283. προσεικέναι] for the manuscript reading προσεικέναι, is also found in Ar. "Eccl." 1161; among the other parts used in Attic Greek are ζηγμεν, εἶξασιν and εἰκὼς (see Veitch, "Gk. Verbs").

1285. The ms has οἰμωγμένον, which is best corrected into φῳμωγμένον, i.e. 'bewailed by me ere thou couldst recognise it.' Musgrave (followed by Nauck) has ἕμμωγμένον, which seems less easy to understand.

1287. ἐν οὐ καὶρῳ = ἀκαίρῳ, cf. οὐ πάλης ὑπο, 455; Thuc. 3, 95. τὴν οὐ—περιτείχισιν, 5, 50, τὴν οὐκ—ἐξουσίαν, 7, 34, τὴν τὸν Κορωβίων οὐκέτι ἑπαναγωγὴν (Kühner "Gk. Gr." § 461, 6 d); also without the article, as in Hipp. 196 quoted on l. 455.

1288. τὸ μελλόν is acc. either 'of respect,' or after the transi-
tive sense implied in καρδία πήδημ' ἔχει. Cf. Aesch. Ag. 788, Ἰλίου φθοράς...ψήφους ἐθνοτό-ἐψηφίσαντο,—Soph. Trach. 997, οἰαν μ' ἀρ' ἐθού λώβαν,—O. C. 583, τα δ' ἐν μέσῳ ἡ λήστιν ίσχεις ἢ δι' οὐδενὸς ποιή,—Eur. H. F. 709, ἃ χρῆν σε μετρίος σπουδὴν ἔχειν, Or. 1069, ἐν μὲν πρωτά σοι μομφήν ἔχω,—Ion 572, τοῦτο καὶ' ἔχει πάθος (Kühner Gk. Gr. § 411, 4). To these may be added Soph. El. 123—5, τίν' ἀεὶ τάκεις οἷμογάν...'Αγαμέμνονα; Dem. p. 53, 11, p. 366, 26, τεθνήκασι δέει τοὺς Φιλίππους ξένους.


1300. ἐν ἀρθροις συγκεκλημένον] Cf. Philostratus elikónes I § 18 (Βάκχα), (after passage quoted on l. 1139) ταύτα μὲν τὰ ἐν τῷ ὀρεί, τὰ δὲ ἐγγὺς ταύτα, Ὁθῆβαι ἑδὰ καὶ Κάδμου στέγη καὶ θρήνοι ἐπὶ τῇ ἀγρα καὶ συναρμόττουσιν οἱ προσήκουστε τῶν νεκρῶν, εἶ τῇ σωθείᾳ τῷ τάφῳ. At this point a line is lost containing the reply of Cadmus, as was first pointed out by Matthiae.—1303. συνήψει sc. ὁ θεός.—1305. ἄτεκνος ἀφετέων παιδῶν] Phoen. 324, ἀπεπλος φαρέων λευκῶν.—1306. τῶν ἔρνως καθανόνθ' constr. κατὰ σύνεσιν, Ἀριστ. 740, ὃ φιλτατ', ὃ περισσὰ τιμηθεῖς τέκνον.

1308. ἀνέβλεφ'] Elmsley's correction for ἀνέβλέπευν, which would give us an anapaest in the third place, as a short vowel before βα is always lengthened except in the case of βλαστάω and its derivatives. In fragm. 1002, τὸ μὲν τέθνηκε σῶμα τοῦτο δ' ἀναβλέπει is altered by Cobet and Nauck into ἀδ' βλεπει, which is better than ἀμβλεπει. The short vowel apparently remains short in Ar. Vespr. 570, τα δε συγκύπτωνθ' ἀμα βληχάται, where however Shilleto would read ἀμβληχάται, or βληχάται alone. In the Tragic poets there are thirty-three instances (in Eur. alone twenty-four) of the short vowel being lengthened in compounds before βα; ten instances in which the vowel of the augment or of reduplication is lengthened before βα, as against three in which it is left short (S. Phil. 1311, El. 440, and fragm. 491); twice is a short vowel lengthened before βα in the middle of a word, once only left short (Aesch. Suppr. 761,
NOTES.

The accurate study of the lengthening of short vowels before combinations of mutes and liquids in Greek Iambics has been much advanced by the Rev. H. E. Savage's elaborate tables of statistics printed in the Memoranda of the Cambridge Philological Society for May 9, 1878, from which the numerical statements above quoted are borrowed.


1312. Those who keep δικήν ἐλάμβανεν are compelled to render it: 'he (sc. any one who insulted me) got his deserts.' This involves an interchange of δικήν λαμβάνειν, which is generally used of the person who punishes, with δικήν διδόναι, which is the corresponding term for the person punished. Another instance of the exceptional use is found in Hdt. 1, 115, εἰς δ ἔλαβε τὴν δικήν. But it would seem better on the whole to print ἐλάμβανε. 'No one ever dared to insult me, while he saw your presence, for you were certain to exact from him the proper penalty' (=ἐμεῖλλα λαμβάνειν). δικήν διδόναι is frequently used by Eur. in its ordinary sense, and we have already had it twice in this play (479, 847); again, in a recently discovered fragment attributed to him, δικήν λαμβάνειν is used in the opposite meaning (papyrus edited by Weil and Blass l. 7, ἐκεῖνος εἰ μὲν μεῖζον ἡδικηκέ τι, οὐκ ἐμὲ προσήκει λαμβάνειν τούτων δικήν). It is therefore extremely improbable that the poet interchanged the two senses in the present passage.


1329. After this line there is a considerable lacuna in the ms, only one line of Agave's speech having been preserved, and
the earlier part of the speech of Dionysus being also lost. This
was first indicated by Tyrwhitt, who pointed out that the verse
cited from the Bacchae by the scholiast in Ar. Plut. 907, εἰ μὴ
γὰρ ἵδιον ἔλαβον εἰς χείρας μύσος, must have been part of the
lost speech of Agave. We gather the purport of that speech
from two references to it in the rhetorician Apsines, Rhet. Gr.
1 p. 399 ed. Spengel (=IX p. 587 ed. Walz, where the treatise
according to Ruhnken’s view is ascribed to Longinus), ἐτι
καὶ τὸ ἑλεον αὐτοῖ κατηγοροῦντες ἑαυτῶν. τούτῳ ἐστὶ μὲν εὐθεῖα
καὶ περὰ τοῖς τραγικοῖς ποιηταῖς, ἀμέλει παρὰ τῷ Εὐριπίδῃ ἢ τῷ
Πενθεως μὴτηρ ’Αγανή ἀπαλλαγεῖσα τῆς μανίας καὶ γνωρίσασατον
παίδα τῶν ἑαυτῆς διεσπασμένων κατηγορεῖ μὲν αὐτῆς, ἑλεον δὲ κυτεῖ.
Also p. 401 Sp (=590 W), τοῦτον τῶν τῶν κεκινηκέν Εὐριπίδης
οἰκτον ἐπὶ τῷ Πενθεὶ κωῆσαι βουλόμενος. ἐκαστόν γάρ αὐτοῦ τῶν
μελῶν ἢ μήτηρ ἐν ταῖς χερῶι κρατοῦσα καθ’ ἐκαστὸν αὐτῶν οἰκτιβεῖται
(he also refers to Hecuba’s speech over the dead body of
Astyanax, Tro. 807). The compiler of the Christus Patiens
appears to have had the speech in the MS which he used, as
several lines are to be found in his cento which cannot be
traced to any of the other plays from which he borrowed, but
which are particularly suitable to such a speech as that
described by Apsines. Two of these were detected by Porson
(Kidd’s Tracts, p. 169), καὶ πῶς νῦν ἡ δύστηνος εὐλαβομένη πρὸς
στέρνα θῶμαι; τίνα (sic) θρηνήσω τρόπον. George Burges, who
made preparations towards editing the play and allowed Elms-
ley to have access to his proposed recension of the text, wrote
two sets of Greek verses, of slight critical value, to fill up the
lacuna (they may be seen in the Gentleman’s Magazine for
Sept. and Dec. 1832). A partial endeavour to restore the loss
was afterwards made by Hartung, Euripides Restitutus II (1844)
p. 556; but it was reserved for Kirchhoff to found, on a careful
examination of the Christus Patiens, a more systematic restora-
tion of the lost portion (Philologus (1853) 8, 78—93). In the
34 more or less complete verses which he prints, there is much
that can hardly have been written by Euripides, and one of his
fragmentary lines from the Chr. Pat. 1473, πᾶσαν ἡματωμένην,
cannot have belonged to this portion of the play as it is obvi-
ously borrowed from l. 1135, πάσα δ' ἡματωμένη. His restoration has been judiciously revised (with considerable retrenchments) by Wecklein in his recent edition (1879). Wecklein's first line (which is not accepted by Kirchhoff) is taken from a passage in Lucian, Piscator § 2 (first pointed out by Musgrave), but it does not necessarily refer to the Bacchae, and is quite as applicable to the fate of Orpheus as to that of Pentheus: καὶ μὴ ἀριστον ἦν καθάπερ τινὰ Πενθέα ἤ Ὀρφέα λακιστόν ἐν πέτραισιν εὐρέσθαι μόρον.

1330. The mutilated remainder of Dionysus' speech begins with a prophecy of the transformation of Cadmus and Harmonia into serpents. In another play, Eur. actually represented on the stage the commencement of the change, as is shown by the following somewhat ludicrous lines, fragnm. 922, οἴμοι, δράκων μοι γίνεται τὸ γ' ἡμιον' τέκνον, περιπλάκηθι τῷ λουπῷ πατρί. Cf. Ovid Met. 4, 584, me tange manumque accipe dum manus est, dum non totum occupat anguis; and Milton P. L. 9, 505, never since of serpent kind Lovelier, not those that in Illyria changed, Hermione (sic) and Cadmus.

The close of Philostratus' description of the picture of the revels in Cithaeron (eikônes 1 § 18, already quoted in part on 1139) shews that he had in mind the above fragment, as well as the lost words restored above from the Schol. on Ar., εἰ μὴ γὰρ ἱδον ἐλαβον εἰς χεῖρας μύσος.

η δ' 'Αγανή περιβάλλειν μὲν τὸν υλὸν ὀμφακε, θυγεῖν δὲ ὅκνει. προσμέ-μικτα δ' αὐτὴ τὸ τοῦ παιδός αἴμα τὸ μὲν ἐς χεῖρας, τὸ δὲ ἐς παρεῖαν, τὸ δὲ ἐς τὰ γυμνὰ τοῦ μαζό. η δὲ 'Αρμονία καὶ ο Κάδμος εἰσὶ μὲν, ἄλλωσι όρη ὀπερ ὄραν, δράκοντε γάρ ἠδὴ ἐκ μηρῶν γίγνονται, καὶ φόλις αὐτῶν ἠδὴ ἔχειν, φροῦδοι πόδε, φροῦδοι γλυκτοι, καὶ ἡ μεταβολὴ τοῦ εἶδους ἐφει ἀνω. οἱ δὲ ἐκπλήσσονται καὶ περιβάλλοντον ἄλληλοιν, οἰον ἔνωσον τὰ λουπα τοῦ σόματος, ὡς ἐκείνα γονιν αὐτῶν μὴ φύγοι.

1333. όχον δὲ μόσχων] First explained by Musgrave, who quoted the following passage of the Eitym. Magn., Βοῦβος' πόλις 'ἲλυρίδος' εἶρηται δὴ το Κάδμος ἐπὶ βοῶν ζεύγους ἐκ Θηβῶν ταχέως (sc. θόσος) εἰς 'ἲλυρικοῦ' παραγενόμενος ἐκτίσει πόλιν. The legendary city founded by Cadmus is still called Buđa (in Dalmatia near Montenegro).
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NOTES.

1345. ἤδετε] This is one of the three passages in the Greek drama, where editors follow Elmsley in admitting forms of the pluperfect with a short penultimate in the first or second person plural. The others are Ar. Lys. 1098, δεινά κα' πεπόνθεμες, and Soph. O. T. 1232, ἤδεμεν, where there is no difficulty in retaining the reading of the MSS, ἤδεμεν. In the present instance, ἤδετε is an emendation, but it makes better sense than the manuscript reading εἰθετε. See G. Curtius, On the Greek Verb, p. 432 of translation by Wilkins and England.

1348. πρέπει...οὐχ ὀμοιοῦσθαι] hyperbaton for οὐ πρέπει, otherwise μή might have been expected. [vid. Thucyd. vi 16] Shilleto adv.

1350. δέδοκαί...τλῆμονες φυγαί] An Attic instance of what is called the schema Pindaricum (Pind. Ol. x 6, ἄρχαι λόγων τέλεται, Pyth. x ult. κείται κυβερνάτες, and fragm. 45, βάλλεται...φόβαι. ἀχείται ὰμφαί,...χοράλ). In Attic Greek, the use of the singular verb with the plural or dual subject is generally confined to the verbs εἶναι and γίγνεσθαι (e.g. Soph. Trach. 520, ἰν...κλίμακες, Eur. Ion. 1146, ἐν...φαί, Plato Symp. 118 B γίγνεται, Rep. 363 A, γίγνεται...—also in Gorg. 500 D and Ar. Vesp. 58, ἕστι followed by dual). So far as I am aware, the only instance of any other verb being thus used in Attic Greek, besides the present passage, is in Pl. Theaet. 173 D, σπουδάι δ' ἔταφειν...καὶ σύνοδοι καὶ δείπνα καὶ σὺν αὐλητρίαι κόμοι οὔδὲ ὄναρ πράττειν προσίσταται αὐτοῖς. In almost all the above examples, as here, the verb stands first. In the present instance the singular is probably used because of the awkwardness of the circumlocution δεδογμέναι εἰσίν, especially as τλῆμονες φυγαὶ is virtually equivalent to a singular in sense.

1358. Ἰων 992, ποίον τι μορφῆς σχῆμ' ἔχουσαν ἀγρίας.
1361. τὸν καταβάτην Ἦχιροντα] ‘The nether Acheron,’ the river descending to the under-world, explained in L. and S. ‘that to which one descends.’ But in the Odys. 13, 110 we have the gates by which men descend from the land into the sea called θύρα...καταβαταὶ ἄνθρωποι.—The river Acheron in Thesprotia, after rushing through a deep, dark, chasm, passed into the sea through the Acherusia palus, which has now almost vanished; the stream did not disappear underground like some of the rivers of Greece, yet it was supposed to be in communication with the under-world; thus, Pluto under the name of Aïdoneus was said to have once reigned in that region (Pausan. Att. 17), and on its banks there was an oracle which was consulted by evoking the dead, νεκυνομαντεῖον (Hdt. 5, 92). The gloomy gorge of the river, and the malaria said to be still prevailing in the neighbouring plain of Phanari (Cramer’s Greece 1112), would naturally account for the ancient superstition which thus connected the stream of Acheron with the realm of the dead.

1365. The MS has ὅρυς ὡπὸς κηφῆνα πολιόχρως κύκνος, which is retained by Nauck and by Hermann, who places a comma before and after κηφῆνα; Musgrave however alters πολιόχρως into πολιόχρων, which is adopted by Dindorf, as πολιόχρως seems more applicable to the aged Cadmus than to Agave; we thus get, instead of three nominatives to one acc., two of each in pairs, ὅρυς κύκνος and κηφῆνα πολιόχρων. For κηφῆνα cf. Ἱερ. 191, γραῦς κηφῆν; for πολιόχρως, Herc. F. 110, πολίδος ὅρυς, 692, κύκνος ὡς γέρων ἄοιδὸς πολιάν ἐκ γενύων. Similarly in El. 153, Electra lamenting her father compares herself to a swan, which πατέρα φιλτατον καλεὶ ὄλομενον δολίους βρόχαν ἔρκεσιν.

Swans, as well as storks, were regarded by the ancients as notable for their affection toward their parents, Cic. de fin. II 33 (indicia pietatis). In the present passage, the daughter flinging her arms round the neck of her aged father, is compared to a swan folding its wings about the feeble form of its parent. Cygnets, especially at the time when they are losing their dark plumage, may be often observed flapping their young wings
vigorously in the presence of the parent birds; and some such action as this appears to have suggested the simile in the text.

The combination ὄρνις...κύκνος may be defended by Hel. 19, κύκνοι μορφώματ' ὄρνιθος, and Ἰπ. Ῥ. 1089, ὄρνις...ἄλκυών. But ὄρνις seems too far removed from κύκνος, and the absence of a word corresponding to χερσίων in the previous line, leads one to suggest that ὄρνις, which is not wanted, may have taken the place of a lost word such as πτεροῖς.

1371. τοῦ Ἀριστάλων] Unless, as is very probable, some lines have been lost after this, we must understand οἶκον, a doubtful ellipse. In the passage formerly quoted to confirm it, Ar. Ach. 1222, θυραζέ μ' ἐξενέγκατ' ἐς τὸν Πιττάλων, where Elmsley proposed τὰ, the editors now prefer τοῦ.

As the Greek law required one who was guilty of homicide to go into exile, Agave is naturally represented as leaving Thebes; her going to the house of Aristaeus, the husband of her sister Autonoë, is not inconsistent with this, as the legend describes him as wandering from place to place, in Thessaly, Thrace, &c.

1374. The solemn movement of the successive long syllables is apparently intended to serve as an echo to the sense.

1380. εἰς τοῦ] sc. χαῖρειν, implied in the preceding χαῖρε. 'Fare thee well, father.' 'Fare thee well, my sorrowing daughter; and yet 'twere hard for thee to fare well.' Hec. 426, (Polyx.) χαίρε...(Hec.) χαίρουσιν ἄλλου μητρί δ' οὐκ ἐστὶν τὸδ, Aesch. Ag. 538, (Cho.) χαίρε... (Herald) χαίρω τεθύναι δ' οὐκέτ' ἀντερῶ.

1384. The personification of Cithaeron reminds one of Soph. O. T. 1391, ἵω Κυθαιρῶν, τί μ' εἴδέχου.


1388—1392. These last five lines occur at the end of four other plays (Androm. Hel. Med. Alc.), with the exception that in Med. the first line runs πολλῶν τομίας Ζεῦς ἐν Ὄλυμπῳ.
Hermann suggests a curious reason for this repetition which is worth quoting:

... 'Scilicet, ut fit in theatris, ubi actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strenitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur.'

It will however be remarked that this conventional conclusion is not entirely appropriate either to the present play, or to the Medea. Possibly (as suggested in Wecklein’s ed. of the latter play) their transfer from one play to another was due to the actors, and not to the poet himself. The Iph. Taur., Orestes and Phoenissae, all close with the following sentence: Ἄ μέγα σεμνῇ Νίκῃ, τὸν ἐκδον βιοτὸν κατέχοις καὶ μὴ λήγοις στέφανοις.
CONSPECTUS OF CHORAL METRES.

For information on Greek choral metres, the student may refer either to Linwood's *Greek Tragic Metres*, or to Dr J. H. H. Schmidt's *Introduction to the Rhythmic and Metric of the Classical Languages* [1869], translated by Dr J. W. White, 1879 (some references to the metres of this play may be found on pp. 71, 75, 130—132). An elementary outline for beginners is given in the preface to Badham's English ed. of the *Ion*, and in Anthon and Major's *System of Greek Prosody*, 1845. Among books of special research on this subject may be mentioned Rossbach and Westphal, *Metrik der griechischen Dramatiker u. Lyriker nebst den begleitenden musischen Künsten*, esp. part iii, 1856; J. H. H. Schmidt, *Die Kunstformen der griechischen Poesie* (the third vol., 1871, includes the text and schemata of all the lyric parts of Euripides, pp. xlvi—lxxxi); and W. Christ, *Metrik der Griechen u. Römer*, 1874; also H. Buchholtz, *Tanakunst des Eur.*, 1871, and R. Arnoldt, *Die chorische Technik des Eur.*, 1878.

In the following schemes, I have not considered it worth while to give the precise technical name of each line after the manner of writers on Greek metre of the school of Hermann; this has been carefully done in the editions of Schöne and Tyrrell. I have thought it enough (with Wecklein) to give a symmetrical conspectus of the metres,
indicating, however, in the case of each chorus, the general character of the rhythm used, and adding a few notes where necessary. The symbol — (often in the penultimate place in the series) denotes a long syllable that is specially lengthened, being usually equivalent to a long followed by a short syllable; in other words, to three short syllables.

πάροδος 64—169.

[Other arrangements may be found in Westphal, u. s. III p. 320, and Schmidt, u. s. III p. xlvi—li.]

στροφή α' 64—67 = 68—71.

_Ionic a minore_ verses, with the last syllable of the Ionic foot sometimes omitted. The following scheme involves ending l. 71 with some such word as κελαδω. Some, however (as Schmidt), decline to regard the verses as anti-strophic and retain the manuscript reading ὑμνήσω.

| 64 | ⫝̸ ⫝̸ ⫝̸ ⫝̸ | 68 |
| 65 | ⫝̸ ⫝̸ ⫝̸ | ⫝̸ ⫝̸ | ⫝̸ ⫝̸ | 69 |
| 66 | ⫝̸ ⫝̸ ⫝̸ | ⫝̸ ⫝̸ | ⫝̸ ⫝̸ | ⫝̸ ⫝̸ | 70 |
| 67 | ⫝̸ ⫝̸ ⫝̸ | ⫝̸ ⫝̸ | ⫝̸ ⫝̸ | ⫝̸ ⫝̸ | 71 |

στροφή β' 72—87 = 88—103.

_Choriambic_ followed by _Ionic a minore_ rhythms (as in Soph. _O. T._ 483 ff.). The Ionic measure is also used in the invocation of Iacchos by the chorus of _μοῦσαι_ in Ar. _Ranae_ 324—353. It is specially suited for the expression of strong excitement. A still more vehement degree of emotion is expressed by the choriambic rhythm.

| 72 | ⫝̸ ⫝̸ ⫝̸ ⫝̸ ⫝̸ ⫝̸ | 88 |
| ⫝̸ ⫝̸ ⫝̸ ⫝̸ | ⫝̸ ⫝̸ | ⫝̸ ⫝̸ |
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CONSPECTUS OF CHORAL METRES. 241

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στροφή γ’ 105—119 = 120—134.

Choriambic rhythms.

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S. B. 16
Various measures of a lively and animated character including paemonic (e.g. 135, 160), dactylic (139, 159, 165 ff.), choriambic (136) and dochiamic rhythms (145).

135
- o oo - o oo
- oo - o -

140
- o oo - o oo oo o - oo
- oo - oo -

145
- o -
- -
- -

150
- oo oo oo - oo -
- oo - o oo oo o -
- o - oo -
- oo -

155
- oo oo oo -
- oo - oo oo oo - oo oo - oo
- oo - oo oo oo - oo

160
- o oo - oo oo
- oo o oo o - oo

165
- oo oo - oo oo - oo oo - oo
Conspectus of Choral Metres. 243

στάσιμον πρῶτον.

[Westphal, u. s. and Schmidt, p. liii.]

στροφὴ α’ 370—385 = 386—401.

Ionic a minore alternating with choriambic rhythms

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στροφὴ β’ 402—415 = 416—433.

Glyconean verses (consisting as usual of a choriambus and, under certain limitations, two dissyllabic feet). Combined with these are instances of the pherecratean (e.g. 402, 403, 405), a variety of the same type (being a glyconean with the choriambus in the middle, and with the last syllable omitted from the following dissyllabic foot). A graceful measure.
στάσιμον δεύτερον.

[Westphal, p. 322, Schmidt, p. lvi.]

στροφή β' 519—536 = 538—555.

*Ionic* rhythm (with one or two resolved syllables).
### CONSPECTUS OF CHORAL METRES.

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\[\text{ἐπιστός 556–575.}\]

**Ionic rhythms (556–570),** followed by **choriambic (571, 572),** and closing with a glyconean (574) and pherecratean (575). The metre of 573 is uncertain (perhaps two dactyls with the first syllable resolved \(\infty \infty - \infty\)). On metrical grounds, Westphal, approved by Schmidt, regards the first word of l. 572 (\(\beta\rho\rho\rho\ο\ι\s\)) as an interpolation.

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κομμὸς between the Chorus and Dionysus, 576—603.

[Westphal, p. 378, Schmidt, p. lxi.] Irregular rhythms, mainly dochmiac and dactylic, well adapted for a scene of tumultuous excitement.
CONSPECTUS OF CHORAL METRES. 247

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    — — — — — — — —
    — — — — — — — —
    — — — — — — — —
    — — — — — — — —

600 — — — — — — — —
    — — — — — — — —
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στάσιμον τρίτον 862—911.

[Schmidt, p. lxii, who describes the two strophes as 'an uncommonly beautiful piece of composition,' divides each of them into 3 periods corresponding to ll. 862—872; 873—7; 878—882.]

στροφὴ 862—881 = 882—901.

Glyconean rhythms.

    — — — — — — — —
    — — — — — — — —

865 — — — — — — — — 885

    — — — — — — — —
    — — — — — — — —
    — — — — — — — —
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870 — — — — — — — — 890

    — — — — — — — —
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Mainly *glyconean*, combined with *trochaic* rhythms.

στάσιμον τέταρτον 977—1016.

[Schmidt, p. lxvi, proposes to add δὴ after Μανάδων in 981, and omit θανάσιμων in 1022.] Mainly *dochmiacs*, in 992 we have a senarius; 993, a bacchius; 1017, an iambic-legus.

στροφὴ 977—996 = 997—1016.
CONSPECTUS OF CHORAL METRES. 249

980  o o o o  o o o o  1000

985  o o o o  τίς ὁδ' ὀριθρόμων  1005
     o o o  μαστήρ Καμηείων

990  o o o o  o o o o  1000

995  o o o o o o  o o o o  1015

ἐπιφόδος 1017—1023.

1020  o o o o  o o o o  o o o o  (?)

κομμός of Chorus, interrupted by trimeters spoken by the Messenger, 1030—1042.

[Schmidt, p. lxii.] Dochmiacs.

1031  o o o o  o o o o

θεός [σύ]
In 1037 Schmidt suggests that the second Διόνυσος may have its penultimate short; but it would be better to alter it (as has been suggested) into Διός παῖς, rather than allow such a license.

χορικὸν (Monostrophic ode) 1153—1164.

[Schmidt, p. lxxiv, makes 1155 an Iambic trimeter (like 1159 and 1161), τὰν τοῦ δράκοντος ἐγκενέτα (τοῦ) Πενθέως. This involves having an anapaest in the fourth place.]

κομμὸς between the Chorus and Agave, 1168—1199.

στροφὴ 1168—1183 = 1184—1199.

Mainly dochmiacs: in 1173—4, we have iambi followed by anapaests; in 1175, trochees; in 1177, a pherecratean;
1179—80, iambelegi; and 1181, bacchius. Schmidt, p. lxxix, makes 1169—1170 a double bacchius repeated, as in 1180—1, and 1177: he also gets a senarius in 1174 by prefixing κανέν σθένους, and proposing in the antistrophic line 1190, σοφὸς ἀνέπηλ' ἐπὶ θῆρα τόνδε Μαινάδας.

1170

1175

1180

1368—end.

Concluding March in Anapaests.
GREEK INDEX,

MAINLY TO THE TEXT.

The numerals refer to the lines of the play.—Figures preceded by p. refer to the pages of the book.—Abbreviations such as 8n refer more particularly to the English notes.

Words not used elsewhere by Euripides, are denoted by *. Words not yet found elsewhere in any author, by ** (Vater’s Rhesus p. cix).

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