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THE

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THE

FROGS OF ARISTOPHANES.

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INTRODUCTION TO THE FROGS.

The Frogs was exhibited at the Lenaea in the archonship of Callias, that is to say in January B.C. 405. Thus it was separated from The Birds by an interval of eight years. It was brought out under the name of Philonides, as had been also The Wasps. Aristophanes gained the first prize with this play, Phrynichus being second with The Muses, Plato third with The Cleophon. And so greatly was it admired, especially for the Parabasis, that it was, as Dicaearchus tells us, exhibited a second time in the same year.

Thus much we gather from the Greek arguments.

Probably no play of Aristophanes has been more often edited, translated, and read: for in its political, religious, and literary bearing it is of exceptional interest.

Some knowledge of the course of events in Greece for the few years preceding the exhibition of The Frogs is necessary in order to understand the state of Athens at the time. A careful and able review of the history of these years, and of the political situation, is given by Kock in the first section of his introduction. No doubt the more fully we know the history of the states of Greece from the Sicilian expedition to the downfall of Athens, the more fully we understand the mining and countermining of oligarchs and democrats, the better we shall appreciate all the political and personal allusions in a play written at such a critical time. But the general student will not need more than a clear view of the main facts, and of Aristophanes' political opinions, which are tolerably consistent throughout all his
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comedies. For the full details of history he may consult Thirl- wall or Grote. And the literary aspect of the play, the com- parison and criticism of the two great tragic masters Aeschylus and Euripides, will be for modern scholars the most interesting. Perhaps the clearest arrangement will be to give:

I. A brief historical sketch to the year when *The Frogs* was brought out.

II. The argument and substance of the play itself.

III. A view of its political, religious, and literary drift.

I.

In the year B.C. 405 the Peloponnesian war was approaching its end. From the failure in Sicily B.C. 413 Athens never recovered. New fleets indeed were manned, and successful battles fought; but internal dissension prevented unity of pur- pose and paralyzed all effort. Alcibiades, the one man whose genius might possibly have saved his country, was for a time active against it, then was restored to it for a brief space, but soon again distrusted and disgraced. While Attica was hard pressed by the occupation of Decelea, the operations of war were chiefly in Asia Minor. And here was more negotiation than fighting. To detach the Persian king from the Lacedaemonians, and thus win by Persian gold, was the aim of the oligarchical party at Athens; who were working themselves into power, and purposed at the same time to substitute aristocratic fordemo- cratic government at home. Alcibiades gave them some help in these negotiations, though he does not seem ever to have gone with them heartily. This change of government they effected: the Four Hundred were established: communications with Sparta were opened. But it was a short triumph. The army and fleet in Asia stood firm for democracy. Even at Athens there was a split in the oligarchical camp. Theramenes held back from the extreme measures of his party. Phrynichus, the most decided oligarch, who was prepared to betray all to Sparta and establish oligarchy at the expense of liberty, was slain in the market-place. The Four Hundred were put down: the assembly of Five Thousand established. Of this limited
democracy Thucydides (viii. 97) says that it was the best polity which Athens had seen in his lifetime, being a reasonable compromise between oligarchs and democrats. Indeed brighter days seemed to be dawning. The successes of Thrasybulus Thrasyulus and Alcibiades about the Heilespon (b.c. 410—408) led to Alcibiades' return amid general rejoicing. But this was not to last. Overtures of peace made by Sparta were disdainfully rejected; full democracy was reestablished; and, as a consequence, the oligarchs were roused to new efforts. Both these and the extreme democrats strove to ruin Alcibiades. He was sent to Asia Minor with a fleet, which during his temporary absence sustained a defeat through the folly of his subordinate. For this mishap Alcibiades being held answerable was deprived of his command: thus he was lost to his country, never again to reappear. Whatever may have been his faults of ambition and selfishness (and doubtless they were great), he appears on his return from exile to have been honestly bent on doing good service to his country: nor can it be doubted that his final retirement hastened the downfall of Athens.

One more brilliant success preceded the disastrous end: Conon, Erasinides and eight other generals succeeded to the command of the fleet (b.c. 406). Conon being defeated and shut up in the harbour of Mytilene, the Athenians, roused to a desperate effort, manned another large fleet, embarking citizens, resident aliens, and even slaves with promise of freedom. The Spartan admiral Calliatidas, leaving some ships to confine Conon, met the enemy with the remainder, and sustained a signal defeat. To follow up the victory and release Conon by surprising and overwhelming the squadron that imprisoned him, was one plain duty before the generals: they also had to rescue the crews of their broken vessels from a now rough and stormy sea. Theramenes with a small part of the fleet was to do the latter: the main part was to sail for Mytilene. But a more furious storm made both tasks impossible; and when this had abated, it was too late, the shipwrecked sailors were lost: Conon however had escaped and joined the Athenian fleet, but his blockaders had escaped also. This victory (so often alluded to in The
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Frogs), though its completeness was somewhat marred by the storm, was decisive. And had it been used with moderation, Athens might yet have retrieved much. But offers of peace (which seem to have been renewed by Sparta at this crisis) were again rejected at the instance of Cleophon: and the very generals who had won the victory were cruelly condemned by an ungrateful country for not performing the impossibility of rescuing the crews. Their trial, condemnation, and the execution of those who ventured to stand the trial, appears to have been utterly against law, fairness, and prudent policy. Grote regards the whole business as an outburst of popular indignation, a kind of lynch-law. But from the fact that the generals were democrats, and from the part that Theramenes plays in the matter, it is probable that this popular indignation was fomented by the oligarchs for party purposes; that they, in fact, cunningly hounded on the demos to put out of the way its best defenders. Kock says of the trial and condemnation of the generals that "it was the first link in a chain of measures which were to bring about the subversion of the democracy, the betrayal of the State to Sparta, and the supremacy of the oligarchs or of Theramenes." How this programme was carried out—the defeat or betrayal at Aegospotami, the siege and final submission of Athens—need not here be detailed: our play comes just between Athens' last success and her fall.

II.

The argument and substance of the play are as follows.

The god Dionysus, being utterly disgusted with the degeneracy of the drama now that the three great masters are dead, resolves to descend to the nether world and bring back thence Euripides his favourite tragic poet. Attired as Hercules, and attended by a slave Xanthias, he goes first to his brother Hercules for instructions. Duly instructed, the pair make their way to the infernal lake: Dionysus is ferried across it, Xanthias goes round it, and after several amusing adventures they come to the bright fields where the Mystae, the initiated of the Eleusinian mysteries, are enjoying their happiness. Here
they pause awhile and listen to the hymns of these blessed spirits (who are the true Chorus of the play), with which are interspersed passages of political meaning and personal satire. These form the first part of the Parabasis. After this the Chorus direct the travellers to Pluto's house, at whose door they knock. Aeacus, who acts as porter, receives the supposed Hercules with abuse and threats of punishment for the theft of Cerberus. While he is gone for assistance, Xanthias changes dress with Dionysus, but being invited to a feast is forced by Dionysus to resign his borrowed character, which however he is again persuaded to take when two hostesses alarm the cowardly god with threats of retaliation. At this point Aeacus returns with assistants and prepares to arrest Xanthias: who denies his crime, and ingeniously offers his slave Dionysus for examination by torture. Dionysus alarmed pleads his divinity: and, when the proposed ordeal by scourging fails to shew which is the true god, they are taken indoors to Pluto.

This ends the first half of the play.

The Chorus in the Parabasis counsel the state to use leniency towards bygone errors of citizens, and to employ the honest and noble in place of the rascal demagogues.

The second half of the play consists of the contest between Aeschylus and Euripides, which ends in Aeschylus being chosen.

Aeacus and Xanthias return. The true Dionysus has been discovered by Pluto and Proserpine. And his arrival proves most timely; for Euripides is on the point of contesting the tragic throne of the nether world with Aeschylus, and Dionysus is just what they wanted—a judge.

The competitors enter, and after mutual recriminations inaugurate the contest by prayer and sacrifice. Euripides pleads first, pointing out Aeschylus' faults of bombast, obscurity, mysterious marvels; and his own reforms in tragic art by introducing clearness, common sense, smart dialogue. Dionysus frequently interrupts, favouring Euripides, the speaker, on the whole, but with some covert satire: while the Chorus plainly show a preference for Aeschylus. Then Aeschylus replies, stating that the mission of a poet is to ennoble his

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audience: this he claims to have done by high heroic themes treated grandly: whereas Euripides has chosen meaner subjects, spoken of crimes which should be left untold, and encouraged quibbling argument rather than noble action. Dionysus is somewhat won over to Aeschylus by this reply; the Chorus encourage the combatants to do their best.

The prologues of the two poets are compared. Euripides criticizes in detail one of his adversary's prologues, which he blames as obscure and tautological. Aeschylus retorts on those of Euripides, first finding fault with their sense, then charging them all with a monotony in form and rhythm. In this part of the contest Aeschylus is left with the last word and the approval of Dionysus.

Next they take each other's choruses. Exaggerated patchwork and parody are given by each from the other's lyrics, till Dionysus cries Hold, enough! to the sham Euripidean chorus. Then Aeschylus proposes the test of weight. This is so arranged that Aeschylus comes out superior in every case. Yet Dionysus is so pleased with both that he is loth to offend either. As however he must take one, or he will have had his journey for nothing, and as he wants a poet for the public good, he determines to make political wisdom the crucial test. Both poets give their advice, on politics generally, and about Alcibiades and some other citizens. The result is that Dionysus chooses Aeschylus, to Euripides' surprise and indignation.

They retire to a farewell banquet with Pluto, after which Aeschylus is to be taken back to upper earth, Sophocles being left to keep the tragic throne. The Chorus light them in, offering their congratulations, and auguring peace and prosperity for Athens.

III.

The purpose and drift of this play may be considered as threefold: political, religious, literary.

The attitude of Aristophanes in the politics of this time is easily seen. He is, in The Frogs, still true to his old po-
litical convictions. As in the *Acharnians, Knights, Peace, Lysistrata*, so now he is an advocate for peace (1530—1533), and is bitter against demagogues, such as Cleophon and others, who opposed it. He shows a decided preference for the well-born, the noble, the Athenians of the old school (whom alone he thinks likely to save Athens), a contempt for the base rabble and spurious upstarts (727—737). Yet he would not have called himself exactly an aristocrat, or at least not an oligarch: and he certainly had no sympathy with the party who were traitorously preparing to make over everything to Sparta. The government of the Four Hundred he alludes to as a mistake not to be too severely visited on the offenders, misled as they were by Phrynichus: he advises reconciliation and amnesty (687—692). And it would have been well for Athens had she followed this advice.

Aristophanes' sentiments with regard to some of the chief events and leading men of his time should be noticed. On the condemnation of the generals at Arginusae, which was fresh in every one's recollection, he is guarded in his expressions. Yet plainly l. 1196 implies pity for the victims: and l. 191 probably is a sneer at the judgment of the Athenians, for making so much of the loss of a few of the men, so little of the gain of the brilliant victory.

Of Cleophon, the demagogue who more than once prevented peace, he speaks most bitterly. Theramenes, the turncoat, he plainly detests: he is a clever knave who extricates himself by sacrificing his friends (541); a worthy pupil of Euripides (967), but Euripides' school is our poet's aversion.

Of Alcibiades he speaks in ambiguous terms: indeed it was hard to do otherwise. Euripides is made to condemn him, though not by name, as the citizen slow to help, swift to harm his country, whose resources are used only for his own selfish advancement (1426—1429). But Aeschylus—who is ultimately preferred—counsels that the lion's whelp, now that they have bred him up, must perforce be humoured (1431—1432). And indeed Alcibiades' second disgrace and removal from command proved ruinous to Athens: as Kock
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well says, 'the hasty Athenian people trusted the young lion too much at first, too little at last.'

Such appears to be the political bearing of the play. That it won approval at the time is shown by the fact that the play gained the first prize and was re-acted mainly because of the reasonable views expressed in the Parabasis. It is worth noting that of the other two competing plays, *The Muses* of Phrynichus was on the degeneracy of the drama, *The Cleophon* of Plato was against the demagogue of that name; one literary, the other political. Aristophanes with a purpose and plot in appearance mainly literary combined much that was political. Indeed, as we shall see presently, his severe handling of Euripides was prompted by his political feeling.

Let us now look briefly at the religious drift of the play. Upon this Mitchell in his Introduction has written fully, holding that at least one chief object of this play was to uphold the declining influence of the Eleusinian mysteries, to enforce the distinction between the old mystic Iacchus and the reveller Dionysus, and to ridicule this new god. To the neglect of the Eleusinia Aristophanes and his party would, he thinks, attribute much of the disaster of the war. And as Aeschylus in the *Eumenides* upheld the court of Areopagus, so Aristophanes here upholds the sanctity of the Eleusinia, the blessings of initiation in this world and the next.

No doubt Aristophanes held in great honour the ancient rites of worship: the renewal of the Eleusinian procession on Alcibiades' return after enforced disuse, was greatly to his mind; and therefore the Mystae are prominent as the Chorus, with their hymns and processions (l. 340—459). But into the details and mysteries of this old worship few will now care to enter: the results of Mitchell's learning and research will find few readers: and, after all, the religious object of the play seems unimportant as compared with the literary and political. One point indeed, on which Mitchell insists, should be clearly recognized: that Dionysus and Iacchus in the play are quite distinct. When the Chorus are invoking Iacchus, Dionysus does not take their hymns to concern himself. The Iacchus
of the mysteries (as Paley says) probably represents the Sun-
god; whereas Dionysus is simply the god of feasting and
jollity, and the patron of dramatic art, at whose Dionysia plays
were brought out. It is true he proves but a sorry critic, and
is constantly making himself ridiculous. Hence Mitchell sup-
poses that there is a deliberate intent in this play to discredit
Dionysus as a new-comer, in comparison with the older
Iacchus. But this will not explain the levity with which so
many deities are treated in Aristophanes' comedies. This is
indeed a curious feature in our poet, this presentation of deities
in a ridiculous light. Averse though he is to atheism and
rationalism, he yet makes fun of the gods whom he puts on
the stage. They act with no dignity, have exaggerated human
faults: as may be seen in several plays in the case of Hermes,
Prometheus, Hercules, Poseidon. It is hardly possible to set
up any thoroughly consistent defence of this: for religious
men to ridicule the deities recognized by their own religion
is an anomaly and irreverence. But no doubt, when in much
of their own mythology even devout Greeks saw extravagance
and absurdity, a comic poet felt that he might without offence
use the ridiculous traits of the deities in order to raise a
laugh. Indeed the gods, when dressed as men on the stage,
were hardly gods, but rather representatives of certain human
types of character. An audience could laugh at Hercules the
glutton who yet would reverence Hercules the champion and
pioneer of civilization. And in The Frogs under the name of
Dionysus we have a fat pursy little man, boastful but cowardly,
and of a judgment and taste ridiculously misbecoming the
divine patron of dramatic art. He is (as we have said) not
Iacchus, nor the Dionysus of Herodotus. But neither is he
the Theban Dionysus, the Dionysus of the Bacchae. Rather
(as Kock has well shown) in the person of Dionysus the
Athenian public, the audience at the Dionysia, seems typified.
With all his failings he has some good qualities: though
boastful, he is yet really venturesome and determined to carry
through his undertaking: while deficient in education and
taste, easily led by and dependent on others, he has yet a
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ground-work of common sense and feeling and makes the right choice at last. He started to fetch back Euripides, but is converted to better views and takes Aeschylus. Aristophanes is bold to rebuke the Athenian public to any extent, as in the presentation of Demos in The Knights: yet in this play while he says that the Athenians did not appreciate Aeschylus, he adds that none in the world but the Athenians could pretend to be critics of poetry (l. 807—810). In the mythological Dionysus there were contradictions: a womanish softness, yet at times an avenging strength (as seen in Euripides' Bacchae). Such a contrast we have in the Aristophanic parody of the deity: his woman's dress with lion's skin and club, his double nature, now human, now divine, as the requirements of the comedy suggest.

But enough of the religious aspect of the play. Aristophanes doubtless welcomed the renewal of the Eleusinian worship, and gave it a prominent place in order to impress on his audience the importance and holiness of the celebration. That he meant (as some suppose) to reprove his countrymen for the unavoidable intermission of the procession in time of war seems doubtful: that, as a lover of peace, he rejoiced at the possibility of the renewal, seems certain: and by reminding his audience of the joys of these rites and the blessings they entailed hereafter, he was arguing the cause of peace.

For us, however, the literary aspect of the play is of chief interest. To recover one of the great tragic masters was Dionysus' aim, announced at the very outset of the play: the contest between the two determines that Aeschylus shall be approved and taken, Euripides rejected and left.

Shortly before the exhibition of The Frogs, Euripides and Sophocles had died, leaving no worthy successors. Aristophanes takes occasion of this to make a final grand attempt 'to wean the people from their great partiality for Euripides' (Cookesley). That Euripides was popular, increasingly popular, more so than Sophocles, is beyond a doubt. We have it on Plutarch's evidence that Athenian captives after the Sicilian failure obtained freedom or an alleviation of their lot by
reciting Euripides to their captors. Aristophanes himself, in the expressions of love which he puts into the mouth of Dionysus, is a witness to the fact. Nor was this popularity transient: it continued through later centuries in Greece, and many modern scholars have ratified their verdict of approval. Yet Aristophanes pursued Euripides with invective and ridicule, not merely once or twice, but persistently in both his early and late plays, and notably in the Acharnians, Thesmophoriazusae, and Frogs. Cleon he spares after death (Pac. 648), Lamachus, so ridiculed in the Acharnians, he honours as a hero after his fall: but Euripides he will not allow to rest even in the grave.

We naturally enquire, What were the grounds for this hatred? Was it honest? Was it fair?

As criticism of poetical merit we may at once pronounce it unfair. Indeed we cannot suppose Aristophanes himself was blind to Euripides' genius or to the beauties of his poetry. The explanation of his enmity is to be sought in his views on politics and religion, and in his deep-set conviction that the effect of Euripides' writings was bad. And the more attractive his dramas were, the more dangerous were they; and as this danger did not cease with Euripides' life, so neither did Aristophanes' enmity. We must not forget the close connexion existing in Greece between art and public life. This was universally recognized. The poet was bound to educate, teach, improve, ennoble his audience (cf. l. 1009, 1015, 1055). And we find, as a matter of fact, art and the state mutually influencing each other, and a sort of correspondence of the great artists to the times in which they lived. In an age of heroic effort against a mighty foe there is an Aeschylus to inspirit his countrymen. The more peaceful age of Pericles, with greater leisure for refinement and cultivation, produces the calmer and more perfect creations of Sophocles. Then, as party spirit increases, and sophistical argument comes in fashion, with doubts of the old faith and religion, Euripides comes forward with rhetorical style, quibbling, and scepticism (combined of course with real merit), just suited to charm his audience.

Now Aristophanes was one of the old school: he was from
honest conviction what we should call now a Tory: he saw in many of the innovations of his time the seeds of corruption: he looked on the bitter animosities of party as sure to ruin his country, to destroy its liberty. He believed this disunion and dissension to be fostered by the spirit of doubt, sophistical disputations, and rationalism fast gaining ground. He therefore combated these with all his power. In The Clouds the Sophists (of whom Socrates is for him the representative) are assailed. But more dangerous even than these—for philosophy is never likely to attract the multitude—were the plays of Euripides, the friend of Socrates, where doubt and scepticism were commended by poetic beauty, the poisoned draught as it were sweetened and presented in a golden chalice. Hence while one grand attack on Socrates contented him, Aristophanes has in three several plays made Euripides a conspicuous victim. Of course the inconsistencies of the Greek mythology were too glaring to escape notice; and Aristophanes himself does not scruple (as we have seen) to treat them with ridicule. But he yet held that the new philosophy, if it had nothing to put in the place of the old religion, would lead to evil by pulling down without building up; Cronos, Zeus and the rest were better than mere abstractions, such as Aether, or the personal powers of the worshipper (cf. l. 892). In the old faith, with all its contradictions, confusion, and anthropomorphism, there were yet underlying ideas of reverence for a higher power, a God that ruled the earth—a trust in whom was a motive for moral action: whereas the Euripidean scepticism, as Aristophanes conceived it, could lead to nothing but selfishness, disunion, and subversion of morality.

And, besides the religious objection, Euripides' writings seemed to our poet likely to corrupt in other ways. On family duties and ties, especially the relations of marriage, they appeared to be of a very questionable tendency. This might not, it is true, be intentional: Euripides and his defenders might urge that crimes were a fact, and that the criminal in his dramas does not go unpunished. Yet the whole impression left on the vulgar mind, when right and wrong are minutely argued about,
is not sure to be for the right: and some things it is better not
to mention at all than to mention even in order to reprove (l.
1053). Cleverness, cunning, and glibness of speech, do appear
to be encouraged at the expense of simple straightforward
honesty.

Then again, to Aristophanes, Euripides appeared to degrade
tragedy merely as an art, to diminish its elevating effect on the
audience, by reducing it to the level of everyday life, putting
his kings and heroes into undignified positions, and vulgarizing
their talk. Here of course there was, and is, room for wide
difference of opinion. Euripides does not deny the charge: but
he boldly says that it is better to teach men by talking down
to them than to risk being unintelligible from a desire to be
grand. Aristophanes holds to the idea that the hearer will be
raised rather by what is above him even though it be mysterious.
Probably the truth lies between the two: and in this part of
Aristophanes’ criticism and its exaggerations (l. 980—991) we
must remember that Euripides is a representative character,
and that his tendencies in this direction may have been carried
further by other poets. For as in The Clouds Socrates is an
exaggerated representative sophist, so in The Frogs Euripides
(though the portrait or caricature is closer to the original) may
be regarded partly as the representative of the degenerating
tragic art of the day.

Thus Aristophanes pursued Euripides relentlessly (1) be-
cause he thought his influence bad, subversive of religion and
of morality public and private, and likely to encourage a spirit
of dissension which would ruin Athens: (2) because he thought
that Euripides was debasing poetic art.

But was he justified in this persecution?

With regard to (1), it would be a bold assertion that Aristo-
phanes was altogether wrong; though he may have over-esti-
dated Euripides’ share in the evil. Euripides was the effect, as
much as the cause, of a change which was inevitable: and in
advocating recurrence to the manners of a previous generation,
—the reversal of the stream— Aristophanes was simply striving
for an impossibility. And we can never judge Euripides from
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the same point of view. Though at that crisis he may have had a share in corrupting the Athenians, we cannot feel that he will corrupt us.

With regard to (2), Euripides' merit as an artist, tastes will always differ. As Paley says "it is the duty of the intelligent student to estimate Euripides by his own knowledge of him, and not by the gibes of Aristophanes." He has found enthusiastic admirers in every age: among the moderns are the great names of Milton and Porson.

But into the general question of Euripides' rightful position as a dramatist we need not enter: reason has been shown why Aristophanes disliked him and endeavoured in this play to lower him in the estimation of the Athenians.

Further he felt that it was not enough to do this; that he must set before them some other poet in his place. Who was this to be? It might perhaps have been expected that he would take Sophocles, whom plainly he held in high honour. But certainly as a contrast to Euripides he would not have suited: he has little or no political element, and a strong antidote to Euripides' views was wanted. If it be true (as has been supposed) that Phrynichus in his play of The Muses set up Sophocles as an adversary to Euripides, we can at once see that Aristophanes judged better as an artist in this play, where Sophocles is entirely at one with Aeschylus, but contentedly sits in the background, to combat Euripides only in the event of Aeschylus' failure. For Aeschylus is just the contrast required. First there is the contrast of the two pleadings with which the competitors begin: then that of the prologues, lyrics, and weight of the lines, all admirably managed, though of course with exaggeration. Dionysus is thus made gradually to incline more and more to Aeschylus, until at last the crucial test of political wisdom decides him to give up Euripides entirely. Political wisdom, be it remarked, is the last test; which shows (as has been argued) that Aristophanes' bitterness against Euripides rested on public grounds and not from incapacity to appreciate him as a poet.

In fact, upon the whole, Aristophanes' view of Socrates, the
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Sophists, Euripides, the main questions religious and political of his own day, is fairly consistent throughout: and, though we may not agree with him, we need not doubt his sincerity and honesty. In this play, as in others, he is the enemy of extreme democrats, the advocate of reconciliation and union between citizens; the advocate of peace if honourably possible, of respect for the main truths of religion and the ancient rites of worship. And as a representative of this new school, and a most attractive and dangerous teacher, he attacks Euripides.

IV.

A word or two on the title, The Frogs. Aristophanes’ plays are often named from the Chorus: and Wasps, Birds, Clouds are names of the same quaint character. But as the true Chorus of this drama are the Mystae, we might have expected that to be the name. It seems however that these quaint names were preferred: for we have (in Eq. 522—3) a list of Magnes’ plays given, πάσας δ’ ύμιν φωνάς ἵεις καὶ ψάλλων καὶ πτερυγίζων καὶ λυδίζων καὶ ψηνίζων καὶ βαπτόμενος βατραχείοις: where the last words probably imply a title The Frogs. Nor indeed are quaint and striking titles, easily remembered but of little apparent connexion with the main subject of book or play, at all uncommon in modern literature.

The Greek argument pronounces the play to be τῶν εἰν πάντων καὶ φιλολόγως πεποιημένων. To this verdict a general assent has been given, as the multitude of translators and editors shows. I must acknowledge obligations to all preceding commentators; among whom I should name especially Fritzsche’s most complete commentary, Mitchell, Cookeley, Kock (especially in the Introduction), and Paley.
# Table of the Readings

of

Dindorf's and Meineke's Texts.

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<tr>
<td>ποῦ ὑστὶν; ΔΙ. ἀπολιπῶν μ' ἀποίχεται</td>
<td>ποὐ' ὑσθ᾽; ΔΙ. ὧπον 'ὑτ᾽; ἀπολιπῶν μ' ὀίχεται</td>
</tr>
<tr>
<td>Πυθάγγελος δὲ;</td>
<td>indicat lacunam</td>
</tr>
<tr>
<td>πλεῖν ἦ μύρια</td>
<td>ΔΙ. πλεῖν ἦ μύρια</td>
</tr>
<tr>
<td>ΔΙ. ἐπιφυλάδες</td>
<td>ἐπιφυλάδες</td>
</tr>
<tr>
<td>ἵναι; ΔΙ. καὶ σύγε</td>
<td>ἵναι καὶ σύγε;</td>
</tr>
<tr>
<td>μηδὲν ἔτι</td>
<td>ΔΙ. μηδὲν ἔτι</td>
</tr>
<tr>
<td>δῶς</td>
<td>ὅτη</td>
</tr>
<tr>
<td>θυελας</td>
<td>θύιας</td>
</tr>
<tr>
<td>ἐνθάδε</td>
<td>ἐνθαδί</td>
</tr>
<tr>
<td>Δι</td>
<td>Διά</td>
</tr>
<tr>
<td>τῶν... ἱρχεται</td>
<td>omissit</td>
</tr>
<tr>
<td>μὴ ἵχω</td>
<td>μὴ εὑρω</td>
</tr>
<tr>
<td>ἐκφέροσιν τούτοι</td>
<td>ἐκφέρουσιν οὕτωι</td>
</tr>
<tr>
<td>χωρίωμεν...παραβαλοῖ</td>
<td>omissit</td>
</tr>
<tr>
<td>τοῦτο; λίμνη</td>
<td>τοῦτο; λίμνη</td>
</tr>
<tr>
<td>δικου πλοκᾶς</td>
<td>δικου πλοκᾶς</td>
</tr>
<tr>
<td>Ταίναρον</td>
<td>τάρταρον</td>
</tr>
<tr>
<td>βατράχων κύκων</td>
<td>βατραχοκύκων</td>
</tr>
<tr>
<td>ὡθ ὅτ ὡθ ὅτ</td>
<td>ὥ ὧποτ ὥ ὧποτ</td>
</tr>
<tr>
<td>ἀλλ' ἦ</td>
<td>ἀλλ' ἦ</td>
</tr>
<tr>
<td>ἐν πολυκολύμβουσι</td>
<td>πολυκολύμβουσι</td>
</tr>
<tr>
<td>βρ....κοάζ</td>
<td>iteratur a Dionysio</td>
</tr>
</tbody>
</table>
DINDORF.

262. βρ...κοάξ
266. κάν με δή
271. Ξανθιάς
304. γάληρν
310. αἰτιάσωμαι
324. πολυτίμητ' 
335. λεφάν οὐσίους μῦσταί
340. χερσὶν τινάσσων
355. γνώμη 
369. τούτων αὐδώ 
371. καὶ 
   αἰ τῇ δὲ πρέπουσιν 
377. ἥριστηται 
381. σώζειν 
389. μέλος 
404. κατεσχίσω μὲν 
407. κάξευρε 
414. μετ' αὐτῆ 
444-7. ἐγὼ...οἶσων 
483. λαβὲ. ΔΙ. προσθοῦ. ΞΑ. ποῦ 
   'στιν; ὦ
494. ληματίας 
502. αἵρωμαι 
505. κατερκτὼν 
519-20. ὧν...εἰσερχομαι 
546. αὐτὸς 
561-2. κάπειτ...καμύκατο γε 
568. τοῦργον. ἄλλ' 
570. ΠΑΝ. Β. ὑμ. ὅ...Τπέρξελον 
571-3. ἐν...φορτία 
574. ἐγὼ...σε 
575. ἐγὼ δὲ 
581. 'Ἡρακλῆς ἄν 
582. 'Ἀλκμήνης 
593. ἀνανεάξειν * * * 
595. καὶ βαλείσ 
597. 'στιν 
607. οὐ μὴ πρόσιτον; Α. εἶν, μαχεί; 
608-9. ὁ Διτύλας...τούτῳ

MEINEKE.

iteratur a Dionysio 
κάν δέ 
Ξανθία 
γαλήρ 
αἰτιάσομαι 
πολυτίμωι 
ὁσίους μετὰ μῦσταί 
χερσὶν γὰρ ἥκει τινάσσων 
γνώμη 
τοισίδ' ἀπανδω 
κατά 
καὶ τῇ δὲ πρέπουσιν 
ἡγιστεῦται 
σώσειν 
τέλος 
κατασκεύασμεν's 
ἐξεύρε 
omittit 
Dionyso tribuit 
λαβὲ, προσθοῦ. ΔΙ. ποῦ 'στιν; 
ΞΑ. ὦ 
ληματίας 
ἀρωμαι 
κατερκτὼν 
omittit 
καυτὸς 
ΠΑΝ. κάπειτα...καμύκατόγε 
tοῦργον. ΠΑΝ. ἄλλ' 
omittit 
totum praeimae cauponae continuat 
omittit 
ἐγὼ δὲ γε 
'Ἡρακλῆς αὐ 
'Ἀλκμήνης 
ἀνανεάξειν πρὸς τὸ σοβαρὸν 
kάκβαλείσ 
'sται 
omittit
<table>
<thead>
<tr>
<th>DINDORF.</th>
<th>MEINEKE.</th>
</tr>
</thead>
<tbody>
<tr>
<td>611. ΞΑ. μᾶλλ'</td>
<td>ΑΙΑ. μᾶλλ'</td>
</tr>
<tr>
<td>612. ΑΙΑ. σχέτλια...δεινά</td>
<td>Χανθιαίες τριβεῖ</td>
</tr>
<tr>
<td>623. οὐ</td>
<td>σοῦ</td>
</tr>
<tr>
<td>637. χωπότερον</td>
<td>χωπότερον γ'</td>
</tr>
<tr>
<td>644. ΑΙ. ἴδοὺ. ΞΑ. σκόπει</td>
<td>ἴδοὺ, σκόπει</td>
</tr>
<tr>
<td>645. ΞΑ. οὐ μὰ Δ' ΑΙΑ. οὐδ' ἐμοι</td>
<td>ΞΑ. οὐ μὰ Δ' οὐκ ἐμοι</td>
</tr>
<tr>
<td>649. ἰατταταί ΑΙΑ. τὶ τατταταί;</td>
<td>ἰατταταί ἰατταταί</td>
</tr>
<tr>
<td>665. πρῶνος</td>
<td>πρῶνας</td>
</tr>
<tr>
<td>673. ποιήσαι</td>
<td>νοήσαι</td>
</tr>
<tr>
<td>682. ἐπὶ βάρβαρον...πέταλον</td>
<td>ὑποθάρβαρον...κέλαδον</td>
</tr>
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<td>699. αἰτουμένοις</td>
<td>αἰτομένους</td>
</tr>
<tr>
<td>724. ἐν τε...παυταχοῦ</td>
<td>post v. 725 locat</td>
</tr>
<tr>
<td>731. εἰς ἀπαντα</td>
<td>ὀδη πάντα</td>
</tr>
<tr>
<td>758. χώ λοιδορησόμε; ΑΙΑ. Αἴοχ.</td>
<td>post v. 760 locat, ut totum Αεακι σίτ</td>
</tr>
<tr>
<td>759. ἄ. ΑΙΑ. πράγμα</td>
<td>ΑΙΑ. ἄ πράγμα</td>
</tr>
<tr>
<td>765. ΞΑ. μανθάνω</td>
<td>μανθάνεις;</td>
</tr>
<tr>
<td>783. ἐνθάδε</td>
<td>ἐνθάδε</td>
</tr>
<tr>
<td>791. ὡς ἐφη Κλειδημίδης</td>
<td>ὡς ἐφη, Κλειδημίδης</td>
</tr>
<tr>
<td>800. πλυθεύσουσι γε</td>
<td>Ξ. πλυθεύσουσι γάρ;</td>
</tr>
<tr>
<td>804. δ' οὖν</td>
<td>γοὖν</td>
</tr>
<tr>
<td>812. ὃταν γ'</td>
<td>ὃποταν</td>
</tr>
<tr>
<td>815. δευτάλου περ ἰδῇ</td>
<td>δευτάλου παρίδῃ</td>
</tr>
<tr>
<td>ἄδοντας</td>
<td>ἄδοντα</td>
</tr>
<tr>
<td>826. Ίσος</td>
<td>Ίσος</td>
</tr>
<tr>
<td>841. σὺ δὴ με</td>
<td>σὺ δὲ μὲ</td>
</tr>
<tr>
<td>847. μέλαινα</td>
<td>μέλαινα</td>
</tr>
<tr>
<td>853. ἄπαγε</td>
<td>ἄπαγε</td>
</tr>
<tr>
<td>888. ἵνα νῦν ἐπίθεις δὴ καὶ σὺ</td>
<td>ἐπίθεις λαβῶν καὶ δὴ σὺ</td>
</tr>
<tr>
<td>890. τωσί σου</td>
<td>τωσί σου</td>
</tr>
<tr>
<td>895. ἡμεῖς</td>
<td>ἡμεῖς γ'</td>
</tr>
<tr>
<td>866. τίνα λόγων</td>
<td>τίνα λόγων τίν' ἐμμελείας</td>
</tr>
<tr>
<td>905-6. Dionysi sunt</td>
<td>Chori sunt</td>
</tr>
<tr>
<td>911. ἕνα τιν' ἄν</td>
<td>ἕνα γέ τινα</td>
</tr>
<tr>
<td>919. καθότο</td>
<td>καθήτο</td>
</tr>
<tr>
<td>932. ἵππαλεκτρύνα</td>
<td>ἕππαλεκτορά</td>
</tr>
<tr>
<td>937. ἵππαλεκτρύνας</td>
<td>ἕππαλεκτοράς</td>
</tr>
<tr>
<td>964. κάμοι γ'</td>
<td>κάμοις</td>
</tr>
<tr>
<td>965. Μάγκης</td>
<td>μαγής</td>
</tr>
<tr>
<td>991. Μελητίδαι</td>
<td>μελητίδαι</td>
</tr>
</tbody>
</table>
DINDORF.

1028. ἀπηγγέλθη περὶ
1030. ἀσκεῖν
1045. οὐδὲ γὰρ ἣν
1057. Παρνηθῶν
1058. χρῆ
1064. ἐξάλαψα τί
1066. περιελλῆμενος
1076. ἀντιλέγειν κοὐκέτ’ ἐλαῦνειν
1077. καὶ πλεῖν
1086. ἐξαπατώντων...ἄει
1089. ὥστ’ ἐπαφανάνθην
1106. ἀνάδερσθον
1122. ἀσαφῆς...πραγμάτων
1135. οὐράνιον γ’
1136. Δι. ἄλλ’...μέλει
1162. καθ’ ὅτι ὅτι λέγεις
1163. ἐλθεῖν
’’ μετ’ ἥν
1173. αὐθής
1220. ἔστιν
1243. ἔλασον
1249. ὡς
1257-60. θαυμάζω...άυτοῦ
1263. λογισμοῖς ταῦτα
1265. ἤκοπον
1286. τοφλαττόθρατο τοφλαττόθρατο
1305. τοῦτον
1307. τάδ’ ἐστ’
1315. ἰστότονα
1324. τί δαί
1335. νυκτὸς παῖδα
1343. τέρατα
1362. ἐξυπάρκνη
1384. μεθεῖτε
1393. μεθεῖτε
1394. κακῶν
1416. ὁπότερον...μάτην
1420. παραώνεσειν
1421. μέλλῃ τί

MEINEKE.

lὰν ἥκουσα’ ἀπὸ
λάσκειν
οὐ γὰρ ἐπὶ ἧν
Παρνασῶν
χρῆν
ἐξάλαψα τί
περιλάμμενος
ἀντιλέγειν κοὐκέτ’ ἐλαῦνου
πλεῖ
omittit
ὡστε γ’ ἀφηνάνθην
ἀνὰ δ’ ἔρεσθον
omittit
οὐράνιον
Aeschylus continut
καθ’ ὅ. τί δὴ λέγεις;
ῥεῖν
μετ’ ἥν
αὐ δ’ ὅ
ἐσθ’
ἐὰν αὐτόν
ὡς
omittit
λογισμοῖς γ’ αὐτὰ
ἵνα κέπον
φλαττόθρατο φλαττόθρατ
τούτων
ταῦτ’
ἰστόπονα
τί δέ
παίδα νυκτὸς
τέρα
ἐξυπάρκνη
μέθεσθε
μέθεσθε
κακῶν
omittit
παραώνεσιν
μᾶλλον τί
DINDORF'S AND MEINEKE'S TEXTS.

DINDORF.

1424. ΕΤ. ἐχει...τίνα
1428. φανεῖται
1432. μάλιστα...τρέφειν
1434. ἔτερος σαφῶς
1437-41.
1448. χρησάμεσθα σωθείμεν
1449-50.
1452-3.
1460-66.
1474. προσβλέπεις μ᾽ εἰργασμένος
1480. ξενίσω σφῶ...ἐν τοι
1501. ἤμετέραν
1505. τούτι
1517. κάροι σώζειν

MEINEKE.

omittit
πέφυκε
omittit
ἐτερος σοφῶς
omittit
χρησάμεσθ᾽ ἵσωσ σωθείμεν
omittit
omittit
omittit
omittit
μ᾽ ἐργασάμενος προσβλέπεις
ξενίσω ῥγ ἕφω...ἐν
ὑμετέραν
toutoi∫i
καὶ διασώζειν
ΤΠΟΘΕΣΙΣ.

Μαθών παρ' Ἡρακλεόν Διόνυσος τὴν ὀδὸν πρὸς τοὺς κατειχομένους πορεύεται, λαβὼν τὸ δέρμα καὶ τὸ σκύταλον, ἀνάγειν θέλων Εὐρυπίδην λίμνην τε διέβαινεν κάτω.
καὶ τῶν βατράχων ἀνέκραγεν ἐὐφήμος χορός. ἔπειτα μυστῶν ἐκδοχῆ. Πλοῦτων δ' ἰδῶν ὡς Ἡρακλεῖ προσέκρουσε διὰ τὸν Κέρβερον.
ὡς δ' ἀνεφάνη, τίθεται τραγῳδίας ἀγών καὶ δὴ στεφανοῦταί γ' Ἀισχύλος. τούτον δ' ἄγει Διόνυσος εἰς φῶς, οὐχὶ μὰ Δ' Εὐρυπίδην.

ΑΛΛΩΣ.

Διόνυσος ἐστι μετὰ θεράποντος Ξανθίου κατὰ Εὐρυπίδου πόθον εἰς Ἄιδον κατιὼν ἔχει δὲ λεοντὴν καὶ ρόπαλον πρὸς τὸ τοῖς ἐντυγχάνουσιν ἐκπληξίν παρέχειν. ἔλθων δὲ ὡς τὸν Ἡρακλέα πρότερον, ὅταν ἔξετάσῃ τὰ κατὰ τὰς ὀδοὺς, ἢ καὶ αὐτὸς ἐπὶ τὸν Κέρβερον ὢχετο, καὶ ὀλίγα ἀλλὰ περὶ τῶν τραγικῶν τούτω διαλεξθεῖσι ὦρμάται πρὸς τὸ προκείμενον. ἔπει δὲ πρὸς τῇ Ἀχεροστίᾳ λίμνη γίνεται, ὃ μὲν Ξανθίας, διὰ τὸ μὴ συννειανμαζηκέναι τὴν περὶ Ἀργυνούσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος ὄυκ ἀναληψθεῖς πεζὴ τὴν λίμνην κύκλῳ πορεύεται. ὦ δὲ Διόνυσος δύο οἰκολόμων περατοῦται, προσπαίζων ἀμα τοῖς κατὰ τὸν πόρον ἡδοὺ βατράχως καὶ γελωτοποιῶν. μετὰ ταῦτα ἐν Ὁ Αἰδοῦ τῶν πραγμάτων ἥδη χειριζομένων οἳ τε μύσται χορεύοντες ἐν τῷ προ-

G. R.
τον Ἰακχόν ἄδοντες ἐν χρονίσι ταῦτα καθορώνται, ὦ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ὡρακλέους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκεπῆς ἀγνοιαν, μέχρι μὲν τίνος οὐκ ἀγελοίως χειμάζονται, ἔτα μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περση-φατίνα παραχθέντες ἀλεωρὴς τυγχάνουσιν. ἐν δὲ τούτῳ ὃ μὲν τῶν μυστῶν χρόνος περὶ τοῦ τῆς πολιτείας ἔξισσαν καὶ τοὺς ἀτίμους ἐντύμους ποιῆσαι χατέρων τινῶν πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δράματος μονόκωλα, ἀλλως δὲ τερτην καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται γὰρ Ἑὐριπίδης Αἰσχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἐμπροσθεν Αἰσχύλου παρὰ τῷ Ἀἴδη βραβεῖον ἔχοντος, τότε δὲ Ἑυριπίδου τῆς τυμῆς καὶ τοῦ τραγῳδικοῦ θρόνου ἀντιποιησαμένου. συστήσατος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διόνυσον διακοῦειν ἐκάτερος αὐτῶν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχου καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἐκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλου νικῶν, ἔχων αὐτῶν ὃς τοὺς ζώντας ἀνέρχεται.

Τὸ δὲ δράμα τῶν ἐν πάνι καὶ φιλοσόφους πεποιημένων. ἐδιακόνη ἐπὶ Καλλίον τοῦ μετὰ Ἀντιγένη διὰ Φιλονίδου εἰς Λήμναια. πρῶτος ἦν Φρύνιχος δεύτερος Μοῦσαις Πλάτων τρίτος Κλεο-φώντι. οὕτω δὲ ἐθαυμάζῃ τὸ δράμα διὰ τὴν ἐν αὐτῷ παραβασίν ὡστε καὶ ἀνεδιάχθη, ὃς φησὶ Δικαιάρχος. οὐ δεδήλωται μὲν ὅπως ἐστὶν ἡ σκηνή, εὐλογώτατον δὲ ἐν Θηβαῖς καὶ γὰρ ὁ Διόνυσος ἐκείθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαίον ὄντα.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.
ΔΙΟΝΥΣΟΣ.
ΗΡΑΚΛΗΣ.
ΝΕΚΡΟΣ.
ΧΑΡΩΝ.
ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.
ΧΟΡΟΣ ΜΥΣΤΩΝ.
ΑΙΑΚΟΣ.
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.
ΠΑΝΔΟΚΕΥΤΡΙΑΙ ΔΥΟ.
ΕΥΡΙΠΙΔΗΣ.
ΑΙΣΧΥΛΟΣ.
ΠΛΟΥΤΩΝ.
BATRAXOI.

ΞΑ. Εἴπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' ὁδὸς ἂν γελάσων οἱ θεώμενοι;

ΔΙ. νὴ τὸν Δὲ ὁ τι βούλει γε, πλὴν πιέζομαι.
τοῦτο δὲ φύλαξαι πάνυ γὰρ ἐστὶν ήδη χολή.

ΞΑ. μηδ’ ἔτερον ἀστείον τι;

ΔΙ. πλὴν γ’ ὦς θλίβομαι.

ΞΑ. τί δὴ έδει με ταῦτα τὰ σκεύη φέρειν,
εἰπέρ ποιήσω μηδὲν ὄντερ Φρύνιχος
εἰώθε οἱκεῖν καὶ Λύκις κάμειψας;

[σκεύη φέρουσ’ ἐκάστοτ’ ἐν κωμῳδία.]

ΔΙ. μὴ νῦν ποιήσης’ ὡς ἑγὼ θεώμενος,
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλεῖν ἡ οἰκείω δρόμων ἀπέρχομαι.

ΞΑ. ὁ τρισκακοδαίμων ἄρ’ ὁ τράχηλος ὁπτοσί,
ὅτι θλίβεται μὲν, τὸ δὲ γέλοιον οὐκ ἔρει.

ΔΙ. εἰτ’ οὐχ ὑβρίς ταῦτ’ ἐστὶ καὶ πολλῆ τρυφῆ,
ὅτ’ ἑγὼ μὲν ὄν Δίόνυσος, νῦν Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ’ ὄχῳ,
ίνα μὴ ταλαιπωρῶτο μηδ’ ἄχθος φέροι;

ΞΑ. οὐ γὰρ φέρω γ’ γάρ;

ΔΙ. πῶς φέρεις γὰρ, ὃς γ’ ὄχει;

ΞΑ. φέρων γε ταῦτι. ΔΙ. τίνα τρόπουν;

ΞΑ. ἐπέρεψε πάνυ.
ΔΙ. οὕκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οὖνος φέρει; 
ΞΑ. οὔ δὴ θ' ὁ γ' ἔχω γῳ καὶ φέρω, μὰ τὸν Δ' οὖ. 
ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ύφ' ἐτέρου φέρει; 
ΞΑ. οὐκ οἶδ' ὃ δ' ὤμος οὔτοσι πιέζειται. 30
ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὄφελείν, 
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε. 
ΞΑ. οὐκοί κακοδαίμων τὶ γὰρ ἐγὼ οὐκ ἐναυμάχουν; 
ἡ τὰν σε κωκύειν ἄν ἐκέλευον μακρά. 35
ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας 
ἡδὴ βαδίζου εἰμὶ τῆς, οἴ πρῶτά με 
ἐδει τραπέσθαι. παιδίον, παῖ, ἡμι, παῖ.
ΗΡ. τὸς τὴν θύραν ἑπάταξεν; ὡς κενταυρικῶς 
ἐνήλαθ' ὀστίς' εἰπέ μοι, τούτι τῇ ἂν;
ΔΙ. ὁ παῖς. ΞΑ. τῷ ἑστίν; ΔΙ. οὐκ ἐνεθυμήθης; 40
ΞΑ. 
ΔΙ. ὡς σφόδρα μ' ἐδείσε. ΞΑ. νη Δία, μὴ μαίνοιο γε. 
ΗΡ. οὐ τοι μᾶ τὴν Δήμητρα δύναμαι μὴ γελάν 
καλτοὶ δάκνω γ' ἐμαυτόν ἀλλ' ὦμος γελάω. 45
ΔΙ. ὁ δαιμόνι, πρόσελθε' δέομαι γὰρ τῷ σου.
ΗΡ. ἀλλ' οὐχ οἶδ' τ' ἐμ' ἀποσοβῆσαι τὸν γέλων, 
ὅρων λεοντὴν ἑπὶ κροκωτῷ κειμένην. 
τὶς ὁ νῦν; τὶ κόθορνος καὶ ῥόπαλον ξυνηλθέτην; 
ποὶ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισθένει.
ΗΡ. καναυμάχησας; 
ΔΙ. καὶ κατεδύσαμεν γε ναῦς 
τοῦν πολεμίων ἡ δώδεκ' ἡ τρισκαιδεκα. 50
ΗΡ. σφῶ; ΔΙ. νη τοῦ Ἀπόλλω.
ΗΡ. καὶ δῆτ' ἑπὶ τῆς νεῶς ἀναγυμνόσκουτί μοι 
τὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἐξαίφνης πόθος 
τὴν καρδίαν ἑπάταξε πῶς οἶει σφόδρα; 54
ΒΑΤΡΑΧΟΙ.

ΗΡ. πόθος; πόσος τις; ΔΙ. μικρός, ἥλικος Μόλων.
ΗΡ. ποιός τις, ὁδελφίδιον;

ΔΙ. οὐκ ἔχω φράσαι.

ὁμως γε μέντοι σοι δι' αἰνυμμῶν ἔρω.
ηδη ποτ' ἐπεθύμησας ἣξαίφυης ἔτνους;
ΗΡ. ἔτνους; βαβαιαξ, μυριάκες ἐν τῷ βίω.
ΔΙ. ἀρ έκδιδάσκω το σαφὲς, ἢ 'τέρα φράσω;
ΗΡ. μὴ δὴ τα περὶ ἔτνους γε' πάνυ γὰρ μανθάνω. 63
ΔΙ. τοιοῦτοσι τοίνυν με δαρδάπτει πόθος
Εὐριπίδου. ΗΡ. καλ ταῦτα τοῦ τεθυνκότος;
ΔΙ. κούδεις γε μ' ἀν πεῖσειν ἀνθρώπων τὸ μὴ οὐκ
ἐλθεῖν ἐπ' ἐκείνον. ΗΡ. πότερον εἰς "Ἀιδοὺ κάτω;
ΔΙ. καὶ νὴ ΔΙ' εἴ τι γ' ἔστιν ἐτι κατωτέρω. 70
ΗΡ. τί βουλόμενος;
ΔΙ. δέομαι ποιητοῦ δεξιοῦ.
οὶ μὲν γὰρ οὐκέτ' εἰσίν, οί δ' οὔντες κακοί.
ΗΡ. τί δ' ; οὐκ Ἰοφῶν γῆ;
ΔΙ. τοῦτο γὰρ τοι καὶ μόνον
ἐτ' ἐστὶ λοιπὸν ἁγαθὸν, εἰ καὶ τοῦτ' ἀρα'
οὐ γὰρ σάφ' οὐδ' οὔδ' αὐτὸ τοῦθ' ὅπως ἔχει. 75
ΗΡ. εἰτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,
μέλλεις ἀνάγειν, εἴπερ γ' ἑκείθεν δει σ' ἄγειν;
ΔΙ. οὖ, πρὶν γ' ἀν Ἰοφώντ', ἀπολαβὼν αὐτὸν μόνον,
ἀνευ Σοφοκλέους ὁ τι ποιεῖ κωδωνίσω.
κάλλως ὁ μὲν γ' Εὐριπίδης, πανομορφὸς ὄν,
καὶ ξυναποδράναι δεῦρ' ἐπιχειρήσεις μοι
ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἑκεῖ.
ΗΡ. Ἀγάθων δὲ ποῦ στιν; ΔΙ. ἀπολιπὼν μ' ἀποίχεται,
ἀγαθὸς ποιητὴς καὶ ποθεῖ νὰς τοῖς φίλοις.
ΗΡ. τοῖ γῆς ὁ τλῆμων; ΔΙ. ἐς μακάρων εὐοχίαν. 83
ΗΡ. ὁ δὲ Ξειοκλῆς; ΔΙ. ἐξολοθτο νὴ Δία.
ΑΡΙΣΤΟΦΑΝΟΣ

ΗΡ. Πυθάγγελος δέ;

ΞΑ. περὶ ἐμοῦ δ’ οὐδεὶς λόγος ἐπιτριβομένου τοῦ ἄμον οὕτωσί σφόδρα.

ΗΡ. οὐκον ἔτερ’ ἐστ’ ἐνταῦθα μειρακύλλια τραγωδίας ποιοῦντα πλεῖν ἢ μύρια,
Εὐρυπίδου πλεῖν ἢ σταδίω λαλίστερα;

ΔΙ. ἑπιφυλλίδες ταῦτ’ ἐστὶ καὶ στωμύλματα,
χελιδόνων μονσεία, λωβηταί τέχνης,
ἄ φρωῦδα θάντον, ἢν μόνον χορόν λάβη.
γόνιμον δὲ ποιήτην ἂν οὐχ εὐροῖς ἐτι
ζητῶν ἄν, ὡστὶς ῥῆμα γενναίον λάκοι.

ΗΡ. πῶς γόνιμον;

ΔΙ. ὁδί γόνιμον, ὡστὶς φθέγξεται
τοιουτοί τι παρακεκινδυνεμένου,
αἰθέρα Διὸς δωμάτιον, ἥ χρόνον πόδα,
ἡ φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ’ ἱερῶν,
γλῶτταν δ’ ἐπιορκησασαν ἤδια τῆς φρενός.

ΗΡ. σὲ δὲ ταῦτ’ ἀρέσκει; ΔΙ. μάλλα πλεῖν ἢ μαίνομαι.

ΗΡ. ἡ μὴ κίβαλα γ’ ἐστίν, ὡς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἰκεῖ νοῦν ἔχεις γὰρ οἰκίαν.

ΗΡ. καὶ μὴ ἀτεχνώς γε παμπούνηρα φαίνεται.

ΔΙ. δευτερεύει με δίδασκε. ΞΑ. περὶ ἐμοῦ δ’ οὐδεὶς λόγος.

ΔΙ. ἀλλ’ ἀνπερ ἐνεκα τήνδε τὴν σκευὴν ἔχων
ἡλθον κατὰ σὴν μύμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσειας, εἰ δεόιμην, οὐσί σὺ
ἔχρω τόθ’, ἢνικ’ ἢλθες ἐπὶ τὸν Κέρβερον,
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
πορνεῖ, ἀναπάυλας, ἐκτροπᾶς, κρήνας, ὁδοῖς,
πόλεις, διαίτας, πανδοκευτρίας ὑπὸν
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ’ οὐδεὶς λόγος.

ΗΡ. ὁ σχέτλιε, τολμήσεις γὰρ έναν;

100
110
115
120
ΔΙ. καὶ σὺ γε μὴδὲν ἐτὶ πρὸς ταῦτ’, ἀλλὰ φράζε τῶν ὅδων ὅπῃ τάχιστ’ ἀφιξόμεθ’ εἰς Ἀιδοῦ κάτω, καὶ μὴτε θερμὴν μὴτ’ ἀγαν ψυχρῶν φράσης.

ΗΡ. φέρε δὴ, τίν’ αὐτῶν σοι φράσω πρῶτην; τίνα; μία μὲν γὰρ ἔστιν ἀπὸ κάλω καὶ θρανίων, κρεμάσαντι σαυτόν. ΔΙ. παῦε, πυγμηρὰν λέγεις.

ΗΡ. ἀλλ’ ἔστιν ἀτραπὸς ξύντομος τετριμμένη, ἡ διὰ θυείας. ΔΙ. ἀρα κόνειον λέγεις;

ΗΡ. μάλιστά γε.

ΔΙ. ψυχρῶν γε καὶ δυσχείμερον εὐθὺς γὰρ ἀποπήγνυσι τάντικνήμια.

ΗΡ. βούλει ταχείαν καὶ κατάντη σοι φράσω; ΔΙ. νὴ τὸν Δ’, ὡς ὄντος γε μὴ βαδιστικοῦ.

ΗΡ. καθέρτυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἶτα τί;

ΗΡ. ἄναβας ἐπὶ τὸν πύργον τὸν ψηλόν. ΔΙ. τί δρῶ;

ΗΡ. ἀφιεμένην τὴν λαμπάδ’ εἰτεύθεν θεῷ, κάπετ’ ἔπειδαν φῶςιν οἱ θεάμενοι εἶναι, τίθ’ εἶναι καὶ σὺ σαυτόν.

ΔΙ. Ποί; ΗΡ. κάτω.

ΔΙ. ἀλλ’ ἀπολείπατ’ ἀν ἐγκεφάλον θρίω δύο. οὐκ ἂν βαδίσαμι τὴν ἔδων ταύτην. ΗΡ. τί δαί;

ΔΙ. ἣμπερ σὺ τότε κατῆλθες. 136

ΗΡ. ἀλλ’ ὁ πλοῦς πολύς. εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ ἀβυσσον. ΔΙ. εἶτα πῶς περαιώθησομαι;

ΗΡ. ἐν πλοιαρίῳ τυννυντῷ σ’ ἀνίρ γέρων ναύτης διάξει δῦ ὀβολῶ μισθὸν λαβῶν. 140

ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τῷ δυ’ ὀβολῶ. πῶς ἡλθέτην κάκεισε; ΗΡ. Ὑσσεύς ἤγαγεν. μετὰ ταῦτ’ γὰρ τῇς καὶ θηρί’ ὥσιν μυρία.
ΑΡΙΣΤΟΦΑΝΟΣ

dεινότατα.

ΔΙ. μη μ' ἐκπληττε μηδὲ δειμάτον
οὐ γάρ μ' ἀποτρέψεις.

ΗΡ. εἶτα βόρβορον πολὺν
καὶ σκῶρ ἄεινων ἐν δὲ τούτῳ κειμένους
εὗ που ξένου τις ἡδίκησε πῶποτε,
ἡ μητέρ' ἠλόησεν, ἡ πατρὸς γνάθον
ἐπάταξεν, ἡ 'πιορκον ὄρκου ομοσέν,
ἡ Μορσίμου τις ῥήσιν ἐξεγράψατο.

ΔΙ. νὴ τοὺς θεοὺς ἔχρην γε πρὸς τούτους κεῖ
τὴν πυρρίχην τις ἐμαθὲ τὴν Κινησίου.

ΗΡ. ἐντεῦθεν αἰλῶν τίς σε περίεισιν πνοῆ,
ὁψει-τε φῶς κάλλιστον, ὠσπερ ἐνθάδε,
καὶ μυρρινῶνας, καὶ θιάζους ευδαιμονας
ἀνδρῶν γυναικῶν, καὶ κρότων θείρων πολύν.

ΔΙ. οὔτοι δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμυμένοι,
ΞΑ. νὴ τὸν Διὸ ἐγὼ γοῦν ὅνοι ἄγων μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείως χρόνον.

ΗΡ. οἱ σοι φράσουσ' ἀπαξάπαυθ' ὄν ἄν δέη.
οὔτοι γάρ ἐγγύτατα παρ' αὐτὴν τὴν ὀδὸν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκούσιν θίραις.
καὶ χαῖρε πόλλ', ὀδελφέ.

ΔΙ. νὴ Δία καὶ σὺ γε
ὐγίανε. σὺ δὲ τὰ στρῶματ' αὖθις λάμβανε.

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

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

ΔΙ. ἐὰν δὲ μὴ 'χω; ΞΑ. τὸτ' ἐμ' ἄγειν.

ΔΙ. καλῶς λέγεις.
καὶ γάρ τιν' ἐκφέρουσι τουτούλι νεκρόν.

οὔτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα:
Δάνθρωπε, βούλει σκευάρι εἰς "Αιδού φέρειν;
ΝΕ. πόσ’ ἀττα; ΔΙ. ταυτί.
ΝΕ. δύο δραχμὰς μισθὸν τελεῖς;
ΔΙ. μὰ Δι’, ἀλλ’ ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὅδου.
ΔΙ. ἀνάμεινον, ὥ δαιμόνι, ἔαν ἔμμβω τί σοι. 175
ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς; μὴ διαλέγου.
ΔΙ. λάβῃ ἐννε’ ὀβολοὺς. ΝΕ. ἀναβιῶν νῦν πάλιν.
ΞΑ. ὁς σεμνὸς ὁ κατάρατος οὐκ οἰμώξεται;
ἐγὼ βαδιοῦμαι.
ΔΙ. χρηστῶς εἰ καὶ γεννάδας.
χωρῶμεν ἐπὶ τὸ πλοῖον. ΧΑ. ὥπ, παραβαλοῦ.
ΞΑ. τούτῳ τί ἐστι; 181
ΔΙ. τούτῳ; λίμνη νη Δία
αὐτῇ στίν ὑν ἐφραζε, καὶ πλοῖον γ’ ὀρῶ.
ΞΑ. νη τῶν Ποσειδῶ, κάστι γ’ ὁ Χάρων ὀντοσί.
ΔΙ. χαίρ’ ὁ Χάρων, χαίρ’ ὁ Χάρων, χαίρ’ ὁ Χάρων.
ΧΑ, τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; 185
τίς εἰς τὸ Δήθης πεδίον, ᾧ ’s ὄνυ πόκας,
ὦ’ς Κερβερίους, ᾧ’ς κόρακας, ᾧ’ πτε Ταίναρον;
ΔΙ. ἐγὼ. ΧΑ. ταχέως ἐμβαίνε.
ΔΙ. ποὶ σχήσειν δοκεῖς;
ἐς κόρακας ὄντως;
ΧΑ. ναὶ μὰ Δία, σοῦ γ’ οὖνεκα.
ἐμβαίνε δή. ΔΙ. παλ, δεῦρο. 190
ΧΑ. δοῦλον οὐκ ἀγω,
εἰ μὴ νευναμάχηκε τὴν περὶ τῶν κρεῶν.
ΞΑ. μὰ τὸν Δι’, ou γὰρ ἀλλ’ ἔτυχον ὀφθαλμιῶν.
ΧΑ. οὐκον περιθρέξει δῆτα τὴν λίμνην κύκλω;
ΞΑ. ποῦ δῆτ’ ἀναμενύ;
ΧΑ. παρὰ τῶν Αναίνου λίθον,
ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; 195
ΔΡΙΣΤΟΦΑΝΟΤΣ

ΞΑ. πάνυ μαυθάνω.
oi'moi yakodhaimon, t'ξυνετυχον ἔξιάν;
ΧΑ. κάθις' ἐπὶ κώπην. ἐὰν τὶς ἔτι πλεῖ, σπευδέτω.
οὔτος, τί ποιεῖς;
ΔΙ. οὐ τι ποιῶ; τί δ' ἄλλο γ' ἢ
ἴξω πικ κώπην, ὦπερ ἐκέλευσάς με σὺ;
ΧΑ. οὐκον καθεδεῖ δῆτ' ἐνθαδί, γάστρον; ΔΙ. ἰδοῦ.
ΧΑ. οὐκον προβαλεῖ τῶ χεῖρε κάκτενεῖς; ΔΙ. ἰδοῦ.
ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβάς
ἔλας προθύμως;
ΔΙ. κάτα πῶς δυνήσομαι,
ἀπειρος, ἀθαλάττωτος, ἀσαλαμίνος
ὡν, εἴτ' ἐλαύνειν;
ΧΑ. ῥάστ' ἀκούσει γάρ μέλη
κάλλιστ', ἐπειδὰν ἐμβάλης ἀπαξ. ΔΙ. τίνων,
ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε δή.
ΧΑ. ωὸτ ὅτ' ὅτ' ὅτ.
ΒΑ. βρεκεκεκέξ κοαξ κοαξ,
βρεκεκεκέξ κοαξ κοαξ.
λιμναίαι κρηνῶν τέκνα,
ξύναυλον ὠμοιν βοᾶν
φθεγξόμεθ', εὐγηριν ἐμὰν ἀοιδὰν,
κοαξ κοαξ,
ἡν ἀμφ' Νυσήιον
Διὸς Διώνυσον ἐν
Δίμνασιν ἰαχήσαμεν,
ἡμι' ὁ κραυπαλόκωμος
toῖς ιεροῖς χύτροις
χωρεῖ κατ' ἐμὼν τέμενος λαῶν ἐχλός.
βρεκεκεκέξ κοαξ κοαξ.
ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἀρχόμαι
ΒΑΤΡΑΧΟΙ.

τὸν ὀρρον, ὦ κοαξ κοαξ.

υμῖν δ’ ἵσωσ οὐδὲν μέλει.

BA. βρεκεκεκεξ κοαξ κοαξ.

ΔΙ. ἀλλ’ ἐξόλοιςθ αὐτῷ κοαξ.

οὐδὲν γὰρ ἐστ’ ἀλλ’ ἢ κοαξ.

BA. εἰκότως γ’, ὦ πολλὰ πράττων ἐμὲ γὰρ ἐστερξαν εὐλυροὶ τε Μοῦσαι καὶ κερομάτας Πᾶν, ὦ καλαμόφογγα παῖζων’ προσεπιτέρπεται δ’ ὦ φορμικτάς Ἀπόλλων, ἕνεκα δόνακος, ὃν ύπολύριοιν ἐνυδρόν ἐν λίμναις τρέφω.

βρεκεκεκεξ κοαξ κοαξ.

ΔΙ. ἐγὼ δὲ φλυκταίνας γ’ ἐχω.

ἀλλ’, ὦ φιλψδον γένος, παῦσασθε.

BA. μᾶλλον μὲν οὖν φθεγξόμεσθ’, εἰ δὴ ποτ’ εὐηλίοις ἐν ἀμέρασιν ἡλάμεσθα διὰ κυπείρον καὶ φλέω, χαίροντες ὁδῆς πολυκολύμβοισι μέλεσιν,

ἡ Δίος φεύγοντες ὁμβρον ἐνυδρον ἐν βυθῶ χορείαν αἰόλαν ἐφθεγξόμεσθα πομφολυγοπαφλάσμασιν.

βρεκεκεκεξ κοαξ κοαξ.

ΔΙ. βρεκεκεκεξ κοαξ κοαξ.

τούτ’ παρ’ ύμῶν λαμβάνω.

BA. δεινά τάρα πεισόμεσθα.

ΔΙ. δεινότερα δ’ ἐγωγ’, ἐλαύνων εἰ διαρραγήσομαι.
ΑΡΙΣΤΟΦΑΝΟΣ

ΒΑ. βρεκεκεκέξ κοάξ κοάξ

ΔΙ. ούμωξετ’ οὐ γὰρ μοι μέλει.

ΒΑ. ἀλλὰ μὴν κεκράξομεσθά γ’ ἐπόσου ἡ φάρυγξ ἄν ἡμῶν χαυδάνη δι’ ἠμέρας βρεκεκεκέξ κοάξ κοάξ.

ΔΙ. βρεκεκεκέξ κοὰξ κοὰξ.

tοῦτῳ γὰρ οὐ νικήσετε.

ΒΑ. οὐδὲ μὴν ἠμᾶς σὺ πάντως.

ΔΙ. οὐδέποτε κεκράξομαι γὰρ, κἂν μὲ δέῃ δι’ ἠμέρας, ἐὼς ἄν ἡμῶν ἐπικρατήσω τοῦ κοὰξ, βρεκεκεκέξ κοὰξ κοὰξ.

ἐμελλον ἀρα παύσειν ποθ’ ἠμᾶς τοῦ κοὰξ.

ΧΑ. ὁ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.

ἐκβαίν’, ἀπὸδος τοῦ ναόλου. ΔΙ. ἔχε δὴ τῷβολῳ.

ΔΙ. ὁ Ἐανθίας. ποῦ Ἐανθίας; ἣ Ἐανθίας;

ΞΑ. ἵαῦ. ΔΙ. βάδιζε δεῦρο. ΞΑ. χαῖρ’, ὁ δέσποτα.

ΔΙ. τί ἐστι τάνταυθι; ΞΑ. σκότος καὶ βόρβορος.

ΔΙ. κατείδες οἰν ποῦ τοὺς πατραλοιας αὐτόθι καὶ τοὺς ἐπισώρκουσ, οὐς ἐλεγεν ἠμῶν; ΞΑ. σὺ δ’ οὐ;

ΔΙ. νὴ τὸν Ποσείδῶ γογγε, καὶ νυνὶ γ’ ὁρῶ. ἄγε δὴ, τί δρῶμεν;

ΞΑ. προϊέναι βέλτιστα νῦν, ὡς οὐτος ὁ τόπος ἐστὶν οὐ τὰ θηρία τὰ δεῖν ἐφασκ’ ἐκεῖνος.

ΔΙ. ὡς οἱμωξεται.

ἡλαξονεύθ’, ἵνα φοβηθείην ἐγὼ, εἰδὼς μὲ μάχιμον ὄντα, φιλοτιμούμενος.

οὐδὲν γὰρ οὔτω γαθρὸν ἐσθ’ ὡς Ἡρακλῆς. ἐγὼ δὲ γ’ εὐξαίμην ἄν ἐντυχείν τινι,
λαβεῖν τ’ ἀγώνισμ’ ἄξιόν τι τῆς ὀδοῦ.

ΞΑ. νὴ τὸν Δίαν καὶ μὴν αἰσθάνομαι ἡλέον τινός. 285

ΔΙ. ποῦ ποὺ στιν; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ’ ἦθι.

ΞΑ. ἀλλὰ ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νῦν ἦθι.

ΞΑ. καὶ μὴν ὅρῳ νὴ τὸν Δία τηρίον μέγα.

ΔΙ. ποιόν τι;

ΞΑ. δεινὸν παντοδαπὲν γοῦν γίγνεται ποτὲ μὲν γε βοῦς, νυνὶ δ’ ὅρευς, ποτὲ δ’ αὖ γυνὴ 290 ὀραιοτάτη τις. ΔΙ. ποὺ στί; φέρ’ ἐπ’ αὐτὴν ἦν.

ΞΑ. ἀλλ’ ὅυκετ’ αὖ γυνῇ στιν, ἀλλ’ ἤδη κίων.

ΔΙ. Ἐμπούσα τοίνυν ἐστὶ.

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

ΞΑ. νὴ τὸν Ποσειδῶν καὶ βολίτινον θάτερον, σάφ’ ἰσθι. ΔΙ. ποὶ δὴτ ἄν τραποῖμην;

ΞΑ. ποὶ δ’ ἐγώ;

ΔΙ. ἰερεῦ, διαφύλαξον μ’, ἵν’, ὡ σοι ξυμπτότης.

ΞΑ. ἀπολούμεθ’, ὁναξ Ἡράκλεις.

ΔΙ. οὖ μὴ καλεῖς μ’, ἀνθρωφ’, ἱκετεῦω, μὴ δὲ κατερεῖς τούνομα.

ΞΑ. Διόνυσε τοῖνυν. ΔΙ. τοῦτ’ ἐθ’ ἱττον θατέρον. 300

ΞΑ. ἱθ’ ἱττερ ἐρχεῖ. δεῦρο δεῦρ’, ὁ δέσποτα,

ΔΙ. τι δ’ ἐστὶ;

ΞΑ. θάρρειρ πάντ’ ἀγαθὰ πεπράγαμεν, ἐξεστὶ θ’ ὅσπερ Ἡγελοχος ἥμων λέγειν ἐκ κυμάτων γὰρ αὐθίς αὐ γαλῆν’ ὀρῶ.

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

ΔΙ. καὐθίς κατόμοσον. ΞΑ. νὴ Δἰ’.

ΔΙ. δόμοσον. ΞΑ. νὴ Δἰα.

ΔΙ. οἷμοι τάλας, ὡς ωχρίασ’ αὐτὴν ἰδὼν’

ΞΑ. ὀδὶ δὲ δεῖσας ὑπερεπτυρρίασέ σοι.
Δ. οἶμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσέν; τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι; αἰθέρα Διὸς δωμάτιον, ἡ χρόνου πόδα; Ἡ. οὕτως. Δ. τί ἐστὶν; Ἡ. οὐ κατηκουσάς; Δ. τίνος; Ἡ. αὖλῶν πυνῆς.

Δ. ἔγγυε, καὶ δάδων γέ με αὖρα τίς εἰσέπνευσε μυστικώτατη.

Η. ἥρεμι πτήξαντες ἀκροασώμεθα.

Χ. Ἰακχ', ὁ Ἰακχε.

Ἰακχ', ὁ Ἰακχε.

╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪╪►

Δ. καμοὶ δοκοῦσιν. ἡσυχίαν τοῖνοι ἀγεῖν βέλτιστόν ἐστιν, ὡς ἄν εἰδῶμεν σαφῶς.

Χ. Ἰακχ', ὁ πολυτίμητ' ἐν ἔδραις ἐνθάδε ναίων, στρ.

Ἰακχ', ὁ Ἰακχε,

ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων, ὡςίους ἐς θιασώτας,

πολύκαρπον μὲν τινάσσων

περὶ κρατὶ σφ' βρύοντα

στέφανον μύρτων, ἑθασεὶ δ' ἐγκατακρούνων

ποδὶ τὰν ἀκόλαστον

φιλοπαίγμωνα τιμάν,

χαρίτων πλείστον ἔχουσαν μέρος, ἀγνῶν, ἰερὰν

ὀσίους μῦσταις χορείαν.

Ὡ. ὥς πότινα πολυτίμητε Δήμητρος κόρη,

ὃς ἦδυ μοι προσέπνευσε χορείων κρεών'.

Δ. οὐκοῦν ἀτρέμ' ἐξεις, ἢν τι καὶ χορδῆς λάβης;

Χ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἦκει τινάσ-σων,
Ιακχ', ὠ 'Ιακχε,
νυκτέρου τελετῆς φωσφόρος ἀστήρ.
φλογὶ φέγγεται δὲ λειμῶν.
γόνυ πάλλεται γεροῦτων
ἀποσείονται δὲ λύπας
χρονίως τ' ἐτῶν παλαιῶν ἐνιαυτοὺς,
ιερᾶς ὕπὸ τιμᾶς.
σὺ δὲ λαμπάδι φέγγων
προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἐλειον δάπεδον
χοροποιοῦν, μάκαρ, ἦ/βαν. .NODE
εὐφημεῖν χρῆ καζίστασθαι τοῖς ἡμετέροις χοροῖσιν ὃστις ἀπειρος τοιῶνδε λόγων, ἦ γυνώμη μὴ καθαρεύει,
η γενναίων ὄργια Μουσῶν μήτ' εἴδεν μήτ' ἐχόρρευσεν,
μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ ἐτελέσθη,
ἡ βωμολόχοις ἔπεσιν χαίρει μὴ ἦν καιρῷ τούτῳ ποιοῦσιν,
ἡ στάσιν ἔχθραν μὴ καταλύει, μηδ' εὐκολός ἐστὶ πολίταις,
ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίων ἐπιθυμῶν,
ἡ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδεῖται,
ἡ προδίδωσιν φρούριον ἦ ναῦς, ἦ τάπορρητ' ἀποπέμπει
ἐξ Αἰγίνης Θωρυκών ὄν, εἰκοστολόγος κακοδαίμων,
ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς
'Επίδαυρον,
ἡ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν
τινὰ πείθει,
ΑΡΙΣΤΟΦΑΝΟΣ

η κατατηλη των 'Εκαταιων κυκλίοισι χοροίσιν ὑπάδων,
η τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὃν εἶτ' ἀπο-
τρώγει,
kωμῳδηθεῖς ἐν ταῖς πατρίωις τελεταῖς ταῖς τοῦ
Διονύσου,
tούτους αὐδῶ καθις ἀπαυδῶ καθις τὸ τρίτον μάλ'
ἀπαυδῶ
ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ἀνεγείρετε
μολῆν
καὶ παννυχίδας τὰς ἡμετέρας, αἱ τῇδε πρέπουσιν
ἐορτῇ.
χώρει νυν πᾶς ἀνδρείως
ἐς τοὺς εὐαυθείς κόλπους
λειμώνων ἐγκροίων
κατισκώπτων
καὶ παιξών καὶ χλενάζων.
ἡρίστηται δ' ἔξαρκοῦντος.
ἀλλ' ἐμβα χώπως ἅρείς
τὴν Σώτεραν γενναίως
τῇ φωνῇ μολπάζων,
ἡ τὴν χώραν
σώζειν φής' ἐς τὰς ὁρας,
κἂν Θωρυκίων μὴ βούληται.
ἀγε νυν ἑτέραν ἤμων ἰδέαν τὴν καρποφόρον βασί-
λειαν
Δήμητρα θεᾶν ἐπικοσμοῦντες ζαθεοῖς μολπαῖς
κιλαδεῖτε.
Δήμητρε, ἀγνῶν ἐργῶν
ἀνασσα, συμπαραστάτει,
kαὶ σῶζε τῶν σαυτῆς χορῶν.
καὶ μ’ ἄσφαλῶς πανήμερον
παῖσαί τε καὶ χορεύσαι
καὶ πολλὰ μὲν γέλοια μ’ εἰ-
πεῖν, πολλὰ δὲ σπουδαία, καὶ
τής σής ἑορτῆς ἀξίως
παίσαντα καὶ σκώψαντα νυ-
κήσαντα ταινιοῦσθαι.
ἀλλ’ είναι
νῦν καὶ τὸν ὁραίον θεόν παρακαλεῖτε δεύρο
φθαίσα, τὸν ξυνεμπορον τῇς δε τῆς χορείας.
"Ιακχε πολυτίμητε, μέλος ἑορτῆς
ἡδιστον εὐρόων, δεύρο συνακολούθει
πρὸς τὴν θεόν καὶ δείξον α’ς
ἀνεύ πόνου πολλὴν ὃδ’ον περαίνεις.
"Ιακχε φιλοχορευτᾶ, συμπρόπεμπτέ με.
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
καὶ τὸ ῥάκος, καζέυρε ὡστ’
ἀξιμίους παίζειν τε καὶ χορεύειν.
"Ιακχε φιλοχορευτᾶ, συμπρόπεμπτέ με.
ΔΙ. ἐγώ δ’ αεὶ πωσ φιλακόλουθός εἰμι καὶ
παίζων χορεύειν βούλομαι. Ἑλ. κἀγώ γε πρός.
ΧΩ. βοιλέσθε δῆτα κοινῇ
σκώψωμεν Ἀρχέδημον;
ὁς ἐπτέτης ὃν οἰκ ἐφυσε φράτερας,
νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροίς,
καστὶν τὰ πρώτα τῆς ἐκεῖ μοχθηρίας.
ΔΙ. ἔχοιτ’ ἀν οὖν φράσαι νῦν
Πλοῦτων’ ὅποιν ὑπάρχ’ οἰκεῖ;
ζενῶ γαρ ἐσμεν ἀρτίως ἀφιγμένω.
ΑΡΙΣΤΟΦΑΝΟΤΣ

ΧΟ. μηδὲν μακρὰν ἀπέλθης;
μηδ' αὖθις ἐπανέρη με,
ἀλλ' ἵσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

ΔΙ. αἴροι' ἄν αὖθις, ὦ παῖ.

ΞΔ. τοῦτι τί ἢν τὸ πρᾶγμα
ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στράμασιν;

ΧΟ. χωρεῖτε

νῦν ἱερὸν ἀνὰ κίκλου θεᾶς, ἀνθοφόρον ἄν ἄλσος
παίζοντες οἷς μετουσία θεοφιλοὺς ἐορτῆς.
ἐγὼ δὲ σὺν ταῖσιν κόραις εἰμι καὶ γυναιξίν,
οὐ παυνυχίζουσιν θεᾶ, φέγγος ἱερὸν οἶσων.
χωρῶμεν ἐς πολυρρόδους

λευμάνας ἀνθεμώδεις,
τὸν ἡμέτερον τρόπον
tὸν καλλιχορώτατον
παίζοντες, ὃν ἡλβιαί
Μοῦραι ξυνάγουσιν.

μόνοις γὰρ ἡμῖν ἡλίος
καὶ φέγγος ἱλαρόν ἐστιν,
ὁσοι μεμνήμεθ' εὑ-

σεβῆ τε διήγομεν

τρόπον περὶ τοῖς ξένους
καὶ τοὺς ἰδιώτας.

ΔΙ. ἀγε δὴ τίνα τρόπον τῇν θύραν κόψω; τίνα;
πῶς ἐνθάδ' ἄρα κόπτοσιν ὀπιχώριοι;

ΞΔ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;

ΔΙ. παῖ παῖ. ΑΙΔ. τὶς οὕτος;

ΔΙ. Ἡρακλῆς δ' καρτερός.

ΑΙΔ. ὁ βδελυρὲ καναισχυντε καὶ τολμηρὲ σὺ

καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρότατε,
ΒΑΤΡΑΧΟΙ.

δι τῶν κύων ἦμῶν ἔξελάσας τῶν Κέρβερον ἀπῆξας ἀγχων καποδρᾶς ὄχου λαβῶν, ὅν ἑγὼ 'φυλαττον. ἀλλὰ νῦν ἔχει μέσος· τοία Στυγός σε μελανοκάρδιος πέτρα

Ἀχερόντιος τε σκόπελος αἰματοσταγῆς φρουροῦσι, Κωκυτοῦ τε περίδρομοι κύνες,

Ἐχιδνά θ' ἐκατογκέφαλος, ἢ τὰ σπλάγχνα σου διασπαράξει, πλευμόνων τ' ἀνθάψεται

Ταρτσία μύραινα· τῷ νεφρῷ δὲ σου αὐτοῖς ἐντέροισιν ἡματωμένω διασπάσονται Ποργόνες Τιθράσιαι,

ἐφ' ἃς ἑγὼ δρομαίον ἐρμήσω πόδα.

Ξ. ὥ καταγέλαστ', οὐκοιν ἀναστήσει ταχὺ πρὶν τινά σ' ἰδεῖν ἀλλότριον;

Δ. ἀλλ' ὀρακιω. ἀλλ' οἴσε πρὸς τὴν καρδίαν μου σφογγίαν.

Ξ. ἵδον λαβὲ. Δ. προσθοῦ.

Ξ. ποῦ 'στιν; ὁ χρυσοὶ θεοί, ἐνταῦθ' ἔχεις τὴν καρδίαν;

Δ. δείσασα γὰρ εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν.

Ξ. ὁ δειλότατε θεὰν σὺ κἀνθρώπων.

Δ. ἐγὼ;

πῶς δείλος, ὃστις σφογγίαν ἀτησά σε;

Ξ. ἀνδρεῖά γ', ὃ Πόσειδον.

Δ. οἶμαι νη Δία.

σὺ δ' οὐκ ἔδεισας τῶν ψόφων τῶν ῥημάτων καὶ τὰς ἀπειλάς; Ξ. οὐ μὰ Δί' οὐδ' ἐφρόντισα.

Δ. ἱθι νυν, ἐπειδὴ ληματίας κανδρείος εἶ, σὺ μὲν γενοῦ γ翯, τὸ ῥόπαλον τουτί λαβῶν καὶ τὴν λεοντήν, εἴπερ ἀφοβόσπιλαγχυνος εἰ.
ἐγὼ δ’ ἐσομαι σοι σκευοφόρος ἐν τῷ μέρει.

Ἄ. φέρε δὴ ταχέως αὐτ’ οὐ γὰρ ἄλλα πειστέον· καὶ βλέψον εἰς τὸν Ἑρακλειοζανθίαν,
εἰ δειλὸς ἐσομαι καὶ κατὰ σὲ τὸ λῆμμ’ ἔχων.

Δ. μὰ Δι’ ἀλλ’ ἀληθῶς οὐκ Μελίτης μαστυγίας.
φέρε νυν, ἐγὼ τὰ στρώματ’ αἴρομαι ταδί.

Θ. ὥς φίλταθ’ ἁκεις Ἑράκλεις; δεῦρ’ εἰσιθι.
ἡ γὰρ θεὸς σ’ ὡς ἐπύθεθ’ ἢκοντ’, ευθέως
ἐπετευ ἄρτους, ἢπε κατερικτῶν χύτρας
ἐτυνως δῦ’ ἡ τρεῖς, βοῦν ἀπηνθράκις ὄλον,
πλακούντας ὁπτα, κολλάβους. ἀλλ’ εἰσιθι.

Ἄ. κάλλιστ’, ἐπαίνον.

Θ. μὰ τὸν Ἀπόλλων οὐ μὴ σ’ ἐγὼ
περιόψομαπελθόντ’, ἐπεὶ τοι καὶ κρέα
ἀνέβραττεν ὅρνεθεια, καὶ τραγήματα
ἔφρυγε, κῶνον ἀνεκεράννυ γλυκύτατον.
ἀλλ’ εἰσιθ’ ἀμ’ ἐμοί. Ἄ. πάνυ καλῶς.

Θ. ληρεῖς ἔχων:
οὐ γὰρ σ’ ἀφίςω, καὶ γὰρ αὐλητρίς γέ σοι
ἡδὴ ’νδον ἔθ’ ἀραιστάτη κωρχηστρίδες
ἐτεραι δῦ’ ἡ τρεῖς.

Ἅ. πῶς λέγεις; ὀρχηστρίδες;

Θ. ἀλλ’ εἰσιθ’, ὅς δ’ ἡμαγειρὸς ἤδη τὰ τεμάχῃ
ἐμέλλ’ ἀφαιρεῖν χῇ τράπεξ’ εἰσήρετο.

Ἅ. ἵθι νυν, φράσου πρωτίστα ταῖς ὀρχηστρίσιν
ταῖς ἐνδον οὔσαις αὐτὸς ὡς εἰσέρχομαι.
ὁ παῖς, ἀκολούθει δεῦρο τὰ σκεῦη φέρων.

Δ. ἐπίσχεσις οὐτος. οὐ τὶ πον σπουδὴν ποιεῖ,
οτι’ σε παῖξον Ἑρακλέα νεσκεύασα;
οὐ μὴ φναρίσεις ἔχων, ὁ Ἄλενθια,
ἀλλ’ ἀράμενος οἰσεῖς πάλιν τὰ στρώματα;
ΒΑΤΡΑΧΟΙ.

ΞΑ. τί δε ἔστιν; οὐ δὴ ποὺ μ’ ἀφελέσθαι διανοεῖ ἠδώκας αὐτός;

ΔΙ. οὐ τάχ’, ἀλλ’ ἤδη ποιῶ.

κατάθου τὸ δέρμα.

ΞΑ. ταῦτ’ ἐγὼ μαρτύρομαι καὶ τοῖς θεοίσιν ἐπιτρέπω.

ΔΙ. ποίοις θεοῖς;

τὸ δὲ προσδοκῆσαι σ’ οὐκ ἀνόητον καὶ κενὸν ὡς δούλος ὦν καὶ θυντὸς Ἀλκμήνης ἐσεῖ;

ΞΑ. ἀμέλει, καλῶς: ἔχ’ αὐτ’. ἵσως γὰρ τοί ποτε ἐμοῦ δεθείης ἂν, εἰ θεὸς θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἔστι στρ. 534

νοῦν ἔχοντος καὶ φρένας καὶ πολλὰ περιπετευκότος, μετακυλίνδειν αὐτόν ἄει πρὸς τὸν εὐ πράττοντα τοῖχον μᾶλλον ἡ γεγραμμένη εἰκόν’ ἐστάναι, λαβῶνθ’ ἐν σχῆμα: τὸ δὲ μεταστρέφεσθαι πρὸς τὸ μαλθακῶτερον δεξιοῦ πρὸς ἀνδρός ἔστι καὶ φύσει Θηραμένους.

ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ’ ἐλθ’, ὁ πανοῦργος οὐτοσι’, ὅς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε ἐκκαίδεκ’ ἀρτοὺς κατέφαγ’ ἥμων.

ΠΑΝ. Β. υ Ἰδία, ἐκείνως αὐτὸς δῆτα. ΞΑ. κακὸν ἤκει τινί.

ΠΑΝ. Α. καὶ κρέα γε πρὸς τούτοις ἀνάβραστ’ εἰ.οσιν ἀν’ ἡμωβολιαία. ΞΑ. δώσει τις δίκην.

ΠΑΝ. Α. καὶ τὰ σκόροδα τὰ πολλά. 535
ΑΡΙΣΤΟΦΑΝΟΣ

ΔΗ. ληρεῖσ, ὦ γύναι,
κοῦκ ὁσθ' ὦ τι λέγεις.

ΠΑΝ. Α. οὐ μὲν οὐν με προσεδόκας,
ὄτι ἐκθόρνους εἶχες, ἀν γνώναι σ' ἔτι;
τὶ δαί; τὸ πολὺ τάριχος οὐκ ἔρηκα πῶ.

ΠΑΝ. Β. μὰ Δῆ, οὐδὲ τὸν τυρόν γε τὸν χλωρὸν, τάλων,
ὅν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθηεν. 560
κάπετ' ἐπειδὴ τάργυριον ἑπραττόμην,
ἐβλεψεν εἰς με δριμὺ κάμυκατό γε.

ΞΑ. τοῦτον πάνυ τούργον, οὖτος ὁ τρόπος πανταχοῦ.
ΠΑΝ. Β. καὶ τὸ ἕξιος γ' ἐσπάτο, μαίνεσθαι δοκῶν.
ΠΑΝ. Α. νή Δία, τάλαια.

ΠΑΝ. Β. νὼ δὲ δεισάσα γέ ποι
ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν' 565
ὁ δ' ὕχετ' ἐξάξας γε τοὺς ψιάθους λαβῶν.

ΞΑ. καὶ τούτῳ τοῦτον τούργον. ἀλλ' ἐχρῆν τι δραίν.

ΠΑΝ. Α. ἰθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι.
ΠΑΝ. Β. σὺ δ' ἐμοι', ἔἀνπερ ἑπιτύχης, Ἡπέρβολον,
淆' αὐτὸν ἑπιτρίψωμεν.

ΠΑΝ. Α. ὥ μιαρά φάρνυξ,
ὡς ἡδέως ἄν σου λίθῳ τοὺς γομφίους
κόπτομι ἄν, ὦς μου κατέφαγες τὰ φορτία.

ΠΑΝ. Β. ἔγω δ' ἄν ἐς τὸ βάραθρον ἐμβάλομι σε.
ΠΑΝ. Α. ἔγω δὲ τὸν λάρνγγη ἄν ἐκτέμοιμι σοιν, 575
δρέπανον λαβοῦσ', ὦ τὰς χόλικας κατέσπασας.
ἀλλ' εἴμ' ἐπὶ τὸν Κλέων', ὦς αὐτοῦ τήμερον
ἐκπηνιεῖται ταύτα προσκαλούμενος.

ΔΗ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
ΞΑ. οἴδ' οἴδα τὸν νοῦν παῦε παῦε τοῦ λόγου. 580
οὐκ ἄν γενοίμην Ἰρακλῆς ἄν.

ΔΗ. μηδαμῶς,
ω Ξανθίδιον.

ΞΑ. καὶ πῶς ἀν Ἄλκμήνης ἐγὼ
νύν γενοίμην, δοῦλος ἄμα καὶ θυητὸς οὖν;

ΔΙ. οὐδ’ οὐδ’ ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾶς:
καί εἰ με τύπτοις, οὐκ ἀν αὐτεῖποιμί σοι.

ἀλλ’ ἦν σε τοῦ λοιποῦ ποτ’ ἀφέλωμαι χρόνου,
πρόρριζος αὐτὸς, ἡ γυνῆ, τὰ παιδία,
κάκιστ’ ἀπολοίμην, κάρχεδημος ὁ γλάμων.

ΞΑ. δέχομαι τὸν ὀρκον, κατ’ τούτοις λαμβάνω.

ΧΟ. νῦν σον ἐργον ἑστ’, ἑπειδὴ ἀντ. 590
τὴν στολὴν εἰληφας, ἦντερ
εἰχες, ἕξ ἁρχῆς πάλιν,
ἀνανεάζειν * *
καὶ βλέπειν αὖθις τὸ δείνον,
τοῦ θεοῦ μεμυκένου
ὕπερ εἰκάζεις σεαυτόν.
εἰ δὲ παραληρῶν ἀλώσει
καὶ βαλεῖς τι μαλθακόν,
αὖθις αἴρεσθαί σ’ ἀνάγκη
ὑστ’ πάλιν τὰ στρώματα.

ΞΑ. οῦ κακῶς, ἄνδρες, παραγείτ’,
ἀλλὰ καυτὸς τυγχάνω ταῦτ’
ἀρτι συννοούμενος.

ὁτι μὲν οὖν, ἦν χρηστὸν ἦ τι,
ταύτ’ ἀφαιρεῖσθαι πάλιν πει-
ράσεταί μ’ εὖ οἶδ’ ὅτι.
ἀλλ’ ὄμως ἐγὼ παρέξω
μαυτὸν ἀνδρέαν τὸ λήμα
καὶ βλέποντ’ ὀρίγανον.
δεῖν δ’ ἑοικεν, ὡς ἀκοῦο
τῆς θύρας καὶ δὴ ψόφον.
ΑΙΑ. ξυνδείτε ταχέως τούτοις τὸν κυνοκλότον, 605
ὑνα δῷ δίκην' ἀνύετον. ΔΙ. ἦκει τῷ κακῷ.

ΞΑ. οὖκ ἐς κόρακας; οὐ μὴ πρόσιτον;

ΑΙΑ. εἶεν, μαχεῖ;

ὁ Διότιλας χῶ Σκεβλίας χῶ Παρδόκας
χωρείτε δευρὶ καὶ μάχεσθε τουτοί.

ΔΙ. εἶτ' οὖχὶ δεινὰ ταῦτα, τύππειν τούτοις
κλέπτοντα πρὸς τάλλοτρια; ΑΙΑ. μᾶλλ' ὑπερφυᾶ.

ΔΙ. σχέτλια μὲν οὖν καὶ δεινᾶ.

ΞΑ. καὶ μὴν νὴ Δία,

εἰ πῶποτ' ἦλθον δεύρ', ἑθέλω τεθυγκέναι,
ἡ ἱκεσία τῶν σῶν ἄξιον τι καὶ τριχός.
καὶ σοι ποιήσω πρᾶγμα γενναῖον πᾶν;

βασανίζε γὰρ τὸν παῖδα τούτον λαβών,
κάν ποτὲ μ' ἔλης ἄδικουντ', ἀπόκτεινον μ' ἀγων.

ΑΙΑ. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι
δήσας, κρεμάσας, ύστριχίδι μαστυγῶν, δέρων,
στρεβλῶν, ἐτί δ' ἐς τὰς ρίνας ἄξος ἐγχέων,
πλίθους ἐπιτιθεῖς, πάντα τάλλα, πλήν πράσῳ
μὴ τύππε τούτον μηδὲ γητειῷ νέρο.

ΑΙΑ. δίκαιοι ὁ λόγος καὶ τι πηρῶσῳ γέ σοι
tὸν παῖδα τύππων, ἑκηρύριον σοι κεῖσεται.

ΞΑ. μὴ δῆτ' ἐμοιγ'. οὕτω δὲ βασανίζῃ ἀπαγαγω. 625

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ἐφθαλμοὺς λέγῃ.
κατάθον σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς
ἐνταῦθα μηδὲν πεῦδος.

ΔΙ. ἀγορεύω τινὶ

ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ᾽ ἐι δὲ μῆ,
αὐτὸς σεαυτὸν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί; 650

ΔΙ. ἀθάνατος εἶναι φημὶ Διόνυσος Διὸς,
τούτον δὲ δοῦλον. ΑΙΑ. ταῦτ' ἄκοινεις;

ΞΑ. φήμ. ἐγώ.

καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος: εἴπερ θεός γὰρ ἔστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δήτ', ἔπειδὴ καὶ σὺ φής εἶναι θεός, οὐ καὶ σὺ τύππει τὰς ἵσας πληγὰς ἔμοι;

ΞΑ. δίκαιος ὁ λόγος: χωπότερον ἂν νῦν ὑδὴς κλαύσαντα πρότερον ἥ προτιμήσαντά τι τυπτόμενον, εἶναι τούτον ἡγοῦ μὴ θεόν.

ΑΙΑ. οὐκ ἐσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνήρ' χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δὴ.

ΞΑ. πῶς οὖν βασανιεῖς νῦ δικαίως;

ΑΙΑ. ῥαδίως:

πληγήν παρὰ πληγήν ἐκατερον.

ΞΑ. καλὸς λέγεις.

ἰδοὺ, σκέπει νυν ἢν μ' ὑποκινήσαντ' ἱδης.

ΑΙΑ. ἦδη 'πάταξια σ'.

ΞΑ. οὐ μὰ Δ', οὐκ ἐμοὶ δοκείς.

ΑΙΑ. ἄλλ' εἰμ' ἐπὶ τοῦτοι καὶ πατάξω. ΔΙ. πηνίκα;

ΑΙΑ. καὶ δή 'πάταξα. ΔΙ. κάτα πῶς οὐκ ἐπταρον;

ΑΙΑ. οὐκ οἴδατον τοῦτο δ' αἶδος ἀποπειράσομαι.

ΞΑ. οὐκ οὖν ἀνύσεις; ἰατταται.

ΑΙΑ. τί τάτταται;

μῶν ἀνυψῆθης;

ΞΑ. οὐ μὰ Δ', ἄλλ' ἐφροντίσα ὁπόθ' 'Ἡράκλεια ταῖν Διομείδεος γῆνεται.

ΑΙΑ. ἀνθρωπος ἠρός. δεύτρο πάλιν βαδιστέον.

ΔΙ. ἰοῦ ἰοῦ. ΑΙΑ. τί ἔστιν; ΔΙ. ἰπτέας ὅρῳ.

ΛΙΑ. τί δήτα κλαίεις; ΔΙ. κρομμύων ὀσφραίνομαι.

ΑΙΑ. ἐπεὶ προτιμᾶς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 653

ΑΙΑ. βαδιστέον τὰρ' ἔστιν ἐπὶ τοῦτο πάλιν.
ΑΡΙΣΤΟΦΑΝΟΤΣ

ΞΑ. ούμοι. ΑΙΑ. τι ἔστι; ΞΑ. τὴν ἀκανθαν ἔσελε
ΑΙΑ. τι τὸ πράγμα τούτι; δεῦρο πάλιν βαδιστέον.
ΔΙ. ἦλθον, ὡς που Δήλου ἥ Πύθων' ἔχεις.
ΞΑ. ἦλθεν' οὐκ ἦκουσα σ,
ΔΙ. οὐκ ἔγωγ', ἐπεὶ
ἱμβοῦν Ἰππώνακτος ἀνεμιμνησκόμην.
ΞΑ. οὐδὲν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνας σπόδει. 
ΑΙΑ. μὰ τὸν Δ', ἀλλ' ἢδη πάρεχε τὴν γαστέρα
ΞΑ. Πόσειδον. ΔΙ. ἦλθεν τις.
ΞΑ. ὅς Δικαίον πρώνασ ἡ γλαυκάς μέδεις
ἀλὸς ἐν βένθεσιν.
ΑΙΑ. οὗ τοῦ μὰ τὴν Δήμητρα δύναμαι πω μαθεῖν
ὄποτερος ὑμῶν ἔστι θεός. ἀλλ' εἰσίτον'
ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γυνώσεται
χὴ Φερσέφατθ', ἀτ' ὢντε κάκεινοι θεῶ.
ΔΙ. ὄρθως λέγεις' ἔβουλόμην δ' ἀν τῶτό σε
πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.
ΧΩ. Μοῦσα χορῶν ἱέρων ἐπὶβηθὶ καὶ ἐλθ' ἐπὶ τέρψιν
ἀοίδας ἐμᾶς,
τὸν πολὺν ὄψομένη λαῶν ὦχλον, οὗ σοφίαν
μυρία κάθηται,
φιλοτιμότεραι Κλεοφώντος, ἔφ' οὗ δ' ἥ κείλεσιν
ἀμφιλάοις
dεινὸν ἐπιβρέμεται
Θρηκία χελιδῶν,
ἐπὶ βάρβαρον ἐξομένη πέταλον' 
ρύξει δ' ἐπίκλαντον ἀγδόνιον νόμον, ὡς ἀπολείται,
κἂν ἱσαὶ γένωνται.
τὸν ἱερὸν χορὸν δίκαιόν ἔστι χρηστὰ τῇ πόλει
ξυμπαραίνειν καὶ διδάσκειν. πρωτον οὖν ἡμῶν δοκεῖ
ἐξισῶσαι τοὺς πολίτας καθελεῖν τὰ δείματα.
κεί τις ἡμαρτε σφαλείς τι Φρυνίχου παλαισμασιν, ἐγγενεσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε 690 αἰτίαν ἐκθέεισι λύσαι τὰς πρότερον ἁμαρτίας. εἰτ' ἀτιμῶν φημὶ χρῆναι μηδὲν εἰν' ἐν τῇ πόλει. καὶ γὰρ αἰσχρῶν ἐστὶ τοὺς μὲν ναυμαχήσαντας μίαν 695 καὶ Πλαταιᾶς εὐθὺς εἶναι κάντι δούλων δεσπότας. κοῦδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἀν μὴ οὐ καλῶς φάσκειν ἐχείν,

ἀλλ' ἐπαινῶ μόνα γὰρ αὐτὰ νοῦν ἐχοῦτ' ἐδράσατε. πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οὐ μεθ' ὑμῶν πολλὰ δὴ χοὶ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει, τὴν μίαν ταύτην παρεῖναι ξυμφορᾶν αἴτουμένοις. ἀλλὰ τῆς ὀργῆς ἀνέντες, ὂ σοφώτατοι φύσει, 700 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα κατιτίμους καὶ πολίτας, ὅστις ἂν ἐξεναμαχῆ.

εἰ δὲ τούτ' ὄγκωσόμεσθα κατοσεμνυνούμεθα τὴν πόλιν, καὶ ταῦτ' ἐχοντες κυμάτων ἐν ἀγκάλαις, ύστεροι χρόνω ποτ' αὖθις ἐν φρονεῖν οὐ δόξομεν. εἰ δ' ἐγὼ ὅρθης ἱδεῖν βίον ἀνέρος ἡ τρόπον ὅστις ἐτ' οἰμώξεται, 703 ἀντ. οὐ πολύν οὐδ' ὁ πίθηκος οὐτος ὁ νῦν ἐνοχλῶν, Κλειγένης ὁ μικρός, ὁ ποιηρότατος βαλανεὺς ὁπόσοι κρατοῦσι κυκη-

σιτέφρου 710 ψευδολίτρον κονίας καὶ Κιμωλίας γῆς, χρόνον ἐδιατρίψει· ἱδῶν δὲ τάδ' οὐκ εἰρηνικὸς ἐσθ', ἱνα μὴ ποτὲ κατοδυθῇ μεθύων ἀ- 715 νευ ξύλου βαδίζων. πολλάκις γ' ἡμῖν ἐδοξεῖν ἡ πόλις πεπονθέναι
ταυτὸν ἐς τῷ πολιτῷ τοὺς καλοὺς τε κάγαθοὺς, ἐς ταῖς πάρχαις νόμισμα καὶ τῷ καὶνῷ χρυσίον. 720 οὕτε γὰρ τούτοις ὦτιν οὐ κεκιβδηλευμένοις, ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεὶ, νομισμάτων, καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνισμένοις ἐν τῷ "Ελλησί καὶ τοῖς βαρβάροισι πανταχοῦ, χρωμεθ’ ὦτίν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίους, 725 χθές τε καὶ πρώην κοπεῖσι τῷ κακίστῳ κόμματι τῶν πολιτῶν θ’ ούς μὲν ἵσμεν εὐγενεῖς καὶ σῶ- φρονος ἀνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε κάγαθοὺς, καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ μουσικῇ, προσελούμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ πυρρίασι 730 καὶ πονηροῖς καὶ πονηρῶν εἰς ἀπαντα χρωμεθα ὑστάτοις ἀφυγμένοισιν, οἶσιν ἡ πόλις πρὸ τοῦ οὐδὲ φαρμακοῖς εἰκῇ ἔρδιως ἐχρήσατ’ άν. ἀλλὰ καὶ νῦν, ὄντοι, μεταβαλόντες τοῖς τρόποις, χρῆσθε τοῖς χρηστοῖς αὐθεῖς καὶ κατορθώσασι γὰρ εὐλόγον· κἀν τι σφαλῆτ’, ἐξ αξίου γοῦ τοῦ ξύλου, ἦν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε. ΑΙΑ. νὴ τὸν Δία τὸν σωτηρά, γεννάδας ἀνὴρ 738 ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;

ΑΙΑ. τὸ δὲ μὴ πατάξαι σ’ ἔξελεγχθέντ’ ἀντικρυς, 735 ὦτι δοῦλος οὖν ἐφασκες ἐῖναι δεσπότης.

ΞΑ. ὄμωζε μένταν.

ΑΙΑ. τοῦτο μέντοι δουλικὸν εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.
Ἀ. χαίρεις, ἵκετεύω; 745
ΑΙΑ. μᾶλλ’ ἐποπτεύειν δοκῶ, ὅταν καταράσωμαι λάθρα τῷ δεσπότῃ.
Ἀ. τί δὲ τονθορύζων, ἥνικ’ ἀν πληγὰς λαβῶν πολλὰς ἀπίθης θύραζε; ΑΙΑ. καὶ τὸθ’ ἡδομαί.
Ἀ. τί δὲ πολλὰ πράττων;
ΑΙΑ. ὡς μὰ Δή οὐδὲν οἶδ’ ἐγὼ. 750
Ἀ. ὁμόγνω Ζεῦ καὶ παρακούων δεσποτῶν ἀττ’ ἄν λαλῶσι; ΑΙΑ. μᾶλλὰ πλεῖν ἢ μαίνομαι.
Ἀ. ὁ Φοῖβ’ "Ἀπολλον, ἐμβαλέ μοι τὴν δεξιὰν, καὶ δῶς κύσαι καυτὸς κύσον, καὶ μοι φράσον, πρὸς Δίδω, ὦς ἡμῖν ἐστιν ὁμομαστυγίας—τὸς οὕτος οὐνδόν ἐστὶ θόρυβος χὴ βοὴ χῶ λοιδορήσμος; ΑΙΑ. Αἰσχύλου κεύριπτιδον.
Ἀ. ἀ.
ΑΙΑ. πράγμα πράγμα μέγα κεκίνηται μέγα ἐν τοῖς νεκροὶς καὶ στάσις πολλῆ πάνω. 760
Ἀ. ἐκ τοῦ;
ΑΙΑ. νόμος τις εἰθάδ’ ἐστὶ κείμενος ἀπὸ τῶν τεχνῶν, ὄσαι μεγάλαι καὶ δεξιάλ, τῶν ἀριστον οὕτα τῶν ἐαυτοῦ συντέχνων σύνησιν αὐτὸν ἐν πρωτανεῖσ λαμβάνεις, θρόνον τε τοῦ Πλούτωνος ἔξης, Ἠ. μανθανώ. 765
ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφότερος ἐτερός τις αὐτῶν; τότε δὲ παραχωρεῖν ἐδει.
Ἀ. τί δῆτα τούτι τεθορύβηκεν Αἰσχύλοις;
ΑΙΑ. ἐκεῖνος ἔχει τὸν τραγῳδικὸν θρόνον, ὡς ὁν κράτιστος τὴν τέχνην. Ἠ. νυνὶ δὲ τίς; 770
ΑΙΑ. ὅτε δὲ κατηλθ’ Ἐυρυπίδης, ἐπεδείκνυσ τοῖς λωποδύταις καὶ τοῖς βαλλαντιστομοίς καὶ τοῖς πατραλοίαισι καὶ τοιχωρύχοις,
ΑΡΙΣΤΟΦΑΝΟΣ

"Άιδος πλήθος, οί δ' ἀκρουροντευκτήρευ

τῶν ἀντιλογισμῶν καὶ λυγισμῶν καὶ στροφών

ὑπερεμανόμενοι, κανόμισσα σοφάτατον

cάπετετ' ἐπαρθεῖς ἀνυκτεῖτε τοῦ θρόνου,

'ώρ' Αἰσχύλος καθήστο. ΞΑ. κούκ ἐβάλλετο;

ΑΙΑ. μᾶ Δι', ἀλλ' ὁ δῆμος ἀνεβὸν κρίσιν ποιεῖν

ὅποτερος εἰς τὴν τέχνην σοφάτερος. 780

ΞΑ. ὁ τῶν πανούργων; ΑΙΑ. νὴ Δι', οὐράνιον γ' ἔσον;

ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἔτεροι σύμμαχοι;

ΑΙΑ. ὠλύγον τὸ χρηστόν ἐστιν, ὡσπερ ἐνθάδε.

ΞΑ. τι δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται;

ΑΙΑ. ἀγώνια ποιεῖν αὐτίκα μάλα καὶ κρίσιν

κάλεγχον αὐτῶν τῆς τέχνης. 783

ΞΑ. κάπετα πῶς

οὖ καὶ Σοφοκλής ἀνυκτεῖτε τοῦ θρόνου;

ΑΙΑ. μᾶ Δι' οὐκ ἔκεινος, ἀλλ' ἐκύσε μὲν Αἰσχύλον

ότε δὴ κατῇλθε, κανέβαλε τὴν δεξιάν,

κάκεινος ὑπεχώρησεν αὐτῷ τοῦ θρόνου' 790

νυνὶ δ' ἔμελλεν, ὡς ἔφη Κλειδημίδης,

ἐφεδρὸς καθεδεῖσθαι καὶ μὲν Αἰσχύλος κρατή,

ἐξεῖν κατὰ χώραν εἰ δὲ μῆ, περὶ τῆς τέχνης

dιαγωνιεῖσθ' ἐφασκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρῆμ' ἀρ' ἔσται; 795

ΑΙΑ. νὴ Δι', ὠλύγον ὑστερον.

κάνταθα δὴ τὰ δεινὰ κινηθῆσεται.

καὶ γὰρ ταλάντω μονική σταθμῆσεται.

ΞΑ. τι δὲ; μειαγωγήσουσι τὴν τραγῳδίαν;

ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πῆχες ἐπὶ

καὶ πλαίσια ξύμπηκτα, ΞΑ. πλυθεύουσι γάρ; 800

ΑΙΑ. καὶ διαμέτρους καὶ σφήνας. ὁ γὰρ Εὐριπίδης

κατ' ἐπος βασανίειν φησι τὰς τραγῳδίας.
ΒΑΤΡΑΧΟΙ.

ΞΑ. ἡ ποι βαρέως οἴμαι τῶν Ἀισχύλων φέρειν.
ΑΙΑ. ἐβλέψε γοῦν ταυρηδόν ἐγκύψας κάτω.
ΞΑ. κρινεί δὲ δὴ τής ταύτας;
ΑΙΑ. τούτ' ἢν δίσκολον'

σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὑρισκέτην.
οὐτε γὰρ 'Αθηναίοις συνέβαιν Ἀισχύλος,
ΞΑ. πολλοὺς ἴσως ἑνόμιζε τοὺς τοιχορύχους.
ΑΙΑ. λήρον τε τάλλ' ἡγεῖτο τοῦ γνώναι πέρι

phi' των ποιητῶν' εἶτα τῷ σῷ δεσπότη
ἐπέτρεψαν, ὅτι τῆς τέχνης ἐμπειροῖ ἢν.
ἀλλ' εἰσίωμεν ὡς ὅταν γ' οἴ δεσπόται
ἐσπονδάκωσι, κλαύμαθ' ἢμῖν γίγνεται.

ΧΟ. ἡ ποι δεινὸν ἐριβρεμέτας χόλον εἰδοθεν ἔξει,

ἡνίκ' ἄν οξυλάλου παρίδη θήγοντος ὄδόντα

ἀυτιτέχνου τότε δὴ μανίας ὑπὸ δεινῆς

ὁμματα στροβήσεται.

ἔσται δ' ἰππολόφων τε λόγων κορυβαίολα νείκη,

σχινδαλάμων τε παραξένων, σομεύματά τ' ἔργων,

φωτὸς ἀμυνόμενον φρενοτέκτονος ἀνδρὸς

ῥήμαθ' ἰπποβάμονα,

φρίξας δ' αὐτοκόμου λοφιᾶς λασιάχενα χαίταν,

δεινὸν ἐπισκύνυον ξυνάγον βρυχόμενος ἤσει

ῥήματα γομφοπαγῆ, πυγκηδὸν ἀποσπῶν

γγγενέο ψεύματα.

ἔνθεν δὴ στοματουργὸς ἐπὶ τῶν βασανιστρία λίπτη

γλώσσᾳ ἀνελισσομένη, φθονεροὺς κινοῦσα χαλινοὺς,

ῥήματα δαιμομένη καταλεπτολογήσει

πλευμόνων πολὺν πόνων.

ΕΤ. οὐκ ἀν μεθείμην τοῦ θρόνου, μὴ νουθέτει.

κρείττων γὰρ εἶναι φημὶ τούτου τὴν τέχνην.

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

G. R.
ΔΙ. ὁ δαμόνι ἄνδρων, μὴ μεγάλα λιαν λέγε.

ΕΤ. ἔγιδα τούτων καὶ διέσκεψαι πάλαι,

ΑΙΣ. ἀλήθεις, ὁ παῖ τῆς ἀρουραίας θεοῦ;

ΔΙ. παῦ, Αἰσχύλε,

ΑΙΣ. οὐ δῆτα, πρὶν γ' ἀν τούτων ἀποφήνω σαφῶς
tὸν χωλοποιῶν, οίος ὂν θραύμεται.

ΔΙ. ἄρνη ἄρνα μέλαιναν παῖδες ἐξενέγκατε:
tυφῶς γὰρ ἐκβαίνει παρασκευᾶται.

ΑΙΣ. ὁ Κρητικὰς μὲν συλλέγων μονῳδίας,

ΔΙ. ἐπισχεῖς οὖν, ὁ πολυτίμητ' Αἰσχύλε.

ΑΙΣ. υπὸ τῶν χαλαζῶν δ', ὁ πονηρ' Εὐριπίδη,

ΔΙ. ἐτοιμῶς εἰμὶ ἕγνω, κοῦ ἄναδύομαι,

ΕΤ. ἐτοιμῶς εἰμὶ ἔγνω, κοῦ ἄναδύομαι,
καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἰολον καὶ τὸν Μελέαγρον, κἀτὶ μᾶλα τὸν Τήλεφον.

Δ. σὺ δὲ δὴ τὰ βουλεύει ποιεῖν; λέγ’, Αἰσχῦλε. 865

ΑΙΣ. ἐβουλόμην μὲν οὖκ ἐρήξειν ἐνθάδε οὖν ἐξ ἢσου ἡμὸρ ἐστὶν ἀγῶν νῦν. Δ. τὰ δαί;

ΑΙΣ. ὅτι ἡ ποίησις οὐχὶ συντέθηκε ἐμοὶ, τούτῳ δὲ συντέθηκεν, ὥσθ’ ἐξει λέγειν. ὦμως δ’ ἐπειδὴ σοι δοκεῖ, δράν ταῦτα χρή. 870

Δ. ὅθ’ νῦν λιβανωτῶν δεύρο τοῖς καὶ πῦρ δύτω, ὅπως ἂν εὑξωμαί πρὸ τῶν σοφισμάτων ἀγώνα κρίναι τόνδε μουσικώτατα’ ύμεῖς δὲ ταῖς Μοῦσαις τι μέλος ὑπάσατε.

Χ. ὦ Διὸς ἐννέα παρθένου ἀγναί 875
Μοῦσαι, λεπτολόγους ξυνεταὶ φρένας αἰ καθοράτε ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὄξυμερίμνοις ἔλθωσι στρεβλοῖσι παλαιόσμασιν ἀντιλογοῦντες, ἔλθετ’ ἐποψόμεναι δύναμιν δεινοτάτων στομάτων πορίσασθαι ὑμᾶτα καὶ παραπρέπομεν’ ἐπὶ τῶν νῦν γὰρ ἁγῶν σοφίας ὅ μέγας χωρεῖ πρὸς ἔργον ἥδη. 880

Δ. εὔχεσθε δὴ καὶ σφώ τι, πρὶν τάπη λέγειν. 885

ΑΙΣ. Δῆμητρ’ ἡ θρέψασα τὴν ἐμὴν φρένα, εἶναι με τῶν σῶν ἄξιον μυστηρίων.

Δ. ἵθι νυν ἐπίθεσι δὴ καὶ σὺ λιβανωτῶν.

Ε. καλῶς:

ἐτεροὶ γὰρ ἐσιν οὖσιν εὐχομαί θεώς.

Δ. ὅδιοι τινες σοῦ, κέμμα καινὸν; Ε. καὶ μάλα. 890

Δ. ἵθι νυν προσεύξου τοίσιν ἰδιώτασι θεώς.

Ε. αἰθήρ’, ἐμὸν βόσκημα, καὶ ἀλώττης στρόφιγξ, καὶ εὐνείς, καὶ μυκτῆρες ὡσφραντήριοι, ὀρθῶς μ’ ἐλέγχειν ὃν ἂν ἀπτωμαί λόγων.
ΑΡΙΣΤΟΦΑΝΟΣ

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν
παρὰ σοφοῖν ἀνδροῦ ἁκουσάι τίνα λόγων
ἐπιτε δαίαν ὄδον.
γλώσσα μὲν γὰρ ἄγριότατι,
λῆμα δ᾿ οὐκ ἄτολμον ἀμφοῦν,
οὖν ἀκινητοὶ φρένες.
προσδοκῶν οὖν εἰκός ἔστι
τὸν μὲν ἀστείον τι λέξειν
καὶ κατερρυθμένον,
τὸν δ᾿ ἀνασπώντι αὐτοπρέμιοις
τοὺς λόγους
ἔμπεσόντα συσκεδαίν πολ-
λᾶς ἀλυσίθρασ ἑπόν.

ΔΙ. ἀλλ᾿ ὡς τάχιστα χρή λέγειν: οὖτω δ᾿ ὅπως ἐρεῖτον
ἀστεία καὶ μήτ᾿ εἰκόνας μήθ᾿ οὖ ἂν ἄλλος εἴποι.

ΕΤ. καὶ μὴν ἔμαυτὸν μὲν γε, τὴν ποίησιν οἶδο εἰμί,
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ᾿ ἐλέγξω,
ὡς ἦν ἀλαζών καὶ φέναξ, οἶδοις τε τοὺς θεατᾶς
ἐξητάτα, μόρους λαβὼν παρὰ Φρυνίκῳ τραφέντας.
πρῶτιστα μὲν γὰρ ἕνα τιν’ ἂν καθίσειν ἐγκαλύψας,
Ἄχιλλεά τιν’ ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς,
πρόσχημα τῆς τραγῳδίας, γρύζοντας οὔδὲ τοιτί:

ΔΙ. μὰ τὸν Δι’ οὐ δήθ᾿.

ΕΤ. ὁ δὲ χορὸς ἡ ἡρειδεν ὀρμαθοῦ ἂν
μελῶν ἐφεξῆς τέτταρας ἐνυγχῶς ἂν: οἱ δ᾿ ἐσύγων.

ΔΙ. ἐγὼ δ᾿ ἔχαίρομεν τῇ σιωπῇ, καὶ με τὸυτ’ ἐτερπεθ
οὐχ ἵππουν ἢ νῦν οἱ καλοῦντες.

ΕΤ. ἡλίθιοι γὰρ ἤσθα,
σάφ’ ἵσθι.

Α. κάμαυτῳ δοκῶ. τι δὲ ταύτ’ ἔδρασ’ ὁ δεῖνα;
ΕΤ. ὑπ’ ἀλαζονείας, ἵν’ ὁ θεατὴς προσδοκῶν καθοίτο,
ΔΙ.  ὧ παμπόνηρος, οἱ ἀρ' ἐφενακιζόμην ὑπ' αὐτοῦ.

ΤΙ θεομενέοις.

ΑΙΣ. ὁιμοι τάλας.

ΔΙ.  σιώπα.

ΔΙ.  σαφῆς δ' ἂν ἐπεν υοδε ἐν. ΔΙ. μὴ πρὶς τοὺς ὑδόντας.

ΔΙ. ἀλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ ἵππώδων ἔποντας

γρυπαῖτος χαλκηλάτους, καὶ ἰμαθ' ἰππὸκρημνα,

ἀ ξυμβαλείν οὐ ράδι' ἦν.

ΔΙ.  ὑ' τοις θεοὺς, ἐγὼ γοῦν

ἡδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρυπνησα

τὸν ξυθὸν ἰππαλεκτρύνα ξητῶν, τῖς ἐστιν ὄρνις.

ΑΙΣ. σημείων ἐν ταῖς ναυσὶν, ἀμαθέστατ', ἐνεγέγραπτο.

ΔΙ.  ἐγὼ δὲ τὸν Φιλοζένου γ' ὠμην Ἑρυξιν εἶναι.

ΔΙ.  εἰτ' ἐν τραγωδίαις ἐχρῆν καλεκτρύνα ποίησαι;

ΑΙΣ. σὺ δ', ὁ θεοίσιν ἐχθρὲ, ποί' ἀττ' ἐστὶν ἀττ' ἐποίεις;

ΕΤ.  οὐχ ἰππαλεκτρύνας μᾶ Δι' υοδὲ τραγελάφους,

ἀπερ σὺ,

ἀν τοίς παραπτάσμασιν τοῖς Μηδικοῖς γράφουσιν

ἀλλ' ὡς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ πρῶτον

ἐυθὺς

οἴδονταν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπαχθῶν,

ἰσχυνον μὲν πρῶτιστον αὐτὴν καὶ τὸ βάρος

ἀφείλον

ἐπυλλιόου καὶ περιπάτως καὶ τευτλίους λευκοῖς,

χυλὸν διδοὺς στιβμαλμάτων, ἀπὸ βιβλίων ἀπηθῶν'
ΑΡΙΣΤΟΦΑΝΟΣ

εἰτ' ἀνέτρεφον μονοδίαις, Κηφισοφώντα μυγνύς·
εἰτ' οὐκ ἔληρουν ὁ τι τύχοις, οὖδ' ἐμπεσάν ἐφυρον, 915
ἀλλ' οὐξίων πρώτιστα μὲν μοι τὸ γένος εἰτ' ἂν εὐθὺς
tου δράματος.

Δ. κρεῖττον γὰρ ἤν σοι νῇ Δ' ἢ τὸ σαυτοῦ.
Ε. ἔπειτ' ἀπὸ τῶν πρῶτων ἐπὸν οὔδεν παρῆκ' ἂν ἄργον,
ἀλλ' ἔλεγεν ἣ γυνὴ τὲ μοι χω δοῦλος οὔδεν ἔττου,
χω δεσπότης χῇ παρθένος χῇ γραφῇ ἄν. 950

Α. εἰτά δήτα
οὐκ ἀποθανεῖν σε ταῦτ' ἕχρην τολμῶντα;
Ε. μὰ τὸν Ἀπόλλωνον
δημοκρατικὸν γὰρ αὐτ' ἔδρων.

Δ. τοῦτο μὲν ἔσασθι, ὁ τᾶν.
οὐ σοὶ γὰρ ἔστι περίπατος κάλλιστα περὶ γε τοῦτον.
Ε. ἔπειτα τούτοις λαλεῖν ἐδίδαξα,
Α. φημὶ καγώ.

ως πρὶν διδάξας γ' ὀφελεῖς μέσος διαρραγήναι. 955
Ε. λεπτῶν τε κανώνων ἐσβόλας ἐπὸν τε γωνιασμοῦς,
νοεῖν, ὁρᾶν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν,
κάχ', ὑποτοπεῖσθαι, περινοεῖν ἀπαντά, 960
Α. φημὶ καγώ.
Ε. οικεία πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ἔννεσμεν,
ἐξ ὧν γ' ἂν ἐξηλεγχόμην' ἐξικεδότες γὰρ οὗτοι
ἤλεγχον ἂν μοι τὴν τέχνην' ἀλλ' οὐκ ἐκομπολάκουν
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον αὐτοὺς,
Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαροπώλους;
γυνάει δὲ τοὺς τοῦτον τε κάμοι γ' ἐκατέρου μαθητάς.
tοντουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ Μάγινας, 965
σαλπιγγογογνυχτηράδαι, σαρκασμοπιπτοκάμπται,
οὐμοὶ δὲ Κλειτόφων τε καὶ Ἐπαρμένης ὁ κομψός.

Δ. Ἐπαρμένης; σοφὸς γ' ἀνήρ καὶ δεινὸς ἐς τὰ πάντα,
ὅς ἂν κακοὶς ποιν περιπέσῃ καὶ πλησίον παραστῇ, τέπτωκεν ἐξω τῶν κακῶν, οὖ Χίος, ἀλλὰ Κεῖος. 970

ΕΤ. τοιαῦτα μέντον ὄγη φρονεῖν
τούτους εἰσηγησάμην,
λογισμόν ἐνθείς τῇ τέχνῃ
cαὶ σκέψιν, ὅστ' ἦδη νοεῖν
ἀπαντᾷ καὶ διειδέναι,
τά τ' ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἀμείνον ἡ πρὸ τοῦ,
κανασκοπεῖν, πώς τοῦτ' ἔχει;
ποῦ μοι τοῦ; τίς τοῦτ' ἔλαβε;

ΔΙ. νη τοὺς θεοὺς, νῦν γοῦν Ἀθη-

 ναίων ἀπας τις εἰσιῶν
κέκραγε πρὸς τοὺς οἰκέτας
ζητεῖ τε, ποῦ 'στιν ἡ χύτρα;
tίς τὴν κεφαλὴν ἀπεδήδοκεν
tῆς μαυίδος; τὸ τρύβλιον
τὸ περυσιών τέθυνκε μοι'
ποὺ τὸ σκόροδον τὸ χθιζιὼν;
tίς τῆς ἐλάας παρέτραγεν;
tέως δ' ἀβελτερώτατοι,
κεχηνότες Μαμμάκυνθοι,
Μελητίδαι καθήντο.

ΧΟ. τάδε μὲν λεύσθεις, φαίδημ' Ἀχιλλεύ

 ἀντ.
σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὡποῖς
μὴ σ' ὁ θυμὸς ἄρπάσας
ἐκτὸς οἴσει τῶν ἐλαών
δεινα γὰρ κατηγόρηκεν.
ἄλλ' ὡποῖς, ὡ γεννάδα,
μὴ πρὸς ὀργήν ἀντιλέξεις,
ἄλλα συστείλας, ἀκροισί
χρώμενος τοῖς ἱστίοις,
εἴτε μᾶλλον μᾶλλον ἄξεις,
καὶ φυλάξεις,
ηνίκ ἀν τὸ πνεῦμα λέειν
καὶ καθεστηκὼς λάβης.
ἀλλ' ὁ πρώτος τῶν Ἐλλήνων πυργώσας ῥήματα
σεμιά
καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν κρουνὸν
ἀφεῖν.

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

ΕΤ. δεξιότητος καὶ νουθεσίας, ὃτι βελτίως τε ποιοῦμεν
τοὺς ἄνθρωπους ἐν ταῖς πόλεσιν.

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

Δ. τεθνάναι μὴ τούτον ἔρωτα.

ΑΙΣ. σκέψαι τοίνυν οἶνος αὐτοὺς παρ' ἐμοῦ παρεδέξατο
πρῶτον,
eἰ γενναίοις καὶ τετραπήχεις, καὶ μὴ διαδρασιπο-
λίτας,
μηδ' ἀγοραῖον μηδὲ κοβάλους, ὦσπερ νῦν, μηδὲ
πανούργος,
ἀλλὰ πνεύοντας δόρυ καὶ λόγχας καὶ λευκολόφους
τρυφαλείας
καὶ πηληθας καὶ κυμίδας καὶ θυμοῦς ἐπταβοεῖος.
ΕΤ. καὶ δὴ χωρεῖ τούτῳ τὸ κακὸν· κρανοποιῶν αὐ μὲ 
ἐπιτρίψει.

ΔΙ. καὶ τι σὺ δράσας οὕτως αὐτοῦς γενναίους ἐξεδί-

dαξάς;
Αἰσχύλε, λέξοιν, μηδ' αὐθαδῶς σεμνυνόμενος 
χαλέ-
paíne.

ΑΙΣ. δράμα πονήσας 'Ἀρεως μεστόν. ΔΙ. ποίον;
ΑΙΣ. 

τοὺς ἐπτ' ἐπὶ Θηβαῖας·
ὅ θεασάμενος πᾶς ἀν τις ἀνήρ ἡράσθη δάϊος εἶναι.

ΔΙ. τούτῳ μὲν σοι κακὸν εὑργασταίν Θηβαίους γὰρ 
πε-

ποίηκας

ἀνδρειοτέρους εἰς τὸν πόλεμον καὶ τούτου γ' οὐκενα 
τύπτου.

ΑΙΣ. ἀλλ' ὑμῖν αὐτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τούτ' ἐτράπεσθε.

εἶτα διδάξας Πέρσας μετὰ τούτ' ἐπιθυμεῖν ἐξεδί-
dαξα

νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἐργον ἀριστον.

ΔΙ. ἐχάρην γοῦν, ἥνικ' ἀπηγγέλθη περὶ Δαρείου τε-

θενώτος,

ὁ χορὸς δ' εὗθὺς τῷ χείρ' ὧδε συγκρουόσας εἴπεν 
ἰαυοὶ.

ΑΙΣ. ταῦτα γὰρ ἀνδρας χρῆ ποιητὰς ἀσκεῖν. σκέψαι 

γὰρ ἀπ' ἀρχῆς,

ὡς οὐφέλειμοι τῶν ποιητῶν οἱ γενναῖοι γεγένηται.

'Ορφεὺς μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε φόνων 
t' ἀπέχεσθαι,

Μουσαίος δ' ἐξακέσεις τε νόσσων καὶ χρησμοὺς,

'Ησίωδος δὲ 

γῆς εὑργασίας, καρπῶν ὡρας, ἀρότους· ὁ δὲ θεῖος 

"Ομηρος
ΑΡΙΣΤΟΦΑΝΟΣ

απὸ τοῦ τιμῆν καὶ κλέος ἐσχεν πλὴν τοῦδ' ὅτι χρήστ' ἐδίδαξε, τάξεις, ἀρετὰς, ὄπλισεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὗ Παντακλέα γε ἐδίδαξεν ὦμως τὸν σκαίστατον πρώην γοῦν, ἦνὶκ ἐπεμπεν, τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἡμελλ' ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἅλλους τοι πολλοὺς ἀγαθοὺς, ὦν ἦν καὶ Δάμαχος ἢρος:

"ὅθεν ἦμη φρήν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίησεν,

Πατρόκλων, Τεῦκρων θυμολεύτων, ἵν' ἐπαίροιμ ἀνδρα πολιτήν ἀντεκτέειν αὐτὸν τοῖτοις, ὅπέταν σάλπιγγος ἀκούσῃ.

ἀλλ' οὐ μᾶ Δι' οὐ Φαίδρας ἐποίουν πόρνας οὐδὲ Σθενεβοῖας,

οὐδ' οὐδεὶς ὑμτιν' ἔρωσαν πώποτ' ἐποίησα γυναῖκα.

ΕΤ. μᾶ Δι', οὐδὲ γὰρ ἦν τῆς 'Αφροδίτης οὐδέν σοι. μὴδε γ' ἐπέει.

ΑΙΣ. ἀλλ' ἐπὶ τοι σοί καὶ τοῖς σοἴσων πολλή πολλοῦ πικαθίτο,

ὡσε θει κάντον σε κατ' οὐν ἔβαλεν.

ΔΙ. νῇ τὸν Δία τοῦτο γέ τοι δή.

ἀ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοις ἐπιλήγης.

ΕΤ. καὶ τῇ βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν ἁμαί Σθενεβοῖαι;

ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέπεισα.
κώνεια πιείων, αἰσχυνθείσας διὰ τοὺς σοὺς Βελλεροφόντας.

ΕΤ. πότερον δ' οὐκ ὄντα λέγον τοῦτον περὶ τῆς Φαίδρας ξυνέθηκα;

ΑΙΣ. μᾶ Δήλο, ἀλλ' οὖν· ἀλλ' ἀποκρύπτειν χρή το ποιη-ρων τόν γε ποιητήν, καὶ μή παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίοισιν ἐστὶ διδάσκαλος ὡστις φράζει, τοῖς ἡβώσων δὲ ποιηταί.

πάνιν δὴ δεῖ χρηστὰ λέγειν ἡμᾶσ.

ΕΤ. ἦν οὖν σὺ λέγης Δυκαβηττούς καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ διδάσκειν, ὅν χρῆ φράζειν ἀνθρωπεῖως;

ΑΙΣ. ἀλλ', ὡς κακόδαιμον, ἀνάγκη μεγάλων γνωμῶν καὶ διανοιῶν ἵσα καὶ τὰ ρήματα τίκτειν.

κάλλως εἶκος τοὺς ἕμιθέους τοῖς ρήμασι μείζοσι χρῆσθαι· καὶ γὰρ τοὺς ἱματίους ἡμῶν χρῶνται πολὺ σεμνο-τέροισιν.

ἀμοὺ χρηστῶς καταδείξαντος διελυμήνω σὺ.

ΕΤ. τί δράσας;

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοιτας ράκι ἀμπισχὼν, ἵν' ἑλεινοὶ τοῖς ἀνθρώποις φαίνοντ' εἶναι.

ΕΤ. τοῦτ' οὖν ἐβλαψα τί δράσας;

ΑΙΣ. οὐκουν ἐθέλει γε τριπαρχεῖν πλουτῶν οὐδεὶς διὰ ταῦτα,
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άλλα ῥακίοις περιειλλόμενος κλάει καὶ φησὶ πέ
νεσθαι.

ΔΙ. νὴ τὴν Δήμητρα, χιτῶνά γ' ἕχων οὐλων ἔριων ὑπένερθεν.
κἀν ταῦτα λέγων ἐξαπατήσῃ παρὰ τοὺς ἰχθὺς ἀνέκυψεν.

ΑΙΣ. εἰτ' αὖ λαλιὰν ἐπιτηδεύσαι καὶ στωμυλίαν ἐδί-

dὰξας,

ὴ ἕξεκένωσεν τὰς τε παλαίστρας καὶ τοὺς παράλους ἀνέπεισεν

ἀνταγορεύειν τοῖς ἄρχουσιν. καὶ τοις τότε γ', ἦνίκ'
ἐγὼ ἥξων,

οὐκ ἥπισταντ' ἀλλ' ἡ μᾶζαν καλέσαι καὶ ῥυππαπαί
eἰπεῖν.

ΔΙ. νῦν δ' ἀντιλέγειν κοικέτ' ἐλαύνειν,
καὶ πλεῖν δευρὶ καθὶς ἐκεῖσε.

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἰτίος ἐστ';
οὐ προαγωγοὺς κατέδειξ' οὗτος,
καὶ τικτούσας ἐν τοῖς ἱεροῖς,
καὶ φασκοῦσας οὐ ζῆν τὸ ζῆν;
καὶ ἐκ τοῦτων ἡ πόλις ἡμῶν ὑπογραμματέων ἀνεμεστάθη
καὶ βωμολόχων δημοπιθήκων ἐξαπατώντων τὸν δήμον ἀει·

λαμπάδα δ' οὐδεὶς οἶός τε φέρειν ὑπ' ἀγρυμνασίας ἐτὶ νυνί.

ΔΙ. μὰ Δι' οὐ δῆθ' ὡστ' ἐπαφανάνθην

Παναθηναίοις γελῶν, ὅτε δὴ
βραδὺς ἀνθρωπός τις ἔθει κύψας

καὶ δεινὰ ποιῶν καθ' οἱ Κεραμῆς

1070

1076

1080

1089

1035

1090
ΒΑΤΡΑΧΟΙ.

ἐν ταῖσι πῦλαις παίους' αὐτοῦ γαστέρα, πλευρὰς, λαγόνας, πυγήν.

ο δὲ τυπτόμενος ταῖσι πλατείαις φυσών τὴν λαμπάδ' ἐφευγε.

ΧΟ. μέγα τὸ πράγμα, πολὺ τὸ νεῖκος, ἀδρός ὁ πόλεμος ἔρχεται.

χαλεπὸν οὖν ἔργον διαιρεῖν,

ὁταν ὁ μὲν τείνῃ βιαιώς,

ὁ δ' ἐπαναστρέφειν δύνηται καπερείδεσθαι τορῶς.

ἀλλὰ μὴ 'ν ταῦτῷ καθησθον
eἰσβολαί γὰρ εἰσὶ πολλαὶ χάτεραι σοφισμάτων.

ὁ τι περ οὖν ἔχετον ἐρίζειν,

λέγετον, ἔπιτον, ἀναδέρεσθον,

τά τε παλαιὰ καὶ τὰ καυνὰ,

κάποικινδυνεύετον λεπτὸν τι καὶ σοφίν λέγειν.
eἰ δὲ τοῦτο καταφοβεῖσθον, μὴ της ἀμαθία προσῆ ἀντ.

τοῖς θεωμένοισι, ὡς τὰ

λεπτὰ μὴ γυνώναι λεγόντων,

μηδὲν ὀρρῳδεῖτε τοῦθ'. ὡς οὐκ ἐθ' οὔτω ταῦτ' ἔχει.

ἐστρατευμένοι γὰρ εἰσὶ,

βιβλίον τ' ἔχων ἐκαστὸς μανθάνει τὰ δεξιά:

αἱ φύσεις τ' ἀλλὰς κράτισται,

νῦν δὲ καὶ παρηκόνηται.

μηδὲν οὖν δείσητον, ἀλλὰ πάντ' ἐπέξειτον, θεατῶν γ' οὖνεχ', ὡς οὕτων σοφῶν.

Ε. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σον τρέψομαι, ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος

πρώτιστον αὐτοῦ βασανῶ τοῦ δεξιοῦ.

ἀσαφῆς γὰρ ἢν ἐν τῇ φράσει τῶν πραγμάτων.

Δ. καὶ πολλον αὐτοῦ βασανιεῖς;

Ε. πολλοὺς πάνω.
πρῶτον δὲ μοι τὸν ἑξ ’Ορεστείας λέγε.

Δ. ἄγε δὴ σιώπα πᾶς ἀνήρ. λέγ’, Αἰσχύλε.

Α. Ἐρμή χθόνιε, πατρῷ ἐποπτεύων κράτη, σωτήρ γενοῦ μοι σύμμαχός τ’ αἰτουμένῳ. ἥκω γὰρ ἐς γῆν τῆνδε καὶ κατέρχομαι.

Δ. τούτων ἔχεις ψέγειν τι; Ε. πλείω ἡ δώδεκα.

Δ. ἀλλ’ οὐδὲ πάντα ταῦτα γ’ ἔστ’ ἄλλ’ ἡ τρία. 1130

Ε. ἔχει δ’ ἐκαστὸν εἰκοσίν γ’ ἀμαρτίας.

Δ. Αἰσχύλε, παραίνω σοι σιωπᾶν’ εἰ δὲ μη, πρὸς τρισὶν ἱαμβείοις προσοφείλων φανεῖ.

Α. ἐγὼ σιωπῶ τῶδ’; Δ. εάν πείθῃ γ’ ἐμοὶ.

Α. ὀρᾷς ὅτι ληρεῖς; Δ. ἄλλ’ ὄλγον γέ μοι μέλει. 1135

Ε. εὐθὺς γὰρ ἠμάρτηκεν οὐρανών γ’ ὦσον.

Α. πῶς φίς μ’ ἀμαρτεῖν; Ε. αὖθις ἔξ’ ἀρχῆς λέγε.

Α. Ἐρμή χθόνιε, πατρῷ ἐποπτεύων κράτη.

Ε. οὐκοῦν Ὁρέστης τούτ’ ἐπὶ τῷ τύμβῳ λέγει τῷ τοῦ πατρὸς τεθνεῶτος; 1140

Α. οὖν ἄλλως λέγω.

Ε. πότερ’ οὖν τὸν Ἐρμῆν, ὡς ὁ πατὴρ ἀπώλετο αὐτοῦ βιαίως ἐκ γυναικείας χερὸς δόλως λαθραίως, ταῦτ’ ἐποπτεύειν ἐφῆ;

Δ. οὐ δὴ’ ἐκεῖνον, ἄλλα τὸν Ἐριούνιον Ἐρμῆν χθόνιον προσεῖτε, καθ’ ἰδίου λέγων ἐτὶ πατρόφιον τοῦτο κέκτηται γέρας. 1145

Ε. ἐτι μεῖζον ἐξήμαρτες ἢ γὼ ’βουλόμην’

εἰ γὰρ πατρόφιον τὸ χθόνιον ἐχεῖ γέρας,

Δ. οὖτω γ’ ἄν εἰη πρὸς πατρός τυμβωρύχος.

Α. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150

Δ. λέγ’ ἐτερον αὐτῷ’ σὺ δ’ ἐπιτήρει τὸ βλάβος.

Α. σωτήρ γενοῦ μοι σύμμαχός τ’ αἰτουμένῳ.

ἡκω γὰρ ἐς γῆν τῆνδε καὶ κατέρχομαι.
ΕΤ. δίς ταύτων ἡμῶν εἶπεν ὁ σοφὸς Αἰσχύλος.
ΔΙ. πῶς δίς;
ΕΤ. σκόπει τὸ ρήμι· ἐγὼ δέ σοι φράσω.
ηκὼ γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι
ηκὼ δὲ ταύτων ἐστι τῷ κατέρχομαι.
ΔΙ. νὴ τῶν Δ', ὁσπερ γ' εἰ τις εἴποι γείτονι,
χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.
ΑΙΣ. οὖ δήτα τούτῳ γ', ὁ κατεστωμυλμένε
ἀνθρωπε, ταῦτ' ἐστ', ἀλλ' ἄριστ' ἔπον ἔχον.
ΔΙ. πῶς δή; δίδαξον γὰρ με καθ' ὦ τι δὴ λέγεις.
ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἐσθ' ὅτι μετῇ πάτρας:
χωρὶς γὰρ ἀλλης συμφορᾶς ἐλήλυθεν·
φεύγων δ' ἄνηρ ἤκει τε καὶ κατέρχεται.
ΔΙ. εὐ νὴ τῶν 'Απόλλω. τί σο λέγεις, Εὐριπίδη;
ΕΤ. οὐ φημὶ τῶν Ὁρέστην κατελθεῖν οὔκαδε·
λάθρα γὰρ ἤλθεν, οὐ πιθῶν τοὺς κυρίους.
ΔΙ. εὐ νὴ τῶν 'Ερμίν'. ὤ τι λέγεις δ' οὐ μανθάνω.
ΕΤ. πέραινε τοῖνυν ἔτερον.
ΔΙ. ἢδι πέραινε σοῦ,
Αἰσχύλ', αὖσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.
ΑΙΣ. τύμβου δ' ἐπ' ὄχθω τῶδε κηρύσσω πατρὶ
κλῦειν, ἀκοῦσαι.
ΕΤ. τοῦθ' ἔτερον αὐ δίς λέγει,
κλῦειν, ἀκοῦσαι, ταύτων ὑπαφέστατα.
ΔΙ. τεθυγκόσιν γὰρ ἔλεγεν, ὡ μοχθηρε σύ,
οἷς οἴδε τρίς λέγοντες ἔξικνουμεθα.
ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους;
ΕΤ. ἐγὼ φράσω·
κἂν πον δίς εἴπω ταῦτων, ἡ στοιβὴν ὅγις
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.
ΔΙ. ἢδι δὴ λέγ'. οὖ γὰρ μούστων ἀλλ' ἀκουστέ
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἔπων.

ΕΤ. ἢν Οἰδίπους τὸ πρῶτον εὐδαίμων ἄνηρ,
ΑΙΣ. μὰ τὸν ΔἬ' οὗ δῆτ', ἀλλὰ κακοδαίμων φύσει,

Ωντινά γε, πρὶν φύναι μὲν, ἀπόλλων ἐφη

ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι,

πῶς οὗτος ἢν τὸ πρῶτον εὐδαίμων ἄνηρ;
ΕΤ. εἰτ' ἐγένετ' αὕθις ἄθλιωτατος βροτῶν.
ΑΙΣ. μὰ τὸν ΔἬ' οὗ δῆτ', οὐ μὲν οὖν ἐπαύσατο.

πῶς γαρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον

χειμώνος οὗτος ἐξέθεσαν ἐν ὀστράκῳ,

ὕα μὴ ᾃ κτραφείς γένουτο τοῦ πατρὸς φονείς·
εἴθ' ὡς Πόλυβον ἠρρησεν οἰδῶν τὸ πόδε·

ἐπειτα γραῦν ἐγγεμεν αὐτὸς ὁν νέος,
καὶ πρὸς γε τούτοις τὴν ἐαυτοῦ μητέρα·

εἰτ' ἐξετύφλωσεν αὐτῶν.

ΔΙ. εὐδαίμων ἂρ' ἢν,

εἰ καστρατήγησέν γε μετ᾽ Ἑρασινίδου.

ΕΤ. ληρεῖς· ἐγώ δὲ τοὺς προλόγους καλῶς ποιῶ,
ΑΙΣ. καὶ μὴν μὰ τὸν ΔἬ' οὗ κατ’ ἔπος γέ σου κυίσω

tὸ ρήμα ἐκαστον, ἀλλὰ σὺν τούσιν θεοῖς

ἀπὸ ληκύθιου σου τοὺς προλόγους διαφθερῶ.

ΕΤ. ἀπὸ ληκύθιου σὺ τοὺς ἐμοὺς;

ΑΙΣ. ἐνεῖς μύονοι.

ποιεῖς γαρ οὗτος ὡστ' ἐναρμόττειν ἀπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἰαμβεῖοισι. δεῖξω δ᾿ αὐτίκα.

ΕΤ. ἵδοι, σὺ δεῖξεις;

ΑΙΣ. φημὶ. ΔΙ. καὶ δὴ χρὴ λέγειν.

ΕΤ. Ἀὐγυπτος, ὡς ὁ πλείστος ἐσπαρταὶ λόγος,

ξὺν παισὶ πεντήκοντα ναυτίλῳ πλατή

"Ἀργὸς κατασχὼν ΑΙΣ. ληκύθιον ἀπώλεσεν."
ΔΙ. τούτῳ τί ἢν τὸ ληκύθιον; οὐ κλαῦσται; λέγ' ἔτερον αὐτῷ πρόλογον, ἵνα καὶ γνῷ πάλιν. 1210
ΕΤ. Διώνυσος, ὡς θύρσοις καὶ νεβρῶν δοραῖ καθαπτός ἐν πεύκαισι Παρνασσὸν κάτα πηδᾶ χορεύων, ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τίς ληκύθου.
ΕΤ. ἀλλ' οὐδὲν ἔσται πράγμα πρὸς γὰρ τούτων τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον. οὐκ ἔστω ἵστος πάντ' ἀνὴρ εὐδαίμονει· ἡ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον, ἡ δυσγενής ὁν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. Εὐριπίδη, ΕΤ. τί ἔστιν;
ΔΙ. ὑφέσθαι μοι δοκεῖ τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολὺ.
ΕΤ. οὔδ' ἂν μὰ τὴν Δήμητρα φροντίσαι γε' νυν ἄριστο τοῦτό γ' ἐκεκέκυψεται.
ΔΙ. ἵθε δὴ λέγ' ἔτερον καπέχου τῆς ληκύθου.
ΕΤ. Σιδώνιον ποτ' ἀστυ Κάδμος ἐκλιπὼν Ἀγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν. 1225
ΔΙ. ὁ δαίμονι' ἀνδρῶν, ἀποπριῶ τὴν λήκυθον, ἵνα μὴ διακναίῃ τοὺς προλόγους ἠμῶν.
ΕΤ. τὸ τί;
ΕΤ. ἐγὼ πρῶμαι τῷ; ΔΙ. ἐὰν πείθη γ' ἐμοί. 1230
ΕΤ. οὐ δήτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν ὦν οὗτος οὐχ ἔξει προσάψαι λήκυθον. Πέλοψ ὁ Ταυτάλεος εἰς Πίσαν μολὼν θοαίσων ἵπποις ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὁρᾶς, προσήψετε αὖθις αὐ τὴν λήκυθον. ἀλλ', ἀγάθ', ἔτι καὶ νῦν ἀπόδον πάση τέχνῃ 1235 λήψει γὰρ ὀβολοῦ πάνυ καλὴν τε κἀγαθήν.
ΕΤ. μὰ τὸν Δ' οὔπω γ'; ἔτι γὰρ εἰσὶ μοι συχνοὶ.
ΑΡΙΣΤΟΦΑΝΟΣ

Οίνευς ποτ' ἐκ γῆς ΑΙΣ. ληκύθιον ἀπώλεσεν.  
ΕΤ. ἔσαον εἰπεῖν πρῶθ' ὄλον με τὸν στίχον.  
Οίνευς ποτ' ἐκ γῆς πολύμετρον λαβάων στάχυν, θύων ἀπαρχὰς ΑΙΣ. ληκύθιον ἀπώλεσεν.  
ΔΙ. μεταξὺ θύων; καὶ τὶς αὐθ' ύφειλετο;  
ΕΤ. ἔσαον, ὁ τάν' πρὸς τοδι γὰρ εἰπάτω.  
Ζεῦς, ὡς λέλεκται τῆς ἀληθείας ὑπο,  
ΔΙ. ἀπολεῖ σ'. ἐρεῖ γὰρ, ληκύθιον ἀπώλεσεν.  
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισὶ σου ἀσπερ τὰ σῦκ' ἐπὶ τοῖς ὁφθαλμοῖς ἐφυ.  
ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.  
ΕΤ. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἀποδείξω κακὸν μελοποιοῦ ὄντα καὶ ποιοῦντα ταῦτ' ἄει.  
ΧΩ. τί ποτε πράγμα γενήσεται;  
φροντίζειν γὰρ ἐγωγ' ἔχω, τίν' ἀρα μέμψιν ἐποίσει ἀνδρὶ τῷ πολὺ πλείστα δὴ καὶ κάλλιστα μέλη ποιή- 
σαντι τῶν ἐτὶ νυνί.  
θαυμάζω γὰρ ἐγωγ' ὑπὴ μέμψεται ποτε τοῦτον τὸν βακχεῖον ἄνακτα, καὶ δέδοιχ' ύπερ αὐτοῦ.  
ΕΤ. πάνυ γε μέλῃ θαυμαστά· δεῖξει δὴ τάχα.  
eἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ἔνυτεμῳ.  
ΔΙ. καὶ μὴν λογιοῦμαι ταῦτα τῶν ψήφων λαβάων.  
ΕΤ. Φθιωτ' Ἀχιλλεύ, τί ποτ' ἀνδροδάκττον ἄκοινον ἰήκοπον οὐ πελάθεις ἐτ' ἄρωγάν;  
Ἐρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.  
ἰήκοπον οὐ πελάθεις ἐτ' ἄρωγάν.  
ΔΙ. δῦο σοι κόπο, Αἰσχύλε, τούτω.
ΕΤ. κύδιστ' Ἀχαίων Ἀτρέως πολυκοίραν-μάνθανε μου παί.

ι kontaktei o τελάθεις ἐπ' ἀρωγάν.

ΔΙ. τρίτος, Αἰσχύλε, σοι κόπτος οὐτός.

ΕΤ. εὐφαμείτε μελισσονόμοι δόμον Ἀρτέμιδος πέλας οὐγειν.

ι kontaktei o τελάθεις ἐπ' ἀρωγάν.

κύριος εἰμι θροεῖν ὄδιον κράτος αἰτιον ἀνδρῶν.

ΔΙ. ὁ Ζεὺς βασιλεύ, τὸ χρήμα τῶν κόπτων ὅσον.

ἐγὼ μὲν οὖν εἰς τὸ βαλανεῖον βούλομαι

υπὸ τῶν κόπτων γὰρ τῷ νεφρῷ βουβωνιᾷ.

ΕΤ. μὴ, πρὶν γὰρ ἀκούσῃς χάτεραν στάσιν μελῶν

ἐκ τῶν κιθαρώδικῶν νέμων εἰργασμένην.

ΔΙ. οὕτι δὴ πέραινε, καὶ κόπτων μὴ προστίθει.

ΕΤ. ὅπως Ἀχαίων δίθρονον κράτος, Ἐλλάδος ἡβας,

τοφλαττόθρατ τοφλαττόθρατ,

Σφίγγα δυσαμεριάν πρύτανιν κύνα πέμπει,

tοφλαττόθρατ τοφλαττόθρατ,

σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὀρνις,

tοφλαττόθρατ τοφλαττόθρατ,

κυρεῖν παράσχων ἰταμαῖς κυνῖν ἀεροφοίτους,

tοφλαττόθρατ τοφλαττόθρατ,

τὸ συγκλινές ἐπ' Αίαντι,

tοφλαττόθρατ τοφλαττόθρατ.

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἦ

πόθεν συνέλεξας ἰμοιοστρόφοι μέλη;

ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ

ἡμεγκον αὐθ', ἱνα μὴ τῶν αὐτῶν Φρυνίχω

λειμονα Μουσῶν ἱερὸν ὀφθεὶν δρέπων

οὗτος δ' ἀπὸ πάντων μὲν φέρει πορνιδίων,
σκολίων Μελήτουν, Καρικὸν αὐλημάτων, θρήνων, χορείων. τάχα δὲ δηλωθῆσεται.

ἐνεγκάτω τις τὸ λύριον. καίτοι τι δεῖ

λύρας ἐπὶ τοῦτον; ποῦ 'στιν ἡ τοῖς ὑστράκοις αὐτὴ κροτοῦσα; δεύρο Μοῦσ' Ἐυριπίδου,

πρὸς ἦνπερ ἐπιτήδεια τάδ' ἔστ' ἄδειν μέλη.

ΔΙ. αὕτη ποθ' ἢ Μοῦσ' οὐκ ἐλεσβίαζεν, οὐ.

ΑΙΣ. ἀλκυόνες, αἱ παρ' ἀεινίοις θαλάσσης
kύμασι στωμύλλετε,

τέγγουσαι νοτίαις πτερῶν

ῥανίσι χρόα δροσιζόμεναι;

αἱ θ' υπωρόφοι κατὰ ἡμών

eἰεἰεἰεἰεἰεἰεἰεἰσσετε δακτύλοις φάλαγγες

ιστότονα πηνίσματα

κερκίδος ἀοίδού μελέτας,

ἐν' ὁ φίλανθος ἐπάλλε δελ-

φίς πρόφραις κυνεμβόλοις

μαντεῖα καὶ στάδιοις,

οἰνάνθας, γάνος ἄμπελον,

βότρυνος ἐλικα παυσίπονον.

περίβαλλ', ὦ τέκνων, ὦλένας.

ὁρᾶς τὸν πόδα τοῦτον; ΔΙ. ὄρω.

ΑΙΣ. τὶ δαῖ; τοῦτον ὣρᾶς; ΔΙ. ὄρω.

ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν

tολμᾶς τὰμὰ μέλη ψέγειν,

ἐνά τὸ δωδεκαμήχανον

Κυρήνης μελοποιῶν;

τὰ μὲν μέλη σου ταῦτα' βούλομαι δ' ἔτι

tὸν τῶν μουρδιῶν διεξέλθειν τρόπον.

ὁ Νυκτός κελαινοφαῖς

ἀρφνα, τίνα μοι
ΒΑΤΡΑΧΟΙ. 53

δύστανον ὅνειρον
πέμπεις ἐξ ἀφανοὺς,
᾽Αἰδα πρόπολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νυκτὸς παῖδα,
φρικώδη δεινῶν ὑψιν,
μελανοκνεύμονα,
φόνια φόνια δερκόμενον,
μεγάλους ὄνυχας ἔχοντα.
ἀλλὰ μοι ἀμφίπολοι λύχνον ἄψατε
κάλπισι τ’ ἐκ ποταμῶν δρόσου ἄρατε, θέρμετε δ’ ὕδωρ,
ὡς ἄν θείον ὅνειρον ἀποκλυσω.
.tcpούτιε δαίμον,
tοῦτ’ ἐκείν’ ὃ ἔλυσοικοι,
tάδε τέρατα θεάσασθε.
tὸν ἀλεξτρυόνα μου συναρπάσασα
φρουρὴ Λύκη.
Νύμφαι ὀρεσσίγονοι,
ὁ Μανία, ξύλλαβε.
ἐγὼ δ’ ἀ τάλαινα προσέχουσ’ ἔτυχον
ἐμαυτῆς ἥργοις,
λίνου μεστῶν ἀτρακτὸν
εἰς εἰς εἰς εἰς ἱλίσσουσα χειρῶν,
κλωστὴρα ποιοῦσ’, ὅπως
κνεφαίος εἰς ἀγορᾶν
φέρουσ’ ἀποδοίμαν’
ὁ δ’ ἀνέπτατ’ ἀνέπτατ’ ἐς ἀλθέα
κοιφοτάταις πτερίγων ἀκμαῖς’
ἐμοὶ δ’ ἄχε’ ἄχεα κατέλιπε,
δάκρυα δάκρυα τ’ ἀπ’ ὄμματων
ΑΡΙΣΤΟΦΑΝΟΣΣ

ἐβαλον ἐβαλον ἀ τλάμων.
ἀλλ’ ὁ Κρῆτες, Ἰδας τέκνα,
tὰ τὸξα λαβόντες ἐπαμύνατε,
tὰ κῶλὰ τ’ ἀμπάλλετε, κυκλούμενοι τὴν οἰκίαν.
ἀμα δὲ Δίκτυννα παῖς
’Ἀρτεμις καλὰ
τὰς κυνίσκας ἐχουσ’ ἐλθέτω
diὰ δόμων πανταχῆ:
σὺ δ’, ὁ Διὸς, διπύρους ἀνέχουσα
λαμπάδας ἐξυτάταιν χειροῖν,
’Εκάτα, παράφηνον
ἐς Γλύκης, ὅπως ἂν
εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἥδη τῶν μελῶν.

ΑΙΣ. κάμοιγ’ ἄλησ.
ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγάγεϊν βούλομαι,
ὁπερ ἐξελέγξει τὴν ποίησιν ψάν μόνων’
tὸ γὰρ βάρος ψάν βασανίει τῶν ῥημάτων.

ΔΙ. ἵτε δεύορ νυν, ἐμπερ γε δει καὶ τοῦτο με
ἀνδρὸν ποιητῶν τυρποσάλησα τέχνην.

ΧΟ. ἐπίτονοι γ’ οἱ δεξιοὶ.

τὸδε γὰρ ἐτερον αὐ τέρας
νεοχμὸν, ἀτοψίας πλέων,
ὁ τις ἄν ἐπενόησεν ἄλλος;
μὰ τὶν, ἐγὼ μὲν οὐδ’ ἄν εἰ τις
ἐλεγέ μοι τῶν ἐπιτυχόντων,
ἐπιθόμην, ἄλλ’ ἡμᾶς ἄν
αὐτὸν αὐτὰ ληρεῖν.

ΔΙ. ἱθι νυν παρίστασθον παρὰ τῷ πλάστυγ’,
ΑΙΣ. καὶ ΕΤ.

идού.
ΒΑΤΡΑΧΟΙ.

ΔΙ. καὶ λαβομένω τὸ ῥήμα ἐκάτερος εἰπατον, καὶ μὴ μεθήσθουν, πρὶν ἂν ἔγω σφᾶν κοκκύσω.

ΑΙΣ. καὶ ΕΤ. ἐχόμεθα.

ΔΙ. τούτους νῦν λέγετον εἰς τὸν σταθμὸν.

ΕΤ. εἴθ’ ὄφελ’ Ἀργοὺς μὴ διαπτάσθαι σκάφος.

ΑΙΣ. Σπερχεῖε ποταμῇ βουνόμοι τ’ ἐπιστροφαί.

ΔΙ. κόκκυ, μέθεσθε’ καὶ πολὺ γε κατωτέρω χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τί ποτ’ ἐστὶ ταῖτιον;

ΔΙ. ὅτι εἰσέθηκε ποταμὸν, ἑριστολικὸς ὕγρον ποιήσας τούτους ὠσπέρ τάρα, σὺ δ’ εἰσέθηκας τούτους ἐπιτρωμένον. ΕΤ. ἅλλ’ ἔτερον εἰπάτω τι κάντιστησάτω.

ΔΙ. λάβεσθε τοίνυν αὖθις.

ΑΙΣ. καὶ ΕΤ. ἢν ἵδού. ΔΙ. λέγει.

ΕΤ. οὐκ ἔστι Πειθώς ἱερόν ἄλλο πλῆν λόγος.

ΑΙΣ. μόνος θεῶν γὰρ θάνατος οὐ δόρων ἑρᾶ.

ΔΙ. μέθεσθε μέθεσθε’ καὶ τὸ τοῦδε γ’ αὐ τέπει’ θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.

ΕΤ. ἐγω δὲ πειθώ γ’, ἔπος ἀριστ’ εἰρημένον.

ΔΙ. πειθῶ δὲ κούφον ἐστὶ καὶ νοῦν οὔκ ἔχον. ἅλλ’ ἔτερον αὐ ζήτει τι τῶν βαρυστάθμων, ὃ τι σοι καθέλξει, καρτέρον τε καὶ μέγα.

ΕΤ. φέρε ποῦ τοιοῦτον δήτα μοῦστι; ποῦ;

ΔΙ. φράσω.

βέβληκ’ Ἀχιλλεῦς δύο κύβῳ καὶ τέτταρα. λέγοιτ’ ἂν, ὡς αὐτὴ σκληρῇ σφῶν στάσις.

ΕΤ. σιδηροβριθές τ’ ἐλαβε δεξιὰ ἐξ’ λεον.

ΑΙΣ. ἐφ’ ἄρματος; γὰρ ἄρμα καὶ νεκρῷ νεκρός.

ΔΙ. ἐξηπάτηκεν αὐ σε καὶ νῦν. ΕΤ. τῷ τρόπῳ;

ΔΙ. δῦ’ ἄρματ’ εἰσῆκεν καὶ νεκρῷ δῦο, οὖς οὐκ ἄν ἄραυτ’ οὐδ’ ἐκατὸν Αἰγύπτιοι.
ΑΡΙΣΤΟΦΑΝΟΣ

ΑΙΣ. καὶ μὴ κέτ' ἐμοιγε κατ' ἐπος, ἀλλ' ἐς τὸν σταθμὸν αὐτὸς, τὰ παιδί, ἡ γυνή, Κηφισοφῶν, ἐμβὰς καθήσθω συλλαβῶν τὰ βιβλία· ἐγὼ δὲ δύ’ ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410

ΔΙ. ἀνδρεῖς φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ. οὐ γὰρ δὶ’ ἔχθρας οὔδετέρο φενήσομαι. τὸν μὲν γὰρ ἡγούμαι σοφὸν, τῷ δ’ ἢδομαι.

ΠΛ. οὐδὲν ἀρα πράξεις ὀπτερ ἥλθες οὕνεκα;

ΔΙ. ἐάν δὲ κρίνω; 1415

ΠΛ. τὸν ἐπερον λαβὼν ἀπε, ὁπότερον ἂ ν κρίνης, ἱν’ ἔλθης μὴ μάτην.

ΔΙ. εὐδαιμονίῆς. φέρε, πῦθεσθὲ μον ταδί. ἐγὼ κατηλθὼν ἐπὶ ποιητήν. ΕΤ. τοῦ χάριν;

ΔΙ. ἱν’ ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγη. ὁπότερος οὖν ἂ ν τῇ πόλει παραινέσεων μέλλῃ τι χρηστῶν, τούτων ἄξειν μοι δοκῶ. πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν’ ἔχετον γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.

ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

ΔΙ. τίνα;

ποθεὶ μὲν, ἐχθαίρει δὲ, βούλεται δ’ ἐχεῖν. ἀλλ’ ο’ τι νοεῖτον, εὕπατον τούτον πέρι. 1425

ΕΤ. μυσῶ πολιτην, ὅστις ὡφελεῖν πάτραν βραδὺς πέφυκε, μεγάλα δὲ βιάζετεν ταχὺς, καὶ πόριμον αὐτῷ, τῇ πόλει δ’ ἀμήχανον.

ΔΙ. εὐ γ’, ὁ Πόσειδον’ σὺ δὲ τίνα γνώμην ἔχεις;

ΑΙΣ. [ο’ χρῆ λέοντος σκῦμνου ἐν πόλει τρέφειν.] μάλιστα μὲν λέοντα μὴ ’ν πόλει τρέφειν, ἵν’ δ’ ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν.

ΔΙ. νὴ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ’ ἔχω· ὦ μὲν σοφῶς γὰρ ἔπεξ, ὁ δ’ ἐπερος σαφάς.
ΒΑΤΡΑΧΟΙ.

ἄλλ' ἔτι μιᾶν γυώμην ἐκάτερος εἴπατον
περὶ τῆς πόλεως ἦντιν ἔχετον σωτηρίαν.

ΕΤ. [εἰ τις πτερώσας Κλεόκριτον Κυνησίας,
αἵροεν αὖραι πελαγίαν ὑπὲρ πλάκα.

ΔΙ. γέλοιον ἄν φαίνοντο νοῦν δ' ἔχει τίνα;
ΕΤ. εἰ ναυμαχοίεν, κατ' ἐχοῦτες ὄξιδας
ῥᾴνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.]
ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν. ΔΙ. λέγε.

ΕΤ. ὅταν τὰ νῦν ἀπίστα πίσθ' ἡγώμεθα,
tὰ δ' οὖντα πίστ' ἀπίστα.

ΔΙ. πῶς; οὐ μανθάνω.
ἀμαθέστερον πως εἰπὲ καὶ σαφέστερον.

ΕΤ. εἰ τῶν πολιτῶν οἶς νῦν πιστεύομεν,
τούτοις ἀπιστησαίμεν, οἶς δ' οὐ χρώμεθα,
tούτοις χρησάμεθα, σωθείμεν ἄν.
[εἰ νῦν γε δυστυχόμεν ἐν τούτοις, πῶς
τάναντια πράξαντες οὐ σωζόμεθ' ἄν;

ΔΙ. εὐ γ', ὧ Παλάμηδες, ὦ σοφωτάτη φύσις.
ταύτι πότερ' αὐτὸς εὗρες ἦ Κηφισοφῶν;
ΕΤ. ἐγώ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.]

ΔΙ. τί δαί λέγεις σὺ;

ΔΙΣ. τὴν πόλιν νῦν μοι φράσον
πρώτον, τίς χρήται πότερα τοῖς χρηστοῖς;

ΔΙ. πόθεν;
μυσεὶ κάκιστα. ΔΙΣ. τοῖς πονηροῖς δ' ἦδεται;

ΔΙ. οὐ δὴ τ' ἐκείνη γ', ἀλλὰ χρήται πρὸς βιάν.
ΔΙΣ. πῶς οὖν τις ἄν σώσει τοιαύτην πόλιν,
ἡ μῆτε χλαίνα μῆτε σισύρα συμφέρει;

ΔΙ. εὐρίσκε νη Δ'ε', εὐπερ ἀναδύσει πῶλιν.

ΔΙΣ. ἐκεί φράσαμ', ἂν ἐνθάδε δ' οὐ βουλομαι.
ΔΙ. μὴ δῆτα σὺ γ', ἀλλ' ἐνθένδο ἀνίει τᾶγαθά.
ΑΙΣ. την γην ὅταν νομίσωσι τήν τῶν πολεμίων εἶναι σφετέραν, τήν δὲ σφετέραν τῶν πολεμίων, πόρον δὲ τὰς ναύς, ἀπορίαν δὲ τὸν πόρον.  

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

ΠΛ. κρίνοις ἂν.  

ΔΙ. αὕτη σφόν κρίσις γενήσεται· αἱρήσομαι γὰρ ὄντερ ἡ ἤμυχὴ θέλει.  

ΕΤ. μεμνημένος νων τῶν θεῶν, οὐς ἠμωσας, ἡ μὴ ἀπάξειν μ’ ὁικαδ’, αἱροῦ τοὺς φίλους.  

ΔΙ. ἡ γιλωττ’ ὁμώμοκ’, Αἰσχύλον δ’ αἱρήσομαι.  

ΕΤ. τί δέδρακα, ὦ μιαρώτατ’ ἀνθρώπων;  

ΔΙ. ἐγώ;  

ἐκρινα νικᾶν Αἰσχύλον. τῇ γὰρ οὐ;  

ΕΤ. αἰσχυστὸν ἐργον προσβλέπεις μ’ εἰργασμένος;  

ΔΙ. τί δ’ αἰσχρὸν, ἡν μή τοῖς θεωρένοις δοκῇ;  

ΕΤ. ὡ σχέτλει, περιόψει με δὴ τεθνηκότα;  

ΔΙ. τίς οἴδει εἰ τὸ ζῆν μὲν ἐστὶ καταθανεῖν, τὸ πνεῦν δὲ δειπνεῖν, τὸ δὲ καθείδειν καύδιον;  

ΠΛ. χωρείτε τοῖνυν, ὁ διόνυσ’, εἶσω.  

ΔΙ. τί δαί;  

ΠΛ. ἵνα εξείσω σφῶ πρὶν ἀποπλεῖν.  

ΔΙ. εὖ τοι λέγεις νῆ τῶν Δί’· οὐ γὰρ ἄχθομαι τῷ πράγματι.  

ΧΟ. μακάριός γ’ ἀνὴρ ἔχων ἔσωσιν ἥκριβωμένην.  

πάρα δὲ πολλοῖσιν μαθεῖν.  

ὅδε γὰρ εὖ φρονεῖν δοκῆσας πάλιν ἄπεισιν οἰκαδ’ αὖ, ἐτ’ ἀγαθῷ μὲν τοῖς πολιταίς, ἐτ’ ἀγαθῷ δὲ τοῖς ἑαυτοῦ ἐγγενεύσει τε καὶ φίλοις, διὰ τὸ συνετὸς εἶναι.
BATPAHCOI.

χάριεν οὖν μὴ Σωκράτει
παρακαθήμενον λαλείν,
ἀποβαλόντα μουσικήν,
τά τε μέγιστα παραλιπόντα
tῆς τραγῳδικῆς τέχνης.
tὸ δὲ ἐπὶ σεμνοῖσιν λόγοισι
καὶ σκαριφησμοῖσι λήμων
dιατριβῆν ἄργου ποιεῖσθαι
παραφρονοῦντος ἀνδρός.

ΠΛ. ἀγε δὴ χαῖρων, Αἰσχύλε, χαῖρει,
καὶ σῶζε πόλιν τήν ἡμετέραν
γνώμαις ἀγαθαῖς, καὶ παιδευσον
τοὺς ἀνωτέρους· πολλοὶ δὲ εἰσίν
καὶ δὸς τοιτί Κλεοφῶντι φέρων,
καὶ τοιτὶ τοῖσι πορισταῖς;
Μύρμηκι θ' ὁμοῦ καὶ Νικομάχω
τόδε δ' Ἀρχενόμω
καὶ φράξ' αὐτοῖς ταχέως ἥκειν
ός ἐμὲ δευρὶ καὶ μὴ μέλλειν
καὶ μὴ ταχέως ἥκωσιν, ἔγω
νη τῶν Ἀπόλλων στίξας αὐτούς
καὶ συμποδίσας
μετ' Ἀδειμάντου τοῦ Δευκολόφου
κατὰ γῆς ταχέως ἀποπέμψω.

ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θάκον
tὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
καμοῖ σώζειν, ἡν ἄρ' ἐγώ ποτε
dεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγώ
σοφία κρίνω δεύτερου εἶναι.
μέμνησο δ', ὡτες ὁ πανοῦργος ἀνήρ
καὶ ψευδολόγος καὶ βωμολόχος
ἈΡΙΣΤΟΦΑΝΟΤΣ ΒΑΤΡΑΧΟΙ:

μηδέποτε εἰς τὸν θάκον τὸν ἐμὸν
μὴ ἁκών ἐγκαθεδεῖται.

ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτῳ
λαμπάδας ἱρὰς, χάμα προπέμπετε
tοίσιν τούτου τούτου μέλεσιν
καὶ μολπαίσιν κελαδούντες.

ΧΟ. πρῶτα μὲν εὐδίαιν ἀγαθὴν ἀπιόντι ποιητῇ
ἐς φάος ὅρνυμένῳ δότε, δαίμονες οἱ κατὰ γαίας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθάς ἐπινολας
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ' ἀν οὕτως
ἀργαλέων τ' ἐν ὑπλοῖς ξυνόδων. Κλεοφῶν δὲ
μαχέσθω
κάλλος ὁ βουλομένος τούτων πατρίοις ἐν ἀραύραις.
NOTES.

1 — 37. Dionysus and Xanthias his slave are on their way to Hades. Dionysus, clad half like Hercules, half in woman's dress, is walking: Xanthias is riding an ass and carrying Dionysus' luggage. Xanthias, proposing to beguile the way with jokes, is forbidden to use any of the stale and degenerate wit of the stage. While arguing about Xanthias' hard case they reach the gate of Hercules' dwelling and knock.

1. εἰπω] The deliberative or interrogative subjunctive: 'am I to say?'

εἰωθύνω] Aristophanes (Nub. 538, Pas. 739) takes credit to himself for avoiding the common-place jests to which Dionysus here so strongly objects. Instances where he himself uses the same are easily found (Eq. 998, Lys. 314). But they form a very small portion of the Aristophanic wit and humour, and one that could be spared: with the comedians whom he blames it may not have been so.

3. πιέζομαι] Say anything you like, except the word πιέζομαι. This and one or two other expressions of fatigue, pain, etc. Dionysus forbids.

4. φάλαξαί] Imperative middle, as the accent shows, and indeed the sense, 'beware of, guard against.' In the next clause the subject to ἐστι is τοῦτο (τὸ πιέζομαι): 'this word is absolutely gall and bitterness to me.' The opposite to this is the Horatian 'Hoc juvat et melli est.'

11. τί δὴ τ' ἔδει] 'Why was I to carry all this baggage, if I mayn't ease myself by some of our common stage jokes?'

13. Φρίνιχος] All these three were contemporary comic writers. Phrynichus gained the second prize against the Frogs, Ameipsias was successful against the Clouds. Of Lycis we know nothing certain.

15. σκεύη κ.τ.λ.] This line can hardly be right as it stands. Porson proposed οί σκευοφοροῦσ', 'if I may not do anything which P. L. and A. do, who carry burdens in their comedy.' Bergk (followed by Paley) punctuates after τοιείν, making Δύκις κάμειψας subject to the verb φέρουσι. Holden reads σκευηφόρουσ in apposition to and explanatory of μηδέν.

17. σοφισμάτων] Tricks and devices to raise a laugh.
18. πρεαβύτερος] The Scholiast quotes from Homer, Od. 7. 360, ἀείφα γάρ ἐν κακότητι βροτοὶ καταγιράσκοντοι, probably the earliest expression of this idea. Cf. Cic. de Ór. 11. 59. Sénium est cum audio.

20. ἔρει] As his neck is galled by the weight of the burden, which he carries slung over a porter’s stick, he says that his neck is unhappy in not being able to relieve itself by speaking. There seems nothing beyond fair comic license in attributing the speech to the neck. Meineke, following Cobet, reads ἔρω. The change of person is then harsh and abrupt.

21. εἰτ' οὖχ ὑβρισ] Dionysus is roused by Xanthias’ complaints to prove that after all he is better off than he deserves. The ‘insolence and conceit’ are on Xanthias’ part.

22. ὅτ’] ὅτε, not ὅτι, for the Attic writers never elide the final ι of ὅτι. Cf. Nub. 7, where the same caution is needed.

vides Σταυροῦ] An unexpected substitute for Διὸς. ‘Son of Jove’ instead of ‘Son of Jove.’

23. ὃχω] Cf. Xen. Hipparch. 4. 1, δεὶ τῶν ἵππαρχον προνοεῖν ὅπως ἀναπαύῃ τοὺς ἐπίπαις τὸ βαδίζειν, μέτριον μὲν ὀχυρώτα, where ὃχεῖν is ‘to cause to ride, to let ride.’ On the principle of ‘qui facit per alium facit per se,’ the use is intelligible enough. The passive is used of the rider, as in l. 25.

24. ταλαιπωροῖτο] Irregular sequence after the present tenses, but it refers to Dionysus’ past intention. ‘I walk, my intention at the outset being that he might not, etc.’ Indeed the present tenses βαδίζω, πονῶ, ὃχω embrace the whole past time of the journey: ‘I have been all this time trudging afoot and toiling and letting him ride, that he might not be overworked.’

25. πῶς—ὁχεῖ] ‘how can you carry if you are carried?’ No very cogent argument.

26. ταυτί] X. points to the burden on his shoulder in proof that he is a carrier. D. rejoins, ‘how, in what sense, can you be said to carry this?’ X. mistaking the τίνα τρ. says ‘how do I carry this? Why, very painfully.’

27. οὖν]—οὖν. Meineke reads οὖν with Rav. ms. Fritzche finds an additional joke in οὖν, applying it to Xanthias. This seems needless: the discussion is merely whether, when a donkey carries a man, and a man a bundle, the donkey or the man more truly carries the bundle. But ‘a donkey’ would do about as well as ‘the donkey.’

28. ἔχω ’γω] Meineke would prefer ἔγω ’χω. Hamaker rejects 26—29: on which M. remarks ‘if they were not there, no one would miss them, but this is not sufficient reason for condemning lines in themselves unobjectionable.” A sensible remark; but does M. himself always act up to it?

30. οὐκ οἶδ] X. gives up arguing the matter. Much in the same way, in Nub. 403, Strepsiades, puzzled and muddled by Socrates’ philosophy, says οὐκ οἶδ’ ἀτὰρ εὖ σο πλεγειν φαλει. The whole argument is in ridicule of those who deal in such quibbles.
33. ἐγὼ οὐκ] Cf. Vesp. 416 τοῦδ' ἐγὼ οὐ μεθεσομαι, Nub. 901 ἀλλ' ἀνατρέψω 'γὼ αὖτ'.

ἐναυμάχουν] Had X. been present at the sea-fight of Arginusae, he would have received his liberty, and might then have snapped his fingers at his master. This battle was fought B.C. 406, in the year before the Frogs was played. Xenophon mentions the fact of slaves serving in the fleet there. Of their enfranchisement we read again below, l. 693.

34. κωκύειν εκ.] So in Latin juheo plorare, 'I bid you go and be hanged.' The doubled ἄν is not uncommon. Cf. Nub. 783, 840.

35. ἐγνύσ β. εἰμι] 'I am now, in my travel, near the gate.' εἰμι is not to be taken with βαδίζων. So in Eccl. 1093 ἐγνύσ ἦδη τῆς θύρας ἔλκομενός εἰμι.'

38—164. Hercules himself answers the door. Dionysus tells him the reason of his visit: his wish to bring back Euripides. After some conversation about the Tragedians, he asks him of the ways to Hades, for which Hercules gives him directions.

38. κενταρικώς] A suitable comparison in the mouth of Hercules who fought with Centaurs.

39. ἐνήλαθ] Cf. Soph. Oed. Tyr. 1260, where it is said of Oedipus in his frenzy δεινὸν δ' ἄνωσα...πολαὶς διπλαὶς ἐνήλατ', ἐκ δὲ πυθμένων ἐκλυνε κοῦλα κλήθρα. The word is from ἐνάλλομαι. With ὀστὶς supply ὡν, 'whoever it was.'

eἰπε μοι] Hercules then stops in amazement at Dionysus' strange appearance. The next two lines are aside between Dionysus and Xanthias, D. affecting to believe that Hercules stopped in fear of him.

41. νὴ Δία, μῆ] 'Yes, by Zeus, he was afraid, afraid, that is, you were crazy.' This is certainly the right rendering: and so the Scholiast: ὑπέλαβε σε μαίνεσθαι ὄ' Ἡρακλῆς. Kock well compares Plut. 684 ταλάντα' ἀνδρῶν, οὐκ ἐδεδοκίες τὸν θεὸν; Κ. νῆ τοὺς θεοὺς ἐγνώγε μὴ ἕθασιε με ἐπὶ τὴν χύτραν ἔλθαι.

45. ἀποσοβῆσαι] A curious use of the word. In Eq. 60, Vesp. 460, it has its proper sense 'to scare away,' as birds from corn-fields. Hercules' ἀσβεστός γῆλως persistently returns despite his efforts, as birds or flies might do: hence the application of ἀποσοβῆσαι.


47. ὃ νοῦς] 'The meaning' of this compound of hero and woman. The κόθορον is in Lysistr. 657 and Eccl. 346 a woman's shoe; but was also special to Dionysus. In Thesm. 140 Mitchell notes astonishment at a similar combination, τις δαί κατοπτρου και ἵψους κοινωνία;

48. ποὶ γῆς κ.τ.λ.] Hercules asks whither D. was bound in such strange guise. D. explains that while on ship-board he was suddenly seized with a longing to recover Euripides.

ἐπεβάτενον] ἐπιβάτης ἦν, 'I was serving as marine.' Κλεισθένει, for Cleisthenes,' under Cleisthenes as triarch. In Eq. 1374 Cleis-
thenes is an effeminate youth. If the same man be meant here, Dionysus' boast of his naval exploits with him is all the more absurd. The dative is rendered by some 'on board the Cleisthenes,' as put παρὰ προσδοκίαν for the name of the ship.

49. κανανμάχηςας] i.e. at Arginusae.


κατ...ἐξ. 'I awoke and behold it was a dream:' in contempt of Dionysus' romancing. Perhaps the words are better in Xanthias' mouth, as Fritzche and Kock give them. D. does not remark the sneer, but goes on with his explanation.

53. 'Ανδρομέδαν] A play of Euripides, acted B.C. 412. But Paley thinks the ship was named Andromeda, and that Dionysus 'read the name Andromeda on the ship's side.' This would suggest Euripides' plays, and stir up a desire for the poet. The question is, how far was reading of books usual at that time? And Dionysus, the patron god of the drama, might be supposed to read plays, if any one did. Altogether the usual interpretation seems the better one.

54. πῶς ολει σφόδρα] Cf. Νῦμ. 881 βατράχους ἐπολει πῶς δοκεῖς. 'You can't think how strongly' is the sense: all interrogative force being lost in this colloquial use.

55. Μῶλων] An actor of Euripides' plays, and of great stature: it is a surprise to put Molon after μικρός. Some however say that there was another Molon, a small man, and a robber.

62. ἔτνοις] Hercules' greediness leads D. to explain his desire by comparing it to a craving for pea-soup (ἐτνοις), a favourite food of athletes.

64. ἐκδιδάσκω] Indic. 'am I making my meaning clear?' This half-line is said to be from Euripides.

65. δαρδίπτει] Used also in Νῦμ. 711: it is an Homeric word, proper of wild beasts, but used metaphorically in Od. 2. 92.

67. και ταύτα] Hercules throws in this question in wonder: D. continues, 'Yes, and no one shall dissuade me.'

69. ἐν ἐκείνοι] 'after him, to fetch him,' as below I. 11, 577. ἐκεῖνο expresses a person remote, esp. one in the other world. Cf. ἐκεῖ in I. 82.

70. κατωτέρω] D. is ready to go to Hades below, and even to any region below that below. There seems no special idea of Tartarus in his mind, though that is below Hades. He is merely expressing strongly that he will go anywhere to recover Euripides.

72. οἱ μὲν κ.τ.λ.] A line from the Oeneus of Euripides.

73. Τορώβω] Son of Sophocles, a tragic poet of some merit, but suspected of being helped by his father, or of bringing out his late father's tragedies as his own.

74. εἰ καὶ τοῦτον ἄρα] 'if after all even this is a good thing:' perhaps after all it is a deceptive good, Iopphon being not worth much really. ἄρα throws doubt on what goes before.
76—79. If the son won't content you, and you must have one of the original three, why not Sophocles? Because Iophon may possibly replace Sophocles.

76. πρότερον] 'better' rather than 'older.'

79. κωδωνίσω] A metaphor from a bell or other metal, coins especially, tested by the sound. Cf. Demosth. 19. 167 ἐκείνος ἥμας διεκω-
δωνίζεν ἅπαντας. Cf. below, l. 723. Also Lysistr. 485 ἀκωδώνιστον ἐὰν πράγμα, 'to leave a matter untried, unproved.'

80—2. Besides Sophocles will be too contented and orderly to break rules and run away.

83. Ἀγάθων] A wealthy Athenian, of great beauty, at whose house Plato has laid the scene of his Symposium. As a poet he appears to be commended here: in Thesm. 100—130 we have probably some fragments of his lyrics. His style was marked by florivory ornament and antithesis. He was a luxurious liver, and passed some time at the court of Archelaus, king of Macedonia. The date of his death is uncertain: some think he was dead before the Frogs was played, some that he lived a few years later.

85. ἐς μακάρων εὐωξίαν] We should expect νήσους or εὐδαίμωνιαν, for which εὐωξίαν is substituted, to suit Agathon's character. But the line is not decisive as to the date of his death. For if he left Athens for Archelaus' court, and lived there in luxury with no intent to return, he might be suitably spoken of as 'gone away to the happy banqueting boards.' Might there not also lurk in μακάρων a slight suggestion of Μακεδώνων? As a parody on the happy islands of the blessed dead, μ. εὐωξία would suit the heaven of Scandinavian mythology even better than that of Greece.

86. Ξενοκλέης] This poet, with his brothers and Carcinus their father, is repeatedly ridiculed by Aristophanes. Cf. Pac. 781—95, Nub. 1261, Vesp. 1500—14.

87. Πυθάγγελος] Of him nothing is known. Meineke leaves here a space for an answer of Dionysus. But silence with a contemptuous gesture is enough. And Xanthias breaks in impatiently.


92. ἐπιφυλλίδες] 'mere leaf-growth, rank luxuriant leaves.' The word is explained οἱ καλύμμενοι ἐπὶ τριάγοι, 'the wasteful shoots of a vine,' which the dresser prunes, in order that the productive force may go into fruit-bearing. Thus Kock explains the word, following Fritzschel nearly. 'These wretched poets, with mere chatter and no force or sense, are as vines rank and luxuriant in leafage but not productive (γόνιμοι) in fruit.' Fritzschel renders 'üppiges Weinlaub ohne Trauben.' Kock 'gelle Ranken und Blätter.' The derivation of ἐπιφυλλίδες supports this meaning. L. and S. however, and most commentators, have taken ἐπιφυλλίδες to mean 'small grapes left for gleaners,' in which sense the Septuagint has it in Judg. viii. 2: 'small grapes that do not ripen.' Sound without sense is more aptly figured by 'leaf without fruit,' than by 'mere gleanings, imperfect grapes.'
93. χ. μουσεία] A neat adaptation from Euripides, who had spoken of a leafy bower as χελιδόνων μουσείων. The swallow is constantly the type of barbarous and meaningless chatter: as is the nightingale of song.

94. χορόν λ.] ‘To obtain a chorus’ is the regular phrase for ‘to be allowed to perform a play.’ So we find also αἰτεῖν χορόν, Eq. 513. If once these sorry poets exhibit, their power is all spent.

99. παρακ.] ‘boldly-hazarded.’

100. Δίως δ.] Euripides in the Melanippe wrote δὴνυμί 3' ιρόν αἰθέρ' οἴκησιν Δίως, quoted in Thesm. 272. The change to δωματίων makes E. dare more than may become a poet. χορόν πώδα is in Eur. Bacch. 888, and in the Alexandrīus.

101. ἥ φρένα κ.τ.λ.] A paraphrase of the well-known line in Eur. Hipp. 612 ἥ γλώσσαν όμαμο, ἥ δε φρῆν ἀνώμοτος. It is again referred to below, l. 141, and Thesm. 275.

καθ' ἵππων] ‘over the victims.’ Cf. Thuc. v. 47 ὄμοντων κατὰ ἵππων τελείων, and Eq. 660 κατὰ χιλίων εὐχήν ποιήσασθαι χιμάρων.

102. ἐπιορκήσασαν] There is no reason to take this word out of its usual sense, ‘forsworn,’ as some do, translating ‘linguam quae juravit.’ For if the mind did not swear and the tongue did, the tongue would have sworn an oath meant to be broken, and this is ἐπιορκεῖν.

103. μᾶλλα] μὴ ἀλλά, a frequent combination in Aristophanes: ‘do not say so, but.’ It is corrective here of the word ἀφεσκε: ‘Don’t say “please me,” why I’m more than mad with delight at them.’ Comp. below li. 611, 745, 751, where the force is just the same: in each passage some word too weak and inadequate to the occasion is corrected.

104. καὶ σολ] You too, though you profess to like them, must really think these phrases vulgar tricks to catch the public.

105. οἷκε] Every one has a right to dwell in and manage his own house: cf. Eur. I. τὸν ἐῶν οἶκειν οἶκον οὐκ ἔσομαι; Androm. 581 η τὸν ἀμόν οἶκον οἰκῆσεις: and Euripides had used the phrase μὴ τὸν ἐμὸν οἶκει νοῦν, as the Scholiast tells us. ‘Don’t take on yourself to arrange what Ι. am to think,’ Dionysus means: Hercules’ province is not criticism of poetry but of eating: there he is ‘at home.’

108. ὁντερ] Neuter, ‘the objects for which I came:’ and in strict regularity it should have been followed by ταῦτα φράσον μοι, but this is changed to τοῦτος by the nearer noun ἔσον. ‘What I came for...that you might tell me of your hosts; of these tell me.’

111. ἐχρῶ] ἔχραον. Most texts have ἐχρῶ: but older editions ἐχρῶ: which seems correct according to rules of accentuation.

113. ἀναπαυλας] Plato (Legg. 625 b) speaks of ‘shady resting-places by the way among lofty trees.’ ἐκτροπᾶς, ‘turnings, places where the road branches.’ L. and S. say ‘a place to which one turns,’ a resting-place, inn. The Latin ‘deverticulum’ appears to have both meanings, but the one first given best suits this passage.
NOTES.

114. διαλέκτας] 'lodgings, rooms;' in private houses perhaps: distinguished apparently from inns open to all (πανδοκεία), which were at that time often kept by women.

116. καὶ σὺ γέ] 'Yes, I shall go; and speak you no more on this head, but tell me the best way.' Join τῶν ὄδυν with δοτή 'by which of the ways.' Comp. ποδι γῆς, ποδι γῆς. Fritzche, reading διως, alters the rest to νυφ ὄδυν.

121. ἀπό κάλω κ. θ.] 'by rope and bench.' This might, as Fritzche and Kock say, first suggest a way by sea, by towing and rowing: then κρεμάσαντι σαυτόν 'if you hang yourself' changes the whole sense, the tow-rope becoming the halter, the oarsman's bench the bench or stool on which the man climbs to hang himself, kicking it away (as the Scholiast says) when the noose is fixed. This way D. rejects 'as stifling.' he had stipulated for a way 'not too hot.'

123. ἔντομος τετριμμένν] 'a short cut well-beaten' in a double sense, the path being well trodden, the hemlock well pounded, and also cut up small.

125. ψυχράν γέ] Too cold is this way. The chilling effects of hemlock are described by Plato in relating the death of Socrates: ἐπειτα σφόδρα πιέσας αὐτοῦ τὸν πόδα ἤρετο εἰ αἰσθάνοιτο, ὁ ὁ' οὖν ἐφή καὶ μετὰ τούτο αὔθιος τὸς κνήμας καὶ ἐπανών οὖτως ἰμάν ἐπεδείκνυτο ὅτι ψυχρότερο τε καὶ πήγνυτο. Iphed. 117 E.

128. δινός] Suppl. ἐμοῦ, 'since I am a poor walker.' D. is fat and pursy: cf. l. 200.

129. Κεραμεικόν] The outer Ceramicus is meant, through which the course lay. D. is to watch for the start, and then start himself down from the tower.

130. τὸν πύργον] Called Timon's tower: it was near the starting-point of the race.

131. ἀφιμέμενν] The order is θεῖ ἐντεύθεν ἄφ. τὴν λ. 'look thence at the starting of the torch-race.' When the spectators impatiently call upon the starter to start (ἐκινεῖ) the competitors, then D. is to start himself on his downward way.

133. ἐκινεῖ] Imperative in sense. This aorist is far commoner in compounds (ἀφίμει, καθίμει etc.) than in the simple verb.

134. ἐγκ. θρίω] In Aristophanes θρίων is a ball of meat wrapped in a fig-leaf: we have ταρίχους θρίων Aesch. 1101, θημοῦ θρίου Eq. 954. Here D. comically speaks of his brains as 'two brain rissoles or puddings.' 'Zwei Klösse Gehirn' Kock. Indeed it appears from Eustathius and Schol. on Eq. 954 that θρία ἐγκεφάλου were an actual dish.

139. τυννουτῳ] 'only so big,' showing its size. Hercules wants to frighten D.

140. δο' ὄβολῳ] Charon's fee is generally put at one obol. Ar. perhaps doubled it that it might be the same as the dicast's fee, or the ecclesiast's fee, or the θεωρικόν: which last however appears to have varied.
142. Ἡθοείς] As an Attic hero, Theseus introduced the Attic use, when he visited Hades to carry off Persephone.


151. ἢ Μορσιμον τις] ἢ el Meineke proposes: Cobet ῥήσω τῶν for τἰς ῥήσων: they think the repetition of τῖς awkward. After mentioning heinous moral crimes, which Aeschylus, Virgil, and others have spoken of as meeting retribution in the nether world, he ridiculously adds as a crime the copying out a speech from the bad poet Morsimus: for whom see Eg. 401, Ïac. 801.

153. Κωνσίον] A dithyrambic poet ridiculed in the Birds 1. 1383—1409: he had written the accompanying music or song to the weapon-dance.

154. ἐντείθεν] From the torments of the wicked H. passes to the joys of the initiated. These are described by Pindar, in a fragment of his Threni.

155. ἐνθάδε] 'here' on the upper earth; because in the world below the light was generally dim. Cf. Virg. Æne. vi. Large hic campos aether et lumine vestit purpureo.

159. ὅνως ἄγων μυστήρια] παροιμία ἐπὶ τῶν ἐτέρων κακοπαθῶντων. Photius. As ἄγεων Διονυσία, θεσμοφόρια means 'to celebrate the Dionysia, Thesmophoria,' so ἄγεων μυστήρια 'to celebrate the mysteries.' The ass celebrated them by carrying the baggage of the multitude who went out to Eleusis from Athens: thus he had the trouble, they the holiday. And so, while Dionysus and Hercules are amusing themselves, Xanthias is labouring under his burden. There is no reason for supposing that ἄγεως μ. can mean φέρειν τὰ τῶν μυστῶν λεπ., 'to carry the mystic vessels.' Xanthias takes up the word μεμνημένοι: 'Initiated mystics! it's I who in truth take the donkey's usual part in the mysteries: all the work: none of the play.' Therewith he throws down his burden: which however he soon has to resume.

160. ταυτα] the burden which X. carries.

165. ὑγιαῳ] Used at parting as in Eccl. 477, ἀλλα εἰμι σὺ δ ὑγιαῳ.

165—270. After parting from Hercules, Dionysus and Xanthias go on to find the lake; having vainly tried to make a bargain with a corpse to relieve X. as porter. They find the lake and Charon, who takes D. on board, refusing X.; they cross the lake escorted by the frog chorus.

168. εἰπτοῦτ'] sc. εἶπτο ὑκφερεσθαι 'to be buried.'

169. ἵμα] ἀγεων] 'take me.' So Bergk and Paley, for vulg. τότε 

172. σκενάρι'] 'some light luggage,' rather depreciating its weight.

174. ὑπάγειν] ὑμεῖς] 'Move forward on your way, you bearers.' The dead man scorns to bargain, and is in a hurry to get on; and in spite of Dionysus' ἀνάμεινον will not come to terms. Others (less well) take ὑπ. ὑμ. to be addressed to D. and X., 'move out of the way.'
177. ἀναβιάζων] an amusing inversion of ἀπολογίην well suited to a dead man.

178. ὥς σεμνὸς ὅ κ.] ‘What airs the wretch gives himself!’ Cf. Plut. 275 ὥς σεμνὸς ὑπήριττος.

180. χόπον] κέλευσα καταπαύων τὴν κωτηλασίαν, Schol. παραβαλοῦ‘lay the boat alongside the land.’ So below, l. 269. In Eg. 762 it is of laying one boat alongside another. Charon seems here to be addressing one who helps in the rowing. Why then, asks Kock, does he make Dionysus row? Chiefly that D. may raise a laugh by his clumsiness. Kock suggests that Charon may be landing a passenger on the far shore of the lake, whom he makes row, as afterwards he makes D. row: that he is not visible till he returns to the near shore. The supposed extent of the lake (λίμνη μεγάλη πάνω) is against this: the whole scene is on the hither shore of it. And granting Charon to have a rower under him, Dionysus’ extra weight might necessitate extra rowing.

181. τούτοις] The old reading τούτο λίμνη νὴ Δία αὐτῆ’στω was corrected by Dobree, whom most editors have followed. Perhaps another correction would be admissible: τούτο λίμνη νὴ Δ. αὐτῆ’στω ‘this is the very lake he mentioned.’ With Dobree’s correction the passage runs: X. ‘What is this?’ D. ‘This? Why, this is the lake.’

184. χαίρω ὧ X.] Said to be from a play of Achaæus. The Scholiast suggests that the triple greeting should be divided between Dionysus, Xanthias, and the dead man who has refused to be porter. It is very unlikely that the dead man comes on again: and Dionysus’ thrice repeated ‘Hail!’ (esp. as it suits the metre) needs no abstruse reason.

186. δίνου πόκας] ‘Donkey’s Woolton,’ an imaginary town, because to shear an ass (δίνω κελεω) was a proverb for an impossibility.

187. Κερβερίους] Parodied from the Κημμέριοι, with reference to Cerberus. The Cimmerians dwelt in outlandish darkness, none could say where: so they are localized in Hades. And so of ‘the crows.’ Taenarus was the south promontory of Laconia, where was fabled to be an entrance to Hades: ‘Taenarias fauces, alta ostia Ditis’ Virg. Meineke objects that Taenarus is not ἐν Hades: he reads Ἁρταροῦ. He also reads δινοῦ πλοκᾶς in the line before. There appears to have been a picture by Polygnotus (Paus. 10. 29. 2), called δινος, of a man twisting a rope which a she-ass gnaws to pieces again: an emblem of labour in vain. But how should the words be rendered here? what is the sense of ‘the twistings of delay,’ or ‘Ocnus’ rope,’ as applied to the shades below?

188. σχῆσεως] Nautical use, as in Thuc. II. 25 σχόντες ἐς Φειάν ἐδῆνων τὴν γῆν. The compounds κατασχεῖν, προσσχεῖν in this sense ‘appellere’ are also of frequent use.

189. σοῦ γ’ οὐνεκα] ‘just for your sake;’ you deserve no better landing-place.

191. τὴν περὶ τῶν κρεῶν] Of the whole passage the sense plainly is this: ‘I ferry over no slave, unless he has fought in the battle of
Arginusae and so won his freedom.' It is also plain that τὴν περὶ τῶν κρεῶν is simply to define the ναυμαχία in which the slave must have taken part. The explanation generally accepted is this. The Greeks have a proverb τὸν περὶ ψυχῆς δραμέων 'to run for very life;' and also a more vulgar form ὁ λαγός τὸν περὶ τῶν κρεῶν τρέχει. Hence a contest for very life may be more rudely termed περὶ τῶν κρεῶν 'for body and bones.' Such was the fight at Arginusae, on which the very existence of the Athenian State depended. But though of momentous issue, Arginusae was not more a struggle for life and body than many other battles: this does not seem a good definition of it: especially to an Athenian, as the Athenians won a signal victory. The better explanation seems to be that τὴν περὶ τῶν κρεῶν refers to the distinctive fact about Arginusae, the failure to save the wrecks and their crews, for which the generals were impeached and condemned. Charon calls the sea-fight 'the one about the carcases;' where such a stir was made about picking up the crews, whom Charon contemptuously speaks of as κρεῶν. Perhaps a sneer is intended at the Athenians for thinking so much of this, and so little of the main issue of the battle. Brunck thus explains the passage, and part of the Scholiast's note seems to favour this view, though it is not clearly worded.

192. οὗ γὰρ ἄλλα] 'for indeed' is about the force of this combination. Cf. Ἐγ. 1205, Νυμ. 232, and below ll. 498, 1180. It may be explained 'not something else, or anything else, but,' which is plainly equivalent to an emphatic assertion of the special fact.

194. Ἀδαίνου] 'the stone of withering:' because the dead are dry and withered. The Scholiast says there was a stone so named at Athens. If so, probably it was named after some person, but is adopted here with reference to the meaning.

196. μανθάνω] X. quite understands that, as before, he is to have all the trouble, and wonders what evil token met him as he started, to bring on him such a train of misfortune.

199. [ἐν τι καταν] D. sits on the oar instead of 'to the oar, ready for rowing.' Charon gives him exact directions. Most editors adopt ὁπερ from MSS. Rav. and Ven. for ὁπερ. Either reading is unobjectionable.

202. ἐχων] adds a notion of continuance, 'don't go on playing the fool, but row.' Cf. Νυμ. 131, 509, τί ταύτ' ἐχων στραγγεύομαι; τί κυπάξεις ἐχων;

ἀντιβας] 'pressing your foot against the foot-board or stretcher.'

204. ἤπ. ἄθ. ἄσ.] 'Unskilled, untried at sea or Salamis' the last word may be either 'no Salaminian'=no native of Salamis, they being good sailors; or 'no sailor such as fought at Salamis.'

207. βατράχων κ.] Probably in apposition, 'swan-frogs' or 'frog-swans;' i.e. frogs musical as swans. Meineke adopts Bothe's compound βατραχοκύκνως. This seems needless. Indeed βατράχων κύκνων might be 'frogs and swans,' as ἀνδρῶν γυναικῶν above in l. 157 'men and women.' Charon gives the time (κατακελευεί), and the frogs take up the chant.
209. βρεκεκεκέξ κ.τ.λ.] The frogs, though a secondary Chorus—for the true Chorus are the Mystae—have given their name to the play. During their song, which is to give time to the rowers, and probably becomes quicker and quicker, driving poor Dionysus to desperation, the boat crosses to the opposite shore. The frogs are not visible, acc. to the Scholiast: they may have been so, being either actors dressed up, or dummy figures, while their croaking was made by persons concealed, as Paley suggests.

212. ξυναυλον] Cf. Eur. El. 879 τω ξύναυλος βοά. A flute accompanied the chant of the frogs. The gist of the first strain is 'Sing we here in the nether marsh that song which erst we sang in praise of Dionysus at his festival in the marshes.' laχήσαμεν is orist in the simplest sense, the frogs below being the ghosts of frogs above. Kock suggests χωρόι for χωρεί in l. 219, but that seems unnecessary.

215. Νυσίνα] Nysa was the fabled home of the infant Dionysus: it is variously placed in Greece, Arabia, Aethiopia, India.

217. Λιμναίων] Dionysus' oldest and holiest temple was in the district called Λίμνα, south of Athens: it was called the Lenaean. Demosthenes (1371) tells us that it was opened once a year, on the 12th of Anthesterion. Cf. Thuc. ii. 15. There were three days of the festival, Πιθογια, Χόης, Χύριον. Cf. Smith Dict. Ant. under Dionysia.

218. κρ. ὑχλος] 'the revel rout with splitting heads' from yesterday's drinking at the Χόης.

219. εὕδων] The marshes are the frogs' special demesne, particularly in spring when they begin to croak.

220. αὐτῷ κοδα] 'coax and all:' a construction commoner with plurals. See note on Vesp. 170.

227. εστ'] 'you are nothing else but coax:' cf. Av. 19 τω δ' οὐκ ἄθοτην ουδὲν ἄλλο πλὴν δάκνειν, and Lys. 130 ουδὲν γάρ ἐσμέν πλὴν Ποσειδῶν καὶ σκάφη. Meineke edits here άλλ': which seems more correct, especially where it is the nominative case and predicate in a sentence.

229. εμὲ γάρ κ.τ.λ.] Of course I sing; for the Muses, Pan, and Apollo, love my song, and I shall not stop it for your meddlesome objections. The frogs do not recognize the god in Dionysus: even Aeacus does not do so: it needs a brother god Pluto. Cf. l. 670.

230. κεροβάται] Three explanations are given. (1) 'that treads the mountain peaks:' cf. Nub. 597 υψικέρατα πέτραν; compare also such names as Matterhorn, Schreckhorn. (2) 'horn-footed'=goat-footed, supported by Homer's hymn to Pan l. 2, αἰγυπτόδην δικέρωτα, φιλόκροτον. (3) 'the horned walker or dancer:' the emphasis being on the first part of the compound, as in Soph. O. C. 718 εκατομπόδων Νηρήδων is probably 'the hundred dancing Nereids.' And Homer's δικέρωτα might be quoted to support this, horns being the characteristic of Pan. All three interpretations are mentioned by the Scholiast.

καλαμόβολογα π.] 'who draws merry music from his reed.' 'Pan primus calamos cera conjungere plures instituit.' Virg.
233. δόνακος] The reed was used of old in place of horn. And the horn, or tortoise-shell, was a kind of sounding-board to the lyre. 'In fidibus testudine resonatur aut cornu.' Cic. N. D. 2. 57. 144. Homer (Hymn to Hermes 47) describes the making of the first lyre: πῦξε δ' ἀρ' ἐν μέτροις ταμών δόνακας καλάμωι πειρήμας διὰ νῦτα διὰ τῶν χελώνης. ἀμφὶ δὲ δέρμα τάνυσε βοὸς πραπίθετος ἐγὼς, καὶ πῆχες ἐνέθηκ' ἐπὶ δὲ ἕγνυν ἱπατον ἀμφών ἐπτὰ δὲ συμφώνους ὄδων ἐτανύσατο χορδᾶς. Plainly both shell and δόνας form the back or sounding-board of this lyre, for the arms, or sides, and the cross-piece, or bridge, are distinctly mentioned afterwards. The union of δόνακας καλάμωι 'reed-stalks' shows that these two words need not be distinguished, as some have fancied. The fragment of Sophocles: ὑφηρέθη σοὶ κἄλαμος ὡσπερ εἰρύμας 'the reed sounding-board, as it were, of your lyre is removed' =you are as weak as a lyre without a sounding-board' is aptly quoted by Fritzsch. Hence δ. ὑπολύριος is certainly 'the reed that backs the lyre,' that forms the sounding-board. And Hesychius has Κάλαμος: τὸ ὑποτιθέμενον τῷ λύρᾳ ἤχειον.

241—9. We will sing now, if ever we did in weather fine or wet.

245. πολυκολούμβοις μ.] 'strains of song broken by many a dive:' a sort of accompaniment of 'flop' going on at intervals, as the frogs plunge down.

247. χορελαν] 'choric song accompanying our dance,

249. πομφ. ' with bursting bubbles' seething sounds:' a word untranslatable to our tongue.

250—2. Dionysus mimics their croak, as below, l. 262, τὸ λέγειν βρεκεκεκεκεξ παρ' ύμῶν ἐμαθὼν. Schol.


257. D. pretends indifference, dismissing them with a curse.

260. χανδάνγ] Cf. Hom. Ill. λ. 462 ἡ'σεν δοὺς κεφαλὴ χάδε φωτός, 'he shouted with all the voice-power of mortal head.'

265. δῆ] Pronounced as one syllable: so in Plut. 216 κάν δῆ μ' ἀποθανεῖν. Some write it δῆ.

268. ξενικλόνν ἁρα] 'I was destined after all...'] I thought I should do it at last. In Ach. 347, Nub. 1301, Vesp. 460 the same combination is used, but with ἁρα. The infin. is future inf. in every place but Ach. 347.

271—322. Dionysus hails Xanthias, who has made his way round to the landing-place. They advance through the dim light, D. being terrified by strange sounds and sights. When clear of these they hear the strains of an approaching Chorus, which proves to be the Mystae.

271. ἢ Ξανθίας] 'Is it Xanthias? is Xanthias there?' Some read Ξανθία: then ἢ is an exclamation, 'Hi! Xanthias.'

272. lai] X. shouts to be heard, because it is so dark that they cannot see well.

273. τάντανθᾶ] 'where you are or have been.'

275. Ἑλεγεν] sc. Ἡρακλῆς. See above, ll. 145—51.
276. \( \nu \tau \delta \Pi. \) As X. has seen them, D., not to be outdone, has seen them too: and then turns to the spectators: as in Nub. 1096, Vesp. 73.

281. \( \epsilon i d o s \ k.t.\lambda. \) Knowing my prowess (says D.) Hercules wanted to frighten me by exaggerations, lest I should encounter and overcome these monsters, he wanting to keep all the honour of such deeds to himself. The next line is parodied from Euripides Philoct. o\( \nu \delta \nu \ \gamma \rho \sigma \rho \gamma \sigma \rho \\omega \) \( \alpha \nu \rho \nu \ \alpha \nu \rho \varepsilon \varphi \nu.

284. \( \alpha \gamma \omega \nu i o u \delta. \) Some deed of high emprise to match our travel.

285. \( \nu \tau \delta \Delta i a. \) \( \kappa a l \ \mu \nu \nu \) 'By Zeus, yes. And hark! I hear a noise.' X. affects to assent to his master's wish for adventure, and invents a monster. It is strange that all the older editors except Fritzsché should have removed the stop after \( \Delta i a. \) The instances given by Kock of \( \nu \tau \delta \Delta i a. \) placed (as he thinks) too early in the sentence are little to the point: in all of them (Nub. 652, Vesp. 217, Lys. 609) the words can be translated naturally in their actual order; and the asseveration in two of them refers to what goes before. \( \kappa a l \ \mu \nu \nu \) constantly introduces some new person, seen or heard. So in l. 288, where X. first sees the creature.

293. \( \varepsilon i \mu \pi o v u s a. \) A spectre supposed to be sent by Hecate to scare travellers in the gloom, a monster of Protean variability.

294. \( \sigma k e l o s \ chi. \) D. suggests 'and it has a brazen leg'—perhaps from some popular notion about the Empusa. X. accepts this, and gives it another of absurd material.

297. \( \iota e p e u. \) He looks to the priest of Dionysus, who had a conspicuous seat in the theatre, and was, we may suppose, a wine-bibber, and of ruddy complexion. He is again referred to in l. 308.

298. \( \'H r \alpha k \lambda e i s. \) He appeals to Hercules the deliverer (\( \alpha \lambda e i k a k o s \)) and D. was dressed like Hercules. But D. does not want to be recognized as H., thinking that this may bring him into trouble; as indeed it does afterwards. \( \kappa a l e i s \) Future tense.

301. \( \iota \nu \gamma i p e r \ \varepsilon. \) To the Empusa, whom he supposes to pass on. Then turning to D. \( \delta e u \rho o, \delta e u \rho \). 'So Mitchell explains: and certainly \( \iota \nu, \) 'go on thy way,' does not suit with \( \delta e u \rho o, \) 'come hither,' addressed to Dionysus. Unless there is a distinct interval: 'Go your way for a coward as you are,' contemptuously to D. who is flying: then, after a while, thinking the joke has gone far enough, 'Master, come back, we're all safe.' Without stage directions, points like this must remain doubtful.

303. \( \H e g e l o c h o s \) Hegelochus was acting Orestes in Euripides' play of that name. In speaking l. 279, which is here quoted, he so pronounced \( \gamma a l \nu \) \( \rho \rho \omega \) as not to mark the elision, but make it \( \gamma a l \nu \ \rho \rho \omega \), 'I see a cat,' in place of 'I see a calm.' This mistake became quite famous, and was ridiculed in several comic passages noticed in the Scholiast. In the line, as given here, editions vary: the older have
γαλην’, Fritzche, Meineke, and Kock γαλην. Fritzche argues that Xanthias says, ‘we may now say as H. did, for after a storm I see a cat.’ H. did not say ‘after a storm I see a calm.’ But the supporters of γαλην may reason thus: Xanthias says, ‘We may now speak as H. did; for after the storm I (Xanthias) see a calm.’ Xanthias might say ‘we may speak the line which Hegeloculus spoke,’ or even ‘as Hegeloculus spoke it;’ and yet he, Xanthias, might then apply it as Euripides wrote it. In fact the gist of the whole is, ‘We may apply to our case Euripides’ line which Hegeloculus spoke so absurdly.’

308. δι] ‘This priest of yours’ blushed with sympathetic fear or shame for you.

311. ἀλθέα κ.τ.λ.] ‘Is it Aether or Chronos?’ Euripides’ deities; see above, l. 100. Some give the line to Xanthias, spoken sarcastically.

314. εἰσεπνευσε] ‘Yes I heard the breath of flutes, and also a breath of fragrance from torches reached me.’ The flame would be perfumed by incense. Cf. below, l. 338, ὣς ἥδυ μοι προσεπνευσε χαρπελὼν κρεών.

318. ἐκείν] That which Hercules had told them, ll. 154—7.

320. ὄντερ Διαγόρας] ἀδει is the natural word to supply. But as Diogoras of Melos was a despiser of the gods, some have supposed that there were two persons of the name, one a dithyrambic poet. It is also possible that the Melian Diogoras in his early life wrote odes to Iacchus. For this Diogoras cf. Ἀν. 1071. ἀδειν τὸν Ἰακχον, ‘to sing the Iacchus hymn,’ as ἀδεὶν τὸν Ἀρμόδιον, ‘to sing the Harmodius lay.’

324—413. While D. and X. are standing aside, the Chorus enter: they call on Iacchus to lead the dance with flaming firebrand, and welcome his appearance (strophe 324—336, antistrophe 340—353). Then, in the anapaests (354—371), they make proclamation that all tasteless, quarrelsome, traitorous persons get them gone. They then encourage themselves to sport and mirth, calling upon the saving Persephone, on Demeter, and again more fully on Iacchus. Without doubt this whole interlude is an imitation of the procession and ceremonies of the Eleusinian mysteries: especially of the sixth day, when the statue of Iacchus, with myrtle garland and bearing a torch, was carried from Athens to Eleusis with shout and song. At the bridge over the Cephissus jests and ridicule of the passers-by were customary: called γεφύρισμοι: imitated ll. 416—30. For particulars of the Eleusinia see Smith, Dict. Ant.

The Eleusinian procession had been discontinued since the occupation of Decelea by the enemy: the mystic treasures had been carried by sea. Only in the year 407, under a strong military escort led by Alcibiades, was it renewed for once. Hence this exhibition of some of its ceremonies in the under-world would be attractive to the Athenians.

324. πολυτλητ’] πολυτλως Herm., Fri., Mein., Kock. The ms. πολυτλητος needed correction. The frequent use of the vocative πολυτλητες, cf. ll. 337, 397, in addressing a god makes for Dindorf’s read-
ing. Iacchus, son of Demeter, must not be identified with Dionysus, son of Semele: they are quite distinct.

329. ἐβρόντα στ. μύρτων] ‘berry-laden myrtle-wreath.’ μ. genit. from μύρτων the fruit.

334. τιμῶν] ‘service,’ i.e. dance in honour of a deity: cf. below, 348. But the apposition of this word to χορείαν and its connexion with ἐγκατακρούον is harsh. Hamaker proposed πομπάν, Kock edits τ’ ἐμάν here, and φλέγων in l. 350. For the sense τ’ ἐμάν is not very good. There are a few other verbal differences in the texts at the close of this strophe, but not important to the sense. With Dindorf’s readings it runs, ‘beating with bold foot the free and sportive measure, abounding in graces, even the chaste sacred dance for the holy mystae.’ The dative may be because Iacchus is called on to lead the dance, to give the time, as it were, for them. Or (Schol.) ἐν from ἐγκατακροῦσιν, ‘among the holy mystae.’ Or with ἱερᾶν, ‘held sacred by the mystae’ (Paley).

338. χορείων κρεών] The customary victims at the mystic rites. Cf. Αίχ. 76.4 χοίρους μυστικάς. From these X. gets ‘a whiff.’ The impersonal constr. with the genit. is as Vesp. 1058 τών ἱματίων ὄξισει.

340. ἐγείρει] ‘Arouse thee:’ said by the Chorus to itself. Iacchus obeys their summons and is come. Meineke’s text, explained after Fritzsché, has been taken. l. 341 is merely exclamation, and φώσφορος ἀστήρ nominative to ἤκει. But by φώσφορος ἀστήρ is meant Iacchus himself. Kock reads ‘Ιακχος for the two vocatives: the sense is then the same. As there are three syllables too much in l. 340, if τινάσσων be kept there, Fritzsché inserts another ‘Ἰακχέ at the end of l. 324.

345—8. The old forget their age and dance. As do Cadmus and Tiresias in Eur. Bucch. 185.

347. εὐναυτοῦς] ‘cycles;’ εὐναυτός being used for a number of years. We find mention of an ἐν. of eight years: also of nineteen.

348. ὑπὸ τιμῶν] ‘under the influence of the sacred service:’ cf. above, l. 332.

354. εὐφημεῖσιν χρή] The leader of the Chorus speaks in the character of the Hierophant, the proclamation being an imitation of the real one at the mysteries. These tetrameter anaepasts appear to be something like a parabasis: and it should be remarked that the later and true parabasis (675—737) has no anaepasts.

356. Μουσῶν] The uninitiated in poesy are warned off: ‘procul este, profani.’ καθαρέωι, ‘is true or pure in taste.’ Cf. Vesp. 1015 μὲν αὖτε λεύ πρόσχετε τῶν νοῦν εἴσερ καθαρόν τι φιλεῖτε. Compare also Vesp. 631. καθαρός poetically is ‘pure, genuine, the real thing.’ The actual word in its religious sense may have been in the hierophant’s proclamation.

357. Κρατίνου κ.τ.λ.] ‘whoever is not initiated into the mysteries of the tongue of the bull-eating Cratinus.’ Dionysus is termed ταυρο-φάγος and ὤμηστης; therefore, they say, Cratinus as his votary is so
called. The epithet is intelligible enough as applied to the god, when we remember the Bacchanalian frenzy of his worshippers (Eur. Bacch. 737—47); but its transference to a poet, of whose drinking powers we hear much, but nothing of his ταυροφαγία in the savage sense, is not very natural. Fritzsche interprets it ‘dithyrambic, dithyrambic prize-winner,’ because a bull was the prize for the dithyramb. This explanation the Scholiast gives first: then ἤ, ὅτι φιλονος ἤν, διὰ τούτῳ ἐπίθετον αὐτῷ τοῦ Διονύσου ἐπιτιθέασιν: i.e. because he loved wine he is called ‘bull-devouring’: a questionable piece of reasoning. Two other hints for explaining τ. are given by the Scholiast, which have been undeservedly neglected, in the words τολυμπεῖ, λαμμαργοῦ, ‘bold, gluttonous.’ Now ‘bold’ is preeminently the word for Cratinus: cf. ‘audaci afflate Cratino,’ Pers. Sat. i. 123, and his character by Aristophanes in Eq. 526—8. Or, though not a raw-flesh eater, we may believe the great drinker to have been a great eater also. In either of these senses ταυρο-φάγος could be used without violence: a man recklessly bold might be called ‘a bull-eater,’ much as we term one who affects such a character ‘a fire-eater.’ There may be also some allusion to Dionysus and to the dithyrambic prize. The antiquarian explanations of the word may be to the point, but a plain meaning for the Greek word applicable to Cratinus’ known character is what we want, and is best supplied by interpreting it ‘bold, dauntless.’

358. τούτῳ π. i.e. βωμολοχευομένως, or ποιοῦσι βωμολοχεύματα. The use of τούτῳ ποιεῖν, δράν instead of repeating an active verb is common: it is rather different here, but the sense is plain.

359. στάσιν] The bitterness of party spirit at Athens was at this time great. The audience might fit these remarks to whom they pleased.

362. τάπορρητ’] ‘Contraband of war,’ as in Eq. 282 νη Δ' ἔξαγον γε τάμπορρητ’. The island of Aegina lay convenient for the exportation of such forbidden stores.

363. εἰκοστολόγος] ‘About this time the Athenians imposed on the subject states in place of the tribute a tax of one-twentieth on goods carried by sea, thinking thereby to increase their revenue.’ Thuc. vii. 28. This was in b.c. 413. The farmers of such taxes were εἰκοστολόγοι. Plainly Thorycion had abused his position and opportunities.


366. Ἐκαταλών] ‘Shrines or images of Hecate,’ the patroness of street-corners. Cinesias, a song-maker for cyclic-dancers (κυκλοδι-δάσκαλος, Av. 1403), is said to have thus insulted the shrines of Hecate. Cf. Eccl. 330.

367. ῥήτωρ] Archinus and Agyrrihus did this, acc. to the Scholiasts here, and on Eccl. 102.

369. τούτῳς αὐδῆ] The mss. have τούτοις ἀπαυδῆ; editors correct for τούτοις variously τοῖςδ’, οἶνῳ, τοῦτον. Brunck corrects αὐδῆ for ἀπαυδῆ. And there is no objection to this reading: the three commands thus rise in force most neatly: αὐδῆ, ἀπαυδῆ, μᾶν ἀπαυδῆ. The mistake of altering the first αὐδῆ into ἀπαυδῆ would be easy. The
compound ἀπανδῶ cannot be rendered 'forbid,' as the infinitive has no μή to complete the prohibitive sense.

370. ἐξ χροῖς] 'to make way for, give place to:' ἐξιστασθαὶ takes dat. of the person for whose advantage or honour one departs from a place. So Virgil (Georg. 11.): Tmolius assurgit quibus, 'to whom T. rising gives place.’

371. καὶ παννυχίδας] Meineke's changes here rest on no authority: is it certain that εὑρεἴπν παννυχίδας is 'ineptum?'


376. ἧριστηται] 'we have feasted enough.' To this it is objected that the Mystae fated at this time of the mysteries: also that an ἀριστεύον could not be mentioned in connexion with nocturnal rites. The first objectors read ἧριστευταί, 'the purging rites are fully done.' Others ἧριστευταί, 'we have had enough of victory (and war).’ The devotees cannot have fasted throughout the Eleusinia: ἧριστηται might perhaps be understood of any sacred banquet. Nor is the conduct of the mystae below necessarily an exact copy of those above. Finally, as Paley points out, the mystae certainly have been feasting, or whence the whiff of roast pork and the chance of tripe, at l. 338?

377. ἀρεῖς] The α long from ἀέρῳ, ἀερῳ, as Porson shows on Eur. Med. 848.

378. Σώφερα] Persephone had this title, as we learn from coins: and she is doubtless meant here.

380. εἰς τὰς ὠρας] 'to the coming seasons,' i.e. to every coming season, for ever. Cf. Nub. 562 ἐς τὰς ὠρας τὰς ἑτέρας, and Thesm. 950 ἐς τῶν ἄρων ἐς τὰς ὠρας.

382. ἄγε νῦν] The anapaests again spoken by the leader: the two stanzas by the whole chorus, or each by a semichorus.

387. καὶ μ’ ἀσφαλῶς παῖσαι] Supply δός: as also to the other infinitives.

393. ταινιοῦσθαι] The victor in the jests at the bridge on the return from Eleusis was crowned with a head-band or fillet. But the Chorus mean also to pray for victory in the rivalry of comedies. Translate νικήσαιτα with ταινιοῦσθαι, but παῖσαντα καὶ σκ., ‘ after sporting and jesting.’

395—6. The leader calls for a hymn to Iacchus.

395. ὠραῖον] 'blooming, ever young.' Called 'florens Iacchus' by Catullus: ' puer aeternus' and 'formosissimus' by Ovid.

398. μέλος] τέλος Mein, μέρος Kock. Of these the first seems the better: τέλος ἐορτῆς, the sacred rite of the festival. But the common text is perhaps defensible.

400. θέον] Demeter at Eleusis: the ‘long way’ is the way thither.

404. κατασχίσω] Iacchus set the fashion of rent garment and sandals, which his worshippers followed: thus mirth and laughter were promoted and expense saved. Ragged garments were in fashion at the
Eleusinia. Fritzschke, however, thinks that the σχιστῶς χιτῶν and σχισταί, a particular kind of woman's robe and slipper, are meant. The word ἀξιομάτως, 'without loss, expense,' seems to confirm the first explanation.

414. ἐγὼ] Dionysus and Xanthias profess their willingness to join the dance: aside to each other, not aloud to the Chorus. Plainly it is not till l. 431 that they come forward. Kock, objecting to D. and X. taking part in dialogue with the Chorus here, supposes the two lines to belong to two members of the Chorus. But explaining them as an 'aside' removes the objection.


417. Ἀρχέδημον] The accuser of Erasinides, one of the generals at Arginusae. He is attacked as being of foreign extraction. See below, l. 588.

418. ἐπτέτης κ.τ.λ.] 'in seven years did not get fellow-clansmen.' did not get enrolled in a φρατρία, as every true Athenian child was bound to be soon after birth. There is also a play on φραστήρας ὀδόντας, the teeth which children have at seven years: there was (Schol.) a proverb ἐπτέτης ὑν ὀδόντας ὀφρ. ἐφισεν.

420. ἄνω τεκροται] Cf. above, l. 177.

421. τὰ πρῶτα] 'the very head:' the neuter as in Latin, 'prima viorum,' Lucret.

431—459. Dionysus coming forward asks the way to Pluto's house: he and Xanthias proceed thither: meanwhile the Chorus finish their strain and go to their reserved and flowery paradise.

439. Διὸς Κόρωνδος] The Corinthians plumed themselves on their descent from Corinthus son of Zeus; whose claims they brought forward even to the weariness and disgust of their hearers. Hence Διὸς Κ. became proverbial for anything repeated usque ad nauseam. Xanthias therefore saying 'What is this but Corinthus son of Zeus in the bedding?' means 'what is this but the old order to take up the bedding, the order which I am so tired of hearing?' Besides this Fritzschke supposes the στρώματα may have been of Corinthian make, Corinth being famed for them, and marked in some way with Κόρωνδος. And many suppose a further reference to κόρεις, as in Nub. 709: but this seems very doubtful. In Eccl. 828 the application of Διὸς Κ. is rather different. Chremes is speaking of a scheme for enriching the state which promised well, but failed: δὲ δὴ δ’ ἀνασκοπομένοι ἐφαύλετο ὁ Διὸς Κόρωνδος καὶ τὸ πράγμα ὑπὲρκεσεν. 'Much profession little performance, much cry little wool' seems the force of the proverb there. The expression is used in Pind. Nem. vii. 155.

440. χωρεῖτε κ.τ.λ.] Again the chorus-leader speaks as the priest or torch-bearer (δραυδόχος) of the procession.

441. κύκλον = περιβόλον 'enclosure.'

450. τρ. καλλ. . . . ἐπνάγουσιν] 'sporting after our fashion in the fairest dance which the blessed Fates join.' In καλλιχορώτατον is implied χορόν, hence ἐπνάγειν.
458. ξένους] To strangers the Athenians were friendly, the Spartans just the opposite. Cf. Pericles' funeral oration in Thuc. ii. ἑὐφραῖς =πολιταῖς.

460—502. D. and X. arrive at Pluto's gate and knock. Aeacus comes to open, and on seeing, as he thinks, Hercules, abuses him for his theft of Cerberus, and threatens terrible punishment. He goes out to fetch ministers of vengeance. D. is faint with terror: and as X. professes not to be alarmed, he proposes an exchange of dress and character, which they make accordingly.

461. οὐ πιστον oi ἐπίχωροι.

462. γεύσει] Rather a curious application of the verb: but it is used= 'to try' in almost any sense. For οὐ μὴ with the two future indicatives 'don't do this, but do that,' see above, l. 202: Bergk's γεύσαι (imperat.) is no improvement.

463. καθ' Ἱρ...ἐξαν] 'With the spirit as well as the dress of Hercules.' D. shows some hesitation, and is told not to stand loitering there, but knock in Hercelean wise. σχήμα and λήμα have a rhyming neatness.

464. παῖ παί] Summons to the porter Aeacus. So in Av. 57 παῖ παί, to the porter Hoopoae.

465—78. A furious torrent of abuse: the first two lines repeated from Pac. 182—3, where Hermes as porter greets Trygaeus. It is in ridicule of exaggerated tragic speech or acting.

468. ἀπηγεῖσαι i.e. ἀπηγείς, from ἀπαίδεσω or ἀπάδεσω, 'you hurried away.' The old texts have ἀπηγεῖς from ἀπάδεω, a rare aorist.


470—75. This is said by the Scholiast to be a parody on expressions in the Theseus of Euripides.

472. Κωκυτοῦ κώνες] The Erinnyes.

475. Τ. μυραίνα] 'Tartesian lamprey: a supposed voracious sea eel. Tartessus in the unknown west (perhaps Cadiz) is supposed to produce strange monsters. Orestes compares his mother (Aesch. Choeph. 994) to a μύραίνα or ἕξιδνα. There can be no doubt that all the expressions of Aeacus were meant to convey unmixed terror to Dionysus. If (as Fritzsche and Kock think) 'Tartesian lamprey' is also meant to suggest a delicate morsel, it can be only to the Athenian audience.

477. Τιθράσια] A new locality for the Gorgons, who commonly are placed in Libya. Tithras was an Attic deme, whose women were foul-tongued. Gorgons of Tithras is a comic substitution. But for Dionysus this also has of course a terrific sound.

478. δρομαῖος] A favourite word with Euripides. Cf. Pac. 160 δρομαίοιν πτέρνη; ἐκταλνων. He simply means 'to fetch whom I will go post-haste.'

480. ἀναστήσει] D. has fallen fainting on the ground. X. bids
him rise. D. asks for a sponge: and when it is brought, and X. asks him where the pain is, points to his stomach.

487. πῶς δὲλλός] His presence of mind in asking for a sponge proved him no coward.

494. ληματίας] A verb of the same formation as σιβυλλιᾶν Eq. 61, μαθητιᾶν Nub. 183, and others. All these verbs have the notion of sickness: they express a diseased craving for something, or the possession of a quality perversely or excessively. Thus σιβυλλιᾶ‘is sibyl-sick, has a craze for prophecies,’ μαθητιῶ ‘I have the scholar fever on me.’ Here ληματίας ‘you have a plucky fever or fit.’ Compare δρθαλμᾶν and the comic λοφᾶν in Pae. 1211. Even in prose (Dem. Xen.) we find στρατηγιᾶν. In this line some read ληματίας as an adjective.

498. ὁ γὰρ ἄλλοι] Cf. note on l. 192.

501. ὁνκ ὁ. μαστεγίας] ‘the rascal from Melite:’ by some said to be Callias, who lived in the deme of Melite, and had once in battle worn a lion-skin in imitation of Hercules. By others it is understood to mean simply Hercules, who was worshipped at Melite. Dionysus certainly seems to mean no compliment: ‘you look an impudent rogue enough for anything;’ whether the rogue be Hercules or Callias.

503—533. No sooner is the exchange made than a maidservant comes out and invites the supposed Hercules to a feast. X. is about to enter, but D. now makes him change parts again.

504. ἦ θεὸς] Persephone.

505. κατ. χύτρας ἐτνου] ‘pots of soup made of bruised peas:’ cf. above, l. 63. Provision is made as if for a regiment.

508. κάλλιστ’] A polite refusal: so in l. 512 πάνω καλῶς.

οὖ μὴ περιψομαι] A rare constr. is this οὖ μὴ with first person of future indic. It occurs also in Soph. El. 1092. It is a strong negation. See note on Pae. 1039 for the general distinction between οὖ μὴ with future ind. or aor. subj.

510. ὄτριθεια κρέα] ‘poultry, chicken.’ ὄτρις is specially used of the domestic fowl.


518. ἀφαιρέων] ‘to take away’ from fire or spit. Cf. Ach. 1119 οὖ δ’ ἀφέλουν δεύτερ ἡν χροδήν φέρε.

520. αὐτῶς] ‘myself.’ A servant would use the term of his master: a pupil of his teacher, as in Nub. 219. Xanthias in his new dignity uses it proudly.

522. σπ. ποιεῖ] ‘you don’t, I fancy, take it in earnest, do you?’

523. 'νεσκεύασα] The same compound in Ach. 384 εἴσατε ἐν-σκεύασαι μ’ ‘let me dress myself up.’

526. οὖ δὴ ποῦ μ’] ‘you don’t surely mean do you?’ Such appears to me the force of this: and in Av. 269 οὖ δῆποι ταὐς ‘it isn’t surely a peacock, is it?’ It is a negation which the tone shows to be a mistrustful one, and equivalent to a question. In form it seems to
claim a negative answer, but with some fear or idea of an affirmative. This affirmative here follows, for Dionysus replies 'I don't intend it presently, but I do it at once.' In *Av.* 269 the bird turns out *not* to be a peacock, though Euelpides may have had an idea it would be one. Fritzsche distinguishes, as almost opposites, οὐ τι που and οὐ δὴ που, the former as expressing a false opinion, the latter a true one. As regards the first he makes out his case (*Nub. 1260, Pac. 1211*): as regards the second he appears to fail; for in his first instance (*Av.* 269), there is no answer to show that the bird *was* a peacock, rather the reverse: while in this passage the substance of Dionysus' answer is indeed affirmative, but surely the whole pathos of Xanthias' appeal vanishes if we suppose it "in re satis probabili gravem interrogationem" (Fri.), and render it 'are you not indeed etc.' The other passages, *Ach.* 122 οὐ δῆπον Στράτων, and *Eccl.* 327 οὐ δῆπον Βλέπυρος, appear quite similar: 'not surely Straton? not surely Blepyrus?' though in this last case it is Blepyrus.

529. *πολοῦς*] Cf. *Ach.* 62, 109, *Eq.* 32, etc. for this contemptuous form of question.

530. τὸ δὲ κ.τ.λ.] Arrange οὐκ ἀνύητον δὲ (*ἢ*) καὶ κενόν τὸ προσδοκήσαι κ.τ.λ.

531, 2. X. resigns himself, with a hint that his turn may come.

534—41. The Chorus commend Dionysus' cleverness in getting the best for himself, and changing like Theramenes.

535. *περιτετλευκότοι*] A sort of Ulysses, ἀνάρα πολυτροποῦ (Homer), with allusion possibly to Dionysus' own travels.

537. τοῖχον] οὐ γὰρ ποτ' εἶναι Σθένελον εἰς τὸν εὐτυχὴ χωροῦντα τοῖχον τῆς δίκης σ’ ἀποστερεῖν, *Eur. Alcestea*. Cf. also *Eur. Orest.* 885. The metaphor is from sailors shifting to that side of the ship which is uppermost and out of the waves.

541. Ὑπαμένουσι] Proverbially a turncoat or weathercock, and hence nicknamed κόθερως, a shoe that would fit either foot. His cleverness in this way is again commended l. 970.

549—589. Two landladies come in: they recognize the thievish Hercules who stole and ate their provisions, frightening them out of their wits. They now prepare vengeance, sending for help to bring the rascal to trial. Then D. wheedles X. into taking Hercules' character again.

549. *Πλαθάνη*] The other landlady: they had each a maid-servant, cf. below, l. 569. Apparently the two were partners keeping the same inn.

552. *τινί*] 'Somebody's in a scrape:' 'somebody will pay for it:' the somebody is Dionysus.

554. ἀν’ ήμιοβολαία] 'each worth half an obol.' This is the sense: but the reading is very doubtful. Some editors speak of 'the distributive sense of ἀνα,' and appear to think this enough. Of course the use of ἀνα with substantives, cardinal numbers, etc. is well known: ἀνα πᾶσαν ἡμέραν, ἀνα ἐκατῶν, ἀνα πενήκοντα 'in hundreds, in fifties.'

G. R.
And so ἀν ἠμωβὸλον would be right enough, ‘at the rate of a half-obol.’ But ἠμωβὸλαιος is an adjective meaning ‘worth half an obol.’ how can the preposition be explained with it? In English we might say ‘He ate twenty threepenny loaves’ (‘threepenny’ being an adjective): or ‘He ate twenty loaves at the rate of threepence.’ But we could not say ‘twenty loaves at the rate of threepenny.’ The Scholiast reads ἠμωβὸλαια as one word: and Holden following Meier accepts this. The adjective would be a curious one: it is as if we should say ‘twenty at-a-penny or penny-apiece buns;’ but that ἀνα should govern the adj. ἠμωβὸλαια appears impossible. Probably the syllable ἀν is corrupt. πάνθ ἡμ. might be suggested.

Obol portions and half-obol portions are mentioned in some comic fragments.

557. κοθήρνους] women’s shoes: see above on l. 47.

558. τί δια] In sudden remembrance of a fresh charge of theft.

559. χλωρῶν] The fresh cheese was kept in baskets: cf. Hom. Od. i. 247; αὐτικά δ’ ἠμισον μὲν θρέψας λευκοὶ γάλακτος πλεκτοῖς ἐν ταλάροισιν ἀμησάμενοι κατέθηκεν.

564. δοκῶν] ‘pretending;’ a common use of this verb, expressing not merely ‘appearance, semblance’ but ‘intentional putting on of such appearance.’

566. κατηλυφθ] ‘upper room, loft;’ a word only found here, and once in Lucian, where the words are ‘having climbed up to the κατηλυφ.’ It is said by old grammarians to be the same as μεσοδεμ: but what the μεσοδημ of a house was, is conjectural.

569. προστάτης] ‘patron,’ not δήμον προστάτης, but ‘protector,’ the person who for μέτοικοι at Athens looked after their interests, esp. in legal matters. When alive, Cleon, in Vesp. 409, is sent for to uphold the cause of the litigious old men. Therefore in Hades he and Hyperbolus are still similarly employed. Cleon had died in 422,Hyperbolus in 411.

570. σφ δ’] To her maidservant, as is l. 569 to the other’s maidservant.

576. ὃ] certainly refers to λάρνγα. For κατασταν similarly used of gulping down cf. Εγ. 718, αὐτός δ’ ἐκεῖνον τριτλάσιον κατέστηκα.

578. After this verse the landladies go out.

581. ἐγναμώς] Do not say so: do not refuse to become Hercules.

583. δοῦλος κ.τ.λ.] referring to Dionysus’ own words: cf. above, l. 531.

585. κάν] The ἀν is repeated in οὐκ ἀν ἀντείπου.

587. πράρρας κ.τ.λ.] A solemn form of imprecation made ridiculous by the addition of Archedemus to the devoted company. For whom cf. above, l. 417.

589. ἐπὶ τοῦτοις] The terms being such, X. would be sure of Archedemus’ destruction by way of compensation if D. should break faith.
590—604. The Chorus exhort X. to courage if he wants to remain as Hercules. X. says he will be up to the mark.

592. άνανεδίευα] intransitive: 'to become young again,' not 'to make young again.' The syllables wanting are supplied by πρός το σώζωρον in Meineke's text: which words are written as a gloss in some mss. Fritzsche inserts πρός το γαϊδον. Either is fairly good for the sense.

595. βαλείς] 'shall let fall, utter.' εκβάλλειν in this sense is commoner, hence some read κάκβαλείς, cf. Vesp. 1289.

599. ήν χρηστόν] If anything good is going, as was the invitation to a feast at Persephone's, D. will want to be Hercules again in order to get it.

601. οἴδ' οτί] In spite of the οτί above it is repeated, being very common with οἴδ', εὖ οἴδ', in this position.

603. ὑφιγανον] Cf. βλέπειν νάπν, κάρδαμα, Eq. 631, Vesp. 455.

604. καὶ δῆ] 'even now.' Cf. Eccl. 786 καὶ δῆ μὲν οὖν 'nay rather I am already doing,' in answer to a question 'Are you going to do?'

605—673. Aeacus returns with slaves, whom he bids arrest the dog-stealer. Xanthias shows fight, protests his innocence, and offers his slave for torture, that the truth may come out. Then Dionysus asserts his divinity, and warns Aeacus to desist. To find out which is the god, it is settled to whip both. But this test fails: they manage to turn their cries of pain into quotations. At last in despair Aeacus takes them indoors to Pluto who, as a god, will know the truth.

606. ἀνυβέτον] Two slaves at first seize Xanthias: then his resistance makes more force necessary, and three more are summoned. Dionysus says ή...εἰ τῷ κακῷ in mimicry of Xanthias at l. 552.

610. εὖ' οὐχὶ δενάκα κ.τ.λ.] The dialogue here is differently arranged by different editors. And τῦττευ...τάλλοτρα is very differently rendered. With the text adopted the connexion I take to be this: Dionysus means to urge on Aeacus against Hercules, 'Isn't it a shame that this fellow should use blows when, besides, he is a thief?' i.e. that he should add to the crime of theft the crime of violence. 'Say rather it is monstrous,' replies Aeacus. 'Nay it is intolerable and a shame,' says Dionysus. But others make τούτον object of τῦττευ, not subject: 'Isn't it a shame to beat this poor fellow?' This must be ironical, for Dionysus is glad to see Xanthias beaten: so must also μᾶλλον ὑπερφυνα be, if given to Aeacus, but some give this to Xanthias. And the πρὸς τάλλοτρα, 'and that too other people's property,' is rather perplexing with this interpretation. πρὸς is certainly adverbial, as in I. 415 κατ' ὑπογει πρός. Some read πρὸς τ' (πρὸς τε).

615. γενναίον τάνυ] 'I will act quite the gentleman with you.' Xanthias cleverly brings Dionysus into the scrape.

618. κλιμακι] ήτις οὖσα δργανων βασανιστικῶν διαστρέφει τὰ σώματα τῶν βασανιζομένων. Suid.
621. πλινθοὺς] Some think this means ‘hot bricks,’ a kind of ordeal by fire: others a torture simply by weight of bricks laid on the victim.

πράσῳ] This would be mere play: X. excepts such torture. Masters were accustomed to except the severest torture in offering their slaves: X. does just the reverse. He also declines compensation for possible injury. With μὴ δὴ τ’ ἔμοι ἐπὶ supply καταβήσῃ τάργυρον.

626. αὐτοῦ] adverb ‘here.’


630. αἰτιώ] imperat. mid. contracted from αἰτιῶν: ‘blame yourself for the consequences.’

632. φήμ’ ἐγὼ] assent to the question: ‘yes, I hear it.’

635. θέδας] Hercules: for X. was dressed up as Hercules, and had made no claim to be Dionysus.

643. πλήγγην παρὰ π.] The first πλήγγην is governed by some verb or participle supplied from βασανίζω: ‘striking, inflicting.’ παρὰ, ‘corresponding to, for.’


645. ἦδη κ.τ.λ.] Aeacus strikes: X. does not move. Aeacus says, ‘I have already struck you.’ X. ‘No, I don’t think you have.’ He then goes to D. who equally well dissimulates all feeling. ‘When will you strike?’ Ae. ‘I have even now struck.’ D. ‘How was it I didn’t even sneeze?’

649. αἰνόσεις] Kock reads αἴνοσεὶς τι; ἀτταται, that Xanthias’ exclamation may be repeated exactly by Aeacus in τι τά τατατα. Meineke reads ἀτταται, ἀτταται, as Xanthias’ exclamation, Aeacus then asking μῶν δό.

651. Διομεδεῖς] Diomedeas was an Attic deme, where was a temple of Hercules. X., who is playing Hercules, was sadly thinking when his own festival would be kept, which the war had interrupted.

653. λοῦ λοῦ] This may be simply an exclamation on the sudden sight of anything. Cf. Aesch. Ag. 25, where the watchman greets the beacon-fire with it. So here it is a watchman’s ‘cry at seeing a company of horsemen.

655. ἐπεὶ] ‘For of course you don’t care at all.’ Aeacus affects belief in Dionysus’ reason. ‘I suppose it is onions that make your eyes water, since of course you don’t care for the blows.’ ‘Not a bit,’ replies D.

657. ἀκανθαν] Here he lifts his foot as if he had a thorn in it.

659. Ἀπολλόν] This he completes as an iambic line to disguise the cry of pain. So in l. 664—5. The Scholiast says it is a line from Ananias, who appears to have been a contemporary of Hipponax.

664. Πύγειδον] It does not seem Dionysus’ turn to receive a blow: hence Kock supposes something lost after l. 663. Rather let this exclamation Πύγειδον, and its continuation δὲ Ἀλγαίον, be given to Xan-
thias. Then ἡλυγησέν τις from Dionysus will correspond to ἡλυγησων of Xanthias in l. 660: and his quotation of Sophocles to the other line from Hipponax. In l. 663, μὰ τὸν Δ' ἀλλ' ἡδή π. τ. γ. will be Aeacus' amendment on the suggestion to lash the flanks. 'No, better than that, I will touch up your stomachs: do you present yours.'

665. πρώνας] Partly from Sophocles' Laocoön. As μέδες governs the genitive, πρωνός is proposed. Others understand ἔχεις to be supplied to πρώνας. Kock objects to the lyric passage among iambics, and supposes ἀλλ' ἐν βέθεσιω may have originally completed the iambic after ἡλυγησέν τις, but that some marginal note-writer inserted the rest of the passage from Sophocles.

668. τω] 'yet:' even after such a severe trial I cannot yet find out the truth.

674—737. While they are gone to settle the question, the Chorus speak the Parabasis. This consists of a strophe, 675—685, an epirrhema, 686—705, an antistrophe, 706—716, an antepirrhema, 718—737. The strophe and antistrophe ridicule Cleophon and Cleigenes. The epirrhema gives advice, counselling a fairer assignment of honours and disgrace, and some leniency for faults in men who had done good service. The antepirrhema blames the state for preferring the base to the honest and good, both in coins and men.

675. ἐπιβηθι] The muse is invited to come and see the Athenian public, whose voice thousands are seated to hear.

677. φιλ. Κλεοφώντος] 'more zealous for honour than Cleophon:' who was φιλότιμος, but no good citizen in Aristophanes' view. His Thracian origin is alluded to in the last line of this play, and Aeschines (F. L. 76) says of him Κλεοφών ὁ λυροποῖος, ὃν πολλοὶ δεδεμένου ἐν πέδαις ἐμπνῆον, παρεγγαφεῖς αἴνερω λύτης καὶ διεφαρκοὺς νομῇ χρημά- των τὸν δήμον, ἀποκόψειν ἤπειεί παράχη τὸν πράξαλον εἰ τις εἰρήνης μησθήσεται. He withdrew every proposal of peace. The comic dramatist Plato is said to have written a play against him and named after him; and the description of a violent and ignorant demagogue in Euripides' Orestes (l. 892) perhaps has reference to him.

679. ἀμφιλάοι] L. and S. render 'chattering incessantly:' but such compounds as ἀμφιγλασσος=διγλασσος, ἀμφιδοξος, and the like suggest that it means 'chattering with double tongue,' speaking a mixed jargon of Attic Greek and Thracian.

681. Θ. χελιδῶν] Cf. above, l. 93, and Av. 1681 βασιράζει γ' ωσπέρ αὐτοι χελιδῶν. Also in Aesch. Ag. 1050 χελιδῶν δικήν ἀγνώτα φωνήν βάρβαρον κεκτήσεν is said of Cassandra.

682. ἔξομέν] There may be some corruption in this verse. To speak of the 'Thracian swallow clamorous upon Cleophon's lips' as 'sitting on a barbarous leaf' seems meaningless. Birds do not sit on leaves: nor is ἐπι with accusative suitable: the swallow is perched on Cleophon's lips (ἐπι χελισσων). Yet Meineke's υποβάρβαροι ἔξομέν κηλαδον is not satisfactory; the qualifying ὑπὸ spoils the epithet. Bergk proposes ὑπὶ βάρβαρον ἡδομένη πιτυλον: but a 'joyous' voice is out of place, and πιτυλον an unlikely word, not admissible on mere con-
jecture. Kock ἐπὶ β. αἱρομένη κέλαδον, 'raising (ἐπαφρόμενη) a barbarous cry.' I cannot think ἐξουμένη is wrong: comp. Iac. 801, ὡς τάν ἄριστα μὲν φωνῇ χειλῶν ἐξουμένη κέλαδῇ. The last word rather confirms κέλαδον, Meineke's conjecture; and with it ἐπὶ might be substituted for ἐπί. The position of ἐξουμένη seems defensible (pace Kock) in lyric language. We then have 'on whose lips perched the Thracian swallow clamours forth terribly with her voice her barbarous chatter.' If the common text be retained, render ἐπὶ β. ἐ. πέταλον, 'sitting close-nestled to the barbarous leaf,' the 'barbarous leaf' being Cleophon's lip. But with ἐφ' οὗ χείλεσιν this is strange language. Can it be purposely made so by the poet, to ridicule Cleophon's bad Thraco-Greek? The swallow 'twittering a nightingalian strain' in the next line is rather a mixture.

683. ἀπολείται] Cleophon was plainly in danger from some trial. The rule was that in case of equal votes the accused escaped; as is seen first in Orestes' trial, Aesch. Eum. 753, where Athené pronounces acquittal: ἀνὴρ ὅδ' ἐκπέφευγεν αἰματος δίκην, ἵσον γὰρ ἐστι πάρθημα τῶν πάλων.

688. ἐξισώσαι] The chief 'equalizing' and 'removing of apprehensions' here meant by the poet seems to refer to the Four Hundred and their adherents. A. advises that they should no longer be looked on with mistrust, but the mistakes into which they were led by Phrynichus condoned.

689. Φρυνίχος] A supporter of the Four Hundred, assassinated in 411 B.C.

690. ἐγγενέσθαι κ.τ.λ.] To those who made this slip a chance should be given of clearing themselves and redeeming their character. Paley objects that λύσασθαι would be more proper, and renders it 'it ought to be allowed us, in respect of those who then made a slip, to put away the charge and to forgive their past mistakes.' But this appears rather a forced arrangement of the words: ὄλωθοδοισιν naturally seems governed by ἐγγενέσθαι. And ἐκθεῖσιν αἰτίαν, 'having set forth, made known, the cause,' seems as likely as the other rendering.

692. ἄτιμον] To such citizens as have lost civic rights they should be restored. Such a measure of restitution was passed after Aegopotami. Cf. Xen. Hellen. 2. 2. 11.

693. μιαν] Sc. μάχην, at Arginusae. For the slaves who fought there received their freedom and Attic citizenship. 'It is a shame,' says A., 'that, while the slaves who fought but in one sea-fight are made equal to Plataeans, those citizens who have fought side by side with you so often should be eternally disgraced for one fault.' The Plataeans, on the loss of their city in the Peloponnesian war, were adopted as Athenians. The sentence is broken by the parenthesis καθό.... ἐδόσαστε, and then resumed with a different construction. The regular form would have been αἰσχρὸν ἐστι τοὺς μὲν ναυαχήσαντας μιὰν ἐλευθεροδοσθαί τοὺς δὲ πολλὰ ναυαχήσαντας μηδεμίας ἐγγυνώμης τυχείν. This form of sentence is frequent; and it must be noticed that it does not mean 'it is a shame for the slaves to be freed;' absolutely; but only, if citizens are to be so harshly treated. In translating such a sentence it
is well to render the μὲν by 'while, whereas,' the δὲ by 'yet,' or to omit it: then the weight of the sentence falls on the second clause.

695. 6. κοῦδε κ.τ.λ.] You are right enough in rewarding faithful slaves; only don't be implacable to fellow-citizens.

697. πρὸς] Adverbial: besides this reward to slaves, you ought to grant indulgence to these citizens.

698. οἱ...χολ πάτερες] 'Who, as well as their fathers, fought.'

699. ἐγκαφορᾶν] A word to lessen the impression of these men's offence, 'misfortune, not fault.'

700—5. Let bygones be bygones: if we are so exclusive, proud, and quarrelsome, we shall repent it, dangerously placed as we are.

703. κάποσεμνυνομέθα τ. π.] 'And give ourselves airs about our city.' This punctuation seems best. Fritzche, Meineke and Kock punctuate after κάποσεμνυνομέθα, and Kock thinks τὴν πόλιν καὶ ταύτα ἔχοντες is the same as καὶ ταύτα τὴν πόλιν ἔχοντες. His instance from Plut. 546 πιθάκηνς πλευράν ἐφραγμόν καὶ ταύτην is a poor parallel. The passage in Plato's Κερ. 341, νῦν γοῦν ἐπεξειρήσας, οὐδὲν ὡς καὶ ταύτα, means 'At all events just now you tried to do so, though you failed in this too'—not 'and that too though you failed.' Nor is there any objection to an accusative with ἀποσεμνύνεσθαι, though it be without one in l. 833.

704. καὶ ταύτα ἔχοντες] Repeat πόλιν, 'And that, too, though we hold our city rocked in the arms of the waves,' cradled in a billylow sea of turmoil. Cf. l. 361, τῆς πόλεως χειμαζομένης. The Scholiast says that the expression is from a line of Æschylus: ψυξάς ἔχοντες κυμάτων ἐν ἀγκάλαις.

705. εἰ ὁ' ἐγὼ κ.τ.λ.] Said by the Scholiast to be from the tragic poet Ion.

708. πιθηκος] Cf. below, l. 1085, δημοπιθήκων, and Εγ. 887 πιθηκομοί of Cleon's tricks. Who this Cleogenes was is unknown.

710. βαλανεύς] Bathmen were a despised class at Athens. Cleon when disgraced is condemned πόρναις καὶ βαλανεύσι διακεκραγέναι, Εγ. 1403. The bathmen appear to have sold the lye or potass, or whatever served for soap, and often to have cheated in that, making it of bad λίθρον and adulterating it with ashes.

712. Κιμωλ'ας] Cimon is one of the Cyclades: it supplied a kind of earth possessing cleansing properties and therefore used as soap. κρατοῦσι Κ. γῆς, 'hold sway over Cimolian earth,' has a mock-tragic sound.

714. λόγων τάδ' οὖν εἰρ. ἐσθ]' Knowing that his time is short, and that every one hates him, he is not peaceable, but goes about armed with a stick against street robbers. 'Peaceable' may also mean 'favourable to peace between Athens and Sparta.' A time of war and danger would give excuse for going about armed. Stealers of clothes appear to have been numerous at Athens. Cf. Αὐ. 1491, Α��. 1166.
718. πολλάκις κ.τ.λ.] The city behaves in an equally foolish manner to the good old citizens and to the good old coin.

719. καλοῦς τε κάγαθων] Kock, and Meineke in his latest critical notes, read κακοῦς for καλοῦς to obtain the double antithesis of the bad and good citizens to the new and old coinage. Dindorf observes "plena oppositio ne est opus." And the inversion of order in κακολ...ἀγαθοὶ...ἀρχαῖον...καὶ νῦν is rather unlikely. The καλοκάγαθοι are compared to the ἀρχαῖον νόμιμα, the subordinate comparison of this with τὸ καὶ νῦν χρυσὸν is an afterthought.

721. τοῦτοις εἰς τοῖς, Mein., Kock, to avoid the union of the partic. εἰς with κεκβδηλευμένους. Cf. Eur. Hec. 358, οὐκ εἰωθῶς ἄν. The addition of participle to participle probably came from regarding a participle like εἰωθῶς simply as an adjective. Whether κεκβδηλευμένους was so regarded is questionable.

723. δ. κοπεῖσι] The opposite to this is παρακεκομμένος. In Ach. 517 we have a similar application of terms of coinage to the character of men: the worthless being called ἀνδράρια μοχθῆρα, παρακεκομμένα, ἀτιμα, καὶ παράσημα. Cf. my note on that passage.

κεκβδηλευμένους ‘having the true ring.’ Cf. above, I. 79. Meineke and Kock transpose this and the following line, Meineke objecting to ὄρθως κοπεῖσι καὶ κεκ. ἐν βαρβάρωσι, as not applicable to Athenian coin. But the line ἐν τε...παντάχοι need only be connected with κεκβδηλευμένους, ‘coins tested by ringing and accepted as good among Greeks and barbarians everywhere.’ To this sense there is no objection: there was plenty of traffic between Greeks and barbarians, and therefore doubtless κεκβδηλευμένος of the coins.

726. χθές τε καὶ πρώτον] A year or two before the ‘Frogs’ was exhibited. The Athenians were short of good metal for money after the Sicilian failure, and therefore put in circulation a base coinage, which probably soon fell below its nominal worth.

727. τῶν πολιτῶν θ’] Here begins the second part of the compareis, corresponding to οὕτε γάρ κ.τ.λ.


731. καὶ πονηρῶν] ‘rascals and rascals’ sons.’ Meineke’s οὖσι πάντα for εἰς ἀπάντα appears needless and sounds awkward. The definite article τοῖς, carried on to ξένους, πυρρίας, πονηρῶς, can be equally so to ἐκ πονηρῶν, then τοῖς ἐκ πονηρῶν needs no supplement.

733. φαρμακοίων] ‘men whom the city in old times would not lightly (ἐκή) have used even as victims.’ As these ‘scape-goats’ were worthless men, φαρμακός in Eq. 1405 is used simply as a reproach.

735. χρήσθε...χρηστοῦσιν] The play on words lends force and neatness to the advice.

κατορθοῦσαι] Conditional participle: ‘if you succeed it will be creditable, and if you fail, better be hung from a good tree,’ as the proverb says. ‘Aeneae magni dextra cadis’ in Virgil expresses the same sentiment.
738—813. Aeacus and Xanthias return, Pluto having discovered the true Dionysus. While they are exchanging confidences a noise is heard within. Aeacus explains to Xanthias that there is to be a great contest of dramatic skill between Aeschylus and Euripides; the latter having challenged Aeschylus' right to the tragic throne. Dionysus is to be arbiter.

738. γενώνας] 'a real gentleman.' Xanthias replies that of course he is, meaning that he lives an idle, luxurious life. A further proof of it is given, that he did not punish his slave for taking his character. Upon which Xanthias begins to boast and express contempt for his master. This opens Aeacus' heart, and the two servants become fast friends.

741. τὸ δὲ μὴ π.] Exclamatory, 'To think that he did not flog you!' So in Lüb. 268, and elsewhere.

743. τοὐτό] This contemptuous remark, 'he'd have paid for it, had he flogged me.'

745. χαίρεις, ἰκετεύω] 'What! do you delight in this, pray?' 'Nay, delight isn't a word strong enough,' says Aeacus, 'I am in the seventh heaven when I can let out a sly curse at my master.' To be an ἐπόπτης or witness of the holy mysteries was the height of bliss.

749. πολλὰ πράττων] 'meddling' as in l. 228.

750. ὡς...οὐδὲν οὐδ' ἐγὼ] 'I so rejoice at doing that as I know not that I rejoice at doing anything else.' οὕτω χαίρω πολλὰ πράττων ὡς οἶδα χαίρων οὐδέν. Briefly 'I know no joy like that.'

750. ὀμόγυνε Ζεὺ] In astonishment and joy at finding a brother rascal Xanthias appeals to the patron of their family.

752. παρακοῦων] 'Eaves-dropping, hearing wrongly when you are not meant to hear.' Paley suggests also 'mis-hearing, misunderstanding an order.' But that would not suit well with λαλῶσιν, it would have been rather λέγωσιν.

756. ὄμομαστιγιᾶς] 'fellow-rascal,' and therefore patron of us rascals: but the word certainly seems to imply an irreverent assumption on Xanthias' part that Zeus was such an one as themselves. The Scholiast rightly supposes Xanthias to break off the intended question after ὄμομαστιγιᾶς, and then suddenly hearing a noise within, to ask the meaning.

759. ὁ] An exclamation of astonishment, or to denote that Xanthias does not yet quite comprehend: 'Ah! what!'

761. ἐνθάδε?] Here in Hades. As in Athens public service, so here excellence in art is rewarded by free commons in the Prytaneum.

766. ἐφίκουτο] As if νόμος ἐκεῖτο had gone before, so ἔδει in next line. Cf. above on l. 24.

771. ὅτε δὲ]. Better than δὴ. Aeacus goes on, not heeding Xanthias' question, 'But when etc.'

ἐπεδείκνυτο] The verb is often used in Plato 'to make a show,' also the noun ἐπίδειξις.
775. λυγισμῶν] A term from wrestling: the verb λυγισμῶν occurs Vesp. 1487, πλευράν λυγισμῶν ὑπὸ βρύχου.

777. ἐπαρθεὶς] As in Nub. 42 γῆμαι ἐπῆρε 'put me up to marry.'


781. ὁ τῷ π. ;] 'The rascal mob! did they?' Ae. 'Yes by Zeus, they did (so shout) sky-high.' The last phrase Aristophanes illustrates himself in Nub. 357, οὐρανομῆκτι ἰθάτε φωνήν. In construction it is like θαυμάσιον ὄσον.

783. ἐνθάδε] 'here in the theatre': the world below being for a moment forgot. Just so above in l. 276 καὶ νυνὶ γ’ ὅρῳ.

788. ἐκεῖνος] 'Not he indeed: but on coming down he greeted Aeschylus as a brother—and he (Aeschylus) had vacated (or offered room on) the seat to Sophocles.' I do not see how the second ἐκεῖνος can be Sophocles, as Kock takes it. ἐκεῖνος is always emphatic, and there can be no emphasis if the subject to ὑπεχώρησε be the same as to ἔκνεες κἀνεβάλε. The line κακεῖνος...θρόνου is parenthetical: then Aeacus goes on to say that Sophocles was prepared to do battle with Euripides in the event of Aeschylus being defeated. Meanwhile he would sit as ἐφεδρος, the odd combatant awaiting the winner of a pair.

791. Κλειδημίδης] Probably an actor of Sophocles: but why mentioned here, is not plain. Meineke punctuates ὡς ἔφη, Κλειδημίδης ἐφεδρος κ. 'magnus sensus discrimine.' This punctuation Holden interprets 'But now Sophocles, as he said, was going to sit like another Clidemides as a third combatant.' But why like a Clidemides? Paley supposes Meineke to mean 'Clidemides was going, as he said, to contest the throne with Euripides, if Euripides should overcome Aeschylus.' On the whole it is best to suppose Sophocles the subject to ἐμελέλευ: but the explanation of ὡς ἔφη Κλ. must be left open, since we know nothing of the man.

796. κανταῦθα] 'Here' in Pluto's palace, into which they go at l. 812.

798. μειαγγυγήσουσι] 'will they weigh tragedy like butcher's meat?' It is said that when a victim was provided at the Apaturia the bystanders clamorously said μεῖν μεῖν 'too little, too little,' if it was not up to the prescribed weight. Hence to test whether it was short weight came to be called μειαγγυγεῖν.

799. κανόνας] 'rules and cubit measures and oblong frames.' The last word suggests brickmaking; so Xanthias throws in 'What! are they going to make bricks?' For vulg. πιθοδείσουσι γε continued to Aeacus, most editors have accepted Kock's correction.

801. καὶ δ. ] Aeacus continues not heeding the interruption 'And diagonals.' These would test the correctness of bricks, hewn stones, etc. 'Wedges' would serve to split open any part of the structure. No doubt all the words here used were familiar to masons or carpenters.
804. γοῦν] Much better than δ’ οὖν. As elsewhere, so here γοῦν gives a proof of the previous conclusion. See note on Ach. 87, ‘at any rate, at all events.’

807. αὐνέβαυ] ‘he did not hit it off with the Athenians, and yet he thought that all the rest of the world were fools as critics of poetry.’ τάλλα in l. 809 = τοῖς ἄλλοις: Paley aptly quotes Ὁσ. 860 λήρος ἐστι τάλλα πρὸς Κυνηγαύ.

813. κλαύμαθ'] Blows await the servants if absent from duty when their masters are earnestly set on anything.

814—829. The Chorus describe the impending contest in Aeschylean style. They combine metaphors from lion, wild-boar, and horse-racing; and then in well-chosen words express Euripides’ subtle versatility and refinements. The galloping dactylic measure is suitable to the subject: it is arranged in four stanzas of four lines each.

814. ἢ πον] The first four lines describe Aeschylus in his wrath. He is ‘loud thundering’ like Zeus (Hom. II. v. 624): he rolls his glaring eye-balls like a lion when he sees his adversary, wild-boar-like, whetting his tusks (II. v. 475).

815. δέιμάλον κ.τ.λ.] ‘When he catches a side-glance at his rival-craftsman as he whets his sharp-spoken tusk.’ The strict construction appears to be ἀντ. θηγοντος gen. absolute, and παρίδη without an object expressed. Others take παρίδη ὀδόντα ἀντιτέχνου θ. Others again παρίδη ἀντιτέχνου θηγοντος ὀδόντα, supposing παρίδη might (as a verb of sense) take a genitive. The meaning is the same any way. δέιμαλον as epithet of ὀδόντα need not offend. The tusk would properly be δέ: but for a war of bitter words it may be δέιμαλος.

818. ἐσται δ’ ἵππ.] This stanza describes the contest. ἵππολόφων is near the Homeric ἰπποκόμοις τρυφαλείας, and κορυθαίολος is Homeric. Why Fritzsche prefers υψίλοφων I cannot see. The words of 1. 818 describe Aeschylus especially, those of 1. 819 Euripides

819. σκυν. παραξώνα] It is hard to say exactly what this means. σκυνδάλαμοι are ‘splinters’ and we have in Ἀιν. 130 λόγων τ’ ἄκριβων σκυνδάλαμοι μαθήματι. ‘Subleties’ might be called σκυνδάλαμοι. Most commentators take παραξώνα from ἄξων, and L. and S. render it ‘rapid whirlings.’ Fritzsche thinks it means ‘linch-pins.’ Neither of these two explanations makes much sense. Kock takes the word to be from παρα and ἄξω, and to mean ‘chips, shavings,’ like παραπρόματα in 1. 881. Perhaps this is better as a description of Euripides’ language and weapons. Paley suggests ‘hair-breadth encounters’ as where axle grazes axle in the race. But the genitive ‘of spl’ners’ is not easily explicable on this view: we should expect ‘splinters from collisions’ not ‘collisions of splinters.’

σμιλευματα] τὰ ἐκβαλλόμενα ἀτὸ σμίλης, Schol. The whole passage is in effect about this: ‘And there will be of horse-plumed words helm-flashing combats, and splintered chips withal, and fine shreds of carven work, while the poor wight (Euripides) wards off the high-prancing phrases of his inventive foe.’
822. φρίκας κ.τ.λ.] Homeric phrases: Od. τ. 446 φρίκας εὖ λοφίνς τῷ δ’ ὄφθαλμοις διδόκρως : and II. p. 136, πᾶν γέ τ’ ἐπισκύνων κάτω ἐκεῖα δόσει καλύπτων. Aeschylus is the royal lion: but the next metaphors are from the dockyard: ‘he will hurl bolt-riveted phrases, rending them off plank-wise, with Titanic heaving lungs.’ Mitchell quotes compounds of γόμφος from Aeschylus.

826. ἐνθεν κ.τ.λ.] Euripides is now described. ‘Then on the other side with craft of mouth, testing each word and smooth, the other’s tongue will uncoil, and shaking the loose reins of malice will dissect words and subtly waste to nought the outcome of his foeman’s labouring lungs.’ Euripides is στοματωργός, he works with mouth not with mind (φρενοτέκτων): he gives loose reins to his malice (φθειροδός κ. χ.); he does away with, consumes (κατὰ in καταλεπτολογήσει) Aeschylus’ laboured work.

830—874. Dionysus, Aeschylus, and Euripides come on. Euripides maintains his own superior excellence; Aeschylus is disdainful; Dionysus tries to moderate, and persuades them to a calm trial of the case. He then prays to be led to a right decision.

833. ἀποσεμωνεῖται]. ‘He’ll try the grand air, as he always used to do with his marvels in his tragedies.’ Such were his Achilles and Niobe, who spoke not, but ‘looked the more’: see below, l. 912. For ἐτερατείετο cf. Eq. 627 ἀναρρηγών έπη τερατεύομενος ἥρειδε κατὰ τῶν ἱππέων.

835. ὥ δαμφυῖν άνδρῶν] To Euripides, whom D. warns not to boast too soon.

836. ἐγώδα κ.τ.λ.] Euripides feels sure that he knows his man to be a bombastic talker of nonsense, whom he can easily expose. In describing him he rather takes a leaf out of his opponent’s book with his compounds. ἀξιλως is Euripides’ own: Bacch. 385, and αὐθυργλωσσος in Orest. 903 is like αὐθώρωτων στόμα.

839. ἀπεριλάθητοι] ‘not skilled in neat periphrase,’ Or ‘that cannot be out-talked.’ But this last hardly suits Aeschylus, who can hardly be called chattering or talkative, though fond of long words: binding bombastic words together in bundles (κομποφακελορημών) like sticks in a faggot.


τῆς ἀρ. θεώ] ‘of the garden goddess:’ in allusion to Euripides’ mother being a herb-seller, cf. Ach. 478, Eq. 19. The line is a parody from Euripides, ἀρωμαλας being put for θαλασσας. Fritzche thinks the line was from the Telephus and addressed to Achilles son of Thetis.

841. σὺ δὴ με] It seems best thus to emphasize both pronouns. Vulg. σὺ δὴ με. Kock quotes Ach. 593, ταυτί λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὦν; Lamachus is there dealing with Dicacopolis in the rags of Telephus; Aeschylus here with Telephus’ poet.

στωμπυόσουλκελάδάθο] ‘Chit-chat collector, and beggar-maker, and rag-patcher.’ The whole scene in Ach. 412—435 illustrates the two
last names. The second explanation of ῥακιοσυρραπτάδης given by
the Scholiast, ὁ τὰ τῶν ἄλλων ποιητῶν συλλέγων καὶ ὀικεῖα ἔαυτοῦ
λογιζομένος, though not the chief meaning, may yet be implied.

844. μὴ πῶς ὄργην κ.τ.λ.] Comparing l. 856 and l. 997, ὡς
μὴ πῶς ὄργην ἀντιλέξεις, in both of which passages Aeschylus is
addressed, we cannot doubt that this line means simply ‘do not be
angry;’ and not, as Fritzsche says, ‘do not by your wrath inflame
Euripides’ heart to anger.’ The line is perhaps a quotation.

846. χωλοποιῶν] Cf. Ach. 411. οἷς ὃν θρασύνεται ‘what he really
is, for all his impudence.’

848. τυφώς] To the storm-spirit a black lamb was the proper
offering: ‘nigram hiemi pecudem, zephyris felicibus album,’ Virg.

849. Κρητικᾶς] With reference to Phaedra (a Cretan) in the
Hippolytus, or, as the Scholiast says, to a monody of Icarus in the
Cretes, or to Aeropse in the Cressae. For γάμου ἀν. cf. Nub. 1372.
Canache and Macareus in the Aeolus are meant, and perhaps others.

851, 2. πολυτιμητ...πονήρ] These two epithets may be looked
on as prophetic of the ultimate issue. The first is especially applied
to gods, and almost = ‘divine’ contrasted with ‘you rascal.’

854. κέφαλαῖ] ‘big as your head,’ an unusual sense of the word,
but no doubt the true sense, as Paley says. ‘Bump against Euripides’
head will come a cannon-ball of a word as big as the head, and will
spill all the head-lining (ἐγκέφαλον);’ only for this the poet substitutes
Telephus—the play for the brains that hatched it.

856—9. σὺ δὲ κ.τ.λ.] Calm argument, not abuse, becomes poets.
That ἀρτοπώλιδες were scolds we see in Vesp. 1388—1410. We should
perhaps select fish-wives as most abusive. For the quick flaring-up of
πρίνος cf. Ach. 666.

860. ἐτοιμὸς] Euripides professes himself ready for the fight.
δάκνεων, a term from cock-fighting: cf. Ἑق. 496, μέμνησό λον
δάκνεων, διαβάλλει, τοὺς λόρους κατεσθίει.

862. τὰ πν...πραγῳδίασ] ἐπη the dialogue, μέλη the lyric parts.
νεῖρα seems not to be a third distinct part, but rather a metaphor in
apposition to the whole, ‘even the very nerves and sinews of my
tragedy,’ which he offers as it were for dissection.

863. Πηνέα] This and the other plays mentioned are now lost.
The Aeolus and Telephus have just been attacked: of the Meleager a
specimen is ridiculed in l. 1238. Of Telephus and Peleus Horace
speaks (A. P. 96) with some praise: ‘Telephus and Peleus, when
poor and exiled, dismiss swelling language and long words, if they
wish to move the pity of the audience.’

868. ὄρη ἡ π.] Aeschyly’s poetry still lives up above; Euripides’
had died with him: therefore Euripides will have his at hand, Aes-
chylus will not.

871. τὴν νῦν λιβανωτὸν] A preliminary offering of incense and
prayer: as before the comic trial of the dogs in Vesp. 860.

875—906. The Chorus call the Muses to witness the contest be-
tween the two poets. The rivals are told to pray, which they do, each in his own fashion. Great things are to be expected from both: subtleties from one, tremendous vehemence from the other.


διεμερίων] τοῖς μετὰ σκέψεως ευρεσικομένοις, Schol. Tricks of rhetoric are compared to tricks of wrestling: cf. above, l. 775, θυγασίων.

880. δευτητοίων] Join with πορίσασθαι 'most clever at inventing.'

881. ρῆματα] 'fine phrases:' the Scholiast says these refer to Aeschylus, the παραπλησία to Euripides' λεπτελογώντα. Many editors think ρῆματα corrupt. Kock proposes πρέμμα τε, Meineke κρημμάτα τε, Thiersch βεύματα. Stallbaum βήγματα. One might add κυψέματα 'scrapings, filings:' yet perhaps 'nihil mutandum,' as Holden says.

886. Δήμητρα] Aeschylus, a native of Eleusis, prays to its patron goddess. He had probably himself been initiated; and Fritzschge guesses these lines to have been the opening lines of his play the Eleusinioi.

887. εἵναι] Supply δός here and in l. 894.

888. καλώς] As above in l. 508. Euripides declines to offer incense.

890. κόμμα] 'coinage.' So in Nic. 247—9 Socrates speaks of gods not being νόμισμα with him and his disciples, and Strepsiades asks if they have an iron currency to swear by.

891. ἱδοίωται θ.] 'your amateur gods.' A term more contemptuous than ἱδοίνι: it contrasts Euripides' special private committee of gods with the gods who in their high office are supreme rulers of all: whom Aeschylus terms σέλης σεμνὸν ήμενοι in Αγ. 183.

892. αἰθήρ κ.τ.λ.] 'Ether my pasturage, and thou pivot of my tongue, and apprehension, and keen-scenting nostrils.' Socrates in Nic. 329—31 calls the clouds gods, and says they feed (βόσκουσι) numbers of sophists.

895—906. The Chorus express their eagerness to hear the trial: there will be elegance and subtlety on one side, giant force on the other.

897. ἐπιτε κ.τ.λ.] The text is 'Dindorf's. ἐμμέλειαν is in mss. and Scholia. Holden, with Kock and Meineke, has τίνα λόγων, τώ' ἐμμέλειας ε. δ. θ. 'We are eager to hear what hostile path of words, what hostile path of melody ye will enter on.' Kock supposes λόγων to refer to the tragic dialogue, ἐμμέλειας to the choruses. Line 897 ought to correspond to l. 996.

901. τὸν μὲν] Euripides: τὸν δὲ Aeschylus. Euripides is the poet for ἀστεία and κομψά: cf. the compound κομψευρυτικός, Εγ. 18.

903. ἀνασπῶντ' αυτ.] The constr. is 'that the other will with uprooted words, tearing them up, fall on and scatter etc.' Aeschylus is as one of the giants fighting the gods. Paley aptly quotes from Horace 'evulsisque truncis Enceladus jaculator audax.'
904. ἀλωνῆρας ἐπὶν] στροφάς λεπτολογίας πλοκάς τοῦ Εὐριπίδου, Schol. Aeschylus will batter and rout with his heavy artillery the words of Euripides which will in vain roll and twist about to escape. This appears the most probable meaning. But L. and S. render ἀλωνῆρας ἐπὶν 'long-rolling words,' that is, of Aeschylus; and then συσκέδαι must be 'will discharge in volleys.' The proper meaning of ἀλωνῆρα is said to be 'a place for horses to roll in;' hence it might come to mean (as Kock and Paley think) 'the place of the combat or scrummage.' But how could any one be said συσκέδαι 'to scatter' a place?

907—970. Euripides blames the general character of the plays of Aeschylus: his characters sit mute; then come a few big unintelligible words, marvels to astound the vulgar. Whereas he himself has improved the drama: has done away with turgid bombast: has increased the dialogue, introduced argument, spoken of common and intelligible things. Aeschylus trains big lubberly fools, Euripides clever statesmen.

907. καὶ μὴν...εἰμι] On this tetramer a iambic metre Frere remarks, in his translation of the Knights, 'it is so essentially base and vulgar that no English song afforded a specimen fit to be quoted.' A friend however suggested to him the first line of 'a song, vulgar yet inoffensive: 'A captain bold of Halifax, who lived in country quarters.' Frere notes further that 'this metre is always appropriated in the comedies of Aristophanes to those scenes of argumentative altercation in which the ascendancy is given to the more ignoble character; in this respect it stands in decided contrast with the anapaestic measure.' Instances in point are the dialogue between the sausage-seller and Cleon, Eq. 335—450 : the argument of Ἀδικός λόγος Νυμ. 1036—1082, whereas Δικαιός λόγος speaks in anapaests, l. 961—1008: the criticisms of Euripides here, answered by Aeschylus in anapaests at l. 1066—1076.

910. μάρασις λ.] Aeschylus found the public fools, and deceived them and kept them so. Phrynichus, the disciple of Thespis, was one of the founders of tragedy. He flourished from B.C. 511 to 476. The structure of his plays was simple: there was but one actor. Aristophanes praises him Αυ. 750, Βιςφ. 220, Θέαμ. 164.

911. ἂν καθισεν] 'He would introduce some character seated, muffling it up.' The aorist is transitive: for the ἂν giving a sense of 'habit' comp. l. 913, 924. No doubt Aeschylus and his predecessors did bring on dumb characters for show; indeed to see was originally as much a part of tragedy as to hear. The Chorus were meanwhile singing their odes. Such a visible picture of emotion deserves no blame. Niobe doubtless was silent in grief: Achilles is represented as mute for a long while in The ransom of Hector, or The Phrygians.

913. γρῦζοντας] So οὕδε γρῦ 'not a syllable' in Demosth. 353. 10.

914. ἤρειδεν ὀρμαθοῦ] Cf. Eq. 627 ἀναρρηγνὺς ἐπη τερατευθημενος ἤρειδε κατὰ τῶν ἰππέων, where ἤρειδε as well as ἀναρρηγνὺς seems to
govern ἐν. The verb is also used intransitively, Nub. 558 πάντες ἐρείδουσιν εἷς Ἱππέρβολον.

917. ἡλιθίος γάρ] In sense γάρ is better than ἀρ which Fritzche and Bergk read to make a trirach in place of an anapaest. Perhaps, as Paley suggests, ἡλιθίος was pronounced as a trisyllable. For the same metrical reason Meineke and others change ἵππαλεκτρόνα in l. 932 to ἵππαλεκτορα, as also in Nub. 1427.

919. καθαύτο] A doubtful form: several editors correct to καθήτο, following the analogy of ἐμπλήμην Ach. 236. And in Lys. 149 καθή-μεθα is found. But such forms as εἶδως and οἴδα, εἰκός and οἴκος, show how readily the sounds ει and οι were interchanged. And οι may have occasionally supplanted ηι in this, thus suggestive, much as in τινδύμην for τιβείμην.

920. τὸ δράμα δ' ἄν δ.] 'The action of the play would be going on,' but the spectators would be only attending to the mute figure and so miss its imperfections.

922. σκορδωφ] Aeschylus makes gestures of weariness and disgust.

924. βεια] 'ox-like, huge': the words are like nondescript animals with grim brow and mane, and hobgoblin face.

926. ἅγνωτα] From ἅγνωστος. There are three forms, ἅγνως, ἅγνωτος, ἅγνωστος. The first form is not used in the neutral gender, acc. to the Scholiast.

927. οὖδε ἐν] Some editors write this as one word οὐδεέν. To use it as a trisyllable, without elision, became commoner in the later comic poets: in the Plutus of Aristophanes are four instances: l. 37 ύνες μηδε ἐν. l. 138 οὐκ ἄλλ' οὐδε ἐν. l. 1115 οὐκ ἄλλ' οὐδε ἐν. l. 1117 νῦν δ' οὐδε εἰς. Porson (in his preface to Hecuba) suggests that in this passage of the Frogs, an earlier play than the Plutus, Aristophanes probably wrote οὐδ' ἄν ἐν.

928. Σκαμάνδρους] There seems nothing to carp at the mere mention of the Scamander (Ag. 511, 1157, Choeph. 564, Eum. 398): but Euripides objects to Aeschylus’ constant choice of Homeric subjects as well as to his big words about them. In Prom. Vinct. 395 he speaks of Ocean’s four-footed griffin.

930. α ἐνμπαλέων κ.τ.λ.] 'to guess whose meaning was not easy.' Compare Phidippides' similar estimate of Aeschylus in Nub. 1366, 7.

νη τους θεοὺς κ.τ.λ.] 'Yes, indeed: for instance I have passed many a sleepless night trying to make out Aeschylus' horse-cock.' Dionysus appears to be parodying from Eur. Πιπρ. 375 ἃην ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρώνῳ θυντῶν ἑρώτατο 'ἢ διεφθαραι βίος. This compound animal, of which Aristophanes makes fun in Bac. 1177, Av. 800, is said to be in the Myrmidons of Aeschylus. That poet seems indeed to have had a fancy for strange monsters; taken (l. 938) from Persian or Assyrian embroideries. That the figure-head on a ship should be a little out of the common way seems allowable enough. Several editors read ἵππαλεκτορα, ἵππαλεκτορας in l. 932, 937. Cf. note on l. 917.

934. 'Ἐρυξθ] οὕτος γάρ ὦς ἄμορφος καὶ ἀνόης διαβάλλεται, Schol
935. εἰρ’ ἔχρην] Cocks are absolutely out of place in tragedy, argues Euripides. You have put worse things in your plays, retorts Aeschylus. But not mysterious monsters like yours, rejoins Euripides.

938. παραπετάσμασιν] The monstrous figures on Eastern tapestry are well known. Some might be fanciful, some intended for really existing creatures. Pliny says (N. H. 8. 33, 50) that the πραγκλαφος was found near the river Phasis.

939. παρέξαθον κ.τ.λ.] Euripides speaks as a physician of a patient, whom he has reduced by dieting. Most of the terms used are medical. From Aeschylus' bad treatment the patient had become swollen, heavy, and pursy: Euripides set to work to remedy all this.

941. ἱσχυράνα] Kock quotes Hippocrates for this word used medically. The prescriptions for making Tragedy thinner were ἐπιλλα 'dainty phrases' in place of κομπάσματα 'bombast'; 'constitutional walks' (περιπατοι) with some reference to the other meaning 'philosophical discussion:' and 'beet-root,' which appears to have been applied to reduce tumours. In Aesch. Prom. Vinct. 377—80, there is rather a similar use of medical terms: ΟΚ. ὁργῆς νοσοῦσις εἰσὶν ἱστροι λόγοι. ΠΡ. εἶν τίς ἐν καίρῳ γε μαλακόν κεάρ, καὶ μὴ ὀφρηγώντα θυμὸν ἱσχυράνῃ βίοι.

943. χυλόν] By way of purgative a thin juice strained from philosophical books was given.

944. εἰρ’ ἀνέτρεφουν]. After the thinning process, to get rid of all superfluous bulk, the patient had to be fed up, on 'monodies,' of which Euripides was fond, see l. 849, 1380, with Cephasiphon infused. Cephasiphon, it is insinuated, helped Euripides in his plays: cf. below, l. 1408, 1452—3. Some say he was a slave of Euripides, others an actor. In Ach. 395 he appears to be living with Euripides, as also in l. 1408 of this play. Plainly he is here an ingredient to make the brew more nutritious.

945. ἑληροῦν ὁ τι τιχοῦμ'] 'I did not talk the first nonsense that came uppermost, nor plunge into my subject and make a jumble.' Cf. Εἰ. 545 ἐσπηδήσας ἐπλυάρη.

946. οὐζίων] 'The actor who came out.' Euripides in his prologues makes the actor clearly state what has happened before, who the characters are, or, as he calls it, tell 'the family history' of the play. Almost any play of Euripides will illustrate this, e. g. Ion, Hecuba, Iphigenia in Tauris. This gives occasion for a hit at Euripides' family. On εἰρ' ἄν it should be noticed that the elision of the ε of the third person before ἄν is rare; yet perhaps not so rare, nor so objectionable on any known reason, as to justify us in changing the text here or elsewhere. Certainly the ἄν is best retained for the sense, cf. παρηκ' ἄν, ἐλεγεν ἄν below.

949. ἐλεγεν κ.τ.λ.] 'Every one used to speak in my plays.' 'For which you ought to have been punished.' 'No: it was true republican spirit that led me to act so.' 'The less said about that the better. You have no very good argument (περίπατος) to help you out there.'
Euripides had too often shown sympathy with oligarchs to set up now for a democrat. There may also be allusion, as Hermann and Kock think, to his residence with king Archelaus in Macedonia.

954. τουτοι] 'these spectators,' the Athenian public. Euripides' claims to have taught his countrymen argument, perception, art, etc. rather recall Prometheus' speech detailing his gifts to mortals (Aesch. Prom. Vinct. 442—61). Mortals were helpless babes before, confusing everything (ἐφυρον εἰκν πάντα): so were the Athenians (ἀβελτερώτατοι κεχιρότες l. 989) till Euripides came abroad as their schoolmaster.

956. ἐσβολάς] Supply again ἐδίδαξα: 'And I taught them the introductions.' Cf. l. 1104 for ἐσβολάς σοφιμάτων. With γωνιασμοῖς ἐπών 'squaring of phrases' compare above, l. 799—801.

958. φημὶ κἀγὼ] That he did teach all this, Aeschylus grants; that it was good teaching, he denies.

959. οἰκεία π.] I spoke of things 'familiar in their mouths as household words;' so that I could be brought to book if wrong; whereas Aeschylus astounded and mystified his audience with unintelligible marvels.


963. Κύκνους] Cycnus and Memnon were heroes slain by Achilles, and doubtless introduced in some Aeschylean dramas. In Aesch. Sept. c. Theb. 385 Tydeus has bells to his shield: ὑπ' ἀσπίδος δὲ τῷ χαλκῇ-λατοί κλαζομεν κώδωνες φόβοι.

965. Φορμίσιος] Apparently a hairy man, Eccl. 91. Subsequently he took part in the recal of the people on the fall of the Thirty tyrants. Of Megaenetus we know nothing, nor why he was Μάγνης or Μανής. The Scholiast says he was αὐθάδης καλ ἀναίσθητος. The word Μανής is supposed by Fritzche here to mean 'an unlucky dice-player,' and Μανής to have been a name for a bad throw of the dice. It is a common name for a slave.

966. σαλμιγγολογχυτρώδαι] 'Trompeten-lanzen-knebelbärte' Voss. The long untranslatable compounds are in ridicule of Aeschylus.

σαρκ.] The robber Sinis was the πιτυοκάμπτης, who killed his victims by fastening them to bent pines and then loosing the trees. Cf. Ovid Met. 7. 441. Aeschylus' terrible blusterers are like Sinis, who may have been described or painted with a dog-like grin (σαρκασμός). Perhaps 'pine-bender' had passed into a proverbial expression for 'a bully, a fire-eater.' Thus Kock renders it 'Hohnlächel-eisenfresser.'

967. Κλειτοφόνων] Probably the same who is mentioned in Plato Rep. 428 B. The Scholiast says he was 'idle' ἄργος. Theramenes' cleverness has been already spoken of l. 540.

969, 70. ὅσ...Κεῖος] The whole meaning is 'If any one is in a scrape, and Theramenes is his neighbour or comrade, Theramenes manages to tumble out of it and light on his feet, getting good and not evil out of it.' But the exact explanation of the last phrase is doubtful. Heindorf (on Plat. Prot. 341 e) says that the Chians were
proverbially bad, the Cains good. Dindorf says: 'he is like the Lat
in the fable, mouse or bird, as suits his interest:' Chian or Cean, as
suits his purpose. Others suppose that there is reference to dice, of
which Χίος was the worst throw, Κώς the best: but that Κέιος is
substituted for the proper contrast Κώς in order to make a hit at
Theramenes' Cean descent. This appears not so good as the other
explanation. Theramenes will always get out of a scrape cleverly, and
by some change and trick (no greater than the difference between the
two Greek words Χίος and Κέιος) he escapes hurt and discredit, and
wins profit and honour, turns out 'no Chian but a Cean.'

971—991. I have taught my fellow-citizens to be clever and acute
in everything, says Euripides. Indeed you have, says Dionysus; they
are all sharp and suspicious now, whereas they were before simpletons.

971. μεντογωφρονείν] μεντοι ἐγώ φ. Some read μεντοι σαφρονείν.

973. ἐνθείς τῇ τέχνῃ] By introducing into tragic art argument
and examination Euripides has taught his countrymen to be argu-
mentative and suspicious in common household matters.

979. τοῦτ᾿ ἔλαβε] The tribrach at the end of short iambic verses
occurs in Νῦβ. 1386, 8, 9. But here, at the end of the speech, this
solitary instance sounds ill. Bentley proposed τόδ᾿ ἔλαβεν, an ending
precisely corresponding to l. 988 παρετραγεν, dactyl followed by iambus.

980. νῆ τῶν θεούς κ.τ.λ.] Dionysus gives absurd instances of
Athenian acuteness in detecting the loss of a sprat, a plate, garlic, olive.
For εἰσίων 'when he goes indoors' cf. Θέσμ. 395, where the same
kind of thing is mentioned.

990. Μαμμάκυθος] 'babies' or 'boobies:' derived by some from
μάμμα and κεύθω. Μελητίδαι or Μελετίδαι 'sweet simpletons.' ἡδος
is used for 'silly:' and perhaps βλισσόμαμας which L. and S. compare
with Μαμμάκυθος combines the elements of the two (μέλη, μάμμα).

992—1005. The Chorus caution Aeschylus to curb his wrath and
answer carefully his adversary's charges.

992. τάδε κ.τ.λ.] The first line of the Μύρμιδόνες of Aeschylus.
The Chorus there appeal to Achilles to help the suffering Greeks: the
second line is δοριλιμαντοι Δαναων υόχθους.

993. δινω] Kock and Meineke mark a lacuna here. Nothing is
positively wanting to the sense: in the antistrophic line 997 the reading
is rather doubtful. The sense is 'only take care (ὅρα supplied) lest etc.'

995. ἕλαών] A line of olives marked the course within which the
runners must keep. Aeschylus is warned not to run wildly out of
the course in his answer.

999. συστελλα] A different metaphor, from a ship. 'Reef your
sails while the wind is violent, when it abates you can put on more
speed and be down on your adversary.' For συστελλα cf. Ἑρ. 432
ἐγὼ δὲ συστελλα γε τοῦς ἀλλάντας εἶτ' ἀφῆσω κατὰ κύμα ἐμαυτόν οὕριον:
also Ἑρ. 440—41. ἀκροισι χρ. τ. ἱστιος 'using but the edges of your

1001. ἤξεις] As the nautical meaning of this is questionable,
various corrections have been proposed: ἀξεῖς 'you will’ speed on, put on sail’ Fritzsche: ἀξεῖς 'vela pandes’ Bergk, which is very unlikely to have been written. μᾶλλον ἀσοῦν ἀξεῖς 'you will bring your ship nearer to your enemy’ Meineke. To which might be added ἐξεὶ comparing ἐξο. 760.

1002. φυλάξεις] ‘watch’ for a chance of attack, when you have got the wind calm and settled. The whole passage means ‘Don’t let your passion get the better of your judgement.’


1005. λήρον] By surprise for τέχνην; spoken in goodnatured joke. Others take it as if Aeschylus found tragedy λήρος, but made it something better.

κρονων ἀφιεῖ] ‘let forth your flood, open the sluice-gates’ of your eloquence. Aristophanes combines in one word κρονος and λήρος in ἐξο. 89 κρονοχυτρολήραιοι.

1006—1007. Aeschylus makes his defence. The art of poetry ought to elevate men and inspire high thoughts; this I have done, he argues; but Euripides just the opposite. Ἰ mentions the plays in which he has done this, being now and then interrupted by criticisms from Dionysus. But Euripides has encouraged wrongful passion, and brought prominently forward things which should be hidden. His own grandiloquence he defends, because high thoughts require high words: whereas Euripides’ common mean characters have taught meanness and cowardice. This Dionysus confirms by an instance or two.

1006. ἧπτυνχα [a] ‘the chance, the circumstances in which I am placed,’ i.e. the fact that I Aeschylus have to speak at all against this fellow.

1007. φάσκη] He abruptly turns from addressing Dionysus or the Chorus to address Euripides. I should not prefer φάσκης, which Paley suggests. Aeschylus says ‘I don’t think I ought to have to argue with such a fellow, but lest he say I am nonplussed—Answer me, sir.’

1012. τεθνάναι] In his hurry to pronounce the deserved punishment Dionysus forgets that death is an impossible penalty in Hades.


1016. πνεούτας δόρυν] breathing war: each article of armour offensive and defensive being named, and the list closing with the epithet of the shield of Ajax in Homer, ‘souls of seven-bull-stoutness.’

1018. τὸ κακὸν] This plague of Aeschylus’ warlike words. Cf. Λυκ. 906, τούτῳ καὶ δὴ χωρεῖ τὸ κακὸν.

1019. καὶ τῇ] Kock gives this line to Euripides, whose question Aeschylus does not answer: therefore Dionysus in 1. 1019 bids him speak and not give himself grand airs.

1021. Ἀρεως μεστὸν] A fit term for the play, as Mitchell shows by
reference to ll. 42—52. ‘Any one,’ says Aeschylus, ‘seeing it would long for battles.’ ‘But it improved the bravery of the Thebans, our enemies: that was a bad thing,’ objects Dionysus.

1025. αὐτή] αὐτά, that is τὰ πολεμικά.

1026. μετὰ τοῦτο] The Persae was exhibited before the Septem c. Thebas, as the Scholiast tells us: but he sensibly remarks πλὴρ οὐκε τῷ ποιητῇ ἐγκλητεύον’ οὐ γάρ ἐστιν ἀκρίβωσιν τὸ τοιοῦτον. Indeed Aeschylus is not thinking of the chronological order of the plays, but in claiming to have taught a warlike spirit he takes first his most warlike play: ‘then next to this, after this, by the Persae I taught a desire for victory.’ Kock, however, thinks that we must conclude from this passage that the Persae was played after the Septem c. Thebas, but that the latter may have been played again at a later date.

1028. ἡνίκ’ ἀπηγγέλθη] Neither this (Dindorf’s) nor any correction from the corrupt ἦνικ’ ἤκουσα, is fully satisfactory. In the Persae there is no ‘news of Darius’ death,’ if peri Δαρείου τεθνεῶτος be so understood. If Δαρείου τεθνεῶτος mean ‘the ghost of dead Darius,’ there is no passage where the Chorus clap their hands and say λαῦο. Paley suggests that at l. 662 of the Persae we might read Δαρεί’ λαῦοι for Δαρείαν οἶ. The Chorus are there calling on the spirit of Darius. Böthe proposes παρὰ Δαρείου, ‘from Darius,’ supposing the reference to be to l. 790, etc. Dionysus’ recollection may, as Paley says, refer to an earlier edition of the play.

1030. ἀσκεῖν] λάσκειν, Meineke from Hamaker, unnecessarily: ‘poets ought to study and practise these subjects’ is intelligible enough.

1032. Ὀρφεὺς] Cf. Plat. Rep. 364 E, βίβλων δὲ βιαδόν παρέχονται Μουσαίοι καὶ Ὀρφεώς, καθ’ ἀσ θυντολούσι, πείνοντες ὡς ἅμα λύσεις τε καὶ καθαρμολ ἀδικημάτων διὰ θυσίων εἶσιν, ὡς ἡ τελετὰς καλοῦσιν. Horace (A. P. 381) says, ‘Silvestres homines sacer interpresque deorum caedibus et victu foedo deterriuit Orpheus.’ Many other passages could be quoted showing that Orpheus and Musaeus were held instructors in religious mysteries.

1033. Ἡσίοδος] In his Works and Days.

1036. τάξεις κ.τ.λ.] There is surely plenty on these heads in our Homer, without supposing ‘Homer’ (as Paley suggests) to have a wider sense. Horace (A. P. 73) calls Homer’s subjects ‘Res gestae regumque ducumque et tristia bella.’ And Horace certainly meant our Homer.

Παντακλέα] In a Panathenaic procession (ἡνικ’ ἐπιμένει) this unfortunate wight put on his helmet before fastening the crest, which mistake earned him this ridicule and the epithet σκαίως from Eupolis. A poet Pantacles is mentioned by Antiphon: it is thought that this was the same man.

1038. περιδιψάμενος...ἐπιδόχεοςιν] Surely both unobjectionable words. Herod. iv. 176 and Ar. Eccl. 118, 122 support the first. The second Herodotus (1. 171) uses in the middle voice, but the active is explicable enough. Having tied the helmet on himself, the man goes on to tie a crest on that. Kock’s περιπυξάμενος is (to me) astounding; Bergk’s
ępθσεων needless. Kock says, 'den Helm kann man nicht umbinden.' 'Warum, gelehrte Kock, warum?'

1039. Λάμαχος] The hero of the earlier part of the Peloponnesian war: conspicuous in the scene of the Acharnians 1071—1142. He fell in Sicily, Thuc. vi. 103.

1040. οἴνειν] referring to Homer. ἀπομαξαμένη, 'having taken an impression' as from a seal. Cf. Thesm. 514, αὐτέκμαγμα σοῦ, 'your very image or copy.'

1042. ἀντεκτείνειν] To strive to equal them in measure, to come up to their standard.

1044. οὐδὲν οὖν οὐδεις κ.τ.λ.] Paley observes that this is untrue, for the Agamemnon proves the contrary. Kock points out, however, that the love of Agisthus and Clytaemnestra is not the chief motive in that play, and it is so dealt with that none could be corrupted by it. Certainly our whole impression of Clytaemnestra, the woman 'of a manly mind' (ἀνδρόβουλος), is not that she is γυνὴ ἐρωτα. But of course the assertions on either side in this contest are beyond the exact truth of fair criticism.

1045. οὐδὲ γάρ ἂν] Kock would read μηδὲ γὰρ εἶν in the second half of the line: Bothe and Meineke οὐ γάρ ἔτην in the first half. Paley prefers μετήν and μετείη: 'you never had a grain of love in your composition.' The γάρ in the first clause seems to me (as to Fritzschel) undoubtedly genuine. Also the γε in the second is quite natural. And though we might expect εἶν to correspond exactly to ἂν, yet ἐπείναι is common enough in this use, and the next line ἐπὶ τοι σοι rather confirms it.

1046. πολλὴ πολλοῦ] The use of πολὺν as part of the predicate with a verb is common: compare πολὺς ἑλπίζωμα and such phrases. Hence πολλή 'πυκνότητα, 'sat heavy.' The genitive πολλοῦ is combined with it in Ἑγ. 822 πολλὸν δὲ πολὺν με χρόνον ἑλθάτησ: and in Νοβ. 915 θραυσὶ εἶ πολλοῦ. It appears to mean 'much, exceedingly.' Paley suggests 'κ πολλοῦ, 'long since,' here and έκ πολλοῦ in Νοβ. 915. But no such change could be made in Ἑγ. 822, where πολλοῦ begins the line and sentence and is combined with πολὺν χρόνον. The three passages together seem to bear out the simple adverbial use of πολλοῦ. The fact meant by the whole sentence is that Euripides was unfortunate in his marriage.


τοῦτο γέ τοι δή] apparently means 'this indeed is just the fact.'

1051. κώνεια πιεῖν] It is hard to believe that any honest women really did poison themselves from very shame for their sex: but some suicide may have been attributed to this cause. Fritzschel thinks that there may have been some such deaths caused by the distress of the times, and that Aristophanes maliciously throws the blame on Euripides.

1052. οὖν δυτα] Join these closely, 'was it an untrue story? No, true enough.' That is to say Euripides did not invent the facts, but
used the story as it was really told. The passage shows the respect of the Greeks for their legends.

1054. τούς μὲν γὰρ πτ.] As boys are taught by a schoolmaster, so are grown men by us poets: therefore we have a responsibility on us, and must teach good things.

1057. Παρνασσῷ] Some read Παρνῆθων, because Parnes, like Lycabettus, is in Attica. But Parnassus is more a representative big mountain: and Euripides is here speaking of Aeschylus’ love for talking of big things and using big words, ῥήμαθ’ ἰππόκρημμα of l. 929.

1058. δι’ χρή] δι’ is relative to ‘you’: we should say ‘whereas you ought.’ To speak ἀνθρωπεῖως is to speak as man may speak and as man may understand.

1059. τικτεύω] The subject to the infinitive is τὸν ποιητὴν οredirectTo match big thoughts.’

1062. ἀμυ] ἀ is governed by both καταδείξατος and δειλήμμω, ‘all which when I had set forth excellently, you spoilt.’ See below, l. 1078, for καταδείξαι in the same sense.

1065. οὐκούν κ.τ.λ.] Your putting kings into rags to move pity has suggested to our rich men the plan of shirking their duties: cf. above, l. 1014.

1066. περιειλλόμενοι] Variously read περιττόλδεμενος, περιειλλόμενος, περιπταλόμενος. The pres. part. seems quite as good as the aorist. The word is plainly from the same stem as the Latin volvo; and οδοῦ in the next line is from the same.

1068. ἀνέκυψεν] Cf. Pac. 147 ἀνακύψεται...ἐκωθὲν ἡ Σαλαμών: see also the passage from Plat. Phaedo 109 E there quoted. ἰχθυς, ‘the fish-market:’ so used in Vesp. 789: cf. Eq. 1375, Lys. 557. The Athenians were especially extravagant in spending money on fish.

1070. παράλοι] Probably ‘the crew of the Paralus or state galley.’ Fritzsche thinks that they had disobeyed orders at Arginusae. The Scholiast says κοινός δὲ παράλοι τούς ἐκ τῶν τριήρων παύτος. There is also a local meaning, ‘people of the sea coast:’ and the sailors might come chiefly from this class. The charge is of course an absurd one. Euripides has taught every one to argue and contradict: even our sailors.


1077. πλείν δευρι κ. ἐ.] ‘to go about at random, to and fro, aimlessly.’ Paley says, ‘the sailing seems opposed to the rowing, as giving the sailors less trouble.’ But πλείν does not usually imply going by wind rather than oar: but merely by water and not by land.

1081. οὖ τὸ τὸ τοῦ ζήν] In the Phrixus and the Polydorus this paradox is found. Cf. below, l. 1477.

1085. δημοποιήσκων] Cf. Eq. 887, οἰοῖς πεθηκασμοῖς με περιελαύνεις. Meineke thinks the next line spurious: it is perhaps rather like an explanation of the compound δημοποιήσκων. The ape is a proverbial flatterer and deceiver.

1089. ἐπαφανάνθην] This compound implies the aspirated ἀναίνομαι
and ajéos. It is a curious phrase, ‘to laugh all the moisture out of one’s body.’

1093. Κεραμῆς] The race was in the Ceramicus, cf. above, l. 129. The πύλαι were the Thriasian gates, called also Dipylum.

1096. πλατείαις] Supply χερσὶ.

1098—1118. The Chorus anticipate a vigorous contest, and urge the combatants to do their best, assuring them that they will have an appreciative audience.

1101. ὃ μὲν...ὁ δὲ] Aeschylus and Euripides: at least τελυγ βιαίως suits Aeschylus best. The words ἐπαναστρέφειν, ἐπερείδεσθαι appear to be military terms. The second word is less well explained as ἀπερείδεσθαι, ‘hostem propellere,’ by Kock.

1104. εἰσβολή σ.] Cf. above, l. 956. But εἰσβολή here might be ‘assaults,’ keeping up the military metaphor.

1106. ἀναδέρεσθον] So Brunck, Bothe, Dindorf. As a middle form it is doubtful, and a passive sense does not suit the rest of the passage. Fritzschke reads καναδέρετον. ἀναδέρεω is ‘to bare or rip open an old wound.’ Meineke, Holden, and Paley acquiesce in ἀνά δ’ ἐρεσθον, ‘question, examine.’ But this seems weak: whereas λέγεσθαι ἐπιτον should be followed by a word of more force: ‘speak, attack, slash open.’ τὰ παλαιὰ Fritzschke connects with ἀναδέρετον, τὰ κανὰ with λέγεσθαι ἐπιτον. Perhaps both may be taken generally ‘argue, attack, wound in every way, old and new.’

1112. οὐκ ὥ'] ‘no longer:’ whatever the public may have been, they are now well-taught and intellectual: they have served abroad, studied at home, and are naturally clever. So in Εὐρ. 230, τὸ γὰρ θεάτρον δεξίον.

1119—1250. Euripides first criticizes the prologues of Aeschylus: he accuses him of obscurity and tautology. Aeschylus in turn blames the prologues of Euripides, first as to their sense and diction, then as monotonous in metre or cadence. Dionysus appears to think Aeschylus has the best of it so far. They then go on to the lyric parts of their plays.

1119. σοῦ] He addresses Aeschylus, but in l. 1120 turns to Dionysus, hence αὐτοῦ in l. 1121.

1122. ἀσαφῆς] Meineke rejects this line, saying ‘nihil in prologorum Aeschyleorum censura Euripides reprehendit quod ad dictionis obscuritatem in rebus enarrandis pertinat.’ Surely he does so in l. 1141—3.

1124. Ὀρεστεῖας] The trilogy consisting of the Agamemnon, Choephoroi, Eumenides. It is the prologue of the second play that is quoted: and the ms. of Aeschylus, as we have it, is deficient here: so we owe the opening verses of the play to this quotation.

1126. πατρὸς ἐπ. κράτη] ‘The line is perhaps fairly open to the charge that it may mean more than one thing, (1) ‘that dost look to the duties assigned to thee from thy father, (2) who dost watch over my father’s sovereignty, the rule which my father had.’ Of these Aeschylus
himself (or Aristophanes for him) chooses the first: Fritzscbe, with Aristarchus, the second. Euripides' third explanation is of course not likely to have been the meaning intended.

1129—31. δώδεκα... εἰκοσίν γ' ] Twelve faults in three lines: then 'twenty in each line.' Astonished Dionysus tells Aeschylus to hold his peace or he will make bad worse.

1133. πρὸς τρισίν... φανεῖ] 'Besides the three iambics you will be a debtor of something more.' If Aeschylus is proved guilty of twenty mistakes per line, his lines are worse than worthless, and the fewer he recites the better. This seems to be the meaning. Meineke suspects the whole passage, 1132—6, needlessly.

1133—5. Fritzscbe's arrangement of these lines has been followed as the best for the sense. 'Ae. What! I hold my tongue for him? D. Yes, if you'll take my advice. Ae. Don't you see what nonsense you're talking? D. Well, I don't care a button for that.' Or Dionysus may mean 'well, it doesn't matter to me, if you come in for a worse penalty now it's your look out.' Then Euripides, after this aside between Dionysus and Aeschylus, continues in explanation of his last word ἀμαρτίας, 'For at the very outset he has made a monstrous mistake.'

1140. οὐκ ἄλλως λέγω] 'I don't deny your statement so far, granted.'

1141—3. πότερ' οὖν... ἐφη] Euripides interprets the first line of Aeschylus 'thou that regardest (ἔποπτεύων) the deed of violence (κράτη) wrought upon my father (πατριά):' which he paraphrases by ἔποπτεύειν ὃς ὁ πατήρ ἀπὸ λευτο βιασό, adding ἐκ γυναικεῖας κ.τ.λ. to make it plainer. And perhaps δόλιος λ. is added (as Paley says) because Hermes was the god of deceit.

1144. ἐκεῖνον] 'He did not address that Hermes, Hermes in that character, δόλιος, but the helper Hermes of the nether world.' Some editions, however, read ἐκεῖνος, comparing l. 788 and 1457: 'Not he, he (Orestes) did not mean that.'

1145. καθήλου] He made his meaning clear enough by saying that he held this office (of ἐρωύνως, αὐτήρ) from his father. Here Aeschylus (or our poet for him) gives his comment on himself.

1147. μείζων] What this was we cannot exactly know. Paley suggests as completion, 'Zeus must have usurped the prerogatives of the powers below,' or 'Zeus himself might rather have been invoked as Preserver.'

1149. οὐτω κ.τ.λ.] Dionysus takes χθόνιος as 'earthy' or 'earth-grubbing,' and so makes out that Hermes will be τυμβώρυχος, 'a digger up of graves' by his father's side. τυμβώρυχος seems to be used only for one who profanely opens graves, not for 'a sexton.'

1150. οὐκ ἄνθοσμυλαί] The flavour of his wine being bad makes his wit bad also. In place of 'bouquet' it has a mouldy smell.

1153. Ἡκώ καλ κατέρχομαι] This use of κατέρχομαι, κατάγειν is very common in Attic Greek.
1155. σκόπει] Look carefully at the phrase, and I will point out the tautology. Euripides then repeats the line.

1158. μη τὸν Δι''] Dionysus is throughout a foolish critic, and easily assents to the last speaker. μάκτρα and κάρδσος are two words for the same thing.

1160. κατεστωμιμένε] Is this deponent or passive? The present tense is commoner as deponent, cf. Thesm. 1073, Ran. 1071, Pac. 995. Paley however renders it 'talked at' in vain, on whom words leave no impression. The force of the perfect tense and of the κατά, if we take the verb as deponent, must be 'who have talked yourself out, spent all your sense in chatter.' This seems preferable.

1161. ἄριστ' ἐπτῶν ἔχουν] The construction is ἄριστα (adverbial) ἔχον 'very well arranged,' ἐπτῶν 'in respect of expressions.' ἔχεω with adv. is frequent: and as καλῶς ἔχει=καλῶν ἐστιν, so ἄριστα ἔχον = ἄριστον ὑπί·

1163. ἐλθεῖν κ.τ.λ.] Any one may be said 'to come' ἐλθεῖν, even a man who has not lost his country: and ἦκω=the perfect tense ἐλή-λυθα. Meineke's change ἦκεν is needless.

1164. συμφορᾶς] 'misfortune' or simply 'fortune, chance, accident, circumstance.' Aeschylus means that ἐλήλυθεν or ἦκει would be used of any one who had 'come,' without defining any accident or circumstance of his 'coming.' Whereas a banished man 'comes back.' The special use is seen in l. 462 of the Eumenides κάγω κατελθὼν τὸν πρὸ τοῦ φεύγων χρόνον.

1168. λάθρα] Orestes' coming back was not a legal restoration, therefore the legal term should not have been used.

1173. αὖ δίς] 'Here again he says another thing twice over.' Cobet's αὖ δίς is very neat and a great improvement on αὖθις. As to the tautology, Euripides himself, as Fritzsche shows (Phoen. 919, Hipp. 362), couples the same words. No doubt ἀκούσαι means more in this passage than κλίνειν. The first verb is 'to listen to, give ear,' the second really 'to take into the mind.' Paley quotes from Prom. Vinct. 448 κλίνουσε ὄν ἦκονον. But this distinction could not always be pressed.

1178. στοιβήν] σωρελαν λεξέων ἔξω τοῦ πρέποντος Schol. Unnecessary rubbish beside the point, 'stuffing, padding.'

1180. οὖ γὰρ μοῦστιν ἄλλ'] Arrange οὐ γὰρ ἄλλα ἀκ. μ. ἐ. 'I cannot choose but hear.' The elliptical οὐκ ἄλλα is very frequent in Aristophanes, cf. above, l. 58.

1182. ἦν κ.τ.λ.] From Euripides' Antigone. Aeschylus objects that Oedipus could not be called εὐδαμων even at first, when it had been foretold to Laius before his marriage and his son's birth that this son should kill his father. Of course Euripides was speaking of Oedipus’ external and apparent prosperity.

1184. φύναι μὲν] This has no answering δὲ: probably Aeschylus might have gone on to tell of Oedipus' early perils in infancy with an
1190. ὀστράκῳ] A wretched substitute for a cradle: this and χειμώνων οὖν οὕτως heighten the misery. But Thesm. 505 εἰσέφερε γραύς ἐν χύτρα τὸ παιδίον, quoted by Paley, shows that such a receptacle was not unusual. And the Scholiast on Vesp. 289 speaks of ἐκτεθεμένων παιδῶν ἐν χύτραις.

1192. ἡρρήσει] 'came in, luckless wight!' cf. Eq. 4 εἰσήρησεν els τίν οἰκίαν. His feet were swollen from the piercing of his ankles described in Eurip. Phoen. 25—7, and hence his name Oedipus.

1195—6. ἡ ν. κ.τ.λ.] Happy indeed was he: he only wanted to be a colleague of Erasindes to complete such happiness. Ironically said of course. Erasindes was one of the generals condemned and executed after Arginaeae.

1200. ἀπὸ ληκυθίου] This of course sounds absurd to Euripides at first: so in wonder he exclaims 'you destroy my prologues and from an oil-flask!' Then Aeschylus explains his meaning. It is the monotony of rhythm from the great prevalence in Euripides' lines of the penthemimeral caesura that is chiefly assailed. The ληκύθιον ἀπώλεσεν fits on metrically. It also fits on grammatically to the prologues here quoted, but not (as Paley remarks) to others of the extant plays.

1202. ἀπαν] Any word of this length and quantity.

1206. Ἀγύμνος] From the Archeaia, 'Aegyptus, as the current tale is told, with sons two-score and ten in well-oared barque At Argos landed and—An oil flask lost.'

1229. τοῦτο] This is better given to Dionysus, as Kock has it.

1211. Διώνυσος] From the Hyrsipyle. The Scholiast completes the third line for us with παρθένοις σὺν Δέλφισιν: and the next instance with πλουσιάν ἄροι πλάκα.

1217. ὀν κατιν] From the Sthenochea. In the first three specimens of prologue two lines and a half precede the fatal oil-flask: in the next two one line and a half: then half a line: then, on a protest against that, one and a half again: then Dionysus ends this part of the proof, and bids them go on to lyrics.

1220. υφέθεια] Cf. Soph. El. πλεῖν υφεμένη δοκεῖ. Certainly δοκεῖ is better than the vulg. δοκεῖς, which could only mean 'you seem to reef sail:' not 'you ought, I think, to reef sail,' as is plainly needed for the sense. The ληκύθιον is spoken of as a dangerous gale, which will wreck the prologues.

1225. Σιδώνιοι] From the Phrixus.

1227. ἀποπρίλω] 'Buy away from him,' nor. imperat. to ἀπωνέσαι. Meineke's idea that the compound word here makes ἕγω ποτριλωμαί necessary in 1. 1229 seems fanciful: and his proposed ἅγε πρίλω in this line is quite needless.

1229. τῶδ’;) Cf. Ach. 812 πῶσον πρωμαί σοι τὰ χορῆδα; Pas. 1261 τούτω τὰ ὀδρατα ταύτ’ ἐνήσομαι. For the indignant exclamation cf. above, l. 1135.
1232. Πέλοψ] From the Iphigenia in Tauris.

1235. ἀπόδου] 'sell' addressed to Aeschylus: ἀπόδος most mss. and some editors, which reading Fritzsché explains 'pay the money for it and get it, you will get it cheap.' This use of ἀπόδοναι is not natural, it means generally 'to give back.' Nor is this a good explanation of l. 1236, which rather means 'you will get another very good flask quite cheap.' Kock supposes Aeschylus to be addressed, but retaining ἀπόδος renders it 'leave it to him, let him have it.' The middle voice 'sell it' suits better with προμαχαί, ἀποστρῶ above.

1238. Όλιι]) From the Meleager. The Scholiast tells us that these are not the very first lines of the play, and that the conclusion of the sentence after θύων ἀπαρχὰς was οὐκ ἔθεσεν Ἀρτέμιδ. In this the sense, probably, but not the exact words, is given. Fritzsché proposes οὐκ ἔτισεν Ἀρτέμιν. Oeneus omitted to honour Artemis duly, who therefore sent the wild boar at whose hunting Meleager was present.

1243. ἔασον] ἐὰν αὐτῶν Meineke and others, in support of which may be quoted Lys. 945 ἀγαθῶν ἐὰν αὐτῷ ὁ δαιμόνιον: and Soph. Oed. Col. 1182 ἀλλ' ἐὰν αὐτῶν. εἰσὶ καθέρως γοναὶ κακαί. But ἔασον is a v. l. in this last.

1244. Ζεὺς] From the Melànippe. How long it might have been before the ληχύθων would fit on to this we cannot tell.

1245. ἀπολεῖς σ'] Fritzsché and others read ἀπολεῖς 'you'll be the death of me, do stop!' The text means 'he (Aeschylus) will be the death of you and your prologue.' This reading has also the advantage of continuing the construction of Ζεὺς κ.τ.λ. in a sort of way. Dionysus interrupts Euripides who began 'Zeus, as the true tale runs—Will be your destroyer, for in the end he'll say λ. α.

1247. σύκα] 'Fig-warzen' Kock: 'fig-warts' or 'fig-styes.'

1249. ἔξω ὡς ἀποβ.] As ὅν έξω ὅπως ὃν and οὐκ ἐσθ' ὅπως οὐ are good Greek, there is no strong reason against the affirmative ἔξω ὡς, 'I have means by which, I know how.' But as it is against use, Meineke reads ἔξω γ' ὅς.

1250—1297. After a few words from the Chorus, Euripides ridicules Aeschylus' lyrics, quoting an unmeaning patch-work from several plays. Dionysus puts in a remark now and then.

1252. ἔγωγ' ἔξω] Paley proposes ἔγωγ οὐκ ἔξω. The text must mean 'I have enough to puzzle me in imagining how Euripides will find faults in Aeschylus' excellent lyrics.' And this is rather needlessly and tamely repeated in l. 1257—60: therefore Meineke throws them out. Kock and Holden print them as doubtful. Certainly Euripides' πᾶν γε μὴλη θαυμαστά 'O yes, wonderful lyrics!' comes in better thus.


1259. Β. ἀνακτα] As king and master in the tragic art.

1260. αὐτῶν] must mean Euripides. κοῦ δεδοίχ' is also proposed with αὐτῶν referring to Aeschylus.
1263. ταῦτα] Dobree’s γ’ αὐτὰ is taken by most editors. Why is it so decidedly preferable? ταῦτα refers to μελη: ‘I will count these lyrics which you are going to reduce all to one model,’ i.e. to prove monotonous, all one and the same in metre.

1264. Φθίωτ ’Α.] From the Myrmidones, a summons to Achilles to help the Greeks in their stress. Probably in the original passage of Aeschylus was to be joined with αὐροδαίκτων, ‘why on hearing the man-slaying toil, ah woe! do you not come to help?’ The line is absurdly repeated by Euripides, to fasten on Aeschylus the charge of repeating a useless refrain, and of unintelligibility. But ἕκτον as one word is taken to be a noun agreeing with αὐροδαίκτων. Lobeck renders it ‘planctus caesorum’: ‘cadentium’ would perhaps be better.

1266. Ἐρμᾶν κ.τ.λ.] From the Ψυχαγωγοί. The dwellers περὶ λίμναν are explained by the Scholiast to be the Arcadians near lake Stymphalis, Hermes being specially worshipped in Arcadia. Fritzsche thinks them rather to be those round lake Avernus, who worshipped Hermes χθώνιος or ψυχαγωγός. They were probably the chorus of the play.

1269. δίο] Dionysus counts up the faulty strains by the catchword κότος: at the same time this line may mean ‘Here’s double toil and trouble for you, Aeschylus.’

1270. κύδιστ’ ’Α.] Probably from the Telephus.

1273. εὐφαμείτε] From the Iphigenia probably.

μελισσόνυμοι] The priestesses of Artemis were called μέλισσαι, and apparently this word means the same. Why μέλισσαι, is uncertain. Paley thinks from μελεων ‘care-takers’ rather than from μελε. ‘the priestesses are near, to open the temple of Artemis.’

1276. κύριος] From Agam. 104, and l. 1285 is from Agam. 109. The probable meaning of this line is ‘I have full power to tell of fated victory of men from wayside omens.’

1278. τὸ χρήμα τ. κ.] Cf. Nüb. 2 τὸ χρήμα τῶν νυκτῶν ὅσον.

1279. εἰς τὸ β. βουλομαι] ‘Die Ellipse ganz wie bei uns,’ says Kock: and in English too ‘I will to the bath’ is natural. But natural though the ellipse be in English and German, if it were used in Greek, one would expect more instances. None are given. Paley thinks βουλομαι may have been repeated by error for ἔρχομαι, because βοῦ caught the transcriber’s eye from the next verse.

1281. στάσιν] The στάσις or στάσιον was distinguished from the πάροδος or ἐξοδος: a song of the Chorus neither on entrance nor exit, but during the play: ὃ ἄδοναν ἱστάμενοι οἱ χορευταί.

1282. ὅπως κ.τ.λ.] A patchwork partly from the Agamemnon, partly from other plays.

1287. Σφίγγα] Supposed to be from a play the Sphinx. δυσαμερίαν genitive pl. is Dindorf’s correction for δυσαμερίαν. The Sphinx is called ‘the hound the president of mischances,’ perh. = ‘introducer of mishaps.’ It is useless to try and make sense of this; the next words are
again from the Agamemnon, and l. 1291 may have meant ‘having given them for the swift air-roaming hounds (=eagles) to light upon.’ Cf. Aesch. Prom. Vinct. 1020, Agam. 139. The refrain τοφλαντόθρηστοι φλαττόθρηστοι may be an imitation of the cithara.

1294. το συγκλωσές] Obscure, as indeed it is meant to be. Fritzsche renders the whole: quomodo Achivorum duplex imperium Graecae juventutis Sphingen, monstrum infortunio praefectum mittat (Trojam) cum hasta et manu ultrice bellicosus ales (aquila) qui ad praedam praebuit audacibus avibus in aerel voluntibus phalangem Ajacis. And this Sphinx needs a modern Oedipus: the Latin is as hard a riddle as the Greek.

1297. ἱμωνιστρόφοι] As ἱμώνια is a well-robe (Eccle. 351), it is supposed that ἱμωνιστρόφοι ‘water-drawers’ sang at their work: and the Scholiast quotes from Callimachus δέδει καὶ ποὺ τις ἄνηρ ὑδατηγὸς ἱμαίων. Why ‘from Marathon’ is not certain. Fritzsche thinks rushes to make ropes were obtained from Marathon: Paley suggests an allusion to Aeschylus having fought at Marathon. And Kock supposes the length of the lines to be meant, ‘interminable lines long as ropes,’ whereas Euripides’ lyrics were of shorter lines.

1298—1363. Aeschylus retorts by giving a parody of Euripides’ choral style, a nonsensical ode made up of scraps which are partly from real plays of Euripides.

1298. ἀλλ’ οὖν κ.τ.λ.] My lyrics were at all events from a good source, Phrynichus, and used for a good purpose; but altered to suit the requirements of tragedy. Of Phrynichus Aristophanes speaks in Av. 745—50 νῦνοι ἐνθεν ὡσπερεῖ μέλιττα Φρύνιχος ἄμβροσιον μελέων ἀπεβόσκετο καρπόν.

1302. Μελήτου] A song-writer, whom the Scholiast supposes the same as Socrates’ accuser.

Καρικῶν αὖλ.] Cf. Plato, Legg. vii. 800 ε οἱ μισθούμενοι Καρικῆ τυι μοῦθοι προτέμπουσι τοὺς τελευτησαντας. The Carian flute music was doeful (θηριώθες), we are told by the Scholiast.

1303. χορείων] From χορείων, ‘a place for dancing,’ if the accent is thus placed. If from χορεία it should be χορείων.

1305. ἐπὶ τοῦτον] ‘for him, Euripides, this fellow.’ The other reading is ἐπὶ τούτων, sc. σφιάτων, ‘in such lyrics as these.’

1306. κροτοῦσα] Some figure of the Muse came in rattling the castanets. Fritzsche thinks there is allusion to Hypsipyle, whom Euripides had introduced quieting her nursling Opheltes with a rattle.

1308. οὐκ ἐλεσβίαζεν] ‘No Lesbian Muse was she;’ had nothing of Lesbian melody in her. Perhaps also ‘had no Lesbian charms of coquetry;’ the Lesbian women being noted that way, while the figure of Euripides’ muse was ‘old and ugly,’ as Paley suggests.

1309. ἀλκνόνες κ.τ.λ.] Partly resembles Eur. Iph. in Taur. 1089. The halcyons, spiders and dolphins are combined with some grammatical but no logical coherence (as Fritzsche says): and all or nearly all the lines may be from actual plays of Euripides.

1314. εἰσειειειειειεἴσετε] The repetition is to imitate some repetition
of the musical notes or shake. "Recentior Euripidis musica non dubitatbat unam syllabam vel sexies repetere ut senis notis pro una locus daretur." Fritzsche. This Aeschylus ridicules.

1315. ιστότονα] Some read ιστόπονα, 'worked at the loom.' In the next line μέλετας is in apposition to πηνίσματα. There is no conclusion of the sentence to show what the halcyons and spiders are called on to do.

1317. ὲ' ό φιλανδος] From Eur. El. 435, where (with εἰλισσόμενος added) it means 'where the dolphin gambolled rolling about the dark ships' prows,' ετάλλοι being intransitive. Here the addition of μαντεία κ. ι. makes nonsense.

1320. οἰνάνθας] These lines are supposed to be from the Ἱυπσίπyle.

1323. τόν πόδα] The faulty foot is supposed to be the anapaest in 1. 1322. But what the repetition of the question in 1. 1324 refers to is not plain. Bergk thinks there should be but one line for ll. 1323, 4. One ms. omits l. 1324.

1325—28. And you who make such bad lines yet blame mine, you who write lyrics with tricks of metre as base as the arts of Cyrene (a well-known courtezan of the time). The phrase δώδεκαμήχανον ἄστρον is said to have been used by Euripides in the Ἱυπσίπyle, of the sun which passes through the twelve signs of the zodiac.

1331. ὧ Νυκτός κ.τ.λ.] An amusing parody of Euripides. A luckless spinner while busy at her work has her cock stolen from her poultry yard, and appeals to all powers mortal and immortal to help her in recovering it. Many of the lines are doubtless from plays of Euripides.

1332. τίνα μοι κ.τ.λ.] Something like Hecuba 67 seqq. in general sense.


1337-8. φόνη...εἴχοντα] Probably from some passage different from the last few lines. Fritzsche thinks that much of this monody is from the Temenidae.


1342. τούτ' ἐκείν'] 'This is the thing meant, what the vision portended.' The contrast between the horrors of the vision and the pettiness of the theft is amusing; as is also the association of the 'mountain nymphs' with the kitchen-maid Mania.

1350. κυρεφαίος] 'In the morning twilight,' as in Vespi. 124. 'So Virgil's cheese-maker takes his cheeses early to market, 'Sub lucem exportans calathis adit oppida pastor.' Georg. 3. 402.
1352. ὁ δὲ] Namely the cock. Seidler remarks that 'almost in every play of Euripides something flies through the air.' The appeal to the Cretans to help is said to be from the Ἐρεταὶ of Euripides, in the mouth of Icarus when in the Labyrinth. Perhaps this may have been in the same play, about his flight. The repetitions of ἀνέπταται ἀνέπταται, ἧθαλον ἧθαλον, are to ridicule Euripides' practice, if not his actual words.

1358. κῶλα ἀμπάλλετε] ‘Nimbly ply your limbs.’

1359. Ἀρτεμις] Kock and Holden omit this word, reading καλά and ἄ καλα. Artemis and Hecate, hounds torches and all, and the quarry—a cock!

1362. διπύρους λ.] ‘two blazing torches,’ one in each hand. Bergk would read ἀμφιπύρους: and for ὀξυτάται he and Meineke ὀξυτάτας. This last change simplifies and improves the sense; but is it therefore (in such a parody) an improvement?

1364—1410. Weighing is proposed as the only sure test. Each poet stands by the scale of the balance, and speaks a verse into it. Aeschylus' verse in every instance proves the heavier. Then Aeschylus proposes to weigh two verses of his own against all Euripides’ poetry and household. But Dionysus thinks of another plan for deciding the question.

1367. νῶν] This verse is a more distinct explanation of the preceding one. ‘The balance is the only thing that will test our poetry, for it will put to the proof the weight of our words.’ Kock and Holden read νῶ: then τὸ βάρος is nominative, ‘for the weight of our words will put us to the proof.’

1368. καὶ τοῦτο] Sc. ποιήσαι, for which is substituted the more exact τυροπωλήσαι. So (as Paley quotes) ἡ τοῦτο μὲν οὐδὲν δεῖ ἔαυτον ἄρχειν; Geor. 491 D.

1369. τυροπωλήσαι τέχνην] ‘To deal cheese-monger-wise with the art poetic.’

1374. μὰ τὸν] Sometimes, from reverence, the name of the deity was suppressed. An instance occurs in Plato, Geor. 466 E, μὰ τὸν, οὐ σύγε.

1375. τῶν ἐπιτυχόντων] ‘of chance persons;’ if any ordinary person had told me this I should not have believed it.

1378. παρὰ τῷ πλ.] The two poets are to stand each by one scale. All the meanings of πλάσθεγξε are probably referable to πλήσασω, either active or passive.

1379. λαβομένω] Sc. τῶν πλαστίγγων. They were to lay hold of or touch the scale and also speak into the balance. Thus the weight of their words might be conveyed into it doubly.

1382—3. εἰδ' ὄφει...ἐπιστροφαί] The opening line of the Medea, and of Aeschylus' Philoctetes.

1386. ἐρωτωλικῶς] As wool-sellers damp their wool to increase its weight. Euripides’ line was about the Argo’s ‘swift flight,’ and therefore ‘feathered.’ There may be a slight remembrance of Homer’s ἐπεα πτεροείντα in the phrase.

1390. ἰν λοῦ] As in Pac. 327, Eq. 26.

1391–2. οὐκ...ἐρᾶ] From the Antigone and Niobe respectively. The neatness of Aeschylus’ capping his rival’s persuasion with Death, who alone is proof against persuasion, is seen from the rest of the passage in the Niobe, οὐδ’ ἂν τί θύων οὐδ’ ἐπισφένδων λάβοι, οὐδ’ ἐστὶ βωμὸς οὐδὲ πανωνίζεται: μὴν δὲ πείθω δαίμονων ἀποστατεῖ.

1400. βεβλήκ’ Ἄ.] It is said that this line is from the Telephus, in which Achilles and others are introduced playing at dice. The Telephus is constantly ridiculed. Some think it means ‘Aeschylus (Achilles, see above, l. 992) has made a better throw than his rival.’ But from whatever play it comes, it seems suggested mockingly by Dionysus as a weighty verse, whereas it is a trifling one on a trifling subject. The ancients played with three dice: hence τρίς ἐξ βαλεῖν (Aesch. Ag. 33) for the luckiest throw. Two aces and a four would not be very high.

1401. στάσις] ‘weighing,’ as in l. 1389, ἄντιστησάτω.

1402. σιδηρομβρῆς τ’] A massive verse from the Meleager; but Aeschylus was equal to the occasion with one from the Glauces Potnias. ἔποιοι δ’ ἐφ’ ἔποιοι ἤσαν ἐμπεφυμένοι is the next line.

1406. Αἰγύπτιοι] Cf. Av. 1133, Αἰγύπτιος πλωθοφόρος. The Egyptians appear to have been looked on as bearers of burdens.

1407. μηκέτ’ ἐκ. ἐκ.] Supply στάσις γενέσθω, or something equivalent. Cephasiphon was, as we have seen, and shall see below, supposed to have helped Euripides in his plays; and by some is thought to have been an actor.

1410. δ’ ἐπῆ] As these two lines are not quoted, Bergk and Meineke suppose something lost, and mark a gap. But this is quite needless. Dionysus has said that the weighing is finished: Aeschylus has won by that. Still he does not wish either to lose, so he says he will not decide. Pluto suggests then that he will have had all his labour for nothing. He then thinks of another practical test of the respective usefulness of the two poets.

1411–1481. Dionysus bethinks him that he can ask Aeschylus and Euripides their views on political questions—and leading statesmen, on plans for the city’s welfare. He does so. Their answers are curious and rather oracular. He decides for Aeschylus in spite of Euripides’ indignant protestations, and they go into Pluto’s palace to prepare for the home voyage.

1411. ἄνδρες φίλοι] οἱ ἄνδρες εἰσιν φίλοι.

1413. τὸν μὲν...τῷ δὲ] ‘Euripides I think clever, Aeschylus I like best.’ So the Scholiast, Fritzche, Kock. And below, l. 1468, ὄντερ ἢ ψυχῇ θέλει of Aeschylus, and l. 1451, ὃ σοφωτάτη φύσις of Euripides. And also in l. 1434, σοφῶς is of Euripides.

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1415. ἔδω δὲ κρίνω:] ‘Supposing I decide, what then?’ ‘You’ll take back one,’ says Pluto, ‘and not have come in vain.’ ‘Blessings on you for the suggestion,’ says Dionysus, and then turning to the rivals tells them that the test shall be their political wisdom.

1421. ἔξεως μοι δοκῶ] ‘I mean to take.’ This sense of ‘design, purpose’ comes naturally enough from ‘I seem to myself to be about to do.’ Kock gives three instances from Plato: Phædr. 230 Ἔ, Theaet. 183 ὰ, Enuhyd. 288 Ὧ.

1423. δυστοκεῖ] ‘Has a hard time of it’ in settling what course to adopt about Alcibiades: ‘vehementer dubitat,’ as Bothe renders it. This is certainly right, and not Kock’s and Holden’s ‘hat Unglück mit ihren Kindern, ‘quod ad liberos mala fortuna utitur.’ The word is explained by the verse ποθεὶ κ.τ.λ.

1424. ἔχει κ.τ.λ.] Meineke rejects this line. It certainly were better away. There is no reason for Pluto interrupting: and if the first part be given to Euripides it is out of place to make him ask ‘what the city thinks’ when he has just been told that ‘the city doesn’t know what to think.’ The τίνα for ἦτανα at the end of the verse is also objected to.

1425. ποθεὶ] σιγά μὲν, ἔχθαιρε δὲ, βούλεται γε μὴν is quoted by the Scholiast from the Φρονιμός of Ion.

1427. μισῶ κ.τ.λ.] Applicable to Alcibiades. The antithetical style is just in Euripides’ manner.

1431. οὗ χρῆ] Either this or the next line appears superfluous: if there were two editions of the Fros, one line belongs to one, one to the other. Editors differ as to which we should retain. The ‘lion’ is of course Alcibiades. The idea of bringing up a lion’s whelp which proves a bane to the house occurs in Aesch. Agam. 717. If line 1432 only be retained, the infinitives τρέφειν, ὑπηρετεῖν depend on something like δοκεῖ μοι in answer to τίνα γν., ἔχεις; ‘It seems right to me, as the best course (μάλιστα μὲν) not to rear a lion.’

1434. σοφῶς—σαφῶς] The one ‘cleverly,’ the other ‘clearly,’ Euripides σοφῶς, Aeschylus σαφῶς. For Euripides’ advice (though we might judge it to be plain enough) was given in vague and general words and with rhetorical antitheses: that of Aeschylus, though a parable, is brief, homely, and forcible. I fail to appreciate Meineke’s objections to the text: he reads σοφῶς...σαφῶς, ‘both the one and the other have spoken cleverly.’

1437. εἴ τις πτερώσας κ.τ.λ.] Most editors reject or bracket these five lines, and ll. 1449—53. Exactly as they stand they cannot be right: but it is not easy to account for their insertion. The anacoluthon in the first two may be paralleled from Paus. 933 (if the text there be retained): and Paley improves the sense by a transposition. I should propose one differing slightly from his, as follows:

ET. εἰ τις πτερώσας Κλεόκριτον Κυνηγίον
 αἴροειν αὔραι πελαγίαν ὑπὲρ πλάκαν,
 εἴ ναυμαχοῖεν, κάτ’ ἐξουσὶς δίδασ
 ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.
NOTES.

1. 1463.]

ΔΙ. γελοιον ἄν φαίνοιτο νοῦν δ' ἔχει τίνα;
ΕΤ. ἐγὼ μὲν οἶδα καὶ θέλω φράσειν. ΔΙ. λέγε.
ΕΤ. ὅταν κ.τ.λ.

Eur. 'Supposing, when one had winged Cleocritus with Cinesias, the breezes were to bear them over the sea, if there were a sea-fight going on, and then they holding vinegar cruets were to drizzle vinegar into the enemies' eyes—' Di. 'Indeed 'twould be laughable, but what sense and meaning has it?' Eur. 'I know, and am willing to tell you.' Di. 'Speak on.' Eur. 'When we trust what we now mistrust, etc.... we shall do well.' Euripides having proposed a ridiculous and unheard of plan, explains that the State must quite change its measures and men, meaning perhaps his Cleocritus-Cinesias plan merely as a parable, 'we must as entirely change our policy as we should did we adopt the strange method of naval warfare which I have described.' Of course Euripides is meant to be absurd and incoherent, and to find sense in nonsense. Cleocritus is supposed to have been a big man (cf. Av. 876). Cinesias was a dithyrambic poet: there is a long passage about his 'flights' in Av. 1372—1409. They seem joined by way of contrast; but there may be an allusion to some joke unknown to us.

1445. ἀμαθεστερον] The Scholiast quotes as a proverb σαφέστερον μοι κάμαθεστερον φράσον. This request to Euripides to speak 'more clearly' confirms the explanation given of l. 1434.

1449—50. ei νῦν γε κ.τ.λ.] Rather needless repetition, but not indefensible.

1451. εὖ γ', & Π.] Perhaps a quotation from the Palamedes of Euripides. Anyhow Euripides may be well addressed by the name of this inventive hero. The next two lines are omitted by those who reject ll. 1437—1441. But the passage does not look like an interpolation. For Cephasophon see above, ll. 944, 1408.

1455. τίσι χρήσαι;] Aeschylus asks 'whom does the city use?' Not the good (he is told), nor yet does it like the bad. How then can a city so hard to please be saved?

1459. μῆτε χλαῖνα μῆτε σισύρα] The χλαῖνα of finer texture may represent the καλὸν κάγαθοι, the σισύρα a rough skin the rude demagogues; the one being χρηστόλ, the other πονηρός in Aeschylus' eyes.

1460. εὐρισκε κ.τ.λ.] Meineke rashly strikes out these seven lines. There seems no good reason for this: ἀναδύει is second person of ἀναδύομαι. Aeschylus has said, 'There is no way to save such a perversive State?' Dionysus rejoins, 'You must find a way, if you are to return to the upper earth.'

1462. ἀνίει] 'Send up' as a beneficent spirit might do. The Scholiast quotes as a proverb, ἐκεί βλέπουσα δεῖρ' ἀνίει τάγαθα.

1463. τῶν γὰρ κ.τ.λ.] He means that they are to ravage the Peloponnesus and make themselves as it were at home in it, and to endure having their own land invaded. Pericles had advised much the same, Thuc. 1. 143. And by the last line he means that their ships are their true wealth, their money-revenues no really useful revenues at all, since they all go to dicasts and the like.
1466. ἐδ, πλήπ γ'] No commentator has noticed the want of coherence in this: 'Well said, but.' The sense wanted after 'their money revenues are poverty' is 'True, for,' or 'Yes, since the dicast alone swallows all.' One might suggest εἰπερ γ'. The meaning of ἀντα must be τὸ χοίματα, τὸν πόρον.

1467. κρίνουσ ἂν] 'Come give judgment, please.' Cf. above, l. 1401, λέγοντ' ἂν.

1469. ὁμοσας] No mention has been made of such an oath; but Dionysus had originally come down with intent to fetch Euripides. He however admits the oath but evades it by Euripides' own sanction, alluding to Ἱῆρ. 612, as above at l. 102.

1475. τί δ' αἰσχρόν] Euripides had said in the Aecolus, τί δ' αἰσχρόν ἥν μὴ τοῖς χρωμένοις δοκῇ; It was a philosophical doctrine of some that right and wrong were dependent on 'opinion' and 'seeming.'

1477. τίς οἶδεν] A reproduction of a line in Euripides' Polyidus, and he had written much the same in the Phrixus. Then Dionysus adds a punning jingle in πνεῖν δὲ δειπνεῖν. Kock objects that πνεῖν and δειπνεῖν are no contrast and the wit poor: he therefore with one MS. would read πνεῖν. But it is not necessary that Dionysus' addition to Euripides' line should be very witty. The more nonsensical, the more of a snub for Euripides.

1479. χωρεῖτε] To Dionysus and Aeschylus. So in Vesp. 975, οἰκτεράτ' αὐτοῦ, δ' πατέρ, because Bdelycleon was one among many dicasts. The invitation is a neat way of leading them off and concluding the play. A feast ends several of Aristophanes' plays, e.g. the Acharnians, Peace, Birds.

1482—1533. The Chorus congratulate Aeschylus, contrasting his wisdom with Euripides' folly. Pluto tells him to teach the Athenians wisdom, and to send certain rascals down to him with all speed. Aeschylus asks Pluto to see that the tragic throne is kept for him by Sophocles till his return. Then all go off in a torch-procession, the Chorus auguring all good from the poet's return to the light.

1484. πάρα] πάρεστι, 'it is possible.' πολλοῖς is the dative in the sense of Latin ablative, 'by many proofs.'

1491. χάριεν] It is a pretty thing (and a profitable) for a poet not to keep company with or follow Socrates—as Euripides did: such studies are mere craziness.

1496. σεμνοῖς λ.] Fine pretentious words and scrapings from the nonsense of philosophers. σκαριφάσθαι is said to be properly used of a hen scratching up anything with her claws. σκαλαβυμάτα in Nub. 630 seems about the same.

1504. τουτ] A sword, rope, and poison are supposed to be the three things sent by Pluto. In the next line the MS. reading, τοῦτ, makes a paroemiac verse, which seems out of place. Kock reads τουτού, namely βρόχους, 'halters.' Meineke τοῦτοι with less sense. Myrmex and Archenomus are unknown. The πορισται, 'finance committee,' we may suppose had mismanaged matters in Aristophanes'
opinion. There was a Nicomachus, a γραμματέως against whom Lysias spoke an oration, who had drawn up certain laws.

1511. στίς] Like slaves.

1513. Λευκολόφων] Adeimantas, son of Leucolophides, was an Athenian general of oligarchical views: he was at Aegospotami, and was spared by his Lacedemonian captors because he had favoured their Spartan interests. He is called son of ‘Leucolophus,’ either for convenience of metre, or with some allusion the force of which is lost. Paley suggests a ‘charge of cowardice;’ but does ‘the white feather’ in Greek convey any such imputation?

1515. οὖ δὲ κ.τ.λ.] The poet in return gives Pluto a commission about his seat: Sophocles is to occupy it: Euripides is excluded.

1523. μηδ’ ἄκων] Of course it was not likely that Euripides would decline any honour, but even if he did, the throne would be disgraced (Aeschylus means) by his merely sitting on it. Kock quotes from Aeschines 2, 153 ἄνθρωπος γόης καὶ πονηρός, δς οὐδ’ ἄν ἄκων ἄλθες οὐδέν εἶποι.

ἐγκαθεδείται] The contracted Attic future is common in verbs ending in -ις. In those in -ις the final consonant of the stem is dropped as κομιῶ σώμαι from κομιό. In ἐξομαι the stem is ἔδω, compare Lat. sedes etc.

1526. τωτοῦ] Aeschylus is to be escorted to the music of his own lyrics. The Scholiasts tell us that the final hexameters are from the Glauces Poniæus of Aeschylus. The line they quote is not very close to the text here. Some phrases may have been from other plays. The whole has rather an Aeschylean character. ‘Grant him a prosperous journey, and grant him to devise good for our state.’

1531. πάγχυ γάρ κ.τ.λ] Thus we shall have rest: let Cleophon and his like fight, but not here; in Thrace, where he comes from. See above, l. 679. Paley quotes a similar sentiment from Aesch. Eumen. 864. He also notices that the torch-procession off the stage resembles that in the Eumenides, l. 959. And Eum. 932, 1012 resemble l. 1531.
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