THE
FROGS
OF
ARISTOPHANES.
THE FROGS OF ARISTOPHANES

BY

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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 Thirlwall or Grote. And the literary aspect of the play, the comparison 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 purpose 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 for democratic 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 Thrasylus and Alcibiades about the Hellespont (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 Callicratidas, 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
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'
ennoblement. We must not forget the close connexion existing in
Greece between art and public life. This was universally rec-
ognized. 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 re-
finement 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 disputuation, 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) because 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 Aristophanes was altogether wrong; though he may have over-estimated 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
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
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 ὡν ψωνασ ιείς καὶ ψάλλων καὶ περνυῖζων 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 εὖ πάνω καὶ φιλολογῶς 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, Cookesley, Kock (especially in the Introduction), and Paley.
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<td>117. μηδὲν ἔτι</td>
<td>Δ. μηδὲν ἔτι</td>
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<tr>
<td>118. ὅπως</td>
<td>ὅπη</td>
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<td>124. θυελάς</td>
<td>θύες</td>
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<td>153. ἐνθάδε</td>
<td>ἐνθαδί</td>
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<td>164. Δι</td>
<td>Δία</td>
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<tr>
<td>168. τῶν...ἐρχεται</td>
<td>omittit</td>
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<tr>
<td>169. μὴ 'χω</td>
<td>μὴ εὑρω</td>
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<tr>
<td>170. ἐκφέρουσι τοιτοί</td>
<td>ἐκφέρουσιν οὕτωι</td>
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<td>180. χωρώμεν...παραβαλοῦ</td>
<td>omittit</td>
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<tr>
<td>181. τοῦτο λίμνη</td>
<td>τοῦτο; λίμνη</td>
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<td>186. διον πόκας</td>
<td>δικνον πλοκάς</td>
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<td>187. Ταῖναρον</td>
<td>τάρταρον</td>
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<td>207. βατράχων κύκνων</td>
<td>βατραχοκύκνων</td>
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<tr>
<td>208. ὤπ ὤπ ὤπ ὤπ</td>
<td>ὤ ὤπ ὤπ ὤπ</td>
</tr>
<tr>
<td>227. ἀλλ’ ἦ</td>
<td>ἀλλ’ ἦ</td>
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<tr>
<td>245. ἐν πολυκολύμβοσι</td>
<td>πολυκολύμβοσι</td>
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<td>251. βρ....κοᾶξ</td>
<td>iteratur a Dionysio</td>
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262. βρ...κοίξ
266. κάν με δῆ
271. Ξανθίας
304. γάλην'
310. αντιδοκομοι
324. πολυτίμητι
335. λεπάν όσοις μῦσταίς
340. χερσο τινάσσων
355. γνώμη
369. τούτων αὐτῶ
371. καὶ
   αὐ τῇ ὑπὲρ πρέπουσι
377. ἤριστηται
381. σώζειν
398. μέλος
404. κατασχῆσω μὲν
407. κάξειρες
414. μετ' αὐτῆ
444-7. ἐγὼ...οίσων
483. λαβέ. ΔΙ. προσθοῦ. ἙΛ. ποῦ ἐστιν; ὦ
494. ἠματιάς
502. αἰρομαι
505. κατερικτῶν
519-20. θι...εἰσέρχομαι
546. αὐτὸς
561-2. κατει...κάµυκάτο γε
568. τοῦργον. ἈΛΛ'
570. ΠΑΝ. Β. σὺ δ'. 'Τέρπολον
571-3. ἢ...φορτία
574. ἐγὼ...σε
575. ἐγὼ δὲ
581. Ἰρράκλῆς ἄν
582. Ἀλκμήνης
593. ἀνανεάσειν * * *
595. καὶ βαλείς
597. 'στω
607. οὐ μὴ πρόσιτον; Δ. εἶεν, μαχεῖ;
608-9. ὦ Διτύλας...τοντψι
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<td>ΑΙΑ. μάλλ'</td>
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<td>612. ΑΙΑ. σχέτλια...δεινά</td>
<td>Xanthiæae tribuit</td>
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<td>623. σοι</td>
<td>σον</td>
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<td>637. χωπότερον</td>
<td>χωπότερον γ'</td>
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<td>644. ΑΙ. ίδου. ΞΑ. σκότει</td>
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<td>645. ΞΑ. ού μά Δ' ΑΙΑ. οῦδ' έμοι</td>
<td>ΞΑ. ού μά Δ' ούκ έμοι</td>
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<tr>
<td>649. λατταται ΑΙΑ. τί τάτταται;</td>
<td>λατταται λατταται</td>
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<td>665. πράνοσ</td>
<td>πράνας</td>
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<td>673. ποιήσαι</td>
<td>νωῆσαι</td>
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<td>682. ἐπὶ βάρβαρον...πέταλον</td>
<td>ὑποβάρβαρον...κέλαδον</td>
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<td>699. αἰτομένους</td>
<td>αἰτομένους</td>
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<td>724. ἐν τε...πανταχοῦ</td>
<td>post v. 725 locat</td>
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<td>731. εἰς ἄπαντα</td>
<td>οδοὶ πάντα</td>
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<tr>
<td>758. χω λοιδορησμός; ΑΙΑ. Λἰσ.</td>
<td>post v. 760 locat, ut totum Aeaci sit</td>
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<td>759. ἄ. ΑΙΑ. πράγμα</td>
<td>ΑΙΑ. ἄ πράγμα</td>
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<td>765. ΞΑ. μανθάνω</td>
<td>μανθάνεις;</td>
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<td>783. ἐνθάδε</td>
<td>ἐνθάδη</td>
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<td>791. ὦς ἐφη Κλειδημίδης</td>
<td>ως ἐφη, Κλειδημίδης</td>
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<td>800. πλινθεύσουσί γε</td>
<td>Ξ. πλινθεύσουσι γάρ;</td>
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<td>804. δ' οὖν</td>
<td>γοῦν</td>
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<td>812. ὅταν γ'</td>
<td>ὅταν</td>
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<td>815. ὅξυλάλων περ έγγ</td>
<td>ὅξυλάλων παρίδη</td>
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<td>818. ὅόντας</td>
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<td>826. Λἰσ.</td>
<td>Λἰσφη</td>
</tr>
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<td>841. σῦ δὴ με</td>
<td>σῦ δὴ μὲ</td>
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<tr>
<td>847. μέλαινα</td>
<td>μέλανα</td>
</tr>
<tr>
<td>853. ἀναγε</td>
<td>ἀναγε</td>
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<td>888. ἐνι νῦν ἐπίθες δὴ καὶ σῦ</td>
<td>ἐπίθες λαβῶν καὶ δὴ σῦ</td>
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<td>890. τινές σοι</td>
<td>τινές σοι</td>
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<td>895. ἡμείς</td>
<td>ἡμείς γ'</td>
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<td>896. τίνα λόγον</td>
<td>τίνα λόγων τίν' εμμελείας</td>
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<td>905-6. Dionysi sunt</td>
<td>Chori sunt</td>
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<td>911. ἕνα τω' ἄν</td>
<td>ἕνα γέ τινα</td>
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<td>919. καθότο</td>
<td>καθῆτο</td>
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<td>932. ἵππαλεκτρυύνα</td>
<td>ἵππαλεκτορα</td>
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<td>937. ἵππαλεκτρυύνας</td>
<td>ἵππαλεκτορας</td>
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<td>964. κάμο ἡ</td>
<td>κάμοδος</td>
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<td>965. Μάγνης</td>
<td>μανῆς</td>
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<td>991. Μελητίδαι</td>
<td>μελητίδαι</td>
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DINDORF:
1028. ἀπηγγέλθη περὶ
1030. ἀσκεῖν
1045. οὐδὲ γὰρ ἦν
1057. Παρνάσσων
1058. χρῆ
1064. ἐξελαψά τι
1066. περιειλλήμενος
1076. ἀντιλέγειν κοῦκτ' ἐλαύνειν
1077. καὶ πλεῖν
1086. ἐξαπατώντων...ἀεὶ
1089. ὡστ' ἐπαφανῶθην
1106. ἀνάδερσθον
1122. ἀσαφῆς...πραγμάτων
1135. οὐράνιον γʹ
1136. ΔΙ. ἀλλ'...μέλει
1162. καθ' ὅτι δὴ λέγεις
1163. ἔλθεῖν
1173. α(CancellationToken)
1220. ἔστων
1243. ἔσασθον
1249. ὡς
1257-60. θαυμάζω...αὐτόν
1263. λογιοῦμαι ταῦτα
1265. ἤκοπον
1286. τοφλαττόθρατ τοφλαττόθρατ
1305. τοῦτον
1307. τάδ' ἔστʹ
1315. ἵστότονα
1324. τί δαί
1335. νυκτὸς παιδα
1343. τέρατα
1362. ὀξυτάταιν
1384. μεθείτη
1393. μεθείτη
1394. κακῶν
1416. ὁπότερον...μάτην
1420. παρανέσεων
1421. μέλλῃ τι

MEINEKE:

lάν ἥκουσ' ἀπὸ
λάσκειν
οὐ γὰρ ἔπὶ
Παρνασσῶν
χρῆ
ἐξελαψά τι
περιειλλήμενος
ἀντιλέγειν κοῦκτ' ἐλαύνων
πλεῖ
omittit
ὑστε γ' ἀφηνᾶνθην
ἀνά δ' ἔρεσθον
omittit
οὐράνιον
Aeschylus continuat
καθ' δ. τι δὴ λέγεις;
هة
μετῆ
αὐ δ.ης
ἐσθ'
ἐα αὐτὸν
οἶς
omittit
λογιοῦμαι γ' αὐτά
ἡ κέπον
φλαττοθράττο φλαττοθράτ
τοῦτον
ταῦτ'
ἱστότονα
τί δέ
παίδα νυκτὸς
τέρα
ἀξυτάτας
μέθεσθε
μέθεσθε
κακῶν
omittit
παρανέση
μᾶλλον τι
DINDORF'S AND MEINEKE'S TEXTS.

DINDORF.

1424. ΕΤ. ἐξει...τίνα
1428. φανέται
1432. μάλιστα...τρέφειν
1434. ἔτερος σαφῶς
1437-41.
1448. χρησαλμέσθα σωθείμεν
1449-50.
1452-3.
1460-66.
1474. προσβλέπεις μ' εἰργασμένος
1480. ξενίσω σφώ...εῦ τοι
1501. ἡμετέραν
1505. τοιτὶ
1517. κἀμοὶ σώζειν

MEINEKE.

omittit
πέφυκε
omittit
ἔτερος σοφῶς
omittit
χρησαλμέσθ' ἵσως σωθείμεν
omittit
omittit
omittit
omittit
μ' ἐργασάμενος προσβλέπεις
ξενίσω ἰγὼ σφῶ...εῦ
ὑμετέραν
toutouai
c Kai díασώζειν
ΤΠΟΘΕΣΙΣ.

Μαθὼν παρ’ Ἦρακλέους Διόνυσος τὴν ὄδὸν πρὸς τοὺς κατοιχομένους πορεύεται, λαβὼν τὸ δέρμα καὶ τὸ σκύταλον, ἀνάγειν θέλων Εὐριπίδην' λίμνην τε διέβαινεν κάτω. καὶ τῶν βατράχων ἀνέκραγεν εὐφήμος χορός. ἐπειτα μνητῶν ἐκδοχῆ. Πλούτων δ’ ἴδων ὡς Ἦρακλεῖ προσέκρουσε διὰ τὸν Κέρβερον. ὡς δ’ ἀνεφάνη, τίθεται τραγῳδίας ἄγων καὶ δὴ στεφανοῦται γ’ Διόσχύλος. τούτον δ’ ἄγει Διόνυσος εἰς φῶς, οὐχὶ μὰ Δ’ Εὐριπίδην.

ἈΔΔΩΣ.

Διόνυσος ἔστι μετὰ θεράποντος Εανθίου κατὰ Εὐριπίδου πόθον εἰς ᾿Αιδοὺν κατιών’ ἔχει δὲ λεοντῆν καὶ ὁπόταλον πρὸς τὸ τοῖς ἐντυγχάνονσιν ἐκπληξίν παρέχειν. ἔλθων δὲ ὡς τὸν Ὦ. Ήρακλέα πρότερον, ἵνα ἑξετάσῃ τὰ κατὰ τὰς ὄδοὺς, ἡ καὶ αὐτὸς ἐπὶ τὸν Κέρβερον ὄχετο, καὶ ὁλίγα ἄλλα περὶ τῶν τραγικῶν τούτω διαλεχθέναι ὅρμαται πρὸς τὸ προσείμενον. ἐπεὶ δὲ πρὸς τῇ ᾿Αχερονσία λίμνη γίνεται, ὦ μὲν Εανθίας, διὰ τὸ μὴ συννεναμαχηκέναι τὴν περὶ ᾿Αργινούσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεῖσ πεξῇ τὴν λίμνην κύκλῳ πορεύεται. ὦ δὲ Διόνυσος δύο ὀβολῶν περαίοῦται, προσπαίζων ἀμα τοῖς κατὰ τὸν πόρον ἄδουσι βατράχως καὶ γελωτοποιῶν. μετὰ ταῦτα ἐν ᾿Αἰδοὺ τῶν πραγμάτων ἡδη χειριζομένων οἳ τε μῦσται χορεύοντες ἐν τῷ προ-
ΤΠΟΘΕΣΙΣ.

φανεὶ καὶ τῶν Ἰακχοῦν ἠδοντες ἐν χορῷ σχῆματι καθορωνται, ὁ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν
dὲ προηδικημένων ὑπὸ Ἡρακλέους προσπλεκομένων τῷ Διονύσῳ
dia τὴν ἐκ τῆς σκευῆς ἀγνοιαν, μέχρι μὲν τινος οὐκ ἀγελοῖς
χειμάζονται, εἰτα μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέ-
φαταν παραχθήνεις ἀλεωρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὁ μὲν
tῶν μυστῶν χορὸς περὶ τοῦ τῆς πολιτείαν ἐξισοδοσαι καὶ τοὺς
ἀτίμους ἐντίμους ποιήσαι χατέρων τινῶν πρὸς τὴν Ἀθηναίων
πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δράματος μονόκωλα, ἄλλως
δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται
γὰρ Εὐριπίδης Ἀισχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν
ἐμπροσθεν Ἀισχύλου παρὰ τῷ Ἀἰδη βραβείων ἔχοντος, τότε δὲ
Εὐριπίδου τῆς τμῆς καὶ τοῦ τραγῳδικοῦ θρόνου ἀντιποιησαμένου.
συστήσαντος δὲ τοῦ Πλούτωνος αὐτῶς τὸν Διόνυσον διακομεῖν
ἐκάτερος αὐτῶν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος
πάντα ἐλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπαθάνως ἐκατέρου κατὰ
τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ
Διόνυσος Ἀισχύλου νικάν, ἔχων αὐτὸν ὡς τοὺς ξώντας ἀνέρχεται.
Τὸ δὲ δρᾶμα τῶν εὖ πάνυ καὶ φιλοπόνως πεποιημένων. ἐδι-
δάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Δήναια.
πρῶτος ἦν Φρύνιχος δεύτερος Μοῦσαις. Πλάτων τρίτος Κλεο-
φώτης. οὗτω δὲ ἔθαυμασθῇ τὸ δρᾶμα διὰ τὴν ἐν αὐτῷ παρά-
βασιν ὡστε καὶ ἀνεδιάχθη, ὡς φησὶ Δικαίαρχος. οὐ δεδήλωται
μὲν ὅποιο έστὶν ἡ σκηνή, εὐλογώτατον δὲ ἐν Θῆβαις καὶ γὰρ ὁ
Διόνυσος ἐκεῖθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Ἐθῆβαιον
ἀντα.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.
ΔΙΟΝΥΣΟΣ.
ΗΡΑΚΛΗΣ.
ΝΕΚΡΟΣ.
ΧΑΡΩΝ.
ΠΑΡΑΧΩΡΙΔΗΜΑ ΒΑΤΡΑΧΩΝ.
ΧΟΡΟΣ ΜΥΣΤΩΝ.
ΑΙΑΚΟΣ.
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.
ΠΑΝ∆ΟΚΕΥΤΡΙΑΙ ΔΥΟ.
ΕΥΡΙΠΙΔΗΣ.
ΑΙΣΧΥΛΟΣ.
ΠΛΟΥΤΩΝ.
ΒΑΤΡΑΧΟΙ.

ΞΑ. Εἰπώ τι τῶν εἰσόδητων, ὡ δὲ σποτα, ἐφ' ὡς ἄει γέλασιν οἵ θεώμενοι;

ΔΗ. νὴ τὸν Δ' ὦ τι βουλεῖ γε, πλὴν πιέζομαι. τούτῳ δὲ φυλαγάι πάνυ γὰρ ἐστὶ ήδη χολή.

ΞΑ. μὴδ' ἐτερον ἀστείου τι;

ΔΗ. πλὴν γ' ὡς θλίβομαι.

ΞΑ. τι δὴ ἐδεί μὲ ταύτα τaitsκεύη φέρειν, εἰπώροι τοῖσοι μὴν δὲν υπὲρ Φρυγοίσων εἰώθε τοιεῖν καὶ Δύκις κακευμίας;

[σκευὴ φέρουσ' ἐκαστοτ' ἐν κωμωδία.]

ΔΗ. μὴ νῦν ποιήσης' ὡς ἐγὼ θεώμενος, ὅταν τι τούτων τῶν σοφισμάτων ἴδω, πλεῖν ἢ 'νιαυτῶ πρεσβύτερος ἀπέρχομαι.

ΞΑ. ὁ τρισκακοδαίμων ἀρ' ὁ τράχηλος οὕτος, ὅτι θλίβεται μεν, τὸ δὲ γέλοιον οὐκ ἔρει.

ΔΗ. εἰτ' οὐχ ὑβρις ταύτ' ἐστὶ καὶ πολλῇ τρυφῇ, ὅτ' ἐγὼ μὲν ὁν Διώνυσος, νὸς Σταμνίου, αὐτὸς βαδίξω καὶ πονῶ, τούτων δ' ὀχῦ, ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;

ΞΑ. οὐ γὰρ φέρω ἕγω;

ΔΗ. τῶς φέρεις γὰρ, ὦς γ' ὀχεῖ;

ΞΑ. φέρων γε ταυτί. ΔΗ. τίνα τρόπον;

ΞΑ. βαρέως πάνυ.
ΑΡΙΣΤΟΦΑΝΟΣ

Δ1. οὔκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οὕνοις φέρει;
ΞΑ. οὖ δὴ θ' ὃ γ' ἔχω ἕγω καὶ φέρω, μὰ τὸν Δ' οὖ.
Δ1. πῶς γὰρ φέρεις, ὃς γ' αὐτὸς ὡφ' ἔτερον φέρει;
ΞΑ. οὔκ οἶδ'. ὃ δ' ὁμοι οὕτως πιέζεται.

Ἀ. σύ δ' οὖν ἐπειδὴ τὸν ὄνον οὖ φής σ' ὀφελεῖν,
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.
ΞΑ. οἴμοι κακοδαίμων τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;
η τάν σε κωκύειν ἀν ἐκέλευον μακρά.

Δ1. κατάβα, πανούργε. καὶ γὰρ ἐγγὺς τῆς θύρας
ηδὴ βαδίζων εἰμὶ τῆσδ', οἱ πρωτὰ με
ἐδει τραπέσθαι. παιδίον, παῖ, ἥμι, παῖ.

ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὃς κενταυρικῶς
ἐνήλαθ' ὅστις εἰπέ μοι, τοῦτ τί ἦν;
Δ1. ὃ παῖς. ΞΑ. τί ἔστιν; Δ1. οὔκ ἐνεθυμῆθης;
ΞΑ. τὸ τί;
Δ1. ὡς σφόδρᾳ μ' ἔδεισε. ΞΑ. νῇ Δία, μὴ μαίνοι χε.
ΗΡ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν
καίτοι δάκνω γ' ἐμαυτῶν ἀλλ' ὁμος γελῶ.

Δ1. ὁ δαϊμόνιε, πρόσελθε' δέομαι γὰρ τΙ σου.
ΗΡ. ἀλλ' οὔχ οἶος τ' εἰμ' ἀποσοβῆσαι τὸν γέλων,
ὁρῶν λεοντὴν ἐπὶ κροκωτῷ κειμένην.
τίς ο νοὺς; τί κόθορος καὶ ῥόπαλον ἕυνηλθέτην;
ποὶ γῆς ἀπεδήμεις; Δ1. ἐπεβάτευον Κλείσθένει.

ΗΡ. κάναυμάχησας;
Δ1. καὶ κατεδύσαμέν γε ναῦς
τῶν πολεμίων ἡ δώδεκ' ἡ τρισκαίδεκα.

ΗΡ. σφῶ; Δ1. νῇ τὸν Ἀπόλλω.

ΗΡ. κατ' ἐγων' ἐξηγηρόμην.
Δ1. καὶ ἔτει τῆς νεῶς ἀναγηγώσκουτί μοι
τὴν 'Ανδρομέδαν' πρὸς ἐμαυτὸν ἕξαίφης πόθος
τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα;
BATPAHOI.

ΗΡ. πόθος; πόσος τις; ΔΙ. μικρός, ἡλίκος Μόλων.
ΗΡ. ποῖός τις, ὁδελφίδιον;

ΔΙ. οὐκ ἔχω φράσαι, ἵμαρ περ' ἐπεθυμήσας ἐξαίφνη σέτνους;
ΗΡ. ἐτνους; βαβαίαξ, μυριάκις ἐν τῷ βίῳ.
ΔΙ. ἀρ' ἐκδιδάσκω τὸ σαφὲς, ἢ 'τέρα φράσω;
ΗΡ. μὴ δήτα περὶ ἐτνους γε' πάνυ γὰρ μανθάνω. 63
ΔΙ. τοιούτοισι τοίνυν με δαρδάπτει πόθος
Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθυηκότος;
ΔΙ. κούδεις γε' μ' ἂν πείσειν ἀνθρώπων τὸ μή οὐκ
ἐλθεῖν ἐπ' ἐκεῖνον. ΗΡ. πότερον εἰς "Αἰδον κἀτω;
ΔΙ. καὶ νὴ Δἰ' εἰ τι γ' ἑστιν ἐτὶ κατωτέρω.
ΗΡ. τὶ βουλόμενος;

ΔΙ. δέομαι ποιητοῦ δεξιοῦ.
οἱ μὲν γὰρ οὐκέτ' εἰσίν, οἱ δ' ὄντες κακοὶ.
ΗΡ. τὶ δ'; οὐκ Ἰοφών ζῇ;
ΔΙ. τοῦτο γάρ τοι καὶ μόνον
ἔτ' ἔστι λουπῶν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα,
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτῷ τοῦθ' ὅπως ἔχει. 75
ΗΡ. εἰτ' οὐ Σοφοκλέα, πρότερον ἀντ' Εὐριπίδου,
μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ, σ' ἀγείν;
ΔΙ. οὐ, πρὶν γ' ἂν Ἰοφώντ', ἀπολαβῶν αὐτὸν μόνον,
ἀνευ Σοφοκλέους ὦ τι ποιεῖ κωδωνίσω.
κάλλως ὦ μὲν γ' Εὐριπίδης, πανούργος ὄν, 50
κάν νυναποδράναι δεύρ' ἐπιχειρήσειν μοι:
ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ.
ΗΡ. Ἀγάθων δὲ ποῦ στιν; ΔΙ. ἀπολιτῶν μ' ἀποίχεται,
ἀγαθὸς ποιητής καὶ ποθεῖνος τοῖς φίλοις.
ΗΡ. ποῦ γῆς ὦ τλύμων; ΔΙ. ἐς μακάρων εὐωχίαν. 83
ΗΡ. ὦ δὲ Ἐινοκλῆς; ΔΙ. ἐξόλοιτο νὴ Δἰα.
ΑΡΙΣΤΟΦΑΝΟΣ

ΗΡ. Πυθάγγελος δέ;

ΞΑ. περὶ ἐμοῦ δ’ ὀυδεὶς λόγος ἐπιτριβομένου τὸν ἀμον οὔτωσι σφόδρα.

ΗΡ. οὐκον ἔτερ’ ἐστ’ ἐνταῦθα μειρακύλλια τραγῳδίας ποιοῦντα πλεῖν ἢ μύρια,
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

ΔΙ. ἐπιτυφυλλίδες ταύτ’ ἐστὶ καὶ στωμύλματα,
χελιδόνων μουσεῖα, λωβηταί τέχνης,
ἀ φροῦδα θάττων, ἢ μένον χορὸν λάβῃ.
γόνιμον δὲ ποιητήν ἄν οὐχ εὔροις ἔτι
ζητῶν ἄν, ὡστις ῥήμα γενναίοι λάκοι.

ΗΡ. πᾶς γόνιμον;

ΔΙ. ὁδι γόνιμον, ὡστις φθέγξεται
tοιοῦτοιν τι παρακεκινδυνευμένου,
aἰθέρα Δίοσ δωμάτιον, ἢ χρόνον πόδα,
ἡ φρένα μὲν οὐκ ἐθέλουσαν ὀμόσαι καθ’ ἱερῶν,
γλώτταν δ’ ἐπιορκήσασαν ἴδια τῆς φρενός.

ΗΡ. σὲ δὲ ταύτ’ ἄρέσκει; ΔΙ. μᾶλλα πλεῖν ἢ μαίνομαι.

ΗΡ. ἢ μὴν κίβαλα γ’ ἐστίν, ὡς καὶ σοι δοκεί.

ΔΙ. μὴ τὸν ἐμὸν οἰκεί νοῦν ἔχεις γὰρ οἰκίαν.

ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

ΔΙ. δευτερεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ’ ὀυδεὶς λόγος.

ΔΙ. ἀλλ’ ἄμπερ ἐνεκα τίνδε τῆν σκεύην ἱχών
ηλθομ κατὰ σὴν μιμήσιν, ὡς μοι τοὺς ἔσενοι
τοὺς σοὺς φράσεις, εἰ δεοίμην, οἶσι σὺ
ἔχρω τόθ’, ἡμίκ ἡλθες ἐπὶ τὸν Κέρβερον.
τούτοις φράσον μοι, λιμένας, ἀρτοπώλια,
πορνεῖ, ἀναπαύλας, ἐκτροπὰς, κρήνας, ὀδοῖς,
πόλεις, διαίτας, πανδοκεντρίας ὑπὸν
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ’ ὀυδεὶς λόγος.

ΗΡ. ὡ σχέτιε, τολμήσεις γὰρ ιέναι;
ΔΙ. καὶ σὺ γε
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὀδῶν
ὅτι τάχιστ' ἀφιξόμεθ' εἰς "Αἰδοὺ κάτω·
καὶ μῆτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσθς.

ΗΡ. φέρε δὴ, τίν αὐτῶν σοι φράσω πρῶτην; τίνα;
μιὰ μὲν γαρ ἑστὶν ἀπὸ καλῶ καὶ θραυσόν,
κρεμάσατι σαυτόν. ΔΙ. παίε, πυγραμάν λέγεις.

ΗΡ. ἄλλ' ἑστὶν ἀτραπὸς ἐνυπομονος τετριμμωμένη,
ἡ διὰ θυειας. ΔΙ. ἁμα κωνειον λέγεις;

ΗΡ. μάλιστα γε.

ΔΙ. σὺ ψυχρὰν γε καὶ δυσχειμερον
eὐθὺς γαρ ἀποτηνύσοι ταντκυνημια.

ΗΡ. βούλει τάχειαν καὶ κατάντη σοι φράσω;
ΔΙ. νὴ τοί/ ΔΤ, ὡς δυτὸς γε μη βαδιστικου.

ΗΡ. καθερπεσον νυν εἰς Κεραμεικον. ΔΙ. εἰτα τι;
ΗΡ. ἀνάβας ἐπὶ τὸν πυργὸν τὸν ψηλὸν. ΔΙ. τῇ δρῶ;
ΗΡ. ἀφιμένην τὴν λαμπάδ' ἐνεύθεθεν θεῶ,
κάπειτ' ἑπεδάν φῶσιν οἱ θεάμενοι
εἴναι, τόθ' εἴναι καὶ σὺ σαυτόν.

ΔΙ. ποὶ; ΗΡ. κάτω.

ΔΙ. ἀλλ' ἀπολέσαιμ' ἄν ἐγκεφάλου θρίω δύο.
οὐκ ἄν βαδίσαμε τὴν ἔδων ταύτην. ΗΡ. τῇ δαι;
ΔΙ. ἤπιερ σὺ τότε κατήλθης.

ΗΡ. ἀλλ' ὁ πλοῦς πολύς.
eὐθὺς γαρ ἐπὶ λίμνην μεγάλην ήξεις πάνυ
ἀβυσσον. ΔΙ. εἰτα πῶς περαιωθήσομαι;

ΗΡ. ἐν πλοιαρίῳ τυννουτώφι σ' ἀνήρ γέρων
ναῦτης διάξει δ' ὀβολῶ μισθὸν λαβῶν. 140

ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τῷ δύ' ὀβολῶ.
pῶς ἡλθέτην κάκεισε; ΗΡ. Ἐσεύς ἥγαγεν.
μετὰ ταῦτ' ὧφεις καὶ θηρ' ὧφει μυρία
ΔΙ. μή μ’ ἐκπληττεῖ μηδὲ δειμάτων
οὐ γάρ μ’ ἀποτρέψεις.

ΗΡ. εἶτα βόρμβορον πολὺν
καὶ σκῶρ ἀείνων ἐν δὲ τούτῳ κειμένους
ἐ’ ποὺ ξένον τις ἡδίκησε πώποτε,
ἡ μητέρ’ ἡλόησεν, ἡ πατρὸς γνάθον
ἐπάταξεν, ἡ ’πίορκον ὄρκον ὁμοσεν,
ἡ Μορσίμου τις ῥήσιν ἐξεγράψατο.

ΔΙ. νὴ τοὺς θεοὺς ἐχρήν γε πρὸς τούτους κεῖ
tὴν πυρρίχην τις ἐμαθε τὴν Κινησίον.

ΗΡ. ἐντεύθεν αὐλῶν τίς σε περείσιν πνοῆς,
ὑψεῖ τε φῶς κάλλιστον, ὡσπερ ἐνθάδε,
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολῶν.

ΔΙ. οὐτοὶ δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμημένοι,
ΕΔ. νὴ τὸν Δί' ἐγὼ γοῦν ὅνος ἁγων μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλεῖω χρόνον.

ΗΡ. ο’ σοι φράσουσ’ ἀπαξάπαυθ’ δὲν ἂν δέῃ.
οὐτοὶ γάρ ἐγγύτατα παρ’ αὐτὴν τὴν ὄδὼν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύρασι.
καὶ χαῖρε πόλλ’, ὀδελφέ.

ΔΙ. νὴ Δία καὶ σὺ γε
ὑγίανεν. σὺ δὲ τὰ στρώματ’ αὐθίς λάμβανε.

ΕΔ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνω.
ΕΔ. μὴ δῆθ’, ἱκετεύω σ’, ἀλλὰ μίσθωσαι τίνα
τῶν ἐκφερομένων, ὡστὶς ἐπὶ τούτ’ ἐρχεται.

ΔΙ. ἐὰν δὲ μὴ ’χῳ; ΕΔ. τὸτ’ ἐμ’ ὑγειν.

ΔΙ. καλῶς λέγεις.
καὶ γάρ τω’ ἐκφέρουσι τουτοῦ υμερὼν.
οὔτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα.
ΒΑΤΡΑΧΟΙ.

ἀνθρωπε, βούλει σκευάρι εἰς "Αιδον φέρειν; 
ΝΕ. πόσ' ἄττα; ΔΙ. ταυτί.

ΝΕ. δύο δραχμὰς μισθὸν τελεῖσ; 
ΔΙ. μὰ Δι', ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὅδοι. 
ΔΙ. ἀνάμεινον, ὁ δαίμονι', εἶν ξυμβω τί σοι. 175 
ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγου. 
ΔΙ. λάβ' ἐννε' ὀβολοὺς. ΝΕ. ἀναβιώθην νῦν πάλιν. 
ΞΑ. ὡς σεμνὸς ὁ κατάρατος· οὐκ οἴμωξεται; 
ἐγὼ βαδιοῦμαι.

ΔΙ. χρηστός εἰ καλ γεννάδας. 
χωρῶμεν ἐπὶ τὸ πλοῖον. ΧΑ. ὁπ', παραβαλοῦ. 
ΞΑ. τούτῳ τί ἐστι; 181 
ΔΙ. τοῦτο; λίμνη νὴ Διά 
ἀὕτη ὅσιν ἦν ἔφραξε, καὶ πλοῖον γ' ὀρῷ. 
ΞΑ. νὴ τὸν Ποσειδῶ, κάστι γ' ὁ Χάρων οὔτοςι. 
ΔΙ. χαίρ' ὁ Χάρων. χαίρ' ὁ Χάρων, χαίρ' ὁ Χάρων. 
ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; 183 
τίς εἰς τὸ Δήθης πεδίον, ἢ 'ς ὄνοι πόκας, 
ἡ 'ς Κερβερίους, ἢ 'ς κόρακας, ἢ 'πι Ταῖναρον; 
ΔΙ. ἐγώ. ΧΑ. ταχέως ἐμβαινε. 
ΔΙ. ποῖ σχῆσεων δοκεῖς; 
ἐς κόρακας οὔντως; 
ΧΑ. ναλ μὰ Δία, σοῦ γ' οὔνεκα. 
ἐμβαινε δή. ΔΙ. παϊ, δεύρο. 190 
ΧΑ. δούλου οὐκ ἄγω, 
εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεών. 
ΞΑ. μὰ τὸν Δι', οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμῶν. 
ΧΑ. οὐκούν περιθρέξει δῆτα τῆς λίμνην κὺκλῳ; 
ΞΑ. ποῦ δῆτ' ἀναμενῶ; 
ΧΑ. παρὰ τὸν Ἀναλυν· λίθον, 
ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; 195
ἈΡΙΣΤΟΦΑΝΟΣ

Ε.Α. πάνυ μανθάνω.
oμοι κακοδαίμων, τῷ ἤπνοι]ν ἔξιάν;
Χ.Α. κάθις' ἐτι κόπτην. εἴ τις ἐτι πλεῖ, σπευδέτω.
oύτος, τί ποιεῖς;
Δ. ὁ τι πουώ; τί δ' ἄλλο γ' ἢ
ι' ξω 'πλ κόπτην, οἴπερ ἐκέλευσάς με σὺ;
Χ.Α. οὐκον καθεδεί δήτ' ἐνθαδι, γάστρων; Δ. ἰδού.
Χ.Α. οὐκον προβαλεί τῷ χείρε κάκτενεῖς; Δ. ἰδού.
Χ.Α. οὐ μὴ φλυαρήσεις ἔχον, ἀλλ' ἄντιβας εἶλάς προθύμως;
Δ. κάτα πῶς δυνῆσομαι,
ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος ὃν, εἴτ' ἐλαύνειν;
Χ.Α. ῥᾶστ' ἀκούσει γὰρ μέλη
kάλλιστ', ἐπειδὰν ἐμβάλης ἀπαξ. Δ. τίνων.
Χ.Α. βατράχων κύκνων θαυμαστά. Δ. κατακέλευε δή.
Χ.Α. ὁδὸν ὅτι ὁδὸν ὅτι.
Β.Α. βρεκεκεκέε κοαξ κοαξ,
βρεκεκεκέε κοαξ κοαξ.
λιμναία κρηνῶν τέκνα,
ξύναυλον ὑμνῶν βοῶν
φθεγξώμεθ', εὕγηρν ἐμὰν ἀοιδὰν,
κοαξ κοαξ,
ἡν ἄμφι Νυσήιου
Δ.δὸς Διώνυσον ἐν
Διμυναίσι καχήσαμεν,
ἡνίχ' ὁ κραταπάλκομος
tοῖς ἱεροῖς χυτροῖς
χωρεῖ κατ' ἐμοίν τέμενος λαῶν ὕχλος.
βρεκεκεκέε κοαξ κοαξ.
Δ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι
τον ὅρρον, ὦ κοαξ κοαξ.

ήμιν δ᾽ ἵσως οὐδὲν μέλει.

BA. βρεκεκεκέξ κοαξ κοαξ.

ΔI. ἀλλ᾽ ἐξόλοις θ᾽ αὐτῷ κοαξ.

οὐδὲν γάρ ἐστ᾽ ἀλλ᾽ ἢ κοαξ.

BA. εἰκότως γ᾽, ὡ πολλὰ πράτ-

των ἐμὲ γὰρ ἐστερξαν εὐλυροὶ τε Μοῦσαι

καὶ κεροβάτας Πᾶν, ὁ καλαμάρογγα παίζων

προσεπετέρπεται ἀδεὸς ὁ φορμικτὰς Ἀπόλλων,

ἐνικα δόνακος, ὁν ὑπολύριον

ἐνυδρον ὑπελαίως τρέφω.

βρεκεκεκέξ κοαξ κοαξ.

ΔI. ἐγὼ δὲ φιλακταίνας γ᾽ ἐχω.

ἀλλ᾽, ὡ φιλοδὸν γένος,

παύσασθε.
ΑΡΙΣΤΟΦΑΝΟΤΣ

ΒΑ. βρεκεκεκεξ κοαξ κοαξ

ΔΙ. οιμωξετ', ου γαρ μοι μελει.

ΒΑ. αλλα μην κεκραζομεσθα γ' εποσου η φαρυξις αν ημων χανδανη δε ημερας
βρεκεκεκεξ κοαξ κοαξ.

ΔΙ. βρεκεκεκεξ κοαξ κοαξ.

τουτω γαρ ου νικησετε.

ΒΑ. ουδε μην ημας συ παντως.

ΔΙ. οιδεποτε κεκραξομαι γαρ,
καν με δεη δι ημερας,
εως αν ημων επικρατησω του κοαξ,
βρεκεκεκεξ κοαξ κοαξ.

εμελλον αρα πανσειν ποθ' ημας του κοαξ.

ΧΑ. ε τετε παίρε, παραβαλον τω κωπίω.

εκβαιν', αποδος του ναιλον. ΔΙ. εχε δε τωβολω.

ΔΙ. ο Εανθιας. που Εανθιας; η Εανθιας; 271

ΞΑ. αλω. ΔΙ. βαδιξε δευρο. ΞΑ. χαιρ', α δεσποτα.

ΔΙ. τι εστι τανταυθη; ΞΑ. σκοτος και βορβορος.

ΔΙ. κατειδες ουν που τους πατραλοιας αυτοθι
και τους επιορκους, οις ελεγειν ημιν; ΞΑ. συ ν' ου;

ΔΙ. νη του Ποσειδων γογυ, και νυνι γ' ορω. 276

αγε δη, τι δρομεν;

ΞΑ. προιειαι βελτιστα νων,
ως ουτος ο τοπος εστιν ου τα θερια
τα δειν εφασκ εκεινος.

ΔΙ. ως οιμωξεται.

ηλαξοενεθ', ίνα φοβηθειν εγω,
ειδως με μαχιμον ουτα, φιλοτιμουμενον.

ουδεν γαρ ουτω γαυρον εσθ' ως Ηρακλης.

εγω δε γ' ευξαιμην αν εντυχειν τινι,
BATRAXHOCV.

λαβεῖν τ' ἀγωνισμ' ἄξιον τι τῆς ὀδοῦ.

Ω. νῆ τὸν Διά' καὶ μὴν αἰσθανόμαι ψοφοῦ τινὸς. 285

Ι. ποῦ ποὺ στίν; Ω. ἔξευπτοθέν. Ι. ἐξεπίσθ' ἰθι.

Ω. ἀλλ' ἐστὶν ἐν τῷ πρέσθε. Ι. πρόσθε νῦν ἰθι.

Ω. καὶ μὴν ὅρῳ νῆ τῶν Διά ῥητίον μέγα.

Ι. ποιόν τι;

Ω. δεινόν παντοδαπέν γοῦν γίγνεται;

ποτὲ μέν γε βοῦς, νυνὶ δ' ὅρευς, ποτὲ δ' αὐ γυνὴ 290

ὡραιοτάτη τις. Ι. ποὺ 'στι; φέρ' ἐπ' αὐτήν ἱω.

Ω. ἀλλ' οὐκέτ' αὐ γυνῆ 'στιν, ἀλλ' ᾳδη κίων.

Ι. Ἐμπουσα τούνν ἐστὶ.

Ω. πυρὶ γοῦν λάμπεται

ἄπαν τὸ πρόσωπον. Ι. καὶ σκέλος χαλκοῦν ἐχει.

Ω. νη τῶν Ποσειδῶ καὶ βολήτινων θάτερων,

σάφ' ἴσθι. Ι. ποὶ δὴτ' ἰν τραποίμην;

Ω. ποὶ δ' ἐγώ;

Ι. ἰερεῖ, διαφύλαξόν μ', ἵν' ὁ σοι ξυμπότης.

Ω. ἀπολούμεθ', ὡναξ 'Ἡράκλεις.

Ι. οὐ μὴ καλεῖς μ',

ἀνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τούννομα.

Ω. Διόνυσε τούνν. Ι. τούτ' ἐθ' ἦττον θατέρου. 300

Ω. Ἰθ' ἦπερ ἐρχεί. δειρὸ δευρ', ὁ δέσποτα.

Ι. τί δ' ἐστί;

Ω. θάρρει πάντ' ἀγαθὰ πεπράγαμεν,

ἐξεστὶ θ' ᾑστερ 'Ἡγέλοχος ἧμιν λέγειν'

ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὀρῷ.

ἡμπουσα φρούδη. Ι. κατόμοσον. Ω. νη τῶν Διά.

Ι. καῦθις κατόμοσον. Ω. νη Δι'.

Ι. ὀμοσον. Ω. νη Διά.

Ι. οἴμοι τάλας, ὡς ὀχρίασ' αὐτήν ἱδὼν.

Ω. δδὶ δὲ δείσας ὑπερεπτυρρίασέ σου.
ΔΙ. οἷμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν; τίν’ αἰτιάσωμαι θεῶν μ’ ἀπολλύναι; 310
αἰθέρα Δίως δωμάτιον, ἢ χρόνου πόδα;
ΞΑ. οὕτος. ΔΙ. τί ἔστιν; ΞΑ. οὗ κατήκουσας; ΔΙ. τίνος;
ΞΑ. αὐλῶν πνοῆς.

ΔΙ. ἔγωγε, καὶ δάδων γέ με αὔρα τις εἰσέπνευσε μυστικωτάτη.
ἀλλ’ ἥρεμι πτήξαντες ἀκροασώμεθα. 315
ΧΟ. Ἱακχ’, ὁ Ἱακχε.
’Ἱακχ’, ὁ Ἱακχε.
ΞΑ. τούτ’ ἔστ’ ἐκεῖν’, ὃ δέσποθ’, οἱ μεμυμένοι
ἐνταῦθα που παίζουσιν, οὓς ἔφραξε νῦν.
ἀδουσὶ γοίν τὸν ὦ Ἱακχον ὄντερ Διαγόρας. 320

ΔΙ. καμοὶ δοκοῦσιν. ἥσυχαν τοῖνυ ἄγειν
βέλτιστον ἔστιν, ὡς ἄν εἰδώμεν σαφῶς.

ΧΟ. ὦ πολυτίμητ’ ἐν ἐδραῖς ἐνθάδε ναϊων, στρ.
’Ἱακχ’ ὁ Ἱακχε,
ἐλθὲ τόνδ’ ἀνὰ λειμάνα χορεύσων,
ὅσίους ἐς θιασώτας,
πολύκαρπον μὲν τινάσσων
περὶ κρατὶ σῷ βρύντα
στέφανον μύρτων, θρασεῖ δ’ ἐγκατακρούσων
ποδὶ τὰν ἀκόλαστον
φιλοπαίγμονα τιμᾶν,
χαρίτων πλείστον ἐχουσαν μέρος, ἀγνὰν, ῥερὰν
ὁσίοις μῦσταις χορείαν. 333

ΞΑ. ὃ πότυνια πολυτίμητε Διήμητρος κόρη,
ὡς ἥδυ μοι προσέπνευσε χορείων κρεῶν.

ΔΙ. οὐκοῦν ἀτρέμ’ ἔξεις, ἦν τι καὶ χορδῆς λάβης;
ΧΟ. ἐγείρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἦκει τινάσσων,
"Ιακχ', ὦ 'Ιακχε,
υγκέρου τελετῆς φωσφόρος ἀστήρ.
φλογὶ φέγγεται δὲ λειμῶν'
γόνυ πάλλεται γερόντων
ἀποσεῖονται δὲ λύπας
χρονίους τ' ἐτῶν παλαίων ἐνιαυτοῦς,
ἰερᾶς ὑπὸ τιμᾶς.
σὺ δὲ λαμπάδι φέγγων
προβάδδην έξαγ' ἐπ' ἀνθηρὸν ἐλειον δάπεδον
χοροποιοῦν, μάκαρ, ζβαν.
εὐφη�εῖν χρή κἀκιστάσθαι τοῖς ἤμετεροῖς χοροῖσιν
οὕτως ἀπείροις τοιώνδε λυγών, ἡ γυώμη μὴ καθαρεύει,
ἡ γενναίων ὅργια Μοῦσῶν μὴ εἰδεν μὴν ἑχομένευν,
μὴ δὲ Κρατίου τοῦ ταυροφάγου γλώττης βακχεῖ ἐπελεξθῇ,
ἡ βωμοδολόγοις ἐπεσίν χαίρει μὴν καρφῶ τούτο ποιούσιν,
ἡ στασίν ἔχθραν μὴ κατάλυει, μὴ δ' εὐκολος ἐστὶ
πολίταις,
αλλ' ἀνεγειρεὶ καὶ ριπιζεὶ, κερδαν ἵδιων ἐπιθυμῶν, ἢ τῆς πόλεως χειμαζομένης ἄρχων κατ' ἀδώρῳδο-κεῖται,
ἡ προδοσίαν/φρούριον ἡ ναῦς/ἡ ταπορρητ'/ἀποπείμει
ἐξ Αἰγίνης Ἐθρυκίων ὁ/εἰκοστολόγος/κακοδαιμῶν,
ἀσκόματα καὶ/λίνα καὶ πίτταν/διαπέμπτων εἰς
'Επίδαυρον,
ἡ χρήματα ταῖς/τῶν ἀντιπάλων/ναυσίν παρέχειν/
tινὰ πείθει,
ΑΡΙΣΤΟΦΑΝΟΣ

ἡ κατατιλαὶ τῶν 'Εκατάιῶν κυκλοισὶ χοροσών ὑπάδων,
ἡ τοὺς μισθοὺς τῶν ποιητῶν ρήτωρ ὃν εἰτ ἀποτράγει,
κωμῳδοθεῖς ἐν ταῖς πάτριοις τελεταῖς ταῖς τοῦ Διονύσου τοῦτοις αἴτως ἀπαυδῶς ἀπαυδὸς ἐξιστασθαί μυσταίς χοροῖς ὑμεῖς δ' ἀνεγείρετε μολπὴν καὶ παίνυχίδας τὰς ημετέρας· αἱ τῇ δὲ πρεποῦσιν ἑορτῇ.

χώρει νυν πᾶς ἀνδρείως ἐς τοὺς εὐανθεῖς κόλπους·
λειμώνων ἐγκροῖων κατισκάπτων
καὶ παῖζων καὶ χλεινάξων·
ἡρίστηται δ' ἐξαρκοῦντως·
ἀλλ' ἐμβα χάπως ἀρείς τὴν Σώτειραν γενναίος
tὴ φωνὴ μολπάξων,
ἡ τὴν χώραν
sώζειν φήσῃ· ἐς τὰς ὁραζ καὶ Θωρυκίων μὴ βούληται.

Αγε νυν ἐτέραν ὤμων ἴδεαν τὴν καρποφόρον βασίλειαν
Δήμητρα θεᾶν ἐπικοσμοῦντες ζαθεόις μολπαῖς κιλαδεῖτε.
Δήμητρε, ἀγνῶν ὀργίων ἀνασσα, συμπαραστάτει,
καὶ σῶζε τὸν σαυτὴς χορόν·
καὶ μ᾽ ἀσφαλῶς πανήμερον
παῖσαι τε καὶ χορεῦσαι·
καὶ πολλὰ μὲν γέλοια μ᾽ εἰ-
πείν, πολλὰ δὲ σπουδαία, καὶ
τῆς σῆς ἐορτῆς ἁξίως
παῖσαντα καὶ σκῶσαντα νι-
κήσαντα ταινιοῦσθαι.

"Αλλ᾽ εἰα

νῦν καὶ τοῦ ὥραίον θεόν παρακαλεῖτε δεύρο
φῶδαίτ, τῶν ἄξιονπορον τῆς τῆς χορείας.

"Ιακχε πολυτίμητε, μέλος ἐορτῆς
ἡδιστοῦ εὐρῶν, δεύρο συνακολούθει
πρὸς τὴν θεόν καὶ δεῖξον ἂς
ἀνευ πόνου πολλὴν ὄδὸν περαίνεις.

"Ιακχε φιλοχορευτὰ, συμπρόσπεμπτε με.

σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
κατ᾽ εὐτελεία τὸν τε σανδαλίσκον
καὶ τὸ ῥάκος, καξεῦρες ὡστ᾽
ἀξημίους παίζειν τε καὶ χορεῦειν.

"Ιακχε φιλοχορευτὰ, συμπρόσπεμπτε με.

ΔI. ἕγω δ᾽ αεὶ πως φιλακολοῦθος εἰμι καὶ
παίζων χορεῦειν βούλομαι. ΞΑ. κάγωγε πρός.

ΧΟ. βούλεσθε δήτα κοινὴ

σκῶσαμεν Ἀρχέδημον;

ὅς ἐπτέτης ὃν οὐκ ἐφυσε φράτερας,
νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἀνω νεκροῖς,
καστὶν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.

ΔI. ἔχοιτ᾽ ἂν οὐν φράσαι νῦν
Πλούτων ὅπου ἅθα ὦκεί;
ξένῳ γαρ ἐσμεν ἀρτίως ἀφιγμένω.
ΑΡΙΣΤΟΦΑΝΟΣ

ΧΩ. μηδέν μακράν ἀπέλθης,
μηδ' αὕθις ἐπανέρη με,
ἀλλ' ἵσθ' ἑπ' αὐτὴν τὴν θύραν ἀφιγμένος.

ΔΙ. αἴροι ἀν αὕθις, ὁ παῖ.

ΕΛ. τούτι τί ἦν τὰ πράγμα
ἀλλ' Ἦ Δως Κόρινθος ἐν τοῖς στρέμασιν;

ΧΩ. χωρᾶτε
νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος
παίξοντες οἷς μετουσία θεοφιλοῦσ ἕορτῆς.
ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξὶν,
οὐ πανυχίζουσιν θεᾶ, φέγγος ἱερὸν οἰσών.

χωρώμεν ἐς πολυρρόδους

λειμῶνας ἀνθεμώδεις,
τὸν ἡμέτερον τρόπον,
τὸν καλλιχορῶτατον
παίξοντες, ὅν ὀλβιαί
Μαῖραι ξυνάγουσιν,

μόνοις γὰρ ἡμῖν ἡλίος
καὶ φέγγος ἰλαρόν ἔστιν,
όσοι μεμυῆμεθ' εὐ-

σεβῇ τε διήγομεν

τρόπον περὶ τοὺς ξένους
καὶ τοὺς ἰδιώτας.

ΔΙ. ἀγέ δὴ τίνα τρόπον τὴν θύραν κοψῷ; τίνα;

πῶς εὐθαδ' ἁρὰ κοπτουσίν ὑπιχωροῖ;

ΕΛ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσεις τής θύρας,
καθ' Ἦρακλεά τὸ σχῆμα καὶ τὸ λήμ' ἔχων;

ΔΙ. παῖ παῖ. ΑΙΑ. τῖς οὕτος;

ΔΙ. Ἦρακλῆς ὁ καρτερός.

ΑΙΑ. ὁ βδελυγε κακαίσχυντε καὶ τολμήρε σὺ
καὶ μισρε καὶ παμμισρε καὶ μιαιωτατε,
ΒΑΤΡΑΧΟΙ.

ος τον κυν’ ημουν εξελασας τον Κερβερον
απηζας αγχων κατηδρας ψχου λαβων,
δεν εγω φυλαττων. αλλα υνε εχει μεσος
tοια Στυνγος σε μελανοκαρδιος πετρα

Συγκινησας το σκόπελο αιματοσταγης
φρουρουσι, Κωκυτον τε περιδρομοι κινες,
Εξιδνα θ’ εκατογκεφαλος, η τα σπλάγχνα σου
dιασπαραξει, πλευμουν τ’ ανθαγεται

Ταρτσια μυραινα ουνεφρω δε σου
αυτοισι επερουσι ηματωμενω
dιασπασονται Γοργονες Τιθρασιαι,
εφ’ ας εγω δρομαιον δρμησω πτοδα.

ΞΑ. ο καταγελαστ’, ουκουν αναστησει ταχυ
πριν τινα σ’ ιδειν αλλιτριου;

ΔΙ. αλλ’ ορακιω.
αλλ’ οιδε προς την καρδιαν μου σφογγιαν.

ΞΑ. ιδου λαβε. ΔΙ. προσθον.
ΞΑ. ιδου στιν; ω χρυσοι θεοι,
ενταυθ’ εχεις την καρδιαν;

ΔΙ. δεισασα γαρ εις την κατω μου κοιλιαν καθελπυσεν.

ΞΑ. ο δειλοτατε θεαν συ καινθρωπων.

ΔΙ. εγω;

πως δειλος, οστις σφογγιαν ζητησα σε;
ΞΑ. ανδρεια γ’, ο Ποσειδου.

ΔΙ. οιμαι νη Δια.
sυ δ’ ουκ εδεισας τον ψωφον των ρηματων
και τας απειλας; ΞΑ. ου μα Δι’ ουδ’ εφροντισα.

ΔΙ. ιθι νυν, επεδη ληματιας καινθρειος ει;
συ μεν γενον γαω, το ροταλον τοτε λαβων
και την λεοντην, εαπερ αφοβοστιλαγχυος ει’
ἈΡΙΣΤΟΦΑΝΟΣ

ἐγὼ δ' ἐσομαι σοι σκευοφόρος ἐν τῷ μέρει.

Ἑλ. φέρε δὴ ταχέως αὐτ'· οὐ γὰρ ἂλλα πειστέον
καὶ βλέψον εἰς τὸν Ἦρακλειοξάνθιαν,
εἰ δειλὸς ἐσομαι καὶ κατὰ σὲ τὸ λῆμ' ἔχων.

Δι. μᾶ Δι' ἂλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.
φέρε νυν, ἐγὼ τὰ στρώματ' αἴρωμαι ταδί.

Θ. οἱ πυλαταθ' ἤκεις Ἦρακλεις; δεῦρ' εἰσίθι.
ἡ γὰρ θεὸς σ' ὡς ἐπύθεθ' ἦκοντ', εὐθέως
ἐπετευ ἄρτους, ἤψε κατερικτῶν χύτρας
ἐτυναι δῦ ἢ τρεῖς, βοῦν ἀπηνθράκις ὅλον,
πλακοῦντας ὁπτα, κολλάβους. ἂλλ' εἰσίθι.

Ἑλ. κάλλιστ', ἐπαινῶ.

Θ. μὰ τὸν 'Ἀπόλλων οὐ μὴ σ' ἐγὼ
περιόψωμαπελθόντ', ἐπεὶ τοι καὶ κρέα
ἀνέβραττεν ὅρνίθεα, καὶ τραγήματα
ἐφρυγε, κῶνον ἀνεκεράννυ γυνικύτατον.
ἀλλ' εἰσίθ' ἁμ' ἐμοί. Ἑ. πάνυ καλῶς.

Θ. ληρεῖς ἔχων'
oὐ γὰρ σ' ἀφίσω. καὶ γὰρ ἀνυλητρίς γέ σοι
ἡδη ὑδον ἔσοθ' ὁραιοτάτη κωρχηστρίδες
ἐτεραι δῦ ἢ τρεῖς.

Ἑ. πῶς λέγεις; ὀρχηστρίδες;

Θ. ἅλλ' εἰσίθ', ὡς ὁ μάγευρος ἡδη τὰ τεμάχη
ἐμελλ' ἀφαιρεῖν χῇ τράπεζ' εἰσήρετο.

Ἑ. ιθι νυν, φράσον πρώτιστα ταῖς ὀρχηστρίσων.
taῖς εὐδον οὕσαις αὐτὸς ὡς εἰσέρχομαι.
ὁ παῖς, ἀκολούθει δεῦρ τὸ σκεῦφι φέρων.

Δι. ἐπίσχες οὗτος. οὐ τί ποιον σπουδήν ποιεῖ,
ὅτι σε παίζων Ἦρακλέα 'νεσκέυασα;
οὐ μὴ φλυαρῆσεις ἔχων, ὁ Ἑαυθία,
ἀλλ' ἀράμενος οὖσεις πάλιν τὰ στρώματα;
ΒΑΤΡΑΧΟΙ.

ΞΑ. τι δ’ ἐστιν; οὐ δὴ ποῦ μ’ ἀφελέσθαι διανοεῖ ἄδωκας αὐτές;

ΔΙ. οὐ τάχ’, ἀλλ’ ἦδη ποιῶ.

κατάθου τὸ δέρμα.

ΞΑ. ταῦτ’ ἐγὼ μαρτύρομαι καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. πολοὶς θεοῖς;

τὸ δὲ προσδοκήσαι σ’ οὐκ ἀνόητον καὶ κενὸν ὡς δούλος ἀν καὶ θυντός Ἀλκμήνης ἔσει;

ΞΑ. ἀμέλει, καλῶς ἔχ’ αὐτ’. ἵσως γὰρ τοί ποτε ἐμοὶ δεθεῖς ἂν, εἰ θεὸς θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἐστὶ

νοῦν ἔχοντο καὶ φρένας καὶ πολλά περιπεπλευκότος,

μετακυλίνδειν αὐτὸν ἀεὶ πρὸς τὸν εὐ πράττοντα τοῖς μᾶλλον ἡ γεγραμμένη εἰκόν’ ἐστάναι, λαβόνθ’ ἐν σχῆμα τὸ δὲ μεταστρέφεσθαι πρὸς τὸ μαλθακότερον δεξιοῦ πρὸς ἀνδρός ἐστὶ καὶ φύσει Θηραμένους.

ΠΑΝ. Α. Πλάθανη, Πλάθανη, δεύρ’ ἐλθ’, ὁ πανόρμος οὕτως,

οὐ διὰ τὸ πανδοκείνου εἰσελθὼν ποτε ἐκκαίδεκ’ ἀρμοὺς κατεφαγ’ ἤμον.

ΠΑΝ. Β. ὑπὸ Δία, ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κάκον ἦκει τινί.

ΠΑΝ. Α. καὶ κρέας ἔν πρὸς τοῦτοις ἀναβαρστ’ εἰσοστὶ ἀν’ ἡμιωβολίαν. ΞΑ. ὅσει τις δίκην.

ΠΑΝ. Α. καὶ τὰ σκορδὰ τὰ πολλά.
ΑΡΙΣΤΟΦΑΝΟΣ

ΔΙ.  λήρεις, ὦ γυναι, 
κοῦκ ὀίσθο/ ὁ τι λέγεις. 
ΠΑΝ. Α. ὦ/ μὲν ὀν/ μὲ προσεδράκας, 
οτή/ καθορίσας εἰχες, ἀν γυναί/ σ' ἐτι; 
τι δαι; τὸ πολὺ τάριχος ὦ/ κειρῆκα πω. 
ΠΑΝ. Β. μὰ Δι', οὐδὲ τὸν τυρόν γε τὸν χλωρών, τάλον, 
ὅν οὔτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 
κάπειτ ἐπειδή τάργυριον ἐπραττόμην, 
ἐβλεφεν εἰς με δριμὸ κάμυκατό γε. 
ΞΑ. τοῦτον πάνυ τούργον, οὔτος ὁ τρόπος πανταχοῦ. 
ΠΑΝ. Β. καὶ τὸ ἔλεος ἐ' ἐσπάτο, μαίνεσθαι δοκῶν. 
ΠΑΝ. Α. νῆ Δία, τάλαινα. 
ΠΑΝ. Β. νῦ δὲ δεῖσάσα γε πον ἐπὶ την κατήλιψ' εὐθὺς ἀνεπηδήσαμεν. 
ὁ δ' ῥήχετ ἐξάρας γε τοὺς ψιάθους λαβὼν. 
ΞΑ. καὶ τοῦτο τοῦτον τούργον. ὅλλ' ἐχρῆν' τι δρᾶν. 
ΠΑΝ. Α. ἵθι δὴ κάλεσον τὸν προστάτην Κλέωνα μοι. 
ΠΑΝ. Β. σὺ δ' ἐμουγ', ἐάνπερ ἐπιτύχης, Τπέρβολον, 
痫 αὐτοῦ ἐπιτριψῷμεν. 
ΠΑΝ. Α. ὦ/ μιαρὰ φάρον/ξ, 
ὡς ἦδρες ἄν σου/ λίθῳ τοὺς γομφίνυς 
κόπτοιμ ἄν, ὁis μοι κατέφαγες τὰ φορτιὰ. 
ΠΑΝ. Β. ἐγὼ δ' ᾧ ἵς τὸ βάραθρον ἐμβάλομι σε. 
ΠΑΝ. Α. ἐγὼ τὸν/ λαρυγ' ἀν ἐκτεμοιμί σου, 
δρέπανον λαβοῦ', ὡ/ τὰς χόλικας κατέσπασας. 
ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον 
ἐκπνεῖται ταῦτα προσκαλοῦμενος. 
ΔΙ. κάκιςτ' ἀπολοίμην, Ἑανθίαν εἰ μὴ φιλוד. 
ΞΑ. οἶδ' οἶδα τὸν νοῦν' παῦε παῦε τοῦ λόγου. 
οὺκ ἄν γενοίμην Ἡρακλῆς ἃν. 
ΔΙ. μηδαμῶς,
ω Ξανθίδιον.

ΞΑ. καὶ πῶς ἀν Ἀλκμήνης ἐγὼ

υῖὸς γενόμην, δόῦλος ἀμα καὶ θυητὸς ὂν;

ΔΙ. οἶδ᾽ οἶδ᾽ ὅτι θυμοὶ, καὶ δικαίως αὐτὸ δρᾶστι

κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμι σοι. 583

ἀλλ᾽ ἦν σε τοῦ λοιποῦ ποτ᾽ ἀφέλομαι χρόνου,

πρὸρριξος αὐτὸς, ἥ γυνῇ, τὰ παιδία,

κάκιστο ἀπολοίμην, καρχέδημος ὁ γλάμων.

ΞΑ. δέχομαι τὸν ὅρκον, κατὶ τούτοις λαμβάνω.

ΧΟ. νῦν σὸν ἔργον ἑστ᾽, ἑπειδὴ ἄντ. 590

τὴν στολὴν εἴληφας, ἦπτερ

εἰχὲς, εἴ ἀρχὴς πάλιν,

ἀνανεάζειν * *

καὶ βλέπειν αὖθις τὸ δεινὸν,

τοῦ θεοῦ μεμυμένον

ἀπερ εἰκάζεις σεαυτόν.

εἴ δὲ παραληρῶν ἀλώσει

καὶ βαλεῖς τι μαλθακόν,

αὖθις αἴρεσθαι σ᾽ ἀνάγκη ἑστὶν πάλιν τὰ στρώματα. 595

ΞΑ. οὐ κακῶς, ὁνδρεῖς, παραίνεῖτ᾽,

ἀλλὰ καυτὸς τυγχάνω ταῦτ᾽

ἀρτι συνυνούμενος.

ὁτι μὲν οὖν, ἦν χρηστὸν ἢ τι,

ταῦτ᾽ ἀφαιρείσθαι πάλιν πειράσεται μ᾽ εὐ οἰδ᾽ ὅτι.

ἀλλ᾽ ἠμῶς ἐγὼ παρέξω

μαυτὸν ἀνδρεῖον τὸ λῆμα

καὶ βλέπουν ὁρίγανον.

δείν δ᾽ ἐσικεῖν, ὡς ἀκούο

της θύρας καὶ δὴ ψόφον.
ΑΙΑ. εἶνδείτε ταχέως τούτον τοῦν κυνοκλόττον, ἵνα δῶ δίκην αἰνετόν. ΔΙ. ἦκει τῷ κακῷ.

ΞΑ. οὐκ ἐσ τοράκης; οὐ μὴ προσίτου;

ΑΙΑ. εἰεῖν, μαχεῖ; ὁ Διδυλίας χῶ Σκεβλίας χῶ Παρδώκας χωρεῖτε δεωρ καὶ μάχεσθε τούτων.

ΔΙ. εἰτ' οὖν, δεινα τάουτα, τύπτειν τούτων κλέπτοντα πρὸς τάλλοστρία; ΑΙΑ. μάλλ' ὑπερφιᾶ.

ΔΙ. σχέτλια μὲν οἴν καὶ δεινά.

ΞΑ. καὶ μὴν υἱ τῇ Δαία, εἰ πῶπτον ἠλθον δεωρ', ἐθέλω τεθυμηκέναι, ἡ κλεθα τῶν σῶν αἰξίων τί καὶ τρίχος. καὶ σοι ποιεῖσ τῶμα γεναίον πάν' βασάνιζε γὰρ τὸν παῖδα τούτον λαβὼν, καὶ ποτε μ' ἔλης ἀδικοῦντ', ἀποκτεῖνον μ' ἀγων.

ΑΙΑ. καὶ πῶς βασάνιζω;

ΞΑ. πάντα τρόπουν, ἐν κλίμακι δῆσας, κρεμάσας, ύστεριχίδι μάστιγων, δερῶν, στρεβλῶν, ἐτὶ ὅ ἐσ τῶσ ρίνασ ὀξός ἐγκέων, πλύνθους ἐπιτιθεῖς, πάντα τάλλα, πλὴν πράσῳ μὴ τύπτε τούτον μηδὲ γητεύω νέον.

ΑΙΑ. δίκαιος ὁ λέγοις καὶ τι πηρώσω γέ σοι τὸν παῖδα τύπτων, τάργυρίον σοι κείσεται.

ΞΑ. μὴ δὴτ' ἐμογ'. οὖτω δὲ βασάνιζε ἀπαγαγῶν.

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὀφθαλμοῖς κλέγῃ. κατάθου σὺ τὰ σκεύη ταχεώς, χῶπτος ἐρείς ἐνταῦθα μηδὲν ψεύδοσ.

ΔΙ. ἀγορεῦω τινὶ ἐμὲ μὴ βασάνιζειν ἀθάνατον ὄντ' εἰ δὲ μὴ, αὐτὸς σεαυτόν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί;

ΔΙ. ἀθάνατος εἶναι φημι Διόνυσος Δίως,
ΒΑΤΡΑΧΟΙ.

τούτον δὲ δοῦλον. ΑΙΑ. ταύτ' ἀκούεις;

ΞΑ. φήμ' ἕγω.

καὶ πολὺ γε μᾶλλον ἐστὶ μαστιγωτέος,

ἐνεχθ' θέδο γάρ ἐστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δήτ', ἐπειδὴ καὶ σὺ φήσ εἶναι θέδος,

οὐ καὶ σὺ τύπτω τάς ἴσας πληγᾶς ἐμοὶ;

ΞΑ. δίκαιος ὁ λόγος· χωπότερον ἂν νῦν ὅθης

κλαύσαντα πρότερον ἡ προτιμήσαντά τι
tυπτόμενον, εἶναι τούτον ἡγοῦ μὴ θεόν.

ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἰ σὺ γεννάδας ἀνήρ:

χωρεῖς γάρ εἰς τὸ δίκαιον. ἀποδύσεσθε δὴ.

ΞΑ. πώς οὖν βασανιέσθ' νῦν δίκαλως;

ΑΙΑ. ῥαδίως

πληγήν παρὰ πληγήν ἐκατερον.

ΞΑ. καλῶς λέγεις.

ἔδω, σκόπτει νῦν ἦν μ' ὑποκινήσατ' ἱδης.

ΑΙΑ. ἥδη 'πάταξά σ'.

ΞΑ. οὖ μᾶ Δ', οὐκ ἐμοὶ δοκεῖς.

ΑΙΑ. ἀλλ' εἰμ' ἐπὶ τοῦδ' καὶ πατάξω. ΔΙ. πηνίκα;

ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κάτα πώς οὐκ ἐπταροῦν;

ΑΙΑ. οὔκ οἶδα· τοῦδ' δ' αὖθις ἀποπειράσομαι.

ΞΑ. οὔκοιιν ἀνύσεις; ἰατταταί.

ΑΙΑ. τί τάτταταί;

μῶν ἀδυνήθης;

ΞΑ. ο不断地', ἀλλ' ἑφρόντισα

ὄποθ' Ἡράκλεια τὰν Διομείδος γίγνεται.

ΑΙΑ. ἀνθρωπος ἱερός. δεύρῳ πάλιν βαδιστέον.

ΔΙ. ἰοῦ ἰοῦ. ΑΙΑ. τί ἔστιν; ΔΙ. ἰππεάς ὁρῶ.

ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὀσφραῖνομαι.

ΑΙΑ. ἐπεὶ προτιμᾶς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655

ΑΙΑ. βαδιστέον τάρ' ἔστιν ἐπὶ τοῦδ' πάλιν.
ΑΡΙΣΤΟΦΑΝΟΣ

ΞΑ. οὔμοι. ΑΙΑ. τί ἐστι; ΞΑ. τὴν ἄκανθαν ἔξελε
ΑΙΑ. τί τὸ πράγμα τούτι; δεύρῳ πάλιν βαδιστέον.
ΔΙ. ὁ Ἀπολλόν, ὦς ποὺ Δῆλον ἢ Πύθων ἔχεις.
ΞΑ. ἤλεγχεν οὐκ ἥκουσας;
ΔΙ. οὐκ ἔγωγ', ἐπεὶ
ιαμβον 'Ἰππόνακτος ἀνεμιμνησκόμην.
ΞΑ. οὔδεν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνας σπόδει.
ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἥδη πάρεχε τὴν γαστέρα
ΞΑ. Πόσειδον. ΔΙ. ἤλεγχεν τις.
ΞΑ. ὁς Αιγαίου πρῶνας ἢ γλαυκᾶς μέδεις ἀλὸς ἐν βένθεσιν.
ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι πω μαθεῖν ὀπότερος ὑμῶν ἐστι θεός. ἀλλ' εἰσιτον' ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται χὴ Φερσέφατθ', ἀτ' οὔτε κἀκεῖνον θεώ.
ΔΙ. ὅρθως λέγεις: ἐβουλόμην δ' ἀν τοῦτο σε πρότερον ποιήσαι, πρὶν ἐμὲ τὰς πληγὰς λαβέιν.
ΧΟ. Μοῦσα χορῶν ἰερῶν ἐπίβηθι καὶ ἐλθ' ἐπὶ τέρψιν αοιδᾶς ἐμᾶς, τὸν πολὺν ὄψομένη θαῦμ ὅχλον, οὐ σοφίαι μυρίαι κάθηται, φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὐ δὴ χείλεσιν ἀμφιλάλοις δεινὸν ἐπιβρέμεται.
Θρηκία χελίδων,
ἐπὶ βάρβαρον ἐξομένη πέταλον
ῥύξει δ' ἐπίκλαυτον ἀγδόνιον νόμου, ὡς ἀπολεῖται, κἂν ἵσα αγέωνται.
τὸν ἱερὸν χορὸν δύκαιόν ἐστι χρηστὰ τῇ πόλει ξυμπαραίνειν καὶ διδάσκειν. τρῶτον οὖν ἡμῖν δοκεῖ ἐξισώσαι τοὺς πολίτας κἀφελεῖν τὰ δείματα.
κεὶ τις ἔμαρτε σφαλείς τι Φρυνίχου παλαίσμασιν, ἐγγενεσθαί φημὶ χρήναι τοῖς οὔσουσιν τότε ἀιτιᾶν ἐκθείσι λύσαι τὰς πρώτερον ἀμάρτιας, εἰτ' ἀτιμὸν φημὶ χρῆναι μηδὲν εἰν' εὖ τῇ πόλει. καὶ γὰρ αἰσχρὸν ἔστι τοὺς μὲν ναυμαχήσαντας μίαν καὶ Πλαταιᾶς εὐθὺς εἶναι κατὶ δούλων δεσπότας. (κοῦδε ταῦτ' ἐγωγ' ἔχοιμ' ἄν μή οὐ καλῶς φάσκειν ἔχειν, ἀλλ' ἐπαίνω' μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε. πρὸς δὲ τούτοις ἐκεῖ ὑμᾶς, οὐ μεθ' ὑμῶν πολλὰ δὴ χοί πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει, τὴν μίαν ταῦτην παρεῖναι ξυμφορὰν αἴτουμένοις. ἀλλὰ τῆς ὀργῆς ἀνέντες, ὅ σοφῶτατοι φύσει, πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησόμεθα κατίτιμους καὶ πολῖτας, ὡστε ἄν ἐκναυμαχῇ. εἰ δὲ τοῦτ' ὄγκωσόμεσθα καποσεμνυνούμεθα τὴν πόλιν, καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις, ὑστέρῳ χρόνῳ ποτ' ἀὖθις εὐ φρονεῖν οὐ δύομεν. εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἡ τρόπον ὡστὶς- ἐτ' οἰμῶξεται, ἀντ. οὐ πολὺν οὔδ' ὁ πίθηκος οὕτος ὁ νῦν ἐνοχλῶν, Κλειγένης ὁ μικρὸς, ὁ πονηρότατος βαλάνεις ὁπόσοι κρατοῦσι κυκησιτέφρου ψευδολίτρου κοινᾶς καὶ Κιμωλίας γῆς, χρόνον ἐνδιατήρησεν ἱδών δὲ τάδ' οὐκ εἰρημικὸς ἔσθ', ἵνα μὴ ποτὲ καποδυθῇ μεθύων ἁ- νευ ξύλου βαδίζων. πολλάκις γ' ἡμῖν ἐδοξεῖν ἡ πόλις πεπονθέναι
ταυτών ἓς τε τῶν πολιτῶν τοὺς καλούς τε καγαθούς, ἓς τε τάρχαιον νόμισμα καὶ τὸ καινὸν χρυσίον. 720 οὔτε γὰρ τούτοις οὗσιν οὗ κεκιβδηλευμένοις, ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεῖ, νομισμάτων, καὶ μένοις ὅρθως κοπεῖσι καὶ κεκωδωνισμένοις ἐν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροις πανταχοῦ, χρώμεθ᾽ οὔδεν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις, 725 χθές τε καὶ πρώην κοπεῖσι τῷ κακίστῳ κόμματι τῶν πολιτῶν θ᾽ οὔς μὲν ὅσμεν εὐγενεῖς καὶ σώ- φρονες ἄνδρας οἴντας καὶ δικαίους καὶ καλούς τε καγαθούς, καὶ τραφέντας ἐν παλαιστραῖς καὶ χοροῖς καὶ μουσικῆ, προσελούμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ 730 πυρρίαις καὶ πονηροῖς καὶ πονηρῶν εἰς ἀπαντα χρώμεθα— ὑστάτοις ἀφυγμένοις, οἷς ἡ πόλις πρὸ τοῦ οὐδὲ φαρμακοῦσιν εἰκή ῥαδίως ἐχρήσατ᾽ ἄν. ἀλλὰ καὶ νῦν, ὄνότητοι, μεταβαλόντες τοὺς τρόπους, χρήσθε τοῖς χρηστοῖς ἀθίσις καὶ κατορθώσασι γὰρ εὐλογοῦν καὶ τι σφαλήτ', εξ ἀξίον γοῦν τοῦ ἔλουν, ἢν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε. ΑΙΑ. νὴ τὸν Δία τὸν σωτήρα, γεννάδας ἀνὴρ 738 ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας; ΑΙΑ. τὸ δὲ μὴ πατάξαι σ᾽ ἐξελεγχθέντ' ἀντικρυς, ὅτι δοῦλος ὅν ἐφασκες εἶναι δεσπότης.

ΞΑ. ἄμωξε μένταν. ΑΙΑ. τοῦτο μέντοι δούλικον εὐθὺς πεποίηκας, ὑπὲρ ἑγὼ χαίρω ποιῶν.
ΒΑΤΡΑΧΟΙ.

ΞΑ. χαίρεις, ἰκέτευω;

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

ΞΑ. τί δὲ τονθορύζων, ἧνίκ' ἀν πληγὰς λαβὼν πολλάς ἀπίθα σύμαχε; ΑΙΑ. καὶ τόθ' ἥδομαι.

ΞΑ. τί δὲ πολλὰ πράττων;

ΑΙΑ. ὡς μὰ Δί οὐδέν ὅδ' ἐγώ.

ΞΑ. ὑμόγυνε Ζεῦ καὶ παρακούσιν δεσποτῶν ἀττ' ἀν λαλῶσι; ΑΙΑ. μάλλα πλεῖν ἢ μαίνομαι.

ΞΑ. ὁ Φοῖβ' Ἀπολλόν, ἐμβαλέ μοι τήν δεξιάν, καὶ δός κύσαι καυτός κύσον, καὶ μοι φράσον, πρὸς Δίος, ὃς ἡμῖν ἐστίν ὁμομαστιγίας— τίς οὕτως οὐνδον ἐστὶ θόρυβος χῇ βοὴ χω λοιδορησόμος; ΑΙΑ. Αἰσχύλου κεύριπιδου.

ΞΑ. ἀ.

ΑΙΑ. πράγμα πράγμα μέγα κεκύνηται μέγα ἐν τοῖς νεκροῖς καὶ στάσις πολλὴ πάνυ.

ΞΑ. ἐκ τοῦ;

ΑΙΑ. νόμος τις εὐθάδ' ἐστὶ κείμενος ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιά, τὸν ἀριστον ὅντα τῶν ἔαυτοῦ συντέχυν σίτησιν αὐτοῦ ἐν πρυτανείῳ λαμβάνειν, θρόνου τε τοῦ Πλούτωνος ἐξῆς, ΞΑ. μανθάνω.

ΑΙΑ. ἔως ἄφικοιτο τὴν τέχνην σοφώτερος ἔτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τὶ δὴτα τοὺτο τεθορύβηκεν Αἰσχύλον;

ΑΙΑ. ἐκεῖνος ἔχε τὸν πραγματικὸν θρόνον, ὡς ὅν κράτιστος τῆς τέχνης. ΞΑ. νυνὶ δὲ τίς;

ΑΙΑ. ὅτε δὲ κατῆλθος Εὐριπίδης, ἐπεδείκνυτο τοῖς λωποδύταις καὶ τοῖς βαλλαντιστομοίς καὶ τοῖς πατραλοίαις καὶ τοιχωρύχοις,
ΑΡΙΣΤΟΦΑΝΟΣ

"οπερ ἐστ' ἐν' "Αιδοῦ πλήθος, οἱ δ' ἀκροφυμενοι τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν ὑπερεμάνησαν, κανόμισαν σοφάτατον. κάπειτ' ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου, ἵν' Αἰσχύλος καθῆστο. Ξ. κούκ ἐβάλλετο; 775

ΑΙΑ. μὰ Δ', ἄλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν ὁπότερος εἴη τὴν τέχνην σοφάτερος.

Ξ. ὁ τῶν πανούργων; 780  ΑΙΑ. νὴ Δ', οἱράμιὼν γ' ὅσον.

Ξ. μετ' Αἰσχύλου δ' οὐκ ἤσαν ἔτεροι σύμμαχοι; 785  ΑΙΑ. ὦλγον τὸ χρησίον ἐστίν, ὥσπερ ἐνθάδε.

Ξ. τὶ δῆθ' ὁ Πλοῖτων δρὰν παρασκευάζεται;

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

Ξ. κάπειτα πῶς 790  οὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου;

ΑΙΑ. μὰ Δ' οὐκ ἔκεινος, ἄλλ' ἐκυσε μὲν Αἰσχύλον ὅτε δὴ κατῆλθε, κανέβαλε τὴν δεξιὰν, κακείνος υπεχώρησεν αὐτῷ τοῦ θρόνου' 795  νυνὶ δ' ἔμελλεν, ὡς ἐφ' Κλειδημίδης, ἐφεδρος καθεδείσαταί καὶ μὲν Αἰσχύλος κρατή, ἐξειν κατὰ χώραν εἰ δὲ μῆ, περὶ τῆς τέχνης διαγωνιείσθ' ἐφασκε πρὸς γ' Εὐριπίδην.

Ξ. τὸ χρῆμ' ἄρ' ἐσται;

ΑΙΑ. νὴ Δ', ὦλγον ὑστερου. 790  κάνταύθα δὴ τὰ δεινὰ κινηθήσεται.  

καὶ γὰρ ταλάντῳ μονικῷ σταθμῆσεται. 795

Ξ. τὶ δὲ; μειαγωγήσουσι τὴν τραγῳδίαν;

ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πῆχες ἔπαυ, 800  καὶ πλαισία ξύμπηκτα, Ξ. πλυθεύσουσι γὰρ;  

ΑΙΑ. καὶ διαμέτρους καὶ σφῆνας. ὁ γὰρ Εὐριπίδης 805  κατ' ἐπος βασανιεῖν φησι τὰς τραγῳδίας.
**ΒΑΤΡΑΧΟΙ.**

**ΞΔ.** ή ποι βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.
**ΑΙΑ.** ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.
**ΞΔ.** κρινεὶ δὲ δὴ τὶς ταῦτα;

**ΑΙΑ.** τοῦτ' ἢν δίσκολον
σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὑρισκέτην.
οὔτε γὰρ Ἀθηναίοις συνέβαιν Αἰσχύλος,

**ΞΔ.** πολλοὺς ἵσως ἐνόμιζε τοὺς τοιχώρυχους.

**ΑΙΑ.** λῆρων τε τάλλῃ ὥγειτο τοῦ γνῶναι πέρι
φύσεως ποιητῶν· εἶτα τῷ σῷ δεσπότη
ἐπέτρεψαν, ὅτι τῆς τέχνης ἐμπειρὸς ἦν.
ἀλλ' εἰσίωμεν ὡς ὅταν γ' οἱ δεσπόται
ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.

**ΧΩ.** ή ποι δεινῶν ἐριβρεμέτας χόλου ἐνδοθεν ἔξει,
ἡμίκ' ἄν ὀξυλάλον παρίδηθι θήγουτος ὀδόντα
ἀντιτέχνου τότε δὴ μανίας ὑπὸ δεινῆς
ὁμματα στροβήσεται.

ἐσταί δ' ἵππολόφοιν τε λόγων κορυθαιόλα νείκη,
σχυνδάλαμων τε παραξένα, σμιλεύματά τ' ἔργων,
φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρός
ῥήμαθ' ἵπποβάμονα.

φρίξασ δ' αὐτοκόμου λοφιᾶς λασιαύχενα χαίταν,
δεινῶν ἐπισκύνιον ξυνάγων | βρυχόμενον ἢσει
ῥήματα χομφοπαγῆ, πινακιδῶν ἀποστῶν
γηγειεὶ φυσήματι'  

ἔνθεν δὴ στοματουργὸς ἐπὶ ὑπὸ βασανίστρια λίσπῃ
γλῶσσ' ἀνελισσομένη, φθονεροὺς κινοῦσα χαλινούς,
ῥήματα δαιμόμενη καταλεπτολογῆσει
πλευμόνων πολὺν πόνον.

**ΕΤ.** οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει.
κρείττων γὰρ εἶναι φημι τούτου τὴν τέχνην.

**ΔΙ.** Αἰσχύλε, τί συγάς; αἰσθάνει γὰρ τοῦ λόγου.

G. R.
ΑΡΙΣΤΟΦΑΝΟΣ

ΕΤ. ἀποσεμμυνεῖται πρῶτον, ἀπερ ἐκάστοτε ἐν ταῖς τραγῳδίαισιν ἐτερατεύετο.

ΔΙ. ὃ δαιμόνι ἀνδρῶν, μὴ μεγάλα λίαν λέγε. 635

ΕΤ. ἐγξίδα τοῦτον καὶ διέσκεμμαι πάλαι, ἀνθρωπὸν ἀγριοποίον, ἀνθαδόστομον,

ἐξοντ' ἀχάλινων ἀκρατεῖς ἀθύρωτον στόμα,

ἐπεριλάλητον, κομποφακελορρήμονα.

ΑΙΣ. ἀλήθεις, ὃ παῖ τῆς ἀρουραίας θεοῦ; 840

σὺ δὴ 'μὲ ταῦτ', ὃ στωμυλιοσυλλεκτάδη
cαὶ πτωχοποιεὶ καὶ ῥακιοσυρραπτάδη;

ἀλλ' ὦ τι χαίρων αὐτ' ἐρεῖς.

ΔΙ.  

παῦ', Αἰσχύλε,
cαὶ μὴ πρὸς ὅργην σπλάγχνα θερμήνης κότῳ.

ΑΙΣ. οὐ δῆτα, πρὶν γὰρ ἄν τοῦτον ἀποφήνω σαφῶς 845
tὸν χωλοποίον, οἶος ὄνθ' ἥρασυνεται.

ΔΙ. ἄρν' ἃρνα μέλαιναν παίδες ἐξενέγκατε'
tυφώς γὰρ ἐκβαίνειν παρασκευάζεται.

ΑΙΣ. ὁ Κρητικᾶς μὲν συλλέγων μονῳδίας,

γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην, 850

ΔΙ. ἑπίσχες οὖτος, ὃ πολυτίμητ' Αἰσχύλε.  

ἀπὸ τῶν χαλαζῶν δ', ὃ πονήρ' Εὐρυτίδη,

ἀπαγε σεαυτὸν ἐκποδών, εἰ σωφρονεῖς,

ίνα μὴ κεφαλαίῳ τῶν κρόταφον σου ρήματι

θενῶν ὑπ' ὅργης ἐκχέῃ τὸν Τήλεφον' 855

σὺ δὲ μὴ πρὸς ὅργην, Αἰσχύλε, ἀλλὰ πραόνως

ἐλεγχ', ἐλέγχουν λοιδορείσθαι δ' οὐ θέμισ

ἀνδρὰς πουητὰς ὤσπερ ἀρτοπώλιδας.

σὺ δ' εὖθὺς ὤσπερ πρῖνος ἐμπρήσθεις θιοῖς.

ΕΤ. ἐτοιμός εἰμ' ἐγώγη, κούκ ἀναδύομαι, 860

dάκνειν δάκνεσθαι πρότερος, εἰ τοῦτῳ δοκεῖ,

tάπητ, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας,
καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἰσλον καὶ τὸν Μελέαγρον, κατὶ μάλα τὸν Τήλεφον.

ΔΙ. σὺ δὲ δὴ τί Βοῦλευες ποιεῖν; λέγει, Αἰσχυλε. 863

ΑΙΣ. ἐβούλησας μὲν ὅποι δεῖξεις εἰθαδέ
οὐκ ἐξ ἑσοῦ γὰρ ἑστὶν ἀγὼν νῦν. ΔΙ. τί δαί;

ΑΙΣ. ὅτι ἡ ποιησις οὐχὶ συντεθηκή ἐμοί,
τοῦτῷ δὲ συντεθηκεν, ὥσθ' ἐξει λέγειν.

ΔΙ. θὰ τὸ ιδί πλασίαν τεθῇ τοις καὶ πῦρ δότω,
ὅπως αν εὐξώμαι πρὸ τῶν σοφισμάτων
ἀγὼν κρύπαι τούτῳ μουσικατάτα,
ὑμεῖς δὲ ταῖς Μοῦσαις τι μέλος υπαράταε.

ΧΟ. ὁ Δίας εἰνεία παρθένοι ἄναμή
Μοῦσαι λεπτολόγοις ξύνεται φρένας αἰ καθόρατε
ἀνδρῶν γυμνούτων, ὅταν εῖς ἔρων ἀξιομερίμνοις
ἐλθωσι στρεβλοῖσι παλαῖσμασιν ἀντιλογούντες,
ἐλθετ' ἐποιήμεναι δύναμιν
δεισώτατοι στομάτων πορίσασθαι
ῥήματα καὶ παραπρίσματ' ἐπῶν,

νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργου ἡδή.

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

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

ΔΙ. θὰ τὸ νῦ ἐπίθες δὴ καὶ σὺ λιβανωτὸν.

ΕΤ. καλῶς:

ἐτεροὶ γὰρ εἰσίν οὐσὶν εὐχομαι θεοῖς.

ΔΙ. ἰδιοὶ τινες σοῦ, κόμμα καίνον; ΕΤ. καὶ μάλα. 890

ΔΙ. θὰ νῦν προσεύχον τοίσιν ἰδιώταις θεοῖς.

ΕΤ. αἰθηρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφυξι,
καὶ ξύνεσι, καὶ μυκτῆρες ὀσφραντ' ριοι,
ὄρθως μ' ἐλέγχειν ἀν ἄν ἀπτωμάι λόγων. 3—2
ΑΡΙΣΤΟΦΑΝΟΣ

ΧΟ. καὶ μὴν ἥμεις ἐπιθυμοῦμεν παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τίνα λόγων ἔπιτε δαίαν ὁδών.
γλῶσσα μὲν γὰρ ἡγηρίωταί, λήμα δ᾽ οὐκ ἀτολμὸν ἀμφοῖν, οὐδ᾽ ἀκίνητοι φρένεσ.
προσδοκῶν οὖν εἰκὸς ἐστι τὸν μὲν ἁστείον τι λέξειν καὶ κατερρινημένου,
τὸν δ᾽ ἀνασπώντ' αὐτοπρέμιοις τοῖς λόγοισιν ἐμπεσόντα συσκεδάν πολ-

Λ. ἀλλ᾽ ὡς τάχιστα χρή λέγειν οὔτω δ᾽ ὅπως ἐρεῖτον ἁστεία καὶ μὴτ' εἰκόνας μηθ᾽ οί᾽ ἀν ἄλλος εἴποι.

ΕΤ. καὶ μὴν ἐμαυτὸν μὲν γε, τὴν ποίησιν οἶος εἰμι, ἐν τοίοιν ὑστάτοις φράσω, τούτον δὲ πρῶτ' ἐλέγξω, ὃς ἦν ἀλαζῶν καὶ φέναξ, οἶοις τε τοὺς θεατὰς ἐξηπάτατα, μόροις λαβῶν παρὰ Φρυνίχῳ τραφέντας.

πρότιστα μὲν γὰρ ἐνα τιν' ἀν καθίσεν ἐγκαλύψας, 'Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς, πρόσχημα τῆς τραγῳδίας, γρύζοντας οὐδὲ τούτι:

Δ. μὰ τὸν Δ᾽ οὐ δὴθ᾽.

ΕΤ. ὁ δὲ χορὸς γ᾽ ἤρείδευν ὄρμαθευς ἀν μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἀν οἱ δ᾽ ἐσίγων.

Δ. εγὼ δ᾽ ἔχαριον τῇ σιωπῇ, καὶ με τοῦτ' ἐτερπεν οὐχ ἤττουν ἢ νῦν οἱ λαλοῦντες.

ΕΤ. ἦλθος γὰρ ἣσθα, σάφ' ἵσθι.

Δ. καμάντω δοκῶ. τὶ δὲ ταύτ' ἐδρασ' ὁ δείνα;

ΕΤ. ὑπ᾽ ἀλαξονείας, ἰν' ὁ θεατῆς προσδοκῶν καθοίτο,
Δι. ὁ παμπόνηρος, οὗ ἄρ' ἐφευκακίζόμην ὑπ' αὐτοῦ. τὶ σκορδινᾶ καὶ δυσφορέις;

ΕΤ. ὅτι αὐτὸν ἐξελέγχω. κάπετι ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ δράμα ἦδη μεσολή, ρήματ' ἄν βόεια δώδεκ' ἐπεν, ὀφρύς ἔχοντα καὶ λόφους, δεῖν ἀττα μορμορωπά, ἀγνωτα τοῖς θεωμένοις. ΑΙΣ. οὔμοι τάλας. 926

ΔΙ. σιώπα.

ΕΤ. σαφὲς δ' ἄν ἐπεν οὐδὲ ἔν. ΔΙ. μὴ πρὶς τοὺς ὦδοντας. ΕΤ. ἀλλ' ἢ Ἐκαμάνδρους, ἢ τάφρους, ἢ 'π' ἀσπίδων ἐπόντας

γρυπατοὺς χαλκηλάτους, καὶ ρήμαθ' ἵπποκρήμνα, ἢ ἐξωμβαλεῖν οὐ βάδι ἦν. 930

ΔΙ. μὴ τοὺς θεοὺς, ἐγὼ γοῦν νὴν ποτ' ἐν μακρῷ χρόνῳ νυκτος διήρυντησά τον ξοῦνον ἱππαλκετρύνων ξητῶν, τις ἐστίν ὄρνις. ΑΙΣ. σημειον ἐν ταῖς ναυσίν, ἀμαθεστάτ', εἰ ενεχραπτό. ΔΙ. ἐγὼ δέ τον Φιλοξείου γ' φώην 'Ερυξιν εἶναι.

ΕΤ. εἰτ' ἐν τραγῳδίαις ἔχρην καλεκτρύνων πούσατι; 925 ΑΙΣ. σὺ δ', ὃ θεοίσιν ἐχθρέ, ποῦ' ἀττ' ἐστίν ἀττ' ἐποίεις;

ΕΤ. σὺν ὑπ' ἱππαλκετρύννας μά Δ' οὔδε τραγελαφοὺς, ἀπερ σὺ.

ἀν τοῖς παραπετασμάσιν τοῖς Μηδίκοις γράφουσιν ἀλλ' ὡς παρέλαβον τὴν τέχνην παρὰ σου τὸ πρῶτον ἐνθύτις

οἰδούσαν ὑπὸ κομπασμάτων καὶ ρήματων ἐπαχθῶν, ἵσχυονα μεν πρῶτιστον αὐτὴν καὶ τὸ βαρὸς αφελοῦν

ἐπυλλίους καὶ περιπότατοι καὶ τευτλίοις λευκοῖς, χυλὸν δίδον ἑτομνυματω, ἀπὸ βιβλίων ἀπηθῶν.
ΔΙ. κρείττου γὰρ ἤν σοι νῆ Δί εἰς τὸ σαυτοῦ.

ΕΤ. ἔπειτ' ἀπὸ τῶν πρῶτων ἐπῶν οὐδὲν παρῆκ' ἄν ἀργὸν,

αλλ' ἔλεγεν ἢ γυνὴ τέ μοι χω δούλος οὐδὲν ἤττον,

χω ἐποτότης χῇ παρθένος χῇ γραῦς ἄν.

ΑΙΣ. εἶτα δῆτα

οὐκ ἀποθανεῖν σε ταῦτ' ἔχρην τολμῶντα;

ΕΤ. μὰ τὸν Ἀπόλλων

dημοκρατικὸν γὰρ αὐτ' ἔδρων.

ΔΙ. τοῦτο μὲν ἔσασθον, ὦ τάν.

οὐ σοὶ γὰρ ἐστὶ περίπατος κάλλιστα περί γε τούτου.

ΕΤ. ἔπειτα τούτουλ λαλεῖν ἐδίδαξα,

ΑΙΣ. φημὶ καγώ.

ὡς πρὶν διδάξαι γ' ὀφελες μέσος διαρραγήναι.

ΕΤ. λεπτῶν τε καυνῶν ἐσβολάς ἐπῶν τε γωνιασμοὺς,

νοεῖν, ὁρᾶν, ξυνέναι, στρέφειν, ἐρᾶν, τεχνάζειν,

κάχ' ὑποτοπείσθαι, περινοεῖν ἄπαντα,

ΑΙΣ. φημὶ καγώ.

ΕΤ. οἰκεῖα πράγματ' εἰσάγων, οἰς χρωμεθ', οἰς ξύνεσμεν,

ἐξ ὧν γ' ἂν ενελεγχόμην] ξυνεδότες γαρ οὕτω] 960

ηλεγχοῦν ἄν μου τὴν τεχνὴν ἀλλ' οὐκ ἐκεμπολάκων

ἀπὸ τοῦ φρονεῖν ἀποστάσας οὐδ' ἐξεπληγήτων αὐτοῦς,

Κύκνοις ποιῶν καὶ Μέμνονας κωδωνόφαλαρστωλους.

γνώσει δὲ τοὺς τούτους τε κάμῳ γ' ἐκατέρου μαθητά.

τοῦτομεν Φορμίσιος Μεγαίντος θ' ὁ Μάγνης, 965

σαλπυγγολογχυπηνάδαι, σαρκασμοπιτυκάμπται,

οὔμοι δὲ Κλειτοφὼν τε καὶ Θηραμένης ὁ κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνήρ καὶ δεινὸς ἐστ' τὰ πάντα,
BATPAHOI.

ὅς ἦν κακοῖς ποι περιπέση καὶ πλησίον παραστῇ,
pέπτωκεν ἔξω τῶν κακῶν, οὐ Χίος, ἀλλὰ Κείος. 970

ΕΤ. θοιανταὶ μεντουγὼ φρονεῖν
ποὺτοσιν εἰσηγησάμην,
λογοσμόν εὑθεὶς τῇ τεχνῇ
cαι σκέψιν, ὅστ' ἦδη νοεῖν
ἀπαντὰ καὶ διεἰδέναι,
tά τ' ἀλλα καὶ τὰς οἰκίας
οἰκεῖν ἁμεὶν ἣ πρὸ τοῦ,
κανασκόπεῖν, πῶς τοῦτ' ἔχει;
ποῦ μοι τοῦ; τίς τοῦτ' ἔλαβε;

ΑΙ. νη τούς θεοὺς, νῦν γοῦν Ἀθη-
nαίων ἄπας τις εἰσιών
κέκραγε πρὸς τοὺς οἰκέτας
ζητεῖ τε, ποῦ 'στιν ἡ χύτρα;
tίς τὴν κεφαλὴν ἀπεδήδοκεν
τῆς μανίδος; τὸ τρύβλιον
τὸ περυσιῶν τέθυκέ μοι
ποῦ τὸ σκόροδον τὸ χθειῶν;
tίς τῆς ἐλάας παρέτραγεν;
tέως δ' ἀβελτερώτατοι,
κεχνύσες Μαμμάκουθοι,
Μελητίδαι καθήντο.

ΧΘ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεύ'
αὐτ.
σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνου ὑπὸς
μὴ σ' ὁ θυμὸς ἀρπάσας
ἐκτὸς οἴσει τῶν ἐλαῶν
deinα γὰρ κατηγόρηκεν.
ἀλλ' ὑπὸς, ὁ γεννάδα,
μὴ πρὸς ὄργην ἀντιλέξεις,
ἀλλὰ συστείλας, ἀκροισι
χρώμενος τοῖς ἰστίοις,
εἶτα μᾶλλον μᾶλλον ἄξεις,
καὶ φυλάξεις,
ἡνίκ’ ἄν τὸ πνεῦμα λείων
καὶ καθεστηκὼς λάβης.
ἀλλ’ ὁ πρῶτος τῶν Ἐλλήνων πυργώσας ῥήματα
σεμνὰ
καὶ κοσμήσας τραγικῶν λήρων, θαρρῶν τῶν κρονών
ἄφει.

ΑΙΣ. θυμοῦμαι μὲν τῇ ἔξυντυχίᾳ, καὶ μου τὰ σπλάγχνα
ἀγανακτεῖ,
eἰ πρὸς τούτον δεῖ μ’ ἀντιλέγειν’ ἵνα μὴ φάσκῃ δ’
ἀπορεῖν με,
ἀπόκριναι μοι, τίνος οὖνεκα χρῆ θαυμάξειν ἄνδρα
ποιήτην;

ΕΤ. δεξιότητος καὶ νουθεσίας, ὃτι βελτίων τε ποιοῦμεν
τοὺς ἄνθρώπους ἐν ταῖς πόλεσιν.

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

ΔΙ. τεθνάναι’ μὴ τούτον ἔρωτα.

ΑΙΣ. σκέψασθε τοῖνυν οἰόν ότους α’τοὺς παρ’ ἐμοῦ παρεδέξατο

πρῶτον,
eἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασιπο-

λίτας,
μηδ’ ἀγοραίους μηδὲ κοβάλους, ὦσπερ νῦν, μηδὲ
πανούργους,
ἀλλὰ πνεόντας δόρυ καὶ λόγχας καὶ λευκόλόφους

τρυφαλείας
καὶ πήληκας καὶ κυνῆδας καὶ θυμοὺς ἐπταβοεῖσος.
ΒΑΤΡΑΧΟΙ.

ΕΤ. καὶ δὴ χωρεῖ τούτι τὸ κακὸν κρανοποιῶν αὐ μ’ ἐπιτρίψει.

ΔΙ. καὶ τι σὺ δράσας οὔτως αὐτοὺς γενναίους ἐξεδίδαξας;

Αἰσχύλε, λέξον, μηδ’ αὐθαδῶς σεμνυνόμενος χαλέπαινε.

ΑΙΣ. δράμα ποιήσας Ἁρεως μεστόν. ΔΙ. ποίον;

ΑΙΣ. τοὺς ἑπτ’ ἐπὶ ᾿Οἴδας

ὁ θεασάμενος πᾶς ἂν τις ἀνὴρ ἡράσθη δαῖος εἶναι.

ΔΙ. τοὺτι μὲν σοι κακὸν εἰργασταί Θηβαίοις γὰρ πεποίηκας

ἀνδρειτέρους εἰς τὸν πόλεμον καὶ τούτου γ’ οὐκενα τύπτου.

ΑΙΣ. ἀλλ’ ύμιν αὐτ’ ἐξῆν αὐσκεῖν, ἀλλ’ οὐκ ἐπὶ τούτ’ ἐτράπεσθε.

εἶτα διδάξας Πέρσας μετὰ τοῦτ’ ἐπιθυμεῖν ἐξεδίδαξα

νικὰν ἂει τοὺς ἀντιπάλους, κοσμῆσας ἑργον ἀριστον.

ΔΙ. ἐχάρην γοῦν, ἦνίκ’ ἀπηγγέλθη περὶ Δαρείου τεθνεῶτος,

ὁ χορὸς δ’ εὐθὺς τῷ χείρ’ ὡδ’ συγκρούσας εἶπεν ἰανοὶ.

ΑΙΣ. ταῦτα γὰρ ἄνδρας χρῆ ποιητὰς ἀσκεῖν. σκέψαι γὰρ ἀπ’ ἀρχῆς,

ὡς ὀφέλμοι τῶν ποιητῶν οἱ γενναῖοι γεγένηται.

Ὅρφεὺς μὲν γὰρ τελετάς θ’ ἦμιν κατέδειξε φόνων τ’ ἀπέχεσθαί,

Μουσαιός δ’ ἐξακέσεις τε νόσων καὶ χρησμοὺς,

Ἡσίοδος δὲ

χ γῆς ἐργασίας, καρπῶν ὃρας, ἀρότους’ ὁ δὲ θείος

”Ομηρος
ΑΡΙΣΤΟΦΑΝΟΣ

ἀπὸ τοῦ τιμήν καὶ κλέος ἐσχεν πλὴν τοῦτο ὦτι χρήστεν ἐδίδαξε,
τάξεις, ἀρετὰς, ὅπλίσεις ἄνδρῶν;

ΔῈ. καὶ μὴν οὐ Παντακλέα γε ἐδίδαξεν ὅμως τὸν σκαῖτατον πρῶην γοὺν, ἡμῖκ' ἔπεμπεν,
τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἤμελλ' ἐπιδήσειν.

ΑΙΣ. ἄλλ' ἄλλους τοι πολλοὺς ἀγαθούς, οὖν ἡν καὶ
Δάμαχος ἄρος·
"οθεν ἡμὰς φρῆν ἀπομαζαμένη πολλὰς ἀρετὰς ἐποίησεν,
Πατρόκλων, Τεῦκρων θυμολεύτων, ἵν' ἐπιλειμ' ἄνδρα πολιτήν
ἀντεκτείνειν αὐτὸν τούτοις, ὅπιταν σάλπιγγος ἀκούσῃ.
ἄλλ' οὐ μὰ Δί' οὗ Φάιδρας ἐποίουν πόρνας οὐδὲ
Σθενεβοίας,
οὔδ' οὔδ' οὔδεις ἤμεταν ἐρῶσαν πῶς ποτ' ἐποίησα γυναῖκα.

ΕΤ. μὰ Δί', οὗδε γὰρ ἡν τῆς Ἀφροδίτης οὐδὲν σου.

ΑΙΣ. 

μηδὲ γ' ἐπείτη.

ἄλλ' ἐπὶ τοι σοι καὶ τοῖς σοῖσιν πολλὴ πολλοῦ
'πικαθήτω,
"όστε γε καυτὸν σε κατ' οὖν ἔβαλεν.

ΔῚ. 


νὴ τὸν Δία τοῦτὸ γέ τοι δή.

ἀ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τοῦτοις ἐπιλήγης.

ΕΤ. καὶ τί βλάπτουσ', ὥ σχέτλι ἄνδρῶν, τὴν πόλιν ομαὶ
Σθενέβοιαι;

ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἄνδρῶν ἀλόχους ἀνεπισάς
κάνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελλε-
ροφόντας.

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

ΑΙΣ. μὰ Δῆ, άλλ' ὄντι' άλλ' ἀποκρύπτειν χρὴ τὸ ποιη-
ρὴν τὸν γε ποιητὴν,
καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ
παιδαρίοισιν
ἐστὶ διδάσκαλος ὅστις φράζει, τοῖς ἥβωσιν δὲ
ποιηταί.

πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ΕΤ. ἦν οὖν σὺ λέγης Δυκαβηττοῦς
καὶ Παρνασῶν ἡμῶν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ
διδάσκειν,
ὅν χρῆ φράζειν ἄνθρωπεῖς;

ΑΙΣ. άλλ', ὁ κακόδαιμον, ἀνάγκη
μεγάλων γνωμῶν καὶ διανοιῶν ἵσα καὶ τὰ ῥήματα
tίκτειν.

κάλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείξοσι
χρῆσθαι
καὶ γὰρ τοῖς ἰματίοις ἡμῶν χρῶνται πολὺ σεμνο-
tέροισιν.

ἀμοι χρηστός καταδείξαντος διελυμῆνος σὺ.

ΕΤ. τί δράσας;

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοιτας ῥάκι ἀμπισχὼν, ἢν
ἐλεινοὶ
toῖς ἄνθρώποις φαίνοντ' εἶναι.

ΕΤ. τοῦτ' οὖν ἔβλαψα τί δράσας;

ΑΙΣ. οὐκοῦν ἔθελεν γε τριηραρχεῖν πλουτῶν οὐδεὶς διὰ
tαῦτα,
ΑΡΙΣΤΟΦΑΝΟΣ

άλλα ῥακίοις περιειλλόμενος κλάει καὶ φησὶ πένεσθαι.

ΔΙ. νῇ τὴν Δήμητρα, χιτῶνα γ’ ἔχουν οὖλων ἐρίων ὑπένερθεν.
καὶ ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθὺς ἀνέκνυσεν.

ΑΙΣ. εἶτ’ αὖ λαλιαν ἐπιτηδεύσαι καὶ στωμυλίαν ἐδί-
δαξας,

ἡ ἕξεκένωσεν τὰς τε παλαιόστρας καὶ τοὺς παράλους ἀνέπεισεν

ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε γ’, ἥνικ’ ἐγὼ ἴων,
οὐκ ἥπιστατν’ ἅλλ’ ἡ μὰξαν καλέσαι καὶ ῥυππαπαῖ ἐπιεῖν.

ΔΙ. νῦν δ’ ἀντιλέγειν κούκετ’ ἐλαύνειν,
καὶ πλεῖν δευρὶ καὐθὶς ἐκείσε.

ΑΙΣ. ποίων δὲ κακῶν οὔκ αἴτιός ἐστ’;
οὐ προαγωγοὺς κατέδειξ’ οὕτος,
καὶ τικτούσας ἐν τοῖς ἱεροῖς,
καὶ φασκούσας οὖ ζῆν τὸ ζῆν;
κατ’ ἐκ τούτων ἡ πόλις ἠμῶν
ὑπογραμματέων ἀνεμεστώθη
καὶ βωμολόχων δημοποιήκων
ἐξαπατῶντων τὸν δῆμον ἀεὶ

λαμπάδα δ’ οὔδεις οἷς τε φέρειν
ὑπ’ ἀγγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δἰ’ οὐ δῆθ’, ὡστ’ ἐπαφανάνθην
Παναθηναίοις γελῶν, ὅτε δὴ
βραδὺς ἀνθρωπός τις ἔθει κύψας
λευκός, πίων, ὑπολειπόμενος,
καὶ δεινὰ ποιῶν καθ’ οἱ Κεραμῆς
Εν ταίς πύλαις παλούσ' αυτοῦ
γαστερά, πλευρᾶς, λαγόνας, πυγήν' 1095
ό δὲ τυπτόμενος ταίς πλατείαις
φυσών την λαμπάδ' ἐφευγε.
ΧΟ. μέγα τὸ πράγμα, πολὺ τὸ νεῖκος, ἀδρὸς ὁ πόλεμος
ἐρχεται.
χαλεπῶν οὖν ἔργων διαιρεῖν,
ὅταν ὁ μὲν τείνῃ βιαίως,
ὁ δ' ἐπαναστρέφειν δύνηται καταρεῖδεσθαι τορώς.
ἀλλὰ μὴ 'ν ταῦτῷ καθήσον
eἰσβολαί γάρ εἰς πολλάι χάτεραι σοφισμάτων.
ὁ τι περ οὖν ἔχετον ἐρίζειν,
λέγετον, ἐπιτον, ἀναδέρεσθον,
tά τε παλαιὰ καὶ τὰ καινά,
κάποιινυνεύτον λεπτόν τι καὶ σοφίν λέγειν.
eἴ δὲ τούτο καταφοβεῖσθον, μὴ τις ἀμαθία προσῇ ἀντ.
tοῖς θεωμένουσιν, ὡς τὰ 1105
λεπτὰ μὴ γνῶναι λεγόντων,
μηδὲν ὄρρωδείτε τοῦθ'. ὡς οὖκ ἔθ' οὖτω ταύτ' ἔχει
ἐστρατευμένοι γάρ εἰσι,
βιβλίον τ᾽ ἔχων ἕκαστος μανθάνει τὰ δεξιά:
αἱ φύσεις τ᾽ ἀλλως κράτισται,
νῦν δὲ καὶ παρηκόνηται. 1110
μηδὲν οὖν δείσετον, ἀλλὰ
πάντ᾽ ἐπέξειτον, θεατῶν γ' οὖνεχ', ὡς οὖτων σοφῶν.
ΕΤ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι,
ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος 1120
πρώτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.
ἀσαφῆς γὰρ ἢν ἐν τῇ φράσει τῶν πραγμάτων.
Δ. καὶ πολον αὐτοῦ βασανιεῖς;
ΕΤ. πολλοὺς πάνιν.
πρώτων δέ μοι τὸν ἐξ Ὠρεστελας λέγε.

ΔΙ. ἀγε δη σιωπα πᾶς ἀνήρ. λέγ', Αἰσχύλε. 1125

ΑΙΣ. 'Ερμή χθόνια, πατρῷ ἐπτπτεύον κράτη,
σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.

ἡκῳ γὰρ ἐς γῆν τῇνδε καὶ κατέρχομαι.

ΔΙ. τούτων ἔχεις ψέγεις τι; ἘΤ. πλεῖν ἦ δώδεκα.

ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτα γ' ἐστ' ἀλλ' ἦ τρία.

ἘΤ. ἔχει δ' ἐκαστὸν εἰκοσίν γ' ἀμαρτίας.

ΔΙ. Αἰσχύλε, παραινῷ σοι σιωπάν' εἰ δὲ μὴ,

πρὸς τρισὶν λαμβείοις προσοφείλων φανεῖ.

ΑΙΣ. ἐγὼ σιωπῶ τῶδ'; ΔΙ. ἐάν πελθῇ γ' ἐμοί.

ΑΙΣ. ὤρασ ὅτι ληρεῖς; ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει. 1135

ἘΤ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον.

ΑΙΣ. πῶς φῆς μ' ἀμαρτεῖν; ἘΤ. αὕθις ἔξ ἀρχῆς λέγε.

ΑΙΣ. 'Ερμής χθόνιε, πατρῳ ἐποπτεύον κράτῃ.

ἘΤ. οὐκονν Ὀρέστης τούτ' ἐπὶ τῷ τύμβῳ λέγει

τῷ τοῦ πατρὸς τεθνεῶτος;

ΑΙΣ. οὐκ ἀλλὰς λέγω.

ἘΤ. πότερ' οὖν τὸν 'Ερμήν, ὡς ὁ πατὴρ ἀπώλετο

αὐτοῦ βιαῖσι εκ γυναικείας χερὸς
dόλοις λαθραίοις, ταῦτ' ἐποπτεύειν ἐφη;

ΔΙ. οὐ δῆτ' ἐκεῖνον, ἀλλὰ τῶν Ἐριούνιον.

'Ερμήν χθόνιον προσείπε, καδήλου λέγων

ἐτῷ πατρῷν τοῦτο κέκτηται γέρας.

ἘΤ. ἔτε μείζον ἐξήμαρτες ἢ 'γατ 'βουλόμην'

εἰ γὰρ πατρῷν τὸ χθόνιον ἔχει γέρας,

ΔΙ. οὖτω γ' ἀν εἰ'ι πρὸς πατρὸς τυμβωρύχοις.

ΑΙΣ. Διόνυσε, πίνεις οἴνον οὐκ ἀνθοσμίαν.

ΔΙ. λέγ' ἐτερον αὐτῷ' σὺ δ' ἐπιτήρει τὸ βλάβος.

ΑΙΣ. σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.

ἡκῳ γὰρ ἐς γῆν τῇνδε καὶ κατέρχομαι.
BATPAXOI. 47

ΕΤ. δις ταῦτον ἥμιν εἶπεν ὁ σοφὸς Αἰσχύλος.

ΔΙ. πῶς δῖς;

ΕΤ. σκόπει τὸ ρῆμα· ἐγὼ δὲ σοι φράσω.

ΔΙ. νὴ τῶν Δ', ὠσπερ γ' εἰ τις εἶποι γεῖτονι, χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

ΑΙΣ. οὔ δητα τοῦτο γ', ὃ κατεστωμυλμένε ἀνθρώπε, ταῦτ' ἐστ', ἀλλ' ἀριστ' ἐπὼν ἔχον.

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

ΑΙΣ. ἐλθεῖν μὲν εἰς γην ἐσθ' ὅτε μετῇ πάτρας·

χωρὶς γὰρ ἅλλης συμφορᾶς ἐλήλυθεν·

φεῦγων δ' ἀνήρ ἢκεὶ τε καὶ κατέρχεται.

ΔΙ. εὖ νὴ τῶν 'Απόλλω. τί σὺ λέγεις; Εὐριπίδη;

ΕΤ. οὐ φημὶ τῶν 'Ορεστὴν κατελθεῖν ὁκάδε·

λάθρα γὰρ ἤλθεν, οὐ πίθων τοὺς κυρίους.

ΔΙ. εὖ νὴ τῶν 'Ερμῆν. ὃ τι λέγεις δ' οὐ μανθάνω.

ΕΤ. πέραιν τοῦνν ἐτερον.

ΔΙ. θὰ πέραινε σὺ,

Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀποθεπε.

ΑΙΣ. τῦμβου δ' ἐπ' ὁχθ' τῶδε κηρύσσω πατρὶ

κλυεῖν ἀκοῦσαι.

ΕΤ. τοῦθ' ἐτεροί αὐ δὶς λέγει, κλυεῖν ἀκοῦσαι, ταῦτων ὅν σάφεστάτα.

ΔΙ. τεθνηκοίν γὰρ ἐλέγεν, ὃ μοχθηρὲ σὺ·

οὐς οὔτε τρὶς λέγουτες ἐξικνομεθα.

ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προδόγους;

ΕΤ. ἐγὼ φράσω·

καὶ ποῦ δὶς εἶπὼ ταῦτον, ἦ στοιβὴν ἰδῆς ἐνούσαν ἐξω τοῦ λόγου, καταπτέσουν.

ΔΙ. θὰ δὴ λέγῃ· οὔ γὰρ μοῦστιν ἀλλ' ἀκουστέ
ΑΡΙΣΤΟΦΑΝΟΣ

τῶν σῶν προλόγων τῆς ὀρθοτήτος τῶν ἐπών.

ΕΤ. ἦν Οἰδίποις τὸ πρῶτον εὐδαίμων ἀνήρ,

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,

οὐτινά γε, πρὶν φύναι μὲν, ἀπόλλων ἔφη

ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι,

πῶς οὖτος ἦν τὸ πρῶτον εὐδαίμων ἀνήρ;

ΕΤ. εἰτ' ἐγένετ' αὕθις ἀθλιώτατος βροτῶν.

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαινόσατο.

πῶς γάρ; ὃτε δὴ πρῶτον μὲν αὐτὸν γενόμενον

χειμώνος οὖτος ἐξέθεσαν ἐν ὀστράκῳ,

ἳνα μὴ κτραφεῖσι γένοιτο τοῦ πατρὸς φονεῖ

εἰδ' ὡς Πόλυβον ἤρρησεν οἶδὼν τῷ πόδε

ἐπειτα γραῦν ἐγημέν αὐτὸς ὃν νέος,

καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα' εἰτ' ἐξετύφλωσεν αὐτῶν.

ΔΙ. εὐδαίμων ἄρ' ἦν,

εἰ καστρατηγῆσεν γε μετ' Ἑρασίνιδον.

ΕΤ. ληρεῖς' ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.

ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γε σου κυνίω

τὸ ῥήμ' ἐκαστον, ἀλλὰ σὺν τοῦσιν θεοῖς

ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερώ.

ΕΤ. ἀπὸ ληκυθίου σὺ τοὺς ἐμοὺς;

ΑΙΣ. ἐνὸς μόνου.

ποιεῖς γὰρ οὕτως ὅστ' ἐναρμόττειν άπαν,

καὶ κωδάριον καὶ ληκυθίον καὶ θυλάκιον,

ἐν τοῖς ιαμβελίοις. δείξω δ' αὐτίκα.

ΕΤ. ἰδοὺ, σὺ δείξεις;

ΑΙΣ. φημί. ΔΙ. καὶ δὴ χρὴ λέγειν.

ΕΤ. Ἀγιοπτος, ὡς ὁ πλείστος ἐσπαρταὶ λόγος,

ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτη

'Αργος κατασχῶν ΑΙΣ. ληκυθίου ἀπώλεσεν.
ΔΙ. τοιτί τί ἦν τὸ ληκύθιον; οὐ κλαύσεται; λέγε' ἔτερον αὐτῷ πρόλογον, ἵνα καὶ γνω πάλιν. 1210
ΕΤ. Διώνυσος, ὃς θύροισι καὶ νεβρῶν δοραῖς καθαπτός ἐν πεῦκαισι Παρνασοῦ κατὰ πηδα χορεύον, ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. οὐμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθουν.
ΕΤ. ἀλλ' οὐδέν ἔσται πράγμα: πρὸς γὰρ τοῦτοι 1215 τὸν πρόλογον ὦν ἔξει προσάψαι ληκύθουν. ὦν ἔστιν ἔστις πάντ' ἀνὴρ εὔδαιμονεί. ἡ γὰρ πεφυκὼς ἑσθλὸς ὦν ἔξει βίον, ἡ δυσγενῆς ὁν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. Εὐριπίδη, ΕΤ. τί ἔστιν; 1220
ΔΙ. ὑφέσθαι μοι δοκεῖ:
τὸ ληκύθιον γὰρ τοῦτο πνευμεῖται πολὺ.
ΕΤ. οὐδ' ἄν μᾶ τὴν Δήμητρα φροντίσαι μι γε' νυν γὰρ αὐτοῦ τοῦτο γ' ἐκκεκόψεται.
ΔΙ. ἢθι δὴ λέγε' ἔτερον κατέχου τῆς ληκύθουν.
ΕΤ. Σιδώνιον ποτ' ἀστυ. Κάδμος ἐκλυπὼν 1225 Ἀγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὃ δαιμόνι ἀνδρῶν, ἀποτρίῳ τῆς ληκύθουν, ἵνα μὴ διακαναίσι τοὺς προλόγους ἤμων.
ΕΤ. τὸ τί; 1230 ἐγὼ πρώωμαι τῶτ'; ΔΙ. ἔαν πείθη γ' ἐμοί.
ΕΤ. οὐ δήτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν ἵν' οὐτος ὦν ἔξει προσάψαι ληκύθουν. Πέλοψ ὁ Ταυτάλειος εἰς Πίσαν μολὼν θοάσιν ὑπ'ποις ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὁρᾶς, προσήψειν αὖθις αὕ τῇ ληκύθουν. ἀλλ', ὡγάθ', έτι καὶ νὰν ἀπόδου πάσῃ τέχνῃ 1235 λῆψει γὰρ ἐβολοῦ πάνυ καλῆν τε κάγαθην.
ΕΤ. μὰ τὸν Δ' οὕτω γ': έτι γὰρ εἰσὶ μοι συχνοί.
Οίνεύς ποτ' ἐκ γῆς ἉΙΣ. ληκύθιον ἀπώλεσεν.

ΕΤ. ἔασον εἴπειν πρῶθ' ὄλον με τὸν στίχον.
Οίνεύς ποτ' ἐκ γῆς πολύμετρον λαβῶν στάχυν, θύων ἀπαρχὰς ἉΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. μεταξὺ θύων; καὶ τίς αὐθ' ὑφείλετο;
ΕΤ. ἔασον, ὁ τὰν πρὸς τοῦλ γὰρ εἰπάτω.
Zeus, ὡς λέλεκται τῆς ἀληθείας ὑπο,

ΔΙ. ἀπολεῖ σ' ἐρεὶ γὰρ, ληκύθιον ἀπώλεσεν.
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοὺς προλόγοισι σου ἀσπερ τὰ σύκ' ἐπὶ τοῖς ὄφθαλμοις ἔφυ.
άλλ' ἐς τὰ μέλη πρὸς τὸν θεῶν αὐτοῦ τραπ.

ΕΤ. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἀποδείξω κακὸν μελοποιοῦν ὄντα καὶ ποιοῦντα ταῦτ' ἀεὶ.

ΧΟ. τί ποτε πρᾶγμα γενήσεται;
φροντίζεων γὰρ ἐγωγ' ἔχω,
τὼν ἀρα μέμψων ἐποίσει ἀνδρὶ τῷ πολὺ πλεῖστα δή καὶ κάλλιστα μέλη ποιή-
σαντι τῶν ἐτὶ νυνί.
θαυμάζω γὰρ ἐγωγ' ὑπὴ μέμψεται ποτὲ τοῦτον τὸν βακχείον ἀνακτα,
καὶ δέδοιχ ὑπὲρ αὐτοῦ.

ΕΤ. πάνου γε μέλη θαυμαστὰ' δεῖξει δι' τάχα.
εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμώ.

ΔΙ. καὶ μὴν λογιούμαι ταῦτα τῶν ψήφων λαβῶν.

ΕΤ. Φθιωτ' Ἀχιλλευ, τί ποτ' ἀνδροδαίκτων ἀκούων ἠκοποῦν οὐ πελάθεις ἐπ' ἄρωγάν;
Ἐρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.
ἐκακοποῦν οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. δύο σοι κόπω, Αἰσχύλε, τούτῳ.
ΕΤ. κύδιστ' Ἄχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου παῖ.

ι合击κοπον ὦ πελάθεις ἐπ' ἀρωγάν.

ΔΗ. τρίτος, Αἰσχύλε, σοι κόπος οὔτος.

ΕΤ. εὐφαμεῖτε' μελισσοῦμοι δόμον Ἀρτέμιδος πέλας οὖνει.

ι合击κοπον ὦ πελάθεις ἐπ' ἀρωγάν.

κυρίος εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν.

ι合击κοπον ὦ πελάθεις ἐπ' ἀρωγάν.

ΔΗ. ὁ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὤσον.

ἐγὼ μὲν ὦν εἰς τὸ βαλανεῖον βούλομαι:

ὑπὸ τῶν κόπων γὰρ τὸ νεφρὸν βουβωνιῶ.

ΕΤ. μὴ, πρὶν γ' ἄν ἄκουσῃς χάτεραν στάσιν μελῶν ἐκ τῶν κιθαρωδικῶν νόμων εἰργασμένην.

ΔΗ. ἵθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.

ΕΤ. ὅπως Ἄχαιῶν διθροον κράτος, Ἐλλάδος ἡβας,

τοφλαττόθρατ τοφλαττόθρατ,

Σφίγγα δυσαμεριῶν πρύτανιν κύνα πέμπει,

τοφλαττόθρατ τοφλαττόθρατ,

σὺν δορὶ καὶ χερὶ πράκτορὶ θούριος ὄρνις,

τοφλαττόθρατ τοφλαττόθρατ,

κυρεῖν παρασχὼν ἰταμαίθς κυσὶν ἀεροφοιτοῖς,

τοφλαττόθρατ τοφλαττόθρατ,

τὸ συγκλίνεις ἐπ' Αἰαντί,

τοφλαττόθρατ τοφλαττόθρατ.

ΔΗ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἦ πόθεν συνέλεξας ἰμονοστρόφου μέλη;

ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ ἡμεγκον αὐθ', ἦνα μὴ τὸν αὐτὸν Φρυνίχῳ

λειμῶνα Μουσῶν ἱερὸν ὀβθείην δρέπων

οὔτος δ' ἀπὸ πάντων μὲν φέρει πορνιδίων,
σκολίων Μελήτου, Καρικών αυλημάτων,
θρήνων, χορείων. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καὶ τοι τί δεῖ
λύρας ἐπὶ τοῦτον; ποῦ ’στιν ἡ τοῖς ἐστράκοις
αὕτη κροτοῦσα; δεύρο Μοῦσ’ Εὐριπίδου,
πρὸς ἦντερ ἔπιτηδεα τάδ’ ἐστ’ ἃδειν μέλη.
Δ. αὕτη ποθ’ ἡ Μοῦσ’ οὐκ ἐλεσβίαζεν, οὐ.
ΑΙΣ. ἀλκυόνες, αἱ παρ’ ἅγναίοις θαλάσσης
κύμασι στωμύλλετε,
tέγγυσαι νοτίας πτερῶν
ῥανίσι χρόνα δροσιζόμεναι
αἱ θ’ ὑπωρόφιοι κατὰ γωνίας
eἰεἰεἰεἰεἰεἰεἰσσετε δακτύλοις φάλαγγες
ιστότονα πνεύσματα
κερκίδος ἀοιδοῦ μελέτας,
ἵν’ ὁ φίλαυλος ἐπαλλε δελ-
φίς πρόφαις κυανεμβόλους
μαντεῖα καὶ σταδίους,
oίνάνθας, γάνος ἀμπέλου,
βότρυνος ἐλικα παυσίπονον.
περίβαλλ’ ὁ τέκνον, ὡλένασ.
ὄρᾶς τὸν πόδα τοῦτον; Δ. ὅρω.
ΑΙΣ. τί δαλ’; τοῦτον ὅρᾶς; Δ. ὅρω.
ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν
τολμᾶς τὰμὰ μέλη ψέγειν,
ἀνὰ τὸ δωδεκαμῆχανον
Κυρήνης μελοποιῶν;
τὰ μὲν μέλη σου ταῦτα’ βούλομαι δ’ ἔτι
tὸν τῶν μουρδιῶν διεξελθεῖν τρόπον.
ὁ Νυκτὸς κελαινοφαίς
ὄρφνα, τίνα μοι
BATPAHOI.

δύστανον ὁνειρον
πέμπεις ἐξ ἀφανοὺς,
'Αίδα πρόπολον,
ψυχὰν ἄψυχον ἕχοντα,
μελαίνας Νυκτὸς παίδα,
φρικώδη δεινὰν ὤψιν,
μελανοεκνείμουνα,
φόνια φόνια δερκόμενον,
μεγάλους ὀνυχας ἕχοντα.
ἀλλὰ μοι ἀμφίπολοι λύχνον ἀψατε
καλπισὶ τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρμετε δ' ὕδωρ,
ὡς ἄν θείον ὁνειρον ἀποκλυσω.

ιὸ πόντει δαίμον,
tοῦτ' ἐκεῖν', ἰὼ ἐννοικοί,
tάδε τέρατα θεάσασθε.

τὸν ἀλεκτρυόνα μου συναρπάσασα
φρούδη Γλύκη.
Νύμφαι ὀρεσσίγονοι,
ὡ Μανιά, ξύλλαβε.

ἐγὼ δ' ἃ τάλανα προσέχουσ' ἐνυχον
ἐμαυτῆς ἐργοις,
λίνου μεστὸν ἀτρακτὸν
εἰεἰεἰεἰεἰεἰιέσουσά χεροῖν,
κλωστήρα ποιοῦσ'; ὁπως
κνεφαίος εἰς ἀγορὰν

φέρουσ' ἀποδοίμαν'
ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα
κουφοτάταις πτερίγων ἄκμαῖς.
ἐμοὶ δ' ἀχε' ἀχεα κατέλυπε,
δάκρυνα δάκρυνα τ' ἀπ' ὀμμάτων.
εβαλον ἐβαλον ἃ τλάμων.
άλλα ὥ Κρήτης, Ἰδας τέκνα,
tὰ τὸξα λαβόντες ἐπαμύνατε,
tὰ κώλα τ' ἀμπάλλετε, κυ-
κλούμενοι τὴν οἰκίαν.
ἀμα δὲ Δίκτυννα παῖς
᾽Αρτέμις καλὰ
tὰς κυνίσκας ἔχουσ᾿ ἐλθέτω
dιὰ δόμων πανταχῇ.
σὺ δ', ὥ Διὸς, διπύρους ἀνέχουσα
λαμπάδας ὡξυτάταιν κει-
ροῖν, Ἐκάτα, παράφηνον
ἐς Γλύκης, ὅπως ἂν
εἰσελθοῦσα φωράσω.

ΔI. παύσασθον ἥδη τῶν μελῶν.

ΑΙΣ. κάμουγ Ἂλις.
ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,
ὅπερ ἐξελέγχει τὴν ποίησιν νῦν μόνον'
tὸ γὰρ βάρος νῦν βασανίζει τῶν ῥημάτων.

ΔI. ἵτε δεύρο νῦν, ἐίπερ γε δεῖ καὶ τοῦτο με
ἀνδρῶν ποιητῶν τυροπωλήσαι τέχνην.

ΧΟ. εἶπτονοι γ' οἱ δεξιοί.
τόδε γὰρ ἑτερον αὖ τέρας
νεοχμὸν, ἀτοπίας πλέων,
ὁ τίς ἃν ἐπενόησεν ἀλλος;
μὰ τὲν, ἐγὼ μὲν οὐδ' ἂν εἶ τίς
ἐλεγέ μοι τῶν ἐπιτυχώντων,
ἐπιθόμην, ἀλλ' φόμην ἂν
ἀυτὸν αὐτὰ ληρεῖν.

ΔI. ἵθι νῦν παρίστασθον παρὰ τῷ πλάστιγγ',
ΑΙΣ. καὶ ΕΤ. ἰδοῦν.
ΔΙ. καὶ λαβομένω τὸ ρήμα 'ἐκάτερος εὐπατον,' καὶ μὴ μεθήσοθον, πρὶν ἄν ἐγὼ σφῶν κοκκύσω. 1380
ΑΙΣ. καὶ ΕΤ. ἔχομεθα.

ΔΙ. τοῦτος νῦν λέγετον εἰς τὸν σταθμὸν.
ΕΤ. εἰδ' ὥφελε Ἀργοὺς μὴ διαπτάσθαι σκάφος.
ΑΙΣ. Σπερχεῖε ποταμὲ βουνόμοι τ' ἐπιστροφαὶ.

ΔΙ. κόκκυ, μέθεσθε καὶ πολὺ γε κατωτέρῳ χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τὶ ποτ' ἐστὶ ταῖτιον;

ΔΙ. ὅτι εἰσέθηκε ποταμῶν, ἐριοπωλικῶς ὕγρον ποὺςας τοῦτος ὥστερ τάρια, συ δ' εἰσέθηκας τοῦτος ἐπτερωμένον.
ΕΤ. ἀλλ' ἕτερον εὐπάτω τι καντιστησάτω.

ΔΙ. λάβεσθε τοῖνυν αὖθις.
ΑΙΣ. καὶ ΕΤ. ἤν ἱδοὺ. ΔΙ. λέγε. ΕΤ. οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος.
ΑΙΣ. μόνος θεῶν γὰρ θάνατος οὐ δώρων ἐρᾶ.

ΔΙ. μέθεσθε μέθεσθε καὶ τὸ τοῦδε γ' αὖ ῥέπει τὸν θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν. ΕΤ. ἐγὼ δὲ πειθῶ γ', ἔπος ἀριστ' εἰρημένον.

ΔΙ. πειθῶ δὲ κοὐφὸν ἐστὶ καὶ νοῦν οὐκ ἔχον. ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων, ὃ τι σοι καθέλξει, καρτερὸν τε καὶ μέγα.

ΕΤ. φέρε ποὺ τοιοῦτον δητὰ μοῦστι; ποὺ;

ΔΙ. φράσω:

βέβληκ' Ἀχιλλεὺς δύο κύβῳ καὶ τέτταρα. 1400

Λέγοιτ' ἄε, ὡς αὐτῇ 'στὶ λοιπῇ σφῶν στάσις.
ΕΤ. σιδηροβριθές τ' ἑλαβε δεξιὰ ξύλον.
ΑΙΣ. ἐφ' ἀρματος γὰρ ἁρμα καὶ νεκρὼ νεκρός.

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

ΔΙ. δυ' ἀρματ' εἰσήνεγκε καὶ νεκρῷ δύο, οὖσ οὐκ ἄν ἁραιντ' οῦδ' ἐκατὸν Αἰγύπτιοι.
ΑΡΙΣΤΟΦΑΝΟΣ

ΔΙΣ. καὶ μηκέτ' ἔμουγε κατ' ἑπόσι, ἀλλ' ἐς τὸν σταθμὸν αὐτῶς, τὰ παιδί', ἡ γυνὴ, Κηφισοφῶν, ἐμβὰς καθήσθω συλλαβῶν τὰ βιβλία: ἐγὼ δὲ δυ' ἐπὶ τῶν ἐμῶν ἔρω μόνον. 1410

ΔΙ. ἀνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινό. 1415
οὐ γὰρ δε' ἔχθρας οὔδετέρῳ γενήσομαι.
tὸν μὲν γὰρ ἡγούμαι σοφῶν, τῷ δ' ἡδομαί.

ΠΛ. οὐδὲν ἄρα πράξεις ὥσπερ ἥλθες οὗνεκα;

ΔΙ. εἶν δὲ κρίνω; 1420

ΠΛ. τὸν ἄτερον λαβὼν ἀπει,
ὁπότερον ἂν κρίνης, ὑ' ἐλθης μὴ μάτην.

ΔΙ. εὐδαιμονίας. φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατηλθὼν ἐπὶ ποιητήν. 1425

ΕΤ. τοῦ χάριν;

ΔΙ. ὑ' πόλις σωθείσα τοὺς χοροὺς ἄγη.
ὁπότερος οὐν ἂν τῇ πόλει παραινέσειν
μέλλῃ τι χρηστὸν, τοῦτον ἄξειν μοι δοκῶ.
πρώτον μὲν οὖν περὶ Ἀλκιβιάδου τὸν ἔχετον
γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.

ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

ΔΙ. τίνα;

ΠΘ. ποθεὶ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν.

ΑΛΣ. ἀλλ' ὁ τι νοεῖτον, εἴπατον τούτον πέρι.

ΕΤ. μισῶ πολίτην, ὅστις ὀφελεῖν πάτραν
βραδὺς πέφυκε, μεγάλα δὲ βλάπτετιν ταχὺς,
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.

ΔΙ. εὖ γ' ὁ Πόσειδον: σὺ δὲ τίνα γνώμην ἔχεις;

ΔΙΣ. [οὐ χρῆ λέοντος σκύμνον ἐν πόλει τρέφειν.]

μᾶλστα μὲν λέοντα μὴ γ' ν πόλει τρέφειν,
ἐν δ' ἐκτρέφῃ τις, τοὺς τρόποις ὑπηρετεῖν.

ΔΙ. νη τὸν Δία τὸν σωτῆρα, δυσκρίτως γ' ἔχω·
ὁ μὲν σοφῶς γὰρ ἐίπευν, δ' ἐτερος σαφᾶς.
ΒΑΤΡΑΧΟΙ.

ἀλλ᾽ ἔτι μίαν γυναῖν ἐκάτερος εἴπατον περὶ τῆς πόλεως ἥμτων ἔχετον σωτηρίαν.

ΕΤ. [εἰ τις πτερώσας Κλεόκριτον Κωνήσια, αὐροεν αὖραι πελαγίαιν ὑπὲρ πλάκα.

Δ. γέλοιον ἀν φαίνοιτο νοῦν δὲ ἔχει τίνα;

ΕΤ. εἰ ναυμαχοῖεν, κατ᾽ ἐχοντες ὄξιδας ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.]

ἦγω μὲν οἶδα, καὶ θέλω φράξεων. Δ. λέγε.  

ΕΤ. ὅταν τὰ νῦν ἀπιστα πίσθ᾽ ἕγωμεθα, τὰ δ᾽ ὄντα πιστ᾽ ἀπιστα.

Δ. πῶς; οὐ μανθάνω. ἀμαθέστερον πῶς εἰπὲ καὶ σαφέστερον.

ΕΤ. εἰ τῶν πολιτῶν οἴσι νῦν πιστεύομεν, τούτοις ἀπιστήσαμεν, οἷς δ᾽ οὐ χρώμεθα, τούτοις χρησάμεσθα, σωθεῖμεν ἀν.

[εἰ νῦν γε δυστυχοῦμεν ἐν τούτοις, πῶς τάναντια πράξαντες οὐ σωζοίμεθ᾽ ἂν;

Δ. εὐ γῇ, ὧ Παλάμηδες, ὧ σοφωτάτη φύσις. ταυτὶ πότερ αὐτὸς εὑρεῖ ἤ Κηφισοφῶν;

ΕΤ. ἐγὼ μόνος τὰς δ᾽ ὄξιδας Κηφισοφῶν.]

Δ. τί δαί λέγεις σύ;

ΑΙΣ. τὴν πόλιν νῦν μοι φράσου πρῶτον, τίσι χρῆται πότερα τοῖς χρηστοῖς;

Δ. πόθεν; μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ᾽ ἱδεται;

Δ. οὐ δὴ ἐκείνη γῇ, ἀλλὰ χρῆται πρὸς βιαν. 

ΑΙΣ. πῶς οὖν τις ἀν σώσει τοιαύτην πόλιν, ἢ μῆτε χλαίνα μῆτε σισύρα συμφέρει;

Δ. εὑρισκε νὴ Δ᾽, εἴπερ ἀναδύσει πάλιν. 

ΑΙΣ. ἐκεῖ φράσαιμ᾽ ἃν ἐνθάδι δ᾽ οὐ βούλομαι. 

Δ. μὴ δῆτα σὺ γῇ, ἀλλ᾽ ἐνθένδ᾽ ἄνιει τάγαθά.
ΑΡΙΣΤΟΦΑΝΟΣ

ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων, πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465

ΔΙ. εὖ, πλὴν γ᾽ ὁ δικαστὴς αὐτὰ καταπίνει μόνος.

ΠΛ. κρίνοις ἄν.

ΔΙ. αὐτὴ σφῶν κρίσις γενήσεται:

αιρήσομαι γὰρ ὁντερ ἡ ψυχὴ θέλει.

ΕΤ. μεμνημένος υἱὸν τῶν θεῶν, οὕς ἁμόσας,

ἡ μὴ ἀπάξειν μυ′ οἴκαδ', αἱροῦ τοὺς φίλους. 1470

ΔΙ. ἡ γλώττη ὁμόμοι, Αἰσχῦλον δ' αἰρήσομαι.

ΕΤ. τί δέδρακας, ὦ μιαρώτατ' ἀνθρώπων;

ΔΙ. ἐγὼ;

ἐκρίνα νικᾷν Αἰσχῦλον. τῇ γὰρ οὔ;

ΕΤ. αἰσχιστόν ἔργον προσβλέπεις μ' εἰργασμένος;

ΔΙ. τί δ' αἰσχρόν, ἢν μὴ τοῖς θεωμένοις δοκῆ; 1475

ΕΤ. ὃ σχέτλε, περιόψει με δὴ τεθνηκότα;

ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μὲν ἐςτὶ καθδανεὶν,

τὸ πνεῦν δὲ δειπνεῖν, τὸ δὲ καθεδειν κώδιον;

ΠΛ. χωρεῖτε τοῖνυν, ὁ Διόνυσ', εὐσώ. ΔΙ. τί δαί;

ΠΛ. ἔνα ξενίσω σφῶ πρὶν ἀποπλεῖν. 1480

ΔΙ. εὖ τοι λέγεις

νὴ τὸν Δ; οὐ γὰρ ἀχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνὴρ ἔχων

ξύνεσιν ἕκριβωμένην.

πάρα δὲ πολλοῖσιν μάθειν.

ὁδε γὰρ εὖ φρονεῖν δοκήσας

πάλιν ἀπείσιν οἰκαδ' αὐ, 1485

ἐπ' ἀγαθῷ μὲν τοῖς πολιταῖς,

ἐπ' ἀγαθῷ δὲ τοῖς έαυτοῦ

ξυγγενέστι τε καὶ φίλοισι,

διὰ τὸ συνετὸς εἶναι.
χάριεν οὖν μὴ Σωκράτει
παρακαθήμενον λαλεῖν,
ἀποβαλόντα μουσικήν,
tά τε μέγιστα παραλιπόντα
tῆς τραγῳδικῆς τέχνης.
tο δ' ἐπὶ σεμνοῖσιν λόγοισιν
cαὶ σκαριφησμοῖσιν λήρων
dιατριβήν ἀργοῦ ποιεῖσθαι
παραφρονοῦντος ἀνδρός.

ΠΛ. ἄγε δὴ χαίρων, Αἴσχυλε, χαρεῖ,
kαὶ σῶξε πόλιν τὴν ἡμετέραν
γυνώμαις ἀγαθαῖς, καὶ παίδευσον
tοὺς ἀνοήτους: πολλοὶ δ' εἰσίν·
cαὶ δὸς τοὺτο Κλεοφώντι φέρων,
kαὶ τοὐτὶ τοῖς πορισταῖς,
Μῦρμηκὶ θ' ὁμοῦ καὶ Νικομάχῳ·
tόδε δ' Ἀρχενόμῳ.
cαὶ φράξ' αὐτοῖς ταχέως ἰκεῖν
ὡς ἐμὲ δευρὶ καὶ μή μέλλειν·
cαὶν μὴ ταχέως ἰκέσων, ἕγω
νη τὸν Ἀπόλλων στίξας αὐτοὺς
καὶ συμποδίσας
μετ' Ἀδεμάντου τοῦ Λευκόλοφου
κατὰ γῆς ταχέως ἀποπέμψω.

ΛΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θάκον
tὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
cάμοι σῶζειν, ἦν ἂρ' ἐγὼ ποτὲ
dεύρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
σοφία κρίνω δεύτερον εἶναι.
μέμνησο δ', ὅπως ὁ πανούργος ἀνήρ
cαὶ ψευδολόγος καὶ βωμολόχος
μηδέποτ' εἰς τῶν θάκου τόν ἐμαυ 
μηδ' ἄκων ἐγκαθεδείται.
ΠΛ. φαίνετε τοῦν ὑμεῖς τούτω 
λαμπάδας ἱρὰς, χάμα προπέμπετε 
τοῖσιν τούτου τούτου μέλεσιν 
καὶ μολpeakerιν κελαδούντες.
ΧΟ. πρῶτα μὲν εὐνόιαν ἀγαθὴν ἀπιόντι ποιητῇ 
ἐς φῶς ὄρνυμένω δότε, δαίμονες οἱ κατὰ γαλας, 
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοιάς 1525 
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ' ἀν οὕτως 
ἀργαλέων τ' ἐν ὑπλοῖς ξυνόδων. Κλεοφῶν δὲ 
μαχέσθω 
κάλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀράπαις.
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.

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

εἰωθήσων] Aristophanes (Nub. 538, Pac. 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. φίλαξαι] Imperative middle, as the accent shows, and indeed the sense, 'beware of, guard against.' In the next clause the subject to ἐστι is τὸντο (τὸ πιέζομαι): 'this word is absolutely gall and bitterness to me.' The opposite to this is the Horatian 'Hoc juvat et melli est.'

II. τι δῆτ' ἔθει] 'Why was I to carry all this baggage, if I mayn't ease myself by some of our common stage jokes?'

13. Φρύνικος] 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. σκευή κ.τ.λ.] This line can hardly be right as it stands. Porson proposed οἱ σκευοφόροι, 'if I may not do anything which P. L. and A. do, who carry burdens in their comedy.' Bergk (followed by Paley) punctuates after ποιεῖν, making Λύκις κάμειψας subject to the verb φέρουσι. Holden reads σκευηφόροι in apposition to and explanatory of μηδέν.

17. σοφισμάτων] Tricks and devices to raise a laugh.
18. προσβυτερός] The Scholiast quotes from Homer, Od. 7. 360, αἰγα γὰρ ἐν κακότητι βροτόν καταγγέλσκουσιν, probably the earliest expression of this idea. Cf. Cic. de Or. II. 59, Senium est cum audio.

20. ἐρεῖ] 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 ἐρῶ. The change of person is then harsh and abrupt.

21. ἐξ' ὅχρη ὅβρησ] 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. ὅτε] ὅτε, not ὅτι, for the Attic writers never elide the final τ of ὅτι. Cf. Νυδ. 7, where the same caution is needed.

ὑδας Σταμνιου] An unexpected substitute for Διός. 'Son of Jar' instead of 'Son of Jove.'

23. όχιω] Cf. Xen. Hippiarch. 4. 1, δεὶ τὸν ἵππαρχον προνοεῖν ὅπως ἀναπαυθῇ τοῦ ποδεὶς τοῦ βαδίσεως, μέτριον μὲν ὅχιντα, where όχιν 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, όχιω 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. τὼσ—ὀχεῖ] 'how can you carry if you are carried?' No very cogent argument.

26. ταυτῷ] 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 τίνη τρ. says 'how do I carry this? Why, very painfully.'

27. οὖνος] = ὅ ονος. Meineke reads ονος with Rav. ms. Fritzsche finds an additional joke in ονος, 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 ἕγω] Meineke would prefer ἐγώ ἔχω. 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. οὖκ οἶδ'] X. gives up arguing the matter. Much in the same way, in Νυδ. 403, Strepsiades, puzzled and muddled by Socrates' philosophy, says οὖκ οἶδ' ἀτάρ εὖ οὖ λέγειν φαλει. The whole argument is in ridicule of those who deal in such quibbles.
NOTES.

33. ἐγὼ οὐκ]. Cf. Vesp. 416 τοῦτο ἐγὼ οὐ μεθήσομαι, Nub. 901 ἀλλ' ἀνατρέψω 'γω αὖτ'.

ἐναυμάχου] 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, i. 693.

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

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

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

39. ἐνήλαθ'] Cf. Soph. Oed. Tvr. 1260, where it is said of Oedipus in his frenzy δεινὸν δ' 'αὐσας...πῦλαις διπλαῖς ἐνήλατ', ἐκ δὲ πυθμένων ἐκλυε κοίλα κλῆθρα. The word is from ἐνάλλομαι. With ὀστὶς supply ἦν, 'whoever it was.'

εἰπεῖ 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, μὴ] 'Yes, by Zeus, he was afraid, afraid, that is, you were crazy.' This is certainly the right rendering: and so the Schoioliast: ὑπελαβέ σε μαίνεσθαι ὁ Ἱρακλῆς. Kock well compares Plut. 684 ταλάντα τ' ἄνδρων, οὐκ ἐδεδοίκει τὸν θεόν; Κ. νὴ τοὺς θεοὺς ἐγωγε μὴ φθάσειε με ἐπὶ τὴν χύτραν ἐλθών.

45. ἀποσοβήσαι] 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' ἀσβεστος γέλως persistently returns despite his efforts, as birds or flies might do: hence the application of ἀποσοβήσαι.


47. ὃ νοῦς] 'The meaning' of this compound of hero and woman. The κόδορος 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, τὸς δὲλ κατόπτρον καὶ ἐλφοὺς κοινωνία;

48. πῶι 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.

ἐπεβάτευν] = ἐπιβάτης ἦ, 'I was serving as marine.' Kleisthêne, 'for Cleisthenes,' under Cleisthenes as trierarch. 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. κάνανμαύξησας] i.e. at Arginusaе.


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

53. Ἀνδρομέδαν] 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 οἶει σφόδρα] Cf. Νιβ. 881 βατράχους ἑπολεί πῶς δοκεῖς. 'You can't think how strongly' is the sense: all interrogative force being lost in this colloquial use.

55. Μόλων] 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. ἔτνου] Hercules' greediness leads D. to explain his desire by comparing it to a craving for pea-soup (ἔτνος), a favourite food of athletes.

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

66. δορδάπτει] Used also in Νιβ. 711: it is an Homeric word, proper of wild beasts, but used metaphorically in Od. ξ. 92.

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

69. ἐπ' ἐκείνον] 'after him, to fetch him,' as below II. 111, 577. ἐκείνος 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 μεν κ.τ.λ.] A line from the Oeneus of Euripides.

73. Ἰοφόνω] 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 τοῦτ' ᾧ π ] 'if after all even this is a good thing;' perhaps after all it is a deceptive good, Iophon being not worth much really. ᾧ π throws doubt on what goes before.
NOTES.

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 ἡμᾶς δεκω-δώτειν ἀπαντᾶς. Cf. below, l. 723. Also Lysîstr. 485 ἀκωδώμιστον ἕαν 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 Them. 100—130 we have probably some fragments of his lyrics. His style was marked by flowery 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 εὐωχίαν] We should expect νήσους or εὐδαιμονίαν, for which εὐωχίαν 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 Μακεδονίων? As a parody on the happy islands of the blessed dead, μ. εὐωχία 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. ἐπιφυλάδες] ‘mere leaf-growth, rank luxuriant leaves.’ The word is explained οἱ καλοῦμενοι ἐπιτραγοῖ, ‘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 Fritzsche 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.’ Fritzsche renders ‘üppiges Weinlaub ohne Trauben.’ Kock ‘geile Ranken und Blätter.’ The derivation of ἐπιφυλάδες supports this meaning. L. and S. however, and most commentators, have taken ἐπιφυλάδες 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.'
THE FROGS.

93. χ. μουσεία] A neat adaptation from Euripides, who had spoken of a leafy bower as χελιδώνων 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 αληθὺς 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 δύνμυ δ' ἵνα αληθ' οἰκήσων Δίως, quoted in Ῥ. μελ. 272. The change to δωμάτιον makes E. dare more than may become a poet. χρόνου πόδα is in Eur. Βασ. 888, and in the Αλεξάνδρους.

101. ἣ φρένα κ.τ.λ.] A paraphrase of the well-known line in Eur. Hippi. 612 ἡ γλῶσσαν ὁμομοι', ἣ δὲ φρήν ἄνωμοτος. It is again referred to below, l. 1471, and Thesm. 275.

καθ' λεπών] 'over the victims.' Cf. Thuc. v. 47 ὄμυντων κατὰ λεπῶν τελείων, and Eq. 660 κατὰ χιλίων εὐχὴν ποιησασθαι 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 ἐπιορκέων.

103. μᾶλλα] μή ἄλλα, a frequent combination in Aristophanes: 'do not say so, but.' It is corrective here of the word ἄρεσκει: 'Don't say "please me," why I'm more than mad with delight at them.' Comp. below ι. 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 σοι] You too, though you profess to like them, must really think these phrases vulgar tricks to catch the public.

105. οἰκεί] Every one has a right to dwell in and manage his own house: cf. Eur. Ι. Α. τὸν ἐμὸν οἰκείν οἰκον οὐκ ἐσομαι; Ανδρομ. 581 ἢ τὸν ἀμον οἰκον οἰκήσει: and Euripides had used the phrase μή τὸν ἐμὸν οἰκεί νοῦν, as the Scholiast tells us. 'Don't take on yourself to arrange what I am to think,' Dionysus means: Hercules' province is not criticism of poetry but of eating: there he is 'at home.'

108. ὄντερ] Neuter, 'the objects for which I came:' and in strict-regularity it should have been followed by ταύτα φράσον μοι, but this is changed to τοῦτοι by the nearer noun ἔννοιος. 'What I came for...that you might tell me of your hosts; of these tell me.'

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

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

114. *diallas* '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 σῦ γε] 'Yes, I shall go; and speak you no more on this head, but tell me the best way.' Join τῶν ὄδων with δῆγ 'by which of the ways.' Comp. ποι γῆς, ποι γῆς. Fritzsche, reading δτως, alters the rest to νῦν ὄδων.

121. ἀπὸ καλῶ κ. θ.] 'by rope and bench.' This might, as Fritzsche and Kock say, first suggest a way by sea, by towing and rowing: then κρεμάσατι σαυρον '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 stiffing;' he had stipulated for a way 'not too hot.'

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

125. ψυχρὰν γε] Too cold is this way. The chilling effects of hemlock are described by Plato in relating the death of Socrates: ἐπειτα σφόδρα πιέσα αὐτοῦ τὸν πόδα ἢρετο εἰ αλαθάνοιτο, ο ὅ' οὐκ ἐφή καί μετὰ τοῦτο αὖθις τὰς κημας καὶ ἐπανων οὐτως ἡμῖν ἔπεδεκνυτο δὲι ψυχοῦτο τε καὶ πῆγνυτο. Phaed. 117 E.

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

129. Κεραμεικὸν] 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 πῦργον] Called Timon's tower: it was near the starting-point of the race.

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

133. εἴναι] Imperative in sense. This aorist is far commoner in compounds (ἀφεῖναι, καθεῖναι etc.) than in the simple verb.

134. ἐγκ. θρῶ] In Aristophanes θρον is a ball of meat wrapped in a fig-leaf: we have ταρίχοις θρόνον Ach. 1101, δημοῦ θρόνον Eq. 954. Here D. comically speaks of his brains as 'two brain rissoles or puddings.' 'Zwei Klösses Gehirn' Kock. Indeed it appears from Eustathius and Schol. on Eq. 954 that θρα ἐγκεφάλοι were an actual dish.

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

140. δ' ὀξυλῷ] 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 θεωρικὸν: which last however appears to have varied.
142. Θησεύς] As an Attic hero, Theseus introduced the Attic use, when he visited Hades to carry off Persephone.

145. βορβορον] Cf. Plat. Phaed. 69 c ὅς ἀν ἀμύνητος καὶ τιθέλεστος εἰς Ἀιδοὺν ἀφίκηται, ἐν βορβόρῳ κηλευτά.

151. ἦ Μορολίων τις] ἦ εἰ Meineke proposes: Cobet ὅσον τῷ for τις ὅσον: they think the repetition of τις 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 Eq. 401, Fac. 801.

153. Κωνσίου] 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. Aen. vi. Largior hic campos aether et lumine vestit purpureo.

159. τὸν κακοπαθοῦντων. Photius. As ἀγεῖν Διονύσια, θεσσαφόρια means ‘to celebrate the Dionysia, Thesmophoria,’ so ἀγεῖν μυστηρία ‘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 ἀγεῖν μ. can mean φέρειν τὰ τῶν μυστῶν λεπά, ‘to carry the mystic vessels.’ Xanthias takes up the word μεσυμνήκενοι: ‘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. ταῦτα] the burden which X. carries.

165. ὑγιανο] Used at parting as in Eccl. 477, ἄλλα ἐνιὸ σὺ ὑγίανε.

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. ἐπὶ τοῦ'] sc. ἐπὶ τὸ ἐκφέρεσθαι ‘to be buried.’

169. ἐπὶ ὁ αἰγεῖν] ‘take me.’ So Bergk and Paley, for vulg. τότε μ. ἀγεῖν.

172. σκευάρι] ‘some light luggage;’ rather depreciating its weight.

174. ὑπάγεθ’ 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’ ἀνδευεῖν will not come to terms. Others (less well) take ὑπ. ὑμ. to be addressed to D. and X., ‘move out of the way.’
NOTES.

177. ἀναβιψην] an amusing inversion of ἀπολομην well suited to a dead man.

178. ὃς σεμνὸς ὁ κ.] ‘What airs the wretch gives himself!’ Cf. Plut. 275 ὃς σεμνὸς οὐπύτριπτος.

180. ὥστε] κέλευσμα καταπαθόν τὴν κωτηλασίαν, Schol. παραβάλον ‘lay the boat alongside the land.’ So below, l. 269. In Ep. 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. τούτο;] The old reading τούτο λίμνη νη Δία αὐτή'στιν was corrected by Dobree, whom most editors have followed. Perhaps another correction would be admissible: τούτο λίμνη νη Δ. αὐτή'στιν ‘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 Achaeus. 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. δνον πόκας] ‘Donkey’s Woolton,’ an imaginary town, because to shear an ass (δνον κελευ) was a proverb for an impossibility.

187. Κερβέρου] Parodied from the Κυμέριος, 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 in Hades: he reads Τάρταρον. He also reads δκνον πλοκᾶς in the line before. There appears to have been a picture by Polygnotus (Paus. 10. 29. 2), called δκνος, 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. σχάσεων] Nautical use, as in Thuc. II. 25 σχόντες ες Φειάν ἐδόησαν τὴν γῆν. The compounds κατασχεῖν, προσσχεῖν in this sense ‘appellere’ are also of frequent use.

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

191. τὴν περὶ τῶν κρέων] 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 δραμεῖν ‘to run for very life,’ and also a more vulgar form ό λαγῶς τὸν περὶ τῶν κρεῶν πρέχει. 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 contumeliously 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 ἄλλον] ‘for indeed’ is about the force of this combination. Cf. Eq. 1205, Nub. 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. Αὐαίνον] ‘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. μανθάνων] 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. έκών τί κάτην] D. sits on the oar instead of ‘to the oar, ready for rowing.’ Charon gives him exact directions. Most editors adopt οἶπερ from MSS. Rav. and Ven. for οἶπερ. Either reading is unobjectionable.

202. έχων] adds a notion of continuance, ‘don’t go on playing the fool, but row.’ Cf. Nub. 131, 509, τί ταυτέ ύχων στραγγεύομαι; τί κυπτότεσσες ύχου;
άντιβάς] ‘pressing your foot against the foot-board or stretcher.’

204. δὲν, ἄδικον.] ‘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. βατράχσων κ.] Probably in apposition, ‘swan-frogs’ or ‘frog-swans’: i.e. frogs musical as swans. Meineke adopts Bothe’s compound βατραχοκύκων. This seems needless. Indeed βατράχσων κύκνων might be ‘frogs and swans,’ as ἄνδρων γυναικῶν above in l. 157 ‘men and women.’ Charon gives the time (κατακελευμεῖν), and the frogs take up the chant.
209. \(\text{βρεκεκεκέ} \text{κ. τ. λ.}\) 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 con-
cealed, as Paley suggests.

212. \(\text{ξύναλόν}\) Cf. Eur. El. 879 ἵτῳ \(\text{ξύναλός} \) βοά. A flute ac-
 companied 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.' \(\text{lαξήσαμεν}\) is aorist
in the simplest sense, the frogs below being the ghosts of frogs above.
Kock suggests \(\chiωρέ\) for \(\chiωρεί\) in l. 219, but that seems unnecessary.

215. \(\text{Νυσήιον}\) Nysa was the fabled home of the infant Dionysus :
it is variously placed in Greece, Arabia, Aethiopia, India.
217. \(\text{Διώνασων}\) Dionysus' oldest and holiest temple was in the
district called \(\text{Διώνας}\), south of Athens: it was called the Lenaeon.
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, Πιθογία, \(\text{Χός}, \text{Χύτροι.}\) Cf. Smith Dict. Ant. under Dionysia.

218. \(\kappa\rho \text{ό} \chi\lambda\text{oς}\) 'the revel rout with splitting heads' from yesterday's
drinking at the \(\text{Χός}.
219. \(\text{ἐμωρ}\) The marshes are the frogs' special demesne, particularly
in spring when they begin to croak.
226. \(\alphaυτω \text{ κοάξ}\) 'coax and all:' a construction commoner with
plurals. See note on Vesp. 170.
227. \(\text{ἐπω}\) 'you are nothing else but coax:' cf. Av. 19 τῷ \(\delta' \text{ ωκ}
\alphaρ' \text{ ὡστην} \text{ωυδεν} \text{αλλο} \text{πλην} \text{δάκνεων, and Lys. 139 ωυδεν}
γαρ \text{εσμεν} \text{πλην} \text{Ποσειδών καλ} \text{σκάρφη.}\) Meineke edits here \(\text{αλλ': which seems more}
correct, especially where it is the nominative case and predicate in a
sentence.
229. \(\text{ἐμε} \text{ γαρ} \text{κ. τ. λ.}\) 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. \(\kappaεροβδάτας\) Three explanations are given. (1) 'that treads
the mountain peaks:' cf. Nub. 597 υψίκερατα πέτραν; compare also such
names as Matterhorn, Schreckhorn. (2) 'horn-footed' = goat-footed,
supported by Homer's hymn to Pan l. 2, \(\alphaλγιπόδην \text{δικέρωτα, φιλό-}
κροτων.\) (3) 'the horned walker or dancer:' the emphasis being on the
first part of the compound, as in Soph. O. C. 718 ἕκατομπόδων \(\nuηρήδω\)ν
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.

\(\kappaαλαμόφθογγα \pi.\) 'who draws merry music from his reed.' 'Pan
primus calamos cera conjungere plures instituit.' Virg.
233. ὁδακός] 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: πῆζε δ’ ἀρ’ ἐν μέτροις ταμών ὁδακάς καλάμωι πειρήνας διὰ νῦτα διὰ μυὸν χειλώνυς. ἀμφὶ δὲ δέρμα τάνυσε βοὸς πραπίδεσσιν ἑγὼ, καὶ πῆζες ἐνέθηκ’; ξέπ δὲ ἵγουν ἠραεν ἄμφοι’ ἑπτὰ δὲ συμφώνουσι οἴων ἐτανύσαστο χοράς. Plainly both shell and ὁδαξ 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 ὁδακάς καλάμωι ‘reed-stalks,’ shows that these two words need not be distinguished, as some have fancied. The fragment of Sophocles: ύφηρέθη σοι κάλαμος ὡσπερει λύρας ‘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 Fritzsche. Hence δ. ὑπολύριος is certainly ‘the reed that backs the lyre,’ that forms the sounding-board. And Hesychius has Καλαμος: τὸ ὑποτίθεμεν τῇ λύρᾳ ἤχειν.

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

245. πολυκολύμβουι 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 untransferable to our tongue.

250—2. Dionysus mimics their croak, as below, l. 262, τὸ λέγειν βρεκεκεκεκὲς παρ’ ἕμων ἐμαθὼν. Schol.


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

260. χανδάνη] Cf. Hom. II. λ. 462 ἱνόσεν δοῦν κεφαλὴ χαδὲ φωτὸς, ‘he shouted with all the voice-power of mortal head.’

265. δῆ] Pronounced as one syllable: so in Plut. 216 καὶν δῆ μ’ ἀποθανεῖν. Some write it δη.

268. ἐμελλὼν ἁρὰ] ‘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 ἁρὰ. 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. ἦ Ξανθίας] ‘Is it Xanthias? is Xanthias there?’ Some read Ξανθία: then ἦ is an exclamation, ‘Hi! Xanthias.’

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

273. τάνταυθι] ‘where you are or have been.’

275. ἐλεγεν] sc. Ἡρακλῆς. See above, ll. 145—51.
276. νη τον II.] 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. ειδως κ.τ.λ.] Knowing my prowess (says D.) Hercules wanted to frighten me by exaggerations, lest I should encounter and overcome these monsters, he wanted to keep all the honour of such deeds to himself. The next line is parodied from Euripides Philoct. ουδεν γαρ ουτω γαλονω δυαιρον ος ανηρ εφυ.

284. αγώνισμ' αξ.] Some deed of high emprize to match our travel.

285. νη τον Δαιοκαλ μην] '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 Fritzsche should have removed the stop after Δαιοκαλ. The instances given by Kock of νη τον Δαιοκαλ 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. καλ μην constantly introduces some new person, seen or heard. So in l. 288, where X. first sees the creature.

293. Γεμποινιβι] A spectre supposed to be sent by Hecate to scare travellers in the gloom, a monster of Protean variability.

294. σκελος χ.] 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. λεποθ] 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. Ηράκλεις] He appeals to Hercules the deliverer (αλεξικακος): 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.

καλεισ] Future tense.

301. τοθ ηπερ ε.] To the Empusa, whom he supposes to pass on. Then turning to D. δευρο, δευρ.' So Mitchell explains: and certainly τοθ, 'go on thy way,' does not suit with δευρο, '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. Ηγελοχος] Hegelochus was acting Orestes in Euripides' play of that name. In speaking l. 279, which is here quoted, he so pronounced γαλην' ορω as not to mark the elision, but make it γαλην ορω, '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
γαλήν', Fritzsche, Meineke, and Kock γαλήν. Fritzsche 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 γαλήν 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 Hegelochus spoke,' or even 'as Hegelochus 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 Hegelochus spoke so absurdly.'

308. ἐσί] 'This priest of yours' blushed with sympathetic fear or shame for you.

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

314. ἐσαέπνευσέ] '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, ὡς ἑδύ μοι προσέπνευσε χορελών κρέων.

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

320. ὑπὲρ Διαγόρας] ἄδει is the natural word to supply. But as Diagoras 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 Diagoras in his early life wrote odes to Iacchus. For this Diagoras cf. Av. 1071. ἄδειν τὸν Ἰακχόν, 'to sing the Iacchus hymn,' as ἄδειν 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 γεφύραμός: 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. πολυτιμητ'] πολυτιμος Herm., Fri., Mein., Kock. The MS. πολυτιμητοις needed correction. The frequent use of the vocative πολυτιμητε, 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. βρώντα στ. μύρτων] ‘berry-laden myrtle-wreath.’ μ. genit. from μύρτων the fruit.

334. τιμάν] ‘service,’ i.e. dance in honour of a deity: cf. below, 348. But the apposition of this word to χορείαν and its connexion with ἐγκατακρούων is harsh. Hamaker proposed πομπᾶν, Kock edits τ’ ἐμαύν here, and φλέγων in l. 350. For the sense τ’ ἐμαύν 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 ἐγκατακρούων, ‘among the holy mystae.’ Or with ἵππαν, ‘held sacred by the mystae’ (Paley).

338. χορέων κρέων] The customary victims at the mystic rites. Cf. Ach. 764 χορέουσα μυστικά. From these X. gets ‘a whiff.’ The impersonal constr. with the genit. is as Vesp. 1058 τῶν ιματίων ὀξειοι. 340. ἐγείρω] ‘Arouse thee!’ said by the Chorus to itself. Iacchus obeys their summons and is come. Meineke’s text, explained after Fritzche, has been taken. l. 341 is merely exclamation, and φῶσφορος ἀστήρ nominative to ήκει. But by φῶσφορος ἀστήρ is meant Iacchus himself. Kock reads Τακχος for the two vocatives: the sense is then the same. As there are three syllables too much in l. 340, if τινάσων be kept there, Fritzche inserts another Τακχε at the end of l. 324.

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

347. ἐναυτοῦς] ‘cycles,’ ἐναυτός being used for a number of years. We find mention of an ἐν. of eight years: also of nineteen.

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

354. εὐφημεῖν χρῆ] 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 anapaests appear to be something like a parabasis: and it should be remarked that the later and true parabasis (675—737) has no anapaests.

356. Μουσῶν] The unintitiated in poesy are warned off: ‘procul este, profani.’ καθαρεῖς, ‘is true or pure in taste.’ Cf. Vesp. 1015 μὴν αὐτὲ λέγω πρόσοχετε τῶν νοῦν εἴπερ καθαρὰν τι φιλείτε. Compare also Vesp. 631. καθαρὸς 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 ταυροφάγος and ὥμηστης; 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 ἡ, ὅτι φίλωνος ἦν, διὰ τοῦτο ἐπιθετον 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 τολυμροῦ, λαμαργοῦ, 'bold, gluttonous.' Now 'bold' is preeminently the word for Cratinus: cf. 'audaci aflate Cratino,' Pers. Sat. 1. 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 ταυροφάγος 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. τούτο π.] i.e. βωμολοχευμένοις, οὔ ποιοῦσα βωμολοχεύματα. The use of τούτο ποιεῖν, δρᾶν 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. ταπόρρητ'] 'Contraband of war,' as in Eq. 282 νή Δί' εξάγων γε ταπόρρηθ'. 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. Ἐκαταλον] 'Shrines or images of Hecate,' the patroness of street-corners. Cinesias, a song-maker for cyclic-dancers (κυκλοδιάσκαλος, Av. 1403), is said to have thus insulted the shrines of Hecate. Cf. Eccl. 330.

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

369. τούτοις αὐθῶ] The mss. have τούτοις ἄπαντῳ; editors correct for τούτοις variously τολοῦ, οἴον, τούτων. Brunck corrects αὐθῶ for ἄπαντῳ. And there is no objection to this reading: the three commands thus rise in force most neatly: αὐθῶ, ἄπαντῳ, μᾶλ' ἄπαντῳ. The mistake of altering the first αὐθῶ into ἄπαντῳ would be easy. The
compound ἀπαυδῶ cannot be rendered 'forbid,' as the infinitive has no μὴ to complete the prohibitive sense.

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

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


376. ἡρίστηται] 'we have feasted enough.' To this it is objected that the Mystae fasted at this time of the mysteries: also that an ἔριστον could not be mentioned in connexion with nocturnal rites. The first objectors read ἡγίστηται, 'the purging rites are fully done.' Others ἡρίστηται, 'we have had enough of victory (and war).' The devotees cannot have fasted throughout the Eleusinia: ἡρίστηται 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. ἄρεῖς] The a long from ἀείρω, ἄρῆ, as Porson shows on Eur. Med. 848.

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

380. ἐι τᾶς ὄρας] 'to the coming seasons,' i.e. to every coming season, for ever. Cf. Nub. 562 ἐι τᾶς ὄρας τᾶς ἑτέρας, and Thesm. 950 ἐκ τῶν ὄρων ἐι τᾶς ὄρας.

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

387. καὶ μ' ἀσφαλῶς παίσαι] 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 μυκῆσαντα with ταινιοῦσθαι, but παίσαντα καὶ σκ., 'after sporting and jesting.'

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

395. ὄρατον] '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 εἰρτῆς, the sacred rite of the festival. But the common text is perhaps defensible.

400. θεόν] Demeter at Eleusis; the 'long way' is the way thither.

404. κατεσχισω] 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. Fritzsch is, however, thinks that the σχιστῶς χιτῶν and σχισταὶ, a particular kind of woman's robe and slipper, are meant. The word α' θημιος, 'without loss, expense,' seems to confirm the first explanation.

414. ἔγω] 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. Ἀρχέθημον] 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 φαρτια, as every true Athenian child was bound to be soon after birth. There is also a play on φραστήρας δόντας, the teeth which children have at seven years: there was (Schol.) a proverb ἐπτέτης ὃν δόντας οὐκ ἔφυεν.

420. ἄνω νεκροῖς] 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. Δίως Κόρωνθος] 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 Δίως 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 Fritzsch supposes the στρώματα may have been of Corinthian make, Corinth being famed for them, and marked in some way with Κόρωνθος. And many suppose a further reference to κόψεις, as in Nub. 709: but this seems very doubtful. In Eccl. 828 the application of Δίως Κ. is rather different. Chremes is speaking of a scheme for enriching the state which promised well, but failed: δὲ δὴ δ’ ἀνασκονουμένως ἐφαίνετο δ Δίως Κόρωνθος καὶ τὸ πράγμα οὐκ ἤρκετο. '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. χαρείτε κ.τ.λ.] Again the chorus-leader speaks as the priest or torch-bearer (διδοῦχος) of the procession.

441. κύκλον] = περιβόλον 'enclosure.'

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

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. οὐπὶχωριοὶ] οἱ ἐπὶχωριοὶ.

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' Ἡρ.. . . . ἐξω] '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 Herculean wise. σχῆμα and λῆμα have a rhyming neatness.

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

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. ἀπήγας] i.e. ἀπῆγας, from ἄπαισον or ἄπάσσω, 'you hurried away.' The old texts have ἄπηγας from ἄπάγω, a rare aorist.

469. ἔχει μέσος] Cf. Ach. 571, Eq. 388.

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

472. Κώκυτον κύνες] The Erinnyes.

475. Τ. μύραινα] '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 μύραινα or ἔχιδνα. There can be no doubt that all the expressions of Aeacus were meant to convey unmixed terror to Dionysus. If (as Fritzche and Kock think) 'Tartesian lamprey' is also meant to suggest a delicate morsel, it can be only to the Athenian audience.

477. Τιθράσιαι] 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. δρομαῖον] A favourite word with Euripides. Cf. Pac. 160 δρομαλαν πτέρυγ' ἐκτελόν. 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 δειλώς] His presence of mind in asking for a sponge proved him no coward.

494. ληματίας] A verb of the same formation as σιβυλλίαν Eq. 61, μαθητίαν 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 σιβυλλία is sibyl-sick, has a craze for prophecies, μαθητία I have the scholar fever on me. Here ληματίας 'you have a plucky fever or fit.' Compare ὀφθαλμίαν and the comic λοφάν in Pac. 1211. Even in prose (Dem. Xen.) we find στρατηγιὰν. In this line some read ληματίας as an adjective.

498. οὗ γὰρ ἄλλα] Cf. note on l. 192.

501. οὐκ Μ. μαστριάς] '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. ἡ θέσ[ Persephone.

505. κατ. χύτρας ἔτσιν] '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 παν καλᾶς.

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

510. ὅρν.'θεια κρέα] 'poultry, chicken.' ὅρνις is specially used of the domestic fowl.


518. ἀφαιρεῖν] 'to take away,' from fire or spît. Cf. Ach. 1119 οὐ δὲ ἀφελῶν δεύρο τὴν χορδῆν φέρει.

520. αὐτὸς] 'myself.' A servant would use the term of his master: a pupil of his teacher, as in Nib. 219. Xanthias in his new dignity uses it proudly.

522. στ. ποιεῖ] 'you don't, I fancy, take it in earnest, do you?'

523. νευκέναισιা] The same compound in Ach. 384 ἔλαστε ἐν-σκεύασασθαί μι 'let me dress myself up.'

526. οὐ δὴ ποῦ μ’] 'you don't surely mean do you?' Such appears to me the force of this: and in Av. 269 οὐ δὴ ποῦ ταῦτα '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 Euepides may have had an idea it would be one. Fritzsche distinguishes, as almost opposites, οὐ τῇ ποι᾽ and οὔ δή ποι᾽, the former as expressing a false opinion, the latter a true one. As regards the first he makes out his case (*Nub.* 1260, *Fac.* 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 οὕ δῆποι Στράτων, and *Eccl.* 327 οὔ δῆποι Βλέπυρος, appear quite similar: ‘not surely Straton? not surely Blepyrus?’ though in this last case it is Blepyrus.


530. τὸ δὲ κ.τ.λ.] Arrange οὐκ ἄνδητον δὲ (ἥν) καλ κενὸν 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. περιπεπλευκότοι] A sort of Ulysses, ἄνδρα πολύτροπον (Homer), with allusion possibly to Dionysus’ own travels.

537. τοῖχον] οὗ γάρ ποτ’ εἶνυν Σθένελον εἰς τὸν εὐτυχῆ χωρὸντα τοῖχον τῆς δίκης σ’ ἀποστειρεῖν, *Eur.* *Alcmenea.* 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. Ὑπραμένου] Proverbially a turncoat or weathercock, and hence nicknamed κόδορος, a shoe that would fit either foot. His cleverness in this way is again commended 1. 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, 1. 569. Apparently the two were partners keeping the same inn.

552. τῳ] ‘Somebody’s in a scrape: ‘somebody will pay for it:’ the somebody is Dionysus.

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

G. R.
THE FROGS.

[1. 557—

And so ἄν ήμισβόλιον would be right enough, 'at the rate of a half-obol.' But ήμισβολίαιος 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 ἄνημισβολίαια 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 ἄνα should govern the adj. ήμισβολίαια appears impossible. Probably the syllable ἄν is corrupt. πάνθος μ. 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. τι δολ.] In sudden remembrance of a fresh charge of theft.
559. χλωρω] The fresh cheese was kept in baskets: cf. Hom. Od. i. 247, αὐτίκα δ' ἡμισὺ μὲν θρέψας λευκὸι γαλάκτοι πλεκτοί 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. κατῆλυφ'] 'upper room, loft:' a word only found here, and once in Lucian, where the words are 'having climbed up to the κατηλύφα.' It is said by old grammarians to be the same as μεσόδημη: but what the μεσοδήμη of a house was, is conjectural.
569. προστάτην] '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. σὺ δ] To her maidservant, as is l. 569 to the other's maidservant.
576. δ] certainly refers to λάρναγα. For καταστάν similarily used of gulping down cf. Eq. 718, αὐτὸς δ' ἐκεῖνον τριπλάσιον κατέσπακας.
578. After this verse the landladies go out.
581. μηδαμώσ] Do not say so: do not refuse to become Hercules.
583. δούλος κ.τ.λ.] referring to Dionysus' own words: cf. above, l. 531.
585. κᾶν] The ἄν is repeated in ὧν ἄν ἀντείπομι.
587. πρόρριπτος 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. ἀνανεδείξεων] intransitive: ‘to become young again,’ not ‘to make young again.’ The syllables wanting are supplied by πρὸς τὸ σοβαρὸν in Meineke’s text: which words are written as a gloss in some mss. Fritzsche inserts πρὸς τὸ γαῦρον. Either is fairly good for the sense.

595. βαλεῖς] ‘shall let fall, utter.’ ἐκβάλλειν in this sense is commoner, hence some read κάκβαλεῖς, cf. Vesl. 1289.

599. ἵνα χρηστὸν] 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. ὀδὴ ὅτι] In spite of the ὅτι above it is repeated, being very common with ὀδή, εἰ ὀδὴ, in this position.

603. ὀργανον] Cf. βλέπειν νάπνυ, κάρδαμα, Eg. 631, Vesl. 455.

604. καὶ δὴ] ‘even now.’ Cf. Eccl. 786 καὶ δὴ μέν ὅπως ‘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. ἀνύετον] Two slaves at first seize Xanthias: then his resistance makes more force necessary, and three more are summoned. Dionysus says ἵκει τῷ κακῷ in mimicry of Xanthias at l. 552.

610. εἴτε οὐχὶ δεῦρα κ.τ.λ.] The dialogue here is differently arranged by different editors. And τοῦτεν....τάλλοτρια 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 τοῦτον object of τοῦτεν, 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 μαλλὰ ὑπερφυά be, if given to Aeacus, but some give this to Xanthias. And the πρὸς τάλλοτρια, ‘and that too other people’s property,’ is rather perplexing with this interpretation. πρὸς is certainly adverbial, as in l. 415 κἀγώγε πρὸς. Some read πρὸς τε (πρὸς τε).

615. γεννατόν πάνυ] ‘I will act quite the gentleman with you.’ Xanthias cleverly brings Dionysus into the scrape.

621. \(\pi\lambda\nu\delta\upsilon\nu\nu\) Some think this means 'hot bricks,' a kind of ordeal by fire: others a torture simply by weight of bricks laid on the victim.

\(\pi\rho\alpha\varsigma\varphi\) 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 \(\mu\eta\, \delta\gamma\tau'\, \epsilon\mu\omicron\upsilon\gamma'\) supply \(\kappa\alpha\tau\alpha\theta\varsigma\, \tau\alpha\rho\gamma\upsilon\upsilon\rho\iota\upsilon\nu\).

626. \(\alpha\iota\tau\omicron\upsilon\) adverb 'here.'

628. \(\alpha\gamma\omicron\rho\omicron\epsilon\omicron\upsilon\omega\) Reminding us of Dionysus to Pentheus in Eur. Bacch. 504, \(\alpha\upsilon\delta\omega\, \mu\eta\, \delta\epsilon\iota\upsilon\varsigma\, \sigma\omega\rho\rho\omicron\nu\omega\nu\, \sigma\omega\phi\rho\omicron\sigma\nu\).

630. \(\alpha\iota\tau\omicron\omega\) imperat. contracted from \(\alpha\iota\tau\iota\alpha\omicron\upsilon\) : 'blame yourself for the consequences.'

632. \(\phi\heta\mu'\, \epsilon\gamma\omega\) assent to the question: 'yes, I hear it.'</n
635. \(\theta\epsilon\delta\varsigma\) Hercules: for X. was dressed up as Hercules, and had made no claim to be Dionysus.

643. \(\pi\lambda\gamma\gamma\nu\, \pi\alpha\rho\alpha\, \pi\).

The first \(\pi\lambda\gamma\gamma\nu\) is governed by some verb or participle supplied from \(\beta\alpha\sigma\alpha\nu\iota\zeta\omega\) : 'striking, inflicting.' \(\pi\alpha\rho\alpha\), 'corresponding to, for.'</n
644. \(\iota\delta\omicron\upsilon\) 'There, I'm ready.' Xanthias strips.

645. \(\eta\delta\gamma\, \kappa.\tau.\lambda.\) Aecus strikes: X. does not move. Aecus says, 'I have already struck you.' X. 'No, I don't think you have.' He then goes to D. who equally well dissembles all feeling. 'When will you strike?' X. 'I have even now struck.' D. 'How was it I didn't even sneeze?'

649. \(\alpha\nu\omicron\sigma\epsilon\iota\) Kock reads \(\alpha\nu\omicron\sigma\epsilon\iota\, \tau\iota\); \(\acute{\alpha}t\tau\tau\alpha\acute{\alpha}\), that Xanthias' exclamation may be repeated exactly by Aecus in \(\tau\iota\, \tau\acute{\alpha}t\tau\tau\alpha\iota\). Meineke reads \(l\alpha\tau\tau\alpha\acute{\alpha}\), \(l\alpha\tau\tau\alpha\acute{\alpha}\), as Xanthias' exclamation, Aecus then asking \(\mu\omega\nu\, \dot{\omega}\).

651. \(\Delta\iota\omega\mu\epsilon\iota\omega\upsilon\) Diomea 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. \(l\nu\, l\nu\) 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. \(\et\epsilon\ell\) 'For of course you don't care at all.' Aecus 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. \(\acute{\alpha}k\alpha\nu\theta\alpha\nu\) Here he lifts his foot as if he had a thorn in it.

659. '\(\Delta\pi\omicron\omicron\lambda\lambda\omicron\nu\) 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. \(\Pi\sigma\sigma\epsilon\iota\delta\omicron\nu\) It does not seem Dionysus' turn to receive a blow: hence Kock supposes something lost after l. 663. Rather let this exclamation \(\Pi\sigma\sigma\epsilon\iota\delta\omicron\nu\), and its continuation \(\delta\varsigma\, A\iota\gamma\alpha\upsilon\upsilon\), be given to Xan-
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(F. L. 76) says of him Κλεοφόρων ὁ λυροπόιος, δι

πολλοὶ δεδέμενον ἐν τέδαις ἐμμηνάδεν, παρεγγαφεῖν ἄλαξρὸς πόλιτης καὶ διεφθαρκῶς νομὴ χρημα-

tων τὸν δήμον, ἀποκύψειν ἦπελει μαχαίρᾳ τῶν τράχηλον εἴ τις εἰρήνης μυηθῆσαι. He withstood 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. ἀμφιλάλοις] L. and S. render 'chattering incessantly;' but such compounds as ἀμφιλγωσος—διλγωσος, ἀμφίδοξος, and the like suggest that it means 'chattering with double tongue,' speaking a mixed jargon of Attic Greek and Thracian.

681. θ. χελίδων] Cf. above, l. 93, and Av. 1681 βαβράζει γ' ὀσπερ αι χελίδων. Also in Aesch. Ag. 1050 χελίδων δίκην ἂγνωτα φωνὴν βάρβαρον κεκτημένη is said of Cassandra.

682. ἐξομένη] 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 ἐπὶ with accusative suitable: the swallow is perched on Cleophon's lips (ἐπὶ χελίδων). Yet Meineke's ὑποβάρβαρον ἐξομένη κέλαδον is not satisfactory; the qualifying ὑπὸ spoils the epithet. Bergk proposes ὑπὶ βάρβαρον ἕδομένη πίτυλον: but a 'joyous' voice is out of place, and πίτυλον an unlikely word, not admissible on mere con-
jecture. Kock ἐπὶ β. αἱρομένη κέλαδον, 'raising (ἐπαιρόμενη) a barbarous cry.' I cannot think ἐξομένη is wrong: comp. Ῥακ. 801, δὴν ἣρῳ μὲν φωνῇ χελίδων ἐξομένη κέλαδῆ. The last word rather confirms κέλαδον, Meineke's conjecture; and with it ὅπι might be substituted for ἐπὶ. The position of ἐξομένη 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' ὅν χελίδων 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. απολείται] 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, Ἀεισχ. Εἰμι. 753, where Athene pronounces acquittal: ἀνὴρ δ' ἐκπέφυγεν αἵματος δίκην, ἵσον γὰρ ἐστὶ τἀραθμημα τῶν πάλαν.

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. Φρυνίχον] 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 ἐνσασθαι 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: ὄξωσθοισι naturally seems governed by ἐγγενέσθαι. And ἐκλείσων αἰτίαν, 'having set forth, made known, the cause,' seems as likely as the other rendering.

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

693. μιᾶν] 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 κοὐδὲ.... ἑδράσατε, and then resumed with a different construction. The regular form would have been αἰσχρῶν ἐστὶ τοὺς μὲν ναυμαχήσαντας μιᾶν ἐλευθεροῦσθαι τοὺς δὲ πολλά ναυμαχήσαντας μηδὲν ἔγγυτῶς τοιχείν. 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. κοὐδὲ 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. οί...χολ πάτερες] 'Who, as well as their fathers, fought.'

699. ξυμφορᾶν] 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. κάποσεμπνυόμεθα τ. π.] 'And give ourselves airs about our city.' This punctuation seems best. Fritzsche, Meineke and Kock punctuate after κάποσεμπνυόμεθα, and Kock thinks τὴν πόλιν καὶ ταύτ' ἔχοντες is the same as καὶ ταύτα τὴν πόλιν ἔχοντες. His instance from Plut. 546 πιθάκης πλευρὰν ἐρρωγώνιαν καὶ ταύτην is a poor parallel. The passage in Plato's Rep. 341, νῦν γούν ἐπεχειρήσας, οὐδὲν ὁν 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 ἀποσεμπνύοσθαι, though it be without one in l. 833.

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

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

708. πιθήκοις] Cf. below, l. 1085, δημοπιθήκων, and Eq. 887 πιθηκισμοὶ of Cleon's tricks. Who this Cleogenes was is unknown.

710. βαλανεύσ] Bathmen were a despised class at Athens. Cleon when disgraced is condemned πόρραισι καὶ βαλανεύσι διακεκραγέναι, Eq. 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 λίτρων and adulterating it with ashes.

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

714. ιδὼν τάδ' οὖν εἰπ. ἔσθ'] 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. Av. 1491, Ach. 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. καλοὺς τε κἀγαθοὺς] Kock, and Meineke in his latest critical notes, read κακοὺς for καλοὺς to obtain the double antithesis of the bad and good citizens to the new and old coinage. Dindorf observes "plena oppositione non est opus." And the inversion of order in κακοὶ...ἀγαθοὶ...ἀρχαῖον...καυδὸν is rather unlikely. The καλοκἀγαθός are compared to the ἄρχαῖον ντόμισμα, the subordinate comparison of this with τὸ καυνὸν χρυσὸν is an afterthought.

721. τούτοισιν οὖσιν] τοῦτοισι τούσι, Mein., Kock, to avoid the union of the partic. οὖσιν with κεκβδηλευμένοις. Cf. Eur. Hec. 358, οὐκ εἰωθὸς οὖν. The addition of participle to participle probably came from regarding a participle like εἰωθὸς simply as an adjective. Whether κεκβδηλευμένος was so regarded is questionable.

722. κοπέσι] 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 αὐθραία μογθηρά, παρακεκομμένα, ἄτμα, καὶ παράσημα. Cf. my note on that passage.

κεκωδωνισμένοις 'having the true ring.' Cf. above, l. 79. Meineke and Kock transpose this and the following line, Meineke objecting to ὅρθως κοπεῖσι καὶ κεκ. ἐν βαρβάροισι, as not applicable to Athenian coin. But the line ἐν τε...πωνταχοῦ need only be connected with κεκωδωνισμένοις, '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 κωδωνισμός of the coins.

726. χθές τε καὶ πρώην] 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 comparison, corresponding to οὔτε γὰρ κ.τ.λ.

730. πυρρίαις] 'redheads:' a name of slaves, cf. Ξανθέας, 'Sandy.' χαλκοὶς about = 'Brammagem metal.'

731. κὰκ πονηρῶν] 'rascals and rascals' sons,' Meineke's οὐσι πάντα for εἰς ἀπαντά appears needless and sounds awkward. The definite article τοῖς, carried on to ἔξινοις, πυρρίαις, πονηροῖς, can be equally so to ἐκ πονηρῶν, then τοῖς ἐκ πονηρῶν needs no supplement.

733. φαρμακοκοῖσιν] 'men whom the city in old times would not lightly (εἰκῆ) have used even as victims.' As these 'scape-goats' were worthless men, φαρμακὸς in Eq. 1405 is used simply as a reproach.

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

κατορθώσας] 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.
NOTES.

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 arbiters.

738. γενώδας] '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 Nub. 268, and elsewhere.

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

745. χαλρεῖς, ικετεύω] '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 ἔποττης or witness of the holy mysteries was the height of bliss.

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

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

παρακολουθέων] '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 λαλώσι, it would have been rather λέγωσι.

756. ὅμωμαστιγυλας] '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 ὅμωμαστιγυλας, and then suddenly hearing a noise within, to ask the meaning.

759. ἄ] An exclamation of astonishment, or to denote that Xanthias does not yet quite comprehend: 'Eh! 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. ἄφικεντο] As if νόμος ἐκείτο had gone before, so ἐδει in next line. Cf. above on l. 24.

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

ἐπεδεικνύτο] The verb is often used in Plato 'to make a show;' also the noun ἐπίθετος.
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777. ἐπαρθεὶς As in *Nub.* 42 γῆμαι ἐπὶρε 'put me up to marry.'

778. ἔβδάλλετο ἐλιθοβολεῖτο. Schol.

781. ὁ τῶν 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, οὐρανομήκη μῆχατε φωνὴν. In construction it is like θανμάτων δὲν.

783. ἐνθάδε 'here in the theatre:' the world below being for a moment forgot. Just so above in l. 276 καὶ νῦν ᾖ ὤρω.

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 ἐκυψε κἀνεβαλε. The line κάκεινος...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. "magno 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 ἐμελλεν: 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. μειαγωγήσουσι] 'will they weigh tragedy like butcher's meat?' It is said that when a victim was provided at the Apaturia the bystanders clamorously said μεῖνον μεῖνο '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 μειαγωγεῖν.

799. κανώνας] '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. πλυνθεύσουσιν 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.
NOTES.

804. ἀνέχεται] Much better than ἀνέχεται. As elsewhere, so here ἀνέχεται gives a proof of the previous conclusion. See note on Ach. 87, 'at any rate, at all events.'

807. συνέβαιν] '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.'

813. κλαιμαθ'] 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. η του] The first four lines describe Aeschylus in his wrath. He is 'l oud 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. ὀξυλάλον 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 ὄδοντα ἀντιτέχνου θ. Others again παρίδη ἀντιτέχνου θηγοντος ὄδοντα, supposing παρίδη might (as a verb of sense) take a genitive. The meaning is the same any way. ὀξυλάλον as epithet of ὄδοντα need not offend. The tusk would properly be ὄξος: but for a war of bitter words it may be ὀξυλάλω.

818. ἐσται δ' ἢ ἰπτ.] This stanza describes the contest. ἰππολόφων is near the Homeric ἰπποκόμους τρυφαλειας, and κορυθαλός is Homeric. Why Fritzsche prefers ἵππολόφων I cannot see. The words of l. 818 describe Aeschylus especially, those of l. 819 Euripides.

819. σκινδ. παραξώνια] It is hard to say exactly what this means. σκινδάλαμοι are 'splinters' and we have in Νιή. 130 λόγων τ' ἄκριβῶν σκινδάλαμους μαθήσωμαι. 'Subtleties' might be called σκινδάλαιμοι. Most commentators take παραξώνια from ἀξων, 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 παρὰ and ξεω, and to mean 'chips, shavings,' like παρα-προματα in l. 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 splinters' is not easily explicable on this view: we should expect 'splinters from collisions' not 'collisions of splinters.'

σμιλεύματα] τὰ ἐκβαλλόμενα ἀπὸ 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. *φρίξας κ.τ.λ.*] Homeric phrases: *Od. t. 446 φρίξας εὐ λοφήν πῦρ δ' ἀφθαλμοῖς δεδορκὼς: and *Il. r. 136, πάν δὲ τ' ἐπισκύννον κάτω ἐκκεῖα δόσε 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 στοματουργὸς, he works with mouth not with mind (ϕρενοτέκτων): he gives loose reins to his malice (φθονερῶς κ. χ.); he does away with, consumes (κατὰ in καταλεπτολογῆσει) 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. *ἀποσεμνυνεῖται*] '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 ἐτερατεῖετο cf. *Eq. 627 ἀναρρηγνύς ἐπη τερατευμένος ἥρειδε κατὰ τῶν ἵππεων.*

835. *ἄ δαμβων ἄνδρῶν*] To Euripides, whom D. warns not to boast too soon.

836. *ἐγγίδα 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. ἄχαλνυς is Euripides' own: *Bacch. 385, and ἄνυ-ρόγλωσσος in Orest. 903* is like ἀθλητοῦν στόμα.

839. *ἀπεριλάητον*] '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 (κομποφακελορρήμων) like sticks in a faggot.


*τῆς ἀρ. θεοῦ*] '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, ἄρουπαλας being put for ἀλασολας. Fritzche thinks the line was from the *Telephus* and addressed to Achilles son of Thetis.

841. *σὺ δὴ μὲ*] It seems best thus to emphasize both pronouns. Vulg. *σὺ δὴ μὲ.* Kock quotes *Ach. 593, ταυτὶ λέγεις σὺ τῶν σπαταγγὸν πτωχὸς ὦν;* Lamachus is there dealing with Dicaeopolis in the rags of Telephus; Aeschylus here with Telephus' poet.

*στωμυλοσυλλεκτάδη*] '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 ἑκαστομπραπτάδης given by
the Scholiast, ὁ τὰ τῶν ἄλλων ποιητῶν συλλέγων καὶ ολκεία ἑαυτοῦ
λογιζόμενος, though not the chief meaning, may yet be implied.

844. μὴ πρὸς ὁργήν κ.τ.λ.] Comparing 1. 856 and 1. 997, οπώς
μὴ πρὸς ὁργήν 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.

is, for all his impudence.’

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

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

851. 2. πολυτιμη’...πονὴρ’] 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. κεφαλαίῳ] ‘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 ἄρτοπόλιδες 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. ἔτομος] Euripides professes himself ready for the fight.
δάκνειν, a term from cock-fighting: cf. Εἰ. 496, μέμνησθα νῦν δάκνειν,
διαβάλλειν, τοὺς λύβος κατεσθέλειν.

862. τάπη...τραγῳδίας] ἐπὶ the dialogue, μέλη the lyric parts.
νεῦρα 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. Πηλέα] 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. ὅτι ἤ π.] Aeschylus’ poetry still lives up above; Euripides’
has died with him: therefore Euripides will have his at hand, Aes-
chylus will not.

871. θὶ νῦν λιβανωτῶν] 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.


880. δεινοτάτον] Join with πορίεσθαι 'most clever at inventing.'

881. ῥήματα] 'fine phrases:' the Scholiast says these refer to Aeschylus, the παραπλήσιμα to Euripides' λεπτολογώντα. Many editors think ῥήματα corrupt. Kock proposes πρέμινα τε, Meineke κρημών τε, Thiersch βεύματα, Stallbaum ῥήγματα. One might add κυήματα 'scrapings, filings:' yet perhaps 'nihil mutandum,' as Holden says.

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

887. ἐναι] Supply ὅς here and in l. 894.

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

890. κόμμα] 'coigne.' So in Nub. 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. ιδιωταῖς θ.] 'your amateur gods.' A term more contemptuous than ἐναι: it contrasts Euripides' special private committee of gods with the gods who in their high office are supreme rulers of all: whom Aeschylus terms σέλμα σεμών ήμενοι in Ag. 183.

892. αἰθήρ κ.τ.λ.] 'Ether my pasturage, and thou pivot of my tongue, and apprehension, and keen-scenting nostrils.' Socrates in Nub. 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. ἐπίτε κ.τ.λ.] The text is Dindorf's. ἐμμέλειαν is in MSS. and Scholia. Holden, with Kock and Meineke, has τίνα λόγουν, τῶν ἐμμέλειαις κ. ὅ. 'We are eager to hear what hostile path of words, what hostile path of melody ye will enter on.' Kock supposes λόγουν 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 κομψευριηπικῶς, Eq. 18.

903. ἁνασπῶντ' αὐτ.] 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.'
NOTES.

904. ἀλωδήθρας ἐπ̣ῶν] στροφάς λεπτολογικα πλοκᾶς 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 ἀλωδήθρας ἐπ̣ῶν 'long-rolling words,' that is, of Aeschylus; and then συσκεδάων must be 'will discharge in volleys.' The proper meaning of ἀλωδήθρα 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 scrumage.' But how could any one be said συσκεδάω '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 tetrameter 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 ascendency 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—460: the argument of "Ἄδικος λόγος Νυμ. 1036—1082, whereas Δίκαιος λόγος speaks in anapaests, l. 961—1008: the criticisms of Euripides here, answered by Aeschylus in anapaests at l. 1006—1076.

910. μώρους 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 Av. 750, Vesp. 220, Thesm. 164.

911. ἄν καθίσεν] 'He would introduce some character seated, muffling it up.' The aorist is transitive: for the ἄν 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. γρὺζοντας] So odde γρῦ 'not a syllable' in Demosth. 353. 10.

914. ἤρειδεν ὀρμαθοῦς] Cf. Eq. 627 ἀναρηγυνᾶ ἐπ̣η τερατευθείως ἤρειδε κατὰ τῶν ἱππέων, where ἤρειδε as well as ἀναρηγυνᾶ seems to
govern ἁπ. The verb is also used intransitively, Nub. 558 πάντες ἐρείδουσιν εἰς Ἰπέρμολον.

917. ἣλιθιος γάρ] In sense γάρ is better than ἃρ' which Fritzsche and Bergk read to make a trichram in place of an anapaest. Perhaps, as Paley suggests, ἣλιθιος was pronounced as a trisyllable. For the same metrical reason Meineke and others change ἴππαλεκτρυόνα in l. 932 to ἴππαλεκτρόνα, as also in Nub. 1427.

919. καθότο] A doubtful form: several editors correct to καθήτο, following the analogy of ἤπιλήμυν Ach. 236. And in ἕη. 149 καθήμεδα is found. But such forms as ἐλωσ and ὀίδα, ἐλκὸς and ὀλκός, show how readily the sounds ει and οι were interchanged. And οι may have occasionally supplanted η in this optative, much as in τιθοίμην for τιθείμην.

920. τὸ δράμα δ' ἀν 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. σκορδίνα] Aeschylus makes gestures of weariness and disgust.

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

926. ἄγνωτα] From ἄγνωτος. There are three forms, ἄγνως, ἄγνωτος, ἄγνωστος. The first form is not used in the neuter gender, acc. to the Scholiast.

927. οὐδὲ εὖ] 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 ὑγίες μηδὲ ἐν. l. 1.38 οὐκ ἀλλ' οὐδὲ ἐν. l. 1115 οὐκ ἀλλ' οὐδὲ ἐν. l. 1.182 νῦν δ' οὐδὲ εἰς. Porson (in his preface to Hecuba) suggests that in this passage of the Fros, an earlier play than the Plutus, Aristophanes probably wrote οὐδ' ἀν ἐν.

928. Σκαμάνδρους] There seems nothing to carp at in the mere mention of the Scamander (Ag. 511, 1157, Choe. 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. ἀ ἐφμαλεῖν κ.τ.λ.] 'to guess whose meaning was not easy.' Compare Phidippides' similar estimate of Aeschylus in Nub. 1366, 7.

νὴ τοῦς θεὸς 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. Hipp. 375 ἡπὶ τοῦτο ἀλλως νυκτὸς ἐν μακρῷ χρώνω θυτῶν ἐφροντισ' ἣ διέφθαρμα βίος. This compound animal, of which Aristophanes makes fun in Pac. 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 ἴππαλεκτρόνα, ἴππαλεκτρος in l. 932, 937. Cf. note on l. 917.

934. "Ερύζων] οὗτος γάρ ὃς ἀμορφος καὶ ἄνδης διαβαλλεται, Schol
NOTES.

935. *eir* 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. παραπετάσματος] 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 τραγέλαφος was found near the river Phasis.

939. παρέλαβον 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. ἴσχυναι] Kock quotes Hippocrates for this word used medically. The prescriptions for making Tragedy thinner were ἔπτόλλια ‘dainty phrases’ in place of κομπάσματα ‘bombast,’ ‘constitutional walks’ (περίπατος) 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: ΩΚ. ὄργης νοσούσης εἰσίν ἱστροι λύγοι. ΠΡ. ἐάν τις ἐν καιρῷ γε μαλβάσσῃ κέαρ, καὶ μὴ σφρέγωντα βυμὸν ἴσχυναι βία.

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

944. *eir* ἀνέτρεφον] 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, 1330, with Cephisophon infused. Cephisophon, 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 Ath. 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. ἐλθαρών δὲ τι τῦχομαι] ‘I did not talk the first nonsense that came uppermost, nor plunge into my subject and make a jumble.’ Cf. Eq. 545 ἐσπηδόσας ἐφλυάρει.

946. οὐζώων] ‘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 *eir* ἄν it should be noticed that the elision of the e 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. παρῆκ’ ἄν, ἔλεγεν ἄν below.

949. ἔλεγεν 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.’

G. R.
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. τοντοῦσι] '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 (ἐφύρον εἰκῇ πάντα): so were the Athenians (ἀβελτερώτατοι κεχνότεσ). 1. 898 till Euripides came abroad as their schoolmaster.

956. ἐσβολᾶς] Supply again ἐδίδαξα: 'And I taught them the introductions.' Cf. 1. 1104 for ἐσβολᾶς σοφισμάτων. With γνωμακούντες ἐπῶν 'squaring of phrases' compare above, 1. 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. Κύκνοις] 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: ύπ' ἄσπιδος δὲ τῷ χαλκῆ-λατοι κλάζοντι κώδωνας φόβου.

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

966. σαλπιγγολογυτρυγνάδαι] '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 (σαρκασμὸν). Perhaps 'pine-bender' had passed into a proverbial expression for 'a bully, a fire-eater.' Thus Kock renders it 'Hohnlächel-eisenfresser.'

967. Κλειτοφών] 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 1. 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 Ceans good. Dindorf says: 'he is like the Lat in the fable, mouse or bird, as suits his interest.' Chian or Ceans, as suits his purpose. Others suppose that there is reference to dice, of which Χίός was the worst throw, Κέιός the best; but that Κέιός is substituted for the proper contrast Κέιός in order to make a hit at Theramenes' Ceans 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 Χίός and Κέιός) he escapes hurt and discredit, and wins profit and honour, turns out 'no Chian but a Ceans.'

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. μεντούγω φρονείν] µεντο µενο γ. φ. Some read µεντοι σωφρονείν.

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

979. τοῦτ’ ἐλαβέ] The tribrach at the end of short iambic verses occurs in Nub. 1386, 8, 9. But here, at the end of the speech, this solitary instance sounds ill. Bentley proposed τὸ δ’ ἐλαβέν, an ending precisely corresponding to 1. 988 παρέτραγεν, dactyl followed by iambus.

980. νὴ τοὺς θεοὺς κ.τ.λ.] Dionysus gives absurd instances of Athenian acuteness in detecting the loss of a sprat, a plate, garlic, olive. For ἐλαίων 'when he goes indoors' cf. Thesm. 395, where the same kind of thing is mentioned.

990. Μαμμάκυθα] 'babies' or 'boobies:' derived by some from μάμμα and κεφαλ. Μελητίδαι or Μελητίδαi 'sweet simpletons.' ἡδος is used for 'silly:' and perhaps βιτομάμμας which L. and S. compare with Μαμμάκυθας combines the elements of the two (μελι, 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 Myrmidones of Aeschylus. The Chorus there appeal to Achilles to help the suffering Greeks: the second line is δοριλιμαντος Δαναων υφχους.

993. ὅπως] Kock and Meineke mark a lacuna here. Nothing is positively wanting to the sense: in the antistrophic line 897 the reading is rather doubtful. The sense is 'only take care (ὅπα supplied) lest etc.'

995. ἐλαῖων] 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. συστείλας] 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 συστείλας cf. Eq. 432 ἐγὼ δὲ συστείλας γε τῶν ἀλλάντας εἶτ’ ἀφήσω κατὰ κύρ’ ἐμαυτὸν οδηγον; also Eq. 440—41. ἀκροσι χρ. τ. ἱστίου 'using but the edges of your sails.' Cf. Eur. Med. 524—7, quoted on Eq. 432.

1001. ἄξει] As the nautical meaning of this is questionable,
various corrections have been proposed: ἀξεῖς 'you will speed on, put on sail' Fritzsche: ωξεῖς 'vela pandes' Bergk, which is very unlikely to have been written. μάλλων ἄσων ἀξεῖς 'you will bring your ship nearer to your enemy' Meineke. To which might be added ξεῖς comparing Eq. 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. λήρω] By surprise for τέχνην; spoken in goodnatured joke. Others take it as if Aeschylus found tragedy λήρος, but made it something better.

κρονῦν ἀφιε] 'let forth your flood, open the sluice-gates' of your eloquence. Aristophanes combines in one word κρονῦνος and λήρος in Eq. 89 κρονοχυτρολήραιος.

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. He 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. εὐνυχίᾳ] '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. τεθύναναι] In his hurry to pronounce the deserved punishment Dionysus forgets that death is an impossible penalty in Hades.


1016. πνεύματα δόρυ] 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 κακῶν] This plague of Aeschylus' warlike words. Cf. Nutb. 906, τούτῳ καὶ δὴ χωρεῖ τὸ κακῶν.

1019. καὶ τί] 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 μεστῶν] A fit term for the play, as Mitchell shows by
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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. adv'] adva, that is tâ polemikâ.

1026. metà toû'] The Persae was exhibited before the Septem c. Thebas, as the Scholiast tells us; but he sensibly remarks πλην ούδὲ τῷ ποιητῇ ἔγκλητεν' οὐ γὰρ ἐστιν ἀκριβῶς 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. ἄρικ' ἀπηγγέλθη] Neither this (Dindorf's) nor any correction from the corrupt ἄρικ' ἄκουσα, is fully satisfactory. In the Persae there is no 'news of Darius' death,' if περὶ Δαρείου τεθνεότος be so understood. If Δαρείου τεθνεότος mean 'the ghost of dead Darius,' there is no passage where the Chorus clap their hands and say lavoi. Paley suggests that at l. 662 of the Persae we might read Δαρεί' lavoi for Δαρελαν ότ. The Chorus are there calling on the spirit of Darius. Bothe proposes παρὰ Δαρείου, 'from Darius,' supposing the reference to be to I. 790, etc. Dionysus' recollection may, as Paley says, refer to an earlier edition of the play.

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

1032. Ὀρφέως] Cf. Plat. Rep. 364 e, βιβλιάω δε διαδων παρέχονται Μοναλού καὶ Ὀρφέως, καθ' ἂς τυπηλοῦσα, πείδοντες ὡς μαρ νύσεις τε καὶ καθαρμοί ἀδικημάτων διὰ τυσιῶν εἰσιν, ἂς δὴ τελείας καλοῦσιν. Horace (A. P. 381) says, 'Silvestres homines sacer interpresque deorum caedibus et victu foedo deterruit Orpheus.' Many other passages could be quoted showing that Orpheus and Musaeus were held instructors in religious mysteries.

1033. Ὅσιόδος] 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 (ℏυκ'ἐπεμπεων) this unfortunate wight put on his helmet before fastening the crest, which mistake earned him this ridicule and the epithet σκαῖς from Eupolis. A poet Pantacles is mentioned by Antiphon: it is thought that this was the same man.

1038. περιδησάμενος...ἐπιδῆσεων] Surely both unobjectionable words. Herod. iv. 176 and Ar. Eccl. 118, 122 support the first. The second Herodotus (I. 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 περισπηξαμενος is (to me) astounding; Bergk’s
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[1. 1039—

etidheu needless. Kock says, 'den Helm kann man nicht umbinden.' 'Warum, gelehrte Kock, warum?'


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

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

1044. oôd' oôd' oûdei k. t. l.] Paley observes that this is untrue, for the Agamemnon proves the contrary. Kock points out, however, that the love of Aegisthus 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. oûde γαρ ἤν] Kock would read μηδὲ γαρ εἶν in the second half of the line: Bothe and Meineke οὐ γαρ ἐπὶ γνωριμισι in the first half. Paley prefers μετῆν and μετει: 'you never had a grain of love in your composition.' The γαρ in the first clause seems to me (as to Fritzsche) undoubtedly genuine. Also the γε in the second is quite natural. And though we might expect εἶν to correspond exactly to ἤν, yet εἰς εἰς αὐτόν is common enough in this use, and the next line ἐπὶ τοι σοι rather confirms it.

1046. πολλὴ πολλοῦ] The use of πολὺς as part of the predicate with a verb is common: compare πολὺς ἐδι ποταμὸς and such phrases. Hence πολλὴ πικαθήτῳ, 'sat heavy.' The genitive πολλοῦ is combined with it in Eq. 822 πολλοῦ δὲ πολὺς με χρόνον ἐλελθησα: and in Nüb. 915 θραυσάει τοι πολλοῦ. It appears to mean 'much, exceedingly.' Paley suggests 'k πολλοῦ, 'long since;' here and ἐκ πολλοῦ in Nüb. 915. But no such change could be made in Eq. 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.


τοῦτῳ γε τοι δὴ] apparently means 'this indeed is just the fact.'

1051. kôveia πεῖν] 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. Fritzsche 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. oûk ὑπα] 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. τοὺς μὲν γὰρ π. 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. Παρνασῶν] Some read Παρνήθων, because Parnes, like Lyccabettus, 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’ ἵπποκρήμα of l. 929.

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

1059. τικτεω] The subject to the infinitive is τὸν ποιητὴν or ἡμᾶς, ‘one must bring forth big phrases to match big thoughts.’

1062. ἀμοῦ] ἀ is governed by both καταδείξατος and δελιμήνω, ‘all which when I had set forth excellently, you spoilt.’ See below, l. 1078, for καταδείξαι in the same sense.

1065. οὐκουν 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. περιειλλόμενον] Variously read περιελλόμενος, περιειλλόμενος, περιειλλόμενος. The pres. part. seems quite as good as the aorist. The word is plainly from the same stem as the Latin volvo; and οἶλων in the next line is from the same.

1068. ἀνέκυψεν] Cf. Ραχ. 147 ἀνακύψαται...ἐσθεν ἡ Σαλαμινα: see also the passage from Plat. Phaedo 109 E there quoted. ἱχθος, ‘the fish-market;’ so used in Vesp. 789: cf. Eq. 1375, Lys. 557. The Athenians were especially extravagant in spending money on fish.

1070. παράλος] Probably ‘the crew of the Paralus or state galley.’ Fritzsche thinks that they had disobeyed orders at Arginusae. The Scholiast says κοινως δὲ παράλος τοὺς ἐκ τῶν τρῆρων ναυτας. 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. πλεῖν δευρί k. ἓ] ‘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 πλεῖν does not usually imply going by wind rather than oar; but merely by water and not by land.

1081. οὐ γὰρ τὸ γὰρ] In the Phrixus and the Polyidus this paradox is found. Cf. below, l. 1477.

1083. δημοπιθήκων] Cf. Eq. 887, οἷοι πιθηκοσμοῖς μὲ περιελαύνεις. Meineke thinks the next line spurious: it is perhaps rather like an explanation of the compound δημοπιθήκων. The ape is a proverbial flatterer and deceiver.

1089. ἐπαφανωθην] This compound implies the aspirated ἀναλομα
and αἰσ. 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 πόλαι were the Thriasian gates, called also Dipylum.

1096. πλατεῖας] Supply χερσό.

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. ὁ μὲν...ὁ δὲ] Aeschylus and Euripides: at least τελυμ βιαλω suits Aeschylus best. The words ἐπαναστρέφειν, ἐπερεῖδεσθαι appear to be military terms. The second word is less well explained as ἀπερεῖδεσθαι, 'hostem propellere,' by Kock.

1104. ελοβολαί σ.] Cf. above, l. 956. But ελοβολαί here might be 'assaults,' keeping up the military metaphor.

1106. ἀναδερέσθον] So Brunck, Bothe, Dindorf. As a middle form it is doubtful, and a passive sense does not suit the rest of the passage. Fritzsche reads κάναδερέτον. ἀναδερέων is 'to bare or rip open an old wound.' Meineke, Holden, and Paley acquiesce in ἀνάδεσθον, 'question, examine.' But this seems weak: whereas λέγετον ἐπιτον should be followed by a word of more force: 'speak, attack, slash open.' τὰ παλαιὰ Fritzsche connects with ἀναδερέων, τὰ καὶ νὰ with λέγετον ἐπιτον. Perhaps both may be taken generally 'argue, attack, wound in every way, old and new.'

1112. οὐκ ἐθ'] '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 Eq. 230, τὸ γὰρ θέατρον δεξιόν.

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 pertineat.' Surely he does so in l. 1141—3.

1124. Ὀρεστελας] The trilogy consisting of the Agamemnon, Choephori, 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. πατρῷ 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: Fritzsche, with Aristarchus, the second. Euripides' third explanation is of course not likely to have been the meaning intended.

**i. 1129—31. δώδεκα... ἐλκοσὴν 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.

**ii. 1133. πρὸς τρισίν... φανεῖν** '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, i. 1132—6, needlessly.

**iii. 1133—5.** Fritzsche'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.'

**iv. 1140. οὐκ ἄλλως λέγω** 'I don't deny your statement so far, granted.'

**v. 1141—3. πότερ' οὖν... ἐφή** Euripides interprets the first line of Aeschylus 'thou that regardest (ἐποπτεύων) the deed of violence (κράτη) wrought upon my father (πατρίδα):' which he paraphrases by ἐποπτεύων ὡς ὁ πατήρ ἀπώλεσα βιαλω, adding ἐκ γνωσκείας κ.τ.λ. to make it plainer. And perhaps δόλοις λ. is added (as Paley says) because Hermes was the god of deceit.

**vi. 1144. ἐκείνου** 'He did not address that Hermes, Hermes in that character, δόλοις, but the helper Hermes of the nether world.' Some editions, however, read ἐκείνος, comparing i. 788 and 1457: 'Not he, he (Orestes) did not mean that.'

**vii. 1145. καθῆλου** He made his meaning clear enough by saying that he held this office (of ἐριούνιος, σωτήρ) from his father. Here Aeschylus (or our poet for him) gives his comment on himself.

**viii. 1147. μεῖζον** 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.'

**ix. 1149. οὕτω 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.'

**x. 1150. οὐκ ἀνθοσαμάν** The flavour of his wine being bad makes his wit bad also. In place of 'bouquet' it has a mouldy smell.

**xi. 1153. ἦκω καὶ 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. \( \nu \ \tau \omicron \ \Delta \) Dionysus is throughout a foolish critic, and easily assents to the last speaker. \( \mu \alpha \kappa \tau \rho \alpha \) and \( \kappa \alpha \rho \delta \omicron \omicron \omicron \) are two words for the same thing.

1160. κατεστωμυλμένε] 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 \( \kappa \alpha \tau \alpha \), if we take the verb as deponent, must be ‘who have talked yourself out, spent all your sense in chatter.’ This seems preferable.

1161. \( \αι \rho \iota \sigma \tau \eta \ \epsilon \pi \omicron \ \omega \nu \ \chi \epsilon \omicron \omicron \) The construction is \( \αι \rho \iota \sigma \tau \eta \) (adverbial) \( \chi \epsilon \omicron \omicron \) ‘very well arranged,’ \( \epsilon \pi \omicron \omicron \) ‘in respect of expressions.’ \( \chi \epsilon \omicron \omicron \) with adv. is frequent: and as \( \kappa \alpha \lambda \omicron \ \chi \epsilon \omicron \omicron \) \( \kappa \alpha \lambda \omicron \ \epsilon \omicron \omicron \), so \( \αι \rho \iota \sigma \tau \eta \ \chi \epsilon \omicron \omicron \) \( \epsilon \rho \iota \sigma \tau \eta \). 

1163. \( \epsilon \lambda \theta \epsilon \iota \nu \ \kappa \tau \omicron \lambda \lambda \omicron \.] Any one may be said ‘to come’ \( \epsilon \lambda \theta \epsilon \iota \nu \), even a man who has not lost his country: and \( \eta \kappa \omega \) = the perfect tense \( \epsilon \lambda \lambda \)\( \lambda \upsilon \). Meineke’s change \( \eta \kappa \omega \) is needless.

1164. \( \sigma \mu \mu \phi \omicron \rho \alpha \omicron \omicron \) ‘misfortune’ or simply ‘fortune, chance, accident, circumstance.’ Aeschylus means that \( \epsilon \lambda \lambda \)\( \lambda \theta \epsilon \iota \nu \) or \( \eta \kappa \omega \) 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 1. 462 of the Eumenides \( \kappa \alpha \gamma \omicron \ \kappa \alpha \tau \epsilon \lambda \theta \omicron \omicron \ \tau \omicron \ \pi \rho \ \tau \omicron \ \phi \epsilon \nu \gamma \nu \nu \chi \rho \omicron \omicron \nu \omicron \].

1168. \( \lambda \acute {\alpha} \theta \rho \alpha \) Orestes’ coming back was not a legal restoration, therefore the legal term should not have been used.

1173. \( \alpha \omicron \ \delta \omicron \) ‘Here again he says another thing twice over.’ Cobet’s \( \alpha \omicron \ \delta \omicron \) is very neat and a great improvement on \( \alpha \omicron \ \delta \omicron \). As to the tautology, Euripides himself, as Fritzsche shows (Phoen. 919, Hipp. 362), couples the same words. No doubt \( \alpha \kappa \omega \delta \omicron \alpha \) means more in this passage than \( \kappa \lambda \nu \epsilon \omicron \omicron \). The first verb is ‘to listen to, give ear’: the second really ‘to take into the mind.’ Paley quotes from Prom. Vinct. 448 \( \kappa \lambda \omicron \nu \omicron \omicron \ \eta \kappa \omicron \nu \omicron \omicron \). But this distinction could not always be pressed.

1178. \( \sigma \tau \omicron \beta \omicron \omicron \omicron \] \( \sigma \omega \rho \epsilon \omicron \ \lambda \xi \epsilon \omicron \omicron \ \epsilon \xi \omicron \ \tau \omicron \ \pi \rho \epsilon \omicron \ \pi \rho \epsilon \omicron \ \nu \omicron \omicron \ \tau \omicron \ \pi \rho \epsilon \omicron \ \tau \omicron \ \pi \rho \epsilon \omicron \ \nu \omicron \omicron \ Schol. Unnecessary rubbish beside the point, ‘stuffing, padding.’

1180. \( \omicron \ \gamma \alpha \rho \ \mu \omicron \upsilon \tau \iota \nu \ \alpha \lambda \lambda \] Arrange \( \omicron \ \gamma \alpha \rho \ \alpha \lambda \lambda \) \( \alpha \kappa \mu . \ \epsilon \). ‘I cannot choose but hear.’ The elliptical \( \omicron \ \alpha \lambda \lambda \) is very frequent in Aristophanes, cf. above, l. 58.

1182. \( \omicron \ \nu \ \kappa \tau \omicron \lambda \lambda \] From Euripides’ Antigone. Aeschylus objects that Oedipus could not be called \( \epsilon \omicron \delta \alpha \lambda \mu \alpha \omicron \omicron \) 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. \( \phi \upsilon \upsilon \upsilon \upsilon \nu \omicron \] This has no answering \( \delta \omicron \): probably Aeschylus might have gone on to tell of Oedipus’ early perils in infancy with an


NOTES.

110. \(\delta\sigma\tau\rho\alpha\kappa\omega\] A wretched substitute for a cradle: this and \(\chi\varepsilon\mu\omicron\upsilon\upsilon\sigma\varsigma\) \(\delta\nu\tau\sigma\varsigma\) heighten the misery. But Thesm. 505 \(\epsilon\iota\sigma\varepsilon\theta\varepsilon\rho\varepsilon\) \(\gamma\rho\alpha\iota\varsigma\) \(\epsilon\nu\ \chi\upsilon\tau\rho\alpha\) \(\tau\) \(\pi\alpha\iota\delta\iota\varsigma\) quoted, by Paley, shows that such a receptacle was not unusual. And the Scholiast on Vesp. 289 speaks of \(\epsilon\kappa\tau\iota\-\beta\varepsilon\mu\epsilon\mu\eta\nu\varsigma\) \(\pi\alpha\iota\delta\iota\varsigma\) \(\epsilon\nu\ \chi\upsilon\tau\rho\alpha\).

1192. \(\eta\rho\pi\tau\sigma\varsigma\nu\) 'came in, luckless wight!' cf. Eg. 4 \(\epsilon\sigma\varepsilon\theta\rho\rho\rho\rho\sigma\nu\) \(\epsilon\iota\) \(\tau\) \(\theta\) \(\eta\) \(\delta\) \(\iota\kappa\alpha\iota\nu\). His feet were swollen from the piercing of his anciles described in Eurip. Phoen. 25—7, and hence his name Oedipus.

1195—6. \(\dot{\eta} \kappa.\tau.\lambda.\) Happy indeed was he: he only wanted to be a colleague of Erasinides to complete such happiness. Ironically said of course. Erasinides was one of the generals condemned and executed after Arginuse.

1200. \(\dot{\alpha} \pi\omega \lambda\eta\kappa\upsilon\theta\iota\omicron\) 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 \(\lambda\kappa\upsilon\theta\iota\omicron\) \(\alpha\pi\omega\lambda\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\sigma\σ -
THE FROGS.

[1. 1232—

1232. Πέλοψ] From the Iphigenia in Tauris.

1235. ἀποδού] 'sell' addressed to Aeschylus: ἀποδος most MSS. and some editors, which reading Fritzsche explains 'pay the money for it and get it, you will get it cheap.' This use of ἀποδουναι 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 ἀποδος renders it 'leave it to him, let him have it.' The middle voice 'sell it' suits better with πρίωμαυ, ἀποπρίω above.

1238. Οινεύς] 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 θυων ἀπαρξας was οὐκ έθυσεν Αρτέμιδι. In this the sense, probably, but not the exact words, is given. Fritzsche proposes οὐκ έτίσεν Αρτέμιν. Oeneus omitted to honour Artemis duly, who therefore sent the wild boar at whose hunting Meleager was present.

1243. έκασον] έκ αὐτῶν Meineke and others, in support of which may be quoted Lys. 945 ἀγαθών έκ αὐτ' ὅ δαιμονία: and Soph. Oed. Col. 1182 ἄλλ' έκ αὐτῶν. εἶδο χατέροις γοναλ κακαλ. But έκασον is a v. 1. in this last.

1244. Ζεύς] From the Melanippe. How long it might have been before the ληκύθων would fit on to this we cannot tell.

1245. ἀπολείποι σ'] Fritzsche and others read ἀπολείπεις '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 Ζεύς 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] 'Feig-warzen' Kock: 'fig-warts' or 'fig-styes.'

1249. ἔχω ὡς ἀποδ.] As οὐχ ἔχω ὅτοις οὐ and οὐκ ἔσθ' ὅτως οὐ are good Greek, there is no strong reason against the affirmative ἔχω ὡς, 'I have means by which, I know how.' But as it is against use, Meineke reads ἔχω γ' οἷς.

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. ἐγωγ' ἔχω] Paley proposes ἐγὼ ὡς οὐκ ἔχω. 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' πάνω γε μέλη θαυμαστά 'O yes, wonderful lyrics!' comes in better thus.

1256. τῶν ἐτί νυν] Meineke τῶν μεχρι νυν. Fritzsche τῶν ἐτί γ' ὄντων. The MSS. had τῶν ἐτί νῦν ὄντων.

1259. Β. ἀνακτα] As king and master in the tragic art.

1260. αὐτού] must mean Euripides. κού δέδοιχ' is also proposed with αὐτοῦ referring to Aeschylus.
1263. ταύτα] Dobree’s γ’ αὐτά is taken by most editors. Why is it so decidedly preferable? ταύτα refers to μέλη: ‘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. Φθιώτ’ Α.] From the Myrmidones, a summons to Achilles to help the Greeks in their stress. Probably κόπτων in the original passage of Aeschylus was to be joined with ἀνδροδαίκτων, ‘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 ἵκοπον as one word is taken to be a noun agreeing with ἀνδροδαίκτων. Lobeck renders it ‘planctus caesorum:’ ‘cadentium’ would perhaps be better.

1266. Ἐρμᾶν κ.τ.λ.] From the Ψυχαγωγός. The dwellers ἐπὶ 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 χθόνιος or ψυχαγωγός. They were probably the chorus of the play.

1269. δύο] Dionysus counts up the faulty strains by the catch-word κόπτος: at the same time this line may mean ‘Here’s double toil and trouble for you, Aeschylus.’

1270. κύδιοτ’ Α.] Probably from the Telephus.

1273. εὐφαμείτε] From the Iphigenia probably.

μελισσονύμωι] The priestesses of Artemis were called μέλισσαι, and apparently this word means the same. Why μέλισσαι, is uncertain. Paley thinks from μέλεων ‘care-takers’ rather than from μέλει. ‘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 χρῆμα τ. κ.] Cf. Nει. 2 τὸ χρῆμα τῶν νυκτῶν ὅσων.

1279. εἰς τὸ β. βοῦλομαι] ‘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 βοῦλομαι may have been repeated by error for ἐρχομαι, because βου caught the transcriber’s eye from the next verse.

1281. στάσιν] The στάσις or στάσιμων was distinguished from the πάροδος or ἔξοδος: a song of the Chorus neither on entrance nor exit, but during the play: δ’ ἀδούσιν ἵσταμενοι οἱ χορευταί.

1285. 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 mishaps,’ perh. = ‘introducer of mishaps.’ It is useless to try and make sense of this: the next words are
again from the *Agamemnon*, and 1. 1201 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 τοφλαττόθρατ or φλαττόθρατο may be an imitation of the cithara.

1294. τὸ συγκλωῆς] Obscure, as indeed it is meant to be. Fritzsche renders the whole: quomodo Achivorum duplex imperium Graecae juventutis Sphinxem, monstrum infortunio praestectum mittat (Trojam) cum hasta et manu ultrice bellicosus ales (aguila) qui ad praedam praebuit audacibus avibus in aere volantibus phalangem Ajacis. And this Sphinx needs a modern Oedipus: the Latin is as hard a riddle as the Greek.

1297. *ιυνιοστρόφου] As *ιυνια* is a well-rope (*Eccl. 351*), it is supposed that *ιυνιοστρόφοι* 'water-drawers' sang at their work: and the Scholiast quotes from Callimachus δέεις καὶ τίς αὐχρὸ ὑδάτηγος *ιμαίον. 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 νόμισε ἐνθεν ύστερει μέλιτα Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπόν.*

1302. *Μελήτου] A song-writer, whom the Scholiast supposes the same as Socrates' accuser.

Καρικῶν αἰλ.] Cf. Plato, *Legg. VII. 800 E οἱ μισθοδέμοι Καρικῆ τινι μούση προτέμουσι τοὺς τελευτήσαντας. The Carian flute music was doleful (θρηνώδες), we are told by the Scholiast.

1303. *χορελών] From *χορετῶν*, 'a place for dancing,' if the accent is thus placed. If from *χορελά* it should be *χορεύων.*

1305. ἐπὶ τοῦτον] 'for him, Euripides, this fellow.' The other reading is ἐπὶ τοῦτων, sc. ἀφιμάτων, '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 ἐλεοφλαζέν] '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. *ἀλκυόνες 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. *εἰεἰεἰεἰεἰεἰεἰεϊστε] 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. ἵστοτονα] Some read ἵστοπονα, 'worked at the loom.' In the next line μελέτας 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. ὧ' ὁ φίλαυλος] From Eur. El. 435, where (with εἰλισσό-μενος added) it means 'where the dolphin gambolled rolling about the dark ships' prows,' ἐπάλλε being intransitive. Here the addition of μαντεία κ. σ. makes nonsense.

1320. οὐδάνθασ] These lines are supposed to be from the Ὑψιπυλε.

1323. τὸν πόθα] The faulty foot is supposed to be the anapaest in l. 1322. But what the repetition of the question in l. 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 ἄστρων is said to have been used by Euripides in the Ὑψιπυλε, of the sun which passes through the twelve signs of the zodiac.

1331. ὁ Νυκτὸς 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.


1334. ψυχὰν ᾧψυχον] An oxymoron in Euripides' style.

1337–8. φωνα...ἐξοντα] Probably from some passage different from the last few lines. Fritzche thinks that much of this monody is from the Temenidae.


1342. τοῦτ' 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. κνεφαῖος] 'In the morning twilight,' as in Vesp. 124. So Virgil's cheese-maker takes his cheeses early to market, 'Sub lucem exportans calathis adit oppida pastor.' Georg. 3. 402.
1352. ὅ δὲ Νamely 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 Cretes 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 ἀνέπτασ' ἀνέπτασ', έβαλον έβαλον, are to ridicule Euripides' practice, if not his actual words.

1358. κῶλα ἀμφάλλετε] 'Nimbly ply your limbs.'

1359. 'Ἀρτεμις] Kock and Holden omit this word, reading καλά and ἀ καλά. 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 διπύρατων he and Meineke διπύρατας. 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. νῦν] 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 νῦν: then τὸ βάρος is nominative, 'for the weight of our words will put us to the proof.'

1368. καὶ τοῦτο] Sc. πονήσατι, for which is substituted the more exact τυροπωλῆσαι. So (as Paley quotes) ἡ τοῦτο μὲν οὐδὲν δεὶ ἑαυτοῦ ἄρχειν; Georg. 491 D.

1369. τυροπωλῆσαι 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, Georg. 466 E, μὰ τὸν, ὦ σύγε.

1375. τῶν ἐπιτυχοντῶν] '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 πλαστίγγες are probably referable to πλάσμα, 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.


1386. ἐριοπωλικῶς] 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 ἐπεια πτεροντα in the phrase.

1390. ἥν λῦο] As in Pac. 327, Eq. 26.

1391—2. οὐκ... ἐρὰ] 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 τι θυών οὐδ' ἐπιστεύνων λάβοις, οὐδ' ἐστὶ βωμὸς οὐδὲ παϊωνίζεται· μόνον δὲ πειθώ δαιμόνων ἀποστατεῖ.

1400. βεβληκ' Λ.] 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 εξ βαλείν (Aesch. Ag. 33) for the luckiest throw. Two aces and a four would not be very high.

1401. στάσις] 'weighing,' as in l. 1389, ἀντιστησάτω.

1402. σιδηροβραθὲς τ'] A massive verse from the Meleager; but Aeschylus was equal to the occasion with one from the Glauces Potniae. ἵπποι δ' ἐφ' ἵππος ἦσαν ἐμπεφορμένοι is the next line.

1406. Ἀλγύπτιοι] Cf. Ἀν. 1133, Ἀλγύπτιοι πλυνθοφόροι. The Egyptians appear to have been looked on as bearers of burdens.

1407. μηνέτρ ε. κ. ε.] Supply στάσις γενέσθω, or something equivalent. Cephisophon 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' ἐπ'] 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 φιλοι] or ἄνδρεσ ελαῖον φιλοι.

1413. τὸν μὲν... τῷ δὲ] 'Euripides I think clever, Aeschylus I like best.' So the Scholiast, Fritzsche, Kock. And below, l. 1468, δινερ ἡ ψυχὴ θέλει of Aeschylus, and l. 1451, οὐ σοφωτάτη φύσις of Euripides. And also in l. 1434, σοφώς is of Euripides.

G. R.
1415. ἐὰν δὲ κρῖνο;] ‘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. δὲξει 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: *Phaedr. 230 E, Theaetet. 183 D, Euthyd. 288 C.*

1423. ὄντοκει] ‘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 Holdén’s ‘hat Unglück mit ihren Kindern, ‘quod ad liberos mala fortuna utitur.’ The word is explained by the verse *ποθεῖ κ.τ.λ.*

1424. ἐξει 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 *婞τίνα* at the end of the verse is also objected to.

1425. ποθεῖ] σιγᾷ μὲν, ἐχθαληθεὶ δὲ, βούλεται γε μὴν is quoted by the Scholiast from the Προιονοί of Ion.

1427. μυσῶ κ.τ.λ.] Applicable to Alcibiades. The antithetical style is just in Euripides’ manner.

1431. οὐ χρῆ] Either this or the next line appears superfluous: if there were two editions of the *Frogs,* 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 *τρέψειν, ἐπισταίνει* depend on something like *δοκεῖ μοι* in answer to *τίνα γν. ἐξεῖς;* ‘It seems right to me, as the best course (μᾶλλον 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. *εἰ τις πτερόωςας κ.τ.λ.]* Most editors reject or bracket these five lines, and II. 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 *Pac. 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 πτερόωςας Κλεόκριτον Κυμαία αἴροιεν αὕραι πελάγιαν ὑπὲρ πλάκα, εἰ ναυαχοῖεν, κατ’ ἔχοντες δίδασκα ράλαιεν ἐς τὰ βλέφαρα τῶν ἑκατόν.*
NOTES.

DI. γελοζων ἀν φαύνοτο νοῦν ο' ἐχει τίνα;
ET. ἐγώ μὲν οἴδα καλ θέλω φράζειν. DI. λέγε.
ET. 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. ἀμαθέστερον] The Scholiast quotes as a proverb σαφέστερον μοι κάμαθεστερον φράσων. This request to Euripides to speak ‘more clearly’ confirms the explanation given of l. 1434.

1449—50. εἰ νῦν γε κ.τ.λ.] Rather needless repetition, but not indefensible.

1451. εἰ γ’, ὡ 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 Cephisophon see above, ll. 944, 1408.

1455. τίςι χρήται; ] 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. μὴτε χλαίνα μὴτε σισύρα] The χλαίνα of finer texture may represent the καλοὶ κάγαθοι, the σισύρα a rough skin the rude demagogues; the one being χρηστοὶ, the other πωνηροὶ in Aeschylus’ eyes.

1460. εὐρισκε κ.τ.λ. ] Meineke rashly strikes out these seven lines. There seems no good reason for this: ἀναδύσει is second person of ἀναδύσομαι. Aeschylus has said, ‘There is no way to saye such a perverse State?’ Dionysus rejoins, ‘You must find a way, if you are to return to the upper earth.’

1462. ἄνει] ‘Send up’ as a beneficent spirit might do. The Scholiast quotes as a proverb, ἐκεῖ βλέπουσα δεῦρ’ ἄνει τάγαλα.

1463. τῆν γῆν 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. i. 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, πλὴν 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 αὐτὰ must be τὰ χρήματα, τὸν πόρον.

1467. κρίνοις ἄν] 'Come give judgment, please.' Cf. above, l. 1401, λέγοντι ἄν.

1469. ὁμοσάς] 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 Ηῆρ. 612, as above at l. 102.

1475. τὶ δ' αἰσχρὸν] Euripides had said in the Αἰολος, τὶ δ' αἰσχρὸν ἥν μὴ τοῖς χρωμένοις δοκῇ; It was a philosophical doctrine of some that right and wrong were dependent on 'opinion' and 'seeming.'

1477. τὶς οἴδεν] A reproduction of a line in Euripides' Polyidus, and he had written much the same in the Φρίξυς. Then Dionysus adds a punning jingle in πνεῖν δὲ δείπνειν. Kock objects that πνεῖν and δείπνειν are no contrast and the wit poor: he therefore with one MS. would read πονεῖν. 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, οἰκτελρατ' αὐτόν, ὦ πατέρ, because Bdelycleon was one among many dicsats. 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.' πολλοῖσιν 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. σεμνοῦσιν λ.] Fine pretentious words and scrapings from the nonsence of philosophers. σκαριφάσθαι is said to be properly used of a hen scratching up anything with her claws. σκαλαβυρμάτια in Nub. 630 seems about the same.

1504. τουτι] A sword, rope, and poison are supposed to be the three things sent by Pluto. In the next line the MS. reading, τουτι, makes a paroemiac verse, which seems out of place. Kock reads του-τουτι, namely βροχος, 'halters.' Meineke τουτουτι with less sense. Myrmex and Archenomus are unknown. The πορισταὶ, 'finance com- mittee,' we may suppose had mismanaged matters in Aristophanes'
opinion. There was a Nicomachus, a γραμματέβος against whom Lysias spoke an oration, who had drawn up certain laws.

1511. στιξας] Like slaves.

1513. Λευκολόφου] Adeimantus, 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. σὺ 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 ἀνθρωπος γύς καὶ πονηρός, δὲ οὔιτ ἀν ἄκων ἀληθεὶς οὖθεν εἶποι.

έγκαθεδεῖται] The contracted Attic future is common in verbs ending in -ιω. In those in -ιω the final consonant of the stem is dropped as κομιω οὗμοι from κομιδ-. In ἔξομαι the stem is ἔθ, compare Lat. sedes etc.

1526. τούτον] Aeschylus is to be escorted to the music of his own lyrics. The Scholiasts tell us that the final hexameters are from the Glaucus Potnia 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 γὰρ 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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