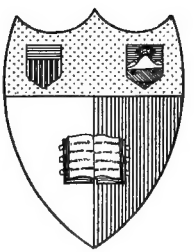

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THE

WASPS OF ARISTOPHANES.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΣΦΗΚΕΣ.

THE

WASPS OF ARISTOPHANES.

ACTED AT ATHENS AT THE LENÆAN FESTIVAL, B.C. 422.

THE GREEK TEXT REVISED;

WITH A TRANSLATION INTO CORRESPONDING METRES,

AND

ORIGINAL NOTES.

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PREFACE.

THE Wasps was exhibited before the Athenian people at the Lenæan festival, while Ameinias was Archon: in the second year therefore of the 89th Olympiad (*ἐν τῇ πθ' Ὀλυμπιάδι ἔτει β'*): at the commencement of the year B.C. 422.

It gained either the first or the second place; but which of the two we cannot now with certainty determine. The Argument which supplies our only information on the subject, supplies it in a corrupt and mutilated paragraph, which may be emended in accordance with either view. It seems to me, however, that there are very strong grounds for believing that the highest place was awarded to the Wasps; the second to the Rehearsal (*Προαγών*); and the third—about this there is no doubt—to the Ambassadors (*Πρέσβεις*) of Leucon.

The paragraph in question is found in the following form in both the great Aristophanic MSS. :—

ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμυνίου, διὰ Φιλωνίδου, ἐν τῇ πόλει Ὀλυμπιάδι βηι εἰς Λήναια· καὶ ἐνίκα πρῶτος Φιλωνίδης Προαγῶνι Λευκῶν Πρέσβεσι τρίτος.*

And our first business is to detect the genuine original reading which lies hid beneath the confused and unmeaning jumble of words *ἐν τῇ*

* *βηι.* So the Venetian MS. The Ravenna MS. has *βῆν.* The name of the archon should be written Ἀμεινίου. See Mr. Fynes Clinton, Fasti Hellenici, Anno 423. I give no credit to the statement of the Scholiast on Clouds, 31, that the Amynias satirized in the Clouds and in the Play before us is really Ameinias the Archon, the name being slightly changed because *κωμῳδεῖν τὸν ἄρχοντα ὁ νόμος ἐκώλυεν.*

πόλει Ὀλυμπιάδι βηι. And knowing, as we do, that the Wasps was exhibited in the second year of the 89th Olympiad, we can hardly resist the conclusion that the true reading is ἐν τῇ πθ' Ολυμπιάδι ἔτει β'. This is Kanngiesser's emendation,[b] and one more simple and satisfactory has rarely been made. And it has the additional merit of bringing the present chronological notice into exact accordance with the form of similar notices in other Arguments. Thus the chronological notices in the Arguments of the Agamemnon and the Hippolytus are as follows :—

Agamemnon. ἐδιδάχθη τὸ δρᾶμα ἐπὶ ἄρχοντος Φιλοκλέους, Ὀλυμπιάδι ὀγδοηκοστῇ, ἔτει δευτέρῳ. πρῶτος Αἰσχύλος Ἀγαμέμνονι Χοηφόροις Εὐμενίσι Πρωτεῖ σατυρικῷ.

Hippolytus. ἐδιδάχθη ἐπὶ Ἀμείνονος ἄρχοντος, Ὀλυμπιάδι ὀγδοηκοστῇ ἑβδόμῃ, ἔτει τετάρτῳ. πρῶτος Εὐριπίδης, δεύτερος Ἰοφῶν, τρίτος Ἴων.

It will be observed that in the latter example the chronological notice is immediately followed by a statement of the order in which the three selected competitors were ranged. And such is the ordinary form of these theatrical Arguments. First comes the chronological notice, complete in itself. Then follows the List of the Victors, also complete in itself.

And this leads us to a second error in the Argument of the Wasps; viz. an omission in the List of the Victors. And Paulmier[c] long ago suggested that the word δεύτερος, and the name of the second successful competitor, must have dropped out from between the words Φιλωνίδης and Προαγῶνι.

Adopting, at least for the present,[d] the suggestion of Paulmier, we shall read the paragraph as follows :—

ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου διὰ Φιλωνίδου ἐν τῇ πθ' Ὀλυμπιάδι, ἔτει β', εἰς Λήναια· καὶ ἐνίκα πρῶτος Φιλωνίδης· δεύτερος * * * Προαγῶνι· Λεύκων Πρέσβεσι τρίτος,

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[b] De scenâ Atticâ, p. 270. So M. Boeckh, Græc. Trag. Princ., p. 36, and Mr. Fynes Clinton, Fasti Hellenici, Introduction and Anno 422.

[c] And so Mr. Fynes Clinton in the Introduction to the Fasti Hellenici.

[d] We shall presently see that there is probably a further error in the Argument, but it does not affect the point now under consideration.

in substantial harmony with the usual form[e] of similar notices in other Arguments. And, so read, it informs us in ordinary language that the Wasps carried off the highest prize at the Lenæan festival, B.C. 422.

On the other hand, in order to obtain a statement that the second place only was awarded to the Wasps, we must accept Dindorf's arrangement,[f] and read the paragraph as follows:—

ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου διὰ Φιλωνίδου ἐν τῇ πθ' Ὀλυμπιάδι (β' ἦν) εἰς Λήναια· καὶ ἐνίκα πρῶτος Φιλωνίδης Προαγῶνι, Λεύκων Πρέσβεσι τρίτος.

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[e] To bring the matter more clearly before the reader, I subjoin a list of the similar notices contained in other theatrical Arguments.

ARISTOPHANES.

Acharnians. ἐδιδάχθη ἐπὶ Εὐθυδήμου ἄρχοντος, ἐν Ληναίοις, διὰ Καλλιστράτου. καὶ πρῶτος ἦν· δεύτερος Κρατῖνος Χειμαζομένοις· οὐ σώζονται· τρίτος Εὔπολις Νουμηνίαις.

Knights. ἐδιδάχθη τὸ δρᾶμα ἐπὶ Στρατοκλέους ἄρχοντος δημοσίᾳ, εἰς Λήναια, δι' αὐτοῦ τοῦ Ἀριστοφάνους· πρῶτος ἐνίκα· δεύτερος Κρατῖνος Σατύροις· τρίτος Ἀριστομένης Ὑλοφόροις.

Clouds. αἱ πρῶται Νεφέλαι ἐν ἄστει ἐδιδάχθησαν ἐπὶ ἄρχοντος Ἰσάρχου, ὅτε Κρατῖνος μὲν ἐνίκα Πυτίνῃ, Ἀμειψίας δὲ Κόννῳ.

Wasps. This is the notice discussed in the text.

Peace. ἐνίκησε τῷ δράματι ὁ ποιητὴς ἐπὶ ἄρχοντος Ἀλκαίου, ἐν ἄστει· πρῶτον Εὔπολις Κόλαξι· δεύτερον Ἀριστοφάνους Εἰρήνῃ· τρίτος Λεύκων Φράτορσι.

Birds. ἐδιδάχθη ἐπὶ Χαβρίου διὰ Καλλιστράτου, ἐν ἄστει, ὃς ἦν δεύτερος τοῖς Ὄρνισι· πρῶτος Ἀμειψίας Κωμασταῖς· τρίτος Φρύνιχος Μονοτρόπῳ. *Aliter.* ἐπὶ Χαβρίου τὸ δρᾶμα καθῆκεν εἰς ἄστυ, διὰ Καλλιστράτου· εἰς δὲ Λήναια τὸν Ἀμφιάραον ἐδίδαξε διὰ Φιλωνίδου.

Lysistrata. ἐδιδάχθη ἐπὶ Καλλίου ἄρχοντος, τοῦ μετὰ Κλεόκριτον ἄρξαντος· εἰσῆκται δὲ διὰ Καλλιστράτου.

Frogs. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη, διὰ Φιλωνίδου, εἰς Λήναια· πρῶτος ἦν· Φρύνιχος δεύτερος Μούσαις· Πλάτων τρίτος Κλεοφῶντι.

Plutus. ἐδιδάχθη ἐπὶ ἄρχοντος Ἀντιπάτρου, ἀνταγωνιζομένου αὐτῷ Νικοχάρους μὲν Λάκωσιν, Ἀριστομένους δὲ Ἀδμήτῳ, Νικοφῶντος δὲ Ἀδώνιδι, Ἀλκαίου δὲ Πασιφάῃ.

ÆSCHYLUS.

Persæ. ἐπὶ Μένωνος τραγῳδῶν Αἰσχύλος ἐνίκα Φινεῖ, Πέρσαις, Γλαύκῳ Ποτνιεῖ, Προμηθεῖ.

Agamemnon. This has already been cited in the text.

SOPHOCLES.

Philoctetes. ἐδιδάχθη ἐπὶ Γλαυκίππου· πρῶτος ἦν Σοφοκλῆς.

EURIPIDES.

Medea. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος κατὰ τὴν ὀγδοηκοστὴν ἑβδόμην Ὀλυμπιάδα· πρῶτος Εὐφορίων· δεύτερος Σοφοκλῆς· τρίτος Εὐριπίδης· Μήδεια, Φιλοκτήτης, Δίκτυς, Θερισταὶ σάτυροι. οὐ σώζεται.

Hippolytus. This has already been cited in the text.

[f] Dindorf's Aristophanes, ii. 548. On the Proagon of Aristophanes. A similar suggestion had been already made by Petit.

This is an arrangement which, to my mind, carries with it its own condemnation. For who ever saw a fragment from the List of the Victors interpolated into the midst of the chronological note? The chronological note is uniformly complete in itself, and is succeeded, not crossed and broken into, by the List of the Victors.

Again, a writer attempting to fix the exact date of a Play by a reference to the Olympiad reckoning would in all probability give, not merely the Olympiad itself, but also the *year* of the Olympiad; as in the Arguments of the Agamemnon and Hippolytus, cited above. The only instance to the contrary is to be found in the Argument of the Medea, and there the very phraseology (*κατὰ τὴν* 'Ολυμπιάδα, not *ἐν τῇ* 'Ολυμπιάδι) shows that the writer is not seeking to be definite and exact.

In the present case, therefore, the *βηι* or *βην* of the MSS. is rightly placed for signifying, and is required to signify, the year of the Olympiad in which the Play was exhibited: it is wrongly placed for signifying the prize awarded to the Play.

Such are the grounds on which it seems to me most probable that, at the Lenæan festival when Ameinias was Archon, the highest prize of all[g] was awarded to the Wasps of Aristophanes.

A further question however remains, viz. to *whom* was that prize awarded? or in other words, in whose name was the Chorus obtained, and the Play exhibited? Did Aristophanes bring it out in his own name, or did he, as the Argument in its present condition alleges, bring it out in the name of Philonides?

Now we know that, at this theatrical contest, one place (either the first or the second) was awarded to a Comedy called the Rehearsal, Πρoαγών. And as the ancient grammarians, whilst frequently referring

[g] The Peace, which was exhibited the year after the Wasps, bears evident traces of having been hastily put together to meet a particular emergency: but Aristophanes would hardly have repeated in it an important part of the Parabasis of the Wasps, had not the Wasps itself been received with the highest favour by the Athenian people.

to a "Rehearsal" of Aristophanes, recognize no other Comedy bearing that name, it was long ago suggested by Jungermann,[h] and the suggestion has met with universal acceptance, that the Rehearsal which competed with the Wasps was itself the work of the author of the Wasps. It appears therefore that, at this one festival, Aristophanes produced two separate Comedies, the Wasps and the Rehearsal, and was successful with each.

According to the MS. statement, highly improbable in itself, but in this respect followed by Dindorf, both these Comedies were exhibited in the name of Philonides: whilst according to Paulmier's correction, it was the Wasps only, and not the Rehearsal, which was so exhibited. But there are, I think, strong indications to show that Paulmier's correction, though right in assuming that only one Comedy would have been exhibited in the name of Philonides, yet does not itself go to the root of the matter; that in truth Aristophanes brought out the Wasps in his own name; and that it was the Rehearsal, and not the Wasps, which he handed over to Philonides.

In the Parabasis Proper of the Wasps, Aristophanes gives us a sketch of his own dramatic career. At first, he says, he used to father his productions on his friends: like some familiar spirit, he loved to dive into the breasts, and pour his witticisms through the lips of others. After a while, he threw off his disguise, and came forward openly, in his own name, to obtain a Chorus for himself, *χορὸν αἰτεῖν καθ' ἑαυτόν*.[i] So, for the first time, he descended into the arena as an avowed and recognized Teacher of Comedy, *ὁ τοῦ χοροῦ διδάσκαλος, χοροδιδάσκαλος, κωμῳδοδιδάσκαλος*, or as he expresses it in the Wasps, *πρῶτον ἦρξε διδάσκειν*. Thenceforward he set himself in earnest to the task of ridding the State of its plagues and its nuisances. He became an *ἀλεξίκακος*, a *τῆς χώρας καθαρτὴς*, a Heracles the Destroyer of Monsters. Two Plays had already been so produced: two Labours of Heracles had already been undertaken. In the KNIGHTS he had grappled with

[h] At Pollux, x. segm. 44.

[i] Parabasis of the Knights. See also the Parabasis of the Clouds.

the savage Demagogue, loud of tongue and terrible of form: a monstrous apparition, formidable for his own strength and ferocity, and still more so by reason of the cloud of satellites who fluttered about his person, and bristled up the moment he was attacked. This warfare he is still waging in the Wasps, *ἔτι καὶ νυνὶ πολεμεῖ*. In the CLOUDS he had assailed the Spectral Shapes, the Fevers and Agues of the Sophistical School. This second attempt had proved abortive; although the Comedy with which it was made was (he contends) the best and cleverest Comedy that had ever been put upon the stage. It is in respect of this failure that the Poet in the Parabasis of the Wasps is personally expostulating with the Athenian people. And I do not think that any one can thoroughly enter into the spirit of that expostulation, without feeling that the Play which contains it must of necessity have been exhibited by the poet himself, as his own work, in his own name: that he *could* not, in this Play, have been acting the Familiar Spirit, and pouring his expostulation through alien lips, *ἐπικουρῶν ἑτέροισι ποιηταῖς*. The whole tenor of the expostulation, the attitude which the Poet assumes towards his own previous Comedies, both those which had been fathered on Philonides and Callistratus, and those which he had produced in his own name, seems to me of necessity to imply that the Wasps, like the Knights and the Clouds, with which its Parabasis so closely links it, was exhibited on the Athenian stage as the avowed and recognized production of Aristophanes.

Moreover, we are told by the author of the third section in the compilation *περὶ κωμῳδίας καὶ Ἀριστοφάνους* that the Plays brought out in the name of Philonides[j] were those in which Euripides and Socrates were attacked, whilst the Plays in which the Poet treated of politics and public affairs were handed over to Callistratus. It is true that the author of the eleventh section in the same compilation[k] tells

[j] *ἐδίδαξε πρῶτον διὰ Καλλιστράτου. τὰς μὲν γὰρ πολιτικὰς τούτῳ φασὶν αὐτὸν διδόναι, τὰ δὲ κατ' Εὐριπίδου καὶ Σωκράτους Φιλωνίδῃ*. And see Müller's Literature of Greece, chap. xxviii. sec. 1.

[k] *διὰ μὲν Φιλωνίδου (ἐδίδασκε) τὰ δημοτικὰ, διὰ δὲ Καλλιστράτου τὰ ἰδιωτικά.*

a very different story. But it is generally agreed, and all that is known on the subject tends to prove, that the former statement is correct. The Comedies of Aristophanes [1] range themselves under two heads, viz. (1) criticisms on the Demagogues and public affairs; and these, when he did not bring them out in his own name, he seems to have handed over to Callistratus, and (2) criticisms on the Sophists and the sophistical poetry of Euripides; and these were the Comedies which fell to the lot of Philonides. We have thus another ground for believing that the Wasps could not have been exhibited in the name of Philonides.[m]

But was the Rehearsal a Comedy which the Poet would have been likely to entrust to Philonides? We have every reason to believe that it was. For the Scholiast on the Wasps [n] expressly informs us that in this Play Euripides was introduced on the stage as the object of the Poet's satire, and Englishmen, at all events, can have no difficulty in imagining how a Comedy on such a subject may have been made subservient to such a purpose.

And on the whole, therefore, I am strongly inclined to believe that Aristophanes brought out the Comedy of the Wasps in his own name: and (possibly because no one competitor was at that time allowed to

[1] No doubt the line of demarcation is not always very clearly defined. Of course political satire is not wholly excluded from the Comedies which deal mainly with Euripides and the Sophists: nor, on the other hand, does Aristophanes refrain from incidentally assailing these last-mentioned objects of his ridicule even in his most thorough-going political dramas. But I do not understand how certain recent critics (Ranke, Vita Aristophanis, ed. Meineke, I. xxxix, following Roetscher, Aristoph. p. 70, and Bernhardy, *Griech. Lit.* ii. 2. 551) can deny, what seems to me a self-evident fact, that of the Aristophanic comedies some are *specially* designed and constructed for the one purpose, and some for the other. The Clouds, the Thesmophoriazusæ, and the Frogs naturally fall into one class: the Acharnians, the Knights, the Wasps, the Peace, the Birds, and the Lysistrata as clearly belong to the other.

[m] Meineke therefore (Quæst. Scen. ii. p. 39) proposes to change the *διὰ Φιλωνίδου* of the Argument into *διὰ Καλλιστράτου*. However, in his subsequent edition of Aristophanes he simply acquiesces, like most recent editors, in Dindorf's arrangement of the passage.

[n] On line 61. *οὐ μόνον ἐν τούτῳ τῷ δράματι* (the Thesmophoriazusæ) *εἰσῆκται οὕτως Εὐριπίδης, ἀλλὰ καὶ ἐν τῷ Προαγῶνι καὶ ἐν τοῖς Ἀχαρνεῦσιν.*

exhibit two comedies at one contest) handed over the Euripidean comedy of the Rehearsal to be exhibited in the name of Philonides. And the List of Victors should, I think, stand as follows :—

καὶ ἐνίκα πρῶτος· Φιλωνίδης Προαγῶνι δεύτερος· Λεύκων Πρέσβεσι τρίτος,

a reading which differs from that of the MSS. merely by the insertion of a single letter, *β'* (*δεύτερος*), and does not require (as Paulmier's correction requires) the insertion of the name of another competitor.

And in support of this reading I would add two other observations, which, however trivial they may appear in themselves, are perhaps not absolutely unimportant in considering what is the most probable emendation of an admittedly corrupt text. (1) In every Argument which tells us that the Comedy to which it is prefixed obtained the highest place, the words are simply *πρῶτος ἦν*,° or *πρῶτος ἐνίκα, without repeating the victor's name.* It would therefore be a departure from the ordinary style of these Arguments to read (as Paulmier reads) *ἐδιδάχθη διὰ Φιλωνίδου· καὶ ἐνίκα πρῶτος Φιλωνίδης.* (2) In the List of Victors, as a general rule, the ordinals, *πρῶτος, δεύτερος, τρίτος,* maintain the same relative position throughout. It is either *πρῶτος* A, *δεύτερος* B, *τρίτος* C, or A *πρῶτος,* B *δεύτερος,* C *τρίτος,* not *πρῶτος* A, . . . C *τρίτος.* It would therefore be a departure from the ordinary style to read (as Dindorf reads) *πρῶτος Φιλωνίδης Προαγῶνι, Λεύκων Πρέσβεσι τρίτος.* On the other hand the reading which I propose is in every point in minute conformity with the ordinary style of these theatrical Arguments.

The only difficulty arises from the circumstance that the words *διὰ Φιλωνίδου* are found in the preceding chronological note. But inasmuch as the MS. reading of the List of the Victors, *καὶ ἐνίκα πρῶτος Φιλωνίδης Προαγῶνι Λεύκων Πρέσβεσι τρίτος,* can be brought into the ordinary form in no other way than by inserting *δεύτερος* after *Προαγῶνι,* so as to make Philonides take the second place with the Rehearsal :

° See the Arguments, cited above, of the Acharnians, the Knights, and the Frogs.

inasmuch as it is extremely improbable, if not impossible, that both Plays should have been brought out in his one name: and inasmuch as the Parabasis of the Wasps assumes throughout that this Play was exhibited in the name of Aristophanes himself, and indeed the Wasps did not, as the Rehearsal did, belong to the class of Comedies usually assigned to Philonides, we may, I think, safely conclude that the words *διὰ Φιλωνίδου* crept into the text *after, and as a natural consequence of,* the corruption of the List of the Victors.

In my opinion therefore Aristophanes gained the first place with the Wasps: and Philonides (his nominee) the second with the Rehearsal: and the whole passage should be read as follows:—

ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου [δι' αὐτοῦ τοῦ Ἀριστοφάνους] ἐν τῇ πθ' Ὀλυμπιάδι ἔτει β' εἰς Λήναια· καὶ ἐνίκα πρῶτος· Φιλωνίδης Προαγῶνι δεύτερος· Λεύκων Πρέσβεσι τρίτος.

Of the Rehearsal of Aristophanes only ten insignificant fragments are known to exist: and they afford us no clue to the character or construction of the plot. Of Leucon's Ambassadors no remains have been discovered.

The Wasps was exhibited only ten months later than the Clouds. And when we consider the long preparations which must inevitably have been required before a Comedy could be put upon the stage, the time consumed first in obtaining and then in educating the Chorus, the numerous rehearsals, and all the various preliminaries essential to the success of the undertaking, we cannot doubt that the Wasps was not merely on the stocks, but far advanced towards completion, before the defeat of the Clouds occurred. And I think that we trace the effects of that defeat, not only in the indignant expostulations which the Poet addresses to his audience, but also in the singular and striking inequality which we find between different portions of this one Comedy of the Wasps. The victory of the Wine-flagon over the Clouds was something more than the victory of Cratinus over Aristophanes: it was the victory of the coarse buffoonery, the *φόρτος*, of the older

drama over the higher, purer, and more intellectual humour with which the younger Poet was endeavouring to supplant it. The grand earlier scenes of the Wasps which follow the entrance of the Chorus—scenes, shown by the great prodigality of metres, and still more clearly and unmistakeably by the prevalence of the long Aristophanic verses, to have been especial favourites of their author;—the noble Poetry of the Strophe and Antistrophe, of the Epirrhema and Antepirrhema; and the orchestral contest with which the Play concludes, were written (is it fanciful to believe?) when Aristophanes was still in the full tide of unbroken success, buoyed up by the glory of his past career, sanguine of a still more splendid triumph with the Clouds, and believing himself to be the destined regenerator of the Athenian stage. The servile jokes, the jests cut upon the audience at the commencement of the Play, the tipsy pugnacity of Philocleon, were added when Aristophanes had been taught that if he would retain his position as the successful and popular poet of the day, he must not altogether discard the broad farce, the laughable personalities, the vulgar scurrility of his immediate predecessors. Nor is this mere conjecture. The tipsy scenes we can with something like certainty pronounce to be an extraneous element, foreign to the original scheme of the Play. It is impossible [p] that either the little choral ode (1450—1473) felicitating Bdelycleon on the probable success of his experiment, or the subsequent harangue of Xanthias describing the effect of the long untasted wine upon his old master, should in their original conception have been preceded by a series of farcical scenes, showing that the experiment had already been tried and had already failed, and that the wine had already been tasted with the result to be expected rather than desired. Nor again is it easier to reconcile the introductory dialogue of the slaves with the behaviour and the statements of the Chorus when they first appear upon the stage. According to the narrative of Xanthias, the attempts to wean Philocleon from his dicastic occupations had extended over a

[p] This idea is more fully developed in the notes. See the notes on lines 1292, 1301, 1341, 1450, 1474, 1476, and 1479.

considerable period of time, and been attended with incidents which must have become notorious to his fellow-dicasts. On one occasion he is confined for the night in Ægina, and crosses the straits in early morn to be present at the opening of the Courts; on another, he actually enters the Court in the guise and with the timbrel of a Corybant.[q] But when the Chorus appear, they speak of a very different state of things. According to *their* statements, they call every morning to summon forth their friend, and he is invariably ready to accompany them to the Court. Nothing whatever has happened to interrupt the regularity of his attendance; he had come yesterday;[r] they cannot imagine why he does not come to-day. When they find him detained a prisoner in his own house, they are in absolute ignorance of the name and motives of his detainer, and it is with the utmost surprise, not unmingled at first with incredulity,[s] that they hear of Bdelycleon's designs. In each case therefore we have solid grounds for believing that the scenes which appeal to the lower tastes of the audience were added by an after-thought, and formed no part of the original scheme of the Play.

Yet notwithstanding the introduction of much that might better have been omitted, the Wasps is in my judgment inferior[t] to few of the Aristophanic comedies in elaboration and artistic excellence: and had its subject been as generally interesting as those of the Clouds, the Frogs, and the Thesmophoriazusæ, it would probably have been reckoned amongst the poet's most successful performances. It abounds

[q] Indeed, even before the persecution commenced he had not, according to Xanthias, been accustomed to proceed to the Court in company with his fellows: he used to steal there overnight, and wait in solitary expectation till the doors were opened.

[r] *διὰ τὸν χθιζινὸν ἄνθρωπον.*—Wasps, 281.

[s] *ὦ μάταιε.*—Wasps, 338.

[t] A. W. von Schlegel, as is well known, pronounced the Wasps to be the feeblest of all the extant plays of Aristophanes: too limited in its subject, too much spun out in its action. Mr. Mitchell on the other hand, in his preface to the Wasps, declares it to be the most dexterous of all the Aristophanic comedies; and K. O. Müller, in his History of Greek Literature, endorses Mr. Mitchell's view, and affirms the Wasps to be undoubtedly one of the most perfect of the plays of Aristophanes.

with genuine hearty wit and graphic vigorous strokes of satire;[u] but the subject with which it deals evokes no wide-spread sympathy in the modern world, and the Play can therefore find no interest save such as itself creates. Socrates, Æschylus, Euripides,—these are names which stir the mind of a modern reader as they stirred the mind of an ancient spectator: but who cares to hear of dicasts and dicasteries? Law and Law-courts, no very fascinating subject even to a professional lawyer, are something more than dry and uninviting, they are positively repulsive, to the world at large.

And it is, no doubt, the universal opinion that the Wasps is a criticism on the Athenian dicasteries; an exposure of the unrighteousness of their proceedings; a bitter satire on the dicasts themselves. Mr. Grote is merely stating the popular view as well as his own, when he says[v] that "the poet's purpose was to make the dicasts appear monsters of caprice and injustice."

Now I venture to think that this is an entire and absolute misapprehension of the intent and purpose of the Wasps. I do not believe that the Play was in any sense aimed at, or that the mind of Aristophanes was in any measure alive to, the manifold defects of the dicastic system. And as to the old dicasts themselves, they are nothing more or less than the representatives of his own favourite Μαραθωνομάχαι, the relics of that heroic Past, which Aristophanes was never weary of contrasting with the degenerate Present. In the Epirrhema he describes, in the noblest and most glowing eulogy that ever flowed from the lips of a Comedian, who and what the dicasts were. I will not cite the passage here. I refer the reader to the original. Let him carefully peruse the Strophe, the Epirrhema, and the Antistrophe, and

[u] They find no echo in *Les Plaideurs*, the feeble and insipid play which Racine intended as an imitation of the Wasps. There is considerable Aristophanic spirit in a little fragment of academic satire, "The Cambridge Dionysia" (a parody on the Wasps), contained in "The Ladies in Parliament, and other Pieces, by G. O. Trevelyan. Cambridge: Deighton, Bell, and Co., 1867."

[v] History of Greece, Part ii. chap. vi. note.

say if the men whose deeds and characters are there depicted are men whom (to use Mr. Grote's expression) the poet is intending to hold up to reprobation as "monsters of caprice and injustice!"

Doubtless he does not exempt them from his strokes of wit and satire; for, once thoroughly in his comic vein, Aristophanes spares neither friend nor foe: not even Æschylus in the Frogs; not even Nicias and Demosthenes in the Knights.

In truth the young Poet, when he wrote the Wasps, was thinking of something altogether different from an attack upon dicasts and dicasteries. He was regarding the dicasts, not as a legal tribunal to be criticized, but as a political power to be conciliated. From the very commencement of his career he had believed, and proclaimed, himself to be the champion of Truth and Justice, going forth in their strength[w] to smite and overthrow the Twin Powers of evil which were, in his judgment, undermining the foundations of the greatness and glory of Athens. On the one hand he attacks the Sophistical School, as corrupting by its sceptical philosophy the very well-springs of the simple piety, the unreasoning instinctive virtue in which the Men of Marathon had been formed and nurtured;[x] on the other, he attacks the Demagogues, as maintaining their lofty position, not for the purposes of Panhellenic patriotism, nor yet by force of superior wisdom or integrity; but for their own selfish ends, and by flattering the vanity, consulting the tastes, and pandering to the prejudices of the Athenian populace.

And the Wasps is merely one phase[y] in the combat which the Poet

[w] *πρὸς ταῦτα Κλέων καὶ παλαμάσθω,*
καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω·
τὸ γὰρ ΕΥ *μετ' ἐμοῦ καὶ τὸ* ΔΙΚΑΙΟΝ
ξύμμαχον ἔσται.—Acharnians, 659.

[x] Cf. Clouds, 985,

ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα
ἐξ ὧν ἄνδρας Μαραθωνομάχους ἡμὴ παίδευσις ἔθρεψεν.

[y] See Wasps, 1037. M. Fallex (Théâtre d'Aristophane, i. 241) observes that Philocleon is the Demus of the Knights in another dress. The observation is a just one. It is the same honest simple old Athenian who is represented in both Plays:

was waging against the Demagogues. It has for its object the rupture of the alliance which existed between the Demagogues on the one hand, and the dicasts, who constituted their main support and stay in the popular assemblies, on the other. And this object Aristophanes endeavours to compass, by showing that while the Demagogues affected to flatter and patronize the dicastic system, they in reality reserved to themselves all the substantial benefits and fruits of the alliance, and left the dicasts to pine and starve in a state of abject and degraded poverty.

In the earlier scenes, which constitute the real plot and framework of the Comedy, the contrast between the public pretensions and the domestic poverty, the *res angusta domi*, of the Athenian dicasts is everywhere painted in the most glaring colours. They are brought on the stage as feeble old men, groping their way through the mud in the dark with the aid of a common lanthorn, and ill able to afford the oil required even for that scanty illumination. Their talk is of pot-herbs: their reminiscences are of the humblest amusements of camp life: and they are struck with astonishment and consternation at the inconsiderate audacity of a child who dares to ask for anything so far beyond the means of a dicast as a homely treat of common figs.

Is it not enough that I
With this paltry pay must buy
Fuel, bread, and sauce for three?
Must I needs buy figs for thee!

Why if the Courts are not open, the whole family will have to go supperless to bed.

Passing over the animated skirmishes which are merely preliminary to the grand attack, we come to the main contest of the Play, and the whole matter is solemnly debated, *pro* and *con*, in those λόγοι δικανικοὶ which Aristophanes (though he derides their use by Euripides) is himself so fond of employing,[z] and which are certainly nowhere more

and, in both, Aristophanes labours to open his eyes to the same fact, viz. that he is tricked and deceived by the demagogues in whom he confides.

[z] And which would doubtless be keenly relished by an Athenian audience.

appropriate than in a *κωμῳδία δικαστική*. And these set arguments are an infallible test of the real object and purpose of the Play.

What then is the matter debated in the Wasps? Does the discussion turn on the excellencies and defects of the dicastic system? No allusion whatever is made to the subject: there is not a word which can lead us to infer that Aristophanes had ever given it even a passing thought. The one matter referred to arbitration, the one matter debated, the one matter decided is this, Are the dicasts, as the Demagogues tell them, really lords of all, or are they in reality mere tools and slaves of the Demagogues themselves? The whole of Philocleon's harangue is an elaborate argument in support of the proposition that the dicastic office is an *ἀρχὴ μεγάλη*:[a] whilst Bdelycleon, on the contrary, exerts himself to prove that it is nothing more or less than a *μεγάλη δουλεία*.[b] The very names of the debaters disclose the true object of the debate: the one is the admirer, the other the opponent, of the ruling demagogue of the hour.

I need not pursue the matter further: some additional observations upon it will be found amongst the notes: but the Play itself is before the reader, and he can form his own opinion upon the accuracy or inaccuracy of the theory here propounded.

It is therefore merely incidentally, and not for its own sake, that the Poet deals with the dicastic system; and an intimate knowledge of its details is in no way essential to a right understanding of the Play. However, the reader should of course be acquainted with the general features and outline of the system, with the general character of the Athenian Heliæa.

The name Heliæa[c] signifies an assemblage, a concourse, a congrega-

[a] Wasps, 518, 548-9, 575, 577, 619, 678, &c.

[b] Wasps, 517-8, 602, 653, 681-2, &c.

[c] The name is unquestionably derived from, or connected with, such words as *ἁλίζειν* or *ἁλιάζειν*, *to convoke, assemble*. In Lysistrata, 93, the Laconian says,

τίς δ' αὖ ΞΥΝΑΛΙΑΞΕ τόνδε τὸν στόλον
τὸν τᾶν γυναικῶν;

tion: and it was no doubt originally employed as an appellation of the general assembly of the People, by or before [d] which, in the early heroic ages of Hellas, all matters of importance affecting the community were publicly discussed and decided. In divers of the Hellenic communities [e] the name still lingered on, even in historic times, as descriptive of the People assembled for their ordinary political purposes. But at Athens,—at what precise period, and through what precise stages we cannot tell,—the name acquired a more restricted signification: and we there find it exclusively applied to the People assembled in their judicial capacity.

And of course the judicial affairs of an Imperial city, a great and enterprising mercantile community, could not long be transacted by a tribunal so absolutely indefinite and fluctuating as a general assembly of the People, or indeed by any single tribunal whatever. And accordingly the right of attending the Heliæa was no longer granted to every Athenian citizen: whilst on the other hand the Heliæa itself was for ordinary practical purposes divided into various committees or sections, each sitting as a separate assembly, but each retaining the name and wielding the authority of the entire Heliæa. Every registered citizen might still attend, and vote in, the *ἐκκλησία* or political assembly: but the number of citizens entitled to attend, and vote in, the Heliæa or

And cf. line 380 of the same Play. Another old word from the same source was *ἀπελλάζειν*, which is found in the rhetra brought by Lycurgus from Delphi, and is explained by Plutarch (Lyc. cap. 6) as the equivalent of *ἐκκλησιάζειν*. The other derivations suggested for the name Heliæa are unworthy of serious consideration.

[d] On the real and effective part taken by the People in these proceedings, see some good remarks by Mr. Gladstone, Homer and the Homeric Age, iii. 126, "The Agora;" and Juventus Mundi, chap. xi.

[e] "The usual name of a public assembly in the Doric states was *ἁλία*. This is the name by which the Spartan assembly is called in Herodotus, vii. 134: and it is used also in official documents for those of Byzantium, Gela, Agrigentum, Corcyra, and Heraclea: *ἁλιαία* was the term employed by the Tarentines and Epidamnians: the place of assembly amongst the Sicilian Dorians was styled *ἁλιακτήρ*."—Müller's Dorians, Book iii. chap. v. sec. 9. And see the learned notes to the same effect in Alberti's Hesychius s.v. *Ἁλιαίαν*. On the origin of the Athenian Heliæa some useful remarks will be found in Grote's Greece, Part ii. chaps. xi. and xxxi.

judicial assembly was limited to six thousand:[f] and these were all required to be over thirty years of age,[g] not indebted to the state, and in the full possession of their rights and privileges as Athenian citizens.

But it is of the utmost importance to remember that these six thousand citizens always considered themselves, and were by others considered, not as a mere professional Court, but as the Athenian People[h] in Heliæa assembled. *ἄνδρες Ἀθηναῖοι*, "Ye men of Athens," was the proud title with which they were addressed by the speakers who pleaded before them. And such phrases as *τὸ ὑμέτερον πλῆθος*,[i] and *τὸ ὑμέτερον κοινόν*, are used as freely of the limited judicial assemblies, as they would be of the general political assembly. "*Ye* voted this expedition," "*ye* passed that resolution," say the orators to the Heliæa: when they mean that the expedition was voted or the resolution passed by the Athenian people in a regularly constituted Ecclesia. Indeed it would, in many cases, be impossible from the mere form and style of

[f] It seems certain that 6000 citizens and no more were privileged to attend the Heliæa, and exercise the Heliastic or, as it was otherwise called, the dicastic office. The passages cited in support of this proposition from Aristophanes (Wasps, 662) and Andocides (de Myst. 17, *ἐγράψατο τὸν Σπεύσιππον παρανόμων καὶ ἠγωνίσατο ἐν ἑξακισχιλίοις Ἀθηναίων, καὶ μετέλαβε δικαστῶν τοσούτων οὐδὲ διακοσίας ψήφους ὁ Σπεύσιππος*) do not necessarily imply the existence of a fixed and definite limit. But the circumstance that the Heliasts were commonly spoken of as *οἱ ἑξακισχίλιοι* is, I think, entirely conclusive: *πρυτανεῖα, ἀργύριόν τι, ὃ κατατίθεται ὑπὸ τῶν δικαζομένων, καὶ δίδοται δικαστικὸν* ΤΟΙΣ ΕΞΑΚΙΣΧΙΛΙΟΙΣ.—Scholiast on Plato's Laws, Book xii., Suidas s. v. *Πρυτανεῖα*. Doubtless, in ordinary times, the great bulk of the unemployed population would seek to take part in the judicial as well as the political assemblies, and many more than 6000 citizens would be candidates for the Heliastic privileges. But there may well have been periods, especially during the great demand for soldiers and sailors occasioned by the Peloponnesian War (see Lysistrata, 99—104), when the number of duly qualified citizens at leisure to attend the judicial assemblies would fall below 6000: and it is impossible to suppose that any one would be elected a member of the Heliastic body without his own consent. We must therefore regard 6000 as the *maximum*, not the necessary number.

[g] *ἐδίκαζον οἱ ὑπὲρ τριάκοντα ἔτη, ἐκ τῶν ἐπιτίμων καὶ μὴ ὀφειλόντων τῷ δημοσίῳ*.—Pollux, viii. segm. 122.

[h] They are indeed frequently described as if they consisted of the entire population: *πάντες ὤμνυον Ἀθηναῖοι τὸν ὅρκον τὸν ἡλιαστικόν*.—Harpocration (s. v. *Ἀρδηττός*).

[i] See the notes on Wasps, 593, 917.

a speech to determine whether it is in the *ἐκκλησία* or in the *ἡλιαία* that the Athenians to whom it is addressed are for the time assembled.

In a similar spirit Xenophon[j] (assuming him to have been the author of the treatise *de Republicâ Atheniensium*) observes that if the Allies had not been compelled to transact their law-suits at Athens, they would have paid their court to those only of the Athenians who happened,—in the character of generals, trierarchs, or ambassadors,—to visit the provincial cities: whereas now, he says, being under the necessity of submitting their litigation to *a tribunal which is none other than the Athenian Demus itself* (*οὐκ ἐν ἄλλοις τισὶν ἀλλ' ἐν τῷ δήμῳ*), they find it their interest to flatter and make much of the entire Athenian People.

To an Aristophanic commentator, however, it is possibly a matter of greater importance to ascertain in what aspect the question presented itself to the individual mind of Aristophanes. And this may, I think, be sufficiently gathered from the functions ascribed by the Poet to the Demus in his carefully elaborated Comedy of the Knights. The Demus of the Knights is emphatically the Athenian People in their full political character: the people who fought at Salamis, who assemble in the Pnyx, who decide on all questions of Peace and of War. And yet it is He who sits in the dicasteries and receives his three obols a day. The surest road to his affections is to lighten his dicastic duties, to allow him to rise for the day when he has got through, and given his decision on, a single cause. Ὦ Δῆμε, cries Cleon,

> *ὦ Δῆμε λοῦσαι, πρῶτον ἐκδικάσας μίαν,*
> *ἐνθοῦ, ῥόφησον, ἔντραγ', ἔχε τριώβολον.*[k]

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[j] *εἰ μὲν μὴ ἐπὶ δίκας ἦεσαν οἱ σύμμαχοι, τοὺς ἐκπλέοντας Ἀθηναίων ἐτίμων ἂν μόνους, τούς τε στρατηγοὺς καὶ τοὺς τριηράρχους καὶ πρέσβεις· νῦν δ' ἠνάγκασται τὸν δῆμον κολακεύειν τῶν Ἀθηναίων εἷς ἕκαστος τῶν συμμάχων, γιγνώσκων ὅτι δεῖ μὲν ἀφικόμενον Ἀθήναζε δίκην δοῦναι καὶ λαβεῖν, οὐκ ἐν ἄλλοις τισὶν, ἀλλ' ἐν τῷ δήμῳ, ὅς ἐστι δὴ νόμος Ἀθήνησι. καὶ ἀντιβολῆσαι ἀναγκάζεται ἐν τοῖς δικαστηρίοις, καὶ εἰσιόντος του ἐπιλαμβάνεσθαι τῆς χειρός. διὰ τοῦτο οὖν οἱ σύμμαχοι δοῦλοι τοῦ δήμου τῶν Ἀθηναίων καθεστᾶσι μᾶλλον.* —De Rep. Ath. i. 18.

[k] Knights, 50, 51. This is addressed to the *Demus*: in the Wasps, Philocleon says of the *dicasts*,

And when the Rival Demagogues are attempting to outbid each other for the first place in their master's favour, Cleon promises to serve and cherish the Demus, and procure him, by fair means or foul, his daily dicastic pay of three obols, and brings forward an oracle which pictures the Demus of the Future seated in Arcadia, the central state of Peloponnesus, and there plying his Heliastic office and dispensing justice at a salary of five obols a day.

ἔστι γὰρ ἐν τοῖς λογίοισιν
ὡς τοῦτον δεῖ ποτ' ἐν 'Αρκαδίᾳ πεντώβολον ἡλιάσασθαι
ἢν ἀναμείνῃ· πάντως δ' αὐτὸν θρέψω 'γὼ καὶ θεραπεύσω,
ἐξευρίσκων εὖ καὶ μιαρῶς ὁπόθεν τὸ τριώβολον ἕξει.[l]

But his opponent has even a more attractive oracle than this; one which represents the Athenian Demus discharging his Heliastic duties, and surrounded with luxurious dainties, not in any petty Hellenic state, but in Ecbatana, the capital of the Medes.

χὤτι γ' ἐν 'Εκβατάνοις δικάσεις, λείχων ἐπίπαστα.[m]

In the view of Aristophanes therefore, as in fact, the Heliasts (or as they were otherwise called, the dicasts) are none other than the Athenian People assembled in their judicial character.

We may see from these facts how it was that, of all persons discharging public duties in Athens, the dicasts alone were *ἀνυπεύθυνοι*, absolutely free from all responsibility. They were themselves the Sovereign People. To them all magistrates and officials were naturally liable to render an account: whilst there was no power on earth to whom they themselves could be made accountable.

I have dwelt the longer on this complete identification of the dicasts

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ἐν τῷ δήμῳ γνώμην οὐδεὶς πώποτ' ἐνίκησεν, ἐὰν μὴ
εἴπῃ τὰ δικαστήρι' ἀφεῖναι πρώτιστα μίαν δικάσαντας.—Wasps, 594-5.

Compare also what is said of the Demus in Knights, 60, with what is said of the dicasts in Wasps, 597.

[l] Knights, 797—800.

[m] Knights, 1089. For another identification of the Demus and the dicasts, see Knights, 894—900.

with the People at large, because it is a point which has never been sufficiently observed by Aristophanic commentators, and one result has been a series of grave errors in the interpretation of the Wasps, involving in some instances actual alterations of the text.

The famous *τριώβολον*, the source of such abundant witticisms in the Comic Poets (and which has already been more than once mentioned in the preceding pages), was the pay which each member of the Heliastic assembly received for each day of attendance on his dicastic duties. The system of paying the dicasts was introduced by Pericles :[n] and doubtless from its very commencement [o] the payment for a day's work had been fixed at the sum of three obols. The payment had naturally a special attraction for the poorer classes, and it ultimately came to be regarded as a mode of providing out of the finances of the state for the needy population of Athens.

These six thousand Heliasts [p] are believed to have been elected by

[n] *τὰ δικαστήρια μισθοφόρα κατέστησε.*—Aristotle, Politics, Book ii. last chapter. Mr. Grote's interpretation of these words, "Pericles established for the first time the paid dicasteries," has been received with general disapprobation, and is clearly wrong. The meaning is that Pericles inaugurated the system of paying the dicasteries. The dicasteries themselves were already established. It is mainly to this system, I suppose, that Plato alludes in Gorgias, cap. 71. *ἀλλὰ τόδε μοι εἰπέ*, says Socrates there, *εἰ λέγονται Ἀθηναῖοι διὰ Περικλέα βελτίους γεγονέναι, ἢ, πᾶν τοὐναντίον, διαφθαρῆναι ὑπ' ἐκείνου. τουτὶ γὰρ ἔγωγ' ἀκούω, Περικλέα πεποιηκέναι Ἀθηναίους ἀργοὺς καὶ δειλοὺς καὶ λάλους καὶ φιλαργύρους, εἰς μισθοφορίαν πρῶτον καταστήσαντα.*

[o] Hermann (Preface to the Clouds of Aristophanes) has in my judgment completely refuted the notion of M. Boeckh (Public Œc. ii. 15) and others that the pay was originally one obol, and was increased by Cleon. And see Grote's Greece, II. xlvi. Indeed, had the *τριώβολον* been due to Cleon, he would certainly have been made to put forward, in the Knights, this claim to the gratitude of the Demus.

[p] All the details of the Heliastic arrangements are in the highest degree obscure and doubtful. We have no trustworthy information on the subject. The statements most positively enunciated and most strongly held by modern writers are nothing more than the merest guesses, inferences drawn from the confused and conflicting notices of scholiasts and grammarians who themselves knew nothing of the matter. No one who has not thoroughly investigated the subject can form any idea of the hopelessly shifting and shadowy nature of the foundations upon which we have to build. There is no sure footing anywhere: every proposition which is advanced on the authority of one grammarian may at once be contradicted on the authority of

lot[q] from amongst the properly qualified candidates. But before they could sit and vote in the Heliastic assembly, they were required to take the Heliastic oath. This oath was publicly administered to the entire Heliastic body on a piece of rising ground, called Ardettus,[r] outside the city walls, on the banks of the Ilissus, and looking down upon the Panathenaic stadium. The only provision which it is necessary to mention here is the declaration (to which reference is twice made in the Wasps[s]) that the Heliasts would give a fair and impartial hearing to both sides, to the Accuser and the Accused.

others. The first critic who in recent times has attempted to draw some order out of the chaos in which the matter was left by Meursius, Potter, Petit, and others, was A. Matthiæ in the dissertation, contained in his Miscellanea Philologica, de Judiciis Atheniensium. A more important contribution was the learned and excellent treatise of G. F. Schömann, De Sortitione Judicum apud Athenienses, republished in his Opuscula Academica, vol. i. p. 200, with the Appendix, de Dicasteriis, id. p. 220; Animadversiones de Judiciis Heliasticis, id. p. 230; and de Judiciorum suffragiis occultis, id. p. 260. A third was a treatise by F. V. Fritzsche (De Sortitione Judicum apud Athenienses commentatio, Lipsiæ, 1835), written with his usual learning, acuteness, and extravagance. Schömann's views have obtained very general currency amongst scholars, and they are accepted *en bloc* by Mr. Grote, who enunciates and expounds them in a very masterly manner. In the ensuing remarks on the Heliastic arrangements I am of course under great obligations to these eminent writers, although I am in many points unable to adopt the conclusions at which they arrive. Richter's voluminous Prolegomena to the Wasps contribute nothing of any value to the elucidation of the subject.

[q] The passages cited by Schömann and Fritzsche to prove this point may possibly refer to the subsequent division of the Six Thousand into sections. But the fact appears to be stated at the close of the Second Book of Aristotle's Politics in an important paragraph which both Schömann and Fritzsche overlook. "Some blame Solon," says Aristotle, "because he made *κύριον τὸ δικαστήριον πάντων, κληρωτὸν ὄν.*"—Whether the Six Thousand were all chosen from the qualified citizens generally, or whether, as the grammarians say, a certain number was taken from each tribe, must be considered doubtful.

[r] Harpocration s. v. *Ἄρδηττος. ἐν τούτῳ δημοσίᾳ πάντες ὤμνυον Ἀθηναῖοι τὸν ὅρκον τὸν Ἡλιαστικόν.*—Pollux, viii. segm. 122. For other authorities on this point see Schömann, Opusc. Academ. i. 202, note; Fritzsche, De Sortitione, p. 7.

[s] Wasps, 725, 920. *καὶ γὰρ αἰσχρὸν—παρ' ὑμῖν δὲ μηδὲ τῶν ἴσων τυγχάνειν τοὺς κινδυνεύοντας τοῖς συκοφαντοῦσιν ἀλλ' ὀμνύναι μὲν καθ' ἕκαστον ἐνιαυτὸν, ἢ μὴν ὁμοίως ἀκροάσεσθαι τῶν κατηγορούντων καὶ τῶν ἀπολογουμένων κ.τ.λ.*—Isocrates *περὶ Ἀντιδόσεως*, 21. *τὸν ὅρκον*, says Demosthenes, *ἐν ᾧ καὶ τοῦτο γέγραπται τὸ ὁμοίως ἀμφοῖν*

And as the Heliastic oath was repeated every year, it is inferred that the Heliastic office lasted for one year only,[t] and that at the end of the year a new general election took place.[u]

No doubt this seems hardly consistent with the working of the system

ἀκροάσασθαι.—De Coronâ ad init. The oration of Demosthenes contra Timocr. 746, gives the Heliastic oath as follows :—

ψηφιοῦμαι κατὰ τοὺς νόμους καὶ τὰ ψηφίσματα τοῦ δήμου τῶν Ἀθηναίων καὶ τῆς βουλῆς τῶν πεντακοσίων· καὶ τύραννον οὐ ψηφιοῦμαι εἶναι οὐδὲ ὀλιγαρχίαν· οὐδὲ ἐάν τις καταλύῃ τὸν δῆμον τῶν Ἀθηναίων, ἢ λέγῃ ἢ ἐπιψηφίζῃ παρὰ ταῦτα, οὐ πείσομαι· οὐδὲ τῶν χρεῶν τῶν ἰδίων ἀποκοπὰς, οὐδὲ γῆς ἀναδασμὸν τῆς Ἀθηναίων, οὐδ' οἰκιῶν· οὐδὲ τοὺς φεύγοντας κατάξω οὐδὲ ὧν θάνατος κατέγνωσται, οὐδὲ τοὺς μένοντας ἐξελῶ παρὰ τοὺς νόμους τοὺς κειμένους καὶ τὰ ψηφίσματα τοῦ δήμου τῶν Ἀθηναίων καὶ τῆς βουλῆς, οὔτ' αὐτὸς ἐγὼ, οὔτ' ἄλλον οὐδένα ἐάσω· οὐδὲ ἀρχὴν καταστήσω ὥστε ἄρχειν ὑπεύθυνον ὄντα ἑτέρας ἀρχῆς καὶ τῶν ἐννέα ἀρχόντων καὶ τοῦ ἱερομνήμονος καὶ ὅσοι μετὰ τῶν ἐννέα ἀρχόντων κυαμεύονται ταὐτῇ ἡμέρᾳ, καὶ κήρυκος καὶ πρεσβείας καὶ συνέδρων, οὐδὲ δὶς τὴν αὐτὴν ἀρχὴν τὸν αὐτὸν ἄνδρα, οὐδὲ δύο ἀρχὰς ἄρξαι τὸν αὐτὸν ἐν τῷ αὐτῷ ἐνιαυτῷ· οὐδὲ δῶρα δέξομαι τῆς Ἡλιάσεως ἕνεκα, οὔτ' αὐτὸς ἐγὼ, οὔτ' ἄλλος ἐμοὶ, οὔτ' ἄλλοι εἰδότος ἐμοῦ, οὔτε τέχνῃ οὔτε μηχανῇ οὐδεμιᾷ· καὶ γέγονα οὐκ ἔλαττον ἢ τριάκοντα ἔτη· καὶ ἀκροάσομαι τοῦ τε κατηγόρου καὶ τοῦ ἀπολογουμένου ὁμοίως ἀμφοῖν, καὶ διαψηφιοῦμαι περὶ αὐτοῦ οὗ ἂν ᾖ ἡ δίωξις. ἐπόμνυμι Δία, Ποσειδῶνα, Δήμητρα· καὶ ἐπαρῶμαι ἐξώλειαν ἐμαυτῷ καὶ οἰκίᾳ τῇ ἐμαυτοῦ, εἴ τι τούτων παραβαίνοιμι· εὐορκοῦντι δὲ πολλὰ κἀγαθὰ εἶναι.

But we cannot safely assume that this is really the genuine oath : it occurs in a part of the speech which is on other grounds suspected to be spurious : it contains some very unlikely provisions : and it actually omits that one special clause so often mentioned (Demosthenes contra Lept. 492 ; contra Aristocr. 652 ; contra Bœotum de nomine, 1006 ; Æsch. in Ctes. cap. 3 ; Pollux, viii. segm. 122), that in all cases to which the law extended the Heliast would decide according to law : and that where the law was silent he would decide the right according to the best of his judgment. To account for this, Wolfe (at Demosth. contra Lept. ubi supra) and Fritzsche (p. 7) suppose two oaths, one to be taken yearly and one daily ; contrary to all probability.

[t] See Wasps, 400, and the note there. "In eo," says Schömann, p. 201, "plerique omnes nunc consentiunt, Heliastarum numerum fuisse 6000, eosque in singulos annos sorte ductos."

[u] "Nam jusjurandum annuum sine annuâ sortitione esse non potuit," says Schömann, p. 201. And the argument is accepted and repeated by Fritzsche (p. 5), who is not usually over ready to adopt the reasonings of Schömann. "Nam, ut recte Schoemannus," he says, "jusjurandum annuum sine annuâ sortitione ne cogitari quidem potest." This is putting the case much too high. But undoubtedly the annual repetition of the Heliastic oath (which is established by the passage already cited from Isocrates *περὶ Ἀντιδόσεως*, 21, *ὀμνύναι καθ' ἕκαστον ἐνιαυτὸν ἢ μὴν ὁμοίως ἀκροάσεσθαι τῶν κατηγορούντων καὶ τῶν ἀπολογουμένων*) does seem to point very clearly to an annual reconstruction of the Heliastic bod-

as pourtrayed in the Wasps. The old dicast fears that the Court may be closed for the day; but he nowhere apprehends that next year he may not be a dicast at all: he evidently considers (and the whole tone of the Play would lead us to suppose) that he can continue to hold the dicastic office, and draw his dicastic pay, as long as he may think proper. However, if the purpose of the Poet were what I believe, and have attempted to prove, it to have been, he may not have held himself bound to strict technical accuracy of detail. And, besides, the many exceptional circumstances in operation during the Peloponnesian War—on the one hand the presence in the city of a vast needy population herding in from the country round, and dependent in many cases on the dicastic pay for their daily subsistence: on the other, the call for all able-bodied men to serve in the fleets and armies of Athens—would necessarily produce great changes and irregularities in the ordinary working of all the machinery of the state. And it may well have been that during the stress of the war a man, once a dicast, might (if so minded) be always a dicast. At any rate there are many other allusions in the Wasps which, if they are to be taken as strictly and literally correct, show that the system at work during the Peloponnesian War was not exactly identical in all its details with that which we find delineated or implied by authors of a later date.

Immediately after the election of the Six Thousand Heliasts, they were distributed[v] and marshalled, by ballot, into ten sections or committees, distinguished respectively by the first ten letters[w] of the

[v] This double process of election and distribution seems to be mentioned by Demosthenes (in Aristogit. i. 778). ἀλλ' ὑμεῖς αὐτοί, he says to the dicasts, πάντων ἄρτι κληρουμένων Ἀθηναίων, καὶ πάντων εὖ οἶδ' ὅτι βουλομένων εἰς τοῦτο λαχεῖν τὸ δικαστήριον, μόνοι δικάζεθ' ἡμῖν. διὰ τί; ὅτι ἐλάχετε, εἶτ' ἀπεκληρώθητε· ταῦτα δὲ οἱ νόμοι λέγουσιν. This sense of this passage, which is wrongly interpreted by Matthiæ, p. 253, and Schömann, p. 215 note, is correctly apprehended by Fritzsche, p. 6.

[w] οἷον ἦν τι τῶν δικαστηρίων λεγόμενον Ἄλφα, ὁμοίως ἄλλο Βῆτα, ἄλλο Γάμμα, καὶ ἑξῆς τὸ Δ καὶ τὸ Ε καὶ οὕτως ἕως τοῦ Κ. δέκα γὰρ ἦν δικαστήρια τὰ πάντα ἐν Ἀθήναις.—Scholiast on Plutus, 277. And again, κλήρους ἔβαλλον· καὶ ὅστις ἂν ἐκληροῦτο κλῆρον ἔχοντα τὸ Α, ἀπήρχετο εἰς τὸ Α δικαστήριον, ὁμοίως εἰς τὸ Β καὶ τὰ ἑφεξῆς.—Id. The Scholiasts on that passage are of very different degrees of value; and none is to be

alphabet, one being Alpha, another Beta, a third Gamma, and so on down to and including Kappa. Each of these sectional assemblies sat in a separate Hall or Court-house; over whose portals,[x] on the days when the Assembly sat, the sectional letter (painted a bright red colour) was always prominently displayed. The Halls were further distinguished, the one from the other, by some fanciful colouring,[y] green, purple, and the like.

Every dicast before entering on his dicastic duties received, say the grammarians, as his badge or symbol of office, a metallic plate[z] (*δέλτον*) inscribed with his name and with the letter denoting the sectional assembly to which he belonged. And it seems that if he died during his tenure of office, it was not unusual to deposit this badge with his body in the grave. For such a badge was found by Mr. Dodwell[a]

absolutely trusted: but they contain much interesting information on our present subject.

[x] *πρὸ θυρῶν.*—Schol. on Plutus, 277. *ἐπὶ τῷ σφηκίσκῳ τῆς εἰσόδου.*—Aristotle apud Schol. on id. 278. I take the *σφηκίσκος* to be a peg or spike projecting over the doorway. The word has however been variously interpreted. "*σφηκίσκος* januæ videtur supercilium esse vel prominens hyperthyrum."—Boeckh. Corpus Inscr. Græc. i. 207. "Possibly the lintel, or if the entrance was an arch, the keystone; or the pediment or tympanum."—Dodwell, Tour through Greece, i. 435. "Tignum longum super foribus judiciorum positum in longitudinem atque infixum."—Fritzsche, p. 54. Schömann would read *σφηνίσκῳ*. Some writers treat these letters as permanently painted over the Hall: but on the whole the balance of authority is in favour of their being moveable, and merely suspended over the entrance when the dicastery was sitting. Probably when Athens was at the height of her power, with her empire intact, and all her dependencies compelled to litigate in her dicasteries, the time of all the Courts was fully employed; but afterwards, at all events, it frequently happened that there was not enough business to occupy them all. When this occurred, the sectional letters were thrown into an urn, and those drawn were taken and hung up *ἐπὶ τῷ σφηκίσκῳ τῆς εἰσόδου* of the several Courts to which they belonged. This seems to be the meaning of the Scholiast on Plutus, 277, *εἶτα οἱ θεσμοθέται καὶ δέκατος ὁ γραμματεὺς ἐκλήρουν τὰ γράμματα μέχρι τοῦ* K. *καὶ τὰ λαχόντα, ἴσα τὸν ἀριθμὸν τοῖς μέλλουσι κληροῦσθαι δικαστηρίοις, ὑπηρέτης φέρων ἐτίθει καθ' ἕκαστον δικαστήριον ἕν.*

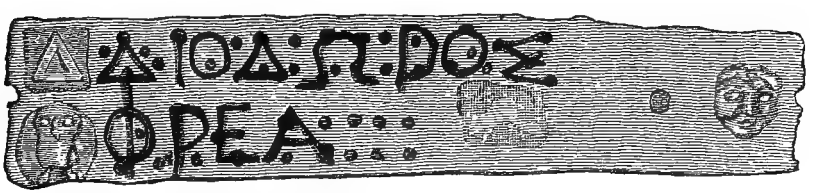
[y] Pausanias, i. 28; Lex. Rhet. Bekkeri, 220, s. v. *Βακτηρία.*

[z] *ὅσοι δὲ δικασταὶ ἦσαν ἐν Ἀθήναις, ἕκαστος καθ' ἕκαστον δικαστήριον εἶχε δέλτον (τουτέστι πινάκιον) ἐν ᾧ ἐγγεγραμμένον ἦν τὸ ὄνομα αὐτοῦ καὶ τοῦ δικαστηρίου.*—Scholiast on Plutus, 277.

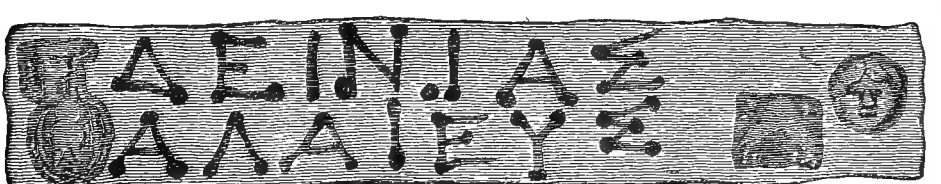
[a] Dodwell's Tour through Greece, vol. i. p. 433 seqq. Mr. Dodwell's belief that

in a tomb which he opened in the Necropolis at Piræus. He describes it as a bronze lamina or plate containing, in addition to the name and deme of the deceased dicast, and his sectional letter, three impressions or seal-marks, which no doubt, as Mr. Dodwell observes, represent the public seals of Athens. "The first," he says, "is the owl in full face; the next, two owls in profile: the third a Gorgon's head with the tongue protruded. The two former are common on Athenian coins: the third is seen on a rare brass coin of Athens, the reverse of which is an armed figure of Minerva, and the inscription AΘE." There are some perforations in the plate, which were probably made for the purpose of attaching it either (as Mr. Dodwell supposes) to the official *βακτηρία* or some conspicuous part of the dicast's dress: or (as M. Boeckh suggests [b]) to his house or his tomb.

The following is a fac-simile of the badge :—



This appears to have been the badge of Diodorus, a burgher of the deme Phrearri, and a member of the Fourth Heliastic Section. A similar badge was shortly afterwards found by another explorer.



these were dicastic badges is almost universally adopted, and (as K. O. Müller says, Gottingen Journal, anno 1821, p. 1175) is undoubtedly correct. There is no foundation for the doubt suggested by some critics: Dobree at Plutus, 277; Fritzsche, p. 73.

[b] Corpus Inscriptionum Græcarum, vol. i. p. 207.

In the first badge the sectional letter is plainly a Delta: in the second Mr. Dodwell takes it to be an Epsilon, and M. Boeckh[c] a Gamma.

These sectional letters are more than once mentioned in other Plays of Aristophanes. In the Ecclesiazusæ,[d] Praxagora is dilating on the blessings and benefits which will accrue to the state from the "glorious Revolution" which she is effecting. The good times are come at last: the dicasteries will of course be abolished, as being no longer required: and if she still retains the dicastic ballot, it is for the purpose of distributing and sorting off the citizens, not to the various Courts of Law, but to dining Halls arranged on a similar system.

ΠΡ. *τὰ δικαστήρια καὶ τὰς στοιὰς ἀνδρῶνας πάντα ποιήσω.*
* * * * * *
ΒΛ. *τὰ δὲ κληρωτήρια ποῖ τρέψεις;* ΠΡ. *εἰς τὴν ἀγορὰν καταθήσω.*
κἄτα στήσασα παρ' Ἁρμοδίῳ κληρώσω πάντας ἕως ἂν
εἰδὼς ὁ λαχὼν ἀπίῃ χαίρων ἐν ὁποίῳ γράμματι—δειπνεῖ.
καὶ κηρύξει τοὺς ἐκ τοῦ βῆτ' ἐπὶ τὴν στοιὰν ἀκολουθεῖν
τὴν Βασίλειον δειπνήσοντας· τὸ δὲ θῆτ' ἐς τὴν παρὰ ταύτην,
τοὺς δ' ἐκ τοῦ κάππ' ἐς τὴν στοιὰν χωρεῖν τὴν ἀλφιτόπωλιν.
ΒΛ. *ἵνα κάπτωσιν;* ΠΡ. *μὰ Δί' ἀλλ' ἵν' ἐκεῖ δειπνῶσιν.* ΒΛ. *ὅτῳ δὲ τὸ γράμμα*
μὴ 'ξελκυσθῇ καθ' ὃ δειπνήσει, τούτους ἀπελῶσιν ἅπαντες.
ΠΡ. *ἀλλ' οὐκ ἔσται τοῦτο παρ' ἡμῖν.*
πᾶσι γὰρ ἄφθονα πάντα παρέξομεν·
ὥστε μεθυσθεὶς αὐτῷ στεφάνῳ
πᾶς τις ἅπεισιν τὴν δᾷδα λαβών.[e]

In the Plutus[f] a decrepit old Athenian is told by a saucy serving-man that he has drawn *his* dicastic letter for the grave, and that it is Charon who will have to give him *his σύμβολον* or ticket of attendance.

ἐν τῇ σορῷ νυνὶ λαχὸν τὸ γράμμα σου δικάζειν,
σὺ δ' οὐ βαδίζεις; ὁ δὲ Χάρων τὸ ξύμβολον δίδωσι.

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[c] Corpus Inscriptionum Græcarum, vol. i. p. 208.
[d] Eccl. 676, 681—692. See Wordsworth's Athens and Attica (p. 170): a work which ought to be in the hands of every Aristophanic student.
[e] Like Philocleon in the Wasps.
[f] Plutus, 277-8.

Another passage in the same play [g] seems to intimate that dicasts sometimes got into a sectional assembly to which they did not belong, and so received a payment to which they were not entitled. Chremylus (having dismissed a complaining sycophant whose occupation ceased when Plutus recovered his sight) says to an old beldame who follows with similar complaints,

τί δ' ἔστιν; ἦ που καὶ σὺ συκοφάντρια
ἐν ταῖς γυναιξὶν ἦσθα; ΓΡ. *μὰ Δί' ἐγὼ μὲν οὔ.*
ΧΡ. *ἀλλ', οὐ λαχοῦσ', ἔπινες ἐν τῷ γράμματι;*

While from a third passage [h] it would seem to have been a common practice for a dicast to get his name entered as a member of several of the sectional assemblies, so that if one did not sit, he might still find a place, and receive his dicastic fee, in another. Hermes, hungry and destitute, is endeavouring to obtain a situation, and he runs through the list of his various appellations (*Στροφαῖον*, *Ἐμπολαῖον*, *Δόλιον*, *Ἡγεμόνιον*, &c.), in the hope that his services may be required in some one or other of these capacities. Several fail, but at last he is engaged, in his character of *Ἐναγώνιος*, to preside over musical and athletic contests; and Cario remarks,

ὡς ἀγαθόν ἐστ' ἐπωνυμίας πολλὰς ἔχειν·
οὗτος γὰρ ἐξεύρηκεν αὑτῷ βιότιον.
οὐκ ἐτὸς ἅπαντες οἱ δικάζοντες θαμὰ
σπεύδουσιν ἐν πολλοῖς γεγράφθαι γράμμασιν.

A large portion of Schömann's elaborate and valuable treatise is occupied with an attempt to make out, contrary to all authority and probability, that there were two series of denoting letters (A to K) employed in these arrangements; one for the ten sectional assemblies, and one for the ten Court-houses or Halls; and that every morning a ballot was taken for the purpose of determining in which Court-house each section should meet for the day: so that Section A might have to

[g] Plutus, 970-3. *εἰ δέ τις δικαστὴς εἰσῇει μὴ κληρωθεὶς εἰς τὸ δικαστήριον, κατηγορεῖτο καὶ ἐζημιοῦτο διαφόρως*, says the Scholiast on Plutus, 277.

[h] Plutus, 1164-7.

assemble in Hall B one day, in Hall K the next, and so on. It is difficult to see what object would be attained by such a proceeding as this: whilst the time and labour required for notifying the result of this matutinal ballot to the six thousand members of the Heliastic assembly would have been simply enormous: and the inconvenience in the case of an adjourned trial would have formed an insuperable objection. The plan would have been absolutely unworkable. But this theory, as I have already observed, is as devoid of authority as it is of probability. It seems to me clear that the division of the Heliastic assembly into sections was itself nothing more or less than their allotment to the several Court-houses. It was the allotment to the Court-house which created the section; and the term *δικαστήριον*[1] was applied indifferently to the Court-house and the section. The letter on the dicastic badge, the sectional letter, was employed for the single purpose of denoting the Court-house to which the dicast belonged. Each Heliast on his first election was assigned to some particular Court-house, and such assignment held good during his term of office.

It would appear too that it was immediately after his assignment to the Court-house that he was presented with a staff of office, coloured with the colouring of that particular Court-house,[1] and having the

[1] Like our word "Court," it signified as well the Judges as the Building in which they exercised their functions.

[1] *ὁμόχρωμοι τοῖς δικαστηρίοις ἐδίδοντο βακτηρίαι, ἵνα ὁ λαβὼν οἷον δὴ χρώματος βακτηρίαν εἰς τὸ ὁμόχρωμον εἰσέλθῃ δικαστήριον καὶ μὴ εἰς ἕτερον πλανᾶται διὰ τὸ πολλὰ εἶναι τὰ δικαστήρια.*—Lex. Rhet. Bekkeri, 220. 17. *ἐδίδοντο βακτηρίαι τοῖς δικασταῖς ὁμόχροοι τοῖς δικαστηρίοις ὅπου ἑκάστους εἰσελθόντας δικάζειν ἔδει, ἵνα τὸν ἁμαρτάνοντα ἀπελέγξῃ τὸ χρῶμα.*—Schol. on Wasps, 1110. Aristotle (apud Schol. on Plut. 228) says that the dicast *λαβὼν τὴν βακτηρίαν βαδίζει εἰς δικαστήριον τὸ ὁμόχρουν μὲν τῇ βακτηρίᾳ, ἔχον δὲ τὸ αὐτὸ γράμμα ὅπερ ἐν τῇ βαλάνῳ.* See Schömann, p. 208; Fritzsche, p. 44 seq. It would appear therefore that Demosthenes cannot mean that the *βακτηρία* was (as some writers of no great authority tell us) given along with the *σύμβολον* (ticket of attendance) to the dicast on his entering the Court, when he says in the oration de Coronâ, p. 298 (sec. 210), "Ye should not wear the same mind at public trials as in private causes: when you enter the dicastery to decide affairs of State, you should take up, together with your official staff and ticket, high thoughts, and ideas worthy of the State." *παραλαμβάνειν γε ἅμα τῇ βακτηρίᾳ καὶ τῷ συμβόλῳ τὸ φρόνημα τὸ τῆς πόλεως νομίζειν ἕκαστον ὑμῶν δεῖ, ὅταν τὰ δημόσια εἰσίητε κρινοῦντες.* Cf. Wasps, 727.

sectional letter engraven on a knob (*βάλανος*) at the top. There was no vestige of any dicastic staff in the tombs wherein the dicastic badges were found: a circumstance which Mr. Dodwell attributes to the more perishable material of which the staff was made: but it may be observed that there was nothing to identify or connect the staff with its owner for the time being: and therefore even if it were not on his death (as is most probable) returnable to the public treasury, it would hardly have been interred with him.

It seems tolerably certain that an ordinary sectional assembly consisted of 500 members:[k] and therefore if all the ten sections were numerically equal, they would absorb only 5000 men; and there would still be a thousand Heliasts for whom no occupation has been provided. And Matthiæ[l] supposed that these were reserved as supernumeraries, to fill up any vacancies that might occur during the year: a suggestion which rests on no authority; does not commend itself by any intrinsic probability of its own; and is strikingly at variance with Bdelycleon's calculation in Wasps, 661-3;[m] for that calculation assumes it to be at least *possible* that all the six thousand Heliasts should be engaged in their dicastic duties, and drawing their dicastic pay, at one and the same time. If therefore there were, in truth, a thousand supernumeraries, I should rather suppose that they were drafted off to perform the various exceptional duties (over and above the work of the ten regular dicasteries) for which the services of the dicasts were from time to time required. Some of these are mentioned in the note on Wasps, 1108, and there were many others which it is unnecessary to enumerate here. But I am not sure that we are at liberty to assume, as a positive fact, that all the ten

[k] *ἡ ἡλιαία πεντακοσίων· εἰ δὲ χιλίων δέοι δικαστῶν, συνίσταντο δύο δικαστήρια· εἰ δὲ πεντακοσίων καὶ χιλίων, τρεῖς.*—Pollux, viii. segm. 123; Harpocration s. v. *ἡλιαία*; Demosthenes in Timocr. 702. 26, compared with id. 703. 3. See Schömann, p. 213.

[l] Miscellan. Philolog. p. 253. So also Schömann, p. 214; Grote's Greece, II. xlvi., and most recent writers.

[m] And Bdelycleon's object would have led him to understate, rather than to exaggerate, the amount received by the dicasts.

dicasteries were numerically equal. We are told[n] that (whilst the general name of Heliæa was applicable to all the ten sections) one section retained, both for itself and its Court-house, the special name of the Heliæa proper as a distinctive appellation: there is some ground for believing that this section[o] was superior to the others in dignity, importance, and size: and it is not impossible that it may have consisted, as one grammarian tells us it did consist, of 1500 members. However, this is a point on which it is impossible to arrive at any satisfactory conclusion.

The ten Heliastic sections did not invariably sit as ten separate assemblies: two or three sections would sometimes assemble and vote together: and on very rare and special occasions the entire Heliastic assembly, the Six Thousand, were summoned to form one *δικαστήριον*. But of course whatever the number entitled to attend any Heliastic assembly, the number actually present at any one time must have been liable to great variations. And there would have been as little likelihood that the whole nominal number would be present and vote on one and the same trial, as that all the members of our English House of Commons would vote in person in one and the same division. I am therefore at a loss to understand what *intrinsic* improbability there is in the proposition that the Heliastic assembly which condemned Socrates to death consisted of 556 or 557 dicasts.[p] M. Boeckh indeed con-

[n] Pollux, viii. segm. 121.

[o] *τὸ δὲ μέγιστον καὶ ἐς ὃ πλεῖστοι συνίασιν Ἡλιαίαν καλοῦσιν.*—Pausanias, i. 28. 8. *Ἡλιαία· μέγα δικαστήριον Ἀθήνῃσιν, ἐν ᾧ τὰ μέγιστα τῶν δημοσίων πραγμάτων ἐκρίνετο· ἦν δὲ χιλίων πεντακοσίων καὶ ἑνός.*—Lex. Rhet. Bekkeri, 262. 10. (The extra unit here, as in Demosth. c. Timocr. 702. 26; Pollux, viii. 48, &c., seems to refer to the presiding magistrate, who would no doubt sit within the *δρύφακτοι*). Others give 1000 as the number of the Heliæa: Photius, Suidas, Etymol. Magn., *Δικῶν ὀνόμ.* Bekkeri, 189. 20. Harpocration gives both numbers. See Fritzsche, p. 66. But when the grammarians are speaking of the Heliæa, we can seldom be sure whether they are referring to the entire Heliastic assembly (the Six Thousand); or to any ordinary section or sections of it; or to that particular section which went by the distinctive name of Heliæa. Sometimes it is plain they did not themselves know.

[p] The proposition is deduced from two statements: (1) the statement in Plato's Apology, 25, that 3 (alii 30) votes would have turned the scale; and (2) the state-

siders that the numbers are inconsistent with any possible tribunal:[q] but it seems to me that they might form a very fair average attendance in an Assembly nominally composed of 1000, 1500, or even a larger number of persons.

It was of course only the dicasts in attendance who received their pay. Each dicast, as he entered the Court-house, was presented with a *σύμβολον*[r] or ticket of attendance. This ticket, on the rising of the Court, he handed to the Treasurer (*κωλακρέτης*), who thereupon paid him three obols for that day's work.

The part of the Court-house reserved for the dicastic assembly was separated from the rest of the Hall by a low bar or rail (*δρύφακτοι*), through which the dicasts were admitted by a little wicket (*κιγκλὶς*, the original of *cancelli, chancel, chancery*). Each sectional assembly had for President one of the nine Archons, or their official Secretary: but his duties during the trial were purely ministerial: he had to see that the Court opened at the proper time and with the proper formalities: to exclude all dicasts who came too late; and to regulate all the formal proceedings of the trial. But he had himself no vote: not even, it appears, a casting vote when the Assembly was equally divided in opinion.

The President had however the entire conduct of the proceedings during the earlier stages of the suit, and until the matter was ripe for the hearing: to him was entrusted the custody of the pleadings and documentary evidence; he decided on what days the *δικαστήριον* should sit; and it was his duty to introduce the action,[s] to bring the cause before the dicastic Assembly.

It is not necessary for our present purpose to go minutely into the details of an Athenian action at law. It was commenced by a

ment supposed to be found in Diogenes Laertius (Socrates, 41) that 281 persons voted for his condemnation. See Matthiæ, p. 252. But the numbers are very uncertain.

[q] Süvern's Essay on the Clouds, ad fin.

[r] Scholiast on Plutus, 277, 278.

[s] *εἰσάγειν τὴν δίκην*. Cf. Wasps, 826, 840, 842, &c. Hence he was called the *Εἰσαγωγεύς*.

summons (*πρόσκλησις*) served on the Defendant by or in the presence of a sompnour (*κλητήρ*). The Defendant then put in an appearance to the action: both the Plaintiff and Defendant made oath as to the truth of their respective cases (these preliminary affidavits were called *ἀντωμοσίαι*); the parties were thus at issue: and evidence was produced by each of them in support of his contention.

The pleadings and documentary evidence (*αἱ γραφαὶ*), when complete, were put into an official vessel (*ἐχῖνος*) and sealed with the official seal, to be opened in Court on the day of trial. The cause was then set down in the cause-lists (*αἱ σανίδες*), and came on for hearing in its turn.

The assembled dicasts having heard the evidence (documentary and oral) and speeches on both sides, were called upon to deliver their verdict. In criminal cases the issue was of course Guilty or Not Guilty: and this issue was decided by the votes of the majority. The votes might be taken in several different ways: but the mode adopted in the Wasps[1] is as follows. Two urns were placed on a table. The dicasts who were for finding the prisoner Guilty cast their votes into the Nearer Urn: those who were for acquitting him cast theirs into the Further Urn. When all had voted, the urns were emptied, the numbers counted, and the result declared.

In the Wasps (as in the Eumenides of Æschylus) the verdict was Not Guilty. The proceedings therefore terminated with the verdict, and the prisoner was set free.

But if the verdict had been the other way, if the prisoner had been found Guilty, the Court would have had a further duty to perform: it would have had to pass sentence on the convicted offender.

In some cases the law itself had annexed a particular punishment to the particular offence: and the Court had merely to pronounce the sentence which the law had predetermined. These were called *δίκαι ἀτίμητοι*, and in such cases the office of the Court was merely declaratory and ministerial: *The law doth give it, and the Court awards it.*

[1] See the note on Wasps, 987.

In other cases it devolved upon the Court itself to determine the amount of the penalty: and in these cases the prisoner was allowed to suggest a milder punishment than that demanded by the prosecution. All know the notable example of Socrates, who, when found guilty, was pressed by his friends to name some heavy fine, the exaction of which might have satisfied the anger of his adversaries; but who, in his proud consciousness of rectitude, not declining death, named as the punishment he ought to receive, the highest honours which the State could confer. The penalty demanded by the prosecution was named before the trial commenced: the prisoner's alternative was of course proposed only after he had been found guilty.

A second division was in these cases required for the purpose of determining whether the prisoner should be visited with the heavier, or with the lighter, penalty. But this was taken in a different way. The dicasts had *πινάκια τιμητικὰ* (damage-cessing tablets), over the waxen surface of which they drew lines to mark their decision. A long line signified the heavier, a short the lighter, penalty. The *δυσκολία* of the old dicast in the Wasps is displayed by his scratching the long line in every case.

> *So sour he is, the long condemning line*
> *He marks for all: then homeward like a bee,*
> *Laden with wax beneath his finger-nails.*

I do not propose to discuss the general merits or demerits of the dicastic system. It may or may not have been found to operate advantageously for the political education of Athenian citizens, or otherwise for the benefit of the State: but I must record my opinion, as an English lawyer, that it would be difficult to devise a judicial system less adapted for the due administration of justice. A large Assembly can rarely, if ever, form a fit tribunal for ascertaining questions of fact, or deciding questions of law. Its members lose, to a great extent, their sense of individual responsibility, and it is apt to degenerate into a mere mob, open to all the influences, and liable to be swayed by all the passions,

which stir and agitate popular meetings. A speaker addressing so numerous a body must of necessity employ great emphasis of tone and gesture: and even a trained audience would under the circumstances find it difficult to retain the coolness and composure of mind which are essential to the investigation of truth. But the members of the Heliastic assemblies had received no previous training whatever. They were not even selected with reference to their intellectual capacity or aptitude for the task. Taken at haphazard from the general community, and necessarily, as a rule, from the needy and less educated classes, they were at once elevated into supreme irresponsible judges, empowered in the name and with the authority of the Athenian People to decide finally and without appeal every question, whether of law or of fact, which might be brought before them. The only assistance they received, if assistance it is to be called, was from the impassioned eloquence of Athenian orators, men of great powers and practised ingenuity, who did not scruple to appeal in the most energetic terms to prejudices and passions which, whether honourable or dishonourable in themselves, have no place in the due administration of justice, and which, as calculated to warp and bias the judicial mind, are (in theory at least) carefully excluded from modern advocacy. And, of all people, an Athenian assembly, sensitive, excitable, easily moved, quick to appreciate the graces of oratory,[u] was least calculated to resist such appeals. What wonder then if the members of an Heliastic assembly were so constantly carried away by their feelings, that such a term as *θορυβεῖν*,[v] *tumultuari*,

[u] "The speeches," says Mr. Sewell, Dialogues of Plato, p. 142, "formed no small part of the perquisites of the Judges. They sat and listened as spectators in the theatre, and no road to their favourable decision was so easy as through their taste and fancy." Xenophon (Mem. iv. 4. 4), speaking of the defence of Socrates before the dicastery, says that he might easily have got off, had he stooped to flatter and conciliate the dicasts, as others did.

[v] *ἦν γοῦν ἡμεῖς* ΘΟΡΥΒΗΣΩΜΕΝ.—Wasps, 622. *μὴ* ΘΟΡΥΒΗΣΗΤΕ, says Socrates (pleading for his life) to the irritated and tumultuous Assembly which was trying him.—Plato, Apology, cap. 5. "Demosthenes vows," says Æschines (contra Timarchum, p. 74), "that his invective will call forth such tumultuous clamours

became almost a technical expression to denote their stormy uproarious agitations?

It is surprising that so practical and well-informed a writer as Mr. Grote[w] should have fallen into the common mistake of confounding two things so essentially distinct, both in principle and practice, as the dicastic system at Athens, and the English system of trial by jury. The two systems have hardly any point in common. It would have been a complete subversion of the Athenian theory had the dicasts ceased to be a popular assembly, had their number been reduced to twelve, had they throughout the proceedings been supported by the presence, and guided by the advice, of some experienced and impartial dignitary of the law. Yet even so, their functions would have been altogether different from the functions of an English Jury. The distinctive feature of the English jury-system is the absolute separation between the ascertainers of fact and the judges of law: the distinctive feature of the Athenian dicastic system is the absolute identification of the two. English jurymen are not judges. Their province, and the province of the Judge, are carefully defined and distinguished. They have no voice in the conduct of the trial. The Judge alone can decide what evidence is admissible, what line of examination it is proper to pursue, what questions may and may not be put to a witness. The Jury

from the dicasts, *τοσούτους καὶ τηλικούτους παρὰ τῶν δικαστῶν* ΘΟΡΥΒΟΥΣ, that I shall not even venture to come forward and make my own defence before them." "If a prosecutor tells you," says the same orator (id. p. 39), "that the Accused is condemned by his fellow-burghers, immediately ye raise your clamours, *εὐθὺς* ΘΟΡΥΒΕΙΤΕ *ὑμεῖς*, as though the prisoner did not possess the common privileges of a citizen." *Θηραμένης, ὦ ἄνδρες δικασταί, εἶπεν ὅτι οὐδὲν αὐτῷ μέλοι τοῦ ὑμετέρου* ΘΟΡΥΒΟΥ, complains Lysias (adv. Eratosthenem, p. 127). But elsewhere he solemnly lectures the dicasts, *προσήκει ὑμῖν περὶ φυγῆς δικάζουσι, μὴ* * * * ΘΟΡΥΒΩι *τὰ πράγματα κρίνειν, ἀλλὰ σιωπῇ τὰ δίκαια γινώσκειν.*—Fragm. 57 (Ed. Oxon.). In some speeches the word occurs again and again within the compass of a few pages. See also Diog. Laert. Socrates, cap. 21; Plato, Republic, Book vi. p. 492 B, C; Apol. cap. 1.

[w] "The theory of the Athenian dicastery, and the theory of jury-trial as it has prevailed in England since the Revolution of 1688, are one and the same."—Grote's Greece, II. xlvi. The language is not strictly accurate; for the theory of jury-trial in England was in no way affected by the Revolution of 1688.

cannot interfere. It is for the Judge alone to determine what are the questions of fact to be submitted to the jury, and to state what are the real points of evidence (divested of all the irrelevant matter wherewith the ingenuity of the advocate may have obscured them) which, and which alone, are to be weighed and considered by the Jury. If there is no disputed question of fact, if the evidence is all one way, the Judge may direct the Jury what verdict they must return, and they are bound to obey. They are bound to take the law from the Judge. They may have to find what are the facts of the case, but to draw the legal inference from those facts[x] is beyond their power, and is the exclusive province of the Judge. The Jury can decide no question of law. And even as regards those matters of fact which fall within their peculiar province, their verdict in civil cases is still liable to revision: for if after every precaution they come to a conclusion which the Judge considers unquestionably wrong, the verdict may be set aside, and a new trial ordered: or the damages awarded by the Jury may be reduced to a more reasonable amount.

"Sufficient attention," observes Mr. Forsyth,[y] "has not been paid to what is *the* distinctive characteristic of the system: viz. that the Jury consists of a body of men taken from the community at large,[z] and summoned *to find the truth of disputed facts,* who are quite distinct from the Judges or Court. Their office is to decide upon the effect of evidence, and thus inform the Court truly upon the question at issue, in order that the latter may be enabled to pronounce a right judgment. But they are not the Court itself, nor do they form part of

[x] The distinction is embodied in the well-known legal maxim, "Ad quæstionem juris non respondent juratores: ad quæstionem facti non respondent Judices."

[y] History of Trial by Jury, p. 8. The italics are Mr. Forsyth's. "In England the jury never usurped the functions of the Judge. They were originally called in to aid the Court with information upon questions of fact, in order that the law might be properly applied: and this has continued to be their province to the present day."—Id. p. 11.

[z] Taken, that is, from their ordinary business *pro hac vice.* Even in this respect there is no similarity between them and the Athenian dicasts, whose daily attendance at the dicasteries was in fact their ordinary business.

it, and they have nothing to do with the sentence which follows the delivery of the verdict."

"The distinction between the province of the Judge and that of the jury is in the English law clearly defined, and observed with jealous accuracy.—The law throws upon the jury the whole responsibility of ascertaining *facts* in dispute, and the Judge does not attempt to interfere with the exercise of their unfettered discretion in this respect. But on the other hand the Judge has his peculiar duty in the conduct of a trial. He must determine whether the kind of evidence offered is such as ought or ought not to be submitted to the jury, and what liabilities it imposes. When any questions of law arise, he alone determines them, and their consideration is absolutely withdrawn from the jury, who must in such cases follow the direction of the judge: or if they perversely refuse to do so, their verdict (in civil cases) will be set aside, and a new trial granted." [a]

Such, and so many, are the limitations and restrictions under which an English jury must exercise their functions. But these limitations and restrictions were not only unknown to, they would have been quite inconsistent with the theory of, the Athenian dicastic assemblies, which were nothing less than the Sovereign People, unassisted and without appeal, deciding all questions both of law and of fact. They were themselves emphatically the Court, exercising from day to day the highest and most absolute judicial functions. They were Judge and Jury in one: a Judge and a Jury represented by a stormy tumultuous crowd of several hundred (sometimes of several thousand) untrained citizens.

And these formidable dicasts, Six Thousand in number, were, at the time when the Wasps was written, the staunchest supporters of the Athenian Demagogues. The Demagogues [b] professed themselves to be the friends of the dicasteries, jealous in maintaining their privileges, active in shielding them from all assaults of their enemies. And the

[a] Id. p. 282.

[b] See this fully drawn out in Wasps, 592—600.

dicasts repaid these professions[c] by according an unwavering and ungrudging support to patrons at once so powerful and so well disposed. And thus (to take the Aristophanic view of the subject), when Cleon is assailed in the Knights,[d] he at once calls on the dicasts, as his habitual supporters, to come to the rescue,

ὦ γέροντες ἡλιασταὶ, φράτορες τριωβόλου,
οὖς ἐγὼ βόσκω κεκραγὼς καὶ δίκαια κἄδικα,
παραβοηθεῖθ', ὡς ὑπ' ἀνδρῶν τύπτομαι ξυνωμοτῶν,[e]

while the dicasts, in *their* turn, when assailed in the Wasps,[f] at once send a pressing message to Cleon, entreating him to come to their immediate assistance.

θεῖτε, καὶ βοᾶτε, καὶ Κλέωνι ταῦτ' ἀγγέλλετε
καὶ κελεύετ' αὐτὸν ἥκειν.

The support of the dicasts, even considered in their dicastic capacity alone, would be of inestimable service to any political leaders: for in ancient communities,[g] when party spirit ran high, and political prosecutions were common, the dicasteries became the ultimate power in the state.

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[c] *σὺ γὰρ, ὦ πάτερ, αὐτοὺς*
ἄρχειν αἱρεῖ σαυτοῦ, τούτοις τοῖς ῥηματίοις περιπεφθείς.—Wasps, 667.

[d] Knights, 255. In fact there is reason to believe that on receiving the blow which Aristophanes dealt him in the Knights, Cleon did in very truth call upon his dicastic supporters to avenge him of his adversary. See the note on Wasps, 1285. This appeal in the Knights shows that Aristophanes was keenly alive to the fact that the Demagogues mainly relied on the support of the dicasts: and perhaps he was even then meditating the great effort, which he afterwards made in the Wasps, to withdraw the dicasts from their misplaced allegiance.

[e] *ξυνωμοτῶν*, a very attractive bait to the *γέροντες ἡλιασταί*. See Wasps, 345 and 488, and the notes there.

[f] Wasps, 409. So, earlier in the Play, Philocleon's cry for help had been

ὦ ξυνδικασταὶ καὶ Κλέων ἀμύνατε.—Wasps, 197.

[g] See the important remarks of Appian (De Bellis Civilibus, i. 22) on the result of the policy of Caius Gracchus in vesting judicial power in the Roman Equites. *ταχὺ δὲ περιῆν*, he says, *ἀνεστράφθαι τὸ κράτος τῆς πολιτείας, τὴν μὲν ἀξίωσιν μόνην ἔτι τῆς βουλῆς ἐχούσης, τὴν δὲ δύναμιν τῶν ἱππέων.* See too Aristotle's Politics, Book ii. last chapter.

But this was not the only, nor indeed the chief, advantage which the Demagogues derived from their alliance with the dicasts. It is easy to perceive that several thousand citizens, animated by one spirit, would exercise a predominant influence in the general political assemblies of the People. A cause which they heartily espoused could hardly fail of success. A statesman, supported by their votes, would have little to fear from the attacks of his opponents.

This alliance then formed one main source and element of the power of the Demagogues. And in endeavouring to break it up, and to detach the dicasts from their allegiance to the popular leaders, Aristophanes would in fact be attacking Cleon's position in its most vital point. And such, as I have already attempted to show, was the real aim and purpose of the Wasps.

In addition to the more formal and technical process of an action before a recognized Court of Law, the practice of referring a dispute to the decision of Arbitrators (*διαιτηταὶ*) was as well known in Athens as it is in England. And it often escapes observation that we have in the Wasps a complete specimen of an Arbitration as well as of an Action at law. The dispute between Philocleon and his son is in set terms referred to the arbitrement of the Chorus: the matter is solemnly debated before them as *διαιτηταί*: and at the close of the argument, they formally deliver their Award.

And even as regards the Action at law, sufficient attention has hardly, I think, been given to the fact that Philocleon is made to try, in parody, the very case to which his comrades were calling him at the commencement of the Play. The trial between the Two Dogs is the impeachment of Laches by Cleon: and not only does the fictitious name Labes sufficiently represent the Accused; but the generic *Κύων*, retained for the Accuser, is equally suggestive of the name of *Κλέων*. But these are matters more proper for the notes.

3, Old Square, Lincoln's Inn,
September, 1875.

ΥΠΟΘΕΣΙΣ.[a]

Φιλοκλεών Ἀθηναῖος, φιλόδικος ὢν τὴν φύσιν, ἔφοιτα περὶ τὰ δικαστήρια συνεχῶς. Βδελυκλέων δὲ ὁ τούτου παῖς, ἀχθόμενος ταύτῃ τῇ νόσῳ καὶ πειρώμενος τὸν πατέρα παύειν,[b] *ἐγκαθείρξας τοῖς οἴκοις καὶ δίκτυα περιβαλὼν ἐφύλαττε νύκτωρ καὶ μεθ' ἡμέραν. ὁ δὲ, ἐξόδου αὐτῷ μὴ προκειμένης,*[c] *ἔκραζεν. οἱ δὲ συνδικασταὶ αὐτοῦ σφηξὶν ἑαυτοὺς ἀφομοιώσαντες παρεγένοντο, βουλόμενοι διὰ ταύτης τῆς τέχνης ὑποκλέπτειν τὸν συνδικαστήν· ἐξ ὧν καὶ ὁ Χορὸς συνέστηκε καὶ τὸ δρᾶμα ἐπιγέγραπται. ἀλλ' οὐδὲν ἦυνον οὐδὲ οὗτοι. πέρας δὲ τοῦ νεανίσκου θαυμάζοντος τίνος ἕνεκα ὁ πατὴρ οὕτως ἥττηται τοῦ πράγματος, ἔφη ὁ πρεσβύτης εἶναι*[d] *τὸ πρᾶγμα σπουδαῖον καὶ σχεδὸν ἀρχὴν τὸ δικάζειν. ὁ δὲ παῖς ἐπειρᾶτο τὰς ὑποψίας ἐξαίρειν τοῦ πράγματος, νουθετῶν τὸν γέροντα. ὁ δὲ πρεσβύτης μηδαμῶς νουθετούμενος οὐ μεθίει τοῦ πάθους·*[e] *ἀλλ' ἀναγκάζεται ὁ νέος ἐπιτρέπειν αὐτῷ φιλοδικεῖν. καὶ ἐπὶ τῆς οἰκίας τοῦτο ποιεῖ, καὶ τοῖς κατὰ τὴν οἰκίαν δικάζει. καὶ δύο κύνες εἰσάγονται πολιτικῶς παρ' αὐτῷ κρινόμενοι· καὶ κατὰ τοῦ φεύγοντος ἐκφέρειν*[f] *συνεχῶς τὴν ψῆφον μέλλων, ἀπατηθεὶς ἄκων τὴν ἀποδικάζουσαν φέρει ψῆφον. περιέχει δὲ καὶ δικαιολογίαν τινὰ τοῦ Χοροῦ ἐκ τοῦ ποιητοῦ*[g] *προσώπου, ὡς σφηξὶν ἐμφερεῖς εἰσὶν οἱ τοῦ Χοροῦ, ἐξ ὧν καὶ τὸ δρᾶμα· οἳ, ὅτε μὲν ἦσαν νέοι, πικρῶς ταῖς*

[a] These two Arguments are found in three manuscripts, the Ravenna, the Venetian, and the second Parisian: in the Appendix respectively styled R., V., and Π. Neither Argument conveys at all an adequate idea of the plot or purpose of the Play.

[b] *παύειν. παύσειν.* R.

[c] *ἑαυτῷ μὴ προκείμενον.* R.

[d] *εἶναι.* R. omits this word and *σχεδὸν*, five words later.

[e] *τοῦ πάθους.* R. V. Bekker, recentiores. *τὸ πρᾶγμα.* Π. Brunck. *τοῦ πράγματος.* Edd. veteres.

[f] *ἐκφέρει τὴν ψῆφον.* R., omitting the seven following words.

[g] *ποιητοῦ.* Π. Brunck, recentiores. *τινὰ τοῦ ποιητοῦ ἐκ τοῦ ποιητικοῦ.* R. V.

δίκαις ἐφήδρευον, ἐπεὶ δὲ γέροντες γεγόνασι κεντοῦσι τοῖς κέντροις. ἐπὶ τέλει δὲ τοῦ δράματος, ὁ γέρων ἐπὶ δεῖπνον καλεῖται, καὶ ἐπὶ ὕβριν τρέπεται, καὶ κρίνει αὐτὸν ὕβρεως ἀρτόπωλις· ὁ δὲ γέρων πρὸς αὐλὸν καὶ ὄρχησιν τρέπεται, καὶ γελωτοποιεῖ τὸ δρᾶμα.

Τοῦτο τὸ δρᾶμα πεποίηται αὐτῷ οὐκ ἐξ ὑποκειμένης ὑποθέσεως, ἀλλ' ὡσανεὶ γενομένης· πέπλασται γὰρ τὸ ὅλον. διαβάλλει δὲ Ἀθηναίους ὡς φιλοδικοῦντας,[h] *καὶ σωφρονίζει τὸν δῆμον ἀποστῆναι τῶν δικῶν, καὶ διὰ τοῦτο*[i] *καὶ τοὺς δικαστὰς σφηξὶν ἀπεικάζει κέντρα ἔχουσι καὶ πλήττουσι. πεποίηται δ' αὐτῷ χαριέντως.*

Ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου [δι' αὐτοῦ τοῦ Ἀριστοφάνους] ἐν τῇ πθ' Ὀλυμπιάδι ἔτει β', εἰς Λήναια· καὶ ἐνίκα πρῶτος· Φιλωνίδης Προαγῶνι [δεύτερος]· Λεύκων Πρέσβεσι τρίτος.[k]

[h] In every Comedy which Aristophanes wrote at this period, he has some joke about *τὴν φιλοδικίαν τῶν Ἀθηναίων*. Thus in the Clouds (208) Strepsiades refuses to believe that the town which is pointed out on the plan can really be Athens, *ἐπεὶ δικαστὰς οὐχ ὁρῶ καθημένους*. So in the Peace (505) Trygæus complains to the Athenians that they are not working in earnest to recover Peace, *οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν— δικάζετε*. So in the Birds (39) Euelpides observes that the cicalas do but chirp upon the twigs for a month or two in the year, but the Athenians *ἐπὶ τῶν δικῶν ᾄδουσι πάντα τὸν βίον*. Taylor (on Æschines adv. Ctesiphon, 371) collects many passages on the same topic from other authors. Thus Lucian (Icaromenipp.), running through various national characteristics, says, *ὁ Φοίνιξ ἐνεπορεύετο, καὶ ὁ Κίλιξ ἐλῄστευεν, καὶ ὁ Λάκων ἐμαστιγοῦτο, καὶ ὁ Ἀθηναῖος ἐδικάζετο*. Xenophon (de Rep. Ath. iii. 2) observes of his countrymen, that they are wont *δίκας ἐκδικάζειν, ὅσας οὐδ' οἱ σύμπαντες ἄνθρωποι ἐκδικάζουσι*. The noble lines of Virgil (Æn. vi. 847-50),

> Excudent alii spirantia mollius æra,
> Credo equidem; vivos ducent de marmore vultus;
> Orabunt causas melius; cœlique meatus
> Describent radio et surgentia sidera dicent,

are thus explained by Servius: "Per æs, Corinthios indicat: per marmor, Parios: per actionem causarum, Athenienses: per astronomiam, Ægyptios et Chaldæos."

[i] *διὰ τοῦτο*. MSS. Brunck, recentiores. *διὰ τὸ τοιοῦτο*. Edd. veteres.

[k] On this last paragraph of the Argument see the remarks in the Preface. For *δι' αὐτοῦ τοῦ Ἀριστοφάνους*, the MSS. read *διὰ Φιλωνίδου*: for *ἐν τῇ πθ' Ὀλυμπιάδι ἔτει β'*, they have *ἐν τῇ πόλει Ὀλυμπιάδι βηι* (or *βῆν*): they give the archon's name as *Ἀμυνίου*, and they omit the word *δεύτερος*.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Φιλοῦντα δικάζειν πατέρα παῖς εἵρξας ἄφνω
αὐτός τ' ἐφύλαττεν ἔνδον οἰκέται θ', ὅπως
μὴ λανθάνῃ μηδ' ἐξίῃ διὰ τὴν νόσον.
ὁ δ' ἀντιμάχεται παντὶ τρόπῳ καὶ μηχανῇ.
εἶθ' οἱ συνήθεις καὶ γέροντες, λεγόμενοι
σφῆκες, παραγίνονται[a] *βοηθοῦντες σφόδρα,*
ἐπὶ τῷ δύνασθαι κέντρον ἐνιέναι τισὶ
φρονοῦντες ἱκανόν. ὁ δὲ γέρων τηρούμενος
συμπείθετ' ἔνδον διαδικάζειν[b] *καὶ βιοῦν,*
ἐπεὶ τὸ δικάζειν κέκρικεν ἐκ παντὸς τρόπου.

[a] *παραγίνονται. πάροντες ἐκ ταυτοῦ κακοῦ.* R., which transposes this and the next verse.

[b] *διαδικάζειν. δικάζειν.* Π.

CORRIGENDA.

Page 15, line 78, *note.* The conclusion of the first sentence of this note should be "that Xanthias is here mischievously putting words into the mouth, not of any spectator, but of his fellow-slave."

„ 40, line 260, *note.* The words "the poached filth that floods the middle street" should have been marked as a quotation.

„ 48. In line 308 the old reading Ἑλλὰς is inadvertently left unaltered. It should be written Ἕλλας both there and in the note.

„ 65, line 403, *note.* For τῷ χρόνῳ (460) read δικάζειν δίκας (414): and for ὑπηρετεῖς (518) read ἄρχων μόνος (470).

„ 133, line 878, *note.* For "at first sight to be" read "to be in some sense."

„ 147, line 987, *note.* For "a solid one for condemnation and a perforated one for acquittal" read "a perforated one for condemnation and a solid one for acquittal."

„ 157, line 1038, *note.* I ought here to have referred to the passage cited by Huschk from Demetr. Phal. 156, φύσει γὰρ χάριεν πρᾶγμά ἐστιν ἡ παροιμία, ὡς ὁ Σώφρων μὲν, Ἐπιάλης, ἔφη, ὁ τὸν πατέρα πνίγων. This proverb seems to give the tone to lines 1038, 1039 of the Wasps.

„ 182, line 1188. οὐδαμοῖ. Retain οὐδαμοῦ.

„ 235, line 1535, *translation.* For "Come dancing" read "Come, dancing."

ΣΦΗΚΕΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΩΣΙΑΣ
ΞΑΝΘΙΑΣ } *οἰκέται.*
ΒΔΕΛΥΚΛΕΩΝ.
ΦΙΛΟΚΛΕΩΝ.
ΧΟΡΟΣ ΓΕΡΟΝΤΩΝ ΣΦΗΚΩΝ.
ΠΑΙΣ.
ΚΥΩΝ.
ΣΥΜΠΟΤΗΣ.
ΑΡΤΟΠΩΛΙΣ.
ΚΑΤΗΓΟΡΟΣ.

The Ravenna and Venetian MSS. give the Dramatis Personæ as follows:—*Οἰκέται β. Βδελυκλέων. Φιλοκλέων. Χορὸς ἐκ γερόντων σφηκῶν. Παῖδες. Ἀρτοπῶλις. Συμπότης. Κυδαθηνεὺς κύων.* Every editor without exception has omitted *Συμπότης*, although such a character is absolutely required. See the note on line 1332.

ΣΦΗΚΕΣ.

ΣΩ. ΟΥΤΟΣ, *τί πάσχεις, ὦ κακόδαιμον Ξανθία;*
ΞΑ. *φυλακὴν καταλύειν νυκτερινὴν διδάσκομαι.*
ΣΩ. *κακὸν ἄρα ταῖς πλευραῖς τι προὐφείλεις μέγα.*
ἆρ' οἶσθά γ' οἷον κνώδαλον φυλάττομεν;
ΞΑ. *οἶδ'· ἀλλ' ἐπιθυμῶ σμικρὸν ἀπομερμηρίσαι.*
ΣΩ. *σὺ δ' οὖν παρακινδύνευ', ἐπεὶ καὐτοῦ γ' ἐμοῦ*
κατὰ ταῖν κόραιν ὕπνου τι καταχεῖται γλυκύ.

The play opens with a dialogue between two drowsy slaves, who have been keeping guard the whole night long before an Athenian house. It is still dark, but the day is at hand. At line 216 it is *ὄρθρος βαθύς*, the dim twilight which precedes the dawn; at line 245 the dicasts are exhorted to hurry on *πρὶν ἡμέραν γενέσθαι*, ere morning break; by line 366 the day has arrived, *ἕως γὰρ ὦ μελίττιον*.

2. *φυλακὴν καταλύειν.*] This is the strict and ordinary phrase for putting an end to a watch; *τὴν κοινὴν τῶν ὑμετέρων σωμάτων φυλακὴν καταλυθῆναι βούλεται*, Dinarchus contra Demosthenem, cap. 21. In the passage cited by Bergler from the Politics, v. 8, *ἵνα φυλάττωσι, καὶ μὴ καταλύωσιν, ὥσπερ νυκτερινὴν φυλακὴν, τὴν τῆς πολιτείας τήρησιν*, Aristotle may have had in his mind this very line of Aristophanes.

3. *προὐφείλεις.*] *ἐχρεώστεις τι μέγα κακὸν ταῖς πλευραῖς σου καὶ θέλεις αὐτὸ ἀποδοῦναι.*—Scholiast. Sosias means that the ribs of Xanthias will suffer for their owner's negligence, but the terms in which the warning is conveyed, 'you owe a punishment to your ribs,' admit of two very different interpretations. The debt may consist either in a punishment to be inflicted or in a punishment to be suffered. In the one sense the law may be said to owe a punishment to a convicted offender; in the other a convicted offender may be said to owe a punishment to the law. And so the expression here used may mean either

THE WASPS.

SOSIAS. You ill-starred Xanthias, what's the matter now?
XANTHIAS. The nightly watch I'm studying to relieve.
SOS. Why then, your ribs will have a score against you.
Do you forget what sort of beast we're guarding?
XANTH. No, but I'd fain just drowse dull care away.
SOS. Well try your luck: for I too feel a sort
Of drowsy sweetness settling o'er my eyes.

'*you must owe your ribs a grudge*, or you would not expose them to the thrashing they will get,' or else, '*they owe you a grudge* for so exposing them;' as we might say, 'your ribs won't thank you for this.' The parallel passage in Euripides (Iph. in Taur. 523), where Iphigenia says of Helen, *κἀμοὶ γάρ τι προὐφείλει κακὸν*, 'to me too she owes an atonement; of me too she deserves ill,' is strongly in favour of the latter interpretation. And if that Play is earlier in date than the Wasps (and there are no good grounds for placing it later), there can be little doubt but that Aristophanes is here mimicking the Euripidean phraseology, and applying it in the same sense. And see note on 247 infra. Mr. Mitchell cites the passage from the Iphigenia, but his own translation, 'you incur then a large and painful debt for which your ribs must pay,' is obviously incorrect; for the dative signifies the person to whom, not the means by which, the payment is to be made. With the general tenor of the line compare Plautus, Miles Gloriosus, ii. 3. 22.

> Verum enim tu istam, si te Dii amant, temere haud tollas fabulam;
> Tuis nunc cruribus capitique fraudem capitalem hinc creas.

7. *καταχεῖται.*] The idea is that, common in all languages, of 'the soft *dews* of kindly sleep.'

ΞΑ. ἀλλ' ἢ παραφρονεῖς ἐτεὸν ἢ κορυβαντιᾷς ;
ΣΩ. οὐκ, ἀλλ' ὕπνος μ' ἔχει τις ἐκ Σαβαζίου.
ΞΑ. τὸν αὐτὸν ἄρ' ἐμοὶ βουκολεῖς Σαβάζιον.
κἀμοὶ γὰρ ἀρτίως ἐπεστρατεύσατο
Μῆδός τις ἐπὶ τὰ βλέφαρα νυστακτὴς ὕπνος·
καὶ δῆτ' ὄναρ θαυμαστὸν εἶδον ἀρτίως.
ΣΩ. κἄγωγ' ἀληθῶς οἷον οὐδεπώποτε.
ἀτὰρ σὺ λέξον πρότερος. ΞΑ. ἐδόκουν ἀετὸν
καταπτάμενον εἰς τὴν ἀγορὰν μέγαν πάνυ
ἀναρπάσαντα τοῖς ὄνυξιν ἀσπίδα
φέρειν ἐπίχαλκον ἀνεκὰς εἰς τὸν οὐρανόν,
κἄπειτα ταύτην ἀποβαλεῖν Κλεώνυμον.
ΣΩ. οὐδὲν ἄρα γρίφου διαφέρει Κλεώνυμος.

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8. ἀλλ' ἢ.] These words invariably introduce a doubtful, hesitating question, indicative of some surprise on the part of the questioner: 'am I then really to understand that,' 'can it be that you are a maniac or a man possessed?' The Corybants indulged in such wild, delirious orgies, that their name was identified throughout Hellas with madness and frenzy of every description.

9. οὐκ, ἀλλά.] This is not an absolute denial; it is rather a qualified admission. *Not exactly so; yet it is in truth a sleep inspired by Sabazius which possesses me.* So infra 77, οὐκ, ἀλλὰ φιλο μέν ἐστιν ἀρχὴ τοῦ κακοῦ, and Peace, 850, οὐκ, ἀλλὰ κἀκεῖ ζῶσιν ἀπὸ τοίτων τινές. Cf. Knights, 888. To admit that he was under the influence of Sabazius was in truth to admit that his state was near akin to that of a Corybant; for Sabazius (the Phrygian Bacchus) was the son, as the Corybants were the votaries, of the Phrygian Cybele. Hence Sabazius and Corybas are frequently named in conjunction, as in the passages cited by Bergler from Lucian, Deorum Concilium, cap. 9, Icaromenip. cap. 27.

12. Μῆδός τις.] With his thoughts still turned to the east, Xanthias describes the overpowering influence of the sleep to which he has succumbed, in language borrowed from the great campaigns of the Persians against Hellas. For a somewhat similar metaphor see inf. 1124 and the note there. The expression νυστακτὴς ὕπνος is adopted by Alciphron, Epistle iii. 46, πάντας ὕπνος ὑπειλήφει νυστακτής. Indeed the whole opening scene of the Play appears to have been an especial favourite with Alciphron; see the notes on lines 26 and 52 infra.

14. οἷον οὐδεπώποτε.] Subaud. εἶδον or ἠκούσθη. Eusebius (Hist. Eccl. x. 8, 13) speaking of the persecution under Lici-

XANTH. Sure you're a maniac or a Corybant.
SOS. (*Producing a wine flask.*) Nay 'tis a sleep from great Sabazius holds me.
XANTH. (*Producing another.*) Aha! and I'm your fellow-votary there.
My lids too felt just now the fierce assault
Of a strong Median nod-compelling sleep.
And then I dreamed a dream; such a strange dream!
SOS. And so did I: the strangest e'er I heard of.
But tell yours first. XANTH. Methought a monstrous eagle
Came flying towards the market-place, and there
Seized in its claws a wriggling brassy shield,
And bore it up in triumph to the sky,
And then—Cleonymus fled off and dropped it.
SOS. Why then, Cleonymus is quite a riddle.

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nius, says, *ξένος τις ἦν καὶ οἷος οὐδεπώποτε ἠκούσθη.*

15. *ἐδόκουν ἀετόν.*] Of the two dreams, the first is concerned with Cleonymus, the second with Cleon. In the first, a remarkably fine eagle is seen bearing off an *ἀσπὶς* to the sky, when suddenly the eagle changes into Cleonymus the *ἀσπιδαποβλής*, who of course at once *ἀποβάλλει τὴν ἀσπίδα*, vilely casts away the shield. There is probably a play (which it is impossible to preserve in an English translation) on the double meaning of *ἀσπὶς*, *a shield*, and *a snake*, "nam aquila," as Bergler observes, "serpentes non clypeos rapit;" but even before the name of Cleonymus is introduced, the meaning of *ἀσπὶς* has become restricted to a *shield* by the use of the epithet *ἐπίχαλκον*.

16. *μέγαν πάνυ.*] Cleonymus the *ῥίψασπις* was a man of great stature, a circumstance which rendered his cowardice at once more conspicuous and more disgraceful. Aristophanes frequently alludes to the fact. In the Acharnians (88), the ambassadors attempt to convey some notion of the prodigious size of the bird served up for their dinner, by declaring that it was thrice as big as Cleonymus. And the Cleonymus-tree which the Birds (1475) discovered in their wanderings, the tree which shed shields instead of leaves, was a large tree with no heart, *δειλὸν καὶ μέγα*. And see infra 592, *ὁ μέγας οὗτος Κολακώνυμος ἀσπιδαποβλής*.

20. *γρίφου.*] *ἀντὶ τοῦ παροινίου ζητήματος.—γρῖφοι δὲ λέγεται τὰ ἐν τοῖς συμποσίοις προβαλλόμενα αἰνιγματώδη ζητήματα.* —Scholiast. Riddles were the popular amusement at feasts and wine-parties. Hence the use of the word *συμπόταις* here. And hence in the tenth book of Athenæus, where there is a large collection of ancient riddles, we meet with such expressions as *γρίφους παρὰ πότον* (x. 70),

ΞΑ. πῶς δή; ΣΩ. προσερεῖ τις τοῖσι συμπόταις λέγων,
τί ταυτὸν ἐν γῇ τ' ἀπέβαλεν κἀν οὐρανῷ
κἀν τῇ θαλάττῃ θηρίον τὴν ἀσπίδα;
ΞΑ. οἴμοι, τί δῆτά μοι κακὸν γενήσεται
ἰδόντι τοιοῦτον ἐνύπνιον; ΣΩ. μὴ φροντίσῃς.
οὐδὲν γὰρ ἔσται δεινὸν οὐ μὰ τοὺς θεούς.
ΞΑ. δεινόν γέ πού 'στ' ἄνθρωπος ἀποβαλὼν ὅπλα.
ἀτὰρ σὺ τὸ σὸν αὖ λέξον. ΣΩ. ἀλλ' ἐστὶν μέγα.
περὶ τῆς πόλεως γάρ ἐστι τοῦ σκάφους ὅλου.
ΞΑ. λέγε νυν ἀνύσας τι τὴν τρόπιν τοῦ πράγματος.
ΣΩ. ἔδοξέ μοι περὶ πρῶτον ὕπνον ἐν τῇ πυκνὶ
ἐκκλησιάζειν πρόβατα συγκαθήμενα,
βακτηρίας ἔχοντα καὶ τριβώνια·

γριφεύειν παρὰ πότον (x. 74), and the like. Compare the case of Samson in the Book of Judges: ἐποίησεν ἐκεῖ Σαμψὼν πότον ἡμέρας ἑπτὰ,—καὶ εἶπεν αὐτοῖς Σαμψών, Πρόβλημα ὑμῖν προβάλλομαι, καὶ ἐὰν ἀπαγγείλητε αὐτὸ ἐν ταῖς ἑπτὰ ἡμέραις τοῦ πότου κ.τ.λ. (Judges xiv. 10—12. LXX).

22. τί ταυτόν.] Sosias is appropriating a very ancient and well-known riddle, preserved in Athenæus, x. 78 (to which Dobree also refers). The question was Τί ταυτὸν ἐν οὐρανῷ, καὶ ἐπὶ γῆς, καὶ ἐν θαλάττῃ; and the answer was 'a serpent' or other animal of which there are both land and marine specimens, and which is also a constellation in the sky.

26. οὐδὲν ἔσται δεινόν.] *No harm will come of it.* In Alciphron, iii. 47, a thief, rejoicing over his lucky escape with his booty, exclaims, Ἑρμῇ κερδῷε καὶ ἀλεξίκακε Ἡράκλεις, ἀπεσώθην. οὐδὲν δεινὸν ἔτι γένοιτο.

28. ἐστὶν μέγα.] The first dream was a mere private satire; it affected no great political interest. The second dream is of high public import; it concerns the general welfare of the state; and indeed bears closely upon the special purpose of the Play. It represents the great demagogue, with his loud, cruel voice (φωνὴ μιαρὰ), addressing the assembled people, whilst before him sit his devoted adherents—of whom the Heliasts formed so large a part—listening open-mouthed to his harangue, and eager to support whatever proposition he may make.

30. τὴν τρόπιν.] Possibly, as Bergler says, there may be a play on the words τὸν τρόπον τοῦ πράγματος; but more probably the expression merely means, 'let us get with all speed to the bottom of the matter.'

31. ἐν τῇ πυκνὶ συγκαθήμενα.] That the Athenians sat whilst the orators

XANTH. How so? Sos. A man will ask his boon companions,
What is that brute which throws away its shield
Alike in air, in ocean, in the field?
XANTH. O what mishap awaits me, that have seen
So strange a vision! Sos. Take it not to heart,
'Twill be no harm, I swear it by the Gods.
XANTH. No harm to see a man throw off his shield!
But now tell yours. Sos. Ah, mine's a big one, mine is;
About the whole great vessel of the state.
XANTH. Tell us at once the keel of the affair.
Sos. 'Twas in my earliest sleep methought I saw
A flock of sheep assembled in the Pnyx,
Sitting close-packed, with little clokes and staves;

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addressed them is of course well known, and is frequently noticed by Aristophanes, see Ach. 29, 59; Knights, 750, 754, 783, 785; Eccl. 94, 98, etc. Plutarch (Nicias, cap. 7) relates that on one occasion, when the people had taken their seats on the elevated plateau of the Pnyx (*τὸν δῆμον καθήμενον ἄνω*: cf. Demosthenes de Coronâ, 285, *πᾶς ὁ δῆμος ἄνω καθῆτο*) Cleon kept them waiting a long time, and at last entered hastily with a garland on his head, and said that he wanted the assembly put off till the next day, for that he was busy, had guests to entertain, and had just been sacrificing. The people took it good-humouredly, rose from their seats, and broke up the assembly. The Scholiast here explains *ἐκκλησιάζειν* by *εἰς ἐκκλησίαν συνάγειν*, which, as Bp. Pearson (on the Creed, Art. ix.) pointed out, is an obvious error; it means 'to attend an assembly.'

33. *βακτηρίας κ.τ.λ.*] That is to say, the sheep were clad in the ordinary garb of Athenian citizens, *ἐκκλησιαζόντων*, attending an assembly. For the Athenians (unlike the Spartans) took their sticks with them as well as their clokes. And therefore Praxagora in the Ecclesiazusæ, whilst dressing up the women to attend the assembly as men, is careful to see that they are all provided with sticks and clokes:—

καὶ μὴν τά γ' ἄλλ' ὑμῖν δρῶ πεπραγμένα.
Λακωνικὰς γὰρ ἔχετε καὶ βακτηρίας
καὶ θαἰμάτια τἀνδρεῖα (73—5).

And shortly afterwards—

καὶ θαἰμάτιἀ τἀνδρεῖά γ' ἅπερ ἐκλέψατε
ἐπαναβάλεσθε, κἂτα ταῖς βακτηρίαις
ἐπερειδόμεναι βαδίζετε (275—7).

κἄπειτα τούτοις τοῖσι προβάτοις μοὐδόκει
δημηγορεῖν φάλαινα πανδοκεύτρια,
ἔχουσα φωνὴν ἐμπεπρημένης ὑός.
ΞΑ. *αἰβοῖ.* ΣΩ. *τί ἔστι;* ΞΑ. *παῦε παῦε, μὴ λέγε·*
ὄζει κάκιστον τοὐνύπνιον βύρσης σαπρᾶς.
ΣΩ. *εἶθ' ἡ μιαρὰ φάλαιν' ἔχουσα τρυτάνην*
ἵστη βόειον δημόν. ΞΑ. *οἴμοι δείλαιος.*
τὸν δῆμον ἡμῶν βούλεται διιστάναι.

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35. *φάλαινα πανδοκεύτρια.*] In Juvenal x. 14, "Quanto delphinis balæna Britannica major," the name balæna (the Latin form of *φάλαινα*) is generally taken to signify a grampus; and no doubt the epithet *πανδοκεύτρια* is as applicable to the grampus as to other cetaceans. "It is a very wolf in its constant hunger," says a recent writer, "and commits great havoc among the larger fish, such as the cod, the skate, and the halibut. Even the smaller porpoises and dolphins fall victims to the insatiable appetite of the grampus" (Wood's Natural History, i. 544). Nor, if we are to give credit to the concurrent testimony of ancient witnesses, was the rapacity of Cleon less boundless than that of a grampus or an omnivorous cormorant (Clouds, 591). The Knights of course is full to overflowing of imputations of this nature. In the Acharnians (line 6) a special instance is mentioned, which is also recorded by Theopompus, *παρὰ τῶν νησιωτῶν ἔλαβε πέντε τάλαντα ὁ Κλέων ἵνα πείσῃ τοὺς Ἀθηναίους κουφίσαι αὐτοὺς τῆς εἰσφορᾶς. αἰσθόμενοι δὲ οἱ ἱππεῖς ἀντέλεγον καὶ ἀπῄτησαν αὐτόν. μέμνηται Θεόπομπος.*—Scholiast at Ach. 6. Ælian (Var. Hist. x. 17) says, *λέγει Κριτίας—Κλέωνι πρὸ τοῦ παρελθεῖν ἐπὶ τὰ κοινά, μηδὲν τῶν οἰκείων ἐλεύθερον εἶναι· μετὰ δὲ, πεντήκοντα* (alii *ἑκατὸν*) *ταλάντων τὸν οἶκον ἀπέλιπε* (left an estate of 50 or 100 talents). Plutarch (Nicias, cap. 2) says that the *πλεονεξία* of Cleon drove men over to the party of Nicias. And in his Præcepta gerendæ Reipublicæ xiii., after relating that Cleon, when he first engaged in politics, dissolved all his private friendships, he adds, "it had been better had he cast out of his soul his love of wealth and brawling, had he purged himself from envy and malice, for states require not the friendless and companionless, but the wise and good. And Cleon, though he discarded his *friends*, yet kept a hundred *flatterers* to beslaver around his head." See also the Scholiast on Lucian's Timon, 30.

36. *φωνὴν ἐμπεπρημένης ὑός.*] The voice of a burnt (Lysistrata 322), singed or scalded sow. This high-pitched truculent voice is everywhere put prominently forward in the Aristophanic portrait of Cleon. In the Knights 218, when setting up a rival to Cleon, he specifies a *φωνὴ μιαρὰ* as the very first qualification for a successful demagogue. In the same

Then to these sheep I heard, or seemed to hear
An all-receptive grampus holding forth
In tone and accents like a scalded pig.

XANTH. Pheugh! Sos. Eh? XANTH. Stop, stop, don't tell us any more.
Your dream smells horribly of putrid hides.

Sos. Then the vile grampus, scales in hand, weighed out
Bits of fat beef, cut up. XANTH. Woe worth the day!
He means to cut our city up in bits.

Play Cleon is described as *κεκράκτης, Κυκλοβύρου φωνὴν ἔχων* (137, cf. Id. 286, 304, 487, 1018), and his final doom (1403) is to bawl in rivalry with prostitutes and watermen. So infra 596, he is described as *κεκραξιδάμας*, and infra 1034, and Peace, 757, as having *φωνὴν χαράδρας ὄλεθρον τετοκυίας*. And this loud voice accorded well with his violent and excited manner of speaking. "He was the first," says Plutarch (Nicias, cap. 8; Tiberius Gracchus, cap. 2), "who banished decorum from the bema, rushing to and fro while he spoke, shouting at the top of his voice (*πρῶτος ἐν τῷ δημηγορεῖν ἀνακραγὼν*), throwing back his cloke, and slapping his thigh." What an innovation this was upon the established mode of oratory may be judged from the statement of Æschines adv. Timarchum, cap. 6. The Scholiast on Lucian's Timon, cap. 30, says of Cleon, *πρῶτος δημηγορῶν ἀνέκραγεν ἐπὶ τοῦ βήματος καὶ ἐλοιδορήσατο.—εἶχε δὲ καὶ φωνὴν μεγάλην.* Thucydides (iii. 36), calls him *βιαιότατος τῶν πολιτῶν*.

37. *αἰβοῖ.*] The double hint, from the boundless rapacity and the vociferous tones of the portent, has disclosed the secret; and Xanthias perceives that the *φάλαινα πανδοκεύτρια* can be no other than *ὁ βυρσοπώλης ὃς ἑκύκα τὴν Ἑλλάδα*. Bergler refers to Knights, 892, where Demus says to Cleon, *αἰβοῖ· οὐκ ἐς κόρακας ἀποφθερεῖ, βύρσης κάκιστον ὄζων*; And indeed Aristophanes is constantly alluding to Cleon's unsavoury trade. See infra 1035, and the Knights passim. For the expression *παῦε παῦε μὴ λέγε*, see Peace, 648.

40. *βόειον δημόν.*] Bergler refers to Knights, 954, for a similar play on the words *δημὸς, fat*, and *δῆμος, the people*.

41. *διιστάναι.*] *To split up, sever into parts.* The expression *τὸν δῆμον διιστάναι* is here commonly taken in the metaphorical sense of sowing discord and division amongst the people. And this may no doubt be its meaning. It is however to be observed that in Knights, 818, Cleon is described as *διατειχίζων* (see Casaubon's note there) in contrast to Themistocles, whose long walls had blended the Piræus and Athens into one great city. And I cannot help thinking that here too Aristophanes is alluding to some scheme of internal fortification which Cleon had proposed, and which would have had the effect of splitting up the city into distinct wards, each with its own separate circumvallation.

ΣΩ. ἐδόκει δέ μοι Θέωρος αὐτῆς πλησίον
χαμαὶ καθῆσθαι, τὴν κεφαλὴν κόρακος ἔχων.
εἶτ' Ἀλκιβιάδης εἶπε πρός με τραυλίσας·
ὁλᾷς; Θέωλος τὴν κεφαλὴν κόλακος ἔχει.
ΞΑ. ὀρθῶς γε τοῦτ' Ἀλκιβιάδης ἐτραύλισεν.
ΣΩ. οὔκουν ἐκεῖν' ἀλλόκοτον, ὁ Θέωρος κόραξ
γιγνόμενος; ΞΑ. ἥκιστ', ἀλλ' ἄριστον. ΣΩ. πῶς; ΞΑ. ὅπως;
ἄνθρωπος ὢν εἶτ' ἐγένετ' ἐξαίφνης κόραξ·
οὔκουν ἐναργὲς τοῦτο συμβαλεῖν, ὅτι
ἀρθεὶς ἀφ' ἡμῶν ἐς κόρακας οἰχήσεται;
ΣΩ. εἶτ' οὐκ ἐγὼ δοὺς δύ' ὀβολὼ μισθώσομαι
οὕτως ὑποκρινόμενον σοφῶς ὀνείρατα;
ΞΑ. φέρε νυν κατείπω τοῖς θεαταῖς τὸν λόγον,

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42. Θέωρος.] Theorus was one of the hundred flatterers (κόλακες), see infra 1033, who hung and fluttered about the more powerful demagogue. See infra 418 and 1236. In the present pantomimic vision he is represented with the head of a crow (τὴν κεφαλὴν κόρακος ἔχων) keeping close to his great patron (αὐτῆς πλησίον), and indeed seated at the very foot of the Bema.

44. Ἀλκιβιάδης.] This passage, as Brunck observes, is cited by Plutarch at the commencement of his Life of Alcibiades. Plutarch says that the lisp of Alcibiades was very graceful and winning, and lent a singular charm and persuasiveness to his speech.

45. κόλακος.] The happy lisp of Alcibiades has affixed to Theorus his true designation, κόλαξ, a flatterer. The similarity of the two words κόραξ and κόλαξ afforded a ready opening for Hellenic wit. Brunck refers to an epigram of Palladas (Brunck's Analecta, ii. 413), Ῥῶ καὶ λάμβδα μόνον κόρακας κολάκων διορίζει, and a maxim of Diogenes, recorded by Athenæus, vi. 65. "It is far better," said Diogenes, "to go to the crows than to the flatterers, πολὺ κρεῖττον ἐς κόρακας ἀπελθεῖν ἢ ἐς κόλακας, for those indeed devour you when dead, but these while you are yet alive." I may add Lucian's Timon, 48 (i. p. 116, ed. Bipont), where Philiades says, χαῖρε, ὦ δέσποτα, καὶ ὅπως τοὺς μιαροὺς τούτους κόλακας φυλάξῃ, τοὺς ἐπὶ τῆς τραπέζης μόνον, τὰ ἄλλα δὲ κοράκων οὐδὲν διαφέροντας. Bergler thinks that a further pun is intended in the name Θέωλος quasi a θεὸς et ὄλλυμι *perdo*, ut ἐξώλης, etc.: and compares the expression Θεώρου θεοισεχθρία infra 418.

47. ἀλλόκοτον.] *Portentous*, or in Scottish phraseology, *uncanny*. The word is particularly applicable to strange and unnatural changes of form. Κράτης ἐπὶ ὀνείρατος ἠλλαγμένου καὶ τερατώδους, Phrynichus (προπαρασκ. Σοφιστ. MS. cited by Ruhnken, Timæus sub voc.); a passage

Sos. Methought beside him, on the ground, I saw
Theorus seated, with a raven's head.
Then Alcibiades lisped out to me,
Cwemark! Theocwus has a cwaven's head.
Xanth. Well lisped! and rightly, Alcibiades!
Sos. But is not this ill-omened, that a man
Turn to a crow? Xanth. Nay, excellent. Sos. How? Xanth. How!
Being a man he straight becomes a crow:
Is it not obvious to conjecture that
He's going to leave us, going to the crows?
Sos. Shall I not pay two obols then, and hire
One who so cleverly interprets dreams?
Xanth. Come, let me tell the story to the audience

---

which Meineke seems to have overlooked in his Fragmenta Comicorum Græcorum.

51. *ἐς κόρακας.*] The expression "going to the crows"—the equivalent of our vulgar phrase "going to the dogs,"—supplied the material for innumerable jokes, see Peace, 117, and note there.

52. *δύ' ὀβολώ.*] This seems to have been the recognized charge of these practitioners. Dindorf refers to Lobeck (Aglaophonus, p. 253), who cites Lucian Deorum Concilium, 12, *θεσπιῳδεῖ ὁ γενναῖος τοῖν δυοῖν ὀβολοῖν ἕνεκα*, and Max. Tyr. xix. p. 362, *τῶν ἐν τοῖς κύκλοις ἀγειρόντων οἳ δυοῖν ὀβολοῖν τῷ προστυχόντι ἀποθεσπίζουσι.* Limenterus in Alciphron iii. 59 (to which Dobree also refers), is more liberal. He dreamed that he was Ganymede clothed in princely apparel, and borne by an eagle to the gates of heaven, when lo! a thunderbolt fell, and as they came crashing downwards, the eagle was no longer an eagle but a carrion vulture, and the dreamer was no longer Ganymede in gorgeous array, but himself, the parasite Limenterus, as naked as his mother bore him. And he is prepared to give no less than two drachmas to any one of the tribe *τῶν τοὺς ὀνείρους ὑποκρίνεσθαι ὑπισχνουμένων*, who will show him the interpretation of the dream.

54. *τὸν λόγον.*] Aristophanes uses *λόγον*, as Plautus *argumentum*, to denote not the actual plot or story which he is about to unfold, but the preliminary circumstances, a knowledge of which is requisite for the right understanding of the Play. See Peace, 50; where (as also in the Knights) Aristophanes follows the same inartificial method, which he here employs, for putting the audience in possession of these preliminary facts. The *ὀλίγ' ἄνθ' ὑπειπὼν πρῶτον* of the next line is similar to the *Huic argumento antelogium quidem hoc fuit* of Plautus, Menæchm. Prologue, 13.

ὀλίγ' ἄτθ' ὑπειπὼν πρῶτον αὐτοῖσιν ταδί,
μηδὲν παρ' ἡμῶν προσδοκᾶν λίαν μέγα,
μηδ' αὖ γέλωτα Μεγαρόθεν κεκλεμμένον.
ἡμῖν γὰρ οὐκ ἔστ' οὐδὲ κάρυ' ἐκ φορμίδος
δούλῳ διαρριπτοῦντε τοῖς θεωμένοις,
οὔθ' Ἡρακλῆς τὸ δεῖπνον ἐξαπατώμενος,
οὐδ' αὖθις ἀνασελγαινόμενος Εὐριπίδης·
οὐδ' εἰ Κλέων γ' ἔλαμψε τῆς τύχης χάριν,

57. Μεγαρόθεν.] The Athenian dramatists were fond of contrasting their own cultivated and highly finished performances, with the rude and homely tricks wherewith the primitive comedians of Megara sought to divert their audience. The Scholiast cites a passage from the Προσπάλτιοι of Eupolis,

τὸ σκῶμμ' ἀσελγὲς καὶ Μεγαρικὸν καὶ σφόδρα
ψυχρὸν,

which is given more fully by Aspasius on the Ethics, iv. 2 (to which Porson refers). And Aspasius adds, διασύρονται γὰρ οἱ Μεγαρεῖς ἐν κωμῳδίᾳ, ἐπεὶ καὶ ἀντιποιοῦνται αὐτῆς, ὡς παρ' αὐτοῖς εὑρεθείσης (cf. Aristotle's Poetics, 3; Müller's Dorians, iv. chap. 7) εἴγε καὶ Σουσαρίων ὁ κατάρξας κωμῳδίας Μεγαρεύς· ὡς φορτικοὶ τοίνυν καὶ ψυχροὶ διαβάλλονται. And after referring to this passage of Aristophanes, he continues, ἀλλὰ καὶ Ἐκφαντίδης παλαιότατος τῶν ἀρχαίων ποιητής φησι

Μεγαρικῆς κωμῳδίας
ᾆσμ' οὐ δίειμ'· ἠσχυνόμην
τὸ δρᾶμα Μεγαρικὸν ποιεῖν.

And Brunck compares the expression Μεγαρικά τις μαχανὰ in the Acharnians, 738.

58. κάρυα.] The Athenians employed κάρυα as the generic name for every species of nut. οἱ Ἀττικοὶ κοινῶς πάντα τὰ ἀκρόδρυα κάρυα λέγουσιν, Athenæus, ii. 38. Brunck observes that the practice here disclaimed (though apparently adopted in the Peace, 962) is expressly censured in the Plutus, 797,

ἔπειτα καὶ τὸν φόρτον ἐκφύγοιμεν ἄν.
οὐ γὰρ πρεπῶδές ἐστι τῷ διδασκάλῳ
ἰσχάδια καὶ τρωγάλια τοῖς θεωμένοις
προβαλόντ', ἐπὶ τούτοισιν ἐπαναγκάζειν γελᾶν.

For in fact all this scrambling for bonbons, these stock jokes on Heracles, this Megaric buffoonery, formed part of the φόρτος, the vulgar rubbish which Aristophanes had endeavoured to sweep from the Athenian stage. See the Parabases of the Clouds, and the Peace, and the notes there. The φορτικοὶ were too

With just these few remarks, by way of preface.
Expect not from us something mighty grand,
Nor yet some mirth purloined from Megara.
We have no brace of servants here, to scatter
Nuts from their basket out among the audience,
No Heracles defrauded of his supper,
Nor yet Euripides besmirched again;
No, nor though Cleon shine, by fortune's favour,

---

strong for him however. He was unsuccessful with his favourite comedy of the Clouds, *ὑπ' ἀνδρῶν φορτικῶν ἡττηθείς*, and he is now compelled to accommodate himself in some degree to the lower tastes of his audience, although his Play is still, he protests, very far superior to the ordinary *φορτικὴ κωμῳδία*.

60. Ἡρακλῆς.] *ἐν τοῖς πρὸ τούτου δεδιδαγμένοις δράμασιν εἰς τὴν Ἡρακλέους ἁπλη-στίαν πολλὰ προείρηται. ποιοῦσι δὲ τὸν Ἡρακλέα γελοίου χάριν κεκλημένον εἰς δεῖπ-νον καὶ δυσχεραίνοντα διὰ τὸ βραδέως αὐτῷ παρατιθέναι τὰ ὄψα.*—Scholiast; see Peace, 741, and the note there.

61. *ἀνασελγαινόμενος.*] This word would mean, if the passive participle, *treated insolently again*, and if the middle, *behaving insolently again*. The former interpretation is generally adopted; and having regard to the passive participle in the preceding line, and to the character in which Euripides is portrayed as well in the Acharnians as in the later plays of Aristophanes, I think that it is undoubtedly the true one. The Scholiast explains the word by *κατακωμῳδού-μενος, ὑβριζόμενος*.

62. Κλέων.] At the time when the Wasps was exhibited, there was an unusual stir and activity in the docks and arsenals of Athens; a great fleet was being equipped in Piræus; a splendid army was mustering in the city. They were bound for the coasts of Thrace; and the commander-in-chief was to be none other than Cleon. His success at Sphacteria had been followed by the entire defeat of the Athenian troops under their regular officers at Delium; and now he was to be once more allowed to try his fortune in the field of battle. And had he again returned victorious, he would no doubt have become the most considerable personage in Hellas. The conjunction of Demagogue and General in one person had at all times been regarded as of evil omen to liberty; for, as Aristotle says, *ἐπὶ τῶν ἀρχαίων, ὅτε γένοιτο ὁ αὐτὸς δημαγωγὸς καὶ στρατηγὸς, εἰς τυραν-νίδα μετέβαλλον*, Pol. v. 5. It is to this new and brilliant exaltation of Cleon that Aristophanes is in my judgment alluding in the text, and again in lines 1234, 5. There is not the slightest ground for Reiske's notion that 'Cleon' was the original name of the Knights, and that Aristophanes is here referring to the success of his own comedy. As to *μυτ-τωτεύσομεν* see the note on Peace, 236.

αὖθις τὸν αὐτὸν ἄνδρα μυττωτεύσομεν.
ἀλλ' ἔστιν ἡμῖν λογίδιον γνώμην ἔχον,
ὑμῶν μὲν αὐτῶν οὐχὶ δεξιώτερον,
κωμῳδίας δὲ φορτικῆς σοφώτερον.
ἔστιν γὰρ ἡμῖν δεσπότης ἐκεινοσὶ
ἄνω καθεύδων, ὁ μέγας, οὑπὶ τοῦ τέγους.
οὗτος φυλάττειν τὸν πατέρ' ἐπέταξε νῷν,
ἔνδον καθείρξας, ἵνα θύραζε μὴ 'ξίῃ.
νόσον γὰρ ὁ πατὴρ ἀλλόκοτον αὐτοῦ νοσεῖ,
ἣν οὐδ' ἂν εἷς γνοίη ποτ' οὐδ' ἂν ξυμβάλοι,
εἰ μὴ πύθοιθ' ἡμῶν· ἐπεὶ τοπάζετε.
Ἀμυνίας μὲν ὁ Προνάπους φήσ' οὑτοσὶ
εἶναι φιλόκυβον αὐτόν· ἀλλ' οὐδὲν λέγει.
ΣΩ. μὰ Δί', ἀλλ' ἀφ' αὐτοῦ τὴν νόσον τεκμαίρεται.
ΞΑ. οὐκ, ἀλλὰ φιλο μέν ἐστιν ἀρχὴ τοῦ κακοῦ.
ὁδὶ δέ φησι Σωσίας πρὸς Δερκύλον
εἶναι φιλοπότην αὐτόν. ΣΩ. οὐδαμῶς γ', ἐπεὶ

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65. ὑμῶν οὐχὶ δεξιώτερον.] As had been the case, he means, with the Clouds.

68. οὑπὶ τοῦ τέγους.] Bdelycleon is sleeping on the flat roof of the house. Cf. Clouds, 1502; Lysistrata, 389, 395. And compare the ἐπὶ τοῦ δώματος, *on the house-top*, of the LXX. and Evangelists. The explanation of the Scholiast, ἐπὶ ὑπερῴου, although adopted by every commentator, is unquestionably erroneous; it is manifest from 143—148 infra that Bdelycleon is actually on the roof; and indeed the line before us admits of no other interpretation.

74. Ἀμυνίας.] Aristophanes avails himself of the opportunity to make certain of the spectators suggest the vices to which they themselves were addicted. Amynias was a gambler, Dercylus a drunkard, Nicostratus a slave to superstition. For Amynias, see the note on 1267 infra.

77. φιλο.] Lucian (Piscator 20), on his trial before Philosophy, is called upon to state his name and occupation. "I am a μισαλαζών," he says, "and a μισογόης and a μισοψευδής, and a μισότυφος, and in a word μισῶ πᾶν τὸ τοιουτῶδες εἶδος τῶν μιαρῶν ἀνθρώπων." "Goodness!" says Philosophy, "what a lot of hates there are in your profession!" "That's true," says Lucian, "not but what I follow the opposite profession as well; that I mean, which begins with φιλο (λέγω δὴ τὴν ἀπὸ τοῦ φιλῶ τὴν ἀρχὴν ἔχουσαν); for I am φιλαλήθης and φιλόκαλος

Will we to mincemeat chop the man again.
Ours is a little tale, with meaning in it,
Not too refined and exquisite for you,
Yet wittier far than vulgar comedy.
You see that great big man, the man asleep
Up on the roof, aloft: well that's our master.
He keeps his father here, shut up within,
And bids us guard him that he stir not out.
For he, the father, has a strange disease,
Which none of you will know, or yet conjecture,
Unless we tell: else, if you think so, guess.
Amynias there, the son of Pronapus,
Says he's a dice-lover: but he's quite out.
Sos. Ah, he conjectures from his own disease.
Xanth. Nay, but the word does really end with -lover.
Then Sosias here observes to Dercylus,
That 'tis a DRINK-lover. Sos. Confound it, no:

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and *φιλαπλοϊκὸς*, and the like." With the expression *ἀρχὴ τοῦ κακοῦ* compare also Eur. Troades, 982, 3,

τὰ μῶρα γὰρ πάντ' ἐστὶν Ἀφροδίτη βροτοῖς,
καὶ τοὔνομ' ὀρθῶς ἀφροσύνης ἄρχει θεᾶς.

78. *ὁδὶ Σωσίας.*] Apart from the question whether any spectator is likely to have borne the name of Sosias, there is, I think, quite sufficient to convince us that Xanthias is here mischievously putting words into the mouth of his fellow-slave; viz. (1) the identity of the name, (2) the use of the pronoun *ὁδί*, which could hardly have been intended to designate another Sosias farther from the speaker; (3) the disease mentioned, which was in fact the fellow-slave's disease, so that he too would be *ἀφ' αὑτοῦ τὴν νόσον τεκμαιρόμενος;* (4) the ready retort of the fellow-slave, not repudiating but accepting the imputation; *ὡς μεθυστὴς*, says the Scholiast, *ὁ οἰκέτης ἐπαινεῖ τὴν μέθην;* (5) the circumstance that Sosias is represented, not as guessing on his own account (like Amynias and Nicostratus), but merely as prompting a spectator to make a wrong guess. And (6) it is to be observed that in each of these jests, one spectator, and one only, is held up to ridicule; and here we have the vice of winebibbing imputed to Dercylus.

αὕτη γε χρηστῶν ἐστὶν ἀνδρῶν ἡ νόσος.
ΞΑ. Νικόστρατος δ' αὖ φησιν ὁ Σκαμβωνίδης
εἶναι φιλοθύτην αὐτὸν ἢ φιλόξενον.
ΣΩ. μὰ τὸν κύν', ὦ Νικόστρατ', οὐ φιλόξενος,
ἐπεὶ καταπύγων ἐστὶν ὅ γε Φιλόξενος.
ΞΑ. ἄλλως φλυαρεῖτ'· οὐ γὰρ ἐξευρήσετε.
εἰ δὴ 'πιθυμεῖτ' εἰδέναι, σιγᾶτε νῦν.
φράσω γὰρ ἤδη τὴν νόσον τοῦ δεσπότου.
φιληλιαστής ἐστιν ὡς οὐδεὶς ἀνήρ,
ἐρᾷ τε τούτου τοῦ δικάζειν, καὶ στένει,
ἢν μὴ 'πὶ τοῦ πρώτου καθίζηται ξύλου.
ὕπνου δ' ὁρᾷ τῆς νυκτὸς οὐδὲ πασπάλην.
ἢν δ' οὖν καταμύσῃ κἂν ἄχνην, ὅμως ἐκεῖ
ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλεψύδραν.
ὑπὸ τοῦ δὲ τὴν ψῆφόν γ' ἔχειν εἰωθέναι
τοὺς τρεῖς ξυνέχων τῶν δακτύλων ἀνίσταται,
ὥσπερ λιβανωτὸν ἐπιτιθεὶς νουμηνίᾳ.
καὶ νὴ Δί' ἦν ἴδῃ γέ που γεγραμμένον

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81. Νικόστρατος.] The Scholiast says, ἐπτόηται οὗτος περὶ τὰς θυσίας καὶ μαντείας, and explains φιλοθύτην as follows:—Φιλοθύται εἰσὶν οἱ δεισιδαίμονες, καὶ θύουσιν ἀεὶ τοῖς θεοῖς, νομίζοντες ἐκ τούτου ἀβλαβεῖς ἔσεσθαι. Scambonidæ was an urban deme, belonging to the tribe Leontis.

82. φιλόξενον.] As regards Nicostratus, the joke appears to be exhausted with the epithet φιλοθύτης. The subsequent guess φιλόξενος is added for the purpose of satirizing the citizen of that name. Ὁ μέν, says the Scholiast, πρὸς τὸν ἀγαθὸν τρόπον εἶπε τὸ φιλόξενος, ὁ δὲ ὡς κύριον (a proper name) ἥρπασε. καὶ γὰρ ὁ Φιλόξενος ἐκωμῳδεῖτο ὡς πόρνος. Εὔπολις Πόλεσιν,

ἔστι δέ τις θήλεια Φιλόξενος ἐκ Διομείων.

83. μὰ τὸν κύν'.] This oath is here used as the most appropriate with regard to the shameless profligacy of Philoxenus. In later times it was known as the familiar oath of Socrates; but had it been popularly connected with that philosopher at the date of the Clouds, it would assuredly have formed a feature of the Socratic portrait there.

90. ἐπὶ τοῦ πρώτου ξύλου.] In the front row, and so nearest to the parties, the witnesses, and the advocates; a position

That's the disease of honest gentlemen.
XANTH. Then next, Nicostratus of Scambon says,
It is a sacrifice- or stranger-lover.
SOS. What, like Philoxenus? No, by the dog,
Not quite so lewd, Nicostratus, as that.
XANTH. Come, you waste words: you'll never find it out,
So all keep silence if you want to know.
I'll tell you the disease old master has.
He is a LAWCOURT-lover, no man like him.
Judging is what he dotes on, and he weeps
Unless he sit on the front bench of all.
At night he gets no sleep, no, not one grain,
Or if he doze the tiniest speck, his soul
Flutters in dreams around the water-clock.
So used he is to holding votes, he wakes
With thumb and first two fingers closed, as one
That offers incense on a new moon's day.
If on a gate is written *Lovely Demus*,

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which, in a court consisting of several hundred members, must have been an important consideration to a dicast anxious to take an active part in the proceedings. The expression is used in Acharnians, 25, with reference to the magistrates elbowing for the first places in the assemblies.

92. *ἐκεῖ.*] His mind returns in dreams to the court, and there (in the court, cf. infra 104, 765, 770, and not *in somnis* nor *domi*, as Richter supposes) flutters around the official water-clock, wherewith the speeches of the advocates were timed and limited.

95. *τοὺς τρεῖς ξυνέχων.*] *τούτοις γὰρ κατέχουσι τὰς ψήφους οἱ δικασταὶ, τῷ μεγάλῳ* (the thumb) *καὶ τῷ λιχανῷ* (the fore-finger, *the scooper*, *ἀπὸ τοῦ λείχειν*) *καὶ τῷ μέσῳ.*—Scholiast.

97. *γεγραμμένον.*] Lovers seem at all times, if we can trust the poets, to have found a pleasure in writing the name of their beloved on such places as gates and walls and smooth-barked trees. The Thracian chieftain in the Acharnians (144) is reported to be so devotedly attached to the Athenians, that he spends his time in scribbling on the walls *Ἀθηναῖοι καλοί.* And *Ἴδιον*, says the Scholiast there, *ἐραστῶν ἦν τὰ τῶν ἐρωμένων ὀνόματα γράφειν ἐν τοῖς τοίχοις ἢ δένδροις ἢ φύλλοις, οὕτως "Ὁ δεῖνα καλός." καὶ παρὰ Καλλιμάχῳ*

υἱὸν Πυριλάμπους ἐν θύρᾳ Δῆμον καλὸν,
ἰὼν παρέγραψε πλησίον "κημὸς καλός."
τὸν ἀλεκτρυόνα δ', ὃς ἦδ' ἀφ' ἑσπέρας, ἔφη
ὄψ' ἐξεγείρειν αὐτὸν ἀναπεπεισμένον,
παρὰ τῶν ὑπευθύνων ἔχοντα χρήματα.
εὐθὺς δ' ἀπὸ δορπηστοῦ κέκραγεν ἐμβάδας,
κἄπειτ' ἐκεῖσ' ἐλθὼν προκαθεύδει πρῳ πάνυ,
ὥσπερ λεπὰς προσεχόμενος τῷ κίονι.
ὑπὸ δυσκολίας δ' ἅπασι τιμῶν τὴν μακρὰν
ὥσπερ μέλιττ' ἢ βομβυλιὸς εἰσέρχεται,
ὑπὸ τοῖς ὄνυξι κηρὸν ἀναπεπλασμένος.

ἀλλ' ἐνὶ δὴ φλοιοῖς κεκολαμμένα τόσσα φορεῖτε
γράμματα, Κυδίππην ὅσσ' ἐρέουσι καλήν.

So the fragment (101) is emended by Bentley and by Pierson from Aristænetus, i. 10. Bentley in his note on Callimachus refers to the Amores, ascribed to Lucian (cap. 16), where a crazy devotee has fallen in love with the statue of Aphrodite at Cnidus; and soon every wall is inscribed with her name, and every tree proclaims 'Beautiful Aphrodite,' *τοῖχος ἅπας ἐχαράσσετο, καὶ πᾶς μαλακοῦ δένδρου φλοιὸς Ἀφροδίτην καλὴν ἐκήρυσσεν.* The practice is mentioned by Virgil, Ovid, Propertius, and others. And English readers will remember the story of Orlando and Rosalind in Shakespeare's As you Like it.

98. *υἱὸν Πυριλάμπους Δῆμον.*] Demus, the son of Pyrilampes, was a young man of surpassing grace and beauty, and was at this time "the toast of all the town." "We two," says Socrates to Callicles, in the Gorgias of Plato, cap. 37 (to which Bergler refers), "we two are in love, each with two persons; I with Alcibiades and Philosophy; you with Demus the son of Pyrilampes, and Demus the Athenian people. And just as you mould your own opinions to suit the views of your favourites; so must I listen to the voice of Philosophy, and form my opinions accordingly." Cf. Id. cap. 68, and Charmides, cap. 6. Many passages relating to this Athenian Apollo (as his admirers called him) and his father are collected by the Commentators here and on the Gorgias; Lysias, Orat. xix. De Bonis Aristoph. 27; Athenæus, ix. cap. 56; Plutarch's Pericles, cap. 13; Brunck's Analecta, ii. 79; Libanius pro Salt. xix. p. 500 D. He was a man of rank and fortune; his father had been the intimate friend of Pericles, and both father and son were renowned peacock-fanciers. We hear of Demus in after-life as a trierarch, and receiving the present of a golden goblet as a

Meaning the son of Pyrilamp, he goes
And writes beside it *Lovely Verdict-box.*
The cock which crew from eventide, he said,
Was tampered with, he knew, to call him late,
Bribed by officials whose accounts were due.
Supper scarce done, he clamours for his shoes,
Hurries ere daybreak to the Court, and sleeps
Stuck like a limpet to the doorpost there.
So sour he is, the long condemning line
He marks for all, then homeward like a bee
Laden with wax beneath his finger-nails.

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pledge of friendship from the king of Persia.

99. *κημός.*] This word, which is here employed on account of its similarity to the name of Demus, was the funnel (made of wicker or basket work) through which the dicasts dropped their votes into the verdict-box. *κημός ἐστι πλέγμα τι, δι' οὗ τὴν δικαστικὴν ψῆφον καθίεσαν,* Scholiast. *ἔστι δέ,* says another Scholiast, *πλέγμα τι δικτυῶδες καὶ ἠθμῶδες, ἄνωθεν πλατὺ, κάτωθεν στενόν.*

100. *ἀλεκτρυόνα.*] *ἐν ὑπερβολῇ τοῦτο. ἐμέμφετο γὰρ τῷ ἀλέκτορι, φησὶ, καὶ ταῦτα ἑσπέρας κράζοντι, ὡς βραδέως αὐτὸν ἐγείρει.* —Scholiast. With what follows Bergler aptly compares the passage in the Aulularia of Plautus iii. 4, where the cock had been scratching about in the presence of the intruding cooks, near the spot where the crock of gold was hidden, and Euclio says, "Credo ego edepol illi mercedem gallo pollicitos coquos, Si id palam fecisset." As to the *ὑπεύθυνοι* see the note on 571 infra.

103. *κέκραγεν ἐμβάδας.*] *Soleas poscit* as Horace, Sat. ii. 8. 77, says of a man rising from supper.

105. *τῷ κίονι.*] Probably a pillar in the vestibule of the court, on which (it may be) the outside court-notices were suspended.

106. *τιμῶν τὴν μακράν.*] When an action had been decided against the defendant, it remained for the judges to pronounce the sentence. And in many cases, the prosecutor and the prisoner were each allowed to propose the penalty to be inflicted. In such cases the judges declared their opinions by drawing a line on the *πινάκιον τιμητικὸν,* a tablet faced with wax. Those who were in favour of the severer penalty proposed by the prosecutor drew a long line, those who were in favour of the lighter penalty substituted by the prisoner, drew a short line. Philocleon's *δυσκολία* (see the note on 1356 infra) induced him to award in every instance the penalty demanded by the prosecution.

ψήφων δὲ δείσας μὴ δεηθειη ποτὲ,
ἵν' ἔχοι δικάζειν, αἰγιαλὸν ἔνδον τρέφει.
τοιαῦτ' ἀλύει· νουθετούμενος δ' ἀεὶ
μᾶλλον δικάζει. τοῦτον οὖν φυλάττομεν
μοχλοῖσιν ἐνδήσαντες, ὡς ἂν μὴ 'ξίῃ.
ὁ γὰρ υἱὸς αὐτοῦ τὴν νόσον βαρέως φέρει.
καὶ πρῶτα μὲν λόγοισι παραμυθούμενος
ἀνέπειθεν αὐτὸν μὴ φορεῖν τριβώνιον
μηδ' ἐξιέναι θύραζ'· ὁ δ' οὐκ ἐπείθετο.
εἶτ' αὐτὸν ἀπέλου κἀκάθαιρ', ὁ δ' οὐ μάλα.
μετὰ τοῦτ' ἐκορυβάντιζ'· ὁ δ' αὐτῷ τυμπάνῳ
ᾄξας ἐδίκαζεν εἰς τὸ Καινὸν ἐμπεσών.
ὅτε δὴ δὲ ταύταις ταῖς τελεταῖς οὐκ ὠφέλει,
διέπλευσεν εἰς Αἴγιναν· εἶτα ξυλλαβὼν
νύκτωρ κατέκλινεν αὐτὸν εἰς 'Ασκληπιοῦ·

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110. τρέφει.] The Scholiast says, ὡς ἐπὶ ζῴου ἔφη τὸ τρέφει, but it is hardly probable that there is any play on the words αἰγιαλὸν and αἶγα, as Meineke (Vind. Aristoph.) suggests; nor is it probable that in the passage which he cites from Stobæus, Florilegium, 57. 4, ἀπόλλυμαι· τρέφω γὰρ ἐν ἀγρῷ χωρίον, there is any play on the words χωρίον and χοιρίον.

111. τοιαῦτ' ἀλύει.] A witty parody, as the Scholiast observes, on a passage in Euripides (Sthenobœa, Fragm. x., Wagner's Fragm. Trag. Græc.),

τοιαῦτ' ἀλύει· νουθετούμενος δ' Ἔρως
μᾶλλον πιέζει.

116. μὴ φορεῖν τριβώνιον.] We shall hereafter (1131) see with what difficulty Bdelycleon succeeds on this point, even after the successful course of treatment applied in this play to his father.

118. ὁ δ' οὐ μάλα.] Scil. ἐπείθετο.

119. ἐκορυβάντιζ'.] Initiated him into the wild orgies of Cybele, of which the timbrel (τύμπανον) was the well-known accompaniment. As Catullus writes, in that rapid Galliambic metre which Mr. Tennyson's Boadicea has for the first time made familiar to English ears,

Niveis citata cepit—manibus leve tympanum,
Tympanum, tubam, Cybelle,—tua, mater, initia (Atys, 8).

And again,

Lest he lack votes, he keeps, to judge withal,
A private pebble-beach secure within.
Such is his frenzy, and the more you chide him
The more he judges: so with bolts and bars
We guard him straitly that he stir not out.
For ill the young man brooks his sire's disease.
And first he tried by soft emollient words
To win him over, not to don the cloke
Or walk abroad: but never a jot he yielded.
He washed and purged him then: but never a jot.
A Corybant next he made him, but old master,
Timbrel and all, into the New Court bursts
And there sits judging. So when these rites failed,
We cross the Strait, and, in Ægina, place him,
To sleep the night inside Asclepius' temple:

Sequimini
Phrygiam ad domum Cybelles—Phrygia ad nemora Deæ,
Ubi cymbalûm sonat vox—ubi tympana reboant (Id. 19).

In the Lysistrata (388) Aristophanes connects the timbrels of Cybele with the worship of her son (see note on line 9 supra), *ὁ τυμπανισμὸς χοἰ πυκνοὶ Σαβάζιοι.*

120. Καινόν.] It is impossible now to determine the names of the ten courts in which the Athenian dicasts held their sittings. The Scholiast here recognizes four only: *εἰσὶ δὲ δ', Παράβυστον, Καινὸν, Τρίγωνον, Μέσον.* The whole subject is discussed by Schömann (Appendix de Dicasteriis, Opuscula, vol. i. p. 220), Fritzsche (De Sortitione Judicum), and others, with great care, but without, as I think, any satisfactory result. And it seems not improbable that there were never ten specifically appropriated courts, but that the dicasts were from time to time accommodated in any large halls or other public buildings available and convenient for the purpose.

123. Ἀσκληπιοῦ.] Sick persons were placed to spend the night in the Temple of Æsculapius, to be recovered of their diseases. In the Plutus the experiment is tried upon Plutus himself, with very remarkable success. In the Curculio of Plautus, a lover hastens to visit his mistress, whilst Cappadox, into whose power she has fallen, ægrotus incubat in Æsculapii fano. He summons the bolts to fly back and let his beloved pass through. The serenade is a singular one, and I venture to give a translation of it:—

ὁ δ' ἀνεφάνη κνεφαῖος ἐπὶ τῇ κιγκλίδι.
ἐντεῦθεν οὐκέτ' αὐτὸν ἐξεφρείομεν.
ὁ δ' ἐξεδίδρασκε διά τε τῶν ὑδρορροῶν
καὶ τῶν ὀπῶν· ἡμεῖς δ' ὅσ' ἦν τετρημένα
ἐνεβύσαμεν ῥακίοισι κἀπακτώσαμεν·
ὁ δ' ὡσπερεὶ κολοιὸς αὑτῷ παττάλους
ἐνέκρουεν εἰς τὸν τοῖχον, εἶτ' ἐξήλλετο.
ἡμεῖς δὲ τὴν αὐλὴν ἅπασαν δικτύοις
καταπετάσαντες ἐν κύκλῳ φυλάττομεν.
ἔστιν δ' ὄνομα τῷ μὲν γέροντι Φιλοκλέων,
ναὶ μὰ Δία, τῷ δ' υἱεῖ γε τῳδὶ Βδελυκλέων,
ἔχων τρόπους φρυαγμοσεμνάκους τινάς.

ΒΔ. ὦ Ξανθία καὶ Σωσία, καθεύδετε ;

ΞΑ. οἴμοι. ΣΩ. τί ἔστι ; ΞΑ. Βδελυκλέων ἀνίσταται.

ΒΔ. οὐ περιδραμεῖται σφῷν ταχέως δεῦρ' ἄτερος ;
ὁ γὰρ πατὴρ εἰς τὸν ἱπνὸν εἰσελήλυθεν

Bolts, bolts, I bow to you, each of you,
Ask you, petition you, pray and beseech of you,
Deign on a lover's entreaty to smile.
Dance, sweet bolts, all grace and activity,
Dance, like jugglers in Lydian festivity,
Dance, O dance from the staples awhile.
Dance from the staples, and send to me, send to me
Her who is draining my life-blood away.
O vile bolts, ye heed nor attend to me,
None of you listens or acts as a friend to me,
Stark and stiff in your places ye stay.

Their interview is terminated by the too speedy advent of the morn, and the opening of the gates of the Temple to let the patients out. The scene of the Curculio is laid in Epidaurus, which was the headquarters of the worship of Æsculapius; but Ægina was partly inhabited by Epidaurian colonists, and therefore naturally possessed a temple of the special Epidaurian divinity. See Pausanias, ii. 30. 1.

124. κιγκλίδι.] The κιγκλὶς was the little gate or wicket in the low rail, δρύφακτοι, by which the space where the dicasts sat was fenced off from the rest of the Court.

129. κολοιός.] Jackdaws are still very common at Athens; they build their

Lo! with the dawn he stands at the Court rails!
Then, after that, we let him out no more.
But he! he dodged along the pipes and gutters,
And so made off: we block up every cranny,
Stopping and stuffing them with clouts of rag:
Quick he drove pegs into the wall, and clambered
Up like an old jackdaw, and so hopped out.
Now then, we compass all the house with nets,
Spreading them round, and mew him safe within.
Well, sirs, Philocleon is the old man's name;
Ay truly; and the son's, Bdelycleon:
A wondrous high-and-mighty mannered man.

BDELYCLEON. Xanthias and Sosias! are ye fast asleep?

XANTH. O dear! Sos. What now? XANTH. Bdelycleon is up.

BDEL. One of you two run hither instantly,
For now my father's got into the kitchen,

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nests under the eaves of the houses. Dodwell's Tour, ii. 40.

134. *ναὶ μὰ Δία.*] The actor no doubt pronounced the word Φιλοκλέων with an intonation designed to bring out distinctly the origin and meaning of the name, "Cleon-lover;" and as the audience give the expected laugh, he subjoins *ναὶ μὰ Δία*, "Ay by my troth it is, so you need not laugh." *τῳδὶ* is used *δεικτικῶς*, the speaker pointing to Bdelycleon on the top of the house. The names of the two chief characters, Cleon-lover, and Cleon-hater, disclose what (notwithstanding the disclaimer in line 63 supr.) is the real scope of the comedy before us.

136. *ὦ Ξανθία καὶ Σωσία.*] Their reveries are interrupted by the voice of their master, calling angrily from the housetop: *ἐν ἀπειλητικῇ φωνῇ τοῦτό φησιν*, says the Scholiast. The old dicast within is growing restless as the time for the sitting of the court approaches.

139. *ἰπνόν.*] *Ἰπνός· μέρος τι τῆς οἰκίας οὕτω καλεῖται, τὸ λεγόμενον παρ' ἡμῖν μαγειρεῖον.—λέγεται δὲ κυρίως ἰπνὸς ἡ κάμινος.*—Harpocration s. v. *Ἰπνὸς κυρίως ἡ κάμινος, νῦν δὲ τὸ μαγειρεῖόν φησιν.*—Scholiast. See infra 837. Either meaning, *kitchen* or *furnace*, will suit this passage equally well. Philocleon may have crept into the furnace, as Falstaff in the Merry Wives of Windsor (iv. 2) is recommended to "creep into the kilnhole;" and whilst his son is expecting that he will slip through the *τρῆμα*, the hole by which the dirty water was discharged from the bath into the street (*αἱ γὰρ πύελοι*, says the Scholiast, *τρώγλας εἶχον ἐπὶ τὴν ὁδὸν*

καὶ μυσπολεῖται καταδεδυκώς. ἀλλ' ἄθρει,
κατὰ τῆς πυέλου τὸ τρῆμ' ὅπως μὴ 'κδύσεται·
σὺ δὲ τῇ θύρᾳ πρόσκεισο. ΣΩ. ταῦτ', ὦ δέσποτα.
ΒΔ. ἄναξ Πόσειδον, τί ποτ' ἄρ' ἡ κάπνη ψοφεῖ;
οὗτος, τίς εἶ σύ; ΦΙ. καπνὸς ἔγωγ' ἐξέρχομαι.
ΒΔ. καπνός; φέρ' ἴδω ξύλου τίνος σύ. ΦΙ. συκίνου.
ΒΔ. νὴ τὸν Δί' ὅσπερ γ' ἐστὶ δριμύτατος καπνῶν.
ἀτὰρ οὐκ ἐσερρήσεις γε; ποῦ 'σθ' ἡ τηλία;
δύου πάλιν· φέρ' ἐπαναθῶ σοι καὶ ξύλον.
ἐνταῦθα νῦν ζήτει τιν' ἄλλην μηχανήν.
ἀτὰρ ἄθλιός γ' εἶμ' ὡς ἕτερός γ' οὐδεὶς ἀνὴρ,
ὅστις πατρὸς νῦν Καπνίου κεκλήσομαι.
ΣΩ. νῦν τὴν θύραν ὠθεῖ. ΒΔ. πίεζέ νυν σφόδρα
εὖ κἀνδρικῶς· κἀγὼ γὰρ ἐνταῦθ' ἔρχομαι.
καὶ τῆς κατακλεῖδος ἐπιμελοῦ καὶ τοῦ μοχλοῦ·
φύλαττέ θ' ὅπως μὴ τὴν βάλανον ἐκτρώξεται.
ΦΙ. τί δράσετ'; οὐκ ἐκφρήσετ', ὦ μιαρώτατοι,

πρὸς τὸ τὸ ὕδωρ ἐξέρχεσθαι), the prisoner is in fact clambering up the flue which led from the furnace.

140. μυσπολεῖται.] *Circumvagatur, huc et illuc se versat, tanquam mus: bustles about like a mouse.* This is, in my opinion, the genuine reading, and has been corrupted by copyists into the μυσπολεῖ τι, μυσπολεῖ τις, and the like, of the MSS. and editions.

143. ἡ κάπνη.] Philocleon in his desperation makes four distinct efforts to escape: (1) through the chimney; (2) by breaking open the front door; (3) by the stratagem of the ass; and (4) by springing from the roof. All these efforts being foiled, he retires to an upper chamber and awaits in silence the approach of his associates.

144. καπνὸς ἔγωγε.] Philocleon speaks from the chimney in a sepulchral voice.

145. συκίνου.] δριμύτατος ὁ καπνὸς συκῆς καὶ ἐρινεοῦ καὶ εἴ τι ἄλλο ὀπῶδες· αἰτία δὲ ἡ ὑγρότης.—Theophrastus, Hist. Plant. v. 9. 5. Ἡ δὲ δριμύτης τοῦ καπνοῦ κατὰ τὴν ὑγρότητα τὴν ἑκάστου· διὸ καὶ ἀπὸ τῶν συκίνων δριμύς· ὀπωδέστατον γάρ.—Id. Fragm. de Igne, segm. 72. τῆς συκῆς τὸ ξύλον ὀπῶδές ἐστιν· ὥστε καιόμενον μὲν ἐκδιδόναι δριμύτατον καπνόν.—Plutarch, Symposiacs v. 9. These, I suppose, are the passages to which Florent Chretien in general terms alludes. There is also, no doubt, a reference here to the informers (συκοφάνται); whose name was the source of so many Aristophanic puns; and who seem to have been regarded as the necessary concomitants

Scurrying, mouselike, somewhere. Mind he don't
Slip through the hole for turning off the water.
And you, keep pressing at the door. Sos. Ay, ay, sir.

BDEL. O heavens! what's that? what makes the chimney rumble?
Hallo, sir! who are you? PHILOCLEON. I'm smoke escaping.

BDEL. Smoke? of what wood? PHIL. I'm of the fig-tree panel.

BDEL. Ay, and there's no more stinging smoke than that.
Come, trundle back: what, won't you? where's the board?
In with you! nay, I'll clap this log on too.
There now, invent some other stratagem.
But I'm the wretchedest man that ever was;
They'll call me now the son of Chimney-smoked.

SOS. He's at the door now, pushing. BDEL. Press it back then
With all your force: I'm coming there directly.
And O be careful of the bolt and bar,
And mind he does not nibble off the door-pin.

PHIL. (*Within.*) Let me out, villains! let me out to judge.

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of an Athenian Law-court. And so Eustathius (cited by Brunck) long ago observed. *τοῖς δέ τε φευκτέοις καπνοῖς ἐναριθμητέον καὶ τὸν κωμικευόμενον ἀπὸ συκῶν εἶναι, καὶ αἰνιττόμενον τὸν συκοφάντην, ὃς οὐ βλέφαρα δάκνων λυπεῖ, ἀλλὰ ψυχὴν αὐτήν.*—Eust. ad Odyss. p. 1719.

151. Καπνίου.] Why Bdelycleon should have displayed so much disgust at the prospect of being called *υἱὸς Καπνίου* is a mystery. There was, as the Scholiast observes, a wine so called; a wine of Beneventum, so tart and bitter as to bring tears into the eyes. Again, the old comedian Ecphantides (mentioned in the note on 57 supra) received the nickname of Καπνίας from his age and obscurity; see Hesychius s. v. But I do not see that these suggestions afford any solution of the difficulty. And it seems to me more probable that Καπνίας was the name of some disreputable Athenian of the day; a name possibly quite unconnected with *καπνὸς, smoke;* and hence the first syllable is long.

152. ΣΩ. *νῦν τὴν θύραν ὠθεῖ.*] So I think we should read. Whilst the attention of the besiegers is diverted to the chimney, Philocleon attempts a sally through the door. Sosias calls out; and Bdelycleon at once descends to his assistance.

155. *βάλανον ἐκτρώξεται.*] There is probably here, as Conz and Mitchell suppose, a play on the double meaning of the word *βάλανος*, which signifies (1) an acorn, and (2) a door-pin. It might perhaps be translated the *nut* of the bolt.

δικάσοντά μ', ἀλλ' ἐκφεύξεται Δρακοντίδης;
ΒΔ. σὺ δὲ τοῦτο βαρέως ἂν φέροις; ΦΙ. ὁ γὰρ θεὸς
μαντευομένῳ μοὔχρησεν ἐν Δελφοῖς ποτὲ,
ὅταν τις ἐκφύγῃ μ', ἀποσκλῆναι τότε.
ΒΔ. Ἄπολλον ἀποτρόπαιε, τοῦ μαντεύματος.
ΦΙ. ἴθ', ἀντιβολῶ σ', ἔκφρες με, μὴ διαρραγῶ.
ΒΔ. μὰ τὸν Ποσειδῶ, Φιλοκλέων, οὐδέποτέ γε.
ΦΙ. διατρώξομαι τοίνυν ὀδὰξ τὸ δίκτυον.
ΒΔ. ἀλλ' οὐκ ἔχεις ὀδόντας. ΦΙ. οἴμοι δείλαιος·
πῶς ἄν σ' ἀποκτείναιμι; πῶς; δότε μοι ξίφος
ὅπως τάχιστ', ἢ πινάκιον τιμητικόν.
ΒΔ. ἄνθρωπος οὗτος μέγα τι δρασείει κακόν.
ΦΙ. μὰ τὸν Δί' οὐ δῆτ', ἀλλ' ἀποδόσθαι βούλομαι
τὸν ὄνον ἄγων αὐτοῖσι τοῖς κανθηλίοις·
νουμηνία γάρ ἐστιν. ΒΔ. οὔκουν κἂν ἐγὼ
αὐτὸν ἀποδοίμην δῆτ' ἄν; ΦΙ. οὐχ ὥσπερ γ ἐγώ.
ΒΔ. μὰ Δί', ἀλλ' ἄμεινον. ἀλλὰ τὸν ὄνον ἔξαγε.
ΞΑ. οἵαν πρόφασιν καθῆκεν, ὡς εἰρωνικῶς,
ἵν' αὐτὸν ἐκπέμψειας. ΒΔ. ἀλλ' οὐκ ἔσπασεν
ταύτῃ γ'· ἐγὼ γὰρ ᾔσθόμην τεχνωμένου.
ἀλλ' εἰσιών μοι τὸν ὄνον ἐξάγειν δοκῶ,
ὅπως ἂν ὁ γέρων μηδὲ παρακύψῃ πάλιν.

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157. Δρακοντίδης.] Apparently some noted culprit. The name was not an uncommon one at Athens.

161. Ἄπολλον ἀποτρόπαιε.] Bergler compares Birds, 61, Ἄπολλον ἀποτρόπαιε τοῦ χασμήματος. In such phrases as Ἄπολλον ἀποτρόπαιε, Ἡρακλεῖς ἀλεξίκακε, and the like, the epithet denotes the attribute in respect of which the invocation is made. ἀποσκλῆναι, properly *to wither away, die of hunger*, frequently means simply *to perish*. See Hemsterhuys on Lucian's 27th Dialogue of the Dead.

168. μέγα τι δρασείει κακόν.] δρᾶν τι κακὸν, κακόν τι ποιῆσαι are expressions used infra 322, 340, with reference to that dicastic vengeance which Philocleon's call for his πινάκιον τιμητικὸν (cf. ad 106 supra) showed that he was even now contemplating.

171. νουμηνία.] ἔθος ἦν Ἀθήνησιν ἐν νουμηνίᾳ πιπράσκειν.—Scholiast. Especially were slaves bought and sold on that

What, shall Dracontides escape unpunished!

BDEL. What if he should? PHIL. Why once, when I consulted
The Delphian oracle, the God replied,
That I should wither if a man escaped me.

BDEL. Apollo shield us, what a prophecy!

PHIL. O let me out, or I shall burst, I shall.

BDEL. No, by Poseidon! no, Philocleon, never!

PHIL. O then by Zeus I'll nibble through the net.

BDEL. You've got no teeth, my beauty. PHIL. Fire and fury!
How shall I slay thee, how? Give me a sword,
Quick, quick, or else a damage-cessing tablet.

BDEL. Hang it, he meditates some dreadful deed.

PHIL. O no, I don't: I only want to take
And sell the donkey and his panniers too.
'Tis the new moon to-day. BDEL. And if it is,
Cannot I sell them? PHIL. Not so well as I.

BDEL. No, but much better: drive the donkey out.

XANTH. How well and craftily he dropped the bait
To make you let him through. BDEL. But he caught nothing
That haul at least, for I perceived the trick.
But I will in, and fetch the donkey out.
No, no; he shan't come slipping through again.

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day. In the Knights (43) Cleon is represented as a Paphlagonian slave, whom the Athenian Demus had purchased *τῇ πρωτέρᾳ νουμηνίᾳ*. In Alciphron's Epistles (iii. 38) a master complains that a strong lusty Phrygian slave whom he had purchased *τῇ ἔνῃ καὶ νέᾳ*, and had therefore named Νουμήνιος, was turning out a dead loss (*λαμπρὰ ζημία*: cf. Acharnians, 737), sleeping like an Epimenides, and eating like four hedgers and ditchers; whilst in Id. iii. 61, a ruined spendthrift bewails the treatment he receives from a mere *novus homo*, the son (he understands) of some barbaric mother: Σκυθίδος οἶμαι ἢ Κολχίδος ἐν νεομηνίᾳ ἐωνημένης.

174. *καθῆκεν.*] *Dropped, let down*, as an anchor, a plummet, a fishing-line. Here it is used in the last sense, and the metaphor is continued in Bdelycleon's answer. The Scholiast refers to the proverb (Thesm. 928) *αὕτη μὲν ἡ μήρινθος οὐδὲν ἔσπασεν*, and explains *ταύτῃ* by *τῇ προφάσει*.

κάνθων, τί κλάεις ; ὅτι πεπράσει τήμερον ;
βάδιζε θᾶττον. τί στένεις, εἰ μὴ φέρεις
Ὀδυσσέα τιν' ; ΞΑ. ἀλλὰ ναὶ μὰ Δία φέρει
κάτω γε τουτονί τιν' ὑποδεδυκότα.
ΒΔ. ποῖον ; φέρ' ἴδωμαι. ΞΑ. τουτονί. ΒΔ. τουτὶ τί ἦν ;
τίς εἶ ποτ', ὦνθρωπ', ἐτεόν ; ΦΙ. Οὖτις νὴ Δία.
ΒΔ. Οὖτις σύ ; ποδαπός ; ΦΙ. Ἴθακος Ἀποδρασιππίδου.
ΒΔ. Οὖτις μὰ τὸν Δί' οὔ τι χαιρήσων γε σύ.
ὕφελκε θᾶττον αὐτόν. ὦ μιαρώτατος,
ἵν' ὑποδέδυκεν· ὥστ' ἔμοιγ' ἰνδάλλεται
ὁμοιότατος κλητῆρος εἶναι πωλίῳ.
ΦΙ. εἰ μή μ' ἐάσεθ' ἡσύχως μαχούμεθα.
ΒΔ. περὶ τοῦ μαχεῖ νῷν δῆτα ; ΦΙ. περὶ ὄνου σκιᾶς.
ΒΔ. πονηρὸς εἶ πόρρω τέχνης καὶ παράβολος.

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179. *κάνθων.*] Bdelycleon goes to the door, and immediately returns with the donkey. But his father has meanwhile bethought him of the old Homeric legend, and is clinging on beneath the ass, as Odysseus clung on beneath the large and fleecy ram to escape from the blinded Cyclops. The ass moves slowly and heavily out, like the over-weighted ram which bore the wily Ithacan. It must be remembered that in Hellenic houses the stables were just inside the hall-door. Vitruvius, vi. 10, sec. 50 (ed. Poleni).

184. *Οὖτις.*] This was the name which Odysseus assumed in the cave of Polyphemus, and which proved of essential service in assisting his escape. The story is told in the Ninth Book of the Odyssey and in the Cyclops of Euripides.

185. *Ἀποδρασιππίδου.*] *πέπλακε τὸ ὄνομα ἀπὸ τοῦ ἀποδρᾶσαι.*—Scholiast.

189. *κλητῆρος.*] *κλητῆρες οἱ καλοῦντες εἰς τὸ δικαστήριον πάντας. σημαίνει δὲ ἡ λέξις καὶ τὸν μάρτυρα.*—Scholiast. See the note on 1408 infra. But comparing the passage before us with 1310 infra, I cannot help suspecting that in the Athenian slang of the period, a donkey must have been sometimes styled *κλητὴρ, a caller*, perhaps from its loud discordant bray.

191. *περὶ ὄνου σκιᾶς.*] I. e. *περὶ μηδενὸς*, says the Scholiast. For *ὄνου σκιὰ* was a proverbial expression, used by Sophocles, Plato, and many other writers, to denote the veriest trifle. The well-known story from which it was derived is said (and the anecdote is repeated by a Scholiast here), to have been employed with great effect by Demosthenes before an Athenian dicastery. He was defending a

Donkey, why grieve? at being sold to-day?
Gee up! why grunt and groan, unless you carry
Some new Odysseus there? XANTH. And, in good truth,
Here is a fellow clinging on beneath.

BDEL. Who? where? XANTH. Why here. BDEL. Why what in the world is this?
Who are you, sirrah? PHIL. Noman I, by Zeus.

BDEL. Where from? PHIL. From Ithaca, son of Runaway.

BDEL. Noman I promise to no good you'll be.
Drag him out there from under. O the villain,
The place he had crept to! Now he seems to me
The very image of a sompnour's foal.

PHIL. Come now, hands off: or you and I shall fight.

BDEL. Fight! what about? PHIL. About a donkey's shadow.

BDEL. You're a born bad one, with your tricks and fetches.

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prisoner on a capital charge, and observed that the judges were listless and inattentive. Thereupon he said, "Gentlemen, I have an amusing tale to tell you. A man hired an ass to take him from Athens to Megara. The sun was so hot at noon that he got off and sat down beneath the shadow of the ass. The driver objected. 'What, man,' cried the traveller, 'did I not hire your ass for the day?' 'Ay truly,' replied the driver, 'to carry but not to shelter you.' Each party insisted on his view of the bargain, neither would give way, and finally they went to law about it." The orator ceased, but the judges clamoured to know the result of the dispute. "What!" said Demosthenes, reascending the bema, "are ye so interested in a dispute about a donkey's shadow (*ὑπὲρ ὄνου σκιᾶς*), and yet in a matter of life and death (*ὑπὲρ ψυχῆς*) will not even take the trouble to listen?" However, to my mind the notoriety of the proverb strongly militates against the literal accuracy of the anecdote.

192. *πόρρω τέχνης.*] *πόρρω* involves the notion of an advance forward; and, when used with a genitive, may mean either 'far advanced *in*,' or 'far advanced *from*.' It is quite possible therefore that *πόρρω τέχνης* might signify, as Mitchell says, *far advanced in artifice*. But on the whole I agree with the Scholiast, and the general body of commentators, in taking it as equivalent to *ἀτεχνῶς*. The expression is of course applied not to Philocleon (who is full of tricks, *τεχνώμενος*, supr. 176), but to his *πονηρία*, which is not artificial, but natural and genuine. *Οὐκ ἀπὸ τέχνης τινὸς πονηρὸς εἶ*, says the Scholiast, *οὐδ' ἀπὸ μελέτης, ἀλλὰ*

ΦΙ. ἐγὼ πονηρός ; οὐ μὰ Δί', ἀλλ' οὐκ οἶσθα σὺ
νῦν μ' ὄντ' ἄριστον· ἀλλ' ἴσως, ὅταν φάγῃς
ὑπογάστριον γέροντος ἡλιαστικοῦ.
ΒΔ. ὤθει τὸν ὄνον καὶ σαυτὸν εἰς τὴν οἰκίαν.
ΦΙ. ὦ ξυνδικασταὶ καὶ Κλέων, ἀμύνατε.
ΒΔ. ἔνδον κέκραχθι τῆς θύρας κεκλεισμένης.
ὤθει σὺ πολλοὺς τῶν λίθων πρὸς τὴν θύραν,
καὶ τὴν βάλανον ἔμβαλλε πάλιν εἰς τὸν μοχλὸν,
καὶ, τῇ δοκῷ προσθεὶς, τὸν ὅλμον τὸν μέγαν
ἀνύσας τι προσκύλιέ γ'. ΣΩ. οἴμοι δείλαιος·
πόθεν ποτ' ἐμπέπτωκέ μοι τὸ βώλιον ;
ΞΑ. ἴσως ἄνωθεν μῦς ἐνέβαλέ σοί ποθεν.
ΣΩ. μῦς ; οὐ μὰ Δί', ἀλλ ὑποδυόμενός τις οὑτοσὶ
ὑπὸ τῶν κεραμίδων ἡλιαστὴς ὀροφίας.
ΒΔ. οἴμοι κακοδαίμων, στροῦθος ἀνὴρ γίγνεται·
ἐκπτήσεται. ποῦ ποῦ 'στί μοι τὸ δίκτυον ;
σοῦ σοῦ, πάλιν σοῦ. νὴ Δί' ἦ μοι κρεῖττον ἦν
τηρεῖν Σκιώνην ἀντὶ τούτου τοῦ πατρός.

φύσει. Παράβολος is 'desperate, reckless.'

195. *ὑπογάστριον.*] Bdelycleon had likened the old man to the foal of an ass, and called him *πονηρὸς*, which Philocleon understands in the sense of corrupt tainted meat (*λέγουσι τινὲς καὶ πονηρὰ κρέα ἀντὶ τοῦ σαπρά.*—Scholiast), and retorts, "Wait till you taste my *ὑπογάστριον*." For the stuffed paunch of an ass was accounted a delicacy at Athens.

197. Κλέων.] So infra 409 the *ξυνδικασταὶ*, preparing for battle, at once send for aid to Cleon, their powerful patron (*ὁ κηδεμών*, infra 242). And so conversely in Knights, 255, the great demagogue himself, on the first approach of danger, summons his friends and supporters, the dicasts, to stand by him in the impending conflict.

201. *τῇ δοκῷ προσθείς.*] *τὴν δοκὸν* would no doubt, as the Scholiast remarks, afford a more natural and easy construction; but *προσθεὶς* seems to be used intransitively or with *τὴν θύραν* understood, *making fast with the beam.* Dobree renders it, 'And putting the door to, with the beam against it, roll the great mortar to the foot of the beam.' The *μοχλὸς* or bar which, since line 154, had been removed to permit the egress of the donkey, is to be replaced in its natural position across the door, and the *βάλανος* shot through it into the socket behind.

PHIL. Bad! O my gracious! then you don't know yet
How good I am: but wait until you taste
The seasoned paunchlet of a prime old judge.
BDEL. Get along in, you and your donkey too.
PHIL. O help me fellow-dicasts: help me, Cleon!
BDEL. Bellow within there when the door is shut.
Now pile a heap of stones against the door,
And shoot the door-pin home into the bar,
And heave the beam athwart it, and roll up,
Quick, the great mortar-block. SOS. (*Starting.*) Save us! what's that?
Whence fell that clod of dirt upon my head?
XANTH. Belike some mouse dislodged it from above.
SOS. A mouse? O, no, a rafter-haunting dicast,
Wriggling about behind the tiling there.
BDEL. Good lack! the man is changing to a sparrow.
Sure he'll fly off: where, where's the casting-net?
Shoo! shoo there! shoo! 'Fore Zeus, 'twere easier work
To guard Scione than a sire like this.

Then the δοκὸς or beam (a large timber-prop, usually called the ἀντιβάτης or Resister) is to be fixed against it; and, finally, the great ὄλμος is to be rolled up, as a support to the δοκός. If ὄλμον were, as it used to be considered, the accusative after προσθεὶς, we should be obliged, with Mitchell, to suppose that the speech was left unfinished, being interrupted by the sudden ejaculation of Sosias; but this can scarcely be right.

202. οἴμοι δείλαιος.] As they are still securing the door, Sosias is startled by something falling upon his head. Philocleon has in fact shifted his position, and has now emerged like a στροῦθος upon the top of the house.

206. ὀροφίας.] This was the special epithet of a race of snakes, which infested the rafters and roofs of Greek houses. Hesychius s.v.; Pollux, vii. segm. 120; Eustathius on Odyssey, ii. 337. The Scholiast's idea that the epithet was applied to mice as well as to snakes seems to be quite groundless, and is probably derived from a faulty interpretation of the passage before us. Conz suggests that there is a pun in the word ἡλιαστὴς, "quod sumi possit de serpente apricante," but he forgets that the sun has not yet risen.

210. Σκιώνην.] Scione, on the peninsula of Pallene, was at the time closely besieged by a large Athenian force. The

ΣΩ. ἄγε νυν, ἐπειδὴ τουτονὶ σεσοβήκαμεν,
κοὐκ ἔσθ' ὅπως διαδὺς ἂν ἡμᾶς ἔτι λάθοι,
τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλην ;
ΒΔ. ἀλλ', ὦ πονήρ', ἥξουσιν ὀλίγον ὕστερον
οἱ ξυνδικασταὶ παρακαλοῦντες τουτονὶ
τὸν πατέρα. ΣΩ. τί λέγεις ; ἀλλὰ νῦν ὄρθρος βαθύς.
ΒΔ. νὴ τὸν Δι', ὀψὲ γοῦν ἀνεστήκασι νῦν.
ὡς ἀπὸ μέσων νυκτῶν γε παρακαλοῦσ' ἀεὶ,
λύχνους ἔχοντες καὶ μινυρίζοντες μέλη
ἀρχαιομελησιδωνοφρυνιχήρατα,

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siege had been commenced in the preceding year; a wall of circumvallation had been drawn around the doomed town; and its inhabitants were cut off from all communication with the outer world. Yet they held out for two years; and the summer of B.C. 421 was far advanced before they were reduced to surrender. The story of this little town, its bright hopes and tragical end, is one of the saddest episodes in the pages of Thucydides.

213. *ὅσον ὅσον στίλην.*] The double *ὅσον* here seems mainly due to the drowsiness of the speaker, though *ὅσον ὅσον*, in time, acquired a distinct meaning of its own: *ἔτι γὰρ μικρὸν ὅσον ὅσον, ὁ ἐρχόμενος ἥξει, καὶ οὐ χρονιεῖ· ὁ δὲ δίκαιος ἐκ πίστεως ζήσεται.*—Hebrews x. 37. *Adhuc modicum aliquantulum, qui venturus est veniet, et non tardabit: justus autem meus ex fide vivet.* With *στίλην*, 'a drop of sleep,' compare the *ψακὰς ἀργυρίου* of Peace, 121, and the "gutta argenti" of Plautus, Pseudolus i. 4. 4.

216. *ὄρθρος βαθύς.*] The dim twilight that precedes the dawn. Plato in the Protagoras reckons it as a part of the night-season, *τῆς παρελθούσης νυκτὸς ταυτησὶ, ἔτι βαθέος ὄρθρου*, 310 A. The phrase is used again by Plato (Crito ad init.: the two passages from Plato are cited by Mitchell); by St. Luke (Evang. xxiv. 1); by Theocritus (Epithalamium Helenæ, 14); and by other writers. Mr. Calverley, in his pleasant version of Theocritus, is misled by the ordinary meaning of *βαθὺς* into translating *ὄρθρος βαθὺς* 'deep into the day.' But the epithet *βαθὺς* implies that the thick dulness of night has not yet yielded to the clear transparency of day. So when the shades of evening are closing and deepening into night it is *ἑσπέρα βαθεῖα* (Achilles Tatius, ii. 18; Heliodorus, v. 21); night itself is *νὺξ βαθεῖα* (Plutarch de Pyth. Orac. ad init.; Heliodorus, viii. 12); and in the depth or dead of night we are *ἐν βαθυτάτῃ νυκτί* (St. Chrys. Hom. x. in Matt. 146 c). One of the meanings attributed by Hesychius to *βαθὺ* is *μέλαν*, which may possibly refer to this very usage. That it was still dark is plain from the ensuing scene.

Sos. Well but at last we have fairly scared him in,
He can't slip out, he can't elude us now,
So why not slumber just a—just a – drop?
Bdel. Slumber, you rogue! when in a little while
His fellow-justices will come this way
Calling him up. Sos. Why sir, 'tis twilight yet.
Bdel. Why then, by Zeus, they are very late to-day.
Soon after midnight is their usual time
To come here, carrying lights, and warbling tunes
Sidono-Phrynich-beautiful-antique

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219. *μινυρίζοντες μέλη.*] For old men, as they walked together through the streets of Athens, used frequently to chant in chorus some favourite and popular old song. This was especially the habit of country people who chanced to be abiding in the city. And Praxagora in the Ecclesiazusæ, 277, 8, when training her female conspirators to pass off as men, instructs them to do the like:

βαδίζετ' ᾄδουσαι μέλος
πρεσβυτικόν τι, τὸν τρόπον μιμούμεναι
τὸν τῶν ἀγροίκων.

220. *ἀρχαιομελησιδωνοφρυνιχήρατα.*] 'Charming old songs from the Phœnissæ of Phrynichus.' *πεποίηται ἡ λέξις παρὰ τὸ ἀρχαῖον καὶ τὸ μέλος καὶ τὸ Σιδὼν καὶ τὸ Φρύνιχος καὶ τὸ ἐρατόν.*—Scholiast. Phrynichus was the favourite tragedian of the Athenian stage, until in his later years he was somewhat eclipsed by the rising splendour of Æschylus. His tragedies were of a lyrical character, full of dance and song. The actor said little, but the chorus poured forth melody after melody, strung together like beads on a necklace: see Frogs, 910—915. "*Phrynichus*, says the Scholiast on this place, *had a mighty name for making of songs:* and in another place, *He was admired*, says he, *for the making of songs* [Schol. on Birds, 750]; *they cry him up for the composing of tunes; and he was before Æschylus* [Schol. on Frogs, 910]. 'Tis a problem of Aristotle's [Probl. xix. 13] *Why did Phrynichus make more songs than any tragedian now-a-days?* And he answers it, *Was it because at that time the songs* (sung by the chorus) *in tragedies were many more than the verses* (spoken by the actors)?"—Bentley, Dissertations on Phalaris, sec. xi. (Some of Bentley's remarks on Phrynichus have so important a bearing on the Wasps that I have given them in full at the end of the Play). The songs of Phrynichus are repeatedly mentioned by Aristophanes, and always in terms expressive of the warmest admiration: cf. inf. 269;

οἷς ἐκκαλοῦνται τοῦτον. ΣΩ. οὐκοῦν, ἢν δέῃ,
ἤδη ποτ' αὐτοὺς τοῖς λίθοις βαλλήσομεν.
ΒΔ. ἀλλ', ὦ πονηρὲ, τὸ γένος ἦν τις ὀργίσῃ
τὸ τῶν γερόντων, ἔσθ' ὅμοιον σφηκιᾷ.
ἔχουσι γὰρ καὶ κέντρον ἐκ τῆς ὀσφύος
ὀξύτατον, ᾧ κεντοῦσι, καὶ κεκραγότες
πηδῶσι καὶ βάλλουσιν ὥσπερ φέψαλοι.
ΣΩ. μὴ φροντίσῃς· ἐὰν ἐγὼ λίθους ἔχω,
πολλῶν δικαστῶν σφηκιὰν διασκεδῶ.
ΧΟ. χώρει, πρόβαιν' ἐρρωμένως. ὦ Κωμία, βραδύνεις;
μὰ τὸν Δί', οὐ μέντοι πρὸ τοῦ γ', ἀλλ' ἦσθ' ἱμὰς κύνειος·
νυνὶ δὲ κρείττων ἐστὶ σοῦ Χαρινάδης βαδίζειν.
ὦ Στρυμόδωρε Κονθυλεῦ, βέλτιστε συνδικαστῶν,
Εὐεργίδης ἆρ' ἐστί που 'νταῦθ', ἢ Χάβρης ὁ Φλυεύς;

Birds, 749; Thesm. 164—6; Frogs, 1299. In the Birds he is likened to a bee, culling from the music of the nightingale the sweets of immortal song: a simile which, it must be confessed, is strongly in favour of reading *-μελι-* for *-μελη-* in the second limb of the compound word here; and indeed the reading has much to recommend it, and is supported by very considerable authority, but it is not now found in the best Aristophanic MSS. The Phœnissæ was probably acted about fifty-four years before the Wasps; and was therefore first witnessed by the chorus in that fresh early youth (see note on 236 infra) when the mind is most susceptible, and the memory most retentive. It was similar in plot to the Persæ of Æschylus (see Bp. Blomfield's preface to the latter Play), and derived its name from a chorus of Sidonian damsels, who doubtless poured forth a succession of plaintive and tender threnodies over their sailor relatives who had fallen in the battle of Salamis. Very few fragments of the Phœnissæ remain: the Scholiast here gives two, *καὶ Σιδῶνος προλιποῦσα τὸν ναὸν*, and *Σιδώνιον ἄστυ λιποῦσα*. See Wagner's Fragm. Trag. Græc. vol. iii. p. 8, and Müller's Literature of Greece, xxi. 7.

222. *τοῖς λίθοις βαλλήσομεν.*] There were plenty of stones all ready to their hand, see 199 supra. But as to *βαλλήσομεν*, Bdelycleon reminds him that the dicasts also *βάλλουσιν* (inf. 227), though in a different manner.

230. ΧΟΡΟΣ.] The actors withdraw to their original positions, and after a short pause the CHORUS make their appearance. *οἱ τοῦ Χοροῦ ἀλλήλοις ἐγκελευόμενοι*

Wherewith they call him out. Sos. And if they come,
Had we not better pelt them with some stones?

BDEL. Pelt them, you rogue! you might as well provoke
A nest of wasps as anger these old men.
Each wears beside his loins a deadly sting,
Wherewith they smite, and on with yells and cries
They leap, and strike at you, like sparks of fire.

SOS. Tut, never trouble, give me but some stones,
I'll chase the biggest wasps-nest of them all.

CHORUS. Step out, step out, my comrades stout: no loitering, Comias, pound along,
You're shirking now, you used, I vow, to pull as tough as leathern thong,
Yet now, with ease, Charinades can walk a brisker pace than you.
Ho! Strymodore of Conthylè, the best of all our dicast crew,
Has old Euergides appeared, and Chabes too from Phlya, pray?

τὴν Πάροδον ποιοῦνται.—Scholiast. They are dressed up to resemble Wasps, and are armed with formidable stings. In their youth they had fought bravely for Athens, but now they are decrepit necessitous old men, earning a scanty subsistence by their dicastic pay. The Coryphæus is mustering his troop, and exhorting them, by every argument he can suggest, to quicken their palsied footsteps. They pick their way slowly on, their sons carrying lanterns by their side; and everywhere the contrast between their public self-importance and domestic penury is sharply and vividly brought out. And their entrance is made, not to the brisk trochaic movement, but to a slow, halting measure, the iambic tetrameter catalectic. In the translation, to avoid the necessity of a double rhyme, I have added a syllable both to this metre and to the long Aristophanic lines.

231. *ἱμὰς κύνειος.*] This may mean either a dog's leash, or a dog-skin strap. The former interpretation is adopted by Schneider (Index Græcitatis in Xen. Opusc. s. v. *ἱμὰς*) and Mitchell; the latter by the Scholiasts, Elmsley (at Ach. 724), and the Commentators generally. And the analogy of *βόειος* (*βοέοισιν ἱμᾶσιν*, Homer's Iliad xxiii. 324), *ταύρειος* (of tough bull's-hide) and the like, seems to me almost conclusive in favour of the latter interpretation.

232. *Χαρινάδης.*] On the names *Κωμίας* and *Χαρινάδης* see note at Peace, 1142. Conthyle and Phlya are two Attic demes, the former seldom, the latter very frequently, mentioned in ancient writers. *Ἐστί που ναῦθα, Is he anywhere here?*

πάρεσθ', ὃ δὴ λοιπόν γ' ἔτ' ἐστὶν, ἀππαπαῖ παπαιάξ,
ἥβης ἐκείνης, ἡνίκ' ἐν Βυζαντίῳ ξυνήμεν
φρουροῦντ' ἐγώ τε καὶ σύ· κᾆτα περιπατοῦντε νύκτωρ
τῆς ἀρτοπώλιδος λαθόντ' ἐκλέψαμεν τὸν ὅλμον,
κᾆθ' ἥψομεν τοῦ κορκόρου, κατασχίσαντες αὐτόν.
ἀλλ' ἐγκονῶμεν, ὦνδρες, ὡς ἔσται Λάχητι νυνί·
σίμβλον δέ φασι χρημάτων ἔχειν ἅπαντες αὐτόν.
χθὲς οὖν Κλέων ὁ κηδεμὼν ἡμῖν ἐφεῖτ' ἐν ὥρᾳ
ἥκειν ἔχοντας ἡμερῶν ὀργὴν τριῶν πονηρὰν

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235. *πάρεσθ', ὃ δὴ λοιπόν.*] *ὃ ἐστιν ὑπόλοιπον ἡμῶν ἥκομεν. οἷον τὸ λοιπὸν καὶ τὸ λείψανον τοῦ συστήματος ἡμῶν* (of our corps) *πάρεστι.*—Scholiast.

236. Βυζαντίῳ.] All the military reminiscences of the chorus go back to the heroic times which culminated in the victories of Cimon about half a century before. The capture of Byzantium (Thuc. i. 94), the conquest of Naxos (infra 355, Thuc. i. 98), and the storming of many cities of the Medes (infra 1098), all belong to those last splendid efforts of Panhellenic patriotism.

239. *τοῦ κορκόρου.*] This is thought to be the *anagallis arvensis* of Linnæus, our *pimpernel*. The genitive is in accordance with the Attic usage, of which such phrases as *κατέαγα τοῦ κρανίου* are perhaps the most familiar examples; *καὶ τοῦτο Ἀττικὸν*, says the Scholiast on Lucian's Timon, 48, *αὐτοὶ γὰρ ἀεὶ ἐπὶ μέρους εἰώθασι λέγειν, "ἔφαγον τοῦ ἄρτου," "ἔπιον τοῦ οἴνου." οὕτως οὖν καὶ "κατέαγα τοῦ κρανίου."* Cf. infra 1428. On the succeeding words, *κατασχίσαντες αὐτὸν*, the Scholiast rightly observes, *τὸν ὅλμον δηλονότι, οὐ γὰρ τὸν κύρκορον.* The *ὅλμος*, which here probably means the *θυεία στρογγύλη* (Clouds, 676), wherein bread was kneaded, was cut up by the young freebooters into *σχίζαι* or firewood. These stern administrators of the law are as pleased to recount the lawless feats of their youth, as was Justice Shallow in Shakespeare's King Henry the Fourth. See infra 354.

240. *ἔσται Λάχητι.*] *ἢ δίκη, ἢ τιμωρία, ἢ τοιοῦτόν τι*, says the Scholiast. The mysterious vagueness of the language makes it all the more impressive. Laches, a rude gallant soldier of the Lamachus type, had been despatched with twenty ships to Sicily, B.C. 427, nearly five years before the date of the Wasps. The expedition was sent out in answer to the memorable embassy from Leontini, of which the sophist Gorgias had been the rhetorical spokesman (Diodorus, xii. 53; Plato, Hippias Major, 282 B), and to which Aristophanes in the Parabasis of the Acharnians (636—640) is supposed to refer (Ranke, Vit. Aristoph. §33, Thiersch); but the commanders were instructed to take advantage of any opening which might increase the influence of Athens and tend to the ulti-

Ah! here it strains, the poor remains, alas! alàs! alack the day,
Of that mad set, I mind it yet, when once we paced our nightly round,
In years gone by, both you and I, along Byzantium's wall, and found
And stole away the baker's tray, and sliced it up, and chopped it well,
A merry blaze therewith to raise, and so we cooked our pimpernel.
On, on again, with might and main: for Laches' turn is come to-day:
Quick, look alive, a splendid hive of wealth the fellow's got, they say.
And Cleon too, our patron true, enjoined us each betimes to bring
Of anger sore, an ample store, a good three days' provisioning:

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mate subjugation of Sicily (Thuc. iii. 86). Laches, however, effected little in this respect; and two years later he was superseded by Pythodorus (Thuc. iii. 115): *εἰκὸς οὖν*, says the Scholiast, *μετακληθῆναι αὐτὸν ἐπὶ τὴν κρίσιν ἧς νῦν ὁ Κωμικὸς μνημονεύει.* Such was certainly the fate of his successors, who were fined or banished for accepting bribes (Thuc. iv. 65). And there can indeed be no doubt that Aristophanes is here alluding to a real historical incident, and that Laches was in fact accused by Cleon of peculation in his command; his real offence being, according to our poet, that although he had made 'a pot of money' (*σίμβλον χρημάτων*), he had not admitted his accuser to a share of his gains. Compare Knights 438—440. The charge, however, appears to have made but little impression; for we find Laches, soon after his recall from Sicily, and thenceforward to the end of his life, holding a high and honourable position in the Athenian Republic. It was he who, in the spring of B.C. 423, a year before the date of the Wasps, was put forward to move the confirmation by the Assembly of the one year's truce with the Spartans (Thuc. iv. 118); for whose military prowess he seems to have entertained a profound respect (Plato, Laches, cap. 6); and five years afterwards he fell fighting against them in the battle of Mantinea, a battle disastrous, but no way inglorious, to the Athenian arms (Thuc. v. 61, 74). We shall have by and by, in burlesque, a full account of the trial *ὁ Κλέων κατὰ τοῦ Λάχητος*, and the reader is referred to the notes there for a further consideration of the life and character of Laches.

242. *ἐν ὥρᾳ.*] *Betimes.* Richter, whose work is full of the most unaccountable blunders, assigns, apparently with approbation, to *χθὲς* the gloss *ταχέως*, which the Scholiast of course intended for *ἐν ὥρᾳ.* The words of the Scholiast are *ὥρα δὲ νῦν οὐχ ὁ καιρὸς, ἀλλὰ ταχέως.*

243. *ἡμερῶν τριῶν.*] In the ordinary proclamation which called out soldiers for active service, they were required to bring with them 'three days' rations' (*ἥκειν ἔχοντας σιτίʼ ἡμερῶν τριῶν*). See the note on Peace, 312. The phrase *ὀργὴν πονηρὰν*

ἐπ᾽ αὐτὸν, ὡς κολωμένους ὧν ἠδίκησεν. ἀλλὰ
σπεύδωμεν, ὦνδρες ἥλικες, πρὶν ἡμέραν γενέσθαι.
χωρῶμεν, ἅμα τε τῷ λύχνῳ πάντη διασκοπῶμεν,
μή που λίθων τις ἐμποδὼν ἡμᾶς κακόν τι δράσῃ.

ΠΑ. τὸν πηλὸν, ὦ πάτερ πάτερ, τουτονὶ φύλαξαι.

ΧΟ. κάρφος χαμᾶθέν νυν λαβὼν τὸν λύχνον πρόβυσον.

ΠΑ. οὔκ, ἀλλὰ τῳδί μοι δοκῶ τὸν λύχνον προβύσειν.

ΧΟ. τί δὴ μαθὼν τῷ δακτύλῳ τὴν θρυαλλίδ᾽ ὠθεῖς,
καὶ ταῦτα τοὐλαίου σπανίζοντος, ὦνόητε;
οὐ γὰρ δάκνει σ᾽, ὅταν δέῃ τίμιον πρίασθαι.

ΠΑ. εἰ νὴ Δί᾽ αὖθις κονδύλοις νουθετήσεθ᾽ ἡμᾶς,
ἀποσβέσαντες τοὺς λύχνους ἅπιμεν οἴκαδ᾽ αὐτοί·
κἄπειτ᾽ ἴσως ἐν τῷ σκότῳ τουτουὶ στερηθεὶς
τὸν πηλὸν ὥσπερ ἀτταγᾶς τυρβάσεις βαδίζων.

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recurs in Lysistrata, 1023. And with ἥλικες in verse 245 compare inf. 728.

247. λίθων.] See note on 222 supra. The MSS. and editions vary between λαθὼν and λίθος; but I have adopted Reisig's compromise of λίθων on two grounds, (1) because it would be more easily corrupted into the two MS. readings than either of them into the other: and (2) because Aristophanes may well be mimicking some such passage as those to which Reisig refers.

ὡς ἂν προὐξερευνήσω στίβον,
μή τις πολιτῶν ἐν τρίβῳ φαντάζεται (Eur. Phœn. 92).
ὅρα, φυλάσσου, μή τις ἐν στίβῳ βροτῶν (Iph. in Taur. 67).

See note on 3 supra. And as to the phrase κακόν τι δράσῃ see the note on 168 supra.

248. The lights begin to grow dim. And the metre changes from the ordinary iambic tetrameter catalectic to a compound iambo-trochaic, commonly called the fourteen-syllable Euripidean metre:

⏑ – | ∪ – | ⏑ – | ∪ – ‖ – ∪ | – ∪ | – ⏑

The change consists merely in the abstraction of the first syllable of the fifth foot of the iambic tetrameter. Thus, if in the line χώρει, πρόβαιν᾽ ἐρρωμένως, ‖ ὦ Κωμία βραδύνεις; we omit the ὦ, we leave the first iambic dimeter complete; but the second is converted into a trochaic dimeter brachy-catalectic, or ithyphallic measure, Κωμία βραδύνεις. The Scholiast says, παῖς τις προηγούμενος μετὰ λύχνου προεωρακὼς πηλόν. τὸ δὲ μέτρον ἐντεῦθεν ἤλλαξεν. ἔστι γὰρ μικτὸν, συντεθὲν ἔκ τε ἰαμβικοῦ διμέτρου ἀκαταλήκτου, καὶ ἰθυφαλλικοῦ. ὁ δὲ ἰθύφαλλος τροχαϊκὴν συζυγίαν ἔχει δίμετρον βραχυκατάληκτον, τουτέστι τρεῖς τροχαίους. The metre is

On all the man's unrighteous plans a vengeance well-deserved to take.
Come, every dear and tried compeer, come, quickly come, ere morning break,
And as you go, be sure you throw the light around on every side;
Lest somewhere nigh a stone may lie, and we therefrom be damnified.

BOY. O father, father, here's some mud! look sharp or in you'll go.

CHOR. Pick up a stick, and trim the wick, a better light to show.

BOY. Nay, father, with my finger, thus, I choose to trim the lamp.

CHOR. How dare you rout the wick about, you little wasteful scamp,
And that with oil so scarce? but no, it don't disturb *your* quiet,
However dear the oil may be, when I have got to buy it.

BOY. If with your knuckles once again you 'monish us, I swear
We'll douse the light, and take to flight, and leave you floundering there.
Then wading on without the lamp in darkness, I'll be bound
You'll stir and splash the mud about, like snipes in marshy ground.

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illustrated by Hephæstion, chap. xv. (On compound or disjointed metres, *περὶ ἀσυναρτήτων*) from Euripides himself,

Ἑφος ἡνίχ' ἱππότας || ἐξέλαμψεν ἀστὴρ,

and from Callimachus,

Ἔνεστ' Ἀπόλλων τῷ χορῷ || τῆς λίρης ἀκούω,
Καὶ τῶν Ἐρώτων ἠσθόμην || ἔστι κ' Ἀφροδίτα.

Dr. Barham, in his edition of Hephæstion, p. 227, translates the latter couplet in the same metre:

Apollo surely 's in the choir: hark, the lyre resounding.
And there too I the Loves discern; there too Aphrodite.

An exactly similar metre (iambic tetrameter changing to Euripidean) is employed in exactly similar circumstances in the Lysistrata, 254—259 and 266—274. The most familiar specimens of compound metres are in the Odes and Epodes of Horace, e. g. Odes, i. 4, Epodes xi. xiii; and Bentley's notes on the former epode contain an admirable dissertation on the subject. The MSS. and early editions, by interpolating a small particle or other harmless monosyllable, have converted many of these lines into ordinary iambic tetrameters catalectic, as e. g. *τὸν πηλὸν, ὦ πάτερ, πάτερ,* ΣΥ *τουτονὶ φύλαξαι.* And these intruding syllables were not thoroughly weeded out until the time of Brunck.

251. *τί δὴ μαθών.*] *ὡς τοῦ παιδὸς τῷ δακτύλῳ ἐπισπασαμένου τὸ ἐλλύχνιον, καὶ ἐν τοσούτῳ ἐλαίου ἐκχυθέντος, εἷς τῶν πρεσβυτῶν ὃς καὶ πατὴρ ἦν τοῦ παιδίου ἀγανακτήσας κονδύλους αὐτῷ δίδωσιν.*—Scholiast.

253. *δάκνει.*] *οὐ γὰρ λυπεῖ σε τὸ ἔλαιον πολλοῦ πιπρασκόμενον· οὐ γὰρ αὐτὸς ἀγοράζεις.*—Scholiast.

ΧΟ. ἦ μὴν ἐγώ σου χἀτέρους μείζονας κολάζω.
ἀλλ' οὑτοσί μοι βόρβορος φαίνεται πατοῦντι·
κοὐκ ἔσθ' ὅπως οὐχ ἡμερῶν τεττάρων τὸ πλεῖστον
ὕδωρ ἀναγκαίως ἔχει τὸν θεὸν ποιῆσαι.
ἔπεισι γοῦν τοῖσιν λύχνοις οὑτοὶ μύκητες·
φιλεῖ δ', ὅταν τοῦτ' ᾖ, ποιεῖν ὑετὸν μάλιστα.
δεῖται δὲ καὶ τῶν καρπίμων ἄττα μή 'στι πρῷα
ὕδωρ γενέσθαι κἀπιπνεῦσαι βόρειον αὐτοῖς.

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258. κολάζω.] ἐν τῷ δικαστηρίῳ δηλονότι.—Scholiast. The word is used of judicial punishments supra 244, infra 406, 927, etc.

259. ἀλλ' οὑτοσί μοι βόρβορος.] The state of affairs is even worse than the boy had led them to believe. It is not mere πηλὸς, *mud*, it is absolute βόρβορος, *filth*, on which they find themselves treading. The ἀλλὰ points to this, and at the same time marks the transition from their dreams of public self-importance to the petty needs and discomforts of their daily life. And there is not the slightest excuse for Hermann's strange proposal to change βόρβορος into μάρμαρος, a proposal which he attempts to justify by such reasoning as this: "At quomodo hic senex, altero ut lutum vitaret monito, ἀλλὰ dicere potuit? quomodo, quod gravius est, si et ipse se in luto incedere sentiat, non pluisse potius quam intra quartum diem futurum esse pluvium dicere?"—De Choro Vesp. p. 7. Such arguments as these are really undeserving of serious consideration. It is from the state of the lamps, and not from the state of the roads, that the weather prognostics are drawn; and the καὶ with which the succeeding verse commences shows that the impending rain will be a continuation of, and not a departure from, the present position of affairs.

260. ἡμερῶν τεττάρων τὸ πλεῖστον.] *Within four days at the farthest.* εἴσω ἡμερῶν τεσσάρων πάντως ὑετὸς γίνεται.—Scholiast. To these feeble old men, painfully groping their way along the streets in the dim and uncertain twilight, the condition of those streets from day to day was a matter of no small importance. A loose stone might cripple one of their number (supra 247, cf. infra 275); a wet puddle might cause them discomfort through the whole sitting of the court. At present their prospects in this respect are unusually gloomy. They are already floundering in the poached filth that floods the middle street; and the thieves in the lamp-wicks afford a sure augury that yet more rain will fall within a very few days. Such genitives as ἡμερῶν τεττάρων are constantly used (probably with ἐντὸς understood), to signify *within the space of*. Cf. Hdt. ii. 115, αὐτὸν δέ σε καὶ τοὺς σοὺς συμπλόους τριῶν ἡμερέων προαγορεύω ἐκ τῆς ἐμῆς γῆς ἐς ἄλλην τινὰ μετορμίζεσθαι. Soph. Elect. 478, μέτεισιν, ὦ τέκνον, οὐ μακροῦ χρόνου. Elmsley at

CHOR. Ah, greater men than you, my boy, 'tis often mine to beat.
But, bless me, this is filth indeed I feel beneath my feet:
Ay, and within four days from this, or sooner, it is plain,
God will send down upon our town a fresh supply of rain:
So dense and thick around the wick these thieves collect and gather,
And that's, as everybody knows, a sign of heavy weather.
Well, well, 'tis useful for the fruits, and all the backward trees,
To have a timely fall of rain, and eke a good North breeze.

Ach. 782; Fritzsche at Thesm. 806. The Chorus are not, as Richter imagines, inferring from the mud that rain has fallen within the *last* four days; they would have known that without the evidence supplied by the mud. They are inferring from the cloggy wicks that rain will fall within the *next* four days. The use of γοῦν in line 262 is conclusive in favour of this construction, which is in fact required by the whole tenor of the passage.

262. μύκητες.] These are the fungous excrescences which collect on the wick. οἱ μύκητες, ἐὰν νοτία ᾖ, ὕδωρ σημαίνουσι. —Theophr. de Signis Pluv. iii. Pluviæ (nuntii) in lucernis fungi.—Pliny, N. H. xviii. 84. In the Metamorphoses of Apuleius, Book ii. (to which Florent Chretien refers), Pamphile, lucernam intuens, *Quam largus imber*, dicit, *aderit crastino*. The Scholiast quotes from Aratus (Diosemeia, 976), who enumerates these fungi among the signs of rain:

Ἡ λύχνοιο μύκητες ἀγείρωνται περὶ μύξαν
Νύκτα κατὰ σκοτίην.

And Florent Chretien refers to Virgil (Georgics i. 390), whose weather prognostics are almost entirely borrowed from Aratus:

Ne nocturna quidem carpentes pensa puellæ
Nescivere hiemem, testâ quum ardente viderent
Scintillare oleum, et putres concrescere fungos.

"Nam, ut dicit Plinius, cum aer humidus esse cœperit, favilla, quæ cum fumo solet egredi, prohibita aeris crassitate in lucernis residet, et quasdam velut fungorum imitatur imagines."—Servius ad Virgil. loc. cit. Similar explanations are given by the Scholiasts here and on Aratus, ubi supr. Thomson in his Seasons (Winter) merely translates the lines of Virgil.

265. καὶπιπνεῦσαι βόρειον αὐτοῖς.] Compare the language of Solomon's Song, iv. 16:

Awake, O north wind (ἐξεγέρθητι βορρᾶ), and come, thou south,
Send thy breath through my garden (διάπνευσον κῆπόν μου)
And let my spices gush out.

τί χρῆμ' ἄρ' οὐκ τῆς οἰκίας τῆσδε συνδικαστὴς
πέπονθεν, ὡς οὐ φαίνεται δεῦρο πρὸς τὸ πλῆθος ;
οὐ μὴν πρὸ τοῦ γ' ἐφολκὸς ἦν, ἀλλὰ πρῶτος ἡμῶι
ἡγεῖτ' ἂν ᾄδων Φρυνίχου· καὶ γάρ ἐστιν ἀνὴρ
φιλῳδός. ἀλλά μοι δοκεῖ στάντας ἐνθάδ', ὦνδρες, 270
ᾄδοντας αὐτὸν ἐκκαλεῖν, ἤν τί πως ἀκούσας
τοὐμοῦ μέλους ὑφ' ἡδονῆς ἐρπύσῃ θύραζε.
τί ποτ' οὐ πρὸ θυρῶν φαίνετ' ἄρ' ἡμῖν
ὁ γέρων οὐδ' ὑπακούει ;
μῶν ἀπολώλεκεν τὰς
ἐμβάδας, ἢ προσέκοψ' ἐν 275
τῷ σκότῳ τὸν δάκτυλόν που,
εἶτ' ἐφλέγμηνεν αὐτοῦ
τὸ σφυρὸν γέροντος ὄντος ;
καὶ τάχ' ἂν βουβωνιῴη.
ἦ μὴν πολὺ δριμύτατός γ' ἦν τῶν παρ' ἡμῖν,
καὶ μόνος οὐκ ἂν ἐπείθετ',

But I do not know whether in this passage the north wind is (as Bp. Wordsworth supposes) invited to come, or whether, on the contrary, it is asked to make way for "the sweet south." *Βορέας σκληρὸς ἄνεμος, ὀνόματι δὲ ἐπιδέξιος καλεῖται* is the Septuagint version of Proverbs xxvii. 16. It is certainly surprising to find that the backward fruit-trees would be benefited by a touch of 'the North wind's breath;' yet it does in fact seem that in Greece the colder winds were considered not unfavourable to the growth of fruits. In the octagonal Tower of the winds, still standing in Athens, the east wind (Apeliotes) is represented with its mantle full of fruits, pears, apples, citrons, and pomegranates (Sir G. Wheler, Journey into Greece, Book v., Bp. Wordsworth's Athens and Attica, chap. xix.). Yet even there Boreas is represented as coming empty-handed, "because he is," says Sir G. Wheler, "a barren wind, bringing nothing;" and although his next neighbour (Kaikias), the north-east wind, is described by Bp. Wordsworth as presenting a plateau of olives, being the production to which its influence is favourable, yet Sir George Wheler thinks it is upsetting and destroying the olives, whilst Stuart (Stuart and Revell's Antiquities of Athens) is positive that what it holds is not a dish of olives at all, but a shield full of hailstones. With *τῶν καρπίμων* compare Peace, 1154.

But how is this? Our friend not here! how comes it he's so slack?
By Zeus, he never used to be at all a hanger-back.
He always marched before us all, on legal cares intent,
And some old tune of Phrynichus he warbled as he went.
O he's a wonder for the songs! Come, comrades, one and all,
Come stand around the house, and sing, its master forth to call.
If once he hears me tuning up, I know it won't be long
Before he comes creep, creeping out, from pleasure at the song.
How is it our friend is not here to receive us?
Why comes he not forth from his dwelling?
Can it be that he's had the misfortune to lose
His one pair of shoes;
Or striking his toe in the dark, by the grievous
Contusion is lamed, and his ancle inflamed?
Or his groin has, it may be, a swelling.
He of us all, I ween,
Was evermore the austerest, and most keen.
Alone no prayers he heeded:

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266. *τί χρῆμα πέπονθεν.*] *What can the matter be with.* By this time the chorus have arrived at Philocleon's house, and are astonished to find that he is not, as usual, at the door, ready to join their party. On the inconsistency of this with the previous narrative of Xanthias, see the remarks in the Preface.

269. *φιλῳδός.*] Here we have the first intimation of Philocleon's passion for the old orchestral melodies of Phrynichus, which is developed in so surprising a manner in the closing scenes of the Play. On Phrynichus see above 220, and infra 1490.

270. *στάντας.*] *πρὸ τῶν θυρῶν τοῦ Φιλοκλέωνος στάντες οἱ τοῦ Χοροῦ τὸ στάσιμον ᾄδουσι μέλος.*—Scholiast.

273.] The song which follows is undoubtedly, either in metrical arrangement or in phraseology, or in both, an imitation of one of those 'sweet old songs of Phrynichus,' wherewith the Chorus were wont to call their fellow-labourer forth: supra 219—221. It is well suited for the dance, being composed of the lightest and most airy measures, Ionics a minore, trochaics and dactylo-trochaics. The strophe ends with the words *λίθον ἔψεις ἔλεγεν*: the antistrophe with *ὃν ὅπως ἐγχυτριεῖς.*

277. *βουβωνιῴη.*] Lysistrata, 987; Frogs, 1280. Aristotle (Hist. Animal. I. x. 5) defines *βουβὼν* to be *κοινὸν μέρος μηροῦ καὶ ἥτρου.*

ἀλλ' ὁπότ' ἀντιβολοίη
τις, κάτω κύπτων ἂν οὕτω,
λίθον ἕψεις, ἔλεγεν.
τάχα δ' ἂν διὰ τὸν χθιζινὸν ἄνθρω-
που, ὃς ἡμᾶς διεδύετ'
ἐξαπατῶν, λέγων ὡς
καὶ φιλαθήναιος ἦν καὶ
τὰν Σάμῳ πρῶτος κατείποι,
διὰ τοῦτ' ὀδυνηθεὶς
εἶτ' ἴσως κεῖται πυρέττων.
ἔστι γὰρ τοιοῦτος ἀνήρ.
ἀλλ', ὦγαθ', ἀνίστασο μηδ' οὕτως σεαυτὸν
ἔσθιε, μηδ' ἀγανάκτει.
καὶ γὰρ ἀνὴρ παχὺς ἥκει
τῶν προδόντων τὰπὶ Θρᾴκης·
ὃν ὅπως ἐγχυτριεῖς.

279. *οὕτω.*] The speaker imitates the well-known manner of the old dicast: cf. infra 688, 1169, and 1526. The expression *λίθον ἕψεις* in the following line is equivalent to our vulgar phrase, "You are seeking to draw blood from a gate-post."

283. *τὰν Σάμῳ.*] There is no known historical event to which these words can refer, except what is called the Revolt of Samos in the year B.C. 440; a revolt which for the moment imperilled the whole fabric of Athenian power, but ultimately left the position of the Imperial city more clearly recognized and more firmly established than ever. Eighteen years had passed since then, but the memories of that critical period may well have lingered in the minds of the Athenian people.

287. *σεαυτὸν ἔσθιε.*] *δάκνων σεαυτὸν*, infra 778. Compare Plautus, Truculentus ii. 7. 36:

Quisnam illic homo est
Qui ipsus se comest, tristis, oculis malis?

But *καρδίαν ἐσθίειν, cor comedere*, is a far more common and familiar phrase: see infra 374 and the note there.

288. *τῶν προδόντων τὰπὶ Θρᾴκης.*] At the date of the Wasps, Brasidas was still busy amongst the Athenian dependencies on the N.W. coast of the Ægean, *τὰπὶ Θρᾴκης*: see note on Peace, 283. He was

Whene'er for grace they pleaded,
He bent (like this) his head,
You cook a stone, he said.
Is it all of that yesterday's man who cajoled us,
And slipped through our hands, the deceiver,
Pretending a lover of Athens to be,
Pretending that he
Was the first, of the Samian rebellion that told us?
Our friend may be sick with disgust at the trick,
And be now lying ill of a fever.
That would be like him quite.
But now up, up, nor gnaw your soul with spite.
There comes a traitor base,
A wealthy rogue from Thrace.
Safe in our toils we've got him,
Up, up, old friend, and pot him!

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just making or had just made a daring attempt to surprise the important town of Potidæa: an attempt which, had it succeeded, would have given him the command of the peninsula of Pallene, and enabled him to deliver the people of Scione from their impending doom (Thuc. iv. 135). The wealthy and leading inhabitants of the district, the men of substance, *οἱ παχεῖς*, were suspected, and not without reason, of being generally disaffected to the Athenian rule, and were consequently watched with the utmost vigilance, and harassed with perpetual prosecutions as *φρονοῦντες τὰ Βρασίδου* and *προδόντες τἀπὶ Θράκης*. Bergler aptly compares Peace, 639,

τῶν δὲ συμμάχων ἔσειον τοὺς παχεῖς καὶ πλουσίους,
αἰτίας ἂν προστιθέντες, ὡς φρονοῖ τὰ Βρασίδου.

See the whole passage, and the note there. And see also infra 475, and Knights, 262.

289. *ἐγχυτριεῖς.*] The word *ἐγχυτρίζειν, to put in a pot,* is said to be derived from the custom of exposing infants *ἐν χύτραις*, and hence to mean generally *to make away with. ἐγχυτριεῖς ἀντὶ τοῦ φονεύσεις, ἀπὸ τῶν ἐκτιθεμένων παιδίων ἐν χύτραις.*—Scholiast, who cites Æschylus, Sophocles, and Pherecrates as using *χυτρίζειν* in the sense of *ἀποκτεῖναι*. And so Hesychius and Suidas sub voc.

ὕπαγ', ὦ παῖ, ὕπαγε.
ΠΑ. ἐθελήσεις τί μοι οὖν, ὦ
πάτερ, ἥν σού τι δεηθῶ ;
ΧΟ. πάνυ γ', ὦ παιδίον. ἀλλ' εἰ-
πὲ τί βούλει με πρίασθαι
καλόν ; οἶμαι δέ σ' ἐρεῖν ἀ-
στραγάλους δήπουθεν, [ὦ παῖ]
ΠΑ. μὰ Δί', ἀλλ' ἰσχάδας, ὦ παπ-
πία· ἥδιον γάρ. ΧΟ. οὐκ ἂν
μὰ Δί', εἰ κρέμαισθέ γ' ὑμεῖς.
ΠΑ. μὰ Δί' οὔ τἄρα προπέμψω σε τὸ λοιπόν.
ΧΟ. ἀπὸ γὰρ τοῦδέ με τοῦ μισθαρίου
τρίτον αὐτὸν ἔχειν' ἄλφιτα δεῖ καὶ
ξύλα κἄψον·
σὺ δὲ σῦκά μ' αἰτεῖς.

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290. *ὕπαγ', ὦ παῖ, ὕπαγε.*] The song ended with the word *ἐγχυτριεῖς*, and the Chorus are ready to proceed on their journey. *On with you*, they say to the link-boy; *we can tarry no longer*. *ὕπαγ' ὦ, ὕπαγ' ὦ*, is the cry with which, in the Cyclops of Euripides, 52, the herdsmen urge on the cows towards the milking-place.

291—316.] This little dialogue, divided into a strophe and antistrophe of fourteen lines each, is introduced for the purpose of bringing out into stronger relief the *res angusta domi*, the narrow and needy penury of the speaker's domestic life; and of thus showing, what indeed it was the main purpose of the Play to show, that the dicasts gained from their support of the demagogues nothing but empty words, and were left in circumstances of actual destitution, whilst the demagogues monopolized the real power, and honour, and wealth, the spoil and plunder of the Imperial system. See especially infra 664—685, lines which constitute the very pith and marrow of the Play. The prevailing metre of the present dialogue is the Ionic a minore ∪∪ – –; though the couplet *ἀπὸ γὰρ τοῦδε —δεῖ καὶ*, and the corresponding couplet of the antistrophe (like the first line of the strophe and antistrophe of the *μέλος* which is just completed) may also be read as anapæstic dimeters, and such was probably the metre in the passage of the Theseus parodied below: see on 312 infra.

295. *ἀστραγάλους.*] These knuckle-bones of sheep and the like were used in ancient times exactly as, under the name of dibs, they are used by English

On with you, boy, on with you.

BOY. Father, if a boon I pray,
Will you grant it, father, eh?

CHOR. Certainly I will, my son.
Tell me what you'd have me buy.
Dibs, my son? Hey, my son?
Dibs it is, undoubtedly.

BOY. Dibs, my father! No, my father!
FIGS! for they are sweeter far.

CHOR. You be hanged first: yet you shall not
Have them, monkey, when you are.

BOY. Then, my father, woe betide you! Not another step I'll guide you.

CHOR. Is it not enough that I
With this paltry pay must buy
Fuel, bread, and sauce for three?
Must I needs buy figs for thee!

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schoolboys now. *ἀστράγαλοι πέντε ἀνερριπτοῦντο, ὥστε ἐπιστρέψαντα τὴν χεῖρα δέξασθαι τὰ ἀναρριφθέντα κατὰ τὸ ὀπισθέναρ.* Pollux, ix. segm. 126. More commonly, however, they were used as dice, and were in that character the favourite amusement of Hellenic boys. In Lucian's Fourth Dialogue of the Gods, Zeus, seeking to reconcile Ganymede to the prospect of a permanent stay in heaven, answers his natural question, "But who will play with me in heaven? I had plenty of playmates on Ida" (*ἦν δὲ παίζειν ἐπιθυμήσω, τίς συμπαίξεταί μοι; ἐν γὰρ τῇ Ἰδῃ πολλοὶ ἡλικιῶται ἦμεν*), by saying, "You shall have Eros to play with, and lots of *ἀστράγαλοι*" (*ἀστραγάλους μάλα πολλούς*): as being the most tempting idea he could hold out to the boy's mind. And accordingly Apollonius Rhodius, in a pretty and well-known passage (iii. 117), represents Ganymede and Eros engaged in a game of *ἀστράγαλοι* in heaven.

299. *μὰ Δί'.*] The thrice-repeated *μὰ Δί'* greatly enhances the simplicity of the dialogue. In the translation such a repetition would have appeared constrained, and I have resorted to other modes of indicating the simplicity of the original.

302. *ὄψον.*] In a note to the Pirate, chap. xi., Sir Walter Scott observes that "what is eat by way of relish to dry bread is called *kitchen* in Scotland, as cheese, dried fish, or the like relishing morsels." This is exactly the meaning of the Greek word *ὄψον*. In the preceding line *τρίτον αὐτὸν* signifies "myself and two others," "two besides myself."

ΠΑ. ἄγε νυν, ὦ πάτερ, ἢν μὴ
τὸ δικαστήριον ἄρχων
καθίσῃ νῦν, πόθεν ὠνη-
σόμεθ' ἄριστον ; ἔχεις ἐλ-
πίδα χρηστήν τινα νῷν ἢ
πόρον Ἑλλὰς ἱερόν ;
ΧΟ. ἀπαπαῖ, φεῦ, ἀπαπαῖ, φεῦ,
μὰ Δί' οὐκ ἔγωγε νῷν οἶδ'
ὁπόθεν γε δεῖπνον ἔσται.
ΠΑ. τί με δῆτ', ὦ μελέα μῆτερ, ἔτικτες,
ἵν' ἐμοὶ πράγματα βόσκειν παρέχῃς ;
ΧΟ. ἀνόνητον ἄρ' ὦ θυλάκιόν σ' εἶ-

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304. ἄρχων.] For, as Pollux observes (viii. segm. 87), ἰδίᾳ (as opposed to κοινῇ, the conjoint action of the Board of Archons) οἱ Θεσμοθέται προγράφουσι πότε δεῖ δικάζειν τὰ δικαστήρια. On the position which the Archon held in the dicastery, some remarks will be found in the Preface.

308. πόρον Ἑλλὰς ἱερόν.] The boy having used the word πόρον (in the sense of *resource*, πόρον τὸν πορισμόν φησιν, Scholiast) goes on humming some well-known words of Pindar, in which, however, πόρον means *a ford*, "the sacred ford of Helle." The words Ἑλλὰς ἱερὸν are added merely to complete the familiar quotation, and have no connexion with, but rather make nonsense of, the preceding sentence. "Positâ primâ voce πόρον pro πορισμὸν," says Brunck, "ridiculi causâ duas insequentes addidit." And Conz illustrates the passage by an anecdote of a schoolmaster who, stirring up his boys to do some noble deed, began, *Aude aliquid*, and, without thinking of what he was saying, added, *brevibus Gyaris et carcere dignum*. So, in my translation, if we suppose the Straits of Helle to be a popular phrase, we can understand how the boy, coming to the word *straits*, might continue the familiar words. How absolutely Richter misunderstands both the meaning and the metre of the passage may be judged from his comment, "Ἑλλὰς dicit, quasi sit Ἑλλάδος instar urbs Athenæ"! The passage of Pindar to which Aristophanes is referring is given by the Scholiast, Παν-δείματι μὲν ὑπὲρ πόντιον Ἑλλὰς πόρον ἱερόν. Boëckh, in whose collection it is Fragm. 197, says, "Pindarus loquitur de Xerxis exercitu: is enim ingenti omnium terrore super marinum Helles fretum sacrum profectus erat."

312.] We have here a parody of one of those Θρῆνοι which are of so frequent occurrence in Euripides, and indeed in all the Tragedians. The speaker imitates the wailing of the hapless children who, in the Theseus of Euripides, are selected

BOY. Father, if the Archon say
That the Court won't sit to-day,
Tell me truly, father mine,
Have we wherewithal to dine?
O my father, should not we
Then in "Straits of Helle" be?
CHOR. Out upon it! out upon it!
Then, indeed, I should not know
For a little bit of supper
Whither in this world to go.
BOY. Why, my mother, didst thou breed me, giving nothing else to feed me,
But a store of legal woe?
CHOR. Empty scrip! O empty show,

---

to be devoured of the Minotaur. The Scholiast says, Ὁ λόγος ἐκ Θησέως Εὐριπίδου. ἐκεῖ γὰρ ταῦτα λέγουσιν οἱ ταττόμενοι παῖδες εἰς βορὰν τῷ Μινωταύρῳ. τὸ δὲ ἑξῆς, τὸ ἀνόνητον ἄρα, Ἱππόλυτός ἐστιν ὁ λέγων ἐκεῖ "ἀνόνητον ἄγαλμα, πάτερ, οἴκοισι τεκών." ἄγαλμα γὰρ ὁ υἱὸς τῷ πατρὶ, ἐφ' ᾧ ἀγάλλεται.

313. ἵν' ἐμοὶ πράγματα βόσκειν παρέχῃς.] The translation universally adopted of this line, *ut molestias sustineam in alendo patre*, is neither obtainable from the Greek, nor suitable to the context. Far better than this is Cobet's suggestion to transfer the line to the Chorus; a suggestion which he himself repeatedly applauds, as being amongst the happiest of his Aristophanic ventures (Var. Lect. p. 67; Novæ Lect. Preface vii, pp. 17 and 393). "Raro in Aristophane emendando mihi videor fuisse felicior," he says. Yet in truth Cobet's arrangement would destroy a piece of genuine Aristophanic humour, thoroughly in accordance with the tone and spirit of the Play. Παρέχειν is the strict and proper word to signify the supplying a person with food; as infra 722, ἐθέλω παρέχειν ὅ τι βούλει σοι πίνειν, and 736, παρέχων χόνδρον λείχειν. Πράγματα is of course perpetually used by Aristophanes in the sense of *actions, lawsuits*, as infra 1392, 1426. βόσκειν is *to feed, to maintain*, as infra 708, 720. Now the boy has just discovered, to his dismay, that his dinner depends upon the existence of a lawsuit (cf. infra 674); and accordingly he breaks into a passionate lament, "*Why didst thou bear me, Mother, to give me lawsuits for food?*" In the Theseus no doubt the boy had said, "Why didst thou bear me, Mother, to give me to the Minotaur for food?" ἵνα [τῷ ταύρῳ] βόσκειν παρέχῃς.

314. θυλάκιον.] The dicast has brought his θύλακον, *pouch* or *scrip*, to receive his fees. If no fees are to be forthcoming, he is carrying a mere useless ornament. Bergler refers to Eccl. 381, where "ille qui tardius venerat in concionem nec

χον ἄγαλμα.
ΠΑ. ἔ ἔ.
πάρα νῷν στενάζειν.
ΦΙ. φίλοι, τήκομαι μὲν
πάλαι διὰ τῆς ὀπῆς
ὑμῶν ὑπακούων.
ἀλλὰ γὰρ οὐχ οἷός τ'
εἶμ' ἄδειν. τί ποιήσω;
τηροῦμαι δ' ὑπὸ τῶνδ', ἐπεὶ
βούλομαί γε πάλαι μεθ' ὑ-
μῶν ἐλθὼν ἐπὶ τοὺς καδί-
σκους κακόν τι ποιῆσαι.
ἀλλ', ὦ Ζεῦ μεγαβρόντα,
ἤ με ποίησον καπνὸν ἐξαίφνης,
ἢ Προξενίδην, ἢ τὸν Σέλλου
τοῦτον τὸν ψευδαμάμαξυν.

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mercedem acceperat, dicit ὥστ' αἰσχύνομαι Μὰ Δί' οὐδέν' ἄλλον μᾶλλον ἢ τὸν θύλακον." And Richter adds Birds, 503, ὀβολὸν κατεβρύχθισα, κᾆτα κενὸν τὸν θύλακον οἴκαδ' ἀφεῖλκον, Eccl. 733, 820, and Plutus, 763. In the Theseus the ἀνόνητον ἄγαλμα was the boy, the hope and ornament of the house, now doomed to an untimely end. Compare Eur. Hipp. 1139, ὦ τάλαινα μᾶτερ, ἔτεκες ἀνόνατα, and the passages there collected by Bp. Monk.

316. πάρα.] For πάρεστι. The Chorus are now about to move on, when they are arrested by the pitiful accents of a well-known voice, and the sudden apparition of a well-known form at an upper window of the house.

317. τήκομαι.] τήκεσθαι is to melt, pine away, like a lover. In the Pastorals of Longus, a boy and girl, brought up together in the fields, insensibly fall in love with each other; and Daphnis wonders at the new sensation which Chloe's kiss has given him: ἐκπηδᾷ μου τὸ πνεῦμα, he says, ἐξάλλεται ἡ καρδία, τήκεται ἡ ψυχή, καὶ ὅμως πάλιν φιλῆσαι θέλω (i. 7); while a little later we are told that Chloe herself ἐτήκετο (i. 11), smitten with the like love for Daphnis. The little metrical system which follows from πάλαι to μεγαβρόντα may be unscientifically described as consisting of a choriamb -⏑⏑-, with one or more syllables at the end, and generally also at the commencement, of the line. Sometimes the lines become pure glyconics and pherecrateans, as was first pointed out by Bentley, and afterwards (but before Bentley's notes had been discovered) by Porson at Hec. 1161. But in other places

Bootless, fruitless ornament!

BOY. O! O! woe! woe!

Ours to sorrow and lament.

PHIL. (*Appearing above.*) Long my reins have been stirred,
Long through chinks have I heard,
Heard your voices below.
Vain my efforts to sing,
These forbid me to go.
Vainly my sad heart yearns,
Yearns to be marching with you,
On to the judgment urns,
There some mischief to do.
O change to smoke by a lightning stroke,
Dread-thundering Zeus! this body of mine,
Till I'm like Proxenides, like the son
Of Sellus, that false tree-vine.

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the metre is more irregular, and Hermann gravely suggests that Philocleon, "quum incipit canere, præ ægritudine numeris modisque excidit," and that this is the meaning of the words *οὐχ οἷός τ' εἶμ' ᾄδειν*. However, there is in truth hardly any limit to the variations allowed in glyconics: see Hephæstion, caps. x. and xvi., and Gaisford's notes. The first line, *φίλοι τήκομαι μὲν* is a bacchiac dimeter ⏑-- | ⏑-- | which, as Dindorf observes, is employed by Euripides, Suppl. 993, Ion 190, to introduce a glyconic system.

319. *ᾄδειν.*] The caged bird would fain be off with his mates, *ᾄδων Φρυνίχου· καὶ γάρ ἐστιν ἀνὴρ φιλῳδός*, supra 219, 269; but, alas, the doors are closed: *τηροῦμαι ὑπὸ τῶνδε*, he says, pointing to Xanthias and Sosias, who are stationed without.

321. *καδίσκους.*] These were the urns or ballot-boxes into which the dicasts cast their votes. See note at 987 infra. And as to the expression *κακόν τι ποιῆσαι*, see on 168 supra.

325. *τὸν Σέλλου.*] *Turn me into smoke, or into Proxenides or Æschines, mere empty blusterers, who are nothing more than smoke.* Proxenides is styled in Birds, 1126, *Προξενίδης ὁ Κομπασεύς*. And the name of Æschines is again employed, infra 459, as the equivalent of smoke. And see infra 1243—8. Æschines was a man perpetually boasting of his possessions, though what they were, and in what part of the world they lay, nobody had ever been able to make out. In Birds, 822, Aristophanes suggests that perhaps they may be discovered by his

τόλμησον, ἄναξ, χαρίσασθαί μοι,
πάθος οἰκτείρας·
ἤ με κεραυνῷ διατινθαλέῳ
σπόδισον ταχέως·
κἄπειτ' ἀνελών μ' ἀποφυσήσας
εἰς ὀξάλμην ἔμβαλε θερμήν·
ἢ δῆτα λίθον με ποίησον ἐφ' οὗ
τὰς χοιρίνας ἀριθμοῦσιν.

ΧΟ. τίς γάρ ἐσθ' ὁ ταὐτά σ' εἴργων
κἀποκλείων τῇ θύρᾳ;
λέξον· πρὸς εὔνους γὰρ φράσεις.

ΦΙ. οὑμὸς υἱός. ἀλλὰ μὴ βοᾶτε· καὶ γὰρ τυγχάνει
οὑτοσὶ πρόσθεν καθεύδων. ἀλλ' ὕφεσθε τοῦ τόνου.

---

adventurers in Cloud-land. The *ἀμάμαξυς*, or *tree-vine*, is adopted as his emblem here, on account of the prodigious splutter and crackling which it makes while burning. *Εἶδος ἀμπέλου ἡ ἀμάμαξυς*, says the Scholiast, *ἣν λέγουσιν ἀναδενδράδα. ὅλον δὲ εἴρηται παρὰ τὸ ψεύδεσθαι τὸν Αἰσχίνην καὶ ψοφώδη κομιδῇ λέγειν. καὶ τὸ ξύλον γὰρ τῆς ἀμαμάξυος καιόμενον ψόφον ἀποτελεῖ.* The name *σέλλος* was applied in popular language to any needy braggart (see Scholiast on Birds, 823; Suidas under the words *Θεαγένης*, *σελλίζειν*, and *σεσελλίσαι*; Hesychius under the words *σεσελίσθαι* and *σεελλίσαι*, etc.); a usage derived by the grammarians from Sellus the father of Æschines; but this is very doubtful: see Meineke Com. Fragm. ii. 585, in Phryn. *Κρόνος*, Fragm. 5; Vales. Annotations on Harpocration, s.v. *Καρκίνος*. And it seems at least as probable that Sellus is not here a real name at all, and that *Αἰσχίνης ὁ Σέλλου* merely means Æschines, son of Brag. And hence the description *ὁ Σέλλου* is applied infra 1267 to *Ἀμυνίας οὐκ τῶν Κρωβύλου*, who was really the son of Pronapus.

329. *σπόδισον.*] Philocleon would fain be as one of the little *ἐπανθρακίδες*, so common on Athenian tables. He wishes to be baked in the embers (for that is the meaning of *σπόδισον*; see the passage of Plato cited in the note to Peace, 1131), the lightning supplying the place of the ordinary fire (*καῦσον ὡς ἐν σποδῷ*, Scholiast); then to be taken up and have the dust blown off him (*τῶν γὰρ ἀπανθρακιζομένων ἰχθύων ἀποφυσῶσι τὴν σποδὸν*, Scholiast); and finally to be immersed in hot pickle (*ὡς ἐπὶ ἰχθύων ὀπτῶν ὀξάλμῃ ἐσθιομένων*, Scholiast). In some burlesque hexameters of Cratinus (Athenæus ix. cap. 34, to which Bergler refers) the Cyclops proposes to cook Odysseus and

O Sovereign, pity my woeful lot,
Vouchsafe to grant me my heart's desire,
Fry me in dust with a glittering, hot,
Red bolt of celestial fire,
Then take me up with thy hand divine,
And puff me, and plunge me in scalding brine.
Or turn me into the stone, whereon
They count the votes when the trial is done.

CHOR. Who is he that thus detains you?
Who with bolted door restrains you?
Tell us, you will speak to friends.

PHIL. 'Tis my son, but don't be bawling: for he's slumbering now at ease
There, upon the roof before you: drop your tone a little, please.

---

his comrades as *ἐπανθρακίδες*, and dwells on the culinary details with the fervour of a cannibal and a gourmand:

ἀνθ' ὧν πάντας ἑλὼν ὑμᾶς ἐρίηρας ἑταίρους,
φρύξας, ἑψήσας, κἀπ' ἀνθρακιᾶς ὀπτήσας,
εἰς ἅλμην τε καὶ ὀξάλμην κᾆτ' ἐς σκοροδάλμην
χλιαρὸν ἐμβάπτων, ὃς ἂν ὀπτότατός μοι ἁπάντων
ὑμῶν φαίνηται, κατατρώξομαι ὦ στρατιῶται.

In another place (vii. 137) Athenæus cites from the lost Holcades of Aristophanes *ὦ κακοδαίμων, ὅστις ἐν ἅλμῃ πρῶτον τριχίδων ἀπεβάφθη*, and explains *τοὺς γὰρ εἰς τὸ ἀπανθρακίζειν ἐπιτηδείους ἰχθῦς εἰς ἅλμην ἀπέβαπτον, ἣν καὶ Θασίαν ἐκάλουν ἅλμην.* See the strophe of the Parabasis in the Acharnians. Why Aristophanes should place this particular wish in the lips of Philocleon is not very clear; but possibly it is a parody on some tragic prayer; or again, it may contain an allusion to the vinegar qualities of the dicastic mind (see the note on 1105 infra), or to the idea expressed in the words *ἐξ ὄξους δίκη* infra 1367.

333. *χοιρίνας.*] *τὰς δικαστικὰς ψήφους. εἰσὶ δὲ ὥσπερ κογχύλια λεπτά, οἷς πρότερον ἐχρῶντο ἀντὶ ψήφων οἱ δικασταί.*—Scholiast. The impressive ceremony of counting the votes is described in the Eumenides of Æschylus, and in a subsequent part of the present Play.

336. *ἀλλὰ μὴ βοᾶτε.*] The warning is repeated infra 371. In both cases it is called forth by manifest indications on the part of the Chorus of an intention to raise a shout; here of indignation, there of triumph.

337. *ὕφεσθε τοῦ τόνου.*] So in the Pastorals of Longus (iv. 25), Megacles recognizing the tokens of his long-lost

ΧΟ. τοῦ δ' ἕφεξιν, ὦ μάταιε, ταῦτα δρᾶν σε βούλεται ;
τίνα πρόφασίν τ' ἔχων ;
ΦΙ. οὐκ ἐᾷ μ', ὦνδρες, δικάζειν οὐδὲ δρᾶν οὐδὲν κακὸν,
ἀλλά μ' εὐωχεῖν ἕτοιμός ἐσθ'· ἐγὼ δ' οὐ βούλομαι.
ΧΟ. τοῦτ' ἐτόλμησ' ὁ μιαρὸς χα-
νεῖν ὁ Δημολογοκλέων ὅδ',
ὅτι λέγεις σύ
τι περὶ τῶν νεῶν ἀληθές.
οὐ γὰρ ἄν ποθ' οὗτος ἀνὴρ
τοῦτ' ἐτόλμησεν λέγειν, εἰ
μὴ ξυνωμότης τις ἦν.
ἀλλ' ἐκ τούτων ὥρα τινά σοι ζητεῖν καινὴν ἐπίνοιαν,
ἥτις σε λάθρᾳ τἀνδρὸς τουδὶ καταβῆναι δεῦρο ποιήσει.
ΦΙ. τίς ἂν οὖν εἴη ; ζητεῖθ' ὑμεῖς, ὡς πᾶν ἂν ἔγωγε ποιοίην·
οὕτω κιττῶ διὰ τῶν σανίδων μετὰ χοιρίνης περιελθεῖν.
ΧΟ. ἔστιν ὀπὴ δῆθ' ἥντιν' ἂν ἔνδοθεν οἷος τ' εἴης διορύξαι,
εἶτ' ἐκδῦναι ῥάκεσιν κρυφθείς, ὥσπερ πολύμητις Ὀδυσσεύς ;
ΦΙ. πάντα πέφρακται κοὐκ ἔστιν ὀπῆς οὐδ' εἰ σέρφῳ διαδῦναι.

---

daughter πάνυ μέγα καὶ νεανικὸν ἐβόα, and then proceeds οὐδὲν ὑφελὼν τοῦ τόνου τῆς φωνῆς.

338. τοῦ δ' ἔφεξιν.] τίνος ἕνεκεν.—Scholiast. As to δρᾶν κακὸν, two lines below, see the note on 168 supra.

342. Δημολογοκλέων.] The dicasts in their anger pervert the name of Βδελυκλέων into Δημολογοκλέων, somewhat forgetting themselves, as Bergler says; and without considering that the obnoxious nickname is really applicable, not to their adversary, but to their chief friend and patron Cleon.

343. νεῶν.] μελετᾷ ὁ χορὸς κακουργίαν, φάσκων ἐπειδὴ ὑπὲρ χρησίμου τῆς πόλεως λέγεις, εἰσηγούμενος περὶ τριηραρχίας, ἐγκλείει σε.—Scholiast. They are throwing out one of those wild and random accusations, of which we have other instances in the Play (one perhaps in the antistrophe itself, see the note on 378 infra), and are attributing the immurement of Philocleon to an aristocratic conspiracy, because he has too faithfully and too successfully exposed the frauds of which certain trierarchs had been guilty. See the note on Peace, 1234.

345. ξυνωμότης.] ξυνωμότας ἔλεγον τοὺς ἐπὶ καταλύσει τοῦ δήμου συνερχομένους. —Scholiast. The Chorus at once leap to that terrible accusation, so prevalent and so fatal in times of popular excitement, of a conspiracy, a plot, against the demo-

CHOR. What's his object, idle trifler, that he does such things as these?
What's the motive he pretends?
PHIL. He will let me do no mischief, and no more a lawsuit try.
True it is he'll feast and pet me, but with that I won't comply.
CHOR. This the Demagogcleon blared
Out against you, since you dared
Truth about the fleet to show.
He must be involved, I see,
In some dark CONSPIRACY,
Else he durst not use you so.
It is time some means of escape to find, some novel, ingenious plan, that so,
Unseen of your son, you may get you down, alighting in safety here below.
PH. O what shall it be? consider it ye! I'm ready to do whatever is planned:
So sorely I'm longing a circuit to go, through the lists of the Court, with a vote in my hand.
CH. Can you find no cranny or secret run, through which, from within, your path to urge,
And then like wily Odysseus, here, disguised in tatters and rags, emerge?
PH. Each cranny is barred: there's never a run, thro' which though it were but a midge could squeeze.

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cracy. All through their contest with Bdelycleon this charge is repeated at every opportunity; and it furnishes Cleon in the Knights with his most formidable weapon.

347. *ποιήσει.*] The metrical system which commenced with 334 supra, *τίς γάρ ἐσθ' κ.τ.λ.*, and concludes here, is repeated below from *ἀλλὰ καὶ νῦν* line 365 to *Διοπείθους* line 380.

349. *σανίδων.*] *σανίδες* were the cause lists or notice boards of the Court; cf. infra 848. They were probably suspended or affixed in some part of the building, along which the dicasts passed to record their votes. Some suggest that by *σανίδες* we are here to understand the rails, or the benches, of the Court; but Philocleon would hardly have used the well-known technical word in other than its well-known technical meaning. As to *χοιρίνης* see supra 333. The phraseology of the line appears to be adapted to the fact that Chœrine (Χοιρίνη) was a woman's name at Athens.

351. *'Οδυσσεύς.*] In the disguise wherewith Odysseus ventured into beleaguered Troy (Od. iv. 245), and wherewith he afterwards returned to his long-lost home (Od. xvii. 202).

352. *οὐκ ἔστιν ὀπῆς.*] See however supra 317.—*οὐδ' εἰ σέρφῳ.* The idea of a barricade impenetrable even to a midge is found in one of our beautiful old

ἀλλ' ἄλλο τι δεῖ ζητεῖν ὑμᾶς· ὀπίαν δ' οὐκ ἔστι γενέσθαι.

XO. μέμνησαι δῆθ', ὅτ' ἐπὶ στρατιᾶς κλέψας ποτὲ τοὺς ὀβελίσκους
ἴεις σαυτὸν κατὰ τοῦ τείχους ταχέως, ὅτε Νάξος ἑάλω ;

ΦΙ. οἰδ'· ἀλλὰ τί τοῦτ'; οὐδὲν γὰρ τοῦτ' ἐστὶν ἐκείνῳ προσόμοιον.
ἤβων γὰρ κἀδυνάμην κλέπτειν, ἴσχυόν τ' αὐτὸς ἐμαυτοῦ,
κοὐδείς μ' ἐφύλαττ', ἀλλ' ἐξῆν μοι
φεύγειν ἀδεῶς. νῦν δὲ ξὺν ὅπλοις
ἄνδρες ὁπλῖται διαταξάμενοι
κατὰ τὰς διόδους σκοπιωροῦνται,
τὼ δὲ δύ' αὐτῶν ἐπὶ ταῖσι θύραις
ὥσπερ με γαλῆν κρέα κλέψασαν
τηροῦσιν ἔχοντ' ὀβελίσκους.

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ballads (Bp. Percy, Reliques of Ancient Poetry, Series the Third, Book iii. 3), 'Love will find out the way :'

Where there is no place
For the glow-worm to lye;
Where there is no space
For receipt of a fly ;
Where the midge dares not venture
Lest herself fast she lay :
If love come, he will enter
And soon find out the way.

353. *ὀπίαν.*] He puns on the word *ὀπίας* (which is really derived from *ὀπός*, and signifies a sort of cheese), as though it were derived from *ὀπή*, and signified a creeper through holes. Ὀπός was the juice of the fig-tree (see note on 145 supra), and was used to curdle or coagulate milk. The cheese made by this process was styled *τυρὸς ὀπίας*. Athenæus (xiv. cap. 76) says, Εὐριπίδης ἐν Κύκλωπι (136) *ὀπίαν καλεῖ τυρὸν τὸν δριμὺν, τὸν πηγνύμενον τῷ τῆς συκῆς ὀπῷ.* Dioscorides (de Materiâ Medicâ, i. 183) says, *ὁ δὲ ὀπὸς τῆς ἀγρίας καὶ τῆς ἡμέρου συκῆς πηκτικός ἐστι γάλακτος.* Columella, vii. 8, "Casei quoque faciendi non erit omittenda cura;—lacte fieri debet sincero et quam recentissimo ; nam requietum vel mistum celeriter acorem concipit : id plerumque cogi agni aut hædi coagulo (i. e. *rennet*, or as the Lexicographers prefer to spell it, *runnet*) : quamvis possit et agrestis cardui flore conduci,—nec minus ficulneo lacte, quod emittit arbor si ejus virentem saucies corticem." Cf. also Varro, R. R. ii. 11. Pliny (xxiii. cap. 63), "Fici succus lacteus aceti naturam habet : itaque coaguli modo lac contrahit." Lord Bacon (Nat. Hist. Century vii. 657) says, "The milk of

You must think, if you can, of a likelier plan: I can't run out like a runnet cheese.

CHOR. O don't you remember the old campaign, when you stole the spit, and let yourself down,
And away by the side of the wall you hied? 'Twas when we had captured Naxos town.

PHIL. Ah, well I remember! but what of that? it is quite another affair to-day.
For then I was young, and then I could steal, and over myself I possessed full sway,
And then none guarded my steps, but I
Was free, wherever I chose, to fly;
Whilst now, in every alley and street,
Armed men with arms are stationed about,
Watching with care that I steal not out.
And there at the gate you may see those two
Waiting with spits to spit me through,
Like a cat that is running away with the meat.

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the fig hath the quality of the rennet to gather cheese." The use of the fig-tree juice for this purpose is as old as the time of Homer, and I may cite Chapman's translation of the passage in which Pæon is described as staunching the wound of Ares (Book v. 902):

Ὡς δ' ὅτ' ὀπὸς γάλα λευκὸν ἐπειγόμενος συνέπηξεν,
Ὑγρὸν ἐὸν, μάλα δ' ὦκα περιστρέφεται κυκόωντι.

And he re-cured; as nourishing milke, when runnet is put in,
Runnes all in heapes of tough thicke curd, though in his nature thinne.

354. *μέμνησαι.*] They recall to his memory an incident in one of their old campaigns under Cimon, some fifty years before (Thuc. i. 98: see the note on 236 supra), when Philocleon, an active and reckless young forager, laid violent hands on some roasting meat, and, throwing himself from the wall, contrived by his agility to elude all pursuit, and escape in triumph with his booty. But *πρίν ποτ' ἦν, πρὶν ταῦτα*, as Philocleon reminds them, and as the Chorus themselves admit, infra 1063.

357. *ἴσχυόν τ' αὐτὸς ἐμαυτοῦ.*] I was my own master, *κοὐδείς μ' ἐφύλαττε*, and I had no guardian. Compare infra 1354, 5, *Νῦν δ' οὐ κρατῶ 'γὼ τῶν ἐμαυτοῦ χρημάτων. Νέος γάρ εἰμι, καὶ φυλάττομαι σφόδρα.*

362. *τὼ δὲ δύ' αὐτῶν.*] The two sentries are, of course, Xanthias and Sosias, who are quietly slumbering through all this disturbance. The other soldiers, if not mere creatures of the captive's imagination, must be Midas, Phryx, Masyntias, and the like (infra 433), who, though invisible at present, are ready at the first call to reinforce the besieging squadron. In the subsequent words *κλέψασαν* and *ὀβελίσκους*, Philocleon is recurring to the phraseology used by the Chorus above.

ΧΟ. ἀλλὰ καὶ νῦν ἐκπόριζε
μηχανὴν ὅπως τάχισθ'·
ἕως γὰρ, ὦ μελίττιον.
ΦΙ. διατραγεῖν τοίνυν κράτιστον ἐστί μοι τὸ δίκτυον.
ἡ δέ μοι Δίκτυννα συγγνώμην ἔχοι τοῦ δικτύου.
ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἐστ' ἄνοντος ἐς σωτηρίαν.
ἀλλ' ἔπαγε τὴν γνάθον.

366. ἕως.] The dawn has come at last; and henceforth the proceedings are supposed to be carried on in broad daylight. With διατραγεῖν τὸ δίκτυον in the next line compare supra 164.

368. Δίκτυννα.] Artemis. Cf. Frogs, 1359, and the Scholiast there; Eur. Hipp. 145, 1127; Iph. Taur. 127, and frequently elsewhere. In Shakespeare's Love's Labour Lost, iv. 2, Holofernes affectedly bestows this title on the Moon. Apart from the play on the words Δίκτυννα and δίκτυον, the goddess of hunting would naturally be averse to the destruction of hunting-tackle. The name Dictynna was in some way connected with Mt. Dicte in Crete, either as having a common derivation, or as derived the one from the other. The old legends referred the appellation to an adventure of Britomart, who was sometimes none other than Artemis herself (see Hesychius s. v. Βριτόμαρτις, which in Cretan language meant *the sweet virgin.* "Cretes Dianam religiosissime venerantur, Britomartim generaliter nominantes, quod sermone nostro sonat *virginem dulcem.*" —Solinus, cap. 17. βριτύ. γλυκὺ, Κρῆτες. —Hesychius); and at other times was merely one of her attendant nymphs, according to that disintegrating process, so familiar in Greek mythology, which was perpetually severing and embodying into a distinct personality an attribute or appellation of a divine being. In the present case the process was probably applied, because the legendary adventure was unworthy τῆς μεγάλης θεᾶς Ἀρτέμιδος: for the story went that Britomart, pursued by the amorous Minos, threw herself from Mt. Dicte into the sea, and was only saved from drowning by some fishers' nets, δίκτυα, into which she happened to fall, and from which she thenceforward bore the name Dictynna. Callimachus (Hymn. ad Dian. 195—199, where see Spanheim's notes) says of Britomart,

ἤλατο πόντον
Πρηόνος ἐξ ὑπάτοιο· καὶ ἔνθορεν εἰς ἁλιῆων
Δίκτυα, τά σφ' ἐσάωσεν· ὅθεν μετέπειτα Κύδωνες
Νύμφαν μὲν Δίκτυνναν, ὄρος δ' ὅθεν ἤλατο νύμφη
Δικταῖον καλέουσιν.

And then addressing Artemis, he adds (204),

καὶ δέ σε κείνης
Κρηταέες καλέουσιν ἐπωνυμίην ἀπὸ νύμφης.

CHOR. Well but now be quickly shaping
Some contrivance for escaping;
Morning breaks, my honey-bee.

PHIL. Then the best that I can think of, is to gnaw these meshes through.
May Dictynna, queen of hunters, pardon me the deed I do.

CHOR. Spoken like a man whose efforts will salvation's goal ensue.
Ply your jaw then lustily.

The same story is found in Virgil's Ciris. Many protested (Diodorus, v. 76) against the legend on the ground that it was compatible neither with the dignity of the goddess, nor with the reputation of Minos, and contended that the name Dictynna was bestowed upon her as the inventor of hunting-nets, *εὑρέτιν γενομένην δικτύων τῶν εἰς κυνηγίαν*. Strabo (x. 4. 12) mentions another objection to the legend as recorded by Callimachus: *Οὐκ εὖ δὲ οὐδὲ τὸν Καλλίμαχον λέγειν φασὶν, ὡς ἡ Βριτόμαρτις φεύγουσα τὴν Μίνω βίαν, ἀπὸ τῆς Δίκτης ἅλοιτο εἰς ἁλιέων δίκτυα· καὶ διὰ τοῦτο αὕτη μὲν Δίκτυννα ὑπὸ τῶν Κυδωνιατῶν προσαγορευθείη, Δίκτη δὲ τὸ ὄρος· οὐδὲ γὰρ ὅλως ἐκ γειτόνων ἐστὶ τοῖς τόποις τούτοις ἡ Κυδωνία.* (I have taken away the full stop after *προσαγορευθείη*, for the verb clearly belongs to both *αὕτη* and *τὸ ὄρος*, and the words *Δίκτη δὲ τὸ ὄρος* are not a substantive sentence, *Dicte mons est*, as the commentators on Strabo take them.) Servius gives the name of Dicte to the nymph in his commentary on Virg. Æn. iii. 171, where for "quam *minus* rex amavit," we should read "quam *Minos* rex amavit."

369. *ταῦτα μὲν πρὸς ἀνδρός ἐστι.*] These are the words with which Aristophanes, in the Frogs, introduces his character of the famous Theramenes. Dionysus, travelling to the world below with the garb and symbols of Heracles, begins to suspect that he has not chosen the right means for securing a friendly reception there, and as the prospect varies between fair weather or foul, he retains for himself, or compels his servant to assume, the hero's club and lion-skin. The Chorus applaud his worldly wisdom, and liken him to the shifty and versatile statesman whose sails were always trimmed to catch the prosperous breezes, from whatever quarter they might blow.

This is the part of a dexterous clever
Man with his wits about him ever,
One who has travelled the world to see;
Always to shift, and to keep through all
Close to the sunny side of the wall;
Not like a pictured block to be,
Standing always in one position;
Nay, but to veer, with expedition,
And ever to catch the favouring breeze,
This is the part of a shrewd tactician,
This is to be a—THERAMENES.

ΦΙ. διατέτρωκται τοῦτό γ'. ἀλλὰ μὴ βοᾶτε μηδαμῶς,
ἀλλὰ τηρώμεσθ', ὅπως μὴ Βδελυκλέων αἰσθήσεται.
ΧΟ. μηδὲν, ὦ τᾶν, δέδιθι, μηδέν·
ὡς ἐγὼ τοῦτόν γ', ἐὰν γρύ-
ξῃ τι, ποιή-
σω δακεῖν τὴν καρδίαν καὶ
τὸν περὶ ψυχῆς δρόμον δρα-
μεῖν, ἵν' εἰδῇ μὴ πατεῖν τὰ
ταῖν θεαῖν ψηφίσματα.
ἀλλ' ἐξάψας διὰ τῆς θυρίδος τὸ καλώδιον εἶτα καθίμα
δήσας σαυτὸν καὶ τὴν ψυχὴν ἐμπλησάμενος Διοπείθους.
ΦΙ. ἄγε νυν, ἢν αἰσθομένω τούτω ζητῆτόν μ' ἐσκαλαμᾶσθαι
κἀνασπαστὸν ποιεῖν εἴσω, τί ποιήσετε; φράζετε νυνί.
ΧΟ. ἀμυνοῦμέν σοι τὸν πρινώδη θυμὸν ἅπαντες καλέσαντες,
ὥστ' οὐ δυνατόν σ' εἴργειν ἔσται· τοιαῦτα ποιήσομεν ἡμεῖς.
ΦΙ. δράσω τοίνυν ὑμῖν πίσυνος· καὶ μανθάνετ'· ἤν τι πάθω 'γὼ,

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375. *δακεῖν τὴν καρδίαν.*] See the note on 287 supra. *Καρδίαν μὴ ἐσθίειν* was one of the enigmatical maxims of Pythagoras, and meant *ἀλυπίαν ἀσκεῖν*, Athenæus, x. 77. Bellerophon is described in Homer (Iliad vi. 202) as *ὃν θυμὸν κατέδων, πάτον ἀνθρώπων ἀλεείνων*, a line which Cicero (Tusc. Quæst. iii. 26) translates by "Ipse suum cor edens, hominum vestigia vitans." "Il y rongeait son cœur," says Michelet of Charles the Bold at the siege of Neuss; and English writers speak of a man "eating his very heart out" with mortification. Thomas Cromwell told Latimer that he would make Cardinal Pole through vexation "eat his own heart" (Lingard's England, anno 1537). With *τὸν περὶ ψυχῆς δρόμον* Mitchell compares Hdt. ix. 37, and Plato, Theætetus 172 E.

378. *ταῖν θεαῖν ψηφίσματα.*] *ἀντὶ τοῦ τὰ ταῖν θεαῖν μυστήρια εἰπεῖν, ψηφίσματα εἶπεν.—ἔγκλημα δὲ ἦν* (it was an indictable offence) *ὑβρίσαι τὰ μυστήρια.*—Scholiast. To profane the divine mysteries of Eleusis was an act of the most daring impiety; and the Chorus, who have already charged Bdelycleon with treason against the state (supra 345), now intimate that they are also prepared to charge him with the most serious religious crime of which an Athenian could be guilty. Such, I think, is the true interpretation of the passage, and the substitution of *ψηφίσματα* for *μυστήρια* is quite in keeping with the substitution of *μισθὸν* for *κύλικα* infra 525, and of *ψῆφον* for *θρῖον* infra 675. Schömann, however, a most sagacious and excellent critic, suggests (De Comitiis ii. 7, note) that the *ψηφίσ-*

PHIL. There, I've gnawn them through completely—Ah! but do not raise a shout,
We must use the greatest caution, lest Bdelycleon find us out.

CHOR. Fear not: fear not: if he speak,
He shall gnaw his heart, and seek
For his life to run amain.
We will quickly make him learn
Nevermore again to spurn
Th' holy statutes of the Twain.

So now to the window lash the cord, and twine it securely your limbs around.
With all Diopeithes fill your soul, then let yourself cleverly down to the ground.

PHIL. But suppose they catch me suspended here, and hoist me up by the line again,
And angle me into the house once more, say what ye will do to deliver me then.

CHOR. Our hearts of oak we'll summon to aid, and all give battle at once for you.
'Twere vain to attempt to detain you more: such wonderful feats we are going to do.

PHIL. This then will I do, confiding in you: and if anything happens to me, I implore

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ματα of Demeter and Persephone are the laws which govern the family and the home, and that Bdelycleon is accused of violating the most fundamental of these laws (that of *pietas erga parentes*) by putting constraint on his father. But this interpretation is hardly in character with the general tone and language of the Chorus.

380. *Διοπείθους.*] Knights, 1085; Birds, 988, *ὁ μέγας Διοπείθης.* The fanatical frenzy of "the great Diopeithes," a well-known soothsayer of the period, was frequently ridiculed by contemporary writers. The Scholiast on the Birds cites various passages, in which he is taxed with downright madness. And the meaning of *ψυχὴν ἐμπλησάμενος Διοπείθους* (possibly an adaptation of some Tragic dimeter, *ψυχὴν ἐμπλησάμενος Πειθοῦς*) seems to be "fill your soul with a fine frenzy, abandon yourself to a divine enthusiasm, reck not of fear or danger." Bergler compares the expression *καταπιὼν Εὐριπίδην* in Acharnians, 484.

381. *ἐσκαλαμᾶσθαι—ἀνασπαστόν.*] These phrases are borrowed from the angler's art. Philocleon, tied to his rope, will resemble a fish dangling at the end of a line.

385. *ἤν τι πάθω.*] One of the many euphemistic expressions by which the ancients avoided the direct mention of death in connexion with themselves or their friends. Peace, 169; Eccles. 1105; Eur. Androm. 90; Herc. Fur. 1388. Others, among the Greeks, were *εἴ τι συμβαίη περὶ αὐτὸν* (Plutarch, Alexander, cap. 13), *εἴ τι γένοιτο περὶ αὐτὸν* (Id. Phocion, cap. 17); and, among the Romans, "si

ἀνελόντες καὶ κατακλαύσαντες θεῖναί μ' ὑπὸ τοῖσι δρυφάκτοις.

ΧΟ. *οὐδὲν πείσει· μηδὲν δείσῃς. ἀλλ', ὦ βέλτιστε, καθίει*
σαυτὸν θαρρῶν κἀπευξάμενος τοῖσι πατρῴοισι θεοῖσιν.

ΦΙ. *ὦ Λύκε δέσποτα, γείτων ἥρως· σὺ γὰρ οἷσπερ ἐγὼ κεχάρησαι,*
τοῖς δακρύοισιν τῶν φευγόντων ἀεὶ καὶ τοῖς ὀλοφυρμοῖς· 390
ᾧκησας γοῦν ἐπίτηδες ἰὼν ἐνταῦθ', ἵνα ταῦτ' ἀκροῷο,
κἀβουλήθης μόνος ἡρώων παρὰ τὸν κλάοντα καθῆσθαι.
ἐλέησον καὶ σῶσον νυνὶ τὸν σαυτοῦ πλησιόχωρον·
κοὐ μή ποτέ σου παρὰ τὰς κάννας οὐρήσω μηδ' ἀποπάρδω. 394

ΒΔ. *οὗτος, ἐγείρου.* *ΣΩ.* *τί τὸ πρᾶγμ';* *ΒΔ.* *ὥσπερ φωνή μέ τις ἐγκεκύκλωται.*

ΣΩ. *μῶν ὁ γέρων πη διαδὺς ἔλαθεν;* *ΒΔ.* *μὰ Δί' οὐ δῆτ', ἀλλὰ καθιμᾷ*
αὐτὸν δήσας. *ΣΩ.* *ὦ μιαρώτατε, τί ποιεῖς; οὐ μὴ καταβήσει;*

ΒΔ. *ἀνάβαιν' ἀνύσας κατὰ τὴν ἑτέραν καὶ ταῖσιν φυλλάσι παῖε,*
ἥν πως πρύμνην ἀνακρούσηται πληγεὶς ταῖς εἰρεσιώναις.

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quid mihi humanitus accidisset" (Cicero, Philippics i. 4), "si quid eo fuerit" (Plautus, Trinummus i. 2. 120), "si quid me fuat." (Id. Pœnulus v. 2, 125). Thus Plato, Epistle vii. 328 D, fearing that Dion may be killed or expelled, says *εἴτ' οὖν πάθοι τι, εἴτ' ἐκπεσὼν ὑπὸ Διονυσίου ἔλθοι παρ' ἡμᾶς φεύγων.* Thus in Heliodorus, vi. 7, Cnemon thinks of returning to Athens, lest his father should have died and left the house without an heir or successor, *μὴ δή μοί τι καὶ τοῦ πατρὸς παθόντος ἔρημος διαδόχου καὶ ἄκληρος ὁ οἶκος ἀπολειφθείη.* And in Id. viii. 8 and ix. ad fin. *εἰ δέ τι πέπονθεν* is opposed as the alternative to *εἰ μὲν ζῇ*. Such phrases are especially common in testamentary instruments. Thus Aristotle's will (preserved in Diogenes Laertius, v. 1. 9), commences *Ἔσται μὲν εὖ, ἐὰν δέ τι συμβαίνῃ, τάδε διέθετο Ἀριστοτέλης*, and a little lower it proceeds, *ἐὰν δὲ τῇ παιδὶ ξυμβῇ τι (ὃ μὴ γένοιτο, οὐδὲ ἔσται) πρὸ τοῦ γήμασθαι κ.τ.λ.*; and again, *ἐὰν δέ τι πρότερον συμβαίνῃ Νικάνορι (ὃ μὴ γένοιτο) κ.τ.λ.* See also the will of Theophrastus, Id. v. 2. 14.

386. *δρυφάκτοις.*] These were low railings (like the altar-rails in an English church), whereby the space reserved for the judges was separated from the rest of the court.

388. *πατρῴοισι.*] "Differunt *πατρῷοι θεοὶ* a *πατρίοις*. Illi sunt gentium ac familiarum quasi quidam Dii penates; hi vero nil nisi antiquitus in civitate recepti; quemadmodum in universum *πατρῷος* ad gentem et familiam, *πάτριος* ad vetusta civitatis instituta pertinet." —Schömann de Orgeonibus (Opuscula i. 183). This is more correct than Hermann's well-known distinction, "*πάτρια* quæ sunt patris, *πατρῷα* quæ a patre veniunt, *πατρικὰ* qualia patris sunt."

That you take me up and bewail my fate, and bury me under the courthouse floor.
. O nothing, nothing will happen to you: keep up, old comrade, your heart and hope;
First breathe a prayer to your father's gods: then let yourself down by the trusty rope.
. O Lycus, neighbour and hero and lord! thou lovest the selfsame pleasures as I;
Day after day we both enjoy the suppliant's tears and his wailing cry.
Thou camest here thine abode to fix, on purpose to listen to sounds so sweet,
The only hero of all that deigns by the mourner's side to assume his seat:
O pity thine old familiar friend: O save me and succour me, Power Divine!
And never again will I do my needs by the osier matting that guards thy shrine.
. Get up, get up. So. Why, what's in the wind? Bd. Some voice seems circling me round and round.
. Is the old man slipping away thro' a hole? Bd. No, by Zeus, but he lets himself down to the ground
Tied on to the rope. So. You infamous wretch! what, won't you be quiet and not come down
. Climb up by the other window-sill, and wallop him well with the harvest crown.
I warrant he'll speedily back stern first, when he's thrashed with the branch of autumnal fruits.

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389. Λύκε.] Lycus was in some sense the patron hero of all the Athenian dicasteries; see infra 819. One court-house was in immediate proximity to his chapel, and was thence called Τὸ ἐπὶ Λύκῳ (Pollux, viii. segm. 121). The Scholiast asserts, and several of the old grammarians support the assertion, that the κωλακρέτης, in paying the dicastic fees, regularly deposited a triobol in the shrine of Lycus himself. And Fritzsche, who cites and discusses all the passages bearing upon the relation of Lycus to the dicasteries (De Sortitione Judicum, pp. 34—40), has no doubt that such was the case. But to me, I confess, the statement seems almost incredible, when we consider that the system of paying the dicasts had itself no existence before the time of Pericles.

395. Βδ.] The captive is almost free: in another moment he will be in the midst of his friends and comrades, ready to march *Off to the judgment urns, There some mischief to do;* when suddenly the voice of Bdelycleon is heard, the slumberers awake, and all hope of escaping unperceived is at an end.

398. κατὰ τὴν ἑτέραν.] This is usually understood, in accordance with the Latin version (which was composed by Bergler and revised by Brunck), to mean *Ascende ocius in alteram fenestram;* and I have so translated it. But I do not suppose that θυρίδα is to be supplied; τὴν ἑτέραν seems used in a more general sense, 'the other side;' διὰ τοῦ ἑτέρου μέρους, as the Scholiast explains it. Compare τὴν πρώτην, τὴν ταχίστην, and the like. By φυλλάσι we are to understand the εἰρεσιώνη mentioned in the following line.

399. εἰρεσιώναις.] Hanging above the door, as above that of Demus in the

ΦΙ. οὐ ξυλλήψεσθ' ὁπόσοισι δίκαι τῆτες μέλλουσιν ἔσεσθαι,
ὦ Σμικυθίων καὶ Τισιάδη καὶ Χρήμων καὶ Φερέδειπνε;
πότε δ', εἰ μὴ νῦν, ἐπαρήξετέ μοι, πρίν μ' εἴσω μᾶλλον ἄγεσθαι;

ΧΟ. εἰπέ μοι, τί μέλλομεν κινεῖν ἐκείνην τὴν χολὴν,
ἥνπερ, ἡνίκ' ἄν τις ἡμῶν ὀργίσῃ τὴν σφηκιάν;
νῦν ἐκεῖνο νῦν ἐκεῖνο
τοὐξύθυμον, ᾧ κολαζό- ⏑ – ⏑ –
μεσθα, κέντρον ἐντέταται ὀξύ.
ἀλλὰ θαἰμάτια λαβόντες ὡς τάχιστα, παιδία,
θεῖτε καὶ βοᾶτε, καὶ Κλέωνι ταῦτ' ἀγγέλλετε,
καὶ κελεύετ' αὐτὸν ἥκειν
ὡς ἐπ' ἄνδρα μισόπολιν
ὄντα κἀπολούμενον, ὅτι
τόνδε λόγον εἰσφέρει,
[ὡς χρὴ] μὴ δικάζειν δίκας.

Knights (729), was an εἰρεσιώνη or harvest-wreath. Bdelycleon orders the servant to clamber up on one side of the door, and as the old man descends by the other, to seize the εἰρεσιώνη, and beat him back with it. It would seem, however, that on hearing the threat, Philocleon anticipates its execution by dropping at once to the ground, though only to find himself in the clutches of his persecutors, whose attention does not appear to have been drawn as yet to the menacing attitude of the Chorus. The εἰρεσιώνη was an olive-bough, wreathed and matted with wool, in which were stuck divers symbols of the harvest and vintage, figs, breadcakes, honey, oil, and wine. The boughs so bedecked were carried about in the festivals of the Thargelia and Pyanepsia by boys who sang

Εἰρεσιώνη σῦκα φέρει, καὶ πίονας ἄρτους,
καὶ μέλι ἐν κοτύλῃ καὶ ἔλαιον ἀναψήσασθαι,
καὶ κύλικ' εὔζωρον, ὡς ἂν μεθύουσα καθεύδῃ.

After the festival the boughs were hung up before the doors, and probably remained there until the next anniversary. See Plutarch, Theseus, cap. 22; Suidas s. v.; and the Scholiast on Knights, 729, and Plutus, 1054.

400. οὐ ξυλλήψεσθ'.] Philocleon appeals to the Chorus for aid. The word τῆτες refers to the circumstance that the dicasts held office for a year.

403. εἰπέ μοι.] The Chorus prepare for the struggle, not without a certain mysterious dignity of expression, calculated to strike awe into the hearts of

PHIL. Help! help! all those whoever propose this year to busy themselves with suits.
Smicythion, help! Tisiades, help! Pheredeipnus, Chremon, the fray begin:
O now or never, assist your friend, before I'm carried away within.

CHOR. Wherefore slumbers, wherefore slumbers, that resentment in our breast,
Such as when a rash assailant dares provoke our hornets-nest?
Now protruding, now protruding,
Comes the fierce and dreadful sting,
Which we wield for punishing.
Children, hold these garments for us: then away with all your speed,
Shout and run and bawl to Cleon, tell him of this direful deed;
Bid him quickly hither fly
As against a city-hater,
And a traitor doomed to die,
One who actually proposes
That we should no lawsuits try.

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their opponents. The system from *εἰπέ μοι* to *τῷ χρόνῳ* (460) is repeated from *ἀλλὰ μὰ Δί'* (461) to *ὑπηρετεῖς* (518).

404. *ἥνπερ.*] Scil. *κινοῦμεν.* On *κολαζόμεσθα* see note on 258 supra.

408. *λαβόντες.*] This is the old and genuine reading, confirmed by every MS. The conjectural *βαλόντες*, which was first introduced by Brunck, and has since been retained by every editor except Richter (who grotesquely mistranslates *θαἱμάτια λαβόντες holding up your garments*), is destitute of authority, and perverts the sense of the passage.

οὔτε τιν' ἔχων πρόφασιν
οὔτε λόγον εὐτράπελον
αὐτὸς ἄρχων μόνος.

It may well be that a line corresponding to *καὶ κελεύετ' αὐτὸν ἥκειν* has dropped out there; but it is evident that in other respects the error is to be sought in the passage before us. The last line has already been reduced into harmony with the antistrophe by the omission of the superfluous words *ὡς χρή*. And it seems

The Chorus are preparing for the fray, and they throw their upper mantles to the linkboys, just as in Thesm. 568 the woman stripping for the fight flings her garment to Philista, with the words ΛΑΒΕ ΘΟΙΜΑΤΙΟΝ, *Φιλίστη*, and just as Hipponax (apud Suid. s.v. *Βούπαλος*) says ΛΑΒΕΤΕ *μου* ΘΟΙΜΑΤΙΟΝ, *κόψω Βουπάλου τὸν ὀφθαλμόν.* As regards the application to Cleon for aid see the note on 197 supra.

410—414. *καὶ κελεύετ'—δίκας.*] In the antistrophe (468—470) the place of these five lines is occupied by three common pæonic or cretic dimeters:

- ∪∪∪ | - ∪∪∪
- ∪∪∪ | - ∪∪∪
- ∪ - | - ∪ -

ΒΔ. ὦγαθοὶ, τὸ πρᾶγμ' ἀκούσατ', ἀλλὰ μὴ κεκράγατε. 415
ΧΟ. νὴ Δί' εἰς τὸν οὐρανόν γ'. ΒΔ. ὡς τοῦδ' ἐγὼ οὐ μεθήσομαι.
ΧΟ. ταῦτα δῆτ' οὐ δεινὰ καὶ τυραννίς ἐστιν ἐμφανής;
ὦ πόλις καὶ Θεώρου θεοισεχθρία,
κεἴ τις ἄλλος προέστηκεν ὑμῶν κόλαξ.
ΞΑ. Ἡράκλεις, καὶ κέντρ' ἔχουσιν. οὐχ ὁρᾷς, ὦ δέσποτα; 420
ΒΔ. οἵς γ' ἀπώλεσαν Φίλιππον ἐν δίκῃ τὸν Γοργίου.
ΧΟ. καὶ σέ γ' αὖτις ἐξολοῦμεν· ἀλλ' ἅπας ἐπίστρεφε
δεῦρο κἀξείρας τὸ κέντρον εἶτ' ἐπ' αὐτὸν ἵεσο,
ξυσταλεὶς, εὔτακτος, ὀργῆς καὶ μένους ἐμπλήμενος,

---

probable that the words *ἄνδρα μισόπολιν ὄντα κἀπολούμενον* are a mere explanatory gloss which has crept into the place of some such expression as *πανοῦργον, ἄνδρ' ἐχθρὸν, ἐπίτριπτον*, or the like; or (retaining *μισόπολιν* with Enger, see Appendix) we might read

μισόπολιν ὡς ἔφ' ὅτι – ∪ ∪ ∪ | – ∪ ∪ ∪
τόνδε λόγον εἰσφέρει – ∪ ∪ ∪ | – ∪ –
μὴ δικάζειν δίκας – ∪ – | – ∪ –

in exact correspondence with the antistrophe, pæonics and cretics being interchangeable. *εἰσφέρειν* is *to propose a law, to introduce a resolution.*

416. ΒΔ. *ὡς τοῦδ'.*] The entire line is usually assigned to the Chorus; but Dobree is, in my judgment, clearly right in transferring this latter half of it to Bdelycleon. The words which follow, *ταῦτα δῆτ' οὐ δεινὰ κ.τ.λ.* are manifestly an indignant exclamation of the Chorus, called forth by something which had immediately preceded. And *μεθήσομαι* would be quite out of place on the lips of the Chorus. Philocleon was in the hands, not of his fellow-dicasts, but of Bdelycleon and his servants. And the appeals to release him are uniformly addressed not *to* the Chorus, but *by* the Chorus to their opponents. It is the Chorus who say *ἀφίει τὸν ἄνδρα* (428), *εἰ δὲ μὴ τοῦτον μεθήσεις* (437), and the like. And cf. 434, 448, 452. And nothing is more common than that *ὡς*, with *ἴσθι, be assured that*, or some such word understood, should introduce a speech which contains an emphatic assertion. As for example,

ΜΑΘ. *ὡς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον* (Clouds, 209).
ΛΥΣ. *ὡς σωθήσει, κἂν μὴ βούλῃ* (Lys. 499).
ΧΟΡ. *ὡς ἐγὼ μισῶν γυναῖκας οὐδέποτε παύσομαι* (Id. 1018).
ΑΘ. *ὡς ἔστιν ἀνδρὸς τοῦδε τἄργα ταῦτά σοι* (Soph. Ajax, 39).
ΜΕ. *ὡς τήνδ' ἀπάξεις οὔποτ' ἐξ ἐμῆς χερός* (Eur. Andr. 585).
ΕΤ. *ὡς οὐ καθέξω τειχέων ἔσω στρατόν* (Eur. Phœn. 734).

BDEL. Listen, worthy sirs, to reason: goodness! don't keep screaming so.
CHOR. Scream! we'll scream as high as heaven. BDEL. I don't intend to let him go.
CHOR. These be frightful things to see! This is open TYRANNY!
Rouse the State! Rouse the great God-abhorred Sneak Theorus!
And whoe'er Else is there, Fawning lord Ruling o'er us.
XAN. Heracles! they've stings beside them! Master, master, don't you see?
BDEL. Ay, which slew the son of Gorgias, Philip, with their sharp decree.
CHOR. You we'll also slay directly! Wheel about him, every one,
Draw your stings, and, all together, in upon the fellow run.
Close your ranks, collect your forces, brimming full of rage and hate,

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418. *ὦ πόλις.*] The Chorus appeal to the Athenian people, represented, I suppose, by the audience in the theatre. They have already sent for aid to Cleon, the chief *προστάτης* of the populace, and they now invoke the assistance of the subordinate *προστάται*, Cleon's minions and creatures, the hundred *κόλακες* who fluttered about him (*εἴ τις προέστηκεν ὑμῶν κόλαξ*). Of these Theorus seems to have been one of the most conspicuous, and the most obnoxious to Aristophanes. The expression *Θεώρου θεοισεχθρία* is similar, as Mr. Mitchell observes, to such phrases as *Ἕκτορος βίη*, and means merely the "God-detested Theorus." In Clouds, 400, he is described as *σφόδρ' ἐπίορκος*. See note on 42 supra.

421. *ἐν δίκῃ.*] Not, as Richter says, *δικαίως*, though that is of course a very common meaning of the words; but "on the field of law" by analogy to *ἐν μάχῃ*, "on the field of battle;" *ἀντὶ τοῦ δικάζοντες*, as the Scholiast rightly explains it. About "Philip, son of Gorgias" we have no certain information. In Birds, 1694—1705, Aristophanes attributes the custom of cutting out the tongue of a victim (see note on Peace, 1060) to the disgust inspired by a strange tribe of barbarians, Gorgiases and Philips, who gained their livelihood by their tongue. The Gorgias to whom he refers was in all probability the celebrated Sophist (see Süvern, Essay on the Birds, pp. 40, 41, Hamilton's translation), who being a native of Leontini may possibly have had, or have been alleged to have, an intermixture of Sicel blood in his veins. We have already observed (on 240 supra) that Aristophanes is supposed to be alluding in the Parabasis of the Acharnians to the rhetoric of Gorgias, and I think that he also refers to him in Thesm. 1103. It may be inferred from the present passage, coupled with that in the Birds, that Philip was a rhetorician, in some way connected with Gorgias, and that he had lately fallen under the displeasure of the courts; but whether he was an actual son, or a satellite, or (as Bergk apud Meineke, Fragm. Com. Græc. ii. 992, suggests) merely a pupil of Gorgias, we have now no means of ascertaining.

ὡς ἂν εὖ εἰδῇ τὸ λοιπὸν σμῆνος οἷον ὤργισεν.
ΞΑ. τοῦτο μέντοι δεινὸν ἤδη νὴ Δί', εἰ μαχούμεθα·
ὡς ἔγωγ' αὐτῶν ὁρῶν δέδοικα τὰς ἐγκεντρίδας.
ΧΟ. ἀλλ' ἀφίει τὸν ἄνδρ'· εἰ δὲ μή, φήμ' ἐγὼ
τὰς χελώνας μακαριεῖν σε τοῦ δέρματος.
ΦΙ. εἰά νυν, ὦ ξυνδικασταὶ, σφῆκες ὀξυκάρδιοι
οἱ μὲν εἰς τὸν πρωκτὸν αὐτῶν εἰσπέτεσθ' ὠργισμένοι,
οἱ δὲ τὠφθαλμὼ κύκλῳ κεντεῖτε καὶ τοὺς δακτύλους.
ΒΔ. ὦ Μίδα καὶ Φρὺξ βοήθει δεῦρο καὶ Μασυντία,
καὶ λάβεσθε τουτουὶ καὶ μὴ μεθῆσθε μηδενί·
εἰ δὲ μή, 'ν πέδαις παχείαις οὐδὲν ἀριστήσετε.
ὡς ἐγὼ πολλῶν ἀκούσας οἶδα θρίων τὸν ψόφον.
ΧΟ. εἰ δὲ μὴ τοῦτον μεθήσεις, ἔν τί σοι παγήσεται.
ΦΙ. ὦ Κέκροψ ἥρως ἄναξ, τὰ πρὸς ποδῶν Δρακοντίδη,
περιορᾷς οὕτω μ' ὑπ' ἀνδρῶν βαρβάρων χειρούμενον,
οὓς ἐγὼ 'δίδαξα κλάειν τέτταρ' ἐς τὴν χοίνικα;
ΧΟ. εἶτα δῆτ' οὐ πόλλ' ἔνεστι δεινὰ τῷ γήρᾳ κακά;

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429. *χελώνας.*] The idea is further developed infra 1292, where Xanthias, smarting from Philocleon's blows, does in terms congratulate tortoises on the toughness of their shells. These cretic couplets (which are four in number, supra 418, 9, here, and infra 475, 6 and 486, 7) indicate from time to time, in their abrupt spasmodic measure, some actual crisis in the struggle.

433. *ὦ Μίδα.*] Bdelycleon summons forth his other slaves to take charge of his father whilst he himself, with Xanthias and Sosias, goes into the house. All three return with line 456 infra.

435. *πέδαις παχείαις.*] The same expression is used by Ctesias (apud Photium 53 H), *ληφθέντα δὲ πέδαις παχείαις δεθῆναι.* Some such word as *δεθῆναι* ought to follow here also, but Aristophanes unexpectedly substitutes *οὐδὲν ἀριστήσετε, ye shall breakfast off nothing.*

436. *θρίων.*] The Scholiast says that the crackling and bouncing of fig-leaves whilst burning, had passed into a proverb, *πολλῶν ἐγὼ θρίων ψόφους ἀκήκοα.* And he adds *τὰ γὰρ θρῖα καιόμενα ψοφεῖ. εἴρηται δὲ ἡ παροιμία ἐπὶ τῶν δι' ἀπειλῆς θόρυβον καὶ κόμπον ἐμποιούντων διακενῆς.*

437. *ἔν τί σοι παγήσεται.*] Something (i. e. *κέντρον*, gl. Vict.) *ἐμπαγήσεταί σοι*, shall be fixed in you.

438. *ὦ Κέκροψ.*] *ὁ Φιλοκλέων ἑλκόμενος ὑπὸ τῶν οἰκετῶν, τὸν οἰκιστὴν τῆς πόλεως ἐπικαλεῖται.*—Scholiast. The indigenous

He shall know the sort of wasps-nest he has dared to irritate.

XANTH. Now with such as these to combat is, by Zeus, a serious thing:
Verily I quake and tremble, but to look upon their sting.

CHOR. Let him go! Loose your hold! If you don't I declare
You shall bless Tortoise-backs For the shells Which they wear.

PHIL. On then, on, my fellow-dicasts, brother wasps of heart severe,
Some fly in with angry buzzings, and attack them in the rear,
Some surround them in a ring, and both their eyes and fingers sting.

BDEL. Ho there! Midas! Phryx! Masyntias! hither! hither! haste to me!
Take my father, guard him safely: suffer none to set him free;
Else you both shall lunch off nothing, clapped in fetters strong and stout.
There's a sound of many fig-leaves (well I know it) buzzed about.

CHOR. This shall stand infixed within you if you will not let him go.

PHIL. Mighty Cecrops! King and hero! Dragon-born and -shaped below,
Wilt thou let these rude barbarians vex and maul me at their pleasure,
Me who heretofore have made them weep in full imperial measure?

CHOR. Truly, of abundant evils, age is evermore the source:

Attic hero was appropriately invoked by the old Athenian (himself a genuine Attic autochthon, infra 1076) assailed by outer barbarians, *ὑπ' ἀνδρῶν βαρβάρων*. According to a legend preserved by Tzetzes (on Lycophron's Cassandra, 111), Cecrops, like so many other heroes of antiquity, sprang from a dragon's teeth; and he was popularly represented as a dragon or serpent from his waist downwards. Hence his epithet Διφυής, which Ovid (ii. Met. 555) translates *geminus*, and Justin (ii. 6, 7) *biformis*. He might therefore, at all events so far as his lower extremities, *τὰ πρὸς ποδῶν*, were concerned, be justly styled Δρακοντίδης, the name of the criminal supra 157.

440. *τέτταρ' ἐς τὴν χοίνικα.*] Large quartern loaves, four to the chœnix. *ὅτι εἰς τὴν χοίνικα τέσσαρες μεγάλοι ἄρτοι γίνονται, μικροὶ δὲ η'.*—Scholiast. Instead of saying that he had made them *bake* quartern loaves, Philocleon says that he had made them *weep* quartern loaves. Perhaps, as the Scholiast observes, the saying is a proverbial one; *μήποτε καὶ τοῦτο παροιμιακόν. ἀντὶ δὲ τοῦ εἰπεῖν πέττειν καὶ διαρτίζειν, κλάειν εἶπεν.* The word *χοῖνιξ* was also used, as the Scholiast further remarks, to signify a sort of stocks in which offending slaves were placed; but if there is an allusion to any mode of servile punishment here, it would be rather to the *μυλὼν*, *pistrinum*, than to the *χοῖνιξ*.

δηλαδή· καὶ νῦν γε τούτω τὸν παλαιὸν δεσπότην
πρὸς βίαν χειροῦσιν, οὐδὲν τῶν πάλαι μεμνημένοι
διφθερῶν κἀξωμίδων, ἃς οὗτος αὐτοῖς ἠμπόλα,
καὶ κυνᾶς, καὶ τοὺς πόδας χειμῶνος ὄντος ὠφέλει,
ὥστε μὴ ῥιγῶν γ' ἑκάστοτ'· ἀλλὰ τούτοις γ' οὐκ ἔνι
οὐδ' ἐν ὀφθαλμοῖσιν αἰδὼς τῶν παλαιῶν ἐμβάδων.

ΦΙ. οὐκ ἀφήσεις οὐδὲ νυνί μ', ὦ κάκιστον θηρίον;
οὐδ' ἀναμνησθεὶς ὅθ' εὗρὼν τοὺς βότρυς κλέπτοντά σε
προσαγαγὼν πρὸς τὴν ἐλάαν ἐξέδειρ' εὖ κἀνδρικῶς,
ὥστε σε ζηλωτὸν εἶναι, σὺ δ' ἀχάριστος ἦσθ' ἄρα.
ἀλλ' ἄνες με καὶ σὺ καὶ σύ, πρὶν τὸν υἱὸν ἐκδραμεῖν.

ΧΟ. ἀλλὰ τούτων μὲν τάχ' ἡμῖν δώσετον καλὴν δίκην,
οὐκέτ' ἐς μακρὰν, ἵν' εἰδῇθ' οἷός ἐστ' ἀνδρῶν τρόπος
ὀξυθύμων καὶ δικαίων καὶ βλεπόντων κάρδαμα.

ΒΔ. παῖε παῖ', ὦ Ξανθία, τοὺς σφῆκας ἀπὸ τῆς οἰκίας.

ΞΑ. ἀλλὰ δρῶ τοῦτ'. ΒΔ. ἀλλὰ καὶ σὺ τῦφε πολλῷ τῷ καπνῷ.
οὐχὶ σοῦσθ', οὐκ ἐς κόρακας; οὐκ ἄπιτε; παῖε τῷ ξύλῳ.
καὶ σὺ προσθεὶς Αἰσχίνην ἔντυφε τὸν Σελαρτίου.

ΣΩ. ἆρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσοβήσειν τῷ χρόνῳ;

ΒΔ. ἀλλὰ μὰ Δί' οὐ ῥᾳδίως οὕτως ἂν αὐτοὺς διέφυγες,
εἴπερ ἔτυχον τῶν μελῶν τῶν Φιλοκλέους βεβρωκότες.

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444. διφθερῶν.] The κυνέη was a dog-skin cap; the διφθέραι were coats of skins; the ἐξωμὶς was a coat which left one shoulder, or both shoulders, bare: all articles of clothing worn by the lower classes at Athens, and especially by slaves. The ἐξωμίδες, which were the staple manufacture of Megara (Μεγαρέων οἱ πλεῖστοι ἀπὸ ἐξωμιδοποιΐας διατρέφονται, Xen. Mem. ii. 7, 6, see note on Peace, 1000) are described by the Scholiast here as ἱμάτια δουλικὰ καὶ ἑτερομάσχαλα, and it is doubtless to them that Aristophanes refers in the Peace by the words δούλοισι χλανισκιδίων μικρῶν. They are worn by the Chorus of Men in the Lysistrata (662). And in the Clouds both the κυνέη and the διφθέραι are ascribed to Strepsiades (72, 268). See also Eccl. 80.

447. παλαιῶν ἐμβάδων.] The word ἐμβάδων is used παρὰ προσδοκίαν for δεσποτῶν, *reverence for their ancient lords.*

455. ὀξυθύμων κ.τ.λ.] Each epithet is accompanied by a blow. For ὀξυθύμων see the note on 1105 infra. In δικαίων there is probably a reference to its

Only see how these two scoundrels hold their ancient lord perforce,
Clean forgetting how, aforetime, he their daily wants supplied,
Bought them little sleeveless jackets, bought them caps and coats of hide,
Clean forgetting all the kindness, shown their feet in wintry weather,
How from chill and cold he kept them: ah! but these have altogether
Banished from their eyes the reverence owing to those dear old brogues.

PHIL. Won't you even now unhand me, shameless villain, worst of rogues?
When the grapes I caught you stealing, O remember, if you can,
How I tied you to the olive, and I flogged you like a man,
So that all beheld with envy: but a grateful soul you lack!
O, unhand me, you, and you, at once, before my son come back.

CHOR. But a famous retribution ye for this shall undergo,
One that will not lag nor linger; so that ye betimes shall know,
Know the mood of angry-tempered, righteous, mustard-glancing men.

BDEL. Beat them, Xanthias, from the door-way; beat the wasps away again.

XANTH. That I will, sir. BDEL. Fume them, Sosias, drive the smoke in dense and thick.
Shoo there, shoo! be off, confound you. At them, Xanthias, with the stick!
Smoke them, Sosias, smoke, infusing Æschines, Selartius' son.

SOS. So then we at last were going, as it seems, to make you run.

BDEL. But you never would have managed thus to beat them off with ease,
Had it chanced that they had eaten of the songs of Philocles.

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etymology, *law-loving citizens*. *βλεπόντων κάρδαμα*, "of mustard aspect," like Shakespeare's "men of such vinegar aspect," Merchant of Venice, i. 1.

456.] While the Chorus are still in the midst of their grandiloquent menaces, Bdelycleon suddenly issues from the house, followed by Xanthias and Sosias; the former armed with a stick, the latter carrying an apparatus for smoking-out wasps. The two slaves at once attack the Chorus. Bdelycleon is the generalissimo, and directs their operations.

459. *Αἰσχίνην Σελαρτίου.*] Here again the name of this vain empty braggart is used as a synonym for smoke. See 325 supra, and the note there. On *Σελαρτίου* the Scholiast says, *ἀντὶ τοῦ εἰπεῖν Σέλλου, ἔπαιξεν ἐπεκτείνας Σελαρτίου, παρὰ τὸ σέλας. ὁ γὰρ καπνὸς τοῦ σέλαος γέννημα.*

462. *Φιλοκλέους.*] These wasps have been nurtured, the speaker means, on the plaintive and tender lays, the honey-sweet melodies of Phrynichus; had they fed on the acrid bitter strains of Philocles, you would not have disposed of them so

ΧΟ. ἆρα δῆτ' οὐκ αὐτὰ δῆλα
τοῖς πένησιν, ἡ τυραννὶς
ὡς λάθρᾳ γ' ἐλάνθαν' ὑπιοῦσα ;
εἰ σύ γ', ὦ πόνῳ πονηρὲ καὶ κομηταμυνία,
τῶν νόμων ἡμᾶς ἀπείργεις ὧν ἔθηκεν ἡ πόλις,
οὔτε τιν' ἔχων πρόφασιν
οὔτε λόγον εὐτράπελον,
αὐτὸς ἄρχων μόνος.
ΒΔ. ἔσθ' ὅπως ἄνευ μάχης καὶ τῆς κατοξείας βοῆς
ἐς λόγους ἔλθοιμεν ἀλλήλοισι καὶ διαλλαγάς ;
ΧΟ. σοὶ λόγους, ὦ μισόδημε καὶ μοναρχίας ἐραστὰ,
καὶ ξυνὼν Βρασίδᾳ, καὶ φορῶν κράσπεδα
στεμμάτων, τήν θ' ὑπήνην ἄκουρον τρέφων ;
ΒΔ. νὴ Δί' ἦ μοι κρεῖττον ἐκστῆναι τὸ παράπαν τοῦ πατρὸς
μᾶλλον ἢ κακοῖς τοσούτοις ναυμαχεῖν ὁσημέραι.
ΧΟ. οὐδὲ μέν γ' οὐδ' ἐν σελίνῳ σοὐστὶν οὐδ' ἐν πηγάνῳ·

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easily. Philocles, described by Suidas as the nephew of Æschylus, and the father of Morsimus, was a tragic poet of the day, a man of such exceeding bitterness that διὰ τὸ πικρὸν he acquired the nickname of Χολὴ, *Gall.* The opinion which Aristophanes entertained of him and his plays is concisely expressed in the Thesmophoriazusæ (168), ὁ Φιλοκλέης αἰσχρὸς ὢν αἰσχρῶς ποιεῖ. Yet this waspish poet carried off the highest prize against the Œdipus Tyrannus of the Attic bee.

465. λάθρᾳ γ' ἐλάνθαν' ὑπιοῦσα.] The poor must perceive, for it is self-evident now, that Tyranny with its stealthy and noiseless approach has been stealing upon them unawares. The με which is usually added at the end of the line disturbs both the sense and the metre.

466. κομηταμυνία.] Long hair, in an Athenian who had reached the age of manhood, was considered a sign of aristocratic pride and insolence (Knights, 580; Clouds, 545; infra 1317; Birds, 911; Plutus, 572); and was at the present time peculiarly obnoxious, as indicating a sympathy with the long-haired Spartans (Birds, 1282). No Athenian was a more grievous offender in this matter than Amynias, whose name forms the latter half of the compound before us, and who is distinguished, infra 1267, as οὐκ τῶν Κρωβύλου, *he of the topknot tribe.* πόνῳ πονηρὲ is equivalent to παμπόνηρε. πονηρὸς is derived from πόνος, and is merely intensified by the addition of its root.

475. Βρασίδᾳ.] Bdelycleon is now arraigned as a monarchical conspirator,

CHOR. Creeping o'er us, creeping o'er us,
Here at least the poor can see
Stealthy-creeping TYRANNY!
If you from the laws debar us, which the city has ordained,
You, a curly-haired Amynias, you, a rascal double-grained,
Not by words of wit persuading,
Not for weighty reasons shown,
But because, forsooth, you WILL it,
Like an autocrat, alone.

BDEL. Can't we now, without this outcry, and this fierce denunciation,
Come to peaceful terms together, terms of reconciliation?

CHOR. Terms with THEE, thou people-hater, and with Brasidas, thou traitor,
Hand and glove! You who dare Woolly-fringed Clothes to wear,
Yes, and show Beard and hair Left to grow Everywhere.

BDEL. O, by Zeus, I'd really liefer drop my father altogether
Than endure these daily conflicts, buffeting with waves and weather.

CHOR. Why, as yet you've hardly entered on the parsley and the rue:

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a disaffected citizen who intrigues with Brasidas (see the note on 288 supra, and on Peace, 640), and bewrays his Spartan sympathies by the fashion of his dress and his beard. By *κράσπεδα στεμμάτων* we are, according to the Scholiast, to understand fringes or tassels of wool (no doubt of its natural colour), which edged the border of a Spartan cloke. Hence in Lysistrata, 1304 (if the reading is correct), a Spartan dancer is said *ὡΐα κοῦφα πάλλειν*.

476. *ὑπήνην ἄκουρον*.] A long, uncut beard was characteristic of the Spartans, and was therefore much affected by their imitators at Athens. Plutarch in his life of Phocion (cap. 10) tells us of an Athenian who was nicknamed Λακωνιστὴς from his imitation of Spartan habits; *πώγωνά τε καθειμένος ὑπερφυῆ μεγέθει καὶ τρίβωνα φορῶν ἀεὶ καὶ σκυθρωπάζων*. This man being once called up by Phocion to support some unpalatable measure before a tumultuous audience, chose rather to court the popular applause by speaking, against his convictions, on the popular side of the question. Thereupon Phocion, *ἁψάμενος αὐτοῦ τῶν γενείων, Ὦ Ἀρχιβιάδη, εἶπε, τί οὖν οὐκ ἀπεκείρω*; meaning, "why affect the austere simplicity and integrity of a Spartan, if in your heart you are after all a mere flatterer, currying the favour of the people?" The Spartan ambassadors in the Lysistrata are described (1072) as *ἕλκοντες ὑπήνας, heavily trailing their beards along*.

480. *σελίνῳ*.] Parsley and rue were the common border of Hellenic gardens,

τοῦτο γὰρ παρεμβαλοῦμεν τῶν τριχοινίκων ἐπῶν.
ἀλλὰ νῦν μὲν οὐδὲν ἀλγεῖς, ἀλλ' ὅταν ξυνήγορος
ταὐτὰ ταὐτά σου καταντλῇ καὶ ξυνωμότας καλῇ.
ΒΔ. ἆρ' ἂν, ὦ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτέ μου;
ἢ δέδοκταί μοι δέρεσθαι καὶ δέρειν δι' ἡμέρας; 485
ΧΟ. οὐδέποτέ γ', οὐχ, ἕως ἄν τί μου λοιπὸν ᾖ,
ὅστις ἡμῶν ἐπὶ τυραννίδι διεστάλης.
ΒΔ. ὡς ἅπανθ' ὑμῖν τυραννίς ἐστι καὶ ξυνωμόται,
ἤν τε μεῖζον ἤν τ' ἔλαττον πρᾶγμά τις κατηγορῇ,
ἧς ἐγὼ οὐκ ἤκουσα τοὔνομ' οὐδὲ πεντήκοντ' ἐτῶν· 490
νῦν δὲ πολλῷ τοῦ ταρίχους ἐστὶν ἀξιωτέρα·
ὥστε καὶ δὴ τοὔνομ' αὐτῆς ἐν ἀγορᾷ κυλίνδεται.
ἦν μὲν ὠνῆταί τις ὀρφῶς, μεμβράδας δὲ μὴ θέλῃ,

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as box is of our own flower-beds. And the Chorus therefore mean, "All your troubles are to come; you have not yet arrived at the very commencement of them."

481. *τριχοινίκων.*] The Scholiast, who interprets this word by *εὐτελῶν*, must look upon the phrases of the preceding line as homely metaphors, borrowed by the Chorus from their humble domestic life; and such is the usual explanation of the passage: but it seems on the whole more probable that they are flowers of forensic rhetoric which the Chorus have culled from the law courts, and that by *τριχοινίκων ἐπῶν* we are to understand *ampullas et sesquipedalia verba*, like *ῥῆμα μυριάμφορον* (Peace, 521), with which Bergler compares the expression. The Chorus appear to be giving a sample of their powers, "a short sketch of what we can do in the sublime" (if I may appropriate the heading of one of Fielding's chapters).

483. *καταντλῇ.*] *Drench you with. ξυνήγορος, ῥήτωρ· καταντλῇ δὲ καταχέῃ, κατηγορῇ.*—Scholiast. Mitchell appositely cites the passage in the Republic, i. 344 D, where Thrasymachus was minded to depart, *ὥσπερ βαλανεὺς ἡμῶν καταντλήσας κατὰ τῶν ὤτων ἀθρόον καὶ πολὺν τὸν λόγον.* So St. Chrysostom, 30th Hom. in Matth. 354 E, *τὰ αὐτὰ ἐπαντλῶν ῥήματα.*

488. *τυραννὶς καὶ ξυνωμόται.*] *ὡς αὐτῶν συνεχῶς λεγόντων, ὅτι ταῦτα τυραννίς ἐστι καὶ ξυνωμοσία. οὐδὲν ἄλλο, φησὶ, μεμελέτηται ὑμῖν εἰ μὴ ταῦτα.*—Scholiast. See supra 345, 417, 464, 483, 487, and infra 953. Bergler refers to Thucydides, vi. 27, 60 (where the agitation into which the Athenians were thrown by the mutilation of the Hermæ is described, *καὶ πάντα αὐτοῖς ἐδόκει ἐπὶ ξυνωμοσίᾳ ὀλιγαρχικῇ καὶ τυραννικῇ πεπράχθαι*), and to a graphic passage in the oration known as Demosthenes de Syntaxi, p. 170.

490. *πεντήκοντ' ἐτῶν.*] The present generation had in fact no experience of

(That we'll just throw in, a sample of our three-quart words for you.)
Now you care not, wait a little, till the prosecutor trounce you,
Sluicing out these selfsame charges, and CONSPIRATOR denounce you.

BDEL. O by all the gods I ask you, will ye never go away?
Are ye quite resolved to linger, thwacked and thwacking all the day?

CHOR. Never more Will I while There's a grain Left of me
Leave your door Traitor vile Bent to gain TYRANNY.

BDEL. Ay "Conspiracy" and "Tyrant," these with you are all in all,
Whatsoe'er is brought before you, be the matter great or small.
Everywhere the name of Tyrant, now for fifty years unknown,
Is than cheap salt-fish at Athens commoner and cheaper grown.
Everywhere about the market it is bandied to and fro:
If you wish a basse to purchase, and without a pilchard go,

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tyrants. It was eighty-eight years since the Pisistratidæ were expelled, and sixty-eight since every prospect of their restoration had been extinguished by the battle of Marathon and death of Hippias. Yet now the name of Tyrant was, in Falstaff's phrase (First Henry IV. ii. 4), 'as cheap as stinking mackarel,' *τάρίχους ἀξιωτέρα*.

493. *ὀρφῶς*.] This is the Dusky Perch, or Dusky Serranus, a large fish of good flavour, weighing ordinarily from ten to twenty pounds, but occasionally found of very much greater weight. It is still called *orphos* or *rophos* by the Greeks (Cuvier and Valenciennes, Hist. Nat. des Poissons, vi. 4), and is known to science as the *Perca gigas* of Brunnich and Gmelin, the *Serranus gigas* of Cuvier and Valenciennes, and the *Perca robusta* of Couch. The better-known basse, which in my translation is substituted for the orphos, is a very similar fish, though belonging to a different branch of the great perch family. Numenius (apud Ath. vii. 97) characterizes the *ὀρφὸν* as *περιτρηχέα*, an epithet due to those rough spines which form so prominent a feature of the Percidæ, and which have earned for one of our English river-perch the distinctive appellation of the Ruffe. The orphos is described by Aristotle (Hist. Animal., and so Athenæus ubi supra) as a large carnivorous (viii. 4. 1) fish of rapid growth (v. 9. 5), firm of flesh, keeping close to the land (viii. 15. 1), and fond of getting into holes (viii. 17, 1). It was found in the greatest perfection in the Rhodian waters (Ath. vii. 24). *ἀφύαι* and *μεμβράδες* (otherwise *βεμβράδες*) are little fish of the tribe Clupeidæ, of which the herring, the pilchard, the sprat, the anchovy, and the sardine are our most familiar examples. They are frequently mentioned together, as in Alciphron, iii. 53, where a knave who has stolen, amongst other things, *χύτραν μεμβράδας ἔχουσαν*

εὐθέως εἴρηχ' ὁ πωλῶν πλησίον τὰς μεμβράδας·
οὗτος ὀψωνεῖν ἔοιχ' ἄνθρωπος ἐπὶ τυραννίδι.
ἢν δὲ γήτειον προσαιτῇ τις ἀφύαις ἥδυσμά τι,
ἡ λαχανόπωλις παραβλέψασά φησι θατέρῳ·
εἰπέ μοι, γήτειον αἰτεῖς, πότερον ἐπὶ τυραννίδι;
ἢ νομίζεις τὰς Ἀθήνας σοὶ φέρειν ἡδύσματα;
ΞΑ. κἀμέ γ' ἡ πόρνη χθὲς εἰσελθόντα τῆς μεσημβρίας,
ὅτι κεκλητίσαι κέλευον, ὀξυθυμηθεῖσά μοι
ἤρετ' εἰ τὴν Ἱππίου καθίσταμαι τυραννίδα.
ΒΔ. ταῦτα γὰρ τούτοις ἀκούειν ἥδε', εἰ καὶ νῦν ἐγὼ
τὸν πατέρ' ὅτι βούλομαι τούτων ἀπαλλαχθέντα τῶν
ὀρθροφοιτοσυκοφαντοδικοταλαιπώρων τρόπων
ζῆν βίον γενναῖον ὥσπερ Μόρυχος, αἰτίαν ἔχω
ταῦτα δρᾶν ξυνωμότης ὢν καὶ φρονῶν τυραννικά.
ΦΙ. νὴ Δί' ἐν δίκῃ γ'· ἐγὼ γὰρ οὐδ' ἂν ὀρνίθων γάλα
ἀντὶ τοῦ βίου λάβοιμ' ἂν οὗ με νῦν ἀποστερεῖς·
οὐδὲ χαίρω βατίσιν οὐδ' ἐγχέλεσιν, ἀλλ' ἥδιον ἂν

καὶ ἀφύας Μεγαρικὰς, describes with great zest how he sat in a corner and enjoyed the feast. It is impossible now to discriminate—probably the ancients themselves did not always discriminate—with precise accuracy between the two varieties: but it is plain that *ἀφύαι*, though not held in such high estimation at Athens as elsewhere (Chrysippus apud Ath. vii. 23), were a favourite and popular dish (Knights, 642—682): whereas from the tone in which the comic poets invariably speak of *μεμβράδες* we may safely conclude that they were reckoned amongst the most worthless fish in the Athenian market. Timocles, for example (apud Ath. vi. 39), describes a needy glutton who roams round the market contemplating, and asking the prices of, the most expensive fish, though after all he can buy nothing better than *μεμβράδες*. And in Alexis (ap. Ath. vii. 28) a parasite vows that he would actually rather sup off *βεμβράδες* with a host who could talk good Attic Greek, than undergo another banquet with a wealthy barbarian.

499. *φέρειν ἡδύσματα.*] *φέρειν* means to furnish supplies, tanquam *φόρον*, to a lord.

501. *κεκλητίσαι.*] This word is of course not represented in the translation. *κέλης*, which properly means *a horse* (whence the joke on *Ἱππίου τυραννίδα*, a joke repeated in Lysistrata, 618), is also a *σχῆμα συνουσίας*, Peace, 900; Lys. 60; Thesm. 153.

Straight the man who sells the pilchards grumbles from his stall hard by,
Here is plainly one that caters with a view to Tyranny.
If a leek, besides, you order, relish for your sprats perchance,
Says the potherb-girl directly, eyeing you with looks askance,
Leeks indeed! and leeks I prithee! what, with Tyranny in view?
Athens must be taxed, you fancy, relish to supply for YOU!

XANTH. Even so a naughty damsel yesternoon observed to me,
Just because I said her manners were a little bit too free,
She supposed that I was wishing Hippias's Tyranny.

BDEL. Ay, by charges such as these our litigious friends they please.
Now because I'd have my father (quitting all this toil and strife,
This up-early-false-informing-troublesome-litigious life)
Live a life of ease and splendour, live like Morychus, you see
Straight I'm charged with Tyrant leanings, charged with foul conspiracy.

PHIL. Yes, by Zeus, and very justly. Not for pigeon's milk in store
I the pleasant life would barter which you let me lead no more.
Nought I care for eels and rayfish: daintier food to me would seem

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508. *ὀρνίθων γάλα.*] *παροιμία ἐπὶ τῶν λίαν εὐδαιμονούντων καὶ πάντα κεκτημένων, ὡς καὶ ἐκ τῶν ἀδυνάτων πόρους κομίζεσθαι· ἀδύνατον γὰρ ἐξ ὀρνίθων γάλα ποτὲ λαβεῖν.*— Scholiast. *ὀρνίθων γάλα* is the bait which in the Ὄρνιθες, 1673, Peisthetærus appropriately holds out to the greedy and gullible Heracles. Cf. Id. 733. Lucian (De Mercede Conductis, 13) says to one who after long toil has achieved the position of companion to some great man, *κεκράτηκας ὦ μακάριε, καὶ ἔστεψαι τὰ Ὀλύμπια· μᾶλλον δὲ Βαβυλῶνα εἵληφας, ἢ τὴν Σάρδεων ἀκρόπολιν καθῄρηκας, καὶ ἔξεις τὸ τῆς Ἀμαλθείας κέρας, καὶ ἀμέλξεις ὀρνίθων γάλα.* I do not know whether our corresponding phrase, *pigeon's milk*, was in use before Hunter (on the Animal Economy, p. 194) discovered that pigeons do in truth nourish their young by means of a milky or curdy secretion, or whether it was introduced by the sceptics of the day in ridicule of that discovery.

510. *βατίσιν οὐδ' ἐγχέλεσιν.*] Observe that Bdelycleon had mentioned neither eels nor any other fish: but the name of Morychus would naturally suggest to Philocleon's mind a vision of those white-fleshed Copaic eels which formed the favourite dish of the great epicure. In Acharnians, 887, a Copaic eel is saluted as *φίλη Μορύχῳ*: and in Peace, 1008, the Chorus imagine themselves jostling with Morychus for the Copaic eels which are to return, with returning Peace, to the Athenian market. *βατίδες*, *rayfish*, are

δικίδιον σμικρὸν φάγοιμ' ἂν ἐν λοπάδι πεπνιγμένον.
ΒΔ. νὴ Δί' εἰθίσθης γὰρ ἥδεσθαι τοιούτοις πράγμασιν·
ἀλλ' ἐὰν σιγῶν ἀνάσχῃ καὶ μάθῃς ἁγὼ λέγω,
ἀναδιδάξειν οἴομαί σ' ὡς πάντα ταῦθ' ἁμαρτάνεις.
ΦΙ. ἐξαμαρτάνω δικάζων ; ΒΔ. καταγελώμενος μὲν οὖν
οὐκ ἐπαΐεις ὑπ' ἀνδρῶν, οὓς σὺ μόνον οὐ προσκυνεῖς.
ἀλλὰ δουλεύων λέληθας. ΦΙ. παῦε δουλείαν λέγων,
ὅστις ἄρχω τῶν ἁπάντων. ΒΔ. οὐ σύ γ', ἀλλ' ὑπηρετεῖς
οἰόμενος ἄρχειν· ἐπεὶ δίδαξον ἡμᾶς, ὦ πάτερ,
ἥτις ἡ τιμή 'στί σοι καρπουμένῳ τὴν Ἑλλάδα.
ΦΙ. πάνυ γε· καὶ τούτοισί γ' ἐπιτρέψαι θέλω. ΒΔ. καὶ μὴν ἐγώ.
ἄφετέ νυν ἅπαντες αὐτόν. ΦΙ. καὶ ξίφος γέ μοι δότε.

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discussed in Athenæus, vii. cap. 26. The common skate is still called *Raia batis*.

511. *πεπνιγμένον*.] *πνίγειν* is a term of the culinary art, and means to seethe a slain animal in its own blood and steam within a close cauldron. In Athenæus, ix. cap. 53, one of the guests, seeing some meat served up richly steamed and sauced (*συγκεκνισωμένων τινων κρεῶν ζωμῷ*), says, "Give me some of that smothered meat (*τῶν πνικτῶν κρεαδίων δός*)." On which Ulpian retorts, "I shall myself be smothered with annoyance (*αὐτὸς ἐγὼ ἀποπνιγήσομαι*) if you don't tell me where you found meat so called, for I won't use the name till I know." Thereupon the guest cites five passages from the Comedians, and amongst others the last three words of the line before us. See also Hdt. ii. 92, and Nicander of Colophon, apud Ath. iii. 100. Casaubon (on Athenæus, ii. 70) says, "*πνίγειν* interpretor parare certo modo veteribus usitato, atque etiam hodie: quum in proprio succo coquuntur carnes intra ollam aut patinam conclusæ sic ut nullus exhalationibus pateat meatus: *πνίγειν* hoc Græci, unde *πνικτὰ κρέα* quæ ita sunt coctæ; nostri item coqui paraturæ hoc genus *suffocationem* vocant." The Scholiast, who seems not to have been aware that this was a real culinary operation, says, *δέον εἰπεῖν ἡψημένον, φησὶ πεπνιγμένον, ἀπὸ τοῦ συμβαίνοντος ὑπὸ τῶν δικαστῶν τοῖς δικαζομένοις*. Cf. Frogs, 122. But I doubt if such an allusion was really intended.

514. *πάντα ταῦθ' ἁμαρτάνεις*.] And this, we shall find, is the actual conclusion to which Philocleon is ultimately brought. See the note on 745 infra. With the lofty pretensions involved in the words *ἄρχω τῶν ἁπάντων* infra 518, compare what Aristotle (Politics ii., last chapter) says of Solon, *κύριον ἐποίησε τὸ δικαστήριον πάντων*. And so Lysias, De Cæde Eratosth. p. 95, *ἡ ψῆφος ἡ ὑμετέρα πάντων τῶν ἐν τῇ πόλει κυριωτάτη*.

Just a little, tiny lawsuit, dished and stifled in its steam.

BDEL. Yes, for that's the sort of dainty you, by Zeus, have loved so long.
Yet I think I'll soon convince you that your mode of life is wrong,
If you can but once be silent, and to what I say give heed.

PHIL. I am wrong to be a dicast! BDEL. Laughed to utter scorn indeed,
Mocked by men you all but worship, for you can't their treachery see,
You're a slave, and yet don't know it. PHIL. Name not slavery to me!
I am lord of all, I tell you. BDEL. You're the veriest drudge, I vow,
Thinking that you're lord of all. For come, my father, teach us now,
If you reap the fruits of Hellas, what's the benefit to you?

PHIL. Willingly. Let these be umpires. BDEL. I'll accept their judgment too.
Now then all at once release him. PHIL. And besides a sword supply,

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520. *ἥτις ἡ τιμή.*] The dispute between the parties is reduced to this issue, Do the dicasts, or do they not, obtain any real substantial benefit from the dicastic office? Is that office, as Philocleon contends, a *μεγάλη ἀρχή*, or is it, indeed, the slavery which his son pronounces it? To show the dicasts that they were in truth mere *δοῦλοι*, working for the benefit of the demagogues, and not for their own advantage, was (as is more largely explained in the Preface) the great and paramount object of the Play.

521. *τούτοισί γ' ἐπιτρέψαι.*] *To submit the question to the arbitrement of the Chorus.* Philocleon, versed in legal terms and legal practices, at once accepts the issue proposed, and offers to refer the matters in difference to Arbitration, a method of settling disputes which is recognized in every country, and is frequently commended by the Athenian orators. The first sentence in the first speech of Demosthenes (Demosth. adv. Aphobum) is, *Εἰ μὲν ἠβούλετ' Ἀφοβος, ὦ ἄνδρες δικασταί, τὰ δίκαια ποιεῖν, ἢ περὶ ὧν διαφερόμεθα τοῖς οἰκείοις* ΕΠΙΤΡΕΠΕΙΝ, *οὐδὲν ἂν ἔδει δικῶν οὐδὲ πραγμάτων* (cf. infra 1392, 1426)· *ἀπέχρη γὰρ ἂν τοῖς ὑπ ἐκείνων γνωσθεῖσιν* EMMENEIN (infra 524).

522. ΦΙ. *καὶ ξίφος.*] The determination to kill himself if defeated is far more consonant to Philocleon's character and circumstances than to those of Bdelycleon, and in fact the sword will presently (infra 714) be found in Philocleon's hand. Philocleon might, indeed, be holding it out for Bdelycleon to fall upon its point, but the person to whom the sword is here given is plainly intended to use it against himself, and there is no trace of his having handed it over to his antagonist. I have, therefore, though with some hesitation, followed the modern editors in transferring to Philocleon the words *καὶ ξίφος . . . τῷ ξίφει*, which were formerly continued to his son. And see the note on 714 infra.

ἦν γὰρ ἡττηθῶ λέγων σου, περιπεσοῦμαι τῷ ξίφει.
ΒΔ. εἰπέ μοι, τί δ' ἦν, τὸ δεῖνα, τῇ διαίτῃ μὴ 'μμένῃς ;
ΦΙ. μηδέποτε πίοιμ' ἀκράτου μισθὸν ἀγαθοῦ δαίμονος. 525
ΧΟ. νῦν δὴ τὸν ἐκ θἠμετέρου
γυμνασίου λέγειν τι δεῖ
καινὸν, ὅπως φανήσει
ΒΔ. ἐνεγκάτω μοι δεῦρο τὴν κίστην τις ὡς τάχιστα.
ἀτὰρ φανεῖ ποιός τις ὢν, ἢν ταῦτα παρακελεύῃ. 530
ΧΟ. μὴ κατὰ τὸν νεανίαν
τόνδε λέγειν. ὁρᾷς γὰρ ὡς
σοὶ μέγας ἔστ' ἀγὼν νῦν

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524. τὸ δεῖνα.] This, as is shown in the note on Peace, 268, is the ejaculation of a hesitating speaker, forgetting, or pretending to forget, what he was about to say. It is used with great propriety here, since Bdelycleon, wishing to bind his father in the strictest and most technical manner, but not being so familiar as the old dicast with legal terms and phraseology, is naturally obliged to hum and haw before he can bring out the exact formula required. That τῇ διαίτῃ ἐμμένειν, *to abide by the award*, is the correct legal phrase is abundantly plain from many passages of the Athenian orators. Mitchell refers to Demosthenes adv. Bœotum, ii. p. 1011 (cap. 11), ἀναγκασθεὶς ἐμμεῖναι τῇ διαίτῃ, and a little later in the same speech, p. 1017 (cap. 31), ἐνέμεινε τῇ διαίτῃ. See also the passage cited in the note on 521 supra.

525. μισθόν.] "Intelligitur *merces iudiciaria*. Dicturus autem erat κύλικα aut ποτήριον. Sed animus ei alibi est."—Bergler. *Then may I never again quaff the cup of undiluted wine to the toast of Happy Fortune*, ἀκράτου οἴνου ἀγαθοῦ δαίμονος. Cf. Knights, 85. This was the final cup before breaking up, corresponding somewhat to our English toast, *To our next merry meeting*. It was always a cup of pure wine unmingled with water. See the note on Peace, 300. But the wine-cup conveyed no idea of pleasure to Philocleon's mind; and for κύλικα, therefore, he substitutes μισθὸν, *his* chief joy in life.

526. νῦν δή.] This system, from νῦν δὴ 526 to κελύφῃ 545, is repeated below from οὐπώποθ' 631 to πρὸς ἐμοῦ λέγοντι 647. The antistrophical character of the two systems, obscured in the earlier editions, was first discerned by Bentley, and completely restored by Porson. The choral portion of each system consists of fourteen choriambic dimeters. Of these eight are acatalectic or entire dimeters, six are catalectic, having a syllable short. In the acatalectic lines, an iambic dipody almost invariably takes the place of one choriamb: indeed one line in the anti-

If in this dispute I'm worsted, here upon this sword I'll die.

BDEL. But suppose you won't their final (what's the phrase) award obey?

PHIL. May I never drink thereafter, pure and neat, good fortune's—pay.

CHOR. Now must the champion, going
Out of our school, be showing
Keen wit and genius new,

BDEL. Bring forth my memorandum-book: bring forth my desk to write in.
I'll quickly show you what you're like, if that's your style of fighting.

CHOR. In quite another fashion
To aught this youth can do.
Stern is the strife and anxious

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strophe is iambic throughout. The catalectic lines are composed of a choriamb and an amphibrach or bacchian foot, - ∪∪ - | ∪ - ⏑ |. And this is in accordance with the ordinary rule; *τὸ χοριαμβικὸν*, says Hephæstion, cap. 9, *συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ καὶ ἐπίμικτον πρὸς τὰς ἰαμβικὰς, ὡς ἐπίπαν δὲ, ὅτε καταληκτικόν ἐστιν, εἰς τὴν ἰαμβικὴν κατακλεῖδα περαιοῦται, τοῦτ' ἔστιν, εἰς ἀμφίβραχυν ἢ βακχεῖον.* Other instances of this measure will be found in the Parabasis of the Clouds, and of the Knights. See Gaisford's notes on Hephæstion ubi supra.

527. *λέγειν τι δεῖ καινόν.*] It is observable that this is the exhortation addressed to the Unjust Logic in Clouds, 1031, *δεῖ σε λέγειν τι καινὸν, ὡς εὐδοκίμηκεν ἀνήρ.*

529. *κίστην.*] *ἵνα, φησὶ, λαβὼν χάρτην, ἀναγράψαιμι τῶν λεγομένων τὰ κεφάλαια.*— Scholiast.

530. *φανεῖ ποιός τις ὤν.*] The Chorus in lines 526-8 are urging Philocleon to exert all his eloquence: "you must speak," they say, "with originality and force, that you may be shown to be, *ὅπως* ΦΑΝΗΣΕΙ—" But before they can finish the sentence Bdelycleon strikes in, saying, "You shall be shown, ΦΑΝΕΙ, in your true colours, if that is what you are urging." The Chorus, whether concluding their sentence as they had originally intended, or diverting it by way of retort to Bdelycleon's interruption, proceed "to be a speaker of a different stamp to this young man." The words *ὅπως φανήσει μὴ κατὰ τὸν νεανίαν τόνδε λέγειν* form in the result one sentence, though it is possible that but for Bdelycleon's interruption, the sentence might have had a different termination, *ὅπως φανήσει ἄρχων ἁπάντων* or the like. *ποιός τις ὢν* means "such as you really are," "in your true character," that is, a mere *δοῦλος*. With the words *μὴ κατὰ τὸν νεανίαν τόνδε λέγειν* compare Plato's Apology, cap. 1, *οὐ κατὰ τούτους εἶναι ῥήτωρ*, "an orator of a very different, that is, a far higher character." In the Antistrophe infra 634, 5 the speech of the Chorus is cut in two by a similar interruption.

καὶ περὶ τῶν ἁπάντων,
εἴπερ, ὃ μὴ γένοιθ', οὗτός σ' ἐθέλει κρατῆσαι.

ΒΔ. καὶ μὴν ὅσ' ἂν λέξῃ γ' ἁπλῶς μνημόσυνα γράψομαι 'γώ.

ΦΙ. τί γὰρ φάθ' ὑμεῖς, ἢν ὁδί με τῷ λόγῳ κρατήσῃ;

ΧΟ. οὐκέτι πρεσβυτῶν ὄχλος
χρήσιμος ἔστ' οὐδ' ἀκαρῆ·
σκωπτόμενοι δ' ἐν ταῖς ὁδοῖς
θαλλοφόροι καλούμεθ', ἀν-
τωμοσιῶν κελύφη.

ἀλλ' ὦ περὶ τῆς πάσης μέλλων βασιλείας ἀντιλογήσειν
τῆς ἡμετέρας, νυνὶ θαρρῶν πᾶσαν γλῶτταν βασάνιζε.

ΦΙ. καὶ μὴν εὐθύς γ' ἀπὸ βαλβίδων περὶ τῆς ἀρχῆς ἀποδείξω

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535. *εἴπερ ἐθέλει κρατῆσαι.*] These words can hardly be used in a purely future signification, *si victor erit*, as Bergler and Brunck translate them. They seem rather to mean, "if he really intends to win." It was the resolute alacrity with which Bdelycleon accepted the challenge that portended a serious contest.

544. *θαλλοφόροι.*] Alluding to the feeble and decrepit old men who carried olive branches in the Panathenaic processions. *θαλλοφόρους ἔφη*, says the Scholiast, *βουλόμενος τοὺς γέροντας δηλῶσαι, ἐπειδὴ ἐν τοῖς Παναθηναίοις οἱ γέροντες θαλλοὺς ἔχοντες ἐπόμπευον. ὡς οὖν εἰς οὐδὲν ὄντων χρησίμων αὐτῶν ἔξω τοῦ θαλλοφορεῖν, οὕτως αὐτοὺς ἐπέσκωψεν.* So Hesychius sub voce.

545. *ἀντωμοσιῶν κελύφη.*] *Husks of affidavits.* In order to prevent vexatious prosecutions, Athenian law required every accuser to pledge his oath, at the outset, to the truth of the charge he was making: whilst, on the other hand, as a security against frivolous defences, the accused was likewise required to deny the charge upon oath. When this had been done, the parties were at issue, and evidence could be called on either side. These preliminary affidavits were the *ἀντωμοσίαι* to which the speaker refers. *Ἀντωμοσία, ἑκατέρου μέρους ὅρκος, τοῦ μὲν διαφεύγοντος ὅτι μὴ ἠδίκηκεν, τοῦ δὲ ἐγκαλοῦντος ὅτι ἠδίκηκεν.*—Hesychius. *ἀντωμοσίαι δὲ ἐκαλοῦντο, ὅταν ὁ ἐγκαλούμενος περὶ κλοπῆς ἐν τῷ δικαστηρίῳ ὀμωμόκῃ πρὸ δίκης, καὶ ὁ ἐνάγων δὲ αὐτὸν ἀντομωμόκῃ αὐτὸν εἶναι τὸν λῃστήν. καὶ οὕτω* [*οὗτοι* MSS. Edd.] *λοιπὸν μάρτυρες ἐκαλοῦντο.*—Scholiast here. *ἀντωμοσία λέγεται διὰ τὸ ὀμνύναι ἑκατέρους, τὸν μὲν ἐγκαλοῦντα ὅτι ἠδίκηται, τὸν δὲ ἐγκαλούμενον μὴ ἠδικηκέναι.*—Scholiast on Plato, Apology, cap. 3. *ἀντωμοσία· γράμματά τινα γράψαντες ἀποφέρουσι πρὸς τὴν ἀρχὴν, οἵ τε κατηγορούμενοι, καὶ οἱ κατηγοροῦντες περὶ ὧν ἂν ἡ δίκη. καλεῖται δὲ*

For all our earthly good,
If he intends to conquer,
Which Heaven forefend he should.

BDEL. Now I'll observe his arguments, and take a note of each.

PHIL. What would you say, if he to-day should make the conquering speech?

CHOR. Ah! should that mischance befall us,
Our old troop were nothing worth:
In the streets with ribald mirth
Idle boys would dotards call us,
Fit for nought but olive-bearing,
Shrivelled husks of counter swearing.

O friend upon whom it devolves to plead the cause of our Sovereign Power to-day,
Now show us your best; now bring to the test each trick that an eloquent tongue can play.

'H. Away, away, like a racer gay, I start at once from the head of the lists,

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οὕτως, ἐπειδὴ ἀντώμνυον οἱ διώκοντες καὶ οἱ φεύγοντες, οἱ μὲν ἀληθῆ κατηγορήσειν, οἱ δὲ ἀληθῆ ἀπολογήσεσθαι.—Harpocration, Suidas, Scholiast on 1041 infra, Lex Rhet. apud Ruhnken's Timæus. Notwithstanding this concurrence of authority, modern writers have generally adopted a statement found in Pollux, viii. segm. 55, that *ἀντωμοσία* is in strictness applicable only to the defendant's traverse of the plaintiff's charge. But this statement is certainly incorrect. See the note on 1041 infra.

548. *καὶ μήν.*] In the next 180 lines Aristophanes sets before us the entire process of an Athenian ARBITRATION. The disputants have agreed to refer, *ἐπιτρέπειν*, the matter to arbitrators, and to abide by their award, *ἐμμένειν τῇ διαίτῃ*. And now each party states his case at great length, and when both have been heard, the Arbitrators deliver their decision in solemn form. The proceedings commence with Philocleon's harangue in support of the proposition which he has undertaken to establish, viz., that the dicastic office is *μεγάλη ἀρχή*, that the dicast *ἄρχει τῶν ἁπάντων*, or as he puts it here, that *ἡ ἀρχὴ ἡ ἡμετέρα οὐδεμιᾶς ἥττων ἐστὶν βασιλείας*. To prove this point, he enumerates the daily privileges and pleasures of a dicastic life, commencing with the earliest morning when he leaves his home for the law-courts, and continuing until the latest evening when he has returned with his dicastic fee into the bosom of his family. In the eager confidence with which he begins, he likens himself to a runner starting *ἀπὸ βαλβίδων*. *βαλβὶς γάρ ἐστιν ἡ ἀφετηρία*, says the Scholiast: *ἦν δὲ αὕτη γραμμὴ ἐφ' ἧς εἱστήκεσαν, ἕως ἂν ἀποσημανθῇ ὁ δρόμος αὐτοῖς*. Richter absurdly translates *ἀπὸ βαλβίδων* "without preparation."

τῆς ἡμετέρας ὡς οὐδεμιᾶς ἥττων ἐστὶν βασιλείας.
τί γὰρ εὔδαιμον καὶ μακαριστὸν μᾶλλον νῦν ἐστὶ δικαστοῦ, 550
ἢ τρυφερώτερον, ἢ δεινότερον ζῶον, καὶ ταῦτα γέροντος;
ὃν πρῶτα μὲν ἕρπουτ' ἐξ εὐνῆς τηροῦσ' ἐπὶ τοῖσι δρυφάκτοις
ἄνδρες μεγάλοι καὶ τετραπήχεις· κἄπειτ' εὐθὺς προσιόντι
ἐμβάλλει μοι τὴν χεῖρ' ἁπαλὴν, τῶν δημοσίων κεκλοφυῖαν·
ἱκετεύουσίν θ' ὑποκύπτοντες, τὴν φωνὴν οἰκτροχοοῦντες· 555
οἴκτειρόν μ', ὦ πάτερ, αἰτοῦμαί σ', εἰ καὐτὸς πώποθ' ὑφείλου
ἀρχὴν ἄρξας ἢ 'πὶ στρατιᾶς τοῖς ξυσσίτοις ἀγοράζων·
ὃς ἔμ' οὐδ' ἂν ζῶντ' ᾔδειν, εἰ μὴ διὰ τὴν προτέραν ἀπόφυξιν.
ΒΔ. τουτὶ περὶ τῶν ἀντιβολούντων ἔστω τὸ μνημόσυνόν μοι.
ΦΙ. εἶτ' εἰσελθὼν ἀντιβοληθεὶς καὶ τὴν ὀργὴν ἀπομορχθεὶς, 560
ἔνδον τούτων ὧν ἂν φάσκω πάντων οὐδὲν πεποίηκα,

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552. *δρυφάκτοις.*] The Court-rail or bar; see the note on 386 supra. It is clear that by the *ἄνδρες μεγάλοι καὶ τετραπήχεις* who are watching there, we are to understand, with the Commentators generally, the accused officials, the *ὑπεύθυνοι* of 102 supra (see note on 571 infra), and not, with Florent Chretien and Reisig, the ushers of the Court. It is one of these watchers who accosts Philocleon in the following lines. The epithets *μεγάλοι καὶ τετραπήχεις* seem to be rightly interpreted by Conz and others as referring rather to the social position than to the physical stature of the offenders, as in the passage cited by Bergler from Frogs, 1014, *γενναίους καὶ τετραπήχεις*. The Scholium *διὰ τὸ μέλλειν κρίνεσθαι ἐπὶ δημοσίων κλοπῇ προκαταλαμβάνοντες* probably belongs to the lines before us, and not to line 554.

553. *προσιόντι.*] Xenophon (or whoever was the author of the treatise on the Athenian Republic) must have had, one would think, these lines in his mind when he wrote the following passage, to which Bergler refers; *ἠνάγκασται τὸν δῆμον κολακεύειν τῶν Ἀθηναίων εἷς ἕκαστος τῶν συμμάχων, γιγνώσκων ὅτι δεῖ μὲν ἀφικόμενον Ἀθήναζε δίκην δοῦναι καὶ λαβεῖν οὐκ ἐν ἄλλοις τισὶν, ἀλλ' ἐν τῷ δήμῳ* (the Heliasts being, as is shown in the Preface, the People sitting in their judicial capacity). *καὶ ἀντιβολῆσαι ἀναγκάζεται ἐν τοῖς δικαστηρίοις, καὶ εἰσιόντος του ἐπιλαμβάνεσθαι τῆς χειρός. διὰ τοῦτο οὖν οἱ σύμμαχοι δοῦλοι τοῦ δήμου τῶν Ἀθηναίων καθεστᾶσι μᾶλλον.*—De Rep. Ath. i. 18.

554. *τὴν χεῖρ' ἁπαλήν.*] *That dainty hand.* Reiske would destroy the inimitable humour of these words by changing *χεῖρ' ἁπαλὴν* into *χεῖρα Πάχης* vel simile quid: Meineke, by reading *τις χεῖρ'* for *τὴν χεῖρ'* (just as Florent Chretien, on similar grounds, alters *ἣν μὴ διδῷ τὴν χεῖρα*, Lysist. 1119, into *ἣν μὴ διδῷ τις*

To prove that no kinglier power than ours in any part of the world exists.
Is there any creature on earth more blest, more feared and petted from day to day,
Or that leads a happier, pleasanter life, than a Justice of Athens, though old and gray?
For first when rising from bed in the morn, to the criminal Court betimes I trudge,
Great six-foot fellows are there at the rails, in anxious haste to salute their Judge.
And the delicate hand, which has dipped so deep in the public purse, he claps into mine,
And he bows before me, and makes his prayer, and softens his voice to a pitiful whine:
O pity me, pity me, Sire, he cries, *if you ever indulged your longing for pelf,*
When you managed the mess on a far campaign, or served some office of state yourself.
The man would never have heard my name, if he had not been tried and acquitted before.

Bd. (*Writing.*) I'll take a note of the point you make, that *suppliant fellows your grace implore.*

Ph. So when they have begged and implored me enough, and my angry temper is wiped away,
I enter in and I take my seat, and then I do none of the things I say.

χεῖρα); the only excuse for this piece of barbarity being the abrupt transition from the plural to the singular verb, without the introduction of a new nominative case: a very common construction in Aristophanes. Mitchell quotes examples from Peace, 639, Eccl. 672, and Plato: but in truth it is unnecessary to go beyond this very speech of Philocleon: its first two sections exhibit one perpetual interchange of the plural and singular numbers, of the class and the individual who represents the class. "High personages watch for me, *τηροῦσι*, at the Court rails," says Philocleon (553); "*he* slips, *ἐμβάλλει*, his hand into mine (554); *they* weep and pray, *ἱκετεύουσιν* (555), Pity *me*, I beseech, *αἰτοῦμαι* (556), though *he* would never have known, *ᾔδειν*, of my existence but for his former acquittal." And again, "Some bewail, *ἀποκλάονται*, *their* poverty (564), till *he* makes out his hardships equal, *ἰσώσῃ*, to mine (565); *others* jest, *σκώπτουσι* (567), and if this fails *he* brings forward, *ἀνέλκει*, his children (568).

559. *τουτί.*] *ἐν τῷ γραμματείῳ ὁ Βδελυκλέων ἀπογράφεται ὅτι ἀντιβολοῦνται οἱ δικασταί.*—Scholiast. The interruptions of Bdelycleon divide Philocleon's speech into five distinct sections, each containing a separate branch of his argument. The first section treats of the dicast's early morning, until he enters the Court; the second, of the flatteries and supplications which await him there; the third, of incidental advantages which he gains in the discharge of his judicial duties; the fourth, of the honours paid him by the authorities and the demagogues; and the fifth, of his evening pleasures after he has left the Court.

560. *ἀπομορχθείς.*] Not *τὸν ἱδρῶτα*, but *τὴν ὀργήν*. The next line is rightly explained by the Scholiast: *ἀντὶ τοῦ ἃ ἔξωθεν ἐπαγγέλλομαι ποιεῖν, ἔνδον οὐ ποιῶ.*

ἀλλ' ἀκροῶμαι πάσας φωνὰς ἱέντων εἰς ἀπόφυξιν.
φέρ' ἴδω, τί γὰρ οὐκ ἔστιν ἀκοῦσαι θώπευμ' ἐνταῦθα δικαστῇ;
οἱ μέν γ' ἀποκλάονται πενίαν αὐτῶν καὶ προστιθέασιν
κακὰ πρὸς τοῖς οὖσιν, ἕως ἀνιὼν ἂν ἰσώσῃ τοῖσιν ἐμοῖσιν· 565
οἱ δὲ λέγουσιν μύθους ἡμῖν, οἱ δ' Αἰσώπου τι γέλοιον·
οἱ δὲ σκώπτουσ', ἵν' ἐγὼ γελάσω καὶ τὸν θυμὸν κατάθωμαι.
κἂν μὴ τούτοις ἀναπειθώμεσθα, τὰ παιδάρι' εὐθὺς ἀνέλκει,
τὰς θηλείας καὶ τοὺς υἱεῖς, τῆς χειρὸς, ἐγὼ δ' ἀκροῶμαι·
τὰ δὲ συγκύπτονθ' ἅμ βληχᾶται· κἄπειθ' ὁ πατὴρ ὑπὲρ αὐτῶν 570
ὥσπερ θεὸν ἀντιβολεῖ με τρέμων τῆς εὐθύνης ἀπολῦσαι·

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565. τοῖσιν ἐμοῖσιν.] ἕως ἂν ἀποδείξωσιν ἑαυτοὺς πένητας ὡς ἐγώ.—Scholiast. In the very height of his self-glorification, Philocleon makes an involuntary admission, which brings out more pointedly than any argument of Bdelycleon could have done, the contrast (on which the whole play hinges) between the public pretensions of the dicasts, and the necessitous circumstances of their daily life. "Who so grand as I," he says, "when great officers of state are humbling themselves before me, and seeking to disarm my wrath and move my pity by exaggerating their poverty and their misfortunes, till they make themselves out" (with what pitiable object shall he compare them?) "till they make themselves out as poor and as miserable as I am." The word ἀνιὼν (no doubt because followed by ἂν ἰσώσῃ) has dropped out of every MS. except the Venetian: and even there the reading is uncertain, Bekker transcribing it ἀνιὼν, and Dindorf ἀνιῶν. But ἀνιῶν, *annoying me*, though adopted by several editors, is utterly inconsistent with the whole tone of Philocleon's speech. The abasement of these ὑπεύθυνοι is so far from being an annoyance to him, that it is his very joy and delight. And see supra 389, 390.

566. Αἰσώπου τι γέλοιον.] *Some drollery of Æsop*; meaning of course the fabulist, and not (as some suppose) a tragic actor of the same name. Bentley refers to 1258, 9 infra, a very analogous passage. And as to the use made of Æsop's fables before the dicasteries, see the note on 191 supra.

567. οἱ δὲ σκώπτουσ'.] Mitchell cites from Demosthenes (contra Aristocr. p. 689) a passage which, as he truly observes, is the best comment on the verse before us: Ὑμεῖς, ὦ ἄνδρες Ἀθηναῖοι, τοὺς τὰ μέγιστ' ἀδικοῦντας καὶ φανερῶς ἐξελεγχομένους, ἂν ἓν ἢ δύ' ἀστεῖ' εἴπωσι καὶ παρὰ τῶν φυλετῶν τινὲς ᾠρημένοι σύνδικοι δεηθῶσιν, ἀφίετε· ἐὰν δὲ καὶ καταψηφίσησθέ του, πέντε καὶ εἴκοσι δραχμῶν ἐτιμήσατε.

568. παιδάρι'.] We shall have, further on, a burlesque example of this well-known expedient for exciting the pity of the Court. See 976 infra, where Mitchell and others collect the various passages

I hear them utter all sorts of cries design'd expressly to win my grace,
What won't they utter, what don't they urge, to coax a Justice who tries their case?
Some vow they are needy and friendless men, and over their poverty wail and whine,
And reckon up hardships, false with true, till he makes them out to be equal to mine.
Some tell us a legend of days gone by, or a joke from Æsop witty and sage,
Or jest and banter, to make me laugh, that so I may doff my terrible rage.
And if all this fails, and I stand unmoved, he leads by the hand his little ones near,
He brings his girls and he brings his boys; and I, the Judge, am composed to hear.
They huddle together with piteous bleats: while trembling above them he prays to me,
Prays as to a God his accounts to pass, to give him a quittance, and leave him free.

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in which the practice is mentioned by ancient writers. Thus in the Oration against Meidias (secs. 186—188) Demosthenes says, "I know that Meidias will come with tears and supplications, bringing forward his children, and making himself out the most miserable of men. I have no children to bring forward, but am I therefore to suffer wrong? Nay but when you see *him* bringing forward his children, think that you see *me* on the other side, bringing forward the laws which he has violated, and the oaths which ye have sworn." "If a prisoner," says Lysias (pro Polystrato, 161) "bring forward his children with wailing and weeping, ye pardon the father for the sake of the children; children, of whom ye know not yet whether they will themselves grow up good citizens or bad." In the Apology of Plato, cap. 23, Socrates is represented as saying to his judges, "It may be that some amongst you are vexed and indignant, because I do not, as others do, bring forward my children in the court, and seek to win your favour and move your pity by unmanly and ignoble supplications." That is a course, he says, which no Athenian (above all, no Athenian philosopher) should adopt to save himself from any penalty which he may righteously have deserved, though it be the extreme penalty of death; and judges too, he adds, should be swayed not by motives of pity and favour, but by the truth and justice of the case.

569. *ἐγὼ δ' ἀκροῶμαι.*] He dwells with pleasure on the word *ἀκροῶμαι*, which is repeated from 562 supra. "I am the man to listen to these cajoleries which testify to our power and to the reverence and estimation in which we are held." *ὑπὲρ αὐτῶν* in the next line may mean either *for their sakes* or *standing over them;* the former interpretation is the more probable of the two.

571. *τῆς εὐθύνης.*] All Athenian officials at the close of their term of office were compelled to render an account. These accounts were first laid before the public auditors, who invited all persons to come in and make their objections. If no serious objection was made, the accounts

εἰ μὲν χαίρεις ἀρνὸς φωνῇ, παιδὸς φωνὴν ἐλεήσαις·
εἰ δ' αὖ τοῖς χοιριδίοις χαίρω, θυγατρὸς φωνῇ με πιθέσθαι.
χἠμεῖς αὐτῷ τότε τῆς ὀργῆς ὀλίγον τὸν κόλλοπ' ἀνείμεν.
ἆρ' οὐ μεγάλη τοῦτ' ἔστ' ἀρχὴ καὶ τοῦ πλούτου καταχήνη;
ΒΔ. δεύτερον αὖ σου τουτὶ γράφομαι, τὴν τοῦ πλούτου καταχήνην·
καὶ τἀγαθά μοι μέμνησ' ἄχεις φάσκων τῆς Ἑλλάδος ἄρχειν.
ΦΙ. παίδων τοίνυν δοκιμαζομένων αἰδοῖα πάρεστι θεᾶσθαι.
κἂν Οἴαγρος εἰσέλθῃ φεύγων, οὐκ ἀποφεύγει πρὶν ἂν ἡμῖν
ἐκ τῆς Νιόβης εἴπῃ ῥῆσιν τὴν καλλίστην ἀπολέξας.
κἂν αὐλητής γε δίκην νικᾷ, ταύτης ἡμῖν ἐπίχειρα
ἐν φορβειᾷ τοῖσι δικασταῖς ἔξοδον ηὔλησ' ἀπιοῦσιν.

were passed, and the official discharged. If, however, any difficulty arose, the matter was submitted to the dicasteries, and with them the ultimate decision rested. The subject is treated at some length by Æschines at the commencement of his speech against Ctesiphon, who had proposed that Demosthenes, before he had passed his audit and obtained his discharge, should receive a crown of gold for his services. Æschines denounces this proposal as an attempt *ἐξαιρεῖσθαι τῶν δικαστῶν τὰς ψήφους ἐκ τῶν χειρῶν*, and observes that *τὰ μέγιστα τῶν ἐν τῇ πόλει συνεδρίων ὑπὸ τὴν τῶν δικαστῶν ἔρχεται ψῆφον* (p. 56). No official, he says, can escape this obligation: *ἐν ταύτῃ τῇ πόλει οὐδείς ἐστιν ἀνυπεύθυνος τῶν καὶ ὁπωσοῦν πρὸς τὰ κοινὰ προσεληλυθότων* (p. 56): not the priests or priestesses; not the trierarchs; not the great and venerable Areopagus; not the Council of Five Hundred itself: *ἀνεύθυνον οὐδέν ἐστι τῶν ἐν τῇ πόλει* (p. 57).

572. *χαίρεις.*] *Ut Leo*, says Bergler: but it is rather *ut Deus;* as a deity delighting in sacrifices of lambs and of swine. Ἀρνὸς is probably used with an allusion to *ἄρρενος, a male:* whilst in *χοιριδίοις* there is no doubt a play on the double meaning of the word *χοῖρος* (Thesm. 538), of which so much is made in the scene with the Megarian in the Acharnians. Cf. infra 1353.

574. *κόλλοπ'.*] *κόλλοπες λέγονται οἱ πασσαλίσκοι τῆς κιθάρας, εἰς οὓς ἀποδεσμοῦνται αἱ νευραί.*—Scholiast.

575. *καταχήνη.*] This expression is repeated, as Bergler observes, in Eccl. 631, where Praxagora's proposal that the ugliest shall fare with the ladies as well as the handsomest is styled *καταχήνη τῶν σεμνοτέρων*:

B. O then such a nose as Lysicrates shows
Will vie with the fairest and best, I suppose.
P. O yes, 'tis a nice democratic device,
A popular system as ever was tried,
A jape on the swells with their rings and their pride.

If thou lovest a bleating male of the flock, O lend thine ear to this boy of mine:
Or pity this sweet little delicate girl, if thy soul delights in the squeaking of swine.
So then we relax the pitch of our wrath, and screw it down to a peg more low.
Is THIS not a fine dominion of mine, a derision of wealth with its pride and show?

BD. (*Writing.*) A second point for my note-book that, *a derision of wealth with its show and its pride.*
Go on to mention the good you get by your empire of Hellas so vast and wide.

PH. 'Tis ours to inspect the Athenian youths, when we enter their names on the rolls of men.
And if ever Œagrus gets into a suit, be sure that he'll never get out again
Till he give us a speech from his Niobe part, selecting the best and the liveliest one.
And then if a piper gain his cause, he pays us our price for the kindness done,
By piping a tune with his mouth-band on, quick march as out of the Court we go.

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578. *δοκιμαζομένων.*] Every Athenian, on attaining the age of manhood, had his name entered in the register, *τὸ ληξιαρχικὸν γραμματεῖον*, of his deme, and was thenceforth entitled to the full privileges of an Athenian citizen. In ordinary cases this registration took place at the age of twenty years: but it seems probable that orphan heirs (such as Demosthenes: see the speeches against Aphobus and Onetor) were allowed to be registered at an earlier period, if on a personal examination, *δοκιμασία*, they were able to satisfy the judges that they had already arrived at their full physical strength and maturity. See Schömann, De Comitiis, pp. 76—79.

579. *Οἴαγρος.*] Œagrus was a popular actor of the day. Whether the tragedy which furnished his favourite character was the Niobe of Æschylus, or the Niobe of Sophocles, we have now no means of deciding. The latter was probably the more recent Play of the two: but, on the other hand, Aristophanes frequently (Birds, 1247; Frogs, 912—20, 1392) refers to, or quotes from, the Niobe of Æschylus, and nowhere, unless in the present passage, makes any allusion to the Niobe of Sophocles. Richter says "propter verba *τὴν καλλίστην ἀπολέξας* Sophoclem subauditum esse dixerim," but of course *καλλίστην* refers not to the Play, but to the *ῥῆσις*; nor indeed (were it otherwise) have we the slightest ground for supposing that the Niobe of Sophocles was, in the estimation of Aristophanes, or in fact, superior to the Niobe of Æschylus. See Wagner, Trag. Græc. Fragm. vol. i. pp. 73, 335. With the expression *φεύγων ἀποφεύγει* compare Clouds, 167, *ἢ ῥᾳδίως φεύγων ἂν ἀποφύγοι δίκην.*

582. *ἐν φορβειᾷ.*] The *φορβειὰ* was a sort of leathern muzzle fitting closely round the piper's mouth on each side of the pipe. It was intended to make the breath flow more evenly through the instrument, and so to produce a sweeter and more melodious tone. The Scholiast says, *φορβειαί εἰσι τὰ δέρματα τὰ περὶ τὰ στόματα τῶν αὐλητῶν προσδεσμευόμενα*

κἂν ἀποθνήσκων ὁ πατὴρ τῷ δῷ καταλείπων παῖδ' ἐπίκληρον,
κλάειν ἡμεῖς μακρὰ τὴν κεφαλὴν εἰπόντες τῇ διαθήκῃ
καὶ τῇ κόγχῃ τῇ πάνυ σεμνῶς τοῖς σημείοισιν ἐπούσῃ, 585
ἔδομεν ταύτην ὅστις ἂν ἡμᾶς ἀντιβολήσας ἀναπείσῃ.
καὶ ταῦτ' ἀνυπεύθυνοι δρῶμεν· τῶν δ' ἄλλων οὐδεμί' ἀρχή.

ΒΔ. τουτὶ γάρ τοί σε μόνον τούτων ὧν εἴρηκας μακαρίζω·
τῆς δ' ἐπικλήρου τὴν διαθήκην ἀδικεῖς ἀνακογχυλιάζων.

ΦΙ. ἔτι δ' ἡ βουλὴ χὠ δῆμος ὅταν κρῖναι μέγα πρᾶγμ' ἀπορήσῃ, 590

ὅπως ἂν σύμμετρον τὸ πνεῦμα πεμπόμενον ἡδεῖαν τὴν φωνὴν τοῦ αὐλοῦ ποιήσῃ. Bergler refers to Birds, 861, where a crow comes on as a piper ἐμπεφορβιωμένος, with a mouth-band on; and Florent Chretien to Cicero (Epist. ad Att. ii. 16), who says, "Cnæus quidem noster jam plane quid cogitet nescio,

φυσᾷ γὰρ οὐ σμικροῖσιν αὐλίσκοις ἔτι,
ἀλλ' ἀγρίαις φύσαισι, φορβειᾶς ἄτερ."

Sophoclis Inc. fab. fragmenta, 100, Wagner. The ἔξοδος was the accompaniment which the pipers played as the Chorus were finally leaving the stage at the end of the Play: it was the exit-, as the Parodos was the entrance-piece. ἔθος ἦν, says the Scholiast, ἐν ταῖς ἐξόδοις τῶν τῆς τραγῳδίας χορικῶν προσώπων προηγεῖσθαι αὐλητὴν, ὥστε αὐλοῦντα προπέμπειν, ὅπερ ἔλαβεν εἰς ἰδιότητα τῶν δικαστῶν ὁ Φιλοκλέων. So Suidas explains ἐξόδιοι νόμοι to be αὐλήματα, δι' ὧν ἐξήεσαν οἱ χοροὶ καὶ οἱ αὐληταί.

583. ἐπίκληρον.] There seems every reason to believe that an Athenian citizen was legally competent to dispose by will of the hand and fortune of his heiress-daughter: and Aristophanes must, therefore, I imagine, be here referring to some recent case in which the Courts had, on too light grounds, superseded a father's testamentary dispositions, and awarded the heiress and her property to some favoured claimant, who probably came forward as her nearest of kin. And this will account for the tone of Bdelycleon's rejoinder, and his use of the word ἀδικεῖς in reference to the transaction in question.

584. κεφαλήν.] With the like humorous application to inanimate things of phraseology appropriate to human beings alone, Plautus (Mostellaria, i. 3. 108) makes a lover say,

Hei mihi misero, savium speculo dedit!
Nimis velim lapidem, quî ego illi speculo diminuam caput.

By Heaven, she kissed the mirror!
I'll break that mirror's head if it don't mind.

585. τῇ κόγχῃ.] κόγχαι were little cases or capsules which Athenian law-stationers placed over seals to preserve them from damage and defacement. The

And what if a father by will to a friend his daughter and heiress bequeath and bestow,
We care not a rap for the Will, or the cap which is there on the seal so grand and sedate,
We bid them begone, and be hanged, and ourselves take charge of the girl and her worthy estate
And we give her away to whoever we choose, to whoever may chance to persuade us: yet we,
Whilst other officials must pass an account, alone from control and accounting are free.

Bd. Ay that, and that only, of all you have said, I own is a privilege lucky and rare,
But uncapping the seal of the heiress's will seems rather a shabby and doubtful affair.

Ph. And if ever the Council or People have got a knotty and difficult case to decide,

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Ravenna Scholiast says, *ὡς κόγχας ἐπιτιθέντων ταῖς σφραγῖσιν, ἀσφαλείας ἕνεκα.* And the Venetian adds, *κόγχῃ δὲ τῷ κογχυλίῳ τῷ ἐπικειμένῳ ταῖς σφραγῖσιν, διὰ τὸ μὴ ἀφανίζεσθαι τοὺς τύπους αὐτῶν.* Philocleon means that the most careful observance of legal forms and solemnities does not oust the paramount authority of the dicasteries.

587. *ἀνυπεύθυνοι.*] The Heliasts were, as is shown in the Preface, the Sovereign People sitting in their judicial capacity. To them all officials were responsible: see the note on 571 supra. And they themselves were not, and could not be, responsible to any one.

588. *σε μόνον.*] This is the admirable emendation of Reiske and Porson for *σεμνόν.* Both the *σε* and the *μόνον* are necessary to the sense, whilst *σεμνὸν* was here manifestly out of place. Of all the pleasures and privileges on which Philocleon has descanted, there is but one whereon Bdelycleon is prepared to congratulate him. It is, no doubt, a piece of good fortune, he admits, that the dicasts have not to answer for their conduct: especially (he seems to imply) if they act in the manner which his father has described with regard to the heiress's marriage. On *τουτὶ* the Scholiast remarks, *λείπει ἡ κατά. κατὰ τοῦτό σε, φησὶ, μακαρίζω, τὸ ἀνεγκλήτως πράττειν.*

589. *ἀνακογχυλιάζων.*] This word, as Brunck observes, is properly equivalent to *ἀναγαργαρίζων, gargling:* but is here, of course, used with reference to the *κόγχη* mentioned above.

590. *ἡ βουλὴ χὠ δῆμος.*] It was by no means uncommon for the *βουλὴ* or the *ἐκκλησία* to send a case for trial before the Heliæa. There were naturally many offences, *ἄγραφα ἀδικήματα,* which had been overlooked in the written code, and to which, therefore, no punishment was by law annexed. In such cases it was necessary to appeal to the Senate or the Assembly by means of an *εἰσαγγελία* (*πρὸς τὴν βουλὴν ἢ πρὸς τὸν δῆμον ἡ πρώτη κατάστασις ἔστω,* Harpocration s. v. *εἰσαγγελία*). And the Senate or the Assembly would in some cases themselves decide the question: in others, direct it to be tried, subject to special regulations, before the ordinary tribunals. There were other cases, too, in which a complainant was required to apply to the Assembly for leave to institute proceedings against a public offender. Such, for example, seems to have been the rule

ἐψήφισται τοὺς ἀδικοῦντας τοῖσι δικασταῖς παραδοῦναι·
εἶτ' Εὔαθλος χὠ μέγας οὗτος Κολακώνυμος ἀσπιδαποβλὴς
οὐχὶ προδώσειν ἡμᾶς φασὶν, περὶ τοῦ πλήθους δὲ μαχεῖσθαι.
κἀν τῷ δήμῳ γνώμην οὐδεὶς πώποτ' ἐνίκησεν, ἐὰν μὴ
εἴπῃ τὰ δικαστήρι' ἀφεῖναι πρώτιστα μίαν δικάσαντας·
αὐτὸς δ' ὁ Κλέων ὁ κεκραξιδάμας μόνον ἡμᾶς οὐ περιτρώγει,
ἀλλὰ φυλάττει διὰ χειρὸς ἔχων καὶ τὰς μυίας ἀπαμύνει.
σὺ δὲ τὸν πατέρ' οὐδ' ὁτιοῦν τούτων τὸν σαυτοῦ πώποτ' ἔδρασας.
ἀλλὰ Θέωρος, καίτοὐστὶν ἀνὴρ Εὐφημίου οὐδὲν ἐλάττων,

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where the complaint was against the conduct of a magistrate in his official capacity. In these cases the preliminary proceeding was termed a *προβουλή*.

592. Κολακώνυμος.] Under this guise the bulky person (see note on 16 supra) of Cleonymus is again brought forward. Evathlus, Cleonymus, and Theorus (and possibly Euphemius also) were all minor demagogues, the satellites and *κόλακες* of Cleon. And so, like Theorus in the dream supra 42, Cleonymus is here (though in another fashion) represented as *τὴν κεφαλὴν κόλακος ἔχων*. Evathlus, who was probably the well-known scholar of Protagoras, is described by Aristophanes in the Holcades as a *πονηρὸς συνήγορος*, and with this the notice in Acharnians, 710, would seem to agree. And we may perhaps conclude from the present passage that Cleonymus figured in the same character.

593. ἡμᾶς.] This reading is supported by every authority, the MSS., the Scholiast, the early editions; and is positively demanded by the context. *ὑμᾶς*, which crept into Kuster's text apparently by an error of the printer, and which is retained by all recent editors, is altogether inconsistent with the tenor of Philocleon's argument. "We are recognized," he says, "as the Sovereign Power in the state: the Senate and the Assembly send *us* cases, which they are unable to determine: the orators and advocates vow that they will protect *us* from wrong: none can succeed in the Assembly except by *our* vote and influence: Cleon himself, the common assailant of all else, comes forward as *our* staunch friend and patron; whilst his satellites descend to the lowest and most servile offices to curry favour with *us*." Modern editors seem to imagine that *πλήθους* in the second limb of the sentence requires *ὑμᾶς* in the first: forgetting that the Heliasts considered themselves, and in fact were, the *πλῆθος*, the *δῆμος*, the Athenian People. In the orators the expression *τὸ ὑμέτερον πλῆθος* is frequently applied to the dicastic body, as in Lysias adv. Agoratum, passim. And so supra 267. And see the following note.

594. ἐν τῷ δήμῳ.] For the Heliasts

They pass a decree for the culprits to go to the able and popular Courts to be tried:
Evathlus, and He! the loser of shields, the fawning, the great Cowardonymus say
"They'll always be fighting away for the mob," "the people of Athens they'll never betray."
And none in the People a measure can pass, unless he propose that the Courts shall be free,
Dismissed and discharged for the rest of the day when once we have settled a single decree.
Yea, Cleon the Bawler and Brawler himself, at us, and us only, to nibble forbears,
And sweeps off the flies that annoy us, and still with a vigilant hand for our dignity cares.
You never have shown such attention as this, or displayed such a zeal in your father's affairs.
Yet Theorus, a statesman as noble and grand as lordly Euphemius, runs at our call

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would naturally form so very large a proportion of the ordinary Athenian Assembly that their united votes could determine the fate of any measure brought forward there. It was this which makes Aristophanes so anxious, in the present Play, to detach them from their alliance with the demagogues: and it was for the same reason that the demagogues were so anxious to maintain and strengthen that alliance. It seems that one method of earning the gratitude and securing the votes of the dicasts was to get them released after one cause was heard, and to give them a full day's pay for a short day's service. In a graphic passage of the Knights (50-60), to which Bergler refers, this form of bribery is directly attributed to Cleon. He is there depicted as a Paphlagonian slave, who ingratiates himself with the Demus, his master, at the expense of his fellow-servants: and wins the old man's favour by saying,

ὦ Δῆμε λοῦσαι πρῶτον ἐκδικάσας μίαν,
ἐνθοῦ, ῥόφησον, ἔντραγ', ἔχε τριώβολον.

(Observe that it is the Demus itself which is here represented as sitting in the dicasteries.) And a little farther on we are told,

οὐκ ἐᾷ τὸν δεσπότην
ἄλλον θεραπεύειν, ἀλλὰ βυρσίνην ἔχων
δειπνοῦντος ἑστὼς ἀποσοβεῖ τοὺς ῥήτορας.

βυρσίνην for *μυρσίνην*, *ῥήτορας* for *μυίας*, as infra 597.

597. *μυίας ἀπαμύνει.*] This was no light matter in Eastern countries. The Eleans had their *Ζεὺς ἀπόμυιος* (Pausanias, v. 14. 2), or *μυίαγρος* (Pliny, x. 40): the Philistines (probably) their Baal-zebub or God of Flies. And see the preceding note. And on the epithet *κεκραξιδάμας* see the note on 36 supra.

599. *Εὐφημίου.*] Of Euphemius we know nothing, except what the Scholiast informs us, *Εὐφήμιος τῶν ἄγαν ἐπὶ κολακείᾳ διαβαλλομένων ἐστίν.* It is plain that whoever and whatever he may have been, he was regarded by Aristophanes as a still more despicable character than Theorus, who is obviously intended to be insulted by the comparison.

τὸν σπόγγον ἔχων ἐκ τῆς λεκάνης τἀμβάδι' ἡμῶν περικωνεῖ.
σκέψαι δ' ἀπὸ τῶν ἀγαθῶν οἵων ἀποκλείεις καὶ κατερύκεις,
ἣν δουλείαν οὖσαν ἔφασκες καὶ ὑπηρεσίαν ἀποδείξειν.

ΒΔ. ἔμπλησο λέγων· πάντως γάρ τοι παύσει ποτὲ κἀναφανήσει
πρωκτὸς λουτροῦ περιγιγνόμενος τῆς ἀρχῆς τῆς περισέμνου.

ΦΙ. ὃ δέ γ' ἥδιστον τούτων ἐστὶν πάντων, οὔ 'γὼ 'πελελήσμην,
ὅταν οἴκαδ' ἴω τὸν μισθὸν ἔχων, κἄτ' εἰσήκουθ' ἅμα πάντες
ἀσπάζωνται διὰ τἀργύριον, καὶ πρῶτα μὲν ἡ θυγάτηρ με
ἀπονίζῃ καὶ τὼ πόδ' ἀλείφῃ καὶ προσκύψασα φιλήσῃ,
καὶ παππάζουσ' ἅμα τῇ γλώττῃ τὸ τριώβολον ἐκκαλαμᾶται,
καὶ τὸ γύναιόν μ' ὑποθωπεῦσαν φυστὴν μᾶζαν προσενέγκῃ,
κἄπειτα καθεζομένη παρ' ἐμοὶ προσαναγκάζῃ, φάγε τουτί,
ἔντραγε τουτί· τούτοισιν ἐγὼ γάνυμαι, καὶ μή με δεήσῃ
ἐς σὲ βλέψαι καὶ τὸν ταμίαν, ὁπότ' ἄριστον παραθήσει
καταρασάμενος καὶ τονθορύσας. ἀλλ' ἢν μή μοι ταχὺ μάξῃ,
τάδε κέκτημαι πρόβλημα κακῶν, σκευὴν βελέων ἀλεωρήν.

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600. *σπόγγον—τἀμβάδια.*] This was the most menial of offices: a circumstance which gave point to the sarcasm of Stratonicus, who, seeing a dandy proud of his well-sponged shoes, condoled with him on the reverses which must have befallen him; "for," said Stratonicus, "I am sure that you would never have had your shoes so well sponged if you had not done them yourself," *οὐκ ἂν οὕτως ἐσπογγίσθαι καλῶς, εἰ μὴ αὐτὸς ἐσπόγγισεν.* —Athenæus, viii. 43.

604. *πρωκτὸς λουτροῦ περιγιγνόμενος.*] This passage has been misunderstood by Florent Chretien here, and Jens on Hesychius (who both take *λουτρὸν* in the sense of *latrina*), by Brunck, who connects *τῆς ἀρχῆς* with *παύσει*, and by other commentators. Philocleon is waxing jubilant at the success of his own oratory. "*These* are my triumphs," he says; "*this* is what you were going to show (*ἀποδείξειν*) to be mere slavery and service!" "Go on," responds Bdelycleon, "talk your fill: sooner or later you will come to an end (*παύσει*, scil. *λέγων*): and then I shall show you (*ἀναφανήσει*, you will be proved, see the note on 530 supra) in respect of all this vaunted empire to be a mere *πρωκτὸς λουτροῦ περιγιγνόμενος*." A *πρωκτὸς* which gets the better of its bath, which defeats all efforts to cleanse it, may be said to gain a victory indeed, but a victory which it were better to lose than to gain. And Philocleon's triumphs, it is implied, are triumphs which bring him no benefit whatever, but turn to his own disadvantage. This is the meaning attributed with more or less precision to the proverb *πρωκτὸς λουτροῦ περιγιγνόμενος* by the

And whips out a sponge from his bottle, and stoops, to black and to polish the shoes of us all.
Such, such is the glory, the joy, the renown, from which you desire to retain and withhold me,
And THIS you will show, this Empire of mine, to be bondage and slavery merely, you told me.

BD. Ay, chatter your fill, you will cease before long: and then I will show that your boasted success
Is just the success of a tail that is washed, going back to its filth and its slovenliness.

PH. But the nicest and pleasantest part of it all is this, which I'd wholly forgotten to say,
'Tis when with my fee in my wallet I come, returning home at the close of the day,
O then what a welcome I get for its sake; my daughter, the darling, is foremost of all,
And she washes my feet and anoints them with care, and above them she stoops, and a kiss lets fall,
Till at last by the pretty Papas of her tongue she angles withal my three-obol away.
Then my dear little wife, she sets on the board nice manchets of bread in a tempting array,
And cosily taking a seat by my side, with loving entreaty constrains me to feed;
I beseech you taste this, I implore you try that. This, this I delight in, and ne'er may I need
To look to yourself and your pantler, a scrub who, whenever I ask him my breakfast to set,
Keeps grumbling and murmuring under his breath. No! no! if he haste not a manchet to get
Lo here my defence from the evils of life, my armour of proof, my impregnable shield.

Scholiasts, Hesychius, Photius, Suidas, etc. *παροιμία ἐπὶ τῶν βιαζομένων εἰς κακὸν αὐτοῖς—ἐπὶ τῶν ἐπὶ κακῷ τῷ ἑαυτῶν νικώντων· ὁ γὰρ πρωκτὸς πλυνόμενος περιγίνεται τῆς καθάρσεως, καὶ ἔτι μολύνεται, καὶ μᾶλλον ἐν τῇ ῥύσει τῆς γαστρὸς*, say the Scholiasts.

605. *οὔ 'γὼ 'πελελήσμην.*] It would seem that Philocleon had intended lines 601, 602 to be the peroration of his speech: but he remembers that his evening enjoyments have not yet been mentioned, and he sets out afresh with the words before us.

610. *φυστὴν μᾶζαν.*] A cake of barley dough, slightly kneaded. *παρ' Ἀθηναίοις, φυστήν, τὴν μὴ ἄγαν τετριμμένην.*—Athenæus, iii. 82. *φυστή, μᾶζα ἄτριπτος.*—Hesychius.

612. *μή με δείσῃ.*] So the MSS. read, and rightly. "These are my pleasures," says Philocleon: "the barley-cake, the old-fashioned stoup of wine which await my return from the Courts are 'to me more dear, congenial to my heart,' than all the proffered luxuries of your fashionable establishment. Never be it *my* fate to depend upon you and your pantler."

614. *ἀλλ' ἥν.*] This is Elmsley's felicitous emendation (at Œd. Tyr. 662) for the old reading *ἄλλην*. If your pantler grudge me a meal, *here* is sufficient for my wants; if you will not pour me out (*ἐγχῇς*) a draught of wine, *here* I can pour it out for myself (*ἐγχέομαι*). Cf. inf. 906.

615. *τάδε.*] *τὰ ἐκ τοῦ δικαστηρίου χρήματα.*—Scholiast. The old man is now in his glory, and falls, as Dindorf observes, into an Homeric strain.

κἂν οἰνόν μοι μὴ 'γχῇς σὺ πιεῖν, τὸν ὄνον τόνδ' ἐσκεκόμισμαι
οἴνου μεστὸν, κᾆτ' ἐγχέομαι κλίνας· οὗτος δὲ κεχηνὼς
βρωμησάμενος τοῦ σοῦ δίνου μέγα καὶ στράτιον κατέπαρδεν.
ἆρ' οὐ μεγάλην ἀρχὴν ἄρχω καὶ τοῦ Διὸς οὐδὲν ἐλάττω,
ὅστις ἀκούω ταὔθ' ἅπερ ὁ Ζεύς;
ἦν γοῦν ἡμεῖς θορυβήσωμεν,
πᾶς τίς φησιν τῶν παριόντων,
οἷον βροντᾷ τὸ δικαστήριον,
ὦ Ζεῦ βασιλεῦ.
κἂν ἀστράψω, τοπποζουσιν,
κἀγκεχύδασίν μ' οἱ πλουτοῦντες
καὶ πάνυ σεμνοί.
καὶ σὺ δέδοικάς με μάλιστ' αὐτός·
νὴ τὴν Δήμητρα, δέδοικας. ἐγὼ δ'
ἀπολοίμην, εἴ σε δέδοικα.

ΧΟ. οὐπώποθ' οὕτω καθαρῶς
οὐδενὸς ἠκούσαμεν οὐ-
δὲ ξυνετῶς λέγοντος.

ΦΙ. οὔκ, ἀλλ' ἐρήμας ᾤεθ' οὗτος ῥᾳδίως τρυγήσειν·

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616. *ὄνον.*] A wine-flagon, shaped like an ass, or an ass's head. *ἴσως διὰ τὸ διάπλασμα ἔχειν ὄνου μορφὴν*, says the Scholiast. It is probably to be considered as a relic of Philocleon's old campaigning days, a circumstance which would give additional meaning to the epithet *στράτιον* below.

617. *κεχηνώς.*] With its jaws wide open like a donkey braying. *κατέπαρδεν*, that is, as Aristophanes says infra 1306, *ὥσπερ καχρύων ὀνίδιον εὐωχήμενον*. Photius defines *στράτιον* to mean *μέγα καὶ σοβαρόν*. And see the preceding note. The *δῖνος* was an earthenware bowl, rounded below. *δῖνός ἐστιν ἀγγεῖόν τι κεράμειον οἴνου, οἷον πρόχυμα, βάσιν οὐκ ἔχον ἀλλὰ κάτωθεν ὑπότροχον.*—Scholiast. Cf. Clouds, 1474.

621. *ἀκούω.*] Men speak of the thunders of the Court as they speak of the thunders of Zeus: they use the same language about us that they use about Him: we strike as much awe into the hearts of men as does He, the King of the Gods. It is in reference to this final vaunt that Bdelycleon opens his speech, infra 652, by addressing Philocleon as "Father Zeus."

622. *θορυβήσωμεν.*] The word *θορυβεῖν*, *tumultuari*, is very commonly used to denote the agitated movements of a

And what if you pour me no liquor to drink, yet here's an old Ass, full of wine, that I wield,
And I tilt him, and pour for myself, and imbibe; whilst sturdy old Jack, as a bumper I drain,
Lets fly at your goblet a bray of contempt, a mighty and masterful snort of disdain.

Is THIS not a fine dominion of mine?
Is it less than the empire of Zeus?
Why the very same phrases, so grand and divine,
For me, as for Him, are in use.
For when we are raging loud and high
In stormy, tumultuous din,
O Lord! O Zeus! say the passers-by,
How thunders the Court within!
The wealthy and great, when my lightnings glare,
Turn pale and sick, and mutter a prayer.
You fear me too: I protest you do:
Yes, yes, by Demeter I vow 'tis true.
But hang me if I am afraid of you.

CHOR. I never, no, I never
Have heard so clear and clever
And eloquent a speech—

PHIL. Ay, ay, he thought he'd steal my grapes, and pluck them undefended,

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large and excited dicastery. See Plato, Apology, cap. 5; Æschines contra Timarchum, cap. 34; Lysias adv. Eratosthenem, p. 127, and Fragm. 57; Diog. Laert. Socrates, cap. 21. These passages are cited in the Preface.

626. *ποππύζουσιν.*] A Greek or Roman when alarmed by a thunderstorm was accustomed to make with his lips a clucking or popping noise. This was called a poppysma (a name formed to imitate the sound), and was considered as an inarticulate deprecation, or charm to avert the danger. It seems that this superstitious habit was very prevalent in the ancient world: "fulgetras," says Pliny (xxviii.25, cited by Bergler), "poppysmis adorare consensus gentium est."

631. *οὐπώποθ'.*] In the strophe, supra 526—545, the Chorus had expressed great anxiety, and even Philocleon had spoken in a faltering tone, as regarded the probable issue of the contest. The antistrophe, 631—647, breathes quite another spirit: there is no faltering now: all anxiety is lost in the triumph of the Chorus at the success of their champion.

634. *ἐρήμας τρυγήσειν.*] This proverbial expression is also found, as

καλῶς γὰρ ἤδειν ὡς ἐγὼ ταύτῃ κράτιστός εἰμι. 635

ΧΟ. ὡς δ' ἐπὶ πάντ' ἐλήλυθεν
κοὐδὲν παρῆλθεν, ὥστ' ἔγωγ'
ηὐξανόμην ἀκούων,
κἀν μακάρων δικάζειν
αὐτὸς ἔδοξα νήσοις, 640
ἡδόμενος λέγοντι.

ΦΙ. ὥσθ' οὗτος ἤδη σκορδινᾶται κἄστιν οὐκ ἐν αὑτοῦ.
ἦ μὴν ἐγώ σε τήμερον σκύτη βλέπειν ποιήσω.

ΧΟ. δεῖ δέ σε παντοίας πλέκειν
εἰς ἀπόφυξιν παλάμας. 645
τὴν γὰρ ἐμὴν ὀργὴν πεπᾶ-
ναι χαλεπὸν [νεανίᾳ]
μὴ πρὸς ἐμοῦ λέγοντι.

Bentley observes, in Ecclesiazusæ, 885. Bdelycleon must have expected, the speaker means, to find me unprepared for the struggle: since well he knew that I have in reality by far the better case. The γὰρ in line 635 is intended to show not why Bdelycleon expected to find the grapes undefended, but why Philocleon is sure that he must have expected it. For an exactly similar construction see 1 Cor. x. 5.

639. δικάζειν.] *δέον εἰπεῖν οἰκεῖν, δικάζειν δὲ ἔφασαν ὡς φιλόδικοι.*—Scholiast. In the Menexenus, cap. 2 (a passage obviously borrowed from this), Socrates is represented as describing in his ironical way the feelings produced in his mind by the funeral orations at Athens. "They are so full," he says, "of indiscriminate eulogy, first upon those just dead, then upon our forefathers, and then even upon ourselves who are yet alive, that as I listen I feel myself growing in size and in grace and in dignity; aye, and for days after I can scarce realize who and where I am; for I seem to be all but dwelling in the Islands of the Blest, *μόνον οὐκ ἐν μακάρων νήσοις οἰκεῖν.*" These Isles of the Blessed, so beautifully described by Pindar in his second Olympian ode, were the holy and happy resting-places reserved for the pure in heart.

Fortunatorum memorant insulas
Quo cuncti, qui ætatem egerunt caste suam,
Conveniant.—Plautus, Trinummus, ii. 4. 148.

See Hesiod, Ἔργα, 169; Plato, Gorgias, cap. 79; the Scolium of Harmodius (Ilgen Scol. 13); Plutarch, Sertorius, cap 8; Eurip. Helen, 1676; Lucian's Cata-

For well he knew that I'm in this particularly splendid.

CHOR. No topic he omitted,
But he duly went through each.
I waxed in size to hear him
Till with ecstasy possessed
Methought I sat a-judging
In the Islands of the Blest.

PHIL. See how uneasily he stands, and gapes, and shifts his ground.
I warrant, sir, before I've done, you'll look like a beaten hound.

CHOR. You must now, young man, be seeking
Every turn and every twist
Which can your defence assist.
To a youth against me speaking
Mine's a heart 'tis hard to render
(So you'll find it) soft and tender.

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plus, 24; Horace, Odes, iv. 8. 27; Epodes, 16. 41, etc. To the speaker, however, the pleasures even of that blissful region would be incomplete unless they included the exercise of those dicastic functions to which he was here so devotedly attached, and of which he had just heard so elaborate and satisfactory a panegyric.

642. *σκορδινᾶται.*] *σκορδινᾶσθαι* means *παρὰ φύσιν τὰ μέλη ἐκτείνειν καὶ στρέφεσθαι μετὰ χάσμης.*—Hesychius. *ἐν αὑτοῦ* is exactly analogous to the Latin *apud sese* so common in Terence. Num tibi videtur esse apud sese?—Hecyra, iv. 4. 85. And so Bergler translates it. Porson compares Philoctetes, 950, *ἐν σαυτοῦ γενοῦ.*

643. *σκύτη βλέπειν.*] To look like one who expects the whip. *μέμνηται τῆς παροιμίας Εὔπολις ἐν Χρυσῷ γένει. φησὶ γὰρ*

ἀτεχνῶς μὲν οὖν, τὸ λεγόμενον, σκύτη βλέπει.

εἴρηται δὲ ἐπὶ τῶν ὑποψιαστικῶς διακειμένων πρὸς τὰ μέλλοντα κακά.—Scholiast. The expression is also used by Athenæus, xiii. cap. 24.

646. *πεπᾶναι.*] *μαλάξαι.*—Scholiast. *πεπαίνειν* is to assuage, to mollify, to soften: as fruit by ripening, metals by fusing, grain by steeping, and the like.

647. *μὴ πρὸς ἐμοῦ λέγοντι.*] *ἀντὶ τοῦ μὴ ὑπὲρ ἐμοῦ, μὴ ἀρέσκοντά μοι, λέγοντι.*—Scholiast. *πρὸς ἐμοῦ* means *in my interest.* The usage is a common one, and it will be sufficient to refer with Bergler to Œd. Tyr. 1434, where Œdipus making a request to Creon says, *πιθοῦ τί μοι· πρὸς σοῦ γὰρ οὐδ' ἐμοῦ φράσω.*

πρὸς ταῦτα μύλην ἀγαθὴν ὥρα ζητεῖν σοι καὶ νεόκοπτον,
(ἢν μή τι λέγῃς,) ἥτις δυνατὴ τὸν ἐμὸν θυμὸν κατερεῖξαι.
ΒΔ. χαλεπὸν μὲν καὶ δεινῆς γνώμης καὶ μείζονος ἢ 'πὶ τρυγῳδοῖς, 650
ἰάσασθαι νόσον ἀρχαίαν ἐν τῇ πόλει ἐντετοκυῖαν.
ἀτὰρ, ὦ πάτερ ἡμέτερε Κρονίδη ΦΙ. παῦσαι καὶ μὴ πατέριζε.
εἰ μὴ γὰρ ὅπως δουλεύω 'γὼ, τουτὶ ταχέως με διδάξεις,
οὐκ ἔστιν ὅπως οὐχὶ τεθνήξει, κἂν χρῇ σπλάγχνων μ' ἀπέχεσθαι.
ΒΔ. ἀκρόασαί νυν, ὦ παππίδιον, χαλάσας ὀλίγον τὸ μέτωπον· 655
καὶ πρῶτον μὲν λόγισαι φαύλως, μὴ ψήφοις, ἀλλ' ἀπὸ χειρὸς,
τὸν φόρον ἡμῖν ἀπὸ τῶν πόλεων συλλήβδην τὸν προσιόντα·

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648. *μύλην ἀγαθήν.*] The speaker had used the word *πεπᾶναι*, which, as already observed, is applicable to the softening of grain and the like. Pursuing the metaphor, he adds, "The ordinary softening process will prove unavailing against the extreme hardness of my disposition (unless indeed you can say something very much to the point): and therefore your only chance is to try the other mode of dealing with hard and intractable grain, and look out for a good new millstone wherewith to crush it." *ἐρεῖξαι* is the proper term for crushing corn in a hand-mill.

650. *χαλεπόν.*] Philocleon has stated his case before the Arbitrators, and it is now Bdelycleon's turn. His argument consists, not of any criticism upon the law or upon the practice of the Athenian dicasteries, but of proof that the power obtained by the alliance of the demagogues and the dicasts is wielded exclusively for the benefit of the demagogues, and not in any way for the benefit of the dicasts. The two speeches may in fact be summed up in a very few words. "Ours is a *μεγάλη ἀρχὴ*," says Philocleon, "for all men, even the great demagogues themselves, are ready to court and to flatter us." "Yours is a *μεγάλη δουλεία*," retorts Bdelycleon, "for the demagogues retain to themselves every substantial advantage, and leave you to penury and starvation."

652. *ὦ πάτερ ἡμέτερε Κρονίδη.*] Philocleon had concluded his panegyrical oration by arrogating to himself the dignity and the attributes of Zeus. See the note on 621 supra. Bdelycleon therefore in opening his reply addresses him in the language with which Zeus is addressed by Athene in the Homeric poems, *ὦ πάτερ ἡμέτερε Κρονίδη, ὕπατε κρειόντων*, Iliad viii. 31, Odyssey i. 45, 81. But Philocleon interrupts him at once. "*Μὴ πατέριζε*," he says, "don't befather me: that will not avail you: what you have to do is to prove your case, and convince me that I am a slave." Bdelycleon accordingly drops the heroic style, and addresses his father as *ὦ παππίδιον*. This is better than the Scholiast's explanation, *ἔμελλεν εἰπεῖν, σοὶ πάντα*

And therefore unless you can speak to the point, you must look for a millstone handy and good,
Fresh hewn from the rock, to shiver and shock the unyielding grit of my resolute mood.

Bd. Hard were the task, and shrewd the intent, for a Comedy-poet all too great
To attempt to heal an inveterate, old disease engrained in the heart of the state.
Yet, O dread Cronides, Father and Lord, Phil. Stop, stop, don't talk in that father-me way,
Convince me at once that I'm only a slave, or else I protest you shall die this day,
Albeit I then must ever abstain from the holy flesh of the victims slain.

Bd. Then listen my own little pet Papa, and smooth your brow from its frowns again.
And not with pebbles precisely ranged, but roughly thus on your fingers count
The tribute paid by the subject States, and just consider its whole amount;

δυνατά ἐστιν, ὦ Ζεῦ· καὶ διέκοψεν ὁ Φιλοκλέων. The observation of Conz that Κρονίδης means *stultus, fatuus*, like Κρόνος, Κρόνιππος, Κρονίων ὄζων, is singularly unfortunate, since it was precisely by way of *contrast* to Κρονίδης the leader of the νεώτεροι θεοὶ that Κρόνος and its derivatives acquired that signification. Mitchell follows Conz, but Richter takes the correct view. πατέριζε is a word formed by way of response to the preceding πάτερ, just as in Thesm. 617 Cleisthenes retorts τί καρδαμίζεις to the excuse of Mnesilochus, ἔχθες ἔφαγον κάρδαμα. With regard to the final syllable of ἡμέτερε Brunck suggested, "Ultima producitur ante literas κρ anapæstorum licentiâ." But as Porson (Suppl. Præf. Hec.) truly observes, "Non anapæstorum licentiâ, ut putat Brunckius, sed quod Homeri verba sunt, producitur ultima pronominis syllaba."

654. σπλάγχνων μ' ἀπέχεσθαι.] ὅτι οἱ ἀνδροφόνοι οὐ μεταλαμβάνουσι θυσιῶν.—Scholiast. For, until cleansed and purified in the appointed manner, every homicide was a μιάστωρ, a man defiled and polluted with blood; excluded, therefore, from all social intercourse: much more from the holy sacrificial feasts of which none but the pure could partake, ἑκὰς ἑκὰς ἔστε βέβηλοι. See the note on Peace, 968. Lysias (contra Agorat. p. 137) says that Agoratus was expelled with ignominy from a religious procession, οὐ γὰρ δεῖν ἀνδροφόνον αὐτὸν ὄντα συμπέμπειν τὴν πομπὴν τῇ Ἀθηνᾷ. And as to the general position of the fugitive homicide, see Müller's Eumenides, sections 50—63.

656. φαύλως.] He wants merely a rough estimate, taken off-hand in round numbers: not a sum accurately worked out with counters, or, as we should say, with figures.

657. φόρον.] It is impossible now to ascertain with certainty the amount of the annual tribute paid by the Allies to Athens at the date of the Wasps. Under the original assessment of Aristides about the year B.C. 477 the money payment amounted to 460 talents a year (Thuc. i. 96). Before the commencement of the Peloponnesian War, B.C. 431, it had

κἄξω τούτου τὰ τέλη χωρὶς καὶ τὰς πολλὰς ἑκατοστὰς,
πρυτανεῖα, μέταλλ', ἀγορὰς, λιμένας, μισθοὺς καὶ δημιόπρατα.
τούτων πλήρωμα τάλαντ' ἐγγὺς δισχίλια γίγνεται ἡμῖν. 660
ἀπὸ τούτων νυν κατάθες μισθὸν τοῖσι δικασταῖς ἐνιαυτοῦ,

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reached the sum of 600 talents (Thuc. ii. 13). And it had doubtless been again largely augmented before B.C. 422. Many causes co-operated to this rapid increase. Allies who had formerly furnished only ships and men, had been brought, willingly or unwillingly, to contribute money instead: fresh tribute was exacted from conquered states, such for example as Cythera, which was required to pay four talents a year (Thuc. iv. 57); and even the money payments which Aristides had assessed appear to have been subsequently increased. It is said that the aggregate contributions ultimately amounted to a sum of 1300 talents, or upwards of 300,000*l.* a year (Plutarch, Aristides, cap. 24).

658. *τέλη.*] These various sources of revenue have been carefully and for the most part very satisfactorily investigated and explained by Boeckh (Public Economy of Athens, Book iii.) and Schömann (De Comitiis, Book ii. chap. 9). I differ, however, from those distinguished writers with respect to the words *τέλη* and *ἑκατοστὰς*, which seem to me intended to comprise all the ordinary Athenian revenues, and not to constitute mere items of revenue, co-ordinate with those enumerated in the following line. The items specified in line 659 are in my opinion explanatory of, and not superadded to, the *τέλη* and *ἑκατοσταί*. This distinction seems sufficiently indicated by the presence of the definite article in the first line, and its omission from the second: and in truth the expression *τέλη* of itself includes all payments made to the state, nor are there any more familiar instances of *τέλη* than the market and harbour dues (*ἀγοραὶ, λιμένες*) mentioned in the following line. Cf. Acharnians, 896, and see the next note. The only *ἑκατοστὴ* too of which we have any information appears to have been a harbour duty. In the treatise de Republica Atheniensium (attributed to Xenophon), i. 17, it is said that in consequence of the resort of the Allies to the Athenian law-courts, the state acquired a larger revenue from the one-per-cent. in the Piræus, *ἡ ἑκατοστὴ τῇ πόλει πλείων ἡ ἐν Πειραιεῖ.* It would seem from the present passage that there were in fact other taxes of the same amount: unless (which is perhaps equally probable) Aristophanes includes in the word all percentages, *εἰκοσταὶ, πεντηκοσταὶ*, and the like, as opposed to payments of a definite sum, irrespective of the value of the article taxed.

659. *πρυτανεῖα.*] "Prytaneia, in which with the inaccuracy of a poet Aristophanes includes the fines."—Boeckh, ubi supra. Although I have translated *πρυτανεῖα* 'fees and fines,' I in no way assent to the justice of Boeckh's criticism, which rests wholly on what I consider the erroneous assumption that Aristo-

And then, in addition to this, compute the many taxes and one-per-cents,
The fees and the fines, and the silver mines, the markets and harbours and sales and rents.
If you take the total result of the lot, 'twill reach two thousand talents or near.
And next put down the Justices' pay, and reckon the sums they receive a year:

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phanes is necessarily giving an exhaustive catalogue of the sources of Athenian revenue. The *πρυτανεῖα* or court fees which a litigant was bound to deposit before the suit commenced (see Clouds, 1136, 1255), became, in consequence of the resort of the Allies to the Athenian law-courts, no inconsiderable item in the imperial revenue. In the passage from the De Rep. Ath. referred to above, this increase in the Prytaneia is mentioned as the very first argument in favour of that stroke of Athenian policy, *πρῶτον μὲν ἀπὸ τῶν πρυτανείων τὸν μισθὸν δι' ἐνιαυτοῦ λαμβάνειν* (i. 16), where see Schneider's notes. The remaining items are sufficiently explained by Boeckh and Schömann. By *μέταλλα* we are to understand the income derived from the silver mines of Laurium (Hdt. vii. 144). See Boeckh's Dissertation appended to the English translation of his Political Economy, and Grote's History of Greece, chapter 39. On *ἀγορὰς* and *λιμένας* the Scholiast remarks, *τὰ ἀπὸ τῆς ἀγορᾶς καὶ τῶν λιμένων* ΤΕΛΗ *ὑπομιμνήσκει.* *Μισθοὶ* seem to be rents derived from public properties let out to farm or hire; whilst *δημιόπρατα* are the proceeds arising from the public sale of confiscated estates. In Knights 103, Cleon is represented as gorged with a hearty meal off *δημιόπρατα.*

660. *δισχίλια.*] In the seventh book of the Anabasis, i. 27, Xenophon is endeavouring to dissuade the Ten Thousand from provoking the vengeance of Sparta. "For Athens," he says, "entered upon the Peloponnesian War with numerous fleets, and ample treasures, and a yearly revenue *ἀπό τε τῶν ἐνδήμων καὶ ἐκ τῆς ὑπερορίας* of not less than 1000 talents: moreover, she was mistress of all the isles, and possessed many cities in Asia, and many more in Europe, and this very Byzantium where now we are: and yet she was vanquished by the Spartan confederacy, which was then less powerful than now." If Xenophon means to include, in his estimate of 1000 talents, the tribute from the Allies and subject cities (a point which does not seem to me quite certain), we must suppose either (1) that he is understating the amount, or (2) that Aristophanes is overstating it, or (3) that the revenue had doubled between B.C. 431 and B.C. 422. The first hypothesis may be considered out of the question, since Xenophon would have been on that particular occasion inclined to exaggerate rather than to understate the resources of Athens. Boeckh (iii. 19) is of opinion that the revenue had in fact very largely increased before the date of the Wasps. And see the note on 657 supra. Yet even so it is extremely probable that Aristophanes is to some extent overstating the actual amount.

ἓξ χιλιάσιν, κοὔπω πλείους ἐν τῇ χώρᾳ κατένασθεν,
γίγνεται ὑμῖν ἑκατὸν δήπου καὶ πεντήκοντα τάλαντα.
ΦΙ. οὐδ' ἡ δεκάτη τῶν προσιόντων ἡμῖν ἄρ' ἐγίγνεθ' ὁ μισθός.
ΒΔ. μὰ Δί' οὐ μέντοι. ΦΙ. καὶ ποῖ τρέπεται δὴ 'πειτα τὰ χρήματα τἄλλα;
ΒΔ. ἐς τούτους τοὺς, οὐχὶ προδώσω τὸν Ἀθηναίων κολοσυρτόν,
ἀλλὰ μαχοῦμαι περὶ τοῦ πλήθους ἀεί. σὺ γὰρ, ὦ πάτερ, αὐτοὺς
ἄρχειν αἱρεῖ σαυτοῦ, τούτοις τοῖς ῥηματίοις περιπεφθείς.
κᾆθ' οὗτοι μὲν δωροδοκοῦσιν κατὰ πεντήκοντα τάλαντα
ἀπὸ τῶν πόλεων, ἐπαπειλοῦντες τοιαυτὶ κἀναφοβοῦντες,
δώσετε τὸν φόρον, ἢ βροντήσας τὴν πόλιν ὑμῶν ἀνατρέψω.
σὺ δὲ τῆς ἀρχῆς ἀγαπᾷς τῆς σῆς τοὺς ἀργελόφους περιτρώγων.
οἱ δὲ ξύμμαχοι ὡς ᾔσθηνται τὸν μὲν σύρφακα τὸν ἄλλον
ἐκ κηθαρίου λαγαριζόμενον καὶ τραγαλίζοντα τὸ μηδὲν,
σὲ μὲν ἡγοῦνται Κόννου ψῆφον, τούτοισι δὲ δωροφοροῦσιν
ὕρχας, οἶνον, δάπιδας, τυρὸν, μέλι, σήσαμα, προσκεφάλαια,

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662. *ἓξ χιλιάσιν.*] This was the actual number of the Heliasts. The subject is discussed in the Preface.

663. *ἑκατὸν καὶ πεντήκοντα.*] *εἰς ἑ μῆνας λογίζεται τὸν ἐνιαυτὸν, ὡς τῶν β' εἰς ἑορτὰς προχωρούντων.*—Scholiast. The pay of 6000 dicasts would be 18,000 obols, or 3000 drachmæ, or 30 minæ, or exactly half a talent a day. Exclusive of holidays on which the courts would not sit, there were 300 working days in the year: and the aggregate yearly pay of the dicasts would therefore amount to 150 talents.

666. *τοὺς οὐχί.*] They go to your demagogues, he says: to those gentlemen who "will never betray the Athenian rabble, but will always fight for the Demus." He is referring to Philocleon's words supra 593. And compare Knights, 1341.

669. *πεντήκοντα τάλαντα.*] Not that the demagogues appropriate these amounts out of the public funds: but that the subject states, terrified by their violence, and regarding them as the real motive power at Athens, seek to propitiate them, and win their protection, by gifts of money and goods. A notable instance of this sort of bribery is mentioned in the note to 35 supra. And in Peace, 644-6, Aristophanes reiterates the charge in pointed and forcible language.

672. *ἀργελόφους.*] *ἀργελοφοι τῆς μηλωτῆς οἱ πόδες, οὓς ποδεῶνας καλοῦσι.*—Scholiast. All the great prizes, he means, are carried off by the demagogues: whilst you are well satisfied if you can get only the odds and ends, the scraps and leavings of the spoil.

673. *σύρφακα.*] *σύρφαξ*, like the Hebrew *hasaph-suph*, and (as Bergler remarks) the Latin *quisquiliæ*, signifies

Six thousand Justices, count them through, there dwell no more in the land as yet,
One hundred and fifty talents a year I think you will find is all they get.

PH. Then not one tithe of our income goes to furnish forth the Justices' pay.

BD. No, certainly not. PH. And what becomes of all the rest of the revenue, pray?

BD. Why, bless you, it goes to the pockets of those, *To the rabble of Athens I'll ever be true, I'll always battle away for the mob.* O father, my father, 'tis owing to you:
By such small phrases as these cajoled, you lift them over yourselves to reign.
And then, believe me, they soon contrive some fifty talents in bribes to gain,
Extorting them out of the subject states, by hostile menace and angry frown:
Hand over, they say, *the tribute-pay, or else my thunders shall crush your town.*
You joy the while at the remnants vile, the trotters and tips of your power to gnaw.
So when our knowing, acute allies the rest, the scum of the Populace, saw
On a vote-box pine, and on nothingness dine, and marked how lanky and lean ye grow,
They count you all as a Connas's vote, and ever and ever on these bestow
Wines, cheeses, necklaces, sesamè fruit, and jars of pickle and pots of honey,

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a general undistinguished mob, the sweepings and refuse of the people. The words τὸν ἄλλον are used to exclude the ruling classes, but they seem also to convey a sort of contemptuous meaning: "the *residuum* of the populace."

674. ἐκ κηθαρίου.] κηθάριον πλέγμα ἐστὶ κανισκῶδες, ἐπιτιθέμενον τῇ κληρωτρίδι τῶν ψήφων.—Scholiast. The quaint phraseology of the line seems to indicate that it is either a quotation or a parody. The general meaning of the passage is as follows:—When the Allies perceive the demagogues wielding the real power of the state, and you the mass of the populace growing lanky and lean on a verdict-box funnel, and regaled upon nothing at all (that is to say, amusing yourselves with your dicastic privileges, with barely sufficient to keep you from starvation), they make no account of *you;* but to the demagogues they bring ὕρχας, οἶνον, κ.τ.λ.

675. Κόννου ψῆφον.] Connas appears to be the dissolute musician described in Knights, 534, as consumed by perpetual thirst. He became a pauper, and according to the Scholiast the expression Κόννου θρῖον was used as a synonym for anything absolutely valueless. Here Aristophanes unexpectedly substitutes ψῆφον for θρῖον (just as he had substituted ψηφίσματα for μυστήρια supra 378, and μισθὸν for κύλικα supra 525), διὰ τὸ περὶ δικαστοῦ λέγειν, as if Philocleon could not be appropriately compared to anything but one of his own favourite ψῆφοι. Some writers consider Connas identical with Connos the son of Metrobius, the διδάσκαλος μουσικῆς to Socrates: but this seems exceedingly doubtful.

676. ὕρχας.] κεράμινα ἀγγεῖα, ὑποδεκτικὰ ταρίχων, δύο ὦτα ἔχοντα.—Scholiast.

φιάλας, χλανίδας, στεφάνους, ὅρμους, ἐκπώματα, πλουθυγίειαν·
σοὶ δ' ὧν ἄρχεις, πολλὰ μὲν ἐν γῇ, πολλὰ δ' ἐφ' ὑγρᾷ πιτυλεύσας,
οὐδεὶς οὐδὲ σκορόδου κεφαλὴν τοῖς ἐψητοῖσι δίδωσιν.

ΦΙ. μὰ Δί' ἀλλὰ παρ' Εὐχαρίδου καὐτὸς τρεῖς γ' ἀγλίθας μετέπεμψα.
ἀλλ' αὐτήν μοι τὴν δουλείαν οὐκ ἀποφαίνων ἀποκναίεις. 681

ΒΔ. οὐ γὰρ μεγάλη δουλεία 'στὶν τούτους μὲν ἅπαντας ἐν ἀρχαῖς
αὐτούς τ' εἶναι, καὶ τοὺς κόλακας τοὺς τούτων, μισθοφοροῦντας;
σοὶ δ' ἤν τις δῷ τοὺς τρεῖς ὀβολούς, ἀγαπᾷς. οὓς αὐτὸς ἐλαύνων
καὶ πεζομαχῶν καὶ πολιορκῶν ἐκτήσω, πολλὰ πονήσας. 685
καὶ πρὸς τούτοις ἐπιταττόμενος φοιτᾷς, ὃ μάλιστά μ' ἀπάγχει,
ὅταν εἰσελθὸν μειράκιόν σοι καταπῦγον, Χαιρέου υἱός,
ὠδὶ διαβὰς, διακινηθεὶς τῷ σώματι καὶ τρυφερανθεὶς,
ἥκειν εἴπῃ πρῲ κἀν ὥρᾳ δικάσονθ', ὡς ὅστις ἂν ὑμῶν
ὕστερος ἔλθῃ τοῦ σημείου, τὸ τριώβολον οὐ κομιεῖται· 690

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677. *πλουθυγίειαν.*] A word apparently invented by Aristophanes to express the combination of all the elements of physical prosperity, "health of body and wealth of store." See Knights, 1091; Birds, 731; Suidas s. v. It is humorously introduced in this place as the sum and crown of the offerings made by the allies to the demagogues.

678. *ὧν ἄρχεις οὐδείς.*] None of your subjects, none of those whom you toiled by land and by sea to make your subjects, *πολλὰ μὲν ἐν γῇ, πολλὰ δ' ἐφ' ὑγρᾷ πιτυλεύσας.* Ὑγρὰ is, as Mitchell notes, an Homeric word for the sea, *ἐπὶ τραφερήν τε καὶ ὑγρὴν*, "over moist and dry." And *πιτυλεύσας* is in strictness, of course, applicable to *ἐφ' ὑγρᾷ* only, *πίτυλος* being properly the measured beat of the oar in the water (*ἡ καταβολὴ τῆς κώπης*, Schol. *κυρίως ὁ ἀπὸ τῶν ἐρεσσομένων κωπίων γινόμενος θόρυβος*, Schol. Æsch. Sept. 855), though frequently used of any quick regular repeated motion. See Bp. Monk, Hipp. ad fin.; Bp. Blomf., Æsch. Sept. 855.

680. *ἀγλίθας.*] *αἱ κεφαλαὶ τῶν σκορόδων. Εὐχαρίδης δὲ ὄνομα σκοροδοπώλου.*—Scholiast. Philocleon admits that his subjects do not supply him with garlic-heads: when he wants any he has to buy them at the greengrocer's.

681. *τὴν δουλείαν.*] These words are appended by way of explanation to *αὐτήν*. Compare Peace, 2, *δὸς αὐτῷ, τῷ κάκιστ' ἀπολουμένῳ.*

682. *μεγάλη δουλεία.*] The epithet is thrown in by way of retort to Philocleon's twice-repeated challenge, Ἀρ' οὐ ΜΕΓΑΛΗΝ *ἀρχὴν ἄρχω*; supra 575, 619.

684. *ἀγαπᾷς.*] It was by the exertions of citizens like yourself, Bdelycleon means, as sailors and soldiers in her fleets and armies, that Athens acquired

Rugs, cushions, and mantles, and cups, and crowns, and health, and vigour, and lots of money
Whilst YOU! from out of the broad domain for which on the land and the wave you toiled,
None gives you so much as a garlic head, to flavour the dish when your sprats are boiled.

PH. That's true no doubt, for I just sent out, and bought, myself, from Eucharides three;
But you wear me away by your long delay in proving my bondage and slavery.

BD. Why IS it not slavery pure and neat, when these (themselves and their parasites too)
Are all in receipt of their pay, God wots, as high officials of state: whilst you
Must thankful be for your obols three, those obols which ye yourselves have won
In the battle's roar, by sea and by shore, 'mid sieges and miseries many a one.
But O what throttles me most of all, is this, that under constraint you go,
When some young dissolute spark comes in, some son of a Chæreas, straddling—so
With his legs apart, and his body poised, and a mincing, soft, effeminate air,
And bids you Justices, one and all, betimes in the morn to the Court repair,
For that any who after the signal come shall lose and forfeit their obols three.

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her imperial revenue: yet your whole share in it consists of this paltry *τριώβολον*, and this you receive as a favour, and are only too happy to get it; whilst all the rest of the revenue is consumed by the demagogues and their parasites (such as Theorus and his fellows), who contributed nothing to its acquisition.

685. *πεζομαχῶν.*] Observe the alliteration in this verse. It is, however, no doubt unintentional. The trick so common in the Roman dramatists of appealing to the ear by the jingle of words, either commencing with the same letter ("non potuit paucis plura plane proloqui," Plautus, Men. ii. 1. 27) or having similar terminations, belongs to a much later date, and is quite foreign to the vigorous thought and energetic rhythm of Aristophanic comedy.

686. *εἰσελθόν.*] Not, I think, *domum tuam ingressus*, as Brunck translates it, and as it is universally rendered. I take *εἰσελθὸν* to mean "came forward in the Assembly," and *εἶπῃ*, "moved a resolution," as supra 595, and passim. I imagine that by some recent order of the Assembly, the court-doors, *κιγκλίδες*, were to be closed so soon as proceedings commenced, and no dicast to be admitted afterwards. See infra 775 and 892. And thus we see the full meaning of *ἐπιταττόμενος* in the preceding verse. "You are not even your own masters," says Bdelycleon, "free to attend at what hour you choose: you are under orders: you *must* go before proceedings commence, or lose even your miserable pittance." Of the person here described as *Χαιρέου υἱός*, nothing is known. The Scholiast says, *οἷον οὐδὲ γνήσιος πολίτης· τὸν γὰρ Χαιρέαν Εὔπολις ἐν Βάπταις ὡς ξένον κωμῳδεῖ.*

690. *σημείου.*] When the hour for the opening of a court or assembly arrived,

αὐτὸς δὲ φέρει τὸ συνηγορικὸν, δραχμὴν, κἂν ὕστερος ἔλθῃ·
καὶ κοινωνῶν τῶν ἀρχόντων ἑτέρῳ τινὶ τῶν μεθ' ἑαυτοῦ,
ἤν τίς τι διδῷ τῶν φευγόντων, ξυνθέντε τὸ πρᾶγμα δύ' ὄντε
ἐσπουδάκατον, κᾆθ' ὡς πρίονθ' ὁ μὲν ἕλκει, ὁ δ' ἀντενέδωκε· 694
σὺ δὲ χασκάζεις τὸν κωλακρέτην· τὸ δὲ πραττόμενόν σε λέληθεν.

ΦΙ. ταυτί με ποιοῦσ'; οἴμοι, τί λέγεις; ὡς μου τὸν θῖνα ταράττεις,
καὶ τὸν νοῦν μου προσάγεις μᾶλλον, κοὐκ οἶδ' ὅ τι χρῆμά με ποιεῖς.

ΒΔ. σκέψαι τοίνυν ὡς ἐξόν σοι πλουτεῖν καὶ τοῖσιν ἅπασιν,
ὑπὸ τῶν ἀεὶ δημιζόντων οὐκ οἶδ' ὅποι ἐγκεκύκλησαι·
ὅστις πόλεων ἄρχων πλείστων, ἀπὸ τοῦ Πόντου μέχρι Σαρδοῦς, 700
οὐκ ἀπολαύεις πλὴν τοῦθ' ὃ φέρεις, ἀκαρῆ. καὶ τοῦτ' ἐρίῳ σοι
ἐνστάζουσιν κατὰ μικρὸν ἀεὶ, τοῦ ζῆν ἕνεχ', ὥσπερ ἔλαιον.
βούλονται γάρ σε πένητ' εἶναι· καὶ τοῦθ' ὧν εἵνεκ', ἐρῶ σοι,

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a signal, *σημεῖον*, was hoisted over the place of meeting. Its exact form is unknown, but it is generally supposed to have been a lofty pole or standard of some sort. See Schömann, De Comitiis, i. 13. Probably loiterers would delay their coming until they actually saw the signal up; and hence the necessity for some such regulation as that mentioned in the preceding note, to secure a more punctual attendance. In Thesmoph. 277 (to which Bergler refers), Mnesilochus is adjured to make haste to the meeting, *ὡς τὸ τῆς ἐκκλησίας Σημεῖον ἐν τῷ Θεσμοφορείῳ φαίνεται*. As to the loss of the *τριώβολον ἐκκλησιαστικὸν* in later times by unpunctual attendance at the *ἐκκλησία*, see Ecclesiazusæ, 289, and following verses.

691. *συνηγορικόν*.] This appears to have been a retaining fee, paid to the ten *συνήγοροι* appointed as public prosecutors. Of course the *συνήγορος* might come *ὕστερος τοῦ σημείου*: it was sufficient if he was present when the case in which he was engaged was called on.

692. *τῶν ἀρχόντων ἑτέρῳ*.] Another official: one of those whom you *ἄρχειν αἱρεῖ σαυτοῦ*, supra 668; that is, I suppose, another advocate. Posts such as these seem to have been filled by the smaller demagogues. See the note on 592 supra.

694. *πρίονθ'*.] Like two men sawing. Bdelycleon is endeavouring to disgust his father with his dicastic duties, by pointing out the humiliating position in which the dicasts are occasionally placed. "It often happens," he says, "that the advocates have arranged the whole matter beforehand, they have agreed what your decision shall be: the discussion in court is a mere sham battle: as one pulls the other gives way, just like two men in a sawpit; until they arrive at the result desired and intended

Yet come as late as he choose himself, he pockets his drachma, "Counsel's fee."
And then if a culprit give him a bribe, he gets his fellow the job to share,
And into each other's hands they play, and manage together the suit to square.
Just like two men at a saw they work, and one keeps pulling, and one gives way.
While you at the Treasurer stare and gape, and never observe the tricks they play.

PH. Is THAT what they do! O can it be true! Ah me, the depths of my being are stirred,
Your statements shake my soul, and I feel, I know not how, at the things I've heard.

BD. And just consider when you and all, might revel in affluence, free as air,
How these same demagogues wheel you round, and cabin and coop you, I know not where.
And you, the lord of such countless towns, from Pontus to Sardo, nought obtain
Save this poor pittance you earn, and this they dole you in driblets, grain by grain,
As though they were dropping oil from wool, as much forsooth as will life sustain.
They MEAN you all to be poor and gaunt, and I'll tell you, father, the reason why.

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by both. You fancy that you are yourselves deciding the case: when, in fact, the decision has been predetermined for you."

695. *κωλακρέτην.*] The Colacretæ were the officers to whom was entrusted the duty of paying the dicastic fees: infra 724; Birds, 1541. That the name is properly spelt *κωλακρέται* and not *κωλαγρέται* seems plain from the inscription on the Cyzicene Marble. See Ruhnken's Timæus, sub voc.

696. *τὸν θῖνα ταράττεις.*] *ἐκ βυθοῦ με κινεῖς. ἀντὶ τοῦ τὴν καρδίαν.*—Scholiast.

699. *δημιζόντων.*] The people's men: a newly coined word, formed, as Bothe says, like *πατέριζε* supra 652, and therefore meaning persons qui nil nisi populum crepant: or, as Mitchell observes, by analogy to such words as *μηδίζειν, φιλιππίζειν*, and the like.

700. *Πόντου μέχρι Σαρδοῦς.*] From Pontus to Sardinia: that is to say, throughout the entire Hellenic world, from the extreme east to the extreme west.

701. *τοῦθ' ὃ φέρεις.*] Not his *ἱμάτιον*, as the Scholiast, Florent Chretien, and Richter strangely suppose, but the *τριώβολον*, the dicastic pay, as Mitchell rightly interprets it. Cf. infra 1121, *μὴ φέρειν τριώβολον.*

702. *ἐνστάζουσιν.*] *ἀπὸ μεταφορᾶς τῶν τὰ ὦτα ἀλγούντων, καὶ δι' ἐρίου ἐπισταζομένων ἔλαιον κατὰ βραχύ.—οἱ γὰρ κατὰ μικρὸν βουλόμενοι βάλλειν ἐρίῳ ἐνστάζουσι.* —Scholiast. A somewhat different mode of conveying liquids by means of wool is mentioned by Plato, Symposium, cap. 3. "If wisdom," says Socrates to Agathon, "could flow from one person into another by mere physical contact, just as water will flow from one vessel into another by means of wool, *διὰ τοῦ ἐρίου*, then I should like of all things to sit next you, Agathon: for I am sure that I should soon be full of the most ample and lovely wisdom."

ἵνα γιγνώσκῃς τὸν τιθασευτήν· κᾆθ' ὅταν οὗτός γ' ἐπισίζῃ,
ἐπὶ τῶν ἐχθρῶν τιν' ἐπιρρύξας, ἀγρίως αὐτοῖς ἐπιπηδᾷς.
εἰ γὰρ ἐβούλοντο βίον πορίσαι τῷ δήμῳ, ῥᾴδιον ἦν ἄν.
εἰσίν γε πόλεις χίλιαι, αἳ νῦν τὸν φόρον ἡμῖν ἀπάγουσιν·
τούτων εἴκοσιν ἄνδρας βόσκειν εἴ τις προσέταξεν ἑκάστῃ,
δύο μυριάδες τῶν δημοτικῶν ἔζων ἐν πᾶσι λαγῴοις
καὶ στεφάνοισιν παντοδαποῖσιν καὶ πύῳ καὶ πυριάτῃ,
ἄξια τῆς γῆς ἀπολαύοντες καὶ τοῦ Μαραθῶνι τροπαίου.

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704. ἐπισίζῃ.] ἐπισίζειν is to utter the sibilation which sets on a dog to fight. Brunck refers to Theocritus, vi. 29, σίξα (so Ruhnken for σῖγα) δ' ὑλακτεῖν νιν καὶ τᾷ κυνί, "I incited the dog to bark at her." ἐπιρρύξας has the like meaning, as Brunck also observes, citing Hesychius, ἐπιρρύζειν κύνας, ἐπαφιέναι καὶ παρορμᾶν. So also the Scholiast here, ἀπὸ τῆς ἐπιφθέγξεως οὖν ἐπισίζειν καὶ τὸ ἐπιρρύξαι ἐφορμῆσαι ὁμοίως τῇ φωνῇ. ἐπιρρύξαι, however, is formed not from the sibilant S, but from the canina litera R. Our old writers called it "to tarre a dog on," whence possibly the name "terrier." Shakespeare's King John, iv. 1,

> [The fire] perchance will sparkle in your eyes,
> And like a dog that is compelled to fight,
> Snatch at the master that doth tarre him on.

Bergler refers to Olynth. iii. p. 37, a passage which bears a very striking resemblance to this speech of Bdelycleon. "'Tis those who transact the affairs of state," Demosthenes says, "that get the whole advantage, while you the Demus fill but a servant's position, content, ἀγαπῶντες, and gratified if they do but allow you free entrance to the spectacles and public games, giving you what was your own before. οἱ δ' ἐν αὐτῇ τῇ πόλει καθείρξαντες ὑμᾶς ἐπάγουσιν ἐπὶ ταῦτα καὶ τιθασεύουσι χειροήθεις αὑτοῖς ποιοῦντες. Follow my advice," he adds, "and you will secure great and ample benefits, and get rid of these miserable doles, which are like the driblets of food allowed to the sick, enough to keep them from dying, but not enough to give them strength."

707. χίλιαι.] This is probably not intended as an exact computation: the poet is speaking in round numbers, τῷ ἀπηρτισμένῳ ἀριθμῷ ἐχρήσατο, as the Scholiast says: but nevertheless the statement is believed to come very near the mark. See Boeckh, iii. 16. The 20,000 Athenians for whom provision is thus to be made, are by Colonel Leake (Attica, App. 21), Boeckh (i. 7), and others supposed to include the entire number of Athenian citizens. I cannot agree in this view, or think it likely that Aristophanes would comprehend the wealthy and ruling classes in his gigantic system of outdoor relief. He himself in Eccl. 1132 reckons the number of Athenian citizens as "over 30,000;" agreeing with Hdt. v. 97, and (appa-

They want you to know your keeper's hand; and then if he hiss you on to fly
At some helpless foe, away you go, with eager vehemence ready and rough.
Since if they wished to maintain you well, the way to do it were plain enough.
A thousand cities our rule obey, a thousand cities their tribute pay,
Allot them twenty Athenians each, to feed and nourish from day to day,
And twice ten thousand citizens there, are living immersed in dishes of hare,
With creams and beestings and sumptuous fare, and garlands and coronals everywhere,
Enjoying a fate that is worthy the state, and worthy the trophy on Marathon plain.

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rently) with Plato, Symposium, cap. 3; Axiochus, 369 A. Other writers, it is true, put the number at 20,000 (Demosthenes contra Aristogit. Or. i. 785; Plutarch, Lycurg. Orat. vit. 34; Ath. vi. cap. 103): but these are all referring to a later period, when the population of Athens was no longer at its height. And I cannot doubt that at the date of the Wasps the number of Athenian citizens (in the estimation of Aristophanes at least) considerably exceeded 20,000. And see the note on 718 infra.

709. *ἔζων ἐν πᾶσι λαγῴοις.*] We should certainly have expected *ἂν* here, and Dawes (Misc. Crit. 275) accordingly substitutes that particle for *ἐν*. But this alteration, though supported by some of the inferior MSS., seems quite inadmissible. The phrase *ἔζων ἐν πᾶσι λαγῴοις* is essentially different from that with which Dawes compares it, *τῷ ζῶσι; ΣΙΛ. Γάλακτι καὶ τυροῖσι καὶ μήλων βορᾷ* (Eurip. Cyclops, 121). Like *ἐν πᾶσι βολίτοις* in Ach. 1026, it is a parody on the common phrase *ἐν πᾶσιν ἀγαθοῖς*, and signifies, not the food *by* which life is sustained, but the luxury *in the midst of* which it is passed. Dobree's suggestion, to change *μυριάδες* into *μυριάδ' ἂν*, is less open to objection: but I am myself inclined to think that the *ἂν* is purposely omitted, in order to present a more vivid picture, as of an actual reality, and not a mere possible contingency. As to *λαγῷα* and *πυὸς*, see the note on Peace, 1150.

711. *τοῦ Μαραθῶνι τροπαίου.*] The plains of Marathon were covered with memorials of the great battle (Pausanias, Attica, 32). There were two mounds or barrows erected over the dead, one for the citizens, another for the Platæans and for the slaves. The barrow over the Athenian citizens still stands, a conspicuous and solemn object, upon the solitary plain (Wordsworth's Athens and Attica, chap. vi.): it is about thirty feet high, and 200 yards round; and in the light sandy mould of which it is composed travellers still find arrow-heads of brass and flint, the broken relics of the invader's weapons (Dodwell's Tour, ii. 159; Leake's Demi, ii. 100). Some vestiges too remain of the other barrow; and there are various monumental ruins, comprising probably the separate *μνῆμα* Μιλτιάδου and the *στῆλαι* upon which were recorded the names and tribes of the Athenian dead. The TROPHY itself was an edifice *λίθου λευκοῦ* (Pausanias ubi supra): and

νῦν δ' ὥσπερ ἐλαολόγοι χωρεῖθ' ἅμα τῷ τὸν μισθὸν ἔχοντι.

ΦΙ. οἴμοι, τί ποθ' ὥσπερ νάρκη μου κατὰ τῆς χειρὸς καταχεῖται,
καὶ τὸ ξίφος οὐ δύναμαι κατέχειν, ἀλλ' ἤδη μαλθακός εἰμι.

ΒΔ. ἀλλ' ὁπόταν μὲν δείσωσ' αὐτοὶ, τὴν Εὔβοιαν διδόασιν 715
ὑμῖν καὶ σῖτον ὑφίστανται κατὰ πεντήκοντα μεδίμνους
ποριεῖν· ἔδοσαν δ' οὐπώποτέ σοι, πλὴν πρώην πέντε μεδίμνους,
καὶ ταῦτα μόλις ξενίας φεύγων ἔλαβες κατὰ χοίνικα, κριθῶν.
ὧν εἵνεκ' ἐγώ σ' ἀπέκλειον ἀεὶ,
βόσκειν ἐθέλων καὶ μὴ τούτους 720
ἐγχάσκειν σοι στομφάζοντας.
καὶ νῦν ἀτεχνῶς ἐθέλω παρέχειν
ὅ τι βούλει σοι,
πλὴν κωλακρέτου γάλα πίνειν.

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its remains are still believed to exist in a ruin called Pyrgo, found about 500 yards north of the great barrow, and consisting "of the foundation of a square monument constructed of large blocks of white marble" (Leake, ii. 101). That trophy was the proudest heirloom of Athenian glory. Themistocles (Plutarch, cap. 3) declared that the thought of it would not let him sleep. Aristophanes appeals to it again, and always as striking the deepest chord of Athenian patriotism, Knights, 1334; Lysistrata, 285. And cf. Plato, Menexenus, caps. 10 and 16.

712. ἐλαολόγοι.] Olive-pickers. εὐτελεῖς γὰρ οἱ τὰς ἐλαίας μισθοῦ συνάγοντες. —Scholiast. It is probable that many from the neediest classes went out to take part in the olive-picking of Attica, as in the hop-picking and harvest with ourselves. And the dicasts, compelled to resort to the Colacretæ for their three obols, are likened by Bdelycleon to these destitute hirelings, crowding on after the man who is to pay them their wages.

714. τὸ ξίφος.] παίζει, ἐπειδὴ ξίφος ἥτησε καὶ ὁρᾷ ἑαυτὸν κατακρατηθέντα. —Scholiast. This observation of the Scholiast strongly confirms the arrangement adopted 522 supra, where see the note.

715. διδόασιν.] Are for giving; *verbis dant*, as Bergler says. The statements in the text might reasonably be considered mere vague and general satire; but in M. Boeckh's opinion (i. 15) they rest on a real historical basis. It appears from Philochorus (cited by the Scholiast) that some hostile proceedings had been undertaken against Eubœa a year or two before the date of the Wasps; and the popular leaders may have proposed to allot a portion of the Eubœan territory to κληροῦχοι (as Peri-

Whilst now like gleaners ye all are fain to follow along in the paymaster's train.

PHIL. O what can this strange sensation mean, this numbness that over my hand is stealing?
My arm no longer can hold the sword: I yield, unmanned, to a womanish feeling.

BDEL. Let a panic possess them, they're ready to give Eubœa at once for the State to divide,
And engage to supply for every man full fifty bushels of wheat beside.
But five poor bushels of barley each is all that you ever obtained in fact,
And that doled out by the quart, while first they worry you under the Alien Act.

And therefore it was that I locked you away
To keep you in ease; unwilling that these
With empty mouthings your age should bilk.
And now I offer you here to-day
Without any reserve whatever you please,
Save only a draught of—Treasurer's milk.

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cles had done many years before): and at the same time to gratify the people with one of those public distributions of corn, which were not uncommon either at Athens or at Rome (see Boeckh ubi supra). If so, the project seems to have been abandoned; and a smaller largess recently (*πρώην*) made, in lieu of the great distribution originally contemplated. *κατὰ* is *at the rate of*, as supra 669.

718. *ξενίας φεύγων.*] *τοιοῦτόν ἐστι παρόσον ἐν ταῖς διανομαῖς τῶν πυρῶν ἐξητάζοντο πικρῶς οἵ τε πολῖται καὶ μὴ, ὥστε δοκεῖν ξενίας φεύγειν εἰς κρίσιν καθισταμένους.*—Scholiast. No one was entitled to share in these public distributions, unless he were an Athenian citizen; and his claim (Bdelycleon means) was as rigorously investigated, and as harshly contested as if he were a defendant to a *ξενίας γραφὴ*, a prosecution for unlawfully exercising the rights of citizenship, and one which (according to the anonymous author of the Greek Life of Aristophanes) was thrice brought by Cleon against Aristophanes himself. For the rigour with which claims to share in these distributions were disputed, Mitchell refers to Plutarch, Pericles, cap. 37, where out of about 19,040 claimants (not representing, I apprehend, the entire number of citizens, but answering to the 20,000 mentioned in 709 supra) about 5000 were disqualified as *νόθοι*; and, says Plutarch, *πολλαὶ ἀνεφύοντο δίκαι τοῖς νόθοις, πολλοὶ δε καὶ συκοφαντήμασι περιέπιπτον.* The same story is narrated by the Scholiast here.

719. *ἀπέκλειον.*] This is an answer to Philocleon's remonstrance, *σκέψαι δ' ἀπὸ τῶν ἀγαθῶν οἷων ἀποκλείεις*, supra 601.

724. *κωλακρέτου γάλα.*] *τὸν δικαστικὸν μισθόν.*—Scholiast. Philocleon had refused *ὀρνίθων γάλα* supra 508. He may now have whatever he will, except *κωλακρέτου γάλα.*

ΧΟ. ἦ που σοφὸς ἦν ὅστις ἔφασκεν, πρὶν ἂν ἀμφοῖν μῦθον ἀκούσῃς, 725
οὐκ ἂν δικάσαις. σὺ γὰρ οὖν νῦν μοι νικᾶν πολλῷ δεδόκησαι·
ὥστ' ἤδη τὴν ὀργὴν χαλάσας τοὺς σκίπωνας καταβάλλω.
ἀλλ' ὦ τῆς ἡλικίας ἡμῖν τῆς αὐτῆς συνθιασῶτα,
πιθοῦ πιθοῦ λόγοισι, μηδ' ἄφρων γένῃ,
μηδ' ἀτενὴς ἄγαν ἀτεράμων τ' ἀνήρ. 730
εἴθ' ὤφελέν μοι κηδεμὼν ἢ ξυγγενὴς
εἶναί τις ὅστις τοιαῦτ' ἐνουθέτει.
σοὶ δὲ νῦν τις θεῶν
παρὼν ἐμφανὴς
ξυλλαμβάνει τοῦ πράγματος,
καὶ δῆλός ἐστιν εὖ ποιῶν· 735
σὺ δὲ παρὼν δέχου.

ΒΔ. καὶ μὴν θρέψω γ' αὐτὸν παρέχων
ὅσα πρεσβύτῃ ξύμφορα, χόνδρον
λείχειν, χλαῖναν μαλακὴν, σισύραν,
πόρνην, ἥτις τὸ πέος τρίψει,
καὶ τὴν ὀσφῦν. 740
ἀλλ' ὅτι σιγᾷ κοὐδὲν γρύζει,
τοῦτ' οὐ δύναταί με προσέσθαι.

725.] The Arguments are over, and the Arbitrators proceed to deliver their decision. The Scholiast refers to the maxim *μηδὲ δίκην δικάσῃς πρὶν ἂν ἀμφοῖν μῦθον ἀκούσῃς*, which is very frequently quoted by ancient writers, and is usually attributed to Phocylides; see Bergk's Poetæ Lyrici, Pseudo-Phocylidea, line 87. The maxim was embodied in the judicial oath, *τὸν ὅρκον*, says Demosthenes at the commencement of his oration De Coronâ, *ἐν ᾧ καὶ τοῦτο γέγραπται, τὸ ὁμοίως ἀμφοῖν ἀκροάσασθαι*. Bergler cites Eurip. Heraclidæ, 180; Andromache, 957; and infra 919; also the oath given in Dem. contr. Timocr., which is now however generally supposed to be spurious. "You should not pin your entire faith upon the Accuser," says Theodoret, Hist. Eccl. i. 33; "you should keep one ear for the Accused," *ἀλλὰ θατέραν ταῖν ἀκοαῖν τῷ κατηγορουμένῳ φυλάττειν*.

726. δεδόκησαι.] *You are adjudged the victor.* Such is our decision, *οὕτως ἡμῖν δέδοκται*. The Arbitration is now concluded, and the Arbitrators are henceforth the staunch friends and supporters of Bdelycleon.

727. *σκίπωνας.*] The Scholiast explains this word by *τὰς βακτηρίας*,

CH. 'Twas a very acute and intelligent man, whoever it was, that happened to say,
Don't make up your mind till you've heard both sides, for now I protest you have gained the fray.
Our staves of justice, our angry mood, for ever and ever aside we lay,
And we turn to talk to our old compeer, our choir-companion of many a day.

Don't be a fool: give in, give in,
Nor too perverse and stubborn be;
I would to Heaven my kith and kin
Would show the like regard for me.
Some deity, 'tis plain, befriends
Your happy lot, believe, believe it;
With open arms his aid he sends,
Do you with open arms receive it.

BDEL. I'll give him whatever his years require,
A basin of gruel, and soft attire,
And a good warm rug, and a handmaid fair,
To chafe and cherish his limbs with care.
—But I can't like this, that he stands so mute,
And speaks not a word nor regards my suit.

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meaning, I suppose, the dicastic staves.

728. *συνθιασῶτα.*] One of the same band, troop, or body of worshippers. Plutus, 508. It is very frequently employed by ecclesiastical writers to denote persons of the same creed or party.

733. *παρών.*] *παρὼν*, like the Latin *præsens*, is used of the present interposition of the deity by direct agency, or by visible manifestation. In line 735 it is with some humour transferred to the corresponding attitude to be assumed by the recipient of the divine favour.

738. *σισύραν.*] A thick woolly wrap, in Aristophanes generally mentioned as a luxurious and somewhat effeminate article (Clouds, 10; infra 1138; Birds, 122; Lys. 933; Frogs, 1459; Eccl. 840): but elsewhere used of the shaggy garb of the peasant. See Ruhnken's Timæus sub voc.; Seiler on Alciphron, iii. 26.

742. *προσέσθαι.*] *προσέσθαι* is the 2nd aorist middle of *προσίημι*, and means "to recommend itself to," "to please," "to attract" (*ἐφελκύσασθαι*, Suidas s. v.). Two passages are cited in which the word bears the same meaning, *ἐν δ' οὐ προσίεταί με*, Knights, 359; and *τῶν μὲν δὴ οὐδὲν προσίετό μιν*, Hdt. i. 48. It is more commonly used in the converse sense "to take to," "to be pleased with," as *τὸ ὑπαίτιον εἶναί τινι οὐ πάνυ προσίεμαι*, Xen. Mem. ii. 8. 5, and frequently elsewhere. The double usage arises from the double aspect in which

ΧΟ. νενουθέτηκεν αὐτὸν ἐς τὰ πράγμαθ', οἷς
τότ' ἐπεμαίνετ'· ἔγνωκε γὰρ ἀρτίως,
λογίζεταί τ' ἐκεῖνα πάνθ' ἁμαρτίας
ἃ σοῦ κελεύοντος οὐκ ἐπείθετο.
νῦν δ' ἴσως τοῖσι σοῖς
λόγοις πείθεται,
καὶ σωφρονεῖ μέντοι μεθι-
στὰς ἐς τὸ λοιπὸν τὸν τρόπον
πιθόμενός τέ σοι.
ΦΙ. ἰώ μοί μοι.
ΒΔ. οὗτος, τί βοᾷς ;
ΦΙ. μή μοι τούτων μηδὲν ὑπισχνοῦ.
κείνων ἔραμαι, κεῖθι γενοίμαν,
ἵν' ὁ κήρυξ φησὶ, τίς ἀψήφι-
στος ; ἀνιστάσθω.
κἀπισταίην ἐπὶ τοῖς κημοῖς
ψηφιζομένων ὁ τελευταῖος.

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we may regard the relation subsisting between the mind which is pleased, and the object which pleases it; and corresponds very closely to the double usage of our English word *to like*, which means either "to be pleased with" or "to please," as in Shakespeare's Two Gentlemen of Verona, iv. 2,

HOST. How do you, man? the music LIKES you not.
JULIA. You mistake: the musician LIKES me not.

745. *ἐκεῖνα πάνθ' ἁμαρτίας.*] I do not see how this passage can possibly bear the meaning attributed to it by Brunck and others, "criminique sibimet ipse vertit, quæcunque tu illum hortatus es, *ἀναδιδάξειν οἴομαί σ' ὡς* ΠΑΝΤΑ ΤΑΥΘ' ΗΜΑΡΤΑΝΕΙΣ. se iis obsecutum non fuisse." It seems to me that the Chorus are referring to the thesis proposed by Bdelycleon for the contest which has just terminated, supra 514, where see the note. He has taken himself to task, they mean, as to those pursuits on which he formerly doted: for he is now awake to the truth, and reckons all those pursuits to be errors which he would not, at your bidding, admit to be so. He recognizes the truth of the charges which he formerly denied, and which you undertook to prove. This speech of the Chorus is antistrophical to the preceding one, 729—736.

CHOR. 'Tis that his soberer thoughts review
The frenzy he indulged so long,
And (what he would not yield to you)
He feels his former life was wrong.
Perchance he'll now amend his plan,
Unbend his age to mirth and laughter,
A better and a wiser man
By your advice he'll live hereafter.
PHIL. O misery! O misery!
BDEL. O father, why that dolorous cry?
PHIL. Talk not of things like these to me!
Those are my pleasures, *there* would I be
Where the Usher cries
Who has not voted? let him arise.
And O that the last of the voting band
By the verdict-box I could take my stand.

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750. *μή μοι τούτων μηδὲν ὑπισχνοῦ.*] Philocleon at length breaks his tragic silence, and gives utterance to a cento of scraps from the Hippolytus Velatus, Alcestis, Bellerophon, and probably other Plays of Euripides. The Scholiast's gloss *ἐξ Ἱππολύτου Εὐριπίδου* properly belongs to the line before us, and refers no doubt to that lost play which the grammarians cite under the name of the *Ἱππόλυτος καλυπτόμενος*. By the word *τούτων* Philocleon is alluding to the *ὅσα πρεσβύτῃ ξύμφορα* which Bdelycleon had enumerated above: whilst *κείνων* in the next line refers to the pleasures of a dicastic life.

751. *κείνων ἔραμαι.*] This is parodied, as Bergler observes, from Alcestis, 884,

κείνων ἔραμαι, κεῖν' ἐπιθυμῶ
δώματα ναίειν.

There are no grounds for drawing down to this line the gloss cited in the preceding note (see Wagner on Hippol. Fragm. 19): the words *μή μοι τούτων μηδὲν ὑπισχνοῦ* are clearly of tragic origin; while the present line is found not in the Hippolytus, but in the Alcestis. Valcknaer's suggestion that the words *κείνων ἔραμαι, κεῖθι γενοίμαν* were the original form of Hipp. 230, and Porson's that they have dropped out from between Hipp. 216 and 217, are alike unnecessary and improbable.

754. *κἀπισταίην.*] The copula connects *ἐπισταίην* with *γενοίμαν*.

σπεῦδ', ὦ ψυχή. ποῦ μοι ψυχή;
πάρες, ὦ σκιερά. μὰ τὸν Ἡρακλέα,
μὴ νῦν ἔτ' ἐγὼ 'ν τοῖσι δικασταῖς
κλέπτοντα Κλέωνα λάβοιμι.

ΒΔ. ἴθ' ὦ πάτερ, πρὸς τῶν θεῶν, ἐμοὶ πιθοῦ. 760

ΦΙ. τί σοι πίθωμαι; λέγ' ὅ τι βούλει, πλὴν ἑνός.

ΒΔ. ποίου; φέρ' ἴδω. ΦΙ. τοῦ μὴ δικάζειν. τοῦτο δὲ
Ἅιδης διακρινεῖ πρότερον ἢ 'γὼ πείσομαι.

ΒΔ. σὺ δ' οὖν, ἐπειδὴ τοῦτο κεχάρηκας ποιῶν,
ἐκεῖσε μὲν μηκέτι βάδιζ', ἀλλ' ἐνθάδε 765
αὐτοῦ μένων δίκαζε τοῖσιν οἰκέταις.

ΦΙ. περὶ τοῦ; τί λῃρεῖς; ΒΔ. ταῦθ', ἅπερ ἐκεῖ πράττεται.
ὅτι τὴν θύραν ἀνέῳξεν ἡ σηκὶς λάθρᾳ,
ταύτης ἐπιβολὴν ψηφιεῖ μίαν μόνην.
πάντως γε κἀκεῖ ταῦτ' ἔδρας ἑκάστοτε. 770
καὶ ταῦτα μέν νυν εὐλόγως, ἦν ἐξέχῃ

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756. *σπεῦδ', ὦ ψυχή.*] Philocleon is carried away by his vivid recollection of the familiar scene in the dicastery, and acts it over again in imagination. The line is apparently a parody of some passage wherein a Tragic hero is apostrophizing his own soul, and inciting it to deeds of daring. "Where hast thou been, my heart?"—Shakespeare's Ant. and Cleo. iii. 11. Compare Acharnians, 483—9. But I take the expression, as adopted by Philocleon, to be addressed not to his soul, but to his vote, which he calls by that endearing appellation, *ζωὴ καὶ ψυχή, anima mea.* He pictures himself standing over the verdict-box, and about to deposit his vote. He has prolonged the enjoyment until all the rest have voted, and he still toys with his vote, as reluctant to part with it. First he exhorts it to make haste, as the *κήρυξ* is about to close the voting: then he pretends to lose it, and fumbles for it: finally he throws it in, with resolute energy. The words *ποῦ μοι ψυχὴ* imply that the action of Philocleon is arrested by his momentary inability to find the object required: the epithet *σκιερὰ*, as applied to the vote, means that it is lost in some obscure place.

757. *πάρες, ὦ σκιερά.*] The Scholiast observes that these words are taken from the Bellerophon, and they are plainly part of the anapæstic system which is spoken by Bellerophon as he gradually rises from the earth, and which is parodied at some length in the Peace. See the note on Peace, 73. The passage here cited is

On, on, my soul! why, where is she gone?
Hah! by your leave, my shadowy one!
Zounds, if I catch when in Court I'm sitting
Cleon again a theft committing!

BDEL. O father, father, by the Gods comply.

PHIL. Comply with what? name any wish, save one.

BDEL. Save what, I prithee? PHIL. Not to judge, but that
Hades shall settle ere my soul comply.

BDEL. Well but if these are really your delights,
Yet why go *There?* why not remain at home
And sit and judge among your household here?

PHIL. Folly! judge what? BDEL. The same as There you do.
Suppose you catch your housemaid on the sly
Opening the door: fine her for that, one drachma.
That's what you did at every sitting There.
And very aptly, if the morning's fine,

πάρες, ὦ σκιερὰ φυλλὰς, ὑπερβῶ
κρηναῖα νάπη· τὸν ὑπὲρ κεφαλῆς
αἰθέρ' ἰδέσθαι σπεύδω.

"Suffer, O shadowy foliage, that I ascend up above the watered glades."

758. *μὴ νῦν.*] The time for delay is over, and Philocleon throws in his vote of condemnation with energy and decision. He is not yet weaned from his love of the dicasteries, but he is, at all events, alienated from Cleon, and avows his determination to show him no mercy when next he is brought before them on a charge of peculation. The words *μὴ λάβοιμι* (like our "don't let me catch") imply a menace. *ἀπειλεῖ καταδικάσειν τὸν Κλέωνα*, says the Scholiast, *εἰ λάβοι αὐτὸν ἐγκαλούμενον περὶ κλοπῆς.* As to *κλέπτοντα* cf. infra 928, 1227; Knights 1127, and passim.

763. *Ἄιδης κ.τ.λ.*] *ἐν Κρήσσαις Εὐριπίδου· ὁ Ἀτρεὺς πρὸς την Ἀερόπην.*—Scholiast. With this, he means, I will never comply. The grave shall decide between us before I do.

765. *ἐκεῖσε.*] *Thither*, i. e. to the Law Courts. He is mimicking his father's expression just above, *κείνων ἔραμαι, κεῖθι γενοίμαν.*

769. *μίαν μόνην.*] *λείπει δραχμήν.*—Scholiast. "The word drachmæ was often left out; and where such an ellipse of the name of the species appears, it is always to be supplied by drachmæ, not minæ, or any other denomination."—Professor Hussey, Ancient Weights and Money, iii. 4. The phrase before us is probably taken from some legal formula.

771. *εὐλόγως.*] *Commode*, Bergler; *ut*

εἴλη κατ᾽ ὄρθρον, ἡλιάσει πρὸς ἥλιον·
ἐὰν δὲ νίφῃ, πρὸς τὸ πῦρ καθήμενος,
ὕοντος, εἴσει· κἂν ἔγρῃ μεσημβρινὸς,
οὐδείς σ᾽ ἀποκλείσει θεσμοθέτης τῇ κιγκλίδι.
ΦΙ. τουτί μ᾽ ἀρέσκει. ΒΔ. πρὸς δὲ τούτοις γ᾽, ἢν δίκην
λέγῃ μακράν τις, οὐχὶ πεινῶν ἀναμενεῖς,
δάκνων σεαυτὸν καὶ τὸν ἀπολογούμενον.
ΦΙ. πῶς οὖν διαγιγνώσκειν καλῶς δυνήσομαι
ὥσπερ πρότερον τὰ πράγματ᾽, ἔτι μασώμενος;
ΒΔ. πολλῷ γ᾽ ἄμεινον· καὶ λέγεται γὰρ τουτογὶ,
ὡς οἱ δικασταὶ ψευδομένων τῶν μαρτύρων
μόλις τὸ πρᾶγμ᾽ ἔγνωσαν ἀναμασώμενοι.
ΦΙ. ἀνά τοί με πείθεις. ἀλλ᾽ ἐκεῖν᾽ οὔπω λέγεις,
τὸν μισθὸν ὁπόθεν λήψομαι. ΒΔ. παρ᾽ ἐμοῦ. ΦΙ. καλῶς,
ὁτιὴ κατ᾽ ἐμαυτὸν κοὐ μεθ᾽ ἑτέρου λήψομαι.
αἴσχιστα γάρ τοί μ᾽ εἰργάσατο Λυσίστρατος
ὁ σκωπτόλης. δραχμὴν μετ᾽ ἐμοῦ πρώην λαβὼν,
ἐλθὼν διεκερματίζετ᾽ ἐν τοῖς ἰχθύσιν,

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rationi consentaneum est, Brunck. But in the present passage the meaning seems rather to be "appropriately." Aristophanes is paving the way for the double pun which he is about to introduce. In fine weather, he says, *ἡλιάσει πρὸς ἥλιον,* in wet weather *εἴσει,* which is really from *εἶσομαι* (Plutus, 647), and is explained by the Scholiasts as equivalent to *δικάσεις, γνώσῃ,* but upon which Aristophanes plays as if it were from *εἶσειμι,* and meant "you will go indoors." The word *ἡλιάσει* is in reality derived from, or connected with, *ἁλίζεσθαι to assemble,* and has nothing to do with *ἥλιος.* See the Preface.

774. *ὕοντος.*] *Ὕοντος τοῦ θεοῦ καὶ νίφοντος, γνώσῃ καθήμενος πρὸς τὸ πῦρ τὴν δίκην.*—Scholiast.

775. *ἀποκλείσει.*] Dicasts who came too late were excluded, and lost their three obols. See the note on 686 supra. And as to *δάκνων σεαυτὸν* below, see the note on 287 supra.

783. *ἀναμασώμενοι.*] *Ruminating. ἐκ μεταφορᾶς τῶν ἀναπεμπαζόντων την τροφὴν ζώων καὶ αὖθις ἀναμασωμένων, τὸ ἀναμασώμενοι εἴρηκεν.*—Scholiast.

786. *κατ᾽ ἐμαυτόν.*] *To myself. οὐδεὶς ἕλοιτ᾽ ἂν καθ᾽ αὑτὸν πάντ᾽ ἔχειν,* says Aristotle in the Ethics. As to Lysistratus and his jokes, see infra 1302—1313 and the note there.

788. *δραχμήν.*] A drachma, or six-obol

You'll fine your culprits, sitting in the sun.
In snow, enter your judgments by the fire
While it rains on: and—though you sleep till midday,
No archon here will close the door against you.

PHIL. Hah! I like that. BDEL. And then, however long
An orator proses on, no need to fast,
Worrying yourself (ay, and the prisoner too).

PHIL. But do you really think that I can judge
As well as now, whilst eating and digesting?

BDEL. As well? much better. When there's reckless swearing,
Don't people say, what time and thought and trouble
It took the judges to digest the case?

PHIL. I'm giving in. But you've not told me yet
How I'm to get my pay. BDEL. I'll pay you. PHIL. Good,
Then I shall have mine to myself, alone;
For once Lysistratus, the funny fool,
Played me the scurviest trick. We'd got one drachma
Betwixt us two: he changed it at the fish-stall;

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piece, to be divided between the two. It would have been hardly possible for the Colacretæ to provide every day the enormous number of obols required for the daily payment of the dicastic fees: and it must have been the rule, rather than the exception, for two or more dicasts to receive a larger coin, which they were themselves to change, and share between them.

789. *ἐν τοῖς ἰχθύσιν.*] That is to say, *In the fish-market.* So in Frogs, 1068 (to which Conz also refers), *παρὰ τοὺς ἰχθῦς ἀνέκυψεν*, which the Scholiast explains by *παρὰ τὰ ἰχθυοπώλια. τὸ δὲ τοιοῦτον Ἀττικόν. Εὔπολις "περιῆλθον ἐς τὰ σκόροδα καὶ τὰ κρόμμυα."* In many cases where *we* should speak of the fish-market, the vegetable-market, the flower-market, and the like, the Athenians preferred to say merely the fishes, the vegetables, the flowers, or other article of merchandise. *οἱ Ἀττικοὶ* (says Pollux, ix. segm. 47) *ὠνόμαζον τοὺς τόπους ἐκ τῶν πιπρασκομένων, ὡς εἰ φαῖεν, ἀπῆλθον εἰς τοὔψον, καὶ εἰς τὸν οἶνον, καὶ εἰς τοὔλαιον, καὶ εἰς τὰς χύτρας.* The usage is very common in Aristophanes. It is found also in Latin writers. Thus Catullus (55. 3) says to an absent friend,

> Te quæsivimus in minore campo,
> Te in Circo, te in omnibus libellis (that is, *at all the book-stalls*).

κἄπειτ' ἐπέθηκε τρεῖς λοπίδας μοι κεστρέων· 790
κἀγὼ 'νέκαψ'· ὀβολοὺς γὰρ ᾠόμην λαβεῖν·
κᾆτα βδελυχθεὶς ὀσφρόμενος ἐξέπτυσα·
κᾆθ' εἷλκον αὐτόν. ΒΔ. ὁ δὲ τί πρὸς ταῦτ' εἶφ'; ΦΙ. ὅ τι;
ἀλεκτρυόνος μ' ἔφασκε κοιλίαν ἔχειν·
ταχὺ γοῦν καθέψεις ἀργύριον, ἢ δ' ὃς λέγων. 795
ΒΔ. ὁρᾷς ὅσον καὶ τοῦτο δῆτα κερδανεῖς;
ΦΙ. οὐ πάνυ τι μικρόν. ἀλλ' ὅπερ μέλλεις ποίει.
ΒΔ. ἀνάμενέ νυν· ἐγὼ δὲ ταῦθ' ἥξω φέρων.
ΦΙ. ὅρα τὸ χρῆμα· τὰ λόγι' ὡς περαίνεται.
ἠκηκόειν γὰρ ὡς Ἀθηναῖοί ποτε 800
δικάσοιεν ἐπὶ ταῖς οἰκίαισι τὰς δίκας,
κἀν τοῖς προθύροις ἐνοικοδομήσοι πᾶς ἀνὴρ
αὑτῷ δικαστηρίδιον μικρὸν πάνυ,
ὥσπερ Ἑκάταιον, πανταχοῦ πρὸ τῶν θυρῶν.
ΒΔ. ἰδού, τί ἔτ' ἐρεῖς; ὡς ἅπαντ' ἐγὼ φέρω 805

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791. *ἐνέκαψα.*] *ἐνέθηκα τῷ στόματι. πολλοῖς γάρ ἐστιν ἔθος ἐν τῷ στόματι φυλάττειν τὸ ἀργύριον.*—Scholiast. That the ancients were accustomed to carry money in their mouths is of course well known, and Bergler and Conz here collect the various passages in which the practice is mentioned: Aristophanes, Birds, 503; Eccl. 818; Œolosicon Fragm. 3; Alexis (apud Ath. iii. 10); Theophrast. Charact. *περὶ ἀπονοίας.*

793. *εἷλκον.*] *Collared him.* So Walsh translates it in a note on Ach. 855. It of course means *in jus trahebam*, I was for haling him off, I was for giving him into custody. Cf. Knights, 665. The dicast naturally had immediate recourse to his legal remedies.

797. *οὐ πάνυ τι μικρόν.*] With this grudging assent, Philocleon finally gives in to his son's proposal.

798. *ταῦθ'.*] *τὰ πρὸς τὸ σχῆμα τοῦ δικαστηρίου ἐπιτήδεια* (so I read for the *ἐπιτηδεύει* of MSS. and edd.) Scholiast.—Bdelycleon now leaves the stage, returning line 805 with a supply of the articles required for fitting up a dicastery.

799. *ὅρα.*] This is a soliloquy, says the Scholiast: *ταῦτα πρὸς ἑαυτὸν, τοῦ υἱοῦ εἰσελθόντος.* But the Chorus were certainly present.

804. *Ἑκάταιον.*] Small images, symbols, or shrines, of Hecate were extremely common in the streets of Athens. Wealthy citizens were accustomed to erect them before their doors, in the hope that Hecate, as representing the Moon, would guard their mansions dur-

Then laid me down three mullet scales: and I,
I thought them obols, popped them in my mouth;
O the vile smell! O la! I spat them out
And collared him. BDEL. And what said he? PHIL. The rascal!
He said I'd got the stomach of a cock.
You soon digest hard coin, he says, says he.

BDEL. Then there again you'll get a great advantage.

PHIL. Ay ay, that's something: let's begin at once.

BDEL. Then stop a moment whilst I fetch the traps.

PHIL. See here now, how the oracles come true.
Oft have I heard it said that the Athenians
One day would try their lawsuits in their homes,
That each would have a little Court-let built
For his own use, in his own porch, before
His entrance, like a shrine of Hecate.

BD. (*Bustling in with a quantity of judicial properties.*) Now then I hope you're satisfied: I've brought

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ing the hours of darkness. Other Hecatæa were placed *ἐν ταῖς τριόδοις*, *triviis*, in places where three roads met. Every month, when the new moon appeared, an offering was laid upon these shrines of Hecate (Schol. at Plutus, 594): but their proximity to the public thoroughfares rendered them obnoxious to the depredations of pilferers (Plutus, ubi supra), and also, it would seem from Frogs 366, to insults similar to those which Philocleon had been wont to commit at the shrine of Lycus (supra 394). It was only during the night that the protection of Hecate was available: during the day, the house was entrusted to the guardianship of Apollo, whose obelisk, surrounded by his own favourite laurel (Thesm. 489), also stood in a prominent position near the vestibule, *τοὐμοῦ προθύρου προπύλαιος* (infra 875, where see the note). Yet, after all these precautions, it was thought prudent to propitiate Hermes by placing his symbol also before the door, *ἐπὶ ἀποτροπῇ τῶν ἄλλων κλεπτῶν*, says the Scholiast on Plutus, 1153. It is to this third symbol that Strepsiades appeals in Clouds, 1478. The insults to which the Hermæ were subjected on a notable occasion (Thuc. vi. 27), and the grave results which followed, are matters of history. To the innumerable shrines and symbols of these three *ἐνόδιοι δαίμονες* (see Scholiast on Plato, Laws, xi. 914 B) were now to be added, according to the prophecy, innumerable little Courts of Law, one at the door of every house.

ὅσαπέρ γ' ἔφασκον, κἄτι πολλῷ πλείονα.
ἀμὶς μέν, ἣν οὐρητιάσῃς, αὐτὴ
παρὰ σοὶ κρεμήσετ' ἐγγὺς ἐπὶ τοῦ παττάλου.
ΦΙ. σοφόν γε τουτὶ καὶ γέροντι πρόσφορον
ἐξεῦρες ἀτεχνῶς φάρμακον στραγγουρίας. 810
ΒΔ. καὶ πῦρ γε τουτὶ, καὶ προσέστηκεν φακῆ,
ῥοφεῖν ἐὰν δέῃ τι. ΦΙ. τοῦτ' αὖ δεξιόν·
κἂν γὰρ πυρέττω, τόν γε μισθὸν λήψομαι.
αὐτοῦ μένων γὰρ τὴν φακῆν ῥοφήσομαι.
ἀτὰρ τί τὸν ὄρνιν ὡς ἔμ' ἐξηνέγκατε; 815
ΒΔ. ἵνα γ', ἢν καθεύδῃς ἀπολογουμένου τινὸς,
ᾄδων ἄνωθεν ἐξεγείρῃ σ' οὑτοσί.
ΦΙ. ἓν ἔτι ποθῶ, τὰ δ' ἄλλ' ἀρέσκει μοι. ΒΔ. τὸ τί;
ΦΙ. θἠρῷον εἴ πως ἐκκομίσαις τὸ τοῦ Λύκου.
ΒΔ. πάρεστι τουτὶ, καὐτὸς ἄναξ οὑτοσί. 820
ΦΙ. ὦ δέσποθ' ἥρως, ὡς χαλεπὸς ἄρ' ἦσθ' ἰδεῖν.
ΒΔ. οἷόσπερ ἡμῖν φαίνεται—Κλεώνυμος.
ΣΩ. οὔκουν ἔχει γ' οὐδ' αὐτὸς ἥρως ὢν ὅπλα.
ΒΔ. εἰ θᾶττον ἐκαθίζου σὺ, θᾶττον ἂν δίκην

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813. *κἂν γὰρ πυρέττω.*] Philocleon, when ill and feverish, was accustomed to remain at home and nurse himself, sitting by the fire, and sipping his gruel, after the fashion of invalids. Hitherto this indulgence had entailed the loss of his three obols: but under the new system it will no longer prevent his performing his dicastic duties, and earning his dicastic fee. The Scholiast says, *ὡς καὶ φακῆς ῥοφήματος διδομένου τοῖς ἀσθενοῦσιν.* Ῥοφεῖν, *to swill*, is especially used in reference to soup, broth, porridge, and the like. Cf. Peace, 716. Bergler refers to Antiphanes (apud Ath. iv. 41), *ῥοφεῖν φακῆν ἔσθ' ἡδὺ, μὴ δεδοικότα· Μαλακῶς καθεύδειν, ἄθλιον, δεδοικότα.* What could induce Bothe and Hermann to remove this line from its present position where the MSS. place it and the sense requires it, and to insert it, the former after line 786, the latter after line 797 (in neither of which situations does it make any sense at all), I cannot even conjecture.

816. *ἀπολογουμένου τινός.*] Note that it is only whilst the argument for the *defence* is proceeding, that Philocleon's slumbers are anticipated.

819. Λύκου.] As to Lycus, the patron hero of the Athenian law-courts, see supra 389. To make his little dicastery

All that I promised, and a lot besides.
See here I'll hang this vessel on a peg,
In case you want it as the suit proceeds.

PHIL. Now that I call extremely kind and thoughtful,
And wondrous handy for an old man's needs.

BDEL. And here's a fire, and gruel set beside it,
All ready when you want it. PHIL. Good again.
Now if I'm feverish I shan't lose my pay,
For here I'll sit, and sip my gruel too.
But why in the world have ye brought me out the cock?

BDEL. To wake you, father, crowing over head
In case you're dozing whilst a prisoner pleads.

PHIL. One thing I miss, and only one. BDEL. What's that?

PHIL. If you could somehow fetch the shrine of Lycus!

BDEL. Here then it is, and here's the king in person.

PHIL. O hero lord, how stern you are to see!

BDEL. Almost, methinks, like great—Cleonymus.

SOS. Ay, and 'tis true the hero has no shield!

BDEL. If you got seated sooner, I should sooner

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quite complete, Philocleon would fain have it too placed under the protection of Lycus. He prefers the request in this coaxing indirect manner, because he can hardly venture to hope for so great a privilege. Bdelycleon, however, is equal to the occasion, and has already provided not only a little shrine, but also a representation of Lycus himself. The exclamation *ὦ δέσποθ' ἥρως, ὡς χαλεπὸς ἆρ' ἦσθ' ἰδεῖν* I take to be a genuine expression of admiration on Philocleon's part at the stern and terrible aspect of his favourite: whilst in the next line Bdelycleon, beating about for some fierce and martial object wherewith to compare him, lights *παρὰ προσδοκίαν* on the name of *Κλεώνυμος ὁ ῥίψασπις* (see supra 19, and the note there): so giving to Sosias the opportunity of pointing out the true feature of resemblance between them, viz. the absence of the shield. We are informed by several writers that Lycus was represented in the form of a wild beast, *ἔχων τοῦ θηρίου μορφὴν*, Harpocration and Hesychius s. v. Pollux viii. segm. 121; but certainly no play is intended here (as Fritzsche de Sortitione Judicum, p. 35, supposes) between the words *θἠρῷον* and *θηρίον*.

824. *δίκην ἐκάλουν.*] The number of performers for the little dicastic drama

ἐκάλουν. ΦΙ. κάλει νυν, ὡς κάθημαι 'γὼ πάλαι.
ΒΔ. φέρε νυν, τίν' αὐτῷ πρῶτον εἰσαγάγω δίκην ;
τί τις κακὸν δέδρακε τῶν ἐν τῳκίᾳ ;
ἡ Θρᾷττα προσκαύσασα πρώην τὴν χύτραν
ΦΙ. ἐπίσχες οὗτος· ὡς ὀλίγου μ' ἀπώλεσας.
ἄνευ δρυφάκτου τὴν δίκην μέλλεις καλεῖν,
ὃ πρῶτον ἡμῖν τῶν ἱερῶν ἐφαίνετο ;
ΒΔ. μὰ τὸν Δί' οὐ πάρεστιν. ΦΙ. ἀλλ' ἐγὼ δραμὼν
αὐτὸς κομιοῦμαι τό γε παραυτίκ' ἔνδοθεν.
ΒΔ. τί ποτε τὸ χρῆμ' ; ὡς δεινὸν ἡ φιλοχωρία.
ΞΑ. βάλλ' ἐς κόρακας. τοιουτονὶ τρέφειν κύνα.
ΒΔ. τί δ' ἔστιν ἑτέον ; ΞΑ. οὐ γὰρ ὁ Λάβης ἀρτίως
ὁ κύων παράξας εἰς τὸν ἰπνὸν ἀναρπάσας
τροφαλίδα τυροῦ Σικελικὴν κατεδήδοκεν ;
ΒΔ. τοῦτ' ἄρα πρῶτον τἀδίκημα τῷ πατρὶ
εἰσακτέον μοι· σὺ δὲ κατηγόρει παρών.
ΞΑ. μὰ Δί' οὐκ ἔγωγ'· ἀλλ' ἄτερός φησιν Κύων
κατηγορήσειν, ἤν τις εἰσάγῃ γραφήν.

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is so limited that Bdelycleon has to undertake a variety of parts. Here and elsewhere he is the presiding Archon or *θεσμοθέτης*, in which character he is addressed infra 935.

828. *Θρᾷττα.*] This was the commonest name for a maid-servant at Athens. It occurs in the Acharnians, the Peace, and the Thesmophoriazusæ. In the Theætetus (chap. 24) it is the name of the smart and natty handmaiden, *ἐμμελὴς καὶ χαρίεσσα θεραπαινὶς*, who rallied Thales for tumbling into the well. The sage, gazing upwards at the stars, had entirely overlooked the peril which was lying at his feet. And in truth, observes Socrates, a philosopher when he comes down to the world is an object of derision, not merely to Thrattas, but to the general populace as well, *γέλωτα παρέχει οὐ μόνον Θρᾴτταις, ἀλλὰ καὶ τῷ ἄλλῳ ὄχλῳ*. Like most other servile names amongst both the Greeks and Romans, it was in its origin a name of nationality, *Threissa*.

831. *ὃ πρῶτον.*] This line is repeated, as Bergler observes, with slight variations in Thesm. 629.

833. *αὐτός.*] Philocleon will take upon himself the duty of providing the temporary *δρύφακτοι*, and the eagerness with which he hurries off on the errand extorts from his son an expression of wonder at the strong attachment which

Call a suit on. PHIL. Call on, I've sat for ages.
BDEL. Let's see: what matter shall I bring on first?
Who's been at mischief of the household here?
That careless Thratta now, she charred the pitcher.
PHIL. O stop, for goodness sake! you've all but killed me.
What! call a suit on with no railing here,
Always the first of all our sacred things?
BDEL. No more there is, by Zeus. PHIL. I'll run myself
And forage out whatever comes to hand.
BDEL. Heyday! where now? The strange infatuation!
XANTH. Psha! rot the dog! To keep a cur like this!
BDEL. What's happened now? XANTH. Why, has not Labes here
Got to the kitchen safe, and grabbed a cheese,
A rich Sicilian cheese, and bolted it?
BDEL. Then that's the first indictment we'll bring on
Before my father: you shall prosecute.
XANTH. Thank you, not I. This other Cur declares
If there's a charge, he'll prosecute with pleasure.

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men feel for their old haunts and associations. Whilst Philocleon is gone in quest of a railing, a sudden scuffle takes place within, and immediately afterwards the voice of Xanthias is heard, exclaiming at the dog.

836. *Λάβης.*] The name of a dog (from *λαμβάνω*), Grip, Pincher, or the like. Aristophanes is so preparing matters that Philocleon will hear, in caricature, the very cause which was to be brought that day before the dicastery (supra 240—242), viz. the impeachment of Laches by Cleon, or (as the names stand in the parody) of Labes by Cyon. The name *Κύων* in 841, 895, 902, should be written with a capital K. And as Laches was accused of embezzling the Sicilian spoil, so Labes is to be accused of devouring a Sicilian cheese, the special production of the island.

838. *Σικελικήν.*] *πολυθρέμμων ἡ Σικελία, διὸ τυρὸν πολὺν καὶ κάλλιστον ἔχει.*—Scholiast. Sicily was the great dairy-land of antiquity; her hills and plains were covered with innumerable herds: her *βουκόλοι* figure everywhere in the Idylls of Theocritus: and indeed it is from them that Bucolic poetry (both the name and the thing) was originally derived. Her cheese was renowned all over Hellas (see the note on Peace, 250): and her *τροφαλὶς τυροῦ*, an elongated cream cheese, was her especial pride and glory, *Σικελίας αὔχημα τροφαλὶς*, Athenæus, xiv. cap. 76.

ΒΔ. ἴθι νυν, ἄγ' αὐτὼ δεῦρο. ΞΑ. ταῦτα χρὴ ποιεῖν.
ΒΔ. τουτὶ τί ἐστι; ΦΙ. χοιροκομεῖον Ἑστίας.
ΒΔ. εἶθ' ἱεροσυλήσας φέρεις; ΦΙ. οὔκ, ἀλλ' ἵνα
ἀφ' Ἑστίας ἀρχόμενος ἐπιτρίψω τινά.
ἀλλ' εἴσαγ' ἀνύσας· ὡς ἐγὼ τιμᾶν βλέπω.
ΒΔ. φέρε νυν, ἐνέγκω τὰς σανίδας καὶ τὰς γραφάς.
ΦΙ. οἴμοι, διατρίβεις κἀπολεῖς τριψημερῶν·
ἐγὼ δ' ἀλοκίζειν ἐδεόμην τὸ χωρίον.
ΒΔ. ἰδού. ΦΙ. κάλει νυν. ΒΔ. ταῦτα δή. ΦΙ. τίς οὑτοσὶ
ὁ πρῶτός ἐστιν; ΒΔ. ἐς κόρακας, ὡς ἄχθομαι,
ὁτιὴ 'πελαθόμην τοὺς καδίσκους ἐκφέρειν.
ΦΙ. οὗτος σὺ ποῖ θεῖς; ΒΔ. ἐπὶ καδίσκους. ΦΙ. μηδαμῶς.

844. χοιροκομεῖον.] Philocleon returns in triumph, bearing the little fence behind which the pigs were kept. The Scholiast says, χοιροκομεῖόν ἐστι ζωγρεῖόν τι (so I read for ἐστιν ἀγγεῖόν τι) καννωτὸν, ὅπου οἱ χοῖροι τρέφονται. ἑστίας δὲ, ἐπεὶ ἐπὶ τῆς ἑστίας τρέφουσι χοίρους. εἰσφέρει δὲ τοῦτο ἀντὶ δρυφάκτου. That pigs were in some sense or other inmates of Athenian houses is plain from Plutus 1106, where Hermes says to Cario (to cite from Mr. Rudd's pleasant translation),

Run, fetch your master out,
And then his wife and children, then the slaves and dog,
And after them yourself, and after you the hog.

But we have already seen (see note on 179 supra) that the stables themselves were within the hall door: and we need not suppose that the pigs dwelt with the human inhabitants as they do in Irish cabins, or as, it is said (Hallam's Middle Ages, iii. 355, note), oxen formerly did in Cheshire cottages. And see the description which Xenophon (Anab. iv. 5) gives of the underground dwellings in Armenia B.C. 401, a description which exactly tallies with that given by Mr. Curzon (Armenia, chap. iii.) A.D. 1838. In the present passage Ἑστία means Hestia, the goddess of the hearth, and not, as the Scholiast takes it, and as I, to preserve the play of words, have thought it best to translate it, the actual hearth itself.

846. ἀφ' Ἑστίας ἀρχόμενος.] In solemn festivals, the first libation was poured, the firstlings of the sacrifice were offered, to Hestia, the guardian of the hearth. And hence the expression ἀφ' Ἑστίας ἄρχεσθαι became a common phrase, meaning, To begin at the very beginning, to perform an operation thoroughly, in regular order, omitting nothing. The Scholiast refers to Plato, Euthyphron (caps. 2 and 3), where Socrates commends his Accuser for beginning his reformation of the State by dealing with the corrupters of youth: he will first (So-

BDEL. Bring them both here. XANTH. Yes, yes, sir, so I will.
BDEL. (*To Phil.*) Hallo, what's this? PHIL. Pigrailings from the hearth.
BDEL. Sacrilege, eh? PHIL. No, but I'd trounce some fellow
(As the phrase goes) even from the very hearth.
So call away: I'm keen for passing sentence.
BDEL. Then now I'll fetch the cause-lists and the pleadings.
PHIL. O these delays! You weary and wear me out.
I've long been dying to commence my furrows.
BDEL. Now then! PHIL. Call on. BDEL. Yes certainly. PHIL. And who
Is first in order? BDEL. Dash it, what a bother!
I quite forgot to bring the voting urns.
PHIL. Goodness! where now? BDEL. After the urns. PHIL. Don't trouble,

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crates supposes) take thought for the young; and then will proceed to provide for the old: and, doing his work thus thoroughly, will become the author of blessings and benefits incalculable to the Athenian commonwealth, *ὡς γε τὸ εἰκὸς ξυμβῆναι ἐκ τοιαύτης ἀρχῆς ἀρξαμένῳ*. I would it were so, replies Euthyphron, but much I fear that the reverse will happen, *ἀτεχνῶς γάρ μοι δοκεῖ ἀφ' Ἑστίας ἄρχεσθαι κακουργεῖν τὴν πόλιν, ἐπιχειρῶν ἀδικεῖν σέ*, beginning with you, Socrates, he is beginning at the right place for effecting not the thorough reformation, but the thorough ruin, of the State (not, as Professor Jowett translates it, "in attacking you, he is simply aiming a blow at the State in a sacred place"). In the Cratylus (cap. 18) Socrates proposes to investigate, etymologically, the names which men have given to the gods, and he says *ἆλλο τι οὖν ἀφ' Ἑστίας ἀρχώμεθα κατὰ τὸν νόμον*. He considers that the word *Ἑστία* originally signified existence, and thus accounts for the custom *πρὸ πάντων θεῶν τῇ Ἑστίᾳ πρώτῃ προθύειν*.

847. *τιμᾶν βλέπω.*] I long to pass sentence, to draw the condemning line on the *πινάκιον τιμητικόν*. See supra 106, and the note there, and supra 167. Bergler aptly compares Ach. 376, *οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν*.

848. *σανίδας.*] *σανίδες* were the cause-lists, or notice-boards whereon were exposed at each sitting of the Court the names of the causes to be heard that day. See supra 349. By *γραφὰς* we are to understand not merely the pleadings, properly so called, but also all the documentary evidence which had been taken beforehand, and sealed up in the *ἐχῖνος* against the day of trial.

850. *ἀλοκίζειν τὸ χωρίον.*] This expression is precisely equivalent to the *τιμᾶν βλέπω* of 847. Philocleon longs to trace furrows over the waxen ground of the *πινάκιον*. Bentley's ingenious suggestion of *κηρίον* is quite unnecessary: the word *χωρίον* continues the metaphor commenced in *ἀλοκίζειν*.

ἐγὼ γὰρ εἶχον τούσδε τοὺς ἀρυστίχους.
ΒΔ. κάλλιστα τοίνυν· πάντα γὰρ πάρεστι νῷν
ὅσων δεόμεθα, πλήν γε δὴ τῆς κλεψύδρας.
ΦΙ. ἠδὶ δὲ δὴ τίς ἐστιν ; οὐχὶ κλεψύδρα ;
ΒΔ. εὖ γ' ἐκπορίζεις αὐτὰ κἀπιχωρίως.
ἀλλ' ὡς τάχιστα πῦρ τις ἐξενεγκάτω
καὶ μυρρίνας καὶ τὸν λιβανωτὸν ἔνδοθεν,
ὅπως ἂν εὐξώμεσθα πρῶτα τοῖς θεοῖς.
ΧΟ. καὶ μὴν ἡμεῖς ἐπὶ ταῖς σπονδαῖς
καὶ ταῖς εὐχαῖς
φήμην ἀγαθὴν λέξομεν ὑμῖν,
ὅτι γενναίως ἐκ τοῦ πολέμου
καὶ τοῦ νείκους ξυνέβητον.
ΒΔ. εὐφημία μὲν πρῶτα νῦν ὑπαρχέτω.
ΧΟ. ὦ Φοῖβ' Ἄπολλον Πύθι', ἐπ' ἀγαθῇ τύχῃ
τὸ πρᾶγμ' ὃ μηχανᾶται
ἔμπροσθεν οὗτος τῶν θυρῶν,
ἅπασιν ἡμῖν ἁρμόσαι
παυσαμένοις πλάνων.
Ἰήιε Παιάν.
ΒΔ. ὦ δέσποτ' ἄναξ, γεῖτον Ἀγυιεῦ τοὐμοῦ προθύρου προπύλαιε,

855. ἀρυστίχους.] These were bowls for ladling out the gruel. The Scholiast interprets the word by κοτυλίσκους and κυάθους.

858. κλεψύδρα.] Doubtless, as Brunck suggests, Philocleon is pointing to the ἀμίς which his son had brought out supra 807. For τίς ἐστιν; in this line we ought perhaps to read τί σοὐστίν;

859. αὐτά.] Scilicet τοὺς καδίσκους καὶ τὴν κλεψύδραν. You extemporize the requirements for litigation cleverly, and like a true-born Athenian.

860. πῦρ.] The arrangements are now complete: and Bdelycleon calls for fire and myrtles and incense, that the proceedings may be inaugurated in solemn form with prayer and praise and religious worship. The incense was burned before the Aguieus: the myrtles were wreathed in garlands alike around the brows of the worshippers and about the sacred obelisk of the god. For somewhat similar preparations Bergler refers to Frogs, 871, and Mitchell to Thesm. 37. See Müller's Dorians, ii. 6, 5; Pollux, i. segm. 27, 28.

I'd thought of that. I've got these ladling bowls.

BDEL. That's capital: then now methinks we have
All that we want. No, there's no waterpiece.

PHIL. Waterpiece, quotha! pray what call you this?

BDEL. Well thought on, father: and with shrewd home wit.
Ho, there within! some person bring me out
A pan of coals, and frankincense, and myrtle,
That so our business may commence with prayer.

CHOR. We too, as ye offer the prayer and wine,
We too will call on the Powers Divine
To prosper the work begun;
For the battle is over and done,
And out of the fray and the strife to-day
Fair peace ye have nobly won.

BDEL. Now hush all idle words and sounds profane.

CHOR. O Pythian Phœbus, bright Apollo, deign
To speed this youth's design
Wrought here, these gates before,
And give us from our wanderings rest
And peace for evermore.

(*The shout of Io Pæan is raised.*)

BD. Aguieus! my neighbour and hero and lord! who dwellest in front of my vestibule gate,

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865. *φήμην ἀγαθήν.*] *ξυνευξόμεθα, ὥστε ταῦτα γενέσθαι.*—Scholiast.

869. *ἐπ' ἀγαθῇ τύχῃ.*] This was the regular formula, answering to the Roman *Quod felix faustumque sit.* The expression *ἔμπροσθεν τῶν θυρῶν* is used, two lines below, to show that the matter is within the special jurisdiction of the *Ἀγυιεύς*. Lines 885—890 infra are antistrophical to the present passage, lines 868—873.

875. *Ἀγυιεῦ.*] This was the obelisk in honour of Apollo, to which reference is made in the note on 804 supra. The Scholiast says, *πρὸ τῶν θυρῶν ἔθος εἶχον κίονας εἰς ὀξὺ λήγοντας ὡς ὀβελίσκους ἱδρύειν εἰς τιμὴν Ἀπόλλωνος Ἀγυιέως.* And Harpocration, *Ἀγυιεύς ἐστι κίων εἰς ὀξὺ λήγων, ὃν ἱστᾶσι πρὸ τῶν θυρῶν.* Its name is derived from its proximity to the public streets: for as Macrobius (Sat. i. 9, cited by Bergler) says, "vias quæ intra pomœria sunt *ἀγυιὰς* appellant." Standing out conspicuously in front of the house, it was the last object of which a wanderer took farewell at his

δέξαι τελετὴν καινὴν, ὦναξ, ἣν τῷ πατρὶ καινοτομοῦμεν·
παῦσόν τ' αὐτοῦ τοῦτο τὸ λίαν στρυφνὸν καὶ πρίνινον ἦθος,
ἀντὶ σιραίου μέλιτος μικρὸν τῷ θυμιδίῳ παραμίξας·
ἤδη δ' εἶναι τοῖς ἀνθρώποις
ἥπιον αὐτὸν,
τοὺς φεύγοντάς τ' ἐλεεῖν μᾶλλον
τῶν γραψαμένων
κἀπιδακρύειν ἀντιβολούντων,
καὶ παυσάμενον τῆς δυσκολίας
ἀπὸ τῆς ὀργῆς
τὴν ἀκαλήφην ἀφελέσθαι.
XO. ξυνευχόμεσθα [ταῦτά] σοι κἀπᾴδομεν

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departure, the first which he greeted on his return. Thus in Plautus, Bacch. ii. 1. 3 (to which Brunck refers), Chrysalus, coming home after two years' absence, exclaims,

Saluto te, vicine (γεῖτον) Apollo, qui ædibus
Propinquus nostris accolis,

whilst in Eurip. Phœn. 634 (to which Bergler refers) Polynices, leaving his fatherland, takes a last farewell of the familiar scene,

καὶ σὺ, Φοῖβ' ἄναξ Ἀγυιεῦ, καὶ μέλαθρα χαίρετε.

Bergler also refers to Æsch. Agam. 1090, Ἄπολλον ἀγυιᾶτ', and Stanley's note there: and Florent Chretien to Horace, Odes iv. 6. 26, Phœbe—Agyieu. See also Thesm. 489. The ancients themselves did not know for what reasons the symbol of Apollo assumed the form of an obelisk: and it may be worth observing that in Egypt also an obelisk represented the worship of the Sun: see Sir G. Wilkinson's Ancient Egypt, vol. iv. 294.

876. καινοτομοῦμεν.] Bdelycleon had exhausted all the recognized rites of the country in attempting to cure his father's monomania: but they failing (ὅτε ταύταις ταῖς τελεταῖς οὐκ ὠφέλει, supra 121), he is now striking out a new line, and introducing a novel rite of his own invention. καινοτομεῖν is specially applied to innovations in religion (see Plato's Euthyphron, 3 B, 5 A, 16 A), and is constantly so used in the early ecclesiastical writers. With the next line compare Milton's expression, Paradise Lost, Book xi. ad init.

Grace had removed
The stony from their hearts.

I pray thee be graciously pleased to accept the rite that we new for my father create.
O bend to a pliant and flexible mood the stubborn and resolute oak of his will,
And into his heart, so crusty and tart, a trifle of honey for syrup instil.

Endue him with sympathies wide,
A sweet and humane disposition,
Which leans to the side of the wretch that is tried,
And weeps at a culprit's petition.
From harshness and anger to turn,
May it now be his constant endeavour,
And out of his temper the stern
Sharp sting of the nettle to sever.

CHOR. We in thy prayers combine, and quite give in

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878. *ἀντὶ σιραίου.*] *σίραιον* in this passage appears at first sight to be contrasted with *μέλι*, and it was therefore natural to suppose that it was intended as an emblem of sourness. But *σίραιον* is in truth new wine, boiled and sweetened; and is uniformly described by express reference to its luscious sweetness: *σίραιον ἐκάλουν τὸν ἐκ γλεύκους ἑψημένον γλυκύν.*—Pollux, vi. segm. 16. *γλυκὺ ἕψημα.*—Galen. *τὸ γλυκὺ καὶ ἑψημένον οἶνον.*—Hesychius s. v. To these passages, mentioned by Florent Chretien and Bergler, I may add the definition given by Photius, *τὸν ἑψημένον οἶνον καὶ γλυκύν.* To get rid of this obvious difficulty the Scholiast suggests that *σίραιον*, when boiled, may have a touch of acidity: Reiske says, "si mihi de melle Anticyrano constaret Ἀντικυραίου legerem:" whilst Rudd translates as if *σίραιον* were the offering of Bdelycleon to the god, in return for which he was to infuse honey into the mind of Philocleon. None of these suggestions is in my judgment satisfactory: and I think that a play of words is intended (cf. infra 1082) between *θῠμίδιον* the diminutive of *θυμὸς*, and *θῡμίδιον* (or *θύμιον*) the diminutive of *θύμος*, the wild herb or vegetable which was so much eaten by the Athenian poor (Plutus, 253), and therefore, no doubt, by the needy dicasts. If, as is probable enough, this food was sauced and flavoured with *σίραιον*, the meaning of the passage becomes clear. "Mix," prays Bdelycleon, "honey with his temper, *θῡμίδιον*, as he is wont to mix mulled wine with his salad, *θῠμίδιον*." It is thus, not as the representative of sourness, but as the recognized sauce for *θυμίδιον*, that *σίραιον* is contrasted with *μέλι*.

884. *ἀκαλήφην.*] The stinging nettle: here, of course, as the Scholiast says, *μεταφορικῶς, τὸ τραχὺ καὶ δηκτικόν*, "the *asperity* of his temper."

νέαισιν ἀρχαῖς, ἕνεκα τῶν προλελεγμένων.
εὖνοι γάρ ἐσμεν ἐξ οὗ
τὸν δῆμον ᾐσθόμεσθά σου
φιλοῦντος ὡς οὐδεὶς ἀνὴρ
τῶν γε νεωτέρων. 890

ΒΔ. *εἴ τις θύρασιν ἡλιαστὴς, εἰσίτω·*
ὡς ἡνίκ' ἂν λέγωσιν, οὐκ ἐσφρήσομεν.

ΦΙ. *τίς ἆρ' ὁ φεύγων οὗτος; ὅσον ἁλώσεται.*

ΒΔ. *ἀκούετ' ἤδη τῆς γραφῆς. ἐγράψατο,*
Κύων Κυδαθηναιεὺς Λάβητ' Αἰξωνέα, 895
τὸν τυρὸν ἀδικεῖν ὅτι μόνος κατήσθιεν
τὸν Σικελικόν. τίμημα κλῳὸς σύκινος.

ΦΙ. *θάνατος μὲν οὖν κύνειος, ἢν ἅπαξ ἁλῷ.*

ΒΔ. *καὶ μὴν ὁ φεύγων οὑτοσὶ Λάβης πάρα.*

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886. *ἕνεκα τῶν προλελεγμένων.*] These prosaic words I take to be a legal phrase, with which the dicasts would be familiarly acquainted; "*for the considerations aforesaid.*" The preceding sentence *ἐπᾴδομεν νέαισιν ἀρχαῖς* has the flavour of the closing scenes of the Eumenides.

890. *τῶν γε νεωτέρων.*] Aristophanes, still quite a youth at the date of the Wasps, may possibly have wished the eulogy, which the Chorus pronounce on Bdelycleon, to be applied by the audience to himself. After this line Meineke introduces from the strophe the words Ἰήιε Παιάν. But such an invocation, though a very suitable close to that solemn address to Apollo, would here be totally out of place; and it is clearly in 874 a mere ejaculation extra metrum (if not rather a stage direction), not required in the antistrophe.

891. *εἴ τις.*] The prayer has been said, the incense burned, the divine protection duly invoked. And now at last the judicial proceedings commence, Bdelycleon as the *κήρυξ* or usher of the Court, first making the customary proclamation. Βδελυκλέων μιμεῖται τὸν κήρυκα, says the Scholiast.

895. Κύων Κυδαθηναιεύς.] The real names would be Κλέων Κυδαθηναιεὺς ἐγράψατο Λάχητ' Αἰξωνέα. The change of one letter converts Laches into a name at once applicable to a dog, and descriptive of the peculation with which he was charged. See the note on 836 supra. Laches was in truth of the deme Æxoneis, as Mitchell observes, referring to the Platonic dialogue which bears the name of Laches. The question there is as to the nature of *ἀνδρία* (see the note on 959 infra), and Nicias says that it cannot exist without intelligence; and he therefore denies the

To the new rule, for the aforesaid reasons.
Our heart has stood your friend
And loved you, since we knew
That you affect the people more
Than other young men do.

BDEL. Is any Justice out there? let him enter.
We shan't admit him when they've once begun.

PHIL. Where is the prisoner fellow? won't he catch it!

BDEL. O yes! attention! (*Reads the indictment.*) *Cur of Cydathon*
Hereby accuses Labes of Æxone,
For that, embezzling a Sicilian cheese,
Alone he ate it. Fine, one fig-tree collar.

PHIL. Nay, but a dog's death, an' he's once convicted.

BDEL. Here stands, to meet the charge, the prisoner Labes.

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quality to the fiercest wild beasts, and to all persons who feel no fear because unconscious of danger. Laches exclaims at this. "Don't be alarmed, friend Laches," retorts Nicias, "for I don't deny the quality to you and Lamachus and many other Athenians, and I therefore admit *your* intelligence." "Now," observes Laches, "I could make a good reply to that remark, but I won't, lest you should say that I am in very truth an Æxonian," ἵνα μή με φῇς ὡς ἀληθῶς Αἰξωνέα εἶναι (alluding, I suppose, to the general character of the Æxonians, Αἰξωνεῖς γὰρ, says Eustathius, p. 741, δημόται Ἀττικοὶ, σκώπτονται ὡς κακολόγοι). —Laches, cap. 26. See Leake's Demi, ii. 184. The Accuser retains the generic name of Κύων, which sufficiently resembles Κλέων, and no doubt (like Aristophanes himself) he really belonged to the deme Cydathenæeis, of which the Scholiast on Plato's Symposium (ad init.) says, Κυδαθήναιον δῆμος ἐν ἄστει τῆς Πανδιονίδος φυλῆς, καλεῖται δὲ καὶ Κύδαθον.

897. τίμημα.] The penalty proposed by the prosecutor (see the note on 106 supra) was stated in the indictment itself. See the example given in the note on 1041 infra. The Scholiast explains κλῳὸς to be "what *we* call a collar," τὸ κολλάριον τὸ παρ' ἡμῖν λεγόμενον. It is to be σύκινος cum consuetâ allusione ad sycophantas, says Conz. See the note on 145 supra.

899. οὗτοσὶ πάρα.] The formula by which a party to the suit entered his appearance. *Here standeth Thomas Mowbray, Duke of Norfolk.* It is used here of the Accused, and four lines below of the διώκων, the Prosecutor, or *Pursuer*, as he is called in Scotland.

ΦΙ. ὦ μιαρὸς οὗτος· ὡς δὲ καὶ κλέπτον βλέπει,
οἷον σεσηρὼς ἐξαπατήσειν μ' οἴεται.
ποῦ δ' οὖν ὁ διώκων, ὁ Κυδαθηναιεὺς Κύων ;
ΚΥ. αὖ αὖ. ΒΔ. πάρεστιν. ΣΩ. ἕτερος οὗτος αὖ Λάβης,
ἀγαθός γ' ὑλακτεῖν καὶ διαλείχειν τὰς χύτρας.
ΒΔ. σίγα, κάθιζε, σὺ δ' ἀναβὰς κατηγόρει.
ΦΙ. φέρε νυν, ἅμα τήνδ' ἐγχεάμενος κἀγὼ ῥοφῶ.
ΞΑ. τῆς μὲν γραφῆς ἠκούσαθ' ἣν ἐγραψάμην,
ἄνδρες δικασταί, τουτονί. δεινότατα γὰρ
ἔργων δέδρακε κἀμὲ καὶ τὸ ῥυππαπαῖ.
ἀποδρὰς γὰρ ἐς τὴν γωνίαν τυρὸν πολὺν
κατεσικέλιζε κἀνέπλητ' ἐν τῷ σκότῳ.
ΦΙ. νὴ τὸν Δί', ἀλλὰ δῆλός ἐστ'· ἔμοιγέ τοι
τυροῦ κάκιστον ἀρτίως ἐνήρυγεν
ὁ βδελυρὸς οὗτος. ΞΑ. κοὐ μετέδωκ' αἰτοῦντί μοι.
καίτοι τίς ὑμᾶς εὖ ποιεῖν δυνήσεται,
ἢν μή τι κἀμοί τις προβάλλῃ τῷ κυνί ;

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903. αὖ αὖ] μιμεῖται τὴν φωνὴν τοῦ κυνός.—Scholiast. He too enters an appearance. The observation which follows is given by some to Bdelycleon, and by others to Philocleon, but seems rather to be a saucy interpellation of Sosias, like that in 823 supra. "This is another Grabber," he says, referring to the signification of the name Labes: "a famous good dog for yelping and clearing the dishes." Two years before, in a passage to which Bergler refers, the same Cleon had been described as a barking and thievish cur, κυνηδὸν Νύκτωρ τὰς λοπάδας καὶ τὰς νήσους διαλείχων, Knights, 1034. Bdelycleon now proclaims silence in the Court, and then directs his father to take his seat on the judicial bench, and Κύων to go up and prosecute.

907. τῆς μὲν γραφῆς.] It must be remembered that (contrary to what occurs in the case of Labes infra 949) Κύων is here himself the speaker, by the mouth of Xanthias: see 841 supra: and doubtless his language is intended to represent what Bishop Thirlwall calls "the homely diction" of Cleon (History of Greece, chap. 21). From this source, I imagine, are derived such quaint idiomatic expressions as τὸ ῥυππαπαῖ, κατεσικέλιζε, and the like.

909. τὸ ῥυππαπαῖ.] The measured cry to which Athenian sailors rowed (Frogs, 1073; compare Knights, 602), the ἐπιφώνημα ναυτικὸν, is in this place used to

PHIL. O the vile wretch! O what a thievish look!
See how he grins, and thinks to take me in.
Where's the Accuser, Cur of Cydathon?
CUR. Bow! BDEL. Here he stands. SOS. Another Labes this,
Good dog to yelp and lick the platters clean.
BDEL. St! take your seat. (*To Cur*) Go up and prosecute.
PHIL. Meanwhile I'll ladle out and sip my gruel.
XANTH. Ye have heard the charge, most honourable judges,
I bring against him. Scandalous the trick
He played us all, me and the Sailor-laddies.
Alone, in a corner, in the dark, he gorged,
And munched, and crunched, and Siciliced the cheese!
PHIL. Pheugh! the thing's evident: the brute this instant
Breathed in my face the filthiest whiff of cheese.
O the foul skunk! XANTH. And would not give me any,
Not though I asked. Yet can *he* be your friend
Who won't throw anything to Me, the dog?

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denote the sailors themselves. Here, as elsewhere, the veil is raised for the moment, and the prisoner is Laches, and not Labes. So again we have *ἄνδρα* in 918, 923, 933, *πόλεων* in 925, *στρατιώταις* in 965, and many other expressions, entirely inapplicable to the dog, and applicable only to the Athenian commander. Observe that the expression is ΕΜΕ *καὶ τὸ ῥυπποπαπαῖ*. The grievance most prominent in the Accuser's mind throughout, is that he had himself been excluded from all share in the spoil. See supra 896, infra 914, 923, 972.

910. *γωνίαν—σκότῳ.*] He means that the peculations of Laches had been committed in Sicily, an obscure and distant region, where the eye of the Athenian People could with difficulty discern his proceedings. Compare the explanation which St. Chrysostom gives of the phrase "What I tell you in darkness," St. Matth. x. 27: *ἐπειδὴ μ.νοις αὐτοῖς διελέγετο, καὶ ἐν μικρᾷ γωνίᾳ τῆς Παλαιστίνης, διὰ τοῦτο εἶπεν "ἐν τῇ σκοτίᾳ."*—Hom. xxxiv. 390 C. *κατεσικέλιζε*, if not borrowed from the oratory of the real Cleon, is a word formed for the present occasion.

916. *τῷ κυνί.*] In Knights, 1017, Cleon is made to compare himself to a faithful and vigilant dog, who serves the Demus his master with loud and incessant barking. And it is in no way improbable that in his actual speeches, like an eminent politician of our own day, he

ΦΙ. οὐδὲν μετέδωκεν; οὐδὲ τῷ κοινῷ γ' ἐμοί.
θερμὸς γὰρ ἀνὴρ οὐδὲν ἧττον τῆς φακῆς.
ΒΔ. πρὸς τῶν θεῶν, μὴ προκαταγίγνωσκ', ὦ πάτερ,
πρὶν ἄν γ' ἀκούσῃς ἀμφοτέρων. ΦΙ. ἀλλ', ὦγαθὲ, 920
τὸ πρᾶγμα φανερόν ἐστιν· αὐτὸ γὰρ βοᾷ.
ΞΑ. μή νυν ἀφῆτέ γ' αὐτὸν, ὡς ὄντ' αὖ πολὺ
κυνῶν ἁπάντων ἄνδρα μονοφαγίστατον,
ὅστις περιπλεύσας τὴν θυείαν ἐν κύκλῳ
ἐκ τῶν πόλεων τὸ σκῖρον ἐξεδήδοκεν. 925
ΦΙ. ἐμοὶ δέ γ' οὐκ ἔστ' οὐδὲ τὴν ὑδρίαν πλάσαι.
ΞΑ. πρὸς ταῦτα τοῦτον κολάσατ'· οὐ γὰρ ἄν ποτε
τρέφειν δύναιτ' ἂν μία λόχμη κλέπτα δύο·

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was accustomed to describe himself as the watchdog or Tear'em of the State. Mitchell aptly compares Demosth. contr. Aristogit. 782, *τί οὖν οὗτός ἐστι; κύων νὴ Δία (φασί τινες) τοῦ Δήμου. ποδαπός; οἷος οὖς μὲν αἰτιᾶται λύκους εἶναι, μὴ δάκνειν, ἃ δέ φησι φυλάττειν πρόβατα, αὐτὸς κατεσθίειν.* Here Cleon is arguing on the principle of Love me, love my dog.

917. *τῷ κοινῷ.*] Philocleon speaks in the name of the dicastery which represented, or rather which itself was, the Sovereign People of Athens. Mitchell refers to Andocides, Or. ii. 3, *εἰ δὲ μὴ ταὐτὰ ἡγοῦνται σφίσι τε αὐτοῖς συμφερειν καὶ τῷ ὑμετέρῳ κοινῷ, δυσμενεῖς ἂν τῇ πόλει εἶεν.* "He gave nothing to me, the State dog," says Cleon: "no, nor yet even to me, the State itself," adds Philocleon, who is naturally more impressed with the wrong to himself than with the hardship to the prosecutor. There is perhaps a play on the words *ἐμοὶ τῷ κυνί*, and *ἐμοὶ τῷ κοινῷ*.

918. *θερμός.*] *θερμὸς*, as applied to the man, means "violent, lawless" (Plutus, 415): as applied to the gruel, it seems to suggest, as Florent Chretien observes, that Philocleon has just been burning his mouth. See Peace, 1069, and the note there. I have translated it "scorcher" with reference to the French *écorcheurs*. The Court is beginning to exhibit so very decided a bias in favour of the prosecution, that Bdelycleon, in the next line, is obliged to interpose and remind it of its judicial oath. See the note on 725 supra.

921. *τὸ πρᾶγμα—αὐτὸ βοᾷ.*] *Res ipsa loquitur.* A common phrase in both classical and ecclesiastical writers. Mitchell refers to Dem. F., L. 80, *ἡ γὰρ ἀλήθεια καὶ τὰ πεπραγμένα αὐτὰ βοᾷ.* So Theodoret, H. E. ii. 29, *αὐτὰ τὰ πεπραγμένα βοᾷ.* St. Chrys. Matth. Hom. xvii. 230 D, *τῶν πραγμάτων αὐτὰ βοώντων* (Qy. *αὐτοβοώντων*).

924. *θυείαν.*] That cheese (Sicilian

PHIL. Not give you any! No, nor Me, the state.
The man's a regular scorcher, (*burns his mouth*) like this gruel.
BDEL. Come don't decide against us, pray don't, father,
Before you've heard both sides. PHIL. But, my dear boy,
The thing's self-evident, speaks for itself.
XANTH. Don't let him off; upon my life he is
The most lone-eatingest dog that ever was.
The brute went coasting round and round the mortar,
And snapped up all the rind off all the cities.
PHIL. And I've no mortar even to mend my pitcher!
XANTH. So then be sure you punish him. For why?
One bush, they say, can never keep two thieves.

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cheese too) was with other ingredients brayed in a mortar to compound a *μυττωτὸς*, we know from Peace, 250, and the stage direction there. But here I suppose the *θυεία* was used as a pan or safe wherein to keep the cheese.

925. *τὸ σκῖρον.*] *σκῖρον* means any indurated substance, especially the dry chips struck off in hewing stone: from which cement is made, and indeed derives its name, *cæmentum*, quasi *cædimentum*. It is also applied to the hard rough outside, or rind, of cheese, *τὸ ῥυπῶδες τὸ ἐπὶ τῶν τυρῶν*, says the Scholiast, who quotes from the *Χρυσοῦν γένος* of Eupolis a passage in which a *τροφαλὶς* is described as *σκίρον ἠμφιεσμένη*. Xanthias uses the word in the latter, Philocleon in the former, sense. In my translation I have been obliged to transfer the play of words from *σκῖρον* to *θυεία*.

928. *μία λόχμη.*] The solitary habits of the robin redbreast (*Erythacus rubecula*), and the determination with which he beats off from the favourite haunts of himself and his mate any intruder of his own species, gave rise to a proverb, which Xanthias here parodies, *ἐριθάκους δύ' οὐ τρέφει λόχμη μία*. The proverb is preserved by the Scholiast. And its accuracy is abundantly verified by modern observers. "During the time of incubation," says Mr. Bewick, speaking of the redbreast, "the cock keenly chases all the birds of his own species, and drives them from his little settlement. It has never been observed that two pairs of these birds were ever lodged in the same bush. *Unum arbustum non alit duos erithacos.*" And "in confinement," Bechstein tells us (History of Cage Birds), "he is so jealous and unsociable that he must not have a companion, he must be quite alone; a second would cause battles which would end only with the death of one of the combatants. If, however, they are equal in strength, and in a large room,

ἵνα μὴ κεκλάγγω διὰ κενῆς ἄλλως ἐγώ·
ἐὰν δὲ μή, τὸ λοιπὸν οὐ κεκλάγξομαι. 930

ΦΙ. *ἰοὺ ἰού.*
ὅσας κατηγόρησε τὰς πανουργίας.
κλέπτον τὸ χρῆμα τἀνδρός· οὐ καὶ σοὶ δοκεῖ,
ὦλεκτρυόν ; νὴ τὸν Δί', ἐπιμύει γέ τοι.
ὁ θεσμοθέτης. ποῦ 'σθ' οὗτος ; ἀμίδα μοι δότω. 935

ΒΔ. *αὐτὸς καθελοῦ· τοὺς μάρτυρας γὰρ ἐσκαλῶ.*
Λάβητι μάρτυρας παρεῖναι, τρύβλιον,
δοίδυκα, τυρόκνηστιν, ἐσχάραν, χύτραν,
καὶ τἄλλα τὰ σκεύη τὰ προσκεκαυμένα.
ἀλλ' ἔτι σύ γ' οὐρεῖς καὶ καθίζεις οὐδέπω ; 940

ΦΙ. *τοῦτον δέ γ' οἶμ' ἐγὼ χεσεῖσθαι τήμερον.*

ΒΔ *οὐκ αὖ σὺ παύσει χαλεπὸς ὢν καὶ δύσκολος,*
καὶ ταῦτα τοῖς φεύγουσιν, ἀλλ' ὀδὰξ ἔχει ;
ἀνάβαιν', ἀπολογοῦ. τί σεσιώπηκας ; λέγε.

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they will divide it, and, each taking possession of his half, they remain in peace unless one should pass his limits, in which case war begins, and is maintained to the last extremity." Many anecdotes illustrating this peculiarity of the redbreast are collected by the Rev. F. O. Morris in his pleasant and instructive History of Birds. As to *κλέπτα δύο* see supra 759, infra 1227.

932. *τὸ χρῆμα τἀνδρός.*] With this well-known idiom (Clouds, 2; Lys. 1031, etc.) compare the Latin Quid hoc sit hominis (Plautus, Amph. ii. 2. 137), and our old English phrase, so common in Richardson and other novelists of a past generation, "a fine figure of a man."

937. *μάρτυρας—τρύβλιον.*] *ὅσα ἐν τῷ μαγειρείῳ τυγχάνει ἐργαλεῖα'—ἅτι ἐν τῷ μαγειρείῳ ἡρπάγη ὁ τυρός.*—Scholiast. No evidence was required for the prosecution, but for the defence Bdelycleon calls the various culinary articles which were present in the kitchen at the time of the alleged theft. Lucian, who though himself as original and independent a genius as ever lived, is perpetually recalling and reproducing the wit of Aristophanes, must have had in his mind as well the scene before us as the address to the Lamp with which the Ecclesiazusæ commences, when he described the trial of Megapenthes before the judgment-seat of Rhadamanthus in the world below (Cataplus, 27). Megapenthes is accused of divers enormities, and on his denying the truth of the charge, the Accuser offers to produce witnesses.

Lest I should bark, and bark, and yet get nothing.
And if I do I'll never bark again.

PHIL. Soh! soh!
Here's a nice string of accusations truly!
A rare thief of a man! You think so too,
Old gamecock? Ay, he winks his eye, he thinks so.
Archon! Hi, fellow, hand me down the vessel.

BDEL. Reach it yourself; I'll call my witnesses.
The witnesses for Labes, please stand forward!
Pot, pestle, grater, brazier, water-jug,
And all the other scarred and charred utensils.

(*To Phil.*) Good heavens, sir, finish there, and take your seat!

PHIL. I guess I'll finish *him* before I've done.

BDEL. What! always hard and pitiless, and that
To the poor prisoners, always keen to bite!

(*To Labes*) Up, plead your cause: what, quite dumbfoundered? speak.

"Whom do you call?" demands the Judge. "Call," says the Accuser to Hermes, "his Lamp and his Bedstead," *προσκάλει μοι, ὦ Ἑρμῆ, τὸν λύχνον αὐτοῦ καὶ τὴν κλίνην.* Hermes at once makes proclamation, "Let the Bedstead and the Lamp of Megapenthes stand forward," *ἡ Κλίνη, καὶ ὁ Λύχνος ὁ Μεγαπένθους παρέστω.* And at the call they come, and first the Bedstead and then the Lamp gives oral evidence before the Court.

939. *προσκεκαυμένα.*] The witnesses in the present case are not *προσκεκλημένα*, "summoned to give evidence," like other witnesses (see the preceding note): they are *προσκεκαυμένα*, as is natural for kitchen utensils, supra 828. There is possibly a play on the two words. Dobree proposed to read *προσκεκλημένα* here: an ingenious suggestion certainly, and one which involves merely the slight alteration of two letters: but *προσκεκαυμένα*, which is supported by the uniform authority of all the MSS. and the Scholiast, and yields a good and apt sense, cannot be dislodged from its place, simply because another word has been discovered which would perhaps have been wittier and still more apt.

942. *παύσει—ὢν δύσκολος.*] Hitherto therefore the prayer expressed in 883 supra (*παυσάμενον τῆς δυσκολίας*) had not been granted.

944. *ἀνάβαιν', ἀπολογοῦ.*] Bdelycleon puts up Labes to make his defence just as, supra 905 (*ἀναβὰς κατηγόρει*), he had put up Κύων to conduct the prosecution;

ΦΙ. ἀλλ᾽ οὐκ ἔχειν οὗτός γ᾽ ἔοικεν ὅ τι λέγῃ.
ΒΔ. οὔκ, ἀλλ᾽ ἐκεῖνό μοι δοκεῖ πεπονθέναι,
ὅπερ ποτὲ φεύγων ἔπαθε καὶ Θουκυδίδης·
ἀπόπληκτος ἐξαίφνης ἐγένετο τὰς γνάθους.
πάρεχ᾽ ἐκποδών. ἐγὼ γὰρ ἀπολογήσομαι.
Χαλεπὸν μέν, ὦνδρες, ἐστὶ διαβεβλημένου
ὑπεραποκρίνεσθαι κυνός· λέξω δ᾽ ὅμως.
ἀγαθὸς γάρ ἐστι καὶ διώκει τοὺς λύκους.
ΦΙ. κλέπτης μὲν οὖν οὗτός γε καὶ ξυνωμότης.
ΒΔ. μὰ Δί᾽, ἀλλ᾽ ἄριστός ἐστι τῶν νυνὶ κυνῶν,
οἷός τε πολλοῖς προβατίοις ἐφεστάναι.
ΦΙ. τί οὖν ὄφελος, τὸν τυρὸν εἰ κατεσθίει;
ΒΔ. ὅτι σοῦ προμάχεται καὶ φυλάττει τὴν θύραν
καὶ τἄλλ᾽ ἄριστός ἐστιν· εἰ δ᾽ ὑφείλετο,
ξύγγνωθι. κιθαρίζειν γὰρ οὐκ ἐπίσταται.

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and cf. 963 and 977 infra. But Laches, a plain blunt man, and no orator as Cleon was, is so taken aback by the charges brought against him, that he has not a word to say in his own defence. Thereupon Aristophanes recalls the similar condition of Thucydides (the son of Melesias and rival of Pericles) when he too was put upon his defence, and was so dumb-foundered by the nimbleness and versatility of his adversary's tongue, that he lost not only his presence of mind, but his very power of speech. The scene is described, with natural indignation, in the Antepirrhema of the Acharnians.

949. *πάρεχ᾽ ἐκποδών.*] *λακτίσας τὸν κύνα, φησὶν "ἀναχώρει."*—Scholiast. Bdelycleon undertakes to speak on behalf, but not in the person, of the Accused.

950. *διαβεβλημένου κυνός.*] A dog whose character is impugned, a dog which has lost its good name. Here again the argument is in accordance with an English proverb, "Give a dog a bad name, and hang him."

952. *λύκους.*] The wolves are the enemies of Athens; the sheep, the Athenian people; the dogs, the chiefs of the Republic, the commanders of her fleets and armies. *ἐφεστάναι* is rightly used of a sheep-dog standing guard over, taking charge of, a flock. In his second speech against Aristogeiton, sec. 22, Demosthenes says, *κύνα ἐπὶ ποίμνην ἀγεννῆ καὶ φαῦλον οὐδ᾽ ἂν εἷς ἐπιστήσειε φυλάττειν.*

953. *ξυνωμότης.*] *ὡς ἅπανθ᾽ ὑμῖν τυραννίς ἐστι καὶ ξυνωμόται*, supra 488. With the frame of the verse compare Clouds, 1112.

959. *κιθαρίζειν κ.τ.λ.*] In this line, as in Birds 1432, there seems to be an adaptation of, or allusion to, some

PHIL. Seems he's got nothing in the world to say.
BDEL. Nay, 'tis a sudden seizure, such as once
Attacked Thucydides when brought to trial.
'Tis tongue-paralysis that stops his jaws.
(*To Labes*) Out of the way! I'll plead your cause myself.
O sirs, 'tis hard to argue for a dog
Assailed by slander: nevertheless, I'll try.
'Tis a good dog, and drives away the wolves.
PHIL. A thief I call him, and CONSPIRATOR.
BDEL. Nay, he's the best and worthiest dog alive,
Fit to take charge of any number o' sheep.
PHIL. What use in that, if he eat up the cheese?
BDEL. Use! why, he fights your battles, guards your door;
The best dog altogether. If he filched,
Yet O forgive: he never learnt the lyre.

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popular saying; such (it may be) as that preserved by the Scholiast, *πεζῇ βαδίζω, νεῖν γὰρ οὐκ ἐπίσταμαι*. Here the speaker appears to mean that Laches is a blunt rude soldier, who knows a soldier's duty, and knows no more. And this is exactly his character in the Platonic dialogue which bears his name. He and Nicias are there consulted about the education of two boys (Thucydides, son of Melesias and grandson of the Thucydides mentioned in the note on 944 supra, and Aristides, son of Lysimachus and grandson of Aristides the Just), the immediate question being whether it is advisable for boys to learn the science of arms from a professional teacher. Nicias thinks it is. Laches thinks it is not. He has seen, he says, that sort of gentry in actual battle, *ἐν αὐτῷ τῷ ἔργῳ*, and remarked the ridiculous figure they cut: Nicias may be quite right, but such at all events is *his* experience. Doctors differing, the question is referred to Socrates. Of course Socrates must needs go to the root of the matter; the object of education, the nature of the soul, the definition of virtue in general, and of *ἀνδρία* in particular. Laches is now in his element. O, I know what *ἀνδρία* is, he says: when a man stands to his post, and beats off his enemy, *that* is *ἀνδρία*. Socrates explains that this is no definition at all, but merely an instance, and not even a well-chosen instance, of *ἀνδρία*: and by dint of cross-questioning he fairly puzzles Laches, who says, *ἀήθης εἰμὶ τῶν τοιούτων λόγων, ἀλλά τίς με καὶ φιλονεικία εἴληφε πρὸς τὰ εἰρημένα, καὶ ὡς ἀληθῶς ἀγανακτῶ εἰ οὑτωσὶ ἃ νοῶ μὴ οἷός τ' εἰμὶ εἰπεῖν· νοεῖν μὲν γὰρ ἔμοιγε δοκῶ περὶ ἀνδρίας ὅ,τι ἔστιν, οὐκ οἶδα δ' ὅπῃ με ἄρτι*

ΦΙ. ἐγὼ δ' ἐβουλόμην ἂν οὐδὲ γράμματα,
ἵνα μὴ κακουργῶν ἐνέγραφ' ἡμῖν τὸν λόγον.
ΒΔ. ἄκουσον ὦ δαιμόνιέ μου τῶν μαρτύρων.
ἀνάβηθι, τυρόκνηστι, καὶ λέξον μέγα·
σὺ γὰρ ταμιεύουσ' ἔτυχες. ἀπόκριναι σαφῶς,
εἰ μὴ κατέκνησας τοῖς στρατιώταις ἅλαβες.
φησὶ κατακνῆσαι. ΦΙ. νὴ Δί', ἀλλὰ ψεύδεται.
ΒΔ. ὦ δαιμόνι', ἐλέει ταλαιπωρουμένους.
οὗτος γὰρ ὁ Λάβης καὶ τραχήλι' ἐσθίει
καὶ τὰς ἀκάνθας, κοὐδέποτ' ἐν ταὐτῷ μένει.
ὁ δ' ἕτερος οἷός ἐστιν οἰκουρὸς μόνον.
αὐτοῦ μένων γὰρ ἅττ' ἂν εἴσω τις φέρῃ,
τούτων μεταιτεῖ τὸ μέρος· εἰ δὲ μὴ, δάκνει.
ΦΙ. αἰβοῖ, τί κακόν ποτ' ἔσθ' ὅτῳ μαλάττομαι;
κακόν τι περιβαίνει με κἀναπείθομαι.
ΒΔ. ἴθ', ἀντιβολῶ σ', οἰκτείρατ' αὐτὸν, ὦ πάτερ,
καὶ μὴ διαφθείρητε. ποῦ τὰ παιδία;

διέφυγεν, ὥστε μὴ ξυλλαβεῖν τῷ λόγῳ αὐτὴν καὶ εἰπεῖν ὅ,τι ἔστιν. Nicias, an accomplished and highly-educated gentleman, rallies his friend with perhaps a greater assumption of intellectual superiority than his friend altogether likes: but his own definition *ἐπιστήμη τῶν δεινῶν καὶ θαρραλέων* is presently demolished by Socrates, and Nicias himself is obliged to confess that the true definition has yet to be found. Laches is delighted to see that Nicias fares no better than himself. What not got the true definition, Nicias? says he; why, when you were laughing at my answers to Socrates I made sure you had got the true definition yourself. And ultimately he delivers his opinion thus: I'll tell you what, Nicias, I advise our friends here not to consult you and me about the education of their boys, but to go to Socrates and to keep fast hold of *him*. Throughout the whole dialogue Laches is the plain downright soldier, a man of deeds and not of words.

961. *ἐνέγραφ'.*] *ὡς γραπτὸν δεδωκότος λόγον τοῦ ἀπολογουμένου κυνός.*—Scholiast. Written speeches were the rule, rather than the exception, in Athenian law-courts. They were, however, speeches composed by the advocate to be repeated by the party to the suit; and not, as Philocleon suggests to have been the arrangement here, speeches composed by the culprit (*κακουργῶν*) to be inflicted on the Court by the advocate conducting the case.

962. *ὦ δαιμόνιε.*] This is one of those

PHIL. I would to heaven he had never learned his letters,
Then he'd not given us all this tiresome speech.
BDEL. Nay, nay, sir, hear my witnesses, I beg.
Grater, get in the box, and speak well out.
You kept the mess; I ask you, answer plainly,
Did you not grate the spoil between the soldiers?
He says he did. PHIL. Ay, but I vow he's lying.
BDEL. O sir, have pity on poor toiling souls.
Our Labes here, he lives on odds and ends,
Bones, gristle: and is always on the go.
That other Cur is a mere stay-at-home,
Sits by the hearth, and when one brings aught in
Asks for a share: if he gets none, he bites.
PHIL. O me, what ails me that I grow so soft!
Some ill's afoot: I'm nearly giving in.
BDEL. O, I beseech you, father, show some pity,
Don't crush him quite. Where are his little cubs?

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expressions which elude the efforts of a translator. It conveys a touch of surprise, not unmingled with expostulation, at the conduct of the person addressed, and is perhaps best represented by the intonation given to such phrases as "Pray, sir, do so and so."

964. *ταμιεύουσα.*] You were the *ταμίας τῶν στρατιωτικῶν*, the Quæstor, the Paymaster to the expeditionary force: you had charge of the military chest, and would know whether the funds were properly distributed or not. Cf. Demosth. adv. Timocr. 1189, *ἐπέπλει ταμιεύων Φιλίππῳ τῷ ναυκλήρῳ.* All this, of course, belongs to Laches, not to Labes. The Scholiast says that Aristophanes is imitating the investigations before the Public Auditors; see the note on 571 supra.

968. *ὁ Λάβης.*] Aristophanes is drawing a portrait of Laches and Cleon in the character of the Two Dogs: depredators both, *κλέπτα δύο*, but the one gaunt and hungry, toiling and moiling in his master's service: the other living at home on the fat of the land, and assailing with noisy clamour all who will not admit him to a share of their plunder.

973. *τί κακόν.*] His feelings resemble those of Lucas Beaumanoir at the trial of Rebecca (Scott's Ivanhoe, chap. 38): "He crossed himself twice, as doubting whence arose the unwonted softening of a heart, which on such occasions used to resemble in hardness the steel of his sword."

976. *παιδία.*] He brings forward a litter of puppies, just as culprits were

ἀναβαίνετ', ὦ πονηρὰ, καὶ κνυζούμενα
αἰτεῖτε κἀντιβολεῖτε καὶ δακρύετε.
ΦΙ. κατάβα κατάβα κατάβα κατάβα. ΒΔ. καταβήσομαι.
καίτοι τὸ κατάβα τοῦτο πολλοὺς δὴ πάνυ
ἐξηπάτηκεν. ἀτὰρ ὅμως καταβήσομαι.
ΦΙ. ἐς κόρακας. ὡς οὐκ ἀγαθόν ἐστι τὸ ῥοφεῖν.
ἐγὼ γὰρ ἀπεδάκρυσα νῦν, γνώμην ἐμὴν,
οὐδέν ποτέ γ' ἀλλ' ἢ τῆς φακῆς ἐμπλήμενος.
ΒΔ. οὔκουν ἀποφεύγει δῆτα ; ΦΙ. χαλεπὸν εἰδέναι.
ΒΔ. ἴθ', ὦ πατρίδιον, ἐπὶ τὰ βελτίω τρέπου.
τηνδὶ λαβὼν τὴν ψῆφον ἐπὶ τὸν ὕστερον
μύσας παρᾶξον κἀπόλυσον, ὦ πάτερ.

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accustomed to produce in court their weeping wives and children as a plea for mercy, and in mitigation of punishment. See the note on 568 supra.

981. *ἐξηπάτηκεν.*] The judges would say, *That will do, get down:* and the prisoner would get down, expecting an acquittal, and presently find himself condemned after all.

983. *γνώμην ἐμήν.*] *As I think.* *ἀντὶ τοῦ κατὰ γνώμην ἐμήν.*—Scholiast. Brunck refers to Peace, 232, *καὶ γὰρ ἐξιέναι, γνώμην ἐμὴν, Μέλλει,* and Eccl. 349. Richter absurdly takes the words to be the accusative after *ἀπεδάκρυσα*, which he supposes to mean *δακρύων ἀπώλεσα.*

985. *χαλεπὸν εἰδέναι.*] Bdelycleon had addressed his father in the plural number (*οἰκτείρατε, μὴ διαφθείρητε*) as though addressing a full court, composed of many dicasts. His father carries on the fiction, anticipating a close division and professing that he cannot yet be sure on which side the majority will be found.

987. *ὕστερον.*] Sc. *καδίσκον* or *κάδον.* There were, as the Scholiast observes, two Voting Urns: the Nearer, *ὁ πρότερος*, was the urn of condemnation; the Further, *ὁ ὕστερος*, was the urn of acquittal. Each dicast had one vote, and only one. If he thought the prisoner guilty, he dropped it into Urn No. 1; if not guilty, into Urn No. 2. When all had voted (supra 752-4) the votes were cast out, and counted on a stone slab (supra 332): and the majority was thus ascertained. Phrynichus in his comedy of The Muses, which obtained the second prize when the Frogs of Aristophanes obtained the first, has a similar allusion to the two *καδίσκοι*,

Ἰδοὺ, δέχου τὴν ψῆφον· ὁ καδίσκος δέ σοι
ὁ μὲν ἀπολύων οὗτος· ὁ δ' ἀπολλὺς ὁδί.

Meineke, Com. Fragm. ii. 593. (Possibly Phrynichus is representing Euripides on his trial before the Muses: Meineke's idea that the Play contained a poetical

Up, little wretches, up; and whimpering there
Plead for your father: weep, implore, beseech.

PHIL. (*Deeply affected*) Get down, get down, get down, get down. BD. I will.
Yet that "get down," I know, has taken in
A many men. However I'll get down.

PHIL. Dash it! this guzzling ain't the thing at all.
Here was I shedding tears, and seems to me
Only because I have gorged myself with gruel.

BDEL. Then will he not get off? PHIL. 'Tis hard to know.

BDEL. O take, dear father, take the kindlier turn.
Here, hold this vote: then with shut eyes dash by
To the Far Urn. O father, do acquit him.

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contest between Sophocles and Euripides is improbable in itself and inconsistent with the language of the fragments.) And compare Lysias contra Agoratum, p. 133. There was, as the Scholiasts observe, another mode of voting: where there was but one voting urn, and each dicast had two votes, a solid one for condemnation, and a perforated one for acquittal. In this case the dicast dropped one vote into the voting urn, and threw aside the unused vote into a surplus urn. But this is manifestly not the plan adopted here. See Schömann, De Judiciorum suffragiis occultis, Opuscula Academica, i. 267. There is here no trace of two votes: and Bdelycleon plainly wishes his father to drop an effective vote of acquittal into the Further Urn, and not merely to throw the "guilty" vote, as unused, into the surplus urn, before he has voted at all.

988. *μύσας παρᾷξον.*] The old dicast is still wavering, and Bdelycleon still hopes that he may be induced to deposit his vote in the urn of acquittal. But knowing how difficult it will be for his father to pass by the old familiar urn of condemnation, he begs him to shut his eyes, and make a dash for it. Philocleon's repartee *οὐ δῆτα κ.τ.λ.* is treated as a mere jest; and the old man does in truth consent to be led blindfold towards the urns. Bdelycleon leads him round (compare the expression *μετὰ χοιρίνης περιελθεῖν*, supra 349) so as to miss Urn No. 1 altogether: and the first urn Philocleon meets is really Urn No. 2. By the manœuvre and ambiguous language of his son, he is made to suppose that this is Urn No. 1; and whether he all along intended to do so, or is at the last moment unable to resist the temptation, he puts his vote into the urn of acquittal, believing that he is outwitting his son, and condemning Labes.

ΦΙ. οὐ δῆτα· κιθαρίζειν γὰρ οὐκ ἐπίσταμαι.
ΒΔ. φέρε νύν σε τηδὶ τὴν ταχίστην περιάγω. 990
ΦΙ. ὅδ' ἔσθ' ὁ πρότερος; ΒΔ. οὗτος. ΦΙ. αὕτη 'ντευθενί.
ΒΔ. ἐξηπάτηται, κἀπολέλυκεν οὐχ ἑκών.
φέρ' ἐξεράσω. ΦΙ. πῶς ἄρ' ἠγωνίσμεθα;
ΒΔ. δείξειν ἔοικεν· ἐκπέφευγας, ὦ Λάβης.
πάτερ πάτερ, τί πέπονθας; ΦΙ. οἴμοι, ποῦ 'σθ' ὕδωρ; 995
ΒΔ. ἔπαιρε σαυτόν. ΦΙ. εἰπέ νυν ἐκεῖνό μοι,
ὄντως ἀπέφυγεν; ΒΔ. νὴ Δί'. ΦΙ. οὐδέν εἰμ' ἄρα.
ΒΔ. μὴ φροντίσῃς, ὦ δαιμόνι', ἀλλ' ἀνίστασο.
ΦΙ. πῶς οὖν ἐμαυτῷ τοῦτ' ἐγὼ ξυνείσομαι,
φεύγοντ' ἀπολύσας ἄνδρα; τί ποτε πείσομαι; 1000
ἀλλ', ὦ πολυτίμητοι θεοὶ, ξύγγνωτέ μοι·
ἄκων γὰρ αὖτ' ἔδρασα κοὐ τοὐμοῦ τρόπου.
ΒΔ. καὶ μηδὲν ἀγανάκτει γ'. ἐγὼ γάρ σ', ὦ πάτερ,
θρέψω καλῶς, ἄγων μετ' ἐμαυτοῦ πανταχοῦ,
ἐπὶ δεῖπνον, εἰς ξυμπόσιον, ἐπὶ θεωρίαν, 1005
ὥσθ' ἡδέως διάγειν σε τὸν λοιπὸν χρόνον·
κοὐκ ἐγχανεῖταί σ' ἐξαπατῶν Ὑπέρβολος.
ἀλλ' εἰσίωμεν. ΦΙ. ταῦτα νῦν, εἴπερ δοκεῖ.

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989. *κιθαρίζειν.*] He is retorting Bdelycleon's saying (supra 959) on Bdelycleon himself. I too, he means, am none of your dilettanti, but a plain, blunt Judge, not to be swayed by any sentimental considerations. I know a Judge's duty, and I know no more.

993. *πῶς ἄρ' ἠγωνίσμεθα.*] The scene before us naturally recalls, though by way rather of contrast than of analogy, the solemn judicial voting in the Eumenides of Æschylus: and Bergler cites the direction given there by Athene, *ἐκβάλλεθ' ὡς τάχιστα τευχέων πάλους*, and her final announcement of the result, *ἀνὴρ ὅδ' ἐκπέφευγεν αἵματος δίκην*. With the present passage may be compared the anxious exclamation of Orestes, *ὦ Φοῖβ' Ἄπολλον, πῶς ἀγὼν κριθήσεται;* Not that there is any anxiety in Philocleon's mind: he speaks with the quiet confidence of a man who knows that when the matter is brought to the test he will be found to have done his duty.

994. *δείξειν ἔοικεν.*] Bergler refers to Frogs, 1261, *δείξει δὴ τάχα*, and Lysistrata, 375, *τοὔργον τάχ' αὐτὸ δείξει.*

PHIL. No, no, my boy. I never learnt the lyre.
BDEL. Here, let me lead you round the handiest way.
PHIL. Is this the Nearer? BDEL. This is. PHIL. In she goes.
BDEL. (*Aside*) Duped, as I live! acquits him by mistake!
(*Aloud*) I'll do the counting. PHIL. Well, how went the battle?
BDEL. We shall soon see. O Labes, you're acquitted!
Why, how now, father? PHIL. (*Faintly*) Water, give me water!
BDEL. Hold up, sir, do. PHIL. Just tell me only this,
Is he INDEED acquitted? BDEL. Yes. PHIL. I'm done for.
BDEL. Don't take it so to heart: stand up, sir, pray.
PHIL. How shall I bear this sin upon my soul?
A man acquitted! What awaits me now?
Yet, O great gods! I pray you pardon me.
Unwilled I did it, not from natural bent.
BDEL. And don't begrudge it; for I'll tend you well,
And take you, father, everywhere with me,
To feasts, to suppers, to the public games.
Henceforth in pleasure you shall spend your days,
And no Hyperbolus delude and mock you.
But go we in. PHIL. Yes, if you wish it, now.

And with what follows the same commentator compares Eurip. Androm. 1072, ΧΟ. *ἔπαιρε σαυτόν.* ΠΗ. *οὐδέν εἰμ'· ἀπωλόμην*, and Soph. Electra, 677; Phil. 951.

1000. *τί ποτε πείσομαι.*] For, according to his own account (supra 160), a heavy judgment had been denounced against him, if he should once acquit a prisoner.

1007. *ἐγχανεῖταί σ' ἐξαπατῶν.*] So infra 1349, *ἐξαπατήσεις κἀγχανεῖ.* You shall no longer be a prey to the demagogue who first misleads you, and then laughs at you for being misled. The participle added to *ἐγχαίνειν* gives the reason for the mockery; as in Ach. 221; Knights, 1313, etc. On Hyperbolus see the note at Peace, 681. Aristophanes is, for the last time, insisting on that charge against the demagogues, which it is the main purpose of the Play to enforce, viz. that whilst they affected to be patronizing the dicasts, they were in reality deluding them, and laughing them to scorn. See supra 516, and passim.

1008. *νῦν.*] Now · not before, but now: after this crushing and unex-

ΧΟ. ἀλλ' ἴτε χαίροντες ὅποι βούλεσθ'.
ὑμεῖς δὲ τέως, ὦ μυριάδες ἀναρίθμητοι,
νῦν μὲν τὰ μέλλοντ' εὖ λέγεσθαι μὴ πέσῃ φαύλως χαμᾶζ'
εὐλαβεῖσθε.
τοῦτο γὰρ σκαιῶν θεατῶν
ἐστὶ πάσχειν, κοὐ πρὸς ὑμῶν.
νῦν αὖτε λεῳὸν πρόσχετε τὸν νοῦν, εἴπερ καθαρόν τι φιλεῖτε.
μέμψασθαι γὰρ τοῖσι θεαταῖς ὁ ποιητὴς νῦν ἐπιθυμεῖ.

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pected catastrophe, Philocleon finally and for ever resigns his dicastic duties. Modern editors have destroyed the pathos by converting the expressive *νῦν* of the MSS. into the meaningless enclitic *νυν*.

1009. *ἴτε χαίροντες.*] *ἴτε καὶ χαίρετε, ite et valete,* the usual valedictory formula wherewith the Chorus dismiss the actors, whilst they themselves turn to the audience and commence the Parabasis. *τέως* in this passage, as in Peace 729 (*ἀλλ' ἴθι χαίρων· ἡμεῖς δὲ τέως* κ.τ.λ.), refers to the interval whilst the actors are away. We have here a complete Parabasis, perfect in all its parts; *τῆς παραβάσεως κωμικῆς*, says Pollux, iv. segm. 112, *ἑπτὰ ἂν εἴη μέρη, κομμάτιον, παράβασις, μακρὸν, στροφὴ, ἐπίρρημα, ἀντίστροφος, ἀντεπίρρημα.* The Commation (1009—1014) is a short prelude, introductory to the Parabasis proper. The Parabasis proper (1015—1050) consists of thirty-six Aristophanic lines, concluding with the Pnigos or Macron (1051—1059), which is defined by Pollux, ubi supra, as *βραχὺ μελύδριον ἐπὶ τῇ παραβάσει, ἀπνευστὶ ᾀδόμενον*, and which is here composed of ten short anapæstic lines. These sections comprise the Address of the Poet in his own character to the audience. The four remaining sections are concerned with the Chorus in their dramatic character. The Epirrhema (1071—1090) and Antepirrhema (1102—1121), each of twenty trochaic tetrameters, explain the reasons why the members of the Chorus are represented under the guise of Wasps. The Epirrhema shows that the wasp is a fit symbol of their active and martial youth: the Antepirrhema, that it accords equally well with the altered habits of their dicastic old age. The battle-scene of the Epirrhema comes appropriately between the Strophe (1060—1070) and Antistrophe (1091—1101), which are two stirring strains, enumerating the glorious exploits of those early years.

1010. *μυριάδες ἀναρίθμητοι.*] This seems to have been a quaint phrase, very popular at Athens. Reisig refers to Plato's Laws, vii. 804 E: and Dindorf to

CHOR. Yea, go rejoicing your own good way,
Wherever your path may be;
But you, ye numberless myriads, stay
And listen the while to me.
Beware lest the truths I am going to say,
Unheeded to earth should fall;
For that were the part of a fool to play,
And not your part at all.
NOW ALL ye people attend and hear, if ye love a simple and genuine strain,
For now our poet with right good will, of you, spectators, must needs complain.

Plato's Theætetus, 175 A, *πάππων καὶ προγόνων μυριάδες ἑκάστῳ γεγόνασιν ἀναρίθμητοι*. to Antipater (apud Jacobs. Anth. i. p. 524), *αἱ δ' ἀναρίθμητοι νεαρῶν σωρηδὸν ἀοιδῶν Μυριάδες λήθῃ, ξεῖνε, μαραινόμεθα*: and to Athenæus, vi. 64, *οἱ Μαραθωνομάχαι, οἱ τὰς ἀνηρίθμους μυριάδας τῶν βαρβάρων φονεύσαντες*. To these examples I may add from Plutarch's comparison of Lysander and Sylla, cap. 5, *Σύλλας ταῖς ἀναριθμήτοις μυριάσι παρατασσόμενος ἵστη τρόπαιον*.

1012. *πέσῃ χαμᾶζε*.] "I set great store by your wisdom," says Socrates to Euthyphron (Plato, Euth. cap. 17), "and pay much heed to all you say, *ὥστ' οὐ χαμαὶ πεσεῖται ὅ τι ἂν εἴπῃς*." *χαμαιπετὴς λόγος* is a Pindaric phrase for advice which falls to the ground, wasted and unregarded. Ol. ix. 17; Pyth. vi. 37; Nem. iv. 65. The metaphor is common to all languages. Mitchell refers to 1 Sam. iii. 19, and the expression occurs again in 2 Kings x. 10. See also Boissonade at Pind. Ol. ix. 17.

1015. *νῦν αὖτε*.] The Parabasis proper of the Wasps has much in common with those of the Knights and the Clouds: and a considerable portion of it was subsequently repeated in the Parabasis of the Peace. The poet reviews his dramatic career, claiming credit for the honesty of his purpose, and the virtue of his Muse,—as well during the preliminary period when his productions were fathered on other poets,—as afterwards, when with the two great Comedies already exhibited in his own name, the Knights and the Clouds, he had gone out like another Heracles to do battle with the Monsters which were laying waste the land; first the giant Demagogue, powerful and death-dealing as the fabled Typhœus, and secondly, a foe more insidious but not less dangerous, the crafty and cold-blooded school of Sophists. That in the latter combat he was ill-supported by the popular voice, is a proof, he contends, that the people have not yet fully appreciated either the deserts of the author, or the singular excellence of that particular Play.

ἀδικεῖσθαι γαρ φησιν πρότερος πόλλ' αὐτοὺς εὖ πεποιηκὼς,
τὰ μὲν οὐ φανερῶς, ἀλλ' ἐπικουρῶν κρύβδην ἑτέροισι ποιηταῖς,
μιμησάμενος τὴν Εὐρυκλέους μαντείαν καὶ διάνοιαν,
εἰς ἀλλοτρίας γαστέρας ἐνδὺς κωμῳδικὰ πολλὰ χέασθαι·
μετὰ τοῦτο δὲ καὶ φανερῶς ἤδη κινδυνεύων καθ' ἑαυτὸν,
οὐκ ἀλλοτρίων, ἀλλ' οἰκείων Μουσῶν στόμαθ' ἡνιοχήσας.
ἀρθεὶς δὲ μέγας καὶ τιμηθεὶς ὡς οὐδεὶς πώποτ' ἐν ὑμῖν,
οὐκ ἐκτελέσαι φησὶν ἐπαρθεὶς οὐδ' ὀγκῶσαι τὸ φρόνημα,
οὐδὲ παλαίστρας περικωμάζειν πειρῶν· οὐδ' εἴ τις ἐραστὴς,
κωμῳδεῖσθαι παιδίχ' ἑαυτοῦ μισῶν ἔσπευδε πρὸς αὐτὸν,
οὐδενὶ πώποτέ φησι πιθέσθαι, γνώμην τιν' ἔχων ἐπιεικῆ,
ἵνα τὰς Μούσας αἷσιν χρῆται μὴ προαγωγοὺς ἀποφήνῃ.

1018. *ἑτέροισι ποιηταῖς.*] *οὐκ ἐκ τοῦ φανεροῦ, φησὶν, ἐπικουρεῖ ὁ ποιητὴς τοῖς θεαταῖς ὑμῖν, ἀλλὰ δι' ἑτέρων ποιητῶν λάθρᾳ, ἐπειδὴ διὰ Φιλωνίδου καὶ Καλλιστράτου καθίει τινὰ τῶν δραμάτων. πρῶτον γὰρ δρᾶμα δι' ἑαυτοῦ καθῆκε τοὺς Ἱππέας.*— Scholiast. All the poet's early comedies, down to and including the Acharnians, were produced in one or other of these two names. It is commonly supposed that the Wasps itself was brought out in the name of Philonides; but to my mind the entire tenor of the Parabasis is absolutely conclusive against this hypothesis, which is fully discussed in the Preface.

1019. *Εὐρυκλέους.*] Eurycles, who is again mentioned (as Dindorf observes) in Plato's Sophista, cap. 37, was one of those wizards who were called *ἐγγαστρίμυθοι, ventriloqui*, because they made their voice appear to issue, not from their organs of speech, but from the lower parts of their body, as if from an indwelling spirit there. *ἐγγαστρίμυθος* is the name commonly applied throughout the Septuagint, and by the Greek Fathers, to persons who had familiar spirits, such as the Witch of Endor. The art of Eurycles was ventriloquism in its ancient and etymological signification of making your voice proceed from the depths of your own body, and not in its modern sense of making your voice proceed from the lips of others. Aristophanes poured his ideas through the lips of Philonides or Callistratus, as the spirit poured his through the lips of Eurycles.

1022. *οὐκ ἀλλοτρίων Μουσῶν.*] Other poets, he means, gained their victories with *his* works: but the Plays with which he himself entered the lists were all his own genuine unassisted productions; no other poets exhibited their comedies under the name of Aristophanes. In *ἡνιοχήσας* he is using the metaphor which is more fully developed

Ye have wronged him much, he protests, a bard who had served you often and well before ;
Partly, indeed, himself unseen, assisting others to please you more ;
With the art of a Eurycles, weird and wild, he loved to dive in a stranger's breast,
And pour from thence through a stranger's lips full many a sparkling comical jest.
And partly at length in his own true form, as he challenged his fate by himself alone,
And the Muses whose bridled mouths he drave, were never another's, were all his own.
And thus he came to a height of fame which none had ever achieved before,
Yet waxed not high in his own conceit, nor ever an arrogant mind he bore.
He never was found in the exercise-ground, corrupting the boys: he never complied
With the suit of some dissolute knave, who loathed that the vigilant lash of the bard should chide
His vile effeminate boylove. No ! he kept to his purpose pure and high,
That never the Muse, whom he loved to use, the villainous trade of a bawd should ply.

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in 1050 infra. Addison might have appealed to this passage as a precedent for part of the imagery employed in his famous lines, famous for the criticism of Dr. Johnson in the Lives of the Poets,

> I bridle in my struggling Muse with pain,
> That longs to launch into a nobler strain.

"To *bridle a goddess*," says Dr. Johnson, "is no very delicate idea: but why must she be *bridled ?* because she *longs* to *launch ;* an act which was never hindered by a *bridle ;* and whither will she *launch ?* Into a *nobler strain.* She is in the first line a *horse,* in the second a *boat,* and the care of the poet is to keep his *horse* or his *boat* from *singing.*"

1024. *οὐκ ἐκτελέσαι ἐπαρθείς.*] Though he was *ἀρθείς,* "lifted up so high," he did not turn out, did not end by becoming, *ἐπαρθείς,* "lifted above himself." His elevation did not result or issue in pride or arrogance. The sentiment is the same as that in the epitaph by Simonides on the daughter of Hippias, *ἡ πατρός τε καὶ ἀνδρὸς ἀδελφῶν τ' οὖσα τυράννων Παίδων τ', οὐκ ἤρθη νοῦν ἐς ἀτασθαλίην.*—Thuc. vi. 59. *ἐκτελέσαι* is used intransitively, as is frequently the case with *τελέω* and its compounds.

1025. *παλαίστρας.*] This subject of self-laudation is repeated in Peace, 762; and here, as there, the Scholiast says that there is a covert allusion to Eupolis, to whom such practices were commonly imputed.

1026. *ἔσπευδε.*] It was but lost labour that wealthy and dissolute Athenians strove to make interest with the poet for their abandoned associates: he was not to be swayed by considerations such as these, but kept on the even tenor of his course, praising virtue and censuring vice, no matter whom he thereby offended.

1028. *προαγωγούς.*] *εἰ γὰρ μὴ κατα-*

οὐδ' ὅτε πρῶτόν γ' ἦρξε διδάσκειν, ἀνθρώποις φήσ' ἐπιθέσθαι,
ἀλλ' Ἡρακλέους ὀργήν τιν' ἔχων τοῖσι μεγίστοις ἐπιχειρεῖν,
θρασέως ξυστὰς εὐθὺς ἀπ' ἀρχῆς αὐτῷ τῷ καρχαρόδοντι,
οὗ δεινόταται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτῖνες ἔλαμπον,
ἑκατὸν δὲ κύκλῳ κεφαλαὶ κολάκων οἰμωξομένων ἐλιχμῶντο
περὶ τὴν κεφαλήν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκυίας,

δήλους ποιήσῃ τοὺς τοιούτους, says the Scholiast, ἀλλ' ἐπικρύψῃ, οἱονεὶ μαστροποὶ τῶν τοιούτων εὑρεθήσονται. The word χρῆται seems to involve a similar idea to that expressed in Knights, 517.

1029. πρῶτόν γ' ἦρξε διδάσκειν.] Two years before the date of the Wasps, a Chorus had for the first time been sought, and obtained, in the name of ARISTOPHANES. He had not applied before, partly (he says) because he considered κωμῳδοδιδασκαλίαν εἶναι χαλεπώτατον ἔργον ἁπάντων, Knights, 516. Now for the first time he became a real κωμῳδοδιδάσκαλος, an avowed and recognized διδάσκαλος τοῦ χοροῦ, or as he expresses it here, πρῶτον ἦρξε διδάσκειν. The first Comedies which he ἐδίδαξεν, that is to say, produced in his own name, were the Knights, B.C. 424; the Clouds, B.C. 423; and the Wasps (see the Preface), B.C. 422. And with this change in the nominal authorship, there came a striking change over the spirit and tone of the Aristophanic drama. Cleon and the demagogues, Euripides and the Sophists, he had already satirized, but only in a light and desultory manner. His earlier comedies had no trace of the concentrated energy which he now displayed, wrestling (ξυστὰς, infra 1031, ὡς ἐπὶ τῶν παλαιόντων.—Scholiast) with those evil influences which were in his judgment threatening to overpower the pure and wholesome instincts of the Hellenic mind. The Knights has been truly described as "a struggle for life or death" between the Poet and the Demagogue. The effect of the Clouds was as permanent as it was overwhelming, and years afterwards exercised a perceptible influence (Plato's Apology, cap. 3) in bringing about a catastrophe which the author little intended, and doubtless deeply regretted.

1030. Ἡρακλέους.] Just as Heracles did not pit himself against ordinary men, but purged the land of the monsters which infested it, such as the lion of Nemea, the Lernean hydra, etc.: so Aristophanes seeks out the mightiest antagonists, and wars οὐκ ἀνθρώποις, says the Scholiast, ἀλλὰ τέρασι καὶ δαίμοσιν. He too was an ἀλεξίκακος, a τῆς χώρας τῆσδε καθαρτής.

1031. θρασέως.] The First of the Labours of Aristophanes (to adopt his own Heraclean imagery) consisted in his attack upon Cleon with the comedy of the KNIGHTS, a comedy to which he always looked back with peculiar satisfaction, as being the grandest and most heroic achievement of his Muse. He glories in the courage with which, when

When first he began to exhibit plays, no paltry MEN for his mark he chose,
He came in the mood of a Heracles forth to grapple at once with the mightiest foes.
In the very front of his bold career with the jag-toothed Monster he closed in fight,
Though out of its fierce eyes flashed and flamed the glare of Cynna's detestable light,
And a hundred horrible sycophants' tongues were twining and flickering over its head,
And a voice it had like the roar of a stream which has just brought forth destruction and dread,

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all men quailed before the savage and relentless demagogue (who makes his first appearance in history as advocating the massacre of every male in Mitylene, and is last mentioned as the author of the decree, carried into effect after his death, for the massacre of every male in Scione), he alone ventured into the lists against him, and smote him in the very plenitude of his power (*μέγιστον ὄντα*, Clouds, 549). To enhance the merit of the exploit, he pourtrays his adversary in the most appalling colours, as another Typhœus, before whom Gods themselves might tremble. The next six lines are occupied with a description of this combat. And the whole passage is repeated, with slight variation, in the Parabasis of the Peace, 751—9. The reader is referred to the notes there.

1032. Κύννης.] A shameless Athenian prostitute, with whom (or rather immediately after whom) Cleon is made to rank himself in Knights, 765. It is possible that Aristophanes means to suggest that Cynna inspires the truculent oratory of Cleon, as Aspasia is said to have inspired the lofty eloquence of Pericles. *καρχαρόδοντι* in the line above signifies "with sharp pointed fangs," such as carnivorous animals possess. The epithet had already been applied to Cleon in Knights, 1017.

1033. κεφαλαί.] Bentley would read *γλῶτται*, but *κεφαλαὶ* is the word used by Hesiod in the description of Typhœus, to which Mitchell refers, and from which the present passage is supposed to be borrowed,

ἐκ δέ οἱ ὤμων
ἦν ἑκατὸν κεφαλαὶ ὄφιος, δεινοῖο δράκοντος,
γλώσσῃσι δνοφερῇσι λελειχμότες.—Theogony, 825.

The Poet means that Cleon was surrounded by innumerable satellites (such as Theorus, Cleonymus, and the like, supra 45, 419, 592, etc.), who fluttered about his person, and bristled up the moment he was attacked. The future participle *οἰμωξομένων* may possibly, as Mitchell suggests, be intended to convey a menace, "who shall smart for it." But in truth, in such words as these, the future signification is, as a general rule, entirely lost. "Est enim proprie *ὁ κάκιστ' ἀπολούμενος*," says Seiler on Alciphron, i. 37, "is qui certo pessime peribit, qui pessime perire meretur, igitur qui alias dicitur *κατάρατος*."

1034. φωνήν.] Bergler refers to Knights, 136, where Cleon is described as Κυκλο-

φώκης δ' ὀσμὴν, Λαμίας δ' ὄρχεις ἀπλύτους, πρωκτὸν δὲ καμήλου.
τοιοῦτον ἰδὼν τέρας οὔ φησιν δείσας καταδωροδοκῆσαι, 1036
ἀλλ' ὑπὲρ ὑμῶν ἔτι καὶ νυνὶ πολεμεῖ· φησίν τε μετ' αὐτοῦ
τοῖς ἠπιάλοις ἐπιχειρῆσαι πέρυσιν καὶ τοῖς πυρετοῖσιν,
οἳ τοὺς πατέρας τ' ἤγχον νύκτωρ καὶ τοὺς πάππους ἀπέπνιγον,

βόρου φωνὴν ἔχων. See the note on 36 supra. The expression *χαράδρας ὄλεθρον τετοκυίας* is probably borrowed from some lyric poet of the day.

1035. *φώκης δ' ὀσμήν.*] The Scholiast says, *εἰς κακοσμίαν αὐτὸν διαβάλλει, διὰ τὸ βυρσοδέψην αὐτὸν εἶναι.* "Ομηρος (Od. iv. 442) "*Φωκάων ἁλιοτρεφέων ὀλοώτατος ὀδμή.*" And on *Λαμίας, εἰδωλοποιεῖ ὄρχεις Λαμίας. θῆλυ γάρ.* Two thousand years ago Greek nurses were frightening their children with tales about Lamia, an ogress who would carry them off, and devour them in secret: see note at Peace, 758. And they are doing so still: see Tozer's Highlands of Turkey, chap. 30.

1036. *καταδωροδοκῆσαι.*] He was stayed neither by fear nor by favour: no terror dissuaded him: no bribe bought him off. Bergler, Brunck, and Mitchell are altogether wrong in translating *καταδωροδοκῆσαι dona dare*, a very rare and doubtful signification of the word (see Ruhnken's Timæus sub voc.), and one which is certainly not supported either by verse 675 supra, to which Bergler refers, for there the proper reading is *δωροφοροῦσιν*: nor by Hdt. vi. 72, to which Mitchell refers, for there, as in Hdt. vi. 82, *δωροδοκεῖν* obviously means not *dona dare*, but *dona accipere*. See Knights, 66; supra 669.

1037. *μετ' αὐτοῦ.*] *Unà cum illo.* Without leaving Cleon (see the Epirrhema of the Clouds), he attacked a second foe: he had both on his hands at once. Bentley's suggestion *μετ' αὐτὸν, post illum*, is founded on a misconception of the poet's position. He had not done with Cleon when he wrote the Clouds: he has not even yet done with him, *ἔτι καὶ νυνὶ πολεμεῖ*. And few will, I think, accept Fritzsche's idea (De Socrate Veterum Comicorum, Quæst. Aristoph. i. 117) that *μετ' Αὐτοῦ* means *unà cum ipso Socrate* (Clouds, 220) *discipulos aggressus est.*—We come now to the Second Labour of Aristophanes, undertaken the year *after* the Knights, and the year *before* the Wasps (*πέρυσιν*), viz. his encounter with the Sophists in the comedy of the Clouds. And in his own estimation, if the Knights was the most gallant, the Clouds was the loftiest and most brilliant of all his dramatic performances, Clouds, 522; infra 1046. Here he is dealing no longer with a towering earth-born Giant, but with a more ghastly Portent, with subtle and invisible agencies, attacking and enslaving the minds of men. He likens them to insidious and unhealthy influences, to Fevers and Agues, which cramp the nerves and sap the wholesome energies of human life. *ὥσπερ ἠπίαλοι καὶ πυρετοὶ βλάπτουσι τὰ σώματα*, says the Scholiast, *οὕτω καὶ οὗτοι τὴν πόλιν.*

1038. *ἠπιάλοις.*] The aguish shiver-

And a Lamia's groin, and a camel's loin, and foul as the smell of a seal it smelt.
But He, when the monstrous form he saw, no bribe he took and no fear he felt,
For you he fought, and for you he fights: and then last year with adventurous hand
He grappled besides with the Spectral Shapes, the Agues and Fevers that plagued our land;
That loved in the darksome hours of night to throttle fathers, and grandsires choke,

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ings which are premonitory symptoms of fever. See Seiler on Alciphron, iii. 72; Ruhnken's Timæus sub voc. *Ἠπίαλος*, says the Scholiast, *τὸ πρὸ τοῦ πυρετοῦ κρύος. Ἀριστοφάνης Νεφέλαις καὶ Θεσμοφοριαζούσαις "ἅμα δ' ἠπίαλος πυρετοῦ πρόδρομος."* The line is not found in either Play as now extant, and is probably taken from the second Thesmophoriazusæ. There is perhaps also an allusion here, as Didymus, cited by the Scholiast, suggests, to the spectre *Ἠπιάλης*, the Nightmare fiend, with whom long afterwards in mediæval legend Saint Withold waged successful war (King Lear, iii. 4). Fritzsche (De Socrate Veterum Comicorum ubi supra) and Bergk (on the Holcades, in Meineke, Fragm. Com. ii. 1113) both imagine that Aristophanes must here be recalling and reproducing the identical language of the earlier Play. The former therefore argues that the first edition of the Clouds must have been widely different from that which we now possess; whilst Bergk contends that Aristophanes cannot be alluding to the Clouds at all, but is speaking of some lost comedy, possibly the Holcades. Both these theories betray a complete misapprehension of the poet's design in the passage before us. He is giving, as it were, an allegorical representation of the combats he has waged, and the deeds he has done, as Heracles the Destroyer of Monsters. And he depicts his antagonists, not in language borrowed from his former Plays (which would have been quite inappropriate), but with entirely new imagery, specially adapted to his present purpose. Cleon is no longer the "Paphlagonian slave" of the Knights; he is now a powerful and angry demon, a Monster whom it requires no less than the might of a Heracles to subdue. The Sophists are no longer the pallid disputants of the Clouds: they are now malevolent Plagues and Pestilences, from whom it is a task not unworthy of a Heracles to purge and deliver the land. On *πέρυσιν* the Scholiast says, *πέρυσι τὰς Νεφέλας ἐδίδαξεν, ἐν αἷς τοὺς περὶ Σωκράτην ἐκωμῴδησεν.*

1039. *πατέρας ἤγχον.*] The Scholiast refers to Clouds, 911; Bergler to Clouds, 1376; and Mitchell to Birds, 1348, 1352, and Eccl. 638—640. To these references may be added Clouds, 1385, 1389. We shall perhaps best follow the train of thought which was passing through the mind of Aristophanes by comparing Clouds, 1428, with Birds, 1348—52. In the former passage, the young Logician, fresh from the school of the Sophists, argues that the old-fashioned notions of filial duty will not stand the test of free inquiry: that gamecocks and the like fight with *their* parents; and why should not he with *his?* In the

κατακλινόμενοί τ' ἐπὶ ταῖς κοίταις ἐπὶ τοῖσιν ἀπράγμοσιν ὑμῶν
ἀντωμοσίας καὶ προσκλήσεις καὶ μαρτυρίας συνεκόλλων, 1041
ὥστ' ἀναπηδᾶν δειμαίνοντας πολλοὺς ὡς τὸν πολέμαρχον.
τοιόνδ' εὑρόντες ἀλεξίκακον, τῆς χώρας τῆσδε καθαρτὴν,
πέρυσιν καταπρούδοτε καινοτάταις σπείραντ' αὐτὸν διανοίαις,

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latter passage a parricide wishes to settle in the kingdom of the Birds, because he understands that according to their laws a child may beat his father, and *he* desires *ἄγχειν τὸν πατέρα καὶ πάντ' ἔχειν.*

1040. *κοίταις.*] Mitchell refers to the bed-scene in the Clouds where Strepsiades is made to lie down upon the Socratic pallet, in order to put himself in the right train for devising a *νοῦν ἀποστερητικὸν, κἀπαιόλημα.* The scene itself was no doubt intended to form a practical representation of the Sophists, imagining mischief on their beds. With these busy and restless intriguers were contrasted the *ἀπράγμονες*, Athenians who minded their own business, and lived peaceably with all men, disciples of the *δίκαιος λόγος*, who taught them *ἀπραγμοσύνης ὄζειν*, Clouds, 1007.

1041. *ἀντωμοσίας.*] *Accusations on oath:* see the note on 545 supra. The notion which modern writers have derived from Pollux, viii. segm. 55, that the name is in strictness confined to the *Defendant's* affidavit, is manifestly erroneous. It is found much more frequently applied to the *Plaintiff's*, which was of course the more important of the two, as enunciating the charge which the Defendant merely traversed. Hence it is commonly used, simpliciter, for the charge itself. *ἀντωμοσία, γραφὴ κατά τινος ἔνορκος, περὶ ὧν ἠδικῆσθαί φησι.* —Timæus, (Gloss. Plato,) Suidas, Scholiast ad h. l. A better illustration can hardly be found than that furnished by the case of the great philosopher attacked in the Clouds. In the Apology of Plato, Socrates distinguishes between his present accusers, and those old and inveterate assailants, comic poets and the like, who for a generation past have been misrepresenting his principles and practice. "These," he says, "are my most formidable accusers. Read the charge which *they* bring against me, *ὥσπερ οὖν κατηγόρων τὴν* ΑΝΤΩΜΟΣΙΑΝ *δεῖ ἀναγνῶναι αὐτῶν. Σωκράτης ἀδικεῖ καὶ περιεργάζεται ζητῶν τά τε ὑπὸ γῆς καὶ οὐράνια, καὶ τὸν ἥττω λόγον κρείττω ποιῶν, καὶ ἄλλους ταὐτὰ ταῦτα διδάσκων. Τοιαύτη τίς ἐστι· ταῦτα γὰρ ἑωρᾶτε καὶ αὐτοὶ ἐν τῇ Ἀριστοφάνους κωμῳδίᾳ κ.τ.λ.*" (cap. 3). "And charges thus made," he adds, "admit of no defence: I am unheard: judgment goes by default." Then he turns to the actual charge preferred by Anytus and Meletus, *αὖθις, ὥσπερ ἑτέρων τούτων ὄντων κατηγόρων, λάβωμεν αὖ τὴν τούτων* ΑΝΤΩΜΟΣΙΑΝ. *ἔχει δέ πως ὧδε· Σωκράτη φησὶν ἀδικεῖν τούς τε νέους διαφθείροντα καὶ θεοὺς οὓς ἡ πόλις νομίζει οὐ νομίζοντα, ἕτερα δὲ δαιμόνια καινά. τὸ μὲν δὴ ἔγκλημα τοιοῦτόν ἐστι* (cap. 11). Diogenes Laertes in his Life of Socrates professes to give us the very words of

That laid them down on their restless beds, and against your quiet and peaceable folk
Kept welding together proofs and writs and oath against oath, till many a man
Sprang up, distracted with wild affright, and off in haste to the Polemarch ran.
Yet although such a champion as this ye had found, to purge your land from sorrow and shame,
Ye played him false when to reap, last year, the fruit of his novel designs he came,

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the indictment, ἡ δ' ΑΝΤΩΜΟΣΙΑ *τῆς δίκης τοῦτον εἶχε τὸν τρόπον* Τάδε ἐγράψατο *καὶ ἀνθωμολογήσατο* Μέλιτος Μελίτου Πιτθεὺς, Σωκράτει Σωφρονίσκου Ἀλωπεκῆθεν. Ἀδικεῖ Σωκράτης, *οὓς μὲν ἡ πόλις νομίζει θεοὺς οὐ νομίζων, ἕτερα δὲ καινὰ δαιμόνια εἰσηγούμενος· ἀδικεῖ δὲ καὶ τοὺς νέους διαφθείρων. τίμημα θάνατος* (cap. 19). In all these passages the term *ἀντωμοσία* means simply "the sworn indictment." And such no doubt is its signification here. It was of course for purposes of attack and not for purposes of defence that the Sophists were concocting, *συνεκόλλων*, their legal devices. The *πρόσκλησις* was the writ of summons, the judicial citation, served upon the bewildered victim; the *ἀντωμοσία* was the sworn indictment laid against him: the *μαρτυρία* was the evidence by which the charge was supported.

1042. *πολέμαρχον.*] Why recourse should be had to the Polemarch in particular, is by no means clear. The Scholiast refers it to his special jurisdiction over resident aliens, an explanation not very satisfactory, nor perhaps altogether consistent with the *ὑμῶν* in line 1040, but I can offer nothing better. And it may be that on some recent occasion the resident strangers had been harassed with vexatious charges of disaffection and treachery.

1043. *ἀλεξίκακον.*] This, as the Scholiast on Clouds 1372, and again on Peace 422, observes, is a special epithet of Heracles, *ἴδιον Ἡρακλέους τὸ ἐπίθετον.* Thus Aristides, v. (Ἡρακλῆς), says of Heracles, *αἱ ἐπωνυμίαι* (*καλλίνικός τε καὶ ἀλεξίκακος*) *ἡ μὲν μόνῳ θεῶν, ἡ δ' ἐν τοῖς πρώτοις δέδοται.* So Lucian de Gallo, *ὦ Ζεῦ τεράστιε καὶ Ἡρακλεῖς ἀλεξίκακε, τί τὸ κακὸν τοῦτό ἐστιν; ἀνθρωπίνως ἐλάλησεν ὁ ἀλεκτρύων.* So in Alciphron, iii. 47, a thievish parasite exclaims, *Ἑρμῆ κερδῷε καὶ ἀλεξίκακε Ἡρακλεῖς ἀπεσώθην.* The Scholiast on Frogs, 501 (where Heracles is irreverently called *οὐκ Μελίτης μαστιγίας, the gallows-bird from Melite*), says that in the urban deme of Melite there was a famous temple of *Ἡρακλῆς ἀλεξίκακος.* The expression *τῆς χώρας καθαρτὴς* is also of course specially appropriate to Heracles. With these words the poet concludes the comparison which he commenced in line 1029 supra between his own achievements and the Labours of Heracles.

1044. *πέρυσιν καταπροὔδοτε.*] *ὅτι πέρυσι διδάξας τὰς πρώτας Νεφέλας, ἡττήθη.*— Scholiast. Last year both the Flagon of Cratinus and the Connos of Ameipsias had been preferred before his own favourite Clouds. His disappointment is described in language borrowed from the operations of husbandry. He had sown his very best and choicest seed, but the sun of Athenian favour did not

ἃς ὑπὸ τοῦ μὴ γνῶναι καθαρῶς ὑμεῖς ἐποιήσατ' ἀναλδεῖς·
καίτοι σπένδων πόλλ' ἐπὶ πολλοῖς ὄμνυσιν τὸν Διόνυσον
μὴ πώποτ' ἀμείνον' ἔπη τούτων κωμῳδικὰ μηδέν' ἀκοῦσαι.
τοῦτο μὲν οὖν ἔσθ' ὑμῖν αἰσχρὸν τοῖς μὴ γνοῦσιν παραχρῆμα,
ὁ δὲ ποιητὴς οὐδὲν χείρων παρὰ τοῖσι σοφοῖς νενόμισται,
εἰ παρελαύνων τοὺς ἀντιπάλους τὴν ἐπίνοιαν ξυνέτριψεν.
ἀλλὰ τὸ λοιπὸν τῶν ποιητῶν,
ὦ δαιμόνιοι, τοὺς ζητοῦντας
καινόν τι λέγειν κἀξευρίσκειν
στέργετε μᾶλλον καὶ θεραπεύετε,
καὶ τὰ νοήματα σώζεσθ' αὐτῶν·
ἐσβάλλετέ τ' εἰς τὰς κιβωτοὺς
μετὰ τῶν μήλων.
κἂν ταῦτα ποιῆθ', ὑμῖν δι' ἔτους
τῶν ἱματίων
ὀζήσει δεξιότητος.
ὦ πάλαι ποτ' ὄντες ἡμεῖς ἄλκιμοι μὲν ἐν χοροῖς,

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shine upon his labours, and when he came to reap the harvest, he found the crops all blighted and withered away, *ἀναλδεῖς*.

1046. *Διόνυσον.*] Bergler refers to the similar adjuration in Clouds, 519. In both passages the appeal is made to Dionysus as the chief patron and critic of dramatic literature. *πόλλ' ἐπὶ πολλοῖς* means "over and over again," "time after time." Cf. Knights, 411.

1047. *ἀμείνονα.*] That the Clouds was the cleverest (*σοφωτάτη*) of all his comedies, and the one which had cost him most thought and labour, he declares with great emphasis in Clouds, 522. More especially does he insist on the fact that in it he was introducing a novel style of comedy, an entirely original invention of his own, Clouds, 547; supra 1044; infra 1053. This indeed partly accounted for, and excused, the temporary blindness of the audience. It was *ὑπὸ τοῦ μὴ γνῶναι καθαρῶς*, that they did not at once, *παραχρῆμα*, appreciate the peculiar merits of the new philosophic drama. And he seems to imply that the time will soon come, if it has not already arrived, when they will fully acknowledge their mistake. Meanwhile the poet's claims have always been recognized by those who understand the subject, *παρὰ τοῖσι σοφοῖς*, the tribunal to which he invariably appeals, *οὐ προδώσω τοὺς δεξιοὺς ὑμῶν*, Clouds, 527.

1050. *παρελαύνων.*] *In the very act of*

Which, failing to see in their own true light, ye caused to fade and wither away.
And yet with many a deep libation, invoking Bacchus, he swears this day
That never a man, since the world began, has witnessed a cleverer comedy.
Yours is the shame that ye lacked the wit its infinite merit at first to see.
But none the less with the wise and skilled the bard his accustomed praise will get,
Though when he had distanced all his foes, his noble Play was at last upset.

BUT O FOR the future, my Masters, pray
Show more regard for a genuine Bard
Who is ever inventing amusements new
And fresh discoveries, all for you.
Make much of his play, and store it away,
And into your wardrobes throw it
With the citrons sweet: and if this you do,
Your clothes will be fragrant, the whole year through,
With the volatile wit of the Poet.
O OF OLD renowned and strong, in the choral dance and song,

---

passing by. It was not the superior swiftness of his competitors that vanquished him; he was outstripping *them*, when his chariot broke down under one of those *τύχαι θρανσάντυγες* so common in Hellenic chariot-races.

1056. *κιβωτούς.*] *Wardrobes, chests.* "In men's houses," says St. Chrysostom (Hom. xxxii. in Matth. 373 D), "the *κιβώτιον* contains changes of raiment; in the House of God it contains alms for the poor."

1057. *μῆλων.*] That is, I suppose, *citrons*, *μῆλα Περσικὰ* or *Μηδικά*. For in old times citrons were very commonly placed in wardrobes, to preserve the clothes from moths and the like. Theophrastus (Hist. Plant. iv. 4) says of the citron, *τὸ μῆλον οὐκ ἐσθίεται μὲν, εὔοσμον δὲ πάνυ, καὶ αὐτὸ καὶ τὸ φύλλον τοῦ δένδρου, κἂν εἰς ἱμάτια τεθῇ τὸ μῆλον, ἄκοπα διατηρεῖ.* Athenæus (iii. 26) adds that even to recent days men were in the habit of laying up citrons *ἐν ταῖς κιβωτοῖς μετὰ τῶν ἱματίων.* Pliny (Nat. Hist. xii. 7) says, "odore præcellit foliorum, qui transit in vestes unà conditus, arcetque animalium noxia." And Macrobius (Saturn, ii. 15) quotes Oppius as saying de citreo, "est autem odoratissimum; ex quo interjectum vesti tineas necat." He also cites the phrase "citrosam vestem" from Nævius, and adds (but this is questionable) that in Homer *θύον* means the citron, and *εἵματα θυώδεα* clothes so scented and preserved.

1060. *ὦ πάλαι.*] The Pnigos, so called because the speaker was expected to

ἄλκιμοι δ' ἐν μάχαις,
καὶ κατ' αὐτὸ τοῦτο δὴ μόνον ἄνδρες ἀλκιμώτατοι,
πρίν ποτ' ἦν, πρὶν ταῦτα· νῦν δ'
οἴχεται, κύκνου τέ γε πολιώτεραι δὴ
αἴδ' ἐπανθοῦσιν τρίχες.
ἀλλὰ κἀκ τῶν λειψάνων δεῖ
τῶνδε ῥώμην νεανικὴν σχεῖν·
ὡς ἐγὼ τοὐμὸν νομίζω
γῆρας εἶναι κρεῖττον ἢ πολ-
λῶν κικίννους νεανιῶν καὶ
σχῆμα κεὐρυπρωκτίαν.
εἴ τις ὑμῶν, ὦ θεαταί, τὴν ἐμὴν ἰδὼν φύσιν

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deliver it in one rapid unbroken run, without pausing to take breath (see the note on 1009 supra), terminates with the word δεξιότητος; and the Chorus now turn from the poet's affairs, and speak of themselves in their own dramatic character, recalling in the strophe, epirrhema, and antistrophe, the long-past glories of their youth. The Scholiast refers to the proverb (twice repeated in the Plutus) πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι; and Florent Chretien (apud Bergler) to the famous triplet sung at Spartan festivals, Ἄμμες πόκ' ἦμες ἄλκιμοι νεανίαι κ.τ.λ. (Plutarch, Lycurgus, cap. 20), which may be roughly and imperfectly rendered as follows:

OLD MEN. We once were strong and mighty men of war.
MEN. You once were strong and mighty, BUT WE ARE.
BOYS. But we'll one day be stronger, mightier far.

1062. τοῦτο.] The pronoun is used, as Seager observes, δεικτικῶς, the speaker pointing to the sting, which, as he is about to explain, is neither more nor less than the symbol of the Μαραθωνομάχαι. In the MSS. and the early editions the last word of this line was written μαχιμωτατοι, which does not accord with the metre; and Bentley proposed to substitute either ἀλκιμώτατοι or ἀνδρικώτατοι. The former word, which was independently suggested by Porson, is generally adopted, is slightly nearer the MS. reading, and is more consonant to the two preceding lines: yet ἄνδρες ἀνδρικώτατοι as applied to *wasps* would be in the genuine Aristophanic vein: see infra 1077, 1090.

1063. πρίν ποτ' ἦν.] In Eurip. Troades, 582, Andromache says, Πρίν ποτ' ἦμεν, *fuimus Troes*. Δίδυμός φησιν ὡς παρῴδησε ταῦτα ἐκ τῶν τοῦ Τιμοκρέοντος τοῦ Ῥοδίου.—Scholiast. The parody, or quotation, is probably continued through the next line or two. δὴ seems to be a particle of time, as if ἤδη.

In the deadly battle throng,
And in this, our one distinction, manliest we, mankind among!
Ah, but that was long ago:
Those are days for ever past:
Now my hairs are whitening fast,
Whiter than the swan they grow.
Yet in these our embers low still some youthful fires must glow.
Better far our old-world fashion,
Better far our ancient truth,
Than the curls and dissipation
Of your modern youth.
Do you wonder, O spectators, thus to see me spliced and braced,

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1068. *τοὐμὸν γῆρας.*] We veterans of the Persian war must show what we can do: for old as we are we count ourselves of greater value than a whole shoal of your modern youths, with their curls and their immoralities.

1071. The Epirrhema contains a description of the battle of Marathon, a scene which was always present to the mind of Aristophanes, as exemplifying the generous self-devotion, the Panhellenic heroism, of Athens in days gone by. Nor is the description unworthy of the theme. Even Æschylus, the soldier-poet, as M. Villemain truly observes in his Essai sur la poésie lyrique, has left us no nobler reminiscence of the Persian wars than the battle scene before us, a strain instinct with the spirit and fire of Tyrtæus. It is probable that the History of Herodotus had just been given to the public; and Aristophanes has caught not only the tone, but the very phraseology, in which the story of the two Persian invasions is told in that great prose epic. The dicasts are, throughout the Play, represented as the survivors of the Persian war; but in making them actually present at the battle of Marathon, sixty-eight years before the date of the Wasps, Aristophanes (as is frequently elsewhere his practice) is treating his Chorus as types rather than as individuals, and attributing to them actions in which they could personally have taken no part. "Solet enim comicus," as Bergler remarks at Lys. 665, "choro senum tribuere quæ longe antecesserunt ætatem illorum hominum." Meineke, contrary to all authority and probability, omits the sixth line of the Epirrhema, and the fourteenth of the Antepirrhema, so reducing each system to 19 lines: but in fact these systems invariably consist of an even number of lines: usually 16 (Acharnians, Knights twice, Peace, Birds twice, Thesmophoriazusæ); 20 here and in the Clouds and the Frogs.

εἶτα θαυμάζει μ' ὁρῶν μέσον διεσφηκωμένον,
ἥτις ἡμῶν ἐστιν ἡ 'πίνοια τῆς ἐγκεντρίδος,
ῥᾳδίως ἐγὼ διδάξω, "κἂν ἄμουσος ᾖ τὸ πρίν."
ἐσμὲν ἡμεῖς, οἷς πρόσεστι τοῦτο τοὐρροπύγιον,
'Αττικοὶ μόνοι δικαίως ἐγγενεῖς αὐτόχθονες,
ἀνδρικώτατον γένος καὶ πλεῖστα τήνδε τὴν πόλιν
ὠφελῆσαν ἐν μάχαισιν, ἡνίκ' ἦλθ' ὁ βάρβαρος,
τῷ καπνῷ τύφων ἅπασαν τὴν πόλιν καὶ πυρπολῶν,
ἐξελεῖν ἡμῶν μενοινῶν πρὸς βίαν τἀνθρήνια.
εὐθέως γὰρ ἐκδραμόντες σὺν δόρει σὺν ἀσπίδι

1073. *ἥτις.*] So Bentley and the later editions, rightly. *ἥτις* depends upon *διδάξω*, and Hirschig appropriately refers to 519, 520 supra, *δίδαξον ἥτις ἡ τιμή 'στί σοι*. The old reading was *ἥ τις*, supposed to depend on *θαυμάζει*. For *ἐπίνοια, the meaning*, cf. Peace, 127.

1074. *κἂν ἄμουσος ᾖ τὸ πρίν.*] They are adapting one of the many Euripidean *γνῶμαι* which seem to have made an immediate impression on the popular mind, and to have passed at once into general currency, as proverbial sayings. The passage in question occurs in his Sthenobœa (Wagner, Fragm. Poet. Trag. ii. 664), *Μουσικὸν δ' ἄρα Ἔρως διδάσκει κἂν ἄμουσος ᾖ τὸ πρίν.*

Love will make a man a poet,
Though he were unskilled before.

See Bentley (Epistle to Mill), who cites the various passages in which allusion is made to these lines. Plato (Symp. 196 E) puts a manifest reference to them into the mouth of Agathon, *πᾶς γοῦν ποιητὴς γίγνεται κἂν ἄμουσος ᾖ τὸ πρὶν, οὗ ἂν Ἔρως ἅψηται.* They are thrice cited by Plutarch (de Pyth. Orac. 405 F; Quæst. Symp. 622 C; Amator. 762 B), and are found in other writers.

1076. *ἐγγενεῖς αὐτόχθονες.*] The cherished belief of the Athenians that they were the indigenous population of Attica, *γηγενεῖς αὐτόχθονες*, sprung from the soil, Lysistr. 1082 (like snails and grasshoppers, said Antisthenes the Cynic, bitterly, Diog. Laert. vi. 1. 1), furnished an additional incentive to their efforts in defence of their native land, a land which they regarded not as a step-mother or adopted parent, but as the very mother who bare them. Plato (Menexenus, cap. 6) eulogizes her dead warriors as men who had not lived as strangers in a strange country, *ἀλλ' αὐτόχθονας καὶ τῷ ὄντι ἐν πατρίδι οἰκοῦντας καὶ ζῶντας, καὶ τρεφομένους οὐχ ὑπὸ μητρυιᾶς ὡς ἄλλοι, ἀλλ' ὑπὸ μητρὸς τῆς χώρας ἐν ᾗ ᾤκουν, καὶ νῦν κεῖσθαι τελευτήσαντας ἐν οἰκείοις τόποις τῆς τεκούσης.*

Like a wasp in form and figure, tapering inwards at the waist?
Why I am so, what's the meaning of this sharp and pointed sting,
Easily I now will teach you, though you "knew not anything."
We on whom this stern-appendage, this portentous tail is found,
Are the genuine old Autochthons, native children of the ground;
We the only true-born Attics, of the staunch heroic breed,
Many a time have fought for Athens, guarding her in hours of need;
When with smoke and fire and rapine forth the fierce Barbarian came,
Eager to destroy our wasps-nests, smothering all the town in flame,
Out at once we rushed to meet him: on with shield and spear we went,

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1078. *ὁ βάρβαρος.*] *τὴν ἐν Μαραθῶνι κατὰ τοῦ Δαρείου νίκην λέγει.—συνεχῶς εἰσάγονται τῶν Μηδικῶν μεμνημένοι, ὥστε τὰ γενόμενα, παίδων ὄντων, ἑαυτοῖς ἀνατιθέναι ἐπὶ τῷ τοὺς νέους καταπλήττεσθαι.*—Scholiast. The narrative which Herodotus gives of the battle of Marathon (vi. 112, 113) is full of similarity, verbal and otherwise, to the description before us.

1079. *καπνῷ τύφων.*] He uses language applicable to the smoking-out of wasps, supra 457. With *πυρπολῶν* Bergler aptly compares Hdt. viii. 50, *ἐλήλυθεν ἀνὴρ Ἀθηναῖος ἀγγέλλων ἥκειν τὸν Βάρβαρον ἐς τὴν Ἀττικὴν, καὶ πᾶσαν αὐτὴν πυρπολέεσθαι.* Cf. Id. viii. 53: ix. 13. Herodotus is speaking of the Second invasion, when Athens was actually committed to the flames: but no doubt the same fate would have awaited her in the First, had her citizens been defeated at Marathon. The first armament had been despatched for the special purpose of wreaking the Great King's vengeance on the audacious little Republic which had dared to defy his power (Hdt. vi. 94); and its track across the Ægean had been marked by the flames of burning cities and temples, and all the horrors of slavery (Hdt. vi. 96, 101). The accidental similarity of sound makes *ἀνθρήνια* a very happy substitute for *Ἀθήνας.*

1081. *εὐθέως γὰρ ἐκδραμόντες.*] So eager were they to meet the foe, that they left the city, and issued out against him: so eager, when they met him, were they to attack, that contrary to all Hellenic precedent they charged at a run: *οἱ Ἀθηναῖοι,* says Herodotus, vi. 112, *δρόμῳ ἴεντο ἐς τοὺς βαρβάρους· οἱ δὲ Πέρσαι ὁρέωντες δρόμῳ ἐπιόντας, παρεσκευάζοντο ὡς δεξόμενοι· μανίην τε τοῖσι Ἀθηναίοισι ἐπέφερον, ὁρέωντες—δρόμῳ ἐπειγομένους.—πρῶτοι μὲν γὰρ Ἑλλήνων πάντων δρόμῳ ἐς πολεμίους ἐχρήσαντο, πρῶτοι δὲ ἀνέσχοντο ἐσθῆτά τε Μηδικὴν ὁρέωντες καὶ τοὺς ἄνδρας ταύτην ἐσθημένους.* So rapid was their advance, that according to Justin (ii. 9) the invaders had not even time to discharge their arrows, before the Athenians were upon them, "citato cursu ante jactum sagittarum ad hostem venerunt." The expression *σὺν δόρει σὺν ἀσπίδι* is repeated in Peace, 357. The

ἐμαχόμεσθ' αὐτοῖσι, θυμὸν ὀξίνην πεπωκότες,
στὰς ἀνὴρ παρ' ἄνδρ', ὑπ' ὀργῆς τὴν χελύνην ἐσθίων·
ὑπὸ δὲ τῶν τοξευμάτων οὐκ ἦν ἰδεῖν τὸν οὐρανόν.
ἀλλ' ὅμως ἀπεωσάμεσθα ξὺν θεοῖς πρὸς ἑσπέραν. 1085
γλαῦξ γὰρ ἡμῶν πρὶν μάχεσθαι τὸν στρατὸν διέπτατο.

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spear was the representative weapon of the Hellenic, as the bow of the Oriental combatants. See infra 1084.

1082. *θυμὸν ὀξίνην.*] Always *ὀξύθυμοι* (see the note on 1105 infra), they were now more so than ever: they had imbibed, as it were, an extra draught of pugnacity. But there is also beyond a doubt, as Florent Chretien saw, an allusion here to wasps which had sipped (*πεπωκότες*) the dew from the pungent thyme; a play on the words *θυμὸς* and *θύμος*, see the note on 878 supra.

1083. *χελύνην.*] *χελύνη, τὰ χείλη.*— Hesychius. It means either lip indifferently; for the words *τὸ ἄνω χεῖλος* in Suidas are manifestly nothing more than an explanation of the phrase *τὴν ὑπερῴαν χελύνην* which he is citing from Theophylact, and which of itself is sufficient to show that *χελύνη* standing alone does not necessarily signify the *upper* lip. Here I suppose it refers principally to the *under* lip. Bergler cites Homer, Od. i. 381, *ὀδὰξ ἐν χείλεσι φύντες*: Tyrtæus, ii. 22 (Gaisford's Poetæ Minores Græci), *χεῖλος ὀδοῦσι δακὼν*, and Eur. Bacch. 621, *χείλεσι διδοὺς ὀδόντας.*

1084. *τοξευμάτων.*] The bow was the national weapon of the Persians (*ἡ μάχη αὐτέων ἐστὶ τοιήδε, τόξα καὶ αἰχμὴ βραχέα*, Hdt. v. 49. *τόξα μεγάλα, ὀϊστοὺς δὲ καλαμίνους*, Id. vii. 61, and elsewhere): and from their fifth to their twentieth year they were trained especially to acquire three accomplishments, viz. to ride, to use the bow, and to speak the truth (Hdt. i. 136). Their broken arrowheads are still found in the sandy soil which forms the great barrow over the Marathonian dead: see the note on 711 supra. And the battle-scene is graphically depicted in Childe Harold, ii. 90, as

> The flying Mede, his shaftless broken bow;
> The fiery Greek, his red pursuing spear.

Aristophanes is referring, as the Scholiast observes, to the famous dialogue which took place before the fighting commenced at Thermopylæ: when the Trachinian declared *ὡς, ἐπεὰν οἱ βάρβαροι ἀπιέωσι τὰ τοξεύματα, τὸν ἥλιον ὑπὸ τοῦ πλήθεος τῶν ὀϊστῶν ἀποκρύπτουσι*, and the Spartan merely rejoined, "That is well; we shall fight in the shade." See Hdt. vii. 226.

1085. *ἑσπέραν.*] "That evening was introduced into the scenery of the Athenian recollections of Marathon, just as the Aurora and Hesperus sculptured on the column of Trajan in his Forum at Rome, enter into the representations of his victories, being the symbols of times of day in which those victories were achieved. The hour of the day combined with the local bearings of the plain of

Fought the memorable battle, primed with fiery hardiment;
Man to man we stood, and, grimly, gnawed for rage our under lips.
Hah! their arrows hail so densely, all the sun is in eclipse!
Yet we drove their ranks before us, e'er the fall of eventide:
As we closed, an owl flew o'er us, and the GODS were on our side!

Marathon may have conduced much to the success of the Athenians. The sun would then have streamed in full dazzling radiance, so remarkable in the sunsets of Greece, on the faces of their adversaries, and against it the conical tiara of the Persians would have offered little protection."—Wordsworth's Athens and Attica, chap. vi. *πρὸς ἑσπέραν, towards* evening.

1086. *γλαῦξ.*] To an ancient Athenian the apparition of a *γλαῦξ*, the little steely-eyed owl of Pallas, was the best of all possible auguries. And even a modern Athenian expects good luck, if one of these birds chance to settle on his house, Dodwell's Tour, ii. 44. The Scholiast says that this harbinger of victory did actually appear to the army at Marathon, *φασὶ δὲ κατὰ τὸ ἀληθὲς γλαῦκα διαπτᾶσθαι, τὴν νίκην τοῖς Ἀθηναίοις ἐπαγγέλλουσαν.* And Plutarch records a similar tradition with respect to the naval engagements in the straits of Salamis, *λέγεται ὑπό τινων—γλαῦκα ὀφθῆναι διαπετομένην ἐπὶ τὰ δεξιὰ τῶν νεῶν καὶ τοῖς καρχησίοις ἐπικαθίζουσαν· διὸ δὴ καὶ μάλιστα προσέθεντο τῇ γνώμῃ* [*τοῦ Θεμιστοκλέους*] *καὶ παρεσκευάζοντο ναυμαχήσοντες.* —Themist. cap. 12. The effect which such an omen, occurring on the eve of conflict, might be expected to produce on the Hellenic mind is strikingly illustrated by the device which Agathocles employed before fighting his first battle on the soil of Africa. Observing that his soldiers were despondent and downhearted, he let loose a number of *γλαῦκες* to fly amidst the camp: the troops believed that they beheld a visible symbol of the divine presence: they awaited the onset of the enemy with cheerful alacrity: and to this stratagem the historian attributes in great measure the successful result which ensued. *Ὁρῶν δὲ τοὺς στρατιώτας καταπεπληγμένους τὸ πλῆθος τῆς βαρβαρικῆς ἵππου καὶ δυνάμεως, ἀφῆκεν εἰς τὸ στρατόπεδον κατὰ πλείονας τόπους γλαῦκας, ἃς ἐκ χρόνου παρεσκεύαστο πρὸς τὰς ἀθυμίας τῶν πολλῶν. Αὗται δὲ διὰ τῆς φάλαγγος πετόμεναι καὶ προσκαθίζουσαι ταῖς ἀσπίσι καὶ τοῖς κράνεσιν εὐθαρσεῖς ἐποίουν τοὺς στρατιώτας, ἑκάστων οἰωνιζομένων διὰ τὸ δοκεῖν ἱερὸν εἶναι τὸ ζῷον τῆς Ἀθηνᾶς. Ταῦτα δὲ, καίπερ ἄν τισι δόξαντα κενὴν ἔχειν ἐπίνοιαν, πολλάκις αἴτια γίνεται μεγάλων προτερημάτων· ὃ καὶ τότε συνέβη γενέσθαι. Ἐμπεσόντος γὰρ εἰς τὰ πλήθη θάρρους, καὶ διαδοθέντων λόγων ὡς τὸ θεῖον αὐτοῖς φανερῶς προσημαίνει νίκην, παραστατικώτερον τὸν κίνδυνον ὑπέμειναν.*— Diod. Sic. xx. 11. But on no minds would Athene's symbol exercise so powerful an influence as on those of Athene's people, especially in this hour of peril. The national tradition ascribed to the national goddess no inconsiderable share in the glories of the day: and her figure,

εἶτα δ' εἰπόμεσθα θυννάζοντες εἰς τοὺς θυλάκους,
οἱ δ' ἔφευγον τὰς γνάθους καὶ τὰς ὀφρῦς κεντούμενοι·
ὥστε παρὰ τοῖς βαρβάροισι πανταχοῦ καὶ νῦν ἔτι
μηδὲν Ἀττικοῦ καλεῖσθαι σφηκὸς ἀνδρικώτερον.
ἆρα δεινὸς ἦ τόθ' ὥστε πάντα μὴ δεδοικέναι,
καὶ κατεστρεψάμην
τοὺς ἐναντίους, πλέων ἐκεῖσε ταῖς τριήρεσιν.
οὐ γὰρ ἦν ἡμῖν ὅπως
ῥῆσιν εὖ λέξειν ἐμέλλομεν τότ', οὐδὲ
συκοφαντήσειν τινὰ
φροντὶς, ἀλλ' ὅστις ἐρέτης ἔ-
σοιτ' ἄριστος. τοιγαροῦν πολ-

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together with that of Heracles, the local Marathonian hero, occupied a conspicuous position in the battle frescoes of the Pœcile (Paus. i. 15).

1087. *θυλάκους.*] This word, which properly meant sacks or bags, was used contemptuously to designate the loose wide trousers (slops) then, as now, worn by Orientals. Their real name was *ἀναξυρίδες. ἀναξυρίδας ἔχοντες ἔρχονται [οἱ βάρβαροι] ἐς τὰς μάχας.*—Hdt. v. 49; vii. 61, etc. They may still be seen pictured on the frieze representing the battle of Marathon, which formerly belonged to the Temple of Victory, and is now in the British Museum. See Leake's Athens, ii. 226, note. The Athenians can deride the *ἐσθῆτα Μηδικὴν* now, but the mere sight of it used, before the battle of Marathon, to strike terror into the hearts of their forefathers. See the note on 1081 supra. The Scholiast explains *θυννάζοντες* to mean *κεντοῦντες ὡς τοὺς θύννους τοῖς τριόδουσι, μεταφορικῶς,* tridente in eos jacto, Pliny, ix. 20. Bergler refers to the corresponding simile in Æsch. Persæ, 424. With the following line compare Clouds, 946.

1090. *ἀνδρικώτερον.*] Aristophanes is fond of applying this epithet to objects other than *ἄνδρες*. It is used of a cock in Birds, 1349; of Lysistrata, in Lys. 1108; of the women generally in Thesm. 656, and so on. And see supra 1077.

1091. *πάντα μὴ δεδοικέναι.*] This is certainly a somewhat quaint mode of saying that the speaker was afraid of nothing: and Hirschig's *πάντας ἔμε δεδοικέναι* would express an equivalent idea, in very much simpler language: and cf. Knights, 1112. But the reading in the text is supported by the uniform authority of all the MSS.; and the mere singularity of an expression affords no sufficient ground for suspecting its genuineness; especially in lyrical passages such as these, where Aristophanes is, as often as not, adopting some popular

Stung in jaw, and cheek, and eyebrow, fearfully they took to flight,
We behind them, we harpooning at their slops with all our might;
So that in barbarian countries, even now the people call
Attic wasps the best, and bravest, yea, the manliest tribe of all!
MINE WAS then a life of glory, never craven fear came o'er me,
Every foeman quailed before me
As across the merry waters, fast the eager galleys bore me.
'Twas not then our manhood's test,
Who can make a fine oration?
Who is shrewd in litigation?
It was, WHO CAN ROW THE BEST?

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phrase for the very sake of its quaintness.

1093. *πλέων ἐκεῖσε.*] Sailing *thither*, that is, to the country *τῶν ἐναντίων*, not (as in the battle just described) awaiting their onset *here*. They are now reverting to the second stage of the Persian war, to those scenes of adventure in which they are, throughout the Play, represented as having borne a part: when the tide of Oriental invasion had been finally rolled back, and Hellenic triremes, under the leadership first of the Spartan king, and then of Aristides, Cimon, and other illustrious Athenians, were in *their* turn crossing the Ægean, and attacking the Persians at home. The result of their expedition is accurately summed up in the following lines, viz. (1) we captured many cities of the Medes; and (2) we obtained the *φόρος* for Athens. It was in fact for the purpose of this counter-invasion that the Athenian confederacy was first organized, and the *φόρος* assessed by Aristides: see the note on 657 supra. And with its aid the towns which Persian garrisons yet held on the coasts of Thrace and the westerly shores of Asia Minor were successively captured, and the neighbourhood of the Ægean freed from the presence of the foe.

1094. *οὐ γὰρ ἦν.*] *τὸ φροντὶς ἐνταῦθα συνάπτεται*, says the Scholiast, rightly. The construction is *οὐ γὰρ φροντὶς ἦν ἡμῖν*. The two infinitives *λέξειν* and *συκοφαντήσειν* both depend on *ἐμέλλομεν*.

1096. *συκοφαντήσειν.*] This was the natural corollary of an ability *ῥῆσιν εὖ λέγειν*. For *συκοφαντοῦσιν, ἐὰν δυνατοὶ ὦσι λέγειν*, says Plato, Rep. ix. 575 B. *τῶν νέων αἱ διατριβαὶ οὐκ ἐν τοῖς γυμνασίοις ἀλλ' ἐν τοῖς δικαστηρίοις εἰσὶ, καὶ στρατεύονται μὲν οἱ πρεσβύτεροι, δημηγοροῦσι δὲ οἱ νεώτεροι.*—Andocides contra Alcibiadem, 32. 2.

1097. *ἐρέτης ἄριστος.*] Some may see in this statement another point of resemblance (in addition to those noticed by Mr. Disraeli in Lothair) between the education of an ancient Athenian, and that of a modern English gentleman.

λὰς πόλεις Μήδων ἑλόντες,
αἰτιώτατοι φέρεσθαι
τὸν φόρον δεῦρ' ἐσμὲν, ὃν κλέ-
πτουσιν οἱ νεώτεροι.
πολλαχοῦ σκοποῦντες ἡμᾶς εἰς ἅπανθ' εὑρήσετε
τοὺς τρόπους καὶ τὴν δίαιταν σφηξὶν ἐμφερεστάτους.
πρῶτα μὲν γὰρ οὐδὲν ἡμῶν ζῶον ἠρεθισμένον
μᾶλλον ὀξύθυμόν ἐστιν οὐδὲ δυσκολώτερον·
εἶτα τἄλλ' ὅμοια πάντα σφηξὶ μηχανώμεθα.
ξυλλεγέντες γὰρ καθ' ἑσμοὺς, ὥσπερεὶ τἀνθρήνια,

1098. Μήδων.] Such were Byzantium (supra 236) and the cities of Cyprus (ἐστράτευσαν ἐς Κύπρον καὶ αὐτῆς τὰ πολλὰ κατεστρέψαντο· καὶ ὕστερον ἐς Βυζάντιον, Μήδων ἐχόντων, Thuc. i. 94). Such was Eion (Hdt. vii. 107. Ἠιόνα Μήδων ἐχόντων πολιορκίᾳ εἷλον, Κίμωνος τοῦ Μιλτιάδου στρατηγοῦντος, Thuc. i. 98), memorable for the self-devotion of the Persian governor. Cimon, says Plutarch (Cimon, cap. 12), left the Persians no time to breathe and recover themselves, but following close after them as they drew off from Hellas, τὰ μὲν ἐπόρθει καὶ κατεστρέφετο, τὰ δὲ ἀφίστη καὶ προσήγετο τοῖς Ἕλλησιν, ὥστε τὴν ἀπ' Ἰωνίας Ἀσίαν ἄχρι Παμφυλίας παντάπασι Περσικῶν ὅπλων ἐρημῶσαι. After his death, continues his biographer (cap. 19), the Hellenes did no great deed against the barbarians, but, impelled by demagogues and disturbers of the peace, wasted their strength in intestine conflicts. It is perhaps hardly necessary to observe that the terms "Mede" and "Persian" were employed indifferently by Hellenic writers to designate their Eastern antagonist.

1099. φέρεσθαι φόρον.] *That the tribute comes in.* The contrast between the former generation who garnered in for Athens her imperial revenue, and the present generation who waste and misapply it, is again enforced in Lysist. 651—655, to which Mitchell refers. Here the speaker is alluding to the disclosures which Bdelycleon had made, supra 657—666, etc.

1100. κλέπτουσιν.] See supra 554. The dishonesty of Athenian officials had become a byword: charges of peculation are everywhere brought against them in Athenian literature. I will merely cite the playful badinage which passed between Xenophon and Cheirisophus, whilst the Ten Thousand were retreating through the snows of Armenia. The generals are in consultation about stealing a march, and occupying by stealth the side of a mountain pass, and Xenophon is explaining how he thinks it can best be done, when he suddenly checks himself and says, "But why do I give an opinion about stealing, ἀτὰρ τί ἐγὼ περὶ κλοπῆς συμβάλλομαι; you

Therefore did we batter down many a hostile Median town.
And 'twas we who for the nation
Gathered in the tribute pay,
Which the younger generation
Merely steal away.
You will find us very wasplike, if you scan us through and through,
In our general mode of living, and in all our habits too.
First, if any rash assailant dare provoke us, can there be
Any creature more vindictive, more irascible than we?
Then we manage all our business in a waspish sort of way,
Swarming in the Courts of Justice, gathering in from day to day,

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Spartans, I understand, are trained to steal from your youth up: now then show your training, and steal a march without being caught and beaten." "Ay, ay," replies Cheirisophus, "but I too have heard say that you Athenians are wondrous handy at stealing public property, *δεινοὺς κλέπτειν τὰ δημόσια*, and the best of you steal the most, if so be that your leaders are the best of you: so you had better show *your* training, I think."—Anab. iv. 6.

1102. The Epirrhema taught us that the stinging wasp was no unfit emblem of the Chorus in their fiery and aggressive youth, when they turned to flight the armies of Persia. The Antepirrhema is designed to show that old and feeble as they have now become, there is yet much in their dicastic life and habits to remind the observer of that irritable and gregarious insect.

1105. *ὀξύθυμον.*] The same epithet is applied to the dicasts supra 406, 455, and they are styled *σφῆκες ὀξυκάρδιοι* supra 430. And compare *θυμὸν ὀξίνην* supra 1082, and the note there. In his famous panegyric on the Areopagus (Eum. 674), Æschylus describes that tribunal as being

κερδῶν ἄθικτον
αἰδοῖον, ΟΞΥΘΥΜΟΝ, *εὐδόντων ὕπερ*
ἐγρηγορὸς φρούρημα.

They who with Stanley, Blomfield, and others translate the words *εἴ τε δημόθρους ἀναρχία βουλὴν καταρρίψειεν* (Æsch. Ag. 852), *si consilium projectum inirent* (instead of *si senatum dejicerent*), on the ground that there would have been no senate at Argos in Agamemnon's time, must surely have forgotten that, in writing the Trilogy, the mind of Æschylus was possessed with an active political purpose, viz. the support of the *βουλὴ* of Areopagus against what was in his view *δημόθρους ἀναρχία*. As to *δύσκολον*, see the note on 1356 infra.

οἱ μὲν ἡμῶν οὔπερ ἄρχων, οἱ δὲ παρὰ τοὺς ἕνδεκα,
οἱ δ' ἐν ᾠδείῳ δικάζουσ', οἱ δὲ πρὸς τοῖς τειχίοις,
ξυμβεβυσμένοι πυκνὸν, νεύοντες εἰς τὴν γῆν, μόλις 1110
ὥσπερ οι σκώληκες ἐν τοῖς κυττάροις κινούμενοι.
ἔς τε τὴν ἄλλην δίαιταν ἐσμὲν εὐπορώτατοι.
πάντα γὰρ κεντοῦμεν ἄνδρα κἀκπορίζομεν βίον.
ἀλλὰ γὰρ κηφῆνες ἡμῖν εἰσὶν ἐγκαθήμενοι,

1108. ἄρχων.] Groups of dicasts might be seen in the early morning, wending their way along the streets of Athens in the direction of their several places of business. Four such places are specified here: (1) *Where the Archon is*, supra 304. Unless this refers exclusively to the Archon Eponymus (which is hardly probable), it would seem to comprehend all the ten ordinary dicasteries; each of which had for its president one of the Nine Archons, or their official secretary. The remaining localities appear to belong to special tribunals, summoned for special purposes. (2) *To the Eleven.* These officers were at the head of the police arrangements at Athens. To them, as to our sheriffs, belonged the custody and execution of condemned criminals. (Plato's Apology, cap. 27. Phædo, cap. 65, etc.) And cases of theft, highway robbery, kidnapping, and the like were under their peculiar jurisdiction. Suidas s. v. ἕνδεκα says, Ἀρχὴ ἐν Ἀθήναις ἐπιμελουμένη τῶν ἐν τῷ δεσμωτηρίῳ κατακρίτων· ἐφ' ἣν ἀνήγοντο οἱ κλέπται καὶ οἱ ἀνδραποδισταί. And it seems that unless the culprits pleaded guilty, a court of dicasts was summoned to try them in the Parabystus under the superintendence of the Eleven. ἡ τῶν ἕνδεκα ἀρχὴ τοὺς μὲν ὁμολογοῦντας ἀνδραποδιστὰς καὶ λωποδύτας θανάτῳ ἐκόλαζον, τοὺς δὲ ἀρνουμένους εἰς δικαστήριον εἰσῆγον. —Scholiast. ἐν τῷ Παραβύστῳ οἱ ἕνδεκα ἐδίκαζον.—Pollux, viii. segm. 121. And so Harpocration and Suidas s. v. Παράβυστον.. (3) *In the Odeum.* Here was held the σίτου δίκη, a suit by a wife against a husband for permanent alimony. Τὰς ἐπὶ τῷ σίτῳ δίκας ἐν Ὠδείῳ ἐδίκαζον· σῖτος δέ ἐστιν αἱ ὀφειλόμεναι τροφαί.—Pollux, viii. segm. 33. In Demosthenes adv. Neæram, p. 1362, the law on the subject is stated. Phrastor had put away Strybele (Neæra's daughter), and thereupon Stephanus, as her guardian or next friend (κύριος), brings against him an action of this description. Λάχοντος δὲ τοῦ Στεφάνου αὐτῷ δίκην σίτου εἰς Ὠδεῖον τῆς προικὸς κατὰ τὸν νόμον ὃς κελεύει ἐὰν ἀποπέμπῃ τὴν γυναῖκα, ἀποδιδόναι τὴν προῖκα (to restore her marriage portion), ἐὰν δὲ μὴ, ἐπ' ἐννέα ὀβολοῖς τοκοφορεῖν (to pay interest at 18 per cent.) καὶ σίτου εἰς Ὠδεῖον εἶναι δικάσασθαι ὑπὲρ τῆς γυναικὸς τῷ κυρίῳ κ.τ.λ. There seems no reason to suppose that this was one of the ten ordinary dicasteries. See Fritzsche, De Sortitione Judicum, p. 85. (4) *By the Walls:* that is, either the Long Walls or the walls of the city. It is not known

Many where the Eleven invite us, many where the Archon calls,
Many to the great Odeum, many to the city walls.
There we lay our heads together, densely packed, and stooping low,
Like the grubs within their cells, with movement tremulous and slow
And for ways and means in general we're superlatively good,
Stinging every man about us, culling thence a livelihood.
Yet we've stingless drones amongst us, idle knaves who sit them still,

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to what particular tribunal or tribunals these words refer. Hauptmann de Andocide, cap. viii. (apud Reiske's Oratores Græci, vol. viii. p. 601), applies them to a Theseum near the Long Walls; but we have in fact no materials for deciding the point. And it is possible that Aristophanes may be referring not to any individual court, but generally, to courts at the extremity of the city; for the purpose of showing, as the Scholiast remarks, that dicasts and dicasteries pervaded Athens everywhere.

1110. *ξυμβεβυσμένοι πυκνόν.*] These words are to be construed together: *τὸ πυκνὸν πρὸς τὸ ξυμβεβυσμένοι*, says the Scholiast: and he explains the line to mean *πυκνώσαντες ἑαυτοὺς καὶ κάμψαντες διὰ τὸ γῆρας.*

1111. *σκώληκες.*] The action of these septuagenarian dicasts, as they confer together to consider their verdict, is not inaptly compared to the feeble and tardy motion of the grubs within their cells. *σκώληξ* is the proper word for the grub of the wasp, and *κύτταρος* is the little hexagonal cell (of which there are many thousands in a single wasps' nest) wherein the grub is reared. *οἱ ἐκ τῶν μελιττῶν καὶ ἀνθρηνῶν καὶ σφηκῶν*, says Aristotle, Hist. Animal. v. 17, *ὅταν μὲν νέοι σκώληκες ὦσι, τρέφονταί τε καὶ κόπρον ἔχοντες φαίνονται· ὅταν δὲ ἐκ τῶν σκωλήκων εἰς τὴν διατύπωσιν ἔλθωσι, καλοῦνται μὲν νύμφαι τότε, οὐ λαμβάνουσι δὲ τροφὴν, οὐδὲ κόπρον ἔτ' ἔχουσιν, ἀλλὰ περιειργμένοι ἀκινητίζουσιν, ἕως ἂν αὐξήθωσι· τότε ἐξέρχονται διακόψαντες ᾧ καταλήλειπται ὁ κύτταρος.*

1114. *κηφῆνες.*] The Chorus have already explained that the *κέντρον* is the symbol of veteran warriors who had served their country in the days gone by. And they now suggest that the dicastic pay and privileges ought to be confined to deserving citizens such as these, and ought not to be extended to idle drones who wear no sting, that is to say, who have never toiled (*οὐ ταλαιπωρούμενοι*, supra 967) or fought in the service of Athens. Such seems to me the meaning of the passage, and I cannot accede to the view propounded by the Scholiast, and adopted by every commentator, that under the figure of drones the Chorus are describing the demagogues. In my judgment they are speaking of persons who receive the pay *in the character of dicasts:* see infra 1121. The comparison of idlers living on the industry of others with the drones of the hive is common in every literature. The Scholiast cites

οὐκ ἔχοντες κέντρον· οἳ μένοντες ἡμῶν τοῦ φόρου
τὸν γόνον κατεσθίουσιν, οὐ ταλαιπωρούμενοι.
τοῦτο δ' ἔστ' ἄλγιστον ἡμῖν, ἤν τις ἀστράτευτος ὢν
ἐκφορῇ τὸν μισθὸν ἡμῶν, τῆσδε τῆς χώρας ὕπερ
μήτε κώπην μήτε λόγχην μήτε φλύκταιναν λαβών.
ἀλλ' ἐμοὶ δοκεῖ τὸ λοιπὸν τῶν πολιτῶν ἔμβραχυ
ὅστις ἂν μὴ 'χῃ τὸ κέντρον, μὴ φέρειν τριώβολον.

ΦΙ. οὔ τοι ποτὲ ζῶν τοῦτον ἀποδυθήσομαι,
ἐπεὶ μόνος μ' ἔσωσε παρατεταγμένον,
ὅθ' ὁ βορέας ὁ μέγας ἐπεστρατεύσατο.

ΒΔ. ἀγαθὸν ἔοικας οὐδὲν ἐπιθυμεῖν παθεῖν.

ΦΙ. μὰ τὸν Δί', οὐ γὰρ οὐδαμῶς μοι ξύμφορον.
καὶ γὰρ πρότερον ἐπανθρακίδων ἐμπλήμενος
ἀπέδωκ' ὀφείλων τᾷ γναφεῖ τριώβολον.

Hesiod, Op. 302, and Mitchell refers to the elaborate allegory of Plato in the eighth Book of the Republic. See also Ruhnken's Timæus sub voc. The participle *ἐγκαθήμενος* is intended to denote the lazy indolence of the drone. Immunis SEDENS aliena ad pabula fucus, Virgil, Georg. iv. 244. In Milton's tragedy, Samson complains that he is fit for nothing

But to SIT idle on the household hearth,
A burdenous drone.

1115. *οὐκ ἔχοντες κέντρον.*] The male wasp, or drone, has no sting. The *κηφὴν*, says Aristotle, is *ἄκεντρος καὶ νωθρός* (Hist. Animal. ix. 27. 9). *κηφῆνές εἰσιν οἱ ἄρσενες τῶν μελισσῶν, οἵτινες οὔτε κέντρα ἔχουσιν οὔτε κηρία ἐργάζονται, ἀλλὰ τὰ τῶν μελισσῶν ἔργα ἐσθίουσι.*—Scholiast.

1119. *φλύκταιναν.*] *φύσκαν ἐν τῇ χειρὶ ἐκ τοῦ κωπηλατεῖν.*—Scholiast. Frogs, 235.

1122. *οὔ τοι.*] The serious business of the Play is now concluded: and what remains is mere mirth-making without any ulterior purpose.—The father and son re-enter, the son endeavouring to persuade his father to discard the mean unfashionable *τρίβων*, the garb of austerity or poverty, and to assume in exchange a flowing and luxurious robe of Persian texture. Hitherto Philocleon has resisted all entreaties *μὴ φορεῖν τριβώνιον* (supra 116); and as he returns to the stage he is still stoutly resisting the proposal.

1124. *ἐπεστρατεύσατο.*] *σφοδρῶς ἐπῆλθε τοῖς ἡμετέροις μαχεσόμενος σώμασι.*—Scholiast. The better to describe the rude assaults of Boreas from which his *τρίβων* had protected him, Philocleon draws

Shrink from work, and toil, and labour, stop at home, and eat their fill,
Eat the golden tribute-honey our industrious care has wrought.
This is what extremely grieves us, that a man who never fought
Should contrive our fees to pilfer, one who for his native land
Never to this day had oar, or lance, or blister in his hand.
Therefore let us for the future pass a little short decree,
Whoso wears no sting shall never carry off the obols three.

PHIL. No! No! I'll never put this off alive.
With this I was arrayed, and found my safety,
In the invasion of the great north wind.

BDEL. You seem unwilling to accept a good.

PHIL. 'Tis not expedient: no by Zeus it is not.
'Twas but the other day I gorged on sprats
And had to pay three obols to the fuller.

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upon his military reminiscences, and uses language appropriate to the assault of an invading host, such as *ὅθ' ὁ Βασιλεὺς ὁ μέγας ἐπεστρατεύσατο*. Not that there is here any allusion, as some have imagined, to the great north wind which nearly sixty years before shattered the ships of Persia on the coasts of Thessaly (Hdt. vii. 188). As in line 11 supra, it is merely the phraseology, and not the incident, which is borrowed from the Persian wars.

1126. *ξύμφορον.*] There seems to be an allusion to the philosophic distinction between the *ξύμφορον* and the *ἀγαθὸν*, the *utile* and the *bonum*.

1128. *γναφεῖ.*] *οὐ λυσιτελεῖ μοι, φησὶ, πολυτελῆ ἀμφιέννυσθαι. καὶ γὰρ πρώην ἰχθύδια ἐσθίων ὀπτὰ, καταστάξαντος ζωμοῦ ἐπὶ τὸ ἱμάτιον, τριώβολον ἔδωκα τῷ γναφεῖ μισθὸν, τούτε στι τῷ πλύνοντι τὰ ἱμάτια.*—Scholiast. Sumptuous apparel would ill accord with his easy life and homely ways. Already, after a debauch on *ἐπανθρακίδες*, he has had to expend a triobol, a whole day's pay, in getting his soiled *τρίβων* cleansed, and how much worse it would be with a costlier garment. Athenæus (vii. 137), after observing that these little fish were dressed with *ἅλμη*, and citing some lines of Aristophanes on the subject—the passage is quoted in the note on 329 supra—proceeds as follows: *ὡς καὶ ἐν Σφηξὶν ὁ αὐτός φησι ποιητὴς, Καὶ γὰρ πρότερον δὶς ἀνθρακίδων ἅλμην πιών.* The insertion of *δὶς*, and the substitution of *ἅλμην πιὼν* for *ἐμπλήμενος*, would certainly give a smoother sense: but the reading is not supported by any Aristophanic MS. Possibly a line may have dropped out of the text between 1127 and 1128.

ΒΔ. ἀλλ' οὖν πεπειράσθω γ', ἐπειδήπερ γ' ἅπαξ
ἐμοὶ σεαυτὸν παραδέδωκας εὖ ποιεῖν.
ΦΙ. τί οὖν κελεύεις δρᾶν με; ΒΔ. τὸν τρίβων' ἄφες·
τηνδὶ δὲ χλαῖναν ἀναβαλοῦ τριβωνικῶς.
ΦΙ. ἔπειτα παῖδας χρὴ φυτεύειν καὶ τρέφειν,
ὅθ' οὑτοσί με νῦν ἀποπνῖξαι βούλεται;
ΒΔ. ἔχ', ἀναβαλοῦ τηνδὶ λαβὼν, καὶ μὴ λάλει.
ΦΙ. τουτὶ τὸ κακὸν τί ἐστι πρὸς πάντων θεῶν;
ΒΔ. οἱ μὲν καλοῦσι Περσίδ', οἱ δὲ καυνάκην.
ΦΙ. ἐγὼ δὲ σισύραν ᾠόμην Θυμαιτίδα.
ΒΔ. κοὐ θαῦμά γ'· ἐς Σάρδεις γὰρ οὐκ ἐλήλυθας.
ἔγνως γὰρ ἄν· νῦν δ' οὐχὶ γιγνώσκεις. ΦΙ. ἐγώ;
μὰ τὸν Δί' οὐ τοίνυν· ἀτὰρ δοκεῖ γέ μοι
ἐοικέναι μάλιστα Μορύχου σάγματι.
ΒΔ. οὔκ, ἀλλ' ἐν Ἐκβατάνοισι ταῦθ' ὑφαίνεται.
ΦΙ. ἐν Ἐκβατάνοισι γίγνεται κρόκης χόλιξ;

1130. παραδέδωκας.] *Placed yourself in my hands, resigned yourself to my will.* Thesm. 213, 217. ἅπαξ, "once for all," by a complete unconditional surrender. "To be insulted by the patron who feeds you," says a parasite in Alciphron (iii. 74), "though bad enough, must be endured, when once you have made up your mind to surrender your body to the scorners, for the sake of your ungodly belly, ἅπαξ ἐκδόμενον τὸ σῶμα τοῖς προπηλακίζειν ἐθέλουσιν, ἕνεκα τῆς ἀθεμίστου γαστρὸς, but to be insulted also by his guests, and his men-servants and his maid-servants, this is indeed intolerable."

1137. καυνάκην.] The καυνάκης was a soft warm Persian robe, which, though new to Philocleon, was probably not uncommon in luxurious establishments. It was a sort of thick woollen wrapper used indiscriminately for a dress (Pollux, vii. segm. 58—60), a coverlet to be spread over a banqueting couch (Id. vi. segm. 11), or a bed-covering (Id. x. segm. 123, οἱ παρὰ Μενάνδρῳ καυνάκαι καὶ χειμῶνος σισύραι). One side of it was rough and shaggy with locks of wool. Hence Hesychius defines καυνάκαι as being στρώματα ἢ ἐπιβόλαια ἑτερομαλλῆ. And the grammarian Palamedes (cited by the Scholiast) says, καυνάκης ἐστὶ Περσικὸν ἱμάτιον, ἔχον ἐκ τοῦ ἑτέρου μέρους μαλλούς. Arrian (Anab. vi. p. 436, ed. Blanchard) describing the sepulchre of Cyrus at Pasargadæ says that the coffin lay upon a bier with καυνάκας πορφυροῦς by way of ὑποστρώματα. Menander too (apud Pollux, vi. segm. 11) speaks of καυνάκας πορφυροῦς, but of course it does not

BDEL. Try it at all events: since once for all
Into my hands you have placed yourself for good.
PHIL. What would you have me do? BDEL. Put off that cloak
And wear this mantle in a cloak-like way.
PHIL. Should we beget and bring up children then,
When here my son is bent on smothering me?
BDEL. Come, take and put it on, and don't keep chattering.
PHIL. Good heavens! and what's this misery of a thing?
BDEL. Some call it Persian, others Caunacès.
PHIL. There! and I thought it a Thymætian rug.
BDEL. No wonder: for you've never been to Sardis,
Else you'd have known it: now you don't. PHIL. Who? I?
No more I do by Zeus: it seemed to me
Most like an overwrap of Morychus.
BDEL. Nay, in Ecbatana they weave this stuff.
PHIL. What! have they wool-guts in Ecbatana?

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necessarily follow that they were always of that colour. See the note on 1172 infra.

1138. *Θυμαιτίδα.*] Thymætadæ was the name of an Attic deme situate on the sea coast, a short distance from Piræus. Nothing is known of any special manufacture of *σισύραι* there.

1139. *Σάρδεις.*] For Sardis, the ancient capital of Crœsus, had long been the head-quarters of an important Persian satrapy; and no doubt the fashionable dresses of Persia would be everywhere seen within its walls.

1142. *Μορύχου σάγματι.*] *τῷ μαλλωτῷ σάγῳ, ᾧ ἐχρῆτο ὡς τρυφερὸς πλείονι θάλπει χρώμενος.*—Scholiast. As to this well-known voluptuary, see supra 506, Peace, 1008, and the notes there. I am quite unable to find (with Bergk in Meineke's Fragm. Com. Græc. ii. 970) a "manifest allusion" in this passage to a (real or supposed) embassy of Morychus to Ecbatana. It is the luxurious warmth of the robe, and not its Persian origin, which reminds the speaker of Morychus, the most luxurious man in Athens.

1144. *κρόκης χόλιξ.*] *χόλικες* are the large intestines of cattle; *τὰ παχέα ἔντερα τῶν βοῶν*, Suidas; *αἱ παχύταται κοιλίαι*, Hesychius. The rough shaggy excrescences, or tufts of wool, which jut out on one side of the *καννάκης* (see the note on 1137) are to Philocleon's eyes just like these *χόλικες βοῶν*, and he inquires whether in that old Median capital they really use intestines of wool. *τὰς ἐξοχὰς τῶν κρόκων εἰκάζει χόλικι*, as the Scholiast observes.

ΒΔ. πόθεν, ὦγάθ'; ἀλλὰ τοῦτο τοῖσι βαρβάροις
ὑφαίνεται πολλαῖς δαπάναις. αὕτη γέ τοι
ἐρίων τάλαντον καταπέπωκε ῥᾳδίως.
ΦΙ. οὔκουν ἐριώλην δῆτ' ἐχρῆν αὐτὴν καλεῖν
δικαιότερον ἢ καυνάκην; ΒΔ. ἔχ', ὦγαθὲ,
καὶ στῆθί γ' ἀμπισχόμενος. ΦΙ. οἴμοι δειλαιος·
ὡς θερμὸν ἡ μιαρά τί μου κατήρυγεν.
ΒΔ. οὐκ ἀναβαλεῖ; ΦΙ. μὰ Δί' οὐκ ἔγωγ'. ἀλλ, ὦγαθὲ,
εἴπερ γ' ἀνάγκη, κρίβανόν μ' ἀμπίσχετε.
ΒΔ. φέρ', ἀλλ' ἐγώ σε περιβαλῶ· σὺ δ' οὖν ἴθι.
ΦΙ. παράθου γε μέντοι καὶ κρεάγραν. ΒΔ. τιὴ τί δή;
ΦΙ. ἵν' ἐξέλῃς με πρὶν διερρυηκέναι.
ΒΔ. ἄγε νυν, ἀποδύου τὰς καταράτους ἐμβάδας,
τασδὶ δ' ἀνύσας ὑπόδυθι τὰς Λακωνικάς.
ΦΙ. ἐγὼ γὰρ ἂν τλαίην ὑποδύσασθαί ποτε
ἐχθρῶν παρ' ἀνδρῶν δυσμενῆ καττύματα;
ΒΔ. ἔνθες πόδ', ὦ τᾶν, κἀπόβαιν' ἐρρωμένως
ἐς τὴν Λακωνικὴν ἀνύσας. ΦΙ. ἀδικεῖς γέ με
ἐς τὴν πολεμίαν ἀποβιβάζων τὸν πόδα.

1148. *ἐριώλην.*] If it consumes all that wool, observes Philocleon, it ought to be called not *καυνάκης*, but *ἐριώλη*, *wool-destroyer*, as if from *ἔριον* and *ὄλλυμι*. *ἐριώλη* of course really means *a hurricane* (Knights, 511), and has no etymological connexion with *ἔριον*.

1154. *σὺ δ' οὖν ἴθι.*] *There, you be off.* These words I take to be addressed to the *τρίβων* as the speaker contemptuously flings it aside.

1155. *κρεάγραν.*] The *κρεάγρα* was a flesh-hook which they struck into the pan, or kettle, or caldron, or pot, (1 Sam. ii. 14) to bring up the meat. The Scholiast on Knights, 772, describes it as shaped like a hand with the fingers slightly curved, and says it was called *κρεάγρα ἀπὸ τοῦ τὰ κρέα ἐπὶ τοῖς λέβησιν ἀγρεύειν καὶ ἀνασπᾷν*. In 1 Sam. ii. 14 the *κρεάγρα* seems to have been a three-pronged fork. Philocleon expecting to be dissolved in the great heat of his *καυνάκης*, hopes that there will be a *κρεάγρα* in readiness, to fish him out, like a piece of meat from a boiling caldron, before he is quite gone.

1156. *διερρυηκέναι.*] *πρὶν συμπεσεῖν ἀπὸ τῆς ὀπτήσεως τὰ κρέα μου.*—Scholiast. The *καυνάκης* is now fairly on, and the next question arises as to Philocleon's shoes.

BDEL. Tut, man: they weave it in their foreign looms
At wondrous cost: this very article
Absorbed with ease a talent's weight of wool.
PHIL. Why, then, WOOL-GATHERER were its proper name
Instead of Caunacès. BDEL. Come, take it, take it,
Stand still and put it on. PHIL. O dear, O dear,
O what a sultry puff the brute breathed o'er me!
BDEL. Quick, wrap it round you. PHIL. No, I won't, that's flat.
You had better wrap me in a stove at once.
BDEL. Come then, I'll throw it round you. (*To the cloak*) You, begone.
PHIL. Do keep a flesh-hook near. BDEL. A flesh-hook! why?
PHIL. To pull me out before I melt away.
BDEL. Now off at once with those confounded shoes,
And on with these Laconians, instantly.
PHIL. What I, my boy! I bring myself to wear
The hated foe's insufferable—cloutings!
BDEL. Come, sir, insert your foot, and step out firmly
In this Laconian. PHIL. 'Tis too bad, it is,
To make a man set foot on hostile—leather.

1158. Λακωνικάς.] ἀνδρεῖα ὑποδήματα.—Scholiast, Suidas. They were red shoes of an elegant make, very fashionable at Athens. Agathon is introduced wearing them, in Thesm. 142. And in the Ecclesiazusæ the women, disguising themselves as men, appropriate amongst other things their husbands' Λακωνικὰς, Eccl. 345, 508. Critias (ap. Ath. xi. 66) says that they were the best of all shoes. Hesychius sub voc. identifies them with the Amyclaides; and this is probably correct, though Pollux (vii. cap. 22) in enumerating the different ὑποδημάτων εἴδη inserts the Laconians and Amyclaides separately, Ἀμυκλαῖδες, ἐλευθεριώτατον ὑπόδημα, and farther on αἱ δὲ Λακωνικαὶ, τὸ χρῶμα ἐρυθραί.

1160. ἐχθρῶν—δυσμενῆ.] *Evil-minded cobblings of the foe.* Bergler quotes Eur. Heracl. 1006, ἐχθροῦ λέοντος δυσμενῆ βλαστήματα. Aristophanes is doubtless here, and probably also in lines 1163 and 1167 infra, adapting Euripidean phraseology.

1163. ἐς τὴν πολεμίαν.] ὁ μὲν εἶπε τὴν Λακωνικὴν ἐμβάδα, ὁ δὲ ὑπενόησε λέγειν αὐτὸν τὴν χώραν.—Scholiast. Rather, Philocleon speaks of the *soleam Laconicam*, as if it were the *solum Laconicum*.

ΒΔ. φέρε καὶ τὸν ἕτερον. ΦΙ. μηδαμῶς τοῦτόν γ', ἐπεὶ
πάνυ μισολάκων αὐτοῦ 'στιν εἷς τῶν δακτύλων.
ΒΔ. οὐκ ἔστι παρὰ ταῦτ' ἄλλα. ΦΙ. κακοδαίμων ἐγὼ,
ὅστις ἐπὶ γήρᾳ χίμετλον οὐδὲν λήψομαι.
ΒΔ. ἄνυσόν ποθ' ὑποδυσάμενος· εἶτα πλουσίως
ὠδὶ προβὰς τρυφερόν τι διασαλακώνισον.
ΦΙ. ἰδού. θεῶ τὸ σχῆμα, καὶ σκέψαι μ' ὅτῳ
μάλιστ' ἔοικα τὴν βάδισιν τῶν πλουσίων.
ΒΔ. ὅτῳ; δοθιῆνι σκόροδον ἡμφιεσμένῳ.
ΦΙ. καὶ μὴν προθυμοῦμαί γε σαυλοπρωκτιᾶν.
ΒΔ. ἄγε νυν, ἐπιστήσει λόγους σεμνοὺς λέγειν
ἀνδρῶν παρόντων πολυμαθῶν καὶ δεξιῶν;
ΦΙ. ἔγωγε. ΒΔ. τίνα δῆτ' ἂν λέγοις; ΦΙ. πολλοὺς πάνυ.
πρῶτον μὲν ὡς ἡ Λάμι' ἁλοῦσ' ἐπέρδετο,
ἔπειτα δ' ὡς ὁ Καρδοπίων τὴν μητέρα.
ΒΔ. μή μοί γε μύθους, ἀλλὰ τῶν ἀνθρωπίνων,
οἵους λέγομεν μάλιστα τοὺς κατ' οἰκίαν.
ΦΙ. ἐγῳδα τοίνυν τῶν γε πάνυ κατ' οἰκίαν
ἐκεῖνον, ὡς οὕτω ποτ' ἦν μῦς καὶ γαλῆ
ΒΔ. ὦ σκαιὲ κἀπαίδευτε, Θεογένης ἔφη

1166. *οὐκ ἔστι κ.τ.λ.*] The entire line occurs in Clouds, 698, and the first half of it in Peace, 110. On *χίμετλον* in the next line the Scholiast says, *παρ' ὑπόνοιαν, ἀντὶ τοῦ εἰπεῖν ἀγαθὸν οὐδὲν λήψομαι. ὅστις τὰ τῶν γερόντων οὐ λήψομαι.*

1169. *ὠδί.*] Bdelycleon gives a specimen of the fashionable swagger. In *διασαλακώνισον* there is, as Bergler pointed out, a play on the word *λάκων*. Wear your *Λακωνικὰς* so as (not *λακωνίζειν* but) *σαλακωνίζειν*, to show yourself off with a fashionable strut. *διασαλακώνισον* is rightly explained by the Scholiast *ἁβρῶς καὶ μαλθακῶς σαυτὸν διακίνησον.* The term *σαλάκων* is frequently employed by Aristotle to convey the idea of vulgar ostentation.

1172. *δοθιῆνι.*] The old man puffing himself out under his Persian robe, which he wears *τριβωνικῶς*, is likened by his son to a boil with a garlic plaster on it. Probably there was something in the colour of the robe to give point to the jest.

1177. *ἡ Λάμια.*] See the note supra 1035, and on Peace, 758. The incident in the text may possibly, as Bergler suggests (referring to the Scholiast on Eccl. 77), be derived from the comedy of

BDEL. Now for the other. PHIL. O no, pray not that,
I've a toe there, a regular Lacon-hater.
BDEL. There is no way but this. PHIL. O luckless I,
Why I shan't have, to bless my age, one—chilblain.
BDEL. Quick, father, get them on: and then move forward
Thus; in an opulent swaggering sort of way.
PHIL. Look then! observe my attitudes: think which
Of all your opulent friends I walk most like.
BDEL. Most like a pimple bandaged round with garlic.
PHIL. Ay, ay, I warrant I've a mind for wriggling.
BDEL. Come, if you get with clever well-read men
Could you tell tales, good gentlemanly tales?
PHIL. Ay, that I could. BDEL. What sort of tales? PHIL. Why, lots,
As, first, how Lamia spluttered when they caught her,
And, next, Cardopion, how he swinged his mother.
BDEL. Pooh, pooh, no legends: give us something human,
Some what we call domestic incident.
PHIL. O, ay, I know a rare domestic tale,
How *once upon a time a cat and mouse*—
BDEL. *O fool and clown,* Theogenes replied

Lamia by Crates: but if so, Crates no doubt himself derived it from the old nursery tale.

1178. *ὁ Καρδοπίων.*] *λείπει ἔτυψεν.*— Scholiast. Nothing is known of this anecdote: that it was of a legendary character is plain from Bdelycleon's retort.

1182. *οὕτω ποτ' ἦν.*] This, as the Scholiast observes, was the recognized mode of commencing a tale, like our "Once upon a time," *οἷον, ἦν οὕτω γέρων καὶ γραῦς.* And he refers to Plato, Phædrus 237 B, where Socrates, constrained by Phædrus to invent a tale, begins, *Ἦν οὕτω δὴ παῖς, μᾶλλον δὲ μειρακίσκος, μάλα καλός.* "Once upon a time there lived a very beautiful boy, or rather youth." So in Lysistrata, 784, the men proposing to tell a nursery legend commence, *Οὕτως ἦν νεανίσκος Μελανίων τις.* The Latins commenced their nursery tales with *Olim.* Thus in Horace, Satire ii. 6. 79, the old neighbour, full of his aniles fabellas, sic incipit, "Olim Rusticus urbanum murem mus paupere fertur Accepisse cavo."

1183. *Θεογένης.*] Theogenes or Theagenes, a man of known swinishness (*ὑηνία,* Peace 928), must be supposed to

τῷ κοπρολόγῳ, καὶ ταῦτα λοιδορούμενος,
μῦς καὶ γαλᾶς μέλλεις λέγειν ἐν ἀνδράσιν ; 1185
ΦΙ. ποίους τινὰς δὲ χρὴ λέγειν ; ΒΔ. μεγαλοπρεπεῖς,
ὡς ξυνεθεώρεις Ἀνδροκλεῖ καὶ Κλεισθένει.
ΦΙ. ἐγὼ δὲ τεθεώρηκα πώποτ' οὐδαμοῖ
πλὴν ἐς Πάρον, καὶ ταῦτα δύ' ὀβολὼ φέρων.
ΒΔ. ἀλλ' οὖν λέγειν χρή σ' ὡς ἐμάχετό γ' αὐτίκα 1190
Ἐφουδίων παγκράτιον Ἀσκώνδᾳ καλῶς,
ἤδη γέρων ὢν καὶ πολιὸς, ἔχων δέ τοι
πλευρὰν βαθυτάτην καὶ χέρας λαγόνας τε καὶ
θώρακ' ἄριστον. ΦΙ. παῦε παῦ', οὐδὲν λέγεις.
πῶς δ' ἂν μαχέσαιτο παγκράτιον θώρακ' ἔχων ; 1195
ΒΔ. οὕτως διηγεῖσθαι νομίζουσ' οἱ σοφοί.
ἀλλ' ἕτερον εἰπέ μοι· παρ' ἀνδράσι ξένοις
πίνων, σεαυτοῦ ποῖον ἂν λέξαι δοκεῖς
ἐπὶ νεότητος ἔργον ἀνδρικώτατον ;
ΦΙ. ἐκεῖν' ἐκεῖν' ἀνδρειότατόν γε τῶν ἐμῶν, 1200

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be reproving the low-bred scavenger for saying or doing before good company things which Theogenes himself was noted for saying or doing under other circumstances, *O vulgar brute, what, before gentlemen!* The Scholiast says, Θεογένης οὗτός ἐστιν ὁ Ἀχαρνεύς, ὃν καὶ ἐπὶ τῷ μεγάλα ἀποπαρδεῖν κωμῳδοῦσιν.

1187. *ξυνεθεώρεις.*] He is to talk of the special missions or *θεωρίαι* in which he has borne a part, missions sent out with all possible splendour and magnificence to represent Athens at the great Pan-Hellenic games, and on other solemn occasions. Here the more immediate allusion is to the *θεωρίαι* sent from time to time to Olympia. See infra 1382, 1387. These missions were composed of the wealthiest, noblest, and most respected citizens, who strained every nerve to make an appearance creditable both to themselves and to the state, in the presence of assembled Hellas. See the account of the *θεωρίαι* conducted by Nicias to Delos (Plutarch, Nicias 3); and by Alcibiades to Olympia (Thuc. vi. 16). It is therefore merely by way of irony, or *παρὰ προσδοκίαν*, that for the other members of the *θεωρία* Aristophanes suggests the names of Cleisthenes and Androcles: the former one of the poet's most constant butts for his degraded effeminacy: the latter (according to the Scholiast) satirized by the comedians as a slave, a pauper, and a cutpurse. δέον αὐτὸν εἰπεῖν ἐπίσημα ὀνόματα, says another

Rating the scavenger, what! would you tell
Tales of a cat and mouse, in company!

PHIL. What, then? BDEL. Some stylish thing, as how you went
With Androcles and Cleisthenes, surveying.

PHIL. Why, bless the boy, I never went surveying,
Save once to Paros, at two obols a day.

BDEL. Still you must tell how splendidly, for instance,
Ephudion fought the pancratiastic fight
With young Ascondas: how the game old man
Though grey, had ample sides, strong hands, firm flanks,
An iron chest. PHIL. What humbug! could a man
Fight the pancratium with an iron chest!

BDEL. This is the way our clever fellows talk.
But try another tack: suppose you sat
Drinking with strangers, what's the pluckiest feat,
Of all your young adventures, you could tell them?

PHIL. My pluckiest feat? O much my pluckiest, much,

Scholiast, *τούτους εἶπεν, ἵνα αὐτοὺς διαβάλλῃ.*

1189. *δύ' ὀβολὼ φέρων.*] *ἀντὶ τοῦ μισθωτὸς ὢν στρατιώτης.*—Scholiast. Two obols a day formed the regular pay of an Athenian soldier, two obols for pay, and two for provisions (Boeckh, Public Œc. ii. 22). And therefore, even if Philocleon is referring, as M. Boeckh supposes (Id. ii. 12), to an actual *θεωρία*, and not rather, as the Scholiast intimates, to an idle and barren military promenade, yet I imagine that he means to represent himself, not as one of the *θεωροὶ* themselves, but as one of the common soldiers who formed their escort. There is probably an allusion to some event with which we are now unacquainted. With this short dialogue Bergler compares the similar and very humorous passage in Lucian's Timon, 50.

1191. *Ἐφουδίων.*] We shall hear of this wrestling and boxing match again, infra 1383. *αὐτίκα* means *for instance*, as very frequently in Aristophanes.

1195. *θώρακ'.*] Bdelycleon speaks of the *breast*, but Philocleon understands him of the *breastplate*, the word *θώραξ* admitting of either signification. The Pancratiast fought unarmed, without even wearing the cestus.

1197. *παρ' ἀνδράσι ξένοις.*] *ἔθος γὰρ ἐπὶ τοῖς ξένοις καυχᾶσθαι.*—Scholiast. In the following line *σεαυτοῦ* is governed by *ἔργον*, "What deed of yours?"

ὅτ' Ἐργασίωνος τὰς χάρακας ὑφειλόμην.
ΒΔ. ἀπολεῖς με. ποίας χάρακας; ἀλλ' ὡς ἢ κάπρον
ἐδιώκαθές ποτ', ἢ λαγὼν, ἢ λαμπάδα
ἔδραμες, ἀνευρὼν ὅ τι νεανικώτατον.
ΦΙ. ἐγῷδα τοίνυν τό γε νεανικώτατον· 1205
ὅτε τὸν δρομέα Φάϋλλον, ὃν βούπαις ἔτι,
εἶλον, διώκων λοιδορίας, ψήφοιν δυοῖν.
ΒΔ. παῦ· ἀλλὰ δευρὶ κατακλινεὶς προσμάνθανε
ξυμποτικὸς εἶναι καὶ ξυνουσιαστικός.
ΦΙ. πῶς οὖν κατακλινῶ; φράζ' ἀνύσας. ΒΔ. εὐσχημόνως. 1210
ΦΙ. ὠδὶ κελεύεις κατακλινῆναι; ΒΔ. μηδαμῶς.
ΦΙ. πῶς δαί; ΒΔ. τὰ γόνατ' ἔκτεινε, καὶ γυμναστικῶς
ὑγρὸν χύτλασον σεαυτὸν ἐν τοῖς στρώμασιν.
ἔπειτ' ἐπαίνεσόν τι τῶν χαλκωμάτων·
ὀροφὴν θέασαι, κρεκάδι' αὐλῆς θαύμασον· 1215

1201. Ἐργασίωνος.] γεωργοῦ. θηλυκῶς δὲ ἐπὶ τῶν ἀμπέλων ἡ χάραξ, ἀρσενικῶς δὲ ἐπὶ τῶν πρὸς πολιορκίαν. χάραξ δέ ἐστι τὸ λεπτὸν ξύλον ᾧ προσδεσμοῦσι τὴν ἄμπελον, ἵνα μὴ ὑπὸ τῶν ἀνέμων συντριβῇ.—Scholiast. Cf. infra 1291.

1203. λαμπάδα ἔδραμες.] ὅτι καὶ ἠγωνίζοντο δρόμῳ λαμπάδας ἔχοντες ἐν τῷ Κεραμεικῷ φανερόν.—Scholiast. See Frogs, 1087—1098.

1205. νεανικώτατον.] It is contrary to the entire tenor of the Play to suppose that Philocleon's youth had been spent in litigation: but Aristophanes sacrifices consistency in order that he may play on the double meanings of διώκειν (to *sue* or *pursue*, see Clouds, 1296) and αἱρεῖν (to *catch* or *obtain a verdict against*). νεανικώτατον again, which in Bdelycleon's question had signified *high-spirited*, Philocleon takes in its literal sense of *youthful*: and he accordingly recounts his earliest success at law in a prosecution of Phayllus, the well-known runner (δρομέα recalling ἔδραμες in 1204), for abusive language.

1206. Φάϋλλον.] Phayllus was a famous runner and leaper. In the Acharnians (210) the old charcoal-burner laments the loss of the activity which he displayed in youth, "Running with Phayllus with a hamper at my back" (Frere). This Phayllus was an Olympian victor (Scholiast at Ach. ubi supra), and must not be confounded with the illustrious Crotoniate, who alone of the Italian colonists came to the aid of Hellas in her hour of danger from the Persians. The Crotoniate Phayllus was indeed τρὶς Πυθιονίκης (Hdt. viii. 47), but Ὀλυμπιάσιν οὐκ ἔστιν αὐτῷ νίκη (Paus. Phoc. ix. 1). See Valcknaer at Hdt. l. c.

Was when I stole away Ergasion's vine-poles.

BDEL. Tcha! poles indeed! Tell how you slew the boar,
Or coursed the hare, or ran the torch-race, tell
Your gayest, youthfullest act. PHIL. My youthfullest action?
'Twas that I had, when quite a hobbledehoy,
With fleet Phayllus: and I caught him too:
Won by two—votes. 'Twas for abuse, that action.

BDEL. No more of that: but lie down there, and learn
To be convivial and companionable.

PHIL. Yes; how lie down? BDEL. In an elegant graceful way.

PHIL. Like this, do you mean? BDEL. No not in the least like that.

PHIL. How then? BDEL. Extend your knees, and let yourself
With practised ease subside along the cushions;
Then praise some piece of plate: inspect the ceiling;
Admire the woven hangings of the hall.

1211. ὧδί.] *φαίνεται ὅτι πρὸς τῷ στόματι τὰ γόνατα ἔχων κατεκλίθη.*—Scholiast.

1214. ἔπειτ' ἐπαίνεσον.] In a fragment of Diphilus, to which Bergler refers, a parasite observes that when *he* goes out to dinner, he does not spend his time in gazing at the rooms or the ornaments, but keeps his eye fixed upon the kitchen chimney, to guess from the smoke which issues thence whether he is about to enjoy a good and substantial dinner.

Ὅταν με καλέσῃ πλούσιος δεῖπνον ποιῶν,
οὐ κατανοῶ τὰ τρίγλυφ' οὐδὲ τὰς στέγας
οὐδὲ δοκιμάζω τοὺς Κορινθίους κάδους,
ἀτενὲς δὲ τηρῶ τοῦ μαγείρου τὸν καπνόν. κ.τ.λ.

(Athenæus, vi. cap. 29). But these are the manners of a parasite: Philocleon is learning the manners of a fashionable guest. The present passage is cited by Athenæus, v. cap. 6 (to which Florent Chretien refers), *καὶ Ἀριστοφάνης ἐν Σφηξί*, he says, *ποιεῖ τὸν ἄγριον γέροντα καὶ φιλοδικαστὴν καταρρυθμιζόμενον εἰς βίον ἥμερον ὑπὸ τοῦ παιδὸς, "Παῦ' ἀλλὰ" κ.τ.λ.* (citing lines 1208, 9), *διδάξας τε αὐτὸν ὡς δεῖ κατακλίνεσθαι φησὶν, "Ἔπειτ' ἐπαίνεσον" κ.τ.λ.* (citing lines 1214, 5). And he shows that the behaviour of Telemachus and Peisistratus at the court of Menelaus (Odyssey, iv. 43) was the behaviour of finished gentlemen, in entire conformity with the rules here laid down.

1215. *κρεκάδια.*] This word does not occur elsewhere; and as it is not explained by the grammarians, we are left

ὕδωρ κατὰ χειρός· τὰς τραπέζας εἰσφέρειν·
δειπνοῦμεν· ἀπονενίμμεθ'· ἤδη σπένδομεν.
ΦΙ. πρὸς τῶν θεῶν, ἐνύπνιον ἑστιώμεθα ;
ΒΔ. αὐλητρὶς ἐνεφύσησεν· οἱ δὲ συμπόται
εἰσὶν Θέωρος, Αἰσχίνης, Φανὸς, Κλέων,
ξένος τις ἕτερος πρὸς κεφαλῆς Ἀκέστορος.
τούτοις ξυνὼν τὰ σκόλι' ὅπως δέξει καλῶς.
ΦΙ. ἄληθες ; ὡς οὐδεὶς Διακρίων δέξεται.

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to guess at its meaning. Three derivations have been suggested: (1) *κρέξ*. The Scholiast says, *κρὲξ, ὄρνεον παραπλήσιον γεράνῳ*, and Dindorf supposes *κρεκάδια* to mean "ornamenti genus quoddam avi illi simile." (2) *κρέκειν* in the sense of striking out a sharp sound. Bergler translates it *crepitacula*, Voss *tintinnabula*, others *instrumenta musica*, and the like. (3) *κρέκειν* in the sense of weaving. Cf. *κρόκης χόλιξ* supra 1144. Brunck understands it "de *aulæis* seu *velis*, quibus aula tam ornatûs gratiâ, quam arcendo vento, pulveri, aut si quid aliud nocere poterat, obtendebatur." And this is the simplest, most probable, and most generally accepted interpretation.

1216. *ὕδωρ κατὰ χειρός.*] Bdelycleon is going in pantomime through the ceremonies of a dinner party. A very similar, but much lengthier, description is quoted by Athenæus (xv. 1) from the Laconians of Plato Comicus. *ὕδωρ κατὰ χειρὸς* was the ordinary Attic expression for the wash *before* meals, as *ἀπονίψασθαι* for the wash *after* meals. Aristophanes the grammarian, says Athenæus ix. 76, is very severe upon those who are ignorant of this distinction, *παρὰ γὰρ τοῖς παλαιοῖς, τὸ μὲν πρὸ ἀρίστου καὶ δείπνου λέγεσθαι κατὰ χειρὸς, τὸ δὲ μετὰ ταῦτα ἀπονίψασθαι.* So too the Scholiast here.

1218. *ἐνύπνιον.*] Philocleon fears that the banquet on which he has been reckoning is to be a mere make-believe feast, like that of the Barmecides in the Arabian Nights. *ἐνύπνιον, in a dream;* cf. Plato, Theætetus, cap. 43, *ὄναρ ἐπλουτήσαμεν.* The tables are now removed, the *δεῖπνον* is over, and the *συμπόσιον* begins. Cf. supra 1005. At these drinking parties, *αὐλητρίδες* were invariably present; and they are constantly so depicted in ancient vase paintings. See Becker's Charicles, Excursus on Symposia. We shall have an example of this custom farther on: infra 1368.

1219. *οἱ συμπόται.*] There are four couches; Cleon and Theorus on one; the unnamed guest and Acestor on a second: whilst Æschines, Phanus, and the two speakers occupy the others. Of Cleon and his faithful Theorus, and of Æschines 'the son of Sellus,' we have already heard in the earlier scenes of the Play. Phanus is mentioned, as Bergler observes, in Knights, 1256; but here he is a mere lay figure to whom no further

1220

Ho! water for our hands! bring in the tables!
Dinner! the after-wash! now the libation.

PHIL. Good heavens! then is it in a dream we are feasting?

BDEL. The flute girl has performed! our fellow-guests
Are Phanus, Æschines, Theorus, Cleon,
Another stranger at Acestor's head.
Could you with these cap verses properly?

PHIL. Could I? Ay, truly; no Diacrian better.

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allusion is made. The words *ξένος τις ἕτερος* are perhaps intended to convey an imputation upon Acestor as being himself of foreign extraction. Bergler refers to Birds, 31, *νόσον νοσοῦμεν τὴν ἐναντίαν Σάκᾳ· ὁ μὲν γὰρ ὢν οὐκ ἀστὸς εἰσβιάζεται*, where the Scholiast says, *οὗτός ἐστιν Ἀκέστωρ, ἐκαλεῖτο δὲ καὶ Σάκας, διὰ τὸ ξένος εἶναι. Σάκαι δὲ ἔθνος Θρᾳκικόν.*

1222. *σκόλια.*] We now come to a little scene which possesses considerable interest as illustrating the principle on which scolia were sung at an Athenian symposium; a subject on which much light has been thrown by Colonel Mure, Greek Literature, Book iii. 2. 13. The singer who led off took in his hand a lyre, a sprig of myrtle or of laurel, or other badge of minstrelsy, sang his scolium, and then passed on the badge to any guest he might choose. The guest so selected had to cap the first scolium, that is to say, he had to sing a second scolium which he could link on to the first by some catchword, similarity of thought, aptness of repartee, or the like. Then he handed on the badge to a third, who in like manner was bound to produce a scolium which would fit on to the second: and so on, so that ultimately the whole series of scolia was strung together on some principle of continuity. Hence *σκόλιον δέχεσθαι* means *to cap a scolium*, to carry it on by fitting it with an appropriate sequel. The nature of the entertainment is well illustrated by Colonel Mure from the various scolia preserved by Athenæus, xv. 50. In such a scene as the present, the connecting links would for obvious reasons be less complete: but even here they are not altogether imperceptible. In the first pair of scolia the exact adaptation to Cleon of the repartee *οὐχ οὕτω γε πανοῦργος ὡς σὺ κλέπτης* dispenses with the necessity of any further link; but in the second couple *φίλον* takes up the catchword *φίλει*, and in the third *κἀγὼ* follows upon *κἀμοί*.

1223. *Διακρίων.*] If this reading is correct, the meaning must be that Philocleon was a noted scolium-singer among the Diacrians or Highlanders, the poorer of the three parties into which Attica was divided in the days of Solon and Peisistratus: the others being the Pedieis or wealthy Lowlanders, and the Parali or Coastmen. The Scholiast,

ΒΔ. ἐγὼ εἴσομαι· καὶ δὴ γάρ εἰμ' ἐγὼ Κλέων,
ᾄδω δὲ πρῶτος Ἁρμοδίου· δέξει δὲ σύ. 1225
οὐδεὶς πώποτ' ἀνὴρ ἔγεντ' Ἀθήναις
ΦΙ. οὐχ οὕτω γε πανοῦργος [ὡς σὺ] κλέπτης
ΒΔ. τουτὶ σὺ δράσεις; παραπολεῖ βοώμενος·
φήσει γὰρ ἐξολεῖν σε καὶ διαφθερεῖν

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both here and on Lysist. 58, says that Pandion, in distributing Attica amongst his three sons, gave τὴν χώραν τὴν Διακρίαν to Lycus, the hero of the law-courts; see supra 389, 819. And Fritzsche (De Sortitione Judicum, p. 35) considers that it is for this reason that Philocleon ranges himself amongst the Diacrians.

1225. Ἁρμοδίου.] Sc. μέλος or σκόλιον. Aristophanes frequently alludes to this famous scolium, "the sword in myrtles drest;" see Acharnians, 980, 1093; Lysist. 632, and the fragment of the Pelargi cited by the Scholiast on 1239 infra (ὁ μὲν ᾖδεν Ἀδμήτου λόγον πρὸς μυρρίνην, ὁ δ' αὐτὸν ἠνάγκαζεν Ἁρμοδίου μέλος). Four stanzas belonging to it are given by Athenæus in his great collection of scolia (xv. 50):

ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω
ὥσπερ Ἁρμόδιος κ' Ἀριστογείτων
ὅτε τὸν τύραννον κτανέτην,
ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

φίλταθ' Ἁρμόδι' οὔ τι πω τέθνηκας·
νήσοις δ' ἐν μακάρων σέ φασιν εἶναι
ἵνα περ ποδώκης Ἀχιλεύς,
Τυδείδην τέ φασιν Διομήδεα.

ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω
ὥσπερ Ἁρμόδιος κ' Ἀριστογείτων
ὅτ' Ἀθηναίης ἐν θυσίαις
ἄνδρα τύραννον Ἵππαρχον ἐκαινέτην.

ἀεὶ σφῶν κλέος ἔσσεται κατ' αἶαν
φίλταθ' Ἁρμόδιος κ' Ἀριστογείτων
ὅτι τὸν τύραννον κτανέτην
ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

See Ilgen's Scolia, p. 47; Kidd's Dawes, p. 664; Fritzsche de Pelargis (Quæst. Aristoph.), p. 50; Colonel Mure, ubi supra. It is observable that the line sung by Cleon, οὐδεὶς πώποτ' ἀνὴρ ἔγειτ' Ἀθήναις, which is undoubtedly a genuine quotation from the scolium, is not found in the stanzas preserved by Athenæus; but it is plain that the scolium was not one consecutive poem, but a loose collection of stanzas, any one of which might be taken or omitted at pleasure; like

BDEL. I'll put you to the proof. Suppose I'm Cleon.
I'll start the catch Harmodius. You're to cap it.
(*Singing*) "*Truly Athens never knew*"
PHIL. (*Singing*) "*Such a rascally thief as you.*"
BDEL. Will you do that? You'll perish in your noise.
He'll swear he'll fell you, quell you, and expel you

Vivien's rhyme in the Idylls of the King, which "lived dispersedly in many hands, And every minstrel sang it differently." Even the four stanzas given by Athenæus are clearly not intended to be sung consecutively; they are in reality separate scolia on the same subject, and are so treated by Ilgen, Kidd, and Mure, ubi supra. The metrical system

— ⏓ —⏑⏑—	⏑— ⏑— ⏓
— ⏓ —⏑⏑—	⏑— ⏑— ⏓
⏑⏑ — ⏑—	— ⏑ ⏑ ⏓
—⏑⏑— ⏑—	—⏑⏑— ⏑ ⏓

is one in which scolia were very frequently composed. No less than seven of the scolia collected by Athenæus (in addition to the four stanzas of Harmodius) are in this identical metre; and one of them, as Tyrwhitt observed, is imitated by Aristophanes in Ecclesiazusæ, 938—945. It was in order to bring the lines in the text into their real metre that Bentley in the first line changed *ἐγένετ' Ἀθηναῖος* into *ἔγεντ' Ἀθήναις*, and in the second inserted the words *ὡς σύ*. Fritzsche (de Pelargis, p. 51) thinks that in the actual scolium the second line may probably have run *οὐχ οὕτω γε πόλει καλὸς πολίτης*, but I doubt if we can safely found any inference of the kind on the blunt repartee of Philocleon: and the Scholiast says, *οὐδὲν τοῦτο πρὸς τὸ ἑξῆς τοῦ σκολίου, ἀλλ' εἰς τὸν δῆθεν λέγοντα Κλέωνα αἰνίττεται.*

1226. *οὐδείς.*] Cleon, surrounded by his friends and flatterers, leads off with a scolium which he expects to be turned into a graceful compliment to himself.

1228. *βοώμενος.*] The old dicast, in lifting up his voice to give a specimen of his musical powers, has produced a series of harsh and discordant sounds, which his son describes as "bellowing" rather than singing, and which, however suitable to a meeting of Diacrians, would hardly befit the fashionable company into which Bdelycleon is proposing to introduce him. Such, in my opinion, is the true explanation of *βοώμενος*. But many commentators, thinking the term more applicable to the *μιαρὰ φωνὴ* of Cleon (see the note on 36 supra), have had recourse to divers expedients to make it apply to *him*. Some put a colon after *παραπολεῖ*, and connect *βοώμενος* with the succeeding line; whilst Fritzsche and Enger (at Thesm. 995) suppose *βοώμενος* to be used in a passive sense, and to mean "you will be roared down." In my judgment neither of these suggestions is admissible. And the vehement invective of Cleon is sufficiently indicated by the reiterated menaces of the next two lines.

καὶ τῆσδε τῆς γῆς ἐξελᾶν. ΦΙ. ἐγὼ δέ γε,
ἐὰν ἀπειλῇ, νὴ Δί' ἕτερον ᾄσομαι.
ὦνθρωφ', οὗτος ὁ μαιόμενος τὸ μέγα κράτος,
ἀντρέψεις ἔτι τὰν πόλιν· ἃ δ' ἔχεται ῥοπᾶς.
ΒΔ. τί δ', ὅταν Θέωρος πρὸς ποδῶν κατακείμενος
ᾄδῃ Κλέωνος λαβόμενος τῆς δεξιᾶς,
Ἀδμήτου λόγον, ὦταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει,
τούτῳ τί λέξεις σκόλιον; ΦΙ. ᾠδικῶς ἐγώ,
οὐκ ἔστιν ἀλωπεκίζειν,
οὐδ' ἀμφοτέροισι γίγνεσθαι φίλον.
ΒΔ. μετὰ τοῦτον Αἰσχίνης ὁ Σέλλου δέξεται,
ἀνὴρ σοφὸς καὶ μουσικός· κᾆτ' ᾄσεται·
χρήματα καὶ βίαν

1232. ὦνθρωπ'.] The Scholiast says that these lines are borrowed from Alcæus, where, however, the first word appears to have been not ὦνθρωπ', but the more complimentary ὦνερ. See also the Scholiast on Thesm. 162. The lines are Æolic pentameters, which commence with two syllables of any quantity (*ἀδιάφορον, ἤτοι σπονδεῖον ἢ ἴαμβον ἢ τροχαῖον ἢ πυρρίχιον*, Hephæstion, cap. vii: here a spondee in each case), and proceed with four dactyls, the last syllable of each line being, as usual, *ἀδιάφορον*, sometimes long and sometimes short. The whole of the 29th Idyll of Theocritus (which, indeed, some critics ascribe to Alcæus) is in this metre. As applied to Cleon, the lines, I suppose, must mean that Athens is already reeling from the blow which was dealt her at Delium, and that Cleon's ambition in aspiring to the great and important command of the expedition despatched to recover Amphipolis (see the note on 62 supra) might, as in fact it did, occasion her a still greater calamity.

1236. πρὸς ποδῶν.] *Tanquam canis*, says Richter: forgetting that Hellenic banqueters did not sit on chairs with their feet on the ground, but reclined on sofas with their feet put up. πρὸς ποδῶν merely means *sitting next below on the couch*, just as πρὸς κεφαλῆς in 1221 supra means *sitting next above on the couch*. The πόδες I take to be the feet of Cleon, not of Philocleon; *ad pedes Cleonis*, not *ad pedes tuos*, as the words are generally translated. Theorus is sure to be close to Cleon (*πλησίον αὐτῆς*, see the note on 42 supra); and indeed the expression Κλέωνος λαβόμενος τῆς δεξιᾶς implies that they were reclining next each other.

1238. Ἀδμήτου.] The metre is chor-

Out of this realm. PHIL. Ay, truly, will he so?
And if he threaten, I've another strain.
" Mon, lustin' for power supreme, ye'll mak'
The city capseeze; she's noo on the shak'."

BDEL. What if Theorus, lying at his feet,
Should grasp the hand of Cleon, and begin,
" From the story of Admetus learn, my friend, to love the good."
How will you take that on? PHIL. I, very neatly,
" It is not good the fox to play,
" Nor to side with both in a false friend's way."

BDEL. Next comes that son of Sellus, Æschines,
Clever, accomplished fellow, and he'll sing
" O the money, O the might,

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iambic -- | -ω- | -ω- | -ω- | ⏑-|, and this also is a very common metre for scolia. In Athenæus, xv. 50, it is employed in five other scolia besides the present. " The Athenians had a scolion or catch which they used to sing *παρ' οἶνον*, over a glass of wine,

Ἀδμήτου λόγον ὦ 'ταῖρε μαθὼν τοὺς ἀγαθοὺς φίλει,
τῶν δειλῶν δ' ἀπέχου, γνοὺς ὅτι δειλῶν ὀλίγη χάρις.

Aristophanes, Wasps, 1238; Athenæus, xv. 50. The measure of it is neglected in the vulgar Athenæus, but is like that in Alcæus and Horace,

Nullam, Vare, sacrâ vite prius severis arborem (Carm. i. 18).
Μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω (Ath. λ. 35)."

Bentley's Phalaris, xii. Eustathius on Iliad, ii. 711, says, *ἀπὸ δὲ τοῦ Ἀδμήτου σκόλιόν τι ἐν Ἀθήναις ἦν ᾀδόμενον, ὡς καὶ Παυσανίας φησὶν ἐν τῷ οἰκείῳ Λεξικῷ, λέγων ὡς οἱ μὲν Ἀλκαίου φασὶν αὐτό, οἱ δὲ Σαπφοῦς, οἱ δὲ Πραξίλλης τῆς Σικυωνίας ἀρχὴ δὲ τοῦ μέλους αὕτη* (he then cites the two lines as above). *ἔοικε δὲ διὰ μὲν τῶν ἀγαθῶν τὴν γενναίαν καὶ φίλανδρον ὑποδηλοῦν Ἄλκηστιν, διὰ δὲ τῶν δειλῶν τὸν Ἀδμήτου πατέρα ὃς ὤκνησε θανεῖν ὑπὲρ τοῦ παιδός.* Possibly, however, the comparison is between the conduct of Heracles and that of Pheres. The Scholiast here insists that the scolium belongs neither to Alcæus nor to Sappho, but to Praxilla, and he cites several other comic fragments in which it is mentioned.

1241. *οὐκ ἔστιν.*] *οὐδὲν τοῦτο πρὸς τὸ σκόλιον τὸ εἰρημένον ὑπὸ Θεώρου, ἀλλ' ὡς κόλακα διαβάλλει αὐτόν.*—Scholiast. The words *ἀνὴρ σοφὸς καὶ μουσικὸς*, three lines below, as applied to Æschines, are of course ironical.

Κλειταγόρᾳ τε κἀ-
μοὶ μετὰ Θετταλῶν
ΦΙ. *πολλὰ δὴ διεκόμπασας σὺ κἀγώ.*
ΒΔ. *τουτὶ μὲν ἐπιεικῶς σύ γ' ἐξεπίστασαι·*
ὅπως δ' ἐπὶ δεῖπνον εἰς Φιλοκτήμονος ἴμεν. 1250
παῖ παῖ, τὸ δεῖπνον, Χρυσὲ, συσκεύαζε νῷν,
ἵνα καὶ μεθυσθῶμεν διὰ χρόνου. *ΦΙ.* *μηδαμῶς.*
κακὸν τὸ πίνειν· ἀπὸ γὰρ οἴνου γίγνεται
καὶ θυροκοπῆσαι καὶ πατάξαι καὶ βαλεῖν,
κἄπειτ' ἀποτίνειν ἀργύριον ἐκ κραιπάλης. 1255
ΒΔ. *οὐκ, ἢν ξυνῇς γ' ἀνδράσι καλοῖς τε κἀγαθοῖς.*
ἢ γὰρ παρῃτήσαντο τὸν πεπονθότα,
ἢ λόγον ἔλεξας αὐτὸς ἀστεῖόν τινα,

1246. Κλειταγόρᾳ.] Κλειταγόρας *μέλος λέγουσι τὸ εἰς αὐτὴν* Κλειταγόραν, *ἥτις ἐγένετο ποιήτρια, Θετταλή τις γυνή.*—Scholiast. The Scholiast on Lysist. 1237 describes her as a *ποιήτρια Λακωνική*. Nothing is known of the incident to which the lines refer. The scolium is again mentioned by Aristophanes in the Lysistrata, *εἰ μέν γέ τις ᾄδοι* Τελαμῶνος Κλειταγόρας *ᾄδειν δέον* (1237), and apparently in much the same manner by Cratinus in the Chirones, Κλειταγόρας *ᾄδειν ὅταν* Ἀδμήτου *μέλος αὐλῇ*. See the Scholiast on 1238 supra. The metre may be indifferently described as consisting either of a dactyl and a cretic, -◡◡ | -◡-|, or else of a choriamb and an iamb, -◡◡- | ◡-|.

1248. διεκόμπασας.] *διεκόμπασας*, which is Tyrwhitt's emendation for the unmetrical *διεκόμισας* of the MSS., is in substance adopted by every recent editor. It has the effect of bringing the line into the commonest of all scolium-metres, that of *ὥσπερ* Ἁρμόδιος *κ'* Ἀριστογείτων. And in truth Æschines is rarely mentioned except to be ridiculed as a *κομπαστής*. See the note on 325 supra. The Scholiast explains the passage as follows, *τοῦτο, φησὶν, ἐπάξω πρὸς τὸ σκόλιον* Αἰσχίνου, *ἐπεὶ* ΚΟΜΠΑΣΤΗΣ *ἦν*. And Suidas (s. v. *σεσελλίσαι*) says, *ἀπὸ* Αἰσχίνου *τοῦ* Σέλλου, *ὃς ἦν* ΚΟΜΠΑΣΤΗΣ *καὶ ἀλαζὼν ἔν τε τῷ διαλέγεσθαι καὶ ἐν τῷ προσποιεῖσθαι πλουτεῖν*. Meineke's further alteration of *δὴ διεκόμπασας* into *νὴ Δί' ἐκόμπασας* is also very happy and ingenious; but the *διὰ* in *διεκόμπασας* seems intended to imply that they boasted "in rivalry" "one against the other," a very usual meaning of *διὰ* in compounds (see the note on 1481 infra); and, besides, *δὴ διεκόμπασας* would have been far more easily corrupted into the *δὴ διεκόμισας* of the MSS. than *νὴ Δί' ἐκόμπασας* would have been.

How Cleitagora and I,
With the men of Thessaly"—

PHIL. *"How we boasted, you and I."*

BDEL. Well, that will do: you're fairly up to that:
So come along: we'll dine at Philoctemon's.
Boy! Chrysus! pack our dinner up; and now
For a rare drinking-bout at last. PHIL. No, no,
Drinking ain't good: I know what comes of drinking,
Breaking of doors, assault, and battery,
And then, a headache and a fine to pay.

BDEL. Not if you drink with gentlemen, you know.
They'll go to the injured man, and beg you off,
Or you yourself will tell some merry tale,

1250. Φιλοκτήμονος.] Φιλοκτήμων ἄσωτος οὗτος καὶ συνεχῶς δεῖπνα ἐποίει.—Scholiast.

1251. τὸ δεῖπνον συσκεύαζε.] εἰ γάρ πού τις ἐκαλεῖτο εἰς ἄριστον ἢ εἰς δεῖπνον, τὸ ἄριστον ἢ τὸ δεῖπνον ἑαυτοῦ ἔφερε. τὸ ὄνομα δὲ τοῦ θεράποντος Χρυσός.—Scholiast. It seems that at these picnic dinners each guest brought a basket of provisions, not as a contribution to the general stock, but for his own consumption. And Socrates, we are told, perceiving on one such occasion that some guests had brought an insufficient supply, and others overmuch, took the insufficient supply, and divided it amongst the whole party. By this device he shamed the others into dividing their provisions also, so that all the guests shared alike (Xenophon, Mem. iii. 14).

1254. παράξαι καὶ βαλεῖν.] Doubtless Philocleon's judicial experience had taught him that offences such as these were the common result of a riotous wine-party; and we shall see by-and-by that his apprehensions in the present case were amply justified by the event: see infra 1422. Half a century before, Epicharmus, in those irregular rollicking verses, in which, as in so many other points, he was closely imitated by Plautus, had described in a similar manner, but with greater minuteness of detail, the evil effects which flow from drinking (Athenæus, ii. 3):

A. Out of a sacrifice comes a feast;
Out of a feast come wine and drinking. B. Drinking! that's a jolly good thing.
A. Out of drinking revelry comes, and out of revelry rioting;
Out of rioting comes a lawsuit, out of a lawsuit condemnation;
Thence come fines and fetters, and thence come sores, and gangrene, and ulceration.

Αἰσωπικὸν γέλοιον ἢ Συβαριτικὸν,
ὧν ἔμαθες ἐν τῷ συμποσίῳ· κἆτ' ἐς γέλων
τὸ πρᾶγμ' ἔτρεψας, ὥστ' ἀφείς σ' ἀποίχεται.
ΦΙ. μαθητέον τἄρ' ἐστὶ πολλοὺς τῶν λόγων,
εἴπερ γ' ἀποτίσω μηδὲν, ἤν τι δρῶ κακόν.
ἄγε νυν ἴωμεν· μηδὲν ἡμᾶς ἰσχέτω.
ΧΟ. πολλάκις δὴ 'δοξ' ἐμαυτῷ δεξιὸς πεφυκέναι,
καὶ σκαιὸς οὐδεπώποτε·
ἀλλ' Ἀμυνίας ὁ Σέλλου μᾶλλον οὐκ τῶν Κρωβύλου,
οὗτος ὅν γ' ἐγώ ποτ' εἶδον ἀντὶ μήλου καὶ ῥοιᾶς
δειπνοῦντα μετὰ Λεωγόρου.
πεινῇ γὰρ ἥπερ Ἀντιφῶν.

1259. Αἰσωπικόν.] Accordingly Philocleon does, in a later scene, make use of two fables of Æsop and two from Sybaris; but instead of employing them, as his son intends, for the purpose of making matters pleasant, and bringing about the Horatian conclusion, *Solventur risu tabulæ, tu missus abibis* (Sat. ii. 1. 86), he selects them with the express design of adding insult to injury. As a rule, the genuine Æsopian fable seems to have concerned itself with the lower animals (the Scholiast here says, περὶ τῶν τετραπόδων ἦσαν, which is too narrow a definition); whilst the Sybaritic fable dealt mostly with the every-day occurrences of human life; περὶ τῶν ἀνθρωπίνων, says the Scholiast. See Müller's Literature of Greece, chap. xi.

1261. ἀφείς.] ὁ παθὼν δηλονότι.—Scholiast. *Walks off and leaves you free.*

1265. πολλάκις.] The Actors again retire from the stage, and the Chorus come forward with a series of remarks, which, although not in the ordinary form of a Parabasis, yet apparently partake of the Parabatic style and character; ὁ ποιητὴς ταῦτα λέγει ἀπὸ προσώπου τοῦ Χοροῦ, says the Scholiast, παραβατικὰ δὲ τὰ μελύδρια. The opening strophe (so to call it), wherein they muse on the σκαιότης of Amynias, consists of five catalectic trochaic tetrameters, one trochaic dimeter, and four iambic lines. δεξιὸς is "right-handed," "dexterous," clever;" σκαιὸς, "left-handed," "awkward," "*gauche.*"

1267. ἀλλ' Ἀμυνίας.] σκαιός μοι ἔδοξε.—Scholiast. Amynias was an effeminate Athenian fop (Clouds, 692), noted for his long hair, whence his name appears as part of the compound κομηταμυνία supra 466, and whence also he is here described (perhaps with an allusion to the real deme Κρωπίδαι) as οὐκ τῶν Κρωβύλου, one of the Topknot tribe. κρωβύλος was a mode of wearing the hair, which was strained back on either side of the head, so as to form a pointed tuft at the top. See the Scholiast on Thucydides, i. 6.

A jest from Sybaris, or one of Æsop's,
Learned at the feast. And so the matter turns
Into a joke, and off he goes contented.

PHIL. O I'll learn plenty of those tales, if so
I can get off, whatever wrong I do.
Come, go we in: let nothing stop us now.

CHOR. Often have I deemed myself exceeding bright, acute, and clever,
Dull, obtuse, and awkward never.
That is what Amynias is, of Curling-borough, Sellus' son;
Him who now upon an apple and pomegranate dines, I saw
At Leogoras's table
Eat as hard as he was able,
Goodness, what a hungry maw!
Pinched and keen as Antiphon.

It would seem that either by his expensive habits, or possibly by gambling (supra 74), he had lost all his wealth, and while still retaining his foppish appearance, was reduced to actual penury. Formerly he had lived an epicure among epicures; now he must put up with such meagre and insufficient fare as an apple and pomegranate: formerly he was rich as Leogoras, now he is poor as Antiphon. Such is the state to which his *σκαιότης* has brought him. The Scholiast observes that Amynias was really the son of Pronapus (supra 74), *ὁ γὰρ Σέλλος οὐκ ἦν αὐτοῦ πατήρ, ἀλλ' Αἰσχίνου· ἵνα οὖν καὶ τὸν Ἀμυνίαν καὶ τὸν Αἰσχίνην κωμῳδήσῃ ὡς πένητας, τοῦτο εἶπεν.* See the note on 325 supra. My translation hardly indicates with sufficient precision the true point of the satire.

1269. Λεωγόρου.] Leogoras, the father of the orator Andocides, was a well-known epicure. *Κωμῳδεῖται ὡς γαστρίμαργος ὑπὸ Πλάτωνος ἐν Περιαλγεῖ*, says Athenæus, ix. 37. The passage to which Athenæus refers is cited by the Scholiast on Clouds, 110 (the last line seems to be a parody upon some philosophic description of the Olympian divinities):

ὦ θεῖε Μόρυχε, νῦν γὰρ εὐδαίμων ἔφυς,
καὶ Γλαυκέτης ἡ ψῆττα, καὶ Λεωγόρας,
οἳ ζῆτε τερπνῶς, οὐδὲν ἐνθυμούμενοι.

1270. Ἀντιφῶν.] Some needy and disorderly guest; see infra 1301. The name was by no means an uncommon one; and it is quite impossible to believe that Aristophanes is here alluding, as Florent Chretien suggests, to the illustrious Rhamnusian, the son of Sophilus, the orator and politician whose character is given in Thucydides, viii. 68.

ἀλλὰ πρεσβεύων γὰρ ἐς Φάρσαλον ᾤχετ'· εἶτ' ἐκεῖ
μόνος μόνοις
τοῖς Πενέσταισι ξυνὴν τοῖς
Θετταλῶν, αὐτὸς πενέστης ὢν ἐλάττων οὐδενός.
ὦ μακάρι' Αὐτόμενες, ὡς σε μακαρίζομεν,
παῖδας ἐφύτευσας ὅτι χειροτεχνικωτάτους,
πρῶτα μὲν ἅπασι φίλον ἄνδρα τε σοφώτατον
τὸν κιθαραοιδότατον, ᾧ χάρις ἐφέσπετο·
τὸν δ' ὑποκριτὴν ἕτερον, ἀργαλέον ὡς σοφόν·
εἶτ' Ἀριφράδην, πολύ τι θυμοσοφικώτατον,
ὄντινά ποτ' ὤμοσε μαθόντα παρὰ μηδενὸς,
ἀλλ' ἀπὸ σοφῆς φύσεος αὐτόματον ἐκμαθεῖν
γλωττοποιεῖν εἰς τὰ πορνεῖ' εἰσιόνθ' ἑκάστοτε.
εἰσί τινες οἵ μ' ἔλεγον ὡς καταδιηλλάγην,

1271. *πρεσβεύων.*] The Scholiast (both here and on Clouds 691) intimates that this mission is an historical fact, and was mentioned by Eupolis in his Comedy of the Cities. At a later period we hear of political intrigues carried on with the Penestæ, who were the villein race of Thessaly, corresponding to the Helots of Laconia. But in the present passage their name is probably introduced merely for the sake of the joke, and for the purpose of comparing the Penestæ of Thessaly (*τοῖς Πενέσταισι τοῖς Θετταλῶν*) with that larger class of Penestæ or paupers, of which Amynias was a prominent member.

1275. *ὦ μακάριε.*] The next eight lines are each composed of three pæons and one cretic, -⏑⏑ | -⏑⏑ | -⏑⏑ | -⏑⏓ |; compare Acharnians, 971—999. Their subject is very similar to that of the supplemental Epirrhema in Knights, 1274—1289. Automenes had three sons; the two elder of remarkable skill in their respective professions. The first, Arignotus, was a harper well known (*οὐδεὶς ὅστις οὐκ ἐπίσταται*, says Aristophanes, Knights 1278, with an allusion to his name Ἀρίγνωτος, unconsciously followed in my translation here) and much esteemed; for the Scholiast on the Knights is evidently in error in supposing that Aristophanes is speaking ironically. The second was a skilful actor, whose name has not come down to us. The third was Ariphrades, no less remarkable than his brothers, though in a very different way: *his* inventive genius was displayed in discovering new methods of bestiality, for which Aristophanes attacks him here, and more plainly in the Knights and the Peace (885). Yet

Once he travelled to Pharsalus, our ambassador to be,
There a solitary guest, he
Stayed with only the Penestæ,
Coming from the tribe himself, the kindred tribe, of Penury.
Fortunate Automenes, we envy your felicity;
Every son of yours is of an infinite dexterity:
First the Harper, known to all, and loved of all excessively,
Grace and wit attend his steps, and elegant festivity:
Next the Actor, shrewd of wit beyond all credibility:
Last of all Ariphrades, that soul of ingenuity,
He who of his native wit, with rare originality,
Hit upon an undiscovered trick of bestiality:
All alone, the father tells us, striking out a novel line.
Some there are who said that I was reconciled in amity,

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he is said to have been a pupil of Anaxagoras, who was satirized for having trained up such a man as Ἀριφράδην τὸν ἀδελφὸν Ἀριγνώτου τοῦ κιθαρῳδοῦ, Athenæus, v. 62. Both here and in the Knights, Aristophanes brings the degraded character of Ariphrades into deeper relief, by contrasting *his* accomplishments with those of his brothers. All three were σοφοὶ, quick-witted (σοφώτατον, σοφὸν, θυμοσοφικώτατον), but *they* in liberal and ingenuous arts, *he* in arts of which it is a shame even to speak. The Scholiast says that the expression κιθαραοιδότατος (harper of harpers) was used in the Χρυσοῦν γένος of Eupolis.

1279. ἀργαλέον ὡς σοφόν.] δυσχερὲς εἰπεῖν ὅπως ἦν σοφός.—Scholiast. Compare Birds, 428, ἄφατον ὡς φρόνιμος. Lys. 198, 1148, etc.

1280. θυμοσοφικώτατον.] θυμόσοφοι λέγονται ὅσοι ἀφ' ἑαυτῶν εὐφυεῖς εἰσιν.—Scholiast. Compare Clouds, 877, θυμόσοφός ἐστιν φύσει.

1281. ὤμοσε.] τίς ὤμοσεν, εἰ μὴ ἄρα ὁ πατήρ; inquires the Scholiast; a question more easily asked than answered.

1284. εἰσί.] The irregular Epirrhema (if the verses relating to Automenes and his sons can properly be styled an Epirrhema at all) consisted of nine lines, eight pæonic lines, and one trochaic tetrameter: the so-called Antepirrhema consists of eight lines only, seven pæonic and one trochaic tetrameter. One pæonic line is therefore missing. Nor is this all. The Scholiast suggests, and the suggestion has met with general acceptance, that no fewer than eleven lines (comprising the entire Antistrophe and the first line of the Antepirrhema) have fallen out of the text. And it

ἡνίκα Κλέων μ' ὑπετάραττεν ἐπικείμενος
καί με κακίαις ἔκνισε· κᾆθ' ὅτ' ἀπεδειρόμην,
οὐκτὸς ἐγέλων μέγα κεκραγότα θεώμενοι,
οὐδὲν ἄρ' ἐμοῦ μέλον, ὅσον δὲ μόνον εἰδέναι
σκωμμάτιον εἴποτέ τι θλιβόμενος ἐκβαλῶ.
ταῦτα κατιδὼν ὑπό τι μικρὸν ἐπιθήκισα·
εἶτα νῦν ἐξηπάτησεν ἡ χάραξ τὴν ἄμπελον.
ΞΑ. ἰὼ χελῶναι μακάριαι τοῦ δέρματος,

would seem that in the days of the old Greek grammarians, the MSS. marked a lacuna here. Bergk (in Meineke's Fragm. Com. ii. 938) conjectures that the lost Antistrophe contained an attack upon Cleon, and so was introductory to, and softened the abruptness of, the Antepirrhema: but this would hardly be in accordance with the usual character of these systems.

1285. Κλέων.] The general nature of the incident to which these lines refer is plain enough. Some attack had been made by Cleon upon Aristophanes, who, finding that he did not receive from the people the support which he had expected, deemed it necessary to wriggle out of the scrape, in a somewhat undignified manner, by patching up a hollow truce with his powerful and dangerous opponent. Beyond this we are quite in the dark: we know nothing of the details of the transaction, nor even at what period or under what circumstances it occurred; and the Scholiasts admit themselves to be equally destitute of all information on the subject. One of Fritzsche's Aristophanic tracts, *De injuriis Aristophani a Cleone illatis commentatio* (Quæst. Aristoph. i. 301), is devoted to the task of proving that Aristophanes is here speaking of his old trouble with Cleon some four years previously, anterior to the date of the Acharnians. I do not see that he at all makes out his case; and it is, I believe, the almost universal opinion that the poet is referring to some fresh onslaught made upon him by Cleon after, and in consequence of, the performance of the Knights. And although this view is equally incapable of proof, it seems to me on the whole more likely to be correct.

1286. ἀπεδειρόμην.] *I was being scourged*, as ἐξέδειρα supra 450, and frequently elsewhere. But here, I imagine, both in this word and in ἔκνισε, there is a special reference intended to the tanning trade of Cleon.

1287. κεκραγότα.] Bergk (in Meineke, Fragm. Com. ii. 937) considers that this participle must have been intended to apply to Cleon, qui vociferatione et clamore plurimum valebat; but it is more generally, and I think more reasonably, referred to Aristophanes himself. Indeed the pronoun με, though contrary to the metre, is actually inserted in the best MSS. οὐκτὸς (οἱ ἐκτὸς), *they that were without, the bystanders.*

When upon me Cleon pressed, and made me smart with injury,
Currying and tanning me: then as the stripes fell heavily
Th' outsiders laughed to see the sport, and hear me squalling lustily,
Caring not a whit for me, but only looking merrily,
To know if squeezed and pressed I chanced to drop some small buffoonery.
Seeing this, I played the ape a little bit undoubtedly.
So then, after all, the Vine-pole proved unfaithful to the Vine.

XANTH. O lucky tortoises, to have such skins,

1290. *ὑπό τι.*] An expression very commonly used in the sense of *somewhat;* as for example in Plato's Phædrus, 242 D, *εὐήθη καὶ ὑπό τι ἀσεβῆ, with a little dash* (soupçon) *of impiety in it,* and Gorgias, 493 C. In a note on this line, Porson observes that the expression occurs elsewhere (*alibi*), and collects several passages (including those cited above) wherein it is found: Hippocrates, Prædicta, vol. i. p. 166, Ed. Kuhn. *τὰ καυματώδεα ῥίγεα ὑπό τι ὀλέθρια,* "feverish chills are somewhat fatal;" Id. de morbis vulgaribus, vol. iii. 532, &c. It seems hardly credible that a recent German editor (Richter) should so totally have misunderstood the meaning both of Aristophanes and of Porson, as to state, apparently with approbation, and at all events without disapprobation, "Porsonus ad v. VERTIT *alibi:* idem correxit Ath. xv. 693 B." For *πιθηκίζειν,* to play the monkey, i. e. to wheedle, fawn upon, cajole, cf. Thesm. 1133; Knights, 887; and compare *ἀλωπεκίζειν* supra 1241. It is plain that the *πιθηκισμὸς* of Aristophanes consisted, not as Dindorf strangely supposes, in the diversion of his satire, the year after the performance of the Knights, from Cleon to Socrates, but in the wiles and trickeries with which, at the time of the dispute, he managed to disarm the resentment of his adversary.

1291. *ἡ χάραξ.*] A proverb used in reference to persons who find the support, whereon they trusted, giving way in the hour of need. But who is here the Vine-pole, and who the Vine? According to the common interpretation of the passage, Cleon is the Vine; he had relied upon the feigned submission of Aristophanes, which was but a broken reed. But to me it seems more probable that Aristophanes means to represent *himself* as the Vine, deceived by the faithless Vine-pole, that is, by the Athenian people. The popular sympathy, to which he had trusted for support against the machinations of Cleon, had played him false when the actual danger came. He is alluding not, as Dindorf seems to think, to the defeat of the Clouds, but to the careless indifference, or rather the undisguised amusement, with which the Athenians had beheld him in the toils of his powerful opponent.

1292. *ἰὼ χελῶναι.*] Xanthias enters hurriedly, to announce the strange proceedings of Philocleon at the feast. We shall find him making a precisely similar

καὶ τρισμακάριαι τοῦ 'πὶ ταῖς πλευραῖς τέγους.
ὡς εὖ κατηρέψασθε καὶ νουβυστικῶς
κεράμῳ τὸ νῶτον ὥστε τὰς πληγὰς στέγειν.
ἐγὼ δ' ἀπόλωλα στιζόμενος βακτηρίᾳ.
ΧΟ. τί δ' ἔστιν, ὦ παῖ; παῖδα γὰρ, κἂν ᾖ γέρων,
καλεῖν δίκαιον ὅστις ἂν πληγὰς λάβῃ.
ΞΑ. οὐ γὰρ ὁ γέρων ἀτηρότατον ἄρ' ἦν κακὸν
καὶ τῶν ξυνόντων πολὺ παροινικώτατος;
καίτοι παρῆν Ἵππυλλος, Ἀντιφῶν, Λύκων,
Λυσίστρατος, Θούφραστος, οἱ περὶ Φρύνιχον.
τούτων ἁπάντων ἦν ὑβριστότατος μακρῷ.
εὐθὺς γὰρ ὡς ἐνέπλητο πολλῶν κἀγαθῶν,
ἐνήλατ', ἐσκίρτα, πεπόρδει, κατεγέλα,
ὥσπερ καχρύων ὀνίδιον εὐωχήμενον·
κἄτυπτε δή με νεανικῶς, παῖ παῖ καλῶν.
εἶτ' αὐτὸν ὡς εἶδ', ἤκασεν Λυσίστρατος·
ἔοικας, ὦ πρεσβῦτα, νεοπλούτῳ τρυγὶ
κλητῆρί τ' εἰς ἀχυρῶνας ἀποδεδρακότι.

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entry for a precisely similar purpose, infra 1474. See the note on 1341 infra. The idea of this first line is developed from 429 supra. In the next line *τέγους*, which is Bentley's somewhat bold conjecture for *ἐμαῖς*, is adopted by all recent editors without a dissentient voice.

1296. *στιζόμενος.*] Compare the expression "varius virgis" in Plautus, Mil. Glor. ii. 2. 61. But there is here, I doubt not, an allusion to the well-known practice of branding a runaway slave, *δραπέτης ἐστιγμένος*, Birds, 760: cf. Frogs, 1511; Lys. 331. I am branded like a runaway slave, says Xanthias, with marks from my master's stick.

1297. *τί δ' ἔστιν, ὦ παῖ.*] This seems to be a parody on some utterance of Euripides. A very similar couplet, as Bergler remarks, is addressed by the women in Thesm. 582 to the effeminate Cleisthenes,

> How now, my child? for we may call thee child,
> So soft and smooth and downy are thy cheeks.

1301. *Ἵππυλλος.*] These persons are selected, for a by-stroke of satire, as drunken and riotous paupers. On Antiphon see 1270 supra. Lycon, afterwards one of the accusers of Socrates (Plato, Apol. cap. 10; Diog. Laert. So-

Thrice lucky for the case upon your ribs:
How well and cunningly your backs are roofed
With tiling strong enough to keep out blows:
Whilst I, I'm cudgelled and tattooed to death.

CHOR. How now, my boy? for though a man be old,
Still, if he's beaten, we may call him boy.

XANTH. Was not the old man the most outrageous nuisance,
Much the most drunk and riotous of all?
And yet we'd Lycon, Antiphon, Hippyllus,
Lysistratus, Theophrastus, Phrynichus;
But he was far the noisiest of the lot.
Soon as he'd gorged his fill of the good cheer,
He skipped, he leapt, and laughed, and frisked, and whinnied,
Just like a donkey on a feed of corn:
And slapped me youthfully, calling *Boy! Boy!*
So then Lysistratus compared him thus:
Old man, says he, *you're like new wine fermenting,*
Or like a sompnour, scampering to its bran.

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crates, cap. 18), was at present chiefly notorious on account of his own poverty, and the unexampled profligacy of his wife Rhodia, who is accordingly, in the Lysistrata, singled out as the first victim to be sacrificed to the vengeance of the men: "*we'll burn with fire the sex accurst, but Lycon's wife we'll burn the first,*" Lysist. 270, and the Scholiasts there and on Plato ubi supra. Meineke's objection (Fragm. Com. ii. 131) to the statement in the latter Scholiast (*πένης, ὡς Κρατῖνος Πυτίνῃ, Ἀριστοφάνης Σφηξίν*) is based on an insufficient consideration of the passage before us. We have already met with Lysistratus and his jests, supra 787. That he was as destitute of means as of character is intimated in Acharnians, 855; Knights, 1266; and infra 1312. Phrynichus cannot be identified with any known personage of that name: and Hippyllus and Theophrastus do not seem to be mentioned elsewhere. It was not to "scurvy companions" such as these that Bdelycleon has been proposing to introduce his father: his aim throughout has been *τὸν φύσαντα σεμνοτέροις κατακοσμῆσαι πράγμασι*, infra 1472; and this inconsistency furnishes an additional argument for the theory advanced in the note on 1341 infra.

1310. *ἀχυρῶνας.*] Alluding to a well-known proverb, preserved by the Scholiast, *ὄνος εἰς ἀχυρῶνα ἀπέδρα*, "the ass ran

ὁ δ' ἀνακραγὼν ἀντήκασ' αὐτὸν πάρνοπι
τὰ θρῖα τοῦ τρίβωνος ἀποβεβληκότι,
Σθενέλῳ τε τὰ σκευάρια διακεκαρμένῳ.
οἱ δ' ἀνεκρότησαν, πλήν γε Θουφράστου μόνου·
οὗτος δὲ διεμύλλαινεν, ὡς δὴ δεξιός.
ὁ γέρων δὲ τὸν Θούφραστον ἤρετ', εἰπέ μοι,
ἐπὶ τῷ κομᾶς καὶ κομψὸς εἶναι προσποιεῖ,
κωμῳδολοιχῶν περὶ τὸν εὖ πράττοντ' ἀεί;
τοιαῦτα περιύβριζεν αὐτοὺς ἐν μέρει,
σκώπτων ἀγροίκως καὶ προσέτι λόγους λέγων
ἀμαθέστατ', οὐδὲν εἰκότας τῷ πράγματι.
ἔπειτ' ἐπειδὴ 'μέθυεν, οἴκαδ' ἔρχεται
τύπτων ἅπαντας, ἤν τις αὐτῷ ξυντύχῃ.
ὁδὶ δὲ δὴ καὶ σφαλλόμενος προσέρχεται.
ἀλλ' ἐκποδὼν ἄπειμι πρὶν πληγὰς λαβεῖν.

ΦΙ. ἄνεχε, πάρεχε·

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away to its bran." For κλητὴρ see the notes on lines 189 and 1408. Both similes imply that Philocleon was (as we say) above himself, carried away by his excitement into all manner of excesses.

1311. πάρνοπι.] Philocleon's counter-similes are aimed at the shabby and threadbare appearance of the hungry jester. In the first, three incongruous images appear to be blended together: (1) a locust (no inapt representative of a parasite), a pest common throughout Hellas, and which though smaller than the Eastern locust was almost equally destructive (Dodwell's Tour, i. 215); (2) a fig-tree, shedding its leaves; and (3) the worn and tattered remnant of a scanty cloak. Sthenelus, the object of comparison in the second simile, was a tragic actor, who had recently been compelled by his poverty to sell the very σκευὴν τραγικὴν by which he earned his livelihood.

1315. ὡς δὴ δεξιός.] The phraseology implies a sarcasm on the affectation of Theophrastus in seeking to pass himself off as "a superior person." Nothing is known of him save from this passage; but it is evident that Aristophanes is giving his own opinion of the guests, through the lips of Philocleon. The Scholiast explains διεμύλλαινεν to mean ὑπερηφάνως τὰ χείλη διέστρεφεν ὡς χλευάζων καὶ μὴ ἡσθεὶς τῷ λελεγμένῳ.

1321. οὐδὲν εἰκότας.] οὐδὲν ἁρμόζοντας τῷ πράγματι.—Scholiast. Quite inappropriate to the matter in hand.

But he shrieked back, *And you, you're like a locust*
That has just shed the lappets of its cloak,
Or Sthenelus, shorn of his goods and chattels.
At this all clapped, save Theophrast; but he
Made a wry face, being forsooth a wit.
And pray, the old man asked him, *what makes* YOU
Give yourself airs, and think yourself so grand,
You grinning flatterer of the well-to-do?
Thus he kept bantering every guest in turn,
Making rude jokes, and telling idle tales,
In clownish fashion, relevant to nothing.
At last, well drunk, homeward he turns once more,
Aiming a blow at every one he meets.
Ah! here he's coming; stumbling, staggering on.
Methinks I'll vanish ere I'm slapped again.

PHIL. Up ahoy! out ahoy!

1326. *ἄνεχε, πάρεχε.*] Philocleon comes in, tipsy and mischievous, with a torch in his hand (*τῇ δᾳδί*, 1331, 1390), or, it may be, a torch in *each* hand (*μετὰ λαμπάδων ἔρχεται*, Scholiast; *τάσδε τὰς δετὰς*, 1361). He is followed by a small crowd, composed wholly or partially of the *συμπόται*, whose party he has broken up, and whose *αὐλητρίδα*, Dardanis, he has stolen away. As he enters, he utters certain short ejaculations of dubious import, which seem to have been the customary cries at the torch races of the Cerameicus: see the Scholiast on Eurip. Troades, 308. In the Troades, ubi supra, Euripides introduces Cassandra with a torch in her hand, uttering similar ejaculations. And the Scholiast here remarks that everybody considered the entrance of Philocleon in the Wasps to be a parody on the entrance of Cassandra in the Troades; but that in reality the Troades was not exhibited until seven years *after* the Wasps; that is, in B.C. 415. And this is no doubt true: see Clinton's Fasti Hellenici on that year, and Ælian's Var. Hist. ii. 8, there cited. Both poets seem to have adopted, independently, the familiar cries of the Cerameicus. *ἄνεχε, πάρεχε* may be addressed to the runner, in the sense of "hold it up, hand it on," *erige, porrige:* or to the torch, in the sense of "shine forth, lend light:" or to the crowd, in which case *πάρεχε* may mean "make way," as supra 949. Bergler refers also to Birds, 1720; Eur. Cyclops, 203.

κλαύσεταί τις τῶν ὄπισθεν
ἐπακολουθούντων ἐμοί·
οἷον, εἰ μὴ 'ρρήσεθ', ὑμᾶς,
ὦ πονηροὶ, ταυτῃὶ τῇ
δᾳδὶ φρυκτοὺς σκευάσω.

ΣΥΜΠΟΤΗΣ. ἦ μὴν σὺ δώσεις αὔριον τούτων δίκην
ἡμῖν ἅπασι, κεἰ σφόδρ' εἶ νεανίας.
ἀθρόοι γὰρ ἥξομέν σε προσκαλούμενοι.

ΦΙ. ἰὴ ἰεῦ, καλούμενοι.
ἀρχαῖά γ' ὑμῶν· ἆρά γ' ἴσθ'
ὡς οὐδ' ἀκούων ἀνέχομαι
δικῶν; ἰαιβοῖ αἰβοῖ.
τάδε μ' ἀρέσκει· βάλλε κημούς.
οὐκ ἄπεισι; ποῦ 'στιν
ἡλιαστής; ἐκποδών.
ἀνάβαινε δεῦρο χρυσομηλολόνθιον,

1331. φρυκτούς.] ὡς ἰχθύδια (small fry) πεφρυγμένα, τῇ δᾳδὶ φρυκτοὺς σκευάσω ὀπτήσας.—Scholiast. "φρυκτὰ vel φρυκτοὺς," says Casaubon on Athenæus, vi. 11, "omissis vocibus ἰχθύδια vel ἰχθῦς, vocabant pisces minutos qui et edebantur et venum exponebantur fricti." σκευάσω is a word belonging to the culinary art.

1332. ΣΥΜΠΟΤΗΣ.] These three lines are commonly given to Bdelycleon, which is absurd, for Bdelycleon manifestly makes his first appearance at line 1360 infra; and litigation is the last thing with which he would have threatened his father. See infra 1392, 1418, and passim. Beer therefore transfers the speech to the Chorus, which is worse; for the Chorus are animated with the most friendly feelings towards Philocleon, who had indeed done them no wrong. Dobree truly says that the lines must belong to one τῶν ἐπακολουθούντων. But no one seems even to have observed that the two great Aristophanic manuscripts (the Ravenna and the Venetian) place a συμπότης amongst the dramatis personæ. And it is, in my judgment, self-evident that these lines belong to one of the injured συμπόται, speaking for the whole party, ἡμῖν ἅπασι.

1336. ἀρχαῖά γ' ὑμῶν.] The old-fashioned notions you have! Yours ARE obsolete ideas! τάδε μ' ἀρέσκει, these are my joys (pointing to Dardanis). βάλλε κημούς, or as the Scholiast paraphrases it, βάλλε ἐς κόρακας τὰ δικαστικὰ σκεύη.

Some of you that follow me
Shall ere long be crying.
If they don't shog off, I swear
I'll frizzle 'em all with the torch I bear,
I'll set the rogues a-frying.

GUEST. Zounds! we'll all make you pay for this to-morrow,
You vile old rake, however young you are!
We'll come and cite and summon you all together.

PHIL. Yah! hah! summon and cite!
The obsolete notion! don't you know
I'm sick of the names of your suits and claims.
Faugh! Faugh! Pheugh!
Here's my delight!
Away with the verdict-box! Won't he go?
Where's the Heliast? out of my sight!
My little golden chafer, come up here,

1340. *ἡλιαστήν.*] To the man who had threatened him with a lawsuit, he applies a term, which a short while ago he regarded as a title of honour and dignity, but which, in his altered mood, is expressive of nothing but contempt and disgust. The crowd now retire, and Philocleon (with the *αὐλητρίς*) is left in possession of the field.

1341. The next five and thirty lines contain much that had been better omitted: and the English on the right-hand page is in many places necessarily a substitution for, rather than a translation of, the original text. These drunken scenes, and indeed the entire two hundred lines from 1250 to 1449, were, in my opinion, a mere afterthought on the part of the poet, introduced when the defeat of the Clouds had taught him that he could not with impunity discard the broad farce, the coarse buffoonery, of other comedians. The dancing scene at the close of the Play was manifestly intended (when it was written) to exhibit the first outburst of Philocleon after drinking "the long untasted wine." We have now two outbursts under precisely similar circumstances, and quite inconsistent with each other. I imagine that according to the original scheme of the Play, Philocleon re-entered the house soon after he had learned to dress and behave with propriety; that the Chorus in the little song *ζηλῶ γε τῆς εὐτυχίας* at once give vent to their hopes for the success of the experiment; that then for the first time Xanthias comes out to

τῇ χειρὶ τουδὶ λαβομένη τοῦ σχοινίου.
ἔχου· φυλάττου δ', ὡς σαπρὸν τὸ σχοινίον·
ὅμως γε μέντοι τριβόμενον οὐκ ἄχθεται.
ὁρᾷς ἐγώ σ ὡς δεξιῶς ὑφειλόμην
μέλλουσαν ἤδη λεσβιεῖν τοὺς ξυμπότας·
ὧν εἵνεκ' ἀπόδος τῷ πέει τῳδὶ χάριν.
ἀλλ' οὐκ ἀποδώσεις οὐδὲ φιαλεῖς, οἶδ' ὅτι,
ἀλλ' ἐξαπατήσεις κἀγχανεῖ τούτῳ μέγα·
πολλοῖς γὰρ ἤδη χἀτέροις αὕτ' εἰργάσω.
ἐὰν γένῃ δὲ μὴ κακὴ νυνὶ γυνή,
ἐγὼ σ', ἐπειδὰν οὗμὸς υἱὸς ἀποθάνῃ,
λυσάμενος ἔξω παλλακὴν, ὦ χοιρίον.
νῦν δ' οὐ κρατῶ 'γὼ τῶν ἐμαυτοῦ χρημάτων.
νέος γάρ εἰμι καὶ φυλάττομαι σφόδρα.
τὸ γὰρ ὑΐδιον τηρεῖ με, κἄστι δύσκολον
κἄλλως κυμινοπριστοκαρδαμόγλυφον.
ταῦτ' οὖν περί μου δέδοικε μὴ διαφθαρῶ.
πατὴρ γὰρ οὐδείς ἐστιν αὐτῷ πλὴν ἐμοῦ.

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describe the effect which the wine was producing on his old master; and that Philocleon forthwith follows with those imitations of Phrynichus for which we have been in some measure prepared by the observations of his fellow-dicasts, supra 269. It must, however, be admitted that this enlargement has given us some capital scenes between Philocleon and his victims, and some very interesting and racy specimens of the Sybaritic apologue.

1342. *σχοινίου.*] This is undoubtedly the *σκύτινον καθειμένον* described in Clouds 538, 539, and explained by the Scholiast on that passage. Aristophanes is there priding himself on having abandoned the *φόρτος* to which he here unhappily returns. See the preceding note.

1349. *ἐγχανεῖ.*] *ἐπὶ τῶν καταγελώντων* (cf. supra 1007). *ἅμα δὲ καὶ κακεμφάτως* (with an allusion, which is continued in the next verse, to the word *λεσβιεῖν* above). —Scholiast. It is of crimes like these that Saint Paul speaks in the Epistle to the Romans, i. 26.

1351. *ἐὰν γένῃ.*] *μιμεῖται τοὺς νεανίσκους λέγοντας, ἐάν μου ὁ πατὴρ ἀποθάνῃ, δώσω σοι πάντα,—ἐλευθερώσας ἐκ τοῦ πορνοβοσκείου.*—Scholiast. Throughout the passage, Philocleon reverses the relationship between himself and his son, and

Hold by this rope, a rotten one perchance,
But strong enough for you. Mount up, my dear.
See now, how cleverly I filched you off,
A wanton hussy, flirting with the guests.
You owe me, child, some gratitude for that.
But you're not one to pay your debts, I know.
O no! you'll laugh and chaff and slip away,
That's what you always do. But listen now,
Be a good girl, and don't be disobliging,
And when my son is dead, I'll ransom you,
And make you an honest woman. For indeed
I'm not yet master of my own affairs.
I am so young, and kept so very strict.
My son's my guardian, such a cross-grained man,
A cummin-splitting, mustard-scraping fellow.
He's so afraid that I should turn out badly,
For I'm in truth his only father now.

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speaks as if *he* were the gay young spark, and his son the crusty cross-grained (*δύσκολος*) old Heliast.

1353. *παλλακήν.*] A recognized concubine. For the distinction between the *ἑταίρα*, the *παλλακή*, and the *γυνή*, reference is usually made to Demosth. adv. Neæram, 1386, *τὰς μὲν γὰρ ἑταίρας ἡδονῆς ἕνεκ' ἔχομεν, τὰς δὲ παλλακὰς τῆς καθ' ἡμέραν θεραπείας τοῦ σώματος, τὰς δὲ γυναῖκας τοῦ παιδοποιεῖσθαι γνησίως καὶ τῶν ἔνδον φύλακα πιστὴν ἔχειν.* That the position of the *παλλακή* was recognized and protected by the law is plain from Lysias de Cæde Erat. p. 94.

1356. *δύσκολον.*] Properly "troubled with indigestion," then "testy, irritable, splenetic." This was a special characteristic of the Aristophanic dicast: see supra 106, 883, 942, 1105, and Peace, 349.

1357. *κυμινοπριστοκαρδαμόγλυφον.*] The separate limbs of this Aristophanic compound, *κυμινοπρίστης* and *καρδαμογλύφος*, were in common use. Bergler refers to Alexis apud Athenæum, viii. 68, and Hesychius sub voc.: and Porson to Theocr. x. 55. According to Aristotle, Ethics iv. 1. 39, the *κυμινοπρίστης* is the scraping paring niggard who professes to act, not from motives of illiberality, but on high moral principles.

1359. *πατὴρ γὰρ οὐδείς.*] *ἀστείως. εἰώθασι γὰρ οἱ παῖδες λέγειν, μόνος εἰμὶ τῷ πατρί* (I am my father's only son). *ἀντὶ δὲ τοῦ εἰπεῖν υἱὸς εἶπε πατὴρ, παίζων.* —Scholiast.

ὁδὶ δὲ καὐτός· ἐπὶ σὲ κἄμ' ἔοικε θεῖν.
ἀλλ' ὡς τάχιστα στῆθι τάσδε τὰς δετὰς
λαβοῦσ', ἵν' αὐτὸν τωθάσω νεανικῶς,
οἵως ποθ' οὗτος ἐμὲ πρὸ τῶν μυστηρίων.
ΒΔ. ὦ οὗτος οὗτος, τυφεδανὲ καὶ χοιρόθλιψ,
ποθεῖν ἐρᾶν τ' ἔοικας ὡραίας σοροῦ.
οὔ τοι καταπροίξει μὰ τὸν Ἀπόλλω τοῦτο δρῶν.
ΦΙ. ὡς ἡδέως φάγοις ἂν ἐξ ὄξους δίκην.
ΒΔ. οὐ δεινὰ τωθάζειν σε, τὴν αὐλητρίδα
τῶν ξυμποτῶν κλέψαντα; ΦΙ. ποίαν αὐλητρίδα;
τί ταῦτα ληρεῖς, ὥσπερ ἀπὸ τύμβου πεσών;
ΒΔ. νὴ τὸν Δί', αὕτη πού 'στί σοί γ' ἡ Δαρδανίς.
ΦΙ. οὔκ, ἀλλ' ἐν ἀγορᾷ τοῖς θεοῖς δᾳὰς κάεται.
ΒΔ. δᾳὰς ἥδε; ΦΙ. δᾳὰς δῆτ'. οὐχ ὁρᾷς ἐστιγμένην;
ΒΔ. τί δὲ τὸ μέλαν τοῦτ' ἐστὶν αὐτῆς τοὐν μέσῳ;
ΦΙ. ἡ πίττα δήπου καομένης ἐξέρχεται.
ΒΔ. ὁ δ' ὄπισθεν οὐχὶ πρωκτός ἐστιν οὑτοσί;
ΦΙ. ὄζος μὲν οὖν τῆς δαδὸς οὗτος ἐξέχει.
ΒΔ. τί λέγεις σύ; ποῖος ὄζος; οὐκ εἶ δεῦρο σύ;
ΦΙ. ἆ ἆ, τί μέλλεις δρᾶν; ΒΔ. ἄγειν ταύτην λαβὼν
ἀφελόμενός σε καὶ νομίσας εἶναι σαπρὸν

1363. *πρὸ τῶν μυστηρίων.*] Before I was initiated into the mysteries of high life: with an allusion to the raillery which accompanied the celebration of the great religious mysteries, and which was properly called *τωθασμός*. Aristotle, Politics vii. 15.

1364. *τυφεδανέ.*] Hesychius explains this word by *τετυφωμένος*, a dull-witted person: Photius by *τετυφωμένος* and by *ἀσθενὴς οἷον καπνός*. Suidas, though he gives both *τυφεδανὲ* and *στυφεδανέ*, and cites this passage under each head, offers no explanation whatever.

1365. *σοροῦ.*] Used *παρὰ προσδοκίαν*, as the Scholiast observes, for *κόρης*: *ὡραίας σοροῦ* is *maturi funeris*, as we say a mature old age and the like: *ὡραία κόρη* is *ὡραία γάμου*, *matura viro*. Compare Horace, Odes iii. 15,

Maturo propior desine funeri
Inter ludere virgines.

Pierson (Mœris, p. 426) is clearly wrong in his interpretation of this passage.

But here he runs. Belike he's after us.
Quick, little lady, hold these links an instant;
And won't I quizz him boyishly and well,
As he did me before the initiation.

BDEL. You there! you there! you old lascivious dotard!
Enamoured, eh? ay of a fine ripe coffin.
Oh, by Apollo, you shall smart for this!

PHIL. Dear, dear, how keen to taste a suit in pickle!

BDEL. No quizzing, sir, when you have filched away
The flute-girl from our party. PHIL. Eh? what? flute-girl?
You're out of your mind, or out of your grave, or something.

BDEL. Why, bless the fool, here's Dardanis beside you!

PHIL. What, this? why, this is a torch in the market-place!

BDEL. A torch, man? PHIL. Clearly; pray observe the punctures.

BDEL. Then what's this black here, on the top of her head?

PHIL. Oh, that's the rosin, oozing while it burns.

BDEL. Then this of course is not a woman's arm?

PHIL. Of course not; that's a sprouting of the pine.

BDEL. Sprouting be hanged. (*To Dard.*) You come along with me.

PHIL. Hi! hi! what are you at? BDEL. Marching her off
Out of your reach; a rotten, as I think,

"ὡραία σοροῦ," he says, "tempestiva capulo παρ' ὑπόνοιαν pro ὡραία γάμου; nisi ipsam vetulam σορὸν fuisse dictam velis." Dardanis was neither *vetula* nor *tempestiva capulo*.

1367. ἐξ ὄξους δίκην.] This, as Bergler remarks, would have been one of his own favourite dishes a short time ago: see supra 511. But all his former tastes and habits he is now imputing to his son.

1370. ἀπὸ τύμβου πεσών.] Out of compliment to Bdelycleon, whom it is his humour to regard as a τυμβογέροντα, he varies the old jest, τί δῆτα λῃρεῖς ὥσπερ ἀπ' ὄνου (ἀπὸ νοῦ) καταπεσών; Clouds, 1273. See the note there.

1373. ἐστιγμένην.] The Scholiast says that torches were punctured and tattooed with figures of animals and the like: and possibly Dardanis may have been branded on the forehead, ἐστιγμένη (see on 1296 supra), as an ill-doing Phrygian slave. In the next line we cannot escape from the explanation of the Scholiast, περὶ τοῦ γυναικείου αἰδοίου ἐρωτᾷ.

κοὐδὲν δύνασθαι δρᾶν. ΦΙ. ἄκουσόν νυν ἐμοῦ.
Ὀλυμπίασιν ἡνίκ' ἐθεώρουν ἐγὼ,
Ἐφουδίων ἐμαχέσατ' Ἀσκώνδᾳ καλῶς,
ἤδη γέρων ὤν· εἶτα τῇ πυγμῇ θενὼν
ὁ πρεσβύτερος κατέβαλε τὸν νεώτερον. 1385
πρὸς ταῦτα τηροῦ μὴ λάβῃς ὑπώπια.
ΒΔ. νὴ τὸν Δι' ἐξέμαθές γε τὴν Ὀλυμπίαν.
ΑΡ. ἴθι μοι παράστηθ', ἀντιβολῶ πρὸς τῶν θεῶν.
ὁδὶ γὰρ ἀνήρ ἐστιν ὅς μ' ἀπώλεσεν
τῇ δᾳδὶ παίων, κἀξέβαλεν ἐντευθενὶ 1390
ἄρτους δέκ' ὀβολῶν κἀπιθήκην τέτταρας.
ΒΔ. ὁρᾷς ἃ δέδρακας ; πράγματ' αὖ δεῖ καὶ δίκας
ἔχειν διὰ τὸν σὸν οἶνον. ΦΙ. οὐδαμῶς γ', ἐπεὶ
λόγοι διαλλάξουσιν αὐτὰ δεξιοί·
ὥστ' οἶδ' ὁτιὴ ταύτῃ διαλλαχθήσομαι. 1395

1381. *κοὐδὲν δύνασθαι δρᾶν.*] Fired by this insult, Philocleon straightway calls to mind the anecdote taught him by Bdelycleon himself, supra 1192, as to what an old man can do; and he at once retorts upon his preceptor his own teaching.

1388. *ἴθι μοι.*] The persons whom Philocleon had attacked and maltreated on his way from the wine-party, supra 1323, have merely tarried until they could procure the necessary *κλητῆρες*, and now come thronging in with their writs and summonses. The first that enters is a baking-girl, accompanied by, and calling for assistance to, a pallid and corpse-like *κλητήρ*. The baking-girls of Athens had attained the same unenviable notoriety for their vituperative powers as, in England, is enjoyed by the fish-women of Billingsgate. In the Frogs (857) Dionysus says to Euripides and Æschylus,

λοιδορεῖσθαι δ' οὐ πρέπει
ἄνδρας ποιητὰς ὥσπερ ἀρτοπώλιδας.

It is not right that mighty poets should
Abuse each other, like two baking-girls.

The sompnour is none other than Chærephon, the well-known pupil of Socrates, on whose cadaverous complexion (*ἡμιθνὴς*, Clouds, 504) the wits of Athens were accustomed to expend all their shafts of ridicule.

And impotent old man. PHIL. Now look ye here:
Once, when surveying at the Olympian games,
I saw how splendidly Ephudion fought
With young Ascondas: saw the game old man
Up with his fist, and knock the youngster down.
So mind your eye, or you'll be pummelled too.
BDEL. Troth, you have learned Olympia to some purpose.
BAKING GIRL. Oh, there he is! Oh, pray stand by me now!
There's the old rascal who misused me so,
Banged with his torch, and toppled down from here
Bread worth ten obols, and four loaves to boot.
BDEL. There now, you see; troubles and suits once more
Your wine will bring us. PHIL. Troubles? Not at all.
A merry tale or two sets these things right.
I'll soon set matters right with this young woman.

1391. *ἐπιθήκην.*] If the reading of this line, and the common interpretation of *ἐπιθήκη*, are correct, the words must refer to some custom of the trade with which we are now unacquainted. *ἄρτους δέκ' ὀβολῶν* can mean nothing else than "ten obols' worth of bread;" like the two hundred pennyworth of bread, *διακοσίων δηναρίων ἄρτοι*, of the Gospels (St. Mark, vi. 37; St. John, vi. 7). It cannot mean, as commonly translated, "decem panes singulos unius assis." Ten obols' worth of loaves seems to have constituted a complete packet, to be delivered at some single destination; but in addition to these, the baking-girl was carrying four extra loaves, *ἔξωθεν τοῦ φορτίου ὄντας*, as the Scholiast says. The word *ἐπιθήκη* is taken to mean something thrown in, over and above the ordinary burden. And such, I may observe, is exactly the sense in which it is employed by Plautus (Trinummus iv. 3. 18, probably from Philemon; Id. Prologue 19), "Nisi etiam laborem ad damnum apponam epithecam insuper," "lose my goods and my labour to boot." However, I do not feel sure that *ἐπιθήκη* may not (by analogy to *θήκη*, *ἀποθήκη*, and the like) mean the tray whereon the loaves were carried; in which case we might either read *ἄρτους δέκ' ὀβολῶν κατ' ἐπιθήκην τεττάρων*, "ten loaves worth four obols which I had upon my tray," or retaining *κἀπιθήκην* (with *τεττάρων*) translate "loaves worth ten obols and a tray worth four."

1394. *διαλλάξουσιν.*] "Ita enim," observes Bergler, "docebat eum filius supra 1258." He is going to put in practice the lessons which his son has taught him.

ΑΡ. οὔ τοι μὰ τὼ θεὼ καταπροίξει Μυρτίας
τῆς Ἀγκυλίωνος θυγατέρος καὶ Σωστράτης,
οὕτω διαφθείρας ἐμοῦ τὰ φορτία.
ΦΙ. ἄκουσον, ὦ γύναι· λόγον σοι βούλομαι
λέξαι χαρίεντα. *ΑΡ.* μὰ Δία μή μοί γ', ὦ μέλε.
ΦΙ. Αἴσωπον ἀπὸ δείπνου βαδίζονθ' ἑσπέρας
θρασεῖα καὶ μεθύση τις ὑλάκτει κύων.
κἄπειτ' ἐκεῖνος εἶπεν, ὦ κύον κύον,
εἰ νὴ Δί' ἀντὶ τῆς κακῆς γλώττης ποθὲν
πυροὺς πρίαιο, σωφρονεῖν ἄν μοι δοκοῖς.
ΑΡ. καὶ καταγελᾷς μου; προσκαλοῦμαί σ' ὅστις εἶ,
πρὸς τοὺς ἀγορανόμους βλάβης τῶν φορτίων,

1396. καταπροίξει Μυρτίας.] *Shall not treat Myrtia thus with impunity; shall not get off unscathed from Myrtia.* So in a similar scene, Clouds, 1239, οὗτοι μὰ τὸν Δία ἐμοῦ καταπροίξει. In the next line Myrtia endeavours to overwhelm her opponent with the names of her father and mother. Compare Knights, 1309. Μὰ τὼ θεὼ, *by Demeter and Persephone,* is the regular female oath, and as such is perpetually employed by Aristophanes. In the Ecclesiazusæ, when the women are practising to speak like men, one orator betrays her sex by asking for strong drink: the next is more successful until she happens to say,

'Tis not proper by the Twain.
PRAXAGORA. How! by the Twain! Girl, have you lost your wits?
WOMAN. Why, what's amiss? *I* never asked for drink.
PRAXAGORA. You are a Man, and yet invoked the Twain.
WOMAN. I meant "by Apollo."

1402. κύων.] The same name is applied in the same "pretty indirect way" to a railing woman in the Menæchmi of Plautus (V. i. 14).

MENÆCHMUS. Non tu scis, mulier, Hecubam quapropter canem
Graii esse prædicabant? MULIER. Non equidem scio.
MENÆCHMUS. Quia idem faciebat Hecuba, quod tu nunc facis.
Omnia mala ingerebat, quenquam aspexerat.
Itaque adeo jure cœpta appellari est canis.

MENÆCHMUS. Know you not, gentle lady, why the Greeks
Feigned Hecuba a bitch? WOMAN. I know not, I.
MENÆCHMUS. Because she did what you are doing now.

BAKING GIRL. No, by the Twain! you shan't escape scot-free,
Doing such damage to the goods of Myrtia,
Sostrata's daughter, and Anchylion's, sir!
PHIL. Listen, good woman: I am going to tell you
A pleasant tale. BAKING GIRL. Not me, by Zeus, sir, no!
PHIL. At Æsop, as he walked one eve from supper,
There yapped an impudent and drunken bitch.
Then Æsop answered, *O you bitch! you bitch!*
If in the stead of that ungodly tongue
You'd buy some wheat, methinks you'd have more sense.
BAKING GIRL. Insult me too? I summon you before
The Market Court for damage done my goods,

She heaped abuse on every one she saw,
And therefore rightly was she called a bitch.

In the present passage the application of the tale, which had doubtless been enforced throughout by Philocleon's tone and gesture, is finally clinched by the expression *πυροὺς πρίαιο*, an expression which is appropriate not to the dog, but to a baking-girl who has lost her loaves. *πυροὺς*, says the Scholiast, *ὥστε ἄρτους ποιῆσαι, ἐπεὶ ἀρτόπωλις.*

1406. *καὶ καταγελᾷς.*] That is, *in addition to* the damage you have caused me. Do you add insult to injury?—*προσκαλοῦμαι κ.τ.λ.* Myrtia has got hold of the correct legal formula. *ὁ γὰρ διδοὺς τὴν γραφὴν προσέγραφεν ὅτι Κατηγορῶ τοῦδε καὶ προσκαλοῦμαι τοῦτον διὰ τοῦ δεῖνος εἰς τὸ βουλευτήριον.*—Ulpian on Demosth. adv. Mid. 542. The phrase *διὰ τοῦ δεῖνος* refers to the *κλητὴρ*, through whom the process was to be served; see note on 1408 infra. The words *ὅστις εἶ* are used because Myrtia did not know Philocleon's name. The full form would be *προσκαλοῦμαι τὸν Φιλοκλέωνα διὰ τοῦ Χαιρεφῶντος πρὸς τοὺς ἀγορανόμους βλάβης φορτίων.* The *βλάβης δίκη*, action for damage done, was one of the regular forms of proceeding in the Athenian Courts.

1407. *ἀγορανόμους.*] Just as to English markets there is incident a court which possesses a summary jurisdiction to keep order, and punish petty offences committed in the market: so the *ἀγοραὶ* of Athens and Piræus were under the jurisdiction of *ἀγορανόμοι* who exercised a similar authority. In the Acharnians, Dicæopolis having appointed sundry stout leather thongs to be his *ἀγορανόμοι*, and to keep order in *his* market (723), has speedily occasion to invoke their aid to expel the informer from its precincts (824), and threatens to employ them even upon Lamachus (968). Alciphron (Ep. i. 9) says that a powerful

κλητῆρ' ἔχουσα Χαιρεφῶντα τουτονί.
ΦΙ. μὰ Δί', ἀλλ' ἄκουσον, ἤν τί σοι δόξω λέγειν.
Λᾶσός ποτ' ἀντεδίδασκε καὶ Σιμωνίδης· 1410
ἔπειθ' ὁ Λᾶσος εἶπεν, ὀλίγον μοι μέλει.
ΑΡ. ἄληθες, οὗτος; ΦΙ. καὶ σὺ δή μοι, Χαιρεφῶν,
γυναικὶ κλητεύεις, ἐοικὼς θαψίνῃ

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patron was necessary to protect the fishermen from the *ἀγορανόμοι* who, for the sake of obtaining bribes, were perpetually molesting quiet tradesmen.

1408. *κλητῆρα.*] Upon this officer devolved the duty of seeing that the defendant was duly served with the citation to appear in court and answer the plaintiff's claim. The summons was served either by the *κλητὴρ* himself or in his presence. *κλητῆρες οἱ ἄνδρες, δι' ὧν εἰς τὰς δίκας προσκαλοῦνται οἱ δικαζόμενοί τισι.*—Harpocration, Suidas, Etymol. Magn., Lex. Rhet. (MS. apud Ruhnken's Timæus). That they were sometimes merely witnesses of the service of the citation is stated in the same passages, in Suidas s. v. *κλητεύει* (*εἰς δικαστήριον καλεῖ ἅμα μάρτυσι τῆς παραγγελίας οὗς κλήτορας ὠνόμαζον*), and elsewhere. In England this duty was at one time performed by certain special officers called Summoners or Sompnours. A Sompnour is one of the Pilgrims in Chaucer's Canterbury Tales, and is unmercifully reviled by the Friar for his odious and unpopular office. The Friar volunteers to tell a tale about a Sompnour.

> But if it like unto this compagnie,
> I wol you of a Sompnour tell a game:
> Parde, ye may wel knowen by the name,
> That of a Sompnour may no good be said (6860-3).

Accordingly he tells a tale of a Sompnour who plundered the innocent by pretending to have citations against them, and then exacting bribes to arrange the matter.

> Withouten mandement, a lewed man
> He coude sompne up peine (*sub pœnâ*) of Cristes curse,
> And they were inly glad to fill his purse; . . . .
> He was (if I shal yeven him his laud)
> A theef, and eke a sompnour, and a baud (6928-30, 6935-6).

Riding out one day under a forest side, he meets the devil, who questions him as to his office.

> A, art thou than a bailiff? Ye, quod he.
> He dorste not for veray filth and shame
> Say that he was a sompnour for the name (6974-6).

After some joint adventures the devil carries him off.

And for my sompnour have this Chærephon.

PHIL. Nay, nay, but listen if I speak not fair.
Simonides and Lasus once were rivals.
Then Lasus says, *Pish, I don't care,* says he.

BAKING GIRL. You will, sir, will you? PHIL. And you, Chærephon,
Are you her sompnour, you, like fear-blanched Ino

Body and soule, he with the devil went,
Wher as thise sompnours han hir heritage (7222-3).

1409. λέγειν τι.] To say something to the purpose, something worth attention. Cf. supra 649. The baking-girl is led to expect some fair offer of amends.

1410. ἀντεδίδασκε.] *Training, competing with, rival choruses.* Lasus of Hermione was a contemporary and rival of the great Simonides of Ceos, who was famous for the number of victories obtained by his dithyrambic choruses: ἓξ ἐπὶ πεντήκοντα, Σιμωνίδη, ἦραο νίκας. See Bentley's Phalaris, Dissert. xi. Of these two eminent dithyrambists an admirable account is given in Müller's Literature of Greece, chapter xiv.

1411. ὀλίγον μοι μέλει.] The speech of Lasus is emphasized in such a manner as to make it the reply of Philocleon himself to his female adversary, and to show his insolent contempt for her threats. It is adopted by Bdelycleon, infra 1446. And cf. Clouds, 1142; Frogs, 1136. No doubt the affected indifference of Lasus to the prize was owing to the consciousness that he had but slight chance of obtaining it, with the ever-victorious Simonides for his antagonist.

1413. θαψίνῃ.] "Are *you* a woman's sompnour, you with a face as pallid as dye-weed Ino?" I have slightly departed from the MS. reading (κλητεύειν), and the ordinary punctuation of the passage. The comparison of Chærephon with θαψίνη Ino is of a piece with the epithet πύξινον which Eupolis in the Πόλεις bestowed on the same cadaverous student. Schol. on Plato's Apology. And see Schol. on 1408 supra. The Thapsus or Thapsia (for though somewhat different qualities are ascribed to them, they are said to be really the same plant), which is largely described by Dioscorides, Theophrastus, and Pliny, is unknown in England, and is by modern botanists called *Thapsia Garganica.* It appears from the old grammarians that it was a plant used by dyers: and that it imparted a yellow cadaverous hue which was associated by the ancients with the pallor of sickness and death; an association heightened by the fortuitous similarity of the name to derivatives of θάπτω. Thus Plutarch (Phocion, cap. 28) speaks of θάψινον χρῶμα καὶ νεκρῶδες. And Theocritus (ii. 85—88, cited by the Scholiast) says,

ἀλλά μέ τις καπυρὰ νόσος ἐξαλάπαξε·
κεῖμαν δ' ἐν κλιντῆρι δέκ' ἄματα, καὶ δέκα νύκτας
καί μευ χρὼς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψῳ.

Ἰνοῖ κρεμαμένη πρὸς ποδῶν Εὐριπίδου ;
ΒΔ. *ὁδί τις ἕτερος, ὡς ἔοικεν, ἔρχεται* 1415
καλούμενός σε· τόν γέ τοι κλητῆρ' ἔχει.
ΚΑ. *οἴμοι κακοδαίμων. προσκαλοῦμαί σ', ὦ γέρον,*
ὕβρεως. *ΒΔ.* *ὕβρεως ; μὴ, μὴ καλέσῃς πρὸς τῶν θεῶν.*
ἐγὼ γὰρ ὑπὲρ αὐτοῦ δίκην δίδωμί σοι,
ἢν ἂν σὺ τάξῃς, καὶ χάριν προσείσομαι. 1420
ΦΙ. *ἐγὼ μὲν οὖν αὐτῷ διαλλαχθήσομαι*
ἑκών· ὁμολογῶ γὰρ πατάξαι καὶ βαλεῖν.
ἀλλ' ἐλθὲ δευρὶ, πότερον ἐπιτρέπεις ἐμοὶ
ὅ τι χρή μ' ἀποτίσαντ' ἀργύριον τοῦ πράγματος,
εἶναι φίλον τὸ λοιπὸν, ἢ σύ μοι φράσεις ; 1425
ΚΑ. *σὺ λέγε. δικῶν γὰρ οὐ δέομ' οὐδὲ πραγμάτων.*
ΦΙ. *ἀνὴρ Συβαρίτης ἐξέπεσεν ἐξ ἅρματος,*

By the Scholiast on Theocritus, Hesychius, Photius, and other grammarians, *θάψινον* is explained by *ξανθὸν*, and the plant is described as in use for dyeing wool and hair. In Roman poetry the lutum, our dyer's weed (*Reseda luteola*) holds much the same position as the Thapsus held among the Greeks. Thus Horace (Epode x. 16) describes the colour of cheeks blanched by fear as pallor LUTEUS, and Tibullus (i. 8. 52) says of the sickness of love,

non illi sontica causa est,
Sed nimius LUTO corpora tangit amor.

1414. Ἰνοῖ.] The story of Ino, daughter of Cadmus and wife of Athamas, who to escape her domestic miseries threw herself, with her youngest child Melicertes, into the sea, formed one of the most moving tragedies of Euripides. See Acharnians, 434. And the line before us no doubt refers to some scene in that Play where Ino in her desolation and misery throws herself at the feet sive imaginis Deæ cujusdam, as Conz says, sive hominis alicujus. The name of Euripides seems to be substituted (*παρὰ προσδοκίαν*) out of sheer mischief for the purpose of connecting the solemn philosopher-poet with a ridiculous travestie.

1417. Κατήγορος.] The Scholiast says, *παραγίνεταί τις ἀνὴρ Εὐριπίδης ὠνομασμένος, κατηγορῶν τοῦ Φιλοκλέωνος ὕβρεως.* In all the early editions the name of Euripides is given here; and in one of the Parisian MSS. the words *ἀνήρ τις* are prefixed to this, and *Εὐριπίδης* to the following line. The language, however, of the speaker is by no means that of the Aristophanic Euripides: in every other place throughout the scene the simple

Pendent before Euripides's feet?

BDEL. See, here's another coming, as I live,
To summon you: at least he has got his sompnour.

COMPLAINANT. O dear! O dear! Old man, I summon you
For outrage. BDEL. Outrage? no, by the Gods, pray don't.
I'll make amends for everything he has done,
(Ask what you will) and thank you kindly too.

PHIL. Nay, I'll make friends myself without compulsion.
I quite admit the assault and battery.
So tell me which you'll do; leave it to me
To name the compensation I must pay
To make us friends, or will you fix the sum?

COMP. Name it yourself: I want no suits nor troubles.

PHIL. There was a man of Sybaris, do you know,

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description *κατήγορος* is employed: and Brunck is followed by all subsequent editors in replacing *κατήγορος* here also. The name of *Εὐριπίδης* seems to have crept into the scholium, and thence into the MSS. and editions, from some previous gloss on 1414.

1418. *ὕβρεως; μὴ, μή.*] For the *ὕβρεως γραφὴ* was a very different matter from the *βλάβης δίκη* with which alone the baking-girl had threatened him. It was, so to say, a criminal indictment, and not a mere civil action: and entailed a severe and speedy punishment, proportioned to the gravity of the offence. The provisions of the general law on *ὕβρις* are given by Demosthenes (contra Mid. 47), and should be borne in mind throughout the ensuing scene: *ἐάν τις ὑβρίσῃ εἴς τινα, ἢ παῖδα ἢ γυναῖκα ἢ ἄνδρα, τῶν ἐλευθέρων ἢ τῶν δούλων, γραφέσθω πρὸς τοὺς θεσμοθέτας ὁ βουλόμενος τῶν Ἀθηναίων, οἷς ἔξεστιν, οἱ δὲ θεσμοθέται εἰσαγόντων εἰς τὴν ἡλιαίαν τριάκονθ' ἡμερῶν* (within thirty days, see the note on 260 supra) *ἀφ' ἧς ἂν ἡ γραφὴ,—ὅτου δ' ἂν καταγνωσθῇ, ἡ ἡλιαία τιμάτω περὶ αὐτοῦ παραχρῆμα, ὅτου ἂν δοκῇ ἄξιος εἶναι παθεῖν ἢ ἀποτῖσαι.—ἐὰν δ' ἀργυρίου τιμηθῇ τῆς ὕβρεως· δεδέσθω, ἐὰν ἐλεύθερον ὑβρίσῃ, μέχρις ἂν ἐκτίσῃ.* In certain aggravated cases, different in kind from Philocleon's but still coming under the *νόμος ὕβρεως* (Æschines contra Tim. 17), the penalty was death; and death on the very day of conviction.

1422. *πατάξαι καὶ βαλεῖν.*] And thus Philocleon's prediction (supra 1254) is completely verified by the event.

1427. *Συβαρίτης.*] Æsop's fables had produced anything but a sedative effect upon the ruffled baking-girl. With his second victim, therefore, Philocleon resorts to his son's alternative prescrip-

καί πως κατεάγη τῆς κεφαλῆς μέγα σφόδρα·
ἐτύγχανεν γὰρ οὐ τρίβων ὢν ἱππικῆς.
κἄπειτ' ἐπιστὰς εἶπ' ἀνὴρ αὐτῷ φίλος·
ἔρδοι τις ἣν ἕκαστος εἰδείη τέχνην.
οὕτω δὲ καὶ σὺ παράτρεχ' εἰς τὰ Πιττάλου.

ΒΔ. ὁμοιά σου καὶ ταῦτα τοῖς ἄλλοις τρόποις.

ΚΑ. ἀλλ' οὖν σὺ μέμνησ' αὐτὸς ἅ μ' ἀπεκρίνατο.

ΦΙ. ἄκουε, μὴ φεῦγ'. ἐν Συβάρει γυνή ποτε
κατέαξ' ἐχῖνον. ΚΑ. ταῦτ' ἐγὼ μαρτύρομαι.

ΦΙ. οὐχῖνος οὖν ἔχων τιν' ἐπεμαρτύρατο·
εἶθ' ἡ Συβαρῖτις εἶπεν, εἰ ναὶ τὰν κόραν
τὴν μαρτυρίαν ταύτην ἐάσας ἐν τάχει
ἐπίδεσμον ἐπρίω, νοῦν ἂν εἶχες πλείονα.

ΚΑ. ὕβριζ', ἕως ἂν τὴν δίκην ἄρχων καλῇ.

ΒΔ. οὔ τοι μὰ τὴν Δήμητρ' ἔτ' ἐνταυθοῖ μενεῖς,
ἀλλ' ἀράμενος οἴσω σε ΦΙ. τί ποιεῖς; ΒΔ. ὅ τι ποιῶ;
εἴσω φέρω σ' ἐντεῦθεν· εἰ δὲ μή, τάχα
κλητῆρες ἐπιλείψουσι τοὺς καλουμένους.

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tion (supra 1259), and tries the effect of a Sybaritic apologue.

1431. *ἔρδοι τις.*] The three Latin versions of this well-known proverb,—Cicero's iambic, *Quam quisque nôrit artem in hâc se exerceat* (Tusc. Disp. i. 18),—Horace's hexameter, *Quam scit uterque, libens censebo exerceat artem* (Epist. i. 14. 44),—and the pentameter of Propertius, *Quâ pote quisque in eâ conterat arte diem* (ii. 1. 46, which, however, is hardly to be considered a version of the proverb), have already been quoted by various commentators. And Dindorf efers to Athenæus, viii. 44.

1432. *Πιττάλου.*] To the battered Sybarite the proverb conveyed a reproof for his rashness in practising an art in which he was unskilled. To the battered Athenian it conveys a hint for his future conduct. "Do not indulge in litigation, which is not your business and of which you know nothing: but go to Pittalus (the great Athenian doctor of the day, Ach. 1032, 1222), and get your hurts treated.' Such is, I suppose, the application of the anecdote: if indeed it has any application at all, and is not rather one of those tales described supra 1321, as *οὐδὲν εἰκότας τῷ πράγματι.* Or it may mean that as the Sybarite got no relief, but merely a piece of sage

Thrown from his carriage, and he cracked his skull,
Quite badly too. Fact was, he could not drive.
There was a friend of his stood by, and said,
Let each man exercise the art he knows.
So you, run off to Doctor Pittalus.

BDEL. Ay, this is like the rest of your behaviour.

COMP. (*To Bdel.*) You, sir, yourself, remember what he says.

PHIL. Stop, listen. Once in Sybaris a girl
Fractured a jug. COMP. I call you, friend, to witness.

PHIL. Just so the jug: *it* called a friend to witness.
Then said the girl of Sybaris, *By'r Lady,*
If you would leave off calling friends to witness,
And buy a rivet, you would show more brains.

COMP. Jeer, till the Magistrate call on my case.

BDEL. No, by Demeter, but you shan't stop here,
I'll take and carry you— PHIL. What now! BDEL. What now?
Carry you in: or soon there won't be sompnours
Enough for all your summoning complainants.

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counsel, so shall it be with the complainant.

1434. *σὺ—αὐτός.*] This appeal is plainly addressed to Bdelycleon, whose observation in the preceding line had shown that he was alive to his father's misdoings.

1437. *ἔχων τιν'.*] "Having a *κλητὴρ* ready." This is the strictly accurate phraseology; *κλητῆρ' ἔχουσα Χαιρεφῶντα* supra 1408; *τόν γέ τοι κλητῆρ' ἔχει* supra 1416. There is consequently no ground whatever for Reiske's strange suggestion to substitute *ἔχιν* (*viperam*) for *ἔχων.*

1438. *ναὶ τὰν κόραν.*] *τὴν Περσεφόνην. τοῖς δὲ περὶ Σικελίαν τὸ κατὰ Κόρης ὀμνύειν ἐνεφιλοχώρει, ἐντεῦθεν γὰρ ὁ Ἅιδης αὐτὴν ἁρπάσαι μυθεύεται· ὡς οἱ τὰ τοιαῦτά γε ἀλληγορῆσαι δεινοὶ, διὰ τὸν γινόμενον ἐπὶ χρόνον τινὰ τῶν σπερμάτων κατὰ γῆς ἀφανισμόν. δωρίζει δὲ ἐπίτηδες.*—Scholiast.

1440. *ἐπίδεσμον.*] The art of riveting broken earthenware was well known to the ancients. Even in our Romano-British city of Uriconium (Wroxeter), a piece of Samian ware has been found, repaired with metal rivets. See Dr. Andrew Wynter's "Subtle Brains and Lissom Fingers," pp. 14, 15.

1442. *Δήμητρ'.*] This oath appears to be employed with reference to that by Persephone, four lines above.

ΦΙ. Αἴσωπον οἱ Δελφοί ποτ' ΒΔ. ὀλίγον μοι μέλει.
ΦΙ. φιάλην ἐπητιῶντο κλέψαι τοῦ θεοῦ·
ὁ δ' ἔλεξεν αὐτοῖς, ὡς ὁ κάνθαρός ποτε
ΒΔ. οἴμ' ὡς ἀπολῶ σ' αὐτοῖσι τοῖσι κανθάροις.
ΧΟ. ζηλῶ γε τῆς εὐτυχίας
τὸν πρέσβυν, οἳ μετέστη
ξηρῶν τρόπων καὶ βιοτῆς·
ἕτερα δὲ νῦν ἀντιμαθὼν
ἤθη, μετά τι πεσεῖται
ἐπὶ τὸ τρυφερὸν καὶ μαλακόν.
τάχα δ' ἂν ἴσως οὐκ ἐθέλοι.
τὸ γὰρ ἀποστῆναι χαλεπὸν
φύσεος, ἣν ἔχει τις ἀεί.
καίτοι πολλοὶ ταῦτ' ἔπαθον·

1446. Αἴσωπον.] It is said that the Delphians, enraged at the sarcasms of Æsop, concealed a sacred cup amongst his baggage as he was leaving Delphi. They then pursued and overtook him; and the cup being found in his possession, he was condemned to death on the charge of theft and sacrilege. It was as he was being led out to execution, that he told them the fable of the Eagle and the Beetle; seeking to warn his enemies that though he might be mean as the beetle, and they exalted as the eagle, yet his blood might ascend to heaven and cry for vengeance upon his murderers. And it is for the like purpose, viz. as a protest by the weak against the strong, that Philocleon would fain employ it here, as he is borne out, powerless, in the arms of his son. The fable is preserved by the Scholiast on Peace, 129. The eagle had carried off the young beetles: thereupon the old beetle got into the eagle's eyry and pushed out her eggs. The eagle flew to complain to Zeus, who bade her build her nest in his own bosom. But when the eagle had laid her eggs there, the beetle flew buzzing about the ears of Zeus; and he springing up to brush it away, dropped and broke the eggs. The moral, says the Scholiast, is that there is no rest for the wicked, no, not even in the bosom of Zeus. See the note on Peace, 129, from which the foregoing is an extract. A third reference to the fable occurs in Lysistrata, 695.

1449. οἴμ' ὡς ἀπολῶ.] This is merely an expression of the speaker's impatience and disgust: like Lucian's imprecation in his Pseudologistes, 24, *κακὸν κακῶς σε ὁ λόγιος Ἑρμῆς ἐπιτρίψειεν αὐτοῖς λόγοις*, or that of Trygæus in the Peace (1289), *κάκιστ' ἀπόλοιο, παιδάριον, αὐταῖς μάχαις.*

PHIL. The Delphians once charged Æsop— BDEL. I don't care.
PHIL. With having filched a vessel of their God.
But Æsop up and told them that a beetle—
BDEL. Zounds! but I'll finish you, beetles and all.
CHOR. I envy much his fortune
As he changes from his dry
Ungenial life and manners,
Another path to try.
Now all to soft indulgence
His eager soul will take,
And yet perchance it will not,
For, ah! 'tis hard to break
From all your life-long habits;
Yet some the change have made,

1450. ζηλῶ.] Here, as I think, we return, after an interruption of about 200 lines, to the original scheme of the Play. Every sentence of this little chorus belongs to a period, when the issue of Bdelycleon's experiment was yet uncertain, and before the dry and law-loving Heliast had developed into the turbulent and reckless contemner of law. How, for instance, is the expression, *τάχα δ' ἂν ἴσως οὐκ ἐθέλοι*, compatible with the fact that Philocleon had already shown himself ready, and eager, to go all lengths in his new career of pleasure and dissipation? How could such a phrase as *σεμνοτέροις πράγμασι* be applied without absurdity to the scenes which had recently been witnessed? How could the Chorus say that Bdelycleon had got the better in every argument, when Philocleon had just set him and his arguments at defiance, and he had found it impossible to control his father otherwise than by an exercise of physical force?

1454. μεταπεσεῖται.] *Will sway round to, will change and go over to.* The *τι* is intercalated to complete the metre. The choral ode is divided into a strophe, and antistrophe, of twelve lines each: and the metre is for the most part a mixture of iambic and choriambic: the choriamb -◡◡- having occasionally one of its long syllables resolved into two short ones; so as to make either ◡◡◡- (*ἕτερα δὲ νῦν*, 1453; *φιλοπατρίαν*, 1465), or -◡◡◡ (*ἤθ|η μετά τι πε|σεῖται*, 1454. *παῖς ὁ Φιλοκλέ|ωνος*, 1466). *διαλύονται γὰρ αἱ μακραὶ συλλαβαὶ*, says the Scholiast, *εἰς δύο βραχείας. εὕρηται γὰρ καὶ χορίαμβος πεντασύλλαβος.* The last line of each system consists of an Ionic a minore and an iambic dipody.

ξυνόντες γνώμαις ἑτέρων
μετεβάλλοντο τοὺς τρόπους.
πολλοῦ δ' ἐπαίνου παρ' ἐμοὶ
καὶ τοῖσιν εὖ φρονοῦσιν
τυχὼν ἄπεισιν διὰ τὴν
φιλοπατρίαν καὶ σοφίαν
ὁ παῖς ὁ Φιλοκλέωνος.
οὐδενὶ γὰρ οὕτως ἀγανῷ
ξυνεγενόμην, οὐδὲ τρόποις
ἐπεμάνην, οὐδ' ἐξεχύθην.
τί γὰρ ἐκεῖνος ἀντιλέγων
οὐ κρείττων ἦν, βουλόμενος
τὸν φύσαντα σεμνοτέροις
κατακοσμῆσαι πράγμασι;

ΞΑ. νὴ τὸν Διόνυσον, ἄπορά γ' ἡμῖν πράγματα
δαίμων τις εἰσκεκύκληκεν εἰς τὴν οἰκίαν.
ὁ γὰρ γέρων ὡς ἔπιε διὰ πολλοῦ χρόνου

1462. *παρ' ἐμοί.*] Compare the expression 1049 supra, *οὐδὲν χείρων παρὰ τοῖσι σοφοῖς νενόμισται.*

1465. *φιλοπατρίαν.*] The Scholiast says, *διὰ τὸ ὑπὲρ τῆς πατρίδος ἠγωνίσθαι ἢ τοῦ πατρός.* The latter is clearly the correct interpretation in this passage.

1469. *ἐπεμάνην.*] The old dicasts who like Philocleon were formerly mad after law (*οἷς ἐπεμαίνετο* supra 744) are now mad after Bdelycleon and the new mode of life which he has unveiled to their gaze. *ἐξεχύθην* means "ravished, transported, with love," "melted with love or pleasure." Other compounds of *χέω* are frequently so used: as, for example, *διαχεομένης τῆς ψυχῆς, soluto in lætitiam animo,* Heliodorus, Æthiopics iv. 9. *ἱλαρῷ καὶ διακεχυμένῳ τῷ βλέμματι,* Id. viii. 13. *διαχυθῆναι καὶ θυμηδίας πλησθῆναι,* Theodoret. Hist. Eccl. iii. 24.

1474. *νὴ τὸν Διόνυσον.*] Xanthias again enters to announce the strange proceedings of Philocleon at the feast. No one would gather from the present passage that this was his second entrance on the selfsame errand: nor is there anything in the drunken outburst which immediately follows, to intimate that there had been a previous exhibition of a similar character. See the notes on 1292 and 1341 supra. And indeed the purpose for which Philocleon has just been carried within was that he might be kept in peace and soberness: and not that he might be beguiled by an-

With other minds consorting,
By other counsels swayed.
WITH us and all good people
Great praise Philocleon's son
For filial love and genius
In this affair has won.
Such sweet and gracious manners
I never saw before,
Nor ever with such fondness
My doting heart gushed o'er.
Where proved he not the victor
In all this wordy strife,
Seeking to raise his father
To higher paths of life?

XANTH. O Dionysus! here's a pretty mess
Into our house some power has whirligigged.
Soon as the old man heard the pipe, and drank

---

other *αὐλητρὶς*, or return to the wine, of which he had already taken more than enough. *εἰσκεκύκληκεν*, in the following line, is a term derived from the machinery of the Theatre.

1476. *διὰ πολλοῦ χρόνου.*] *After a long interval; after long abstinence.* These words, though in absolute harmony with what I take to have been the original scheme of the Play, are so strikingly inconsistent with the scene which now immediately precedes them, that they have been with one consent mistranslated *ut diu multumque potavit.* But there is really no doubt as to the true meaning of such phrases as *διὰ χρόνου, διὰ μακροῦ χρόνου, διὰ πολλοῦ χρόνου*, and the like. For the Aristophanic usage see Peace, 570, 710; Lysistrata, 904; Plutus, 1045, &c. And cf. supra 1252. So *διὰ πολλοῦ* in Lucian's Nigrinus, 2, *δόξαν οὖν μοι διὰ πολλοῦ προσειπεῖν Νιγρῖνον, cum igitur statuissem Nigrinum, ut quem longo temporis intervallo non videram, compellare.* So *διὰ χρόνου* in Plato's Republic, i. 328 B, *καὶ μάλα πρεσβύτης μοι ἔδοξεν εἶναι· διὰ χρόνου γὰρ καὶ ἑωράκειν αὐτόν.* Charmides, ad init. *ἦκον μὲν τῇ προτεραίᾳ ἑσπέρας ἐκ Ποτιδαίας ἀπὸ τοῦ στρατοπέδου, οἷον δὲ ΔΙΑ ΧΡΟΝΟΥ ἀφιγμένος, ἀσμένως ᾔα ἐπὶ τὰς συνήθεις διατριβάς.* So in a precisely similar passage Xen. Mem. ii. 8. 1. So Lysias de Cæde Eratosth. p. 92, *ἀσμένῃ με ἑωρακυῖα ἥκοντα ΔΙΑ ΧΡΟΝΟΥ.* So Theodoret, v. 7, describing the meeting

ἤκουσέ τ' αὐλοῦ, περιχαρὴς τῷ πράγματι
ὀρχούμενος τῆς νυκτὸς οὐδὲν παύεται
τἀρχαῖ' ἐκεῖν' οἷς Θέσπις ἠγωνίζετο·
καὶ τοὺς τραγῳδούς φησιν ἀποδείξειν κρόνους
τοὺς νῦν, διορχησάμενος ὀλίγον ὕστερον.
ΦΙ. τίς ἐπ' αὐλείοισι θύραις θάσσει;
ΞΑ. τουτὶ καὶ δὴ χωρεῖ τὸ κακόν.
ΦΙ. κλῇθρα χαλάσθω τάδε. καὶ δὴ γὰρ
σχήματος ἀρχὴ
ΞΑ. μᾶλλον δέ γ' ἴσως μανίας ἀρχή.
ΦΙ. πλευρὰν λυγίσαντος ὑπὸ ῥώμης,
οἷον μυκτὴρ μυκᾶται καὶ

---

of Theodosius the Great with Meletius, the saintly and loveable Bishop of Antioch, compares it to the meeting of a son with a father after a long separation, *οἷόν τις παῖς φιλοπάτωρ* ΔΙΑ ΧΡΟΝΟΥ ΜΑΚΡΟΥ *θέας πατρικῆς ἀπολαύσας, περιεπτύσσετό τε καὶ κατεφίλει καὶ ὀφθαλμοὺς καὶ χείλη καὶ στέρνα.* So St. Chrysostom noticing that the long cessation of prophecy inspired the Jews with greater wonder at the appearance of the Baptist says (Hom. in Matth. x. 145 c), *συνετέλει δὲ εἰς ἔκπληξιν καὶ τὸ* ΔΙΑ ΠΟΛΛΟΥ ΤΟΥ ΧΡΟΝΟΥ *προφήτην φανῆναι· καὶ γὰρ ἐπέλιπεν αὐτοὺς τὸ χάρισμα, καὶ* ΔΙΑ ΜΑΚΡΟΥ *πρὸς αὐτοὺς ἐπανῆλθε τοῦ χρόνου.*

1478. *τῆς νυκτός.*] The scene therefore occupies an entire day: we began before daybreak, we end with night.

1479. *Θέσπις.*] "The ancient Poets," says Athenæus (i. 39), "Thespis, Pratinas, Carcinus, and Phrynichus, were called *ὀρχηστικοί*, dancers; because they not only used much dancing in the Choruses of their Plays, but they were common dancing-masters, teaching anybody that had a mind to learn." And to the same purpose Aristotle (Poet. iv.) says that "the first Poetry of the stage was *ὀρχηστικωτέρα*, more set upon dances than that of the following ages." I am citing from Bentley (Phalaris, Dissertation xi.), by whom first this whole passage was properly arranged, emended, and explained. See the extract at the end of these notes. The extravagances into which Philocleon is now carried by the wine are in entire conformity with his previous character: the performances of Thespis and Phrynichus, the earliest composers of Tragedy, had naturally been the delight of his boyhood: and even throughout the austere duties of his dicastic life, he had cherished a pleasant remembrance of their orchestral melodies. See supra 269. On the other hand, the gross scenes through which we have passed are as much out of keeping with Philocleon's antecedents, as they are, I am persuaded, with the

The long untasted wine, he grew so merry
He won't stop dancing all the whole night through
Those strange old dances such as Thespis taught;
And your new bards he'll prove old fools, he says,
Dancing against them in the lists directly.

PHIL. Who sits, who waits at the entrance gates?

XANTH. More and more is this evil advancing!

PHIL. Be the bolts undone, we have just begun;
This, this is the first evolution of dancing.

XANTH. First evolution of madness, I think.

PHIL. With the strong contortion the ribs twist round,
And the nostril snorts, and the joints resound,

---

scheme of the Play as originally conceived in the mind of its author.

1480. *κρόνους.*] *ἀρχαίους, μωροὺς, λήρους, ἀναισθήτους.*—Scholiast. The term *κρόνος*, which involves the idea of being obsolete and out of date, is amusingly applied to the modern, as contrasted with the ancient, dancers.

1481. *διορχησάμενος.*] The *διὰ* signifies *in competition with*. *ἀλλά γε τοι διαείσομαι ἔστε κ' ἀπείπῃς* (cantu tecum certabo). —Theocr. v. 22. Cf. infra 1499; Knights, 1403; Peace, 1131, &c.

1482. ΦΙΛ.] Xanthias has barely concluded, when a voice is heard within, clamouring for more space and freedom: the doors are thrown open, and in another instant the old dicast bounds upon the stage in the style and attitude of a tragedy-dancer, challenging the world to a trial of skill. As he skips and spins about, he calls the attention of the audience to the prodigious exertions required for the old-fashioned dances, as compared with those of modern days. His language, adapting itself to the performance, is borrowed from the tragic stage: *ὀρχούμενος ὁ γέρων παρατραγικεύεται*, says the Scholiast. The present line is addressed to the *θυρωρὸς*, who always sat at the *αὔλειος θύρα* of a wealthy house.

1483. *τουτὶ καὶ δὴ χωρεῖ τὸ κακόν.*] The entire line occurs in Clouds, 906; Frogs, 1018. And with *κλῇθρα χαλάσθω τάδε* Bergler has already compared Eurip. Iph. Taur. 1304; Helen, 1196; Hipp. 808.

1485. *σχήματος—λυγίσαντος.*] Bentley was the first to arrange this passage rightly. See the extract below. "The old fellow," he observes, "begins to dance, and as he dances, he says, *Make room there, for I'm beginning a dance that's enough to strain a man's side with the violent motion.*" Theodoret (Hist. Eccl. ii. 27) uses the expression *τινὰ τῶν ἐπὶ τῆς θυμέλης λυγιζομένων* to describe a theatrical dancer.

σφόνδυλος ἀχεῖ· ΞΑ. πῖθ' ἐλλέβορον.
ΦΙ. πτήσσει Φρύνιχος ὥς τις ἀλέκτωρ, 1490
ΞΑ. τάχα βαλλήσεις.
ΦΙ. σκέλος οὐράνιόν γ' ἐκλακτίζων.
πρωκτὸς χάσκει. ΞΑ. κατὰ σαυτὸν ὅρα.
ΦΙ. νῦν γὰρ ἐν ἄρθροις τοῖς ἡμετέροις
στρέφεται χαλαρὰ κοτυληδών. 1495
ΒΔ. οὐκ εὖ μὰ Δί' οὐ δῆτ', ἀλλὰ μανικὰ πράγματα.
ΦΙ. φέρε νυν ἀνείπω κἀνταγωνιστὰς καλῶ.
εἴ τις τραγῳδός φησιν ὀρχεῖσθαι καλῶς,
ἐμοὶ διορχησόμενος ἐνθάδ' εἰσίτω.
φησίν τις, ἢ οὐδείς; ΒΔ. εἷς γ' ἐκεινοσὶ μόνος. 1500
ΦΙ. τίς ὁ κακοδαίμων ἐστίν; ΒΔ. υἱὸς Καρκίνου

1489. *πῖθ' ἐλλέβορον.*] This is equivalent to saying, "The man's mad;" hellebore being the specific for cases of madness. So Plautus, Pseudolus iv. 7. 89, "helleborum hisce hominibus est opus." And compare Horace, Satires ii. 3. 82.

1490. *πτήσσει Φρύνιχος.*] I retain the manuscript reading *πτήσσει* in preference to Bentley's celebrated emendation *πλήσσει*, because any one who has seen a cock about to strike, must have observed the manner in which it crouches and sidles down immediately before it delivers its blow. I imagine the old man to stoop, using the well-known proverb *πτήσσει Φρύνιχος*, but giving it a new turn by adding *ὥς τις ἀλέκτωρ ἐκλακτίζων*. The servant, who sees what this stooping posture indicates, cries out *Τάχα βαλλήσεις*, and sure enough the fling immediately follows. See however the extract at the end of these notes. That the Phrynichus here mentioned is in truth, as Bentley says, the ancient tragedian, the scholar of Thespis, is in my judgment conclusively established by the fact that these Phrynichean dances are *τἀρχαῖ' ἐκεῖν' οἷς Θέσπις ἠγωνίζετο*. And cf. supra 220. It is surprising that Sluiter (Lect. Andoc. vi. 120) and Meineke (Hist. Crit. 149, and Vind. Aristoph.) should fall into the long-exploded error of supposing that Aristophanes is here referring to some unknown contemporary actor, whose existence is inferred from certain obscure passages in Andoc. de Myst. 47, and the Scholiast on Clouds, 1091, and Birds, 750. And the reason which they give is as surprising as the error itself. "Phrynichum," says Meineke, "non esse nobilem tragicum ab Aristophane summis laudibus ornatum temporum rationes evincunt: is quo anno Vespæ commissæ sunt, dudum ad plures abierat." Surely nothing can be clearer

And the tendons crack. XANTH. O, hellebore drink!
PHIL. Cocklike, Phrynichus crouches and cowers,
XANTH. You'll strike by and by.
PHIL. Then he kicks his leg to the wondering sky,
XANTH. O look to yourself, look out, look out.
PHIL. For now in these sinewy joints of ours
The cup-like socket is twirled about.
BDEL. 'Twon't do, by Zeus: 'twon't do: 'tis downright madness.
PHIL. Come on, I challenge all the world to dance.
Now what tragedian thinks he dances well,
Let him come in and dance a match with me.
Well, is there one, or none? BDEL. Here's only one.
PHIL. Who's he, poor devil? BDEL. 'Tis the midmost son

---

than that Aristophanes is speaking of a Phrynichus qui dudum ad plures abierat, one *τῶν ἀρχαίων*, not *τῶν νῦν*. The entire scene turns on the fact that Philocleon is giving a specimen, not of modern dancing, but of the old-fashioned performances of the early stage *as contrasted with* modern dancing.

1495. *στρέφεται κοτυληδών.*] In strictness perhaps the word *στρέφεται* should be applied, not to the socket, but to the thigh-bone which turns within it: as in Aristotle's definition of *κοτυληδὼν* (cited by Richter), *τὸ ἐν ᾧ στρέφεται ὁ μηρός* (Hist. Animal. I. x. 3). The next two words, *οὐκ εὖ*, are by Dobree annexed to Philocleon's speech, *οὐκ εὖ;* ΒΔ. *μὰ Δί' οὐ δῆτ' ἀλλὰ μανικὰ πράγματα. Good, eh?* BDEL. *No, no, by Zeus, 'tis downright madness.* And this is both an ingenious and a probable suggestion.

1497. *ἀνείπω.*] See the note on Peace, 551. *ἀνείπω* and *καλῶ* are in the subjunctive mood. The challenge itself is conveyed in the two following lines.

1501. *Καρκίνου.*] Philocleon holds the lists against all comers, as the champion of the older tragic dances, the dances of Phrynichus and Thespis. Three representatives of the modern school of tragic dancing now enter, one by one, to accept his challenge, and contend against him in a trial of skill. They are the three deformed and stunted sons of Carcinus, the constant butts of Aristophanes for their preposterous dances, and their grotesque and ungainly gestures. The remainder of the Play is occupied by the contest, and enlivened by a running fire of jokes upon the name of Carcinus (Crabbe). So far as we can judge from the doubtful and conflicting statements contained in the Aristophanic Scholia, it would seem that Carcinus had four sons, though Aristophanes only speaks of three. These three were dancers in

ὁ μέσατος. ΦΙ. ἀλλ' οὗτός γε καταποθήσεται·
ἀπολῶ γὰρ αὐτὸν ἐμμελείᾳ κονδύλου.
ἐν τῷ ῥυθμῷ γὰρ οὐδέν ἐστ'. ΒΔ. ἀλλ', ὠζυρὲ,
ἕτερος τραγῳδὸς Καρκινίτης ἔρχεται,
ἀδελφὸς αὐτοῦ. ΦΙ. νὴ Δί' ὠψώνηκ' ἄρα.
ΒΔ. μὰ τὸν Δί' οὐδέν γ' ἄλλο πλήν γε καρκίνους.
προσέρχεται γὰρ ἕτερος αὖ τῶν Καρκίνου.
ΦΙ. τουτὶ τί ἦν τὸ προσέρπον; ὀξὶς, ἢ φάλαγξ;
ΒΔ. ὁ πιννοτήρης οὗτός ἐστι, τοῦ γένους

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the choruses of their father's tragedies, one of them, Xenocles (Thesm. 169, 440; Frogs, 86), being also himself a tragic poet. Another son was named Xenotimus, but the names of the third and fourth sons (if there was a fourth) are uncertain. In the Scholia on Clouds, 1261, the sons of Carcinus are called Xenocles, Xenotimus, and Demotimus: on Peace, 778, Xenocles, Xenotimus, and Xenarchus: on Frogs, 86, Xenocles, Xenotimus, and Xenoclitus: whilst another Scholiast there adds a fourth name, Datis. The name of Datis is also given to a tragic poet, son of Carcinus, by the Scholiast on Peace, 289. Here too the Scholiast recognizes four sons, saying, *τέσσαρες μὲν δή εἰσιν, ἀλλ' οἱ τρεῖς χορευταί. Ξενοκλῆς δὲ ποιητής. τῶν τριῶν οὖν μέσος.* Meineke in his Hist. Crit., Epimetra i. De poetis comicorum numero eximendis, discusses these statements, but arrives at no satisfactory conclusion. The diminutive and ungraceful figures of the trio are ridiculed in Peace, 789, where Aristophanes calls them

ὄρτυγας οἰκογενεῖς, γυλιαύχενας, ὀρχηστὰς,
νανnοφυεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας.

The epithet *γυλιαύχενας* may perhaps excuse my translation of *ὀρχίλων*, infra 1513, by "wrynecks." See also Peace, 864, and the note there. Xenocles was described by Plato Comicus (Schol. on Peace, 790) as

Ξενοκλῆς δὲ δωδεκαμήχανος
ὁ Καρκίνου παῖς τοῦ θαλαττίου.

1502. *καταποθήσεται.*] From *καταπίνω*. The first "Crabbe" that enters is (apparently) Xenotimus. Philocleon threatens to treat him as an edible crab.

1503. *ἐμμέλεια.*] The competition is to be between the two styles of tragic dance, the Old and the New: and Philocleon scornfully declares that the *ἐμμέλεια* or *τραγικὴ ὄρχησις* with which he will vanquish *this* puny rival is the *ἐμμέλεια κονδύλου*: so deficient is Xenotimus in the first rudiments of the art. *ἐμμέλεια, τραγικὴ ὄρχησις.*—Scholiast. *κυρίως ἡ μετὰ μέλους ὄρχησις τραγική.*—

Of poet Carcinus, the Crabbe. PHIL. I'll eat him.
'Sdeath! I'll destroy him with a knuckle-dance.
He's a born fool at rhythm. BDEL. Nay, but look here!
Here comes a brother crab, another son
Of Carcinus. PHIL. 'Faith, I've got crab enough.
BDEL. Nothing but crabs! 'fore Zeus, nothing but crabs!
Here creeps a third of Carcinus's brood.
PHIL. Heyday! what's this? a vinaigrette, or spider?
BDEL. This is the Pinnoteer, of all the tribe

Scholiast on Frogs, 896. Athenæus, i. 37, citing several old Treatises on Dancing, says that the Tragic dance was called *ἐμμέλεια*, the Comic *κόρδαξ*, and the Satyric *σίκιννις*. So Lucian de Saltatione, cap. 26, and the Scholiast on Clouds, 540. Again in xiv. 30 Athenæus says, *ὁ μὲν κόρδαξ παρ' Ἕλλησι φορτικὸς, ἡ δ' ἐμμέλεια σπουδαία*. Plato too (Laws, vii. pp. 814, 6) pronounces the Pyrrhic dance and the *εμμέλεια* to be *σπουδαῖα*, as opposed to *ὀρχήματα φαῦλα*; the dance of War and the dance of Tragedy being considered to express the harmonious and rhythmical feelings of a well-ordered mind. It was with this stately measure that Hippoclides commenced his performances in the great assemblage of suitors at Sicyon, Hdt. vi. 129: but it certainly was not with this dance (as Schweighæuser and the other Commentators there suppose) that he scandalized Cleisthenes, and "danced away his marriage." The corrupt passage of Hesychius (sub voc.) gives no countenance to their view: and Herodotus draws a clear distinction between the *ἐμμέλεια* with which Hippoclides began, and the extravagant *σχήματα* which after an interval of rest he proceeded to execute.

1509. *ὀξίς.*] *εἶδος ἀγγείου ὀξηροῦ.*—Scholiast. *ὀξὶς* is everywhere used for a vinegar cruet; see Frogs, 1440, 1453; Plutus, 812; and there is no ground for the suggestion of Schneider and Conz that Aristophanes must here be applying the name to some insect. Brunck refers to Birds, 1203, *πλοῖον ἢ κυνῆ*; and rightly observes, "Sic res dissimillimas jungere solent, quum mirâ et insolitâ oblatâ specie, quo eam nomine appellare debeant, hæsitant."

1510. *ὁ πιννοτήρης.*] This is the tiny crustacean (*Pinnotheres veterum*) about the size of a pea, and thence in modern times called the pea-crab, which ensconces itself within the shell of some living pinna, mussel, cockle, or oyster, but more especially the pinna. See Bell's British Crustaceans, pp. 121—129; Wood's Natural History, iii. pp. 424 and 588. The pinna is a wedge-shaped bivalve which moors itself to the rock by a clot of short silky threads, called its byssus. It was supposed by the

ὁ σμικρότατος, ὃς τὴν τραγῳδίαν ποιεῖ.
ΦΙ. ὦ Καρκίν', ὦ μακάριε τῆς εὐπαιδίας·
ὅσον τὸ πλῆθος κατέπεσεν τῶν ὀρχίλων.
ἀτὰρ καταβατέον γ' ἐπ' αὐτούς μοι· σὺ δὲ
ἅλμην κύκα τούτοισιν, ἣν ἐγὼ κρατῶ. 1515
ΧΟ. φέρε νυν ἡμεῖς αὐτοῖς ὀλίγον ξυγχωρήσωμεν ἅπαντες;
ἵν' ἐφ' ἡσυχίας ἡμῶν πρόσθεν βεμβικίζωσιν ἑαυτούς.
ἄγ', ὦ μεγαλώνυμα τέκνα τοῦ θαλασσίοιο,

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ancients to be a most helpless creature, unable even to cater for its own support, without the assistance of the little pea-crab. Accordingly the two combined together, and worked in unison for their joint subsistence. The pinna, having got its little guest safely lodged within, left its shell open: and so soon as any food came between the valves, the pea-crab gave its host a sharp nip, which caused it instantly to close its shells, and so to secure the prey. It was commonly supposed that the pea-crab was necessary to the very existence of the pinna, and that if it were removed, the pinna would die. Hence the little parasite was called Πιννοτήρης or Πιννοφύλαξ. Ἡ πίννη, says Chrysippus apud Ath. iii. 38, διαστήσασα τὸ ὄστρακον, ἡσυχάζει, τηροῦσα τὰ ἐπεισιόντα ἰχθύδια. ὁ δὲ πιννοτήρης παρεστὼς, ὅταν εἰσέλθῃ τι, δάκνει αὐτὴν, ὥσπερ σημαίνων· ἡ δὲ δηχθεῖσα συμμύει. καὶ οὕτως τὸ ἀποληφθὲν ἔνδον κατεσθίουσι κοινῇ. A similar account is given in Aristotle, Hist. Animal. v. 13; Plutarch de Solert. Anim. cap. 30; Pliny, ix. 66; Ælian, Hist. Anim. iii. 29; Cicero de Nat. Deorum, ii. 48; De Finibus, iii. 19. Oppian puts the story into some pleasing verses. Speaking of the pinna, he says,

ἡ μὲν ἄναλκις
οὔτε τι μητίσασθαι ἐπίσταται, οὔτε τι ῥέξαι.
ἀλλ' ἄρα οἱ ξυνόν τε δόμον, ξυνήν τε καλύπτρην
Καρκίνος ἐννaίει, φέρβει δέ μιν ἠδὲ φυλάσσει·
τῷ καὶ πιννοφύλαξ κικλήσκεται. And so on. (Halieutics, 187—191.)

There is no doubt of the constant presence of the pea-crab in the shells of these molluscs, but the theory invented by the ancients to account for the phænomenon has long been exploded. Here the term pinnoteres is applied to Xenocles because he was ὁ σμικρότατος τοῦ γένους, as Aristophanes goes on to say: for unquestionably the comma which has hitherto been placed after γένους should be removed, and a comma should be placed instead after ἐστι, and after σμικρότατος.

1512. μακάριε τῆς εὐπαιδίας.] Richter absurdly attributes to εὐπαιδίας in this place the double meaning (which εὔπαις is said occasionally to bear) of "being a

The tiniest crab: a tragic poet too!

PHIL. O Carcinus! O proud and happy father!
Here's a fine troop of wrynecks settling down.
Well, I must gird me to the fight: and you,
Mix pickle for these crabs, in case I beat them.

CH. Come draw we aside, and leave them a wide, a roomy and peaceable exercise-ground,
That before us therein like tops they may spin, revolving and whirling and twirling around.
O lofty-titled sons of the ocean-roving sire,

---

beautiful son," and "having beautiful sons." The phrase is used in precisely the same sense here, as in the account which Eusebius gives of the feelings wherewith the father of Origen regarded his illustrious child. He checked the boy to his face, the historian says, but often when his son was asleep he was wont to gaze upon him with reverential awe, καὶ ΤΗΣ ΕΥΤΕΚΝΙΑΣ ΜΑΚΑΡΙΟΝ ἑαυτὸν ἡγήσασθαι (Hist. Eccl. vi. 2).

1513. ὀρχίλων.] *Wrens.* See the note on 1501 supra. κατέπεσεν, *pitched*, like a flock of birds. "ὀρχίλων pro ὀρχηστῶν," says Bergler, "propter similitudinem vocum. Indicat eos parvæ esse staturæ: mox eos τριόρχας dicit."

1514. καταβατέον.] Not, as Richter thinks, quia tam pusilli sunt, but because the Greeks said καταβαίνειν εἰς τὸν ἀγῶνα, as the Latins said descendere in certamen. At the end of the line, μοι· σὺ δὲ is Hermann's excellent emendation for μ' ᾠζυρὲ, which had no meaning on the lips of Philocleon, and was probably borrowed from 1504 supra. The awkwardness was perceived by Bentley, who proposed to transfer the line to Bdelycleon; but Hermann's suggestion removes all difficulty, and softens the abruptness of the order given in the following line.

1515. ἅλμην.] ἐπειδὴ ἅλμην παρασκευάζουσιν ἐπὶ τῷ φαγεῖν ἰχθύδια ἢ καρκίνους. ὡς καρκίνοις οὖν αὐτοῖς χρώμενός φησιν, ὅτι παρασκεύασον ἅλμην, ἵνα ἐὰν αὐτοὺς νικήσω, ὀπτήσω αὐτοὺς καὶ φάγω.—Scholiast. He is carrying out the idea expressed in the word καταποθήσεται above.

1517. βεμβικίζωσιν.] Cf. Birds, 1461—5. βέμβιξ ὁ ξύλινος στρόμβος. ἔστι δὲ βέμβιξ ἐργαλεῖον ὃν μάστιγι στρέφουσιν οἱ παῖδες, say the Scholiasts, referring to the epigram of Callimachus (No. 1, Blomfield) already cited in the note on Clouds, 48,

οἱ δ' ἄρ' ὑπὸ πληγῇσι θοὰς βέμβικας ἔχοντες
ἔστρεφον εὐρείῃ παῖδες ἐνὶ τριόδῳ.

1518. μεγαλώνυμα.] Aristophanes means, I suppose, to contrast the high-sounding names of the sons of Carcinus with their puny and insignificant persons. They were μεγαλώνυμα, though not μεγαλοσώματα. The rest of the Play (omitting the two half-lines) is written in a compound metre (ἀσυνάρτητος, see

πηδᾶτε παρὰ ψάμαθον
καὶ θῖν' ἁλὸς ἀτρυγέτοιο, καρίδων ἀδελφοί·
ταχὺν πόδα κυκλοσοβεῖτε, καὶ τὸ Φρυνίχειον
ἐκλακτισάτω τις, ὅπως
ἰδόντες ἄνω σκέλος [ὦδ'] ὥζωσιν οἱ θεαταί.
στρόβει, παράβαινε κύκλῳ καὶ γάστρισον σεαυτὸν,
ῥῖπτε σκέλος οὐράνιον· βέμβικες ἐγγενέσθων.

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the note on 248 supra, and Bentley's Phalaris, Diss. xi.), which may be roughly described as a sort of iambic tetrameter catalectic, varied by the introduction of two anapæsts in place of the second, third, and fourth feet. Thus if in line 1529 we substitute *πρὸς οὐρανὸν* for *οὐράνιον*, we have the ordinary tetrameter, *ῥῖπτε σκέλος πρὸς οὐρανόν· βέμβικες ἐγγενέσθων*. The two half-lines are in the same metre, stopping at the end of the second anapæst. The metrical scheme is as follows:

⏑–|∪∪–|∪∪–‖⏑–|∪–|∪–|⏑

It may perhaps be represented to the English ear by the following translation of lines 1531-2,

> For hither is creeping along | the Ocean Lord, their father,
> Well pleased with the feats of his sons | the three surprising dancers.

The same metre is found in Eccl. 580, *μισοῦσι γὰρ ἦν τὰ παλαιὰ πολλάκις θεῶνται*. Its nature is explained in Hephæstion's fifteenth chapter, and Gaisford's notes there. The anapæstic section of the verse is sometimes considered to end with the second anapæst (according to the scheme above), and then the second half is iambic: or sometimes it annexes the succeeding syllable, ⏑-|∪-|∪-|⏑, and then the second half is ithyphallic, i. e. composed of three trochees, -∪|-∪|-⏑|. It was on the latter principle that Archilochus, who invented these verses, generally divided them. Hephæstion gives the following example from Archilochus, *Ἐρασμονίδη Χαρίλαε—χρῆμά τοι γελοῖον*. But subsequent writers used both cæsuras indiscriminately. The first section of the line was also sometimes regarded as composed of an Ionic a majore and a choriamb, ⏑-∪|-∪-|. Hephæstion gives several examples of the metre: and many more are collected, from Athenæus and elsewhere, in Gaisford's excellent notes.

1519. *θαλασσίοιο.*] So *Καρκίνου τοῦ θαλαττίου* in the passage cited supra 1501 from Plato Comicus. And compare the expression *ὁ ποντομέδων ἄναξ* below.

1522. *καρίδων.*] These ungainly little performers are styled *καρίδων ἀδελφοὶ*, partly perhaps as a joke on their grotesque and dwarfish figures: partly because, in their character of *καρκίνοι*, they would be fellow-crustaceans inhabiting the same localities: and partly because, in their character of dancers,

Ye brethren of the shrimps, come and leap
On the sand and on the strand of the salt and barren deep.
Whisk nimble feet around you; kick out, till all admire,
The Phrynichean kick to the sky;
That the audience may applaud, as they view your leg on high.
On, on, in mazy circles; hit your stomach with your heel;
Fling legs aloft to heaven, as like spinning-tops you wheel.

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their amazing leaps and bounds might vie with the perpetual springing and frisking of the shrimps *παρὰ θῖν' ἁλὸς ἀτρυγέτοιο*. "Walking by the sea-side in a calm evening," says Dr. Paley in a well-known passage of his Natural Theology, chap. xxvi., "upon a sandy shore and with an ebbing tide, I have frequently remarked the appearance of a dark cloud, or rather, very thick mist, hanging over the edge of the water to the height, perhaps, of half a yard, and of the breadth of two or three yards, stretching along the coast as far as the eye could reach, and always retiring with the water. When this cloud came to be examined, it proved to be nothing else than so much space filled with young *shrimps*, in the act of bounding in the air, from the shallow margin of the water, or from the wet sand." Bergler compares the iambic line and a half cited by Athenæus (iii. 60) in his chapter on shrimps, *ὠρχοῦντο δ' ὡς καρῖδες, ἀνθράκων ἔπι Πηδῶσι κυρταί*. The penultimate of *καρίδων* is common: see Athenæus ubi supra and the next chapter. The phrase *παρὰ θῖν' ἁλὸς ἀτρυγέτοιο* is, of course, of perpetual occurrence in Homer (Iliad, i. 316, 327, etc.).

1524. *τὸ Φρυνίχειον.*] Bentley appears to take this as if it were *κατὰ τὸ Φρυνίχειον*, *in Phrynichus's way*. See the extract at the end of these notes. And so Bergler and Brunck translate it, *Phrynichi more, in morem Phrynichi*. But I should rather suppose *ἐκλάκτισμα* to be understood, *τὸ Φρυνίχειον ἐκλάκτισμα ἐκλακτισάτω*. *κυκλοσοβεῖτε* is Dindorf's happy emendation, metri causâ, for *ἐν κύκλῳ σοβεῖτε*.

1526. *ἰδόντες.*] This, which was Bentley's conjecture for *ἄδοντες*, is now fully confirmed by the MSS. A syllable was wanting after *σκέλος*, and I have inserted *ὧδε* there. The Chorus seem to be joining in the dance, and I imagine that they here give a specimen of the action which they are recommending. See supra 279, 688, 1169; Peace, 57; Eccl. 260, and frequently elsewhere. The dance itself is evidently a caricature of the *τραγικαὶ ὀρχήσεις*: a grotesque and extravagant caricature, no doubt: and Bergler says, "Cordacem saltant: huc enim respicit Scholiastes in Nub. 542, quum ait *τὸν δὲ κόρδακα ἐν τοῖς Σφηξὶν εἰσήγαγεν.*" There is certainly no other scene to which that Scholiast could be referring, but I do not know whether the term *κόρδαξ* would be strictly applicable to such a dance as this.

καὐτὸς γὰρ ὁ ποντομέδων ἄναξ πατὴρ προσέρπει
ἡσθεὶς ἐπὶ τοῖσιν ἑαυτοῦ παισὶ, τοῖς τριόρχαις.
ἀλλ' ἐξάγετ', εἴ τι φιλεῖτ', ὀρχούμενοι θύραζε
ἡμᾶς ταχύ· τοῦτο γὰρ οὐδείς πω πάρος δέδρακεν
ὀρχούμενος, ὅστις ἀπήλλαξεν χορὸν τρυγῳδῶν.

1532. *ὁ ποντομέδων ἄναξ.*] Carcinus is described in terms which, as Bergler observes, are applied to Poseidon by Æschylus, Septem, 124. *προσέρπει* however is appropriate rather to *καρκίνος* the crab, than to the God of Ocean. With *ῥῖπτε σκέλος οὐράνιον* above, Bergler compares Eur. Troad. 325, *πάλλε πόδ' αἰθέριον.*

1534. *τριόρχαις.*] *ἔπαιξε διὰ τὸ τρεῖς* [*ὀρχηστὰς*] *εἶναι. ἔστι δὲ ὁ τριόρχης ὄρνεον.* —Scholiast. See note on 1513 supra. The *τριόρχης* was a hawk (Birds, 1181) of the species represented by our well-known Hobby, which is still called Hypotriorchis subbuteo.

1537. *ὀρχούμενος.*] The novelty suggested is not that the *Chorus* should make their exit with a dance; which indeed, notwithstanding the Scholiast, I do not believe would have been any novelty at all: but that the *Actors*, unconnected with the Chorus, should themselves dance at the head of the procession. It is a satire on the extravagant straining after orchestral novelties which distinguished the sons of Carcinus, and

Your Sire is creeping onward, the Ruler of the Sea,
He gazes with delight at his hobby-dancers three.
Come dancing as you are, if you like it, lead away,
For never yet, I warrant, has an actor till to-day
Led out a chorus, dancing, at the ending of the Play.

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which caused Aristophanes and other comedians to describe them as *μηχανοδίφας*, *δωδεκαμηχάνους*, and the like. See the passages cited in the note on 1501 supra. Here then is something for them to do which no man has ever done before, *οὐδείς πω πάρος δέδρακεν*. As this whole scene is avowedly a burlesque parody on tragic dancing and tragic dancers, I am not sure that we ought not, with several MSS. and all the early editions, to read *τραγῳδῶν* as the last word of the Play. *τρυγῳδῶν* however is found in the best MSS., and is now universally adopted.

And so, in the midst of wild revelry and excitement, ends the Comedy of the Wasps: the irony of fate, as Müller observes (Greek Literature, chap. 28), having brought about a revolution, the counterpart of that delineated in the Clouds. There, a father diverts his son from fashionable pleasures to pursuits adapted for litigation, and lives to rue the day when he succeeded in doing so. Here, a son diverts his father from litigation to fashionable pleasures, and is rewarded with a corresponding result.

I SUBJOIN an extract from Bentley's Dissertations on Phalaris. In the Eleventh Dissertation, "Age of Tragedy," from which this extract is taken, he is engaged in showing that Tragedy properly so called, the Tragedy of Thespis and Phrynichus, was unknown in the days of the tyrant of Agrigentum. In fixing the date of Phrynichus, he has occasion to contend that there were not, as some say, *two* tragic poets of that name, viz. (1) an elder Phrynichus, the son of Polyphradmon and scholar of Thespis; and (2) a later Phrynichus, the son of Melanthas, the author of the Φοίνισσαι and the Μιλήτου ἅλωσις; but that these two alleged Phrynichuses were really one and the same person. And after many other arguments, he proceeds to consider the manner in which Phrynichus is mentioned in the Wasps.

"Aristophanes in his Vespæ says that the old men at Athens used to sing the *old songs of Phrynichus*[a],

καὶ μινυρίζοντες μέλη
Ἀρχαιομελησιδωνοφρυνιχήματα.

'Tis a conceited word of the poet's own making, and σιδωνο which is one member in the composition of it, relates to the *Phœnissæ* (*i. e.* the Sidonians), a play of Phrynichus's, as the Scholiast well observes. Here we see the author of *Phœnissæ* (whom they suppose to be the latter Phrynichus) is meant by Aristophanes: but if I prove too that Aristophanes in this very place meant the Phrynichus Thespis's scholar, 'twill be evident that these two Phrynichuses (whom they falsely imagine) are really one and the same. Now that Aristophanes meant the scholar of Thespis will appear from the very words μέλη ἀρχαῖα, *ancient songs and tunes*. *Ancient*, because that Phrynichus was the second, or, as some in Plato thought, the first author of tragedy; and *songs and tunes* because he was celebrated and famous by that very character. *Phrynichus*, says the Scholiast on this place[b], *had a mighty name for making of songs:* but in another place he says the same thing of Phrynichus the son of Polyphradmon, who, according to Suidas, was Thespis's scholar: *He was admired*, says he, *for the making of songs*[c]*; they cry him up for the composing of tunes; and he was before Æschylus*[d]. And can it be doubted then,

[a] Arist. Vesp. 219.
[b] Schol. Vesp. 220. δι' ὀνόματος ἦν καθόλου ἐπὶ μελοποιίᾳ.
[c] Schol. Aves, 750. ἐθαυμάζετο ἐπὶ μελοποιίαις.
[d] Schol. Ranæ, 910. ἐπαινοῦσιν εἰς μελοποιίαν . . . . . ἦν δὲ πρὸ Αἰσχύλου.

any longer, but that the same person is meant? 'Tis a problem of Aristotle's, Διὰ τί οἱ περὶ Φρύνιχον μᾶλλον ἦσαν μελοποιοί; *Why did Phrynichus make more songs than any tragedian does now-a-days*[e]? And he answers it, Ἢ διὰ τὸ πολλαπλάσια εἶναι τότε τὰ μέλη ἐν ταῖς τῶν μέτρων τραγῳδίαις; correct it τὰ μέλη τῶν μέτρων ἐν ταῖς τραγῳδίαις. *Was it*, says he, *because at that time the songs* (sung by the Chorus) *in tragedies were many more than the verses* (spoken by the actors)? Does not Aristotle's very question imply that there was but one Phrynichus a tragedian?

"I will add one argument more for it, and that, if I do not much mistake, will put an end to the controversy. For I will prove that the very passage in Aristophanes, where the Scholiast, and Suidas from him, tell us of this (supposed second) Phrynichus the son of Melanthas, concerns the one and true Phrynichus the scholar of Thespis. *The ancient poets*, says Athenæus[f], *Thespis, Pratinas, Carcinus, and Phrynichus, were called* ὀρχηστικοὶ, *dancers; because they not only used much dancing in the choruses of their plays, but they were common dancing-masters, teaching anybody that had a mind to learn.* And to the same purpose Aristotle[g] tells us, *that the first poetry of the stage was* ὀρχηστικωτέρα, *more set upon dances than that of the following ages.* This being premised (though I had occasion to speak of it before), I shall now set down the words of the poet[h],

Ὁ γὰρ γέρων, ὡς ἔπιε διὰ πολλοῦ χρόνου,
Ἠκουσέ τ' αὐλοῦ, περιχαρὴς τῷ πράγματι,
Ὀρχούμενος τῆς νυκτὸς οὐδὲν παύσεται·
Τἀρχαῖ' ἐκεῖν' οἷς Θέσπις ἠγωνίζετο
Καὶ τοὺς τραγῳδούς φησιν ἀποδείξειν κρόνους
Τὸν νοῦν, διορχησόμενος ὀλίγον ὕστερον,

which are spoken by a servant concerning an old fellow, his master, that was in a frolic of dancing. Who the Thespis was that is here spoken of, the Scholiast and Suidas pretend to tell us: for they say, *'twas one Thespis a harper, not the tragic poet*[i]. To speak freely, the place has not been understood this thousand years and more, being neither written nor pointed right. For what can be the meaning of κρόνους τὸν νοῦν? The word κρόνος alone signifies the whole, and τὸν νοῦν is superfluous and needless. So in another place[j],

Οὐχὶ διδάξεις τοῦτον, κρόνος ὤν.

I humbly conceive the whole passage should be thus read and distinguished,

Ὀρχούμενος τῆς νυκτὸς οὐδὲν παύεται
Τἀρχαῖ' ἐκεῖν' οἷς Θέσπις ἠγωνίζετο·
Καὶ τοὺς τραγῳδούς φησιν ἀποδείξειν κρόνους
Τοὺς νῦν, διορχησόμενος ὀλίγον ὕστερον.

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e Arist. Probl. xix. 31.
f Athenæus, i. 39. οἱ ἀρχαῖοι ποιηταί.
g Arist. Poet. iv.
h Arist. Vesp. 1476.
i Schol. ibid. ὁ κιθαρῳδὸς, οὐ γὰρ δὴ ὁ τραγικός. So Suidas in Θεσπ.
j Arist. Nubes, 929.

All night long, says he, *he dances those old dances that Thespis used in his choruses: and he says he'll dance here upon the stage by and by, and show the tragedians of these times to be a parcel of fools, he'll out-dance them so much.* And who can doubt now, that considers what I have newly quoted from Athenæus, but that Thespis ὁ ἀρχαῖος, the *old* tragic poet (who lived CXIV years before the date of this play), ὁ ὀρχηστικὸς, the common *dancing-master* at Athens, is meant here by Aristophanes? So that the Scholiast and Suidas may take their *harper* again for their own diversion: for it was a common practice among those grammarians, when they happened to be at a loss, to invent a story for the purpose. But to go on with Aristophanes: the old fellow begins to dance, and as he dances, he says,

Κλῆθρα χαλάσθω τάδε· καὶ γὰρ δὴ
Σχήματος ἀρχὴ
(Οἰ. Μᾶλλον δέ γ' ἴσως μανίας ἀρχή.)
Πλευρὰν λυγίσαντος ὑπαὶ ῥώμης.

So the interlocution is to be placed here, which is faulty in all the editions. *Make room there*, says he, *for I'm beginning a dance that's enough to strain a man's side with the violent motion.* After a line or two, he adds,

Πτήσσει Φρύνιχος, ὥσπερ ἀλέκτωρ,
(Οἰ. Τάχα βαλλήσεις)
Σκέλος οὐράνιόν γ' ἐκλακτίζων.

Thus these words are to be pointed, which have hitherto been falsely distinguished. But there's an error here of a worse sort which has possessed the copies of this play ever since Adrian's time, and perhaps before. Πτήσσω signifies *to crouch and sneak away for fear* as poultry do at the sight of the kite, or a cock, when he is beaten at fighting. The Scholiast[k] and Ælian[l] tell us that πτήσσει Φρύνιχος, ὥσπερ ἀλέκτωρ, *Phrynichus sneaks like a cock*, became a proverb upon those *that came off badly in any affair*; because Phrynichus the tragedian came off sneakingly when he was fined 1000 drachms for his play Μιλήτου ἅλωσις. Now, with due reverence to antiquity, I crave leave to suspect that this is a proverb coined on purpose, because the commentators were puzzled here. For, in the first place, *to sneak away like a cock*, seems to be a very improper similitude: for a cock is one of the most bold and martial of birds. I know there's an expression like this, of some nameless poet's,

Ἔπτηξ', ἀλέκτωρ δοῦλον ὡς κλίνας πτερόν.

He sneaked like a cock that hangs down his wings when he's beaten[m].

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[k] Schol. ibid.
[l] Ælian, Var. Hist. xiii. 17. ἐπὶ τῶν κακόν τι πασχόντων.
[m] Plut. in Alcib. iv.

But this case is widely different: for the comparison here is very elegant and natural, because the circumstance of *being beaten* is added to it; but to say it in general of a cock, as if the whole species were naturally timid, is unwarrantable and absurd. As in another instance: *he stares like a man frightened out of his wits*, is an expression proper enough: but we cannot say in general, *he stares like a man*. I shall hardly believe, therefore, that Aristophanes, the most ingenious man of an age that was fertile of great wits, would let such an expression pass him, *he sneaks like a cock*. But, in the next place, the absurdity of it is doubled and tripled by the sentence that it's joined with: *Phrynichus*, says he, *kicking his legs up to the very heavens in his dances, crouches and sneaks like a cock*. This is no better than downright nonsense; though, to say something in excuse for the interpreters, they did not join ἐκλακτίζων with Φρύνιχος, as I do, but with the word that follows in the next verse. But, if the reader pleases to consult the passage in the poet, he will be convinced that the construction can be no other than what I have made it. Ἐκλακτισμὸς, says Hesychius, σχῆμα χορικὸν, ὀρχήσεως σύντονον, (correct it σχῆμα χορικῆς ὀρχήσεως, σύντονον[n],) *was a sort of dance lofty and vehement, used by the choruses.* And Julius Pollux, Τὰ ἐκλακτίσματα, γυναικῶν ἦν ὀρχήματα· ἔδει γὰρ ὑπὲρ τὸν ὦμον ἐκλακτίσαι: *the ἐκλακτίσματα*, says he, *were the dances of women; for they were to kick their heels higher than their shoulders*[o]. But I conceive here's a palpable fault in this passage of Pollux: for certainly this kind of dance would be very unseemly and immodest in *women*. And the particle γὰρ, *for*, does further show the reading to be faulty. For how can the throwing up the heels as high as the head in dancing, be assigned as a *reason* why the dance must belong to women? It would rather prove it belonged to men, because it required great strength and agility. But the error will be removed, if instead of γυναικῶν we correct it γυμνικῶν. The dance, says he, was proper to the γυμνικοὶ, *exercisers; for* the legs were to be thrown up very high, and consequently it required *teaching* and *practice*. Well, it's evident now, how every way absurd and improper the present passage of Aristophanes is. If I may have leave to offer at the emendation of so inveterate an error, I would read the place thus:

ΠΛΗΣΣΕΙ Φρύνιχος ὥσπερ ἀλέκτωρ
(Οἰ. Τάχα βαλλήσεις)
Σκέλος οὐρανιόν γ' ἐκλακτίζων:

i. e. *Phrynichus* STRIKES *like a cock, throwing up his heels very lofty.* This is spoken by the old fellow while he's cutting his capers; and in one of his frisks he offers to *strike* the servant that stood by, with his foot as it was aloft. Upon which the servant says, Τάχα βαλλήσεις, *you'll hit me by and by with your capering and kicking.* Πλήσσω is the proper term for a cock when he strikes as he's fighting; as πλῆκτρον is his *spur* that he strikes with. The meaning of the passage is this, that in his

[n] So Pollux, iv. 14. τὸ σχίστας ἕλκειν, σχῆμα ὀρχήσεως χορικῆς.
[o] Pollux, ibid.

dances he leaped up and vaulted like Phrynichus, who was celebrated for those performances: as it further appears from what follows a little after,

Καὶ τὸ Φρυνίχειον
Ἐκλακτισάτω τις ὅπως
Ἀδοντες ἄνω σκέλος
Ὠζωσιν οἱ θεαταί [p]:

which ought to be thus corrected and distinguished,

Καὶ, τὸ Φρυνίχειον,
Ἐκλακτισάτω τις· ὅπως
Ἰδόντες ἄνω σκέλος,
Ὠζωσιν οἱ θεαταί:

i. e. *And, in Phrynichus's way, frisk and caper; so as the spectators, seeing your legs aloft, may cry out with admiration.* Now, to draw our inference from these several passages, it appears, I suppose, sufficiently, that the Phrynichus here spoken of by Aristophanes was, as well as the Thespis, famous for his dancing, and consequently, by the authority of Athenæus quoted above, he must be ὁ ἀρχαῖος Φρύνιχος, *the ancient Phrynichus*, ὁ ὀρχηστικὸς, *the master of dancing* [q]. Upon the whole matter, then, there was but one tragedian Phrynichus, the scholar of Thespis."

p Arist. Vesp. 1524.

q We have part of an epigram made by Phrynichus himself (Plut. Sympos. viii. Quæst. 9) in commendation of his own dancing,

Σχήματα δ' ὄρχησις τόσα μοι πόρεν, ὅσσ' ἐνὶ πόντῳ
Κύματα ποιεῖται χείματι νὺξ ὀλοή.

APPENDIX

OF VARIOUS READINGS AND MISCELLANEOUS CRITICISMS.

The following synopsis is constructed on the same principles as that contained in my Appendix to the Peace. For an exposition of those principles, and a brief narrative of the successive stages through which the Aristophanic text has passed, the reader is referred to that Appendix. The Wasps is found in the following MSS.:—

R. The Ravenna MS.
V. The Venetian.
P. The first Parisian (No. 2715).
Π. The second Parisian (No. 2717).
F. The first Florentine (No. 31, 15 in the Laurentian Library).
Φ. The second Florentine (No. 31, 16).
Vat. The Vaticano-Palatine.

The readings of the Ravenna and Venetian manuscripts are given in accordance with the collation made by Bekker; those of the two Parisian manuscripts, from Brunck; and the others, from various collations, as recorded by Dindorf.

The editions in my own possession, used in compiling this synopsis, are as follows:—

(1) Junta. Florence, 1515. (The editio princeps of the Lysistrata and Thesmophoriazusæ.)
(2) Gormont. Paris, 1528.
(3) Zanetti. Venice, 1538.

(4) Farræus. Venice, 1512.
(5) Grynæus. Frankfort, 1544.
(6) Rapheleng. Leyden, 1600.
(7) Scaliger. Amsterdam, 1670. (This edition goes by the name of Scaliger because it contains some notes of his: but he is not responsible for the text.)
(8) Kuster. Amsterdam, 1710.
(9) Bergler. Leyden, 1760.
(10) Brunck. London, 1823.
(11) Bekker. London, 1829.
(12) Dindorf. Oxford, 1835.
(13) Weise. Leipsic, 1842.
(14) Bothe. Leipsic, 1845.
(15) Holden. London, 1848.
(16) Bergk. Leipsic, 1857.
(17) Richter's Wasps. Berlin, 1858.
(18) Meineke. Leipsic, 1860.
(19) Holden's Wasps. London, 1865

Mr. Mitchell's edition of the Wasps (to the end of the Parabasis), London, 1835, merely follows the text of Dindorf. Dr. Holden's earlier edition was also based on Dindorf's text: in his last edition he substantially follows Meineke, a far less safe guide. Modern German criticism, as regards Aristophanes at least, is calculated rather to display the ingenuity of the critic, than to improve the text of the author. Alterations are introduced, without any semblance of authority or probability, apparently for no other reason than that they would, in the opinion of the editor, have done as well as the received and authorized reading. Fortunately each succeeding editor, whilst he introduces a host of novelties of his own, sweeps away all those introduced by his predecessor, so that we are never more than one remove distant from the genuine text.

Recent editors concur in numbering the lines as they are numbered

in the text of Brunck's edition. Owing to this convenient practice, references to Aristophanes have acquired a fixity and a uniformity which are wanting in references to Pindar and the Attic Tragedians.

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2. *διδάσκομαι.* This word is omitted in V.

3. *προὐφείλεις.* The reading of the MSS. and most editions is *προὔφειλες*, for which Elmsley (at Eur. Heracl. 241) suggests *προὐφείλεις*, and Hamaker suggests *πρὧφειλες*. Elmsley's suggestion is adopted by Dindorf, Bothe, Hirschig, and Bergk; Hamaker's by Meineke and Holden. Richter reads *πρῲ 'φείλεις*. For *ἆρα* V. has *ἄρα*.

4. *οἶσθά γ'*. R. V. vulgo. *οἶσθας*. Π. Brunck. *οἶσθ'*. P. Φ., whence Elmsley (at Ach. 457) would read *οἶσθ' οἷον τὸ κνώδαλον*.

5. *σμικρόν*. R. V. Kuster, recentiores. *μικρόν*. P. Π. Φ. Edd. veteres.

6. *οὖν*. vulgo. *αὖ*. R. Scaliger.

7. *ὕπνου*. R. V. Bekker, and Dindorf. Invernizzi however transcribed *ὕπνιον* from R., and this is approved by Meineke and adopted by Holden. *ἤδη*. vulgo. For *ταῖν* Hirschig, Cobet, Meineke, and Holden read *τοῖν*.

8. *ἀλλ' ἦ*. Bergler, Brunck, Dobree, Dindorf, recentiores. *ἀλλ' ἤ*. MSS. Edd. veteres. The words are frequently interchanged. See Hemsterhuys at Lucian's Necyomantia (iii. 2, ed. Bipont), *οὗτος, ἀλλ' ἦ* (or *ἦ*) *παραπαίεις*; Brunck at Acharnians, 1111; Bp. Monk at Eur. Hipp. 936; Conington at Æsch. Choeph. 774. Bothe continues this line to Sosias, and thenceforward transposes the names of the speakers.

9. *ἀλλ'*. V. omits this word.

11. The older editions, and V., insert *τις* between *ἀρτίως* and *ἐπεστρατεύσατο*. It was ejected by Bentley, Porson (at Hec. 1161), and Elmsley (at Ach. 127). Their opinion was confirmed by R., and is followed by all the later editors, except Richter, who retains *τις*, and Bothe, who substitutes *τι*.

14. Hamaker proposes to read ΣΩ. *κἄγωγ'*. ΞΑΝΘ. *ἀληθῶς;* ΣΩ. *οἷον οὐδεπώποτε*.

15. *ἀετόν*. V. Brunck, recentiores. *αἰετόν*. R. Edd. antiquiores. So in Peace, 133. In both instances I have followed V.; but the form *αἰετὸς* cannot be altogether excluded from Aristophanes, since it is elsewhere supported by the whole force of the MSS.

16. *καταπτάμενον*. MSS. vulgo. *καταπτόμενον*. Brunck, Bothe, Meineke, Holden.

19. *ἀποβαλεῖν. ἀπολαβεῖν*. P. Dobree has a fancy that some words may have dropped out, descriptive of the change of the eagle into Cleonymus, such as (he suggests) *Κἄπειτα ταύτην ἀποβαλεῖν [ἐξ ἀετοῦ Γενόμενον αὐτὸν ἐξαπίνης] Κλεώνυμον*.

21. ΞΑ. *πῶς δή;* ΣΩ. So the line is divided by Bentley, Cobet, Holden, Bergk, Richter, and Meineke. In the MSS., and generally, the whole is continued to Sosias. For *πῶς δὴ* Reiske would read *πᾶς δή*. According to Dindorf (not according to Bekker) V. has

προερεῖ for προσερεῖ, and προερεῖ is read by Bergk, Meineke, and Holden. Cobet suggests προτενεῖ, and so Hirschig. For λέγων V. has λέγω.

22. τί ταυτόν. Cobet, Hirschig, and Richter: and Meineke in his Vind. Aristoph. appears to approve of this reading (but would also change ταυτὸν into ταυτὸν ὄν). Moreover it brings the passage into an exact accord with the actual riddle quoted. See the note on the line. Before Brunck the reading was ὅ,τι, which is treated by the Scholiast as an Attic usage for τί. ἐν τῷ ὅ,τι, he says, περιττεύει τὸ ο Ἀττικῶς· τὸ γὰρ σημαινόμενον ἀντὶ τοῦ τί ταυτὸν ἐν γῇ ἐν ἐρωτήσει. Bergk too in his notes prefers ὅ,τι. But no such Attic usage is known: and Brunck introduced ὅτι, connecting it with πῶς δή, "*How comes it that?*" And ὅτι is found in most editions since Brunck (those editors who follow Bentley's distribution of the preceding line connecting ὅτι with λέγων), and apparently in the MSS. τ' ἀπέβαλεν. R. V. Bekker, recentiores. In the old editions the line ran ὅ,τι ταυτὸν θηρίον ἔν τε γῇ (ἐν γῇ. Π.), and γ' ἀπέβαλε (ἀπέβαλεν. Φ.) was substituted for θηρίον in the following line. P. has ταυτὸν ἐν γῇ θηρίον, and so Brunck and Weise.

23. κἀν τῇ θαλάττῃ. κἄτ' ἐν θαλάττῃ. Dobree.

24. τοιοῦτον. R. V. vulgo. τοιοῦτ'. Bentley, Elmsley (at Ach. 178), Bothe. No doubt the first syllable *may* be long, as infra 384 and in Æsch. Suppl. 277, καὶ Νεῖλος ἂν θρέψειε τοιοῦτον φυτόν. But it is usually short, and it is better to follow the MS. reading. Meineke adopts τοιοῦτ' in his text, but repents in his notes.

25. ἔσται. vulgo. ἐστι. Hamaker. The suggestion is founded on a misunderstanding of the true sense of the passage. See the note and the passage there cited from Alciphron. Hamaker would also make the words οὐ μὰ τοὺς θεοὺς a part of Xanthias's speech.

27. πού 'στ. R. V. vulgo. And this is right. Cf. Thesm. 21. τοὔστ'. Dindorf, Holden, Bergk, and Meineke. Bentley seems to continue this line to Sosias.

28. ἐστίν. V. Kuster, recentiores. ἐστί. R. Edd. veteres.

30. πρῶτον. πρῷον. Meineke, Vind. Aristoph.

31. πυκνί. R. V. Bekker, Dindorf, Holden, recentiores. πνυκί. Edd. veteres.

34. τοῖσι προβάτοις. R. V. Bekker, Dindorf, Bothe, Holden, Meineke. τοῖς προβάτοισι. ceteri. For μοὐδόκει R. has 'μουδοκεῖ.

35. φάλαινα. φάλλαινα. R. both here and in line 39.

36. ἐμπεπρημένης. Bekker, Dindorf, Weise, Bothe, Bergk. ἐμπεπρημένην. R. Meineke, Holden. ἐμπεπρησμένης. vulgo. ἐμπεπρησμένην. V. ὑός. R. V. Gormont, Scaliger, Kuster, recentiores. συός. Ald. Junta, Zanetti, Edd. veteres.

38. τοὐνύπνιον. τοὔνυπνίου. Cobet.

41. διιστάναι. R. V. Bekker, Dindorf, Bothe, recentiores. διιστάνειν. Edd. veteres, Weise.

48. γιγνόμενος. γενόμενος. Bothe, Bergk.

49. ἄνθρωπος ὤν. R. V. Bekker, Dindorf, Bothe, recentiores. ἄνθρωπος ἦν. Edd. veteres, Weise. Bergk proposes ἄνθρωπος εἴ τις.

50. οὔκουν κ.τ.λ. "Pro hoc versu V. habet γιγνόμενος ἦ<ισ>τ'." Bekker. συμβαλεῖν. P. Π. Φ. Brunck, Porson, re-

centiores. *ξυμβαλεῖν*. Edd. veteres. *συμβάλλειν*. R.

52. *ὀβολώ*. R. V. P. Gormont, Scaliger, Kuster, Bekker, Dindorf, Bothe, recentiores. *ὀβολούς*, Ald. Junta, Zanetti, Farræus, Grynæus, Rapheleng, Bergler, Brunck, Weise.

53. *οὕτως*. MSS. vulgo. *οὕτω σ'*. Geel, Cobet, Richter, Meineke, Holden. *σοφῶς*. R. V. Bekker, Dindorf, Holden, Bergk, Meineke. *σαφῶς*. ceteri.

55. *ὀλίγ' ἄτθ'*. Scaliger, Kuster, Dawes (Misc. Crit. p. 550, ed. Kidd), Bekker, recentiores. *ὀλίγ' ἄττα*. R. V. Francini, Gormont. *ὀλίγα γ'*. P. Φ. Brunck, and so most of the older editions. *ὀλίγ'* (contra metrum). Π. *πρῶτον*. R. V. Francini, Bekker, recentiores, except Meineke, who with the older editions reads *πρότερον*.

57. *κεκλεμμένον*. R. V. P. Π. Gormont, Scaliger, Brunck, recentiores. *κεκλαμμένον*. Edd. veteres and Scholiast.

58. *οὐδέ*. R. V. Scaliger, Kuster, Bergler. *οὔτε*. vulgo.

59. *διαρριπτοῦντε*. *διαρριπτοῦντες*. R. *παραρριπτοῦντε*. Brunck.

61. *ἀνασελγαινόμενος*. MSS. vulgo. *ἐνασελγαινόμενος*. Dindorf, Hermann, Weise, Holden, Meineke. "*ἄνα* in hujus verbi compositione valet *rursus, iterum*." Brunck. V. inserts *ἂν* between *αὖθις* and *ἀνασελγαινόμενος*.

62. *Κλέων γ'*. R. V. P. Π. Brunck, recentiores. *Κλέων* (omisso *γε*). Edd. veteres. *ἔλαμψεν*. R. *ἀνέλαμψε*. Cobet. Bergk seriously proposes *Κλέων' ἔγλαψα*.

65. *ὑμῶν*. Hamaker, not understanding the poet's meaning, alters *ὑμῶν* into *ἡμῶν*.

66. *φορτικῆς*. *φροντικῆς*. Zanetti and Rapheleng, who also have *ἔστι* for *ἔστιν* in the next line.

68. *ἄνω*. MSS. vulgo. *ἄνω* (*ὁ ἄνω*). Reisig, Hermann, Richter, and Meineke. Bergk proposes *ὕπνῳ*.

70. *καθείρξας*. MSS. Scaliger, Bentley, Kuster, recentiores. *καθεύδειν*. Edd. before Scaliger.

72. *οὐδ' ἂν ξυμβάλοι*. V. Bekker, recentiores (except Richter). *οὐδ' ἂν ξυμβάλῃ*. R. *οὐδὲ ξυμβάλοι*. Edd. antiquiores. Richter.

73. *τοπάζετε*. *τοπάζεται*. Φ. Farræus, Grynæus.

74. *Προνάπους*. R. V. Dindorf, Holden, Bergk, Meineke. "Dativum *Προνάπει* est apud Isæum, p. 65. 18." Dindorf. *Προνάπου*. ceteri.

75. The distribution of the dialogue which I have followed has been established since the time of Scaliger, and is supported by the best MS. authority. The older editions gave the words *ἀλλ' οὐδὲν λέγει* to Sosias (and so, according to Dindorf, does V., though Bekker says otherwise); and some gave the following line to Xanthias, getting back into the right arrangement at line 78. Meineke (followed by Holden) gives 74 and half 75 to Sosias; the rest of 75 and 76 and 77 to Xanthias; 78 and half 79 to Sosias; the rest of 79 and 80 to Xanthias; 81 and 82 to Sosias; and 83—136 to Xanthias. But the ordinary arrangement is far better. Richter too divides the line before us, giving the words *ἀλλ' οὐδὲν λέγει* to Sosias. The Scholiast says, *τινὲς ἀμοιβαῖα. χαριέστερον δὲ λέγεσθαι αὐτὰ συνεχῶς πρὸς ἑνός*. Bergk, Meineke, and Holden mark a lacuna between 76 and 77.

77. *φιλο*. *φιλόδικος*. R. For *ἀρχὴ*

Hirschig conjectures, and Meineke, Richter, and Holden read, *ἀρχή*.

78. *Σωσίας*: Brunck reads *Σωσία*, observing that Sosias was the name of a slave, and that slaves were not admitted as spectators. Dobree contests both propositions, referring to Demosthenes adv. Macart. 1075; Xenoph. Anab. i. 2. 9; Antiphon, 137, on the first point, and to Plato, Gorgias, p. 502 D, on the second. The Scholiast also mentions two persons, apparently Athenian citizens, of the name of Sosias. However, for the reasons given in my note, I dissent from the received opinion which makes Sosias here the name of one of the audience.

80. *ἐστιν ἀνδρῶν*. The editions before Scaliger transposed these words contra metrum.

81. *ὦ Νικόστρατ'*. R. V. P. Π. Aldus, Junta, Gormont, Zanetti, Farræus, Grynæus, Rapheleng, Scaliger, Brunck, Porson, recentiores. *ὦ Νικόστρατος*. Francini, Kuster, and some of the old editions.

86. *εἰ δὴ 'πιθυμεῖτ'*. R. V. P. Π. Brunck, Porson, recentiores. *εἰ δ' ἠπιθυμεῖτ'*. Edd. veteres. *εἰ δέ γ' ἐπιθυμεῖτ'*. Reiske.

90. *καθίζηται. καθέζηται*. Bergk. R. and V. omit *'πί*.

91. *ὁρᾷ. ἐρᾷ*. R. *τῆς. τίς*. Zanetti, Farræus, Rapheleng.

92. *καταμύσῃ*. V. P. Π. Brunck, recentiores. *καταμύσει*. Edd. veteres. *καταμηνύσηι*. R.

93. *πέτεται*. R. V. Scaliger, Kuster, recentiores. *πέταται*. Edd. veteres.

94. *γ' ἔχειν*. R. vulgo. *ἔχειν γ'*. V. *κατέχειν*. Hirschig. *φέρειν*. Hermann, Meineke. *τῶν ψήφων* for *τὴν ψῆφόν γ'* Dobree.

97. *ἦν*. R. V. Bentley, Brunck, Porson, recentiores. *ἄν*. Edd. veteres.

98. *υἱόν*. R. V. Dindorf, recentiores. *τόν*. Edd. veteres down to and including Bekker. But the first syllable of *Πυριλάμπους* is short. Bentley proposed *τὸν τοῦ*.

99. *παρέγραψε. παρέγραψεν*. R.

100. *ᾔδ'*. R. V. vulgo. *ᾔδειν*. P. Π. Φ. Brunck. *ἀφ' ἑσπέρας*. R. V. Bekker, Bergk, Richter, Meineke, and Holden. *ἐφ' ἑσπέρας*. P. Π. ceteri. For *ὃς* Dindorf, Hamaker, and Bergk propose, and Meineke reads, *ὡς*.

101. *ὅψ' ἐξεγείρειν*. R. V. Bekker, recentiores. *ὡς ὅψ' ἐγείρειν*. Edd. veteres.

103. *εὐθὺς δ' ἀπό*. R. V. Gormont, Scaliger, Kuster, recentiores. *εὐθὺς ἀπό*. Edd. veteres. For *δορπηστοῦ* Florent Chretien, Scaliger, and Kuster have *δορπιστοῦ*.

105. *προσεχόμενος*. vulgo. *προσισχόμενος*. Hirschig and Meineke: from Plutus, 1095, *ὥσπερ λεπὰς τῷ μειρακίῳ προσίσχεται*. For *κίονι* Reiske proposes *πρῄονι*.

108. *ἀναπεπλασμένος*. R. V. Bekker, Dindorf, Bothe, recentiores. *ὑποπεπλασμένος*. Edd. veteres.

109. *δείσας. δήσας*. R.

110. *ἔχοι*. R. V. P. Dindorf, Holden, Bergk, Richter, and Meineke. *ἔχῃ*. vulgo. *δικάζειν. δικάζων*. Lenting, Meineke (Vind. Aristoph.). Meineke removes line 135 from its proper position, and inserts it after the present line, where it is clearly out of place.

113. *ἐνδήσαντες*. R. V. Francini, Gormont, Scaliger, Porson, Bekker, recentiores. *ἐγκλείσαντες*. ceteri. *ὡς ἄν*. MSS. vulgo. *ὥστ' ἄν*. Scaliger, Kuster, Bergler.

117. *ὁ δ'*. Here and in 119, 124, 126, and 129, most of the old editions have *ὅδ'*.

118. *κἀκάθαιρ'*. R. Brunck, Bekker, recentiores. *κακκάθαιρ'*. V. Gormont. *καὶ κάθαιρε*. P. Π. Zanetti, Farræus, Rapheleng, Scaliger. *καὶ 'κάθαιρε*. Junta, Grynæus, Kuster, Bergler. For *αὐτὸν* Meineke in his Vind. Aristoph. proposes to read *αὑτὸν*, suggesting that Bdelycleon himself went through a course of lustration in the expectation that his father would follow his example. *ὁ δ' οὐ μάλα*. R. V. Gormont, Scaliger (in notes), Bekker, Dindorf, Holden, recentiores. *καὶ μάλα*. vulgo (with no stop at the end of the line). Mitchell proposes to give *καὶ μάλα* to Sosias, comparing Clouds, 1326; Frogs, 890. Bothe reads *ὁδῷ μάλα*. The meaning is that the lustrations and purifications had no more effect than the previous exhortations.

119. *μετὰ τοῦτ'*. R. Bergk, Meineke. Cf. Frogs, 143, 1024; Thesm. 631, 655; and an excellent note by Fritzsche on the last-mentioned line. *μετὰ ταῦτ'*. vulgo.

120. *εἰς*. R. V. and most of the later editors. *ἐς*. ceteri. A strenuous battle has been waged over *εἰς* and *ἐς*, some wishing to extirpate one form, and some the other; but nothing is plainer than that Aristophanes used both forms indifferently: and I shall not hereafter notice variations of this description.

121. *ὅτε δὴ δέ*. vulgo. *ὅτε δῆτα*. R. V. Bekker, Bothe, Bergk, Richter, Holden, and so Dindorf in his text, though in his notes he prefers the common reading. Meineke on the contrary has *δὴ δὲ* in the text, and *δῆτα* in his notes. Cf. Lys. 523; Eccl. 195, 315, 827.

124. *κιγκλίδι*. *γιγγλίδι*. V.

125. *ἐξεφρείομεν*. vulgo. *ἐξεφρίομεν*. R. V. Bekker, and Dindorf in his text, though here again in his notes he recalls the old reading. Dobree says that Porson conjectured, though with doubt, *ἐξεφροῦμεν ἄν*, and he himself approves of that conjecture, proposing however two others, *ἐντεῦθεν οὖν ὁ μὲν οὐκέτ' αὐτὸν ἐξέφρει*, or *ἐντεῦθεν οὐκέτ' οὐδαμόσ' αὐτὸν ἐξέφρει*. Meineke conjectured *ἐξέφρει μόνον*, but in his Vind. Aristoph. adopts Nauck's reading *ἐξεφρίεμεν*.

126. *ὑδρορροῶν*. *ὑδροροῶν*. R.

129. *κολοιός*. Eustathius on Homer's Iliad, p. 811, says, *καὶ κλέπταις δὲ ἦσαν ἐγκεντρίδες τινές. Κόροιβος οὖν τοιαύτας ἔχων, ἀνερριχᾶτο κλεπτικῶς διὰ τῶν τοίχων*. And Bergler therefore (see Burmann's preface to Bergler's Aristophanes, p. 7) proposed to read *Κόροιβος* in the line before us; an ingenious suggestion; but there can be no manner of doubt that the ordinary reading is correct.

130. *ἐξήλλετο*. *ἐξήλετο*. V.

134. *τῳδί*. R. V. Francini, Gormont, Scaliger, Kuster, Bergler, Bekker, recentiores. *τῷδε*. P. Π. Edd. veteres, and Brunck.

135. *φρυαγμοσεμνάκους τινάς*. V. Suidas (s. v.), and Kuster there, Florent Chretien, Scaliger (in notes), Brunck, Porson, recentiores (except Meineke). *ὀφρυαγμοσεμνακουστίνους*. Π. Φ. Edd. veteres. *φρυαγμοσεμνακουστίνους*. R. P. Meineke. *ὀφρυαγμοσεμνοβυστικούς*. Bentley.

136, 137. Hamaker transposes these two lines.

139. *εἰσελήλυθεν*. R. Bekker, Dindorf, Holden, recentiores. *εἰσελήλυθε*. Edd. veteres. *ἐξελήλυθεν*. V.

140. *μυσπολεῖται καταδεδυκώς*. So I read the passage. *πολεῖται* occurs in Birds,

181. *μυσπολεῖ τι καταδεδυκώς.* V. P. Φ. Brunck, recentiores. *μυσπολεῖ τις καταδεδυκώς.* Π. Bentley, Porson. *μυσπολεῖ τις καταδεδοικώς.* R. *μυσπολεῖ γ' ὅστις καταδεδυκώς.* Aldus, Junta, Zanetti, Farræus, Grynæus, Rapheleng. *μυσπολεῖ τις ὅστις καταδεδυκώς.* Francini, Gormont, Scaliger, Kuster, Bergler. Bentley suggested also *μυσπολεῖ γε καταδεδυκώς.* Reiske proposed to divide the line and read SERV. *ναὶ μυσπολεῖ τις καταδεδυκώς.* BDEL. *ἀλλ' ἄθρει.*

142. ΣΩ. R. V. P. Brunck, recentiores down to Bergk, who makes Xanthias the speaker throughout the ensuing dialogue, and is followed by Meineke and Holden. ΞΑ. and ΣΩ. Richter. ΟΙΚ. Edd. veteres.

143. ΒΔ. The prefix was omitted in the editions before Brunck.

145. *ξύλου τίνος.* R. Bekker, Dindorf, recentiores. *τίνος ξύλου.* V. Edd. veteres, Weise.

146. *ὅσπερ. ὥσπερ.* R.

147. *οὐκ ἐσερρήσεις.* V. Edd. veteres (except Francini and Gormont) down to and including Bekker, and so Weise, Richter, and Holden. *οὐκ ἐρρήσεις* (contra metrum). R. Francini, Gormont. The reading in the text is confirmed by the Scholiast, *οὐκ εἰσελεύσει μετὰ φθορᾶς;* (*get in and be hanged to you,*) and is indubitably correct. Unfortunately some commentators object to the *ἐσ-*, and hence various alterations for the worse have been proposed. *οὐκέτ' ἐρρήσεις.* Elmsley (at Ach. 42), Bothe, and Bergk. *οὐ γὰρ ἐρρήσεις.* Dindorf, Hermann, and Meineke. *οὐκ ἀπερρήσεις.* Fritzsche (at Thesm. 657).

150. *ἀτάρ. ἀλλ'.* Vat. *ἕτερός γ'.* R. V. Bekker, Meineke (in notes), Holden. *ἕτερος.* vulgo.

151. *νῦν.* R. V. Bekker, recentiores, except Richter, who with the older editions reads *νυνί.*

152. ΣΩ. *Νῦν τὴν θύραν ὠθεῖ.* ΒΔ. The older editions down to and including Bekker, and Weise, Bothe, and Bergk read ΟΙΚ. *παῖ τὴν θύραν ὤθει,* except that after Brunck ΟΙΚ. was changed into ΣΩ., and that Bothe and Bergk omit the prefix altogether. But R. and V. leave a lacuna in the place of *παῖ,* and so Dindorf, who however suggests *σύ.* Bergk conjectures *τίς τὴν θύραν ὠθεῖ;* Meineke and Holden, after Hermann, omit the prefix and read *ὅδε τὴν θύραν ὠθεῖ.* Richter reads *σὺ δὲ τὴν θύραν ὤθει.* I think that Hermann must be right in reading *ὠθεῖ,* otherwise we have no indication that Philocleon has shifted his ground from the chimney to the door: but if we are allowed to fill up the lacuna at our pleasure, *νῦν* seems to me more appropriate than *ὅδε*; or we might read *τήνδ' αὖ*; and I think that this half-line must certainly belong to Sosias: whilst the directions from *πίεζε* to *ἐκτρώξεται,* which are usually continued to Sosias, should clearly be attributed to Bdelycleon, who is throughout the commander-in-chief conducting the operations, and who would not keep silence at this crisis. For the second *νυν* Aldus and Junta have *νιν.*

154. *κατακλεῖδος. κατάκλειδος.* V. *κατακλῇδος.* Meineke.

155. *φύλαττέ θ'.* MSS. vulgo. *φύλατθ'.* Elmsley (at Ach. 178), Dindorf, and so (omitting the stop at the end of the preceding line and connecting *καὶ τοῦ μοχλοῦ φύλαττε κ.τ.λ.*) Hermann, Bergk, Meineke, and Holden. *φυλάττεθ'.* Rapheleng, Reisig.

156. *μιαρώτατοι.* R. V. Π. Φ. Florent Chretien, Bentley, Brunck, recentiores. *μιαρώτατε.* Edd. veteres. *μιαρωτάτω.* Bergler, Paulmier. But Bdelycleon is now with the servants.

157. *δικάσοντά μ'.* R. V. P. Π. Florent Chretien, Bentley, Bergler, recentiores. The older editions had *δίκασόν τι μ'.*

158. The prefix ΦΙΛ. before *ὁ γὰρ θεὸς* was omitted in all editions antecedent to Bergler, who seeing that these words must belong to Philocleon, gave him the whole three lines 158-60. The present line was rightly divided by Bentley and Brunck, who also first added the note of interrogation (*will that vex you?*) after *φέροις.* For *φέροις* the editions before Scaliger varied between *φέρῃς* (Aldus, Junta, Gormont, Grynæus) and *φέρεις* (Zanetti, Farræus, Rapheleng). Bdelycleon's part in the ensuing dialogue 158—169 is transferred to Xanthias by Beer, Bergk, Meineke, and Holden; and divided between Xanthias and Sosias by Richter.

159. *μοὔχρησεν.* R. V. P. Π. vulgo. *μοι "χρησεν.* Kuster, Brunck, Weise.

160. *τότε. πότε.* Junta, Zanetti, Farræus, Rapheleng. *ἂν τότε.* Lenting, Meineke, and Holden. Lenting also suggests *τότ' ἄν.*

161. The old editions which ascribed the preceding speech to Bdelycleon, naturally gave this to Philocleon. This too was set right by Bentley and Brunck.

162. *ἔκφρες.* Buttmann, Dindorf, Holden, Bergk, Richter, and Meineke. *ἔκφερε.* MSS. vulgo. *ἔκφρει* conjecit Brunck, recepit Bothe.

164. *τοίνυν.* R. V. Π. Brunck, recentiores. *τοίνυν γ'.* Edd. veteres. *τοίννν.* P. with *γ'* added by a later hand.

165. ΒΔ. omitted in Junta and Gormont.

166. *δότε μοι ξίφος.* R. V. P. Brunck, recentiores. *δότε ξίφος.* Edd. veteres.

167. *τιμητικόν.* "*τι τμητικόν.* Date quanto ocyus ensem vel *πινάκιον* aliquod incidendi vim habens, h. e. quo cerebrum homini diminuam." Dawes. "In hac crisi Dawesii acumen desidero. Mihi certe Aristophaneum quàm maxime videtur ut senex *φιληλιαστὴς, ὑπὸ δυσκολίας ἅπασι τιμῶν τὴν μακρὰν,* cum mortem alicui minatur, poscat gladium aut—tabellam damnatoriam: qualem scilicet, gladio non minus mortiferam, vibrare solitus sit." Tyrwhitt.

168. *ἄνθρωπος.* Dawes, Bekker, Dindorf, recentiores. *ἄνθρωπος.* MSS. Edd. veteres. *δρασείει.* R. V. Bentley, Dawes, Bergler, recentiores. *δράσειε.* Edd. veteres. *δράσειεν.* P. Kuster. *δράσει.* Π.

171. *κἂν ἐγώ.* R. V. Francini, Scaliger, Bekker, recentiores. *καὐτὸς ἄν.* Vat. Edd. veteres.

172. *ὥσπερ γ' ἐγώ.* vulgo. *ὥσπερ ἐγώ.* R. V. Π. Francini, Frobenius, Scaliger, Kuster, Bergler, and Bekker.

173. *ἀλλὰ τὸν ὄνον ἔξαγε.* These words are given to Philocleon by Bergk, Meineke, and Holden.

175. *ἵν' αὐτόν.* R. Bekker, Dindorf, Bothe, Holden, Richter, and Meineke. *ἵνα θᾶττον.* V. Edd. veteres, Weise, and Bergk.

176. *ταύτῃ.* MSS. vulgo. Scholiast (who explains it *τῇ προφάσει*). *αὕτη.* Hirschig, Meineke.

177. *ἐξάγειν δοκῶ.* MSS. vulgo. *ἐξάξειν δοκῶ.* Elmsley (at Eur. Med. 1322). *ἔξαγ' ἔνδοθεν.* Cobet, Bergk, Meineke, Holden. Richter gives lines 177—181 to Xanthias.

178. Bergk alters this line to *Ὅπως δ' ὁ γερων μὴ τῇδε παρακύψει πάλιν.*

179. *τήμερον. σήμερον.* V. Bergk gives the whole of lines 179—182 to Xanthias.

181. *Ὀδυσσέα τιν'.* R. V. Elmsley (at Ach. 127), Bekker, Dindorf, Bothe, recentiores. *Ὀδυσσέα τινά γ'.* Edd. veteres and Weise.

183. *ἴδωμαι.* MSS. vulgo. *ἴδομαι.* Scaliger. *ἴδω. Ξ. ναί.* Hirschig. *ἴδω ναὶ* (giving the whole line to Bdelycleon). Beer, Meineke, Holden. *ἴδωμεν.* Richter.

184. *ὤνθρωπ'.* R. V. P. Φ. Dawes, Brunck, recentiores. *ἄνθρωπ'.* Edd. veteres. Bentley suggested *ἀνδρῶν* from the Homeric formula *τίς, πόθεν, εἶς ἀνδρῶν;*

184-5-6. *Οὖτις* is the proper accentuation of the proper name: but V. and most of the older editors have it *Οὔτις. Ἴθακος* too in 185 is in V. and some editions accentuated *Ἰθακός.*

185. *Οὗτίς συ;* R. V. P. Φ. Bentley, Dawes, Brunck, recentiores. *Οὗτός συ.* Edd. veteres. *Ἀποδρασιππίδου.* Elmsley (at Ach. 601), Dindorf, recentiores. *ἀπὸ Δρασιππίδου.* Edd. veteres.

186. *γε σύ.* R. Elmsley (at Ach. 601), Dindorf, Bothe, recentiores. *γε σὺ ἔσει.* V. *γ' ἔσῃ.* Φ. *γ' ἔσει.* Edd. veteres and Weise. Dobree and Fritzsche (at Thesm. 1094) conjecture *οὔτοι μὰ τὸν Δί', Οὔτι, χαιρήτων γε σύ.* Richter, following Elmsley, puts a note of interrogation after *Οὔτις.*

189. *κλητῆρος. κρατῆρος.* Vat.

190. *ἐάσεθ'.* R. V. P. Π. Brunck, recentiores. *ἐάσηθ'.* Edd. veteres. *ἡσύχως.* R. V. Bekker, Bergk, Meineke, Holden. *ἥσυχον.* vulgo.

191. *μαχεῖ.* Bekker, Dindorf, Weise, Holden, recentiores. *μάχῃ.* Editions before Brunck. *μάχει.* R. V. Π. Brunck, Bothe, Conz. *νῷν* was written *νῶϊν* before Brunck.

196. *καὶ σαυτόν. σὺ καὐτόν.* Richter.

198. *κεκλεισμένης. κεκλῃμένης.* Meineke, Holden.

200. *ἔμβαλλε. ἔμβαλε.* R. V.

201. *προσθείς. πρόσθες.* Brunck, with a full stop at the end of the line: and so Conz. Dobree doubts whether we ought not to read *τὴν δοκόν.*

202. *προσκύλιέ γ'.* vulgo. *προσκύλιε.* R. V. *προσκυλῖσον.* Cobet, Richter, Meineke, Holden. *προσκύλι'.* Dobree. *οἴμοι.* V. Brunck, recentiores. *ὤϊμοι.* R. *ὤμοι.* Edd. before Brunck. *ἰώ μοι.* Dobree.

207. ΒΔ. So Bentley, Bergk, Meineke, Holden. In the MSS. and old editions these four lines are given to a servant, but the last line at all events belongs to Bdelycleon. Brunck in his version gives the whole to Bdelycleon; but in his text he makes Bdelycleon's speech commence with *νὴ Δί'.* The latter arrangement is followed by Bekker, Dindorf, and Weise. Richter makes Bdelycleon's speech commence with *ποῦ ποῦ.* I have followed Bentley in giving him the whole. *ἀνήρ.* Brunck, recentiores. *ἀνήρ.* MSS. Edd. veteres.

208. *μοι.* vulgo. *μου.* R. V. Suidas, Bekker.

213. *οὐκ ἀπεκοιμήθημεν. οὐ κατεκοιμήθημεν.* Porson (at Eur. Orest. 581), Elmsley (at Eur. Heracl. 805); but Dobree shows that *ἀπεκοιμήθημεν* is the proper form for a military watch. Richter actually proposes *ἀποκοιμώμεσθά γ',* saying in his usual manner, "aoristus non placet: certe exemplis careo," where-

as in truth the aorist is the usual tense after *τί οὐκ*. Cf. Lysistrata, 181; Elmsley at Heracl. 805.

215. *παρακαλοῦντες*. *περικαλοῦντες*. V. according to Dindorf.

216. *νῦν*. *νῦν γ'*. V. Φ. Bothe.

217. *γοῦν—νῦν*. Gormont, Kuster, Brunck. *γὰρ—νῦν*. R. V. Π. Francini, Bekker. *γοῦν—γε*. P. Φ. Aldus, Junta, Bergler. *γὰρ—γε*. Zanetti, Farræus, Grynæus, Rapheleng, Scaliger. *γ' ἄρ' —νῦν*. Porson, Dobree. *τἄρ'—νῦν*. Dindorf (ed. Oxon. 1846), Bothe, Lenting, Bergk, Meineke (in notes), Holden. *νῦν —γάρ*. Reisig, Dindorf, Weise, Richter, and Meineke.

218. *γε παρακαλοῦσ'*. R. V. Bekker, recentiores. *παρακαλοῦσ'*. Π. *παρακαλοῦσιν γ'*. Brunck, Weise. *παρακαλοῦντές μ'*. Edd. before Brunck.

220. *ἀρχαιο-*. *ἀρχαῖα* (a separate word). R. Meineke. *-μέλη-*. *-μελι-*. Aristarchus (in the Scholiast), Suidas, Dindorf, Holden, Bergk, Meineke. *-μελε-*. Richter. Bergler would write *ἀρχαῖα μέλη*; Dobree *ἀρχαιο-μέλη*.

226. *ᾧ*. *ὅ*. R. *καί*. R. omits this word.

227. *βάλλουσιν*. *βάλλωσιν*. V.

228. *ἐάν*. R. V. Francini, Gormont, Scaliger, Kuster, Elmsley (at Ach. 127), Bekker, recentiores. *ἐάν περ*. Vat. Edd. veteres. *ἐάν γ'*. Reiske, Hermann, Reisig. Dobree suggests *ὡς ἐὰν ἅπαξ* or *ἢν μόνον*. In R. this and the next line are given to Xanthias.

232. *κρείττων*. R. V. P. Π. Brunck, recentiores. *κρεῖττον*. Edd. veteres.

234. *ἄρ'*. *ἄρ'*. R. *'νταῦθ' ἢ Χάβης*. *'νταυθὶ Χάβης θ'*. Hamaker, Meineke, Holden: and so Bergk in his notes. Bergk would also read *παρεστὶ* for *ἄρ' ἐστὶ*, and transpose this and the preceding line.

235. *ὃ δὴ λοιπόν γ' ἔτ' ἐστὶν, ἀππαπαὶ παπαιάξ*. V. Bekker, recentiores, except Weise. And so (*γ'* omisso) R. and (*ἔτ'* omisso) Π. *ὃ λοιπόν ἐστιν ἀππαπαὶ, παπαὶ, παπαιάξ*. P. Brunck. And so (with *ἐστ'* or *ἔτ' ἐστ'* for *ἐστιν*) Edd. veteres. And (with *ἐστ' ἔτ'*) Weise.

237. *περιπατοῦντε*. R. V. Francini, Gormont, Scaliger, Kuster, recentiores. *περιπατοῦντες*. Edd. veteres.

239. *ἤψομεν*. R. Brunck, recentiores, except Weise. *ἤψαμεν*. V. P. Π. ceteri.

240. *ὦνδρες*. R. V. Φ. Bekker, recentiores, except Weise and Bothe. *ἄνδρες*. ceteri. For *ἔσται* V. has *ἐστιν*. Meineke (Vind. Aristoph.) would omit *νυνὶ*, and read *ἔσται κακῶς* (or *δίκη*) *Λάχητι*.

241. *σίμβλον*. *σίμβολον*. V. *φασι*. *φησι*. R.

242. *χθὲς οὖν*. vulgo. *χθὲς γοῦν*. Hermann, Richter, and Meineke. Meineke (Vind. Aristoph.) would omit *Κλέων*, and read *ἔχθες μὲν οὖν ὁ κηδεμών*.

244. *κολωμένους*. H. Stephanus, Porson, Bekker, recentiores, except Weise. *κολω χολουμένους*. V. *χολουμένους*. Scaliger in notes. *κολουμένους*. Edd. veteres, Weise. *καλουμένους*. R. Φ. *ἠδίκησεν*. vulgo. *ἠδίκηκεν*. Meineke (from a conjecture of Bergk), Holden. *ἀλλά*. V. Bentley, Porson, Dindorf, recentiores. *ἀλλὰ γάρ* (contra metrum). R. Edd. veteres.

245. *σπεύδωμεν*. *σπεύσωμεν*. V.

247. *λίθων*. Reisig. See the note supra. *λίθος*. V. Bergk, Richter, Meineke, and Holden. *λαθών*. R. vulgo. *τις ἐμποδὼν ἡμᾶς*. R. V. Bentley, Tyrwhitt, Bekker. The early editions had *τις ἡμᾶς ἐμποδὼν*, contra metrum: for which Brunck and Porson read *ἡμᾶς τις ἐμποδών*.

248. For the metre see the note on this passage. In this line σὺ is interpolated by R. V. P: Edd. veteres: omittunt Florent Chretien, Bentley, Porson, Brunck, recentiores. R. and V. begin the line with ὦ (or ὠ) τόν. One πάτερ is omitted by Farræus, Zanetti, Grynæus, and Rapheleng.

249. χαμᾶθεν. R. P. Bekker, Dindorf, Bothe, recentiores. χαμάθεν σὺ νῦν. Edd. veteres. χαμόθεν. V. χαμόθεν σὺ νῦν. Weise. Here σὺ is interpolated by R. P. Φ. before τόν.

250. μοι. V. Brunck, recentiores. μοιγε. R. μοί γε νῦν. P. Edd. veteres. προβύσειν. R. V. P. Brunck, recentiores. προβύσσειν. Edd. veteres.

251. τί δὴ μαθών. vulgo. "Sed urit me pruritus emendandi, et nescio quo modo malim hic legere τί δὴ παθών." Florent Chretien. He resisted the idle impulse however, which is more than can be said for Brunck, who is followed by Meineke and Holden. The expression τί δὴ μαθὼν is at least as probable in itself, and is supported by the entire force of the MSS. here: in Acharnians, 826: and in Lysistrata, 599, τί μαθὼν οὐκ ἀποθνήσκεις; (where τί παθὼν would be obviously out of place.) And I am by no means sure that we should not in Peace, 95, read τί μαθὼν οὐχ ὑγιαίνεις for τὴ μάτην οὐχ ὑγιαίνεις. σὺ is here interpolated before τὴν by P. Φ. θρυαλλίδ'. θρυαλίδ'. V.

252. νῦν is interpolated before ὦνόητε by P. Φ. And σὺ is added at the end of the line by R. P. Φ. Edd. veteres: omittunt V. Brunck, recentiores.

253. τὶ is interpolated before τίμιον by P. Φ.

254. κονδύλοις. vulgo. κονδύλοισι. R. V. P. Φ. αὖθις. αὖ τοῖς. Cobet, Richter.

255. ἄπιμεν. ἄπειμεν. V. αὐτοί. αὖθις. Cobet, Richter.

256. τουτουί. τουτοῖ. V. γε is interpolated before this word by P. Φ.

257. που is interpolated before τυρβάσεις by P. Φ.

258. Meineke (Vind. Aristoph.) would place this verse between lines 255 and 256. γε is interpolated before μείζονας by P. Φ.

259. μοι. μή. R. τοι. Meineke (Vind. Aristoph.). βόρβορος. vulgo. βάρβαρος. V. μάρμαρος. Hermann, Bergk, Meineke, and Holden. Meineke however in his Vind. Aristoph. perceives that this would break the nexus of the speech, and therefore proposes to mark a lacuna after this line, or begin the next with οὐκ ἔσθ' ὅπως δ'. νῦν is interpolated before φαίνεται by P. Φ. πατοῦντι. πατοῦντα. V.

260. γε is interpolated before τεττάρων by P. Φ.

261. δὴ is interpolated before τὸν by P. Φ.

262. Hermann gives this and the following line to the boy. τοῖσιν. R. V. Kuster, recentiores. τοῖσι. Edd. veteres. δὴ τοῖσι. P. Φ.

263. ὅταν τοῦτ' ᾖ. Florent Chretien, Elmsley, Dindorf, Bothe, recentiores. ὅταν ᾖ τουτί. R. V. vulgo. γ' ᾖ τοῦτο. P. Φ. Hamaker and Cobet would omit this line: and Meineke agrees with them. R. and V. insert ὁ ξενὸς before ὑετόν.

264. πρῷα. Porson, Bekker, Dindorf, Bothe, recentiores. πρώϊα. R. V. πρώϊμα. P. Edd. veteres. πρῷμα. Scaliger, Bentley, Brunck, Weise. For μή 'στι Hamaker would read γ' ἐστί.

265. δὴ is interpolated before βόρειον by P. Φ. Hamaker would change βόρειον into θέρειον.

266. συνδικαστής. συνδικάτης. R. γε is interpolated before τῆσδε by P. Φ. ὡς. ὥστ'. Cobet.

267. νῦν is interpolated before δεῦρο by P. Φ.

268. ὅδ' is interpolated before ἀλλὰ by P. Φ.

269. ἂν ᾄδων. R. V. Bentley, Dawes, Brunck, recentiores. ἀνᾴδων. Edd. veteres. τί is interpolated after Φρυνίχου by P. Φ. ἀνήρ. Dawes, Bekker, recentiores. ἀνήρ. vulgo.

270. νῦν is interpolated before στάντας by P. Φ.

271. ἐκκαλεῖν. V. Bentley, Dawes, Brunck, recentiores. ἐκβαλεῖν. R. P. Edd. veteres. "Hoc est," says Dawes, "*sed mihi commodum o viri videtur, ut hìc* (extra domum) *stantes canendo eum* (e domo) *ejiciamus.* At mihi, o viri, perquam absurdum et contradictorium videtur. Nunc vide, inter hæc tam stolida et veram Comici manum quid intersit; ᾄδοντας αὐτὸν ἐκκαλεῖν, *canendo eum evocemus,* vel potius ἐκκαλεῖσθ', h. e. ἐκκαλεῖσθαί. Nempe hoc ipsum est quod supra ab his senibus fieri solere dixit Bdelycleo vers. 219, λύχνους ἔχοντες καὶ μεμυρίζοντες μέλη οἷς ἐκκαλοῦνται τοῦτον. Inter verba autem ἐκκαλεῖν et ἐκκαλεῖσθαι id intercedit discriminis, quod illud simpliciter *evocare* hoc *ad se evocare* denotet." For ἦν P. and Φ. have ἐάν.

272. ἑρπύσῃ. V. Florent Chretien, Porson, Brunck, recentiores. ἐξερπύσῃ. R. P. Φ. Edd. veteres.

273—289. The modern arrangement of this μέλος is due to Hermann. In the older editions not only was the metre confused, but even the antistrophical character of the song was lost.

273. οὐ. οὐχί. Bentley.

274. ἀπολώλεκεν. Hermann, Dindorf, Holden, Meineke. ἀπολώλεκε. vulgo.

275. προσέκοψ' ἐν. Bentley, Dindorf, recentiores. προσέκοψε. Edd. veteres. προσέκοψεν. R. V. Bekker.

276. The line εἶτ' ἐφλέγμηνεν αὐτοῦ does not correspond with the line διὰ τοῦτ' ὀδυνηθεὶς in the antistrophe: Hermann proposes to change it into λίθῳ, εἶτ' ἐφλέγμηνεν, which is probable enough: but possibly ποδὸς, εἶτ' ἐφλέγμηνεν would be better. For ἐφλέγμηνεν Bentley suggested ἐφλέγμην' ἂν or φλεγμήνει' ἄν: Meineke conjectures ἐφλέγη μέν: and Richter (from conjectures of Reisig and Bergk) substitutes ἐπεφλέγμηνε δ' for εἶτ' ἐφλέγμηνεν. Bothe makes various alterations in these lines without authority or probability. For τὸ σφυρὸν V. has τὸν σφυρόν.

277. βουβωνιῴη. Brunck added a γε to suit the metre in the old arrangement.

278. ἂν ἐπείθετ'. R. V. Π. vulgo. ἀνεπείθετ' (junctim). P. Φ. Dobree.

279. ὁπότ'. ὁπόταν. Bentley.

280. ἔλεγεν. λέγων. R. After this line the words ὕπαγ' ὦ παῖ, ὕπαγε are interpolated (without any authority) by Hermann, Richter, Meineke, and Holden, from verse 290: a singularly perverse corruption of a genuine text. The words ὕπαγ' ὦ παῖ ὕπαγε signify that the μέλος is over and the Chorus are prepared to proceed. They would be quite out of place here. It is impossible that the Chorus should tell the boy to lead on, while they were yet in the very midst of their song.

281. χθιζινόν. Hermann, Dindorf, Weise,

Holden, recentiores. *χθεσινόν γ'*. vulgo. *χθεσινόν*. R. V. Bekker. For *διεδύετ' ἐξαπατῶν* Bentley proposed *διέδυ 'ξαπατύλλων*.

282. *λέγων ὡς καί*. Hermann, Dindorf, Holden, Meineke. *καὶ λέγων ὡς*. vulgo. *λέγων θ' ὡς*. Weise. *τε λέγων θ' ὡς*. Richter. Bergk conjectured *τ' ἔλεγεν ὡς*.

283. *διὰ τοῦτ'*. *διὰ τοῦτ' οὖν*. Bentley. *διὰ τόνδ' ὠδυνήθη*. Richter.

285. *ἀνήρ*. *ἀνήρ*. R. V. Edd. veteres.

286. *οὕτως*. *οὔπω*. V.

287. *σεαυτόν*. R. V. Bekker, recentiores. *σαυτόν*. Edd. veteres. *σεαυτόν γ'*. Bentley.

288. *παχύς*. *ταχύς*. R.

289. *ὅπως ἐγχυτριεῖς*. R. V. Bekker, recentiores. *ὅπως αἰσχυνεῖς ἐγχυτριεῖς*. Edd. veteres. *ὁπωσοῦν αἰσχυνεῖς κἀγχυτριεῖς*. Bentley.

290. This line is attributed to the *παῖς* by Junta, Gormont, and Kuster. Scaliger would read *ὕπαγ' ὦ παῖ, ὕπαγ' ὦ παῖ*, so as to make two complete Ionics a minore.

291. Kiehl proposes *ἐθέλων γ' εἴ τι μοι ὠνεῖ*.

296. I have placed the words *ὦ παῖ* in brackets. There is nothing to correspond to them in the antistrophe, and they may have been derived from the prefix ΠΑΙΣ which immediately follows. Bothe reads *δήποτε παῖ*.

297. *παππία*. V. Bentley, Brunck, recentiores. *παπία*. R. Edd. veteres.

298. *μὰ Δί'*. R. Bekker, recentiores. *μὰ τὸν Δί'*. V. Edd. veteres. *κρέμισθε*. Dobree, Dindorf, Bothe, recentiores. *κρέμοισθε*. R. Edd. veteres, Weise. *κρέμεσθε*. V.

299. *οὐ τᾶρα*. Elmsley (at Ach. 323), Dindorf, Bothe, recentiores. *οὔτ' ἄρα*. R. *οὔτ' ἄρα*. V. Bekker. *οὐκ ἄρα*. Edd. veteres, Weise.

300. *τοῦδέ με*. vulgo. *τοῦδ' ἔμε*. Brunck, Weise. *μισθαρίου*. R. V. Bekker, Dindorf, Bothe, recentiores. *μισθαρίου νῦν*. Edd. veteres, Weise.

301. *αὐτόν*. R. V. Brunck, recentiores. *αὐτόν τ'*. Edd. veteres. *αὐτόν γ'*. Bentley.

302. Hermann interpolates in the commencement of this verse *ἔ. ἔ.* from the antistrophe: and he is followed by Meineke and Holden. But the ejaculation in the antistrophe is plainly extra metrum. *σῦκά μ' αἰτεῖς*. R. V. Bekker, Dindorf, Bothe, recentiores. *νῦν* (*νυνί*. Bentley) *σῦκά μ' αἰτεῖς*. Edd. veteres, Weise. *νῦν σῦκ' αἰτεῖς*. Brunck, so converting this speech into three anapæstic dimeters.

304. *ἄρχων καθίσῃ*. *ἄρχων καθέσηι*. R.

308. *ἱερόν*. MSS. vulgo. *ἱρὸν εἰπεῖν*. Hermann, Dindorf, Holden, and Meineke: but the addition of *εἰπεῖν* perverts the sense, and it is far better to omit the words *ὦ παῖ* in the strophe. *ἱερὸν* is dissyllabic. For *Ἕλλας* (as the word should be written in the text) the old editions had *Ἑλλὰς*, and R. has *Ελας*.

309. *ἀπαπαῖ φεῦ*. *ἀπαπαῖ φεῦ*. Hermann, Dindorf, Bothe, recentiores. *ἀπαπαὶ, φεῦ* (once only). MSS. Edd. veteres.

310. *οὐκ*. R. V. Π. Brunck, recentiores. *οὔκουν*. Edd. veteres.

311. *ὁπόθεν γε*. R. V. Bekker, Dindorf, Bothe, Bergk. *ὅθεν*. Φ. Aldus. *ὅθεν γε*. Vat. Edd. veteres. *ὁπόθεν*. Scaliger, Kuster, Bergler, Brunck, Weise. *ὁπόθεν τό*. Cobet, Richter, Holden. *ὁπόθεν δή*. Meineke.

312. *μῆτερ*. *μᾶτερ*. Φ. Bothe, Richter.

313. *ἵν' κ.τ.λ.* This verse is trans-

ferred to the Chorus by Cobet, Bergk, Meineke, and Holden: who compensate the boy by giving him the succeeding lines.

314. *ἆρ' ὦ θυλάκιόν σ'*. Hermann, Dindorf, Bothe, recentiores. *ἄρα σ' ὦ θυλάκιόν γ'*. R. V. Gormont, Scaliger, Kuster, Bergler, Bekker. *γ' ἄρα σ' ὦ θυλάκιόν γ'*. P. Junta, Zanetti, Farræus, Grynæus, Rapheleng. *σ' ἆρ' ὦ θυλάκιόν γ'*. Brunck. *γ' ἄρα σ' ὦ θυλάκιον*. Weise.

316. *ἔ, ἔ*. Bentley suggested *αἲ, αἲ*.

317. *τήκομαι μὲν πάλαι*. R. V. Bekker, Dindorf, Bothe, recentiores. *πάλαι μὲν τήκομαι*. Edd. veteres. *κατατήκομαι πάλαι*. Hermann, Richter.

318. *ὑπακούων*. MSS. vulgo. Cobet would prefer *ἐπακούων*, and Meineke, followed by Holden, alters the text accordingly. But *ὑπακούειν* is the strictly proper word to be used of one who hears *from within*. And compare supra 273. *ἀλλὰ γὰρ οὐχ οἷός τ'*. R. II. Brunck, Porson (at Eur. Hec. 1161), Bekker, Bothe, Meineke. So (with *ἀλλ' ἀτὰρ* for *ἀλλὰ γὰρ*) V. *ἀλλ' οὐχ οἷος τ'*. P. Edd. veteres. *ἀλλ' οὐ γὰρ οἷός τ' ἔτ'*. Dindorf, Holden, Richter. *ἀλλὰ γὰρ οὐχ οἷος τ' ἔτ'*. Weise. *ἀλλ' οὐ γὰρ οἷός τ'*. Bergk.

319. *ᾄδειν. ἰδεῖν*. Dawes, Porson (at Eur. Hec. 1161), Bothe. *τηροῦμαι δ'*. R. Bekker, recentiores. *τηροῦμ'*. V. Edd. veteres. *ἐπεί*. R. V. vulgo. *καί*. Vat. Aldus, Junta.

320. *πάλαι μεθ'*. P. (with *πάνυ* written above) Φ. Hermann, Reisig, Dindorf, recentiores. *πάλιν μεθ'*. Edd. veteres. *πάλαι πάνυ μεθ'*. R. V. II. Brunck, Bekker, Bothe.

323. *ὦ Ζεῦ μεγαβρόντα*. Reisig, Bergk. Compare *ὦ Ζεῦ κεραννοβρόντα*, Peace, 376. *ὦ Ζεῦ μέγα βρόντα*. MSS. vulgo. *ὦ Ζεῦ Ζεῦ μέγα βρόντησον*. Porson. And so (changing! *βρόντησον* into *βροντήσας*) Dindorf, Holden, Richter. *ὦ Ζεῦ Ζεῦ μεγαβρόντα*. Meineke. Bentley would make here two Aristophanic lines, the first being *ἀλλ' ὦ Ζεῦ μεγαβρόντα καὶ δὴ καπνὸν ἐξαίφνης με ποίησον*.

324. *ἤ με*. R. V. Gormont, Scaliger, Bekker, recentiores. *καί με*. Edd. veteres. *κἀμέ*. Brunck, Weise, Bothe.

325. *Προξενίδην*. V. Scholiast, Bentley, Porson, Tyrwhitt, Dindorf, recentiores. *Προξενιάδην*. R. Edd. veteres.

326. *ψευδαμάμαξυν*. vulgo. *ψευδομάμαξυν*. R. V. Gormont, Zanetti, Farræus, Grynæus, Rapheleng.

327. *σπόδισον. σπόνδισον*. V.

328. *διατινθαλέῳ*. Scaliger would read *διὰ τινθαλέῳ*.

331. *εἰς*. R. V. Scaliger, recentiores. *ἐς*. Edd. veteres.

334. *ὁ ταὐτά σ'*. MSS. vulgo. *οὐνταῦθά σ'*. Meineke. But *ταῦτα* refers to the wish which Philocleon has expressed of going *ἐπὶ τοὺς καδίσκους. κἀποκλείων. κατακλείων*. V. Several recent editors write the word *κἀποκλήων. τῇ θύρᾳ*. V. Bergk, Richter, Meineke, Holden. Cf. infra 775, and the now commonly received reading in Eccl. 420. *τὰς θύρας*. R. vulgo. *τὰς θύρας ἀποκλείοντες καὶ πρὸ τῶν θυρῶν τὰς ἀκοάς*, says St. Chrysostom of the uncharitable (Hom. xxxvii. in Matth. 421 A). But here both participles should govern the *σε*.

338. *ἔφεξιν*. R. Schol. Bekker, recentiores. *ἐφέξειν*. V. Edd. veteres. Bentley suggested *ἀφέξων* (i. e. *ἀποκωλύσων*), Dobree and Reiske *ἐφέξων*. For *ὦ μάταιε* Burges proposed *ὢν μάταιος*, and for *δρᾶν* Brunck read *δρῶν*. *ὦ μάταιε* seems to be an expression of incredulity on the part of the Chorus.

339. *τίνα πρόφασίν τ'. τίνα πρόφασιν.* vulgo. But the corresponding line, *ἀλλ' ἔπαγε τὴν γνάθον*, infra 370, is the first half of an ordinary iambic senarius. And accordingly Bergk, Richter, and Holden read *καὶ τίνα πρόφασιν*, Meineke *ἢ τίνα πρόφασιν*, and Hermann *τίνα πρόφασιν δ'*.

340. *δρᾶν.* Brunck suggested *δρᾷ μ'*.

342. *Δημολογοκλέων.* R. vulgo. *Δαμολογοκλέων.* Φ. *δημολόγος* Κλέων. V. All editors retain *Δημολογοκλέων*, although many have hazarded conjectures on the name. *Δεινο-* Hermann. *Μισο-* Halbertsma and Meineke. *Δημολοχοκλέων.* Bothe. *Δημοκλονοκλέων*, or *Δημογελοκλέων.* Reiske. *Κημοβδελυκλέων.* Burges. Bothe reads *ὦ Δημολογοκλέων. ὅδ'* is added by Hermann, Dindorf, Holden, recentiores.

343. *ὅτι λέγεις σύ κ.τ.λ. ὅτι λέγεις τι περὶ τῶν νεῶν ἀληθές.* R. P. (in marg.) Π. Bekker, Dindorf, Bothe, Bergk. So (omitting *τι*) V., and (omitting *τι* and reading *τἀληθὲς*) Brunck, Weise. *εἴπερ λέγεις περὶ τῶν νεῶν ἀληθὲς ἄν.* P. (in textu) Edd. veteres. *τἀληθὲς ὄν.* Porson. The *συ* is added, metri gratiâ, by Richter, Meineke, and Holden. Hermann supplied the missing syllable by changing *τῶν νεῶν* into *τελωνειῶν* or *Τορωναίων.* For *νεῶν* Bentley suggests *νέων*, as if the hostility of Bdelycleon had been called forth by the dicastic denunciations against the younger generation of whom he is in this Play the special representative. And so Reiske. I have made a slight alteration in the division of these lines.

344. *οὐ γὰρ ἂν—τις ἦν.* These lines were formerly given to Philocleon. Hermann continues them to the Chorus, in which he is followed by Dindorf and all the recent editors. In 344 R. omits *ἄν. ἐτόλμησεν.* R. V. P. Brunck, recentiores. *ἐτόλμησε.* Edd. veteres.

346. *ἐκ τούτων.* V. vulgo. *ἐκ πάντων.* R.

347. *τουδί.* V. Florent Chretien, Bentley, Brunck, Porson, recentiores. *τοῦδε.* R. Edd. veteres.

348. *πᾶν ἄν.* R. Bentley, Dawes, Brunck, recentiores. *ἂν* omittunt V. Edd. antiquiores et Weise. *ποιοίην.* R. V. Francini, Elmsley (at Heracl. 1017), Bekker, recentiores. *ποιοίμην.* Edd. veteres.

350. *ὀπή. ὅπηι.* R. *ἔνδοθεν οἷός τ'. οἷός τ' ἔνδοθεν.* Porson (Præf. Hec.). *οἷός τ'. οἷός τε.* R. P. Π. *εἷης.* R. V. Bentley, Porson, Brunck, recentiores. *ᾖς.* P. Π. Edd. veteres. Bentley also proposed to retain *ᾖς*, and prefix *οὐκ* to the line. *διορύξαι.* Hesychius mentions that *διαλέξαι* meant the same as *διορύξαι.* Thereupon Hermann suggests that *διαλέξαι* may have been used here. Thereupon Meineke actually reads *διαλέξαι* here, and he is as usual followed by Holden. On such light grounds is the text of Aristophanes corrupted.

351. *ῥάκεσιν.* R. V. Brunck, recentiores. *ῥάκεσι.* Edd. veteres.

355. *ἴεις. ἰείς.* R. *ταχέως ὅτε.* R. V. Bekker, recentiores. *ὅτε δή γ' ἡ.* Edd. veteres.

356. *ἐκείνῳ. ἐκεῖνο.* R.

358. *ἐφύλαττ'.* R. V. P. Π. Florent Chretien, Dawes, Brunck, recentiores. *ἐφύλαττεν.* Edd. veteres.

359. *ξὺν ὅπλοις.* R. V. P. Π. Dawes, Brunck, recentiores. *σὺν ὅπλοις.* Edd. veteres, so making the first syllable of *ὅπλοις* long.

365. *καὶ νῦν.* "Malim *ἀλλὰ καινήν.*

Sed vide Pac. 316, Ran. 734." Dobree. Meineke (Vind. Aristoph.) adopts this conjecture, but does not actually introduce it into the text. *καὶ νῦν* is merely an emphatic *νῦν*.

366. *μελίττιον*. V. vulgo. *μελίτιον*. R. Scaliger, Kuster. "Longum est λῖ." Bentley.

368. *Δίκτυννα σιγγνώμην. Δίκτυνα συγνώμην*. R.

370. *ἔπαγε τήν*. R. V. Bekker, recentiores. *ἔπαγε δὴ τὴν σήν*. Edd. veteres and Weise.

373. *δέδιθι*. vulgo. *δέδιθ'*. R. *δεῖδιθι*. V.

378. *ταῖν θεαῖν*. V. vulgo. *τῶν θεῶν*. R. Dindorf, who however in his notes returns to the received reading. Cobet and Bergk suggest, and Richter, Meineke, and Holden read, *τοῖν θεοῖν*.

381. *ζητῆτον*. R. V. P. Π. Brunck, recentiores. *ζητεῖτον*. Edd. veteres. *ἐσκαλαμᾶσθαι*. V. Bekker, Dindorf, Holden, recentiores. *ἐκκαλαμᾶσθαι*. Edd. veteres. *ἐνκαλαμᾶσθαι*. R.

383. *ἅπαντες καλέσαντες*. MSS. vulgo. *ἅπαντ' ἐκκαλέσαντες*. Cobet, Bergk, Meineke, Holden: a probable emendation. For *ὥστ'* some of the older editions have *ὅς τ'*.

384. *ἔσται· τοιαῦτα*. V. Porson, Dobree, Dindorf, Bothe, recentiores. *τὰ τοιαῦτα* (omisso *ἔσται*). R. Edd. veteres. *ἔσται· τὰ τοιαῦτα*. Bentley, Tyrwhitt, Brunck, Bekker, Weise. *εἶσω· τὰ τοιαῦτα*. Reisig, Richter.

385. *τοίνυν*. R. V. Π. Brunck, recentiores. *τοίνυν γ'*. Edd. veteres and Bothe. *μανθάνετ'*. MSS. vulgo. Bentley suggested *μέμνησθ'*.

386. *κατακλαύσαντες*. V. Bentley, Porson, Brunck, recentiores. *κλαύσαντες*. R. Edd. veteres.

389. *κεχάρησαι. κεχάρηται*. R.

390. *δακρύοισιν*. V. P. Brunck, recentiores. *δακρύοισι*. R. Edd. veteres. *ἀεί*. R. vulgo. *αἰεί*. V. and many of the editions. This line is accidentally omitted in Grynæus.

394. *οὐρήσω μηδ'. οὐρήσομαι οὐδ'*. Cobet.

395. *πρᾶγμ'. πρᾶγμα*. R. Bergk transfers to Xanthias the part of Sosias in this dialogue.

396. *διαδὺς ἔλαθεν*. Porson, Meineke, Holden. Cf. supra 212. *διαδύεται*. MSS. vulgo, with a syllable short. Brunck in his text inserted *ὅδε* after *γέρων* (and so Weise), but in his notes prefixed *οὐ* to Bdelycleon's succeeding speech, and so Richter. *διαδύεται αὖ*. Dindorf, Bergk. *διαδύηται*. Bothe.

397. *μιαρώτατε. μιάρ' ἀνδρῶν*. Porson (Præf. Hec.), Meineke. *μιάρ' οὗτος*. Reisig.

398. *ταῖσιν*. V. Brunck, recentiores. *ταῖσι*. R. Edd. veteres.

399. *ἤν. ἤμ*. R. *εἰ*. V. *πρύμνην*. Elmsley (Museum Criticum, ii. 278 note), Dindorf, Bothe, recentiores. *πρύμναν*. MSS. Edd. veteres. *καταβήσει. καταβήσῃ*. R.

400. *ὁπόσοισι*. V. Fl. Ch. Scaliger (in notes), Bentley, Porson, Brunck, recentiores. *ὁπόσοις*. Edd. veteres. *ὁπόσοι*. R. This line is continued to Bdelycleon by Junta, Gormont, Zanetti, Farræus, Rapheleng, Kuster, and Bergler.

402. *πότε δ'. πότε τ'*. R. *εἰ μή. εἰ μήν*. Ald. Junta, Gormont, Zanetti, Farræus, Rapheleng.

407. *ἐντέταται*. Hermann. *ἐντέταμ'*. vulgo. *ἐντετάμεθ'*. Meineke, Holden.

408. *θαιμάτια*. R. V. P. Π. Brunck, recentiores. *θοιμάτια*. Edd. veteres. *λαβόντες*. R. V. P. Π. Edd. ante Brunck

Richter. *βαλόντες* (written above *λαβόντες* in P.). Brunck, Bekker, Dindorf, Weise, Bothe, Bergk, Meineke, Holden. *ῥίπτειν* is more commonly used in that sense. R. inserts *τὰ* between *τάχιστα* and *παιδία*.

409. *Κλέωνι. ἐλέωνι.* V.

410—414. Hermann made three attempts to reform these lines. First in his book *de metris*, *οὗτος ὅτι τόνδε λόγον | εἰσφέρει ὡς χρεὼν | μὴ δικάζειν δίκας*. Secondly in a communication to Dindorf, *μισόπολιν ἄνδρ' ἐπ' ἀπο-|λούμενον ὃς εἰσέφερε | μὴ δικάζειν δίκας*. Thirdly (apud Meineke), *καὶ κελεύετ' αὐτὸν ἥκειν | ὡς ἐπ' ἄνδρ' ὀλούμενον | μισόπολιν ὄνθ' ὅτι τε | τόνδε λόγον εἰσέφερε | μὴ δικάζειν δίκας*. Enger is far happier, *μισόπολιν ἄνδρ' ἔφ' ὅτι | τόνδε λόγον εἰσέφερε | μὴ δικάζειν δίκας*. Dindorf proposed *μισόπολιν οὗτος ὅτι | τόνδε λόγον ἐσφέρει | μὴ δικάζειν δίκας*. Brunck, who did not recognize the antistrophical character of the chorus, reduced the two last lines into trochaics, *ὅτι λόγον τόνδ' εἰσφέρει | ὡς δίκας χρὴ μὴ δικάζειν*. For *ὅτι* Bergk reads *ὅστις*, Richter *ὅς*. The words *ὡς χρὴ* are omitted by Dindorf, Weise, and Meineke.

415. *κεκράγατε*. R. Cobet, Bergk, Richter, Meineke, Holden. *κεκράγετε*. vulgo.

416. This line is commonly given to the Chorus, and the next to Bdelycleon. The latter was restored to the Chorus by Bentley, Tyrwhitt, Gray, Dobree, Dindorf, recentiores: and the last five words of verse 416 were then given to Bdelycleon by Dobree, Hamaker, Bergk, Meineke, and Holden. *ὡς τοῦδ' ἐγώ*. Porson, Meineke, Holden. *ὡς τοῦδε δ' οὐ*. Valck. (at Eur. Phœn. 522). *ὡς τόνδ' ἐγώ*. vulgo.

417. Hermann adds *γε* to the end of this line to make it correspond with 474.

418. *πόλις*. vulgo. *πόλι*. R. V. Π. Bekker, Bothe, Bergk. *θεοισεχθρία*. Bentley, Brunck, Dobree, Bekker, Dindorf, Weise, Meineke, Holden. *θεοσεχθρία*. V. Edd. veteres, Bothe, Bergk. *θεὸς ἐχθρία*. R. *θεοεχθρία*. Φ. Richter reads *Θεώροιο θεοσεχθρία*. But the termination *-οιο*, though natural enough in the Homeric phraseology of 1519—1521 infra, is quite inadmissible here.

419. *ὑμῶν*. R. V. P. vulgo: and rightly, since *προέστηκεν ὑμῶν* is equivalent to *προστάτης ἐστὶ τοῦ δήμου*. Yet *ἡμῶν* (which is found in Π. only) is read by Brunck, Dindorf, Bothe, Holden, and Meineke.

421. *Φίλιππον. Φίλιπον*. R.

422. *αὖτις*. R. V. vulgo. *αὖθις*. Dindorf, Bothe, Richter. *αὐτοῖς*. Holden, Hirschig, Bergk, Meineke.

423. *ἴεσο*. R. V. P. Brunck, recentiores. *ἵεσο*. Edd. veteres.

424. *ἐμπλημένος*. R. V. (and superscriptum in P.) Scaliger, Kuster, Dawes, Porson, recentiores. *ἐμπλησμένος*. P. Π. Edd. veteres. *ἐμπεπλησμένος*. Φ.

425. *ὤργισεν. ὤργησεν*. R., which two lines below has *κεντρίδας* for *ἐγκεντρίδας*.

429. *μακαριεῖν σε τοῦ. μακαρίζειν τοῦ*. V.

430. *εἶά νυν* (or *εἶα νῦν*). Brunck, recentiores. *εἶα νῦν γ'*. P. Edd. veteres. *εἶα εἶα νῦν*. R. V. Π. *εἶα εἶα* (omisso *νῦν*). F.

432. *τὠφθαλμὼ 'ν κύκλῳ*. Elmsley (at Ach. 343), Dindorf, Holden, Meineke. *τὠφθαλμὼ κύκλῳ*. V. vulgo. *τὠφθαλμῶν κύκλῳ*. R. *τὠφθαλμῶν κύκλω*. Florent Chretien, Brunck. *κεντεῖτε καί*. Florent Chretien, Brunck, Dobree, Dindorf, recentiores. *κεντεῖθ' οἱ δέ*. R. Edd. veteres. *κεντεῖθ' οἱ δὲ καί*. V. Bekker.

433. *βοήθει*. Bentley, Porson, Bekker, recentiores. *βοηθεῖτε*. R. P. Π. Edd. veteres. *βοηδρομεῖτε*. Brunck. *βοηθεῖν*. Bothe.

434. *λάβεσθε*. *βάλεσθε*. R. F. *βάλλεσθε*. V. *τουτουί*. *τουτονί*. V. Φ. *μεθῆσθε*. R. V. P. Π. Φ. Brunck, recentiores. *μεθεῖσθε*. Edd. veteres.

435. *'ν πέδαις*. R. V. (and superscriptum in P.) Kuster, recentiores. *πέδαις* (omisso *'ν*). P. Π. Φ. Edd. veteres.

436. *θρίων*. V. vulgo. *θριῶν*. R. Bekker.

437. *μεθήσεις*. R. V. Π. Brunck, recentiores. *μεθήσῃς*. Edd. veteres. *ἔν τι*. Farræus, Rapheleng, Bergler, Dindorf, Holden, Bergk, Richter, Meineke. *ἕν τι*. R. V. P. Π. vulgo.

440. *τέτταρ'*. *τετταγαρ'*. R.

442. *δηλαδή*. MSS. vulgo. *δῆλα δή*. Florent Chretien, Buttmann (at Plato, Crito, p. 93). *δῆλα δ' εἰ*. Cobet, Meineke, Holden.

445. *ὄντος*. *οἴως*. Reiske.

446. *ῥιγῶν γ'*. V. vulgo. *ριγόν τ'*. R. *ῥιγῶν* (omisso *γ'*). Dindorf, Bothe, Holden, Bergk, Richter, Meineke.

449. *οὐδ'*. *οὔτ'*. R.

450. *ἐλάαν*. R. V. Π. F. Brunck, recentiores. *ἐλαίαν*. P. Edd. veteres.

452. *ἄνες*. MSS. vulgo. *ἄφες*. Cobet, Meineke, Holden.

454. *οἷος*. V. Suidas (s. v. *Ἴν' εἰδῇς*), Edd. before Kuster, Bergk, and Richter. *οἷον*. R. Kuster, recentiores (except Bergk and Richter). For *εἰδῆθ'* Junta and Gormont have *εἰδεῖθ'*, and for *τρόπος* the editions before Scaliger have *ὁ τρόπος*.

455. *δικαίων*. Bentley suggested *δικαστῶν*.

456. *παῖε παῖ'*. *Παῦε, παῖ*. R.

457. *ἀλλὰ καὶ σὺ—Σελαρτίου*. I have followed Bergk in assigning all this to Bdelycleon, who alone would issue the orders for the attack. Usually this whole line is given to Xanthias, the next to Sosias, and the next to Xanthias again. Meineke spoils Bergk's arrangement by leaving the words *ἀλλὰ καὶ σὺ* to Xanthias. Holden as usual follows Meineke.

458. *οὐχὶ σοῦσθ'; οὐκ*. R. V. F. Elmsley (at Ach. 322), Bekker, recentiores. The editors before Brunck merely omitted the *οὐκ*, apparently regarding *ἅπιτε* as an amphibrachys. For *ἅπιτε* Bentley suggested *ἅπεστε*, and Porson *ἔτ' ἅπιτε*, while Brunck read *ἀπίεσθε*.

459. *Σελαρτίου*. V. Scholiast, vulgo. *Σελλαρτίου*. R. F. Bekker, Dindorf, Bothe, recentiores.

461. *ΒΔ*. So Brunck, Bekker, Dindorf, Holden, Bergk, and Meineke. The old editions gave the speech to the Chorus, Bentley to Sosias, Richter to Xanthias.

462. *μελῶν τῶν*. R. V. Brunck, recentiores. *μελέων τῶν*. P. Π. *μελέων* (omisso *τῶν*). Φ. Edd. veteres. Bentley suggested *μελέων τῶν* or *τι μελέων*, Porson *μελῶν τοῦ*.

463. *αὐτὰ δῆλα*. R. V. vulgo. *αὐτόδηλα*. Dindorf, Bothe, Holden, Meineke.

465. *ὡς λάθρᾳ γ' ἐλάνθαν' ὑπιοῦσα*. The omission of the unnecessary *με* at the end of the line brings the line into exact correspondence with the strophe, *-μεσθα κέντρον ἐντέταται ὀξύ*. *ὡς λάθρα γ' ἐλάνθαν' ὑπιοῦσά με*. V. vulgo. *ὡς λάθρα γ' ἐλάμβαν' ὑπιοῦσά με*. R. Bekker, Dindorf, Bergk, and Richter. *ὡς λάθρα μ' ἐλάνθαν' ὑπιοῦσ'*. Brunck. *ὡς λάθρᾳ μ' ἐλάμβαν' ὑπιοῦσα*. Meineke and Holden.

466. *πόνῳ πονηρέ*. R. V. Brunck (comparing Lys. 350), recentiores. *πονωπόνηρε*. Edd. veteres.

471. *ἄνευ μάχης.* Meineke proposes *ἂν ἐκ*, and repeats the suggestion in his Vind. Aristoph. For *καὶ τῆς* Elmsley (at Eur. Med. 102) suggested *τε καί*. But *τῆς κατοξείας βοῆς* means *all that shrill outcry*, supra 415. Hermann proposed *ἂν καί*. For *κατοξείας* R. writes *κατοξίας*.

472. *ἔλθοιμεν.* V. Elmsley (at Eur. Med. 102), Dindorf, Holden, Bergk, Meineke. *ἔλθωμεν.* R. vulgo.

473. *σοὶ λόγους.* R. V. vulgo. *σοὺς λόγους* (on Dindorf's suggestion). Holden, Meineke. *σοὶ 's λόγους.* Bothe. For *ἐραστὰ* Dindorf reads *ἐρῶν*, which brings the line into accord with 417 supra, and with the ordinary metre, is supported by the participles in the two following lines, and is probably right.

480. *οὐδὲ μέν γ'.* R. V. vulgo. *οὐδὲ μήν γ'.* Brunck, and (omitting *γ'*) Bergk, Meineke, and Holden. Reiske and Bekker proposed *οὐδὲ μέντ'*, i. e. *μέντοι*. For *οὐδ' ἐν* Meineke and Holden read *οὔπω 'ν*. *σοὐστίν.* V. Dobree, Bekker, Dindorf, Bothe, recentiores. *που 'στίν.* R. vulgo. *πω 'στίν.* Florent Chretien.

483. *ταὐτὰ ταῦτα.* V. Bergler, recentiores. *ταῦτα ταυτά.* R. *ταῦτα* (alone). F. *ταῦτα ταῦτα.* Edd. before Bergler. *ξυνωμόταs.* vulgo. (*πληθυντικὸν ἀντὶ ἑνικοῦ.* Gl. Vict.) *ξυνωμότην.* Hamaker, Meineke, Holden. But cf. 488. R. has merely *ξυνωμο* with a *τ* written above the line.

484. *ἆρ' ἂν ὦ.* R. Bekker, Dindorf, Bothe, recentiores. *ἆρά γ' ἄν.* V. Edd. veteres. For *ἀπαλλαχθεῖτε* V. has *ἀπαλλαχθῆτε*, and Bentley suggested *διαλλαχθῆτε*. For *μου* the MSS. and all the editions before Brunck have *μοι*.

485. *ἤ.* MSS. vulgo. *οὐ.* Reiske, Richter. For *μοι*, which is the common and MS. reading, Bothe has *μὲν*, Bergk, Meineke, and Holden have *σοι*.

486. *οὐδέποτε. οὐδέπω.* Hermann, Meineke.

487. *τυραννίδι διεστάλης.* Bentley, Richter. *τυραννίδ' ἐστάλης.* MSS. Edd. veteres, contra metrum. *τυραννίδα κατεστάλης.* Brunck. *τυραννίδ' ὦδ' ἐστάλης.* Hermann, Dindorf, Weise, Holden, Bergk. *τυραννίδ' ἐξεστάλης.* Meineke.

488. *ὑμῖν.* Scholiast, vulgo. *ἡμῖν.* R. V. Bekker, Dindorf, Weise, Richter.

493. *ὀρφῶs.* MSS. Edd. ante Dindorf. Dindorf says "*ὀρφὼς* reposui ex Athenæo, 7, p. 315 c," and he is followed by every subsequent editor. But this is a complete misapprehension. Athenæus cites this line, and undoubtedly writes *ὀρφῶς* in it with a circumflex. He then observes that, notwithstanding this, it was the Attic usage to write the *nominative singular* *ὀρφὼς* (*τὴν μέντοι ἑνικὴν εὐθεῖαν ὀξυτόνως προφέρονται Ἀττικοὶ*), and cites a line of Archippus in which it is so written, and a line of Cratinus where the genitive singular is written *ὀρφώ*. And so the Scholiast here says, *τὸ ὀρφῶς περισπῶσιν Ἀττικοί.—μήποτε δὲ καὶ τὸ ἑνικὸν τοῦ ἰχθύος ἔλεγον ὀρφώς.* The author of the Etym. Magn. (sub voc.) says that *ὀρφῶς* is written with a circumflex, and cites Chœroboscus (p. 262. 27, and p. 66. 9) and the great authority of Herodian to the same purpose. Several other grammarians refer to the word, and all with one consent describe it as written with a circumflex. So far as I know, there is no authority whatever for writing the accusative plural with any other than a circumflex accent. Hirschig, Meineke, and Holden alter *θέλῃ* into *'θέλῃ* here, and *θέλω* into *'θέλω* infra 521.

495. *ἔοιχ'* (with *ἄνθρωπος*). R. V. Bekker, Dindorf, Bothe, recentiores. *ἔοικ'* (with *ἄνθρωπος*). Edd. veteres.

496. *προσαιτῇ*. *προσαιτεῖ*. R. *τις ἀφύαις*. Brunck, Dindorf, recentiores. *ταῖς ἀφύαις*. R. V. Edd. veteres, with which Acharnians, 318, is compared. *ἥδυσμά τι*. R. V. vulgo. *ἡδύσματα* (from a hesitating conjecture of Dobree, who also suggested *ἥδυσμά τις*). Bergk, Richter, Meineke, Holden. This they support by a reference to Knights, 678 (where Agoracritus buys up *ἅπαντα τὰ γήτει' ὅσ' ἦν ἐν τἀγορᾷ*, and other condiments, *ταῖς ἀφύαις ἡδύσματα*), not observing that *γήτεια* could, and *γήτειον* could not, be properly described as *ἡδύσματα*.

497. *θατέρῳ*. Elmsley (at Ach. 828) would read *θατέρᾳ* adverbially. But *παραβλέψασα θατέρῳ* means "shooting a sidelong glance out of one eye," *τῷ ἑτέρῳ ὀφθαλμῷ χαλεπῶς ὑποβλεψαμένη*, as the Scholiast explains it. The same expression is found in Eccl. 498 (*παραβλέπουσα θατέρῳ*), where the Scholiast gives a like explanation.

501. *ὅτι*. Dindorf proposed *ὅτε*.

503. *ἡδέ' εἰ*. R. V. Suidas (s. v. *εἰ καὶ νῦν*), Francini, Scaliger, Bekker, Dindorf, Bothe, recentiores. *ἡδέα γε*. Edd. veteres. *ἡδέα γ' εἰ*. Φ. *ἡδέα* (omitting both *εἰ* and *γ'*). F. For *νῦν* Meineke reads *νὺν γ'*, and is followed by Holden.

504. *ὅτι*. Suidas (ubi supra), Ald., Bentley, Brunck, recentiores. *ὁτιή*. R. V. Edd. veteres.

505. *ὀρθρο-*. Scholiast, Grynæus, Florent Chretien, Bekker, recentiores. *ὀρθο-*. R. Edd. veteres. *ὀρθος-*. V.

506. *ἔχω*. *ἔχων*. R.

507. *τυραννικά*. V. Suidas (ubi supra and s. v. *ξυνωμότης*), Porson, Bekker, Dindorf, Holden, Bergk, Meineke. *τυραννίδα*. R. vulgo. Compare *φρονήματι τυραννικῷ* in Theodoret, Eccl. Hist. v. 32, which is exactly equivalent to *φρονῶν τυραννικὰ*, and does not mean, as Vales takes it, *fastu tyrannico*. For *ὢν* in this line Valcknaer at Hdt. i. 59 would substitute *ὥς*.

510. *ἐγχέλεσιν*. Athenæus vii. cap. 54, Porson, Dindorf, recentiores, except Bothe. *ἐγχέλυσιν*. vulgo.

511. *πεπνιγμένον*. *πεπηγμένον*. R.

514. *οἴομαί σ'*. R. Bekker, recentiores, except Bothe. *οἶμαι σ'*. V. *σ' οἴομαί γ'*. Edd. veteres, Bothe.

521. *τούτοισί γ'*. *τούτοισιν*. Brunck and Weise; who also write *γ' ἐμοὶ* for *γέ μοι* in the next line.

522. ΦΙ. The line and a half here given to Philocleon are continued to Bdelycleon in the MSS. and early editions. They were transferred to Philocleon by Bergler (note on 714), who is followed by Dindorf and all subsequent editors.

525. *ἀκράτου*. *ἄκρατον*. Richter, Meineke, Holden. But *μισθὸν*, as Florent Chretien, Bergler, and Conz observe, is substituted for *κύλικα*, not for *οἶνον*.

526. *νῦν δή*. Π. Porson, Dindorf, Holden, and Meineke. So Fritzsche at Thesm. 529. *νῦν δέ*. R. V. vulgo. Brunck, preferring *νῦν δὴ* quod ad sententiam præstaret longe et esset optimum, was under the erroneous impression that it did not suit the metre, and therefore proposed *νῦν σε*, which Richter adopts.

527. *λέγειν τι δεῖ*. MSS. vulgo. *δεῖ τι λέγειν*. Bentley, Porson, Dindorf (in notes), Weise, Holden, Meineke.

528. *φανήσει*. R. V. Bentley, Porson, Brunck, recentiores. *φανείσῃ*. Edd. ve-

teres. *φανήσῃ*. Grynæus, Kuster, Bergler.

529. *κίστην*. *κακιστήν*. R. Brunck and Bothe remove this and the succeeding line to the end of the ensuing chorus.

530. *ἀτάρ*. This line is given to the Chorus in the MSS. and old editions. It is continued to Bdelycleon by Hermann (at Clouds, 759), Dindorf, recentiores (except Bothe). For *ποιός τις* Bergler, Brunck, and Bothe would read *ποιός τις* in the sense of *οὐχ ὁ τυχών*. For *ταῦτα* R. has *ταῦτ' αὐτὰ*, V. *ταῦτα αὐτά*.

533. *τόνδε*. MSS. vulgo. *τονδί*. Bentley, Porson, Dindorf (in notes), Weise. For *λέγειν* Hirschig, Meineke, and Holden read *λέγων*.

534. *ἔστ' ἀγὼν νῦν*. Bentley, Porson. *ἔστ' ἀγών*. R. V. Scaliger, Bergler, Brunck, Bergk. *ἐστὶν ἀγών*. Edd. veteres, Bothe. *ἐστὶν ἀγών*. Elmsley (at Eur. Heracl. 722), Dindorf, Weise, Holden, and Meineke. And this I should have preferred but that the *νῦν* which is found in the MSS. at the end of verse 536 has probably dropped there from this place. Richter, regardless of the requirements of the metre, reads *ἐστὶν ἀγὼν νῦν*.

536. *γένοιθ' οὗτός σ'*. Porson, Dindorf, Weise, Holden, Richter, Meineke. And Bentley had previously suggested the same, except that he had *γ'* for *σ'*. *γένοιτο νῦν οὗτος*. MSS. vulgo.

538. *γράψομαι 'γώ*. Vat. Kuster, Porson, recentiores. *γράψομ' ἐγώ*. R. V. Edd. veteres. For *λέξῃ γ'* P. and Φ. have *λέξῃς*.

539. *φάθ'*. Meineke inserts a comma before and after this word, treating it as an imperative.

541. *ἀκαρῆ*. *ἀκαρῆι*. R.

542. *δ' ἐν ταῖς ὁδοῖς*. Porson, Dindorf, Weise, Richter. *δ' ἂν ἐν ταῖσιν ὁδοῖς ἁπάσαις*. R. F. Bekker, Bothe, Bergk. *δ' ἂν ἐν ταῖσιν ὁδοῖσιν ἁπάσαις*. V. *γὰρ ἐν ταῖσιν ὁδοῖς ἁπάσαις*. Edd. veteres. These are obvious interpolations. Meineke further interpolates *παισὶν* between *ἂν* and *ἐν*, and is followed by Holden.

544. *καλούμεθ'*. Porson, Dindorf. *καλοίμεθ'*. MSS. vulgo. For *ἀντωμοσιῶν* R. has *ἀντιμουσιῶν*.

548. *εὐθύς γ'*. *εὐθύς*. V. Φ.

549. *ἐστίν*. R. V. Kuster, recentiores. *ἐστί*. Edd. veteres.

550. *καί*. Porson, Bekker, recentiores. *ἤ καί*. R. F. *γ' ἤ καί*. Φ. Edd. veteres. *γ' ἤ*. Kuster, Bergler, Brunck. *ἤ*. V., which omits *νῦν* in this line.

552. *πρῶτα μὲν ἔρποντ'*. *πρῶτον μὲν ἔρπον*. R.

553. *προσιόντι*. *προσιών τις* was conjectured by Florent Chretien and adopted by Brunck.

554. *τὴν χεῖρ' ἀπαλήν*. Reiske conjectured *τὴν χεῖρα Πάχης* vel simile quid: Meineke, *τις χεῖρ' ἀπαλήν*.

555. *ἱκετεύουσίν θ'*. V. Brunck, recentiores. *ἱκετεύουσί θ'*. R. Edd. veteres. *ὑποκύπτοντες*. vulgo. *ὑποπίπτοντες*. R.

557. *ξυσσίτοις*. *ξυνσίτοις*. R.

558. *ὅς*. *ὡς*. R. *ἀπόφυξιν*. MSS. vulgo. *ἀπόφευξιν*. Bentley, Brunck, Weise, Bothe, Meineke, Holden.

560. *καὶ τήν*. MSS. Grynæus, Kuster, recentiores. The early editions generally omit *καί*.

562. *ἀπόφυξιν*. V. Bekker, Dindorf, Bergk, Richter. *ἀπόφευξιν*. R. vulgo.

564. *ἀποκλάονται*. V. vulgo. *ἀποκλαίονται*. R. *ἀποκλάοντες*. Richter.

565. *κακὰ κ.τ.λ.* So Bothe, Hermann, Holden, and Meineke. And so (with

ἀνιῶν for *ἀνιὼν*) Dindorf, Bergk, and Richter. This appears to be the real reading of V., for it seems to have been by a mere oversight that Bekker gives, from that MS., *παρισώσῃ* for *ἂν ἰσώσῃ*. R. and P. have the same, omitting *ἀνιών*. The editions before Brunck had *κακά γε πρὸς τοῖσιν οὖσιν ἕως ἂν ἰσώσῃ τοῖσιν ἐμοῖσιν*. Brunck reduced this to metrical propriety by making the *γε* follow *τοῖσιν* and changing *ἰσώσῃ* into *παρισώσῃ*. Reisig changes *ἀνιὼν* into *κλάων*, Hamaker into *λήγων*. Meineke in his Vind. Aristoph. proposes *κακὰ πρὸς τοῖς οὖσι κακοῖσιν ἕως ἂν ἰσώσῃ τοῖσιν ἐμοῖσιν*.

566. *λέγουσιν*. MSS. Kuster, recentiores. *λέγουσι*. Edd. veteres.

567. *ἵν'*. *ἵνα*. R.

568. *ἀναπειθώμεσθα*. V. vulgo. *ἀναπειθώμεθα*. R. *ἀναπειθόμεθα*. P. Π. Φ. *ἀναπειθώμεθα τά γε*. Brunck. *ἀναπείθωσίν μ'*. Reisig. *ἀναπεισθῶμεν τά γε*. Porson.

570. *συγκύπτονθ'*. V. vulgo. *συγκύψανθ'*. R. Dindorf, Richter, Meineke in Vind. Aristoph. *ἆμ βληχᾶται*. Dindorf. *ἄμα βληχᾶται*. vulgo. *ἆμ ἄμα βληχᾶται*. R. *ἀποβληχᾶται*. V. *ἀμβληχᾶται*. Bergk, Holden. *βληχᾶται* (simpliciter). Porson, Meineke.

571. *θεόν*. *θεός*. V.

572. *ἐλεήσαις*. *ἐλαιήσαις*. R. Reiske would read *ἐλεῆσαι*, and Hirschig *χαίρω τἀρνὸς—μ' ἐλεῆσαι*, whilst Richter would alter *φωνῇ* into *κωλῇ*. The two latter alterations are approved by Meineke (Vind. Aristoph.).

573. *αὖ τοῖς*. R. V. Florent Chretien, Bentley, Bergler, recentiores. *αὐτοῖς*. Edd. veteres. *χοιριδίοις*. *χοιρίοις*. R. *χοιρείοις*. Meineke (Vind. Aristoph.).

576. *αὖ*. *ἄν*. R. Π. *σου τουτὶ γράφομαι*. Brunck, recentiores. *σου τουτὶ γράψομαι*. R. Π. F. Francini, and most of the older editions. *ταυτὶ γράψομαι* (omitting *σου*). Ald. Junt. and (with *τουτὶ* for *ταυτὶ*) Kuster and Bergler. Bentley proposed *τουτὶ γράψω μοι*; Dawes either *τοῦτο γράφωμαι*, or (omitting *σου*) *τοῦτο γράφωμαι 'γὼ*, or *τουτὶ γράφομαι 'γώ*. V. omits the verse altogether. P. and Φ. have *ταδὶ* for *τουτί*. For *πλούτου* R. has *οἴκου γρ. καὶ πλούτου*, and Bothe reads *γ' οἴκου*.

577. *ἄχεις*. *ἄχρις*. R. V. F. *τῆς Ἑλλάδος ἄρχειν*. R. Francini, Scaliger, Kuster, recentiores. *τὴν Ἑλλάδος ἄρχην*. V. P. Π. Φ. Edd. veteres, Brunck. The line is omitted by Hamaker and Meineke.

578. *αἰδοῖα*. *τἀδοῖα*. Cobet, Meineke, Richter.

582. *φορβειᾷ τοῖσι*. *φορβιᾶι τοῖς*. R.

583. *καταλείπων*. V. P. Φ. Florent Chretien, Bentley, Brunck, recentiores. *καταλιπών*. R. Edd. veteres.

586. *ἀναπείσῃ*. *ἀναπείθοι*. V.

588. *σε μόνον*. Reiske, Porson, Dindorf, Weise, Holden, Bergk, Meineke. *σεμνόν*. V. vulgo. *σεμνῶν*. R. Hirschig, Richter. For *τοι* V. has *τό*. Richter reads *τῶν*. Bentley conjectured *σεμνὸν ἁπάντων*.

593. *ἡμᾶς*. R. V. Scholiast, Edd. veteres. *ὑμᾶς*. Kuster, Bergler, Brunck, Bothe, Bergk, Richter, Meineke, Holden. See the note. For *φασὶν* R. has *φασι*.

595. *δικαστήρι' ἀφεῖναι*. *δικαστήρια φῆναι*. F.

596. *μόνον*. Florent Chretien, Scaliger (in notes), Brunck, recentiores. *μόνους*. R. V. P. Π. Edd. veteres. *μόνος*. Kuster, Bergler.

597. *χειρός*. *χερός*. R.

598. *οὐδ'* is omitted in Gormont, Zanetti, Farræus, and Rapheleng.

599. *καίτοὐστίν*. V. F., and so (or *καίτοι*

'στὶν) vulgo. *καιποὐσίν*. R. For *Εὐφημίου* Meineke has *Εὐφημίδου*.

600. *σπόγγον*. Brunck and Dindorf prefer, and Bothe, Meineke, and Holden read, *σφόγγον*. *λεκάνης* is written *λακάνης* in Junta and Gormont.

601. *δ'. μ'*. V. *τῶν. τῶνδ'*. Hamaker, Meineke. *οἴων. οἴων μ'*. Hirschig, Meineke, Holden.

602. *καὶ ὑπηρεσίαν*. R. Bentley, Bothe, Bergk, Meineke, Holden. *χὐπηρεσίαν*. vulgo.

604. *περιγιγνόμενος*. R. V. Brunck, recentiores. *περιγενόμενος*. Edd. veteres. For *περισέμνου* V. has *περισεμνός*.

605. *ὃ δέ γ'*. "Malim *ὃ δ' ἔθ'*." Porson. *οὔ 'γώ. οὐ γάρ*. V. *'πελελήσμην*. Meineke, Holden. *'πιλελήσμην*. vulgo.

606. *κᾆτ'*. V. Florent Chretien, Kuster, Bergler, Porson, Bekker, Dindorf, Holden, Meineke. *κἄπειτ'*. R. P. Π. Edd. veteres, Brunck, Weise, Bothe, Bergk. *εἶτ'*. Richter. *εἰσήκονθ' ἅμα*. R. Π. vulgo. *εἰσήκοντά με*. V. Meineke, Holden. *ἥκονθ' ἅμα*. P. Φ. Ald. Brunck, Weise, Bothe.

607. *ἀσπάζωνται*. V. P. Scaliger (in notes), Bentley, Brunck, recentiores. *ἀσπάζονται*. R. Edd. veteres. R. has also *ἀλείφει* in 608, *προσενέγκει* in 610, and *προσαναγκάζει* in 611.

608. *προσκύψασα. προσκύσασα*. V. *φιλήσῃ. φιλῇ με*. Richter, Meineke.

609. *παππάζουσ'. παππίζουσ'*. V. Bergk, Meineke, Holden. *τὸ τριώβολον*. V. Florent Chretien, Kuster, Porson, recentiores. *τριώβολον* (omisso *τό*). R. Edd. veteres.

610. *φυστήν*. Mœris says, *φυστῆ, περισπωμένως, τὸ φύραμα τῶν ἀλφίτων, ὅταν μὴ γένηται μάζα*.

612. *τούτοισιν*. V. Bentley, Brunck, recentiores. *τοῖσιν*. R. Edd. veteres. Porson proposed *τοιοῖσιν*. *γάνυμαι. γάνυμι*. R. *γάννυμαι*. P. Π. *καὶ μή με δεήσῃ*. R. V. vulgo. *καὶ μή με δεήσει*. Brunck, Weise. *κοὐ μή με δεήσει*. Dobree. *κοὐ μή με δεήσῃ*. Hermann, Richter, Meineke, Holden. *κεἰ μή με δεήσει*. Elmsley (at Œd. Tyr. 662), Dindorf, Bothe.

613. *παραθήσει. παραθήσῃ*. R.

614. *ἀλλ' ἦν*. F. Elmsley (at Œd. Tyr. 622), Dindorf, Weise, Bothe, Holden, Meineke. *ἄλλην*. vulgo, with a comma after *τονθορύσας*, and a full stop at the end of the line. Meineke omits lines 615—618, both inclusive.

616. *'γχῇς. 'γχεῖς*. F. Some of the early editions write *μὴν* for *μή*.

618. *δίνου. δείνου*. R.

620. *καὶ τοῦ*. R. V. F. Bothe, Bergk, Meineke, Holden. The other editions read *καὶ τῆς τοῦ*, and divide the line into two dimeters.

621. *ἅπερ. ὥσπερ*. R. Most of the recent editors follow Dindorf in writing *ταὔθ'* for *ταὐθ'*.

623. *φησιν*. R. V. Kuster, recentiores. *φησι*. Edd. veteres. *φήσει*. Florent Chretien. The old editions omit the final *ν* also in the two verbs 626, 7 infra.

626. *κἀγκεχόδασιν. καικεγκεχόδασιν*. R. *μ'* is omitted by V., written *ἔμ'* by Weise, and changed into *γ'* by Fritzsche (on Frogs, 475), Hermann, and Meineke.

629. Ante *νὴ* signum mutati interlocutoris (—) ponit R.: which also reads *Δήμητραν δέδοικά σ'*.

634. *οὐκ ἀλλ'. οὔκουν*. Meineke, Holden. Bergk proposed *ἀλλ' οὐκ. οὗτος*. Dawes (comparing lines 536 and 642), Porson, Brunck, recentiores, except Meineke in notes, and Holden. *οὕτω*. V. Edd. veteres. *οὕτως*. R.

635. ἤδειν. ἤδην. Elmsley (at Ach. 35), Richter, though he leaves ἤδειν supra 558.

636. ὡς δ' ἐπὶ πάντ' ἐλήλυθεν. Porson, Dindorf. ὡς δὲ πάντ' ἐπελήλυθεν. vulgo, contra metrum. See the note on 526. ὡς ὅδε πάντ' ἐπῆλθε κοὐδέν τι. Hermann, Meineke, Holden. But Porson's emendation is more elegant in itself, and at the same time nearer the MS. reading.

642. ὥσθ'. ὡς' (e conj. Dind.) Meineke, Holden. ἐν αὐτοῦ. V. P. Π. vulgo. See the note. ἐν αὐτῷ. R. Florent Chretien. Cf. Polybius, Hist. i. 49. 8; x. 40. 6; Xen. Eph. in the Scriptores Erotici, ed. Bipont, vol. ii. 278 and 324; St. Chrys., Hom. xxviii. in Matthew, 339 A; Acts of the Apostles, xii. 11. Florent Chretien also proposed οὐκέθ' αὑτοῦ, with which Porson compares Soph. Œd. Col. 660; and Bentley suggested οὐκ ἑαυτοῦ.

643. σκύτη βλέπειν. R. V. F. Bentley, Porson, Brunck, recentiores, except Weise and Richter, who with the old editions read βλέπειν σκύτη. This line is transferred by Hamaker and Bergk to Bdelycleon, which is a manifest error.

644. σε om. R.

645. ἀπόφυξιν. Dindorf, Bergk. ἀπόφευξιν. vulgo. See supra 558, 562.

647. νεανίᾳ is added by Porson, metri causâ, λέγοντι καὶ by Richter. Others mark a lacuna after χαλεπόν.

648. ὥρα. ὅρα. R.

649. ἦν μή τι. ἤν μοί τι. Bergk.

650. καὶ μείζονος om. V.

651. τῇ. τῇδε. V.

652. ἀτάρ. V. vulgo: which is plainly right, the phraseology being Homeric. ἀλλ'. R. Brunck, Bekker, Richter, Holden.

653. διδάσκεις. R. V. Brunck, Porson, recentiores. διδάξῃς. Edd. veteres.

654. τεθνήξει. P. Brunck, Weise, Bothe, Richter. τεθνήσει. R. V. Edd. ante Brunck, and Bekker. τεθνήξεις. Elmsley (at Ach. 590, following Dawes, Misc. Crit. p. 93), Dindorf, Holden, Bergk, Meineke. The question as between τεθνήξει and τεθνήξεις is fully discussed by Dawes and Elmsley ubi supra, and by Brunck at Ach. 590. The two former critics decide for the active, the latter for the middle form. Either would seem to be allowable: but in Aristophanes, at all events, the whole weight of MS. authority (Ach. 590; Clouds, 1436; Wasps, 654) is in favour of the middle, which I have therefore retained.

655. παππίδιον. V. Kuster, recentiores. παπίδιον. R. F. Edd. veteres.

658. συλλήβδην. MSS. Scaliger, recentiores. συλλύβδην. Edd. veteres.

659. μισθοὺς καὶ δημιόπρατα. R. and V. omit καὶ, and Bergk suggests μισθώσεις. Suidas (s. v. πρυτανεῖα) has μισθοὺς καὶ δημοσιόπρατα.

661. τούτων. V. vulgo. τούτου. R. F. Bergk, Meineke, Holden. κατάθες μισθόν. R. V. Bekker, recentiores, except Weise, who (with the older editors) transposes the words. ἐνιαυτοῦ. Bentley, Porson, Brunck, recentiores. τοῦ ἐνιαυτοῦ. P. Edd. veteres. τοῦ 'νιαυτοῦ. R. V. Π.

662. κατένασθεν (for κατενάσθησαν). R. V. F. Bekker, recentiores. κατένασθε (for κατενάσθητε). Edd. veteres.

663. ὑμῖν. V. Bentley, Kuster, Bergler, Brunck, Bekker, Bothe. ἡμῖν. R. vulgo.

664. ἐγίγνεθ' ὁ. Bergk suggests ἐγίγνετο.

665. τὰ om. V. The older editions gave the whole of this line to Bdelycleon, and the next line and a half, from ἐς τούτους to ἀεὶ, to Philocleon. The ar-

rangement in the text is due to Bothe and Dobree, and is adopted by Dindorf (in notes), Weise, Holden, and Meineke.

668. *αἱρεῖ σαυτοῦ. αἱρεῖς αὐτοῦ.* V. For *περιπεφθεὶς* R. and V. have *περιπεμφθείς.*

669. *δωροδοκοῦσιν.* V. Kuster, recentiores. *δωροδοκοῦσι.* Edd. veteres.

670. *ἐπαπειλοῦντες. ὑπαπειλοῦντες.* V.

671. *δώσετε.* MSS. vulgo. *οἴσετε.* Meineke, Holden. *ἀνατρέψω. ἀναστρέψω.* R.

673. *ᾔσθηνται.* V. Suidas (in three places), Bekker, Dindorf, Bothe, Holden, recentiores. *ᾔσθοντο.* R. F. *ᾔσθοντό γε.* Edd. veteres.

674. *λαγαριζόμενον.* Suidas, vulgo. *λαγαρυζόμενον.* R. V. P. Brunck, Bekker, Weise, Bothe, Bergk, and Richter. Possibly the correct reading may be *λαγανιζόμενον.*

675. *δωροφοροῦσιν.* V. Bekker, Dindorf, recentiores. *δωροδοκοῦσιν.* R. Edd. veteres.

677. *πλουθυγίειαν. πλοῦθ' ὑγίειαν.* R.

678. *σοὶ δ' ὤν.* Florent Chretien, Bekker, Dindorf, recentiores (except Weise). *σὺ δέ γ' ὤν.* P. Π. Edd. veteres, Weise. *σὺ δ' ὤν.* V. F. *σὺ ὤν.* R. *σοὶ δέ γ' ὅς.* Bentley. *σοὶ δέ γ' ὤν.* Bergler. For *ἄρχεις* R. has *αρχης.*

680. *τρεῖς γε.* R. V. F. Bekker, recentiores, except Bothe and Weise, who follow the old editors in omitting *γε.*

681. *ἀποκναίεις. ἀποκλέεις.* V.

682. *δουλεία 'στίν.* Before Porson this was written *δουλεί' ἐστίν.*

684. *τις δῷ τοὺς τρεῖς.* R. V. Francini, Scaliger, Kuster, Bergler, Bekker, recentiores. *τίς γε διδῷ τρεῖς.* P. Φ. Brunck. *τις διδῷ τοὺς τρεῖς.* Π. *τίς γε διδῷ τοὺς τρεῖς.* Edd. veteres, which also read *ἀγαπᾷν* for *ἀγαπᾷς. οὗς.* V. vulgo. *οἷς.* R. Bekker, Dindorf, Holden, Bergk, Meineke.

688. *διακινηθείς.* Meineke (Vind. Aristoph.) proposes *καὶ διακναισθείς.* For *τρυφεραινθεὶς* F. has *τρυφερωθείς.*

689. *πρῴ.* Before Brunck this was written *πρωΐ.*

691. *δραχμήν.* There seems no reason to doubt that the first syllable of *δραχμὴ* is common, and there is no need, when it is long, to read *δαρχμὴ* or *δραγμή.* Still less is it desirable to rewrite the line (with Cobet) *τὸ συνηγορικὸν, κἂν πάντων ὕστατος ἔλθῃ.*

692. *κοινωνῶν. κοινῶν ὄντων.* F.

693. *τι* om. F.

694. *πρίονθ'.* Reisig, Dobree, Bothe, Holden, Meineke. *πρίον'.* R. V. Edd. veteres, Bekker, contra metrum. *πρίων.* P. Π. Bentley, Brunck, Weise, Richter. *πρίων'.* Dindorf. *πρίονες.* Bergk. "Debuerat Bergkius palmariam Reisigii emendationem a Dobræo probatam recipere," says Cobet, Novæ Lectiones, p. 37. *ἀντενέδωκε* (or *-εν*) is the conjecture of Bekker and Dobree, adopted by Dindorf, Holden, Bergk, Meineke, and Richter. *ἀνταυέδωκε* (or *-εν*). MSS. vulgo. For *ὁ δ'* the editions before Brunck had *ὅδ'.*

695. *κωλακρέτην.* V. vulgo. *κωλαγρέτην.* R. Dindorf, Holden, Bergk, Meineke, and Richter.

698. *τοίνυν.* R. V. P. Π. Brunck, recentiores, except Bothe, who follows the older editions in adding a *γε.* For *καὶ τοῖσιν* Bentley suggested *ἀγαθοῖσιν,* a conjecture approved but not adopted by Bergk. Hermann proposed *τοισίδ',* and this has been brought into the text by Meineke (who had previously conjectured *κἀστοῖσιν*) and Holden.

699. *ὅποι*. MSS. vulgo. *ὅπῃ*. Suidas, Dindorf, Bothe, Holden, Bergk, Richter, and Meineke. Bothe inserts *ἂν* before *ἀεί*.

701. *ἀκαρῆ*. V. vulgo. *ἀκαρῆι*. R. *ἀκαρές*. Suidas, Brunck, Weise, Meineke, Holden. "Sed vide 541." Bentley.

702. *ἔλαιον*. V. Suidas, Scholiast, Bekker, recentiores, except Richter. *ἄλευρον*. R. Edd. veteres, Richter. Bentley had previously conjectured *ἔλαιον*.

703. *καὶ τοῦθ' ὧν εἵνεκ' ἐρῶ σοι*. V. (and, except that they have *τούτων* for *τοῦθ' ὧν*, R. P. F. Φ.) Bekker, Bothe, Bergk. *καὶ τούτων εἵνεκ' ἔρρωσο*. Π. *καὶ τούτων ἕνεκ' ἔρρωσο*. Edd. ante Brunck. *καὶ τοῦθ' ὧν οὕνεκ' ἐρῶ σοι*. Brunck, Dindorf, Weise, Holden, Meineke. As to the retention of *εἵνεκ'* see Appendix on Peace, 210. The MS. authority here is overwhelming in its favour. Bentley had ingeniously suggested ΦΙΛ. *καὶ τοῦθ' ὧν εἵνεκα δρῶσιν;* ΒΔΕ. *Ἵνα κ.τ.λ.*, comparing Peace, 210, and Lysist. 491.

704. *τιθασευτήν*. *τιθασσευτήν*. R. V. F. *οὗτός γ'*. vulgo. *οὕτως*. Φ. Meineke suggests *οὗτός σ'*. *ἐπισίζῃ*. R. vulgo. *ἐπισίξῃ*. V. Bergk, Meineke.

705. *τῶν ἐχθρῶν*. R. V. P. Scaliger, recentiores. *τὸν ἐχθρόν*. Π. Edd. veteres. *ἐπιρρύξας*. *ἐπιρύξας*. R. *ἀγρίως*. *ἄγριος*. V.

708. *προσέταξεν*. MSS. vulgo. *προσέταττεν*. Dawes, Brunck, Weise, Richter, Meineke, Holden.

709. *ἐν*. R. V. vulgo. *ἄν*. P. Φ. Dawes, Brunck, Weise. Dobree suggests *μυριάδ' ἄν*, which is adopted by Meineke and Holden. R. omits *ἕζων*. The term *δημοτικῶν* appears to be used by way of set-off to *δημιζόντων* supra 699.

710. *πυριάτῃ*. R. V. P. Suidas, Brunck, recentiores, except Weise and Bothe, who with the old editions read *πυαρίτῃ*.

711. *τοῦ*. Bentley, Elmsley (at Ach. 343), Dindorf, Bergk, Richter, Meineke, Holden. *τοῦ 'ν*. vulgo.

713. *τί ποθ' κ.τ.λ.* This is the reading of the MSS. and all the editors except Bothe, Meineke, and Holden. Suidas (s. v. *νάρκη*) quotes the line with *πέπονθ'* contra metrum for *ποθ'*. Kuster suggested that if we changed *ὥσπερ* into *ὡς*, we might read *πέπονθ'* here: and this was approved by Bentley and Porson. Dindorf observed that another way of getting rid of the extra syllable would be to omit *τῆς*; and this is done by Bothe: whilst Meineke (followed by Holden) omits *κατά*. However, if Suidas is to be corrected at all, the simplest correction would seem to be *ποθ'* for *πέπονθ'*, in accordance with all the Aristophanic MSS.

718. *ἔλαβες*. *ἔλαβε*. R. F. *ἔλαβεν*. Φ. The old editions divided this line into two. Bentley first from conjecture, and Brunck afterwards from his MS. P. set it right.

719. *εἵνεκ'*. R. Edd. ante Brunck, with Bothe and Bergk. *οὕνεκ'*. V. ceteri. See at 703 supra.

724. *πλήν*. vulgo. *πλὴν τοῦ*. R. V. F. Meineke proposes to insert *τοῦ*, and omit the preceding *σοι*. *κωλακρέτου* as in 695 supra: except that here R. has *κωλακρέτου*. For *γάλα* V. has *μάλα*.

726. *οὐκ ἂν δικάσαις*. Meineke would prefer *οὐ μὴ δικάσεις*.

727. *ὥστ'*. *ὅστ'*. Zanetti, Rapheleng. *σκίπωνας*. V. Π. Brunck, recentiores. "In P. erat primo *σκίμπωνας*, sed *μ* liturâ inductum." Brunck. *σκίμπωνας*. Edd. veteres. *σκιπίωνας*. R. *σκήπωνας*. F. Suidas s. v. *καταβάλλω*. *καταβάλω*. F.

730. *ἀτενής*. *ἀγενής*. R. *ἄγαν*. R. V. P. Π. Brunck, recentiores. *ἄγαν γ'*. Edd. veteres. *ἀτεράμων*. *ἀτεράμμων*. R.

731. *ὤφελεν*. R. V. (and P. interlined) Brunck, Porson, recentiores. *ὤφελε*. Edd. veteres.

732. *εἶναί τις*. *εἶν' αἴτιος*. R. *ὅστις*. R. V. F. Bekker, recentiores. *ὅστις δή*. Edd. veteres.

733. *σοὶ δὲ νῦν*. *νῦν δὲ νὺν*. Π. *τις θεῶν*. R. V. P. F. Φ. Bekker, recentiores. *τι θεῶν*. Π. *τις τῶν θεῶν*. Edd. veteres. In order to bring these lines into the iambic metre, Brunck rewrote them thus: *νῦν δ' αὖ παρών τις ἐμφανής σοι τῶν θεῶν | ξυλλαμβάνει τοῦ πράγματος | καὶ δῆλος εὖ ποιῶν· σὺ δ' αὖ παρὼν δέχου*.

735. *δῆλός ἐστιν*. V. Bekker, recentiores. *δῆλος* (without *ἐστιν*) R. Edd. veteres.

736. *σὺ δέ*. R. V. P. Π. F. Φ. Bekker, recentiores, except Bothe, who absurdly writes the line *σὺ δ' ἂν παραδέχου*. *σὺ δ' αὖ*. Edd. veteres. For *σὺ δὲ παρὼν* Seager suggested *σὺ δὲ παρὸν*, Burgess *τὸ δ' εὖ παρόν*.

741. *κοὐδέν*. *καὶ οὐδέν*. R. F.

743. *πράγμαθ' οἷς | τότ'*. Dindorf, Bothe, Holden, Bergk, Meineke. *πράγμαθ' οἷς | ποτ'*. Weise. *πράγματα | οἷς τότ'*. R. V. F. Bekker. *πράγματα | οἷς ποτ'*. Edd. veteres. *πράγματα | οἷός τ'*. Π. Φ. *πράγματα | οἷς*. Richter.

744. *ἔγνωκε*. vulgo. *ἔγνωκεν*. R. V. Bekker. *ἀρτίως*. R. V. Π. F. Bekker, recentiores. *ἀρτίως ὅτι*. Edd. veteres. P. had *ὅτι*, but subducta minio linea indicat eam delendam esse. Brunck writes the line *οἷα γὰρ ἐμαίνετ' ἀρτίως, ἔγνωκε νῦν*.

746. *ἅ*. This word is omitted in V. *κελεύοντος*. R. V. F. Bekker, recentiores, except Weise, who reads *παρακελεύοντος* with the old editions.

747. The old editions read *νῦν οὖν ἴσως τοῖς σοῖς λόγοισι πείθεται*. For *οὖν, δὲ* is read by R. V. F. Bekker, recentiores. For *ἴσως* V. has *ἴσος*. For *τοῖς σοῖς λόγοισι* R. V. F. have *τοῖς ἴσοις λόγοις*. All modern editors read the line as in the text.

748. *σωφρονεῖ*. R. V. F. Bekker, recentiores. *φρονεῖ*. Edd. veteres. For *τὸν τρόπον* Bergler proposed *τῶν τρόπων*, which Hirschig (with *μεθεστὼς* for *μεθιστὰς*) also prefers. And confer infra 1451.

749. *πιθόμενός τε*. Brunck, Porson, Dindorf, Weise, Holden, Richter, Meineke. *πειθόμενός τε*. MSS. vulgo. *πυθόμενός τι*. Bothe. *σοί*. R. V. F. Bekker, recentiores, except Weise, who with the older editions reads *σοί γ'*. The *γε* was interpolated in the old editions from an erroneous view of the metrical arrangement. The antistrophical character of the two systems 729—735 and 743—749 had not then been perceived. *τί βοᾷς*. V. Bergk, Meineke, Holden. *τί μοι βοᾷς*. R. vulgo.

752. *φησί*. *φησίν*. R.

756. *σπεῦδ'*. *σπένδ'*. V. *μοι*. V. P. Π. F. Φ. Brunck, recentiores. *μου*. Edd. veteres. *σοι*. R.

758. *ἐγὼ 'ν*. *ἐγὼν ἐν*. R.

761. *σοι πίθωμαι*. Porson (referring to Dawes, Misc. Crit. 218; Clouds, 87; Birds, 164), Tyrwhitt, Bekker, Dindorf, Holden, Bergk, Richter, Meineke. *σοι πείθομαι*. R. V. *πείθομαί σοι*. vulgo. Bentley proposed *πείσομαί σοι*. In the old editions the words *λέγ'—ἑνὸς* were given to Bdelycleon, *ποίου; φέρ' ἴδω* to Philocleon, and *τοῦ μὴ δικάζειν* to Bdelycleon again. Bergler set the matter right in his translation, and then Brunck in his text. For *λέγ' ὅ,τι βούλει* R. has *λέγοντι βούλει*.

765. *ἐνθάδε*. *ἐνθαδί*. Meineke, Holden.

767. *ταῦθ'*. MSS. vulgo. *ταὔθ'*. Boissonade. *πράτθ'*. Meineke, whilst Holden would prefer *πάνθ'*. For *ἅπερ ἐκεῖ* Dobree and Meineke suggest *ἃ κἀκεῖ*.

770. *πάντως δέ*. R. V. vulgo. *πάντως γε*. P. Φ. Brunck, Dindorf, Bothe, Weise, Richter.

771. *ἐξέχῃ εἶλη*. Reiske would change this into *ἐξέγρῃ εὐνῆς*, Meineke into *ἐξέγρῃ ἔλης*.

772. *εἶλη*. vulgo. *ἔλη*. R. Meineke, Holden. *κατ' ὄρθρον*. *πρὸς ὀρθόν*. Dawes. *ἠλιάσει*. vulgo. *ἐλιάσει*. R. *ἠλιάσει*. Bentley, which Bergk also prefers.

773. *ἐὰν δὲ νίφῃ*. V. vulgo. *ἐὰν δὲ νείφῃ*. R. Bekker; and Bergk prefers this spelling. *ἢν ξυννέφῃ δέ*. Dobree. "Post *καθήμενος* incidendum est." Meineke, Vind. Aristoph. This introduces an additional alternative. "If it snows, you shall judge (*ἠλιάσει*) by the fire; if it rains, *εἴσει*." The suggestion is plausible: but on the whole it seems more probable (especially having regard to the introductory *εὐλόγως*) that there is no alternative without a play upon words.

774. *ὕοντος*. *χὕοντος*. Bothe.

776. *τούτοις γ'*. R. V. F. Bekker, Dindorf, Bothe, Holden, Bergk, Meineke. *τούτοις*. vulgo.

780. *πράγματ'*. *πράγματα*. R. *ἔτι μασώμενος*. *ἀναμασώμενος*. Suidas s. v., Scaliger in notes.

781. *τουτογί*. R. Junta, Scaliger, Kuster, recentiores. *τουτοῖ*. V. Scaliger (in notes). *τουτονί*. Edd. veteres.

786. *ὁτιὴ . . . . λήψομαι*. This line, absent in all the earlier editions, was first added by Brunck from Π., and has since been found in R. V. Φ. Between this and the following line Bothe inserts the words *κἂν γὰρ πυρέττω τόν γε μισθὸν λήψομαι*, removing them from their proper position, infra 813.

788. *σκωπτόλης*. *σκωπτόλις*. R.

789. *διεκερματίζετ'*. V. Pollux (ix. 89), Casaubon (at Theophr. Char. p. 192), Dindorf, Weise, Holden, Bergk, Meineke. *διεκερμάτιζεν*. R. Toup (in Suidas, i. 137), Brunck, Bekker, Bothe, Richter. *διεκερμάτιζέ μ'*. Edd. before Brunck.

790. *κἄπειτ' ἐπέθηκε*. R. vulgo. *κἀπειθεν ἔθηκε*. V. *κἄπειτ' ἐνέθηκε* is preferred by Bergk and Meineke, and read by Holden.

791. *'νέκαψ'*. R. V. Florent Chretien, Scaliger (in notes), Kuster, recentiores. *'νέκαμψ'*. Edd. veteres.

792. *ὀσφρόμενος*. *ὀσφραινόμενος*. R.

794. *ἔφασκε*. *ἔφασκεν*. R.

795. *καθέψεις*. MSS. vulgo. *καταπέψεις*. Hirschig, Bergk, Meineke, Holden. But the present tense is plainly required. *ἀργύριον*. V. Brunck, Bekker, Dindorf, Weise, Richter. *τἀργύριον*. R. vulgo. *λέγων*. MSS. vulgo. *γελῶν*. Tyrwhitt, Dindorf (in notes), Holden, Meineke.

796. *ὅσον καί*. R. V. F. Bekker, Dindorf, Holden, recentiores. *ὅσον περ* ceteri. V. inserts *ὃς* before *ὅσον*, and both V. and F. omit *δῆτα*.

797-8. Between these two lines Hermann and Meineke place line 813. See on 786 above.

798. *ταῦθ'*. Reiske suggests *πάνθ'*.

800. *ἠκηκόειν*. R. V. P. Π. Farræus, Bergler, Bekker, Bergk. *ἠκηκόεις*. vulgo ante Bergler. *ἠκηκόη*. Brunck, Dindorf, Weise, Bothe, Holden, Richter, Meineke. See Appendix on Peace, 616.

801. *δικάσοιεν*. *δικάσαιεν*. P. *δικάσειν*. Π.

802. *ἐνοικοδομήσοι*. Dindorf, Bothe,

Holden, Bergk, Richter, Meineke. *ἐνοικοδομήσει.* V. P. Π. Φ. Edd. veteres. *ἀνοικοδομήσει.* R. Francini, Scaliger, Kuster, Bergler. *ἀνοικοδομήσοι.* Dawes, Porson, Brunck, Bekker, Weise, Fritzsche, De Pelargis Aristophanis, Quæstiones Aristoph. p. 93.

804. *Ἑκάταιον.* V. vulgo. *Ἑκαταῖον.* R. Brunck suggested that the word should be spelt *Ἑκάτειον*, and it is so spelt by Dindorf, Bothe, Holden, Bergk, Richter, Meineke.

806. *ὅσαπέρ γ'.* R. vulgo. *ὅσαπερ.* V. F. Bergk, Meineke.

808. *ἐπί.* MSS. vulgo. *ἐκ* was suggested by Bergk, and inserted by Richter and Holden: *ἀπὸ* was suggested by Halbertsma, and inserted by Meineke.

813. This line is removed from its proper place by Bothe and Meineke. See on 786 and 797 above.

815. *ἐξηνέγκατε.* MSS. vulgo. *εἰσηνέγκατε.* Dawes.

816. *ἵνα γ'.* MSS. vulgo. Cobet suggested *ἵν' ἂν* or *ἵν'*: Meineke takes the former, and Holden the latter.

817. *ἐξεγείρῃ σ' οὑτοσί. ἐξεγείρῃς αὐτοσί.* R.

818. *ἄλλ'* is omitted by R.

819. *εἴ πως ἐκκομίσαις.* MSS. vulgo. *εἴ πως ἐκκομισείας* (omitting *τό*). Brunck. *οὔπω μοὐκόμισας.* Hamaker. *οὔπω 'ξεκόμισας.* Meineke.

820. *ἄναξ. ἄναξ.* R. V. F.

821. *χαλεπός.* P. Φ. Bentley, Bergler (in note), Brunck, recentiores. *χαλεπόν.* R. V. Edd. veteres.

822. This verse, which is usually continued to Philocleon, is transferred to Bdelycleon by Bergk, Meineke, and Holden, who also transfer the following verse from Sosias to Philocleon.

825. This and the following verse are omitted by V., the transcriber's eye passing from the *δίκην* in 824 to the *δίκην* in 826. For *νυν* R. and one or two old editions have *νῦν. κάθημαι 'γώ.* Dawes, Porson, Brunck, recentiores. *κάθημ' ἐγώ.* R. Edd. veteres.

826. *εἰσαγάγω.* vulgo. *εἰσάγω.* R. Meineke, Holden.

827. *τί τις.* MSS. vulgo. *τί τίς.* Bothe, Bergk, Richter, Meineke, Holden. *δέδρακε.* V. P. Π. Brunck, recentiores: *δέδρακεν.* R. Edd. veteres. *ἐν τῳκίᾳ. ἐν τῇ οἰκίᾳ.* R. V. Edd. veteres. Dindorf wrote it *ἐν τῳκίᾳ*, but himself preferred *ἐν οἰκίᾳ*, which is adopted by Bothe and Richter.

828. Dobree would give this verse to the servant, as an answer to Bdelycleon's question. For *προσκαύσασα* Florent Chretien suggested *προσθραύσασα.*

831. *ἐφαίνετο.* R. V. F. Bekker, Dindorf, Bothe, recentiores. *κατεφαίνετο.* Edd. veteres, Weise.

832. *ἀλλ' ἐγὼ—ἔνδοθεν.* In the old editions these words are continued to Bdelycleon, but they are rightly taken from him and assigned to Philocleon by Beer, Bergk, and Richter. In addition to this, Hermann (followed by Meineke and Holden) changes the words *τί ποτε τὸ χρῆμ'* of the following line into *ὅ,τι ποτὲ χρῆμ'*, and gives them also to Philocleon, omitting the stop after *ἔνδοθεν*: a change every way for the worse.

833. *τό γε. τό τε.* R. V.

837. *ἀναρπάσας.* Dobree, Dindorf, Bergk. *ἐξαρπάσας.* Brunck, Richter. *ὑφαρπάσας.* Elmsley (at Ach. 575), Meineke, Holden. *ἁρπάσας.* R. V. vulgo. Bothe suggests *ἀφαρπάσας.*

838. *Σικελικήν.* P. F. Φ. Bentley, D'Orville, Pierson, Porson, Brunck,

recentiores. *Σικελήν*. R. V. Edd. veteres.

841. *φησίν*. R. V. P. Brunck, recentiores. *φησί*. Edd. veteres.

842. *εἰσάγῃ*. MSS. vulgo. *εἰσαγάγῃ*. Bergk, Richter, Holden. The alteration is approved by Meineke, and is probable enough. See supra 826; Peace, 439, &c.

844-6. *τουτὶ τί ἐστι;—ἐπιτρίψω τινά*. The arrangement of the text is that of Bergk, followed by Richter, Meineke, and Holden. The sentences here assigned to Bdelycleon were formerly given to Philocleon: whilst those here assigned to Philocleon were given to the servant by the editions before Brunck, and to Bdelycleon by Brunck, Bekker, Dindorf, Weise, and Bothe. But it is plain that the person who went into the house after verse 833 returns here with the *χοιροκομεῖον*, and it is equally plain from verse 839 that Bdelycleon is on the stage during the interval, whilst the language assigned to the person who brings the *χοιροκομεῖον* suits neither the servant nor Bdelycleon, but Philocleon alone.

849. *διατρίβεις*. R. F. Bekker, Dindorf (in notes), Bothe, Bergk, Meineke, Holden. *διατρίψεις*. V. vulgo.

850. For *χωρίον* Bentley suggested *κηρίον*.

851. ΒΔ. *ἰδού*. ΦΙ. *κάλει νυν*. V. Bergler, recentiores. In the older editions all three words were ascribed to Philocleon. R. gives them all to Bdelycleon.

852. *ἐς κόρακας*. *ἦ σκόρακας*. V. *ἦ 'σκόρακας*. F.

853. *ὁτιὴ 'πελαθόμην*. Bergler, recentiores. *ὁτιὴ 'πιλαθόμην*. R. Edd. veteres. *ὅτι ὑπελαθόμην*. V.

854. *καδίσκους*. *καδίκους*. R., which in the next verse omits *τούσδε*, and has *ἀρυστίκους* for *ἀρυστίχους*.

857. *δεόμεθα*. R. V. Π. F. Bentley, Brunck, recentiores. *δεόμεσθα*. Edd. veteres.

861. *καὶ μυρρίνας*. This line is omitted in V.

865. *λέξομεν*. R. vulgo. *ἔξομεν*. V.

867. *ξυνέβητον*. *ξυνεβήτην*. Elmsley (at Ach. 733), Meineke.

869. ΒΔ. *εὐφημία*. This line, which is rightly given to Bdelycleon by the MSS. and editions, is transferred to the Chorus by Meineke, Holden, and Richter: the latter compensating Bdelycleon by giving him the succeeding line.

870. *ὅ*. *οὐ*. V.

873. *πανσαμένοις πλάνων*. V. Dindorf, Holden, Bergk, recentiores. *πανσαμένοισι πλανῶν*. R. Bekker, Bothe. *πανσομένοις πλάνου*. F. *ὡς πανσαμένοισι τῶν πλάνων*. Edd. veteres.

875. *προθύρου προπύλαιε*. Bentley. The editions before Brunck had *προθύρου πρὸς πύλας*. Brunck left a gap after *προθύρου* (in which he is followed by Bekker), observing that the words *πρὸς πύλας* seemed to be a gloss which had crept into the place of the genuine reading. In a supplementary note he hit upon the same emendation as Bentley, remarking "ad illud *προπύλαιε* glossa erat *πρὸς πύλας ἱδρυμένε*. Hinc lectionis depravatio." Porson observes that Scaliger (at Virg. Culic. p. 8, ed. 1595) had suggested *τοὐμοῦ προθύρου προπύλαιος*, and Dobree cites *Ἑρμῆς προπύλαιος* (see the note on 804 supra) from Pausanias, i. p. 53. Bentley's emendation is adopted by Invernizzi, Dindorf, Conz, Weise, Bothe, and Richter, and is undoubtedly right. *προθύρου προσθπύλας*.

R. *προυπύλου προπύλου*. V. *πρόσθεν προπυλαίου*. Bergk. *προπύλου πάρος αὐλᾶς*. Meineke, followed as usual by Holden.

877. *αὐτοῦ. αὐτό*. R. *τοῦτο τό*. Elmsley (at Med. 899), Dindorf, Holden, Bergk, Meineke. *τουτὶ τό*. MSS. vulgo. *τουτί*. Gormont, Weise, Richter.

878. *μικρόν*. R. V. Suidas (s.v. *σίραιον*), Bekker, recentiores. *σμικρόν*. Edd. veteres.

880. *τοὺς φεύγοντάς τ'*. V. vulgo. *καὶ τοὺς φεύγοντας*. R. F. For *ἐλεεῖν* Junta has *ἐλεῶν*.

885. *ξυνευχόμεσθα*. R. V. Φ. Bekker, Dindorf, Bothe, recentiores. *ξυνευχόμεθα*. Edd. veteres. After *ξυνευχόμεσθα* Dindorf suggested the insertion of *ταῦτα* or *ταὐτὰ* to complete the line: the former is adopted by Bergk and Richter, the latter by Meineke and Holden. Hermann also suggested *ταῦτα*, and so Reisig, who proposed to commence the line with it. After *ἐπᾴδομεν* an *ἐν* is added by R., Edd. before Bekker, and Bothe: and Brunck further inserts *σοί γ'* between *ἐπᾴδομεν* and *ἐν*.

886. *ἕνεκα*. Dindorf, Weise, Bothe, Holden, Richter, Meineke. *ἕνεκά γε*. Editions down to and including Brunck. *εἵνεκα*. R. V. F. Bekker, Bergk. *εἵνεκά γε*. Φ.

887. *ἐξ οὗ*. R. F. Bekker, recentiores, except Bothe, who with V. and the older editions reads *ἐξ ὅτου*.

888. *ᾐσθόμεσθα*. R. P. Φ. Bentley, Brunck, recentiores, except Meineke and Holden, who follow Cobet in reading *ᾐσθήμεσθα*. *ᾐδόμεσθα*. V. *ᾐδόμεθα*. Edd. veteres.

890. *τῶν γε νεωτέρων*. Bekker, Dindorf, Reisig, Hermann, Holden, Bergk, recentiores. *τῶν νῦν γε σοῦ νεωτέρων*. Edd. veteres. *τῶν γενναιοτέρων*. R. V. F. The reading is varied in accordance with the reading of 873 supra, the corresponding line in the strophe. After this line Meineke (followed by Holden) introduces the words *Ἰήϊε Παίαν*.

891. *θύρασιν*. R. Bekker, Dindorf, Bothe, recentiores. *θύραισιν*. V. Edd. veteres.

892. *ἐσφρήσομεν*. R. V. F. Bekker, Dindorf, Meineke, Holden. *εἰσφρήσομεν*. vulgo.

893. *τίς ἄρ'*. V. vulgo. *τίς ἄρα*. R. F. Dobree doubtfully suggests that *οὗτος* should be transferred to Bdelycleon, and this suggestion is adopted by Bergk, Meineke, and Holden. But it is clear that Labes is not presented to the Court until six lines later: and *οὗτος* seems to be used merely by way of depreciation. "Where is that fellow, the defendant?" For *ὅσον* Dobree suggests *οἷον*, and Reiske *ὅσου*, whilst Bergler places a note of interrogation after *ἁλώσεται*, and takes it as a question to the servant, who responds *τίμημα κλῳὸς σύκινος*. But *ὅσον* is equivalent to *ὡς* with an intensified signification, just as *πόσον δοκεῖς* is used in Eccl. 399 and elsewhere for the more ordinary *πῶς δοκεῖς*.

894. The characters in the trial scene are variously distributed by the editors: but it seems to me that all the parts belonging to the *κήρυξ* or the *θεσμοθέτης* are most properly assigned to Bdelycleon. The present speech is given by R. and the old editions to ΘΕ., which Brunck (apparently taking it for *θεράπων*, as Meineke also does) changed into Xanthias. ΘΕ. however stands for *θεσμοθέτης*, who is one of the Dramatis Per-

sonæ in the old editions, and the speech is rightly assigned to Bdelycleon by Elmsley, Bergk, Meineke, and Holden. I do not think it necessary to notice all the minor variations in the prefixes throughout this scene. *γραφῆς.* Ἐγράψατο. Bentley, Dawes, Porson, Brunck, recentiores. *γραφῆς ἧς ἐγράψατο.* R. V. Edd. veteres. *γραφῆς ἧς γράψατο.* P. Φ.

895. Αἰξωνέα. *ἐξωνέα.* Junta. Notwithstanding the observations in the note, it *may* be that the word Αἰξωνέα is merely a punning allusion to *παρᾴξας* supra 837: in which case we must suppose the Platonic Laches to be referring to this very passage.

896. *κατήσθιεν.* R. V. Bekker, Dindorf, Bothe, recentiores. *κατήσθιε.* Edd. veteres.

900. *καὶ* is omitted by V., and *κλέπτον* is accentuated *κλεπτὸν* by R. For *ὦ μιαρὸς* Florent Chretien suggested *ὡς μιαρὸς*, and Reiske *ὁ μιαρός.*

901. *σεσηρώς. σεσηνώς.* Richter.

902. All the MSS. and early editions commence the line either with *ποῦ δ' ὁ* (R. Kuster, Bergler, Brunck, Bekker, Bergk), which is contra metrum, or with *ποῦ δοὺ* or *ποῦ δόὺ* (V. Φ. Edd. veteres), an impossible crasis. The Scholiast not only has the reading *ποῦ δ' ὁ*, but gravely maintains that *ὁ* is sometimes long. Various emendations have been proposed: *οὐκδιώκων* (for *ὁ ἐκδιώκων*) by Florent Chretien and Bentley: *ποῦ δ' ἐσθ' ὁ* by Toup, Porson, Weise, Richter: *ποῦ 'στιν ὁ* or *ποῦ ποῦ 'σθ' ὁ* (Plutus, 865; Frogs, 288) by Dobree; the latter is adopted by Holden: *ποῦ μοὺ* by Dindorf: *ποῦ δ' οὖν ὁ* (which I have followed) by Bothe, who himself reads *ποῦ δὴ δ':* *ποῦ ποῦ δ' ὁ* by Lenting and Meineke. The line is transferred to Bdelycleon by Elmsley and Dindorf.

903. ΚΥ. *αὖ αὖ.* R. gives this and the next verse entirely to Bdelycleon, repeating *οὗτος* twice. And all but *αὖ αὖ* is usually given to him. Dobree transferred *ἕτερος—χύτρας* to Philocleon, and he is followed by Dindorf, Weise, Bergk, and Richter. I think they belong to Sosias. Meineke (followed by Holden) puts *αὖ αὖ* extra metrum, then gives to Bdelycleon *πάρεστιν οὗτος*, and leaves *ἕτερος—χύτρας* to Philocleon.

904. *ἀγαθός γ'.* F. omits *γ'.*

905. *σίγα.* This line is given to Bdelycleon by Tyrwhitt, Elmsley, Dindorf, Bergk, recentiores. Κυ. (for *κύων*) is prefixed in Gormont and the succeeding editions until Scaliger: Κη. (for *κήρυξ*) in Junta, Scaliger, Kuster, and Bergler. Brunck made it Σωσίας *ὡς κήρυξ*, and Sosias is retained by Bekker, Weise, and Bothe.

907. *τῆς μὲν γραφῆς.* This speech is attributed to ΘΕ. in R. and the early editions. It is given to Xanthias by Brunck and all recent editors. For *ἣν* Brunck, Bothe, Richter, Meineke, and Holden write *ἧς.* P. has an *σ* written over the *ἣν.*

909. *ῥυππαπαῖ.* Dindorf, Meineke, Holden. *ῥυππαπαί.* R. vulgo. *ῥυπαπαί.* V. Φ. *ῥυπαπαῖ.* Bergk, Richter. See Frogs, 1105.

912. *ἔμοιγέ τοι. ἐμοὶ δέ τοι.* Zanetti.

914. *κοὐ μετέδωκ'.* R. and the early editions omit the prefix Xanthias, which was added by Brunck after a suggestion of Scaliger. R. "versum inferiorem alteri tribuit," says Bekker.

917. ΦΙ. Brunck, recentiores. *ὁ κῦ.* R. Θε. Edd. veteres. For *τῷ κοινῷ γ'*

ἐμοὶ R. has τῷ κυνωι γέ μοι, and Dobree suggested τῶν κοινῶν ἐμοί. There was no break in this verse in the MSS. and early editions. But Brunck severed the words οὐδὲ τῷ κοινῷ γ' ἐμοὶ from the rest of the verse, and assigned them to Xanthias. He is followed by Bekker, Dindorf, Weise, Bothe, and Richter. But κοινῷ can hardly mean κοινωνῷ, as the Scholiast supposes, nor if it could, would it yield a very clear or appropriate meaning. The recent editors have therefore returned to the common and (I am persuaded) the genuine reading.

918. ἀνήρ. Before Dindorf this was written ἀνήρ.

919. προκαταγίγνωσκ'. R. V. Brunck, recentiores. προκαταγίνωσκ'. Edd. veteres.

921. γὰρ is omitted by R.

922. μή νυν. The prefix is Οικ. in R., Θε. in the early editions. The speech is given to Xanthias by Brunck and all subsequent editors. For ἀφῆτέ γ' αὐτὸν Cobet proposed, and Richter, Meineke, and Holden read, ἀφῆτ' ἔτ' αὐτόν. Bergk would write the line τοῦτον, ὡς ὄντ' ἐν πόλει. For αὖ Bothe reads ἄν.

925. τὸ σκῖρον. R. V. P. Π. Φ. Bekker, Dindorf, Holden, Bergk, Meineke. τὸ σκίρον. F. τὸ σκίρρον. Edd. veteres. τὸ σκίρρον. Scaliger, Kuster, Bergler, Brunck, Weise. τὸν σκίρρον. Suidas, Bothe. τὸν σκῖρον. Richter. Both here and in Peace, 228—238, Meineke writes θυΐαν for θυείαν.

927. πρὸς ταῦτα. The prefix is Κυ. in the early editions; Xanthias in and since Brunck's. R. omits it altogether, and for τοῦτον has τοῦτο μή.

928. λόχμη. λόγχη. Junta, Zanetti, Farræus, Rapheleng. δύο. P. Brunck, recentiores. δύω. R. V. Edd. veteres.

929. κεκλάγγω. R. P. Π. F. Bekker, Dindorf, Bothe, Holden, Richter, Meineke. διακεκλάγγω. V. κεκλάγκω. Edd. veteres. κεκλάγχω. Brunck, Weise, Bergk. διακενῆς was written as one word in the editions before Dindorf.

932. κατηγόρησε. V. Bekker, Holden, Bergk, Richter, Meineke. κατηγόρευσε. R. ("ni fallor," says Bekker) vulgo.

933. σοί. σύ. R.

934. ὦλεκτρυόν. R. Bekker, Dindorf, Holden, Bergk, Meineke. ὠλεκτρυών. V. ὦ 'λεκτρυών. vulgo.

935. ποῦ 'σθ' οὗτος. ποῦ 'σθ'; οὗτος. Cobet, Bergk, Meineke, Holden.

936. αὐτὸς καθελοῦ. This speech is given to Bdelycleon by R. Bekker, and recent editors: to Θε. by the editions before Brunck: to Sosias by V. Brunck, Weise, and Bothe.

937. τρύβλιον. R. vulgo. τρυβλίον. V. Brunck, Bekker, Dindorf, Weise, Bothe, Richter. τριβλίον. Φ.

938. τυρόκνηστιν. τυροκνῆστιν. R.

939. προσκεκαυμένα. Dobree conjectured προσκεκλημένα, and Meineke (followed by Holden) alters the text accordingly.

940. οὐδέπω. Before this word P. has a line drawn, and Π. has the prefix ΦΙΛ. So Brunck and Bothe, the former reading κοὐ καθίζεις.

941. τοῦτον. Given to Philocleon by R. V. P. Bentley, Tyrwhitt, Dobree, Brunck, recentiores. Before Brunck it was continued to the preceding speech. For οἶμ' ἐγὼ Bekker, Weise, and Richter have οἶμαι 'γώ. χεσεῖσθαι, *præ timore*, as Bergler says.

942. οὐκ αὖ. R. F. Bekker, recentiores, except Bothe, Richter, and Holden. Dobree refers to Knights, 335, 8. οὐκ ἄν. V. Edd. veteres, Bothe. Reisig conjec-

tured *οὔκουν*, which Richter and Holden adopt.

943. *ἔχει*. *ἔχε*. Bothe.

944. *ἀνάβαιν'*. R. gives this line to Philocleon, and the next to Bdelycleon. So the old editions, which also give 946-8 (*οὐκ ἀλλ'—γνάθους*) to Philocleon. Correxit Brunck.

950. *διαβεβλημένου*. R. V. P. F. Φ. vulgo. *διαβεβλημένους*. Ald. Junta, Gormont, Zanetti, Farræus, Scaliger, Kuster.

951. *ὑπεραποκρίνεσθαι*. *ὑπερ ἀποκρίνεσθαι*. F.

953. *μὲν οὖν*. R. omits *οὖν*.

957. *ὅτι*. MSS. vulgo. *ὅ,τι;* Dobree, Holden, Richter, Meineke: a very probable alteration.

958. *εἰ δ' ὑφείλετο*. Scaliger gives these three words to Philocleon, placing a note of interrogation after them.

960. *ἐγὼ δ'*. Scaliger continues this and the following line to Bdelycleon.

961. *ἐνέγραφ'*. MSS. vulgo. Cobet suggests *ἔγραφεν*, and Meineke, followed by Holden, alters the text accordingly. But *ἐνέγραφ' ἡμῖν* means "*inflicted* on us this written oration."

962. ΦΙΛ. *ἄκουσον*. This speech is ascribed to Κυ. by R., and to Θε. by the editions before Brunck, which however give the words *φησὶ κατακνῆσαι* to Bdelycleon. *δαιμόνιέ μου*. R. V. F. Bekker, recentiores, except Weise. *δαιμόνι' ἐμοῦ*. ceteri.

964. *ἀπόκριναι*. *ἀπόκρινε*. R.

965. For *κατέκνησας* here and *κατακνῆσαι* in the next line V. has *κατέκνισας* and *κατακνίσαι*.

967. *ἐλέει ταλαιπωρουμένους*. vulgo. *ἐλέει τοὺς ταλαιπωρουμένους*. R. V. F. Dindorf (who writes it *ἔλει*, but in his notes returns to the common reading), Bergk, Richter, Meineke, Holden. Bentley proposed to read *ὦ δαῖμον*, and this is approved by Meineke (Vind. Aristoph.), who supposes the speaker to be addressing Lycus. But see 962 supra.

968. *τραχήλι'*. MSS. vulgo. *τὰ τραχήλι'*. Hirschig, Richter, Meineke, Holden.

970. *οἰκουρός*. MSS. vulgo. Brunck suggested *οἰκουρεῖν*, and Meineke, followed by Holden, alters the text accordingly. For *μόνον* V. has *μόνος*. R. prefixes *ὁ Φιλ.* to the line.

973. *τί κακόν*. vulgo. *τί τὸ κακόν*. R. V. Bothe. So Richter, omitting the *ποτ'*. Hamaker, also omitting *ποτ'*, gives *τί τὸ κακόν;* as a question to Bdelycleon, and so Meineke and Holden.

974. *περιβαίνει*. V. vulgo. *περιμένει*. R. Bothe, Bergk, Richter, Holden. Meineke conjectured *περισαίνει*.

977. *κνυζούμενα* R. V. P. Π. Francini, Scaliger, Kuster, recentiores. *κνυζόμενα*. Edd. veteres. *κνυζώμενα*. H. Steph. Bentley.

978. *αἰτεῖτε*. V. vulgo. *αἰτει*. R. *αἰτεῖσθε*. Hirschig, Richter, Meineke, Holden.

979. For ΦΙΛ. R. has *ὁ γέρων ἢ ὁ αὐτὸς*, and for ΒΔΕΛ. *ὁ παῖς*. *κατάβα* is repeated four times by V. Φ. Florent Chretien, Brunck, recentiores, thrice only by R. and Edd. veteres.

981. *ἐξηπάτηκεν*. MSS. vulgo. *ἐξηπάτησεν*. Cobet, Meineke. For *ἀτὰρ* V. has *αὐτάρ*.

982. *ἐς κόρακας*. *ἠσκόρακας*. R. V. *ἦ 'σκόρακας*. F. Cf. supra 852. *τὸ ῥοφεῖν*. R. Π. F. Porson, Brunck, recentiores. *γε τὸ ῥοφεῖν*. Edd. veteres. *τὸρροφεῖν* V.

983. *ἀπεδάκρυσα*. MSS. vulgo. *ἐπεδάκρυσα*. Holden, Hirschig, Meineke, which is very probably right. Meineke mentions with approbation a proposal to

add *γε* after *γνώμην*, and Holden adds it.

984. *οὐδέν ποτέ γ' ἀλλ'*. R. V. P. Π. F. Φ. Bekker, Bothe. *οὐδέποτέ γ' ἀλλ'*. Edd. veteres, Weise. *οὐδ' ἄν ποτέ γ' ἀλλ'*. Brunck. *οὐδέν ποτ' εἰ μή*. Dobree. *οὐδέν ποτ' ἀλλ'*. Dindorf, Holden, Bergk, Richter, Meineke. *ἐμπλημένος* R. V. Bekker, recentiores, except Weise, who with the old editions reads *πεπλησμένος*. *ἐμπλημμένος*. F. *ἐμπεπλησμένος*. Π.

985. *ἀποφεύγει*. R. V. P. Π. Brunck, recentiores. *ἀποφεύγῃ*. Edd. veteres.

988. *κἀπόλυσον*. *κἀπόλαυσον*. V.

990. *τηδί*. R. V. Bekker, recentiores. *τηνδί*. Edd. veteres, Weise.

991. *ὅδ' ἔσθ'*. *ἴδεσθ'*. V. *'ντευθενί*. MSS. vulgo. Cf. Eccles. 169. *'νταῦθ' ἔνι*. Dobree (comparing Œd. Tyr. 598), Holden, Bergk, Richter, Meineke.

993. *φέρ' ἐξεράσω*. Originally this whole line was ascribed to Philocleon, but Dobree perceived that these two words must belong to another speaker, and they are accordingly transferred to Bdelycleon by Bergk, Richter, Meineke, and Holden. *πῶς ἄρ'*. R. V. Bekker, recentiores. *πῶς γάρ*. Edd. veteres.

994. *ἔοικεν*. *ἔοικας*. R.

995. *οἵμοι ποῦ 'σθ' ὕδωρ*. Scaliger proposed to transfer these words to Bdelycleon; and this is done by Weise and Holden. Dobree would leave *οἵμοι* to Philocleon, and assign the rest to Bdelycleon.

996. *ἔπαιρε σαυτόν*. V. Dindorf, recentiores, except Richter, who with R. and the older editions reads *ἔπαιρ' ἔπαιρε σαυτόν*. This necessitates the omission of *νυν*, which is omitted by Φ. Vat. Ald. Junta, Kuster, Bergler, Brunck, Bekker, and Richter: but *νυν* is found in R. V. F. and the other editions, the older ones retaining it contra metrum.

997. *ἀπέφυγε*. V. vulgo. *πέφευγε*. R. Gormont, Richter, Meineke, Holden.

999. *ἐμαυτῷ*. *με ταυτῷ*. V.

1002. *κοὐ τοὐμοῦ*. R. V. vulgo. *καὶ τοὐμοῦ*. P. Φ.

1004. *πανταχοῦ*. R. vulgo. *πανταχοῖ*. V. Brunck, Bekker, Weise, Meineke.

1008. *νῦν*. R. V. F. Bekker. *νῦν γ'* or *νύν γ'*. vulgo. *νυν*. Dindorf, Holden, Bergk, Meineke, Richter.

1010. *δὲ τέως*. R. V. Bekker, recentiores. *δὲ ταχέως*. F. *δέ γε ταχέως*. Edd. veteres. Brunck read *ταχέως*, putting a colon after the word, and adding *δ'* to *μυριάδες*. The middle syllable of *ἀναρίθμητοι* is long, contrary to the common usage in Aristophanes, doubtless because the phrase is adopted from some poet who (as afterwards Antipater in the passage cited in the note) had so used it.

1011. *νῦν μέν*. Burges proposed to omit *μέν*. Dindorf in his notes approving this would also read *ἐξευλαβεῖσθε* for *εὐλαβεῖσθε*, so as to make the lines trochaic. Bergk in his notes follows Dindorf, whilst Meineke introduces Burges's alteration into his text. The last two lines of the Commation are translated by Bergler *nam pravorum est spectatorum id committere et non vestrûm*. And so (with *inscitorum* for *pravorum*) Brunck. But it is perhaps better to supply *πρὸς* before *σκαιῶν θεατῶν*, and to translate, "This is a fate which a poet would expect at the hands of foolish spectators, and not at your hands."

1015. *αὖτε*. *κλῦτε*. Reiske. *πρύσχετε*. P. Φ. Bentley, Porson, Dindorf, recentiores, except Weise and Bergk, who with

the old editions and R. V. have *προσέχετε*.

1017. *φησιν*. V. P. Brunck, recentiores. *φησι*. R. Edd. veteres.

1025. *πειρῶν*. Brunck, recentiores. Cf. Peace, 763. *περι-ιών*. R. Edd. veteres. *παριών*. Bentley. *περιών* (as a trisyllable). Scaliger, Porson.

1026. *ἔσπευδε*. vulgo. *ἔσπευσε*. R. V. F. Bekker.

1027. *πιθέσθαι*. V. P. Π. F. Φ. Brunck, recentiores. *πεύθεσθαι*. R. *πειθέσθαι*. Edd. veteres. Bentley suggested *φήσ' ἐπιθέσθαι*, understanding the passage to mean that the *παιδικὰ* had been satirized by some other poet, and that the lover came to Aristophanes to induce him to take up the quarrel: a meaning which is possible even with the existing text.

1028. *αἶσιν*. V. Brunck, recentiores. *αἶσι*. Edd. veteres. *αἴσειν*. R.

1029. *πρῶτόν γ'*. *πρῶτον* (omitting *γ'*). R. V. Edd. veteres. *πρῶτον ὅδ'*. Porson. The *γ'* was added by Kuster, and is adopted by all recent editors except Meineke, who reads *πρώτιστ'*, and is followed by Holden. For *ἦρξε* V. has *φησιν*. And for *φήσ' ἐπιθέσθαι* R. has *φήσι πιθέσθαι*. Conz proposes and Bothe reads *ἀνθρωπίσκοις* for *ἀνθρώποις φήσ'*, and Meineke substitutes *ἀνδραρίοις* for *ἀνθρώποις*.

1030. *τοῖσι*. *τοῖς*. R. F. *ἐπιχειρεῖν*. *ἐπεχείρει*. Meineke.

1031. *αὐτῷ*. Bentley suggests *πρῶτον*.

1032. *Κύννης*. *Κύνης*. Junta, Gormont. *κυνὸς* is an old reading mentioned by the Scholiast: and Bentley suggested *κυνὸς ὡς*.

1033. *κεφαλαί*. Bentley suggests *γλῶτται*, which Meineke approves in a note, and Holden accordingly introduces into the text. *οἰμωξομένων*. R. V. P. Bergler, recentiores. *οἰμωζομένων*. Edd. veteres. *ἐλιχμῶντο*. R. V. Kuster, recentiores. *ἐλιχμῶν*. Edd. veteres.

1034. *εἶχεν*. R. V. Kuster, recentiores. *εἶχε*. Edd. veteres.

1035. *Λαμίας δ'*. V. vulgo. *Λαμίας* (omitting *δ'*). R. And so Meineke, followed by Holden.

1036. *καταδωροδοκῆσαι*. *καταδωροδοκήσειν*. F. *κακὰ, δωροδοκῆσαι*. Bothe.

1037. *ὑμῶν*. V. P. Scaliger, Bentley, Brunck, recentiores. *ἡμῶν*. R. Edd. veteres. *μετ' αὐτοῦ*. R. V. vulgo. *μετ' αὐτὸν* is suggested by Bentley and Dobree, and Meineke, followed by Holden, alters the text accordingly. *μέγ' αὐτοῦ*. Bothe. The *τε* before *μετ' αὐτοῦ* is omitted by R.

1038. *πέρυσιν*. *πέροισιν*. R.

1040. *ὑμῶν*. R. V. Scaliger, Kuster, recentiores. *ἡμῶν*. Edd. veteres.

1043. *τοιόνδ'*. *τοιοῦτον δ'*. V.

1044. *καταπρούδοτε*. *καταπρούδοντε*. R. *σπείρανθ'*. R. Bekker, recentiores (except Bothe). *σπαίρουτ'*. V. *σπέρουτ'*. Φ. Edd. veteres. *σπείρουτ'*. Scaliger, Kuster, Bergler, Brunck, Bothe. For *καινοτάταις διανοίαις* Bothe suggests *καινοτάτας διανοίας*, and Hecker would change *αὐτὸν* into *αὐτήν*.

1045. *ἀναλδεῖς*. *ἀναιδεῖς*. R.

1046. *πολλοῖς*. R. V. P. Π. Bentley, Porson, Brunck, recentiores. *πολλοῖσιν*. Edd. veteres. *ὄμνυσιν*. V. Porson, Brunck, recentiores. *ὄμνυσι*. R. P. Π. Edd. veteres.

1048. *γνοῦσιν*. *γνοῦσι*. R. For *παραχρῆμα* Bentley suggests *παράκριμα*. See the Scholiast on 1045 supra.

1050. *εἰ παρελαύνων*. Scholiast, Brunck, Dindorf, recentiores. *εἴπερ ἐλαύνων*. R. V. Edd. veteres.

1053. *καινόν*. R. V. P. Π. Bentley, Brunck, recentiores. *κοινόν*. Edd. veteres.

1056. *ἐσβάλλετέ τ'*. R. V. Bekker, Dindorf (in notes), Holden, Bergk, Meineke. *ἐσβάλλετε δ'*. vulgo.

1060. *ἡμεῖς*. MSS. vulgo. *ὑμεῖς*. Bergk, Meineke, Holden. For *ἐν χοροῖς* Bergk reads *χοροῖς* only, substituting *πάντα με* for *πάντα μὴ* in the antistrophe.

1061. *μάχαις*. R. V. F. Bekker, recentiores. *μάχαισιν*. Edd. veteres.

1062. *καὶ κατ' αὐτό*. I give this line as written by John Seager (Class. Journ. iv. 714), who is followed by Hirschig and Richter. The variations, though slight, are very numerous. The old editions had *καὶ κατ' αὐτὸ δὴ τοῦτο μόνον ἄνδρες μαχιμώτατοι*, except Grynæus, who has *καὶ κατ' αὐτὸ τοῦτο δὴ μόνον ἄνδρες μαχιμώτατοι* (and so Weise and Bothe), which comes very near the present reading. In V. and F. it is given *καὶ κατ' αὐτὸ τοῦτο μόνον ἄνδρες μαχιμώτατοι*, and so (except that it begins *καὶ ταῦτ' αὐτὸ*) in R. Bentley proposed *καὶ κατ' αὐτὸ δὴ μόνον τοῦτ' ἄνδρες ἀλκιμώτατοι* (so Porson, Meineke, Holden), or *ἀνδρικώτατοι* (so Dindorf). Brunck reads *καὶ κατ' αὐτὸ τοῦτο δὴ μόνον ἄνδρες γε μαχιμώτατοι*. Bergk follows Seager, except that he omits *δὴ*, and reads *κεῖσε* for *ἐκεῖσε* in the antistrophe.

1064. *οἴχεται*. V. Bentley, Reisig, Dindorf, recentiores. *οἴχεταί γε*. R. Edd. veteres. *κύκνου τέ γε*. Bentley. *κύκνου τε*. R. V. F. vulgo. *κύκνοιό τε*. Bothe. *κύκνου τ' ἔτι*. Reisig, Dindorf, Bergk. For *πολιώτεραι* R. and F. have *πολιώτερα*. For *δὴ* Bergk suggests *δῆθ'*. Meineke (Vind. Aristoph.) would read *κύκνου τε πολιώτερ' αἴδε | τῇδ' ἐπανθοῦσιν τρίχες*.

1065. *αἵδ' ἐπανθοῦσιν τρίχες*. R. vulgo. V. and F. have *οἵδ' ἐπανθοῦσι τρίχας*, V. adding in the margin *οἱ κρόταφοι*. So Suidas s. v. *κύκνου*. The Scholiast too says, *οἱ δὲ διαιροῦσιν ἀπ' ἄλλης ἀρχῆς τοῦτο, "οἵδ' ἐπανθοῦσι τρίχας," ἵν' ᾖ περὶ τῶν νεωτέρων ὁ λόγος. καὶ γὰρ τὰ ἑξῆς περὶ αὐτῶν φησι*. But the common reading is no doubt correct.

1066. *ῥώμην*. R. vulgo. *γνώμην*. V. F. Suidas s. v. *κύκνου*, Bentley, perhaps rightly.

1067. *σχεῖν*. Reisig, Dindorf, Holden, recentiores. *ἔχειν*. MSS. Edd. veteres. *ὡς*. R. V. F. Suidas s. v. *κύκνου*, Bentley, Bekker, Dindorf, Holden, recentiores. Omittunt Edd. veteres. Bentley proposed *ἔχειν μέγ' ὡς*.

1069. *κικίννους*. R. Suidas s. v. *κύκνου*, Scaliger, recentiores. *κίννους*. V. *κοκκίνους*. Edd. veteres. For *νεανιῶν* Meineke strangely proposes *Κλεινιῶν*. In *νεανικὴν* and *νεανιῶν* the *εα* coalesce into one syllable, as in *θέασαι*, Peace, 907; Thesm. 280.

1070. *κεὐρυπρωκτίαν*. V. Bekker, recentiores. *κηὐρυπρωκτίαν*. R. F. Edd. veteres. *σχῆμα* means what is vulgarly called the "get up" of the young men.

1071. *διεσφηκωμένον*. R. V. Florent Chretien, Scaliger, recentiores. *ἐσφηκωμένον*. Edd. veteres.

1072. *ἥτις*. R. V. Bentley, Porson, Bekker, Holden, Bergk, Meineke. *ἥ τις*. Edd. veteres. *χἥτις*. Richter, which is worse than either. In the old editions the words *ἥ τις* were added to the preceding line. They were brought down to this line by Florent Chretien, Kuster, recentiores. This line therefore became two syllables too long (for *τῆσδε* was formerly inserted before *τῆς*), and *ἐστιν*

was omitted by Florent Chretien, Bentley, Weise, Bothe, Bergk. Bentley also suggested the omission of *ἡμῶν*, and so Porson, Brunck, Bekker, Richter, and Holden. In V. and Φ., however, the *τῆσδε* is omitted: and so Dindorf and Meineke: and I have followed this MS. authority.

1076. *ἐγγενεῖς*. R. V. F. Bekker, Dindorf, Holden, Meineke, Richter. It had been hesitatingly suggested by Dobree. *εὐγενεῖς*. ceteri.

1078. *ὠφελῆσαν ἐν μάχαισιν. ὠφελήσαμεν μάχεσιν*. R. *ἦλθ'*. V. P. Π. Florent Chretien, Bentley, Brunck, recentiores. *ἦνθ'*. R. *ἦλθεν*. Edd. veteres.

1080. *ἡμῶν. ὑμῶν*. R.

1081. *σὺν δόρει σύν*. Etymolog. Magn. Dindorf, Bergk, and (with *ξὺν*) Meineke, Richter, Holden. See Peace, 357. *ξὺν δορὶ ξύν*. R. V. F. Florent Chretien, Bentley, Brunck, Bekker, Weise, Bothe. *δουρὶ ξύν*. Edd. veteres. *δουρὶ καὶ ξύν*. Scaliger in notes. *ξὺν δουρὶ ξύν*. Kuster, Bergler.

1083. *στάς*. R. V. P. F. Φ. Suidas (s. v. *χελύνη*), Florent Chretien, Kuster (at Suidas l. c.), Brunck, recentiores. *πᾶς*. Edd. veteres. *τάς*. Π. For *παρ'* R. has *πρός*.

1084. *τοξευμάτων. τοξοτῶν*. V.

1085. *ἀπεωσάμεσθα*. vulgo, *εω* being read as one syllable. *ἀπωσάμεσθα*. Dindorf. *ἐπαυσάμεσθα*. R. *ἐσωζόμεσθα*. V. Meineke. *ἐωσάμεσθα*. Holden, Bergk, and Meineke in notes. *ἑσπέραν*. V. Bergk, Meineke, Holden. *ἑσπέρας*. R. *ἑσπέρᾳ*. vulgo.

1086. *διέπτατο. διέπτετο*. Brunck, Bothe, Meineke, Holden. See at 16 supra.

1087. *εἰπόμεσθα*. R. Bekker, Meineke, Holden. *ἐσπόμεσθα*. vulgo. This and the following line are transposed by Hamaker and Meineke; but though I had myself already transposed them in my translation, yet I have no doubt that they are rightly arranged in the text. Line 1088 seems to be inserted for the express purpose of recalling the image of the Wasps (which had been rather lost sight of in the preceding lines) as an introduction to the statement with which the Epirrhema closes.

1091. *ἦ*. V. vulgo. *ἦν*. R. Bergk. *πάντα μή*. MSS. vulgo. *πάντα μ' ἄν*. Dobree, Holden. *πάντας ἔμε*. Hirschig, and so Meineke, though in his notes he prefers Bergk's *πάντα με*.

1092. *κατεστρεψάμην*. R. V. F. Bekker, recentiores. *κατεστρεψάμην γε*. Edd. veteres.

1093. Bergk alters *ἐκεῖσε* into *κεῖσε*, and Bothe *ταῖς* into *ταῖσι*.

1097. *ὅστις*. Dindorf, Holden, Bergk, Richter, Meineke. *ὃς ἄν*. vulgo. *ὅστις ἄν*. R. V. Bekker.

1100. *τόν*. R. V. Π. F. Brunck, recentiores. *καὶ τόν*. Edd. veteres.

1107. *ξυλλεγέντες*. V. Bentley, Reiske, Bekker, recentiores. *ξυλλέγοντες*. R. Edd. veteres.

1108. *ἄρχων*. The aspirate was first added by Brunck.

1109. *ᾠδείῳ. ὀδίοι*. R.

1110. *πυκνόν*. *Πυκνός*. Kennedy, Meineke, Holden.

1111. *κυττάροις. καττάροις*. R. *κυτάροις*. V.

1112. *εὐπορώτατοι*. Bentley suggests *ἐμφερέστατοι*, which I think must be right.

1114. *ἐγκαθήμενοι. οἱ καθήμενοι*. Meineke, who omits the next line.

1115. *ἡμῶν τοῦ φόρου.* *ἔνδον τοὐρόφου.* Bergk.

1116. *γόνον.* MSS. vulgo. Dobree's elegant conjecture *πόνον* (cf. Æsch. Agam. 54, and Bp. Blomfield's note there) is adopted by Bergk and Meineke.

1117. *ἡμῖν.* R. V. Brunck, recentiores. *ἡμῶν.* P. Π. *ὑμῶν.* Edd. veteres.

1118. *ἐκφορῇ.* MSS. vulgo. *ἐκροφῇ.* Dobree, Reiske, Dindorf, Holden, Bergk, Richter, Meineke. And this would probably be right, if the speaker were alluding to the demagogues.

1119. *λόγχην.* *λόχμην.* V. *λόγχμην.* Junta, Gormont. In the next line R. has *ἐμβραχύ.*

1125. *ἀγαθόν.* *ἀγαθ'.* R. F.

1127. *ἐπανθρακίδων.* R. V. Scaliger (in notes), Bergler, recentiores. *ἐπ' ἀνθρακίδων.* Edd. veteres. *δὶς ἀνθρακίδων.* Athenæus, vii. cap. 137. *δὶς ἐπανθρακίδων.* Porson. *ἐμπλήμενος.* R. V. F. superscriptum in P. Brunck, recentiores. *πεπλησμένος.* P. Edd. veteres. *ἐμπεπλησμένος.* Π. *ἅλμην πιών.* Athenæus, ubi supra. See the note.

1128. *γναφεῖ.* MSS. vulgo. *κναφεῖ.* Dindorf, Holden, Bergk, Richter, Meineke.

1132. *ἀναβαλοῦ.* P. Φ. Scaliger (in notes), Brunck, recentiores. *ἀναλαβοῦ.* R. V. F. Edd. veteres. So 1135. The Scholiast notices *γεροντικῶς* as a various reading for *τριβωνικῶς.*

1133. *παῖδας.* R. V. vulgo. *παῖδα.* P. Π. Ald. Junta, Grynæus. For *καὶ τρέφειν* Hirschig suggests and Meineke reads *κἀκτρέφειν.*

1136. *τὸ κακόν.* An exclamation. *Malum!* "What the plague is this!" Peace, 322.

1138. *Θυμαιτίδα.* R. vulgo. *Θυμοιτίδα.* V. Brunck, Bekker, Bothe.

1141. *τοίνυν.* R. V. Π. F. Brunck, recentiores. *τοίνυν γ'.* Φ. Edd. veteres.

1142. *ἐοικέναι.* MSS. vulgo. Cobet prefers *προσεικέναι*, and Meineke (followed by Holden) alters the text accordingly.

1146. *τοι.* *ποι.* R.

1147. *τάλαντον.* R. V. Scaliger, recentiores. *ταλάντων.* Edd. veteres.

1148. *αὐτήν.* V. Dindorf, Holden, Meineke. *ταύτην.* R. vulgo.

1149. *δικαιότερον.* V. F. Dindorf, Holden, Richter, Meineke. *δικαιότερόν γ'.* R. vulgo.

1150. *στῆθί γ' ἀμπισχόμενος.* vulgo. *στῆθ' ἀμπισχόμενος.* V. F. *στῆθ' ἀναμπισχόμενος.* R. Bergk suggests *ἐναμπισχόμενος.*

1152. *ἔγωγ'.* *ἐγώ.* V. The prefix ΦΙ., originally omitted, is added by Grynæus, Scaliger, recentiores.

1153. *εἴπερ γ'.* R. V. Scaliger, recentiores. *εἴπερ.* F. Edd. veteres.

1154. *φέρ' ἀλλ'.* Before Brunck this was written *φέρε, ἀλλ'.*

1155. *παράθου* (*παραθοῦ.* V.). Dindorf, Holden, Richter, Meineke. *κατάθου.* R. vulgo.

1157. *ἀποδύου.* vulgo. *ὑποδύου.* R. V. F. Instead of the verbs *ἀποδύεσθαι* here and *ὑποδύεσθαι* in lines 1158, 1159, and 1168, Hirschig (anticipated by Scaliger in the last two passages) proposes to substitute *ὑπολύεσθαι* here, and *ὑποδεῖσθαι* in the other places. The proposal is an ingenious and plausible one; but it is certainly unnecessary: it involves four alterations of the MS. text; and I am not sure that the use of the one verb *δύεσθαι* in different compounds (slip out of those, and slip into these) is not more suited to the tone of the dialogue. In the present line Hirschig's *ὑπολύου* is followed by

Cobet (N. L. p. 789), Meineke, and Holden. For *καταράτους* V. has *κατατράτους*.

1158. *ὑπόδυθι τάς*. MSS. vulgo. *ὑποδοῦ λαβών*. Hirschig, Cobet. *ὑποδοῦ τι τάς*. Meineke.

1159. *ὑποδύσασθαι*. MSS. vulgo. *ὑποδήσασθαι*. Scaliger in notes, Hirschig, Meineke, Holden. So infra 1168.

1161. *ἔνθες πόδ'*. Brunck, Bekker, Dindorf, Weise, Bothe, Meineke in Vind. Aristoph. *ἔνθες ποτ'*. R. V. vulgo. *κἀπόβαιν'*. R. V. F. Francini, Farræus, Bergler, Bekker, Dindorf, Bergk, Richter, Meineke, Holden. *κατάβαιν'*. Edd. veteres, contra metrum. *καὶ κατάβαιν'*. P. Φ., and so Scaliger in notes and Bergler suggested. Bergler also suggested *κ᾽ἆτα βαῖν'*, and so Bentley, Markland (at Eur. Iph. Taur. 1207), Brunck, Weise, Bothe. *καὶ πρόβαιν'*. Reisig, not improbably.

1163. *τὴν πολεμίαν*. *γῆν πολεμίαν*. R.

1167. *ἐπὶ γήρᾳ*. MSS. vulgo. *ἐπὶ γήρως*. Hirschig, Bergk, Meineke, Holden.

1169. *διᾳσαλακώνισον*. MSS. vulgo. *σαλακώνισον*. Weise. Another form mentioned by grammarians, *διασαικώνισον*, is preferred by Dindorf and Bergk, and adopted by Bothe, Meineke, and Holden. The Scholiast mentions two other readings, *διαλυκώνισον* and *διωλακώνισον*.

1172. *δοθιῆνι*. Meineke writes it *Δοθιῆνι*, thinking it the name of a man qui tunicâ amiciretur laxâ et quæ tanquam allii cortex corpus ambiret (Vind. Aristoph.). And he compares Homer's Odyssey, xix. 231.

1176. *τίνα*. R. V. Π. F. vulgo. *τίνας*. P. Φ. Brunck, Bekker, Bothe, Richter. *τί*. Ald. Junta.

1178. *ὁ Καρδοπίων*. R. V. P. Π. Φ. Brunck, recentiores. *Καρδοπίων*. Edd. veteres.

1180. *λέγομεν*. *λέγω*. F.

1185. For *γαλᾶς* R. has *γαλῆ*. And for *μέλλεις λέγειν* V. has merely *λέγεις*.

1187. *Κλεισθένει*. *Κλεισθένη*. R.

1188. *ἐγὼ δέ*. *ἔγωγε*. P. *οὐδαμοῖ, nowhither*. Bekker, Dindorf, Holden, Meineke. *οὐδαμοῦ*. vulgo. By the *θεωρία* to Paros, Philocleon may possibly mean the abortive expedition of Miltiades to that island. Hdt. vi. 133.

1190. *ἐμάχετό γ'*. MSS. vulgo. *ἐμαχέσατ'*. Dobree. *ἄρ' ἐμάχετ'*. Cobet, Meineke, Holden. Bergk proposes *ἐμάχετο τηνίκα*.

1191. *Ἐφουδίων*. *Ἐφουνδίων*. V.

1192. *ὢν καὶ πολιός*. *ὢν πολιὸς ὤν*. V. Bergk proposes *καὶ πολιὸς ὤν*.

1193. *βαθυτάτην*. Dindorf, Bekker, Holden, Bergk, Richter, Meineke. *βαρυτάτην*. R. vulgo. *καθυτάτην*. V. *λαγόνας τε*. vulgo. *καὶ λαγόνας*. R. *καὶ λαγόνα*. V. Dobree. *καὶ λαγόνε*. Dindorf in notes.

1195. *πῶς δ' ἄν*. R. vulgo. *πῶς ἄν*. V. Bergk, Meineke.

1196. *οὕτως*. R. V. vulgo. *οὕτω*. Hirschig, Richter, Meineke, Holden.

1198. *δοκεῖς*. *δοκῇς*. P.

1201. *ὑφειλόμην*. *ΒΔ. ἀπολεῖς με ποίας χάρακας*. These words are omitted in V., the transcriber's eye passing from one *χάρακας* to the other.

1206. *Φάϋλλον*. R. vulgo. *Φάΰλον*. V. The word is misspelt in many of the old editions.

1207. *εἶλον*. MSS. vulgo. *εἶλκον*. Richter.

1208. *προσμάνθανε*. MSS. vulgo. Cf. Thesm. 20. *προμάνθανε*. Dobree, Bergk, Meineke, Holden.

1210. *κατακλινῶ*. P. Scaliger (in notes), Bergler (in notes), Brunck, Bekker, Din-

dorf, Bothe, recentiores. *κατακλίνω.* vulgo.

1211. *κατακλινῆναι.* F. Dindorf, Holden, Bergk, recentiores. *κατακλιθῆναι.* R. vulgo. *κατακλῖναι.* V.

1212. *πῶς.* R. V. vulgo. *ποῦ.* Φ. Ald. Junta. *πῶ.* Gormont.

1217. *ἀπονενίμμεθ'.* *ἀπονενίμεθ'.* R. Before Brunck the *ἤδη* was connected, not with *σπένδομεν,* but with *ἀπονενίμμεθα.*

1219. *αὐλητρίς.* *αὐλητρίς.* Meineke.

1221. *'Ακέστορος.* Bentley, Brunck, recentiores. *'Ακέστερος.* R. V. Edd. veteres.

1222. *ὅπως δέξει καλῶς.* MSS. vulgo. Bergk writes *πῶς δέξει;* ΦΙ. *καλῶς.* ΒΔ. *ἄληθες;* And so Meineke (though he repents in his Vind. Aristoph.) and Holden. And so Richter, except that he reads *ὅπως δέξει—.*

1223. *οὐδεὶς Διακρίων δέξεται.* Florent Chretien, Bentley, Dindorf, Weise, Bergk, Richter. *οὐδείς γε Διακρίων δεδέξεται.* MSS. Edd. veteres. *οὐδ' εἰ Διακρίων δέξεται.* Meineke (supposing *Διακρίων* to be a man's name), Holden. *οὐδείς γε δὴ τῶν Διακρίων.* Bothe. *γε Διακρίων ἂν οὐδ' ἂν εἷς.* Dobree. We might perhaps read *ἄληθες; ὡς οὐδείς γε νέος διαδέξεται.*

1225. *δέξει.* *δέξαι.* V. Meineke.

1226. *ἔγεντ' 'Αθήναις.* Bentley, Dindorf (in notes), Fritzsche (de Pelargis Aristophanis, Quæst. Arist. i. 50), Weise, Bergk, Holden. *ἐγένετ' 'Αθηναῖος.* MSS. vulgo. *γένετ' ἔν γ' 'Αθήναις.* Elmsley (at Ach. 980). *'Αθηναῖός γε.* Meineke.

1227. *ὡς σύ.* A trochee is required to complete the metre. *ὡς σὺ* is inserted by Bentley, Dindorf, Fritzsche (ubi supra), Meineke, and Holden: *οὐδὲ* by Bergk and Weise: and both Dindorf and Meineke approve it in their notes.

1228. *τουτὶ σὺ δράσεις.* MSS. vulgo. *τοῦτ' εἰ σὺ δράσεις.* Porson, Dobree, Meineke, Holden. *τουτὶ σὺ δ' ᾄσεις.* Markland at Eur. Suppl. 932. *τουτὶ σύ γ' ᾄδεις.* Koenius, Brunck.

1230. *τῆσδε τῆς.* R. omits *τῆς.*

1231. *ἐάν.* R. V. Dindorf, Holden, Bergk, recentiores. *ἐάν γ'.* Edd. veteres. For *Δί'* R. has *δία.* *ἕτερον ᾄσομαι.* Brunck, Bekker, Dindorf, Weise, Bothe, Bergk, Richter. *ἑτέραν ᾄσομαι.* R. V. Edd. veteres. *ἕτερ' ἀντᾴσομαι.* Dobree, Meineke, Holden.

1232. *ὦνθρωφ'.* To this line in the old editions XOP. was prefixed, and there was no prefix before *τί δ' ὅταν* 1236. Both errors were corrected, first by Bentley, and afterwards by Brunck. *μαιόμενος.* R. Bentley, Bekker, Dindorf, Bothe, recentiores. *μαινόμενος.* V. Edd. veteres.

1234. *ἀντρέψεις ἔτι.* Dindorf, Weise, Holden, Bergk, recentiores. *ἀνατρέψεις ἔτι.* R. V. Edd. veteres. *ἀντρέψει τάχα.* Bentley (who first arranged these scolia metrically): and such seems to have been the reading in Alcæus.

1236. *Θέωρος.* *ὁ Θέωρος.* R. *πρὸς ποδῶν.* V. P. Π. Brunck, recentiores. *προσποδῶν.* Φ. *πρὸ ποδῶν.* R. Edd veteres.

1237. *ᾄδη.* V. Brunck, recentiores. *αἴδει.* R. Edd. veteres.

1240. *τούτῳ.* *τοῦτο.* R. For *λέξεις* Bergk conjectures *δέξει.* The prefix ΦΙ. is omitted in R. *ᾠδικῶς.* R. V. Π. P. Φ. Florent Chretien, Brunck, Bekker, Dindorf, Weise, Bothe, Bergk, and Richter. *ᾴδικός.* Edd. veteres. *ἄδικος.* Kuster, Bergler. *ᾠδικός.* F., which Bergler also suggested. Dindorf conjectures *ὠδὶ πῶς,*

which Holden adopts: and Bergk conjectures ὡρικῶς. Hamaker and Meineke for some unaccountable reason omit the entire line.

1242. ἀμφοτέροισι. R. V. F. Bekker, recentiores, except Weise, Bothe, and Richter, who with the old editions read ἀμφοτέροις.

1244. κᾆτ' ᾄσεται. κἀντᾴσεται. Dobree, Meineke, Holden.

1245. βίαν. R. V. vulgo. βίον. Tyrwhitt, Dindorf (in notes), Weise, Bergk, Meineke, and Holden.

1248. δή. R. V. P. Π. F. Brunck, recentiores. δέ. Edd. veteres. διεκόμπασας. Tyrwhitt, Burges, Dindorf (in notes), Weise, Bergk, Richter. πολλὰ νὴ Δί' ἐκόμπασας. Meineke, Holden. διεκόμισας. R. V. Grynæus, Kuster, Bergler, Brunck, Bekker, Bothe. διεκκόμισας. Edd. veteres. σύ. R. V. F. Bekker, recentiores. σύ τε. Edd. veteres.

1251. συσκεύαζε. σκεύαζε. V.

1252. μεθυσθῶμεν. Cobet (N. L. 209) proposes to change μεθυσθῶμεν into μεθύωμεν, and to insert μὴ before μηδαμῶς. And Meineke (followed by Holden) alters the text accordingly. The prefix ΦΙ. (before μηδαμῶς) is omitted in the old editions. It was restored by Grynæus, Scaliger, Bentley, Brunck, recentiores: and so the MSS.

1254. πατάξαι. vulgo, which is obviously right. See infra 1422. κατάξαι. R. V. Bekker, Richter. καταράξαι. Vat. Pal., and the Scholiast mentions this reading.

1256. ξυνῆς γ'. R. Bekker, recentiores, except Weise, who with the old editions reads ξυνῇς.

1257. πεπονθότα. Before Scaliger there was a note of interrogation after this word.

1261. ἀποίχεται. MSS. vulgo. ἀπέρχεται is suggested by Cobet and Bergk, and Meineke (followed by Holden) alters the text accordingly.

1262. τἄρ' (τἆρ'. Elmsley at Ach. 323). Hermann, Dindorf, Bothe, Holden, Bergk, Richter, Meineke. ἄρ'. V. γ' ἄρα. R. γ' ἄρ' δ'. F. γ' ἄρ'. vulgo.

1263. εἴπερ γ'. R. vulgo. εἴπερ. V. F. ἀποτίσω. ἀποτίσωμεν. V.

1264. ἄγε νυν. This line is wrongly transferred to Bdelycleon by Bergk, Richter, Meineke, and Holden. Here, as in Knights, 724, the expression μηδὲν ἡμᾶς ἰσχέτω signifies the hearty assent with which the speaker now falls in with the other's proposal.

1265. 'δοξ' ἐμαυτῷ. R. V. Porson, Bekker, recentiores. 'δοξα 'μαυτῷ (or δ' ἤδοξα 'μαυτῷ). Edd. veteres.

1267. Κρὼβύλου. Κρωβύλων. Suidas (s. v. Ἀμυνίας), which Meineke prefers.

1268. ὄν γ'. R. Scaliger, Bekker, recentiores, except Weise. ὤν. V. ὄν. F. ὄντιν'. Edd. veteres, Weise. ῥοιᾶς. R. vulgo. ῥοᾶς. V. Brunck, Bekker, Dindorf (in notes), Weise, Bothe, Holden, Meineke.

1270. πειυῆ. πείνη. R. ᾗπερ. V. Kuster, Brunck, recentiores. ἤπερ. R. ᾗπερ. Edd. veteres.

1272. μόνοις. R. V. F. Bekker, recentiores. μόνοισι. Edd. veteres. In the old editions μόνος—Θετταλῶν formed but one line. Bentley divided them at Πενέστ-, and so Brunck and Weise. And this seems a very happy mode of distributing the lines: making the entire Chorus iambic, except four trochaic tetrameters For Πενέσταισι R. has Πενέσταισιν.

1273. τοῖς Θετταλῶν. R. V. vulgo. τῶν Θετταλῶν. Φ. Brunck, Weise, Bothe.

1274. *ἐλάττων*. R. V. vulgo. *ἔλαττον*. Bekker (in notes), Bothe, Meineke, and Holden: and in his notes Bergk approves of it.

1277. *ἅπασι*. V. vulgo. *ἅπασιν*. R.

1278. *ἐφέσπετο*. V. vulgo. *ἐφέπετο*. R.

1281. *ὦμοσε*. Bentley suggests *ὤμοσα*. Bergk (regardless of metre) would read *ὃν ὁ πατὴρ ὤμοσε* for *ὅντινά ποτ' ὤμοσε*.

1282. *φύσεος*. Bentley, Brunck, recentiores. *φύσεως*. R. V. Edd. veteres, contra metrum. See infra 1458. Bothe omits the line.

1284. *εἰσί*. *εἰσίν*. R. As to the lacuna before this line see the note.

1285. *ὑπετάραττεν*. *ὑπερτάραττεν*. R.

1286. *κακίαις*. Florent Chretien, Bentley, Brunck, recentiores. *κακίσταις*. R. Edd. veteres. *κάκιστ'*. V. *ἀπεδειρόμην*. MSS. vulgo. Bergler suggested *ἀπεδειράμην*, and Brunck and Bothe read *ἀπεδαιρόμην*.

1287. *οὐκτός* (or *οἰ 'κτός*). P. vulgo, and so both Bentley and Porson. *ἐκτός*. R. V. Π. F. Bekker, Meineke, Holden. *οἰκτός*. Kuster, apparently by a mere clerical error. *θεώμενοι*. Bentley, Bergler, recentiores. *μ' οἱ θεώμενοι*. R. V. F. Scaliger, Kuster. *θεόμενοι*. Edd. veteres.

1289. *ἐκβαλῶ*. R. V. Suidas (s. v. *σκωμμάτιον*), Bentley, Bergler (in notes), Brunck, recentiores. *ἐκβάλλω*. Edd. veteres. *ἐκβάλω*. F. Florent Chretien.

1290. *ταῦτα*. *ταυτί*. R. F.

1293. *τέγους*. Bentley, Dobree, Reisig, Dindorf, recentiores, except Bothe. *ἐμαῖς*. V. P. Edd. veteres, Bothe. *στέγειν*. R., which has the two following lines (with *κατηρίψασθε* for *κατηρέψασθε*) written in the margin. *ἑαῖς*. Florent Chretien. In Π. the line ends prematurely with *πλευραῖς*.

1295. *τὰς πληγάς*. P. Φ. Kuster (in note on Suidas s. v. *στέγει*), Brunck, Dobree, recentiores. *τὰς πλευράς*. R. V. Π. F. Suidas (s. v. *στέγει*), Edd. veteres. And so it is written above the line in P. *ταῖς πλευραῖς*. Francini, Scaliger, Kuster. In the next line the Scholiast notices a reading *σταζόμενος*, whence Bentley conjectured *τοῖς ὄμβροις* for *ταῖς πλευραῖς*.

1297. *ᾗ*. *ᾗς*. R. F.

1300. *παροινικώτατος*. *παροινιώτατος*. Elmsley at Ach. 981.

1301. *Ἵππυλλος*. R. Bentley, Tyrwhitt, Bekker, recentiores. *Ἴσπυλος*. V. *Ἱππυλος*. Edd. veteres. *Ἱππόλυτος*. Suidas (s. v. *παροινικώτατος*). "Legendum vel *παρῆσαν Ἱππύλος* vel *παρῆν Ἵππυλλος*." Blomfield, Gloss on Æsch. Prom. 214.

1302. *οἱ*. *ὁ*. V.

1303. *ὑβριστότατος*. Cobet suggests *ὑβρίστατος*, and Meineke (followed by Holden) alters the text accordingly.

1305. *ἐνήλατ'*. R. V. F. Suidas, Bekker, Dindorf, Weise, Bothe, Bergk. *ἐνήλλατ'*. P. Π. Φ. Scaliger. *ἐννήλλατ'*. Edd. veteres. *ἐνήλλετ'*. Kuster, Bergler, Brunck, Porson, Cobet (N. L. 688), Richter, Meineke. *ἀνήλλετ'*. Lenting, Holden, which is probable enough. *πεπόρδει*. *'πεπόρδει*. Brunck, Weise, Bothe, Meineke, Holden. For *κατεγέλα* Dindorf proposed *κἀγέλα*, Meineke *κᾆτ' ἔφλα*, both obvious changes for the worse. Meineke (followed by Holden) transposes this and the following verse: he recants, however, in his Vind. Aristoph.

1307. *δή με*. vulgo. *δὴ* is omitted, contra metrum, in R. V., and by Bekker. Elmsley (at Ach. 127) proposed either *κἄτυπτεν ἐμὲ* (which Dindorf adopts) or

κἄτυπτε νώ. Richter, for no imaginable reason, corrupts *κἄτυπτε* into *κἄπαιε.*

1310. *ἀχυρῶνας.* vulgo. But *ἀχυρὼν* is not elegant Attic, and consequently *ἄχυρον* is read, contra metrum, in R. V., and by Bekker and Dindorf. The latter suggested *ἀχυρμὸν,* which is approved by Bergk, and adopted by Richter, Meineke, and Holden. The proverb however, as preserved by the Scholiast, is *ὄνος εἰς ἀχυρῶνα ἀπέδρα,* and Aristophanes may be reasonably supposed to have preserved its actual language.

1311. *ἀποβεβληκότι. ἀποβεβληκότα.* Bothe.

1312. *θρῖα.* R. V. Π. Brunck, recentiores. *γε* is added by P. F. Edd. veteres.

1318. *κωμῳδολοιχῶν.* R. V. Bekker, recentiores, except Weise and Bothe, who with the old editions read *κωμῳδολειχῶν. κωμῳδολυχῶν.* F.

1321. *ἀμαθέσταθ'. ἀμαθεστ'.* R.

1323. *ξυντύχῃ.* R. V. P. F. Φ. Toup, Brunck, recentiores. *ξυντύχοι.* Edd. veteres.

1324. *δὴ καί.* R. vulgo. V. omits *δή.* Dobree suggests *καὶ δή,* which Richter and Holden adopt, whilst Meineke reads *καὐτός.*

1329. *'ρρήσεθ'.* V. Bentley, Porson, Brunck, recentiores. *'ρρήσεσθ'.* Edd. veteres. *'ρρήσεσθαι.* Scaliger.

1330. *ταυτηί* (*ταύτηι.* R.). V. Bentley, Brunck, recentiores. *ταύτῃ.* Edd. veteres.

1331. *δᾳδί.* Before Brunck this was written *δαΐδι.*

1332. *Συμπότης.* See the note. ΒΔΕΛ. vulgo. Dobree rightly says, "Non Bdelycleon sed unus *τῶν ἑπακολουθούντων.*" But Beer suggests ΧΟΡ., and he is followed by Meineke and Holden. Bergk proposes *κατήγορος.*

1333. *ἅπασι. ἅπασιν.* R.

1334. *ἀθρόοι. ἄθροι.* Hirschig, Meineke.

1335. *ἰὴ ἰεῦ.* Dindorf would read *ἰὴ, ἰὴ,* Bergk *ἰεῦ, ἰεῦ,* both changes for the worse.

1336. *ἀρχαῖα. τἀρχαῖα.* Hermann.

1338. *ἰαιβοῖ.* R. vulgo. V. omits this word: and so Meineke, who inserts *οὐκέτ'* before *ἀνέχομαι.* Bothe omits *αἰβοῖ,* and Dindorf suggests *ἰαὶ, ἰαιβοῖ.*

1339. *τάδε. ταδί.* Brunck. For *βάλλε* V. has *βάλε.*

1340. *ἅπεισι.* R. V. F. Φ. vulgo. *ἅπιτε.* Brunck. *ἅπει σύ.* Dindorf, Bergk, Richter, Meineke, Holden. Meineke however in his notes, and also in his Vind. Aristoph., proposes *ἀποίσεις. ἅπει.* Weise. *γὰρ* is added in Φ., in the editions down to and including Brunck, and by Bothe. For *ποῦ 'στιν* Brunck and Weise have *ποῦ 'σθ'.* The line is apparently a trochaic dimeter: and if so, two syllables have dropped out, which Dindorf would supply by reading *ποῦ 'στι ποῦ 'στιν,* Hermann by reading *ποῦ 'στιν ἡμῖν.* In his text Meineke (followed by Holden) adopts Hermann's suggestion: but in his Vind. Aristoph. he prefers Dindorf's. Bergk would read *ποῦ 'στιν ὅδ' ὁ φιληλιαστής.*

1345. *ὁρᾷς, ἐγώ σ'.* R. V. vulgo. *ὁρᾷς ἔγωγ'.* P. *ὁρᾷς ἐγὼ δ'.* Π. *ὅρα δ' ἐγώ σ'.* Brunck. *δεξιῶς.* R. V. Scaliger, recentiores. *δεξιῶς σ'.* Edd. veteres. For *ὑφειλόμην* R. has *ὑφειλοίμην.*

1347. *εἶνεκ'.* MSS. vulgo. *οὕνεκ'.* Brunck, Dindorf, Weise, Bothe, Richter, Meineke.

1348. *οὐδὲ φιαλεῖς.* R. V. P. vulgo. *ἀλλὰ φιαλεῖς.* Π. *οὐδ' ἐφιαλεῖς* (from Eustathius on Odyssey, i. p. 1403). Bent-

ley, Bergk. And this is probably the true way of spelling the word both here and in Peace, 432.

1350. *αὖτ'*. *ταῦτ'*. Cobet, Meineke.

1354. *κρατῶ 'γώ*. *κρατῶ πω*. Elmsley (at Ach. 580), Meineke (in notes), Bergk.

1358. *περί μου*. *περὶ ἐμοῦ*. R. Π. *περὶ 'μοῦ*. P.

1360. δὲ is omitted in R. *καὐτός· ἐπί*. Elmsley (at Ach. 1189), Dindorf, Weise, Meineke, Holden. *καὐτὸς ἐπί*. vulgo.

1361. *δετάς*. *δαίτας*. R.

1363. *οἴως*. vulgo. *οἵοις*. R. V. Bekker, Bothe, Richter, and so Meineke in Vind. Aristoph. R. omits the words *ἐμὲ πρὸ τῶν μυστηρίων ὦ οὗτος οὗτος*.

1364. *οὗτος οὗτος*. V. P. Π. F. Φ. Florent Chretien, Bentley, Brunck, recentiores. *οὗτος* (once only). Edd. veteres. *τυφεδανέ*. Suidas gives both this form and also *στυφεδανὲ*, which Brunck adopts. For *χοιρόθλιψ* R. has *χαιρόθλιψ*.

1365. *ποθεῖν*. *ποθεῖς*. V. F. Farræus, Weise.

1366. *τοῦτο*. R. vulgo. *ταυτό*. V. *ταυτί*. F.

1369. *ποίαν*. *πῶς*. Florent Chretien, Bothe. For *τῶν ξυμποτῶν κλέψαντα* Elmsley (at Ach. 178) would read *κλέψαντα συμποτῶν*.

1371. *σοί*. vulgo. *τοί*. R. V. F. Bekker. *τοίη*. Bentley. For *πού 'στι* Meineke suggests and Holden reads *τοὔστι*.

1372. *τοῖς θεοῖς*. *τοῖν θεοῖν*. Richter, Holden.

1373. *ἐστιγμένην*. *ἐσχισμένην*. Meineke.

1374. *αὐτῆς τοὐν*. *ἐν* (omitting *αὐτῆς*). V.

1377. *τῆς δᾳδός*. R. has a lacuna for *δᾳδός*.

1380. *νομίσας*. *νομίσας σ'*. Hirschig, Bergk, Meineke.

1382. *'Ολυμπίασιν*. R. V. F. Elmsley (at Ach. 178), Bekker, recentiores, except Weise, who with the older editions reads *'Ολυμπίασι γάρ*.

1385. *κατέβαλε*. *κατέβαλλε*. R.

1386. *ὑπώπια*. *ὑπώπιον*. V.

1387. *νὴ τὸν Δία*. At Hamaker's suggestion Meineke omits this line.

1389. *ἀνήρ* (*ἀνήρ*. MSS.) *ἐστιν ὅς μ'*. R. V. F. Bekker, recentiores, except Weise, who with the older editions reads *ἐστιν ὅς μ' ἀνήρ*.

1391. *δέκ' ὀβολῶν*. *δέκα βαλών*. R. *κἀπιθήκην*. *κἀπίθηκαν*. V. *κἀπιθήκας*. Meineke. *τέτταρας*. *τεττάρων*. Dobree, Holden. Query if we should not also read *κατ' ἐπιθήκην*, taking *ἐπιθήκην* (by analogy to *θήκη*, *ἀποθήκη*, and the like) to mean the tray which the baking-girl carried on her head.

1392. *ὁρᾷς ἃ δέδρακας*. The earlier editions connect *πράγματ' αὖ* with these words: but *πράγματα* and *δίκας* clearly go together, as infra 1426, Demosthenes (cited in the note on 521 supra), and frequently elsewhere. And so all recent editors punctuate the line.

1395. *ὥστ' οἶδ'*. Meineke (Vind. Aristoph.) would omit this line, whilst Hamaker changes *ὥστ'* into *εὖ*, and omits the preceding line.

1401. *Αἴσωπον*. *ἄσωτον*. V.

1405. *δοκοῖς*. P. Φ. Suidas (s. v. *Αἴσωπον*), Bentley, Porson, Brunck, Dindorf, Weise, Bothe, Bergk. *δοκεῖς*. R. V. Edd. veteres, Bekker, Richter, Meineke, Holden. *δοκῇς* Π. Suidas (s. v. *μεθύση*). *'δόκεις* is suggested by Florent Chretien and Bergk.

1410. *ἀντεδίδασκε*. *ἀντεδίδασκεν*. R.

1412. *ἄληθες*. This and the two following lines are given to *βδελ.* or *θερ.* by R.,

to βδελ. by the early editions. They were first divided rightly by Tyrwhitt and Brunck.

1413. κλητεύεις ἐοικώς. The MSS. and editions before Brunck uniformly read κλητεύειν ἐοικώς. Bergler suggests κλητεύεις, whilst Brunck, without remark, follows Reiske in changing ἐοικὼς into ἔοικας. This change is adopted by every subsequent editor: but Brunck's reading has the effect of transferring the imputation of corpse-like pallor from Chærephon (for whom it was obviously intended) to the Baking-girl. Dobree therefore suggested the further change of κλητεύων for κλητεύειν, and this is followed by Bergk, Richter, Meineke, and Holden. This however involves a double departure from the MS. reading, and I think it better to read κλητεύεις, ἐοικὼς, placing (with all the early editions) a comma after κλητεύεις, and adding (instead of the usual full stop) a note of interrogation after Εὐριπίδου. For ἐοικὼς Bentley suggested ἐωθώς.

1414. πρὸς ποδῶν. προσπολῶν. Hermann, Meineke, and Holden.

1415. ὀδί. This speech is given to the servant by R. and the editions before Brunck.

1417. ΚΑ. (κατήγορος). V. Brunck, recentiores. ΕΥ. (Εὐριπίδης). Edd. veteres, and so the Scholiast. Π prefixes ἀνήρ τις to this line, and Εὐριπίδης to the next. R. omits the prefix here and 1426, whilst P. omits all prefixes from 1370. οἴμοι. V. Brunck, recentiores. ὤμοι or ᾤμοι. R. Edd. veteres. Bothe and Holden continue the words οἴμοι κακοδαίμων to Bdelycleon, and so Meineke in his notes.

1418. καλέσῃς. R. V. vulgo. καλέσῃ. Reiske, Richter, Meineke, Holden.

1420. προσείσομαι. R. V. P. Φ. Scaliger (in notes), Bergler (in notes), Brunck, recentiores, except Dindorf and Bergk, who read πρὸς εἴσομαι. προείσομαι. Edd. veteres.

1421. διαλλαχθήσομαι. διαλεχθήσομαι. R.

1423. δευρὶ, πότερον. Bentley, Bergk, Richter, Meineke, Holden. δευρὶ πρότερον. MSS. vulgo.

1424. χρή μ' ἀποτίσαντ'. χρῆμ' ἀποτήσαντ'. R. For πράγματος Φ. has τραύματος, and so Reiske had conjectured.

1429. ἐτύγχανεν. R. V. Kuster, recentiores. ἐτύγχανε. Edd. veteres. For ὢν Brunck substitutes τῆς. "Sæpius ἱππικὴ et μουσικὴ sine articulo adhibent Attici. Hoc autem Brunckius ignorans, participium quod erat necessarium ejecit; articulum qui non erat necessarius inseruit." Porson ad Hec. 782.

1430. εἶπ'. R. V. Scaliger, recentiores. εἶπεν. Edd. veteres.

1431. εἰδείη. εἰδοίη. Π. ἂν εἰδείη. Brunck. ἔρδοι. The editions vary between ἔρδοι and ἕρδοι.

1432. τὰ Πιττάλου. Florent Chretien and Scaliger prefer τοῦ Πιττάλου, as in Ach. 1221, where see Elmsley's note. At Hamaker's suggestion Meineke transfers this line to a place between 1440 and 1441.

1433. σου. σοι. R.

1434. ἅ μ' ἀπεκρίνατο. Bentley. ἀπεκρίνατο. Bekker, recentiores. ἀπεκρίνατο. R. V. Π. οἳ' ἀπεκρίνατο. Brunck. ἀν' ἀπεκρίνατο. Edd. veteres. In order to divert this speech (which is obviously intended for Bdelycleon) to the κλητὴρ, Dobree punctuates, μέμνησ', αὐτὸς ἀπεκρίνατο, whilst Meineke (followed by Holden) changes αὐτὸς into οὗτος.

1437. ἔχων. ἔχιν (*viperam*). Reiske.

1439. *ἐάσας*. *ἐάσασ'*. Bentley.

1441. *ἄρχων*. The aspirate was added by Brunck. The MSS. and early editions read *ἄρχων*. R. gives this line to the *κλητήρ*.

1442. *Δήμητρ'*. *δήμητραν*. V. *ἐνταυθοῖ* MSS. vulgo. *ἐνταυθί*. Elmsley (at Ach. 152), Dindorf, Meineke, Holden.

1443. *ἀράμενος*. R. V. Scaliger, recentiores, except Bothe. *ἀράμενός γ'*. P. Φ. Edd. veteres. *ἀράμενός σ'*. Bothe, who reads *φέρω γ'* in the next line. *οἴσω σε*. R. V. vulgo. *ἔγωγε*. P. Φ. Brunck, Bothe, Meineke. *ἔγω σε*. Dindorf, Weise, Holden. *εἴσω σε*. Reiske, Richter. Brunck says, "Hæc verba dicens filius sublimem medium patrem abripit: hic incertus quid filius in animo habeat, sermonem illius abrumpens percunctatur *τί ποιεῖς;* respondet ille *εἴσω φέρω σ' ἐντεῦθεν*, unde liquet eum jam ante dicere non debuisse *οἴσω σε*." It seems to me, on the contrary, that the change of tense is not only tolerable, but necessary. Bdelycleon says, "You *shall* not stay here, I *will* take you up and carry you—" and then to his father's question *τί ποιεῖς* he replies "I *am* carrying you in."

1445. *κλητῆρες ἐπιλείψουσι*. *ἐπι κλητῆρες λείψουσι*. V.

1449. *ἀπολῶ σ'*. Reiske, Elmsley (at Eur. Med. 160, comparing Ach. 590), Dindorf, Bergk, Richter. *ἀπολεῖς*. R. V. vulgo. *ἀπόλοιο*. Meineke, followed by Holden: but in his Vind. Aristoph. Meineke appears to come round to the far preferable reading of Reiske and Elmsley. *τοῖσι*. V. vulgo. *τοῖς*. R. *τοῖς σοῖς*. Meineke. *τοῖσι* is omitted in Junta and Gormont. [Mr. Green reads *ἀπολεῖ σ'*, "He (the complainant) will ruin you, you and your beetles"].

1450. *γε*. R. vulgo. *σε*. V. Kuster Brunck, Porson, Bothe.

1451. *μετέστη*. *μέτεστι*. P. Π. Φ.

1454. *ἤθη μετά τι πεσεῖται*. I have combined the suggestions of Bentley, Dobree, and Reisig; neither of which by itself satisfies the requirements of the metre. *Μεταπεσεῖται* was first suggested by Bentley: *ἤθη* had occurred to myself, before I was aware that it had already been proposed by Dobree: whilst the collocation *μετά τι* is due to Reisig. The old editions had *ἦ μεταπείσεται* (*μεταπείσετ'*), and so Φ. and Weise. Then Bentley suggested *ἦ μεταπεσεῖται*. Brunck adopted from Π. *ἦ μέγα τι πείσεται*, and so Bekker and Bothe. R. has *ἦ μέγα τι μέγα πείσεται*, V. *ἦ μέγα τι μεταπείσεται*. Then Reisig suggested *ἦ μετά τι πείσεται*, and Dindorf read *ἦ μέγα πείσεταί τι*. Bergk, Richter, Meineke, and Holden have *ἦ μέγα τι μεταπεσεῖται*.

1455. *ἐπὶ τὸ τρυφερόν*. Π. vulgo. *τρυφερόν τε*. Brunck. *ἐπίτρυφον*. R. *ἐπὶ τὸ ρυφᾷν*. V. *ἐπὶ τὸ τρυφῶν*. Dindorf, Holden, Meineke. *ἐπὶ τρυφερόν*. Bothe. *ἐπὶ τὸ τρυφᾷν*. Bergk.

1458. *φύσεος*. vulgo. *φύσεως*. R. V. P. Π. Farræus, Rapheleng, Bothe. *ἔχει*. V. vulgo. *ἔχοι*. Dindorf, Holden, Bergk, Meineke.

1461. *μετεβάλλοντο*. R. V. vulgo. *μετεβάλοντο*. P. Π. Φ. Brunck, Bekker, Weise, Richter, Meineke, Holden.

1463. *τοῖσιν*. R. V. Scaliger, recentiores. *τοῖσι*. Edd. veteres.

1464. *ἄπεισιν*. V. P. Brunck, recentiores. *ἄπεισι*. R. Edd. veteres. *ἄπεισει*. Junta, Gormont.

1466. *ὁ παῖς ὁ*. R. V. Π. Bekker, recentiores. *παῖς ὁ*. P. Edd. veteres, Weise.

παῖς (omitting both articles). Brunck. ὁ (omitting ὁ παῖς). Bothe.

1471. οὐ κρείττων. V. vulgo. ὁ κρείττων. R.

1472. τὸν φύσαντα. R. Dindorf, Holden, Bergk, Richter, Meineke. τοὺς φύσαντας. V. vulgo.

1473. κατακοσμῆσαι. MSS. vulgo. V. has a various reading κατακηλῆσαι, which is also noticed by the Scholiast. Meineke (followed by Holden) reads κατακομῆσαι.

1474. ΞΑΝ. So V. Brunck, recentiores. Οἰκ. R. Edd. veteres, here and below. Both R. and V. insert τὰ before πράγματα.

1475. εἰσκεκύκληκεν. R. V. Scaliger (in notes), Bentley, Bergler, recentiores. εἰσκέκληκεν. P. Edd. veteres. εἰσκεκήκληκεν. Π.

1478. παύεται. R. V. Bentley, Brunck, recentiores. παύσεται. Edd. veteres.

1481. τοὺς νῦν. Bentley, Brunck, recentiores. τὸν νοῦν. R. V. Edd. veteres. διορχησάμενος. R. V. Φ. Bekker, Meineke, Holden. διορχησόμενος. vulgo.

1482. αὐλείοισι. R. vulgo. αὐλείαισι. V. Before Bergler ἐπαυλείοισι was written as one word. θύραις is omitted in Farræus.

1484. καὶ δὴ γάρ. R. V. Bekker, recentiores. καὶ γὰρ δή. Edd. veteres. In the old editions these words and the next line are given to the servant. They were restored to Philocleon by Bentley, who is followed by Brunck and all subsequent editors.

1487. ὑπό. R. V. Π. Brunck, Porson, recentiores. ὑπαί. Edd. veteres. ῥώμης. R. V. vulgo. ῥύμης. Lobeck, Dobree, Dindorf, Weise, Bothe, Holden, Richter, Meineke.

1490. πτήσσει. R. (πτήσει. V.) vulgo. πλήσσει. Bentley. "Quam emendationem certissimam judicans Porsonus, hunc locum citabat ut exemplum mendi inveterati; siquidem jam Æliani tempore irrepserat πτήσσει." Dobree. "πλήσσει e certissimâ Bentleii emendatione edidi. Vulgo absurde πτήσσει." Brunck. "Nisi cum Bentleio πλήσσει pro πτήσσει scribas, locus intelligi non potest." Meineke, Vind. Aristoph. Richter's note is worth preserving for its very absurdity: "πλήσσει magis placet, non enim galli est πτήσσειν sed πλήσσειν potius alis, quando canturus est atque alias sæpissime." It is, however, very noteworthy that Bentley does not repeat this conjecture in his marginal jottings on the Wasps: and I certainly, on the whole, prefer πτήσσει. See the note. For ὥς τις V. has ὅς τις.

1491. βαλλήσεις. V. vulgo. βαλλήσῃ. R. Bergk, not perceiving the drift of the dialogue, proposed βαλλήσει, which Meineke in his Vind. Aristoph. approves.

1492. οὐράνιόν γ'. vulgo. οὐράνιον. R. V. contra metrum. Dindorf refers to Hesychius s. v. οὐρανίαν, and Meineke in his Vind. Aristoph., following out the suggestion, proposes with some plausibility to read οὐρανίαν here.

1496. οὐκ εὖ. Dobree ingeniously suggests that these two words should be added to Philocleon's speech, and be followed by a note of interrogation, οὐκ εὖ; *is not that done well?* And he compares Peace, 1230, οὐ δεξιῶς; I very much incline to this alteration. It is approved also by Meineke, and adopted by Holden.

[And so Mr. Green.] *μανικὰ πράγματα, mad goings on.* All the speeches of Bdelycleon henceforth are transferred by Beer and Bergk to Xanthias.

1502. *μέσατος.* *μεσαίτατος.* R.

1506. *ὠψώνηκ'.* *ὀψώνηκ'.* R.

1507. *οὐδέν γ'.* R. V. vulgo. Brunck and Dindorf prefer *οὐδὲν*, which is adopted by Richter, Meineke, and Holden. For *καρκίνους* Bergk reads *Καρκίνου*, whilst Meineke (Vind. Aristoph.) would read *οὐδέν γ' ἄλλ' ὁρῶ πλὴν καρκίνους.*

1509. *ὀξίς.* MSS. vulgo. Meineke (Vind. Aristoph.) conjectures *ὠτίς.* For *φάλαγξ* R. has *φάλαξ.*

1510. *πινοτήρης.* vulgo. *πινοτήρης.* R. V. Meineke, Holden. For *ἔστι* R. has *ἔστιν.*

1514. *μοί. σὺ δέ.* This is Hermann's felicitous emendation. *μ' ᾠζυρέ.* R. V. Bekker, Dindorf. *ᾠζυρέ.* vulgo. Meineke (followed by Holden) adopts Hermann's conjecture. Bentley gave the verse to Bdelycleon.

1517. *βεμβικίζωσιν.* R. V. P. Π. Grynæus, Brunck, recentiores. *βεμβηκίζωσιν.* Edd. veteres. *βεβηκίζωσιν.* Junta.

1518. In the old editions lines 1518—1527 are attributed to one semichorus, and lines 1528 ad fin. to the other. The words *ἄγ' ὦ—ψάμαθον* are added in the margin of R. by a later hand.

1519. *θαλασσίοιο.* Dindorf, Richter. *θαλασσίου.* R. V. vulgo, contra metrum. *θαλασσίου θεοῦ.* Bergk: and this monstrous suggestion is actually followed by Meineke and Holden.

1521. *ἀτρυγέτοιο.* R. V. vulgo: and the epic form is rightly used (as indeed the metre requires) in this epic phrase. Strange to say, Dindorf, who in 1519 rightly altered the unmetrical *θαλασσίου* into *θαλασσίοιο*, here alters back *ἀτρυγέτοιο* into the unmetrical *ἀτρῡγέτου*, and so Weise and Meineke. Weise indeed, misunderstanding the metre, makes various alterations not worth recording.

1523. *πόδα κυκλοσοβεῖτε.* This is Dindorf's admirable emendation of the MS. *πόδ' ἐν κύκλῳ σοβεῖτε* (*στροβεῖτε γρ. σοβεῖτε.* V.). It is followed by Weise, Holden, Richter, Bergk, and Meineke.

1526. *ἰδόντες.* R. V. P. F. Φ. Bentley, Brunck, recentiores. *ᾄδοντες.* Edd. veteres. *ὤζωσιν.* *ὠΐζώσιν.* R. I have added *ὧδ'* to complete the metre. Richter reads *ὦ ὤζωσιν.*

1530. *ἐγγενέσθων.* *γενέσθων.* V.

1534. *τοῖς.* Grynæus, Porson, Dindorf, recentiores. *τοῖσι.* R. V. vulgo. *τριόρχαις.* vulgo. *τριόρχοις.* R. V. Bekker, Dindorf.

1536. *ἡμᾶς.* R. V. vulgo. *ὑμᾶς.* Bentley, Bergk. Meineke approved this in his notes, and Holden adopted it, but in his Vind. Aristoph. Meineke rightly reverts to *ἡμᾶς.*

1537. *ὀρχούμενος, ὅστις.* F. Richter, Meineke (in his notes and Vind. Aristoph.), Holden. *ὀρχούμενον ὅστις.* V. Junta, Scaliger, recentiores ceteri. *ὀρχούμενός τις.* R. Gormont, Zanetti, Farræus, Grynæus, Rapheleng. *τρυγῳδῶν.* R. V. Scaliger, recentiores. *τραγῳδῶν.* P. Π. Φ. Edd. veteres. Bentley's interpretation of this line can hardly be right: "Sic distingue, *ὀρχούμενον, ὅστις ἀπήλλαξεν, χορὸν τραγῳδῶν, Nemo, qui hoc fecit choro tragico, evasit*, i. e. *impune habuit.*" But I cannot take leave of that great critic without observing (what any one who examines

this Appendix will perceive) that his mere marginal jottings have done far more for the text of Aristophanes than has been accomplished by the united efforts of all the commentators, both before and since his time.

[I regret that I have not availed myself of the very useful edition of the Wasps brought out by Mr. Green in the *Catena Classicorum*. I was under the impression that the volumes in that series were mere compilations for the use of schools; but Mr. Green's edition of the Wasps (which has now happened to come into my hands) is obviously the well-considered and independent work of a judicious and competent scholar. Mr. Green had already, I see, referred to the passage of the Menexenus which I have cited in the note to 639.]

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