



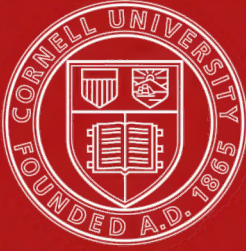
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THE
FROGS OF ARISTOPHANES

THE
FROGS OF ARISTOPHANES

ACTED AT ATHENS AT THE LENAEEAN FESTIVAL B.C. 405

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES
INTRODUCTION AND COMMENTARY

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INTRODUCTION

THE comedy of the Frogs was produced during the Lenaeon festival, at the commencement of the year B.C. 405, when Callias was Archon; that Callias who, to distinguish him from other archons bearing the same name, was commonly designated "the Callias who succeeded Antigones¹." It at once took its position, which has never since been challenged, amongst the masterpieces of the Athenian drama. It carried off the prize at the Lenaeon² contest, from the "Muses" of Phrynichus, which was placed second, and the "Cleophon" of Plato, which was placed last; and the victorious poet was crowned in the full theatre with the usual wreath of Bacchic ivy. But it achieved a far higher success than this. It enjoyed the, apparently, unique distinction of being acted a second time, as we should say, by *request*; and at this second representation the poet was again crowned, not now with mere leaves of ivy, but with a wreath made from Athene's sacred olive³, an honour reserved for citizens who were deemed to have rendered important services to Athene's city.

It was not for its wit and humour that these exceptional honours were accorded to the play; nor yet for what to modern readers constitutes its pre-eminent attraction, the literary contest between Aeschylus and

¹ Ὁ μετὰ Ἀντιγένῃ.

² It is interesting to observe that, of the extant comedies of Aristophanes, all those which we know to have been exhibited at the City Dionysia, failed; and all which we know to have been exhibited at the Lenaeon festival, gained the prize.

³ Τοῦτου χάριν ἐπηνέθη καὶ ἐστεφανώθη θαλλῶ τῆς ἱερᾶς ἐλαίας, ὅς νενόμισται ἰσότιμος χρυσῶ στεφάνῳ, εἰπὼν ἐκεῖνα τὰ ἐν τοῖς Βατράχοις περὶ τῶν ἀτίμων, "τὸν ἱερὸν χορὸν δίκαιον πολλὰ χρυστὰ τῇ πόλει συμπαραίνειν."—Greek Life of Aristophanes.

Euripides. It was for the lofty strain of patriotism which breathed through all its political allusions, and was especially felt in the advice tendered, obviously with some misgiving as to the spirit in which the audience would receive it, in the epirrhema of the parabasis. There the poet appeals to the Athenian people to forego all party animosities, to forget and forgive all political offences, to place the state on a broader basis, to leave no Athenian disfranchised. More particularly, he pleads for those who having been implicated in the establishment of the Council of Four Hundred had¹ ever since been deprived of all civic rights. They could vote for no candidate, hold no office, and take no part in the popular assemblies. Other citizens, however illiterate, enfranchised slaves, half-breeds, and the like, would be hurrying on to support the most ill-judged proposals of Cleophon; but they—men of the purest Athenian blood, and the highest and most liberal Athenian culture—must needs stand aside, as though they had neither part nor lot in the Republic of Athens. Aristophanes calls upon the people to put an end to this anomalous state of things, and to re-enfranchise all disfranchised Athenians; *τοὺς ἀτίμους ἐπιτίμους ποιῆσαι*. His doubt as to the reception of his appeal is manifested in every part of the epirrhema. It is the Mystic Chorus, he insists, the Company of the Blessed Dead who are taking upon themselves to advise the Athenian people; the errors of the excluded citizens are described as slips and slidings, not deliberate, but occasioned by the wily machinations of Phrynichus; the people whom he is addressing are mollified by the appellation *ὦ σοφώτατοι φύσει*, although in the antepirrhema, where he feels himself on safer ground, he resorts to his more customary address *ὠνόητοι*; while, both before and afterwards, he indulges in a wild vein of harmless jocularly, calculated to mitigate any ire which his boldness may have aroused.

It tells much for the generosity of the Athenian people, that instead of resenting the poet's appeal, they rewarded it with the highest and most exceptional honours. For we are told on the authority of Dicaearchus,

¹ About five years.

a writer of the very greatest weight on such matters, that it was this very appeal which won the admiration of the public, and obtained for the play the honour of a second representation¹. And this is fully borne out by the well-known fact that on the next political crisis, immediately after the disaster of Aegospotami, the Athenians followed to the letter the advice of Aristophanes, and their very first step was *τοὺς ἀτίμους ἐπιτίμους ποιῆσαι*, to enfranchise the disfranchised citizens. "When your fleet was destroyed, and the siege commenced," says Andocides², "ye took counsel together to create harmony in the state, and ye determined to enfranchise the disfranchised, and Patrocleides it was who introduced the decree." He then sets out the decree, *τὸ ψήφισμα τὸ Πατροκλείδου*, and adds, "So then in pursuance of this decree, ye enfranchised the disfranchised³." So Xenophon speaking of the commencement of the siege says⁴, "The Athenians, having enfranchised the disfranchised, held out." So Lysias, though with his usual vagueness and inaccuracy, says⁵, "Your disposition was such that ye recalled the exiles, and enfranchised the disfranchised." I say "with his usual inaccuracy," because it is certain that the exiles did not return until

¹ Οὕτω δὲ ἐθανύμασθη διὰ τὴν ἐν αὐτῷ Παράβασιν, καθ' ἣν διαλλάττει τοὺς ἐντίμους τοῖς ἀτίμοις καὶ τοὺς πολίτας τοῖς φυγάσιν, ὥστε καὶ ἀνεδιδάχθη, ὡς φησι Δικαίραχος.—Argument III. See also Argument I. See also the passage quoted above from the Greek Life of Aristophanes.

² Speech in the matter of the Mysteries, 73 *ἐπεὶ γὰρ αἱ νῆες διεφθάρησαν καὶ ἡ πολιορκία ἐγένετο, ἐβουλευσάσθε περὶ ὁμονοίας, καὶ ἔδοξεν ὑμῖν τοὺς ἀτίμους ἐπιτίμους ποιῆσαι, καὶ εἶπε τὴν γνώμην Πατροκλείδης.*

³ Id. 80. In all probability the Patrocleides who so thoroughly carried out the wishes of Aristophanes was the man whose unfortunate accident in the theatre is recorded in the Birds (790-792), and who is by the Scholiast there described as a *πολιτικός*, a man who took part in public affairs. He had, indeed, little cause to be grateful to Aristophanes, since it was doubtless from the poet's suggestion of the advantages he would obtain from becoming a winged and feathered biped that he acquired the nickname of *Χεσῶς* (Scholiast ubi supr. Pollux v, segm. 91), which is merely the participle *χέσας*, accentuated into a bird's name, after the analogy of *ἀτραγᾶς*, *ἐλεᾶς*, *βασκᾶς*, and the like.

⁴ *Τοὺς ἀτίμους ἐπιτίμους ποιήσαντες ἐκατέρουν.*—Hell. ii. 2. 11.

⁵ *Ἵμεῖς δὲ οὕτω διετέθητε ὥστε τοὺς μὲν φεύγοντας κατεδέξασθε, τοὺς δ' ἀτίμους ἐπιτίμους ἐποίησατε.*—In the matter of the Dissolution of the Democracy, 36.

after the city had been surrendered to Lysander, and could not help itself. It was one of the conditions of peace imposed by the Spartans. Indeed, the passage already cited from Andocides goes on, "In pursuance of this decree ye enfranchised the disfranchised. But Patrocleides did not propose, nor did ye decree, the return of the exiles. But when the treaty with the Lacedaemonians was concluded, and ye dismantled your walls and received back the exiles," &c.

It seems certain that the comedy has come to our hands in the revised form which it assumed on its second representation. The strange duplication of certain passages towards the end of the play must force itself upon the attention of the most unobservant reader: a duplication which in my opinion arises in almost every case from the fact that the reading of the original play has crept from the margin into the text of the revised edition¹. There is a very similar duplication, arising from the same circumstance, in some of Biron's speeches in Act iv. scene 3, and Act v. scene 2, of Shakespeare's *Love's Labour's Lost*.

But to my mind the most convincing passage is that contained in lines 1109-1114. The Chorus have been exhorting the rival poets not to rest content with a mere general criticism of their respective aims and merits, but to come to close quarters, and to attack each other's dramas in every possible way, with a minute dissection of individual lines, phrases, and metres. This would obviously require an audience not only thoroughly intelligent, as an Athenian audience would naturally be, but also thoroughly primed in the details about to be discussed; and it is impossible to doubt that on the first representation of the *Frogs* many of the most delicate hits would pass altogether unnoticed. But this would not be so on the second representation. The play would then have become public property; it would be in the hands of the spectators, and they would not fail to appreciate and applaud every point as it arose. And it is on this very ground that the Chorus encourage the rivals to proceed. *But if this ye fear, lest there be in the*

¹ See the notes on lines 1251, 1431, and 1437.

spectators any lack of knowledge, so that they will not recognize your subtleties when ye speak them, be not afraid of this, since the matter is no longer so. For they are old campaigners now; and each of them holding a book of the words is conning your clever hits. The words οὐκ ἔϑ' οὖτω ταῦτ' ἔχει seem to imply that on the first representation of the play the audience were not always able τὰ λεπτὰ γρῶναι.

The play was acted about six months after the great naval victory of Arginusae; about four months after the death of Euripides; and about two months after the death of Sophocles.

The victory of Arginusae was the result of an almost unexampled effort on the part of the Athenian people. Conon, their most brilliant officer, had been defeated at Mitylene, and was closely blockaded there. One trireme managed to run the blockade, and bring news of his peril to Athens. The Athenians received the intelligence in a spirit worthy of their best traditions. All classes at once responded to the call with hearty and contagious enthusiasm. In thirty days a fleet of 110 triremes, fully equipped and manned, was able to put to sea. The knights had emulated the devotion of their forefathers (as recorded in the parabasis of the comedy which bears their name), and volunteered for service on the unaccustomed element. The very slaves had been induced to join by the promise of freedom and, what was even more than freedom, the privileges of Athenian citizenship. Further triremes, as the fleet went on, were obtained from the islands, till it finally reached a total of more than 150 vessels. These exertions were rewarded by a victory which, if it was the last, was also the most considerable of all that were gained by the Athenians during the Peloponnesian War. And the slaves who fought in the great battle were admitted to be free Athenian citizens¹

¹ Τοὺς συνναυμαχῆσαντας δούλους Ἑλλάνικός φησιν ἐλευθερωθῆναι, καὶ ἐγγραφήντας ὡς Πλαταιεῖς συμπολιτεύσασθαι αὐτοῖς, διεξιὼν τὰ ἐπὶ Ἀντιγένους τοῦ πρὸ Καλλίου.—Scholiast on Frogs 694. Mr. Fynes Clinton thinks that the Hellenicus mentioned in this gloss, and again in the scholium on Frogs 720, was the famous old historian of that name, who was himself a native of Mitylene. But he would have been ninety years old at this time, and the Hellenicus here quoted is more probably

on the same liberal terms as had been granted to the Plataeans who had escaped from their beleaguered city some one and twenty years before. They were enrolled in Athenian tribes and demes and enjoyed all the privileges of Athenian citizens, they and their sons after them for ever; save only that the individuals first enfranchised were not eligible for certain hereditary priesthoods (such as those of the Eumolpidae, the Eteobutadae, and the Ceryces), nor yet for the office of Archon. This exception was right and proper. It would have been very unpalatable for an Athenian to see a man who had been brought up altogether outside the Athenian traditions, and still more so for a master to see his former slave, occupying the supreme position of Archon. Yet even these excepted offices were not withheld from the children of the Plataean, or of the slave, even though they were born before their father acquired the Athenian citizenship.

The wholesale conversion of loyal slaves into free Athenian citizens, which met with the warmest approval of Aristophanes, readily lent

a younger chronicler, perhaps his son. As regards the enlistment of the slaves, see Xenophon, *Hell.* i. 6. 24. The decree regulating the rights of the Plataeans is preserved in the Oration against Neaera, § 136. Ἴπποκράτης εἶπε Πλαταιέας εἶναι Ἀθηναίους ἀπὸ τῆσδε τῆς ἡμέρας, ἐντίμους καθάπερ οἱ ἄλλοι Ἀθηναῖοι, καὶ μετεῖναι αὐτοῖς ὡς περ Ἀθηναίους μέτεστι πάντων, καὶ ἱερῶν καὶ ὀσίων, πλὴν εἴ τις ἱερωσύνη ἢ τελετὴ ἐστὶν ἐκ γένους, μηδὲ τῶν ἐννέα ἀρχόντων, τοῖς δὲ ἐκ τούτων. κατανεῖμαι δὲ τοῖς Πλαταιέας εἰς τοὺς δήμους καὶ τὰς φυλάς.—Dr. Arnold, whose mind was full of Niebuhr's speculations on early Roman History, makes (in a note on *Thuc.* iii. 55) the singularly unfortunate suggestion that the *status* of the Plataeans at Athens was identical with what he describes as "the imperfect citizenship called at Rome the *Jus Caeritum*." No analogy could be more misleading. The Plataeans had the full rights of citizens, and could hold any public office, except (and that only in the case of the first comers) the archonship and the hereditary priesthoods. Those who were enrolled on the register of the Caerites had *no* public rights and could hold *no* public office. In the passage cited from Aulus Gellius, xvi. 13, "prinos autem municipes sine suffragii jure Caerites esse factos accepimus; concessumque illis, ut civitatis Romanae honorem quidem caperent, sed negotiis tamen atque oneribus vacarent," Niebuhr makes merry over the last sentence, apparently supposing that Gellius "believed them to have been rewarded by an exemption from all burdens and laborious duties." But for *oneribus* we should, I think, read *operibus*, and translate *but should devote themselves to commerce and matters of business*.

itself to comic humour; and throughout the play, whenever he alludes to the battle of Arginusae, this incident is sure to crop up. In the epirrhema, which we have already discussed, "*Shall we give the franchise,*" ask the Chorus, "*to slaves who have fought but one battle, and yet withhold it from freeborn Athenians, who, and whose fathers before them, have fought so many battles for Athens?*" "O why was I not at the sea-fight?" cries Xanthias to his master¹, "*I would have bidden you go and be hanged; I would have snapped my fingers at your commands.*" "*I take no slave on my ferry,*" says Charon², "*unless he fought in the sea-fight,*" in which case, be it observed, he would not be a slave at all. And this consideration will, I think, lead us to the true signification of a much misunderstood phrase in the last-mentioned passage, where the battle of Arginusae is described as the sea-fight *περὶ τῶν κρεῶν*.

"I take no slave," says Charon, *εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν*. The word *κρέας*, as Aristarchus³ is quoted by the Scholiast as saying, is frequently used for *σῶμα*; and such is doubtless its meaning here. Now a slave's body belonged not to himself but to his master.

*τοῦ σώματος γὰρ οὐκ ἐὰ τὸν κύριον
κρατεῖν ὁ δαίμων ἀλλὰ τὸν ἐωνημένον⁴.*

For a slave's body, such is fate, belongs
Not to himself, but to the man who bought him.

But a free man's body is his own; and *he* therefore who, in the courts of law or elsewhere, was contending for his freedom (as opposed to slavery), was said *περὶ τοῦ σώματος ἀγωνίζεσθαι* to be contending for his body, that is to say, for the ownership of his body. A remarkably apposite illustration of this usage is supplied by the brief, but interesting, oration of Lysias, Against Panceleon. The plaintiff had taken proceedings before the Polemarch against Panceleon, believing him to be a resident alien. To these proceedings Panceleon pleaded that he was

¹ Frogs 33, 34.

² Ibid. 190, 191.

³ Aristarchus quotes from the Chryses of Sophocles, *τοιούτους ὧν ἀρξείε τοῦδε τοῦ κρέως*; which seems to be spoken by a slave.

⁴ Plutus 6, 7.

a "Plataean" enrolled in the tribe Hippothoontis, and the deme of the Deceleians, and was therefore a full Athenian citizen, over whom the Polemarch had no jurisdiction. And the action was accordingly set down to be heard, not on its merits, but on this preliminary plea to the jurisdiction. The oration of Lysias was intended for the plaintiff's speech on the trial of this preliminary issue. It attempts to show that Panceleon, so far from being a "Plataean," was not even a free man (μη̄ ὅτι Πλαταιέα εἶναι, ἀλλ' οὐδ' ἐλεύθερον), but the runaway slave of a "Plataean" master; and that on a previous occasion he feared to bring his claim to the proof; εἶ εἰδὼς ἑαυτὸν ὄντα δούλον, ἔδεισεν ἐγγυητὰς καταστήσας περὶ τοῦ σώματος ἀγωνίσασθαι, *metuisse*, as Reiske translates it, *periculum iudicii de ingenuitate adire*. Here we have the expression περὶ τοῦ σώματος ἀγωνίσασθαι applied to a slave contending for the rights of a "Plataean," the identical position of the slaves who fought at the battle of Arginusae. So far, therefore, as these slaves are concerned—and it is only to them that the observation of Charon is addressed—the battle of Arginusae was in truth a μάχη περὶ τῶν σωμάτων, or in a comedian's language, a μάχη περὶ τῶν κρεῶν. And this, I am persuaded, is the sense in which the words are here employed. The opinions which have hitherto prevailed are given in the note below¹.

¹ There are three lines of interpretation, for we need not trouble ourselves about Paulmier's suspicion, that κρεῶν is somehow connected with a Mount Creon in Lesbos, mentioned by Pliny: a suspicion which carried no conviction to Paulmier's own mind, and has not commended itself to anybody else. But the following interpretations have all received considerable support.

(1) That περὶ τῶν κρεῶν means περὶ τῶν σωμάτων, on the ground that his σῶμα was a slave's only possession. περὶ τῶν στρατευομένων δούλων, οἷτινες περὶ τοῦ σώματος μόνον μάχονται.—Proverb 107 amongst those published with Plutarch's works. οὐ περὶ χρημάτων, καὶ πατρίδος, ἀλλὰ περὶ τοῦ ἰδίου σώματος· κρέας γὰρ τὸ σῶμα.—Scholiast. "Ego puto," says Duker (whose notes are collected at the end of Bergler's edition), "hoc a Schol. ideo dici, quia existimat servos qui patriam vel pecuniam non haberent, non pro his, sed tantum pro propria vita quam solam habebant, et amittere poterant, pugnassee;" and he cites the proverb ὁ λαγὼς τὸν περὶ τῶν κρεῶν τρέχει. Kuster also relies on this proverb; "quod dicitur," he thinks, "in eos qui de corpore suo tantum periclitantur, nec quicquam aliud quod

To the subsequent tragedy, which made the victory of Arginusæ a word of shame, instead of a word of glory, in the annals of Athens—I mean the condemnation of the victorious generals, and the execution of the six who ventured within the reach of the democracy—Aristophanes makes but one, and that a very faint and obscure, allusion. Aeschylus is considering whether it is right to predicate of Oedipus that he was ever deserving of the epithet *εἰδαίμων*; and running through the various calamities of his life, he comes at last to the statement, *he blinded himself*, whereupon Dionysus at once cuts in with the remark—

amittere possint, habent, veluti servi in pugna navali ad Arginusas.” Gataker had triumphantly argued that *περὶ τῶν κρεῶν* could not mean *περὶ τῶν σωμαίων*, since Xanthias had only one body; not observing, apparently, that Charon’s words are, not *νεναυμάχηκε περὶ τῶν κρεῶν*, but *νεναυμάχηκε τὴν περὶ τῶν κρεῶν*, a battle in which not one slave only, but many slaves were fighting *περὶ τῶν σωμαίων*. However, as is shown in the text, a slave’s body was emphatically *not* his own possession.

(2) That *περὶ τῶν κρεῶν* is equivalent to *περὶ τῶν νεκρῶν*. This explanation also is mentioned by the Scholiast, and *νεκρῶν* is actually read for *κρεῶν* in some inferior MSS. It is to some extent countenanced by the great authority of Bentley, who says “*τὸ νεκρῶν optime personae Charontis aptatur*,” and is strongly supported by Brunck. Yet it seems devoid of all sense, since there never was a *μάχη περὶ τῶν νεκρῶν*. No question as to the *νεκρῶν* arose until the battle was over and done; and even then, the question related as much to the living as to the dead.

(3) That *περὶ τῶν κρεῶν* refers to the fleshpots which the slaves hoped to gain as their reward. This was Gataker’s opinion, who considered that the words pointed to the “*indoleme servorum, quibus cibus et carnes ipsa vita est*.” And this was adopted by Spanheim, whose notes are given at the end of Kuster’s edition, and who held that the phrase was employed “*plane ad solitam servorum ingluviem denotandam, et pro qua, velut pro aris et focis, navali praelio dimicassent*.”

Dr. Verrall alone, with his usual penetration, saw that the words must “describe the object for which the slaves fought, that is, the freedom and the citizenship” (Classical Review, iii. 258). And he raises this third interpretation to a higher level, by taking *κρεῶν* to refer to *τὰ κρέα ἐξ Ἀπατουρίων* (Thesm. 558), comparing Acharnians 146. This gives a very satisfactory meaning to the words, and I should certainly have adopted it, had I not long previously come to the conclusion that the true interpretation is that given above. And, indeed, I doubt if the word *κρεῶν*, used *simpliciter*, would have conveyed to the audience any idea of the Apaturian festival.

εὐδαίμων ἄρ' ἦν,
εἰ κάστρατῆγησέν γε μετ' Ἐρασινίδου¹,

meaning, I suppose, that had Oedipus been a colleague of Erasinides in the *στρατηγία*, his blindness would have been a piece of good fortune. For then he would not have gone to the great battle, and so would not have fallen a victim to the machinations of Theramenes and the madness of the people. This is the only direct allusion to the fate of the generals. But doubtless it was to the attack of "the blear-eyed Archedemus" upon Erasinides, the precursor of the graver charge, that the scorn and contempt with which he is twice² mentioned in this play are mainly due; and Theramenes owes the ironical censure twice³ passed upon his career rather to the fatal ingenuity with which he shifted the blame from his own shoulders to those of the generals, than to his former double-dealing in the affair of the Four Hundred.

At the commencement of the play we find Dionysus journeying to the world below, for the express and only purpose of bringing back Euripides to the Athenian stage. And one reason which he gives for the selection of Euripides is that he is a *πανούργος*, a man up to anything, a master of shifts and evasions, who would readily assist in carrying out any plan that might be devised for his rescue. We should therefore naturally suppose that we were intended presently to witness a series of scenes analogous to those in the *Thesmophoriazusae*; we should expect to see Euripides utilizing for the purpose of effectuating his own escape some of the ingenious schemes and devices contained in his own plays, just as he had utilized them in the earlier comedy for the purpose of effectuating the escape of Mnesilochus. But nothing of the kind occurs; there is no idea of an escape; no artful contrivance is required; the plot takes an entirely different trend; nor is Euripides brought back. We shall return to this subject shortly.

The Chorus of the play are the Blessed Mystics, those who had on earth been initiated into the Eleusinian mysteries, and had led a holy

¹ Frogs 1195, 1196.

² Ibid. 417, 588.

³ Ibid. 541, 968.

and virtuous life in accordance with the doctrines therein inculcated. But before they make their entrance in that character their voices have been heard from behind the scenes chanting the melodious songs of the dead frogs, from whom the comedy derives its name. They do not enter until some scenes later, and then they come in singing a series of hymns and songs, which are not, as commonly supposed, mere unconnected lyrics, but are a continuous presentation of the earlier stages of their annual procession to Eleusis, from the moment when they call Iacchus forth from his sumptuous temple at Athens down to the time when, having passed over the bridge of Cephisus, they are streaming away to weave their mystic sports and dances on the Thriasian plain.

Brimful as the comedy is of genial humour and exuberant vivacity, it nevertheless, to my mind at least, is everywhere invested with a certain solemnity. This is doubtless due, in part, to the fact just mentioned, that the Chorus consists not, as in other comedies, of Athenian citizens, or of comic creations, but of dead mystae, performing in the world below the religious ceremonies which they had, in life, performed in the world above; and partly again to the circumstance that the action lies chiefly among the dead, and that the great poetical contest which it describes is a contest between two dead poets; but most of all, perhaps, to our knowledge of the terrible time at which the play was produced, when the long anguish of the Deceleian War was visibly drawing to a close, and when the Athenian Empire certainly, and possibly the very existence of Athens, seemed in risk of immediate extinction.

After passing through various adventures Dionysus arrives safely at the halls of Pluto, and we are at once confronted with an entirely unexpected situation. For it so happens that, at the moment of his arrival, a dramatic contest is about to commence between Aeschylus and Euripides; and Dionysus, clean forgetting the errand on which he came, readily undertakes to act as judge. The actual contest, without reckoning either the preliminary discussions or the political catechism by which it is succeeded, occupies 551 lines (from 875 to 1413, according to Brunck's numbering, which is adopted by all editors, whatever the number of their

own lines may be), more than a third of the entire play. Its object is to determine which is the better tragedian of the two; and the rivals discuss not only their general merits and demerits, but also various subordinate questions, their prologues, their choral metres, and the weight of their iambic verses. And all their dramatic stores, both old and new, τὰ τε παλαιὰ καὶ τὰ καινὰ, are ransacked for passages to support their respective contentions.

It is difficult to believe that all this detailed and elaborate criticism, together with the remainder of the play in which it is found, can have been entirely worked out during the very brief period which had elapsed since the death of Euripides; especially since from that period itself we must deduct, at its commencement, the time that would pass before the news of the poet's death, which occurred in Macedonia, would have been received at Athens; and at its close, the time required for the submission of the play to, and its acceptance by, the Archon; the granting of a Chorus; the training of the Chorus; the rehearsals; and all the arduous preparation required for placing the comedy on the stage. It seems far more probable that the contrast between Aeschylus and Euripides, which had been present¹ to the mind of Aristophanes from the very commencement of his career, had taken this form before the younger tragedian's death; and that Aristophanes, finding the time too short for the completion of the play on the lines originally intended, fell back upon this great scene which was ready to his hand, and inserted it in a comedy with the plot of which it was quite unconnected. And, indeed, it can hardly be said to be woven into the texture of the play at all; it is but loosely tacked on, and the stitches by which it is attached to the main fabric are quite visible to a careful observer.

Nothing can be more abrupt than the manner in which the first mention of the contest is dragged in, some 120 lines before the contest itself begins. It does not spring out of anything which has gone before. Two slaves are talking, and in the very midst of a speech one of them

¹ See Clouds 1365-1372, which is a sort of foreshadowing of the contest in the present play.

breaks off, and asks the other, ¹*Why, what is the meaning of all that hubbub?* And the other explains that a contest is impending between the two great tragedians. And when we come to the contest itself there is not, throughout its whole progress (from line 875 to line 1413), a single syllable tending to show that it is taking place in the world below; nor is Euripides ever spoken of as if he were dead. On the contrary, there is one passage from which, if this scene were detached from the rest of the play, we should certainly assume that he was still alive. To the question what Euripides deserves if the charges brought against him by Aeschylus are sustained, Dionysus promptly replies, “He deserves to DIE ².” In itself the language seems to imply that he was still alive: although, as the play stands, it is of course a mere joke, the joke of dooming to death a person who is already dead. And in truth the poetical contest is so foreign to the general purpose of the play, that we cannot be surprised to find that it ends in a complete fiasco. Dionysus, the chosen judge, having heard the entire competition, declares himself unable or unwilling to give any judgement at all.

And now a singular thing occurs. Pluto, who has been present during the last 600 lines, or thereabouts, without once opening his mouth, suddenly breaks silence, and announces that the successful poet—whose promised reward has hitherto been the right to occupy the Chair of Tragedy in the Prytaneum of Hades—shall return with Dionysus to the world above. We therefore, at the close of the poetical contest, return to the old purpose of the play as abruptly as we left it when that contest commenced. And Dionysus marks the change more distinctly by declaring that he will choose, not necessarily the better tragedian (which was the sole object of the poetical competition), but the man who can give to the State the wiser political counsel. The counsel of Aeschylus—that Alcibiades shall be recalled, and the entire resources of the State devoted to the aggrandizement of the fleet—commends itself to Dionysus, who on that ground, and that only, awards the victory to Aeschylus. And

¹ Frogs 757.

² Ibid. 1012.

Aeschylus therefore it is who reascends to earth, to do what he can for the city in her hour of need. Yet the decision, though made without the slightest reference to the dramatic merits of the two contending tragedians, carries with it, strangely enough¹, the right to occupy the Tragic Chair. All this curious jumble is occasioned by the clashing of the two motives, the motive of the poetical contest, and the motive of the general plot of the comedy.

Whatever may be the secret history of this poetical contest, it has always formed a most important, and to modern readers probably the most interesting, section of the Comedy of the Frogs. It consists of four distinct trials of strength, divided from each other by choral songs; the rivals discussing (1) their general merits and demerits, (2) their prologues, (3) their choral metres, and (4) the weight of their iambic verses. It may, perhaps, be permissible to make a few observations on this great contest here, at somewhat greater length than would be convenient in a footnote.

I. THEIR GENERAL MERITS AND DEMERITS.

This, though by far the most important, one might almost say the only important and serious, part of the criticism, need not delay us long. To enter at large into the perennial controversy as to the relative merits of Aeschylus and Euripides is no part of the duty of an editor of Aristophanes. But a few brief remarks may not be considered out of place.

It must be remembered that this is not the case of two poets striving after the same ideal, and one approaching it more closely than the other. Their ideals, their aims, their views of the tragic art are in almost every respect diametrically opposed; so that what to the one might seem the chief merit of a play, to the other might appear its greatest defect. The object of Aeschylus was to *elevate* the drama: to give to his audience an impressive and worthy representation of the demigods and heroes of their noble traditions. To this end he intro-

¹ Frogs 1515-1523.

duced the stately robe, the lofty buskin : and, far more important than robe or buskin, the lofty sentiment and the stately language. To Euripides all this appeared mere idle pomposity : his aim was to *bring down* the drama to the level of ordinary humanity and every-day life. And this contrast is the main topic in the first encounter of the poetical contest. In it each poet is made to give his own view of the aims and objects which tragic poets should set before them : Aeschylus considering it their duty to describe heroic deeds, and clothe noble thoughts in noble language ; whilst Euripides insists that they ought to portray the world as they find it, describing the deeds, unveiling the motives, and employing the language, of daily life. The idea of Aeschylus is to elevate and exalt the minds of the audience : the idea of Euripides is to paint the world, its passions and infirmities, as they really are¹. Each may be considered to have summed up his own theory in a single half-verse. Πάνν δὴ ΔΕΙ χρῆσθαι λέγειν ἡμᾶς (1056), *It is our bounden duty to speak what is noble and good*, is the language, and might be taken as the motto, of Aeschylus ; χρὴ φράζεσθαι ἀνθρωπείως (1058), *We ought to speak as other men speak*, is the language and motto of Euripides. Each theory will always have its advocates ; it is my good fortune, as a translator of Aristophanes, to be in entire accord with the views of my author.

From the foregoing considerations it naturally follows that neither poet altogether denies the charges advanced by the other. He merely denies that the characteristic attacked is a blemish, and claims it as a merit. If Euripides reproaches Aeschylus with his gigantic compounds and grandiloquent language, Aeschylus does not deny the grandiloquence, but maintains that his is the only diction befitting the divine and heroic personages which both poets brought upon the stage. If Aeschylus censures his opponent for infusing a talkative and argumentative spirit into the Athenian people, Euripides is so far from denying the charge, that he glories in it as one of his brightest achieve-

¹ "Aeschylus is the prophet of Greek Tragedy, as Sophocles is the artist, and Euripides the realist."—Bp. Westcott, "Religious Thought in the West." p. 53.

ments. They agree as to the facts: they differ only in their estimate of the facts.

Perhaps one other point should be mentioned. It is frequently said that the antagonism of Aristophanes to the dramatic influence of Euripides was based on considerations of morality. And this is perfectly true; only it must not be understood as suggesting that Euripides was, in any sense whatever, the holder or propagator of immoral principles. But¹ the great civic and social virtues, honour and justice and valour, patriotism and self-devotion, respect to parents and reverence to the gods, and the like—virtues which to Aeschylus, and generally to the Athenians of the old heroic days, were matters of conscience, about which no discussion could be tolerated—were by Euripides brought to the test of “that universal solvent, the wild living intellect of man.” There were few, if any, virtues, and few, if any, vices, for and against which a store of arguments might not be found somewhere in the plays of Euripides. And though he himself might conclude in favour of the right, yet he left it open for a more powerful or more plausible reasoner to turn the scale in favour of the wrong. Euripides might hold, as Hippolytus in the tragedy named after him did certainly hold, that an oath must be kept inviolate, even though taken in ignorance of what it

¹ Professor Butcher, in his “Aristotle’s Theory of Poetry,” chap. v, speaking of Aristophanes, observes:—

“The censure he passes on Euripides is primarily a moral censure. Even where the judgement may seem to be of an aesthetic kind, a moral motive underlies it. In him are embodied all the tendencies of the time which Aristophanes most abhors. He is the spirit of the age personified; with its restlessness, its scepticism, its sentimentalism, its unsparing questioning of old traditions, of religious usages, and civic loyalty; its frivolous disputations, which unfit men for the practical work of life; its lowered idea of courage and patriotism. Every phase of the sophistic spirit he discovers in Euripides. There is a bewildering dialectic which perplexes the moral sense. Duties, whose appeal to the conscience is immediate, and which are recognized as having a binding force, are in Euripides subjected to analysis. Again, Euripides is censured for exciting feeling by any means that come to hand. . . . Genuine misery does not consist in a beggar’s rags or in a hobbling gait. Euripides substitutes the troubling of the senses for genuine tragic emotion.”

involved; but the theory that in some circumstances an oath might *not* be binding on the conscience, had been disseminated amongst a quick and ingenious audience, and might bring forth fruit which the poet little meant.

I do not propose to enter more largely into this part of the controversy between the two poets; but some very admirable and instructive remarks on the subject, which I have been permitted by the kindness of Sir R. C. Jebb to extract from his lectures on "The Growth and Influence of Classical Greek Poetry," will be found in a separate note at the end of this Introduction.

II. THEIR PROLOGUES.

In the second encounter the combatants no longer deal with the general theory of tragic poetry, but commence their criticism of special portions of a tragic play. "We will first begin with the prologue," Euripides is made to observe, "since the prologue is the first beginning of a play." But in truth there is no method in these attacks. Aristophanes merely selects one point here and another there, just as they seem to afford the readiest handle to his wit and satire.

Euripides was accustomed to make *his* prologue an exposition of the facts upon which his play was founded; a vehicle for conveying to the audience the information which was necessary to bring them to the point at which the action of the drama commenced. His prologues, as a rule, consisted of a lucid and neatly-worded historical narrative; and the charge which he first brings against his rival's prologues is founded on the obscurity and ambiguity (*ἀσάφεια*) of their language. It must be admitted that he could not have selected a prologue more suitable for his purpose than the stately and impressive lines with which the Choephoroe opens; lines, it is to be observed, which do not exist in the imperfect MS. of the Choephoroe, and which would have been altogether lost if they had not been cited in the Frogs. The lines are spoken by Orestes over the grave of his murdered father:—

Ἑρμῆ χθόνιε, πατρῶ' ἐποπτεύων κράτη,
 σωτήρ γενοῦ μοι, σύμμαχός τ' αἰτουμένω,
 ἦκω γὰρ ἐς γῆν τήνδε, καὶ κατέρχομαι.
 τύμβου δ' ἐπ' ὄχθω τῶδε κηρύσσω πατρὶ
 κλύειν, ἀκούσαι.

The first line consists of five words only ; but each of its last three words is susceptible of two very different interpretations, neither of which can be called in any way repugnant to the context. Πατρῶα may signify either "belonging to *my* father, Agamemnon," or "belonging to *thy* father, Zeus"; κράτη may refer either to an earthly rule, or to a divine attribute; whilst ἐποπτεύων may be employed either in the ordinary sense of "surveying, overlooking" or in the special¹ Eleusinian sense of "participating in." Euripides takes the first (or human) interpretation of each word: Aeschylus explains that he meant them all to bear the second. Euripides understands them to mean "overlooking my father's realm," and inquires whether the god of craft was supposed to be looking on when Agamemnon met his death by a woman's craft. Aeschylus replies that the expression πατρῶα κράτη refers to the benignant power of the supreme divinity, Ζεὺς σωτήρ, the saviour Zeus; and that Orestes is beseeching Hermes to take up that great power, and so become a saviour to *him*, σωτήρ γενοῦ μοι² Widely different as these inter-

¹ The words are the words of Aeschylus, himself an Eleusinian by birth, himself initiated (and, indeed, accused of divulging in his plays the incommunicable secrets of the Mysteries), who, before the contest begins, commends himself to Demeter as the guardian and nourisher of his spirit, and prays that he may be found worthy of her sacred Mysteries. The mystic chorus, whatever may have been the original reason for their selection, contribute largely to the Aeschylean character of the play: they take an active and interested part in the contest for the poetic supremacy; they greet with songs of joy the victory of their own special poet; and finally escort him up to earth with the blaze of their mystic torches, and echoes of his own heroic melodies.

² "At the very commencement of the Choephoroe, Orestes prays at his father's tomb that Hermes may have such a share in the power of his father, the saviour Zeus, as to become a saviour to *him* in his undertaking."—C. O. Müller, "Dissertations on the Eumenides," paragraph 94. He considers, indeed, that this interpretation "is at variance with that which Aristophanes makes Aeschylus himself give in the Frogs," and says, very finely, "We appeal from the Aristophanic *manes* of

pretations are from each other, they are both legitimate explanations of the Greek, nor can either be said to be unsuitable to the circumstances under which the words were uttered. Herein lies the *ἀσάφεια* of which Euripides complains. And he charges the lines cited with yet another defect, namely, the defect of tautology. Of this he gives two instances. The first is in the third line ἦκω . . . καὶ κατέρχομαι. ἦκω and κατέρχομαι mean exactly the same thing, he says. Aeschylus has no difficulty in showing that this is not the case. ἦκειν, he points out, may be predicated of anybody arriving anywhere; it connotes nothing beyond the mere fact of arrival; whilst κατέρχεσθαι involves the further idea of the exile *returning to his home*. This is true, and yet perhaps the answer is not quite satisfactory. It shows that κατέρχομαι introduces a new idea, beyond what ἦκω, by itself, would convey; but it does not show that the meaning of κατέρχομαι is in any way extended by the addition of ἦκω. And so with the next objection, κλύειν, ἀκοῦσαι, which is only met by a joke of Dionysus. It is *possible* that ἀκοῦσαι may signify more than κλύειν (κλύοντες οὐκ ἦκουον Prom. 456), but κλύειν, apparently, does not imply anything not comprehended in ἀκοῦσαι. In neither case is the meaning of the two words identical, but in each the second appears to comprehend the first.

The true answer to objections of this character is that this is the prayer of Orestes over the grave, now beheld for the first time, of his mighty and cruelly murdered father, whose death he has returned to avenge; and that in moments of strong emotion and exaltation of feeling the soul can only satisfy itself by repeated iteration of the selfsame thought. Take the appeal of a lover to his mistress; take, as in the passage before us, the uplifting of the soul in prayer; take the litanies of the Church in all ages. Our own Liturgy¹ teems with such instances.

Aeschylus to the spirit of the ancient hero still breathing in his tragedies." But in my judgement the interpretation of Müller is in entire accord with that of Aristophanes.

¹ I see that Dr. Merry, in his note on line 1174, refers to the expression "We have erred and strayed" in the General Confession. I was not aware of it when I wrote this Introduction.

I may perhaps, without offence, quote some passages from the General Exhortation; “to *acknowledge and confess* our manifold *sins and wickedness,*” “with an *humble, lowly, penitent, and obedient heart,*” “by His infinite *goodness and mercy,*” “when we *assemble and meet together,*” “wherefore I *pray and beseech* you.” Doubtless in all these passages (as in the lines of Aeschylus) an acute grammarian might detect some distinction between the synonyms, but such a distinction would not be perceptible to ordinary worshippers.

It is now the turn of Aeschylus to dissect his opponent's prologues, and, after a short criticism of the first two lines of the *Antigone* of Euripides (which is perhaps sufficiently discussed in the Commentary), he propounds his famous *ληκύθιον* test. Euripides was fond of commencing his plays, as we have already observed, with an historical narrative, which was occasionally prefaced by some philosophical apophthegms; and Aeschylus proposes to show that as a rule, within the first three lines, the words *ληκύθιον ἀπόλεσεν*, or *κωδάριον ἀπόλεσεν*, or *θυλάκιον ἀπόλεσεν* can be so tacked on as to *complete the metre and complete the sense*. Euripides recites six prologues, and in each of them, before three lines are over, the words *ληκύθιον ἀπόλεσεν* fit in exactly as Aeschylus had predicted. We may well believe that the tacking of this formula to the well-known prologues of Euripides produced an irresistibly comic effect; an effect so lasting that the ¹ trochaic dimeter catalectic—the section of the line displaced by the words *ληκύθιον ἀπόλεσεν*—was thenceforth named by metrical writers the ² *Εὐριπίδειον* or *Ληκύθιον*.

¹ A trochaic dimeter is — ∪ | — ∪ || — ∪ | — ∪ ||. A trochaic dimeter catalectic is — ∪ | — ∪ || — ∪ | — ||. The latter is the section displaced by the words *ληκύθιον ἀπόλεσεν*. Thus, in line 1213, the words displaced are *παρθένους σὺν Δελφίσι*: in 1219 *πλουσίαν ἀροῖ πλάκα*: in 1226 *ἕκετ' ἐς Θήβης πέδον*. Of course the trochaic metre, like the iambic and anapaestic, permitted the introduction of spondees and other feet.

² Hephaestion (chap. vi), enumerating the trochaic catalectic metres, says: *δίμετρον μὲν καταληκτικόν, τὸ καλούμενον Εὐριπίδειον ἢ Ληκύθιον*. On which the scholiast remarks that it consists *ἀπλῶν ποδῶν τριῶν, καὶ μίας συλλαβῆς*. *Ληκύθιον δέ φασιν αὐτὸ, ἢ δι' Ἀριστοφάνη σκώπτοντα τὸ μέτρον τὸ ἐφθήμερες Εὐριπίδου, τὸ θοαῖσις ἵπποις, Α. ληκύθιον ἀπόλεσεν (Frogs 1233), ἢ διὰ τὸν βόμβον τὸν τραγικόν*. The

Commentators have disquieted themselves in vain to determine the real defect at which Aristophanes is aiming; for there is no real defect; the criticism is merely comic. Some indeed have supposed him to be ridiculing the constant break in the line after the first $2\frac{1}{2}$ feet: but this is out of the question. No break is more common or more harmonious than this, and it would be difficult to cite any set of iambic trimeters in which it does not occur. *In the first twenty lines of the Eumenides it is found no less than eighteen times.* And indeed the prologue of that tragedy affords a very happy example for the application of this tag. It begins—

Πρῶτον μὲν εὐχῆ τῆδε πρεσβεύω θεῶν ·
 τὴν πρωτόμαντιν Γαίαν' ἐκ δὲ τῆς, Θέμιν,
 ἢ δὴ τὸ μητροδὸς—
 ληκύθιον ἀπόλεσεν.

With this the prologue competition concludes, and we now proceed to the third question.

III. THEIR CHORAL METRES.

Euripides, as usual, is on the alert, and eager to commence the fray. He puts in two ways the case he is going to make. He will display the sameness of his rival's metres (*αὐτὸν ἀποδείξω κακὸν Μελοποιὸν ὄντα καὶ ποιῶντα ταῦτ' ἀεί*). And again, he will cut down all his metres to one (*εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ*).

What then is this particular metre which is so continually cropping up in the Choral Odes of Aeschylus?

Now we know that Aeschylus was, to adopt Mr. Keble's¹ felicitous

second explanation is mere nonsense; the first is undoubtedly correct. I can but marvel at C. O. Müller's notion that the term *ληκύθιον* denoted the metre before the date of the *Frogs*; and that the formula *ληκύθιον ἀπόλεσεν* involved an allusion to the clipping off by Aeschylus, from a verse of Euripides, a dimeter trochaic catalectic.—“*Dissertations on the Eumenides*,” paragraph 23. It is plain that both the names, *Εὐριπίδειον* and *Ληκύθιον*, are derived from this scene.

¹ Ne dubitemus Aeschylum dicere Tragoedorum Atticorum Ὀμηρικώτατον.—Keble, “*Praelectiones Academicæ*,” xvii. τοῦ καλοῦ καὶ λαμπροῦ Αἰσχύλου, ὅς τὰς αὐτοῦ τραγω-

phrase, "Tragoedorum Atticorum 'Ομηρικώτατος." And he himself described his tragedies as "slices cut from Homer's mighty feast." And we cannot wonder therefore if the roll of the Homeric hexameter was always sounding in his mind, and constantly reproducing itself in his choral measures. And this is, in truth, the charge which Euripides is bringing against him. In whatever metre the lyrics of Aeschylus may commence, says his rival, you are sure to find them, sooner or later, assuming the form of the Homeric hexameter.

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς.

The one standard to which the lyrics of Aeschylus are to be cut down is *-ενος προσέφη πόδας ὠκὺς Ἀχιλλεύς*, or, to use the line which Aristophanes either invented himself, or, more probably, was fortunate enough to find ready-made to his hand in the Myrmidons of Aeschylus, *ἰὴ κόπον, οὐ πελάθεις ἐπ' ἀρωγάν. υ|—υυ|—υυ|—υυ|—υ||*.

Euripides therefore selects five lines from the choral odes of Aeschylus—one from each of the following tragedies, the Myrmidons, the Psychagogi, the Telephus, the Priestesses, and the Agamemnon—and shows that the last twelve syllables of each are in the exact metre of the standard, *ἰὴ κόπον, οὐ πελάθεις ἐπ' ἀρωγάν*. To make this perfectly clear, he repeats the standard after each selected line.

The standard is really an Homeric hexameter which has dropped its first foot, and all but the last syllable of the second. It so happens that its own first syllable is short, *ἰῆ*, so that it represents an hexameter in which the second foot is a dactyl. And consequently, in each of the five selected lines the corresponding syllable is short.

- (1) Φθιώτ' Ἀχ|ιλεὺ τί ποτ' ἀνδροδάϊκτον ἀκούων.
- (2) Ἑρμῆν μὲν πρό||γονου τίσμεν γένος οἱ περὶ λίμναν.
- (3) κύδιστ' Ἀχαιῶν, Ἀτρ||έως πολυκοίρανε μάνθανέ μου παί.
- (4) εὐφραμίετε· μελισσο||νόμοι δάμου Ἀρτέμιδος πέλας οἴγειν.
- (5) κύριός εἰμι || θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν.

This first batch of lines, *στάσις μελῶν*, therefore bear out, so far as they go, the allegation of Euripides. However they commence, they all

δίας τεμάχη εἶναι ἔλεγε τῶν Ὀμήρου μεγάλων δείπνων. —Athenaeus, viii. chap. xxxix. And compare Frogs 1040.

conclude with the exact twelve syllables of the standard. But he will not rest content with this; he will give another batch, *ἐτέραν στάσιν μελῶν*.

The plan of repeating the standard after every selected line might easily grow δι' ὄχλου τοῖς θεωμένοις. Euripides therefore discards it; he calls his second series of lines *κιθαρῳδικὰ*, not because, in the tragedies of *Aeschylus*, they differed in this respect from the former series; but because, whilst he had recited the former to the music of the αὐλός, he is about to recite these to the music of the lyre, which is represented by the refrain τὸ φλαττοθραττοφλαττόθρατ. And as he does not now introduce the standard *ἢ ἡ κόπῳ οὐ πελάθεις ἐπ' ἀρωγὰν*, so he no longer keeps to the rule of having the first syllable short. It may now represent an hexameter which has a spondee, as well as one which has a dactyl, in the second place.

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς,
 Ἀτρεΐδῃ || κῦδιστε, φίλοκτεανώτατε πάντων.
 ≍ | - - - | - - - | - - - | - - - |

This batch contains four lines (for line 1294 may be disregarded), viz. two from the *Agamemnon*, one from the *Sphinx*, and one from an unnamed tragedy.

- (1) ὅπως Ἀχ||αιῶν δίθρονον κράτος Ἑλλάδος ἦβας.
- (2) Σφίγγα || δυσαμερίαν πρύτανιν κῆνα πέμπει.
- (3) σὺν δορ||ὶ καὶ χερὶ πράκτορι θούριος ἔρρις.
- (4) κυρεῖν παρ||ασχῶν ἰταμαῖς κυσὶν αἰεροφοίτοις.

Here then are nine instances in which the metrical system

≍ | - - - | - - - | - - - | - - - |

occurs in the choruses of *Aeschylus*. Euripides might easily have increased the number. Three of the nine instances are taken from the first chorus of the *Agamemnon*; and, at the risk of being tedious, I will here set down a list of the instances which I have noticed in that immortal song.

- Line
- (1) 48, 9. Κλάζοντες Ἄρη, τρόπον αἰγυπιῶν οὔτ'.
- (2) 53, 4. δεμνιο||τήρη πόνον ὀρταλίχων ὀλέσαντες.

Line	
(3)	61, 2. ξένι ος Ζεὺς πολυάνορος ἀμφὶ γυναικός.
(4)	68, 9. τελεῖτ ται δ' ἐς τὸ πεπρωμένον, οὐθ' ὑποκλαίων.
(5)	81, 2. οὐδὲν ἀρ ίειον ἄναρ ἡμερόφαντον ἀλαίει.
(6)	95, 6. παρηγορ ίαις, πελάφω μυχόθεν βασιλείω.
(7)	104. κύριός εἰμι θροεῖν ὄδιον κράτος αἰσιον ἀνδρῶν.
(8)	105. ἐκτελ έων, ἔτι γὰρ θεόθεν καταπνείει.
(9)	108, 9. ὄπως Ἀχ αιῶν δῖθρονον κράτος Ἑλλάδος ἦβας.
(10)	111, 12. πέμπει ξὺν δορ ῖ καὶ χερὶ πράκτορι θούριος ὄρνις.
(11)	113, 14. οἰ ωνῶν βασιλεὺς, βασιλεῦσι νεῶν, ὀ.
(12)	113, 14. βασιλεῦσι νεῶν, ὀ κελαινός, ὃ τ' ἔξοπιν ἀργᾶς.
(13)	115, 16. φανέντες ἔκταρ μελάθρων, χερὸς ἐκ δοριπάλτου.
(14)	118. βοσκομένοι λαγ ίαν, ἐρικύμονα φέρματι, γένναν.
(15)	121. κεδνός δὲ στρατ όμαντις ἰδὼν δύο λήμασι δισσοῦς.
(16)	122. Ἄτρ είδας μαχίμοις ἐδάη λαγοδαίτας.
(17)	125, 6. χρόνῳ μὲν ἀγρεῖ Πριάμου πόλιν ἄδε κέλευθος.
(18)	130, 1. κνεφ άση προτυπὲν στόμιον μέγα Τροίας.
(19)	132, 3. οἴκῳ γὰρ ἐπίφθονος Ἄρτεμις ἀγνά.
(20)	135. αὐτότοκον πρὸ λόχου μογερὰν πτάκα θυομένοισι.
(21)	143. δεξι ᾶ μὲν, κατάμομφα δὲ φάσματα ¹ [στρούθων].
(22)	145. μὴ τινος ἀντι πνόουσι Δαναοῖς χρονίας ἔχενῆδας.
(23)	147. σπενδομένα θυσ ίαν ἑτέραν, ἄνομόν τιν', ἄδιαιτον.
(24)	151. τοιάδε Κάλ χας ξὺν μεγάλοις ἀγαθοῖς ἀπέκλαγξεν.
(25)	160. πλὴν Δι ός, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος.
(26)	167. Ζῆνα δέ τις προφρόνως ἐπινίκια κλάζων ² .

We find therefore in this one chorus, of course a very exceptional case, and indeed within 120 lines of the chorus, the standard measure occurring twenty-six times, if not oftener. And I have omitted every instance (unless indeed the first example be an offender in this respect) in which the close of the measure does not coincide with the close of a word.

Euripides having finished his criticism, Dionysus demands of Aeschylus

¹ The last word of this line, whatever it may be, is unquestionably a spondee.

² Some have thought that Aristophanes has selected the lines of Aeschylus for the express purpose of contrasting his heroic splendour with the petty domesticities of Euripides. And doubtless he was fully alive to the fact that they brought out that contrast in a very effective manner. But a glance at the list given above will show that no selection was needed for this purpose. The Homeric spirit, always strong in Aeschylus, was never stronger than when it drove him into Homeric measures.

whence he derived the incriminated metre, for of course, on the lips of Dionysus, the expression τὸ φλαττόθρατ signifies not the music of the lyre, but the verses to which that music had formed the accompaniment. And Aeschylus replies that he had transplanted it from one fair soil to another, ἐκ τοῦ καλοῦ ἐς τὸ καλὸν, meaning, from the Homeric epos to the Athenian drama. There was doubtless nothing Homeric in the lays of Phrynichus. In drawing his inspiration, therefore, from the wells of Homer, Aeschylus was striking out a new and independent line, not following in the steps of his predecessor; not δρέπων, to use his own language, τὸν αὐτὸν Φρυνίχῳ Λειμῶνα Μουσῶν.

In truth the recurrence of these Homeric echoes imparts an unequalled grandeur and dignity to the Choral Odes of Aeschylus; but if it were otherwise, if it is to be treated as a defect, it is certainly shown to exist; and possibly no other peculiarity of these odes is more prominent, or more easily assailable by Aristophanic humour.

It is therefore really wonderful that every commentator, without a single exception, should have contrived to ignore the real point of the criticism which Aristophanes takes such pains to elucidate, and have supposed that Euripides was concocting an ode, or rather two odes, in the manner of Aeschylus; each ode being a cento of lines taken at random, without any special metrical purpose, from the latter's Choral Odes. Of the first supposed cento (that is, the first batch of selected lines) they can make nothing; it is admittedly nonsensical; *ridiculus ille cento*, it is called by Brunck and Dindorf. But in the second supposed cento they fancy themselves able dimly to descry a sort of ponderous and unmeaning sentence, which they imagine to be a caricature of the complex stanzas with which we occasionally meet in the choruses of Aeschylus. Several have essayed to translate it. *Quomodo Achivorum geminum imperium, Hellenicae pubis, Sphingem tristificam, rectorem canem, mittit cum hasta et manu vindice impetuosus ales, incidere faciens in audaces canes aera pervagantes* (I omit the phlattothrats).—Brunck. *Quomodo Achivorum duplex imperium, Graecae juventutis Sphingem, monstrum infortunio praefectum, mittat (Trojam) cum hasta et manu. ultrice bellicosus*

ales (aquila), *qui ad praedam praebuit audacibus avibus in aere volantibus phalangem Ajacis.*—Fritzsche. *How the ominous bird of war sends forth with spear and vengeful hand the twin sovereignty of the Achaeans, Sphinx of the chivalry of Hellas, foul fiend dispenser of disasters, granting to the eager soaring vultures to find their prey.*—Merry. “We are presented,” says Mr. Mitchell, “with a long sentence, in which the nominative case is thrown to a most awkward distance, the accusative presenting itself in the front of the sentence, and the interval offering all the peculiarities of Aeschylean style—bold and dithyrambic diction, harsh appositions and metonyms, and even appositions doubly apposited.” Fritzsche indeed does not agree with Aristophanes that Euripides is endeavouring “to show that all Aeschylean metres are identical,” and “to cut them down to one.” His opinion is quite different. “*Ostensus est Euripides Aeschylō obscuritatem rectissime objici solere.*” Without citing other commentators it is sufficient to say that every one of them, from the scholiast downwards, takes the same view of Euripides’ objection.

All this criticism is based upon an entire delusion. There is no “long sentence” here; there is no “cento.” The lines are brought forward as individual specimens, each complete in itself, to be tried by the test of the standard measure; and have no more connexion with each other than had the various prologues of Euripides brought forward in the preceding encounter.

Exactly the same hallucination has prevailed with regard to the counter-criticism which Aeschylus proceeds to apply to the metres of Euripides. Here too, several isolated passages, seven in number, are selected for the purpose of showing, in each of them, some metrical irregularity or variation. Here too, the commentators, with one accord, persist in huddling all these seven isolated passages into a “cento” (in supposed imitation of an ode of Euripides) which they vainly endeavour to construe. Here too, there is no “cento,” and no construction. Each of the seven selected passages is intended to be judged, by itself, on its own merits.

But this misconception is far more excusable than the former.

Aristophanes does not point out here, as he did there, the particular irregularities intended to be assailed. Nor are we sufficiently familiar with the metres themselves to determine with certainty in what these irregularities consist, especially as the later writers on metre form their canons on the practice of all the great poets, and consequently look upon the variations introduced by Euripides as regular metrical forms. And certainly I have no confidence whatever in my own ability to point out, in each or any case, the defect, or supposed defect, at which Aeschylus is aiming his criticism. Doubtless, on the stage, the impeached metre was made perfectly plain by the voice and manner of the actor. However, I will set down my ideas on the subject in the hope that they may be corrected by competent scholars.

It seems to me, then, that the criticism is directed against the variations introduced into three metres, the Choriambic, the Glyconic, and the Paeonic; variations, it should be remembered, which would be considered defects by those only who would restrict the tragic choruses to austere and simple metrical forms. Variations of this kind are freely admitted in the lyric metres of comedy.

The seven passages which Aristophanes selects are as follows. The letters C, G, and P placed against some of the lines are intended to assist the reader in ascertaining the character and locality of the supposed defect.

- (1) P. ἀλκύνες, αἰ παρ' ἀενάοις¹ θαλάσ-
-σης κύμασι στωμύλλετε,
τέγγουσαι νοτίοις πετρῶν
C. ῥανίσι χροά δροσιζόμεναι.
(2) αἶ θ' ὑπαρόφιοι κατὰ γωνίας
εἶειειειειλίσσετε δακτύλοις φάλαγγες
P. ἰστότονα πηρίσματα.
(3) C. κερκίδος ἀοιδοῦ μελέτας.
(4) G. ἔν' ὁ φίλανλος ἔπαλλε δελ-
φίς πρόφραϊς κυανεμβόλοις.
(5) C. μαγτεῖα καὶ σταδίους.
(6) οἰνάνθας γάνος ἀμπέλου,
C. βότρυος ἔλικα παυσίπονον.
(7) G. περιβαλλ', ὦ τέκνον, ὠλένας.

¹ The first syllable in ἀενάοις is here short, as in ἀείνων Frogs 146.

Let us consider the variations which Euripides has in these passages introduced into

(A) *The Choriambic Dimeter.*

The pure choriambic dimeter of course consists of two choriambis,

— ∪ ∪ — | — ∪ ∪ — |

As a specimen of this metre, Gaisford, in his notes to Hephaestion, cites the following passage from the *Bacchae* :—

τὸν Βρόμιον τὸν Σεμέλας
τὸν παρὰ καλλιστεφάνους
εὐφροσύναις δαίμονα πρῶ-
τον μακάρων ὅς τὰδ' ἔχει (375-378).

But the metre is rarely found in this pure form¹. As a rule, an iambic dipody is substituted for one of the two choriambis; thus

(a) ∩ — | ∪ — || — ∪ ∪ — |

or

(b) — ∪ ∪ — || ∪ — | ∪ — |

νῦν δὴ τὸν ἐκ θῆμετέρου
γυμνασίου λέγειν τι δεῖ.—Wasps 526, 527.

This is the ordinary and regular metre. Let us see how Euripides varies it. Four instances are given, in each of which the choriamb concludes the line, as in form (a) supra.

In passage (1), line 4, and also in passage (6), line 2, each iamb is changed into a tribrach, *ράνισι χροά δροσ-* and *βότρυος ἔλικα*.

In passage (3) the first iamb is changed into a dactyl, *κερκίδος*.

In passage (5) the last syllable of the iambic dipody is omitted, *μαντεία*.

(B) *The Glyconic Metre.*

A glyconic line may be best described as consisting of a ² choriamb,

¹ Τὸ χοριαμβικὸν συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ καὶ ἐπίμικτον πρὸς τὰς ἰαμβικὰς.—Hephaestion, chap. ix ad init.

² Terentianus Maurus (iv. 2606) describes the metre as choriambic.

Carmen Pierides dabunt

Hoc metrum choriambicum est.

preceded by a dissyllabic base (of any quantity), and followed by a single iamb

υυ| - υυ - | υ - |

Hephaestion (chap. x) gives the following example:—

κάπρος ἠνίχ' ὁ μαινόλης	when that terribly-raging boar
ὀδόντι σκυλακοκτόνω	slew with mastiff-destroying tusk
Κύπριδος θάλος ἔλεσεν.	Aphrodite's delight and joy.

The metre is very common in both Greek and ¹ Roman poetry; and in the passages we are now considering there are three unimpeachable glyconic lines, viz.

- (1) line 3. *τέγγουσαι νοτίοις πτερῶν.*
- (4) line 2. *-φισ πρῶραις κνανεμβόλοις.*
- (6) line 1. *οἰάνθας γάγος ἀμπέλου.*

But there are two other lines in which the incriminated irregularities may be discovered.

In passage (4), line 1, the base is changed into a tribach, ἦν' ὁ φίλ-.

In passage (7) it becomes an anapaest *περίβαλλ'*.

(C) *The Paeonic Metre.*

This metre, I may observe in passing, is the favourite metre of Aristophanes in his earlier comedies.

A paeonic line, as a rule, ends with a cretic foot, - υ υ υ | - υ - |

In passage (1), line 1, Euripides makes it end with an iambic dipody, -νάοις θαλάσ-|.

For take away, he says, the base and the iamb, which he considers mere excrecences, and then

Solum *Pierides* manet,
Quod dicunt Choriambicum.

¹ As in the oft-quoted lines of Seneca:—

Regem non faciunt opes;
Non vestis Tyriae color:
Non frontis nota regiae:
Non auro nitidae fores.
Rex est, qui metuit nihil;
Rex est, qui cupiet nihil.
Hoc regnum sibi quisque dat.—*Thyestes* 344–347, 388–390.

Here there are two pæons. Passage (2), line 3, is exactly the same, except that it has only one pæon.

We thus see that in every one of the seven selected passages there is at least one deviation from the regular metre.

This then is the sum of the metrical contest. The charge which Euripides brings against Aeschylus is that he habitually introduced into his odes the greater part of an Homeric hexameter. The charge which Aeschylus brings against Euripides is that he habitually introduced variations into the solemn and carefully regulated metres of ancient tragedy. In each case the charge is fully proven; but in each case, whether the peculiarity charged was really a defect or a merit, is a question on which opinions might naturally be expected to differ.

But though the metrical contest is now concluded, Aeschylus will not part with the general question of tragic odes, without giving a caricature of the Monody, or Lyrical Monologue, which was a special feature of the plays of Euripides. Here we find all the splendour of mythical imagery thrown around, not some great and heroic event, but a simple and homely incident of everyday life. A poor spinning-girl has lost her domestic cock, and wishes to search the cottage of her neighbour Glyce, whom she suspects of stealing it. That is all. But it is sung in strains which might befit a falling dynasty or some tremendous catastrophe of nations. The girl has seen an awful vision of the night, a terrible portent, which "shakes her breast with vague alarms." She describes it in really blood-curdling terms. What can it mean, this vision from the unseen world? What soul-thrilling calamity can it portend? It is like the vision of Clytaemnestra in the Choephoroe, or the vision of Atossa in the Persae. And, like a tragedy queen, the girl bids her maidens draw from the running water, to wash away the evil omens of her dream. Suddenly the true interpretation of the dream flashes upon her. *GLYCE HAS STOLEN HER COCK.* This, nothing less than this, is the catastrophe which the terrible dream portends. Alas for the overwhelming calamity which has fallen upon her unawares! But soon

her sorrow changes into wrath. She will go forth and search the cottage of Glyce. And she calls upon Artemis the huntress to come with her supernatural hounds to trace the missing cockerel, and upon Hecate of the moon to pour her brightest rays into the darksome recesses of her neighbour's house.

And in good truth, however broad the caricature, the Monody does really touch the one striking and inevitable blot of the Euripidean drama. The poet's aim was to paint men and women as they really were, as he saw them around him in everyday life; whilst the inflexible rules of the Attic stage compelled him to select his characters from amongst the ¹mighty personages of legendary and heroic times. This was no hardship to Aeschylus, whose mind was cast in the Homeric mould, and whose Agamemnon, for instance, was not an Athenian of the Peloponnesian War, but the very king of men, whom Homer sang. But the more completely Euripides succeeded in portraying the smartness and loquacity of contemporary life, the less were his characters fit to wear the armour, and speak the language, of demigods and heroes.

So strangely are the commentators fascinated with the idea of a "cento," that there are some who even in this Monody would fain descry a "cento" of Euripidean passages. No suggestion can be further from the truth. It is as original as anything in Aristophanes: though in composing a parody of a Euripidean monologue he would of course

¹ "The drama of Euripides, if we look at the essential parts of it and neglect the accidental, is concerned wholly with the life which he actually saw about him: and it ought, in the nature of things, to have dealt nominally, as well as actually, with common personages and ordinary incidents. Half the criticisms of Aristophanes and of many since would cease to apply, if the plays were furnished with a new set of *dramatis personae*, fictitious names without any traditional associations. And it is amazing with what facility this could be done, how slight is the connexion between a play of Euripides and the old-world legend which serves for the scaffolding. . . . There is not a single play of Sophocles which could be subjected to such a process without utter dissolution: and, as to Aeschylus, the very thought seems a profanity. The legends of mythology are the very warp and substance of their compositions: they are, for the most part, the mere frame of that of Euripides, and a frame too often imperfectly suited to the texture."—Dr. Verrall in the *Universal Review*, September, 1889.

imitate as closely as he could that poet's language and style, and reproduce, if not exaggerate, his peculiar mannerisms, such as his musical shakes (εἰεἰεἰεἰεἰεἰλίσσοῦσα), and his reduplication of words, *φόνια φόνια δερκόμενον*, ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα, ἐμοὶ δ' ἄχ' ἄχεα κατέλιπε, *δάκρυα δάκρυά τ' ἔβαλον ἔβαλον*.

IV. THE WEIGHT OF THEIR VERSES.

Which of the competitors wrote the weightiest verses? This is the last subject for discussion: and to determine it by weighing their verses in a pair of scales is of course to present in a merely laughable form a topic rather minute in itself, but perhaps not altogether unworthy of more serious consideration.

With this the literary competition concludes: and all at once, by a transformation scene as sudden and complete as that which brought the literary competition on the stage, we find ourselves retransferred to the earlier aspect of the play. The question now becomes, not which of the two is the better tragedian and shall occupy the Chair of Tragedy in the world below, but which of them can give the wiser political counsel to the state, and shall reascend with Dionysus to the world above. We have already, in the earlier part of this Introduction, touched upon the counsel which Aristophanes, through the lips of Aeschylus and the favourable verdict of Dionysus, now tenders to the assembled Athenians, viz. that Alcibiades shall be recalled, and the whole wealth of the state expended upon the fleet. And although we know, on the great authority of Dicaearchus, that it was to the advice given in the Parabasis that the play owed its exceptional favour, yet it is impossible to doubt that such advice was regarded not as a mere isolated event, but as the crown and culmination of that noble and exalted¹ patriotism

¹ "The genius of Aristophanes," says Bp. Thirlwall, "wonderful as it is, is less admirable than the use which he made of it. He never ceased to exert his matchless powers in endeavours to counteract, to remedy, or to abate, the evils which he observed. He seems to have neglected no opportunity of giving wholesome advice in that which he judged the most efficacious form; and only took

which breathed through the entire comedy, and indeed had sustained the poet throughout the whole of his career. This was probably the last counsel which he ever had an opportunity of offering to Imperial Athens.

The plays which contended with the *Frogs* for the prize were the "Muses" of Phrynichus, which was placed second, and the "Cleophon" of Plato, which was placed last.

The poets of the Old Comedy mostly dealt with subjects which were, at the moment, attracting the attention of the public: and it is therefore natural that occasionally the same topics should be introduced, and the same persons assailed, in more than one of the comedies exhibited at the same Dionysia. We know that when the *Peace* was exhibited the tragedian Melanthius was held up to ridicule in each of the three competing comedies. The *Birds*, and the *Μονότροπος* of Phrynichus, were produced at the same festival, and in each of them allusions were made to Execestides, Syracosius, and the military contrivances of Nicias. And it seems that each comedy which competed with the *Frogs* concurred in some part of its criticism. It is probable that the "Muses" of Phrynichus was concerned with the poet Euripides; it is certain that the "Cleophon" of Plato was a satire on that pernicious demagogue who is more than once attacked in the comedy before us.

I have already ¹ intimated my dissent from Meineke's theory that the "Muses" contained a poetical contest between Euripides and Sophocles, similar to that contained in the *Frogs* between Euripides and Aeschylus; and my belief that if the play dealt with Euripides at all, it treated him as a culprit on his trial, for his offences against the art of tragedy. Apart from the shortness of the time which had elapsed since the death advantage of his theatrical privilege to attack prevailing abuses, and to rouse contempt and indignation against the follies and vices which appeared to him most intimately connected with the worst calamities and dangers of the times. The patriotism of Aristophanes was honest, bold, and generally wise."—History of Greece, chap. xxxii.

¹ In a note on *Wasps* 987. See Meineke's *Historia Critica*, p. 157, and *Fragm. Com. Graec.* ii. 593.

of Sophocles, and the intrinsic improbability that the two poets should have framed their plays on such precisely similar lines, it seems to me that the very fragment which Meineke adduces in support of his theory is really decisive against it.

Ἴδου, δέχου τὴν ψῆφον· ὁ καδίσκος δέ σοι
ὁ μὲν ἀπολύων οὗτος, ὁ δ' ἀπολλύς ὀδύ.

Photius, s. v. καδίσκος.

*Lo, here the vote, and there the verdict-urns,
This the condemning, that the absolving one.*

Is it not clear that this is the case of a prisoner on his trial, and not of two rival poets contending for victory? The Muses were probably the Chorus of the play, and were accusing Euripides before Dionysus, or some other judge, of having lowered the standard of tragedy. In the "Muses," as in the *Frogs*, there is an allusion to the very recent death of Sophocles:—

Μάκαρ Σοφοκλέης, ὃς πολὺν χρόνον βιωὺς
ἀπέθανεν, εὐδαίμων ἀνὴρ καὶ δεξιός·
πολλὰς ποιήσας καὶ καλὰς τραγωδίας,
καλῶς ἐτελεύτησ', οὐδὲν ὑπομείνας κακόν.

The speaker would seem to be contrasting the peaceful passing away of Sophocles from old age with the cruel death of Euripides who, we are told, was torn to pieces in Macedonia by a pack of savage dogs.

Cleophon doubtless owes to his outrageous folly, a few months before, the distinction of being immortalized at this festival by both Aristophanes and Plato. After the battle of Arginusæ, Athens had her last chance of emerging in safety from the Peloponnesian War. The Lacedæmonians offered to evacuate Deceleia and conclude a general peace, on the terms that each side should retain what it then held. The wiser citizens were naturally anxious to embrace the offer, but the ¹ populace,

¹ Τὸ δὲ πλῆθος οὐχ ὑπήκουσεν, ἐξαπατηθέντες ὑπὸ Κλεοφῶντος, ὃς ἐκώλυσε γενέσθαι τὴν εἰρήνην, ἐλθὼν εἰς τὴν ἐκκλησίαν μεθύων καὶ θώρακα ἐνδεδυκώς.—Aristotle's *Polity of Athens*, chap. xxxiv. Τὸ πλῆθος is equivalent to ὁ δῆμος: it does not mean, as Mr. Kenyon translates it, "the majority." Κλεοφῶν δὲ ὁ λυροποιός, παρεγγραφεὶς αἰσχροῦς πολίτης, καὶ διεφθαρκῶς νομῆ χρημάτων τὸν δῆμον, ἀποκόψειν ἠπεῖλει μαχαίρα τὸν τράχηλον, εἰ τις εἰρήνης μνησθήσεται.—Aeschines, de F. L. 80.

inflamed by the frenzy of Cleophon, rejected it altogether. On that occasion, according to Aristotle, he appeared in the assembly tipsy and wearing a military breastplate. And Aeschines adds that he threatened to chop off the head of any one who dared even to speak of peace. To such a depth of degradation had the "leadership of the Demus," held by Pericles at the commencement of the war, descended before its conclusion. It is in reference to this disastrous policy that Aristophanes bids Cleophon, if he wants fighting, go back to his ¹ native country and fight there. By his "native country" he means Thrace, from which barbarian land he was said, on his mother's side, to derive his origin. And Plato ² also, in *his* comedy, described him as a Thracian, and introduced his mother, speaking a barbarian dialect. It is said by the Scholiast on Euripides that the poet intended the following lines of the Orestes to be a description of Cleophon:—

Ἄνῆρ τις ἀθυρόγλωστος, ἰσχύων θράσει,
Ἄργεῖος, οὐκ Ἄργεῖος, ἠναγκασμένος ³,
θορύβῳ τε πίσυρος κάμαθι παρρησία,
πιθανὸς ἔτ' ἀστοὺς περιβαλεῖν κακῶ τινι.—Orestes 894-897.

The Orestes was exhibited three years before the Frogs, but we know that this ignoble demagogue had retained for many years ⁴ the control of all the affairs of the state.

Several excellent translations of the Frogs in English verse have been published; but hardly any of them give the play in its entirety. The

¹ See the last line of the Frogs. And as to his Thracian origin see Frogs 681.

² Κλεοφῶν στρατηγὸς τῶν Ἀθηναίων. καὶ εἰς τοῦτον τὸν δημαγωγὸν ὄλον δράμα φέρεται Πλάτωνος, καὶ ἐπιγράφεται ὁμωνύμως αὐτῷ Κλεοφῶν. τοῦτον δὲ κωμῳδεῖ ὡς ξένον καὶ ἀμαθῆ καὶ φλύαρον καὶ δυσγενῆ. Θράκη γὰρ αὐτὸν ἔλεγεν. ἀντεποιεῖτο δὲ τῶν πρωτείων τῆς πόλεως.—Scholiast on Frogs 679.

And two lines later, on the words Θρηκία χελιδὼν, the Scholiast says "Ἴνα διαβάλλῃ αὐτὸν ὡς βάρβαρον, κωμῳδεῖται δὲ ὡς υἱὸς Θράσσης. οὗτος δὲ ἦν ὁ καλούμενος Κλεοφῶν ὁ λυροποιός. καὶ Πλάτων ἐν Κλεοφῶντι δράματι βαρβαρίζουσαν πρὸς αὐτὸν πεποίηκε τὴν μητέρα, καὶ αὐτὴ δὲ Θράσσα ἐλέγετο. And again, σκώπτει δὲ αὐτὸν ὡς Θράκη.

³ It is difficult to see what ἠναγκασμένος can mean. Possibly we should read ἀλλ' ἠκασμένος.

⁴ Κλεοφῶντα πάντες ἴσπε, ὅτι πολλὰ ἔτη διεχειρίσε τὰ τῆς πόλεως πάντα.—Lysias, *In the matter of the goods of Aristophanes*, 51.

most notable are those by Charles Dunster, A.D. 1785; the Right Honourable John Hookham Frere, A.D. 1839; Sir Charles Cavendish Clifford, A.D. 1848; Leonard Hampson Rudd, A.D. 1867; the Rev. Alfred Davies Cope, A.D. 1895; and the Rev. Edward Wynn Huntingford, A.D. 1900.

I think that I have made only two alterations of any importance in the text, and they are in the admittedly corrupt lines 1028 and 1301.

EASTWOOD, STRAWBERRY HILL,
October, 1901.

The following passages are extracted from "The Growth and Influence of Classical Greek Poetry. Lectures delivered in 1892 on the Percy Turnbull Memorial Foundation in the Johns Hopkins University by R. C. Jebb, Litt.D. M.P. Regius Professor of Greek and Fellow of Trinity College in the University of Cambridge. London: Macmillan and Co. and New York, 1893." I cordially thank their distinguished author for allowing me to insert them here:—

"In reading the Frogs of Aristophanes, written fifty years after the death of Aeschylus, we see his place in Athenian memory. That comedy is an inestimable document, of which the historical value is not impaired by the free play of humour and of fancy; it is nearer, both in time and in spirit, to the age of Aeschylus, and is far more instructive, than any other document that we possess. There we catch an echo of the sweet lyrics of Phrynichus—of those 'native wood-notes wild' which he had warbled as if the birds had taught him—a music dying away in the distance of that century's earliest years—the lyrics of which elderly men had heard their fathers speak with delight. And there, too, rises before us a living image of the majestic poet who had come after Phrynichus, the poet who, first of the Hellenes, had built up a stately diction for Tragedy, and also invested it with external grandeur; the poet who had described the battle

of Salamis as he had seen it ; whose lofty verse had been inspired by the wish to nourish the minds of his fellow-citizens with ennobling ideals, to make them good men and true, worthy of their fathers and their city ; the poet to whom many an Athenian, sick at heart with the decay of patriotism and with the presage of worse to come, looked back, amidst regret for the recent loss of Sophocles and Euripides, as to one who had been not only the creator of the Attic drama, but also in his own person an embodiment of that manly and victorious Athens which was for ever passing away." Pp. 184, 185.

"The wit of Aristophanes often packs a great deal of sound criticism into a few words. His Euripides says that, when he received Tragedy from Aeschylus, it was plethoric, swollen, and heavy. He treated it for this malady, giving it decoctions which reduced it to a leaner but more healthy state. Then he proceeded to feed it up again, with such a stimulating diet as monodies. There is a biting truth in this mockery. Euripides had to apply the principle of compensation. The heroic had to be replaced by the sensational.

In attempting to estimate the work of Euripides, we must indeed guard against allowing too much weight to the verdict of Attic Comedy ; but neither can we ignore it. It is necessary to apprehend the point of view from which this contemporary satire assailed him, and the grounds on which it based its unfavourable judgement. If we then proceed to modify that judgement in the light of a larger survey, we shall do so with less fear of erring through modern misconception.

The hostility of Aristophanes to Euripides was certainly bitter ; nor can it surprise us, if he believed Euripides to have done all the mischief with which he charges him. But Aristophanes was not the only comic poet who attacked Euripides. There was a deeper reason for this than any individual or personal sentiment. Attic Comedy had a natural quarrel with the innovator in Tragedy, and the ground of this lay in its own history.

Sicily is one of two regions in which the origin of Comedy is to be sought ; the other is Athens. The Dorians, both in Sicily and in Greece Proper, early showed a bent towards farcical humour ; in the case of the Siceliots, there may have been some Italic influences at work, since it has always been an Italic gift to seize those traits of life and character which suit farce and burlesque. At the courts of the Sicilian princes such

entertainments were welcome. The Dorian Epicharmus, from the Sicilian Megara, was the first who developed the ruder farce into a species of dramatic poetry. This was done at Syracuse, where the tragic poets Phrynichus and Aeschylus had been the guests of Hieron; and Attic Tragedy may have suggested the general idea of the form which Epicharmus adopted, though he does not seem to have used a Chorus. Athens, during the same period—the first half of the fifth century B.C.—developed a comic drama from a different source. At the Dionysia, when the people were assembled to worship the god and to see tragedy, the merry procession called a *comus* had become a recognized feature of the festival. It was at first a voluntary and unofficial affair. One or more troops of men dressed themselves up in mummers' costume, and marched into the sacred precinct to the music of the flute. They then sang a song in honour of Dionysus; and one of their number addressed the audience in a humorous speech, turning on civic interests and on the topics of the day. The festal procession then withdrew again. The name Comedy, *κωμῳδία*, originally denoted this 'Song of the Comus,' and was doubtless coined at Athens, on the analogy of *tragedia*. About B.C. 465 the *comus* was adopted into the official programme of the festival: instead of being the voluntary work of private persons, it was now organized with aid from the State. The steps by which a dramatic performance was built up around the comus-song and speech can no longer be traced. But some five-and-thirty years later, at the beginning of the Peloponnesian War, Attic Comedy, as we know it, was mature. Tragedy naturally furnished the general model on which the new kind of drama was constructed. This is apparent in the limit placed on the number of actors; no extant play of Aristophanes requires more than three regular actors, allowance being made for small parts being taken by supernumeraries who were not required to be absolutely mute. But Comedy was connected with Tragedy by much more than this kinship of form. Comedy expressed the frolicsome side of that Dionysiac worship from which Tragedy took its birth. Religion, the religion of Dionysus, was the breath of life to Comedy, not less—perhaps even more—than to her grave sister. It was religion that authorized the riot of fancy which turns the world topsy-turvy, the jest upon all things Olympian or human, the unsparing personal satire. Let that popular religion once lose its hold, and then, though Tragedy might survive, Comedy, such as Aristophanes wrote, must lose its sacred

privileges, and, with them, its reason for existing. By the first law of its being, the Old Comedy was the sworn foe of all things which could undermine the sway of Dionysus, the god who not only inspires the poet, but protects his liberties. And the nearer Tragedy stood to the original form which the Dionysiac cult had given to it, the closer was the kinship which Comedy felt with it. For this reason Aeschylus represents, even better than Sophocles, the form of Tragedy with which the muse of Aristophanes was in spiritual accord; and Euripides represents everything which that muse abhors. Euripides, who dwarfs the heroic stature, and profanes heroic lips with the rhetoric of the ecclesia or the law-court; Euripides, with his rationalism, his sophistry, his proclivity to new-fangled notions of every kind—here Comedy, with sure instinct, saw a dramatist who was using the Dionysia against the very faith to which that festival was devoted, and whose poetry was the subtle solvent by which Comedy and Tragedy alike were destined to perish.

It was a happy fortune that, before its short life came to an end, the essence of Attic Comedy was so perfectly expressed by the great satirist who was also a great poet. The genius of Aristophanes indeed transcends the form in which he worked; but it exhibits all the varied capabilities of that form. He can denounce a corrupt demagogue or an unworthy policy with a stinging scorn and a force of righteous indignation which make the poet almost forgotten in the patriot. He can use mockery with the lightest touch. But it is not in denunciation or in banter that his most exquisite faculty is revealed. It is rather in those lyric passages where he soars above everything that can move laughter or tears, and pours forth a strain of such free, sweet music and such ethereal fancy as it would be hard to match save in Shakespeare. A poet who united such gifts brought keen insight and fine taste to the task of the critic.

In reading the *Frogs*, we do not forget that it is a comedy, not a critical essay. And we allow for the bias against Euripides. But no careful student of the play can fail to admire how Aristophanes seizes the essential points in the controversy between the two schools of Tragedy. When Aeschylus has said that a poet ought to edify, Euripides rejoins (in effect), 'Are *you* edifying when you indulge in dark grandiloquence, instead of explaining yourself in the language of ordinary humanity?' Now observe the rejoinder of Aeschylus. He replies, 'Great sentiments and great thoughts are suitably clothed in stately words. Besides, it is natural

that the demigods (*τοὺς ἡμιθέους*) should have grandeur of words; for their clothes are much grander than ours. I exhibited all this properly—and you have utterly spoiled it.' Here Aristophanes has put the true issue in a simple form. Aeschylus is right in vindicating his own style, and condemning his rival's, by an appeal to the nature of his subject-matter. Heroes and demigods ought not to speak like ordinary men. He is right, too, when he enforces his point by referring to the stately costume which he had devised for Tragedy. This was a visible symbol of the limit set to realism.

When Aristophanes passes from the ground of art to that of ethics, the justice of his criticism may be less evident to moderns, but here also he is substantially right from the Athenian point of view. His Aeschylus complains that Euripides had sapped the springs of civic manliness, of patriotism, and even of morality. It is true that Euripides, as a dramatic poet, had contributed to tendencies setting in that direction. Homer had been regarded by the Greeks as their greatest teacher, because the heroes were the noblest ideals of human life which they possessed. Aeschylus and Sophocles, in their different ways, had preserved the Homeric spirit. If the heroes once ceased to be ideals of human life, the ordinary Greek of the fifth century had no others. To depose the heroes from their elevation above commonplace humanity was also to destroy an indispensable link between god and man in the popular religion. But that religion was at the root of the Greek citizen's loyalty to the city.

In the smaller details of his polemic against Euripides, the comic poet is sometimes acute and just, sometimes excessively unfair. We are not here concerned with such details. The broad facts which claim our attention are simply these. Attic Comedy, as such, was the natural foe of a tragic poet like Euripides. Aristophanes clearly understood the artistic limits proper to Attic Tragedy. He clearly saw where and how Euripides had transgressed them; he also saw that this error of Euripides in art was, for the Athens of his day, inseparable from a bad moral influence. And Aristophanes can sum up his judgement by saying that Euripides, in pursuing new refinements, had abandoned the greatest things (*τὰ μέγιστα*) of the Tragic Art—as Athens had known it." Pp. 225-233.

I.

ΥΠΟΘΕΣΕΙΣ¹.

Διόνυσός ἐστι μετὰ θεράποντος Ξανθίου κατὰ Εὐριπίδου πόθον εἰς Ἄιδου κατιών· ἔχει δὲ λεοντῆν καὶ ρόπαλον πρὸς τὸ τοῖς ἐντυγχάνουσιν ἔκπληξιν παρέχειν. ἔλθων δὲ ὡς τὸν Ἡρακλέα πρότερον, ἵνα ἐξετάσῃ τὰ κατὰ τὰς ὁδοὺς, ἧ καὶ αὐτὸς ἐπὶ τὸν Κέρβερον ᾤχετο, καὶ ὀλίγα ἄλλα περὶ τῶν τραγικῶν τούτῳ διαλεχθεὶς ὁρμάται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τῇ Ἀχερουσίᾳ λίμνῃ γίνεται, ὃ μὲν Ξανθίας, διὰ τὸ μὴ συννεναυμαχηκέναι τὴν περὶ Ἀργινοῦσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεὶς περὶ τὴν λίμνην κύκλῳ περιέρχεται². ὃ δὲ Διόνυσος δούς διώβολον³ περαιούται, προσπαίζων ἅμα τοῖς κατὰ τὸν πόρον ἄδουσι βατράχοις καὶ γελωτοποιῶν. μετὰ ταῦτα ἐν Ἄιδου τῶν πραγμάτων ἤδη χειριζομένων οἷ τε μύσται χορεύοντες ἐν τῷ προφανεί καὶ τὸν Ἰακχὸν ἄδοντες ἐν χοροῦ σχήματι καθορῶνται, ὃ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλέους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκευῆς ἄγνοιαν, μέχρι μὲν τινος οὐκ ἀγελοῖως χειμάζονται, εἶτα

¹ The first Argument is found in R. V. P. M. ; the second in R. V. M. P² ; the third in M. and P³. All three are given by Aldus and Fracini, but Gormont gave the first two only : and thenceforward the practice has varied, some giving the three, and others the two ; and some only the metrical Argument. Those who give all three usually add from M. a very stupid and worthless article entitled σκοπὸς τοῦ παρόντος δράματος.

² περιέρχεται Kuster, Brunck. This seems a necessary alteration. περιέρχεσθαι answers to the περιτρέχειν of Frogs 193. πορεύεται MSS. Bekker, Bergk, Meineke, and all recent editors. διέρχεται Aldus, Fracini, and the earlier editors.

³ δούς διώβολον P. M. and the older editors. δύο ὀβολῶν R. V. Bekker and all recent editors. But this would be a very harsh and unusual expression.

μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφατταν παραχθέντες ἀλεωρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὁ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἐξιῶσαι καὶ τοὺς ἀτίμους ἐντίμους ποιῆσαι χιλιότων πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δράματος μονόκωλα, ἄλλως δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρειαγεται γὰρ Εὐριπίδης Αἰσχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἔμπροσθεν Αἰσχύλου παρὰ τῷ Ἄιδῳ βραβεῖον ἔχοντος, τότε δὲ Εὐριπίδου τῆς τιμῆς καὶ τοῦ τραγωδικοῦ θρόνου ἀντιποιησαμένου. συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διόνυσον διακούειν, ἑκάτερος αὐτοῖν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βᾶσαν οὐκ ἀπιθάνως ἑκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλον νικᾷ, ἔχων αὐτὸν ὡς τοὺς ζῶντας ἀνέρχεται.

Τὸ δὲ δράμα τῶν εἰς πάντων καὶ φιλοπόνως πεποιημένων. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Λήνια. πρῶτος ἦν Φρύνιχος δεύτερος Μούσαις· Πλάτων τρίτος Κλεοφῶντι. οὕτω δὲ ἐθαυμάσθη τὸ δράμα διὰ τὴν ἐν αὐτῷ παράβασιν ὥστε καὶ ἀνεδιδάχθη, ὡς φησι Δικαίαρχος. οὐ δεδήλωται μὲν ὅπου ἐστὶν ἡ σκηνή, εὐλογώτατον δ' ἐν Θήβαις· καὶ γὰρ ὁ Διόνυσος ἐκεῖθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαῖον ὄντα.

II.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Μαθὼν παρ' Ἡρακλέους Διόνυσος τὴν ὁδὸν
πρὸς τοὺς κατοικομένους πορεύεται, λαβὼν
τὸ δέρμα καὶ τὸ σκύταλον, ἀναγαγεῖν¹ θέλων
Εὐριπίδην· λίμνην τε διέβαινεν κάτω,
καὶ τῶν βατράχων ἀνέκραγεν εὐφρημος χορὸς.

¹ ἀναγαγεῖν Brunek and recent editors. ἀνάγειν MSS. vulgo.

ἔπειτα μυστῶν ἐκδοχή. ¹ Πλούτων δ' ἰδὼν
 ὡς Ἡρακλεῖ προσέκρουσε διὰ τὸν Κέρβερον.
 ὡς δ' ἀνεφάνη, τίθεται τραγῳδίας ἀγῶν,
 καὶ δὴ στεφανοῦται γ' Αἰσχύλος. τούτων δ' ἄγει
 Διόνυσος εἰς φῶς, οὐχὶ μὰ Δί' Εὐριπίδην.

III.

ΘΩΜΑ ΤΟΥ ΜΑΓΙΣΤΡΟΥ.

Διόνυσος, Εὐριπίδου πόθῳ ληφθεὶς, καὶ οὐχ οἶός τ' ὄν ἄλλως θερα-
 πεῦσαι τὸν ἔρωτα, εἰς Ἄιδου κατελθεῖν ἠβουλήθη, ὅπως ἐκεῖ τούτῳ
 ἐντύχη· ἐπεὶ δὲ τῆς ὁδοῦ ἄπειρος ἦν, ἔγνω δεῖν εἰς Ἡρακλέα πρόσθεν
 ἐλθεῖν. οὗτος γὰρ πάλαι, κελεύσαντος Εὐρυσθέως, Κερβέρου χάριν
 εἰς Ἄιδου κατῆει. ἐλθὼν δὲ καὶ πυθόμενος περὶ τῆς ὁδοῦ, ἤκουσε παρ'
 αὐτοῦ ὅπως ἄρα δεῖ κατελθεῖν χαριεντισαμένου πρὸς αὐτὸν πρότερον.
 Διόνυσος δὲ καὶ πρὶν ἀπαντῆσαι πρὸς Ἡρακλέα, κατ' αὐτὸν ἐσκευά-
 σθη, λεοντῆν ἐνδεδυμένος καὶ ρόπαλον φέρων. ὡς οὖν ἤκουσε παρ'
 Ἡρακλέους περὶ τῆς ὁδοῦ, μεθ' ἑαυτοῦ δουλὸν τινα ἔχων Ξανθίαν,
 ἐχώρει πρὸς Ἄιδην. καὶ πρῶτον μὲν ἐντύγχανει τῇ Ἀχερουσίᾳ λίμνῃ,
 καὶ ὄρᾳ ἐν αὐτῇ τὸν Χάροντα μετὰ σκάφους, δι' οὗ τοὺς τεθνεώτας
 εἰς Ἄιδου ἐπέρα. καὶ ὁ μὲν Ξανθίας οὐκ ἐπέβη τοῦ σκάφους, διὰ τὸ
 μὴ τὴν ἐν Ἀργινοῦσαις ναυμαχῆσαι μάχην, περὶ δὲ περιήει τὴν
 λίμνην. Διόνυσος δὲ ἐπιβὰς καὶ τῶν ἐν αὐτῇ βατράχων ἀκούσας
 μέλη παρὰ τὸν πλοῦν, διαπεραιοῦται καὶ αὐθις Ξανθία συγγίνεται.
 καὶ σὺν αὐτῷ πάλιν ἀψάμενος τῆς ὁδοῦ εὕρισκει ἃ Ἡρακλῆς αὐτῷ
 προειρήκει δυσχερῆ τινα θεάματα, καὶ τοὺς μύστας παρ' αὐτὰς τὰς
 πύλας τοῦ Ἄιδου χορεύοντας. εἶτα ὡς Ἡρακλῆς εἰσελὼν καὶ μεταξὺ

¹ Πλούτων. This statement is so obviously an error that Brunck substitutes *θεράπων*. But it is probably an

oversight on the part of the writer of the Argument.

πολλῶν τούτῳ συμβάντων παραγίνεται πρὸς Πλούτωνα¹, καὶ ὅτου χάριν ἦκεν εἰπὼν ἔσχεν ὑπακούοντα Πλούτωνα, οὐχ ἴν' Εὐριπίδην ἀναγάγη, ἀλλ' ἴν', ἀγωνισαμένων Αἰσχύλου καὶ Εὐριπίδου, ὅστις τούτων ἄριστος τὰ εἰς τέχνην φανείη, τοῦτον αὐτὸς εἰληφῶς ἀνερέγκη πρὸς βίον. τούτου δὲ γενομένου, καὶ κρείττονος ἀναφανέντος Αἰσχύλου, Διόνυσος τοῦτον λαβὼν ἀνῆλθε.

Τὸ δὲ δράμα τῶν εἰς καὶ φιλοπόνως πεποιημένων. Ἐδιδάχθη δὲ ἐπὶ Καλλίου ἄρχοντος, τοῦ μετὰ Ἀντιγένη. οὕτω δὲ ἐθαυμάσθη διὰ τὴν ἐν αὐτῷ Παράβασιν καθ' ἣν διαλλάττει τοὺς ἐντίμους τοῖς ἀτίμοις καὶ τοὺς πολίτας τοῖς φυγάσιν, ὥστε καὶ ἀνεδιδάχθη, ὡς φησι Δικαίαρχος.

¹ All the eight words from the end of this first Πλούτωνα to the end of the second Πλούτωνα are omitted in M. and the earlier editions, but are found in P^s and in all recent editions.

Β Α Τ Ρ Α Χ Ϊ Ο Ι

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΞΑΝΘΙΑΣ, *οικέτης Διονύσου.*

ΔΙΟΝΥΣΟΣ.

ΗΡΑΚΛΗΣ.

ΝΕΚΡΟΣ.

ΧΑΡΩΝ.

ΒΑΤΡΑΧΟΙ.

ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑΚΟΣ.

ΘΕΡΑΠΙΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.

ΠΑΝΔΟΚΕΥΤΡΙΑΙ ΔΥΟ.

ΕΥΡΙΠΙΔΗΣ.

ΑΙΣΧΥΛΟΣ.

ΠΛΟΥΤΩΝ.

In the MSS. the Frogs are described as *βατράχων παραχορήγημα*,² and so in most of the editions. But this is plainly an erroneous description.

Β Α Τ Ρ Α Χ Ο Ι

- ΞΑ. Εἶπω τι τῶν εἰωθότων, ᾧ δέσποτα,
 ἐφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι ;
- ΔΙ. νῆ τὸν Δί' ὃ τι βούλει γε, πλὴν πιέζομαι,
 τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἤδη χολή.
- ΞΑ. μῆδ' ἕτερον ἀστείον τι ; ΔΙ. πλὴν γ' ὡς θλίβομαι. 5
- ΞΑ. τί δαί ; τὸ πάνυ γέλοιον εἶπω ; ΔΙ. νῆ Δία
 θαρρῶν γε· μόνον ἐκεῖν' ὅπως μὴ 'ρεῖς, ΞΑ. τὸ τί ;
-

The scene disclosed by the fall of the curtain represents no special locality. It might with propriety be entitled *On the road to Hades*. A house in the background is the residence of Heracles. Two travellers are seen entering on the stage, one riding on a donkey, the other walking by his side. The pedestrian is Dionysus, the patron deity of theatrical performances, who, in addition to the yellow robe and buskins which formed part of his ordinary attire, has assumed for the nonce the formidable club and lion's skin of Heracles. The rider is his slave Xanthias, who is carrying on a pole over his shoulder the *στρώματα*, rugs, wrappers and the like, a traveller's ordinary luggage. As they enter, Xan-

tias is inquiring whether he may employ the well-worn buffooneries whereby theatrical slaves and other burden-bearers were accustomed to excite the laughter of the audience. Dionysus prohibits four expressions only, *πιέζομαι*, *θλίβομαι*, *χεζητιάω*, and *ἀποπαρδήσομαι*. Xanthias complains that this exhausts the whole apparatus of humour, with which other comic poets (rivals of Aristophanes) were wont to endow their burden-bearers. We must not suppose that because Aristophanes satirizes his rivals for using these popular buffooneries, he did not use them himself when occasion arose. The Scholiast quotes one example from the second *Thesmophoriazusae* :

*ὡς εἰά γε τοῦτο τοῦπος οὐ δύναμαι φέρειν
 σκευή τσαυτά καὶ τὸν ὤμον θλίβομαι.*

THE FROGS

XANTHIAS. Shall I crack any of those old jokes, master,

At which the audience never fail to laugh?

DIONYSUS. Aye, what you will, except *I'm getting crushed*:

Fight shy of that: I'm sick of that already.

XAN. Nothing else smart? DIO. Aye, save *my shoulder's aching*.

XAN. Come now, that comical joke? DIO. With all my heart.

Only be careful not to shift your pole,

And Bergler adds Knights 998 and Lysistrata 254, 314. And possibly one object of this very dialogue was to lend fresh piquancy to these well-worn jests when introduced by Xanthias, *infra* 20 and 30, in defiance of his master's prohibition.

4. *χολή*] For it (the *πιέζομαι* joke) is by this time absolutely gall to me: that is, as bitter as gall; "felle amarior, non melle dulcior," says Fritzsche, referring

to Horace's "*Hoc iuvat, et melli est,*" Satires, ii. 6. 32 and (after Dindorf) to Phrynichus, Bekk. p. 73, 1, *χολή ἐστίν οἶον ἀηδὲς καὶ προσκορῆς. Ἀριστοφάνης.* Dionysus has already had more than enough of this jest, and is heartily sick of it. The Scholiast's explanation, *ἀντὶ τοῦ πολυῦ. τὸ δὲ πολὺ, κἂν ἢ γλυκὺ, πονηρὸν,* is perhaps inspired by the Epigram which Dr. Blaydes cites from the Anthology:

*Πᾶν τὸ περιττὸν ἄκαιρον, ἐπεὶ λόγος ἐστὶ παλαιὸς
ὡς καὶ τοῦ μέλιτος τὸ πλεόν ἐστὶ χολή.*—Epigr. Anon. 447.

5. *μηδ' ἕτερον κ.τ.λ.*] Something must be supplied in both question and answer. In the former we must understand *εἴπω*, as in lines 1 and 6. *Am I not to say any other choice witticism?* The latter implies a general permission, like the *νῆ*

τὸν Δι' ὃ τι βούλει γε of line 3, qualified only by the further exception *πλὴν γ' ὡς θλίβομαι*. The irresistibly funny jest, *τὸ πάνυ γέλοιον*, of the next line is not disclosed in words, but was doubtless sufficiently indicated by the gestures of

- ΔΙ. μεταβαλλόμενος τ'ἀνάφορον ὅτι χεζήτιᾶς.
 ΞΑ. μηδ' ὅτι τοσοῦτον ἄχθος ἐπ' ἑμαυτῷ φέρων,
 εἰ μὴ καθαιρήσει τις, ἀποπαρδήσομαι ; 10
 ΔΙ. μὴ δῆθ' , ἰκετεύω, πλὴν γ' ὅταν μέλλω 'ξεμείν.
 ΞΑ. τί δῆτ' ἕδει με ταῦτα τὰ σκευή φέρειν,
 εἴπερ ποιήσω μηδὲν ὧνπερ Φρύνιχος
 εἶωθε ποιεῖν καὶ Λύκις κ'Αμειψίας
 τοῖς σκευοφοροῦσιν ἑκάστοτ' ἐν κωμωδίᾳ ; 15
 ΔΙ. μὴ νυν ποιήσης· ὡς ἐγὼ θεώμενος,
 ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
 πλεῖν ἢ 'νιαυτῷ πρεσβύτερος ἀπέρχομαι.
 ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὐτοσί,
 ὅτι θλίβεται μὲν, τὸ δὲ γέλοιον οὐκ ἔρεϊ. 20
 ΔΙ. εἴτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλή τρυφή,
 ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,
 αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,
 ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι ;
 ΞΑ. οὐ γὰρ φέρω 'γώ ; ΔΙ. πῶς φέρεις γὰρ, ὅς γ' ὀχεῖ ; 25

Xanthias. Probably it was one of the vulgarities prohibited in the succeeding lines, since notwithstanding his master's apparent acquiescence, we find Xanthias complaining, infra 13, of not being allowed to crack any one of his jokes.

8. ἀνάφορον] A yoke, such as a dairyman in England still uses to carry the milking pails: being a wooden frame with a semicircular hollow in the middle for the bearer's neck. ξύλον ἀμφίκουλον, ἐν ᾧ τὰ φορτία ἐξαρτήσαντες οἱ ἐργάται βαστάζουσιν.—Scholiast. ξύλον, ὃ τοῖς ὄμοις ἐπιτιθέντες, ἐξ αὐτοῦ τὰ φορτία δεσμοῦσιν.—Etym. Magn. The word is again found in Eccl. 833, where the

Scholiast gives the same explanation as here.

13. Φρύνιχος κ.τ.λ.] Phrynichus and Ameipsias were old rivals of Aristophanes. Ameipsias was a competitor in the famous contest of 423 B.C. : and although the prize was awarded to the Flagon of Cratinus, yet the Connos of Ameipsias was also placed before the Clouds of Aristophanes. Nine years later, the Birds of Aristophanes was sandwiched in between the Revellers of Ameipsias, which gained the prize, and the Solitary (ὁ Μονότροπος) of Phrynichus, which was placed last. In this very year Phrynichus was an unsuccessful competitor, Aristophanes winn

- And— XAN. What? DIO. And vow that you've a belly-ache.
- XAN. May I not say I'm overburdened so
That if none ease me, I must ease myself?
- DIO. For mercy's sake, not till I'm going to vomit.
- XAN. What! must I bear these burdens, and not make
One of the jokes Ameipsias and Lycis
And Phrynichus, in every play they write,
Put in the mouths of all their burden-bearers?
- DIO. Don't make them; no! I tell you when I see
Their plays, and hear those jokes, I come away
More than a twelvemonth older than I went.
- XAN. O thrice unlucky neck of mine, which now
Is *getting crushed*, yet must not crack its joke!
- DIO. Now is not this fine pampered insolence
When I myself, Dionysus, son of—Pipkin,
Toil on afoot, and let this fellow ride,
Taking no trouble, and no burden bearing?
- XAN. What, don't I bear? DIO. How can you when you're riding?

the prize with the Frogs, whilst Phrynichus took the second place with the Muses. Of Lycis we know nothing but the name.

15. τοῖς σκευφοροῦσιν] *For their burden-bearers.* ποιῆσω in line 13 is used of the actor who uttered the jokes, ποιῆν in line 14 of the poet who composed them. "If I am not to say the things which Phrynichus and the others always in every comedy compose for their burden-bearers to say." ὁ δὲ νοῦς, says the Scholiast, εἴπερ ποιῆσω μηδὲν ἄν οὔτοι εἰώθασιν ποιῆν τοῖς σκευφοροῦσιν, ἵνα τὸ σκευφοροῦσι σημαίη πῶσιν δοτικῆν (casum dativum).

18. πλεῖν ἢ ἕναυτῷ] Throughout this

opening scene, and indeed generally throughout the play, Dionysus speaks rather as an Athenian critic than as the patron deity of theatrical performances. With the particular phrase in the text, Dobree compares Cymbeline, i. 2, "Thou heapest a year's age on me."

20. θλίβεται] These restrictions are too much for Xanthias, who at once lets off one of the prohibited words.

22. υἱὸς Σταμνίου] Δέον εἰπεῖν υἱὸς Διὸς, Σταμνίου εἶπε παρ' ὑπόνοιαν, ἐπειδὴ ὁ οἶνος ἐν σταμνίῳ βάλλεται, ὁ δὲ Διόνυσος εἰς τὸν οἶνον ἀλληγορεῖται.—Scholiast. στάμνος is a wine jar. Α σταμνίον of Thasian wine is brought on the stage in the Lysistrata.

- ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον; ΞΑ. βαρέως πάνν.
 ΔΙ. οὔκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οὔνος φέρει;
 ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἕγὼ καὶ φέρω, μὰ τὸν Δί' οὔ.
 ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;
 ΞΑ. οὐκ οἶδ'. ὃ δ' ὤμος οὔτοσι πιέζεται. 30
 ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,
 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.
 ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;
 ἦ τᾶν σε κωκύειν ἂν ἐκέλευον μακρά.
 ΔΙ. κατὰβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας 35
 ἤδη βαδίζων εἰμὶ τῆσδ', οἱ πρῶτά με
 ἔδει τραπέσθαι. παιδίον, παῖ, ἡμὶ, παῖ.
 ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς
 ἐνήλαθ' ὄστις· εἰπέ μοι, τουτὶ τί ἦν;
 ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης; ΞΑ. τὸ τί; 40
 ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νῆ Δία μὴ μαίνοιό γε.

26. *βαρέως πάνν*] Scorning the vulgar jokes with which theatrical slaves were accustomed to divert an Athenian audience, Dionysus, like the true Euripidean enthusiast which he presently avows himself to be, endeavours to engage *his* slave in a little sophistical controversy. It is the donkey, he argues, which is carrying both Xanthias and the luggage; and if it be the donkey which is carrying the luggage, it cannot be Xanthias who is carrying it. Xanthias, though unable to refute the argument, is nevertheless perfectly satisfied by the evidence of his senses, or in other words by the aching of his shoulder, that he himself is somehow or other carrying the luggage; and when Dionysus repeats the question, "How are you carrying it?" *τίνα τρόπον*

[*φέρεις ὅς γ' ὀχεῖ*]; he evades the question by replying *βαρέως φέρω*, an expression which of course, like the Latin *graviter fero*, merely expresses his mental attitude towards the business (*infra* 803, *Wasps* 158, and *passim*) and has nothing whatever to do with the physical problem with which Dionysus is perplexing him. In endeavouring to emphasize this play of words in the translation, I have been unable to preserve that which follows in the next line, where Dionysus from the adverb *βαρέως* (in the sense of *mental heaviness*) deduces the substantive *βάρος* in the sense of *physical heaviness*. Compare Xenophon's *Memorabilia*, ii. 7, where Socrates, seeing that Aristarchus is out of spirits, says *εἶπας, ὦ Ἀρίσταρχε, βαρέως φέρειν τι· χρὴ δὲ τοῦ βάρους μεταδιδοῖναι*

XAN. Why, I bear these. DIO. How? XAN. Most unwillingly.

DIO. Does not the donkey bear the load you're bearing?

XAN. Not what I bear myself: by Zeus, not he.

DIO. How can you bear, when you are borne yourself?

XAN. Don't know: but anyhow *my shoulder's aching*.

DIO. Then since you say the donkey helps you not,
You lift him up and carry him in turn.

XAN. O hang it all! why didn't I fight at sea?
You should have smarted bitterly for this.

DIO. Get down, you rascal; I've been trudging on
Till now I've reached the portal, where I'm going
First to turn in. Boy! Boy! I say there, Boy!

HERACLES. Who banged the door? How like a prancing Centaur
He drove against it! Mercy o' me, what's this?

DIO. Boy. XAN. Yes. DIO. Did you observe? XAN. What? DIO. How alarmed
He is. XAN. Aye truly, lest you've lost your wits.

τοῖς φίλοις ἴσως γὰρ ἂν τί σε καὶ ἡμεῖς
κουφίσαιμεν.

30. *πιέζεται*] Xanthias cannot solve the puzzle, but he can, and does, avenge himself by producing another of the prohibited jokes.

33. *ἐνανμάχουν*] *Why did not I too fight at Arginusae?* In which case he would have received enfranchisement, and been as good a man as his master. As to the enfranchisement of the slaves who fought in that great battle, see the remarks in the Introduction, and the notes on 191 *infra* and on the Epirrhema.

35. *κατάβα, πανούργε*] Xanthias dismounts, and the donkey disappears from the play.

38. *τίς τὴν θύραν*] Heracles, aroused

by the violence with which Dionysus is battering at his door, a violence which reminds him of his old antagonists the Centaurs, is heard talking to himself within. When at last he opens the door, and sees no redoubtable athlete, but only the comical little figure of Dionysus, he pauses for a moment in dumb amazement (which the other mistakes for alarm), and finally breaks out into uncontrollable fits of Homeric laughter.

41. *μὴ μαινοιο*] The words *ὡς σφόδρα μ' ἔδεισε* are employed by Dionysus in their ordinary sense, *How terribly afraid of me he was!* But in the sentence as completed by Xanthias, *σφόδρα σ' ἔδεισε μὴ μαινοιο*, the accusative has lost its meaning and (by a very common Greek

- HP. οὐ τοι μὰ τὴν Δῆμητρα δύναμαι μὴ γελᾶν
καίτοι δάκνω γ' ἑμαυτόν· ἀλλ' ὅμως γελῶ.
- ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.
- HP. ἀλλ' οὐχ οἶός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων, 45
ὄρων λεοντῆν ἐπὶ κροκωτῷ κειμένην.
τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλθῆτην;
ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτεον Κλεισθένει.
- HP. κάναυμάχησας; ΔΙ. καὶ κατεδύσαμέν γε ναῦς
τῶν πολεμίων ἢ δῶδεκ' ἢ τρισκαίδεκα. 50

idiom) merely represents the nominative before the following verb, *he was terribly afraid that you were out of your senses*. So in Plutus 684, 5, when Cario is recounting to his mistress the scene in the Temple of Asclepius, and how he himself made for a pot of porridge which was standing near his pallet, "Miserable man," cries the lady, "were you not afraid of the God?" *ταλάνταρ' ἀνδρῶν, οὐκ ἐδεδοίκεις τὸν θεόν*; "In troth was I," says Cario, "lest he should get to the porridge before I did," *νῆ τοὺς θεοὺς ἔγωγε μὴ φθάσειέ με* "Ἐπὶ τὴν χύτραν ἔλθῶν." Cf. Clouds 493; St. Paul to the Galatians iv. 11. The idiom is often adopted by our old writers, "I see you what you are: you are too proud," Twelfth Night, i. 5; King Lear, i. 1, though probably they borrowed it from the New Testament phrase "I know thee what thou art," which again is merely a literal translation of the Greek.

42. *Δῆμητρα*] The first oath in the play (except the common appeal to Zeus) strikes the keynote of the entire performance.

44. *πρόσελθε*] Dionysus speaks in a patronizing and kindly fashion, calculated to soothe the imagined tremors of Heracles.

46. *ἐπὶ κροκωτῷ*] *Διονυσιακὸν φέρεμα ὁ κροκωτός*. *ἐφόρει δὲ λεοντῆν, ἵνα ἢ φοβερός ὡς Ἡρακλῆς*. "Ἡρακλέους γὰρ φέρεμα ἢ λεοντῆ.—Scholiast. With the *λεοντῆ* of course went the *ῥόπαλον*: with the *κροκωτός* the *κόθορμος*. Warned perhaps by the difficulties which Dionysus encountered in the present play, Lucian's Menippus, when bound on a similar expedition (Necyom. 8), assumed, together with the *λεοντῆ* of Heracles, the symbols of Orpheus and Odysseus, so that he might at his pleasure represent whichever of the three would from time to time be likely to obtain the most favourable reception.

48. *ἐπεβάτεον Κλεισθένει*] *Παίξει*. *λέγεται γὰρ καὶ ἐπὶ νεῶς τὸ ἐπιβατεύειν, καὶ ἐπὶ συνουσίας κατὰ μεταφορὰν τῶν ἀλόγων ζῴων, ἃ ἐπιβαίνοντα συνουσιάζει*.—Scholiast. *ἐπεβάτεον* would naturally mean "I went as an *ἐπιβάτης* or marine on," and the audience would expect the name of a

HER. O by Demeter, I can't choose but laugh.

Biting my lips won't stop me. Ha! ha! ha!

DIO. Pray you, come hither, I have need of you.

HER. I vow I can't help laughing, I can't help it.

A lion's hide upon a yellow silk,

A club and buskin! What's it all about?

Where were you going? DIO. I was serving lately

Aboard the—Cleisthenes. HER. And fought? DIO. And sank

More than a dozen of the enemy's ships.

ship to follow, ἐπὶ τῇ Νίκῃ, "on the Victory," or the like: but the addition, παρὰ προσδοκίαν, of Κλεισθένει at once diverts the meaning of ἐπιβατεύειν into the second and grosser alternative recognized by the Scholiast. Some have idly supposed that Κλεισθένης may have really been the name of a ship, which is of course impossible. All Athenian ships bore feminine names; Schömann collects about 150, *De nominibus navium*, Opuscula, i. 301; though indeed a comic poet might suggest that Cleisthenes would not be disqualified by that restriction. But in disposing of this notion, Schömann himself seems to have fallen into an error of equal magnitude by attributing to the words ἐπιβατεύειν Κλεισθένει a signification which they cannot possibly bear, viz. τριηράρχῳ ὡς ἐπιβάτην προσεταχῆσθαι, and indeed Dobree had anticipated him in this suggestion. But though a marine might rightly be described as an ἐπιβάτης of this or that general, or possibly of this or that trierarch, he could not be said ἐπιβατεύειν τριηράρχῳ. The object of this

suggestion is to find a "marine" allusion in the two words conjoined: but in truth that allusion, though renewed in the following verse, is for the moment destroyed by the unexpected addition of Κλεισθένει. Of Cleisthenes, whose vile and effeminate vices had been lashed by Aristophanes for (at least) twenty years, we shall hear again infra 422, and again in the same degraded character.

49. *κάνανμάχσας*] *And were you in the sea-battle?* that is, in the battle of Arginusae? as Mitchell rightly interprets it, the verb *ναυμαχεῖν* being by itself sufficient, here as supra 33, to indicate the great *ναυμαχία* which was at this moment in all minds. The query of Heracles diverts Dionysus from the tale he was intending to tell, into a romance about his own heroic achievements on that eventful day; though indeed, as more than seventy "of the enemy's ships" were destroyed at Arginusae, Dionysus is rather to be commended for his moderation in claiming only twelve or thirteen as his own share.

- HP. σφώ ; ΔΙ. νῆ τὸν Ἀπόλλω. HP. κᾶτ' ἔγωγ' ἐξηγγρόμην.
 ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγιγνώσκοντι μοι
 τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης πόθος
 τὴν καρδίαν ἐπάταξε πῶς οἶε σφόδρα ;
 HP. πόθος ; πόσος τις ; ΔΙ. μικρὸς, ἡλίκος Μόλων. 55
 HP. γυναικός ; ΔΙ. οὐ δῆτ'. HP. ἀλλὰ παιδός ; ΔΙ. οὐδαμῶς.
 HP. ἀλλ' ἀνδρός ; ΔΙ. ἀταταῖ. HP. ξυνεγένου τῷ Κλεισθένει ;
 ΔΙ. μὴ σκῶπτέ μ', ὠδέλφ'. οὐ γὰρ ἀλλ' ἔχω κακῶς·
 τοιοῦτος ἴμερός με διαλυμαίνεται.
 HP. ποῖός τις, ὠδελφίδιον ; ΔΙ. οὐκ ἔχω φράσαι. 60
 ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ.
 ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους ;
 HP. ἔτνους ; βαβαιαῖξ, μυριακίς ἐν τῷ βίῳ.
 ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ ἕτερα φράσω ;

51. σφώ ;] He is referring, I think, to the pair before him, and not, as most commentators take it, to Dionysus and Cleisthenes. It is objected that Xanthias was not present at Arginusae, but neither was Dionysus. The whole thing is a dream, as Heracles intimates by his next observation, κᾶτ' ἔγωγ' ἐξηγγρόμην, *And then I awoke, and behold it was a dream.* Ἡγέρθη δὲ Φαραῶ, καὶ ἦν ἐνύπνιον, Gen. xli. 7. Here, to adopt Mr. Mitchell's words, it is a polite way of telling Dionysus that he has been romancing.

52. ἐπὶ τῆς νεῶς ἀναγιγνώσκοντι] This is a very pleasant and interesting incident, especially if we are at liberty to infer from it that Athenian soldiers, even on ship-board, did not forget their literary pursuits. It reminds us of those Athenian soldiers in Sicily who, a few years previously, had won the favour of their captors by singing songs and reciting

passages from the tragedies of Euripides. (Plutarch, Nicias, chap. 29.) The Andromeda was accounted in old times one of the most pathetic and beautiful of all his tragedies. Aristophanes draws largely upon it in the Thesmophoriazusae, to which the reader is referred. There Mnesilochus, tied to the plank, takes the part of the Princess exposed to the fury of the sea-monster, whilst Euripides first, as Echo, responds to his lamentations, and then, as Perseus, endeavours to deliver him out of the hand of his enemies. And see infra 105 and the note there.

55. Μόλων] Molon was a tragic actor of large stature (μεγαλόσωμος, Scholiast); and therefore "to be as little as Molon" means "not to be little at all," to be, in fact, of unusual magnitude. He acted a leading part in some of the tragedies of Euripides (Demosthenes, De Falsa Le-

HER. You two? DIO. We two. HER. And then I awoke, and lo!
 DIO. There as, on deck, I'm reading to myself
 The *Andromeda*, a sudden pang of longing
 Shoots through my heart, you can't conceive how keenly.
 HER. How big a pang? DIO. A small one, Molon's size.
 HER. Caused by a woman? DIO. No. HER. A boy? DIO. No, no.
 HER. A man? DIO. Ah! ah! HER. Was it for Cleisthenes?
 DIO. Don't mock me, brother: on my life I am
 In a bad way: such fierce desire consumes me.
 HER. Aye, little brother? how? DIO. I can't describe it.
 But yet I'll tell you in a riddling way.
 Have you e'er felt a sudden lust for soup?
 HER. Soup! Zeus-a-mercy, yes, ten thousand times.
 DIO. Is the thing clear, or must I speak again?

gatione, p. 418, to which Fritzsche refers); and possibly, in the *Andromeda*, he represented the doomed Princess herself, in which character his great size would have been particularly conspicuous: a circumstance which would naturally account for his introduction here. According to the Scholiast, the grammarian Didymus supposed that, besides the large actor, there was also a little footpad of the name of Molon, and that the allusion here is to that little footpad. But this would be sheer nonsense: and it is to be feared that Didymus, misunderstanding the passage, evolved that little footpad out of his own imagination.

57. *ἀραραῖ*] *'Ararai*, otherwise *ἀρραραῖ* and *ἰαρραραῖ*, is a cry extorted by a sharp pang, generally of pain, but occasionally of pleasure or desire. See infra 649 and the note there. Either way, it denotes here that Heracles has touched the sore,

for it was in truth a *πόθος ἀνδρός* (though not in the sense in which Heracles had used the words) that was consuming Dionysus. Heracles, still keeping to his own meaning of the question, inquires whether it has anything to do with his relations to Cleisthenes, as inferred from 48 supra: and is quite taken aback on discovering that it is merely a longing for "the sound of a voice that is still."

58. οὐ γὰρ ἀλλ'] This is an emphatic affirmation, arrived at by excluding every possible alternative. It is an affirmative of the same class as the οὐκ ἔσθ' ὅπως οὐκ of 640 infra. Cf. infra 192, 498; *Knights* 1205; *Clouds* 232; *Eccl.* 386; *Eur. Iph.* in *Taur.* 1005; *Bacchae* 785. See Jens on Lucian's *Vitarum Auctio*, 6.

64. ἐτέρῃ φράσω] Διδάσκω οἷως ἐρῶ, ὑποβαλὼν σοι τὸν ἔρωτα τοῦ ἔθνους. ἀντὶ τοῦ ἀλλῶ τινὶ ὑποδείγματι, οἷον ἀλλῶ τρόπῳ. "Ἔστι δὲ τὸ ἡμιστίχιον ἐξ Ὑψιπύλης Εὐρυπί-

- ΗΡ. μὴ δῆτα περὶ ἔτνους γε· πάνυ γὰρ μανθάνω. 65
- ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος
Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθνηκότος;
- ΔΙ. κούδεις γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
ἔλθειν ἐπ' ἐκείνον. ΗΡ. πότερον εἰς Ἄιδου κάτω;
- ΔΙ. καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω. 70
- ΗΡ. τί βουλόμενος; ΔΙ. δέομαι ποιητοῦ δεξιού.
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.
- ΗΡ. τί δ'; οὐκ Ἴοφῶν ζῆ; ΔΙ. τοῦτο γάρ τοι καὶ μόνον
ἔτ' ἐστὶ λοιπὸν ἀγαθὸν, εἰ καὶ τοῦτ' ἄρα·
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει. 75
- ΗΡ. εἴτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,
μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ' ἀγειν;
- ΔΙ. οὐ, πρὶν γ' ἂν Ἴοφῶντ', ἀπολαβὼν αὐτὸν μόνον,
ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω.
κἄλλως ὁ μὲν γ' Εὐριπίδης, πανούργος ὢν,
κἂν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι· 80

δου.—Scholiast. Bothe is probably right in considering the borrowed ἡμιστίχιον to be the first half of the line ἄρ' ἐκδιδάσκω τὸ σαφές, which is both Euripidean, and calculated to attract attention; and not the second half, ἣ' τέρα φράσω, which would pass unnoticed in any writer.

67. τοῦ τεθνηκότος] The dead Euripides. For there was still a living Euripides, the

son of the great tragedian, exhibiting his plays on the Athenian stage. οὗτω γὰρ, says the Scholiast, καὶ αἱ διδασκαλίαι φέρουσι, τελευτήσαντος Εὐριπίδου, τὸν υἱὸν αὐτοῦ δεδιδαχέναι ὁμώνυμον ἐν ἄστει Ἰφιγένειαν τὴν ἐν Αἰλίδι, Ἀλκμαίωνα, Βάκχας.

72. οἱ μὲν γὰρ κ.τ.λ.] Dionysus is quoting his favourite poet. Εὐριπίδου ἐξ Οἰνέως, says the Scholiast,

σὺ δ' ὦδ' ἔρημος ξυμμάχων ἀπόλλυσαι;
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες, κακοί.

The first line is supposed to be spoken by Diomed: the second by Oeneus, who has been deposed from his sovereignty, and is wandering about in rags and tatters. Wagner, *Fragm. vi.* See *Achar-*

nians 418 and the scholiast there.

73. Ἴοφῶν] Aristophanes now opens a running fire of criticism on the still living tragedians, Iophon, Agathon, Xenocles, Pythangelus. The great triumphs

- HER. Not of the soup : I'm clear about the soup.
 DIO. Well, just that sort of pang devours my heart
 For lost Euripides. HER. A dead man too.
 DIO. And no one shall persuade me not to go
 After the man. HER. Do you mean below, to Hades?
 DIO. And lower still, if there's a lower still.
 HER. What on earth for? DIO. I want a genuine poet,
 "For some are not, and those that are, are bad."
 HER. What! does not Iophon live? DIO. Well, he's the sole
 Good thing remaining, if even he is good.
 For even of that I'm not exactly certain.
 HER. If go you must, there's Sophocles—he comes
 Before Euripides—why not take *him*?
 DIO. Not till I've tried if Iophon's coin rings true
 When he's alone, apart from Sophocles.
 Besides, Euripides, the crafty rogue,
 Will find a thousand shifts to get away,

have all passed away, and these are but sorry successors to those immortal poets. Heracles, however, thinks the proposition *οἱ ὄντες, κακοὶ* too sweeping a condemnation, for a class which includes Iophon, the son of Sophocles, and Dionysus admits Iophon to be a possible exception, if indeed the plays which he has exhibited are not, altogether or in part, the handiwork of his illustrious father. Iophon wrote many tragedies, but we are not told whether any were composed after his father's death.

76. *πρότερον*] His elder in birth by fifteen years, his predecessor on the Athenian stage by thirteen years. The recommendation to substitute Sophocles

for Euripides comes in rather strangely amongst the inquiries about living poets, but it is intended to introduce the further criticism on Iophon : *κομφδεῖται γὰρ ὁ Ἰοφῶν, ὁ υἱὸς Σοφοκλέους, ὡς τὰ τοῦ πατρὸς λέγων ποιήματα*, as the Scholiast says. Professor Palmer suggests, and it is not improbable, that lines 76-82 formed no part of the original dialogue, written, he supposes, in the lifetime of Sophocles, but were inserted after his death. Here then both Sophocles and Euripides are mentioned, but there is no allusion whatever to the third great poet, whom Dionysus ultimately decides to bring back from the unseen world.

- ὁ δ' εὐκόλος μὲν ἐνθάδ', εὐκόλος δ' ἐκεῖ.
 HP. Ἀγάθων δὲ ποῦ 'στιν; ΔΙ. ἀπολιπὼν μ' ἀποίχεται,
 ἀγαθὸς ποιητῆς καὶ ποθεινὸς τοῖς φίλοις. 85
 HP. ποῖ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχίαν.
 HP. ὁ δὲ Ξενοκλῆης; ΔΙ. ἐξόλοιτο νῆ Δία.
 HP. Πυθάγγελος δέ; ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος
 ἐπιτριβομένου τὸν ὦμον οὕτωςι σφόδρα.
 HP. οὐκ οὐν ἔτερ' ἔστ' ἐνταῦθα μεираκύλλια
 τραγωδίας ποιοῦντα πλεῖν ἢ μύρια, 90
 Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

83. Ἀγάθων] Agathon, the well-known tragic poet, is one of the dramatis personae in the Thesmophoriazusaee, where his delicate beauty, his affectations and effeminacy, his graceful language and dainty conceits, and the social amiability which endeared him to his friends, are all sufficiently depicted. He was at this time living at the court of Archelaus of Macedon, where, following the example of Euripides, he spent the evening of his life, and where he died some years after the production of the Frogs. This permanent settlement of Agathon in Macedonia was (for the Dionysus of the Attic theatre) almost equivalent to his death, and is described in language which (except perhaps for the last word *εὐωχίαν*) would not be inappropriate to the latter event. And therefore some early grammarians, and indeed no less a critic than Fritzsche in modern times, have imagined that Agathon was really now dead. But this is an obvious mistake. All the inquiries of Heracles after

tragic poets are directed to the proposition *οἱ ὄντες, κακοὶ*, supra 72. *τί δ' οὐκ Ἰοφῶν ζῆ*; (73). *Ἀγάθων δὲ ποῦ 'στιν*; (83). *ὁ δὲ Ξενοκλῆης*; (86). *Πυθάγγελος δέ*; (87). And in truth Heracles, himself a denizen of the invisible world, needs no information about the dead. He knows of the deaths of Euripides (67) and Sophocles (76), and would have known of the death of Agathon, had it occurred. The expression *ποθεινὸς φίλοις* is possibly borrowed from Eur. Phoen. 320 (to which Bergler refers), where it is applied to an absent, not to a dead, man; whilst the phrase *ἐς μακάρων εὐωχίαν*, in the sense of "to the banquets of the wealthy," suits well with the sumptuous tables of Archelaus, of whose *ἐστίασιν πολυτελεῆ*, provided for these very poets, Euripides and Agathon, we read in Aelian's V. H. xiii. 4. The scholiast, commenting on this phrase, says ἢ ὡς περὶ τετελευτηκότος λέγει, ὡσανεὶ εἶπε τὰς μακάρων νήσους' ἢ ὅτι Ἀρχελάῳ τῷ βασιλεῖ μέχρι τῆς τελευτῆς μετὰ ἄλλων

But *he* was easy here, is easy there.

HER. But Agathon, where is he? DIO. He has gone and left us.
A genial poet, by his friends much missed.

HER. Gone where? DIO. To join the blessed in their banquets.

HER. But what of Xenocles? DIO. O he be hanged!

HER. Pythangelus? XAN. But never a word of me,
Not though my shoulder's chafed so terribly.

HER. But have you not a shoal of little songsters,
Tragedians by the myriad, who can chatter
A furlong faster than Euripides?

πολλῶν συνῆν ἐν Μακεδονίᾳ, καὶ μακάρων
εὐωχίαν ἔφη τὴν ἐν τοῖς βασιλείοις διατριβήν·
τοῦτο δὲ παρ' ὑπόνοιαν.

84. ἀγαθὸς ποιητής] *A good-hearted poet.* It would be as misleading to give the literal translation "a good poet" here, as it would be to translate *magno amico* in Juvenal iii. 57 "your great friend"; since, according to our English idiom, the epithet "good" would apply to the quality of the poetry, and the epithet "great" to the warmth of the friendship, which is not the case in the original Greek and Latin. As Ἀγάθων and ἀγαθὸς commence consecutive lines, there is probably, as Spanheim suggests, a sort of play on the similarity of sound.

86. Ξενοκλῆς] This little tragedian, the smallest of the dwarfish sons of Carcinus, has already been ridiculed in the Wasps and the Thesmophoriazusae. See Wasps 1509 and the notes on Wasps 1501, 1510; Thesm. 169, 441. Here his name is saluted merely with an

execration. Pythangelus, who is mentioned in the following line and nowhere else, is not deemed worthy of even that salutation, but is dismissed with a scornful gesture.

87. οὐδεὶς λόγος] *No word*, or as we perhaps should rather say, *No thought, of me.* The same ejaculation is repeated infra 107 and 115. The last words of Lucian's Sightseers (Χάρων ἢ Ἐπισκοποῦντες), where Charon, personally conducted by Hermes, has been looking on at the varied scenes of human life, are Χάρωνος δὲ οὐδεὶς λόγος. In a very similar strain St. Chrysostom says (Hom. xxii. in Matth. 278 B) τὰ ἔθνη ἐπιζητεῖ τοῦτο, οἷς ὁ πόνος ἅπας κατὰ τὸν παρόντα βίον, οἷς λόγος οὐδεὶς περὶ τῶν μελλόντων. See Lucian's Cataplus 14; Heliodorus, Aethiopics, viii. 5; St. Chrys. Hom. lxviii. in Matth. (674 D), xxxix. in 1 Cor. (375 A), &c. In the following line Xanthias gets perilously near the prohibited words.

ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,
 χελιδόνων μουσεῖα, λαβηταὶ τέχνης,
 ἃ φρούδα θᾶπτον, ἣν μόνον χορὸν λάβη.
 ἅπαξ προσουρήσαντα τῇ τραγωδίᾳ.
 γόνιμον δὲ ποιητὴν ἂν οὐχ εὐροῖς ἔτι
 ζητῶν ἂν, ὅστις ῥῆμα γενναῖον λάκοι.

95

HP. πῶς γόνιμον; ΔΙ. ὠδὶ γόνιμον, ὅστις φθέγγεται
 τοιουτονί τι παρακεκινδυνευμένον,
 αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα,
 ἢ φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν,
 γλῶτταν δ' ἐπιορκήσασαν ἰδίᾳ τῆς φρενός.

100

HP. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μᾶλλὰ πλεῖν ἢ μαίνομαι.

92. ἐπιφυλλίδες] Ἐπιφυλλίδες are small stunted grapes, which do not form themselves into large and prominent clusters, but remain close to the vine-leaves, and are overlooked, or rejected as worthless, at the vintage. ἐπιφυλλίδες, τὰ ἐπὶ τοῖς φύλλοις, says Suidas. κέκληται δὲ οὕτω, he continues, borrowing from the Scholiast here, διὰ τὸ [ἐπὶ] τοῖς φύλλοις καλύπτεσθαι,

ἢ τὰ πρὸς αὐτοῖς τοῖς φύλλοις. And Gaisford, in his note on Suidas, cites from an unpublished gloss on Gregor. Naz. fol. 65, ἐπιφυλλίς, ἢ ἐν τρυγῆτι ἐν τοῖς φύλλοις λαμβάνουσα. The phrase χελιδόνων μουσεῖα, *singing-places for swallows*, is another quotation from Euripides. παρὰ τὰ ἐν Ἀλκμήνῃ Εὐριπίδου, says the Scholiast,

πολὺς δ' ἀνείρπε κισσὸς, εὐφυῆς κλάδος,
 χελιδόνων μουσεῖον.

94. χορὸν λάβη] Merely to obtain a chorus, to be one of the three tragedians selected to exhibit their plays, free of all expense to themselves, in public at the Athenian Dionysia, was no small triumph for a young dramatist, even if his play did not ultimately win the prize. See Peace 801 and the note there. It was a triumph, we may well believe, which many would obtain only once in their lives.

95. προσουρήσαντα] Προσουρέω is used

here in exactly the same sense as *immeio* in Persius, vi. 73. The Muse is spoken of as a courtesan, granting her favours to the poets who woo her. See Knights 517 (to which Brunck refers); Wasps 1028.

100. αἰθέρα κ.τ.λ.] As examples of the hazardous ventures in which his soul delights, he cites, or travesties, three passages of Euripides. (1) *Aether, the bedchamber of Zeus*, is referred by the Scholiast to a line in the Melanippe

DIO. Those be mere vintage-leavings, jabberers, choirs
Of swallow-broods, degraders of their art,
Who get one chorus, and are seen no more,
The Muses' love once gained. But O, my friend,
Search where you will, you'll never find a true
Creative genius, uttering startling things.

HER. Creative? how do you mean? DIO. I mean a man
Who'll dare some novel venturesome conceit,
Air, Zeus's chamber, or Time's foot, or this,
'Twas not my mind that swore: my tongue committed
A little perjury on its own account.

HER. You like that style? DIO. Like it? I dote upon it.

(Melanippe Sapiens, *Fragm. 9*, Wagner), which Aristophanes has already borrowed in the *Thesmophoriazusae* (272),

Ὁμνυμι δ' ἱερὸν Αἰθέρ' οἴκησαν Διός.

(2) *The foot of Time* is ascribed by the Scholiast to the Alexander (*Fragm. 23*, Wagner), *καὶ Χρόνον προὔβαινε ποῦς*, and it subsequently reappeared in a Chorus of the *Bacchae* (839). It may have seemed a daring metaphor at first, but now, Time being personified, it has

become a part of our everyday language. Shakespeare speaks of "the lazy foot of time," "the swift foot of time," "the noiseless and inaudible foot of time," and again of "hasty-footed time." (3) The third is an expansion of the famous line of the *Hippolytus*,

ἢ γλωσσ' ὀμώμοχ', ἢ δὲ φρήν ἀνώματος (612),

which is more precisely quoted, in part, *infra* 1471, and is considered in the note there. *ὀμόσαι καθ' ἱερῶν*, *to be sworn upon the sacrifices*, is a very common phrase: the first complete words in the MS. of Aristotle's *Polity of Athens* are *καθ' ἱερῶν ὀμόσαντες*. The compound *ἐπιιορκέω* is sometimes employed in an innocent sense, without any idea of perjury, and Brunck thinks it is so employed here; but, when so employed,

it means not simply "to swear" but "to adjure," and is followed by the name of the god to whom the appeal is made; and, anyhow, Aristophanes, treating the line as an apology for perjury, would hardly have used the word here in any other than its ordinary signification. *ἰδία τῆς φρένός, on its own account, apart from the mind.*

103. *μᾶλλά]* That is, *μὴ ἀλλά*. Don't say "do they please me?" It is not a

- HP. ἦ μὴν κόβαλά γ' ἐστίν, ὡς καὶ σοὶ δοκεῖ.
 ΔΙ. μὴ τὸν ἐμὸν οἶκει νοῦν· ἔχεις γὰρ οἰκίαν. 105
 HP. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεταιαι.
 ΔΙ. δειπνεῖν με δίδασκει. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.
 ΔΙ. ἀλλ' ὦνπερ ἕνεκα τήνδε τὴν σκευὴν ἔχων
 ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
 τοὺς σοὺς φράσειας, εἰ δεοίμην, οἴσι σὺ 110
 ἔχρω τόθ'. ἠνίκ' ἦλθες ἐπὶ τὸν Κέρβερον,
 τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
 πορνεῖ', ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,
 πόλεις, διαίτας, πανδοκευτρίας, ὅπου
 κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος. 115
 HP. ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι καὶ σύ γε ;
 ΔΙ. μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν

question of mere pleasure : I more than dote on them. πλέον ἢ μαινομαι ἐπ' αὐτῷ· τουτέστιν, ὑπερβαλλόντως μοι ἀρῶσκει. — Scholiast.

105. μὴ τὸν ἐμὸν οἶκει] This is another quotation from Euripides. καὶ τοῦτο, says the Scholiast, παρὰ τὸ ἐν 'Ἀνδρομάχῃ :

μὴ τὸν ἐμὸν οἶκει νοῦν· ἐγὼ γὰρ ἀρκέσω.

There is no such line in the Andromache; and, if the Scholiast wrote 'Ἀνδρομάχῃ, he was probably misled by thinking of lines 581, 2 of that play. But it is generally supposed that he wrote 'Ἀνδρομέδα, and Wagner gives it

as the 31st fragment of the Andromeda, making it the reply of Cepheus to the complaint of Perseus (fragm. 30), who is claiming Andromeda in marriage, but can obtain no satisfactory reply from her father.

PERSEUS. Σιγάς; σιωπῇ δ' ἄπορος ἐρμηνεὺς λόγων.

CEPHEUS. Μὴ τὸν ἐμὸν οἶκει νοῦν· ἐγὼ γὰρ ἀρκέσω.

The words μὴ τὸν ἐμὸν οἶκει νοῦν mean "Do not manage, or dispose of, my mind"; that is, do not take upon yourself to deliver my sentiments. But Dionysus, playing on the double meaning of οἶκει (*manage* or *inhabit*), points to the house of Heracles, before which they are standing, and adds ἔχεις γὰρ οἰκίαν *for you*

have a dwelling of your own; as if the preceding words had meant *Dwell not in my mind*. He is nettled at the presumption of Heracles, professing to interpret his opinions on dramatic literature. Dramatic criticism is not Heracles's strong point; eating is. And therefore when Heracles returns to the

HER. I vow its ribald nonsense, and you know it.

DIO. "Rule not my mind": you've got a house to mind.

HER. Really and truly though 'tis paltry stuff.

DIO. Teach me to dine! XAN. But never a word of me.

DIO. But tell me truly—'twas for this I came
Dressed up to mimic you—what friends received
And entertained you when you went below
To bring back Cerberus, in case I need them.
And tell me too the havens, fountains, shops,
Roads, resting-places, stews, refreshment rooms,
Towns, lodgings, hostesses, with whom were found
The fewest bugs. XAN. But never a word of me.

HER. You are really game to go? DIO. O drop that, can't you?
And tell me this: of all the roads you know

attack, Dionysus scornfully replies, *δειπνεῖν με δίδασκε*, Give me a lesson on eating, on which you are an authority; not on dramatic poetry, of which you know nothing.

107. *δειπνεῖν με δίδασκε*] *τοῦτο γὰρ ἐπίστασαι, ἐκεῖνο δ' οὐ. ταῦτά με, φησὶ, δίδασκε, καὶ μὴ κρίνε τραγῳδίας.*—Scholiast.

108. *ὄνπερ ἔνεκα*] The construction is, *φράσον μοι τοὺς ξένους κ.τ.λ. ὄνπερ ἔνεκα* (that is, *τούτων γὰρ ἔνεκα*) *ἦλθον, ἵνα μοι φράσεις*, Tell me of the friends who entertained you, &c., on which account (for on that account) I came that you might tell me. Cf. Birds 1544, *τούτων ἔνεκα δεῦρ' ἦλθον, ἵνα φράσαιμι σοι.*

112. *λιμένας κ.τ.λ.*] Dionysus makes a traveller's usual inquiries, but they are mostly inapplicable to his journey to Hades, and he does not wait for an answer. Two of the items enumerated we shall however meet again, the *ἀνα-*

παύλας or *resting-places*, infra 185, 195, and the *πανδοκευτρίαι* or *hostesses* (for the suggestion that the word is here equivalent to *πανδοκεία* is quite groundless), infra 549–578. The meaning of *διαίτας* and *ἐκτροπὰς* is not absolutely certain; but it would seem that by the former we are to understand "boarding-houses," and by the latter *diverticula* or *diversoria*, places of resort, to reach which, for shelter or other convenience, a traveller would turn aside from his road. Cf. supra 37; Eur. Rhesus 881.

116. *καὶ σύ γε*] Even you; even the pleasure-loving and effeminate Dionysus, a personage standing in such marked contrast to the formidable speaker. Some recent editors, adopting a conjecture of Seidler, make these words commence the reply of Dionysus; and indeed my own translation was framed on that basis.

- ὄπη τάχιστ' ἀφιξόμεθ' εἰς Ἄιδου κάτω
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσῃς.
- HP. φέρε δὴ, τίν' αὐτῶν σοι φράσω πρώτην; τίνα; 120
μία μὲν γὰρ ἔστιν ἀπὸ κάλω καὶ θρανίου,
κρεμάσαντι σαυτόν. ΔΙ. παῦε, πνιγερὰν λέγεις.
- HP. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,
ἢ διὰ θυείας. ΔΙ. ἄρα κώνειον λέγεις;
- HP. μάλιστα γε. ΔΙ. ψυχρὰν γε καὶ δυσχείμερον 125
εὐθὺς γὰρ ἀποπήγνυσι τάντικνήμια.
- HP. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;
- ΔΙ. νῆ τὸν Δί', ὡς ὄντος γε μὴ βαδιστικοῦ.
- HP. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἶτα τί;
- HP. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλὸν, ΔΙ. τί δρῶ: 130

119. θερμὴν] We shall see directly that the first road proposed is rejected as being too hot (122), and the next as being too cold (125).

121. ἀπὸ κάλω καὶ θρανίου] *By rope and stool*. The operator would stand on the stool, adjust the rope round his own neck, then kick away the stool, and so be hanged. θράνουσ καὶ θρανάτια ταπειά τινα διφρίδια καὶ ὑποπόδια λέγονται· ἐφ' ὧν ἰσπόμενοι οἱ ἀπαγχόμενοι ἀρτῶσιν ἑαυτοῦς, ἀπολακτίζοντες αὐτά.—Scholiast. But inasmuch as ἀπὸ κάλω πλείν in Thuc. iv. 25 and elsewhere signifies to be towed, and θρανίον is also used for a *rower's bench* (whence θρανίτης), Fritzsche suggests, perhaps too ingeniously, that there is a play upon the words, and that Dionysus is to be uncertain whether they mean *by rope and stool* or *by towing and rowing*, until the addition κρεμάσαντι σαυτὸν discloses the sense in which they are really intended to be taken.

122. πνιγερὰν] *Stifling*, πρὸς τὸν πνιγμὸν τῆς ἀγχόνης καὶ ὡσπερ ὁδοῦ καυματοῦδος.—Scholiast. As regards the rope and stool, it signifies the suffocation produced by hanging. As regards the road, it means suffocatingly hot.

123. τετριμμένη] Ἄμα μὲν ὡς ἐπὶ ὁδοῦ κατημαξευμένης, ἅμα δὲ καὶ πρὸς τὸ κώνειον διὰ θυείας τρίβεσθαι.—Scholiast. The hemlock (*cicuta virosa*) is a plant growing by stagnant, or nearly stagnant, water to the height of several feet. Its leaves and flowers were chopped up (σύντομος) and cast into a mortar (θυεία), where they were pounded (τετριμμένη) until all the poisonous juice was pressed out, ready for use. The growing plant is itself a virulent poison.

125. ψυχρὰν] All commentators, from Spanheim downwards, illustrate this passage from the description which Plato gives in the *Phaedo* of his master's death. The solemn discourse on immortality is

Which is the quickest way to get to Hades ?

I want one not too warm, nor yet too cold.

HER. Which shall I tell you first ? which shall it be ?

There's one by rope and bench : you launch away

And—hang yourself. DIO. No thank you : that's too stifling.

HER. Then there's a track, a short and beaten cut,

By pestle and mortar. DIO. Hemlock, do you mean ?

HER. Just so. DIO. No, that's too deathly cold a way ;

You have hardly started ere your shins get numbed.

HER. Well, would you like a steep and swift descent ?

DIO. Aye, that's the style : my walking powers are small.

HER. Go down to the Cerameicus. DIO. And do what ?

HER. Climb to the tower's top pinnacle— DIO. And then ?

over, and Socrates is ready to die. Accordingly he says to Crito *ἐνεγκάτω τις τὸ φάρμακον, εἰ τέτριπται· εἰ δὲ μὴ, τριψάτω ὁ ἄνθρωπος*. The man presently brings the poison *ἐν κύλικι, τετριμμένον*, and Socrates drinks it. In obedience to the man's directions, he walks about for a short time, till, his legs growing heavy, he lies down on his back and covers his face. The man pinches his foot, and asks if he feels anything. He replies in the negative. Then the man tries his *κήμας*, with the same result ; *καὶ ἐπανίων οὕτως ἡμῖν ἐπεδείκνυτο, ὅτι ψύχειό τε καὶ πηγγύτο*. When the deadly cold reaches his heart he gives a slight shudder, and so dies. Beck refers to Pliny, N. H. xxv. 95, "semini et foliis [cicutae] refrigeratoria vis : quos necat, incipiunt algere ab extremitatibus corporis."

129. *καθέρπυσόν νυν ἐς Κεραμεικόν*] Of Cerameicus and its torch-races we shall

hear more, *infra* 1087-1099. In using the word *καθέρπυσον*, Get you *down* to the Cerameicus, Heracles appears to forget for the moment that he ought not to talk as if he were really on the Athenian stage.

130. *τὸν πύργον τὸν ὑψηλόν*] This is doubtless, as Fritzsche has already suggested, the *πύργος Τίμωνος*, which Pausanias (Attica, xxx. 4) places in the immediate neighbourhood of the Academy, whence the runners in the torch-race started. See the notes *infra* 1087, 1093. It was believed to be the place in which the misanthrope shut himself up to avoid all intercourse with his fellow men. The idea that a fall from a lofty tower is the quickest way to arrive *εἰς Ἄιδου κάτω*, is reproduced by Apuleius in the tale of Cupid and Psyche, *Metamorphoses*, bk. vi. Psyche, bidden by Venus to proceed *ad inferos* for the purpose of bringing back a casket from Proserpine, *pergit ad quum-*

- HP. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ,
 κάπειτ' ἐπειδὴν φῶσιν οἱ θεώμενοι
 εἶναι, τόθ' εἶναι καὶ σὺ σαυτόν. ΔΙ. ποῖ; HP. κάτω.
- ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίω δύο.
 οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην. HP. τί δαί; 135
- ΔΙ. ἦνπερ σὺ τότε κατῆλθες. HP. ἀλλ' ὁ πλοῦς πολὺς.
 εὐθύς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πάνυ.

riam turrim praealtam, indidem se datura praecipitem: sic enim rebatur ad inferos recta et pulcherrime se posse descendere. However the tower itself, in fairy style, advises her to take two coins in her mouth, and go there in the regular manner through the rift of Taenarum, and by the ferry-boat of Charon. *Huic squalido seni, says the tower, dabis, nauti nomine, de stipibus quas feres atteram;* the other coin (*stips*) being reserved for the return journey. And Psyche, following these instructions, arrives at her journey's end much as Dionysus does in the present play. The tale has often been told in our language, but nowhere more gracefully than in "The Earthly Paradise."

131. ἀφιεμένην τὴν λαμπάδα] Κεραμεικὸς τόπος Ἀθήνησιν ὅπου συνετέλουν οἱ Ἀθηναῖοι κατὰ ἑνιαυτὸν λαμπαδοῦχον ἀγῶνα, πρὸς δὲ τῷ τόπῳ τούτῳ πύργου τινὰ ἵπάρχει φασίν, ἐφ' ᾧ συμβουλεύει αὐτὸν ἀναβάντα θεωρεῖν τὴν λαμπάδα, καὶ ὅταν οἱ πῶτοι λαμπαδίζοντες ἀφελῶσι, καὶ αὐτὸν ἀπὸ τοῦ πύργου ἀφείναι ἑαυτὸν κάτω.—Scholiast. He rightly takes λαμπάδα to mean the torch-race (λαμπάδα ἔδραμες, Wasps 1203) and ἀφιεμένην started (ἀφες ἀπὸ βαλβίδων, Knights 1159). But a very inferior Scholiast (Gloss. Victor), supposing ἐν-

τεῦθεν to belong to ἀφιεμένην, and not, as it really does, to θεῶ, infers that a torch was dropped from the tower as a signal to start the runners in the torch-race, though indeed, on his construction, the torch-race would not be mentioned at all. This blunder has misled many, but the Oxford lexicographers, and Mr. Green, Dr. Merry, and Dr. Blaydes, all take the right view.

133. εἶναι] *Start them.* This first εἶναι is the cry of the impatient spectators to the σαλπικτής, whose duty it was to start the runners by a trumpet blast. That the trumpet was used in historic times for this purpose is admitted even in the Gloss. Victor, which merely suggests the use of the dropped torch πρὸ τοῦ εὔρεθῆναι παρὰ Τυρσηνοῖς τὴν σάλπιγγα. As the σάλπιγξ was in common use in Homer's time, it was doubtless invented long before the institution of the Athenian races.

134. ἐγκεφάλου θρίω δύο] Θρίον, properly a fig-leaf (θρίον, τὸ τῆς συκῆς φύλλον, Pollux, i, segn. 237), gave its name to a dainty much affected by the ancient Greeks; a sort of rissole composed of suet, milk, honey, eggs, fresh cheese, and wheat flour wrapped up in a fig-leaf and cooked in a rich broth. Some-

HER. Observe the torch-race started, and when all
 The multitude is shouting *Let them go*,
 Let yourself go. DIO. Go! whither? HER. To the ground.
 DIO. And lose, forsooth, two envelopes of brain.
 I'll not try that. HER. Which *will* you try? DIO. The way
 You went yourself. HER. A parlous voyage that,
 For first you'll come to an enormous lake

times roasted brains were added, and sometimes the rissole consisted of nothing but brains. ἡ δὲ σκευασία, says the Scholiast, ἐστὶ στέαρ, μέλι, ψᾶ, σεμίδαλις. εἰώθασι δὲ καὶ τὸν ἐγκέφαλον ὀπτᾶν κατελήσαντες τοῖς τῆς συκῆς φύλλοις, ἢ μετὰ τῆς ἄλλης τοῦ θρίου κατασκευῆς, ἢ καὶ μόνον. Pollux, vi, segm. 57, gives a fuller recipe. τὸ δὲ θρίον ὡδε ἐσκέυαζον. στέαρ ἕιον ἐφθὸν λαβὼν, μετὰ γάλακτος ἐμίγνυ χόνδρον παχεί. συμφυράσας δ' αὐτὰ χλωρῶ πυρῶ, καὶ λεκίθοις ῥῶν, καὶ ἐγκεφάλοις, περιβαλὼν συκῆς φύλλον, εὐώδει ζωμῶ ὀρνιθείῳ ἢ ἐριφείῳ ἐνήψεν' ἔπειτα ἐξαίρων, ἀφήρει τὸ φύλλον, καὶ ἐνέβαλλεν εἰς ἀγγεῖον μέλιτος ζέοντος. καὶ τὸ μὲν ὄνομα τῶ ἐδέσμοτι προσέθηκε τὸ φύλλον. A somewhat similar, though a very much simpler, dish is still in use in the Levant. Mr. Curzon, in his "Visits to Monasteries in the Levant," gives the following recipe for "Dolma of Vine-leaves": "Put the vine-leaves in boiling water for a moment; put a small quantity of mincemeat and rice into each, and wrap it up in the leaf; stew them in broth." The expression in the text is, of course, due to the fact that brains were a common ingredient of a θρίον; but Dionysus is applying the term θρίω to the two lobes of his own brain. ὁ ἐγκέφαλος ἔστι διπλός· τὸ δὲ

μέσον αὐτοῦ διαίρει μῆνιγξ λεπτή.—Hippocrates de Morbo Sacro. ὁ ἐγκέφαλος διπλός, μαλακώτερος μὲν ὁ πρόσθιος, σκληρότερος δὲ ὁ λοιπός, ὃν ἐγκεφαλίδα (cerebellum) καλοῦσιν οἱ ἀνατομικοί.—Galen de usu partium corporis humani. And he adds that the entire brain is surrounded by two membranes. Modern science recognizes a third lobe, and a third membrane; but the difference is rather verbal than real.

137. λίμνην] This is the Acherusian lake, which was deemed, says Lucian, the first stage in the passage to the realms below; a lake which it was impossible to cross without the aid of the ferryman; too deep to ford; too wide to swim; nay, even the ghosts of dead birds could not fly across it (De Luctu 3). Compare Aesch. Ag. 1125; Eur. Alcestis 444; Herc. Fur. 770. On the present aspect of the famous Epirote lake and river see Bp. Wordsworth's Greece, p. 254. The Acheron falls from the mountains of Suli through a deep and rocky gorge, expands into a turbid and eddying stream, and then winds quietly through a flat and marshy plain (in which it forms the Acherusian lake and unites itself with the Cocytus) into the Ionian Sea.

- ἄβυσσον.* ΔΙ. εἶτα πῶς περαιωθήσομαι ;
 ΗΡ. ἐν πλοιαρίῳ τυννουτῶί σ' ἀνὴρ γέρων
 ναύτης διάξει δὺ' ὀβολῶ μισθὸν λαβῶν. 140
 ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τῶ δὺ' ὀβολῶ.
 πῶς ἠλθέτην κάκειϊσε ; ΗΡ. Θησεὺς ἤγαγεν.
 μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία
 δεινότατα. ΔΙ. μὴ μ' ἔκπληττε μηδὲ δειμάτου.
 οὐ γάρ μ' ἀποτρέψεις. ΗΡ. εἶτα βῆρβορον πολλὸν 145

139. τυννουτῶί] *Συνάγων τοὺς δακτύλους φησὶν, ἀντὶ τοῦ μικρῶ. φοβεῖ δὲ αὐτὸν ἐπίτηδες σμικρύνων τὸ πλοῖον.*—Scholiast. Cf. *Clouds* 878. The smallness of Charon's boat and the consequent danger to the passengers are the theme of Lucian's Tenth Dialogue of the Dead, a prose

dialogue which has been so happily transmuted into English verse by the late Mrs. Benjamin Wood that I may perhaps be allowed to quote the opening stanzas. The interlocutors are Charon and his passengers.

- CHA. You see how 'tis with us: the skiff is small
 And leaky: a slight matter would capsize us ;
 I cannot say 'tis safe to take you all
 Thus heavy laden. PASS. What would you advise us,
 Charon, that safely we be ferried o'er ?
 CHA. Leave your superfluous luggage on the shore,
 And naked, each of you, my wherry enter:
 E'en thus you'll almost fill it to the brim :
 Your goods, I fear, might cause some misadventure,
 Chiefly to such of you as cannot swim.
 Stand by the ladder, Hermes, and attend
 That all undress, ere they the boat ascend.

So the rich man must lay aside his riches ; and the despot his pride and his kingly crown ; and the philosopher his arrogance and hypocrisy, and even his beard ; and the other passengers the various incumbrances, physical or mental, with which the satirist thinks fit to endow them.

140. δὺ' ὀβολῶ] All other writers concur in stating the fare to be a single

obol ; but the suggestion that these δὺ' ὀβολῶ are either the fare for the two, or the price of a return ticket for Dionysus (see the note on 130 supra), is, even if consistent with the language used here, absolutely untenable in the face of line 270 infra. Why then did Aristophanes, departing from the universal tradition, fix the fare at two obols ? I think that the reason is plain. It

Of fathomless depth. DIO. And how am I to cross?
 HER. An ancient mariner will row you over
 In a wee boat, *so* big. The fare's two obols.
 DIO. Fie! The power two obols have, the whole world through!
 How came they thither! HER. Theseus took them down.
 And next you'll see great snakes and savage monsters
 In tens of thousands. DIO. You needn't try to scare me,
 I'm going to go. HER. Then weltering seas of filth

was to give Dionysus the opportunity of alluding to the δὲ ὀβολῶ, which every individual of the many thousands before him had that morning paid for a seat in the Dionysian theatre. I see no reason for restricting the allusion, as Boeckh seems to do in his admirable discussion of Athenian doles (Public Economy, bk. ii, chaps. 13 and 15), to the διωβελία or dole of two obols, which, under the name of θεωρικόν, the State supplied for the entrance money of the poorer citizens, and which we now know from Aristotle's Polity of Athens, chap. 28, was first introduced by Cleophon, and therefore not long before the production of this play. The δὲ ὀβολῶ had equal power, whether they came out of the Public Treasury or out of the proper purse of the spectator. The Scholiast and others dream about the δικαστικόν, which was three obols, or the ἐκκλησιαστικόν, which was not yet in existence, though, even had these been existing doles of two obols each, they would in the present connexion have been οὐδὲν πρὸς Διόνυσον.

142. Θησεὺς ἤγαγεν] How comes this Attic coinage to be current in the world below? As his friend Theseus was the

only Athenian who had ever been down there alive, Heracles can only suppose that he took some obols with him, and introduced them there.

145. βόρβορον πολύν] This notion, apparently derived from Orphic sources, was widely prevalent in the ancient world. Spanheim refers to Plato's Phaedo, chap. 13, where Socrates says that οἱ τὰς τελετὰς ἡμῖν καταστήσαντες (cf. infra 1032) have taught ὅτι ὃς ἂν ἀμύητος καὶ ἀτέλεστος εἰς Ἄιδου ἀφίκηται, ἐν βορβόρῳ κείσεται. This dooms all the uninitiated, whether bad or good, to the same punishment; but as Diogenes the Cynic said (Diog. Laert. bk. vi, segm. 39, to which Fritzsche refers), γέλοιον εἰ Ἀγησίλαος μὲν καὶ Ἐπαμεινώνδας ἐν τῷ βορβόρῳ διάξουσιν, εὐτελεῖς δὲ τινες μεμνημένοι ἐν ταῖς Μακάρων νήσοις ἔσονται. Aristophanes, it will be observed, avoids this absurdity by confining this punishment to criminals. And others did the same: "Esse inferos Zenon Stoicus docuit," says Lactantius, Divine Institutes, vii. 7, "et sedes piorum ab impiis esse discretas; et illos quidem quietas et delectabiles incolere regiones, locis vero luere poenas in tenebrosis his atque in coeni voraginibus horrendis."

καὶ σκῶρ ἀείνων· ἐν δὲ τούτῳ κειμένους,
 εἶ που ξένον τις ἠδίκησε πρόποτε,
 ἢ παῖδα κινῶν τὰργύριον ὑφέιλετο,
 ἢ μητέρ' ἠλοίησεν, ἢ πατὴρς γνάθον
 ἐπάταξεν, ἢ ἴορκον ὄρκον ὤμοσεν,
 ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο. 150

ΔΙ. νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοις κεί
 τὴν πυρρίχην τις ἔμαθε τὴν Κίνησιου.

ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περιείσιν πνοή,
 ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε,
 καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
 ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν. 155

ΔΙ. εὗτοι δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμνημένοι,

148. τὰργύριον ὑφέιλετο] Τὰργύριον means "the promised pay." Cf. Plutus 153, 4.

149. μητέρ' ἠλοίησεν] That is to say, was a μητραλοίας, a mother-beater, not, as often translated, a matricide. So a son who πατὴρς γνάθον ἐπάταξεν is termed a πατραλοίας, infra 274. And see the case of the Πατραλοίας in the Birds. So in the first speech of Lysias against Theomnestus, § 8, to be a πατραλοίαν or μητραλοίαν is described as the equivalent of τὴν τεκοῦσαν ἢ τὸν φύσαντα τύπτειν. Here the Scholiast explains ἠλοίησεν by ἔτυψεν.

151. Μορσίμου] The situation is perhaps becoming too strained, and is therefore relieved by a little comic satire about this contemptible tragedian, who has already been ridiculed in the Knights and the Peace. The man who copies out, with intent to perpetuate, a speech from one of his

tragedies, is to share, in the world below, the doom of the vilest criminals. Few, apparently, would have been affected by this sentence, since not one line from any tragedy of Morsimus has, so far as I know, been preserved.

153. πυρρίχην Κίνησιου] It may be that Dionysus does not altogether approve of this renewed incursion of Heracles into the domain of literary criticism; at all events he immediately caps his denunciation by another. The πυρρίχη was a dance in which youths, clad in complete armour, and moving to the strains of martial music, mimicked the operations of regular warfare, advancing and retreating, stooping down and springing up, and making as though they were discharging or avoiding darts, arrows, or other missiles. Plato, Laws, vii. 815a; Hesychius s. v. πυρρίχας. A musical accompaniment to this dance had been composed by Cinesias, the

And ever-rippling dung : and plunged therein,
Whoso has wronged the stranger here on earth,
Or robbed his boylove of the promised pay,
Or swung his mother, or profanely smitten
His father's cheek, or sworn an oath forsworn,
Or copied out a speech of Morsimus.

DIO. There too, perdie, should *he* be plunged, who'er
Has danced the sword-dance of Cinesias.

HER. And next the breath of flutes will float around you,
And glorious sunshine, such as ours, you'll see,
And myrtle groves, and happy bands who clap
Their hands in triumph, men and women too.

DIO. And who are they? HER. The happy mystic bands,

worthless *κυκλιοδιδάσκαλος*, who is one of the *dramatis personae* in the *Birds*. *Κινησίας*, *διθυραμβοποιὸς ὃς ἐποίησε πυρρίχην*.—Scholiast, Suidas. ὁ *Κινησίας*, says Plutarch in his treatise, *Whether the Athenians were more glorious in arms or in arts*, chap. 5, ἀργαλέος ἔοικε ποιητῆς γεγενῆαι διθυράμβων· καὶ αὐτὸς μὲν ἄγονος καὶ ἀκλεῆς γέγονε, σκωπτόμενος δὲ καὶ χλευαζόμενος ὑπὸ τῶν κωμφοδοπιῶν, οὐκ εὐτυχοῦς δόξης μετέσχκε. He was a favourite subject for Aristophanic satire, and there are two other allusions to him in the present play, 366 and 1437.

155. *φῶς κάλλιστον*] "The commentators and translators," says Mr. Mitchell, "usually quote in illustration Pindar, *Thren. Fragm. 1*, *τοῖσι* (i. e. *τοῖς μεμνημένοις*) *λάμπει μὲν μένος ἀελίου τὰν ἐνθάδε νύκτα κάτω*, and Virg. *Aen. vi. 640*, 'Largior hic campos aether et lumine vestit Purpureo.'" And see 454 *infra*. The light in which the souls of the

righteous will live is comparable even to the brilliancy of the Athenian atmosphere; for that is the meaning of ὡσπερ ἐνθάδε. The Athenians are described by Euripides as αἰεὶ διὰ λαμπροτάτου βαίνοντες ἀβρῶς αἰθέρος, always delicately moving through most radiant air (*Medea* 829): see Br. Wordsworth's *Athens and Attica*, chap. ix.

157. *ἀνδρῶν γυναικῶν*] These two words are often placed in juxtaposition without any copula. Kuster refers to *Soph. Antig. 1079*, where Teiresias says to Creon that there will speedily arise *ἀνδρῶν γυναικῶν σοῖς δόμοις κακώματα*, and to *Lycophron, Cassandra 683*, where Cassandra describes the same Teiresias as *ἀνδρῶν γυναικῶν εἰδότα ξυνουσίας*: to which I may add from Longus, *Pastorals, iv. 24*, ἔχλος ἡθροίσθη περὶ τὰς θύρας ἀνδρῶν γυναικῶν. These *μεμνημένοι*, we shall find, will form the Chorus of the play.

- ΞΑ. νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.
 ἰτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 160
- ΗΡ. οἶ σοι φράσουσ' ἀπαξάπανθ' ὦν ἂν δέη.
 οὔτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
 ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
 καὶ χαῖρε πόλλ', ὦδελφέ. ΔΙ. νῆ Δία καὶ σύ γε
 ὑγίαινε. σὺ δὲ τὰ στρώματ' αὐθις λάμβανε. 165
- ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνυ.
- ΞΑ. μὴ δῆθ', ἰκετεύω σ', ἀλλὰ μίσθωσαί τινα
 τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.
- ΔΙ. ἐὰν δὲ μὴ εὖρω; ΞΑ. τότ' ἔμ' ἄγειν. ΔΙ. καλῶς λέγεις.
 - καὶ γὰρ τινες ἐκφέρουσι τουτονὶ νεκρόν. 170
 οὔτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·
 ἄνθρωπε, βούλει σκευάρι' εἰς Ἄιδου φέρειν;
- ΝΕ. πόσ' ἄττα; ΔΙ. ταυτί. ΝΕ. δύο δραχμὰς μισθὸν τελεῖς;

159. ὄνος ἄγων μυστήρια] Whether by ἄγων μυστήρια we understand, with the older commentators, carrying the mystic properties (ἄγων being used in the same sense as ἄγειν ten lines below), or, with Fritzsche and subsequent editors, celebrating the mysteries, makes no difference in the sense, since the only way in which the donkey "celebrated the mysteries" was by "carrying the mystic properties." The words ὄνος ἄγων μυστήρια either then were, or subsequently became, a common proverb, used of persons who underwent great toil and straits for the benefit or delectation, not of themselves, but of others; ἐπὶ τῶν ἐτέροις κακοπαθούντων καὶ παρεχόντων εὐφροσύνην· διὰ τὸ τῷ καιρῷ τῶν μεγάλων μυστηρίων ἐξ ἄσπεως Ἐλευσίναδὲ τοὺς ὄνους κομίζειν αὐτοῖς τὰ ἐπιτήδεια, Photius s. v. The proverb is very

generally recognized by grammarians and paroemiographers. The Scholiast here says τοῖς μυστηρίοις ἐξ ἄσπεως εἰς Ἐλευσίνα διὰ τῶν ὄνων φέρουσι τὰ εἰς τὴν χρείαν ὄθεν ἡ παροιμία.

160. οὐ καθέξω] Ἄμα τῷ λόγῳ ῥίπτει τὰ σκευή, ἵνα ὑπερον φαίνηται γελοιότερος, κελυόμενος ἄραι τὰ σκευή.—Scholiast.

164, 5. χαῖρε . . . ὑγίαινε] Χαῖρε was a salutation appropriate to all circumstances: ὑγίαινε, as a rule, was confined to leave takings. Lucian's little apology *Pro lapsu inter salutandum* relates to a slip of the tongue of which he had himself been guilty, in giving ὑγίαινε as a morning greeting, and which he treats as a very serious breach of good manners, ἰδιὸν τε καὶ ἠρυσθίων, καὶ παντοῖος ἦν ὑπ' ἀπορίας, whilst the bystanders, he adds, must have thought him mad or drunk.

- XAN. And I'm the donkey in the mystery show.
But I'll not stand it, not one instant longer.
- HER. Who'll tell you everything you want to know.
You'll find them dwelling close beside the road
You are going to travel, just at Pluto's gate.
And fare thee well, my brother. DIO. And to you
Good cheer. (*To Xan.*) Now sirrah, pick you up the traps.
- XAN. Before I've put them down? DIO. And quickly too.
- XAN. No, prithee, no: but hire a body, one
They're carrying out, on purpose for the trip.
- DIO. If I can't find one? XAN. Then I'll take them. DIO. Good.
And see! they are carrying out a body now.
Hallo! you there, you deadman, are you willing
To carry down our little traps to Hades?
- CORPSE. What are they? DIO. These. CORP. Two drachmas for the job?

And Hephaestion, he says a little further on, nearly died of shame, when he inadvertently gave the like morning greeting to Alexander the Great. Mr. Mitchell thinks that there is a little latent irony in the use of the two salutations here: Heracles wishing Dionysus joy in face of the perils he is about to encounter; and Dionysus wishing his gigantic brother more health and strength of mind as well as of body. Heracles now re-enters his house, and Dionysus prepares to continue his journey.

168. ἐπὶ τοῦτο] *For the purpose.* For what purpose is not quite clear, but probably the Scholiast's explanation is right, ἐπὶ τὸ ἀπελθεῖν εἰς τὸν Ἄϊδην. With τὸτ' ἔμ' ἄγειν in the following line we must understand λέγω or some such word.

170. ἐκφέρουσι] At this moment a corpse, wrapped in its grave-clothes, and lying on a bier, is being carried across the stage. Dionysus approaches the bier and holds a short colloquy with its occupant. He wants the corpse to carry down to Hades their few bits of luggage, using the diminutive, σκενάριον, with the view, as Mr. Mitchell observes, of cheapening the service and driving a better bargain. The corpse demands two drachmas (12 obols) for the job: Dionysus offers a drachma and a half; but the corpse will have no chaffering, and goes on its way unheeding. The colloquy is not of much importance, but those who witnessed the performance of this play at Oxford (February, 1892) will remember how extremely effective it was upon the stage.

- ΔΙ. μὰ Δί', ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.
 ΔΙ. ἀνάμεινον, ᾧ δαιμόνι', ἐὰν ξυμβῶ τί σοι. 175
 ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγου.
 ΔΙ. λάβ' ἐννέ' ὀβολούς. ΝΕ. ἀναβίῳην νυν πάλιν.
 ΞΑ. ὡς σεμνὸς ὁ κατάρατος· οὐκ οἰμώξεται ;
 ἐγὼ βαδιοῦμαι. ΔΙ. χρηστὸς εἶ καὶ γεννάδας.
 χωρῶμεν ἐπὶ τὸ πλοῖον. ΧΑ. ὠδπ, παραβαλοῦ. 180
 ΞΑ. τουτὶ τί ἔστι ; ΔΙ. τοῦτο ; λίμνη νῆ Δία
 αὕτη 'στὶν ἦν ἔφραξε, καὶ πλοῖόν γ' ὄρω.
 ΞΑ. νῆ τὸν Ποσειδῶ, κᾶστι γ' ὁ Χάρων οὔτοσί.
 ΔΙ. χαῖρ' ᾧ Χάρων, χαῖρ' ᾧ Χάρων, χαῖρ' ᾧ Χάρων.
 ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων ; 185

174. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ] Are these words addressed to the bearers, bidding them proceed on their journey, or to Dionysus and Xanthias, bidding them stand out of the way? The Scholiast gives both interpretations, first explaining ὑπάγετε by ἀναχωρεῖτε, and subsequently saying τὸ δὲ ὑπάγετε ὑμεῖς τῆς ὁδοῦ ὁ νεκρὸς φησι πρὸς τοὺς νεκροφόρους. Opinions have differed widely on this point, but on the whole it seems to me more probable that ὑπάγειν, with the genitive τῆς ὁδοῦ, means to *withdraw, retire, from the way*, like ὑποχωρεῖν and other compounds of ὑπό; and that the command therefore is directed to the travellers, and not to the bearers of the bier. ~

177. ἀναβίῳην] As a living man would clinch an asseveration by such words as μηκέτι ζῳήν, μὴ νυν ζῳήν (Knights 833, Clouds 1255, Lysistrata 531), "May I DIE if I do!" so, conversely, the dead man emphasizes his strong determination by

the ejaculation, "May I LIVE AGAIN if I do!" The corpse is now carried off the stage, and as it is presumably bound for Charon's ferry some have distributed the triple greeting to Charon, seven lines below, between three speakers, giving the first χαῖρ' ᾧ Χάρων to Dionysus, the second to Xanthias, and the third to the corpse. But this is not the way of the ancient comedy. The corpse comes in for a purpose, and when that purpose is fulfilled, goes out again, and nobody is concerned with it further. And indeed the actor who represented the corpse here, is representing Charon there.

178. ὡς σεμνὸς ὁ κατάρατος] So in Plutus 275, ὡς σεμνὸς οὐπίτριπτος. The translation, of course, is Hamlet's description of the grave-digger.

179. γεννάδας] Γεννάδας εἶ and γενναῖος εἶ are common methods of commending the sentiments of a preceding speaker. See for example, Thesm. 220, Lucian's

DIO. Nay, that's too much. CORP. Out of the pathway, you!

DIO. Beshrew thee, stop: may-be we'll strike a bargain.

CORP. Pay me two drachmas, or it's no use talking.

DIO. One and a half. CORP. I'd liefer live again!

XAN. How absolute the knave is! He be hanged!

I'll go myself. DIO. You're the right sort, my man.

Now to the ferry. CHARON. Yoh, up! lay her to.

XAN. Whatever's that? DIO. Why, that's the lake, by Zeus,

Whereof he spake, and yon's the ferry-boat.

XAN. Poseidon, yes, and that old fellow's Charon.

DIO. Charon! O welcome, Charon! welcome, Charon.

CHAR. Who's for the Rest from every pain and ill?

Dialogues of the Dead, x. 13, and cf. infra 640.

180. *χωρῶμεν ἐπὶ τὸ πλοῖον*] They cannot yet see the ferry-boat, but they know, for Heracles has told them, that the ferry is close at hand. And now Charon is heard behind the scenes, singing out, *ὦδπ, παραβαλοῦ, Yoho! Push her to!* that is to say, *Lay her alongside the landing-place, for the passengers to embark (or disembark, 269 infra)*. And in another moment the scene is changed; a landscape, representing the Acherusian Lake, being unrolled from the revolving pillar, *περιακτος*, on one side of the stage till it reaches the revolving pillar on the other, so as to cover the entire background: whilst Charon with his ferry-boat is visible in front. It is this sudden change which makes Dionysus exclaim *τοῦτὶ τί ἔστι*; Charon is, of course, alone. In calling out *παραβαλοῦ* he is merely employing the ordinary language of a ferryman, such as the

Athenians were hearing in their harbours the whole day long.

184. *χαῖρ' ὃ Χάρων κ.τ.λ.*] This line, as we learn from the Scholiast, is taken bodily from the Aethon, a satyric play of the tragedian Achaëus, who was, indeed, famous for his satyric dramas (Diog. Laert. bk. ii, segm. 133, Vita Menedemi). He put these words into the mouths of his riotous Satyrs as they came tumbling into the ferry-boat, much to Charon's indignation. The Satyrs were, of course, playing with the similarity of sound between *χαῖρε* and *Χάρων*.

185. *τίς κ.τ.λ.*] Charon makes no response, at least in words, but goes on with the ordinary business of a ferryman, calling out the various destinations for which he is ready to receive passengers. He, himself, will take them across the lake: after which they must reach their destinations as best they can. He will take passengers bound for (1) the Resting-place from cares and

- 11 τίς εἰς τὸ Λήθησ πεδίον, ἧ 'ς ὄνου πόκας,
 ἧ 'ς Κερβερίουσ, ἧ 'ς κόρακασ, ἧ 'πὶ Ταίναρον ;
- ΔΙ. ἐγώ. ΧΑ. ταχέωσ ἐμβαινε. ΔΙ. ποῖ στήσειν δοκεῖσ ;
 ἐσ κόρακασ ὄντωσ ; ΧΑ. ναὶ μὰ Δία, σοῦ γ' εἶνεκα.
 ἐμβαινε δῆ. ΔΙ. παῖ, δεῦρο. ΧΑ. δούλον οὐκ ἄγω, 190
 εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.
- ΞΑ. μὰ τὸν Δί, οὐ γὰρ ἄλλ' ἔτυχον ὀφθαλμῶν.
- ΧΑ. οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλω ;
- ΞΛ. ποῦ δῆτ' ἀναμενῶ ; ΧΑ. παρὰ τὸν Αὐαίνου λίθον,
 ἐπὶ ταῖσ ἀναπαύλαισ. ΔΙ. μανθάνεισ ; ΞΑ. πάνυ μανθάνω. 195
 οἶμοι κακοδαίμων, τῶ ξυνέτυχον ἐξιῶν :
- ΧΑ. κάθιζ' ἐπὶ κώπην. εἴ τισ ἔτι πλεῖ, σπευδέτω.
 οὗτοσ, τί ποιεῖσ ; ΔΙ. ὅ τι ποιῶ ; τί δ' ἄλλο γ' ἧ
 ἴζω 'πὶ κώπην, εὐπερ ἐκέλευέσ με σύ :

troubles ; cf. *Acharnians* 757 ; (2) the plain through which Lethe, the water of Oblivion, flows ; (3) the Donkey-shearings, the equivalent of Nothingness ; (4) the Cerberians, a name which, the Scholiast remarks, is formed from Cerberus in imitation of the "Cimmerians," who, according to Homer (*Od.* xi. 14), dwelt near one entrance to Hades. Another entrance was at (5) Taenarum, *χθόνιον Ἄϊδα στόμα*, Pindar, *Pyth.* iv. 44, whilst (6) *ἐσ κόρακασ* is to be taken in the sense in which it is used *infra* 607, and constantly in Aristophanes, of absolute ruin.

189. *σοῦ γ' εἶνεκα*] This may be intended, as the Scholiast supposes, to imitate a ferryman's politeness, *Certainly, sir, to oblige you, pardon me thus if I venture to speak, and am obliged to you.* But it is also a jest at the expense of Dionysus, implying that his manifest

destiny is to feed the *κόρακασ*.

191. *τὴν περὶ τῶν κρεῶν*] *Κρεῶν, τουτέστι σωμαίων*, say the Scholiasts, and though they give other interpretations, this is no doubt the true one. Aristophanes is transferring the language of the law-courts to the circumstances of the naval engagement. A litigant, contending for the rights of a freeborn citizen, was said *περὶ τοῦ σώματος ἀγωνίσασθαι* (*Lysias* against *Pancleon* 16) ; and Aristophanes, speaking of slaves, calls the battle of *Arginusae* *τὴν (μάχην or ναυμαχίαν) περὶ τῶν σωμαίων*, because the slaves, who took part in the struggle, were in like manner contending for the rights of freeborn citizens. This passage, and the former explanations of it, are more fully discussed in the Introduction.

192. *οὐ γὰρ ἄλλ'*] See the note on 58 *supra*. The word *ὀφθαλμῶν* is probably an allusion to some coward's excuse

Who's for the Lethe's plain? the Donkey-shearings?

Who's for Cerberia? Taenarum? or the Ravens?

DIO. I. CHAR. Hurry in. DIO. But where are you going really?

In truth to the Ravens? CHAR. Aye, for your behoof.

Step in. DIO. (*To Xan*) Now, lad. CHAR. A slave? I take no slave,
Unless he has fought for his bodyrights at sea.

XAN. I couldn't go. I'd got the eye-disease.

CHAR. Then fetch a circuit round about the lake.

XAN. Where must I wait? CHAR. Beside the Withering stone,
Hard by the Rest. DIO. You understand? XAN. Too well.
O, what ill omen crost me as I started!

CHAR. (*To Dio*.) Sit to the oar. (*Calling*.) Who else for the boat? Be quick.
(*To Dio*.) Hi! what are you doing? DIO. What am I doing? Sitting
On to the oar. You told me to, yourself.

for evading military service, which the audience would understand, but of which we know nothing.

194. *παρὰ τὸν Αὔαινον λίθον*] *By the stone of Withering*, a fit name for the first resting-place (*ἀναπαύλαις*, see supra 113), in the kingdom of the Dead. Fritzsche refers to Eustathius (on *Iliad* xi. 723), *ἡ νέκρωσις ἀλιβαντας ποιεῖ καὶ αὔαινει, ἐξ οὗ καὶ ὁ παρὰ τῷ Κωμικῷ Αὔαινου λίθος ἐν Ἄιδου πέπλασται, εἰπόντος που (infra 1089) καὶ τὸν πᾶν γελῶντα ἀφανανθῆναι γελῶντα, ὃ περ ὁ ποιητῆς γέλφ' ἐκθανεῖν λέγει.* The Scholiast here says, *φασὶ δὲ Αὔαινον λίθον τινὰ λέγεσθαι Ἀθήνησι*, a statement which Fritzsche accepts, comparing, amongst other examples, the *Σειληνοῦ λίθος* at Athens, Pausanias, *Attica*, xxiii. 6. But it seems far more probable that the "stone of Havaenus" is a mere comic coinage in imitation of the "stone of Silenus" and

the like. Another suggestion of the Scholiast, viz. that *αὔαινον* is to be considered both as the genitive case of Havaenus and also as the imperative of *αὔαινομαι*, meaning *παρὰ τὸν λίθον αὔαινον καὶ ξηραίνου*, though adopted by Bergler, Brunck and Mitchell, is rightly rejected by Fritzsche and later editors.

196. *τῷ ξυνέτυχον*] *Ἄντι τοῦ, τίνι οἰωνῷ συνέτυχον ἐκ τῆς οἰκίας ἰών*;—Scholiast. Many things there were, which, crossing the path of a traveller, were considered *ἐνόδια σύμβολα*, portending ill-luck to his journey. It will be sufficient to refer to Theophrastus, *Charact.* xvi, *De superstitione*; Lucian's *Pseudologista* 17; and the opening stanzas of Horace, *Odes*, iii. 27.

197. *κάθιζ' ἐπὶ κώπην*] Charon means "Sit to your oar." Dionysus takes him to mean "Sit on your oar," and promptly does so. The Greek words admit of either interpretation.

ΧΑ.	οὔκουν καθεδεῖ δῆτ' ἐνθαδί, γάστρων ;	ΔΙ.	ἰδοῦ.	200		
ΧΑ.	οὔκουν προβαλεῖ τῷ χεῖρε κάκτενεῖς ;	ΔΙ.	ἰδοῦ.			
ΧΑ.	οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς ἐλᾶς προθύμως ;	ΔΙ.	κᾶτα πῶς δυνήσομαι, ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος ὦν, εἴτ' ἐλαύνειν ;	ΧΑ.	ῥᾶστ' ἀκούσει γὰρ μέλη	205
			κάλλιστ', ἐπειδὴν ἐμβάλης ἄπαξ.	ΔΙ.	τίνων ;	
ΧΑ.	βατράχων κύκνων θαυμαστά.	ΔΙ.	κατακέλευε δῆ.			
ΧΑ.	ὥπ ὅπ ὥπ ὅπ.					
ΒΑ.	βρεκεκεκὲξ κοᾶξ κοᾶξ, βρεκεκεκὲξ κοᾶξ κοᾶξ.				210	

200. γάστρων] Εἰσάγουσι γὰρ τὸν Διόνυσον προγάστορα καὶ οἰδαλέον ἀπὸ τῆς ἀργίας καὶ οἰνοφλυγίας.—Scholiast. ἀντιβὰς, two lines below, means “Planting your feet against the stretcher.”

204. ἀσαλαμίνιος] For the people of Salamis were constantly ferrying over from their island to the Athenian harbours. Cf. Lys. 59, 60 ; Eccl. 39. There is no room for the allusion, which the Scholiast suggests, to the Salaminian trireme or to the battle of Salamis.

205. ἀκούσει] You will hear the Frogs, he says, but he nowhere says, You will see them. And it seems quite certain that the Frogs were not visible to the audience, and that the Frog-songs were sung by musicians behind the scenes, no doubt by the singers who subsequently become the mystic Chorus of the play. οὐχ ὄρωνται ἐν τῷ θεάτρῳ οἱ βάτραχοι, οὐδὲ ὁ χορὸς, ἀλλ' ἔσωθεν μιμοῦνται τοὺς βατράχους.—Scholiast. And even as regards the actors, it seems probable that as they approach the invisible world, they are partially shrouded from

the audience by some veil or other obscuring medium.

206. ἐμβάλης] *So soon as you dip your oars in.* Mr. Mitchell and others, referring to Od. x. 129, would render it “So soon as you grasp, put hand to, the oar.” But the Frogs would know nothing of the matter until the oar-blade struck the water. And the real meaning is made very clear by Knights 601, 2, τὰς κόπας λαβόντες . . . ἐμβαλόντες. First they grasp the oars, then they ἐμβάλουσι, dip them in the water.

207. βατράχων κύκνων] *Swan-frogs.* One or other of the substantives does duty for an adjective. Mr. Mitchell compares such collocations as ἀνὴρ ναύτης, supra 139 ; ἀνὴρ ποιητής, infra 1008. But the cases are not quite parallel, and Bothe's suggestion βατραχοκύκνων may very possibly be right.

209. βρεκεκεκὲξ κοᾶξ κοᾶξ] We now come to the remarkable little episode which, though it contains barely sixty lines, and is totally unconnected with the general plot, yet gives its name to

- CHAR. Now sit you there, you little Potgut. DIO. So ?
 CHAR. Now stretch your arms full length before you. DIO. So ?
 CHAR. Come, don't keep fooling ; plant your feet, and now
 Pull with a will. DIO. Why, how am I to pull ?
 I'm not an oarsman, seaman, Salaminian.
 I can't ! CHAR. You can. Just dip your oar in once,
 You'll hear the loveliest timing songs. DIO. What from ?
 CHAR. Frog-swans, most wonderful. DIO. Then give the word.
 CHAR. Heave ahoy ! heave ahoy !
 FROGS. Brekekekex, ko-ax, ko-ax,
 Brekekekex, ko-ax, ko-ax !

the entirety of this great play. We shall hear the ghosts of the dead frogs singing in the Acherusian Lake the tunes which, when alive, they had sung in the Marshland of Athens. And although nothing can be more unlike the croaking of our English frogs than their refrain *βρεκεκεκέξ, κοᾶξ, κοᾶξ*, yet all observers agree that it is an exact imitation of the voices of their brethren in Greece and the countries of the Levant. "The common frogs of Greece have a note totally different from that of the frogs of the northern climates, and there cannot be a more perfect imitation of it than the 'Brekekekex, koax, koax' of Aristophanes."—Dodwell, ii. 45. Speaking of his visit to Thasos, Mr. Tozer observes, "In the stagnant water the frogs were singing 'Brekekekex, koax, koax' as clearly as in the days of Aristophanes, the two notes being quite distinct from one another."—Islands of the Aegean, p. 309. Mr. Macgregor, in "The Rob Roy on the Jordan," chap. ix, remarks that

"the croak of a frog has been one of the best means of informing the modern world of the manner in which the ancient Greeks pronounced their beautiful language. . . . The frogs of the nineteenth century have probably been faithful to the pronunciation of their race in former times ; and, as we listen in the still night to their curious music, it is exactly as if one set of them, perhaps the tenors, the gentlemen of the choir, kept singing 'Brekekekex,' whilst the softer wooing of the ladies is uttered always as 'Koax, koax, koax.' The din made by millions of these songsters, in a marsh many miles extended, is astounding. . . . Sometimes they all stop as if by command, and after a few moments of silence the catch-note of some flippant flirt just whispers once, and immediately the whole Babel resumes its universal roar." Their songs in Aristophanes have something of the grace and airiness, the detachment from human interest, which are so conspicuous in the choruses of the Birds. But we cannot wonder that

λιμναία κρηῶν τέκνα,
 ξύναυλον ὑμῶν βοᾶν
 φθεγξώμεθ', εὐγηρυν ἐμὴν ἀοιδάν,
 κοᾶξ κοᾶξ,
 ἦν ἀμφὶ Νυσήιον 215
 Διὸς Διώνυσσον ἐν
 Λίμναις ἰαχῆσαμεν,
 ἠνίχ' ὁ κραιπαλόκωμος
 τοῖς ἱεροῖσι Χύτροισι
 χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.
 βρεκεκεκέξ κοᾶξ κοᾶξ. 220
 ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι
 τὸν ὄρρον, ᾧ κοᾶξ κοᾶξ.
 ΒΑ. βρεκεκεκέξ κοᾶξ κοᾶξ.
 ΔΙ. ὑμῖν δ' ἴσως οὐδὲν μέλει.

Dionysus, having to row in time with their notes, is well-nigh done to death by the rapidity and persistence of their utterances.

215. *Νυσήιον*] "It is impossible," as Dr. Merry observes, "to localize Nysa, for wherever the worship of Dionysus was in vogue, a Mount Nysa was sure to be found, whether in Greece, Asia Minor, Aethiopia, or India." The name *Νύσα* really arose from the latter half of the name *Διώνυσος*, and in the words *Νυσήιον Διὸς Διώνυσσον* we have, in immediate juxtaposition, the name of the God and the fancied derivation of each part of that name. Neither here, nor in the reiterated invocations of Iacchus with which the Mystics enter, nor in the quotation from Euripides, *infra* 1211, does the stage Dionysus recognize any allusion to himself.

216. *ἐν Λίμναις*] The district called *Λίμναι*, *Marsh-land*, was adjacent to the Acropolis (*Thuc.* ii. 15), and close to the Theatre (*Pausanias, Attica*, xx. 2). It contained τὸ ἀρχαιότατον ἱερὸν τοῦ Διονύσου in Athens (*Or. in Neaeram.* 76), where, Thucydides tells us, τὰ ἀρχαιότερα Διονύσια τῇ δωδεκάτῃ ποιεῖται ἐν μηνὶ Ἀνθεστηριῶνι. This was the festival of the Χόες, which antiquarians traced back to the arrival at Athens of Orestes to stand his trial for matricide. The King of Athens, whom some call Demophoon and others Pandion, wishing to show the visitor due respect, but unwilling that, while yet unacquitted, he should enter the Athenian Temples, or share the wine-cup with Athenian citizens, ordered a separate *χάα οἴνου ἐκάστω παρατεθῆναι*, τῷ πρώτῳ ἐκπιόντι εἰπὼν ἄθλου δοθήσεσθαι πλακοῦντα. παρήγγειλέ τε καὶ

We children of the fountain and the lake
 Let us wake
 Our full choir-shout, as the flutes are ringing out,
 Our symphony of clear-voiced song.
 The song we used to love in the Marshland up above,
 In praise of Dionysus to produce,
 Of Nysaeah Dionysus, son of Zeus,
 When the revel-tipsy throng, all crapulous and gay,
 To our precinct reeled along on the holy Pitcher day.
 Brekekekex, ko-ax, ko-ax.

DIO. O, dear! O, dear! now I declare
 I've got a bump upon my rump,
 FR. Brekekekex, ko-ax, ko-ax.
 DIO. But you, perchance, don't care.

τοῦ πότου παυσάμενους, τοὺς μὲν στεφάνους οἷς ἐστεφάνωντο πρὸς τὰ ἱερὰ μὴ τιθεῖναι, διὰ τὸ ὁμορφίους γενέσθαι τῷ Ὀρέστη· περὶ δὲ τὸν χόα τὸν ἑαυτοῦ ἕκαστον περιθεῖναι, καὶ τῇ ἱερείᾳ ἀποφέρειν τοὺς στεφάνους πρὸς τὸ ἐν Δίμναις τέμενος. καὶ ἕκτοτε τὴν ἑορτὴν κληθῆναι Χόας.—Athenæus, x. 49. See Iph. in Taur. 949-60; Suidas, s.v. Χόες. This was the origin of the drinking-competition, of which we hear so much in the later scenes of the Acharnians, and the procession with the wine-pitchers and the garlands is the revel of which the Frogs are here singing. It would seem from Athenæus that it took place on the Χόες or *Pitcher-Day*, whereas the Frogs talk of its occurring on the Χύτροι or *Pot-Day*. But in truth these Anthesterian Dionysia seem to have been originally a one-day festival only (Thuc. ubi supra),

called from its principal event, the Χόες; the Πιθογία, the Χόες, and the Χύτροι, being merely three functions taking place on the same day, ἐν μιᾷ ἡμέρᾳ ἄγονται οἱ Χύτροι καὶ οἱ Χόες.—Suidas, s.v. Χύτροι; Schol. at Ach. 1076. Afterwards they were expanded into three days; the Πιθογία or *Broaching of the casks* being celebrated on the eleventh of Anthesterion (Plutarch, Conviv. Problems, iii. 7); the Χόες on the twelfth (Harpocration and Suidas, s.v.); and the Χύτροι on the thirteenth (Philochorus, cited by Harpocration and Suidas, s.v.). When the festival was instituted the Δίμναι were doubtless real marshes, a fit recreation-ground for the φιλοφδὸν γένος.

219. κατ' ἐμὸν τέμενος] The Frogs rather pertly claim as their own precinct what was really the precinct of Dionysus.

- BA. βρεκεκεκὲξ κοᾶξ κοᾶξ. 225
 ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ·
 οὐδὲν γάρ ἐστ' ἀλλ' ἡ κοᾶξ.
 BA. εἰκότως γ'. ὦ πολλὰ πράτ-
 των· ἐμὲ γὰρ ἔστερξαν εὐλυροὶ τε Μοῦσαι
 καὶ κεροβάτας Πάν, ὁ καλαμόφθογγα παίζων· 230
 προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,
 ἔνεκα δόνακος, ὃν ὑπολύριον
 ἔνυδρον ἐν λίμναις τρέφω.
 βρεκεκεκὲξ κοᾶξ κοᾶξ. 235
 ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω,
 χῶ πρωκτὸς ἰδίει πάλαι,

228. ὦ πολλὰ πράττων] Dionysus, with the πολυπραγμοσύνη of an Athenian (and in Aristophanes almost everybody has the characteristics of an Athenian) must needs be criticizing what he does not understand. It is quite *natural* that the Frogs should keep up a constant chorus of music, for, on the strength of the reeds amongst which they dwell, they claim the special favour and friendship of the gods who require the reed for their musical instruments, the Muses and Apollo and Pan. Pan's syrinx was merely a row of reeds, fastened together with thread and beeswax; *σύριγξ ἐστὶ συνθήκη καλάμων λίνῳ καὶ κηρῷ συνδεθείσα*.—Pollux, iv. 69. "Pan *primus calamos cera conjungere plures Instituit*."—Virg. *Ecl.* ii. 33. *ὁ κηροδέτας κάλαμος οὐρέου Πανός*.—Iph. in *Taur.* 1126. Cf. Plato's 14th Epigram in the Anthology. Nor was the reed less useful in the lyre, the favourite instrument of Apollo and the Muses. For though Aristophanes avails himself of the variety

of names to call the Muses *εὐλυροι* and Apollo *ὁ φορμικτὰς*, yet undoubtedly the lyre and the *φόρμιγξ*, and for the matter of that the *κίθαρις* also, were originally the same instrument (Gevaert, *La Musique de l'Antiquité*, ii. 249), and the reed was used for what the French call the *chevalet*, and we the *bridge*, the part which keeps the strings from coming into contact with the body of the instrument. See the note on *ὑπολύριον*, infra 233. The invention of the lyre is described in the Homeric Hymn to Hermes 41–51. Hermes chanced to find a tortoise-shell, and having scooped out its occupant, he cut some reeds, *δόνακας καλάμοιο*, by measure, *μέτροισι*, and drilled them through the shell. Then he wrapped the shell in a piece of bull's hide and inserted two side-pieces, *πήχεις*, with a cross-piece, *ζυγόν*, at the top from one side-piece to the other. Finally he stretched seven strings of sheep-gut from the *ζυγόν* to the shell. In this case it would seem that seven pieces

- FR. Brekekekex, ko-ax, ko-ax.
 DIO. Hang you, and your ko-axing too!
 There's nothing but ko-ax with you.
 FR. That is right, Mr. Busybody, right!
 For the Muses of the lyre love us well;
 And hornfoot Pan who plays on the pipe his jocund lays;
 And Apollo, Harper bright, in our Chorus takes delight;
 For the strong reed's sake which I grow within my lake
 To be girdled in his lyre's deep shell.
 Brekekekex, ko-ax, ko-ax.
 DIO. My hands are blistered very sore;
 My stern below is sweltering so,

of reed must have been driven through the shell, each supporting a string. The *ἐνεκα δόνακος* below, though in terms applicable only to Apollo and the Muses, refers, in truth, to all the divinities mentioned. From the manifold use of the reed in musical instruments, it is called by Apuleius, in the tale of Cupid and Psyche, *Musicae suavis nutricula*.

230. *κεροβάτας*] Three interpretations of this word are mentioned by the Scholiast, (1) horned, (2) horn-footed, (3) haunting the mountain peaks. All three characteristics are recognized at the very outset of the Homeric Hymn (xviii) to Pan, whom the poet describes as *αἰγυπόδην, δικέρωτα*,

*ὅς πάντα λόφον νιφόεντα λέλογχεν,
 καὶ κορυφὰς ὄρέων καὶ πετρήεντα κέλευθα* (2-7; cf. 10, 11).

And see the passage from Euripides quoted in the preceding note. Here *κεροβάτας* doubtless means *horn-footed*, since horns on the head can hardly be worked into a compound with *βαῖνω*; and the Frogs would know nothing of Pan on the mountain peaks. With *καλαμόφθογγα* we must understand *παίγματα*, or some such word.

233. *ὑπολύριον*] "Ὅτι κάλαμος πάλοι ἀντι τοῦ κέρατος ὑπετίθετο τῇ λύρα.—Scholiast. That is, as the bridge; see note on 228

supra. Precisely the same explanation is given, as Kuster observes, by Hesychius, s. v. *δόνακα ὑπολύριον*; Etym. Magn., s. v. *δόνακες*; Pollux, iv. segm. 62, and Eustathius on Iliad xviii. 576.

236. *φλυκταῖνας*] *Τὰ τῶν χειρῶν ἐπαναστήματα ἀπὸ τοῦ κωπηλατείν. λείπει δὲ ἐν ταῖς χερσίν.*—Scholiast. Cf. Wasps 1119. The *βρεκεκεκέξ κοὰξ κοὰξ* which concludes this little speech is intended to take the place of the *παπαπαππάξ* of Clouds 391.

	κατ' αὐτίκ' ἐγκύψας ἐρεῖ βρεκεκεκέξ κοᾶξ κοᾶξ. ἀλλ', ὦ φιλοφδὸν γένος, παύσασθε. ΒΑ. μᾶλλον μὲν οὖν φθεγξόμεσθ', εἰ δὴ ποτ' εὐ- ηλίοις ἐν ἀμέραισιν ἠλάμεσθα διὰ κυπέιρου καὶ φλέω, χαίροντες ῥῆθης πολυκολύμβοισιν μέλεσσιν, ἢ Διὸς φεύγοντες ὄμβρον ἐνυδρον ἐν βυθῷ χορείαν αἶδλαν ἐφθεγξάμεσθα πομφολυγοπαφλάσμασιν.	240
ΒΑ. καὶ ΔΙ. ΔΙ. ΒΑ. ΔΙ.	βρεκεκεκέξ κοᾶξ κοᾶξ. τουτὶ παρ' ὑμῶν λαμβάνω. δεινὰ τᾶρα πεισόμεσθα. δεινότερα δ' ἔγωγ', ἐλαύνων εἰ διαρραγήσομαι.	250
ΒΑ. καὶ ΔΙ. ΔΙ. ΒΑ.	βρεκεκεκέξ κοᾶξ κοᾶξ. οἰμῶζετ'· οὐ γάρ μοι μέλει. ἀλλὰ μὴν κεκραξόμεσθά γ' ὄπόσον ἢ φάρυγξ ἂν ἡμῶν χανδάνη δι' ἡμέρας	255
ΒΑ. καὶ ΔΙ. ΔΙ.	βρεκεκεκέξ κοᾶξ κοᾶξ. τούτῳ γὰρ οὐ νικήσετε.	260

241. μᾶλλον μὲν οὖν] Far from acceding to the weary oarsman's request for peace, the Frogs announce their intention of singing their very best and loudest. *κύπειρος* is the Latin *cyperos*, the English *galinule*, a plant common in lakes and marshes. The root is aromatic, and was formerly much used for medicinal pur-

poses. *φλέω*s seems to be our *water-flag*.

251. *τουτὶ*] The *βρεκεκεκέξ κοᾶξ κοᾶξ*. This, says Dionysus, I take or borrow from you; *τὸ λέγειν βρεκεκεκέξ παρ' ὑμῶν ἔμαθον*.—Scholiast. In the preceding line, he has for the first time chimed in, and shouted the refrain in competition with the Frogs.

'Twill soon, I know, upturn and roar
 Brekekekex, ko-ax, ko-ax.
 O tuneful race, O pray give o'er,
 O sing no more. FR. Ah, no! ah, no!
 Loud and louder our chant must flow:
 Sing if ever ye sang of yore,
 When in sunny and glorious days
 Through the rushes and marsh-flags springing
 On we swept, in the joy of singing
 Myriad-diving roundelays.
 Or when fleeing the storm, we went
 Down to the depths, and our choral song
 Wildly raised to a loud and long
 Bubble-bursting accompaniment.

FR. and DIO. Brekekekex, ko-ax, ko-ax.

DIO. This timing song I take from you.

FR. That's a dreadful thing to do.

DIO. Much more dreadful, if I row
 Till I burst myself, I trow.

FR. and DIO. Brekekekex, ko-ax, ko-ax.

DIO. Go, hang yourselves; for what care I?

FR. All the same we'll shout and cry,
 Stretching all our throats with song,
 Shouting, crying, all day long,

FR. and DIO. Brekekekex, ko-ax, ko-ax.

DIO. In this you'll never, never win.

255. εἰ διαρραγήσομαι] Dionysus must either row slower or burst. The time, which their song gives, requires a quicker stroke than he can keep up. Therefore he must stop their song, and this he hopes to do by out-shouting them in their own refrain.

262. τοῦτ'αὖ] Τῷ λέγειν βρεκεκεκέξ.—

Scholiast. The contest between them is which can most effectively sing the words βρεκεκεκέξ κοὰξ κοὰξ. In lines 250, 256, and 261, Dionysus and the Frogs exercise their musical powers simultaneously, but in 267 Dionysus has it all his own way. The contest is a purely vocal one, and the notion

- BA. οὐδὲ μὴν ἡμᾶς σὺ πάντως.
 ΔΙ. οὐδὲ μὴν ὑμεῖς γ' ἐμέ.
 οὐδέποτε· κεκράξομαι γὰρ, 265
 κἄν με δέῃ δι' ἡμέρας,
 ἕως ἂν ὑμῶν ἐπικρατήσω τοῦ κοᾶξ,
 βρεκεκεκέξ κοᾶξ κοᾶξ.
 ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοᾶξ.
- XA. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.
 ἔκβαιν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ τῷβολῶ. 270
 ὁ Ξανθίας. ποῦ Ξανθίας; ἡ Ξανθίας;
 ΞΑ. ἰαῦ. ΔΙ. βιάδιζε δεῦρο. ΞΑ. χαίρ', ὦ δέσποτα.
 ΔΙ. τί ἐστι τάνταυθί; ΞΑ. σκότος καὶ βόρβορος.
 ΔΙ. κατείδες οὖν που τοὺς πατραλοίας αὐτόθι
 καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν; ΞΑ. σὺ δ' οὐ; 275
 ΔΙ. νῆ τὸν Ποσειδῶ γῶγε, καὶ νυνὶ γ' ὄρῳ.
 ἄγε δὴ, τί δρῶμεν; ΞΑ. προΐεναι βέλτιστα νῶν,
 ὡς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία
 τὰ δεῖν' ἔφασκ' ἐκεῖνος. ΔΙ. ὡς οἰμώζεται.
 ἡλαζονεύεθ', ἵνα φοβηθεῖην ἐγὼ, 280
 εἰδῶς με μάχιμον ὄντα, φιλοτιμούμενος.

that Dionysus is striking at the Frogs with his oar, a notion first broached by Frere and Mitchell in their translations (Mr. Mitchell translates this episode in an Appendix to his edition), and afterwards gravely advocated by Fritzsche, is contrary to the whole spirit of the scene.

268. ἔμελλον κ.τ.λ.] To the last βρεκεκεκέξ κοᾶξ κοᾶξ the Frogs make no response. They have given up the contest.

269. παραβαλοῦ τῷ κωπίῳ] Bring her

to with the oar, *remo navem ad littus appelle*, as Kuster translates it. Cf. supra 180, Knights 762.

270. ἀπόδος τὸν ναῦλον] *Pay your fare*. Lucian doubtless had his eye on this passage in his twenty-second Dialogue of the Dead, where Charon has just ferried over Menippus, the Cynic, who is everywhere in Lucian the type of the honest and penniless philosopher. Charon wants his fare :

CHARON. ἀπόδος, ὦ κατάρατε, τὰ πορθμία.

MENIPPUS. βόα, εἰ τοῦτό σοι ἤδιον, ὦ Χάρων.

CHARON. ἀπόδος, φημί, ἀνθ' ὧν σε διεπορθησάμην·

FR. This you shall not beat us in.
 DIO. No, nor ye prevail o'er me.
 Never! never! I'll my song
 Shout, if need be, all day long,
 Until I've learned to master your ko-ax.
 Brekekekex, ko-ax, ko-ax.

I thought I'd put a stop to your ko-ax.

CHAR. Stop! Easy! Take the oar and push her to.

Now pay your fare and go. DIO. Here 'tis: two obols.

Xanthias! where's Xanthias? Is it Xanthias there?

XAN. Hoi, hoi! DIO. Come hither. XAN. Glad to meet you, master.

DIO. What have you there? XAN. Nothing but filth and darkness.

DIO. But tell me, did you see the parricides

And perjured folk he mentioned? XAN. Didn't you?

DIO. Poseidon, yes. Why look! (*Pointing to the audience*) I see them now.

What's the next step? XAN. We'd best be moving on.

This is the spot where Heracles declared

Those savage monsters dwell. DIO. O hang the fellow.

That's all his bluff: he thought to scare me off,

The jealous dog, knowing my plucky ways.

MENIPPUS. οὐκ ἂν λάβοις παρὰ τοῦ μὴ ἔχοντος.

CHARON. ἔστι δέ τις ὀβολὸν μὴ ἔχων;

MENIPPUS. εἰ μὲν καὶ ἄλλος τις, οὐκ οἶδα· ἐγὼ δὲ οὐκ ἔχω. And so on.

271. ἢ Ξανθίας;] *Is that you, Xanthias?* They have now crossed the water, and are in Hades itself, and it is so dark that Dionysus cannot be sure who the approaching figure is.

276. νυνὶ γ' ὀρώ] He looks at the audience, who always relished a joke at their own expense.

281. μάχιμον] The abject little coward wishes it to be understood that Heracles

was alarmed lest Dionysus, if he went below, should perform such prodigies of valour as would throw the labours of Heracles into the shade, and therefore tried to choke him off the expedition by exaggerating the difficulties in the way. But as Bergler says, "res ipsa mox indicabit quam sit μάχιμος." The following line, the Scholiast tells us, is borrowed from the Philoctetes of Euripides,

οὐδὲν γὰρ οὕτω γαῦρον ὡς ἀνὴρ ἔφν.

οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὡς Ἡρακλῆς.
 ἐγὼ δέ γ' εὐξαιίμην ἂν ἐντυχεῖν τινι,
 λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.

- ΞΑ. νῆ τὸν Δία. καὶ μὴν αἰσθάνομαι ψόφου τινός. 285
 ΔΙ. ποῦ ποῦ 'στιν; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ' ἴθι.
 ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἴθι.
 ΞΑ. καὶ μὴν ὀρῶ νῆ τὸν Δία θηρίον μέγα.
 ΔΙ. ποῖόν τι; ΞΑ. δεινόν· πάντοδαπὸν γοῦν γίγνεται·
 τότε μὲν γε βοῦς, νυνὶ δ' ὀρεῦς, τότε δ' αὖ γυνή. 290
 ὠραιοτάτη τις. ΔΙ. ποῦ 'στι; φέρ' ἐπ' αὐτήν ἴω.
 ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.
 ΔΙ. Ἔμπουσα τοίνυν ἐστί. ΞΑ. πυρὶ γοῦν λάμπεται
 ἅπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλσς χαλκοῦν ἔχει;
 ΞΑ. νῆ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον, 295
 σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἂν τραποίμην; ΞΑ. ποῖ δ' ἐγώ;
 ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης.

Musgrave, and subsequent collectors of Euripidean fragments, combine this line with others found in Aristotle, Stobaeus, etc., and make the whole passage part of the prologue, supposed to be spoken by Odysseus.

285. νῆ τὸν Δία] Xanthias assents to the eulogy which his master passes on his own prowess, but of course only ironically; and immediately proceeds to put it to the test. It is difficult to say whether, in the scene which follows, we are to understand Xanthias as really seeing what he describes, or merely pretending to do so, for the purpose of frightening his master.

293. Ἔμπουσα] Empusa, who is mentioned again in Eccl. 1056, was a frightful hobgoblin, specially noted for its incessant changes of shape. In his scur-

rilous attack on the parentage of Aeschines, Demosthenes declares that his rival's mother was nicknamed Empusa, ἐκ τοῦ πάντα ποιεῖν καὶ πάσχειν καὶ γίγνεσθαι δηλονότι ταύτης τῆς ἐπωνυμίας τυχοῦσα.—De Corona 130. Lucian (de Saltatione 19), speaking of an Egyptian dancer πρὸς πάντα σχηματίζεσθαι καὶ μεταβάλλεσθαι δυνάμενον, remarks εἰκάζειν δὲ χρῆ καὶ τὴν Ἔμπουσαν, τὴν ἐς μυρίας μορφὰς μεταβαλλομένην, τοιαύτην τινὰ ἄνθρωπον ὑπὸ τοῦ μύθου παραδεδοσθαι. The Scholiast here defines Empusa as a φάντασμα δαμονιώδες ὑπὸ Ἐκάτης ἐπιπεμπόμενον.

294. ἅπαν τὸ πρόσωπον] Sane igni curescat tota facie.—Bergler, Brunck. "She is ablaze with fire all over her face."

297. ἱερεῦ] Παρὰ ταῖς θέαις προεδρία ἐτε-
 τίμητο ὁ ἱερεὺς τοῦ Διονύσου.—Scholiast.

There's no such swaggerer lives as Heracles.

Why, I'd like nothing better than to achieve
Some bold adventure, worthy of our trip.

XAN. I know you would. Hallo! I hear a noise.

DIO. Where? what? XAN. Behind us, there. DIO. Get you behind.

XAN. No, it's in front. DIO. Get you in front directly.

XAN. And now I see the most ferocious monster.

DIO. O, what's it like? XAN. Like everything by turns.

Now it's a bull: now it's a mule: and now

The loveliest girl. DIO. O, where? I'll go and meet her.

XAN. It's ceased to be a girl: it's a dog now.

DIO. It is Empusa! XAN. Well, its face is all

Ablaze with fire. DIO. Has it a copper leg?

XAN. A copper leg? yes, one; and one of cow dung.

DIO. O, whither shall I flee? XAN. O, whither I?

DIO. My priest, protect me, and we'll sup together.

In these dramatic contests, which were part of the religious festival of the Dionysia, the priest of Dionysus was, so to say, the Chairman who presided over the proceedings. He sat in a conspicuous seat or throne in the centre of the front row (the semicircle which half surrounded the orchestra), with thirty-three honoured guests on each side. The very throne on which, in later days, he sat has been unearthed during the excavations recently made in the Athenian Theatre, and still bears the legible inscription, *Ἱερεὺς Διονύσου Ἐλευθερέως*. The Temple of *Διόνυσου Ἐλευθερέως* (which must be distinguished from the *ἀρχαῖοτατον ἱερὸν* mentioned in note on 216 supra), was situated within the circumference of the Theatre (Pausanias, Attica xx. 2), and derived its

name from the fact that the wooden statue it contained had been brought from the border town of Eleutherae under Mount Cithaeron (Id. xxxviii. 8). Its foundations are believed to have been recently discovered, apparently at the back of the stage. See Mr. Haigh's *Attic Theatre*, iii. 4 and vii. 3. In the latter chapter is given an admirable illustration of the priest's marble throne. It is to this exalted personage that Dionysus appeals from the stage, trusting that he will not permit the God, whom he serves, to perish in this ignominious manner. The Chorus have not yet entered the orchestra, so that nothing intervenes between the actor and the priest. If Dionysus survives, he will come and join his priest in the potations to which they are both ad-

- ΞΑ. ἀπολούμεθ', ὄναξ Ἡράκλεις. ΔΙ. οὐ μὴ καλεῖς μ',
ὄνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα.
- ΞΑ. Διόνυσε τοῖνον. ΔΙ. τοῦτό γ' ἔθ' ἤττον θατέρου. 300
- ΞΑ. ἴθ' ἥπερ ἔρχει. δεῦρο δεῦρ', ὦ δέσποτα.
- ΔΙ. τί δ' ἔστι; ΞΑ. θάρρει πάντ' ἀγαθὰ πεπράγαμεν,
ἕξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν·
ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν ὄρῶ.
ἤμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νῆ τὸν Δία. 305
- ΔΙ. καθίθι κατόμοσον. ΞΑ. νῆ Δί'. ΔΙ. ὄμοσον. ΞΑ. νῆ Δία.
οἴμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἰδῶν·
ὀδὶ δὲ δείσας ὑπερεπυρρίασέ μου.
- ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι; 310

dicted, and at which the priest could have no more welcome guest than the God of Wine.

304. γαλῆν ὄρῶ] In the still-extant Orestes of Euripides, the hero recovering from a paroxysm of frenzy, says ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν ὄρῶ (279), *After the storm I see afresh fine weather*. Hegelochus, who acted the part, when reciting the line made a slight involuntary pause (*ἐπιλείψαντος τοῦ πνεύματος, spiritu deficiente*), after γαλῆν', so rounding it off into a complete word, as if the poet had written γαλῆν ὄρῶ, *I see a cat*. A similar pause after the first syllable of *a-fresh* in the English line would change it into *After the storm I see a fresh fine wether*. That the mishap of Hegelochus became a favourite jest amongst the Athenian wits, we learn from the Scholiasts here and on the Orestes. Thus, in an unnamed Comedy of Strattis, one of the speakers seems to have declaimed

the line after the fashion of Hegelochus, whereupon the other calls out excitedly ποῖ ποῖ γαλῆν; ὦ πρὸς θεῶν, ποῖ ποῖ γαλῆν; on which the first explains that the word he used was γαληνά, and the second replies γαλῆν'; ἐγὼ δ' ὤμην σε λέγειν, γαλῆν ὄρῶ, for so I think we should read the passage. Thus again, Sannyrion, in his Danae, representing Zeus as anxious to get into the tower through a little chink, makes him say, "Into what shall I change myself, to creep through the chink unobserved? Shall I change myself into a γαλῆ? But then Hegelochus would betray me, calling out with all his might ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν ὄρῶ."

307. ὠχρίασ' αὐτὴν ἰδῶν] All editors give this line to Dionysus, forgetting that he had never seen the spectral figure: though even had he done so, he would have been the last person to admit his own cowardice. The following line

- XAN. King Heracles, we're done for. DIO. O, forbear,
 Good fellow, call me anything but that.
- XAN. Well then, Dionysus. DIO. O, that's worse again.
- XAN. (*To the Spectre.*) Aye, go thy way. O master, here, come here.
- DIO. O, what's up now? XAN. Take courage; all's serene.
 And, like Hegelochus, we now may say
 "Out of the storm there comes a new fine wether."
 Empusa's gone. DIO. Swear it. XAN. By Zeus she is.
- DIO. Swear it again. XAN. By Zeus. DIO. Again. XAN. By Zeus.
 O dear, O dear, how pale I grew to see her,
 But *he*, from fright has yellowed me all over.
- DIO. Ah me, whence fall these evils on my head?
 Who is the god to blame for my destruction?

is usually translated, and the interpretation seems to be as old as Heliodorus (*Aethiopics*, iii. 5), *But he* (the priest), *out of fear, blushed for me*; on which I take the liberty of remarking (1) that ὄδι would naturally refer to the speaker's companion on the stage rather than to one of the spectators; see *Wasps* 78 and the note there; (2) that a blush is ἐρυθρὸν, a totally different colour to πυρρὸν; (3) that it is mere nonsense to say that a man, *out of fear*, blushed for another (see *Lucian's Anacharsis* 33); and (4) that if we look to the manner in which Aristophanes elsewhere connects the colour πυρρὸν with the effect of δέος, we cannot doubt that the real meaning is *At ille* (Dionysus) *prae timore in me cacavit*. Cf. *Eccl.* 1061 πυρρὸν ὄψει μ' αὐτίκα Ἰπὸ τοῦ δέους. *Id.* 329, 330; *Knights* 900, where again some absurdly translate πυρρὸς, *blushing*. It is, in my opinion, to the state of his

garments, which Xanthias has only just discovered, that the ejaculation οἶμοι τάλας, at the commencement of the speech, is intended to apply. I see that Van Leeuwen, in his edition published many years after this note was written, takes the true view of the word ὑπερπυρρίασε, and quotes Bakhuyzen as doing the same: but as they both leave 307 to Dionysus, read σου at the end of 308 and explain ὄδι, Bakhuyzen by ὁ προκτὸς, and Van Leeuwen by ὁ κροκωτὸς, they can hardly be said to have done much to elucidate the passage.

310. τίν' αἰτίασμαι κ.τ.λ.] He asks about himself what, in *Medea* 1208, Creon asks about his hapless daughter, τίς σ' ὦδ' ἀτίμως δαϊμόνων ἀπόλεσεν; and his mind being full of Euripidean phraseology, and remembering that *Aidōn* was one of the poet's new-fangled deities (*infra* 892), he asks whether *Aether* is the God to be blamed for his

αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα :

(αὐλεῖ τις ἔνδοθεν,

- ΔΙ. οὗτος. ΞΑ. τί ἔστιν; ΔΙ. οὐ κατήκουσας; ΞΑ. τίνος;
 ΔΙ. αὐλῶν πνοῆς. ΞΑ. ἔγωγε, καὶ δάδαυ γέ με
 αὔρα τις εἰσέπνευσε μυστικωτάτη.
 ΔΙ. ἀλλ' ἡρεμὴ πτήξαντες ἀκροασώμεθα. 315
 ΧΟ. "Ἰακχ', ὦ "Ἰακχε.
 "Ἰακχ', ὦ "Ἰακχε.
 ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμνημένοι
 ἐνταῦθά που παίζουσιν, οὐδ' ἔφραζε νῶν.
 ἄδουσι γοῦν τὸν "Ἰακχον ὕπερ Διαγόρας. 320
 ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν
 βέλτιστόν ἐστιν, ὡς ἂν εἰδῶμεν σαφῶς.
 ΧΟ. "Ἰακχ', ὦ πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων,
 "Ἰακχ', ὦ "Ἰακχε, 325

misfortunes, and, naming *Αἰθέρα*, goes on, irrelevantly, through the rest of line 100 supra. This I think is what the passage means, and not, as the Scholiasts suggest, that Dionysus is speaking of Euripides himself as being, indirectly, the author of his troubles. They explain *αἰθέρα κ.τ.λ.* by *ἀντὶ τοῦ τὸν Εὐριπίδην· αὐτοῦ γὰρ ὁ ἱαμβος. ἢ τῆν ἐπιθυμίαν Εὐριπίδου τοῦ ταῦτα λέγοντος. αὐτὸς γὰρ αἴτιος τοῦ ταῦτα παθεῖν τὸν Διόνυσον. καὶ γὰρ δι' αὐτὸν κατήλθεν εἰς "Αἶδου.* The words which follow in the text, *αὐλεῖ τις ἔνδοθεν*, are a stage direction, *παρεπιγραφὴ*, as the Scholiast observes, *σημαίνει γὰρ ὅτι ἔσωθέν τις ἤβλησε μὴ ὁράμενος τοῖς θεαταῖς.*

316. "Ἰακχ', ὦ "Ἰακχε] We have already heard the Chorus, chanting the songs of

the Frogs, but we did not see them. Nor indeed are they yet visible, but they are approaching in their proper character, as the Mystic Chorus of the play. The wayfarers hear a shout, and recognize τὸν μυστικὸν "Ἰακχον; just as Demaratus of Sparta and Dicaeus the Athenian heard and recognized it during the Persian invasion, and knew that the invisible powers of Eleusis were moving forth to do battle at Salamis against the enemies of Hellas, Hdt. viii. 65. Though Iacchus, the associate of Demeter and Persephone, was originally quite distinct from the Theban Dionysus, yet their attributes were in some respects so similar, that the process of identification had commenced long before the exhibition of the Frogs. See the Choral

Air, Zeus's chamber, or the Foot of Time?

(*A flute is played behind the scenes.*)

DIO. Hist! XAN. What's the matter? DIO. Didn't you hear it? XAN. What?

DIO. The breath of flutes. XAN. Aye, and a whiff of torches
Breathed o'er me too; a very mystic whiff.

DIO. Then crouch we down, and mark what's going on.

CHORUS. (*In the distance.*) O Iacchus!

O Iacchus! O Iacchus!

XAN. I have it, master: 'tis those blessed Mystics,
Of whom he told us, sporting hereabouts.
They sing the Iacchus which Diagoras made.

DIO. I think so too: we had better both keep quiet
And so find out exactly what it is.

(*The calling forth of Iacchus.*)

CHOR. O Iacchus! power excelling, here in stately temples dwelling,
O Iacchus! O Iacchus!

Ode (1083-1120) in the *Antigone* of Sophocles, which preceded the present play by more than thirty years. But in this play there is no identification: and probably it would have seemed irreverent even to suggest that the Dionysus, here put upon the stage, bore any resemblance to the sacred and mystical Iacchus.

320. *Διαγόρας*] *Μελῶν ποιητῆς ἄθεος*, says the Scholiast, identifying the lyric poet, of whose poems only four lines remain (Bergk's *Poetae Lyrici Graeci*), with the notorious Diagoras of Melos; but this identification is not universally accepted. The lyric poet seems to have composed a processional melody for the use of the initiated. Apollodorus, the Scholiast tells us, preferred to read *δι' ἀγορᾶς*,

which was also the original reading of the Venetian MS., though afterwards corrected. This would make the line mean *τὸν Ἰακχόν, ὃν ἄδουσιν ἐξ ἄστεως διὰ τῆς ἀγορᾶς ἐξιόντες εἰς Ἐλευσίνα*.—Scholiast. But even if the procession passed through the agora, which seems more than doubtful, and had a special hymn for that section of their journey, which is not very probable, it is clear that it is not passing through the agora now. The initiated are now gathering and singing before the Temple of Demeter, calling upon Iacchus to come forth and lead them out, and until he appears the procession will not start. See the next note.

323. Ἰακχ', ὃ πολυτίμοις κ.τ.λ.] The Chorus now make their appearance,

ἔλθῃ τόνδ' ἀνὰ λειμῶνα χορεύσων,
 ὀσίους ἐς θιασώτας,
 πολύκαρπον μὲν τινάσσων
 περὶ σῶ κρατὶ βρύνοντα
 στέφανον μύρτων· θρασεῖ δ' ἐγκατακρούων 330
 ποδὶ τὴν ἀκόλαστον
 φιλοπαίγμονα τιμῆν,
 χαρίτων πλεῖστον ἔχουσαν μέρος, ἀγνῆν, ὀσίοις 335
 ἅμα μύσταισι χορείαν.

clothed in their robes of initiation, and carrying lighted torches, real or pretended, in their hands. The strophe which forms their Parodos or entrance song is a little Ionic *a minore* system, not *καθαρόν*, in the language of metrical writers, but *ἐπίμικτον*, admitting amongst the regular Ionics (υ υ —) an occasional bacchic (υ —), caric (— υ —), anapaest and cretic. The second line, **Ἰακχ'*, δ **Ἰακχε*, may be regarded as an ejaculation *extra metrum*. For the next 137 lines the Chorus are represented as rehearsing in the world below the early stages, as much, no doubt, as the general populace of Athens would see, of that great annual procession from the Cerameicus to Eleusis (*ἀπὸ τοῦ Κεραμεικοῦ εἰς Ἐλευσῖνα*, Scholiast on 395 and 399), in which they themselves, when alive, had been accustomed to participate. It took place in September, *εἰκάδι Βοηδρομιῶνος τὸν Ἰακχὸν ἐξ ἄστειος Ἐλευσινάδε πέμπουσι*. —Plutarch, Phocion 28. The Chorus must be supposed to have mustered in the great building provided for the marshalling of these and similar processions, and they are now calling

Iacchus to come from the adjoining Temple of the Eleusinian deities, and be their divine companion on the long twelve miles journey. That building and that temple were just within the Peiraic gate, and in, or close to the boundary of, the Inner Cerameicus. *Εἰσελθόντων δὲ εἰς τὴν πόλιν* (from Peiraeus) *οἰκοδόμημα ἐς παρασκευὴν ἔστι τῶν πομπῶν ἄς πέμπουσι, τὰς μὲν ἀνὰ πᾶν ἔτος, τὰς δὲ καὶ χρόνου διαλείποντος· καὶ πλησίον ναὸς ἔστι Δήμητρος· ἀγάλματα δὲ αὐτῆ τε καὶ ἡ παῖς, καὶ δᾶδα ἔχων Ἰακχός· γέγραπται δὲ ἐπὶ τῷ τοίχῳ γράμμασιν Ἀττικοῖς ἔργα εἶναι Πραξιτέλους*. —Pausanias, Attica, ii. 4. It was this torch-bearing Iacchus whom they escorted from the splendid temple where he dwelt at Athens (*πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων*) along the Sacred Way to the sanctuary at Eleusis. The statue was garlanded with wreaths of myrtle, as indeed were Demeter and the officials of the Mysteries (Schol. on Oed. Col. 715); and as was the whole procession of the Initiated, *μυρσίνῳ στεφάνῳ ἔστεφανούντο οἱ μεμνημένοι*, Schol. on 330. The statue is brought out (see note on 340), all evil-doers are warned off, and

Come to tread this verdant level,
 Come to dance in mystic revel,
 Come whilst round thy forehead hurtles
 Many a wreath of fruitful myrtles,
 Come with wild and saucy paces
 Mingling in our joyous dance,
 Pure and holy, which embraces all the charms of all the Graces,
 When the mystic choirs advance.

then the procession commences, the Chorus singing hymns to each of the Eleusinian deities in turn, Persephone, Demeter, Iacchus, as they pass through the Cerameicus, and out by the Eleusinian gate to the bridge over the Cephissus, where a little chaffing (*γεφυρισμός*) takes place, and whence they disappear from our sight on their way to the flower-enamelled Thriasian plain. It must, of course, be remembered that all these phases of the procession are shown only by the dances and gestures of the Chorus in the orchestra.

326. *τόνδ' ἀνὰ λειμῶνα χορεύσων*] The *λειμῶν*, mentioned here and 344 *infra*, is the open sward in front of the Athenian Temple, and must not be confounded with the *λειμῶνας* mentioned below, 374 and 449, which denote the Thriasian plain. Doubtless the procession commenced with a dance; and indeed dances were, throughout the journey, a prominent feature of the religious proceedings. It will be remembered that, since the fortification of Deceleia by the Lacedaemonians, the procession had been compelled to travel by sea, ex-

cepting indeed on that one memorable occasion when Alcibiades, restored to Athens and appointed Dictator, *ἀπάντων ἡγεμῶν αὐτοκράτωρ*, led out his army to protect the overland route (*Xen. Hell. I. iv. 20, 21*), so guarding the Mysteries which himself was accused of profaning, and neutralizing the garrison at Deceleia which he had himself recommended to Sparta. And whilst the procession had to travel by sea, says Plutarch, it was shorn of its accustomed solemnities, *καὶ θυσίαι καὶ χορεΐαι καὶ πολλὰ τῶν δραμένων καθ' ὁδὸν ἱερῶν ὅταν ἐξελαύνωσι τὸν Ἰακχὸν ὑπ' ἀνάγκης ἐξελείπετο*. —Alcibiades 34. It will be observed what a prominent part the *χορεΐαι* held, in Plutarch's estimation, in the journey along the Sacred Way.

329. *βρύοντα μύρτων*] *Abounding with berries*. *πολύκαρπον* has much the same meaning, but refers rather to the sort of myrtle employed, as in the expression *μυρρίνας τῶν καρπίμων*, *Peace* 1154; whilst the present words signify that the actual wreath would be full of berries.

- ΞΑ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,
ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.
- ΔΙ. οὐκουν ἀτρέμ' ἕξεις, ἦν τι καὶ χορδῆς λάβης; 339
- ΧΟ. ἐγείρου φλογέας λαμπάδας ἐν χερσὶ τινάσσων, ἀντ.
"Ιακχ', ὦ "Ιακχε,
νυκτέρου τελετῆς φωσφόρος ἀστήρ.
φλέγεται δὴ φλογὶ λειμών·
γόνυ πάλλεται γερόντων· 345
ἀποσεύονται δὲ λύπας
χρονίουσ [ἐτών] παλαιούσ τ' ἐνιαυτοῦσ,
ἱεράσ ὑπὸ τιμῆσ.
σὺ δὲ λαμπάδι φέγγων 350
προβάδην ἕξαγ' ἐπ' ἀνθηρὸν ἔλειον δάπεδον
χοροποῖον, μάκαρ, ἦβαν.

338. χοιρείων κρεῶν] The solemn strain dies away, and the vulgar voice of Xanthias is heard exclaiming, *What a jolly smell of pork!* in allusion to the sacrifice of pigs, which was an important part of the ceremony of initiation. See *Acharnians* 764; *Peace* 374, 5. The Scholiast says, *χοῖροι τῇ Δήμητρι καὶ τῷ Διούσῳ ἐθύοντο, ὡς λυμαντικοὶ τῶν θεοῖν δωρημάτων.*

340. ἐγείρου] The sacred hymn commences again, but in a different strain. In the Strophe they were invoking Iacchus to come out of his temple and appear to his worshippers. The Antistrophe is the Song of Joy and Welcome with which they greet his appearance. The short pause which enabled the actors to hold their little dialogue has, in imagination, been utilized by bringing out the statue of the god. And now all

is song, and dance, and ecstasy. The torch in his hand is magnified into φλογέας λαμπάδας. The night is turned into day by the brightness of their Morning Star. Even age forgets its infirmities and joins, almost involuntarily, in the dance; and all are longing for the procession to start. *Arise, O Iacchus! waving in thine hands the flaming torches, thou Morning Star of our nightly mystic rites. The meadow is ablaze with fire. (All the mystics are waving their lighted torches.) Now the knee of old men is leaping for joy; under the influence of the sacred rite they shake off the chronic infirmities of age; they shake off their long and weary years (cf. Eur. Bacchae 184-190). But do thou, O blessed one, shedding light with thy torch, lead on with forward step the chorus-forming youth to the flowery marshy plain (which*

XAN. Holy and sacred queen, Demeter's daughter,
O, what a jolly whiff of pork breathed o'er me!

DIO. Hist! and perchance you'll get some tripe yourself.

(*The welcome to Iacchus.*)

CHOR. Come, arise, from sleep awaking, come the fiery torches shaking,
O Iacchus! O Iacchus!
Morning Star that shinest nightly.
Lo, the mead is blazing brightly,
Age forgets its years and sadness,
Agèd knees curvet for gladness,
Lift thy flashing torches o'er us,
Marshal all thy blameless train,
Lead, O lead the way before us; lead the lovely youthful Chorus
To the marshy flowery plain.

takes them to Eleusis). Throughout Iacchus is addressed as a living present person, waving an actual torch, and not as a mere sculptured statue. At the commencement of the Antistrophe there was apparently an ancient gloss accounting for this outburst of tumultuous joy, by the words *ὁ Ἰακχος γὰρ ἦκει*, the last two words of which crept from the margin into the text (*ἐν χειρὶ γὰρ ἦκει τινάσσων*), confounding both sense and metre, and giving an infinity of trouble before they were finally expelled.

351. *ἀνθρώπων ἔλειον δάπεδον*] Though their first dance takes place before the Athenian Temple from which they start, they are ever looking forward to still more joyous and festive dances in an expanse which they call here the "flowery marshy plain"; in 373 infra the "fair-flowering bosoms of the meadows";

and in 448 infra the "flower-like rose-abounding meadows." These are the Thriasian and Eleusinian plains, still brilliant with many-coloured blossoms, and both commonly included under the one name of the Thriasian plain. Mr. Dodwell (*Tour through Greece*, i. chap. ix) describes the surface of the Thriasian plain as "variegated with the many-coloured anemone forming an expanded tissue of the richest hues." He remarked there "at least twenty different tints of the red, the purple, and the blue," and compares the "meadow enamelled with all the variegated hues of a field of anemones" to "a crowd of Greeks and Turks seen at a distance with their coloured turbans, with the predominant tints of red, blue, yellow, and white." The Eleusinian plain is called *ἔλειον*, because it was frequently inundated by

εὐφημεῖν χρὴ κάξιστασθαι τοῖς ἡμετέροισι χοροῖσιν
 ὅστις ἄπειρος τοιῶνδε λόγων, ἢ γνώμη μὴ καθαρεύει, 355
 ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν,
 μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ' ἐτελέσθη,
 ἢ βωμολόχοις ἔπεσιν χαίρει, μὴ 'ν καιρῷ τοῦτο ποιούσιν,
 ἢ στάσιν ἐχθρὰν μὴ καταλύει, μηδ' εὐκόλός ἐστι πολίταις, 360
 ἀλλ' ἀνεγείρει καὶ ρίπιζει, κερδῶν ἰδίων ἐπιθυμῶν,
 ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδοκεῖται,
 ἢ προδίδωσιν φρούριον ἢ ναῦς, ἢ τὰ πόρρητ' ἀποπέμπει
 ἐξ Αἰγίνης Θωρικήων ὄν, εἰκοστολόγος κακοδαίμων,

the Eleusinian (to be distinguished from the Athenian) Cephisus, Demosthenes against Callicles 1279. And certain mounds still visible there are supposed to represent the embankments which the Emperor Hadrian raised for the purpose of keeping its water within bounds, Leake, Topography of Athens, ii. 155.

354. εὐφημεῖν χρὴ] Now Iacchus is amongst his worshippers, and the procession is eager to start: but it cannot do so, until it has been purged of all profane and unworthy elements, *ἐκὰς ἐκὰς ἐστὲ, βέβηλοι*. This solemn and imposing ceremony took place, we may well believe, at the starting of the procession, as it certainly did at the actual initiation. Nero, says Suetonius (Nero 34), "Eleusiniis sacris, quorum initiatione impii et scelerati voce praeconis submoventur, interesse non ausus est." Here the duties of the *praeco* are of course discharged by the Coryphaeus, *ἐξίστασθαι* seems to have been the word regularly employed on these occasions, infra 370; Iph. in Tauris 1226-9. Aristophanes,

however, except at the commencement and the close of the proclamation, drops its connexion with the Mysteries, and makes it the vehicle of his own comic satire. Doubtless each of the prohibitions which follow, even when couched in the most general terms, has its particular application, but we can recognize it only in a very few instances.

357. Κρατίνου τοῦ ταυροφάγου] Just as, in the preceding line, the Muses took the place of Demeter and Persephone; so here, instead of warning off all who had not been initiated into *their* holy mysteries, the speaker warns off all who had not been initiated into the rites of Dionysus, the god of dramatic performances. But whether because the deity in that particular character was already on the stage, or because the poet wished to pay a final compliment to an old rival long since deceased, he does not mention Dionysus by name, but makes Cratinus (than whom no more ardent votary of Dionysus, both as the god of the drama and as the god of

(The warning-off of the profane.)

All evil thoughts and profane be still : far hence, far hence from our choirs depart,
 Who knows not well what the Mystics tell, or is not holy and pure of heart ;
 Who ne'er has the noble revelry learned, or danced the dance of the Muses high ;
 Or shared in the Bacchic rites which old bull-eating Cratinus's words supply ;
 Who vulgar coarse buffoonery loves, though all untimely the jests they make ;
 Or lives not easy and kind with all, or kindling faction forbears to slake,
 But fans the fire, from a base desire some pitiful gain for himself to reap ;
 Or takes, in office, his gifts and bribes, while the city is tossed on the stormy deep ;
 Who fort or fleet to the foe betrays ; or, a vile Thorycion, ships away
 Forbidden stores from Aegina's shores, to Epidaurus across the Bay

wine, could easily be found) the representative, and dignifies him with the epithets, of the god. For Sophocles, in the *Tyro*, as the Scholiast and others inform us, had spoken of Dionysus as *Διονύσου τοῦ ταυροφάγου*. Photius, s.v. *ταυροφάγον*, observes, *τὸν Διόνυσον Σοφοκλῆς ἐν Τυροῖ ἀντὶ τοῦ ὅτι τοῖς τὸν διθύραμβον νικήσασι βουὸς ἐδίδοδο, ἢ τὸν ἀμνηστὴν ἀφ' οὗ καὶ ἐπὶ τὸν Κρατῖνον μετήνεγκε τοῦνομα Ἀριστοφάνης*. It is only as an epithet of the God that it is applied to Cratinus. The words *γλώττης βακχεία* must be taken together, *bacchic tongue-rites*.

358. *βωμολόχοις*] Possibly this refers to the tipsy buffoonery which Cleophon had exhibited in the Assembly a short time before the performance of this play, when after their defeat at Arginusæ the Lacedaemonians had come to treat for peace, Aristotle's *Polity of Athens*, 34 ; buffoonery which might not misbecome the comic stage, but which was altogether out of place (*μη ἔνκαιρῶ*) on the Athenian bema. The persons who "fan the flames of hateful

faction" are the mischievous agitators who stir up strife and party hatreds, and are the chief obstacles to that universal amnesty and reconciliation which Aristophanes had so deeply at heart, and which he will presently advocate in the *Epirrhema*.

361. *ἄρχων*] *Holding some office of state*: a position which afforded abundant opportunities for peculation. Cf. *Wasp* 557 ; *Birds* 1111. The words *πόλεως χειμαζομένης* are genitives absolute.

363. *Θωρηκίων*] Of this unpatriotic toll-gatherer we know nothing beyond what is mentioned here, namely that he plotted the destruction of the city (cf. *infra* 381), and to that end supplied the enemy's fleet with oar-pads and pitch and sail-cloth, smuggling these prohibited articles, *ἀπόρρητα*, from Aegina to Epidaurus on the other side of the Saronic Gulf. During the siege of Syracuse the Athenians had imposed upon their subject allies, in lieu of the accustomed tribute, a five per cent. duty on all exports and imports by sea.—

ἀσκόματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς Ἐπίδαυρον,
 ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τινὰ πείθει, 365
 ἢ κατατιλᾶ τῶν Ἑκαταίων, κυκλίοισι χοροῖσιν ὑπᾶδων,
 ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὦν εἴτ' ἀποτρώγει,
 κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Διονύσου·
 τοισὶδ' ἀπαυδῶ καῦθις ἀπαυδῶ καῦθις τὸ τρίτον μάλ' ἀπαυδῶ
 ἐξίστασθαι μύστασι χοροῖς· ὑμεῖς δ' ἀνεγείρετε μολπὴν 370
 καὶ παννυχίδας τὰς ἡμετέρας, αἱ τῆδε πρέπουσιν ἑορτῆ.

χώρει νῦν πᾶς ἀνδρείως
 εἰς τοὺς εὐανθεῖς κόλπους

στρ. α'.

Thuc. vii. 28. And no doubt, as Boeckh remarks (Public Economy, iii. 6), this was the *εἰκοστῆ* which Thorycion collected or farmed. Meier (as quoted in Dr. Holden's Onomasticon Aristophaneum) conjectures that the treasonable act was committed during the rule of the Four Hundred, when the Peloponnesian fleet was stationed at Epidaurus, harrying Aegina, and apparently expecting an invitation to Athens from the more unscrupulous partisans of Sparta there.—Thuc. viii. 92. But if so, it must have been only now detected, for Aristophanes, as the language in 381 infra more distinctly shows, is alluding to something quite fresh in the minds of the audience; there is nothing in the text to imply the presence of an hostile fleet in Epidaurus; and probably the event occurred when the Peloponnesians were refitting their fleet after the battle of Arginusæ. The Scholiast defines *ἀσκόμα* as *δερμάτιόν τι, φ' ἐν ταῖς τριήρεσι χρώνται, καθ' ὃ ἡ κόπη βάλλεται*.

365. *τινὰ πείθει*] We do not know to

whom this refers. The Scholiast says, *Κῦρος γὰρ Δυσάνδρῳ ἐπέμψε χρήματα τότε εἰς πόλεμον*, which is perfectly true, Xen. Hell. II. i. 14, but no Athenian was concerned in the transaction.

366. *τῶν Ἑκαταίων*] Here we light upon a well-known name; *Κωρησίας τοῦτο πεποιήκε*, says the Scholiast; and Aristophanes again alludes to the outrage in Eccl. 330, see supra 153. And as to the *Ἑκάταια*, little shrines and symbols of Hecate, erected at the house-doors, crossways, and elsewhere, see the note on Wasps 804.

367. *τοὺς μισθοὺς τῶν ποιητῶν*] These are the money-payments awarded to the three competing comedians. Hesychius defines *μισθός* as *τὸ ἔπαθλον τῶν κωμικῶν*. He adds *ἔμμισθοι δὲ πέντε ἦσαν*, but this refers to a later period when five Comedies, and not as now three only, competed for the prize. Argument to the Plutus, Aristotle's Polity of Athens, 56. One only of the competitors gained the prize, but all were *ἔμμισθοι*. Probably the *μισθός* was given when the play was

Transmitting oar-pads and sails and tar, that curst collector of five per cents. ;
 The knave who tries to procure supplies for the use of the enemy's armaments ;
 The Cyclian singer who dares befoul the Lady Hecate's wayside shrine ;
 The public speaker who once lampooned in our Bacchic feasts would, with heart malign,
 Keep nibbling away the Comedians' pay ;—to these I utter my warning cry,
 I charge them once, I charge them twice, I charge them thrice, that they draw not nigh
 To the sacred dance of the Mystic choir. But YE, my comrades, awake the song,
 The night-long revels of joy and mirth which ever of right to our feast belong.

(The start of the procession.)

Advance, true hearts, advance !

On to the gladsome bowers,

chosen for competition, and was the same for all the competitors. Its amount is unknown. The Scholiast mentions Archinus and Agyrrhius as the politicians who cut it down, οὔτοι γὰρ προϊστάμενοι τῆς δημοσίας τραπέζης τὸν μισθὸν τῶν κωμωδῶν ἐμείωσαν κωμωδηθέντες. And the Scholiast on Eccl. 102 says ὁ Ἀγύρριος τὸν μισθὸν τῶν ποιητῶν συνέτεμε καὶ πρῶτος ἐκκλησιαστικὸν δέδωκεν. See the note there. Agyrrhius was a mere demagogue: but Archinus would probably be actuated by a genuine desire to economize the expenses of the Public Treasury, δημοσίας τραπέζης. He was the faithful friend and adviser of Thrasylbulus during the eventful campaign, which commenced with the occupation of Phyle and ended with the famous Amnesty, and much of the credit for the moderation and wisdom, with which that campaign was conducted, is said to have been due to Archinus.—Polity of Athens, 34 and 40, and Mr. Sandys' notes there. The expression ῥήτωρ ὄν εἶτα seems to mean that though he was

a public speaker, and as such always attacking others, yet when he was himself attacked by the comic poets, he stooped to this mean and unworthy revenge. But there was never any love lost between the comic poets and the demagogues.

371. παννυχίδας] *The night-long revels* which, though drawing to a close, are not yet concluded. See the note on 340 supra. παννυχίς is defined by Hesychius as ἐορτὴ νυκτερινή.

372. χώρει νῦν] Now that all unworthy elements have been purged away, the procession commences its march. The slow and stately pace at which they traverse the Cerameicus, is indicated by this little strophe composed entirely of spondees. They are beginning their journey to the Thriasian Plain, εἰς τοὺς εὐανθείς κόλπους λειμώνων. See the note on 351 supra. In Birds 1093, ἀνθρῶν λειμώνων φύλλων ἐν κόλποις, the words φύλλων κόλποις are to be taken together, "the leafy bosom of the flowery meads."

λειμώνων ἐγκρούων
 κάπισκώπτων 375
 καὶ παίζων καὶ χλευάζων.
 ἡρίστηται δ' ἐξαρκούντως.

ἀλλ' ἔμβα χῶπως ἀρείς 380
 τὴν Σώτειραν γενναίως
 τῆ φωνῇ μολπάζων,
 ἢ τὴν χώραν 380
 σώζειν φήσ' ἐς τὰς ὥρας,
 κὰν Θωρυκίων μὴ βούληται.

ἄγε νῦν ἑτέραν ὕμνων ἰδέαν τὴν καρποφόρον βασιλείαν,
 Δήμητρα θεὰν, ἐπικοσμοῦντες ζαθέοις μολπαῖς κελαδεῖτε.

Δήμητερ, ἀγνῶν ὀργίων 385
 ἄνασσα, συμπαραστάτει,
 καὶ σώζε τὸν σαυτῆς χορόν·
 καὶ μ' ἀσφαλῶς πανήμερον
 παῖσαι τε καὶ χορεῦσαι·
 καὶ πολλὰ μὲν γέλοιά μ' εἰ- 385
 385 ἀντ. β'.

376. ἡρίστηται] Ἄριστον γεγένηται τὸ τῆς τελετῆς.—Scholiast. The term ἄριστον, usually applied to the ordinary forenoon meal, here signifies the meal of which the Mystics partook in the small hours of the night preceding their march to Eleusis.

377. ἀλλ' ἔμβα] As they depart from the city, they sing three hymns in succession, one to each of the Eleusinian deities, Persephone, Demeter, and Iacchus. The hymn to Persephone constitutes the spondaic antistrophe

377–381. She was widely known under the name of Σώτειρα. Spanheim observes that she was so called on coins of Cyzicus, Κόρη Σώτειρα Κυζικηνῶν, and also refers to Pausanias (Laconica 13. 2), Λακεδαιμονίοις δὲ ἀπαντικρὺ τῆς Ὀλυμπίας Ἀφροδίτης ἐστὶ ναὸς Κόρης Σωτείρας; and Kock adds Pausanias (Arcadica 31. 1), τὴν Κόρην δὲ Σώτειραν καλοῦσιν οἱ Ἀρκάδες. The word ἀρείς is explained by the Scholiast by ὑψώσεις τοῖς ἐπαίνοις.

380. ἐς τὰς ὥρας] Το all future ages. Kuster refers to Clouds 562, ἐς τὰς ὥρας

On to the sward, with flowers
 Embosomed bright!
 March on with jest, and jeer, and dance,
 Full well ye've supped to-night.

(*The processional hymn to Persephone.*)

March, chanting loud your lays,
 Your hearts and voices raising,
 The Saviour goddess praising
 Who vows she'll still
 Our city save to endless days,
 Whate'er Thorycion's will.

Break off the measure, and change the time; and now with chanting and hymns adorn
 Demeter, goddess mighty and high, the harvest-queen, the giver of corn.

(*The processional hymn to Demeter.*)

O Lady, over our rites presiding,
 Preserve and succour thy choral throng,
 And grant us all, in thy help confiding,
 To dance and revel the whole day long;

tàs étéras, and Bergler to Thesm. 950, *ék tōn ōrōn és tās ōras*.

382. *ἄγε νῦν*] The Coryphaeus is now, apparently, discharging the duties of the Iacchagogus, and calling upon the Chorus to change the measure, and sing the hymn to Demeter. And the second hymn at once follows, consisting of a dimeter iambic strophe and antistrophe each composed of five verses, four of which are acatalectic, and the fifth catalectic. They have hitherto spoken of the all-night revelry, which is now concluding: they here speak of the all-

day journey (*πανήμερον*) which is now commencing.

389. *γέλοια . . . σπουδαία*] These expressions are very suitable to the Mystic Procession, in whose language there was often a strange mixture of jest and earnest; but the last words of the hymn, *υκῆσαντα ταινιοῦσθαι*, show that Aristophanes is really thinking of his comic chorus, and of his success in the dramatic competition. The Greeks combined the two ideas, *γέλοια* and *σπουδαία*, into one compound word *σπουδογέλοιος*, *σπουδαιογέλοιος*.

πείν, πολλά δὲ σπουδαῖα, καὶ
 τῆς σῆς ἑορτῆς ἀξίως
 παῖσαντὰ καὶ σκώψαντα νι-
 κήσαντα ταινιοῦσθαι.

ἀλλ' εἶα

νῦν καὶ τὸν ὠραῖον θεὸν παρακαλεῖτε δεῦρο
 ὦδαισι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.

Ἰακχε πολυτίμητε, μέλος ἑορτῆς
 ἠδιστον εὐρῶν, δεῦρο συνακολουθεῖ
 πρὸς τὴν θεὸν
 καὶ δεῖξον ὡς ἄνευ πόνου
 πολλὴν ὁδὸν περαίνεις.

Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.
 σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι

394. ἀλλ' εἶα] The voice of the Coryphaeus is heard again, calling for the hymn to Iacchus, the god ever-young, ὠραῖον, young with the bloom of everlasting youth. Spanheim refers to Catullus (Epithalamium of Peleus and

Thetis 252) "At parte ex alia florens volitabat Iacchus"; and Ovid (Met. iv. 17) where the poet, addressing the god of many names, Bacchus, Bromius, Lyaeus, Iacchus, &c., says—

"Tibi inconsumpta juventas,
 Tu puer aeternus, tu formosissimus alto
 Conspiceris caelo."

The two lines νῦν καὶ τὸν ὠραῖον . . . τῆσδε τῆς χορείας are in the fourteen-syllable Euripidean metre discussed in the note to Wasps 248: as are the four lines 441-447 infra commencing νῦν ἱερὸν ἀνὰ κύκλον θεᾶς.

398. Ἰακχε πολυτίμητε] The hymn to Iacchus consists of three stanzas, each containing six iambic lines, the final line in each stanza being the refrain, Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με. The

first stanza exhorts the god to be the companion of their journey, πρὸς τὴν θεὸν, that is, to Demeter in Eleusis, telling him by way of inducement, that to him has been allotted the sweetest hymn of the three. For the words μέλος ἑορτῆς ἠδιστον εὐρῶν mean *having obtained* (not *having composed* or *invented*) the *sweetest festal lay*.

401. πολλὴν ὁδὸν] Ἐξ ἄστειος μέχρι Ἐλευσίνος.—Scholiast. A journey "slightly

AND MUCH in earnest, and much in jest,
 Worthy thy feast, may we speak therein.
 And when we have bantered and laughed our best,
 The victor's wreath be it ours to win.

Call we now the youthful god, call him hither without delay,
 Him who travels amongst his chorus, dancing along on the Sacred Way.

(*The processional hymn to Iacchus.*)

O, come with the joy of thy festival song,
 O, come to the goddess, O, mix with our throng
 Untired, though the journey be never so long.
 O Lord of the frolic and dance,
 Iacchus, beside me advance!
 For fun, and for cheapness, our dress thou hast rent,

over twelve miles" says Mr. Louis Dyer (*Gods of Greece*, chap. 5). It took Mr. Dodwell four hours and five minutes to traverse it on horseback (*Tour*, ii. 5). And this procession was composed of a mixed multitude of both sexes and of various ages, mostly on foot, though some, especially ladies, went in their carriages. The sacrifices, dances, and other observances would greatly prolong the journey and augment the fatigue; and the journey may well have taken them, as they intimate *supra* 387, the whole autumnal day. But Iacchus himself was never tired; a statue carried in loving arms he could *ἀνευ πόνου* (the phrase used by Dionysus of his own self-deliverance in *Eur. Bacchae* 614, *αὐτὸς ἐξέσωσ' ἐμᾶντὸν ῥαδίως ἀνευ πόνου*) have accomplished the longest distance. The priest in whose arms he was borne

was a stately and dignified official, and had a special seat assigned him in the front row of the Theatre, amongst those who sat on the right of the Priest of Dionysus (see the note on 297 *supra*) and immediately after the nine Archons: Haigh's *Attic Theatre*, vii. 3. In this procession Iacchus was the only divine traveller. He left Demeter and Persephone in the Athenian Temple: he is journeying to Demeter and Persephone in the Eleusinian Temple.

403. *σὺ γὰρ κατεσχίσω*] The second and third stanzas indulge in the license which was a marked feature of these processions, and which of itself accounts for the split sandal, and the torn garment, "Thou art he who split for mirth (and for economy) our sandal and our tattered gaberdine" (cf. *Plutus* 845), "and discovered a way for us to sport

κάπ' εὐτελείᾳ τόν τε σανδαλίσκον 405
καὶ τὸ βᾶκος,
κᾶξεῦρες ὥστ' ἀζημίους
παίζειν τε καὶ χορεύειν.
"Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.
καὶ γὰρ παραβλέψας τι μειρακίσκης
νῦν δὴ κατείδον, καὶ μάλ' εὐπροσώπου, 410
συμπαιστρίας
χιτωνίου παραρραγέν-
τος τιθθίον προκύψαν.
"Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.

ΔΙ. *ἐγὼ δ' αἰί πως φιλακόλουθός εἰμι καὶ μετ' αὐτῆς*
παίζων χορεύειν βούλομαι. ΞΑ. κᾶγωγε πρόσ. 415

ΧΟ. *βούλεσθε δῆτα κοινῇ*
σκώψωμεν Ἄρχέδημον ;

and to dance with perfect impunity." Of the two expressions, *ἐπὶ γέλῳ* and *ἐπ' εὐτελείᾳ*, the former applies to the Mystic procession, the latter (which is a sort of *aside*) to the comic chorus and the expense saved to the Choregus. Not of course that there is any allusion to the manner in which the actual Choregus of the Frogs had equipped his chorus; for though some lines may have been added to a Comedy after its acceptance by the Archon, see Eccl. 1158-1162, yet it is incredible that any could have been introduced reflecting on the Choregus, who was already superintending its production. The Scholiast tells us that according to Aristotle it was decreed in the archonship of Callias (the Callias who succeeded

Antigenes), that the expenses of the choregia should be borne, not by a single citizen as theretofore, but by two conjointly: a change which shows that in the altered condition of the city, the burden was felt more heavily than before, and that any saving in the representation would therefore be welcomed.

406. *ἀζημίους*] The license enjoyed on these occasions might at other times bring retaliation and punishment, but now it is privileged: now they who employ it are *ἀζήμοι*.

416. *βούλεσθε κ.τ.λ.*] The time occupied by the three processional hymns has brought them (in imagination) to the bridge over the Athenian Cephissus, which is little more than a brook, and is at present bridged over by two blocks

Through thee we may dance to the top of our bent,
 Reviling, and jeering, and none will resent.

O Lord of the frolic and dance,
 Iacchus, beside me advance!

A sweet pretty girl I observed in the show,
 Her robe had been torn in the scuffle, and lo,
 There peeped through the tatters a bosom of snow.

O Lord of the frolic and dance,
 Iacchus, beside me advance!

DIO. Wouldn't I like to follow on, and try
 A little sport and dancing? XAN. Wouldn't I?

(*The banter at the bridge of Cephisus.*)

CHOR. Shall we all a merry joke
 At Archedemus poke,

of marble, Dodwell, *Tour*, ii. 5. Here the procession made a pause, and the processionists fell to abusing and jeering each other, "from whence," says Bentley (*Phalaris, Age of Tragedy*), "to abuse and jeer was called *γεφυρίζεω*." Strabo (ix. i. 24), describing the rivers of Attica, begins with *ὁ Κηφισὸς, ῥέων διὰ τοῦ πεδίου, ἐφ' οὗ καὶ ἡ Γεφύρα καὶ οἱ Γεφυρισμοί*.

417. *Ἀρχέδημον*] During this prolonged rehearsal of their old religious solemnities, it is only when some satiric work is to be done that the Mystics awake to the fact that they are, for this once, the Chorus of a comic play. They now attack three unworthy Athenians, Archedemus, Cleisthenes, and Callias. Archedemus, who seems to have been distinguished from others of the same name by the epithet of *ὁ γλάμων*, the

bleareyed (*infra* 588; *Lysias*, adv. Alcibiadem, i. 25) is described by *Lysias* as a notorious debauchee and embezzler of the public money: indeed he makes it a charge against his opponent (the son of the great Alcibiades) that he was intimate with a man of so depraved a character. Here he is ridiculed as an alien, and the Scholiast says that Eupolis in the *Baptae* assailed him on the same ground. But no doubt the present attack is really due to the fact that Archedemus was the first to commence hostilities against the victorious generals of Arginusae, *Xen. Hell.* i. 7. 2. *Xenophon* there describes him as *Ἀρχέδημος, τότε προσεπηκώς ἐν Ἀθήναις καὶ Δεκελείας ἐπιμελούμενος*. The expression *προσεπηκώς* is equivalent to *προστάτης ὢν*, and corresponds to the *δημαγωγεί* of two lines below. The words *Δεκελείας*

- ὃς ἐπέτης ἄν οὐκ ἔφυσε φράτορας,
 ἢννὶ δὲ δημαγωγεῖ
 ἐν τοῖς ἄνω νεκροῖσι, 420
 κάσπιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.
 τὸν Κλεισθένη δ' ἀκούω
 ἐν ταῖς ταφαῖσι πρωκτὸν
 τίλλειν ἑαυτοῦ καὶ σπαράττειν τὰς γνάθους·
 κάκόπτει' ἐγκεκυφῶς, 425
 κᾶκλαε, κᾶκεκράγει
 Σεβίνον, ὅστις ἐστὶν ἀναφλύστιος.
 καὶ Καλλίαν γέ φασι
 τοῦτον τὸν Ἴπποβίνου
 κύσθου λεοντῆν ναυμαχεῖν ἐνημμένον. 430

ἐπιμελούμενος, if correct, probably mean that he was entrusted with the duty of watching the movements of the hostile garrison in Deceleia.

418. *οὐκ ἔφυσε φράτορας*] He had been unable to prove his right to Athenian citizenship, and consequently had not been enrolled in any of the Athenian *φρατρία*. Compare *φυσάτω πάππους* in *Birds* 765. But this meaning is conveyed in language which refers to a child not cutting his second teeth in due time, that is at the age of seven: *φράτορας* being substituted *παρὰ προσδοκίαν* for *φραστήρας*, *age-teeth*, teeth which, as in the case of horses, serve to indicate the age of their owner. *ἀντὶ τοῦ εἰπεῖν ὀδόντας φραστήρας*, says the 'Scholiast, *φράτορας εἶπεν*. Pliny (N. H. vii. 15) says "primores septimo mense gigni dentes, haud dubium est; septimo eosdem decidere anno, aliosque suffici." So Macrobius, In Somn. Scip. i. 6, "Post annos septem dentes qui primi emerant

aliis aptioribus ad cibum solidum nascentibus cedunt." In the last scene of the *Menaechmi*, Menaechmus of Epidamnus being asked his age when he was lost replied "Septuennis, nam tum dentes mihi cadebant primulum." Cf. also Juvenal, xiv. 10.

420. *ἐν τοῖς ἄνω νεκροῖσι*] The Mystics, adopting apparently the suggestion of Euripides which is ridiculed infra 1082, 1477, consider that the dead are alive, and the living dead. With them, accordingly, it is "Up among the dead men," not, as with the living, "Down among the dead men."

421. *τὰ πρῶτα*] This use of the neuter plural for the masculine or feminine, whether singular or plural, is of course very common. Cf. Hdt. vi. 100, *Αἰσχίνης ἐὼν τῶν Ἑρετριῶν τὰ πρῶτα*, and Eur. *Medea* 917, where it is said to the children of Medea, *οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας τὰ πρῶτ' ἔσεσθαι*. Bergler refers, amongst other passages, to

Who has not cut his guildsmen yet, though seven years old ;
 Yet up among the dead
 He is demagogue and head,
 And contrives the topmost place of the rascaldom to hold ?
 And Cleisthenes, they say,
 Is among the tombs all day,
 Bewailing for his lover with a lamentable whine.
 And Callias, I'm told,
 Has become a sailor bold,
 And casts a lion's hide o'er his members feminine.

Lucian's Timon, where (35) Hermes says to Timon, *λάμβανε τὴν ἀγαθὴν τύχην, καὶ πλούτει πάλιν, καὶ ἴσθι Ἀθηναίων τὰ πρῶτα*, and (55) Timon says of Thrasycles, *κολάκων ἐστὶ τὰ πρῶτα* : Eur. Or. 1246, where Electra addresses the Chorus, *Μυκηνίδες ὦ φίλοι, τὰ πρῶτα κατὰ Πελασγῶν ἔδος Ἀργείων* : Heliodorus x. 12, where Charicleia declares herself a native of the country, and surprise being shown, *τὰ μικρότερα, ἔφη, θαυμάζεις, τὰ μείζονα δὲ ἔστιν ἕτερα, οὐ γὰρ ἐγχωρίους μόνον, ἀλλὰ καὶ γένους βασιλείου τὰ πρῶτα καὶ ἐγγύτατα* ; and Lucretius i. 87, "Ductores Danaum delecti, prima virorum." It would be easy to multiply examples.

422. *τὸν Κλεισθέην*] Aristophanes never loses an opportunity of lashing the effeminate vices of Cleisthenes. We have already heard of him and them, supra 48 and 57. In the Thesmophoriazusæ he is introduced on the stage, siding with the women, whose habits he declares are akin to his own. Here he is represented as lamenting among the tombs, in more than womanly fashion, his lost male lover. To this lover Aristophanes gives the name of

"Sebinus of the Anaphlystian deme," both real names, though here employed *πρὸς τὸ κακῆμφοτον*. They are employed in the same way in Eccl. 979, 980, where see the note.

428. *Καλλίαν*] Callias, the son of Hipponicus, the notorious spendthrift who squandered a princely fortune in the grossest debauchery, was another favourite object of Aristophanic satire. He is here called the son, not of Hipponicus but of Hippobinus, to signify the dissipation which caused his ruin : *παρεγραμμάτισε*, says the Scholiast, *διὰ τὴν ἀσ-λγεινὴν παρὰ τὸ Ἴπποϊκοῦ εἰς πορνομανῆ. τὸ δὲ Ἴππος πολλαχοῦ ἐπὶ τοῦ μεγάλου λαμβίνουσιν ἵπποπορνε. κωμφοδεῖται δὲ καὶ ὁ Καλλίας ὡς σπαθῶν τὴν πατρικὴν οὐσίαν, καὶ μάλιστα ἐπὶ γυναιξὶ μεμηνώς. τοῦτον δὲ, ὃν πάντες ἴσασι δηλονότι*. In the Birds he is represented as a hoopoe whose feathers are falling off, and the poet explains his pitiable condition by saying that he is plucked by sycophants and women.—Birds 285, 286.

430. *λεοντῆν ἐννημίμον*] The Aethiopians in the army of Xerxes are described by Herodotus (vii. 69) as *παρδαλέας τε*

- ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῶν,
Πλούτων ὅπου νθάδ' οἰκεῖ;
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.
- ΧΟ. μηδὲν μακρὰν ἀπέλθης,
μηδ' αὖθις ἐπανάρη με, 435
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.
- ΔΙ. αἴροι' ἂν αὖθις, ὦ παῖ.
- ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα
ἄλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;
- ΧΟ. χωρεῖτε 440
νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλλος

καὶ λεοντέας ἐναμμένοι. And in Birds 1250 Peisthetaerus describes the porphyryions he is about to launch against Zeus as *παρδαλᾶς ἐνημμένους*, whilst here the Chorus describe Callias as *λεοντῆν ἐνημμένον*. But the *λεοντῆ* which Callias is wearing is taken not from a lion but from a *κίσθος*. The translation proceeds on the reading *κίσθῳ* as signifying the part to be protected by the lion's skin. But this would suit Cleisthenes rather than Callias. It seems probable that Callias took part in the battle of Arginusae, and that some lover of Cleisthenes was slain there.

431. *ἔχοιτ' ἂν*] Dionysus and Xanthias now emerge from their lurking-place and address the Chorus, who, Heracles had previously assured them (161 supra), would give them any information they might require. Joining suddenly in the dialogue, they adopt the metre in which the Chorus are singing.

436. *ἀλλ' ἴσθ' κ.τ.λ.*] The Scholiast says *τὸ ὁμοίον καὶ ἐν Γηρυτάδῃ*, meaning, apparently, that there was a similar

line in the lost comedy Gerytades, as there still is in Plutus 962.

439. *Διὸς Κόρινθος*] *What else is this but Διὸς Κόρινθος in respect of the wraps?* *Διὸς Κόρινθος*, which is found again in the *Ecclesiastusae*, in Pindar's seventh Nemean, ad fin., and in the Euthydemus of Plato, chap. xix, is a proverbial expression, applicable either to tedious iteration, as in the present passage, or to high-flown language with no corresponding results, as in Eccl. 828. Its origin is explained by the Scholiasts here and on Pindar. 'Ὁ Κόρινθος, son of Zeus, was the eponymous Founder *τῆς Κορίνθου*, of the city of Corinth. Megara, originally a dependency of Corinth, revolted from her at an early period, and ambassadors were sent to bring her to reason. The Corinthian spokesman talked in the grand style, *Ye do not honour τὸν Διὸς Κόρινθον, verily ὁ Διὸς Κόρινθος is grieved at your conduct*, and so on, with a perpetual introduction *τοῦ Διὸς Κορίνθου*, till the Megarians lost all patience and set upon the

DIO. Can any of you tell
Where Pluto here may dwell,
For we, sirs, are two strangers who were never here before?

CHOR. O, then no further stray,
Nor again enquire the way,
For know that ye have journeyed to his very entrance-door.

DIO. Take up the wraps, my lad.

XAN. Now is not this too bad?

Like "Zeus's Corinth," he "the wraps" keeps saying o'er and o'er.

CHOR. Now wheel your sacred dances through the glade with flowers bedight,

speaker, crying *παῖε παῖε τὸν Διὸς Κόρινθον*, and finally secured their independence by defeating the Corinthian troops. But doubtless there is here, as Bergler in his translation suggested, a play upon the words *Κόρινθος* and *κόρεις*, similar to that in *Clouds* 710. "Fortasse etiam," says Bothe, "ridiculi causa simulat, dum stragula tollit, se pungi a cimice in iis latitante." Without this allusion it is difficult to explain the words *ἐν τοῖς στρώμασιν*. For few will accept Fritzsche's suggestion that the Corinthians may have stamped Corinthi conditoris imaginem in stragulis vere Corinthiacis, so that Xanthias really means "An forte Jovis filius Corinthus stragulis meis inscriptus est?" This seems to make the line quite pointless.

440. *χωρεῖτε . . . ἐορτῆς*] The Coryphaeus again issues his instructions to the Chorus, who respond, 448 infra, with the words *χωρῶμεν κ.τ.λ.* On the metre, see the note on 394 supra. I have followed the common interpretation, *Ducite nunc sacram choream Divae, per nemus floriferum ludentes.*—Bergler, Brunck. *Saltate in orbem choream du-*

centes.—Thiersch. Spänheim refers to Thesm. 953, where *ἄγ' ἐς κύκλον* is a call to the dance; cf. id. 968 *εὐκύκλου χορείας*. And Bergler adds *Birds* 1379 *τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλείς*; Fritzsche proposed to translate it *Ite nunc per sacrum septum deae, per floriferum lucum*, which certainly has the advantage of giving the same meaning to the preposition *ἀνὰ* in each clause of the sentence. He refers to Pollux i, segm. 10, who says *οἱ δ' ἀνεμῆνοι θεοῖς τόποι, ἄλση τε καὶ τεμένη καὶ ἔρηκ. καὶ ὁ περὶ αὐτὰ κύκλος, περίβολος*. It is to be observed, however, that Pollux does not say that the environment of a temple was called *κύκλος*; on the contrary he says, and truly, that it was called *περίβολος*; nor am I aware of any passage in which *κύκλος* is so employed. And *ἄλσος* is not used here, as in Pollux, to signify "a consecrated grove." See the following note. Above all it is incredible that if the Coryphaeus were really directing the Chorus to go to a temple, they should in their response declare that they would go to quite a different destination.

441. *ἄλσος*] He is referring to the

παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς.
 ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναίξιν, 445
 οὐ παννυχίζουσιν θεᾶ, φέγγος ἱερὸν οἶσων.

χωρῶμεν ἐς πολυρρόδους λειμῶνας ἀνθεμῶδεις, στρ.
 τὸν ἡμέτερον τρόπον, 450
 τὸν καλλιχορώτατον,
 παίζοντες, ὃν ὄλβιαι
 Μοῖραι ξυνάγουσιν.

great olive grove, extending on both sides of the Athenian Cephissus, at which they are now supposed to have arrived. It is at the present time so remarkable a feature in the landscape that Lord Nugent, looking down from Athens on its ever-rippling leaves, was for a short time deceived into the belief that an arm of the sea was spreading itself along the plain before him (Lands Classical and Sacred, chap. i). The trees, Mr. Dodwell says, are from 26 to 37 feet apart, and he and his party, riding from Athens to Eleusis along the Sacred Way, were 23 minutes in traversing the grove.—Dodwell's Tour, vol. ii, chap. 5.

446. οὐ παννυχίζουσιν θεᾶ] Pausanias (Attica, xxxvii) mentions two temples of Demeter and Persephone in this portion of the Sacred Way, one on each side of the river Cephissus; and it may be that devout women would pass the night in one of them, as a quieter and more solemn place than could be found within the walls of Athens.

448. χωρῶμεν] Now they leave the river and grove of Cephissus, and are

off to the Thriasian plain. This final departure is signalized in a little strophe composed of one iambic tetrameter catalectic, and four glyconic lines.

450. τὸν ἡμέτερον τρόπον] Ἀντὶ τοῦ, κατὰ τὸν ἡμέτερον τρόπον, καὶ ὡς ἔθος ἔχομεν.—Scholiast. In the word καλλιχορώτατον in the following line, Kock fancies that there is an allusion to the well Callichorus over which the temple at Eleusis was built. But this is very unlikely. They are not speaking of the temple at Eleusis at all: they are speaking of their coming dances in the Thriasian plain (see the note on 351 supra): and no epithet can be more natural for their purpose than καλλιχορώτατον: Eur. Phoen. 787, and passim. The relative ὃν which follows is applied to χορὸν understood from καλλιχορώτατον.

453. Μοῖραι] At first sight it may seem strange that these solemn and mysterious beings should preside over festivities of dance and song. It is possible (though I doubt it) that in the Birds they are represented as singing the hymenean song at the wedding of Zeus and Hera —

All ye who are partakers of the holy festal rite ;
 And I will with the women and the holy maidens go
 Where they keep the nightly vigil, an auspicious light to show.

(*The departure for the Thriasian Plain.*)

Now haste we to the roses,
 And the meadows full of posies,
 Now haste we to the meadows
 In our own old way,
 In choral dances blending,
 In dances never ending,
 Which only for the holy
 The Destinies array.

With just such a song hymenaeon,
 Aforetime the Destinies led
 The King of the powers empyrean,
 The Ruler of Gods, to the bed
 Of Hera his beautiful bride!
 Hymen, O Hymenaeus.—Birds 1731-6.

And in Plato's Republic, x. 617 C. they are described as chanting the things which have been, and the things which are, and the things which are to be. But these are functions of a totally different character. Nor, perhaps, is it more to the point to observe that

Περσεφόνης συμπάικτορες, εὐτέ ἔ Μοῖραι
 καὶ Χάριτες κυκλίοισι χοροῖς πρὸς φῶς ἀνάγωσιν,
 Ζῆνι χαριζόμεναι καὶ μητέρι καρποδοτέρη.

The key to the present passage is to be found in the epithet *ἄλβιαι*. The Chorus, who have up to this point been acting and singing as if they were still living their mortal lives in the world above, are here, and still more fully in the antistrophe, assuming their real character as mystics who have passed

they shared with the Graces the duty of escorting Persephone every year from the unseen world to the sunshine and gladness of spring. See the Orphic Hymns (ed. Hermann), xliii. 7, where the Hours are called

through the gate of death and found life and immortality beyond. To living men, the *Μοῖραι* appeared as stern and implacable executioners: to the dead mystics, who are leading a far happier life after death than ever they led upon earth, they are bountiful and gracious goddesses, *ἄλβιαι Μοῖραι*: just as in

μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος ἰλαρόν ἐστιν, ἀντ.
 ὅσοι μεμυήμεθ' εὐ- 456
 σεβῆ τε διήγομεν
 τρόπον περὶ τοὺς ξένους
 καὶ τοὺς ἰδιώτας.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460
 πῶς ἐνθάδ' ἄρα κόπτουσι νύπιχώριοι;
 ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεῦσαι τῆς θύρας,
 καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;
 ΔΙ. παῖ παῖ. ΑΙΑ. τίς οὗτος; ΔΙ. Ἡρακλῆς ὁ καρτερός.
 ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ 465

“Sintram and his Companions,” Death from a “stern companion,” a “fearful monitor,” becomes to the Christian Knight a “sweet and gentle friend.” It was these bounteous and kindly Μοῖραι who marshalled the mystic dances in the realms below.

454. ἥλιος κ.τ.λ.] See 155 supra. On the general subject of this antistrophe, Spanheim cites (amongst other passages) a fragment of Sophocles preserved by Plutarch in his treatise De audiendis Poetis, chap. v,

ὡς τρισόλβιοι
 κείνοι βροτῶν, οἳ ταῦτα δερχθέντες τέλη
 μολοῦσ' ἐς ἄδου· τοῖσδε γὰρ μόνοις ἐκεῖ
 ζῆν ἐστι, τοῖς δ' ἄλλοισι πάντ' ἐκεῖ κακά :

and Plato's Phaedo, chap. xxix, where Socrates says that the pure soul will be happy in the unseen world, ὥσπερ δὲ λέγεται κατὰ τῶν μεμυημένων, ὡς ἀληθῶς τὸν λοιπὸν χρόνον μετὰ τῶν θεῶν διάγουσα. Since Lobeck's time it is rather the fashion to depreciate the Eleusinian Mysteries: but it seems clear that in them were preserved and inculcated the two great fundamental truths of religion, viz. the Unity of God and the Immortality of Man.

459. τοὺς ἰδιώτας] Τοὺς πολίτας.—Scholiast. More strictly, οὐρ οὐρι people

With these words the great episode of the Mystic Procession concludes; the torches are extinguished, and are not relumed until the closing scene of the drama, infra 1524. And henceforth the mystics confine themselves to their duties as the regular Chorus of the play. Dionysus proceeds to knock at the entrance-door of Pluto.

463. σχῆμα καὶ λῆμα] *The hero's lion-skin and lionheart.* The jingle is, of course, intentional like that of ῥώμη and γνώμη in Birds 637, 638; and πίνειν and βινεῖν infra 740.

O, happy mystic chorus,
 The blessed sunshine o'er us
 On us alone is smiling,
 In its soft sweet light :
 On us who strove for ever
 With holy, pure endeavour,
 Alike by friend and stranger
 To guide our steps aright.

- DIO. What's the right way to knock? I wonder how
 The natives here are wont to knock at doors.
- XAN. No dawdling: taste the door. You've got, remember,
 The lion-hide and pride of Heracles.
- DIO. Boy! boy! **ÆACUS.** Who's there? **DIO. I,** Heracles the strong!
- ÆAC.** O, you most shameless desperate ruffian, you!

464. ΑΙΑΚΟΣ] Aæacus, the grandsire of both Achilles and Aias, was a man of such singular integrity of life, that after death he was promoted to some position of trust in the kingdom of Hades. He was generally regarded as a member of the august tribunal for judging the dead, with Minos and Rhadamanthus for his colleagues. But Aristophanes assigns him the humbler post of doorkeeper in the hall of Pluto. Bergler refers to Lucian's Twentieth Dialogue of the Dead, where Menippus, on entering Hades, being shown by Aæacus some familiar objects, observes *οἶδα ταῦτα, καὶ σέ, ὅτι πύλωρίς*. So in the same writer's *De Luctu* 4, Aæacus is said to guard the entrance to Hades, with Cerberus by his side. But Lucian was, probably, merely following in the steps of Aristophanes.

465. ὁ βδέλυγέ] The announcement

that he is "Heracles the strong" procures for Dionysus a reception which he little expected. The volley of abuse which the doorkeeper of Hades discharges at his head can only be compared with that which in the Peace is launched at Trygaeus by the caretaker of Zeus's celestial palace. But there is more excuse for the present outburst, since Aæacus has been told and believes that the ravisher of Cerberus is standing before him. The exclamation *ὦ μαρὲ καὶ παμμίαρὲ* is of frequent occurrence in St. Chrysostom, Hom. in Matth. xxxi. 358 A, lxxxi. 775 B; Hom. in Rom. xxii. 678 B (according to MS. Vat.), xxiv. 691 C; Hom. in 2 Cor. xxviii. 637 B and C, &c. In this vituperative language the Scholiasts find a resemblance to that which, in the Euripidean tragedy bearing the name of Theseus, that hero addresses to Minos. Thus on 467 they

καὶ μιὰρὲ καὶ παμμίαιρε καὶ μιὰρώτατε,
 ὄς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
 ἀπῆξας ἄγχων ἀποδρὰς ὄχου λαβῶν,
 ὃν ἐγὼ φύλαττον. ἀλλὰ νῦν ἔχει μέσος·
 τοῖα Στυγὸς σε μελανοκάρδιος πέτρα
 Ἀχερόντιός τε σκόπελος αἵματοσταγῆς
 φρουροῦσι, Κωκυτοῦ τε περιδρομοὶ κύνες,
 Ἐχιδνά θ' ἑκατογκέφαλος, ἣ τὰ σπλάγχχνα σου

470

say, παραπλήσιά ἐστι τοῖτοισ τὰ ἐν τῷ
 Θησεῖ πεποιημένα παρ' Εὐριπίδῃ, ἐκεῖ γὰρ
 τοιοῦτος ἦν σπουδάζων, καὶ τοιαῦτα λέγει
 πρὸς τὸν Μίνοα. And on 470 ἐκ Θησεῖως

Εὐριπίδου. καὶ τὰ μὲν ἐαυτῷ πλάττων λέγει,
 τὰ δὲ ἐξ Εὐριπίδου. And on 473 ὁ τόπος
 οὗτος παρὰ τὰ ἐν Θησεῖ Εὐριπίδου—

κάρα τε γὰρ σου συγχεῶ κόμαις ὀμοῦ,
 ἴβανῶ τε πεδός' ἐγκέφαλον, ὀμμάτων δ' ἄπο
 αἵμοσταγείς πρηστήρες ὕσονται κάτω.

And finally on 475 ἔστι δὲ ταῦτα ἐν Θησεῖ
 πεποιημένα Εὐριπίδῃ· ἐκεῖ γὰρ τοιοῦτός
 ἐστι σπουδάζων ὁ Εὐριπίδης οἷος ἐνταῦθα
 παίζων. It is to be observed, however,
 that the lines quoted do not bear the
 remotest resemblance to the language
 of Aecus; and it is very improbable
 that Aristophanes should be drawing
 upon a play which, being parodied in
 the Wasps, must have been produced
 at least eighteen years before. Here
 Aecus first threatens the intruder with
 the three rivers of Hades, the Styx, the
 Acheron, and the Cocytus; and then
 invokes three grisly spectres, the Echidna,
 the Muraena, and the Gorgons. But
 everywhere, as we shall see, there is
 a vein of burlesque underlying his most
 terrible menaces.

469. ἔχει μέσος] Ἀντὶ τοῦ, μέσον ἐλή-
 φθης· τοῦτο δὲ ἐκ μεταφορᾶς τῶν ἀθλητῶν.—
 Scholiast. See Acharnians 571, and fre-

quently elsewhere.

470. Στυγὸς μελανοκάρδιος πέτρα] The
 Acheron and Cocytus are rivers of
 Epirus, and so, according to Homer
 (Iliad, ii. 755; Od. x. 513), is the Styx;
 though later writers agree in making
 the Styx a cataract falling from the
 Aroanian mountains in the north of
 Arcady, and flowing into the river
 Crathis, which after traversing Achaia
 from south to north, enters the Corinthian
 gulf at Aegae. We often hear of the
 water of Styx, Στυγὸς ὕδωρ, but only
 here of the rock of Styx, Στυγὸς πέτρα.
 Now, no doubt, the cataract falls from
 a higher rock into a rocky basin, ἐκ πέτρης
 καταλείβεται ἡλιβάτοιο, Hes. Theogony
 785; ἀπὸ κρημοῦ ἐμπίπτει ἐς πέτραν,
 Pausanias, Arcadica xviii. 2. And the
 allusion here may possibly be to the rock
 over or into which the Styx falls: but
 it seems more probable that Aecus is

O, villain, villain, arrant vilest villain !
 Who seized our Cerberus by the throat, and fled,
 And ran, and rushed, and bolted, haling off
 The dog, my charge ! But now I've got thee fast.
 So close the Styx's inky-hearted rock,
 The blood-bedabbled peak of Acheron
 Shall hem thee in : the hell-hounds of Cocytus
 Prowl round thee ; whilst the hundred-headed Asp

speaking of the Styx itself as a rock, and not as a river or waterfall. *μελανοκάρδιος* means "blackhearted" in the sense of *evilhearted*, a sense in which we still use the word (*O you little blackhearted thing* is a lady's playful response to an urchin in one of Charles Reade's novels), rather than "of black basalt," as Mr. Paley thinks. Aecus is not describing the geological formation of the rock, he is trying to frighten his auditor. *διὰ τὸ τῆς λέξεως φοβερὸν εἶπε μελανοκάρδιος πέτρα' ἐκ μεταφορᾶς τῶν ἀγρίων ἀνθρώπων, οὓς διὰ τὴν ἐνούσαν αὐτοῖς ἀγριότητα μελανοκαρδίου φασί.*—Scholiast. Cf. Ach. 321.

471. Ἀχερόντιος σκόπελος] Here again, instead of the *stream*, we hear of the *peak* of Acheron: and here again, although there are plenty of peaks around the upper course of the Acheron (see the illustrations in Wordsworth's Greece, pp. 253–259), it seems probable that Aecus is speaking of the Acheron as if it were itself a peak, and not a river. As to the *περίδρομοι κύνες* of Cocytus, which is a tributary of the Acheron, the Scholiast's observation is doubtless right, *λέγει τὰς Ἐρινύας*. The culprit is to be guarded by the rocks

of Styx and Acheron, whilst the Furies are ever running round, like hell-hounds, to make sure that he does not escape: and the Asp, the Lamprey and the Gorgons are savagely devouring his vitals.

473. Ἐχιδνα] Echidna (literally, *Viper*) is a well-known mythological personage, half woman and half serpent, *λυγρὴ Ἐχιδνα, baneful Echidna*, as Hesiod calls her, in his description of herself and her horrible progeny, Cerberus, Chimaera, Hydra and others.—Theogony 304, &c.; Hdt. iv. 9. The epithet *ἐκατοκέφαλος* seems more properly to belong to some of her offspring, such as the dragon which guarded the golden apples of the Hesperides; *ἐφύλασσε δὲ αὐτὰ δράκων ἀθάνατος, τυφῶνος καὶ Ἐχιδνης, κεφαλᾶς ἕχων ἑκατόν.*—Apollodorus, Bibl. ii. 113. Of Muraena (literally *Lamprey*) the Scholiast says *Μύρανα, δαίμων φοβερᾶ*, but she is not otherwise known in mythology. The *ἔχιδνα* and *μύρανα*, however, were always closely connected. Spanheim refers to Aesch. Choeph. 981, *μύρανά γ' εἶτ' ἔχιδν' ἔφν*: and Bergler to Athenaeus, vii. 90. The Gorgons are too well known to require any introduction to the reader.

- διασπαράξει, πλευμόνων τ' ἀνθάψεται
 Ταρτησία Μύραινα· τῷ νεφρῷ δέ σου 475
 αὐτοῖσιν ἐντέροισιν ἡματωμένῳ
 διασπᾶσονται Γοργόνες Τιθράσιαι,
 ἐφ' ἃς ἐγὼ δρομαῖον ὀρμήσω πόδα.
- ΞΑ. οὗτος, τί δέδρακας, ΔΙ. ἐγκέχοδα· κάλει θεόν.
 ΞΑ. ᾧ καταγέλαστ', οὐκουν ἀναστήσει ταχὺ 480
 πρὶν τινά σ' ἰδεῖν ἀλλότριον; ΔΙ. ἀλλ' ὠρακιῶ.
 ἀλλ' οἷσε πρὸς τὴν καρδίαν μου σπογγιάν.
- ΞΑ. ἰδοὺ λαβέ. πρόσθου. ΔΙ. ποῦ 'στιν; ΞΑ. ᾧ χρυσοὶ θεοί,
 ἐνταῦθ' ἔχεις τὴν καρδίαν; ΔΙ. δείσασα γὰρ
 εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν. 485
- ΞΑ. ᾧ δειλότατε θεῶν σὺ κἀνθρώπων. ΔΙ. ἐγώ;
 πῶς δειλὸς, ὅστις σπογγιάν ἤτησά σε;
 οὐκ ἂν ἕτερός γ' αὐτ' εἰργάσατ' ἀνὴρ. ΞΑ. ἀλλὰ τί;
- ΔΙ. κατέκειτ' ἂν ὀσφραϊνόμενος, εἴπερ δειλὸς ᾗ·
 ἐγὼ δ' ἀνέστην καὶ προσέτ' ἀπεψησάμην. 490
- ΞΑ. ἀνδρεῖά γ', ᾧ Πύσειδον. ΔΙ. οἶμαι νῆ Δία.
 σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ρημάτων

475. Ταρτησία Μύραινα] The humour of these words, which was first pointed out by Bergler, is well expressed by Dr. Merry, "The epithet Ταρτησία has a terrible sound, from its resemblance to Τάρταρος. But it veils a jest: for the Tartesian lamprey was esteemed a great delicacy." Bergler refers to Pollux, VI, chap. x, where τὰ παρὰ τοῖς παλαιοῖς ἐδέσματα εὐδόκιμα are enumerated, and amongst others, μύραινα Ταρτησία, ἀφύαι Φαληρικαὶ (Ach. 901, Birds 76), ἐγγέλους ἐκ Βοιωτίας αἱ Κωπαῖδες (Ach. 880, Peace 1005), Θασία ἄλμη (Ach. 671), τυρὸς Σικελικὸς (Wasps 838) κ.τ.λ.

477. Γοργόνες Τιθράσιαι] 'Ἀπὸ δήμου τῆς Ἀττικῆς πονηροῦ. εἰσὶ δὲ οὗτοι ἀπὸ Τίθραντος, τοῦ Πανδίουος παιδὸς, ἐπώνυμοι, εἰς δὲ τὴν Αἰγιῆδα φυλὴν κατανεμένηται.—Scholiast. The deme was famous for its dried figs (Athenaeus, xiv. 67) and apparently of ill repute for its scolding women, who are here made to pass off for the Gorgons. The burlesque running through these denunciations in no way detracts from their overwhelming effect upon Dionysus.

478. ἐφ' ἃς] As Beck observes, this line savours of the tragic Muse. We shall find that when Aeacus returns he brings with him, instead of these

Shall rive thy heart-strings: the Tartesian Lamprey
 Prey on thy lungs: and those Tithrasian Gorgons
 Mangle and tear thy kidneys, mauling them,
 Entrails and all, into one bloody mash.
 I'll speed a running foot to fetch them hither.

XAN. Hallo! what now? DIO. I've done it: call the god.

XAN. Get up, you laughing-stock; get up directly,
 Before you're seen. DIO. What, I get up? I'm fainting.
 Please dab a sponge of water on my heart.

XAN. Here! DIO. Dab it, you. XAN. Where? O, ye golden gods,
 Lies your heart THERE? DIO. It got so terrified
 It fluttered down into my stomach's pit.

XAN. Cowardliest of gods and men! DIO. The cowardliest? I?
 What I, who asked you for a sponge, a thing
 A coward never would have done! XAN. What then?

DIO. A coward would have lain there wallowing;
 But I stood up, and wiped myself withal.

XAN. Poseidon! quite heroic. DIO. 'Deed I think so.
 But weren't you frightened at those dreadful threats

terrible spectres, merely some under-
 strappers of his own.

479. ἐγκέχοδα· κάλει θεόν] This is a
 witty adaptation of the religious for-
 mula, ἐκκέχεται· κάλει θεόν, which was
 employed when the Mystic feast was
 concluded, the final libation poured
 out, and the moment arrived for calling
 forth the god to his worshippers: see
 supra 323 seqq. πρὸς τὸ ἐν ταῖς θυσίαις
 ἐπιλεγόμενον· ἐπειδὴν γὰρ σπονδοποιή-
 σονται, ἐπιλέγουσιν, ἐκκέχεται, κάλει θεόν.—
 Scholiast. He gives other interpreta-
 tions, but I agree with Brunck that this
 is the true one.

483. πρόσθου. ΔΙ. ποῦ 'στιν;] The MSS.

and early editions give πρόσθου to
 Dionysus, and ποῦ 'στιν to Xanthias;
 and so I have left the words in the
 translation: but the middle form πρόσθου
 must necessarily be used *to*, and not *by*,
 Dionysus; and Dobree's arrangement,
 which is followed in the text, has been
 generally adopted by recent editors. It
 is confirmed by 490 infra.

484. ἐνταῦθ'] Δαμβάνει ὁ Διόνυσος τὴν
 χεῖρα τοῦ Ξανθίου, καὶ προστίθησιν εἰς τὸν
 πρῶκτόν.—Scholiast: who is of course
 following the old arrangement.

487. πῶς δειλός] Δειλός εἰμι ἐγώ, ὃς
 ἤτησά σε σογγαίαν; τοῦτο δὲ ὡς θαυμάζω
 ἑαυτὸν ὁ Διόνυσος λέγει.—Scholiast.

καὶ τὰς ἀπειλάς. ΞΑ. οὐ μὰ Δί', οὐδ' ἐφρόντισα.

ΔΙ. ἴθι νυν, ἐπειδὴ ληματιῶς κἀνδρείος εἶ,
σὺ μὲν γενοῦ 'γῶ, τὸ ῥόπαλον τουτὶ λαβὼν

καὶ τὴν λεοντήν, εἴπερ ἀφοβόσπλαγχνος εἶ·
ἐγὼ δ' ἔσομαι σοι σκευοφόρος ἐν τῷ μέρει.

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

καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,
εἰ δειλὸς ἔσομαι καὶ κατὰ σέ τὸ λῆμ' ἔχων.

ΔΙ. μὰ Δί' ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.

φέρε νυν, ἐγὼ τὰ στρώματ' αἴρωμαι ταδί.

ΘΕ. ᾧ φίλταθ' ἤκεις Ἡράκλεις; δεῦρ' εἴσιθι.

ἡ γὰρ θεός σ' ὡς ἐπύθεθ' ἤκοντ', εὐθέως

493. οὐ μὰ Δί', οὐδ'] After οὐ μὰ Δί' we must understand *ἔδεισα*. No by Zeus, I feared them not, nor even gave them a thought. The same words occur in the same sense in Plutus 704, where, in answer to the question "Was not the god disgusted with your conduct?" Cario replies οὐ μὰ Δί', οὐδ' ἐφρόντισεν, No by Zeus, nor did he even give it a thought. The renderings of Bergler and Brunck, "Nihili feci, ita me Jupiter amet," "Flocci non feci, ita me Jupiter amet," would require οὐκ in the place of οὐδέ, as in 1043 infra. The word οὐδέ introduces a new branch of the sentence here, just as ἀλλὰ does infra 650.

494. ληματιῶς] Δημά ἐστι τὸ φρόνημα (supra 463) ληματιῶς οὖν μέγα φρονεῖς.—Scholiast.

501. οὐκ Μελίτης μαστιγίας] Melite was a deme adjoining Collytus and the Ceramicus, and containing, the Scholiast tells us, ἐπιφανέστατον ἱερὸν Ἡρακλέους ἀλεξίκακου. He is probably speaking of the Theseium described by Pausanias

in the seventeenth chapter of the Attica, which is generally identified (Leake's Topography of Athens, i. 166, and Appendix ix, though there are no doubt considerable difficulties in the way of that identification; see Dyer's Ancient Athens, chap. viii) with the beautiful temple still existing in that quarter in almost perfect preservation. For in Athens a temple of Theseus was also, as a rule, a temple of Heracles. Theseus himself is said to have dedicated all his shrines but four to the worship of Heracles (Plutarch, Theseus, 35; cf. Eurip. Herc. Fur. 1325-35). The Athenians loved to draw more closely the ties which bound their local hero to his still more illustrious comrade, and Heracles was always a welcome guest in the Athenian homes of Theseus. Speaking of the existing temple, Bp. Wordsworth of Lincoln observes: "Theseus did not enjoy alone the undivided honours of his own temple. He admitted Heracles, the friend and com-

- And shoutings? XAN. Frightened? Not a bit. I cared not.
- DIO. Come then, if you're so *very* brave a man,
Will you be I, and take the hero's club
And lion's skin, since you're so monstrous plucky?
And I'll be now the slave, and bear the luggage.
- XAN. Hand them across. I cannot choose but take them.
And now observe the Xanthio-heracles
If I'm a coward and a sneak like you.
- DIO. Nay, you're the rogue from Melite's own self.
And I'll pick up and carry on the traps.
- MAID. O welcome, Heracles! come in, sweetheart.
My Lady, when they told her, set to work,

panion of his earthly toils, to a share in his posthumous glory. He even ceded to him, with the best spirit of Athenian delicacy, the most honourable place in that fabric. On the eastern façade of this temple all the ten metopes are occupied with the labours of Heracles, while only four, and those on the sides, refer to the deeds of Theseus. The same disinterestedness is shown in the selection of the subjects of the two friezes of the pronaos and posticum of the cella. Here, as before, Theseus has yielded to Heracles the most conspicuous spot at the very entrance of his own temple" (Athens and Attica, chap. xviii). Xanthias is doubtless throwing himself into the attitude of some well-known representation, whether statue, frieze, or painting, of Heracles in the Theseium. The Scholiast mentions, or makes, the curious suggestion, that an allusion is intended to Callias, the son of Hipponicus, who is credited with the possession of a lion-skin, supra 430, and

who, he says, had a residence in Melite; but this is extremely improbable: and anyhow, any such allusion must be quite subordinate to the reference to Heracles as *the scapegrace of Melite*.

503. ὁ φιλτατὸς ἦκεῖς] Dionysus has divested himself of the attire of Heracles at a most inopportune moment. Whilst *he* carried the club and the lion-skin, they attracted nothing but threats and revilings, but no sooner has he doffed them than they receive the warmest welcome. The maid-servant of Persephone runs out to invite the wearer to a splendid banquet prepared on a scale proportionate to the hero's traditional voracity. A whole ox is to be broiled on the embers; there are to be several bowls of that thick soup, after which his soul had so often lusted (supra 63, 64), whilst bread and rolls and honey-cakes, fillets of fish, game, sweetmeats and wine are to be provided in profusion.

- ἔπεπτεν ἄρτους, ἧψε κατερικτῶν χύτρας
 ἔτνους δὺ ἢ τρεῖς, βοῦν ἀπηνθράκιζ' ὄλον,
 πλακοῦντας ὤπτα, κολλάβους. ἀλλ' εἴσιθι. 505
- ΞΑ. κάλλιστ', ἐπαινω̄. ΘΕ. μὰ τὸν Ἀπόλλω οὐ μὴ σ' ἐγὼ
 περιόψομάπελθόντ', ἐπεὶ τοι καὶ κρέα
 ἀνέβραττεν ὀρνίθεια, καὶ τραγήματα 510
 ἔφρυγε, κῶνον ἀνεκεράννυ γλυκύτατον.
 ἀλλ' εἴσιθ' ἄμ' ἐμοί. ΞΑ. πάνυ καλῶς. ΘΕ. ληρεῖς ἔχων
 οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρίς γέ σοι
 ἤδη ἔσθ' ὠραιοτάτη κώρχηστρίδες
 ἔτεραι δὺ ἢ τρεῖς. ΞΑ. πῶς λέγεις; ὄρχηστρίδες; 515
- ΘΕ. ἠβυλλιω̄σαι κάρτι παρατετιλμέναι.
 ἀλλ' εἴσιθ', ὡς ὁ μάγειρος ἤδη τὰ τεμάχη
 ἔμελλ' ἀφαιρεῖν χῆ τράπεζ' εἰσήρετο.
- ΞΑ. ἴθι νυν, φράσον πρώτιστα ταῖς ὄρχηστρίσιν
 ταῖς ἔνδον οὖσαις αὐτὸς ὡς εἰσέρχομαι. 520
 ὁ παῖς, ἀκολουθεὶ δεῦρο τὰ σκευὴ φέρων.
- ΔΙ. ἐπίσυχες οὗτος. οὐ τί που σπουδὴν ποιεῖ,

505. κατερικτῶν] *Crushed by a hand-mill*. Cf. Wasps 648, 649. Here it is applied to beans, lentils, and other vegetables, crushed to a pulp, and then boiled with milk into a thick soup or broth.

507. πλακοῦντας] *Honey-cakes*. As to the ingredients of which these cakes were composed, see the note on Eccl. 223. Κόλλαβοι (Peace 1196) were small rolls, of a milky-white colour, made of fresh wheat, and eaten hot.—Athenaeus, iii. 75. The Scholiast describes them as *εὐκότας τὴν πλάσιν τοῖς κολλάβοις τῆς κιθάρας*, and indeed they seem to have derived their name from their similarity in shape to these pegs (more commonly

called *κόλλοτες*) for relaxing or tightening the strings of the lyre.

508. κάλλιστ', ἐπαινω̄] A polite way of declining. So infra 512, 888. *παραιτούμενοι οἱ παλαιοὶ ἔλεγον "κάλλιστ', ἐπαινω̄" καὶ "ἐπήνουν."*—Scholiast. The Latins used *benigne, recte, bene, gratia est*, in the same way. Thus in the *Mostellaria* of Plautus, v. 2. 9, Theuropides, receiving a salutation and an invitation to supper, returns the salutation but adds, by way of declining the supper, *de coena facio gratiam*. Our own language has, perhaps, no similar idiom; but Molière employs an exact equivalent in *Le Dépit Amoureux*, v. 3—

Baked mighty loaves, boiled two or three tureens
Of lentil soup, roasted a prime ox whole,
Made rolls and honey-cakes. So come along.

XAN. (*Declining.*) You are too kind. MAID. I will not let you go.

I will not LET you! Why, she's stewing slices
Of juicy bird's-flesh, and she's making comfits,

And tempering down her richest wine. Come, dear,

Come along in. XAN. (*Still declining.*) Pray thank her. MAID. O you're jesting,

I shall not let you off: there's such a lovely

Flutè-girl all ready, and we've two or three

Dancing-girls also. XAN. Eh! what! Dancing girls?

MAID. Young budding virgins, freshly tired and trimmed.

Come, dear, come in. The cook was dishing up

The cutlets, and they are bringing in the tables.

XAN. Then go you in, and tell those dancing-girls

Of whom you spake, I'm coming in Myself.

Pick up the traps, my lad, and follow me.

DIO. Hi! stop! you're not in earnest, just because

Monsieur de la Rapière, un homme de la sorte
Doit être regretté. *Mais quant à votre escorte,*
Je vous rends grâces.

Fritzsche supposes that *καλῶς*, thus used, means *bene est ita ut oblata conditione uti nolim*: but this is an obvious misapprehension.

512. *ληρεῖς ἔχων*] "You keep on playing the fool." The *ἔχων* is not *περιττὸν* as the Scholiast thinks. It would have been *περιττὸν* if employed on the first refusal of Xanthias.

516. *παρτετελιμέναι*] *Trimmed.* *ἔσπασμένα τὰς ἐπανθούσας τῷ προσώπῳ τρίχας, καὶ τὰς τῶν ὀφρύων.*—Scholiast. "To eradicate all superfluous hairs formed," as Mr. Mitchell says, "an important

operation of the Athenian toilet."

518. *ἀφαιρεῖν*] Ἐκ τῶν *ἀβελίσκων*, Scholiast, who also explains *εἰσῆγρετο* by *εἰσεφέρετο*; cp. Wasps 1216.

519. *πρώιστα ταῖς ὀρχηστρίσιν*] He passes over Persephone, from whom the invitation came, and sends his message direct to the dancing-girls.

520. *αὐτός*] Ἀντὶ τοῦ ὁ *δεσπότης*.—Scholiast. He speaks of himself as *αὐτός*, as a vaunt over Dionysus, to accentuate the fact that he is himself the master now, and Dionysus but the *παῖς* of the succeeding line.

- ὅτιή σε παίζων Ἑρακλέα γ' ἐσκεύασα ;
 οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία,
 ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα ; 525
- ΞΑ. τί δ' ἔστιν ; οὐ δὴ πού μ' ἀφελέσθαι διανοεῖ
 ἄδωκας αὐτός ; ΔΙ. οὐ τάχ', ἀλλ' ἤδη ποιῶ.
 κατὰθου τὸ δέρμα. ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι
 καὶ τοῖς θεοῖσιν ἐπιτρέπω. ΔΙ. ποίοις θεοῖς ;
 τὸ δὲ προσδοκῆσαι σ' οὐκ ἀνόητον καὶ κενὸν 530
 ὡς δοῦλος ὦν καὶ θνητὸς Ἀλκμήνης ἔσει ;
- ΞΑ. ἀμέλει, καλῶς ἔχ' αὐτ'. ἴσως γάρ τοί ποτε
 ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι.
- ΧΟ. ταῦτα μὲν πρὸς ἀνδρὸς ἔστι στρ.
 νοῦν ἔχοντος καὶ φρένας καὶ
 πολλὰ περιπεπλευκότος, 535
 μετακυλίνδειν αὐτὸν αἰεὶ
 πρὸς τὸν εἶ πρᾶττοντα τοῖχον
 μᾶλλον ἢ γεγραμμένην

534. Ταῦτα μὲν κ.τ.λ.] We now come to two little systems of dimeter trochaics, the counterparts of which will be found infra 590-604. In each case the strophe is addressed by the Chorus to the wielder of the hero's club and lion-skin, here Dionysus, there Xanthias, whose reply is contained in the antistrophe. Here the Chorus are applauding the worldly wisdom of Dionysus in keeping for himself or handing over to Xanthias the garb and symbols of Heracles, according as the symptoms point to a friendly or a hostile reception. They liken him to Theramenes, the shifty and versatile politician who passed with such ease and rapidity from one side to the other that he acquired the popular nickname

of ὁ Κόσμορος, *the Slipper*; not indeed because, as the Scholiast here suggests, the κόσμορος was worn by both men and women, but because, as Xenophon tells us (*Hellenics*, ii. 3. 31), it could be worn indifferently on either foot. See Lucian's *Pseudologista* 16. Another brilliant little sketch, on the same lines, of the same statesman, is given infra 967-970. They contain a happy and not unfair criticism on the whole career of Theramenes, but are doubtless specially called forth at the present moment by his conduct after the battle of Arginusae.

535. πολλὰ περιπεπλευκότος] Duker refers to what is said of Odysseus at the commencement of the *Odyssey*, and observes that Eustathius, in his com-

I dressed you up, in fun, as Heracles?
 Come, don't keep fooling, Xanthias, but lift
 And carry in the traps yourself. XAN. Why! what!
 You are never going to strip me of these togs
 You gave me! DIO. Going to? No, I'm doing it now.
 Off with that lion-skin. XAN. Bear witness all,
 The gods shall judge between us. DIO. Gods, indeed!
 Why, how could *you* (the vain and foolish thought!)
 A slave, a mortal, act Alcmena's son?

XAN. All right then, take them; maybe, if God will,
 You'll soon require my services again.

CHOR. 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,

mentary there, is obviously alluding to the passage before us, explaining, as he does, the epithet *πολύτροπον* by *εὐκίνητον, οὐκ ἐφ' ἑνὸς ἐστῶτα οἷα γεγραμμένην εἰκόνα*. However, the description here is not so much that of a man who *πολλῶν ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω*, as of a seaman who has sailed on many voyages, and well knows how to provide for his own safety in stormy weather,

by avoiding the side which from time to time seems likely to be submerged, and keeping to that which for the moment is high and dry; "a thoroughly shrewd old salt," as Mr. Rudd translates the line. For *τοιχος* of course means the side of the vessel, and not, as in the translation, a wall generally. The Scholiast on *τοιχον* says *ὁμοιον τῷ ἐν Ἀλκμήνῃ Εὐριπίδου*,

οὐ γὰρ ποτ' εἶων Σθέμελον ἐς τὸν εὐτυχῆ
 χωροῦντα τοίχον τῆς δίκης σ' ἀποστερεῖν,

παροιμία δέ ἐστι πρὸς τὸν εὐ πράττοντα τοίχον ῥέπειν, ἐπὶ τῶν περὶ τὸ λυσιτελοῦν αὐτοῖς αἰεὶ στρεφομένων. εἴρηται δὲ ἐκ μεταφορᾶς τῶν ἐπιβατῶν τῆς νεῶς, ὅταν θατέρου

μέρους αὐτοῖς κατακλυζομένου, πρὸς τὸ ἕτερον οὗτοι μεθίστανται. See Eur. *Orestes* 885 and Porson's note.

εἰκόν' ἐστάναι, λαβόνθ' ἐν
 σχῆμα· τὸ δὲ μεταστρέφεσθα
 πρὸς τὸ μαλθακώτερον
 δεξιῦ πρὸς ἀνδρός ἐστι
 καὶ φύσει Θηραμένους. 540

ΔΙ.

οὐ γὰρ ἂν γέλοιον ἦν, εἰ
 Ξανθίας μὲν δοῦλος ὦν ἐν
 στρώμασιν Μιλησίοις
 ἀνατετραμμένος κυνῶν ὀρ-
 χηστρίδ', εἴτ' ἤτησεν ἀμίδ', ἐ-
 γὰρ δὲ πρὸς τοῦτον βλέπων
 τούρεβίνθου ἄραττόμην· οὐ-
 τος δ' ἄτ' ὦν αὐτὸς πανούργος
 εἶδε, κατ' ἐκ τῆς γνάθου
 πῦξ πατάξας μούξεκοψε
 τοὺς χοροὺς τοὺς προσθίους ; 545

ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανούργος οὔτοσι,

541. οὐ γὰρ ἂν κ.τ.λ.] Dionysus cheer-
 fully accepts the somewhat equivocal
 compliment paid him in the strophe,
 and draws a picture of what might have
 happened had Xanthias attended the
 banquet in the character of Heracles.
 The ὀρχηστρίδες, it will be remembered,
 were the final inducement which led Xan-
 thias to accept Persephone's invitation.

542. Μιλησίοις] The richly-dyed wools
 of Miletus were very famous in the
 ancient world, cf. Lys. 729; and her
 manufacturers were renowned for their
 skill in working them up into rugs
 and carpets. Virgil's allusions in the
 Georgics to the "Milesian fleeces" are
 well known—

Quamvis Milesia magno
 Vellera mutantur Tyrios incocta rubores.—iii. 306.
 Eam circum Milesia vellera nymphae
 Carpebant, hyali saturo fucata colore.—iv. 334.

The Scholiast says ἐκεῖ γὰρ ἐν Μιλήτῳ
 καλὴ ἡ τῶν στρωμάτων ἐργασία. καὶ τὰ
 Μιλήσια στρώματα ποικίλα καὶ ἀπαλὰ γίνονται
 καὶ διάφορα.

545. τούρεβίνθου] Τοῦ αἰδοίου.—Scholiast.
 The ἐρέβινθος is literally our *chickpea*,
 the Latin *cicer*. See Ach. 801. With the
 words ἤτησεν ἀμίδα, compare Thesm. 633.

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 !
 DIO. Truly an exquisite joke 'twould be,
 Him with a dancing girl to see,
 Lolling at ease on Milesian rugs ;
 Me, like a slave, beside him standing,
 Aught that he wants to his lordship handing ;
 Then as the damsel fair he hugs,
 Seeing me all on fire to embrace her,
 He would perchance (for there's no man baser),
 Turning him round like a lazy lout,
 Straight on my mouth deliver a facer,
 Knocking my ivory choirmen out.

HOSTESS. O Plathane ! Plathane ! Here's that naughty man,

548. τοὺς χοροὺς τοὺς προσθίους] He means his front *teeth* ; but just as in Wasps 525, the old dicast, with his mind full of his dicastic pay, substitutes *μισθὸν* for *κύλικα*, thereby rendering his speech nonsensical, so here Dionysus, the lord of all dramatic choruses, and indeed at this moment addressing a chorus, substitutes *χοροὺς* for *ὀδόντας* with a similar result. ἀντὶ τοῦ εἰπεῖν ὀδόντας, εἶπεν χορούς. Διόνυσος γὰρ ἔστιν ὁ τῶν χορῶν προστάτης. τὸ δὲ ὄλον παρὰ τὴν ὑπόνοιαν.—Scholiast. The word *χορός*, which often means a “row,” was in later times occasionally applied by medical writers to a set of teeth. Dindorf refers to Galen, De usu partium corporis humani i. 8, ἀλλ' εἰ μὲν χορόν τις ἔστησεν ἐν

κόσμφ' δυοῖν καὶ τριάκοντα χορευτῶν ἐπηρείτ' ἂν ὡς τεχνικός. ἐπεὶ δὲ ὀδόντων χορὸν οὕτω καλῶς διεκόσμησεν ἢ φύσις, οὐκ ἄρα καὶ ταύτην ἐπαινεσόμεθα ; But there is no allusion here to that usage of the word.

549. Πλαθάνη κ.τ.λ.] This second exchange proves as inopportune as the first. The attire of Heracles, when resumed by Dionysus, again becomes a mark for insult and abuse. The real Heracles, it appears, on his visit to Hades, had not only carried off Cerberus, but also devoured, without payment, the entire contents of a cook-shop. The two women to whom the hostelry belonged come in furious. In the dialogue which ensues we have, as the

- ὅς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε 550
 ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν. ΠΑΝ. Β. νῆ Δία,
 ἐκείνος αὐτὸς δῆτα. ΞΑ. κακὸν ἤκει τινί.
- ΠΑΝ. Α. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἴκοσιν
 ἀν' ἡμιβολιαῖα. ΞΑ. δώσει τις δίκην.
- ΠΑΝ. Α. καὶ τὰ σκόροδα τὰ πολλά. ΔΙ. ληρεῖς, ὦ γυναῖ, 555
 οὐκ οἶσθ' ὅ τι λέγεις. ΠΑΝ. Α. οὐ μὲν οὖν με προσεδόκας,
 ὅτιη κοθόρνους εἶχες, ἂν γνῶναί σ' ἔτι;
 τί δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω,
 μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,
 ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 560
 κᾶπειτ' ἐπειδὴ τἀργύριον ἐπραττόμην,
 ἔβλεψεν εἰς ἐμέ δριμὺ κάμυκάτῳ γε.
- ΞΑ. τούτου πάνυ τούργον, οὗτος ὁ τρόπος πανταχοῦ.
- ΠΑΝ. Α. καὶ τὸ ξίφος γ' ἐσπάτο, μαίνεσθαι δοκῶν.
- ΠΑΝ. Β. νῆ Δία, τάλαινα. ΠΑΝ. Α. νῶ δὲ δεισάσα γέ που 565
 ἐπὶ τὴν κατήλιφ' εὐθύς ἀνεπηδήσαμεν.

Scholiast observes, four speakers, παρατηρητέον ὅτι τέσσαρες ἐπὶ σκηνῆς διαλέγονται. No doubt the three professional actors represented Dionysus, Xanthias, and the Hostess, whilst Plathane, who for an angry and excited female is singularly reticent, was represented by a choregic actor.

552. *τινί*] Τῷ Διονύσῳ δηλονότι, says the Scholiast, and on *τις* two lines below, ἀντὶ τοῦ, ὁ Διόνυσος· ὁ Ξανθίας δὲ ἡρέμα λαλεῖ. See infra 606. Xanthias is of course delighted at the turn things are taking, and is now poking fun at his unfortunate master.

554. ἀν' ἡμιβολιαῖα] Ἄξιον ἡμίσεος

ὀβολοῦ ἐν ἑκαστον.—Scholiast. The lady does not seem to be speaking very good Greek, and Dionysus plucks up courage, for once, to repudiate the charge; but thenceforth he is silent, overwhelmed by the clamour and volubility of these unexpected assailants.

560. *ταλάροις*] The *τάλαρος* was a wicker basket, in the shape of a cheese, into which the curd was introduced, and pressed until all the whey was strained out, and nothing remained but the dried cheese. Mitchell refers to the story of the Cyclops in the ninth book of the *Odyssey*,

αὐτίκα δ' ἡμῖν μὲν θρέψας λευκοῖο γάλακτος
 πλεκτοῖς ἐν ταλάροισιν ἀμψάμενος κατέθηκεν.—246, 247.

That's he who got into our tavern once,
 And ate up sixteen loaves. PLATHANE. O, so he is!
 The very man. XAN. Bad luck for somebody!

HOS. O and, besides, those twenty bits of stew,
 Half-obol pieces. XAN. Somebody's going to catch it!

HOS. That garlic too. DIO. Woman, you're talking nonsense.
 You don't know what you're saying. Hos. O, you thought
 I shouldn't know you with your buskins on!
 Ah, and I've not yet mentioned all that fish,
 No, nor the new-made cheese: he gulped it down,
 Baskets and all, unlucky that we were.
 And when I just alluded to the price,
 He looked so fierce, and bellowed like a bull.

XAN. Yes, that's his way: that's what he always does.

HOS. O, and he drew his sword, and seemed quite mad.

PLA. O, that he did. Hos. And terrified us so
 We sprang up to the cockloft, she and I.

In modern times the cheese-press, or *τυροβόλιον*, is not a basket, but a wooden shape, perforated with holes. Heracles makes no scruple of swallowing the baskets as well as the new cheeses they contained.

563. οὗτος ὁ τρόπος] Τὸ τρώγειν καὶ μὴ δίδόναι, φησὶ, τὸν μισθόν. τοῦτο δὲ ὁ Ξανθίας, ἐπαίρων κατὰ τοῦ Διονύσου τὰς γυναῖκας.—Scholiast.

566. κατήλιψ'] The κατήλιψ appears to have been a shelf or ledge running along the back of the cook-shop, and formed by the upper surface either of a cross-beam or of a partition not reaching to the ceiling. Κατήλιψ· μεσόδμη, μεσότοιχον, δοκὸς ἢ ὑπένερθε (vulgo ὑπὸ τινος) βασιτάζουσα τὸν ἄροφον· οἱ δὲ, ικρίωμα τὸ ἐν τῷ οἴκῳ, ὃ καὶ βέλιτιον.

Hesychius. Photius, Pollux, Suidas, and other grammarians agree in explaining it by *μεσόδμη*, which is itself explained by Galen in his commentary on Hippocrates, *De Articulis* iv. 41 (partly cited by Dr. Blaydes) as τὸ μέγα ξύλον τὸ ἀπὸ τοῦ ἐτέρου τοίχου πρὸς τὸν ἕτερον διήκον, ἔν τε τοῖς τῶν πανδοκείων οἴκοις τοῖς μεγάλοις, ἐν οἷς ἰστᾶσι τὰ κτήνη, καὶ κατ' ἀγρὸν ὁμοίως ἐν τοῖς γεωργικοῖς οἴκοις. On this ledge articles for sale and household stores would be kept, and here in humbler dwellings the domestic fowls would roost. As to household stores see Lucian (*Lexiphanes* 8), who, purposely affecting obsolete or out-of-the-way words, says ὁ μὲν τις ἐπὶ τῇ κατήλιφα ἀναρριχησάμενος, ἐπιφόρημα ἐζήτει, *One scrambled up to the κατήλιψ in quest*

ὁ δ' ὄχρετ' ἐξάξας γε τὰς ψιάθους λαβών.

ΞΑ. καὶ τοῦτο τοῦτου τούργου. ἀλλ' ἐχρῆν τι δρᾶν.

ΠΑΝ. Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνα μοι.

ΠΑΝ. Β. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχῃς, Ὑπέρβολον, 570
ἴν' αὐτὸν ἐπιτρίψωμεν. ΠΑΝ. Α. ὦ μίαιρὰ φάρυγγ',

ὡς ἠδέως ἂν σου λίθῳ τοὺς γομφίους

κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.

ΠΑΝ. Β. ἐγὼ δέ γ' ἐς τὸ βάραθρον ἐμβάλοίμι σε.

ΠΑΝ. Α. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοίμι σου, 575

δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.

ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον

ἐκπηνιέεται ταῦτα προσκαλούμενος.

ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.

ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580

οὐκ ἂν γενοίμην Ἡρακλῆς ἄν. ΔΙ. μηδαμῶς,

ὦ Ξανθίδιον. ΞΑ. καὶ πῶς ἂν Ἀλκμήνης ἐγὼ

of dessert. And as to articles of sale and poultry we are told by the Scholiast here, *κατήλιφα· σανίδα ἐν ἧ πάντα τὰ πωλούμενα τιθέασιν, εἰς ἣν ἀναβαίνοντες οἱ κατοικίδιοι ὄρνιθες ἐκεῖ κοιμῶνται*. This would not be a very safe refuge from Heracles; but Heracles was seeking not them, but theirs.

569. Κλέωνα] Aeacus had threatened Dionysus with all sorts of mythological horrors; the dead hostesses threaten him with the dead demagogues, Cleon and Hyperbolus. The appellation *προστάτης τοῦ δήμου* was the regular description of the leading Athenian demagogue. Cf. Knights 1128, Peace 684, Eccl. 176, Plutus 920, and Aristotle's Polity of Athens *passim*.

574. τὸ βάραθρον] This was the pit or chasm at Athens, into which the corpses

of slain malefactors were cast. It is frequently mentioned in these comedies, and both in Aristophanes and elsewhere, *ἐμβάλλειν* is the verb uniformly employed to express the act of flinging the criminals into it. In its present condition it is described by Professor Mahaffy (Rambles in Greece, chap. iii) as a cleft in the rock, 200 yards long, 60 wide, and over 30 deep. Euripides probably had the *βάραθρον* in his mind when, in answer to the question of Orestes "What grave will receive my corpse?" he makes Iphigeneia reply, *χάσμα εὐρωπὸν πέτρας* (Iph. in Taur. 626).

576. *χόλικας*] *Τρίπε*, Knights 1179, Peace 717. *ἡ ἄρτους ἢ ἔντερα*, says the Scholiast, adding *τὸ δὲ ᾧ οὐ πρὸς τὸ δρέπανον, ἀλλὰ πρὸς τὸν λάρυγγα. κατέσπασας δὲ ἀντὶ τοῦ κατεβρόχθισας*. The ex-

Then out he hurled, decamping with the rugs.

XAN. That's his way too ; but something must be done.

HOS. Quick, run and call my patron Cleon here !

PLA. O, if you meet him, call Hyperbolus !

We'll pay you out to-day. HOS. O filthy throat,

O how I'd like to take a stone, and hack

Those grinders out with which you chawed my wares.

PLA. I'd like to pitch you in the deadman's pit.

HOS. I'd like to get a reaping-hook and scoop

That gullet out with which you gorged my tripe.

But I'll to Cleon : he'll soon serve his writs ;

He'll twist it out of you to-day, he will.

DIO. Perdition seize me, if I don't love Xanthias.

XAN. Aye, aye, I know your drift : stop, stop that talking.

I won't be Heracles. DIO. O, don't say so,

Dear, darling Xanthias. XAN. Why, how can I,

planation *ἀρτους* has reference to the MS. reading *κόλικας*, which, however, in that sense should be spelled with a double λ, and has the penultimate long. See Schweighaeuser, at Athenaeus, xiv. 53, who observing that the second explanation *ἔντερα* has reference to *χόλικας*, suggests *χόλικας* here, a suggestion now universally adopted.

578. *ἐκπηνιέται*] *Πηνίον* is a ball of thread, *εἶλημα κρόκης* (Scholiast on Il. xxiii. 762), *ἐκπηνίζεσθαι* to unwind the thread ; here, to wind something out of a man, which is to be done by issuing writs and bringing accusations, a favourite practice of Cleon in his lifetime, as Aristophanes knew by personal experience. The Scholiasts explain *προσκαλούμενος* by *ἐγκαλῶν*, *εἰς δικαστήριον ἔλκων*, *κατηγορῶν αὐτοῦ*. With these

words the women go out to fetch their bullies.

579. *κάκιστ' ἀπολοίμην*] "Perdition catch my soul, but I do love thee," Othello, iii. 3. Mr. Puff, in Sheridan's Critic, iii. 1, admits that this line had been composed by Shakespeare some 200 years before it was composed by himself : but Aristophanes seems to have said the same thing some 2,000 years before Shakespeare. Dionysus wants to coax Xanthias into making a second exchange ; *φοβούμενος ὁ Διόνυσος*, says the Scholiast, *ὑποκρίνεται φιλίαν πρὸς Ξανθίαν, ἵνα πάλιν Ἡρακλῆς γένηται*.

582. *Ἀλκμήνης υἱός*] "Ἄπερ πρὸς αὐτὸν ὁ Διόνυσος πρότερον ἔλεγε (supra 531), ταῦτα λέγει καὶ αὐτὸς εἰρωνευόμενος καὶ παίξων.—Scholiast.

- υἱὸς γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὢν ;*
ΔΙ. *οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾶς·*
κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείοιμί σοι. 585
ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
πρόρριζος αὐτὸς, ἢ γυνή, τὰ παιδία,
κάκιστ' ἀπολοίμην, κ' Ἀρχέδημος ὁ γλάμων.
ΞΑ. *δέχομαι τὸν ὄρκον, κάπὶ τούτοις λαμβάνω.*
ΧΟ. *νῦν σὸν ἔργον ἔστ', ἐπειδὴ* ἀντ. 590
τὴν στολὴν εἴληφας, ἦν περ
εἶχες ἐξ ἀρχῆς, πάλιν
ἀνανεάζειν [σαυτὸν ἀεὶ]
καὶ βλέπειν αὐθις τὸ δεινὸν,
τοῦ θεοῦ μεμνημένον
ᾧ περ εἰκάξεις σεαυτόν.
εἰ δὲ παραληρῶν ἀλώσει
κάκβαλεις τι μαλθακὸν, 595
αὐθις αἴρεσθαί σ' ἀνάγκη
'σται πάλιν τὰ στρώματα.
ΞΑ. *οὐ κακῶς, ὦνδρες, παραινεῖτ',*
ἀλλὰ καὐτὸς τυγχάνω ταῦτ'
ἄρτι συννοούμενος.
ὅτι μὲν οὖν, ἦν χρηστὸν ἦ τι,
ταῦτ' ἀφαιρεῖσθαι πάλιν πει- 600

587. ἢ γυνή, τὰ παιδία] To involve one's family with oneself in a common imprecation, though laughably inapplicable to the case of Dionysus, was, as Spanheim observes, a familiar formula at Athens. He refers to Antiphon, "In the Matter of the Murder of Herodes," 11; Andocides, "In the Matter of the Mysteries," 98; Demosthenes against Aristocrates, 67, and other passages.

And Dr. Blaydes adds Demosthenes against Euergus, 70, *εἰ διομεῖ ἐπὶ Παλαδίῳ αὐτὸς καὶ ἡ γυνή καὶ τὰ παιδία, καὶ καταράσσεσθε αὐτοῖς καὶ τῇ οἰκίᾳ κ.τ.λ.* And cf. Thesm. 349. Having such a sweeping imprecation in hand, Aristophanes utilizes it, *παρὰ προσδοκίαν*, by including within its scope that "blear-eyed Archdemus" of whom we have already heard supra 417.

- A slave, a mortal, act Alcmena's son!
- DIO. Aye, aye, I know you are vexed, and I deserve it,
And if you pummel me, I won't complain.
But if I strip you of these togs again,
Perdition seize myself, my wife, my children,
And, most of all, that blear-eyed Archedemus.
- XAN. That oath contents me: on those terms I take them.
- CHOR. Now that at last you appear once more,
Wearing the garb that at first you wore,
Wielding the club and the tawny skin,
Now it is yours to be up and doing,
Glaring like mad, and your youth renewing,
Mindful of him whose guise you are in.
If, when caught in a bit of a scrape, you
Suffer a word of alarm to escape you,
Showing yourself but a feckless knave,
Then will your master at once undrape you,
Then you'll again be the toiling slave.
- XAN. There, I admit, you have given to me a
Capital hint, and the like idea,
Friends, had occurred to myself before.
Truly if anything good befell
He would be wanting, I know full well,

593. *στυρόν ἀεί*] These words are found in the old editions and several inferior MSS., but are omitted in the best MSS., and are possibly, as Beck suggested, borrowed from the corresponding line in the corresponding system, *μετακλιῖνδεν αὐτόν ἀεί*, supra 536. Their omission makes the line too short by a trochaic dipody, which some have attempted to supply by *πρός τὸ σοβαρόν* (from a gloss in the Oxford MS.), and

others by *πρός τὸ γαῦρον*. But these are pure conjectures, and certainly not more probable than the reading of the old editions. For though *ἀνανεάζειν* is usually intransitive, it is not invariably so. See Steph. Thesaur. s.v. (Paris edition).

600. *ταῦτ' ἀφαιρείσθαι*] The Chorus have been warning Xanthias that he will lose the *σχῆμα*, if he does not display the *λήμα*, of Heracles: but Xanthias,

ράσεται μ' εὖ οἶδ' ὅτι.
 ἀλλ' ὅμως ἐγὼ παρέξω
 'μαντὸν ἀνδρείον τὸ λῆμα
 καὶ βλέποντ' ὀρίγανον.
 δεῖν δ' ἔοικεν, ὡς ἀκούω
 τῆς θύρας καὶ δὴ ψόφον.

- ΑΙΑ. ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον, 605
 ἵνα δῶ δίκην· ἀνύετον. ΔΙ. ἦκει τῷ κακόν.
 ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσσιτον; ΑΙΑ. εἶεν, μάχει;
 ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας
 χωρεῖτε δευρὶ καὶ μάχεσθε τουτῷ.
 ΔΙ. εἴτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ 610
 κλέπτοντα πρὸς τάλλότρια; ΑΙΑ. μάλλ' ὑπερφνᾶ.
 ΔΙ. σχέτλια μὲν οὖν καὶ δεινά. ΞΑ. καὶ μὴν νῆ Δία,
 εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι,
 ἧ 'κλεψα τῶν σῶν ἀξιόν τι καὶ τριχός.
 καὶ σοι ποιήσω πρᾶγμα γενναῖον πάνν· 615
 βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβῶν,

whilst admitting this, also observes that his retention of the hero's guise does not simply depend upon his own behaviour, for that his master, if he thinks it likely to bring any advantage to himself, will certainly, notwithstanding his oath, insist upon their making a third exchange: ὅμως δέ, he goes on to say, if I may put into his mouth the words of the Platonic Socrates (Cratylus, chap. xxvi), ὅμως δέ, ἐπειδήπερ τὴν λεοντὴν ἐνδέδουκα, οὐκ ἀποδειλιατέον.

604. ὀρίγανον] Ἀντὶ τοῦ δριμύ. τοιοῦτον γὰρ τὸ φυτόν.—Scholiast. It is the dittany of Crete, a plant with “a piercing aromatic scent and biting taste.” See Miller and Martyn, s.v. *origanum*. Span-

heim refers to Theophrastus (Hist. Plant. i. 12 (1)), who, speaking of the juices (χυλῶν) of plants, says, “Some are δριμείς, οἷον ὀρίγανον, θύμβρας, καρδάμον, νάπυος.” All these four plants are by Aristophanes, associated with βλέπειν. ὀρίγανον here; θυμβροφάγον in Ach. 254; κάρδαμα in Wasps 455; and νάπυ in Knights 631.

605. ξυνδεῖτε] Aeacus re-enters accompanied by two underlings, whom he at once directs to seize and handcuff Xanthias. But Xanthias, laying about him with his club, makes such a determined resistance that the two are unable to overpower him, and Aeacus calls for three more, ὧν καὶ τὰ ὀνόματα εἴρηκεν,

Wanting to take to the togs once more.
 Nevertheless, while in these I'm vested,
 Ne'er shall you find me craven-crested,
 No, for a dittany look I'll wear,
 Aye and methinks it will soon be tested,
 Hark! how the portals are rustling there.

- ÆEAC. Seize the dog-stealer, bind him, pinion him,
 Drag him to justice! DIO. Somebody's going to catch it.
- XAN. (*Striking out.*) Hands off! get away! stand back! ÆEAC. Eh? You're for fighting.
 Ho! Ditylas, Scebylas, and Pardocas,
 Come hither, quick; fight me this sturdy knave.
- DIO. Now isn't it a shame the man should strike
 And he a thief besides? ÆEAC. A monstrous shame!
- DIO. A regular burning shame! XAN. By the Lord Zeus,
 If ever I was here before, if ever
 I stole one hair's-worth from you, let me die!
 And now I'll make you a right noble offer,
 Arrest my lad: torture him as you will,

says the Scholiast, *ὡς δούλων, ἢ τοξοῶν βαρβάρων*. However, before the three enter, or at all events before the attack on Xanthias is renewed, the latter makes a proposal which Ææacus accepts. As to the interchange of the plural (*ξυνδείτε*) and the dual (*ἀνύετον*), see supra 565, 566, infra 1109-12, Ach. 733, Clouds 1506, 1507, Peace 414, 415, and 469, Birds 642-4, Eccl. 1087, and Plutus 73 and 417. Cf. Soph. Oed. Col. 1437, *μέθεσθε δ' ἤδη, χαίρετόν τ'*; Eur. Bacchæ 843; Rhesus 619; Plato, Gorgias, xxxvii.

606. *ἤκει τῷ κακόν]* 'Ο Διόνυσος τοῦτο λέγει, ὅπερ καὶ ὁ Ξανθίας περὶ αὐτοῦ ἀνωτέρω (supra 552), ἡσυχῇ δὲ ταῦτα λέγει.—Scholiast. He is paying back

Xanthias in his own coin.

610. *εἴτ' οὐχὶ δεινά]* *Εἴτ' οὐχὶ δεινά, κλέπτοντα τοῦτον τὰ ἀλλότρια, πρὸς τοῦτο τύπτειν; Ἄλλως. οὐ δεινόν, φησὶν, ὅτι καὶ τύπτει, κλέψας*;—Scholiast. Dionysus, always siding against Xanthias, declares it to be a scandalous thing, that he should first steal Cerberus, and then assault the officers of justice who come to arrest him. *πρὸς*, here, as elsewhere, is used adverbially.

616. *τὸν παῖδα]* Dionysus is still congratulating himself on the adroitness with which, just at the right moment, he has transferred to Xanthias the dangerous honour of "the club and the tawny skin," when the tables are

κἄν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.

ΑΙΑ. καὶ πῶς βασανίσω; ΞΑ. πάντα τρόπον, ἐν κλίμακι
 δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,
 στρεβλῶν, ἔτι δ' ἐς τὰς ρίνας ὄξος ἐγχέων, 620
 πλίνθους ἐπιτιθεῖς, πάντα τᾶλλα, πλὴν πρᾶσφ
 μὴ τύπτε τοῦτον μηδὲ γητείῳ νέφ.

ΑΙΑ. δίκαιος ὁ λόγος· κἄν τι πηρώσω γέ σοι
 τὸν παῖδα τύπτων, ἀργύριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπαγαγών. 625

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὀφθαλμοὺς λέγῃ.

suddenly turned, and he finds to his horror that although he has no longer the honour of representing Heracles the *κυνοκλόπος*, he is nevertheless let in for the punishment of his misdeeds. He had left out of his reckoning that strange but well-known custom whereby an accused person might prove his own innocence by tendering his slaves for the torture. This custom, of proof by slave-torture, is constantly mentioned by the Attic orators: a speaker always brags of his own readiness to submit his slaves to the torture, and always denounces the refusal of his opponent

Ancillas dedo; quolibet cruciatus per me exquire.

During the next few lines Dionysus is standing in a speechless agony of apprehension.

618. ἐν κλίμακι δήσας] He takes a malicious pleasure in enumerating, for his master's benefit, the various tortures

Τῇ κλίμακι διαστρέφονται,

οἶον, τὰ μέλη στρεβλούμενοι.—Etyim. Magn., s. v. βλιμάζειν. Κρεμάσας means that the slave was hung up, probably

as evidence of the weakness of his case. See (amongst many other passages) *Antiphon*, Against a stepmother, 6, 8, &c., In the matter of a Choreutes, 23; *Lysias*, In the matter of Wounding with malice aforethought, 10-16, &c., In the matter of the Sacred Olive, 34-37; *Isaeus*, In the matter of Kiron's estate, 13-16; *Isocrates*, Trapeziticus, 15-23; *Aeschines*, De F. L. 133-5; *Demosthenes*, Against Pantaenetus, 53-58, First speech against Stephanus, 75, 76. So in the *Hecyra* of Terence, v. 2. 6, Bacchis finding her own word doubted says,

cruciatus per me exquire.

inflicted by the *βασανισταί*. By κλίμαξ we are to understand not an ordinary ladder, but an instrument of torture somewhat similar to the rack. Κλίμαξ δέ ἐστὶν εἶδος ὀργάνου βασανιστικοῦ οἶον

by his wrists, and left dangling in the air. The *ὑστριχίς*, already mentioned in Peace 746 as a scourge for flogging

And if you find I'm guilty, take and kill me.

ÆEAC. Torture him, how? XAN. In any mode you please.

Pile bricks upon him : stuff his nose with acid :

Flay, rack him, hoist him ; flog him with a scourge

Of prickly bristles : only not with this,

A soft-leaved onion, or a tender leek.

ÆEAC. A fair proposal. If I strike too hard

And maim the boy, I'll make you compensation.

XAN. I shan't require it. Take him out and flog him.

ÆEAC. Nay, but I'll do it here before your eyes.

slaves, was a whip of hog's leather with the bristles left on it ; *ἐκ δέρματος, μετ' αὐτῶν τῶν τριχῶν, μάστιξ*. *ἐξ ὑείων τριχῶν μάστιξ*.—Scholiasts. *μαστιγιῶν* and *στρεβλῶν*, *flogging and racking* or *breaking on the wheel* (Peace 452, Lys. 846, Plutus 875), seem to have been the ordinary methods of torture. In the Trapeziticus of Isocrates (see the preceding note) the banker Pasion is described as having resorted to various subterfuges to prevent a slave (*Κίττον τὸν παῖδα*) who was privy to the deposit which his master denied, being submitted to the torture. At length, however, he professed himself ready to tender him, *προσῆλθεν ἡμῖν, φάσκων ἔτοιμος εἶναι παραδοῦναι βασανίζειν τὸν παῖδα*. Whereupon, says the speaker, *ἤξιον αὐτοῖς μαστιγοῦν τὸν ἐκδοθέντα καὶ στρεβλοῦν, ἕως ἂν τὰ ληθῆ δόξειεν αὐτοῖς λέγειν*. However, Pasion withdrew his offer. *δέρειν* means "to flog his skin off." "To pour vinegar into a man's nostrils" requires no explanation: whilst the heaping a heavy pile of bricks on a man's chest is, as Dr. Merry observes, an obsolete penalty of our English pro-

cedure. It was employed to compel a man to speak who was obstinately silent.

621. *πλὴν πράσφ]* Most masters, in giving up a slave to be tortured, would, if they were not entirely destitute of humanity, stipulate that he should not be exposed to the most terrible tortures which might maim or injure him for life. Here the slave, giving up his master to be tortured, does the very reverse, stipulating that he should not be exposed to a mere nominal torture which he would not feel.

625. *οὐτῶ]* On this understanding, without any more words or conditions. Aecus is to delay no longer, nor is the vigour of his arm to be restrained by any fear of liability even if Dionysus sinks under the torture. Apparently this liability only arose when the accuser failed. See the *πρόκλησις* at the close of the Oration (Demosthenes) against Neaera, to which, though for a different purpose, Bergler also refers.

- κατάθου σὺ τὰ σκεύη ταχέως, χῶπως ἐρείς
 ἐνταῦθα μηδὲν ψεύδος. ΔΙ. ἀγορεύω τινὶ
 ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'· εἰ δὲ μὴ,
 αὐτὸς σεαυτὸν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί; 630
- ΔΙ. ἀθάνατος εἶναι φημι Διόνυσος Διὸς,
 τοῦτον δὲ δοῦλον. ΑΙΑ. ταῦτ' ἀκούεις; ΞΑ. φήμ' ἐγώ.
 καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος·
 εἴπερ θεὸς γὰρ ἔστιν, οὐκ αἰσθήσεται.
- ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεὸς, 635
 οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;
 ΞΑ. δίκαιος ὁ λόγος· χῶπότερόν γ' ἂν νῶν ἴδῃς
 κλαύσαντα πρότερον ἢ προτιμήσαντά τι
 τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.
- ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνήρ· 640
 χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.
 ΞΑ. πῶς οὖν βασανιεῖς νὰ δικαίως; ΑΙΑ. ραδίως·
 πληγὴν παρὰ πληγὴν ἐκάτερον. ΞΑ. καλῶς λέγεις.
 ἰδοῦ, σκόπει νυν ἦν μ' ὑποκινήσαντ' ἴδῃς.
- ΑΙΑ. ἦδη 'πάταξά σ'. ΞΑ. οὐ μὰ Δί'. ΑΙΑ. οὐδ' ἐμοὶ δοκεῖς. 645
 ἀλλ' εἰμ' ἐπὶ τονδι καὶ πατάξω. ΔΙ. πηνίκα;

628. ἀγορεύω τινί] The indefinite τινί is equivalent to our phrase "to all whom it may concern."

637. δίκαιος ὁ λόγος] Cf. supra 623. Xanthias, who as a slave has long been case-hardened to blows, is confident that he is less sensitive to pain, and has a greater power of endurance, than his delicate and voluptuous master; and he is therefore quite willing to submit to his accustomed, provided that Dionysus is compelled to submit to an unaccustomed, flagellation. By this means he escapes detection for the moment, and at the same time has the real satisfac-

tion of seeing his master soundly whipped.

638. προτιμήσαντά τι] Φροντίσαντα τῶν πληγῶν. Ἄττικῶς.—Scholiast. Brunck refers to Ach. 27 προτιμῶσ' οὐδέν; Plutus 883 οὐδὲν προτιμῶ σου; infra 655, and (Demosthenes) in the matter of the isle of Halonnesus, 16 ὦν οὐδὲν προτιμῶ.

643. πληγὴν παρὰ πληγὴν] The next thirty lines are occupied with the whipping test. The two are to receive alternate strokes, though in the end Dionysus gets one more than his share, he receiving the second, fourth, sixth and

- Now then, put down the traps, and mind you speak
 The truth, young fellow. DIO. (*In agony.*) Man! don't torture ME!
 I am a god. You'll blame yourself hereafter
 If you touch ME. AEAC. Hillo! What's that you are saying?
 DIO. I say I'm Bacchus, son of Zeus, a god,
 And *he's* the slave. AEAC. You hear him? XAN. Hear him? Yes.
 All the more reason you should flog him well.
 For if he is a god, he won't perceive it.
 DIO. Well, but you say that you're a god yourself.
 So why not *you* be flogged as well as I?
 XAN. A fair proposal. And be this the test,
 Whichever of us two you first behold
 Flinching or crying out—he's not the god.
 AEAC. Upon my word you're quite the gentleman,
 You're all for right and justice. Strip then, both.
 XAN. How can you test us fairly? AEAC. Easily,
 I'll give you blow for blow. XAN. A good idea.
 We're ready! Now! (*Aeacus strikes him*), see if you catch me flinching.
 AEAC. I struck you. XAN. (*Incredulously.*) No! AEAC. Well, it seems "no," indeed.
 Now then I'll strike the other (*Strikes Dio.*). DIO. Tell me when?

seventh, whilst Xanthias has only three, the first, third, and fifth. Both profess not even to feel their first blow; at the second Xanthias utters a whimper, which he passes off as due to his anticipation of some religious festival, whilst Dionysus cries out and his eyes fill with tears, for both of which symptoms he makes a very lame excuse; when the third falls, Xanthias can no longer dissemble his pain, but attributes it, not to the blow, but to a thorn in his foot; and both in his third and fourth Dionysus in agony shrieks out the name of a god, in each case endeavouring to treat

it as the commencement of a poetic quotation.

644. ἰδού] This signifies "Ready!" as infra 1378, 1390, and frequently elsewhere. Then the blow descends, and it is not until after its fall that Xanthias proceeds, "See if I shall flinch when you strike me," as if the blow were yet to come. Aeacus treats the incredulous exclamation οὐ μὰ Δία, as if it meant "I did not feel it," and rejoins "So indeed it seems to me."

646. πηνίκα] Beck says "Anxietatem haec quaestio, de tempore quo verberaturus sit, prodit." But this is a mistake,

ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κᾶτα πῶς οὐκ ἔπτарον;
 ΑΙΑ. οὐκ οἶδα· τουδὶ δ' αὖθις ἀποπειράσομαι.
 ΞΑ. οὐκουν ἀνύσεις; ἰατταταῖ. ΑΙΑ. τί τᾶτταταῖ;
 μῶν ὠδυνήθης; ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα
 ὀπόθ' Ἡράκλεια τὰν Διομείους γίγνεται.
 ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.
 ΔΙ. ἰοὺ ἰοῦ. ΑΙΑ. τί ἔστιν; ΔΙ. ἰππέας ὄρῶ.
 ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὄσφραίνομαι.

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the blow has already fallen, and Dionysus is in his turn pretending that he did not observe it.

647. οὐκ ἔπτарον] *How came it then that I did not sneeze?* It is difficult to give any satisfactory explanation of the word ἔπτарον. According to the Scholiast, Dionysus means that a blow from the scourge would affect him as little as the tickling of his nose with a straw, which would merely make him sneeze; and as he has not sneezed, how can he have received the blow? This is exceedingly far-fetched, and nothing can be more irrelevant than Conz's remark "sternutatio in omnibus bonis malisve habebatur." I venture to suggest that for ἔπτарον we ought to read ἔπτарκον, the second aorist of πτήσσω, a form sufficiently authenticated by the compound καταπτακῶν in Aesch. Eum. 243, *How came it then that I did not flinch?*

649. ἰατταταῖ] Such ejaculations as ἰατταταῖ, ἀτταταῖ, ἀππαπαῖ, παπαῖ, and the like had no determinate signification, and might with equal aptness express pleasure, pain, desire, surprise or any other emotion. See Ach. 1190, 1198, Wasps 309, Lys. 924, Thesm. 223 and above 57, 63. Here of course it is

really a cry of pain, but Xanthias passes it off as a cry of longing for the merry-making of the Heracleian festival. Fritzsche indeed takes an entirely different view, contending that Xanthias admits his exclamation ἰατταταῖ to be a cry of grief, but pretends, in his character of Heracles, to be grieving at the suspension of his own Diomeian festival. He suggests (1) that "in tanto tamque aperto dolore, risus atque hilaritas ne fingi quidem commode poterat." (2) That possibly "Athenienses inter tot belli curas magnum Herculis festum in Diomeensium pago celebrari solitum intermiserant," and thirdly that "Xanthias-Hercules minime plagis se doluisse ait, sed sollicitum fuisse sacrorum suorum intermissione." The first suggestion is against the spirit of the whole scene, and Fritzsche himself altogether ignores it four lines below, where he says that "Dionysus fingit se equitibus subito in conspectum datis laetatum, quia ἰοὺ non solum dolorem exprimit, sed etiam effuse gaudentis est." The second suggestion is without a particle of authority or (considering the deme's position) of probability; whilst the third seems completely dis-

- AEAC. I struck you. DIO. Struck me? Then why didn't I sneeze?
 AEAC. Don't know, I'm sure. I'll try the other again.
 XAN. And quickly too. Good gracious! AEAC. Why "good gracious"?
 Not hurt you, did I? XAN. No, I merely thought of
 The Diomeian feast of Heracles.
 AEAC. A holy man! 'Tis now the other's turn.
 DIO. Hi! Hi! AEAC. Hallo! DIO. Look at those horsemen, look!
 AEAC. But why these tears? DIO. There's such a smell of onions.

posed of by the comment of Aeacus, *ἄνθρωπος ἱερός*, an expression as inapplicable to a god mourning over his lost honours, as it is applicable to a worshipper anticipating with joy the approach of a religious festival. And, in truth, throughout this whipping scene. Dionysus does not keep up his character of Dionysus, nor Xanthias his assumed character of Heracles.

651. *Ἡράκλεια τῶν Διομείων*] The festival in honour of Heracles within the precincts *τοῦ Ἡρακλήϊου τοῦ ἐν Κυνοσάργει* (as Hdt. calls it v. 63, vi. 116) seems to have been celebrated with an abundance of buffoonery which would be dear to the soul of Xanthias; and doubtless at some stage of the proceedings the cry of *larrarai* was, as Conz also suggests, loudly raised by the assembled worshippers. Kock refers to the account given by Athenaeus, xiv. 3, of sixty jesters who in the following century frequented this particular temple. Philip of Macedon, we are told, gave them a talent to write down their jokes and send them to himself. Cynosarges was a locality in the extramural portion of the deme *Διομείων* which extended on both sides of the gates

thence called the *Διομείων πύλαι*. There was a tradition that whilst Diomus was offering a sacrifice, a white dog, passing along, ran off with the meat and hid it in some secret place. An oracle directed Diomus to erect an altar to Heracles on the spot where the meat had been hidden. The spot was discovered, and from the white dog was called *Κυνοσάργες*, and about it was erected the famous Temple of Heracles. The story is told, with variations, by almost all the old grammarians.

653. *ἰὸν ἰοῦ*] Here we have another exclamation of dubious import. As originally uttered by Dionysus, it was of course a shriek of agony, which he tries to pass off as a shout of excitement at seeing some horsemen go by. This, however, as Aeacus observes, does not account for the tears which suffuse his eyes; and for these he has to resort to another explanation, attributing them to a sudden smell of onions; cf. Lys. 798. *Mine eyes smell onions, I shall weep anon*, says old Lafeu in the closing scene of *All's Well that Ends Well*. And Shakespeare introduces the same notion in Antony and Cleopatra, and the *Taming of the Shrew*.

- ΑΙΑ. ἐπεὶ προτιμᾶς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655
 ΑΙΑ. βαδιστέον τᾶρ' ἐστὶν ἐπὶ τονδὶ πάλιν.
 ΞΑ. οἴμοι. ΑΙΑ. τί ἔστι; ΞΑ. τὴν ἄκανθαν ἔξελε.
 ΑΙΑ. τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.
 ΔΙ. Ἄπολλον, ὅς που Δῆλον ἢ Πύθων' ἔχεις.
 ΞΑ. ἤλγησεν οὐκ ἤκουσας; ΔΙ. οὐκ ἔγωγ', ἐπεὶ 660
 ἴαμβον Ἰππώνακτος ἀνεμμνησκόμεν.
 ΞΑ. οὐδέν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνας σπόδει.
 ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἤδη πάρεχε τὴν γαστέρα.
 ΔΙ. Πόσειδον, ΞΑ. ἤλγησέν τις.
 ΔΙ. ὃς Αἰγαίου πρῶνας [ἔχεις], ἢ γλαυκᾶς μέδεις 665
 ἀλὸς ἐν βένθεσιν.
 ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν
 ὀπότερος ὑμῶν ἐστὶ θεός. ἀλλ' εἴσιτον·
 ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται 670

657. τὴν ἄκανθαν ἔξελε] Ἐπάρας τὸν πόδα τὴν πτέρναν δείκνυσι.—Scholiast. And the audience would not pause to consider whether the sensation of pain was a less disproof of his divinity when occasioned by a thorn than when occasioned by a blow.

ἢ Νάζον, ἢ Μίλητον, ἢ θείαν Κλάρων
 ἴκον καθ' ἱέρ', ἢ Σκύθας ἀφίξειαι.—Scholiast.

But there is no need to attribute the mention of Hipponax to any pain or flurry on the part of Dionysus. The scanty poems of Ananius were always appended to the more ample writings of Hipponax, and were often quoted under his name. Only four fragments of the iambs of Ananius are still extant (see Bergk's *Poetae Lyrici Graeci*); and of these there is but one which is not also ascribed to Hipponax.

659. Ἄπολλον] Οἱ γὰρ ἀλοῦντες τοὺς θεοὺς ἀνακαλοῦνται.—Scholiast.

661. Ἰππώνακτος] Ὡς ἀλγήσας καὶ συγχευόμενος οὐκ οἶδε τί λέγει' ἐπεὶ οὐχ Ἰππώνακτος, ἀλλ' Ἄνανιόν· ἐπιφέρει δὲ ὁ Ἄνανίος αὐτῷ

664. Πόσειδον] In his eagerness to carry out the suggestion of Xanthias, Aeacus forgets that the next blow belonged of right to Xanthias himself, and accordingly inflicts two in succession upon Dionysus. To redress this injustice, Mr. Green would give the words Πόσειδον . . . ὃς Αἰγαίου κ.τ.λ. to Xanthias, and ἤλγησέν τις to Dionysus, so that the latter words would be a retort to the ἤλγησεν of Xanthias four

AEAC. Then you don't mind it? DIO. (*Cheerfully.*) Mind it? Not a bit.

AEAC. Well, I must go to the other one again.

XAN. O! O! AEAC. Hallo! XAN. Do pray pull out this thorn.

AEAC. What does it mean? 'Tis this one's turn again.

DIO. (*Shrieking.*) Apollo! Lord! (*Calmly*) of Delos and of Pytho.

XAN. He flinched! You heard him? DIO. Not at all; a jolly Verse of Hipponax flashed across my mind.

XAN. You don't half do it: cut his flanks to pieces.

AEAC. By Zeus, well thought on. Turn your belly here.

DIO. (*Screaming.*) Poseidon! XAN. There! he's flinching. DIO. (*Singing*) who dost reign
Amongst the Aegean peaks and creeks
And o'er the deep blue main.

AEAC. No, by Demeter, still I can't find out

Which is the god, but come ye both indoors;

My lord himself and Persephassa there,

lines above: compare 606 supra. But though I was at one time much taken with this suggestion, I am now satisfied that the MS. arrangement is correct. To make Xanthias prepare a rod for his own back (a very inappropriate metaphor, however) would be to turn the laugh against him, and in favour of Dionysus, which is quite contrary to the relation in which the pair stand towards each other: nor would the literary abilities of the slave, which are only equal to the idea about the thorn, soar to the height of the quotation and song. Here, as before, the name of the god is a mere involuntary exclamation, and is only by an after-thought turned into the commencement of a lyrical sentence. The Scholiast says, *παρὰ τὰ Σοφοκλέους ἐκ Λαοκόωντος* "Πόσειδον, ὃς Διγαίου μέδεις πρῶνας, ἧ

γλαυκᾶς μέδεις εὐανέμου λίμνας, ἐφ' ὑψηλαῖς σπιλάδεσσι στομάτων." This is obviously corrupt, but it cannot be amended with certainty.

668. *οὐ δύναμαι*] *Ἄμφότεροι γὰρ ὠδυνήθησαν.*—Scholiast. "Non potest cognoscere uter sit Deus, quia ambo dolorem dissimulare non poterant."—Bergler. But the meaning is the very reverse. Aeacus had accepted their explanations in simple good faith, and believed that *neither* had flinched. Had he taken the "Ἀπὸλλον in 659 for a shriek of pain, he would at once have closed the inquiry, and concluded Dionysus *εἶναι μὴ θεόν*, supra 639; whereas the remark of Xanthias, *οὐδὲν ποιεῖς γὰρ*, and the reply of Aeacus, *μὰ τὸν Δία*, *No more I do*, show plainly that the test had so far failed. Aeacus swears by Demeter, as is becoming in a servant of Hades.

- χῆ Φερσέφαθ', ἅτ' ὄντε κάκείνω θεῶ.
 ΔΙ. ὀρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε
 πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.
- ΧΟ. Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν αἰοιδᾶς ἐμᾶς, στρ.
 τὸν πολὺν ὀψομένη λαῶν ὄχλον, οὐ σοφίαι 676
 μυρίαί κάθηνται,
 φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ δὴ χεῖλεσιν ἀμφιλάοις

673. *πληγὰς λαβεῖν*] The actors retire from the stage, and the Chorus, turning to the audience, commence the last Parabasis which has come down to our days. It is not a complete Parabasis like those of the Acharnians, the Knights, the Wasps, and the Birds. It answers to the second or shorter Parabasis of the Knights and the Birds. The Parabasis Proper is gone, and with it the Commation which introduced it, and the *Prigós* with which it concluded. The last four parts alone remain: the Strophe and Epirrhema: and the Antistrophe and Antepirrhema.

674-685. *Μοῦσα κ.τ.λ.*] THE STROPHE. The commencement of the Strophe is obviously borrowed from some tragic poet, and as we know that the commencement of the Antistrophe is taken from Ion of Chios, we may perhaps not

*τὸν μὲν ἐγὼ Μούσης Ἑλικωνιάδεσσι ἀνέθηκα,
 ἔνθα με τὸ πρῶτον λιγυρῆς ἐπέβησαν αἰοιδῆς.*

The Scholiast says that the Muse here invoked is Terpsichore, and this is perhaps implied by the juxtaposition of the words *χορῶν* and *τέρψιν*.

unreasonably infer that we are here also listening to his words. It seems to me that the actual quotation or parody goes down to and includes the word *φιλοτιμότεραι*, Aristophanes substituting the name *Κλεοφῶντος* for the high-flown genitives of the original as well for the sake of raising a laugh at the unexpected bathos, as for the purpose of indulging in a fling at that pernicious demagogue. I take it, however, that the language of Ion is more or less adapted, though of course wrested from its proper context, throughout the remainder of the Strophe.

674. *χορῶν ἱερῶν ἐπίβηθι*] Commence the sacred choral dance and song. They speak of the Muse as of a charioteer mounting upon her car. Compare Hesiod (W. and D. 658, 659),

677. *σοφίαι*] This is a mere substitution of the abstract *σοφίαι* for the concrete *σοφοί*, just as in Milton's *Paradise Lost*, bk. v, Raphael, we are told

From among
 Thousand celestial ardours, where he stood

Being gods themselves, will soon find out the truth.

DIO. Right! right! I only wish you had thought of that
Before you gave me those tremendous whacks.

CHOR. Come, Muse, to our Mystical Chorus, O come to the joy of my song,
O see on the benches before us that countless and wonderful throng,
Where wits by the thousand abide, with more than a Cleophon's pride—
On the lips of that foreigner base, of Athens the bane and disgrace,

Veiled with his gorgeous wings, upspringing light
Flew through the midst of heaven.

678. Κλεοφῶντος] The political folly of this demagogic lyre-maker, who in the violence of his oratory out-Cleoned Cleon, is attacked at the close of the play, where see the notes. Here the satire turns on the strain of Thracian blood which he derived from his mother. The Scholiast tells us that in the Cleophon of Plato, which competed with the Frogs, she was represented on the stage speaking broken Greek. See the remarks on that play in the Introduction. In this and the three following lines almost every expression points to the semi-Thracian origin of Cleophon,

“upon whose double-speaking lips the Thracian swallow is terribly roaring, as she sits perched on that barbarian leafage.” The word ἀμφιλόλις was formerly taken to mean simply *garrulous*, but almost all recent editors consider it to signify *chattering in two dialects* (the Attic and the Thracian) like ἀμφιγλωσσοσ, with which Mr. Green compares it. The βάρβαρον πέταλον is another description of the same perch. The “Thracian swallow” is a very happy expression. The swallow's song was always compared to a foreign tongue. Bergler cites Agamemnon 1013,

χελιδόνος δίκην,
ἀγνώτα φωνὴν βάρβαρον κεκτημένη.

where the Scholiast says, ὅτι βάρβαρον τὸ ὄρνειον, διὰ τοῦτο παραβάλλει τοῦτο αὐτῇ ἐν Θράκῃ γὰρ ἡ μεταμόρφωσις αὐτῆς ἰσθόρηται, and Bp. Blomfield refers to Hesychius, s.v. χελιδόσι· τοὺς βαρβάρους χελιδόσιν ἀπεικάσουσι διὰ τὴν ἀσύνητον λαλίαν. See also the Scholiast on Birds 1680. The epithet Θρηκία was as appropriate to the swallow—since it was in Thrace that Progne and Philomela were

metamorphosed, the one into a swallow and the other into a nightingale—as it was apt for the poet's satire upon the Thracian origin of Cleophon. At the same time it was far from his intention to attribute to the demagogue the musical notes of the swallow, and therefore the bird on Cleophon's lips does not warble but δεινὸν ἐπιβρέμεται (cf. infra 814), *makes a terrible roaring*. It

δεινὸν ἐπιβρέμεται 680
 Θρηκία χελιδῶν,
 ἐπὶ βάρβαρον ἐξομένη πέταλον·
 κελαδεῖ δ' ἐπίκλαυτον ἀηδόμιον νόμον, ὡς ἀπολείται,
 κἂν ἴσαι γένωνται. 685
 τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει

is Cleophon's voice, and not her own, that issues from the swallow's throat.

683. ἀηδόμιον] It would never occur to us to couple the swallow's song with that of the nightingale, but it was otherwise with the Greeks: with them the two songs were constantly mentioned together. When Apollo first came to Delphi, sang Alcaeus in the paeon of which Himerius has left us a paraphrase, ἄδουσι μὲν ἀηδόνες αὐτῶ, ἄδουσι δὲ καὶ χελιδόνες (Bergk, Alcaei Fragm. 3). Lucian, in his Veracious History, ii. 15, tells of a chorus composed ἐκ κύκνων καὶ χελιδόνων καὶ ἀηδόνων, and when they sing, he adds, πᾶσα ἡ ὕλη

ἐπανεῖ. Cf. Id. Philopatris, 3. And Longus, in his Pastorals, ii. 3, says that οὔτε χελιδῶν, οὔτε ἀηδῶν, οὔτε κύκνος has so sweet and musical a voice as that of newly-found Love. Whether this conjunction is the cause, or the result, of the legend of Procne and Philomela, it is perhaps impossible to say. Here the swallow borrows her sister's song, because her own is brisk and cheerful (see the note on Peace 800): and in order to celebrate on Cleophon's lips his own approaching destruction, she needs the wailing, dirge-like notes of the bird who, in the beautiful dactylics of Sophocles, is called simply ἡ στονόεσσα,

ἀλλ' ἐμέ γ' ἡ στονόεσσ' ἄραρεν φρένας,
 ἃ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,
 ὄρνις ἀτυζομένη, Διὸς ἄγγελος.—Electra 146–8.

685. κἂν ἴσαι γένωνται] Αἱ ψήφοι δηλονότι, says the Scholiast, that is, the votes for and against him: an equality which ought to ensure an acquittal. For this was the great principle laid down for all time by Athene at the trial of Orestes before the Athenian Areopagus, *υκᾶν ἴσαις ψήφοισι τὸν φεύγοντ' αἰεί*. Many passages bearing on this rule of Athenian judicature are discussed by C. O. Müller in his Dissertations on the Eumenides, Appendix i,

to which may be added Aeschines against Ctesiphon, 253. It is thought that some capital charge was impending over Cleophon at this moment, and if these words imply that he expected to be convicted by some illegal proceeding, his fear was, according to Lysias, abundantly justified. See the note on 1505 infra.

686–705. THE EPIRHHEMA. It was chiefly to this Epirrhema that the play was indebted for the unique honour of

There is shrieking, his kinsman by race,
 The garrulous swallow of Thrace ;
 From that perch of exotic descent,
 Rejoicing her sorrow to vent,

She pours to her spirit's content, a nightingale's woful lament,
 That e'en though the voting be equal, his ruin will soon be the sequel.

Well it suits the holy Chorus evermore with counsel wise

a second representation, and the poet for the glory of receiving, not merely the usual wreath of ivy, but a special wreath formed of branches of the Sacred Olive: the final tribute of the Imperial City, not to his wit or his genius, but to the exalted and consistent patriotism which had distinguished his entire career. Here he pleads for sinking all differences in this hour of peril: for re-enfranchising all the disfranchised, specially those citizens of pure Athenian blood who had incurred the enmity of the democracy by their connexion with the revolution of the Four Hundred, and who had consequently, for the space of several anxious years, been deprived of all rights of citizenship. See Lysias, *Δήμου καταλύσεως ἀπολογία*, § 35. He ascribes their fall to the wrestling-tricks of Phrynichus, the Athenian general, the most zealous promoter of that revolution; *παρέσχε δὲ καὶ Φρόνιχος ἑαυτὸν πάντων διαφερόντως προθυμότατον ἐς τὴν ἀλιγαρχίαν.*—Thuc. viii. 68. On this account, and because he was strongly suspected of twice attempting to betray his country to the enemy, his memory was especially obnoxious to the Athenian people. In the oration of Lysias, For

Polystratus, § 11, it is said that for purposes of prejudice Polystratus was alleged to be a kinsman of Phrynichus; but this, the speaker declares, was a calumny (*ψευδῆ κατηγοροῦν*); he was not a kinsman, he was merely a fellow burgher of Phrynichus: and if this is a crime, it must also be a crime to be his fellow citizen, as all the Athenians were. Many, he adds, were led astray by Phrynichus and Peisander who were really good and loyal citizens. The poet's advice, applauded at the moment, was carried into effect before the year was over. Immediately after the disaster of Aegospotami, a decree was passed, on the motion of Patrocleides, *τοῖς ἀτίμοις ἐπιτίμοις ποιῆσαι.*—Xen. Hell. ii. 2. 11; Andoc. de *Mysteriis*, § 73; Lysias, *Δήμου καταλύσεως ἀπολογία*, § 36.

686. *τὸν ἱερὸν χορὸν*] All dramatic choruses were *ἱεροὶ χοροὶ*, as forming part of the worship and festival of Dionysus. But the Chorus of the Frogs was invested with special sanctity from its sacred mystical character. This vindication of the right and duty of the sacred Chorus to tender its advice to the State seems to betray some doubt and some anxiety on the part of the poet as to the reception which the

- ξυμπαινεῖν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ
 ἐξιῶσαι τοὺς πολίτας κάφελειν τὰ δείματα.
 κεί τις ἡμαρτε σφαλείς τι Φρυνίχου παλαισµασιν,
 ἐγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε 690
 αἰτίαν ἐκθείσει λῦσαι τὰς πρότερον ἀμαρτίας.
 εἰτ' ἀτιμόν φημι χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.
 καὶ γὰρ αἰσχρόν' ἐστι τοὺς μὲν ναυμαχῆσαντας μίαν
 καὶ Πλαταιᾶς εὐθύς εἶναι κἀντὶ δούλων δεσπότας.
 κούδὲ ταυτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς φάσκειν ἔχειν, 695
 ἀλλ' ἐπαινω· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.
 πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἱ μεθ' ὑμῶν πολλὰ δὴ
 χοῖ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,
 τὴν μίαν ταύτην παρεῖναι ξυµφορὰν αἰτουμένοις.
 ἀλλὰ τῆς ὀργῆς ἀνέντες, ὧ σοφώτατοι φύσει, 700
 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα

advice he was about to offer would obtain from the audience.

688. ἐξιῶσαι] Τουτέστιν, ἐντίμους ποιῆσαι τοὺς ἀτιμωθέντας.—Scholiast.

691. αἰτίαν ἐκθείσει] These words are commonly translated *having expounded the cause of their slip*, a translation quite unsuitable to the present passage. Here they mean *having put away the cause of their offence*, that is, their oligarchical leanings. Cf. Lucian, *De Syria Dea*, 20.

692. ἀτιμονμηδέν'] 'Ἐγοῦμαι ταύτην μόνην σωτηρίαν εἶναι τῇ πόλει, ἅπασιν Ἀθηναίοις τῆς πολιτείας μετεῖναι, as Lysias says in his speech on Upholding the πατριος πολιτεία, and elsewhere.

693. αἰσχρόν' ἐστι] The sentence, as Bergler pointed out, begins in one way and ends in another. Had it continued as it commenced, it would have run, 'Tis a shame to enfranchise slaves and

leave genuine Athenians disfranchised.

But when the speaker has concluded the first half of his sentence, he perceives that he may seem to be disapproving of the enfranchisement of the slaves, and therefore breaks off to say, parenthetically, *Not that I object to that measure; on the contrary, I heartily applaud it.* And then, resuming, he does not take up the unfinished sentence, but concludes, as if he were continuing the parenthesis, *but ye should not leave genuine Athenians disfranchised.*

694. Πλαταιᾶς] Ἀντὶ τοῦ Πλαταιέως. τοὺς συμμαμαχῆσαντας δούλους Ἑλλάδικός φησιν ἐλευθερωθῆναι, καὶ ἐγγραφέντας ὡς Πλαταιεῖς συμπολιτεύσασθαι αὐτοῖς, διεξιὼν τὰ ἐπὶ Ἀντιγένοῦς τοῦ πρὸ Καλλίου.—Scholiast. The decree regulating the status of the Plataeans on their admission to Athenian citizenship is given

To exhort and teach the city: this we therefore now advise—
 End the townsmen's apprehensions; equalize the rights of all;
 If by Phrynichus's wrestlings some perchance sustained a fall,
 Yet to these 'tis surely open, having put away their sin,
 For their slips and vacillations pardon at your hands to win.
 Give your brethren back their franchise. Sin and shame it were that slaves,
 Who have once with stern devotion fought your battle on the waves,
 Should be straightway lords and masters, yea Plataeans fully blown—
 Not that this deserves our censure; there I praise you; there alone
 Has the city, in her anguish, policy and wisdom shown—
 Nay but these, of old accustomed on our ships to fight and win,
 (They, their fathers too before them), these our very kith and kin,
 You should likewise, when they ask you, pardon for their single sin.
 O by nature best and wisest, O relax your jealous ire,
 Let us all the world as kinsfolk and as citizens acquire,

in the oration [Demosthenes] in Neaeram, § 104. They were to be enrolled in Athenian tribes and demes, and to have every privilege of Athenian citizens, save only that the individuals first enrolled were not, though their descendants were, to be eligible for the archonship and certain family priest-hoods. The slaves who fought at Arginusae were admitted to the citizenship on the same terms. It would have been very objectionable for a man who had himself been an actual slave to become an archon or a member of one of the sacred colleges: but even this privilege was not withheld from his descendants.

697. *πρὸς δὲ τοῦτοις*] Bergler placed a comma after *δὲ*, treating *πρὸς* as an adverb; and his construction is very generally followed. But *πρὸς τοῦτοις* is

the commonest possible expression for *besides*, and had Aristophanes used *πρὸς* adverbially, it is incredible that he should have made an unnecessary ambiguity by immediately subjoining *τούτοις*. There is, of course, no need for *τούτοις* to be expressed after *παρεῖναι*.

699. *μίαν*] As the *πολλὰ ἐνανμάχησαν* of lines 697, 698 is intended as a contrast to the *νανμαχίσαντας μίαν* of 693, so here again *μίαν ξυμφορὰν* is contrasted, though in a different way, with the *μίαν [νανμαχίαν]* there. The enfranchised slaves had fought but one battle; the disfranchised Athenians had committed but one fault. *ξυμφορὰν* is used delicately, as Mitchell observes, for *ἀμαρτίαν*.

701. *πάντας ἀνθρώπους*] "This," says Dr. Merry, "is limited, of course, to those at Athens." To me, on the con-

κάπιτίμους καὶ πολίτας, ὅστις ἂν ξυμμαχηῇ.
 εἰ δὲ ταῦτ' ὀγκωσόμεσθα κάποσεμνουόμεθα
 τὴν πόλιν, καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις,
 ὑστέρῳ χρόνῳ ποτ' αὐθις εὖ φρονεῖν οὐ δόξομεν. 705

εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ τρόπον ὅστις ἔτ' οἰμώξεται, ἀντ.
 οὐ πολὺν οὐδ' ὁ πίθηκος αὐτός ὁ νῦν ἐνοχλῶν,

Κλειγένης ὁ μικρὸς,
 ὁ πονηρότατος βαλανεύς ὁπόσοι κρατοῦσι κυκησιτέφρου 710
 ψευδολίτρου κονίας
 καὶ Κιμωνίας γῆς,

trary, the whole force of the passage seems to consist in the utter absence of all limit and restriction. "Let us not reject anybody in the wide world," says the poet, "who is willing to fight on our ships, be he kinsman or stranger, Greek or barbarian, bond or free." He

is now going beyond his plea for enfranchisement, and is arguing for an extension of the citizenship to all who will help the city in her hour of need.

704. *κυμάτων ἐν ἀγκάλαις*] Δίδυμὸς φησι παρὰ τῷ Διοχίλῳ· ἐστὶ δὲ ὄντως παρὰ τῷ Ἀρχιλόχῳ

ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις,

θέλει δὲ εἰπεῖν, καὶ ταῦτα ὄντες ἐν πολλοῖς κινδύνοις.—Scholiast. *ἔχοντες* is taken by Brunck, Elmsley (on Bacch. 89), and others to be equivalent to *ὄντες*, but it seems far better to understand *τὴν πόλιν* from the commencement of the line. *If we grow puffed up and are high and mighty about the city* (meaning, of course, with regard to the right of citizenship), *and that, too, when she is reeling* (literally, when we have her) *in the embraces of the waves, &c.*

706-717. THE ANTISTROPHE. The Strophe dealt with the well-known Cleophon, the Antistrophe deals with the utterly unknown Cleigenes. He is here described as a worthless and quarrelsome little bathman, but had

that been all he would never have occupied a niche in the Parabasis of the Frogs. We may be sure that he was a politician of the same type as Cleophon, and therefore an opponent of peace with Sparta, a circumstance not obscurely intimated by the words *οὐκ εἰρηνικός ἐστι*. A Scholiast begins *φαίνεται δὲ ὁ Κλειγένης περὶ τὰ πολιτικά*, but does not finish his sentence. If Fritzsche is right in identifying him with the Κλειογένης ἐγγραμμάτευεν of a decree cited by Andocides de *Mysteriis*, 96, he may have been one of the very *ὑπογραμματέων* against whom Aristophanes inveighs, *infra* 1084. And, anyhow, *πίθηκος* here is doubtless used in the same sense as *δημοπιθήκων* there. The bath business

All who on our ships will battle well and bravely by our side.
 If we cocker up our city, narrowing her with senseless pride,
 Now when she is rocked and reeling in the cradles of the sea,
 Here again will after ages deem we acted brainlessly.

And O if I'm able to scan the habits and life of a man
 Who shall rue his iniquities soon! not long shall that little baboon,
 That Cleigenes shifty and small, the wickedest bathman of all
 Who are lords of the earth—which is brought from the isle of Cimolus, and wrought
 With nitre and lye into soap—
 Not long shall he vex us, I hope.

was probably his father's trade, and perhaps in early youth his own.

706. *εἰ δ' ἐγὼ*] The opening words, as the Scholiast informs us, are borrowed from the *Φοῖνιξ ἢ Καυεὺς* (according

to Bentley's certain emendation Ep. ad Mill. ii. 311, Dyce) of Ion of Chios, where they formed part of the following hexameter,

εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ᾧ πολιῆται

θέλει δὲ εἰπεῖν ὅτι εἰ δύναμαι κρίνειν. τὸ δὲ οὐ πολὺν συναπτέον εἰς τὸ χρόνον. Dr. Blaydes would like to change *ὀρθὸς* into *οἶος* because "inaudita et insolens locutio est *ὀρθὸς ἰδεῖν*," as if that were not, in all probability, the very reason for which Aristophanes quotes it.

710. *ὀπόσοι κρατοῦσι*] *Δέον εἰπεῖν ὀπόσης κρατοῦσι γῆς, οὐκ εἶπεν* (this is hardly accurate, he says *γῆς Κιμωλίας*) *ἀλλ' ἐπήνεγκεν ὅσα παρέχεται βαλανεὺς τοῖς λουομένοις σμήγματα.*—Scholiast. "De balneatore loquitur," says Fritzsche, "tanquam de magno rege Persarum, ὀπόσοι κρατοῦσι γῆς." It may be that the words are still a reminiscence of Ion of Chios, and were in his tragedy applied to some magnificent personages.

711. *κυκhsiτέφρον κ.τ.λ.*] *Ταῦτα τοιαῦτα καθάρματα ἐστίν, οἷς οἱ λουόμενοι χρώνται,*

τῶν βαλανέων πωλούντων.—Scholiast. The various articles mentioned are discussed in Beckmann's History of Inventions, under the title "soap." *κοῦα* is the lye of ashes, *τὸ ἐκ τέφρας καθιστάμενον ὑγρὸν.*—Pollux, vii, segm. 40. The epithet *κυκhsiτέφρον* seems to imply that the lye has still some solid ashes mixed with it. *λίτρον* (the Attic form of *νίτρον*) is a fixed lixivious alkali, similar to, though not identical with, the salt which we now call *nitre*. As the lye was not pure but mixed with ashes, so the very alkali was adulterated. For this charge of dishonest dealing on the part of the tradesmen, I could not in my translation find room. *Κιμωλία γῆ* was the white chalky soil of Cimolus, one of the smallest of the Cyclades, immediately to the north of Melos.

χρόνον ἐνδιατρίψει· ἰδὼν δὲ τὰδ' οὐκ
εἰρηνικός ἐσθ', ἵνα μὴ ποτε ἀποδυθῆ μεθύων ἄ-
νευ ξύλου βαδίζων.

715

πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι
ταυτὸν ἕς τε τῶν πολιτῶν τοὺς καλοὺς τε κάγαθοὺς,
ἕς τε τὰρχαῖον νόμισμα καὶ τὸ καινὸν χρυσίον.

720

It answered the purposes of our fuller's earth.

714. ἰδὼν δὲ τὰδ'] Εἰδὼς ἃ πείσεται οὐκ ἄσπλος διάγει, ἀλλ' ἐν χειρὶ ξύλον αἰε φέρει, μήποτε καὶ ἀποδυθῆ' πολλοὶ γὰρ αὐτῷ ἀπειλοῦσι.—Scholiast. But though he knows that his time is short, he is not inclined for peace, but carries a cudgel, lest, if he were walking without one, he should be stripped by footpads in one of his drunken fits. The words οὐκ εἰρηνικός ἐστί, though really aimed at his political views, are woven into a description of his personal habits and lead up to a final charge of drunkenness.

718-737. THE ANTEPIRRHEMA. The presence of a Spartan detachment at Deceleia had doubtless, as was anticipated (Thuc. vi. 91), suspended for a time the working of the silver mines of Laureium. Hitherto the Athenian mint had issued silver only, but when this ἀργύρου πηγή was temporarily closed the Athenians had for the first time to resort to other devices for obtaining a supply of coin. In the archonship of Antigenes, B.C. 407-6 (see the Scholiast on 720), certain gold statues of Victory were sent to the mint, and coined into money. This was doubtless a pure gold coinage; the gold on the

statues and offerings had, at the commencement of the war, been reckoned by Pericles (Thuc. ii. 13) as one of the chief financial resources of the State, and all "the gold coins which have been handed down to us are of excellent quality."—Head's Preface to the British Museum "Catalogue of Greek Coins, Attica, &c." But this supply was insufficient for the commercial necessities of the Athenian people, and indeed it would have been impossible to produce in gold the small change required for every-day use. Even in silver the fractions of an obol are scarcely larger than the little lady-birds of our gardens. Accordingly in the following year, B.C. 406-5, in the archonship of Callias (in the latter half of whose archonship this play was produced), a new experiment was tried, and copper (or, to speak strictly, bronze) coins were, for the first time, issued from the Athenian mint. Aristophanes, in the Antepirrhemata, seizes upon the comparative disuse of their splendid silver and gold coinage, and the substitution of this inferior and manufactured metal, to lecture the audience on the unwisdom of their analogous policy in excluding the educated and genuine citizens of pure Athenian blood

And this the unlucky one knows,
 Yet ventures a peace to oppose,
 And being addicted to blows he carries a stick as he goes,
 Lest while he is tipsy and reeling, some robber his cloak should be stealing.
 Often has it crossed my fancy, that the city loves to deal
 With the very best and noblest members of her commonweal,
 Just as with our ancient coinage, and the newly-minted gold.

from offices of state, and filling such offices with alien adventurers, half-breeds and the like. Strange to say, the Scholiasts and commentators take τὸ καινὸν χρυσίον of line 720 to be identical with τοῖς πονηροῖς χαλκίοις of line 725, and so get themselves into all manner of difficulties, from which later commentators endeavour to extricate themselves by various alterations of the text. Τὸ ἀρχαῖον νόμισμα, the immemorial silver coins issued *before* the closing of the mines of Laureium, and τὸ καινὸν χρυσίον, the gold coins issued *after* that event, are bracketed together as two *good* coinages, the equivalent of the καλοὶ κάγαθοι with whom alone the poet is comparing them. Both are equally pure, and both are contrasted with the worthless bronze of Callias. It is impossible that the τοῖ τοισιν of the following line can pass over the proximate καινὸν χρυσίον and apply exclusively to the remoter ἀρχαῖον νόμισμα. The plural indeed may be defended on the same grounds as the αὐτὰ, *infra* 1466, but it more naturally includes both the old and the new; and anyhow the pronoun οὗτος cannot thus be employed for ἐκεῖνος. Moreover χρυσίον is used in line 720 without the slightest

reference to χαλκίοις, and χαλκίοις in line 725 without the slightest reference to χρυσίον. This bronze coinage seems to have been called in so soon as the silver mines were again available, for Kuster on Eccl. 815 is doubtless right in supposing this to be the coinage there mentioned. My best thanks are due to Mr. G. F. Hill of the British Museum, to whom I submitted my note, not only for explaining to me how the coins in that institution bear upon the subject, but also for pointing out that the view which I had adopted merely from a consideration of the language of Aristophanes, had already found favour with numismatists. It seems to have been first suggested by Bergk (*Philol.* xxxii, s. 131), then to have been adopted by S. P. Six (*Head's Preface*, *ubi supra*), and finally to have been advocated by Köhler in the *Zeitschrift für Numismat.* for the year 1898. Mr. Head, as we have seen, affirms that no debased gold Athenian coins have come down to us, and Mr. Hill tells me that there are not, to his knowledge, any bronze Athenian coins extant which show traces of gold either as plating, or as alloy.

720. τὸ καινὸν χρυσίον] Τῷ προτέρῳ ἔπει ἐπὶ Ἀντιγένοῦς Ἑλληνικός φησι χρυσοῦν

οὔτε γὰρ τούτοισιν οὔσιν οὐ κεκιβδηλευμένοι,
 ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεῖ, νομισμάτων,
 καὶ μόνοις ὀρθῶς κοπέισι καὶ κεκωδωνισμένοι
 ἐν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροισι πανταχοῦ,
 χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις, 725
 χθές τε καὶ πρόην κοπέισι τῷ κακίστῳ κόμματι.
 τῶν πολιτῶν θ' οὐδ' ἴσμεν εὐγενεῖς καὶ σάφρονας
 ἀνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε κάγαθοὺς,
 καὶ τραφέντας ἐν παλαιστραῖς καὶ χοροῖς καὶ μουσικῇ,
 προσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ πυρρῖαις 730
 καὶ πονηροῖς κακ' πονηρῶν εἰς ἅπαντα χρώμεθα
 ὑστάτοις ἀφιγμένοισιν, οἷσιν ἢ πόλις πρὸ τοῦ
 οὐδὲ φαρμακοῖσιν εἰκὴ ῥαδίως ἐχρήσατ' ἄν.

νόμισμα κοπήναι, καὶ Φιλόχορος ὁμοίως, τὸ ἐκ τῶν χρυσῶν Νικῶν.—Scholiast. The name Ἑλλάνικος is the certain emendation of Bentley and Tyrwhitt for the MS. ἀλλὰ νικᾶ. See the note on 694 supra.

722. καλλίστοις ἀπάντων κ.τ.λ.] This was no idle vaunt. The exchange was everywhere in favour of Athens. "Athens did not, like other States, alloy the silver with lead or copper; on which account this money was particularly valued, and everywhere exchanged with profit. Xenophon, *De Vectigalibus*, iii. 2; cf. *Aristoph. Ran.* 721-4; *Polybius*, xxii. 15. 26."—Boeckh, *Public Economy of Athens*, i. 4. The eulogy οὐ κεκιβδηλευμένοι is used in contrast neither to the καινὸν χρυσίον nor to the πονηροῖς χαλκίοις, but to the coinages of other States; for πολλὰ τῶν πόλεων, we are told, use ἀργυρίῳ καὶ φανερώς πρὸς χαλκὸν καὶ μύλυθρον κεκραμένῳ.—*Demosthenes against Timocrates*, 243.

725. χαλκίοις] Τοῖς ἀδοκίμοις καὶ μεμυμένοις χαλκῷ. δύναιτο δ' ἂν καὶ τὸ χαλκοῦν λέγειν. ἐπὶ γὰρ Καλλίου χαλκοῦν νόμισμα ἐκόσθη.—Scholiast. The first words of the gloss are, of course, due to the erroneous view mentioned in the note on 718-737 above.

726. χθές τε καὶ πρόην] *Yesterday or the day before*, a common expression, like the νῦν γε καχθές of *Antigone* 456. Bergler refers to *Demosthenes*, *De Corona*, 130, where the orator says of his opponent, ὄψε γὰρ ποτε—ὄψε λέγω; χθές μὲν οὖν καὶ πρόην ἀμ' Ἀθηναίος καὶ βήτωρ γέγονε, and *Against Leochares*, 42, where again the speaker calls a newly-enrolled citizen τὸν πρόην καὶ χθές ἐγγραφέντα. I will only add one other example. "The love of dancing," says *Lycinus* in *Lucian's De Saltatione*, 7, "is no new thing οὐδὲ χθές καὶ πρόην ἀρξάμενον, it began with the beginning of the world."

Yea for these, our sterling pieces, all of pure Athenian mould,
 All of perfect die and metal, all the fairest of the fair,
 All of workmanship unequalled, proved and valued everywhere
 Both amongst our own Hellenes and Barbarians far away,
 These we use not: but the worthless pinchbeck coins of yesterday,
 Vilest die and basest metal, now we always use instead.
 Even so, our sterling townsmen, nobly born and nobly bred,
 Men of worth and rank and mettle, men of honourable fame,
 Trained in every liberal science, choral dance and manly game,
 These we treat with scorn and insult, but the strangers newlied come,
 Worthless sons of worthless fathers, pinchbeck townsmen, yellowy scum,
 Whom in earlier days the city hardly would have stooped to use
 Even for her scapegoat victims, these for every task we choose.

730. *προσελούμεν*] Προπηλακίζομεν. Scholiast. *προσελείν*, which is found only here and in Aesch. Prom. 447 (*ὄρων ἑμαυτὸν ὄδε προσελούμενον*) is described by Buttmann (Lexilogus, s.v.) as "one of the most enigmatical words in the Greek language." That the *v* represents the digamma is generally agreed; but Buttmann's own suggestion, that the word is compounded of *προ-* and an unknown verb meaning "to trample under foot," has not met with universal acceptance. Happily there is no doubt as to its meaning: *to treat with contumely and insult*. As to *πυρρίαις*, the Scholiast observes that slaves with yellow hair were so called, just as one with auburn hair was called Xanthias. The term *ξένοις* is meant to include all those who, like Cleophon and Archdemus, were supposed to have foreign blood in their veins. *μὴ βούλεσθε*, says Andocides in the perora-

tion of his speech. In the matter of the Mysteries, *μὴ βούλεσθε Θετταλὸς καὶ Ἀνδρίους πολίτας ποιέσθαι δι' ἀπορίαν ἀνδρῶν, τοὺς δὲ ὄντας πολίτας ὁμολογούμενως, οἷς προσήκει ἀνδράσιν ἀγαθοῖς εἶναι, καὶ βουλόμενοι δυνήσονται, τούτους δὲ ἀπόλυτε*.

733. *φαρμακοῖσιν*] It seems certain that at the festival of the Thargelia at Athens two human beings were slain, their bodies burned, and the ashes cast into the sea. This rite was considered a purification of the city, and the victims were therefore called *φαρμακοὶ* or *καθάρματα*. As they were doubtless the vilest of the people, if not actually condemned criminals, the names *φαρμακός* (Knights 1405) and *κάθαρμα* (Plutus 454) became ordinary terms of abuse. Bergler quotes two fragments of Eupolis, containing a very similar complaint to that in the text. The first is from Stobaeus, Flor. xliii. 9—

ἀλλὰ καὶ νῦν, ὠνόητοι, μεταβαλόντες τοὺς τρόπους,
 χρῆσθε τοῖς χρηστοῖσιν αὔθις· καὶ κατορθώσασι γὰρ 735
 εὐλογον· κἂν τι σφαλῆτ', ἐξ ἀξίου γοῦν τοῦ ξύλου,
 ἦν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκῆσετε.

- AIA. νῆ τὸν Δία τὸν σωτήρα, γεννάδας ἀνήρ
 ὁ δεσπότης σου. ΞΑ. πῶς γὰρ οὐχὶ γεννάδας,
 ὅστις γε πίνειν οἶδε καὶ βινεῖν μόνον; 740
- AIA. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντικρυς,
 ὅτι δοῦλος ὦν ἔφασκες εἶναι δεσπότης.
- ΞΑ. ὦμωξε μέντ' ἄν. AIA. τοῦτο μέντοι δουλικὸν
 εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.
- ΞΑ. χαίρεις, ἱκετεύω: AIA. μᾶλλ' ἐποπτεύειν δοκῶ, 745

καὶ μὴν ἐγὼ πολλῶν παρόντων οὐκ ἔχω τί λέξω,
 οὕτω σφόδρ' ἀλγῶ τὴν πολιτείαν ὄρων παρ' ἡμῖν.
 ἡμεῖς γὰρ οὐχ οὕτω τέως ἀκοῦμεν οἱ γέροντες,
 ἀλλ' ἦσαν ἡμῖν τῇ πόλει πρῶτον μὲν οἱ στρατηγοὶ
 ἐκ τῶν μεγίστων οἰκιῶν, πλοῦτ' ἄν γένοι τε πρῶτοι,
 οἷς ὡσπερὶ θεοῖσιν ἠύχόμεσθα· καὶ γὰρ ἦσαν
 ὥστ' ἀσφαλῶς ἐπράττομεν, νυνὶ δ', ὅποι τύχοιμεν,
 στρατεῦμεσθ', αἰρούμενοι καθάρματα στρατηγούς.

The second is from Athenaeus, x. 25—

οὗς δ' οὐκ ἂν εἴλεσθ' οὐδ' ἂν οἰνόπτας πρὸ τοῦ,
 νυνὶ στρατηγούς ἔχομεν. ὦ πόλις, πόλις,
 ὡς εὐτυχῆς εἰ μᾶλλον ἢ καλῶς φρονεῖς.

734. ὠνόητοι] It was ὦ σοφάτατοι in the Epirrhemata, when the poet was not quite sure of his footing, but now that he is dealing with generalities, he recovers his wonted confidence, and the σοφάτατοι become ἀνήητοι.

736. εὐλογον] It will be reasonable, that is to say, the reasonable result of your conduct. In the words ἐξ ἀξίου γοῦν τοῦ ξύλου, he is referring, the Scholiast tells us, to a proverb, ἀπὸ καλοῦ ξύλου κἂν ἀπάγασθαι, the precise

bearing of which is not absolutely certain. Probably it means, "You had better have a good tree (or beam) than a bad one, even if your only object is to hang yourself from it"; and so it is better to have good instruments than bad, for whatever purpose and with whatever result you use them. It is better then, the Chorus say, to fail although you are employing your best citizens, than to fail because you are employing your worst. The translation

O unwise and foolish people, yet to mend your ways begin ;
 Use again the good and useful : so hereafter, if ye win
 'Twill be due to this your wisdom : if ye fall, at least 'twill be
 Not a fall that brings dishonour, falling from a worthy tree.

ÆAC. By Zeus the Saviour, quite the gentleman
 Your master is. XAN. Gentleman? I believe you.
 He's all for wine and women, is my master.

ÆAC. But not to have flogged you, when the truth came out
 That you, the slave, were passing off as master !

XAN. He'd get the worst of that. ÆAC. Bravo! that's spoken
 Like a true slave: that's what I love myself.

XAN. You love it, do you? ÆAC. Love it? I'm entranced

of these concluding lines is little more than a paraphrase.

737. ἦν τι καὶ πάσχητε] This is not a mere repetition of the *κἄν τι σφάλητ'* of the preceding line. The allusion to the "wood whereon to hang yourself" has struck a more serious chord, and these words are a euphemism for *even if ye perish*. See the note on Wasps 385.

738. νῆ τὸν Δία] During the delivery of the Parabasis, Dionysus and Xanthias, we must suppose, have been brought before Pluto and Persephone, and the imposture of Xanthias has, of course, been immediately detected. Æacus and Xanthias now return to the stage in familiar converse; the earliest extant specimen of a dialogue between two slaves, not merely as agents of their masters, or as jest-makers for the audience, but as members of a distinct class, speaking of their own feelings, of their own likes and dislikes. Such dialogues were common enough in later Greek comedy,

as we know from the Roman imitations, and kept very much to the spirit in which Aristophanes started them. The Latin *obsecro* is the exact counterpart of the Greek *ικετεύω* of line 745, and the concluding lines of the conversation, 812, 813, might well have come from some comedy imitated by Plautus or Terence.

743. τοῦτο] Τὸ λοιδορεῖν τὸν δεσπότην ἀπόντα.—Scholiast. In the previous scene between Xanthias and Æacus, Xanthias had been passing himself off as the master, and nothing servile (*δουλικόν*) had fallen from his lips; but no sooner does he resume the character of a slave than he at once (*εὐθύς*) utters the genuine sentiments of a slave, and Æacus hails him as a brother.

745. μᾶλλ' ἐποπτεύειν] Μᾶλλὰ is for *μῆ ἀλλὰ*, as *supra* 103, 611; *infra* 751; Ach. 458; Thesm. 288. *Not only so, but . . . ἐν οἷφ' τρόπῳ λέγομεν οὐχ οἷον ἦδομαι, ἀλλ' ὑπερήδομαι*, says the Scholiast. An *ἐπόπτης* was a *μύσσης* of the highest

- ὅταν καταράσσωμαι λάθρα τῷ δεσπότη.
- ΞΑ. τί δὲ τονθορύζων, ἠνίκ' ἂν πληγὰς λαβῶν
πολλὰς ἀπίης θύραζε; ΑΙΑ. καὶ τοῦθ' ἤδομαι.
- ΞΑ. τί δὲ πολλὰ πρᾶττων; ΑΙΑ. ὡς μὰ Δί' οὐδὲν οἶδ' ἐγώ.
- ΞΑ. ὁμόγνιε Ζεῦ· καὶ παρακούων δεσποτῶν 750
ἄττ' ἂν λαλώσι; ΑΙΑ. μᾶλλὰ πλείν ἢ μαινομαι.
- ΞΑ. τί δὲ τοῖς θύραζε ταῦτα καταλαλῶν; ΑΙΑ. ἐγώ;
μὰ Δί', ἀλλ' ὅταν δρῶ τοῦτο, κάκμυαίνομαι.
- ΞΑ. ὦ Φοῖβ' Ἄπολλον, ἔμβαλέ μοι τὴν δεξιᾶν,
καὶ δὸς κύσαι καὺτὸς κύσον, καὶ μοι φράσον 755
πρὸς Διὸς, ὃς ἡμῖν ἐστὶν ὁμομαστιγίας,
τίς οὗτος οὖνδον ἐστὶ θέρυβος καὶ βοῆ
χῶ λαιδορησμός; ΑΙΑ. Αἰσχύλου κ'Εὐριπίδου.
- ΞΑ. ᾄ. ΑΙΑ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα
ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάννυ. 760
- ΞΑ. ἐκ τοῦ; ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος

grade, who was initiated into, and allowed to participate in, the most secret and sacred mysteries at Eleusis. Cf. infra 1126. ἐποπτεύειν therefore meant to enjoy the highest felicity permitted to man.

750. 'Ομόγνιε Ζεῦ] "Fratrum est invocare Jovem ὁμόγνιον," observes Bergler, referring to the Scholiast on Eurip. Hec. 345, who says, οἱ ἀδελφοὶ 'Ομόγνιον Δία προέτεινον. But this is too narrow a limitation. Zeus was invoked under that name, not only between brothers, but between any members of the same family or kindred. 'Ομόγνιοι θεοί· οἷς οἱ συγγενεῖς κοινῶς ὀργιάζουσιν.—Photius. So Timaeus, where Ruhnken's note collects the passages bearing on the subject. Thus in Eurip. Androm. 921,

Hermione says to her cousin Orestes, ἀλλ' ἄντομαί σε, Δία καλοῦσ' 'Ομόγνιον. And in Soph. Oed. Col. 1332, Polyneices implores his father to help him πρὸς θεῶν 'Ομογνίων. So Plato, Laws, ix. 881 D. Here Xanthias, delighted with the similarity of sentiment which he discovers between Aeacus and himself, speaks as if they were both members of one great slave family. The Scholiast rightly interprets the ejaculation, τὴν ὁμοιότητα θαυμάζων, λέγει' οἶον, ὃ ὁμοιότητος.

751. μᾶλλὰ πλείν ἢ μαινομαι] These words have already occurred, supra 103. In ἐκμυαίνομαι, two lines below, which means οὕτως ἤδομαι ὥστε ἀποσπερματίζειν, there seems to be a jingle with μαινομαι intended.

- When I can curse my lord behind his back.
- XAN. How about grumbling, when you have felt the stick,
And scurry out of doors? AEAC. That's jolly too.
- XAN. How about prying? AEAC. That beats everything!
- XAN. Great Kin-god Zeus! And what of overhearing
Your master's secrets? AEAC. What? I'm mad with joy.
- XAN. And blabbing them abroad? AEAC. O heaven and earth!
When I do that, I can't contain myself.
- XAN. Phoebus Apollo! clap your hand in mine,
Kiss and be kissed: and prithee tell me this,
Tell me by Zeus, our rascaldom's own god,
What's all that noise within? What means this hubbub
And row? AEAC. That's Aeschylus and Euripides.
- XAN. Eh? AEAC. Wonderful, wonderful things are going on.
The dead are rioting, taking different sides.
- XAN. Why, what's the matter? AEAC. There's a custom here

756. *ὁμομαστιγίας*] He begins as if he were about to repeat *ὁμόγνιος*, *God of relatives*, but he unexpectedly changes it to *ὁμομαστιγίας*, *God of rascals*, as even more appropriate to Aeacus and himself. *Ὁμομαστιγίας* does not mean "fellow-knave," as the Oxford lexicographers translate it, any more than *ὁμόγνιος* means "of the same family as ourselves." It is merely a parody on *ὁμόγνιος*, and means "patron of the rogues' fraternity." *ἀντὶ τοῦ εἰπεῖν ὁμόγνιος ὡς ἔμπροσθεν, ἢ ὁμάδελφος, εἶπεν ὁμομαστιγίας*, says the Scholiast.

757. *τίς οὗτος θόρυβος*] Observe how abruptly Aristophanes turns from the regular progress of his plot to introduce the poetical contest, which is quite irrelevant to it. With equal abrupt-

ness, in 1415 *infra*, he drops the artistic question, and returns to the original purpose of the play. In my opinion, the idea of this contest had been long maturing in the poet's mind, and had probably been completely elaborated, before the death of Euripides inspired him with the general plot of the comedy of the Frogs. On this point, some remarks will be found in the Introduction. The Scholiast thinks that Xanthias was about to question Aeacus *περὶ τίνος πράγματος δουλικού*, but being interrupted by the commotion within, asks instead what is the meaning of all this hubbub. And this view is adopted by Mr. Mitchell and Mr. Green, but seems to me exceedingly doubtful.

ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,
τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν Πρυτανείῳ λαμβάνειν,
θρόνον τε τοῦ Πλούτωνος ἐξῆς, ΞΑ. μανθάνω. 765

ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;

ΑΙΑ. ἐκείνος εἶχε τὸν τραγωδικὸν θρόνον,
ὡς ὃν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς; 770

ΑΙΑ. ὅτε δὴ κατῆλθ' Εὐρύπιδης, ἐπεδείκνυτο
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιστοῖμοις
καὶ τοῖσι πατραλοῖαισι καὶ τοιχωρύχοις,
ὅπερ ἔστ' ἐν Ἄιδου πλῆθος, οἱ δ' ἀκροώμενοι
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν 775
ὑπερεμάνησαν, κἀνόμισαν σοφώτατον
κᾶπειτ' ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου,

762. ἀπὸ τῶν τεχνῶν] He is adopting the language of the supposed law, which spoke of craftsmen coming to Hades from (ἀπὸ) the crafts above. He who, coming from the crafts above, is the most excellent of all in the same craft, is to receive honours such as

those which are awarded at Athens for the highest and most honourable services. The expression ἄριστον τῶν συντέχνων is, of course, an instance of the use, common in all languages, of the superlative for the comparative, like Milton's

Adam, the goodliest man of men since born
His sons; the fairest of her daughters, Eve.

764. σίτησιν . . . ἐν Πρυτανείῳ] Ταῦτα μεταφέρει ἀπὸ τῶν ἐν τῇ Ἀττικῇ ἑθῶν εἰς τὰ καθ' Ἄιδου.—Scholiast. On the Attic σίτησις ἐν Πρυτανείῳ, see the note on Peace 1084. The establishment of the Athenian Prytaneum as the one state hall for the whole of Attica was part of the centralizing policy of Theseus (Thuc. ii. 15). There, every day, a company of distinguished guests was

entertained at the public expense: ambassadors from foreign states, Athenian envoys returning from foreign missions (Acharnians 125; Demosthenes de F. L. 35, 36, 259; Aeschines, Id. 49), public officials, popular leaders (Knights 281, 1404), and others who had done, or were conceived to have done, the state some service. And others were there merely as the descendants of some

With all the crafts, the good and noble crafts,
 That the chief master of his art in each
 Shall have his dinner in the assembly hall,
 And sit by Pluto's side, XAN. I understand.
 AÆAC. Until another comes, more wise than he
 In the same art : then must the first give way.
 XAN. And how has this disturbed our Aeschylus ?
 AÆAC. 'Twas he that occupied the tragic chair,
 As, in his craft, the noblest. XAN. Who does now ?
 AÆAC. But when Euripides came down, he kept
 Flourishing off before the highwaymen,
 Thieves, burglars, parricides—these form our mob
 In Hades—till with listening to his twists
 And turns, and pleas and counterpleas, they went
 Mad on the man, and hailed him first and wisest :
 Elate with this, he claimed the tragic chair

illustrious ancestor. Thus, in later days, the eldest descendant for the time being of the orator Lycurgus was entitled for all time to a seat at the public table : a decree of the people (the third of the decrees appended to the Lives of the Ten Orators) having granted a *σίτησις ἐν Πρυτανείῳ τῶν ἐγγύων ἀεὶ τῶν Δικουόργου τῷ πρεσβυτάτῳ εἰς ἅπαντα τὸν χρόνον*. Some of the distinguished guests were invited merely for one day, or for some short period ; others retained their privilege for their whole lives. In any case, the *σίτησις ἐν Πρυτανείῳ* was esteemed one of the greatest of honours ; and innumerable are the references made to it in Athenian literature. To the instances given in the note to the Peace, I will add but one other. In Lucian's *Piscator*, 46

Ἀλήθεια proposes that if, amongst the shoals of impostors, they can catch one genuine philosopher, he shall be crowned with a crown of olive, and invited to the entertainment in the Prytaneum.

771. *ἐπεδείκνυτο*] This is the ordinary word for the displays given by rhetoricians, philosophers, poets, professors, dancers (Lucian, *De Salt.* 63), and the like, of their proficiency in their respective arts. It is of common occurrence in the writings of Plato and others. For a lively description of these *ἐπιδείξεις*, see Sewell's *Dialogues of Plato*, chaps. 20 and 21.

774. *ἐν Ἄιδου πλήθος*] *Which of course is far from being the case in Athens*, he implies, ironically. See *infra* 783, 808.

- ἴν' Αἰσχύλος καθῆστο. ΞΑ. κοῦκ ἐβάλλετο ;
 ΑΙΑ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν
 ὀπότερος εἶη τὴν τέχνην σοφώτερος. 780
 ΞΑ. ὁ τῶν πανούργων ; ΑΙΑ. νῆ Δί', οὐράνιον γ' ὅσον.
 ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἕτεροι σύμμαχοι ;
 ΑΙΑ. ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε.
 ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεταιται ;
 ΑΙΑ. ἀγῶνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν 785
 κἀλεγχον αὐτοῖν τῆς τέχνης. ΞΑ. κᾶπειτα πῶς
 οὐ καὶ Σοφοκλῆς ἀντελάβετο τοῦ θρόνου ;
 ΑΙΑ. μὰ Δί' οὐκ ἐκείνος, ἀλλ' ἔκυσε μὲν Αἰσχύλον,
 ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιάν,
 κἀκείνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου· 790
 νυνὶ δ' ἔμελλεν, ὡς ἔφη Κλειδημίδης,
 ἔφεδρος καθεδεῖσθαι· κἀν μὲν Αἰσχύλος κρατῆ,
 ἔξειν κατὰ χώραν· εἰ δὲ μῆ, περὶ τῆς τέχνης
 διαγωνιεῖσθ' ἔφασκε πρὸς γ' Εὐριπίδην.
 ΞΑ. τὸ χρῆμ' ἄρ' ἔσται ; ΑΙΑ. νῆ Δί', ὀλίγον ὕστερον. 795

778. κοῦκ ἐβάλλετο ;] *Αἰθῶις* δηλονότι.
 εἶτα οὐκ ἐλιθοβολεῖτο, φησὶ, τοῦτο ποιήσας ;
 —Scholiast.

788. ὥσπερ ἐνθάδε] As he utters these
 words, he looks at the audience. *δεί-
 κνυσιν*, says the Scholiast, *ὡς πρὸς τὸ
 θέατρον· μίγνυσι δὲ τὰ ἐνθάδε τοῖς ἐκεί·
 νῦν γὰρ οὐ καθ' Αἰδοῦ ἔφη.*

790. *κἀκείνος*] The *ἐκείνος* of this
 speech is Sophocles, whose attitude
 towards Aeschylus in the world below
 is being contrasted with that of Euri-
 pides, of whom they have hitherto been
 talking. The strange notion that *ἐκείνος*
 must here mean Aeschylus has arisen
 from not observing that the speaker is
 but carrying on the pronoun appro-

priated to Sophocles at the commence-
 ment of the speech : "He, for his part,
 saluted Aeschylus, and he, for his part,
 resigned all claim to the chair." To
 suppose that Aeschylus recognized
 Sophocles as his superior is contrary to
 the mind of Aristophanes and to the
 whole tone and tenor of the play (cf.
infra 1519), while it is impossible to
 regard seriously the grotesque sug-
 gestion that Aeschylus gave him a
 little bit of his chair, so that the two
 poets sat at dinner in one chair.
 Neither *ὑποχωρεῖν* nor even *παραχωρεῖν*
 (*supra* 767) necessarily implies a pre-
 vious occupation of the thing conceded.
 In the Argument to the *Septem contra*

- Where Aeschylus was seated. XAN. Wasn't he pelted?
 AEAC. Not he: the populace clamoured out to try
 Which of the twain was wiser in his art.
 XAN. You mean the rascals? AEAC. Aye, as high as heaven!
 XAN. But were there none to side with Aeschylus?
 AEAC. Scanty and sparse the good, (*Regards the audience*) the same as here.
 XAN. And what does Pluto now propose to do?
 AEAC. He means to hold a tournament, and bring
 Their tragedies to the proof. XAN. But Sophocles,
 How came not he to claim the tragic chair?
 AEAC. Claim it? Not he! When *he* came down, he kissed
 With reverence Aeschylus, and clasped his hand,
 And yielded willingly the chair to him.
 But now he's going, says Cleidemides,
 To sit third-man: and then if Aeschylus win,
 He'll stay content: if not, for his art's sake,
 He'll fight to the death against Euripides.
 XAN. Will it come off? AEAC. O yes, by Zeus, directly.

Thebas we read, *πρῶτον οὖν Ἐρεοκλῆς ἤρξεν, ἅτε καὶ πρεσβύτερος ὢν Πολυνείκουσ' Πολυνείκης δὲ ὑπεχώρησε*. So in Lucian's *Tyrannicide* (5) the statement that the young tyrant *παρεχώρει τῆς τιμῆς* to his father is not meant to imply that he had ever possessed it. So St. Chrysostom (*Hom.* 26 in 1 Cor. 236 A) *αἱ πρότεροι γυναικες καὶ κυρίους τοὺς ἄνδρας ἐκάλουν, καὶ τῶν πρωτείων αὐτοῖς παρεχώρουν*. And cf. Aristotle's *Polity of Athens*, chap. xxiii, and the Scholiast on 832 *infra*.

791. *Κλειδημίδης*] Sophocles, as we know, lived to a good old age, and probably in his later years the easy and indolent old man had little com-

munication with the busy outer world: so that what the Athenians heard of their great poet came mostly through the medium of Cleidemides, whom some call his son, but others, with more probability (since the name does not occur in the list of his sons given by Suidas), the chief actor in his plays. Aristophanes seizes hold of the poet's habit of using Cleidemides as his interpreter, and transfers it to the world below.

792. *ἔφεδρος*] 'Ο *μαχομένων τινῶν παρακαθήμενος, καὶ μέλλων τῷ νενικηκῶτι μαχησασθαι*.—Scholiast. *Aesch. Choeph.* 853; *Soph. Aj.* 610.

- κάνταῦθα δὴ τὰ δεινὰ κινηθήσεται.
καὶ γὰρ ταλάντῳ μουσικῇ σταθμήσεται,
ΞΑ. τί δέ; μειαγωγῆσουσι τὴν τραγῳδίαν;
ΑΙΑ. καὶ κανόνας ἐξοίσοуси καὶ πήχεις ἐπῶν,
καὶ πλαίσια ξύμπηκτα, ΞΑ. πλινθεύσουσι γάρ; 800
ΑΙΑ. καὶ διαμέτρους καὶ σφῆνας. ὁ γὰρ Εὐριπίδης
κατ' ἔπος βασανιεῖν φησι τὰς τραγῳδίας.
ΞΑ. ἧ που βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.
ΑΙΑ. ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.
ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα; ΑΙΑ. τοῦτ' ἦν δύσκολον· 805
σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὕρισκέτην.
οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,

798. μειαγωγῆσουσι] Πρὸς τὸν ζυγὸν προσάξουσι καὶ στήσοуси.—Scholiast. *Bring to the scales and weigh.* As to the derivation of the word, the Scholiasts tell a strange story, improbable in itself, but corroborated, with slight variation, by all the old grammarians, Harpocration, Pollux, Hesychius, Photius, Suidas. When a father brought his son to be enrolled as a member of a phratry, he brought also a lamb for a sacrifice. The lamb was bound to be of a certain size and weight, and such parts of it as were not consumed for

the sacrifice were given as a feast for the members of the phratry. These gentlemen were therefore very determined that it should not fall short of the weight required, and while it was being weighed, kept shouting, *μείον, μείον, Too little! too little!* Hence the lamb came to be called *μείον*, the bringer ὁ *μειαγωγός*, and the bringing *μειαγωγεῖν*. How anxious the bringer was that the scale should drop to the proper weight is shown by some lines which Harpocration, s. v., cites from the famous *Demi* of Eupolis—

τοιγαροῦν
οὔδεις στρατηγὸς ἐξ ἐκείνου τοῦ χρόνου
δύναιτ' ἂν ὡσπερ μειαγωγὸς ἐστιῶν
τῆς τοῦδε νίκης πλειόν' ἐλκύσαι σταθμόν.

The *τοῦδε νίκη* is supposed to be the victory of Miltiades on the field of Marathon.

800. καὶ πλαίσια] Πλαίσια, otherwise *πλινθία*, are the oblong wooden frames into which the clay is pressed, to

assume the shape of bricks: τὰ τῶν ξύλων *τετράγωνα*, ὡσπερ *πλινθία*, ἐν οἷς *πλινθεύουσι*.—Scholiast, Suidas. The latter also says, *πλαίσιον· τὸ ἐκ ξύλων τετράγωνον* (vulgo *τετραγώνων*) *πήγμα· ὁ τινες πλινθίον καλοῦσιν*. Moeris tells us

And then, I hear, will wonderful things be done,
The art poetic will be weighed in scales.

XAN. What! weigh out tragedy, like butcher's meat?

AEAC. Levels they'll bring, and measuring-tapes for words,
And moulded oblongs, XAN. Is it bricks they are making?

AEAC. Wedges and compasses: for Euripides
Vows that he'll test the dramas, word by word.

XAN. Aeschylus chafes at this, I fancy. AEAC. Well,
He lowered his brows, upglaring like a bull.

XAN. And who's to be the judge? AEAC. There came the rub.
Skilled men were hard to find: for with the Athenians
Aeschylus, somehow, did not hit it off,

that *πλαίσιον* was the Attic, *πλωθίον* the Hellenic name. *Πλαίσια τὰ διὰ ξύλων τετράγωνα πήγματα*.—Hesychius. These *πήγματα* were of course *σύμπηκτα*, and therefore both the Scholiast and Suidas say, *τὸ δὲ ξύμπηκτα πρὸς οὐδέν, ἀλλ' οἶον περιττὰ καὶ σοφά*. The MSS. continue the whole line to Aeacus, reading also *γε* for *γάρ*; but it is plain that all the accusatives depend on *ἐξοίσουσι*, and Kock's emendation, *ΞΑ. πλωθεύσουσι γάρ*; is universally accepted.

804. *ταυρηδόν*] The word denotes, not the quality, but the manner of the glance. It means *a glance shot upward from underneath bended brows*. The name is derived from the circumstance that a bull about to charge lowers its head, and cannot therefore look straight at its adversary without glancing upward from beneath its overhanging brows. With a bull the glance would, from the nature of the case, be savage; but with a man it may be hostile, friendly, humorous, or of any other

quality. It was a favourite trick of Socrates; and in the closing scene of the *Phaedo*, when the attendant brings in the cup of hemlock, Plato mentions it with the loving tenderness with which he ever recalls his master's peculiarities. "He took the cup," he says, "very cheerfully; his hand did not shake nor his colour change, *ἀλλ', ὥσπερ εἰώθει, ταυρηδὸν ὑποβλέψας πρὸς τὸν ἄνθρωπον*, he asked if he might pour out some drops as a libation to the gods." The two participles, *ἐγκύψας κάτω* here and *ὑποβλέψας* in the *Phaedo*, embrace the entire idea conveyed by the adverb *ταυρηδόν*. The glance of Aeschylus was hostile; that of Socrates probably shrewd and humorous; but neither quality is implied by the adverb. In Lucian's *Philopatris* 2, a man in anxious thought is said *ταυρηδὸν ἐπιβλέπειν*. He had just before been described as *τὰς ὀφρῶς κάτω συννευκώς*.

807. *συνέβαινε*] He is of course alluding not to any want of appreciation

ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρῦχους.

ΑΙΑ. λῆρόν τε τᾶλλ' ἠγείτο τοῦ γνῶναι πέρι
φύσεις ποιητῶν· εἶτα τῷ σῶ δεσπότη
ἐπέτρεψαν, ὅτι τῆς τέχνης ἔμπειρος ἦν.
ἀλλ' εἰσίων· ὡς ὅταν γ' οἱ δεσπότη
ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.

810

ΧΟ. ἡ που δεινὸν ἐριβρεμέτας χόλον ἔνδοθεν ἔξει,

shown by the Athenians to the tragedies of Aeschylus, for no tragic poet was more successful on the Athenian stage than he: but to the misunderstanding, whatever it was, which resulted in his leaving Athens, and taking up his abode in Sicily. The cause of this misunderstanding is uncertain: but most authorities attribute it to the unpleasant position in which Aeschylus found himself placed by the charge that in some of his dramas he had too plainly trenchanted upon the secrets of the Eleusinian mysteries.

808. τοιχωρῦχους] And these, as we have seen, supra 773, would be thorough going partisans of the poet, whose casuistical reasoning could persuade his hearers τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἠγείσθαι, τὸ καλὸν δ' αἰσχρὸν.

809. λῆρόν τε τᾶλλ'] Ἀντὶ τοῦ, τοὺς ἄλλους. Ἀθηναίους μὲν συνετοὺς ἠγείτο, ποιητοὺς δέ. τοὺς δὲ ἄλλους ἀνθρώπους λῆρον ἠγείτο πρὸς τὴν τοιαύτην ἐξέτασιν.—Scholiast. With the Athenians Aeschylus was not on good terms, and nobody else was qualified to judge. This little compliment to the audience is, as Mr. Mitchell truly says, as just as it is delicate. It balances the satire of the

preceding line. The expression λῆρον τᾶλλ' is, as the same learned commentator observes, repeated from *Lysistrata* 860. There the heroine is endeavouring to kindle the love of Cinesias towards his wife by exaggerating *her* devotion to him: "When our talk is of men," *Lysistrata* says, "she always vows that all other men are mere trash and nonsense by the side of her Cinesias." ὅτι λῆρός ἐστι τᾶλλα πρὸς Κινησίαν. The line of Antiphanes, ἀρ' ἔστι λῆρος πάντα πρὸς τὸ χρυσίον (*Stobaeus, Florileg. xci. 14*) was probably in the mind of St. Chrysostom when he wrote πάντα λῆρος τοῖς πολλοῖς καὶ μῖθου διὰ τὰ χρήματα *Hom. xvi in 1 Cor. (141 C)*.

811. τῆς τέχνης ἔμπειρος ἦν] For not only was Dionysus the special patron of the drama, at whose festivals and in whose honour all plays were exhibited: he was also, as Mr. Haigh observes, "the one spectator who had been present at every dramatic performance from first to last. On the evening before the festival his statue was taken out of his temple by the Ephebi, and conveyed by torchlight to the theatre. It was there placed in the orchestra, in full view of the stage, so

XAN. Too many burglars, I expect, he thought.
 AEAC. And all the rest, he said, were trash and nonsense
 To judge poetic wits. So then at last
 They chose your lord, an expert in the art.
 But go we in: for when our lords are bent
 On urgent business, that means blows for us.

CHOR. O surely with terrible wrath will the thunder-voiced monarch be filled,

that the god as well as his worshippers might enjoy the approaching exhibitions. Corp. Inscript. Att. ii. 470, 471." —Attic Theatre, ii. 6.

814. ἡ πον, κ.τ.λ.] Xanthias and Aeacus leave the stage and are seen no more. Whilst the preparations for the next great scene are proceeding within, the Chorus deliver four symmetrical stanzas descriptive of the impending conflict. Each stanza consists of four lines, the first two being Homeric hexameters, purely dactylic, except that in the first line the first foot, and in the second line the fourth foot, is invariably a spondee. The third line merely omits the spondee. The fourth is a trochaic dimeter catalectic. In the first stanza the two combatants are likened to two wild boars, preparing for the fray. Aeschylus is styled *ἐριβρεμέτης*, an epithet which the commentators consider to be borrowed from Zeus, but which,

as well as *ἐριβρομος*, is applied by Pindar to the lion (Ol. x. 21, Isthm. iii. 64), and is here probably given to the wild boar in respect of the "short savage grunt of anger" with which it turns upon its pursuers. In Bacchylides v. 116 the Calydonian boar is called *σὺς ἐριβρύχας*, with which compare *βρυχώμενος* in the third stanza. "Assuredly," say the Chorus, "will he of the thunder-voice be full of terrible wrath, when he sees with a sidelong glance his opponent whetting his sharp-voiced tusk." *ὀξύλαλον* is contrasted with *ἐριβρεμέτης*. The compound *παρίδη* refers to the sidelong glance and attack of the charging boar, which Homer (Iliad, xii. 148), in describing the sally of the two Lapithae, represents by the epithet *δοχμώ*. Perhaps I may be allowed to quote the passage from Mr. Way's noble version:—

Like unto fierce wild boars that in some lone mountain glen
 Unquailing abide the oncoming tumult of hunter and hound:
 Forth spring they with sidelong rush, and the saplings crash all round,
 Snapped short at the roots, and rings out sharp through the din of the strife
 The clash of the tusks, till the darts smite out each monster's life;
 Even so on the breasts of the champions rang the brass flame-bright
 As the darts rained down, for in dauntless-desperate wise did they fight, &c.

- ἠνίκ' ἂν ὀξύλαλον παρίδη θήγοντος ὀδόντα 815
 ἀντιτέχνου· τότε δὴ μανίας ὑπὸ δεινῆς
 ὄμματα στροβήσεται.
 ἔσται δ' ὑψιλόφων τε λόγων κορυθαίολα νείκη,
 σκινδαλάμων τε παραξόνια, σμιλεύματά τ' ἔργων,
 φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς 820
 ῥήμαθ' ἵπποβάμονα.
 φρίξας δ' αὐτοκόμου λοφίᾳς λασιαύχενα χαίταν,
 δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος ἦσει
 ῥήματα γομφοπαγῆ, πινακηδὸν ἀποσπῶν
 γηγενεῖ φυσῆματι· 825

815. θήγοντος ὀδόντα] Ἀπὸ μεταφορᾶς εἶπε τῶν χοίρων, οἱ ὅταν εἰς μάχην παρασκευάζονται, τοῦτο ποιοῦσι.—Scholiast. The same metaphor is employed in Lys. 1256.

818. ἔσται δ' κ.τ.λ.] In the second stanza the simile of the wild boar is dropped, though it reappears in the third. Dobree therefore wished to transpose the second and third stanzas: but it is more probable that the stanzas were divided between two semichoruses, one of whom sang the first and the third, and the other the second and the fourth. "Then will be plume-dancing contests of lofty-crested words" on the part of Aeschylus, and "whirling of splinters and chiselling of work" on the part of Euripides, "as the man is repelling the high-stepping phrases of the creative-minded hero": φῶς is good enough for Euripides, the nobler ἀνήρ is reserved for Aeschylus.

819. σκινδαλάμων] *Split straws*, τὰ τῶν καλάμων ἀποξύσματα, used metaphorically here, as in Clouds 130, of the hairsplit-

ting subtleties of casuistical argument. It is employed in exactly the same sense in Sozomen's Eccl. Hist. i. 18. 2, and as these subtleties are there attributed ἀνδρὶ τεχνίτη λόγων, the historian would seem to have been familiar with the language of Aristophanes. See also Lucian's "Hesiod," 5, and the Scholiast there. The Scholiast here explains παραξόνια by κινδυνώδη καὶ παράβολα, περὶ τὸν τροχὸν ἐλκόμενα. It seems rather to mean minute particles thrown off as the wheel revolves. The quibbles of Euripides are not even split straws; they are merely the particles shaken off them. But perhaps we should adopt Herwerden's conjecture παραξάνα, *scrappings*, from ξέω. σμιλεύειν is to *polish or smooth with a plane or chisel*. In the epigram on Tragedy by Dioscorides, cited on 1004 infra, Aeschylus is described as ὁ μὴ σμιλευτὰ χαράξας Γράμματα. The metaphor was a common one in later writers. See Jacobs's notes on this epigram in the Anthology.

820. φωτὸς ἀμυνομένου] *Toutésti, τοῦ*

When he sees his opponent beside him, the tonguester, the artifice-skilled,
Stand, whetting his tusks for the fight! O surely, his eyes rolling-fell

Will with terrible madness be fraught!

O then will be charging of plume-waving words with their wild-floating mane,
And then will be whirling of splinters, and phrases smoothed down with the plane,
When the man would the grand-stepping maxims, the language gigantic, repel

Of the hero-creator of thought.

There will his shaggy-born crest upbristle for anger and woe,
Horribly frowning and growling, his fury will launch at the foe
Huge-clamped masses of words, with exertion Titanic up-tearing
Great ship-timber planks for the fray.

Εὐριπίδου ἀμυνομένου τὰ ἱπποβάμονα ῥήματα τοῦ φρενοτέκτονος ἀνδρός, τουτέστι τοῦ Αἰσχύλου.—Scholiast. We shall find, as we go, through the ensuing contest, that the term ῥήματα is specially appropriated to the "large utterances" of Aeschylus. The epithet φρενοτέκτων implies that the earlier poet drew from the treasures of his own mind, in contrast to Euripides, who derived his knowledge from books; cf. infra 943. And so Dr. Merry explains it. A similar idea is conveyed by αὐτοκόμου two lines below.

822. φρίξας κ.τ.λ.] The third stanza reverts to the wild boar, and like the first, is descriptive of the action of Aeschylus. He "uprearing the shaggy-maned bristles of his nature-clothed

neck, knitting together his dreadful brows, with a savage roar will hurl forth strong-clamped masses of words (tearing them out, plankwise) with Titanic effort of lung." On the first line the Scholiast remarks ὡσεὶ εἶπεν ὀργισθεὶς ὡς περ σὺς, and Bergler refers to the description of the boar about to rush on Odysseus φρίξας εὐ λοφίην, κ.τ.λ., Od. xix. 446.

823. ἐπισκύνιον] Τὸ ἐπάνω τῶν ὀφθαλμῶν μέρος, ἧτοι δέρμα τὸ συνοφρύωμα τοῦ μετώπου.—Scholiast. And he refers to Homer's description of an angry lion πᾶν δέ τ' ἐπισκύνιον κάτω ἔλκεται, ὅσσε καλύπτων (Il. xvii. 136), which again I should like to give from Mr. Way's version—

But Aias covered Menoitius' son with his broad shield's rim,
And there he stood, as standeth a lion defending his young,
On whom, as he leadeth his whelps through the forest, there cometh a throng
Of huntsman-folk; but within him the storm of his might doth rise,
And the down-drawn skin of his brows overgloometh the fire of his eyes.

824. πινακῆδόν] Ἄποσπῶν τὰ ῥήματα ὡς περ πίνακας ἀπὸ πλοίων, οὐχ, ὡς Εὐριπίδης, σκινδαλάμους. Πινακίδες δὲ αἱ μεγά-

λαι σανίδες τῶν πλοίων.—Scholiast. Mr. Mitchell observes that γόμφος and its compounds seem to have been favourite

ἔνθεν δ' ἡ στοματουργὸς ἐπῶν βασανίστρια λίσπη
 γλῶσσ' ἀνελισσομένη, φθονεροῦς κινουσα χαλινοῦς,
 ῥήματα δαιομένη καταλεπτολογήσει
 πλευμόνων πολὺν πόνον.

- ΕΥ. οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει. 830
 κρείττων γὰρ εἶναί φημι τούτου τὴν τέχνην.
 ΔΙ. Αἰσχύλε, τί σιγᾶς; αἰσθάνει γὰρ τοῦ λόγου.
 ΕΥ. ἀποσεμννεῖται πρῶτον, ἅπερ ἐκάστοτε
 ἐν ταῖς τραγωδαίαισιν ἕτερατεύετο.
 ΔΙ. ὦ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λῖαν λέγε. 835
 ΕΥ. ἐγῶδα τοῦτον καὶ διέσκεμμαι πάλοι,

terms with Aeschylus, and he instances *γεγόμεσθαι*, Suppl. 434; *γομφοδέτῃ δορί*, Id. 825; *τῶνδ' ἐφήλωται τορῶς γόμφος διαμπᾶξ*, Id. 921; *πολύγομφον ὄδισμα*, Persae 71; *προσμεμηχανημένην γόμφους*, Septem 536. And he adds that this whole Chorus, and indeed almost all the choruses in the latter part of the play, have a certain flavour of Aeschylus.

826. *ἔνθεν δ'*] The final stanza describes the *modus operandi* whereby Euripides will repel the high-stepping phrases of Aeschylus. "Thereupon the glib tongue, the smooth-polished tester of words, uncoiling itself, shaking envious bits, will by dissecting those masses of words subtilize to nothing that large labour of the lungs." *στοματουργὸς* is merely "loquacious, talkative," like *στόμαργος*, or *γλῶσσαργος*, which the Etym. Magn. explains by *ταχύγλωσσοσ*. The Scholiast explains *λίσπη* by *ἡ ἕκτετριμμένη καὶ λεία*. And so the other Grammarians. See Ruhnkens on Timaeus, s. v., and cf. Knights 1368.

827. *φθονεροῦς κινουσα χαλινοῦς*] *Shaking envious bits*. It is not clear what this means. The older commentators give no explanation. Mitchell interprets it of the "begrudging jaws of Euripides, unused to utter such long words," but this can hardly be right. Paley translates it "moving along with all the speed of malice"; Mr. Green, "shaking the loose reins of malice"; Dr. Merry, "shaking loose the reins of malice"; Dr. Blaydes, "champing the bit in envy." Possibly it may be equivalent to our common expression "giving a free rein to his envy"; but the attack of Aeschylus has been compared to a charge of cavalry, and I am inclined to think that the curbs are intended to restrain the onset of the *ῥήμαθ' ἵπποβάμονα*. The *ῥήμαθ' ἵπποβάμονα* are to be curbed; the *ῥήματα γομφοπαγῆ* are to be reduced to nothing by subtle refinement and sophistry. And possibly this was the view of the Scholiast, who says *πρὸς τὸ ἵπποβά-*

But here will the tongue be at work, uncoiling, word-testing, refining,
 Sophist-creator of phrases, dissecting, detracting, maligning,
 Shaking the envious bits, and with subtle analysis paring
 The lung's large labour away.

EURIPIDES. Don't talk to me; I won't give up the chair,
 I say I am better in the art than he.

DIO. You hear him, Aeschylus: why don't you speak?

EUR. He'll do the grand at first, the juggling trick
 He used to play in all his tragedies.

DIO. Come, my fine fellow, pray don't talk too big.

EUR. I know the man, I've scanned him through and through,

μονα καὶ τὰ λοιπὰ τὸ κωῦσα χαλινοῦς
 εἶπεν.

829. *πλευμόνων πολλὸν πόνον*] Mitchell translates "*the lungs' large labour*," observing that the reference is to "the huge words of Aeschylus, which it cost the lungs so much labour to produce." And to illustrate the alliteration he cites Aesch. *Persae* 747, *πολὸς πλούτου πόνος*. Duker refers to Persius, *Sat. i.* 14, "*Grande aliquid, quod pulmo animae praelargus anhelet*." See also the fragment cited from the *Myrmidons* in the note on 932 *infra*.

830. *οὐκ ἂν μεθείμην*] Apparently we have here a complete change of scene. We are introduced into the Hall of Pluto, with Pluto himself sitting on his throne, and Dionysus, Aeschylus and Euripides in the foreground. The parts of Dionysus, Aeschylus and Euripides are taken by the three state-supplied or (so to say) professional actors. Pluto, represented by a Choric actor, is a mere mute for the next 584 lines

(indeed until the poetic contest is over), and then speaks three lines only. Then he again relapses into silence whilst the political catechism is proceeding, after which he intervenes with three short remarks, each less than a line. And see the note on 1479 *infra*. As the scene opens, the pert and confident voice of Euripides is heard in eager expostulation with Dionysus.

832. *τοῦ λόγου*] Ὁν λέγει, ὡς οὐ παραχωρήσει σοι τοῦ θρόνου, φάσκων εἶναί σου κρείττων.—Scholiast.

836. *διέσκεμμαι πάλαι*] These words subsequently became, if they were not already, a stock phrase of sophistical rhetoricians. "They begin, says Philostratus, all their harangues with 'I know,' 'I am sure,' 'I have examined the question.' *προοίμια γούν ποιέται τῶν λόγων τὸ οἶδα, καὶ τὸ γινώσκω, καὶ πάλαι διέσκεμμαι*. De Vit. Sophist. Prooem., p. 480."—Sewell, *Dialogues of Plato*, chap. xxii. Here we have the *οἶδα* and the *πάλαι διέσκεμμαι* in combination.

ἄνθρωπον ἀγριοποιὸν, αὐθαδόστομον,
ἔχοντ' ἀχάλινον ἀκρατὲς ἀπύλωτον στόμα.
ἀπεριλάλητον, κομποφακελορρήμονα.

ΑΙΣ. ἄληθες, ὦ παῖ τῆς ἀρουραίας θεοῦ; 840

σὺ δὴ 'μὲ ταῦτ', ὦ στωμυλιοσυλλεκτάδῃ
καὶ πτωχοποιεὶ καὶ ῥακιοσυρραπτάδῃ;
ἀλλ' οὐ τι χαίρων αὐτ' ἐρεῖς. ΔΙ. παῦ, Αἰσχύλε,
καὶ μὴ πρὸς ὄργην σπλάγχνα θερμῆνυς κότφ.

ΑΙΣ. οὐ δῆτα, πρὶν γ' ἂν τοῦτον ἀποφήνω σαφῶς 845

τὸν χωλοποιὸν, οἷος ὧν θρασύνεται.

ΔΙ. ἄρν' ἄρνα μέλαιναν παῖδες ἐξενέγκατε
τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.

837. ἀγριοποιόν] Ἀγριοποιός means the introducer of wild and savage personages in his dramas: as the terms πτωχοποιός and χωλοποιός, applied to Euripides just below, refer to his habit of introducing paupers and cripples on the stage. ἀπεριλάλητον, two lines below, is commonly translated "not to be out-talked," but I rather agree with Mr. Green that it signifies "unskilled in periphrasis," or in other words, not beating about the bush, but speaking out in blunt straightforward language. περιλαλεῖν is equivalent to περιττολογεῖν, φλυαρεῖν (Suidas) and περιλέγειν το τὰ περισσὰ φράζειν (Hesychius). Hence in Clouds 318 Socrates describes the sophistical goddesses as bestowing on their votaries περιλεξίαν, which the Scholiast there explains by περιττολογία, περίφρασιν (so Suidas), εὔποριαν καὶ περιττότητα λόγων. The expression ἀχάλινον στόμα is found in Euripides, Bacchae 385, a passage frequently cited by old

writers. See Elmsley ad loc.

840. τῆς ἀρουραίας θεοῦ] *Ha! sayest thou so, child of the garden queen?* parodied from a line of Euripides, ἄληθες, ὦ παῖ τῆς θαλασσίας θεοῦ; *Ha! sayest thou so, child of the Ocean Queen?* which Musgrave with great probability conjectures to come from the Telephus, and to have been addressed by that personage to Achilles. Achilles was the son of Thetis, τῆς θαλασσίας θεοῦ, but Euripides of Cleito, τῆς λαχωνοπωλητρίας, whose avocation was a never-failing subject for comic banter. No ridicule was ever cast upon the poet's father, who seems to have been a citizen of credit and renown.

841. στωμυλιοσυλλεκτάδῃ] We are here treated to a few *ρήματα γομφοπαγῆ*. The word before us means "*chatterbox-talk-collector*"; πολυλογίας συνάγων, στωμίλα ρήματα συλλέγων.—Scholiasts; cf. infra 943, 1069, 1071, Ach. 429. Πτωχοποιεὶ, *beggar-creator*; ῥακιοσυρραπτάδῃ, *rag-and-tatters-patcher*. These and the χωλοποιός

A savage-creating stubborn-pulling fellow,
 Uncurbed, unfettered, uncontrolled of speech,
 Unperiphrastic, bombastiloquent.

ÆSCHYLUS. Hah! sayest thou so, child of the garden quean!

And this to ME, thou chattering-babble-collector,
 Thou pauper-creating rags-and-patches-stitcher?
 Thou shalt abye it dearly! DIO. Pray, be still;
 Nor heat thy soul to fury, Aeschylus.

ÆSCH. Not till I've made you see the sort of man

This cripple-maker is who crows so loudly.

DIO. Bring out a ewe, a black-fleeced ewe, my boys:

Here's a typhoon about to burst upon us.

of 846 *infra* are all abundantly illustrated in the scene with Euripides in the *Acharnians*. *ῥακιοσυρραπτᾶδ᾽ ὁ τὰ ῥάκη συρράπτων καὶ ἐνδύων τοὺς βασιλείς.*—Scholiast.

844. *πρὸς ὄργην*] Fritzsche is obviously mistaken in translating this line, *noli iracundia tua iram Euripidis excitare*: not only because *πρὸς ὄργην* is regularly used in an adverbial sense, *with passion, passionately* (cf. *infra* 856, 998; Pausanias, iii. 9. 5; Lucian's *Jupiter Confutatus*, 5, where the cynic says to Zeus, *μη τραχέως μηδὲ πρὸς ὄργην ἀκούσης μου τᾶληθῆ μετὰ παρησιίας λέγοντος*, and *Id. Symposium* 4), but also because it would be supremely ridiculous to exhort Aeschylus not to provoke Euripides to wrath. In the *Comedies* of Aristophanes, if not in reality, Euripides had no passions to be provoked; he is always the philosopher-poet of imperturbable serenity, whose equanimity and self-

complacency nothing can disturb, and whose argumentative loquacity nothing can repress. The words which follow *σπλάγχνα θερμῆς ΚΟΤΩ* are a parody of Eur. *Cyclops* 423 *σπλάγχχν' ἐθέρμαινον ΠΟΤΩ* *heated his soul with wine*. The expression *σπλάγχνα θερμαίνειν ποτῶ* may very well have caught the fancy of young Athenian tipplers, and passed into the current phraseology of the day: so that this Aristophanic adaptation of it would be universally recognized and appreciated.

847. *ἄρα μέλαιναν*] *Ὅς τοιαύτης γενομένης θυσίας τῶ Τυφῶνι ἐπὶ τῶ λῆξαι τὰς καταιγίδας*, says one Scholiast; and another, *τοιαῦτα γὰρ ἔθυον τῶ Τυφῶνι, ὅποτε στροβιλώδης ἐκινήθη ἄνεμος* (a whirlwind); *εἰκότως δὲ μέλαιναν καὶ οὐ λευκὴν, ἐπειδὴ καὶ ὁ τυφῶς μέλας*. "The heaven was *black* with clouds and wind." Bergler refers to *Aeneid*, iii. 120

Nigram Hiemi pecudem, Zephyris felicibus albam.

- ΑΙΣ. ὦ Κρητικὰς μὲν συλλέγων μονοδίας,
γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην, 850
- ΔΙ. ἐπίσχεσ οὗτος, ὦ πολυτίμητ' Αἰσχύλε.
ἀπὸ τῶν χαλαζῶν δ', ὦ πόνηρ' Εὐριπίδη,
ἄπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς,
ἵνα μὴ κεφαλαίω τὸν κρόταφόν σου ῥήματι
θενῶν ὑπ' ὀργῆς ἐκχέη τὸν Τήλεφον· 855
σὺ δὲ μὴ πρὸς ὀργήν, Αἰσχύλ', ἀλλὰ πραόνως
ἔλεγχ', ἐλέγχου· λοιδορεῖσθαι δ' οὐ πρόπει
ἄνδρας ποιητὰς ὥσπερ ἀρτοπώλιδας.
σὺ δ' εὐθὺς ὥσπερ πρίνος ἐμπρησθεῖς βοᾷς.
- ΕΤ. ἔτοιμός εἰμ' ἔγωγε, κοῦκ ἀναδύομαι, 860
δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,
τᾶπη, τὰ μέλη, τὰ νεῦρα τῆς τραγωδίας,

849. *μονοδίας*] A *μονοδία*, as the name implies, and the specimen given below (1331-1363) sufficiently illustrates, was what Tennyson called "A Lyrical Monologue"; and the ill repute of the Cretan ladies in Hellenic legend had linked to the epithet *Κρητικὰς* the idea of "love-sick," "incestuous." Euripides had written a play called *Κρηῖσσαι*, or The Cretan Women, and another called *Κρηῖτες* or The Cretan Men. Each seems to have contained a lovesick monody: the former depicting the incestuous passion of Aerope, the latter, the unnatural passion of Pasiphae. Pasiphae was the mother of Phaedra, who carried on the Cretan taint, though her incestuous longings are displayed (in the Hippolytus) not in a monody but in a Lyrical Dialogue. See the note on 1356 infra. It was from an entire misapprehension of the nature of a Cretan

monody that Fritzsche endeavoured to connect it with the *Κρητικὰ ὑπορχήματα*. The two things have nothing whatever in common.

850. *γάμους ἀνοσίους*] Here he is referring, as the Scholiast suggests, to such marriages as those of Macareus and Canace in the Aeolus. See the note on 863 infra.

851. ὦ πολυτίμητ' Αἰσχύλε] The epithets applied to Aeschylus and Euripides in this and the following line, do not bode well for the impartiality of the judge. *πολυτίμητος* is found sixteen times in these comedies, and this is the only passage in which it is applied to a mere man. Elsewhere it is uniformly employed of a divine or superhuman being.

854. *κεφαλαίω*] *Supreme, masterful, grandiose*. ἀδρῶ. — Scholiast, Suidas. Suidas also says *κεφάλαιον αἰεὶ τὸ μέγιστον*

- ÆSCH. Thou picker-up of Cretan monodies,
Foisting thy tales of incest on the stage—
- DIO. Forbear, forbear, most honoured Aeschylus ;
And you, my poor Euripides, begone
If you are wise, out of this pitiless hail,
Lest with some heady word he crack your skull
And batter out your brain—less Telephus.
And not with passion, Aeschylus, but calmly
Test and be tested. 'Tis not meet for poets
To scold each other, like two baking-girls.
But you go roaring like an oak on fire.
- EUR. I'm ready, I! I don't draw back one bit.
I'll lash or, if he will, let him lash first
The talk, the lays, the sinews of a play :

λέγεται, apparently (see Kuster's note there) quoting from Theophylact's Commentary on the Epistle to the Hebrews viii. Here there is a play on the etymology, as if it meant *head-crushing*.

855. τὸν Τήλεφον] For τὸν ἐγκέφαλον, to which the sentence has been leading up, he unexpectedly substitutes τὸν Τήλεφον, words of a somewhat analogous sound. This is merely for the purpose of raising another laugh at that unlucky play, the very mention of which was always a source of unbounded amusement to Aristophanes. The story of the play was as follows. Telephus has been wounded by the spear of Achilles; and is informed by an oracle that nothing will relieve the intolerable anguish of the wound save that which caused it. Thereupon he disguises himself as a beggar and visits the Argive leaders. His attire is described with

great minuteness in the Acharnians, where it is donned by Dicaeopolis, who wears it through an important scene, and, with the hero's dress puts on the hero's unlimited power of speech. Achilles is playing at dice (infra 1400), but Telephus gains a hearing by snatching out of his cradle, and threatening to slay, the infant Orestes; somewhat after the fashion of Dicaeopolis in the Acharnians, and Mnesilochus in the Thesmophoriazusae. Ultimately he is cured by the spear of Achilles, and undertakes, in return, to guide the Argive host on its journey to Troyland.

858. ὡς περ ἀρτοπώλιδας] The vituperative powers of Athenian baking-girls are illustrated in the Wasps. See the note on Wasps 1388.

861. δάκνειν, δάκνεσθαι] Ὅς ἐπὶ ἀλεκρυόνων.—Scholiast.

862. τᾶπη κ.τ.λ.] By τᾶπη we are to

καὶ νῆ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον
καὶ τὸν Μελέαγρον, καὶ μάλα τὸν Τήλεφον.

ΔΙ. σὺ δὲ δὴ τί βουλεύει ποιεῖν; λέγ', Αἰσχύλε.

865

ΑΙΣ. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε·

οὐκ ἐξ ἴσου γάρ ἐστιν ἄγων νῶν. ΔΙ. τί δαί;

ΑΙΣ. ὅτι ἡ ποίησις οὐχὶ συντέθνηκέ μοι,

τούτῳ δὲ συντέθνηκεν, ὥσθ' ἕξει λέγειν.

understand the ordinary dialogue, by τὰ μέλη the choral songs. The word μέλη has, of course, another signification, viz. *limbs*; and Aristophanes seems to be playing on this double meaning of the word when he adds, τὰ νεύρα τῆς τραγωδίας, the *sineus*, that is, the general anatomy, of the Tragedy. Had the speech ended with this line, we should have supposed that these accusatives belonged as well to δάκνειν as to δάκνεσθαι; to carp at τᾶπη κ.τ.λ. of the plays of Aeschylus, and to be carped at in respect of τᾶπη κ.τ.λ. of my own plays; but the two following lines show that Euripides has dropped the idea of

δάκνειν altogether, and is referring exclusively to his own compositions.

863. τὸν Πηλέα κ.τ.λ.] All these four plays are mentioned by Aristophanes elsewhere also. Of the Telephus, enough has already been said. Peleus seems to have been another of the poet's ragged heroes, the play dealing with that period of his life when he and Telamon were exiled from Aegina by their father, Aeacus, for killing their half-brother, Phocus. It is, no doubt, as Musgrave observes, to these two tragedies of Euripides that Horace is referring in the familiar lines—

Telephus et Peleus, cum pauper et exul, uterque

Projicit ampullas et sesquipedalia verba,

Si curat cor spectantis tetigisse querela.—Ars Poetica 96-8.

A line from the Peleus is reproduced in Clouds 1154, βοάσομαι τᾶρα τὰν ὑπέρτονον βοᾶν, which, the Scholiast there tells us, was followed by the exclamation, ἰὼ, πύλαισι· ἢ τις ἐν δόμοις; see Bp. Blomfield at Choeph. 642. They are probably the words of the exile clamouring for admittance into a house where he hopes for a friendly reception. The Aeolus was the notorious tragedy which dealt with the incestuous marriage of Mac-

reus and Canace, the children of Aeolus.—Clouds 1371, supra 850, infra 1081; and see the note on Peace 114. The line parodied infra 1475, τί δ' αἰσχρὸν, ἢν μὴ τοῖσι χρωμένοις δοκῆ, is supposed to be the retort of one of the guilty parties, when reproached for their shameful crime. Two more lines, quoted in Thesmoph. 177, 178, are supposed to commence the address of Aeolus to his children. Of the Meleager a few lines

Aye and my Peleus, aye and Aeolus,
And Meleager, aye and Telephus.

DIO. And what do *you* propose? Speak, Aeschylus.

ÆSCH. I could have wished to meet him elsewhere.

We fight not here on equal terms. DIO. Why not?

ÆSCH. My poetry survived me: his died with him:

He's got it here, all handy to recite.

are quoted later in this play: 1240, 1241, 1316, and 1402. In Wagner's collection there are thirty-three fragments of the Telephus, twenty-nine of the Aeolus, twenty-six of the Meleager, and six of the Peleus.

868. οὐχὶ συντέθνηκέ μοι] We are told by Athenaeus (viii. 39) that once, when Aeschylus was unjustly defeated, he merely remarked, with philosophic composure, that *he dedicated his tragedies to Time, χρόνῳ τὰς τραγωδίας ἀνατίθεναι*, well knowing, adds Athenaeus, or the author from whom he borrows the anecdote, that he would in the future obtain his due meed of honour. What he then anticipated has now come to pass. Though he himself has passed into the unseen world, his plays are still living in the world above. The Scholiast refers to the well-known fact that at the date of the Frogs, he was the only deceased author whose tragedies could be acted on the Athenian stage, a privilege awarded them by a special decree of the Athenian people. See also the Greek Life of Aeschylus and the Scholiast on Ach. 10, Haigh's Attic Theatre, ii. 7. But of course the

language of the text must not be limited to this particular privilege. In a characteristic fragment which has come down to us from the funeral oration of Gorgias, the orator, after setting forth in evenly-balanced periods the merits of the dead, says, *τοιγαροῦν αὐτῶν ἀποθανόντων ὁ πόθος οὐ συναπέθανεν, ἀλλ' ἀθάνατος ἐν οὐκ ἀσωμάτοις σώμασι ζῆ οὐ ζώντων*.

869. τούτῳ δὲ συντέθνηκεν] He means that the tragedies of Euripides are as dead as their author, and therefore both poet and poems are together in the realm of Hades. But though Aristophanes rightly foretells the immortality of Aeschylus, his satire on Euripides was speedily refuted by the event. There were no real successors to the great Triumvirate of Tragedy: and the plays of all three were, in the following century, commonly acted on the Athenian stage. And ultimately Euripides became the one popular tragedian: in part, no doubt, because, as he says himself, he dealt with *οἰκεία πράγματα, οἷς χρώμεθ', οἷς ζύεσμεν*. In the Philoctetes of Sophocles, 1443, Heracles says, according to the MSS.—

ἢ γὰρ εὐσέβεια συνθησκει βροτοῖς,
κἂν ζῶσι, κἂν θάνωσιν, οὐκ ἀπόλλυται,

- ὅμως δ' ἐπειδὴ σοι δοκεῖ, δρᾶν ταῦτα χρῆ. 870
- ΔΙ. ἴθι νυν λιβανωτῶν δευρὸ τις καὶ πῦρ δότω,
ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων,
ἀγῶνα κρίναι τόνδε μουσικώτατα
ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.
- ΧΟ. ὦ Διὸς ἐννέα παρθένοι ἀγναὶ 875
Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἰ καθορᾶτε
ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμοις
ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,
ἔλθετ' ἐποψόμεναι δύναμιν
δεινοτάτοις στομάτοις πορίσασθαι 880
ῥήματα καὶ παραπρίσματ' ἐπῶν.
νῦν γὰρ ἀγὼν σοφίας ὁ μέγας
χωρεῖ πρὸς ἔργον ἤδη.
- ΔΙ. εὐχεσθε δὴ καὶ σφῶ τι, πρὶν τᾶπη λέγειν. 885
- ΑΙΣ. Δήμητερ ἢ θρέψασα τὴν ἐμὴν φρένα,
εἶναί με τῶν σῶν ἄξιον μυστηρίων.

a statement which seems reasonable enough, considering that the speaker himself had passed into the unseen world, and found that his piety and good works had, to use the scriptural expression, followed him there. But Dawes, in his note on this passage of Aristophanes, altered the words ἡ γὰρ εὐσέβεια into οὐ γὰρ ἠύσέβεια, a change

which, I should have thought, would require the following line to commence with a negative instead of with *καὶ*, but which has been adopted by the best editors of Sophocles.

872. ὅπως ἂν εὐξωμαι] We have seen very similar preparations for prayer in Wasps 860-2—

ἀλλ' ὡς τάχιστα πῦρ τις ἐξενεγκάτω
καὶ μυρρίνας καὶ τὸν λιβανωτῶν ἔνδοθεν,
ὅπως ἂν εὐξώμεσθα πρῶτα τοῖς θεοῖς.

874. ταῖς Μούσαις] Wishing to decide the contest *μουσικώτατα*, he bids the Chorus invoke the Μοῦσαι themselves to be present. Whilst the Chorus are singing, incense and a pan of live coals

are brought upon the stage.

879. δύναμιν—πορίσασθαι] Come to witness the power of two mouths (that is, of two poets) which are keenest to provide [the one] mighty phrases, and

Howbeit, if so you wish it, so we'll have it.

DIO. O bring me fire, and bring me frankincense.

I'll pray, or e'er the clash of wits begin,

To judge the strife with high poetic skill.

Meanwhile (*to the Chorus*) invoke the Muses with a song.

CHOR. O Muses, the daughters divine of Zeus, the immaculate Nine,

Who gaze from your mansions serene on intellects subtle and keen,

When down to the tournament lists, in bright-polished wit they descend,

With wrestling and turnings and twists in the battle of words to contend,

O come and behold what the two antagonist poets can do,

Whose mouths are the swiftest to teach grand language and flings of speech :

For now of their wits is the sternest encounter commencing in earnest.

DIO. Ye two, put up your prayers before ye start.

AESCH. Demeter, mistress, nourisher of my soul,

O make me worthy of thy mystic rites!

[the other] subtle shavings of language. Τὰ μὲν ῥήματα πρὸς τὸν Αἰσχύλον, says the Scholiast; τὰ δὲ παραπίσματα πρὸς τὸν Εὐριπίδην, λεπτολόγον ὄντα. The word ῥήματα is appropriated in this play to the language of Aeschylus (supra 824, 828, 854, infra 924, 940, 1004); just as in the Acharnians and Peace the diminutive ῥημάτια is applied to the language of Euripides. παραπίσματα are the small unsubstantial chips thrown off in the process of sawing.

886. Δήμητερ] Παρόσον Ἐλευσίνιος τὸν δῆμον ἦν ὁ Αἰσχύλος.—Scholiast. The name of Demeter would naturally rise to the lips of Aeschylus, who not only was a native of Eleusis, but also had been initiated into the Eleusinian mysteries. The lofty doctrines inculcated in those mysteries made them-

selves felt in all his dramas, and in some so conspicuously that he was, we know, accused of having divulged the holy secrets which it was not lawful for man to utter.

887. εἶναί μ' κτ.λ.] Each prayer (as well as each invocation) is, of course, intended to be characteristic of the speaker, and neither in itself contains anything common or mean. It is not mere victory that the poets seek. Aeschylus, indeed, does not ask for victory at all: he merely prays that in the impending struggle he may bear himself in a manner worthy of Demeter's high and holy mysteries. Euripides prays that he may win, but only by the employment of true artistic skill.

- ΔΙ. ἐπίθες λαβὼν δὴ καὶ σὺ λιβανωτόν. ΕΥ. καλῶς·
ἕτεροι γὰρ εἰσιν οἷσιν εὐχομαι θεοῖς.
- ΔΙ. ἴδιοί τινές σου, κόμμα καινόν; ΕΥ. καὶ μάλα. 890
- ΔΙ. ἴθι νυν προσεύχου τοῖσιν ἰδιώταις θεοῖς.
ΕΥ. αἰθῆρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ,
καὶ ξύνεσι καὶ μυκτῆρες ὄσφραντήριοι,
ὀρθῶς μ' ἐλέγχειν ὧν ἂν ἄπτωμαι λόγων.
- ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν 895
παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαί τινα λόγων
ἐμμέλειαν δαΐαν.
γλώττα μὲν γὰρ ἠγρίωται,
λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,
οὐδ' ἀκίνητοι φρένες.
προσδοκᾶν οὖν εἰκὸς ἔστι 900
τὸν μὲν ἀστεῖόν τι λέξειν
καὶ κατερρινημένον,

888. καλῶς] Ἀποστρεφόμενος καὶ παραι-
τούμενος ὁ Εὐριπίδης λέγει τὸ καλῶς.—
Scholiast. We have had instances of
this polite form of refusal, supra 508,
512.

892. αἰθῆρ, κ.τ.λ.] Euripides invokes
four of his new-fangled deities: (1) αἰθῆρ.
Few lines of Euripides have been more
frequently quoted than the following
from an unnamed tragedy—

ἽΟρῆς τὸν ὑψοῦ τόνδ' ἄπειρον αἰθέρα
καὶ γῆν πέριξ ἔχονθ' ὑγραῖς ἐν ἀγκάλας;
τοῦτον νόμιζε Ζῆνα, τόνδ' ἠγοῦ θεόν.—Clem. Alex., v. 14. 114.

And compare supra 100, 311, and Thesm.
272. The words ἐμὸν βόσκημα are in-
tended to parallel the ἡ θρέψασα τὴν
ἐμὴν φρένα of Aeschylus. (2) γλώττης
στρόφιγξ, the pivot on which the tongue
revolves: the tongue's volubility. (3)
ξύνεσις, intelligence personified. It is
invoked in precisely the same manner
by Aeschines at the close of his oration
against Ctesiphon. (4) μυκτῆρες ὄσφραν-
τήριοι, keen-scenting nostrils, an ex-

pression equivalent, as Dobree and
Mitchell observe, to the ῥίνα κριτικῆν of
Poseidippus in Athenaeus, xiv. 81.

894. ὀρθῶς] The adverb is emphatic.
It is only by the application of the true
rules of poetic criticism that he hopes
to gain the victory.

895. καὶ μὴν ἡμεῖς] In a short ode, the
antistrophe to which will be found infra
992, the Chorus express their pleasure
at the prospect of the impending duel,

- DIO. (To Eur.) Now put on incense, you. EUR. Excuse me, no ;
My vows are paid to other gods than these.
- DIO. What, a new coinage of your own ? EUR. Precisely.
- DIO. Pray then to them, those private gods of yours.
- EUR. Ether, my pasture, volubly-rolling tongue,
Intelligent wit and critic nostrils keen,
O well and neatly may I trounce his plays !

CHOR. We also are yearning from these to be learning
Some stately measure, some majestic grand
Movement telling of conflicts high,
Now for battle arrayed they stand,
Tongues embittered, and anger high.
Each has got a venturesome will,
Each an eager and nimble mind ;
One will wield, with artistic skill,
Clearcut phrases, and wit refined ;

and their estimate of the respective styles of the duellists. The language of Euripides will be highly finished, as though smoothed with a file ; the language of Aeschylus will consist of

rugged uprooted words, like the rugged uprooted trees with which the giants of old assailed the Olympian Gods. Fritzsche refers to Horace, Odes, iii. 4. 55—

Evulsisque truncis
audax.

Enceladus jaculator

897. ἐμμέλειαν δαίαν] The ἐμμέλεια was (to use the expression of Beatrice in *Much Ado about Nothing*) a “measure full of state and ancients,” representing, in fact, the majestic dance of tragedy. See the note on *Wasps* 1503. Here, being the call to combat, it is styled ἐμμέλεια δαία, a warlike measure, a battle melody ; just as in *Herc. Fur.* 894 the savage roar of the maddened *Heracles* pursuing his children is described as a δαίον μέλος. Apparently some glossographer, to illustrate this

signification of δαίος, wrote in the margin three words of an unknown author, ἔπιτε δαίαν ὀδόν, and these three words, strange to say, have usurped the place of the single word δαίαν, which they were intended to explain. They absolutely destroy both sense and metre : the line running ἐμμέλειαν, ἔπιτε δαίαν ὀδόν, whereas the corresponding line in the antistrophe is μή σ' ὀ θυμὸς ἀπάσας, *infra* 994. It is wonderful that this unmetrical nonsense should have been allowed to cumber the text so long.

τὸν δ' ἀνασπῶντ' αὐτοπρέμοις
 τοῖς λόγοισιν
 ἐμπεσόντα συσκεδᾶν πολ-
 λὰς ἀλινδήθρας ἐπῶν.

- ΔΙ. ἀλλ' ὡς τάχιστα χρὴ λέγειν· οὕτω δ' ὅπως ἐρεῖτον 905
 ἀστεία καὶ μήτ' εἰκόνας μήθ' οἷ' ἂν ἄλλος εἴποι.
- ΕΥ. καὶ μὴν ἑμαυτὸν μὲν γε τὴν ποίησιν οἶός μ' εἶμι, εἴ γ' 1
 ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ' ἐλέγξω,
 ὡς ἦν ἀλαζῶν καὶ φέναξ, οἷοις τε τοὺς θεατὰς
 ἐξηπάτα, μώρους λαβὼν παρὰ Φρυνίχῳ τραφέντας. 910
 πρῶτιστα μὲν γὰρ ἓνα τιν' ἂν ἐκάθιζεν ἐγκαλύψας,
 Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς,

904. ἀλινδήθρας ἐπῶν] *Word exercises*, literally, *exercise-grounds for words*. An ἀλινδήθρα was a piece of ground strewn with dust or sand, an *arena* in fact, whereon wrestlers could roll over and over without injury to themselves. It was also used as a rolling-place for horses. Bergler refers to Eustathius on *Piäd*, iii. 55, ἀλίξειν ἐλέγετο τὸ ἐν κόνει κυλίεσθαι, ὡς καὶ ὁ Κωμικὸς δηλοῖ· ἢ ἄλλως, κόνει φύρεσθαι, ὅθεν καὶ ἀλινδήθρα παρ' αὐτοῖς, κυρίως μὲν ἢ κατὰ πάλην κοίνιστρα, τροπικῶς δὲ καὶ ἢ ἐν λόγοις, ὡς τὸ ἀλινδήθρας ἐπῶν. So the *Etymol. Magn.*, ἀλινδήθρας· τὰς ἐν τοῖς κηρώμασι (wrestling-rings) κυλίστρας. Hesychius, ἀλινδήθρας· κυλί-στρας. Suidas, ἀλινδήθρα τῶπος ἐν φ' ἵπποι κοίνονται. The poet is contrasting "the native mightiness" of Aeschylus with his opponent's artificial dexterity, the result of the various courses of scholastic training with which his intellect had been cultivated. *Palaestras verborum*, i. e.

verba artificiose instructa, as Thiersch explains it.

906. εἰκόνας] *Metaphors*. This appears to be specially addressed to Aeschylus, and the words οἷ' ἂν ἄλλος εἴποι to Euripides. "We want none of your metaphors, Aeschylus; nor any of your common-places, Euripides. Ye must both now speak things ἀστεία, things of culture and wit, things worthy to be enshrined in a comedy of Aristophanes." Mr. Haigh, after the remarks cited in the note to 1004 *infra* respecting the phraseology of Aeschylus, adds "This pomp of language is enlivened throughout by a wealth and brilliance of imagination which has only been equalled, among dramatists, by Shakespeare. Metaphors, similes, figures, and images come streaming from his mind in endless profusion, and without the least appearance of effort. His thoughts naturally tend to clothe themselves in concrete form, by

Then the other, with words defiant,
 Stern and strong, like an angry giant
 Laying on with uprooted trees,
 Soon will scatter a world of these
 Superscholastic subtleties.

- DIO. Now then, commence your arguments, and mind you both display
 True wit, not metaphors, nor things which any fool could say.
- EUR. As for myself, good people all, I'll tell you by-and-by
 My own poetic worth and claims; but first of all I'll try
 To show how this portentous quack beguiled the silly fools
 Whose tastes were nurtured, ere he came, in Phrynichus's schools.
 He'd bring some single mourner on, seated and veiled, 'twould be
 Achilles, say, or Niobe—the face you could not see—

means of some flashing image or vivid picture which stamps them upon the mind." Tragic Drama of the Greeks, ii. § 5. The Euripidean language on the other hand is always studiously plain and simple.

907. *καὶ μὴν*] The serious criticism upon the tragedies of Aeschylus and Euripides, which commences here, occupies about 190 lines. What remains is merely metrical criticism or purely comic fun.

910. *Φρυγίχῳ*] The tragedies of Phrynichus were of an essentially lyrical character. Nothing could surpass, in the estimation of his contemporaries, the sweetness of his melodies, and the infinite variety of his dance-music. But there could be little dramatic vigour,

when the entire business of the play was supported by the Chorus and a single actor: a state of things which continued until Aeschylus introduced a plurality of actors.

912. *Ἀχιλλείῳ κ.τ.λ.*] He is specially referring to two lost tragedies of Aeschylus, the *Phrygians* or the *Ransom of Hector* and the *Niobe*. In the former, Achilles was introduced, wrapped in sullen gloom for the loss of Patroclus, and refusing all food and consolation. See the Greek Life of Aeschylus. In the latter, Niobe was shown, dumb with sorrow for her six sons and six daughters, whom Apollo and Artemis had slain. In her maternal pride, she had exalted herself against Leto—

For she said, "She hath borne but twain, and children many have I":
 And for this by the hand of the twain must all that multitude die.

Iliad, xxiv. 609 (Way).

And see the note on 1392 infra.

- πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ τουτί·
- ΔΙ. μὰ τὸν Δί' οὐ δῆθ'. ΕΥ. ὁ δὲ χορός γ' ἤρειδεν ὄρμαθους ἄν
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν· οἱ δ' ἐσίγῳν. 915
- ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καί με τοῦτ' ἔτερπεν
οὐχ ἦττον ἢ νῦν οἱ λαλοῦντες. ΕΥ. ἠλίθιος γὰρ ἦσθα,
σάφ' ἴσθι. ΔΙ. κάμαυτῶ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεῖνα;
- ΕΥ. ὑπ' ἀλαζονείας, ἰν' ὁ θεατῆς προσδοκῶν καθοῖτο,
ὀπόθ' ἢ Νιόβη τι φθέγγεται· τὸ δρᾶμα δ' ἄν διήει. 920
- ΔΙ. ὦ παμπόνηρος, οἷ' ἄρ' ἐφenaκίζομην ὑπ' αὐτοῦ.
τί σκορδινᾶ καὶ δυσφορεῖς; ΕΥ. ὅτι αὐτὸν ἐξελέγχω.
κάπειτ' ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ δρᾶμα
ἦδη μεσοίη, ῥήματ' ἄν βόεια δώδεκ' εἶπεν,
ὄφρῦς ἔχοντα καὶ λόφους, δεῖν' ἄττα μορμωπαῖ,
ἄγνωτα τοῖς θεωμένοις. ΑἰΣ. οἴμοι τάλας. ΔΙ. σιώπα. 925
- ΕΥ. σαφὲς δ' ἄν εἶπεν οὐδὲ ἐν ΔΙ. μὴ πρίε τοὺς ὀδόντας.
- ΕΥ. ἀλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ π' ἀσπίδων ἐπόντας
γρυπαέτους χαλκηλάτους, καὶ ῥήμαθ' ἰππόκρημνα,
ἂ ξυμβαλεῖν οὐ ῥάδι ἦν. ΔΙ. νῆ τοὺς θεοὺς, ἐγὼ γοῦν 930
ἦδη ποτ' ἐν μακρῶ χρόνῳ νυκτὸς διηγρύπνησα

913. πρόσχημα τῆς τραγωδίας] A mere decoration of the tragedy, like the scenery or other ornaments of the stage. As he speaks the words οὐδὲ τουτί, he makes some slight sound, possibly as the Scholiast thinks, by snapping his fingers, εἰκὸς αὐτὸν ἀποκροτοῦντα τῷ δακτύλῳ δεικνύειν τὸ οὐδὲ τουτί.

914. ὁ δὲ χορός κ.τ.λ.] This was literally true of the earlier plays of Aeschylus, before he had emancipated himself from the restrictions of the Phrynicæan drama. We have no specimen of an Aeschylean tragedy in which one actor only appeared: but in the Supplikes, his earliest extant play, the

choral odes occupy 579 lines, and the dialogue, in which again the Chorus takes a leading part, only 479. It must, however, be remembered (1) that the development of the tragic play consisted chiefly of a progressive diminution of the choral portions, and an equivalent enlargement of the actors' duties; and (2) that Aeschylus was himself the most splendid agent in promoting that development.

918. ὁ δεῖνα] *What's-his-name here.* He makes as though he had for the moment forgotten the name of Aeschylus.

919. προσδοκῶν] This was also the device of the great Mr. Bayes (John

An empty show of tragic woe, who uttered not one thing.

DIO. 'Tis true. EUR. Then in the Chorus came, and rattled off a string
Of four continuous lyric odes: the mourner never stirred.

DIO. I liked it too. I sometimes think that I those mutes preferred
To all your chatterers now-a-days. EUR. Because, if you must know,
You were an ass. DIO. An ass, no doubt: what made him do it though?

EUR. That was his quackery, don't you see, to set the audience guessing
When Niobe would speak; meanwhile, the drama was progressing.

DIO. The rascal, how lie took me in! 'Twas shameful, was it not?
(*To Aesch.*) What makes you stamp and fidget so? EUR. He's catching it so hot.
So when he had humbugged thus awhile, and now his wretched play
Was halfway through, a dozen words, great wild-bull words, he'd say,
Fierce Bugaboos, with bristling crests, and shaggy eyebrows too,
Which not a soul could understand. AESCH. O heavens! DIO. Be quiet, do

EUR. But not one single word was clear, DIO. St! don't your teeth be gnashing

EUR. 'Twas all Scamanders, moated camps, and griffin-eagles flashing
In burnished copper on the shields, chivalric-precipice-high
Expressions, hard to comprehend. DIO. Aye, by the Powers, and I
Full many a sleepless night have spent in anxious thought, because

Dryden) in the Duke of Buckingham's "Rehearsal." "For look you, sir," says one of his players, "the grand design upon the stage is to keep the auditors in suspense; for to guess presently at the plot and the sense tires them before the end of the First Act." And later in the play, Mr. Bayes himself gives utterance to a similar sentiment, only substituting the word "expectation" for the word "suspense."

922. τί σκορδινῶ] These words, like the σιώπα of 926, and the μὴ πρίε τοὺς δδόντας of 927, are of course addressed to Aeschylus, who is exhibiting symptoms of impatience and discomposure

at his rival's accusations. σκορδινᾶσθαι strictly means to yawn and stretch oneself. οὕτως ἔλεγον τὸ παρὰ φύσιν τὰ μέλη ἐκτείνειν' says the Scholiast. γίνεται δὲ περὶ τοὺς ἐγειρομένους ἐξ ὕπνου, ὅταν, χασμάδεις ὄντες, ἐκτείνωσι τὰ μέλη. Hence it was used to express the attitude of a man ill at ease. See Ach. 30; Wasps 642.

929. γρυπαέτους] Ἐπίσημα ἀσπίδος ἀλλόκοτον, says the Scholiast, who obviously therefore connects the first syllable with γρῦψ, a griffin, rather than with γρυπός, hookbeaked, aquiline. The word was probably coined by Aeschylus.

931. ἐν μακρῷ χρόνῳ νυκτός] This line

τὸν ξουθὸν ἰππαλεκτρύονα ζητῶν, τίς ἐστὶν ὄρνις.

ΑΙΣ. σημεῖον ἐν ταῖς ναυσὶν, ὠμαθέστατ', ἐνεγέγραπτο.

ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ὄμην Ἔρυνξιν εἶναι.

ΕΤ. εἴτ' ἐν τραγοῦδαίσις ἐχρῆν κάλεκτρύονα ποιῆσαι ;

935

ΑΙΣ. σὺ δ', ὦ θεοῖσιν ἐχθρὲ, ποία γ' ἐστὶν ἄττ' ἐποίησιν ;

ΕΤ. οὐχ ἰππαλεκτρύονας μὰ Δί' οὐδὲ τραγελάφους, ἄπερ σὺ,
 ἂν τοῖσιν παραπετάσμασιν τοῖς Μηδικοῖς γράφουσιν·
 ἀλλ' ὡς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ πρῶτον εὐθύς
 οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπαχθῶν,
 ἴσχανα μὲν πρῶτιστον αὐτὴν καὶ τὸ βᾶρος ἀφείλον
 ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοισι λευκοῖς,

940

is borrowed, as the Scholiast observes, from Hippolytus 377, where Phaedra says—

ἤδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ
 θνητῶν ἐφρόντισ' ἧ διέφθαρται βίος.

*Oft in the weary watches of the night,
 Oft have I pondered how the lives of men
 Are brought to ruin.*

Dionysus ponders over his important use the words of Epicharmus (quoted problem in the night-time, because to by Br. Monk on Hippolytus)—

Πάντα τὰ σπουδαῖα νυκτὸς μᾶλλον ἐξευρίσκειται.

932. τὸν ξουθὸν ἰππαλεκτρύονα] The “tawny cock-horse” has already been trotted out in Peace 1177 and Birds 800. This hapless animal, ὃν αἰεὶ κωμωδοῦσιν (Schol. Peace), was introduced in the Myrmidons of Aeschylus, as the

painted figurehead of one of the ships which the Trojans, in the sixteenth Iliad, are represented as setting on fire. The lines are quoted by the Scholiast on the Peace, and, as corrected by Welcker, run—

ἀπὸ δ' αὐτὲ ξουθὸς ἰππαλεκτρύων
 στάζει
 κηροχριθέντων φαρμάκων πολλὸς πόνος.

“The sense,” says Mr. Cecil Torr (Ancient Ships, 36 note), “is obviously that the picture melted off in drops while the vessel was burning.” And he adds, “This seems to be the earliest record of encaustic on a ship.” The prefix ἵππος is of course often used to express

size only, but the Scholiast is clearly mistaken in thinking it is so used here. The ἰππαλεκτρύων is a composite animal, of the same order as the τραγελάφος and the γρυπάετος.

934. Ἔρυνξιν] Doubtless there was something in the appearance or cha-

I'd find the tawny cock-horse out, what sort of bird it was!

AESCH. It was a sign, you stupid dolt, engraved the ships upon.

DIO. Eryxis I supposed it was, Philoxenus's son.

EUR. Now really should a cock be brought into a tragic play?

AESCH. You enemy of gods and men, what was *your* practice, pray?

EUR. No cock-horse in *my* plays, by Zeus, no goat-stag there you'll see,
Such figures as are blazoned forth in Median tapestry.

When first I took the art from you, bloated and swoll, poor thing,
With turgid gasconading words and heavy dieting,

First I reduced and toned her down, and made her slim and neat
With wordlets and with exercise and poultices of beet,

acter of Eryxis to give point to this allusion. The Scholiast merely says *οὗτος γὰρ ὡς ἄμορφος καὶ ἀγῆδης διαβάλλεται*. Knowing the Athenian custom of alternating names in a family (Birds 283), we may safely conclude that this Eryxis, the son of Philoxenus, was the father of that notorious gourmand Philoxenus, the son of Eryxis, who wished that his throat was as long as a crane's, to prolong the enjoyment of eating. See Aristotle's *Ethics*, iii. 10; Athenaeus, i. 10 (to which Bergler refers); Aelian, V. H. x. 9 (to which Brunck refers) and Plutarch, *Symp. Probl.* iv. 4. 2, *De latenter vivendo*, 1.

936. *θεοῖσιιν ἐχθρῆ*] Strong words: but what could be more aggravating to Aeschylus than to find himself reprehended by Euripides for lowering the dignity of tragedy: that being the very offence of which Euripides himself was, in the eyes of Aeschylus, pre-eminently guilty. We shall see by-and-by that in the monody which Aeschylus composes in imitation of Euripides, a

cock is the principal figure.

937. *τραγέλαφος*] The *τραγέλαφος* was another fictitious animal, part stag and part goat. It is frequently mentioned by ancient writers, Plato, Aristotle, and the later Attic comedians. Its memory survived because a common drinking-cup was fashioned in the supposed shape of a *τραγέλαφος*, and was called by its name. It is interesting to find from the present passage that fabulous figures of this character were woven into Persian hangings, which were doubtless familiar to the Greeks from the time of the battle of Plataea. See Hdt. ix. 82.

942. *ἐπυλλίους κ.τ.λ.*] We have already heard of the *ἐπύλλια* of Euripides in Ach. 398; Peace 532, meaning apparently *trivial insignificant verses*; ill adapted for the weighing competition to be instituted later on. Dr. Merry ingeniously suggests a play on *ἐπυλλίους wild-thyme*. *περιπάτοις philosophical exercises* (*περίπατοι· αἱ ἱστορίαι. καὶ οἱ λόγοι. ἢ τόποι διακινήσεων*, Hesychius), with an allusion to the *exercise* required of a

χυλὸν διδοὺς στωμυλμάτων, ἀπὸ βιβλίων ἀπηθῶν·
 εἶτ' ἀνέτρεφον μονοφάδιαις, Κηφισοφῶντα μιγνύς·
 εἶτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδ' ἐμπεσῶν ἔφυρον, 945
 ἀλλ' οὐξιώων πρόωιστα μὲν μοι τὸ γένος εἶπ' ἂν εὐθύς
 τοῦ δράματος. ΑἲΣ. κρεῖττον γὰρ ἦν σοι νῆ Δί' ἢ τὸ σαυτοῦ.

ΕΥ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρήκ' ἂν ἀργὸν,
 ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χῶ δούλος οὐδὲν ἦττον,
 χῶ δεσπότης χῆ παρθένος χῆ γραῦς ἄν. ΑἲΣ. εἶτα δῆτα 950
 οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα; ΕΥ. μὰ τὸν Ἀπόλλω·
 δημοκρατικὸν γὰρ αὐτ' ἔδρων. ΔΙ. τοῦτο μὲν ἕασον, ὦ τῶν.
 οὐ σοὶ γάρ ἐστι περιπατεῖν κάλλιστα περὶ γε τούτου.

patient whom his physician is seeking to reduce. εἰώθασι γὰρ, says the Scholiast, οἱ κενούμενοι (so Dobree for κακούμενοι) περιπατεῖν. ὡς ἐπὶ ἀσθενούντος δὲ διαλέγεται. τευτλίωσι λευκοῖς *white beet*, *beta cicla*, one variety of which, according to Miller and Martyn, is our common mangold wurzel. I have translated it "*poultices of beet*," and that beet was used in this way is plain from the passage quoted by Spanheim from Sotio, Geopon. xii. 15, μιγνύμενος δὲ ὁ χυλὸς τοῦ σείτλου ἅμα κηρῷ, καὶ λυόμενος, καὶ μετὰ πανίον ἐπιτιθέμενος πάντα σκληρὰ καὶ οἰδαίνοντα πάθῃ θεραπεύει. Nevertheless, I think that Euripides is here referring to an aperient draught; for Fritzsche's objection to the Scholiast's explanation to that effect, "Falso: neque enim ullo betae genere uti licet ad alvi purgationem," is singularly infelicitous. Mitchell had already referred to Dioscor. ii. 49, τευτλον δισσόν ἐστίν, ὃν τὸ μὲν μέλαν (*blood red*, as frequently elsewhere) σταλτικώτερον τῆς κοιλίας, τὸ δὲ λευκὸν εὐκοιλίων: and to Pliny, H. N. xix. 40, "Betae

a colore duo genera Graeci faciunt, nigrum, et candidius quod praefertur, appellanteque Siculum" (whence the botanic name *cicla*). "Mira differentia, si vera est, candidis solvi alvos. modice, nigris inhiberi." See Id. xx. 27. To these passages I may add Galen's remarks (*De simplicium medicamentorum temperamentis ac facultatibus* viii. 19) on the properties of beet, τευτλον νιτρώδους τινὸς μετέλιφε δυνάμει, ἧ καὶ ῥύπτει καὶ διαφορεῖ καὶ διὰ ῥίνων καθαίρει· ἐψηθὲν δὲ τὸ μὲν νιτρώδες τε καὶ δριμύ πᾶν ἀποτίθεται, γίγνεται δ' ἀφλεγμάτου δυνάμει, καὶ ἀπρέμα διαφορητικῆς· ἰσχυρότερον δὲ εἰς τε τὸ ῥύπτειν καὶ διαφορεῖν ἐστὶ τὸ λευκὸν τευτλον.

943. ἀπὸ βιβλίων] Euripides possessed one of the largest libraries in the ancient world (Athenaeus, i. 4): and out of his stores of book-learning he was able to extract philosophic and casuistical arguments which, the innuendo is, he placed in the mouths of his various characters, so departing from the simple dignity of ancient tragedy. For though Euripides is himself the

And next a dose of chatterjuice, distilled from books, I gave her,
 And monodies she took, with sharp Cephisophon for flavour.
 I never used haphazard words, or plunged abruptly in ;
 Who entered first explained at large the drama's origin
 And source. **DIO.** Its source, I really trust, was better than your own.

EUR. Then from the very opening lines no idleness was shown ;
 The mistress talked with all her might, the servant talked as much,
 The master talked, the maiden talked, the beldame talked. **AESCH.** For such
 An outrage was not death your due ? **EUR.** No, by Apollo, no :
 That was my democratic way. **DIO.** Ah, let that topic go.
 Your record is not there, my friend, particularly good.

speaker, he is of course, here and elsewhere, merely giving effect to the criticisms of Aristophanes, directed against himself.

944. Κηφισοφῶντα μινύς] *With an infusion of Cephisophon.* Cephisophon seems to have been a slave born in the house of Euripides ; *οἰκογενὲς μεράκιον*, as he is called in the Greek Life of

Euripides published by Rossignol in the *Journal des Savans*, Avril, 1832. His cleverness attracted the attention of his master, and he was popularly credited with having a hand in the composition of his master's tragedies. The author of the Greek Life referred to above preserves some lines of Aristophanes—

Κηφισοφῶν ἄριστε καὶ μελάντατε,
 σὺ δὲ ξυνέζης εἰς τὰ πόλλ' Εὐριπίδῃ
 καὶ συνεποίεις, ὡς φασι, τὴν μελφδίαν.

We may perhaps gather from the present passage that he was supposed to have contributed some of those famous Euripidean monodies of which we have already heard, supra 849, and shall hear more hereafter. How universal was the belief in his collaboration is shown by the incidental way in which his name is introduced, without the slightest explanation. And see infra 1408, 1452, 1453. Others say, and this also is probable enough, that he took part in the representation of his master's

dramas. One of the five extant letters attributed to Euripides is addressed to Cephisophon, announcing the writer's arrival at the Court of Archelaus, and, amongst other things, expressing his indifference to the criticism of Aristophanes. But the letter is no doubt spurious.

946. οὐξιῶν] That is, the Prologist. The τὸ σαντοῦ in the next line is of course another allusion to the maternal greengrocer.

953. περιπατεῖν] Κάλλιστα is either

- ΕΥ. ἔπειτα τουτουσί λαλεῖν ἐδίδαξα, ΑΙΣ. φημί κάγώ.
ὡς πρὶν διδάξαι γ' ὄφελος μέσος διαρραγῆναι. 955
- ΕΥ. λεπτῶν τε κανόνων εἰσβολὰς ἐπῶν τε γωνιασμούς,
νοεῖν, ὄραν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν,
κάχ' ὑποτοπέισθαι, περινοεῖν ἅπαντα ΑΙΣ. φημί κάγώ.
- ΕΥ. οἰκεία πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν,
ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες γὰρ οὔτοι 960
ἤλεγχον ἂν μου τὴν τέχνην· ἀλλ' οὐκ ἔκομπολάκου
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον αὐτούς,
Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαροπόλους.
γνώσει δὲ τοὺς τούτου τε κάμου γ' ἑκατέρου μαθητάς.
τουτουμενὶ Φορμίσιος Μεγαλινετός θ' ὁ Μανῆς. 965

used adverbially, as frequently in Aristophanes, or for κάλλιστον, as Euripides

employs it in Troades 1282, where Hecabe says :

κάλλιστά μοι
σὺν τῇδε πατρίδι κατθανεῖν πυρουμένη.

Either way, the περίπατος of the MSS. and Edd. seems impossible, and I have substituted περιπατεῖν. "This is not the best of themes for you, of all men, to expatiate upon." He is alluding to the περίπατος of 942 supra. The line in the translation is rather an explanation than a version. Dionysus is of course referring generally to the antidemocratic tendencies of the school to which Euripides belonged. His pupils mentioned below, Theramenes and Cleitophon, were both active promoters of the establishment of the Four Hundred. Theramenes is indeed described by both Thucydides and Aristotle (widely as they differ in details) as the prime agent of that antidemocratic revolution. —Thuc. viii. 68 ; Polity of Athens, 32. And though Cleitophon afterwards proposed to restore the constitution of

Cleisthenes, he did so on the express ground that it was *not* democratic.—Polity of Athens, 34. Euripides himself, as Hermann observes, had left democratic Athens, and spent his last years in the Court of King Archelaus of Macedon.

954. τουτουσί] He glances at the audience as he speaks. For of course it is to the audience that he is referring as well by τουτουσί here as by οὔτοι six lines below.

956. εἰσβολὰς . . . γωνιασμούς] These accusatives are governed by ἐδίδαξα, and not, as Fritzsche supposed, by λαλεῖν. *I taught the Athenians to talk : I also taught them the application of subtle rules, and the neat carpentry of words.* No doubt the accusatives occur somewhat strangely in the midst of a string of infinitives, and indeed the whole line

- EUR. Then next I taught all these to speak. AESCH. You did so, and I would
That ere such mischief you had wrought, your very lungs had split.
- EUR. Canons of verse I introduced, and neatly chiselled wit ;
To look, to scan : to plot, to plan : to twist, to turn, to woo :
On all to spy ; in all to pry. AESCH. You did : I say so too.
- EUR. I showed them scenes of common life, the things we know and see,
Where any blunder would at once by all detected be.
I never blustered on, or took their breath and wits away
By Cyenuses or Memnons clad in terrible array,
With bells upon their horses' heads, the audience to dismay.
Look at *his* pupils, look at mine : and there the contrast view.
Uncouth Megaenetus is his, and rough Phormisius too ;

seems descriptive rather of the refinements which Euripides had introduced into the tragic art, than of the subtleties which he had taught the Athenian people. Very possibly it is interpolated from some other passage. *εἰσβολαὶ* here, as *infra* 1104, involves the idea of *attacks* or *incursions*. He attacks, with his new rules of art, the rudeness of ancient tragedy. *γωνιασμοὺς*, like *σμιλεύματα*, *supra* 819, is a metaphor from the carpenter's art. There Euripides is described as finishing off his work with a chisel : here, as employing the carpenter's angle, or, as we less correctly designate it, his *square*.

961. *ἐκομπολάκουν*] *Spoke in a big blustering style. οὐκ ἔλεγον κομπῶδη ὡς ὁ Αἰσχύλος.*—Scholiast. He proceeds to give a specimen of these *κομπῶδη ῥήματα*. And cf. *supra* 839.

963. *Κύκνους . . . Μέμνονας*] Cygnus the son of Poseidon, and Memnon the son of the Morning, were allies of Priam in the Trojan war, coming, like Rhesus,

in the splendour of barbaric trappings, *πολλοῖσι σὺν κώδωσιν*. Both of them had the honour of falling by the hand of Achilles. We do not know in which of his tragedies Aeschylus introduced Cygnus : but Memnon was represented in two tragedies, the Memnon and the Psychostasia. For though Welcker thinks that these were two names of one and the same tragedy, Hermann and Wagner are no doubt right in considering them the names of two successive tragedies in the same trilogy. In the Psychostasia (as we know from Eustathius on *Iliad*, viii. 73, and other authorities) the lives of Achilles and Memnon are weighed by Zeus in those golden balances which are more than once brought forward in the *Iliad* to decide the fate of heroes. In such compounds as *κωδωνοφαλαροπῶλους* Euripides is of course imitating and ridiculing the phraseology of Aeschylus.

965. *Φορμίσιος*] Phormisius was a politician of some note at this period. In

σαλπιγγολογχηπηνάδαι, σαρκασμοπιτυοκάμπται,
 ούμοι δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα,
 ὃς ἦν κακοῖς που περιπέσῃ καὶ πλησίον παραστῆ,

the following year, immediately after the surrender of Athens, we find this typical disciple of Aeschylus associated with the two typical disciples of Euripides mentioned just below, in an endeavour to restore the ancient constitution, τὴν πάτριον πολιτείαν, of Athens, in a moderate and equitable form.—Aristotle's Polity of Athens, chap. 34. A little later, after the downfall of the Thirty, we find him proposing to restrict the franchise to persons holding land, and assailed on that account by Lysias in a speech still extant, for attempting to destroy τὴν πάτριον πολιτείαν. Not that this implies any inconsistency on the part of Phormisius. The πάτριος πολιτεία which the Athenians were permitted to restore, was susceptible of more than one interpretation (Polity of Athens, ubi supra). To Phormisius it doubtless meant the old Solonian constitution; in the speech of Lysias

it represents the unbridled democracy which preceded and occasioned the fall of Athens. Here the allusion is partly to his rough hirsute appearance. See the note on Eccl. 97. Of Megaenetus and his nickname ὁ Μανῆς, nothing is known. Μανῆς was a common servile name, and occurs as such in the Peace, the Birds, and the Lysistrata. And some think that Megaenetus was so called because of his (supposed) barbarian extraction. More probably it was derived from his constant presence at the game of cottabus, where the little statuette with which the game was played, was called the Μανῆς or "Jack." See the note on Peace 1244. Athenaeus quotes many passages from the comic poets relating to this Manes. One is from Hermippus describing the changes consequent on the departure of citizens for the war.

The rod for the cottabus used of yore
 Is now in the dustbin thrown,
 The small bronze Manes will hear no more
 The splash of the wine which it heard before,
 And I saw the tiny and well-poised plate
 Forlorn by the hinge of the garden gate
 In the refuse and dirt, alone.

And again :

I am the prize which he will get
 Who deftliest hits the statuette (that is, the Μανῆς).

In the following line these two Aeschyleans are described by two epithets of almost more than Aeschylean proportions. On the first, σαλπιγγο-

Great long-beard-lance-and-trumpet-men, flesh-tearers with the pine :
But natty smart Theramenes, and Cleitophon are mine.

DIO. Theramenes ? a clever man and wonderfully sly :

Immerse him in a flood of ills, he'll soon be high and dry,

λογχυπηνάδαι, the Scholiast says *σάλπιγγας καὶ λόγχας καὶ ὑπήνας ἔχοντες. τοῦτο δὲ εἰς τὸν Φορμίσιον ἀποτείνει, ὡς μέγαν ἔχοντα πάγωνα. εἶπε δὲ συνθέτως τὸ μὲν ἀπὸ τοῦ πολέμου, τὸ δὲ ἀπὸ τοῦ πάγωνος.* As to the second, the latter part *πιτυοκάμπται* carries us back to the legendary robber Sinis, who tied his victims to two pine-trees which he had bound together, and which, when let go, tare them limb from limb by the rebound. Theseus, on his journey from Trœzene to Athens, made Sinis himself undergo the cruel death he had loved to inflict upon others. The prefix *σαρκασμο-* refers to this "rending of flesh." The secondary meaning which some would give it *amarulento risu Sinidem referentes* (Brunck) has really nothing to recommend it.

967. Κλειτοφῶν . . . Θηραμένης] Of Theramenes we have already heard, supra 541. Cleitophon is twice named in the Polity of Athens as a well-known politician of these days. One instance (from chap. 34) is given in the preceding note ; and he had previously, in chap. 29, been mentioned as taking an active part in the proceedings which resulted in the establishment of the Four Hundred. See the note on 953 supra. He was doubtless the philosophic student who, in the remarkable Platonic dialogue which bears his name, displays such a keen appreciation of the sterility of the Socratic method, and shows

himself determined to obtain some more definite teaching, even if, to obtain it, he has to go over to Thrasymachus. There is much probability in Mr. Grote's suggestion (Plato, chap. 32) that the Cleitophon was originally designed as the introduction to the great constructive discourse on Justice which we know as the Republic of Plato, but was eventually discarded for the present first book in which the same characters appear, but which does not so convincingly expose the necessary barrenness of the negative method of Socratic criticism.

969. περιπέση] The translation does not reproduce the exact meaning of the original. In this passage *κακοῖς περιπίπτειν* means, not to fall *into* troubles, but to fall *into the midst of*, so as to be encompassed by, troubles. Then the words *πλησίον πάραστῆ* carry us a step further. Theramenes is close to, and on the very verge of falling into, troubles, when by an acrobatic feat he contrives to fall outside them, leaving his adversaries to fall in. The allusion, no doubt, is to the shocking events which followed the battle of Arginusæ. The victorious generals complained of his neglect to pick up the dead and drowning (Xen. Hell., ii. 3. 35), and he was in great peril, but by a fatal exercise of ingenuity, he wriggled outside the peril and pushed the generals in.

- πέπτωκεν ἔξω τῶν κακῶν, οὐ Χίος, ἀλλὰ Κεῖος. 970
- ΕΥ. τοιαῦτα μέντοι γὰ φρονεῖν
τούτοισιν εἰσηγησάμην,
λογισμὸν ἐνθεὶς τῇ τέχνῃ
καὶ σκέψιν, ὥστ' ἤδη νοεῖν
ἅπαντα καὶ διειδέναι 975
τά τ' ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἄμεινον ἢ πρὸ τοῦ,
κἄνασκοπεῖν, πῶς τοῦτ' ἔχει;
ποῦ μοι τοδί; τίς τοῦτ' ἔλαβε;
- ΔΙ. νῆ τοὺς θεοὺς, νῦν γοῦν Ἀθη- 980
ναίων ἅπας τις εἰσιὼν
κέκραγε πρὸς τοὺς οἰκέτας
ζητεῖ τε, ποῦ 'στιν ἡ χύτρα;
τίς τὴν κεφαλὴν ἀπεδήδοκεν
τῆς μαινίδος; τὸ τρύβλιον 985
τὸ περυσινὸν τέθνηκέ μοι
ποῦ τὸ σκόροdon τὸ χθιζινόν;
τίς τῆς ἐλάας παρέτραγεν;
τέως δ' ἀβελτερώτατοι,
κεχηνότες Μαρμάκυθοι, 990
Μελιτίδαι καθήντο.

970. οὐ Χίος ἀλλὰ Κεῖος] If his faction were defeated, Dionysus means, he would devise some subtle distinction which would enable him to escape, whilst leaving his comrades in the lurch. Suppose that his faction were called the

“Chian,” and some accuser were to say “Surely this fellow is a Chian,” he would reply “Yes: the name is so pronounced, but mark the difference: I” (to quote Sir C. C. Clifford’s translation)

“I spell me with a kappa, not a chi.

No Chian, but a Kiān, at your service.”

The sole reason for selecting the words Χίος and Κεῖος is their similarity of sound: and the learning with which some critics, both ancient and modern,

have confused a very simple passage is altogether misplaced. There is no allusion to the circumstance that Χίος stands for the highest, and Κεῖος for the

“A Kian with a kappa, sir, not Chian with a chi.”

EUR. I taught them all these knowing ways
By chopping logic in my plays,
And making all my speakers try
To reason out the How and Why.
So now the people trace the springs,
The sources and the roots of things,
And manage all their households too
Far better than they used to do,
Scanning and searching *What's amiss?*
And, *Why was that?* And, *How is this?*

DIO. Ay, truly, never now a man
Comes home, but he begins to scan;
And to his household loudly cries,
Why, where's my pitcher? What's the matter?
'Tis dead and gone my last year's platter.
Who gnawed these olives? Bless the sprat,
Who nibbled off the head of that?
And where's the garlic vanished, pray,
I purchased only yesterday?
—Whereas, of old, our stupid youths
Would sit, with open mouths and eyes,
Like any dull-brained Mammacouths.

lowest, cast of the dice : nor yet to any supposed difference in the characteristics of the Chians and the Ceans : whilst the notion that Theramenes was himself a Cean (Scholiast at 541 supra ; Plutarch, Nicias, chap. 2) seems to have arisen merely from a faulty interpretation of the passage before us. We know that he was an Athenian and the son of an Athenian.

980. *νῦν γούν*] Ἐκ τῆς λεπτολογίας Εὐρι-

πίδου, μεταθῆκός καὶ πεπαιδευμένος.—Scholiast. So *τέως*, infra 989, means “up to the time when Euripides came, and smartened up their intellects.”

990. *Μαμμάκιοι Μελίτιδαι*] Melitides was an Athenian of such remarkable stupidity, that his name in common speech was synonymous with a “block-head.” Many allusions to him in this character are collected by Perizonius on Aelian, V. H. xiii. 15, and by Mitchell,

CHOR. "All this thou beholdest, Achilles our boldest."
 And what wilt thou reply? Draw tight the rein
 Lest that fiery soul of thine
 Whirl thee out of the listed plain,
 Past the olives, and o'er the line.
 Dire and grievous the charge he brings.
 See thou answer him, noble heart,
 Not with passionate bickering.
 Shape thy course with a sailor's art,
 Reef the canvas, shorten the sails,
 Shift them edgewise to shun the gales.

τάδε μὲν λέύσσεις, φαίδιμ' Ἀχιλλεῦ,
 δοριλυμάντους Δαναῶν μόχθους
 εἶσω κλισίας προπεπωκίως.

This little ode, introducing Aeschylus's case, is antistrophical to that which, supra 895-904, introduced the case of Euripides.

995. ἐκτὸς τῶν ἐλαῶν] "Rein up your fiery courage, for it is apt to start out of the course," is the advice alleged (in Quentin Durward, chap. 5) to have been given by Louis XI to the nobles of France. The "olives" were a row of trees planted across the end of the Hippodrome. They formed the limit of the course, within which the driver was required to keep his horses. ἐν τῷ τέλει τοῦ τόπου οὐ ἐτελείτο ὁ δρόμος, ἐλαῖαι στιχηδὸν ἴστανται, οὐσαι κατάντημα τοῦ δρόμου, καὶ οὐδεὶς ἐπέκεινα τούτων ἐχώρει.—Scholiast.

999. ἄκροισι] Τοῖς ἐν ἄκρῳ δεχομένοις τὸ πνεῦμα, καὶ μὴ κατὰ τὸ μέσον.—Scholiast.

1001. ἄξεις... φυλάξεις] Probably these particular words were selected for the

sake of their jingling rhyme. See 463 supra, and the note there. They refer to naval evolutions of attack and defence, αἰσσειν meaning to move rapidly forward to the attack, and φυλάσσειν (Latin, *cavere*) to be on one's guard against the enemy's onslaught. "Do not act in a stormy, tempestuous manner," the Chorus say to Aeschylus; "wait till the breeze is calm and settled, and then more and more you can urge your ship against your opponent, and be on your guard against his onset." The expression μάλλον μάλλον ἄξεις may remind the reader of the description which Diodorus (xiii. 77) gives of the Lacedaemonians, ever quickening their speed for the purpose of overtaking the fleet of Conon before it could take refuge in the harbour of Mytilene: οἱ δὲ Λακεδαιμόνιοι αἰεὶ μάλλον ἤλανον τὰς ναῦς, ἐλπίζοντες αἰρήσειν τὰς ἐσχάτας τῶν πολεμίων.

καὶ φυλάξεις,
 ἥνίκ' ἂν τὸ πνεῦμα λείον
 καὶ καθεστηκὸς λάβῃς.

ἀλλ' ὃ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνὰ
 καὶ κοσμήσας τραγικὸν λήρον, θαρρῶν τὸν κρουνὸν ἀφίει. 1005

ΑΙΣ. θυμοῦμαι μὲν τῇ ξυντυχίᾳ, καὶ μου τὰ σπλάγχχ' ἀγανακτεῖ,
 εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ φάσκη δ' ἀπορεῖν με,
 ἀπόκριναί μοι, τίνος οὐνεκα χρὴ θαυμάζειν ἄνδρα ποιητὴν ;

ΕΥ. δεξιότητος καὶ νοθεσίας, ὅτι βελτίους τε ποιοῦμεν 1009
 τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν. ΑΙΣ. τοῦτ' οὖν εἰ μὴ πεποιήκας,
 ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους ἀπέδειξας,
 τί παθεῖν φήσεις ἄξιός εἶναι ; ΔΙ. τεθνάναι· μὴ τοῦτον ἐρώτα.

ΑΙΣ. σκέψαι τοῖνυν οἴους αὐτοὺς παρ' ἐμοῦ παρεδέξατο πρῶτον,
 εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασιπολίτας,
 μηδ' ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ πανούργους, 1015

1004. πυργώσας ῥήματα σεμνὰ] With these words Milton's well-known expression "to build the lofty rhyme" (Lycidas 11) is compared by Br. Blom-

field on Persae 197, and by many others since. Perhaps the best commentary is the seventeenth epigram of Dioscorides, "On Tragedy"—

Θέσπιδος εὖρεμα τοῦτο. τὰ δ' ἀγροῶτιν ἂν ὕλαν
 παίγνια, καὶ κώμους τοὺς ἀτελειοτέρους,
 Αἰσχύλος ἐξύψωσεν, ὃ μὴ σμιλευτὰ χαράξας
 γράμματα, χειμάρρῳ δ' οἶα καταρδόμενα·
 καὶ τὰ κατὰ σκηπὴν μετεκαίνισεν. ὦ στόμα πάντων
 δεξιὸν, ἀρχαίων ἥσθ' αἰς ἡμῶν.

"He was the first," says Mr. Haigh, "not only to exalt and ennoble the spirit of tragedy, but also to clothe it in a form of suitable magnificence and to 'build up the structure of splendid phrases.' His language serves as a fitting vehicle for the expression of his mighty conceptions. It is cast in the same majestic mould as his heroes

and heroines. His verse is a massive structure, built together with materials of imposing size and strength." "In the words of Dionysius, it resembles one of those vast piles of Cyclopean masonry, built of huge and unhewn blocks, before which the smooth and polished workmanship of later buildings sinks into insignificance.—Dion.

When the breezes are soft and low,
Then, well under control, you'll go
Quick and quicker to strike the foe.

O first of all the Hellenic bards high loftily-towering verse to rear,
And tragic phrase from the dust to raise, pour forth thy fountain with right good cheer.

- II. My wrath is hot at this vile mischance, and my spirit revolts at the thought that I
Must bandy words with a fellow like *him* : but lest he should vaunt that I can't reply—
Come, tell me what are the points for which a noble poet our praise obtains.
For his ready wit, and his counsels sage, and because the citizen folk he trains
To be better townsmen and worthier men. ÆSCH. If then you have done the very reverse,
Found noble-hearted and virtuous men, and altered them, each and all, for the worse,
Pray what is the meed you deserve to get? DIO. Nay, ask not *him*. He deserves to die.
- III. For just consider what style of men he received from me, great six-foot-high
Heroical souls, who never would blench from a townsman's duties in peace or war ;
Not idle loafers, or low buffoons, or rascally scamps such as now they are.

Hal., Comp. Verb. c. 22."—Tragic Drama of the Greeks, ii. 5.

1005. *τραγικὸν λῆρον*] We may conjecture that tragic poets had spoken with contempt of comedy as mere *τρυγικὸν λῆρον*, and that this is the retort *τῶν τρυγιδῶν*. And possibly this is the meaning of the Scholiast's comment, *ὅτι ἀλλήλους διαβάλλουσι κωμικοὶ καὶ τραγικοί*.

1009. *βελτίους*] In this proposition the two poets could readily agree ; but as to what constituted "better citizens" their opinions would be widely at variance. The ideal of a good citizen was, to Aeschylus, the valiant, noble-minded, and generous Athenian of the Persian wars ; to Euripides, the shrewd, quick-witted, and inquisitive Athenian of the Peloponnesian War.

1012. *τεθνάναι*] In 177 supra, the joke consisted in a dead man dooming himself to life, just as a living man might doom himself to death. Here we have the opposite joke, which consists in dooming to death a man already dead : *γελοίου χάριν εἶπεν*, says the Scholiast, *ἤδη γὰρ ἀπέθανε*.

1014. *τετραπήχης*] The word, like our epithet "tall" in Shakespeare's time, refers in this passage not so much to physical stature as to a stout and soldierly spirit. In *Wasps* 553 it refers chiefly to the social importance of the persons so described. With *διαδρασιπολίτας* Spanheim compares the *διυδεδρακότας* of Ach. 601. The words *ὡσπερ νῦν* in the following line are, by look or tone or gesture, directed to the audience.

ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας
καὶ πῆληκας καὶ κνημίδας καὶ θυμούς ἐπταβοείους.)

ΔΙ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν· κρανοποιῶν αὖ μ' ἐπιτρίψει.

ΕΥ. καὶ σὺ τί δράσας αὐτοὺς οὕτως γενναίους ἐξεδίδαξας ;

ΔΙ. Αἰσχύλε, λέξον, μὴδ' αὐθαδῶς σεμνυνόμενος χαλέπαινε. 1020

ΑΙΣ. δρᾶμα ποιήσας Ἄρεως μεστόν. ΔΙ. ποῖον ; ΑΙΣ. τοὺς ἔπτ' ἐπὶ Θήβας·
ὃ θεασάμενος πᾶς ἂν τις ἀνὴρ ἠράσθη δάϊος εἶναι.

ΔΙ. τουτὶ μὲν σοι κακὸν εἴργασται· Θηβαίους γὰρ πεποιήκας
ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου γ' οὐνεκα τύπτου.

ΑΙΣ. ἀλλ' ὑμῖν αὐτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τοῦτ' ἐτράπεσθε. 1025
εἶτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυμῆν ἐξεδίδαξα
νικᾶν αἰετὸς ἀντιπάλους, κοσμήσας ἔργον ἄριστον.

ΔΙ. ἐχάρην γοῦν, τὸν θρῆνον ἀκούσας περὶ Δαρείου τεθνεώτος,

1017. θυμούς ἐπταβοείους] Ἐντὶ τοῦ
μεγάλους ἀπὸ μεταφορᾶς τῆς ἀσπίδος τοῦ
Αἴαντος.—Scholiast. The epithet occurs
four times in the short narrative of the
duel between Aias and Hector (Iliad,
vii. 220–266), and always in reference
to the mighty shield of Aias, which
was formed of seven folds of tough
bull-hide, with one plate of bronze
superadded. But what Aeschylus wants
is not so much the strong unyielding
shield as the strong unyielding spirit.

1018. κρανοποιῶν] Κράνη καὶ λόφους
διηγούμενος ἀφανίζει μετὰ τῶν πατάγων τῶν
ὀνομάτων.—Scholiast. With the earlier
part of the line compare Wasps 1483
and the note there.

1023. πεποιήκας] At first sight we
should certainly be disposed to inter-
pret this (with Brunck and others),
“ You represented the Thebans as the
better soldiers,” that is, “ as the victors
over their Seven opponents.” But both
the change of tense (from the aorist to

the perfect) and the reply of Aeschylus
show that this is not the true inter-
pretation, and that Dionysus really
meant that the effect of that play was
to awaken new military ardour in the
hearts of the Thebans, and to make
them better warriors than they had
previously been. And in truth the
interruption of Dionysus would, on
Brunck's interpretation, be altogether
pointless: since the defeat of the
Septem was not an invention of Aes-
chylus, but ancient history, well known
in Homer's day: nor were the Athe-
nians interested more in the invaders
than in the defenders of Thebes.

1024. τύπτου] He suits the action to
the word, and administers a gentle tap
to Aeschylus. In the next line αὐτὰ is
rightly explained by the Scholiast to
mean τὰ πολεμικά.

1026. εἶτα . . . μετὰ τοῦτ'] Οἱ Πέρσαι
προτέρου δεδιδαγμένοι εἰσὶν, εἶτα οἱ ἔπτ' ἐπὶ
Θήβας· νῦν δὲ τὸ ὕστερον πρότερον

But men who were breathing spears and helmets, and the snow-white plume in its crested pride
 The greave, and the dart, and the warrior's heart in its sevenfold casing of tough bull-hide.
 He'll stun me, I know, with his armoury-work ; this business is going from bad to worse.
 And how did you manage to make them so grand, exalted, and brave with your wonderful verse ?
 Come, Aeschylus, answer, and don't stand mute in your self-willed pride and arrogant spleen.
 A drama I wrote with the War-god filled. Dr. Its name ? A.E. 'Tis the "Seven against Thebes" that I mean.
 Which whoso beheld, with eagerness swelled to rush to the battlefield there and then.
 O that was a scandalous thing you did ! You have made the Thebans mightier men,
 More eager by far for the business of war. Now, therefore, receive this punch on the head.
 Ah, *ye* might have practised the same yourselves, but *ye* turned to other pursuits instead.
 Then next the "Persians" I wrote, in praise of the noblest deed that the world can show,
 And each man longed for the victor's wreath, to fight and to vanquish his country's foe.
 I was pleased, I own, when I heard their moan for old Darius, their great king, dead ;

είπεν.—Scholiast. This is confirmed by the arguments of the plays. The Persae was acted B. C. 472 ; the Septem, B. C. 467.

1028. τὸν θρῆνον ἀκούσας] I have substituted these words for the unmetrical ἡνίκ' ἤκουσα of the MSS., which (as others also have observed) is most probably a gloss on, and has taken the place of, the participle ἀκούσας. But then the question arises, What was it that Dionysus rejoiced to hear ? He identifies it in the following line with the Choral cry *ἰανοί*. Now, in the lamentable invocation addressed to the dead Darius (Persae 625-676), we find a refrain *βάσκε πάτερ ἀκακέ Δαρειάν, οἶ*. Bp. Blomfield changes *Δαρειάν, οἶ* into *Δαρει' ἰανοί*, a change which is approved by Dobree and Fritzsche, and is probably right. And anyhow Dionysus appears to be referring to that particular ode. But that ode is a *θρῆνος*, and is indeed so called by the kingly ghost, *ἑμεῖς*

δὲ θρηνεῖτ' ἐγγυς ἐστῶτες τάφου, Persae 682. It is, in truth, a *θρῆνος περὶ Δαρείου τεθνεώτος*. By inserting τὸν θρῆνον therefore in the line before us, we satisfy at once the sense, the metre, and the reference to the Persae. Dionysus was delighted with the wild Eastern coronach which Aeschylus had brought on the Athenian stage. The only other readings worthy of mention are (1) the introduction from one or two very inferior MSS. of ἡνίκ' ἀπηγγέλθη, to which nothing in the Persae answers : and which is rightly styled by Fritzsche "conjectura audacissima et infelicissima" of some grammarian : and (2) Fritzsche's own *νικήσαι ἀκούσας* or *τῇ νίκη ἀκούσας*, to which the same objection applies, which requires the further alteration of *περὶ* into *παρὰ*, and depends on the resemblance of *νίκη* to *ἡνίκα*, although *ἡνίκα* has already been accounted for in the change of ἡνίκ' ἤκουσα into ἀκούσας. For Godfrey Hermann's proposal (on

- ὁ χορὸς δ' εὐθύς τῷ χεῖρ' ᾠδὴ συγκρούσας εἶπεν ἱανοῖ. 1029
 ΑἰΣ. ταῦτα γὰρ ἄνδρας χρῆ ποιητὰς ἀσκεῖν. σκέψαι γὰρ ἀπ' ἀρχῆς,
 ὡς ἀφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγέννηνται.
 Ὅρφεὺς μὲν γὰρ τελετὰς θ' ἡμῖν κατέδειξε φόνων τ' ἀπέχεσθαι,
 Μουσαῖος δ' ἐξάκευσε τε νόσων καὶ χρησμούς, Ἡσίοδος δὲ
 γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ θεῖος Ὅμηρος 1034
 ἀπὸ τοῦ τιμῆν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι χρῆστ' ἐδίδαξε,
 τάξεις, ἀρετὰς, ὀπλίσεις ἀνδρῶν; ΔΙ. καὶ μὴν οὐ Παντακλέα γε
 ἐδίδαξεν ὅμως τὸν σκαιότατον· πρῶην γοῦν, ἡνίκ' ἔπεμπεν,
 τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἤμελλ' ἐπιδήσειν.
 ΑἰΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν ἦν καὶ Λάμαχος ἥρωσ'
 ὅθεν ἡμῆ φρῆν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίησεν, 1040

Persae 665) to read ἐχάρην γοῦν, ἡνίκ' ἐπήϊσαν Δαρείου τοῦ τεθνεώτος is as little likely to find an adherent as Professor Tyrrell's ἐχάρην γοῦν ἡνίκ' ἐκόκυσας πόρι (or παῖ) Δαρείου τεθνεώτος.

1030. ἄνδρας ποιητὰς] Noble poets. So supra 858, and in the singular, supra 1008; Clouds 545; Thesm. 149.

1032. Ὅρφεὺς μὲν γὰρ τελετὰς] Of the four poets put forward as benefactors of the human race, Homer and Hesiod are as familiar to us now as they were to the Athenians 2300 years ago. The other two, Orpheus and Musaeus, whose names are usually coupled together, are wellnigh lost in the mists of antiquity. But the institution of the sacred rites of mystical initiation, τὰς τελετὰς, is by all authorities attributed to Orpheus, and sometimes Musaeus is connected with him in this work, and sometimes he is connected with Musaeus in the

work τῆς χρησμοδίας. In the Protagoras of Plato, chap. viii, Protagoras says that those who practised τὴν σοφιστικὴν τέχνην in old days, disguised the fact by pretending to practise some other art, τοὺς μὲν ποιῆσιν, οἷον Ὅμηρον τε καὶ Ἡσίοδον καὶ Σιμωνίδην, τοὺς δὲ αὐτὴν τελετὰς τε καὶ χρησμοδίας, τοὺς ἀμφὶ τε Ὅρφέα καὶ Μουσαῖον. See also Plato's Republic, ii. 364 E. Demosthenes (First speech against Aristogeiton, 11) describes Orpheus as ὁ τὰς ἀγνωτάτας ἡμῖν τελετὰς καταδείξας. And Lucian, in his treatise "In Praise of Dancing" (15) observes ἐὼ λέγειν ὅτι τελετὴν ἀρχαίαν οὐδεμίαν ἐστὶν εὐρεῖν ἀνὲ ὀρχήσεως, Ὅρφέως δηλαδὴ καὶ Μουσαίου καὶ τῶν τότε ἀρίστων ὀρχηστῶν καταστησάμενων αὐτὰς. Cf. Eur., Rhesus 943 seqq., and as to the χρησμοὺς Μουσαίου, Hdt. vii. 6. Horace in his Ars Poetica has a passage very analogous to the present, commencing :

Silvestres homines sacer interpretisque Deorum
 Caedibus et victu foedo deterruit Orpheus.—A. P. 391, 392.

When they smote together their hands, like this, and *Eiv' alake* the Chorus said.
 Aye, such are the poet's appropriate works: and just consider how all along
 From the very first they have wrought you good, the noble bards, the masters of song.
 First, Orpheus taught you religious rites, and from bloody murder to stay your hands:
 Musaeus healing and oracle lore; and Hesiod all the culture of lands,
 The time to gather, the time to plough. And gat not Homer his glory divine
 By singing of valour, and honour, and right, and the sheen of the battle-extended line,
 The ranging of troops and the arming of men? Dio. O ay, but he didn't teach *that*, I opine,
 To Pantacles; when he was leading the show I couldn't imagine what he was at,
 He had fastened his helm on the top of his head, he was trying to fasten his plume upon that.
 But others, many and brave, he taught, of whom was Lamachus, hero true;
 And thence my spirit the impress took, and many a lion-heart chief I drew,

Doubtless he restrained men from murder by excluding murderers from his sacred rites. Eustathius seems to think that the words *ἀκέσσις νόσων* are the title of a medical poem composed by Musaeus (see the Preface to his Commentary on the Iliad): and certainly some prescriptions ascribed to Musaeus were known to Pliny (N. H., xxi. 21). Several of the foregoing passages have been already cited by Spanheim, Bergler, and others.

1034. *θείος Ὀμηρος*] So Plato in the *Phaedo*, chap. 43, 'Ὀμήρω, θείω ποιητῇ.

1037. *ἔπεμπεν*] Ἐπόμπευεν.—Scholiast. The accusative *πομπήν*, which is usually added—*τὴν πομπὴν πέμφαντα*, Ach. 248; *πέμφοντα τὴν πομπήν*, Birds 849; *πομπὴν πέμπετε*, Eccl. 757—is here understood. The speaker is referring to an incident which mightily amused the Athenian crowd, and earned for Pantacles the nickname of *Σκαῖός*. As the procession was moving on, he was discovered busting forward with both hands busy on the

top of his head, vainly endeavouring to rectify a mistake in his *ἄλλισις*. He had forgotten to fasten his plume into his helmet before putting the helmet on, and was trying to do it afterwards.

1039. *Λάμαχος ἦρος*] Here, even more markedly than in the *Thesmophoriazusae*, Aristophanes goes out of his way to offer a tribute of respect to the memory of Lamachus. In the *Acharnians* he had twice addressed him, by way of ridicule, with the words *ὦ Λάμαχ' ἦρος*. And here he repeats the description, no longer in derision, but as accounting him worthy of the traditions of Homer, and worthy of the commendation of Aeschylus.

1040. *ὄθεν ἀπομαζαμένη*] Taking the impression of, moulding itself upon, the soul of Homer. So Aristotle (*Eth. Nic.*, ix. 12. 3) says of friends, *ἀπομάττονται παρ' ἀλλήλων* they take the impression, mould themselves into the likeness, of each other. Bothe refers

Πατρόκλων, Τεύκρων θυμολόντων, ἴν' ἐπαίροιμ' ἄνδρα πολίτην
ἀντεκτείνειν αὐτὸν τούτοις, ὅπῳταν σάλπιγγος ἀκούσῃ.

ἀλλ' οὐ μὰ Δί' οὐ Φαίδρας ἐποίουν πόρνας οὐδὲ Σθενεβοίας,
οὐδ' οἶδ' οὐδεὶς ἦντιν' ἐρώσαν πάποτ' ἐποίησα γυναικα. 1044

ΕΥ. μὰ Δί', οὐ γὰρ ἐπὴν τῆς Ἀφροδίτης οὐδέν σοι. ΑἰΣ. μηδέ γ' ἐπέιη.
ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ 'πικαθῆτο,
ὥστε γε καὐτόν σε κατ' οὖν ἔβαλεν. ΔΙ. νῆ τὸν Δία τοῦτό γέ τοι δῆ.
ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν ἐπλήγῃς.

ΕΥ. καὶ τί βλάπτουσ', ὧ σκέτλι' ἀνδρῶν, τὴν πόλιν ἀμαὶ Σθενέβοιαι ;

ΑἰΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέπεισας 1050
κόνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελλεροφόντας.

ΕΥ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας ξυνέθηκα ;

ΑἰΣ. μὰ Δί', ἀλλ' ὄντ'. ἀλλ' ἀποκρύπτειν χρὴ τὸ πονηρὸν τὸν γε ποιητὴν,
καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίοισιν

to the third epigram of Cyrus in the Anthology, where the writer describes a good wife as πάντ' ἀπομαξαμένην ἔργα τὰ Πηνελόπης. In his note on this epigram, Jacobs collects various examples of the use of ἀπομάττωμι in this

sense ; such as the twenty-eighth epigram of Callimachus (ed. Blomf.), which speaks of Aratus (called ὁ Σολεῖς from his birthplace Soli in Cilicia) as having moulded his poems on the example of Hesiod :

Ἡσιόδου τό τ' αἶσμα καὶ ὁ τρόπος οὐ τὸν αἰοιδῶν
ἔσχατον, ἀλλ' ὀκνέω μὴ τὸ μελιχρότατον
τῶν ἐπέων ὁ Σολεὺς ἀπεμάξατο.

1042. ἀντεκτείνειν] Ὁμοιοῦν, ἐξισοῦν.—Scholiast.

1043. Φαίδρας . . . Σθενεβοίας] The incestuous love of Phaedra for her stepson Hippolytus, is the subject of the extant "Hippolytus" of Euripides : the adulterous love of Stheneboea for Bellerophon was doubtless told in the same poet's lost "Stheneboea." To English readers it is well known from Mr. William Morris's graceful narrative in the "Earthly Paradise." Each of these

unhappy women being repulsed, denounced to her husband, after the fashion of Potiphar's wife (see Scholiast on Lucian's De Calumniis, 24), the innocent youth who had repelled her advances. And finally each of them, in despair and remorse, put an end to her own existence. The two are coupled together, in a similar way, by Juvenal, x. 325, &c.

1044. οὐδ' οἶδ' οὐδεὶς] Spanheim says that he is amazed at this statement of

Patroclus, Teucers, illustrious names ; for I fain the citizen-folk would spur
 To stretch themselves to *their* measure and height, whenever the trumpet of war they hear.
 But Phaedras and Stheneboeas? No! no harlotry business deformed my plays.
 And none can say that ever I drew a love-sick woman in all my days.
 For *you* no lot or portion had got in Queen Aphrodite. AÆS. Thank Heaven for that.
 But ever on you and yours, my friend, the mighty goddess mightily sat ;
 Yourself she cast to the ground at last. DIO. O ay, that came uncommonly pat.
 You showed how cuckolds are made, and lo, you were struck yourself by the very same fate
 But say, you cross-grained censor of mine, how *my* Stheneboeas could harm the state.
 Full many a noble dame, the wife of a noble citizen, hemlock took,
 And died, unable the shame and sin of your Bellerophon-scenes to brook.
 Was then, I wonder, the tale I told of Phaedra's passionate love untrue?
 Not so : but tales of incestuous vice the sacred poet should hide from view,
 Nor ever exhibit and blazon forth on the public stage to the public ken.

Aeschylus, considering the leading part which the adulteress Clytaemnestra takes in the Agamemnon. But there is much more reason to be amazed at this statement of Spanheim. The Agamemnon of Aeschylus depends upon the *fact* of the guilty passion of Clytaemnestra, just as, and no more than, the Iliad of Homer depends upon the *fact* of the guilty passion of her sister Helen. But neither in the tragedy nor in the epic is there any portrayal of the guilty passion itself, or any analysis or description of the feelings of a love-sick woman.

1045. οὐ γὰρ ἐπὶν κ.τ.λ.] *Nam nihil Veneris tibi inerat.* AÆSCH. *Nec opto ut insit* ; and, two lines below, *Profecto ita hoc est : nam de aliis quae finxisti, eadem tu passus es.*—Bergler. It was common report that one of his wives misconducted herself with Cephisophon : and some

say that both his wives played him false. What therefore he had written about faithless wives, he himself experienced. πολλοῦ in line 1046 is used quasi-adverbially, as in Knights 822 ; Clouds 915.

1050. γενναίας κ.τ.λ.] The particularity of the language, not merely "noble dames" but also, with a compliment to their husbands, "wives of noble men," seems to point to some real occurrence, well known to the audience, though to us unknown. We may safely infer that some highborn lady had taken hemlock, in disgust at the calumnies lavished on her sex. But whether the plays of Euripides had any part in bringing about the catastrophe it is impossible now even to conjecture.

1054. τοῖς παιδαρίουσιν] 'Ο διδάσκαλος τοῖς μικροῖς' ὁ δὲ ποιητὴς τοῖς ἡβῶσι.—Scholiast.

- ἔστι διδάσκαλος ὅστις φράζει, τοῖσιν δ' ἠβῶσι ποιηταί. 1055
 πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς. ΕΥ. ἦν οὖν σὺ λέγῃς Λυκαβηττοὺς
 καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ διδάσκειν,
 ὃν χρῆ φράζειν ἀνθρωπείως; ΑΙΣ. ἀλλ', ὦ κακὸδαίμων, ἀνάγκη
 μεγάλων γνώμων καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα τίκτειν.
 κἄλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι χρῆσθαι. 1060
 καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολὺ σεμνοτέροισιν.
 ἀμοῦ χρηστῶς καταδείξαντος διελυμήνω σύ. ΕΥ. τί δράσας;
 ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι' ἀμπισχῶν, ἵν' ἐλεινοὶ
 τοῖς ἀνθρώποις φαίνοντ' εἶναι. ΕΥ. τοῦτ' οὖν ἔβλαψα τί δράσας;
 ΑΙΣ. οὐκ οὐκ ἐθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς διὰ ταῦτα, 1065
 ἀλλ' ἐν ῥακίοις περιειλόμενος κλάει καὶ φησὶ πένεσθαι.
 ΔΙ. νῆ τὴν Δῆμητρα, χιτῶνά γ' ἔχων οὐλῶν ἐρίων ὑπένερθε
 κὰν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθύς ἀνέκλυψεν.
 ΑΙΣ. εἶτ' αὖ λαλιὰν ἐπιτηδεῦσαι καὶ στωμυλίαν ἐδίδαξας,

1056. *Λυκαβηττοῦς*] He is returning to the charge, more fully developed above 924-940, about what he considers the inflated diction of Aeschylus. *Lyca-bettus*, now Mount St. George, is an "insulated rocky peak," at a little distance from Athens in a north-easterly direction.

1059. *ἴσα*] *On the same scale*, to borrow Dr. Merry's translation. Grand thoughts, the speaker means, should be embodied in language of equal grandeur. Divine sentiments should be delivered in "the large utterance of the early gods."

1061. *τοῖς ἱματίοις*] It must be remembered that Aeschylus himself was the inventor of the grand style, not only in the thoughts and language, but even in the costume, the masks, the scenery, and indeed in every other department of tragedy. In all things he

aspired to make his actors the worthy representatives of the heroes and demigods whose names they bore on the stage.

1063. *ῥάκι' ἀμπισχῶν*] διὰ *Οἰνέα*, καὶ *Τῆλεφον* καὶ *τοὺς ἄλλους*.—Scholiast. A long list of these ragged heroes is given in the *Acharnians*. Had the Helen then been acted, Menelaus would doubtless have been included in their number.

1065. *τριηραρχεῖν*] He is referring of course to the public *leitourgia*, the duty cast upon a wealthy citizen of equipping a warship for the state (*Knights* 912), a duty, however, from which he could escape by proving that his fortune was inadequate for its fulfilment.—Demosthenes de *Symmoriis*, 19; Boeckh's *P. E.* iv. 11. Fritzsche considers that Aristophanes is going too far

For boys a teacher at school is found, but we, the poets, are teachers of men.

We are BOUND things honest and pure to speak. EUR. And to speak great Lycabettuses, pray, And massive blocks of Parnassian rocks, is *that* things honest and pure to say?

In human fashion we ought to speak. AES. Alas, poor witling, and can't you see That for mighty thoughts and heroic aims, the words themselves must appropriate be? And grander belike on the ear should strike the speech of heroes and godlike powers, Since even the robes that invest their limbs are statelier, grander robes than ours.

Such was *my* plan: but when *you* began, you spoilt and degraded it all. EUR. How so?

AES. Your kings in tatters and rags you dressed, and brought them on, a beggarly show, To move, forsooth, our pity and ruth. EUR. And what was the harm, I should like to know.

AES. No more will a wealthy citizen now equip for the state a galley of war.

He wraps his limbs in tatters and rags, and whines *he is poor, too poor by far*.

DI. But under his rags he is wearing a vest, as woolly and soft as a man could wish.

Let him gull the state, and he's off to the mart; an eager, extravagant buyer of fish.

AES. Moreover to prate, to harangue, to debate, is now the ambition of all in the state.

here: "neque enim Euripidei reges pannis obsiti eam vim habere poterant ut ditissimus quisque civis trierarchiam detrectaret." But this is to take Aristophanes too literally. He is really for the moment leaving Euripides alone, and seizing the opportunity offered of satirizing some rich Athenian who had recently shirked his public duty on the unfounded plea of inadequate resources.

1068. *παρὰ τοὺς ἰχθύς*] Ἄντι τοῦ παρὰ τὰ ἰχθυοπώλια τὸ δὲ τοιοῦτον Ἀττικόν. Εὐπολις "περιήλθον ἐς τὰ σκόροδα καὶ τὰ κρόμνα." φησὶν οὖν ὅτι ἀναφαίνεται περὶ τὰ ἰχθυοπώλια ἀγορασείων ἄντι τοῦ τρυφῶν εὐρίσκειται.—Scholiast. Ἐν τοῖς ἰχθύσιν for *in the fish-market* occurs in *Wasps* 789 *διεκερματίζετ' ἐν τοῖς ἰχθύσιν* (where see the note): and so Aristophanes (*Athenaeus*, vii. 28) *ἄσποδόν γε κηρίττουσιν ἐν τοῖς ἰχθύσιν Κήρυγμα*. That

fish was one of the greatest luxuries of the Athenian epicure is well known; that its purchase required a well-filled purse is amusingly illustrated by the account which Timocles (*Ath. vi. 39*) gives of the straits to which the notorious glutton and parasite Corydus was reduced, when he was obliged to cater for himself in the fish-market with only τέτταρας χαλκοῦς in his pocket. ἀνέκυψεν means *he emerged, turned up* as we might say.

1069. *εἶτ' αὖ λαλιάν*] The last section of the speech of Aeschylus, like the last section of the speech of Euripides, is concerned with the argumentative loquacity with which (they both agree) Euripides has inspired the rising generation. Euripides vaunts it as one of his chief merits; Aeschylus arraigns it as one of his greatest offences.

ἢ ἕξεκένωσεν τὰς τε παλαιστράς καὶ τὰς πυγὰς ἐνέτριψε 1070
τῶν μειρακίων στωμυλλομένων, καὶ τοὺς παράλους ἀνέπεισεν
ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε γ', ἡνίκ' ἐγὼ ᾿ζων,
οὐκ ἠπίσταντ' ἀλλ' ἢ μᾶζαν καλέσαι καὶ ῥυππαπαῖ εἰπεῖν.

ΔΙ. νῆ τὸν Ἀπόλλω, καὶ προσπαρδεῖν γ' εἰς τὸ στόμα τῷ θαλάμακι,
καὶ μινθῶσαι τὸν ξύσσιτον, κάκβας τινὰ λωποδυτήσαι· 1075

νῦν δ' ἀντιλέγει κοῦκέτ' ἐλαύνει,

καὶ πλεῖ δευρὶ καῦθις ἐκέισε;

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἰτίος ἐστ' ;

1070. ἕξεκένωσε τὰς παλαιστράς] Bergler compares the very similar charge brought against the sophistical teaching in *Clouds* 1054. The orator in [Andocides] against Alcibiades (22) makes a like complaint of the Athenian youth, τῶν νέων αἱ διατριβαὶ οὐκ ἐν τοῖς γυμνασίοις ἀλλ' ἐν τοῖς δικαστηρίοις εἰσὶ, καὶ στρατεύονται μὲν οἱ πρεσβύτεροι, δημηγοροῦσι δὲ οἱ νεώτεροι. The words which follow, τὰς πυγὰς ἐνέτριψε, are generally thought to refer to the vilest of crimes. "Qui rhetoricae, politicae, aliisque huius generis artibus operam dabant," says Brunck, "impudicitiae crimine notantur a Comico"; and he refers to *Eccl.* 112, where see the note. My translation is based upon this interpretation; but I doubt if that is the true meaning of the passage before us, since the παλαιστρά would hardly be contrasted with a vice with which it was itself notoriously tainted, *Wasps* 1025, *Peace* 762: and see *Clouds* 976. Probably Aeschylus merely means that the youngsters forsook the athletic exercises, which invigorated all their members, and wore away their πυγὰς by for ever sitting on the hard

benches (see *Knights* 785) whether of the sophistical schools or of the popular assemblies. And this is more in conformity with the next speech of Aeschylus.

1071. τοὺς παράλους] Παράλους τοὺς κωπηλάτας. Πάραλος γὰρ καὶ Σαλαμῖνία τριήρεις εἰρηναρχικαί. κοινῶς δὲ παράλους τοὺς ἐκ τῶν τριήρων ναύτας. οὐ γὰρ ἴδιόν τι λέγει ἂν περὶ τῆς Παράλου τριήρους νεώς.—Scholiast. I think that the Scholiast must be right in refusing to confine the word in this passage to the crew of a single vessel; but on the other hand I believe that Aristophanes is making use of a studied ambiguity, and intended a covert allusion to the political and partisan spirit which distinguished that particular crew, and of which Thucydides, always the best exponent of Aristophanes, does, as Fritzsche observes, take special notice in his *History*, viii. 73. All the old Lexicographers—Hesychius, Harpocration, Photius, Suidas—define Πάραλοι as the crew of the Πάραλος. And this is the general signification of the word in classical writers.

1073. ῥυππαπαῖ] Ἐπιφώνημα ναυτικόν.—

Each exercise-ground is in consequence found deserted and empty : to evil repute
 Your lessons have brought our youngsters, and taught our sailors to challenge, discuss, and refute
 The orders they get from their captains and yet, when I was alive, I protest that the knaves
 Knew nothing at all, save for rations to call, and to sing "Rhyppapae" as they pulled through the waves.
 And bedad to let fly from their sterns in the eye of the fellow who tugged at the undermost oar,
 And a jolly young messmate with filth to besmirch, and to land for a filching adventure ashore;

But now they harangue, and dispute, and won't row,

And idly and aimlessly float to and fro.

ÆSCH. Of what ills is he NOT the creator and cause ?

Scholiast; the rhythmical cry to which the oars kept time. See Wasps 909 and the note there.

1074. τῷ θαλάμακι] Τῷ κωπηλατοῦντι ἐν τῷ κάτω μέρει τῆς τριήρους. ἦσαν δὲ τρεῖς τάξεις τῶν ἐρεσῶν, καὶ ἡ μὲν κάτω, θαλαμίται, ἡ δὲ μέση, ζυγίται, ἡ δὲ ἄνω, θρανίται. θρανίτης οὖν, ὁ πρὸς τὴν πρύμναν ζυγίτης, ὁ μέσος θαλάμιος ὁ πρὸς τὴν πρῶταν.—Scholiast. The last sentence means (as Mr. Smith of Jordanhill in his "Voyage and Shipwreck of St. Paul," p. 184, well explains it) that the three rows did not sit in a vertical line, so that the ζυγίτης sat exactly under the θρανίτης, and exactly over the θαλαμίτης, but in a slanting line; the θαλαμίτης sitting a little lower than, but not directly beneath, the ζυγίτης; and the ζυγίτης a little lower than, but not directly beneath, the θρανίτης. Except therefore at the extreme end, each θαλαμίτης (or as he is here called θαλάμαξ, or as in the Scholiast and elsewhere θαλάμιος) sat between two ζυγίται, each on a higher level than himself, and between two θρανίται on a higher level still. The θαλαμίτης, as the Scholiast also observes, used, being nearest the

water, the shortest oar, and received the smallest pay.

1075. μινθῶσαι] Τὸ bedaub with dung. Allusion is made in Eccl. 647, 648; Plutus 313, 314, to an instance of this horseplay, of which one Aristyllus was the willing, or unwilling, victim.

1076. ἀντιλέγει] Here, as indeed in ἐκβάς in the preceding line, is one of those changes from plural to singular which constantly occur in these comedies. See for example the note on Wasps 554. Fritzsche thinks that Dionysus is here referring to what took place after the battle of Arginusæ, when the generals being divided in opinion as to whether they should sail at once to Mitylene or stay to pick up the floating corpses, τοὺς στρατιώτας διὰ τε τὴν ἐκ τῆς μάχης κακοπίθειαν καὶ διὰ τὸ μέγεθος τῶν κυμάτων ἀντιλέγειν πρὸς τὴν ἀναίρεσιν τῶν νεκρῶν.—Diod. Sic. xiii. 100. And if this be so, it affords a strong argument in favour of the wider signification given to τοὺς παράλους, supra 1071. But probably Aristophanes is not specially referring to one isolated instance of insubordination.

οὐ προαγωγὸς κατέδειξ' οὗτος,
 καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1080
 καὶ μιγνυμένας τοῖσιν ἀδελφοῖς,
 καὶ φασκούσας οὐ ζῆν τὸ ζῆν;
 κᾶτ' ἐκ τούτων ἢ πόλις ἡμῶν
 ὑπογραμματέων ἀνεμεστῶθη
 καὶ βωμολόχων δημοπιθήκων 1085
 ἐξαπατώντων τὸν δῆμον αἰεί·
 λαμπάδα δ' οὐδεὶς οἶός τε φέρειν
 ὑπ' ἀγυμνασίας ἔτι νυνί.

1079. προαγωγὸς κ.τ.λ.] The Scholiast and Commentators supply specimens of the characters to which Aeschylus is taking objection. The nurse in the Hippolytus is a sufficient example of the προαγωγός. We know from Clemens Alexandrinus (Strom. vii. 4. 23) that Auge, in the tragedy called by her name, not only gave birth to a child (Telephus) in Athene's temple, but, on Athene's expressing her indignation at such conduct, entered into a truly Euripidean argument to convince the goddess that her anger was illogical. Aristophanes had already, in Clouds 1372, denounced the portrayal, in the Aeolus, of the incestuous loves of Macareus and Canace, the children of Aeolus. And cf. supra 850, 863, and infra 1475, and the notes there. And as to the suggestion that "Life is Death" see supra 420 and infra 1477.

1083. ἐκ τούτων] And hence it is, says Aeschylus, that the city is full of under-clerks and demagogue-buffoons who are always deceiving the people. The latter words, ἐξαπατώντων τὸν δῆμον αἰεί, apply to both classes alike. And, by omitting

them, Meineke has struck out the only ground which Aristophanes gives for objecting to these ὑπογραμματεῖς. Euripides is accused, not of merely filling the city with ὑπογραμματεῖς (who in their place might be useful enough), but of filling it with ὑπογραμματεῖς who, presuming on the argumentative cleverness which he had taught them, intruded themselves into the public discussions, and so were for ever deceiving the people. By the term ὑπογραμματεῖς we are not to understand the holders of any particular office: they were under-clerks of any description, who, as Dr. Holden truly remarks, were amongst the lowest and most despised of the citizens. Dr. Holden very appropriately cites Lysias against Nicomachus, 37, "Our forefathers selected men such as Solon and Themistocles and Pericles to make their laws; but we choose Tisamenus and Nicomachus, καὶ ἐτέρους ἀνθρώπους ὑπογραμματέας." And Dr. Blaydes adds Demosthenes, de Falsa Legatione, 262; "We think ὑπογραμματέας καὶ τοὺς τυχόντας ἀνθρώπους fit to be ambassadors or generals, and to

Consider the scandalous scenes that he draws,
 His bawds, and his panders, his women who give
 Give birth in the sacredest shrine,
 Whilst others with brothers are wedded and bedded,
 And others opine
 That "not to be living" is truly "to live."
 And therefore our city is swarming to-day
 With clerks and with demagogue-monkeys, who play
 Their jackanape tricks at all times, in all places,
 Deluding the people of Athens; but none
 Has training enough in athletics to run
 With the torch in his hand at the races.

hold the highest offices of state."

1086. *ἐξαπατῶντων τὸν δῆμον*] These are the words of a comic poet: but the self-same language is held by both Xenophon and Aristotle about the events of this troubled period. The condemnation of the victorious generals after Arginusæ is in the *Polity of Athens*, chap. 34, ascribed to this trickery, *ἐξαπατηθέντος τοῦ δήμου διὰ τοὺς παροργίσαντας*. And Xenophon (*Hellenics*, i. 7. 39) says that before long the Athenians repented of this terrible act, and resolved to prosecute the men who τὸν δῆμον ἐξηπάτησαν. So the people are described as rejecting the last overtures of Sparta, *ἐξαπατηθέντες ὑπὸ Κλεοφῶντος*.—*Polity of Athens*, chap. 34. And cf. *Id.* ch. 28.

1087. *λαμπάδα . . . φέρειν*] *From want of athletic training nobody is able any longer now to carry the torch in the races*. The allusion is to the torchrace, *λαμπαδηφορία*, in the special form which it assumed at the Panathenæa, and probably at

some other festivals. The course, commencing, as Pausanias tells us (*Attica*, xxx. 2), from the altar of Prometheus, situated in that part of the outer Cerameicus which afterwards became so famous under the name of the Academy, passed through the Thriasian gates (otherwise called τὸ Δίπυλον) and on to the Acropolis of Athens. Each runner carried a flaming torch, and the race was won, not necessarily by the man who arrived first at the goal, but by him who was the first to arrive with his torch unextinguished. The Academy was nearly a mile beyond the Thriasian gates, which divided the outer from the inner Cerameicus, so that the entire course was somewhat long and arduous for an untrained runner. This torchrace must not be confounded with that which was run at the Hephaestea, when the torch was passed on by one runner to another (*Hdt.* viii. 98), though doubtless both started from the same place, since the altar at the entrance of the

DIO. By the Powers, you are right! At the Panathenaea
 I laughed till I felt like a potsherd to see a
 Pale, paunchy young gentleman pounding along,
 With his head butting forward, the last of the throng,
 In the direst of straits; and behold at the gates,
 The Ceramites flapped him, and smacked him, and slapped him,
 In the ribs, and the loin, and the flank, and the groin,
 And still, as they spanked him, he puffed and he panted,
 Till at one mighty cuff, he discharged such a puff
 That he blew out his torch and levanted.

CHOR. Dread the battle, and stout the combat, mighty and manifold looms the war.
 Hard to decide in the fight they're waging,
 One like a stormy tempest raging,
 One alert in the rally and skirmish, clever to parry and foin and spar.
 Nay but don't be content to sit

gates, which, however wide themselves, were narrow in comparison with the open roads extending on either side; see Livy, xxxi. 24. — Leake's Topography of Athens, i. 222. With *πλατείαις*, as the Scholiast observes, we must understand *χερσι*, the blows being delivered with the open hand.

1098. *φυσῶν*] *Blowing out, extinguishing, the torch.* The participle *ὑποπερδόμενος* explains the way in which the torch was extinguished, just as the participle *γελῶν*, supra 1090, explains the way in which the speaker's throat became parched.

1099. *μέγα τὸ πρᾶγμα κ.τ.λ.*] The serious contest dealing with the real merits and defects of the two dramatists is over; the minor conflicts which follow, the Battles of the Prologues, of the Melodies, and of the Weights, are really

little more than flashes of comic wit. Before they commence, the Chorus sing a trochaic strophe and antistrophe of ten lines each. The strophe starts with a very polysyllabic line, which at first sight we should hardly suspect of being an ordinary trochaic tetrameter catalectic, the exact equivalent of the more sober *εἰσβολαὶ γάρ εἰσι πολλαὶ χᾶτεροι σοφισμάτων* below.

1101. *τείνη βιαίως*] Aeschylus presses on with impetuous vehemence like a resistless whirlwind. Euripides, forced to give way at first, is quick to wheel round and deliver an attack *τορῶς*, that is, with shrewdness and precision. The language might well be applied to the combat between a Spanish bull and matador.

1103. *μὴ ἴν ταύτω καθήσθον*] After the four preliminary lines, which refer to

εἰσβολαὶ γάρ εἰσι πολλαὶ χᾶτεραι σοφισμάτων.

ὅ τι περ οὖν ἔχετον ἐρίζειν,

1105

λέγετον, ἔπιτον, ἀνά τε δέρετον,

τά τε παλαιὰ καὶ τὰ καινὰ,

κάποκινδυνεύετον λεπτὸν τι καὶ σοφὸν λέγειν.

εἰ δὲ τοῦτο καταφοβεῖσθον, μή τις ἀμαθία προσῆ

ἀντ.

τοῖς θεωμένοισιν, ὡς τὰ

1110

λεπτὰ μὴ γνῶναι λεγόντοιν,

μηδὲν ὀρρωδεῖτε τοῦθ'· ὡς οὐκ ἔθ' οὕτω ταῦτ' ἔχει.

ἔστρατευμένοι γάρ εἰσι,

βιβλίον τ' ἔχων ἕκαστος μανθάνει τὰ δεξιὰ.

αἱ φύσεις τ' ἄλλως κράτισται,

1115

νῦν δὲ καὶ παρηκόνηται.

μηδὲν οὖν δείσητον, ἀλλὰ

the preceding combat, the Chorus turn to the combatants, and exhort them not to rest content with one trial of skill, that is to say with discussing the general objects and tendencies of their dramatic compositions; for there are yet many other onslaughts for their rival wits to deliver. They have yet to debate those secondary matters of which mention has been made in the note on 1099 supra.

1109. εἰ δὲ τοῦτο κ.τ.λ.] No one can read these comedies without being struck by the confidence which their author exhibits that his entire audience—one might almost say the whole Athenian people—will be shrewd enough and well-read enough at once to detect and appreciate the slightest allusion he may make to the works of their famous tragedians. Doubtless his confidence

as a rule was justified: yet occasionally of course a point here and there would be missed; and nowhere would this mishap be more likely to occur than in the ensuing scenes, dealing as they do not with one particular play, but with isolated sentences and isolated verses, culled from the whole range of Aeschylean and Euripidean literature, old as well as new, *τά τε παλαιὰ καὶ τὰ καινά*. From this antistrophe we may gather that many points were in fact missed on the first exhibition of the *Frogs*. And therefore, in the play before us, which is the *Frogs* as revised for the second performance, the Chorus encourage the rivals by alleging that this will no longer be the case, *οὐκ ἔθ' οὕτω ταῦτ' ἔχει*. The audience are now *ἔστρατευμένοι*, they are no more novices, they have already been through the

Always in one position only : many the fields for your keen-edged wit.
 On then, wrangle in every way,
 Argue, battle, be flayed and flay,
 Old and new from your stores display,
 Yea, and strive with venturesome daring something subtle and neat to say.

Fear ye this, that to-day's spectators lack the grace of artistic lore,
 Lack the knowledge they need for taking
 All the points ye will soon be making ?
 Fear it not : the alarm is groundless : that, be sure, is the case no more.
 All have fought the campaign ere this :
 Each a book of the words is holding ; never a single point they'll miss.
 Bright their natures, and now, I ween,
 Newly whetted, and sharp, and keen.
 Dread not any defect of wit,

campaign, they have already witnessed the play. More than that, each has now got a book of the words (*βιβλίον*, *libretto*), and so will understand all the witticisms, *τὰ δεξιὰ*. So far as the audience are concerned therefore, *θεατῶν οὐνεχ'*, the poets need be under no apprehension. This, I think, is the true interpretation of the *antistrophe*. Lessing's suggestion that by *ἐστρατευμένοι* we are to understand the slaves who won their freedom at Arginusae is at first somewhat attractive, but the subsequent statement, *αἰφύσεισκρατίσται*, shows clearly enough that the Chorus are speaking of freeborn Athenian citizens. The explanations given by the commentators seem to me very wide of the mark. Differing on the one point whether *ἐστρατευμένοι* is to be understood of real military expeditions, or of

studious exercises, they all agree in referring the words *βιβλίον τ' ἔχων ἕκαστος* to the increased book-learning of the Athenian people. Bergler's translation, *Nam exercitati sunt, et librum quisque habens discit sapientiam*, is adopted without alteration by Brunck. Mitchell pictures "ten or fifteen thousand spectators, each with a philosophical treatise in his hand." Bothe observes, "*ἐστρατευμένους dicit litterariâ laude claros*." Fritzsche, "*prudentiores sunt qui militaverint, propterea quod usu magis sunt exercitati*." Paley, "The march of intellect in young Athens has been so great that every one now is literary, and has seen the world in many military expeditions." And so Mr. Green and Dr. Merry.

πάντ' ἐπέξιτον, θεατῶν γ' οὐνεχ', ὡς ὄντων σοφῶν.

- ΕΥ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι,
ὅπως τὸ πρῶτον τῆς τραγωδίας μέρος
πρώτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.
ἀσαφῆς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.
- ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς; ΕΥ. πολλοὺς πάννυ.
πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.
- ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε.
- ΑΙΣ. Ἐρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.

1120. πρῶτον . . . πρώτιστον] Euripides himself says in *Medea* 475 ἐκ τῶν δὲ πρῶτων πρῶτον ἄρξομαι λέγειν. The words τοῦ δεξιοῦ are in apposition, so to say, to αὐτοῦ. Compare *Peace* 2 δὸς αὐτῷ, τῷ κάκιστ' ἀπολουμένω. We are now commencing the *Battle of the Prologues*.

1124. ἐξ Ὀρεστείας] *Τετραλογίαν φέρουσι τὴν Ὀρεστείαν αἱ διδασκαλίαι, Ἀγαμέμνονα, Χοηφόρον, Εὐμενίδας, Πρωτέα σατυρικόν. Ἀρίσταρχος καὶ Ἀπολλώνιος τριλογίαν λέγουσι, χωρὶς τῶν σατυρικῶν.*—Scholiast. The notion that this name included the entire trilogy (or tetralogy) has been too readily accepted, and scholars have possibly been a little too ingenious in discovering or devising special names for special trilogies. It is not likely that the author himself bestowed a name on the complete trilogy, over and above the names of the several plays; it is more probable that the wider name subsequently came into use as a convenient mode of reference to a group of plays (whether combined in a trilogy or not) dealing

with one and the same personage. Thus the Prometheus *πυρφόρος*, the Prometheus *δεσμώτης*, the Prometheus *λυόμενος*, and, it may be, the satyric Prometheus *πυρκαεὺς* were known as the Prometheuses, οἱ Προμηθεῖς, a name very unlikely to have been given them by Aeschylus himself. The *Λυκούργια* may well have comprised the *Ἡδωνοὺς*, the *Βασσαρίδας*, the *Νεανίσκους*, and the satyric *Λυκούργον* (*Thesm.* 135 and the Scholiast there) since in all these plays Lycurgus appears to have formed the most prominent character. See Hermann's *Opuscula*, vol. v. But it is to my mind inconceivable that so great a play as the *Agamemnon* should have gone to make up a group which went by the secondary name of the *Oresteia*. I believe that the *Oresteia* meant simply the group of plays which dealt with the story of Orestes, and comprised therefore the *Choephoroe*, the *Eumenides*, and possibly other plays, but not the *Agamemnon*: just as the *Electra*, the *Orestes*, the *Iphigenia in Tauris*, the *Andromache*, and possibly other plays,

Battle away without misgiving, sure that the audience, at least, are fit.

EUR. Well then I'll turn me to your prologues now,
Beginning first to test the first beginning
Of this fine poet's plays. Why he's obscure
Even in the enunciation of the facts.

DIO. Which of them will you test? EUR. Many: but first
Give us that famous one from the Oresteia.

DIO. St! Silence all! Now, Aeschylus, begin.

AESCH. *Grave Hermes, witnessing a father's power,
Be thou my saviour and mine aid to-day,*

may have formed the Oresteia of Euripides. And this seems implied by the present passage. It is obvious that Euripides is referring to the individual prologue which Aeschylus immediately begins to recite: and—unless the words can mean, as I have translated them, “the well-known prologue” (the prologue to the Choephoroe being spoken by the chief character, whilst the prologists of the Agamemnon and Eumenides are subordinate personages who never appear again)—it is difficult, on the assumption that the Oresteia included the entire trilogy, to see how they can have pointed to the prologue of the Choephoroe. But understand the Oresteia to mean “the Orestes-group of plays,” and the prologue of the Oresteia can mean nothing else than the prologue of the Choephoroe.

1126. Ἑρμῆ χθόνιέ] *Hermes of the nether world, take to thyself thy father's power, and become, to me thy suppliant, a saviour and ally: that is, “as thy father is Ζεὺς σωτήρ, so be thou to me Ἑρμῆς σωτήρ.”* The appeal is made to

Hermes in his character of *χθόνιος* (*πομπάιον Ἑρμῆν χθόνιον*, Ajax 832), because in that character he has already conducted the shade of Agamemnon to the world below, and is about to conduct thither the shades of Aegisthus and Clytaemnestra. It seemed necessary to adapt the translation to the pun below, 1149. *ἐποπτεύειν*, from its use in connexion with the Eleusinian mysteries, acquired the signification of “participating in,” as well as “gazing upon.” The expression *πατρῷ ἐποπτεύων κράτη* is explained by Aristophanes in 1146 as equivalent to *πατρῶον τοῦτο κέκτηται γέρας*.

This passage is notable, not only for the criticism it contains, but because here only has been preserved the noble and solemn exordium of the Choephoroe of Aeschylus. The Medicean MS. commences the play, inappropriately enough, with the words *τί χρῆμα λείσσω*; and these lines were first restored to their proper place in Canter's edition, A. D. 1580.

ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΥ. πλεῖν ἢ δώδεκα.

ΔΙ. ἀλλ' οὐδὲ πάντα ταυτὰ γ' ἔστ' ἀλλ' ἢ τρία.

1130

ΕΥ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἁμαρτίας.

ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μῆ,

πρὸς τρισὶν ἰαμβείοισι προσοφείλων φανεῖ.

ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΥ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὄσον.

1135

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

ΑΙΣ. πὼς φῆς μ' ἁμαρτεῖν; ΕΥ. αὐθις ἐξ ἀρχῆς λέγε.

ΑΙΣ. Ἐρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη.

ΕΥ. οὐκουν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει

τῷ τοῦ πατρὸς τεθνεώτος; ΑΙΣ. οὐκ ἄλλως λέγω.

1140

ΕΥ. πότερ' οὖν τὸν Ἐρμῆν, ὡς ὁ πατὴρ ἀπώλετο

αὐτοῦ βιαίως ἐκ γυναικείας χερὸς

δόλοισ λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;

ΑΙΣ. οὐ δῆτ' ἐκείνον, ἀλλὰ τὸν Ἐριούνιον

1130. *τρία*] Ἐπι ἡ ἰαμβεία.—Scholiast. See three lines below where Dionysus says, "If you don't keep quiet, besides having your *τρία* ἰαμβεία cut up, you will incur further punishment," perhaps threatening to strike him, as supra 1024. Line 1134 is repeated, with *πρίωμαι* substituted for *σιωπῶ*, 1229 infra.

1136. *ὀρᾶς ὅτι ληρεῖς* ;] Ὁ Αἰσχύλος φησὶ πρὸς τὸν Διόνυσον.—Scholiast. It is preposterous, he means, to enjoin me to keep silence, in the face of such outrageous attacks as these. Dionysus had purposed himself to discuss the matter with Euripides: but the impetuosity of Aeschylus is not to be gainsaid, and with the words *ὀλίγον*

μοι μέλει, he leaves the poet to take his own course. So Mitchell rightly understands the line.

1140. *οὐκ ἄλλως λέγω*] *I say not otherwise*. I do not deny it.

1141. *ὡς ὁ πατὴρ ἀπώλετο*] To prove the *ασάφεια* of Aeschylus, he affixes to three words in the first line a meaning which Aeschylus never intended, but which they might well bear, and which indeed some eminent critics, both ancient and modern, consider to be their true meaning. He takes *πατρῶα* to mean, not "*thy* father's," but "*my* father's"; *ἐποπτεύων*, not "participating in," but "surveying"; and *κράτη*, not "authority," but "realm." Why then, asks Euripides, does Orestes at this

For here I come and hither I return.

DIO. Any fault there? EUR. A dozen faults and more.

DIO. Eh! why the lines are only three in all.

EUR. But every one contains a score of faults.

DIO. Now Aeschylus, keep silent; if you don't
You won't get off with three iambic lines.

AESCH. Silent for *him*! DIO. If *my* advice you'll take.

EUR. Why, at first starting here's a fault skyhigh.

AESCH. (*To Dio.*) You see your folly? DIO. Have your way; I care not.

AESCH. (*To Eur.*) What is my fault? EUR. Begin the lines again.

AESCH. *Grave Hermes, witnessing a father's power—*

EUR. And this beside his murdered father's grave
Orestes speaks? AESCH. I say not otherwise.

EUR. Then does he mean that when his father fell
By craft and violence at a woman's hand,
The god of craft was witnessing the deed?

AESCH. It was not he: it was the Helper Hermes

solemn moment address Hermes as the surveyor of his father's realm? Does he mean that the god of craft was an onlooker, when Clytaemnestra by craft destroyed her husband? The description of Agamemnon's death is couched in the language of tragedy, and is possibly, as Hermann suggests, itself borrowed from the lost portion of the prologue of the *Choephoroe*.

1144. οὐ δῆτ' ἐκείνον] Τὸν δόλιον δηλονότι.—Scholiast; δόλιος being deduced from δόλοις in the preceding line. "The Ἑρμῆς χθόνιος whom he addressed was not Ἑρμῆς δόλιος, but Ἑρμῆς ἐριούσιος, and this fact (viz. that it was the ἐριούσιος) Orestes made clear by saying that he possessed his father's preroga-

tive" of saving. Ἑριούσιος, according to the author of the *Etymolog. Magn.*, is derived παρά τὸ ἐρὶ ἐπιτακίων καὶ τὴν ὕησιν ὁ μέγα ὠφελῶν, ὠφελιμώτατος γὰρ ὁ Ἑρμῆς. This all-helpful Hermes might well wield, to some extent, the prerogative of his father Ζεὺς σωτήρ, and save Orestes, as in the twenty-fourth *Iliad* he saved Priam, in his hour of need. A Greek god possessed many and diverse characters, and almost seemed a distinct personality in each. Therefore instead of saying, "He invoked Hermes in this, and not in that, character," Aeschylus says, "He invoked not Ἑρμῆν δόλιον but Ἑρμῆν ἐριούσιον," as if they were two persons, and not the same person viewed in two aspects. Many, but not all, of the

- Ἐρμῆν χθόνιον προσεῖπε, κἀδήλου λέγων
 ὀτιῆ πατρῶον τοῦτο κέκτηται γέρας. 1145
- ΕΥ. ἔτι μείζον ἐξήμαρτες ἢ γῶ βουλόμεν·
 εἰ γὰρ πατρῶον τὸ χθόιον ἔχει γέρας,
 ΔΙ. οὕτως ἂν εἴη πρὸς πατρός τυμβωρύχος.
 ΑΙΣ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
 ΔΙ. λέγ' ἕτερον αὐτῶ· σὺ δ' ἐπιτήρει τὸ βλάβος.
 ΑΙΣ. σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.
 ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
 ΕΥ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
 ΔΙ. πῶς δῖς; ΕΥ. σκόπει τὸ ρῆμ'· ἐγὼ δέ σοι φράσω. 1155
 ἦκω γὰρ ἐς γῆν, φησὶ, καὶ κατέρχομαι·
 ἦκω δὲ ταυτὸν ἐστι τῶ κατέρχομαι.
 ΔΙ. νῆ τὸν Δέ', ὥσπερ γ' εἴ τις εἴποι γείτονι,
 χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

offices of Hermes are enumerated in Plutus 1153-1170, where he is presented successively as Στροφαῖος, Ἐμπολαῖος, Δόλιος, Ἡγεμόνιος, Ἐναγώγιος, and Διακονικός.

1149. τυμβωρύχος] Euripides again misinterprets the words of Aeschylus, taking πατρῶον γέρας to refer to χθόνιον, whereas it refers to ἐριούμιον. Dionysus now breaks in with an unseemly joke. If Hermes is invoked ἐπὶ τῶ τύμβῳ as χθόνιος or καταχθόνιος, he must be a τυμβωρύχος, and this unsavoury business therefore is what he derived from his father. τυμβωρύχος, properly a *rifler of graves*, became (like τριχωρύχος, Clouds 1327, Plutus 909, 1141, etc.) a simple term of abuse. Εἰρωνεύη ταῦτα πρὸς ἐμέ, says Timocles in Lucian's Jupiter Tragoedus 52, τυμβωρύχε, καὶ μαρὰ, καὶ κατάπτυστε, καὶ μαστιγία, καὶ κάθαρμα.

1150. πίνεις οἶνον κ.τ.λ.] He means (to adapt the language of the translation), "Bacchus, the joke you make is stale and fusty"; but as addressing the god of wine, he substitutes "the wine you drink" for "the joke you make": just as in Wasps 525 the old dicast, for κύλικα, *the cup*, substitutes μισθόν, *the dicastic fee*. The expression οἶνος ἀνθοσμίας, "*wine with a bouquet*," is of very frequent occurrence. In Plutus 807 and Achilles Tatius ii. 2 it has the epithet μέλας, *blood-red*, attached to it; and in Longus (Pastorals iv. 8) a wine is called ἀνθοσμίας οἶνος Λέσβιος, ποθῆναι κάλλιστος οἶνος. When the Lacedaemonian soldiers (B. C. 373) found themselves amidst the wealth and luxury of Corcyra, they grew so dainty, Xenophon tells us (Hell. vi. 2, 6), that they would touch no wine, εἰ μὴ ἀνθοσμίας εἴη. Saint

He called the grave: and this he showed by adding
It was his sire's prerogative he held.

EUR. Why this is worse than all. If from his father
He held this office grave, why then— DIO. He was
A graveyard rifler on his father's side.

AESCH. Bacchus, the wine you drink is stale and fusty.

DIO. Give him another: (*to Eur.*) you, look out for faults.

AESCH. *Be thou my saviour and mine aid to-day,
For here I come, and hither I return.*

EUR. The same thing twice says clever Aeschylus.

DIO. How twice? EUR. Why, just consider: I'll explain.

"I come," says he; and "I return," says he:

It's the same thing, to "come" and to "return."

DIO. Aye, just as if you said, "Good fellow, lend me
A kneading trough: likewise, a trough to knead in."

Chrysostom (de Annâ v. 3), arguing that the pleasures of the poor are more real than those of the luxurious, says οὐχ οὕτω τὸ πίνειν οἶνον ἤδδν καὶ ἀνθοσμίαν, ὡς τὸ διψῶντας πίνειν ὕδωρ, εὐφραίνειν εἴωθεν' οὐχ οὕτω τὸ πλακοῦντας ἐσθίειν, ὡς τὸ πειῶντας ἐσθίειν. Athenaeus (i. 58) quotes the recipe for making wine (ἀνθοσμίαν) given by Phnias the Lesbian philosopher, "Pour one measure of sea-water into 50 measures of new wine, and it becomes ἀνθοσμίας." Greek wine generally was noted for its pleasant fragrance, Eur. Cyclops 153; especially the Thasian.

1159. χρῆσον κ.τ.λ.] *Lend me a μάκτρα, and also if you please a κάρδοπος*; the two names of course signifying one and the same thing, viz. a kneading trough. μάκτρα is the term used in the Plutus, κάρδοπος in the Clouds. The

words εἰ δὲ βούλει appear to introduce not an alternative, but an addition. In Xenophon's Memorabilia (iii. 5) Socrates is recounting the military achievements of Athens: "Consider," he says, "their successes in old time under Erechtheus and Theseus, and add what in later days their descendants have done, εἰ δὲ βούλει, ἀὔστερον οἱ ἐκείνων ἀπόγονοι ἔπραξαν." So the Platonic Socrates (Phaedrus, chap. 5), dilating on the amenities of the spot to which Phaedrus has brought him, enumerates the plane-tree, the willow, the stream, and goes on εἰ δ' αὖ βούλει (and besides) how sweet and pleasant is the air. In Alciphron (iii. 18) a writer, inviting his friend to a merrymaking, says, "And do not come alone, but bring your wife and children, εἰ βούλοιο δὲ καὶ τὴν κύνα."

- ΑΙΣ. οὐ δῆτα τοῦτό γ', ὦ κατεστωμυλμένε
 ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον. 1160
- ΔΙ. πῶς δῆ; δίδαξον γάρ με καθ' ὅ τι δὴ λέγεις.
- ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὄτῳ μετῆ πάτρας·
 χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·
 φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται. 1165
- ΔΙ. εὐ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;
- ΕΥ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·
 λάθρα γὰρ ἦλθεν, οὐ πιθῶν τοὺς κυρίους.
- ΔΙ. εὐ νῆ τὸν Ἑρμῆν· ὅ τῃ λέγεις δ' οὐ μανθάνω.
- ΕΥ. πέραινε τοίνυν ἕτερον. ΔΙ. ἴθι πέραινε σὺ,
 Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε. 1170
- ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
 κλύειν, ἀκοῦσαι. ΕΥ. τοῦθ' ἕτερον αὖ δις λέγει,
 κλύειν, ἀκοῦσαι, ταῦτὸν ὃν σαφέστατα.

1160. κατεστωμυλμένε] *You chatterbox of a man.* The words are apparently addressed to Dionysus, just as in *Birds* 1638 Heracles says, ὦ δαιμόν' ἀνθρώπων Πόσειδον. And cf. *infra* 1472. "Hinc opinor," says Fritzsche, "Phrynichus, Bekkeri, p. 45, 25, κατεστωμυλμένος· ὁ πολλῇ τῇ στωμυλίᾳ χρώμενος." But it is very probable that the word is borrowed by Aristophanes from one of the lost plays of Aeschylus.

1161. ἄριστ' ἐπῶν ἔχον] "Ἐστιν ἔχον is equivalent, as Brunck observes, to ἔχει, and ἄριστ' ἔχει is equivalent to ἄριστόν ἐστιν. Brunck cites *Plutus* 371 τὸ δ' ἐστὶν οὐ τοιοῦτον, ἀλλ' ἐτέρως ἔχον, and *Blaydes, Clouds* 522 καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμωδιῶν, and *Thesm.* 260 νῆ Δι' ἀλλ' ἄριστ' ἔχει. Compare *Lucian, Jupiter Tragoedus* 53 τὸ τοῦ Δαρείου πάνυ καλῶς ἔχον ἐστίν, for

πάνυ καλόν ἐστιν.

1163. ὄτῳ μετῆ πάτρας] "Ὡμὴ ἐξουσία ἐστὶ τῆς πατρίδος (that is, who is at liberty to live in his fatherland). ἰδίως δὲ ἐπὶ τῶν φυγάδων χρώνται τῷ "κατέρχεται." —Scholiast. When you say that a man ἦκει to a country, Aeschylus means, you merely denote his arrival and nothing else: χωρὶς ἄλλης ξυμφορᾶς without any other circumstance: but when you say that he κατέρχεται you introduce another circumstance, viz. that he is an exile returning to his fatherland.

1167. κατελθεῖν] Euripides replies that κατελθεῖν really means *to be recalled*, and is therefore inapplicable to Orestes. His contention may seem to derive some countenance from such phrases as that in *Thuc.* viii. 68 νομίζων οὐκ ἂν ποτε αὐτὸν κατὰ τὸ εἰκὸς ὑπ' ὀλιγαρχίας κατελθεῖν: but it is certain that

- AESCH. It is not so, you everlasting talker,
They're not the same, the words are right enough.
- DIO. How so? inform me how you use the words.
- AESCH. A man, not banished from his home, may "come"
To any land, with no especial chance.
A home-bound exile both "returns" and "comes."
- DIO. O good, by Apollo!
What do you say, Euripides, to that?
- EUR. I say Orestes never did "return."
He came in secret: nobody recalled him.
- DIO. O good, by Hermes!
(*Aside.*) I've not the least suspicion what he means.
- EUR. Repeat another line. DIO. Ay, Aeschylus,
Repeat one instantly: *you*, mark what's wrong.
- AESCH. *Now on this funeral mound I call my father*
To hear, to hearken. EUR. There he is again.
To "hear," to "hearken"; the same thing, exactly.

κατελθεῖν, as well as κατιέναι, is commonly used in the wider meaning which Aeschylus gives it here. In the *Antigone* of Sophocles (200) Polyneices is called φνγὰς κατελθών; in Hdt. v. 30 the Naxian exiles beseech Aristagoras to assist them by force, κατελθεῖν ἐς τὴν ἐωντῶν; in Hdt. v. 62 the exiled Alcmaeonids who fortified Leipsydrium are described as πειρώμενοι κατιέναι, and numberless other passages might be cited in which these words are employed without any thought of recall. The word λάθρα in 1168 is not of the essence of the objection: it merely emphasizes the fact that Orestes was not recalled by the rulers of the state.

1171. ἀπόβλεπε] Ἄντι τοῦ παραήρει τὸ

κακῶς λεγόμενον.—Scholiast. See supra 1151.

1173. κλύειν, ἀκούσαι] There is probably no substantial distinction between these two words; the κλύοντες οὐκ ἤκουον of Prometheus 456 resembles the ἀκούοντες οὐκ ἀκούουσιν of St. Matthew's Gospel: and the joke with which Dionysus closes the discussion justifies, rather than denies, the alleged tautology. Fritzsche happily retorts on Euripides his own offences with the same words; οὐκ ἔκλυον, οὐκ ἤκουσα.—Phoen. 919. αἶες δ, ἔκλυες δ.—Hipp. 362. And John Wordsworth (in Conington's note on the present line in the *Choephoroe*) collects a number of similar repetitions from the plays of Euripides.

- ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ᾧ μόχθηρε σὺ, 1175
οἷς οὐδὲ τρίς λέγοντες ἐξικνούμεθα.
- ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; ΕΥ. ἐγὼ φράσω·
κἂν που δις εἶπω ταυτὸν, ἢ στοιβῆν ἴδης
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.
- ΔΙ. ἴθι δὴ λέγ'. οὐ γάρ μουστὶν ἀλλ' ἀκουστέα 1180
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.
- ΕΥ. ἦν Οιδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,
ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,
ὄντινά γε, πρὶν φῦναι μὲν, Ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέαι, 1185
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ;
ΕΥ. εἶτ' ἐγένετ' αὐθις ἀθλιώτατος βροτῶν.
ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.

1176. τρίς λέγοντες] He is alluding, as Stanley remarks on this line in the Choephoroe, to the ancient custom of thrice bidding farewell to the dead, a custom commemorated in several well-known passages which are cited by

Stanley there and Spanheim here. In the Odyssey, ix. 63, Odysseus is recounting his repulse from the Thracian coast, with the loss of many of his comrades. And he says:—

Then stood we out to sea, full dismally leaving the coast,
Glad from the death to flee, yet grieving for comrades lost.
But or ever the keels ran out to the offing, we turned to the shore,
ΤΗΡΙΣ raising the farewell shout to those we should see nevermore,
Whom Death in the plain did meet with Ciconian men as they fought.—WAY.

So in Virgil vi. 505 Aeneas, describing to the shade of Deiphobus the honours they had paid to his memory, says:—

Yea, and a vacant mound upon far Rhaetaeum's coast,
Built I for thee and ΤΗΡΙΣ bade loud farewell to thy ghost.—BOWEN.

“Mortuis dici solet Vale! Vale! Vale!” says Servius on Aen. ii. 644. Finally in Theocr. xxiii. 44, a despairing lover beseeches his loved one to come to his grave and ΤΗΡΙΣ call out, ᾧ φίλε κείσα. But though we call them thrice,

says Dionysus, we do not (that is to say, our voice does not) reach them in their graves.

1177. ἐγὼ φράσω] It is now the turn of Euripides to bring his prologues to the test; and he does so with the cheer-

- DIO. Aye, but he's speaking to the dead, you knave,
 Who cannot hear us though we call them thrice.
- AESCH. And how do you make *your* prologues? EUR. You shall hear;
 And if you find one single thing said twice,
 Or any useless padding, spit upon me.
- DIO. Well, fire away: I'm all agog to hear
 Your very accurate and faultless prologues.
- EUR. *A happy man was Oedipus at first—*
- AESCH. Not so, by Zeus; a most unhappy man.
 Who, not yet born nor yet conceived, Apollo
 Foretold would be his father's murderer.
 How could *he* be a happy man at first.
- EUR. *Then he became the wretchedest of men.*
- AESCH. Not so, by Zeus; he never ceased to be.

ful alacrity of a man who feels that he will be found (to adopt his own language twenty lines below) *τοὺς προλόγους καλοὺς ποιεῖν*. There will be no vain repetitions, no redundant verbiage there. In view of the wholesale ruin which awaits his prologues, the self-satisfied confidence with which he introduces them might well be found highly diverting.

1182. *ἦν Οἰδίππου*] This and line 1187 are the first two lines of the *Antigone* of Euripides; and the bald juxtaposition of their two statements about Oedipus might seem to invite the criticism of Aristophanes. Euripides himself in the *Phoenissae* (1595–1611) supplies the arguments, and indeed almost the language, with which Aristophanes demolishes the first line of the *Antigone* and the *ἔγνετο* of the second. We are told by the Scholiast on 53 *supra* that the *Phoenissae* preceded the *Frogs* by a short interval only: and there is no

manner of doubt that Aristophanes was referring, and would be understood by the audience to be referring, to the language and arguments of the tragic play. It is only fair, however, to observe that the view taken in the first two lines of the *Antigone*, whether right or wrong, is by no means specially Euripidean: the sudden downfall of Oedipus from the height of happiness and prosperity to the lowest depth of adversity was the stock illustration, in ancient times, of the changes and chances of this mortal life: and is displayed with great and impressive skill by Sophocles in the *Oedipus Tyrannus*. And the closing trochaics in which Sophocles points the contrast between his hero's earlier and later condition, are, strangely enough, transferred almost *verbatim* by Euripides to the final scene of the *Phoenissae*.

πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
 χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ, 1190
 ἵνα μὴ 'κτραφεῖς γένοιτο τοῦ πατρὸς φονεύς·
 εἶθ' ὡς Πόλυβον ἤρρησεν οἰδῶν τῶ πόδε·
 ἔπειτα γραῦν ἔγημεν αὐτὸς ὦν νέος,
 καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·
 εἶτ' ἐξετύφλωσεν αὐτόν. ΔΙ. εὐδαίμων ἄρ' ἦν, 1195
 εἰ κάστρατῆγησέν γε μετ' Ἐρασινίδου.

ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.

ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κνίσω
 τὸ βῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς
 ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ. 1200

ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς; ΑΙΣ. ἐνὸς μόνου.
 ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,
 καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
 ἐν τοῖς ἰαμβείοισι. δείξω δ' αὐτίκα.

ΕΥ. ἰδοῦ, σὺ δείξεις; ΑΙΣ. φημί. ΔΙ. καὶ δὴ χρῆ λέγειν. 1205

ΕΥ. Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,

1195. *εὐδαίμων ἄρ' ἦν*] The meaning of this little speech is not quite clear, but in my opinion Dionysus is alluding to the last preceding words of Aeschylus *ἐξετύφλωσεν αὐτόν*. "There indeed he was lucky," interprets Dionysus, "if at least he was one of the colleagues of Erasinides." For had he been blind, he would not have joined the fleet (192 supra); would not have won the battle of Arginusae; would not have fallen a victim, as Erasinides did, to the madness of the Athenian people. I take *ἐστρατήγησεν* to mean, not (as Bergler and Brunck translate it) *si exercitum duxisset* but *si strategus fuisset*. This seems to me both the simplest and the

most satisfactory interpretation. But the passage is generally explained quite otherwise. "Happy indeed was he: he only wanted to be a colleague of Erasinides to complete such happiness," is Mr. Green's rendering, and Dr. Blaydes takes the same view. On the other hand, Dr. Merry explains it: "If Oedipus could be called happy under such a complication of disasters, he would even have been happy if he had been a colleague of Erasinides." The words *εὐδαίμων ἄρ' ἦν* recur in Plutus 657, but without throwing any light on the passage before us.

1201. *ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;*] Euripides speaks with the utmost scorn,

No sooner born, than they exposed the babe,
 (And that in winter), in an earthen crock,
 Lest he should grow a man, and slay his father.
 Then with both ankles pierced and swoln, he limped
 Away to Polybus: still young, he married
 An ancient crone, and her his mother too.
 Then scratched out both his eyes. DIO. Happy indeed
 Had he been Erasinides's colleague!

EUR. Nonsense; I say my prologues are firstrate.

AESCH. Nay then, by Zeus, no longer line by line
 I'll maul your phrases: but with heaven to aid.
 I'll smash your prologues with a bottle of oil.

EUR. You mine with a bottle of oil? AESCH. With only one.
 You frame your prologues so that each and all
 Fit in with a "bottle of oil," or "coverlet-skin,"
 Or "reticule-bag." I'll prove it here, and now.

EUR. You'll prove it? You? AESCH. I will. DIO. Well then, begin.

EUR. *Aegyptus, sailing with his fifty sons,*

ἀπὸ ληκυθίου, with such a paltry and ridiculous weapon as a "bottle of oil," σὺ will γου, the old-fashioned poet of a ruder age, smash τοὺς ἐμοὺς, not merely the prologues of some obscure poet, but actually MINE, the prologues of the most intellectual tragedian that has adorned the Athenian stage?

1202. ὥστ' ἐναρμόττειν ἅπαν] Six prologues will be brought to the test; and in each, before the third line, at all events, is concluded, the fatal tag ληκυθίου ἀπόλεσεν completes both the sense and the metre. Only one of the six is taken from an extant play, the Iphigenia in Tauris: it is quite accurately cited, and doubtless the remaining

five are cited with equal accuracy. For a fuller discussion of all these minor contests the reader is referred to the Introduction.

1206. Αἴγυπτος] In all probability this was the original commencement of the Archelaus, though it had lost its place before the days of the Alexandrine grammarians. The Scholiast says: Ἀρχελάου αὕτη ἐστίν (quaere οὐκ ἔστιν) ἢ ἀρχή, ὥς τινες ψευδῶς. οὐ γὰρ φέρεται νῦν Εὐριπίδου λόγος οὐδεὶς τοιοῦτος. οὐ γὰρ ἐστι, φησὶν Ἀρίσταρχος, τοῦ Ἀρχελάου, εἰ μὴ αὐτὸς μετέθηκεν ὕστερον, ὃ δὲ Ἀριστοφάνης τὸ ἐξ ἀρχῆς κείμενον εἶπε. The commencement of later days has been recovered from various authors,

- ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ
 *Ἄργος κατασχών ΑἰΣ. ληκύθιον ἀπώλεσεν.
- ΕΥ. τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;
 ΔΙ. λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γινῶ πάλιν. 1210
- ΕΥ. Διώνυσος, ὃς θύρσοισι καὶ νεβρῶν δοραῖς
 καθαπτὸς ἐν πεύκαισι Παρνασσὸν κάτα
 πηδᾶ χορεύων, ΑἰΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. οἴμοι πεπλήγμεθ' αὔθις ὑπὸ τῆς ληκύθου.
 ΕΥ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονὶ 1215
 τὸν πρόλογον οὐχ ἕξει προσάψαι λήκυθον.
 οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ·

and is thus given by Wagner (Fragm. Trag. Graec.):—

Δαναὸς, ὁ πεντήκοντα θυγατέρων πατήρ,
 Νείλου λιπῶν κάλλιστον ἐκ γαίας ὕδαρ,
 ὃς ἐκ μελαμβρότιο πληροῦται βόας
 Αἰθιοπίδος γῆς, ἥνικ' ἂν τακῆ χιῶν,
 τεθριππεύοντος ἡλίου κατ' αἰθέρα,
 ἐλθῶν ἐς Ἄργος, ἄκισ' Ἰνάχου πόλιν,
 Πελασγιάτας δ' ἄνομασμένους τὸ πρὶν
 Δαναοὺς καλεῖσθαι νόμον ἔθηκ' ἂν' Ἑλλάδα.

Now the legend of Aegyptus and Danaus, as told by Hyginus (Fab. 168), was as follows. They were brothers, and the former had fifty sons and the latter fifty daughters. The former, plotting to destroy Danaus and his family, demanded that the fifty daughters should be given to his fifty sons. Danaus, aware of the plot, fled with his daughters to Argos, whither they were quickly followed by the fifty sons of Aegyptus (and, according to Euripides, by Aegyptus himself). Danaus finding himself the weaker, was obliged to give his fifty daughters in marriage to their fifty cousins, but counselled them to slay their husbands, which all but Hyper-

mnestra did. The two voyages to Argos are so closely interwoven that Euripides could hardly have commenced one play with an account of the voyage of Danaus, and another with an account of the voyage of Aegyptus. It is far more probable that he originally commenced the Archelaus with an account of the voyage of Aegyptus, which was subsequently discarded either by himself or, as Fritzsche thinks, by the younger Euripides, in favour of the earlier voyage of Danaus. The change could not however have been occasioned, as Fritzsche and others contend, by the satire of Aristophanes, since the ἐλθῶν ἐς Ἄργος of the later prologue is just as amenable

- As ancient legends mostly tell the tale,
Touching at Argos* AESCH. Lost his bottle of oil.
- EUR. Hang it, what's that? Confound that bottle of oil!
- DIO. Give him another: let him try again.
- EUR. *Bacchus, who, clad in fawnskins, leaps and bounds
With torch and thyrsus in the choral dance
Along Parnassus* AESCH. Lost his bottle of oil.
- DIO. Ah me, we are stricken—with that bottle again!
- EUR. Pooh, pooh, that's nothing. I've a prologue here,
He'll never tack his bottle of oil to this:
No man is blest in every single thing.

to the *ληκύθιον ἀπόλεσεν* as the "Argos κατασχών of the earlier.

1208. *ληκύθιον ἀπόλεσεν*] The seven syllables displaced by these two words (and of course *κωδάριον ἀπόλεσεν* or *θυλάκιον ἀπόλεσεν* would have had the same effect) form a trochaic dimeter catalectic — — — — —. And the havoc which the *ληκύθιον* wrought amongst the Euripidean prologues made such an impression upon the popular mind that this metre ever thereafter went by the name of the Euripidean or the Lecythian. *Διμετρον καταληκτικόν*, says Hephaestion (chap. 6) in his enumeration of trochaic metres, *τὸ καλούμενον Εὐριπίδειον ἢ Ληκύθιον*. And the Scholiast there explains that it acquired those names δι' Ἀριστοφάνην σκώπροντα τὸ μέτρον τὸ ἐφθήμερες Εὐριπίδου in the present passages. The Scholiast indeed suggests another reason, which is plainly untenable.

1211. *Διόνυσος*] This, the Scholiast tells us, is the commencement of the Hypsipyle, a play to which reference is

elsewhere made in the Frogs. In the tragedy the third line ran *πηδᾶ χορεύων παρθένους σὺν Δελφίσιον*.

1214. *ὄμοι πεπλήγμεθ'*] The two famous death cries of Agamemnon, *ὄμοι πέπληγμαι* and *ὄμοι μάλ' ἀθίσι* (Aesch. Ag. 1343, 1345), which were repeated by his murderer in Sophocles (*Electra* 1415, 1416), and are imitated by the sycophant in *Plutus* 934, 935, are here blended together. Dionysus employs the plural *πεπλήγμεθ'* because, apart from merely metrical reasons, he is here, as in 1228 infra, identifying himself for the moment with the cause and the prologues of Euripides. There is no allusion, as some have fancied, to the fact that, if the preceding three lines are to be taken literally, it is Dionysus himself who has lost his *ληκύθιον*. The stage Dionysus, both here and in the Iacchus scene above, is far too deeply engrossed in his stage business to take heed of any allusion to himself in any other than his stage character.

1217. *οὐκ ἔστιν ὄστις*] Euripides, as if

- ἡ γὰρ πεφυκῶς ἐσθλὸς οὐκ ἔχει βίον,
ἡ δυσγενὴς ὦν ΑἰΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. Εὐριπίδῃ, ΕΥ. τί ἔστιν; ΔΙ. ὑφέσθαι μοι δοκεῖ 1220
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.
- ΕΥ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμί γε·
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.
- ΔΙ. ἴθι δὴ λέγ' ἕτερον κάπεχου τῆς ληκύθου.
- ΕΥ. Σιδώνιον ποτ' ἄστν Κάδμος ἐκλιπῶν 1225
'Αγήνορος παῖς ΑἰΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,
ἵνα μὴ διακναίση τοὺς προλόγους ἡμῶν. ΕΥ. τὸ τί;
ἐγὼ πρίωμαι τῶδ'; ΔΙ. ἐὰν πείθῃ γ' ἔμοί.
- ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔχω λέγειν 1230
ἵν' οὗτος οὐχ ἔξει προσάψαι λήκυθον.
Πέλοψ ὁ Ταντάλειος εἰς Πίσαν μολῶν
θοαῖσιν ἵπποις ΑἰΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. ὄρῳς, προσῆψεν αὐθις αὖ τὴν λήκυθον.
,ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδος πάσῃ τέχνη· 1235

realizing that his historical prologues were peculiarly obnoxious to the ληκύθιον test, chooses for his third example a prologue of an entirely different character. This is the commencement of his Stheneboea, the third line being ἡ δυσγενὴς ὦν πλουσίαν ἀροῖ πλάκα. It consists of a double apophthegm like the commencement of the Heracleidae, which itself, if adduced, would have fallen a victim to the same test.

1220. ὑφέσθαι μοι δοκεῖ] *I recommend you to lower your sails.* Kuster compares Soph. Electra 335, where Chrysothemis says, νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ.

1225. Σιδώνιον ποτ'] The philosophic

exordium having fared no better than its predecessors, Euripides now reverts to the more familiar type, and recites as his fourth example the commencement of the Phrixus, the second line in the original being 'Αγήνορος παῖς ἕκετ' ἐς Θήβης πέδον. The Scholiast calls the play the second Phrixus, as if either there were two plays of that name, as in the case of the Thesmophoriazusaæ and the Plutus of Aristophanes, or a revised edition (so to say) of the original drama, as in the case of the Clouds, Fritzsche, and those who adopt his theory that the younger Euripides tampered with the prologues of his father's plays in consequence of the

One is of noble birth, but lacking means.

Another, baseborn, AESCH. Lost his bottle of oil.

DIO. Euripides! EUR. Well? DIO. Lower your sails, my boy;

This bottle of oil is going to blow a gale.

EUR. O, by Demeter, I don't care one bit;

Now from his hands I'll strike that bottle of oil.

DIO. Go on then, go: but ware the bottle of oil.

EUR. *Once Cadmus, quitting the Sidonian town,*

Agenor's offspring AESCH. Lost his bottle of oil.

DIO. O pray, my man, buy off that bottle of oil,

Or else he'll smash our prologues all to bits.

EUR. I buy of *him*? DIO. If *my* advice you'll take.

EUR. No, no, I've many a prologue yet to say,

To which he can't tack on his bottle of oil.

Pelops, the son of Tantalus, while driving

His mares to Pisa AESCH. Lost his bottle of oil.

DIO. There! he tacked on the bottle of oil again.

O for heaven's sake, pay him its price, dear boy;

criticism of Aristophanes, are obliged to alter the τοῦ δευτέρου Φρίξου of the Scholiast into τοῦ πρώτου Φρίξου. But Fritzsche's theory has little to recommend it: and there seems no doubt that

Δαναὸς ὁ πενήκοντα θυγατέρων πατήρ.

Πέλοψ ὁ Ταντάλειος εἰς Πίσαν μολών.

Σιδωνίῳ ποτ' ἄστν Κάδμος ἐλιπών.

all obviously introductory lines: and lines which could hardly have been uttered without some reminiscence of the present passage.

1229. ἐγὼ πρίωμαι τῷδ' ;] Except that πρίωμαι is substituted for σιωπῶ, this line is identical with 1134 supra. There Aeschylus, as here Euripides, is repudiating with indignation the pacific coun-

the line before us was recognized as the final commencement of the Phrixus. In [Plutarch's] Lives of the Ten Orators we are told that Isocrates, when dying, recited three lines of Euripides,

sels of Dionysus.

1232. Πέλοψ] This is the commencement of the still extant Iphigenia in Tauris. The speaker is Iphigenia herself, and she ends the second line with Οἶνομάου γαμεί κόρην.

1235. ἀπόδος] Ἄντὶ τοῦ πώλησον.—Scholiast. "Atqui verbi activi ἀποδιδόναι ea non est vis ut rendere significet, hanc

λήψει γὰρ ὀβολοῦ πάνυ καλήν τε κάγαθὴν.

ΕΥ. μὰ τὸν Δί' οὐπω γ' ἔτι γὰρ εἰσί μοι συχοί.

Οἶνεύς ποτ' ἐκ γῆς ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΕΥ. ἔασον εἰπεῖν πρῶθ' ὄλον με τὸν στίχον.

Οἶνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν,
θύων ἀπαρχὰς ΑἰΣ. ληκύθιον ἀπώλεσεν.

1240

ΔΙ. μεταξὺ θύων; καὶ τίς αὖθ' ὑφέιλετο;

ΕΥ. ἔασον, ὦ τᾶν· πρὸς τοδὶ γὰρ εἰπάτω.

Ζεὺς, ὡς λέλεκται τῆς ἀλθηθείας ὕπο,

vero notionem medii ἀποδίδοσθαι propriam esse confirmo; ac proinde rescribi oportere ἀπόδου πάση τέχνη."—Dawes. And his alteration is accepted by several editors. But all this proceeds on the assumption that the appeal is addressed to *Aeschylus*, whereas it seems clear that it is addressed to Euripides. The expression, *πάση τέχνη* "*by all means in your power,*" "*if you possibly can,*" shows that the proposal was of the utmost importance to the person addressed: whilst the words *ἔτι καὶ νῦν* imply that he has already missed an opportunity or displayed some reluctance to grasp it. Neither of these considerations applies to *Aeschylus*: both apply to Euripides. *Aeschylus* would not be anxious to part with his victorious weapon: to purchase it seems the only chance left to Euripides of saving his unfortunate prologues.

Aeschylus has not been asked, and therefore has not refused, to sell; Euripides has been asked, and has refused, to buy. And Dr. Blaydes, who takes the same view, observes that the response comes not from *Aeschylus*, but from Euripides. I agree with him and Fritzsche that *ἀπόδος* is here used, as supra 270, in its ordinary signification, *Pay him the price*. The epithets *καλήν τε κάγαθὴν* are applied to the Aeschylean weapon because its owner is *καλὸς κάγαθός*.

1238. Οἶνεύς ποτ' ἐκ γῆς] This line, the Scholiast tells us, comes from, but does not commence, the prologue of the *Meleager*, the first line being *καλυδὼν μὲν ἦδε γαῖα, Πελοπίας χθονός*. And the commencement collected from other authors (in Wagner's *Fragm. Trag. Graec.*) is as follows—

Καλυδὼν μὲν ἦδε γαῖα, Πελοπίας χθονός
ἐν ἀντιπύρθμοις πεδί' ἔχουσ' εὐδαίμονα.
Οἶνεύς δ' ἀνάσσει τῆσδε γῆς Αἰτωλίας
Παρθάνος παῖς, ὅς ποτ' Ἀλθαίαν γαμεῖ
Λήδας ὄμαιμον, Θεστίου δὲ παρθένον.

It may be that the lines in the text once formed the commencement of the

Meleager, though when altered, or by whom, or for what reason it is impossible

You'll get it for an obol, spick and span.

EUR. Not yet, by Zeus; I've plenty of prologues left.

Oeneus once reaping AESCH. Lost his bottle of oil.

EUR. Pray let me finish one entire line first.

*Oeneus once reaping an abundant harvest,
Offering the firstfruits* AESCH. Lost his bottle of oil.

DIO. What in the act of offering? Fie! Who stole it?

EUR. O don't keep bothering! Let him try with this!

Zeus, as by Truth's own voice the tale is told,

to say: but they are admittedly a part of its prologue; and perhaps Euripides was entitled to bring any part, and not merely the commencement, of a prologue to the test. The Scholiast completes the second line with the words *οὐκ ἔθυσεν Ἀρτέμιδι*, but a tragic senarius could not end with a tribrach, and many suggestions have been made to set the metre right. Porson proposed *οὐκ ἔθυσε παρθένω*, Paley *οὐκ ἔθυσε τῇ θεῇ*, whilst Bergk, relying on a gloss of Hesychius *καθωσίωσε' κατέθυσε*, Euripides *Μελεάγρω*, supposed that Artemis herself was the prologist, and would read *οὐ καθωσίωσ' ἐμοί*. The story of the king's neglect of Artemis, and of her

revenge by sending the Calydonian boar, which was ultimately slain by Meleager, is told by Phoenix in the ninth Iliad.

1243. *ἔασον, ὦ τᾶν*] Euripides is getting into a state of high excitement and irritability, and cannot brook any jesting or interruption.

1244. *Ζεὺς, ὡς λέλεκται*] This line occurred twice in the plays of Euripides: (1) It is here quoted, as the Scholiast remarks, as the commencement of the *Melanippe Sapiens*, where it was followed by the words *Ἕλλην' ἔτικτε*. Plutarch (*Eroticus*, xiii) makes one of his characters say *ἀκούεις δὲ δήπου τὸν Εὐριπίδην, ὡς ἐθουρυσήθη ποιησάμενος ἀρχὴν τῆς Μελανίπης ἐκείνης*

Ζεὺς ὅστις ὁ Ζεὺς οὐ γὰρ οἶδα πλὴν λόγῳ,

μεταλαβὼν δὲ χορὸν ἄλλον . . . ἥλλαξε τὸν στίχον ὡς νῦν γέγραπται

Ζεὺς ὡς λέλεκται τῆς ἀληθείας ὑπο.

See Wagner, *Melanippe*, Fragm. i. Here therefore, as in the case of the Phrixus, supra 1225, we have Aristophanes citing the revised play. (2) It was also found

in the Peirithous, where Heracles, explaining to Aeacus his parentage and his country, says,

*ἐμῇ γὰρ ἦλθε μητρὶ κενῇ πρὸς λέχος
Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὑπο.*

—Wagner, *Peirithous*, Fragm. v. The words *τῆς ἀληθείας ὑπο* seem merely to

mean *in very truth*. Cf. Eur. *Andromache* 321.

- ΔΙ. ἀπολεί σ'· ἐρεῖ γὰρ, ληκύθιον ἀπώλεσεν. 1245
 τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου
 ὡσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφν.
 ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.
- ΕΥ. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἀποδείξω κακὸν 1250
 μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀεί.
- ΧΟ. τί ποτε πρᾶγμα γενήσεται ;
 φροντίζεις γὰρ ἔγωγ' ἔχω,
 τίν' ἄρα μέμψιν ἐποίσει
 ἀνδρὶ τῷ πολὺ πλεῖστα δὴ
 καὶ κάλλιστα μέλη ποιή- 1255
 σαντι τῶν ἔτι νυνί.
 θαυμάζω γὰρ ἔγωγ' ὅπη
 μέμψεταιί ποτε τοῦτον
 τὸν βακχεῖον ἄνακτα,
 καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260
- ΕΥ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.
 εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

Εὐκλεία δ' οἷς μὲν ἐστ' ἀληθείας ὑπο
 εὐδαιμονίζω.

1247. σῦκα] *Styes in the eye.* The Scholiasts say σῦκα λέγει τὰ συγκώματα, ἢ ἔλκος γινόμενον ἐπὶ τοῖς ὀφθαλμοῖς, σῦκον καλούμενον. σῦκον· εἶδος παθήματος αἰεὶ ἐν τοῖς ὀφθαλμοῖς, καὶ οὐκ ἐν ἄλλῳ τινὶ μέρει τοῦ σώματος φνόμενον.

1248. μέλη] The battle of the prologues is over, and is succeeded by the battle of the choral songs.

1250. ταῦτ' ἀεί] Just as he has been attempting to convict his rival's prologues of *tautology*, so he is now going to convict his rival's lays of *tautometry*. μέλος properly means a *song*, a combina-

tion of words, metre, and music ; τὸ μέλος ἐκ τριῶν ἐστὶ συγκείμενον, λόγου τε καὶ ἁρμονίας καὶ ῥυθμοῦ. Plato, Rep. iii. 398 C. But when a μέλος is regarded in special relation to one of these three ingredients, it is frequently identified with that particular ingredient and contrasted with the others. And so, whilst Plato elsewhere contrasts μέλος with ῥυθμός (which, of course, includes metre : τὰ γὰρ μέτρα, ὅτι μόρια τῶν ῥυθμῶν ἐστί, φανερόν.—Aristotle, Poetics, 4), Hesychius, on the other hand, gives ῥυθμός as the equivalent of μέλος. And

DIO. No, he'll cut in with "Lost his bottle of oil!"
 Those bottles of oil on all your prologues seem
 To gather and grow, like styes upon the eye.
 Turn to his melodies now for goodness' sake.

EUR. O I can easily show that he's a poor
 Melody-maker; makes them all alike.

CHOR. What, O what will be done!
 Strange to think that he dare
 Blame the bard who has won,
 More than all in our days,
 Fame and praise for his lays,
 Lays so many and fair.
 Much I marvel to hear
 What the charge he will bring
 'Gainst our tragedy king;
 Yea for himself do I fear.

EUR. Wonderful lays! O yes, you'll see directly.
 I'll cut down all his metrical strains to one.

here the *μέλος* is specially regarded from a metrical point of view. When Euripides says that Aeschylus is a poor *μελοποιός*, making all his *μέλη* alike, he means that they all partake of the same metre. When, infra 1262, he promises to cut down all the *μέλη* of Aeschylus to one, he means to one metre.

1251. *τί ποτε κ.τ.λ.*] Short as this little glyconic chorus is, it apparently consists of two versions of the same lyric, one version probably belonging to the original, and the other to the revised comedy. We may conjecture that the first six lines constitute one version, from *τί ποτε* to *νυνί*. And that the other

consisted of the first line *τί ποτε πράγμα γενήσεται*, and the last four, from *θανμάζω* to *αὐταῦ*: though probably something would be changed in combining the two.

1262. *εἰς ἔν]* Aeschylus, the most Homeric of poets, would naturally have the swing of the Homeric hexameter for ever vibrating in his mind; and Euripides is about to show that his various metres, however they commence, are constantly gliding into that heroic metre. For this purpose he takes a model line of twelve syllables $\cup | - \cup \cup | - \cup \cup | - \cup \cup | - - ||$ (an ordinary hexameter with the first foot and all but the

ΔΙ. καὶ μὴν λογιούμαι ταῦτα τῶν ψήφων λαβών.

(Διαύλιον. Προσαυλεῖ τις.)

ΕΥ. Φθιῶτ' Ἀχιλεῦ, τί ποτ' ἀνδροδάϊκτον ἀκούων.

ἰῆ, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν;

1265

Ἐρμῶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.

ἰῆ, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. *δύο σοὶ κόπω, Αἰσχύλε, τούτω.*

ΕΥ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου παῖ.

1270

ἰῆ, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. *τρίτος, Αἰσχύλε, σοὶ κόπος οὔτος.*

last syllable of the second foot cut off), and applies it as a standard measure to various verses cited from the plays of Aeschylus. This standard measure may be illustrated from the first verse of the *Odyssey*, ἄνδρα μοι ἔννε|πε, Μοῦσα, πολύτροπον, ὃς μάλα πολλά. Euripides gives it in the form ἰῆ, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν; Dionysus proposes to take some counters, and reckon the number of lines cut down to this measure. Two of them, the second and the fifth, are pure heroics; the three others commence differently: but however they commence, they are sure to slip into just so much of the heroic metre as corresponds to the twelve syllables ἰῆ, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν; The portion of each line corresponding to the standard, and the standard itself, are in the translation distinguished by italics.

Between 1263 and 1264. Διαύλιον. Προσαυλεῖ τις] Τοῦτο παρεπιγραφῆ, ὥσπερ καὶ ἄλλα πολλάκις. φασὶ δὲ διαύλιον λέγεσθαι, ὅταν ἡσυχίας πάντων γενομένης, ἔνδον ὁ αὐληγῆς ἄσση.—Scholiast. This stage direction is not one sentence, as Brunck

translates it, *Tibicen diaulium accinit*. Διαύλιον means that there is an interval during which nothing is heard but the αὐλός: προσαυλεῖ, that the musician continues to accompany the recitative of Euripides. The accompaniment doubtless went on to the end of 1277.

1264. Φθιῶτ' Ἀχιλεῦ] The first line to be experimented upon is taken, the Scholiast tells us, from the *Myrmidons* of Aeschylus; cf. supra 992. Its last twelve syllables, -ιλεῦ τί ποτ' ἀνδροδάϊκτον ἀκούων, will be found in exact accord with the standard ἰῆ, κόπον, οὐ πελάθεις ἐπ' ἄρωγάν; or, to give the other example mentioned above, -πε Μοῦσα πολύτροπον ὃς μάλα πολλά. The form Ἀχιλεῦ is read in all the older editions, but Ἀχιλλεῦ is generally found in the MSS.; and recent editors have accordingly introduced it into the text, not observing that by so doing they are rendering the line unsuitable for the purpose for which it is quoted. For the standard commences with a short syllable, as if the second foot of the hexameter (like ἔννεπε in the first line

DIO. And I, I'll take some pebbles, and keep count.

(A slight pause, during which the music of a flute is heard. The music continues to the end of line 1277 as an accompaniment to the recitative.)

EUR. Lord of Pthia, Achilles, why hearing the voice of the hero-dividing

Hah! smiting! approachest thou not to the rescue?

We, by the lake who abide, are adoring our ancestor *Hermes*.

Hah! smiting! approachest thou not to the rescue?

DIO. O Aeschylus, twice art thou smitten!

EUR. Harken to me, great king; yea, harken *Atreides*, thou noblest of all the *Achaean*s.

Hah! smiting! approachest thou not to the rescue?

DIO. Thrice, Aeschylus, thrice art thou smitten!

of the *Odyssey*) were a dactyl; and every line with which the standard is repeated must also commence with a short syllable. See the note on 1282 *infra*. It is quite possible that in the *Myrmidons* the form was Ἀχιλλεῦ, but here it is necessarily Ἀχιλεῦ.

1265. ἡ, κόπον] The standard, though applied to test each line in succession, forms a grammatical sequence to the first line only, which apparently it followed in the play of the *Myrmidons*. And just as Aeschylus there spoke of κόπον ἀνδροδαΐκτων, a *man-splitting blow*, so in *Choeph.* 845 (to which Mitchell refers) he spoke of κοπάνων ἀνδροδαΐκτων,

man-splitting choppers.

1266. Ἐρμῶν] Τοῦτο ἐκ τῶν Αἰσχύλου Ψυχαγωγῶν. τὸ δὲ Ἐρμῶν μὲν τίομεν λέγουσιν οἱ Ἀρκάδες διὰ ταῦτα ἐν τῇ Κυλλήνῃ, ἣ ἐστὶν ὄρος Ἀρκαδίας, ἐτιμᾶτο δὲ Ἐρμῆς. διὰ γούν τὴν ἐξ ἀμνημονεῦτων χρόνων τιμὴν ὡς πρόγονος τούτοις ἐδόκει. λίμναν δὲ λέγει τὴν Στυμφαλίδα, ἐν Ἀρκαδίᾳ γὰρ καὶ αὕτη. —Scholiast. Cyllene was, of course, the reputed birthplace of *Hermes*, who was the special patron and god of Arcady, and to whom the Arcadians traced back their origin. In the eighth *Aeneid* Aeneas, addressing the Arcadian colony in Italy, says:—

Vobis Mercurius pater est, quem candida Maia
Cyllenae gelido conceptum vertice fudit.

1268. δύο σοὶ κόπων] As each successive line is brought within the ἡ κόπον metre, Dionysus reckons it a κόπος or blow for Aeschylus: and he has the impertinence to express his opinion, both here and 1272 *infra*, in words which, so far as they go, are themselves in the incriminated metre.

1270. κῦδιςτ' Ἀχαιῶν] Ἀρίσταρχος καὶ Ἀπολλώνιος, ἐπισκέψασθε πόθεν εἰσὶ. Τιμαχίδας δὲ ἐκ Τηλέφου Αἰσχύλου Ἀσκληπιάδης δὲ ἐξ Ἰφιγενείας.—Scholiast. The play from which the line was taken must have perished before these doubts arose.

- ΕΥ. εὐφαιμέϊτε· μελισσονόμοι δόμον Ἀρτέμιδος πέλας οἶγειν.
 ἰή, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν 1275
 κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν.
 ἰή, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν.
- ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὄσον.
 ἐγὼ μὲν οὖν εἰς τὸ βαλανεῖον βούλομαι
 ὑπὸ τῶν κόπων γὰρ τῷ νεφρῷ βουβωνιῶ. 1280
- ΕΥ. μῆ, πρὶν γ' ἂν ἀκούσης χᾶτέραν στάσιμ μελῶν
 ἐκ τῶν κιθαρωδικῶν νόμων εἰργασμένην.
- ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.
- ΕΥ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλλάδος ἦβας. 1285
 τὸ φλαττοθραττοφλαττόθρατ.

1273. εὐφαιμέϊτε] Ἐξ Ἱερειῶν Αἰσχύλου.
 —Scholiast. These "Priestesses" doubtless formed the Chorus of the play. And since we know, from the Scholiast on Pindar, Pyth. iv. 104, that the name *μέλισσα* was freely given to any priestess, we may well believe that the *μελισσονόμοι*, who appear to have been inferior ministers in the Temple of Artemis, were officers in attendance on these priestesses, and from that duty derived their name. As to the special connexion of the bee with the worship of the Ephesian Artemis, see Müller's Dorians, ii. 9. 8. Here the *μέλισσαι* seem to have been talking of matters which they did not desire their attendants to overhear, and are now warning each other of the approach of the latter.

1276. κύριός εἰμι] This is line 104 of the Agamemnon. *I am competent to tell of the mighty portent which appeared to the heroes on their way.* Κράτος must signify "the mighty sign from heaven"

rather than "the confidence by that sign engendered." It is of the sign, and not of the confidence, that the speaker proceeds to tell. Κύριός εἰμι means *it is in my power.* "Does a man insult you?" says St. Chrysostom: κύριος εἶ σὺ ποιῆσαι τὴν ὕβριν ταύτην ἐγκώμιον σόν. "It is in your power to make that insult a blessing."—Hom. Rom. xiii. 556 A.

1278. ὦ Ζεῦ βασιλεῦ] This is a repetition of the first line of the Clouds, except that for *νυκτῶν* there, we have *κόπων* here. On βούλομαι, in the next line, the Scholiast remarks *λείπει τὸ ἀπελθεῖν.*

1281. ἐτέραν στάσιμ μελῶν] *Another batch of melodies.* The Scholiast, absurdly enough, would connect the expression with *στάσιμα μέλη*, and all the commentators have fallen, unresistingly, into the very obvious pit which he has digged before them. Στάσις merely means a *group*, a by no means unfrequent signification of the word.

1282. κιθαρωδικῶν] *Measures adapted*

EUR. Hush! the bee-wardens are here: they will quickly the Temple of Artemis open.

Hah! smiting! approachest thou not to the rescue?

I will expound (for I know it) the omen the chieftains encountered.

Hah! smiting! approachest thou not to the rescue?

DIO. O Zeus and King, the terrible lot of smittings!

I'll to the bath: I'm very sure my kidneys
Are quite inflamed and swoln with all these smittings.

EUR. Wait till you've heard another batch of lays
Culled from his lyre-accompanied melodies.

DIO. Go on then, go: but no more smittings, please.

EUR. How the twin-throned powers of *Achaea, the lords of the mighty Hellenes.*
O phlattothrattophlattothrat!

for the accompaniment of the lyre. Not that, in *Aeschylus*, there was any difference in this respect between the first and second batches. Indeed, two lines in the second batch, 1285 and 1289, are taken not only from the same chorus, but even from the very same strophe as one line, 1276, in the first batch; see the following note. But here, in this Aristophanic contest, Euripides, who had recited the first batch to the accompaniment of the *αὐλὸς* (see the stage direction above), is about to recite the second batch to the accompaniment of the *κιθάρα*, the thrumming on which will be represented by the imitative word *φλαττόθρατ*. And as he is dealing with the employment of Homeric metres

in the lyrics of tragedy, there is doubtless an allusion to those *κιθαρωδικοὶ νόμοις* in which Terpander had long before set Homer to music. See Plutarch de Musica, iii. In this second batch, as the lines are, by the express direction of Dionysus, no longer to be referred to the *ἰη κόπον* standard, the first of the twelve syllables may be either long or short; in other words, the section may come from a hexameter which has a spondee for the second foot, as well as from one which has a dactyl there. See the note on 1264 supra.

1285. *ὄπως Ἀχαιῶν*] This is from Agamemnon 108, 109: and 1289 infra is from Agamemnon 111, 112. In the tragic chorus the lines run:—

κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν
ἐκτελέων . . .
ὄπως Ἀχαιῶν
δίθρονον κράτος Ἑλλάδος ἦβας
ξύμφρονα ταγάν,
πέμπει ξὺν δορὶ καὶ χερὶ πράκτορι
θοῦρίος ὄρνις Τευκρίδ' ἐπ' αἶαν.

- Σφίγγα δυσαμερίαν πρύτανιν κύνα πέμπει.
 τὸ φλαττοθραττοφλαττόθρατ.
 σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις.
 τὸ φλαττοθραττοφλαττόθρατ. 1290
 κυρεῖν παρασχῶν ἰταμαῖς κυσὶν ἀεροφοίτοις.
 τὸ φλαττοθραττοφλαττόθρατ.
 τὸ συγκλινές τ' ἐπ' Αἴαντι.
 τὸ φλαττοθραττοφλαττόθρατ. 1295
- ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἢ
 πόθεν συνέλεξας ἰμνιοστρόφου μέλη;
- ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ
 ἤνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχφ
 λειμῶνα Μουσῶν ἱερὸν ὀφθειῖν δρέπων 1300
 οὗτος δ' ἀπὸ πάντων μελοφορεῖ πορνωδικῶν,

1287. Σφίγγα] This line is taken from the Sphinx of Aeschylus, the satyric drama in the tetralogy of which the Septem contra Thebas formed a part. The four plays were the Laius, the Oedipus, the Septem, and the Sphinx. See the argument to the Septem, published by Franz in 1848, and quoted by Wagner in his introduction to the Fragments of the Laius.

1291. κυρεῖν] Ἐπιτυχεῖν. — Scholiast. *Giving him as a booty (κύμα) to the vehement air-ranging hounds*, that is, to the vultures. We are not told from what tragedy this line is taken, for the gloss καὶ τοῦτο ἐξ Ἀγαμέμνονος no doubt belongs to the preceding quotation. Dindorf and Fritzsche refer it to the Sphinx, I know not why. More probably it is borrowed from the Myrmidons or the Phrygians, and alludes to the fate denounced against Patroclus or

Hector, οἰωνοῖσιν ἔλωρ καὶ κύμα γενέσθαι.

1294. τὸ συγκλινές κ. ι. λ.] Τιμαχίδας φησὶ τοῦτο ἐν ἐνίοις μὴ γράφεσθαι. . . Ἀπολλώνιος δέ φησιν ἐκ Θρησῶν αὐτὸ εἶναι. — Scholiast. The "Thracian Women" is supposed to have been the second piece of a trilogy by Aeschylus on the death of Aias. The line was probably inserted here by some ancient scholar, who was struck by the quaintness of expression, and did not understand the point of the Euripidean criticism. If genuine, it must be a final burst of triumph on the part of Euripides, intended to produce a comic effect by its very irrelevance to the speaker's argument.

1296. ἐκ Μαραθῶνος] Διὰ τὸ ἔχειν τὸ φλατ ἐν ἀρχῇ, παρόμοιον τῷ φλέφ (supra 244). ὡς ἐν Μαραθῶνι οὖν τοῦ φλέω πολλοῦ ὄντος· ἐλώδης γὰρ ὁ τόπος. — Scholiast. It is, however, plain from

Sendeth the *Sphinx*, the *unchancy*, the *chieftainness bloodhound*.

O phlattrothratophlattrothrat !

Launcheth fierce with brand *and hand* the *avengers* the *terrible eagle*.

O phlattrothratophlattrothrat !

So for the *swift-winged hounds* of the *air* he provided a *booty*.

O phlattrothratophlattrothrat !

The throng down-bearing on Aias.

O phlattrothratophlattrothrat !

DIO. Whence comes that phlattrothrat? From Marathon, or
Where picked you up these cable-twister's strains?

AESCH. From noblest source for noblest ends I brought them,
Unwilling in the Muses' holy field
The self-same flowers as Phrynichus to cull.
But *he* from all things rotten draws his lays,

what follows that by τὸ φλαττόθρατ in this line we are to understand not merely the thrumming on the lyre, but the whole body of Aeschylean verse which Euripides has been reciting to the music of the lyre. These verses he calls ἱμοιοστρόφου μέλη, meaning, I take it, not verses which the rope-twister *sings*, but verses as lengthy as the ropes which he *makes*. They are so spun out, they must surely be the work of a ropemaker. Where then did Aeschylus find these rope-twister's lines? Did he bring them from Marathon, or whence, ἐκ Μαραθῶνος ἢ πόθεν? If the Scholiast's statement as to the φλέως is correct, we may conclude that the φλέως of Marathon was employed, like hemp, in the manufacture of ropes. But however this may be, the words ἐκ Μαραθῶνος are undoubtedly intended as a direct compliment to the old Μαραθωνομάχης, who

took more pride, as his self-composed epitaph shows, in his prowess on that memorable day, than in all his triumphs as the greatest of Athenian poets.

1298. ἐς τὸ καλὸν ἐκ τοῦ καλοῦ] *From nobleness to nobleness*, just as we say, in religious phraseology, *from strength to strength*, or, *from grace to grace*. He means, of course, from the epic of Homer to the Athenian drama. Of Phrynichus, with his mellifluous songs, and dances numberless as the waves of ocean, we have already heard in the Wasps, the Birds, and supra 910. Aeschylus was not long content to follow in the steps of his illustrious predecessor; he soon struck out a new line for himself, infusing into Athenian tragedy the sublime and heroic spirit of the Homeric epos.

1301. μελοφορεῖ πορνωδικῶν] I have substituted these words for the MS. μέν

σκολίων Μελήτου, Καρικῶν αὐλημάτων,
 θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται.
 ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ
 λύρας ἐπὶ τοῦτον; ποῦ ἔστιν ἡ τοῖς ὀστράκους
 αὐτῆ κροτούσα; δεῦρο Μοῦσ' Εὐριπίδου,
 πρὸς ἦνπερ ἐπιτήδεια τάδ' ἔστ' ἄδειν μέλη.

1305

ΔΙ. αὐτῆ ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οὔ.

ΑΙΣ. ἀλκύνες, αἱ παρ' ἀεναίους θαλάσ-

φέρει πορνιδίων, in which, though but three words, there are almost "a score of faults." The μέν is entirely out of place; φέρει requires some object, such as μέλη, to be expressed; the second syllable of πορνιδίων is short: nor is the word itself suitable, since Aeschylus is describing not the persons from whom, but the garbage from which, the lyrics of Euripides were derived. Porson proposed πορνιδίων μέλη φέρει, which some have accepted, but which is a rather violent change, and leaves the last objection untouched. μελοφορεῖ, a verb formed like μελοποιεῖ, does not seem an impossible source for μέν φέρει, whilst πορνωδικὰ μέλη, songs of the harlotry kind (like παρωδικὰ μέλη, songs of a burlesque character), gives the sense which the passage requires. The lyric inspiration of Aeschylus was derived from the Homeric poems: but whence comes the lyric inspiration of Euripides? It is drawn, his opponent tells us,

from every sort of harlotry-melody, the catches of Meletus, &c. The σκόλια of Meletus, the tragic poet who shortly afterwards acquired an unenviable notoriety as one of the accusers of Socrates (Ath. xii. 75; Plato, Apol. chap. 10), are not elsewhere mentioned: but as his erotic poems were (according to Dobree's certain emendation of a fragment of the Antilais of Epicrates.—Meineke, Com. Fragm. iii. 367) classed with those of Sappho and the like, we may readily believe that they were not unfairly described as πορνωδικὰ μέλη. Nor was such an appellation less suited to the Καρικὰ αὐλήματα, if we may judge by their connexion with a μέλος Ἴωνικόν in a fragment of Plato Comicus preserved by Athenaeus at the commencement of Book xv. There a speaker is describing a banquet, much as Bdelycleon describes it in the Wasps. "The tables are carried out," he says, "the guests are wearing their chaplets

σπονδῆ μὲν ἤδη γέγονε, καὶ πίνοντές εἰσι πόρρω,
 καὶ σκόλιον ἦσται, κότταβος δ' ἐξοίχεται θύραζε·
 αὐλοὺς δ' ἔχουσά τις κορίση Καρικὸν μέλος τι
 μελίζεται τοῖς συμπόταις· κάλλην τρίγωνον εἶδον
 ἔχουσαν, εἴτ' ἦδεν πρὸς αὐτὸ μέλος Ἴωνικόν τι."

The Scholiast, indeed, and some commentators take the Καρικὰ αὐλήματα to

From Carian flutings, catches of Meletus,
 Dance-music, dirges. You shall hear directly.
 Bring me the lyre. Yet wherefore need a lyre
 For songs like these? Where's she that bangs and jangles
 Her castanets? Euripides's Muse,
 Present yourself: fit goddess for fit verse.

DIO. The Muse herself can't be a wanton? No!

AESCH. Halcyons, who by the ever-rippling

be the doleful strains, mentioned by many ancient authors, which the Carians were accustomed, as hired mourners, to play on the αἰλός at funerals: but this seems less likely in itself, and strains such as these would fall under the following word *θρήνων χορείων* is dance-music.

1305. *τοῖς ὄστράκοις*] Mitchell refers to Ath. xiv. 39, *Διδυμός φησιν, εἰωθέναι τινὰς, ἀντὶ τῆς λύρας κογχύλια καὶ ὄστρακα συγκρούοντας, εὐρυθμον ἦχόν τινα ἀποτελεῖν τοῖς ὄρχουμένοις, καθάπερ καὶ Ἀριστοφάνη ἐν Βατράχοις φάναι*, and observes "Here a noise is heard behind the scenes as of a person rattling shells together."

1306. *δεῦρο*] An actor enters, personating a flaunting harlot, and clashing oyster-shells together. Aeschylus hails him as the Muse of Euripides.

1308. *ἐλεσβιάζειν*] The word *λεσβιάζειν* means to practise the filthiest tricks of harlotry: and Dionysus, seeing a miserable wanton introduced as Euripides's Muse, exclaims, "You don't mean to say that the Muse herself (*αἰτῆ*, not as usually read, *αὔτη*) has played the harlot! No, that I cannot believe." The lyrics of Aeschylus have been criticized as perpetually falling into one

cadence, the long roll of the Homeric hexameter. The lyrics of Euripides are now to be criticized as corrupting the noble simplicity of the ancient metres, by the introduction of affected novelties and dainty little devices, like the tricks of a harlot, *ἀνὰ τὸ δωδεκαμήχανον Κυρήνης*, as Aeschylus says below. To prove his case he brings forward seven passages, one of which is accurately cited from an extant play, and the others are doubtless taken with no less accuracy from plays long since perished. We know so little about the lyrical niceties of Athenian tragedy that it is impossible to lay one's finger with anything like certainty on the particular innovations to which objection is taken, but a brief discussion of the subject will be found in the Introduction. It is of course impossible in the translation to show the supposed innovations, or even the metres which they are supposed to have corrupted.

1309-12. *ἀλκυόνες . . . δροσιζόμεναι*] This first passage, the Scholiast informs us, is taken from the Iphigenia in Aulis. It is not found in the extant play, which indeed was not exhibited at the date of the Frogs, though it may have

σης κύμασι στωμύλλετε, 1310
 τέγγουσαι νοτίοις πτερῶν
 ῥάνισι χρῶα δροσιζόμεναι.

αἶ θ' ὑπαρόφιοι κατὰ γωνίας
 εἰεἰεἰεἰεἰεἰλίσσετε δακτύλοις φάλαγγες
 ἰστότονα πηνίσματα. 1315

κερκίδος αἰοδοῦ μελέτας.

ἴν' ὁ φίλαυλος ἔπαλλε δελ-
 φῖς πρόφραις κυανεμβόλοις.

μαντεῖα καὶ σταδίους.

οἰνάνθας γάνος ἀμπέλου, 1320
 βότρυος ἔλικα παυσίπονον.

been published before. But all agree that the play has not come down to us as it left its author's hands. Boeckh indeed (Graec. Trag. Princ.) contended that there were two plays of this name: one, now lost, by the great tragedian; and the extant play, the work of Euripides the younger. But Bp. Monk, in the dissertation appended to his edition of the play, convincingly proves that ours is the original play, but that much has perished and much has been interpolated. Bergler observes that the halcyon is mentioned in the Iph. in Tauris (1089), but there is no similarity between that passage and the lines here quoted. Here there seem to be two metrical blots, as Aristophanes regards them. The first line is paeonic, and after the two paeons, —○○○|—○○○, instead of the expected cretic, —○—, Euripides surprises his hearers with an

iambic dipody (—νάοις θαλάσσο-). The fourth line is a choriambic dimeter, where, in place of the iambic dipody with which it usually begins, Euripides substitutes two tribrachs, ῥάνισι χρῶα δροσ-. Indeed the resolution of one long syllable into two short ones is one of the special devices with which he is supposed to have tickled the ears of his audience.

1313-5. αἶ θ' . . . πηνίσματα] Whence the address to the spiders, which forms the second test-passage, is taken we do not know. Probably from some such play as the Danae, where we may well imagine the imprisoned princess, like Robert the Bruce in Scottish history, watching these patient and tireless workers. Here the "blot" is in the third line, which, except that there is but one paeon instead of two, is identical with the first line of the first passage.

Waves of the sea are babbling,
 Dewing your plumes with the drops that fall
 From wings in the salt spray dabbling.

Spiders, ever with twir-r-r-r-r-rling fingers
 Weaving the warp and the woof,
 Little, brittle, network, fretwork,
 Under the coigns of the roof.

The minstrel shuttle's care.

Where in the front of the dark-prowed ships
 Yarely the flute-loving dolphin skips.

Races here and oracles there.

And the joy of the young vines smiling,
 And the tendril of grapes, care-beguiling.

1316. *κερκίδος . . . μελέτας*] The third passage, we are told, is borrowed from the *Meleager*, a play quoted supra 1238 and infra 1402. The blot here is similar to that in the fourth line of the first passage: the first iamb of a choriambic dimeter being changed into a dactyl, *κερκίδος*.

1317, 1318. *ἴν' ὁ . . . κυανεμβόλοις*] This fourth passage is the only quotation from an existing play, the *Electra* of Euripides. It is of course cited quite correctly as far as it goes (otherwise the criticism would be pointless), but the full passage in the original is:—

*ἴν' ὁ φίλαυλος ἔπαλλε δελ-
 φὶς πῆφραϊς κυανεμβόλοισ-
 ἰν εἰλισσόμενος.*—*Electra* 435-7.

Here the blot is obvious. These are glyconic lines, which should properly consist of a disyllabic base, a choriamb, and an iamb. The second line is a flawless glyconic. In the first line the base consists of three syllables.

1319. *μαντεία καὶ σταδίους*] We are not told whence this fifth passage is taken. This again is a choriambic dimeter, but *μαντεία* stands for an iambic dipody,

which has lost its last syllable. The absence of the syllable constitutes the blot in this passage.

1320. *οἰνάνθας . . . πανσίπονον*] Παρὰ τὸ ἐξ Ὑψιπέδους Εὐριπίδου, “οἰνάνθα τρέφει τὸν ἱερὸν βότρυν.” ἡ πρώτη δὲ ἔκφυσις τῆς ἀμπέλου οἰνάνθη λέγεται.—Scholiast. It is clear that the Scholiast has no idea whence this sixth passage is quoted. He is merely referring to a totally

- περίβαλλ', ὦ τέκνον, ὠλένας.
 ὄρᾱς τὸν πόδα τόνδ'; ΔΙ. ὄρῶ.
 ΑΙΣ. τί δαί; τοῦτον ὄρᾱς; ΔΙ. ὄρῶ.
 ΑΙΣ. τοιαντὶ μέντοι σὺ ποιῶν
 1325
 τολμᾶς τὰμὰ μέλη ψέγειν,
 ἀνὰ τὸ δωδεκαμήχανον
 Κυρήνης μελοποιῶν;
 τὰ μὲν μέλη σου ταῦτα· βούλομαι δ' ἔτι
 τὸν τῶν μονοδιῶν διεξελλεῖν τρόπον. 1330
 ὦ Νυκτὸς κελαίνοφαῆς
 ὄρφνα, τίνα μοι
 δύστανον ὄνειρον
 πέμπεις ἐξ ἀφανοῦς,
 Ἄϊδα πρόπολον,
 ψυχὰν ἄψυχον ἔχοντα,
 μελαίνας Νυκτὸς παῖδα,
 1335
 φρικώδη δεινὰν ὄψιν,

dissimilar passage in which the word *οὐνάθη* occurs. The second line contains exactly the same blot as the fourth line of the first passage, the iambic dipody being changed into two tribrachs.

1322. *περίβαλλ' . . . ὠλένας*] Ἐξ ἴψι-πύλης.—Scholiast. The blot here consists in making an anapaest the base of a glyconic line.

1323. *ὄρᾱς τὸν πόδα τόνδ'*] *Do you see this foot?* asks Aeschylus, referring to the anapaestic base of the preceding glyconic line. In the energy of his scorn and indignation he advances his own foot; and Dionysus, speaking of the human, and not of the metrical, foot, replies, *Yes, I see it well enough.*

Well then, says Aeschylus, advancing his other foot, *do you see this too?* Yes, replies Dionysus, *I see that too.* In the first line Aeschylus is quite serious, and only Dionysus is jesting. In the second line they are both playing the fool.

1327. *ἀνὰ τὸ δωδεκαμήχανον*] This is borrowed from the Hypsipyle of Euripides, though it is doubtful whether the phrase there was *ἀνὰ τὸ δωδεκαμήχανον ἄστρον*, referring to the cave of the *ξανθοδέρκης ὑπέροπλος δράκων* (Bacchylides, ix. 12, ed. Kenyon), which slew the infant charge of Hypsipyle, or *ἀνὰ τὸ δωδεκαμήχανον ἄστρον*, referring to the course of the sun through the twelve signs of the zodiac. The epithet is

O embrace me, my child, O embrace me.

(To Dio.) You see this foot? DIO. I do.

AESCH. And this? DIO. And that one too.

AESCH. (To Eur.) You, such stuff who compile,

Dare my songs to upbraid;

You, whose songs in the style

Of Cyrene's embraces are made.

So much for them: but still I'd like to show

The way in which your monodies are framed.

"O darkly-light mysterious Night,

What may this Vision mean,

Sent from the world unseen

With baleful omens rife;

A thing of lifeless life,

A child of sable night,

A ghastly curdling sight,

transferred by Aristophanes to the tricks of harlotry practised by Cyrene, the courtesan of whom we have already heard in *Thesm.* 98; and by Plato Comicus to the feats of dancing practised by the dwarfish son of Carcinus. See the note on *Wasps* 1501.

1331. ἡ Νυκτὸς] Aeschylus now proceeds to improvise a monody, or lyrical monologue, in the style, and to a great extent in the very words, of Euripides. It is intended as a satire on the trivial incidents around which Euripides was accustomed to throw the grace and dignity of tragic diction. A poor spinning-girl has a bad dream, a vision of the night so threatening and so terrible, that it is plainly the forerunner of some tremendous catastrophe. She begins by appealing to Night about

her dream, *O black-litten darkness of Night!* The epithet *κελαυοφαῖς* contains the same idea as Milton's "darkness visible," which was the sole illumination of hell. The spinning-girl's appeal may recall the monody in *Hecuba* 67-99, but it is going too far to say, as some even before the time of the Scholiast had said, that Aristophanes is specially imitating or referring to that or any other particular monody. "Ὀρφνα, says Mitchell, is "a word not found in Aeschylus or Sophocles, but of frequent occurrence in Euripides." It is found more than a dozen times in his extant tragedies.

1333. πρόπολον]. *Minister* or *messenger of Hades*. The description proceeds in a sort of *crescendo*.

μελανοκεκείμονα,
 φόνια φόνια δερκόμενον,
 μεγάλους ὄνυχας ἔχοντα.
 ἀλλὰ μοι, ἀμφίπολοι, λύχρον ἄψατε
 κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρμετε δ' ὕδωρ,
 ὡς ἂν θεῖον ὄνειρον ἀποκλύσω. 1340
 ἰὼ πόντιε δαῖμον,
 τοῦτ' ἐκεῖν'· ἰὼ ξύνοικοι,
 τάδε τέρατα θεάσασθε.
 τὸν ἀλεκτρυόνα μου συναρπάσασα
 φρούδη Γλύκη.
 Νύμφαι ὄρεσσίγονοι,
 ὦ Μανία, ξύλλαβε. 1345
 ἐγὼ δ' ἅ τάλαινα προσέχουσ' ἔτυχοι
 ἐμαυτῆς ἔργοισι,
 λίνου μεστὸν ἄτρακτον

1338. ἀλλὰ μοι, ἀμφίπολοι] Aroused from her sleep the dreamer gives herself the airs of a tragedy queen, a Clytaemnestra or a Hecabe, commanding her ladies in waiting, ἀμφίπολοι, to fill their pitchers with water from the running stream, and heat it well, that so she may purge away the evil dream. The custom of washing away the ill-omened dream with water from sea or river is of course well known, and many instances are collected by the commentators. In Silius Italicus, viii. 125 (to which Kuster refers) Anna seems to have bathed her whole person in the running water, “vivo purgor in amni.” In Aesch. Persae 203 (to which Bergler refers) Atossa seems to have washed her hands only in the bright-welling fountain: whilst

in Apollonius Rhodius, iv. 671 (to which Brunck refers) Circe washed her hair and her raiment in the sea. “Heating” the water is quite alien to the nature of these ceremonial ablutions: but θέρμετε δ' ὕδωρ is a Homeric phrase, ἀμφὶ δέ οἱ πυρὶ χαλκὸν ἴηγατε, θέρμετε δ' ὕδωρ, and possibly is only employed here for the purpose of rounding off so important a commission with epic, or shall we say, Aeschylean stateliness; for the metre is the old ἰγ κόπον οὐ πελάθεις ἐπ' ἄρωγάν. The Scholiast says παρὰ τὰ ἐκ τῶν Εὐμενίδων, which is probably only an irrelevant reference to Aesch. Eum. 429 ἀφιερῶμεθα ῥυτοῖς πόροις; though Dobree would change Εὐμενίδων into Τημενίδων (a play of Euripides), and Wagner into Εὐνειδῶν (a play of Cratinus).

In black funereal veils,
 With murder, murder in its eyes,
 And great enormous nails?
 Light ye the lanterns, my maidens, and dipping your jugs in the stream,
 Draw me the dew of the water, and heat it to boiling and steam;
 So will I wash me away the ill effects of my dream.

God of the sea!
 My dream's come true.
 Ho, lodgers, ho,
 This portent view.
 Glyce has vanished, carrying off my cock,
 My cock that crew!
 O Mania, help! O Oreads of the rock
 Pursue! pursue!
 For I, poor girl, was working within,
 Holding my distaff heavy and full,

1340. *θείων*] *Sent by the gods: supernatural.*

1341. *τοῦτ' ἐκεῖν'*] All at once she sees what the dream portended, and knows that the blow has fallen. Whilst she was toiling at her spinning-wheel within, that vile girl Glyce has absconded with her cock. This, this is the momentous event foreshadowed by the *θείων ὕνειρον*. She bewails her loss with Euripidean reduplications (*δάκρυα, δάκρυα, ἔβαλον, ἔβαλον*), and with those long-drawn musical trills of which we have heard before, supra 1314. The *πόντιος δαίμων* is Poseidon, who is so described by Euripides in *Rhesus* 240. She calls to all the dwellers in the house (*ξυνοίκους* her *housemates*) to come and behold for themselves the porten-

tous outcome of her dream.

1344. *Γλύκη*] *She has carried away my cock: she is off, is Glyce.* Glyce was apparently a neighbour (*γυνή τις ἐκ γειτόνων*.—Scholiast) who had come to the spinning-girl's house. The exceeding neatness of the sentence *φροῦδη Γλύκη* suggests a reminiscence of some lost passage of Euripides.

1345. *ὦ Μανία, ἐύλλαβε*] *O Mania, lend a hand.* The Scholiast absurdly interprets *Mania* madness: but of course it is the name of a woman, probably another spinning-girl.—Thesm. 728; Athenæus, xiii, chap. 41. The association of a poor girl with the mountain-born Nymphs is quite in the spirit of the caricature.

Twir-r-r-r-rling my hand as the threads I spin,
 Weaving an excellent bobbin of wool ;
 Thinking ' To-morrow I'll go to the fair,
 In the dusk of the morn, and be selling it there.'
 But he to the blue upflew, upflew,
 On the lightliest tips of his wings outspread ;
 To me he bequeathed but woe, but woe,
 And tears, sad tears, from my eyes o'erflow,
 Which I, the bereaved, must shed, must shed.
 O children of Ida, sons of Crete,
 Grasping your bows to the rescue come ;
 Twinkle about on your restless feet,
 Stand in a circle around her home.
 O Artemis, thou maid divine,
 Dictynna, huntress, fair to see,
 O bring that keen-nosed pack of thine,
 And hunt through all the house with me.
 O Hecate, with flameful brands,
 O Zeus's daughter, arm thine hands,
 Those swiftest hands, both right and left ;
 Thy rays on Glyce's cottage throw

inadequate to the grandeur of the occasion : she calls upon Artemis to join, with her hounds, in the pursuit : she calls upon Hecate to throw her searchlight into the dwelling-place of the suspected thief. On this line the Scholiast says, ἔστιν ἐκ Κρητῶν Εὐριπίδου· ἐπεὶ δὲ ἐν Κρήτῃ ἦν ἡ τοῦτο λέγουσα διὰ τοῦτο λέγει, Ἰδὴς τέκνα, τὰ τόξα λαβόντες ἐπαμύναρε. The Κρήτες was a tragedy which John Malelas (p. 106) described as written περὶ τῆς Πασιφάης. See Bentley (Epistle to Mill) on the passage. And it seems probable, as Wagner

suggests, that these lines are taken from Pasiphae's monody. See the note on 849 supra. Some go so far as to consider the whole monody a parody of Pasiphae's : but its harmless and domestic character seems to negative that idea.

1359. Δίκτυνα] On this name, and its special applicability to Crete, see the note on Wasps 368.

1361. ὁ Διός] *O daughter of Zeus.* He gives her the benefit of the doubt, for many other legends were current respecting the parentage of Hecate.

1362. Ἐκάρα] Hecate, as connected

ἐς Γλύκης, ὅπως ἂν
εἰσελθοῦσα φωράσω.

- ΔΙ. πάνσασθον ἤδη τῶν μελῶν. ΑΙΣ. κάμοιγ' ἄλις.
ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι, 1365
ὅπερ ἐξελέγξει τὴν ποίησιν νῶν μόνον·
τὸ γὰρ βάρος νῶν βασανιεῖ τῶν ῥημάτων.
- ΔΙ. ἴτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.
- ΧΟ. ἐπίπονοι γ' οἱ δεξιοί. 1370
τόδε γὰρ ἕτερον αὐ τέρας
νεοχμὸν, ἀτοπίας πλέων,
ὃ τίς ἂν ἐπενόησεν ἄλλος ;
μὰ τὸν, ἐγὼ μὲν οὐδ' ἂν εἴ τις
ἔλεγέ μοι τῶν ἐπιτυχόντων, 1375
ἐπιθόμην, ἀλλ' ὥόμην ἂν
αὐτὸν αὐτὰ ληρεῖν.
- ΔΙ. ἴθι νυν παρίστασθον παρὰ τὸ πλάστιγγ', ΑΙΣ. καὶ ΕΤ. ἰδοῦ.

with the moon, is always described as carrying lights in her hands. She comes to Demeter in the Homeric Hymn (52), *σέλας ἐν χεῖρεσσιν ἔχουσα*, and *Φωσφόρος* became her most familiar epithet. The words *διπύρους ἀνέχουσα λαμπάδας* are rightly rendered by Kuster *ultraque manu tenens facem*. Both Artemis and Hecate were specially invoked by women: *νῆ τὴν Ἄρτεμιν, νῆ τὴν Ἑκάτην τὴν Φωσφόρον, νῆ τὴν Φωσφόρον*, are amongst their most ordinary oaths in Aristophanes.

1364. *πάνσασθον* . . . *μελῶν*] So ends the battle of the choral melodies: and we come to the last stage of the poetic

contest, the question which poet wrote the weightier verses.

1370. *ἐπίπονοι*] Whilst the Chorus are singing this little ode, a large balance is brought out and placed upon the stage. Something of the kind must have been done in the *Ψυχοστασία* of Aeschylus: and it is noticeable that it is Aeschylus who proposes it here. The ode itself is composed of trochaic dimeters, very similar to the strophe and antistrophe, infra 1482-1499, but without the catalectic line there interposed after the fourth line: and some editors have marked a lacuna between 1373 and 1374: but this ode has no

That I serenely there may go,
And search by moonlight for the theft."

DIO. Enough of both your odes. AÆSCH. Enough for me.
Now would I bring the fellow to the scales.

That, that alone, shall test our poetry now,
And prove whose words are weightiest, his or mine.

DIO. Then both come hither, since I needs must weigh
The art poetic like a pound of cheese.

CHOR. O the labour these wits go through!
O the wild, extravagant, new,
Wonderful things they are going to do!
Who but they would ever have thought of it?
Why, if a man had happened to meet me
Out in the street, and intelligence brought of it,
I should have thought he was trying to cheat me;
Thought that his story was false and deceiving.
That were a tale I could never believe in.

DIO. Each of you stand beside his scale. AÆSCH.
EUR. } We're here.

antistrophe, and there is no reason why it should exactly correspond with anything.

1374. *μὰ τόν*] The name of the deity is omitted, as in the passage of Plato (Gorgias, chap. 22) to which the Scholiast refers. He says *εἰώθεισαν τοῖς τοιούτοις ὄρκοις χρῆσθαι ἐπειφημιζόμενοι, ὥστε εἰπεῖν μὲν "μὰ τόν," ὄνομα δὲ μηκέτι προσθεῖναι. καὶ Πλάτωνα δὲ τῷ τοιούτῳ κεχρησθαι*. Spanheim refers to the passage in which Philo Judæus, discoursing on the Third Commandment, commends those who employ this elliptical expression, *λέγοντες τοσοῦτον μόνον, νῆ τόν, ἢ μὰ τόν*. —ii. 271, ed. Mang. Such an ellipsis is

very common with us, as in our phrase "Bless you" or the reverse; and our vulgar exclamation "My gracious!"

1378. *ἴθι νυν*] The weighing competition which ensues was of course a foregone conclusion in favour of Aeschylus, who has already been described as *πυργώσας ῥήματα σεμνά*, and than whom no poet ever composed more dignified and weighty verse; whilst Euripides has been boasting that he had relieved tragedy of its heavy weight, *τὸ βᾶρος ἀφείλον*, supra 941. The competition, however, is turned into a mere farce by the device of weighing the competing lines in scales.

- ΔΙ. καὶ λαβομένω τὸ ρῆμ' ἑκάτερος εἶπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω. 1380
- ΑΙΣ. καὶ ΕΥ. ἐχόμεθα. ΔΙ. τοῦπος νῦν λέγεται εἰς τὸν σταθμόν.
ΕΥ. εἴθ' ὄφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.
- ΑΙΣ. Σπερχειὲ ποταμὲ βουνόμοι τ' ἐπιστροφαί.
ΔΙ. κόκκυ, μεθεῖτε· καὶ πολὺ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΥ. καὶ τί ποτ' ἐστὶ ταῦτιον; 1385
- ΔΙ. ὅτι εἰσέθηκε ποταμόν, ἐριοπωλικῶς
ὑγρὸν ποιήσας τοῦπος ὡσπερ τάρια,
σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.
ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.
ΔΙ. λάβεσθε τοίνυν αὐθις. ΑΙΣ. καὶ ΕΥ. ἦν ἰδοῦ. ΔΙ. λέγε.
ΕΥ. οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος. 1391
ΑΙΣ. μόνος θεῶν γὰρ θάνατος οὐ δώρων ἐρᾶ.

1379. λαβομένω] Cf. λάβεσθε τοίνυν αὐθις, infra 1390. Each was to hold his scale steady as he spoke his line into it, so as to prevent the scales rising or falling until Dionysus gave the signal. To speak a line into the scale is treated as tantamount to laying the line bodily upon it. The reply ἐχόμεθα means that each is holding his scale in the manner prescribed.

1382. εἴθ' ὄφελ' Ἀργοῦς] The first line brought forward in the competition is likewise the only one quoted from a still extant drama. It is the opening line of the Medea. Aeschylus responds

(A) τίς σὺ; δειμαίνει
ἄσσαν προσελθεῖν; (B) ἦν ἰδοῦ, πάρειμ' ἄσσον.

1391. οὐκ ἔστι Πειθοῦς] This is quoted from the Antigone of Euripides, the play of which the commencement was

οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος,
καὶ βαμὸς αὐτῆς ἐστ' ἐν ἀνθρώπων φύσει.

with a line from his Philoctetes. For each of the three great tragedians wrote a tragedy of that name, though only the Philoctetes of Sophocles has survived.

1386. ἐριοπωλικῶς] Just as a tricky chapman, selling his wool by weight, might moisten the wool to make it weigh the heavier, so Aeschylus, says Dionysus, increased the weight of his verse, by infusing a whole river into it.

1390. ἦν ἰδοῦ] A common collocation; cf. Peace 327. It is found even in the choliambics of the lately discovered "Mimes of Herondas," i. 4:—

criticized supra 1182. It is Wagner's Fragm. 11:—

DIO. And grasp it firmly whilst ye speak your lines,
And don't let go until I cry "Cuckoo."

AESCH. } Ready! DIO. Now speak your lines into the scale.
EUR. }

EUR. *O that the Argo had not winged her way—*

AESCH. *River Spercheius, cattle-grazing haunts—*

DIO. Cuckoo! let go. O look, by far the lowest

His scale sinks down. EUR. Why, how came that about?

DIO. He threw a river in, like some wool-seller

Wetting his wool, to make it weigh the more.

But *you* threw in a light and wingèd word.

EUR. Come, let him match another verse with mine.

DIO. Each to his scale. AESCH. } We're ready. DIO. Speak your lines.
EUR. }

EUR. *Persuasion's only shrine is eloquent speech.*

AESCH. *Death loves not gifts, alone amongst the gods.*

The worship of Peitho seems to have been introduced into Athens by Theseus when he had made all the people of Attica Athenian citizens. In honour of that event he erected, Pausanias tells us (i. 22. 3), a temple for the conjoint worship of Peitho and Aphrodite Pandemus; Peitho representing the persuasion whereby he had effected the change, and Aphrodite Pandemus (quite different from the Aphrodite who bore that appellation in later times) signifying that now "the heart of the people beat with one desire." That the worship of Peitho was still the subject of an annual cele-

bration we know from Isocrates, who, in his speech on the *ἀντιδοσις*, 266, argues that they who rail at the art of rhetoric are speaking lightly of the gods, *τὴν μὲν γὰρ Πειθῶ μίαν τῶν θεῶν νομίζουσιν εἶναι, καὶ τὴν πόλιν ὀρώσει καθ' ἕκαστον τὸν ἐναντιὸν θυσίαν αὐτῇ ποιουμένην, τοὺς δὲ τῆς δυνάμεως ἧς ἡ θεὸς ἔχει μετασχεῖν βουλομένους, ὡς κακοῦ πράγματος ἐπιθυμοῦντας διαφθεῖρῆσθαι φασίν.*

1392. *μόνος θεῶν*] Aeschylus gives a line from his Niobe, frequently cited by the ancient grammarians. Stobaeus (Anth. 118. 1) preserves the passage in which it occurs:—

*Μόνος θεῶν γὰρ Θάνατος οὐ δῶρων ἐρᾷ,
οὔτ' ἄν τι θύων οὔτ' ἐπισπένδων ἄνοις.
οὐ βωμός ἐστιν, οὐδὲ παιωνίζεται,
μόνου δὲ Πειθῶ δαιμόνων ἀποστατεῖ.*

In the second line, *ἄνοις* is Dobree's felicitous emendation of the MS. *ναοίς*.

The fourth line, attesting the superiority of *Θάνατος* to *Πειθῶ*, seems, as has often

- ΔΙ. μεθεῖτε μεθεῖτε· καὶ τὸ τοῦδέ γ' αὖ ρέπει·
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.
- ΕΥ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον. 1395
- ΔΙ. πειθῶ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον.
ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,
ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.
- ΕΥ. φέρε ποῦ τοιοῦτο δῆτά μουστί; ποῦ; ΔΙ. φράσω·
βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα. 1400
λέγοιτ' ἄν, ὡς αὕτη 'στὶ λοιπῇ σφῶν στάσις.
- ΕΥ. σιδηροβριθές τ' ἔλαβε δεξιᾶ ξύλον.
- ΑΙΣ. ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῶ νεκρός.
- ΔΙ. ἐξηπάτηκεν αὖ σὲ καὶ νῦν. ΕΥ. τῷ τρόπῳ;
- ΔΙ. δὴ ἄρματ' εἰσήνεγκε καὶ νεκρῶ δύο, 1405

been remarked, very apposite to the present competition. The passage itself, by whomsoever spoken, is intended to illustrate the hopeless case of Niobe, whom Death had bereft of her children. See the note on 912 supra. All other gods might be propitiated by gifts or won over by prayers. δῶρα θεοὺς πείθει, δῶρ' αἰδοίους βασιλῆας (Hesiod, as cited by Plato, Republic, iii. 390 E). Death alone receives no gifts and yields to no supplication.

1398. καρτερόν τε καὶ μέγα] *Burly and big*. βαρυστάθμων in the preceding line means *heavy in the balance*. Compare the use of σταθμὸς supra 1365, 1381, &c.

1400. βέβληκ' Ἀχιλλεύς] Euripides cannot at the moment call to mind any great and weighty line that he has ever written; and Dionysus maliciously advises him to resort to that notable scene in his Telephus, which had represented the Achaean heroes playing at dice, but which had been so unmercifully handled

by the Athenian wits for its lack of tragic dignity, that the poet himself, though sufficiently enured (one would suppose) to raillery of that sort, felt the necessity of suppressing it in the revised edition of the play. The Scholiasts, unable to find the line in the Euripides of their own day, were in doubt whether it originally came from the Telephus, the Iphigenia in Aulis, or the Philoctetes, or whether it was not a mere concoction of Aristophanes himself. However, as was long ago pointed out by Kuster, the real facts of the case are preserved by Eustathius (on Iliad, xvi. 742, and Odyssey, i. 107). "It will not be out of place," says he (I give a condensed translation of the learned archbishop's narrative), "to mention here that the ancients used *three dice*, τρισὶ κύβοις ἐχρῶντο, and not, as is now the custom, only two. Hence the proverbial expression in relation to people who hazard everything, ἢ τρις ἔξ, ἢ τρεῖς

DIO. Let go, let go. Down goes his scale again.

He threw in Death, the heaviest ill of all.

EUR. And I Persuasion, the most lovely word.

DIO. A vain and empty sound, devoid of sense.

Think of some heavier-weighted line of yours,

To drag your scale down : something strong and big.

EUR. Where have I got one? Where? Let's see. DIO. I'll tell you.

"Achilles threw two singles and a four."

Come, speak your lines : this is your last set-to.

EUR. *In his right hand he grasped an iron-clamped mace.*

AESCH. *Chariot on chariot, corpse on corpse was hurled.*

DIO. There now ! again he has done you. EUR. Done me? How?

DIO. He threw two chariots and two corpses in ;

κύβους, a proverb drawn from the highest throw on the dice, which is *six*, and the lowest, which is the κύβος, or *ace*, τοῦ κύβου, ὅπερ ἐστὶ, μόναδος. For the word κύβος has two significations : first, the die itself, αὐτὸ τὸ ἀναρριπτούμενον, as in the line αἰεὶ γὰρ εὖ πίπτουσαν οἱ Διὸς κύβοι, and secondly, the *ace*, as in the line βέβληκ' Ἀχιλλεύς δύο κύβω καὶ τέτταρα, that is to say 'two aces and a four,' ἢν στίχον Εὐριπίδης ἐν Τηλέφῳ θεῖς, ὅπου κυβεύοντας ἦρωας εἰσήγαγε καὶ μαθὼν ἐπ' αὐτῷ χλευασθῆναι ὡς εὐτελεῖ, καθὰ σκόπτει καὶ ὁ Κωμικός, αἰδεσθεῖς περιεῖλεν ὄλον τὸ ἐπεισόδιον." The Scholiast quotes an allusion of Eupolis to the same line, ἀποφθαρεῖς δὲ δύο κύβω καὶ τέτταρα. There seems to be nothing in the suggestion that under the name of Achilles, Dionysus is referring to Aeschylus as having made a good hit, or to Euripides as having made a bad one.

1401. στάσις] *Weighing*, a meaning more commonly found in compounds, such as Ψυχαστασία, than in this simple form. And perhaps, after all, στάσις may bear its more ordinary signification of "contest," "dispute"; since this is not merely their last weighing, it is also the last round altogether in the poetical competition.

1402. σιδηροβριθές] Euripides cites a line of his Meleager, doubtless from the narrative of a messenger, describing how the hero "grasped in his right hand an iron-shotted club." But the heaviest club is as nothing beside the "chariot rolled upon chariot, and corpse on corpse," which Aeschylus cites from his Glaucus Potniensis. The Scholiast on Eur. Phoen. 1194 adds another line, the couplet standing, according to Valckenaer's correction, as follows :—

ἐφ' ἄρματος γὰρ ἄρμα, καὶ νεκρῷ νεκρὸς,
ἵπποι δ' ἐφ' ἵπποις ἦσαν ἐμπεφυρμένοι.

- οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.
 ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν
 αὐτὸς, τὰ παιδί', ἡ γυνή, Κηφισοφῶν,
 ἐμβὰς καθήσθω συλλαβὸν τὰ βιβλία·
 ἐγὼ δὲ δὴ ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410
- ΔΙ. ἄνδρες φίλοι, κάγω μὲν αὐτοὺς οὐ κρινῶ.
 οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.
 τὸν μὲν γὰρ ἠγοῦμαι σοφὸν, τῷ δ' ἤδομαι.
- ΠΛ. οὐδὲν ἄρα πράξεις ὧν περ ἦλθες οὐνεκα ;
- ΔΙ. ἐὰν δὲ κρίνω ; ΠΛ. τὸν ἕτερον λαβὼν ἅπει, 1415
 ὀπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.
- ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.
 ἐγὼ κατηλθὼν ἐπὶ ποιητήν. ΕΥ. τοῦ χάριν ;
- ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.

1406. Αἰγύπτιοι] Πολλαχοῦ ὡς ἀχθοφόρων τῶν Αἰγυπτίων μέμνηται.—Scholiast. Cf. Birds 1133, and the Scholiast there.

1407. κατ' ἔπος] The same expression as supra 1198. As before, Aeschylus wishes to deal with the subject in a wholesale manner. And he again (cf. supra 943) refers to the great library of Euripides. He may step into the scale and take all his books with him, and add to these his wife, his children, and his friend Cephisophon, and then Aeschylus will weigh down the lot with only two of his lines.

1411. ἄνδρες φίλοι] The aspirate, which was added by Seager, turns an address to the audience, *Good people all*, into a substantive proposition, *Both are my friends*.

1413. σοφὸν . . . ἤδομαι] The exceeding cleverness of Euripides fascinates his

intellect: the nobility of Aeschylus touches his heart.

1414. οὐδὲν κ.τ.λ.] Pluto (see the note on 830 supra) now opens his mouth for the first time, and speaks to some purpose too; for by means of his intervention the plot is jerked back into its original groove as abruptly as it was jerked out of it, supra 757. During the intervening space, the purpose for which Dionysus came down has been entirely ignored, and the poetical competition has proceeded on its own merits. Now, however, Pluto announces that the successful poet shall—not occupy the chair of tragic art at his table, but—reascend with Dionysus to the upper world. And Dionysus improves on this idea by giving the go-by to the poetic competition altogether, and determining to take the poet who will be the most useful adviser to the tottering Republic. The

- Five-score Egyptians could not lift that weight.
- AESCH. No more of "line for line"; let him—himself,
His children, wife, Cephisophon—get in,
With all his books collected in his arms,
Two lines of mine shall outweigh the lot.
- DIO. Both are my friends; I can't decide between them:
I don't desire to be at odds with either:
One is so clever, one delights me so.
- PLUTO. Then you'll effect nothing for which you came?
- DIO. And how, if I decide? PLUTO. Then take the winner;
So will your journey not be made in vain.
- DIO. Heaven bless your Highness! Listen, I came down
After a poet. EUR. To what end? DIO. That so
The city, saved, may keep her choral games.

questions now proposed have nothing to do with the art of poetry: they are merely a short political catechism.

1417. *εὐδαιμονοίης*] A form of thanks properly addressed to a mortal, as in Eur. Phoen. 1086, and of course having a somewhat comic effect when applied to Pluto. *πύθεσθέ μου ἀκούσατε*.—Scholiast.

1419. *τοὺς χοροὺς ἀγγ]* Dr. Merry's explanation "*τοὺς χοροὺς*, scilicet at the plays about to be produced at the Great Dionysia, which would come on some two months later," seems to me altogether inadequate. It was not for so slight a purpose as this that a noble poet was to be called up from the underworld. Men's hearts were at this time failing them for fear, lest Athens, if she fell into the hands of her enemies, should share the fate of the many Hellenic communities which she herself had swept from the face of the earth:

and then the great dithyrambic choruses of fifty men or fifty boys, with which the ten tribes year by year contended: then the splendid dramatic choruses which, at the city Dionysia, drew all the friendly Hellenic world to her theatre: and all other choral worship of the gods would be silenced and dumb for evermore. It was to avert *this* terrible catastrophe that the wise counsels of the old *Μαρθωνομάχης* were needed by his anxious countrymen: infra 1501, 1530. And really, when we remember that these choral contests formed part of a great religious solemnity, we may perhaps, without offence, look upon this line as the Athenian counterpart of the sacred prayer in the Church's *Benedictus*, "That we, being delivered out of the hands of our enemies, may serve Thee without fear."

- ὀπότερος οὖν ἂν τῇ πόλει παραινέσειν 1420
 μέλλῃ τι χρηστὸν, τοῦτον ἄξειν μοι δοκῶ.
 πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίνα ἔχεται
 γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.
- ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην; ΔΙ. τίνα;
 ποθεῖ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν. 1425
 ἀλλ' ὅ τι νοεῖτον, εἴπατον τούτου πέρι.
- ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν
 βραδὺς πέφυκε, μεγάλα δὲ βλάπτειν ταχὺς,
 καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.
- ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις; 1430
 ΑΙΣ. [οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.]

1422. *περὶ Ἀλκιβιάδου*] No more urgent problem could have been propounded than this: and it is plain from the language placed in the mouth of Dionysus that it was seriously exercising the minds of the Athenians at this particular season; ἡ πόλις γὰρ δυστοκεῖ, the city is in sore travail for a solution, but cannot bring to the birth. Alcibiades was now for the second time in exile, and was residing on his private estate in the Chersonese. Would it be wise to recall him? His genius, both in council and in war, was so transcendent that it might possibly even yet pull the Athenians through their troubles: but the

man himself was so wayward and meteoric that it might be unsafe to entrust him with the supreme command. Nevertheless the period of his dictatorship was undeniably the most hopeful period subsequent to the Sicilian catastrophe: and this at least is certain, that had he been retained in command of the fleet, the final disaster at Aegospotami would never have happened: it was rendered possible only by his successors' neglect of his personal warnings.

1425. *ποθεῖ μὲν κ.τ.λ.*] Παρὰ τὰ ἐκ τῶν Ἴωνος Φρουρῶν, ὅπου ἡ Ἑλένη πρὸς τὸν Ὀδυσσεῖα φησὶ,

Σιγῆ μὲν, ἐχθαίρει δὲ, βούλεται γε μὴν.—Scholiast.

To describe the feelings of Athens towards Alcibiades, Aristophanes adapts a line of Ion of Chios. His translator might adapt a line of Shakespeare (*Othello*, iii. 3), *She dotes, yet doubts; suspects, yet strongly loves.*

1427. *μισῶ πολίτην, κ.τ.λ.*] Euripides, always the first to begin, is ready with

an epigrammatic criticism on the general character of Alcibiades. And so far as he means that Alcibiades had wrought his country infinitely more harm than good, his criticism is abundantly justified: but the particular wording is possibly not free from objection. For when Alcibiades was minded to assist the

- Now then, whichever of you two shall best
 Advise the city, *he* shall come with me.
 And first of Alcibiades, let each
 Say what he thinks; the city travails sore.
- EUR. What does she think herself about him? DIO. What?
 She loves, and hates, and longs to have him back.
 But give me *your* advice about the man.
- EUR. I loathe a townsman who is slow to aid,
 And swift to hurt, his town: who ways and means
 Finds for himself, but finds not for the state.
- DIO. Poseidon, but that's smart! (*To Aesch.*) And what say *you*?
- AESCH. 'Twere best to rear no lion in the state:

Athenians, his strokes were just as rapid,
 and his resources as ample, on their
 behalf, as they were at other times on
 behalf of their enemies.

1431. οὐ χρῆ κ.τ.λ.] In this political

οὐ χρῆ λέοντος σκύμνον ἐν πόλει τρέφειν,
 ἦν δ' ἐκτραφῆ τις, τοῖς τρόποις ὑπηρετεῖν.

But this being open to the objection
 that, *literally*, it meant "you ought to

μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
 ἦν δ' ἐκτραφῆ τις, τοῖς τρόποις ὑπηρετεῖν.

And this was the final form of the speech.
 Plutarch (Alcibiades, chap. 16) cites the
 last-mentioned couplet as the entire
 maxim: and Valerius Maximus (vii. 2. 7)
 must have read it in the same way, since
 the advice given was, he says, "non
 oportere in urbe nutriri leonem; sin
 autem sit alitus, obsequi ei convenire";
 though other commentators draw other
 conclusions from these passages. Fritz-
 sche indeed takes the intermediate line
 to be an interposition of Dionysus, refer-
 ring not to the king of the beasts, but

catechism we more than once light upon
 (what seem to be) traces of the double
 representation of the play. I take it
 that in the first performance the lines
 ran:

humour a lion's *whelp*," Aristophanes
 altered it into

to Leon the Athenian general, *Most cer-
 tainly we ought not to rear a Leon in the
 state*: a somewhat ludicrous idea, though
 supported by all the learning and ingeni-
 uous scholar. The lines themselves are
 thoroughly Aeschylean, and as Hermann
 (*Opuscula*, ii. 332, &c.) observes, if they
 do not actually occur in some lost
 tragedy, are probably adumbrated from
 the parable in the third chorus of the
 Agamemnon.

- μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
ἦν δ' ἐκτραφῆ τις, τοῖς τρόποις ὑπηρετεῖν.
- ΔΙ. νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω·
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.
ἀλλ' ἔτι μίαν γνώμην ἐκάτερος εἶπατον 1435
περὶ τῆς πόλεως ἦντιν' ἔχeton σωτηρίαν.
- ΕΥ. [εἴ τις πτερώσας Κλεόκριτον Κινησία,
αἴροιεν αὔραι πελαγίαν ὑπὲρ πλάκα.
- ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα ;
- ΕΥ. εἰ ναυμαχοῖεν, κατ' ἔχοντες ὀξίδας 1440
ράινοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.]
ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν. ΔΙ. λέγε.
- ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἠγώμεθα,
τὰ δ' ὄντα πίστ' ἄπιστα. ΔΙ. πῶς ; οὐ μανθάνω.
ἀμαθέστερόν πως εἶπὲ καὶ σαφέστερον. 1445
- ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,
τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
τούτοισι χρῆσαιμεσθα, σωθείημεν ἂν.
εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς

1433. *δυσκρίτως ἔχω*] A somewhat peculiar expression, probably taken from a fragment, to which Bergler refers, of the Erechtheus of Euripides :

Αἰδοῦς δὲ καὶ τὸς δυσκρίτως ἔχω πέρι·

καὶ δεῖ γὰρ αὐτῆς, κάστιν οὐ κακὸν μέγα.—Fragm. 15, Wagner.

1434. *σοφῶς . . . σαφῶς*] Dionysus had asked the rivals to *advise* the state, τῇ πόλει παρανέσειν. Euripides had answered *σοφῶς* ; he had uttered a smart epigrammatic criticism on the character of Alcibiades, but nobody could tell whether he would advise or oppose the return of the exile. Aeschylus had spoken *σαφῶς* ; there was no doubt as to the course he advised, viz. that the state, having the misfortune to possess an Alcibiades, should bear with his humours, and avail

itself of his talents. The reply of Euripides was clever, the reply of Aeschylus was clear.

1437. *εἴ τις πτερώσας*] The construction changes in the next line, leaving these words in the air. This and the four following lines are usually and I think rightly enclosed in brackets. It cannot be doubted that the words *ἐγὼ μὲν οἶδα* form an immediate response to the question put. But whether these lines are interpolated from some other

- But having reared, 'tis best to humour him.
- DIO. By Zeus the Saviour, still I can't decide.
One is so clever, and so clear the other.
But once again. Let each in turn declare
What plan of safety for the state ye've got.
- EUR. [First with Cinesias wing Cleocritus,
Then zephyrs waft them o'er the watery plain.
- DIO. A funny sight, I own : but where's the sense ?
- EUR. If, when the fleets engage, they holding cruets
Should rain down vinegar in the foemen's eyes,
I know, and I can tell you. DIO. Tell away.
- EUR. When things, mistrusted now, shall trusted be,
And trusted things, mistrusted. DIO. How ! I don't
Quite comprehend. Be clear, and not so clever.
- EUR. If we mistrust those citizens of ours
Whom now we trust, and those employ whom now
We don't employ, the city will be saved.
If on our present tack we fail, we surely

place, or whether we have again here, in juxtaposition, passages from the original and revised editions (so to speak) of the Frogs, it is difficult to form an opinion. Cleocritus was a gawky misshapen Athenian, who from some peculiarity of appearance or gait was thought to resemble an ostrich ; see Birds 877. And as an ostrich has no wings for flight, he is to be furnished with wings in the person of the extravagantly slim and slender Cinesias. See Birds 1372-8. These two will then rise from the earth and be wafted by the breezes over the watery plain. Thence, when the fleets are engaged in battle, they will rain

down vinegar into the eyes of the foe. And so, says Bergler, the foe being blinded will be all the more easily defeated. See Schömann (Opuscula, i. 308), who thinks, with much probability, that the following line is taken as it stands from some lost play of Euripides.

1442. ἐγὼ μὲν οἶδα] The question having been asked, Euripides, like a forward boy in a school class, is eager to announce at once that he is prepared with the answer.

1445. ἀμαθέστερον] This verse seems to have been turned into the proverb which the Scholiast quotes :

σαφέστερόν μοι κάμαθέστερον φράσον.

- τάναντί' ἂν πράττοντες οὐ σωζοίμεθ' ἂν ; 1450
- ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτῃ φύσει.
[ταυτὶ πότερ' αὐτὸς εὔρες ἢ Κηφισοφῶν ;
- ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.]
- ΔΙ. τί δαί ; σὺ τί λέγεις ; ΑΙΣ. τὴν πόλιν νῦν μοι φράσον
πρῶτον, τίσι χρῆται· πότερα τοῖς χρηστοῖς ; ΔΙ. πόθεν ; 1455
μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ' ἤδεται ;
- ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρῆται πρὸς βίαν.
- ΑΙΣ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,
ἢ μήτε χλαῖνα μήτε σισύρα συμφέροι ;
- ΔΙ. εὔρισκε νῆ Δί', εἴπερ ἀναδύσει πάλιν. 1460
- ΑΙΣ. ἐκεῖ φράσαιμ' ἂν· ἐνθαδὶ δ' οὐ βούλομαι.
- ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τάγαθά.
- ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,

1451. εὖ γ', ὦ Παλάμηδες] Note the difference in signification between these words and the εὖ γ', ὦ Πόσειδον of 1430 supra. ὦ Πόσειδον was an appeal to the god ; ὦ Παλάμηδες is addressed to Euripides himself, as a compliment to his amazing cleverness. The artfulness of Palamede foiled even the craft of Odysseus. The latter, to avoid the necessity of joining in the Trojan expedition, feigned himself mad, and ploughing with an ox and an ass pretended to sow salt in the furrows ; but Palamede, placing the infant Telemachus before the plough, at once discovered the sanity of the ploughman. He was also famous as the inventor of dice, and many other discoveries. Euripides gave his name to one of his plays, which is parodied in the Thesmophoriazusae.

1455. πόθεν ;] Ἀρρηκτικῶς, ἀντὶ τοῦ οὐδα-

μῶς.—Scholiast. This use of the interrogative πόθεν is by no means uncommon : Wasps 1145 ; Eccl. 389, 976 ; Aelian, V. H. xiii. 2 and Perizonius there.

1459. χλαῖνα . . . σισύρα] “Neither broadcloth nor frieze,” as we might say. It is fruitless to speculate in what manner the χλαῖνα or tunic of ordinary wear represented the χρηστοῖς, or the σισύρα, a rough coat of skins, the πονηροῦς. The words have no special application of this kind : they are merely a proverbial saying about people who are satisfied neither with one alternative nor yet with the other.

1460. εἴπερ ἀναδύσει πάλιν] “If you shall return to the world above,” says Dionysus, “find out some way of saving Athens.” “So I will, when I am there,” replies Aeschylus, “but not before.” The words cannot mean, as Brunck and

Shall find salvation in the opposite course.

DIO. Good, O Palamedes! Good, you genius you.

[Is this *your* cleverness or Cephisophon's?

EUR. This is my own: the cruet-plan was his.]

DIO. (*To Aesch.*) Now, you. AESCH. But tell me whom the city uses.

The good and useful? DIO. What are you dreaming of?

She hates and loathes them. AESCH. Does she love the bad?

DIO. Not love them, no: she uses them perforce.

AESCH. How can one save a city such as this,

Whom neither frieze nor woollen tunic suits?

DIO. O, if to earth you rise, find out some way.

AESCH. There will I speak: I cannot answer here.

DIO. Nay, nay; send up your guerdon from below.

AESCH. When they shall count the enemy's soil their own,

And theirs the enemy's: when they know that ships

others, following the Scholiast's interpretation, translate them, *si forte e malis emergere denuo possit*, since ἀναδύσει is the second person of the future middle, and not the third person of a supposed future active. Nor can they mean, as Dr. Blaydes and others translate them, *si quidem emergere hinc ad superos vis*: a signification which cannot be found in the Greek, and would turn the reply of Aeschylus into absolute nonsense.

1463. τὴν γῆν ἔσταν κ.τ.λ.] The coyness of Aeschylus is apparently intended to lend greater emphasis to his counsel when it comes. It is, as the Scholiast observes, the counsel which was given by Pericles at the commencement of the war (Thuc. i. 140-144). "What if the enemy ravages Attica? So long as Athens is mistress of the sea, the whole world will be open to her fleets." The

third line conveys the same advice in another form. They are to consider their fleet to be their real wealth; and mere money stores, not expended on their fleet, to be unworthy of the name of wealth. Dionysus concurs in this, but as to spending money on the fleet, he observes that the dicasts alone absorb it all, ἀντὰ τὰ χρήματα involved in the word πόρον. This observation is in striking contrast to the argument in Wasps 660-5, where it is shown that not one tithe of the revenue went into the pockets of the dicasts. And although since that date the revenue had greatly declined, the statement here is doubtless a comic exaggeration. The word καταπίνει is employed in precisely the same signification by St. Chrysostom (Hom. i. in Titum, 735 A), καταπίνει τὰ τῶν πενήτων.

- πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465
- ΔΙ. εὖ, πλήν γ' ὁ δικαστῆς αὐτὰ καταπίνει μόνος.
- ΠΛ. κρίνεις ἄν. ΔΙ. αὕτη σφῶν κρίσις γενήσεται.
αἰρήσομαι γὰρ ὄνπερ ἡ ψυχὴ θέλει.
- ΕΥ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας,
ἦ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους. 1470
- ΔΙ. ἡ γλῶττ' ὀμόμοκ', Αἰσχύλον δ' αἰρήσομαι.
- ΕΥ. τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων; ΔΙ. ἐγώ;
ἔκρινα νικᾶν Αἰσχύλον. τιῆ γὰρ οὔ;
- ΕΥ. αἴσχιστον ἔργον προσβλέπεις μ' εἰργασμένος;

1467. αὕτη σφῶν κ.τ.λ.] *This shall be your judgment: or, in other words, thus will I decide between you.* The following line, to which these words are the introduction, is plainly a quotation from some lost play of Euripides.

1469. ὤμοσας] It is idle to inquire when and where such an oath could have been given; the statement is placed in the mouth of Euripides merely as an opening for the retort which is immediately delivered. The crisis of the drama has arrived, and Aristophanes surrounds it with a series of brilliant repartees which must have been irresistible even to the partisans of Euripides.

- NURSE. ὦ πρὸς σέ γονάτων, μηδαμῶς μ' ξεργάσῃ.
HIPPE. τί δ', εἶπερ, ὡς φῆς, μηδὲν εἰρηκας κακόν; . . .
NURSE. ὦ τέκνον, ὄρκους μηδαμῶς ἀτιμάσῃς.
HIPPE. ἡ γλῶσσο' ὀμόμοχ', ἡ δὲ φρήν ἀνώμοτος.
NURSE. ὦ παῖ, τί δράσεις; σοὺς φίλους διεργάσει;

where the *σοὺς φίλους* of the last verse seems equivalent to the *με* of the first.

1471. ἡ γλῶττ' ὀμόμοκ'] Euripides, one of the earliest and keenest of casuists, was perpetually raising questions which, however he might answer

1470. τοὺς φίλους] Ἐμέ.—Scholiast. This use of the plural *φίλους* for the singular *ἐμέ* was probably derived from the scene in the *Hippolytus* (607–613) which gives us also the succeeding line. *Hippolytus* has pledged himself not to reveal the secret which the nurse is desirous of unfolding, but when he hears what the secret is, when he learns that his stepmother *Phaedra* has conceived an incestuous passion for himself, he at first declines to be bound by his oath, and to keep the intelligence from his father. The nurse declares that she will be ruined if he repeats her tale, and the following dialogue ensues:—

them himself, came as a shock to the honest instincts of Athenian morality. The suggestion that perjury might in some cases be justified, especially on so flimsy a plea as that the mind had not assented to what the tongue had sworn,

Are their true wealth, their so-called wealth delusion.

DIO. Aye, but the justices suck that down, you know.

PLUTO. Now then, decide. DIO. I will; and thus I'll do it.
I'll choose the man in whom my soul delights.

EUR. O, recollect the gods by whom you swore
You'd take me home again; and choose your friends.

DIO. 'Twas my tongue swore; my choice is—Aeschylus.

EUR. Hah! what have you done? DIO. Done? Given the victor's prize
To Aeschylus; why not? EUR. And do you dare
Look in my face, after that shameful deed?

might well seem to imperil the very framework of society: and perhaps no line that ever was written made so deep an impression on the public as the line, quoted in the preceding note, from which the words in the text were bor-

rowed. Aristophanes thrice refers to it, here, supra 101, and still earlier in *Thesm.* 275. In the last-mentioned passage Euripides pledges his oath to Mnesilochus that he will not desert him, whereupon Mnesilochus responds:—

And please remember 'twas your MIND that swore,
Not your tongue only: please remember that.

Plato alludes to it twice, *Theaetetus*, 154D; *Symposium*, 199A. Cephisodorus, a disciple of Isocrates, selected this line as a special instance of the immoral sayings of poets and sophists.—*Ath.* iii. 94. Aristotle in the *Rhetoric* (iii. 15. 8) tells us that, Euripides being involved in a lawsuit, his opponent upbraided him with this line, apparently meaning that the poet could not be trusted even when speaking upon oath; whereto Euripides replied that his opponent was himself acting illegally, in bringing before the legal judges a *rem judicatam*, a matter of which the theatrical judges had already disposed. Lucian refers to it in his *Vitarum auctio*, 9. Cicero (*De Officiis*, iii. 29) shows that on

philosophical grounds the aphorism may well be supported. However, in the play itself, Hippolytus himself abandons it. Many other passages are collected by the industry of Valckenær and Br. Monk in their notes on the Hippolytus. Origen condemns a sect of heretics for teaching that it was no sin to deny their Lord with their tongue, so that they denied him not with their heart, τῷ στόματι ἀρνήσεται, τῇ δὲ καρδίᾳ οὐχί.—Euseb. *Eccl. Hist.* vi. 38.

1472. *μαρώτατ' ἀνθρώπων*] “He forgets that he is speaking to a god,” says Bergler; “so in *Birds* 1638 Heracles addresses Poseidon as ὁ δαίμων ἀνθρώπων Πόσειδον.” To which Dr. Blaydes adds *Plutus* 78. And cf. supra 1160.

- ΔΙ. τί δ' αἰσχρὸν, ἦν μὴ τοῖς θεωμένοις δοκῆ; 1475
 ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθηγκότα;
 ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστι κατθανεῖν,
 τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;
 ΠΛ. χωρεῖτε τοίνυν, ὦ Διόνυσ', εἴσω. ΔΙ. τί δαί;
 ΠΛ. ἵνα ξενίσωμεν σφῶ πρὶν ἀποπλεῖν. ΔΙ. εὖ λέγεις 1480

1475. τί δ' αἰσχρὸν] This is parodied from another questionable line of Euripides, τί δ' αἰσχρὸν, ἦν μὴ τοῖσι χρωμένοις δοκῆ; It occurred in his *Aeolus*, that notorious play which represented the incestuous union of a brother and sister (see the note on 863 supra); and, taken literally, it seemed to make right and wrong depend upon the opinion of the agent. *What's wrong if they who do it think not so?* It was believed in after times, that when these words were first pronounced by the actor, a great tumult

arose in the theatre, and a voice, which tradition ascribed to Antisthenes, was heard to reply, *Nay, wrong is wrong, whatever men may think, αἰσχρὸν τό γ' αἰσχρὸν, κἂν δοκῆ κἂν μὴ δοκῆ.* (Plutarch, *De Audiendis Poetis*, 12.) Athenaeus (xiii, chap. 45) quotes some lines of Machon, in which the Corinthian Lais, like Dionysus here, makes use of this line to barb a cutting repartee against Euripides himself. The lines may be roughly rendered as follows:—

Lais of Corinth, so the story goes,
 Beheld Euripides with pen and tablet
 Out in a garden. *Poet*, she exclaimed,
Whatever made you say in your Medea,
"Off, shameless hussy"? Then the bard, amazed
 At the girl's cheek, said, *Are you not yourself*
A shameless hussy? Lais laughed, and answered,
What's shameless if your lovers think not so?

The exclamation ἔρρ' αἰσχροποιεῖ is from Jason's speech to Medea (*Med.* 1343). The word *χρωμένοις*, as used by the poet, means merely the performers of the act in question; as used by the courtesan, it means her lovers: cf. *Wasps* 1028, and the note there. Fritzsche's conjecture that the preceding line, αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένους; also came from the *Aeolus*, and was addressed by *Aeolus* to his incestuous son, to

which Macareus replied with the line before us, would destroy the whole humour of the passage. Dionysus would be merely continuing a quotation, instead of making a felicitous and unexpected repartee; and Euripides must have been deserted by all his σοφία when he deliberately led up to such a damaging retort.

1476. τεθηγκότα] Probably as he utters this word, Euripides drops to the ground,

- DIO. What's shameful, if the audience think not so ?
 EUR. Have you no heart? Wretch, would you leave me dead ?
 DIO. Who knows if death be life, and life be death,
 And breath be mutton broth, and sleep a sheepskin ?
 PLUTO. Now, Dionysus, come ye in, DIO. What for ?
 PLUTO. And sup before ye go. DIO. A bright idea.

and there remains, after the fashion of Cleon in the Knights, till the conclusion of the play.

1477. *τίς οἶδεν*] Yet a third time Dionysus replies to the disappointed

*τίς οἶδεν εἰ τὸ ζῆν μὲν ἔστι καθανεῖν,
 τὸ καθανεῖν δὲ ζῆν κάτω νομίζεται*;—Polyeidus, Fragm. 8, Wagner.

And again

*τίς δ' οἶδεν εἰ ζῆν τοῦθ' ἢ κέκληται θανεῖν,
 τὸ ζῆν δὲ θνήσκειν ἔστι*.—Phrixus, Fragm. 11.

Some discover in these passages a forecast of the sublime doctrine of the Faith. And truly the language is well adapted to express the Christian view of death. A great Persian archbishop, exhorting his fellow martyrs in Sapor's persecution, declared *ζωὴν ἀληθῶς εἶναι τὸ ὄδε ἀποθανεῖν* (Sozomen, Eccl. Hist. ii. 10). And Theodoret's ordinary way of recording a Christian's death is to say *εἰς τὴν ἀγήρω καὶ ἄλυπον μετέστη ζωὴν*, "he passed to the life which knows no ending, the tearless life." And see Plato's Gorgias, chap. 47. However, on the lips of Euripides the lines seem rather to be an expression of philosophic doubt. "What do *we* know of life or death? We call those yet on earth, the living, and those in the world below, the dead. Yet, perchance, those in the world below call our state death, and their own life." The next line, of

tragedian with a line borrowed from his own tragedies, and a third time Euripides *τοῖς οἰκείοις πετροῖς ἀλίσκεται*. The idea is twice found in the fragments of Euripides :

course, is a mere burlesque addition of Dionysus.

1479. *τί δαί*;] Dionysus seems a little surprised, if not a little alarmed, at receiving an invitation from Pluto. And in truth the real reason why Pluto seeks to get him behind the scenes is to deprive him of the professional actor who has hitherto represented Dionysus, but who in the closing scene is to give greater dignity to the utterances of Pluto. Accordingly when Pluto reappears at line 1500 he is represented by the state actor, and becomes the chief speaker, whilst Dionysus, if he reappears at all, is represented by Pluto's choregic actor, and sinks into the unwonted position of a mute.

1480. *σφώ*] Dionysus and Aeschylus, who are to be entertained in the halls of Pluto before sailing away over the Acherusian lake.

I' faith, I'm nowise indisposed for that.

CHOR. Blest the man who possesses a
 Keen intelligent mind.
 This full often we find.
 He, the bard of renown,
 Now to earth reascends,
 Goes, a joy to his town,
 Goes, a joy to his friends,
 Just because he possesses a
 Keen intelligent mind.
 RIGHT it is and befitting,
 Not, by Socrates sitting,
 Idle talk to pursue,
 Stripping tragedy-art of
 All things noble and true.
 Surely the mind to school
 Fine-drawn quibbles to seek,
 Fine-set phrases to speak,
 Is but the part of a fool!

PLUTO. Farewell then, Aeschylus, great and wise,

ii. 17) represents him *ἀδολεσχοῦντα* with Nestor and Palamede, encircled by a group of the most beautiful youths: till Rhadamanthus threatens to expel him from the island, *ἦν φλυαρῆ, καὶ μὴ θέλῃ, ἀφείς τὴν εἰρωνεῖαν, εὐωχέισθαι*.

1497. *σκαριφισμοῖσι*] *Subtleties, trivialities, chippings of nonsense. λεπτολογία, εὐτελείαι, σκιαγραφίαι*.—Scholiast, Suidas. *σκάριφος* is indeed merely another form of *κάρφος*.

1500. *ἄγε δι'*] Pluto and Aeschylus, probably accompanied by other ban-

queters, amongst whom may perhaps have appeared the venerable form of Sophocles, re-enter the stage: and the former (now represented by one of the three state actors) bids farewell to the victorious poet, and entrusts him with a commission to be executed on his return to Athens. He is to present halts to several obnoxious citizens, who are to terminate their existence therewith without unnecessary delay. And if they hesitate, then Pluto, who once ascended to the plains of Enna to

καὶ σῶζε πόλιν τὴν ἡμετέραν
 γνώμαις ἀγαθαῖς, καὶ παίδευσον
 τοὺς ἀνοήτους· πολλοὶ δ' εἰσίν·
 καὶ δὸς τουτὶ Κλεοφῶντι φέρων,
 καὶ τουτὶ τοῖσι πορισταῖς 1505
 Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·
 τόδε δ' Ἀρχενόμῳ·
 καὶ φράζ' αὐτοῖς ταχέως ἤκειν
 ὡς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
 κἄν μὴ ταχέως ἤκωσιν, ἐγὼ 1510
 νῆ τὸν Ἀπόλλω στίξας αὐτοῦς
 καὶ συμποδίσας
 μετ' Ἀδειμάντου τοῦ Λευκολόφου

bring back his queen Persephone, will in like manner ascend to the streets of Athens, and after branding and fettering them as his runaway slaves, will drive them before him to the underworld. The first line of Pluto's speech is very similar to a line (154) in the Peace, ἀλλ' ἄγε, Πήγασε, χάρει χαίρων, but the words χάρει χαίρων have not quite the same meaning in the two lines, since here, as in the Ἰθι χαίρων of Knights 498, Wasps 1009, and elsewhere, they involve the notion of "farewell," which is absent in the line of the Peace.

1501. ἡμετέραν] In this last solemn scene—for a solemn scene it is, although it occurs in a comedy—Pluto, as Dr. Merry observes, is paying a compliment to Athens, by identifying himself with her citizens. The Scholiast's explanation, τοῦτο ἔφη ὁ Πλούτων ἐπεὶ προσήκει ἡ Ἀπτική Δήμητρι καὶ Κόρη, is a little too far-fetched.

1504. δὸς τουτὶ] Ἴσως σχοινίον ἐπιδίδωσιν αὐτῷ ὁ Πλούτων πρὸς ἀγχόνην, says the Scholiast, and again on the following line, εἴη δ' ἂν σχοινίον ὁ ἐπιδίδωσιν αὐτοῖς. And it seems to me far more probable that he gives three halters than that, as Elmsley suggests in a note on Ach. 784, he gives a dagger for one, a halter for another, and hemlock for the third. As to Cleophon, see supra 678, infra 1532. He at least was not slow in obeying the summons of Pluto, dying in the following year.

1505. πορισταῖς] These were officials upon whom devolved the duty of providing ways and means by the imposition of taxes, and apparently of superintending the collection of the taxes. They were our Chancellor of the Exchequer and Board of Inland Revenue rolled into one. We read in Ecclesiastiazusae 823-9 that the city had then recently been in urgent need of 500 talents, and

Go, save our state by the maxims rare
 Of thy noble thought; and the fools chastise,
 For many a fool dwells there.
 And *this* to Cleophon give, my friend,
 And *this* to the revenue-raising crew,
 Nicomachus, Myrmex, next I send,
 And *this* to Archenomus too.
 And bid them all that without delay,
 To my realm of the dead they hasten away.
 For if they loiter above, I swear
 I'll come myself and arrest them there.
 And branded and fettered the slaves shall go
 With the vilest rascal in all the town,
 Adeimantus, son of Leucolophus, down,

that Euripides (possibly the poet's son) *ἐπόρισεν*, that is, devised as one of the *ποριστὰι* the means of raising it by a property tax of $2\frac{1}{3}$ per cent. The people were delighted to think that so large a sum could be raised by so slight an imposition; but when it was found that the tax did not realize anything like the required amount, Euripides was abused as cordially as he had at first been praised. Myrmex and Nicomachus are supposed to have been guilty of embezzlement in carrying out their financial schemes: and it is probably to these very persons, and to this very passage, that the gloss of Photius and of Suidas refers, *ποριστὰί. οἱ τοὺς πόρους εἰσηγούμενοι δημαγωγοὶ ἐπὶ τῷ ἑαυτῶν λυσιτελεί.* And certainly if this is, as Paulmier supposes, the Nicomachus against whom Lysias inveighs in his thirtieth oration, we can well believe

him to have been guilty of any amount of embezzlement. And see the note on 1083 supra. It is interesting to observe that, in the speech of Lysias, Nicomachus is said by means of a forged law to have brought about the death of Cleophon. Of Myrmex and Archenomus nothing is known.

1518. *Ἀδεϊμάντου*] What induced the poet to include Adeimantus in his list of reprobates, we cannot tell: but that he had good reason for doing so may be inferred from the fact that this Adeimantus is the Athenian commander who was credited with having, a few months later, on the fatal day of Aegospotami, betrayed to Lysander the entire Athenian fleet. His father, here called Leucolophus, is elsewhere called Leucolophides (Xen. Hell. i. 4. 21; Plato, Protagoras, 7). Possibly he was Leucolophus, the son of Leucolophus,

- κατὰ γῆς ταχέως ἀποπέμψω.
 ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον 1515
 τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
 καὶ διασώζειν, ἣν ἄρ' ἐγὼ ποτε
 δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
 σοφία κρίνω δεύτερον εἶναι.
 μέμνησο δ' ὅπως ὁ πανοῦργος ἀνὴρ 1520
 καὶ ψευδολόγος καὶ βωμολόχος
 μηδέποτ' εἰς τὸν θᾶκον τὸν ἐμὸν
 μηδ' ἄκων ἐγκαθεδεῖται.
- ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτῳ
 λαμπάδας ἱεράς, χᾶμα προπέμπετε 1525
 τοῖσιν τούτου τοῦτον μέλεσιν
 καὶ μολπαῖσιν κελαδοῦντες.
- ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ
 ἐς φάος ὀρнуμένῳ δότε, δαίμονες οἱ κατὰ γαίτας,
 τῇ τε πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας. 1530
 πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ' ἂν οὕτως
 ἀργαλέων τ' ἐν ὀπλοῖς ξυνόδων. Κλεοφῶν δὲ μαχέσθω

and was therefore sometimes called by his patronymic to distinguish him from his own father. This double nomenclature is by no means uncommon. The father of Euripides is called indifferently Mnesarchus and Mnesarchides, see Suidas s. v. Euripides. The archon eponymus for the year 394-3 is sometimes called Eubulus, and sometimes Eubulides. See Clinton's F. H. on that year. And many other examples might be given.

1519. σοφία] That is, in the art of tragedy. Cf. supra 766, 776, 780.

1524. φαίνετε] Πρὸς τὸν Χορόν. ἀντὶ τοῦ, ἀνάπτετε ὃ μύσται.—Scholiast. The

torches were lighted when the Chorus entered, supra 313, 344, but were probably extinguished at line 459, if not before. Here the mystics are bidden to relight them, *Light for him the holy torches*, and doubtless obey the order at once. There is much in these directions, as Bergler observes, which recalls the concluding scene of the Eumenides.

1526. μέλεσιν] Here again the μέλος is regarded in its metrical aspect (see the note on 1250 supra), the musical element being added by the word μολπαῖσιν which follows. For it is in their metre and their music only that

Down, down to the darkness below.

AESCH. I take the mission. This chair of mine
 Meanwhile to Sophocles here commit,
 (For I count him next in our craft divine,)
 Till I come once more by thy side to sit.
 But as for that rascally scoundrel there,
 That low buffoon, that worker of ill,
 O let him not sit in my vacant chair,
 Not even against his will.

PLUTO. (*To the Chorus.*) Escort him up with your mystic throngs,
 While the holy torches quiver and blaze.
 Escort him up with his own sweet songs,
 And his noble festival lays.

CHOR. First, as the poet triumphant is passing away to the light,
 Grant him success on his journey, ye powers that are ruling below.
 Grant that he find for the city good counsels to guide her aright;
 So we at last shall be freed from the anguish, the fear, and the woe,
 Freed from the onsets of war. Let Cleophon now and his band

the six hexámeters with which the play concludes belong to Aeschylus. The words are the words of Aristophanes, though naturally in composing the verses he gives even to the language itself an Aeschylean colouring. The Scholiast quotes from the Glaucus Potniensis, *εὐδοκίαν μὲν πρόωπον ἀπὸ στόματος χέομέν [σοι]*: and Bergler from the Eumenides (966), *εἴη δ' ἀγαθῶν ἀγαθῆ διάνοια πολίταις*. The *μέλος* signifies the final triumph of the metre assailed by Euripides, supra 1264–1292.

1532. Κλεοφῶν] Of the career of this demagogue we have few details beyond the fact that on two distinct occasions

he was the evil genius of Athens, persuading her to reject a peace which was her only hope of salvation. First, after the brilliant success of Alcibiades at Cyzicus (Diod. Sic. xiii. 53), and again after the more important victory of Arginusæ (Aristotle's Polity of Athens, chap. 34), the Lacedaemonians made overtures to Athens for the conclusion of a general peace on the *uti possidetis* principle; and on each occasion it was mainly through the instrumentality of Cleophon that these overtures were rejected. Well might Aeschines (adv. Ctes. 150) aver that *Κλεοφῶν τὴν πόλιν ἀπώλεσεν*. His out-

κάλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.

rageous conduct on the second occasion is narrated by Aristotle, *ubi supra*, and Aeschines de F. L. 80, and having occurred shortly before the exhibition of this play is doubtless the reason why he is here bidden to go and fight, since fighting is what he so much desires, in his native fields of Thrace (his mother's

country, see *supra* 678 and the note there, and see also the Introduction to this play). The advice here given to Cleophon may remind the reader of that given, though for a very different reason, to the *πατραλοίας* in the *Birds*,

Battle, if battle they must, far away in their own fatherland.

ἀλλ' ἐπειδὴ μάχιμος εἶ,
εἰς τὰ πρὸ Θράκης ἀποπέτου, κακεῖ μάχου.—Birds 1368, 1369.

1533. *τούτων*] Even if this refers to the spectators generally, the *πάτριαι ἄρουραι* must be confined to the native fields of Cleophon. But probably *τούτων* means "of Cleophon's clique," who very possibly, like Cleophon himself, may

have had a strain of barbarian blood in their veins. Let Cleophon, and such as Cleophon, go and fight in their own barbarian fatherlands, and leave Athens and Attica in peace and quietness.

APPENDIX

OF VARIOUS READINGS

THE ancient critics, in selecting the plays of the Athenian dramatists which have come down to the modern world, usually commenced their Aristophanic series with the *Plutus*, the *Clouds*, and the *Frogs*. And as their selections have not always come to our hands in a complete form, there are more MSS. of these three plays than of any other comedy of Aristophanes. Whilst some of the later plays of the series exist in a few MSS. only, there are no less than thirty MSS. which contain the whole or part of the *Frogs*.

The letters by which the MSS. are designated vary in different editions of Aristophanes, and in none (except in the case of two or three of the principal MSS.) bear any relation to the MSS. themselves. I have therefore recast the nomenclature, denoting all the Venetian MSS. by the letter V, all the Parisian by P, all the Florentine by F, the Milanese by M, the Oxford by O, the Cambridge by C, the London by L, that of Modena by m, that of Munich (the initial being already appropriated) by H, the Viennese by W, the Elbing by E, and the Borgian by B, whilst I have retained the letters R and U for the Ravenna and the Vaticano-Urbinas respectively. The Parisian MSS. having been collated by Brunck, I have, for convenience sake, included among the P's his own private MS., which subsequently formed part of Richard Heber's collection, and is now in the Library of Trinity College, Cambridge.

It is on the foregoing principle that the following table is constructed :—

- R. The Ravenna MS.
- V. The first Venetian (No. 474, St. Mark's Library, Venice).
- M. The first Milanese (No. L 39, St. Ambrose Library, Milan).
- P. The first Parisian (No. 2712, National Library, Paris).
- U. The Vaticano-Urbinas (No. 141, Urbino).

(The readings of the foregoing MSS. are taken from Velsen's very careful and minute collations.)

- P². The third Parisian (No. 2717).
- P³. The fourth Parisian (C. B. 2).
- P⁵. Brunck's own MS.

(Brunck's edition is founded on a collation of P, P², P³, P⁵.)

- P⁴. The fifth Parisian (No. 2820).
- P⁶. The sixth Parisian (No. 2716).
- V¹. The second Venetian (No. 472).
- V². The third Venetian (No. 475).
- F¹. The second Florentine (No. 31, 16, Laurentian Library).
- F². The third Florentine (No. 31, 13).
- F³. The fourth Florentine (No. 31, 35).
- F⁴. The fifth Florentine (No. 2715, Bibl. Abbat.).
- F⁵. The sixth Florentine (No. 2779).
- M¹. The second Milanese (No. C 222).
- O. The Oxford MS. (No. 127 Barocc., Bodleian Library).
- C. The first Cambridge (No. 3)
- C¹. The second Cambridge (No. 15) } in one volume.
- L. The first London (No. 5664 Harl., British Museum).
- L¹. The second London (No. 6307).
- m. The Modena MS.
- H. The Munich MS. (No. 137).
- W. The first Viennese (No. 163, Imperial Library, Vienna).

- W¹. The second Viennese (No. 201).
 W². The third Viennese (No. 227).
 E. The Elbing MS.
 B. The Borgian MS.

(The readings of the MSS. from P⁴ downwards are taken from the notes of Bekker, Dindorf, Blaydes, and others.)

The editions of the Frogs in my own possession, from which the following synopsis is compiled, are as follows. As in most of the MSS., so in all the editions before Bekker, the Plutus, the Clouds, and the Frogs are the first three comedies given:—

- (1) Aldus. Venice, 1498.
- (2) Junta. Florence, 1515.
- (3) Fracini. Florence, 1525 (sometimes called the second Junta).
- (4) Gormont. Paris, 1528.
- (5) Zanetti. Venice, 1538.
- (6) Neobari. Paris, 1540 (only the Plutus, the Clouds, and the Frogs; being the first instalment of Wechel's edition).
- (7) Farreus. Venice, 1542 (a reprint of Zanetti).
- (8) Grynaeus. Frankfort, 1544.
- (9) Gelenius. Basle, 1547 (sometimes called Froben).
- (10) Rapheleng. Leyden, 1600 (sometimes called Plantin).
- (11) Portus. Geneva, 1607.
- (12) Scaliger. Leyden, 1624 (called Scaliger's because containing a few notes of his).
- (13) Faber. Amsterdam, 1670 (hardly more than a reprint of Scaliger's, with the addition of Le Fevre's Ecclesiazusae).
- (14) Kuster. Amsterdam, 1710.
- (15) Bergler. Leyden, 1760.
- (16) Brunck. London, 1823 (originally published at Strasburg, 1783).
- (17) Invernizzi and others. Leipsic, 1794–1823. (The notes to

the Frogs are by Beck. By some oversight Bekker attributes them to Dindorf.)

- (18) Bekker. London, 1829.
- (19) Dindorf. Oxford, 1835.
- (20) Cookesley's Frogs. London, 1837
- (21) Mitchell's Frogs. London, 1839 } with the text of Dindorf.
- (22) Bothe. Leipsic, 1845.
- (23) Fritzsche's Frogs. Zurich, 1845.
- (24) Holden. London, 1848.
- (25) Bergk. Leipsic, 1857.
- (26) Meineke. Leipsic, 1860.
- (27) Holden (second edition). London, 1868.
- (28) Paley's Frogs. Cambridge, 1877.
- (29) Green's Frogs. Cambridge, 1879.
- (30) Kock's Frogs. Berlin, 1881.
- (31) Velsen's Frogs. Leipsic, 1881.
- (32) Merry's Frogs. Oxford, 1884.
- (33) Blaydes. Halle, 1889.
- (34) Van Leeuwen's Frogs. Leyden, 1896.

A complete enumeration of all the various readings of the MSS. and editions, and of all the conjectures of critics, would be far too lengthy and confusing for a work of this character; and only those are given which seem of some possible interest. It is needless to say that great assistance has been derived from Dr. Blaydes's collection of various readings and conjectures; assistance for which I am all the more grateful, because I had to compile the Appendices to the Peace and the Wasps without it.

It is perhaps desirable to explain that words cited from the text are given the accent required by their position in the text, and not that required by their altered position in the Appendix.

4. *χολή*. Dawes proposed to read *σχολή*, treating the words *πλὴν πιέζομαι, τούτο δὲ φύλαξαι* as parenthetical, and translating *Immo quidquid tibi libet (praeterquam "premor," ab hoc autem temperes velim), omnino enim jam vacat*. *σχολή* appears in some MSS. of Suidas, s. v. *πάνυ γὰρ ἐστ' ἤδη χολή*, and it was originally written in, but afterwards erased from P. P⁸. But it was justly condemned by Bentley; and Thiersch is the only editor who has adopted it in preference to the MS. reading.

7. *γέ· μόνον ἐκέῖν'* V. and all the best MSS. (save that R. omits *ἐκέῖν'* altogether) Bentley, Brunck, Invernizzi, Bekker, Bothe, Bergk, Kock, Velsen, Van Leeuwen. *γ' ἐκέῖνο μόνον* a few inferior MSS. and the other editions.

15. *τοῖς σκευοφοροῦσιν*. All the editions before Brunck read *σκεῖν φέρουσ'* in two words, placing a colon, some after *ποιεῖν*, and others after *Ἀμειψίας*, and taking *φέρουσ'* to be the third person plural of the present indicative. They therefore make Xanthias impart to the audience the irrelevant information that certain of their popular comedians "are always bearing burdens in their comedies." Brunck was the first, and perhaps the only editor, and (with the exception of Reiske) the first, and perhaps the only scholar, who rightly comprehended the meaning of the passage. He found in P. and P⁵. *σκευοφοροῦσ'* written in one word, and in P⁸. *σκευοφοροῦσ'* with, what was more suggestive, *τοῖς optima glossa superscripta*, and saw at once that *σκευοφοροῦσ'* (as he read it) was the dative plural of the participle, as indeed Reiske had seen before. *φέρουσι*, said Reiske, *est datus pluralis cohaerens cum ποιεῖν*.

Brunck therefore wrote the line *σκευοφοροῦσ' ἐκάστοτ'*. But *σκευοφορεῖν* is really *vox nihili*; the compound is *σκευοφορεῖν*. The article *τοῖς* seems absolutely necessary; and scholars insist, perhaps with too great strictness, that the final iota of the dative cannot suffer elision. I therefore read *τοῖς σκευοφοροῦσιν*. *τοῖς σκευοφοροῦσιν* is found in the Scholiast; *τοῖς σκευοφοροῦσ'* in C. and (with the *τοῖς* superscribed) in O. and P⁸. It would be easy to read *τοῖς σκευοφόροις* if it is wished to adopt the idea propounded by Elmsley on Ach. 178; but this form receives no support from the MSS., and the two anapaests in the second and third places are of very common occurrence, being found in two more lines within the next sixty lines of this play. The other MS. readings are *σκευοφοροῦσ'* (which of course is unmetrical without the *τοῖς*) M. V¹. Suidas s. v. *Λύκις*. *σκευοφοροῦσ'* V. P. P⁵. F¹. F². F³. F⁵. M¹. m. *σκεῖν φέρουσ'* R. W. W¹. W². F⁴. *οἱ σκεῖν φέρουσ'* P². *οἱ σκευοφοροῦσ'* V². C¹. And this was Porson's suggestion, and has on his great authority been adopted by Thiersch, Merry, and Blaydes, notwithstanding that it is vitiated by the patent absurdity, mentioned above, of making Xanthias impart the information to the spectators. *οἵτινες σκευοφοροῦσ'* H. Most recent editors either bracket or omit the line, though it is really essential to the sense.

20. *ἐρεῖ*. Cobet prosaically proposes *ἐρῶ*, which Meineke introduces into the text.

27. *οὔνος* (for *ὄβνος*). So MSS. and editions except as hereinafter mentioned. R. and E. have *ὄνος*, which is brought into the text by Invernizzi, Fritzsche,

and Meineke, who absurdly suppose that Dionysus meant to imply that Xanthias is an *ōnos*. This characteristic little dialogue, 26-9, is by Hamaker characteristically struck out.

57. ἀπαταῖ . . . τῷ Κλεισθένει U. F¹. F⁴. F⁵. m. (the only MS. reading which satisfies the metre) Brunck, Invernizzi, Bothe, Bergk, Paley. ἀπαταῖ . . . τῷ Κλεισθένει P. P². P³. P⁵. V¹. V². and the great bulk of the MSS. ἀπαταῖ . . . Κλεισθένει editions before Brunck, Dindorf, Meineke, Merry. ἀπαπαῖ . . . τῷ Κλεισθένει R. V. ἀπαπαῖ . . . τῷ Κλεισθένει Fritzsche, Kock, Velsen, Blaydes, Van Leeuwen.

67. καὶ ταῦτα τοῦ τεθυηκότος. These words, without the note of interrogation, form part of the uninterrupted speech of Dionysus in the MSS. and early editions. Kuster, following some ancient critics mentioned by the Scholiast, was the first to transfer them to Heracles, and to add the note of interrogation. Kuster's alteration, though overlooked for a time, is followed by Fritzsche and all subsequent editors.

76. οὐ. The MSS. and early editions have οὐχι, but Bentley, observing that the last syllable of Σοφοκλέα is long, proposed either to change οὐχι into οὐ, or to omit ὄντ'. The former alternative is adopted by Dindorf and all subsequent editors. ὄντ' "άντ' confidenter corrigitt vir amicus A. Palmer, coll. Eccl. 925 οὐδεὶς γὰρ ὡς σε πρότερον εἶσεω' άντ' ἐμοῦ. Quam correctionem palmariam recepi." —Blaydes. And so Van Leeuwen. But Heracles, proposing that Dionysus should bring back Sophocles instead of Euripides, was bound to give some reason for his suggestion; and this is furnished

by the MS., but not by the proposed, reading. And indeed if no such reason were required, I should prefer Bentley's second alternative to Palmer's correction.

77. ἀνάγειν, εἶπερ γ'. So V¹. V². P². P³. F². F³. O. C¹. C². B. W¹. W². Bentley, Dindorf, recentiores, except that Velsen and Van Leeuwen, after a conjecture of Halm, read ἀνάξειν εἶπερ. ἀνάγειν εἶπερ, contra metrum, R. V. ἀναγαγεῖν εἶπερ P. M. U. and a few other MSS. and all editions, before Dindorf. The rest of the line is the same in all MSS. and editions except that Blaydes alters it into εἶπερ γε δεῖ σ' ἀνάγειν τινά; which certainly gives a better sense, but is based on no authority.

81. κἄν Dobree, Dindorf, recentiores. καὶ MSS. edd. veteres. But two MSS. (P. and m.) supply the ἄν at the end of the verse, reading ἐπιχειρήσειεν ἄν for ἐπιχειρήσειέ μοι.

83. ποῦ 'στιν R. V. P. M. U. and apparently all the other MSS. and, except as hereinafter mentioned, all editions. But R. V. O. H. B. for ἀποίχεται have οἴχεται, which makes the line in those MSS. unmetrical, and a few recent editors have preferred to substitute conjectural alterations for the reading of the vast majority of the MSS. Thus Meineke and Blaydes read ποῦ 'σθ'; ὅπου 'στ'; ἀπολιπὼν μ' οἴχεται, and Velsen and Van Leeuwen (after a conjecture of Cobet) ποῦ ποτ' ἔστ'; ἀπολιπὼν μ' οἴχεται.

84. φίλοις. The Scholiast says γράφεται δεξιός. φίλοις δὲ ἀντὶ τοῦ τοῖς σοφοῖς. οὗτος δὲ ἀγαθὸς ἦν τὸν τρόπον, καὶ τὴν τράπεζαν λαμπρὸς. καὶ φασὶν ὅτι τὸ Πλάτωνος συμπόσιον ἐν ἐστίασει αὐτοῦ γέγραπται, πολλῶν ἅμα φιλοσόφων παρ' αὐτῷ καταχθέν-

των. And Dobree conjectured that σοφοῖς and not φίλοις is the true reading here; a conjecture approved, though not adopted, by Blaydes. But φίλοις, even if not a reminiscence of the ἡ ποθεινός φίλοις of Eur. Phoen. 320, is better suited to the context and infinitely more harmonious. The ἀγαθός at the commencement of the line is a tribute to the genial, kindly nature of the man, which his friends would especially regret. And so great a master of harmony as Aristophanes would hardly, in a line in which every word, except the copula, ends with the letter *s*, have unnecessarily introduced an additional sibilant.

90. μύρια. Van Leeuwen reads μυρίας, after a conjecture of Dindorf.

103. μᾶλλὰ Dobree (after Porson's μὴ ἀλλὰ), Dindorf, recentiores, except Bothe and Thiersch. μᾶλλα V. μάλα R. O. V¹. V². καὶ μάλα the other MSS. (except E, which has καὶ μὰ Δία) and editions.

104. ἦ μὴν MSS. vulgo. καὶ μὴν (after a conjecture of Cobet) Velsen, Blaydes, Van Leeuwen. For ὡς καὶ σοὶ δοκεῖ. Dobree proposed οὐ καὶ σοὶ δοκεῖ;

114. πανδοκευρίας MSS. vulgo. Herwerden would substitute πανδοκεῖ' ἄρισθ', Blaydes πανδοκεῖα χρήσθ', whilst Velsen reads (from his own conjecture) πανδοκεῖ' ἔπειθ'.

116. λέναι καὶ σύ γε; MSS. vulgo. Seidler proposed to transfer the words καὶ σύ γε to the reply of Dionysus, so that the dialogue would run λέναι; ΔΙ. καὶ σύ γε Μηδὲν ἔτι κ.τ.λ. And this suggestion is adopted by Dindorf, Holden, Paley, Kock, Velsen, recentiores. But I agree with Fritzsche, who says, "Vul-

gata lectio et per se aptissima est (tu adeo, inquit, cum tua ignavia, ut ego ire audebis?) et concinne refertur ad v. 108-111, ubi agebatur de Herculis ad inferos descensu, quem Bacchus imitari studet. Seidleri conjectura quum minime necessaria est, tum orationem e gravi reddidit languidam." And the MS. reading is supported also by Hermann, Bergk, and Meineke.

117. τῶν ὀδῶν MSS. vulgo. Fritzsche altered it into νῶν ὀδῶν, and the alteration is adopted by Van Leeuwen.

118. ὄπη (or ὄπη, which is the same thing) U. and (corrected from ὄπως) M. and (corrected from ὄποι with a marginal note γρ. ὄπως) V. Bergk, Meineke, Holden, Paley, Kock, Velsen, Green, Van Leeuwen. ὄπως R. P. vulgo. ἀφίξιμ' P. O. L¹. F⁴. P⁵. and (corrected from ἀφικόμεθ') R. Brunck, recentiores. ἀφίξιμ' most of the other MSS. and, the editions before Brunck.

129. εἶτα τί; R. M. U. V¹. V². O. H. F³. F⁴. B. W². Invernizzi, Bekker, Dindorf, Holden, Meineke, Blaydes, Van Leeuwen. κᾶτα τί; V. P. and the other MSS. and vulgo.

138. πῶς περαιωθήσομαι; V. F³. (and in ἴνο Regio, says Brunck, without specifying which) Bentley, Brunck, Dindorf, Fritzsche, recentiores. πῶς γε περαιωθήσομαι; R. P. M. U. and the other MSS. generally, and all the editions before Brunck, and Bothe afterwards.

142. Θεσεὺς ἤγαγεν. Brunck inserted σφ' between these words, an unnecessary alteration, in which no editor has followed him.

149. ἠλοίησεν R. V. M. U. and (substantially) the MSS. generally, and all the editions before Brunck, and Bekker

and Bergk afterwards. Brunck introduced the "more Attic" form ἠλόησεν from Suidas, and is followed by the other recent editors. See infra on 819 and 826.

150. ὄρκον MSS. vulgo. But the word is omitted in Aldus and Junta, and made its first appearance (in print) in Fracini's edition. Then it led a fitful existence, appearing only in Gormont, Neobari, and Gelenius, till Kuster finally established it in its place.

151. ἡ Μορσίμου κ.τ.λ. Several editors have been much exercised at finding a humorous verse immediately following a string of serious ones; and truly, if Aristophanes had not been a comic writer, the contrast would have been worthy of notice. Velsen encloses the line in brackets. Bergk would insert it between the two lines which Dionysus forthwith speaks; making the first of the three lines of which that speech would then consist end with καὶ instead of κεῖ, the second commence with εἰ instead of ἦ, and the third commence with ἦ instead of τῆν. Van Leeuwen makes it the third line of the same speech, changing (after Cobet) τις ῥῆσιν into ῥῆσιν τιν'.

159. ἄγων vulgo. ἄγω R. V. "quae manifesta est grammaticorum conjectura." —Fritzsche. It is, however, followed by Velsen, Blaydes, and Van Leeuwen.

160. οὐ καθέξω MSS. vulgo. Blaydes changes it into οὐκ ἔρ' ἄξω. But Xanthias means "I will not hold them," not "I will not carry them on," which he has not yet been ordered to do.

168. τῶν ἐκφερομένων κ.τ.λ. Hamaker would omit this very necessary verse, and Meineke and Van Leeuwen do so. What Hamaker's reason was, I know

not. Van Leeuwen's reason is that the word ἔρχεται "Attice non it sed venit significat." And venit is the sense required here.

169. μὴ εὐρω (or its equivalents μὴῤω and the like) is found in all the MSS. and in all the editions before Dindorf. The Scholiast, however, whilst recognizing μὴῤω, observes γράφεται καὶ ἔχω, ἦγουν ἐὰν μὴ ἔχω ἀργύριον. I confess that to me this seems preposterous; yet ἔχω is adopted by Dindorf, Bothe, Green, Merry, and Blaydes. Later in the line I have, with Bergk and several recent editors, written τότε' ἔμ' ἄγειν for the common reading τότε μ' ἄγειν.

170. τινες ἐκφέρουσι τουτονί. This is the reading of U. P³. F⁴. and (except that for ἐκφέρουσι they have φέρουσι) of R. V. M. P. and all the MSS. It is also the reading of all the editions before Dindorf. But Elmsley, at Ach. 127, to prevent an enclitic commencing an anapaest in a senarius (which, however, is by no means uncommon) proposed to alter τινες into τιν', and this alteration is made by Dindorf, Fritzsche, and all subsequent editors. But the two accusatives, τινὰ and τουτονί, do not go very well together, and a nominative is rather wanted for the verb. Hirschig, therefore, changed ἐκφέρουσι τουτονί into ἐκφέρουσιν οὐτοῖ, and so Meineke, Blaydes, and Van Leeuwen. But Dionysus is calling attention to the νεκρός, and not to the bearers, and τουτονί corresponds with the αὐτός of the following line. Hirschig's emendation was perhaps rendered necessary by Elmsley's; but it is far better to sweep away both emendations, and to leave the line as the MSS. give it. In the same note, and for

the same reason, Elmsley proposed to omit the enclitic *με* in the *δειπνείν με διδασκε* of 107 supra : but there his proposal met with no response.

175. *ἐάν* P. M. V². W. W¹. F¹. F². F³. F⁵ H., and all the editions except Thiersch and Velsen. Cf. infra 339. *ἴνα* R. U. P³. W² Thiersch, Velsen. *ἴν'* *ἀν* V. O.

177. *ἀναβιῶην*. Van Leeuwen, at Cobet's suggestion, reads *ἀναβιοίην*.

ΔΙ. *τοῦτὶ τί ἔστι;* ΞΑΝ. *τοῦτο; λίμνη.* ΔΙ. *νῆ Δία*
αὕτη 'στὶν ἦν ἐφράζε. ΞΑΝ. *καὶ πλοῖόν γ' ὄρω.*

which can hardly be right. *τοῦτο; λίμνη* is Dobree's suggestion (for *τοῦτο λίμνη*), which I have followed with Fritzsche, Bergk, Meineke, Holden, Paley, Kock, Velsen, Blaydes, and Van Leeuwen.

184. *χαῖρ' ὃ Χάρων*. The Scholiast says *πιθανὸν ὑπονοεῖν τρεῖς τοῦτο λέγοντας, ἀπαζομένους τὸν Χάρωνα, Διόνυσον Ξανθίαν καὶ τὸν Νεκρόν. δεῖ γὰρ ὑπονοῆσαι βούλεσθαι καὶ αὐτὸν συνεμβάλλειν αὐτοῖς*. This is obviously the Scholiast's own suggestion, and is very improbable. See the commentary on 177. It is, however, adopted by Blaydes, who thus brings four actors on the stage at once. Van Leeuwen gives the first *χαῖρ' ὃ Χάρων* to Dionysus, speaking *leni voce*; the second to Xanthias, speaking *alta voce*; the third to both Dionysus and Xanthias, *alte clamantibus*.

186. *ὄνου πόκας*. So all the MSS., Greek grammarians, and editions except Meineke, Kock, and Van Leeuwen, who, following a suggestion of Conz and others, read *Ὀκνου πλοκάς*; after a picture by Polygnotus at Delphi, representing a man named Ocnus weaving a rope, and a she-ass standing beside him

180. *χωρῶμεν κ.τ.λ.* Not understanding this line, Haunaker, after his manner, proposed to strike it out; and Meineke and Van Leeuwen do so; whilst Velsen places it between 182 and 183, so that the words *χωρῶμεν ἐπὶ τὸ πλοῖόν* follow immediately after *καὶ πλοῖόν γ' ὄρω*.

181, 182. Some recent editors, following the suggestion of Enger and Bergk, distribute these two lines thus:—

and eating the rope as fast as he wove it; an allegory, it is said, of an industrious worker, whose earnings, as fast as he made them, were dissipated by a thriftless wife.—Pausanias, Phocica, 29. The idea is certainly ingenious, but I agree with Dr. Merry that it is more ingenious than probable. It is difficult to see what this allegory can have to do with the world after death; no such proverb as *Ὀκνου πλοκάς* is known to exist; and there is an overwhelming weight of authority the other way.

187. *Ταίναρον* MSS. vulgo. *Τάρταρον* Meineke, who is followed by Holden and Van Leeuwen, the latter saying, *Finigi non potest Charon cymba sua Taenarum appulsurus*. Charon, of course, is only going across the lake. His passengers, like Dionysus and Xanthias, later on, must find their own way to their several destinations. See the Commentary on 185.

189. *εἵνεκα* (or *ἐνεκα*), all the best MSS.; but here, as everywhere else, Dindorf and others change it to *οὐνεκα*.

193. *περιθρέξει* MSS. vulgo. *περιθρέξεις* Blaydes.—*κύκλω* R. V. U. V¹. V².

P³. W². O. C. L¹. B. Junta, Gormont, Neobari, Invernizzi, recentiores, except Bothe. *τρέχων* P. M. E. H. W. W¹. W². F². F³. F⁴. all editions (save as aforesaid) before Invernizzi, and Bothe afterwards.

195. *μανθάνεις*; This word is given to Dionysus by the vast majority of the MSS. and by Brunck and all subsequent editors, except Blaydes. P. and V. omit the name of Dionysus, but leave a space for it. On the other hand, R. U. F². and F⁴. continue it to Charon; and so do all the editions before Brunck, and so Blaydes. Considering how much easier it is to omit than to insert a name, I have retained the ΔΙ.

197. *ἔτι πλεῖ* Kuster, and all subsequent editors. *ἐπιπλεῖ* MSS. and the editions before Kuster.

199. *οὔπερ ἐκέλευές* R. V. Fritzsche, Bergk, Meineke, Holden, Kock, Velsen. *οἴπερ ἐκέλευσάς* vulgo. *οἴπερ ἐκέλευές* Blaydes, Van Leeuwen.

204. *ἀθαλάττωτος* MSS. vulgo. *ἀθαλίττευτος* Kock, Blaydes, Van Leeuwen.

207. *βατράχων κύκνων*. Bothe suggests, but does not read, *βατραχοκύκνων*, which is adopted by Meineke, Holden, and Van Leeuwen, and is probable enough. Velsen reads *κυκνοβατράχων*, which is much less probable.

216. *Διώνυσον*. This, which is Hermann's emendation for *Διώνσον*, is accepted by Dindorf and all subsequent editors except Bothe, Bergk, Paley, and Kock. It is intended to bring the line into metrical harmony with the preceding line, which consists of two iambs, or their equivalent, and a cretic foot, $\underline{\text{—}} | \cup - | - \cup \underline{\text{—}} ||$. In order to bring the following line *Λίμναισιν Ιαχίσαμεν* into the same metre, some write the

second word *ἀχίσαμεν*. But it seems better to change *Λίμναισιν* into *Λίμναις*, the *a* in *Ιαχέω* being common.

223. *βρεκεκεκέξ κ.τ.λ.* This line is found in R. and (with *βρεκεκεξ* here as elsewhere for *βρεκεκεκέξ*) in P. M. U., and indeed in almost all the MSS. It is found in every edition before Dindorf, and in Bothe and Van Leeuwen since. But it is omitted in V. O. C., and by Dindorf and (except as aforesaid) subsequent editors. Why they have rejected the authority of the great body of MSS. I cannot tell. The line seems required by 227 *infra*, and its omission in any MS. was probably purely accidental, and occasioned by the like termination *κοῦξ κοῦξ* of this and the preceding line.

228. *εἰκότως γ' ᾧ* R. V. M. F⁵. Invernizzi, recentiores. *εἰκότως ἔγωγ' ᾧ* V¹ W. W¹. W² H. F³. C¹. editions before Invernizzi. *εἰκότως σύ γ' ᾧ* P. U. V². P³. F². F⁴. C. B. L. L¹.

229. *ἔστρεξαν εἴλυροι*. Between these words Hermann inserted *μὲν*, which seems fatal to the metre, if indeed this line corresponds with that which follows. It is, however, inserted by Bergk, Paley, Velsen, and Blaydes. Fritzsche reduces lines 228–234 into excellent trochaic dimeters by a variety of ingenious changes, which, being quite unauthorized and having met with no approval, it is unnecessary here to repeat.

239. *βρεκεκεκέξ κ.τ.λ.* This line, which is continued to Dionysus in all the MSS. and in all the editions before Fritzsche, is by him transferred to the Frogs; and this alteration is followed by Bergk, Meineke, Paley, Kock, Velsen, Blaydes, and Van Leeuwen. It is true that

Dionysus does not join in the timing song until line 250. But line 240 does not seem suited to follow an interruption; and Dionysus here is not joining in, he is merely ridiculing, the timing song. And I think, therefore, that the MS. arrangement is right.

241. *φθεγξόμεσθ'* R. Bekker, recentiores (except Bothe). *φθεγξόμεσθ'* vulgo. On the other hand, in 243, where even R. has *ἠλάμεθα*, all the editions from Aldus downward have *ἠλάμεσθα*. In each case the termination *-εσθα* is required by the metre.

245. *πολυκολύμβοισιν μέλεσσι* Reisig, Meineke, Holden, Merry. *πολυκολύμβοισι* (or *πολυκολύμβοις*) *μέλεσιν* (or *μέλεσι*) MSS. vulgo. *ἐν πολυκολύμβοισι μέλεσιν* Hermann, Dindorf, but the preposition seems rather out of place. *πολυκολυμβήτοισι μέλεσιν* Fritzsche, Blaydes.

250. *βρεκεκεκέξ κ.τ.λ.* This line, which in the MSS. and editions (except as hereinafter mentioned) is continued to the Frogs, I have given to the Frogs and Dionysus conjointly. Bentley was the first to discern that Dionysus must here speak the line, and he accordingly took it from the Frogs and gave it to Dionysus, taking *βρεκεκεκέξ κοῦξ κοῦξ τουτὶ* together. And so V. and Kock and Velsen. I should unhesitatingly have followed this, but that the conjoint croak is required also in 256 and 261. Fritzsche attains the same end by doubling the line in all three places, giving one to the Frogs and the other to Dionysus. He is followed by Blaydes and Van Leeuwen, and (so far as 256 and 261 are concerned) by Meineke, Holden, Green, Velsen, and Merry.

252. *δεινά τᾶρα*. (*δεινά τ' ἄρα*. V). *δεινί*

τᾶρα Elmsley at Ach. 323, and, with a change to *δεινά τᾶρα*, his suggestion has been followed by Dindorf and (with the usual exception of Bothe) by all subsequent editors. *δεινά γ' ἄρα* vulgo. *δεινά γὰρ* R. After this verse Brunck inserts, from P., the words *εἰ σιγήσομεν*, which are, obviously a mere explanatory gloss. "Miser iste pannus scholiastae nescio cujusdam," says Fritzsche, "repugnat metro, repugnat grammaticae (futurum est enim *σιγήσομαι*, non *σιγήσω*, ut recte Dindorfius), repugnat denique ipsi sententiae, nec plus fidei meretur quam similis glossa scholiastae Victoriani, *εἰ κωλύσεις ἡμᾶς τοῦ βοᾶν*."

262. *νικήσετε*. Blaydes alters this into *νικήσετ' ἐμέ γ'*.

264. *οὐδὲ μὴν ὑμεῖς γ' ἐμέ*. This line, found in every MS. and in every previous edition, was omitted by Dindorf as a gloss: surely a very unreasonable proceeding. Yet he is followed by Fritzsche, Meineke, Holden, and others; and those who do not omit the line enclose it in brackets.

265. *με δέη* P. Brunck, Invernizzi, Bothe, Fritzsche, Kock, Green. Cobet suggests the omission of *με*, which is found in every MS., and Meineke, Holden, Velsen, Blaydes, and Van Leeuwen omit it accordingly. *με δῆ* R. V. Dindorf, and such recent editors as are not mentioned above. *με δει* M. U. most of the other MSS. and the editions before Brunck. For *κᾶν* Blaydes always writes *κῆν*, which it will suffice to mention here once for all.

271. *Ξανθίας*. For the final *Ξανθίας* V. has *Ξανθία*, and so Fritzsche, Bergk, Meineke, Paley, Kock, Velsen, and Van Leeuwen.

279. τὰ δειν' ἔφασκ' ἐκείνος. Hamaker, without any authority or probability, alters this into εἶναι τὰ δειν' ἔφασκεν, and this deprivation of the text is followed by Velsen, Blaydes, and Van Leeuwen.

285. νῆ τὸν Δία. Here again Hamaker distinguishes himself. Not perceiving that these words constitute an ironical assent by Xanthias to his master's vaunt, and recognizing that the words καὶ μὴν ought to commence a sentence, he actually proposes to destroy the whole humour of the line by reading καὶ μὴν ψόφου νῆ τὸν Δί' αἰσθάνομαί τιος. And, what is still more astonishing, this unhappy line is by Blaydes and Van Leeuwen foisted into the text, as the genuine handiwork of Aristophanes.

286. ποῦ ποῦ ὅστιν; The line is written in the text as it appears in R., except that R. concludes it with ἐξόπισθεν ἴθι. The obvious correction ἐξόπισθ' ἴθι was made by Dobree, and the line is so read by Bekker, Dindorf, Fritzsche, Bergk, Meineke, Paley, Velsen, recentiores. ποῦ ποῦ; ἴξοπισθεν. ἐξόπισθεν νῦν ἴθι U. and (save that he reads ἐξόπισθέ νυν) Kock and (with ἐξόπισθεν οὖν) Holden. ποῦ ποῦ ὅστιν; ὄπισθεν. ἐξόπισθε νῦν ἴθι W. and other MSS., all editions before Brunck, and Invernizzi; and so (with ὅστιν for ὅστ') Brunck, Bothe. The remaining MSS. ring the changes on the readings of R. U. and W.

290. τότε . . . τότε R. V. V². W. F¹. F². F³. H. Bergk, Holden, Paley, Velsen, Van Leeuwen. The editions before Brunck and Bekker, Fritzsche, Kock, and Blaydes afterwards write it τότε . . . τότε, but this is contrary to all the MSS., and there seems no sufficient ground for the notion that τότε when used in this collo-

cation changes its accent. ποτὲ . . . ποτὲ the other MSS. and editions.

298. ἀπολούμεθ'. By an obvious, but interesting, error, P. U. P³ and the older editions attribute this and (with the exception of P.) the next speech of Xanthias to the priest of Dionysus. The dialogue in this part of the play is variously distributed, but the common arrangement is that given in the text.

300. τοῦτό γ' ἔθ' P³. B. and with ἔσθ' (a mere error for ἔθ') U. P. M. C. V². F⁴. F⁵. Bentley, Brunck, Bothe, Thiersch, Blaydes. τοῦτό γ' R. V. Bekker. τοῦτ' ἔθ' Dindorf, Fritzsche, Bergk, Meineke, Holden, Kock, Velsen, Van Leeuwen. τοῦτο δέ γ' P². W. W¹. H. F². F³. editions before Brunck.

305. νῆ τὸν Δία. All editions before Kuster omitted the τὸν, so making the line a syllable short. Bentley therefore at first proposed to read μοι after κατόμοσον; but subsequently finding that some MS. had τὸν Δία, preferred that reading to his own conjecture. And this is now supported by R. V. P. M. U. and all the best MSS. and so all recent editors.

307, 308. οἴμοι τάλας κ.τ.λ. These two lines are rightly continued to Xanthias in R., though, as it reads σου, little weight can be laid on that circumstance. As a rule, the first line is given to Dionysus, of whom the words αὐτὴν ἰδών would be untrue. R. is the only MS. which reads σου. μου is found in P. M. U. F¹. F³. F⁴. H. and others and in almost all the editions. V. has ποῦ.

310. αἰτιάσομαι MSS. vulgo. αἰτιάσωμαι Dindorf, Bergk, Blaydes, Van Leeuwen.

311. αἰθέρα κ.τ.λ. This line is given to Xanthias by R. V. P³. O. C. C¹. and

the older editions, but is continued to Dionysus by P. U. P². P⁶. and most recent editions. The stage-direction which follows is found in R. V. M. and other MSS. and in the older editions; and I do not know why recent editors have omitted all these *παρεπιγραφαι*, some of which are of great value. In the distribution of the next two lines I have followed the best MSS., but in many MSS. and editions the parts of Dionysus and Xanthias are interchanged.

315. *ἡρεμῖ* P. U. V¹. W¹. F⁴. and (by a corrector) R., all editions before Brunck; and Fritzsche, Bergk, Kock, recentiores. *ἡρεμῖ* was R.'s original reading, and so Bekker, Dindorf, Meineke, Holden. *ἡρέμα* V. M. and most MSS., Brunck, Invernizzi, Bothe.

318. *ἐκεῖν' ᾧ* R. Bekker, recentiores. *ἐκεῖνο* the other MSS. and the editions before Bekker. *ᾧ δέσποτα* is the constant form in these comedies.

323. *πολυτίμοις ἐν ἔδραις* Hermann, Fritzsche, Meineke, Holden, Kock, Velsen, Paley, Merry, Blaydes, Van Leeuwen. *πολυτιμήτοις ἐν ἔδραις* R. V. P. M. U. O. C. L. L¹. and most of the MSS. Junta, Gormont, Neobari, Invernizzi, Bekker. *πολυτιμήτοις ἔδραις* W. W¹. F². F³. H. Aldus, Fracini, and (except as aforesaid) all editions before Invernizzi. *πολυτίμητ' ἐν ἔδραις* Reisig, Dindorf, Green. But *ἔδραις* requires some special epithet.

329. *περὶ* R. V. Invernizzi, recentiores. *ἀμφὶ* vulgo. *σῶ κρατὶ* seems required by the metre. *κρατὶ σῶ* vulgo.

332-3-5. *τὴν τιμὴν ἀγνὴν*.—*τιμὴν* R. V. U. P. M. M¹. O. C. C¹. P³. E. B. *τὴν* the same MSS. except V. U. *ἀγνὴν* R. V. V¹ P. P³. And so most, but not all, of the early editions. Recent editors mostly

read *τὰν, τιμὰν, ἀγνὰν*. But there is no sufficient reason for deserting the reading of all the best MSS. Aristophanes throws in an occasional Doricism, such as *ἦβαν* in 353 infra, but he never keeps strictly to an un-Attic dialect, as the tragedians do. For *τιμὴν* Bentley conjectured and Kock reads *τ' ἐμὰν*.

336. *ὀσίοις Ἄμα μύσταισι χορείαν*. The common reading is *ιερὰν Ὀσίοις μύσταις χορείαν*, but R. V. P. M. U. and all the best MSS. have *μύσταισι*. Fritzsche considers *ιερὰν* a gloss on *ἀκόλαστον* or *ἀγνὴν*, and therefore omits it, promoting *ὀσίοις* to its vacant place, and making the final line *ἄμα μύσταισι χορείαν*, two Ionics *a minore*, in exact correspondence with the final line of the antistrophe *χοροποιὸν, μάκαρ, ἦβαν*. And this suggestion (with the substitution of *μετὰ* for *ἄμα*) is adopted by Kock, Meineke, Holden, Velsen, and Van Leeuwen. But of the two prepositions I much prefer *ἄμα*, as more suitable in itself, and more likely to have dropped out after *ἀγνὴν*.

340. *ἐγείρου*. *ἔγειρε* MSS. vulgo. The error seems to have arisen from a notion that the verb was to be connected with *φλογέας λαμπάδας*, which are in truth governed by *τινάσσων*. Fritzsche supposes, "*ἔγειρ'* pro *ἐγείρου* positum esse, sicut in Eur. Iph. A. 624, et alibi." Bergk says "*Fortē ἐγείρου* praestat," and so Blaydes. Moreover (though much weight cannot be laid upon this) *ἐγείρου* brings the commencement of the antistrophe into exact correspondence with the commencement of the strophe.

341. *ἐν χειρὶ τινάσσων*. As observed in the Commentary, there seems to have been a marginal gloss *Ἰακχος γὰρ ἦκει*, signifying that the statue of Iacchus is

here brought out of the temple; and the last two words γὰρ ἦκει crept into the text between χερσὶ and τινάσσων, to the utter confusion of both sense and metre. For all the MSS. and the editions before Dindorf's read ἐν χερσὶ γὰρ ἦκει (or ἦκεις, which is merely an attempt to get some sense out of the interpolation) τινάσσων. Hermann was the first to eject the intruder, and he is followed by Dindorf, Kock, Velsen, Blaydes, Van Leeuwen. Bergk makes confusion worse confounded by retaining γὰρ ἦκει and omitting τινάσσων. Nobody seems to have noticed whence the objectionable γὰρ ἦκει must have been derived.

344. φλέγεται δὴ φλογί Hermann, Fritzsche, Holden, Kock, Velsen, so making two Ionics, in correspondence with the ὁσίους ἐς θιασώτας of the strophe. φλογί φλέγεται δὲ V. P. U. F¹. F⁴. F⁵. P³. and others. φλογί φέγγεται δὲ R. P². P⁵. W. W¹. V¹. and others and vulgo.

346. ἀποσείονται R. V. P. M. U. O. and the bulk of the MSS. Brunck, recentiores. ἀποσείεται W. W². H. F⁴. edd. before Brunck.

347. χρονίους ἐτῶν, παλαιούς τ' ἐνιαυτούς. The reading of this line is extremely doubtful. The MS. readings are χρονίῳ ἐτῶν παλαιούς τ' ἐνιαυτούς M. O. P³. V¹ χρονίους τ' ἐτῶν παλαιούς ἐνιαυτούς B. W². χρονίων τ' ἐτῶν παλαιούς ἐνιαυτούς F². F³. F⁴. P². P⁵. V². H. W. W¹. and all editions before Invernizzi. χρόνους τ' ἐτῶν παλαιούς ἐνιαυτούς P. F¹. F⁵. m. χρόνων τ' ἐτῶν παλαιούς ἐνιαυτούς U. χρονίους τ' ἐτῶν παλαιών ἐνιαυτούς R. V. Invernizzi, recentiores, except Velsen, and except that Bothe reads ἐτέων. It will be observed that all the MSS. have ἐτῶν, and the collocation ἐτῶν ἐνιαυτούς is twice recog-

nized by Eustathius. ἐνιαυτὸς γοῦν χρόνος, he says on Il. ii. 134, ὁ διατριβὴν ἔχων, καὶ μὴ σύντομος· διὸ καὶ ἐπιθετον τοῦ ἔτους εἴληπται παρὰ τῷ Κωμικῷ, εἰπόντι ἐτῶν ἐνιαυτούς. And again, on Odyssey, i. 16, after giving the same explanation of ἐνιαυτὸς, he adds διὸ καὶ ὁ Κωμικὸς ἐπιθετικῶς αὐτὸ τίθησιν ἐν τῷ ἐτῶν χρονίου ἐνιαυτούς. It seems, however, impossible that ἐτῶν ἐνιαυτούς can be right, especially as ἐτῶν does not suit the metre, which requires an Ionic *a minore* in the first place, answering to the στέφανον μῦρον of the strophe. Dawes therefore proposed ἀτῶν, translating *excutit* (ἀποσείεται) *dolores diuturnarum nozarum, senilesque annos*. Reiske proposed γούιον or γούων, Kock ὀστῶν, whilst Velsen reads κράτων. None of these suggestions are satisfactory, and it seems more probable that ἐτῶν is a mere gloss on γήρως, which, however, I have not ventured to introduce into the text. Cf. Lys. 670 ἀποσείσασθαι τὸ γήρας τόδε.

349. τιμῆς so all the MSS. and all the editions before Brunck. τιμᾶς Brunck, recentiores. See on 332 supra.

350. φέγγων. The MSS. and all the editions before Dindorf have φλέγων, and so Kock: but the metre requires a spondee. Bothe has φλέξων; Blaydes and Van Leeuwen φαίνων. But far better than either of these is Hermann's φέγγων, which is adopted by Dindorf and (save as aforesaid) all subsequent editors.

351. ἔξαγ' ἐπ' ἀνθηρὸν all the MSS. except B., which without changing a letter makes a complete change in the sense, ἔξαγε πάνθηρον. The latter reading is found in all editions before Bergler; the former in Bergler and all subsequent editions.

355. γνώμη μὴ καθαρεύει. γνώμη (or γνώμη) R. V. P. M. U. P³. F⁴. C¹. and all editions except Bothe, Meineke, Blaydes, and Van Leeuwen, who with B. O. C. L. L¹. and P⁴. read γνώμην. καθαρεύει U. P³. F⁴. Zanetti, Neobari, Farreus, Bergler, and all subsequent editors. καθαρεύει the other MSS. and the other editions before Bergler.

358. ποιούσιν MSS. vulgo. Velsen conjectures and Blaydes reads ποιούντων. Herwerden, for μὴ ἔν καιρῷ τοῦτο ποιούσιν, conjectures μὴ χαιρίων χρηστὰ ποιούσιν; which Van Leeuwen reads.

359. πολίταις all the MSS. except P. M. m. and all the editions except Blaydes and Van Leeuwen. The expected MSS. and editions read πολίτης.

366. Ἐκαταίων. See Appendix to Wasps on line 804. Here, as there, some alter the MS. spelling to Ἐκαταίων. At the end of the line, for ἰπάδων, the reading of V. P. M. U. and most of the MSS. and all the editions, R. P². P³. P⁵. have ἐπάδων.

369. τοισίδ' ἀπανδῶ Porson, Meineke. τοίσιν Bentley. All the editions before Brunck have τοῖτοισιν ἀπανδῶ καθθις ἀπανδῶ καθθις μάλ' ἀπανδῶ. It is unknown where Aldus got this unmetrical line, which is not found in any existing MS. Aulus Gellius, in the preface to his Noctes Atticae, quotes the first and last three of these long Aristophanics, and he reads the present line thus, τοῖτοισιν αὐδῶ καθθις ἀπανδῶ καθθις τὸ τρίτον μάλ' ἀπανδῶ, and this, which is also the reading of V. (except that V. omits the τὸ before τρίτον), is adopted by Brunck and subsequent editors before Meineke. Meier's suggestion τοῦτον ἀπανδῶ is adopted by Holden, and

Valckenaer's οἷσιν ἀπανδῶ by Kock and Velsen. Blaydes alters the whole line into τοῖτοισιν πρῶνδῶ καθθις πρῶνδῶ καθθις τὸ τρίτον μάλ' ἀπανδῶ, and Van Leeuwen follows him. The other MS. variations for τοισίδ' ἀπανδῶ are τοῖτοισιν ἀπανδῶ R. M. U. and the bulk of the MSS., and τοῖτοισιν μὲν ἀπανδῶ P. It will be observed that V. is the only MS. which has not the triple ἀπανδῶ, which is undoubtedly the correct reading; and thus the first word must be the equivalent of the MS. τοῖτοισιν, and nothing seems so probable as Porson's emendation—

371. καὶ παννυχίδας MSS. vulgo. κατὰ παννυχίδας Meineke, Holden, Velsen. ταῖς παννυχίσιν ταῖς ἡμετέραις Hamaker, Van Leeuwen. And later in the line καὶ τῆδε πρέπουσαν ἑορτῇ Hamaker, Meineke, Holden, Van Leeuwen.

372. χάρει νῦν. All the best MSS. and all editions before Dindorf read χάρει δὴ νῦν. Bentley wrote "dele δὴ et lege νῦν encliticum," and so Dindorf, recentiores. But although the omission of δὴ is required by the metre, we should retain νῦν, which is intended as a mark of time. The procession has been sifted, and a new stage commences. Now, νῦν, they are to begin the march, which they could not do before. So when the processional hymn to Persephone is over, they begin the new stage ἄγε νῦν ἑτέραν κ.τ.λ. 381 infra. So with the third and final stages respectively, 395 and 441. Every editor, I believe, writes in some of these places νῦν, and in others νῦν, but clearly all come within the same category. The Chorus have been doing one thing: now they are to begin another. And with this all the MSS. are in accord.

374. *λειμώνων*. So all the MSS. except P. M. and m., and all the editions except Junta, Gormont, Neobari, Grynaeus, and Brunck. M. reads τῶν καθ' ἄδου λειμώνων corrected into τῶν λειμώνων, and this corrected reading is found in Grynaeus. P. and m. read τῶν καθ' ἄδου λειμώνων, and so Junta, Gormont, Neobari, and Brunck, contrary alike to the sense and to the metre.

375. *κάπισκώπτων* R. V. Invernizzi, recentiores. *καὶ σκόπτων* the other MSS. and the editions before Invernizzi.

376. *ἠρίστηται* MSS. vulgo. *ἠρίσενται* Brunck, Fritzsche. *ἠρίσενται* Kock, Meineke. Halm suggests *ἠσίτηται*.

378. *ἀρείς*, Scaliger's suggestion in the edition which bears his name, was first introduced into the text by Bekker, and has since been universally followed, except by Bothe and Velsen. *αίρεις* editions before Portus, and so R. U. P^s. F⁴. F⁶. and Invernizzi. *αἴρης* (or *αἴρης*) M. and the bulk of the MSS. Portus, and the subsequent editions before Invernizzi, and Bothe. *αἰρήσεις* V. *αἴροις* P. Velsen adopts Hamaker's conjecture *ἄρξει*.

380. *σώζειν* MSS. vulgo, except that V. has *σώσει*, whence, on Cobet's suggestion, *σώσειν* is substituted by Meineke, Holden, Paley, Blaydes, and Van Leeuwen.

382. *ἄγε νῦν ἐτέραν*. Some MSS. and some editions prefix *ἡμιχόριον* or *ἱερὸς* to this and the other exhortations of the like character: but, of course, the lines are really spoken by the Coryphaeus. Others consequently prefix KOP., but these, to be logical, should give the same prefix to all utterances of the Chorus except the choral songs. It is

better to leave these distinctions to the reader's own intelligence.

394. *ἀλλ' εἶα* Bentley, Fritzsche, Meineke, Holden, Paley, Velsen, Blaydes, and Van Leeuwen. *ἄγ' εἶα* MSS. vulgo. *ἀλλ' εἶα* seems the right formula for proposing a change (cf. Thesm. 985, Plutus 316), and it harmonizes metrically with *χωρεῖτε*, infra 440.

397. *χορείας*. *πορείας* Velsen.

398. *μέλος* MSS. vulgo, and this is unquestionably right: but Kock suggests *μέρος*, and Meineke reads *τέλος*, and so Holden, Velsen, and Van Leeuwen.

403. *κατασχίσω μὲν* MSS. vulgo, except that R. has *κατασχίσω μὲν*. *κατασχισάμενος* Kock, Meineke, Holden, removing, of course, the copula from *κάξευρες* below. *κατασχίσας ἐπὶ τε γέλῳτι* Blaydes.

405. *τόν τε σανδαλίσκον* Bentley, Elmsley (at Ach. 1201), Dindorf, recentiores, except Velsen, who writes *καὶ τὸ σανδαλίσκον*. *τόνδε τὸν σανδαλίσκον* MSS. editions before Dindorf. Blaydes changes *ράκος* into *ράκιον*.

406. *κάξευρες* (or *κάξευρες*) MSS. vulgo. *ἐξεύρες* R. Kock. *ἐξηύρες* Meineke, Holden, Blaydes. *κάξηυρες* Van Leeuwen.

414. *μετ' αὐτῆς*. It seems probable that this and the following line were intended to be symmetrical, and therefore the words *μετ' αὐτῆς* are omitted by Meineke, Holden, Velsen, and Van Leeuwen, and bracketed by Kock and Blaydes. "Hotibius" would transfer them to the next verse in the place of *χορεύειν*, with *παίξειν* for *παίζων*. Fritzsche, on the other hand, would lengthen the second line by making the speech of Xanthias run *πρὸς δὲ κὰν ἔγωγε*, and substituting *τις ὦν* for *εἶμι καὶ* in the

first. A simpler process would be to leave the first line as it stands, and insert βούλομαι between γε and πρὸς in the second.

422. Κλεισθένη Aldus, Fracini, and all other editions, except as mentioned below. Κλεισθένην (which, of course, is merely a wrong form of Κλεισθένη) U. V¹. V². W. W¹. P³. O. L. L¹. F⁴. Κλεισθένης (that is, the son of Cleisthenes) R. P. M. and the remaining MSS., Junta, Bekker, Fritzsche, Meineke, Kock, Paley, Velsen, Blaydes. Καλλίαν. V. The Scholiasts recognize both readings, the accusative and the genitive; διαβάλλει τὸν Κλεισθένη ὡς φαυλόβιον καὶ πρὸς τοῦ Σεβίνου πορνεύμενον, διὸ καὶ δεινοπαθοῦντά φησιν ἐπὶ τῇ τούτου τελευτῇ, says one. And another ὑποτίθεται υἱὸν Κλεισθένης, οὗ τὸ ὄνομα οὐκ εἶπε, καθ' ὁμοιότητα γὰρ τοῦ πατρὸς ἐν ταῖς ἑρμῖαις, καὶ περὶ τὰς ταφὰς καὶ τοὺς τάφους κακῶς ἔπασχεν.

430. κύσθου MSS. Bergler, recentiores, except as mentioned below. In all editions before Bergler the word was spelt κίσθου. Bothe's suggestion κύσθω is adopted by Fritzsche, Meineke, and Kock.

432. Πλούτων R. V. P. U. and the great bulk of the MSS. and all editions before Brunck. Πλούτων M. V¹. P⁴. O. C. Brunck, recentiores. But when both readings are equally good, there seems no reason for departing from all the best MSS.

437. αἴροι' R. V. P. M. and other MSS. Dawes, Brunck, recentiores. αἴροις U. F⁴. editions before Brunck. After ὃ παῖ R. P. M. U. add τὰ στρώματα a mere gloss, as indeed appears from V. where it still remains in its proper place in

the margin, as τὰ στρώματα δηλονότι. The true reading is found in V. and the other MSS. and is followed by Bekker, recentiores, except Bothe who with Brunck and Invernizzi retains the gloss in the text. Of the editions before Brunck the words τὰ γε στρώματα are added to ὃ παῖ by Junta, Gormont, and Neobari; whilst Aldus and the others give the whole line as αἴροις ἂν αἰθίς αἶ γε παῖ τὰ στρώματα.

439. ἀλλ' ἦ (that is τί ἄλλο ἦ, as Clouds 1287, Aesch. Sept. 847, and frequently elsewhere) Brunck, Thiersch. ἀλλ' ἦ vulgo. ἀλλ' ἦ Bergk.

444. ταῖσω Bentley (and so it was afterwards found written in U.), Dindorf, recentiores. ταῖσι vulgo.

446. παννυχίζουσιν Bentley (and so it was afterwards found written in R. V.), Bekker, recentiores. παννυχίζουσι vulgo. θεᾶ R. Invernizzi, recentiores. θεαί vulgo.

448. πολυρρόδους vulgo. πολυρρόθους O. C. L. L¹. Thiersch, Velsen.

453. Μοῖραι MSS. vulgo. Bergler in his Latin version translated this *Horae*, and Brunck in his revision left this translation unaltered. Meineke suggested Ὠραι or Μοῦσαι, and Van Leeuwen reads Ὠραι, observing "vocem traditam damnat adjectivum ἄλβιαι, *almæ, beatæ*, quod de *Horis* aptissimum, de *Musis* aptum, de *Parcis* ineptum." But as to this, see the Commentary.

455. ἰερόν P. M. U. and most of the MSS. and every editor except Invernizzi. ἰερόν R. V. O. C. L. Invernizzi, a reading, as Blaydes remarks, derived from 447 supra.

458. περὶ τοὺς ξένους R. F¹. F⁴. F⁵. P³. V². m. Invernizzi, recentiores, except

Bothe. *περί τε τοὺς ξένους* V. P. M. U. O. C. L^r. and other MSS. *περί τε ξένους* W. W¹. F². F³. H. and all editions before Invernizzi, and Bothe. Blaydes changes *τρόπον* into *βίον*, which doubtless goes more naturally with *διαίγειν*.

462. *διατρίψεις* R. V. V². Brunck, recentiores. *διατρίψης* P. M. U. and the MSS. generally, and all editions before Brunck. *γεύσαι* all the MSS. (except R. which has *γεύση*) and all editions before Bekker; and Bothe, Bergk, Velsen, and Paley since. *γεύσει* Bekker and (except as above) recentiores. But though the future is common enough in sentences of this kind, and occurs in 202, 203 and 524, 525 of this very play, yet the imperative is also found, as in *Clouds* 296, 297: and there seems no reason for departing from the unanimous reading of the MSS.

473. *έκατογκέφαλος* R. V. P. and almost all the MSS. Bentley, Brunck, recentiores. *έκατοντακέφαλος* M. U. O. C. B. and one or two others, and the editions before Brunck.

474. *πλευμόνων* R. M. and one or two other MSS. and every edition except Fritzsche, Bergk, Meineke, Holden, Kock, and Paley who with V. P. U. and almost all the other MSS. read *πνευμόνων*. The Scholiast says *Ἄττικοὶ τὸν πνεύμονα πλεύμονα λέγουσιν, ὡς καὶ τὸ νίτρον, λίτρον*.

482. *σπογγιάν* MSS. vulgo. But some recent editors prefer to spell it *σφογγιάν*.

483. *πρόσθου* MSS. vulgo. *προσθού* Bergk and subsequent editors. But this is a mistake. The right accentuation is *πρόσθου*. The author of the *Etym. Magn.*, s. v. *προού* (not observing that *προού* if so accented is an exceptional case), lays down the rule in terms con-

tradicted by the very examples which he brings to support it. The true rule in regard to the second aorist imperative middle of verbs in *μι* is that "where the simple verb is monosyllabic, so that if the accent is thrown back it will fall on the prefix, it is so thrown back: but where the simple verb is polysyllabic, so that the accent, if thrown back, will still fall on the verb, it is not thrown back." No compound of *εὐ* retains the circumflex. The MSS. give *πρόσθου* here, *Birds* 361, *Soph. Trach.* 1224; *ἔσθου* *Knights* 51; *σύνθου, ἀπόθου, κατάθου*, *Etym. Magn.* ubi supra, cf. *infra* 528, 627; *περίθου, ὑπόθου, παράθου*, *Ecl.* 131, 1031, 1033, and so on. In the *Etym. Magn.* the rule, which applies to the syllables of the *verb*, is absurdly referred to the syllables of the *prefix* itself. Mr. Chandler in his learned work on Greek accentuation (§ 819 *Compound verbs in μι*) while apparently adopting what he calls the "singular rule" of the *Etym. Magn.* mentions, as an exception, "*περιδοῦ* in *Ecl.* 121, for which the correct form *περίδου* occurs in the same author in *Clouds* 644, *Ach.* 772." But this is an oversight. The *περιδοῦ* in *Ecl.* 121 comes from *περιδέω*, and is not a compound verb in *μι* at all; the *περίδου* in *Clouds* 644 and *Ach.* 772 comes from *περιδίδωμι*, and is subject to the rule we are considering. All three words are rightly accented.

488. *οὐκ ἂν* V. and so Scaliger had conjectured. So Brunck, Bergk, Meineke, Velsen, Kock, Blaydes, Van Leeuwen. *οὔκουν* vulgo. *ἔτερός γ' αὐτ'* R. V. U. Invernizzi, Bekker, Dindorf, Meineke, Velsen, Van Leeuwen. *ἔτερος ταῦτ'* vulgo. *γ' ἔτερος ταῦτ'* Bergk. *ἔτερός γ' ἂν* (omit-

ting ταῦτ') Fritzsche, Paley. *ἕτερός γ' εἰργάσατ' ἀνὴρ ταῦτ'* Kock.

494. *ληματίας* MSS. vulgo. The Scholiast mentions a various reading *ληματίας* in the sense of *μεγαλόφρων καὶ ἰσχυρός*, and V. has it as a marginal reading. Photius explains *ληματίας* by *φρονηματίας*, *γεννάδας*, without any reference to Aristophanes, and Suidas incorporates in his Lexicon the explanations of both Photius and the Scholiast. Hesychius has *ληματίαν' φρονηματίαν*, which (being in the accusative) is clearly a reference to some other place in which the word occurs. It is not at all in the manner of Aristophanes to join together two epithets of almost precisely the same meaning. Yet *ληματίας* is forced into the text in defiance of all the MSS. by Meineke, Velsen, Blaydes, and Van Leeuwen.

505. *κατερικτῶν* R. V. V¹. F². F⁵. and all the editions from Aldus downwards, except Meineke, Holden, Kock, Velsen, Blaydes, and Van Leeuwen, who with M. P. U. and the remaining MSS. spell the word *κατερεικτῶν*.

507. *κολλάβους*. Blaydes adds a τ' to this word.

508. *οὐ μὴ σ'*. The *οὐ* is omitted by Blaydes and Van Leeuwen, because, they say, after *οὐ μὴ* "non futurum sed subjunctivus aoristi debebat sequi." But the *μὴ* cannot stand alone. Nor is Blaydes more happy in suggesting *ἄδειπνον ὄντ' οἱ πειῶντ'* for *ἀπελθόντ'*, though he introduces the first, and Van Leeuwen the second, conjecture into the text.

513. *αὐλητρίς γέ* R. M. P. U. and most MSS. and vulgo. *αὐλητρίς τέ* V. Blaydes.

514. *ἦδ' ἔνδον* Tyrwhitt, Dobree, Din-

dorf, Fritzsche, recentiores. *ἦδ' ἔνδον* MSS. vulgo.

519. *ὄρχηστρίσιον* R. Invernizzi, recentiores. And this the context requires, *ὄρχηστρίσι* is also found in V. and O. and is read by Brunck. *αὐλητρίσι* M. P. U. vulgo.

520. *ὡς* P. W. W¹. F¹. V². vulgo. *ὄτι* R. M. U. and the MSS. generally, Meineke, Holden, Kock, Velsen. *ὄτ' V.*

522. *ποιεῖ* V. Dindorf, Fritzsche, recentiores. *ποιεῖς* the other MSS. and editions. But the middle is almost always employed in this connexion.

523. *Ἡρακλέα γ' ἐσκέυασα* P. U. W. W¹. W². F². F³. F⁴. H. V². and all editions before Dindorf. *Ἡρακλέα γ' ἐσκέυακα* V. Thiersch. *Ἡρακλέ' ἐσκέυασα* R. *Ἡρακλέα σκεύασα* M. V¹. *Ἡρακλέα σ' ἐσκέυασα* O. Elmsley at Ach. 385, where the word *ἐνσκευάσασθαι* occurs, says casually "Confer Ranae 523 ubi fortasse legendum est *Ἡρακλέα ἔσκευάσασα*." And this hesitating suggestion is adopted by Dindorf, Fritzsche, and subsequent editors. It is difficult to say why, for as Blaydes, while adopting it, truly observes, "Multo frequentius in hoc sensu est simplex *σκευάζειν* quam *ἐνσκευάζειν*."

524. *φλυαρήσεις* R. W. P². P³. and all the editions. *φλυαρήσης* V. P. M. U. and most of the other MSS.

536. *μετακυλίνδω* R. V. M. U. and others, Fritzsche, Meineke, recentiores. *μετακυλινδῶν* vulgo.

543. *κινῶν* R. V. Bentley, Bekker, recentiores. *κιῶν* vulgo. *φιῶν* Brunck, but see his note on Peace 1138.

544. *ἦτησεν* MSS. vulgo. *ἦτησ' ἔμ'* Van Leeuwen after Hamaker. But cf. Thesm. 633.

545. *οὗτος . . . αὐτός*. The proximity

of these two pronouns has caused some confusion in the MSS., R. V. O. and some others reading *αὐτός* for *οὗτος*, and omitting *αὐτός* before *πανούργος*. However the great bulk of MSS. and editions give the line as in the text. Velsen substitutes *αἰ* for *αὐτός*. Blaydes, followed as usual by Van Leeuwen, for *αὐτός πανούργος* reads *πανούργος εἰθύς*. Bergk changes *αὐτός* into *καὐτός*, and is followed by Meineke.

548. *τοὺς χοροῦς*. Kock suggests *τοῦ χοροῦ*, which Blaydes and Van Leeuwen adopt.

551. *κατέφαγ'* V. Bentley, Dindorf, recentiores. *κατέφαγεν* vulgo.

554. *ἀν' ἡμωβολιαία* P⁵. C¹. Kuster, recentiores. *ἀν' ἡμωβολιμαία* H. F³. W¹. W². *ἀνημωβολιαία* R. V. P. V¹. V². and others, and the editions before Kuster. *ἀνημωβολιμαία* M. U. The ensuing dialogue is variously distributed between the two women.

556. *κούκ οἴσθ'* MSS. vulgo. *κούκ οἶδ'* Blaydes, Van Leeuwen.

557. *ἀν γνῶναί* Elmsley (at Ach. 178), Dobree, Dindorf, recentiores. *αὐ γνῶναί* B. *ἀναγνῶναί* vulgo.

560. *ὄν οὗτος* R. V. M. U. O. C. P³. P⁴. P⁵. F⁴. *ὄν αὐτός* P. B. *ὄνπερ σὺν* P². C¹. *ὄν οὕτως* L¹. The *τοῖς* after *αὐτοῖς* is omitted by R. P. M. and a few other MSS.—*κατήσθιεν* R. V. P. P³. *κατήσθιε* M. U. P⁴. P⁵. At its first appearance in Aldus the line ran *ὄνπερ σὺν αὐτοῖσι ταλάροις κατήσθιε*. This went on till Porcus added *τοῖς* between *αὐτοῖσι* and *ταλάροις*: and so it was read till Kuster changed *αὐτοῖσι* into *αὐτοῖς*. Next, Brunck from P. changed *ὄνπερ σὺν* into *ὄν αὐτός*, whilst Invernizzi from R. V. changed *αὐτός* into *οἶτος*. Finally

Bekker from the same MSS. added the *ν* to *κατήσθιε*, and brought the line into its present form.

562. *εἰς ἐμέ* V. P. U. and the MSS. generally, and all the editions before Bekker, and Fritzsche afterwards. *εἰς μὲ* R. *εἰς με* M. Dindorf, Bothé, Bergk, Kock, Velsen, Van Leeuwen. *εἰς με* Meineke, Holden, Blaydes. But as Fritzsche truly says "Hujus versus numeri non tragici esse debent sed comici." And see infra at 673.

565. *δεῖσάσα* R. V. U. F¹. F⁴. F⁵. Bekker, recentiores, except Bothe and Velsen. *δεῖσασαι* vulgo. *πov* V. Dindorf, recentiores. *πω* vulgo.

567. *ἐξάξας* Bentley, Kuster, recentiores. *ἐξάξας* MSS. and editions before Kuster. *τὰς ψιάθους* MSS. vulgo. *τοὺς ψιάθους* Dindorf.

576. *χόλικας* Schweighaeuser, Dindorf, recentiores. *κόλικας* MSS. editions before Dindorf. *κόλικας* is a *vox nihili*, and must represent either *κόλλικας μυψίνος* or *χόλικας τριπέ*; ἢ *ἄρτους* ἢ *ἔντερα*, as the Scholiast explains it. But the first two syllables of *κόλλικας* are long, and *κόλικας* therefore must be either another form of, or a mistake for, *χόλικας*; which is now universally substituted for it.

582. *ὦ Ξανθίδιον*. On the supposition that the second syllable of the word (if derived from *Ξανθίας*) would be long, Meineke would either omit the *ὦ* or read *ὦ Ξάνθιον*. But there is no certainty about these pet names.

584. *θυμοί* R. V. M. U. and the MSS. generally, Junta, Brunck, recentiores. *θυμεί* P. P². P⁵. and, with the exception of Junta, all editions before Brunck.

592. *σαντὸν αἰ* W. W¹. W². H. F³.

and all the editions before Invernizzi, and Bothe afterwards. The words are omitted in all the other MSS. and by Invernizzi and subsequent editors, most of whom mark a lacuna. No MS. substitutes any words in their place. Fritzsche inserts (in brackets) *πρὸς τὸ γαῦρον*; Meineke (without brackets) *πρὸς τὸ σοβαρὸν*, Van Leeuwen *σοβαρὸν ὄντα*.

595. *κάκβαλέις* Fritzsche, recentiores, after Hermann's certain emendation. *κάκβάλης* V. *καὶ βάλης* (or *βάλης*) R. P. V. and most of the MSS. and the older editions. *καὶ βαλέις* V¹. W¹. W². Invernizzi, Dindorf. *καὶ βάλλεις* M.

596. *᾽στει πάλιν*. *᾽στι πάλιν* (contra metrum) V. Aldus, Gelenius, Portus, Scaliger, Faber, Kuster, Bergk, and Bekker. This was corrected into *᾽στιν πάλιν* by Bentley, who is followed by Dindorf, Fritzsche, and Paley. Dawes commenting on Frogs 437 quotes the line as *᾽στει πάλιν* (without professing to amend it), and this is followed by Bergk, Meineke, Holden, Kock, Velsen, Blaydes, Van Leeuwen. There is little to choose between *᾽στιν* and *᾽στει*, but on the whole I prefer the latter. R. P. M. V. and the MSS. generally have *πάλιν* alone. H. W. W¹. P². P⁵. F³. have *τις πάλιν*, and so Junta and (except as aforesaid) the editions before Fritzsche. This is probably a mere rearrangement of the letters in *᾽στι*, to save the metre.

611, 612. These two verses are variously distributed: but the arrangement in the text is commonly adopted and seems correct.

618. *βασανίσω* V. P³. C. C¹. Bergk, Meineke, Holden, Velsen, Paley, Van

Leeuwen. *βασανίζω* the other MSS. and editions.

620. *ἔτι δ' ἐς τὰς*. All the editions before Brunck had *ἐπὶ τε τὰς*, and that is the reading of P. M. U. and almost all the MSS.; but Dawes corrected it, as in the text, from Suidas, and his correction is confirmed by R. V. and followed by Brunck and all subsequent editors.

625. *ἔμοιγ' οὔτω* vulgo. *ἐμέ γε, τοῦτον* P. U. P⁵. F³, a curious variation, which is recognized by the Scholiast, and apparently arose from a notion that Dionysus is speaking. And this is followed by *αὐτὸν* for *αὐτοῦ* at the beginning of the next line.

630. *σεαυτὸν* R. P. U. and other MSS. Invernizzi, recentiores. *σὺ σεαυτὸν* H. F³. editions before Invernizzi. *ἐαυτὸν* V. B. *σαυτὸν* (without *σὺ*) M. O. V¹. W¹. F²

637. *χάπότερόν γ'* R. V. B. C. P³. V¹. W¹. L. L¹. Invernizzi, Bekker, Fritzsche, Meineke, Holden, Kock, Velsen, Blaydes, Van Leeuwen. *χάπότερον* P. M. U. vulgo.

644. *ἰδοῦ*. All the MSS. except P³. and almost all the editions continue the entire line to Xanthias, as in the text. A few editions, not understanding the passage, follow P³. in giving *ἰδοῦ* to Aecaeus.

649. *τί τὰτταταῖ*. The variations in this speech are as numerous as they are unimportant. The reading in the text is that of V. Bekker, Dindorf, Bergk, and Paley. All the editions before Brunck give as the retort of Aecaeus *τί δὴ ταραῖ*. Brunck from P⁵. changed this into *τί δ' ἱατταταῖ*, and so H. F³. R. runs both exclamations into one, *ἱατταττατταττατταταῖ* which is probable enough, and is adopted by Invernizzi and Fritzsche,

and, except that they divide the word into a twice repeated *ιατταταί*, by Dobree, Meineke, Holden, and Velsen. *ἀνύσεις τι; ατταταί*. A1A. *τίτᾶτταταί*; Kock, Blaydes, and Van Leeuwen. There are some other minor variations.

664. *ἤλγησέν τις* R. P. U. Dindorf, recentiores. *ἤλγησέ τις* V. M. editions before Dindorf. Dindorf suggests that the words *άλος ἐν βένθεσιν* should be brought up here to complete the senarius, and Van Leeuwen brings them up accordingly.

665. [*ἔχεις*]. This word is not in the MSS., but without it there is nothing to govern *πρῶνας*. Bergler suggests that *ἔχεις* may be understood from 659, but this seems impossible; Scaliger proposed and Van Leeuwen reads *πρωὸς*, to be governed by *μέδεις*. Bergk proposed to read *ὡς Αἰγιάϊους ἔχεις πρῶνας*, and Velsen and Blaydes insert *ἔχεις* after *πρῶνας*. the former as part of the undisputed text, the latter in brackets. I too have inserted it in brackets, though rather to make sense than as thinking it was really inserted by Aristophanes. It seems to me that Dionysus in his agony is putting together some lyrical language without regard to the grammatical construction.

673. *ποιῆσαι* R. P. M. U. and other MSS. and vulgo. *νοῆσαι* V. and other MSS. Bergk, Meineke, Kock, Velsen, Blaydes, Van Leeuwen.—*πρὶν ἐμέ* R. B. Invernizzi, recentiores. *πρὶν με* vulgo. See on 562 supra.

682. *ἐπὶ βάρβαρον ἑξομένη πέταλον*. So all the MSS. and all the editions before Meineke, though it was his predecessor Bergk who in an evil hour threw open the floodgates of unwisely conjecture by

suggesting *ἐπὶ βάρβαρον ἡδομένη πίτυλον*. Cf. Peace 800 and the note there. Bergk, however, left the text unaltered; but Meineke introduces into the text his conjecture *ὑποβάρβαρον ἑξομένη κελάδον*, in which he is followed by Holden, Blaydes, and Van Leeuwen. Velsen again reads *ἐπὶ βαρβάρῳ ἡδομένη κελάδῳ*. The MS. reading is far superior to any of these corruptions.

683. *κελαδεῖ* V. P. M. U. and the MSS. generally, and all the editions before Dindorf. *κελαρύζει* R. B. O. L¹. Bothe. *ρύζει* (*snarls like a dog*) Dindorf, Meineke, Holden, Green, Merry. *τρύζει* (a word constantly used of the nightingale) Fritzsche, Kock, Velsen, Blaydes, Van Leeuwen. Blaydes says "Verum videtur aut *κελαδεῖ* aut *τρύζει*." *κρίζει* Seidler. *κελαδεῖ* is retained by Bergk and Paley. Nobody raises any objection to *κελαδεῖ*, which is used of the nightingale's song in Peace 801, and well suits the lightness and airiness of the present ode. Probably some grammarian wrote *τρύζει* in the margin, and the two words coalesced into the *κελαρύζει* of R.

684. *ὡς ἀπολείται*. Bergk alters this into *ἕως ἀπολείται*, which I confess I do not understand.

695. *ταῦτ'* V. P. U. Brunck, recentiores. *τοῦτ'* R. M. edd. veteres.

699. *αἰτουμένους* all the MSS. (save that R. first had *αἰτουμένους*, which was corrected into *αἰτουμένους*) and all the editions except Meineke, Holden, Kock, and Velsen, who adopt the faulty *αἰτουμένους*.

703. *εἰ δὲ ταῦτ'* R. V. P. M. and the MSS. and editions generally. *εἰ δὲ τοῦτ'* U. and a few other MSS. Brunck, Invernizzi, Dindorf, Bothe, Bergk,

Meineke, Holden. *Non temere sollicitanda optimorum librorum scriptura*, says Blaydes; an excellent aphorism often disregarded. In the next line I, with some other editors, place a comma after πόλιν, πόλιν being understood after ζήχοντες. I do not believe that τὴν πόλιν καὶ ταῦτ' ἔχοντες κ.τ.λ. is good Greek for *And that too having the city, &c.* The examples adduced to justify this position of καὶ ταῦτα are mostly very wide of the mark. Καὶ ταῦτα in this sense must either introduce the subsentence, or follow immediately after the special circumstance which it adds to the preceding statement.

711. ψευδολίτρον R. V. M. Brunck, recentiores. ψευδονίτρον the other MSS. and earlier editions. Brunck cites the old grammarians, who all recognize that the Attics used λ for ν in νίτρον as in πνεύμων, Eustathius on Il. iv. 363; Pollux, vii. 39; Photius and Moeris, s. v. λίτρον, &c. Some refer to this very passage as an example. And see on 474 supra.—κονίας V. P². P⁵. H. F⁴. C¹. Bentley, Brunck, recentiores. · τε κονίας R. P. M. U. and the MSS. generally, and the editions before Brunck.

714. ἰδὼν Bentley, Dindorf, recentiores. εἰδὼς MSS. editions before Dindorf.

718. πολλάκις γ' P. U. H. W². F⁴. and all editions except Fritzsche, Velsen, Blaydes, and Van Leeuwen. The γε is omitted in the other MSS. Hermann proposed πολλάκις δ', an impossible reading, since an Epirrhema or Antepirrhema recited by the Coryphaeus never is, or could be, hooked on by a conjunctive particle to a Strophe or Antistrophe sung by the Chorus. Nevertheless, this

error is adopted by Fritzsche, Velsen, Blaydes, and Van Leeuwen.

719. καλοὺς τε κάγαθούς. So all the MSS. (except C. and L. which read κακοὺς τε κάγαθούς) and all the editions before Holden. Meineke, however, sharing the general impression that the next line speaks of a bad as well as of a good coinage, concluded that the present line must mention bad as well as good citizens; a very unwarrantable conclusion, for it is by no means necessary that one branch of a comparison should embrace every detail comprised in the other. However, the suggestion was sufficient to set the conjecturers to work. Meineke himself (Vind. Aristoph.) would read κακοὺς τε κάγαθούς, and Holden and Kock so read. But if οἱ κακοὶ τε κάγαθοὶ could ever, in Aristophanes, mean *the evil and the good*, it could only be where the two are fused into one class, and not where, as here, the two classes are being distinguished from, and contrasted with, each other. Thus Solon (Polity of Athens, chap. 12) says θεσμούς δ' ὁμοίους τῷ κακῷ τε κάγαθῷ ἔγραψα, "I made equal laws for all citizens." In the Funeral Oration of Pericles (Thuc. ii. 41) πανταχοῦ δὲ μνημεία κακῶν τε κάγαθῶν ἄδια ξυγκατοικίσαντες, we should probably with some MSS. read καλῶν. But if not, the speaker is blending together, not distinguishing between, the two. To my mind, however, in Aristophanes, the words could only be a parody on his favourite καλοὶ τε κάγαθοὶ, and would mean *virtuous rillains*. Velsen introduces a really horrible doggerel of his own τοὺς καλοὺς καὶ τοὺς κακοὺς into a trochaic tetrameter, perhaps the most harmonious of

all metres, and even more harmonious in the hands of Aristophanes than in those of the Tragic Poets. But some scholars, provided they can get the proper number of syllables into a line, entirely ignore the melody of the verse (as witness Bergk's dreadful -σὼ γὰ σφῶ in 1480 infra), a consideration which Aristophanes never ignored. Moreover, in composing his doggerel, Velsen overlooks the fact that the adjective *καλὸς* in Aristophanes never includes any reference to moral virtue, and that οἱ καλοὶ καὶ οἱ κακοὶ on his lips could mean nothing but "the beautiful and the wicked." This again shows the absurdity of a still older conjecture by Duker τὸν καλοῦς τε κοῦ γαθοῦς. Other conjectures have been made, which are not worth repeating here. And, of course, if the view taken of this Antepirrhema in the Commentary be correct, all excuse for these alterations at once disappears.

720. καὶ τὸ καινὸν χρυσίον. For the reasons mentioned in relation to the foregoing line, Kuster proposed to read καὶ τὸ καινὸν χαλκίον. And Meineke actually substitutes for the text the words καὶ καλῶς κεκομμένον. This was his first mode of equalizing the two branches of the comparison. Afterwards, in his Vind. Aristoph., he abandoned it for the alteration in the preceding line, already considered.

721. τούτοισιν οὔσιν. Meineke suggests, and Holden and Kock read, τούτοιςι τοῖσιν.

724. ἔν τε τοῖς. From the strange notion that this line is governed by χρώμεθ' οὐδέν, in which case we should expect οὔτ' ἐν τοῖς Ἑλλησι, various transpositions have been made in these

verses by Meineke and other recent editors. But the words are really, as Holden observes, connected with κεκωδωνισμένοις, tested both amongst the Hellenes and amongst the Barbarians.

730. προσελοῦμεν R. Bekker, recentiores, except Bergk. προσελοῦμεν the MSS. generally, and the editions before Brunck. Dawes considered that the προσ- was long, because followed by the digamma, and accordingly Brunck and Bergk write it προσελοῦμεν. Stobaeus, 43. 28, citing this passage gives προυγελοῦμεν, and so Bentley proposed, Hesychius explaining προυγελεῖν by προπηλακίζειν and ὑβρίζειν. Grotius proposed προυξελοῦμεν. There is the same difficulty in Aesch. Prom. 447. Meineke is thoroughly dissatisfied with the way in which Aristophanes wrote this Antepirrhema, and sets to work with great zeal to improve it. Some of his alterations have already been noticed. Here he would change χαλκοῖς into μαλακοῖς, so striking out the very analogy on which Aristophanes is insisting between the pinchbeck coin and the pinchbeck citizens. Two lines below he would alter ὑστάτοις ἀφιγμένουςιν into ὑστέροις ἀφιγμένουςιν, meaning that the spurious citizens arrived later than the genuine. But the genuine citizens, in their own opinion, never arrived at all: they were Autochthons, native children of the ground: and Aristophanes is laying stress on the fact that the people employ the newest comers, the very latest arrivals. In 731 he would alter εἰς ἅπαντα into οὔσι πάντα, and in 734 καὶ νῦν into κἂν νῦν.

741. ἐξελεγχθέντ' V. P. U. B. F⁴. and (with the λ doubled) R. Brunck, recentiores.

tiores, except Velsen, who with M. H. m. and the editions before Brunck reads *ἐξελέγξαντ'*.

743. *ᾠμῶξε* M. Brunck, recentiores. *οἴμωξε* R. V. P. U. and the MSS. generally, and all editions before Bergler who wrote *ᾠμῶξε*. *οἴμωξε* H. P⁵., from the latter of which, coupled with Bergler's emendation, Brunck derived the present reading.

748. *καὶ τοῖθ'* R. V. Dindorf, Fritzsche, recentiores, down to Blaydes. *καὶ τόθ'* vulgo.—*ἀπίης* R. V. Kuster, Brunck, recentiores. *ἀπῆς* vulgo.

757. *καὶ βοή* R. V. Meineke, Holden, Velsen. *χῆ βοή* vulgo. Fritzsche and Holden continue the whole of the next line to Xanthias, though he could have known nothing of Aeschylus and Euripides: whilst Meineke postpones it to lines 759, 760, and makes it the last line of the speech of Aeacus. There is no ground for these changes. The MS. arrangement is far better.

759. *πράγμα μέγα* R. P. U. V¹. V². W². F⁴. Bekker, recentiores. V. omits *μέγα*, and M. substitutes *σφόδρα*. *γάρ* takes the place of *μέγα* in many MSS. and in all editions before Bekker. The *μέγα* which concludes the line is found in almost all the MSS. and editions, but *πάνυ* is found in a few MSS., an obvious transfer from the following line. One *πράγμα* is omitted, doubtless by an oversight, by Portus and Kuster.

762. *ἀπὸ* MSS. vulgo. *περὶ* Velsen, Blaydes, Van Leeuwen. But see the Commentary.

765. *μανθάνω*. Meineke destroys the liveliness of the line by changing *μανθάνω* into *μανθάνεις*; and giving the word to Aeacus. Xanthias, of course,

means that he quite understands what Aeacus is saying about the dinner, and precedence, in the Prytaneum, since such things are as well known in Athens as in Hades.

771. *ὄτε δὲ* R. V. P. M. U. and the MSS. and editions generally. The English MSS. O. C. L. L¹. have *ὄτε δέ* which is approved by Dobree, and adopted by Meineke, Holden, and Blaydes. I should have followed their example, had the reading received any countenance from the better MSS. But see infra 789. *ὄτε δ' οὖν* Fritzsche, Velsen.—*κατῆλθ'* R. V. P. M. U. and the MSS. generally, Brunck, recentiores. *κατῆλθεν* editions before Brunck.

772. *τοῖσι βαλαντιοτόμοις* R. U. F¹. F⁴. F⁵. Bergk, Meineke, Holden, Kock, Velsen, Paley, Green, Merry, Van Leeuwen. *τοῖσι βαλαντιοτόμοις* V. P. V². W². *τοῖς βαλαντιοτόμοις* M. *τοῖς βαλαντιοτόμοις* C. F³. editions before Brunck who, from P., changed *τοῖς* into *τοῖσι*. And subsequent editors (except those mentioned above) have followed his reading *τοῖσι βαλαντιοτόμοις*.

786. *αὐτῶν* V. Blaydes, Van Leeuwen. *αὐτῶν* vulgo.

794. *πρὸς γ'* *Εὐριπίδην* R. and all the editions. But the other MSS. omit the *γ'*.

795. *τὸ χρῆμ'* R. Bekker, Fritzsche, recentiores. *τί χρῆμα* V. P. M. U. and the other MSS. and editions.—*ὀλίγον ἕστερον* R. M. P. U. the MSS. generally and vulgo. *ὀλίγον γ' ἕστερον* V. Blaydes.

800. *ΞΑ. πλυθεύσουσι γάρ*; The MS. readings *πλυθεύσουσι γε* (and so, vulgo), *πλυθεύσουσι τε*, and *πλυθεύουσι τε* continue the words to Aeacus. Bergk was

the first to perceive that they are an interruption by Xanthias, but he read Σ A. $\pi\lambda\upsilon\theta\epsilon\acute{\upsilon}\sigma\upsilon\sigma\iota\ \gamma\eta\eta$; deriving the $\gamma\eta\eta$ from Bothe, who read $\kappa\alpha\iota\ \pi\lambda\alpha\iota\sigma\iota\ \xi\acute{\upsilon}\mu\text{-}\pi\tau\upsilon\chi\theta^{\prime}\ \acute{\alpha}\ \pi\lambda\upsilon\theta\epsilon\acute{\upsilon}\sigma\upsilon\sigma\iota\ \gamma\eta\eta$. Kock suggested the reading in the text, which is adopted by Meineke, and all subsequent editors.— $\xi\acute{\upsilon}\mu\pi\eta\kappa\tau\alpha$ M. U. V². F⁴. vulgo. $\sigma\acute{\upsilon}\mu\pi\eta\kappa\tau\alpha$ P. $\sigma\acute{\upsilon}\mu\pi\tau\upsilon\kappa\alpha$ R. $\xi\acute{\upsilon}\mu\text{-}\pi\upsilon\kappa\tau\alpha$ V. $\xi\acute{\upsilon}\mu\pi\tau\upsilon\kappa\tau\alpha$ O. M¹. V¹. P⁴. Brunck, Bothe, Blaydes, Van Leeuwen.

803. $\tau\acute{\omicron}\nu\ \Lambda\iota\sigma\chi\acute{\upsilon}\lambda\omicron\nu$. For $\tau\acute{\omicron}\nu$ Ranke suggested $\tau\acute{\omicron}\delta^{\prime}$, and Blaydes reads $\tau\acute{\alpha}\delta^{\prime}$.

804. $\xi\beta\lambda\epsilon\psi\epsilon\ \gamma\omicron\upsilon\eta\upsilon$ V. P. and the MSS. generally, Brunck, Bekker, Bothe, Fritzsche, Meineke, recentiores. $\xi\beta\lambda\epsilon\psi\epsilon\nu$ $\omicron\upsilon\eta\upsilon$ M. U. editions before Brunck. $\xi\beta\lambda\epsilon\psi\epsilon$ $\delta^{\prime}\ \omicron\upsilon\eta\upsilon$ R. Dindorf, Bergk.

809. $\tau\omicron\upsilon\ \gamma\eta\acute{\omega}\nu\alpha\iota\ \pi\epsilon\rho\iota\ \Phi\acute{\upsilon}\sigma\epsilon\omega\varsigma$. Blaydes (followed by Van Leeuwen) converts this into $\tau\eta\varsigma\ \Phi\acute{\upsilon}\sigma\epsilon\omega\varsigma\ \pi\epsilon\rho\iota\ \Gamma\eta\acute{\omega}\nu\alpha\iota$.

814. $\acute{\epsilon}\nu\delta\omicron\theta\epsilon\nu\ \acute{\epsilon}\xi\epsilon\iota$. Velsen proposes $\acute{\epsilon}\nu\delta\omicron\theta\epsilon\ \pi\acute{\epsilon}\psi\epsilon\iota$.

815. $\delta\acute{\xi}\upsilon\lambda\omicron\lambda\omicron\nu$. . . $\delta\acute{\omicron}\delta\omicron\tau\alpha$ his *strident tusk*, so (or $\delta\acute{\xi}\upsilon\lambda\acute{\alpha}\lambda\omicron\nu$) R. V. P. M. U. and the bulk of the MSS., and so *Aldus and all succeeding editions (except Fracini who, no doubt by an oversight, reads $\delta\acute{\xi}\upsilon\lambda\acute{\alpha}\lambda\omicron\nu$) down to Gelenius who (either by an oversight or taking $\delta\acute{\xi}\upsilon\lambda\omicron\lambda\omicron\nu$ to be used adverbially) has $\delta\acute{\omicron}\delta\omicron\tau\alpha$. Raphaeleng restored $\delta\acute{\omicron}\delta\omicron\tau\alpha$, but the error of Gelenius was reintroduced by Portus and subsequent editors down to Bergler, who again restored the true reading. Brunck in his note says that P³. and P⁵. have $\delta\acute{\xi}\upsilon\lambda\omicron\lambda\omicron\nu$. . . $\delta\acute{\omicron}\delta\omicron\tau\alpha$ which he retains and approves, explaining, strangely enough, that " $\delta\acute{\xi}\upsilon\lambda\omicron\lambda\omicron\nu$ substantive accipiendum est pro $\tau\acute{\omicron}\ \delta\acute{\xi}\upsilon\lambda\omicron\lambda\omicron\nu$ *garrulitas*"; but in a supplemental note he says that P³. has $\delta\acute{\xi}\upsilon\lambda\acute{\alpha}\lambda\omicron\nu$, which he

prefers. Bekker went back to the old error of Gelenius, whilst Dindorf and Merry adopt Brunck's final proposition and read $\delta\acute{\xi}\upsilon\lambda\acute{\alpha}\lambda\omicron\nu\ \delta\acute{\omicron}\delta\omicron\tau\alpha$. The MS. reading was restored by Fritzsche, and accepted by all subsequent editors except Merry, and except Blaydes who is constrained by his wanton change of $\pi\alpha\rho\iota\delta\eta$ into $\acute{\epsilon}\pi\alpha\iota\eta$ to read $\delta\acute{\xi}\upsilon\lambda\acute{\alpha}\lambda\omicron\nu$, though he retains $\delta\acute{\omicron}\delta\omicron\tau\alpha$.— $\pi\alpha\rho\iota\delta\eta$ V. Hermann, Fritzsche, recentiores. $\pi\epsilon\rho\iota\delta\eta$ R. $\pi\epsilon\rho\iota\delta\eta$ P. $\pi\epsilon\rho\ \acute{\omicron}\delta\eta$ M. U. and most MSS. and all editions before Fritzsche.

818. $\iota\psi\iota\lambda\acute{\omicron}\phi\omicron\nu$ U. P². P⁴. F⁴. and all editions before Invernizzi: and Bothe, Fritzsche, Blaydes, and Van Leeuwen since. $\iota\pi\omicron\lambda\acute{\omicron}\phi\omicron\nu$ R. V. P. M. and the MSS. generally, and, except as aforesaid, the editors since Invernizzi. Both Beck and Fritzsche suggest that $\iota\pi\omicron\lambda\acute{\omicron}\phi\omicron\nu$ crept in from $\iota\pi\omicron\beta\acute{\alpha}\mu\omicron\nu$ three lines below.

819. $\sigma\kappa\iota\nu\delta\alpha\lambda\acute{\alpha}\mu\omicron\nu$ (or $-\mu\acute{\omega}\nu$) V. and some other MSS. Bentley, Fritzsche, Bergk, Meineke, Kock, Paley, Merry. $\sigma\kappa\iota\nu\delta\acute{\alpha}\lambda\mu\omicron\nu$ (or $-\mu\acute{\omega}\nu$) R. P. M. U. and the bulk of the MSS., and all editions before Brunck. Brunck unfortunately introduced the question of dialect, quoting from Moeris $\sigma\chi\iota\nu\delta\alpha\lambda\mu\acute{\omicron}\varsigma\ \acute{\epsilon}\nu\ \tau\acute{\omega}\ \chi$, 'Αττικῶς, $\sigma\kappa\iota\nu\delta\alpha\lambda\mu\acute{\omicron}\varsigma$, 'Ελληνες. In the notes on Moeris, Sallier, observing that in Aristophanes (here and Clouds 130) and other writers of pure Attic; all MSS. commence the word with $\sigma\kappa$ -, suggests that in Moeris the two forms should be transposed, whilst Hudson and Pierson, with even less reason, would alter the spelling in Aristophanes. This latter view was adopted by Brunck, who accordingly wrote $\sigma\chi\iota\nu\delta\alpha\lambda\mu\acute{\omega}\nu$ here. Porson saw, as Bentley had seen before

him, that the line should commence with a dactyl, and for that reason (and not as pronouncing any opinion as to the right spelling of the word) changed Brunck's *σχινδαλῶν* into *σχινδαλάμων*. And *σχινδαλάμων* is read by Bekker, Dindorf, Bothe, Holden, Velsen, Blaydes, and Van Leeuwen. But of course when Moeris says that one form is used Ἄττικῶς, and the other Ἑλληνικῶς, he does not mean to exclude from the Hellenic form the principal Hellenic writers, the poets, philosophers, and historians of Athens. He means that the first form is used by the Athenians only, the second by the Athenians in common with the other Hellenic peoples. To give one example out of five hundred, he says *θύραζε*, Ἄττικῶς. *ἕξω*, Ἑλληνικῶς, yet of course both forms are quite common with Attic writers. Much mischief has been done by critics not bearing in mind that Ἑλληνικῶς does not mean *un-Attic*. For *παραξόγια* (from *ἄξων*, *whirling of splinters*) which immediately follows, Herwerden suggests *παραξόγια* (from *ξίω*, *scrappings of splinters*).

827. *ἔνθεν δ' ἡ* Bothe. *ἔνθεν δὴ* R. V. and the MSS. and editions generally. *ἔνθεν δὲ* P. Fritzsche, Paley. *δὲ* seems natural here, as in the second and third stanzas, and the reading *δ' ἡ* accounts for both variations.—*λίσπη* MSS. vulgo. Meineke and a few others alter it into *λίσφη* as the more Attic form: an example of the mischief mentioned on 819 supra. And see supra on 149.

829. *πλευμόνων*. The MSS. and editions are divided between *πλευμόνων* and *πνευμόνων* here, as in 474 supra.

830. *μεθίμην* V. P. M. U. and many

other MSS., so confirming the conjecture which Dawes had put forward before the reading of any of these MSS. was known. "Qui vel verbum activum *μεθίμημι*," says that eminent critic, "cum genitivo, vel medium *μεθίμην* cum accusativo rite conjungi existimat, loquendi consuetudinem ab Atticis servatam ignorat." In his time, and indeed down to Brunck's edition, *μεθίμην*, which is found in R. and one or two inferior MSS., was the reading of every edition. *μεθίμημι* is read by Brunck, and all subsequent editors.

838. *ἀπύλωτον* V. P. M. U. and apparently all MSS. except R., and all editions before Invernizzi, and Bekker, Bothe, Fritzsche, Bergk, and Paley since. *ἀθύρωτον* R. Invernizzi and (except as aforesaid) subsequent editors.

847. *μέλαιναν* V. P. M. U. and the MSS. and editions generally. *μέλαινα* R. V². W². F². Meineke, Holden, Kock, Velsen, Merry, Blaydes, Van Leeuwen.

853. *ἀπαγε* V. P. M. U. and the MSS. and editions generally. *ἀναγε* R. Bergk, Meineke, Kock, Velsen, Blaydes, Van Leeuwen.

857. *πρέπει* R. V. P. M. and almost all the MSS. and editions. *θέμις* U. O. C. L. L¹. W¹. W². V¹. P⁴. F⁴. Dindorf, Meineke, Velsen. *θέμις* seems the better word, but the preponderance of MS. authority against is too marked to permit its acceptance.

859. *ἐμπρησθεῖς* vulgo. *ἐμπρισθεῖς* V. P.

863. *Πηλέα γε* R. V. Bekker, recentiores. *Πηλέα τε* P. and other MSS. and all the older editions. *Πηλέα, σε* M. *Πηλέα* (alone) U. and other MSS.

866. *ἐβουλόμην μὲν* MSS. vulgo. We should certainly have expected *ἄν*, and

Dawes referring to (amongst other passages) 672 supra, Eccl. 151, Wasps 960, proposes either *ἔβουλόμην μὲν ἄν*, which Brunck accepts, or *ἔβουλόμην ἄν*. It seems, however, impossible to make any change in the face of such passages as the commencement of Antiphon's speech, "In the matter of the murder of Herodes," where *ἔβουλόμην μὲν*, without *ἄν*, is used exactly as here. At the end of the line, *ἐνθάδε* is altered by Meineke, Blaydes, and Van Leeuwen into *ἐνθαδι*.

867. *ἀγών νῶν*. The old editions read *ἀγών νῶϊν*, but Bentley and Dawes saw that *ἀγών* required the article, *ἀγών*, and that *νῶν* must consequently be read as a monosyllable. The latter alteration is confirmed by every MS.; and therefore *ἀγών*, which is found in most MSS., becomes unmetrical, and the former alteration becomes necessary on this ground also. The double alteration was accepted by Brunck, and all subsequent editors.—*τί δαί*; R. P. U. and other MSS. Brunck, recentiores. *τήν* V. and other MSS. edd. before Brunck. *ότη* M.

880. *πορίσασθαι* R. V. Bekker, recentiores. *πορίσασθε* (with a colon after *στομάτου*) P. M. U. and most of the MSS. and all editions before Bekker.

881. *ρήματα* MSS. vulgo. But some recent editors object to *ρήματα*, apparently from not observing that throughout this contest the word is specially appropriated to the weighty sayings of Aeschylus. Thiersch conjectures *ρέυματα*, Bergk *ρήγματα*, Kock *πρέμα τε* (which Velsen inserts into the text), Meineke *κρημνά τε*. Blaydes dismisses these conjectures with the words "Frustra. *ρήματα* Aeschyli sunt (v. 821, 824, 828), *παρὰπρίσματα* ἐπῶν Euripidis. Correxī

κνίσματα quod melius cum *παρὰπρίσματα* conveniet."

884. *ὁ μέγας* Hermann, Dindorf, recentiores. *ὄδε μέγας* (contra metrum) MSS. editions before Dindorf.

888. *ἐπίθες λαβῶν κ.τ.λ.* V. P. M. U. H. B. V². and all the five Florentine MSS. and almost all the editions. R. transposes *λαβῶν*, placing it after *λιβανωτὸν*, which Invernizzi follows, not observing that it makes the line unmetrical. Dindorf commences the line with *ἴθι δῆ*, which he gets, I suppose, from 891 infra, and omits *λαβῶν* altogether. Fritzsche shuffles the words into a new arrangement, *ἐπίθες λιβανωτὸν καὶ σὺ δῆ λαβῶν*, and is followed by Kock, Velsen, and Blaydes. The MS. reading is retained by Bergk, Meineke, Holden, Paley, Van Leeuwen,

889. *θεοῖς* R. V. M. U. and the MSS. and editions generally, *θεοί* P. Brunck, Holden, Blaydes, Van Leeuwen.

890. *σοι* V. P. M. U. and the MSS. and editions generally. *σου* R. Bekker, Fritzsche, Bergk, Kock, Blaydes.

893. *ξύνεσι* R. C. F⁴. Dawes, Invernizzi, recentiores. *ξύνεσις* vulgo. Bentley for the sake of the metre changed *καὶ ξύνεσις* into *ξύνεσις τε* and so Brunck.

897. *ἐμμέλειαν δαίαν*. All the MSS. and editions (except as hereinafter mentioned) have *ἐμμέλειαν ἔπιτε* (or *ἐπι τε* or *ἐπί τε δαίαν ὁδόν*). See the Commentary. Dindorf was the first to bring the line into metre and sense by changing, in the preceding line, *τίνα* into *τίνα*, and omitting *ἐμμέλειαν*. *We long to hear what hostile path ye will enter*. Blaydes writes (after *ἀκούσαι*) *τίν' ἐπιτρον δαίαν λόγων ὁδόν*. The other suggestions all require considerable changes, or create

a lacuna, in the antistrophe 994 infra Bothereads *ἐμμέλειαν ἐπιτηδείαν*. Fritzsche reads (after ἀκοῦσαι) *ἐμμέλειάν τέ τιν'*, *ἔπη τε, δαίαν ὀδὸν λόγων*. Meineke changes *τίνα λόγων ἐμμέλειαν* into *τίνα λόγων τίν' ἐμμελείας*. Green follows Dindorf; and Holden and Van Leeuwen follow Meineke.

901. *λέξει* V. M. U. and other MSS. and vulgo *λέξαι* R. P. Invernizzi, Bekker, Fritzsche, Bergk, Kock, Paley.

905. ΔΙΟ. The MSS. and generally the editions give these two lines to Dionysus, but Fritzsche and several recent editors transfer them to the Chorus, in correspondence with the antistrophe 1004, 1005.

908. *ὑστάτοις* MSS. vulgo. *ὑστέροις* Blaydes, Van Leeuwen.

911. *ἔνα τιν' ἄν* V. Dobree, Bekker, Dindorf, Bothe, Fritzsche, Bergk, Holden, recentiores. All the editions before Brunck have *δὴ γ' ἔνα τινα* (or *τιν'* where the augment is prefixed to the following verb) and so H. F^s. C¹. *δῆτα ἔνα τινα* P². whence Brunck and Invernizzi *δῆθ' ἔνα τινα*. *ἔνα γέ τινα* Dawes (on Plutus 707), Porson (Suppl. Pref. Hec.), Elmsley (on Ach. 569), Cobet (N. L. 578), Meineke. But the *ἄν*, if not necessary, improves the sentence. Most of the better MSS. R. M. P. U. and others have merely *ἔνα τινα*, which does not satisfy the metre.—*ἐκάθισεν* V². *καθίσεν* Bekker, Dindorf, recentiores, except Blaydes who writes it *καθείσεν* after Dawes and Porson ubi supra, but *καθίσεν* is the commoner form. See Veitch's Irregular Verbs, s. v. *καθίζω*. Most of the best MSS. have *καθίσεν*, and so Aldus, Fracini, Gormont, and Grynaeus, whilst Junta and the other editions

before Kuster have *'κάθισεν*. *ἐκάθισεν* V. Kuster, Bergler, Brunck, and Invernizzi. *κάθισεν* Elmsley ubi supra.

913. *γρούοντας*. Blaydes altered this into *γρούοντά γ'*, not observing, apparently, the *οί δ' ἐσίγων* two lines below.

919. *καθοίτο* R. V. P. M. and many other MSS. Brunck, Invernizzi, Bekker, Dindorf, Bothe, Fritzsche, Bergk, Paley, Green, Blaydes. *καθῆτο* U. and other MSS. and editions before Brunck. *καθῆτο* Dobree (at Plutus 992), Meineke, Holden, Kock, Velsen, Merry, Van Leeuwen.

920. *τι φθέγγεται* R. V. Bekker, recentiores (but Velsen says that R. V. have *τί* not *τι*). All editions before Bekker have *φθέγγαιτο δῆ*, which appears to be found in but one MS., viz. F^s. Most of the MSS. read *φθέγγαιτο* with *τι* either preceding or following it.

926. *ἄγνωστα* (or *ἀγνώστρα*) MSS. vulgo. Cobet declares that *ἄγνωστα* is here required, and on the strength of that declaration it is adopted by Meineke, Kock, Velsen, and Blaydes. Yet the change is plainly neither requisite nor desirable.

930. *ῥάδι' ἦν* R. V. P. M. U. and many other MSS. Porson (Suppl. Pref. Hec.), Bekker, Bothe, Fritzsche, and all subsequent editors except Blaydes. Many other MSS. and all editors before Bekker have *ῥάδιον ἦν*. Bentley omitted the *ἦν*, and so Dindorf and Blaydes. But *ῥάδι' ἦν* was far more likely to be corrupted into *ῥάδιον* or *ῥάδιον ἦν* than the converse.

932. *ἱππαλεκτρύονα* MSS. vulgo. Porson objects to an anapaest in the fourth place (Suppl. Pref. Hec.) and Bp. Monk on Hipp. 377 contracts the word to *ἱππαλεκτρύω*. Bothe changes it to *ἱπο-*

λεκτόρα, and (what is more surprising) is followed in this by Fritzsche, Meineke, Holden, Kock, Velsen, and Van Leeuwen. However sparingly Aristophanes uses an anapaest in this place, he certainly does so on certain occasions; the form ἀλεκτρονόγα is necessary in 935 infra; it can hardly be doubted that Aristophanes would employ the actual words of Aeschylus; and the MSS. are unanimous. This question occurs again in 937 infra.

936. ποιά γ' R. P. M. U. O. C. M¹. V¹. V². W¹. W². F². F⁴. Brunck, Invernizzi, Bothe, Fritzsche, Holden, Kock. ποί' ἄττ' V. H. F¹. F³. F⁵. C¹. B. vulgo.

939. τὸ πρῶτον εὐθύς V. Bentley, Brunck, recentiores. τὸ πρῶτον μὲν εὐθύς all editions before Brunck. πρῶτον μὲν εὐθύς H. E. P². P⁵. C¹. πρῶτον εὐθύς (without τὸ) P. M. U. and many MSS. εὐθύς without either τὸ πρῶτον or μὲν R. O. V¹. W².

942. λευκοῖς R. V. U. O. B. V¹. W¹. W². F⁴. Invernizzi, recentiores. μικροῖς P. M. and other MSS. and all editions before Invernizzi, though Brunck, "aurium solum iudicium secutus," writes it μικροῖς τε τευτλίωσιν. μικροῖς is doubtless, as Dobree says, a gloss indicating that τευτλίωσιν is a diminutive.

943. ἀπηθῶν P². P³. Brunck, recentiores. ἀπηθῶν V. ἀπ' ἡθῶν, from manners, R. P. M. U. editions before Brunck.

944. Κηφισοφῶντα μγνύς. These two words are by Velsen taken from Euripides and given to Dionysus. And so Van Leeuwen.

946. εἶπ' ἄν R. V. Invernizzi, recentiores, except Blaydes, who omits μὲν in the earlier part of the line and inserts ἄν before εἶπεν, Van Leeuwen, as usual, following him. εἶπεν (but otherwise as

in the text) M. P. U. and other MSS. and all editions before Invernizzi.

947. (ΔΙ.) R. V. M. P². recentiores. (ΔΙΣ.) the other MSS. and editions before Brunck.

948. οὐδέν MSS. vulgo. οὐδένα Blaydes, Van Leeuwen.

953. περιπατεῖν. περίπατος vulgo. See the Commentary.

957. ἐρᾶν MSS. vulgo. Some recent editors have objected to the word. Fritzsche connects it with στρέφειν "to love to dodge." Velsen omits it, leaving a lacuna. Blaydes substitutes τε καὶ for it, Van Leeuwen περᾶν, after a suggestion of Meineke.

958. κάχ' ἵποποεῖσθαι. Almost all the MSS. and the editors generally, since Brunck, write this in two words. The older editions, with a few MSS., write it in one, καχυποποεῖσθαι.

964. κάμου γ' V. P. M. m. V². F¹. vulgo. κάμου (omitting γ') R. U. H. O. B. W¹. W² and other MSS. κάμους Dobree, Fritzsche, recentiores, except Green and Merry.—έκατέρου R. V. and the MSS. generally and vulgo. έκατέρους P. P². P³. M. U. and a few others, Brunck, Bothe.

965. τουτουμενι (in one word) Dindorf, Fritzsche, recentiores. Cf. Birds 448; Eustathius on Iliad, i. 54. τουτου μενι (in two words) R. Bekker. τουτου μεν οδν U. W¹. W². and all editions before Bekker. τουτου μεν V. P. M. O. and a few other MSS., whilst others again have τουτου μεν ο and τουτου μεν γαρ. Doubtless the unusual form τουτουμενι for τουτουι μεν was a stumbling-block to the transcribers. At the end of the line Μανης (variously accented) is the reading of all the MSS. except P. and of the editions generally. P. has Μάγνης.

967. *οἰμῶι* (variously accented) V. P. M. U. and the MSS. and editions generally. *οἰμῶς* R. Kock. *έμοι* B. P³. Dobree.

969. *πov*. Velsen and Kock change this into *τις*. But see the note.

971. *μέντοι* γὰ vulgo and all the MSS. except R. V. V². who read *μέντοι σωφρόνειν*, and are followed by Invernizzi, Bekker, Fritzsche, and Paley. The common reading is written *μέντοῦγὰ* by Dindorf and subsequent editors.

979. *έλαβε* V. P. M. U. vulgo. It is so rare to find a tribrach in this place that I am much inclined with Bothe to adopt Bentley's suggestion *τίς τόδ' έλαβεν*; *έλαβεν* is found in R. and some other MSS. Fritzsche reads *τίς προύλαβεν*; some would omit this, with or without the preceding line, as unsuited to the character of Euripides.

987. *χθιζών*; Lobeck, Dindorf, recentiores. *χθεσιών* MSS. and editions before Dindorf. To make this scan, P² and P³. insert *μοι* after *σκέροδον*, and so Brunck and Invernizzi; whilst Bentley proposed *σκορόδιον*. But Lobeck's suggestion is doubtless right. See Wasps 281, where a similar correction was made by Hermann. For *τό χθεσιών* Junta has *καί χθεσιών*.

989. *άβελτερώτατοι* R. V. P. M. U. and the MSS. generally, Invernizzi, recentiores. Brunck too approved of it, though he left in his text *άβελτερώτεροι*, the reading of the older editions and two or three MSS.

991. *Μελιτίδαι* (with the second syllable long) R. V. P. M. U. and most of the MSS. Brunck, Invernizzi, Bergk, Velsen, Merry. *καί Μελιτίδαι* (with the second syllable short) P². P³. W¹. W². F². F³. C¹. the editions before Brunck, and

Bothe since. *Μελιτίδαι* Fritzsche, Meineke, Kock, Paley, Van Leeuwen. *Μεληρίδαι* Gaisford (on Hephaestion v. 1), Bekker, Dindorf, Holden, Green, and Blaydes. But as, indeed, some of the foregoing critics observe, the name frequently occurs as a synonym for "a fool," and is always spelt *Μελιτίδης*.

993. *σὺ δέ τί* Bentley, Dindorf, recentiores. *σὺ δὴ τί* the MSS. generally (though R. omits *τί*) and earlier editions. *σὺ δέ δὴ τί* V. Bekker. Editors who have not ejected the extraneous matter in the strophe, supra 897, are obliged to mark a lacuna here, though, the language being obviously complete, they cannot agree where to place it.

1001. *άξεις* Thiersch, Mitchell, Fritzsche, Paley, Merry, Blaydes. *άξει* vulgo.

1017. *θυμῶς*. Blaydes alters this into *ρίμῶς*, "quid enim," he says, "valet *θυμῶς έπταβάθειος*?" He must have forgotten, for the moment, that he was editing a Comedy.

1018-1020. These three lines are variously distributed between Dionysus and Euripides, both by the MSS. and by the editions. I have followed the arrangement found in P.

1019. *καί σὺ τί* all the MSS. except R., and all the editions before Brunck, and Bothe afterwards; some of the MSS., however, and all the editions adding *δὴ*. *καί τί σὺ* R. Invernizzi, recentiores, except Bothe. *σὺ τί δὴ* Brunck (omitting the *καί*). Later in the line, *αὐτοὺς οὕτως* is the reading of P. H. O. C. W¹. F². F³. and all the editions before Invernizzi, and Bothe afterwards. *οὕτως αὐτοὺς* the other MSS. and editions.—*γενναίους* R. U. O. m. P⁴. V¹. W². F⁴. Brunck, recentiores.

tiores, except Blaydes, who with V. M. H¹. V². W¹. C. and the editions before Brunck reads *ἀνδρείους*. The editions which read *καὶ σὺ τί δὴ* at the commencement of the line, also read *ἐδίδαξας* at the end, and so R. P. and other MSS.; but *ἐξεδίδαξας* is found in M. U. m. and the majority of the MSS., and is read by Brunck and all subsequent editors, except Blaydes, who prefers his own *εἰν' ἐδίδαξας*.

1021. Ἄρεως R. V. Bekker, recentiores. Ἄρεος the other MSS. and older editions.

1026. Πέρσας R. V. P. M. U. and the MSS. generally, Bentley, Bekker, recentiores. τοὺς Πέρσας H. F². F³. and editions before Bekker.—*ἐξεδίδαξα* Bentley, Dindorf, recentiores. *ἐδίδαξα* MSS. and all editions before Dindorf (including Bekker; whose line is therefore a syllable short). Brunck changes *μετὰ τούτ'* into *κατὰ ταῦτ'*.

1028. τὸν θρῆνον ἀκούσας περὶ. See the Commentary. *ἡνίκ' ἤκουσα περὶ* R. V. P. M. U. and the MSS. generally, and vulgo. *ἡνίκ' ἀπηγγέλη περὶ* P³. V². Dindorf, Bothe, Green. *τῇ νικάκουσας παρὰ Fritzsche, Van Leeuwen. ἡνίκ' ἰὰν ἤκουσ' ἀπὸ Meineke. ἡνίκ' ἰὰν ἤκουσ' ὡς Holden. περὶ νίκης τι μαθὼν παρὰ Velsen. νικῆσαι ἀκούσας παρὰ* (originally suggested by Fritzsche in a note on Thesm. 655, but afterwards discarded by himself) Blaydes. [But perhaps the most probable conjecture is that of Mr. Seymer Thompson, in the twenty-first volume of the Classical Review, substituting *ἡνίκ' ἐκώκουσαν* for *ἡνίκ' ἤκουσα*.]

1035. πλὴν τοῦδ' Bentley, Dindorf, recentiores. πλὴν τοῦθ' MSS. editions before Dindorf.

1045. οὐ γὰρ ἐπῆν P. U. H. W¹. W². F⁴. and, except as hereinafter mentioned, all the editions. οὐδὲ γὰρ ἐπῆν V. M. M¹. O. C. P³. m. οὐδὲ γὰρ ἦν R. Invernizzi, Bekker, Dindorf, Fritzsche, Bergk, Kock, Paley, Green, Merry.

1046. *ἑπικαθῆτο* (or *ἐπικαθῆτο*) O. V¹. W¹. F². F³. C¹. Dindorf, recentiores, though Blaydes writes it *ἑκαθῆτο*. *ἑπικαθόιτο* the other MSS. and the editions before Dindorf.

1047. *κατ' οὖν ἐβαλεν* so (in divers forms, and some omitting the final *ν*) R. V. P. U. O. P². P⁴. F⁴. Brunck, recentiores. *κάτω ἐνέβαλε* M. *κάτω ἐνέβαλεν* edd. before Brunck. For *γέ τοι δὴ* at the end of the line Reiske proposed *γε πονή*, Blaydes *γ' ἀληθές*.

1051. *πυῖν* P. U. F⁴. Bentley, Brunck, recentiores. All the other MSS. and all the editions before Brunck have *πύειν*, which has the penultimate long. In the following line again *τοῦτον* (since found in U. F⁴.) is Bentley's correction for the *τοιούτον* of all the other MSS. and the editions before Bergler. *τοῦτον* is read by Bergler and all subsequent editors.

1055. *τοῖσιν δ' ἡβῶσι* R. F¹. and (as corrected) U. Bekker, Meineke, Blaydes. *τοῖς δ' ἡβῶσι* V. P. M. and the MSS. generally, and (originally) U. and all the editions before Kuster. This, of course, did not satisfy the metre, and Bentley proposed either *τοῖσιν δ' ἡβῶσι*, which is found in R. and is followed in the text, or *τοῖς ἡβῶσιν δέ*, which is found in no MS. but is followed by Dindorf, Fritzsche, Bergk, Holden, Kock, Velsen, Green, Merry, Van Leeuwen. But in every MS. *δέ* comes between the article and *ἡβῶσι*, just as in the preceding

line μέν comes between the article and *πάδαρίσιον*. τοῖσι δ' ἡβῶσι O. V¹. W². τοῖς δ' ἡβῶσι γε Kuster, Bergler, Brunck, Invernizzi, and Bothe. Besides the two suggestions mentioned above, Bentley made a third, viz. τοῖς ἡβῶσι δὲ ποιητὰς . . . δεῖ χρηστὰ λέγειν, in one sentence. But this destroys the antithesis, and would in every respect be a change for the worse.

1057. Παρνασσῶν R. V. M. and other MSS. Fritzsche. Παρνασῶν P. U. and other MSS. and vulgo. "forte Παρνήθων" Bentley. The same suggestion is made by Bp. Wordsworth (Athens and Attica, chap. viii) on the ground that Lycabettus and Parnes are mentioned together in a fragment of the lost edition of the Clouds. There the Clouds "were represented," says that excellent scholar, "as irritated by the discourteous reception which they met with on the Athenian stage, and threatening to quit the theatre, and to fly off to the heights of Mount Parnes from which they had come. We are informed of the route which they intend to take, in their way from Athens thither. They are sailing off, we are told, ἐς τὴν Πάρνηθ' ὀργισθεῖσαι, φροῦδαι κατὰ τὸν Λυκαβηττόν. To the summit of Parnes, swelling with rage, and have vanished along Lycabettus. They are vanishing towards Mount Parnes, and they are taking Lycabettus in their way. Lycabettus is their first object on their way thither." These remarks show convincingly that Aristophanes couples their names together in the fragment, for a reason which does not exist here. Yet the suggestion is followed, in the face of every MS., by Blaydes and Van

Leeuwen. At the close of the line P. and U. place a note of interrogation, which Blaydes and Van Leeuwen retain, Blaydes further changing into οὐ the ὄν which immediately follows, whilst Van Leeuwen deletes the note of interrogation after ἀνθρωπεῖως.

1058. χρῆ MSS. vulgo. χρῆν Fritzsche, Bergk, Meineke, Holden, Velsen, Paley, Van Leeuwen.

1059. τὰ ῥήματα R. V. P. M. and the MSS. generally, Brunck, recentiores. τὰ γε ῥήματα U. W². F⁴. editions before Brunck.

1063. ἐλεινοὶ Bentley, Brunck, recentiores. ἐλεινοὶ MSS. edd. before Brunck.

1064. ἔβλαψα τί (*What harm did I cause by so doing?*) R. V. P. and the MSS. generally, Bekker, Dindorf, Bothe, Fritzsche, Bergk, Kock, Velsen, Paley, Green, Merry. ἔβλαψα; τί editions before Bekker; a not very intelligible reading. ἔβλαψά τι (*Did I cause any harm by so doing?*) M. U. F⁴. Bentley, Brunck (in note), Meineke, Holden, Blaydes, Van Leeuwen.

1066. ἀλλ' ἐν V. P. M. U. and all the MSS. except R., and all the editions before Bekker, and Bothe afterwards. ἀλλὰ R. Bekker, Dindorf, Fritzsche, recentiores. But there seems no reason for discarding ἐν, which is supported by so great a body of MS. authority, cf. Clouds 10.—περιειλόμενος P. U. H. V¹. V² W¹. W² F¹. F². F³. F⁴ and the editions generally. περιειλούμενος R. Bekker, Fritzsche, Green. περιειλούμενος M. περιλλόμενος V. Thinking the aorist more suitable than the present Bergk writes περιειλάμενος, and so Merry and Van Leeuwen. Cobet (N. L. p. 182) prefers to write it περιλάμενος, and is

followed by Meineke, Holden, Kock, Velsen, and Blaydes. But if the MS. *έν* is retained, Aristophanes is speaking of the citizen's actual appearance before the tribunal, and not of his previous preparation for it. And, therefore, here too the MSS. are right in using the participle present.

1068. *παρά* R. V. P. and the MSS. generally, and vulgo. *περι* M. U. O. F¹. Blaydes, Van Leeuwen.

1070. *ένέτριψε* MSS. vulgo. *κατέτριψε* Blaydes. *συνέτριψε* Van Leeuwen.

1073. *καλέσαι* MSS. vulgo. *κάψαι* Herwerden, Blaydes, Van Leeuwen.

1076. *αντιλέγει . . . ελαύνει . . . πλεί* R. V. P. M. U. and the MSS. generally, and all editions before Dindorf, and Bothe afterwards. *αντιλέγειν . . . ελαίνειν . . . πλείν* O. C. P³. P⁴. V¹. V². W¹ Dindorf, Green. All other recent editors combine the two lines into one; Fritzsche writing *αντιλέγειν κοῦκέτ' ελαύνων πλείν*; Bergk *αντιλέγει κοῦκέτ' ελαύνων πλεί*, in which he is followed by Meineke, Holden, Paley, Merry, Blaydes, Van Leeuwen; whilst Kock and Velsen have *αντιλέγειν κοῦκέτ' ελαύνειν, πλείν*, the latter in the preceding line accepting Cobet's alteration of *κάκβας τινα* into *κάκβάντες*. But the change of metre seems intended, and indeed required, to symbolize the change from the bold dashing sailors of old times to the listless irresolute sailors of to-day.

1084. *υπογραμματέων* R. P. U. Fritzsche, recentiores. *υπό γραμματέων* V. M. and all editions before Fritzsche, though Dindorf in his notes prefers *υπογραμματέων*.

1089. *επαφανάνθη* R. (according to Invernizzi and Bekker; but according to Velsen *επ' αφανάνθη*) Suidas, s. v.

And so (or *επαφηνάνθη*) Bentley, Brunck, Invernizzi, Bekker, Dindorf, Paley, Green; and so Kuster in his note. *απαφανάνθη* V. P. M. *απεφανάνθη* U. (except that it has *υ* for *υ*) and most of the other MSS., and all the editions before Brunck. It matters little which preposition is placed first, but *αφαναίω* is found in Eccl. 146. Hermann proposed *ώστε γ' αφανάνθη* which is weak in itself, and finds no colour from any of the MS. variants: but it is adopted by Fritzsche, Bergk, Meineke, Holden, Kock, Velsen, Merry, Blaydes, and Van Leeuwen.

1093. *Κεραμῆς* R. V. U. and other MSS. and all editions, some placing an iota subscriptum under the *η*. *Κεραμείς* P. M. and other MSS.

1106. *ανά τε δέρετον* Dobree, Blaydes. *αναδέρετον* R. V. P. M. U. and almost all the MSS. *αναδαίρετον* F⁶. and all editions before Brunck. *αναδέρεσθον* Brunck, Invernizzi, Bekker, Dindorf, Bothe, Green, and Merry. *ανά δ' έρεσθον* Bergk, Meineke, Holden, Kock, Velsen, Paley, and Van Leeuwen. *καναδέρετον* Fritzsche, which is probable enough.

1124. *Όρεστίας* R. P. and many MSS. Bentley, Brunck, recentiores. *Όρεστίας* V. M. U. and other MSS. and the editions before Brunck.

1144. *έκείνον* V. P. M. U. and apparently every MS. except R. and vulgo. R. alone has *έκεινος*, which is doubtless a reminiscence of lines 788 and 1457, and seems in every way inferior to the common reading. It is, however, adopted by Fritzsche and Meineke and several more recent editors.

1147. *μείζον* V. P. M. and most of the MSS. and all the editions. *μᾶλλον* R. U. and some other MSS.

1149. οὔτως R. U. and some other MSS. Bekker, Fritzsche, Bergk, Meineke, Holden, Kock, Velsen, Paley, Van Leeuwen. οὔτω γ' V. P. M. most MSS. and vulgo.

1157. ἦκω. Not a single MS. retains this, undoubtedly, the true reading, which is only preserved in Aulus Gellius, xiii. 24. Bentley saw that it should be read here, and it is so read by Brunck and all succeeding editors. All the MSS. and all the editions before Brunck read ἦκειν; and though R. V. P. M. U. and other MSS. and all editions read κατέρχομαι, yet a great number of MSS. read κατέρχασθαι.

1161. ταῦτ' ἔστ'. This line (with the exception of the first word ἄνθρωπε which has remained unchanged throughout) has had a strange history. Aldus wrote it ταύτη 'στ' ἀλλ' ἐτέρως ἔχον, which is unmetrical, is supported by no authority, and appears to be a reminiscence of Plutus 371, τὸ δ' ἐστὶν οὐ τοιαῦτον, ἀλλ' ἐτέρως ἔχον. Junta, Gormont, Neobari, and Grynaeus write it exactly as it stands in the text. Unfortunately Fracini recalled the reading of Aldus; and both Zanetti and Farreus have ταῦτ' 'στ' ἀλλ' ἐτέρως ἔχον. After Grynaeus the true reading became inexplicably lost. Gelenius followed Aldus, and Rapheleng followed Zanetti. And presently it became merely a question of amending the readings of Aldus and Zanetti. In Scaliger and Faber it is altered into ταύτη γ' ἐστὶν ἀλλ' ἐτέρως ἔχον. Bentley proposed ταυτόν ἐστιν, ἀλλ' ἐτέρως ἔχον. Both Kuster and Bergler retain the reading of Aldus, though the former in his notes supplied the true reading from U. which Brunck

inserted in the text, fully believing that it had never appeared in the text before. All subsequent editors have followed this reading, excepting Blaydes who reads ταύτη 'στ' though of course retaining the rest of the line as in the MSS., which all read ἀλλ' ἄριστ' ἐτῶν ἔχον. As to ταῦτ' ἔστ' the words are found so accented in U. P. P². P⁵ F⁴. B. m.; accented as ταῦτ' in R. V. M. and others; ταύτη 'στ' H. and one or two others; ταυτὸν ἐστ' W².

1163. ἐλθεῖν MSS. vulgo. One would certainly have expected ἦκειν, and at Hirschig's suggestion ἦκειν is read by Meineke, Velsen, Blaydes, and Van Leeuwen; but Aeschylus is perhaps emphasizing the difference which the prefix κατὰ makes to the verb ἔρχομαι.

1170. πέριμνε τοῖνον MSS. vulgo. Blaydes alters it into περαιετώ νυν. But see 1124, 1125 supra.

1172. τῶδε R. V. U. F⁴. Bekker, Dindorf, Fritzsche, recentiores. τάδε P. B. O. C. m. In M. τάδε is written over τῶδε. τάδε γε H. C¹. and all the other editions.

1173. αὖθις. This is Bake's felicitous conjecture for the αὐθις of the MSS. and editions, and it is accepted by Meineke, Holden, Kock, Velsen, Green, Blaydes, and Van Leeuwen. Brunck had already proposed to obtain the same meaning by changing τοῦθ' ἕτερον into ταῦθ' ἕτερον.

1180. οὐ γάρ μοῦστὶν ἀλλ'. Blaydes alters this into οὐ γὰρ ἀλλὰ μοῦστ', which is certainly the more natural order of the words. R. has ἀκουστέον, but ἀκουστέα is otherwise so universally read that I have not altered it.

1182. εὐδαίμων R. U. and other MSS. Brunck, recentiores. εὐτυχής V. P. M.

and other MSS. and the editions before Brunck. And I am not sure that this is not the true reading, for though it is a good rule *when in doubt follow R.*, yet in 1186 R. and every other MS. has *εὐτυχής*, and, with *εὐδαίμων* here, it seems necessary to substitute *εὐδαίμων* there, as all do except Bekker and Invernizzi. The fact that in 1195 all the MSS. read *εὐδαίμων* is immaterial, since that does not profess to be an exact repetition of the present line. However both here and in 1186 I have followed recent editors.

1184. *πρὶν φῦναι μὲν* R. V. P. M. U. and the MSS. generally, and Brunck, recentiores, except Blaydes, who reads *πρὶν πεφυκέν*. *πρὶν μὲν ἢ φῦναι* H. F³. editions before Brunck.

1203. *θυλάκιον*. A tribrach is so seldom found at the end of an iambic line (see on 979 supra) that Porson (at Med. 139) considers this passage to be “*insigniter corruptum*,” while Reisig would substitute *κυάθιον*, and Bothe and Fritzsche read *θύλακον*. But “*nice customs curtesy to great*” necessity; and subsequent editors have seen that a first Paeon, —○○, is necessary here; since Aeschylus means that *θυλάκιον ἀπώλεσεν* or *καθάριον ἀπώλεσεν* would suit his purpose as well as *ληκύθιον ἀπώλεσεν*.

1209. (EY.) R. P. M. U. and most of the MSS. give this line to Euripides and the next to Dionysus, and so Brunck, and most of the subsequent editors. V., however, and one or two other MSS. give both to Dionysus, and so the older editions, and a few since Brunck.

1220. *δοκεῖ*. This was suggested by Kuster, Seager, and Dobree, and is adopted by Dindorf, Bothe, Meineke, and

subsequent editors. *δοκεῖς* MSS. vulgo. Kuster refers to Sophocles, *Electra* 335.

1230. *ἔξω* Dobree, who remarks that *ἔξω* arose from *ἔξει* in the following line. And so Bothe, Velsen, Blaydes, Van Leeuwen. *ἔξω* MSS. vulgo.

1235. *ἀπόδος* R. V. M. U. and all the MSS. except P. and a corrector of O., and all the editions except as herein-after mentioned. But Dawes, commenting on the Latin version of Frischlinus *Age, mi vir Aeschyle, vende hanc omni modo; namque uno obolo emes aliam tibi, pulchram et probam*, observes truly that *ἀπόδου* not *ἀπόδος* conveys the idea of *selling*, and accordingly proposes to read *ἀπόδου* here. *ἀπόδου* is found in P. and also in O. as corrected, and is read by Brunck, Invernizzi, Bekker, Dindorf, Meineke, Holden, Velsen, Paley, and Green. The true reading is, however, retained, and the true explanation given by Bothe, Fritzsche, Bergk, Kock, Blaydes, and Van Leeuwen. Merry too retains *ἀπόδος*, but considers the appeal to be addressed to Aeschylus, and translates *ἀπόδος give it up*. But I entirely agree with Blaydes's remark “*verum haud dubie est ἀπόδος, id est solve pretium ejus, ut totius loci sententia ostendit*.” Fritzsche had long before said “*Jure Bothius restituit ἀπόδος, i. e. da pecuniam pro lecythio*.” And Bothe's own translation was *solve, numerum pretium Aeschyle pro ampulla*.

1243. *ἔασον* R. B. O. C. V¹. W¹. Bekker, Dindorf, Bothe, Kock, Green, Merry, *ἔασον αὐτὸν* M. P³. *ἔα αὐτὸν* the other MSS. and editions.

1245. *ἀπολεῖ σ'* V. M. H. V¹. F². F³. F⁴. all editions before Bothe, and Velsen, Paley, Green, Merry since. *ἀπολεῖς* the other MSS. and editions.

1249. ὡς MSS. vulgo. οἷς Dobree, Meineke, Holden, Velsen, and Blaydes.

1252. ἔγωγ' ἔχω MSS. vulgo. Bentley suggested ἐγὰνκ (ἐγὼ οὐκ) ἔχω, which would certainly improve the sense. And if this were adopted, we might also accept Blaydes's φροντίζων for φροντίζειν.

1256. τῶν ἔτι νυνί Bentley, Gaisford (on Hephaestion, chap. x), Dindorf, Bergk, Kock, Paley, Green. All the MSS. and all the editions before Dindorf (and Bothe since) have τῶν ἔτι νῦν ὄντων or τῶν νῦν ἔτι ὄντων contrary to the metre. τῶν ἔτι γ' ὄντων Fritzsche. τῶν μέχρι νυνί Meineke and (except as aforesaid) more recent editors.

1263. λογιούμαι ταῦτα MSS. vulgo. λογιούμαι γ' αὐτὰ Dobree, Meineke, Holden, Velsen, Paley, Blaydes, Van Leeuwen. The stage-direction which follows is found in the MSS. and in all editions down to and including Portus, and again in Kuster, Brunck, Invernizzi, Bekker, Bothe, Fritzsche, Kock, and Merry. Dindorf and others resolutely omit all these *παρεπιγραφαί*, which are often, as here, essential to the right understanding of the play.

1264. Ἀχιλεῦ M. and all editions before Bekker, and Bothe, Bergk, Paley, and Van Leeuwen since. Ἀχιλλεῦ the other MSS. and editions.

1265. ἰή κόπον (in two words, wherever it occurs) R. V. Bergk, recentiores, except Green, who, with the other MSS. and the editions before Bergk, has ἰήκοπον in one word.

1270. μου all MSS. except P. who omits the word, and is followed by Brunck and Dindorf to the ruin of the metre.

1272. Αἰσχύλε H. m. V². F². F³. and all

editions, except Invernizzi and Bekker, who with the other MSS. read αἰσχύλε. No doubt they are right, but nobody likes to disfigure his text by so unsightly a form.

1276. ὀδίων. This reading was restored from the Agamemnon by Brunck in his notes, and was first inserted in the text by Invernizzi, who is followed by Dindorf and all subsequent editors. It is found also in F³. C¹. and, as a correction, in F⁶. But V. P. M. U. and the MSS. generally, and all the editions before Brunck, have ὀσίων. R. has ὀδίων. Brunck in his text has ὀσίον (and so Bekker), but in his notes pointed out the true reading.

1281. πρὶν γ' ἂν Elmsley (at Ach. 176, referring also to Ach. 296, Knights 961, Wasps 920, Birds 585, Frogs 78 and 845, Eccl. 770 and 857). Compare also Clouds 267. His suggestion is accepted by Dindorf, Bergk, and all subsequent editors, except Kock and Velsen. πρὶν γ' (without ἂν) MSS. vulgo.

1286. τὸ φλαττοθραττοφλαττόθρατ. So the line is written in the best MSS. (though some write the final syllable -θρατ', and others -θραττ') and all the older editions. Recent editors have varied it according to their fancy, some writing it τὸ φλαττόθρατ τὸ φλαττόθρατ in accordance with the abbreviated description in 1296, others joining the initiatory τὸ to the rest of the word, and others otherwise.

1287. δυσαιμερίαν MSS. vulgo. δυσαιμερίαν, at Dindorf's suggestion, Fritzsche, and subsequent editors except Paley.

1294. τὸ συγκλινές τ' R. V. M. P. U. and apparently all the MSS. except H. and F⁴. Junta, Gormont, Bekker, Velsen, Merry, Blaydes, Van Leeuwen. τὸ συγκ-

κλιῆς (τ' omisso) H. F⁴. and all other editions.

1301. μελοφυρεῖ πορνυδικῶν. See the Commentary. μὲν φέρει πορνυδίων MSS. vulgo. πορνυδίων μέλη φέρει Porson, Holden, Merry. μὲν φέρει πορνυδίων Kock. μὲν φέρει πορνῶν μελῶν Velsen.

1305. ἐπὶ τούτων MSS. (except C.) vulgo. ἐπὶ τούτων C. Meineke, Holden, Kock, Blaydes, Van Leeuwen.

1307. τάδ' ἔστ' ἄδειν U. H. O. M¹. V¹. V² W¹. F⁴. Brunck, Invernizzi, Bekker, Dindorf, Bothe, Green, Merry. τάγ' ἔστ' ἄδειν (a mere clerical error for the foregoing) R. ταῦτ' ἔστ' V. P. M. It is observable that all the MSS. have ἔστ'. ταῦτ' ἄδειν vulgo. τάδε γ' ἄδειν Hermann, Velsen. Blaydes (contrary to all the authorities) writes ἐπιτήδειόν ἔστ' ἄδειν ταδί.

1309. ἀενάοις R. m. F¹. F⁶. and every edition except Brunck, Invernizzi, and Bothe. It is indeed required by the metre. ἀενάοις the other MSS. and the three excepted editors.

1311. νοτίοις R. Invernizzi, and all subsequent editors except as mentioned below. νοτεροῖς V. P. M. U. and several other MSS. νοτερῆς editions before Invernizzi. νοτίαις H. O. C. V¹. V². W¹. W². Dindorf, Bothe, Green.

1315. ἰστόποινα MSS. (except R.) vulgo. ἰστόποινα R. Meineke, Holden, Kock, Velsen, Van Leeuwen.

1316. κερκίδος R. H. P⁶. Brunck, recentiores, except Bergk, who, with the other MSS. and older editions, reads καὶ κερκίδος.

1323. τόνδ' Reisig, Blaydes, which seems necessary, the line being glyconic. τούτων vulgo. Porson suggests, and Van Leeuwen reads, τούτων τὸν πόδ' ὄρῆς; And other suggestions have been made to bring the line into the metre.

1362. ὀξυτάτας R. V. M. P. U. and the MSS. generally, Bergk, Meineke, Holden, Kock, Velsen. I follow the MSS. with reluctance, since the common reading ὀξυτάταιν, which is only found in m. V¹ W¹. F². and C., seems better, and is indeed adopted in the translation. ὀξύταται Fritzsche.

1366. ὄπερ . . . μόνον R. V. Bekker, Fritzsche, Bergk, Meineke, Holden, Kock, Velsen, Green, Merry. ὄσπερ . . . μόνος vulgo.

1374. μὰ τὸν vulgo. P. alone adds Δι'.

1376. ἐπιθόμην (originally the suggestion of Bentley) is found in P². W². F². F³. F⁴. C¹. L. and E. and is adopted by Brunck and all subsequent editors. But R. V. P. M. U. and all the best MSS. and all the editions before Brunck have ἐπειθόμην, which is of course contrary to the metre.

1378. ΑἴΣ. καὶ ἘΥ. Almost all the MSS. attribute to both poets the words attributed in the text to the two: some naming them, and others prefixing οἱ ἀμφοτέρου or οἱ δύο. P. gives them to ΕΥ. All the editions before Brunck give ἰδοῦ in this line and ἐχόμεθα in 1381 to Aeschylus, and ἦν ἰδοῦ in 1390 to Euripides. Brunck gave them all three to Euripides, and so Invernizzi, Fritzsche, and Paley. Bekker first introduced both names; and he is followed by Dindorf, Bergk, and (except as aforesaid) all recent editors.

1380. μεθῆσθον R. U. P². P³. W². F². F³. F⁴. Invernizzi, recentiores. μεθείσθον the other MSS. and the editions before Invernizzi.

1384. μεθείτε MSS. vulgo. Porson (at Orestes 141) proposed μέθεσθε, thinking that here the middle was preferable to the active verb, and μέθεσθε is, accord-

ingly, inserted by Meineke, Holden, Kock, Paley, Green, Blaydes, and Van Leeuwen. So below 1393.

1394. *κακῶν* P. M. U. and the MSS. generally, and vulgo. *κακόν* R. V. Bergk, Meineke, Holden, Velsen.

1396. *καὶ νοῦν* MSS. vulgo. *κῶγκον* (from a conjecture of Herwerden) Blaydes, Van Leeuwen.

1397. *ζῆτει* V. M. vulgo. *ζῆτείτε* R. P. U. and other MSS.

1399. *τοιούτο* R. P. M. vulgo. *τοιούτου* V. U. and other MSS. Bergk, Meineke, Holden, Paley, Green, and Blaydes. Before Dindorf the entire line was given to Euripides. Bentley was the first to perceive that *φράσω* belonged to another speaker, and he gave the word and the succeeding line to Aeschylus, making the speech of Dionysus commence (and so it is found in R.) with *λέγουι' ἄν*. But possibly the allusion to the *βέβληκ' Ἀχιλλεύς* line is beneath the dignity of Aeschylus: and the arrangement in the text was suggested by Seidler, and is adopted by Dindorf and all subsequent editors.

1405. *εἰσήνεγκε* R. (which, however, adds a final *ν*) P⁴. Brunck, recentiores, except Bergk, Blaydes, and Van Leeuwen, who, with the other MSS. and the older editions, read *εἰσέθηκε*.

1406. *ὄς* MSS. vulgo. *ὄσ'* Dobree, Blaydes, Van Leeuwen.

1410. *μόνον* R. U. W². F². F⁴. L. Bekker, Fritzsche, recentiores. *μόνα* vulgo.

1411. *ἄνδρες*. The MSS. omit the aspirate, save that a corrector of M. writes *οἱ* over *ἄνδρες*. It was first suggested by Seager, introduced into the text by Dindorf, and is now universally accepted.—*φίλοι* R. m. C. V¹. W¹. P⁴. Fracini, Gormont, Gelenius, Portus,

Scaliger, Faber, Kuster, Bergler, Invernizzi, Bekker, Bothe, recentiores. *σοφοί* the other MSS. and editions.

1428. *πέφυκε* V. P. M. U. and the MSS. generally, and all editions except those mentioned below. *φανείται* R. Invernizzi, Dindorf, Fritzsche, Holden, Merry.

1432. *μάλιστα μὲν*. This line is omitted in V. P. P². P³. Brunck, Invernizzi, Bekker, Meineke, and Van Leeuwen: enclosed in brackets by Bergk, Kock, Paley, and Blaydes: and given to Dionysus by Fritzsche, Holden, and Velsen. On the other hand, the preceding line is, with much more reason, enclosed in brackets by Dindorf and Green. See the Commentary. The other MSS. and editions give all three lines to Aeschylus. In the next line *ἐκτραφῆ τις* is the reading of all the MSS., and of all the editions except Dindorf and Green. Hermann pronounced ‘Male legitur *ἐκτραφῆ*,’ *Opuscula*, ii. 332, and Dindorf introduced *ἐκτρέφη*, which is read in a quotation of this passage by Plutarch, Alcibiades, chap. 16.

1436. *σωτηρίαν* MSS. vulgo. Wecklein suggested *σωτηρίας*, taking it as *ἦντινα γνώμην ἔχετον περὶ σωτηρίας τῆς πόλεως*, in conformity with *Eccl.* 396. And so Kock, Blaydes, Van Leeuwen. But Aristophanes would hardly have written *περὶ τῆς πόλεως*, had he not intended the words to be taken together.

1437–1441. *εἴ τις . . . τῶν ἐναντίων*. These lines were marked as an interpolation, the Scholiast tells us, by Aristarchus and Apollonius, and they are now almost universally omitted or enclosed in brackets. It is plain that the answer of Euripides commences

with 1442. And lines 1452, 1453, must of course share the fate of these.

1448. *χρησαίμεσθα σωθείημεν* R. Invernizzi, Bekker, Dindorf, Fritzsche, Bergk, Kock, Paley, Green, Merry. *χρησαίμεσθ' (or -μεθ') ἴσως σωθῶμεν* F². F³. C¹. editions before Brunck. *χρησαίμεσθ' ἴσως σωθείημεν* Bentley, Brunck, Bothe, Meineke, Holden, Velsen, Blaydes, Van Leeuwen. The readings of the other MSS. are unmetrical. *χρησαίμεσθ' ἴσως σωθείημεν* V. and others. *χρησαίμέθ' ἴσως σωθείημεν* P. M. U. and others.

1450. *τάναντι' ἄν* Dobree, Bothe, Fritzsche, and nearly all the subsequent editors. *τάναντία* MSS. vulgo.—*πράττοντες* V. P. M. U. and the MSS. generally, the editions before Bekker, and Bothe, Bergk, Meineke, Velsen, Paley, Blaydes. *πράξαντες* R. V¹. W¹. Bekker, Dindorf, Fritzsche, Holden, Kock, Green, Merry.

1454. *τί δαί; σὺ τί λέγεις;* R. and (placing the first note of interrogation after *σὺ*) Fritzsche, Bergk, Meineke, Holden, Kock, Velsen. I have placed it after *δαί*. *τί δαί λέγεις σὺ;* F². F³. vulgo. *τί δαί σὺ λέγεις;* P. M. V. *τί δὲ σὺ λέγεις* U.

1466. *εὖ πλὴν γ'* R. U. V². W². F⁴. Invernizzi, Bekker, Dindorf, Fritzsche, recentiores, except that Meineke omits the line. *εὖ πλὴν* P. m. F². F³. edd. veteres and Bothe. *εὖ γε πλὴν* V. M. and other MSS.

1474. *προσβλέπεις μ' εἰργασμένος* F¹. F⁵. V². and (as corrected) M. Bekker, Dindorf, Fritzsche, Bergk, Paley, recentiores. *μ' εἰργασάμενος προσβλέπεις* F². F³. vulgo. *μ' εἰργασμένος προσβλέπεις* P. U. and (originally) M. *εἰργασμένος πρὸς βλέπεις* (inserting *μ'* before *ἔργον*) V. *εἰργασμένος προσβλέπεις* R.

1480. *ξενίσωμεν*. All the MSS. read *ξενίσω*, and down to the time of Brunck all the editions had read, later in the verse, *πρὶν γ' ἀπελθεῖν*. P². has *πρὶν ἀπελθεῖν*, but all the other MSS. have *πρὶν ἀποπλεῖν*. Brunck therefore changed *πρὶν γ' ἀπελθεῖν* into *πρὶν ἀποπλεῖν*, and to save the metre inserted *τοῖ* between *εὖ* and *λέγεις*, referring to Peace 934, Plutus 198. And in this he is followed by all succeeding editors, except Bergk, Meineke, Kock, Velsen, and Blaydes. Bergk omitted Brunck's *τοῖ*, and inserted *ἔγω* between *ξενίσω* and *σφῶ*, as if Aristophanes could have endured such a combination of syllables as *-σῶ ἔγω σφῶ*, and as if Pluto was likely to emphasize so strongly that he alone, without his Queen and Court, was to entertain the guests. Nevertheless, this sorry emendation is adopted by Meineke and Blaydes. Meineke, however, suggested *ξενίζω*, which is introduced into the text by Kock and Velsen. It seems to me that the true reading is either *πρὶν γ' ἀπελθεῖν* or else *ξενίσωμεν*, as in Lysistrata 1184. And on the whole, considering that every MS. but one reads *ἀποπλεῖν*, I think it safer to read *ξενίσωμεν*. It may have been the very fact that Persephone is joined in the invitation that made Dionysus accept it so cheerfully.

1482. *μακάριός γ'* R. V. U. Invernizzi, recentiores. *μακάριος* P. M. *μακάριόν γ'* all editions before Invernizzi, and this was the reading of the Scholiast.

1484. *πολλοῖσιν* R. Brunck, recentiores. *πολλοῖσι* the other MSS. and the editions before Brunck. Brunck too was the first to change *σεμνοῖσι* into *σεμνοῖσιν*, infra 1496, where even R. has *σεμνοῖσι*.

1486. οἴκαδ' αὖ. The MSS. and editions before Dindorf have οἴκαδ' αὖθις, but Dindorf changed αὖθις into αὖ to make the line correspond with its antistrophical line, τῆς τραγωδικῆς τέχνης. For a similar reason he changed φίλοις into φίλοισι, three lines below.

1497. σκαριφησμοῖσι R. Fritzsche, recentiores. σκαραφισμοῖσι the other MSS. and editions before Fritzsche.

1501. ἡμετέραν MSS. vulgo. ὑμετέραν (a suggestion attributed to Scaliger, and a most unfortunate suggestion, whoever made it) is actually introduced into the text by Meineke, Holden, Kock, Velsen, Van Leeuwen.

1505. τουτὶ P. P³. V². F¹. F⁵. Brunck, Bekker, Dindorf, Bothe, Holden, Paley, Green, Merry. τουτοὶ V. U. τοῦτο R. τουτοισὶ M. Meineke. τούτοις F². editions before Brunck. One would not expect a paroemiac line in this place, and many critics have endeavoured to add the syllable required for a full anapaestic dimeter. It would be easy, as indeed Blaydes remarks, to do this by writing the final word πορισταῖσιν. Bentley suggested τούτοισιν. Bergk writes τουτουσὶ (subaud. βρόχους), and so Kock, Velsen, Blaydes, and Van Leeuwen: but the use of the ὁμοῦ as well as the τε . . . καὶ in the next line show that the πορισταῖ were not to have separate instruments of self-slaughter.

1510. ἦκωσιν, ἐγὼ R. V. M. and other MSS. Brunck, recentiores. ἦκωσι (without ἐγὼ) most of the MSS. and all the editions before Brunck.

1515. θᾶκον. Seven lines below, all the MSS. and editions have θᾶκον (variously accented) or θῶκον. But here, with the exception of U. W². F⁴. L., all the MSS. and all the editions before Brunck have θρόνον, contrary to the metre. Bentley proposed, and Brunck and all subsequent editors read, θᾶκον.

1517. καὶ διασώζειν R. Brunck, Invernizzi, Bekker, Bothe, Meineke, Velsen, Blaydes, Van Leeuwen. καὶ σώζειν the other MSS. and all editions before Brunck. Bentley (before R.'s reading was known) proposed καὶ μοι σώζειν, and so Tyrwhitt and (in the form of κάμοι) Porson. And κάμοι is read by Dindorf and (except as aforesaid) all subsequent editors.

1526. τούτου τούτων. This is very awkward, and Bentley's suggestion of ἐαυτοῦ for τούτου has been generally approved, though never adopted.

1529. γαίης R. Invernizzi, Bekker, Dindorf, Fritzsche, recentiores. γαίαν the other MSS. and the editions before Invernizzi.

1530. τῇ τε MSS. (except R.) and vulgo. τῇ δέ R. Bekker, Fritzsche, recentiores. "Praestat τῇ δέ," says Blaydes, "respondent enim haec precedentibus πρώτα μέν." But it is the δέ after κλεοφῶν which responds to the preceding μέν. The Chorus put up two petitions; the first for the success of Aeschylus, the second for the retirement of Cleophon.

