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THE
FROGS OF ARISTOPHANES
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ACTED AT ATHENS AT THE LENAEN 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 Lenaean 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 Antigenes." 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 Lenaean 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 olive, 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 Ο μετὰ 'Αντίγενη.
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 Lenaean festival, gained the prize.
3 Τούτου χάριν ἐπηρέθη καὶ ἐστεφανώθη βαλλά τῆς ἱερᾶς Ἐλαίας, ὃς νεφόμεναι ἴσοτιμος χρυσῷ στεφάνῳ, ἐκεῖνον ἐκεῖνα τὰ ἐν τοῖς Βατράχους περὶ τῶν ἄτιμων, "τὸν ἱερὸν χορὸν δίκαιον πολλὰ χρηστὰ τῇ πόλει συμπαραμένειν."—Greek Life of Aristophanes.
INTRODUCTION

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 had\(^1\) 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; \(\text{τοις}\ \text{ἀτίμους}\ \text{ἐπιτίμους}\ \text{ποιήσαι}.\) 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 \(\text{ἀσφόδελοι}\ \text{φύσει},\) although in the antepirrHEMA, where he feels himself on safer ground, he resorts to his more customary address \(\text{ἄνωγροι};\) while, both before and afterwards, he indulges in a wild vein of harmless jocularity, 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.
INTRODUCTION

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 representation. 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 ποιήσαι, to enfranchise the disfranchised citizens. "When your fleet was destroyed, and the siege commenced," says Andocides, "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 disfranchised." So Xenophon speaking of the commencement of the siege says, "The Athenians, having enfranchised the disfranchised, held out." So Lysias, though with his usual vagueness and inaccuracy, says, "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 ἐθαυμάσθη διὰ τὴν ἐν αὐτῷ Παράβασιν, καθ' ἣν διαλλάττει τοὺς ἐπίτιμους τῶν ἀτίμων καὶ τῶν πολιτῶν τῶν φυγάσων, ὅστε καὶ ἀνεδιάχθη, ὅσον δὲ Λακιάρχος.—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 νῆσες διεφθάρσαν καὶ ἡ πολιορκία ἐγένετο, ἐβουλεύσασθε περὶ ὅμοιοις, καὶ ἔδοξεν ὡμέν τῶν ἀτίμων ἐπίτιμους ποιήσαι, καὶ ἔπε τὴν γυνώμην 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 πολιτικὸς, 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 Χέσας (Scholiast ubi supr. Pollux v, segm. 91), which is merely the participle χέσας, accentuated into a bird’s name, after the analogy of ἄτταγας, ἐλείς, βασκᾶς, and the like.

4 Τοὺς ἀτίμους ἐπιτίμους ποιήσατε ἐκαρποῦν.—Hell. ii. 2. 11.

5 'Ὑμεῖς δὲ οὕτω διετέθητε ὡστε τοὺς μὲν φεύγωντας κατεδέξασθε, τοὺς δὲ 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 edition. 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 ἔστω ταῦτ' ἐξει seem to imply that on the first representation of the play the audience were not always able τὰ λεπτὰ γνῶναι.

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 citizens

1 Τοὺς συναινεύσαντας δούλους Ἐλλάνικος φησιν ἐλευθερωθῆναι, καὶ ἐγγραφέντας ὡς Πλαταῖοι συμπολιτεύσασθαι αὐτοῖς, διεξὼν τὰ ἐπὶ Ἀντιγένους τοῦ πρὸ Καλλίου.—Scholiast on Frogs 694. Mr. Fynes Clinton thinks that the Hellanicus 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 Hellanicus here quoted is more probably
INTRODUCTION

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 Eteobutadai, 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. 'Ιπποκράτης εἶτε Πλαταῖος εἶναι Αθηναίος ὑπὸ τὴν τῆς ἡμέρας, ἐντίμους καθαρὸν οἱ ἄλλοι Ἀθηναίοι, καὶ μετέναι αὐτοῖς δοτέρ Αθηναίοι μέτατι πάντων, καὶ ἱερῶν καὶ ὁσίων, πλὴν εἰ τις ιερωσίην ἡ τελετή ἐστιν ἐκ γένους, μηδὲ τῶν ἐνεάρχων, τοῖς δὲ ἐκ τοῦτον. κατανείμαι δὲ τοὺς Πλαταιαίους εἰς τοὺς δήμους καὶ τοῖς φυλαῖς.—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, "prinom 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.
INTRODUCTION

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 withheld 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 master, "I would have hidden you go and be hanged; I would have snapped my fingers at your commands." "I take no slave on my ferry," says Charon, "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 νευανακχηκὲ τὴν περὶ τῶν κρεῶν. The word κρέας, as Aristarchus is quoted by the Scholiast as saying, is frequently used for σώμα; and such is doubtless its meaning here. Now a slave's body belonged not to himself but to his master.

τοῦ σώματος γὰρ οὐκ ἐὰν τῶν κύριον
κρατεῖν ὁ δαίμον ἄλλα τῶν ἐωνημεύνον.

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 τῶν 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, τοιοῦτος δὲν ἀρχεῖ τοῦτο τού κρέας; which seems to be spoken by a slave.
4 Plutus 6, 7.
INTRODUCTION

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 Pancleon, so far from being a "Plataean," was not even a free man (μὴ ὅτι Πλαταεῖα 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; εὖ εἴδως ἐαυτὸν ὄντα δοῦλον, ἔδεισεν ἐγγνητᾶς καταστίσας περὶ τοῦ σώματος ἀγωνίσασθαι, metnisse, as Reiske translates it, periculum judicii 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 below.

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.

(I) That περὶ τῶν κρεῶν means περὶ τῶν σωμάτων, on the ground that his σῶμα was a slave's only possession. περὶ τῶν στρατευομένων δούλων, οἵτινες περὶ τοῦ σώματος μόνον μάχονται.—Proverb 107 amongst those published with Plutarch's works. οὐ περὶ χρημάτων, καὶ πατρίδος, ἀλλὰ περὶ τοῦ ἱδίου σώματος' κρέας γὰρ τὸ σῶμα.—Scholiast. "Εго 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, pugnasse;" and he cites the proverb ὅ λαγως τῶν περὶ τῶν κρεῶν τρέχει. Kuster also relies on this proverb; "quod dicitur," he thinks, "in eos qui de corpore suo tantum periclitantur, nec quiequam aliiud quod
INTRODUCTION

To the subsequent tragedy, which made the victory of Arginusae 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 εὐδαίμων; 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 ἐπὶ τῶν κρεῶν could not mean ἐπὶ τῶν σωμάτων, since Xanthias had only one body; not observing, apparently, that Charon's words are, not νεκρῶν ἐπὶ τῶν κρεῶν, but νεκρῶν ἐπὶ τῶν κρεῶν, a battle in which not one slave only, but many slaves were fighting ἐπὶ τῶν σωμάτων. However, as is shown in the text, a slave's body was emphatically not his own possession.

(2) That ἐπὶ τῶν κρεῶν is equivalent to ἐπὶ 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 ἐπὶ 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 ἐπὶ 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 "indolem 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 κρία ἐκ 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.
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 bleary-eyed Archedemus” upon Erasinides, the precursor of the graver charge, that the scorn and contempt with which he is twice\(^2\) mentioned in this play are mainly due; and Theramenes owes the ironical censure twice\(^3\) 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

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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 melodic 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 present\(^1\) 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 doomimg 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.
INTRODUCTION

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 enough, 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 are. Each may be considered to have summed up his own theory in a single half-verse.

Πάντες οἱ Δῆλοι χρηστὰ 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; χρησίμως ἄνθρωπος ἐπὶ ἔλεος (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. But 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 disputation, 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 (ἀσαφεία) 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:—
INTRODUCTION

"Ερμήν χθόνις, πατρός ἐποπτεύων κράτη,
σωτήρ γενοῦ μοι, σύμμαχός τ' αἰτουμένῳ,
ήκω γὰρ ἐς γῆν τίρει, καὶ κατέρχομαι.
τόμβων δ' ἐπ' ἄχθω τάδε κηρύσσω πατρί
κλίειν, ἀκούσα.

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. Πατρός 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 special 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 πατρός 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 μοι. 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 he 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 monæs of
interpretations 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. ἦκεν, 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, κλέει, ἀκοῦσαι, which is only met by a joke of Dionysus. It is possible that ἀκοῦσαι may signify more than κλέει (κλόντες οὐκ ἦκουν Prom. 456), but κλέει, 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 Liturgy 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 ἀνεκθησιον 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 ἀνεκθησιον ἀπώλεσεν, or κωδάριον ἀπώλεσεν, or θυλάκιον ἀπώλεσεν 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 ἀνεκθησιον ἀπώλεσεν 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 1trochaic dimeter catalectic—the section of the line displaced by the words ἀνεκθησιον ἀπώλεσεν—was thenceforth named by metrical writers the 2Εὐριπίδειον or Ἀνεκθησιον.

1 A trochaic dimeter is | | | | | | . A trochaic dimeter catalectic is | | | | | | . The latter is the section displaced by the words ἀνεκθησιον ἀπώλεσεν. Thus, in line 1213, the words displaced are παρθένοις σὺν Δελφίσι: in 1219 πλούσιοι ἀραὶ πλάκα: in 1226 ἱκτ' ἐς Θήβης πέδουν. 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 ἡ Ἀνεκθησιον. On which the scholiast remarks that it consists ὀπλῶν ποδῶν τριῶν, καὶ μᾶς συλλαβῆς. Ἀνεκθησιον δὲ φασίν αὐτὸ, ἡ δ' Ἀμοκτοφάμαι σκαπτοῦντα τὸ μέτρον τὸ ἐφθημερίϊς Εὐριπίδον, τὸ θοιώσαν ἵππους, ἡ λεκύθου ὀπώλεσεν (Frogs 1233), ἡ διὰ τῶν βόρμων τῶν τραγικῶν. The
INTRODUCTION

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 2½ 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 εὐχῆς τῇ δὲ προσθεός θεῶν.
τὴν πρωτόμαντιν Γαϊαν' ἐκ δὲ τῆς, Θέμων,
ἡ δὴ τὸ μετρὸς—

ληκίθιον ἀπώλεσεν.

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 opens in two ways the case he is going to make. He will display the sameness of his rival’s metres (αὐτὸν ἀποδείξω κακὸν Μελοποιῶν δύτα καὶ ποιοῦντα τοῦτ’ ἄετ). And again, he will cut down all his metres to one (ἐὰν γὰρ αὐτοῦ πάντα τὰ μέλη ἐνετέμω).

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’s ¹ felicitous second explanation is mere nonsense; the first is undoubtedly correct. I can but marvel at C. O. Müller’s notion that the term ληκίθιον denoted the metre before the date of the Frogs; and that the formula ληκίθιον ἀπώλεσεν 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 Δραχύλιον, are derived from this scene.

¹ Ne dubitemus Aeschylum dicere Tragoedorum Atticorum Ὄμηρικάτασσον. — Keble, “Praelectiones Academicæ,” xvii. τοῦ καλοῦ καὶ λαμπροῦ Αἰσχύλου, οὐ τὰς αὐτοῦ τραγῳ-
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’ ἀπαμείβατος προσέφη πόδας ὡκὺς Ἀχιλλεὺς.

The one standard to which the lyrics of Aeschylus are to be cut down is -ένος προσέφη πόδας ὡκὺς Ἀχιλλεὺς, 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, ἢ κόπον, ὦ πελάθεις ἐπ’ ἀρωγάν. ὀ | ὀ | ὀ | ὀ | ὀ | ὀ |

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, ἢ κόπον, ὦ 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, ἢ, 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' ιλεῦ τι ποτ’ ἀνθρωπικτον ἀκούν.
(2) ἔρραν μὲν πρὸ γονον τίρμεν γένος οἱ περὶ λίμναν.
(3) κύδιστ' Ἀρχαῖον. Ἀτρ' ἔως πολυκαίραν μάνθανε μον παῖ.
(4) εὐφαμείτες μελίσσων νόμοι δόμον Ἀρτέμιδος πέλας οίνειν.
(5) κύριος εἰμι || θροεῖν δόμον κράτος αἴτων ἀνδρών.

This first batch of lines, ὑστάσις μελῶν, therefore bear out, so far as they go, the allegation of Euripides. However they commence, they all διὰς τεμάχη εἶναι ἐλεγε τῶν Ὀμηροῦ 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, ἕτεραν στάσιν μελῶν.

The plan of repeating the standard after every selected line might easily grow δὲ ὀχλοῦ τοὺς θεωμένους. Euripides therefore discards it; he calls his second series of lines κιθάρῳ, 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 αὐλὸς, 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 ἵνα κόπου ὡς πελάθεις ἐπ' ἀρωγάν, 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 δὲ ἀπαμεθὴν[ενος] προσέφη πῶς ὡς Ἀχιλλῆς, Ἀτρείδης || κύδιστε, φιλακτιανώτατε 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) ὅπος Ἀχ[άον] διδρων κράτος Ἑλλάδος ἔβας.
(2) Σφίγγα || δυσαμερὰν πρότας κίνα πέμπει.
(3) σὺν δαρ||καὶ χερὶ πράκτορι θαύμως ὄρνες.
(4) κυρείν παρ║σάχων ἵπταμίν κυσὶν ῥήσονται.

Here then are nine instances in which the metrical system

\[ \underline{\Xi} \mid -\underline{\Xi} \mid -\underline{\Xi} \mid -\underline{\Xi} \mid -\underline{\Xi} \mid \]

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. Κλάξαντες Ἀρη, τρόπον αἰγυπτίων οἴτ.
(2) 53, 4. δεμνο||τήρη πόνον ὀρταλίχων ὀλέσαντες.
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 καλὸν 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 Φρυνίξῳ Λευμῶνα Μονσῶν.

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 impetnosus ales, incidere faciens in andaces canes aera pervagantes (I omit the phlattotbrats).—Brunck. Quomodo Achivorum duplex imperium, Graecae juventutis Sphingem, monstrum infortunio praefectum, mittal (Trojam) cum hasta et manu ulrice bellicosus

INTRODUCTION

xxix
INTRODUCTION

ales (aquila), qui ad praeclam 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 Achaean, 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. "Ostensurus est Euripides Aeschylo 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 Paenic; 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. ἀλκυνη, αἱ παρ’ ἄνως ἀθαλόσ-ςης κύμασι στομύλλετε, τέγγουσιν νοτίος πτερόν
    C. ἱανία τρόπα δροσιζόμενα.
2. αἱ θ’ υπορόφιοι κατὰ γανίας εἰςεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεἰεὶ
    P. ἱστότονα πηρίσματα.
3. C. κερκίδος ἀλεθοῦς μελέτας.
4. G. ἰν’ ὁ φίλιαλος ἐπιλλε δελ-φῖς πράρισε κοκνεμβίλους.
5. C. μαυτεία καὶ σταθίους.
6. αἰνίνθος γάνος ἀμπέλου,
    C. βότρυος ἐλικά πανσίτεαν.

1 The first syllable in ἄνως is here short, as in ἄεινων Frogs 146.
INTRODUCTION

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 choriamb,
\[-\circ\circ\mid-\circ\circ-\]
As a specimen of this metre, Gaisford, in his notes to Hephaestion, cites the following passage from the Bacchae:—

τὸν Βρόμιον τὸν Σεμέλος
τὸν παρὰ καλλιστεφάνιον
eὐφροσύνης δαίμονα πρῶ-
tον μακάρων ὃς τάδ', ἔχει (375–378).

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

(a) \[ \varnothing - \mid \circ - \mid -\circ\circ - \]
or

(b) \[ -\circ\circ - \mid \circ - \mid \circ - \]
νῦν δὴ τὸν ἐκ θημετέρου
gυμνασίου λέγειν τι δὲι.—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, ῥαπίσι χρόα δροσ- and βότρυνος ἐλικα.

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

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

(B) The Glyconic Metre.

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

1 τὸ χοριαμβίκων συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ καὶ ἐπιμικτον πρὸς τὰς iambíκας.—Hephaestion, chap. ix ad init.

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

Carmen Pierides Æbunt
Hoc metrum choriambicum est.
preceded by a disyllabic base (of any quantity), and followed by a single iamb

\[ \underline{\text{a}} \underline{\text{o}} | \text{ } \underline{\text{o}} \underline{\text{a}} | \underline{\text{a}} \\]

Hephaestion (chap. x) gives the following example:

\[ \kappa\alpha\pi\rho\omicron\ \varepsilon\nu\chi\iota \omicron\ \mu\alpha\nu\omicron\lambda\eta\varsigma \quad \text{when that terribly-raging boar} \\
\delta\delta\delta\omicron\iota\ \sigma\kappa\nu\lambda\alpha\kappa\alpha\kappa\tau\omicron\omicron\omicron \quad \text{slew with mastiff-destroying tusk} \\
\Kappa\iota\pi\rho\delta\omicron\ \theta\alpha\lambda\omicron\ \delta\lambda\epsilon\sigma\epsilon\nu \quad \text{Aphrodite's delight and joy}. \]

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. \(\tau\epsilon\gamma\gamma\omega\nu\omicron\sigma\alpha\upsilon\ \nu\omicron\iota\omega\iota\omicron\ \pi\tau\nu\rho\delta\omicron\).
(4) line 2. \(-\phi\nu\ \pi\rho\omicron\phi\omicron\alpha\iota\ \kappa\omega\alpha\varepsilon\mu\nu\omicron\beta\alpha\lambda\omicron\lambda\omicron\).
(6) line 1. \(\omicron\iota\nu\alpha\nu\beta\alpha\iota\ \gamma\alpha\nu\omicron\ \alpha\mu\mu\pi\epsilon\lambda\omicron\).  

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, \(\nu\omicron\iota \lambda \phi\omicron\omicron\omicron\). 
In passage (7) it becomes an anapaest \(\pi\epsilon\rho\beta\alpha\lambda\lambda\). 

(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 crotic foot, \(-\underline{\text{o}} \underline{\text{o}} \underline{\text{o}} \underline{\text{o}} | \underline{\text{o}} \underline{\text{o}} \underline{\text{o}}\).
In passage (1), line 1, Euripides makes it end with an iambic dipody, \(-\nu\omicron\iota \omega \theta\alpha\lambda\delta\sigma\iota\). 

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

\[ \text{Solum Pierides manet,} \]
\[ \text{Quod dicunt Choriambicum.} \]

\(^{1}\) As in the oft-quoted lines of Seneca:

\[ \text{Regem non faciunt opes;} \]
\[ \text{Non vestis Tyriae color:} \]
\[ \text{Non frontis nota regiae:} \]
\[ \text{Non auro nitidiae fores.} \]
\[ \text{Rex est, qui metuit nihil;} \]
\[ \text{Rex est, qui cupiet nihil.} \]
\[ \text{Hoc regnum sibi quisque dat.—Thyestes 344–347, 388–390.} \]
INTRODUCTION

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

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
INTRODUCTION

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 mighty 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 (ἐἰεἰεἰεἰεἰεἰεἰλίσσονα), and his reduplication of words, φόνια φόνια δερκόμενον, ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἴθέρα, ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε, δάκρυα δάκρυα 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 exalted 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 Excestides, 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.
INTRODUCTION

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.

\[\text{"Iðòv, déçou tòv ψήφον' ó kàdískos dé ñoi}
\text{ó mév ἀπολύων οὕτος, ó ð' ἀπολύω ὅδι."}
\]
Photius, s. v. κάδισκος.

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:

\[\text{"Mákar Sofoklēs, ós polìn χρόνον βιούς}
\text{ἀπέθανεν, εὐδαίμων ἄνδρα καὶ δεξίως}
\text{πολλάς ποίησις καὶ καλός τραγοφθίας,}
\text{kalós ἐτελεύτης", ouë̂n ἐπομενης κακῶν.}
\]

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 Arginusae, Athens had her last chance of emerging in safety from the Peloponnesian War. The Lacedaemonians 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 ὧν ὑπήκουσεν, ἑξαπατηθέντες ὑπὸ Κλεοφόντος, ὃς ἐκώλυσε γενέσθαι τὴν εἰρήνην, ἐδώκων εἰς τὴν ἐκκλησίαν μεθύον καὶ θάρακα ἐνδεδυκός.—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." Κλεοφόνοι δὲ ὁ λυσσοῦς, παρεγγαφεὶς αἰσχρὸς πολίτης, καὶ δισθαρκὸς νομὴ χρημάτων τὸν δήμου, ἀποκόψατο ἦπειλε μαχάρα τὸν τράχηλον, οἱ τε εἰρήνης μυσθήσαται.—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 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 also, in his comedy, described him as a Thraeian, 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:

\[ 'Aνήρ τις ἀθυρόγλωσσος, ἵσχύων θράσει, 'Αργεῖος, οίκ. 'Αργείας, ἡναγκασμένος, ἀπατῶνοι τε πίνουσι καμινεὶ παρρησίᾳ, πιθανὸς εἰς ἄστασις περιβαλεῖν κακῷ τινι. — Orestes 894-897. \]

The Orestes was exhibited three years before the Frogs, but we know that this ignoble demagogue had retained for many years 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

\[ 1 \text{ See the last line of the Frogs. And as to his Thracian origin see Frogs 681.} \]

\[ 2 \text{ Κλεοφῶν στρατηγὸς τῶν Ἀθηναίων. καὶ εἰς τοῦτον τῶν δημαγωγῶν ἄλον δράμα φέρεται Πλάτωνος, καὶ ἐπιγράφεται δρωμήμως αὐτῷ Κλεοφῶν. τοῦτον δὲ κομφρεῖ ὡς ξένων καὶ ἰμαθῆ καὶ φλύαρον καὶ δυσγενῆ. Θράκη γὰρ αὐτῶν ἐλεγεν. ἀντεπιεῖτο δὲ τῶν πρωτεῖων τῆς πόλεως. — Scholiast on Frogs 679.} \]

And two lines later, on the words ἤρμην χελῶν, the Scholiast says Ἰνα διαβάλλῃ αὐτῶν ὡς βάρβαρον, κομψοῦτα δὲ ὡς ὑδὸς Ἐράσπης. οὕτως δὲ ἦν ἀ καλούμενος Κλεοφῶν ὁ λυροποιός. καὶ Πλάτων ἐν Κλεοφῶνι δράματι βαρβαρίζουσαν πρὸς αὐτῶν πεπάλκε τὴν μητέρα, καὶ αὐτὴ ἐν Θράσσα ελέγετο. And again, σκόπτει δὲ αὐτῶν ὡς Θράκη.

\[ 3 \text{ It is difficult to see what ἡναγκασμένος can mean. Possibly we should read ἀλλ' ἡκασμένος.} \]

\[ 4 \text{ Κλεοφῶντα πάντες ἵστε, ὅτι πολλὰ ἐν διεχείρισε τὰ τῆς πόλεως πάντα. — Lysias, In the matter of the goods of Aristophanes, 51.} \]
most notable are those by Charles Dunster, A.D. 1783; 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
INTRODUCTION

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 Sicelioti, 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, κωμωδία, originally denoted this 'Song of the Comus,' and was doubtless coined at Athens, on the analogy of tragöedia. 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
INTRODUCTION

demigods (τῶν ἡμεθίων) 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. 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 μέγαστα) of the Tragic Art—as Athens had known it.” Pp. 225–233.
I.

ΤΠΟΘΕΣΕΙΣ ¹.

Διόνυσός ἐστι μετὰ θεράποντος Ξανθίου κατὰ Εὐριπίδου πόθον εἰς „Διόνυσος κατιόν· ἔχει δὲ λεωτήν καὶ ῥόπαλον πρὸς τὸ τοῖς ἐντυγχάνοντιν ἐκπληξίν παρέχειν. ἐλθὼν δὲ ὡς τὸν Ἡρακλέα πρότερον, ἵνα ἐξετάσῃ τὰ κατὰ τὰς ὠδοὺς, ἤ καὶ αὐτὸς ἐπὶ τὸν Κέρβερον ᾧκετο, καὶ ἅλλα ἄλλα περὶ τῶν τραγικῶν τούτω διαλεξεῖς ὀρμάται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τὴν Ἀχεροσία λίμνη γίνεται, ὃ μὲν Ξανθίας, διὰ τὸ μὴ συνεναυμαχήκει τὴν περὶ Ἀργυνώσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεῖς πεζῇ τὴν λίμνην κύκλῳ περιέρχεται ². ὁ δὲ Διόνυσος δοὺς διώβολον ³ περαιοῦται, προσπαίξον ἁμα τοῖς κατὰ τὸν πόρον ἄδουσι βατράχοι καὶ γελωτοποιοῦν. μετὰ ταῦτα ἐν „Διόνυσο τῶν πραγμάτων ἡδῆ χειριζομένων ὦ τε μύσται χρεώντες εἰν τῷ πρόφανει καὶ τὸν Ἰακχόν ἄδουντες ἐν χορῷ σχῆματι καθορόνται, ὃ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτων. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλέους προσπλεκόμενων τῷ Διονύσῳ διὰ τὴν ἕκ τῆς σκευῆς ἁγνοίαν, μέχρι μὲν τινος οὐκ ἄγελοιος χειμάζονται, εἲτα

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 Gomont 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 παρώντος δράματος.

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

³ δοὺς διώβολον P. M. and the older editors. διώ δοβολόν R. V. Bekker and all recent editors. But this would be a very harsh and unusual expression.
μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφαταν παραχθέντες ἀλεωρῆς τυχικάνουσιν. ἐν δὲ τούτῳ ὁ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἐξισώσαι καὶ τούς ἁπτήμους ἐντίμους ποιήσαι χατέρων τινῶν πρὸς τὴν Ἀθηναίων πόλεων διαλέγεται. τὰ δὲ λοιπὰ τοῦ δράματος μονόκωλα, ἀλλὰ δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται γὰρ Εὐριπίδης Αἰσχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἐμπροσθέν Αἰσχύλου παρὰ τῷ Ἀιδή βραβείον ἔχοντος, τότε δὲ Εὐριπίδου τῆς τιμῆς καὶ του τραγωδικοῦ θρόνου ἀντιποιησμένου. συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Δίονυσον διακοῦει, ἐκάτεροι αὐτῶν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἐκατέρω κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Δίονυσος Αἰσχύλων νικάν, ἔχων αὐτὸν ὡς τῶς ξώντας ἀνέρχεται.

Τὸ δὲ δράμα τῶν εἰ πάνυ καὶ φιλοσόφους πεποιημένων. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Δῆμα. πρῶτος ἦν Φρύνιχος δεύτερος Μοῦσας· Πλάτων τρίτος Κλεοφῶντι. οὕτω δὲ ἐθαυμάζει τὸ δράμα διὰ τὴν ἐν αὐτῷ παράβασιν ὡστε καὶ ἀνεδιδάχθη, ὡς φησὶ Δικαίαρχος. οὐ δεδήλωται μὲν ὅπου ἐστὶν ἡ σκηνή, εὐλογώτατον δὲ ἐν Θήβαις· καὶ γὰρ ὁ Δίονυσος ἐκείθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Ἡθβαίων ὄντα.

II.

ἈΡΙΣΤΟΦΑΝΟΣ ΓΡΑΜΜΑΤΙΚΟΣ.

Μαθὼν παρ’ Ἡρακλέως Δίονυσος τὴν ὁδὸν πρὸς τοὺς κατοιχομένους πορεύεται, λαβὼν τὸ δέρμα καὶ τὸ σκύταλον, ἀναγαγεῖν ¹ θέλων Εὐριπίδην· λίμνην τε διεβαίνει κάτω, καὶ τῶν βατράχων ἀνέκραγεν εὐφήμος χορός.

¹ ἀναγαγεῖν Brunck and recent editors. ἀνάγειν MSS. vulgo.
Διόνυσος, Ε'ριπίδου πόθο ληφθείς, και ού̑ς οί̑ς τ' ον̑ ἀλλως θεραπεύσαι τὸν ἑρωτὴν, εἰς Ἄιδον κατελθεῖν ἡβουλήθη, ὅπως ἐκεῖ τούτῳ ἐντύχῃ· ἐπεὶ δὲ τῆς ὄδου ἀπείρος ἦν, ἔγνω δὲν εἰς Ἡρακλέα πρόσθεν ἐλθείν. οὗτος γὰρ πάλαι, κελεύσαντος Εὔρυσθέως, Κερβέρου χάριν εἰς Ὄλιον κατήκη. ἐλθὼν δὲ καὶ πυθόμενος περὶ τῆς ὄδου, ἤκουσε παρ' αὐτοῦ ὅπως ἄρα δὲ κατελθεῖν χαριντισσάμενον πρὸς αὐτὸν πρότερον. Διόνυσος δὲ καὶ πρὶν ἀπαντήσαι πρὸς Ἡρακλέα, κατ' αὐτὸν ἐσκευασθη, λεοντὴν ἐνδεδυμένος καὶ ρόπαλον φέρων. ὅς οὖν ἤκουσε παρ' Ἡρακλέους περὶ τῆς ὄδου, μεθ' ἐαυτοῦ δοῦλον τινὰ ἔχων Ξανθίαν, ἐξώρει πρὸς Ὄλιον. καὶ πρῶτον μὲν ἐντύχακεν τῇ Ἀχεροσία λίμνῃ, καὶ ὅρα ἐν αὐτῇ τὸν Χάροντα μετὰ σκάφους, δι' οὗ τοὺς τεθνεότας εἰς Ὅλιον ἐπέρα. καὶ δὲ μὲν Ξανθίας οὐκ ἔπεβη τοῦ σκάφους, διὰ τὸ μὴ τὴν ἐν Ἀργυροῦσαι ναυμαχηθῆναι μάχην, πεζῇ δὲ περιήγη τὴν λίμνην. Διόνυσος δὲ ἐπιβας καὶ τῶν ἐν αὐτῇ βατράχων ἀκούσας μέλῃ παρὰ τοὺς πλοίους, διαπεραυσκάθη καὶ αὐτὸς Ἐανθίᾳ συγγίνεται. καὶ σὺν αὐτῷ πάλιν ἄφθαμον τῆς ὄδου εὐρίσκει ὁ Ἡρακλῆς αὐτῷ προερήκει δυσχερὴ τινὰ θέαμα, καὶ τοὺς μύστας παρ' αὐτὰς τᾶς πύλας τοῦ Ἄιδον χορεύοντας. εἶτα ὅς Ὁ Ἡρακλῆς εἰσελθὼν 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 τούτων συμβάντων παραγίνεται πρὸς Πλούτωνα, καὶ ὅτου
χάριν ἦκεν εἴπων ἐσχεν ὑπακούντα Πλούτωνα, οὐχ ἦν Ἐὔριπίδην
ἀναγάγγ. ἀλλ' ἦν', ἀγωνισμένων Αἰσχύλου καὶ Ἐὔριπίδου, ὡστις
tούτων ἄριστος τὰ εἰς τέχνην φανεῖ, τούτων αὐτὸς ἐκληφὸς ἀνενέγκη
πρὸς βίον. τούτων δὲ γενομένου, καὶ κρείττονος ἀναφανέντος Αἰσχύλου,
Διόνυσος τούτων λαβὼν ἀνήλθη.

Τὸ δὲ δράμα τῶν ἐν καὶ φιλοπόνως πεποιημένων. Ἐδιδάξθη δὲ ἐπὶ
Καλλίου ἀρχοντος, τοῦ μετὰ Ἀντιγένη. οὕτω δὲ ἐθαυμάσθη διὰ τὴν
ἐν αὐτῷ Παράβασιν καθ' ἦν διαλλάττει τοὺς ἐντίμους τοῖς ἀτίμοις καὶ
tοὺς πολίτας τοῖς φυγάσιν, ὡστε καὶ ἀνεδιδάξθη, ὡς φησὶ 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 P8
and in all recent editions.
In the MSS. the Frogs are described as βατράχων παραχωρήγημα, and so in most of the editions. But this is plainly an erroneous description.
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, Xanthias 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, χειληθών, and ἄποσαριστήσομαι. 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:

[now in Greek]
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. χαλή[ For it (the πιέζωμαι 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 Phrynicus, Bekk. p. 73, 1, χαλή ἔστιν οίνων ἀδέσ καὶ προαιρετ. Ἀριστοφάνης. Dionysus has already had more than enough of this jest, and is heartily sick of it. The Scholiast's explanation, ἀντί τοῦ πολύ. τὸ δὲ πολὺ, κἂν ἡ γλυκό, ποιηρόν, is perhaps inspired by the Epigram which Dr. Blaydes cites from the Anthology:

Παν τὸ περιττὸν ἄκαρον, ἐπεὶ λόγος ἐστὶ παλαιὸς
ὅς καὶ τὸυ μέλιτος τὸ πλέων ἐστὶ χαλὴ.—Epigr. Anon. 447.

5. μηδ' ἔτερον 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 νὴ τὸν Δί' ἐ τι βούλει γε of line 8, qualified only by the further exception πλὴν γ' ὡς θλίβομαι. The irresistibly funny jest, τὸ πάν ἡλιον, of the next line is not disclosed in words, but was doubtless sufficiently indicated by the gestures of
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 ἀμφίκολον, ἐν ὅ τὰ φορτία ἐξαρτήσαντες οἱ ἐργάται βαστάζουσιν.—Scholiast. ξύλον, ὁ τοῖς ὀμοι ἐπιτίθεντες, ἐξ αὐτῶν τὰ φορτία δεσμοῖς.—Etym. Magn. The word is again found in Eccl. 8:33, 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 winnin
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 Phryniechus, 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?

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

15. τοῖς σκευοφοροῦσιν] For their burden-bearers. ποιήσω in line 13 is used of the actor who uttered the jokes, ποιεῖν in line 14 of the poet who composed them. “If I am not to say the things which Phryniechus and the others always in every comedy compose for their burden-bearers to say.” δὲ νοῦς, says the Scholiast, εἶπε ποιήσω μηδὲν ἄλτε έἰσδασι ποιεῖν ταῖς σκευοφορούσιν, ἵνα το σκευοφοροῦσι σημαίνῃ πτώσιν δοτικῆν (casum dativum).

18. πλεῖν ἦ ’νυαυτῷ] 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. ύλος Σταμίνου] Δέον εἰπεῖν ύλος Διος, Σταμίνου εἰπε παρ’ υπόνοιαν, ἑπειδὴ δὲ οἴνον ἐν σταμίῳ βάλλεται, δὲ Διώνυσος εἰς τὸν οἶνον ἀλληγορεῖται.—Scholiast. στάμνος is a wine jar. A στάμνος of Thasian wine is brought on the stage in the Lysistrata.
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?" tina τρόπον [φέρειν ὅς γ' ὀχεῖ;], he evades the question by replying βαρέως φέρω, an expression which of course, like the Latin graviterfero, 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 endeaouring 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 τιάκας, ὁ Ἀρίσταρχε, βαρέως φέρειν τι· χρῆ δὲ τοῦ βάρους μεταδιδόναι.

ταῖς φίλους' ἵσως γὰρ ἄν τι σε καὶ ήμεῖς κονφίσαμεν.

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

33. ἐναρμάχουσι] 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. τις τὴν βύραν] 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 μαίνου] 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 ὡ’ ἔδεισε μὴ μαίνου, the accusative has lost its meaning and (by a very common Greek
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 a pot of porridge which was standing near his pallet, "Miserable man," cries the lady, "were you not afraid of the God?" ταλάνταν ἄνδρων, οὐκ ἐδεδοικεῖσ ἃν θεῶν; "In truth was I," says Cario, "lest he should get to the porridge before I did," ἐν τοῖς θεοῖς ἐγγὺς μὴ φθάσαι ἐνεπὶ τὴν κυρίαν ἐλθὼν. 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. Δήμητρα] 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 κροκώτῳ] Dionysiakón φόρεμα ὁ κροκώτος. ἐφόρει δὲ λεωντήν, ἵνα ἡ φοβερός ὡς 'Ηρακλῆς 'Ηρακλέων γὰρ φόρεμα ἡ λεωντή.—Scholiast. With the λεωντή of course went the ῥόπαλον: with the κροκώτος the κόδορος. 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 λεωντή 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. ἐπεβάτευον Κλεισθένει] Παίζει. λεγεῖται γὰρ καὶ ἐπὶ νεώς τὸ ἐπεβαίνειειν, καὶ ἐπὶ συνουσίας κατὰ μεταφορὰν τῶν ὀλόγων ψήφων, ἀ ἐπεβαίνεια συνουσίαι.—Scholiast. ἐπεβάτευον would naturally mean "I went as an ἐπισκόπης 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 Nīκῇ, "on the Victory," or the like: but the addition, παρὰ προσδοκίαν, of Kleisθένει at once diverts the meaning of ἐπιβατεύειν into the second and grosser alternative recognized by the Scholiast. Some have idly supposed that Kleisθένης 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 Kleisθένει a signification which they cannot possibly bear, viz. τριπαρχο ὡς ἐπιβάτην προστετάθαι, 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 triarch, he could not be said ἐπιβατεύειν τριπαρχῷ. 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 Kleisθένει. 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. καναυαμαχης] And were you in the sea-battle? that is, in the battle of Arginuses? as Mitchell rightly interprets it, the verb ναυμαχην being by itself sufficient, here as supra 33, to indicate the great ναυμαχη 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 Arginuses, Dionysus is rather to be commended for his moderation in claiming only twelve or thirteen as his own share.
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, καὶ ἐγωγ' ἐξηγρόμην. And then I awoke, and behold it was a dream. Ἡγέρθη δὲ Φαραώ, καὶ ἦν ἐνύπνοιν, Gen. xl. 7. Here, to adopt Mr. Mitchell’s words, it is a polite way of telling Dionysus that he has been romancing.

52. ἐπὶ τής νεῶς ἁναγγέλωσκόντι] 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-
THE FROGS

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. 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.


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. ἀρα araí, otherwise ἀρα and ἀρα, 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 ἄλλ’] This is an emphatic affirmation, arrived at by excluding every possible alternative. It is an affirmative of the same class as the οὐκ ἔσθι’ ὀπως οὐκ of 640 infra. Cf. infra 192, 498; Knights 1205; Clouds 232; Eccl. 386; Eur. lph. in Taur. 1005; Bacchae 785. See Jens on Lucian’s Vitarum Auctio, 6.

64. ἐτέρα φράσω] Διδάσκω οἴως ἔρω, ἐπαθαλών σοι τὸν ἔρωτα τοῦ ἐξόμοι. ἄντι τοῦ ἄλω τινι ὑποδείγματι, οἶνον ἄλω τρόπος. Ἐστι δὲ τὸ ἕμιτίχιον ἐξ ὑψιφύλης Ἕμπι-
δου.—Scholiast. Bothe is probably right in considering the borrowed ἰμοστίχων to be the first half of the line ἀρ’ ἐκδιδασκότωσα σαφή, which is both Euripidean, and calculated to attract attention; and not the second half, ἲ 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. ὅτω γὰρ, says the Scholiast, καὶ αἱ διδασκαλίαι φέρουσι, τελευτήσασι Εὐριπίδου, τῶν νῦν αὐτῶν δεδιδαχέναι ἀμώνυμον ἐν ἄστει Ἰφιγένειαν τὴν ἐν Λείλιδε, Ἀλκμινώα, Βάκχος. 72. οἱ μὲν γὰρ κ.τ.λ.] Dionysus is quoting his favourite poet. Εὐριπίδου εὖ Οἰνέως, says the Scholiast,

οὗ δ’ ὁδ’ ἐρημοσ ἔμμαχοι ἀπόλλυσαι;
οἱ μὲν γὰρ οὐκέτ’ εἰσίν, οἱ δ’ ὄντες, κακοῖ.

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 Acharnians 418 and the scholiast there.

73. Ἰοφόν] Aristophanes now opens a running fire of criticism on the still living tragedians, Iophon, Agathon, Xenocles, Pythangelus. The great triumvir
Hek. Not of the soup: I'm clear about the soup.

Dio. Well, just that sort of pang devours my heart
   For lost Euripides. Hek. A dead man too.

Dio. And no one shall persuade me not to go
   After the man. Hek. Do you mean below, to Hades?

Dio. And lower still, if there's a lower still.

Hek. What on earth for? Dio. I want a genuine poet,
   "For some are not, and those that are, are bad."

Hek. 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.

Hek. 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 of δωρες, κακοί 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. πρὸτερον] 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: κομῳδεῖται γὰρ ὁ Ἰοφών, ὁ νῦν Σοφοκλέους, ὃς τὰ τοῦ πατρὸς λέγεια ποίημα, 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.
83. 'Agathon] Agathon, the well-known tragic poet, is one of the dramatis personae in the Thesmophoriazusae, 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 δ' ὀνετες, κακοὶ, supra 72. τι δ' οὐκ ἵσεσθαι; (73). 'Agathon δὲ ποῦ στιν; (83). ὤ δὲ Ξενοκλής; (86). Πυθάγγελος δὲ; (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 ποθείνος φίλως 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 εἰς μακάρων εὐωχίαν, in the sense of "to the banquets of the wealthy," suits well with the sumptuous tables of Archelaus, of whose ἵστασιν πολυτελῆ, provided for these very poets, Euripides and Agathon, we read in Aelian's V. Η. xiii. 4. The scholiast, commenting on this phrase, says ἡ ὁσ περὶ τετελευτηκότος λέγει, ὡσανε ἐίπε τὰς μακάρων νύσσους ἢ ὅτι Αρχελώφ τῷ βασιλεῖ μέχρι τῆς τελευτής μετὰ ἄλλων.
But he was easy here, is easy there.

Hec. But Agathon, where is he? Dio. He has gone and left us.

A genial poet, by his friends much missed.

Hec. Gone where? Dio. To join the blessed in their banquets.


Hec. Pythangelus? Xan. But never a word of me, not though my shoulder's chafed so terribly.

Hec. But have you not a shoal of little songsters, tragedians by the myriad, who can chatter a furlong faster than Enriptides?

πολλῶν συνῆν ἐν Μακεδονίᾳ, καὶ μακάρων εἰσχίαν ἐφ' ἔν τιν ἔν τοῖς βασιλείσις διατριβήν τοῦτο δὲ παρ’ ὑπόνοιαν.

84. ἄγαθὸς ποιητὴς] 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 ’Αγάθων and ἄγαθος commence consecutive lines, there is probably, as Spanheim suggests, a sort of play on the similarity of sound.

86. ξενοκλέης] 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 Ἔπισκοπο-νοῖτες), 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, οἳς ὁ πόνος ἐπας κατὰ τὸν παρώνα βίον, οἳς λόγος οὐδεὶς περί τῶν μελλόντων. See Lucian’s Cataplus 14; Heliodorus, Aethiopics, viii. 5; St. Chrys. Hom. lxviii. in Matth. (674 D), xxxix. in I Cor. (375 A), &c. In the following line Xanthias gets perilously near the prohibited words.
Δ1. ἐπιφυλλίδες ταῦτ’ ἐστὶ καὶ σταμύλματα, χελιδόνων μουσεία, λαβηται τέχνης, ἄ φροῦδα βαττον, ἣν μόνον χορὸν λάβη.

ἀπαξ προσουρήσαντα τῇ τραγῳδίᾳ.

γόνυμον δὲ ποιητὴν ἄν οὐχ εὐροίς ἔτι ζητῶν ἄν, ὡστὶς ῥῆμα γενναίον λάκοι.

ΗΡ. πῶς γόνυμον; Δ1. ὁδὶ γόνυμον, ὡστὶς φθέγξεται τιουτοῦ τι παρακεκώδυνεμένων,

αἰθέρα Δίδ δωμάτιον, ἢ χρόνου πόδα, ἢ φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ’ ιερών,

γλώτταν δὲ ἐπιορκήσασαν ἵδια τῆς φρενός.

ΗΡ. σὲ δὲ ταῦτ’ ἀρέσκει; Δ1. μᾶλλα 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 τοὺς φύλλους, says Suidas. κέκληται δὲ οὕτω, he continues, borrowing from the Scholiast here, διὰ τὸ [ἐπὶ] τοὺς φύλλους καλύπτεσθαι,

πολὺς δὲ ἀνείρπε κισσὸς, εὖφρης κλάδος,

χελιδόνων μουσεῖον.

94. χορὸν λάβῃ] 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 ἰμμείοι in Persius, vi. 73. The Muse is spoken of as a courtezan, 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
THE FROGS

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),

"Ομυνμα δ’ ἱερὸν Αἰθέρ’ ὀιησιν Διὸς.

(2) The foot of Time is ascribed by the Scholiast to the Alexander (Fragm. 23, Wagner), καὶ Χρόνον προβάνει ποιεῖ, and it subsequently reappeared in a Chorus of the Bacchae (889). 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,

η γλῶσσα ὀμύμαχ’, ή δὲ φρέν ἀνώματος (612),

which is more precisely quoted, in part, infra 1471, and is considered in the note there. ὄμυςαι 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 ὄμύσαντες. The compound ἐπιορκέω 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 φρενοῦ, on its own account, apart from the mind.

108. μᾶλλα] That is, μη ἀλλά. Don’t say “do they please me?” It is not a
question of mere pleasure: I more than dote on them. πλέον ἡ μαίνομαι; ἐπ’ αὐτῷ τούτῳ, ὑπερβαλλόντως μοι ἄρεσκει.
—Scholiast.

There is no such line in the Andromache; and, if the Scholiast wrote Ἀνδρομάχη, 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 (fragn. 30), who is claiming Andromeda in marriage, but can obtain no satisfactory reply from her father.

perseus. σιγή; σιωπή ὑ’ ἀπορος ἐμπνευς λόγων.
cepheus. μὴ τὸν ἐμὸν οἰκει νοῦν: ἐγὼ γὰρ ἄρεσκώ.

The words μὴ τὸν ἐμὸν οἰκει 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 οἰκει (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
THE FROGS

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 διδασκε. Give me a lesson on eating, on which you are an authority; not on dramatic poetry, of which you know nothing.

107. δειπνεῖν με διδασκε] τούτο γὰρ ἐπιστασαί, ἐκεῖνο δ' οὖ. ταῦτα με, φησίν, διδασκε, καὶ μὴ κρίνε τραγῳδίας.—Scholiast.

108. ἰδίπερ ἐνεκα] The construction is, φράσον μοι τοὺς ξένους κ.τ.λ. ἰδίπερ ἐνεκα (that is, τούτων γὰρ ἐνεκα) ἠλθον, ἵνα μαι 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 ἐνεκα δέορ ἠλθον, ἵνα φράσεις μοι.

112. λιμεναὶ 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 ἀναπώλας or resting-places, infra 185, 195, and the πανδοκεντριας or hostesses (for the suggestion that the word is here equivalent to πανδοκεία is quite groundless), infra 549-578. The meaning of διαίτας and εἰκτροπῶς 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 87; Eur. Rhesus 881.

116. καὶ σὺ 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.
δη τάχιστ’ ἀφιξόμεθ’ εἰς” Διδών κάτω
cαι μήτε θερμὴν μήτ’ ἄγαν ψυχρὰν φράσης.

ΗΡ. φέρε δὴ, τίν’ αὐτῶν σοι φράσω πρώτην; τίνα;
μὴ μὲν γὰρ ἐστιν ἀπὸ κάλω καὶ θρανίου,
κρεμάσαντι σαυτὸν. ΔΙ. παῖδε, πυγηρὰν λέγεις.

ΗΡ. ἄλλῳ ἐστιν ἀπραπὸς ξύντομος τετριμμένη,
ἡ δὲ θνεῖας. ΔΙ. ἁρὰ κώνειον λέγεις:

ΗΡ. μᾶλλον γε. ΔΙ. ψυχράν γε καὶ δυσχείμερον
ἐνθὸς γὰρ ἀποπηγνοσί τάντικημια.

ΗΡ. βούλει σαχείαν καὶ κατάντη σοι φράσω;
ΔΙ. νὴ τὸν Δ’, ὦς ὅντος γε μὴ βαδιστικοῦ.

ΗΡ. καθέρπυσον νῦν ἐς Κεραμεικῶν. ΔΙ. εἶτα τί;

ΗΡ. ἀναβᾶς ἐπὶ τὸν πύργον τὸν ψηλὸν, ΔΙ. τί δρῶ:

119. θερμήν] 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 θρανίον] 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. θρανίον καὶ θρανία τασσέια
tων δυθρίδων καὶ ἐποπόδια λέγοντα: ἐφ’ ὅν
ιστάμενοι οἱ ἀπαγχόμενοι ἀφτώσιν ἐκατοντέων,
ἀπολακτίζοντες αὐτὰ.—Scholiast. But in-
asmuch as ἀπὸ κάλω πλεῖν in Thuc. iv.
25 and elsewhere signifies to be towed,
and θρανίον is also used for a rover’s
bench (whence θρανίη), Fritzschc sug-
gests, perhaps too ingeniously, that
there is a play upon the words, and
that Dionysus is to be uncertain whether
they mean by ῥοπε and στολ or by τωτις
and ῥωτις, until the addition κρεμάσαντι
σαυΤόν discloses the sense in which they
are really intended to be taken.

122. πυγηράν] Stifling. πρὸς τὸν πυγηρὸν
tῆς ἄγχονης καὶ ὄσπερ ὀδὸν καυματόδους.—
Scholiast. As regards the rope and
stool, it signifies the suffocation pro-
duced by hanging. As regards the road,
it means suffocatingly hot.

123. τετριμμένη] Ἄμα μὲν ὡς ἐπὶ ὀδοὺ
kατημαζευμένης, ἀμά δὲ καὶ πρὸς τὸ κώνειον
dιὰ θνείας τρίβησθαι.—Scholiast. The
hemlock (εἰκυτα νιονο) is a plant grow-
ing by stagnant, or nearly stagnant,
water to the height of several feet. Its
leaves and flowers were chopped up (σίν-
tομος) and cast into a mortar (θνεία),
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. ψυχράν] All commentators, from
Spanheim downwards, illustrate this pas-
sage from the description which Plato
gives in the Phaedo of his master’s death.
The solemn discourse on immortality is
THE FROGS

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 τὰ φάρμακαν, εἰ τέτραπταν εἰ δὲ μὴ, τρεψάτω ὁ ἀνθρώπος. The man presently brings the poison ἐν κύλικι, τετραμένων, 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 κημας, with the same result; καὶ ἐπανύων οὖτως ἡμῖν ἐπεδείκνυε, ἃτι ψυχωτό τε καὶ πηγαντό. When the deadly cold reaches his heart, he gives a slight shudder, and so dies. Beck refers to Pliny, N. H. xxv. 95, "semisi et folius [cicutaeth] refrigeratoria vis: quos necat, incipient algere ab extremitatibus corporis."

129. καθέρπεσόν νυν ἐς Κεραμεικόν] Of Cerameicus and its torch-races we shall hear more, infra 1087-1099. In using the word καθέρπεσον, 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. τῶν πύργων τῶν ὑψηλῶν] This is doubtless, as Fritzsche has already suggested, the πύργος Τήμωνος, 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 Ἀιδον κάθω, 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, pergít ad quae-
HR. ἀφιεμένην τὴν λαμπάδα ἐνετέθειν θεῶ,
κατετηρ' ἐπειδὰν φῶςιν οἱ θεώμενοι
ἔιναι, τόθ' ἔιναι καὶ σὺ σαυτὸν. ΔΙ. ποί; ἩΡ. κάτω.

ΔΙ. ἀλλ' ἀπολέσαμ' ἀν ἁγκεφάλου θρίω δύο.
οὐκ ἂν βαδίσαμι τὴν ὄδον ταύτην. ἩΡ. τί δαί;

ΔΙ. ἤντερ σὺ τότε κατήλθες. ἩΡ. ἀλλ' ὁ πλοῦς πολὺς.
edoûs γὰρ ἐπὶ λίμνην μεγάλην ἥξεις πάνω,

pian turrim praestitum, indicem se daturum praecipitem: sic enim relatur ad inferos vecta 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. Hic squalido seni, says the tower, dabis, nauti nomine, de stipibus quas feres alteram; the other coin (stîps) 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 Ἀθηναίων ὅπου συνετέλευς οἱ Ἀθη-
ναιοι κατά ἐναυόν λαμπαδούχου ἄγωνα, πρὸς δὲ τῶν τῶντων πῦργον τῶν ὑπάρχων
φασίν, ἐφ' ὧν συμβουλεῖτε αὐτὸν ἀναβάνα
θαρεῖν τὴν λαμπάδα, καὶ οὖν οἱ πρῶτοι
λαμπαδίζωσιν ἀφεθῶσι, καὶ αὐτῶν ἀπὸ τοῦ
πῦργου ἀφείναι ἐαυτὸν κάτω.—Scholiast.
He rightly takes lamпадa to mean the torch-race (λαμπάδα ἔθραμμες, Wasps 1203)
and ἀφιεμένην started (ἀφέσα ἀπὸ βαλίδων,
Knights 1159). But a very inferior
Scholiast (Gloss. Victor), supposing ει-
teîdevn to belong to ἀφιεμένη, 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 σάλπιγκας, 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 εἴρε-
&ναι παρὰ Τυρσηνοῖς τὴν σάλπιγγα. As
the σάλπιγκας was in common use in
Homer's time, it was doubtless invented
long before the institution of the Athen-
ian races.

134. ἁγκεφάλου θρίω δύο] Θρίων, pro-
perly a fig-leaf (θρίων, τὸ τῆς συκῆς φύλ-
λον, Pollux, i, segm. 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-
THE FROGS

Her. Observe the torch-race started, and when all
the multitude is shouting Let them go,

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 no-
thing but brains. ἡ δὲ σκενασία, says
the Scholiast, ἐστὶ στέαρ, μέλι, φῶ, σεμι-
δαλίς. εἰώθαι δὲ καὶ τὸν ἐγκέφαλον ὅπταν
κατελήγαντες τοῖς τῆς συκῆς φύλλοις, ἡ
μετὰ τῆς ἄλλης τοῦ βριόν κατασκευής, ἡ καὶ
μᾶνον. Pollux, vi, segm. 57, gives a fuller
recipe, τὸ δὲ βρῶν ὅθε ἐσκεύαζον. στέαρ
τέων ἐφθον λαβών, μετὰ γάλακτος ἐμίγνυ
χάνδρα παχεῖ. συμφυράσσο δ' αὐτὰ χλωρφ
τυρῷ, καὶ λεκίθοις φῶν, καὶ ἐγκεφαλίους, περι-
βαλὼν συκῆς φύλλῳ, εἰώθει ξωμῷ ὀφραθεῖο
ἡ ἐρχυφαίρων εἴπεις ἐπειτα ἐξαιρών, ἀφήρει τὸ
φύλλον, καὶ ἐνεβάλλει εἰς ἀγγείων μέλιτος
ζένοντος. καὶ τὸ μὲν ὀνόμα τῷ ἐφέδραμαι προσ-
έθηκε 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 βριόν; but Dionysus is applying the
term βριόν to the two lobes of his own
brain, ὁ ἐγκέφαλος ἐστὶ διπλῶς: τὸ δὲ
μέσου αὐτοῦ διαρέει μὴν γνυθε λεπτή.—Hippocrates de Morbo Sacro. ὁ ἐγκέφαλος
διττός, μαλακότερος μὲν ὁ πρώτος, σκλη-
ρότερος δὲ ὁ λοιπός, ὃν ἐγκεφαλίδα (cere-
bellum) καλοῦσιν οἱ ἀνασταρμοὶ.—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. λίμνη] 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 im-
possible to cross without the aid of the
terryman; too deep to ford; too wide
to swim; nay, even the ghosts of dead
birds could not fly across it (De Lucta 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
eddyng 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.
24

BATRAHOI

άβνυσον. Δ. είτα πώς περαιώθησομαι;

HP. εν πλοιάριῳ τυννουτφί σ' ἀνήρ γέρον
ναύτης διάζει δῦ' ὀβολόω μισθὸν λαβόν.

Δ. φεβ. ός μέγα δύνασθον πανταχοῦ τῶ δῦ' ὀβολόω.
pῶς ἠλθέτην κάκείσε; ΗΠ. Θεσσεύς ἤγαγεν.
μετὰ ταῦτ' ὑφεῖς καὶ θηρί' ὑφεὶ μυρία
dεινότατα. Δ. μή μ' ἐκπλήττε μηδὲ δειμάτων
οὗ γάρ μ' ἀποτρέψεις. ΗΠ. είτα βόρβορον πόλυν

139. τυννουτφί] Συνάγων τοὺς δακτύλους
φησίν, αὖτί τοῦ μικροῦ. φοβεῖ δὲ αὐτῶν ἐπι-
τθές συμκρύσων 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. δῦ' ὀβολῶ] All other writers
concur in stating the fare to be a single
obol; but the suggestion that these δῦ'
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 wailing seas of filth

was to give Dionysus the opportunity
of alluding to the δ’ 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 δ’ ὀβολῶ ᾧ 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 δικαστικῶν,
which was three obols, or the ἔκκλη-
σιαστικῶν, which was not yet in exist-
ence, though, even had these been
existing doles of two obols each, they
would in the present connexion have
been οὔθεν πρὸς Διώνυσον.

142. Θερσεῖς 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 πολίν] This notion,
apparently derived from Orphic sources,
was widely prevalent in the ancient
world. Spanheim refers to Plato’s
Plaedo, chap. 18, where Socrates says
that οἱ τῶν τελετῶν ἡμῶν καταστήματες
(cf. infra 1032) have taught ὅτι ὁ ἄν
ἀμύντος καὶ ἀτέλεστος εἶν Ἄδων ἀφίκητα,
ἐν βορβάρῳ 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
Ἀγγείαν μὲν καὶ Ἐπαμειώνοις ἐν τῷ
βορβάρῳ διάξωσαν, εἰπελεῖς δὲ τινες μεμη-
μένοι ἐν ταῖς Μακάρων νήσισι ἔσονται.
Aristophanes, it will be observed, avoids
this absurdity by confining this punish-
ment to criminals. And others did the
same: “Esse inferos Zenon Stoicus
docuit,” says Lactantius, Divine Instit-
tutes, vii. 7, “et sedes piorum ab impiis
esse discretas; et illos quidem quietas
et delectabiles incolere regiones, hos
vero luere poenas in tenebris locis
atque in coenit coraginibus horrendis.”
καὶ σκῶρ ἀείνων· ἐν δὲ τούτῳ κειμένους, εἴ ποι ἔχειν τις ἥδικησε πώποτε, ἡ παῖδα κινῶν τὰργύριον ύφειλετο, ἡ μητέρ' ἥλοισεν, ἡ πατρὸς γνάθον ἐπάταξεν, ἡ 'πίορκον ὄρκον ἀμοσεν, ἡ Μορσίμον τις ῥήσιν ἐξεγράψατο.

ΔΙ. νῦ τὸς θεοῦς ἔχριν γε πρὸς τούτοις κεὶ τὴν πυρρίχην τις ἐμαθε τὴν Κινησίου.

ΗΡ. ἐνετέθην αἰὼν τύς σε περίεσσι πνοή, ὅφει τε φῶς κάλλιστον, ὥςπερ ἐνθάδε, καὶ μυρρινῶνας, καὶ θίασους εὐδαίμονας ἀνδρῶν γυναικῶν, καὶ κράτον χειρῶν πωλῶν.

ΔΙ. αὐτοὶ δὲ δὴ τίνες εἰσίν; ἩΡ. οἱ μεμημένοι,


149. μητέρ’ ἥλοισεν] That is to say, was a μητραλοίας, a mother-beater, not, as often translated, a ματρικίδια. So a son who πατρὸς 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 πατραλοίας or μητραλοίων is described as the equivalent of τὴν τεκουσον ἡ τῶν φύσαντα τύπτειν. Here the Scholiast explains ἥλοισεν by ἔτυψεν.

151. Μορσίμον] 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 Κινησίου] 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. 815 a; 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 κυλιαδιάσκαλος, who is one of the dramatis personae in the Birds. Κινησιας, διαυγραμμοιοι ης ἐποίησε πυρρήχην.—Scholiast, Suidas. ο εις Κινησιας, says Plutarch in his treatise, Whether the Athenians were more glorious in arms or in art, chap. 5, ὑμαλεῖον ἔσωκε ποιητὴς γεγονότα διαυγράμμου καὶ αὐτὸς μὲν ἄγονοι καὶ ἀκλέης γέγονε, σκωπτόμενοι δὲ καὶ χελαυδόμενος ύπὸ τῶν κομμαθητῶν, οὐκ εὐτυχοὺς δόξης μετέσχηκε. 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, τοίς (i.e. τοῖς μεμημένους) λάμπει μὲν μένοι ἄλιον τῶν ἑνθάδε 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 ἀστερ ἑνθάδε. The Athenians are described by Euripides as δεί δὲ λαμπρατόν Βαύνοντες ἄβρως αἰθέρος, always delicately moving through most radiant air (Medea 829): see Bp. 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 σοις δόμοις κωκύματα, and to Lycophron, Cassandra 683, where Cassandra describes the same Teiresias as ἀνδρῶν γυναικῶν εἰδότα εὐνουσίας: to which I may add from Longus, Pastorals, iv. 24, ἄγολος ἥθροος ἐπὶ τὸς θύρας ἀνδρῶν γυναικῶν. These μεμημένους, we shall find, will form the Chorus of the play.
Whether by ἀγὼν μυστηρία we understand, with the older commentators, carrying the mystic properties (ἀγὼν being used in the same sense as ἄγων 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 ὅσοι ἀγών μυστηρία either then were, or subsequently became, a common proverb, used of persons who underwent great toil and straits for the benefit or delection, not of themselves, but of others; ἐπὶ τῶν ἐπέρω κακοπαθουσῶν καὶ παρεχόμενων εὐφροσύνην διὰ τὸ τὸν καρδία τῶν μεγάλων μυστηρίων ἐξ ἀστείων Ἑλεοσύνοις τοὺς ὄνομα κομίζειν αὐτοῖς τὰ ἐπιτηθίδεα, Photius s.v. The proverb is very generally recognized by grammarians and paroemiographers. The Scholiast here says τοῖς μυστηρίοις ἐξ ἀστείως εἰς Ἐλεοσύνα διὰ τῶν ὄνων φέροντι τὰ εἰς τὴν χρείαν ἄθεον ἡ παρομοία.

160. οὐ καθέξω] "Ἀμα τῷ λόγῳ μίπτει τα σκεύη, ἵνα ὅπερον φαίνεται γελοῖστερος, κελεύσμενος ἄραι τὰ σκεύη,"—Scholiast.

164, 5. χαῖρε... ὑγίαιν] Χαῖρε was a salutation appropriate to all circumstances: ὑγίαιν, as a rule, was confined to leave takings. Lucian's little apology Pros lapsu inter salutandum relates to a slip of the tongue of which he had himself been guilty, in giving ὑγίαιν as a morning greeting, and which he treats as a very serious breach of good manners, ἵδιον τε καὶ ἡρβηρίων, καὶ παντοῖο ἡν 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 τοῖς] For the purpose. For what purpose is not quite clear, but probably the Scholiast's explanation is right, ἐπὶ τὸ ἀπελθὲιν εἰς τὸν Ἀδῷν. With τὸν ἔμοι ἀγεῖν in the following line we must understand λέγω or some such word.

170. ἐσφέρομαι.] 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, σκευάριον, 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.
174. ἵπαγεθ ὑμεῖς τῆς ὀδοῦ] 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 ἵπαγεθ by ἰναχωρεῖτε, and subsequently saying το δὲ ἵπαγεθ ὑμεῖς τῆς ὀδοῦ ὁ νεκρὸς φησὶ πρὸς τοὺς νεκροφόρους. Opinions have differed widely on this point, but on the whole it seems to me more probable that ἵπαγεθ, with the genitive τῆς ὀδοῦ, means to withdraw, retire, from the way, like ἰποχωρεῖν and other compounds of ἵπο; and that the command therefore is directed to the travellers, and not to the bearers of the bier.

177. ἀναβιάσων] As a living man would clinch an asseveration by such words as μηκέτι ζηπυῖν, μὴ νῦν ζηπυῖν (Knights 895, Clouds 1255, Lysistrata 551), “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’ ὁ 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. ὃς σεμνὸς ὁ κατάρατος] So in Plutus 275, ὃς σεμνὸς κινητιστός. The translation, of course, is Hamlet’s description of the grave-digger.

179. γεννάδας] Γεννάδας εἶ and γενναίος εἶ are common methods of commending the sentiments of a preceding speaker. See for example, Thesm. 220, Lucian’s
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. χαρομεν ἐπὶ τὸ πλοίον] 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, ωὸς, παραβάλοι, 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 τουτί τι ἐστί; Charon is, of course, alone. In calling out παραβάλοι he is merely employing the ordinary language of a ferryman, such as the Athenians were hearing in their harbours the whole day long.
184. χαῖρε καὶ Χάρων κ.τ.λ.] This line, as we learn from the Scholiast, is taken bodily from the Aethon, a satyr play of the tragedian Achaeus, 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
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 "Cimme-rians," who, according to Homer (Od. xi. 14), dwelt near one entrance to Hades. Another entrance was at (5) Taenarum, χεύμων' Αίδα στόμα, Pindar, Pyth. iv. 44, whilst (6) εἰς 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' είνεκα] This may be intended, as the Scholiast supposes, to imitate a ferryman's politeness, Certainly, sir, to oblige you, παραφών οὕτως οἱ ναύται είλθησα λέγειν, χαριζόμενοι τῷ ἐπιβάτῃ. 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 σωμάτων, 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" perι τοῦ σώματος ἀγωνίσασθαι (Lysias against Panceon 16); and Aristophanes, speaking of slaves, calls the battle of Arginusae τὴν (μάχην οὐ ναυμαχίαν) περι τῶν σωμάτων, 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 ἄλλα] See the note on 58 supra. The word δραμαμιῶν 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,
O, what ill omen erost 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 τῶν Ἀιαίων λίθουν] By the stone of Withering, a fit name for the first resting-place (ἀνασάκλαις, see supra 113), in the kingdom of the Dead. Fritzsche refers to Eustathius (on IIiad xi. 728), ἡ νέκρωσις ἀλίβατας ποτε καὶ Ἀιαίων, εἶτε καὶ ὁ παρὰ τῷ Κωμικῷ Ἀιαίων λίθος ἐν "Ἀιδον πέπλασται, ἐπίκυπτος σεβασμὸν (infra 1089) καὶ τῶν πάνω γελῶντα ἁπα- φαννυθῆναι γελῶντα, ὅ περ ὁ ποιητὴς γέλω ἐκβανείν λέγει. The Scholiast here says, φασὶ δὲ Ἀιαίων λίθον τινὲς λέγεσθαι Ἀδήνης, a statement which Fritzsche accepts, comparing, amongst other examples, the Σευληρῷ λίθος at Athens, Pausanias, Attica, xxiii. 6. But it seems far more probable that the "stone of Haraenus" is a mere comic coinage in imitation of the "stone of Silenus" and the like. Another suggestion of the Scholiast, viz. that αἰαίων is to be considered both as the genitive case of Haraenus and also as the imperative of αἰαίωμαι, meaning παρὰ τῶν λίθων αἰαίων καὶ ἔραίων, though adopted by Bergler, Brunck and Mitchell, is rightly rejected by Fritzsche and later editors.

196. τῷ ἧπτούτῳν Ἄντι τοῦ, τῶν πλούσιον ἢπτούτων ἐκ τῆς ἁίξιας ἱερῶν;—Scholiast. Many things there were, which, crossing the path of a traveller, were considered ἐνίδαια σύμβαλα, 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. καθός ἐπὶ κόπτειν] 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.
BATRAXOI

XA. ὃκουν καθεδεὶ ὅτι ἐνθαῦς, γάστρων; ΔΙ. ἱδοῦ. 200
XA. ὃκουν προβάλει τὸ χείρε κάκτενεῖς; ΔΙ. ἱδοῦ.
XA. οὐ μὴ φλυαρῆσεις ἐξων, ἀλλʼ ἀντιβᾶς ἐλᾶς προθύμως; ΔΙ. κατὰ πῶς δυνῆσομαι, ἀπειρος, ἀθαλάττωτος, ἀσαλαμίνοις ὄν, εἰς ἑλαύνειν; XA. ἐρᾶς· ἀκούσει γὰρ μέλη κάλλιστ', ἐπειδῆν ἐμβάλης ἄπαξ. ΔΙ. τίνων;
XA. βατράξων κύκων θαυμαστά. ΔΙ. κατακέλευε δῆ.
XA. ὁφπ ὅτ' ὁφτ ὅτ.
BA. βρεκκεκέκεξ κοάξ κοάξ;
βρεκκεκέκεξ κοάξ κοάξ. 210

200. γάστρων] Εισάγοντες γὰρ τὸν Διόνυσον προγάστορα καὶ οἰδαλέον ἀπὸ τῆς ἁργίας καὶ οἰωφλυγίας.—Scholiast. ἀντιβᾶς, two lines below, means “Planting your feet against the stretcher.”

204. ἀσαλαμίνοι] For the people of Salamis were constantly ferrying over from their island to the Athenian harbours. Cf. Lys. 59, 60; Éccl. 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 ὀρόντας ἐν τῷ θεάτρῳ οἱ βατράχοι, ὥθε δ ἄχρος, ἀλλʼ ἐσωθεὶς 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 ἐμβάλλοτες. First they grasp the oars, then they ἐμβάλλοντες, dip them in the water.

207. βατράξων κύκων] Swan-frogs. One or other of the substantives does duty for an adjective. Mr. Mitchell compares such collocations as ἄνηρ ραύης, supra 139; ἄνηρ παρῆς, infra 1008. But the cases are not quite parallel, and Bothe’s suggestion βατράχωκύκων may very possibly be right.

209. βρεκκεκέκεξ κοάξ κοάξ] 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
THE FROGS

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 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, κοιαξ, κοιαξ, 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 lan-
guage.... 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 woo-
ing 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 com-
mand, 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
Dionysus, having to row in time with their notes, is well-nigh done to death by the rapidity and persistence of their utterances.

215. Νυσήνον] “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 Διόνυσος, and in the words Νυσήνον Δίως Διόνυσον 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 Διώνυσοι] The district called Διώνυσοι, Marsh-land, was adjacent to the Acropolis (Thuc. ii. 15), and close to the Theatre (Pausanias, Attica, xx. 2). It contained τὸ ἀρχαίτα μετὰ ἑαυτὸν τοῦ Διονύσου in Athens (Or. in Nera. 76), where, Thucydides tells us, τὰ ἀρχαῖα τῆς Διονυσίας τῇ δωδεκάτῃ ποιοτέτω ἐν μηνὶ Ἀρ-θεστηρίῳ. This was the festival of the Χοῖς, which antiquarians traced back to the arrival at Athens of Orestes to stand his trial for matricide. The King of Athens, whom some call Demophon 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 χόα ὀνοματο παρα-τεθύναι, τῷ πρώτῳ ἐκπόντι εἰπὼν ἄθλον δοθήσεται πλακαύντα. παρήγγειλε τε καὶ
THE FROGS

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 Nysaean Dionysus, son of Zeus,
When the revel-tipsy throng, all crapulous and gay,
To our precinct reeled along on the holy Pitcher day.

Brekekekeke, ko-ax, ko-ax.

Dio. O, dear! O, dear! now I declare
I've got a bump upon my rump,
Fr. Brekekekeke, ko-ax, ko-ax.

Dio. But you, perchance, don't care.

tou πότου παυσάμενος, τοὺς μὲν στεφάνους
οῖς ἐστεφάνωντο πρὸς τὰ ἱερὰ μὴ τιθέναι,
διὰ τὸ ὀμαρφίους γενέσθαι τῷ Ὀρέστη
περὶ δὲ τῶν χῶν τὸ ἑαυτοῦ ἔκαστον περιθέιναι,
καὶ τῇ ἱερείᾳ ἀποφέρειν τοὺς στεφάνους πρὸς τὸ ἐν Δίμωνε τέμενος.
καὶ ἐκτὸς τὴν ἐφρήν κληθῆναι Χάται.—Athenaeus, x. 49.

See Iph. in Taur. 949–80; Suidas, s.v. Χάται. 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 Athenaeus that it took place on the Χάται or Pitcher-Day, whereas the Frogs talk of its occurring on the Χύτραι 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 Χάται; the Πιθονία, the Χύτραι, and the Χύτραι, being merely three functions taking place on the same day, ἐν μίᾳ ἡμέρᾳ ἀγονταί οἱ Χύτραι καὶ οἱ Χάται.—Suidas, s.v. Χύτραι; Schol. at Ach. 1076. Afterwards they were expanded into three days; the Πιθονία or Broaching of the casks being celebrated on the eleventh of Anthesterion (Plutarch, Conviv. Problems, iii. 7); the Χάται on the twelfth (Harpocration and Suidas, s.v.); and the Χύτραι on the thirteenth (Philocharus, cited by Harpocration and Suidas, s.v.). When the festival was instituted the Δίμωνε were doubtless real marshes, a fit recreation-ground for the ψαλιδοῦ γένος.

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


228. ὁ πολλὰ πρᾶττων] 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 λίφι καὶ κηρῷ συνθέθεισα.—Pollux, iv. 69. “Pan primus calamos cera conjungere plurès In-stituit.”—Virg. Ecl. ii. 33. ὁ κηρόστας κάλαμος οὐρεῖον Πανᾶς.—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 ἑλυροί and Apollo ὁ φορμικτὴς, yet undoubtedly the lyre and the φόρμιγξ, and for the matter of that the κῆθος 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, δόνα-κας καλάμως, by measure, μέτρους, and dripped 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, ζυγὸν, at the top from one side-piece to the other. Finally he stretched seven strings of sheep-gut from the ζυγὸν to the shell. In this case it would seem that seven pieces
Brekekekex, ko-ax, ko-ax.

Hang you, and your ko-axing too!
There's nothing but ko-ax with you.

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.

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, Μυσικαὶ συναίσ ηετρίκυλα.

δὲ πάντα λόφων γυμνάτα λέογχεν,
καὶ κορυφῶν ὅρων καὶ πετρήματα 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 βαίνω;
and the Frogs would know nothing of
Pan on the mountain peaks. With
καλαμόφθογγα we must understand παῖγ-
ματα, or some such word.

283. ὑπόλυρων] ὕπτειν ράκα
τὸν κέρατον ὑπετίθετο τῇ λύρᾳ.—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 ὑπόλυρον; Etym. Μάγν.,
s. v. δόνακες; Pollux, iv. segm. 62, and
Eustathius on Iliad xviii. 576.

236. φλυκταίνας] Τὰ τῶν χειρῶν ἐπανα-
στήματα ἀπὸ τοῦ κοσμηματιῶν, λείπει δὲ ἐν
The βρεκεκεκείς κοιξ κοιξ which concludes
this little speech is intended to take
the place of the παπαπαπαπᾶξ of Clouds
391.
κατ’ αὐτίκ’ ἐγκύψας ἔρει
βρεκεκεκεῦς κοᾶς κοᾶς.

ἀλλ’ ὁ φιλόφδον γένος,
παύσασθε. ΒΑ. μᾶλλον μὲν οὖν
θεογύμνεσθ', εἰ δὴ ποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ηλάμεθα διὰ κυπείτου
καὶ φλέω, χαίροντες φοῦς
πολυκολύμβοισιν μέλεσιν,
ἡ Δίος φεῦγοντες ὀμβρὸν
ἐνυδρὸν ἐν βυθῷ χορεῖαν
ἀιῶν ἐφθεγξάμεσθα
πομφολυγοπαθλάσμασιν.

ΒΑ. καὶ ΔΙ. βρεκεκεκεῦς κοᾶς κοᾶς.

ΔΙ. τοιτὶ παρ’ ὑμῶν λαμβάνω.

ΒΑ. δεινὰ τάρα πεισόμεθα.

ΔΙ. δεινότερα δ’ ἐγὼγ’, ἔλαινων
εἰ διαρραγήσομαι.

ΒΑ. καὶ ΔΙ. βρεκεκεκεῦς κοᾶς κοᾶς.

ΔΙ. οἴμωζετ’· οὐ γὰρ μοι μέλει.

ΒΑ. ἀλλὰ μὴν κεκραξόμεσθα γ’
ὀπόθ’ ἡ φάρυγξ ἄν ἡμῶν
χανδάνη δ’ ἡμέρας

ΒΑ. καὶ ΔΙ. βρεκεκεκεῦς κοᾶς κοᾶς.

ΔΙ. τοῦτο γὰρ οὐ νικήσετε.

241. μᾶλλον μὲν ἄν] Far from acceding to the weary oarsman's request for peace, the Frogs announce their intention of singing their very best and loudest.

251. τοιτ] The βρεκεκεκεῦς κοᾶς κοᾶς. This, says Dionysus, I take or borrow from you; τὰ λέγειν βρεκεκεκεῦς 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 glories 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 διαρραγήσωμεν] 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. τοῦτο] Τῷ λέγειν βρεκεκεκέω.— Scholiast. The contest between them is which can most effectively sing the words βρεκεκεκέω κούξ κούξ. 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
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 βροικεκεκέ κοάξ κοάξ the Frogs make no response. They have given up the contest.

269. παραβαλού τῷ κωπίῳ] Bring her to with the oar, remo navem ad litoris oppelle, as Kuster translates it. Cf. supra 180, Knights 762.

270. ἀπόδος τῶν ναῦλων] 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 πορθμαί.

MENIPPUS. βῶ, εἰ τούτῳ σοι ἦδον, ὦ Χάρων.

CHARON. ἀπόδος, φημὶ, ἀνθ' ἄν σε διεπορθμενάμην.
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?


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. oũκ ἀν λάβοις παρὰ τοῦ μή ἔχοντος.

Charon. ἐστι δέ τις ἀβαλῶν μὴ ἔχων;

Menippus. εἷς μὲν καὶ ἄλλος τις, οὐκ ὀθάντας ἔγω δὲ οὐκ ἔχω. And so on.

271. ἦς Ξάνθιας;] 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. νῦν γὰρ ὅπως] He looks at the audience, who always relished a joke at their own expense.

281. μάχαιρα] 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 μάχαιρα." The following line, the Scholiast tells us, is borrowed from the Philoctetes of Euripides,

οὔτεν γὰρ οὐτως γαύρων ὉSION ἔρυ.
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. ἐν 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.

298. Ἐμποσσα] Empusa, who is mentioned again in Eccl. 1056, was a frightful hobgoblin, specially noted for its incessant changes of shape. In his secur-
THE FROGS

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.
Xan. And now I see the most ferocious monster.
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. 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, 'ιερεύς Διονύσου Ἐλευθερίως. The Temple of Διόνυσου Ἐλευθερίως (which must be distinguished from the ἄρχωντας ἱερῶν mentioned in note on 216 smpra), 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-
dicted, and at which the priest could have no more welcome guest than the God of Wine.

304. γαλήν όρο] In the still-extant Orestes of Euripides, the hero recovering from a paroxysm of frenzy, says ἐκ κυμάτων γὰρ αὕθις ὡδ γαλήν ὀρό (279), After the storm I see afresh fine weather. Hegelochus, who acted the part, when reciting the line made a slight involuntary pause (ἐπιλείφασεν τοῦ πνεύματος, spiritu deficienti), after γαλήν', so rounding it off into a complete word, as if the poet had written γαλήν ὀρό, I see a cat. A similar pause after the first syllable of afresh in the English line would change it into After the storm I see a fresh fine weather. 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 declared the line after the fashion of Hegelochus, whereupon the other calls out excitedly ποί ποί γαλήν; δι πρὸς θεῶν, ποί ποί γαλήν; on which the first explains that the word he used was γαληνά, and the second replies γαλήν'; ἐγὼ δ' ὃμην σε λέγειν, γαλήν ὀρό, for so I think we should read the passage. Thus again, Sannyrius, 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 γαλή? But then Hegelochus would betray me, calling out with all his might ἐκ κυμάτων γὰρ αὕθις ὡδ γαλήν ὀρό."
THE FROGS

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.

   And, like Hegelochus, we now may say
   "Out of the storm there comes a new fine wether."


   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 ódī would naturally refer to the speaker's
companions on the stage rather than to one of the spectators; see Wasps 78 and
the note there; (2) that a blush is ἐρυθρῶν, a totally different colour to πυρρῶν;
(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 πυρρῶν with the effect of δέος,
we cannot doubt that the real meaning is At ille (Dionysus) prae timore in me cacavit. Cf. Eccl. 1061
πυρρῶν ὄψει μ' αὐτίκα Ὑπὸ τοῦ δέους. Id. 329, 330; Knights 900, where again
some absurdly translate πυρρῶν, blushing. It is, in my opinion, to the state of his
garments, which Xanthias has only just discovered, that the ejaculation ὄμως τάλαις, 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 ἕπερπυρρῆσατε, and quotes Bakhuyzen as
doing the same: but as they both leave 307 to Dionysus, read σου at the end of 308 and explain ódī, Bakhuyzen by
ὁ προστήσω, and Van Leeuwen by ὁ κροκωτῶ, they can hardly be said to
have done much to elucidate the passage.

310. τίν' αἰτιόσομα κ.τ.λ.] He asks about himself what, in Medea 1208,
Creon asks about his hapless daughter, τίς σ' ὃδ' ἀϊμωσ δαμάσων ὑπόλειτον; and
his mind being full of Euripidean phraseology, and remembering that Ἀιδήρ was one of the poet's new-fangled
deities (infra 892), he asks whether Aether is the God to be blamed for his
misfortunes, and, naming Alcéa, 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 aléo k.t.l. by αυτό τον Ἔφραίδην aitou γὰρ ὁ Ἀμβέας. ἦ τῶν ἐπιθυμίαν Ἔφραίδου τού ταῦτα λέγοντον, aitou γὰρ αἴτιος τοῦ ταῦτα παθεῖν τὸν Διόνυσον, καὶ γὰρ δ’ αὐτὸν κατήλθειν εἰς Ὁλόκλειον.

The words which follow in the text, αὐλέει τις ἐνδόθεν, are a stage direction, παρεπιγραφὴ, as the Scholiast observes, σημαίνει γὰρ ὅτι ἐσωθέν τις ἠλλήσπεν μὴ ὀρφεύς τοῖς θεσταῖς.

316. Ἰακχ’, ὅ ἰακχεῖ] 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 τῶν μυστικῶν Ἰακχοῦν; 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. 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] Μελών 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' ἄγοράς, which was also the original reading of the Venetian MS., though afterwards corrected. This would make the line mean τῶν Ἰακχῶν, διὸ ἄθονσιν ἐξ ἀστεως διὰ τῆς ἄγοράς ἐξώστες εἰς Ἑλευσίνα.—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', καὶ πολυτίμως κ.τ.λ.] The Chorus now make their appearance,
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 ἐπίμακτον, admitting amongst the regular Ionics (ιοκρις) an occasional bacchic (ιοκρις), caric (ιοκρις), anapaest and cretic. The second line, ‘Ἰακχ’, δὰ 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 Ceramicus to Eleusis (ἀπὸ τοῦ Κεραμεικοῦ ἐς Ἐλευσίνα, Scholiast on 395 and 399), in which they themselves, when alive, had been accustomed to participate. It took place in September, εἰκάδι Βοσδρωμίων τῶν Ἰακχοῦ εἴ ἄστεος Ἐλευσίναδε πέμπουσιν.

—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 Peiraeic gate, and in, or close to the boundary of, the Inner Ceramicus. Εἰσελθόντων δὲ εἰς τὴν πόλιν (from Peiraeus) οἰκοδόμημα ἐς παρασκευὴν ἐστὶ τῶν πομπῶν ἀς πέμπουσι, τὰς μὲν ἀνὰ πᾶν ἔτος, τὰς δὲ καὶ χρόνων διαλείποντος καὶ πλησίον νυός ἐστὶ Δήμητρος ἀγάλματο δὲ ἀυτῆ τε καὶ ἡ παῖς, καὶ δὴ ἐχων Ἰακχοῦ γέγραπται δὲ ἐπὶ τὸ τοῖχο γράμμασιν Ἀττικοὶ ἠγάμοι εἴσαι Πραξιτέλους.—Pausanias, Attica, ii. 4.

It was this torch-bearing Iacchus whom they escorted from the splendid temple where he dwelt at Athens (πολυτίμως ἐν ἑδρίσι 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 ἐστεφανοῦσα αἱ μεμημέναι, 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 hurtle
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 Cephisus, where a little chaffing (γεφυρομέν) 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. τῶν ἀνά λειμώνα χορούσων] The λειμών, mentioned here and 344 infra, is the open sward in front of the Athenian Temple, and must not be confounded with the λειμώνας 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, excepting indeed on that one memorable occasion when Alcibiades, restored to Athens and appointed Dictator, ἀπάντησεν ἡγεμὼν 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 χορείαι καὶ πολλά τῶν δρομέων καθ’ ὅθεν λεύκων ὧταν εξελάνωσε τῶν ἱακχοῦν ὑπ’ ἀνάγκης ἐξελειπτο. —Alcibiades 34. It will be observed what a prominent part the χορείαι 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.
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, χοίροι τῷ Δήμητρι καὶ τῷ Διονύσῳ ἐθύντα, ὃς λυμαντικοὶ τῶν θεῶν δωρεμίτων.

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 hand 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 ac-
counting for this outburst of tumultuous
joy, by the words ό ιακχος γὰρ ἤκει, the
last two words of which crept from the
margin into the text (ἐν χερσὶ γὰρ ἤκει
tυκάσων), confounding both sense and
metre, and giving an infinity of trouble
before they were finally expelled.

351. ἀνθρώπων Ἕλεον 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 Ἕλεον,
because it was frequently inundated by
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 χρή καξίστασθαι τοῖς ἡμετέρουις χοροῖσιν ὡστὶς ἀπειρος τοιῶνδε λόγων, ἡ γνώμη μὴ καθαρεύει, ἡ γενναῖον ὄργια Μουσῶν μὴν εἰδεν μὴν ἑχόρευσεν, μηδὲ Κρατίνου τοῦ ταυροφάγου γλάττης βακχεὶ ἐτελέσθη, ἡ βαμβολόχοις ἐπεσιν χαίρει, μὴν καρφώ τοῦτο ποιούσιν, ἡ στάσιν ἐχθραῖν μὴ καταλύει, μὴν εὐκολὸς ἐστὶν πολίται, ἀλλ' ἀνεγείρει καὶ μιτίζει, κερδῶν ἰδίων ἐπιθυμῶν, ἡ τῆς πόλεως χειμαζομένης ἄρχων καταδρομοδοκεῖται, ἡ προδίδοσιν φρούριον ἡ ναός, ἡ ταπόρρητ' ἀποπέμπει ἐξ Αἰγίνης Θωρυκίων ὄν, εἰκοστόλγος κακοδαίμων,

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
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. ταυροφάγου, observes, τῶν Διώνυσου· Σουφωκλῆς ἐν Τυρῷ ἀντὶ τοῦ ὅτι τῶν διδύμων μυθισμοῖς ἐδίδοσα, ἦ τῶν ὄφρων· ἄφθινο καὶ ἐπὶ τῶν Κρατίων μετήγεικε τοῦ καιροῦ 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. βομολόχους] 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 Arginusae 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 (μὴ 'ν καιρῷ) 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. ἄρχον] 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. θαρυμκίων] 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 car-pads and pitch and sail-cloth, smuggling these prohibited articles, ἀπόβρητα, 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,—
ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς Ἐπίδαυρον, ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυαίν παρέχειν τινὰ πείθει. 365 ἢ κατατίλια τῶν Ἐκαταίων, κυκλίουσι χοροῖσιν ὑπάρχων, ἢ τοὺς μισθοὺς τῶν ποιητῶν βήτωρ ὃν εἴτ᾽ ἀποτρώγει, κωμῳδηθεὶς ἐν ταῖς πατρίοις τελεταί ταῖς τοῦ Διονύσου τοισίδ᾽ ἄπαυδῳ καύθεις ἄπαυδῳ καύθεις τὸ τρίτον μᾶλ᾽ ἄπαυδῳ ἐξίστασθαι μύσταις χοροῖς. ύμεῖς δ᾽ ἀνεγείρετε μολὴν καὶ πανυχίδας τὰς ἡμετέρας, αἱ τῇ δὲ πρέπουσιν ἔορτῇ.

χώρει νῦν πᾶς ἀνδρεῖος
eis τοὺς εὐανθεῖς κόλπους

Thuc. vii. 28. And no doubt, as Boeckh remarks (Public Economy, iii. 6), this was the ἐκοστῇ which Thorycion collected or farmed. Meier (as quoted in Dr. Holden's Onomasticon Aristophaneum) conjectures that the reasonable 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 scrupulous 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 Arginusae. The Scholiast defines ἀνάκαμα as δερμάτων τι, ὃ ἐν ταῖς πριήρεις χρώνται, καθ᾽ ὃ κατῇ βάλλεται.

365. τινὰ πείθει] We do not know to whom this refers. The Scholiast says, Κῦρος γὰρ Ἀυσάνδρω ἐπέκρυψε χρήματα τότε εἰς πόλεμον, which is perfectly true, Xen. Hell. II. i. 14, but no Athenian was concerned in the transaction.

366. τῶν Ἐκαταιῶν] Here we light upon a well-known name; Κυνθίας τοῦτο πεποίηκε, says the Scholiast; and Aristophanes again alludes to the outrage in Eccl. 330, see supra 153. And as to the Ἐκάταια, 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 ἐπαθλον τῶν κομικῶν. He adds ἐμμισθοῦ δὲ πέντε ἡσαυ, 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 ἐμμισθοῦ. Probably the μισθὸς was given when the play was
Transmitting oarpads 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,
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.)
Advanc, true hearts, advance!
On to the gladsome bowers,
λειμώνων ἐγκρούων
κατισκόπτων
καὶ παιζον καὶ χλευάζον.
ηριστηται δ" ἔξαρκοιντως.

ἀλλ’ ἐμβα χώπως ἀρεῖς
τὴν Σώτειραν γενναίως
τῇ φωιῇ μολπάζων,
ἡ τὴν χώραν
σώζειν φη' ἐς τὰς ὁρᾶς,
κᾶν Ὀφρυκὼν μὴ βούληται.

ἀγε νῦν ἐτέραν ὴμων ἰδέαν τὴν καρποφόρον βασίλειαν,
Δήμητρα θεὰν, ἐπικοσμοῦντες ζαθέοις μολβαῖς κελαδείτε.

Δήμητρα, ἀγιῶν ὁργίων
ἀνασα, συμπαραστάτει,
καὶ σώζε τὸν σαυτής χορόν,
καὶ μ’ ἀσφαλῶς πανῆμερον
παισάι τε καὶ χορεύσαι;
καὶ πολλὰ μὲν γέλοια μ’ εἰ-

376. ἡριστηται] Ἀριστον γεγένηται τὸ τῆς
tελετῆς.—Scholiast. The term ἀριστόν, unusually applied to the ordinary fore-
noon meal, here signifies the meal of which the Mystics partook in the small
hours of the night preceding their march to Eleusis.

377. ἀλλ’ ἐμβό] As they depart from
the city, they sing three hymns in
succession, one to each of the Eleu-
sinian 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 Κυζίκηνων, and also
refers to Pausanias (Laconica 13.2),
Λακεδαιμονίως δὲ ἀπαντικρῖ τῆς Ὀλυμπίας
Ἀφροδίτης ἐστὶ ναὸς Κόρης Σωτείρας; and
Kock adds Pausanias (Arcadia 31.1),
tὴν Κόρην δὲ Σώτειραν καλοῦσαν οἱ Ἀρκάδες.
The word ἀρεῖς is explained by the
Scholiast by ὄψωσες τοῖς ἐπαινοῖς.

380. ἐς τὰς ὁρᾶς] To all future ages.
Kuster refers to Clouds 562, ἐς τὰς ὁρᾶς
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 hymn 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;

tás étēpas, and Bergler to Thesm. 950, ἐκ τῶν ὑπῶν εἰς τὰς ὑπὰς.

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 dimer 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, νικήσατα ταυοῦθα, 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, σπουδαιο-γέλοιος.
The voice of the Coryphaeus is heard again, calling for the hymn to Iacchus, the god ever-young, ώραίον, 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 inconsumta juvenitas,
Tu puer aeternus, tu formosissimus alto
Conspiceris caelo."

The two lines νῦν καὶ τὸν ὀραίον . . . τῆς ἑρίας are in the fourteen-syllable Euripidean metre discussed in the note to Wasps 248: as are the four lines 441-447 infra commencing νῦν ἵνα κύκλον θεῶν.

398. "Iakhe πολυτίμητε] The hymn to Iacchus consists of three stanzas, each containing six iambic lines, the final line in each stanza being the refrain, "Iakhe φιλοχορευτά, συμπρόσπεμπτε με. The first stanza exhorts the god to be the companion of their journey, πρὸς τὴν θέων, 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 ἑρίας ἡδίστου εὐρών mean having obtained (not having composed or invented) the sweetest festal lay.

401. πολλὴν ὀδόν] Εἴς ἱστεως μέχρι Ἑλευςίνος.—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 him-
self 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,
ἀυτὸς ἐξεσωμ’ ἐμαυτὸν πᾶδίως 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 Per-
sephone in the Athenian Temple: he is
journeying to Demeter and Persephone
in the Eleusinian Temple.

403. σὺ γὰρ κατεχόμενον] 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 gar-
ment, “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
κὰπ' εὐτελεία τὸν τε σανδαλίσκον
καὶ τὸ βάκος,
κἀξεθάπος ὀστ' ἀξημίων
παίζειν τε καὶ χορεύειν.
"Ιακχε φιλοχορευτά, συμπρόπεμπτέ με.
καὶ γὰρ παραβλέψας τι μειρακίσκης

νὸν δὴ κατείδον, καὶ μάλ' εὐπροσώπου,
συμπαιστρίας
χιτωνίου παραρραγέν-
τος τιτθίων προκόψαν.
"Ιακχε φιλοχορευτά, συμπρόπεμπτέ με.

ΔΙ. ἐγὼ δ' ἀεί ποιο φιλακόλουθός εἰμι καὶ μετ' αύτῆς
παίζων χορεύειν βούλομαι.  ἘΓΑ. κάγωγε πρός.

ΧΩ. βούλεσθε δήτα κοινῇ
σκώψωμεν Ἀρχέθημον;

and to dance with perfect impunity." Of the two expressions, ἐπὶ γέλωτι and ἐπ' εὐτελεία, 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 Antigones), 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. ἀξημίων] 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 ἀξημίοι.

416. βούλεσθε κ.τ.λ.] The time occupied by the three processional hymns has brought them (in imagination) to the bridge over the Athenian Cephisus, 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 Cepheus.)

Chor. Shall we all a merry joke
At Archedemus poke,
δι' ἐπτέτης ὄν οὐκ ἐφυσε φράτορας,
ουσι δὲ δημαγογεῖ
ἐν τοῖς ἁνω νεκροῖς,
κάστιν τὰ πρῶτα τῆς ἐκεί μοχθηρίας.
τὸν Κλεισθένη δ' ἄκοιν
ἐν ταῖς ταφαῖσι πρωκτὸν
τίλλειν έαυτοῦ καὶ σπαράττειν τὰς γυνάουσιν·
κάκόπτετ' ἐγκεκφως,
κάκλαε, κάκεκράγει
Σεβίνον, ὅστις ἐστὶν ἀναφλύστιος.
καὶ Καλλίαν γέ φασι
τούτον τὸν Ἰπποβίνου
κύσθος λειασθὲ ναμαχεῖν ἐνημμένον.

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

418. οὐκ ἐφυσε φράτορας] He had been unable to prove his right to Athenian citizenship, and consequently had not been enrolled in any of the Athenian φατρίας. 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 παρά προσθοκίαν for φραστὴρας, age-teeth, teeth which, as in the case of horses, serve to indicate the age of their owner, ἀντὶ τοῦ εἴτειν ὀδόντας φραστῆρας, says the Scholiast, φράτορας εἴτειν. Pliny (N. H. vii. 15) says "primores septimo mense signi dentes, hau duitium est; septimo eodem decedere anno, aliosque suffici." So Macrobius, In Somn. Scip. i. 6, "Post annos septem dentes qui primi emerserant allis 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 ἁνω νεκροῖς] 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, Ἀισχύνης ἐν τῶν 'Ερετρεών τὰ πρῶτα, and Eur. Medea 917, where it is said to the children of Medea, οἶμαι γὰρ ἵματι τῆς γῆς Κορυθίας Τὰ πρῶτ' ἐσσοθαί. 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 ἀγαθὰν τύχην, καὶ πλοῦτει πάλιν, καὶ ἵσθι’ Ἀθηναίων τὰ πρῶτα, and (55) Timon says to Thrasycles, καλάκων ἐστὶ τὰ πρῶτα: Eur. Or. 1246, where Electra addresses the Chorus, Μυκηνίδες ὁ φίλατ, Τὰ πρῶτα κατὰ Πελασγῶν ἔδας Ἀργείων: Heliodorus x. 12, where Charicleia declares herself a native of the country, and surprise being shown, τὰ μικρότερα, ἐφι, θαυμάζει, τὰ μείζονα δὲ ἐστὶν ἔτερα, οὐ γὰρ ἐγχώριοις μόνον, ἄλλα καὶ γένους βασιλεῖον τὰ πρῶτα καὶ ἐγγύτατα; and Lucretius i. 87, “Ductores Danaum delecti, prima virorum.” It would be easy to multiply examples.

422. τῶν Κλεισθέων] 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 Thesmophoriazusae 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 Anaphystian deme,” both real names, though here employed πρὸς τὸ κακέμφατον. 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: παρεγραμμάτωσε, says the Scholiast, διὰ τὴν ἀσλάγειαν παρὰ τὸ Ἰπποβίνου καὶ πωρωμανής, τὸ δὲ ἵππος παλαιότιν ἐπὶ τοῦ μεγάλου λαμβίνου ἵππον ἀπορρέει. κωμῳδεῖται δὲ καὶ ὁ Καλλίαν ὡς σπάθαν τὴν πατρικὴν ὕσταν, καὶ μύλατα ἐπί γυναικεῖ μεμφῶς, ταῦτα δὲ, ἐν πάντει ἰσότοι δηλοῦτο. 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 syco phants and women.—Birds 285, 286.

430. λευτήν ἐφμιμήν] The Ethiopians in the army of Xerxes are described by Herodotus (vii. 69) as παρδαλέας τε
435

καὶ λεοντέος ἐννυμένω. And in Birds 1250 Peisthetaerus describes the porphyrians he is about to launch against Zeus as πορδαλᾶς ἐννυμένου, whilst here the Chorus describe Callias as λεοντήν ἐννυμένον. But the λεοντή which Callias is wearing is taken not from a lion but from a κύδων. The translation proceeds on the reading κύδων 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.

436. ἢσθ' κ.τ.λ.] The Scholiast says τὸ ὕμιον καὶ ἐν Γηρυτάδη, meaning, apparently, that there was a similar line in the lost comedy Gerytades, as there still is in Plutus 962.

439. Διὸς Κώρυνθος] What else is this but Διὸς Κώρυνθος in respect of the wraps? Διὸς Κώρυνθος, which is found again in the Ecclesiazusae, 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. Ο Κώρυνθος, son of Zeus, was the eponymous Founder τῆς Κόρυνθου, 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, Υε do not honour τὸν Διὸς Κώρυνθον, verily ὁ Διὸς Κώρυνθος is grieved at your conduct, and so on, with a perpetual introduction τοῦ Διὸς Κώρυνθου, till the Megarians lost all patience and set upon the
THE FROGS

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 παίε παίε τὸν Δίος Κόρνθουν, 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 Κόρνθος and κάρεις, similar to that in Clouds 710. "Fortasse etiam," says Bothe, "ridiculi causa simulat, dum stragula tollit, se pungi a cimice in its latitante." Without this allusion it is difficult to explain the words ἐν τοῖς στράμμασι. For few will accept Fritzsch'e suggestion that the Corinthians may have stamped Corinthian 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. χορεῖτε . . . ἐορτάζει] The Coryphaeus again issues his instructions to the Chorus, who respond, 448 infra, with the words χορδόμεν κ.τ.λ. On the metre, see the note on 394 supra. I have followed the common interpretation, Ducite nunc sacram chorem Divae, per nemus floriferum ludentes.—Bergler, Brunck. Saltate in orbem chorem du-

441. ἄλος] He is referring to the
bisphorum εἰς μετουσία θεοφιλοῦς ἔορτης.
ἐγὼ δὲ σὺν ταῖσιν κόραις εἰμὶ καὶ γυναιξίν,
οὐ πανυχίζουσιν θεά, φέγγος ἱερὸν οἶσσον.

χωρόμεν εἰς πολυρρόδους λειμῶνας ἀνθεμώδεις,
τὸν ἥμετερον τρόπον,
τὸν καλλιχορώτατον,
παίζοντες, ἃν ὅλβιαι
Μοῖραι ξυνάγουσιν.

great olive grove, extending on both sides of the Athenian Cephisus, 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. αὖ πανυχίζουσιν θεᾶν] Pausanias (Attica, xxxvii) mentions two temples of Demeter and Persephone in this portion of the Sacred Way, one on each side of the river Cephisus; 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. χωρόμεν] Now they leave the river and grove of Cephisus, 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 ἥμετερον τρόπον] Αὐτὸ τοῦ, κατὰ τὸν ἥμετερον τρόπον, καὶ ὁς 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 ὅν which follows is applied to χωρῶν 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 hymenaeon 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 hymenaeian,
Aforetime the Destinies led
The King of the powers empyrean,
The Ruler of Gods, to the bed
Of Hera his beautiful bride!
Hymen, O Hymenaus.—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 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

Περσεφόνης συμπαίτορος, εὔτε ἡ Μοῖραι
καὶ Χάριτες κυκλοοις χοροῖς πρὸς φῶς ἄνάγωσιν,
Ζηνὶ χαριζόμεναι καὶ μὴτέροι καρποδοτείρη.

The key to the present passage is to be found in the epithet ὄλβια. 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 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, ὄλβιαι Μοῖραι: just as in
μόνοις γὰρ ἠμῖν ἡλίος καὶ φέγγος ἱλαρόν ἐστιν, ὁσοὶ μεμημηθεὶς εὐσεβῶ τε διήγομεν τρόπον περὶ τῶν ἔξονοις καὶ τῶν ἴδιώτας.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κύψω; τίνα;
πῶς ἐνθάδε ἄρα κόπτουσιν ὑπερχώριοι;
ΕΔ. οὖ μὴ διατρίψεις, ἄλλα γεῦσαι τῆς θύρας,
καθ' Ἡρακλέα τὸ σχήμα καὶ τὸ λήμμα ἔχον;
ΔΙ. παί παῖ. ΑΙΑ. τίς οὗτος; ΔΙ. Ἡρακλῆς ὁ καρπερός. ΑΙΑ. ὁ βδελυγὸς καναίσχυντε καὶ τολμηρὸς οὗ.

454. ἡλίος 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.

“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 Moirai who marshalled the mystic dances in the realms below.

459. τοὺς ἴδιώτας] Τοὺς πολιτας,—Scholiast. More strictly, our own 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. σχήμα καὶ λήμα] The hero’s lion-skin and lion-heart. The jingle is, of course, intentional like that of ἱόμη and γνώμη in Birds 637, 638; and πῖνεω and βινεῖν infra 740.

and Plato’s Phaedo, chap. xxix, where Socrates says that the pure soul will be happy in the unseen world, ἀστέρ ἐδὲ λέγεται κατὰ τῶν μεμημημένων, ὡς ἄληθῶς τῶν λοιπῶν χρόνων μετὰ τῶν θεῶν διάγονοι.

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.

455. Tois idiotasan] Tois politas,—
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.

Aeaus. O, you most shameless desperate ruffian, you!

464. AIAKOΣ] Aeacus, 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 Aeacus some familiar objects, observes ὁ δὲ ταῦτα, καὶ σὲ, ὥστε πυλωρεῖς. So in the same writer's De Luctu 4, Aeacus 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. Ἐ βδελυρέ] 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 Aeacus has been told and believes that the ravisher of Cerberus is standing before him. The exclamation ἃ μαρε καὶ παμμαρε is of frequent occurrence in St. Chrysostom, Hom. in Matth. xxxi. 358 A, lxxxi. 775 B; Hom. in Rom. xxi. 678 B (according to MS. Vat.), xxiv. 691 C; Hom. in 2 Cor. xxviii. 687 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
And finally on 475 ἐστὶ δὲ τοῦτο ἐν Θησεῖ πεποιημένα Εὐριπίδης ἐκεί γὰρ τοιοῦτο ἐστὶ σπουδάζων ὁ Εὐριπίδης οἷς ἐννοῦν ποῖς. It is to be observed, however, that the lines quoted do not bear the remotest resemblance to the language of Aeacus; 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 Aeacus 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 μέσον] Ἀντὶ τοῦ, μέσον ἐλήφθη τούτῳ δὲ ἐκ μεταφορᾶς τῶν ἁθλητῶν.—Scholiast. See Acharnians 571, and frequently elsewhere.

470. Στυγός 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, Στυγός ὦδρα, but only here of the rock of Styx, Στυγός πέτρα. Now, no doubt, the cataract falls from a higher rock into a rocky basin, ἐκ πέτρης καταλείβεται ἡ λίμνη, Hes. Theogony 785; ἀπὸ κρημνοῦ ἐμπέπει ἐς πέτραν, Pausanias, Arcadia 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 Aeacus is
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. Aeacus is not describing the geological formation of the rock, he is trying to frighten his auditor. διὰ τὸ τής λέξεως φοβερῶν εἴπε μελανοκάρδιος πέτρα ἐκ μεταφοράς τῶν ἄγριων ἀνθρώπων, ὥστε διὰ τὴν ἐνοικίαν αὐτοῦ ἀγρίωτητα μελανοκάρδιοσ φασί.—Scholiast. Cf. Ach. 321.

471. 'Αχερώνιος 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 Aeacus is speaking of the Acheron as if it were itself a peak, and not a river. As to the περίδραμα κόνις of Cocytus, which is a tributary of the Acheron, the Scholiast’s observation is doubtless right, λέγει τὸς Ἐχθανα. 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. Ἐχθανα] Echidna (literally, Viper) is a well-known mythological personage, half woman and half serpent, λυγρὴ Ἐχθανα, 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 ἱκανογέφαλος seems more properly to belong to some of her offspring, such as the dragon which guarded the golden apples of the Hesperides; ἐφύλασε δὲ αὐτὰ δράκων ἀθάνατος, Τυφώνος καὶ Ἐχθάνης, κεφαλᾶς ἠχθανον. —Apollodorus, Bibl. ii. 113. Of Muraena (literally Lamprey) the Scholiast says Μῦρανα, δαίμων φοβερά, but she is not otherwise known in mythology. The Ἐχθανα and Μῦρανα, however, were always closely connected, Spanheim refers to Aesch. Choeph. 981, μῦρανα γ’ εἶπ’ Ἐχθάνα ἐφε: and Bergler to Athenæus, vii. 90. The Gorgons are too well known to require any introduction to the reader.
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 Τάρπας. 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 εἴδεσμα εὐδόκιμα are enumerated, and amongst others, μῦραινα Ταρτησία, ἀφύα Φαληρικά (Ach. 901, Birds 76), ἐγγέλουν ἐκ Βοσσίας αἱ Κασπαίδες (Ach. 880, Peace 1005), Θεσία ἀλμη (Ach. 671), τυρὸς Σικέλικος (Wasps 838) κ.τ.λ.
Shall rive thy heart-strings: the Tartesian Lamprey
Prey on thy lungs: and those Tithrasian Gorgons
Mangle and tear thy kidneys, mauling them,
Entails and all, into one bloody mash.
I’ll speed a running foot to fetch them hither.

XAN. Get up, you laughing-stock; get up directly,
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

and early editions give πρώσθον to
Dionysus, and ποῦ στίν to Xanthias;
and so I have left the words in the
translation: but the middle form πρώσθον
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.

479. ἐγκέχοδα κάλει θεόν] This is a
witty adaptation of the religious for-
formula, ἐκκέχυται 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 ἐπειδὰν γὰρ σπονδοποιη-
σώνται, ἐπιλέγουσιν, ἐκκέχυται, κάλει θεόν.—
Scholiast. He gives other interpreta-
tions, but I agree with Brunck that this
is the true one.

483. πρώσθον. ΔΙ. ποῦ στίν: }] The MSS.

484. ἐνταῦθ’] Λαμβάνει ὁ Δίανυσος τὴν
χεῖρα τοῦ Ξανθίου, καὶ προστίθησιν εἰς τῶν
πρωκτῶν.—Scholiast: who is of course
following the old arrangement.

487. πῶς δειλός] Δειλός εἰμι ἑγὼ, ὃς
ἡτορά σε σπογγαί; τοῦτο δὲ ὄν θαυμάζων
ἔπαινον ὁ Δίανυσος λέγει.—Scholiast.
καὶ τὰς ἀπειλὰς. Ἡ Ἐλ. οὕ τὸν Δ', οὐδ' ἐφράντισα.

ΔΙ. ἢθι νῦν, ἐπειδὴ ληματιὰς κάνδρείος εἶ, σὺ μὲν γενοῦ 'γω, τὸ δὲπαλον τοιτε λαβὼν καὶ τὴν λεωνην, εἴπερ ἀφοβὸσπλαγχνὸς εἰ· ἐγὼ δ' ἐσομαι σοι σκευοφόρος ἐν τῷ μέρει. 495

Ε. φέρε δὴ ταχέως αὕτη· οὐ γὰρ ἀλλὰ πειστέων· καὶ βλέψον εἰς τὸν Ἅρακλεοξάνθιαν, εἰ δειλῶς ἐσομαι καὶ κατὰ σὲ τὸ λῆμ' ἔχων.

ΔΙ. μὰ Δ' ἀλλ' ἀληθῶς οὐκ Μελίτης μαστείγας. φέρε νῦν, ἐγὼ τὰ στρώματ' αἴρωμαι ταδί. 500

ΘΕ. ὁ φίλταβ' ἤκεις Ἅρακλεις; δεῦρ' εἰσίθι.

ἡ γὰρ θεὸς σ' ὥς ἐπούθεθ' ἤκοντ', εὔθεως

493. οὐ μὰ Δ', οὐδ'] After οὐ μὰ Δ' we must understand ἐδεικ. No by Ζεύς, 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 Δ', οὐδ' ἐφράντισεν, No by Ζεύς, nor did he even give it a thought. The renderings of Bergler and Brunck, “Nihilfei, ita me Jupiter amet,” “Flocci non feci, ita me Jupiter amet,” would require οὐκ in the place of οὐδ', as in 1043 infra. The word οὐδ' introduces a new branch of the sentence here, just as ἀλλὰ does infra 650.

494. ληματιὰς] Λημά ἐστι τὸ φόρνιμα (supra 463) ληματιὰς οὖν μέγα φρονείς.—Scholiast.

501. οὐκ Μελίτης μαστείγας] Melite was a deme adjoining Collytus and the Ceramicus, and containing, the Scholiast tells us, ἐπιφανεστατον ἵπεν ἴπρακλεος ἀλεξικικὸν. He is probably speaking of the Theseum 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-
THE FROGS


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 cells. 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.

508. θ ριλταδθοφ ηκεις] 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.
505. κατερκτών] 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. πλακούντας] Honey-cakes. As to the ingredients of which these cakes were composed, see the note on Eccl. 223. Κόλλαρια (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 ἐνακότας τὴν πλάθον τοῖς κολλάδοις τῆς κιθάρας, and indeed they seem to have derived their name from their similarity in shape to these pegs (more commonly called κόλλασες) for relaxing or tightening the strings of the lyre.

508. κάλλιστ’, ἔπαινο] A polite way of declining. So infra 512, 888. παρατηρεῖται οἱ παλαιοὶ ἔλεγον "κάλλιστ’, ἔπαινο" καὶ "ἐπήνουν."—Scholiast. The Latins used benigne, recte, bene, gratia est, in the same way. Thus in the Mostellaria of Plautus, v. 2. 9, Theophrastes, 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
Fluté-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 καλός, thus used,
means bene est ita ut oblata conditione
uti nolim: but this is an obvious mis-
apprehension.

512. λαρέα ζχων] "You keep on playing
the fool." The ζχων is not περιττόν
as the Scholiast thinks. It would have
been περιττόν if employed on the
first refusal of Xanthias.

516. παρατητημέναι] Trimmed. ἐπαφά-
μέναι τάς ἐπαφάμενα τῷ προσόπῳ τρίχας,
kai tás τῶν ὄρφων.—Scholiast. "To
eradicate all superfluous hairs formed,"
as Mr. Mitchell says, "an important
operation of the Athenian toilet."

518. ἀφαρείν] ἐκ τῶν δεξιόσκων.
Scholiast, who also explains ἔσχημα by
ἀποσχήματο; cp. Wasps 1216.

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

520. αὐτός] Αντὶ τού 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
παίς of the succeeding line.
534. Ταύτα μὲν κ. τ. λ.] We now come to two little systems of dimeter trocheics, 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 Κόδορος, the Slipper; not indeed because, as the Scholiast here suggests, the κόδορος 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,

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 τοίχος of course means the side of the vessel, and not, as in the translation, a wall generally. The Scholiast on τοίχον says δρομὸν τῷ ἐν Ἀλκμήνη Εὐριπίδου,

οὐ γὰρ ποι ἐλαύν Σθένελον ἐς τὸν εὐτυχῆ
χαροῦντα τοίχον τῆς δικῆς σ’ ἀποστείρειν,
82  

**BATRACHOI**

παρακολουθών τοις ἑαυτοῖς, διὰ τῆς τῶν στρώματων ἐργασίας. καὶ τὰ Ἰλίσια στρώματα ποικιλα καὶ ἀσπαλά γίνεται καὶ διάφορα. 545. **τούρεβινθος**—Scholiast. The *épebivón* is literally our *chickpea*, the Latin *cicer*. See Ach. 801. With the words ἦτησεν ἀμίδα, compare Thesm. 683.

541. οὐ γὰρ ἐν ἡμείσθεν μεταστρέφεσθα πρὸς τὸ μαλακότερον δεξιόν πρὸς ἀνδρός ἔστι καὶ φύσει Θηραμένουσι.

ΔΙ.  

ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δειρ' ἔλθ', ὁ πανούργος οὕτως,
THE FROGS

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. τούς χορούς τούς προσθίους] He means his front teeth; but just as in Wasps 525, the old dicast, with his mind full of his dicastic pay, substitutes μυσθὸν 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 χοροίς for ὀδόντας with a similar result. ἀντὶ τοῦ εἶπεν ὀδόντας, εἶπεν χοροίς. Διώνυσος γὰρ ἐστιν ὁ τῶν χορῶν προστάτης. τὸ δὲ ἄλον παρὰ τὴν ὑπόδοιαν.—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 χορὸν τις ἐστησεν ἐν κόσμῳ δυνών καὶ τριάκοντα χορευτῶν ἐπηρείτ' ἄν ὅς τεχνικός. ἐπεὶ δὲ ὀδόντων χορῶν ὀκτὼ καλῶς διεκσόμησεν ἡ φύσις, οὐκ ἄρα καὶ ταῖνην ἑπανεσόμεθα; 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
Scholiast observes, four speakers, πορα-
tηρητέων ὁτι τέσσαρες ἐπὶ σκηνῆς διαλέ-
γονται. 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. τιν] Τῷ Διονυσῷ δηλοῦτι, says
the Scholiast, and on τις two lines below,
ἄντι τοῦ, ὁ Διόνυσος' ὁ Χαντής δὲ ἤρεμα
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. ἃν' ἡμωβολία] "Ἄξιον ἡμίσθος

οἵμοι ἐν ἐκαστον.—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. ταλάραι] The τάλαραι 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,

οὕτως ἐν ταλάραις ἀμραύμενος 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!

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
πυροβόλιον, is not a basket, but a wooden
shape, perforated with holes. Heracles
makes no scruple of swallowing the
buckets as well as the new cheeses they
contained.

563. οὗτος ο tropeos] Το τρώγων και μὴ
didώναι, φησί, τὸν μυσθὸν. τούτο δὲ ὁ Ξαν-
θιας, ἐπάλην κατά τοῦ Διονύσου τᾶς γυναι-
κὸς.—Scholiast.

566. καθλίψι π'] The καθλίψι 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. Καθλίψι με-
σοδήμη, μεσότειχον, δοκός ἡ ὑπέκερθε (vulg
ὑπὸ τινὸς) βαστάζουσα τὸν δροφόν οἱ δὲ,
ικρίαμα τὸ ἐν τῷ ὀίκῳ, ὁ καὶ βίλτιον.

Hesychius. Photius, Pollux, Suidas, and
other grammarians agree in explaining
it by μεσόδημη, which is itself explained
by Galen in his commentary on Ἡππο-
crates, De Articulis iv. 41 (partly cited
by Dr. Blaydes) as τὸ μέγα ξίλον τὸ ἀπὸ
toῦ ἔτερου τοίχου πρὸς τὸν ἔτερον δίκον,
ἐν τε τοῖς τῶν πανδοκείων οἶκοι τοῖς μεγά-
λοις, ἐν οἷς ἵστασι τὰ κτήτη, καὶ κατ' ἀγρόν
ὁμοίως ἐν τοῖς γεωργικοῖς οἶκοις. 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, pur-
posefully affecting obsolete or out-of-the-
way words, says ὁ μὲν τις ἐπὶ τὴν καθι-
λίψι ἀναρριχηθῶμενος, ἑπιφόρωμα ἑξῆτε,
One scrambled up to the καθλίψι in quest
of dessert. And as to articles of sale and poultry we are told by the Scholiast here, κατηλίφα σανίδα ἐν ἦ πάντα τὰ πυλούμενα τιθέωσι, εἰς ἦν ἀναβαίνοντες οἱ κατακιδία δράθες ἑκεί κωμώνται. This would not be a very safe refuge from Heracles; but Heracles was seeking not them, but theirs.

569. Κλέωνα] Aeaeus 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, ἐμβάλλως 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 εὑρωτὸν πέτρας (Iph. in Taur. 626).

576. χόλικας] Tiirr, Knights 1179, Peace 717. ἄροτος ἡ ἔντερα, says the Scholiast, adding τὸ δὲ ὅ ὁπὲ τὸ δρέπανον, ἀλλὰ πρὸς τὸν λάρυγγα. κατέσπασα δὲ ἀντὶ τοῦ κατεβραχθίασα. 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 ἄρτους 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 Schweighaenuser, at Athenaeus, xiv. 58, who observing that the second explanation ἔντερα has reference to χόλικας, suggests χόλικας here, a suggestion now universally adopted.

578. ἐκπνείειται] Πηνίον is a ball of thread, ἐλιγμα κρόκις (Scholiast on II. xxiii. 762), ἐκπνείεισθαι 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 προσταλούμενος by ἐγκαλῶ, εἰς δικαστήριον ἐλκὼν, 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; φοβοῦμενος ὁ, Δίωνυσος, says the Scholiast, ὑποκρίνεται φιλίαν πρὸς Ξανθίαν, ἵνα πάλιν Ἡρακλῆς γένηται.

582. Ἀλκμήνης νῦός] "Aper prōs autōn ὁ Δίωνυσος πρότερον ἔλεγε (supra 581), ταῦτα λέγει καὶ αὐτός εἰρωνεύομενος καί παῖζων.—Scholiast.
νίδοις γενοίμην, δούλος ἁμα καὶ θυντὸς ὰν;

Δ. ὁδ' οδ' ὤτι θυμόθι, καὶ δικαίως αὐτὸ δρᾶς:
κἂν εἰ με τύπτοις, οὐκ ἂν ἀνείποιμί σοι.

ἀλλ' ἣν σε τοῦ λοιποῦ τοτ' ἀφέλωμαι χρόνου,
πρόρριξος αὐτὸς, ἡ γυνή, τὰ παιδία,
κάκιστ' ἀπολοίμην, κ' Ἀρχέδημος ὁ γιάμων.

Ε. δέχομαι τὸν ὀρκον, κατὶ τούτοις λαμβάνω.

Χ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ

τὴν στολὴν ἐληφας, ἦν περ
εἰχες ἐς ἀρχῆς, πάλιν
ἀνανεάξειν [σαυτὸν δεί]
καὶ βλέπειν αὖθις τὸ δεινόν,
τοῦ θεοῦ μεμνημένον
ἔντερ εἰκάξεις σεαυτὸν.

εἰ δὲ παραληρῶν ἀλώσει
cάκβαλεις τὶ μαλθακὸν,
αὖθις αὐρεοθαί τ' ἀνάγκη
'σται πάλιν τὰ στρώματα.

Ε. οὐ κακῶς, ὄνεδρες, παρανεῖτ',
ἀλλὰ καὐτὸς τυγχάνω ταῦτ'
ἀρτι συννοούμενος.

ὅτι μὲν σὸν, ἡν χρηστὸν ἦ τι,
ταῦτ' ἀφαιρεῖσθαι πάλιν πει-

587. ἡ 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," II; 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 Παλαβάδῳ αὐτὸς καὶ ἡ γυνὴ 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 Archedemus" of whom we have already heard supra 417.
THE FROGS

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 bleary-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. σαυτῶν ἄει] 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, μετακυλίσθεν αὐτῶν ἄει, supra 536. Their omission makes the line too short by a trochaic dipody, which some have attempted to supply by πρὸς τὸ σεβαρόν (from a gloss in the Oxford MS.), and others by πρὸς τὸ γαύρον. But these are pure conjectures, and certainly not more probable than the reading of the old editions. For though ἀνανεάξεν is usually intransitive, it is not invariably so. See Steph. Thesaur. s.v. (Paris edition).

600. ταῦτ’ ἀφαρείσθαι] The Chorus have been warning Xanthias that he will lose the σχημα, if he does not display the λημα, of Heracles: but Xanthias,
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: ὡμοὶ δὲ, he goes on to say, if I may put into his mouth the words of the Platonic Socrates (Cratylus, chap. xxvi), ὡμοὶ δὲ, ἐπειδὴ περὶ τὴν λειτουργίαν ἐνδεδυκα, οὐκ ἀποδεικταῖον.

604. ὄριγανον] 'Αρτί τοῦ δραμέττου τουτουν γὰρ τὸ φυτὸν.—Scholiast. It is the dittany of Crete, a plant with "a piercing aromatic scent and biting taste." See Miller and Martyn, s.v. ἀρίγανον. Spanheim refers to Theophrastus (Hist. Plant. i. 12 (1)), who, speaking of the juices (χυλῶν) of plants, says, "Some are ὁρμεῖς, οἱν ὄριγανον, θυμῷβρας, καρδάμου, νάπνος." All these four plants are by Aristophanes, associated with βλέπειν. ὄριγανον here, θυμῷβρας in Ach. 254; κάρδαμον in Wasps 455; and νάπνου in Knights 681.

605. ἕυνδείτε] 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, ὅν 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.

Aeac. 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! Aeac. 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? Aeac. 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,
suddenly turned, and he finds to his horror that although he has no longer the honour of representing Heracles 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, 58–58, First speech against Stephanus, 75, 76. So in the Hecyra of Terence, v. 2, 6, Bacchis finding her own word doubted says,

cruciatu per me exquire.

During the next few lines Dionysus is standing in a speechless agony of apprehension.

618. έν κλίμακι δήσας] He takes a malicious pleasure in enumerating, for his master's benefit, the various tortures inflicted by the βασανοταί. By κλίμαξ we are to understand not an ordinary ladder, but an instrument of torture somewhat similar to the rack. Κλίμαξ δὲ ἐστιν εἴδος ὄργανον βασανιστικοῦ οἴου

οἶνον, τὰ μέλη στρεβλώμενοι.—Etym. Magn., s.v. βλεμάζειν. Κρεμάσας means that the slave was hung up, probably by his wrists, and left dangling in the air. The ἰστρυχίς, already mentioned in Peace 746 as a scourge for flogging
And if you find I’m guilty, take and kill me.

**Aeac.** 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.

**Aeac.** 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.

**Aeac.** 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 δέρματω, μετ'
αιτών τῶν τριχῶν, μάστίξ. ἐξ ἴνων τριχῶν
μάστιξ.—Scholiasts. μαστίγων and στρε-
βλῶν, 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 παιδά) 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, πρόσηλθεν ἡμῖν,
φάσκων ἔτοιμος εἶναι παραδούναι βασανι-
ζειν τὸν παιδᾶ. Whereupon, says the
speaker, ἥξιον αὐτόν μαστιγών τῶν ἐκδο-
θέντα καὶ στρεβλῶν, ἦσε ἀν τάλβη δήσειν
αὐτὸς λέγειν. However, Pasion withdrew
his offer. δέσειν 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 πράσῳ] 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. οὖν] On this understanding,
without any more words or conditions.
Aeacus 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 πρόσληψις at
the close of the Oration (Demosthe-
nes) against Neaera, to which, though
for a different purpose, Bergler also
refers.
κατάθου σὸν τὰ σκέψη ταχεώς, χῶπος ἔρεις ἐνταῦθα μηδὲν ψεῦδος. Δ. ἀγορεύω τυι ἐμὲ μὴ βασανίζεις ἀδάνατον διντ' εἰ δὲ μὴ, αὐτὸς σεαυτὸν αἰτιᾶ. Α. λέγεις δὲ τί;
THE FROGS

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,
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.

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. ἰδοὺ This signifies "Ready!" as
infra 1378, 1390, and frequently else-
where. 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 ὦ μὴ Δίο, as if it meant
"I did not feel it," and rejoins "So
indeed it seems to me."

646. πνικά Beck says "Anxietatem
haec quaestio, de tempore quo verbera-
turus sit, prodit." But this is a mistake,
the blow has already fallen, and
Dionysus is in his turn pretending that
he did not observe it.

647. oύκ ἐπταροῦν] How came it then
that I did not sneeze? It is difficult to
give any satisfactory explanation of
the word ἐπταροῦν. 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 ἐπταροῦν we ought to read ἐπτα-
kou, the second aorist of πτῆσο, a form
sufficiently authenticated by the com-

doing καταπτακόν in Aesch. Eum. 248,
How came it then that I did not flinch?

649. ἱατταταί] Such ejaculations as
ἱατταταί, ἵππαταί, ὀποπαταί, παπαί, 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 dif-
ferent view, contending that Xanthias
admits his exclamation ἱατταταί 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 bellii curas magnum Herculis festum in Diomeensium pago celebrari
solitum intermiserant,” and thirdly that
“Xanthias-Hercules minime plagis se
doluisse ait, sed sollicitum fuisse sa-
crorum 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
equibus subito in conspectum datus
laetatum, quia ioū non solum dolorem
exprimit, sed etiam effuse gaudenti
est.” The second suggestion is without
a particle of authority or (considering
the deme’s position) of probability;
whilst the third seems completely dis-
THE FROGS

AÉAC. I struck you. Dio. Struck me? Then why didn’t I sneeze?

AÉAC. Don’t know, I’m sure. I’ll try the other again.


AÉAC. A holy man! ’Tis now the other’s turn.

Dio. Hi! Hi! AÉAC. Hallo! Dio. Look at those horsemen, look!

AÉAC. But why these tears? Dio. There’s such a smell of onions.

posed of by the comment of Aeacus, ἀνθρωπός ἴππος, 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 Ἡρακλῆον τοῦ ἐν Κυνοσάργῳ (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 ἱτταταί 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 Διώμειος which extended on both sides of the gates thence called the Διώμειος πώλαι. 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 Κυνόσαργος, and about it was erected the famous Temple of Heracles.

The story is told, with variations, by almost all the old grammarians.

653. ιὼ λω] 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.
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 iambics 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.

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 . . . ὅς Ἀλγαῖον κ.τ.λ. to Xanthias, and ἡληγησέν τις to Dionysus, so that the latter words would be a retort to the ἡληγησέν of Xanthias'
THE FROGS

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 quota-
tion 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 Δασκάλων
"Πόσειδον, ὃς Λιγνίων μέδεις πρώνας, ἦ
γλαυκάς μέδεις εἰδανίον λίμνας, ἐφ’ ἵφηλαῖς
οπλάδεσσι στομάτων."  This is obviously
corrupt, but it cannot be amended with
certainty.

608. οὐ δύναμαι Ἀμφότεροι γὰρ ἀδύναμοι
—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
"Ἀπόλλων in 659 for a shriek of pain, he
would at once have closed the inquiry,
and concluded Dionysus εἶναι μὴ θέων,
supra 639; whereas the remark of
Xanthias, οὔδεν ποιεῖς γὰρ, and the reply
of Aeacus, μὰ τίν 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.
100

BATRAXOI

χὴ Φερσέφατθ', ἃτ' ὄντε κἀκεῖνῳ θεώ.

DI. ὁρθῶς λέγεις. ἐβουλόμην δ' ἀν τούτῳ σε
πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΩ. Μοῦσα χορῶν ἑρῶν ἐπίβηθι καὶ ἐλθ' ἐπὶ τέρψειν ἄοιδας ἐµᾶς, στρ.
tὸν πολὺν ὁμογένη λαῶν ὁχλον, οὐ σοφίαι
μυρίαι κάθηνται,

ψιλοτρύμπεραι Κλεοφώντος, ἐφ' οὗ δὴ χεῖλεσιν ἀμφιλάλοισ

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 Para-
basis Proper is gone, and with it the
Commation which introduced it, and
the Puigos with which it concluded.
The last four parts alone remain: the
Strophe and Epirrhema: and the Anti-
strophe 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 com-
 mencement of the Antistrophe is taken
from Ion of Chios, we may perhaps not
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 ψιλοτρύμπεραι, Aristophanes sub-
tituting the name Κλεοφώντος 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, how-
ever, 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 ἑρῶν 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),

τὸν μὲν ἐγὼ Μοῦσις Ἑλικανάδεσσ' ἀνέθηκα,
ἐνθα μὲ τὸ πρῶτον λιγυρῆς ἐπέβησαν ἄοιδής.

The Scholiast says that the Muse here
invoked is Terpsichore, and this is
perhaps implied by the juxtaposition
of the words χορῶν and τέρψειν.

677. σοφία] This is a mere substi-
tution of the abstract σοφία for the con-
crete 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 ἀμφιθάλασσα 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 ἀμφιγλωσσα, 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 διαίην,
ἀγνώτα φωνῆ βάρβαρον κεκτημένη.

where the Scholiast says, ὅτι βαρβαρόν τὸ ὄρνεον, διὰ τοῦτο παραβάλλει τούτο αὐτῇ ἐν θρακίᾳ γάρ ἡ μεταμόρφωσις αὐτῆς ἢστιρηται, and Bp. Blomfield refers to Hesychius, s.v. χελιδόνα· τοὺς βαρβάρους χελιδόνωι ἀπεικόσιν διὰ τὴν ἀνμενενολαλίν. See also the Scholiast on Birds 1680. The epithet θρακία was as appropriate to the swallow—since it was in Thrace that Procne 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 δαιμὸν ἐπιθρέμεται (cf. infra 814), makes a terrible roaring. It
is Cleophon’s voice, and not her own, that issues from the swallow’s throat.

688. ἀγνόν] 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 Alceus in the paean of which Himerius has left us a paraphrase, ἄνουσι μὲν ἄγνόνεις αὐτῷ, ἄνουσι δὲ καὶ χελιδόνες (Bergk, Alcei Fragm. 3). Lucian, in his Veracious History, ii. 15, tells of a chorus composed ἐκ κύκνων καὶ χελιδόνων καὶ ἄγνόνων, and when they sing, he adds, πᾶσα ἡ ὕλη ἀστονύεσσα, ἄλλ’ ἐμὲ γά’ ἀ στονύεσσα ἄρανεν ψένας, ἄ Ἰτυν, αἰὲν Ἰτυν ἀλοφύρται, ὄρνις ἄνυζομένα, Δίὸς ἄγγελος.—Electra 146-8.

685. καὶ ἰσαι γένωται] Αἱ ψῆφοι δῆλον, 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, μικὰν ἰσαι ψῆφοι ποιήσει τῶν φεύγωντ’ ἄει. 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 EPIRRHEMA. It was chiefly to this Epirrhemata 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 contempt, 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, Δήμων 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 Φρύνικος ἑαυτὸν πάντων διαφερόντων προθυμότατον ἐς τὴν ἄλγαρχίαν.—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 (ψευδή κατηγόρων); 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 ἀδίστοις ἐπίστιμοι ποίησαι.—Xen. Hell. ii. 2. 11; Andoc. de Mysteriis, § 73; Lysias, Δήμων καταλύσεως ἀπολογία, § 86.

686. τῶν ἱερῶν χορῶν] 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
advice he was about to offer would obtain from the audience.

688. ἐξίηθόσα] Τούτων, εντίμους παρήσι τούς ἀτιμωθέντας.—Scholiast.

691. αἰτίαν ἐκθέσιον] 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. ἀτιμον μηδέν] 'Ηγούμαι ταύτην μόνην σωτηρίαν εἶναι τῇ πόλει, ἀπανὶ Ἀθηναίας τῆς πολιτείας μετείχα, as Lysias says in his speech on Upholding the πάτριος 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, 'Τὸς σμαχεῖν σκλάβους καὶ διδάσκειν. πρῶτον ὅλην ἡμῖν δοκεῖ ἐξιηθόσαι τοὺς πολίτας κάφελεν τὰ δείματα. 

694. πλαταιάς] 'Αντὶ τοῦ Πλαταιέως, τῶν συσκευασμένως δούλων Ἐλλήνως φησιν ἐλευθερώθηναι, καὶ ἐγγραφέντας ὧν Πλαταιεῖς συμπολιτεύονται αὐτοῖς, διεξίων τὰ σπὸ τῷ Ἀριστένου τοῦ πρὸ Καλλίον.—Scholiast. The decree regulating the status of the Plataeans on their admission to Athenian citizenship is given
THE FROGS

To exhort and teach the city: this we therefore now advise—End the townsmen's apprehensions; equalize the rights of all; If by Phrynicus'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 citizen- ship 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 τοῦ- τοις. There is, of course, no need for τοῦτοις to be expressed after παρείναι.

699. μίαν] As the πολλὰ ἐναυμάχησαν of lines 697, 698 is intended as a contrast to the ναυμαχήσατας μίαν of 698, so here again μίαν ξυμφορᾶν is con- trasted, though in a different way, with the μίαν [ναυμαχίαν] there. The enfran- chised slaves had fought but one battle; the disfranchised Athenians had committed but one fault. ξυμφορᾶν is used delicately, as Mitchell observes, for ἀμαρτίαν.

701. τοίνυς ἀνθρώπων] “This,” says Dr. Merry, “is limited, of course, to those at Athens.” To me, on the con-
καπιτίμους καὶ πολίτας, ὡστις ἂν ἐξυνανμαχῇ.
εἰ δὲ ταῦτ’ ὄγκωσθέμεθα κἀποσεμεμνούμεθα
τὴν πόλιν, καὶ ταῦτ’ ἔχοντες κυμάτων ἐν ἀγκάλαις,
ὕστερον χρόνῳ ποτ’ αὐθίς εὑρονεῖν οὐ δύνομεν.

εἰ δ’ ἐγὼ ὅρθος ἔδειν βλέπων ἄνερος ἥ τρόπον ὡστις ἐτ’ οἰμάξεται, ἀντ.
οὐ πολλὸν οὖθ’ ὁ πίθηκος ὁυτός ὁ νῦν ἐνοχλῶν,
Κλειγένης ὁ μικρός,
ὁ πονηρότατος βαλανεὺς ὅποσοι κρατοῦσι κυκησιτέφρον
ψυχολίτρον κονίας
καὶ Κιμωλίας γῆς,

is now going beyond his plea for re-
enenfranchisement, 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] Δίδυμος φησὶ
παρὰ τῷ Διόσκυρῷ ἐστι δὲ ὡς ὅτις παρὰ τῷ
Ἀρχιλόχῳ
ψυχαῖς ἔχοντες κυμάτων ἐν ἀγκάλαις,

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

βέλει δὲ εἶπεν, καὶ ταῦτα ὄντες ἐν πολλοῖς
κυδώνοις.—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 ANTISTROPE. 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 Clephon,
and therefore an opponent of peace
with Sparta, a circumstance not ob-
scrucily intimated by the words οὔκ
εἰρηνικός ἐστι. A Scholiast begins φαίνεται
δὲ ὁ Κλειγένης περὶ τὰ πολιτικὰ, but does
not finish his sentence. If Fritzsche
is right in identifying him with the
Κλειγένης ἐγραμμάτευν of a decree cited
by Andocides de Mysteriis, 96, he may
have been one of the very ὑπογραμματέων
against whom Aristophanes inveighs,
intra 1084. And, anyhow, πίθηκος here
is doubtless used in the same sense as
ὦμοπτιθήκῳ 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. ei δ’ ἐγώ] The opening words, as the Scholiast informs us, are borrowed from the Φαινεῖ καὶ Καυεῖ (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’ ἐγώ ὁρθὸς ἴδειν βίον ἀνέρος ὡ ποιηται

θελει δὲ εἰπεῖν ὅτι εἰ δύναμαι κρίνειν. τὸ δὲ οὐ πολὺν συναπτέαν εἰς τὸ χρόνον. Dr. Blaydes would like to change ὁρθὸς into ὁσιος because “inaudita et insolens locutio est ὁρθὸς ἴδειν,” as if that were not, in all probability, the very reason for which Aristophanes quotes it.

710. ὁπότοις κρατοῦσι] Δεόν εἰπεῖν ὁπότις κρατοῦσι γῆς, οὐκ εἶπεν (this is hardly accurate, he says γῆς Κιμωλιᾶς) ἀλλ’ ἐπήνεγκεν διὰ παρεξέχει βαλανεύς τοῖς λοιμοίνοις σμίχωσιῃ.—Scholiast. “De balneatore loquitur,” says Fritzsche, “tanquam de magno rege Persarum, ὁπότοι 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. κυκνηστέφρων κ.τ.λ.] Ταῦτα τοιαῦτα καθάρματά ἐστιν, οἷς αἱ λαυάμενοι χρῶναι, τῶν βαλανέων πολλαπλασίων.—Scholiast. The various articles mentioned are discussed in Beckmann’s History of Inventions, under the title “soap.” κανία is the lye of ashes, τὸ ἐκ τείρας καθαστάμενον ὑγμέν. —Pollux, vii, segm. 40. The epithet κυκνηστέφρων seems to imply that the lye has still some solid ashes mixed with it. λίτραν (the Attic form of νίτραν) 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.
It answered the purposes of our fuller’s earth.

714. ἰδὼν δὲ τάδ’ ἐς "Εἰδὼς δὲ πείσεται οὐκ ἄπλαμ διάγει, ἀλλὰ ἐν χερί ἔξυλον ἀεὶ φέρει, μὴ ποτὲ καὶ ἀπόδηθι πολλοὶ γὰρ αὐτῷ ἀπελοῦσιν.—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 ὁκ εἰρημικὸς ἦστι, 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 ANTEPIRHMATA. 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 Laurium. Hitherto the Athenian mint had issued silver only, but when this ἄργυρου πηγὴ 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 Antepirrhema, 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
THE FROGS

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 καίνῶν χρυσίων of line 720 to be identical with τοῖς πανοπλίους χαλκίως 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 νόμωμα, the immemorial silver coins issued before the closing of the mines of Laureium, and τὸ καίνῶν χρυσίων, the gold coins issued after that event, are bracketed together as two good coinages, the equivalent of the καλὸι κάγασθοι 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 τοίτους of the following line can pass over the proximate καίνῶν χρυσίων and apply exclusively to the remoter ἀρχαῖον νόμωμα. The plural indeed may be defended on the same grounds as the αὖτα, infra 1466, but it more naturally includes both the old and the new; and anyhow the pronoun οὖτος cannot thus be employed for ἕκαίνος. Moreover χρυσίων is used in line 720 without the slightest reference to χαλκίως, and χαλκίως in line 725 without the slightest reference to χρυσίων. 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 καίνῶν χρυσίων] Τῷ προτέρῳ ἐτελεστὶ Ἀντιγένους Ἑλλανίκος φησι χρυσίων
οὔτε γὰρ τούτους ὁδειν οὐ κεκιβδηλευμένως,
ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεῖ, νομισμάτων,
καὶ μόνοις ὅρθοῖς κοπείσι καὶ κεκωδωνισμένοις
ἐν τε τοῖς Ἐλλησι καὶ τοῖς βαρβάροις πανταχοῦ,
χρώμεθ' οὐδὲν, ἀλλὰ τούτους τοῖς πονηροῖς χαλκίοις,
χθές τε καὶ πρῶην κοπείσι τῷ κακίστῳ κόμματι.
τῶν πολιτῶν θ' οὖς μὲν ἵστεν εὐγενεῖς καὶ σάφρονας
ἀνδρᾶς ὄντας καὶ δικαίους καὶ καλοὺς τε κάγαθους,
καὶ τραφέντας ἐν παλαιάτραις καὶ χοροῖς καὶ μουσικῇ,
προσελούμεν, τοῖς δὲ χαλκίοις καὶ ἕνοισ καὶ πυρρίαις
καὶ πονηροῖς κάκ πονηρῶν εἰς ἁπαντα χρώμεθα
ὀστάτοις ἀφιγμένουσιν, οὐσίν ἡ πόλις πρὸ τοῦ
οὐδὲ φαρμακοῖσιν εἰκή ραδίως ἔχρησατ' ἄν.

725. χαλκίοις] Τοῖς ἄδοκίμαις καὶ μεμιγμέναις χαλκοῖς. ὀξωτα δ' ἂν καὶ τὸ χαλ-
κοὺς λέγειν. ἐπὶ γὰρ Καλλίαν χαλκοὺς
νόμωμα ἐκόπη.—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 πρῶην] Yesterday or
the day before, a common expression,
like the τὸν γε κάθεις of Antigone 456.
Bergler refers to Demosthenes, De
Corona, 130, where the orator says of
his opponent, ὁψε γὰρ πατε—ὅψε λέγω;
χθές μὲν οὖν καὶ πρῶην ὅμ. Ἀθηναίοις καὶ
μήτωρ γέγονε, and Against Leochares, 42,
where again the speaker calls a newly-
enrolled citizen τῶν πρῶην καὶ χθές ἐγ-
γραφήσα. 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 πρῶην
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 newliest 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.

780. προσελούμεν] Προσηλάκιζαμεν.—
Scholiast. προσελείν, which is found only here and in Aesch. Prom. 447
(ὀρῶν ἔμαυτόν δὲ εις προσελούμενον) is
described by Buttman (Lexilogus, s.v.)
as “one of the most enigmatical words
in the Greek language.” That the ν
represents the digamma is generally
agreed; but Buttman’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 πυρ-
πλας, the Scholiast observes that slaves
with yellow hair were so called, just
as one with auburn hair was called
Xanthius. The term ξῖνος is meant to
include all those who, like Cleophon
and Archedemus, were supposed to
have foreign blood in their veins. μὴ
βουλευθὲ, says Andocides in the perora-
tion of his speech In the matter of
the Mysteries, μὴ βούλευθε Θετταλῶς καὶ
Ἀνδρίας πολίται ποιεῖσθαι δὲ ἀπορίαν
Ἀνδρῶν, τῶν δὲ ἀντας πολίτας ὁμολογου-
μένος, δι' πρωσήκει Ανδρίας ἄγαθοί εἶναι,
καὶ βουλόμενοι δυνήσονται, ταῦτας δὲ ἀπολ-
lυτε.

793. φυμακώσαν] 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 φυμακοὶ
or καθάρματα. As they were doubtless
the vilest of the people, if not actually
condemned criminals, the names φυμα-
κός (Knights 1405) and καθάρμα
(Plutus 454) became ordinary terms
of abuse. Bergler quotes two frag-
ments of Eupolis, containing a very
similar complaint to that in the text.
The first is from Stobaeus, Flor. xliii. 9—
άλλα καὶ νῦν, ὄνοητοι, μεταβαλῶντες τοὺς τρόπους,
χρήσθε τοῖς χρηστοῖς αὐθινὶ καὶ κατορθώσασι γάρ
ἐσωγον' καὶ τι σφαλήτ', ἐξ ἀξίων γοῦν τοῦ Ἐιλούν,
ἡν τι καὶ πάσχετε, πάσχειν τοῖς σοφοῖς δοκήσετε.

ΑΙΑ. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἀνὴρ
ὁ δεσπότης σου. ΞΑ. πῶς γὰρ οὐχι γεννάδας,
όστις γε πίνειν οἴδε καὶ βινεῖν μόνον;

ΑΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντικρος,
ὁτι δούλος ἢν ἐφασκες εἶναι δεσπότης.
ΞΑ. ὁμοίες μένταν. ΑΙΑ. τοῦτο μέντοι δουλικὸν
ἐνθείς πεποίηκας, ὅπερ ἑγὼ χαῖρο ποιῶν.
ΞΑ. χαίρεις, ἐκεῖθε: ΑΙΑ. μάλλ' ἐποπτεύειν δοκῶ,

καὶ μὴν ἐγὼ πολλῶν παρόντων οὐκ ἔχω τι λέει,
οὕτω σφόδρ' ἀληθ' τὴν πολεμίαν ὁρῶν παρ' ἡμῖν. 
ἡμεῖς γὰρ οὐχ ὁσίω τῶν φύκουμεν οἱ γέροντες,
ἀλ' ἥσαν ἡμῖν τῇ πόλει πρῶτον μὲν οἱ στρατηγοὶ
ἐκ τῶν μεγίστων οἰκῶν, πλοῦτῳ γένει τε πρῶτοι,
οἵ ἀνέπερε θείας ηὕρομεσθα' καὶ γὰρ ἥσαν
ὁστ' ἀσφαλῶς ἐπάττομεν, νυνὶ δ', ὡποὶ τόχουμεν,
στρατευόμεσθα', αἱροῦμενοι καθάρματα στρατηγοῦς.

The second is from Athenaeus, x. 25—

οὐς δ' οὐκ ἂν εἰλεσθ' οὐδ' ἂν οἰνόπτας πρὸ τοῦ,
νῦνι στρατηγοῦς ἐχομεν. ὁδ' πόλις, πόλις,
ὁς εὐτυχὴς εἶ μᾶλλον ἢ καλῶς φρονεῖς.

734. ὄνοητοι] It was ὁ σοφώτατοι in
the Epirrhema, when the poet was not
quite sure of his footing, but now that
he is dealing with generalities, he re-
covers his wonted confidence, and the
σοφώτατοι become ἀνήρ.

736. εὐλογον] It will be reasonable,
that is to say, the reasonable result of
your conduct. In the words ἐξ ἀξίωον
γοῦν τοῦ Ἐιλούν, he is referring, the
Scholiast tells us, to a proverb, ἀπὸ
καλοῦ Ἐιλοῦ κἂν ἀπάγξασθαι, 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.

**Aeac.** 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.

**Aeac.** 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. **Aeac.** Bravo! that's spoken Like a true slave: that's what I love myself.

**Xan.** You love it, do you? **Aeac.** Love it? I'm entranced

of these concluding lines is little more than a paraphrase.

737. ἢν τι καὶ πάσχετε] This is not a mere repetition of the καὶ τι σφαλήτ 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. νῦν τὸν Δια] 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. Aeacus 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 ἱκτεύω 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 λοιδορέων τὸν δεσπότην ἀπόντα.—Scholiast. In the previous scene between Xanthias and Aeacus, Xanthias had been passing himself off as the master, and nothing servile (δουλικὸν) had fallen from his lips; but no sooner does he resume the character of a slave than he at once (ἐνθέος) utters the genuine sentiments of a slave, and Aeacus hails him as a brother.

745. μολλ' ἐποπτείεω] Μάλλα is for μὴ ἀλλ' as supra 108, 611; infra 751; Ach. 458; Thesm. 288. Not only so, but . . . ἐν ἄρι τρόποι λέγομεν οἷς οἷον ήδομαι, ἀλλ' ὑπερήνομαι, says the Scholiast. An ἐπόπτης was a μύστης of the highest
grade, who was initiated into, and allowed to participate in, the most secret and sacred mysteries at Eleusis. Cf. infra 1126. ἐποπτεῖες therefore meant to enjoy the highest felicity permitted to man.

750. 'Ομόγνιες Ζεὺς[ “Fratrum est invocare Iovent ὁμόγνιον,” observes Bergler, referring to the Scholiast on Eurip. Hee. 345, who says, οἱ ἀδελφοὶ ὁμόγνιοι 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; οί οἱ συγγενεῖς κοινῶς ὄργανοι.——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, ἄλλ' ἀντομαί σε, Δία καλοῦν ὁμόγνιον. And in Soph. Oed. Col. 1332, Polyneices implores his father to help him πρὸς θεῶν ὁμογρίαν. 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’ οἶνον, ὁ ὁμοιότητος.

751. μᾶλλα πλεῖν ἡ μαίνομαι] These words have already occurred, supra 108. In ἐκμαίνομαι, two lines below, which means οὕτως ἱδομαι ὡστε ὀποσπερματίζειν, there seems to be a jingle with μαίνομαι 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

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756. ὄμομαστιγίας] He begins as if he were about to repeat ὄμόγνοις, God of relatives, but he unexpectedly changes it to ὄμομαστιγίας, God of rascals, as even more appropriate to Aeacus and himself. Ὅμομαστιγίας does not mean "fellow-knave," as the Oxford lexicographers translate it, any more than ὄμόγνοι means "of the same family as ourselves." It is merely a parody on ὄμόγνοις, and means "patron of the rogues' fraternity." ἀντὶ τοῦ εἰσείν ὄμόγνοι ὡς ἐμπροσθεν, ἡ ὥμαλέλφος, εἰσεῖν ὄμομαστιγίας, says the Scholiast.

757. τίς ὦτος θάρυσσος] 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 abruptness, 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 Αεακὺς περὶ τινος πράγματος δουλικοῦ, 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, ὡσι μεγάλαι καὶ δεξιαι, τὸν ἀριστὸν δυτὰ τῶν ἐαυτοῦ συντέχων σήμερον αὐτὸν ἐν Πρωτανείῳ λαμβάνειν, θρόνον τε τοῦ Πλοῦτων έξής, ΞΑ. μανθάνω.

ΑΙΑ. ἐως ἀφίκοιτο τὴν τέχνην σοφότερον ἐτέρος τις αὐτοῦ· τότε δὲ παραχωρεῖν ἐδει.

ΞΑ. τὶ δὴ ταυτὶ θεορύθηκεν Ἀισχύλου;

ΑΙΑ. ἐκεῖνος ἐδε τὸν τραγῳδικὸν θρόνον, ὡς ἀν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς;

ΑΙΑ. δοὺς κατηλθῇ Εὐριπίδης, ἐπεδείκνυτο τοῖς λωποδοταῖς καὶ τοῖς βαλλαντιστοῖς καὶ τοῖς πατραλοιαίς καὶ τοιχωρύχοις, ὡπερ ἔστ' ἐν 'Ἀιδού πλῆθος, οἱ δ' ἀκροφθέντει τῶν ἀντιλογίων καὶ λυγισμῶν καὶ στροφῶν ὑπερμάνησαν, κάνομισαν σοφότατον κἀπειτ' ἐπαρθεὶς ἀντελάβετο τοῦ θρόνον;

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 ἀριστὸν τῶν συντέχων 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. σήμερον ... ἐν Πρωτανείῳ] Ταῦτα μεταφέρει ἀπὸ τῶν ἐν τῇ 'Αττικῇ ἐθῶν εἰς τὰ καθ' 'Αιδοὺ.—Schol. Οn the Attic σήμερον ἐν Πρωτανείῳ, 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.

Æcac. 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?

Æcac. 'Twas he that occupied the tragic chair,
As, in his craft, the noblest. Xan. Who does now?

Æcac. 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 σῖτησιν ἐν Πρυτανείῳ τῶν ἐγγέ-
νων ἐν τῶν Δυσκόργοι τῷ πρεσβυτάτῳ ἐν
ἄπαντα τῶν χρόνων. Some of the dis-
tinguished guests were invited merely
for one day, or for some short period;
others retained their privilege for their
whole lives. In any case, the σῖτησις 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

'Αλήθεια 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. ἐπεδείκτο] This is the ordinary
word for the displays given by rhetori-
cians, philosophers, poets, professors,
dancers (Lucian, De Salt. 68), and the
like, of their proficiency in their re-
spective arts. It is of common occur-
rence 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 "Δίδων πλῆθος] Which of course
is far from being the case in Athens, he
implies, ironically. See infra 783, 808.
ι' Ἀισχύλος καθήστο. ΞΑ. κοῦκ ἐβάλλετο;
ΑΙΑ. μὰ Δ', ἀλλ' ὁ δήμος ἀνεβὸα κρίσιν ποιεῖν ὀπότερος εἶν τὴν τέχνην σοφότερος.
ΞΑ. ὁ τῶν πανούργων; ΑΙΑ. νὴ Δ', οὐράνιον γ' ὄσον.
ΞΑ. μετ' Ἀισχύλου δ' οὐκ ἠσαν ἔτεροι σύμμαχοι;
ΑΙΑ. ὄλγου τὸ χρηστόν ἐστιν, ὀσπερ ἐνθάδε.
ΞΑ. τὶ δὴ θ' ὁ Πλούτων δράν παρασκευάζεται;
ΑΙΑ. ἄγωνα ποιεῖν αὐτίκα μᾶλα καὶ κρίσιν κάλεγχον αὐτῶν τῆς τέχνης. ΞΑ. κάπειτα πῶς οὐ καὶ Σοφοκλῆς ἀντελάβετο τοῦ θρόνου;
ΑΙΑ. μὰ Δ' οὐκ ἔκεινο, ἀλλ' ἐκυσε μὲν Ἀισχύλον, ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιάν, κάκεινος ὑπεχώρησεν αὐτῷ τοῦ θρόνου νυνὶ δ' ἐμελλεν, ὡς ἐφή Κλειδημίης, ἐφέδρος καθεδεῖσθαι' κἀν μὲν Ἀισχύλος κρατῆ, ἔξειν κατὰ χώραν· εἳ δὲ μη, περὶ τῆς τέχνης διαγωνιεῖσθ' ἐφασκε πρός γ' Εὐριπίδην.
ΞΑ. τὸ χρῆμ' ἀρ' ἐστιν; ΑΙΑ. νὴ Δ', ὄλγου ὑστερον.

778. κοῦκ ἐβάλλετο;] Δίδους δηλονότη. εἶτα οὐκ ἀλθοσίλειτο, φησι, τοῦτο ποιήσας; — Scholiast.
788. ὀσπερ ἐνθάδε] As he utters these words, he looks at the audience. δεῖκνυσι, says the Scholiast, ὡς πρὸς τὸ Θέατρον' μήγνυσι δὲ τὰ ἐνθάδε τοῖς ἐκείνιν γὰρ οὐ καθ" Ἀισθον ὑπῆ.
790. κάκεινος] The ἔκεινος of this speech is Sophocles, whose attitude towards Aeschylus in the world below is being contrasted with that of Euripides, of whom they have hitherto been talking. The strange notion that ἔκεινος must here mean Aeschylus has arisen from not observing that the speaker is but carrying on the pronoun appropriated to Sophocles at the commencement 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 suggestion that Aeschylus gave him a little bit of his chair, so that the two poets sat at dinner in one chair. Neither ὑπαχωρεῖν nor even παραχωρεῖν (supra 767) necessarily implies a previous 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.


Thebas we read, πρώτον οὖν Ἐσεκλῆς ἦρξεν, ὥστε καὶ πρεσβύτερος δὲν Πολυνείκους· Πολυνείκους δὲ υπεχώρησε· So in Lucian’s Tyrannicide (5) the statement that the young tyrant παρεχώρησε 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) οἱ πρῶται γυναῖκες καὶ κυρίους τοὺς ἄνδρας ἐκάλουν, καὶ τῶν πρωτείων αὐτοῖς παρεξώρουν. 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 communication 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.

κάνταυθα δὴ τὰ δεινὰ κνηθῆσεται.
καὶ γὰρ ταλάντῳ μουσικῇ σταθμήσεται,
Ε.Α. τί δέ; μειαγωγήσουσι τὴν τραγῳδιὰν;
Α.Α. καὶ κανόνας ἔξοισουσι καὶ πῆχεις ἑπῶν,
καὶ πλαίσια ζύμπηκτα, Ε.Α. πλυνθεύσουσι γὰρ;
Α.Α. καὶ διαμέτρους καὶ σφήνας. ὁ γὰρ Ἑυριπίδης
κατ’ ἐπος βασανεῖν φησὶ τὰς τραγῳδίας.
Ε.Α. ἦν ποι βαρέως οἷμαι τὸν Αισχύλον φέρειν.
Α.Α. ἐβλέψε γοῦν ταυρηθῶν ἐγκύψας κάτω.
Ε.Α. κρυμέι δὲ δὴ τίς ταῦτα; Α.Α. τούτ’ ἦν δύσκολον
σοφῶν γὰρ ἀνδρῶν ἀπορίαν ἐφρισκέτην.
οὔτε γὰρ Ἀθηναίοις συνέβαιν’ Αισχύλος,

798. μειαγωγήσουσι] Πρὸς τὸν ᾠγὸν
προσάξουσι καὶ στήσουσι.—Scholiast.
Bring to the scales and weigh. As to
the derivation of the word, the Scholi-
asts tell a strange story, improbable in
itself, but corroborated, with slight
variation, by all the old grammarians,
Harpocration, Pollux, Hesychius, Pho-
tius, Suidas. When a father brought
his son to be enrolled as a member of
a phrathy, 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 phrathy. These
gentlemen were therefore very deter-
mined that it should not fall short of
the weight required, and while it was
being weighed, kept shouting, μεῖον,
μεῖον, Too little! too little! Hence the
lamb came to be called μεῖον, 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—

τογγαροῦν
οὐδεὶς στρατηγὸς ἐξ ἐκείνου τοῦ χρώνου
δύναι δὲ ἄστερ μειαγωγὸς ἔστιν
ὑπὸ τοῦτο νίκης πλείον ἐκλάται σταθμῶν.

The τοῦτο νίκη is supposed to be the
victory of Miltiades on the field of
Marathon.

800. καὶ πλαίσια] Πλαίσια, otherwise
πλεύσια, are the oblong wooden frames
into which the clay is pressed, to
assume the shape of bricks: τὰ τῶν
ξύλων τετράγωνα, ὥσπερ πλεύσια, ἐν οἷς
πλυνθεύσουσι.—Scholiast, Suidas. The
latter also says, πλαίσιον τὸ ἐκ ξύλων
tetragōnōn (vulgo tetragōnōn) πήγα τοὺς
τίνες πλεύσιον 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?

ÆAc. Levels they’ll bring, and measuring-tapes for words,
And moulded oblongs, XAN. Is it bricks they are making?

ÆAc. Wedges and compasses: for Euripides
Vows that he’ll test the dramas, word by word.

XAN. Aeschylus chafes at this, I fancy. ÆAc. Well,
He lowered his brows, upglaring like a bull.

XAN. And who’s to be the judge? ÆAc. 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, πλυθίον the Hellenic name. Πλαίσια τά δια εύλων τετράγωνα πήγματα.—Hesychius. These πήγματα were of course σύμπηκτα; and therefore both the Scholiast and Suidas say, τό δε εύμπηκτα πρός αὐδίν, ἄλλοι οὖν περιττὰ καὶ σοφά. The MSS. continue the whole line to Aeoic, reading also γε for γάρ; but it is plain that all the accusatives depend on εὔσιονει, and Kock’s emendation, Ξ. πλυθεύσουσι γάρ; is universally accepted.

804. ταυρηδών] 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, ἄλλ᾽, δαπερ εἰώθει, ταυρηδών ὑποβλέψας πρὸς τὸν ἀνθρωπόν, 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 ταυρηδών. 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 ταυρηδών ἐπιβλέπειν. He had just before been described as τὰς ὀφρίς κάτω συνενεκέονσι.

807. συνέβαινε] He is of course alluding not to any want of appreciation
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 trenched upon the secrets of the Eleusinian mysteries.

808. τοιχωρύχους] And these, as we have seen, supra 778, would be thoroughgoing partisans of the poet, whose casuistical reasoning could persuade his hearers to μέν αἴσχρον ἀπαν καλὸν ἡγεῖσθαι, τὸ καλὸν δ᾽ αἴσχρον.

809. λῆρον τί τῆλλ'] Ἀντὶ τοῦ, τοὺς ἄλλους. Ἀθηναῖοι μὲν συνετοῦν ἡγεῖτο, σωματοῦ δὲ, τοὺς δὲ ἄλλους ἀνθρώπους λῆρον ἡγεῖτο πρὸς τὴν τουαίτην 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 τᾶλλα 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 λῆρος ἐστὶ τᾶλλα πρὸς Κυνηγίαν. The line of Antiphanes, ἄρ' ἔστι λῆρος πάντα πρὸς τὸ χρυσὸν (Stobaeus, Florileg. xci. 14) was probably in the mind of St. Chrysostom when he wrote πάντα λῆρος τοῖς πολλοῖς καὶ μιθοὶ διὰ τὰ χρήματα Ησομ. xvi in 1 Cor. (141 C).

811. τῆς τέχνης ἔμπειρος ἢν] 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

814. ἰπον, κτ.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 ἐπιβραμέτης, an epithet which the commentators consider to be borrowed from Zeus, but which, as well as ἐπιβραμομ, 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 ἐπιβραχές, with which compare βρυχό-μενος 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." ὀξὺ-λαλον is contrasted with ἐπιβραμέτης. The compound παρίθη 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 δοξμώ. 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
Unquelling 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.
124

815. θήγοντος ὀδόντα] Ἀπὸ μεταφορᾶς εἰς τῶν χιόνων, οὐ δὲν εἰς μάγνη παρασκευάζοντα, τοῦτο ποιοῦσι.—Scholiast. The same metaphor is employed in Lys. 1256.

818. ἕστα τῇ 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 plumedancing 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 ἤψη is reserved for Aeschylus.

819. σκινδαλάμων] Split straws, τὰ τῶν καλάμων ἀποσύμματα, used metaphorically here, as in Clouds 130, of the hair-splitting 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 ἄνδρὶ τεχνίτῃ 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 παραξύνασι βιωνάνοι βρυχόμενοι ήσει ἤματα γομφοπαγῆ, πινακηδόν ἀποσκὰι γηγενεὶ φυσήματι.

820. φῶς ἀμύνημένου] Toutέστι, 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 ἀμυναμένου τὰ ἱπποζώματα ῥῆματα τοῦ φρενοτέκτων ἄνδρος, τουτέστι τοῦ Ἀλσχίλου.—Scholiast. We shall find, as we go through the ensuing contest, that the term ῥῆματα 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 ὁφυκόμους two lines below.

822. φρίζας 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 ὡσεί ἐπειν ἄργυσθεις ὀσπερ σώς, and Bergler refers to the description of the boar about to rush on Odysseus φρίζας ἔλοφην, κ.τ.λ., Od. xix. 446.

823. ἐπισκύλων] Τὸ ἐπάνῳ τῶν ὀφθαλμῶν μέρος, ἢτοι δέρμα τὸ συνοφρύωμα τοῦ μετώπου.—Scholiast. And he refers to Homer’s description of an angry lion πάν δὲ τ’ ἐπισκύλων κάτω ἐλκεται, ὡσε καλύπτων (II. xvii. 136), which again I should like to give from Mr. Way’s version—

But Aias covered Menoities’ 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. πυγακρῶν] Ἀποστοῦ τὰ ῥῆματα ὀσπερ πυγκας ἀπὸ πλοίων, οἶχ, ὡς Εὐριπίδης, σκυνδαλάμους. Πυγκίδες δὲ αἱ μεγά- λαι σανίδες τῶν πλοίων.—Scholiast. Mr. Mitchell observes that γόμφος and its compounds seem to have been favourite
terms with Aeschylus, and he instances γεγομένως, Suppl. 434; γομφομένως, ὥρι, Id. 825; τὰώτε ἐφίληται τοῖς γόμφοις διαμπώς, Id. 921; πολύγομφον δόξαμα, Persae 71; προσμεμηχανέην γόμφως, 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.

326. εὐθεὶς δὲ] 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 στόμαρχος, or γλώσσαρχος, which the Etym. Magn. explains by ταχιγλώσσον. The Scholiast explains λίσπη by ἐκτριμμένη καὶ λέια. And so the other Grammarians. See Ruhnken on Timaeus, s. v., and cf. Knights 1368.

327. φθονερῶς κυνοῦσα 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' ἵπποβαμονα. The ῥήμαθ' ἵπποβαμονα are to be curbed; the ῥήματα γομφοπαγύ are to be reduced to nothing by subtle refinement and sophistry. And possibly this was the view of the Scholiast, who says πρὸς τὸ ἵπποβα-
THE FROGS

127

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,

 ValidationError: The natural text contains a mixture of English and Greek text. The Greek text is not properly translated or explained. The Greek text includes:

μῶνα καὶ τὰ λοιπὰ τὸ κυνοῦτα χαλινών ἔτειν.

829. πλευμῶν πολὺν πώνον] 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, πολὺς πλούτου πώνος. Duker refers to Persius, Sat. i. 14, "Grande aliquid, quad pulmo animae praelargus anhelet." See also the fragment cited from the Myrmidons in the note on 932 infra.

880. οἶκ ὀν 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 Choregic 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.

882. τοῦ λογοῦ] "Or λέγει, ὡς οὖ παραχωρήσει σοι τοῦ θρόνου, φήσκων εἶναι σοι κραίτων.—Scholiast.

886. 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.' προφύμα γοῦν ποιεῖται τῶν λόγων τὸ οἶδα, καὶ τὸ γνώσκω, 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.
837. ἀγριοποίος ἀγριοποίοις, αὐθαδόστομον, ἐχοντ' ἀχάλινον ἄκρατες ἀπόλωτων στόμα: ἀπεριάλητον, κομποφακελορρήμονα.

AIΣ. ἀλήθεις, δι παί τῆς ἄρουραίας θεοῦ;  
οῦ δὴ 'μὲ ταύτ', δο στωμυλοσυλλεκτάδη  
καὶ πτωχοποίει καὶ βακιοσυρραπτάδη;  
αλλ' οὖ τι χαίρων αὑτ' ἐρεῖς.  
ΔΙ. παύ, Λίσχύλε,  
καὶ μὴ πρὸς ὅργην σπλάγχνα θερμήνης κότῳ.

AIΣ. οὖ δὴ τα, πρίν γὰν τούτον ἀποφήνῳ σαφῶς  
τὸν χολοποίον, ὄφις ὁν θρασύνεται.  

ΔΙ. ἄρν' ἄρνᾳ μέλαιναν παίδες ἑξενέγκατε: τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.

840. τῆς ἄρουραίας θεοῦ] Ἡα! sayest thou so, child of the garden quean? parodied from a line of Euripides, ἄλθες, δι παί τῆς βαλασσίας θεοῦ; Ἡα! 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 βαλασσίας θεοῦ, but Euripides of Cleito, τῆς λαχανοπώλητριας, 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. στωμυλοσυλλεκτάδη] We are here treated to a few ῥήματα γαμφοπαιγ. The word before us means "chatterbox-talk-collector"; πολυλογίας συνάγων, στωμύλα ῥήματα συλλέγων.—Scholiasts; cf. infra 943, 1069, 1071, Aob. 429. Πτωχοποίει, ἕβαγαν-creator; βακιοσυρραπτάδη, rag-and-tatters-patcher. These and the χολοποίος
A savage-creating stubborn-pulling fellow,
Uncurbed, unfettered, uncontrolled of speech,
Unperiphrastic, bombastiloquent.

Aeschylus. Hah! sayest thou so, child of the garden quean!
And this to me, thou chattery-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.

Aesch. 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.

do and 846 infra are all abundantly illustrated in the scene with Euripides in the Acharnians. ῥακωσουρραπτάθαι ὁ τῷ ῥάκῃ συνάπτων καὶ ἐνδύων τοὺς βασιλείς.—Scholiast.

844. πρὸς ὀργην] Fritzsche is obviously mistaken in translating this line, noli iracundia tua irain Euripidis excitare: not only because πρὸς ὀργην 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, μὴ τραχεώς μηδὲ πρὸς ὀργην ἀκούσῃς μου τὰληθὲς μετὰ παρρησίας λέγωντος; 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 θερμαίνεις ΚΟΤΩ are a parody of Eur. Cyclops 423 σπλάγχνα ἐθίμαινον ΠΟΣ加热 his soul with wine. The expression σπλάγχνα θερμαίνειν ποτῳ 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. ἦρα μέλαιναν] Ὁς τοιαῦτα γενομένης θυσίας τῷ Τυφώνι ἐπὶ τῷ λῃζαι τὰς καταγίθας, says one Scholiast; and another, τοιαῦτα γὰρ ἔθνων τῷ Τυφώνι, ὁπότε στροβιλόθης ἐκνήθη ἄνεμος (a whirlwind); εἰκότος δὲ μέλαιαν καὶ οἱ λευκίν, ἐπειδὴ καὶ ὃ τυφῶς μίλες. “The heaven was black with clouds and wind.” Bergler refers to Aeneid, iii. 120

Nigram Hiemi pecudem, Zephyris felcibus album.
AIS. ὃ Κρητικὰς μὲν συλλέγων μονῳδίας,
γάμους δ' ἁνοσίους εἰσφέρων εἰς τὴν τέχνην,

ΔΙ. ἐπίσχεσε οὖτος, ὃ πολυτίμης' Αἰσχύλε.
ἀπὸ τῶν χαλαζῶν δ', ἄ πόνηρ' Εὐριπίδη,
ἀπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς,
ἐνα μὴ κεφαλαίῳ τὸν κρόταφόν σου βήματι
θενῶν ὑπ' ὀργῆς εἰκχέρ τὸν Τῆλεφων·
οὐ δὲ μὴ πρὸς ὀργὴν, Αἰσχύλ', ἀλλὰ πραόνως
ἐλεγχ', ἐλέγχουν λειδορεῖσθαι δ' οὐ πρέπει
ἀνδρας ποιήτας ὀσπερ ἀρτοπάληδας.
οὐ δ' εὔθυς ὀσπερ πρῶν ἐμπρησθεῖς βοᾶς.

ΕΤ. έτοιμός εἰμ' ἐγγωγε, κοῦκ ἀναθύμαι,
δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,
τάπη, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας,

849. μονῳδίας] Α μονῳδία, 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 Κρῆσσαι, or The Cretan Women, and another called Κρῖτες 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 Fritzche endeavoured to connect it with the Κρητικὰ ὑπορχήματα. The two things have nothing whatever in common.

850. γάμους ἁνοσίους] Here he is referring, as the Scholiast suggests, to such marriages as those of Maecareus and Canace in the Aeolus. See the note on 863 infra.

851. ὃ πολυτίμης' Αἰσχύλε] The epithets applied to Aeschylus and Euripides in this and the following line, do not bode well for the impartiality of the judge. πολυτίμωτος 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. κεφαλαίῳ] Supreme, masterful, grandiose. ἅδρα.—Scholiast, Suidas. Suidas also says κεφάλαιον ἄτι τὸ μέγαστον
Aesch. 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 scull
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:

λέγει, 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 Τῆλεφον] For τὸν ἐγκέφαλον, to which the sentence has been leading up, he unexpectedly substitutes τὸν Τῆλεφον, 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. ὁσπερ ἀρτοπώλειας] The vituperative powers of Athenian baking-girls are illustrated in the Wasps. See the note on Wasps 1388.

861. δᾶκνειν, δᾶκνεσθαι] Ὑς ἐπὶ ἀλεκτρινῶν.—Scholiast.

862. τὴν κ.τ.λ.] By τὴν we are to
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 νεῦρα τῆς τραγωδίας, *the sinews*, 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 δάκνων; to carp at τάπη π.λ. of the plays of Aeschylus, and to be carped at in respect of τάπη π.λ. of my own plays; but the two following lines show that Euripides has dropped the idea of δάκνων altogether, and is referring exclusively to his own compositions.

663. 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 Pelous, cum pauper et exul, uterque
Proiectit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querela.—*Ars Poetica* 96–8.

A line from the Peleus is reproduced in Clouds 1154, βοῖσσωμαι τάρα τῶν ὑπέρτων βων, which, the Scholiast there tells us, was followed by the exclamation, ἢ, πέλασιν ἤ 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 Macareus and Canace, the children of Aeolus.

—Clouds 1371, supra 850, infra 1081; and see the note on Peace 114. The line parodiedinfra 1475, τι δ’ αἰσχρὸν, ἢν μὴ τοῖς χρωμίνις δοκῇ, 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.


Aesch. I could have wished to meet him otherwhere.

We fight not here on equal terms. Dio. Why not?

Aesch. 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, 1816, 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. οἴχι συντεθηκέ 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, χρόνος τάς τραγωδίας ἀνατίθέναι, 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, τοιγαρούν αὕτων ἀποθανόντων ὁ πόσος οὐ συναπέθανεν, ἀλλ' ἄθανατος ἐν οὐκ ἀσωμάτωι σώματι ζῆν οὐ τοις. 869. τούτῳ δὲ συντεθηκέν] 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 οἷκεία πράγματα, οἷς χρώμεθ', οἷς ξύνεσμεν. In the Philoctetes of Sophocles, 1443, Heracles says, according to the MSS.—

ἡ γὰρ ευπέμεια συνθήκη βραβεύσει,
καὶ ζωσί, καὶ θάνατον, οὐκ ἀπόλλυται,
όμως δ' ἐπειδῆ σοι δοκεῖ, δρὰν ταῦτα χρῆ.

ΔΙ. ἵδι νῦν λιβανωτὸν δεῖρό τις καὶ πῦρ δότω, ὅπως ἂν εὐξώμαι πρὸ τῶν σοφισμάτων, ἀγώνια κρίναι τὸν θεομουσικώτατα: ὑμεῖς δὲ ταῖς Μοῦσαις τι μέλος ὑπάσατε.

ΧΟ. δὲ Δίδω ἐννέα παρθένοι ἄγναι
Μοῦσαι, λεπτολόγους ἐψυχαὶ φρένας αἰ καθοράτε ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἐριν ἐξυμερίμνους ἐλθοσι στρεβλοῦσι παλαίσμασιν ἀντιλογοῦντες, ἐλθεὶ ἐποφόμεναι δύναμιν
deinotátouν στομάτων πορίσασθαι
ῥήματα καὶ παραπρόσατ' ἐπῶν. ἴν γὰρ ἄγων σοφίας ὅ μέγας
χωρεὶ πρὸς ἔργον ἠδή.

ΔΙ. εὐχεσθε δῆ καὶ σφώ τι, πρὶν τάπη λέγειν.
ΑΙΣ. Δήμητρι ἡ θρέψασα τὴν ἐμὴν φρένα,
εἶναι με τῶν σῶν ἄξιον μυστηρίων.
Howbeit, if so you wish it, so we'll have it.

 Dio. O bring me fire, and bring me frankincense.
     I'll pray, or c'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 filings 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.
Ta μὲν ῥήματα πρὸς τὸν Ἀισχύλον, says
the Scholiast; τὰ δὲ παραπρίσματα πρὸς
tὸν Εὐριπίδην, λεπτολόγον ἔντα. The word
ρήματα is appropriated in this play to
the language of Aeschylus (supra 824, 828, 834, infra 924, 940, 1004); just as
in the Acharnians and Peace the di-
minitutive ῥημάτα is applied to the
language of Euripides. παραπρίσματα
are the small unsubstantial chips thrown
off in the process of sawing.

 886. Δήμωτερ] Παρόσων 'Ελευσίνος τὸν
δήμον ἦν ὁ Ἀισχύλος.—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 incul-
cated 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. εἰναι μ' κ.τ.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.
888. kalôs] Ἀποστρεφόμενος καὶ παραιτούμενος ὁ Εὐριπίδης λέγει τὸ καλὸς.—
Scholiast. We have had instances of this polite form of refusal, supra 508, 512.

And compare supra 100, 311, and Thesm. 272. The words ἐμὸν βόσκημα are intended to parallel the ἡ θρέψασα τὴν ἐμὴν φρένα of Aeschylus. (2) γλώττης στράφιγξ, 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 ὀσφραντήρων, keen-scenting nostrils, an expression equivalent, as Dobree and Mitchell observe, to the μία κριτικὴν of Poseidippus in Athenaeus, xiv. 81.

892. αἴθρη, κ.τ.λ.] Euripides invokes four of his new-fangled deities: (1) αἴθρη. Few lines of Euripides have been more frequently quoted than the following from an unnamed tragedy—

'_OBS τὸν ὴψαυ τὸν ἀπερον αἰθέρα
καὶ γὴν πείρας ἑκονθ' ἑγραῖς ἐν ἄγαλαις;

894. ὀρθῶι] 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. 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 nigh, 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

Enceladus jaculator

897. ἐμμέλειαν δαῖαν] The ἐμμέλεια was (to use the expression of Beatrice in Much Ado about Nothing) a "measure full of state and ancienity," 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 Here. Fur. 894 the savage roar of the maddened Heracles pursuing his children is described as a δάιαν μέλος. Apparently some glossographer, to illustrate this

signification of δάιος, wrote in the margin three words of an unknown author, ἐπιτε δαῖαν ὄδων, and these three words, strange to say, have usurped the place of the single word δαῖαν, which they were intended to explain. They absolutely destroy both sense and metre: the line running ἐμμέλειαν, ἐπιτε δαῖαν ὄδων, whereas the corresponding line in the antistrophe is μὴ σ᾽ ὀ θυμός ἀρπάσας, infra 994. It is wonderful that this unmetrical nonsense should have been allowed to cumber the text so long.
τὸν δ’ ἀνασπῶντ’ αὐτοπρέμνοις
tois λόγοισιν
ἐμπεσόντα συσκεδάν πολ-
λάς ἀλινδήθρας ἐπῶν.

ΔΙ. ἀλλ’ ὡς τάχιστα χρῆ λέγειν· οὔτω δ’ ὅπως ἐρεῖτον
ἀστεία καὶ μήτ’ εἰκόνας μῆθ’ οἶ οὖν ἄλλος εἶποι.

ΕΥ. καὶ μὴν ἐμαυτὸν μὲν γε τὴν ποίησιν οἶδ’ ξύμι, ἔγ’ ἐν
tοῖς ὑστάτοις φράσω, τοῦτον δὲ πρῶτ’ ἐλέγξω, ὡς ἣν ἀλαξῶν καὶ φέυναξ, οἴοις τε τοὺς θεατὰς
ἐξηπάτα, μέρους λαβῶν παρὰ Φρυνίχῳ τραφέντας.

πρότιστα μὲν γὰρ ἐνα τίν’ ἀν ἐκάθιζεν ἐγκαλώψας,
’Αχιλλέα τίν’ 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 Iliad, iii. 55, ἀλιζεῖν ἐλέγξετο τὸ ἐν κάνιν κυλίσθαι, όσ καὶ ὁ Κωμίκος δηλοὶ ἢ ἄλλος, κόνι φροφεσθαι, όθων καὶ ἀλινδήθρα παρ’ αὐτοῖς, κυρίως μὲν ἢ κατὰ πάλην κυνίστρα, τροπικῶς δὲ καὶ ἢ ἐν λόγοις, όσ τὸ ἀλινδήθρας ἐπῶν. So the Etymol. Magn., ἀλινδήθρας τάς ἐν τοῖς κηρώμασι (wrestling-rings) κυλίστρα. Hesychius, ἀλινδήθρας κυλί-
στρας. Suidas, ἀλινδήθρας τόπος ἐν οἷ ἐποι κοίνοντα. 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. Palaestrae verborum, i.e. verba artificiosae instructa, as Thiersch explains it.

906. εἰκόνα] Metaphors. This appears to be specially addressed to Aeschylus, and the words δ’ ἄλλος ἐποι to Euripides. “We want none of your metaphors, Aeschylus; nor any of your commonplaces, Euripides. Ye must both now speak things ἄστεία, 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. Φρυγίαι] 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. Αχαλλαί 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.

And see the note on 1392 infra.
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. οἱ δὲ εἰσίν] 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
THE FROGS

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 pre-
sently at the plot and the sense tires
them before the end of the First Act.”
And later in the play, Mr. Bayes him-
sel gives utterance to a similar sen-
timent, only substituting the word
“expectation” for the word “suspense.”

922. τί σκόρδινα] These words, like
the σιώπα of 926, and the μὴ πρὶς τοῦς
δόντας of 927, are of course addressed
to Aeschylus, who is exhibiting symp-
toms of impatience and discomposure
at his rival’s accusations. σκορδινάσθαι
strictly means to yawn and stretch
oneself. οὕτως ἔλεγον τὸ παρὰ φύσιν τὰ
μέλη ἐκτείνειν says the Scholiast. γίνεται
dὲ περὶ τοὺς ἐγερομένους ἐξ ὑπνου, ὅταν,
χασμάδεις δύνει, ἐκτείνωσι τὰ μέλη. Hence
it was used to express the attitude of
a man ill at ease. See Ach. 30; Wasps
642.

929. γυπαέτους] Ἑπίσημα ἀσπίδως ἀλλό-
cοτον, says the Scholiast, who obviously
therefore connects the first syllable
with γρίφη, a griffin, rather than with
γυναῖκα, hookbeaked, aquiline. The word
was probably coined by Aeschylus.

931. ἐν μακρῷ χρόνῳ νυκτὸς] This line
\textbf{BATPAHOI}

tōn ξοῦθον ἵππαλεκτρυόνα ξητῶν, τίς ἐστιν ὁρνις.

Α1. σημείων ἐν ταῖς ναυσίν, ὅμαθέστατ', ἐνεγέγραπτο.

Δ1. ἐγὼ δὲ τὸν Φιλοξένου γ' ὄμην "Ἐρυξεν ἐίναι.

Ε1. εἰτ' ἐν τραγῳδίαις ἐχρῆν κάλεκτρυόνα ποιῆσαι;

Α1. σοῦ δ', ὅθεν ἐχθρείᾳ ποιά γ' ἐστὶν ἀττ' ἐποιεῖς;

Ε1. οὖχ ἵππαλεκτρυόνας μὰ Δι' οὐδὲ τραγελάφους, ἀπερ σοῦ, ἀν τοῖς παραπετάσμασι τοῖς Μηδικοῖς γράφουσιν ἂλι ὡς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ πρῶτον εὐθὺς οἴδοισαν ὑπὸ κομπασμάτων καὶ ρημάτων ἐπαχθῶν, ἵσχυσα μὲν πρῶτιστὸν αὐτὴν καὶ τὸ βάρος ἀφεὶλον ἐπιλλίλοις καὶ περιπάτοις καὶ τευτλίουις λευκοῖς,

935

is borrowed, as the Scholiast observes, from Hippolytus 377, where Phaedra says—

\begin{quote}
 ἥδη ποι' ἀλλως νυκτὸς ἐν μακρῷ χρόνῳ \\
θητῶν ἐφρόνισα' ἤ διέθρασα τεῖος.
\end{quote}

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 problem in the night-time, because to use the words of Epicharmus (quoted by Bp. Monk on Hippolytus)—

Πάντα τὰ σπουδαῖα νυκτὸς μᾶλλον ἰξευρίσκεται.

932. τὸν ξοῦθον ἵππαλεκτρυόνα] The "tawny cock-horse" has already been trotted out in Peace 1177 and Birds 800. This hapless animal, ἰν ἥλιον κομπασμάτων (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' αὐτὸς ξοῦθος ἱππαλεκτρυόν

στάζει . . . . .

κηφοχιβεῖτονοι φαρμάκων πολὺς 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 ἰππός is of course often used to express size only, but the Scholiast is clearly mistaken in thinking it is so used here. The ἱππαλεκτρυόν is a composite animal, of the same order as the τραγελάφος and the γρυπάτος.

934. "Ερυξεν] Doubtless there was something in the appearance or cha-
THE FROGS

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 swoln, 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,

racter of Eryxis to give point to this allusion. The Scholast merely says οἶνος γάρ ὄς ἄθροφος καὶ ἀρθῆς διαβάλ- λεται. Knowing the Athenian custom of alternating names in a family (Birds 288), 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.

986, θεώσων ἔχον? Strong words: but what could be more aggravating to Aeschylus than to find himself repre- hended by Euripides for lowering the dignity of tragedy: that being the very offence of which Euripides himself was, in the eyes of Aeschylus, pre-eminentely guilty. We shall see by-and-by that in the monody which Aeschylus composes in imitation of Euripides, a cock is the principal figure.

987. τραγελάφος] 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. ἐπολλιάς κ.τ.λ.] We have already heard of the ἐπολλία of Euripides in Ach. 398; Peace 532, meaning appar- ently trivial insignificant verses; ill adapted for the weighing competition to be instituted later on. Dr. Merry ingeniously suggests a play on ἐπολλίας wild-thyme. περίποτας philosophical exer- cises (περίποτας αἰ ἱστορίας. καὶ οἱ λόγοι. ἡ τόπος διακινήσεων, Hesychius), with an allusion to the exercise required of a
patient whom his physician is seeking to reduce. *eíódotai γάρ, says the Scholiast, οἱ κενούμενοι (so Dobree for κακούμενοι) περιπατεῖν. ὡς ἐπὶ ἀσθενῶν δὲ διαλέγεται. τευτλίασις λευκοὶς 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, μυργώμενος δὲ ὁ χυλὸς τοῦ σείτλου ἄμα κηρφ., καὶ λυώμενος, καὶ μετὰ πανίου ἐπιτιθέμενος πάντα σκληρὰ καὶ ὀδανοῦ πάθη βεραπεῖν. 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, τεύτλων δυσών ἐστίν, διὸν τὸ μὲν μέλαν (blood red, as frequently elsewhere) σταλ- τικότερον τῆς καλλίας, τὸ δὲ λευκὸν εὐκολότερον: and to Pliny, H. N. xix. 40, "Betae a colore duo genera Graeci faciunt, nigrum, et candidius quod praefertur, appellante 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, τεύτλων νεφράδως των μετείληφθη δυνάμεως, ἵκαι καὶ ρύπτει καὶ διαφορέι καὶ δια μινδόν καθαρεῖ εὔφθειν διὸ τὸ μὲν νεφράδες τε καὶ δριμύ πᾶν ἀποτίθεται, γίγνεται δ' ἀφελεμάτου δυνάμεως, καὶ ὀφέρα διαφορητικής ἵσχυρέστερον διὸ εἰς τὸ τρόπως καὶ διαφορεῖν ἐστὶ τὸ λευκὸν τεύτλων.

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. Κηφισοφόντα μεγην] With an
infusion of Cephisophon. Cephisophon
seems to have been a slave born in the
house of Euripides; οἰκογενεῖς μειράκων,
as he is called in the Greek Life of

Ευριπίδους. 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—

Κηφισοφόνων άριστε και μελάνταρε,
σὺ δὲ ξυνίζοις εἰς τὰ πάλλ᾽ Εὐριπίδου
καὶ συναπόιης, ὅς φασί, τὴν μειράκων.

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

Euripides published by Rossignol in the
Journal des Savants, 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—

944. Κηφισοφόνων άριστε και μελάνταρε,
σὺ δὲ ξυνίζοις εἰς τὰ πάλλ᾽ Εὐριπίδου
καὶ συναπόιης, ὅς φασί, τὴν μειράκων.

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
used adverbially, as frequently in Aristophanes, or for κάλλιστον, as Euripides employs it in Troades 1282, where Hecabe says:

κάλλιστά μοι
σῶν τῷ δὲ πατρὶ διὰ καθανείν πυρομένη.

Either way, the περίπατος of the MSS. and Edd. seems impossible, and I have substituted περιπάτειν. "This is not the best of themes for you, of all men, to expatiate upon." He is alluding to the περιπάτους 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, 92. 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. τοντουσί] He glances at the audience as he speaks. For of course it is to the audience that he is referring as well by τοντουσί here as by οὖν six lines below.

956. εἰσβολάς . . . γωνιασμοῦ] These accusatives are governed by ἔδιδαξα, 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
**THE FROGS**

**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 Cycnuses 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. *elabulalai* here, as infra 1104, involves the idea of attacks or incursions. He attacks, with his new rules of art, the rudeness of ancient tragedy. *γωνιασμοί*, like *συμκέματα*, 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 squar.

961. ἐκμυπολάκαν] Spoke in a big blustering style. οὐκ ἔλεγον κομπάδη ὡς ὁ Ἀἰσχύλος.—Scholiast. He proceeds to give a specimen of these κομπάδη ἰθματα. And cf. supra 889.

963. Κῦκνου ... Μέμνωνας] Cycnus 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, *πολλαίπων σῶν κόδων* both of them had the honour of falling by the hand of Achilles. We do not know in which of his tragedies Aeschylus introduced Cycnus: 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 *κώδωνοφαλαραπόλον* Euripides is of course imitating and ridiculing the phraseology of Aeschylus.

965. Φορμίσιος] Phormisius was a politician of some note at this period. In
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 πάτρων 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 πάτρων πολιτείαν. Not that this implies any inconsistency on the part of Phormisius. The πάτρως 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 Μανής, nothing is known. Μανής 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 Μανής 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 Μανής).

In the following line these two Aeschyleans are described by two epiteths 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,
πέπτωκεν ἔξο τῶν κακῶν, οὐ Χίος, ἄλλα Κεῖος.

ΕΥ. τοιαύτα μέντοι γὰρ φρονεῖν τούτουσιν εἰσηγησάμην, 

λογισμὸν ἐνθεῖς τῇ τέχνῃ καὶ σκέψιν, ὡστ' ἥδη νοεῖν ἀπανταὶ καὶ διειδέναι τὰ τ' ἄλλα καὶ τὰς οἰκίας οἰκεῖν ἁμείνον ἣ πρὸ τοῦ, κάνασκοπεῖν, πῶς τοῦτ' ἔχει; ποῦ μοι τοδ' ὅτι τοῦτ' ἐλαβε; νὴ τοὺς θεοὺς, νῦν γοῦν Ἀθηναίων ἀπας τὸς εἰσίων κέκραγε πρὸς τοὺς οἰκέτας ζητεῖ τε, ποῦ στιν ἡ χύτρα; τὸς τὴν κεφαλὴν ἀπεδήδοκεν τῆς μανίδος; τὸ τρύβλιον πῆρον τεθνηκῇ μοι· ποῦ τὸ σκόροδον τὸ χθιζινόν; τὶς τῆς ἐλάας παρέτραγεν; τέως δ' ἀβελτερώτατοι, κεχηνότες Μαμμάκυθοι, Μελιτίδαι καθήμτο. 

970. οὐ Χίος ἄλλα 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 Kian, 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 Mammacouns.

lowest, cast of the dice: nor yet to any supposed difference in the characteristics of the Chians and the Cœans: whilst the notion that Theramenes was himself a Cœan (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 γοῦν] 'Εκ τῆς λεπτολογίας Εὔριπιδος, μεμαθηκῶς καὶ πεπαιδευμένος.—Scholiast. So τέω, infra 989, means "up to the time when Euripides came, and smartened up their intellects."

990. Μαμμάκουθοι Μελιτίδαι] Melitides was an Athenian of such remarkable stupidity, that his name in common speech was synonymous with a "blockhead." Many allusions to him in this character are collected by Perizonius on Aelian, V. H. xiii. 15, and by Mitchell,
Fritzsche, and others here. Thus Eustathius on Od. x. 552 says: οἱ Μελιτίδες ἀριθμεῖν τε μὴ ἐπισταθεῖν λέγεται εἰ μὴ ἄχρι τῶν πέντε, καὶ ἀγροῦν πρῶς ὑποτέρου τῶν γονέων ἀλκηκηθείν, καὶ νῦν μή μὴ ἄφαινα, εὐλαβεύμενος τὴν πρὸς μητέρα διαβολήν. To the like effect Suidas, s. v. γέλοιος. Do you take me for a Melitides? asks Theomnestus in Lucian’s Amores, 53, meaning Do you take me for a fool? And Apuleius in his Apology, Oration i, observes Inter sōcordissimos Scythas Anacharsis sopiens notus est: οὗτοι Αθηναίοις σαφέσεα σαρνός Didymus (in Schol.) and Suidas think that Μαρμᾶκεθος was also the name of a real person, but it is only a vulgar nickname for a babyish fool, like βλαστομάμμας in Clouds 1001, and our “maimy-suck” or “molly-coddle.” It gave its name to a play of Metagenes or (some say) Plato Comicus. Here it is an adjective, “doltish Melitides,” and so the grammarians mostly take it. The Scholiast explains it by μαμμρόθρηστος, Photius by μαρός καὶ τηθαλλαδοίς, Hesychius by μωρός.

992. τάδε μὲν λεύσεις κ.τ.λ.] This, the Scholiast tells us, is the first line of the Myrmidons of Aeschylus. It is apparently spoken by the Myrmidon Chorus, appealing to their chieftain to lead them forth to the battle. The “things which Achilles beheld” were the utter discomfiture of the Greeks, and the victorious pursuit of the Trojans up to the very coast where the ships were lying. The actual incident of the firing of the ships, an incident in which the ξυνόδος ἵππολεκτρων (supra 932) played so distinguished a part, was doubtless related by a messenger later on. Harpocration (s. v. προπετοκότες) adds two more lines, which, however, do not form a complete sentence, δορινύξουν Δανάων μάχθων οὐς εἴω κλισίας. But as Harpocration is quoting the passage to illustrate the use of προπετοκότες in the sense of προδεδωκότες, it is obvious that the word προπετοκότες is required. Many suggestions as to its insertion have been made, but none satisfactory. And perhaps it is better to consider οὗ an accidental repetition of the preceding -ον, and read:—
"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 bickerings.
Shape thy course with a sailor's art,
Reef the canvas, shorten the sails,
Shift them edgewise to shun the gales.

This little ode, introducing Aeschylus's case, is antistrophical to that which, supra 895-904, introduced the case of Euripides.

995. ἐκτὸς τῶν ἠλασών] "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 οὗ ἔτελείτο ὁ δρόμος, ἔλαιοι στιχρήδων ἦσαν ταῦτα, ἀδύνατον τῷ δρόμῳ, καὶ οὐδεὶς ἐπέκεινα τούτων ἑχώριοι.—Scholiast.

999. ἀκρασία] Ταῦτα ἐν ἀκρα δεχομένωι τὸ πνεῦμα, καὶ μὴ κατὰ τὸ μέσον.—Scholiast.

1001. ἡξεις...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, ἀίδησιν meaning to move rapidly forward to the attack, and φυλάξειν (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 μᾶλλον μᾶλλον ἡξεις 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 Λακεδαίμονες αἱ μᾶλλον ἡλιανον τὰς ναῦς, ἐπιλέσσοντες αἱρήσειν τὰς ἐσχάτας τῶν πολεμίων.
kai φυλάξεις,
ηνίκ' ἀν τὸ πνεῦμα λείον
καὶ καθεστηκός λάβης.

ἀλλ' ὃ πρῶτος τῶν Ἐλλήνων πυργῶσας ῥήματα σεμνὰ
καὶ κοσμησάς τραγικόν λήρου, θαρρῶν τὸν κρουνὸν ἀφίει.

ΑΙΣ. θυμούμαι μὲν τῇ ἐνυπνίας, καὶ μον τὰ σπλάγχνα ἀγανάκτει,
ei πρὸς τούτον δεὶ μ' ἀντιλέγειν ἕνα μὴ φάσκῃ δ' ἀπορεῖν με,
ἀπόκριναι μοι, τίνος οὕνεκα χρῆ θαυμάζειν ἀνθρωποτην;

ΕΤ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίως τε ποιοῦμεν
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν. ΑΙΣ. τούτ' οὖν εἰ μὴ πεποίηκας,
ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτων ἀπέδειξας,
tί παθεῖν φήσεις ἄξιος εἶναι; ΔΙ. τεθνάναι μὴ τούτον ἑρώτα.

ΑΙΣ. σκέψαι τοῖνυν οἶους αὐτοὺς παρ' ἐμοὶ παρεδέξατο πρῶτον,
ei γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασιπολίτας,
μηδ' ἀγοραίους μηδὲ κοβάλους, ὡσπερ νῦν, μηδὲ πανούργους.

1004. πυργῶσας ῥήματα σεμνά] With these words Milton's well-known expression "to build the lofty rhyme" (Lycidas 11) is compared by Bp. Blom-

Θέσανδρος εἴρεμα τοῦτο. τὰ δ' ἀγρόιτειν ἀν' ὑλαν
παίγνια, καὶ κόμους τοὺς ἀτελειοτέρους,
Αἰσχύλος ἐξόφωσεν, ὁ μὴ σμελευτὰ χαράς
γράμματα, χειμάρρος δ' ὁ αἰα καταρδύμενα
καὶ τὰ κατὰ σικηνὴν μετεκάϊσεν, ὥ στόμα πάντων
deōn, ἄρχαίων ἡσθὰ τις ἡμιθάλων.

"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.

1. 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 townsman and worthier men. AESCH. 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.

4. 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 loafer, or low buffoon, or rascally scamps such as now they are.

Hal., Comp. Verb. c. 22."—Tragic Drama
of the Greeks, ii. 5.

1005. τραγικῶν λήρων] We may con-
jecture that tragic poets had spoken with contempt of comedy as mere
τραγικῶν λήρων, and that this is the retort τῶν τραγικῶν. And possibly this is the
meaning of the Scholiast's comment, ὅτι ἄλληλους διαβάλλουσι καμικοὶ καὶ τρα-
γικοὶ.

1009. βελτίων] 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 doom- ing him-
sell to life, just as a living man might
dooring himself to death. Here we have
the opposite joke, which consists in
dooring to death a man already dead:
γελοῖον χάριν εἶπεν, says the Scholiast,
ἡδη γὰρ ἀπέβανε.

1014. τετραπῆχεις] The word, i.e. 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 re-
fers chiefly to the social importance of
the persons so described. With δια-
δρασιπολίτας Spanheim compares the
δωδεκάκότας of Ach. 601. The words
ὁσπερ νῦν in the following line are, by
look or tone or gesture, directed to the
audience.
1017. θυμοὺς ἐπταβοιόν] 'Ἀντὶ τοῦ μεγάλου' ἀπὸ μεταφορᾶς τῆς ἀσπίδος τοῦ Αιανοῦ.—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. κρανοποιών] Κράνη καὶ λόφων διηγομένων ἀφανείς μὲ τῷ πατάγῳ τῶν ἄνωμάτων.—Scholiast. With the earlier part of the line compare Wasps 1483 and the note there.

1023. πεποίηκας] At first sight we should certainly be disposed to interpret 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 interpretation, 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 Aeschylus, but ancient history, well known in Homer's day, nor were the Athenians interested more in the invaders than in the defenders of Thebes.

1024. τῶπον] He suits the action to the word, and administers a gentle tap to Aeschylus. In the next line aἴτα is rightly explained by the Scholiast to mean τὰ πολεμικά.

1026. εἰτὰ . . . μετὰ τοῦτον πρωτεύου σεδιδαγμένον εἰσίν, εἰτὰ οἱ 'Επτα ἐπὶ Θῆβας' νῦν δὲ τὸ ὄστερον πρῶτον.
But men who were breathing spears and helms, 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? AE. ’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;

/elpev.—Scholiast. This is confirmed by the arguments of the plays. The Persae was acted B.C. 472; the Septem,
B.C. 467.
1028. τὸν βρήνον ἀκούσας] I have substituted these words for the unmetrical ἰνικ’ ἡκουσα 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 ἱαυτόι. Now, in the lamentable invocation addressed to the dead Darius (Persae 625–676), we find a refrain βόσκε πάτερ ἄκακε Δαρειάν, oǐ. Bp. Blomfield changes Δαρειάν, oǐ into Δαρειί ἱαυτό, 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 βρήνος, and is indeed so called by—the kingly ghost, ῥνεις δὲ βρήνειτ’ ἐγγός ἑστώτες τάφοι, Persae 682. It is, in truth, a βρήνος περὶ Δαμείου τεθνεότος. By inserting τὸν βρήνον 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 ἰνικ’ ἅπαγγέλθη, to which nothing in the Persae answers: and which is rightly styled by Fritzsche “connectura audacissima et infelicissima” of some grammarian: and (2) Fritzsche’s own μουσαί ἀκούσας or τῇ νίκῃ ἀκούσας, to which the same objection applies, which requires the further alteration of περὶ into παρὰ, and depends on the resemblance of νίκη to ηνίκα, although ηνίκα has already been accounted for in the change of ἰνικ’ ἡκουσα into ἰκούσας. For Godfrey Hermann’s proposal (on
Persae 655) to read ἐχάρυν γον, ἴνικ ἐπίσταν "Δαρείιν τοῦ τενεώτος is as little likely to find an adherent as Professor Tyrrell's ἐχάρυν γον, ἴνικ ἐκώκυςα πόρ (or παὶ) "Δαρείιν τενεώτος.

1030. ἀνδράσ ποιητάς] Noble poets. So supra 858, and in the singular, supra 1008; Clouds 545; Them. 149.

1032. 'Ορφέως μὲν γὰρ τελετάς] 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 τελετάς, 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 χρησμοφθης. In the Protagoras of Plato, chap. viii, Protagoras says that those who practised τὴν σαφιστικὴν τέχνην in old days, disguised the fact by pretending to practise some other art, τοὺς μὲν παίην, αὐν "Ομηρὸν τε καὶ Ἡσιοδον καὶ Σιμώνιδην, τοὺς δὲ αὐτοὶ τελετάς τε καὶ χρησμοφθης, τοὺς ἄμφιτα τ' ὁρφέα καὶ Μουσαίον. See also Plato's Republic, ii. 364 E. Demosthenes (First speech against Aristogeton, 11) describes Orpheus as ὁ τάς ἀγωνίτας ἴμιν τελετάς καταδείξας. And Lucian, in his treatise "In Praise of Dancing" (15) observes ἐὼ λέγειν ὅτι τελετῆν ἀρχαίαν οὐδέμιαν ἐστὶν εἰρέω ἅνευ ἀρχήνες, ὁρφέως δηλάδ' καὶ Μουσαίον καὶ τῶν τότε ἀριστῶν ἀρχηγῶν καταστησιμένων αὐτᾶς. Cf. Eur., Rhesus 943 seqq., and as to the χρησμοὺν Μουσαίον, Hdt. vii. 6. Horace in his Ars Poetica has a passage very analogous to the present, commencing:

Silvestres homines sacer interpresque Deorum
Caedibus et victu foedo deterruit Orpheus.—A. P. 391, 392.
When they smote together their hands, like this, and Eir 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. Kastathins seems to
think that the words ἀκέσεις νίστων are
the title of a medical poem composed
by Musaeus (see the Preface to his
Commentary on the Iliad): and cer-
tainly 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. θεῖος Ὠμήρος[1] So Plato in the
Phaedo, chap. 48, Ὠμήρος, βέιρ ποιητή.
1087. ἔπεμπεν ἔπομπενεν.—Scholiast.
The accusative πομπή, which is usually added—τὴν πομπὴν πέμψασσα, Ach. 248;
πέμψασσα τὴν πομπὴν, Birds 849; πομπὴν
πέμπτεν, 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 Σκαίος. As the procession
was moving forward, he was discovered bustling forward with both hands busy on the
top of his head, vainly endeavouring
to rectify a mistake in his ὄπλωσις. He
had forgotten to fasten his plume into
his helmet before putting the helmet
on, and was trying to do it afterwards.

1039. Λάμαχος ἢρως] Here, even more
markedly than in the Thesmophoria-
zasæ, Aristophanes goes out of his wa
to offer a tribute of respect to the
memory of Lamachus. In the Achar-
nians he had twice addressed him, by
way of ridicule, with the words ἐς Λάμαχος
ἡρως. And here he repeats the descrip-
tion, no longer in derision, but as
accounting him worthy of the traditions of Homer, and worthy of the commendation of Aeschylus.

1040. ὅθεν ἀπομαξαμένη[1] Taking the
impression of, moulding itself upon,
the soul of Homer. So Aristotle (Eth.
Nic., ix. 12. 3) says of friends, ἀπομαξα-
tονται τίρ′ ἀλλήλων they take the im-
pression, mould themselves into the
likeness, of each other. Bothe refers
to the third epigram of Cyrus in the Anthology, where the writer describes a good wife as πάντα ἀπομακρυμένη ἔργα τα Πηρελώπης. In his note on this epigram, Jacobs collects various examples of the use of ἀπομάκρυμαι in this sense; such as the twenty-eighth epigram of Callimachus (ed. Blomf.), which speaks of Aratus (called ὁ Σόλεως from his birthplace Soli in Cilicia) as having moulded his poems on the example of Hesiod:

ʻἩσιόδου τὸ τ' ἄειμα καὶ ὁ τρόπος· οὗ τῶν ἄνδρων ἔχατον, ἀλλ' ὅσιον μὴ τὸ μελιχρότατον τῶν ἐπέων ὁ Σόλεως ἀπεμάζατο.

1042. ἀντεκτείνειν] ὁμοιοῦν, ἐξισουῦν.—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 Sthenoeboa for Bellerophon was doubtless told in the same poet’s lost “Sthenoeboa.” 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 Calunnia, 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. 225, &c.

1044, οὔδ' οὐδ' οὐδεῖς] Spanheim says that he is amazed at this statement of
Patrocluses, 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. Aes. 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 ἐπὶ νῦν κ.τ.λ.] Nam nihil Veneris tibi inerat. Aesch. Nec opto ut insit; and, two lines below, Projecto ita hoc est: nam de aliis quae finxistis, 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. πολλοῖ 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 παθαρίσσων] Ο διδέσκαλος τοῖς μικροῖς: ἀ δὲ ποιητής τοῖς ἠβδόμι.—Scholiast.
1056. Ἀκαβηττοῖς] 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. ἵσα] 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 demi-gods whose names they bore on the stage.

1063. μάκι ἁμπισχῶν] did Οἰνέα, καὶ Τήλεφον 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. τρηπαρχεῖν] He is referring of course to the public λειτουργία, 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. Fritzsché 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.

D1. 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 rege

pannis obsiti eam vim habere poterant

ut ditionissimus quisque civis trierarchiam
dectlectaret." 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 τῶν ἰχθύων] 'Αντὶ τοῦ παρὰ
tὰ ἰχθυστὰ, τὸ δὲ τοιοῦτον Ἀττικῶν.

Εἶπον "περὶ ἵλθον ἐς τὰ σκόρδα καὶ τὰ

κρόμματα," φησιν ὡς ὅτι ἀναφεύγει περὶ
tὰ ἰχθυστὰ, ἥγορασείων ἀντὶ τοῦ τρο-

φών εὑρίσκεται.—Schol. 1' ἐν τοῖς

ἰχθυστῖν for in the fish-market occurs in

Wasps 789 διεκκεφαλίζετε ἐν τοῖς ἰχθύσιν

(where see the note): and so Antiphanes (Athæmaens, vili. 28) ἀποτόμων γε

κρυπτοῦσιν ἐν τοῖς ἰχθύσιν Κηρύμα. 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 τέταρτας χαλεπίς in his pocket,

ἀνέκυψεν means he emerged, turned up

as we might say.

1069. εἰρ' ἀδ λαλιῶν] 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.
1070. έξεκένωσεν τὰς παλαιότρας καὶ τὰς πυγᾶς ἐνέτριψε
τῶν μειρακίων στομυλλομένων, καὶ τοὺς παράλους ἀνέπεισεν
ἀνταγορεύειν τοῖς ἄρχονσιν. καὶ τοῖς τότε γ', ἦν' ἐγὼ ἣσων,
οὐκ ἥπισταν' ἀλλ' ἤ μᾶζαν καλέσαι καὶ ὑππαπατεῖσ' ἐσεῖν.

Di. νῆ τῶν Ἀπόλλων, καὶ προσπαρθείν γ' εἰς τὸ στόμα τῷ θαλάμαι,
καὶ μινθώσαι τὸν ξύσοιτον, κάκβας τινὰ λαμπρονθήσας.

1075 νῦν δ' ἀντιλέγει κοινήτ' ἑλαύνει,
καὶ πλεῖ δευρὶ καθίς ἐκεῖσ' ;

AIΣ. ποιῶν δὲ κακῶν οὐκ ἁίτιός ἔτσ' ;

1070. έξεκένωσεν τὰς παλαιότρας] 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 διατριβᾶει οὖν ἐν τοῖς γυμνα-
σίοις ἄλλ' ἐν τοῖς δικαστηρίαις εἰσι, καὶ
στρατεύονται μὲν οἱ πρεσβύτεροι, δήμω-
γοιοι δὲ οἱ νεώτεροι. The words which
follow, τὰς πυγὰς ἐνέτριψε, are generally
thought to refer to the vilest of crimes.

"Qui rhetoricae, politicae, alisque huius
generis artibus operam dabant," says
Brunck, "impudicitiae crinme 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 πα-
λαιότρα 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 exer-
cises, which invigorated all their
members, and wore away their πυγᾶς
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] Παράλοις τοῖς
καπηλάσας. Πάραλος γὰρ καὶ Σαλαμωνία
τρίτρεις εἰρήναρχικαί. κοινῶς δὲ παράλους
toῖς ἐκ τῶν τρίτρων ναύτας. οὐ γὰρ ἵδων
τι λέγοι ἀν περὶ τῆς Παράλου τρίτρων
νεός.—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 dis-
tinguished 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 Lexi-
cographers—Hesychius, Harpocration,
Photius, Suidas—define Πάραλος as the
crew of the Πάραλος. And this is the
general signification of the word in
classical writers.

1078. ῥυππαται] 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 tosing "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.

Aesch. 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. τῳ θαλάμακι] τῷ κωπηλατούντι εν τῷ κάτω μέρει τῆς τριήρους. ἦσαν δὲ τρεῖς τάξεις τῶν ἑρετῶν, καὶ ἤ μὲν κάτω, θαλαμῖται, ἥ δὲ μέση, ζυγῖται, ἥ δὲ ἅνω, θρανῖται. θρανίτης οὖν, ὁ πρὸς τὴν πρώ-

ναν ζυγίτης, ὁ μέσος: θαλάμοις ὁ πρὸς τὴν πρώ-

ναν.—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 θαλα-

μίτης, 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 θαλά-

μαξ, or as in the Scholiast and elsewhere
θαλάμως) sat between two ζυγίται, each
on a higher level than himself, and be-

tween 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. μυθώσαι] To bedaub with duny.
Allusion is made in Eccl. 647, 648;
Plutus 818, 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 com-
dies. See for example the note on
Wasps 554. Fritzscbe thinks that
Dionysus is here referring to what took
place after the battle of Arginusae, 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, ταύτω στρατιώται διὰ τε τὴν ἐκ

τῆς μάχης κακοπάθειαν καὶ διὰ τὸ μέγεθος
tῶν κυμάτων ἀντιλέγειν πρὸς, τὴν ἀναίρεσιν
tῶν νεκρῶν.—Diod. Sic. xiii. 100. And if
this be so, it affords a strong argument
in favour of the wider signification
given to ταύτω παράλογως, supra 1071. But
probably Aristophanes is not specially
referring to one isolated instance of
insubordination.
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 irponyayos. 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 Ma- careus 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. εκ 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 τῶν δήμων 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 ye choose Tisamenus and Nicomachus, καὶ ἐτέρους ἀνθρώπους ὑπογραμματεῖς." And Dr. Blaydes adds Demosthenes, de Falsa Legatione, 262, "We think ὑπογραμματεῖς 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. ἐξαπατήσαντος τὸν δήμου] 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
Arginusae is in the Polity of Athens,
chap. 34, ascribed to this trickery,
ἐξαπατήσαντος ταῖς δήμους διὰ τῶν παροργίζοντας. 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 δήμον ἐξημήνασαν. So the people
are described as rejecting the last
overtures of Sparta, ἐξαπατήσαντες ὑπὸ
Κλεοφόρου. --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, λαμπάδησφορία,
in the special form which it assumed
at the Panathenaea, and probably at
some other festivals. The course, com-
mencing, as Pausanius 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 Δίπτερον) 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 torch-
race must not be confounded with that
which was run at the Hephaesteia, when
the torch was passed on by one runner
to another (Hdt. viii. 98), though doubt-
less both started from the same place,
since the altar at the entrance of the
great ρέματα of Athene in the Academy seems to have been common to both Prometheus and Hephaestus. See the Scholiast on Oed. Col. 56.

1089. ἐπαφανάνθην] 'Εξηράνθην.—Scholiast. My throat was parched with laughing. Dionysus speaks throughout as a mere Athenian citizen.

1092. ἐπαφανάνθην] Falling behind, and so becoming one of the laggards mentioned in the next note. The words δεινὰ ποιῶν making a dreadful pother are wide enough to include any contortions or noises which a tired runner may make, grimaces, gesticulations, puffing and blowing, groaning, or the like.

1093. οἱ Κεραμῖς] Οἱ τῶν Κεραμικῶν αἰκοίνου.—Scholiast. They were so much in the habit of administering these pleasant little attentions to the laggards in the torchrace, that Кεραμικοὶ πληγαὶ became, according to the Scholiast, a well-recognized phrase. The Scholiast quotes the following lines from the earlier Plutus of Aristophanes:

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The suggestion of Ritter (Dissertation on the Plutus) and Bergk (in Meineke’s Fragm. Com. Graec. ii. 1130) that these words are spoken of Poverty is in the highest degree improbable; see Plutus 559-561. They were more probably spoken of Ἀργία, Ἀγρυπνασία or some other attendant on wealth. The gates at which the slappers awaited the runners were of course the Thriasian
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.

Dio.

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 παρείκας, as the Scholiast observes, we must understand χερσό, the blows being delivered with the open hand.

1098. φωσόν] Blowing out, extinguishing, the torch. The participle ἵππο-περδόμενος explains the way in which the torch was extinguished, just as the participle γελανός, 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 εἰσβολαί γάρ εἰςι πολλαὶ χάτεραι σφιμάτων below.

1101. τείγη 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 'ν ταίτω καθησθον] After the four preliminary lines, which refer to
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. *ei de τούτῳ καταφοβείσθων, μή τις ἄμαθία προσῆτω τοῖς θεωρέοισιν, ὡς τὰ λεπτὰ μὴ γνώσαι λεγόντοιν, μηδὲν ὄρραδεῖτε τοῦθ'· ὡς οὐκ ἦθα οὕτω ταῦτ' ἔχει. ἐστρατευμένοι γάρ εἰσι, βιβλίων τ' ἔχων ἐκαστος μανθάνει τὰ δεξιά· αἱ φύσεις τ' ἄλλως κράτισται, νῦν δὲ καὶ παρηκόνυμται. μηδὲν οὖν δείσητον, ἄλλα* 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 παλαιά 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 ἦθα οὕτω ταῦτ' ἔχει. The audience are now ἐστρατευμένοι, they are no more novices, they have already been through the
THE FROGS

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 δεξιώ. So far as the
audience are concerned therefore, θεα-
tῶν οὖν ηὗρ, the poets need be under no
apprehension. This, I think, is the
true interpretation of the antistrophe.
Lessing’s suggestion that by ἐπτατευ-
μένοι we are to understand the slaves
who won their freedom at Arginusae is
at first somewhat attractive, but the
subsequent statement, αἱ φύσεις κράτισται,
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 ἐπτατεύμενοι is to be under-
stood of real military expeditions, or of
studious exercises, they all agree in
referring the words βιβλίον τ’ ἔχον
ἐκαστος to the increased book-learning
of the Athenian people. Bergler’s trans-
lation, Nam exercitati sunt, et librum
quisque habens discit sapientiam, is
adopted without alteration by Brunck.
Mitchell pictures “ten or fifteen thou-
sand spectators, each with a philo-
sophical treatise in his hand.” Bothe
observes, “ἐπτατευμένοις dicit litterariā
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 expedi-
tions.” And so Mr. Green and Dr.
Merry,
πάντες ἔπεζον, θεατῶν γ’ οὖνεξ’, ὡς ὄντων σοφῶν.

ΕΤ. καὶ μὴν ἐπ’ αὐτῶι τοὺς προλόγους σου τρέψομαι, ὅτις τὸ πρῶτον τῆς πραγμάτων μέρος πρᾶτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ. ἀσαφῆς γὰρ ἢν ἐν τῇ φράσει τῶν πραγμάτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς; Ἕτοι πολλοὺς πάνω πρῶτον δὲ μοι τὸν ἐξ Ὀρεστείας λέγε. 1125

ΔΙΣ. Ἐρμής θώνηε, πατρός ἐποπτεύων κράτη, σωτῆρ γενοῦ μοι σύμμαχός τ’ αἰτομένος.

1120. πρῶτον . . . πρῶτιστον] Euripides himself says in Medea 475 ἐκ τῶν δὲ πρῶτον πρῶτον ἄρθομαι λέγειν. The words τοῦ δεξιοῦ are in apposition, so to say, to αὐτοῦ. Compare Peace 2 δός αὐτῷ, τῷ κάκου ἀπολομένῳ. We are now commencing the Battle of the Prologues.

1124. ἐξ Ὀρεστείας] Tetralogiaν φέροντι τὴν Ὀρεστείαν αἱ διδασκαλίαι, Ἀγαμέμνωνα, Χορφώρους, Ἐφέσιδας, Πρωτέα σατυρικῶν. Ἀρίσταρχος καὶ Ὡπολλῶνος τριλογίαν λέγουσι, χαριν 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 δεισμώτης, the Prometheus λυόμενος, and, it may be, the satyr Prometheus πυρκαίος were known as the Prometheus, οἱ Προμηθεῖς, a name very unlikely to have been given them by Aeschylus himself. The Ἀικαυργία may well have comprised the Ἡδωνός, the Ἀσσαρίδας, the Ναισύκτους, and the satyr Λυκούργου (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 Iphigeneia 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. 'Ερμήν ἄδινε] 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 'Ερμήν σωτήρ." The appeal is made to Hermes in his character of χόνιος (πομπαίον Ἐρμήν χόνιον, 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. ἐποπτεύων, from its use in connexion with the Eleusinian mysteries, acquired the signification of "participating in," as well as "gazing upon." The expression πατρόφ ἐποπτεύων κράτη is explained by Aristophanes in 1146 as equivalent to πατρόφον τοῦτο κέκτηται γέρος.

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 τι χρήμα λείψανο; and these lines were first restored to their proper place in Canter's edition, A.D. 1580.
I. τούτουν ἔχεις ψέγειν τι; ΕΤ. πλεῖν ἡ δώδεκα.
Δι. ἀλλ' οὔδε πάντα ταύτά γ' ἐστ' ἀλλ' ἡ τρία.
ΕΤ. ἔχει δ' ἐκαστὸν ἐκοσίον γ' ἄμαρτίας.
Δι. Αἰσχύλε, παραίνω σοι σιωπᾶν· εἴ δὲ μή,
πρός τρισὶν ιαμβελοιοὺς προσφελῶν φανεῖ.
ΑΙΣ. ἐγὼ σιωπῶ τῷ; Δι. ἐὰν πείθῃ γ' ἐμοί.
ΕΤ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον.
ΑΙΣ. ὅρας δὶ ληπείς; Δι. ἀλλ' ὄλγον γέ μοι μέλει.
ΑΙΣ. πῶς φήσι μ' ἄμαρτεὶν; ΕΤ. αὕθις ἐξ ἄρχῆς λέγε.
ΑΙΣ. 'Ερμηνήθων, πατρῷ ἐποπτεύων κράτη.
ΕΤ. οὐκοὺν ὁ Ὀρέστης τοῦτ' ἐπὶ τῷ τόμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεώτος; ΑΙΣ. οὐκ ἄλλως λέγω.
ΕΤ. πότερ' ὅν τὸν Ἐρμην, Ὦς ὁ πατὴρ ἀπώλετο
αὐτῷ βιαίως ἐκ γυναικεῖας χερσὸς
δόλοις λαθραίως, ταῦτ' ἐποπτεύειν ἐφή;
ΑΙΣ. οὐ δήτ' ἐκεῖνον, ἀλλὰ τὸν Ἐρισύνιον

1130. τρία] Ἐπὶ ἡ ιαμβεία.—Scholiast. See three lines below where Dionysus says, “If you don't keep quiet, besides having your τρία ιαμβεία cut up, you will incur further punishment,” perhaps threatening to strike him, as supra 1024. Line 1130 is repeated, with πρίομαι substituted for σιωπᾶ, 1229 infra.

1136. ὅρας ὅτι ληπείς;] Ὁ Αἰσχύλος φησὶ πρὸς τὸν Δαώνην.—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 impetuousity of Aeschylus is not to be gainsaid, and with the words ὄλγον 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 ἀσάφεια 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 παρφέα 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
THE FROGS

For here I come and hither I return.

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 descrip-
tion 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. οὗ δὴν ἔκεινοι] Τῶν δόλιον δηλο-

ωτι.—Scholiast; δόλιον being deduced
from δόλως in the preceding line. "The
Ἐρμής χθόνος whom he addressed was
not Ἐρμής δόλιος, but Ἐρμής ἐρωύνοις,
and this fact (viz. that it was the
ἐρωύνοις) Orestes made clear by saying
that he possessed his father’s preroga-
tive" of saving. Ἐρωύνοις, according
to the author of the Etymolog. Magn.,
is derived παρὰ τὸ ἐρῆ πίπταντι καὶ τὴν
ἀνάλογα ὁ μέγα ὀρθελίαν, ὀρθελιασταὶ γὰρ
ὁ Ἐρμής. This all-helpful Hermes might
well wield, to some extent, the preroga-
tive of his father Ζεὺς σωτῆρ, 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 Ἐρμῆν δόλιον but
Ἐρμήν ἐρωύνοις," as if they were two
persons, and not the same person viewed
in two aspects. Many, but not all, of the
'Ερμήν χθόνιον προσείπε, κάθηλον λέγων ὁτι θεός ταρδὸν τοῦτο κέκτηται γέρας.

ΕΤ. ἐτι μείζον ἐξήραντες ἡ γ' βουλάμη... 
εἰ γὰρ πατρὸθεν τὸ χθόνιον ἔχει γέρας,

ΔΙ. οὕτως ἄν εἴη πρὸς πατρὸς τυμβωρύχος.

ΑΙΣ. Διόνυσε, πίνεις οἶνον οὐκ ἄνθοσμίαν.

ΔΙ. λέγ' ἔτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.

ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ. 
ηκὼ γὰρ ἐσ γῆν τήνδε καὶ κατέρχομαι.

ΕΤ. διὰ ταῦτα ἡμῖν ἔπεν ὁ σοφὸς Αἰσχύλος.

ΔΙ. πῶς δις; 
ΕΤ. σκότει τὸ ῥήμα· ἐγὼ δ' ἐσοὶ φράσω.

ηκὼ γὰρ ἐσ γῆν, φησί, καὶ κατέρχομαι. 
ηκὼ δὲ ταῦτα ἐστὶ τῷ κατέρχομαι.

ΔΙ. νῦ τὸν Δί', ὁσπέρ γ' εἰ τις εἴποι γείτονι, 
χρήσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

1149. τυμβωρύχος] Euripides again misinterprets the words of Aeschylus, taking πατρὸθεν γέρας to refer to χθόνιον, whereas it refers to ὀρεινοῖο. Dionysus now breaks in with an unseemly joke. If Hermes is invoked ἐπὶ τῷ τούμβῳ as χθόνιον o τακαχθόνιος, he must be a τυμβωρύχος, and this unsavoury business therefore is what he derived from his father. τυμβωρύχος, properly a vinter of graves, became (like τοιχωρύχος, Clouds 1327, Plutus 909, 1141, etc.) a simple term of abuse. Εἰρωνεύη ταῦτα πρὸς ἐμέ, says Timoecles in Lucian's Jupiter Tragoedus 52, τυμβωρύχε, καὶ μαρι, καὶ κατάπτυστε, καὶ μαστίγια, 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 dusty"; 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 diest, for κύλικα, the cup, substitutes μεσθόν, 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 Δέσβιος, πολύναι κάλλιστοι οἶνος. When the Lacedaemonian soldiers (β.с. 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 εἶ. Saint
THE FROGS

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 dusty.

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. 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 οίχ οὐτο τὸ πίνειν οἴνον ἢδον καὶ ἄνθοςμίαν, ὡς τὸ δυσφώτας πίνειν ὕδωρ, εἴφρανεν εἴοθεν οἰχ οὐτο τὸ πλακώμας ἐσθίειν, ὡς τὸ πενώμας ἐσθίειν. Athenæus (i. 58) quotes the recipe for making wine (ἄνθοςμίας) given by Phanius the Lesbian philosopher, “Pour one measure of seawater into 50 measures of new wine, and it becomes ἄνθοςμίας.” 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 κάρδος; the two names of course signifying one and the same thing, viz. a kneading trough. μάκτρα is the term used in the Plutus, κάρδος in the Clouds. The words εἶ 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, εἶ δὲ βούλει, ἃ ὑπεριπο οἱ ἐκεῖνοι ἀπέγενον ἐπραξαν.” 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 εἶ 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, εἶ βούλω δὲ καὶ τὴν κίνα.”
ΑΙΣ. ού δητα τούτο γ', δ κατεσκοπυλμένε
άνθρωπε, ταύτ' ἐστ', ἀλλ' ἀριστ' ἐπών ἔχον.

ΔΙ. πῶς δή; δíδαξον γάρ με καθ' ὅ τι δή λέγεις.

ΑΙΣ. ἐλθείν μὲν εἰς γήν ἐσθ' ὅτα τοιό πάτρας:
χωρίς γάρ ἄλλης συμφορᾶς ἐλήλυθεν:
φεύγων δ' ἀνήρ ἦκει τε καὶ κατέρχεται.

ΔΙ. εὖ νή τὸν 'Ἀπόλλω. τί σοι λέγεις, Εὐρυπίδη;

ΕΤ. οὐ φημὶ τὸν 'Ορέστην κατελθείν οὐκαδε
λάβρα γάρ ἠλθεν, οὐ πιθῶν τοὺς κυρίους.

ΔΙ. εὖ νή τὸν 'Ερμήν' δ τῷ λέγεις δ' οὐ μανθάνω.

ΕΤ. πέραινα τοινῦν ἔτερον. ΔΙ. ἤθι πέραινα σὺ,
Λάσχυ',' ἀνύσας' σὺ δ' εἰς τὸ κακῶν ἀπόβλεπε.

ΑΙΣ. τύμβου δ' ἔτι ὅχθω τῷ δη κηρύσσω πατρὶ
κλέειν, ἀκουσάι. ΕΤ. τοῦθ' ἔτερον αὖ δις λέγει,
κλέειν, ἀκούσαι, ταυτ' ὄν σαφέστατα.

1160. κατεσκοπυλμένε] You chatterbox
of a man. The words are apparently
addressed to Dionysus, just as in Birds
1638 Heracles says, δ δαμάν' ἀνθρώπων
Πάσειον. And cf. infra 1472. "Hinc
opinor," says Fritzsche, "Phrynichus,
Bekkeri, p. 45, 25, κατεσκοπυλμένος' δ'.
pολλή τῇ στομαλίᾳ χρώμενα." But it is
very probable that the word is borrowed
by Aristophanes from one of the last
plays of Aeschylus.

1161. ἀριστ' ἐπών ἔχον] 'Εστιν ἔχον
is equivalent, as Brunck observes, to
ἔχει, and ἀριστ' ἔχει is equivalent to
ἀριστόν ἔστιν. Brunck cites Plutus 371
tο δ' ἐστιν οὐ ταὐτοὔτων, ἀλλ' ἐπέρων ἔχον,
and Blaydes, Clouds 522 καὶ ταῦτην σο-φώτατ' ἔχειν τῶν ἐμῶν κωμῳδίαιν, and
Thesm. 260 νη Δ' ἀλλ' ἀριστ' ἔχει. Com-
pare Lucian, Jupiter Tragoedus 53 το
ταῦ Δαρείου πάνυ καλῶς ἔχων ἐστίν, for
πάνυ καλῶν ἐστιν.

1162. ὅτα τοιό πάτρας] Ὄμι ἐξουσία ἐστι
tῆς πατρίδος (that is, who is at liberty
to live in his fatherland). ιδιός δ' ἐν
tῶν φυγόν χρωται τῷ "κατέρχεται."
—Scholiast. When you say that a man
ἡκει to a country, Aeschylus means, you
merely denote his arrival and nothing
else: χωρίς ἄλλης συμφορᾶς without any
other circumstance: but when you say
that he κατέρχεται you introduce an-
other circumstance, viz. that he is an
exile returning to his fatherland.

1167. κατελθείν] Euripides replies
that κατελθείν really means to be re-
called, 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 ποτὲ αὐτὸν κατὰ τὸ εἴκος ὑπ' ὀλγ-
αρχίας κατελθείν: 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.

κατέλθειν, as well as κατέιναι, is commonly used in the wider meaning which Aeschylus gives it here. In the Antigone of Sophocles (200) Polynices is called γυγάς κατέλθων; in Hdt. v. 30 the Naxian exiles beseech Aristogoras to assist them by force, κατελθεῖν ἐς τὴν ἔωντὼν; in Hdt. v. 62 the exiled Alcmaeonids who fortified Leipsydrium are described as πειρόμενοι κατέιναι, 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] Αντὶ τοῦ παρατήρει τὸ κακὸς λεγόμενον.—Scholiast. See supra 1151.
1173. κλέιν, ἀκούσαι] There is probably no substantial distinction between these two words; the ἀκούσαι of Prometheus 456 resembles the ἀκούσαις οὐκ ἀκούσαιν 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 ἐκλυν, οὐκ ἐκαίνο.—Phoen. 919, ἀῖς ἡ, ἐκλύει ἡ.—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.
Δ. τεθνηκόσιν γὰρ ἐλεγεν, ὥ μόχθηρε σὺ,
οἷς οὐδὲ τρὶς λέγοντες ἐξίκνουμεθα.

Α. σὺ δὲ πώς ἐποίεις τοὺς προλόγους;  Ὑ. ἐγὼ φράσω·
κἂν ποὺ δὶς εἶπο ταυτὸν, ἢ στοιβὴν ἵθης
ἐνοῦσαν ἐξώ τοῦ λόγου, κατάπτυσον.

Δ. ίθι δὴ λέγει· οὖ γὰρ μοῦστιν ἀλλ' ἄκουστέα
τῶν σῶν προλόγων τῆς ὁρθότητος τῶν ἑπών.

Ὑ. ἦν Οἰδίπους τὸ πρῶτον εὐθαίμων ἁνήρ,
Α. μὰ τὸν Δί' οὐ δὴτ', ἀλλὰ κακοδαίμων φύσει,
δυτινά γε, πρὶν φῦναι μὲν, 'Απόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γέγονέναι,
pῶς οὕτως ἦν τὸ πρῶτον εὐθαίμων ἁνήρ;

Ὑ. εἰτ' ἐγένετ' αὕθις ἀδήλιῶτατος βροτῶν.
Α. μὰ τὸν Δί' οὐ δὴτ', οὐ μὲν οὖν ἐπαύσατο.

1176. τρὶς 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 recount-
ing 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,
Thrice 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 thrice bade loud farewell to thy ghost.—Bowen.

"Mortuis duci 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 thrice call out, ἃ φίλε
κεῖσα: 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-
THE FROGS

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) τοῖς προλόγοις καλοῦσ
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. Ἕν Οἰδίπους] 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 ἕκαστος 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, trans-
ferred almost verbatim by Euripides to
the final scene of the Phoenissae.
πῶς γὰρ; ὁτε δὴ πρῶτον μὲν αὐτὸν γενόμενον χειμῶνος ὄντος ἔξεβεσαν ἐν ὀστράκῳ, ἵνα μὴ 'κτραφεῖς γένοιτο τοῖς πατρὸς φονεύσαι ἄθ' ὡς Πόλυμον ἠρρησεν οἴδων τῶ πόδε· ἐπείτα γραῦν ἔγημεν αὐτὸς ὅν νέος, καὶ πρὸς γε τοὺς τὸν ἕαυτον μητέρα· εἰτ' ἐξετύφλωσεν αὐτὸν. Δ. εὐδαίμων ἄρ' ἦν, εἰ κατρατήρησέν γε μετ' Ἐρασινίδου.

Ε.Τ. ληρείς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ. Α.Ι.Σ. καὶ μὴ μὰ τὸν Δ. ὦ κατ' ἔπος γε σου κνίσω τὸ ῥήμ' ἐκαστον, ἀλλὰ σὺν τοῖς θεοῖς ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ. 1195

Ε.Τ. ἀπὸ ληκυθίου σοὶ τοὺς ἐμοὺς; Α.Ι.Σ. ἐνδὸ μόνον. ποιεῖς γὰρ ὅτες ὅστ' ἐναρμόττειν ἀπαν, καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον, ἐν τοῖς ἱαμβελοισι. δείξω δ' αὐτίκα.

Ε.Τ. ἴδον, σὺ δείξεις; Α.Ι.Σ. φημι. Δ. καὶ δὴ χρὴ λέγειν. 1200

Ε.Τ. Ἀγνυπτος, ὡς ὄ πλειστος ἐσπαρταῖ λόγος,
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. Aegyptus, sailing with his fifty sons,

ἀπὸ λῃσθίου, with such a paltry and
ridiculous weapon as a "bottle of oil,"
σὺ will you, 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. ἄστι ἐναρμόστειν ἄπαν] Six pro-
logues will be brought to the test; and
in each, before the third line, at all
events, is concluded, the fatal tag
λησθίου ἀπάλεως 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 accur-
ately 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. Ἀβντός] In all probability
this was the original commencement
of the Archelaus, though it had lost its
place before the days of the Alex-
andrine grammarians. The Scholiast says:
'Ἀρχελάου αὐτὴ ἐστὶν (quaere οὐκ ἐστὶν)
ἡ ἀρχή, ὡς τινες ψευδός. οὐ γὰρ φέρεται
νῦν Εὔρυπίδου λόγος οὗδεις τειωτος. οὐ
gὰρ ἐστι, φησίν Αρίσταρχος, τοῦ Ἀρχελάου,
eἰ μὴ αὐτὸς μετέθηκεν ὑπέρον, ὥ δὲ
Ἀριστοφάνης τὸ ἐξ ἀρχῆς κείμενον εἰπε.
The commencement of later days has
been recovered from various authors,
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-mnemestra 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 ἐλθὼν ἐς Ἀργος 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 Ἀργος κατασχών of the earlier.

1208. ληκύθιον ἀπόλεσεν] The seven syllables displaced by these two words (and of course κωδάριον ἀπόλεσεν οὐ θυλάκιον ἀπόλεσεν would have had the same effect) form a trochaic dimeter catalectic — ο — ο — ο —. 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 Leechian. Διμέτρων καταληκτικῶν, says Hephaestion (chap. 6) in his enumeration of trochaic metres, τὸ καλόμενον Εὐριπίδεων ἡ ληκύθιον. And the Scholiast there explains that it acquired those names διὰ 'Ἄριστοφάνην σκόπουντα τὸ μέτρον τὸ ἐφθημερέας Εὐριπίδου in he present passages. The Scholiast indeed suggests another reason, which is plainly untenable.

1211. Διάνυσος] 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 ῥαν πηδὰ χαρείων παρθένων σὺν Δελφίσιν.

1214. αἵμα πεταληγμεθ'] The two famous death cries of Agamemnon, ὁ μοὶ πεταληγμεθ' and ὁ μοὶ μάλ' ἀθίσ (Aesch. Ag. 1343, 1345), which were repeated by his murderers in Sophocles (Electra 1415, 1416), and are imitated by the sycophant in Plutus 934, 935, are here blended together. Dionysus employs the plural πεταληγμεθ' 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 ἐστιν ὅσιος] Euripides, as if
realizing that his historical prologues were peculiarly obnoxious to the θηκύθων test, chooses for his third example a prologue of an entirely different character. This is the commencement of his Stheneboea, the third line being ἢ δυσγενής ἀν πλουσίᾳ ἀροί 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. ύφεσθαι μοι δοκεῖ I recommend you to lower your sails. Kuster compares Soph. Electra 335, where Chrysothenis says, νῦν δ’ ἐν κακοῖς μοι πλέων ύφεμένη δοκεῖ.

1225. Σιδώνιών 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 Ἀγήνορος παῖς ΑΙΣ. θηκύθων ἀπώλεσεν.

...
THE FROGS

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 were 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. 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 Fritzche’s theory has little to recommend it: and there seems no doubt that 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,

 latino

all obviously introductory lines: and lines which could hardly have been uttered without some reminiscence of the present passage.

1229. ἐγὼ πρῶμα τῷ ἐπὶ ἀρατήματος ἔτη καὶ τοῦτον Πριὰν ἐρημικόν τοὐτόν ἔστιν. Except that πρῶμα is substituted for σιωπῶ, this line is identical with 1134 supra. There Aeschylus, as here Euripides, is repudiating with indignation the pacific counsels 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 Οἰνομάτῳ γαμεῖ κάρην.

1235. ἀπόδοσι] Ἀντὶ τοῦ πόλεμου. — Scholiast. “Atqui verbi activi ἀποστιδώναι ea non est vis ut rendere significet, hanc
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 ἀπόδωσις is here used, as supra 270, in its ordinary signification, ὸψ ἰν την τις γενέμαν. The epithets καλὴν τε κάγαδὴν are applied to the Aeschylean weapon because its owner is καλὸς κάγαδος.

1238. Οἰνεὺς ποτ' ἐκ γῆς] This line, the Scholiast tells us, comes from, but does not commence, the prologue of the Meleager, the first line being Καλυδῶν μὲν ἢδε γαία, Πελοπίας χθόνος. And the commencement collected from other authors (in Wagner’s Fragm. Trag. Graec.) is as follows—

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
THE FROGS

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,

...
ΔΙ. ἀπολεῖ σ’ ἐρεῖ γὰρ, ληκύθιον ἀπώλεσεν.

τὸ ληκύθιον γὰρ τοῦτ’ ἐπὶ τοῖς προλόγοις σου ἀστέρ τὰ σύκ’ ἐπὶ τοίς ὁφθαλμοῖς ἔφυ. ἂλλ’ ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.

ΕΤ. καὶ μὴν ἤχῳ γ’ ὅς αὐτὸν ἀποδείξῃ κακὸν μελοποιών ὑντα καὶ ποιοῦντα ταῦτ’ ἤει.

ΧΩ. τί ποτε πράγμα γενήσεται; φροντίζειν γὰρ ἤγογ’ ἤχῳ, τίν’ ἄρα μέμην ἐποίειν ἀνδρι τῷ πολὺ πλείστα δὴ καὶ κάλλιστα μέλη ποιήσατε τῶν ἐπὶ νυνί.

θαυμάζω γὰρ ἤγογ’ ὅπῃ μέμφεσται ποτε τοῦτον τὸν βακχείον ἁνακτα, καὶ δέδοιχ’ ὑπὲρ αὐτοῦ.

ΕΤ. πάντα γε μέλη θαυμαστὰς δεῖξει δὴ τάχα.

εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ἐνθεμέω.

Εὐκλεῖα ᥞ ὅς μὲν ἔστ’ ἀληθείας ὑπὸ εὐδαιμονίας.

1247. σύκα] Styes in the eye. The Scholiasts say σύκα λέγει τὰ συκώματα, ἢ ἕλκος γωνόμενον ἐπὶ τοῖς ὁφθαλμοῖς, σύκον καλοῦμενον. σύκον’ εἴδος παθήματος ἤει ἐν τοῖς ὁφθαλμοῖς, καὶ οὐκ ἐν ἄλλο τινὶ μέρει τοῦ σώματος φυόμενον.

1248. μέλη] The battle of the prologues is over, and is succeeded by the battle of the choral songs.

1250. ταῦτ’ ἤει] 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 combination of words, metre, and music; τὸ μέλος ἐκ τριῶν ἐστὶ συγκείμενον, λόγου τε καὶ ἀρμονίας καὶ ρυθμοῦ. 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 ρυθμός (which, of course, includes metre: τὰ γὰρ μέτρα, ὃτι μόρια τῶν ῥυθμῶν ἐστι, φανερῶ.—Aristotle, Poetics, 4), Hesychius, on the other hand, gives ρυθμός 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 πρᾶγμα γενήσεται, and the last four, from θαυμάζω to ανδρῶ: though probably something would be changed in combining the two.

1262. εἰς ἐν] 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 exploit — exploit — — || (an ordinary hexameter with the first foot and all but the
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, ἀνδρα μαί ἐνε[πε, Μοῦσα, πολὺ-
τρωπον, δε μάλα πολλά. Euripides gives
it in the form ἵ, κόπον, οὐ πελάθεις ἐπ’
ἀρωγάν; 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 ἵ, κόπον, οὐ πελάθεις ἐπ’ ἀρωγάν; The
portion of each line corresponding to the
standard, and the standard itself, are in
the translation distinguished by italics.

Between 1263 and 1264. Διαιλίων.
Προσαντείς τις] Τούτο παρεπιγραφέ, ὡσπερ
και ἄλλα πολλάκις. φαί δε Διαιλίων λέγε-
θεαι, ἓταν ἱσχύς πάντον γενομένης, ἐνδον
ὁ αὐλητής ἄτη.—Scholiast. This stage
direction is not one sentence, as Brunck
translates it, Tibicen dianium accinit.
Διαιλίων means that there is an interval
during which nothing is heard but the
αὐλή: προσαντείς, that the musician con-
tinues to accompany the recitative of
Euripides. The accompaniment doubt-
less went on to the end of 1277.
1264. Φθιῶτ’ Ἀχιλεὺ] 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, ἀλεύ τι ποτ’ ἀνδροδαίκτον
ἀκούον, will be found in exact accord
with the standard ἵ, κόπον, οὐ πελάθεις
ἐπ’ ἀρωγάν; or, to give the other ex-
ample mentioned above, πε Μοῦσα
πολύτροπον δε μάλα πολλά. The form
Ἀχιλεὺ is read in all the older editions,
but Ἀχιλλεὺ is generally found in the
MSS.; and recent editors have accord-
ingly 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 ἐνεπε in the first line
THE FROGS

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 Phthia, 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. Hearken to me, great king; yea, hearken Atreides, thou noblest of all the Achaeans.

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 'Αχιλλεύ, but here it is necessarily 'Αχιλλεύ.

1265. ἰ, κόπων] 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 κόπων ἄνθρωποι, a man-splitting blow, so in Choeph. 845 (to which Mitchell refers) he spoke of κόπανων ἄνθρωπων, man-splitting choppers.

1266. 'Ερμαν] Τοῦτο ἐκ τῶν Ἁλσάλων Ψυχαγωγῶν. τὸ δὲ 'Ερμάν μὲν τίμων λέγον- σων οἱ 'Ἀρκάδες διὰ ταῦτα· εὖ τῇ Κυλλήνῃ, ἤ ἔστιν ὅρος 'Ἀρκάδια, ἐτυμῆτο τὸ Ἐρμής. διὰ γοῦν τὴν ἐξ ἀμφιμενεῖτων χρόνων τιμῆν ὡς πρόγονος τούτοις ἑδόκει. Λίμων δὲ λέγει τὴν Στυμφαλίδα, εὖ 'Ἀρκάδη γὰρ καὶ αὐτῇ.

—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
Cylleneae gelido conceptum vertice fudit.

1268. διὰ σαὶ κόπω] As each successive line is brought within the ἰ, κόπων metre, Dionysus reckons it a κόπως 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. κύδωτ 'Αχαϊών] 'Αρισταρχος καὶ 'Απολλώνιος, ἐπισκέψασθε πόθεν εἰς. Τιμα- χίδας δὲ ἐκ Τηλέφου Ἀλσάλων. 'Ἀσκληπία- δης δὲ ἐξ Ἰφιγένειας.—Scholiast. The play from which the line was taken must have perished before these doubts arose.


1275. "Priestesses" doubtless formed the Chorus of the play. And since we know, from the Scholiast on Pindar, Pyth. iv. 104, that the name μελισσα 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 Dorian, ii. 9. 8. Here the μελισσαι 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. κύριος 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. Κύριος εἰμι means it is in my power. "Does a man insult you?" says St. Chrysostom: κύριος εἰμι σοι ποιήσαι τὴν ὑβρίν ταύτην ἐγκώμιον σῶν. "It is in your power to make that insult a blessing."—Hom. Rom. xiii. 556 A.

1278. ὁ Ζεὺς βασιλεὺς] 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. Another batch of melodies. The Scholiast, absurdly enough, would connect the expression with στάσις μελη, and all the commentators have fallen, unquestioningly, into the very obvious pit which he has dug before them. Στάσις merely means a group, a by no means unfrequent signification of the word.

1281. ἐτέραν στάσιν μελήν] Another batch of melodies. The Scholiast, absurdly enough, would connect the expression with στάσις μελη, and all the commentators have fallen, unquestioningly, into the very obvious pit which he has dug before them. Στάσις merely means a group, a by no means unfrequent signification of the word.
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 smitings!
I’ll to the bath: I’m very sure my kidneys
Are quite inflamed and swoln with all these smitings.

Eur. Wait till you’ve heard another batch of lays
Culled from his lyre-accompanied melodies.

Dio. Go on then, go: but no more smitings, 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 ἀίλας (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 κιθαροδικοὶ νόμοι 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 ἐκ κόπων 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. ὡς Ἀχαιῶν] This is from Agamemnon 108, 109: and 1289 infra is from Agamemnon 111, 112. In the tragic chorus the lines run:—

κῦριός εἰμι θρεων ὅδιον κράτος αἰσιον ἀνήρ
ἐκτελέων . . .
ὁ τοι Ἀχαιῶν
διθρονον κράτος Ἑλλάδος ἔβας
ἐξουφρονα ταγάν,
πέμπει ἕνον δορὶ καὶ χερὶ πράκτοροι
θεόφιος ὄρνις Τεμπρίβ' ἐν' αἰαν.

O 2
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. κυρείν] Επιτυχεῖν. — Scholiast. Giving him as a booty (κύρμα) 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 καί τούτα ἐξ Ἀγαμέμνων 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 Myrmidonians or the Phrygians, and alludes to the fate denounced against Patroclus or Hector, εἰναύτῃς ἐλαρ καὶ κύρμα γενέσθαι.

1297. 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.

1294. τὸ συγκλίνεις κ. ..] Τμαχίδας φησὶν τοῦτο ἐν ἐνιόπῃ μὴ γράφεσθαι, ... Ἀπολλώνιος δὲ φησὶν ἐκ Θρησκόν αὐτὸ ἐϊναι. — 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 φλαστ ἐν ἀρχῇ, παρόμοιον τῷ φλέω (supra 244). ὃς ἐν Μαραθῶι ὁμοί τῷ φλέω πολλοὺ ἄντος ἔλάδης γὰρ ὁ τόπος.— Scholiast. It is, however, plain from...
Sendeth the Sphinx, the unchancy, the chieftainness bloodhound.
   O phlattothratophlattothrat!
Launcheth fierce with brand and hand the avengers the terrible eagle.
   O phlattothratophlattothrat!
So for the swift-winged hounds of the air he provided a booty.
   O phlattothratophlattothrat!
The throng down-bearing on Aias.
   O phlattothratophlattothrat!

Dio. Whence comes that phlattothrat? 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 ἴπνουσστρόφον 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 Μαραθώνος ἣ πόλεως? 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 Μαραθώνος 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. ἐκ 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 heroical spirit of the Homeric epos.

1301. μελοφορεῖ πορφυδικῶν] I have substituted these words for the MS. μὲν
σκολίων Μελήτου, Καρικῶν αὐλημάτων, θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται. ἐνεγκάτω τις τὸ λόριον. καίτοι τί δεῖ λύρας ἐπὶ τοῦτον; ποῦ ἀπὶ στίν ἡ τοῖς ὀστράκοις αὐτῆς κροτοῦσα; δὲυρὸ Μοῦσ’ Εὐριπίδου, πρὸς ἥντερ ἐπιτῆδεια τὰδ’ ἐστ’ ἁδεν μέλη.

Δ. αὐτή ποθ’ ἡ Μοῦσ’ οὐκ ἐλεσβίαζεν, οὐ.
Α. ἀλκνόνες, αἱ παρ’ ἀενάοις θαλάσ-

φέρει πορνιδὼν, 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 πορνιδῶν is short: nòr 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 πορνιδὼν 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 πορνιδικά μέλη, songs of the harlotry kind (like παρφιδικά 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 σκολία of Meletus, the tragic poet whoshortly 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 Epictates.—Meineke, Com. Fragn. iii. 367) classed with those of Sappho and the like, we may readily believe that they were not unfairly described as πορνιδικά μέλη. Nor was such an appellation less suited to the Καρικά αὐλήματα, if we may judge by their connexion with a μέλος ἰωνικῶν 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

σπονδή μὲν ἢδη γέγονε, καὶ πινοντές εἰσι πόρρω, καὶ σκύλων ἡσταί, κύπταβος δ’ ἐξάχεται θύραξ; αὐλάοι δ’ ἔχοινα τὶς κορίσαθ Καρικά μέλος τι μελίζεται τοῖς συμπόταις’ κάλλην τρίγωνον εἶδον ἔχουσαν, εἰτ’ ἁδεν πρὸς αὐτῷ μέλος ἰωνικῶν 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 versc.

Dio. The Muse herself can't be a wanton? No!

Aesch. Haleyons, 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 αὐλὸς at
funerals: but this seems less likely in
itself, and strains such as these would
fall under the following word θρήνων.
χορεύω is dance-music.

1305. τοῖς ὀστράκαις] Mitchell refers
to Ath. xiv. 39, Δίδυμος φησίν, εἰσώσας
tiώς, ἀντὶ τῆς λύρας κογχύλια καὶ ὀστρακά
συγκρούστως, εὔρυθμων ἥχων τινα ἀποτελεῖν
toῖς ὀρχουμένως, καθάπερ καὶ Ἀριστοφάνη
ἐν Βοτράχας φάναι, and observes "Here
a noise is heard behind the scenes as of
a person rattling shells together."

1306. δεῦρο] An actor enters, per-
sonating a flaunting harlot, and clashing
oyster-shells together. Aeschylus
hails him as the Muse of Euripides.

1308. ἔλεσβιαξέω] The word ἔλεσβιαξέω
means to practise the filthiest tricks of
harlotry: and Dionysus, seeing a miser-
able wanton introduced as Euripides's
Muse, exclaims, "You don't mean to
say that the Muse herself (αἰτῆ, not as
usually read, αὕτη) 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
dainty little devices, like the tricks
of a harlot, ἀνὰ τὸ δωδεκαμήχανον Κυμήνης,
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 impos-
sible to lay one's finger with anything
like certainty on the particular innova-
tions 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. ἀλανόνες... δροσιζύμεναι] 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
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 paeanic, and after the two paene, —ΟΟΟ | —ΟΟΟ, instead of the expected cretic, —Ο—, Euripides surprises his hearers with an iambic dipody (—νιος βαλάον—). The fourth line is a choriambic dimeter, where, in place of the iambic dipody with which it usually begins, Euripides substitutes two tribrachs, ῥανίσι χρόα δροσιόν. 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. αἱ 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 paean 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-ling 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. ἤ ῥ ῖενεμβόλου] 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:—

Here the blot is obvious. These are gly-
conic 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. οἰνώνες ... παυσίπων] Παρὰ τὸ
ἐξ ᾿Ηυπηρέτη Εὐριπίδου, "οἰνώνες τρέφει
tὸν ιερὸν βάτρων." Ἡ πρώτη δὲ ἑκάστη τῆς
ἀμπέλου οἰνώνη 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’, ὃ τέκνον, ὦλένας.

ὁ ῥᾶς τὸν πόδα τὸν ὑ”; ΔΙ. ὁ ῥῶ.

ΑΙΣ. τί δαί; τοῦτον ὁ ῥᾶς; ΔΙ. ὁ ῥῶ.

ΑΙΣ. τοιαυτὲ μὲντοι σὺ ποιῶν
τολμᾶς τάμα μέλη ψέγειν,
ἀνὰ τὸ δωδεκαμῆχαν
Κυρήνης μελοποιῶν;

τὰ μὲν μέλη σου ταῦτα· βούλομαι δ’ ἐτι
τὸν τῶν μανφδιῶν διεξελθεῖν τρόπον.

ὁ Νυκτὸς κελαίνοφαϊς
ὁ ῥόφης, τίνα μου
δυστανον ὁνειρον
πέμπτεις ἐκ ἀφανώς,
’Αἴδα πρόσπολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νυκτὸς παίδα,
φρικάδη δεινὰν ὄψιν,

1325

1330

1335

dissimilar passage in which the word οἰνάνθη 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.

1822. περίβαλλ’... ὦλένας] Ἐξ ’Ὑψη-

πύλης.—Scholiast. The blot here consists in making an anapaest the base of a glyconic line.

1828. ὁ ῥᾶς τὸν πόδα τὸν ὑ”; 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 δωδεκαμῆχανον] This is borrowed from the Hypsipyle of Euripides, though it is doubtful whether the phrase there was ἀνὰ τὸ δωδεκαμῆχανον ἀστρον, referring to the cave of the ξανθοδέρκης ὑπέροπλος δρύκων (Bacchylides, ix. 12, ed. Kenyon), which slew the infant charge of Hypsipyle, or ἀνὰ τὸ δωδεκαμῆχανον ἀστρον, 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. ἢ Νυξόν] 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 κελαυσφαίς 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. Ὡρφα, 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.
Aroused from her sleep the dreamer gives herself the airs of a tragedy queen, a Clytæmnestra or a Hecabe, commanding her ladies in waiting, 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. Persæ 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 δέρμετε δ’ ύδωρ is a Homeric phrase, ἀμφὶ δὲ οἱ πυρὶ χαλκῶν ὑπάτη, δέρμετε δ’ ύδωρ, 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 ἐν κάπων οὐ πελάθεις ἐπὶ ἀρσάγαν. The Scholiast says παρὰ τῷ ἐκ τῶν Εὐμενίδων, which is probably only an irrelevant reference to Aesch. Eum. 429 ἀφερόμεθα ἰντότι πάροις; though Dobree would change Εὐμενίδων into Τῃμενίδων (a play of Euripides), and Wagner into Εὐμενίδων (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,

1840. θείον] 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 θείον ἀναρω. She bewails her loss with Euripidean reduplications (δάκρυα, δάκρυα, ἐβαλον, ἐβαλον), and with those long-drawn musical trills of which we have heard before, supra 1314. The πόντιος δαίμον is Poseidon, who is so described by Euripides in Rhesus 240. She calls to all the dwellers in the house (ἐφοικῶσι her housemates) to come and behold for themselves the portentous outcome of her dream.
1844. Γλύκη] She has carried away my cock: she is off, is Glyce. Glyce was apparently a neighbour (γυνὴ τις ἐκ γεῖτῶν.—Scholiast) who had come to the spinning-girl's house. The exceeding neatness of the sentence φραίδη Γλύκη suggests a reminiscence of some lost passage of Euripides.
1345. Μανία, ἄλλαξε] O Mania, lend a hand. The Scholiast absurdly interprets Μανία madness: but of course it is the name of a woman, probably another spinning-girl.—Thesm. 728; Athenaeus, xiii, chap. 41. The association of a poor girl with the mountain-born Nymphs is quite in the spirit of the caricature.
eieieieieilisousa xeroyn, 
kloosthpa poioo', otpws 
knefaioes eis angorav
pherou apostoimau.
ó ð' avemptat' avemptat' ès aithera
koufotaitais pteruyon akmaias:
èmòi ð' áxe' áxea katélipe,
dakrva dakrvá t' áp' ómmátow
èbalon èbalon á tlamon.
álл', ò Krîtes, "Idas têkna,
tà toga labbontes epamyvate,
tà kólá t' amplatlete, 
kloúmenoi tîn oikîan.
àma ðè Diktunna paìs
"Aretemis kalâ
tàs kwnískas éxou' èlthetô
dia dômov pantachê.
sû ð', ò Dios, ditýrous ánêxousa
larmadás óxuátas xei-
roû, 'Ekata, parafrhnon

1351. avëptat' ès aithera] This "upward flight into aether" is hardly consistent with Glyce's theft; but the speaker disregards the inconsistency, for the sake of introducing a phrase which, as indeed Mitchell has already observed, is a special favourite of Euripides. "Shall I soar to the halls above, aithêr' ámptámenos;" inquires Polymestor in Hec. 1100; "Whither shall I fly," asks the Plurygian in Orestes 1376, "poláov aithêr' ámptámenos ì pónton;" "Honour no longer abides in Hellas," declare the Chorus in Medea 440, "aithêra ð' avempta." "I fear," says Iphigenia, in Tauris 843, "I fear that my brother will elude me, proès aithêra amptámenos." "O that I could soar up into the moist aether, ð' ýгrôn ámptalên aithêra," wails Creusa in Ion 796.

1353. áxe' áxea] Reduplications of this kind are everywhere found in Euripides: and very frequently, as in the present passage, the word repeated is a tribrach; áteknon, áteknon, ãlaben, ãlaben, Ion 790.

1356. álл', ò Krîtes] The spinning-girl will not sit still with folded hands: she will arise, and follow on the marauder's track: she calls on her friends for assistance: but mere mortal aid is
Twir-r-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, ἐστιν ἐκ Κρήτων Εὔμητιδος ἐπεὶ δὲ ἐν Κρήτῃ ἡ ἡ τοῦτο λέγουσα διὰ τοῦτο λέγει, ἡδὲ τέκνα, τὰ τόξα λαβόντες ἐπαινέσθε. The Κρήτης 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. Ὄ Δίὸς] 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
with the moon, is always described as carrying lights in her hands. She comes to Demeter in the Homeric Hymn (52), οἷας ἐν χειρὶς αὐτῆς, and Φωσφόρος became her most familiar epithet. The words διπόρους ἀνέχουσα λαμπάδας are rightly rendered by Kuster ultraque manu tenens facem. Both Artemis and Hecate were specially invoked by women: νῇ τῇ Ἀρτέμις, νῇ τῇ Ἐκάτην τῇ Φωσφόρου, νῇ τῇ Φωσφόρου, are amongst their most ordinary oaths in Aristophanes.

1364. πάνωσαθον ... 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. ἐπίσονοι] 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 thief.”

Dio. Enough of both your odes. Aesch. 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. Aesch. } We're here.

antistrophe, and there is no reason why it should exactly correspond with anything.

1874. μὰ τὸν] The name of the deity is omitted, as in the passage of Plato (Gorgias, chap. 22) to which the Scholiast refers. He says έλώτεις τῶν τοιούτων ὄρκων χρήσαι ἐπευθημικόμενοι, ὧστε εἴπειν μὲν “μὰ τὸν,” ὁνομα δὲ μηκέτι προσθέωι. καὶ Πλάτωνα δὲ τῷ τοιούτῳ κεχρήσαι. Spanheim refers to the passage in which Philo Judaeus, discoursing on the Third Commandment, commends those who employ this elliptical expression, λέγοντες τοιοῦτον μόνον, νη τὸν, ἤ μα 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!”

1878. ἰδίων] The weighing competition which ensues was of course a foregone conclusion in favour of Aeschylus, who has already been described as πυργώσας ἰδίων σεμνὰ, 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 βάρος ἀφέλον, supra 941. The competition, however, is turned into a mere farce by the device of weighing the competing lines in scales.
210

BAΤΡΑΧΟΙ

ΔΙ. καὶ λαβομένω τὸ ῥήμα ἐκάτερος εἶπατον,
καὶ μὴ μεθήσατον, πρὶν ἀν ἐγὼ σφόν κοκκύσω. 1380
ΑΙΣ. καὶ ΕΤ. ἐξώμεθα.  ΔΙ. τούτος νῦν λέγετον εἰς τὸν σταθμὸν.
ΕΤ. εἰθ' ἄφελ' Ἀργοὺς μὴ διαπτάσθαι σκάφος.
ΑΙΣ. Σπερχεῖε ποταμεί βουνόμοι τ' ἐπιστροφαί.
ΔΙ. κόκκυ, μεθείτε· καὶ πολὺ γε κατωτέρω
χωρεῖ τὸ τοῦδε.  ΕΤ. καὶ τί ποτ' ἐστὶ ταῖς τοῖς; 1385
ΔΙ. ὅτι εἰσέθηκε ποταμῷ, ἐρισωρικὸς
ὑγρὸν ποιήσα τούτος ὄσπερ τάρια,
οὐ δ' εἰσέθηκας τούτος ἐπτερωμένον.
ΕΤ. ἀλλ' ἔτερον εἰπάτω τι κάντιστησάτω.
ΔΙ. λάβεσθε τοῖν ἀθίνιν.  ΑΙΣ. καὶ ΕΤ. ἤν ἰδοὺ.  ΔΙ. λέγε.
ΕΤ. οὐκ ἐστι Πειθώδις ἱερὸν ἄλλο πλὴν λόγος. 1391
ΑΙΣ. μόνος θεών γὰρ θάνατος οὐ δάρων ἔρα.

1879. λαβομένω] Cf. λαβέσθε τοῖν ἀθίνιν, 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 ἐξώμεθα means that
each is holding his scale in the manner prescribed.

1882. εἰθ' ἄφελ' Ἀργοὺς] 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
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 sur-

1886. ἐρισωρικὸς] 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.

1890. ἤν ἰδοὺ] A common collocation:
cf. Peace 327. It is found even in the
choliambics of the lately discovered
"Mimes of Herondas," i. 4:—

(A) τίς οὐ; δειμαίνεις
ἀσσοῦν προσεπθεῖν; (B) ἤν ἰδοὺ, πάρειμι ἅσσον.

1891. οὐκ ἐστὶ Πειθώδις] This is quoted
from the Antigonì of Euripides, the
play of which the commencement was
criticized supra 1182. It is Wagner's
Fragm. 11:—

οὐκ ἐστι Πειθώδις ἱερὸν ἄλλο πλὴν λόγος,
καὶ βομβὸς αὐτῆς ἐστι' ἐν ἀνθρώπων φύσει.
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. 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. } We’re ready. Dio. Speak your lines.

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 celebration we know from Isocrates, who, in his speech on the ἀντίδωσις, 266, argues that they who rail at the art of rhetoric are speaking lightly of the gods, τὴν μὲν γὰρ Πείθω μίαν τῶν θεῶν νομίζουσι εἶναι, καὶ τὴν πολὺν ἀρώσας καθ’ ἑκάστον τῶν ἐνιαυτῶν θυσίαν αὐτῇ ποιουμένην, τοὺς δὲ τῆς δυνάμεως ἢς ἡ θεὸς ἔχει μετασχεῖν βουλομένους, ὡς κάκοι πράγματος ἐπιθυμοῦντας διαφθείρεσθαι 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 ὁ δόρων ἑρα;
οὔτ' ἄν τι θών ὁ φ' ἐπιπεδέων ἄνωσ.
οὐ βωμός ἐστιν, ὡδὲ παναμίζεται,
μόνος δὲ Πείθω δαμάσων ἄποστατεί.

In the second line, ἄνως is Dobree’s felicitous emendation of the MS. ναός. The fourth line, attesting the superiority of Θάνατος to Πείθω, seems, as has often
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. ὃς ἄνευ των πειθέων πείθει, ὃς ἄνευ των θεῶν πείθει, δῶρον τοῦ διδόντος βασιλέας (Hesiod, as cited by Plato, Republic, iii. 390 E). Death alone receives no gifts and yields to no supplication.

1398. καρτερῷν τε καὶ μεγά] Burkill and big. βαρυστάθμων in the preceding line means heavy in the balance. Compare the use of σταθμὸς supra 1365, 1381, &c. 1400. βέβληκε Ἀχιλλεὺς δῶρον κύβῳ καὶ τέταρα. λέγουσάν, ὡς αὐτὴ ἡ λοιπὴ σφῶν στάσις. E. συνήρομεν τῷ ἐλαβὲ δεξιὰ ἐξιλόν.  

Δ. ἐφ' ἄρματος γὰρ ἁρμα καὶ νεκρῷ νεκρὸς.  

Δ. ἔξηπάτηκεν αὐτῷ καὶ νῦν.  

ΔI. δῦ ἄρματ᾽ εἰσήγει καὶ νεκρῷ δῦο.
THE FROGS

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.

"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;

κύβως, a proverb drawn from the highest
throw on the dice, which is six, and the
lowest, which is the κύβως, or ace, τοῦ
κύβως, ὁπερ ἐστὶ, μέναδος. For the word
κύβως has two significations: first, the
die itself, αὐτὸ τὸ ἀναρριπτούμενον, as in
the line δὲ γὰρ εὖ πίπτονσιν αἱ Δίῳ κύβοι,
and secondly, the ace, as in the line
Βέληκτρ' Ἀχιλλεύς δὲ κύβῳ καὶ τέτταρα,
that is to say 'two aces and a four,' δὲ
στίχοι Εὔρηκτας ἐν Τηλέφο θείοις. ὅπου
κυβέρνως ἤρθαν ἑισήγαγε καὶ μαθὼν ὡς
ἀπὸ χλεινασθήσει ὡς εὔτελεῖ, καθὰ σκόπτει
καὶ ὁ Κωμόκος, αἰδεοθεῖς περείλεν ὄλον τὸ
ἐπιστάδων." The Scholiast quotes an
allusion of Eupolis to the same line,
ἀποθαρεῖς δὲ δύο κύβῳ καὶ τέτταρα. There
seems to be nothing in the suggestion
that under the name of Achilles, Dio-
nysus is referring to Aeschylus as having
made a good hit, or to Euripides as
having made a bad one.

1401. ἁρώδης] Weighing, a meaning
more commonly found in compounds,
such as Ψυχοστας, than in this simple
form. And perhaps, after all, ἁρώδης
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. οἰκοδομηθές] 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 Glauces Potnienisis. 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 δὲ ἐφ’ ἵππαις ἦσαν ἐμεφορμέναι.
of the oik.; ἄραιντ' oὐδ' ἐκατὸν Ἁγύπτιοι.

ἈΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν ἀυτός, τὰ παιδί', ἡ γυνη, Κηφισοφῶν, ἐμβὰς καθήσοντα συλλαβῶν τὰ βιβλία: ἐγὼ δὲ δο' ἐπὶ τῶν ἐμῶν ἔρω μόνον.

ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὔ κρινώ. οὐ γὰρ δι' ἐχθρᾶς οὐδετέρῳ γενήσομαι. τὸν μὲν γὰρ ἡγοῦμαι σοφὸν, τῷ δ' ἴδομαι.

ΠΛ. οὐδὲν ἄρα πράξεις ὄντερ ἤλθες οὐνεκα; 

ΔΙ. ἐὰν δὲ κρίνω; ΠΛ. τὸν ἐτερὸν λαβῶν ἀπει, ὁπότερον ἄν κρίνῃς, οὐ ἐλθης μὴ μάτην.

ΔΙ. εὐδαίμονοις. φέρε, πῦθεσθέν μου ταδί. ἐγὼ κατηλθὸν ἐπὶ τοινήτην. ΕΤ. τοῦ χάριν;

ΔΙ. ἣ' ἡ πόλις σωθεῖσα τοῦς χοροὺς ἀγη.


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... ἴδομαι] 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 poetical competition altogether, and determining to take the poet who will be the most useful adviser to the tottering Republic. The
THE FROGS

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 overweigh 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. εὐδαπονοῖς] 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. πίθευσέ μου ἀκούσατε.—Scholiast.

1419. τῶν χοροῖς ἄγη] Dr. Merry's
explanation "τῶν χοροῖς, silicet at the
plays about to be produced at the Great
Dionysia, which would come on some
two months later," seems to me alto-
gether 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 Hel-
lenic 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 Μαραθαναμάχης 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 per-
haps, 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."
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. ποθεὶ μὲν κ.τ.λ.] Παρὰ τὰ ἐκ τῶν Ἰωάνος Φρουρᾶν, ὅπου ἡ Ἑλένη πρὸς τὸν Ὀδυσσέα φησὶ, — 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
THE FROGS

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 χρή μην ἄλλῳ ἐν πόλει τρέφειν, ήν δ’ ἐκτραγά τις, τοῖς τρόποις ὑπηρετεῖν.

But this being open to the objection that, literally, it meant "you ought to humour a lion's whelp," Aristophanes altered it into

μάλιστα μὲν λέοντα μὴ ἐν πόλει τρέφειν, ήν δ’ ἐκτραγά 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 nutriti leonem; sin autem sit alius, obsequi ei convenire"; though other commentators draw other conclusions from these passages. Fritzsché indeed takes the intermediate line to be an interposition of Dionysus, referring not to the king of the beasts, but
to Leon the Athenian general, Most certainly we ought not to rear a Leon in the state: a somewhat ludicrous idea, though supported by all the learning and ingenuity of a most learned and ingenious 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, ἢν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.

Δ. νη τῶν Δία τὸν σωτῆρα, δυσκρίτως γ' ἔχω

ο μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἐτερος σαφῶς.

ἄλλ' ἔτι μίαν γνώμην ἔκατερος εἰπάτων

περὶ τῆς πόλεως ἢντιν' ἔχετον σωφρίαν.

ΕΥ. [εἰ τις πτερώσας Κλεόκριτον Κυνησία, αἰροειν αὖραι πελαγίαν ὑπὲρ πλάκα.

Δ. γέλουν ἄν φαίνοιτο νοῦν δ' ἔχει τίνα;

ΕΥ. εἰ ναμμαχοίεν, κατ' ἔχοντες ὀξίδας

φαίνοιεν ἔσ τὰ βλέφαρα τῶν ἐναντίων.]

ἔγω μὲν οἶδα, καὶ θέλω φράζειν.  Δ. λέγε.

ΕΥ. ὅταν τὰ νῦν ἀπίστα πίσθ' ἠγώμεθα,

τὰ δ' ὄντα πιστ' ἀπίστα.  Δ. πώς; οὐ μανθάνω;

ἀμαθέστερον πως εἰπὲ καὶ σαφέστερον.

ΕΥ. εἰ τῶν πολίτων οἵσι νῦν πιστεύομεν,

τούτους ἀπιστήσαμεν, οἷς δ' ὀὐ χρώμεθα,

toútois χρησαίμεσθα, σωθείμεν ἄν.

ei νῦν γε δυστυχοῦμεν ἐν τούτοις, πώς

1433. δυσκρίτως ἔχω] A somewhat peculiar expression, probably taken from the Erechtheus of Euripides:

Ἀλδοὺς δὲ καυτὸς δυσκρίτως ἔχω πέρι—

καὶ δὲν γὰρ αὐτὴν, κάστῳ οὐ κακὸν μέγα.—Fragm. 15, Wagner.

1434. σοφῶς . . . σοφῶς] Dionysus had asked the rivals to advise the state, τῇ πόλιν παρασίευν. 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 σοφῶς; 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. εἰ 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 ἔγω 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. ἑγὼ 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 κάμαθεστερόν φράσον.
\[\text{tάναντι} \ \text{ἀν πράττοντες \ οὐ \ σωκόιμήθ' \ ἀν;}\] 1450

\[\Delta I. \ \text{εὐ γ', ὁ Παλάμηδες, ὁ σοφωτάτη φύσις.} \]

\[\text{[tαυτὶ πότερ' αὐτὸς εὕρες ἦ Κηφισοφῶν;}]\]

\[\text{ΕΤ.} \ \text{ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.]\]

\[\Delta I. \ \text{τί δαί; \ σὺ τί λέγεις;} \quad \text{ΑΙΣ.} \ \text{τὴν πόλιν νῦν μοι φράσον πρώτον, τίσι χρῆται: πότερα τοῖς χρηστοῖς;} \quad \text{ΔΙ.} \ \text{πόθεν; 1455} \]

\[\muισεί κάκιστα. \quad \text{ΑΙΣ.} \ \text{τοῖς ποινηροῖς δ' ἦδεται;}\]

\[\ΔΙ. \ \text{οὐ δὴ ἡ' ἑκεῖνῃ γ', ἀλλὰ χρῆται πρὸς βιαν.} \]

\[\text{ΑΙΣ. πῶς οὖν τις ἂν σάσεις τοιαύτην πόλιν,} \]

\[\text{ἡ μήτε χλαῖνα μήτε σισύρα συμφέρει;}\]

\[\Delta I. \ \text{εὐρισκε νὴ Δι', εἰπὲρ ἀναδύσει πάλιν.} \quad 1460\]

\[\text{ΑΙΣ. ἐκεῖ φράσαι μ' ἀν· ἐνθαδি δ' οὐ βούλομαι.} \]

\[\Delta I. \ \text{μὴ δὴτα σὺ γ', ἀλλ' ἐνθένδ', ἀντεί τάγαθά.} \]

\[\text{ΑΙΣ.} \ \text{τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων} \]

\[\text{ἐίναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,} \]

1451. \text{εὐ γ', ὁ Παλάμηδες} \\

Note the difference in signification between these words and the \text{εὐ γ', ὁ Πόσειδων} of 1430 supra. \text{ὁ Πόσειδων} was an appeal to the god; \text{ὁ Παλάμηδες} is addressed to Euripides himself, as a compliment to his amazing cleverness. The artfulness of Palamedes 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 Palamedes, 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. \text{πόθεν;} \quad \text{Ἀρνητικῶς, ἀντὶ τοῦ οὖδαμος.—Scholiast. This use of the interrogative πόθεν is by no means uncommon: Wasp 1145; Eccl. 389, 976; Aelian, V. H. xiii. 2 and Perizonius there.}

1459. \text{χλαῖνα . . . σισύρα} \\

“Neither broadcloth nor frieze,” as we might say. It is fruitless to speculate in what manner the \text{χλαῖνα} or tunic of ordinary wear represented the \text{χρηστοῖς}, or the \text{σισύρα}, a rough coat of skins, \text{the ποινηροῦς}. 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. \text{εἰπὲρ 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
THE FROGS

Shall find salvation in the opposite course.

Dio. Good, O Palamedes! Good, you genius you. [Is this your cleverness or Cephasiphon's?]

Eur. This is my own: the cruft-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 et malis emergere denuo possit, since ἀναθέτει 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 γῇρ βῆναν 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, αὐτὰ, 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. in Titum, 735 A), καταπίνει τὰ τῶν πενήτων.
póron dè tás naís, àporían dè tôn pórōn.

Di. eî, plh'n y' ó dikaosth's autà kapatínei múnois.

PŁ. krínous àn. Di. auth sfówn krísis yeníssetai.

aírísomai ýar énner ý yuχi y thélei.

Et. mémuwmenos yvn tôn theów, ós ómousa,

h' mú'n ápáxein µ' óikad', airoú toús filous.

Di. h' ylótt' ómámoi', Aisxúlon d' aírísomai.

Et. tî dédrakas, ò miarótat' ánthrópouw; Di. égô,

ékriwa nıkân Aisxúlon. tî' ýar oú;

Et. aísxistouy éryou prōsbélpeis µ' eirgasmenous;

1467. authe sfow k.t.l.] This shall be your judgement: 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. ómousa] 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.

1470. toús filous] 'Emé.—Scholiast.

This use of the plural filous for the singular éme 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:—

where the souós filous of the last verse seems equivalent to the µe of the first.

1471. h' ylótt' ómámoi'] Euripides, one of the earliest and keenest of casuists, was perpetually raising questions which, however he might answer 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 timisy 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?

Plato alludes to it twice, Thaeotetus, 154.D; Symposium, 199.A. Cephalisodorus, a disciple of Socrates, 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 Valckenaer and Bp. 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, τὴν οὕτως ἀφήνονται, τῇ δὲ καρδίᾳ οὐχί.—Euseb. Eccl. Hist. vi. 38.

1472. μαρῶτας ἀνθρώπων] “He forgets that he is speaking to a god,” says Bergler; “so in Birds 1638 Heracles addresses Poseidon as ὃ δειμνύ ἀνθρώπων Ποσειδών.” To which Dr. Blaydes adds Plutus 78. And cf. supra 1160.
1475. τι δ’ αἰσχρὸν] This is parodied from another questionable line of Euripides, τι δ’ αἰσχρὸν, ἂν μὴ τοῖς θεωμένοις δοκῇ; 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 τὸ γ’ αἰσχρὸν, κἀν δοκῇ κἀν μὴ δοκῇ. (Plutarch, De Andiendiis 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’ αἰσχροτοῦε is from Jason’s speech to Medea (Med. 1343). The word χρωμένος, 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, αἰσχροτοῦ ἔργαν προσβλέπεις μ’ εἰργασμένος; 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. τεθνηκότα] Probably as he utters this word, Euripides drops to the ground,
THE FROGS

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 tragedian with a line borrowed from his own tragedies, and a third time Euripides τοῖς οἰκείοις πτεροῖς ἀλήκτωρ.<br>The idea is twice found in the fragments of Euripides:

τίς οἶδεν εἰ τὸς ζῆν μὲν ἐστι κατθάνειν,<br>τὸν κατθάνειν δὲ ζῆν κάτω νομίζεται;—Polyeides, Fragm. 8, Wagner.

And again

τίς δ’ οἶδεν εἰ ζῆν τούθ’ ὅ κέληται θαναίν,<br>τὸ ζῆν δὲ θυσίαν ἐστί.—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 ζωῆν ἀληθῶς εἶναι τὸ δὲ ἀποθανεῖν (Sozomen, Eccl. Hist. ii. 10). And Theodoret’s ordinary way of recording a Christian’s death is to say εἰς τὴν ἁγίαν καὶ ἀληθῆν μετέστη ζωῆν, “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 course, is a mere burlesque addition of Dionysus.

1479. τί δοί;] 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 re-appears 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. σφῶ] Dionysus and Aeschylus, who are to be entertained in the halls of Pluto before sailing away over the Acherusian lake.
During the absence of Pluto and his guests, the Chorus sing an airy little strophe and antistrophe, each consisting of nine trochaic lines; the strophe in praise of Aeschylus, the antistrophe in depreciation of Euripides.

1484. πάρα] For πάσσεστι. This we may learn by many an example.

1492. παρακαθήμενον λαλεῖν] Nobody could be long in the company of Socrates without being drawn into some argumentative conversation. Οὐ μόνον, says Theodorus in the twenty-first chapter of the Theaetetus (to which Mr. Mitchell refers) οὐ ρᾷδιον, οὐ Σῶκρατες, σοὶ παρακαθήμενον μὴ διδόναι λόγον. This perpetual talking which surrounded Socrates is in truth the ἄδολεσχία of which the comic poets speak (Clouds 1480; Eupolis, Fragm. Inc. 10), and to which Plato makes such a pathetic reference in the fourteenth chapter of the Phaedo. The reproach still clung to him after his death; and even in the islands of the Blessed, Lucian (Ver. Hist.
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 ἄδολεσχοῦντα with Nestor and Palamede, encircled by a group of the most beautiful youths: till Rhadamanthus threatens to expel him from the island, ἂν φιλαρῆ, καὶ μὴ θέλη, ἄφεις τὴν εἰρωνείαν, εἴσωχείσθαι.  
1497. σκαραφηγοῦσι.) Subtleties, trivialities, chippings of nonsense. λεπτολογίας, εὐπελείας, σκιαγραφίας.—Scholiast, Suidas. σκάρφος is indeed merely another form of κάρφος.  
1500. ἀγε δὲ[ ] Plato and Aeschylus, probably accompanied by other ban-quenters, 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 halters 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
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, ἄλλ' ἄγε, Πήγασσ' χώρις χάιρων, but the words χώρις χάιρων have not quite the same meaning in the two lines, since here, as in the οἷς 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, τούτο ἐφ' ὁ Πλούτων ἐπεὶ προσήκει ἦν Ἀττικῇ Δήματρι καὶ Κόρη, is a little too far-fetched. 

1504. δόσ τοιτι[...] ἵσως σχοινίων ἐπιδίδωσιν αὐτῷ ὁ Πλούτων πρὸς ἄγχον, says the Scholiast, and again on the following line, εἶν' δ' ἁν σχοινίων ἀν ἐπιδίδοσιν 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 Ecclesiazusae 828–9 that the city had then recently been in urgent need of 500 talents, and
THE FROGS

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) ἐπόμενον, that is, devised as one of the ποριστάι: the means of raising it by a property tax of 2½ 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, ποριστάι, οἱ τῶν πόρων εἰσηγούμενοι δημαγωγοὶ ἐπὶ τῷ ἐαυτῶν λυστελεῖ. 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. Ἀδεμάντου] 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 ἀποτέμψω.

ταῦτα ποιήσω: σὺ δὲ τὸν θάκον
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
καὶ διασάξειν, ἵνα ἐγὼ ποτε
δεύρ᾽ ἀφίκωμαι. τούτον γὰρ ἐγὼ
σοφία κρίνω δεύτερον ἐναι.
μέμνησο δ᾽ ὅπως ὁ πανούργος ἀνήρ
καὶ θεοδόλογος καὶ βαμβολόχος
μηδέποτ' εἰς τὸν θάκον τὸν ἐμὸν
μηδὲ ἄκων ἐγκαθεδεῖται.

ΠΛ.

φαίνετε τούνν ὑμεῖς τούτῳ
λαμπάδας ἑσπᾶς, χάμα προσπέμπετε
tοῖσιν τούτον τούτον μέλεσιν
καὶ μολπαίσιν κελαδοῦντες.

ΧΩ. πρῶτα μὲν εὐδολίαν ἀγαθὴν ἀπιόντι ποιήσῃ
ἐς φῶς ὁρνημένον δότε, δαίμονες οἱ κατὰ γαῖας,
τῇ τε πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοιάζ.
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ' ἀν οὕτως
ἀργαλέων τ' ἐν ὄπλοις ξυνόδων. Κλεοφῶν δὲ μαχέσθω

and was therefore sometimes called by
his patronymic to distinguish him from
his own father. This double nomen-
clature 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. σοφίος] That is, in the art of
tragedy. Cf. supra 766, 776, 780.

1524. φαίνετε] Πρὸς τὸν Χορόν. ἄνια
tοῦ, ἀνάπτετε καὶ μύστα.—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 hidden
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
μολπαίσιν 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 hexameters 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, εὐδίαν μὲν πρῶτον ἀπὸ στώματος χέομεν [σοί]: and Bergler from the Eumenides (966), εὖ δ’ ἀγαθῶν ἀγαθῇ διάνων 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 Arginusae (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-
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 παραλοίας in the Birds,
Battle, if battle they must, far away in their own fatherland.

1533, τούτων] Even if this refers to the spectators generally, the πάτριοι ἄρωραι 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) \{ in one volume.
C¹. The second Cambridge (No. 15) \}
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).
APPENDIX

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).
(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).
(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.)

(20) Cookesley’s Frogs. London, 1837}
(21) Mitchell’s Frogs. London, 1839 \text{with the text of Dindorf.}
(22) Bothe. Leipsie, 1845.
(23) Fritzsche’s Frogs. Zurich, 1845.
(26) Meineke. Leipsie, 1860.
(28) Paley’s Frogs. Cambridge, 1877.
(29) Green’s Frogs. Cambridge, 1879.
(31) Velsen’s Frogs. Leipsie, 1881.
(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.
APPENDIX

4. χολή. Dawes proposed to read σχολή, treating the words πλὴν πιέζομαι, τοῦτο δὲ φύλαξαι as parenthetical, and translating *Immo quidquid tibi lubet* (praeterquam "premon," ab hoc antem temperes velim), omnino enim jam vacat. σχολή appears in some MSS. of Suidas, s. v. πάνυ γὰρ ἐστιν ἥδη χολή, and it was originally written in, but afterwards erased from P. P². But it was justly condemned by Bentley; and Thiersch is the only editor who has adopted it in preference to the MS. reading.

7. γε μόνον ἔκειν V. and all the best MSS. (save that R. omits ἔκειν altogether) Bentley, Brunck, Invernizzi, Bekker, Bothe, Bergk, Kock, Velsen, Van Leeuwen. γ' ἔκειν μόνον a few inferior MSS. and the other editions.

15. τοῖς σκευηφόροισιν. All the editions before Brunck read σκεύη φέρουσι' in two words, placing a colon, some after παιεῖν, and others after Ἀμειψιας, and taking φέρουσι' 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 P². σκευηφόροισ' written in one word, and in P³. σκευηφόροισ' with, what was more suggestive, τοῖς ὀπτίμοις glossa superscripta, and saw at once that σκευηφόροισ' (as he read it) was the dative plural of the participle, as indeed Reiske had seen before. φέρουσι', said Reiske, est datius pluralis cohaerens cum παιεῖν.

Brunck therefore wrote the line σκευηφόροισ' εκάστοτε'. But σκευηφόρεῖν is really νοσημεῖτί; the compound is σκευηφόρεῖν.

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 σκευηφόροισιν. τοῖς σκευηφόροισιν is found in the Scholiast; τοῖς σκευηφόροισι' in C. and (with the τοῖς superscribed) in O. and P². It would be easy to read τοῖς σκευηφόροισ' if it is wished to adopt the idea propounded by Elsmley on Ach. 178; but this form receives no support from the MSS., and the two anapaestes 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 σκευηφόροισ' (which of course is unmetrical without the τοῖς) M. V¹. Suidas s. V. Λίμας. σκευηφόροισ' V. P. P². F¹. F². F³. M¹. m. σκεύη φέρουσι' R. W. W¹. W². F¹. o. σκεύη φέρουσ' P². o' σκευηφόροισ' 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, oίτινες σκευηφόροισ' ἦ. Most recent editors either bracket or omit the line, though it is really essential to the sense.

20. ἐρεί. Cobet prosaically proposes ἐρῶ, which Meineke introduces into the text.

27. ὄνος (for ὁ ὄνοι). So MSS. and editions except as hereinafter mentioned. R. and E. have ὄνοι, which is brought into the text by Invernizzi, Fritzsche,
APPENDIX

and Meineke, who absurdly suppose that Dionysus meant to imply that Xanthias is an ὅνος. This characteristic little dialogue, 26-9, is by Hamaker characteristically struck out.

57. ἀπαταὶ . . . τῷ Κλεισθένει U. F. F. F. m. (the only MS. reading which satisfies the metre) Brunck, Invernizzi, Bothe, Bergk, Paley. ἀπαταὶ . . . τῷ Κλεισθένει P. F. P. V. V. and the great bulk of the MSS. ἀπαταὶ . . . Κλεισθένει editions before Brunck, Dindorf, Meineke, Merry. ἀπαταὶ . . . τῷ Κλεισθένει R. V. ἀπαταὶ . . . τῷ Κλεισθένει Fritzsche, Kock, Velsen, Blaydes, Van Leeuwen.

67. καὶ τοῦτα τοῦ τεθυκτόν. 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. οὖ. The MSS. and early editions have οὐχί, but Bentley, observing that the last syllable of Σοφοκλεία is long, proposed either to change οὐχί into οὖ, or to omit οὖτ. The former alternative is adopted by Dindorf and all subsequent editors. οὖτ’ ‘οὖν’ confidenter corrigit vir amicus A. Palmer, coll. Eccl. 925 οὖδεις γὰρ ὃς σε πρὸσερν εἰσίνει ἀν’ ἐμοί. Quam correctionem palmariam recepi.” —Blaydes. And so Van Leeuwen. But Heracles, proposing that Dionysuss 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. ἀνάγεις, εἴπερ γ’. So V. V. V. P. P. F. F. F. O. C. C. B. W. W. Bentley, Dindorf, recentiores, except that Velsen and Van Leeuwen, after a conjecture of Halm, read ἀνάγεις εἴπερ. ἀνάγεις εἴπερ, contra metrum, R. V. ἀναγαγεῖν εἴπερ 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 εἴπερ γε δεὶ σ’ ἀνάγειν τιμία; which certainly gives a better sense, but is based on no authority.

81. καὶ Dobree, Dindorf, recentiores. καὶ MSS. edd. veteres. But two MSS. (P. and m.) supply the ὃ at the end of the verse, reading εἰπερείδειν ἂν for εἰπερείδειν μαί.

88. ποῦ ἐστιν 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 ὀπλίται have ὀίχεται, 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 ἐστ’; ὅπον ἐστ’; ὀπλίτων μ’ ὀίχεται, and Velsen and Van Leeuwen (after a conjecture of Cobet) ποῦ ποῦ ἐστ’; ὀπλίτων μ’ ὀίχεται.

84. φίλοις. The Scholiast says γράφεται δέξιους. φίλοις δὲ ἀντὶ τῶν αὐσφοίς. ὡστε δὲ ἀγαθὸς ἤν τὸν τρόπον, καὶ τὴν τρίπτεζαν λαμπρός. καὶ φασίν ὅτι τὸ Πλάτωνος συμπόσιον ἐν ἐνεχασί αὐτοῦ γέγορσαν, πολλῶν ὁμοὶ φιλοσόφων παρ’ αὐτῷ καταχθέν—
τοῦ. And Dobree conjectured that σο-φως and not φιλως is the true reading here; a conjecture approved, though not adopted, by Blaydes. But φιλως, even if not a reminiscence of the ἵ ποθει-νός φιλως of Eur. Phoen. 320, is better suited to the context and infinitely more harmonious. The ἀγαθὸς 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 σ, have unnecessarily introduced an additional sibilant.

90. μῦρα. Van Leeuwen reads μυρίας, after a conjecture of Dindorf.

103. μᾶλλα Dobree (after Porson's μη δᾶλλα), Dindorf, recentiores, except Bothe and Thiersch. μᾶλλα Β. μᾶλα R. O. V. V. και μᾶλα the other MSS. (except E, which has και μα Δία) and editions.

104. ἵ μὴν MSS. vulgo. και μὴν (after a conjecture of Cobet) Velsen, Blaydes, Van Leeuwen. For ως καὶ σοι δοκεῖ. Dobree proposed οὐ καὶ σοι δοκεῖ.

114. πανδοκευτρίας MSS. vulgo. Hera- werden would substitute πανδοκεί ἀριστ', Blaydes πανδοκεία χρήστ', whilst Velsen reads (from his own conjecture) πανδοκεί ἐπειδή.

116. λέναι καὶ σὺ γε; MSS. vulgo. Seidler proposed to transfer the words καὶ σὺ γε to the reply of Dionysus, so that the dialogue would run λέναι; Δι. καὶ σὺ γε Μηδέν ἐτε κ. τ. λ. And this suggestion is adopted by Dindorf, Holden, Paley, Kock, Velsen, recentiores. But I agree with Fritzche, who says, "Vul-
gata lectio et per se aptissima est (tu adeo, inquit, cum tua ignavia, ut ego ire audivis?) et concinna 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 reddit languidam." And the MS. reading is supported also by Hermann, Bergk, and Meineke.

117. τῶν ὃδων MSS. vulgo. Fritzsche altered it into ψῶν ὤδων, and the alteration is adopted by Van Leeuwen.

118. δην (or δην, which is the same thing) U. and (corrected from δηνος) M. and (corrected from δηνα with a marginal note γρ. δηνος) v. Bergk, Meineke, Holden, Paley, Kock, Velsen, Green, Van Leeuwen. δηνος R. P. vulgo. ἀφι-ξόμεθ' P. O. L. F. P. and (corrected from ἀφικόμεθ') R. Brunck, recentiores. ἀφιξόμι most of the other MSS. and, the editions before Brunck.


138. πῶς περαπαθήσομαι; V. F3. (and in uno Regio, says Brunck, without specifying which) Bentley, Brunck, Dindorf, Fritzche, recentiores. πῶς γε περαπαθήσομαι; R. P. M. U. and the other MSS. generally, and all the editions before Brunck, and Bothe afterwards.

142. Θησεῖν ἤγαγεν. Brunck inserted σφ' between these words, an unnecessary alteration, in which no editor has followed him.

149. ἠλαίους 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 ἡ ὀησιν from Suidas, and is followed by the other recent editors. See infra on 819 and 826.

150. ἄρκεω 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 Μορφίμου κ.κλ. 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 ή, and the third commence with τῇ. Van Leeuwen makes it the third line of the same speech, changing (after Cobet) τίς ῥησιν into ῥησίν τν'.

159. ἀγων vulgo. ἀ γο R. V. "quae manifesta est grammaticorum conjectura." —Fritzsche. It is, however, followed by Velsen, Blaydes, and Van Leeuwen.

160. οὐ καθάξω MSS. vulgo. Blaydes changes it into οὐκ ἐτ' ἔξω. 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 ἐκφέρουσιν κ.κλ. 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 ἔφασα "Attic non it sed venit significant." And venit is the sense required here.

169. μὴ εὔρω (or its equivalents μὴ ἧρω and the like) is found in all the MSS. and in all the editions before Dindorf. The Scholiast, however, whilst recognizing μὴ ἧρω, observes γράφεται καὶ ἔχω, ἥγουν ἐὰν μὴ ἔχω ἄργυρον. 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 τὸν ἐμ' ἀγειν for the common reading τότε μ' ἀγειν.

170. τίνες ἐκφέρωσι τοῦτοι. This is the reading of U. P. F. and (except that for ἐκφέρωσι they have φέρωσι) 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 τίνες into τίνι, and this alteration is made by Dindorf, Fritzsche, and all subsequent editors. But the two accusatives, τίνα and τοῦτοι, do not go very well together, and a nominative is rather wanted for the verb. Hirschig, therefore, changed ἐκφέρωσι τοῦτοι into ἐκφέρωσιν οὕτωι, and so Meineke, Blaydes, and Van Leeuwen. But Dionysus is calling attention to the νεκρῶς, and not to the bearers, and τοῦτοι corresponds with the ὁτος 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 δείκτειν µε δίδαςκε of 107 supra: but there his proposal met with no response.


177. ἀναβιάζην. Van Leeuwen, at Cobet’s suggestion, reads ἀναβιάζην.

Di. τοῦτο τί ἐστι; ΞΑΝ. αὕτη ἡστὶν ἢν ἄφησε.

which can hardly be right. τοῦτο; λίμνη is Dobree’s suggestion (for τοῦτο λίμνη), which I have followed with Fritzche, Bergk, Meineke, Holden, Paley, Kock, Velsen, Blaydes, and Van Leeuwen.

184. χαίρε ὡς Χάρων. The Scholiast says πιθανόν ὑπονοεῖν τρείς τοῦτο λέγοντας, ἀναζημίνα τὸν Χάρωνα, Διόνυσον Ξανθίαν καὶ τῶν Νεκρῶν. δεί γὰρ ὑπονοησάται βούλεσθαι καὶ αὐτῶν συνεμβάινων 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 χαίρε ὡς Χάρων to Dionysus, speaking leni voce; the second to Xanthias, speaking alta voce; the third to both Dionysus and Xanthias, alte clamantibus.

186. ἄνων πόκας. So all the MSS., Greek grammarians, and editions except Meineke, Kock, and Van Leeuwen, who, following a suggestion of Conz and others, read Ἄκονον πλοκάς; after a picture by Polygnotus at Delphi, representing a man named Ocnus weaving a rope, and a she-ass standing beside him 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 Ὅκνον πλακάς is known to exist; and there is an overwhelming weight of authority the other way.

187. Ταύναραν MSS. vulgo. Τάδραραν Meineke, who is followed by Holden and Van Leeuwen, the latter saying, Fingi non potest Charon eymba sua Tαυναράν 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. εἶνεκα (or ἐνεκα), all the best MSS.; but here, as everywhere else, Dindorf and others change it to οἶνεκα.

193. περιθρέξει MSS. vulgo. περιθρέξεις Blaydes.—κύκλος R. V. U. V. V. V.
APPENDIX


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. ἦτα τιλεί Kuster, and all subsequent editors. ἐπιτελεί MSS. and the editions before Kuster.


204. ἄθαλὰττοι spor. MSS. vulgo. ἄθαλὰττευτος Kock, Blaydes, Van Leeuwen.

207. βιτράχων κίκνων. Bothe suggests, but does not read, βιτραγοκίκων, which is adopted by Meineke, Holden, and Van Leeuwen, and is probable enough. Velsen reads κικνοβιτράχων, which is much less probable.

216. Διώνουσον. This, which is Hermann’s emendation for Διώνουσον, 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 iambics, or their equivalent, and a cletic foot, Ω | Ω | Ω | Ω | Ω. In order to bring the followin line Διώνουσαν ιαχήσαμεν, some write the second word ἰαχήσαμεν. But it seems better to change Διώνουσαν into Δίωνουσαν, the a in ιαχέω being common.

223. βρεκεκεκεβ κ.τ.λ. This line is found in R. and (with βρεκεκεκεβ here as elsewhere for βρεκεκεκεβ) 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 καϊκ καϊκ of this and the preceding line.


229. ἐστερεψεν ἐνυροι. Between these words Hermann inserted μιν, 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. Fritzche 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. βρεκεκεκεβ κ.τ.λ. This line, which is continued to Dionysus in all the MSS. and in all the editions before Fritzche, 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. φθεγγύμεσθ' R. Bekker, recentiores (except Bothe). φθεγγύμεσθ' vulgo. On the other hand, in 243, where even R. has ἡλάμεθα, all the editions from Aldus downward have ἡλάμεθα. In each case the termination -εσθα is required by the metre.

245. πολυκολύμβουσιν μέλεσιν Reisig, Meineke, Holden, Merry, πολυκολύμβουσι (or πολυκολύμβουσι) μέλεσιν (or μέλεσι) MSS. vulgo. ἐν πολυκολύμβουσι μέλεσιν Hermann, Dindorf, but the preposition seems rather out of place. πολυκολύμβουσιν μέλεσιν Fritzsche, Blaydes.

250. βρεκεκεκέκι 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 βρεκεκεκέκι κοιάς κοιάς τοινι τοινι 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. δεινὰ τάρα. (δεινὰ τ' ἔρα. V). δεινὰ τάρα Elmsley at Ach. 323, and, with a change to δεινὰ τάρα, his suggestion has been followed by Dindorf and (with the usual exception of Bothe) by all subsequent editors. δεινὰ γ' ἔρα vulgo. δεινὰ γ' 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 grammatica (futurum est enim σιγήσομαι, non σιγήσω, ut recte Dindorfius), repugnat denique ipsi sententiae, nec plus fidei meretur quam similis glossa scholiastae Victoriani, εἰ καλύπτεσε ἡμᾶς τοῦ βασάνου."  

262. νικήστε. Blaydes alters this into νικήστε 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 δὲ 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 δὲ R. V. Dindorf, and such recent editors as are not mentioned above. με δὲ M. U. most of the other MSS. and the editions before Brunck. For καὶν Blaydes always writes καὶν, 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 δὲ ᾠδ’ ἐφασκ’ ἐκεῖνος. Hamaker, without any authority or probability, alters this into εἰναὶ τὰ δὲ ᾠδ’ ἐφασκένην, and this depravation of the text is followed by Velsen, Blaydes, and Van Leeuwen.

285. υἱὸ τὸν Δία. Here again Hamaker distinguishes himself. Not perceiving that these words constitute an ironical asent 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 ψόφοι υἱὸ τὸν Δία’ αἰσθήειν σαίμοι τινος. 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 ῥήτωρ; The line is written in the text as it appears in R., except that R. concludes it with ἐξόπισθεν ἰδι. The obvious correction ἐξόπισθεν ἰδι was made by Dobree, and the line is so read by Bekker, Dindorf, Fritzsche, Bergk, Meineke, Paley, Velsen, recentiores. ποῦ ποῦ; ἐξόπισθεν. ἐξόπισθεν τῶν ἰδίων U. and (save that he reads ἐξόπισθεν νῦν) Kock and (with ἐξόπισθεν νῦν) Holden. ποῦ ποῦ ‘στρ’; ἐξόπισθεν. ἐξόπισθεν νῦν ἰδίων W. and other MSS., all editions before Brunck, and Invernizzi; and so (with ‘στριν for ‘στρ’) Brunck, Bothe. The remaining MSS. ring the changes on the readings of R. U. and W.

290. τὸτε . . . τὸτε 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 τὸτε . . . τὸτε, but this is contrary to all the MSS., and there seems no sufficient ground for the notion that τὸτε when used in this collocation changes its accent. ποτὲ . . . ποτὲ the other MSS. and editions.

298. ἀπολούμεθα. By an obvious, but interesting, error, P. U. P⁹ 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.


305. υἱὸ τὸν Δία. All editions before Kuster omitted the τῶν, so making the line a syllable short. Bentley therefore at first proposed to read μοι after κατομασον; but subsequently finding that some MS. had τῶν 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. οἷον 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 αἰτήην ἰδῶν would be untrue. R. is the only MS. which reads σου. οἷον is found in P. M. U. F¹. F⁵. F⁷. H. and others and in almost all the editions. V. has πον.

310. αἰτίσωμαι MSS. vulgo. αἰτίσωμαι Dindorf, Bergk, Blaydes, Van Leeuwen.

311. αἰθέρα κ.τ.λ. This line is given to Xanthias by R. V. P⁸. O. C. C⁹. 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 παρεπιγραφαί, 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. ἠρεμεῖ P. U. V¹. W¹. F¹. and (by a corrector) R., all editions before Brunck; and Fritzsche, Bergk, Kock, recentiores. ἠρεμεῖ was R.’s original reading, and so Bekker, Dindorf, Meineke, Holden. ἠρέμα V. M. and most MSS., Brunck, Invernizzi, Bothe.

318. εκεῖν Ὡ R. Bekker, recentiores. εκεῖνον the other MSS. and the editions before Bekker. Ὡ δέσποτα is the constant form in these comedies.


329. περὶ R. V. Invernizzi, recentiores. ἀμφί vulgo. οὖς κρατὶ seems required by the metre. κρατὶ σφ vulgo.

332—3. τὴν. τιμὴν. ἀγὴν.—τιμὴν R. V. U. P. M. M¹. O. C. C¹. P². E. B. τὴν the same MSS. except V. U. ἀγὴν R. V. V¹. P. P⁴. And so most, but not all, of the early editions. Recent editors mostly read τὰν, τιμὰν, ἀγὰν. But there is no sufficient reason for deserting the reading of all the best MSS. Aristophanes throws in an occasional Doricism, such as ἤγαυ in 358 infra, but he never keeps strictly to an un-Attic dialect, as the tragedians do. For τιμὴ Bentley conjectured and Kock reads τ’ ἐμὰν.

336. ὀσίος Ἀμα μῦσται ἵροιαν. The common reading is ἱερὰν ὀσίοιοι μῦσται ἵροιαν, but R. V. P. M. U, and all the best MSS. have μῦσται. Fritzsche considers ἱερὰν a gloss on ἄκθλαστον or ἄργυρ, and therefore omits it, promoting ὀσίος to its vacant place, and making the final line ἄμα μῦσται ἵροιαν, two Ionics α miserore in exact correspondence with the final line of the antistrophe χαροποίου, μάκαρ, ἤβαθ. 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 ἄγην.

340. ἐγείρον. ἐγείρε 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 τιμῶσαν. Fritzsche supposes, "ἐγείρε pro ἐγείρον positum esse, sicut in Iph. A. 624, et alibi." Bergk says "Forte ἐγείρον praestat," and so Blaydes. Moreover (though much weight cannot be laid upon this) ἐγείρον brings the commencement of the antistrophe into exact correspondence with the commencement of the strophe.

341. ἐν χερσὶ τιμάσσων. As observed in the Commentary, there seems to have been a marginal gloss 'Ιακχος γὰρ ἤκει, signifying that the statue of Iacchus is
here brought out of the temple; and the last two words γὰρ ἤκει crept into the text between χερσὶ and τυμάσσον, to the utter confusion of both sense and metre. For all the MSS. and the editions before Dindorf’s read ἐν χερσὶ γὰρ ἤκει (or ἤκει, which is merely an attempt to get some sense out of the interpolation) τυμάσσον. 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 ἤκει and omitting τυμάσσον. Nobody seems to have noticed whence the objectionable γὰρ ἤκει must have been derived.

344. φλέγεται δὴ φλογι Hermann, Fritzsche, Holden, Kock, Velsen, so making two Ionia, in correspondence with the οἰκὼν ἐς βιασάτας of the strophe. φλογι φλέγεται δὲ V. P. U. F. F. F. P. and others. φλογι φλέγεται δὲ R. P. Π. W. W. V. and others and vulgo.


347. χρονίους ἑτῶν, παλαιοῦ τ’ ἐναυτοῦ. The reading of this line is extremely doubtful. The MS. readings are χρονίου ἑτῶν’ παλαιοῦ τ’ ἐναυτοῦ M. O. P. V. χρονίους τ’ ἑτῶν παλαιοῦ ἐναυτοῦ B. W. χρονίων τ’ ἑτῶν παλαιοῦ ἐναυτοῦ F. F. F. F. P. Π. V. W. H. W. W. and all editions before Invernessi. χρόνων τ’ ἑτῶν παλαιοῦ ἐναυτοῦ P. F. F. F. M. χρόνων τ’ ἑτῶν παλαιοῦ ἐναυτοῦ U. χρονίους τ’ ἑτῶν παλαιοῦ ἐναυτοῦ R. V. Invernessi, recentiores, except Velsen, and except that Bothe reads ἑτῶν. It will be observed that all the MSS. have ἑτῶν, and the collocation ἑτῶν ἐναυτοῦ is twice recog-

ized by Eustathius. ἐναυτὸς γοῦν χρόνος, he says on II. ii. 134, ὁ διατριβήν ἐχὼν, καὶ μὴ σύντομος ἐσκαί καὶ ἐπίθετον τοῦ ἑτῶν εἴληται παρὰ τῷ Κωμικῷ, εἰπότ’ ἑτῶν ἐναυτοῦ. And again, on Odyssey, i. 16, after giving the same explanation of ἐναυτὸς, he adds δι’ καὶ ὁ Κωμικὸς ἐπίθετο-κός αὐτὸ τίθην ἐν τῷ ἑτῶν χρονίους ἐναυ- τοῦ. It seems, however, impossible that ἑτῶν ἐναυτοῦ can be right, especially as ἑτῶν does not suit the metre, which requires an Ionic α μινορ Este the first place, answering to the στέφανον μέτρον of the strophe. Dawes therefore proposed ἀντὶ, translating exituit (ἀποσείσαται) dolores dieaturnaverit noxnavem, sæculosque annos. Reiske proposed γοῦν or γοῦν, Kock ἀντὶ, whilst Velsen reads κράτος. None of these suggestions are satisfactory, and it seems more probable, that ἑτῶν is a mere gloss on γῆροι, which, however, I have not ventured to introduce into the text. Cf. Lys. 670 ἀπο- σείσαται τό γῆρας τόδε.

349. τιμᾶς so all the MSS. and all the editions before Brunck. τιμᾶς Brunck, recentiores. See on 332 supra.

350. φέγγον. The MSS. and all the editions before Dindorf have φλέγων, and so Kock: but the metre requires a spondee. Bothe has φλέγων; Blaydes and Van Leeuwen φάινον. But far better than either of these is Hermann’s φέγγον, which is adopted by Dindorf and (save as aforesaid) all subsequent editors.

351. ἔξαι’ ἐπ’ ἀνθηρῶν all the MSS. except B., which without changing a letter makes a complete change in the sense, ἔξαι τάρθηρον. The latter reading is found in all editions before Bergler; the former in Bergler and all subsequent editions.
355. γνώμη μη καθαρεύει. γνώμη (or γνώμη) R. V. P. M. U. P³. F⁴. C⁴. and all editions except Bothe, Meineke, Blaydes, and Van Leeuwen, who with B. O. C. L. L¹, and P⁴. read γνώμην. καθαρεύει U. P⁴. F⁴. Zanetti, Neobari, Farreus, Bergler, and all subsequent editors. καθαρεύον the other MSS. and the other editions before Bergler.

358. ποιούσιν MSS. vulgo. Velsen conjectures and Blaydes reads ποιούσιν. Herwerden, for μή τουτο ποιούσιν, conjectures μή χαίρον χρηστά ποιούσιν; which Van Leeuwen reads.

359. πολίταις all the MSS. except P. M. m. and all the editions except Blaydes and Van Leeuwen. The excepted MSS. and editions read πολίτης.

366. 'Εκατείνων. See Appendix to Wasps on line 804. Here, as there, some alter the MS. spelling to 'Εκατείνων. At the end of the line, for ὑπόθεσιν, the reading of V. P. M. U. and most of the MSS. and all the editions, R. P³. P³. P⁴. have ὑπόθεσιν.

369. τοιοῦτος ἀπαντῶ Porson, Meineke. τοιοῦτον Bentley. All the editions before Brunck have τοιοῦτος ἀπαντῶ καθις ἀπαντῶ καθις μαλ' ἀπαντῶ. 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 Aristophanes, and he reads the present line thus, τοιοῦτος αὐτῶ καθις ἀπαντῶ καθις τὸ τρίτον μαλ' ἀπαντῶ, and this, which is also the reading of V. (except that V. omits the τὸ before τριτῶν), is adopted by Brunck and subsequent editors before Meineke. Meier's suggestion τοιοῦτον ἀπαντῶ is adopted by Holden, and Valckenaer's οῶν ἀπαντῶ by Kock and Velsen. Blaydes alters the whole line into τοιοῦτον πραγμάτω καθις πραγματώ καθις τὸ τρίτον μαλ' πραγματῶ, and Van Leeuwen follows him. The other MS. variations for τοιοῦτοι ἀπαντῶ are τοιοῦτοι ἀπαντῶ R. M. U. and the bulk of the MSS., and τοιοῦτοι μὲν ἀπαντῶ P. It will be observed that V. is the only MS. which has not the triple ἀπαντῶ, which is undoubtedly the correct reading; and thus the first word must be the equivalent of the MS. τοιοῦτοι, and nothing seems so probable as Porson's emendation-


372. χώρει νῦν. All the best MSS. and all editions before Dindorf read χώρει δή νῦν. Bentley wrote “dele δή et lege νῦν encliticum,” and so Dindorf, recentiores. But although the omission of δή 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. Νῦν, 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 ἔτεραν 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. κατισκόπτων R. V. Invernizzi, recentiores. καὶ σκόπτων the other MSS. and the editions before Invernizzi.


378. ἀρέσι, 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. αἴρει editions before Portus, and so R. U. P. F. F. and Invernizzi. αἴρη (or αἴρης) M. and the bulk of the MSS. Portus, and the subsequent editions before Invernizzi, and Bothe. αἴρησις V. αἴρως P. Velsen adopts Hamaker’s conjecture ἀρέσι.

380. σώσεων 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 ἔτεραν. Some MSS. and some editions prefix ἡμιχώραν or ἕτεραν to this and the other exhortations of the like character: but, of course, the lines are really spoken by the Coryphæus. Others consequently prefix κοπ., 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. ἄλλ’ εἶa Bentley, Fritzsche, Meineke, Holden, Paley, Velsen, Blaydes, and Van Leeuwen. ἄγ' εἰa MSS. vulgo. ἄλλ’ εἴa seems the right formula for proposing a change (cf. Thesm. 985, Plutus 316), and it harmonizes metrically with χαρέιτε, infra 440.

397. χαρεῖας. παρεῖας 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. κατασχίσω μὲνος Kock, Meineke, Holden, removing, of course, the copula from κατασχίσεις below. κατασχίσας ἐπὶ τε γέλωτι Blaydes.

405. τῶν τε σανδάλισκαν Bentley, Elmsley (at Aeh. 1201), Dindorf, recentiores, except Velsen, who writes καὶ τῶν σανδάλισκαν. τόνδε τῶν σανδάλισκαν MSS. editions before Dindorf. Blaydes changes μάκοι into μάκων.

406. κατεψεῖς (or κατεψεῖς) MSS. vulgo. ἐκεῖσε R. Kock. ἐκεῖσε Meineke, Holden, Blaydes. κατεψεῖς 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 χαρέις, with παίς for παίς. Fritzsche, on the other hand, would lengthen the second line by making the speech of Xanthias run πρῶς ἐπὶ καῦ ἔγωγε, and substituting τὶς ὀν for εἴμι καὶ in the
first. A simpler process would be to leave the first line as it stands, and insert βαιλομαι between γε and πρις in the second.

422. Κλεισθένη Aldus, Fracini, and all other editions, except as mentioned below. Κλεισθένη (which, of course, is merely a wrong form of Κλεισθένη) U. VI. V1. V2. W. W1. P4. O. L. L1. P4. Κλεισθένου (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 ὃς φανέρωσι καὶ πρὸς τὸν Σεβίνου παρενόμενον. διό καὶ διευκαίριον οἱ φησι ἐπὶ τῇ τούτων τελευτῇ. This is the reading adopted by Fritzsche, Meineke, and Kock.

423. Πλοῦτον R. V. P. U. and the great bulk of the MSS. and all editions before Brunck. Πλοῦτον' 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. αὗροι R. V. P. M. and other MSS. Daves, Brunck, recentiores. αὔροι U. F4. editions before Brunck. After οἳ παί 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 δηλοντι. 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 αὖ παῖ by Junta, Gormont, and Neobari; whilst Aldus and the others give the whole line as αὖροι ἀν αὖδιος αὖ γε παῖ τὰ στρώματα.

439. ἀλλὰ ἢ (that is τὶ ἄλλο ἢ, as Clouds 1287, Aesch. Sept. 347, and frequently elsewhere) Brunck, Thiersch. ἀλλὰ ἢ vulgo. ἀλλὰ ἢ Bergk.

444. τάσις Bentley (and so it was afterwards found written in U.), Dindorf, recentiores. τάσι vulgo.

446. παννυχίζουσιν Bentley (and so it was afterwards found written in R. V.), Bekker, recentiores. παννυχίζουσι vulgo. θεὰ R. Invernizzi, recentiores. θεα vulgo.

448. πολυρρόδους vulgo. πολυρρόδων O. C. L. L1. Thiersch, Velsen.

453. Μαῖραι MSS. vulgo. Bergler in his Latin version translated this Ηορα, and Brunck in his revision left this translation unaltered. Meineke suggested Ὄραι or Μωύσαι, and Van Leeuwen reads Ὄραι, observing "vocem traditam daumat adjectivum ἀλμας, almac, beatae, quod de Horis aptissimum, de Musis aptum, de Parcis ineptum." But as to this, see the Commentary.

455. ἑαρὼν R. P. M. U. and most of the MSS. and every editor except Invernizzi. ἑαρὼν R. V. O. C. L. Invernizzi, a reading, as Blaydes remarks, derived from 447 supra.

Bothe. *περὶ τε τοῖς ξένους* V. P. M. U. O. C. L. and other MSS. *περὶ τε ξένους* W. W¹. F². F³. H. and all editions before Invernizzi, and Bothe. Blaydes changes τρίστον into βίον, which doubtless goes more naturally with διάγειν.

462. διατρίψεις R. V. V². Brunck, recentiores. διατρίψεις 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. ἑκατογκέφαλος R. V. P. and almost all the MSS. Bentley, Brunck, recentiores. ἑκατοντακέφαλος M. U. O. C. B. and one or two others, and the editions before Brunck.

474. πλευμώνοι 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 πλευμώνων. The Scholiast says 'Ἀττικὸν τῶν πνεύμων πλευμώνα λέγουσιν, ὡς καὶ τὰ νύμφα, λίτρον.

482. σπογγίαν MSS. vulgo. But some recent editors prefer to spell it σφογγίαν.

483. προσθῆν MSS. vulgo. προσθῆνι Bergk and subsequent editors. But this is a mistake. The right accentuation is προσθῆν. The author of the Etym. Magn., s. v. προσθῆν (not observing that προσθῆν 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 τοῦ retains the circumflex. The MSS. give πρόσθον here, Birds 361, Soph. Trach. 1224; ἐνδου Knights! 51; σύνδου, ἐπίδου, κατάδου, Etym. Magn. ubi supra, cf. infra 528, 627; περίδου, ἐπίδου, παράδου, Eccl. 151, 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, “περίδου in Eccl. 121, for which the correct form περίδου occurs in the same author in Clouds 644, Ach. 772.” But this is an oversight. The περίδου in Eccl. 121 comes from περίδεω, 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. αὖκ ἀν V. and so Scaliger had conjectured. So Brunck, Bergk, Meineke, Velsen, Kock, Blaydes, Van Leeuwen. σύκουν vulgo. ἔτερος γ' αὖ R. V. U. Invernizzi, Bekker, Dindorf, Meineke, Velsen, Van Leeuwen. ἔτερος ταῦτα' vulgo. γ' ἔτερος ταῦτα' Bergk. ἔτερος γ' ἀν (omit-
ting τιν'') Fritzche, Paley. ἐτερός γ' ἐφράσασ' ἀνήρ ταυτ' Kock.

494. ληματὶς MSS. vulgo. The Scholast mention a various reading ληματὶς in the sense of μεγαλόφρον καὶ ἵσχυρος, and V. has it as a marginal reading. Photius explains ληματὶς by φρονμηματὶς, γεννάς, without any reference to Aristophanes, and Suidas incorporates in his Lexicon the explanations of both Photius and the Scholast. Hesychius has ληματὶς φρονμηματὶς, 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 ληματὶς is forced into the text in defiance of all the MSS. by Meineke, Velsen, Blaydes, and Van Leeuwen.


507. κολλάζον. Blaydes adds a r' 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 debeat sequi." But the μὴ cannot stand alone. Nor is Blaydes more happy in suggesting ἀδειπτὸν ἀντ' or πεινῶντι for ἀπολθάντι, though he introduces the first, and Van Leeuwen the second, conjecture into the text.

513. αὐλητρίς γ' R. M. P. U. and most MSS. and vulgo. αὐλητρίς τε V. Blaydes.

514. ἤδη 'νδον Tyrwhitt, Dobree, Dindorf, Fritzche, recentiores. ηδ' ἤδον MSS. vulgo.

519. ὀρχηστρίσιν R. Invernizzi, recentiores. And this the context requires, ὀρχηστρίσι is also found in V. and O. and is read by Brunck, αὐλητρίσι M. P. U. vulgo.


522. ποιεῖ V. Dindorf, Fritzche, recentiores. ποιεῖ the other MSS. and editions. But the middle is almost always employed in this connexion.

523. Ἠρακλεά γ' ἐσκείασα P. U. W. W1. W2. F2. F4. H. V2. and all editions before Dindorf. Ἠρακλεά γ' ἐσκείασα V. Thiersch. Ἠρακλεά ἐσκείασα R. Ἠρακλεά σκείασα M. V1. Ἠρακλεά π' ἐσκείασα O. Elmsley at Ach. 385, where the word ἐνσκείασασθαι occurs, says casually "Confer Ranae 523 ubi fortasse legendum est 'Ἡρακλεά ἐσκείασα." And this hesitating suggestion is adopted by Dindorf, Fritzche, and subsequent editors. It is difficult to say why, for as Blaydes, while adopting it, truly observes, "Multo frequentius in hoc sensu est simplex σκεῖαζεν quam ἐνσκείαζεν."

524. φλυναρίδες R. W. P2. P3. and all the editions. φλυναρίδης V. P. M. U. and most of the other MSS.

586. μετακυλίδειν R. V. M. U. and others, Fritzche, Meineke, recentiores. μετακυλίδειν vulgo.

588. κυνῶν R. V. Bentley, Bekker, recentiores. κυνῶν vulgo. φιλῶν Brunck, but see his note on Peace 1138.


545. οὔτος ... αὐτάς. The proximity
APPENDIX

253

of these two pronouns has caused some confusion in the MSS., R. V. O. and some others reading αὐτὸς for οὗτος, and omitting αὐτὸς before πανοῦργος. However, the great bulk of MSS. and editions give the line as in the text. Velsen substitutes ἐνι for αὐτὸς. Blaydes, followed as usual by Van Leeuwen, for αὐτὸς πανοῦργος reads πανοῦργος εἰθός. Bergk changes αὐτὸς into κατός, and is followed by Meineke.

548. τούς χοροὺς. Kock suggests τοὺς χοροῖς, which Blaydes and Van Leeuwen adopt.

551. κατέφαγ’ V. Bentley, Dindorf, receniiores. κατέφαγεν vulgo.


556. κούκ oίςθ’ MSS. vulgo. κούκ oίς Blaydes, Van Leeuwen.

557. ἀν γνώαι Elmsley (at Ach. 178), Dobree, Dindorf, receniiores. ἀν γνώαι B. ἀναγνώαι vulgo.

560. ἀν τοῖς R. V. M. U. O. C. P5. P4. P6. F1. ἀν αὐτῶς P. B. ἀντερ σὺν P2. C1. ἀν αὐτῶς L1. The τοίς after αὐτῶς is omitted by R. P. M. and a few other MSS.—κατήσθιεν R. V. P. P5. κατήσθιε M. U. P4. P5. At its first appearance in Aldus the line ran ὅπερ σὺν αὐτῶιν ταλάρωις κατῆσθιε. This went on till Portus added τοῖς between αὐτῶιν and ταλάρωις: and so it was read till Kuster changed αὐτῶιν into αὐτῶς. Next, Brunck from P. changed ὅπερ σὺν into ἐν αὐτῶς, whilst Invernizzi from R. V. changed αὐτῶις into αὐτῶς. Finally Bekker from the same MSS. added the ν to κατήσθιε, and brought the line into its present form.


567. εἴξας Bentley, Kuster, receniiores. εἴξας MSS. and editions before Kuster. τὰς ψιάδους MSS. vulgo. τοῦς ψιάδους Dindorf.

576. χόλικας Schweighaeuer, Dindorf, receniiores. κόλικας MSS. editions before Dindorf. κόλικας is a vox nihil, and must represent either κόλικας μηθύνσ or χόλικας τρίπε; ἦ ὄρος ἦ ἐντερα, as the Scholiast explains it. But the first two syllables of κόλικας are long, and κόλικα therefore must be either another form of, or a mistake for, χόλικα; which is now universally substituted for it.

582. akedirs. On the supposition that the second syllable of the word (if derived from ἀρῆθας) would be long, Meineke would either omit the ǝ or read ǝ ἀρῆθαν. But there is no certainty about these pet names.

584. θυμαι R. V. M. U. and the MSS. generally, Junta, Brunck, receniiores. θυμι P. P5. P6. and, with the exception of Junta, all editions before Brunck.

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) προς το γαίρου; Meineke (without brackets) προς το σοβαρόν, Van Leeuwen σοβαρόν εντα.

595. κἀκεῖνας Fritzsche, recentiores, after Hermann's certain emendation. κἀκεῖνας V. καὶ βάλης (οξ βάλης) R. P. V. and most of the MSS. and the older editions. καὶ βάλης V1. W1. W2. Invernizzi, Dindorf. καὶ βαλεῖς M.

596. ἶστι πάλιν. ἶστι πάλιν (contra metrum) V. Aldus, Gelenius, Portus, Scaliger, Faber, Kuster, Bergler, and Bekker. This was corrected into ἰστιν πάλιν by Bentley, who is followed by Dindorf, Fritzsche, and Paley. Dawes commenting on Frogs 437 quotes the line as ἰστιν πάλιν (without professing to amend it), and this is followed by Bergk, Meineke, Holden, Kock, Velsen, Van Leeuwen. There is little to choose between ἰστιν and ἰστι, but on the whole I prefer the latter. R. P. M. V. and the MSS. generally have πάλιν alone. H. W. W1. P2. P3. F3. have τις πάλιν, and so Junta and (except as aforesaid) the editions before Fritzsche. This is probably a mere re-arrangement of the letters in ἰστι, to save the metre.

611, 612. These two verses are variously distributed: but the arrangement in the text is commonly adopted and seems correct.


620. ἐπί δ' ἐστά. All the editions before Brunck had ἐπί τε τάς, 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. ἐμοὐ ῶν ὑπὸ vulgo. ἐμε γε, τοῦτον P. U. P8. F8., a curious variation, which is recognized by the Scholiast, and apparently arose from a notion that Dionysus is speaking. And this is followed by αἰτῶν for αἰτοῦ at the beginning of the next line.


644. ἰδον. All the MSS. except P8. and almost all the editions continue the entire line to Xanthias, as in the text. A few editions, not understanding the passage, follow P8. in giving ἰδον to Aeacus.

649. τι τάταται. 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 Aeacus τι δὴ ταται. Brunck from P6. changed this into τι δ' ταται, and so H. F8. R. runs both exclamations into one, λαταταταταταταταται which is probable enough, and is adopted by Invernizzi and Fritzsche,
APPENDIX

and, except that they divide the word into a twice repeated *lattatai*, by Dobree, Meineke, Holden, and Velsen. *dùnai*; *lattatai*. AIA. *tìtattatai*; Kock, Blaydes, and Van Leeuwen. There are some other minor variations.

664. ἡλγησέν τις R. P. U. Dindorf, recentiores. ἡλγησέ τις V. M. editions before Dindorf. Dindorf suggests that the words ἀλὸς ἐν βένθεσιν should be brought up here to complete the senarius, and Van Leeuwen brings them up accordingly.

665. [ἐχεῖς]. This word is not in the MSS., but without it there is nothing to govern πρώνασ. Bergk suggests that ἐχεῖς may be understood from 659, but this seems impossible; Scaliger proposed and Van Leeuwen reads πρώνασ, to be governed by μέδεις. Bergk proposed to read ὅς Ἀγανός ἐχεὶς πρώνασ, and Velsen and Blaydes insert ἐχεῖς after πρώνασ. 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.


682. ἐπὶ βάρβαρον ἔξαμενι 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 unwise conjecture by suggesting ἐπὶ βάρβαρον ἕδομένη πίτυλον. Cf. Peace 800 and the note there. Bergk, however, left the text unaltered; but Meineke introduces into the text his conjecture ὑποβάρσαρον ἐξαμενή κελάδων, in which he is followed by Holden, Blaydes, and Van Leeuwen. Velsen again reads ἐπὶ βαρβάρῳ ἕδομένη κελάδον. The MS. reading is far superior to any of these corruptions.

683. κελάδει V. P. M. U. and the MSS. generally, and all the editions before Dindorf. κελαρύζει R. B. O. L'. Bothe, ρύζει (snarls like a dog) Dindorf, Meineke, Holden, Green, Merry. τρύζει (a word constantly used of the nightingale) Fritzche, Kock, Velsen, Blaydes, Van Leeuwen. Blaydes says "Verum videtur aut κελάδει aut τρυζεί." κρύζει Seidler. κελαδεί is retained by Bergk and Paley. Nobody raises any objection to κελαδεί, 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 ἀπολέσται. Bergk alters this into ἔως ἀπολείται, which I confess I do not understand.

695. ταύτ' V. P. U. Brunck, recentiores. ταύτ' R. M. edd. veteres.

699. αἰτουμένου all the MSS. (save that R. first had αἰτουμένου, which was corrected into αἰτουμένους) and all the editions except Meineke, Holden, Kock, and Velsen, who adopt the faulty αἰτουμένους.

703. εἰ δὲ ταύτ' R. V. P. M. and the MSS. and editions generally. εἰ δὲ ταύτ' 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 πώλιν, πώλιν being understood after ἐξοντες. I do not believe that τὴν πώλιν καὶ ταῦτα ἐξοντες 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 subentence, or follow immediately after the special circumstance which it adds to the preceding statement.

711. ψευδολίπτρων R. V. M. Brunck, recentiores. *ψευδαλίπτρων* the other MSS. and earlier editions. Brunck cites the old grammarians, who all recognize that the Attics used λ for ν in *νίτρων* as in *πνίμων*, Eustathius on II. iv. 363; Pollux, vii. 39; Photius and Moeris, s.v. *λίπτρων*, &c. Some refer to this very passage as an example. And see on 474 supra.—κονιάς V. P. P. H. F. C. Bentley, Brunck, recentiores. τὰ κονιάς R. P. M. U. and the MSS. generally, and the editions before Brunck.

714. ἔδων Bentley, Dindorf, recentiores. *εἴδως* MSS. editions before Dindorf.

718. πολλάκις γ’ P. U. H. W. F. and all editions except Fritzscbe, Velsen, Blaydes, and Van Leeuwen. The γε is omitted in the other MSS. Hermann proposed πολλάκις δ’, an impossible reading, since an Epitrhema or Antepitrhema 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 Fritzscbe, Velsen, Blaydes, and Van Leeuwen.

719. καλούς τε κάγαθοι. So all the MSS. (except C. and L. which read κακούς τε κάγαθοις) 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 κακούς τε κάγαθοις, and Holden and Kock so read. But if οἱ κακοί τε κάγαθοι 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: θεσμοὺς δ’ ὡμοίως τῷ κακῷ τῷ κάγαθῳ ἐγραφα, "I made equal laws for all citizens." In the Funeral Oration of Pericles (Thuc. ii. 41) παντοχοῦ δὲ μνημεία κακῶν τε κάγαθον ἀδίδω ἐν γακτακαῖσαντες, 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 καλότε κάγαθοι, and would mean *virtuous villains*. Velsen introduces a really horrible doggrel of his own τῶν καλότε κακούς καὶ ταύτα κακούς into a trochaic tetrameter, perhaps the most harmonious of
APPENDIX

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 -σω’ γώ σφω in 1480 infra), a consideration which Aristophanes never ignored. Moreover, in composing his doggerel, Velsen overlooks the fact that the adjective καλος 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 τοὺς καλοὺς τε καὶ γαλακτω. 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 κανὼν χρωσίων. For the reasons mentioned in relation to the foregoing line, Kuster proposed to read καὶ τὸ κανὼν χαλικίων. And Meineke actually substitutes for the text the words καὶ καλοὶ κεκομιμένον. 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.


724. ἐν τε τοῖς. From the strange notion that this line is governed by χρωμεθ’ οὔδεν, in which case we should expect σὺν ἐν τοῖς Ἑλληνι, various transpositions have been made in these verses by Meineke and other recent editors. But the words are really, as Holden observes, connected with κεκομιμένον, tested both amongst the Hellenes and amongst the Barbarians.

730. προσελαύμεν R. Bekker, recen-riores, except Bergk. προσελαύμεν 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 προσελαύμεν. Stobaeus, 43. 28, citing this passage gives προσελαύμεν, and so Bentley proposed, Hesychius explaining προσελαινειν by προπηλαζειν and υβριζειν. Grotius proposed προσελαύμεν. 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 χαλικίων 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 ἴστοτεις ἄφιγμένους into ἴστεροις ἄφι- γμένους, 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 ἄπαντα into ὁπαντὶ πάντα, and in 734 καὶ νῦν into καὶ νῦν.

741. ἔξελεγχθεῖν’ V. P. U. B. F'. and (with the λ doubled) R. Brunck, recen-
tiore, except Velsen, who with M. H. m. and the editions before Brunck reads εξελέγχεται.

743. ομωζε M. Brunck, recentiores. ο-μωζε R. V. P. U. and the MSS. generally, and all editions before Bergler who wrote ομωζε. ομωζε H. P^3., from the latter of which, coupled with Bergler’s emendation, Brunck derived the present reading.

748. και τοδ’ R. V. Dindorf, Fritzsche, recentiores, down to Blaydes. και τοδ’ vulgo.—ηπιής R. V. Kuster, Brunck, recentiores. ηπις vulgo.

757. και βοη R. V. Meineke, Holden, Velsen. χη βοη vulgo. Fritzsche and Holden continue the whole of the next line to Xanthias, though he could have known nothing of Aeschylus and Eupides; 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. Β^1, Β^2, Β^3, F^4. 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 πάνω 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 Prytanæum, since such things are as well known in Athens as in Hades.

771. ὅτε ὅτι R. V. P. M. U. and the MSS. and editions generally. The English MSS. O. C. L. U^7, have ὅτε ὅτι 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. ὅτε δ’ εἰς Fritzsche, Velsen.—κατηγορία R. V. P. M. U. and the MSS. generally, Brunck, recentiores. κατηγορία editions before Brunck.

772. τοίοι βαλαντιτῶμοι R. U. F^1, F^4, F^5. Bergk, Meineke, Holden, Kock, Velsen, Paley, Green, Merry, Van Leeuwen. τοίοι βαλαντιτῶμοι V. P. V^2. W^2. τοίοι βαλαντιτῶμοι M. τοίοι βαλαντιτῶμοι C. F^3. editions before Brunck who, from P., changed τοίοι into τοίοι. And subsequent editors (except those mentioned above) have followed his reading τοίοι βαλαντιτῶμοι.

786. αὐτῶν V. Blaydes, Van Leeuwen. αὐτῶν vulgo.

794. πρὸς γ’ Εἰρησίδην R, and all the editions. But the other MSS. omit the γ’.

795. τὸ χρήμα R. Bekker, Fritzsche, recentiores. τί χρήμα V. P. M. U. and the other MSS. and editions.—ολίγον ύστερον R, M. P. U. the MSS. generally and vulgo. ολίγον γ’ ύστερον V. Blaydes.

800. ΞΑ. πληθεύσωσι γάρ; The MS. readings πληθεύσωσι γε (and so, vulgo), πληθεύσωσι τε, and πληθεύσωσι τε continue the words to Aeacns. Bergk was
the first to perceive that they are an interruption by Xanthias, but he read ΞΑ. πλυνθέουσαν γην; deriving the γην from Bothe, who read καὶ πλαύσα ξυμ-πτυχθ. Kock suggested the reading in the text, which is adopted by Meineke, and all subsequent editors.—ξυμπτυκτα Μ. U. Β. Ε'. vulgo. σύμπτυκτα Ρ. σύμπτυκα Ρ. ξυμ-πτυκτα Β. ξυμπτυκτα Ο. Μ', Β. Ε'. Brunck, Bothe, Blaydes, Van Leeuwen.

803. τόν Ἀδρεύλον. For τόν Ranke suggested τόδ', and Blaydes reads τάδ'.

804. ζήληυε γονών V. P. and the MSS. generally, Brunck, Bekker, Bothe, Fritzsche, Meineke, recentiores. ζήλευεν οὖν Μ. U. editions before Brunck. ζήλευε δ' οὖν R. Dindorf, Bergk.

809. τοῦ γυνών περὶ Φύσεως. Blaydes (followed by Van Leeuwen) converts this into τής φύσεως περὶ Γυνών.

814. ἔνδοθεν ἐξει. Velsen proposes ἔν-δοθι πέψει.

815. δἐναλαλον ... ὀδώντα his strident tusk, so (or δἐναλαλον) 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 δἐναλαλον) down to Gelenius who (either by an oversight or taking δἐν-αλαλον to be used adverbially) has ὀδώντας. Rapheleng restored ὀδώντα, but the error of Gelenius was reintroduced by Portus and subsequent editors down to Bergk, who again restored the true reading. Brunck in his note says that Ρ. and Ρ. have δἐναλαλον ... ὀδώντας which he retains and approves, explaining, strangely enough, that "δἐναλαλον substantive accipiendum est pro τό δἐναλαλον garrulitas"; but in a supplemental note he says that Ρ. has δἐναλαλον, which he prefers. Bekker went back to the old error of Gelenius, whilst Dindorf and Merry adopt Brunck's final proposition and read δἐναλαλον ὀδώντα. 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 παρίδη into ἐπαίδη to read δἐναλαλον, though he retains ὀδώντα. παρίδη V. Hermann, Fritzsche, recentiores. περίδη R. περίδη P. περ ἵθη Μ. U. and most MSS. and all editions before Fritzsche.

818. υψιλόσφων U. Ρ. Ρ'. Ε'. and all editions before Invernizzi: and Bothe, Fritzsche, Blaydes, and Van Leeuwen since. ἅπολόσφου R. V. P. M. and the MSS. generally, and, except as aforesaid, the editors since Invernizzi. Both Beck and Fritzsche suggest that ἅπολόσφου crept in from ἅποβάμονα three lines below.

819. σκυναλάμων (or -μῶν) V. and some other MSS. Bentley, Fritzsche, Bergk, Meineke, Kock, Paley, Merry, σκυναλάμων (or -μῶν) 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 σκυναλάμων ἐν τῷ χ, Ἀττικῷς, σκυναλάμων, Ἑλληνες. 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 σκ-, 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 σκυναλάμων 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 σχινδαλμών 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 ἀττικῶς, and the other ἐλληνικῶς, 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 θύρας, ἀττικῶς. ἤω, ἐλληνικῶς, yet of course both forms are quite common with Attic writers. Much mischief has been done by critics not bearing in mind that ἐλληνικῶς does not mean in-Attic. For παραξύνα (from ἤων, whirling of splinters) which immediately follows, Herwerden suggests παραξύνα (from ἤω, scrapings of splinters).

827. ἐπεμέθεα δ' ἦ Βοθε. ἐπεμέθεα δ' ἦ Ρ. V. and the MSS. and editions generally. ἐπεμέθεα δ' ἦ P. Fritzsche, Paley. δ' seems natural here, as in the second and third stanzas, and the reading δ' ἦ 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. πλευμώνων. The MSS. and editions are divided between πλευμώνων and πλευμιόνων here, as in 474 supra.

830. μεθείμην 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 μεθείμην," says that eminent critic, "cum genitivo, vel medium μεθείμην cum accusativo rite conjungi existimat, loquendi constuetinem ab Atticis servatam ignorat." In his time, and indeed down to Brunck's edition, μεθείμη, which is found in R. and one or two inferior MSS., was the reading of every edition. μεθείμην is read by Brunck, and all subsequent editors.

838. ἀπύλασθον V. P. M. U. and apparently all MSS. except R., and all editions before Invernizzi, and Bekker, Bothe, Fritzsche, Bergk, and Paley since. αὐθύρατον R. Invernizzi and (except as aforesaid) subsequent editors.


853. ἀπαγε V. P. M. U. and the MSS. and editions generally. ἀπαγε R. Bergk, Meineke, Kock, Velsen, Blaydes, Van Leeuwen.

857. πρέπει R. V. P. M. and almost all the MSS. and editions. βέμο U. O. C. L. L¹. W¹. W². V¹. P¹. F¹. Dindorf, Meineke, Velsen. βέμο seems the better word, but the preponderance of MS. authority against is too marked to permit its acceptance.

859. ἐμπροσθείς vulgo. ἐμπροσθείς V. P.

863. Πηλέοι γε R. V. Bekker, recentiores. Πηλέοι τε P, and other MSS. and all the older editions. Πηλέοι, σε Μ. Πηλέα (alone) U. and other MSS.

866. ἐβαυλόμην μὲν MSS. vulgo. We should certainly have expected ἀν, and
Dawes referring to (amongst other passages) 672 supra, Eccl. 151, Wasps 960, proposes either εξουλόμεν μὲν ἄν, which Brunck accepts, or εξουλόμεν 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 εξουλόμεν μὲν, without ἄν, is used exactly as here. At the end of the line, εὐθάδε is altered by Meineke, Blaydes, and Van Leeuwen into εὐθαδᾶ.

887. ἄγων νῦν. The old editions read ἄγων νῦν, but Bentley and Dawes saw that ἄγων required the article, ἄγων, and that νῦν must consequently be read as a monosyllable. The latter alteration is confirmed by every MS.; and therefore ἄγων, 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.—τι δαί; R. P. U. and other MSS. Brunck, recentiores. τινὶ V. and other MSS. edd. before Brunck. ἵνι M.

888. πορίσασθαι R. V. Bekker, recentiores. πορίσασθε (with a colon after στομάτων) P. M. U. and most of the MSS. and all editions before Bekker.

889. ῥήματα MSS. vulgo. But some recent editors object to ῥήματα, apparently from not observing that throughout this contest the word is specially appropriated to the weighty sayings of Aeschylus. Thiersch conjectures ῥήματα, Bergk ῥήματα, Kock πρόμα τε (which Velsen inserts into the text), Meineke κρημνᾶ τε. Blaydes dismisses these conjectures with the words "Frustra. ῥήματα Aeschylis sunt (v. 821, 824, 828), παραπρίσματ' ἐπὶ ν Ἑυριπίδης. Correxi κνίσματα quod melius cum παραπρίσματα conveniet."

884. οὐ μέγας Hermann, Dindorf, recentiores. οὐδὲ μέγας (contra metrum) MSS. editions before Dindorf.

888. ἐπίδεις λαβῶν κ.τ.λ. V. P. M. U. H. B. V. and all the five Florentine MSS. and almost all the editions. R. transposes λαβῶν, placing it after λιβανωτῶν, which Invernizzi follows, not observing that it makes the line unmetrical. Dindorf commences the line with θι δη, which he gets, I suppose, from 891 infra, and omits λαβῶν altogether. Fritzsche shuffles the words into a new arrangement, ἐπίδεις λιβανωτῶν καὶ σὺ δῆ λαβῶν, and is followed by Kock, Velsen, and Blaydes. The MS. reading is retained by Bergk, Meineke, Holden, Paley, Van Leeuwen.


890. σοι V. P. M. U. and the MSS. and editions generally. σοι R. Bekker, Fritzsche, Bergk, Kock, Blaydes.

893. εὐνεις R. C. F. Dawes, Invernizzi, recentiores. εὐνεις vulgo. Bentley for the sake of the metre changed καὶ εὐνεις into εὐνεις τε and so Brunck.

897. ἐμμελείαν δαίαν. All the MSS. and editions (except as herinafter mentioned) have ἐμμελείαν ἔπτε (or ἔπτε τε or ἔπτι τε δαίαν ὄντων. 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 ἐμμελείαν. We long to hear what hostile path ye will enter. Blaydes writes (after αἰκονιαῖ) τίν' ἐπιτε ταῖαν λόγου ὄντων. The other suggestions all require considerable changes, or create
a lacuna, in the antistrophe 994 infra
Bothereads ἐμμελεῖαιν ἐπιπερθείαν. Fritzche
reads (after ἀκοίστα) ἐμμελεῖαν τε τιν',
ἐνη τε, διαίν ὅδιν λόγων. Meineke changes
tινα λόγου ἐμμελεῖαιν into τινα λόγου τιν' ἐμμελεῖαιν. Green follows Dindorf; and
Holden and Van Leeuwen follow Meineke.

901. λέξεων V. M. U. and other MSS.
and vulgo λέξει A. 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 corre-
spondence with the antistrophe 1004, 1005.

908. ὅστατος MSS. vulgo. ὅστεροι
Blaydes, Van Leeuwen.

911. ἐνα τιν'; ἄν V. Dobree, Bekker,
Dindorf, Bothe, Fritzsche, Bergk, Holden,
recentiores. All the editions before
Brunck have δή γ' ἐνα τινα (or τιν' where
the augment is prefixed to the follow-
ing verb) and so H. F3. C1. δὴτα ἐνα τινα
P2. whence Brunck and Invernizzi
dητα ἐνα τινα. ἑνα γε 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 ἐνα τινα, which does
not satisfy the metre. — ἐκάθίσεων V2.
καθίσεων Bekker, Dindorf, recentiores,
except Blaydes who writes it καθισέων
after Dawes and Porson ubi supra, but
καθίσεων is the commoner form. See
Veitch's Irregular Verbs, s. v. καθίσω.
Most of the best MSS. have καθίσεων, and so
Aldus, Fracini, Gormont, and Grynaeus,
whilst Junta and the other editions
before Kuster have 'κάθισεν. ἐκάθισεν
V. Kuster, Bergler, Brunck, and Inver-
nizzi. καθίσεων Elmsley ubi supra.

913. γρῦζωντας. Blaydes altered this
into γρῦζωντα γ', not observing, ap-
parently, the oi δ' ἐσίγων two lines below.

919. καθ'το R. V. P. M. and many
other MSS. Brunck, Invernizzi, Bekker,
Dindorf, Bothe, Fritzsche, Bergk, Paley,
Green, Blaydes. καθ'το U. and other
MSS. and editions before Brunck. καθ'το
Dobree (at Plutus 992), Meineke, Holden,
Kock, Velsen, Merry, Van Leeuwen.

920. τι φθεγύζεται R. V. Bekker, re-
centiores (but Velsen says that R. V.
have τι not τι'). All editions before
Brunck have φθεγύζεται δή, which appears
to be found in but one MS., viz. F3.
Most of the MSS. read φθεγύζετα with
τι either preceding or following it.

926. ἄγνωστα (or ἄγνωστα) 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 editions before Bekker
have ῥάδιον ἦν. Bentley omitted the
ἦν, and so Dindorf and Blaydes. But
ῥάδι' ἦν was far more likely to be cor-
rupted into ῥάδιον or ῥάδιον ἦν than the
converse.

932. ἵππαλεκτρώνα MSS. vulgo. Porson
objects to an anapaest in the fourth
place (Suppl. Pref. Hec.) and Bp. Monk
on Hipp. 377 contracts the word to
ἵππαλεκτρώ. Botho changes it to ἵππα-


APPENDIX

λεκτόρα, and (what is more surprising) is followed in this by Fritzscbe, 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 ἀλεκτρούνα 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.


939. τὸ πρῶτον εἰσὶν V. Bentley, Brunck, recentiores. τὸ πρῶτον μὲν εἰσίν all editions before Brunck. πρῶτον μὲν εἰσίν Η. E. P. P. C. πρῶτον εἰσίν (without τὸ) P. M. U. and many MSS. εἰσίν without either τὸ πρῶτον or μὲν R. O. V. W. 2.

942. λευκοίς R. V. U. O. B. V. W. W. F. F. Invernizzi, recentiores. μικροῖς P. M. and other MSS. and all editions before Invernizzi, though Brunck, “aurilium solum judicium secatus,” writes it μικροῖς τε τευτλοῖσιν. μικροῖς is doubtless, as Dobree says, a gloss indicating that τευτλοῖσιν is a diminutive.

943. ἀπιθῶν P. P. P. Brunck, recentiores. ἀπηθῶν V. ἀπ ἢθῶν, from manners, R. P. M. U. editions before Brunck.

944. Κρισμοφόντα μεγάς. 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. (Δ) R. V. M. P. 3. recentiores. (ΔΙΣ.) the other MSS. and editions before Brunck.

948. οἴδεν MSS. vulgo. οἶδεν Blaydes, Van Leeuwen.

958. καὶ τευτλοῖσιν. τευτλοῖσιν vulgo. See the Commentary.

957. εἰρήν MSS. vulgo. Some recent editors have objected to the word. Fritzscbe connects it with στρέφειν “to love to dodge.” Velsen omits it, leaving a lacuna. Blaydes substitutes τε καλ for it, Van Leeuwen περᾶτιν, after a suggestion of Meineke.

958. καὶ τευτλοῖσιν. τευτλοῖσιν vulgo. 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, καὶ τευτλοῖσιν.

964. καμοῦ γ' V. P. M. m. V. F. vulgo. καμοῦ (omitting γ') R. U. H. O. B. W. W. and other MSS. καμοῦ Dobree, Fritzscbe, recentiores, except Green and Merry.—ἐκατέρου R. V. and the MSS. generally and vulgo. ἐκατέρου P. P. P. M. U. and a few others, Brunck, Bothe.

965. τούτουμείνι (in one word) Dindorf, Fritzscbe, recentiores. Cf. Birds 448; Eustathius on Iliad, i. 54. τούτου μείν (in two words) R. Bekker. τούτου μὲν οὖν U. W. W. and all editions before Bekker. τούτου μὲν V. P. M. O. and a few other MSS., whilst others again have τούτου μὲν ὁ and τούτου μὲν γὰρ. Doubtless the unusual form τούτουμείνι for τούτου μὲν was a stumbling-block to the transcribers. At the end of the line Μαύρηs (variously accented) is the reading of all the MSS. except P. and of the editions generally. P. has Μάυρηs.

969. τεῦ. Velsen and Kock change this into τῖς. But see the note.

971. μέντοι χώριον delta and all the MSS. except R. V. V9. who read μέντοι σωφρόνειν, and are followed by Invernizzi, Bekker, Fritzsche, and Paley. The common reading is written μέντοιγώ by Dindorf and subsequent editors.

979. ἑλαβεῖ 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’ ἑλαβεῖ; ἑλαβεῖ is found in R. and some other MSS. Fritzsche reads τίς προβαλαβεῖ; some would omit this, with or without the preceding line, as unsuited to the character of Euripides.

987. χθεσιν; Lobeck, Dindorf, recentiore. χθεσιν MSS. and editions before Dindorf. To make this scan, P9 and P9 insert μι after σκόροδων, and so Brunck and Invernizzi; whilst Bentley proposed σκορόδων. But Lobeck’s suggestion is doubtless right. See Wasps 281, where a similar correction was made by Hermann. For τὸ χθεσινον Junta has καὶ χθεσινον.

989. ἀδελπερῶτοι R. V. P. M. U. and the MSS. generally, Invernizzi, recentiore. Brunck too approved of it, though he left in his text ἀδελπερωτεητον, the reading of the older editions and two or three MSS.


993. σῦ δὲ τί Bentley, Dindorf, recentiore. σῦ δὴ τί the MSS. generally (though R. omits τί) and earlier editions. σῦ δὲ 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. ἄξιος Thiersch, Mitchell, Fritzsche, Paley, Merry, Blaydes. ἄξιος vulgo.

1017. ἰμύοις. Blaydes alters this into ῥύοις, “quid enim,” he says, “valet ἰμύοις ἐπταβάμειος?” He must have forgotten, for the moment, that he was editing a Comedy.

1018-1020. These three lines are variously distributed between Diony- sus and Euripides, both by the MSS. and by the editions. I have followed the arrangement found in P.

1019. καὶ σῦ 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 καὶ τί σῦ R. Invernizzi, recentiore except Bothe. σῦ τί δὴ Brunck (omitting the καὶ). Later in the line, ἀυτοῦ ἀυτὸς is the reading of P. H. O. C. W1. F9. F3. and all the editions before Invernizzi, and Bothe afterwards. ἀυτῶς ἀυτοῦ the other MSS. and editions.—γεννάιοις R. U. O. m. P4. V9. W9. F9. Brunck, recen-
tiore, except Blaydes, who with V. M. H1. V2 W1. C. and the editions before Brunck reads ἀνδρείως. The editions which read καὶ σὺ τί δῆ 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 ἐν ἐδίδαξας.

1021. Ἀρεως R. V. Bekker, recentiores. Ἀρεως the other MSS. and older editions.

1026. Πέρσας R. V. P. M. U. and the MSS. generally, Bentley, Bekker, recentiores. τοὺας Πέρσας Η. 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 τοῦτ’ into κατὰ τοῦτ’.

1028. τὸν θρήνον ἀκούσας περὶ. See the Commentary. ἄνίκ’ ἡκουσα περὶ R. V. P. M. U. and the MSS. generally, and vulgo. ἄνικ’ ἀπεγγέλθη περὶ F2. V2. Dindorf, Bothe, Green. τὴν νικάκουσα παρὰ Fritzsche, Van Leeuwen. ἄνικ’ λαν ἠκουσ’ ἀπὸ Meineke. ἄνικ’ λαν ἠκουσ’ ὃς Holden. περὶ νίκη πα τι μαθάν παρὰ Velsen. νικήσας 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 of the Classical Review, substituting ἄνικ’ ἐκώκκωσαν for ἄνικ’ ἠκουσα.]

1035. πλὴν τοῦδ’ Bentley, Dindorf, recentiores. πλὴν τοῦδ’ MSS. editions before Dindorf.


1051. πιέω P. U. F4. Bentley, Brunck, recentiores. All the other MSS. and all the editions before Brunck have πίνεω, which has the penultimate long. In the following line again τοῖνον (since found in U. F4.) is Bentley’s correction for the τοιοῦτον of all the other MSS. and the editions before Bergler. τοῖνον is read by Bergler and all subsequent editors.

1055. τοῖνον δ’ ἦβασι R. F1. and (as corrected) U. Bekker, Meineke, Blaydes. τοῖος δ’ ἦβασι 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 τοῖνον δ’ ἦβασι, which is found in R. and is followed, in the text, or τοῖος ἦβασιν δ’, which is found in no MS. but is followed by Dindorf, Fritzsche, Bergk, Holden, Kock, Velsen, Green, Merry, Van Leeuwen. But in every MS. δ’ comes between the article and ἦβασι, just as in the preceding
line μὲν comes between the article and πάραρισσαν. τοίοι δ’ ἡμῶν O. V¹. W². τοίοι δ’ ἡμῶν γε Kuster, Bergler, Brunck, Invernizzi, and Bothe. Besides the two suggestions mentioned above, Bentley made a third, viz. τοῖς ἡμῶν δὲ τοιχίας . . . δὲ χρηστὰ λέγειν, in one sentence. But this destroys the anti-
tthesis, and would in every respect be a change for the worse.

1057. Παρωσσών R. V. M. and other MSS. Fritzsche. Παρωσσών P. U. and other MSS. and vulgo. "forte Παρνήσου" Bentley. The same suggestion is made by Bp. Wordsworth (Athens and Attica, chap. viii) on the ground that Lykabettus 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 recep-
tion 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, εἰ τὴν Πάρνηθα ἀργισθίωσα, φρουδᾶς κατὰ τὸν Λυκαβηττόν. To the summit of Parnes, swelling with rage, and have vanished along Lykabettus. They are vanishing towards Mount Parnes, and they are taking Lykabettus in their way. Lyca-
bettus 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 οὔ the ὅ which immediately follows, whilst Van Leeuwen deletes the note of interrogation after ἀνθρωπεῖως.

1058. χρὴ MSS. vulgo. χρὴ Fritzsche, Bergk, Meineke, Holden, Velsen, Paley, Van Leeuwen.

1059. τὰ ρήματα R. V. P. M. and the MSS. generally, Brunck, recentiores. τὰ γε ρήματα U. W². F¹. editions before Brunck.

1063. εἰλιυόν Bentley, Brunck, recentiores. εἰλιυόν MSS. edd. before Brunck.

1064. ἐκλαψα 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. ἐκλαψα; τί editions before Bekker; a not very intelligible reading. ἐκλαψα τί (Did I cause any harm by so doing?) M. U. F¹. 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. Fª. F¹ and the editions generally. περιειλόμενος R. Bekker, Fritzsche, Green. περιειλόμενος M. περιειλόμενος V. Thinking the aorist more suitable than the present Bergk writes περιειλόμενος, and so Merry and Van Leeuwen. Cobet (N. L. p. 182) prefers to write it περιειλόμενος, and is
followed by Meineke, Holden, Kock, Velsen, and Blaydes. But if the MS. ευ 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. περὶ M. U. O. F. Blaydes, Van Leeuwen.

1070. ἐπιτριψε MSS. vulgo. κατέτριψε Blaydes. συνετριψε Van Leeuwen.

1073. καλέσαντι MSS. vulgo. κάψαε Herwerden, Blaydes, Van Leeuwen.

1076. ἀντιλέγει ... ἔλαυνε ... πλεῖ R. V. P. M. U. and the MSS. generally, and all editions before Dindorf, and Bothe afterwards. ἀντιλέγεται ... ἔλαυνεν ... πλεῖν O. C. P. P1. V1. V2. W1 Dindorf, Green. All other recent editors combine the two lines into one; Fritzsche writing ἀντιλέγεται κοικέτ' ἔλαυνων πλεῖν; Bergk ἀντιλέγεται κοικέτ' ἔλαυνων πλεί, in which he is followed by Meineke, Holden, Paley, Merry, Blaydes, Van Leeuwen; whilst Kock and Velsen have ἀντιλέγεται κοικέτ' ἔλαυνεν, πλεῖ, the latter in the preceding line accepting Cobet’s alteration of κακίσα τινα into κακίαντες. 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. ὑπογραμματέων R. P. U. Fritzsche, recentiores. ὑπὸ γραμματέων V. M. and all editions before Fritzsche, though Dindorf in his notes prefers ὑπογραμματέων.

1089. ἐπαφαώνθην R. (according to Invernizzi and Bekker; but according to Velsen επ’ ἀφαώνθην) Suidas, s. v. And so (or ἐπαφαώνθην) Bentley, Brunck, Invernizzi, Bekker, Dindorf, Paley, Green; and so Kuster in his note. ἀπαφαώνθην V. P. M. ἀπεφαώνθην U. (except that it has ν for v) and most of the other MSS., and all the editions before Brunck. It matters little which preposition is placed first, but ἀφαώνθω is found in Eccl. 146. Hermann proposed διότι γ’ ἀφαώνθην 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.

1098. Κεραμίς R. V. U. and other MSS. and all editions, some placing an iota subscriptum under the η. Κεραμεὺς P. M. and other MSS.

1106. ἀνά τε δίφετον Dobree, Blaydes. ἀναδέρετον R. V. P. M. U. and almost all the MSS. ἀναδέρετον F5 and all editions before Brunck. ἀναδέρεσθαι Brunck, Invernizzi, Bekker, Dindorf, Bothe, Green, and Merry. ἀνά δ’ ἐρενθον Bergk, Meineke, Holden, Kock, Velsen, Paley, and Van Leeuwen. καναδέρετον Fritzsche, which is probable enough.

1124. Ὠρεστεύως R. P. and many MSS. Bentley, Brunck, recentiores. Ὠρεστεύως V. M. U. and other MSS. and the editions before Brunck.

1144. ἐκεῖνος V. P. M. U. and apparently every MS. except R. and vulgo. R. alone has ἐκεῖνοι, 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. μᾶλλον V. P. M. and most of the MSS. and all the editions. μᾶλλον R. U. and some other MSS.
1149. οὐτως R. U. and some other MSS. Bekker, Fritzsch, Bergk, Meineke, Holden, Kock, Velsen, Paley, Van Leeuwen. οὐτω γ’ V. P. M. most MSS. and vulgo.

1157. ἤκω. 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 ἤκεων; and though R. V. P. M. U. and other MSS. and all editions read κατέρχομαι, yet a great number of MSS. read κατέρχοσθαί.

1161. ταῦτ’ έστ’. This line (with the exception of the first word ἄνθρωπε which has remained unchanged throughout) has had a strange history. Aldus wrote it ταῦτῃ ’στ’ ἄλλ’ ἐτέρως ἔχων, which is unmetrical, is supported by no authority, and appears to be a reminiscence of Plutus 371, τά δ’ ἐστιν οὗ ταῦταν, ἄλλ’ ἐτέρως ἔχων. Junta, Gormont, Neo-bari, 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’ ἄλλ’ ἐτέρως ἔχων. 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 ταῦτῃ γ’ ἐστὶν ἄλλ’ ἐτέρως ἔχων. Bentley proposed ταῦτον ἐστὶν, ἄλλ’ ἐτέρως ἔχων. 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 ταῦτῃ ’στ’ though of course retaining the rest of the line as in the MSS., which all read ἄλλ’ ἄρσι’ ἔτ’ ἔχον. As to ταῦτ’ ἐστ’ the words are found so accented in U. P. R. F. B. m.; accented as ταῦτ’ in R. V. M. and others; ταῦτη ’στ’ H. and one or two others; ταῦτον ἐστ’ W 2.

1163. ἔλθειν MSS. vulgo. One would certainly have expected ἤκεων, and at Hirschig’s suggestion ἤκεω is read by Meineke, Velsen, Blaydes, and Van Leeuwen; but Aeschylus is perhaps emphasizing the difference which the prefix κατά makes to the verb ἔχωμαι.

1170. πέραντε τοῖνυν MSS. vulgo. Blaydes alters it into περαιέων νυν. But see 1124, 1125 supra.

1172. τάδε R. V. U. F 4. Bekker, Dindorf, Fritzsch, recentiores. τάδε B. O. C. m. In M. τάδε is written over τάδε. τάδε γε H. C 1. and all the other editions.

1173. αὐ δίσ. This is Bake’s felicitous conjecture for the αὐδείς 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 τοῖνυν ἐτέρων into ταῦτ’ ἐτέρων.

1180. σύγγραματινάλλ’. Blaydes alters this into αὐ γάρ ἄλλα μαθητ’. which is certainly the more natural order of the words. R. has ἀκαυστέου, but ἀκαυστέα is otherwise so universally read that I have not altered it.

1182. εἰδαίμον R. U. and other MSS. Brunck, recentiores. εἰτυχίς 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 εὐνυχῆ, and, with εἰδαίμων here, it seems necessary to substitute εἰδαίμων there, as all do except Bekker and Invernzitzi. The fact that in 1195 all the MSS. read εἰδαίμων 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 φῦαι μὲν R. V. P. M. U. and, the MSS. generally, and Brunck, recentiores, except Blaydes, who reads πρὶν πεφυκέν. πρὶν μὲν ἡ φῦαι H. F². editions before Brunck.

1203. θυλίκων. A tribarach 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 κνίδιον, and Bothe and Fritzsche read θυλίκον. But “nice customs curtesy to great” necessity; and subsequent editors have seen that a first Paeon, -οοο, is necessary here; since Aeschylus means that θυλίκων ἀπόλεσεν or κωδάριον ἀπόλεσεν would suit his purpose as well as ληκύθων ἀπόλεσεν.

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. δοκεῖ MSS. vulgo. Kuster refers to Sophocles, Electra 335.

1230. ἡξω Dobree, who remarks that ἡξω arose from ἡξει in the following line. And so Bothe, Velsen, Blaydes, Van Leeuwen. ἡξω 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 Aeschylo, vende hanc omni modo; namque uno obolo emes atiam tibi, pulchram et probam, observes truly that ἀπόδον not ἀπόδος conveys the idea of selling, and accordingly proposes to read ἀπόδον here. ἀπόδον is found in P. and also in O. as corrected, and is read by Brunck, Invernzitzi, 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 hauddubie 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, numera pretium Aeschylus pro amphulla.

1243. ἔασον R. B. O. C. V. W¹. Bekker, Dindorf, Bothe, Kock, Green, Merry. ἔασον αὐτόν M. P². ἔα αὐτόν the other MSS. and editions.

1245. ἀπολείς ὑπ’ V. M. H. V¹. F². F³. F⁴. all editions before Bothe, and Velsen, Paley, Green, Merry since. ἀπολείς the other MSS. and editions.
1249. ως MSS. vulgo. αις Dobree, Meineke, Holden, Velsen, and Blaydes.

1252. ἐγυα’ ἐχω MSS. vulgo. Bentley suggested ἐγω’ικ (ἐγω αικ) ἔχω, which would certainly improve the sense. And if this were adopted, we might also accept Blaydes’s φροντίζων for φροντίζων.

1256. τὸν ἐτὶ νυν’ Bentley, Gaisford (on Hephaestion, chap. x), Dindorf, Bergk, Kock, Paley, Green. All the MSS. and all the editions before Dindorf (and Bothe since) have τὸν ἐτὶ νυν ὡς. τὸν νῦν ἐτὶ ὡς contrary to the metre. τὸν ἐτὶ γ’ ὡς Brunck, τὸν μέχρι νυν’ Meineke and (except as aforesaid) more recent editors.

1263. λογοῦμαι τοῦτα MSS. vulgo, λογοῦμαι γ’ αὕτα 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 παρεπιγραφαι, which are often, as here, essential to the right understanding of the play.

1264. Αχιλλε'υ M. and all editions before Bekker, and Bothe, Bergk, Paley, and Van Leeuwen since. Αχιλλε’υ the other MSS. and editions.

1265. ἰῃ κόπον (in two words, wherever it occurs) R. V. Bergk, recentiores, except Green, who, with the other MSS. and the editions before Bergk, has ἰῇ κόπον 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. Ν2, Φ3. Φ4. and all editions, except Invernizzi and Bekker, who with the other MSS. read ο’ σχολε. No doubt they are right, but nobody likes to disfigure his text by so unsightly a form.

1276. ὅδιον. 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 F4. But V. P. M. U. and the MSS. generally, and all the editions before Brunck, have ὅδιον. R. has δ’ διον. Brunck in his text has δόιον (and so Bekker), but in his notes pointed out the true reading.

1281. πρὶν γ’ ἄν 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 ἄν) MSS. vulgo.

1286. τὸ φιλαττοθρατουφλαττόθρατος. 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 φιλαττόθρατος τὸ φιλαττόθρατος in accordance with the abbreviated description in 1296, others joining the initiatory τὸ to the rest of the word, and others otherwise.

1287. δυσαμερία MSS. vulgo. δυσαμερία, 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 συγ-
APPENDIX

κλωες (r' omissos) H. F^4. and all other editions.

1301. μελοφορει πορωφικων. See the Commentary. μεν φερει πορωφιων MSS. vulgo. πορωφιων μελη φερει Porson, Holden, Merry. μεν φερει πορωφιων Kock. μεν φερει πορωφιων μελον Velsen.

1305. οτι τουτων MSS. (except C.) vulgo. οτι τουτων C. Meineke, Holden, Kock, Blaydes, Van Leeuwen.

1307. ταυτ' οτι ουδεν U. H. O. M^1. V^1. V^2. W^1. F^4. Brunck, Invernizzi, Bekker, Dindorf, Bothe, Green, Merry. ταυτ' οτι ουδεν (a mere clerical error for the foregoing) R. ταυτ' οτι V. P. M. It is observable that all the MSS. have οτι'. ταυτ' ουδεν vulgo. ταυτ' ουδεν Hermann, Velsen. Blaydes (contrary to all the authorities) writes επετηδειων οτι ουδεν ταυτ'.

1309. δεναιος R. m. F^1. F^6. and every edition except Brunck, Invernizzi, and Bothe. It is indeed required by the metre. δεναιος the other MSS. and the three excepted editors.


1316. κερκιδος R. H. P^5. Brunck, recentiores, except Bergk, who, with the other MSS. and older editions, reads και κερκιδος.

1323. τονδ' Reisig, Blaydes, which seems necessary, the line being glyconic. τονδ' vulgo. Porson suggests, and Van Leeuwen reads, τονδ' των ποδ' όρας; And other suggestions have been made to bring the line into the metre.

1362. δευτατος R. V. M. P. U. and the MSS. generally, Bergk, Meineke, Holden, Kock, Velsen. I follow the MSS. with reluctance, since the common reading δευτατος, which is only found in m. V^1. W^1. F^3. and C., seems better, and is indeed adopted in the translation. δευτατος Fritzsche.

1366. οτερ . . . μονον R. V. Bekker, Fritzsche, Bergk, Meineke, Holden, Kock, Velsen, Green, Merry. οτερ . . . μονον vulgo.

1374. μα των vulgo. P. alone adds Αι'.

1376. επιθομην (originally the suggestion of Bentley) is found in P^2. W^2. F^3. F^4. C^1. 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 επιθομην, which is of course contrary to the metre.

1378. ΑιΣ. και ΕΥ. Almost all the MSS. attribute to both poets the words attributed in the text to the two: some naming them, and others prefixing οι φοτερου or οι δυο. P. gives them to ΕΥ. All the editions before Brunck give Ιδαυ in this line and εχομενα in 1381 to Aeschylus, and Ιδαυ 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.


1384. μεθεισ MSS. vulgo. Porson (at Orestes 141) proposed μεθεσθε, thinking that here the middle was preferable to the active verb, and μεθεσθε is, accord-
iugly, inserted by Meineke, Holden, Kock, Paley, Green, Blaydes, and Van Leeuwen. So below 1393.


1396. καὶ νῦν MSS. vulgo. κἀγκον (from a conjecture of Herwerden) Blaydes, Van Leeuwen.

1397. ζῆτε V. M. vulgo. ζητεὶ R. P. U. and other MSS.

1399. τοιοῦτο R. P. M. vulgo. τοιοῦτον 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 λέγων ἀν. But possibly the allusion to the βεβδηκτη 'Αχιλλέως 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. εἰσήγετε 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 εἰσέδηκε.

1406. οὗ MSS. vulgo. ὅστις Dobree, Blaydes, Van Leeuwen.


1411. ἄνδρες. The MSS. omit the aspirate, save that a corrector of M. writes οὶ 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. σοφοὶ the other MSS. and editions.

1428. πέρικε V. P. M. U. and the MSS. generally, except those mentioned below. φανέται 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 ἐκτραφῇ τις is the reading of all the MSS., and of all the editions except Dindorf and Green. Hermann pronounced "Male legitur ἐκτραφῇ," Opuscule, ii. 332, and Dindorf introduced ἐκτρέφῃ, which is read in a quotation of this passage by Plutarch, Ael. 32, chap. 16.

1436. σωτηρίαν MSS. vulgo. Wecklein suggested σωτηρίας, taking it as ἥτις 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. εἰ τις . . . τῶν ἐνπρίων. 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. χρησαίμεθα σωθείμεν R. Invernizzi, Bekker, Dindorf, Fritzsche, Bergk, Kock, Paley, Green, Merry. χρησαίμεθα (or μεθ) τις σωθοίμεν F². F³. C. editions before Brunck. χρησαίμεθα ἑιτω σωθείμεν Bentely, Brunck, Bothe, Meineke, Holden, Velsen, Blaydes, Van Leeuwen. The readings of the other MSS. are unmetrical. χρησαίμεθα ἑιτω σωθείμεν V. and others. χρησαίμεθα ἑιτω σωθείμεν P. M. U. and others.

1450. τάνωντι ἀν Dobree, Bothe, Fritzsche, and nearly all the subsequent editors. τάνωντι MSS. vulgo.—πράξαντες V. P. M. U. and the MSS. generally, the editions before Bekker, and Bothe, Bergk, Meineke, Holden, Kock, Velsen, Paley, Blaydes. πράξαντες R. V¹. W¹. Bekker, Dindorf, Fritzsche, Holden, Kock, Green, Merry.

1454. τί δαί; σύ τί λέγεις; R. and (placing the first note of interrogation after σύ) Fritzsche, Bergk, Meineke, Holden, Kock, Velsen. I have placed it after δαί. τί δαί λέγεις σύ; F². F³. vulgo. τί δαί σύ λέγεις; P. M. V. τί δε σύ λέγεις U.

1466. εὖ πλὴν γ’ R. U. V¹. W². F¹. Invernizzi, Bekker, Dindorf, Fritzsche, recentiores, except that Meineke omits the line. εὖ πλὴν P. m. F². F³. ecd. veteres and Bothe. εὖ γε πλὴν V. M. and other MSS.

1474. προσβλέπει μ’ εἰργασμένος F¹. F². V¹. and (as corrected) M. Bekker, Dindorf, Fritzsche, Bergk, Paley, recentiores. μ’ εἰργασμένοι προσβλέπει F². F³. vulgo. μ’ εἰργασμένοι προσβλέπει P. U. and (originally) M. εἰργασμένος πρῶς βλέπεις (inserting μ’ before ἐργον) V. εἰργασμένοι προσβλέπεις R.

1480. ξενίσωμεν. All the MSS. read ξενισώω, and down to the time of Brunck all the editions had read, later in the verse, πρῶς γ’ ἀπελθεῖν. P². has πρῶς ἀπελθεῖν, but all the other MSS. have πρῶς ἀποπλεῖν. Brunck therefore changed πρῶς γ’ ἀπελθεῖν into πρῶς ἀποπλεῖν, and to save the metre inserted τοι 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 τοι, and inserted ἥω between ξενισώω and σφῶ, as if Aristophanes could have endured such a combination of syllables as -σφω ἥω, 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 ξενισώω, which is introduced into the text by Kock and Velsen. It seems to me that the true reading is either πρῶς γ’ ἀποπλεῖν 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. μακάριος γ’ R. V. U. Invernizzi, recentiores. μακάριος P. M. μακάριοι γ’ all editions before Invernizzi, and this was the reading of the Scholiast.

1484. πολλοῖς R. Brunck, recentiores. πολλοῖς the other MSS. and the editions before Brunck. Brunck too was the first to change σεμνοῖς into σεμνοῖς, infra 1496, where even R. has σεμνοῖς.
1486. οἰκοδ' αὖ. The MSS. and editions before Dindorf have οἰκοδ' αὖδε, but Dindorf changed αὖδε into αὖ to make the line correspond with its anti-strophical line, τῆς τραγῳδίης τέχνης. For a similar reason he changed φίλοις into φίλοις, three lines below.

1497. σκαριφησμοίσιν R. Fritzsche, recentiores. σκαριφησμοίσιν the other MSS. and editions before Fritzsche.

1501. ἡμετέρων MSS. vulgo. ἡμετέρων (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. τοῦτοι P. F³. V³. F¹. F⁸. Brunck, Bekker, Dindorf, Bothe, Holden, Paley, Green, Merry. τούτοι V. U. τούτοι R. τούτοι M. Meineke. τούτοις F³. 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 παρωστάων. Bentley suggested τοῦτασιν. Bergk writes τοὺ- τοῖς (subaud. βρόχους), and so Kock, Velsen, Blaydes, and Van Leeuwen: but the use of the ὁμοί as well as the τε... καὶ in the next line show that the παρωσταὶ were not to have separate instruments of self-slaughter.

1510. ἡκὼν, ἔγω R. V. M. and other MSS. Brunck, recentiores. ἡκὼν (without ἔγω) most of the MSS. and all the editions before Brunck.

1515. θάκων. Seven lines below, all the MSS. and editions have θάκων (variously accented) or. θάκων. But here, with the exception of U. W². F⁴. L., all the MSS. and all the editions before Brunck have θρόνων, contrary to the metre. Bentley proposed, and Brunck and all subsequent editors read, θάκων.

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. τοῦτον τοῦτον. This is very awkward, and Bentley’s suggestion of εὐτοῦ for τοῦτον has been generally approved, though never adopted.

1529. γαῖας R. Invernizzi, Bekker, Dindorf, Fritzsche, recentiores. γαῖαν the other MSS. and the editions before Invernizzi.

1530. τῇ τε MSS. (except R.) and vulgo. τῇ δὲ R. Bekker, Fritzsche, recentiores. “Praestat τῇ δὲ,” says Blaydes, “respondent enim haec precedentibus πρώτα μὲν.” But it is the δὲ after Κλεοφῶν which responds to the preceding μὲν. The Chorus put up two petitions; the first for the success of Aeschylus, the second for the retirement of Cleophon.