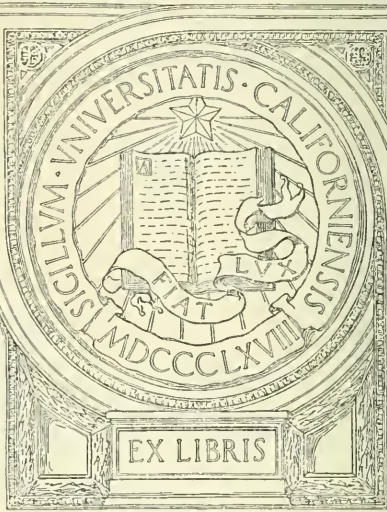


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THE ACHARNIANS

OF

ARISTOPHANES.

REVISED, WITH PREFACE AND FULL EXPLANATORY
NOTES,

BY

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TO THE READER.

THIS work has been undertaken, not so much from a paucity of editions of the most popular and brilliant play of Aristophanes, as in defence of the old

ERRATUM.

INTRODUCTION, page x, *delete* the words 'in Germany.'

feeling shown in many of the changes introduced. In saying this, I would not be understood as speaking of Aristophanes alone. Some changes, of course, are necessary, and many are such as commend themselves at once to every editor of judgment and taste. But others imply a caprice which seems to let nothing alone, and which has led the authors of them habitually to indulge in ingenious guesses, without possessing (as it seems to me) that correct sense of fitness and rhythmical harmony which are essential conditions of sober criticism.

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TO THE READER.

THIS work has been undertaken, not so much from a paucity of editions of the most popular and brilliant play of Aristophanes, as in defence of the old text, which, as it seems to me, has in many places been altered, without sufficient reason, not only by the German, but by their too obsequious followers, the English editors. I am well aware that to recall generally rejected readings may seem to some not only presumption, but a retrogression in scholarship. What strikes me, however, so strongly, brought up as I have been in the old-fashioned school of verse-writing, is not only the needlessness (though that is often very apparent), but the want of poetic feeling shown in many of the changes introduced. In saying this, I would not be understood as speaking of Aristophanes alone. Some changes, of course, are necessary, and many are such as commend themselves at once to every editor of judgment and taste. But others imply a caprice which seems to let nothing alone, and which has led the authors of them habitually to indulge in ingenious guesses, without possessing (as it seems to me) that correct sense of fitness and rhythmical harmony which are essential conditions of sober criticism.

Dr Holden will forgive me for expressing my surprise that so sound and sober a scholar should so meekly bow to the dictates of Meineke and Cobet. The otherwise excellent edition of Albert Müller (to which all succeeding editors must look for a full record of various readings and conjectures, as well as for a copious apparatus of references and exegetical notes) is too often liable to the charge of altering the MS. readings without due cause. Our own Elmsley was, like the sagacious and judicious Dobree, often successful, and some of his corrections are evidently right: but of a large number of his alterations, as indeed of Dobree's, it is impossible to say more than that they are good readings in their way, and if one was treating an old writer as a teacher treats a schoolboy's exercise, one might be willing enough to accept them. No critic perhaps has indulged in wilder guesses than Hamaker¹; and yet both Meineke and Dr Holden seem to show a respect for them which I, for one, am unable to feel. It appears to me that a conjecture ought not to be admitted merely because it is possibly or even probably true, *unless* the MSS. readings are, on metrical or grammatical grounds, certainly or most probably corrupt,—a canon which, rightly interpreted, would eliminate at least half of the alterations that have found a place in the texts of the Greek poets². Mr

¹ e.g. for οὐδ' ἂν αὐτὴν τὴν Ἀχαιῶν βραδίως ἠνέσχετ' ἂν, Dr Holden thinks it worth while to quote Hamaker's emendation (!) οὐδ' ἂν Αὐτοκλήης παλαίων κ.τ.λ.

² The ugly word ἐντετευλιδαμένης, adopted in Ach. 894 by

Blaydes seems to commence with the assumption that MSS. are generally very corrupt, and wholly untrustworthy; and that some one or other of a series of ingenious conjectures has a better chance of being right. On this subject I entirely agree with Mr Rogers¹: "Modern German criticism, as regards Aristophanes at least, is calculated rather to display the ingenuity of the critic, than to improve the text of the author. Alterations are introduced, without any semblance of authority or probability, apparently for no other reason than that they would, in the opinion of the editor, have done as well as the received and authorized reading." Fortunately (he adds) each succeeding editor sweeps away the emendations of his predecessor, so that we have a corrective process constantly going on that tends to bring us back to the old texts².

Meineke and Dr Holden from a conjecture of Mr Blaydes', seems to me far less probable than the vulg. *ἐντετευτλανωμένης*, from *τεύτλανον*=*τεῦτλον*. It is true that *τευτλῖς* occurs and *τεύτλανον* does not; but *τευτλιδοῦν* is a pure invention.

¹ P. 242 of his recent and useful edition of the *Vespæ*.

² I may illustrate these remarks by two passages in the present play. In v. 347, *ἐμέλλετ' ἄρ' ἅπαντες ἀνασεύειν βοήν* has been altered, after Dobree and Elmsley, into *ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς*, or *τὴν βοήν* (*ἄρα* the MSS.). Unpleasing as this is to the ear, and (as I hope I have shown in the note) wholly unnecessary to the sense, it has found favour with most of the recent editors; while Mr Blaydes would have us believe, what I for one never can believe, that the poet wrote *ἐμέλλετ' ἄρ' ἀνήσειν ποθ' ὑμῖς τῆς βοῆς*. The other passage is v. 318, *ὑπὲρ ἐπιξήνον θελήσω τὴν κεφαλὴν ἔχων λέγειν*. I have no doubt whatever that this is the true reading; and I have quoted in the note several iambic verses,

A play so full of difficulties and political allusions as the *Acharnians* cannot be really explained by the short and rather scant notes which Mr Green and Mr Hailstone have given in their expurgated school-manuals. Young students are too apt to suppose (which is a great delusion) that all is simple and straightforward that is not commented upon in the editions they use. On the other hand, the length to which A. Müller's notes extend is likely to deter all but the more careful and industrious students from using his otherwise learned and exhaustive work. Mr Mitchell's book is copious in illustration, and shows great appreciation of the author's meaning and wit, but it is of no value whatever as a critical edition. Not only of this play, but of all the comedies of Aristophanes it may be said, that there is ample room for a good annotated edition intermediate between the two extremes of brevity and prolixity,—avoiding on the one hand (as far as is possible in writing English notes) verbosity and

which, if changed into trochaics by the addition of a *pes creticus*, would give exactly the same position in the verse for τὴν κεφαλὴν. In truth, an anapaest is by no means uncommon in this place in the comic senarius; and we have no right whatever, because a second example happens to be wanting, to exclude it from a comic trochaic. Yet even Porson and Elmsley would alter τὴν κεφαλὴν to τὸν Κέφαλον (the joke of which I do not pretend to explain), while Müller admits into his text a conjecture of Hansing, ὑπὲρ ἐπιξήνου θελήσω τὴν γε κεφαλὴν σχῶν λέγειν (!), and Meineke coolly reads πάνθ' ὅσ' ἂν λέγω λέγειν, quoting in defence of so reckless a change v. 355, ἐμοῦ θέλοντος ὑπὲρ ἐπιξήνου λέγειν ἰπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἂν λέγω.

superfluity of explanation, on the other hand, leaving nothing unexplained. Such has been my object in preparing this as well as the edition of the *Peace* already published in the same form. I have consulted, I think, all the notes and commentaries that are really useful, including a careful perusal of the Scholia. In not a few passages, as it seems to me, the true sense has been overlooked or misunderstood, and I have endeavoured in such cases to throw some new light on the meaning of the author.

Though I admit with regret that some passages in this play are not fit for school-reading, I nevertheless object altogether to expurgated editions, as serving no really good purpose, while they misrepresent or pervert the whole tenor and character of a play. No young student need read verses that are certain not to be set nor in any way asked for: every one can read them in the cheap texts of Aristophanes that are so readily procurable. Jokes of this kind are generally as silly¹ as they are coarse; they are fitted only to give pleasure to the mob for whom they were meant, and no well-regulated mind will dwell on them with delight. I think it better to let an ancient author (if he is to be read at all) speak for himself, than to attempt to make him appear moral when he is not so.

It has been part of my plan to discuss briefly

¹ The Schol. on 733 remarks, in reference to the dressing up the Megarian's young children as little pigs, *μικρὰ ἢ ἔννοια τῷ ποιητῇ*.

such readings as seemed of sufficient importance to require notice. I have adhered to the method I have always followed, of making such remarks part of the general commentary, though the custom of writing critical notes separately, and in Latin, has some undoubted advantages. The disadvantage is, that nine out of ten students never look at *separate* critical notes at all. In revising the text I have compared throughout the readings of all the good editions of this play. Dr Holden generally takes Meineke for his guide: on the whole, I much prefer Bergk's text to any other, and I have followed him in the main, though rejecting some of the alterations which even he, by no means an innovator¹, has adopted. The Ravenna MS. (R) on the whole has been my guide rather than the Paris A, which in this play appears to be of next authority.

In the country dialects of the Megarian and the Boeotian, the variety of readings in the MSS. and the paucity of Inscriptions of the period combine to make conjectural emendation doubly difficult. This part of the play has been a fertile field for critical sagacity; but the harvest, from the very diversity of opinions, has been a poor one, and it seems best on the whole to adhere to the most approved MS.

¹ Bergk says in his Preface (Ed. Teub. 1867), "Sedulo operam dedi ut oratio Aristophanea quam maxime ex librorum optimorum auctoritate restitueretur; itaque haud raro malui locum aperte depravatam intactum relinquere quam pro arbitrio aut praeceptorum opinionum gratia immutare." I have only carried out this principle a *little* further than himself.

readings, even without having entire confidence in their correctness. I think Bergk has shown a sound discretion in rejecting most of the unauthorized changes. It is evident that, even if we had more Boeotian and Megarian Inscriptions, they would be no guide to the *patois* of the country-folk, nor can much aid be obtained from the broad Doric which prevails in so large a part of the *Lysistrata*. Nor, again, is it possible to feel assured that the poet himself in all cases correctly wrote the words he may have heard in the conversation of Doric peasants in the Athenian agora. To the ordinary student, the exact orthography of provincial Greek words is of much less moment than it is to the philologist. In a work intended for the former, it seemed the less necessary to exercise the critical office too rigidly in this particular part of the play, which may be allowed to have come down to us in a less satisfactory condition.

The dialogue at the end of the play between Lamachus and Diaecopolis seems also in some parts corrupt; but the changes adopted by Müller on metrical grounds are too violent to be safely followed. I have mentioned in the notes the most probable of them; though I am aware that these are matters of but little interest to ordinary readers. Few English students now undergo that special training in criticism that has always been characteristic of German scholarship. We retain, it is true—though contrary to the judgment of many—the practice of Greek and

Latin verse-composition; but our classical studies of late years have taken a different direction, and philology, history, and philosophy are the most usual subjects of our lectures and examinations. As a consequence, we seem to pay less attention to those niceties of metre and syntax which engaged the acute and observant minds of Porson, Dawes, Elmsley, and Dobree. This school has its latest representatives in Germany in Madvig and Cobet. Many of their proposed alterations may seem improbable and unnecessary; but they have earned the respect and gratitude of English scholars, and their works are an encouragement to the somewhat relaxing interest in close verbal scholarship, by proving that classical criticism is still thought worthy of being made the lifelong labour of the profoundest intellects and the most accomplished minds.

LONDON,

July, 1876.

P R E F A C E.

THE Comedy called, from the persons composing the Chorus, Ἀχαρνῆς, i. e. townsmen of the large and important Attic deme which had suffered so severely from the ravages of the Spartan king, Archidamos (Thucyd. II. 19), was brought out at the Lenæa¹ in the Archonship of Euthydemus², B. C. 425, in the sixth year of the War. Between the capture of the port of Megara by Athens in the year 427 (Thucyd. III. 51, Ach. 761), and the death of Sitalces in 424 (Thuc. IV. 101, Ach. 134), but three years intervene. The express mention of the *sixth* year (Ach. 266, 890) fixes the date at the precise point between these historical limits. Like the two preceding plays, the *Banqueters* (Δαιταλεῖς) and the *Babylonians*, which latter had appeared the year before³, the *Acharnians* was brought out under another name,—a fact avowed by the poet himself in more passages than one⁴, though his real reasons for doing

¹ v. 504.

² Εὐθυδέμους MSS., corrected by Dindorf and others.

³ τὴν πέρσει κωμωδίαν, v. 377.

⁴ Vesp. 1018, Nub. 520—30, Equit. 512.

so are unknown, and cannot be certainly explained¹. The *Banqueters*, perhaps, was exhibited by Philonides², who also brought out the *Wasps* and the *Frogs*. The *Babylonians* and the *Acharnians* were given to Callistratus, a friend of the poet's, though whether a comic author, like Philonides, or only an actor, *ὑποκρίτης*, has been doubted³. It seems probable that both were well-known as writers of comedy, though nothing is recorded about Callistratus⁴. The first play which Aristophanes brought out in his own name was that exhibited the year afterwards, the *Cavaliers* (or *Knights*), *Ἴππεῖς*, a play which the author was evidently engaged upon when the *Acharnians* was acted⁵. In the *Clouds* (531) he jocosely compares the disowning of his own plays to an infant put out to nurse.

¹ A. Müller (Praef. p. vii.) remarks that the custom was not altogether new, the three Tragic poets having allowed younger relations to exhibit plays composed by themselves.

² Ranke, De Vit. Arist. in ed. Meineke, p. xx., "Initio omnia eo ducere videntur, ut a Philonide Daetalenses doctam esse sumamus." He remarks, that though frequent reference is made in the *Acharnians* to the *Babylonians*, there is not the slightest allusion to the *Banqueters*. This play therefore, he supposes to have been given to a different exhibitor. But Bergk and A. Müller consider that Callistratus brought out all the three plays preceding the *Ἴππεῖς*.

³ Ranke, p. xi., who quotes the βίος Ἀριστοφάνους ad fin., *ὑποκριταὶ Ἀριστοφάνους Καλλίστρατος καὶ Φιλωνίδης, οἱ ὧν εἰδίδαξε τὰ δράματα ἑαυτοῦ*.

⁴ Müller (Praef. p. x.) observes that "in tanta egregiorum poetarum comicorum copia, quanta Aristophanis aetate Athenis fuit, facile in oblivionem ire poterant."

⁵ v. 300.

The *Acharnians* gained the first prize, Cratinus being second and Eupolis third, the one with the *Χειμαζόμενοι*, the other with the *Νουμηνίαι*. Its object is essentially a political one, which was to expose the folly and injustice of the War-party as represented by Cleon, Lamachus and Alcibiades, who was just then coming into notice¹, and even by Pericles, as the author of the *Μεγαρικὸν ψήφισμα*, by which the Doric neighbours of Athens had been excluded from the market². The poet takes a fair view of the position between both the belligerents. If the Athenians had been wronged by the Lacedaemonians, by their destructive raids on the farms³, the Lacedaemonians were wronged by the Megaric decree, which the Athenians had refused to rescind at their special request⁴, and by their eager and inconsiderate haste to rush into war⁵.

It is evident that in the *Babylonians* the policy of Athens under the leadership of Cleon had been im-

¹ v. 615, 716.

² v. 532.

³ v. 512.

⁴ v. 538. Thuc. i. 139.

⁵ v. 539, *κάντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων*. Thucydides, i. 23, regards the Athenians as really to blame; but the Spartan party, when the question of war was brought before them and the allies, voted for it by a decided majority; see *ib.* §§ 79 and 87. Mr Grote (vol. v. p. 376) says, "It is common to ascribe the Peloponnesian war to the ambition of Athens; but this is a partial view of the case. The aggressive sentiment, partly fear, partly hatred, was on the side of the Peloponnesians, who were not ignorant that Athens desired the continuance of peace, but were resolved not to let her stand as she was at the conclusion of the thirty-years' truce. It was their purpose to attack her and break down her empire, as dangerous, wrongful, and anti-Hellenic."

pugned, and the pressure of the democratic influence on the subject states had been severely exposed, probably with marked reference to the then recent event of the cruel punishment of the Mytilenians that had been advocated by Cleon for their unsuccessful revolt¹. That Cleon himself had been attacked by the poet we must infer, not only from the general sketch and purport of the *Babylonians* as given in the Parabasis of the present play², but from the known fact, more than once alluded to in the play itself³, that Cleon prosecuted the author of it (viz. either Aristophanes or Callistratus, it is uncertain which) for speaking evil of the government in the presence of the allies. It is probable, from the expression in v. 379, *εἰσελκύσας γάρ μ' ἐς τὸ βουλευτήριον*, that the process called *εἰσαγγελία* was the form of the action adopted on this occasion. From

¹ Thuc. III. 36, B.C. 427.

² v. 634—42. Schol. on v. 356, *τοὺς Βαβυλωνίους—πρὸ τῶν Ἀχαρνέων Ἀριστοφάνης ἐδίδαξεν, ἐν οἷς πολλοὺς κακῶς εἶπεν. ἐκωμώδησε γὰρ τὰς τε κληρωτὰς καὶ χειροτονητὰς ἀρχὰς καὶ Κλέωνα, παρόντων τῶν ξένων.* (The last words refer to the play having been brought out, not at the Lenaea, but at the City Dionysia.) To the poet's satire on the elections we may refer Ach. 598, *ἐχειροτόνησαν γάρ με— Δ. κόκκυγές γε τρεῖς*, and 642, *καὶ τοὺς δῆμους ἐν ταῖς πόλεσιν δείξας ὡς δημοκρατοῦνται.* Mr Grote contends that the conduct of Athens towards its allies was generally reasonable, and no attempt was made to force on them a democratic constitution. The natural love of *αὐτονομία* and the agitation of the oligarchical factions against the Athenian rule were probably the main causes of dissatisfaction. See Thuc, I. 77, which is a defence against the charge of oppression.

³ v. 380, 502.

the triumphant tone of the poet in alluding to this event, it is clear that Cleon had failed in getting a verdict against him. No less a principle, in truth, was involved than what we should now describe as the censorship *versus* the freedom of the press. Cleon therefore was as determined to put down Aristophanes, as Aristophanes was to maintain the right of publicly assailing the faults or follies of the government. The persistent attack on Cleon both in the *Acharnians* and in the *Knights* was met by an action for *ξενία* or alien birth, one of the commonest forms of *συκοφαντία* brought against obnoxious citizens with a view to their being declared *ἄτιμοι*¹. The poet evidently thought the attempt to silence him was *unjust*. For he alludes to his own motives as *just* with repeated emphasis; and if he was conscious that his conduct was fair and upright, he could have regarded Cleon's enmity in no other light than that in which Plato regarded the death of Socrates. Not only is the peace-loving countryman, who throughout represents the poet's own views, called *Δικαιοπόλις*, but he promises *ὡς κωμωδήσει τὰ δίκαια*, i. e. that he will persist in the same

¹ The obscure allusion in v. 653, *τὴν Ἀἴγιαν ἀπαιτούσιν—ἵνα τοῦτον τὸν ποιητὴν ἀφέλωνται*, may be to some threatened action for *ξενία* on the failure of the first prosecution. Aristophanes was said by some to have been a Rhodian, by others an Aeginetan (Vit. Arist. ap. Ranke, p. ix.), but by others *γένος Ἀθηναῖος*. And that he was a true-born Athenian Ranke thinks is evident from his general patriotism, *ib.* p. xii. A. Müller (Præf. p. xiv.) interprets the above passage of the poet having been a *κληροῦχος* in Aegina.

course in spite of all that Cleon can do to prevent him¹, nay, even if all the world is against him²; and he adds, that “even Comedy knows what justice is³.” Part of this self-devotion to the cause of justice is the frequent reproach he throws on the Athenians for not seeing that they were themselves to blame for the war fully as much as the Spartan party⁴. He blames their vanity and their foolish compliance with any demand accompanied by compliments to their city⁵. It would seem that he had warned his countrymen in the *Babylonians* against listening to the specious appeals of the ambassadors from the Leontines, the chief of whom was Gorgias⁶. On the whole then Aristophanes stands before us as one who has dared to say an unpopular truth, who has attacked a popular minister, who has been made a martyr to his own patriotism, and now asks the support of the right-minded (*δεξιοί*) of his countrymen against the oppression of the powerful and overbearing⁷.

¹ v. 655, 661.

² ἅπασιν τάναντία, 493.

³ v. 500. See also 561—2, and 645, ὅστις παρεκινδύνευσ’ εἰπέειν ἐν Ἀθηναίοις τὰ δίκαια.

⁴ See also Pac. 604 seqq., where the account given by Hermes of the causes of the war reflects more on Athens than on Sparta.

⁵ v. 371—4, 636—40. Hence the Athenians are called Κεχρηναίων πόλις in Equit. 1262. Perhaps Thucydides means the same when he makes the Spartan Archidamus say (I. 84) τῶν τε σὺν ἐπαίνῳ ἐξοτρυνόντων ἡμᾶς ἐπὶ τὰ δεινὰ παρὰ τὸ δοκοῦν ἡμῶν οὐκ ἐπαίρομεθα ἠδονῆ.

⁶ Thuc. III. 86, Plat. Hipp. Maj. p. 282. To this probably Ach. 636 alludes, πρότερον δ’ ὑμᾶς ἀπὸ των πόλεων οἱ πρέσβεις ἐξαπατῶντες πρῶτον μὲν ἰστεφάνους ἐκάλοιν κ.τ.λ.

⁷ Cleon was βιαίωτατος τῶν πολιτῶν, according to the well-known

That Dicaeopolis speaks throughout in the person of Aristophanes, cannot be doubted. He is even made to say that now at least Cleon will not prosecute *him*¹, and that *he* was dragged before the Boule by Cleon². Between Dicaeopolis and Aristophanes Callistratus intervenes, and thus the third party assumes the character of the first. It does not appear altogether improbable that Aristophanes himself acted the part of Dicaeopolis, and was known to the audience to have done so.

If we could show this, we should directly obtain some personal characteristics of the poet,—his small size and deficiency in physical strength³, as we know that he was bald and had a ‘shiny’ forehead⁴. Ranke however denies that the poet himself ever was an actor⁵. There are difficulties in this question

estimate of Thucydides, III. 36. Aristophanes speaks of him as an absolute *monster*, a sort of hydra to be attacked and overcome, Pac. 755. His accusation he calls a *διαβολή*, Ach. 380, 502, 630.

¹ v. 502. From the tone of the passage we might not unreasonably infer that the play was acted at the Lenæa expressly to render Cleon's former charge nugatory. But the *Banqueters* appear from v. 1155 to have been acted at the Lenæa, as the intermediate play, the *Babylonians*, certainly was at the City Dionysia, or Cleon's charge, of speaking evil of the city before strangers, could not have been sustained.

² v. 379.

³ v. 367. 591.

⁴ *λαμπρόν μέτωπον*, Pac. 774, if we adopt the reading of the Schol. The poet's baldness had been ridiculed by his rivals, Nub. 540.

⁵ “*Histrion nunquam, ut ridetur, Aristophanes fuit*” (p. xviii.). He considers that the protagonist was the *χοροδιδάσκαλος*, and so directly represented the poet.

which it is not easy to solve¹. If it was notorious that Aristophanes was the author, why should he bring it out in another's name? And if Callistratus, not Aristophanes, was the person prosecuted by Cleon for the *Babylonians*, would Callistratus have incurred a second risk by lending his name to the *Acharnians*? Could Aristophanes have asked him to do so? A. Müller thinks that Cleon was well aware who was the real author of the *Babylonians*, and that he brought the action against Aristophanes himself². At all events, he contends, if the action was brought in the name of Callistratus at first, the poet must have come forward and avowed the authorship in defence of his friend.

The motives which induced Aristophanes to bring out his first three plays in another's name are perhaps truly avowed in a well-known passage³,

¹ It is remarkable that not only Dicaeopolis *passim* but even the Chorus more than once seem to speak in the character of the poet. In v. 300 the Chorus, who are as yet on the side of the war-party, declare through their Coryphaeus that they hate Dicaeopolis worse than they hate Cleon, "whom," says the speaker, "I will yet cut into shoe-leather for the play of the *Cavaliers* (Knights)." Again in 1155 the same Coryphaeus says that Antimachus when Choragus at the Lenaea shut him out when he was dining (*δειπνῶν*), i. e. excluded him from the feast given at the *ἐπινίκια*, in honour of the victory. Müller argues that Aristophanes must be meant, and the occasion alluded to must be the success of the *Δαιταλεῖς*, since the *Babylonians* was acted at the City Dionysia, and Callistratus, as the exhibitor, could not possibly have been passed over at the *ἐπινίκια*. (Praef. p. xii.)

² Praef. p. xiii.

³ Equit. 512—540. A. Müller (Praef. p. xii.) infers from the words *οὐχὶ πάλαι* that it had long been no secret who was the

where he says his friends had expressed their surprise that he had not long ago 'asked for a chorus,' i.e. brought out a play, on his own account. The reason, he says, was his consciousness of the fickleness of popular favour, and his reluctance to court a popularity which in some of his contemporaries had been short-lived. The patriotic desire, avowed in the *Clouds*¹, to elevate Comedy above the low buffoonery and the open indecency² which had hitherto characterised it, and to make it, like its sister Tragedy, a means of imparting to the citizens at once information and counsel on political matters, was also too hazardous to be attempted by one avowed author. He seems therefore to have watched the experiment while another performed it for him. It may have been known to, or at least suspected by, some, and probably by Cleon himself, that Aristophanes was the real author: but it does not follow that the poet himself wished the fact to become known. Cleon, no doubt, in prosecuting Aristophanes or his representative Callistratus, thought to nip in the

real author of the three preceding plays. After all, the natural timidity of young authors to face public criticism is often the real motive for the concealment of the name.

¹ 520—548.

² 'Indecency' is a relative term, i.e. there are degrees of it. The comedies and satyric plays at Athens were something more than merely coarse. Much as Aristophanes often offends our moral sense, it is reasonable to believe that he was less bad than some of his contemporaries. We must remember that a comedy lost one of its best chances of success in not being immoral.

but this new growth, so pregnant with danger to himself, and so likely to damage his influence by diminishing his popularity¹. But the theatre proved too strong even for Cleon. The failure of his prosecution is sufficiently shown by the jubilant and defiant tone which the poet assumes in referring to it². In the *Clouds* he even speaks of sparing Cleon, and not trampling on him when he was down³. In the *Wasps*⁴ an action brought against the poet consequent on the *Knights* appears to be meant; and to judge by the context, Aristophanes made some apology, in consideration of which Cleon, mindful perhaps of his former failure, did not press the prosecution further⁵.

Thus it is plain that the relations between Cleon and Aristophanes were those of uncompromising hostility, on grounds both personal and political. It was the tug of war between the liberty of the stage and the attempt of an autocrat to stop it. Even after Cleon's death, an event which he alludes to in

¹ A. Müller, Praef. p. xi., "haec lis, quanquam soli Babyloniorum poetae intenta fuit, tamen totam poesim comicam spectavit."

² v. 659, πρὸς ταῦτα Κλέων καὶ παλαμάσθω καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω.

³ v. 550, μέγιστον ὄντα Κλέωνα ἔπαισ' εἰς τὴν γαστέρα, κοῦκ ἐτόλμησ' αὐθις ἐπεμπεδῆσ' αὐτῷ κειμένῳ, where κειμένῳ perhaps refers to Cleon's death, B. C. 422, if this passage belongs to the second edition of the play.

⁴ v. 1284, εἰσὶ τινες οἳ μ' ἔλεγον ὡς καταδιηλλάγην, ἤνικα Κλέων μ' ὑπετάραττεν ἐπικείμενος.

⁵ *ib.* 1290, ταῦτα κατιδὼν ὑπὸ τι μικρὸν ἐπιθήκισα.

the *Peace* as a real blessing to the state¹, he speaks of him as the barking Cerberus in the world below, who may yet return to earth to disturb the city. It was too much to expect that the character of such a man should be represented to us with perfect fairness by one so openly an enemy as Aristophanes.

It is more difficult to explain the cause of the relentless animosity with which the poet assailed Euripides in this and many others of his plays, and even after his death, twenty years later, in the *Frogs*². Whether the reasons of his dislike were personal or political,—the jealousy of a rival for popular favour, or the partisanship of a faction which hated Euripides, Socrates, and Alcibiades,—we cannot tell. The latter seems the less likely if, as we believe, Euripides was an adherent to the peace-party. In none of the plays is he so unmercifully satirised as in the *Acharnians*, though strictly in relation to his tragic art³. We are perhaps too apt to regard tragedy and comedy as different in their nature⁴, and therefore hardly to appreciate the feeling of rivalry that

¹ v. 271, εὖ ποιῶν ἀπόλωλ' ἐκεῖνος, κὰν δέοντι τῇ πόλει. See also 313, εὐλαβεῖσθαι νῦν ἐκεῖνον τὸν κάτωθεν Κέρβερον, and 649, ἀλλ' ἔα τὸν ἄνδρ' ἐκεῖνον οὐπερ ἔστ' εἶναι κάτω.

² I have made some remarks on this subject in the Preface to Euripides, Vol. i. p. lii (ed. 2).

³ That the audience were greatly amused may be inferred from *Vesp.* 61, where he declares he is not going to repeat any of his popular jokes, οὐδ' αὖθις ἀνασελγαινόμενος Εὐριπίδης.

⁴ Both however have a close affinity to the Satyric drama. Tragedy proper, Mr Grote remarks, was peculiarly an Athenian development.

may have existed between competitors for popular favour in these two departments of the Attic Drama. It is possible too that Aristophanes joined the side of those who thought the opinions of the tragic poet innovating and dangerous¹. One thing seems certain, and the result is rather a curious one,—that the satire of Aristophanes has done more in comparatively late times in the general depreciation of Euripides as a poet, than it was able to effect with any of the schools of Greek Grammarians, who appear to have preferred Euripides to both Aeschylus and Sophocles.

One character appears prominently in the present drama, respecting whom history is almost silent till the Sicilian expedition, ten years later,—the burly hero of the Gorgon-shield, jocosely called

¹ On this subject see Mommsen, *History of Rome*, Vol. II, p. 447; “Euripides in the legitimate issues of his principles coincided with the contemporary political and philosophical radicalism, and was the first and chief apostle of that new cosmopolitan humanity which broke up the old Attic national life. This was the ground at once of that opposition which the profane and non-Attic poet encountered among his contemporaries, and of that marvellous enthusiasm, with which the younger generation and foreigners devoted themselves to the poet of emotion and of love, of apophthegm and of tendency, of philosophy and of humanity. Greek tragedy in the hands of Euripides stepped beyond its proper sphere and consequently broke down: but the success of the cosmopolitan poet was only promoted by this, since at the same time the nation also stepped beyond its sphere and broke down likewise. The criticism of Aristophanes probably hit the truth exactly both in a moral and in a poetical point of view.” He adds, “the new Attic comedy did nothing but transfer Euripides into a comic form.”

‘son of Gorgasus’,¹ the brave general Lamachus. His name does not occur in Thucydides till the year 422 (IV. 75), when we read of his making rather a dashing adventure in effecting a retreat by land from Heraelea on the Pontus to Chalcedon. From the allusion to his *μισθοφορία*² it would seem that he had held the post of strategus or envoy on some of the numerous embassies, and that a determined hatred of the Lacedaemonians was one of his characteristics³. In the Pax also he is one of the chief opponents of the peace⁴. From the frequent mention of him in Aristophanes⁵ we can hardly doubt that he was a daring and active promoter of the war at the early period to which the *Acharnians* refers. His death is recorded in Thuc. VI. 101⁶, under circumstances so similar to those described, in comic joke, in Ach. 1178, that the suspicion entertained on other grounds of the spuriousness of the latter passage is thereby much increased: it is either an *ex post facto* description or a very singular coincidence⁷.

The plot of the *Acharnians* bears a close resem-

¹ Ach. 1131. His real parentage is known from Thuc. VI. 8.

² Ib. 619. “Ubi carpit Lamachi avaritiam.” (Dr Holden, *Onomast. Arist. in v.*)

³ Ach. 620—2.

⁴ V. 473, ὃ Λάμαχ' ἀδικεῖς ἐμποδῶν καθήμενος.

⁵ Pax. 1290, Thesm. 841, Ran. 1039, &c.

⁶ ὁ Λάμαχος—ἐπιδιαβάς τάφρον τινα καὶ μονωθείς μετ' ὀλίγων τῶν ξυνδιαβάντων ἀποθνήσκει αὐτός τε καὶ πέντε ἢ ἕξ τῶν μετ' αὐτοῦ. This happened B. C. 414.

⁷ Compare *διαπηδῶν τάφρον*, Ach. *ut cur.*

blance to that of the *Peace*, which was brought out four years later, B.C. 421. In both plays a countryman complains and laments that he has been a grievous sufferer by the war; in both Pericles and Cleon are blamed as the authors, one as originating, the other as promoting it; in both a special truce is made for the private benefit of the farmer, and both conclude with an amusing contrast between the blessings of peace, and the horrors and losses of war. The *Knights*,—it has been remarked by Mr Grote,—makes no such complaint about the war, though it equally, if not more bitterly, assails Cleon. The victory of the Athenians at Pylos under Cleon and Demosthenes had so raised the hopes of Athens, and so depressed those of Sparta, that for the time no thought seems to have been entertained at Athens, but that the enemy must now succumb, and leave the victory in the hands of the Athenians. Hence they refused all overtures of peace from Sparta, for which the poet blames them in *Pax* 665. “The utter disgust for the war which marks the ‘*Acharnians*,’ a comedy exhibited about six months before the victory of Kleon, had given way before the more confident and resolute temper shown in the play of the ‘*Knights*’¹.”

The blame of the war in both plays is thrown upon Pericles as the author of the ‘*Megaric Decree*,’ which was proposed by or through him², and passed

¹ Mr Cox, *Hist.* II. p. 222.

² ἐτίθει νόμους—ὡς χρῆ Μεγαρέας κ.τ.λ., *Ach.* 532. It was

shortly before the outbreak of actual hostilities. The unjust and oppressive treatment of this small Doric state, according to the poet's view, did more than anything to keep up the irritation between the

probably carried in the summer of 432 B.C. It is to be wished that we knew more clearly the feelings of Aristophanes towards the great statesman. He died however early in the war (B.C. 429), and so we lose sight of one who was the real adviser of it without finding any great censure cast upon his memory by the poet, who seems to have regarded him as an influential statesman only, but Cleon, his rival and successor, as a formidable demagogue. Mr Grote remarks (v. p. 441), "not only Pericles did not bring on the war, but he could not have averted it without such concessions as Athenian prejudice as well as Athenian patriotism peremptorily forbade." According to Thucydides, i. 79, it was Sparta that deliberately chose the war: so that nothing remained for Pericles but to direct it. Mr Grote adds that the comic writers hated Pericles, but were fond of acknowledging his powers of oratory and his long-unquestioned supremacy (p. 435). In *Equit.* 283 he seems mentioned with a qualified kind of praise. Of course, if Cleon was the enemy and rival of Pericles (Grote, p. 396), the poet was likely to side with Pericles, except only so far as he thought him instrumental in promoting the war. The main object which Pericles had before him in advising the war, or rather in meeting it as a necessity, was *the honour of Athens*. It seemed to him impossible to consent to the final demand of the Lacedaemonians (Thuc. i. 139), "to leave the Hellenes independent." This, as Mr Grote remarks (v. p. 370), "went to nothing less than the entire extinction of the Athenian empire." Cleon, while an opponent of Pericles, and yet an advocate of war, appears to have joined the side of those who objected to the dilatory policy of Pericles; while Aristophanes was one of a third—doubtless a large and influential—party who objected to the war-policy altogether. Cleon, with all his faults as a demagogue, was, as he soon proved himself, a man of action; and as such he was certain to oppose what seemed to him the pusillanimous counsel to let the enemy ravage Attica while the people remained cooped within the walls of the city. Pericles, on

Ionic and the Doric races. For by successive raids into Megaris, repeated every year till the capture of Nisaea¹, as well as, not to say mainly, by the latter event, the Megarians had been reduced to such poverty from the interruption of all trade with Athens, that they had induced the Lacedaemonians to appeal to Athens in their behalf; but such was the exasperation of the Athenians against the Megarians that they refused any concession, alleging as reasons some causes which seem to have little real weight². Albert Müller, in his brief but learned Preface³, expresses his regret that no ancient writer has explained the exact relations between the Athe-

the other hand, appears to have felt that the Spartan hoplite was really the better soldier in the open field, and to have anticipated a crushing defeat in a land engagement with so numerous and well-disciplined a force. See Mr Cox, *Hist.* II. p. 121.

Pericles was "only the first citizen in a democracy, esteemed, trusted, and listened to, more than anyone else, by the body of citizens, but warmly opposed in most of his measures, under the free speech and latitude of individual action which reigned at Athens, even bitterly hated by many active political opponents" (Grote, p. 360). One of these was Thucydides the son of Melesias, alluded to in Ach. 703, respecting whom Mr Grote observes "we do not know the incident to which this remarkable passage alludes, nor can we confirm the statement which the Scholiast cites from Idomeneus to the effect that Thucydides was banished and fled to Artaxerxes."

¹ Thuc. II. 31. Megara had been active in kindling the war, expecting Athens must soon yield; but the Athenians under Pericles marched into Megaris, and devastated the territory: and this went on for some time. See Grote, Vol. v. p. 400.

² Thuc. I. 139. The charges were, a trespassing on sacred land, and the harbouring of renegade slaves.

³ p. xvi.

nians and the Megarians, from their first alliance with Athens in the third Messenian war (B.C. 461), up to the passing of the Megaric Decree. He thinks it probable that the Athenians never forgave the defection of the Megarians to the Lacedaemonian side after the defeat of Athens at the battle of Coronea, B.C. 445¹. It may therefore be taken as one proof of the boldness of the poet in taking an unpopular side, that he should so touchingly represent the misery of the Megarians, and so plainly charge the Athenians with being the cause of it². He comes forward under the name of Dicaeopolis to protect them against the odious *συκοφάνται*, whom he denounces as the pest of Athens³. As regards the Boeotians, who both in this play and in the *Peace*⁴ are represented as equally excluded from the Athenian markets⁵, Müller regards the suspension

¹ Thuc. i. 114, μετὰ δὲ ταῦτα οὐ πολλῶ ὕστερον Εὐβοία ἀπέστη ἀπὸ Ἀθηναίων. καὶ ἐς αὐτὴν διαβεβηκότος ἤδη Περικλέους στρατιᾷ Ἀθηναίων, ἠγγέλθη αὐτῷ ὅτι Μέγαρα ἀπέστηκε. (This was in B.C. 446.) It is clear that Pericles regarded the revolt of the Megarians, which was to have been supported by a raid of the Lacedaemonians into Attica, as the more treacherously made on account of his absence. He returned from Euboea with all speed, and appears to have checked the raid, returning at once to complete the reduction of Euboea, an event alluded to in Nub. 213, οἷδ', ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.

² v. 761—3.

³ Ael. 825—9.

⁴ v. 1003.

⁵ The abundance of good things which they could import is strongly contrasted with the utter poverty of Megaris, Ael. 873—80. The poet wishes to show the folly of the Athenians in needlessly depriving themselves of these ample supplies.

of their trade as resulting from the invasion of the Thebans into Plataea in the year 431¹. The same year therefore saw the beginning of the war and the exclusion of these two peoples from Athens; and we can hardly wonder that the poet combined the events as cause and effect. Add, that it was in this year that the Athenians were persuaded to retire within their own walls by the well-meant, but questionable advice of Pericles; so that trade-supplies were still further curtailed by the interruption of all farming operations. That the Megarians had been shut out of the market even before the Megaric Decree, is the opinion of A. Müller².

The account given by the poet (515 seqq.) of the reasons which induced Pericles to pass the decree are, in the opinion of A. Müller, mere idle gossip. "Sine dubio fictae sunt, et fortasse Acharnensium tempore ab irrisoribus petulantibus Athenis circumferēbantur³." Mr Grote expresses the same opinion about the anecdote given in the *Peace*⁴, where the supposed collusion of Pericles with Phidias in withholding or misappropriating some sacred gold is

¹ Thuc. II. 2.

² Praef. p. xvi., citing Thuc. I. 67, ἄλλοι τε παρίοντες ἐγκλήματα ἐποιοῦντο ὡς ἕκαστοι καὶ Μεγαρήης, δηλοῦντες μὲν καὶ ἕτερα οὐκ ὀλίγα διάφορα, μάλιστα δὲ λιμένων τε εἴργεσθαι τῶν ἐν τῇ Ἀθηναίων ἀρχῇ καὶ τῆς Ἀττικῆς ἀγορᾶς παρὰ τὰς σπονδάς. It may be conjectured from Ach. 517—22, that this was in consequence of some dispute about market-tolls, which had given the Athenian informers a handle against the Megarian traders.

³ Praef. p. xviii.

⁴ v. 605.

alleged as the cause of the war¹. What the real motive was for that untoward measure is not distinctly stated. The reasons alleged by Thucydides² are not grounds for passing the decree, but grounds for refusing to rescind it. It seems probable that the motive was one of combined hatred for their revolt, and of vengeance for the murder of the herald Anthemocritus, who had been sent by the advice of Pericles to expostulate with the Megarians on one of the two points mentioned by Thucydides, the occupation of some sacred land belonging to the Eleusinian goddesses³.

The allusion to Aspasia and her influence over Pericles⁴ is remarkable, and is probably another of

¹ "The stories about Pheidias, Aspasia, and the Megarians, even if we should grant that there is some truth at the bottom of them, must, according to Thucydides, be looked upon at worst as concomitants and pretexts rather than as real causes of the war; though modern authors in speaking of Pericles are but too apt to use expressions which tacitly assume these stories to be well-founded." (Grote, Hist. v. p. 442.) See also Mr Cox, Hist. Gr. Vol. II. p. 99. The Peloponnesian war was really due to the hostility of Corinth. (Grote, v. p. 341.)

² I. 139.

³ The authorities for this story, which is evidently authentic, are given in full by A. Müller in p. xvii. of his Preface.

⁴ Ach. 527. Mr Grote (v. p. 362) takes ἀσπασίας as the accusative plural, but with a *double entendre*. This seems hardly likely, and δύο πόρνας ἀσπασίας is hardly good grammar. But Dr Holden appears to follow him, as he omits the name of Ἄσπασια in his *Onomasticon*. To this lady perhaps Euripides alludes in the Medea, 842, where Cypris is said τῆ σοφίᾳ παρέδρους πέμπειν ἔρωτας, and ib. 1085, ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν ἢ προσομιλεῖ σοφίας ἔνεκιν, sc. ταῖς γυναιξίν. The Medea was brought out B. C. 431, the year after the passing of the Megaric Decree.

the 'idle stories.' The poet expressly says¹ that the decree was passed *διὰ τὰς λαϊκαστρίας*, and we are left to conclude from the context that it was by Aspasia's persuasion and influence that the measure was adopted.

Ranke² regards the *Acharnians* as "oratio quaedam popularis in theatro habita," to show the folly of the war advocated and promoted by Cleon. Aristophanes, as the personal enemy of Cleon, and as disliking the war in common with a large part of the Athenian populace³, was sure to take up the theme with energy, and to treat it with genius and biting sarcasm. His satire on the embassies⁴ to the Persian court and to Thrace must have been most telling.

The division of the Chorus into two conflicting parties (*ἡμιχόρια*), the one convinced of the blessings of peace, the other at first full of vengeance against the Spartans, is a device of the poet's similarly employed in the *Wasps*, where Philocleon and his son discuss at length the merits and demerits of the office of Dicast. The subject is thus as it were ventilated, and arguments in themselves unpopular with one party are made to seem natural, and so to obtain a hearing, when expressed by an adversary. In the

¹ v. 537.

² Vit. Arist. p. xvii.

³ Grote, v. p. 370.

⁴ Ach. 61, 134. The embassy to Persia is mentioned in Thuc. ii. 7, that to the Odomanti *ib.* 101. Cf. Ach. 602, *τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς δραχμὰς*. The context in the last passage implies that embassies were rather frequent at this juncture.

present play, those for peace and justice of course prevail, and thus the sturdy old charcoal-burners, who began by pelting the peace-making farmer, eventually¹ compliment him as *φρόνιμος* and *ὑπέρσοφος*, and join in singing the praises of the goddess *Διαλλαγή*, to whose charms they had so long and so unaccountably been strangers. And not only the Chorus, but the *Δῆμος* have altered their views on the subject of a truce with Sparta².

Beside the Chorus of old men, *Μαραθωνομάχαι* as they call themselves³, thereby showing their fighting proclivities from early training, there appears to have been a kind of secondary or reserve Chorus⁴, who represented successively the *Odomanti*⁵, the regiment of Lamachus⁶, and the attendants of the Boeotian⁷. It is certain that these actually appeared on the stage; and though we cannot tell in what numbers, it is likely that they were considerable, especially as *τῶν λόχων* is in the plural⁸.

On the whole, the *Acharnians* must be regarded as an exceedingly important play in its illustration

¹ v. 971.

² v. 617.

³ v. 181.

⁴ The nature and office of these were first, I believe, pointed out by K. O. Müller in his *Dissertations on the Eumenides*. See also the Schol. on Eur. *Hipp.* 58.

⁵ Ὀδομάντων στρατός, v. 156.

⁶ v. 575.

⁷ v. 862, ἡμεῖς δ' ὅσοι Θείβαθεν ἀύληται πάρα.

⁸ It has been proposed to read (in 575) *τῶν πτίλων καὶ τῶν λόφων*, the MS. Rav. giving *τῶν φίλων* for *τῶν λόφων*. The conjecture, which is Thiersch's, is plausible. Meineke omits the verse.

of a most critical¹ period of Attic history. The statements of Thucydides nearly always agree with those of the poet; and if we make some allowances for the ill-feeling which both of them entertained for personal reasons against Cleon, we must conclude that we have in the main a right account of the combined causes of one of the longest, cruellest, and most unreasonable wars that were ever recorded.

¹ "If the true greatness of Athens began with Themistokles, with Perikles it closed. Henceforth her course was downward."
(Cox, Hist. II. p. 132.)

ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΚΑΙΟΠΟΛΙΣ.

ΚΗΡΤΞ.

ΑΜΦΙΘΕΟΣ.

ΠΡΕΣΒΕΙΣ Ἀθηναίων παρὰ βασιλεως ἤκοντες.

ΨΕΤΔΑΡΤΑΒΑΣ.

ΘΕΩΡΟΣ.

ΧΟΡΟΣ ΑΧΑΡΝΕΩΝ.

ΓΥΝΗ Δικαιοπόλιδος.

ΘΥΓΑΤΗΡ Δικαιοπόλιδος.

ΚΗΦΙΣΟΦΩΝ.

ΕΤΡΙΠΙΔΗΣ.

ΛΑΜΑΧΟΣ.

ΜΕΓΑΡΕΤΣ.

ΚΟΡΑ θυγατέρε τοῦ Μεγαρέως.

ΣΥΚΟΦΑΝΤΗΣ.

ΒΟΙΩΤΟΣ.

ΝΙΚΑΡΧΟΣ.

ΘΕΡΑΠΩΝ Λαμάχου.

ΓΕΩΡΓΟΣ.

ΠΑΡΑΝΤΜΦΟΣ.

ΑΓΓΕΛΟΙ.

ΥΠΟΘΕΣΕΙΣ.

I.

Ἐκκλησία ἐφέστηκεν Ἀθήνησιν ἐν τῷ φανερῷ, καθ' ἣν πολεμοποιοῦντας τοὺς ῥήτορας καὶ προφανῶς τὸν δῆμον ἐξαπατῶντας Δικαιόπολις τις τῶν αὐτουργῶν ἐξελέγχων παρεισύγεται. τούτου δὲ διὰ τίνος, Ἀμφιθέου κυλουμένου, σπεισαμένου κατ' ἰδίαν τοῖς Λάκωσιν, Ἀχαρνικοὶ γέροντες πεπυσμένοι τὸ πρᾶγμα προσέρχονται διώκοντες ἐν χοροῦ σχήματι· καὶ μετὰ ταῦτα θύοντα τὸν Δικαιόπολιν ὀρῶντες, ὡς ἐσπαισμένον τοῖς πολεμιωτικαῖς καταλεύσειν ὀρῶσιν. ὁ δὲ ὑποσχόμενος ὑπὲρ ἐπιξήνου τὴν κεφαλὴν ἔχων ἀπολογήσασθαι, ἐφ' ᾧ, ἂν μὴ πείσῃ τὰ δίκαια λέγων, τὸν τράχηλον ἀποκοπήσεσθαι, ἐλθὼν ὡς Εὐριπίδην αἰτεῖ πτωχικὴν στολὴν. καὶ στολισθεὶς τοῖς Τηλέφου μάκωμισι παμφιδεῖ τὸν ἐκείνου λόγον, οὐκ ἀχαρίτως καθιπτόμενος Περικλέους περὶ τοῦ Μεγαρικοῦ ψηφίσματος· πυροξυθέντων δέ τινων ἐξ αὐτῶν ἐπὶ τῷ δοκεῖν συνηγορεῖν τοῖς πολεμίοις, εἴτα ἐπιφερομένων, ἐνσταμένων δὲ ἐτέρων ὡς τὰ δίκαια αὐτοῦ εἰρηκότους, ἐπιφανεῖς Λάμαχος θορυβεῖν πειράται. εἴτα γενημένου διελευσμοῦ κυτενεχθεὶς ὁ χορὸς ἀπολίσκει τὸν Δικαιόπολιν καὶ πρὸς τοὺς δικαστὰς διυλέγεται περὶ τῆς τοῦ ποιητοῦ ἀρετῆς καὶ ἄλλων τιῶν. τοῦ δὲ Δικαιόπολιδος ἄγοντος καθ' ἑαυτὸν εἰρήνην τὸ μὲν πρῶτον Μεγαρικός τις παιδία ἑαυτοῦ διεσκευασμένα εἰς χοιρίδιον φέρων ἐν σάκκῳ πρῖσιμα παρυγίνεται· μετὰ τοῦτον ἐκ Βοιωτῶν ἕτερος ἐγχείλει τι καὶ παντοδαπῶν ὀρνίθων γόνον ἀνατιθέμενος εἰς τὴν ἀγορὰν. οἷς ἐπιφανέντων τιῶν συκοφαντῶν συλλαβόμενος τιὰ ἐξ αὐτῶν ὁ Δικαιόπολις καὶ βάλλων εἰς σάκκον, τοῦτον τῷ Βοιωτῷ ἀντίφορτον ἐξάγειν ἐκ τῶν Ἀθηνῶν παραδίδωσι, καὶ προσαγόντων αὐτῷ πλειόνων καὶ δεομένων μεταδοῖναι τῶν σπονδῶν, καθιπερηφανεῖ. παροικούντος δὲ αὐτῷ Λαμάχου, καὶ ἐνιστηκείας τῆς τῶν Λοῶν ἐορτῆς, τοῦτον μὲν

ἄγγελος παρὰ τῶν στρατηγῶν ἦκων κελεύει ἐξελθόντα μετὰ τῶν ὄπλων τὰς εἰσβολὰς τηρεῖν· τὸν δὲ Δικαιοπόλιν παρὰ τοῦ Διονύσου τοῦ ἱερέως τις καλῶν ἐπὶ δεῖπνον ἔρχεται. καὶ μετ' ὀλίγον ὁ μὲν τραυματίας καὶ κακῶς ἀπαλλάττων ἐπανήκει, ὁ δὲ Δικαιοπόλις δεδειπνηκῶς καὶ μεθ' ἑταίρας ἀναλύων. τὸ δὲ δρᾶμα τῶν εἰς σφόδρα πεποιημένων, καὶ ἐκ παντὸς τρόπου τὴν εἰρήνην προκαλούμενον. ἐδιδάχθη ἐπὶ Εὐθυδήμου ἄρχοντος ἐν Ἀθηναίοις διὰ Καλλιστράτου· καὶ πρῶτος ἦν· δεύτερος Κρατῖνος Χειμαζομένοις. οὐ σώζονται. τρίτος Εὐπολις Νουμηνίαις.

II.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Ἐκκλησίας οὔσης παραγίνονται τινες
 πρέσβεις παρὰ Περσῶν καὶ παρὰ Σιτάλκους πάλιν,
 οἱ μὲν στρατιὰν ἄγοντες, οἱ δὲ χρυσίον·
 παρὰ τῶν Λακεδαιμονίων τε μετὰ τούτους τινὲς
 σπονδὰς φέροντες, οὓς Ἀχαρνεῖς οὐδαμῶς
 εἴασαν, ἀλλ' ἐξέβαλον, ὧν καθάπτεται
 σκληρῶς ὁ ποιητής. [αὐτὸ τὸ ψήφισμά τε
 Μεγυρικὸν ἰκανῶς φησι, καὶ τὸν Περικλέα
 οὐκ τῶν Λακόνων τῶνδε πάντων αἴτιον,
 σπονδὸς λύσειν τε τῶν ἐφεστώτων κακῶν.]

ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ.

ΔΙΚ. "Όσα δὴ δέδηγμαι τὴν ἔμαντοῦ καρδίαν,
ἦσθην δὲ βαιά, πάνυ δὲ βαιά, τέτταρα
ἂ δ' ὠδυνήθην, ψαμμοκοσιογάργαρα.
φέρ' ἴδω· τί δ' ἦσθην ἄξιον χαιρηδόνος;

1—42. The Prologue. Di-caeopolis, a farmer, as he himself says, of the deme Σολλεῖδαι (406) in the Aegeid tribe, though, as most think, really an Acharnian, and representing by his name the 'honest citizen,' has arrived early in the morning of a regular (19) assembly, but finding the Pnyx empty he soliloquises in a vague and dissatisfied way on matters personal, political, and dramatical.

ib. ὅσα δὴ κ.τ.λ. 'At how many things, to be sure, have I been stung in this heart of mine! Yet I *was* pleased at some trifles,—and trifles they were!—just *four* in number, while the vexations I endured were — sand-*numerous!*' For the exclamation (as distinct from the interrogation) compare *inf.* 321, 1083. *Vesp.* 893, 932. *Eur. Ion* 616, ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων γυναικες ἔβρον ἀνδράσις διασφωράς. *Plat. Phaed.* p. 61 c, ολον παρακελεύει, ἔφη, τοῦτο, ὦ Σώκρατες.—ὅσα, supply δὴγμᾶτα, or the syntax may be the same as τί ἦσθην, ἂ ὠδυνήθην &c.

2. πάνυ γε βαιά A. Müller, after Elmsley, quite needlessly. —τέτταρα. These are not all specified, but only two (4 and 13), the small definite number standing in contrast with the compound meaning 'heaps of sand multiplied by hundreds,' 'sand-*numerous.*' Hesychius has γαργαίρειν· πληθύνειν, and γάργαρα· πλήθος, πολλά. *Alcaeus comicus* (*frag.* 830), ὄρω δ' ἐνωθεν γάργαρ' ἀνθρώπων κύκλω. *Ar. frag.* 327, quoted by the *Schol.*, ἀνδρῶν ἐπακτῶν πᾶσ' ἐγάργαρ' ἐστία. The comic writers used ψαμμοκόσιος more than once; see Müller's note. *Schol.* τὸ γὰρ ψαμμοκόσια καθ' ἑαυτὸ ἐπὶ πλήθους ἐτίθειτο. *Elmsley*, on the analogy of τριακόσιος, ὀκταπλάσιος and πολλαπλάσιος, writes ψαμμακόσιος, a change the more doubtful because both ψάμμη and ψάμμος occur.) Yet *Hesych.* gives ψαμμοκοσιογάργαρα *in v.* The hill in the Ida range (*Il. viii.* 48, *Virg. Georg.* i. 103) was probably so called from the abundance of its crops.

4. χαιρηδόνος, 'rejoicement.' A quint or 'grandiose' word, perhaps introduced to ridicule

ἐγὼ δ' ἐφ' ᾧ γε τὸ κέαρ εὐφράνθην ἰδὼν, 5
 τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν.
 ταῦθ' ὡς ἐγανώθην, καὶ φιλῶ τοὺς ἱππέας
 διὰ τοῦτο τοῦργον· ἄξιον γὰρ Ἑλλάδι.
 ἀλλ' ὠδυνήθην ἕτερον αὖ τραγωδικόν,

the Ionic *patois* of some *ρήτωρ*. So *χαιρήσετον*, *Equit.* 235, *χαιρήσων*, *Vesp.* 186. Compare *ἀλγήδων*, *ἀχθηδών*.

5. ἐγὼ δ'. 'Ah! I know what I was delighted at in my heart when I saw it,—those five talents which Cleon had to disgorge. At *that* (lit. *them*) how I brightened up! and how I love those cavaliers for this deed, for 'tis deserving (of love) from Hellas!' Cleon, it seems, had been impeached for *δωροδοκία*, and compelled to give up a bribe to a large amount which he had received from certain *ρησιῶται* to secure for them a remission or diminution of the tribute. So much the Schol. relates, on the authority of Theopompus; but we have no explicit account of the transaction. It seems alluded to in *Equit.* 1148, where Demos says he keeps his eye on thieves, and compels them *πάλιν ἐξεμεῖν ἄττ' ἂν κεκλόφωσι*. (Cf. *Plaut. Cure.* 688, '*sta sis ilico atque argentum prope propera vomere.*') To this action of the Ἱππεῖς against Cleon was doubtless due the selection of the title of the 'Knights' for the play which, it appears from v. 300, the author was even now composing.

7. ἐγανώθην. *Vesp.* 612, *τούτοισιν ἐγὼ γάννυμαι* (the causal dative, whence *Elmsley* would here read *τούτους ἐγ.*). Π. XIII. 493, *γάννυται δ' ἄρα τε φρένα ποιμήν*. *Plat. Phaedr.* p.

234 D (in allusion to the name *Φαῖδρος*), *ἐμοὶ ἐδόκει γάννυσθαι ὑπὸ τοῦ λόγου μεταξὺ ἀναγιγνώσκων*.

8. ἄξιον γάρ. Supply *τοῦργον* as the subject, and *φιλίας* as the object. The construction, which the editors have generally misunderstood, is the regular one with the genitive and dative, as *Eur. Hec.* 309, *ἡμῖν δ' Ἀχιλλεύς ἄξιος τιμῆς γύναι*. *Inf.* 205, *τῇ πόλει γὰρ ἄξιον*, 'for 'tis worth the city's while.' *ib.* 633, *φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ ποιητής*. The clause here is a quotation from the *Telephus* of Euripides, *κακῶς ὀλοῖτ' ἂν, ἄξιον γὰρ Ἑλλάδι* (where *τοῦ ὕλεθρου* was probably meant). The Schol. rightly supplies *τὸ καταδικασθῆναι τὸν Κλέωνα*, which virtually = *τοῦργον*.

9. ἀλλὰ κ.τ.λ. 'But then on the other hand there was another matter that pained me about the tragic performances,—when I sat gaping expecting the great Aeschylus, and then the crier called out, *Bring on your chorus, Theognis.*' This passage shows (1) how late the plays of Aeschylus continued in full popularity. (2) That in the midst of the troubles of the war the theatre was still the solace and delight of the country-folk, as the *panis et Circenses* were the sole wish of the Romans. (3) That the audience assembled in the theatre had no

ὅτε δὴ κεχήνη προσδοκῶν τὸν Αἰσχύλου, 10
 ὁ δ' ἀνείπεν εἴσαγ', ὦ Θεόγνι, τὸν χορὸν.
 πῶς τοῦτ' ἔσεισέ μου δοκεῖς τὴν καρδίαν;
 ἀλλ' ἕτερον ἦσθην, ἡνίκ' ἐπὶ Μόσχῳ ποτὲ
 Δεξίθεος εἰσῆλθ' ἀσόμενος Βοιώτιον.
 τῆτες δ' ἀπέθανον καὶ διεστράφην ἰδῶν. 15

certain intimation beforehand what play would be acted. Twenty years later Aeschylus is made to boast in the *Ranae* (868) that 'his poetry had not died with him,' i.e. it was still popular on the stage.

10. The form *κεχήνη* is called by the Schol. *Ἰακόν*, 'Ionic.' He also recognises a synaeresis *δὴκεχήνη*, more properly an absorption or elision, *δὴ κεχήνη*, as Elmsley and others read. The Attic pluperfect was (*exempli gratia*) *τετύφη*, not *ἐτετύφειν*.

11. *Θεόγνι*. He was a bad poet, nicknamed *ψυχρός*, which furnishes the excellent joke about the frozen rivers inf. 140. *Thesm.* 170, ὁ δ' αὖ Θεόγνις *ψυχρός ὦν ψυχρῶς ποιεί*. "Unus e trīginta tyrannīs, quod testatur Xenophon, Hellen 11. 3, 2." Holden, *Onomast.* Arist. *in v.* (Schol. *ἐκ τῶν τριάκοντα, ὃς καὶ Χίων ἐλέγετο*. Cf. *Ian.* 970.)

12. *πῶς*—*δοκεῖς*, i.e. *σφόδρα*. So inf. 24. *Nub.* 881. *Eur. Hipp.* 446, *τοῦτον λαβοῦσα πῶς δοκεῖς καθύβρισε*. Our idiom is, 'You can't imagine what a shock this gave to my heart.'

13. *ἐπὶ Μόσχῳ*. 'Next after Moschus,' *μετὰ τὸν Μόσχον*, Schol. We must be content to suppose he was some bad musician. The Schol. says ὁ Μόσχος *καθαρωδὸς Ἀκραγαντινοῦ*. It seems far better to

render *ἐπὶ* thus than to theorize (which was Bentley's view) on the prize of a calf being still retained for the successful composer of dithyrambs, though this is also mentioned by the Schol. (*βοηλάτης διθύραμβος*, *Pind. Ol.* xiii. 19). For the dative cf. *Theocr.* vi. 20, *τῷ δ' ἐπι Δαμοίτας ἀνεβάλλετο καλὸν αἰεῖδειν*. There is perhaps a joke between *μόσχος* and *βοῦς* in *βοιώτιον*, 'to sing Cow after Calf.' *Theocr.* viii. 80, *τῷ βοῦ δ' ἄ μόσχος (κόσμος ἐστὶ)*. So inf. 1022—3, *βοῦς*—*ἀπὸ Φυλῆς ἔλαβον οἱ Βοιώτιοι*.

14. *Βοιώτιον*, sc. *νόμον*, which is also to be supplied with *τὸν ὄρθιον* inf. This would be some popular song in the key or mode called *Δωριστί*. The Schol. attributes the invention of it to Terpander.

15. *τῆτες*. 'This very year,' opposed to the indefinite *ποιέ*. The event was therefore recent, the *Lenaea* (inf. 504) taking place in January.—*διεστράφην*, 'my head was turned the wrong way,' 'I got a crick in the neck from seeing it,' viz. from the sight of a performer who stood within the doorway instead of coming forward on the stage. For *παρῆλθε* he uses in joke *παρέκλυψε*, a word often applied (as in *Thesm.* 797, *Vesp.* 178, *Pac.* 985) to the peering forth, or putting the head out, from a

ὄτε δὴ παρέκλυσε Χαίρις ἐπὶ τὸν ὄρθιον.
 ἀλλ' οὐδεπώποτ' ἐξ ὕτου ἴγὼ ρύπτομαι
 οὕτως ἐδήχθην ὑπὸ κονίας τὰς ὀφρῦς
 ὡς νῦν, ὅπότε' οὔσης κυρίας ἐκκλησίας
 ἑωθινῆς ἔρημος ἢ πυνὺξ αὐτῆι
 οἱ δ' ἐν ἀγορᾷ λαλοῦσι, κᾶνω καὶ κάτω
 τὸ σχοινίου φεύγουσι τὸ μεμιλωμένον·
 οὐδ' οἱ πρυτάνεις ἤκουσιν, ἀλλ' ἀωρίαν

20

half-opened door or window. Some, in regard to *ιδῶν*, and comparing *Equit.* 175, *εὐδαιμονήσω δ' εἰ διαστραφήσομαι*; translate 'I was made to squint.' But the meaning even of that passage is ambiguous; and *Av.* 174, 5 is in favour of the former rendering.—*Χαίρις*, some dull droner on the pipes. *Inf.* 866, *Χαιριδῆς βομβαύλιοι*. Cf. *Pac.* 951. *Av.* 858.

17. Again the poet uses his favourite form of expression *παρὰ προσδοκίαν*. Instead of 'never, since I attended any meeting, was I so stung with grief in my heart,' he says 'never, since I washed myself, did I so smart in my eyes from the soap-suds,'—*κονία*, potash, or lees, got from wood-ashes, and used as an alkali at the bath, where it was often adulterated with cinder-dust, *Ran.* 711, *ὅπόσοι κρατοῦσι κυκησιτέφρου ψευδολίτρου κονίας καὶ Κιμωλίας γῆς* ('fuller's earth'). *Lysist.* 470, *ἡμᾶς ἔλουσαν—ἀνευ κονίας*. There is no allusion whatever to the dust in the place of assembly (*Green*). The words are probably a joke on *ὑπό γ' ἀνίας τὰς φρένας*. Cf. 36. *Schol.* *δέον εἰπεῖν ὑπὸ λύπης τὴν καρδίαν, ὡς καὶ ἐν ἀρχῇ ἔφη, ὑπὸ κονίας τὰς*

ὀφρῦς εἶπεν. This play on *ὅμοια ὀνόματα* in Aristophanes is often quite overlooked. Cf. 141.

19. *κυρίας*, 'regular,' in contrast with *συγκλήτου*, 'extraordinary.'—*ἑωθινῆς*, 'to be held at dawn.' The early attendance at the Pnyx is often mentioned with satire, e.g. *Vesp.* 31. *Eccles.* 85.

21. *οἱ δέ*. 'And there are the people in the agora, talking, and running up and down to get out of the way of the ruddled rope.' He looks down to the valley of the agora, and sees a performance going on, which appears to have caused some fun, the marking of idlers and loiterers (*ἀγοραῖοι*) with a red rope, in order to impose some fine for non-attendance. *Eccles.* 378, *καὶ δῆτα πολὺν ἢ μίλτος, ὃ Ζεὺ φίλτατε, γέλων παρέσχεν, ἣν προσέρραινον κύκλω*, where the sprinkling of red powder rather than the contact with a rope seems to be described.

23. *ἀωρίαν, ὀψέ*, like *ἀωρὶ νυκτῶν*, *Eccles.* 741. The accusative is used as in *ᾠραν*, *Aesch. Eum.* 109. *Eur. Bacch.* 724.—*εἶτα δ'*, as if *ἤξουσιν* had preceded, by a not uncommon idiom. Mr Green is wrong in supplying an *ellipse* of *ἤκουσιν*.

ἤκοντες, εἶτα δ' ὥστιοῦνται πῶς δοκεῖς
 ἐλθόντες ἀλλήλοισι περὶ πρώτου ξύλου, 25
 ἀθροοὶ καταρρέοντες· εἰρήνη δ' ὅπως
 ἔσται προτιμῶσ' οὐδέν' ᾧ πόλις πόλις.
 ἐγὼ δ' αἰεὶ πρώτιστος εἰς ἐκκλησίαν
 νοστῶν κάθημαι· κᾶτ' ἐπειδὰν ᾧ μόνος,
 στένω, κέχηνα, σκορδινῶμαι, (πέρδομαι,) 30
 ἀπορῶ, γράφω, παρατίλλομαι, λογίζομαι,

See Equit. 392. Av. 674. Lysist. 560. Aesch. Ag. 97. Xen. Anab. vi. 6, 16, χαλεπὸν εἰ οἰόμενοι ἐν τῇ Ἑλλάδι καὶ ἐπαίνου καὶ τιμῆς τεύξεσθαι, ἀντὶ δὲ τούτων οὐδ' ὅμοιοι τοῖς ἄλλοις ἐσόμεθα. Soph. frag. 563, γῆς ἐπιψάσαντα κᾶθ' ὑπὸ στέγη πυκνῆς ἀκούσαι ψακάδος. Thus Dobree's inelegant εἶτα διωστιοῦνται, adopted by Meineke (ed. 1) and Holden, is quite needless.—ὥστιοῦνται, 'they will push and jostle each other to get the first seat on the wood.' Inf. 844, οὐδ' ὥστιεῖ Κλεωνύμφ. Lysist. 330, δούλαισιν ὥστιζομένη. The stone steps beneath the bema in the Pryx were occupied by the Πρόεδροὶ, who sat facing the people (Eecl. 87), and they would seem to have been covered by a wooden plank, the upper one being called πρῶτον ξύλον, by a popular joke, perhaps, on προεδρία. Meineke, by a tasteless alteration, reads ἐλθόντες ἀλλήλοισι περὶ τοῦ πρώτου ξύλου. The context shows that the first comers took the best seats.

26. καταρρέοντες. 'Pouring in crowds down the steep bank.' One side of the Pryx was cut out of the hill, after the usual fashion of amphitheatres, while the lower side was walled up

with stone, whence its name from πυκνοὶ λίθοι.

This jumping down the declivity is aptly described by καταρρεῖν, a metaphor from a cataract. But none of the commentators rightly explain it. Meineke, followed by Müller and Dr Holden, reads ἄθροοι, Suidas in v. having ἄθροοι. Schol. δασύνειν δεῖ τὴν πρώτην συλλαβὴν Ἄττικῶς.

26. εἰρήνη δέ. 'But how peace is to be brought about, they care nought,' i. e. in comparison with their own convenience in coming when they choose, and sitting in the best position.—ᾧ πόλις, said as if in despair of the citizens, and in contrast with his own diligence and early arrival for business.—πρώτιστος, 'the very first,' viz. ὡς ἐρῶν εἰρήνης.—νοστῶν, 'making visits to,' Schol. ἀπλῶς ἐπὶ τοῦ ἐρχόμενος καὶ ἐπανερχόμενος.

30. σκορδινῶμαι, 'I yawn.' Ran. 922, τί σκορδινῶ καὶ δνοσφορεῖς;—γράφω, sc. ὑπομνήματα, 'make notes.'—παρατίλλομαι, 'I pull my whiskers,' an action of perplexity or impatience. The word occurs Plut. 168 and elsewhere in a somewhat different sense.—λογίζομαι, 'I reckon up the costs of the war.'

ἀποβλέπων εἰς τὸν ἀγρόν, εἰρήνης ἐρῶν,
 στυγῶν μὲν ἄστνυ, τὸν δ' ἐμὸν δῆμον ποθῶν,
 ὃς οὐδεπόποτ' εἶπεν, ἄνθρακας πρίω,
 οὐκ ὄξος, οὐκ ἔλαιον, οὐδ' ἦδει πρίω, 35
 ἀλλ' αὐτὸς ἔφερε πάντα χῶ πρίων ἀπῆν.
 νῦν οὖν ἀτεχνῶς ἦκω παρεσκευασμένους
 βοᾶν, ὑποκρούειν, λοιδορεῖν τοὺς ῥήτορας,
 εἴαν τις ἄλλο πλὴν περὶ εἰρήνης λέγη.
 ἀλλ' οἱ πρυτάνεις γὰρ οὔτοι μεσημβρινοί. 40
 οὐκ ἠγόρευεν; τοῦτ' ἐκεῖν' οὐγὰρ λεγόν'
 εἰς τὴν προεδρίαν πᾶς ἀνὴρ ὡστίζεται.

32. ἀποβλέπων. 'Looking wistfully towards the country.' The citizens were now cooped up in the city, by the order and according to the policy of Pericles, Thuc. II. 14. This not only made provisions and fuel dear, but created a difficulty in finding lodgings (Equit. 793) and caused a scarcity of clothes and other necessaries of life (Equit. 881. Pac. 686) as well as ultimately the fatal plague.

33. στυγῶν μὲν. The Schol. says this verse is ἐκ τραγωδίας. But it is not unlike a διττογραφία or various reading of the preceding verse. See on 96.

34. πρίω, i. e. πρίασο (aorist imper.). The dearness of charcoal is alluded to. Hence ἐγὼ ἀνθρακας παρέξω inf. 891. The demus or ward to which Dicaeopolis professes to belong, Χολλή or Χολλεῖδαι (inf. 406) was, perhaps, like Acharnae, well supplied with charcoal, and had no need to buy it in the market. 'It never saw want,' he adds, with a rather poor pun, 'but it produced

everything of itself, and that saw was far away.' For τὸ πρίω, 'the word buy,' he substitutes ὁ πρίων, expressive of laceration to the feelings. Müller thinks τὸν ἐμὸν δῆμον must mean Acharnae, since that was specially famed for its charcoal. The Schol. too says ἦν γὰρ ὁ Δικαιοπόλις Ἀχαρνεύς. ἦδει gives a better sense, and has more MS. authority than ἦδην, the reading of Elmsley and Dindorf. ἦδη is the more correct form of the first person; and this is Meineke's reading.

37. ἀτεχνῶς, 'having quite made up my mind,' 'having fully resolved.'

40. ἀλλὰ γὰρ, i. e. ἀλλὰ πανστέον' οἶδε γὰρ κ.τ.λ. 'Here come the Prytanes (the Proedri from the Βουλή) at noon.' An hyperbole for 'late,' the meeting being ἐωθινή, 20.

42. ὡστίζεται, sup. 24. The scene is acted in the orchestra, into which the magistrates enter σποράδην, the θυμέλη for the time representing the bema.

ΚΗΡ. *πάριτ'* εἰς τὸ πρόσθεν,

πάριθ', ὡς ἂν ἐντὸς ἦτε τοῦ καθάρματος.

ΑΜΦ. ἤδη τις εἶπε; ΚΗΡ. τίς ἀγορεύειν βούλεται; 45

ΑΜΦ. ἐγώ. ΚΗΡ. τίς ὦν; ΑΜΦ. Ἀμφίθεος.

ΚΗΡ. οὐκ ἄνθρωπος; ΑΜΦ. οὐ,
ἀλλ' ἀθάνατος. ὁ γὰρ Ἀμφίθεος Δήμητρος ἦν
καὶ Τριπτολέμου· τούτου δὲ Κελεὸς γίγνεται·
γαμεῖ δὲ Κελεὸς Φαιναρέτην τήθην ἐμήν,

43. *εἰς τὸ πρόσθεν*. 'Pass on to the front; pass on, I say, that you may be within the consecrated boundary.' This formula was used by the crier to bring the people nearer to the speaker, and so as to stand within the line, or magic circle, which had been sprinkled by way of lustration, *omnis gratia*, with the blood of a pig. Cf. Eccl. 128, ὁ περιστλαρχος, περιφέρειν χρῆ τὴν γαλήν. *πάριτ' εἰς τὸ πρόσθεν*. Equit. 751, ἀλλ' ὡς τὸ πρόσθε χρῆ παρῆναι εἰς τὴν πύκνα.

45. Amphitheus, a sort of demi-god, as the name implies, introduced for the purpose of representing an impossible speed, and also, as it would seem, for ridiculing the prologues of Euripides, and perhaps the pedigree of Socrates, comes suddenly in, and asks whether any one has yet come forward as a speaker. This is followed by the usual invitation of the crier, to any citizen (exclusive of ξένοι and ἄτιμοι) to address the meeting. See Eccl. 130. Thesm. 379.

46. *τίς ὦν*. 'Well, who are you?' The question has reference to his qualification as a speaker, and we may suppose it was commonly put to any one seldom seen in the as-

sembly.—*οὐκ ἄνθρωπος*; 'What, not born of man?' He infers this from the name, 'god-like from both parents.' The word is jocosely coined from the more familiar *ἡμίθεος*.

47. *Δήμητρος*. The Schol. supplies *ἱερεὺς*, not *ἔκγονος*. But it was the *descent* that made him immortal. The metre of this verse is very awkward, and it is not clear whether the initial *a* in *ἀθάνατος* is long or short, and so also in 51, and Av. 1224. In 53 it must be long, unless we read with Brunek *ἀλλ' ὦν ἀθάνατος*. Here Elmsley proposed *ἀλλ' ἀθάνατός γ'*, so that the verse may begin with a dactyl. Meineke considers *Ἀμφίθεος* corrupt. We might read, *ἀλλ' εἰμ' ἀθάνατος*, *Ἀμφίθεος*, *Δημητρὸς ὦν κ.τ.λ.*

49. Phænarete was the name of the mother of Socrates, Plat. Theæt. p. 149, where she is said to have been a midwife. Comparing this passage with Nub. 137, *καὶ φροντιδ' ἐξήμβλωκας ἐξερρημένην*, we may fairly surmise that some satire is intended on the philosopher's low birth. Κελεὸς, see Hoin. Hymn. in Cer. 184. Ovid. Fast. iv. 508, 'Quod nunc Cerealis Eleusin, Dicitur hic Celei rura fuisse senis.'

ἐξ ἧς Λυκῖνος ἐγένετ'· ἐκ τούτου δ' ἐγὼ 50
 ἀθάνατός εἰμ'· ἐμοὶ δ' ἐπέτρεψαν οἱ θεοὶ
 σπονδὰς ποιῆσθαι πρὸς Λακεδαιμονίους μόνω.
 ἀλλ' ἀθάνατος ὦν, ἄνδρες, ἐφόδι' οὐκ ἔχω
 οὐ γὰρ διδόασιν οἱ πρυτάνεις. ΚΗΡ. οἱ τοξόται.

ΑΜΦ. ὦ Τριπτόλεμε καὶ Κελεέ, περιόψεσθέ με; 55

ΔΙΚ. ὦνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν
 τὸν ἄνδρ' ἀπάγοντες, ὅστις ἡμῖν ἤθελε
 σπονδὰς ποιῆσαι καὶ κρεμάσαι τὰς ἀσπίδας.

ΚΗΡ. κάθησο σίγα. ΔΙΚ. μὰ τὸν Ἀπόλλω γὰρ μὲν οὐ,
 ἦν μὴ περὶ εἰρήνης γε πρυτανεύσητέ μοι. 60

52. σπονδὰς ποιῆσθαι, i. e. σπένδεσθαι. Elmsley's alteration, ποιῆσαι, though adopted by Meineke, Müller, and Dr Holden, has little probability. In 57, the active is rightly used with the direct object ἡμῖν. But it is unnecessary to contrast the middle here, used in a periphrastic expression (like ἔργῃν, μνήμην ποιῆσθαι &c.), with the active, where the *modus loquendi* is not the same. See inf. 131, 268. Av. 1599. Lysist. 950, ἀλλ' ὅπως, ὦ φίλτατε, σπονδὰς ποιῆσθαι: ψηφιεῖ. Thesm. 1160, εἰ βούλεσθε τὸν λοιπὸν χρόνον σπονδὰς ποιήσασθαι πρὸς ἐμέ, νυνὶ πάρα. See also Thuc. i. 28 fin.

53. ἀθάνατος ὦν. Either 'because I am immortal (and so do not seem to require it),' or 'though I am immortal (and deserve better treatment).' The Schol. refers οὐκ ἔχω to the poverty caused by the war.—ἐφόδια, 'journey-money,' allowance for going to Sparta to make peace. The satire, of course, is directed at the indifference of the authorities in

making peace. Inf. 130, Dicaeopolis gives Amphitheus eight drachmas (five shillings) out of his own means. The satire was felt by the authorities, for the bowmen (police on guard in the assembly) are summoned by the crier to drag away the speaker. Müller remarks "tacere jubetur Amphitheus, quia de pace loquitur." This is somewhat confirmed by what follows. Dicaeopolis mounts the bema, and protests against a citizen being removed because he wished to speak about a truce. ὅστις ἤθελε, *cum voluerit*. Nub. 578, δαιμόνων ἡμῖν μόναις οὐ θέετ' οὐδὲ σπένδετε, αἵτινες τηροῦμεν ὑμᾶς,—where ὡς ἐχρήν must be supplied. Cf. inf. 645.

55. περιόψεσθε, sc. οὕτως απαγόμενον, οἱ ἐλκόμενον. Thesm. 697, τοῦ μόνου τέκνου με περιόψεσθ' ἀποστερουμένην;

59. κάθησο, σίγα, Meineke and Holden, after Bergler; but the vulgate is fully as good.

60. πρυτανεύσητε, 'unless you allow me to speak about peace.' The more common term is χρηματίζην, 'to give leave to bring

ΚΗΡ. οἱ πρέσβεις οἱ παρὰ βασιλέως.

ΔΙΚ. ποίου βασιλέως; ἄχθομαι ἔγω πρέσβεσιν
καὶ τοῖς ταῶσι τοῖς τ' ἀλαζονεύμασιν.

ΚΗΡ. σίγα. ΔΙΚ. βαβαιάξ, ὠκβάτανα, τοῦ σχήματος.

ΠΡ. ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν, 65
μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας
ἐπ' Εὐθυμένους ἄρχοντος·

ΔΙΚ. οἴμοι τῶν δραχμῶν.

ΠΡ. καὶ δῆτ' ἐτρυχόμεσθα τῶν Καῦστρίων

on a measure,' Meineke has *πρυνανείητε*. The aorist expresses the complete and final concession.

61. The herald here ushers in certain (pretended) ambassadors from the Persian Court. The scene following is brilliantly witty; the exposure of political incompetence, of fraud, delay, and reckless expense in *πρεσβείαι*, as well as of intrigues with the hated Persian court, is complete, though greatly overdrawn by the natural licence of comedy.

62. *ποίου*. So inf. 109, 'King indeed! For my part (*ἐγώ*, emphatic) I'm sick of envoys, as well as of your peacocks and your specious pretences.'—τάως, τάφος, *paros*. Some editors give ταῶσι, others ταῶσι, which latter seems the correct form, though not sanctioned by MSS.

64. *τοῦ σχήματος*. 'What a dress!' A genitive of exclamation not uncommon in Aristophanes, e. g. *Av.* 61, *Ἀπολλων ἀποστρέψαι, τοῦ χασμήματος*. *Eqn.* 144, *ὦ Πόσειδόν της τέχνης*. *Inf.* 87, *τῶν ἀλαζονευμάτων*. *ib.* 575, *ὦ Λαυαχ' ἠρώς, τῶν λῃφῶν καὶ τῶν λῃχῶν*. *Voc.* p. 161 &c.

66. *φέροντας*, 'carrying.' So

Oed. Col. 5, *τοῦ μικροῦ δ' ἐτι μείον φέροντα*. Two drachmas, or eighteen pence, per day, for an ambassador, was a small enough pay; but for *eleven* years (Euthymenes was Archon *b. c.* 437) the sum total was considerable. Müller well compares *Dem. de Fals. Leg.* p. 390, *τρεις μῆνας ὅλους ἀποδημήσαντες καὶ χιλίας λαβόντες δραχμὰς ἐφόδιον παρ' ἑμῶν*, where the whole sum is mentioned which was assigned for ten *πρέσβεις*, a little over a drachma each *per diem*.

68. *καὶ δῆτα*, 'and I can tell you.' Cf. 142, *Vesp.* 13, *καὶ δῆτ' ὄναρ θαυμαστὸν εἶδον ἀρτίως*. The MSS. give *διὰ τῶν Καῦστρίων πεδίων*, but the *Rav. MS.* has *παρὰ* for *διὰ*. This shows that the preposition is an insertion. 'We pined for those fair plains by the Caÿster,' like *σοῦ τρυχόμεθ' ἤδη*, *Pac.* 989. *ἐσκηνημένοι*, 'sheltered from the sun, as we reposed comfortably on well-stuffed carriages, poor wretches that we were!' The last word, *humines perlati*, is an admirable satire on the easy way in which the task was performed. The *σκηναὶ τροχίλατοι* of *Asch. Pers.* 1001 seem to be meant,

πεδίῳ ὄδοιπλανοῦντες ἐσκηνημένοι,
 ἐφ' ἄρμαμαξῶν μαλθακῶς κατακείμενοι, 70
 ἀπολλύμενοι. ΔΙΚ. σφόδρα γὰρ ἐσωζόμεν ἔγῳ
 παρὰ τὴν ἔπαλξιν ἐν φορυτῷ κατακείμενος.

ΠΡ. ξενιζόμενοι δὲ πρὸς βίαν ἐπίνομεν
 ἐξ ὑαλίνων ἐκπωμάτων καὶ χρυσιδῶν
 ἄκρατον οἶνον ἠδύν. ΔΙΚ. ὦ Κραναὰ πόλις, 75
 ἄρ' αἰσθάνει τὸν κατάγελων τῶν πρέσβεων;

ΠΡ. οἱ βάρβαροι γὰρ ἄνδρας ἠγοῦνται μόνους
 τοὺς πλείστα δυναμένους φαγεῖν τε καὶ πιεῖν.

ΔΙΚ. (ἡμεῖς δὲ λαικαστὰς τε καὶ καταπύγονας.)

ΠΡ. ἔτει τετάρτῳ δ' εἰς τὰ βασιλείῃ ἤλθομεν. 80

probably the cars with umbrellas, so often seen in Assyrian sculptures. The ἄρμαμαξα was properly a car used for conveying women, and like the Roman *carpentum* fitted with comfort and elegance.

71. ἐσωζόμεν. Said aside and in bitter irony. 'Aye! no doubt I was particularly well off, who had to lie on a straw mat by the battlement!' i.e. as guard on some wall. The verb is used in contrast with ἀπολλύμενοι, and κατακείμενος is purposely repeated. For γὰρ Meineke reads τᾶρ', much to the detriment of the metre, and with no improvement to the sense. Müller and Dr Holden give σφόδρα γ' ἄρ' with Brunck. (The Schol. has ἐσωζόμεν ἄρα ἔγῳ, but only by his own way of bringing out the sense.)—φορυτῷ, cf. inf. 927. The στιβάς, or bed of leaves, moss, &c. was much the same thing; see Pac. 348, Thuc. vii. 28, ἀντὶ τοῦ πόλις εἶναι φρουρίον κατέστη πρὸς γὰρ τῇ ἐπάλλξει τὴν μὲν ἡμέραν κατὰ διαδοχὴν οἱ Ἀθηναῖοι

φυλάσσουντες—ἐταλαιπωροῦντο.

73. πρὸς βίαν. Another stroke of satire, as if to enhance the hardship, again spoken aside.

76. ἄρα, nonne. 'O city of dolts, don't you see how these envoys are mocking you?' Κραναὰ, an old epithet derived from the rock on which the ancient city stood. Similarly πάτερ ἡμέτερε Κρονίδη, Vesp. 652. Cf. Lysist. 480, ὅτι βουλόμενοί ποτε τὴν Κραναὰν κατέλαβον.

78. πλείστα. Tac. Ann. xi. 16, 'saepius vinolentiam ac libidines, grata barbaris, usurpans.' Ran. 740, πῶς γὰρ οὐχὶ γεννάδας, ὅστις γε πίνειν οἶδε καὶ βινεῖν μόνον; The reading here is somewhat doubtful, the MSS. having καταφαγεῖν τε καὶ πιεῖν. Elmsley reads δυνατούς.

79. ἡμεῖς δέ. Scil. ἄνδρας ἠγοῦμεθα. 'We are no better than the Persians in our estimate of the manly character. With us the greatest beast makes the greatest man.'—ἀνὴρ often has the sense of 'a man indeed,' as in Equit. 179. Soph. Oed. Col. 393.

ἀλλ' εἰς ἀπόπατον ὄχετο, στρατιὰν λαβών,
κῆχεζεν ὀκτὼ μῆνας ἐπὶ χρυσᾶν ὀρών.

ΔΙΚ. πόσου δὲ τὸν πρωκτὸν χρόνου ξυνήγαγεν;)

ΠΡ. τῇ πανσελήνῳ κᾶτ' ἀπήλθεν οἴκαδε.

εἶτ' ἐξένιζε, παρετίθει θ' ἡμῖν ἔλους 85
ἐκ κριβάνου βοῦς. ΔΙΚ. καὶ τίς εἶδε πώποτε
βοῦς κριβανίτας; τῶν ἀλαζονευμάτων.

ΠΡ. καὶ ναὶ μὰ Δί' ὄρνιν τριπλάσιον Κλεωνύμου
παρέθηκεν ἡμῖν ὄνομα δ' ἦν αὐτῷ φέναξ.

ΔΙΚ. ταῦτ' ἄρ' ἐφενάκιζες σύ, δύο δραχμὰς φέρων. 90

ΠΡ. καὶ νῦν ἄγοντες ἤκομεν Ψευδαρτάβαν,

81. *στρατιὰν λαβών.* The most ordinary domestic matters must be performed by his Persian majesty with state ceremony and consequent delay. The 'golden mounts' (with a not very refined allusion) have primary reference to Persian wealth. Ran. 483, ὦ χρυσοῖ θεοί, ἐνταῦθ' ἔχεις τὴν καρδίαν;

83. *πόσου χρόνον.* 'And pray how long was it before he concluded that business?' For this genitive of time with an interrogative cf. Aesch. Ag 269, πόσον χρόνον δὲ καὶ πεπύρθηται πόλις;—*πρωκτὸν, παρ' ὑπόνοιαν* for τὸν στρατὸν (Schol.).

84. *τῇ πανσελήνῳ.* A joke on the selection of a well-omened day for making an expedition. Elmsley gives these words interrogatively to Dicaeopolis.—*κᾶτα*, as *ἔτα* next following, marks the stages of delay and the succession of domestic events before any political business could be transacted.

85. *ἔλους ἐκ κριβάνου.* 'Roasted whole in (taken out of) the oven.' This would seem, from Herod. 1. 133, to have really

been a Persian custom; on birthdays, says the historian, οἱ εὐδαίμονες αὐτῶν βοῦν καὶ ἵππων καὶ κάμηλον καὶ ὄνον προτιθέαται, ἔλους ὀπτοὺς ἐν καμίνουσι. Ran. 506, βοῦν ἀπηνθράκιζ' ἔλον.

86. *καὶ τίς.* 'Why, surely no one ever yet saw *οσεν* baked in an oven!' i.e. though *ἀρτοὺς κριβανίτης* is common enough. Cf. inf. 1123.

88. *ὄρνιν.* There seems an allusion to a 'peacock-feast.'—*τριπλάσιον*, 'thrice as big as,' *triplo maiorem*; on which notion of comparison the genitive depends. Equit. 718, αὐτὸς δ' ἐλέινου τριπλάσιον κατέσπακας.—*Κλεωνύμου*, a big burly coward, often satirized as a shield-dropper. He is called *μέγας* in Vesp. 592, δειλὸν καὶ μέγα in Av. 1477.

89. *φέναξ*, 'humbug,'—a play, perhaps, on *φονεῖξ*.

90. *ταῦτ' ἄρα.* 'So this is the way in which you humbugged us, with your two drachmas a-day!' See on 990.

91. *Ψευδαρτάβαν*, 'Sham-Artabas,' is a clever compound in imitation of Persian names com-

τὸν βασιλέως ὀφθαλμόν. ΔΙΚ. ἐκκόψειέ γε κόραξ πατάξας, τὸν τε σὸν τοῦ πρέσβευς.

ΚΗΡ. ὁ βασιλέως ὀφθαλμός. ΔΙΚ. ὦναξ Ἡράκλεις πρὸς τῶν θεῶν, ἄνθρωπε, ναύφρακτον βλέπεις, ἢ περὶ ἄκραν κάμπτων νεώσοικον σκοπεῖς; 96 ἄσκωμ' ἔχεις που περὶ τὸν ὀφθαλμόν κάτω.

ΠΡ. ἄγε δὴ σὺ, βασιλεὺς ἅττα σ' ἀπέπεμψεν φράσον

λέξοντ' Ἀθηναίοισιν, ὦ Ψευδαρτάβα.

ΨΕΥΤ. ἰαρταμὰν ἔξαρχας ἀπισσόνα σάτρα. 100

mencing with ἀρτ, as Ἀρτεμ-
βάρης, Ἀρτάβαζος, Ἀρτάμης, Ἀρ-
σάμης. The title of 'King's
Eye,' or prime minister, in it-
self a genuine one (Aesch. Pers.
980, Herod. 1. 114), is turned
into ridicule by the use of a
mask like the face of a Cyclops.

93. κόραξ. 'May a crow
strike and knock it out, and
yours too, who call yourself his
envoy.' For τὸν τε σὸν (MSS.
τὸν γε σὸν) compare inf. 338.
Soph. El. 1416, εἰ γὰρ Αἰγίσθω
θ' ὀμοῦ, i. e. εἴθε σοι (θάνατος
ἔλθοι) Αἰγίσθω τε. Oed. R. 1001,
πατρός τε χρήζων μὴ φονεὺς εἶναι,
γέρον. Eur. Med. 982, πείσει χάρ-
σις ἀμβροσίατ' αὐτὰ πέπλου χρυσό-
τευκτόν τε στέφανον περιθέσθαι.

95. ναύφρακτον βλέπεις; 'Art
looking for a naval camp?'
The joke turns on the man's
mask, on which was painted a
huge eye, and this is compared
to the eye on the prows of boats
(Aesch. Suppl. 716), by which
they were supposed to see their
way into harbour (πρῶρα quasi
α προορᾶν). There is probably
a double sense in βλέπεις, 'do
you see the coast lined with
ships?' and 'you look quite
naval!' or 'like one who has a

fleet to protect him,' i. e. like the
holes in the sides of a trireme
from which the oars are ex-
tended. Cf. Equit. 567, πεζαῖς
μάχαισιν ἐν τε ναυφράκτῳ στρα-
τῷ πανταχοῦ νικῶντες. Inf. 254,
βλέπουσα θυμβροφάγον. Vesp.
643, σκῆτη βλέπειν. Schol. ναύ-
φρακτον, ἧτοι ναύσταθμον.

96. νεώσοικον, 'a dock-yard,'
viz. to be repaired in. Mr
Hailstone suggests that this line
is a variant on the preceding.

97. ἄσκωμα. The leather
flap was so called which kept
the water out of the port-hole.
Hesych. δερμάτιον δ ἐν ταῖς τριή-
ρεσιν ἔχουσιν. Schol. ἄσκωμα ὁ
ἰμᾶς ὁ συνέχων τὴν κώπην πρὸς
τῷ σκαλμῷ. Ran. 364, ἀσκώ-
ματα καὶ λῖνα καὶ πίτταν διαπέμ-
πων εἰς Ἐπίδανρον.—κάτω, the
strap is supposed to hang down,
and he compares the man's
square plaited beard to it. 'I
suppose this is an oar-strap
that you have about your eye
and hanging below it.'

100. The Athenian who acts
the part of 'Sham-Artabas'
has got up a few words in-
tended to sound like Persian,
but which appear in fact to be
broken Greek. Mr Walsh ren-

ΠΡ. ξυνήκαθ' ὃ λέγει; ΔΙΚ. μὰ τὸν Ἀπόλλω ἄ γὰ
μὲν οὔ.

ΠΡ. πέμψειν βασιλέα φησὶν ὑμῖν χρυσίον.
λέγε δὴ σὺ μείζον καὶ σαφῶς τὸ χρυσίον.

ΨΕΥ. οὐ λῆψι χρῦσο, (χαυνόπρωκτ') Ἴαον, αὔ.

ΔΙΚ. οἴμοι κακοδαίμων, ὡς σαφῶς. ΠΡ. τί δαὶ λέγει;

ΔΙΚ. ὃ τι; (χαυνοπρώκτους) τοὺς Ἴάονας λέγει, 106
εἰ προσδοκῶσι χρυσίον ἐκ τῶν βαρβάρων.

ΠΡ. οὐκ, ἀλλ' ἀχάνας ὅδε γε χρυσίου λέγει.

ΔΙΚ. ποίας ἀχάνας; σὺ μὲν ἀλαζῶν εἰ μέγας.
ἀλλ' ἄπιθ' ἐγὼ δὲ βασανιῶ τοῦτον μόνος. 110

ἄγε δὴ σὺ φράσον ἐμοὶ σαφῶς πρὸς τουτονί,

ders it "Him just-enow begin to pitchoney Unzoundy;" and the words *may* be taken to mean that the King is patching up some old ships to send aid to the Athenians, or that he advises them to do the same to their own navy. The reading ἀναπίσσομαι, however, has no MSS. authority; most copies have ἐξαρξαν ἀπίσσομαι, Rav. ἐξαρξας πισύνα.

101. ὃ λέγει, viz. that a fleet is coming to aid you. But φησὶν, 'he says,' seems in fact to mean 'he has to say,'—unless the joke turns on the arbitrary interpretation of the above words. Nothing in the former verse alludes to gold, while οὐ λῆψι χρῦσο, "no gettey goldey" (Wulsh), by a facetious mistake, negatives the very promise the envoy was instructed to give. Diacropolis, however, especially notices the οὔ, and takes it as a definite refusal.

104. Ἴαον αὔ, Schol., who takes it for a barbaric pronunciation of οὔ. It may mean 'a

second time,' as you have done before. Commonly, Ἴαοναῦ, which Meineke thinks should be retained. The form Ἴαόνων (gen.) occurs in Aesch. Pers. 1011.

106. χαυνοπρώκτους really means χαυνοπολίτας (inf. 635), vain and puffed up with conceit.

108. ἀχάνας, meant to be the true interpretation of χαῖνος in the compound, refers to a Persian measure of 45 medimni. Hesych. ἀχάνας· τινὲς μὲν Περσικὰ μέτρα, Φανόδημος δὲ κίστας, εἰς ἃς κατετίθεντο τοὺς ἐπισιτισμοὺς οἱ ἐπὶ θεωρίας στελλόμενοι.

109. ποίας. See 62.

111. πρὸς τουτοῦ. Some understand ἰμάντα, and supply βλέπων, 'keeping your eye on this strap, that I may not (viz. if you lie) flog you scarlet.' Or (with Reiske, who is followed by Meineke, Müller, and Holden) πρὸς τουτοῦ, *ego te adiuro per hanc scuticam*. The Schol. explains it, 'tell it to me here;' ἀντὶ τοῦ, πρὸς ἑαυτὴν, but this should rather be πρὸς τόνδε. It

ἵνα μὴ σε βάψω βάμμα Σαρδιανικόν dye
 βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσοῦν;—
 ἄλλως ἄρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβεων;— dye
 Ἑλληνικόν γ' ἐπένευσαν ἄνδρες οὐτοί, 115
 κούκ ἔσθ' ὅπως οὐκ εἰσὶν ἐνθένδ' αὐτόθεν.
 καὶ τοῖν μὲν εὐνούχοιν τὸν ἕτερον τουτονὶ
 ἐγῶδ' ὅς ἐστι, Κλεισθένης ὁ Σιβυρτίου.
 (ὦ θερμόβουλον πρωκτὸν ἐξυρημένε,)
 τοιοῦδε δ', ὦ πίθηκε, τὸν πάγων ἔχων 120 parody

seems simpler to take τουτονὶ for the ambassador, who has introduced Pseudartabas. 'Tell me plainly, and look your master in the face, that I may not flog you.' Thus we may supply τετραμμένος.—Σαρδιανικόν, the φοινικὶς or red dye made from the Kermes oak, at Sardis. Pac. 1173, τοὺς λόφους ἔχοντα καὶ φοινικίδ' ὄξειαν πάνν, ἦν ἐκείνός φησιν εἶναι βάμμα Σαρδιανικόν.

113. At the question here asked, 'Will the King send us money?' the man shakes his head; at the next, 'Are we then deceived?' he nods assent. In the MSS. ἀνανεύει and ἐπινεύει are added as stage notes (παρεπιγραφαί) to these verses respectively. See Aesch. Eum. 117 seqq.

115. ἄνδρες. The plural may indicate that the envoy and Pseudartabas were acting in collusion. Perhaps however the two pretended eunuchs are included, inf. 117, the envoy being avowedly an Athenian. Dicaeopolis shrewdly detects the peculiar fashion of the Greek nod of assent and dissent, and boldly asserts that they are both Athenians in disguise. By ἀνανεύειν a throwing back of the

head was expressed (which is said to be the custom of some modern Greeks), the contrary motion, ἐπινεύειν, being the same as we still use in nodding assent. See inf. 611. In Eccl. 72, κατανεύειν means 'to assent.'

116. ἐνθένδε, ex hac ipsa urbe.

118. ὅτι ἐστὶ Meineke, the MS. Rav. having ὅστις ἐστὶ. The change seems a bad one. The Greeks commonly say οἶδα (αὐτόν) ὅς ἐστὶ, but οὐκ οἶδα τίς or ὅστις ἐστὶ.—Kleisthenes, a man of disreputable character, and ridiculed for shaving his beard (Equit. 1374. Nub. 355. Thesm. 235, 575. Ran. 48, 422), is here chosen as about the last man who should play the part of a eunuch, since eunuchs do not grow beards at all.

119. The MSS. give ἐξυρημένε, and the Schol. quotes ὦ θερμόβουλον σπλάγχχνον as from the Medea of Euripides, where the words do not occur.

120. τὸν πάγων ἔχων. The joke consists in his having no beard, because he had shaved it off. The Schol. says this is a parody on a verse of Archilochus, ending with τὴν πυγὴν

εἰνούχος ἡμῖν ἦλθες ἐσκευασμένος;
 ὀδὶ δὲ τίς ποτ' ἐστίν; οὐ δῆπου Στράτων; *δεν πῶς*

KHP. σίγα, κάθιζε.

τὸν βασιλέως ὀφθαλμὸν ἢ βουλήν καλεῖ
 εἰς τὸ πρυτανεῖον.

ΔΙΚ. ταῦτα δῆτ' οὐκ ἀγχόνη; *καταφυγ*
 κάπειτ' ἐγὼ δῆτ' ἐνθαδὶ στραγγεύομαι; 126
 τοὺς δὲ ξενίζειν οὐδέποτε γ' ἴσχει θύρα.
 ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα.
 ἀλλ' Ἀμφίθεός μοι ποῦ 'στιν;

ΑΜΦ. οὔτοσὶ πάρα.

ΔΙΚ. ἐμοὶ σὺ ταυτασὶ λαβὼν ὀκτώ δραχμὰς 130
 σπονδὰς ποιῆσαι πρὸς Λακεδαιμονίους μόνω
 καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδι.

ἔχων. The same applies to Strato, who is mentioned as ἀγένοιος together with Kleisthenes in Equit. 1374. Both here are satirised for their effeminate look.

125. ἀγχόνη, i.e. ἀγχόνης ἀξία. At these words the pretended envoys leave the stage.

126. κάπειτα κ.τ.λ. 'And so, it seems, I have to dally and waste the day here, while they are never kept waiting at the door for their dinner.' Such seems the sense, though the words are rather obscure, and it appears best to omit the note of interrogation usually placed at στραγγεύομαι.—ἴσχει, sc. τὴν βουλήν τοῦ ξενίζειν πρέσβεις. Cf. Nub. 131, τί ταῦτ ἔχων στραγγεύομαι, ἀλλ' οὐχὶ κόπτω τὴν θύραν; There is some probability in the conjecture of Blaydes, τοὺς δὲ ξενίζει (sc. ἢ βουλήν) οὐδέποτε ἴσχει τῇ θύρᾳ, the ablative being the usual construction; see on Aesch. Cho. 560, and Vesp. 334,

775. *Exclusus fore*, Hor. Sat. 1. 2. 67. The Schol. however quotes from Eupolis νῆ τὸν Ποσειδῶ, οὐδέποτε ἴσχει ἡ θύρα.

128. δεινὸν ἔργον, viz. the making a truce, or rather, perhaps, a special truce.

130. ἐμοὶ σύ. Both words are emphatic. 'I will have a truce, if the rest will not; and you shall make it for me, since the ambassadors have failed.'—ὀκτώ δραχμὰς, a small ἐφόδιον, (sup. 53, 66) in contrast with the money wasted by the πρέσβεις, v. 67.

131. ποιῆσον Elmsley, Meineke, Holden, Müller against the MSS. See on 52. The ἐμοὶ may be the dative after λαβῶν.

132. τῇ πλάτιδι, i.e. τῇ ἀλόχῳ, from πελάζειν. Hesych. πλατίνῃ γυναῖκα—πλατίνῃ ἢ γυνῇ. Equally rare terms for a wife are τάλις (Soph. Ant. 629) and the Homeric δαρ, said to be connected with εἶρα.

ὕμεις δὲ πρεσβείεσθε καὶ κεχήνετε.

ΚΗΡ. προσίτω Θέωρος ὁ παρὰ Σιτάλκους. ΘΕΩ. ἰδί.

ΔΙΚ. ἕτερος ἀλαζῶν οἶτος εἰσκηρύττεται. 135

ΘΕΩ. χρόνου μὲν οἶκ ἂν ἦμεν ἐν Θράκη πολύν,

ΔΙΚ. μὰ Δί' οὐκ ἂν, εἰ μισθόν γε μὴ ἔφeres πολύν.

ΘΕΩ. εἰ μὴ κατένυψε χιόνι τὴν Θράκην ὅλην,

καὶ τοὺς ποταμοὺς ἔπηξ' ὑπ' αὐτὸν τὸν χρόνον,
ὅτ' ἐνθαδὶ Θεόγυις ἠγωνίζετο. 140

τοῦτον μετὰ Σιτάλκους ἔπινον τὸν χρόνον

133. ὕμεις, sc. οἱ Ἀθηναῖοι. 'Do you go on sending envoys and gaping like fools,' viz. with stolid admiration of Persian wealth and parade. The MSS. and the Schol. give *κεχήνατε*, the imperative of the perfect, but Elmsley and others read *κεχήνετε* (the present imp. from a reduplicated form *κεχήνω*), on the authority of Herodian ap. Bekk. Anecd. p. 1287; and this is better suited to the context, which implies duration.

134. Θέωρος. This is the man who is in several places satirised as a κόλαξ, Vesp. 42, ξ99, 1236, and a perjurer, Nub. 400. It may be doubted if he was really an envoy to Thrace; it was enough to hold him up as an ἀλαζῶν, 'an impostor,' like the other πρέβεις.—Σιτάλκους, from Sitalces son of Teres, and king of the Thracian Odrysae. He had made a treaty with the Athenians B.C. 431, and they in return had presented his son Sadocus with the citizenship (inf. 145). See Thuc. II. 29, and IV. 101, where the death of Sitalces B.C. 424 is recorded. Theorus therefore is represented as having been absent *six* years, which he

justly calls πολύν χρόνον.—εἰσκηρύττεται, 'is being ushered in,' by the public crier before the Assembly.—This, like most of the remarks of Dicaeopolis, is supposed to be said aside, or indignantly addressed to himself.

136—7. πολύν at the end of both lines has a special sense: 'the delay would not have been great if the pay had not been great.'

138. κατένυψε, 'if it had not snowed over all Thrace,'—the agent being omitted from its indefiniteness.—τὴν Θράκην ὅλην, the usual idiom, not τὴν ὅλην. Θρ. or ὅλην. τὴν Θρ. So τὴν νύχθ' ὅλην, Eccl. 39. Inf. 160. τὴν λόχμην ὅλην, Av. 224, but ὅλην τὴν νύκτα Eccl. 1099. So too ἡ πόλις πᾶσα is more common than πᾶσα ἡ πόλις.

140. ἐνθαδὶ, here at Athens; so that his ψυχρότης as a tragic poet (sup. 11) exercised a physical effect at a great distance. An excellent joke, not at all improved by assigning the sentence ὑπ' αὐτὸν κ.τ.λ. to Dicaeopolis, with Nauck, Meineke, Holden, and Müller. The envoy, having returned, may be supposed to know the dates of both events.

141. ἔπινον. He should have

καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,
 ἰμῶν τ' ἐραστῆς ἦν ἀληθῆς, ὥστε καὶ
 ἐν τοῖσι τοίχοις ἔγραφ', Ἀθηναῖοι καλοί.
 ὁ δ' υἱός, ὃν Ἀθηναῖον ἐπεποιήμεθα, 145
 ἦρα φαγεῖν ἀλλᾶντας ἐξ Ἀπατουρίων,
 καὶ τὸν πατέρ' ἠντιβόλει βοηθεῖν τῇ πάτρᾳ·
 ὁ δ' ὤμοσε σπένδων βοηθήσειν, ἔχων

said *ἐπρασσον*. 'I was transacting business,' 'but he changes the word in reference to the *Thracia amystis*, Hor. Carm. i. 36. 14. Eur. Rhes. 419. As the singular is here used, but the plural in 136, Müller follows Blaydes in his needless alteration οὐκ ἀπῆν ἄν (which is defensible, though the Greeks prefer οὐκ ἄν ἀπῆν), and Meineke proposes (but fortunately does not adopt) *χορόνον μὲν οὐκ ἔγωγ' ἄν ἢ ἔν Θράκη πολύν*. There is not the slightest difficulty in the plural. Every ambassador would have some attendants at least, if there were not several *πρέσβεις*.

142. καὶ δῆτα. 'And indeed;' 'and I can tell you,' &c. Cf. 68. Eccl. 378. Soph. Ant. 449, καὶ δῆτ' ἐτόλμας τοῦσδ' ὑπερβαίνειν νόμους; i. e. *κάπειτα*, 'and did you nevertheless,' &c.

143. ἀληθῆς, σαφῆς, a true and sincere friend. A satire, perhaps, on a somewhat questionable alliance, the proof of the sincerity consisting in scribing on the walls 'Athens for ever!' A. Müller, while he reads ἀληθῶς on Dobree's conjecture (ὡς ἀληθῶς), well compares Eur. Suppl. 867, φίλος τ' ἀληθῆς ἦν φίλοις. Dr Holden also follows Dobree.

144. καλοί. On Greek vases we not unfrequently find a

figure with a name and καλή or καλὸς added in compliment. Lovers used thus to express their sentiments on walls or doors; cf. Vesp. 97.

145. ἐπεποιήμεθα, in the medial sense, 'whom we had adopted as an Athenian citizen.' See Thuc. ii. 29. His name was Teres, according to some. (Schol.)

146. φαγεῖν ἀλλᾶντας, 'to eat black-puddings,' i. e. to be present at the feast of the Apaturia, when the infant sons of citizens were enrolled in the *φρατρία*. "Apaturia hoc loco commemoratur, quum Sadoeus quasi Atheniensis modo natus sit; jocus in eo potissimum quaerendus est, quod Sadoeus more puerorum maxime gaudet insidiis, de quibus ei narratum est." Müller.

147. τῇ πάτρᾳ. His adopted country Athens. — ἠντιβόλαι Cobet, whom Meineke, Müller and Holden follow. See on Aesch. Agam. 1116. Eum. 604.

148. ὁ δὲ, the father, Sitalces. He would bring, he said, so large a force into Attica that the Athenians should compare them to locusts. The answer of Dicaeopolis shows that he regarded Thracian auxiliaries in the light of an invading pest in so poor a land as Attica.

στρατιὰν τοσαύτην ὥστ' Ἀθηναίους ἐρεῖν,
ὅσον τὸ χρῆμα παρνόπων προσέρχεται. 150

ΔΙΚ. κάκιστ' ἀπολοίμην, εἴ τι τούτων πείθομαι
ὦν εἶπας ἐνταυθοῖ σύ, πλὴν τῶν παρνόπων.

ΘΕΩ. καὶ νῦν ὅπερ μαχιμώτατον Θρακῶν ἔθνος
ἔπεμφεν ὑμῖν. ΔΙΚ. τοῦτο μὲν γ' ἤδη σαφές.

ΚΗΡ. οἱ Θραῖκες ἴτε δεῦρ', οὓς Θέωρος ἤγαγεν. 155

ΔΙΚ. τουτὶ τί ἐστὶ τὸ κακόν;

ΘΕΩ. Ὀδομάντων στρατός.

ΔΙΚ. ποίων Ὀδομάντων; εἶπέ μοι, τουτὶ τί ἦν;

(τίς τῶν Ὀδομάντων τὸ πέος ἀποτεθρίακεν;)
ΘΕΩ. τούτοις ἐάν τις δύο δραχμὰς μισθὸν διδῶ,
καταπελτάσονται τὴν Βοιωτίαν ὅλην. 160

ΔΙΚ. τοισδὶ δύο δραχμὰς (τοῖς ἀπεψωλημένοις;)
ὑποστένοι μέντ' ὁ θρανίτης λεῶς,

153. καὶ νῦν. 'And accordingly,'—a formula often used when a practical illustration is given of some assertion made. See on Aesch. Ag. 8. Prom. 287. We must suppose that a glimpse is given to the spectators of a half-clad barbarian host, supplied by a secondary or supernumerary Chorus who afterwards impersonate the λόχοι of Lamachus, inf. 575, and again the attendants on the Boeotian, 862. A similar usage prevailed in tragedy, e.g. the body-guards of Theseus and of Creon, in Oed. Col. 826, as K. O. Müller has shown in his *Dissertations on the Eumenides*.

154. τοῦτο μὲν. That they are μαχιμώτατοι. They show fight, perhaps, in attempting to get the provisions of Dicaeopolis, an attack which he compares to locusts devastating a

crop, v. 164.—ἤδη, i.e. 'already' from their present action. Porson and Elmsley ἤδη, which quite alters the sense.

158. ἀποθρίαζειν, 'to un-fig-leaf' (θρίον), refers to the appearance of the barbarians in an exaggerated phallic costume, ἀπεψωλημένοι, such as that described in Nub. 538. Hesych. ἀποτεθρίακεν ἀποπεφύλλικεν, ἀπεκάθαρκεν. ἡ δὲ μεταφορὰ ἀπὸ τῶν συκοφύλλων (συκολόγων?).

159. ἐάν τις. The joke consists in the cool request to pay these barbarians at the same rate as the effective native hoplites, Thuc. vi. 31, vii. 27. For ἀπεψ. cf. Plut. 295, where the term is applied to he-goats or satyrs. Inf. 592.

162. θρανίτης λεῶς. 'Jack Tar,' as we should say, the rower on the highest seat being here named for the general body. Schol. ἐκ μέρους τὸ πᾶν εἶπε.

ὁ σωσίπολις. οἴμοι τάλας, ἀπόλλυμαι,
 ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθούμενος.
 ΘΕΩ. οὐ καταβαλεῖτε τὰ σκόροδ' ; ὦ μοχθηρὲ σύ,
 οὐ μὴ πρόσει τούτοισιν ἐσκοροδισμένοις; 166
 ΔΙΚ. ταυτὶ περιείδεθ' οἱ πρυτάνεις πάσχοντά με
 ἐν τῇ πατρίδι καὶ ταῦθ' ὑπ' ἀνδρῶν βαρβάρων;
 ἀλλ' ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν
 τοῖς Θραξὶ περὶ μισθοῦ· λέγω δ' ὑμῖν ὅτι 170
 διοσημία ἔστι καὶ ῥανὶς βέβληκέ με.

From the exploit at Salamis the epithet *σωσίπολις* is given.—*ὑποστένειν*, 'would grumble, would sigh in secret,' viz. if barbarians got better pay than themselves (four obols per diem). There is doubtless a play on the word *στένειν* and *στεναγμός* expressing (like *gemitus* and *ingemere*) the hard breathing caused by exertion. So the crew in Eur. *Iph. T.* 1390 rowed with all their force, *στεναγμὸν ἡδὺν ἐκβρυχώμενοι*. In *Vesp.* 180 an overweighted donkey is said *στένειν* as he walks.

164. *πορθούμενος*. A word is used applicable to the ravages of an *ἐσβλή*. The custom of the country folk was to bring some slight refreshment to the assembly. *Ecc.* 307, *ἦκεν ἕκαστος ἐν ἀσκιδίῳ φέρων πικρὸν ἅμα τ' ἄρτον καὶ δύο κρομμύω καὶ τρεῖς ἄν ἑλλάας*.

165. *οὐ καταβαλεῖτε*. 'Put those looks down (drop them), I say!' *Pac.* 1124, *οὐ καταβαλεῖς τὰ κώδι' ὦ θυπόλε;* There seems no reason why these words should be given to *Dicaeopolis*, against the MSS. and the express note of the Schol. *ὁ Οὐέρος ἐπιπλήττει τοῖς βαρβάροις*

ἀρπάξουσι τὰ σκόροδα, καὶ τῷ Δικαιοπόλιδι ὁμοίως ἐπιπλήττει ἐρεθίζοντι αὐτοῦς.

166. *οὐ μὴ πρόσει;* 'Don't come near these fellows when they have been primed with garlic,' like fighting-cocks. Cf. *Equit.* 494, *ἴν' ἄμεινον, ὦ τάν, ἐσκοροδισμένος μάχη*. *Ibid.* 946, *σύ δ', ὦ Παφλαγῶν, φάσκων φιλεῖν μ' ἐσκοροδίσας*.

167. *περιείδετε, περιοράτε*, 'do you allow me to be so treated in my own country?' The Athenian jealousy of foreign interference is appealed to as a motive for protection.

169. *ποιεῖν*, 'to hold an assembly.' *Equit.* 746, *ποιήσας αὐτίκα μάλ' ἐκκλησίαν*. *Thesm.* 300, *ἐκκλησίαν τήνδε καὶ σύνοδον τήν νῦν κάλλιστα καὶ ἄριστα ποιήσαι*.

171. *διοσημία*. In a country where a casual shower of rain or a thunderstorm was less common than with us, it was regarded as a portent of sufficient moment to break up an assembly. See *Nub.* 582, *ἦν γὰρ ἢ τις ἔξοδος μηδὲν ξὺν νῶ, τότ' ἢ βροντῶμεν ἢ ψακάσομεν*. As any citizen could assert that he had felt a drop of rain, we

ΚΗΡ. τοὺς Θραῆκας ἀπιέναι, παρεῖναι δ' εἰς ἔννην.
οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν.

ΔΙΚ. οἴμοι τάλας, μυττωτὸν ὅσον ἀπώλεσα.
ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὀδί. 175
χαῖρ', Ἀμφίθεε.

ΑΜΦ. μήπω, πρὶν ἂν γε στῶ τρέχων
δεῖ γὰρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνεάς.

ΔΙΚ. τί δ' ἔστιν;

ΑΜΦ. ἐγὼ μὲν δευρό σοι σπονδάς φέρων
ἔσπευδον οἱ δ' ὠσφροντο πρεσβῦται τινες
Ἀχαρτικοί, στιπτοὶ γέροντες, πρίνινοι, 180

may presume that, as here, it was often used as a political shift.

172. εἰς ἔννην. 'The day after to-morrow.' The short interval is perhaps intended to show that the matter would be pressed. The origin of the phrase is uncertain, as also its connection with ἔννη (ἔνη) καὶ νέα, Nub. 1171, and the *asper* or *lenis spiritus*.

173. λύουσι. The pretended assembly now breaks up, and Dicaeopolis is left alone on the stage, to lament the plunder of his scant stock of provisions, which he calls *μυττωτὸν*, a kind of herb-pottage, Equit. 771. Pac. 273. Virg. Ecl. II. 11, 'allia serpyllumque herbas contundit olentes.'

176. πρὶν ἂν γε Brunck. Bergk μήπω γε, πρὶν γ' ἂν στῶ, the MSS. giving μήπω γε πρὶν ἂν στῶ. Dr Holden rightly rejects Meineke's "dubia emendatio" πρὶν ἂν ἐστῶ. Cf. 296. Equit. 961 πρὶν ἂν γε τῶν χρησμών ἀκούσης τῶν ἐμῶν. Vesp. 920, πρὶν ἂν γ ἀκούσης ἀμφοτέρων.

177. φεύγοντ' ἐκφυγεῖν. See Person on Eur. Phoen. 1231.

A. Müller compares Nub. 167, ἢ ῥάδιως φεύγων ἂν ἀποφύγοι δίκην.

178. σπονδάς. Between the senses 'a truce' and 'samples of wine' there is an evident play. Hence ὠσφροντο, 'got scent of it,' and the γεύματα, 187, have their literal explanation. Cf. 1020, 1061.

180. στιπτοὶ, 'close-grained,' 'compact.' All the epithets have reference to the trade of the Acharnians as charcoal-burners. ἀτεράμονες, from root *τερ*, *τεῖρειν*, is used of any hard and durable substance, but especially of legumes that will not boil soft (Schol.). Cf. Vesp. 730, μηδ' ἀτενὴς ἄγαν ἀτεράμων τ' ἀνὴρ. πρίνος, 'holm-oak,' and σφένδαμος, 'sycamore' or 'maple,' seem to have been specially used. The process is thus described in Quint. Smyrn. ix. 162, ὡς δ' ὅτ' ἂν οὔρεα μακρὰ θορῶν εἰς ἄγκεα βήσσης | δρυτόμος ἐγκονέων νεοθηλέα δάμναται ὕλην, | ἀνθρακας ὄφρα κάμησι κατακρύψας ὑπὸ γαῖαν | σὺν πυρὶ δούρατα πολλὰ, τὰ δ' ἄλλοθεν ἄλλα πεσόντα | πρῶνας ὑπερθε κάλυψαν, ἀνὴρ δ' ἐπιτέρπεται ἔργῳ. |

ἀτεράμονες, Μαραθωνομάχαι, σφενδάμνινοι.
ἔπειτ' ἀνέκραγον πάντες, ὦ μιαρῶτατε,
σπονδὰς φέρεϊς, τῶν ἀμπέλων τετμημένων;
κὰς τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων·
ἐγὼ δ' ἔφευγον· οἱ δ' ἐδίωκον κὰβίῳν. 185

ΔΙΚ. οἱ δ' οὖν βοώντων· ἀλλὰ τὰς σπονδὰς φέρεϊς;

ΑΜΦ. ἔγωγε φημι, τρία γε ταυτὶ γεύματα.

αὔται μὲν εἰσι πεντέτεις. γεῦσαι λαβών.

ΔΙΚ. αἰβοῖ. ΑΜΦ. τί ἔστιν;

ΔΙΚ. οὐκ ἀρέσκουσίν μ', ὅτι

ὄξουσι πίττης καὶ παρασκευῆς νεῶν. 190

ΑΜΦ. σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβών.

'Fighters at Marathon,' in the literal sense, they could hardly have been, unless from 85 to 90 years of age. Cf. 696.

183. τῶν ἀμπέλων. This passage shows, under some irony, the resentment felt for the ἐσβολαὶ so often inflicted on Attica by the Spartans. See particularly Pac. 628—31. Thuc. II. 21. Here again there is a play on σπονδαί, —'how can you bring wine, when the vines have been cut down?'

184. τῶν λίθων, 'some stones,' a partitive genitive.—τρίβωνας, the coarse mantle or blanket worn as a wrapper by the common people, something like the Roman pallium.

186. οἱ δ' οὖν βοώντων. 'And let them bawl.' Aesch. Prom. 956, ὁ δ' οὖν ποιεῖτω πάντα προσδόκητά μοι.

188. πεντέτεις, vinum quin-quenne. It is clear that two or three samples of wine are produced, one of which is rejected as too new, and tasting of turpentine (vinum picatum). At

the same time the truce for five years between Athens and Sparta is alluded to for its shortness. Thuc. I. 112, ὕστερον δὲ, διαλιπόντων ἐτῶν τριῶν, σπονδαὶ γίνονται Πελοποννησίοις καὶ Ἀθηναίοις πενταετείς. πίττης, pitch being used in ship-building. Some of the Greek wines now have a slight flavour of turpentine (*Græca saliva meri*, Propert. v. 8. 38). It was originally produced by lining the porous κέραμοι with melted rosin internally. A. Müller cites an interesting passage from Plutarch. Sympos. v. 5. 1, p. 768, τῇ τε γὰρ πίττη πάντες ἐξαλείφουσι τὰ ἀγγεῖα, καὶ τῆς ῥητίνης (resin) ὑπομιγνύουσι πολλοὶ τῷ οἴνῳ, καθάπερ Εὐβοεῖς τῶν Ἑλλαδικῶν.—οὐ γὰρ μόνον εὐώδιαν τινὰ τὰ τοιαῦτα προσδίδωσιν, ἀλλὰ καὶ τὸν οἶνον εὐφυσῆ παρίστησι ταχέως ἐξαιρῶν τῇ θερμότητι τοῦ οἶνου τὸ νεαρὸν καὶ ὑδατώδες.

191. σὺ δ' ἀλλά. 'Do you then.' Inf. 1033. Plat. Sophist. p. 235 D, σὺ δ' ἀλλ' εἶπε πρῶτον καὶ οἶεθε ἡμῖν τίνα τῷ δύο λέγεις.

ΔΙΚ. ὄξουσι χαῖται πρέσβειων ἐς τὰς πόλεις
ὀξύτατον, ὥσπερ διατριβῆς τῶν ξυμμάχων.

ΑΜΦ. ἀλλ' αὐταὶ σπονδαὶ τριακοντούτιδες
κατὰ γῆν τε καὶ θάλατταν.

ΔΙΚ. ὦ Διονύσια, 195

αὐται μὲν ὄξουσ' ἀμβροσίας καὶ νέκταρος,
καὶ μὴ 'πιτηρεῖν σιτί' ἡμέρων τριῶν,
κὰν τῷ στόματι λέγουσι, βαῖν' ὄπη θέλεις.

ταύτας δέχομαι καὶ σπένδομαι κάκτιόμαι,
χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας. 200
ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεῖς
ἄξω τὰ κατ' ἀγροὺς εἰσιὼν Διονύσια.

ΑΜΦ. ἐγὼ δὲ φευξοῦμαί γε τοὺς Ἀχαρνέας.

Eur. Med. 942, σὺ δ' ἀλλὰ σὴν
κέλευσον αἰτεῖσθαι πατρὸς γυναῖκα
παῖδας τήνδε μὴ φεύγειν χθόνα.
Heracl. 565, σὺ δ' ἀλλὰ τοῦδε
χρηῖζε. The ten-years' truce is
not, perhaps, historical, but a
mere doubling of the rejected πεν-
τέτεις. The thirty-years' truce
mentioned below is that record-
ed in Thuc. i. 23 and 115, which
was made only to be broken.

193. ὀξύτατον, they smell
very strong of envoys to the
cities, as if of delay on the
part of the allies, (requiring
such embassies to remind them
of their pledged ἐπιμαχία). In
ὀξύτατον there is an allusion to
the acetous fermentation of bad
wine (*vappa*).

197. μὴ ἐπιτηρεῖν. 'Not to
be ever on the look-out for the
odious order to the citizens, to
take provisions for three days,'
viz. ὡς ἐπ' ἐξόδῳ. See Pac. 151,
312, 717. Vesp. 243, ὄργιν
(i. e. τροφήν) ἡμερῶν τριῶν. Dr
Holden transposes 197, 198,
with Reiske. This seems to

be no improvement, unless we
further read καὶ μὴ 'πιτήρει. The
infinitive is rather vaguely used,
but there is no need to supply
(τοῦ) ἐπιτηρεῖν. For this verb
see inf. 922. Equit. 1031, ὀπό-
ταν δειπνήσῃς ἐπιτηρῶν.

198. ἐν τῷ στόματι, 'in one's
mouth,' 'on the palate,' (not
'with the month,' Müller).

199. ἐκπίομαι, *ebibam*, 'I
will drink to the last drop,' not
merely sip it, as was done in
making libations. This act im-
plied hearty acceptance. Theocr.
vii. 70, αὐταῖσιν κυλίκεσσι καὶ
ἐς τρύγα χεῖλος ἐρείδων. For the
Attic future of πίνειν, with the
τ, cf. Aesch. Cho. 269, ἄκρατον
αἷμα πίεται, τρίτην πόσιν. σπένδο-
μαι, in the same ambiguous sense
in which σπονδῆ has been used.

203. Dicaeopolis and Amphi-
theus leave the stage. The
Chorus of the Achaean char-
coal-burners enter the orches-
tra σποράδην, with stones in
their hands to pelt the traitor-
ous peace-makers. The tro-

ΧΟΡ. τῆδε πᾶς ἔπου, δίωκε, καὶ τὸν ἄνδρα πυνθάνου
 τῶν ὁδοιπύρων ἀπάντων· τῆ πόλει γὰρ ἄξιον 205
 ξυλλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλὰ μοι μὲνύσατε,
 εἴ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς
 φέρων.

ἐκπέφενγ', οἴχεται φρούδος. οἴμοι τάλας τῶν
 ἐτῶν τῶν ἐμῶν· 210

οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ἔτ' ἐγὼ φέρων
 ἀνθράκων φορτίου

ἠκολούθουν Φαύλλῳ τρέχων, ὦδε φαύλως
 ἂν ὁ 215

chaic metre represents their hasty step and excited movements to and fro. It passes into the cretic and paconic, (i. e. cretic with the final long syllable resolved into two short), a metre very prevalent in this play. Compare with this *parodus* Vesp. 230. Pac. 301. But Dicaeopolis has got safe to his house (*εἰσιῶν*), and the half-divine messenger contrives by his supernatural power to evade his pursuers. The rural Dionysia were held in December, whereas this play was acted at the Lenaea, in January. The celebration of the country feast we must suppose to have been postponed for a few weeks.

It seems extraordinary that Dobree should have proposed to place this verse before 201, in which Dr Holden follows him; and still more strange that Meineke should condemn as spurious 201, 2. The passage is perfectly simple as it stands, whereas the alterations make nonsense of it. The *γε* is without point in 203, if the verse is transposed. 'The Achar-

nians may do as they like; I shall have my holiday.' 'And I,' (adds Amphitheus) 'will make my escape from the enemy.' In the MSS. the persons are somewhat variously marked.

205. ἄξιον, it is worth the city's while, it is a state duty, to arrest this man. Cf. sup. 8.—*μὲνύσατε*, addressed to no one in particular; the imaginary ὁδοίποροι, perhaps.

209. ἐκπέφενγε. Having arrived at a certain point, probably the side-passage opposite to that by which they entered, the old men suddenly stop, finding Dicaeopolis has escaped, and bewail the feebleness of age, so different from their activity in youth.

212. φέρων. 'Weighted with a sack of charcoal.' Hence the name Εὐφορδῆς inf. 612.

215. ἠκολούθουν, 'kept up with.' Plat. Protag. p. 335 E, *νῦν δ' ἐστὶν ὡσπερ ἂν εἰ δολιόμου Κρίσωνι τῷ ἡμεραίῳ δρομῆ ἀκμάζοντι ἔπισθαι, ἢ τῶν δολιχοδρόμων τῷ, ἢ τῶν ἡμεροδρόμων διαθεῖν τε καὶ ἔπισθαι.* Vesp.

σπονδοφόρος οὗτος ὑπ' ἐμοῦ τότε διωκόμενος
ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίξατο.

νῦν δ' ἐπειδὴ στερρὸν ἤδη τοῦμὸν ἀντικνημίον
καὶ παλαιῶ Λακρατείδῃ τὸ σκέλος βαρύ-
νεται, 220

οἴχεται. διωκτέος δέ· μὴ γὰρ ἐγχάνῃ ποτὲ
μηδέ περ γέροντας ὄντας ἐκφυγῶν Ἀχαρνέας.
ὕστις, ὦ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν
ἐσπείσατο, 225

οἷσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὔξεται τῶν
ἐμῶν χωρίων·

κούκ ἀνήσω πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ

1206, ὅτε τὸν δρομέα Φάυλλον, ἂν βούπαις ἔτι, εἶλον διώκων λαιδορίας ψήφου δυοῖν. Dr Holden (Onomasticon in v.) refers to Herod. viii. 47. Pausan. x. 9. 2, Plutarch. Alex. 34. Like the ὀπλιτοδρόμοι, these racers showed their strength by running heavily weighted. The adverb φαύλως seems to contain an intentional play on Φάυλλος, as A. Müller has remarked.

217. ἀπεπλίξατο, 'would have ambled away.' A rare word, used of mules in Od. vi. 318, αἱ δ' εὖ μὲν τρώχων, εὖ δὲ πλίσσοντο πόδεσσιν.

220. Λακρατείδῃ. 'Now that poor old Laerates feels his legs heavy under him.' The word is formed like Ἵππερείδης. The MSS. give Λακρατίδῃ, and so Photius, Lex. Λακρατίδας, τὰ κατεψυγμένα· ἐπὶ γὰρ Λακρατίδα ἄρχοντας πολλῆ χιῶν ἐγένετο. Hesychius: Λακρατίδης· Ἀριστοφάνης φησὶ παλαιὸν Λακρατίδην, τὰ ψυχρὰ βουλόμενος δηλοῦν· ψυχροὶ γὰρ οἱ γέροντες. Schol. τὰ ψυχρὰ πάντα Λακρατίδου ἐκά-

λουν. The word is a patronymic from Λακράτης = Λεωκράτης.

221. ἐγχάνῃ, the reading of the MSS., is much better than ἐγχάνοι, (the correction of Brunck, adopted by the later editors), since not a wish or hope, but caution lest is expressed. See on Aesch. Suppl. 351. Ag. 332. The full syntax would be σκεπτέον γὰρ μὴ ἐγχάνῃ. The sense is, 'We must not let him chuckle for having escaped from us Acharnians, though we are old.' Cf. inf. 1197, κᾶτ' ἐγχανέται ταῖς ἐμαῖς τύχαισι.

226. There can be little doubt that the words πόλεμος ἐχθοδοπὸς αὔξεται are a parody or a quotation from some poet. Homer has ἐχθοδοπήσαι, Il. I. 518, and the adjective occurs Soph. Aj. 932. The sense is, 'against whom a hostile war is kept up on account of my farms,' i.e. the destruction and devastation of them by ἐσβολαί.

230. οὐκ ἀνήσω. 'I will not relax my efforts (or remit my

ὄξυς, ὑδυνηρός, **** ἐπίκωπος, ἵνα 231
μήποτε πατᾶσιν ἔτι τὰς ἐμὰς ἀμπέλους.

ἀλλὰ δεῖ ζητεῖν τὸν ἄνδρα καὶ βλέπειν Βαλ-
λήναδε 234

καὶ διώκειν γῆν πρὸ γῆς, ἕως ἂν εὐρεθῆ ποτέ
ὡς ἐγὼ βάλλων ἐκείνον οὐκ ἂν ἐμπλήμην λιθοῖς.

ΔΙΚ. εὐφημεῖτε, εὐφημεῖτε.

ΧΟΡ. σίγα πᾶς. ἠκούσατ', ἄνδρες, ἄρα τῆς εὐφημίας;
οὗτος αὐτός ἐστιν ὃν ζητοῦμεν. ἀλλὰ δεῦρο πᾶς
ἐκποδῶν· θύσων γὰρ ἀνὴρ, ὡς ἔοικ', ἐξέρχεται.

wrath) till I have stuck in them, in full front encounter, like a sharp rush, up to the very hilt, making them smart for it.' Some word has dropped out, as is shown by the metre of the strophic verse (216), but it seems vain to attempt to restore it by conjecture. The Schol. however says (on 232) ἐπειδὴ οὖν προεῖπε σκόλοψ καὶ σχοῖνος αὐτοῖς ἄτ' ἐμπαγῶ. He adds that it was the custom to conceal sharp stakes among the vines to hinder hostile attacks. Cf. Vesp. 437, εἰ δὲ μὴ τοῦτον μεθήσεις, ἐν τι σοι παγήσεται.

234. Βαλλήναδε, 'Pelt-wards,' a pun on Παλλήνη, a demus of the Antiochid tribe. Similarly Βραυρῶνάδε, Pac. 874. Ἰλιμοῦντάδε, Av. 496.

235. γῆν πρὸ γῆς. See Aesch. Prom. V. 658, μάλιστα θεία γῆν πρὸ γῆς ἐλαύνομαι.

236. ἐμπλήμην, an Attic optative of the epic aorist, like κεκλήμην and μεμνήμην, representing the uncontracted form in -είμην. Lykist. 235, εἰ δὲ παραβαλεῖν, ὑδατος ἐμπλήθ' ἢ κέλιξ. We have μεμνήμην and μεμνέφτο in Il. xxiv. 745, xxiii. 361. Compare Hipp. 664,

μισῶν δ' οὐποτ' ἐμπλησθήσομαι γυναῖκας.—ἐκείνον, 'that fellow,' no longer present.

238. σίγα, sc. ἔχε. A voice is heard from within, commanding solemn silence while the Bacchic procession passes. Enraged as the Chorus are at the offender, their religious feelings prevail. It is the very man they want, but he is in the performance of a solemn rite, and must not be molested. Compare Ran. 369, τοῦτοις—ἀπαυδῶ ἐξίστασθαι μύσταισι χοροῖς. The procession advances on the stage, with the phallic symbol (νευρόσπαστον, and in charge of a slave) carried behind a young girl dressed in golden ornaments (259) and bearing on her head the κανοῦν, or flat open basket, which contained the implements and materials for the preliminary sacrifice. Probably a temporary altar was exhibited on the stage. The basket was taken from the head of the bearer that some of the contents might be used, as the ὄλαι for sprinkling on the people, Pac. 960, the roll or cake called ἐλατήρ, &c.

ΔΙΚ. εὐφημεῖτε, εὐφημεῖτε. 241

πρόϊθ' ὡς τὸ πρόσθεν ὀλίγον ἢ κανηφόρος
ὁ Ξανθίας τὸν φαλλὸν ὀρθὸν στησάτω.
κατάθου τὸ κανοῦν, ὦ θύγατερ, ἵν' ἀπαρξώμεθα.

ΘΥΓ. ὦ μῆτερ, ἀνάδος δεῦρο τὴν ἐτνήρυσιν, 245
ἵν' ἔτνος καταχέω τοῦλατῆρος τουτοῦ.

ΔΙΚ. καὶ μὴν καλὸν γ' ἔστ'· ὦ Διόνυσε δέσποτα,
κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμὲ
πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν
ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροὺς Διονύσια, 250
στρατιᾶς ἀπαλλαχθέντα· τὰς σπονδὰς δέ μοι
καλῶς ξυνευγχεῖν τὰς τριακοντούτιδας.

242. We have no right to alter the reading of all the copies into *πρόϊθ' ἔς*, merely because the latter is more common, as sup. 43. A better conjecture is F. A. Wolf's *πρόϊτω 'ς τὸ πρόσθεν*. The phrase may have meant *ὡς ἔς*, 'that you may get in front.' Such an alteration may be obliterating an ancient religious formula.

245. *ἀνάδος*, 'hand up here,' 'put into my hand.' Müller well compares *ἀνδωκε οἰνοδόκον φιάλαν*, Pind. Isthm. v. 39.—*ἐτνήρυσιν*, the ladle or spoon for pouring the *ἔτνος* over the cake. This was a phallic ceremony, analogous to the custom of pouring *ghee* over the stone pillars held in veneration by the Hindus, and the Roman custom of pouring *libum* over the *Termini* (Ovid, Fast. II. 644), the mystical meaning of which is obvious. See the note on Pax 923. The depressed circles on Celtic megalithic pillars, known as "cup-cuttings," are probably connected with these libations.

The *ἐλατήρ* was doubtless shaped as a phallus. So *ἐλαύνειν τεῖχος, πλίνθους, &c.*, is used in the sense of drawing out lengthwards, *producere*. The same, probably, are the *νεήλατα* mentioned in the Bacchic worship in Dem. De Cor. p. 314 imit.—*καταχέω*, cf. Nub. 74, *ἀλλ' ἔπερόν μου κατέχεεν τῶν χρημάτων*. Inf. 1040, *κατάχει σὺ τῆς χορδῆς τὸ μέλι*.

247. *καὶ μὴν καλὸν γ' ἔστ'*. 'There, that will do.' A. Müller rightly places a colon here, the infinitive following being governed by some ellipse, as of *δὸς, εὔχομαι*, or *ἐλπίζω*, as usual in this formula. Cf. inf. 816.—*κεχαρισμένως*, 'in a manner acceptable to thee.' Pac. 386, *εἴ τι κεχαρισμένον χοιρίδιον οἶσθα παρ' ἐμοῦ κατεδηδοκῶς*. Hom. II. v. 243, xx. 298, &c.

250. *τυχηρῶς*, in such a way as to bring good luck on us all.

252. *ξυνευγχεῖν, ἀποβῆναι, evadere*. In prayers, hopes, wishes, &c. the infinitive aorist is used in a future sense.

ἄγ', ὦ θύγατερ, ὅπως τὸ κανοῦν καλὴ καλῶς
οἶσεις, βλέπουσα θυμβροφάγον. ὡς μακάριος
ἔστις σ' ὅπύσει, κάκποιήσεται γαλᾶς 255
σοῦ μηδὲν ἦττον βδεῖν, ἐπειδὰν ὀρθρος ἦ.
πρόβαινε, κὰν τῶχλω φυλάττεσθαι σφόδρα
μή τις λαθῶν σου περιτράγη τὰ χρυσία.

ΔΙΚ. ὦ Ξανθία, σφῶν δ' ἐστὶν ὀρθὸς ἐκτέος
ὁ φαλλὸς ἐξόπισθε τῆς κανηφόρου 260

253. καλὴ καλῶς. Pretty as you are, carry the basket prettily; don't spoil your good looks by your awkward carriage. This seems a received formula on such occasions. So Eccl. 730 (where there is a pretended Panathenaic procession), *χάρει σὺ δεῦρο κιναχύρα καλὴ καλῶς*. Ρac. 1330, *χῶπως μετ' ἐμοῦ καλὴ καλῶς κατακέσει*.

254. θυμβροφάγον. 'Looking as if you had eaten tansy,'—as demure and with a mouth as much puckered up as if you had been eating some bitter plant. (Our word 'to rue' is said to be connected in this way with the plant.) The sense appears to be, 'don't laugh.'

255. ὅπύσει. A remarkable future of *ὀπύειν*. The allusive addresses in these phallic processions, as in epithalamia, were no doubt characteristic. One is reminded of the not very refined conversation of the Nurse with Juliet, in Shakespeare.—*ἐκποιήσεται, procreabit*, Ρac. 707, *ἐκποιῶ σαυτῷ βότρυς*, where the last word, as here γαλᾶς, is used *παρὰ προσδοκίαν* for *παῖδας*.—*βδεῖν*, a coarse joke, illustrated by Plat. 693, *βδέουσα δριμύτερον γαλῆς*. A. Müller, who reads *ἦττους* on Elmsley's

conjecture, gives a somewhat subtle explanation of the sense, which it is hardly necessary to discuss.

257. πρόβαινε, 'step along,' 'move forward.' A technical word in starting a procession. See Vesp. 230. Eccl. 285, and the note on Aesch. Eum. 983, where *προβάτε* must be read for the corrupt *τιμάτε*. Cf. inf. 262.

258. τὰ χρυσία, 'your trinkets.' Girls were dressed up on these occasions in their best finery. Av. 670, *ἄσον δ' ἔχει τὸν χρυσόν, ὡσπερ παρθένος*. Hom. Il. II. 872, *ὄς καὶ χρυσὸν ἔχων πόλεμόνδ' ἔεν, ἥντε κούρη*.—*περιτράγη*, i.e. *περιέλθεται, κλέψη*. Vesp. 596, *αὐτὸς δ' ὁ Κλέων ὁ κεκραξιδάμας μόνον ἡμᾶς οὐ περιτρώγει*.

259. σφῶν, viz. by you and your attendant. Dicaeopolis now finally arranges (*διακοσμῆ*) the procession. He will go last, chanting the phallic song. The women are to look on from the flat roof of the house, here represented by the top of the wall behind the stage. (The idea of A. Müller, that the cottage of Dicaeopolis was built of wood on this wall, in *scenae frons ligno extractam*, seems a needless supposition.)

ἐγὼ δ' ἀκολουθῶν ἄσομαι τὸ φαλλικόν·
 σὺ δ', ὦ γύναι, θεῶ μ' ἀπὸ τοῦ τέγους. πρόβα.
 Φαλῆς, ἔταιρε Βακχίου,
 ξύγκωμε, νυκτοπεριπλάνη-
 τε, μοιχέ, παιδεραστά, 265
 ἔκτω σ' ἔτει προσεῖπον ἐς
 τὸν δῆμον ἐλθὼν ἄσμενος,
 σπονδὰς ποιησόμενος ἐμαυ-
 τῷ πραγμάτων τε καὶ μαχῶν
 καὶ Λαμάχων ἀπαλλαγείς. 270
 πολλῶ γάρ ἐσθ' ἥδιον, ὦ Φαλῆς Φαλῆς,
 κλέπτουσαν εὐρόνθ' ὠρικὴν ὑληφόρον,
 τὴν Στρυμοδώρου Θραῖτταν ἐκ τοῦ Φελλέως,

263. Φαλῆς. It is probable that this is the male, and the Roman *Pales* was the female, divinity supposed to preside over the powers of generation. (Possibly even the Palatine hill, which Virgil tried to connect with the Arcadian Pallas, was so called from the phallic rites of the Luperci.) As the only extant specimen of a phallic hymn, this canticle is curious.

266. ἔκτω ἔτει. 'It is six years since you and I had a word to say to each other, but now I am glad to have got home, after making a truce for myself, and rid at last of all the bother of war with its fights and fighting captains.' Dating the commencement of the war B.C. 431, we thus fix the play at 425. There is rather more difficulty in the *τρία καὶ δέκ' ἔτη* assigned in Pac. 989, which places the outbreak of the war about three years earlier. Compare inf. 890.

270. The same play between *μαχῶν* and *Λαμάχων* occurs

inf. 1071. Similarly *κὰν Γέλα κὰν Καταγέλα*, 606.

272. ὠρικὴν, ὠραϊαν. A. Müller cites *ὠρικῶς*, 'in maiden style,' from Plut. 963. The Schol. says the poet had used the word in the *Δαιταλεῖς*.—*ὑληφόρον*, carrying a burden of brushwood on her head.—*Θραῖτταν*, here used as a noun for *δούλην*, and so apparently, Theocr. II. 70, *Εὐχαρίδα Θραῖττα*, *τροφὸς ἀμακαρίτις*, 'Eucharidas' Thracian maid, my nurse, since dead.' Pac. 1138, *χάμα τὴν Θραῖτταν κυνῶν*.

273. Φελλέως. A spur of Mount Parnes, so called from *φελῶς*, 'cork,' probably from its grove of *quercus suber*. Nub. 71, *ὅταν μὲν οὖν τὰς αἰγὰς ἐκ τοῦ Φελλέως*, sc. *ἐλαύνῃς*. The Schol., who says rocky places with a thin capping of earth were so called, apparently confounds this with *ἀφελῆ πεδία*, Equit. 527.—*ἐκ*, i.e. 'belonging to,' rather than *κλέπτουσαν ἐκ* Φ., the words being too far removed.

μεσσην λαβόντ', ἄραυτα, κατα-
βαλόντα καταγιγαρτίσαι.

275

Φαλῆς Φαλῆς,

εἰάν μεθ' ἡμῶν ξυμπίης, ἐκ κραιπάλης
ἔωθεν εἰρήνης ῥοφήσεις τρύβλιον·

ἢ δ' ἀσπίς ἐν τῷ φεψάλῳ κρεμήσεται.

ΧΟΡ. οὗτος αὐτός ἐστιν, οὗτος.

280

βάλλε βάλλε βάλλε βάλλε,

παῖε παῖε τὸν μιάρον.

οὐ βαλεῖς, οὐ βαλεῖς;

ΔΙΚ. Ἡράκλεις, τουτὶ τί ἐστι; τὴν χύτραν συν-
τρίψετε.

ΧΟΡ. σὲ μὲν οὖν καταλεύσομεν, ὦ μιάρὰ κεφαλῇ. 285

ΔΙΚ. ἀντὶ ποίας αἰτίας, ὦ χαρνέων γεραίτατοι;

ΧΟΡ. τοῦτ' ἐρωτᾷς; ἀναίσχυντος εἶ καὶ βδελυρός,

275. καταγιγαρτίσαι, Schol. συνουσιάσαι. From γίγαρον, a grape-stone.

277. ἐκ κραιπάλης, after the debauch (head-ache). Ran. 218, κραιπαλόκωμος. Vesp. 1255, κάπειτ' ἀποτίνειν ἀργύριον ἐκ κραιπάλης.—τρύβλιον εἰρήνης, 'a pot of peace,' said παρά προσδοκίαν for κυκεῶνα, 'a posset;' Cf. Pac. 712.—ῥοφήσει Meineke and others, after Elmsley, the middle being the more usual future.

279. φεψάλῳ, inf. 666, 'in the charcoal-sparks.' Hence ἐφεψαλώθη, Aesch. Prom. 370.

281. βάλλε, 'hit him again,' or 'keep throwing at him;'—οὐ βαλεῖς; 'pelt him, I say, pelt him!'—παῖε πᾶς Bergk, which is not improbable.

284. τὴν χύτραν, 'You'll smash the sacred crock,' viz. in which the εἶνος was carried, 246. He

appeals to superstition rather than to any sentiment of mercy. A. Müller thinks the χύτρα may have stood on the altar on the stage. But if the stones were thrown at the carrier of it, he would be more likely to protect himself by the excuse. Perhaps the verse should be read interrogatively. Schol. πάνυ δὲ κινεῖ γέλωτα τῆς μὲν κεφαλῆς αὐτοῦ ἀφροντιστῶν, τῆς δὲ χύτρας προνοούμενος, ἐν ἧ τὸ εἶνος ἦν.

285. σὲ μὲν οὖν. 'Nay, 'tis you we intend to stone, you good-for-nothing fellow!' Equit. 910, ἐμοῦ μὲν οὖν. Nub. 71 (cited sup. 273).

286. γεραίτατοι, 'most venerable.' Formed as if from a positive γέρης or γερῆς. Compare ὄψαλτατος, ἀσμεναίτατος.—The metre again passes into iambics and cretics.

ὃ προδύτα τῆς πατρίδος, ὅστις ἡμῶν μόνος 290
σπεισάμενος εἶτα δύνασαι πρὸς ἔμ' ἀποβλέπειν.

ΔΙΚ. ἀντὶ δ' ὧν ἐσπεισάμην οὐκ ἴστε γ', ἀλλ' ἀκούσατε.

ΧΟΡ. σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατά σε χάσομεν
τοῖς λίθοις. 295

ΔΙΚ. μηδαμῶς, πρὶν ἂν γ' ἀκούσητ'. ἀλλ' ἀνάσχεσθ',
ᾧγαθοί.

ΧΟΡ. οὐκ ἀνασχήσομαι· μηδὲ λέγε μοι σὺ λόγον·
ὡς μεμίσηκά σε Κλέωνος ἔτι μᾶλλον, ὃν 300
κατατεμῶ τοῖσιν ἵππεῦσι καττύματα.

σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι
μακρούς,

ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.

ΔΙΚ. ᾧγαθοί, τοὺς μὲν Λάκωνας ἐκποδῶν ἐάσατε, 305

292. ἴστε γ' is the common reading, and is quite unobjectionable. The γε gives a natural sense, 'Yes, but,' &c., a very common use of δέ γε, which occurs in three consecutive verses in *Equit.* 363—5. Elmsley reads οὐκ ἴστ' ἔτ', Dindorf οὐκ οἶδασ', Hamaker (followed by the later editors) ἀκούσατ' ἀλλ' ἀκούσατε, 'hear, do hear!' Cf. 322. MS. Rav. has οὐκ ἴσατ', the letters of which are not very unlike ἀκούσατ, but the repetition of the imperative with ἀλλὰ is not in the poet's style, and ἴσατ' was probably a metrical correction of ἴστε, when the γε had dropped out.

295. σοῦ γε. 'What! hear you!' The deliberative conjunctive. — χάσομεν, we will bury you under a heap of stones, as if under a tumulus.

300. ὃν κατατεμῶ. 'Whom I will yet cut up into shoe-tops (top-leathers) for the Cavaliers.' The MSS. give ὃν ἐγὼ κατατεμῶ.

Meineke and Holden ὃν ἐγὼ τεμῶ. The pronoun is not wanted here, and it seems to have been inserted to make a paeon in place of a resolved cretic. Cleon's trade of a tanner or currier is obviously alluded to, and the threat here uttered clearly proves that the poet had already planned, if not in part composed, the *Ἰππεῖς*. See sup. 5. It is to be remarked however that the *Chorus* says this. It is therefore probable that the same *Chorus* was already being trained, and drilled for their parts in the coming comedy. See inf. 1149.

302. λόγους λέγοντος. So sup. 299, and Eur. *Med.* 321, ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε.—ὅστις, *cum feceris*, &c. Cf. 225.—τιμωρήσομαι, 'I will have my revenge on him.'

305. ᾧγαθοί. 'My good fellows, do drop the subject of those Laconians, and hear my

τῶν δ' ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς ἐσ-
πεισάμην.

ΧΟΡ. πῶς δέ γ' ἂν καλῶς λέγοις ἄν, εἴπερ ἐσπείσω
γ' ἅπαξ

οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὄρκος μένει;

ΔΙΚ. οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,
οὐχ ἀπάντων ὄντας ἡμῖν αἰτίους τῶν πραγ-
μάτων. 310

ΧΟΡ. οὐχ ἀπάντων, ᾧ πανοὔργε; ταῦτα δὴ τολμᾷς
λέγειν

ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἴτ' ἐγὼ σου φείσομαι;

ΔΙΚ. οὐχ ἀπάντων οὐχ ἀπάντων. ἀλλ' ἐγὼ λέγων ὁδὶ
πόλλ' ἂν ἀποφῆναιμ' ἐκείνους ἔσθ' ἂ καδίκου-
μένους. 314

ΧΟΡ. τοῦτο τοὔπος δεινὸν ἤδη καὶ ταραξικάρδιον,
εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.

ΔΙΚ. κἄν γε μὴ λέξω δίκαια, μηδὲ τῷ πλήθει δοκῶ,
ὑπὲρ ἐπιξήνου θελήσω τὴν κεφαλὴν ἔχων λέγειν.

truce, that you may judge if I have made it rightly and well.'

307. πῶς δέ γ' ἂν, 'Well, and how,' &c. See on 292. Dindorf, Meineke, and Müller adopt Elmsley's needless alteration πῶς δ' ἔτ' ἂν κ.τ.λ.—καλῶς i. e. σε ἐσπίσθαι.—οὔτε βωμὸς, &c., the three solemn forms of oaths, by the altar, by verbal pledge, and by joined hands.—μένει, i. e. οἷ οὔτε βωμῷ ἐμμένουσιν, 'who abide by no oath.'

309. οἶδ' ἐγὼ. 'I know well that even those Laeonians, on whom we press so hardly, are not to be blamed for all our troubles;' i. e. that a certain party, the war-party, at Athens, are just as culpable. The poet blames them with equal severi-

ty in Pae. 635 seqq.—The Chorus, bigoted against the Spartans, will not listen with patience to the insinuation.

314. ἐκείνους, 'the other side,' 'the enemy.' I can prove, he says, that there are some points, and those not few, in which they are even being wronged by us at this very time.' He alludes, probably, to the same kind of provocations that are more fully described inf. 515 seqq.

316. εἰ σὺ. If you, a small farmer, shall presume to talk so to us, the patriarchs of the most important of the demi, Ἀχαρνέων γεραῖτατοι, sup. 286.

318. ἐπιξήνου, 'choirring-block,' Aesch. Ag. 1248. Pro-

ΧΟΡ. εἶπέ μοι, τί φειδόμεσθα τῶν λίθων, ᾧ δημύται,
 μὴ οὐ καταξάινειν τὸν ἄνδρα τοῦτον ἐς φοινικίδα;
 320

ΔΙΚ. οἶον αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέξεσεν.
 οὐκ ἀκούσεσθ' οὐκ ἀκούσεσθ' ἑτέον, ᾧ χαρνηίδαί;

ΧΟΡ. οὐκ ἀκουσόμεσθα δῆτα.

ΔΙΚ. δεινά τ' ἄρα πείσομαι.

ΧΟΡ. ἐξολοίμην, ἦν ἀκούσω.

ΔΙΚ. μηδαμῶς, ᾧ χαρνηικοί.

ΧΟΡ. ὡς τεθνήξων ἴσθι νυνί.

ΔΙΚ. δῆξομ' ἂρ' ὑμᾶς ἐγώ. 325

ἀνταποκτενῶ γὰρ ὑμῖν τῶν φίλων τοὺς φίλτά-
 τους*

ὡς ἔχω γ' ὑμῶν ὀμήρους, οὓς ἀποσφάξω λαβάν.

bably from ἐπὶ and ξάινειν, a block to cut or hack meat upon, cf. inf. 320.—The MSS. reading τὴν κεφαλὴν ἔχων is retained by Bergk, though an example seems wanting of a dactyl in this foot of a comic trochaic. Many alterations have been proposed; perhaps the worst, which A. Müller adopts as the best, is Hansing's τὴν γε κεφαλὴν σχῶν λέγειν, which is utterly unrhymical, and could not have been written by the poet. From 356 inf. Meineke reads πάνθ' ὅσ' ἂν λέγω λέγειν. But cf. Plut. 674, ὀλίγον ἄνωθεν τῆς κεφαλῆς τοῦ γραδίου, Eccl. 524, 1117, inf. 439, 585, 833, passages which show a fondness for τὴν κεφαλὴν in this part of a verse.

320. καταξάινειν, probably a metaphor from beating or braying flax with stones. Eur. Phoen. 1145, πρὶν κατεξάνθαι βολαῖς. Soph. Aj. 728, τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανείν.

—ἐς φοινικίδα, till he is as red all over as gall-dyed cloth, used by soldiers, Pac. 1173.

321. οἶον αὖ. An exclamation uttered aside, perhaps. 'How this black charred log (i.e. the old charcoal-burner) has flared up again against us!' A. Müller compares Thesm. 729, κἀγὼ σ' ἀποδείξω θυμάλωπα τήμερον, remarking that there is a play on θυμός. Hesych. explains the word by ξύλον κατακεκαυμένον, δαλόν.

322. ἑτέον, 'Won't you hear me really, now?' A formula of inquiry (inf. 609. Nub. 35), apparently used when a truthful answer is wanted.

325. τεθνήξων, scil. τοῖς λίθοις.

327. ἀποσφάξω. A term applied, it would seem, to the killing off a number of captives or hostages by cutting their throats. Thuc. III. 32, προσσχῶν Μυονήσφ τῇ Τητίων τοὺς

ΧΟΡ. εἶπέ μοι, τί τοῦτ' ἀπειλεῖ τοῦπος, ἄνδρες
δημόται,

τοῖς Ἀχαρτικοῖσιν ἡμῖν; μὼν ἔχει του παιδίον
τῶν παρόντων ἔνδον εἶρξας; ἢ πὶ τῷ θρασύ-
νεται; 330

ΔΙΚ. βάλλετ', εἰ βούλεσθ'. ἐγὼ γὰρ τουτονὶ διαφθερῶ.
εἶσομαι δ' ὑμῶν τάχ' ὅστις ἀνθρώκων τι κήδεται.

ΧΟΡ. ὡς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὄδ' ἔστ' ἐμός.
ἀλλὰ μὴ δράσης ὃ μέλλεις· μηδαμῶς, ὦ μη-
δαμῶς.

ΔΙΚ. ὡς ἀποκτενῶ· κέκραχθ'· ἐγὼ γὰρ οὐκ ἀκού-
σομαι. 335

ΧΟΡ. ἀπολεῖς †δὲ τὸν ἡλικά τόνδε φιλανθρακέα;

ΔΙΚ. οὐδ' ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.

αἰχμαλωτοὺς, οὓς κατὰ πλοῦν εἰ-
ληφει, ἀπέσφαξε τοὺς πολλοὺς
(Ἀλκίδας). Compare ἀποκτεί-
νειν, ἀποθανεῖν, ἀπολέσθαι. A. S.
of-sleap.—The Chorus, hearing
the threat, but not understand-
ing what 'hostages' are meant,
dismiss the matter seriously.

332. ἀνθρώκων, said παρὰ
προσδοκίαν for ἀνθρώπων, 'hu-
man life,' the 'hostage' being
a charcoal-basket, λάρκος. A.
Müller regards this and the
similar scene in Thesm. 692
seqq. as a parody on the Tele-
phus of Euripides, in which
the infant Orestes was taken as
a hostage by Telephus, to com-
pel the Greeks to bring him aid
in healing a wound he had re-
ceived from the spear of Achilles.

333. Hesych. λάρκος· ἀνθρώ-
κων φορμύς.— λάρκων, πλέγμα
φορμῶ ὁμοιον, ἐν ᾧ ἀνθρακας φέ-
ρουσιν.— δημότης, as if the λάρ-
κος was a living inhabitant of
Acharnae.

335. ὡς ἀποκτενῶ. 'I tell

you, I will kill him, bawl as
you may.' Eur. Med. 609, ὡς
οὐ κρινοῦμαι τῶνδ' εἰ ταῖς πλείονα.
Hec. 400, ὡς τῆσδ' ἐκούσα παιδὸς
οὐ μεθήσομαι. Andr. 587, ὡς
τῆνδ' ἀπάξεις οὐ ποτ' ἐξ ἐμῆς χειρὸς.
Oed. Col. 861, ὡς τοῦτο νῦν πε-
πράζεται.—κέκραχθι, an old form
of imperative, like ἴθι, κλύθι,
στῆθι, πέπεισθι, from a redupli-
cated form of the root κραγ.

336. τὸν ἡλικά, 'this com-
panion of your own age.' A.
Müller, Meineke, and Bergk
give ἀπολεῖς ἄρ' ὀμηλικά, MSS.
ἄρα τὸν ἡλικά. Dindorf ἀπολεῖς
ῥα τὸν ἡλικά. On the one hand
the article seems required; on
the other, ῥα is an epic rather
than an Attic word. Ehusley's
conjecture, ἀπολεῖς δὲ τὸν ἡλικά,
is perhaps the best, one MS.
(Δ) having ἄρα θ' ἡλικά. But
the metre, which seems dacty-
lic, is somewhat strangely
interposed. Fort. ἄρα δὴ τὸν
ἡλικ' ἀπολεῖς τόνδε τὸν φιλαν-
θρακέα;

XOP. ἀλλὰ νυνὶ λέγ', εἴ τοι δοκεῖ σοι, τὸν τε Λακε-
 δαιμόνιον αὐτὸν ὅτι τῷ τρόπῳ σουστὶ φίλος·
 ὡς τότε τὸ λαρκίδιον οὐ προδώσω ποτέ. 340

ΔΙΚ. τοὺς λίθους νῦν μοι χαμάζε πρῶτον ἐξεράσατε.

XOP. οὐτοί σοι χαμαί, καὶ σὺ κατάθου πάλιν τὸ
 ξίφος.

ΔΙΚ. ἀλλ' ὅπως μὴ ἔν τοις τρίβωσιν ἐγκάθηνται που
 λίθοι.

XOP. ἐκσέσεισται χαμάζ'. οὐχ ὀρᾶς σειόμενον;

338. εἴ σοι δοκεῖ. MS. Rav. εἴ τοι σοὶ δοκεῖ, whence Bergk reads εἴ τοι δοκεῖ σοι, τὸ Λακεδαιμόνιον αὐθ' ὅτῳ τῷ τρόπῳ σουστὶ φίλος, Meineke ὅτι τῷ τ. σ. φίλος. The MS. reading satisfies both sense and metre, and no change is necessary beyond Elmsley's slight correction νυνὶ for νῦν. Lit. 'Then now say (what you have to say), and even about the man of Lacedaemon himself, that from his way of acting he is a friend of yours.' As however φίλον has the authority of Aldus and some MSS., we might also translate, 'Say of him whatever is pleasing to your disposition,' i. e. your feelings towards him. For the τε see sup. 93. The particle is wanting in R., but is necessary to the metre, unless we adopt Bergk's τὸ A. Schol. ἀντὶ τοῦ εἶπε καὶ ὅτῳ τρόπῳ ὁ A. ἐστὶ σοι φίλος. ἢ οὕτως· εἶπε τί σου τῷ τρόπῳ φίλον ἐστὶ περὶ A.—ὡς κ.τ.λ., since I will hear anything rather than see the λάρκος destroyed.

341. ἐξεράσατε, 'turn out those stones (319) from the folds of your mantles.'—τὸ ξίφος. See Vesp. 521. Dicaeo-

polis had taken in his hand a sword to be used against him when his head was on the block, 318.

343. ἐγκάθηνται. The indicative after ὅπως μὴ is remarkable, and not easy to defend by examples. In Plat. Phaed. p. 77 B, ὅπως μὴ ἀποθνήσκοντος τοῦ ἀνθρώπου διασκεδάννυται ἡ ψυχὴ, there is a doubt if we should not read διασκεδαννῦται for -ύηται. Something similar is Soph. Ant. 685, ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, οὐτ' ἂν δυναίμην μῆτ' ἐπισταίμην λέγειν. A. Müller reads on his own conjecture ἐγκάθωνται. But the Schol. explains the vulgate by ἐγκεκρυμμένοι εἰσὶ.

344. ἐκσέσεισται, sc. ὁ τρίβων. —πρόφασιν, excuse for retaining your sword, that may be used against us, on the plea that we still have stones in reserve.—τῇ στροφῇ, in, the movements up and down in the dance (strophe and antistrophe). Schol. ἀναστρεφόμενοι δὲ ἀποτινάσσουσι τοὺς χιτῶνας, καὶ ἀποδεικνύντες ὡς μηδένα τῶν λίθων ἀποκεκρυμμένον ἔχουσι. "Docet metrum paeonicum Chorum saltasse." A. Müller.

ἀλλὰ μή μοι πρέφασιν, ἀλλὰ κατάθου τὸ
βέλος. 345

ὡς ὕδε γε σειστὸς ἅμα τῇ στροφῇ γίγνεται.

ΔΙΚ. ἐμέλλετ' ἄρ' ἅπαντες ἀνασείειν βοήν,
ὀλίγου τ' ἀπέθανον ἄνθρακες Παρνήσιοι,
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.
ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχνὴν 350
ὁ λάρκος ἐνετίλησεν ὡσπερ σηπία.

347. In this scene Diaecopolis, who has so far prevailed with the Chorus as to obtain leave to speak his mind freely about the enemy, makes preparation, by a visit to Euripides, to plead their cause in the guise of a beggar, partly *ad movendam misericordiam*, partly, as he pretends, that he may not be recognised by Cleon (441).

ibid. ἐμέλλετε. 'I thought you would all of you soon wave your — cries; and very near to death were the — charred sticks from Parnes!' For this use of μέλλειν cf. Vesp. 460, ἄρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσοβήσειν τῷ χρόνῳ. Ran. 269, ἐμέλλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κόραξ. Hom. II. xxii. 356, ἦ σ' εὐ γιγνώσκων ποτιύσσομαι, οὐδ' ἄρ' ἐμέλλον πέσειν. — βοήν is used παρά προσδοκίαν for χέρας. This was a form of asking for quarter, to 'wave the hands' in token of submission. Thuc. iv. 38, οἱ δὲ ἀκούσαντες παρήκαν τὰς ἀσπίδας οἱ πλείστοι, καὶ τὰς χεῖρας ἀνέσεισαν. Act. Apost. xix. 33, ὁ δὲ Ἀλέξανδρος κατασείσας τὴν χεῖρα ἤθελεν ἀπολογεῖσθαι τῷ δήμῳ. The substitution of βοήν for χέρας is quite in the style of Aristophanes, as in the next line ἄνθρακες is perhaps for

ἄνθρωποι (cf. 332). Not perceiving this, Dobree and Elmsley (followed by Meineke and Dr Holden, who also give πάντως), read ἀνήσειν τῆς βοῆς, and A. Müller ἀνήσειν τὴν βοήν. — Παρνήσιοι, not 'of Parnassus,' but 'of Parnes,' which was near the deme Acharnac. Dindorf reads Παρνήθιοι after Bentley. The MSS. give, as usual, Παρνάσιοι or Παρνάσσιοι, which the Schol. regards as an intentional joke on *ιεροί*. — ὀλίγου δ' Meineke and Holden, ὀλίγου γ' Elmsley.

350. μαρίλη, the dust of charcoal, whence the name Μαριλάδης, inf. 609. The genitive depends on συχνήν, like πολλοὺς τῶν λίθων, πολλὴν τῆς γῆς, &c. Thuc. i. 5, τὸν πλεῖστον τοῦ βίου. In this idiom the accusative is in the same gender with the genitive, which regularly takes the article, — e.g. not πολλοὺς λίθων, but πολλοὺς τῶν λίθων. 'Through its fear (of being stabbed) the charcoal-scuttle befouled me with plenty of its smut.' He jocosely compares the black dust from the charcoal with the dirt of some living creature, and the ink of the cuttle-fish. — κατατιλῶν occurs Av. 1054, 1117, Ran. 366, ἦ κατατιλῶ τῶν Ἑκαταίων.

δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι
 τὴν θυμὸν ἀνδρῶν ὥστε βάλλειν καὶ βοᾶν
 ἐθέλειν τ' ἀκοῦσαι μηδὲν ἴσον ἴσῳ φέρων,
 ἐμοῦ θέλοντος ὑπὲρ ἐπιξήνου λέγειν 355
 ὑπὲρ Λακεδαιμονίων ἵπανθ' ὅσ' ἂν λέγω·

καίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.

ΧΟΡ. τί οὖν οὐ λέγεις ἐπίξηνον ἐξενεγκῶν θύραξ'
 ὅ τι ποτ', ᾧ σκέτλιε, τὸ μέγα τοῦτ' ἔχεις; 360
 πάνυ γὰρ ἔμεγε πόθος ὅ τι φρονεῖς ἔχει.
 ἀλλ' ἦπερ αὐτὸς τὴν δίκην διωρίσω,
 θεῖς δεῦρο τοῦπίξηνου ἐγχείρει λέγειν. 365

ΔΙΚ. ἰδοὺ θέασαι, τὸ μὲν ἐπίξηνον τοδί,
 ὁ δ' ἀνὴρ ὁ λέξων οὕτοσὶ τυννουτοσί.
 ἀμέλει μὰ τὸν Δί' οὐκ ἐνασπιδώσομαι,
 λέξω δ' ὑπὲρ Λακεδαιμονίων ἅ μοι δοκεῖ.
 καίτοι δέδοικα πολλά· τοὺς τε γὰρ τρόπους 370

354. μηδὲν ἴσον, 'nothing fair,' is expanded for the joke's sake into a formula used in mixing wine with an equal part of water. Plut. 1132, οἶμοι δὲ κύλικος ἴσον ἴσῳ κεκραμένης. The most common proportion seems to have been τρία καὶ δύο (Equit. 1188).

355. ὑπὲρ ἐπιξήνου, sup. 318.

356. περὶ Λακ. Meineke, which is most unrhymical.

357. φιλῶ γε. 'And yet, be sure, I am as fond of my own life as you can be (and therefore would not have made the risk if I were not confident that justice would prevail).'

359—62. These dochmiac verses express the excitement of the old men at the prospect of any good being said of the enemy.—ὅ τι φρονεῖς, 'as to what your views are.'

362. ἦπερ αὐτός. Adopt your

own definition of justice, viz. that you should plead at your own risk, and go and bring the chopping-block here. (Exit Dicaeopolis to fetch it.)

367. τυννουτοσί. 'Such an insignificant little fellow as you see.' Schol. δεικνὺς τὸν δάκτυλον τὸν μικρὸν λέγει. "Summam modestiam simulat," says A. Müller. If it could be proved (as suggested in the Preface) that the part of Dicaeopolis was acted by Aristophanes, the adjective here might be thought to describe a real characteristic of stature, as φαλακρὸς does his baldness, in Pac. 771.

368. ἀμέλει, 'fear not; by Zeus! I am not going to enshroud myself,'—to dress as a ὀπλίτης for self-protection. He purposely uses a quaint word. See sup. 4.

τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα
 εἴν τις αὐτοὺς εὐλογῆ καὶ τὴν πόλιν
 ἀνὴρ ἀλαζῶν καὶ δίκαια κᾶδिका
 κἀνταῦθα λανθάνουσ' ἀπεμπολόμενοι
 τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι 375
 οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν,
 αὐτὸς τ' ἑμαυτὸν ὑπὸ Κλέωνος ἔπαθον
 ἐπίσταμαι διὰ τὴν πέρυσι κωμωδίαν.
 εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον
 διέβαλλε καὶ ψευδῆ κατεγλώττιζέ μου 380

370—5. τοὺς τε γὰρ—τῶν τ' αὖ. 'The country people are so conceited that any praise, however exaggerated, of the mother city delights them, and the old citizens are so crabbed and cross that one is pretty certain to be condemned by them in the law-courts if one says a word against Athens.'

372. εὐλογῆ. A neuter verb used, like εὐσεβῆν τινα, with an accusative of the object. Eccl. 454, ἕτερά τε πλείεστα τὰς γυναῖκας εὐλόγει. Aesch. Ag. 563, τοιαῦτα χρὴ κλύοντας εὐλογεῖν πόλιν καὶ τοὺς στρατηγούς. Equit. 565, εὐλογῆσαι βουλόμεσθα τοὺς πατέρας ἡμῶν. Such exaggerated praises of Athens are found throughout the speech of Pericles in Thuc. ii.

374. ἐνταῦθα, 'herein,' viz. in their vanity and credulity, 'they get sold (deceived) by the orators without being aware of it.'

376. ψήφῳ δακεῖν. Compare τὸν αὐτοῦδ' ἀξ τρόπον, Pac. 607. The sense is, 'the people don't like to hear their city blamed, and so, if I am prosecuted, the dicasts will condemn

me.' The dicasts always acted as a body of citizens, not merely as a judicial committee.

377. αὐτός. It is clear that, whoever personated the character of Dicæopolis, he is now speaking in his own character. Of course, if the poet himself was acting the part, as some think that he did that of Cleon in the Equites, all would be clear and consistent.

378. τὴν πέρυσι, 'last year's comedy,' viz. the Babylonians, against which Cleon had laid an information on the ground that it had held up to ridicule the Athenian citizens in the presence of strangers,—perhaps because Cleon himself had been aimed at in the play. The process, as A. Müller seems rightly to think, would have been εἰσαγγελία, an impeachment to the Βουλῆ.

380. κατεγλώττιζε, 'he beslobbered me with his lies.' The noun occurs in Nub. 51, ἢ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων. Cf. Equit. 351, τί δαί σὺ πίνων τὴν πόλιν πεποίηκας, ὥστε νυνὶ ὑπὸ σοῦ μονωτάτου κατεγγλωττισμένην σιωπᾶν;

κάκυκλοβόρει κάπλυνεν, ὥστ' ὀλίγου πάνυ
ἀπωλόμην μολυνοπραγμονούμενος.

νῦν οὖν με πρῶτον πρὶν λέγειν ἔασατε
ἐνσκενάσασθαι μ' οἶον ἀθλιώτατον.

ΧΟΡ. τί ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις
τριβάς; 385

λαβὲ δ' ἐμοῦ γ' ἔνεκα παρ' Ἱερωνύμου
σκοτοδασυπυκνότηριχά τιν' Ἄϊδος κυνῆν. 390
εἴτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
ὡς σκῆψιν ἀγὼν οὔτος οὐκ εἰσδέξεται.

381. ἐκυκλοβόρει. The Cycloborus was a mountain-torrent down Parnes, alluded to in Equit. 137. Pac. 757, Vesp. 1034, φωνὴν δ' εἶχεν χαράδρας ἄλεθρον τετοκυίας. Cleon had a loud spluttering voice, κεκραξιδάμας, Vesp. 596, to which allusion is often made by the poet.—ἔπλυνε, 'he abused me like a washerwoman.' Plut. 1061, πλυνόν με ποιῶν ἐν τοσοῦτοις ἀνδράσιν. Dem. p. 997 fin., ἀλλήλους δὲ πλυνοῦμεν, καὶ ὁ τῷ λόγῳ κρατήσας ἄρξει. There seems a joke on the antithetic words πλύνειν and μολύνειν, as if he had said 'he washed me till I had got quite dirty,' lit. 'by being mixed up with a dirty business.' Inf. 847, κού ξυντυχῶν σ' Ἰπέρβολος δικῶν ἀναπλήσει.

384. This verse, which occurs again at 436, can hardly be right here, on account of the repetition of με, which here stands for *εἰμαντόν*. Either there was *aprosiopesis*, and the speaker was cut short by the hurried question of the Chorus, or some other line was read, e.g. πτωχοῦ στολὴν λαβόντα πειράσθαι τύχην. Elmsley, having little

confidence in his own conjecture *ἐνσκενάσασθαι γ'*, inclosed the verse in brackets.

385. τριβάς, 'delays.' Soph. Oed. R. 1160, ἀνήρ ὄδ', ὡς ἔοικεν, ἐς τριβάς ἔλᾳ. Antig. 577, μὴ τριβάς ἔτ', ἀλλὰ νιν κομίζετ' εἴσω, δμῶες.

389. λαβὲ δέ. 'Nay, take, for all that I care, from Hieronymus a dark thick close-haired cap of invisibility.' The man here mentioned, and again alluded to in Nub. 548, as *κομήτης παῖς Ξενοφάντου*, was a poet, either of tragedy or dithyramb, ridiculed for his long hair (ὡς πάνυ κομῶν, Schol.) and perhaps for the use of such bombastic terms as the compound epithet. Plat. Resp. x. p. 612 B, ἐάν τ' ἔχη τὸν Γύγου δακτύλιον, ἐάν τε μή, καὶ πρὸς τοιοῦτῳ δακτυλίῳ τὴν Ἄϊδος κυνῆν. See Iliad v. 845. Hes. Scut. 227.

391. Σισύφου. He was the typical impostor of Tragedy; the *κέρδιστος ἀνδρῶν*, Il. vi. 153.—*ἀλλ' ἐξάνοιγε*, Dr Holden and Müller, after Meineke, from Suidas. A very inferior reading, as an imperative immediately precedes.

392. σκῆψιν, *πρόφασιν*, excuse

ΔΙΚ. ὦρα ἴστιν ἄρα μοι καρτερὰν ψυχὴν λαβεῖν,
καὶ μοι βαδιστέ' ἐστὶν ὡς Εὐριπίδην.

παῖ παῖ. ΚΗΦ. τίς οὗτος; ΔΙΚ. ἔνδον ἔστ'
Εὐριπίδης; 395

ΚΗΦ. οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνῶμην ἔχεις.

ΔΙΚ. πῶς ἔνδον, εἴτ' οὐκ ἔνδον; ΚΗΦ. ὀρθῶς, ὦ
γέρον.

ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια

οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ

τραγωδίαν. ΔΙΚ. ὦ τρισμακάρι' Εὐριπίδη, 400
ὅθ' ὁ δοῦλος οὕτως σοφῶς ὑποκρίνεται.

ἐκκάλεσον αὐτόν. ΚΗΦ. ἀλλ' ἀδύνατον. ΔΙΚ.
ἀλλ' ὅμως.

οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.

Εὐριπίδη, Εὐριπίδιον,

or delay. The phrase was proverbial. A. Müller cites Plato, p. 421 D, οὐ μοι δοκεῖ προφάσεις ἀγῶν εἰσδέχεσθαι. Hence Cobet's reading, adopted by Meineke, οὐχὶ δέξεται, is no improvement.

395. παῖ παῖ. He knocks at a side door on the stage, representing the house of Euripides. Aesch. Cho. 640, παῖ παῖ, θύρας ἄκουσον ἐρκείας κτύπον. According to the Schol., the door was opened by the actor Cephisophon. But this hardly suits δοῦλος, 401. Perhaps he took this view from ὑποκρίνεται *ibid.*

396. οὐκ ἔνδον ἔνδον. This is an imitation of the style of Euripides, θανῶν τε κού θανῶν, ἔστιν τε κού ἔτ' ἔστιν, οὐ θέλων τε καὶ θέλων, &c.

398. ἐπύλλια, 'versicles.' Ραε. 532, ἐπυλλίων Εὐριπίδου.

399. ἀναβάδην. 'In superiore parte aedium,' A. Müller.

He is clearly right, and he might have added that in this consists the joke of the κρεμάθρα in Nub. 218, viz. the supposed proximity to the stars as favourable to the study of meteorologies. So in Nub. 230, Socrates is made to say, οὐ γὰρ ἂν ποτε ἐξεῦρον ὀρθῶς τὰ μετέωρα πράγματα, εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα λεπτήν καταμίξας εἰς τὸν ὅμοιον ἀέρα. Εἰ δ' ὦν χαμαὶ τάνω κάτωθεν ἐσκόπουν, οὐκ ἂν ποθ' εἴρον.—There is severe satire in the notion of a man composing Tragedy while his mind is far away.

401. ὅθ', i. e. ὅτε.—ὑποκρίνεται, 'acts so cleverly,' 'gives such clever answers.' In Vesp. 53, ὑποκρινόμενον ὄνειρατα is 'a dream-interpreter;' 'one who gives answers about dreams.' Il. v. 150, ὁ γέρον ἐκρίνατ' ὄνειρους.

ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί 405
 Δικαιόπολις καλεῖ σε Χολλείδης, ἐγώ.

ΕΥΡ. ἀλλ' οὐ σχολή.

ΔΙΚ. ἀλλ' ἐκκυκλήθητ'. ΕΥΡ. ἀλλ' ἀδύνατον.

ΔΙΚ. ἀλλ' ὅμως.

ΕΥΡ. ἀλλ' ἐκκυκλήσομαι καταβαίνειν δ' οὐ σχολή.

ΔΙΚ. Εὐριπίδη, ΕΥΡ. τί λέλακας; ΔΙΚ. ἀναβάδην
 ποιεῖς, 410

ἐξὸν καταβάδην; οὐκ ἐτὸς χωλοὺς ποιεῖς.

ἀτὰρ τί τὰ ράκι' ἐκ τραγωδίας ἔχεις,

ἐσθῆτ' ἐλεεινήν; οὐκ ἐτὸς πτωχοὺς ποιεῖς.

ἀλλ' ἀντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη,

405. ὑπάκουσον, 'do open the door!'

406. Χολλείδης. So Elmsley for Χολλίδης. Müller argues from sup. 34 that Dicaeopolis must really have belonged to the Acharnian deme, and this is only a joke on *χωλός*. (So the Schol.) We have no proof, however, that charcoal was not cheap and abundant in both dems.—καλῶ σ' ὁ Χολλείδης, Meineke, Holden, Müller, following Cobet,—it is difficult to see why. 'Dicaeopolis calls you, of the Chollid deme; it is I.' It is not usual to add the article with the adjective denoting the deme.

407. The voice of Euripides is heard from within, replying that he is too busy. 'Then,' says his persecutor, 'show yourself in that upper room of yours.' The *eccyclema* is brought into play, to display the poet's studio with all his dresses and tragic paraphernalia around him.

410. τί λέλακας; 'What do you say?' A mock-tragic word

for τί λέγεις; Hippol. 54, πολλὸς δ' ἄμ' αὐτῷ προσπύλων ὀπισθόπους κῶμος λέλακεν.—ἀναβάδην, 'do you compose up there when you might do so down here?' 'Tis not for nothing that you represent the lame and the halt in your plays!' A hit at the play on Bellerophon, who fell from his Pegasus. See Pac. 147.—οὐκ ἐτὸς, *haud frustra*; an adverb connected with ἐτώσιος. Cf. Thesm. 921. Plut. 404.

412. τί ἔχεις, 'why have you got them with you there?' Müller and others understand τί φορεῖς; 'why are you wearing?' But the joke seems to be to make the studio appear like an old-clothes' shop, with sundry suits hanging on pegs, or labelled and arranged about the room.

413. πτωχοὺς. 'No wonder that you introduce *beggars* in your plays,' when you keep such a good stock of rags! Cf. Lysist. 138, οὐκ ἐτὸς ἀφ' ἡμῶν εἰσὶν αἱ τραγωδίαί. Thesm. 921, οὐκ ἐτὸς πάλαι ἠγγυπτιάζετ'.

δός μοι ράκιόν τί του παλαιού δράματος. 415
 δεῖ γάρ με λέξαι τῷ χορῷ ῥῆσιν μακράν
 αὐτῆ δὲ θάνατον, ἣν κακῶς λέξω, φέρει.

ΕΥΡ. τὰ ποῖα τρύχη; μῶν ἐν οἷς Οἰνεὺς ὀδὶ
 ὁ δύσποτμος γεραιὸς ἠγωνίζετο;

ΔΙΚ. οὐκ Οἰνέως ἦν, ἀλλ' ἔτ' ἀθλιωτέρου. 420

ΕΥΡ. τὰ τοῦ τυφλοῦ Φοίνικος; ΔΙΚ. οὐ Φοίνι-
 κος, οὔ,

ἀλλ' ἕτερος ἦν Φοίνικος ἀθλιώτερος.

ΕΥΡ. ποίας ποθ' ἀνὴρ λακίδας αἰτεῖται πέπλων;
 ἀλλ' ἦ Φιλοκτῆτου τὰ τοῦ πτωχοῦ λέγεις;

ΔΙΚ. οὐκ, ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου. 425

ΕΥΡ. ἀλλ' ἦ τὰ δυσπινῆ θέλεις πεπλώματα
 ἃ Βελλεροφόντης εἶχ' ὁ χωλὸς οὔτοσί;

ΔΙΚ. οὐ Βελλεροφόντης· ἀλλὰ κακείνος μὲν ἦν

415. του, i. e. τινός, 'some old play (that you have done with),' is a probable correction of Bergk's for τοῦ. Some twenty years later 'the old drama' might have borne an intelligible meaning, compared with the developments of style and metre in the poet's later plays. The Schol. understands by 'that old play' the Telephus.

416. μακράν. From v. 497 to v. 556. The Schol. takes the epithet as a satire on the long speeches in the plays of Euripides.—θάνατον, cf. 355—7.

418. ὀδῶ. He points to a very shabby suit in which he dressed up his Oeneus on the stage. The first verse of that play is cited in Ran. 1238.—ἠγωνίζετο, 'acted.'

423. λακίδας, 'tatters,' Aesch. Cho. 26. The tragic tone in which Euripides sustains the dialogue, and the long list of

beggar-kings which he is made to produce in so short a space, are admirably conceived by the poet.

424. Φιλοκτῆτου. This play was brought out with the *Medea* in 431—2 B. C. A full description of the poverty and distress of Philoctetes in the isle of Lemnos is given in Bk. ix of Quintus Smyrnaeus, doubtless from the Cyclic poets whom both Sophocles and Euripides so largely followed.

425. πτωχιστέρου. Formed like λαλίστατος, πορίστατος, φενακίστατος, μονοφαγίστατος, Vesp. 923.

426. δυσπινῆ, 'squalid.' The dirt adhering to clothes was specially called πίνος. Soph. Oed. Col. 1258, ἐσθῆτι σὺν τοιαῦδε, τῆς ὁ ὄνσφιλης γέρων γέροντι συγκατέκκηκεν πίνος. Eur. El. 304, πρῶτον μὲν οἷος ἐν πέπλοις αὐλίζομαι, πίνῃ θ' ὄσφ βέβριθα.

χωλός, προσαιτών, στωμύλος, δεινός λέγειν.

ΕΥΡ. οἶδ' ἄνδρα, Μυσὸν Τηλέφον. ΔΙΚ. ναὶ Τη-
λεφον· 430

τούτου δὸς ἀντιβολῶ σέ μοι τὰ σπάργανα.

ΕΥΡ. ὦ παῖ, δὸς αὐτῷ Τηλέφον ρακώματα.
κεῖται δ' ἄνωθεν τῶν Θυεστείων ρακῶν,
μεταξὺ τῶν Ἴνουσ. ἰδοὺ ταυτὶ λαβέ.

ΔΙΚ. ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῆ, 435
ἐνσκευάσασθαί μ' οἶον ἀθλιώτατον.

Εὐριπίδῃ, ἴπειδήπερ ἐχαρίσω ταδί,
κάκεινά μοι δὸς τὰκόλουθα τῶν ρακῶν,
τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.

δεῖ γάρ με δόξαι πτωχὸν εἶναι τήμερον, 440

429. προσαιτεῖν and ἐπαιτεῖν are specially applied to beggars, who stand at or by people's doors. Cf. 452. St Luke xviii. 35, τυφλὸς τις ἐκάθητο παρὰ τὴν ὁδὸν προσαιτῶν (al. ἐπαιτῶν). Schol. οὐκ εἶπεν αἰτῶν, ἀλλὰ προσαιτῶν οὕτως γὰρ λέγεται. δεινός λέγειν, i. e. possessing a faculty very suitable to Dicaeopolis in his present strait. The addition of these two words suggests to Euripides the play that was meant. It was brought out with the Alcestis v. c. 439, and seems to have incurred much criticism and some ridicule. "In hac tragoedia," (says A. Müller) omnia quae in poesi Euripidis vituperantur, maxime ante oculos posita erant."

431. σπάργανα, 'wraps.'

433. ἄνωθεν. The order was, Ino, Telephus, Thyestes. For μεταξὺ τῶν Ἴνουσ is, 'between them and Ino's.' Oed. Col. 290, τὰ δὲ μεταξὺ τούτου μηδαμῶς γίγνου κακός, 'between now and the arrival of Theseus.' Ib.

583, τὰ δ' ἐν μέσῳ ἢ λήστων ἴσχεις ἢ δι' οὐδενὸς ποιεῖ.

435. διόπτα. 'That seest through and over all things!' (πατήροπαντόπτας, Aesch. Suppl. 130). This is said as an exclamation, when he holds the garment up to the light, and sees the holes in it. Plut. 715, ὅπας γὰρ εἶχεν οὐκ ὀλίγας, μὰ τὸν Δία. The following verse occurred before, 384. Here at least it is not inappropriate, if we suppose Dicaeopolis to put the dress on, and offer a prayer to Zeus that he may succeed in dressing himself up as a most wretched being.

438. τὰ ἀκόλουθα. 'Those other articles in keeping with these rags,' i. e. the outfit in which Telephus used to appear on the stage, and which are severally enumerated to v. 478.

440—1. This couplet, the Schol. tells us, is from the Telephus. The applied meaning is, that Aristophanes (as represented, it is difficult to see how, by

εἶναι μὲν ὥσπερ εἰμί, φαίνεσθαι δὲ μὴ·
 τοὺς μὲν θεατὰς εἰδέναι μ' ὅς εἰμ' ἐγώ,
 τοὺς δ' αὖ χορευτὰς ἠλιθίους παρεστάναι,
 ὅπως ἂν αὐτοὺς ῥηματίοις σκιμαλίσω.

ΕΤΡ. δώσω· πυκνῆ γὰρ λεπτὰ μηχανᾶ φρενί. 445

ΔΙΚ. εὐδαιμονοίης, Τηλέφῳ δ' ἀγὼ φρονῶ.
 εὐ γ' οἶον ἤδη ῥηματίων ἐμπίμπλαμαι.
 ἀτὰρ δέομαί γε πτωχικοῦ βακτηρίου.

ΕΤΡ. τουτὶ λαβὼν ἄπελθε λαίνων σταθμῶν.

ΔΙΚ. ὦ θύμ', ὀρᾶς γὰρ ὡς ἀπωθοῦμαι δόμων, 450
 πολλῶν δέομενος σκεναρίων· νῦν δὴ γενοῦ
γλίσχρος προσαιτῶν λιπαρῶν τ'. Εὐριπίδη,
 δός μοι σπυρίδιον διακεκαυμένον λύχνῳ.

Dicaeopolis), must seem to Cleon to be somebody else, to avoid a second prosecution. Hence he adds that he wishes the spectators to know who he really is, while he would make fools of the Chorus, i. e. delude them by his eloquent appeal, 'humbug them,' 'quiz,' 'poke fun at them.' For the Chorus, as his enemies, would side with Cleon against him. So they are stupidly to suppose he is Telephus pleading the cause of the Spartans. Perhaps we should read *εἰδέναι μ' ὡς εἰμ' ἐγώ*, 'to know that it is I.' The part he is going to act is that of Telephus.—For *ὥσπερ* Suidas gives *ὅσπερ*.

444. *σκιμαλίζω* was a term used by keepers of poultry; see the note on Pac. 549.

445. This verse is either quoted from some play, or a parody on the style of Euripides.

446. *εὐδαιμονοίης*. 'But Telephus be—I won't say what!' lit. 'For Telephus, what I think

of him.' The verse is parodied, as the Schol. again informs us, from the Telephus, *καλῶς ἔχοιμι Τηλέφῳ δ' ἀγὼ φρονῶ*. For *εὐδαιμονοίης*, which occurs again 457, Dr Holden and Müller prefer a reading quoted by Athenaeus p. 186, *εὐ σοι γένοιτο*. Dicaeopolis adds, 'Bravo! how full I am getting of poetic phrases already.' He is Telephus already, and can make use of that hero's very words and sentiments. The mantle of a talker (429) has filled the wearer of it with talk.

450. The words *ὦ θυμὲ το λιπαρῶν* are supposed to be said aside.—*γλίσχρος*, 'greedy;' cf. *ὦ γλίσχρων*, Pac. 193.—*λιπαρῶν*, 'importunate,' 'persevering in entreaty.'

453. *σπυρίδιον*. 'A little wicker basket burnt through (or, with a hole burnt in it) by a lamp.' It seems that beggars used an inverted basket as a protection to hand-lamps on their stations. In some cases the flame would burn a hole

ΕΥΡ. τί δ' ὦ τάλας σε τοῦδ' ἔχει πλέκους χρέος ;

ΔΙΚ. χρέος μὲν οὐδέν, βούλομαι δ' ὅμως λαβεῖν. 455

ΕΥΡ. λυπηρὸς ἴσθ' ὦν κάποχώρησον δόμων.

ΔΙΚ. φεῦ·

εὐδαιμονοίης, ὡσπερ ἡ μήτηρ ποτέ.

ΕΥΡ. ἄπελθε νῦν μοι. ΔΙΚ. μᾶλλά μοι δὸς ἐν μόνου
κοτυλίσκιον τὸ χεῖλος ἀποκεκρομένον.

ΕΥΡ. φθείρου λαβὼν τὸδ' ἴσθ' ὄχληρὸς ὦν δό-
μοις. 460

ΔΙΚ. οὐπω μὰ Δί' οἶσθ' οἶ' αὐτὸς ἐργάζει κακά.
ἀλλ', ὦ γλυκύτατ' Εὐριπίδη, τουτὶ μόνου,
δὸς μοι χυτρίδιον σπογγίω βεβυσμένον.

through the bottom, without wholly destroying the basket for this particular use.

454. πλέκους, cf. Pac. 528, ἀπέπτυσ' ἐχθροῦ φωτὸς ἐχθιστον πλέκος. The Schol. says this is a parody on a line in the Telephus, τί δ', ὦ τάλας, σὺ τῶδε πείθεσθαι μέλλεις (l. θέλεις) ;

456. λυπηρὸς. 'I tell you, you are vexatious to me, so go away at once from the house.' Cf. inf. 460, 471, and Eur. Hel. 452, ὄχληρὸς ἴσθ' ὦν, καὶ τάχ' ὠσθήσει βίᾳ.

457. ὡσπερ, i. e. not at all, since the poet's mother was said (falsely, it would seem) to have been λαχανοπωλήτρια, Thesm. 387.

459. κοτυλίσκιον, 'a little cup with its brim (or upper edge) knocked off.' This, says A. Müller, was used by Telephus "ad aquam hauriendam." For the particular meaning of χεῖλος see the note on Aesch. Ag. 790, τῶ δ' ἐναντίω κύτει ἐλπίς προσήει χεῖλος (MSS. χειρὸς) οὐ πληρουμένῳ. The common read-

ing, κυλίσκιον, which is contrary to analogy, was corrected by Brunek from Athen. p. 479.

460. φθείρου. 'Be off with you, now that you have got this. I tell you (again), you are such a plague to the house.' Euripides is getting vexed at the man's importunity. Bergk's correction ἴσθι δ' is certainly no improvement.

461. οὐπω κ.τ.λ. Said aside ; 'you are not yet aware what mischief you are doing of yourself,' i. e. your ready compliance is as much against you as my importunity is. Meineke quite spoils the sense by placing a colon at μὰ Δί' i. e. οὐπω ἀπειμι or ἀπέρχομαι, leaving the next clause without any intelligible meaning. Compare οὐκ οἶδα πω inf. 580.

463. σφογγίω, Dind. with most editors and MSS. σπογγίω Bergk with MS. Rav. The Latin form of the word is *fungus*. A bit of sponge, it would seem, was sometimes used to stop up a hole in a pot (Schol.).

- ΕΤΡ. ἄνθρωπ', αφαιρήσει με τὴν τραγωδίαν.
 ἄπελθε ταυτηνὶ λαβῶν. ΔΙΚ. ἀπέρχομαι. 465
 καίτοι τί δράσω; δεῖ γὰρ ἑνός, οὐ μὴ τυχῶν
 ἀπόλωλ'. ἄκουσον, ὦ γλυκύτατ' Εὐριπίδῃ
 τουτὶ λαβῶν ἄπειμι κοῦ πρόσειμ' ἔτι
 εἰς τὸ σπυρίδιον ἰσχνά μοι φυλλεῖα δός.
- ΕΤΡ. ἀπολείς μ'. ἰδοῦ σοι. φροῦδά μοι τὰ δρᾶ-
 ματα. 470
- ΔΙΚ. ἀλλ' οὐκέτ', ἀλλ' ἄπειμι. καὶ γὰρ εἰμ' ἄγαν
 ὀχληρός, οὐ δοκῶν με κοιράνους στυγεῖν.
 οἴμοι κακοδαίμων, ὡς ἀπόλωλ'. ἐπελαθόμην
 ἐν ᾧπέρ ἐστι πάντα μοι τὰ πράγματα.
 Εὐριπίδιον ὦ γλυκύτατον καὶ φιλτάτιον, 475

Perhaps, however, as in Hom. II. xviii. 414, a sponge used for wiping perspiration &c. was kept by the πτωχοί, or professional beggars, in some pot or small basin.

464. τὴν τραγωδίαν. Whether 'tragedy' in the abstract, or 'my tragedy,' viz. the Telephus, he meant, the joke is to make its essence consist in rags and cracked pottery. Schol. οὐκ τὰ σκεύη τῆς τραγωδίας.

466. οὐ μὴ τυχῶν, 'failing which,' quod nisi nactus ero.

469. σπυρίδιον, sup. 453. He now asks for some of the cast-away outside leaves of cabbages or other vegetables, such as beggars collected in their baskets for cooking and eating. The φυλλεῖα ἰσχνῶν ραφανίδων are expressly mentioned as serving this purpose, Plat. 544.

470. φροῦδα, 'all my plays are gone.' Cf. 464.

471. οὐκέτι. Supply from the context λιπαρήσω, or αἰτησω σε. ἄγαν ὀχληρος, 'too trouble-

some,' viz. to be tolerated much longer. Eur. Med. 305, εἰμὶ δ' οὐκ ἄγαν σοφῆ. The καὶ in καὶ γὰρ serves to emphasize, 'for indeed I am,' &c. Cf. 460. Soph. Oed. R. 445, ὡς παρὰν σύ γ' ἐμποδῶν ὀχλείς. Prom. V. 1000, ὀχλείς μάτην με.—οὐ δοκῶν, "non reputans, invisum me fieri regibus," A. Müller. The verse is said to be a parody from either the Oeneus or the Telephus. The literal sense seems to be, 'thinking the lords do not dislike me,' i. e. as in fact they do. (He here moves away, but returns after a few paces.) The final request is a crushing one, and must have raised a storm of laughter against the unfortunate poet, whose mother was popularly believed to have been in the green-grocery line (Thesm. 387, Ilam. 840).

474. ἐν ᾧπέρ, 'the very point on which,' &c.

475. The reading of the MSS. φιλτάτιον has been altered

κάκιστ' ἀπολοίμην, εἴ τί σ' αἰτήσαιμ' ἔτι,
πλὴν ἐν μόνον, τουτὶ μόνον τουτὶ μόνον,
σκάνδικά μοι δός, μητροθεν δεδεγμένος.

ΕΥΡ. ἀνὴρ ὑβρίζει· κλειε πηκτὰ δωμάτων.

ΔΙΚ. ὦ θύμ', ἄνευ σκάνδικος ἐμπορευτέα. 480

ἄρ' οἴσθ' ὅσον τὸν ἀγῶν' ἀγωνιεῖ τάχα,
μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;

πρόβαινε νῦν, ὦ θυμέ· γραμμὴ δ' αὐτή.

ἔστηκας; οὐκ εἶ καταπιῶν Εὐριπίδην;

ἐπήνεσ' ἄγε νυν, ὦ τάλαινα καρδία, 485

by all the modern editors to φιλτατον. The adjective, used as a ὑποκόρισμα, is jocosely formed like ὑστάτιος, ὀσάτιος. Compare Lysist. 872, ὦ γλυκύτατον Μυρρινίδιον, τί ταῦτα δρᾷς; ib. 889, ὦ γλυκύτατον σὺ τεκνίδιον κακοῦ πατρός.

478. σκάνδικα, 'chervil,' or some such plant. Cf. 457. Aesch. Cho. 760, ὃν ἐξέθρεψα μητρόθεν δεδεγμένος.

479. πηκτὰ δωμάτων, 'the doors of the house.' A tragic phrase, probably. The *eccy-clema* now closes in, and no more is seen of the poet.

481. ἄρ' οἴσθα. 'Are you not aware how great is the contest you will soon have to engage in, as you have undertaken to speak for the Lacedaemonians?' The friend of the Spartan was looked at with special distrust as the friend of oligarchy, if not a secret sympathiser with the Mede.

483. γραμμὴ. 'This is the starting-point in the race for your life.' A line was drawn on which several racers, δρομεῖς, set one foot as they stood abreast for the start, and to the

same mark they returned, Eur. El. 955, 984.—καταπιῶν, 'now that you have swallowed Euripides.' The ancients had a curious notion that food imparted its own physical qualities to the mind or disposition of the eater of it; see sup. 166. Eq. 361, 491. Vesp. 1082. It is stated in a Review that "among some American tribes it was the custom to eat the flesh of heroes who fell in battle, in the hope of inheriting the valour of the departed." Here the 'bolting of Euripides' is a jocosely way of saying 'now that you have got in you his eloquence and clever sophistry.' Schol. ὡσπερ Εὐριπίδην ὄλον μετασχηματισάμενος καὶ ἀναλαβὼν ἐν σαυτῷ.

485. ἐπήνεσα. As in Ran. 508, and elsewhere, the sense probably is, 'No, thank you!' In the dialogue between the man and his own soul, the speaker declines, but appeals to his heart or courage to act for him, as it were. Compare Od. xx. 18. Eur. Med. 1057, μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε· ἔασον αὐτοῦς, ὦ τάλαν, φείσαι τέκνων.

- ἀπελθ' ἐκεῖσε, κᾶτα τὴν κεφαλὴν ἐκεῖ
 . παράσχες, εἰποῦσ' ἄττ' ἂν αὐτῇ σοὶ δοκῆ.
 τόλμησον, ἴθι, χώρησον ἄγαμαι καρδίας.
- ΧΟΡ. τί δράσεις; τί φήσεις; ἀλλ' ἴσθι νυν 490
 ἀναίσχυντος ὦν σιδηροῦς δ' ἀνὴρ,
 ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα
 ἅπασι μέλλεις εἰς λέγειν τὰναντία.
 ἀνὴρ οὐ τρέμει τὸ πρῶγμ'. εἰά νυν,
 ἐπειδήπερ αὐτὸς αἰρεῖ, λέγε. 495
- ΔΙΚ. μή μοι φθονήσητ', ἄνδρες οἱ θεώμενοι,
 εἰ πτωχὸς ὦν ἔπειτ' ἐν Ἀθηναίοις λέγειν
 μέλλω περὶ τῆς πόλεως, τρυγωδίαν ποιῶν.
 τὸ γὰρ δίκαιον οἶδε καὶ τρυγεδία. 500
 ἐγὼ δὲ λέξω δεινὰ μὲν, δίκαια δέ.
 οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι

486. ἐκεῖσε, to the goal, *γραμμαὶ* being the starting-point. Hence ἀπελθε, 'go from this point to that,' begin your argument and prove it.

487. For εἰποῦσ' we should perhaps read εἰπεῖν, 'for the purpose of saying just what you please.' Cf. 369. ἐκεῖ, viz. on the block. The participle could only mean, 'when you have said your say, then let them chop off your head if they choose;' and this gives a fair sense.

489. ἄγαμαι καρδίας. 'I admire myself for my heart.' So Eur. Rhés. 242, ἄγαμαι λήματος. Av. 1744, ἄγαμαι δὲ λόγων.

495. αὐτὸς αἰρεῖ. Cf. 318.

497. Dicaeopolis, being well pruned in the Telephus, commences with a quotation (or parody, perhaps) from that play. 'Don't be jealous of me, ye spectators, if, though I am

but a beggar, I still intend to speak in pr sence of Athenians about the city, as the composer of a comedy.' Here again Dicaeopolis must have been understood to mean, if not to be, Aristophanes; since the author only, not the actor, merely as actor, could be said ποιεῖν. So just below, he says 'For now at least Cleon will not bring frivolous charges against me.' There is a keen satire on the reluctance of the Athenians to listen to any one who was not a τις,—a demagogue or a man of note. Cf. 558. The ῥῆσις contains, like the similar one in Pac. 603, an important exposition of the misunderstandings and petty jealousies which gave rise to the war. Of course, such reasons have no historical weight. They represent the gossip of the day, and probably of the enemies of Pericles.

ξένων παρόντων τὴν πόλιν κακῶς λέγω.
αὐτοὶ γὰρ ἔσμεν οὐπὶ Ληναίῳ τ' ἄγων,
κοῦπω ξένοι πάρεισιν· οὔτε γὰρ φόροι 505
ἤκουσιν οὔτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι·
ἀλλ' ἔσμεν αὐτοὶ νῦν γε περιεπτισμένοι·
τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.
ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,
καυτοῖς ὁ Ποσειδῶν, οὐπὶ Ταινάρῳ θεός, 510
σεισας ἅπασιν ἐμβάλοι τὰς οἰκίας·
κάμοι γὰρ ἔστιν ἀμπέλια κεκομμένα.

504. αὐτοί, 'for we are by ourselves now, and only the meeting at the Lenaeum,'—the lesser festival of the Lenaea, which preceded the greater one of the Διονύσια τὰ ἐν ἄστει. At this latter the ξένοι were present, bringing to the Athenian treasury their tributes (φόροι). At the Lenaea only the ἀστοὶ and the μέτοικοι, who are now regarded as quasi-citizens, formed the audience. The two last are compared to grain lying in a heap mixed up with its own chaff; while the separation of the ξένοι is described by περιπίσσειν, the shelling out, or rubbing off the grain, such as barley or millet, from the ears and straw, which is then laid wholly aside. Thus περὶ has the proper meaning of stripping round the axis or stalk of the plant. Schol. οἶον ξένων ἀπηλλαγμένοι καὶ καθαροὶ ἀστοί. κυρίως πίσσειν ἐστὶ τὸ κριθὰς ἢ ἄλλο τι λεπίζειν καὶ καθαροποιεῖν, ἐνθεν καὶ πτισάνη. The passage has been generally misunderstood, and περιεπτισμένοι wrongly taken to mean 'winnowed' or 'cleaned of the chaff.' (Hesych. περιεπτισμένη· περιεξεσμένη, πε-

ρικεκαθαρυμένη.) Properly, the verb would seem to describe the removal of the glume adhering to the grain, as in the process of making groats or pearl-barley. Meineke, without the slightest probability, omits 508, the point of which, it is clear, he failed to perceive.

ibid. Ληναίῳ. In ancient times a public winepress, λήνη, appears to have stood in a low part of Athens called Λίμναι. Round it rustic plays would be acted during the vintage, which were thus called Ληναῖα, and the place itself Ληναῖον. Like the Equites (548) the 'Acharnians' was acted at the Lenaea, while the 'Babylonians,' for exhibiting which Cleon had prosecuted Aristophanes, had appeared at the Greater Dionysia.

509. μισῶ. He begins by avowing his hearty hatred of the Spartans, to clear himself of any charge of Laconism. He too, he says, as a farmer, has been injured by them, and he would like to see their city destroyed by the earthquake. Thucydides speaks of the frequent earthquakes during the war, I. 23, 128, III. 87, 89, &c.

ἀτάρ, φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,
 τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα;
 ἡμῶν γὰρ ἄνδρες, οὐχὶ τὴν πόλιν λέγω, 515
 μέμνησθε τοῦθ', ὅτι οὐχὶ τὴν πόλιν λέγω,
 ἀλλ' ἀνδράρια μοχθηρά, παρακεκομμένα,
 ἄτιμα καὶ παράσημα καὶ παράξενα,
 ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια.

κίβδηλον
 αὐτὸν ἐπισημαίνον
 εἰς τὴν πόλιν

513. φίλοι, i.e. none but ἀστοὶ and μέτοικοι, who will give a fair hearing to one of their own body even if he lays on them some part of the blame.

514. τί ταῦτα. 'Why are we always blaming those Lacedaemonians for this?' i.e. why cannot we see that the affront was first given by ourselves?

515. ἡμῶν, 'men of our own body,'—individuals, not the city collectively. The last clause is jocosely added to evade Cleon's charge of τὴν πόλιν κακῶς λέγειν, sup. 503. Hence the emphatic repetition in the next verse.

517. ἀνδράρια μοχθηρά, some good-for-nothing fellows of no position in the state, viz. συκόφανται (or, as A. Müller thinks, certain demagogues). But cf. 820. The words following are partly borrowed from base or badly struck money. When the die was set awry, as we so often see in Greek and Roman coins, the piece was called παράτυπον (Schol.) or παρακεκομμένον, as opposed to ὀρθῶς κοπὲν (Kan. 723). When the money-changer's mark was stamped on a coin as being below the standard value, and therefore κίβδηλον, it was called παράσημος, 'marked on one side,' or 'with a bad mark put on it.' See the note on

Aesch. Agam. 780, δύναμιν οὐ σέβουσα πλοῦτου παράσημον αἰν.ρ. The earliest passage in which mention is made of striking coins with a die and a hammer is Aesch. Suppl. 278, Κύπριος χαρακτήρ τ' ἐν γυναικείοις τύπῃς εἰκῶς πέπληκται τεκτόνων πρὸς ἀρσένων.—ἄτιμα, outlawed or disfranchised, and therefore having no legal right to interfere at all.—παράξενα, those who have got themselves placed on the register of citizens though liable to be indicted for ξενία, like the demagogue in Eur. Orest. 904, Ἀργεῖος οὐκ Ἀργεῖος ἠναγκασμένος. It does not appear however that demagogues are here specially pointed at, though some of these, as Elmsley shows, were charged with foreign extraction; cf. inf. 704.

519. τὰ χλανίσκια. The Megarians imported into the Attic market little cloaks or mantles (of the type of the Spartan χλαῖνα) for the use of slaves. Cf. Pac. 1002, δούλοισι χλανίσκιδίων μικρῶν. Perhaps they had no rights of ἐπιμίξις with Athens; or they had not paid the market-toll, and therefore an information was laid against them; and this, with other vexations and consequent reprisals, is here said to have led to the famous Μεγαρικὸν ψήφισ-

κεῖ που σίκνον ἴδοιεν ἢ λαγώδιον 520
 ἢ χοιρίδιον ἢ σκόροδον ἢ χόνδρους ἄλας,
 ταῦτ' ἦν Μεγαρικὰ κάπέπρατ' αὐθημερόν.
 καὶ ταῦτα μὲν δὴ σμικρὰ κάπιχώρια,
 πόρνην δὲ Σιμαίθην ἴοντες Μέγαράδε
 νεανίαί κλέπτουσι μεθυσκοκότταβοι 525
 καὶ θ' οἱ Μεγαρῆς ὕδυναις πεφυσιγγωμένοι

μα of Pericles, by which these Doric allies of Sparta were formally excluded altogether from the Attic territory. Thucydides however (I 139) says it was due to their affording refuge to runaway Athenian slaves, and the occupation of sacred and neutral lands. Müller (Praef. p. xvi.) supposes that the Megarians had been excluded from the Attic market in consequence of their revolt from Athens after the battle of Coronea, B.C. 445, referring to Thuc. I. 67, ἄλλοι τε παριόντες ἐγκλήματα ἐποιούντο ὡς ἕκαστοι, καὶ Μεγαρῆς, δηλοῦντες μὲν καὶ ἕτερα οὐκ ὀλίγα διάφορα, μάλιστα δὲ λιμένων τε εἶργεσθαι τῶν ἐν τῇ Ἀθηναίων ἀρχῇ καὶ τῆς Ἀττικῆς ἀγορᾶς παρὰ τὰς σπονδάς. See Grote, Vol. v. p. 341.

520. σίκνον, a gourd, or water-melon. The articles here enumerated as supplied by Megara are intended to show the poverty and non-productiveness of the district. See Pac. 1001, where σκόροδα and σίκνοι are ironically described as μεγάλα ἀγαθά. See also Pac. 502.—χοιρίδιον, cf. inf. 818, where the Megarian pig-jobber is set upon by an informer.—χόνδρους ἄλας, 'bay-salt,' sold in crystals or lumps, not ground or beaten fine. In Vesp. 738, χόνδρον

λείχειν seems to represent our 'barley-sugar,' being some kind of flavoured salt to suck (inf. 772). A variant χόνδρους ἄλας derives some support from Hesych. χόνδροι ἄλῶν· παχεῖς ἄλας. The singular is used inf. 835, παίειν ἐφ' ἄλι τὴν μάδδαν. There were salt-works at Megara, inf. 760.

522. ταῦτ' ἦν Μεγαρικά. To whomsoever they belonged, it was assumed they were the produce of Megara, and (for some reason not stated) they were forthwith confiscated and sold (ἐπέπρατο). Cf. ἀπέδοτο φήνας, inf. 542.

523. ἐπιχώρια, 'common to the country.' Inf. 599 he satirizes informers as an Athenian 'institution.' He goes on to describe another affront given to the Megarians in a frolic of some young men who were out on a κῶμος or 'lark.'

524. Σιμαίθα. A Doric name, occurring Theocr. II. 101, εἴφ' ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφάγεο τῷδε. Schol. ταύτης δὲ καὶ Ἀλκιβιάδης ἠράσθη, ὅς καὶ δοκεῖ ἀναπεπεικέναι τινὰς ἠρπακέναι τὴν πόρνην.—For the κότταβος see Pac. 1244, and the note.

526. φύσιγξ or φυσίγγη was the outer skin of a leek, τὸ ἐκτὸς λέπισμα τῶν σκορόδων. Schol. It seems when rubbed on the skin to have caused blisters or

ἀντεξέκλεψαν Ἀσπασίας πόρνα δύο
 κἀντεῦθεν ἀρχὴ τοῦ πολέμου κατερράγη
 Ἐλλησι πᾶσιν ἐκ τριῶν λαικαστριῶν.)
 ἐντεῦθεν ὀργῇ Περικλέης οὐλύμπιος 530
 ἦστραπτεν, ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,
 ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους,
 ὡς χρὴ Μεγαρέας μῆτε γῆ μῆτ' ἐν ἀγορᾷ
 μῆτ' ἐν θαλάττῃ μῆτ' ἐν ἠπείρῳ μένειν.
 ἐντεῦθεν οἱ Μεγαρήs, ὅτε δὴ πείνων βιάδην, 535
 Λακεδαιμονίων ἐδέοντο τὸ ψήφισμ' ὅπως
 μεταστραφείη τὸ διὰ τὰς λαικαστριάs

irritation. The word is used with special reference to the onion being the produce of the country. Cf. sup. 166.

527. Ἀσπασίας. In requital for Sinaetha the Megarians stole two girls belonging to Aspasia, Pericles' mistress: whereat he was so indignant that he caused the Μεγαρικὸν ψήφισμα to pass. A. Müller shows, from Plutarch and Athenæus, that Aspasia had about her a number of girls of loose character. The effect of this decree in exasperating the Doric allies was so great, that the poet declares (seriously or not) that "three harlots caused the outbreak of the war." The direct cause of the decree (see Preface) was the murder of the herald Anthemocritus, who had been sent by the Athenians to Megaris to adjust mutual differences.

530. ἐντεῦθεν. 'From this it was that Pericles, like the god of heaven, thundered and lightened and threw all Hellas into a broil, and proposed laws written in the language of drinking songs, that the Megarians

Neither on land
 Nor in market shall stand,
 Nor sail on the sea nor set foot on
 the strand.'

In the Pax 606, the passing of this obnoxious measure is attributed to Pericles under the fear of being implicated with some fraudulent transactions of Phidias the sculptor. Compare Diodor. Sic. xii. 40. Plat. Gorg. p. 516. The language of the decree is jocosely compared to a ditty attributed to Timocreon of Rhodes, ὠφέλης γ', ὦ ἰνφλέ Πλοῦτε, μῆτε γῆ μ' τ' ἐν θαλάσση μῆτ' ἐν ἠπείρῳ φανῆναι. For ἠπείρῳ Meineke chooses to read οὐρανῶ, from Schneidewin, comparing Vesp. 22, which has nothing to do with this passage. It is more likely that οὐρανῶ, not ἠπείρῳ, was the word in the drinking-song, and that the poet changed it on purpose to ἠπείρῳ. The words of the decree were ὅς ἂν ἐπιβῆ τῆs Ἀττικῆs Μεγαρέων, θανάτῳ ζημιούσθαι, Plut. Pericl. c. 30.

535. βιάδην, ἀντὶ τοῦ κατὰ βραχὺ ἀύξανόμενον τοῦ λιμοῦ καὶ ἐπίδοσιν λαμβάνοντος, Schol.

527. μεταστραφείη, might be

οὐκ ἠθέλομεν δ' ἡμεῖς δεομένων πολλάκις.
 κἀντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων.
 ἐρεῖ τις, οὐ χρῆν' ἀλλὰ τί ἐχρῆν εἶπατε. 540
 φέρ', εἰ Λακεδαιμονίων τις ἐκπλείσας σκάφει
 ἀπέδοτο φήνας κυνίδιον Σεριφίων,
 καθῆσθ' ἂν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ
 καὶ κάρτα μέντ' ἐν εὐθέως καθείλκετε
 τριακοσίας ναῦς, ἦν δ' ἂν ἡ πόλις πλέα 545
 θορύβου στρατιωτῶν, περὶ τριηράρχου βοῆς,
 μισθοῦ διδομένου, Παλλαδίων χρυσομένων,

rescinded, or altered. See Thuc. I. 67, 139, 140, 145.

538. *δεομένων*, 'though they (the Lacedæmonians) often requested it.'

540. *ἐρεῖ τις, οὐ χρῆν*. From the Telephus, as the Schol. tells us. 'No doubt, people will say, it was their fault: they ought not to have gone to war for such trifles. But tell us what they ought to have done under the circumstances. Suppose that, instead of Athenians laying information against the goods of a Spartan ally, the converse had occurred,—suppose that some Spartan had gone to an obscure island belonging to Athens, and there confiscated some trifling article. Would you Athenians have been quiet under the insult? I trow not.'

542. *φήνας*, i. e. by the process against contraband goods called *φάσις*. Cf. 827, 912. A. Müller alters the word to *κλέψας* on his own authority, referring to the stealing of the girls sup. 524—7. Dr Holden also thinks *φήνας* corrupt, but gives no reason. The Schol. rightly explains it by *συκοφαντήσας*.

Müller asks, *where* the supposed information could have been laid, for, he says, it could not have been at Seriphus. It is clear the poet takes a hypothetical, and perhaps a practically impossible case: the informer at Seriphus is the counterpart to the informer at Athens. The comparison does not exactly hold, unless the information was laid against a Seriphian in the Spartan market, by a Spartan informer. But, as the Schol. says, a trifling and nominal wrong to Athens is described.

543. Again a quotation from the Telephus.

545. *τριακοσίας*. This was the number of the Athenian fleet at the beginning of the war, Thuc. II. 13.

546. *τριηράρχου*. The word seems here used for the captain (or paymaster) of a trireme, rather than in the technical sense which prevailed later, of the person who performed a public *λειτουργία*.

547. *Παλλαδίων*. Little figures or statuettes of the saving goddess were placed in or on the prow, perhaps like the modern figure-heads. Aesch. Theb. 195,

στοᾶς στεναχούσης, σιτίων μετρούμενων,
 ἀσκῶν, τροπωτήρων, κίδους ὠνουμένων, 550
 σκορόδων, ἐλαῶν, κρομμύων ἐν δικτύοις,
 στεφάνων, τριχίδων, αὐλητρίδων, ὑπωπίων,
 τὸ νεώριον δ' αὐ κωπέων πλατουμένων,
 τύλων ψοφούντων, θαλαμιῶν τροπουμένων,
 αὐλαῖν κελευστῶν, νιγλάρων, συριγμάτων.
 ταῦτ' οἶδ' ὅτι ἂν ἔδρατε· τὸν δὲ Τήλεφον 555.

ὁ ναύτης ἄρα μὴ ἐς πρῶραν φυγῶν
 πρίμνηθεν ἤνυρε μηχανὴν σωτηρίας
 νεῶς καμούσης ποντίῳ πρὸς κύμα-
 τι; 'Surely a sailor does not
 find safety in a storm by leav-
 ing the helm, and offering his
 prayers to the image at the
 prow, because his ship is in
 distress.' (A. Müller, quoting
 Becker's Charicles, says these
 figures were in the stern, and
 not in the prow. But the Schol.
 here agrees with the passage in
 Aeschylus, Παλλάδια ἐν ταῖς
 πρῶραις τῶν τριήρων ἦν ἀγάλματά
 τινα ξύλινα τῆς Ἀθηνᾶς καθιέρυ-
 μένα, though Eur. Iph. A. 240
 seems to make the other way.)

548. στοᾶς. A piazza or
 open market in the Piræus
 where barley-meal and flour
 were sold. See Dem. p. 917,
 and Eccl. 686, where it is called
 στοᾶ ἀλφιτόπωλις.

549. τροπωτήρες, the thong
 or loop by which the oar was
 hung on the σκαλμός, or row-
 lock, Aesch. Pers. 375, ναυβάτης
 τ' ἀνὴρ ἔτροπουτο κώπην σκαλιὸν
 ἀμφ' εὐρέτημον. See Arnold,
 Thue. Append. to Vol. 1. inf.
 554.

ibid. κάδοι, the Roman *cadli*,
 were not 'casks,' but jars of
 terra-cotta. There seems no
 reason to alter words which
 simply mean 'persons buying

jars,' or 'buyers of jars.' Bergk
 proposed κάδων.

551. ὑπωπίων, 'bruised faces.'
 As inf. 873, the poet purposely
 mixes the most incongruous
 things.

552. κωπέων. The κωπεὺς
 was a spar roughly sawn and
 before the blade, πλάτη, was
 shaped out.—τύλα were wooden
 pegs, γόμοφοι.—θαλαμιῶν, the oars
 of the lowest bench, the θαλαμί-
 ται. Paë. 1232, τηδί, διεῖς τὴν χεῖρα
 διὰ τῆς θαλαμιᾶς. The fasten-
 ing or adjusting these on the row-
 locks was τροποῦσθαι (sup. 549).

554. νιγλάρων, 'shakes,' 'qua-
 vers,' *τερετίσματα*, *περίεργα*
κρούσματα, Hesych. and Phero-
 tius. The latter adds, on νιγ-
 λαρεύων, a clause not in Hesy-
 chius, καὶ ὀνίγλαρος, κρουματικῆς
 διαλεκτοῦ ὄνομα ('a term in the
 language of flute-players'), Εὐ-
 πολιδις Δήμοις· τοιαῦτα μὲν τοι
 νιγλαρεύων (i. σοι νιγλαρεύω)
 κρουματα.

555. ταῦτα κ.τ.λ. 'That is
 what you Athenians would have
 done, I well know; and do we
 think Telephus (i. e. the Spar-
 tan) would not do the same?'
 The clause is a quotation from
 the play of Euripides.—νοῦς ἄρ'
 κ.τ.λ., 'then (if we think he
 would not) we have no sense in
 us.' Meineke reads ὑμῖν.

οὐκ οἴομεσθα; νοῦς ἄρ' ἡμῖν οὐκ ἔνι.

ΗΜΙΧ. ἄληθες, ὦπίτριπτε καὶ μιαρῶτατε;
ταυτὶ σὺ τολμᾶς πτωχὸς ὦν ἡμᾶς λέγειν,
καὶ συκοφάντης εἴ τις ἦν, ὠνείδισας;

ΗΜΙΧ. νῆ τὸν Ποσειδῶ, καὶ λέγει γ' ἄπερ λέγει
δίκαια πάντα κούδεν αὐτῶν ψεύδεται. 561

ΗΜΙΧ. εἴτ' εἰ δίκαια, τοῦτον εἰπεῖν αὐτ' ἐχρῆν;
ἀλλ' οὐδὲ χαίρων ταῦτα τολμήσει λέγειν.

ΗΜΙΧ. οὔτος σὺ ποῖ θεῖς, οὐ μενεῖς; ὡς εἰ θενεῖς,
τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσει τάχα. 565

ΗΜΙΧ. ἰὼ Λάμαχ', ὦ βλέπων ἀστραπάς,

557. The Chorus, half of whom are convinced while the other half retain their prejudices, now divide into *ἡμιχόρια*, and take opposite sides in the action, till the *παράβασις* v. 626, when all accept the views of Dicaeopolis about the war.

558. *σὺ τολμᾶς*. 'Do you, a beggar, presume to say this of us, men of age and repute?' See on 498.—*εἴ τις ἦν*, 'if we had a sycophant or two, do you reproach us with it?' (523).

562. *τοῦτον*, 'was it for him to say it?' A good satire on the common weakness of considering less what is said than who says it.

563. *ἀλλ' οὔτι* Bentley, whom most of the editors follow. No change is necessary; cf. Aesch. Theb. 1035, *τοῦτου δὲ σάρκας οὐδὲ κοιλογαστρος λύκοι σπάσσονται*. Pac. 195, *ἰῆ ἰῆ, ὅτ' οὐδὲ μέλλεις ἐγγυὸς εἶναι τῶν θεῶν*. Thuc. i. 35, *λύσετε δ' οὐδὲ τὰς Λακ. σπονδάς*.

564. *ποῖ θεῖς*; the unconvinced half are running off to catch hold of the obnoxious speaker, but are stopped by the

rest, seized, and threatened with summary punishment.—*ἀρθήσει*, 'you shall be hoisted,' a metaphor from wrestling; compare *ἄρδην ἀπολλύναι*, &c. Q. Smyrnaeus, iv. 226, *δ δ' ἄρ' ἰδρείη τε καὶ ἀλκη πλευρὸν ὑποκλίνας Τελαμώνιον ὄβριμον νῆα ἐσσυμένως ἀνάειρεν ὑπὸ μυῶνος ἐρείσας ὤμον*. Il. xxiii. 724, *ἦ μ' ἀνάειρ' ἦ ἐγώ σε*.—*θενεῖς*, the future of *θείνειν*, which occurs Prom. V. 56, and elsewhere. Between *θεῶν* and *θένων* it is sometimes hard to decide; and there is a variant *θένεις* in this passage. See Elmsley on Heracl. 272. Schol. *ἀντὶ τοῦ τύψεις*.

566. Lamachus, the hero of the war-party, supposed to be present in the theatre, is invoked to aid the assailants of Dicaeopolis. A figure with a tremendous crest, armed at all points as an *ὄπλιτης*, bounces on the stage in pantomimic guise. He is first (567) appealed to as a chivalrous champion, then (568) as a friend and tribesman. A. Muller however notices that the Acharnian deme (see on 406) belonged to the Oeneid, Lamachus to the Acamantid tribe,

βοήθησον, ὦ γοργολόφα, φανείς,
 ἰὼ Δάμαχ', ὦ φίλ', ὦ φυλέτα·
 εἴτ' ἔστι ταξίαρχος ἢ στρατηγὸς ἢ
 τειχομάχας ἀνὴρ, βοηθησάτω 570
 τις ἀνύσας. ἐγὼ γὰρ ἔχομαι μέσος.

ΛΑΜ. πόθεν βοῆς ἤκουσα πολεμιστηρίας;
 ποῖ χρὴ βοηθεῖν; ποῖ κυδοιμὸν ἐμβαλεῖν;
 τίς Γοργόν' ἐξήγειρεν ἐκ τοῦ σάγματος;

ΗΜΙΧ. ὦ Δάμαχ' ἦρως, τῶν λόφων καὶ τῶν λόχων.

ΗΜΙΧ. ὦ Δάμαχ', οὐ γὰρ οὗτος ἄνθρωπος πάλαι
 ἄπασαν ἡμῶν τὴν πόλιν κακορροθεῖ; 577

ΛΑΜ. οὗτος σὺ τολμᾶς πτωχὸς ὢν λέγειν τάδε;

being of the deme called Κεφαλή.

571. ἀνύσας, i. e. ἀνύσας τι, 'quickly.' The MSS. give εἴτ' ἔστι τις or εἴτε τις ἔστι. The repetition of τις is remarkable, though not without parallel. A. Müller refers to Orest. 1218. But this passage has perhaps been tampered with by grammarians who endeavoured to make a trimeter verse, and Elmsley may be right in restoring a dochmiac verse, εἴτε τις ἔστι ταξίαρχος τις ἢ κ.τ.λ., which is Meineke's reading.—ἔχομαι μέσος, 'I am held fast by the waist.' Eur. Or. 265, μέσον μ' ὀχμάξεις, ὡς βάλης εἰς τάρταρον. Cf. 565.

572. βοῆς, 'cry to the rescue,' 'a cull for aid.'—Nub. 28, ποσοὺς ὁρόμους ἐλά τὰ πολεμιστήρια;

574. τις κ.τ.λ., i. e. Who has invoked my aid?—σάγματος, the case, probably a canvas bag, (cf. Vesp. 1143), in which the shield was carried, to preserve the painted devices upon it. Eur. Andr. 617, κάλλιστα τιύχη

τ' ἐν καλοῖσι σάγμασιν ὅμοι' ἐκείσε δεῦρό τ' ἤγαγες πάλιν.

575. τῶν λόχων. A military λόχος (if the reading be right) is seen on the stage, like the Ὀδομάντων στ. ἀτὸς sup. 156. Cf. 65 and 862. Meineke omits this verse, and also 578. There seems however a good point in each of the rival parties appealing to Lianachus, one of them in ridicule of his dress. For λόχων R. gives φιλων, whence Thiersch ingeniously proposed πτιλων. Compare however inf. 1074.

576. οὐ γὰρ κ.τ.λ. The sense is, οὗτος τὴν Γοργόνα ἐξήγειρεν· οὐ γὰρ κακορροθεῖ τὴν πόλιν; to this, viz. κακορροθεῖς, λέγειν τάδε refers.

578. πτωχός. See 498. The moral is that the poor and weak are brow-beaten and silenced by the war-party in power. Hence the satire in the next distich, 'do make some allowance for me if, though a beggar (i. e. dressed up as one), I did say a word or two and talked a

ΔΙΚ. ὦ Λάμαχ' ἦρως, ἀλλὰ συγγνάμην ἔχε,
εἰ πτωχὸς ὦν εἶπέν τι κάστωμυλάμην.

ΛΑΜ. τί δ' εἶπας ἡμῖς; οὐκ ἐρεῖς; ΔΙΚ. οὐκ οἶδά
πω· 580

ὑπὸ τοῦ δέους γὰρ τῶν ὕπλων ἰλιγγιῶ.
ἀλλ' ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα.

ΛΑΜ. ἰδού. ΔΙΚ. παράθες νυν ὑπτίαν αὐτὴν ἐμοί.

ΛΑΜ. κεῖται. ΔΙΚ. φέρε νυν ἀπὸ τοῦ κράνους μοι τὸ
πτερόν.

ΛΑΜ. τουτὶ πτίλον σοι.

ΔΙΚ. τῆς κεφαλῆς νύν μου λαβοῦ, 585

ἵν' ἐξεμέσω βδελύττομαι γὰρ τοὺς λόφους.

ΛΑΜ. οὗτος, τί δράσεις; τῷ πτίλω μέλλεις ἐμεῖν;

ΔΙΚ. πτίλον γὰρ ἐστίν; εἶπέ μοι, τίνος ποτὲ
ὄριθός ἐστιν; ἄρα κομπολακίθου;

ΛΑΜ. οἶμ' ὡς τεθνήξει.

ΔΙΚ. μηδαμῶς, ὦ Λάμαχε· 590

little.' Schol. ἐφλυάρησα, πε-
ρισσὸν τί τοῦ δέντος ἐλάλησα,
ἢ πανούργως ἐφθεγξάμην. Cf.
Thesm. 461, οἷα κάστωμύλατο
οὐκ ἀκαιρα.

580. τί δ' κ.τ.λ. 'Well,
and what did you say of us?
Tell me directly.'—'I don't
know just yet' (i. e. till I have
collected my thoughts), 'for
through fear of those arms of
yours I feel giddy. Therefore
do, I pray, take away that—
ugly head on your shield.' He
should have said Γοργόνα, mean-
ing that it rendered him speech-
less, but he says 'bugbear.'
So Pac. 474, οὐδὲν δεόμεθ', ὦν-
θρωπε, τῆς σῆς μορμόνος.

ibid. Bergk and Müller need-
lessly read ΔΙΚ. οὐκ οἶδα. ΛΑΜ.
πῶς; Compare Soph. Phil. 580,
οὐκ οἶδά πω τί φησι. Sup. 461,

οὔπω μὰ Δί' οἶσθ' οἱ αὐτὸς ἐργάζει
κακά.

583. ὑπτίαν, 'on its back,'
i. e. the shield itself implied in
αὐτὴν, the pictured Gorgon.

584. τὸ πτερόν, 'that plume.'
Lamachus accordingly hands
him a feather out of it, τουτὶ
πτίλον σοι, but snatches at it
again when he sees it used to
tickle Dicaeopolis' throat.

588. πτίλον γὰρ ἐστίν; 'Why,
do you call this a feather?
Tell me, of what bird! Of a
ruffin?' This, the old reading,
by which some pantomimic kind
of feather was handed to the
countryman, is surely better
than to give πτίλον γὰρ ἐστίν to
Lamachus, with a mark of apo-
siopesis. The name of the bird,
of course, satirizes the conceit
and the bravado of the wearer.

οὐ γὰρ κατ' ἰσχύν ἐστίν· εἰ δ' ἰσχυρὸς εἶ,
(τί μ' οὐκ ἀπεψώλησας; εὖοπλος γὰρ εἶ.)

ΛΑΜ. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὢν;

ΔΙΚ. ἐγὼ γὰρ εἶμι πτωχός; ΛΑΜ. ἀλλὰ τίς γὰρ εἶ;

ΔΙΚ. ἴστις; πολίτης χρηστός, οὐ σπουδαρχίδης, 595

ἀλλ' ἐξ ὅτου περ ὁ πόλεμος στρατωνίδης,

σὺ δ' ἐξ ὅτου περ ὁ πόλεμος μισθαρχίδης.

ΛΑΜ. ἐχειροτόνησαν γὰρ με.

ΔΙΚ. κόκκυνγές γε τρεῖς.

ταυτ' οὖν ἐγὼ βδελυττόμενος ἐσπείσάμην,

591. κατ' ἰσχύν, 'according to your strength,' i.e. such a little man as I (τυννουτοσί, 367) am not worthy of your prowess. The γὰρ is not in the best copies: others have proposed σου or σήν. Perhaps, ἀλλ' οὐ κατ' ἰσχύν ἐστίν. A. Müller wrongly explains non enim vi res haec agitur, comparing ὡς οὐ κατ' ἰσχύν—χρεῖη in Aesch. Prom. V. 212.

592. εἶοπλος. Müller understands this of a phallic appendage, such as that in Nub. 538, quoting Hesych. ἔπλον· ἔνδυμα πολεμικόν· καὶ τὸ αἰδοῖον. See sup. 158.—For ἀπεψώλησας (Plut. 295) Bergk rather ingeniously proposed ἀπεψίλωσας, 'stripped me,' viz. of my rags. Aesch. Cho. 682, φίλων ἀποψιλοῖς με τὴν παναθλίαν. See also Thesm. 538.

593. ταυτὶ κ.τ.λ. 'Is this what you, a beggar, say of your general?' (Or, 'of one who is a general.' Soph. Ant. 1053, οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.)

595—8. Under the form of a patronymic the countryman calls himself no place-hunter nor holder of office for pay, but

a plain soldier, who has been on the military κατάλογος ever since the war broke out. Schol. Αἰολέων δὲ ἴδιον τὰ ἐπίθετα πατρωνυμικῶ τύπῳ φράζειν. Lamachus says he was elected to the office by show of hands in the assembly; to which Dicaeopolis objects that he was elected by 'three cuckoos,' which is explained to mean, two or three simuletous or empty talkers who persuaded the people to so foolish a course. Three seems to have no special meaning; compare βαιὰ, τέτταρα sup. 2. It appears from the Schol. on 356 that in the 'Babylonians' the poet had satirized among other things τὰς τε κληρωτὰς καὶ χειροτονητὰς ἀρχάς. We may infer, therefore, that the same attack is here indirectly repeated. Compare Av. 1570, ᾧ δημοκρατία, ποῦ πρεβίβας ἡμὰς ποτε, εἰ τουτοῦ γ' ἐχειροτόνησαν οἱ θεοί.

599. ταυτ' οὖν. 'This, then, is the reason why I made the truce for myself: it was because I was disgusted at seeing white-haired old men in the ranks, and youngsters like you shirking service, some of them by going on embassies to the

ὄρων πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσιν, 600
 νεανίας δ' οἶος σὺ διαδεδρακότας
 τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς
 δραχμάς,

Τισαμενοφαινίππους, Πανουργιππαρχίδας
 ἑτέρους δὲ παρὰ Χάρητι, τοὺς δ' ἐν Χαόσι
 Γερητοθεοδώρους, Διομειαλαζόνας, 605
 τοὺς δ' ἐν Καμαρίνῃ κὰν Γέλα κὰν Καταγέλα.

ΛΑΜ. ἐχειροτονήθησαν γάρ. ΔΙΚ. αἴτιον δὲ τί
 ὑμᾶς μὲν αἰεὶ μισθοφορεῖν ἀμηγέπη,
 τῶνδὲ δὲ μηδέν; ἑτέον, ᾧ Μαριλάδη,
 ἤδη πεπρέσβευκας σὺ πολιοὺς ὦν ἔνῃ; 610

Thracians for three drachmas per diem,' &c. Young men of the wealthier class had escaped service by getting themselves appointed as envoys, where instead of fighting for two drachmas a day they enjoyed an exemption from fighting with three drachmas. Cf. sup. 66, 159. The same embassy to the Thracians is alluded to as before, 134.—μισθοφοροῦντας is put παρὰ προσδοκίαν for πρεσβενομένων. — The names following doubtless contain some concealed satire on certain leading citizens. In Χάρης and Χαόνης there is an allusion to χάρις and χανρός. Cf. 104, 613, 635. Equit. 78.

601. οἶος σὺ the MSS., Müller, οἶος σὺ Bergk, Meineke, οἶος σὲ Holden. In several passages of the like kind (see Mr Green's note) οἶος is by attraction for τοιοῦτους οἶος or οἶοι, &c.

606. τοὺς δὲ κ.τ.λ. Laches seems to be meant, who is called Λάβης in Vesp. 900, and

who made a visit, not altogether a friendly one, to Sicily, Thuc. III. 86 seqq.—Καταγέλα, compare the pun on μαχῶν and Λαμάχων, sup. 270. Probably Κατάνα is really meant.—Lamachus has the same reply to this as to the former question:—‘they were elected by the people.’

608. ὑμᾶς, Lamachus and the favoured party; τῶνδὲ, the chorus of Acharnians, one of whom is jocosely termed ‘Son of Smut,’ or ‘Son of a Dustman,’ from μαρίλη, sup. 350.—ἀμηγέπη, ‘by some means or other;’ compare ἀμόθεν γε, Od. I. 10.—ἑτέον, ‘tell me truly, now,—have you ever yet been an ambassador?’

610. ἐνὶ, if that reading is right, which is extremely doubtful, is supposed to represent ἦν or ἦν, εν! Equit. 26, ἦν, οὐχ ἡδύ; Pac. 327, ἦν ἰδοῦ, καὶ δὴ πέπανμαι. No reliance can be placed on any of the conjectural readings, ἔνῃ, ἔνῃ, ἐνῃ. The word is written ενῃ without ac-

ἀνένευσε· καίτοι γ' ἐστὶ σάφρων κἀργάτης.
 τί δαὶ Δράκυλλος κενύφοριδης ἢ Πρινίδης;
 εἶδέν τις ὑμῶν τὰκβάταν' ἢ τοὺς Χαόνας;
 οὐ φασιν· ἀλλ' ὁ Κοισύρας καὶ Λάμαχος,
 οἷς ὑπ' ἐράνου τε καὶ χρεῶν πρῶην ποτέ, 615
 ὥσπερ ἀπόνιπτρον ἐκχέοντες ἐσπέρας
 ἅπαντες ἐξίστω παρήνουν οἱ φίλοι.

cent or breathing in MS. Rav. Schol. οὕτως ἐν τοῖς ἀκριβεστάτοις, ἐνῆ, ἵνα λέγῃ ἐκ πολλοῦ. The reading in the text is that of Meineke and Bergk. Müller and Holden read πολιοῦ ὤν; ἐνῆ; the latter, however, gives ἐνῆ· ἀνένευσε, the sense of which is not clear.—ἀνένευσε, see 115 sup.—καίτοι γε, a rare combination, for which Elmsley would read καίτουστίγ γε. 'And yet he is sober and industrious.'

612. Ἀνθράκυλλος is Reiske's ingenious correction. The names are clearly borrowed from the charcoal-trade. Cf. 214. For κενύφοριδης Meineke and Holden give ἢ Εὐφ., with Elmsley.

613. τὰ Ἐκβάτανα. 'That Ecbatana,' viz. to which so many envoys are sent, sup. 64, Thuc. II. 7.—Χαόνας, 604.

614. ὁ Κοισύρας. 'No! 'tis that descendant from Coesyra.' The Schol. refers this to one Megacles; but we can hardly doubt that Alcibiades is meant, since in Nub. 48 Pheidippides, whose character so exactly represents him, is pointedly associated with Megacles and his niece Coesyra (46–8). But if so, it is interesting to find that this young spendthrift was in debt and difficulties even in 425. Ten years later, we know from Thuc. VI. 15 that by his extravagance in horse-racing and

other expenses he had exceeded his means. He is mentioned inf. 716 as ὁ Κλεινίου.

615. ὑπ' ἐράνου, 'through (unpaid) club-money.' The members of these private ἐταιρεῖαι were called πληρωταί, each of them paying a quota (Dem. Mid. p. 574, Aesch. Theb. 477 Dind.). Schol. ἔθος εἶχον ἀποτελεσματί εἰς τὸ κοινὸν διδόναι, ὅπερ οἱ μὴ διδόντες καὶ ἄτιμοι ἐνομιζόντο καὶ μετὰ βίας ἀπηγοῦντο. There seems no need to limit the word here, with A. Müller, to money advanced by friends, and to be repaid as a loan. In its origin the word probably meant 'a token of regard;' compare ἐρανίδς, and the institution was one of friendship and charity. Dem. Arbob. p. 821 § 25, ὁ ὑποθεῖς τῷ πατρὶ τὰνδράποδα πονηρότατος ἀνθρώπων ἐστὶ καὶ ἐράνου τε λέλοιπε πλείστον καὶ ὑπέρχρεως γέγονε.

616. ὥσπερ κ.τ.λ. Like persons who are accustomed in the evening to empty slops into the street, *patulas defundere pelles*, Juv. III. 277, and who call out to those below, 'Stand aside!' so all his friends advised him to get out of the way for a while. Schol. παρῆει πρὸς τὸ ἐξίστω ὄνομα, ὁμᾶννον δὲ τῷ ἐκχάρησον.—ὥσπερ ἐκχέοντες is literally, 'as if they had been pouring out dirty water.'

ΛΑΜ. ὦ δημοκρατία, ταῦτα δῆτ' ἀνασχετά;

ΔΙΚ. οὐ δῆτ', ἐὰν μὴ μισθοφορῇ γε Λάμαχος.

ΛΑΜ. ἀλλ' οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις 620

αἰεὶ πολεμήσω, καὶ ταράξω πανταχῇ,

καὶ ναυσὶ καὶ πεζοῖσι, κατὰ τὸ καρτερόν.

ΔΙΚ. ἐγὼ δὲ κηρύττω γε Πελοποννησίοις

ἅπασι καὶ Μεγαρεῦσι καὶ Βοιωτίοις

πωλεῖν ἀγοράζειν πρὸς ἐμέ, Λαμάχῳ δὲ μή. 625

ΧΟΡ. ἀνὴρ νικᾷ τοῖσι λόγοισιν, καὶ τὸν δῆμον με-
ταπίθει

618. Lamachus, representing the 'high party,'resents the impertinent freedom of 'these low fellows.' A. Müller well compares Av. 1570, ὦ δημοκρατία, ποῖ προβιβᾶς ἡμᾶς ποτέ; Cleon's remark in Thuc. III. 37, that 'he has come to the conclusion that democracy is unable to rule,' is intended by the historian to represent him as φρονῶν τυραννικά. The reply is, 'Oh dear, no! Of course not, unless — Lamachus still gets his pay!' Any democratic theories which curtailed *that* would be intolerable indeed. Müller thinks there is satire on the avarice of Lamachus; but probably he only represents the anti-peace party.

624. By pointedly connecting the Boeotians with the Megarians, not only here but inf. 860 and Pac. 1003, it may fairly be inferred that both parties alike had been excluded from the Athenian market.

625. ἀγοράζειν, 'to frequent the market.' Schol. τὸ ἀγοράζειν οὐκ ἴσον τέθεικε τοῦ ἀνείσθαι, ὡς ἡμεῖς, ἀλλ' ἐπὶ τοῦ ἐν ἀγορᾷ διατρίβειν λείπει δὲ τὸ ἰόντας. So Equit. 1373, οὐδ' ἀγοράσει γ'

ἀγένοιος οὐδ' ἐν τᾷγορᾷ. Inf. 720—2, ἀγοράζειν ἐφ' ᾧτε πωλεῖν. Lysist. 633, ἀγοράσω τ' ἐν τοῖς ὄπλοις ἐξῆς Ἀριστογείτονι.

ibid. Λαμάχῳ δὲ μή, sc. πωλεῖν, 'but not to sell to Lamachus.' There is little sense in saying 'to Lamachus I make a proclamation not to sell to me.' The more correct syntax would be πρὸς δὲ Λάμαχον μή. Mr Hailstone well compares Theoc. v. 136, οὐ θεμιτὸν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδεν, οὐδ' ἐποπας κῆκνοισι, and Xen. Oecon. i. 12, εἰ δὲ πωλοῖη αὐτὸς πρὸς τοῦτον δεσμῆ ἐπίσταιτο χρῆσθαι with *Hiero* i. 13, καὶ ταῦτα τοιαῦτα ὄντα οὕτω τίμια πωλεῖται τοῖς τυράννοις. Lamachus tries to get the benefit of the market inf. 660, but fails. Compare also 722. The general sense is, 'then, if you prefer war, I prefer the blessings of peace, from which you shall be excluded.'—This concludes the scene, and the two disputants leave the stage.

626—718. The Parabasis, or address of the Chorus to the spectators, for the first part (to 628) in the name and in behalf of the poet, for the second part (676 to the end) in setting forth

περὶ τῶν σπονδῶν. ἀλλ' ἀποδύντες τοῖς ἀνα-
παίστοις ἐπίωμεν.
Ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ
διδάσκαλος ἡμῶν,
οὐπω παρέβη πρὸς τὸ θέατρον λέξων ὡς
δεξιός ἐστιν
διαβαλλόμενος δ' ὑπὸ τῶν ἐχθρῶν ἐν Ἀθη-
ναίοις ταχυβουλοῖς, 630
ὡς κωμῶδεϊ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον
καθυβρίζει,
ἀποκρίνεσθαι δεῖται νυνὶ πρὸς Ἀθηναίους
μεταβούλους.

their own grievances as citizens. The whole of the Chorus have now resolved to side with the peace-party, and henceforth make common cause with Dicaeopolis.

627. ἀποδύντες. 'Let us throw off our dresses and commence the anapaests.' Schol. ἀποδύονται τὴν ἕξωθεν στολὴν ἵνα εὐτόνως χορεύωσι καὶ εὐστροφώτεροι ᾧσι πρὸς τὰ παλαίσματα. To this custom, perhaps, v. 729 of the Pax refers, ἡμεῖς δὲ τέως τάδε τὰ σκευὴ παραδόντες τοῖς ἀκολούθοις δῶμεν σώζειν. For the dative cf. Lysist. 615, ἀλλ' ἐπαποδυμέθ', ἄνδρες, τουτῷ τῷ πράγματι.

628. ὁ διδάσκαλος. Whether Aristophanes himself or Callistratus is meant, the same person is evidently spoken of as the author of this and the two preceding comedies (the 'Banqueters' and the 'Babylonians'). The words are capable of two senses; (1) our poet has never yet composed a parabasis; (2) he has never yet

composed one for the purpose of praising himself. The Schol. appears to take it in the former sense, ἀντὶ τοῦ ἐν τῇ παραβάσει οὐπω εἶπε, unless he means that the poet himself has not been the subject of the former παραβάσεις. The latter is more probably the meaning, and the allusion is to the practice of the rival dramatists, notably Eupolis, against whom Pax. 735 is directed; χρῆν μὲν τύπτειν τοὺς ῥαβδούχους, εἴ τις κωμῶδοποιητῆς αὐτὸν ἐπῆναι πρὸς τὸ θέατρον παραβάς ἐν τοῖς ἀναπαίστοις. See also Equit. 507 (where ἡμᾶς is emphatic). This, the Chorus says, the poet had never done till now, when it has become necessary to justify himself against Cleon's attack or impeachment by εἰσαγγελία (sup. 379).

632. μεταβούλους. Cf. Eccl. 797, ἐγῶδα τούτους χειροτονου-
τας μὲν ταχὺ, ἅττ' ἂν δὲ ὀδῆ,
ταῦτα πάλιν ἀρνούμενους. It is likely, as Müller suggests, that the reversal of the decision

φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ
 ποιητής,
 παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λίαν ἐξα-
 πατᾶσθαι,
 μήθ' ἦδεσθαι θωπευομένους μήτ' εἶναι χαν-
νοπολίτας. 635
 πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις
 ἐξαπατῶντες
 πρῶτον μὲν ἰοστεφάνους ἐκάλουν· κάπειδῆ
 τοῦτό τις εἶποι,

about the Mitylenians in the popular assembly in the year preceding is alluded to (Thuc. III. 50). The meaning then is, 'As the Athenians have shown they can so soon alter their minds, the poet hopes they will now take his part against Cleon.' Cf. Soph. Oed. R. 617, φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.

633. πολλῶν ἀγαθῶν, i.e. not πολλῶν κακῶν, as his enemies say. So Socrates playfully rated his deserts at σίτησις ἐν πρυτανείῳ instead of the penalty of death, Apol. p. 37 A. For ἄξιος Meineke needlessly reads αἴτιος with Bentley. See sup. 8.—παύσας κ.τ.λ., 'for having stopped you Athenians from being so excessively pleased at what strangers said in your praise.' Schol. ξενικοῖς, τοῖς ἀπὸ τῶν ξένων πρεσβέων λεγομένοις. It has been thought that the embassy of the Leontines to Athens (Thuc. III. 86) is alluded to, and the favourable impression made by the orator on the occasion, Gorgias, Plat. Hipp. maj. p. 282 B, Diodor. Sic. XII. 53 (Müller). See also Thucyd. I. 84.

625. χαννοπολίτας, vain, conceited, citizens. See on 529.

637—9. The epithets taken from old lyric or dithyrambic songs in praise of Athens,—whatever be their exact sense,—so pleased the Athenians, that whenever they heard the words they could hardly sit still on their hinder parts, but were ready to stand up from their seats. Schol. εἰώθασιν οἱ ἐπαίνων εἰς ἑαυτοὺς γινομένων ἀκούοντες τὴν πυγὴν τῆς καθέδρας ἐξάιρειν. The word commonly rendered 'violet-crowned' may refer to Ἴωνες and the 'people of the purple dawn;' while λιπαρά, 'rich' or 'fertile,' probably described the rich *creamy* colour of the marble buildings, in appearance like fat. Hence the joke about the characteristic epithet of anchovies. Cf. Equit. 1323, ἐν ταῖσιν ἰοστεφάνοις οἰκεῖ ταῖς ἀρχαίαισιν Ἀθήναις. The Schol. quotes from Pindar αἰ λιπαρά καὶ ἰοστέφανοι Ἀθήναι. Cf. Av. 1590, καὶ μὴν τὰ γ' ὄρνιθια λιπάρ' εἶναι πρέπει.—ἐπειδὴ εἶποι, *quotiens quis dixisset*. A. Müller, who well compares Ran. 923, ἐπειδὴ ταῦτα ληρήσειε, is wrong in adding "expectes an." Cf. II. XXIV. 14. Thuc. I. 49, ἐπειδὴ προσβάλλοιεν.

εὐθὺς διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν
 (πυγιδίων) ἐκάθησθε.
 εἰ δέ τις ὑμᾶς ὑποθωπείσας λιπαρὰς καλέ-
 σειεν Ἀθήνας,
 εὔρετο πᾶν ἂν διὰ τὰς λιπαράς, ἀφύων τιμὴν
 περιάψας. 640
 ταῦτα ποιήσας πολλῶν ἀγαθῶν αἴτιος ὑμῖν
 γεγένηται,
 καὶ τοὺς δήμους ἐν ταῖς πολέσιν δείξαι, ὡς
 δημοκρατοῦνται.
 τοιγάρτοι νῦν ἐκ τῶν πόλεων τὸν φόρον ἱμῖν
 ἀπάγοντες
 ἴξουσιν, ἰδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν
 ἄριστον,
 ὅστις παρεκιδύνευσ' εἰπεῖν ἐν Ἀθηναίοις τὰ
 δίκαια. 645

640. εὔρετο ἂν, 'he would gain (or, he might have gained) anything through that word λιπαράι.'—τιμὴν, 'the complimentary epithet.'

642. καὶ—δείξαι. 'And also by showing how the popular governments are conducted in the allied cities.' This can hardly mean anything else than that the poet had pointed out some abuses under Cleon's boasted popular government. This, we may fairly suppose, was the real ground of Cleon's enmity. See Thuc. vii. 55, πύλεσι—δημοκρατούμεναι ὥσπερ καὶ αὐτοί. Aves 125, ἀριστοκρατεῖσθαι δὴλος ἐζητῶν. Eccl. 945, εἰ δημοκρατούμεθα.

"Hoc versu Aristophanes respicit Babylonios, quia fabula demonstraverat quam male haberentur socii." A. Müller.

643. τοιγάρτοι. 'And for this very reason (viz. from Cleon's enmity) people will now come, when they bring you the tribute from the cities, with an earnest desire to see that most excellent poet, who ran the risk of saying before all the Athenians that which was honest.'—ὅστις, qui ausus sit, an exegesis of τὸν ἄριστον. See 57 and 982.—τὸν φόρον. cf. 505. They will come to the theatre, not at the Lenaea, but at the Greater Dionysia; and they will come just because Cleon has 'made a martyr' of him. A. Müller thinks the sense is, 'they will care more for seeing him than for bringing the tribute;' but the mention of the tribute merely fixes the time of the visit.

οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω
κλέος ἦκει,
ὅτε καὶ βασιλεὺς, Λακεδαιμονίων τὴν πρε-
σβείαν βασανίζων,
ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς
ναυσὶ κρατοῦσιν·
εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἶποι
κακὰ πολλά.
τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελ-
τίους γεγενῆσθαι 650
κὰν τῷ πολέμῳ πολὺ νικήσειν, τοῦτον ξύμ-
βουλον ἔχοντας.
διὰ ταῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην
προκαλοῦνται,

646. οὕτω δέ. 'And so too it is (viz. through the same prosecution) that his fame for boldness has by this time reached even distant parts (as it is plain that it has), when even the Sultan asked,' &c. This must, of course, not be confounded with οὕτως ὥστε καὶ βασιλεὺς κ.τ.λ.

648. αὐτοὺς, *ipsos*. 'He asked first about the principal parties themselves, which of them is superior in their fleet, and next about your poet, which side he abused roundly; for he said those men had turned out the best, and would gain a decided victory in the war, by having such a poet for an adviser.' For γεγενῆσθαι A. Müller reads τε γενέσθ' ἂν, a bad alteration, if only from the elision. If men have become better or braver through following certain advice, the inference is they will be victorious in the

end. The King spoke, of course, of the condition the Athenians had already attained through the poet's teaching. The comment of the Schol., τούτους σωφρονίζεσθαι καὶ γίνεσθαι βελτίους, does not indicate a different reading, but an imperfect perception of the meaning. We might with more probability read τούτους δ' ἂν ἔφη—τε γενέσθαι.—πολὺ, the usual construction with νικᾶν. So inf. 1117. Aesch. Cho. 1041, ἔσχε, μὴ φοβοῦ νικᾶν πολὺ. Thuc. i. 49, πολὺ ἐνίκων. But *ib.* i. 29 we have ἐνίκησαν οἱ Κερκυραῖοι παρὰ πολὺ. In *Vesp.* 726 νικᾶν πολλῶ.

652. διὰ ταῦθ'. 'That is why the Lacedaemonians make overtures for peace, and want to get back Aegina, viz. that they may take it from your poet,' and not from the citizens generally (Schol.). The Aldine and the Schol. have διὰ τοῦθ' sc. διὰ τὸ ἔχειν ὑμᾶς τὸν Ἀριστοφάνην

καὶ τὴν Αἴγιαναν ἀπαιτοῦσιν· καὶ τῆς νήσου
 μὲν ἐκείνης
 οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν
 ἀφέλωνται.
 ἀλλ' ὑμεῖς τοι μὴ ποτ' ἀφήθ'. ὡς κωμωδήσει
 τὰ δίκαια· 655
 φησὶν δ' ὑμᾶς πολλὰ διδάξειν ἀγάθ', ὥστ'
 εὐδαίμονας εἶναι,
 οὐ θωπεύων, οὐδ' ὑποτείνων μισθοῦς, οἷδ' ἔξα-
 πατύλλων,
 οὐδὲ πανουργῶν, οὐδὲ κατάρδων, ἀλλὰ τὰ βέλ-
 τιστα διδάσκων,
 πρὸς ταῦτα Κλέων καὶ παλαμάσθω
 καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω. 660
 τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον

ποιητὴν ἄριστον, S. The exact sense is unknown; but it is probable that either Aristophanes or Callistratus was a κληροῦχος in Aegina, which had been lately reduced by Athens, to the great indignation of the Doric confederacy. See Thuc. i. 139, 11. 27. 108.

655. ὡς κωμωδήσει, 'since he will go on dealing out his satire where it is deserved.' For ἀφήθ' the Rav. MS. has ἀφήσετε, others ἀφήσηθ', which seems a combination of both readings.

657. ὑποτείνων. The hand holding money is extended beneath, and the person taking it does so from above. In other cases (Pac. 908) the recipient ὑπέχει χεῖρα, and the giver drops the coin into the open hand.

658. κατάρδων, 'fostering your conceit,' lit. pouring on

water as a gardener does to make plants grow. So ἠξάνομην ἰδῶν, Vesp. 638. Schol. οὐ καταβρέχων ὑμᾶς τοῖς ἐπαίνοις ὡς φυτά. The allusion is to Cleon's dishonest flatteries to obtain popularity.

659—62. These lines, which constitute the chief part of the μακρὸν or πνίγος so-called, are parodied from Euripides. They are often cited by ancient authors, and twice by Cicero. The references are given at length in Müller's note. Translate: 'Therefore let Cleon both try his arts and plot anything he pleases against me, for right and justice will be on my side, and there is no fear of my being found, in my conduct to the State, as he is, a coward and a profligate.' This passage indicates that he was fully aware that Cleon would again prosecute him.

ξύμμαχον ἔσται, κού μή ποθ' ἀλώ
 περὶ τὴν πόλιν ὧν ὥσπερ ἐκεῖνος
 δειλὸς καὶ (λακκαταπύγων.)
 δεῦρο Μοῦσ' ἔλθῃ φλεγυρὰ πυρὸς ἔχουσα μέ-
 νος, ἔντονος Ἀχαρνική. 665
 οἶον ἐξ ἀνθράκων πρινίνων φέψαλος ἀνήλατ',
 ἐρεθιζόμενος οὐρία ριπίδι,
 ἡνίκ' ἂν ἐπανθρακίδες ὡσι παρακείμεναι, 670
 οἱ δὲ Θασίαν ἀνακκῶσι λιπαράμπυκα,
 οἱ δὲ μάττωσιν, οὕτω σοβαρὸν ἔλθῃ μέλος,
 εὔτονον, ἀγροικότονον,

665—691. The strophe with ἐπίρρημα of sixteen trochaic verses, corresponding to 692—718, the antistrophe and ἀντεπίρρημα. The strophe consists of cretics alternating with paeons, as sup. 210 seqq.—The subject now changes from the affairs of the poet to those of the Chorus, and a complaint is thus openly made of public prosecutions vexatiously laid against the old and the poor by the young and the powerful. This is a political grievance, independent of the immediate action of the play.

ibid. The sense is, 'Now, my Muse, inspire me with indignation as hot and sparkling as the fire made by my own charcoal.' Translate, 'Come hither, glowing Muse, with all the force of fire, come in good tune, maid of Acharnae! As a spark bounces up from charcoal of holm-oak, quickened by the wind from the fire-fan, when sprats are laid close by to be fried on the embers, and some of the slaves are shaking

up Thasian pickle with a bright oily head, and others kneading the cakes, so bring to me, your fellow-townsmen, a lusty strain well-attuned and rustic in its tone.'—*φέψαλος*, a charcoal spark, which flies up with a crackling noise; cf. *Vesp.* 227. *Ran.* 859.—Hence *ἐφεψαλώθη* in *Prom. Vinc.* 370.—*ριπίς*, some kind of bellows or fan to produce currents of air, *ριπαὶ ἀνέμων*, in blowing charcoal; *Ecc.* 842. inf. 888.

670. *ἐπανθρακίδες*. Small fish to be broiled over the embers were first dipped in pickle of salt and oil, like the *garum* of the Romans. See *Hesych.* in *θασία ἄλμη*, and *Phot. Lex.* in *θασίαν*. It is called *λιπαράμπυξ* from the oil that rises to the top; hence it was shaken before use, *ἀνακκῶμενον*.

674. The epithets *έντονος*, *εὔτονος*, *σύντονος*, are musical terms; see *Campbell* on *Plat. Sophist.* p. 242 E. For *ἀγροικότονον* *Elmsley* and others read *ἀγροικότερον* from a Paris MS.

ὡς ἐμὲ λαβοῦσα τὸν δημότην. 675
οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει.
οὐ γὰρ ἀξίως ἐκείνων ὧν ἐναυμαχήσαμεν
γηροβοσκούμεσθ' ὑφ' ὑμῶν, ἀλλὰ δεινὰ πά-
σχομεν,

οἵτινες γέροντας ἀνδρας ἐμβαλόντες ἐς γραφὰς
ὑπὸ νεανίσκων ἐᾶτε καταγελαῖσθαι ῥητόρων, 680
οὐδὲν ὄντας, ἀλλὰ κωφούς καὶ παρεξηλημένους,
οἷς Ποσειδῶν Ἀσφάλειός ἐστιν ἢ Βακτηρία·
τουθορίζοντες δὲ γήρα τῷ λίθῳ προσέσταμεν,

676. μεμφόμεσθα. Cf. Vesp. 1016, μέμψασθαι γὰρ τοῖσι θεαταῖς ὁ ποιητῆς νῦν ἐπιθυμεῖ. Thesm. 830, πόλλ' ἀνὰ γυναῖκες ἡμεῖς ἐν δίκῃ μεμφαίμεθ' ἀν τοῖσιν ἀνδράσιν δικάίως. Nub. 576, ἡδίκημένοι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον.

677. ἀξίως. We are not maintained in our old age in a manner worthy of our services at Salamis.

679. οἵτινες. See sup. 645. Nub. 579.—ἐς γραφὰς, involving us in public suits. Some particular case is doubtless alluded to, which had excited some public indignation; and this formal exposure of it in the theatre would have all the influence of a 'leader in the Times.'

681. παρεξαυλεῖν is 'to play out,' i.e. to spoil an αὐλὸς or clarionet by over-playing, or wearing out the reed or vibrating tongue. Phot. Lex. παρεξηληθέν· κατατετριμμένον τὸ ἀμυδρόν, ἀπὸ τῶν γλωσσιδίων τῶν αὐλῶν τῶν κατατετριμμένων. Ἀριστοφάνης Οὐδὲν ὄντας κ.τ.λ. The sense is, 'when they are too old to speak articulately.'

682. οἷς Ποσειδῶν. 'Men whose only support is Poseidon the Securer,' i.e. who have nothing to lean upon in order to keep them from stumbling, save their services in the navy. Poseidon was worshipped at Athens and at Taenarus (Schol. on 510) under this attribute as the protector against earthquakes and storms at sea. Müller well cites Plutarch, Thes. 36, τοῦ θεοῦ δὲν ἀσφαλείον καὶ γαιήσχορον προσονομάζομεν.

683. τουθορίζοντες. 'So, indistinctly muttering through age, we stand at the dock, seeing nothing whatever but the misty outline of the lawsuit,' i.e. having no ideas beyond the vague one that we are being prosecuted by somebody for something.—λίθῳ, the bema in the law-court, the precise use and position of which we cannot tell. The Schol. confounds it with the bema in the Pnyx.—ἡλύγην, cf. Thuc. vi. 36, ὅπως τῷ κοινῷ φόβῳ τὸ σφέτερον ἐπηλυγάζωνται. Hesych. ἡλύγη· σκιά· καὶ ἐπηλυγισμός, ἐπισκίασμός, σκότος.

οὐχ ὀρώντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἡλύγην.
 ὁ δὲ νεανίας ἐαυτῷ σπουδάσας ξυνηγορεῖν 685
 ἐς τάχος παίει ξυνάπτων στρογγύλοις τοῖς
 ῥήμασι

κατ' ἀνελκύσας ἐρωτᾷ, σκανδάληθρ' ἰστάς ἐπῶν,
 ἄνδρα Τιθωνὸν σπαράττων καὶ ταραττων καὶ
 κυκῶν.

ὁ δ' ὑπὸ γήρωσ μασταρύζει, κατ' ὀφλῶν ἀπέρ-
 χεται

εἶτα λύζει καὶ δακρύνει, καὶ λέγει πρὸς τοὺς
 φίλους, 690

685. ὁ δέ. 'But he, the prosecutor, having taken good care that young men should be advocates on his side, deals him (the defendant) a rap smartly, joining issue with his phrases well rounded,' i. e. to hurl at him like stones. Much difficulty has been felt at this passage, chiefly from the uncertainty whether νεανίας is the nominative or the accusative plural. As the ξυνήγοροι were public prosecutors, it is natural enough to say generally that in the action against the old man the accused has no chance against the energy and fluent combativeness of a parcel of young advocates. The construction ξυνηγορεῖν ἐαυτῷ is well illustrated by Soph. Trach. 813, ξυνηγορεῖς σιγῶσα τῷ κατηγορῷ. There is a similar passage in Vesp. 691—4, where the same word σπουδάσειν is used in describing a collusion between the ξύνδικοι and ξυνήγοροι to let off a culprit on condition of sharing the bribe he offers. The ξυνήγορος there appears to call the σύνδικοι 'on his side,' μεθ' ἐαυτοῦ, and here Meineke is proba-

bly right in understanding "fictum senem defendendi studium." In fact, for ξυνηγορεῖν he should have said ξυνδικεῖν, but he ironically describes the determination of both to get the old man condemned. A. Müller has no sufficient reason for pronouncing ἐαυτῷ corrupt, and substituting ἐταίρω. Nor does Elmsley's conjecture νεανίαν appear necessary, since a proper pronounciation of the verse would make plain the construction intended.—For the position of the article cf. Equit. 205, ὅτι ἀγκύλαις ταῖς χερσὶν ἀρπάξων φέρει. Vesp. 554. Nub. 230. Thesm. 456, ἄτ' ἐν ἀγροῖσι τοῖς λαχάνοις αὐτὸς τραφεῖς.

687. ἀνελκύσας. 'He has him up and questions him, setting traps of words, mangling, confusing, and bothering a man as old as Tithonus.' Σκανδάληθρον is the piece of bent wood in a trap, which when knocked away allows the door or the weight to fall.—σπαράττων, cf. Pac. 641, εἰτ' ἂν ὑμεῖς τοῦτον ὥσπερ κυνίδι' ἐσπαράττετε.

690. λύζει, 'he sobs.' Oed. Col. 1621, λύγδην ἔκλαιον πάντες.

οὐ μ' ἐχρήν σορὸν πρίασθαι, τοῦτ' ὀφλὼν
ἀπέρχομαι.

ταῦτα πῶς εἰκότα, γέροντ' ἀπολέσαι πολὺν
ἄνδρα περὶ κλεψύδραν,

πολλὰ δὴ ξυμπονήσαντα, καὶ θερμὸν ἀπομορξάμενον
ἀνδρικὸν ιδρώτα δὴ καὶ πολὺν, 695

ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν;
εἶτα Μαραθῶνι μὲν ὅτ' ἤμεν, ἐδιώκομεν

νῦν δ' ἵπ' ἀνδρῶν πονηρῶν σφόδρα διωκόμεθα,
κατὰ πρὸς ἀλίσκόμεθα. 700

πρὸς τάδε τίς ἀντερεῖ Μαρψίας;

τῷ γὰρ εἰκὸς ἄνδρα κυφόν, ἡλίκον Θουκυδίδην,

The Schol. records a var. lect. ἀλύει, 'he is beside himself,' and this is adopted by Meineke. —οὔ, the genitive of price; 'what I ought to have bought a coffin for, that (sun) I leave court condemned to pay.' Cf. 830. The dead, or perhaps only the bones of the dead, were sometimes inclosed in wooden coffers, κέδροι (Alcest. 365), λάρνακες (Thuc. II. 34), σοροὶ (II. xxiii. 91), κοίλη χηλός (Q. Smyrnaeus I. 797).

692. ταῦτα πῶς κ.τ.λ. 'How can such proceedings be reasonable,—to ruin a poor grey-haired old man in the law-court, who has many a time taken a part in our toils and wiped off hot manly sweat, and plenty of it too, when he showed himself a brave man at Marathon in the service of the state?'—πολλὰ δὴ, a pregnant combination, as Ruhn. 697, οὐ μὲθ' ὑμῶν πολλὰ δὴ χολὴ πατέρες ἐναυμάχησαν.

699. εἶτα κ.τ.λ. 'Then too at Marathon, when we were men indeed, we were the pursuers; but now we are pursued,

and no mistake, by good-for-nothing fellows, and beside that are caught.'—ὅτ' ἤμεν, cum rigebamus. Lysist. 665, ὅτ' ἤμεν ἔτι. There seems, however, no objection to construing Μαραθῶνι ὅτ' ἤμεν, like Cicero's cum essem in Tusculano.—διώκειν and ἐλεῖν, of course, have the double sense, military and judicial. Cf. Vesp. 1207, Φάυλον—εἶλον διώκων λοιδορίας ψήφοιν δυοῖν.

701. Μαρψίας. Some young advocate unknown to fame.

702. Θουκυδίδην. The son of Melesias, and the head of a faction against the war-policy of Pericles. It is likely that the poet, as the advocate of peace, would express his sympathy with any wrongs this man had sustained, possibly through the influence of Pericles, by whom he was banished B.C. 445, but returned, as it would appear from this passage. Vesp. 947, ὕπερ ποτε φεύγων ἔπαθε καὶ Θουκυδίδης, where φεύγων means 'in making his defence.'

ἐξολέσθαι συμπλακέντα τῇ Σκυθῶν ἐρημία,
 τῷδε τῷ Κηφισοδήμῳ, τῷ λάλῳ ξυνηγόρῳ; 705
 ὥστ' ἐγὼ μὲν ἠλέησα κάπεμορξάμην ἰδὼν
 ἄνδρα πρεσβύτην ὑπ' ἄνδρὸς τοξότου κυκῶμενον,
 ὃς μὰ τὴν Δήμητρ', ἐκείνος ἠνίκ' ἦν Θουκυδίδης,
 οὐδ' ἂν αὐτὴν τὴν Ἀχαιῶν ῥαδίως ἠνέσχετ' ἂν,
 ἀλλὰ κατεπάλαισεν ἂν μὲν πρῶτον Εὐάθλους
 δέκα, 710

κατεβόησε δ' ἂν κεκραγῶς τοξότας τρισχιλίους,
 περιετόξευσεν δ' ἂν αὐτοῦ τοῦ πατρὸς τοὺς
 ξυγγενεῖς.

ἀλλ' ἐπειδὴ τοὺς γέροντας οὐκ ἔαθ' ὕπνου τυχεῖν,

704. *συμπλακέντα*, 'having to grapple with.' A word derived from the *συμπλοκή* of wrestlers. From *κατεπάλαισε* in 710 it seems likely that some relation of the 'chattering advocate' was a professional wrestler, as his father perhaps (712) had been a Scythian bowman (sup. 54), whence the joke of calling him a 'Scythian wilderness.' Perhaps however the verb only contains a joke on the name *Εὐάθλος*, who appears from *Vesp.* 592 to have been a somewhat notorious *ῥήτωρ*. Dr Holden (*Onomast.* in v.) quotes a fragment from our poet's *Ὀλκάδες*, (xiii. Dind.) *ἔστι τις πονηρὸς ἡμῖν τοξότης συνήγορος... ὥσπερ Εὐάθλος παρ' ὑμῖν τοῖς νέοις.*

708. *ἠνίκ' ἦν*. See 699. Or, with Bergk, 'when Thucydides was Thucydides indeed.'

709. *τὴν Ἀχαιῶν*. The epithet of 'goddess of grief' was given to Ceres as mourning for the loss of her daughter (the moon, or rather, perhaps, the summer, stolen below the earth).

In this aspect, and as a Chthonian power, she was held in awe, and regarded as dangerous to meet in her wanderings over the earth. Herod., v. 61, speaking of the Phoenician Gephyreans, says that they had at Athens a temple of their own, and certain mystical rites to *Ἀχαιῶν Δήμηττηρ*.—*ἠνέσχετο*, he would not have tolerated or put up with her ill-omened presence. Or, with the Schol., we may supply *καταβοᾶν αὐτοῦ*. Perhaps there was a superstition that the goddess uttered loud wailings in grief, and that it was an evil omen so to meet her. The Schol. refers it to the noise of cymbals and tambourines, but he wrongly derives the word from *ἤχος*. Hesych. *Ἀχαιά*: *ἐπίθετον Δήμητρος, ἀπὸ τοῦ περὶ τὴν Κόρην ἄχους, ὅπερ ἐποιεῖτο ἀναζητοῦσα αὐτήν.*

712. *ὑπερετόξευσεν* is a probable conjecture of Mr Blaydes. In the sense of *περιγενέσθαι* we should rather expect the genitive, perhaps.—*αὐτοῦ*, sc. of *Cephisodemus*.

ψηφίσασθε χωρὶς εἶναι τὰς γραφάς, ὅπως ἂν ἦ
τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ξυνήγορος, 715
τοῖς νέοισι δ' (εὐρύπρωκτος) καὶ λάλος χῶ
Κλεινίου.

κάξελαύνειν χρὴ τὸ λοιπόν, κἄν φυγῇ τις
ζημιοῖ,

τὸν γέροντα τῷ γέροντι, τὸν νέου δὲ τῷ νέω.

ΔΙΚ. ὄροι μὲν ἀγορᾶς εἰσιν οἷδε τῆς ἐμῆς·
ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις 720
ἕξεστι καὶ Μεγαρεῦσι καὶ Βοιωτίοις
ἐφ' ὧτε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μῆ.

714. ὅπως ἂν, 'so that,' result rather than intention being expressed.

716. ὁ Κλεινίου, Alcibiades. See on 614.

717. ἐξελαύνειν. The sense evidently is that in future all public prosecutions are to be distributed under two heads, 'young,' and 'old;' and if any one is to be made ἄτιμος or to be banished, it must be done through an advocate of his own age. There is considerable difficulty in κἄν φύγη τις, the aorist not being used in the sense of φεύγειν, 'to be a defendant,' but signifying 'to be banished,' which here cannot apply. A. Müller's explanation is very unsatisfactory, "ἐξελαύνειν h.l. significat in jus vocare. φύγη, i. e. ἦν μὴ πίθηται, si hanc legem negliget." The text cannot be right as it stands, because τις is necessary to the metre, and this makes it necessary to regard φύγη as a verb, whereas it should rather be the substantive, φυγῆ. Cf. Eur. Med. 453, πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῆ. The Schol. took the

sense rightly, κἄν ἐξελαύνειν δέη κἴν φυγῆ ζημιούν. As it is impossible to get rid of τις (unless by reading καὶ φυγῆ δὲ ζημιούν), it seems that ζημιοῖ (the subjunctive) must be read. The sense is, καὶ, ἂν τις ζημιοῖ τινα φυγῆ, (ζημιούν) τὸν γέροντα κ.τ.λ. The infinitive seems to have crept in either from ζημιούν as a marginal explanation, or from confounding ζημιοῖ with the preceding infinitive.

719. Returning to the stage Dicaeopolis sets up some marks or boundary stones enclosing his own private market; to which all shall have access but members of the war-party.

722. ἐφ' ὧτε. 'On condition they sell to me, but not to Lamachus.' See sup. 625. It is clear that the syntax here is not Λαμάχῳ ἕξεστι μῆ πωλεῖν. That would signify 'Lamachus has the right of not selling at all, unless he pleases.' See Aesch. Eum. 899, ἕξεστι γάρ μοι μὴ λέγειν ἄ μῆ τελῶ, and the note. In the sense 'Lamachus is not allowed to sell,' Λαμάχῳ δὲ οὐ would be required.

ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι
 τρεῖς τοὺς λαχόντας τοὺσδ' ἱμάντας ἐκ Λεπρῶν.
 ἐνταῦθα μῆτε συκοφάντης εἰσίτω 725
 μήτ' ἄλλος ὅστις Φασιανός ἐστ' ἀνὴρ.
 ἐγὼ δὲ τὴν στήλην καθ' ἣν ἐσπείσάμην
 μέτειμ', ἵνα στήσω φανεράν ἐν τᾷγορᾷ.

ΜΕΓ. ἀγορὰ ἔνθα Ἀθάναις χαῖρε, Μεγαρεῦσιν φίλα.
 ἐπόθουν τυ ναὶ τὸν φίλιον ἄπερ ματέρα. 730
 ἀλλ', ὦ πονηρὰ κώριχ' ἀθλίου πατρός,

723. ἀγορανόμους, 'Clerks of the market.' As he says this, he exhibits three good tough thongs of bull's hide, made, he adds, by a somewhat obscure joke, of diseased and swollen hide, *δέρμα μοχθηροῦ βοός*, *Equit.* 316. Müller supposes there is an allusion to *λέπειν*, i. e. *δέρειν*, 'to excoriate.' The Schol. says the town of Lepreum in Elis is meant, as if the *ἱμάντες* were strangers and real persons from 'Mange-town;' but he adds, *ἄμεινον δὲ λέγειν ὅτι τόπος ἐξω τοῦ ἄστεος καλούμενος, ἔνθα τὰ βурсεῖα ἦν*. After *τοὺς λαχόντας* the word *ἱμάντας* is added *παρὰ προσδοκίαν*. Compare for the office of ἀγορανόμος, a taxor or aedile, *Vesp.* 1407.

726. Φασιανός, a play on *φάσις*, an information against contraband goods, *inf.* 819. The word is used as an epithet (apparently) of horses in *Nub.* 109, and Φασιανικός occurs *Av.* 68. Schol. *ἔστι καὶ πόλις τῆς Σκυθίας Φᾶσις, ὁμώνυμος τῷ ποταμῷ*.

727. καθ' ἣν, in accordance with which; according to the terms of which. *Exit* Dicaeopolis to fetch the inscription. Meanwhile a Megarian, of meagre

look, and leading his two little daughters by the hand, enters the orchestra. He talks a *patois* of the Doric, and his mission is to sell his daughters for slaves rather than to let them starve at home; but a sudden idea strikes him of selling them dressed up as pigs. This conceit, showing that they are worth more money as market-stock, is made the occasion of some coarse joking on the ambiguous sense of *χοῖρος*.

730. τὸν φίλιον. 'By Zeus the god of friendship,'—an appropriate invocation in one who has long suffered from war. Cf. *Eur. Andr.* 603, τὸν σὸν λιποῦσα φίλιον ἐξεκώμασε νεανίου μετ' ἀνδρός.—ἄπερ ματέρα, sc. τὴν τρέφουσάν με.

731. πονηρὰ κώρια κάθλιον πατρός A. Müller. κάθλιω Meineke. The MS. Rav. has κώριχ', which lends some slight support to Blaydes' conjecture *χοιρὶ ἀθλίον πατρός*. But it is more likely that κώριχον, like Ἰσμήνιχος *inf.* 954, was a ὑποκόρισμα, real or coined by the poet, for *κοῦραι* or *κόραι*. The addition of καὶ (κάθλιον) is not according to Attic usage.

ἀμβατε ποττὰν μάδδαν, αἶ χ' εὔρητέ πα.
ἀκοίετον δῆ, ποτέχετ' ἐμιν τὰν γαστέρα
πότερα πεπρᾶσθαι χρήδδετ', ἢ πεινῆν κακῶς;

ΚΟΡΑ. πεπρᾶσθαι πεπρᾶσθαι. 735

ΜΕΓ. ἐγώνγα καίτός φαμι. τίς δ' οὔτως ἄνους
ὄς ὑμέ κα πρίαίτο, φανεράν ζαμίαν;
ἀλλ' ἔστι γάρ μοι Μεγαρικά τις μαχανά.
χοίρους γὰρ ὑμέ σκευάσας φασῶ φέρειν.
περίθεσθε τάσδε τὰς ὀπλὰς τῶν χοιρίων, 740
ὅπως δὲ δοξεῖτ' ἤμεν ἐξ ἀγαθῶς ὑός.
ὡς ναὶ τὸν Ἑρμᾶν, εἶπερ ἰξεῖτ' οἴκαδιν,
τὰ πρᾶτα πειρασεῖσθε τᾶς λιμοῦ κακῶς.

732. ἀμβατε, 'get up on to the stage.' We can only explain this word by supposing the Megarian to be on the level below, i. e. the orchestra, from which there was one, if not more ascents to the stage. So Equit. 169, where the sausage-seller is asked *ἐπαναβῆναι καὶ ἐπὶ ἐλεδόν*, to mount yet further and higher on to his own portable table, after being invited *ἀναβαίνειν* in v. 149.—*μάδδαν*, i. e. *μάζαν*. Perhaps a tub of meal was seen standing in the market. Cf. 835.

733. τὰν γαστέρα, said *παρὰ προσδοκίαν* for τὸν νοῦν or τὰ ὦτα, from the starving condition of the children.

734. πεπρᾶσθαι. The alternative offered them is to be sold as slaves, or to starve; and they choose the former. Cf. 779.

737. ζαμίαν. As slaves were *κτῆματα*, no one would invest in a property that would prove a loss, viz. from the starved look of the girls. The Schol.

misses the point, *ἐπεὶ κόραι ἦσαν καὶ οὐ χοῖροι*.

738. Μεγαρικά. Probably the Megarians were not noted for honesty in their dealings. Bergk (ap. Müller), referring to Vesp. 57, *μηδ' αὐ γέλωτα Μεγαρόθεν κεκλεμμένον*, thinks 'a comic trick,' after the fashion of Susarion, may here be meant.—*σκευάσας*, 'I will dress you up as pigs, and say 'tis pigs I bring.' There can be no doubt, from the context, that the children are made to walk on hands and knees, with a mask imitating a snout, *ῥυγχίον*, 744, and a kind of shoe and glove which suggested 'petitoes.'—*περίθεσθε*, 'put on you.' Thesm. 380, *περίθου νυν τόνδε*, sc. *στέφανον*.

742. οἴκαδιν, cf. 779. If you return home, he says, i. e. if you play your parts so badly that you are not sold as pigs, you will experience the extremity of hunger and be in a still more miserable plight.

ἀλλ' ἀμφίθεσθε καὶ ταδὶ τὰ ῥυγχία, ^{ἐπινοῦντι}
κῆπειτεν ἐς τὸν σάκκον ὧδ' ἐσβαίνετε. 745

ὅπως δὲ γρυλλιξείτε καὶ κοίξετε

χῆσειτε φωνὰν χοιρίων μυστηρικῶν.

ἐγὼν δὲ καρυξῶ Δικαιοπόλιν ὄπα.

Δικαιοπόλι, ἢ λῆς πρίασθαι χοιρία;

ΔΙΚ. τί; ἀνὴρ Μεγαρικός;

ΜΕΓ. ἀγορασοῦντες ἴκομες. 750

ΔΙΚ. πῶς ἔχετε; ΜΕΓ. διαπεινᾶμες αἰεὶ ποττὸ πῦρ.

ΔΙΚ. ἀλλ' ἡδύ τοι νῆ τὸν Δί', ἣν αὐλὸς παρῆ.

τί δ' ἄλλο πράττεθ' οἱ Μεγαρῆς νῦν;

ΜΕΓ. οἶα δῆ.

ὄκα μὲν ἐγὼν τῆνῶθεν ἐμπορευόμαν,

745. σάκκον, a poke. We cannot say precisely how the affair was managed, and are left to draw our inferences from the jokes that follow on the ambiguous sense of χοῖρος. At present they are to get into a bag, and growl and squeak to attract customers, as if they were sucking-pigs used for initiation into the mysteries; see on Pac. 375. Ran. 337.—γρυλλίξειν, our word 'growl,' occurs in Plut. 307, where it is also applied to pigs' voices.

748. καρυξῶ. 'I will summon (or tell the crier to summon) Dicaeopolis (that I may know) where he is.'—ὄπα, sc. εὔρω αὐτόν. For the accusative cf. Eur. Hec. 148, κήρυσσε θεοὺς τοὺς οὐρανίδας. Müller and Meineke adopt Hamaker's conjecture, ἐγὼν δὲ καρυξῶ. Δικαιοπόλις δὲ πᾶ; 'I will tell the people that you (the pigs) are for sale,—but where's Dicaeopolis!'—Dicaeopolis, having gone into the house to fetch the

στήλη (727), now comes forth at the summons. He finds the very first customer to be one of the long-excluded Megarians, and exclaims, as in surprise, 'What! a man of Megara!'

751. διαπεινᾶμες. 'We sit by the fire and—starve.' He should have said διαπίνομεν, 'we have drinking-bouts,' and so the other pretends to understand him. 'Well, and pleasant too,' he says, 'if a pipe (piper) is present.' Plat. Resp. iv. p. 420 fin., ἐπιστάμεθα γὰρ τοὺς κεραμείας πρὸς τὸ πῦρ διαπίνοντάς τε καὶ εὐωχουμένους. Herod. v. 18, ὡς δὲ ἀπὸ δέλπνον ἐγένοντο, διαπίνοντες εἶπαν οἱ Πέρσαι τάδε.

753. οἶα δῆ, sc. πράττομεν. We fare as we fare, and no better.

754. ἐμπορευόμαν. 'When I set out thence as a trader' (ἐμπορος), i. e. 'when I left to go to market.'—πρόβουλοι, according to the Schol., whom Müller follows, means στρατηγοί. The

ἄνδρες πρόβουλοι τοῦτ' ἔπραττον τῇ πόλει,
ὅπως τάχιστα καὶ κάκιστ' ἀπολοίμεθα. 756
ΔΙΚ. αὐτίκ' ἄρ' ἀπαλλάξεσθε πραγμάτων.

ΜΕΓ. σά μάν;

ΔΙΚ. τί δ' ἄλλο Μεγαροῖ; πῶς ὁ σίτος ὤνιος;

ΜΕΓ. παρ' ἀμὲ πολυτίματος, ἄπερ τοὶ θεοί. 759

ΔΙΚ. ἄλας οὖν φέρεις; ΜΕΓ. οὐχ ὑμῆς αὐτῶν ἄρχετε;

ΔΙΚ. οὐδὲ σκόροδα;

ΜΕΓ. ποῖα σκόροδ'; ὑμῆς τῶν αἰεί,
ὄκκ' ἐσβάλητε, τὰς ἀρωραῖοι μύες,
πάσσακι τὰς ἀγλιθας ἐξορύσσετε.

Πρόβουλος is one of the characters in the *Lysistrata*. Our word 'provisional committee' seems to give the idea. 'Certain commissioners, he says, were trying to negotiate for the city as speedy and as—bad a death as possible.' He should have said ὅπως σωθεῖμεν, but purposely uses the wrong word. Cf. 72.

757. αὐτίκ' ἄρ' κ.τ.λ. 'Then you'll soon be rid of your troubles! M. Of course' (τί μῆν). Cf. inf. 784. Pac. 370. Cobet reads ἀπηλλάξεσθε, and it is surprising that on his mere *dictum* so many editors should admit this unusual form. Ἀλλάξομαι is one of the passive futures analogous to λέξομαι, φανήσομαι, τιμήσομαι, and the sense which he requires, ἀπηλλαγμένοι ἔσεσθε, is sufficiently conveyed by the simple form. See Nov. Lect. p. 241.

758. τί δ' ἄλλο. 'Well! what else at Megara? How is corn sold?'—'With us 'tis highly prized, like the gods.' A play on τιμή, 'honour' and 'value,' 'prize' and 'price.'—πῶς, i. e. πῶσου. Equit. 480,

πῶς οὖν ὁ τυρὸς ἐν Βοιωτοῖς ὤνιος;—The form Μεγαροῖ, like οἴκοι, Πυθοῖ &c., implies an old nominative in the singular, whereas τὰ Μέγαρα was the Attic name, in Latin changed to *Megara* of the first declension feminine.

760. ὑμῆς, you Athenians, viz. by occupying the harbour of Nisaea, Thuc. iii. 42, 51, an event which had happened two years before. Müller thinks there is a play on the sense ἀρχεινᾶδος, 'to be rulers of the sea.'

761. σκόροδα. Leeks were a common produce in Megaris. See Pac. 246, 1000.

762. ὄκκ' ἐσβάλητε. See Thuc. ii. 31, iv. 66, who says the Athenians regularly made a raid into Megaris twice a year, till the capture of the harbour of Nisaea.—μύες, 'like field-mice,' which do mischief by gnawing roots and bulbs un-derground.—πάσσακι, allied to πασσάλφ, 'with a peg' or short stick to scratch them up.—ἀγλιθας should mean 'chives' or 'cloves' of garlick, rather than κεφαλᾶς (Schol.). Vesp. 680, μὰ Δί' ἀλλὰ παρ' Εὐχαρίδου καὶ τὸς τρεῖς γ' ἀγλιθας μετέπεμψα.

ΔΙΚ. τί δαὶ φέρεις; ΜΕΓ. χοίρους ἐγώνυγα μυστικὰς.

ΔΙΚ. καλῶς λέγεις ἐπιδειξον.

ΜΕΓ. ἀλλὰ μὲν καλαί. 765

ἄντεινον, αἱ λῆς ὡς παχεῖα καὶ καλά.

ΔΙΚ. τουτὶ τί ἦν τὸ πρῶγμα; ΜΕΓ. χοῖρος ναὶ Δία.

ΔΙΚ. τί λέγεις σύ; ποδαπὴ χοῖρος ἦδε;

ΜΕΓ. Μεγαρικὰ.

ἢ οὐ χοῖρός ἐσθ' ἄδ'; ΔΙΚ. οὐκ ἔμουγε φαίνεται.

ΜΕΓ. οὐ δεινά; θᾶσθε τάνδε. τᾶς ἀπιστίας. 770

οὐ φατι τάνδε χοῖρον ἤμεν. ἀλλὰ μὲν,

αἱ λῆς, περίδου μοι περὶ θυμιτιδᾶν ἀλῶν,

αἱ μὴ ἔστιν οὗτος χοῖρος Ἑλλάνων νόμῳ.

ΔΙΚ. ἀλλ' ἔστιν ἀνθρώπου γε. ΜΕΓ. ναὶ τὸν Διοκλέα,

766. ἀνάτεινον, 'feel them,' Schol. εἰώθασιν οἱ τὰς ὄρνεις ἀνούμενοι ἀνατείνειν ταύτας καὶ τὸ βῆρος αὐτῶν σκοπεῖν, καὶ οὕτω καταλαμβάνειν εἶναι παχεῖας. Av. 1254, ἀνατείνας τῷ σκέλη.

768. σύ. As if he had said ὦ μωρὲ σύ. In the nominative this pronoun is *never* enclitic nor (probably) is it ever used without some emphasis on the person,—a remark which young students will do well to verify for themselves.

770. τάνδε, referring to ἄδε above. This is the reading of the Ravenna, and it gives a good sense. Elmsley proposed θᾶσθε τόνδε.—τᾶς ἀπιστίας, 'the incredulity of the man!' Cf. 64. 87. The MSS. give τὰς ἀπιστίας. The plural seems unlikely when τὰν ἀπιστιᾶν would have served as well; ἀπιστῖαι occurs however in Hes. Op. 372. Most of the editors read θᾶσθε τοῦδε (τῶδε Mein.) τὰς ἀπιστίας. When abstract nouns are used in the plural,

e.g. *μαναί*, ἀρεταί, τόλμαι, 'mad-fits,' 'accomplishments,' 'acts of daring,' &c., it is because they express special acts, or examples of a general principle.

772. περίδου μοι. 'Lay me a wager of some thyme-flavoured (or perhaps, garlick-seasoned) salt.' Hom. Il. xxiii. 485, δεῦρό νυν ἢ τρίποδος περιδώμεθον ἢ ἐλέβητος. Inf. 1115. Equit. 791. Nub. 644.—For *θύμον* see Pac. 1169 (Hesych. σκόροδον), and cf. inf. 1099, ἄλας θυμίτας ὁσε παῖ καὶ κρόμμυα. See also on 520. The word here is rather variously spelt in MSS. and early edd., the Ravenna giving *θυμητίδαν*.

773. Aesch. Suppl. 216, Ἐρμῆς ὄδ' ἄλλος τοῖσιν Ἑλλάνων νόμοις.

774. Διοκλέα. A hero worshipped by the Megarians, apparently as a patron of lovers, Theoc. xii. 29, where he is called Διοκλέα τὸν φιλόπαιδα.

ἐμά γα. σὺ δέ νιν εἶμεναι τίνος δοκεῖς; 775
ἢ λῆς ἀκοῦσαι φθεγγομένας;

ΔΙΚ. νῆ τοὺς θεοὺς
ἔγωγε. ΜΕΓ. φώνει δὴ τὸ ταχέως, χοιρίον.
οὐ χρῆσθα; σιγῆς, ᾧ κάκιστ' ἀπολουμένα;
πάλιν τυ ἀποισῶ ναὶ τὸν Ἑρμᾶν οἴκαδιν.

ΚΟΡΑ. κοῦ κοῦ.

780

ΜΕΓ. αὐτα ἴστί χοῖρος;

ΔΙΚ. νῦν γε χοῖρος φαίνεται.

ἀτὰρ ἐκτραφεῖς γε κύσθος ἔσται πέντ' ἐτῶν.

ΜΕΓ. σάφ' ἴσθι, ποττὰν ματέρ' εἰκασθήσεται.

ΔΙΚ. ἀλλ' οὐχὶ θύσιμός ἐστιν αὐτηγί. ΜΕΓ. σά μάν;
πᾶ δ' οὐχὶ θύσιμός ἐστι; ΔΙΚ. κέρκον οὐκ ἔχει.

ΜΕΓ. νέα γάρ ἐστιν· ἀλλὰ δελφακουμένα 786

ἔξει μεγάλην τε καὶ παχείαν κήρυθράν.

ἀλλ' αἰ τράφην λῆς, ἕδε τοι χοῖρος καλά.

ΔΙΚ. ὡς ξυγγενῆς ὁ κύσθος αὐτῆς θατέρα.

ΜΕΓ. ὁμοματρία γάρ ἐστι κῆκ τῶντοῦ πατρός. 790

αἰ δ' ἂν παχυνθῆ κάναχνοιανθῆ τριχί,

778. οὐ χρῆσθα; 'What, won't you (speak)? Do you keep silence, you little wretches?' Cf. 746. The MSS. and Schol. agree in σιγῆς or σιγᾶς, but σιγῆν is cited from Gregory of Corinth, which supports the common reading οὐ χρῆσθα σιγῆν, non debebas silere; a presumed Doricisin for οὐκ ἐχρῆν σε σιγᾶν. In the reading ἔβουε χρῆσθα = χρῆσεις, as in Soph. Aj. 1373, σοὶ δὲ ὄραν ξεσεθ' ἂ χρῆς, 'you may do as you like.'

779. ἀποισῶ. See sup. 742—3. —ναὶ τὸν Ἑρμᾶν, sc. τὸν ἐμ-πολαῖον.

782. πέντ' ἐτῶν, 'in five years.' The usual genitive of

the limitation of time, past or present. Elmsley gave these two words to the Megarian instead of Dicaeopolis.

784. σά μάν; cf. 757.

791. From χνοῦς, the first hair or down of pubescence, came χνοᾶζω (Oed. R. 742) and χνοᾶνω, from which latter the compound aorist is here formed. Either the digamma sound χνοF or the lengthened form of the root χνοι must be assumed on account of the metre. The Ravenna MS. has ἀλλ' ἂν, Aldus and others αἰ δ' ἂν, at the beginning of the verse. Meineke's reading, αἶκα παχυνθῆ δ' ἀναχνοανθῆ θ' ὕστριχι, is justly rejected by Müller.

κάλλιστος ἔσται χοῖρος Ἀφροδίτα θύειν.

ΔΙΚ. ἀλλ' οὐχὶ χοῖρος τὰφροδίτη θύεται.

ΜΕΓ. οὐ χοῖρος Ἀφροδίτα; μόνῃ γὰρ δαιμόνων.
καὶ γίνεται γὰρ τάνδε τῶν χοίρων τὸ κρήης
ἴδιστον ἂν τὸν ὀδελὸν ἀμπεπαρμένον. 796

ΔΙΚ. ἤδη δ' ἄνευ τῆς μητρὸς ἐσθίοιεν ἄν;

ΜΕΓ. ναὶ τὸν Ποτειδᾶν, κἂν ἄνευ γὰρ τῷ πατρός.

ΔΙΚ. τί δ' ἐσθίει μάλιστα; ΜΕΓ. πάνθ' ἃ καὶ δίδως.
αὐτὸς δ' ἐρώτη. ΔΙΚ. χοῖρε χοῖρε.

ΚΟΡΑ. κοῦ κοῦ. 800

ΔΙΚ. τρώγοις ἂν ἐρεβίνθους; ΚΟΡΑ. κοῦ κοῦ κοῦ.

ΔΙΚ. τί δαί; φιβάλεως ἰσχάδας; ΚΟΡΑ. κοῦ κοῦ.

[ΔΙΚ. τί δαί; σὺ καὶ τρώγοις ἂν αὐτάς;

ΚΟΡΑ. κοῦ κοῦ.]

ΔΙΚ. ὡς ὄξυ πρὸς τὰς ἰσχάδας κεκράγατε.

ἐνεγκάτω τις ἐνδοθεν τῶν ἰσχάδων 805

τοῖς χοιριδίοισιν. ἄρα τρώξονται; βαβαί,

οἶον ῥοθιάζουσ', ὧ πολυτίμηθ' Ἡράκλεις.

ποδαπὰ τὰ χοιρί'; ὡς Τραγασαῖα φαίνεται.

793. τὰφροδίτη. The pig was the special victim of Demeter, and as such was used in the mysteries, sup. 764.

799. ἃ καὶ δίδως, 'if only you offer it,' is the reading of the MSS., and it seems as good as Porson's ἃ κα δίδως. So Soph. Phil. 297, φῶς δ καὶ σώζει μ' ἀεί. The Schol. however has ἄτινα ἂν παραβάλης αὐταῖς.

801. ἐρεβίνθους has an ambiguous sense, which it is surprising that A. Müller should deny; see Schol. in loc.—φιβάλεως, the accusative plural from a nominative of the same form, like τὸν κορώνων in Pac. 628. This peculiar form was used in

the nomenclature of certain varieties of the fig. The commentators add from Bekker's Anecdota two other sorts, δαμερίππεως and χελιδόνεως. Like the duplex ficus of Horace, this fig probably had a shape that was fancifully thought symbolical of the male sex. Hence the point of the verse ὡς ὄξυ κ.τ.λ. Compare διφόρου συκῆς θρία, Eccl. 708.

807. ῥοθιάζειν, to make a ῥόθος or smacking of the lips in gobbling up the figs.—Ἡράκλεις, perhaps in reference to his being the god of gluttony.

808. Τραγασαῖα, as if from τρώγειν, 'Eat-onians.' Tragasae

ἀλλ' οὔτι πάσας κατέτραγον τὰς ἰσχάδας.

ΜΕΓ. ἐγὼ γὰρ αὐτῶν τάνδε μίαν ἀνειλόμαν. 810

ΔΙΚ. νῆ τὸν Δί' ἀστείω γε τῷ βοσκήματε
πόσου πρίωμαί σοι τὰ χοιρίδια; λέγε.

ΜΕΓ. τὸ μὲν ἕτερον τούτων σκοροδῶν τροπαλίδος,
τὸ δ' ἕτερον, αἱ λῆς, χοϊνικός μόνος ἀλῶν.

ΔΙΚ. ὠνήσομαί σοι περίμεν' αὐτοῦ. ΜΕΓ. ταῦτα δῆ.
'Ερμά' μπολαῖε, τὴν γυναῖκα τὴν ἐμὴν 816
οὔτω μ' ἀποδόσθαι τὴν τ' ἐμαντοῦ ματέρα.

ΣΥΚ. ὦνθρωπε, ποδαπός; ΜΕΓ. χοιροπόλας Με-
γαρικός.

ΣΥΚ. τὰ χοιρίδια τοίνυν ἐγὼ φανῶ ταδί
πολέμια καὶ σέ. ΜΕΓ. τοῦτ' ἐκεῖν', ἵκει πάλιν
ᾔθενπερ ἀρχὰ τῶν κακῶν ἀμῖν ἔφθ. 821

was a city in the Troad. Inf. 853 the same word is used to express the stench of a he-goat.

809. ἀλλ' οὔτι κ.τ.λ. Bergk and Meineke give this to the Megarian, for the greater regularity in the couplets. A. Müller adheres to the MSS., and thinks there is thus more point in the confession of the Megarian, that he took up one fig from his daughters, viz. from sheer starvation.

811. ἀστείω, 'a very pretty pair.'—πόσου, 'at what price must I buy these rigs from you? Say.' The genitive of price occurs also 830, 1055. For the dative cf. Pac. 1261, τούτῳ γ' ἐγὼ τὰ δόρατα ταῦτ' ὠνήσομαι. Ran. 1229, ἐγὼ πρίωμαι τῷδε; Antig. 1171, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

813—4. The price asked by the Megarian consists of the very commodities his country

had been wont to produce.—*τροπηλῖς*, a word not elsewhere found, is 'a rope of onions' (or rather 'garlick,' *κρόμμυον* being properly 'an onion,' *πράσον* 'a leek,' *γήτειον* also some kind of leek; cf. Ran. 621—2).

818. A practical example is now given of the evil complained of sup. 517—23. An informer comes forward, and on the strength of the *Μεγαρικὸν ψήφισμα* lays an embargo on the Megarian's goods.

819. φανῶ, I shall denounce them by the process called *φάσις*. See sup. 726.

820. τοῦτ' ἐκέينو. Cf. 41. 'That's just it! Here comes again the very pest which was the beginning of all our troubles' or 'from which our troubles first sprung.' See 519. Orest. 804, τοῦτ' ἐκέينو, Κτάσθ' ἰταίρους, μὴ τὸ συγγενὲς μόνον. Med. 98, τόδ' ἐκέينو, φιλοὶ πιῦδες.—ἀρχὰ Dobree, by an arbitrary change.

ΣΤΚ. κλάων μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκον;

ΜΕΓ. Δικαιοῖπολι, Δικαιοῖπολι, φαντάζομαι.

ΔΙΚ. ὑπὸ τοῦ; τίς ὁ φαίνων σ' ἐστίν; ἀγορανόμοι,
τοὺς συκοφάντας οὐ θύραζ' ἐξείρξετε; 825
τί δὴ μαθὼν φαίνεις ἄνευ θρυαλλίδος;

ΣΤΚ. οὐ γὰρ φανῶ τοὺς πολεμίους; ΔΙΚ. κλάων γε σύ,
εἰ μὴ 'τέρωσε συκοφαντήσεις τρέχων.

ΜΕΓ. οἶον τὸ κακὸν ἐν ταῖς Ἀθήναις τοῦτ' ἐνι.

ΔΙΚ. θάρρει, Μεγαρική· ἀλλ' ἦς τὰ χοιρίδι' ἀπέδου
τιμῆς, λαβὲ ταυτὶ τὰ σκόροδα καὶ τοὺς ἄλας,
καὶ χαῖρε πόλλ'. ΜΕΓ. ἀλλ' ἀμὴν οὐκ ἐπι-
χώριον. 832

? ΔΙΚ. πολυπραγμοσύνης νῦν ἐς κεφαλὴν τρέποιτό μοι.

822. κλάων. 'You shall catch it for your Doric slang! Drop that poke directly, I say!' Müller compares βακίζων, Pac. 1072. So πατερίζειν, Vesp. 652. καρδαμίζειν Thesm. 617.—σάκον, elsewhere (745) σάκκον. See Lysist. 1211. Eccl. 502. Compare *lacus* with λάκκος, ὄχος with ὄχος.

823. Hesych. and the Schol. φαντάζομαι· συκοφαντοῦμαι. Dicaeopolis had gone into the house (815), but is loudly called for by the Megarian. Accordingly he appears with his triple thong (723).

826. τί δὴ μαθὼν. 'Who taught you to throw light on things without a wick?' i. e. to inform without right or reason. Cf. 917.—οὐ γὰρ κ.τ.λ. 'Why, am I not to throw light on the wicked works of enemies?' The logic is about on a par with 308.—For the formula κλάων γε σύ Müller cites Eccl. 786 and 1027, and for ἐτέρωσε τρέχειν, 'to run off in

the opposite direction,' or 'the other way,' Av. 991 and 1260. The joke here perhaps consists in the wish that informers may migrate from Athens to Sparta.—A few whacks with the thong send the informer scampering.

830. ἦς τιμῆς ἀπέδου. 'The price at which you sold the pigs.'

832. οὐκ ἐπιχώριον. 'That χαίρειν is not a resident in our unfortunate country,' 'is not in fashion with us at present.'

833. Müller and Bergk retain the common reading πολυπραγμοσύνης, as a genitive of exclamation (64); but this idiom seems to require the article, or at least some epithet. The MS. Rav. gives the nominative, 'May my meddling wish return to me;' and so Meineke and Dr Holden. The Schol. interprets the genitive 'may it (i. e. τὸ χαίρειν) turn to me (ἐμοί) for my meddling.' (ἐμοί Mein.) Cf. Lysist. 915, εἰς ἐμέ τράποιτο. Pac. 1063, ἐς κεφαλὴν σοι.

ΜΕΓ. ὦ χοιρίδια, πειρήσθε κᾶνις τῷ πατρὸς
 παιειν ἐφ' ἀλί τὰν μάδδαν, αἶ κά τις διδῶ. 835

ΧΟΡ. εὐδαιμονεῖ γ' ἄνθρωπος. οὐκ ἤκουσας οἱ προ-
 βαίνει

τὸ πρᾶγμα τοῦ βουλευματος; καρπώσεται γὰρ
 ἀνὴρ

ἐν τὰγορᾷ καθήμενος·

κᾶν εἰσίη τις Κτησίας,

ἢ συκοφάντης ἄλλος, οἱ-

840

μώζων καθεδεῖται·

οὐδ' ἄλλος ἀνθρώπων ὑποψωνῶν σε πημανεῖ τι·

835. παλειν. Hesych. παλει· τύπτει, πλήττει, κρούει, δέρει· ἢ ἐσθίει. Whether the word contains the root of πατέομαι, and whether the resemblance between *paivō* and *pasco* (*paivō*—*paivō*, *pāvi*, is accidental, or results from the common idea of striking or colliding, like φλάω, σποδεῖν, Pac. 1306, it is perhaps rash to decide.—ἐφ' ἀλί, 'to eat your meal now with salt to it,' i. e. as there is neither salt nor meal at home (732, 760). Pac. 123, κολλύραν μεγάλην καὶ κόνδυλον ὄσπον ἐπ' αὐτῇ. Equit. 707, ἐπὶ τῷ φάγοις ἡδιστ' ἄν; ἐπὶ βαλλαντίφ; Müller compares the French term *café au lait*.—Usually ἄλες, not ἄλς, means 'salt.' Cf. 521.

836. With a mutual 'good bye' the buyer and seller leave the stage, and the Chorus, no longer divided in opinion, but unanimous in favour of peace, sing a short ode of four similar systems, each consisting of a distich of iambic tetrameters followed by three iambic dimeters and a choriambic with unacrisis, or, as Müller calls it, a logaoedic verse.

ibid. ἤκουσας, addressed to the Coryphaeus. Müller compares inf. 1015, 1042.—οἱ προβαίνει, 'how well it is succeeding,' 'to what a point of prosperity it is advancing.' Aesch. Ag. 1511 (Dind.) ὅποι δίκαν προβαίνων—παρέξει.—καρπώσεται, sc. αὐτὸ, 'he will reap the fruits of it now.'

840. οὐμώζων, viz. from being well beaten, like the other informer (825). Similarly κλάων μεγαμείς, 822.

842. ὑποψωνῶν, 'by forestalling you in the market,' i. e. unfairly taking advantage, *praestilians*. Compare ὑποθεῖν Eq. 1161.—The common reading *πημανεῖται* was corrected by L. Dindorf. Elmsley's reading *πημανεῖ τις* seems equally probable. Schol. βλάψει, λυπήσει, but an example is wanting of the medial sense. Mr Hailstone would retain the vulgate, comparing ἴσθι *πημανούμενος* in Ajax. 1155, and explaining 'will not pay the penalty of cheating you.' The allusion would again be to the blows of the thong; 'he will not be harmed through his own

(οἶδ' ἐξομόρξεται Πρέπις τὴν εὐρυπρωκτίαν σοι,
οὐδ' ὥστιεὶ Κλεωνύμῳ·

χλαῖναν δ' ἔχων φανὴν δίει· 845

κοῦ ξυντυχῶν σ' Ὑπέρβολος

δικῶν ἀναπλήσει·

* οἶδ' ἐντυχῶν ἐν τὰγορᾷ πρίσεισί σοι βαδίζων

Κρατῖνος † αἰὲ κεκαρμένος (μοιχὸν) μιᾷ μαχαίρα,

ὁ περιπόνηρος Ἀρτέμων, 850

ὁ ταχὺς ἄγαν τὴν μουσικὴν,

(ὄζων κακὸν τῶν μασχαλῶν

πατρὸς Τραγασαίου·)

οὐδ' αὖθις αὖ σε σκώψεται Παύσων ὁ παμ-
πόννηρος,

rascality.' But cf. *Ajac.* 1314, ὡς εἴ με πημανεῖς τι.—Πρέπις, some frequenter of the market, henceforth to be excluded and not allowed to 'wipe off his nastiness' on others. *Eur. Bacch.* 344, μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί, i. e. leave the stain or impression of it on me. Hence the allusion to the 'clean cloak' which he will not soil διῶν τὴν ἀγορὰν, 845. Cf. φανὴ σισύρα, *Ecc.* 347. The same notion attaches to ἀναπλήσει in 847. Cf. 382, and *Nub.* 1023. So also *Thesm.* 389, τί γὰρ οὗτος ἡμᾶς οὐκ ἐπισμῆ τῶν κακῶν.

844. ὥστιεὶ, 'you will not jostle with.' Cf. 25, 28.

849. The MSS. give αἰὲ κεκαρμένος. *Hesych.* αἰ· ἐπὶ τοῦ αἰέ, ἔως. Between αὖ (*Elmsl.*), εἶ (*Müller*) and ἀποκεκαρμένος (*Reisig*), it is not easy to choose.—μοιχὸν, "comice significat tonsuram qua utebatur Cratinus." *Müller*, who adds that the word is used παρὰ προσδοκίαν for κῆπον, for which he cites *He-*

sych. in vv. κῆπος and μιᾷ μαχαίρα ('a razor').—Cratinus is called περιπόνηρος by a parody on a lame engineer, Artemo, who had to ride in a carriage to inspect his works, and was thence called περιφόρητος. *Müller*, who refers, after others, to *Plutarch, Vit. Pericl. ch. 37*, adds that even this phrase was borrowed from the lazy habits of an older Artemo, a contemporary of Aristides, *Athen. p. 533 E.* Mr Green thinks the poet merely intended to call Cratinus πονηρὸς, as *Anacreon ap. Athen.* had called the older Artemo.

851. ταχὺς ἄγαν. "Negligentia et festinatio Cratini in componendis fabulis carpitur." *Müller.*

852. For the double genitive with ὄζειν see *Pac.* 529, τοῦ μὲν γὰρ ὄζει κρομμυοξερεγμίας. *Vesp.* 1060, τῶν ἱματίων ἐξήσει δεξιότητος.—Τραγασαίου, see on 808. *Pac.* 814, Γοργόνες—μιαροὶ τραγομάσχαλοι.

854. Παύσων. See *Plut.* 602,

Λυσίστρατός τ' ἐν τὰγορᾷ, Χολαργέων ὄνειδος,
 ὁ περιαιουργὸς τοῖς κακοῖς, 856
 ῥιγῶν τε καὶ πεινῶν αἰὲ
 πλεῖν ἢ τριάκονθ' ἡμέρας
 τοῦ μηνὸς ἐκάστου.

ΒΟΙ. ἴτω Ἡρακλῆς, ἕκαμόν γα τὰν τύλαν κακῶς. 860
 κατάθου τὴν τὰν γλάχων' ἀτρέμας, Ἴσμηνία'

Thesm. 949, in both which places he is ridiculed as *πένης*. According to the Schol. he was *ζωγράφος*, a painter of animals. Lysistratus is mentioned in Vesp. 789, where he is called ὁ σκωπτόλης, and as a 'scurra' or 'diner-out,' *ib.* 1302, 1308. Here he is called a discredit to his own *δημόται*, the Χολαργεῖς, of the Acamantid tribe.

856. *περαιουργός*, 'wrapped in the scarlet mantle of his own misdoings,' κακοῖς βεβαμμένος, Schol. Perhaps he was one of the 'shabby-genteel,' who affected a fine dress at dinner-parties. The general description of his poverty, 'starving more than thirty days every month,' may perhaps have some reference to his character as a parasite. Müller quotes the same phrase in Eccl. 808.

860. A countryman from Boeotia now enters the market, attended by a servant and other churls, and loaded with good things, which form a contrast to the utter destitution of the Megarian. The hostilities between Athens and Thebes since the invasion of Plataea had doubtless suspended all intercourse, and deprived the Attic market of its usual supplies from Boeotia. Cf. Pnc. 1003. Lysist. 703.

ib. τὰν τύλαν. 'This hump

(back) of mine is badly tired.' Cf. 954, where *ὑποκόπτειν* has reference to the kneeling of a camel when the load is put on him. Not seeing this, and interpreting *τύλη* 'a porter's knot,' Mr Green, on 954, needlessly remarks that 'a man could hardly be said to stoop under his own shoulder.' The meaning merely is, 'bend down your hump.' The camel was known to the poet; cf. Vesp. 1035. Av. 278. Herod. vi. 25, αὐτῖκα Καρίην ἔσχον οἱ Πέρσαι, τὰς μὲν ἐθελοντὴν τῶν πολιῶν ὑποκυψάσας, τὰς δὲ ἀνάγκη προσηγάγοντο. Any kind of lump or hard patch of skin was called *τύλη*. Hesych. *τύλαι* αἱ ἐν ταῖς χερσὶ φλύκταιναι, ὡς περισσά τινα, καὶ τοῖς ὤμοις.—*τύλη* τῆς καμήλου ἀπὸ τῆς ῥάχεως τὸ ἄκρον δέρμα. The word was also written *τύλος*. Theocr. xvi. 32, ὥσπερ τις μακέλα τετυλωμένος ἐνδοθε χεῖρας.

861. Ἴσμηνία. He seems to address a slave, though the name (compare Ἴσμηνη) should rather belong to a Theban citizen, as Lysist. 697, ἡ τε Θεβαῖα φίλη παῖς εὐγενῆς Ἴσμηνία. It is possible that here and inf. 954 (where he uses a *ὑποκόρισμα*, 'my little Ismenias'), the man addresses himself. — *κατάθου*, 'put down that penny-royal gently,' i.e. so as not to knock off the flowers, inf. 869. The

ἰμές δ', ἕσοι Θείβαθεν αὐληταὶ πάρα,
τοῖς ὀστίνους φυσῆτε (τὸν πρωκτὸν κυνός.)

ΔΙΚ. παῦ' ἐς κόρακας. οἱ σφῆκες οὐκ ἀπὸ τῶν θυρῶν;
πόθεν προσέπτανθ' οἱ κακῶς ἀπολούμενοι 865
ἐπὶ τὴν θύραν μοι Χαιριδεῖς βομβανῆλοι;

ΒΟΙ. νῆ τὸν Ἰόλαον, ἐπιχαρίττω γ', ὦ ξένε.
Θείβαθι γὰρ φυσᾶντες ἐξόπισθέ μου
τάνθεια τᾶς γλάχωνος ἀπέκειξαν χαμαί.

Attics used the form βληχῶν or βληχῶ, as the Schol. tells us. Hence in Pac. 712 we have κυκεῶν βληχωρίας, a posset flavoured with peppermint.

862. ἰμές κ.τ.λ. The same persons, perhaps, are seen on the stage who before made the Ὀδομάντων στρατὸς (156) and the λόχοι of Lamachus (575).—πάρα, πάρεστε. The custom of coming to market in companies with a pipe or a guitar is still common in Romance countries.

863. τοῖς ὀστίνους, 'with those bone flutes of yours.' The Thebans, like the Acharnians (Theoc. vii. 71), were famed for their skill on the pipes. Müller quotes Maximus Tyrius, Diss. xxiii. 2. 440, Θηβαῖοι οὐλητικὴν ἐπιτηδεύουσι, καὶ ἔστιν ἢ δι' αὐλῶν μούσα ἐπιχώριος τοῖς Βοιωτοῖς. Schol. ἐσπούδαζον δὲ οἱ Θηβαῖοι περὶ τὸν αὐλόν. Pipes made of hollow bones are often mentioned, and are still used by savage tribes. Propert. iv. 3. 20, 'et struxit querulas rauca per ossa tubas.'—φυσῆτε, a word applied to pipers, as Pac. 953, σάφ' οἶδ' ὅτι φυσῶντι καὶ πανομένῳ προσδώσετε δῆπου.—κυνὸς πρωκτὸς was a proverb, illustrated by Müller, from Eccl. 255, ἐς κυνὸς πυγῆν ὀράν. ('Go

and be blowed yourselves' would save the vulgarism.)

864. Again, as it would seem, Dicaeopolis makes use of his thing over the backs of the pipers, whom he calls βομβανῆλοι, 'drones,' by a pun on βομβύλιος, 'a bumble bee.'—Χαιριδεῖς, as from Χαιριδεὺς (like Λυκιδεὺς, κυνιδεὺς), 'cubs of Chæris,' the bad flute-player, sup. 16.

867. Between ἐπιχαρίττω γ' (MS. Rav., Bergk), i. e. ἐπεχαρίσω, 'you are very kind,' and ἐπιχαρίττω, for ἐπιχαρίτως, sc. ἀπολούνται, the choice is difficult. Xen. Apol. Soer. § 4, πολλάκις ἀδικούντας ἢ ἐκ τοῦ λόγου οἰκτίσαντες ἢ ἐπιχαρίτως εἰπόντας ἀπέλυσαν. Meineke reads ἐπεχαρίξα μὲν ξένε. Schol. ἀντὶ τοῦ κεχαριτωμένως καὶ κεχαρισμένως.—Iolaus, a Theban hero, as Diocles was a Megarian, sup. 775.

868. Θείβαθε Elmsley, and so Dr Holden. Müller really thought that Aristophanes did not really understand the *patois* of Boeotia, and that he may have used forms not strictly correct.

869. ἀπέκειξαν. Hesych. writes ἀπέκειξαν, which he explains ἀποπεσεῖν φυσῶντες ἐποίησαν. Said to be from a verb κίκω, though some refer it to an ob-

ἀλλ' εἴ τι βούλει, πρίασο, τῶν ἐγὼ φέρω, 870
τῶν ὀρταλίχων, ἢ τῶν τετραπτερυλλίδων.

ΔΙΚ. ὦ χαῖρε, κολλικοφάγε Βοιωτίδιον.

τί φέρεις; ΒΟΙ. ὅσ' ἐστὶν ἀγαθὰ Βοιωτοῖς ἀπλῶς,
ὀρίγανον, γλαχῶ, ψιαθούς, θρυαλλίδας, ^{καὶ}
νάσσας, κολοιούς, ἀτταγᾶς, φαλαρίδας, ^{καὶ} 875
τροχίλους, κολύμβους. ΔΙΚ. ὡσπερὶ χειμῶν ἄρα
ὀρνιθίας εἰς τὴν ἀγορὰν ἐλήλυθας.

ΒΟΙ. καὶ μὰν φέρω χῆνας, λαγῶς, ἀλώπεκας,
σκάλοπας, ἐχίνως, αἰελούρως, πικτίδας,
ἰκτίδας † ἐνύδρους, ἐγχείλεις Κωπαΐδας. 880

solete active of κείμαι.—τᾶνθεια, 'the bloom.' In labiate plants the fragrance is strongest in the flower. Hence γλάχων' ἀνθεύσαν Theocr. v. 56.

870. πρίασο. Sup. 34 πρίω. Even the Attics used ἐπίστασο, τίθεσο (Pac. 1039) as well as the contracted forms.

871. ὀρταλίχων, 'chickens,' Aesch. Ag. 54, πόνον ὀρταλίχων ὀλέσαντες. The 'four-winged locusts' seem alluded to inf. 1082. Müller assents to Elmsley's opinion, that the four-legged game is really meant, as if he had said τῶν τετραπόδων. The antithesis, perhaps, would be more marked, if between birds and beasts.

872. κολλικοφάγε. Like κολύρα, Pac. 123, the κόλλιξ was some kind of coarse cake or bun, perhaps of barley or spelt, or like the Scotch bannock.—Βοιωτίδιον, like δακτυλίδιον (ἴ), οἰκίδιον, Ἑρμῖδιον (Pac. 924).

874. ψιαθούς, 'mats.' It is a favourite custom of the poet to combine a number of things of the most heterogeneous de-

scription. Cf. Vesp. 676. Eccl. 606.

875. ἀτταγᾶς, 'woodcocks,' 'attagen Ionicus,' Hor. Epod. II. 54. Av. 297.—φαληρῆς is probably a bald eot, the root φαλ meaning a white patch, as in φαλακρός.—τροχίλους, mentioned also in Pac. 1004 as a Boeotian bird, and in Av. 79, but we cannot identify the species.

876. Walsh, in his translation, neatly renders χειμῶν ὀρνιθίας 'fowl-weather.' The names of winds take this termination, as Καϊκίας, γυνίας Aesch. Cho. 1067, συκοφαντίας Equit. 437.

879. σκάλοπας, 'moles.' The creatures next mentioned, be they otters, badgers, or weasels, are jocosely enumerated, though mere 'vermin,' in order to close the list with that most famous of delicacies, the Copaic eel. See Pac. 1004. Lys. 25. 702, παῖδα χρηστήν κάγαπητήν ἐκ Βοιωτῶν ἐγχελυ.—ἰκτίδας, possibly 'rabbits.' In Plant. Capt. 184, 'nunc ictim tenes,' this creature is mentioned as infe-

ΔΙΚ. ὦ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων, 441
 δός μοι προσειπεῖν, εἰ φέρεις τὰς ἐγχείλεις.

ΒΟΙ. πρέσβειρα πεντήκοντα Κωπαίδων κορᾶν,
 ἔκβαθι τῶδε κήπιχάριτται τῶ ξένῳ.

ΔΙΚ. ὦ φιλτάτη σὺ καὶ πάλαι ποθουμένη, 885

ἦλθες ποθεινὴ μὲν τρυγωδικοῖς χοροῖς,

φίλη δὲ Μορύχῳ. δμῶες, ἐξενέγκατε

τὴν ἐσχάραν μοι δεῦρο καὶ τὴν ριπίδα.

σκέψασθε, παῖδες, τὴν ἀρίστην ἔγχελυν,

ἤκουσαν ἔκτω μόλις ἔτει ποθουμένην 890

προσείπατ' αὐτὴν, ὦ τέκν'· ἀνθρακας δ' ἐγῶ

ὕμῳ παρέξω τῆσδε τῆς ξένης χάριν·

ἀλλ' εἴσφερ' αὐτὴν· μηδὲ γὰρ θανῶν ποτε

rior to a hare. In II. x. 335, *κτιδέη κυνέη* is interpreted a cap of weasel's or marten's skin.—Whether *ἐνύδρους* (R.) is an epithet, describing an otter or beaver, or a noun, and whether *ἐνύδρεις* or *ἐνύδριαι* is the true reading, must remain doubtful.

882. *προσειπεῖν*, viz. in the short address 885—7. Pac. 557, *ἄσμενός σ' ἰδῶν προσειπεῖν βούλομαι τὰς ἀμπέλους*. The Boeotian, in a parody from a verse of Aeschylus in the *Ὀπλων κρίσις*, *δέσποινα πεντήκοντα Νηρήδων κορᾶν*, tells the biggest eel to come out of the basket, and perhaps it is seen wriggling on the stage.

884. *κήπιχάριτται*, for *ἐπιχάρισαι*, 'oblige.' So the MS. Rav., and it seems as good as *ἐπιχαρίττα*, said to be for *ἐπιχαρίζου* (Etym. M. 367. 19), or *ἐπιχάριττε*, which Bergk adopts.—For *τῶδε* others read *τῶδε* (i. e. *τοῦδε*, 'come out of this,') *τεῖδε*, 'here,' and *τᾶδε*.

886. *χοροῖς*, i. e. to the com-

pany at the *ἐπιπικία*, or dinner given to celebrate a dramatic victory. Cf. 1155.—*Μορύχῳ*, a well-known glutton, Vesp. 506. Pac. 1008. Müller thinks the mention of comic choruses is inappropriate in the mouth of the farmer: but he was a theatrical critic, sup. 9.

888. *ριπίδα*, cf 669.

890. *μόλις*, 'at last.' See on 266, and cf. 952.

891. *ἀνθρακας*. 'I will provide you with charcoal as a compliment to our lady-visitor,' viz. the eel. See sup. 34.

893. Mr Green reads *ἔκφερ' αὐτὴν*, with MS. Rav. For why, he asks, should the eel be taken in when the brazier was to be brought out? It is easy to answer, To prepare it for frying. There seems too an allusion to the introducing a stranger to the house, *εἴσω κομίζου καὶ σὺν, Κασάνδραν λέγω*, Aesch. Ag. 950. Besides, this would better account for the seller being anxious about the price, *τιμὰ τᾶσδε*, if it

σοῦ χωρὶς εἶην ἐντετευτλανωμένης.

ΒΟΙ. ἐμοὶ δὲ τιμὰ τᾶσδε πᾶ γενήσεται; 895

ΔΙΚ. ἀγορᾶς τέλος ταίτην γέ που δώσεις ἐμοί·
ἀλλ' εἴ τι πωλείς τᾶνδε τᾶν ἄλλων, λέγε.

ΒΟΙ. ἰώγα ταῦτα πάντα. ΔΙΚ. φέρε, πόσου λέγεις;
ἢ φορτί' ἕτερ' εἰθένδ' ἐκεῖσ' ἄξεις ἰών;

ΒΟΙ. ὅ τι γ' ἔστ' Ἀθάνας, ἐν Βοιωτοῖσιν δὲ μή. 900

ΔΙΚ. ἀφύας ἄρ' ἄξεις πριάμενος Φαληρικὰς
ἢ κέραμον. ΒΟΙ. ἀφίας ἢ κέραμον; ἀλλ' ἔντ' ἐκεῖ·
ἀλλ' ὅ τι παρ' ἀμῶν μή σ'στι, τᾶδε δ' αὖ πολὺ.

ΔΙΚ. ἐγῶδα τοίνυν συκοφάντην ἔξαγε

disappeared from his sight. But Miller also inclines to the Ravenna reading.—μηδὲ γὰρ, a parody on the celebrated parting of Admetus from his wife, Alcest. 374. If the form of the participle is correct (and the critics propose several changes), it suggests a form of the noun τεύτλανον, like λάχανον, φρύζανον, ὀρίγανον, or τεύτλανος like ράφανος. We have τεύτλον, 'beet-root,' as the proper 'fixings' for an eel, Pac. 1014.

896. ἀγορᾶς τέλος, 'a market-toll.' The Schol. B. on Iliad xxi. 203 makes a singular remark; ἐν τῷ ἀγορανομικῷ νόμῳ Ἀθηναίων διέσταλται ἰχθύων καὶ ἐγχελέων τέλη. As a reason, he gives the common opinion that eels are produced (συνίστανται) out of mud.

899. The Schol. recognizes ἰὼ for ἰών, ἀντὶ τοῦ ἐγῶ. (Compare the Italian *io*.) Meineke and Dr Holden read ἰών, against all MSS. There seems no objection to the participle, 'will you take thither when you go?'

900. Ἀθάνας, the dative of

place, as sup. 697, Μαραθῶνι μὲν ὄτ' ἦμεν. Editors try their hands at some improvement, ἐν Ἀθάνας, Ἀθάνας, ὅτι γ' ἐν Ἀθάνας, one MS. (perhaps rightly) giving ἔντ' for ἔστ', the Rav. ὅτι γ' ἔστ' ἐν.

901. The 'whitebait' from Phalerum were held in estimation. Cf. Av. 76.—κέραμον, generically, 'crockery.' 'Both of these commodities,' says the Boeotian, 'may be procured at Thebes; but we have no informers.' Sup. 523 the institution was satirically called ἐπιχώριον.

904. ἔξαγε, 'export.'—ἐνδησάμενος, 'having had him packed up,' like crockery in straw, or 'having him fastened on your back.' Inf. 927 is in favour of the former sense. In 929 ἐνδησον τῷ ξένῳ is again ambiguous, 'pack up for' or 'lie upon' the stranger. Meineke here omits the verse, without the slightest reason but 'suspicion.'—νῆ τῷ σιῶ, 'by Amphion and Zethus, I might indeed get a good profit by taking him, like a monkey

ὡσπερ κέραμον ἐνδησάμενος. ΒΟΙ. νῆ τὼ σιῶ,^{θεω}
 λάβοιμι μέντ' αὖ κέρδος ἀγαγὼν καὶ πολὺ, 906
 ἄπερ πίθακον ἀλιτρίας πολλᾶς πλέων. *την σκευήν*

ΔΙΚ. καὶ μὴν ὁδὶ Νίκαρχος ἔρχεται φανῶν.

ΒΟΙ. μικκός γα μάκος οὔτος. ΔΙΚ. ἄλλ' ἅπαν κακόν.

ΝΙΚ. ταυτὶ τίνος τὰ φορτὶ' ἐστί; ΒΟΙ. τῷδ' ἐμὰ 910
 Θείβαθεν, ἴττω Δεὺς. ΝΙΚ. ἐγὼ τοίνυν ὁδὶ
 φαίνω πολέμια ταῦτα. ΒΟΙ. τί δαὶ κακὸν παθῶν
 ὄρναπετίοισι πόλεμον ἦρα καὶ μάχαν;

ΝΙΚ. καὶ σέ γε φανῶ πρὸς τοῖσδε. ΒΟΙ. τί ἀδικειμένος;

ΝΙΚ. ἐγὼ φράσω σοι τῶν περιεστῶτων χάριν. 915
 ἐκ τῶν πολεμίων εἰσάγεις θρυαλλίδας.

ΔΙΚ. ἔπειτα φαίνεις δῆτα διὰ θρυαλλίδος;

full of mischievous tricks,' i. e. he'll sell well for a tricky monkey. Cf. 957. For the custom of keeping tame apes, see Donaldson on Pind. Pyth. ii. 72.

908. φανῶν. See 819. We have φαίνειν τινα inf. 914, 938. Equit. 300.

909. ἅπαν κακόν. 'All there is of him is—bad.' Said παρὰ προσδοκίαν for ἀγαθόν, as in Equit. 184, ξυνειδέναί τί μοι δοκεῖς σαυτῷ—καλόν, and κακῶς for καλῶς Av. 134.

910. τῷδ' ἐμὰ, as τὸν σὸν τοῦ πρέσβεως sup. 93.

911. Δεὺς for Ζεὺς is from the Scholia.

912. τί δαὶ κακόν MSS. Elmsley omitted κακόν as a gloss, and read ταυταγί. Bergk retains the vulgate, though unrhymical; Meineke, after Bentley, has τί δὲ κακὸν παθῶν, and so Müller and Holden. Perhaps καὶ τί κακόν κ.τ.λ.

913. The MS. Rav. has ἦρω, which may perhaps be retained,

though ἦρα has good authority (Par. A.). The usual phrase is πόλεμον ἀρεσθαι, as Aesch. Suppl. 439.—ὄρναπετίοισι, Schol. ἀντὶ τοῦ ὄρνιου. ὡς ἐπὶ ἐθνῶν δὲ λέγει.

914. ἀδικειμένος (ἀδικείμενος Elmsl.), for ἡδικημένος.

915. χάριν. He condescends to make an explanation for the benefit of the company. (A knot of people, we are to suppose, had gathered round the informer.) This wick (he says, cf. 874) in the first place is contraband, in the next, it *might* set fire to the dock. The profound suggestion, especially with the explanation that follows, of course raises a laugh against informers' logic.—The MSS. have ἐκ τῶν πολεμίων γ', but the Aldine omits γε, which is here certainly out of place.

917. ἔπειτα κ.τ.λ. And do you then make a wick throw a light, you wick-ed wretch?' (Properly, 'do you inform against me by means of a wick?') Cf. 826.

ΝΙΚ. αὕτη γὰρ ἐμπρήσειεν ἂν τὸ νεώριον. *doth*

ΔΙΚ. νεώριον θρυαλλίς; ΝΙΚ. οἶμαι. ΔΙΚ. τίμη τρόπων;

ΝΙΚ. ἐνθεῖς ἂν ἐς τίφην ἀνὴρ Βοιωτίος 920

ἄψας ἂν εἰσπέμφειεν ἐς τὸ νεώριον

consent δι' ὕδρορροάς, βορέαν ἐπιτηρήσας μέγαν.

hoze of κείπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἄπαξ,

σελαγοῖντ' ἂν εὐθύς. ΔΙΚ. ὦ κάκιστ' ἀπο-

λούμενε,

σελαγοῖντ' ἂν ὑπὸ τίφης τε καὶ θρυαλλίδος; 925

ΝΙΚ. μαρτύρομαι. ΔΙΚ. ξυλλάμβαν' αὐτοῦ τὸ στόμα. *shut*

matting δὲς μοι φορυτόν, ἵν' αὐτὸν ἐνδήσας φέρῃ,

ὥσπερ κέραμον, ἵνα μὴ καταγῆ φερόμενος.

Elmsley reads καὶ θρυαλλίδα, 'do you throw a light even on a wick?'

920. *τίφην*. Much has been written on the question whether this word means (1) a little boat, a synonym of *σὺλφη*, according to the Schol. on Pac. 133; (2) a straw of the rice-plant, Pliny, N. H. 18. 20. 4; (3) some kind of water-beetle, *ζῶον καθαρωδες*, Schol. The authorities, which about equally balance, are given in Müller's note. The 'reed-mace,' *typha* in English botany, *τίφην* in Theophrastus, may be the same word in the second sense; and if different, ἐς *τίφην* would be a slight change. Hamaker's conjecture ἐς *σκάφην* is rather ingenious. But the absurdity and impossibility is the same, whichever sense we may adopt. 'The wick,' he says, 'might be lighted and sent into the arsenal through a gutter.' How to keep a wick alight in a gutter, "our former saith not."—*ἐπιτηρήσας*, 'having watched (waited) for.' Cf. 197.

925. The middle *σελαγεῖσθαι* (like *ταλαιπωρεῖσθαι*, *ἀπορεῖσθαι*) occurs also Nub. 285.—For *εὐθύς*, the correction of Pierson, Dr Holden adopts from Fritzsche *αἰ νῆς* from one MS., most having *αἰ νηὺς*.

926. *μαρτύρομαι*. He has had a smart thwack with the thong (724).—*ἐνδήσας*, cf. 904.

927. Most copies give *φέρω*. Dr Holden reads *ἐνδήσω φέρεω* with Elmsley. *φέρῃ* is given as a var. lect. in Par. B. Mr Green thinks the first person might mean 'that I may tie him up and give him (to the Boeotian);' but *φέρειω* must refer to carrying the bundle to Thebes. Cf. 932. The reading *φέρω* probably came from *δὲς μοι* preceding.—*φορυτόν*, 'matting.' Cf. 72.

928. The MSS. give *φερούμενος*, which arose from mistaking the *ā* in *καταγίναί* for the *α* in *κατάγειν*. Most critics omit the *verbe*; but it seems more reasonable to retain it with *φερόμενος*, the reading of Elmsley, which is also much

- ΧΟΡ. ἔνδησον, ᾧ βέλτιστε, τῷ στρ.
 ξένῳ καλῶς τὴν ἐμπολὴν 930
 οὔτως ὅπως
 ἂν μὴ φέρων κατὰξῃ.
- ΔΙΚ. ἐμοὶ μελήσει ταῦτ', ἐπεὶ
 τοι καὶ ψοφεῖ λάλον τι καὶ
 πυρορραγές
 κἄλλως θεοῖσιν ἐχθρόν.
- ΧΟΡ. τί χρήσεται ποτ' αὐτῷ; 935
- ΔΙΚ. πάγχρηστον ἄγγος ἔσται,
 κρατὴρ κακῶν, τριπτῆρ δικῶν, *μοῖται*
 φαίνειν ὑπευθύνους λυχνου- *καὶ ἀσπίδι*
 χος, καὶ κύλιξ
 τὰ πράγματ' ἐγκυκᾶσθαι.
- ΧΟΡ. πῶς δ' ἂν πεποιθοίη τις ἀγ- ἀντ. 940
 γείῳ τοιούτῳ χρώμενος
 κατ' οἰκίαν

better suited to the sense, *dum portatur, φορεῖσθαι* being applied to one borne along in a course, as Pac. 144. See inf. 944.

929. See 904.

933. For ἐπεὶ τοι and ἐπεὶ τοι καὶ cf. Pac. 628. Ran. 509. Eur. Med. 677, μάλιστα, ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.—λάλον, the proper word was σαθρόν, 'he sounds porous and fire-cracked,' i.e. like cracked pots he will require extra care. Being a little man (909) Nicarchus is bundled up in straw and hung head-downwards (945) on the back of the sturdy porter, while sundry pokes and pinches are given to make him cry out. Persius, III. 21, 'sonat vitium percussa, maligne Respondet viridi non cocta fidelia limo.'

936. πάγχρηστον, 'fit for any use.' The uses suggested are all ingeniously borrowed from crockery, and this seems to show that candelabra, λαμπτήρες or λυχνούχοι, were sometimes of terra-cotta.

940. πεποιθοίη. This may be either the present of a reduplicated form *πεποίθω*, like *πεφύκω*, *δεδοίκω*, *ἑστήκω* (though such forms were more common in the Alexandrine poets), or the optative of the perfect, like *παραδεδώκειεν* Thuc. VII. 83, *ἑσβεβλήκειεν* ib. II. 48, *ἐκπεφενγολίην* Oed. R. 840, and a few other such forms. Cf. Ran. 813. Equit. 1149. Av. 1350, 1457. τῇ πεποιθήσει occurs in H. Epist. ad Corinth. x. 2. Hesych. *πεποιθήσεις*: θαρρήσεις.

τοσόνδ' αἰὲ ψοφούντι; *

ΔΙΚ. ἰσχυρόν ἐστίν, ὦγάθ', ὥστ'
οὐκ ἂν καταγείη ποτ', εἴ-
περ ἐκ ποδῶν
κάτω κára κρέμαιτο.

945

ΧΟΡ. ἤδη καλῶς ἔχει σοι.

ΒΟΙ. μέλλω γέ τοι θερίδδειν.

943. ψοφούντι. A joke between the cracked sound of the pot and the noisy chatter of the informer. (Schol.)

944. Note the purely hypothetical use, which is rare, of εἴπερ here and sup. 923.—κάτω κára, like an empty wine-jar carried with its mouth downwards. Pac. 153, κάτω κára ρίψας με βουκολήσεται.—For καταγείη A. Müller reads κατάξιας, which Dr Holden approves, believing with Cobet that the *α* is short in the oblique moods though long in the indicative, e. g. inf. 1180. Vesp. 1428. But a false analogy is drawn from εἶλω and ἀλώναι, the root of ἀλίσκομαι being short, that of ἀγνύναι long, as in ἀγή, 'a fracture' or 'fragment,' Aesch. Pers. 125. Eur. Suppl. 693. Pind. Pyth. 82, where it means καμπήν. Hence the aorist infinitive is ἀξαι, like πράξαι. The long *α* in ἐάλων is due to a peculiarity of the augment, like ἐώρων from ὄραω.

947. μέλλω γέ τοι. 'Yes, I think I shall get a harvest out of him!' i. e. a good profit, cf. 906, 957. (Possibly he may mean, 'they'll take me for a reaper,' i. e. carrying straw in a bundle.)

948. A. Müller and Dr Holden adopt Meineke's alteration *vûv*

θέριζε καὶ πρόσβαλλ', the MSS. giving *συνθέριζε*. (Meineke now reads βέλτιστε σὺ θέριζε καὶ τοῦτον λαβών.) It is clear that either this imperative or *τοῦτον λαβών* is interpolated; in favour of retaining the latter is the metre of 938. But the sense appears to turn on *συκοφάντην* being used unexpectedly for *σωρόν* (not, as Müller says, for *πρὸς πάντα δεινόν*). To 'shoot rubbish on any heap' was a phrase for getting rid of a worthless thing. Here it is wittily assumed that some sycophants had been "shot" already; and so the Chorus says, 'take this man *too* and add him to any—sycophant-heap.' Mr Green (and probably others) take the syntax to be *πρὸς βάλλε συκοφάντην πρὸς πάντα*, 'take and apply your sycophant to what you will.' Mr Hailstone rightly construes *πρὸς πάντα συκοφάντην*, but wrongly (I think) explains 'take this man and apply him as your engine against my informer you like.' The Schol. rightly explains it, *πρὸς πάντα δὲ συκοφάντην ἀντὶ τοῦ εἰπῶν σωρόν*.—*πρόβαλλ'*, the reading of Aldus, adopted by Bergk, has rather a different sense, like that of tossing food to a dog. Cf. Nub. 489—91. Soph. Aj. 830.

ΧΟΡ. ἀλλ', ὦ ξένων βέλτιστε, †συν-
 θέριζε καὶ τοῦτον λαβὼν πρόσβαλλ' ὅποι
 βούλει φέρων 950
 πρὸς πάντα συκοφάντην.

ΔΙΚ. μόλις γ' ἐνέδησα τὸν κακῶς ἀπολούμενον.
 αἴρου λαβὼν τὸν κέραμον, ὦ Βοιάτιε.

ΒΟΙ. ὑπόκνυπτε τὰν τύλαν ἰών, Ἰσμήνιχε.

ΔΙΚ. χῶπως κατοίσεις αὐτὸν εὐλαβούμενος. 955
 πάντως μὲν οἴσεις οὐδὲν ὑγίης, ἀλλ' ὅμως
 καὶν τοῦτο κερδάνης ἄγων τὸ φορτίον,
 εὐδαιμονήσεις συκοφαντῶν γ' οὔνεκα.

ΘΕΡ. ΛΑΜ. Δικαιοπόλι. ΔΙΚ. τί ἔστι; τί με βω-
στρεῖς; ΘΕΡ. ὅ τι;
 ἐκέλευε Λάμαχος σε ταυτησὶ δραχμῆς 960
 εἰς τοὺς Χόας αὐτῷ μεταδοῦναι τῶν κιχλῶν,
 τριῶν δραχμῶν δ' ἐκέλευε Κωπᾶδ' ἔγχελν.

952. μόλις. See 890.

954. ὑπόκνυπτε κ.τ.λ. See on 860—1. Ismenias is here addressed in a diminutive, as Ἀμύντας, in Theocr. vii. 2, is Ἀμύντιχος in ver. 132.

955. κατοίσεις, 'mind you carry him down into the country carefully.' Compare καταπλεῖν, κατάγασθαι, of ships coming to land.

956. πάντως, 'anyhow,' or 'it is true that you will be taking goods of little worth, but still be careful,' ἀλλ' ὅμως εὐλαβοῦ (not οἴσεις, as Müller gives it).

958. εὐδαιμονήσεις. 'You'll be a lucky fellow as far as informers are concerned,' i. e. we have plenty more of them for you at Athens. Müller misses the point in translating *quiete vivas*.

959. βωστρεῖς. Cf. Pac. 1147. Hom. Od. xii. 124, βωστρεῖν τε Κραταῖν.

960. ἐκέλευε Elmsley. The

MSS. here give ἐκέλευσε, but the imperfect is generally used in narrating a command, as in ὀνομάζειν and ὀνομάζεσθαι. Cf. 1051, 1073. A servant of Lamachus comes up and demands for his master a share in the good things. He offers to pay; but the demand is more than Dicaeopolis will submit to. From this scene, as Müller remarks, to the end of the play the contrast is drawn between the blessings of peace and the horrors and discomforts of the war.—δραχμῆς, 'for this drachma,' or 'at the price of.' Cf. 812, 830.—τριῶν δραχμῶν, not, perhaps, the real price of an cel, but specified to show how much that delicacy was prized.

961. ἐς τοὺς Χόας. For keeping the 'Feast of the Flasks,' an old vintage-custom on the second day of the Anthesteria.

ΔΙΚ. ὁ ποῖος οὔτος Λάμαχος τὴν ἔγχελυν;

ΘΕΡ. ὁ δεινός, ὁ ταλαύριμος, ὃς τὴν Γοργόια
πάλλει, κραδαίνων τρεῖς κατασκίους λόφους.

ΔΙΚ. οὐκ ἂν μὰ Δί', εἰ δοίῃ γέ μοι τὴν ἀσπίδα· 966
ἀλλ' ἐπὶ ταρίχει τοὺς λόφους κραδαινέτω.

τὴν δ' ἀπολιγαίνῃ, τοὺς ἀγορανόμους καλῶ.

ἐγὼ δ' ἐμαυτῶ τόδε λαβων τὸ φορτίον

εἴσειμ' ὑπαὶ πτερύγων κιχλᾶν καὶ κοψίχων. 970

ΧΟΡ. εἶδες ᾧ εἶδες ᾧ πᾶσα πόλι τὸν φρόνιμον ἄνδρα,
τὸν ὑπέρσοφοι,

οἱ ἔχει σπεισάμενος ἐμπορικὰ χρήματα διεμ-
πολᾶν,

964. In II. v. 289 Ares is called ταλαύριμος πολεμιστής, whence the epithet is applied to him also in Pac. 241.—κραδαίνειν is also Homeric. Cf. Aesch. Theb. 384, τρεῖς κατασκίους λόφους σείει, κράνους χαίτωμα. Pac. 1173, τρεῖς λόφους ἔχοντα.

966. τὴν ἀσπίδα is said παρ' ὑπόνοιαν for τὴν ψυχίν.—ἐπὶ τारीχει, 'no! let him shake those crests of his over salt fish,' i.e. the σιτί' ἡμερῶν τριῶν. See Pac. 563. inf. 1101. The old reading was ἐπὶ τारीχη, corrected by Dobree and Reiske. The Schol. probably had the dative, for ταρίχη ἐσθίων ὀπλιζέσθω points to the idiom παίειν ἐφ' ἀλλ, sup. 835. Dr Holden also thinks κραδαινέτω is put παρὰ προσδοκίαν for φαγέτω.

968. ἀπολιγαίνῃ, Schol. ἐὰν δέ θορυβῇ ἢ οξέως βοᾷ. The meaning is not clear. Müller thinks the imperious loud voice of Lamachus is meant, sup. 572, but perhaps ἀποιμῶζῃ is rather the sense, 'if he doesn't

hold his tongue, he shall have a taste of my good strap' (723).

970. ὑπαὶ, 'cooperatus alis,' Müller. The Schol. says the words are quoted from some ditty. The meaning more probably is, 'to the rustling sound of the wings.' Soph. El. 711, χαλκῆς ὑπαὶ σάλπιγγος ἦξαν. Inf. 1001.—κοψίχων, said to be the same as κοσσύφων, some unknown bird which we may call for convenience 'black-bird.' κιχλαί and κόψιχοι are combined in Av. 1080, 1.

971. A system of paeonics interspersed with cretics now follows, composed of strophe and antistrophe, the last verse of each being trochaic tetrameter. In this the Chorus praises the foresight of Diaepolis, and denounces the war with the Spartans, which they had before advocated (291 seq.).

ἰθ. πᾶσα πόλι, i.e. πάντες πολῖται, the spectators.—οἷα κ.τ.λ., 'what market-wares he has got to dispose of by his truce.' Cf. 199.

ἂν τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δ' αὖ πρέπει

when warmed up

χλιαρὰ κατεσθίειν. 975

αὐτόματα πάντ' ἀγαθὰ τῷδέ γε πορίζεται.

οὐδέποτ' ἐγὼ Πόλεμον οἴκαδ' ὑποδέξομαι,

οὐδὲ παρ' ἐμοί ποτε τὸν Ἀρμόδιον ἕσεται 980

ξυγκατακλινείς, ὅτι παροίνιος ἀνὴρ ἔφυ,

ὅστις ἐπὶ πάντ' ἀγάθ' ἔχοντας ἐπικωμάσας,

εἰργάσατο πάντα κακὰ κἀνέτρεπε καξέχει,

κἀμάχετο, καὶ προσέτι πολλὰ προκαλουμένου,

πῖνε, κατάκεισο, λαβὲ τήνδε φιλοτησίαν, 985

τὰς χάρακας ἦπτε πολὺ μᾶλλον ἔτι τῷ πυρί,

ἐξέχει θ' ἡμῶν βία τὸν οἶνον ἐκ τῶν ἀμπέλων.

974. ἐν οἰκίᾳ, viz. the mats and the wicks, sup. 874.—χλιαρὰ, 'warmed up,' 'served hot.' The ι is long, as in χλιεῖν and φλιά, and χλιανεῖς in Lysist. 386. In Eccl. 64, ἐχλαινόμην ἐστῶσα, Bergk reads ἐχραινόμην, from Bekker's Anecd. i. 72. 28. But χλιαρὸν occurs in Homer.

976. τῷδέ γε, i. e. if not to the war-party.

979. Πόλεμον, personified, as in Pac. 236.—τὸν Ἀρμόδιον, the drinking-song or σκολιὸν (preserved by Athenaeus) in memory of the tyrannicides. Vesp. 1225, ἄδω δὲ πρῶτος Ἀρμονίου, δέξει δὲ σύ.—παρ' ἐμοί, 'at my house,' not 'next to me at table.'

981. παροίνιος, not 'tipsy,' but 'insolent in his cups.' Cf. Soph. Oed. R. 780, καλεῖ παρ' οἴνῳ. The common form is πάροινος. Elmsley, followed by Meineke and Dr Holder, read παροινικός. In Vesp. 1300 we have παροινικώτατος. So ἰσχυρός and ἰσχυρικώτερος in Plat. Theaet. p. 169 B.

982. ὅστις. See 645.—ἐπι-

κωμάσας, a metaphor from a party of κωμασται suddenly entering a private house, like Alcibiades and his friends in Plat. Symp. p. 212 D. So ἐξεκώμασε, 'went off with a gallant,' Eur. Andr. 603.

983. ἀνέτρεπε. The wine-jars were overturned or smashed in the hostile εἰσβολαί, and the wine lost. See Pac. 613.

984. προκαλουμένου, 'though I made him many an offer of peace.' The incident, if historic, is important, as showing that the Athenians had already made the Spartans many overtures for peace in the early part of the war. See also Equit. 794, Ἀρχεπτολέμου δὲ φέροντος τὴν εἰρήνην ἐξεσκέδασας, τὰς πρεσβείας τ' ἀπελαύνεις, where the plural πρεσβείας is equally significant, but the verb is in the present tense.

985. φιλοτησίαν, sc. κύλικα, 'this loving-cup.'—τὰς χάρακας, Pac. 612, ὡς δ' ἀπαξ τὸ πρῶτον ἄκουσ' ἐψόφησεν ἀμπελος.

987. ἀμπέλων, παρ' ὑπ. for τῶν ἀμφορέων.

* * * ταί τ' ἐπὶ τὸ δεῖπνον ἕμα καὶ μεγάλη
δὴ φρονεῖ, 988

τοῦ βίου δ' ἐξέβαλε δεῖγμα τάδε τὰ πτερά πρὸ
τῶν θυρῶν.

ὦ Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φίλαις
ξίντροφε Διαλλαγῇ,

ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάν-
θανες. 990

πῶς ἂν ἐμὲ καὶ σέ τις Ἔρως ξυναγάγοι λαβὼν,
ὡσπερ ὁ γεγραμμένος, ἔχων στέφανον ἀνθέμων;
ἢ πάνυ γρόντιον ἴσως νενόμικίς με σύ;
ἀλλὰ σε λαβὼν τρία δοκῶ γ' ἂν ἔτι προσβαλεῖν.

988. Something (apparently a *pacon*) is lost at the beginning of the verse, which it is not easy to restore. The sense suggests *νῦν δ' ὁ θεός* (or *ὁδὲ*) *κάθητ' ἐπὶ τὸ δεῖπνον*. But the elision in *κάθηται* can hardly be defended (see *Vesp.* 407. *Nub.* 42, 523. *Av.* 1340, where there is crasis rather than elision), and the Schol. explains the lost word by *οποιᾷζει περὶ τὸ δεῖπνον*.—*μεγάλα φρονεῖ*, in allusion to the refusal *sup.* 966.

989. *τάδε τὰ πτερά*. It would seem from *τάδε* that the Chorus were on the stage; at least, they were on the raised platform on the orchestra, near enough to see pretty closely the feathers that had been thrown out by *Dicaeopolis* to show the good cheer in preparation.

990. *ἄρα*, with the imperfect, as *sup.* 90. *Pac.* 22, 516. *Equit.* 382. 'O lovely Peace! foster-sister of Cypris the fair and those dear Graces! Ah! little did we know all this time how beautiful was your countenance!' Compare *Pac.* 618,

ταῦτ' ἄρ' εὐπρόσωπος ἦν (εἰρήνη), ὅσα συγγενῆς ἐκείνου. πολλά γ' ἡμᾶς λανθάνει. Peace, says the Schol., is favourable to marriage and to festivity, and thus to Cypris and the Charites. For the personification of *Διαλλαγῇ* see *Lysist.* 114.

991. *πῶς ἂν κ.τ.λ.* 'O that some Cupid would take and bring you and me together, like the god in the picture, with a chaplet of flowers on his head!' Some well-known painting of Eros is alluded to, the Schol. says by *Zeuxis*, which is likely, as he had come to Athens at the beginning of the war. *Aesch. Eum.* 50, *εἶδ' ἂν ποτ' ἤδη Φινέως γεγραμμένας οὐκίπνον φερούσας*. *Ran.* 538, *μᾶλλον ἢ γεγραμμένην εἰκόν' ἐστάναι*.

994. *τρία προσβαλεῖν*. 'Now that I have got you, I hope, old as I seem (*ἔτι*), to have three throws,' a metaphor from the grappling of wrestlers, whence *ὦ γλυκκία προσβολή*, 'O sweet embrace!' *Eur. Med.* 1074. *Suppl.* 1134. The phrase is, of course, ambiguous: see *Equit.*

πρῶτα μὲν ἂν ἄμπελίδος ἔρχον ἐλάσαι μακρόν,
 εἶτα παρὰ τόνδε νέα μοσχίδια συκίδων, 996
 καὶ τὸ τρίτου ἡμερίδος ὄρχον, ὁ γέρων ὀδί,
 καὶ περὶ τὸ χωρίον ἐλάδας ἅπαν ἐν κύκλῳ,
 ὥστ' ἀλείφεσθαι σ' ἀπ' αὐτῶν καὶ με ταῖς νο-
 μηνίαις.

ΚΗΡ. ἀκούετε λεῶ' κατὰ τὰ πάτρια τοὺς χάσας 1000
 πίνειν ὑπὸ τῆς σάλπιγγος· ὅς δ' ἂν ἐκπίῃ
 πρῶτιστος, ἄσκιν Κτησιφῶντος λήψεται.

ΔΙΚ. ὦ παῖδες, ὦ γυναῖκες, οὐκ ἠκούσατε;
 τί δράτε; τοῦ κήρυκος οὐκ ἀκούετε;
 ἀναβράττει, ἐξοπτᾶτε, τρέπετ', ἀφέλκετε 1005

1391. Av. 1256. Hor. Epod. XII. 15. Schol. λαβῶν σε ἰσχίσω συγγενέσθαι σοι τρίς καὶ πολλάκις. The lines next following, describing the planting of vines, figs, and olives, on the conclusion of the peace, have also allusive senses, as pointed out in Müller's note. Schol. κωμικῶς ὡς φιλογέωργος ἀλληγορεῖ ὡς ἐπὶ συννοσίαις.

997. ἡμερίς, a cultivated vine, which we cannot distinguish from ἀμπελὶς. Od. v. 69, ἡμερίς ἠξίωσα, τεθήλει δὲ σταφυλῆσιν. For μόσχος, a young shoot, cf. Il. xi. 105, Ἴδης ἐν κνημοῖσι δίδη μόσχοιο λύγοισιν.—For ὄρχον, 'a row,' most of the copies (not, however, the Schol.) give κλάδον. Dind. gives ὄσχον (= μόσχον) with Elmsley, ὄξον Bergk. —περὶ τὸ χωρίον, 'round the farm.' Lucret. v. 1374, 'atque olearum caerulea distinguens inter plaga currere posset.'

1000. The festivities (sup. 961) now begin in earnest. The feasting in the farmer's house, and the contrast with

the sufferers from the war in various ways, conclude this play equally with the 'Peace.'

id. ἀκούετε. A formula of heralds' proclamation, Pac. 551. Av. 448, where κελεύω is suppressed.—ὑπὸ, 'to the notes of,' sup. 970.

1002. The prize for him who could drink off his flask or tankard first, was a skin of wine (1202, 1230). Schol. ἐτίθετο δὲ ἄσκος πεφυσσημένος ἐν τῇ τῶν Χωῶν ἑορτῇ, ἐφ' οὗ ἔδει τοὺς πίνοντας πρὸς ἀγῶνα εἶσταναι, καὶ τὸν πρῶτον πίνοντα ὡς νικήσαντα λαμβάνειν ἄσκον. Like the jumping or hopping upon greased ἄσκοι, unctos per utres, at the Ἀσκῶλια, the fun consisted in the probability of a fall. Here the name of some pot-bellied sot is given instead of that of the wine-bag. Müller quotes a passage of Antiphanes, τοῦτεν οὖν δι' οἰνοφλυγίαν καὶ πάχος τοῦ σώματος ἄσκον καλοῦσι πάντες οὐπιχώριοι.

1005. ἀναβράττειν, 'to braise.' seems applied to the cooking of

τὰ λαγῶα ταχέως, τοὺς στεφάνους ἀνείρετε. ^{string}
 φέρε τοὺς ἰβελίσκους, ἵν' ἀναπείρω τὰς κίχλας.

ΧΟΡ. ζηλῶ σε τῆς εὐβουλίας,

μῦλλον δὲ τῆς εὐτυχίας, ^{good luck}

ἄνθρωπε, τῆς παρούσης.

1010

ΔΙΚ. τί δῖτ', ἐπειδὴν τὰς κίχλας

ὀπτωμένας ἴδητε;

ΧΟΡ. οἶμαί σε καὶ τοῦτ' εὖ λέγειν.

ΔΙΚ. τὸ πῦρ ὑποσκάλευε. ^{ruke out}

ΧΟΡ. ἤκουσας ὡς μαγειρικῶς ^{cookingly} 1015

κομψῶς τε καὶ δειπνητικῶς ^{nicely & dinnerly}

αὐτῇ διακονεῖται; ^{enjoy himself}

ΓΕΩ. οἶμοι τάλας. ΔΙΚ. ὦ Ἡράκλεις, τίς οὔτοςί;

ΓΕΩ. ἀνὴρ κακοδαίμων. ΔΙΚ. κατὰ σεαυτὸν νυν

τρέπου.

ΓΕΩ. ὦ φίλτατε, σπονδαὶ γάρ εἰσι σοὶ μόνω, 1020

μέτρησον εἰρήνης τί μοι, κὰν πέντ' ἔτη.

game; cf. Pac. 1196. Ran. 509.

—ἀφέλκετε, sc. των ὀβελῶν. So *scutu* seems allied to *φέρω*.

1006. ἀνείρετε, lit. 'string on,' i.e. put in a row on a cord or bandage; compare *serta* and *utilis coronae*. — ὀβελίσκους, 'hand me those skewers, that I may truss the fieldfares.'

1007. ἀναπείρω. Elmsley remarks that *πείρειν* is seldom used by the Attics. Compare, however, 796, and Eur. Phoen. 26 (if the passage is genuine). σφυρῶν σιδηρα κέντρα διαπείρας μέσον.

1009. μῦλλον δέ, i.e. καὶ ἔτι μᾶλλον. For the syntax of *ζηλῶ* see Equit. 837, *ζηλῶ σε τῆς εὐλογητίας*. (In Vesp. 1450 read *ζηλῶ σε τῆς εὐτυχίας, ὁ πρέσβυς οὐ μέτρησεν κ.τ.λ.*)

1013. καὶ τοῦτ'. 'There, too,

I think you are right,' viz. in fancying I shall envy you.—*ὑποσκάλευε*, 'rake out the ashes from the bottom of the grate,'—addressed to one of the servants.

1015. ἤκουσας κ.τ.λ. 'Do you hear how cookishly and spicily and dinnerly he serves himself?' Soph. Phil. 286, *καθεῖ τε βαιᾶ τῆδ' ὑπὸ στέγγι μόνον διακονεῖσθαι*.

1019. κατὰ σεαυτὸν, i.e. τὴν κατὰ σεαυτὸν ὁδόν, 'take your own road,' don't come my way. Cf. Nub. 1263, where the same verse occurs, and Vesp. 1493, *κατὰ σεαυτὸν ὄρα*.

1021. μέτρησον. He holds out a diminutive cup made from a hollow reed with a knot (*γόνυ*) for the bottom (1034). The *σπονδαὶ* are treated as if samples

ΔΙΚ. τί δ' ἔπαθες; ΓΕΩ. ἐπετρίβην ἀπολέσας τῷ βόε.

ΔΙΚ. πόθεν; ΓΕΩ. ἀπὸ Φυλῆς ἔλαβον οἱ Βοιώτιοι.

ΔΙΚ. ὦ τρισκακοδαίμων, εἶτα λευκὸν ἀμπέχει;

ΓΕΩ. καὶ ταῦτα μέντοι νῆ Δί' ὥπερ μ' ἐτρέφετήν 1025

καμνίεν πᾶσι βολίτοις. ΔΙΚ. εἶτα νυνὶ τοῦ δέει;

ΓΕΩ. ἀπόλωλα τῷφθαλμῷ δακρύων τῷ βόε.

ἀλλ' εἴ τι κήδει Δερκέτου Φυλασίου,

ὑπάλειψον εἰρήνη με τῷφθαλμῷ ταχί.

ΔΙΚ. ἀλλ', ὦ πονήρ', οὐ δημοσιεύων τυγχάνω. 1030

ΓΕΩ. ἴθ' ἀντιβολῶ σ', ἦν πως κομίσωμαι τῷ βόε.

ΔΙΚ. οὐκ ἔστιν, ἀλλὰ κλάε πρὸς τοῦ Πιττάλου.

ΓΕΩ. σὺ δ' ἀλλά μοι σταλαγμὸν εἰρήνης ἔνα

εἰς τὸν καλαμίσκον ἐνστάλαξον τουτονί. *lit., all the*

of wine, as sup. 187.—*kān*, i.e. καὶ ἐὰν μετρήσ κ.τ.λ. Some would call this an instance of *an* "consopitum," or redundant. A. Müller refers to Vesp. 92 and Lysist. 671.—*πέντ' ἔτη*, 'if only for five years.' Cf. αὐται μὲν εἰσι πεντετεῖς, sup. 188.

1022. ἐπετρίβην, 'I am a ruined man through the loss of my two cows.' Between βούς and Βοιώτιος there is probably an intentional play.—ἀπὸ Φυλῆς, a deme of the Ōeneid tribe, between Athens and Thebes.

1024. λευκὸν, i.e. you ought to put on mourning for their loss.—βολίτοις, lit. 'in cow-dirt,' meaning ἐν πᾶσιν ἀγαθοῖς. So Equit. 658, *κᾶγωγ' ὅτε δὴ ἔγνων τοῖς βολίτοις ἠττημένος*, for βούων ἀριθμῷ.

1029. ὑπάλειψον. Anoint the eyelids underneath, as in the treatment of ophthalmia, Plut. 721.

1030. οὐ—τυγχάνω. 'I am not at present the parish doc-

tor.' Müller quotes Plat. Gorg. p. 455 B, *ὅταν περὶ ἰατρῶν αἰρέσεως ἢ τῇ πόλει σύλλογος*. Add p. 514 D, *εἰ ἐπιχειρήσαντες δημοσιεύων παρεκαλοῦμεν ἀλλήλους ὡς ἱκανοὶ ἰατροὶ ὄντες*. Apol. p. 32 A, *ἀναγκαζέον ἔστι τὸν βῆντι μαχοῦμενον ὑπὲρ τοῦ δικαίου, καὶ εἰ μέλλει ὀλίγον χρόνον σωθήσθαι, ἰδιωτεύειν ἀλλὰ μὴ δημοσιεύειν*. The Schol. gives a secondary sense, 'my position is not that of a public man,' οὐ κοινῇ ἐσπείσαμην, τουτέστι σὺν τῇ πόλει, ἰδία δὲ καὶ ἑμαυτῷ μόνῳ. The public medicine-man at Athens at this time was Pittalus, inf. 1222. Vesp. 1432, *οὕτω δὲ καὶ σὺ παράτρεχ' εἰς τὰ Πιττάλου, sc. δῶματα*. Here the copies vary between τοῦ and τοῦς, sc. μαθητᾶς. Bergk adopts the former, which is the reading of MS. Rav. in 1232.

1031. τῷ βόε is put *παρ' ὑπόνοιαν* for τῷφθαλμῷ.

1033. σὺ δ' ἀλλά. See on 191.

ΔΙΚ. οὐδ' ἂν στριβλικίγξ· ἀλλ' ἀπιὼν οἴμωξέ που.

ΓΕΩ. οἴμοι κακοδαίμων τοῖν γεωργοῖν βοιδίῳν. 1036

ΧΟΡ. ἀνὴρ ἀνεύρηκέν τι ταῖς

σπονδαῖσιν ἡδύ, κοῦκ ἔοι-

κεν οὐδενὶ μεταδώσειν.

ΔΙΚ. κατὰ χειρὶ σὺ τῆς χορδῆς τὸ μέλι. 1040

τὰς σηπίας στάθει.

ΧΟΡ. ἤκουσας ὀρθιασμάτων;

ΔΙΚ. ὀπτᾶτε τὰ γχέλεια.

ΧΟΡ. ἀποκτενεῖς λιμῶ με καὶ

τοὺς γείτονας κνίσῃ τε καὶ

φωνῇ τοιαῦτα λάσκων.

ΔΙΚ. ὀπτᾶτε ταυτὶ καὶ καλῶς ξανθίζετε.

ΠΑΡ. Δικαίπολι. ΔΙΚ. τίς οὔτοσὶ τίς οὔτοσί;

ΠΑΡ. ἔπεμφέ τις σοι νυμφίος ταυτὶ κρέα

ἐκ τῶν γάμων. ΔΙΚ. καλῶς γε ποιῶν, ὅστις ἦν.

ΠΑΡ. ἔκέλευε δ' ἐγχεῖαι σε, τῶν κρεῶν χάριν, 1051

ἵνα μὴ στρατεύοιτ', ἀλλὰ βινοίῃ μένων,

εἰς τὸν ἀλάβαστον κύαθον εἰρήνης ἕνα.

1035. οὐδ' ἂν, sc. ἐγχεῖαι. The adverb is unique in its kind, and of uncertain origin.

1037. ταῖς σπονδαῖς, 'by his treaty.' Dobree's conjecture, ἐνεύρηκεν, though probable, is quite unnecessary.

1041. στάθει (to an attendant), 'broil the cuttle-fish' (or perhaps, 'the pieces of cuttle-fish'). Some parts of this unguinly creature are still used for food. Eccles. 126, ὡσπερ εἰ τις σηπίας πώγωνα περιδῆσειν ἐσταθειμένας. *ibid.* 554.—χορδῆς, 'chitterlings,' portions of the entrail, still eaten with relish by country people. For the genitive cf. 245.

1042. ὀρθιασμάτων, his com-

mands uttered in a loud voice that all may hear them.

1048. Enter a bridegroom's "best man," with a request that his newly-married friend may be exempted from service for the honeymoon at least—κρέα, slices of meat from the marriage-feast, a common present, especially at a sacrifice. Paec. 192, ἡκας δὲ κατὰ τί; T. τὰ κρέα ταυτὶ σοι φέρων. Theocr. v. 139, καὶ τὸ δὲ θύσας ταῖς Νύμφαις Μόρσωνι καλὸν κρέας ἀστικὰ πέμψον.

1053. ἀλάβαστον, 'this gallipot.' Cf. Lysist. 947. ἀλαβαστοθήκη in Dem. de Fals. Leg. p. 415.—κύαθον ἕνα, 'just one noggin of peace,'—the σπον-

- ΔΙΚ. ἀπόφερ' ἀπόφερε τὰ κρέα καὶ μὴ μοι δίδου,
ὡς οὐκ ἂν ἐγχείαιμι χιλιῶν δραχμῶν. 1055
ἀλλ' αἴτην τίς ἐστίν; ΠΑΡ. ἡ νυμφεύτρια
δεῖται παρὰ τῆς νύμφης τι σοὶ λέξαι μόνω.
- ΔΙΚ. φέρε δῆ, τί σὺ λέγεις; ὡς γελοῖον, ὦ θεοί,
τὸ δέημα τῆς νύμφης, ὃ δεῖταιί μου σφόδρα,
ὅπως ἂν οἴκουρῆ τὸ πέος τοῦ νυμφίου. 1060
φέρε δεῦρο τὰς σπονδάς, ἵν' αὐτῇ δῶ μόνη,
ὅτιν ἡ γυνή 'στι τοῦ πολέμου τ' οὐκ ἀξία.
ἕπεχ' ὥδε δεῦρο τοῦξίλειπτρον, ὦ γύναι.
οἶσθ' ὡς ποιεῖτε τοῦτο; τῇ νύμφῃ φράσον,
ὅταν στρατιώτας καταλέγωσι, τουτωῖ 1065
νύκτωρ ἀλειφέτω τὸ πέος τοῦ νυμφίου.
ἀπόφερε τὰς σπονδάς. φέρε τὴν οἰνήρυσιν,
ἵν' οἶνον ἐγχείω λαβὼν ἐς τοὺς χάσας.)
- ΧΟΡ. καὶ μὴν ὀδί τις τὰς ὀφρῦς ἀνεσπακῶς
ὥσπερ τι δεινὸν ἀγγελῶν ἐπέιγεται. 1070
- ΑΓ.Α. ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

δαί being again regarded as wine.

1055. δραχμῶν. See on 812.

1058. τί σὺ λέγεις; 'Well, now, what have you to say?' Here a whispering ensues, as in Pac. 661.

1062. οὐκ ἀξία, not a fitting person for the war, i.e. to feel the miseries of it. Cf. 591. (The conjecture αἰτία should not have been admitted by Meineke and Dr Holden. 'Not being to blame for the war' was no sufficient ground for granting the request.)

1063. ἕπεχε, see Pac. 431, 908.

1064. ποιεῖται vulgo, ποιεῖτε Rav., and so Dind., Bergk, Meineke. There is some diffi-

culty in the plural, as well as in the present imperative. Perhaps ποιήσον was altered to ποιεῖται from ignorance of the idiom. Cf. Equit. 1158. οἶσθ' οὖν ὃ δρᾶσον. It is likely that we should read ὡς ποιείσθω. Meineke omits the verse.

1065. καταλέγωσι, when they put down the names in the military list.

1067. οἰνήρυσιν, the small cup for taking wine out of the bowl. Cf. ἐτνήρυσιν, sup. 245.

1069. ἀνεσπακῶς. 'To arch the eyebrows' was to look alarmed or surprised. Cf. Equit. 631, τὰ μέτωπ' ἀνέσπασεν.

1071. Λάμαχοι. See on 270. Elmsley, from 1083, substitutes κῆρυξ for ἀγγελος. The messen-

ΛΑΜ. τίς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ;

ΑΓ. Α. ἰέναι σ' ἐκέλευον οἱ στρατηγοὶ τήμερον
ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λίφους
κάπειτα τηρεῖν νιφόμενον τὰς εἰσβολάς. 1075
ὑπὸ τοὺς Χόας γὰρ καὶ Χύτρους αὐτοῖσί τις
ἤγγειλε ληστὰς ἐμβαλεῖν Βοιωτίους.

ΛΑΜ. ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες.

οὐ δεινὰ μὴ ἔξειναί με μηδ' ἐορτάσαι;)

ΔΙΚ. ἰὼ στράτευμα πολεμολαμαχαϊκόν. 1080

ΛΑΜ. οἴμοι κακοδαίμων, καταγελῆς ἤδη σύ μου.

ΔΙΚ. βούλει μάχεσθαι Γηρύνῃ τετραπτίλω;

ΛΑΜ. αἰαῖ,

οἷαν ὁ κήρυξ ἀγγελίαν ἤγγειλέ μοι.

ΔΙΚ. αἰαῖ, τίνα δ' αὖ μοι προστρέχει τις ἀγγελῶν;

ΑΓ. Β. Δικαιόπολι. ΔΙΚ. τί ἔστιν;

ΑΓ. Β. ἐπὶ δεῖπνον ταχὺ 1085

ger knocks loudly at the door on the stage, and Lamachus, as before (572), comes out, dressed as a ὀπλίτης.—χαλκοφάλαρα, parodied, as Müller supposes, from some tragedy, 'brass-accoutred' perhaps having been an epithet of σώματα, here altered to δώματα. Schol. τραγικώτερον δὲ λέγει διὰ τὸ μεγαλόρρημον τοῦ Λαμάχου.

1073. ἐκέλευον. See on 960.

1075. νιφόμενον, lit. 'snowed upon,' i. e. 'all in the snow,' cf. 1141. Od. vi. 130, λέων—βς τ' εἰς ἰθάκης καὶ ἀήμενος.—εἰσβολάς, the passes into Attica on the confines of Boeotia, in the neighbourhood of Phyle probably.

1076. ὑπὸ, 'about the time of,' viz. at the present festival, and when least expected.—ἐμβαλεῖν, the future.

1081. σύ. Emphatic: 'You have the laugh against me now,'

as I had before against you, in calling you πτωχὸς, &c. (577).

1082. τετραπτίλω, παρ' ὑπ. for τρισωμάτω, Aesch. Ag. 870. Probably he holds to his forehead, or puts on his head, like a crest, one of the four-winged locusts, τετραπτερυλλίδες, sup. 871. Perhaps the old fashion of wearing golden grasshoppers in the hair (Thuc. i. 6) is alluded to. The general sense (as the Schol. explains it) is, 'You can no more contend against me, i. e. my fortune, than against a Geryon with three lives.'

1084. αἰαῖ. He uses in mockery the same interjection, but in our sense of *hah! hah!* rather than *ah! ah!* So φεῦ occasionally is a mere note of surprise.—τίνα δ' αὖ μοι, perhaps τιν' ἐμοὶ ὁ αὖ, as emphasis on the person is required.

βάδιζε, τὴν κίστην λαβὼν καὶ τὸν χόα.
 ὁ τοῦ Διονύσου γάρ σ' ἱερεὺς μεταπέμπεται.
 ἀλλ' ἐγκόνοι δειπνεῖν κατακωλύεις πάλοι.
 τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα,
 κλῖναι, τράπεζαι, προσκεφάλαια, στρώματα, 1090
 στέφανοι, μύρον, τραγίμαθ', αἱ πόρραι πάρα,
 ἄμυλοι, πλακοῦντες, σησαμοῦντες, ἴτρια,
 ὄρχηστρίδες, τὰ φίλταθ' Ἀρμοδίου, καλάι.
 ἀλλ' ὡς τάχιστα σπεῦδε. ΛΑΜ. κακοδαίμων
 ἐγώ.

ΔΙΚ. καὶ γὰρ σὺ μεγάλην ἐπεγράψου τὴν Γοργόνα.
 σύγκλειε, καὶ δεῖπνόν τις ἐνσκευαζέτω. 1096

1086. κίστην, a box like that used by modern cooks in carrying hot viands. Each guest brought his own food, in part at least, the host lending the house and supplying the accessories to the feast.—χόα, an irregular accusative, following the analogy of χέες and χόας, from χοῦς. Others read χοᾶ, as from χοεύς.

1087. ἱερεὺς. The priest of Bacchus, who sat as the representative of the god in a seat of honour in the theatre (Equit. 536. Ran. 297), appears to have given a grand entertainment on the 'Feast of Pitchers.'

1088. δειπνεῖν, 'from sitting down to dinner.' Hence we infer the Greek custom of waiting till all the guests were present.

1092. ἄμυλοι, 'sponge-cakes' (mentioned for their softness in Theoc. ix. 21); σησαμοῦντες, 'seed-cakes'; ἴτρια, 'sweet-cakes,' made with honey.

1093. ὄρχηστρίδες. 'Dancing-girls, the favourites of Harmodius, — pretty girls too.' Cf.

Alcest. 340, σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα ψυχῆς ἔσωσας. Philoct. 434, Πάτροκλος ὃς σοὶ πατρός ἦν τὰ φίλτατα. The Schol. explains, τὰ εἰς Ἀρμόδιον σκολιὰ ἄσματα, as sup. 980; but this involves an awkward hyperbaton of καλάι, to which it is hard to find a parallel, unless indeed ἄδουσαι or ὀρχούμεναι be supposed to govern τὰ φίλτατα.

1095. ἐπεγράψου. 'Yes! for (instead of preparing dinner) you were getting the Gorgon painted on your shield as large as life.' There is a double sense, 'you were enrolling yourself under a bad demon for patron,' and therefore were truly κακοδαίμων. Pac. 684, αὐτῷ πονηρὸν προστάτην ἐπεγράψατο. Oed. R. 411, ὥστ' οὐ Κρέοντος προστάτου γεγράψομαι. We may perhaps explain μεγάλην by δεινήν. 'The Gorgon you were getting painted was a terrible demon indeed.'

1096. σύγκλειε, sc. τὴν οἰκίαν. Sup 479, κλεῖε πηκτὰ ὀωμάτων. —ἐνσκευαζέτω, suppley τῇ κίστῃ.

ΛΑΜ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί.

ΔΙΚ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.

ΛΑΜ. ἄλας θυμίτας οἶσε, παῖ, καὶ κρόμμυα.

ΔΙΚ. ἐμοὶ δὲ τεμάχῃ κρομμύοις γὰρ ἄχθομαι. 1100

ΛΑΜ. θρίον τὰρίχους οἶσε δεῦρο, παῖ, σαπρού.

ΔΙΚ. κάμοι σὺ δὴ, παῖ, θρίον ὀπτήσω δ' ἐκεῖ.

ΛΑΜ. ἔνεγκε δεῦρο τῷ πτερῷ τῷ κ τοῦ κράνους.

ΔΙΚ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας. 1104

ΛΑΜ. καλόν γε καὶ λευκὸν τὸ τῆς στρουθοῦ πτερόν.

ΔΙΚ. καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

ΛΑΜ. ὦνθρωπε, παῦσαι καταγελῶν μου τῶν ὄπλων.

ΔΙΚ. ὦνθρωπε, βοίλει μὴ βλέπειν εἰς τὰς κίχλας;

ΛΑΜ. τὸ λοφέιον ἐξένεγκε τῶν τριῶν λόφον.

ΔΙΚ. κάμοι λεκάμιον τῶν λαγῶν δὸς κρεῶν. 1110

1097. γύλιον, the wicker basket in which the provisions for three days were carried, Pac. 528, 787.

1099. θυμίτας. See 772.— οἶσε, Ran. 482. inf. 1122. An anomalous form, perhaps representing the epic aorists βήσετο, δύσετο.—σαπρού, 'stale.' Hence in Pac. 527 the smell of the γύλιος is represented as disagreeable.

1102. δημοῦ. Elmsley for δῆ (MS. Rav.) or δῆ παῖ, where παῖ is probably a metrical interpolation. He compares Equit. 954, δημοῦ βοείου θρίον ἐξωπτημένον. The θρίον was a slice of fish, fat meat, or perhaps (Ran. 134) brain, mixed with egg, and placed between two fig-leaves, like a sandwich, and eaten hot.

1103. τῷ κ τοῦ κράνους, 'belonging to my helm.' Müller says they were fastened on each side of the helmet; perhaps, therefore, to the φάλοι, which are often represented in vase-

paintings, and seem to have been moveable plates or patches to protect the ears. The crests and feathers would be kept in the λοφέιον, a round case, somewhat like our 'bandbox,' Nub. 751. inf. 1109. The Schol. gives also a variant τὸ λόφιον.

1105. This early mention of the ostrich feather for a plume is worthy of notice. 'Nice and white,' he says, 'is the feather;' to which the other retorts, 'nice and brown is the flesh of this wood-pigeon.' (The meat of all pigeons is peculiarly dark.)

1108. μὴ βλέπειν. Not to look at, i.e. not to cast an evil eye on, these fieldfares—Boissonade, whom Dr Holden follows, in transposing this couplet to follow 1112, makes three consecutive verses begin with ὦνθρωπε.

1110. λεκάμιον, probably pronounced as a trisyllable, is as good a play on λοφέιον as κριβανίτας and κιλλίβαντας in 1122

ΛΑΜ. ἀλλ' ἢ τριχόβρωτες τοὺς λόφους μου κατ-
έφαγον;

ΔΙΚ. ἀλλ' ἢ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι;

ΛΑΜ. ὄνθρωπε, βούλει μὴ προσαγορεύειν ἐμέ;

ΔΙΚ. οὐκ, ἀλλ' ἐγὼ χῶ παῖς ἐρίζομεν πάλαι.

βούλει περιδόσθαι, κάπιτρέψαι Λαμάχῳ, 1115

πότερον ἀκρίδες ἢ ἰδιόν ἐστίν, ἢ κίχλαι;

ΛΑΜ. οἴμ' ὡς ὑβρίζεις. ΔΙΚ. τὰς ἀκρίδας κρίνει
πολύ.

ΛΑΜ. παῖ παῖ, καθελών μοι τὸ δόρυ δεῦρ' ἔξω φέρε.

ΔΙΚ. παῖ παῖ, σὺ δ' ἀφελών δεῦρο τὴν χορδὴν φέρε.

ΛΑΜ. φέρε, τοῦ δόρατος ἀφελκῦσωμαι τοῦ λυτρον. 1120

ἔχ' ἀντέχου, παῖ. ΔΙΚ. καὶ σὺ, παῖ, τοῦδ'
ἀντέχου.

ΛΑΜ. τοὺς κιλλίβαντας οἶσε, παῖ, τῆς ἀσπίδος.

—3, and better than βροντή and πορδῆ, which are expressly called ὁμοίω in Nub. 394. Words of the same measure and termination were regarded as sufficiently alike to satisfy the conditions of a pun; and a great many jokes in Aristophanes turn on this apparently slight resemblance, e. g. κιστίδος to ἀσπίδος, 1136—7.

1111. ἀλλ' ἦ. 'Can it be that the moths have eaten my crests?'—'Can it be that I shall devour this potted hare before dinner?' Properly, μίμαρκυν was a kind of 'snack' prepared from the inside of a hare—'hare-soup' it is sometimes rendered. The Schol. has the form μίμαρκιν.

1115. βούλει (to the slave). 'Will you take a wager, and make Lamachus the umpire, whether locusts are sweeter food, or fieldfares?' The former,

we may suppose, would fall to Lamachus' share on service. Hence he naturally says οἴμ' ὡς ὑβρίζεις. For περιδόσθαι see 772.

1117. πολὺ. Supply νικᾶν, and see on 651. Müller supplies ἦδιον εἶναι.

1118—9. καθελών, from the peg where it hung.—ἀφελών, from the spit or gridiron.

1120. ἔλυτρον. As the crest had its λοφέιον, and the shield its σάγμα (574), so the spear had its bag or case, which was removed by holding one end (ἀντέχεσθαι) of the spear and drawing it out.

1121. τοῦδε, the spit, probably.

1122. κιλλίβαντες were three-legged stands or tressels for supporting a shield, and were probably used in review if not in the field. Like a painter's easel, or our camp-stools, this imple-

ΔΙΚ. καὶ τῆς ἐμῆς τοὺς κριβανίτας ἔκφερε.

ΛΑΜ. φέρε δεῦρο γοργόνωτον ἀσπίδος κύκλον.

ΔΙΚ. κάμοι πλακοῦντος τυρόνωτον δὸς κύκλον. 1125

ΛΑΜ. ταῦτ' οὐ κατάγελῶς ἐστὶν ἀνθρώποις πλατύς;

ΔΙΚ. ταῦτ' οὐ πλακοῦς δῆτ' ἐστὶν ἀνθρώποις γλυκὺς;

ΛΑΜ. κατάχει σύ, παῖ, τοῦλαιον. ἐν τῷ χαλκίῳ
ἐνορῶ γέροντα δειλίας φευξόμενον.

ΔΙΚ. κατάχει σύ τὸ μέλι. κἀνθάδ' εὐδηλος γέρων 1130
κλάειν κελεύων Λάμαχον τὸν Γοργάσου.

ΛΑΜ. φέρε δεῦρο, παῖ, θώρακα πολεμιστήριον.

ΔΙΚ. ἔξαιρε, παῖ, θώρακα κάμοι τὸν χόα.

ΛΑΜ. ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι.

ΔΙΚ. ἐν τῷδε πρὸς τοὺς συμπότας θωρηξομαι. 1135

ΛΑΜ. τὰ στρώματ', ὦ παῖ, δῆσον ἐκ τῆς ἀσπίδος.

ΔΙΚ. τὸ δειπνον, ὦ παῖ, δῆσον ἐκ τῆς κιστίδος.

ment would shut up and so be readily portable. In piling shields, perhaps they used the stands to prevent damage to the painted devices.

1123. κριβανίτας, sc. ἄρτους, sup. 87.—τῆς ἐμῆς, i.e. γαστέρος, 'to support my stomach.'

1126. πλατύς. This is explained 'flat' in the sense of downright. It may also resemble our phrase 'broad grins.' But the contrast with γλυκὺς suggests the meaning 'bitter' or 'brackish,' Herod. ii. 108. The MS. Rav. has πολὺς, but Müller cites several authorities to show that πλατύς was the received epithet. He compares also Pac. 814, ὦν καταχρεμψαμένη μέγα καὶ πλατύ.

1129. ἐνορῶ. 'I see the reflexion of an old man who will be tried for cowardice.' A joke on prosecutions for ἀστρατεία or λιποταξίον. Equit. 368, δῶξο-

μαί σε δειλίας. Plut. 382, ὁρῶ τιν' ἐπὶ τοῦ βήματος καθεδόμενον. Schol. εἰσὶ γὰρ τινες οἱ ἐν ἐλαίῳ ὀρῶντες μαντεύονται.

1130. γέρων, the same old man you speak of, viz. myself.—Γοργάσου, a feigned name (like Πηγάσου) to imitate the Gorgon on the shield. Lamachus was, as Müller remarks, the son of Xenophanes, Thuc. vi. 8.—κἀνθάδε, i.e. in the bright surface of the honey on the cake.

1133—5. θώραξ and θωρήσσεισθαι are used of drinkers who, as it were, protect the chest within. See Pac. 1286. For this reason a goblet is called σκυρή βελῶν ἀλεωρή in Vesp. 615.

1136. τὰ στρώματα. What we call a soldier's kit was tied to the shield. We read of στρωματόδεσμον συσκευάσασθαι in Plat. Theaet. p. 175 E.

ΛΑΜ. ἐγὼ δ' ἔμαντῶ τὸν γύλιον οἴσω λαβών.

ΔΙΚ. ἐγὼ δὲ θοιμάτιον λαβὼν ἐξέρχομαι.

ΛΑΜ. τὴν ἀσπίδ' αἴρου, καὶ βάδιζ', ὦ παῖ, λαβών. 1140
 νίφει. βαβαιύξ· χειμέρια τὰ πράγματα.

ΔΙΚ. αἴρου τὸ δεῖπνον· συμποτικὰ τὰ πράγματα.

ΧΟΡ. ἴτε δὴ χαίροντες ἐπὶ στρατιάν.

ὡς ἀνομοίαν ἔρχεσθον ὁδόν·

τῷ μὲν πίνειν στεφανωσαμένῳ,

1145

σοὶ δὲ ῥιγῶν καὶ προφυλάττειν,

τῷ δὲ καθεύδειν

μετὰ παιδίσκες ὠραιότης,

ἀνατριβομένῳ γε τὸ δεῖνα.

Ἄντιμαχόν τὸν Ψακάδος τὸν † ξυγγραφῆ, τὸν
 μελέων ποιητήν, 1150

1142. Müller thinks a distich was the original reading, "quum tota hac scena versus versus accuratis-ime respondeat." There seems an exception however at 1114—6, though we must allow something to the change of person. But a line beginning τὴν κιστιδ' αἴρου might have dropped out from its resemblance to the preceding.

1143. ἴτε χαίροντες seems addressed to Lamachus and his attendants, χαίροντες being added in irony. But ἔρχεσθον is addressed to the two principals, Lamachus and Dicaeopolis. Müller acutely remarks that this formula is a common commencement of a παράβασις, as in Eq. 498. Pac. 729. Nub. 510. Vesp. 1009. This passage is a kind of ἐπιρρημάτιον, as sup. 664. It is simply a strophe and antistrophe of choriambic, logaoedic, iambic, and antispastic, preceded by eight anapaestic

verses. The subject, being personal to the Chorus, may further justify the name of *parabasis* which Müller gives to it.

1145. τῷ μὲν, sc. ὁδὸς ἐστίν. Müller supplies γενήσεται.

1149. Ἄντιμαχόν. This man, mentioned also in Nub. 1022 as a low dirty fellow, was choragus in the year when the play of the Δαιταλεῖς was brought out under the name of Callistratus. If the Chorus are here speaking in their own, and not, as Müller thinks, in the poet's name, it would follow that the same chorus acted in both plays; for they complain that they were not asked to the dinner to commemorate the victory of the former play. Cf. sup. 300. Plat. Symp. p. 173 A, ὅτε τῇ πρώτῃ τραγωδίᾳ ἐνίκησεν Ἄγαθὸν τῇ ὑστεραίᾳ ἢ τὰ ἐπινίκια ἔθνευ αὐτὸς τε καὶ οἱ χορευταί. Antimachus was nicknamed ὁ Ψακάδος, the Schol. tells us,

ὡς μὲν ἀπλῶ λόγῳ κακῶς ἐξολέσειεν ὁ Ζεὺς,
ὅς γ' ἐμὲ τὸν τλήμονα Λήναια χορηγῶν ἀπ-
έκλεισε δειπνῶν. 1155

ὄν ἔτ' ἐπίδοιμι τευθίδος
δεόμενον, ἢ δ' ἀπτημένη
σιζουσα πάραλος ἐπὶ τραπέζῃ κειμένη
ὀκέλλοι' κᾶτα μέλλοντος λαβεῖν
αὐτοῦ κύων ἀρπάσασα φεύγοι. 1160
τοῦτο μὲν αὐτῷ κακὸν ἐν κᾶθ' ἕτερον νυκτε-
ρινὸν γένοιτο.

ἠπιαλῶν γὰρ οἴκαδ' ἐξ ἵππασίας βαδίζων, 1165
εἶτα κατάξειέ τις αὐτοῦ μεθίων τὴν κεφαλὴν
Ὀρέστῆς

because (like Cleon, sup. 380) he sputtered when he spoke, ἐπειδὴ προσέρρανε τοὺς συνομιλοῦντας διαλεγόμενος.

1150. The word ξυγγραφῆ is corrupt, as the metre of 1161 shows. It is thought to have crept in from a confusion of this Antimachus with one who was a prose-writer. (Schol. on Nub. 1022.) Elmsley's correction, τὸν μέλεον, seems probable.

1154. χορηγῶν, 'when choragus at the Lenææ.'—For ἀπέκλεισε δειπνῶν (MS. Rav.) there is a reading ἀπέλυσ' ἀδειπνον, 'dismissed without a dinner,' and so Bergk, Dind., Meineke, Holden. The Schol. explains this latter reading by ἀπεκλεισε δειπνων.

1156. ἐπίδοιμι. 'May I yet live to see him wanting a meal on cuttle-fish (1041), and may it, ready cooked and hissing-hot, be laid on the table and move towards him like a ship coming to shore.' There is some obscurity in the epithet πάραλος, which would seem to

be a play between the well-known trireme so-called, and the fish being laid by some sait. The reading παρ' ἄλός, 'recens capta,' adopted by Müller and Dr Holden from Thiersch, is hardly good Greek for ἐξ ἄλός. It is probable that, like the Roman *mensa*, the *τράπεζα* was the moveable top or slab of a table, which was brought into the room and set on the frame with the dishes upon it. So Quint. Smyrn. iv. 281, ἢ δ' ἑτέρη ἀπὸ δαιτὸς αἰε φορέσκε τράπεζαν. Müller and Dr Holden read ἐπὶ τραπέζῃ κειμένη, also from Thiersch, 'when the table has been set.'

1159. κᾶτα κ.τ.λ. A similar imprecation occurs Equit. 930.

1166. κατάξειε is said to be the reading of MS. Rav. Others have κατάξειε, and so the Schol. must have read, for he has κεφαλῆς in his lemma. Cf. 1180.—Ὀρέστῆς, a foot-pair, nicknamed *μαινόμενος*, and jocosely called ἤρωσ in Av. 1490, εἰ γὰρ ἐντόχοι τις ἦρω τῶν βρο-

μαινόμενος· ὁ δὲ λίθον λαβεῖν
βουλόμενος ἐν σκότῳ λάβοι

τῇ χειρὶ πέλεθον ἀρτίως κεχεσμένον· 1170

ἐπάξιεν δ' ἔχων τὸν μάρμαρον,
καῖπειθ' ἁμαρτῶν βάλοι Κρατίνον.)

ΘΕΡ. ὦ δμῶτες οἱ κατ' οἶκόν ἐστε Λαμάχου,

ὔδωρ ὔδωρ ἐν χυτρίδιῳ θερμαίνετε· 1175

οἰθόνια, κηρωτὴν παρασκευάζετε,

ἔρι' οἰσυπηρά, λαμπάδιον ^{ἔριον} περὶ τὸ σφυρὸν. ^{ἀνὴρ}

ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον, ^{ἀνὴρ}

καὶ τὸ σφυρὸν παλινόρρον ἐξεκόκκισε, ^{ποικίλον}

καὶ τῆς κεφαλῆς κατέαγε περὶ λίθον πεσῶν,

τῶν νύκτωρ Ὀρέστη, γυμνὸς ἦν
πληγῆς ὑπ' αὐτοῦ πάντα τάπι-
δέξια. See also *ibid.* 712, εἶτα
δ' Ὀρέστη χλαῖναν ὑφαίνειν, ἵνα
μὴ ῥιγῶν ἀποδῆ.

1170. πέλεθον, i.e. ὄνον, *mer-*
dam.

This is jocosely called μάρ-
μαρος, after the rude weapon of
the Homeric heroes. Meineke
gives τὸν βόρβορον with Her-
mann. But βόρβορος is a ge-
neral term (*Vesp.* 259, where
conversely and perversely Her-
mann and Meineke read μάρ-
μαρος), and thus the article
seems out of place.

1173. Κρατίνον. An unex-
pected word for τὸν ἐχθρόν.
Schol. οὐ τὸν ποιητὴν, ἀλλὰ τινα
ἀλαζόνα καὶ θρασύν καὶ μαινόμενον
καὶ μέθυσον.

1174. A messenger comes in
haste to announce that Lama-
chus has been wounded in the
fray, soon followed by the ge-
neral himself borne on a litter.
It is remarkable that his death
really occurred some ten years
later under precisely similar cir-
cumstances, *Thucyd.* vi. 101.

Doubts, however, have been
thrown on the genuineness of
part of this speech.

1176. οἰθόνια κ.τ.λ. 'Pre-
pare lint and cerate (salve),
greasy wool, a splint for his
ankle!' The unwashed wool
was thought to have healing
properties in the *οἰσπῶτη*, grease
and sweat of an undressed
fleece, also called οἰσυπη. The
Romans appear to have applied
it moistened with wine, *Iuv.* v.
24, 'vinum, quod sucida nolit
lana pati.'

1179. ἐκκοκκίζειν (*Ρασ.* 63) is
properly to squeeze out the pips
from a pomegranate. Hence
the dislocating a bone from its
socket. The Schol. evidently
read ἐξεκόκκυσε, for he explains
ἐκτραπὲν τῆς ἀρμονίας ἤχησεν.—
παλινόρρον, παλινόρσον, 'so as to
start the wrong way,' out of
joint.

1180. τῆς κεφαλῆς, μέρος τι,
a usual ellipse with καταγύναι,
e.g. *Vesp.* 1428, καὶ πῶς κατέαγε
τῆς κεφαλῆς μέγα σφόδρα. Here
perhaps we should read κατέαξε.
Cf. 1166.

καὶ Γοργόν' ἐξήγειρεν ἐκ τῆς ἀσπίδος. 1181

πτίλον δὲ τὸ μέγα κομπολακίθου πεσόν *in haste*

πρὸς ταῖς πέτραισι, δεινὸν ἐξηύδα μέλος·

ὦ κλεινὸν ὄμμα, νῦν πανύστατόν σ' ἰδὼν

λείπω φάος γε τοῦμόν, οὐκέτ' εἴμ' ἐγώ. 1185

τοσαῦτα λέξας εἰς ὑδρορρόαν πεσὼν

ἀνίσταται τε καὶ ξυναντᾶ δραπεταῖς *runaways*

ληστὰς ἐλαύνων καὶ κατασπέρχων δορί.

ἰδὶ δὲ καυτός· ἀλλ' ἀνοίγε τὴν θύραν.

ΛΑΜ. ἀτταταῖ ἀτταταῖ,

1190

στυγερὰ τάδε γε κρυερὰ πάθεα. τάλας ἐγὼ

διόλλυμαι δορὲς ὑπὸ πολεμίου τυπείς.

ἐκεῖνο δ' αἰακτὸν ἄν γένοιτό μοι, *miserable* 1195

Δικαιοπόλις γὰρ ἄν μ' ἴδοι τετρωμένον,

1181—8. The genuineness of this passage has been suspected for several reasons. The first verse seems made up from 574; and the κομπολακίθου πτίλον still more evidently from 587—9. The construction, too, of πεσὼν as an accusative absolute is, as Müller remarks, "rarrissimum;" nor is it less difficult to make πτίλον the subject to ἐξηύδα. There is a mock-tragic tone about the passage which is like the style of the poet. Meineke omits the whole of it; Müller and Dr Holden inclose in brackets 1186—8. Bergk incloses only 1181, and proposes λιπῶν for πεσὼν at the end of the next verse.

1185. φάος γε Aldus, the γε not being found in MS. Rav. It is clearly a metrical insertion. Meineke reads λείπω φάος τοῦτ' οὐκέτ' οὐδὲν εἴμ' ἐγώ. It may be doubted if this is Greek at all. The Attics do not say

οὐκ οὐδὲν λέγεις, but οὐ λέγεις οὐδὲν, or even οὐδὲν οὐδαμῶς.

1187. ξυναντᾶ. He confronts his runaways, i.e. tries, though sorely hurt, to rally his troops.

1190—1225. Attempts have been made, by some rather violent alterations, to bring these lines into a system of strophes and antistrophes. The repetition of ἀτταταῖ in mockery of Lamachus is itself no proof of any such arrangement; and to force 1191—4 into an iambic distich (the γε after τάδε is wanting in MS. Rav.) seems by no means a successful attempt. —Lamachus, it is plain, again uses mock-tragic language.

1196. The γὰρ is wanting in MS. Rav., but given in the Paris MSS., which read εἰ for ἄν. 'Dicaeopolis might perhaps see me wounded; and then he might mock at my misfortunes.' Elmsley and others with one MS. read κᾶτ' ἐγχαίροι. The Schol.

καὶτ' ἐγχάνοι ταῖς ἐμαῖς τύχαισιν. // *See. 5th 19 07*

ΔΙΚ. ἀτταταῖ ἀτταταῖ

τῶν τιθίων, ὡς σκληρὰ καὶ κυδώνια.

φιλήσατόν με μαλθακῶς, ὦ χρυσίω, 1200

τὸ περιπεταστὸν κάπιμανδαλωτόν.

τὸν γὰρ χόα πρῶτος ἐκπέπωκα.

ΛΑΜ. ὦ συμφορὰ τάλαινα τῶν ἐμῶν κακῶν.

ἰὼ ἰὼ τραυμάτων ἐπωδύνων. 1205

ΔΙΚ. ἰὴ ἰὴ χαῖρε Λαμαχίππιον.

ΛΑΜ. στυγερός ἐγώ.

ΔΙΚ. μογερός ἐγώ.

ΛΑΜ. τί με σὺ κυνεῖς;

ΔΙΚ. τί με σὺ δάκνεις;

ΛΑΜ. τάλας ἐγὼ [τῆς ἐν μάχῃ] ξυμβολῆς βαρείας.

ΔΙΚ. τοῖς Χουσι γάρ τις ξυμβολὰς ἐπράττετο; 1211

read *κατεγχάνοι*, which is a *vox nihili*. The MS. Rav. gives *ἐγχανεῖται*. The passage has been tampered with, perhaps from the uncertainty which clause was the condition and which the result; and hence the MSS. fluctuate between *εἰ* and *ἄν*. If these verses correspond with 1198—1202, we should perhaps read in 1195 *ἐκείνο δ' οὖν αἰακτὸν ἄν γένοιτο*, Aldus and two MSS. giving the *οὖν*. Grammarians however were too fond of completing *senarii* by additions of their own.

1199. *κυδώνια*, 'like quinces.' So *μαστοί* are called *μῆλα*, Lys. 155, Eccl. 903.

1204. Bergk would give this line to Dicaeopolis after 1201.

1207. Meineke, by giving *μογερός ἐγὼ* to Lamachus, destroys the whole fun of the passage, which consists in the

jolly farmer mocking the tone of the suffering soldier. The conjecture is Bergk's; but Bergk himself does not adopt what Dr Holden calls "certissima emendatio." It would be better perhaps to assign to Lamachus *τί με σὺ δάκνεις*; 'Why do you vex me so?' Then Dicaeopolis, speaking to the girl on his knee and taking *δάκνεις* literally, aptly replies *τί με σὺ κυνεῖς*; 'And why do you kiss me?'

1210. *ξυμβολῆς*, 'encounter.' The reply is, 'Who ever thought of taking *counters* (tokens in payment; but literally 'contributions') at the Feast of the Pitchers?' Or we may render the words by 'heavy charge' and 'making a charge.'

1211. *τοῖς Χουσι τίς ξυμβολὰς ἐπράττεν*; is the conjecture of Bergk.

ΛΑΜ. ἰὼ ἰὼ Παιῶν Παιάν.

ΔΙΚ. ἀλλ' οὐχὶ νυνὶ τήμερον Παιώνια.

ΛΑΜ. λάβεσθέ μου, λάβεσθε τοῦ σκέλους· παπαῖ,
προσλάβεσθ', ὦ φίλοι. 1215

ΔΙΚ. ἐμοῦ δέ γε σφὼ τοῦ πέους ἄμφω μέσου
προσλάβεσθ', ὦ φίλοι.

ΛΑΜ. ἰλιγγιῶ κάρα λίθῳ πεπληγμένος,
καὶ σκοτοδιγιῶ.

ΔΙΚ. καγῶ καθεύδειν βούλομαι καὶ στύομαι 1220
καὶ σκοτοβινιῶ.

ΛΑΜ. θύραζέ μ' ἐξενέγκατ' ἐς τοῦ Πιπτάλου
παιωνίαισι χερσίν.

ΔΙΚ. ὡς τοὺς κριτάς μ' ἐκφέρετε· ποῦ ἔστιν ὁ βα-
σιλεύς;
ἀπόδοτέ μοι τὸν ἀσκόν. 1225

ΛΑΜ. λόγχη τις ἐμπέπηγέ μοι δι' ὀστέων ὀδυρτιά.

ΔΙΚ. ὀράτε τουτουὶ κενόν. τήνελλα καλλίνικος.

ΧΟΡ. τήνελλα δῆτ', εἴπερ καλεῖς γ', ὦ πρέσβυ, καλ-
λίνικος.

ΔΙΚ. καὶ πρὸς γ' ἄκρατον ἐγχεάς ἄμυστιν ἐξέλαψα.

^{1212.} ἰὼ ἰὼ Παιάν ἰὼ Παι-
ῶν ἰὼ, Müller after Dindorf and
Bergk.

^{1219.} σκοτοδιγιῶ. Plato uses
this word Theaet. p. 155 D, and
Legg. p. 663 B.

^{1222.} Πιπτάλου, see 1032.

^{1224.} κριτάς, the umpires of
the drinking-match, βασιλεύς
being the *rex bibendi* or presi-
dent. There is probably an al-
lusion to the judges of the rival
dramas.

^{1225.} ἀπόδοτε, 'pay me,' as
a debt due. Cf. 1002.

^{1227.} τήνελλα. This word
was a vocal imitation of the

ting or *twang* of a lute-string.
It was used, as we know from
Pindar, Ol. ix. 1, as an extem-
pore accompaniment to three
short verses of Archilochus, in
honour of a victor at the Games,
till the longer hymn was ready
for performance.

^{1228.} εἴπερ καλεῖς γε. 'Since
you challenge me to it.' This
use of γε after εἴπερ with an
intervening word is not uncom-
mon. Aesch. Cho. 215, *kân toîs*
êmoîs âr', εἴπερ ἐν γε τοῖσι σοῖς.

^{1229.} καὶ πρὸς γε. The con-
ditions of victory were (1) to
drink up the cup first; (2) to

ΧΟΡ. τήνελλά νυν, ὦ γεννάδα· χῶρει λαβῶν τὸν
 ἄσκόν. 1230

ΔΙΚ. ἔπεσθέ νυν ἄδοντες ὦ τήνελλα καλλίνικος.

ΧΟΡ. ἀλλ' ἐψόμεσθα σὴν χάριν
 τήνελλα καλλίνικον ἄ-
 δοντες σὲ καὶ τὸν ἄσκόν.

drink neat wine ; (3) to drink it
 at a draught without taking
 breath. Eur. Rhes. οὐχ ὡς σὺ
 κομπεῖς τὰς ἐμάς ἀμυστίδας.

1234. The double accusative
 is used as in Ran. 382—3.
 Pind. Ol. xi. 78. Aesch. Ag.
 174, Ζῆνα δὲ τις προφρόνως ἐπι-

νίκια κλάζων. Eur. Bacch. 157,
 εὖτα τὸν εὖιον ἀγαλλόμεναι θεῶν.
 —The Chorus accompany Di-
 caeopolis in triumph from the
 stage in a rustic procession or
 village κῶμος. The Aves ends
 similarly, τήνελλα καλλίνικος, ὦ
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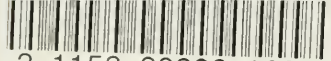
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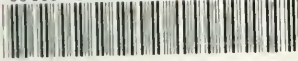
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