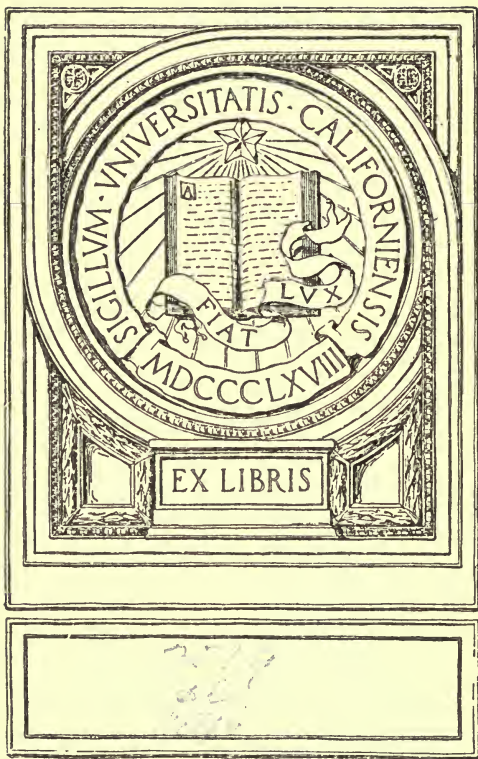


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THE PLUTUS OF ARISTOPHANES

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THE
PLUTUS
OF
ARISTOPHANES

EDITED

WITH INTRODUCTION AND NOTES

BY

M. T. QUINN, M.A.

PRINCIPAL, PACHAIYAPPA'S COLLEGE, MADRAS ; FELLOW AND LATE
EXAMINER, UNIVERSITY OF MADRAS ;
SOMETIME LATIN EXHIBITIONER AND SENIOR
CLASSIC, UNIVERSITY OF LONDON



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PREFACE.

THE present is an expurgated edition of the "Plutus" of Aristophanes, based on the text of Bergk, and designed to meet the wants of public schools, and of private students preparing for University and other examinations. The different readings in disputed lines, together with their various interpretations, are fully discussed in the Notes.

M. T. Q.

LONDON,
March, 1896.

INTRODUCTION.

The Author.

It is strange that we should be so singularly ill-informed about the personal history of the greatest comic poet of Greece. Two Greek biographies—one by Thomas Magister, the other anonymous—a notice by Suidas, a short contemporary sketch in Plato's *Symposium*, and such scraps of information as we can gather from his own plays, supply the materials for the *Life* of Aristophanês, and still leave us in doubt as to the time and place of his birth and death. Athens was *probably* his birthplace, although his father Philippos had property in Ægina. His Attic citizenship is shown indirectly, for when at a later time Kleôn, then the foremost man at Athens, was smarting under the comic lash, he prosecuted the poet on a *γραφὴ ξενίας* as being a foreigner exercising civic rights, but even Kleôn could not procure a conviction. Again, his first play, the *Δαιταλῆς* (*Banqueters*), came out in 427 B.C., when he must have been a young man. Thus his birth would probably fall between 450 and 444 B.C. Plato pictures him as an easy-going, pleasure-loving, gay young aristocrat, mixing in the most fashionable society of his time, and always expected to turn everything into ridicule. Happily, we know a good deal about his writings. In the fourth year of the Peloponnesian War his *Δαιταλῆς* received the second prize. It was aimed at recent innovations, especially the teachings of the Sophists, and praised the simplicity of the old conservative education. Next year (426 B.C.) appeared his *Babylonians*, in which he satirised Kleôn so mercilessly in presence of envoys with tribute from the subject cities, that the indignant demagogue prosecuted him on the *γραφὴ ξενίας* mentioned above. Of these two

plays we have only fragments. The fact of his prosecution is mentioned in the *Acharnians* (425 B.C.), the first of the extant plays. This play obtained the first prize. It compares the hardships of war with the happiness of peace, and concludes by Lamachos, the swashbuckler general, being led in wounded, while Dikaiopolis, the advocate of peace, enters under the mellow influence of Bacchos. The object of the play was to expose the folly of the war, and to support the aristocratic peace party against the Jingoism of the democracy. In 424 B.C. the first prize was won by the *Knights* (Ἰππῆς), which was the first play produced by the poet in his own name. It personifies the Athenian Dêmos as an easy-going, dull-witted old man with three slaves, Nikias, Dêmosthenês, and Kleôn. By bullying his fellow-slaves and flattering his master, Kleôn has obtained the ascendancy, till a sausage-seller supplants him and gives Dêmos some sound advice. No actor could be got to take the part of Kleôn in this play, and Aristophanês himself had to impersonate the demagogue. Between the ultra-conservative poet and the rough but resolute champion of the people there could be no truce. It is, however, a great error to receive these caricatures of Kleôn and of the democracy as faithful historical portraits. Grote, in his famous *History*, has shown how far they are from the truth. In 423 B.C. appeared the *Clouds*, of which the extant play is a second edition. In this play Sôkratês and his *Phrontistêrion* (*Thinking-shop*) are singled out for ridicule; but his bravery at Dêlion in the previous year, and the knowledge that he was an honest noble-minded man, induced the Athenians to reject the clever but unjust caricature, and it was beaten by the *Πυρίφη* (*Wine-Flask*) of Kratînos, and the *Kónvos* of Ameipsias. Though the caricature is so broad that we may acquit the poet of any hostile intention, especially when we remember that Plato in the *Symposium* introduces the philosopher and the poet as boon-companions, yet it is to be feared that some of this dramatic vilification of the purest of heathen philosophers stuck, and must be connected with the prosecution which twenty years later forced Sôkratês to drink the hemlock. But we must not

forget that the *Kónvos* of Ameipsias was on the same subject, and was preferred by the judges; and any censure that can apply to Aristophanes in this matter applies with just as great force to Ameipsias. In 422 B.C. appeared the *Wasps*, which is still extant. It ridicules the Dikasts, luckless Athenian citizens, who for three obols a day spent their lives as jurors in the law-courts. In the following

16 year the first edition of the *Peace* came out, with the object of recommending the then expected peace of Nicias; and this object was favoured by the recent death of Kleôn and Brasidas. In 414 B.C. Aristophanês produced two

7 comedies, the *Amphiaraos* and the *Birds*, of which only the

8 latter is extant. In the *Birds*, *Νεφελοκοκκυγία* (*Cloud-cuckoo-town*) is a satire on the wild hopes of young Athens of founding a Mediterranean empire in Sicily, whither an expedition had sailed in the previous year. This piece is full of the most sparkling wit and brilliant imagination.

9 The *Lusistraté* (*Disbander of Armies*) came out in 411 B.C., and represents all the women of Greece firm in their resolution to live apart from their husbands until peace is proclaimed. Next year appeared the *Thesmophoriazousai*

10 (*Celebrators of the Thesmophoria*), containing a fierce onslaught on the morals of the Athenian women. The

11 first edition of the *Ploutos* appeared in 408 B.C. The *Frogs*

12 came out in 405 B.C., a little before the battle of Aigos Potamoi, when Thêramenês was the foremost man at Athens and Alkibiadês was in exile. This play is of deep interest to us on account of its literary criticism. Dionusos goes to Hadês to find a good poet, Sophoklês and Euripidês having both died in the preceding year. Aischulos and Euripidês contend for the palm, which is finally awarded

13 to the former. The *Ekklesiazousai* (*Women's Parliament*) came out about 393 B.C., and is valuable for the history of Socialism and the theory of Woman's Rights. These theories must have been long in the air at Athens before they found expression in Plato's *Politeia*; and they are here satirised by making the women meet in the Assembly, dressed in their husbands' clothes, and decide that for the future they must assume the reins of government, with full participation in everything. The *Ploutos*, as we have

it, was put on the stage in 388 B.C., and is the last of the eleven plays that have come down to us. The writer of the Greek argument to the *Ploutos* tells us that this was the last play Aristophanês exhibited in his own name, and that he took the opportunity afforded by it of introducing to the public his son Ararôs, who put on the stage in his own name the last two plays of his father, the *Kôkalos* and the *Aiolosikôn*. Shortly after this the poet died (probably about 380 B.C.), in all likelihood at Athens, the scene of all his triumphs and of all his glory. There are about 730 *Fragments* of Aristophanês, all short and void of interest. We have the titles of forty-four plays (see Dindorf), and thirty are said to have been read by John Chrysostom, but Suidas only knows our eleven.

These eleven comedies are of very high historical interest to us because they present us with such an admirable series of caricatures of the most prominent men of that day, and with numerous parodies of the great tragic poets. Aristophanes dealt the hardest blows to Euripidês, of whose greatness a strong proof is afforded by the fact that his popularity was able to overcome the most brilliant comic genius of Greece arrayed against it during the period of its development. The personalities in which Aristophanês indulged often descend into coarseness and indecency; sometimes he indulges in obscenity even for its own sake, and makes a merit of it. This is the outcome of the Naturalism of Greek religion as compared with Christian Asceticism. Many things would be tolerated on the stage by Athenians of the most refined taste, that among us would be looked upon as shocking grossness. For such a public the poet catered only too well: and hence the occasional omissions imperatively demanded in school editions even of the *Ploutos*, the purest of his plays, by the standard of modern taste. The ingenuity of the poet in the way of mechanical artifice is seen by his making frogs croak choruses, pigs grunt a series of iambics, and by the enormous length of some of his words. Of these the most remarkable is one of 170 letters, at the end of the *Ekklêsiazousai*. Throughout all his plays, wherever politics enter, Aristophanês consistently attacks the ad-

vanced Republicans and works for the Conservative party in the State. In religion, although he was the champion of orthodoxy against the new physical school represented by Sôkratês and Euripidês, yet he does not hesitate to indulge in orthodox profanity, and to present the popular religion in a ludicrous light when it suits him. If he roundly abused the people, he tells them it was for their own good. The judgment passed by his contemporaries on the great comic poet is crystallised in Plato's pointed saying, that the soul of Aristophanês was a temple for the Graces :—

*Αἱ Χάριτες τέμενός τι λαβεῖν ὕπερ οὐχὶ πεσεῖται
Ζητούσαι ψυχὴν εὔρον Ἀριστοφάνους.*

The Play.

The *Ploutos* was first exhibited when Dioklês was Archôn Epônumos at Athens (B.C. 408); but the play which has come down to us, and which is presented in the following pages, is a later reconstruction of that earlier play. The difference between the two plays is probably very considerable. Although the work of the same poet, they are separated from each other by a space of twenty years, and belong to two different epochs in the history of Greek comedy. It was not till 388 B.C., when Antipatros was Archôn, that the second edition—the play as we have it—appeared. The earlier play, with the usual license of the Old Comedy, would probably be more pointed and personal, and more full of political allusions than the present one, which has all the characteristic marks of the Middle Comedy. A singular fact connected with this play is that there were five poets in the competition, whereas in all the other plays that have come down to us only three are mentioned, who always obtain the first, second, and third prize according to merit. It is likely enough that only one prize was offered among the five; but, whether the judges awarded it to Aristophanes or not, we do not know. The plot of both plays appears to have been the same—the restoration of his sight to Ploutos and the consequent redistribution of wealth. This we infer from the remark of the scholiast on line 115, that the words *ταύτης ἀπαλλάξειν*

σε τῆς ὀφθαλμίας belong to the first play, and that this line was changed in the second to τῆς ξυμφορᾶς ταύτης σε παύσειν, ἧς ἔχεις, and from an extract preserved by the scholiast on *Ranae*, 1120.

Different theories were held about this play, until Ritter wrote his famous preface with the object of showing that the work before us is not the first play, nor a mixture of the first and second, and in which he clearly proves that it can be nothing but the second play. Here are a few of the reasons. Verses 290, 292, 296, and 298, we are told by the scholiast, were written to ridicule Philoxenos of Cythêra. This Philoxenos was a distinguished dithyrambic poet, who was born in 435 B.C., and died about the same time as Aristophanes himself (380 B.C.). He lived at the court of the elder Dionusios, tyrant of Syracuse. To avenge an insult offered him by the tyrant, he wrote a dramatic piece called *Κύκλωψ*, in which Dionusios was caricatured under the name of the monster that gives the piece its title, and a female flute-player was Galatea, while Philoxenos himself was represented by Odusseus. Now, Dionusios first obtained supreme power at Syracuse in 405 B.C. Therefore it was after this date that the poet lived at his court, and as the result of a disagreement wrote his lampoon. Hence Aristophanês could not imitate the *Κύκλωψ* of Philoxenos in the first edition of his *Ploutos* (408 B.C.), but he could and has done so in the second (388 B.C.). Again, Lais, who is mentioned in line 179 and satirised in line 309 as Kirkê, was only fourteen years of age in 408 B.C., and could not then be so very notorious for her *former* (ποτ') mischief. Athenian mercenaries are mentioned in line 173 as being then in Corinth, and this can only refer to the War of the Allies, which lasted from 395 to 387 B.C., when the war was brought to an end by the Peace of Antalkidas. Line 1146, μὴ μνησικακίης, εἰ σὺ Φυλὴν κατέλαβες, must have been written after the capture of Phulê by Thrasuboulos in B.C. 404. Many other proofs are adduced by Ritter to show that this is the later play, and the evidence is so convincing that no room is left for doubt.

Persons Satirised. Although the play belongs to the Middle Comedy, we find some contemporaries satirised by name. Chief amongst these are Dionusios, Agurrhios, and Timotheos. Thrasuboulos is named, not in satire, but merely to give point to a joke by reference to a well-known event in the political history of Athens. Agurrhios is mentioned in an omitted line, 176. It is said of him in the *Ekklésiazousai* (393 B.C.) that hitherto he was as unheard of as a woman, but now πράττει τὰ μέγιστ' ἐν τῇ πόλει. The reason of his sudden fame was because he had, a short time before the representation of the *Ekklésiazousai*, won the favour of the mob by raising the pay of those who attended the public assembly (μισθὸς ἐκκλησιαστικός) to three obols. On the death of Thrasuboulos, Agurrhios was elected in his place to command the fleet cruising around the islands off the coast of Asia Minor. Dionusios the tyrant, the oppressor of the Sicilians, is contrasted (line 550) with Thrasuboulos who restored Athenian liberty. Timotheos, Konôn's son, soon to become famous as a naval hero, is already known for his extravagant taste in architecture (line 180). We know something of Pamphilos (line 174, but different from the Pamphilos mentioned in line 385) from a fragment of Plato the comic writer, which has been preserved by the Scholiast—

“ Καὶ νῆ Δί' εἰ Πάμφιλόν γε φαίης
κλέπτειν τὰ κοῖν' ἅμα τε συκοφαντεῖν,”

upon which the commentary of the Scholiast is, that Pamphilos had embezzled public money, for which he was punished by having his property confiscated and by being driven into exile. The same authority tells us that the Needle-Seller (Βελονοπώλης, line 175) was a hanger-on of Pamphilos; and Dindorf states that, from scholia not yet published, we know his name to have been Aristoxenos. Philônidês (line 179) was an ugly old man, famous for his wealth and luxurious living. Patroklês (line 84) was a tragic poet and a man of wealth, but very miserly in character, and, through his zeal for Spartan manners, not remarkable for his cleanliness. Philepsios (line 177) was

a marvellous story-teller who had acquired a local reputation at Athens for his wonderful yarns, but like Patroklês he is known to us only through the Scholiast. Pausôn (line 602) was a painter who did not thrive by the brush and palette, and the Scholiast tells us that from him arose the proverb Παύσωνος πτωχότερος. Another Greek proverb—Νεοκλείδου κλεπτίστερος—found in Suidas, is traceable to the Νεοκλείδης mentioned in line 665, who was notorious as a public speaker, sycophant, and swindler.

Turning from the persons laughed at in the *Ploutos*, we find that the allusions made to contemporary politics are very few. We might expect it to have been otherwise. The twenty years that elapsed between the first and second representation of the *Ploutos* were the most eventful in the whole range of Athenian history. Athens proved herself Queen of the Waves at Arginousai, and with blind fatuity immediately afterwards executed six of her conquering captains on trumped-up charges. Then followed in rapid succession the disaster of Aigos Potamoi, the blockade of Athens by sea and land, the triumphal entry of Lusandros, the Government of the Thirty, the capture of Phulê by the exiled Thrasuboulos and his restoration of the democracy at Athens, followed by a general amnesty, the formation of an Anti-Spartan League after an interval of nine years, the battle of Corinth, Konôn's annihilation of the Spartan fleet off Knidos, the massacre of Corinth, the rebuilding of the walls of Athens by Konôn, and the victories of the Athenian commanders, Thrasuboulos and Iphikratês, over the Spartans. Only two of these events are glanced at in the play—the capture of Phulê (404 B.C.) and the proclamation of an amnesty by the triumphant democracy is metaphorically introduced in line 1146, and in line 173 the poet tells us that it is gold that maintains the Athenian mercenaries at Corinth. This refers to the League against Sparta, organised in 395 B.C. by Tithraustês, a Persian satrap, in order to thwart the progress of the valiant Spartan king Agêsilaos. Agêsilaos had just won a series of splendid victories over the Persians in Asia Minor, and

was preparing to penetrate into the heart of the Persian empire; but the gold of Tithraustes induced the three states of Thebes, Corinth, and Argos to form an Anti-Spartan League; and Athens, unsolicited and unbribed, longing for political vengeance alone, gave her enthusiastic support to an alliance that seemed to offer a ready means of wiping out her national dishonour and of humbling her successor in the supremacy of Greece. Corinth was the headquarters of the allies, and hence we find Athens maintaining a body of mercenary troops at Corinth in 388 B.C. This war was brought to an end the following year by the Peace of Antalkidas. A very obscure line—*ἡ ξυμμαχία δ' οὐ διὰ σὲ τοῖς Αἰγυπτίοις* (line 178)—has caused endless trouble to commentators in their endeavours to reconcile it with history. Ritter has clearly shown that it refers to a revolt in Egypt against the King of Persia in 389 B.C. We have the authority of Isokratês (p. 69, D.E.) for the fact that such a revolt did break out in Egypt three years before the war between the Persians and the Cyprian chief Euagoras. Now, the Cyprian war began in 386 B.C.; hence it follows that this Egyptian war began in 389 B.C., the year before this play was exhibited, and the passage in our text proves that the Athenians helped the Egyptians in their struggle.

Divisions of a Greek Play. A Greek Play, whether comedy or tragedy, has the following divisions—(1) the *Prologos*, (2) the *Parodos*, (3) the *Epeisodion*, with choral odes inserted between, and (4) the *Exodos*. The *Parabasis* is peculiar to comedy. The *Prologos* corresponds to the *First Act* of a modern play, and is the part that precedes the *Parodos*, or first entrance of the Chorus into their places in the orchestra. The *Parodos* was so called because the Chorus effected a *side-entrance*, instead of entering on the stage and descending therefrom by the steps to the orchestra. The *Epeisodion* (*what comes in besides*) is the name given to all those portions of dialogue that lie between the choral songs from the *Parodos* to the *Exodos*. When the Chorus has sung the last ode, the portion of the play that still remains is called the

Exodos. The *Parabasis* of a Greek comedy bears a considerable resemblance to the Prologue of a Latin play in its general purpose, and because it was wholly disconnected with the main action. It received its name from the fact that the Chorus *came forward* from its usual place, and advanced towards the spectators to deliver an address to them. This address was delivered in the author's name, and touched upon matters of public interest or matters personal to the poet himself, calling attention to his own merits and criticising his rivals. It differed, however, from a Latin Prologue inasmuch as it was always delivered somewhere in the middle of the play, and as a rule soon after the first Chorus; whereas the Prologue of a Latin comedy was spoken before a play began. Only three of the plays of Aristophanês are without the *Parabasis*. One of these is the *Ploutos*, the other two are the *Ekklêsiazousai* and *Lusistraté*. In our play the *Prologos* extends as far as line 252, at the end of which Chremulos and Ploutos leave the stage, while Kariôn and the chorus come round by a side entrance into the presence of the spectators. The *Parodos* of the Chorus begins at line 253, and continues till the entry of Chremulos at the end of line 321. The first part of the *Epeisodion* begins at line 322 and goes down to line 626, when a Choral interlude was probably sung. The second part of the *Epeisodion* brings us down to line 770, when the Chorus probably sings again. Then follows the third part—a very short scene—in which Ploutos is introduced with his sight restored. At line 801 he leaves the stage, and there is another interlude to allow Ploutos time to visit and enrich the family of Chremulos, which enrichment is then described by Kariôn, who begins the fourth part of the *Epeisodion* at line 802. This goes on until the final disappearance of the Informer (line 958). Then follows the scene between the affected old woman, Chremulos, and the young man (ll. 959–1096), which forms the fifth part. The sixth and last part of the *Epeisodion* is the scene between Hermês and Kariôn (ll. 1097–1170), at the end of which the Chorus sing their last ode. Thus the *Epeisodion* of the *Ploutos* has five parts, and lasts from line 322 to line 1170.

The *Exodos* of the play (l. 1171 to the end) is taken up with the scene between the priest of Zeus, Chremulos, and the old woman, as they move off to enthrone Ploutos.

On turning from the different parts of the *Metres of the Ploutos.* play to the metres in which they are written, we find the whole of the *Prologos* consists of *iambic senarii*. In the *Parodos*, ll. 253–289 are *iambic tetrameter catalectic*. In the two strophes—290–295 (there is an omission in l. 295) and 296–301—the first three lines and the last line of each strophe are *iambic tetrameter catalectic*, but the fourth and fifth lines in each case are *iambic dimeter acatalectic*. In the next two strophes—ll. 302–308, and 309–315—the first, second, and fourth lines are in each case *iambic tetrameter catalectic* (but in l. 312 a spondee and an iambus are omitted in this text); the third and fifth lines are *iambic dimeter acatalectic*; the sixth line is an *iambic senarius*, and the seventh an *iambic dimeter catalectic*. In Kariôn's admonition to the Chorus the first and last lines (ll. 316 and 321) are *iambic tetrameter catalectic*, while the four intervening lines are *iambic dimeter acatalectic*. In the first part of the *Epeisodion* (ll. 322–486) the metre is the ordinary *iambic senarius*; but at l. 487 it changes to *anapaestic tetrameter catalectic*, and this metre is continued as far as the end of l. 597. Here begins a series of *dimeters* consisting of *spondees* and *anapaests*, or a combination of both, down to the end of l. 618. From 619–626 the verses are *iambic senarii*. The second part of the *Epeisodion*—ll. 627–770—consists of *iambic senarii* alone, and this is also true of all its remaining parts. The *Exodos*, likewise, consists of *iambic senarii* from its beginning (l. 1171) to the end of l. 1207, and the last two lines of the play are *anapaestic tetrameter catalectic*. Thus from l. 619 to l. 1207 the verses are exclusively *iambic senarii*. The metres of this play are easy on account of the absence of Choral odes.

Peculiarities of Form in the Ploutos. What strikes one most in reading through the *Ploutos* is this absence of the choral odes and of the Parabasis. The absence of both the one and the other is due to the same cause. When the triremes of Athens swept the Aegean, and

the glory of Athenian Ascendency was still unshaken in Hellas, the richest of the citizens voluntarily, by rotation or by appointment, undertook the performance of public duties involving heavy expenditure. The *Chorégia*, or defraying of the cost of the solemn public Choruses, was the heaviest of these *Leitourgiai* or public duties. The Chorus in the Old Comedy always consisted of twenty-four. All of these had to be paid, trained, fitted out with appropriate costume, and maintained for a considerable time at the cost of the Chorégos. Still there were men who had the public spirit to do all this, when they had the means of doing it, in the old days of the greatness of Athenian democracy. But, when the whole navy of Athens, except a few ships, were given over to the Spartans, when Athens was forced to recognise Spartan supremacy on land and sea, when the Long Walls were made level with the ground to the strains of the Spartan flute, then, in the midst of a humiliated and impoverished people the circumstances of the case seemed to require the total abolition of the Chorus: οὐ γὰρ ἔτι προθυμίαν εἶχον οἱ Ἀθηναῖοι τοὺς χορηγούς τοὺς τὰς δαπάνας τοῖς χορευταῖς παρέχοντας χειροτονεῖν, as Platônios, quoted by Dindorf, says. This might well be so, after the fateful 18th day of Mounuchiôn, B.C. 404. Another reason is supplied by Horace, *Ars Poetica*, l. 282, &c. :—

“In vitium libertas excidit et vim
Dignam lege regi; lex est accepta chorusque
Turpiter obticuit, sublato jure nocendi.”

No doubt this reason exercised a strong influence in the same direction. When, by the law of Antimachus, it was forbidden *ὀνομαστικῶς κωμωδεῖν*, and the poets' audience could no longer be gratified by ludicrous caricatures of swash-buckler generals, like Lamachus in the *Acharnians* and *Peace*, and Kleôn in the *Knights* and *Wasps*, of a great philosopher like Sôkratês in the *Clouds*, or of a distinguished poet like Euripidês in the *Frogs*, but had to remain satisfied with a Comedy of Life and Manners that was of universal application, and resembled in some degree the comedies of Vanbrugh and Farquhar; then comedy, having lost its old personal and political interest, would

naturally decline, and the Chorus would consequently suffer.

Yet, the Chorus was not wholly abolished, as we may see from the present play. They enter at line 257, in company with Kariôn, and, when they hear the good news, they express their desire to dance (*βούλομαι χορεύσαι*, l. 288), which they proceed to do, led by Kariôn. The strophes sung by them during their dance are, in l. 316, called *σκόμματα*. Kariôn now invites them to quit these *σκόμματα* and turn their attention *ἐπ' ἄλλ' εἶδος*, thereby clearly contrasting what they have been doing with something they are just going to do. The scholiast says that the words *ἐπ' ἄλλ' εἶδος* refer to another kind of song different from the rude jests that have gone before, and the word *χοροῦ* is here and elsewhere used in the text to mark the place where it was sung.

This *χοροῦ* is explained by Dobree and Ritter as τὰ τοῦ χοροῦ, i.e., choral odes. Dindorf explains it as *ῥῆσις* or *κομμάτιον χοροῦ*. What the Chorus did at the places marked *χοροῦ* is a matter of conjecture. Ritter is of opinion that the Chorus here sang odes as in the Old Comedy, but that these odes were never inserted in the play as it appeared before the reading public at Athens, and were only composed to be sung in the orchestra, and were, moreover, much inferior in merit and style of composition to the beautiful choral odes of the Old Comedy. He believes they were lost from the play because they had never been inserted in the text of the play, and that they were only given to the members of the Chorus, and only sung to suit the needs of stage management. Dindorf holds a different view. He thinks that, no matter whether it was the grammarians or the poet that wrote the word *χοροῦ*, all that the word implies is that on such occasions the actors should have a considerable rest, such as would have been filled up by a choral ode in the Old Comedy days. This seems very improbable. Dindorf and Ritter agree in thinking that both the number of persons in the chorus and the number of the choral songs were

very much decreased, so that the small part played by the Chorus in this comedy was played by a chorus of eight or twelve, *i.e.*, only one-third or one-half the strength of an ordinary comic chorus; and thus the expense would become very small. Blaydes takes the words ἄλλ' εἶδος to refer to dancing alone, unaccompanied by any song. Besides ll. 290-315, which were sung by the Chorus while they danced, ll. 637, 639, and 640 were also sung by the Chorus in this play. The Chorus, then, was still retained in the Middle Comedy probably to sing odes of a less difficult and less ambitious kind, which served as interludes and allowed the actors time to breathe, and the stage-manager time to get everything ready for the next scene. The Chorus was also retained to converse with the actors, for which see ll. 257-260, 487-488, 962-963, &c.

Argument of the Ploutos. The *Ploutos* is an Allegory, of which the following is a brief sketch. Chremulos was a good old Attic farmer, a just, honest, God-fearing man, yet poverty-stricken withal. He went with his slave Kariôn to consult Apollo, and see whether the god would advise him to throw over honesty, and bring up his son to be dishonest like everybody else. This he did because he saw that it was only the dishonest who became rich, while men of righteous lives were sunk in poverty. The reply of the oracle was indirect. It only told him to follow the first man he met when he left the temple. He meets an old blind man, whom he follows as directed. Kariôn soon grumbles at their following the blind old man, and Chremulos then tells him about the oracle. By having recourse to threats, they force the old man to tell who he is. He tells them he is Ploutos, and gives the reason why Zeus struck him with blindness. Then they form a plan for restoring his sight by placing him in the temple of Asklêpios. Blepsidêmos, an informer, appears, and wants to get to the bottom of the reports he has heard in the barbers' shops, and undertakes to arrange the matter for a small consideration so that Chremulos shall not be prosecuted by the people. Poverty, when she hears of the unholy plot to drive her out of Greece,

comes in and pleads her cause with good, sound logic; but, in spite of all her arguments, Chremulos is determined not to be persuaded by her, even if she shows him she is right. Ploutos is then removed to the temple of Asklêpios, where his sight is restored. Then he enriches every one distinguished for piety towards the gods and justice towards their fellow men, while the impious suffer. Mercury comes down from the gods, complaining that, since the good had grown rich, the gods had received no sacrifices; and he finally takes service with Chremulos and abandons Zeus. A priest of Zeus, the Saver, enters in a state of starvation, as all his perquisites have now disappeared. He, likewise, abandons his old post and takes service under Ploutos, the true Zeus. Then they all escort Ploutos to the temple in procession, and there he is installed to reign instead of Zeus. Addison, in his excellent little sketch of this play (*Spectator*, No. 464), does not appear to have caught the object with which the poet wrote it. That object can hardly be anything else than to satirise the irregularities and injustices of society and the apparently false distribution of wealth by the gods.

**Character
of the
Ploutos.**

In this play the poet tears himself away from the great political interests of the State, the constant theme of all his earlier comedies. His satire in the *Ploutos* is of universal application to all races and ages of men, inasmuch as it is aimed at defects and perversities that we meet in every-day life. The conception on which it is based is of lasting significance; and the persons have the general character of their conditions and employments. The language is more decent and less offensive than in the earlier plays of the poet, but at the same time the fun is not so jovial and boisterous. These facts, coupled with the absence of the Parabasis and Choral Odes, stamp the *Ploutos* with all the salient features of the Middle Comedy.

**Origin
of
Greek Comedy.**

The derivation of the word *κωμῳδία* is not certain. By those who see the origin of comedy in the Phallic choral songs, it is derived from *κῶμος*, and explained to mean *the revel-song*. Aristotle rejects this derivation,

traces the word to *κώμη*, and explains it as *the village-song*. He says the Dorians invented comedy, and quotes the terms used as evidence: "for the outlying villages which the Athenians called *δῆμοι*, the Dorians called *κῶμαι*, as comedians were so called, not from joining in *the procession of revellers* (*κῶμος*), but on account of their wandering through *the villages*, because they were held in no repute in the city." This derivation is probably the correct one, and is not at variance with the term *τρυνγῳδία*, the song of the vintage feast, *the lee-song*, as it would probably be at vintage time that people would be in the frame of mind for their jovial village processions, and would smear their faces with wine-lees and hurl licentious jokes and personal jibes at everybody they met. Athenian comedy was probably borrowed from Megara, the birth-place of Susarion, who introduced it among the Athenians early in the sixth century B.C. After him we find a long list of comic poets, such as Chionidês, Euxenidês, Mullos, Magnês, and Ekphantidês, who are little more than names to us.

THREE PERIODS OF ATTIC COMEDY.

Attic Comedy is generally divided into three periods—the *Old*, the *Middle*, and the *New*. The first great name in the Old Comedy is Kratînos, but by far the greatest name in the whole range of Greek Comedy is Aristophanês, whose best plays belong to this first period. The usual date assigned to the Old Comedy is 458—404 B.C. Its distinguishing mark is *political caricature*. It had a Chorus of twenty-four, who danced the *κόρδαξ*, a sort of *cancan*, with immodest gestures and licentious movements. It had choral odes and a Parabasis, the nature of which latter has been already explained, as well as the cause of the decline of the Old Comedy. The Middle Comedy lasted from 404 B.C. to 338 B.C., *i.e.*, from the conquest of Athens by Lusandros to the conquest of Hellas by Philip at Chairôneia. After Aristophanês, three of whose plays—the *Lusistraté*, the *Ekklésiázousai*, and the *Ploutos*—are classified as belonging to this period in character, the best known poets of the Middle Comedy are Antiphanês and Alexis. The satire of the Middle Comedy was general, and not particular; it criticised philosophical systems and discussed the merits of *littérateurs*; it largely travestied mythology, and parodied great poets. Its plot often turned on a love intrigue; it had no Parabasis, and its Chorus was diminished or wholly dispensed with. It never attacked anybody by his own name, as did the Old Comedy, but sometimes it attacked well-known personages under an assumed name, as in the *Ploutos*. The *New Comedy* lasted from 338 B.C. to the Roman times, and found its best exponents in Menandros, Philêmon, and Diphilos. It reproduced in a very generalised way a picture of everyday life, had no Chorus whatsoever, and discarded the thinly-veiled personalities, the caricature, and the parody, which had still remained in the Middle Comedy. Its spirit, and often its letter, was faithfully reproduced on the Roman stage by Plautus and Terence, and its general character still survives in the modern comedy of life and manners.

GREEK THEATRES.

All theatres throughout Greece and Asia Minor were built of stone, situated on hill-sides, and modelled after the theatre at Athens, which was on the south-east slope of the Akropolis. In all of them the place for the spectators formed the north-west, and the stage the south-east part, while the orchestra lay between the two. A small entrance fee, usually two obols, was exacted at Athens, and men alone were allowed to be present at comedies. The ὄρχήστρα (*dancing-place*) was nearly in the very centre of the theatre. It was a perfect circle, and about three-quarters of its circumference was surrounded by the benches of the spectators, while next to these benches were two broad spaces (πάροδοι) on the right and left for the entry of the chorus. A small segment of the orchestral circle still remained, and here the stage was always placed. The orchestra was lower than the lowest benches of the audience, and it was in it that the chorus performed its evolutions. The stage was raised above the level of the orchestra, and was connected with it by steps at either side. By these steps the chorus, whenever it took a real part in the action, probably ascended the stage; but its usual position was between the θυμέλη (or altar of Dionusos, which was in the very centre of the orchestra) and the stage. The Greek curtain, unlike ours, did not conceal the stage; it concealed nothing but the σκηνή, or wall representing the scenery at the back of the stage. The stage, in our sense of the word, was always visible in a Greek theatre. It was called προσκήνιον, and extended from the σκηνή to the edge of the stage next the orchestra. Its front part, where the actors spoke, was called the λογέιον or ὀκρίβας. Again, unlike ours, the Greek curtain was not raised or rolled up when a play began; it was lowered or rolled down till it finally disappeared beneath the stage. It was called παραπέτασμα or αἰλαία. The scenery painted on the σκηνή, in a comedy, generally represented the front of a dwelling-house. Throughout the whole of the *Plutos* the scenery represented the house

of Chremulos. The *θέατρον* (*seeing-place*), in its narrower sense, as denoting that portion of the entire structure where the spectators were seated, was sometimes called *κοῖλον*, as it was generally a real *excavation* from a rock, and the seats were for the most part cut out of the rock and consisted of rows of benches rising tier above tier. It had room for about 30,000 spectators, and, like the orchestra, had no roof. The Archons, generals, ambassadors, and people of distinction were accommodated with the seats nearest to the orchestra, and the occupants of these seats, but no others, seem to have had sometimes the luxury of a covering overhead.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΚΑΡΙΩΝ.
ΧΡΕΜΥΛΟΣ.
ΠΛΟΥΤΟΣ.
ΧΟΡΟΣ ΑΓΡΟΙΚΩΝ.
ΒΛΕΨΙΔΗΜΟΣ.
ΠΕΝΙΑ.
ΓΥΝΗ ΧΡΕΜΥΛΟΥ.
ΔΙΚΑΙΟΣ ΑΝΗΡ.
ΣΥΚΟΦΑΝΤΗΣ.
ΓΡΑΥΣ.
ΝΕΑΝΙΑΣ.
ΕΡΜΗΣ.
ΙΕΡΕΥΣ ΔΙΟΣ.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΠΛΟΥΤΟΣ.

- ΚΑΡ. Ὡς ἀργαλέον πρᾶγμ' ἐστίν, ὦ Ζεῦ καὶ θεοί,
 δοῦλον γενέσθαι παραφρονοῦντος δεσπότου.
 ἦν γὰρ τὰ βέλτισθ' ὁ θεράπων λέξας τύχη,
 δόξῃ δὲ μὴ δρᾶν ταῦτα τῷ κεκτημένῳ,
 μετέχειν ἀνάγκη τὸν θεράποντα τῶν κακῶν. 5
 τοῦ σώματος γὰρ οὐκ ἔα τὸν κύριον
 κρατεῖν ὁ δαίμων, ἀλλὰ τὸν ζωνημένον.
 καὶ ταῦτα μὲν δὴ ταῦτα. τῷ δὲ Λοξία,
 ὃς θεσπιωδεῖ τρίποδος ἐκ χρυσηλάτου,
 μέμψιν δικαίαν μέμφομαι ταύτην, ὅτι 10
 ἰατρὸς ὢν καὶ μάντις, ὡς φασιν, σοφός,
 μελαγχολῶντ' ἀπέπεμψέ μου τὸν δεσπότην,
 ὅστις ἀκολουθεῖ κατόπιν ἀνθρώπου τυφλοῦ,
 τοῦναντίον δρῶν ἢ προσῆκ' αὐτῷ ποιεῖν.
 οἱ γὰρ βλέποντες τοῖς τυφλοῖς ἠγοῦμεθα 15
 οὗτος δ' ἀκολουθεῖ, καμὲ προσβιάζεται,
 καὶ ταῦτ' ἀποκρινομένῳ τὸ παράπαν οὐδὲ γρῦ.
 ἐγὼ μὲν οὖν οὐκ ἔσθ' ὅπως σιγήσομαι,
 ἦν μὴ φράσης ὃ τι τῷδ' ἀκολουθοῦμέν ποτε,
 ὦ δέσποτ', ἀλλὰ σοι παρέξω πράγματα. 20
 οὐ γάρ με τυπτήσεις στέφανον ἔχοντά γε.
- ΧΡΕ. μὰ Δί', ἀλλ' ἀφελών γε στέφανον, ἦν λυπῆς τί με,
 ἵνα μᾶλλον ἀλγῆς. ΚΑΡ. λῆρος· οὐ γὰρ παύσομαι
 πρὶν ἂν φράσης μοι τίς ποτ' ἐστὶν οὐτοσί·
 εὐνοὺς γὰρ ὢν σοι πυνθάνομαι πάνυ σφόδρα. 25

- ΧΡΕ. ἀλλ' οὐ τι κρύψω· τῶν ἐμῶν γὰρ οἰκετῶν
πιστότατον ἡγοῦμαί σε καὶ κλεπτίστατον.
ἐγὼ θεοσεβῆς καὶ δίκαιος ὢν ἀνὴρ
κακῶς ἔπραττον καὶ πένης ἦν. ΚΑΡ. οἰδά τοι.
- ΧΡΕ. ἕτεροι δ' ἐπλούτουν, ἱερόσυλοι, ῥήτορες 30
καὶ συκοφάνται καὶ πονηροί. ΚΑΡ. πείθομαι.
- ΧΡΕ. ἐπερησόμενος οὖν ὠχόμην ὡς τὸν θεόν.
τὸν ἐμὸν μὲν αὐτοῦ τοῦ τάλαιπώρου σχεδὸν
ἤδη νομίζων ἐκτετοξεύσθαι βίον,
τὸν δ' υἱόν, ὅσπερ ὢν μόνος μοι τυγχάνει, 35
πευσόμενος εἰ χρὴ μεταβαλόντα τοὺς τρόπους
εἶναι πανοῦργον, ἄδικον, ὑγιᾶς μηδὲ ἔν,
ὡς τῷ βίῳ τοῦτ' αὐτὸ νομίσας συμφέρον.
- ΚΑΡ. τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων ;
- ΧΡΕ. πεύσει. σαφῶς γὰρ ὁ θεὸς εἶπέ μοι τοδί· 40
ὅτῳ ξυναντήσαιμι πρῶτον ἐξιών,
ἐκέλευε τούτου μὴ μεθίεσθαι μ' ἔτι,
πείθειν δ' ἔμαντῷ ξυνακολουθεῖν οὔκαδε.
- ΚΑΡ. καὶ τῷ ξυναντᾶς δῆτα πρώτῳ ; ΧΡΕ. τουτῶι.
- ΚΑΡ. εἴτ' οὐ ξυνίεις τὴν ἐπίνοιαν τοῦ θεοῦ, 45
φράζουσαν ὧ σκαιότατέ σοι σαφέστατα
ἀσκεῖν τὸν υἱὸν τὸν ἐπιχώριον τρόπον ;
- ΧΡΕ. τῷ τοῦτο κρίνεις ; ΚΑΡ. δῆλον ὅτι καὶ τυφλῷ
γνώναι δοκεῖ τοῦθ', ὡς σφόδρ' ἐστὶ συμφέρον
τὸ μηδὲν ἀσκεῖν ὑγιᾶς ἐν τῷ νῦν χρόνῳ. 50
- ΧΡΕ. οὐκ ἔσθ' ὅπως ὁ χρησμὸς εἰς τοῦτο ῥέπει,
ἀλλ' εἰς ἕτερόν τι μεῖζον. ἦν δ' ἡμῖν φράση
ὅστις ποτ' ἐστὶν οὐτοσί, καὶ τοῦ χάριν
καὶ τοῦ δεόμενος ἦλθε μετὰ νῶν ἐνθαδί,
πυθοίμεθ' ἂν τὸν χρησμὸν ἡμῶν ὃ τι νοεῖ. 55
- ΚΑΡ. ἄγε δῆ, σὺ πότερον σαυτὸν ὅστις εἶ, φράσεις,
ἢ τὰπὶ τούτοις δρῶ ; λέγειν χρὴ ταχὺ πάνν.
- ΠΛ. ἐγὼ μὲν οἰμώζειν λέγω σοι. ΚΑΡ. μανθάνεις

- ὅς φησιν εἶναι ; ΧΡΕ. σοὶ λέγει τοῦτ', οὐκ ἐμοί.
σκαίως γὰρ αὐτοῦ καὶ χαλεπῶς ἐκπνυθάνει. 60
- ἄλλ' εἴ τι χაίρεις ἀνδρὸς εὐόρκου τρόποις,
ἐμοὶ φράσον. ΠΛ. κλάειν ἔγωγε σοὶ λέγω.
- ΚΑΡ. δέχου τὸν ἄνδρα καὶ τὸν ὄρνιν τοῦ θεοῦ.
- ΧΡΕ. οὐ τοι μὰ τὴν Δήμητρα χαιρήσεις ἔτι.
- ΚΑΡ. εἰ μὴ φράσεις γάρ, ἀπό σ' ὀλῶ κακὸν κακῶς. 65
- ΠΛ. ὦ τάν, ἀπαλλάχθητον ἀπ' ἐμοῦ. ΧΡΕ. πώμαλα.
- ΚΑΡ. καὶ μὴν ὃ λέγω βέλτιστόν ἐστ', ὃ δέσποτα.
ἀπολῶ τὸν ἄνθρωπον κάκιστα τουτονί.
ἀναθεὶς γὰρ ἐπὶ κρημνόν τιν' αὐτὸν καταλιπὼν
ἄπειμ', ἵν' ἐκέιθεν ἐκτραχηλισθῆ πεσών. 70
- ΧΡΕ. ἄλλ' αἶρε ταχέως. ΠΛ. μηδαμῶς. ΧΡΕ. οὐκουν ἐρείς ;
- ΠΛ. ἄλλ' ἦν πύθισθέ μ' ὅστις εἴμ', εὐ οἶδ' ὅτι
κακόν τί μ' ἐργάσεσθε κοῦκ ἀφήσετον.
- ΧΡΕ. νῆ τοὺς θεοὺς ἡμεῖς γ', ἐὰν βούλη γε σύ.
- ΠΛ. μέθεσθέ νῦν μου πρῶτον. ΧΡΕ. ἦν, μεθίεμεν. 75
- ΠΛ. ἀκούετον δῆ. δεῖ γὰρ ὡς ἔοικέ με
λέγειν ἃ κρύπτειν ἦ παρεσκευασμένος.
ἐγὼ γάρ εἰμι Πλοῦτος. ΚΑΡ. ὦ μιαρῶτατε
ἀνδρῶν ἀπάντων, εἴτ' ἐσίγασ Πλοῦτος ὢν ;
- ΧΡΕ. σὺ Πλοῦτος, οὕτως ἀθλίως διακείμενος ; 80
ὦ Φοῖβ' Ἄπολλον καὶ θεοὶ καὶ δαίμονες
καὶ Ζεῦ, τί φῆς ; ἐκείνος ὄντως εἶ σύ ; ΠΛ. ναί.
- ΧΡΕ. ἐκείνος αὐτός ; ΠΛ. αὐτότατος. ΧΡΕ. πόθεν οὖν, φράσον,
αὐχμῶν βαδίζεις ; ΠΛ. ἐκ Πατροκλέους ἔρχομαι,
ὅς οὐκ ἐλούσατ' ἐξ ὄτουπερ ἐγένετο. 85
- ΧΡΕ. τουτὶ δὲ τὸ κακὸν πῶς ἔπαθες ; κάτειπέ μοι.
- ΠΛ. ὃ Ζεὺς με ταῦτ' ἔδρασεν ἀνθρώποις φθονῶν.
ἐγὼ γὰρ ὢν μειράκιον ἠπέιλησ' ὅτι
ὡς τοὺς εἰκαίους καὶ σοφοὺς καὶ κοσμίους
μόνους βαδιοίμην· ὃ δέ μ' ἐποίησεν τυφλόν,
ἵνα μὴ διαγιγνώσκοιμι τούτων μηδένα. 90

οὕτως ἐκείνος τοῖσι χρηστοῖσι φθονεῖ.

- ΧΡΕ. καὶ μὴν διὰ τοὺς χρηστούς γε τιμᾶται μόνους
καὶ τοὺς δικαίους. ΠΛ. ὁμολογῶ σοι. ΧΡΕ. φέρε, τί οὖν ;
εἰ πάλιν ἀναβλέψειας ὥσπερ καὶ πρὸ τοῦ, 95
φεύγοις ἂν ἤδη τοὺς πονηρούς ; ΠΛ. φήμ' ἐγώ.
- ΧΡΕ. ὡς τοὺς δικαίους δ' ἂν βαδίζοις ; ΠΛ. πάνυ μὲν οὖν·
πολλοῦ γὰρ αὐτοὺς οὐχ ἑώρακά πω χρόνου.
- ΧΡΕ. καὶ θαῦμά γ' οὐδέν· οὐδ' ἐγὼ γὰρ ὁ βλέπων.
- ΠΛ. ἄφετόν με νῦν. ἴστον γὰρ ἤδη τὰπ' ἐμοῦ. 100
- ΧΡΕ. μὰ Δί', ἀλλὰ πολλῶ μᾶλλον ἐξόμεσθά σου.
- ΠΛ. οὐκ ἠγόρευον ὅτι παρέξειν πράγματα
ἐμέλλετόν μοι ; ΧΡΕ. καὶ σύ γ', ἀντιβολῶ, πιθοῦ,
καὶ μὴ μ' ἀπολίπης· οὐ γὰρ εὐρήσεις ἐμοῦ
ζητῶν ἔτ' ἄνδρα τοὺς τρόπους βελτίονα· 105
μὰ τὸν Δί'· οὐ γὰρ ἔστιν ἄλλος πλὴν ἐγώ.
- ΠΛ. ταυτὶ λέγουσι πάντες· ἠνίκ' ἂν δέ μου
τύχωσ' ἀληθῶς καὶ γένωνται πλούσιοι,
ἀτεχνῶς ὑπερβάλλουσι τῇ μοχθηρίᾳ.
- ΧΡΕ. ἔχει μὲν οὕτως, εἰσὶ δ' οὐ πάντες κακοί. 110
- ΠΛ. μὰ Δί', ἀλλ' ἀπαξάπαντες. ΚΑΡ. οἰμῶξαι μακρά.
- ΧΡΕ. σοὶ δ' ὡς ἂν εἰδῆς ὅσα, παρ' ἡμῖν ἦν μένης,
γενήσεται ἀγαθὰ, πρόσσεχε τὸν νοῦν, ἵνα πύθῃ.
οἶμαι γάρ, οἶμαι, σὺν θεῷ δ' εἰρήσεται,
ταύτης ἀπαλλάξειν σε τῆς ὀφθαλμίας, 115
βλέψαι ποιήσας. ΠΛ. μηδαμῶς τοῦτ' ἐργάση.
οὐ βούλομαι γὰρ πάλιν ἀναβλέψαι. ΧΡΕ. τί φῆς ;
- ΚΑΡ. ἄνθρωπος οὗτός ἐστιν ἄθλιος φύσει.
- ΠΛ. ὁ Ζεὺς μὲν οὖν οἶδ' ὡς, τὰ τούτων μῶρ' ἐπεὶ
πύθοιτ' ἂν, ἐπιτρίψει με. ΧΡΕ. νῦν δ' οὐ τοῦτο δρᾷ, 120
ὅστις σε προσπταίοντα περινοστέϊν ἔᾶ ;
- ΠΛ. οὐκ οἶδ'· ἐγὼ δ' ἐκείνον ὀρρωδῶ πάνυ.
- ΧΡΕ. ἄληθες, ὦ δειλότατε πάντων δαιμόνων ;
οἶει γὰρ εἶναι τὴν Διὸς τυραννίδα

- καὶ τοὺς κερανοὺς ἀξίους τριωβόλου, 125
 εἶν ἀναβλέψῃς σὺ κἂν μικρὸν χρόνον ;
 ΠΑ. ἄ, μὴ λέγ', ὦ πονηρέ, ταῦτ'. ΧΡΕ. ἔχ' ἤσυχος.
 ἐγὼ γὰρ ἀποδείξω σε τοῦ Διὸς πολὺ
 μείζον δυνάμενον. ΠΑ. ἐμὲ σύ ; ΧΡΕ. νῆ τὸν οὐρανόν.
 αὐτίκα γὰρ ἄρχει διὰ τίν' ὁ Ζεὺς τῶν θεῶν ; 130
 ΚΑΡ. διὰ τὰργύριον· πλείστον γὰρ ἔστ' αὐτῷ. ΧΡΕ. φέρε,
 τίς οὖν ὁ παρέχων ἐστὶν αὐτῷ τοῦθ' ; ΚΑΡ. ὀδί.
 ΧΡΕ. θύουσι δ' αὐτῷ διὰ τίν' ; οὐ διὰ τουτονί ;
 ΚΑΡ. καὶ νῆ Δί' εὗχονται γε πλουτεῖν ἄντικρυς.
 ΧΡΕ. οὐκουν ὄδ' ἐστὶν αἴτιος, καὶ ῥαδίως 135
 παύσει' ἄν, εἰ βούλοιτο, ταῦθ' ; ΠΑ. ὅτιν' τί δή ;
 ΧΡΕ. ὅτι οὐδ' ἂν εἰς θύσειεν ἀνθρώπων ἔτι,
 οὐ βούν ἄν, οὐχὶ ψαιστόν, οὐκ ἄλλ' οὐδὲ ἓν,
 μὴ βουλομένου σοῦ. ΠΑ. πῶς ; ΧΡΕ. ὅπως ; οὐκ ἔσθ' ὅπως
 ὠνήσεται δήπουθεν, ἣν σὺ μὴ παρὼν 140
 αὐτὸς διδῶς τὰργύριον, ὥστε τοῦ Διὸς
 τὴν δύναμιν, ἣν λυπῆ τι, καταλύσεις μόνος.
 ΠΑ. τί λέγεις ; δι' ἐμὲ θύουσιν αὐτῷ ; ΧΡΕ. φήμ' ἐγώ.
 καὶ νῆ Δί' εἴ τί γ' ἔστι λαμπρὸν καὶ καλὸν
 ἢ χάριεν ἀνθρώποισι, διὰ σὲ γίγνεται. 145
 ἅπαντα τῷ πλουτεῖν γὰρ ἔσθ' ὑπήκοα.
 ΚΑΡ. ἔγωγέ τοι διὰ μικρὸν ἀργυρίδιον
 δούλος γεγένημαι, διὰ τὸ μὴ πλουτεῖν ἴσως.
 ΧΡΕ. τέχναι δὲ πᾶσαι διὰ σὲ καὶ σοφίσματα, 160
 ἐν τοῖσιν ἀνθρώποισιν ἔσθ' εὐρημένα.
 ὁ μὲν γὰρ αὐτῶν σκνυτοτομεί καθήμενος,
 ΚΑΡ. ἕτερος δὲ χαλκεύει τις, ὁ δὲ τεκταίνεται.
 ΧΡΕ. ὁ δὲ χρυσοχοεῖ γε, χρυσίον παρὰ σοῦ λαβών,
 ΚΑΡ. ὁ δὲ λωποδυντεῖ γε νῆ Δί', ὁ δὲ τοιχωρυχεῖ, 165
 ΧΡΕ. ὁ δὲ κναφεύει γ'. ΚΑΡ. ὁ δὲ γε πλύνει κῶδια,
 ΧΡΕ. ὁ δὲ βυρσοδεφεῖ γ'. ΚΑΡ. ὁ δὲ γε πωλεῖ κρόμμνα.
 ΠΑ. οἴμοι τάλας, ταυτί μ' ἐλάνθανεν πάλαι.

- ΚΑΡ. μέγας δὲ βασιλεὺς οὐχὶ διὰ τοῦτον κομᾶ; 170
 ἐκκλησία δ' οὐχὶ διὰ τοῦτον γίγνεται;
- ΧΡΕ. τί δέ; τὰς τριήρεις οὐ σὺ πληροῖς; εἶπέ μοι.
- ΚΑΡ. τὸ δ' ἐν Κορίνθῳ ξενικὸν οὐχ οὗτος τρέφει;
 ὁ Πάμφιλος δ' οὐχὶ διὰ τοῦτον κλαύσεται; *well smart*
- ΧΡΕ. ὁ Βελονοπώλης δ' οὐχὶ μετὰ τοῦ Παμφίλου; 175
 Φιλέσιος δ' οὐχ ἔνεκα σοῦ μύθους λέγει;
 ἡ ξυμμαχία δ' οὐ διὰ σὲ τοῖς Αἰγυπτίοις;
 ἔρα δὲ Λαῖς οὐ διὰ σὲ Φιλωνίδου;
- ΚΑΡ. ὁ Τιμοθέου δὲ πύργος ΧΡΕ. ἐμπέσοι γέ σοι. 180
 τὰ δὲ πράγματ' οὐχὶ διὰ σὲ πάντα πράττεται;
 μονώτατος γὰρ εἶ σὺ πάντων αἴτιος,
 καὶ τῶν κακῶν καὶ τῶν ἀγαθῶν, εὖ ἴσθ' ὅτι.
- ΚΑΡ. κρατοῦσι γοῦν κὰν τοῖς πολέμοις ἐκάστοτε 185
 ἐφ' οἷς ἂν οὗτος ἐπικαθέξῃται μόνον.
- ΠΛ. ἐγὼ τοσαῦτα δυνατός εἰμ' εἰς ὧν ποιεῖν;
- ΧΡΕ. καὶ ναὶ μὰ Δία τούτων γε πολλῶ πλείονα.
 ὥστ' οὐδὲ μεστὸς σοῦ γέγον' οὐδεὶς πώποτε.
 τῶν μὲν γὰρ ἄλλων ἐστὶ πάντων πλησμονή·
 ἔρωτος ΚΑΡ. ἄρτων ΧΡΕ. μουσικῆς ΚΑΡ. τρα-
 γημάτων 190
- ΧΡΕ. τιμῆς ΚΑΡ. πλακούντων ΧΡΕ. ἀνδραγαθίας ΚΑΡ. *πολλὴ τιμὴ*
 ἰσχάδων
- ΧΡΕ. φιλοτιμίας ΚΑΡ. μάζης ΧΡΕ. στρατηγίας ΚΑΡ. φακῆς.
 ΧΡΕ. σοῦ δ' ἐγένετ' οὐδεὶς μεστὸς οὐδεπώποτε.
 ἀλλ' ἦν τάλαντά τις λάβη τριακαίδεκα,
 πολὺ μᾶλλον ἐπιθυμεῖ λαβεῖν ἑκκαίδεκα 195
 κὰν ταῦτ' ἀνύσῃται, τετταράκοντα βούλεται,
 ἢ φησιν οὐ βιωτὸν αὐτῷ τὸν βίον.
- ΠΛ. εὖ τοι λέγειν ἔμοιγε φαίνεσθον πάνν·
 πλὴν ἐν μόνον δέδοικα. ΧΡΕ. φράζε, τοῦ πέρι.
- ΠΛ. ὅπως ἐγὼ τὴν δύναμιν ἣν ὑμεῖς φατέ 200
 ἔχειν με, ταύτης δεσπότης γενήσομαι.

- ΧΡΕ. νῆ τὸν Δί'· ἀλλὰ καὶ λέγουσι πάντες ὡς
 δειλότατόν ἐσθ' ὁ πλοῦτος. ΠΛ. ἤκιστ', ἀλλὰ με
 τοιχωρύχος τις διέβαλ'. εἰσδὺς γάρ ποτε
 οὐκ εἶχεν εἰς τὴν οἰκίαν οὐδὲν λαβεῖν,
 εὐρῶν ἀπαξάπαντα κατακεκλειμένα·
 εἶτ' ὠνόμασέν μου τὴν πρόνοϊαν δειλίαν. 205
- ΧΡΕ. μὴ νυν μελέτω σοι μηδέν· ὡς, ἐὰν γένη
 ἀνὴρ πρόθυμος αὐτὸς εἰς τὰ πράγματα,
 βλέποντ' ἀποδείξω σ' ὀξύτερον τοῦ Λυγκέως. 210
- ΠΛ. πῶς οὖν δυνήσκει τοῦτο δρᾶσαι θνητὸς ὢν ;
 ΧΡΕ. ἔχω τιw' ἀγαθὴν ἐλπίδ' ἐξ ὧν εἶπέ μοι
 ὁ Φοῖβος αὐτὸς Πυθικὴν σείσας δάφνην.
- ΠΛ. κἀκεῖνος οὖν σύνοιδε ταῦτα ; ΧΡΕ. φῆμ' ἐγώ.
 ΠΛ. ὁράτε. ΧΡΕ. μὴ φρόντιζε μηδέν, ὦγαθέ. 215
 ἐγὼ γάρ, εὖ τοῦτ' ἴσθι, κὰν δῆ μ' ἀποθανεῖν,
 αὐτὸς διαπράξω ταῦτα. ΚΑΡ. κὰν βούλη γ', ἐγώ.
- ΧΡΕ. πολλοὶ δ' ἔσονται χᾶτεροι νῶν ξύμμαχοι,
 ὅσοις δικαίοις οὖσιν οὐκ ἦν ἄλφιστα.
- ΠΛ. παπαῖ, πονηρούς γ' εἶπας ἡμῖν συμμάχους. 220
 ΧΡΕ. οὐκ, ἦν γε πλουτήσωσιν ἐξ ἀρχῆς πάλιν.
 ἀλλ' ἴθι σὺ μὲν ταχέως δραμών. ΚΑΡ. τί δρῶ ; λέγε.
- ΧΡΕ. τοὺς ξυγγεώργους κάλεσον, εὐρήσεις δ' ἴσως
 ἐν τοῖς ἀγροῖς αὐτοὺς τάλαιπωρομένους,
 ὅπως ἂν ἴσον ἕκαστος ἐνταυθοῖ παρὼν
 ἡμῖν μετᾶσχη τοῦδε τοῦ Πλούτου μέρος. 225
- ΚΑΡ. καὶ δὴ βαδίζω· τουτοδὶ τὸ κρεάδιον
 τῶν ἔνδοθέν τις εἰσενεγκάτω λαβῶν.
- ΧΡΕ. ἐμοὶ μελήσει τοῦτό γ'· ἀλλ' ἀνύσας τρέχε.
 σὺ δ', ὦ κράτιστε Πλοῦτε πάντων δαιμόνων,
 εἴσω μετ' ἐμοῦ δεῦρ' εἴσιθ'· ἡ γὰρ οἰκία
 αὕτη 'στὶν ἦν δεῖ χρημάτων σε τήμερον
 μεστὴν ποιῆσαι καὶ δικαίως κἀδίκως. 230
- ΠΛ. ἀλλ' ἄχθομαι μὲν εἰσιὼν νῆ τοὺς θεοὺς

- εἰς οἰκίαν ἐκάστοτ' ἄλλοτρίαν πάνυ· 235
 ἀγαθὸν γὰρ ἀπέλαυσ' οὐδὲν αὐτοῦ πώποτε.
 ἦν μὲν γὰρ εἰς φειδωλὸν εἰσελθὼν τύχῳ,
 εὐθύς κατώρυξέν με κατὰ τῆς γῆς κάτω·
 καὶ τις προσέληθ' ἡμεῖς ἀνθρώπος φίλος
 αἰτῶν λαβεῖν τι μικρὸν ἀργυρίδιον, 240
 ἕξαρνός ἐστι μῆδ' ἰδεῖν με πώποτε.
 ἦν δ' ὡς παραπλήγ' ἀνθρώπων εἰσελθὼν τύχῳ,
 πόρνοισι καὶ κύβοισι παραβεβλημένος
 γυμνὸς θύραζ' ἐξέπεσον ἐν ἀκαρεῖ χρόνῳ.
 ΧΡΕ. μετρίου γὰρ ἀνδρὸς οὐκ ἐπέτυχες πώποτε. 245
 ἐγὼ δὲ τούτου τοῦ τρόπου πῶς εἰμ' αἰεὶ.
 χαίρω τε γὰρ φειδόμενος ὡς οὐδεὶς ἀνήρ
 πάλιν τ' ἀναλῶν, ἠνίκ' ἂν τούτου δέη.
 ἀλλ' εἰσῴμεν, ὡς ἰδεῖν σὲ βούλομαι
 καὶ τὴν γυναῖκα καὶ τὸν υἱὸν τὸν μόνον, 250
 ὃν ἐγὼ φιλῶ μάλιστα μετὰ σέ. ΠΛ. πείθομαι.
 ΧΡΕ. τί γὰρ ἂν τις οὐχὶ πρὸς σὲ τάληθῆ λέγοι ;
 ΚΑΡ. ὦ πολλὰ δὴ τῷ δεσπότη ταῦτ' ἄνθρωποι φαγόντες,
 ἄνδρες φίλοι καὶ δημόται καὶ τοῦ πονεῖν ἐρασταί,
 ἴτ' ἐγκονεῖτε, σπεύδεθ', ὡς ὁ καιρὸς οὐχὶ μέλλειν, 255
 ἀλλ' ἔστ' ἐπ' αὐτῆς τῆς ἀκμῆς, ἧ δέῃ παρόντ' ἀμύνειν.
 ΧΟΡ. οὐκ οὐκ ὄρας ὀρμωμένους ἡμᾶς πάλαι προθύμως,
 ὡς εἰκὸς ἐστὶν ἀσθενεῖς γέροντας ἀνδρας ἤδη ;
 σὺ δ' ἀξιοῖς ἴσως με θεῖν, πρὶν ταῦτα καὶ φράσαι μοι
 ὅτου χάριν μ' ὁ δεσπότης ὁ σὸς κέκληκε δεῦρο. 260
 ΚΑΡ. οὐκ οὐκ πάλαι δήπου λέγω ; σὺ δ' αὐτὸς οὐκ ἀκούεις.
 ὁ δεσπότης γὰρ φησὶν ὑμᾶς ἡδέως ἅπαντας
 ψυχροῦ βίου καὶ δυσκόλου ζῆσειν ἀπαλλαγέντας.
 ΧΟΡ. ἔστιν δὲ δὴ τί καὶ πόθεν τὸ πρᾶγμα τοῦθ' ὃ φησὶν ;
 ΚΑΡ. ἔχων ἀφίκται δεῦρο πρεσβύτην τιν', ὃ πονηροῖ, 265
 ῥυπῶντα, κυφόν, ἄθλιον, ῥυσόν, μαδῶντα, νωδόν.
 ΧΟΡ. ὦ χρυσὸν ἀγγείλας ἐπῶν, πῶς φῆς ; πάλιν φράσον μοι.

δηλοῖς γὰρ αὐτὸν σωρὸν ἦκειν χρημάτων ἔχοντα.

ΚΑΡ. πρεσβυτικῶν μὲν οὖν κακῶν ἔγωγ' ἔχοντα σωρὸν. 270

ΧΟΡ. μῶν ἀξιοῖς φενακίσας ἡμᾶς ἀπαλλαγῆναι
ἀζήμιος, καὶ ταῦτ' ἐμοῦ βακτηρίαν ἔχοντος;

ΚΑΡ. πάντως γὰρ ἄνθρωπον φύσει τοιοῦτον εἰς τὰ πάντα
ἡγείσθῃ μ' εἶναι κοῦδὲν ἂν νομίζεθ' ὑγιᾶς εἰπεῖν;

ΧΟΡ. ὡς σέμνος οὐπίτριπτος· αἱ κνήμαι δέ σου βοῶσιν 275
ιοῦ ἰού, τὰς χοίνικας καὶ τὰς πέδας ποθούσαι.

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

ΧΟΡ. διαοραγείης. ὡς μόθων εἶ καὶ φύσει κόβαλος,
ὅστις φενακίζεις, φράσαι δ' οὔπω τέτληκας ἡμῖν 280
[ὅτου χάριν μ' ὁ δεσπότης ὁ σὸς κέκληκε δεῦρο.]
οἱ πολλὰ μοχθήσαντες, οὐκ οὔσης σχολῆς, προθύμως
δεῦρ' ἤλθομεν, πολλῶν θύμων ρίζας διεκπερῶντες.

ΚΑΡ. ἀλλ' οὐκέτ' ἂν κρύψαιμι. τὸν Πλούτον γάρ, ὦνδρες, ἦκει 285
ἄγων ὁ δεσπότης, ὃς ὑμᾶς πλουσίους ποιήσει.

ΧΟΡ. ὄντως γὰρ ἔστι πλουσίους ἅπασιν ἡμῖν εἶναι;

ΚΑΡ. νῆ τοὺς θεοὺς, Μίδας μὲν οὖν, ἦν ὧτ' ὄνου λάβητε.

ΧΟΡ. ὡς ἦδομαι καὶ τέρπομαι καὶ βούλομαι χορεῦσαι
ὑφ' ἡδονῆς, εἴπερ λέγεις ὄντως σὺ ταῦτ' ἀληθῆ.

ΚΑΡ. καὶ μὴν ἐγὼ βουλήσομαι θρεττανελὸ τὸν Κύκλωπα 290
μιμούμενος καὶ τοῖν ποδοῖν ὠδὶ παρενσαλεύων
ὑμᾶς ἄγειν. ἀλλ' εἶα τέκεα θαμίν' ἐπαναβοῶντες
βληχώμενοί τε προβατίων
αἰγῶν τε κιναβρώντων μέλη,
ἔπεσθε. 295

ΧΟΡ. ἡμεῖς δέ γ' αὖ ζητήσομεν θρεττανελὸ τὸν Κύκλωπα
βληχώμενοι, σὲ τουτονὶ πιῶντα καταλαβόντες,
πήραν ἔχοντα λάχανά τ' ἄγρια δροσερά, κραιπαλῶντα,
ἡγούμενον τοῖς προβατίοις,
εἰκῆ δὲ καταδαρθέντα που, 300
μέγαν λαβόντες ἡμμένον σφηκίσκον ἐκτυφλῶσαι.

- ΚΑΡ. ἐγὼ δὲ τὴν Κίρκην γε τὴν τὰ φάρμακ' ἀνακυκῶσαν,
 ἢ τοὺς ἐταίρους τοῦ Φιλωνίδου ποτ' ἐν Κορίνθῳ
 ἔπεισεν ὡς ὄντας κάπρους
 μεμαγμένον σκῶρ ἐσθίειν, αὐτὴ δ' ἔματτεν αὐτοῖς, 305
 μιμήσομαι πάντας τρόπους·
 ὑμεῖς δὲ γρυλίζοντες ὑπὸ φιληδίας
 ἔπεσθε μητρὶ χοῖροι.
- ΧΟΡ. οὐκοῦν σὲ τὴν Κίρκην γε τὴν τὰ φάρμακ' ἀνακυκῶσαν
 καὶ μαγγανεύουσαν μολύνουσάν τε τοὺς ἐταίρους, 310
 λαβόντες ὑπὸ φιληδίας
 τὸν Λαρτίου μιμούμενοι κρεμῶμεν,
 μινθώσομέν θ' ὥσπερ τράγου
 τὴν ρίνα· σὺ δ' Ἀρίστυλλος ὑποχάσκων ἐρεῖς·
 ἔπεσθε μητρὶ χοῖροι. 315
- ΚΑΡ. ἄγ' εἶα νῦν τῶν σκωμμάτων ἀπαλλαγέντες ἤδη
 ὑμεῖς ἐπ' ἄλλ' εἶδος τρέπεσθ',
 ἐγὼ δ' ἰὼν ἤδη λάθρα
 βουλήσομαι τοῦ δεσπότητος
 λαβῶν τιν' ἄρτον καὶ κρέας 320
 μασώμενος τὸ λοιπὸν οὕτω τῷ κόπῳ ξυνεῖναι.

ΧΟΡΟΥ.

- ΧΡΕ. χαίρειν μὲν ὑμᾶς ἐστίν, ὦνδρες δημόται,
 ἀρχαῖον ἤδη προσαγορεύειν καὶ σαπρόν·
 ἀσπάζομαι δ', ὅτι ἡ προθύμως ἦκετε
 καὶ συντεταμένως κοῦ κατεβλακευμένως. 325
 ὅπως δέ μοι καὶ τᾶλλα συμπαραστάται
 ἔσεσθε καὶ σωτῆρες ὄντως τοῦ θεοῦ.
- ΧΟΡ. θάρρει· βλέπειν γὰρ ἄντικρυς δόξεις μ' Ἀρη.
 δεινὸν γάρ, εἰ τριωβόλου μὲν εἶνεκα
 ὡστιζόμεσθ' ἐκάστοτ' ἐν τῆ κκλησίᾳ, 330
 αὐτὸν δὲ τὸν Πλοῦτον παρείην τῷ λαβεῖν.
- ΧΡΕ. καὶ μὴν ὀρῶ καὶ Βλεψίδημον τουτονὶ

προσιόντα· δηλὸς δ' ἐστὶν ὅτι τοῦ πράγματος
ἀκήκοέν τι τῇ βαδίσει καὶ τῷ τάχει.

- ΒΛΕ. τί ἂν οὖν τὸ πρᾶγμ' εἶη; πόθεν καὶ τίνι τρόπῳ 335
Χρεμύλος πεπλούτηκ' ἑξαπίνης; οὐ πείθομαι.
καίτοι λόγος γ' ἦν νῆ τὸν Ἡρακλέα πολλὺς
ἐπὶ τοῖσι κουρείοισι τῶν καθημένων,
ὡς ἑξαπίνης ἀνὴρ γεγένηται πλούσιος.
ἔστιν δέ μοι τοῦτ' αὐτὸ θαυμάσιον, ὅπως 340
χρηστόν τι πράττων τοὺς φίλους μεταπέμπεται.
οὐκουν ἐπιχώριόν γε πρᾶγμ' ἐργάζεται.
- ΧΡΕ. ἀλλ' οὐδὲν ἀποκρύψας ἐρῶ· νῆ τοὺς θεοὺς,
ὦ Βλειψίδημ', ἄμεινον ἢ χθῆς πράττομεν,
ὥστε μετέχειν ἕξεστιν· εἰ γὰρ τῶν φίλων. 345
- ΒΛΕ. γέγονας δ' ἀληθῶς, ὡς λέγουσι, πλούσιος;
ΧΡΕ. ἔσομαι μὲν οὖν αὐτίκα μάλ', ἦν θεὸς θέλη.
ἔνι γὰρ τις, ἔνι κίνδυνος ἐν τῷ πράγματι.
- ΒΛΕ. ποῖός τις; ΧΡΕ. οἶος, ΒΛΕ. λέγ' ἀνύσας ὃ τι φῆς ποτε.
ΧΡΕ. ἦν μὲν κατορθώσωμεν, εὖ πράττειν αἰεὶ· 350
ἦν δὲ σφαλῶμεν, ἐπιτετρίφθαι τὸ παράπαν.
- ΒΛΕ. τουτὶ πονηρὸν φαίνεται τὸ φορτίον,
καὶ μ' οὐκ ἀρέσκει. τό τε γὰρ ἑξαίφνης ἄγαν
οὕτως ὑπερπλουτεῖν, τὸ δ' αὖ δεδοικέναι
πρὸς ἀνδρὸς οὐδὲν ὑγιές ἐστ' εἰργασμένου. 355
- ΧΡΕ. πῶς δ' οὐδὲν ὑγιές; ΒΛΕ. εἴ τι κεκλοφῶς νῆ Δία
ἐκεῖθεν ἦκεις ἀργύριον ἢ χρυσίον
παρὰ τοῦ θεοῦ, κάπειτ' ἴσως σοι μεταμέλει.
- ΧΡΕ. Ἄπολλον ἀποτρόπαιε, μὰ Δί' ἐγὼ μὲν οὐ.
ΒΛΕ. παῦσαι φλυαρῶν, ὦγάθ'· οἶδα γὰρ σαφῶς. 360
- ΧΡΕ. σὺ μὴδὲν εἰς ἔμ' ὑπονόει τοιουτοῦ.
ΒΛΕ. φεῦ· ὡς οὐδὲν ἀτεχνῶς ὑγιές ἐστὶν οὐδενός,
ἀλλ' εἰσὶ τοῦ κέρδους ἅπαντες ἥττονες.
- ΧΡΕ. οὐ τοι μὰ τὴν Δήμητρ' ὑγιαίνειν μοι δοκεῖς.
ΒΛΕ. ὡς πολὺ μεθέστηχ' ὧν πρότερον εἶχεν τρόπων. 365

- ΧΡΕ. μελαγχολᾶς, ὦνθρωπε, νῆ τὸν οὐρανόν.
- ΒΛΕ. ἀλλ' οὐδὲ τὸ βλέμμ' αὐτὸ κατὰ χώραν ἔχει,
ἀλλ' ἐστὶν ἐπίδηλον τι πεπανούργηχ' ὅτι.
- ΧΡΕ. σὺ μὲν οἶδ' ὃ κρώζεις· ὡς ἐμοῦ τι κεκλοφότος
ζητεῖς μεταλαβεῖν. ΒΛΕ. μεταλαβεῖν ζητῶ; τίνος; 370
- ΧΡΕ. τὸ δ' ἐστὶν οὐ τοιοῦτον, ἀλλ' ἑτέρως ἔχον.
- ΒΛΕ. μῶν οὐ κέκλοφας, ἀλλ' ἤρπακας; ΧΡΕ. κακοδαιμονᾶς.
- ΒΛΕ. ἀλλ' οὐδὲ μὴν ἀπεστέρηκάς γ' οὐδένα;
- ΧΡΕ. οὐ δῆτ' ἔγωγ'. ΒΛΕ. ὦ Ἡράκλεις, φέρε, ποῖ τις ἂν
τράποιτο; τάληθές γὰρ οὐκ ἐθέλει φράσαι 375
- ΧΡΕ. κατηγορεῖς γὰρ πρὶν μαθεῖν τὸ πράγμα μου.
- ΒΛΕ. ὦ τάν, ἐγὼ τοι τοῦτ' ἀπὸ σμικροῦ πάνν
ἐθέλω διαπράξαι πρὶν πυθέσθαι τὴν πόλιν,
τὸ στόμ' ἐπιβύσας κέρμασιν τῶν ῥητόρων.
- ΧΡΕ. καὶ μὴν φίλως γ' ἂν μοι δοκεῖς νῆ τοὺς θεοὺς 380
τρεῖς μνάς ἀναλώσας λογιῶσθαι δώδεκα.
- ΒΛΕ. ὀρῶ τιν' ἐπὶ τοῦ βήματος καθεδούμενον,
ἱκετηρίαν ἔχοντα μετὰ τῶν παιδίων
καὶ τῆς γυναικός, κοῦ διοίσοντ' ἄντικρυς
τῶν Ἡρακλειδῶν οὐδ' ὅτιοῦν τῶν Παμφίλου. 385
- ΧΡΕ. οὐκ, ὦ κακόδαιμον, ἀλλὰ τοὺς χρηστοὺς μόνους
ἔγωγε καὶ τοὺς δεξιούς καὶ σώφρονας
ἀπαρτὶ πλουτῆσαι ποιήσω. ΒΛΕ. τί σὺ λέγεις;
οὕτω πάνν πολλὰ κέκλοφας; ΧΡΕ. οἴμοι τῶν κακῶν,
ἀπολεῖς. ΒΛΕ. σὺ μὲν οὖν σεαυτόν, ὡς γ' ἐμοὶ δοκεῖς. 390
- ΧΡΕ. οὐ δῆτ', ἐπεὶ τὸν Πλοῦτον, ὦ μοχθηρὲ σὺ,
ἔχω. ΒΛΕ. σὺ Πλοῦτον; ποῖον; ΧΡΕ. αὐτὸν τὸν θεόν.
- ΒΛΕ. καὶ ποῦ' στιν; ΧΡΕ. ἔνδον. ΒΛΕ. ποῦ; ΧΡΕ. παρ'
ἐμοί. ΒΛΕ. παρὰ σοί; ΧΡΕ. πάνν.
- ΒΛΕ. οὐκ ἐς κόρακας; Πλοῦτος παρὰ σοί; ΧΡΕ. νῆ τοὺς θεοὺς.
- ΒΛΕ. λέγεις ἀληθῆ; ΧΡΕ. φημί. ΒΛΕ. πρὸς τῆς Ἑστίας; 395
- ΧΡΕ. νῆ τὸν Ποσειδῶ. ΒΛΕ. τὸν θαλάττιον λέγεις;
- ΧΡΕ. εἰ δ' ἔστιν ἕτερός τις Ποσειδῶν, τὸν ἕτερον.

- ΒΛΕ. εἴτ' οὐ διαπέμπεις καὶ πρὸς ἡμᾶς τοὺς φίλους;
- ΧΡΕ. οὐκ ἔστι πω τὰ πράγματ' ἐν τούτῳ. ΒΛΕ. τί φῆς;
- οὐ τῷ μεταδοῦναι; ΧΡΕ. μὰ Δία. δεῖ γὰρ πρῶτα
- ΒΛΕ. τί; 400
- ΧΡΕ. βλέψαι ποιῆσαι νῶ. ΒΛΕ. τίνα βλέψαι; φράσον.
- ΧΡΕ. τὸν Πλοῦτον ὡς τὸ πρότερον ἐνί γέ τῳ τρόπῳ.
- ΒΛΕ. τυφλὸς γὰρ ὄντως ἐστί; ΧΡΕ. νῆ τὸν οὐρανόν.
- ΒΛΕ. οὐκ ἐτὸς ἄρ' ὡς ἔμ' ἦλθεν οὐδεπώποτε.
- ΧΡΕ. ἀλλ' ἦν θεοὶ θέλωσι, νῦν ἀφίξεται. 405
- ΒΛΕ. οὐκουν ἰατρὸν εἰσαγαγεῖν ἐχρῆν τινά;
- ΧΡΕ. τίς δῆτ' ἰατρός ἐστι νῦν ἐν τῇ πόλει;
- οὔτε γὰρ ὁ μισθὸς οὐδὲν ἔτ' ἔστ' οὔθ' ἡ τέχνη.
- ΒΛΕ. σκοπῶμεν. ΧΡΕ. ἀλλ' οὐκ ἔστιν. ΒΛΕ. οὐδ' ἐμοὶ δοκεῖ.
- ΧΡΕ. μὰ Δί', ἀλλ' ὅπερ πάλαι παρεσκευαζόμεν 410
- ἐγώ, κατακλίνειν αὐτὸν εἰς Ἀσκληπιοῦ
- κράτιστόν ἐστι. ΒΛΕ. πολὺ μὲν οὖν νῆ τοὺς θεούς.
- μή νυν διάτριβ', ἀλλ' ἄνευ πράττων ἐν γέ τι.
- ΧΡΕ. καὶ μὴν βαδίζω. ΒΛΕ. σπευδέ νυν. ΧΡΕ. τοῦτ' αὐτὸ δρῶ.
- ΠΕΝ. ὦ θερμὸν ἔργον κἀνόσιον καὶ παράνομον 415
- τολμῶντε δρᾶν ἀνθρωπαρίω κακοδαίμονε,
- ποῖ ποῖ; τί φεύγετ'; οὐ μενεΐτον; ΒΛΕ. Ἡράκλεις.
- ΠΕΝ. ἐγὼ γὰρ ὑμᾶς ἐξολῶ κακοὺς κακῶς
- τόλμημα γὰρ τολμᾶτον οὐκ ἀνασχετόν,
- ἀλλ' οἶον οὐδεὶς ἄλλος οὐδεπώποτε 420
- οὔτε θεὸς οὔτ' ἀνθρώπος· ὥστ' ἀπολώλατον.
- ΧΡΕ. σὺ δ' εἶ τίς; ὠχρὰ μὲν γὰρ εἶναι μοι δοκεῖς.
- ΒΛΕ. ἴσως Ἑρινὺς ἐστὶν ἐκ τραγωδίας
- βλέπει γέ τοι μανικόν τι καὶ τραγωδικόν.
- ΧΡΕ. ἀλλ' οὐκ ἔχει γὰρ δάδας. ΒΛΕ. οὐκοῦν κλαύσεται. 425
- ΠΕΝ. οἴεσθε δ' εἶναι τίνα με; ΧΡΕ. πανδοκεύτριαν,
- ἢ λεκιθόπωλιν. οὐ γὰρ ἂν τοσουτονὶ
- ἐνέκραγες ἡμῖν οὐδὲν ἡδίκημένη.
- ΠΕΝ. ἄληθες; οὐ γὰρ δεινότατα δεδράκατον,

- ζητοῦντες ἐκ πάσης με χώρας ἐκβαλεῖν; 430^φ
 ΧΡΕ. οὐκουν ὑπόλοιπόν σοι τὸ βάραθρον γίγνεται;
 ἀλλ' ἤτις εἰ λέγειν σ' ἐχρῆν αὐτίκα μάλα.
 ΠΕΝ. ἢ σφὼ ποιήσω τήμερον δοῦναι δίκην
 ἀνθ' ὧν ἐμὲ ζητεῖτον ἐνθένδ' ἀφανίσαι.
 ΒΛΕ. ἄρ' ἐστὶν ἡ καπηλὶς ἡκ τῶν γειτόνων,
 ἢ ταῖς κοτύλαις αἰεὶ με διαλυμαίνεται; 435
 ΠΕΝ. Πενία μὲν οὖν, ἢ σφῶν ξυνοικῶ πόλλ' ἔτη.
 ΒΛΕ. ἀναξ' Ἄπολλον καὶ θεοί, ποῖ τις φῦγη;
 ΧΡΕ. οὗτος, τί δρᾶς; ὦ δειλότατον σὺ θηρίον,
 οὐ παραμενεῖς; ΒΛΕ. ἦκιστα πάντων. ΧΡΕ. οὐ μενεῖς; 440
 ἀλλ' ἄνδρε δύο γυναῖκα φεύγομεν μίαν;
 ΒΛΕ. Πενία γάρ ἐστιν, ὦ πονήρ', ἧς οὐδαμοῦ
 οὐδὲν πέφυκε ζῶον ἐξωλέστερον.
 ΧΡΕ. στήθ', ἀντιβολῶ σε, στήθι. ΒΛΕ. μὰ Δί' ἐγὼ μὲν οὔ.
 ΧΡΕ. καὶ μὴν λέγω, δεινότατον ἔργον παρὰ πολὺ 445
 ἔργων ἀπάντων ἐργασόμεθ', εἰ τὸν θεὸν
 ἔρημον ἀπολιπόντε ποι φευξόμεθα
 τηνδὶ δεδιότε, μηδὲ διαμαχούμεθα.
 ΒΛΕ. ποίοις ὀπλοισιν ἢ δυνάμει πεποιθότες;
 ποῖον γὰρ οὐ θώρακα, ποῖαν δ' ἀσπίδα 450
 οὐκ ἐνέχυρον τίθησιν ἢ μιαρωτάτη;
 ΧΡΕ. θάρρει· μόνος γὰρ ὁ θεὸς οὗτος οἶδ' ὅτι
 τροπαῖον ἂν στήσαιοι τῶν ταύτης τρόπων.
 ΠΕΝ. γρούζειν δὲ καὶ τολμᾶτον, ὦ καθάρματε,
 ἐπ' αὐτοφώρῳ δευὰ δρῶντ' εἰλημμένῳ; 455
 ΧΡΕ. σὺ δ', ὦ κάκιστ' ἀπολουμένη, τί λοιδορεῖ
 ἡμῖν προσελθοῦσ' οὐδ' ὀτιοῦν ἀδικουμένη;
 ΠΕΝ. οὐδὲν γάρ, ὦ πρὸς τῶν θεῶν, νομίζετε
 ἀδικεῖν με τὸν Πλοῦτον ποιεῖν πειρωμένῳ
 βλέψαι πάλιν; ΧΡΕ. τί οὖν ἀδικοῦμεν τοῦτό σε, 460
 εἰ πᾶσιν ἀνθρώποισιν ἐκπορίζομεν
 ἀγαθόν; ΠΕΝ. τί δ' ἂν ὑμεῖς ἀγαθὸν ἐξεύροιθ'; ΧΡΕ. ὅ τι;

σὲ πρῶτον ἐκβαλόντες ἐκ τῆς Ἑλλάδος.

ΠΕΝ. ἔμ' ἐκβαλόντες; καὶ τί ἂν νομίζετε
κακὸν ἐργάσασθαι μείζον ἀνθρώποις; ΧΡΕ. ὅ τι; 465
εἰ τοῦτο δρᾶν μέλλοντες ἐπιλαθοίμεθα.

ΠΕΝ. καὶ μὴν περὶ τούτου σφῶν ἐθέλω δοῦναι λόγον
τὸ πρῶτον αὐτοῦ· κἂν μὲν ἀποφήνω μόνην
ἀγαθῶν ἀπάντων οὔσαν αἰτίαν ἐμὲ
ὑμῖν δι' ἐμέ τε ζῶντας ὑμᾶς· εἰ δὲ μή, 470
ποιεῖτον ἤδη τοῦθ' ὅ τι ἂν ὑμῖν δοκῇ.

ΧΡΕ. ταυτὶ σὺ τολμᾶς, ὦ μιαρωτάτη, λέγειν;

ΠΕΝ. καὶ σύ γε διδάκου· πάνυ γὰρ οἶμαι ῥαδίως
ἀπανθ' ἀμαρτάνοντά σ' ἀποδείξειν ἐγώ,
εἰ τοὺς δικαίους φῆς ποιήσειν πλουσίους. 475

ΧΡΕ. ὦ τύμπανα καὶ κύφωνες οὐκ ἀρήξετε;

ΠΕΝ. οὐ δεῖ σχετλιάζειν καὶ βοᾶν πρὶν ἂν μάθῃς.

ΧΡΕ. καὶ τίς δύναιτ' ἂν μὴ βοᾶν ἰὸν ἰὸν
τοιαῦτ' ἀκούων; ΠΕΝ. ὅστις ἐστὶν εὖ φρονῶν.

ΧΡΕ. τί δῆτά σοι τίμημ' ἐπιγράψω τῇ δίκῃ, 480
ἐὰν ἀλῶς; ΠΕΝ. ὅ τι σοι δοκεῖ. ΧΡΕ. καλῶς λέγεις.

ΠΕΝ. τὸ γὰρ αὐτ', ἐὰν ἠτῶσθε, καὶ σφῶ δέῃ παθεῖν.

ΧΡΕ. ἱκανοὺς νομίζεις δῆτα θανάτους εἴκοσιν;

ΒΛΕ. ταύτη γε· νῶν δὲ δύ' ἀποχρήσουσιν μόνω.

ΠΕΝ. οὐκ ἂν φθάνοιτον τοῦτο πράττοντ'· ἢ τί γὰρ 485
ἔχοι τις ἂν δίκαιον ἀντειπεῖν ἔτι;

ΧΟΡ. ἀλλ' ἤδη χρῆν τι λέγειν ὑμᾶς σοφὸν ᾧ νικήσετε τῆνδὶ
ἐν τοῖσι λόγοις ἀντιλέγοντες· μαλακὸν δ' ἐνδώσετε μηδέν.

ΧΡΕ. φανερὸν μὲν ἔγωγ' οἶμαι γινῶναι τοῦτ' εἶναι πᾶσιν ὁμοίως,
ὅτι τοὺς χρηστοὺς τῶν ἀνθρώπων εὖ πράττειν ἐστὶ δί-
καιον, 490

τοὺς δὲ πονηροὺς καὶ τοὺς ἀθέους τούτων τὰναντία δήπου.
τοῦτ' οὖν ἡμεῖς ἐπιθυμοῦντες μόλις εὕρομεν ὥστε γενέσθαι
βούλευμα καλὸν καὶ γειναῖον καὶ χρήσιμον εἰς ἅπαν ἔργον.
ἦν γὰρ ὁ Πλούτος νυνὶ βλάβη καὶ μὴ τυφλὸς ὢν περινοστή,

ὡς τοὺς ἀγαθοὺς τῶν ἀνθρώπων βαδιεῖται κοῦκ ἀπο-
λείψει, 495
τοὺς δὲ πονηροὺς καὶ τοὺς ἀθέους φευξέεται· κᾶτα ποιήσει
πάντας χρηστοὺς καὶ πλουτοῦντας δῆπου τὰ τε θεῖα σέ-
βοντας.

καίτοι τούτου τοῖς ἀνθρώποις τίς ἂν ἐξεύροι ποτ' ἄμεινον ;
ΒΛΕ. οὐδεὶς ἂν· ἐγὼ τούτου μάρτυς· μηδὲν ταύτην γ' ἀνερώτα.

ΧΡΕ. ὡς μὲν γὰρ νῦν ἡμῖν ὁ βίος τοῖς ἀνθρώποις διάκειται, 500
τίς ἂν οὐχ ἠγοῖτ' εἶναι μανίαν, κακοδαιμονίαν τ' ἔτι μᾶλλον ;
πολλοὶ μὲν γὰρ τῶν ἀνθρώπων ὄντες πλουτοῦσι πονηροί,
ἀδίκως αὐτὰ ξυλλεξάμενοι· πολλοὶ δ' ὄντες πάνυ χρηστοὶ
πράττουσι κακῶς καὶ πεινώσιν μετὰ σοῦ τε τὰ πλείστα
σύνεισιν.

οὐκουν εἶναί φημ', εἰ παύσαι ταῦτ' ἀμβλέψας ποθ' ὁ
Πλοῦτος, 505

ὄδον ἦν τις ἰὼν τοῖς ἀνθρώποις ἀγάθ' ἂν μείζω πορίσειεν.

ΠΕΝ. ἀλλ' ὦ πάντων ῥᾶστ' ἀνθρώπων ἀναπεισθέντ' οὐχ ὑγιαίνειν
δύο πρεσβύτα, ξυνιασώτα τοῦ ληρεῖν καὶ παραπαίειν,
εἰ τοῦτο γένοιθ' ὁ ποθειῖθ' ὑμεῖς, οὐ φημ' ἂν λυσιτελεῖν
σφῶν.

εἰ γὰρ ὁ Πλοῦτος βλέψειε πάλιν διανείμειν τ' ἴσον
αὐτόν, 510

οὔτε τέχνην ἂν τῶν ἀνθρώπων οὔτ' ἂν σοφίαν μελετώη
οὐδεὶς· ἀμφοῖν δ' ὑμῖν τούτοις ἀφανισθέντοις ἐβελήσει
τίς χαλκεύειν ἢ ναυπηγεῖν ἢ ῥάπτειν ἢ τροχοποιεῖν
ἢ σκυτοτομεῖν ἢ πλινθουργεῖν ἢ πλυνεῖν ἢ σκυλοδεφεῖν
ἢ γῆς ἀρότροις ῥήξας δάπεδον καρπὸν Δηοῦς θερί-
σασθαι, 515

ἦν ἐξῆ ζῆν ἀργοῖς ὑμῖν τούτων πάντων ἀμελοῦσιν ;

ΧΡΕ. λῆρον ληρεῖς. ταῦτα γὰρ ἡμῖν πάνθ' ὄσα νῦν δὴ κατ-
έλεξας

οἱ θεράποντες μοχθήσουσιν. ΠΕΝ. πόθεν οὖν ἔξεῖς θερά-
ποντας ;

ΧΡΕ. ὠνησόμεθ' ἀργυρίου δήπου. ΠΕΝ. τίς δ' ἔσται πρῶτον ὁ
πωλῶν,

ὅταν ἀργύριον κάκεϊνος ἔχη; ΧΡΕ. κερδαίνειν βουλό-
μενός τις 520

ἔμπορος ἦκων ἐκ Θετταλίας παρ' ἀπίστων ἀνδραποδιστῶν.

ΠΕΝ. ἀλλ' οὐδ' ἔσται πρῶτον ἀπάντων οὐδείς οὐδ' ἀνδραποδιστῆς
κατὰ τὸν λόγον ὃν σὺ λέγεις δήπου. τίς γὰρ πλουτῶν
ἔθελήσει

κινδυνεύων περὶ τῆς ψυχῆς τῆς αὐτοῦ τοῦτο ποιῆσαι;

ὥστ' αὐτὸς ἀροῦν ἐπαναγκασθεῖς καὶ σκάπτειν τᾶλλα τε
μοχθεῖν 525

ὀδυνηρότερον τρίψεις βίσιον πολὺ τοῦ νῦν. ΧΡΕ. ἐς κε-
φαλὴν σοί.

ΠΕΝ. ἔτι δ' οὐχ ἔξεις οὔτ' ἐν κλίνῃ καταδαρθεῖν· οὐ γὰρ ἔσονται·
οὔτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἔθελήσει χρυσοῦ ὄντος;
οὔτε μύροισιν μυρίσαι στακτοῖς, ὁπόταν νύμφην ἀγά-
γησθον·

οὔθ' ἱματίων βαπτῶν δαπάναις κοσμήσαι ποικιλομόρ-
φων. 530

καίτοι τί πλέον πλουτεῖν ἔσται τούτων πάντων ἀποροῦντα;
παρ' ἐμοῦ δ' ἔστιν ταῦτ' εὐπορα πάνθ' ὑμῖν ὧν δεῖσθον·
ἐγὼ γὰρ

τὸν χειροτέχνην ὥσπερ δέσποινα ἐπαναγκάζουσα κάθημαι
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἔξει.

ΧΡΕ. σὺ γὰρ ἂν πορίσαι τί δύναι' ἀγαθόν, πλὴν φῶδων ἐκ βα-
λανείου 535

καὶ παιδαρίων ὑποπεινόντων καὶ γραϊδίων κολοσυρτόν;
φθειρῶν τ' ἀριθμὸν καὶ κωνώπων καὶ ψυλλῶν οὐδὲ λέγω σοι
ὑπὸ τοῦ πλήθους, αἱ βομβοῦσαι περὶ τὴν κεφαλὴν ἀνωῶσιν,
ἐπεγείρουσαι καὶ φράζουσαι, πεινήσεις, ἀλλ' ἐπανίστω.

πρὸς δέ γε τούτοις ἀνθ' ἱματίου μὲν ἔχειν ῥάκος· ἀντὶ δὲ
κλίνης 540

στιβάδα σχοίνων κόρων μεστήν, ἢ τοὺς εὐδοντας ἐγείρει·

καὶ φορμὸν ἔχειν ἀντὶ τάπητος σαπρόν· ἀντὶ δὲ προσκε-
φαλαίου,

λίθον εὐμεγέθη πρὸς τῇ κεφαλῇ· σιτείσθαι δ' ἀντὶ μὲν ἄρτων

μαλάχης πτόρθους, ἀντὶ δὲ μάξης φυλλεῖ' ἰσχυῶν ῥαφα-
νίδων,

ἀντὶ δὲ θράνου στάμνου κεφαλὴν κατεαγότος, ἀντὶ δὲ μάκ-
τρας 545

πιθάκινης πλευρὰν ἔρρωγυῖαν καὶ ταύτην. ἄρά γε πολλῶν
ἀγαθῶν πᾶσιν τοῖς ἀνθρώποις ἀποφαίνω σ' αἴτιον οὔσαν;

ΠΕΝ. σὺ μὲν οὐ τὸν ἐμὸν βίον εἴρηκας, τὸν τῶν πτωχῶν δ' ὑπε-
κρούσω.

ΧΡΕ. οὐκοῦν δήπου τῆς πτωχείας πενίαν φαμὲν εἶναι ἀδελφὴν.

ΠΕΝ. ὑμεῖς γ' οἷπερ καὶ Θρασυβούλῳ Διονύσιον εἶναι ὅμοιον.
ἀλλ' οὐχ οὐμὸς τοῦτο πέπονθεν βίος οὐ μὰ Δί', οὐδὲ γε
μέλλει. 551

πτωχοῦ μὲν γὰρ βίος, ὃν σὺ λέγεις, ζῆν ἔστιν μηδὲν ἔχοντα·
τοῦ δὲ πένητος ζῆν φειδόμενον καὶ τοῖς ἔργοις προσέχοντα,
περιγίγνεσθαι δ' αὐτῷ μηδὲν, μὴ μέντοι μηδ' ἐπιλείπειν.

ΧΡΕ. ὡς μακαρίτην, ὦ Δάματερ, τὸν βίον αὐτοῦ κατέλεξας, 555
εἰ φεισάμενος καὶ μοχθήσας καταλείψει μηδὲ ταφήναι.

ΠΕΝ. σκώπτειν πειρᾶ καὶ κωμωδεῖν τοῦ σπουδάζειν ἀμελήσας,
οὐ γιγνώσκων ὅτι τοῦ Πλούτου παρέχω βελτίονας ἄνδρας
καὶ τὴν γνώμην καὶ τὴν ιδέαν. παρὰ τῷ μὲν γὰρ ποδ-

αγρῶντες
καὶ γαστρῶδεις καὶ παχύκνημοὶ καὶ πίνονές εἰσιν ἀσελ-
γῶς, 560

παρ' ἐμοὶ δ' ἰσχυροὶ καὶ σφηκῶδεις καὶ τοῖς ἐχθροῖς ἀνιαιοί.

ΧΡΕ. ἀπὸ τοῦ λιμοῦ γὰρ ἴσως αὐτοῖς τὸ σφηκῶδες σὺ πορίζεις.

ΠΕΝ. περὶ σωφροσύνης ἤδη τοίνυν περανῶ σφῶν κἀναδιδάξω
ὅτι κοσμιότης οἰκεῖ μετ' ἐμοῦ, τοῦ Πλούτου δ' ἔστιν
ὑβρίζειν.

ΧΡΕ. πάνυ γοῦν κλέπτειν κόσμιόν ἔστιν καὶ τοὺς τοίχους εἰορύτ-
τειν. 565

- [ΒΛΕ. νῆ τὸν Δί', εἰ δεῖ λαθεῖν αὐτόν, πῶς οὐχὶ κόσμιόν ἐστι;]
- ΠΕΝ. σκέψαι τοῖνον ἐν ταῖς πόλεσιν τοὺς ῥήτορας, ὡς ὀπόταν μὲν ὧσι πένητες, περὶ τὸν δῆμον καὶ τὴν πόλιν εἰσὶ δίκαιοι, πλουτήσαντες δ' ἀπὸ τῶν κοινῶν παραχρήμ' ἄδικοι γεγένηνται,
ἐπιβουλεύουσί τε τῷ πλήθει καὶ τῷ δήμῳ πολεμοῦσιν. 570
- ΧΡΕ. ἀλλ' οὐ ψεύδει τούτων γ' οὐδέν, καίπερ σφόδρα βάσκανος οὔσα.
ἀτὰρ οὐχ ἥττον γ' οὐδὲν κλαύσει, μηδὲν ταύτη γε κομήσης, ὅτιη ζητεῖς τοῦτ' ἀναπέθειν ἡμᾶς, ὡς ἔστιν ἀμείνων πενία πλούτου. ΠΕΝ. καὶ σύ γ' ἐλέγξαι μ' οὐπω δύνασαι περὶ τούτου,
ἀλλὰ φλυαρεῖς καὶ πετρυγίζεις. ΧΡΕ. καὶ πῶς φεύγουσί σ' ἅπαντες; 575
- ΠΕΝ. ὅτι βελτίους αὐτοὺς ποιῶ. σκέψασθαι δ' ἔστι μάλιστα ἀπὸ τῶν παιδῶν· τοὺς γὰρ πατέρας φεύγουσι, φρονούντας ἄριστα αὐτοῖς. οὕτω διαγιγνώσκειν χαλεπὸν πρᾶγμα' ἐστὶ δίκαιον.
- ΧΡΕ. τὸν Δία φήσεις ἄρ' οὐκ ὀρθῶς διαγιγνώσκειν τὸ κράτιστον· κακείνος γὰρ τὸν πλοῦτον ἔχει. ΒΛΕ. ταύτην δ' ἡμῖν ἀποπέμπει. 580
- ΠΕΝ. ἀλλ' ὦ Κρονικαῖς λήμαις ὄντως λημῶντες τὰς φρένας ἄμφω, ὁ Ζεὺς δήπου πένεται, καὶ τοῦτ' ἤδη φανερώς σε διδάξω. εἰ γὰρ ἐπλούτει, πῶς ἂν ποιῶν τὸν Ὀλυμπικὸν αὐτὸς ἀγῶνα, ἵνα τοὺς Ἑλληνας ἅπαντας αἰεὶ δι' ἔτους πέμπτου ξυναγείρει,
ἀνεκέρυττει τῶν ἀσκητῶν τοὺς νικῶντας στεφανώσας 585
κοτίνῳ στεφάνῳ; καίτοι χρυσῷ μᾶλλον ἐχρῆν, εἴπερ ἐπλούτει.
- ΧΡΕ. οὐκοῦν τούτῳ δήπου ἐηλοῖ τιμῶν τὸν πλοῦτον ἐκείνος· φειδόμενος γὰρ καὶ βουλόμενος τούτου μηδὲν δαπανᾶσθαι, λήροις ἀναδῶν τοὺς νικῶντας τὸν πλοῦτον ἐὰν παρ' ἑαυτῷ.
- ΠΕΝ. πολὺ τῆς πενίας πρᾶγμα' αἴσχιον ζητεῖς αὐτῷ περιιάσαι, 590

εἰ πλούσιος ὢν ἀνελεύθερός ἐσθ' οὕτωςι καὶ φιλοκερδής.

ΧΡΕ. ἀλλὰ σέ γ' ὁ Ζεὺς ἐξολέσειεν κοτίνῳ στεφάνῳ στεφανώσας.

ΠΕΝ. τὸ γὰρ ἀντιλέγειν τολμᾶν ὑμᾶς ὡς οὐ πάντ' ἐστ' ἀγάθ' ὑμῖν
διὰ τὴν Πενίαν. ΧΡΕ. παρὰ τῆς Ἑκάτης ἕξεστιν τοῦτο
πυθέσθαι,

εἴτε τὸ πλουτεῖν εἴτε τὸ πεινῆν βέλτιον. φησὶ γὰρ αὕτη 595
τοὺς μὲν ἔχοντας καὶ πλουτοῦντας δέϊπνον προσάγειν κατὰ
μῆνα,

τοὺς δὲ πένητας τῶν ἀνθρώπων ἀρπάζειν πρὶν καταθεῖναι.

ἀλλὰ φθειροῦ καὶ μὴ γρύξης

ἔτι μὴδ' ὀτιοῦν.

οὐ γὰρ πείσεις, οὐδ' ἦν πείσης.

600

ΠΕΝ. ὦ πόλις Ἄργους, κλύεθ' οἶα λέγει.

ΧΡΕ. Παύσωνα κάλει τὸν ξύσσιτον.

ΠΕΝ. τί πάθω τλήμων;

ΧΡΕ. ἔρρ' ἐς κόρακας θᾶπτον ἀφ' ἡμῶν.

ΠΕΝ. εἶμι δὲ ποῖ γῆς;

605

ΧΡΕ. ἐς τὸν κύφων· ἀλλ' οὐ μέλλειν
χρήσ', ἀλλ' ἀνύειν.

ΠΕΝ. ἦ μὴν ὑμεῖς γ' ἔτι μ' ἐνταυθοῖ
μεταπέμψεσθον.

ΧΡΕ. τότε νοστήσεις· νῦν δὲ φθειροῦ.
κρεῖττον γάρ μοι πλουτεῖν ἐστίν,
σέ δ' εἶαν κλάειν μακρὰ τὴν κεφαλὴν.

610

ΒΛΕ. νῆ Δί' ἐγὼ γοῦν ἐθέλω πλουτῶν
εὐωχεῖσθαι μετὰ τῶν παίδων
τῆς τε γυναικός, καὶ λουσάμενος
λιπαρὸς χωρῶν ἐκ βαλανείου
τῶν χειροτεχνῶν
καὶ τῆς Πενίας καταπαρδεῖν.

615

ΧΡΕ. αὕτη μὲν ἡμῖν ἠπίτριπτος οἴχεται.

ἐγὼ δὲ καὶ σύ γ' ὡς τάχιστα τὸν θεὸν

620

ἐγκατακλινοῦντ' ἄγωμεν εἰς Ἄσκληπιοῦ.

- ΒΛΕ. καὶ μὴ διατρίβωμέν γε, μὴ πάλιν τις αὖ
ἐλθὼν διακωλύσῃ τι τῶν προὔργου ποιεῖν.
- ΧΡΕ. παῖ Καρίων, τὰ στρώματ' ἐκφέρειν σ' ἐχρῆν,
αὐτόν τ' ἄγειν τὸν Πλοῦτον, ὡς νομίζεται,
καὶ τᾶλλ' ὅσ' ἐστὶν ἔνδον εὐτρεπισμένα. 625

ΧΟΡΟΥ.

- ΚΑΡ. ὦ πλείστα Θησείοις μεμυστιλημένοι
γέροντες ἄνδρες ἐπ' ὀλιγίστοις ἀλφίτοις,
ὡς εὐτυχεῖθ', ὡς μακαρίως πεπράγατε,
ἄλλοι θ' ὅσοις μέτεστι τοῦ χρηστοῦ τρόπου. 630
- ΧΟΡ. τί δ' ἔστιν ὦ βέλτιστε τῶν σαυτοῦ φίλων;
φαίνει γὰρ ἦκειν ἄγγελος χρηστοῦ τινος.
- ΚΑΡ. ὁ δεσπότης πέπραγεν εὐτυχέστατα,
μᾶλλον δ' ὁ Πλοῦτος αὐτός· ἀντὶ γὰρ τυφλοῦ
ἐξωμμάτῳ καὶ λελάμπρυνται κόρας,
Ἄσκληπιοῦ παιῶνος εὐμενοῦς τυχῶν. 635
- ΧΟΡ. λέγεις μοι χαράν, λέγεις μοι βοάν.
- ΚΑΡ. πάρεστι χαίρειν, ἦν τε βούλησθ' ἦν τε μῆ.
- ΧΟΡ. ἀναβοάσομαι τὸν εὐπαιδα καὶ
μέγα βροτοῖσι φέγγος Ἄσκληπιόν. 640
- ΓΥ. τίς ἢ βοή ποτ' ἐστίν; ἄρ' ἀπαγγελεῖ
χρηστόν τι; τοῦτο γὰρ ποθοῦσ' ἐγὼ πάλαι
ἔνδον κάθημαι περιμένουσα τουτονί.
- ΚΑΡ. ταχέως ταχέως φέρ' οἶνον, ὦ δέσποινα, ἵνα
καυτῇ πίης· φιλεῖς δὲ δρῶσ' αὐτὸ σφόδρα·
ὡς ἀγαθὰ συλλήβδην ἅπαντά σοι φέρω. 645
- ΓΥ. καὶ ποῦ 'στιν; ΚΑΡ. ἐν τοῖς λεγομένοις εἴσει τάχα.
- ΓΥ. πέραινε τοίνυν ὅ τι λέγεις ἀνύσας ποτέ.
- ΚΑΡ. ἄκουε τοίνυν, ὡς ἐγὼ τὰ πράγματα
ἐκ τῶν ποδῶν ἐς τὴν κεφαλὴν σοι πάντ' ἐρῶ. 650
- ΓΥ. μὴ δῆτ' ἔμοιγ' ἐς τὴν κεφαλὴν. ΚΑΡ. μὴ τὰγαθὰ
ἂ νῦν γεγένηται; ΓΥ. μὴ μὲν οὖν τὰ πράγματα.

- ΚΑΡ. ὡς γὰρ τάχιστ' ἀφικόμεθα πρὸς τὸν θεὸν
 ἄγοντες ἄνδρα τότε μὲν ἀθλιώτατον,
 νῦν δ' εἴ τιν' ἄλλον μακάριον κευδαίμονα, 655
 πρῶτον μὲν αὐτὸν ἐπὶ θάλατταν ἤγομεν,
 ἔπειτ' ἐλοῦμεν. ΓΥ. νῆ Δί' εὐδαίμων ἄρ' ἦν
 ἀνὴρ γέρων ψυχρᾶ θαλίττη λούμενος.
- ΚΑΡ. ἔπειτα πρὸς τὸ τέμενος ἦμεν τοῦ θεοῦ.
 ἐπεὶ δὲ βωμῶ πόπανα καὶ θυλίματα 660
 καθωσιώθη μέλανος Ἡφαίστου φλογί,
 κατεκλίναμεν τὸν Πλοῦτον, ὥσπερ εἰκὸς ἦν·
 ἡμῶν δ' ἕκαστος στιβῆδα παρεκαττύετο.
- ΓΥ. ἦσαν δὲ τινες κἄλλοι δεόμενοι τοῦ θεοῦ ;
- ΚΑΡ. εἰς μὲν γε Νεοκλείδης, ὅς ἐστι μὲν τυφλός, 665
 κλέπτων δὲ τοὺς βλέποντας ὑπερηκόντικεν·
 ἕτεροί τε πολλοὶ παντοδαπὰ νοσήματα
 ἔχοντες· ὡς δὲ τοὺς λύχνους ἀποσβέσας
 ἡμῖν παρήγγειλ' ἐγκαθεύδειν τοῦ θεοῦ
 ὁ πρόπολος, εἰπὼν, ἦν τις αἰσθηταὶ ψόφου, 670
 σιγᾶν, ἅπαντες κοσμίως κατεκείμεθα.
 κἀγὼ καθεύδειν οὐκ ἔδυνάμην, ἀλλὰ με
 ἀθάρας χύτρα τις ἐξέπληττε κειμένη
 ὀλίγον ἄπωθεν τῆς κεφαλῆς τοῦ γραδίου,
 ἐφ' ἣν ἐπεθύμουν δαιμονίως ἐφερπύσαι. 675
 ἔπειτ' ἀναβλέψας ὄρῳ τὸν ἱερέα
 τοὺς φθοῖς ἀφαρπάζοντα καὶ τὰς ἰσχάδας
 ἀπὸ τῆς τραπέζης τῆς ἱερᾶς. μετὰ τοῦτο δὲ
 περιῆλθε τοῦς βωμοὺς ἅπαντας ἐν κύκλῳ,
 εἴ που πόπανον εἶη τι καταλελειμμένον· 680
 ἔπειτα ταῦθ' ἤγιζεν εἰς σάκταν τινά.
 κἀγὼ νομίσας πολλὴν ὀσίαν τοῦ πράγματος
 ἐπὶ τὴν χύτραν τὴν τῆς ἀθάρας ἀνίσταμαι.
- ΓΥ. ταλάντατ' ἀνδρῶν, οὐκ ἔδεδοίκεῖς τὸν θεόν ;
- ΚΑΡ. νῆ τοὺς θεοὺς ἔγωγε μὴ φθάσειέ με 685

ἐπὶ τὴν χύτραν ἔλθων ἔχων τὰ στέμματα.
 ὁ γὰρ ἱερεὺς αὐτοῦ με προὔδιδάξατο.
 τὸ γράδιον δ' ὡς ἦσθετό πού μου τὸν ψόφον,
 τὴν χεῖρ' ὑπερῆρε· κᾶτα συρίξας ἐγὼ
 ὀδᾶξ ἐλαβόμην, ὡς παρείας ὦν ὄφεις.

690

ἦ δ' εὐθέως τὴν χεῖρα πάλιν ἀνέσπασε,
 κατέκειτο δ' αὐτὴν ἐντυλίξασ' ἠσυχῆ.
 κἀγὼ τότε' ἤδη τῆς ἀθάρας πολλὴν ἔφλων·
 ἔπειτ' ἐπειδὴ μεστὸς ἦν, ἀνεπαλλόμην.

695

ΓΥ. ὁ δὲ θεὸς ὑμῖν οὐ προσήειν; ΚΑΡ. οὐδέπω.

μετὰ ταῦτ' ἐγὼ μὲν εὐθὺς ἐνεκαλυψάμην
 δείσας, ἐκείνος δ' ἐν κύκλῳ τὰ νοσήματα
 σκοπῶν περιῆει πάντα κοσμίως πάνν.

ἔπειτα παῖς αὐτῷ λιθινὸν θυεῖδιον

710

παρέθηκε καὶ δοῖδουκα καὶ κιβώτιον.

ΓΥ. λίθινον; ΚΑΡ. μὰ Δί' οὐ δῆτ', οὐχὶ τό γε κιβώτιον.

ΓΥ. σὺ δὲ πῶς ἑώρας, ὦ κάκιστ' ἀπολούμενε,

ὃς ἐγκεκαλύφθαι φῆς; ΚΑΡ. διὰ τοῦ τριβωνίου.

ὅπῃς γὰρ εἶχεν οὐκ ὀλίγας μὰ τὸν Δία.

715

πρῶτον δὲ πάντων τῷ Νεοκλείδῃ φάρμακον

καταπλαστὸν ἐνεχείρησε τρίβειν, ἐμβάλων

σκοροδῶν κεφαλὰς τρεῖς Τηνίων. ἔπειτ' ἔφλα

ἐν τῇ θυεῖᾳ συμπαραμιγνύων ὀπὸν

καὶ σχῖνον· εἶτ' ὄξει διέμενος Σφηττίῳ,

720

κατέπλασεν αὐτοῦ τὰ βλέφαρ' ἐκτρέψας, ἵνα

ὀδυνῶτο μᾶλλον. ὁ δὲ κεκραγῶς καὶ βοῶν

ἔφενγ' ἀνάξας· ὁ δὲ θεὸς γελάσας ἔφη·

ἐνταῦθα νῦν κάθησο καταπεπλασμένος,

ἵν' ἐπομνύμενον παύσω σε τῆς ἐκκλησίας.

725

ΓΥ. ὡς φιλόπολις τίς ἐσθ' ὁ δαίμων καὶ σοφός.

ΚΑΡ. μετὰ τοῦτο τῷ Πλούτῳ παρεκαθέζετο,

καὶ πρῶτα μὲν δὴ τῆς κεφαλῆς ἐφήψατο,

ἔπειτα καθαρὸν ἡμιτύβιον λαβῶν

- τὰ βλέφαρα περιέψησεν· ἡ Πανάκεια δὲ 730
κατεπέτασ' αὐτοῦ τὴν κεφαλὴν φοινικίδι
καὶ πᾶν τὸ πρόσωπον· εἶθ' ὁ θεὸς ἐπόππυσεν.
ἐξηξάτην οὖν δύο δράκοντ' ἐκ τοῦ νεῶ
ὑπερφυεῖς τὸ μέγεθος. ΓΥ. ὦ φίλοι θεοί.
- ΚΑΡ. τούτῳ δ' ὑπὸ τὴν φοινικίδ' ὑποδύνθ' ἡσυχῇ 735
τὰ βλέφαρα περιέλειχον, ὡς γ' ἐμοῦδόκει·
καὶ πρὶν σε κοτύλας ἐκπιεῖν οἴνου δέκα
ὁ Πλούτος, ὦ δέσποινα, ἀνεστήκει βλέπων·
ἐγὼ δὲ τῷ χεῖρ' ἀνεκρότησ' ὑφ' ἡδονῆς,
τὸν δεσπότην τ' ἤγειρον. ὁ θεὸς δ' εὐθέως 740
ἠφάνισεν αὐτὸν οἷ τ' ὄφεις εἰς τὸν νεῶν.
οἱ δ' ἐγκατακείμενοι παρ' αὐτῷ πῶς δοκεῖς
τὸν Πλούτον ἡσπάζοντο καὶ τὴν νύχθ' ὄλην
ἐγρηγόρεσαν, ἕως διέλαμψεν ἡμέρα.
ἐγὼ δ' ἐπήνουν τὸν θεὸν πάνυ σφόδρα, 745
ὅτι βλέπειν ἐποίησε τὸν Πλούτον ταχύ,
τὸν δὲ Νεοκλείδην μᾶλλον ἐποίησεν τυφλόν.
- ΓΥ. ὄσση ἔχεις τὴν δύναμιν, ὦναξ δέσποτα.
ἀτὰρ φράσον μοι, ποῦ 'σθ' ὁ Πλούτος; ΚΑΡ. ἔρχεται. 750
ἀλλ' ἦν περὶ αὐτὸν ὄχλος ὑπερφυῆς ὄσος.
οἱ γὰρ δίκαιοι πρότερον ὄντες καὶ βίον
ἔχοντες ὀλίγον αὐτὸν ἡσπάζοντο καὶ
ἐδεξιούνθ' ἅπαντες ὑπὸ τῆς ἡδονῆς·
ὄσοι δ' ἐπλούτουν οὐσίαν τ' εἶχον συχηνῶν 755
οὐκ ἐκ δικαίου τὸν βίον κεκτημένοι,
ὄφρ' ὧς συνήγον ἐσκυθρώπαζόν θ' ἅμα.
οἱ δ' ἠκολούθουν κατόπιν ἐστεφανωμένοι,
γελῶντες, εὐφημοῦντες· ἐκτυπέιτο δὲ
ἐμβὰς γερόντων εὐρύθμοις προβήμασιν.
ἀλλ' εἴ' ἀπαξάπαντες ἐξ ἑνὸς λόγου 760
ὀρχεῖσθε καὶ σκιρτᾶτε καὶ χορεύετε·
οὐδεῖς γὰρ ὑμῖν εἰσιούσιν ἀγγελεῖ

- ὡς ἄλφειτ' οὐκ ἔνεστιν ἐν τῷ θυλάκῳ.
 ΓΥ. νῆ τὴν Ἑκάτην, καγὼ δ' ἀναδησαι βούλομαι
 εὐαγγελία σε κρεβανωτῶν ὄρμαθῶ, 765
 τοιαῦτ' ἀπαγγείλαντα. ΚΑΡ. μὴ νυν μέλλ' ἔτι,
 ὡς ἄνδρες ἐγγύς εἰσιν ἤδη τῶν θυρῶν.
 ΓΥ. φέρε νυν ἰοῦσ' εἴσω κομίσω καταχύσματα
 ὡσπερ νεωνήτοισιν ὀφθαλμοῖς ἐγώ.
 ΚΑΡ. ἐγὼ δ' ἀπαντῆσαί γ' ἐκείνοις βούλομαι. 770

ΧΟΡΟΥ.

- ΠΛ. καὶ προσκυνῶ γε πρῶτα μὲν τὸν Ἥλιον,
 ἔπειτα σεμνῆς Παλλάδος κλεινὸν πέδον,
 χώραν τε πᾶσαν Κέκροπος, ἣ μ' ἐδέξατο.
 αἰσχύνομαι δὲ τὰς ἐμαυτοῦ συμφοράς,
 οἷοις ἄρ' ἀνθρώποις ξυνὼν ἐλάνθανον, 775
 τοὺς ἀξίους δὲ τῆς ἐμῆς ὀμιλίας
 ἔφευγον, εἰδὼς οὐδέν· ὦ τλήμων ἐγώ.
 ὡς οὔτ' ἐκείν' ἄρ' οὔτε ταῦτ' ὀρθῶς ἔδρων
 ἀλλ' αὐτὰ πάντα πάλιν ἀναστρέψας ἐγὼ
 δείξω τὸ λοιπὸν πᾶσιν ἀνθρώποις ὅτι 780
 ἄκων ἐμαυτὸν τοῖς πονηροῖς ἐπεδίδουν.
 ΧΡΕ. βάλλ' ἐς κόρακας· ὡς χαλεπὸν εἰσιν οἱ φίλοι
 οἱ φαινόμενοι παραχρῆμ' ὅταν πράττη τις εὖ.
 νύττουσι γὰρ καὶ φλῶσι τάντικνῆμια,
 ἐνδεικνύμενος ἕκαστος εὐνοϊάν τινα. 785
 ἐμὲ γὰρ τίς οὐ προσεῖπε ; ποῖος οὐκ ὄχλος
 περιεστεφάνωσεν ἐν ἀγορᾷ πρεσβυτικός ;
 ΓΥ. ὦ φίλτατ' ἀνδρῶν, καὶ σὺ καὶ σὺ χαίρετε.
 φέρε νυν, νόμος γάρ ἐστι, τὰ καταχύσματα
 ταυτὶ καταχέω σου λαβοῦσα. ΠΛ. μηδαμῶς. 790
 ἐμοῦ γὰρ εἰσιόντος εἰς τὴν οἰκίαν
 πρῶτιστα καὶ βλέψαντος οὐδὲν ἐκφέρειν
 πρεπῶδές ἐστιν, ἀλλὰ μᾶλλον εἰσφέρειν.

- ΓΥ. εἴτ' οὐχὶ δέξει δῆτα τὰ καταχύσματα ;
- ΠΛ. ἔνδον γε παρὰ τὴν ἐστίαν, ὥσπερ νόμος· 795
 ἔπειτα καὶ τὸν φόρτον ἐκφύγοιμεν ἄν.
 οὐ γὰρ πρεπῶδές ἐστι τῷ διδασκάλῳ
 ἰσχάδια καὶ τρωγάλια τοῖς θεωμένοις
 προβαλόντ', ἐπὶ τούτοις εἴτ' ἀναγκάζειν γελᾶν.
- ΓΥ. εὖ πάνυ λέγεις· ὡς Δεξίνικός γ' οὔτοσι 800
 ἀνίσταθ' ὡς ἀρπασόμενος τὰς ἰσχάδας.

ΧΟΡΟΥ.

- ΚΑΡ. ὡς ἡδὺ πράττειν, ὦνδρες, ἔστ' εὐδαιμόνως,
 καὶ ταῦτα μηδὲν ἐξενεγκόντ' οἴκοθεν.
 ἡμῖν γὰρ ἀγαθῶν σωρὸς εἰς τὴν οἰκίαν
 ἐπεισπέπαικεν οὐδὲν ἡδίκηκόσιν. 805
 [οὕτω τὸ πλουτεῖν ἐστὶν ἡδὺ πρᾶγμα δῆ.]
 ἡ μὲν σιπύη μεστή 'στι λευκῶν ἀλφίτων,
 οἱ δ' ἀμφορῆς οἴνου μέλανος ἀνθοσμίου.
 ἅπαντα δ' ἡμῖν ἀργυρίου καὶ χρυσίου
 τὰ σκευάρια πλήρη 'στίν, ὥστε θαυμάσαι.
 τὸ φρέαρ δ' ἐλαίου μεστόν· αἱ δὲ λήκηθοι 810
 μύρου γέμουσι, τὸ δ' ὑπερῶον ἰσχάδων.
 ὄξεις δὲ πᾶσα καὶ λοπάδιον καὶ χύτρα
 χαλκῆ γέγονε· τοὺς δὲ πινακίσκους τοὺς σαπροὺς
 τοὺς ἰχθυηροὺς ἀργυροὺς πάρεσθ' ὄραν.
 ὁ δ' ἵπνος γέγον' ἡμῖν ἐξαπίνης ἐλεφάντινος. 815
 στατήρσι δ' οἱ θεράποντες ἀρτιάζομεν
 χρυσοῖς. ὁ δεσπότης μὲν ἔνδον βουθυτεῖ
 ἔν καὶ τράγον καὶ κριὸν ἐστεφανωμένος, 820
 ἐμὲ δ' ἐξέπεμψεν ὁ καπνός. οὐχ οἴός τε γὰρ
 ἔνδον μένειν ἦν. ἔδακνε γὰρ τὰ βλέφαρά μου.
- ΔΙΚ. ἔπου μετ' ἐμοῦ παιδάριον, ἵνα πρὸς τὸν θεὸν
 ἴωμεν. ΚΑΡ. ἔα, τίς ἔσθ' ὁ προσιῶν οὔτοσί ;
- ΔΙΚ. ἀνὴρ πρότερον μὲν ἄθλιος, νῦν δ' εὐτυχής. 825

- ΚΑΡ. δῆλον ὅτι τῶν χρηστῶν τις, ὡς ἔοικας, εἶ.
 ΔΙΚ. μάλιστ'. ΚΑΡ. ἔπειτα τοῦ δέει; ΔΙΚ. πρὸς τὸν θεὸν ἦκω. μεγάλων γάρ μουστὶν ἀγαθῶν αἷτιος. ἐγὼ γὰρ ἱκανὴν οὐσίαν παρὰ τοῦ πατρὸς λαβὼν ἐπήρκουν τοῖς δεομένοις τῶν φίλων, 830 εἶναι νομίζων χρήσιμον πρὸς τὸν βίον.
- ΚΑΡ. ἦ πού σε ταχέως ἐπέλιπεν τὰ χρήματα.
 ΔΙΚ. κομιδῇ μὲν οὖν. ΚΑΡ. οὐκοῦν μετὰ ταῦτ' ἦσθ' ἄθλιος.
 ΔΙΚ. κομιδῇ μὲν οὖν. καὶ γὰρ μὲν ᾤμην οὐς τέως εὐηργέτησα δεομένους ἕξειν φίλους 835 ὄντως βεβαίους, εἰ δεηθείην ποτέ· οἱ δ' ἐξετρέποντο κοῦκ ἐδόκουν ὄραν μ' ἔτι.
- ΚΑΡ. καὶ κατεγέλων δ', εὖ οἶδ' ὅτι. ΔΙΚ. κομιδῇ μὲν οὖν. αὐχμὸς γὰρ ὦν τῶν σκευαρίων μ' ἀπώλεσεν. ἀλλ' οὐχὶ νῦν. ἀνθ' ὧν ἐγὼ πρὸς τὸν θεὸν προσευξόμενος ἦκω δικαίως ἐνθάδε. 840
- ΚΑΡ. τὸ τριβώνιον δὲ τί δύναται πρὸς τὸν θεόν, ὃ φέρει μετὰ σοῦ τὸ παιδάριον τουτί; φράσον.
 ΔΙΚ. καὶ τοῦτ' ἀναθήσων ἔρχομαι πρὸς τὸν θεόν.
 ΚΑΡ. μῶν ἐνεμνήθης δῆτ' ἐν αὐτῷ τὰ μεγάλα; 845
 ΔΙΚ. οὐκ, ἀλλ' ἐνερρίγωσ' ἔτη τριακαίδεκα.
 ΚΑΡ. τὰ δ' ἐμβάδια; ΔΙΚ. καὶ ταῦτα συνεχιμάζετο.
 ΚΑΡ. καὶ ταῦτ' ἀναθήσων ἔφερεις οὖν; ΔΙΚ. νῆ τὸν Δία.
 ΚΑΡ. χαρίεντά γ' ἦκεις δῶρα τῷ θεῷ φέρων.
 ΣΥΚ. οἴμοι κακοδαίμων, ὡς ἀπόλωλα δείλαιος, 850 καὶ τρὶς κακοδαίμων καὶ τετράκις καὶ πεντάκις καὶ δωδεκάκις καὶ μυριάκις· ἰοὺ ἰοῦ. οὕτω πολυφόρῳ συγκεκράμαι δαίμονι.
- ΚΑΡ. Ἄπολλον ἀποτρόπαιε καὶ θεοὶ φίλοι, τί ποτ' ἐστὶν ὃ τι πέπονθεν ἄνθρωπος κακόν; 855
 ΣΥΚ. οὐ γὰρ σχέτλια πέπονθα νυνὶ πράγματα, ἀπολωλεκῶς ἅπαντα τὰκ τῆς οἰκίας διὰ τὸν θεὸν τοῦτον, τὸν ἐσόμενον τυφλὸν

- πάλιν αὔθις, ἤνπερ μὴ ἄλλίπωσιν αἱ δίκαι;
- ΔΙΚ. ἐγὼ σχεδὸν τὸ πρᾶγμα γιγνώσκειν δοκῶ. 860
 προσέρχεται γάρ τις κακῶς πράττων ἀνὴρ,
 ἔοικε δ' εἶναι τοῦ πονηροῦ κόμματος.
- ΚΑΡ. νῆ Δία, καλῶς τοίνυν ποιῶν ἀπόλλυται.
- ΣΥΚ. ποῦ ποῦ 'σθ' ὁ μόνος ἅπαντας ἡμᾶς πλουσίους
 ὑποσχόμενος οὗτος ποιήσειεν εὐθέως, 865
 εἰ πάλιν ἀναβλέψειεν ἐξ ἀρχῆς; ὁ δὲ
 πολὺ μᾶλλον ἐπίους ἐστὶν ἐξολωλεκῶς.
- ΚΑΡ. καὶ τίνα δέδρακε δῆτα τοῦτ'; ΣΥΚ. ἐμὲ τουτονί.
- ΚΑΡ. ἦ τῶν πονηρῶν ἦσθα καὶ τοιχωρύχων;
- ΣΥΚ. μὰ Δί', οὐ μὲν οὖν ἔσθ' ὑγιᾶς ὑμῶν οὐδενός,
 870 κοῦκ ἔσθ' ὅπως οὐκ ἔχετε μου τὰ χρήματα.
- ΚΑΡ. ὡς σοβαρός, ὦ Δάματερ, εἰσελήλυθεν
 ὁ συκοφάντης. δῆλον ὅτι βουλιμιᾶ.
- ΣΥΚ. σὺ μὲν εἰς ἀγορὰν ἴων ταχέως οὐκ ἂν φθάνοις.
 ἐπὶ τοῦ τροχοῦ γὰρ δεῖ σ' ἐκεῖ στρεβλούμενον 875
 εἰπεῖν ἅ πεπανούργηκας. ΚΑΡ. οἰμῶξ' ἄρα σύ.
- ΔΙΚ. νῆ τὸν Δία τὸν σωτήρα, πολλοῦ γ' ἄξιος
 ἅπασιν τοῖς Ἑλλησιν ὁ θεὸς οὗτος, εἰ
 τοὺς συκοφάντας ἐξολεῖ κακοὺς κακῶς.
- ΣΥΚ. οἴμοι τάλας· μῶν καὶ σὺ μετέχων καταγελαῶς; 880
 ἐπεὶ πόθεν θοῖμάτιον εἴληφας τοδί;
 ἐχθές δ' ἔχοντ' εἰδόν σ' ἐγὼ τριβώνιον.
- ΔΙΚ. οὐδὲν προτιμῶ σου. φορῶ γὰρ πριάμενος
 τὸν δακτύλιον τονδί παρ' Εὐδήμου δραχμῆς.
- ΚΑΡ. ἀλλ' οὐκ ἔνεστι συκοφάντου δῆγματος. 885
- ΣΥΚ. ἄρ' οὐχ ὕβρις ταῦτ' ἐστὶ πολλή; σκώπτετον,
 ὅ τι δὲ ποιεῖτον ἐνθάδ' οὐκ εἰρήκατον.
 οὐκ ἐπ' ἀγαθῷ γὰρ ἐνθάδ' ἐστὸν οὐδενί.
- ΚΑΡ. μὰ τὸν Δί' οὐκουν τῷ γε σῶ, σάφ' ἴσθ' ὅτι.
- ΣΥΚ. ἀπὸ τῶν ἐμῶν γὰρ ναὶ μὰ Δία δειπνήσετε. 890
- ΚΑΡ. ὡς δὴ 'π' ἀληθείᾳ σὺ μετὰ τοῦ μάρτυρος

διαρραγείης, μηδενός γ' ἐμπλήμενος.

- ΣΥΚ. ἀρνείσθον; ἔνδον ἐστίν, ὦ μιαρωτάτω,
πολὺ χρῆμα τεμαχῶν καὶ κρεῶν ὠπτημένων.
ὕ ὕ ὕ ὕ ὕ ὕ ὕ ὕ ὕ ὕ ὕ. 895
- ΔΙΚ. κακόδαιμον, ὄσφραίνει τι; ΚΑΡ. τοῦ ψύχους γ' ἴσως,
ἐπεὶ τοιοῦτόν γ' ἀμπέχεται τριβώνιον.
- ΣΥΚ. ταῦτ' οὖν ἀνασχέτ' ἐστίν, ὦ Ζεῦ καὶ θεοί,
τούτους ὑβρίζειν εἰς ἔμ'; οἴμ' ὡς ἄχθομαι
ὅτι χρηστὸς ὢν καὶ φιλόπολις πάσχω κακῶς. 900
- ΔΙΚ. σὺ φιλόπολις καὶ χρηστός; ΣΥΚ. ὡς οὐδεὶς γ' ἀνήρ.
- ΔΙΚ. καὶ μὴν ἐπερωτηθεὶς ἀπόκριναί μοι, ΣΥΚ. τὸ τί;
- ΔΙΚ. γεωργὸς εἶ; ΣΥΚ. μελαγχολᾶν μ' οὕτως οἶει;
- ΔΙΚ. ἀλλ' ἔμπορος; ΣΥΚ. ναί, σκῆπτομαί γ', ὅταν τύχω.
- ΔΙΚ. τί δαί; τέχνην τιν' ἔμαθες; ΣΥΚ. οὐ μὰ τὸν Δία. 905
- ΔΙΚ. πῶς οὖν διέζης ἢ πόθεν μηδὲν ποιῶν;
- ΣΥΚ. τῶν τῆς πόλεως εἰμ' ἐπιμελητῆς πραγμάτων
καὶ τῶν ἰδίων πάντων. ΔΙΚ. σύ; τί μαθῶν; ΣΥΚ. βού-
λομαι.
- ΔΙΚ. πῶς οὖν ἂν εἴης χρηστός, ὦ τοιχωρύχε,
εἴ σοι προσῆκον μηδὲν εἶτ' ἀπεχθάνει; 910
- ΣΥΚ. οὐ γὰρ προσήκει τὴν ἑμαυτοῦ μοι πόλιν
εὐεργετεῖν, ὦ κέπφε, καθ' ὅσον ἂν σθένω;
- ΔΙΚ. εὐεργετεῖν οὖν ἐστὶ τὸ πολυπραγμονεῖν;
- ΣΥΚ. τὸ μὲν οὖν βοηθεῖν τοῖς νόμοις τοῖς κειμένοις
καὶ μὴ 'πιτρέπειν ἕαν τις ἐξαμαρτάνῃ. 915
- ΔΙΚ. οὐκ οὐκ δικαστὰς ἐξεπίτηδες ἢ πόλις
ἄρχειν καθίστησιν; ΣΥΚ. κατηγορεῖ δὲ τίς;
- ΔΙΚ. ὁ βουλόμενος. ΣΥΚ. οὐκοῦν ἐκεῖνός εἰμ' ἐγώ.
ὥστ' εἰς ἔμ' ἦκει τῆς πόλεως τὰ πράγματα.
- ΔΙΚ. νῆ Δία, πονηρόν τᾶρα προστάτην ἔχει.
ἐκεῖνο δ' οὐ βούλοι' ἂν, ἡσυχίαν ἔχων
ζῆν ἄργός; ΣΥΚ. ἀλλὰ προβατίου βίον λέγεις,
εἰ μὴ φανέεται διατριβὴ τις τῷ βίῳ. 920

- ΔΙΚ. οὐδ' ἂν μεταμάθοις ; ΣΥΚ. οὐδ' ἂν εἰ δοίης γέ μοι
τὸν Πλούτον αὐτὸν καὶ τὸ Βάττου σίλφιον. 925
- ΔΙΚ. κατάθου ταχέως θοῖμάτιον. ΚΑΡ. οὗτος, σοὶ λέγει.
- ΔΙΚ. ἔπειθ' ὑπόλυσαι. ΚΑΡ. ταῦτα πάντα σοὶ λέγει.
- ΣΥΚ. καὶ μὴν προσελθέτω πρὸς ἔμ' ὑμῶν ἐνθαδὶ
ὁ βουλόμενος. ΚΑΡ. οὐκοῦν ἐκεῖνός εἰμ' ἐγώ.
- ΣΥΚ. οἴμοι τάλας, ἀποδύομαι μεθ' ἡμέραν. 930
- ΚΑΡ. σὺ γὰρ ἀξιοῖς τὰλλότρια πράττων ἐσθίειν ;
- ΣΥΚ. ὄρας ἂ ποιεῖ ; ταῦτ' ἐγὼ μαρτύρομαι.
- ΔΙΚ. ἀλλ' οἴχεται φεύγων ὃν εἶχες μάρτυρα.
- ΣΥΚ. οἴμοι περιεἰλημμαι μόνος. ΚΑΡ. νυνὶ βοᾷς ;
- ΣΥΚ. οἴμοι μάλ' αὔθις. ΚΑΡ. δὸς σύ μοι τὸ τριβώνιον, 935
ἵν' ἀμφιέσω τὸν συκοφάντην τουτονί.
- ΔΙΚ. μὴ δῆθ' ἱερὸν γάρ ἐστι τοῦ Πλούτου πάλαι.
- ΚΑΡ. ἔπειτα ποῦ κάλλιον ἀνατεθήσεται
ἢ περὶ πονηρὸν ἄνδρα καὶ τοιχωρύχον ;
Πλούτον δὲ κοσμεῖν ἱματίοις σεμνοῖς πρέπει. 940
- ΔΙΚ. τοῖς δ' ἐμβαδίοις τί χρήσεται τις ; εἰπέ μοι.
- ΚΑΡ. καὶ ταῦτα πρὸς τὸ μέτωπον αὐτίκα δὴ μάλα
ὥσπερ κοτίνῳ προσπατταλεύσω τουτῷ.
- ΣΥΚ. ἄπειμι· γιγνώσκω γὰρ ἤττων ὢν πολὺ
ὑμῶν· ἔαν δὲ σύζυγον λάβω τινὰ 945
καὶ σύκινον, τοῦτον τὸν ἰσχυρὸν θεὸν
ἐγὼ ποιήσω τήμερον δοῦναι δίκην,
ὅτι ἡ καταλύει περιφανῶς εἰς ὢν μόνος
τὴν δημοκρατίαν, οὔτε τὴν βουλήν πιθῶν
τὴν τῶν πολιτῶν οὔτε τὴν ἐκκλησίαν. 950
- ΔΙΚ. καὶ μὴν ἐπειδὴ τὴν πανοπλίαν τὴν ἐμὴν
ἔχων βαδίζεις, εἰς τὸ βαλανεῖον τρέχε·
ἔπειτ' ἐκεῖ κορυφαῖος ἐστηκῶς θέρου.
καὶ γὰρ εἶχον τὴν στάσιν ταύτην ποτέ.
- ΚΑΡ. ἀλλ' ὁ βαλανεὺς ἔλξει θύραζ' αὐτὸν λαβῶν. 955
νῶ δ' εἰσιώμεν, ἵνα προσεύξῃ τὸν θεόν.

ΧΟΡΟΥ.

- ΓΡ. ἄρ', ὦ φίλοι γέροντες, ἐπὶ τὴν οἰκίαν
ἀφίγμεθ' ὄντως τοῦ νέου τούτου θεοῦ,
ἢ τῆς ὁδοῦ τὸ παράπαν ἡμαρτήκαμεν ; 960
- ΧΟΡ. ἀλλ' ἴσθ' ἐπ' αὐτὰς τὰς θύρας ἀφιγμένη,
ὦ μειρακίσκη· πυνθάνει γὰρ ὠρικῶς.
- ΓΡ. φέρε νυν ἐγὼ τῶν ἔνδοθεν καλέσω τινά.
- ΧΡΕ. μὴ δῆτ'· ἐγὼ γὰρ αὐτὸς ἐξελήλυθα. 965
ἀλλ' ὅ τι μάλιστ' ἐλήλυθας λέγειν σ' ἐχρῆν.
- ΓΡ. πέπονθα δεινὰ καὶ παράνομ', ὦ φίλτατε·
ἀφ' οὗ γὰρ ὁ θεὸς οὗτος ἤρξατο βλέπειν,
ἀβίωτον εἶναί μοι πεποίηκε τὸν βίον.
- ΧΡΕ. τί δ' ἔστιν ; ἢ που καὶ σὺ συκοφάντρια 970
ἐν ταῖς γυναιξίν ἦσθα ; ΓΡ. μὰ Δί' ἐγὼ μὲν οὔ.
- ΧΡΕ. ἀλλ' οὐ λαχοῦσ' ἔπινες ἐν τῷ γράμματι ;
- ΓΡ. σκώπτεις· ἐγὼ δὲ κατακέκνισμαι δειλάκρα.
- ΧΡΕ. οὐκουν ἐρεῖς ἀνύσασα τὸν κνισμὸν τίνα ;
- ΓΡ. ἄκουέ νυν. ἦν μοί τι μειράκιον φίλον,
πενιχρὸν μὲν, ἄλλως δ' εὐπρόσωπον καὶ καλὸν
καὶ χρηστόν· εἰ γάρ του δεηθεῖην ἐγώ,
ἅπαντ' ἐποίει κοσμίως μοι καὶ καλῶς·
ἐγὼ δ' ἐκείνῳ πάντ' ἂν ἀνθυπηρέτουں. 975
- ΧΡΕ. τί δ' ἦν ὅ τι σου μάλιστ' ἐδεῖθ' ἐκάστοτε ; 980
- ΓΡ. οὐ πολλά· καὶ γὰρ ἐκνομίως μ' ἠσχύνετο.
ἀλλ' ἀργυρίου δραχμὰς ἂν ἦτησ' εἴκοσιν
εἰς ἱμάτιον, ὅκτῳ δ' ἂν εἰς ὑποδήματα·
καὶ ταῖς ἀδελφαῖς ἀγοράσαι χιτῶνιον
ἐκέλευσεν ἂν, τῇ μητρί θ' ἱματίδιον· 985
πυρῶν τ' ἂν ἐδεήθη μεδίμνων τεττάρων.
- ΧΡΕ. οὐ πολλὰ τοίνυν μὰ τὸν Ἀπόλλω ταῦτά γε
εἴρηκας, ἀλλὰ δῆλον ὅτι σ' ἠσχύνετο.
- ΓΡ. καὶ ταῦτα τοίνυν οὐχ ἔνεκεν μισητίας

- αἰτεῖν μ' ἔφασκεν, ἀλλὰ φιλίας οὐνεκα, 990
 ἵνα τοῦμόν ἱμάτιον φορῶν μεμνηῆτό μου.
- ΧΡΕ. λέγεις ἐρῶντ' ἄνθρωπον ἐκνομιώτατα.
- ΓΡ. ἀλλ' οὐχὶ νῦν ὁ βδελυρὸς ἔτι τὸν νοῦν ἔχει
 τὸν αὐτόν, ἀλλὰ πολὺ μεθέστηκεν πάνν.
 ἐμοῦ γὰρ αὐτῷ τὸν πλακοῦντα τουτονὶ 995
 καὶ τᾶλλα τὰπὶ τοῦ πίνακος τραγήματα
 ἐπόντα πεμφάσης ὑπειπούσης θ' ὅτι
 εἰς ἐσπέραν ἤξιοιμ, ΧΡΕ. τί σ' ἔδρασ'; εἰπέ μοι.
- ΓΡ. ἄμμητα προσαπέπεμψεν ἡμῖν τουτονί,
 ἐφ' ᾧ τ' ἐκείσε μηδέποτε μ' ἐλθεῖν ἔτι, 1000
 καὶ πρὸς ἐπὶ τούτοις εἶπεν ἀποπέμπων ὅτι
 πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι.
- ΧΡΕ. δῆλον ὅτι τοὺς τρόπους τις οὐ μοχθηρὸς ἦν.
 ἔπειτα πλουτῶν οὐκέθ' ἠδεται φακῆ·
 πρὸ τοῦ δ' ὑπὸ τῆς πενίας ἅπαντ' ἐπήσθιεν. 1005
- ΓΡ. καὶ μὴν πρὸ τοῦ γ' ὄσημέραι νῆ τῷ θεῷ
 ἐπὶ τὴν θύραν ἐβάδιζεν αἰετὴν ἐμήν.
- ΧΡΕ. ἐπ' ἐκφοράν; ΓΡ. μὰ Δί', ἀλλὰ τῆς φωνῆς μόνον
 ἐρῶν ἀκοῦσαι. ΧΡΕ. τοῦ λαβεῖν μὲν οὖν χάριν.
- ΓΡ. καὶ νῆ Δί' εἰ λυπουμένην αἴσθοιτό με 1010
 νητᾶριον ἂν καὶ βᾶτιον ὑπεκορίζετο.
- ΧΡΕ. ἔπειτ' ἴσως ἦτησ' ἂν εἰς ὑποδήματα.
- ΓΡ. μυστηρίοις δὲ τοῖς μεγάλοισι νῆ Δία
 ἐπὶ τῆς ἀμάξης ὅτι προσέβλεψέν μέ τις,
 ἐτυπτόμην διὰ τοῦθ' ὄλην τὴν ἡμέραν. 1015
 οὕτω σφόδρα ζηλότυπος ὁ νεανίσκος ἦν.
- ΧΡΕ. μόνος γὰρ ἦδεθ', ὡς ἔοικεν, ἐσθίων.
- ΓΡ. καὶ τὰς γε χεῖρας παγκάλας ἔχειν μ' ἔφη.
- ΧΡΕ. ὁπότε προτείνοιέν γε δραχμὰς εἴκοσιν.
- ΓΡ. ὄξειν τε τῆς χρῶας ἔφασκεν ἠδύ μου, 1020
- ΧΡΕ. εἰ Θάσιον ἐνέχεις, εἰκότως γε νῆ Δία.
- ΓΡ. τὸ βλέμμα θ' ὡς ἔχοιμι μαλακὸν καὶ καλόν.

- ταῦτ' οὖν ὁ θεός, ὦ φίλ' ἄνερ, οὐκ ὀρθῶς ποιεῖ, 1025
 φάσκων βοηθεῖν τοῖς ἀδικουμένοις αἰεί.
- XPE. τί γὰρ ποιήσῃ; φράζε, καὶ πεπράξεται.
 ΓΡ. ἀναγκάσαι δίκαιόν ἐστι νῆ Δία
 τὸν εὖ παθόνθ' ὑπ' ἐμοῦ πάλιν μ' ἀντ' εὖ ποιεῖν·
 ἢ μῆδ' ὅτιοῦν ἀγαθὸν δίκαιός ἐστ' ἔχειν. 1030
 ἀλλ' οὐδέποτε με ζῶσαν ἀπολείψειν ἔφη.
- XPE. ὀρθῶς γε· νῦν δέ σ' οὐκέτι ζῆν οἶεται.
 ΓΡ. ὑπὸ τοῦ γὰρ ἄλγους κατατέτηκ', ὦ φίλτατε.
 XPE. οὐκ, ἀλλὰ κατασέσηπας, ὡς γ' ἐμοὶ δοκεῖς. 1035
 ΓΡ. διὰ δακτυλίου μὲν οὖν ἔμεγ' ἂν διελκύσαιοι.
 XPE. εἰ τυγχάνοι γ' ὁ δακτύλιος ὦν τηλίας.
 ΓΡ. καὶ μὴν τὸ μειράκιον τοδὶ προσέρχεται,
 οὔπερ πάλαι κατηγοροῦσα τυγχάνω·
 ἔοικε δ' ἐπὶ κῶμον βαδίζειν. XPE. φαίνεται. 1040
 στεφάνους γέ τοι καὶ δᾶδ' ἔχων πορεύεται.
- NEA. ἀσπάζομαι. XPE. σέ φησιν. NEA. ἀρχαία φίλη,
 πολυὰ γεγένησαι ταχύ γε νῆ τὸν οὐρανόν.
 ΓΡ. τάλαιν' ἐγὼ τῆς ὕβρεος ἧς ὕβριζομαι.
 XPE. ἔοικε διὰ πολλοῦ χρόνου σ' ἑορακέναι. 1045
 ΓΡ. ποίου χρόνου, ταλάνταθ', ὅς παρ' ἐμοὶ χθές ἦν;
 XPE. τοῦναντίον πέπονθε τοῖς πολλοῖς ἄρα·
 μεθύων γάρ, ὡς ἔοικεν, ὀξύτερον βλέπει.
 ΓΡ. οὐκ, ἀλλ' ἀκόλαστος ἐστίν αἰεὶ τοὺς τρόπους.
 NEA. ὦ Ποντοπόσειδον καὶ θεοὶ πρεσβυτικοί, 1050
 ἐν τῷ προσώπῳ τῶν ρυτίδων ὅσας ἔχει.
- ΓΡ. ᾄ ᾄ,
 τὴν δᾶδα μὴ μοι πρόσφερ'. XPE. εὖ μέντοι λέγει.
 ἐὰν γὰρ αὐτὴν εἰς μόνος σπινθῆρ λάβῃ,
 ὥσπερ παλαιὰν εἰρεσιώνην καύσεται.
- NEA. βούλει διὰ χρόνου πρὸς με παῖσαι; ΓΡ. ποῖ, τάλαν;
 NEA. αὐτοῦ, λαβοῦσα κάρνα. ΓΡ. παιδιὰν τίνα; 1056
 NEA. πόσους ἔχεις ὀδόντας. XPE. ἀλλὰ γνώσομαι

- κᾶγωγ'· ἔχει γὰρ τρεῖς ἴσως ἢ τέτταρας.
- NEA. ἀπότισον· ἓνα γὰρ γόμφιον μόνον φορεῖ.
- ΓΡ. ταλάντατ' ἀνδρῶν, οὐχ ὑγιαίνειν μοι δοκεῖς, 1060
 πλυνόν με ποιῶν ἐν τοσοῦτοις ἀνδράσιν.
- NEA. ὄναιο μέντ'αυ, εἴ τις ἐκπλύνειέ σε.
- ΧΡΕ. οὐ δῆτ', ἐπεὶ νῦν μὲν καπηλικῶς ἔχει,
 εἰ δ' ἐκπλυνεῖται τοῦτο τὸ ψιμύθιον,
 ὄψει κατάδηλα τοῦ προσώπου τὰ ράκη. 1065
- ΓΡ. γέρων ἀνὴρ ὢν οὐχ ὑγιαίνειν μοι δοκεῖς.
- ΧΡΕ. ἀλλ', ὦ νεανίσκ', οὐκ ἐῷ τὴν μείρακα
 μισεῖν σε ταύτην. NEA. ἀλλ' ἔγωγ' ὑπερφιλῶ.
- ΧΡΕ. καὶ μὴν κατηγορεῖ γέ σου. NEA. τί κατηγορεῖ;
 ΧΡΕ. εἶναί σ' ὑβριστὴν φησι καὶ λέγειν ὅτι
 πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι. 107
- NEA. ἐγὼ περὶ ταύτης οὐ μαχοῦμαί σοι. ΧΡΕ. τὸ τί;
 NEA. αἰσχυρόμενος τὴν ἡλικίαν τὴν σὴν, ἐπεὶ
 οὐκ ἂν ποτ' ἄλλω τοῦτ' ἐπέτρεψ' ἐγὼ ποιεῖν·
 νῦν δ' ἄπιθι χαίρων συλλαβῶν τὴν μείρακα.
 ἀλλ' εἴσιθ' εἴσω· τῷ θεῷ γὰρ βούλομαι
 ἔλθων ἀναθεῖναι τοὺς στεφάνους τοῦσδ' οὓς ἔχω.
- ΓΡ. ἐγὼ δέ γ' αὐτῷ καὶ φράσαι τι βούλομαι. 109
- NEA. ἐγὼ δέ γ' οὐκ εἴσειμι. ΧΡΕ. θάρρει, μὴ φοβοῦ.
 οὐ γὰρ βιάσεται. NEA. πάνυ καλῶς τοίνυν λέγεις.
- ΓΡ. βάδιζ'· ἐγὼ δέ σου κατόπιν εἰσέρχομαι.
- ΧΡΕ. ὡς εὐτόνως, ὦ Ζεῦ βασιλεῦ, τὸ γραδιον 1095
 ὥσπερ λεπὰς τῷ μειρακίῳ πρσισίσχεται.

ΧΟΡΟΥ.

- ΚΑΡ. τίς ἔσθ' ὁ κόπτων τὴν θύραν; τουτὶ τί ἦν;
 οὐδεὶς ἔοικεν· ἀλλὰ δῆτα τὸ θύριον
 φθεγγόμενον ἄλλως κλαυσιᾶ. ΕΡΜ. σέ τοι λέγω,
 ὦ Καρίων, ἀνάμεινον. ΚΑΡ. οὗτος, εἰπέ μοι, 1100
 σὺ ἦν θύραν ἔκοπτες οὕτωςι σφόδρα;

- ΕΡΜ. μὰ Δί', ἀλλ' ἔμελλον· εἴτ' ἀνέφξάς με φθάσας.
 ἀλλ' ἐκκάλει τὸν δεσπότην τρέχων ταχύ,
 ἔπειτα τὴν γυναῖκα καὶ τὰ παιδία,
 ἔπειτα τοὺς θεράποντας, εἶτα τὴν κύνα, 1105
 ἔπειτα σαντόν, εἶτα τὴν ὕν. ΚΑΡ. εἰπέ μοι,
 τί δ' ἔστιν; ΕΡΜ. ὁ Ζεὺς, ὃ πονηρέ, βούλεται
 ἐς ταυτὸν ὑμᾶς συγκυκίησας τρύβλιον
 ἀπαξάπαντας εἰς τὸ βάραθρον ἐμβαλεῖν.
- ΚΑΡ. ἡ γλῶττα τῷ κήρυκι τούτων γίγνεται. 1110
 ἀτὰρ διὰ τί δὴ ταῦτ' ἐπιβουλεύει ποιεῖν
 ἡμᾶς; ΕΡΜ. ὅτι ἡ δεινότητα πάντων πραγμάτων
 εἴργασθ'. ἀφ' οὗ γὰρ ἤρξατ' ἐξ ἀρχῆς βλέπειν
 ὁ Πλοῦτος, οὐδεὶς οὐ λιβανωτόν, οὐ δάφνην,
 οὐ ψαιστόν, οὐχ ἱερεῖον, οὐκ ἄλλ' οὐδὲ ἐν 1115
 ἡμῖν ἔτι θύει τοῖς θεοῖς. ΚΑΡ. μὰ Δί', οὐδέ γε
 θύσει. κακῶς γὰρ ἐπεμελεῖσθ' ἡμῶν τότε.
- ΕΡΜ. καὶ τῶν μὲν ἄλλων μοι θεῶν ἤττον μέλει,
 ἐγὼ δ' ἀπόλωλα κάπιτέτριμμαι. ΚΑΡ. σωφρονεῖς.
- ΕΡΜ. πρότερον γὰρ εἶχον μὲν παρὰ ταῖς καπηλίσι 1120
 πάντ' ἀγάθ' ἔωθεν εὐθύς, οἰνοῦτταν, μέλι,
 ἰσχάδας, ὅσ' εἰκός ἔστιν Ἑρμῆν ἔσθιεν·
 νυνὶ δὲ πεινῶν ἀναβάδην ἀναπαύομαι.
- ΚΑΡ. οὐκ οὐν δικαίως, ὅστις ἐποίεις ζημίαν
 ἐνίοτε τοιαῦτ' ἀγάθ' ἔχων; ΕΡΜ. οἴμοι τάλας, 1125
 οἴμοι πλακοῦντος τοῦ ἵν τεράδι πεπεμμένον.
- ΚΑΡ. ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς.
- ΕΡΜ. οἴμοι δὲ κωλῆς ἦν ἐγὼ κατήσθιον·
- ΚΑΡ. ἀσκωλίαζ' ἐνταῦθα πρὸς τὴν αἰθρίαν.
- ΕΡΜ. σπλάγχμων τε θερμῶν ὧν ἐγὼ κατήσθιον. 1130
- ΚΑΡ. ὀδύνη σε περὶ τὰ σπλάγχν' εἰσὶ τις στρέφειν.
- ΕΡΜ. οἴμοι δὲ κύλικος ἴσον ἴσῳ κεκραμένης.
- ΚΑΡ. ταύτην ἐπιπιῶν ἀποτρέχων οὐκ ἂν φθάνοις;
- ΕΡΜ. ἄρ' ὠφελήσαις ἂν τι τὸν σαντοῦ φίλον;

- KAP. εἴ του δέει γ' ὦν δυνατός εἰμί σ' ὠφελεῖν. 1135
- ΕΡΜ. εἴ μοι πορίσας ἄρτον τιν' εὖ πεπεμμένον
δοίης καταφαγεῖν καὶ κρέας νεανικὸν
ὦν θέθ' ὑμεῖς ἔνδον. ΚΑΡ. ἀλλ' οὐκ ἐκφορά.
- ΕΡΜ. καὶ μὴν ὁπότε τι σκευάριον τοῦ δεσπότη
ὑφέλοι', ἐγὼ σ' ἂν λανθάνειν ἐποίουν αἰεί. 1140
- ΚΑΡ. ἐφ' ᾧ τε μετέχειν καὐτός, ᾧ τοιχωρῦχε.
ἦκεν γὰρ ἂν σοι ναστὸς εὖ πεπεμμένος.
- ΕΡΜ. ἔπειτα τοῦτόν γ' αὐτὸς ἂν κατήσθιες.
- ΚΑΡ. οὐ γὰρ μετεῖχες τὰς ἴσας πληγὰς ἐμοί,
ὁπότε τι ληφθείην πανουργήσας ἐγώ. 1145
- ΕΡΜ. μὴ μνησικακῆσης, εἰ σὺ Φυλὴν κατέλαβες.
ἀλλὰ ξύνοικον πρὸς θεῶν δέξασθέ με.
- ΚΑΡ. ἔπειτ' ἀπολιπὼν τοὺς θεοὺς ἐνθάδε μενεῖς ;
- ΕΡΜ. τὰ γὰρ παρ' ὑμῖν ἐστὶ βελτίω πολὺ.
- ΚΑΡ. τί δέ ; ταῦτο μολεῖν ἀστείον εἶναι σοι δοκεῖ ; 1150
- ΕΡΜ. πατὴρ γὰρ ἐστὶ πᾶσ' ἴν' ἂν πρᾶττη τις εὖ.
- ΚΑΡ. τί δῆτ' ἂν εἴης ὄφελος ἡμῖν ἐνθάδ' ὦν ;
- ΕΡΜ. παρὰ τὴν θύραν στροφαῖον ἰδρῦσασθέ με.
- ΚΑΡ. στροφαῖον ; ἀλλ' οὐκ ἔργον ἔστ' οὐδὲν στροφῶν.
- ΕΡΜ. ἀλλ' ἐμπολαῖον. ΚΑΡ. ἀλλὰ πλουτοῦμεν· τί οὖν 1155
'Ερμῆν παλιγκάπηλον ἡμᾶς δεῖ τρέφειν ;
- ΕΡΜ. ἀλλὰ δόλιον τοίνυν. ΚΑΡ. δόλιον ; ἦκιστά γε·
οὐ γὰρ δόλου νῦν ἔργον, ἀλλ' ἀπλῶν τρόπων.
- ΕΡΜ. ἀλλ' ἡγεμόνιον. ΚΑΡ. ἀλλ' ὁ θεὸς ἤδη βλέπει,
ὥσθ' ἡγεμόνος οὐδὲν δεησόμεσθ' ἔτι. 1160
- ΕΡΜ. ἐναγώνιος τοίνυν ἔσομαι. καὶ τί ἔτ' ἐρεῖς ;
Πλούτῳ γὰρ ἐστὶ τοῦτο συμφωρώτατον,
ποιεῖν ἀγῶνας μουσικῶς καὶ γυμνικῶς.
- ΚΑΡ. ὡς ἀγαθόν ἐστ' ἐπωνυμίας πολλὰς ἔχειν·
οὗτος γὰρ ἐξεύρηκεν αὐτῷ βιώτιον. 1165
οὐκ ἐτὸς ἅπαντες οἱ δικάζοντες θαμὰ
σπεύδουσιν ἐν πολλοῖς γεγράφθαι γράμμασιν.

ΕΡΜ. οὐκοῦν ἐπὶ τούτοις εἰσῴω ; ΚΑΡ. καὶ πλῦνέ γε αὐτὸς προσελθὼν πρὸς τὸ φρέαρ τὰς κοιλίας, ἵν' εὐθέως διακονικὸς εἶναι δοκῆς. 1170

ΧΟΡΟΥ.

ΙΕΡ. τίς ἂν φράσειε ποῦ 'στι Χρεμύλος μοι σαφῶς ;
ΧΡΕ. τί δ' ἔστιν, ὦ βέλτιστε ; ΙΕΡ. τί γὰρ ἄλλ' ἢ κακῶς ; ἀφ' οὗ γὰρ ὁ Πλοῦτος οὗτος ἤρξατο βλέπειν, ἀπόλωλ' ὑπὸ λιμοῦ. καταφαγεῖν γὰρ οὐκ ἔχω καὶ ταῦτα τοῦ σωτήρος ἱερεὺς ὢν Διός. 1175

ΧΡΕ. ἢ δ' αἰτία τίς ἔστιν, ὦ πρὸς τῶν θεῶν ;
ΙΕΡ. θύειν ἔτ' οὐδεὶς ἀξιοῖ. ΧΡΕ. τίνος οὐνεκα ;
ΙΕΡ. ὅτι πάντες εἰσὶ πλούσιοι· καίτοι τότε, ὅτ' εἶχον οὐδέν, ὁ μὲν ἂν ἦκων ἔμπορος ἔθυσεν ἱερεῖόν τι σωθεῖς, ὁ δέ τις ἂν 1180

δίκην ἀποφυγών· ὁ δ' ἂν ἐκαλλιερεῖτό τις, κάμει γ' ἐκάλει τὸν ἱερέα· νῦν δ' οὐδὲ εἰς θύει τὸ παράπαν οὐδέν, οὐδ' εἰσέρχεται. τὸν οὖν Δία τὸν σωτήρα καὐτός μοι δοκῶ χαίρειν ἑάσας ἐνθάδ' αὐτοῦ καταμένειν.

ΧΡΕ. θάρρει· καλῶς ἔσται γάρ, ἦν θεὸς θέλη. ὁ Ζεὺς ὁ σωτήρ γὰρ πάρεστιν ἐνθάδε, αὐτόματος ἐλθών. ΙΕΡ. πάντ' ἀγαθὰ τοίνυν λέγεις. 1190

ΧΡΕ. ἰδρυσόμεθ' οὖν αὐτίκα μάλ', ἀλλὰ περίμενε, τὸν Πλοῦτον, οὐπερ πρότερον ἦν ἰδρυμένος, τὸν ὀπισθόδομον αἰὲ φυλάττων τῆς θεοῦ. ἀλλ' ἐκδότω τις δεῦρο δᾶδας ἡμμένας, ἵν' ἔχων προηγῆ τῷ θεῷ σύ. ΙΕΡ. πάννυ μὲν οὖν 1195 δρᾶν ταῦτα χρή. ΧΡΕ. τὸν Πλοῦτον ἔξω τις κάλει.

ΓΡ. ἐγὼ δὲ τί ποιῶ ; ΧΡΕ. τὰς χύτρας, αἷς τὸν θεὸν ἰδρυσόμεθα, λαβοῦσ' ἐπὶ τῆς κεφαλῆς φέρε σεμνῶς· ἔχουσα δ' ἦλθες αὐτῇ ποικίλα.

ΓΡ. ὦν δ' οὐνεκ' ἦλθον ; ΧΡΕ. πάντα σοι πεπραξέται. 1200

ἤξει γὰρ ὁ νεανίσκος ὡς σ' εἰς ἐσπέραν.

ΓΡ. ἄλλ' εἴ γε μέντοι νῆ Δί' ἐγγυᾶ σύ μοι
ἤξιν ἐκείνον ὡς ἐμ', οἶσω τὰς χύτρας.

ΧΡΕ. καὶ μὴν πολὺ τῶν ἄλλων χυτῶν τὰναντία
αὐταὶ ποιοῦσι· ταῖς μὲν ἄλλαις γὰρ χύτραῖς
ἢ γραῦς ἔπεστ' ἀνωτάτω, ταύτης δὲ νῦν
τῆς γραδὸς ἐπιπολῆς ἔπεισιν αἱ χύτραι.

1205

ΧΟΡ. οὐκ ἔτι τοίνυν εἰκὸς μέλλειν οὐδ' ἡμᾶς, ἀλλ' ἀναχωρεῖν
εἰς τοῦπισθεν· δεῖ γὰρ κατόπιν τούτων ἄδοντας ἔπεσθαι.

N O T E S.



- 1—50. Enter Kariôn, Chremulos, and Ploutos. Kariôn behind is grumbling that his master Chremulos is downright mad, in that he aimlessly follows, instead of leading, a blind man. Kariôn determines to know the secret of their following the mysterious stranger. Chremulos reveals the reply of the oracle. Kariôn interprets the same.
2. **παραφρονοῦντος**: “crazy.” The slave of ancient comedy is generally represented as wiser than his master; and the master usually, at least in the later Greek comedy and its Roman imitators, as on his guard lest he should be tricked by an artful slave.
3. **τὰ βέλτιστα λέξας τύχη**: “should happen to recommend the best course.” For the construction *λέξας τύχη*, see Goodwin’s School Grammar, § 279 (4).
4. **δόξη, κ.τ.λ.**: “but seem to his master not to do so.” *μή* is attached to *δρᾶν*, not to *δόξη*. The verb *κτάομαι* and its derivative *κτῆμα* are often used to express the relation of slave to master or mistress in Ancient Greece. Cp. Pollux III., 73, *Φρόνιχος ἐν Σατύροις τὸν δεσπότην κεκτημένον ὠνόμασεν*; *Ekklesiazousai*, 1126, *τῆς ἐμῆς κεκτημένης*; *Arist., Rhet. I., 4, δοῦλος κτῆμά τι ἔμψυχον*.
5. **ἀνάγκη**: the ellipse of *ἔστι* after this word, of which construction we have here an example, is very frequent.
6. **σώματος**: governed both by *κύριον* and by *κρατεῖν*. “Does not allow the natural owner (*i.e.*, the slave himself) of the body to rule the body.” *κρατέω* governs a genitive by virtue of its comparative meaning, *κρείττων εἰμί*. See Goodwin’s School Grammar, § 175 (2).
8. **ταῦτα μὲν δὴ ταῦτα**: *sc. ἔστιν*, “these things indeed are so.”
- Λοξίας**: a common epithet of Apollo, viewed as the god of prophecy. The adjective *λοξός* = indirect, ambiguous, was applied to his prophecies by the ancients, who appear to have derived *Λοξίας* from *λοξός*. However, the word probably comes from *λέγω, λόγος*. *Λοξώ*, a feminine form of *Λοξίας*, was an epithet applied to Artemis.

9. In this line, and several other places in the play, Aristophanes uses the solemn language of tragedy with ludicrous effect. For *θεσπιωδεῖ*, cp. Aesch. Agam., 1161, and Eurip. Phoenissae, 959. For *χρυσηλάτου*, cp. Aesch. Theb., 644, and Soph. Oed. Tyr., 1268.
10. *μεμψιν, κ.τ.λ.*: "I have this just cause of complaint against Loxias."
11. Apollo had in all seven attributes (for which see Smith's Classical Dictionary), only two of which are mentioned here. As *μάντις* the name *Λοξίας* is suitable to Apollo, but as *ιατρός* he was identified after the Homeric age as *Παιῶν*, *Παιάν*, or *Παιήων*, the physician of the gods, and invoked with the shout *ἰήιε Παιάν*. Cp. Aesch. Agam., 146, and Soph. Oed. Tyr., 154.
12. *μελαγχολῶντ'*: "stark mad."
13. *κατόπιν*: here used as a preposition governing *ἀνθρώπου* (cp. *Equites*, 625, *εὐθὺς γὰρ αὐτοῦ κατόπιν ἐνθὲνδ' ἰέμην*), although it is usually an adverb. The word at best is pleonastic. *ἀκολουθῆω*, by itself, would require a dative case. Cp. line 19, *infra*.
14. *τοῦναντίον ... ἢ*: *ἐναντίος* is mostly followed by a genitive, but also by a dative. The construction we have here is occasionally found elsewhere, and is perhaps to be explained by an ellipsis involving a comparative—"doing the opposite (rather) than doing what he ought to have done," *i.e.*, "doing the opposite to what he ought to have done."
16. *οὗτος*: Chremulos. *καὶ μὲ προσβιάζεται*, "and he compels me likewise (to do the same)."
17. *ἀποκρινομένῳ, κ.τ.λ.*: "and that although he (the blind man) does not vouchsafe us at all even a single syllable in reply." Bentley reads *ἀποκρινόμενος*, and is followed by Meineke and Holden. This would mean that Chremulos does not deign to reply to the enquiries of Kariôn. Another reading is *ἀποκρινομένου*, a genitive absolute, which might refer to either Chremulos or Plutos. But the best reading appears to be the one in the text, which is governed by *ἀκολουθεῖ* in the previous line.
18. *οὐκ ἔσθ' ὅπως σιγήσομαι*: "it is impossible that I will hold my tongue." Cp. Goodwin's School Grammar, § 217.
20. *σοὶ παρέξω πράγματα*: "I will worry you"; more literally, "I will cause you trouble."
21. *τυπτήσεις*: this is the usual form of the future of *τύπτω* in Attic Greek.
- στέφανον, κ.τ.λ.*: it was the custom for all who went to consult the oracle of Apollo at Delphi to wear laurel-wreaths till they returned home; and to strike such a person while he wore the

wreath and was under the protection of the god would be regarded as sacrilegious.

22. **μὰ Δί'**: "Nay, by Zeus." Understand *οὐ* before *μά*.
25. **πυνθάνομαι**: "I make the enquiry." The phrase *πάνυ σφόδρα* modifies *εἶνους*.
27. **κλεπτίστατον**: this is an instance of the figure known as *παρὰ προσδοκίαν* (*contrary to expectation*), a kind of joke much relished by the Greeks.
30. **ρήτορες**: Aristophanes is fond of attacking the orators. Other instances in this play are to be found in lines 379 and 567.
34. **ἐκτετοξεύσθαι**: "to have been spent." Life is here likened to a quiver full of arrows, which are shot away, one by one.
35. **τὸν δ' υἰὸν ... εἶναι πανούργον**: acc. and inf. dependent upon *χρή*.
37. **ὕγιές μηδὲ ἔν**: "without even a single atom of honesty." Observe that *ὕγιές* is neuter agreeing with *ἔν*, whereas the preceding adjectives are masculine to agree with *υἰόν*.
39. The mock solemnity of this line is a parody on the language of the tragedians. Cp. Eurip. *Med.*, 674; *Orest.*, 162; *Soph. Trachin.*, 824.
43. **πέθειν δ'**: supply *ἐκείνον*.
48. **δῆλον ὅτιη, κ.τ.λ.**: *i.e.*, *ὅτιη τοῦτο δοκεῖ δῆλον καὶ τυφλῷ γνῶναι, ὡς, &c.* "Because this seems clear even for the blind to comprehend, that," &c. *δῆλον ὅτιη* is not the same as *δῆλον ὅτι*, which occurs below in lines 826, 873, and 1003.
- 51—100. Chremulos disagrees with this interpretation, and thinks the best thing to do is to ask the blind man who he is. The latter reluctantly, and after much pressure, reveals that he is Ploutos, and then expresses a desire to go away.
- εἰς τοῦτο ῥέπει**: "inclines in this direction." The metaphor is from scales.
53. **οὔτοσι**: nom. to *φράση*. *τοῦ* in this and the following line is the Attic form of *τίνος*.
55. **χρησμὸν**: an example of the nom. of a relative clause being attracted into the accusative by the preceding verb. "We might learn what our oracle means." For this construction cp. *Acharn.*, 649; *Aves*, 1269.
57. **τὰπὶ τούτοις δρῶ**: "am I to take extreme measures?" *δρῶ* is deliberative subjunctive mood; *τὰπὶ τούτοις*, "the measures consequent (on your refusal)."
58. **οἰμῶζειν**: "to go and howl," or "to go to the deuce." The verbs *οἴζω* and *αἰάζω* are formed from the interjections *οἶ* and *αἶ*, just as this verb is from *οἶμοι*. Cp. Germ. *ächzen* from *ach!* and the Eng. expression "to *pooh-pooh* a thing."

58. **μανθάνεις** : Kariôn being somewhat taken aback at the gruff reply of the blind man, affects to misunderstand him, and says to his master, "Do *you* understand who he says he is?" but Chremulos, who is alive to the situation, says, "It is to *you* he makes use of that (rude expression), and not to me."
61. This line is addressed to Ploutos by Chremulos, who thinks that Kariôn failed to elicit an answer on account of his threats. The mild language of Chremulos is equally unsuccessful.
63. "Welcome your (honest) man, and the omen of the god." Kariôn says this in triumph at the discomfiture of his master. **ὄρνις** is frequently used for the prophecy taken from the cry or flight of birds, like Lat. *avis* for *augurium*; and sometimes, as here, for an *omen* in general, without any direct reference to birds; cp. *Aves*, 719-722.
64. Chremulos being a farmer, swears by Dêmêtêr, the goddess of farmers, that the mysterious stranger shall no longer escape unpunished, if he does not make known who he is.
65. **ἀπό σ' ὀλω** : tmesis for ἀπολω σε.
66. **ὦ τάν** : clearly dual in this passage. It is generally singular, but is also found in the plural. The Scholiast on Plato's *Apologia* writes of this word:—"ὦ τάν : ὦ οὔτος, ὦ ἑταῖρε, ὦ τάλαν, ὦ μέλει· ταῦτα παρὰ τοῖς νεωτέροις ὑπὸ τῶν γυναικῶν λέγεται μόνων, παρὰ δὲ τοῖς παλαιοῖς καὶ ὑπ' ἀνδρῶν. πολλάκις δὲ καὶ ἐπὶ πλήθους φασὶ τὸ ὦ τάν, ὡς παρὰ Κτησιφῶντι, οἱ δὲ Ἀττικοὶ τὴν πρώτην συλλαβὴν περισπῶσι, τὴν δὲ δευτέραν βαρύνουσι. The word is probably an old form of *τύ, τύνη, thou*, Sanskrit *tvam*. The gloss of Hesychius is "τάν· σύ Ἀττικῶς," in which he makes the word a *perispomenon*, contrary to the Attic custom mentioned by the Scholiast on the *Apologia*. The ancients wrote it variously as *ῶταν, ὠτάν, ὠτάν*. Some modern editors write *ὦ τάν*, taking it as a vocative of *ἑτάν*; others *ὦ τάν* without the apostrophe; others again *ὦ ταν*, as if it were the voc. case of *ἔτης*, with which it may possibly be connected; but, on the whole, the reading adopted in the text appears to be the most in conformity with Attic usage. Translate, "My good friends, go away from me, both of you." The student should distinguish between this *τάν*, or *τάν*; *τάν*, crasis for τὰ ἐν; and *τάν*, Attic crasis for τοὶ ἄν. *πώμαλα* = οὐδαμῶς.
69. **ἀναθεῖς... καταλιπών** : asyndeton for ἀναθεῖς καὶ καταλιπών.
70. **ἐκτραχηλισθῆ πεισών** : "may fall and break his neck." Cp. *Nubes*, 1501, and *Lysistrata*, 705.
71. Observe the distinction between *οὐκοῦν, therefore, then*, and *οὐκουν, not... therefore; not... then*.
72. **μ'** : here represents *μέ*, although the genitive is required by the regular construction.

74. ἡμεῖς γ' sc. ἀφήσομεν : "we will let you go away (wherever you like)." εἰάν βούλη γέ σὺ, "if you wish (to go away)."
75. μέθεσθε, κ.τ.λ. : "then first let go your hold of me." μέθεσθε implies that Ploutos was actually held by their *hands*, whereas ἀφήσειτον refers to his desire to get away from their *company*. ἦν = ἰδοῦ.
77. ἦ : a contraction of ἔα, as ῥῆθι of ῥῆεα, 1st p. sing. Usually written ἦν.
79. ἀνδρῶν : used as if he were addressing a *mortal*. Cp. *Aves*, 1638.
80. ἀθλίως διακείμενος : "in wretched plight."
83. αὐτότατος : "his very self." Cp. Lat. *ipsissimus* in Plaut. *Trinum.* IV., 2, 144. The comparative αὐτότερος is found in Epicharm. Fr., 2. The word is a comic superlative like μονώτατος in line 182. Other examples of this kind are Δαναώτατος, ἔταιρότατος, βασιλεύτερος, προβάτερος, and οἰότερος.
84. ἐκ Πατροκλέους : "from (the house of) Patroklês." This Patroklês appears to have been a wealthy Athenian, who practised the Spartan disregard for the toilet. See *Aves*, 1281.
86. τουτὶ τὸ κακόν : blindness.
89. ὡς : the preposition = *to*.
93. καὶ μὴν : used here with an adversative force ("and yet"), contrary to its ordinary usage.
95. πρὸ τοῦ : "before this (time)." Here τοῦ is the demonstrative pronoun, and in prose the phrase is sometimes preceded by the article, e.g., ἐν τῷ πρὸ τοῦ χρόνῳ, Thucyd. I., 32.
98. Brunck's reading, ἐώρων διὰ χρόνου, seems preferable to that given in the text. Cp. 1045, infra. The sense required is, "I have not seen them for a long time," whereas οὔπω means "not yet."
99. Even Chremulos, with his excellent sight, had not been able for a long time past to see an honest man at Athens.
100. τὰπ' : either for τὰ ἐπι or τὰ ἀπὸ. In the former case, which is the more likely, τὰπ' ἐμοῦ = "everything in reference to me"; in the latter, "all (you want to know) from me."
- 101—253. Chremulos and Kariôn, finding out that the mysterious blind man is Ploutos, break their promise, and will not let him go. They succeed in persuading him to remain with them. Chremulos shows that Zeus and his thunders are not worth three-halfpence, and that if Ploutos refused supplies, he could easily overthrow the supremacy of Zeus. All the arts and trades depend on Ploutos, and nobody can ever have enough of him. Chremulos tells Kariôn to summon his friends, the other farmers, to see Ploutos and share in the luck.

106. πλὴν : often, as here, used as an adverb after ἄλλος, jus like *h*, Lat. *quam*.
109. ἀτεχνῶς, κ.τ.λ. : "they simply go beyond all bounds in their villainy."
111. οἰμῶξει μακρά : "you shall pay dearly (for your low opinion of us all." Lit., "you shall howl, so as to be heard a long way off."
112. σοί : dependent on γενήσεται, "shall be thine."
114. This verse is a parody on the thoughtful and pious language of the tragedians. Cp. Soph. *Elect.*, 459, οἶμαι μὲν οὖν οἶμαι. For the second part, cp. Eurip. *Medea*, 625, νύμφευ' ἴσως γὰρ, σὺν θεῷ δ' εἰρήσεται, γαμεῖς, κ.τ.λ.
115. We are informed by a Scholiast on this line, that this play was twice put on the stage at Athens—first in the Archonship of Dioklēs (B.C. 408), and again when Antipatēr was Archon in B.C. 388; and that this present line, although in the text of the earlier, did not occur in the later play, but had substituted for it the line—τῆς συμφορᾶς ταύτης σε παύσειν ἧς ἔχεις. Kariōn, out of courtesy, calls the blindness of Ploutos ὀφθαλμία, a curable affliction of the eyes.
119. This line and the following hemistich are very corrupt. For οἶδ' ὥς we find εἰδῶς, and ἰδῶν in other readings; for ἐπεὶ we find ἔμ' εἰ, ἔπη, and ἔπη εἰ. The reading of the MSS. is ὁ Ζεὺς μὲν οὖν εἰδῶς τὰ τούτων μῶρ' ἔμ' εἰ πύθοιτ' ἂν ἐπιτρέψειε, which involves a contradiction. The simplest emendation of this is perhaps to substitute οἶδ' ὥς for εἰδῶς with Brunck and Holden. This gives us as the meaning, "I am sure that if Zeus only learnt the foolish (plans) of these men he would annihilate me." The reading in the text should be translated, "I am sure that Zeus will annihilate me, seeing that he is certain to learn the foolish (plans) of these men."
120. τοῦτο δρῶ : sc. ἐπιτρέβει σε.
121. "Inasmuch as he allows you to 'stumble against things as you walk about."
126. κἄν : for καὶ ἔάν, "even if it were for a short time."
128. ἐμὲ σύ : the pronouns alone are repeated in Greek, whereas in English we should say, "What! you show me to be more powerful than Zeus?"
130. αὐτίκα : "for example." Cp. *Aves*, 378 and 1000; *Thesmoph.*, 151. θεῶν is governed by ἄρχει, not by τίνα.
134. ἄντικρυς : "openly," without any disguise. Cp. *Pax*, 1320; and Juvenal, X., 23 :—
 "Prima fere vota et cunctis notissima templis,
 Divitiae ut crescant, ut opes."

Observe the distinction between *ἀντίκρυς*, *openly*, and *ἀντίκρῶ*, *over against, straight on*.

136. ὅτι ἴ δῆ; "how so, pray?" Cp. *Nubes*, 755.
138. ψαιστόν: this occurs again in line 1115, and is put for the sacrifice of the poor, as βούς for that of the rich. It is said by the Scholiast to mean ἄλευρον ἐλαίῳ δεδευμένον, a cake of ground wheat mixed with oil. Translate "wheat cake."
142. ἦν λυπῆ τι: "if he (Zeus) annoys (you) in any way."
143. This and the following line appear to be a parody of Pindar, Ol. XIV. 5, σὺν γὰρ ὑμῖν τὰ τερπνὰ καὶ τὰ γλυκέα γίγνεται πάντα βροτοῖς, εἰ σοφὸς, εἰ καλὸς, εἴ τις ἀγλαὸς ἀνὴρ. Cp. Hor., Sat. II., 3, 94:—
"Omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent."
146. τῷ πλουτεῖν ὑπήκοα: "subject to the sway of wealth." ὑπήκοος is more usually found with the genitive case.
147. ἀργυρίδιον: this diminutive is here used to express contempt. "For a paltry little trifle of money."
148. διὰ τὸ μὴ πλουτεῖν ἴσως: "through not being as rich as others;" lit., "through not being rich *equally* (with others)." Some editors, as Dobree and Holden, give this hemistich to Ploutos, but this seems weak and without point, whereas it is quite natural that Kariôn should explain the reason of his having fallen into slavery. If the words are assigned to Ploutos, ἴσως may be translated as above, or by "perhaps."
160. Some editors give the whole of the list of trades that follows to Chremulos. Into this list clothes-lifting (λωποδυτεῖ) and burglary (τοιχωρυχεῖ) are introduced by way of comic surprise.
166. κναφεύει: others read γναφεύει. The Scholiast says that κν- was the older Attic form. By common usage the ε of δὲ should be short before κν-, whereas the text here requires it long to form the second syllable of an iambus; but the reading in the text is not by any means the only instance of a deviation from the strict rule.
169. "These things were long unnoticed by me." ταυτι, Attic for ταῦτα. οὔτος was often strengthened in Attic, except in the tragedians, by the addition of the demonstrative -ί, just as -ce was added in Latin *hicce, istic, &c.*, and -ci in French *celui-ci*.
170. διὰ τοῦτον κομᾶ: "gives himself airs on account of this man (Ploutos)." The Great King (of Persia), on account of his immense wealth, can give himself airs. The King of Persia at the time of the first exhibition of this play was Darius II., surnamed Nothos. He was succeeded, in 405 B.C., by Artaxerxes II., surnamed Mnêmôn, who was the reigning monarch in 388 B.C., the date of the second exhibition of this play.

171. ἐκκλησία : three obols (about $4\frac{1}{2}d.$) apiece were given to those citizens who attended the public Assembly. This was called the μισθὸς ἐκκλησιαστικός, and its institution is sometimes attributed to Periklês. Cp. lines 329-330, *infra*, and *Ecclesiazousai*, 302-310, where reference is made to the increase, from one to three obols, in the pay given to those who went to the Assembly.
172. τριήρεις : the reference is to the τριηραρχία, or fitting out of triremes for the public service. Wealthy citizens, either singly or jointly with others, according to circumstances, had to fit out triremes for the public service, and were at the same time responsible for the command. This burden was the weightiest of the extraordinary λειτουργίαι at Athens.
173. τὸ ἐν Κορίνθῳ ξενικόν : "the (Athenian) mercenaries at Corinth." An Athenian force was at this time stationed at Corinth to co-operate with the Thebans, Argives, and Corinthians against the Spartans. The allies are spoken of in Pausanias as the Corinthian League, because Corinth was the seat of war. The officers in command of the Athenian contingent were Kallias, Chabrias, Iphikratês, and Polustratos (*vid.* Demosth., Philip. I., 23). Diodoros gives the date of this alliance as 395 B.C., thirteen years after this play was exhibited for the first time, and it lasted till what is known as the Peace of Antalkidas was formed between Artaxerxes II. (Μνήμων) and the Greek States in 387 B.C., the year after the second exhibition of the *Plutos* at Athens.
174. Pamphilos was an Athenian demagogue who had embezzled funds belonging to the State, and he is here satirised while awaiting his trial. The Scholiast says that Aristoxenos was the real name of Belonopôlês ("The Needle-Seller"), who was a dependent of Pamphilos, and who would therefore be a loser by his patron's misfortune, even if he was not guilty of the same misconduct as his master.
177. Philepsios is said by the Scholiast to have been an expert in telling marvellous stories, by means of which gift he obtained his livelihood. But in Demosth. *Contra Timocrat.* mention is made of a Philepsios as having been imprisoned with Agurrhios for pecculation, and this line may refer to him.
178. ξύμμαχία : Ritter takes this to refer to a treaty formed between the Athenians and the Egyptians in the first year (389 B.C.) of the war between the Egyptians and Persians. According to the Scholiast, Athenian aid was given in return for a large supply of grain. Two other explanations are given. One says that this refers to an expedition in the reign of Amasis, king of Egypt, whereas others understand it of the expedition of Chabrias. Neither of these stands the test of chronology,

as the former was ancient history which would have no point for a witty Athenian audience, and the latter took place long after the second exhibition of the *Ploutos*.

179. **Φιλωνίδου** : *Philonidês* was an ugly man of great wealth. He is mentioned again in line 303.
180. **ὁ Τιμοθέου πύργος** : “Timotheos’ princely pile.” *πύργος* here means a lordly mansion built at great cost. Cp. Hor. Od. I., iv., 13, *Regumque turres*. The Scholiast says that this refers to *Timotheos*, the Athenian commander, son of *Konôn*, and that he was very wealthy and built a palatial residence, for which he was satirised by the comic poets. *Kariôn* was going to say, “Was it not built through you?” when *Chremulos* interrupts him by a wish that it may fall on him some day.
182. **μονώτατος** : see note on line 83, *αυτότατος*.
185. **ἐπικαθέζηται** : the Scholiast supposes the metaphor to be from scales. It seems better to regard it as drawn from a bird perching on the helmet of a soldier in war, as in the Roman legend of *Valerius Corvus*. *ἐπικαθῆσθαι* is used in this sense in *The Knights*, 1093. Cp. also *Aristot. H. A.*, 9, 10, 1, for *καθίεσθαι*, used of birds alighting.
189. The following lines look like a parody of Homer, Π. V., 636-7. The gross material pleasures enumerated by the slave stand in ludicrous contrast with the cultivated pleasures mentioned by his master.
200. **τὴν δύναμιν ἦν** : for *τῆς δυνάμεως ἦν*, the genitive being attracted into the case of the relative. Cp. *Soph. Elec.* 1364, and *Verg. Aen. I.*, 573, “*Urbem quam statuo vestra est.*”
204. Construction—*εἰσδὺς γὰρ ποτε εἰς τὴν οἰκίαν οὐκ εἶχεν οὐδὲν λαβεῖν*.
210. **Λυγκέως** : *κείνου γὰρ ἐπιχθονίων ἀπάντων γένετ’ ὀξύτατον ὕμμα*. —*Pindar, Nem. X.*, 62.
213. Another line of tragic sound. The Scholiast on this line says that close to the tripod of *Apollo’s* priestess in the temple at *Delphi* stood a bay-tree, which the priestess shook as she revealed the will of the god. Cp. *οἶον ὁ τὰπόλλωνος ἐσειεσατο δάφνηνος ὄρηξ*, *Callim. H. in Apoll.*, 7; “*Tremere omnia visa repente Liminaque laurusque dei,*” &c., *Verg. Aen. V.*, 90; “*Pythia, quae tripodi e Phoebi lauroque profatur,*” *Lucr. I.*, 739.
215. Pl. “Take care.” Chr. “Don’t be in the least alarmed, my good friend.”
216. **κἂν δῆ** : the contraction of *δῆ* for *δέη* is doubtful. To meet this difficulty, *Meineke* and *Holden* read *χρῆ*.
227. “Even now I go.” *τουτοδὲ* is for *τουτὶ δέ*. *κρεάδιον* refers to the remnants of meat carried from *Delphi* by the slave, after the ceremony.

233. **κάδικως**: this sounds strangely in the mouth of the virtuous Chremulos, and is perhaps to be explained by reference to lines 104—110, so that the change in the morality of Chremulos proves the truth of Ploutos' statement. Cp. Hor. Ep. I., 64,
 "Rem facias, rem
 Si possis recte, si non, quocunq; modo rem."
235. **πάνν** modifies **ἄχθομαι**. Ploutos has very strong objections to going into a strange house, because he is either hidden away under the ground, or forced to supply his host with funds for debauchery and the gaming-table, and is then ruthlessly thrust out of doors.
236. **αὐτοῦ**: sc. **τοῦ εἰσιέναι**.
238. Observe the repetition of **κατά**. "They bury me *deep down* under the ground."
241. "He denies even his having ever seen me." Cp. Herod. III., 67. **ἔξαρκος ἦν μὴ μὲν ἀποκτεῖναι Σμέρδιν**.
244. **ἐν ἀκαρεῖ χρόνῳ**: another reading has **χρόνου**. **ἀκαρεῖ** is the dat. neuter of the adj. **ἀκαρής** (a priv., and **κείρω**, I cut). The word was originally and properly applied to *hair too short to be cut*; hence the idea of *short*.
245. "(Yes), for you never yet met with a reasonable man."
249. **σέ**: object of **ἰδεῖν**. "As I wish my wife and only son to see you."
51. **πιέθομαι**: "I believe you" refers specially to **μετὰ σέ**.
- 253—332. Kariôn left the stage at his master's bidding (line 229), to summon the farmers who now appear. On learning that Ploutos is in the house of Chremulos, the farmers, led by Kariôn, perform a comic dance accompanied with rude jests. Chremulos greets them warmly on their arrival.
- πολλά δὴ**: "very often." **τῷ δεσπότῃ ταυτὸν θύμον**, "the same poor fare as my master." **ταυτόν**, more usually written **ταυτόν**, is an Attic contraction for **τὸ αὐτὸ** or **τὸ αὐτόν**. **θύμον**, derived from **θύω**, probably because it was first used to burn in sacrifice on the altar, was a mixture of thyme with honey and vinegar, much in use as food among the poor of Attica.
254. **δημόται**: at Athens this meant "men of the same deme." When the ten local tribes of Kleisthenês took the place of the four older tribes, each of the ten tribes was subdivided into ten **δήμοι** or country parishes, admission into some one of which was necessary for the full status of an Attic citizen.
255. **ὡς ὁ καιρὸς, κ.τ.λ.**: "as it is not the time to tarry, but is at the very limit when one should assist with his presence." The metaphor is from the edge of a razor. For the full expression, cp. Herod. VI., 11, **ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πρήγματα**.

268. χρυσὸν ἐπῶν : lines 262 and 263 imply that the farmers were sent for by "the master" for some good object, and Kariôn's description of the decrepit old man, "sans hair, sans teeth," leads them to think that it is some wealthy old man who is going to make them all rich. So they regard his message as "gold of words," *i.e.*, words full of golden promise. Kariôn holds them somewhat longer in suspense with his banter, till he reveals his secret in line 284.
273. "No doubt ye take me to be a man naturally like this (*i.e.*, a deceiver) in all respects, and believe that I never have anything good to utter."
277. ἐν τῇ σορῶ, κ.τ.λ. : "your letter having obtained (for you) by lot the post of dikast in (the court of) the coffin," *i.e.*, you ought to be dead and in your coffin. The judicial power, civil as well as criminal, at Athens was transferred by Periklês to numerous dikasts (δικασταί, from δικάζειν, to judge) or panels of jurors selected from the citizens, 6,000 of whom were annually drawn by lot, sworn, and then distributed into ten panels of 500 each, the remainder forming a supplement in case of vacancies. The magistrate, instead of deciding causes or inflicting punishment by his own authority, was now constrained to impanel a jury, *i.e.*, to submit each particular case which might call for a penalty greater than the small fine which he himself could inflict, to the judgment of one or other among these popular dikasteries. Which of the ten he should take was determined by lot, so that no one knew beforehand what dikastery would try any particular case, and thus the dikasts could not be tampered with. Each of the ten dikasteries was represented by the letters of the alphabet up to and including Κ; and on coming to the courts each dikast drew by lot the letter (γράμμα) marking the court in which he was to serve. The letter he drew was marked on a short staff of a particular colour. He next proceeded to that dikastery which was marked with the colour and letter corresponding to those on his staff. On entering the court he received a ticket or counter (ξύμβολον) from an official inside; and on presenting this ticket when his day's business was over, he received three obols from the treasurers, who were called Kôlakretæ (Κωλακρέται). This must not be confounded with the three obols given to the Ekklesiasts (or citizens who attended the public Assembly), referred to in line 171. Böckh states that "nearly one-third of the citizens sat as judges every day." Although this is an exaggeration, it is sufficiently near the truth to account for the large use of legal metaphors in the Attic poets. The joke here is that the old man is represented as having drawn the letter Σ (whereas Κ is the highest letter), and would therefore have to go to the court beginning with

that letter, the court being comically called ἡ Σορός, the Coffin; and Charôn, the ferryman of the Styx, is therefore represented as the legal official who is ready to offer him the counter (ξύμβολον).

281. This verse is the same as 260. It is somewhat out of place here, as is shown by the use of the singular με between the two plurals ἡμῖν and οἷ; and it was probably repeated by some meddlesome scribe.

283. πολλῶν, κ.τ.λ.: "passing by the roots of many thyme-plants" (see note on line 253), without stopping to pluck them for a meal.

• Μίδας: acc. plural, although the dative might be expected after πλουσίοις in the preceding line, where, however, Porson and Dobree read πλουσίους.

"Nay, by the gods, ye may all become perfect Midases, an ye get the ass's ears." Midas, king of Phrygia, was called upon to decide in a musical contest between Apollo playing on the lyre and Pan on the pipe. His decision was in favour of Pan, whereupon Apollo changed his ears into those of an ass. Cp. Persius I., 121, where the original reading was, "Aurículas asini Mida rex habet."

9 0—321. This portion of the Parodos is taken up with rude jests (σκώμματα), in order to allow the chief characters time for rest. These σκώμματα are different from the choral odes. See note on line 317.

θρεττανελὸ: a sound in imitation of the sound of the cithara, something like "tra-la-la" in English. Kariôn begins to imitate the rude Cyclops dance (τὸν Κύκλωπα), and tells the farmers to follow him (the Cyclops) as his flock. Cp. Hor. Sat. I., 5, 63, "Pastorem saltaret uti Cyclopa rogabat"; and Hor. Epist. II., 2, 125.

"Ludentis speciem dabit et torquebitur ut qui
Nunc Satyrum, nunc agrestem Cyclopa, movetur."

291. ὡδὶ παρενσαλεύων: here he cuts a caper to show them the kind of dance he means.

291. ἀλλ' εἶα τέκεια, κ.τ.λ.: "but come, children, oft-times shouting and bleating the calls of sheep and noisome goats, follow me." He calls the old farmers his children, because he is playing the part of Poluphēmos, and he likens them to his flock.

296. Order—ἡμεῖς βληχάμενοι, καταλαβόντες σε, τὸν Κύκλωπα, λαβόντες μέγαν σφηκίσκον . . . ζητήσομεν ἐκτυφλώσαι (σέ).

302. Κίρκην: here Kariôn assumes the rôle of Kirkê. The Cyclops who has just been mentioned was blinded, when asleep, by Ulysses; and this story reminds Kariôn of what occurred to the followers of Ulysses when they visited Kirkê. See Odyssey X., 203-243.

303. **Φιλωνίδου** : this character has been already mentioned in line 179. His name is here put *παρὰ προσδοκίαν* for Ulysses, and Corinth for Aiaia, Kirkê's isle. The name of this Corinthian Kirkê is given in line 179, supra.
312. **τὸν Λαρτίου μιμούμενοι κρεμῶμεν** : "we, imitating (Ulysses) the son of Laërtes, will suspend you." For the form *Λαρτίου*, cp. Soph. Ajax, 1, 'Αεὶ μὲν, ᾧ παῖ Λαρτίου, δέδορκά σε.
Λάρτιος for *Λαέρτης* is very rarely found. Ulysses himself should be *Lartios*, not, as here, the son of *Lartios*; *Lartios* being properly a possessive adj. formed from *Laërtes*. Cp. *Laërtia regna*, "the realms of *Laërtes*," Verg. Aen. III., 272; *Laërtius heros*, i.e. Ulysses, Ovid, Meta. XIII., 124.
 The word *κρεμῶμεν* probably has reference to the punishment of *Melanthios* by Ulysses. *Melanthios* tried to steal into the storehouse for arms, but on being caught he was bound hand and foot, "and they made fast to his body a twisted rope, and dragged him up the lofty pillar till he came near the roof beams," where they left him swinging. Hom. Od. XXII., 170-200.
314. 'Αρίστυλλος : ὡς is understood, "but you, like another *Aristullos*, with gaping mouth, will say." This person is referred to elsewhere in *Aristophanês* as a man of very depraved habits. Bergk thinks that *Aristophanês* is here ridiculing *Plato*, whose real name was *Aristoklês*, *Plato* being only a nickname given him from his broad (*πλατύς*) shoulders.
317. ἐπ' ἄλλ' εἶδος τρέπεσθ' : "turn your attention to another strain." *Kariôn* probably means the choral ode and dance, usually performed in the interludes to the accompaniment of the flute. The word *ΧΟΡΟΥ*, at the end of line 321, is to mark that the ἄλλ' εἶδος, the words of which are wanting, should here be performed.
321. τῷ κόπῳ ξυνεῖναι : "grapple with the work."
- 322—391. *Chremulos* welcomes the *Chorus*, who promise to help him. *Blepsidêmos*, a sycophant, hears there is something in the wind, and he posts to the house of *Chremulos* to try and find out all about it. He finally learns that *Ploutos* is there.
322. "To bid you welcome, my fellow-demesmen, is an old and stale (form of greeting)." For *δημόται*, see note on line 254, supra.
325. συνταμενῶς κού κατεβλακευμένως : "with zealous, and not with careless pace." These adverbs are formed from the perf. participles passive of *συντείνω* and *καταβλακεύω* respectively. *συντεταμένως* is Bentley's excellent emendation for *συντεταγμένως*.
326. ὅπως ... ἔσεσθε : ὁρᾶτε must be understood here as in *Equites*, 222, 760; *Acharn.*, 253, 955, and many other places—"see that ye be."

328. βλέπειν, κ.τ.λ.: "for you shall think I look downright war." Cp. the English expression, "to look daggers." For ἀντικρυς, see note on line 134.
329. τριωβόλου: see note on line 171. "It were strange if for three obols we jostle one another at every meeting of the Assembly, and I were to allow anyone to take away Ploutos himself." παρείην is 2nd aor. opt. of παρίημι.
332. Βλεψίδημον: the Scholiast explains this common name of sycophants to mean "ὁ πρὸς τὸν δῆμον βλέπων, καὶ τούτου τὰ πρὸς ζῶην ποριζόμενος."
338. κουρείοισι: barbers' shops in Greece and Rome were the centres of gossip in the days of Aristophanês and Terence as much as they are throughout modern Europe. Cp. Eupol. II., 499—
καὶ πολλὰ ἔμαθον ἐν τοῖσι κουρείοις ἐγὼ
ἀτόπως καθίζων.
Hor. Sat. I., 7, 3, "Notum tonsoribus"; Ter. Phorm. I., 2, 38—
"Ex adversum ei loco
Tonstrina erat quaedam. Hic solebamus fere
Plerumque eam opperiri dum inde iret domum."
340. τοῦτ' αὐτὸ θαυμάσιον: Porson reads "θαυμαστὸν αὐτὸ τοῦθ' ὅπως." Blepsidêmos thinks there must be something wrong when an Athenian, who has come in for luck, sends for his neighbours; it was so contrary to the usual custom.
348. ζῆνι: for ἐνεστί.
359. ἀποτρόπαιε: "avorter (of evil)," another epithet of Apollo. See note on line 11, above.
363. "With what absolute certainty is there nothing sound in any man!"
367. κατὰ χώραν ἔχει: "remains unmoved." Another reading is ἔχεις.
368. ἀλλ' ἐστίν, κ.τ.λ.: "but it is quite clear that he has done something wrong." Dindorf reads ἐπίδηλόν τι πεπανουρηγκότι. Then the meaning becomes, "but it tells against him (as) having done something wrong" (i.e., that he has done something wrong); and the dative depends on ἐπὶ in ἐπίδηλον. Meineke's reading is ἐπίδηλον ὅτι πεπανούρηγκέ τι.
372. κακοδαιμονῶς: "you are possessed."
377. ἀπὸ μικροῦ πάνυ διαπρᾶξαι: "to arrange (hush up) at very small expense." Cp. for this use of ἀπὸ, Equites, 538, ἀπὸ μικρᾶς δαπάνης ὑμᾶς ἀριστίζων.
382. τιν' refers to Chremulos. It is elsewhere used, as here, to denote, as it were in vision, somebody who is present on the spot. Cp. Ranae, 554; Acharn., 1158. Blepsidêmos implies that he will inform against Chremulos, who in consequence will be put on his trial, and to excite the pity of the judges will bring his wife and children with him into court.

384. **κού διοίσοντ', κ.τ.λ.** : "and who will not differ in any respect whatever from the Hêrakleidai of Pamphilos." On the death of Hêraklês, his children, the *Hêrakleidai*, were persecuted by Eurustheus, prince of Tiruns, and, driven out of the Peloponnêsos, they took refuge in Attica, where shelter was given them in spite of the threats of Eurustheus. Wherever they went for refuge they found that envoys from their persecutor had preceded them with offers of friendship to such states as drove them away, and threats of war against any state that received them, until they finally reached Athens. Thither they were pursued by the tyrant, whom they now defeated and slew. Then they returned to their birthright in the Peloponnêsos, but a pestilence soon broke out, in which they recognised a divine intervention, and accordingly they returned into exile in Attica. Ere long they tried to return, but were driven back, and remained for a hundred years in exile, till, aided by the Dorians, they conquered the Peloponnêsos. Two kings of their race thenceforward continued to rule simultaneously at Sparta, down to the conquest of Greece by the Romans. Athenian poets and orators boasted that their ancestors had befriended the exiled Hêrakleidai. Athenian painters and sculptors may have celebrated the story in their works of art.

Who *Pamphilos* was is not certain. One Scholiast says he was a painter. In that case he painted a picture of the Hêrakleidai, in the Stoa Poikilê or elsewhere, as suppliants before the Athenian people. Bergk and Dindorf take this view. Another Scholiast says he was a poet; in that case a drama called *Hêrakleidai* is referred to, and this is actually the name of an extant drama of Euripidês.

388. **ἀπαρτί** : "from now, henceforth,"—so Liddell and Scott. The word also means "exactly," and "just the opposite"; but *henceforth* is most suitable here.
390. **σεαυτόν** : understand ἀπολεῖς.
394. **οὐκ ἐς κόρακας** ; "won't you (go) to the ravens?" *i.e.*, "go and be hanged (for telling lies)!" Similar expressions are ἐς φθόρον, εἰς ἔλεθρον, and sarcastically ἐς μακαρίαν : Lat., *in malam rem, in crucem*.
395. **Ἑστίας** : Chremulos said that Ploutos was in his house; therefore Blepsidêmos asks him in the name of *Hestia*, the guardian goddess of hearth and home, if he is speaking the truth.
396. **θαλάττιον** : "Do you mean the sea-god?" "Yes, and if there is any other Poseidôn, by the other as well." Bergk points out the obscurity of *θαλάττιον*, and the fact that in *Nûbes*, 83, Strepsiadês is unwilling that his son should swear *νῆ τὸν Ποσειδῶ τουτονὶ τὸν Ἰππιον*. The reason he suggests is that if Chremulos used the epithet *θαλάττιον*, it might be concluded

- that this Ploutos, or wealth, had come by sea. But, as Dindorf says, there is really no difficulty, for the whole affair seems so incredible to Blepsidēmos that he does not believe the other's oath by Poseidōn, but goes on to ask whether he really means the sea-god by whom he is accustomed to swear.
398. "Then do you not send him about also to us, your friends?" "Things have not yet reached that point." "What do you say? Not yet reached the distribution point?" The force of *διά*, in *διαπέμπεις*, is distributive.
401. βλέψαι, κ.τ.λ. : "that we should make (him) see."
402. ἐνί, κ.τ.λ. : "in some one way or other."
408. The poet here has a slap at the degeneracy of the medical profession, which was neglected in Athens through being underpaid.
411. κατακλίνειν αὐτὸν εἰς Ἀσκληπιοῦ : "to (conduct him) to (the temple) of Asklepios, (and) make him lie down (there)." After Ἀσκληπιοῦ understand *νεών*, the acc. being governed by *εἰς*, to denote the *motion to* the temple. Cp. *Vesp.*, 122, where the same expression occurs. This method of cure, by which the sick spent the night in a temple hoping to be healed while asleep, was called *ἐγκοίμησις*.
413. ἄνυε πράττων ἐν γέ τι : "be quick and do something or other."
- 415—610. Poverty enters in a state of alarm lest Ploutos, being restored to sight, should drive her away altogether. In a long and ingenious argument, she contends for her own rights, and only retires before the threats of Chremulos.
415. θερμόν : "rash," as in *Vesp.*, 918, *θερμὸς γὰρ ἀνὴρ*. Aeschyl. *Sept. contra Theb.*, 599, *ναύταισι θερμοῖς*. "Hot-headed," as applied to persons, has the same idea.
416. ἀνθρωπαρίω : this diminutive expresses contempt.
417. Hēraklēs is here invoked, says Brunck, as *ἀλεξίκακος* and tamer of monsters. Cp. *Plaut. Mostell. II.*, 2, 94.
419. This same cognate accusative is found in the *Eccl.*, 106, *τόλμημα πολυῶμεν*. *τόλμημα* occurs in the singular in Eurip. *Phoenissae*, 1676, but it is mostly plural, and very frequently used by the tragedians, especially Euripidēs. As Green points out, this line is of tragic sound, and perhaps this is one reason why Blepsidēmos suggests, in line 423, that the intruder is a Fury from a tragedy. But another reason is given by Blepsidēmos himself in line 424.
421. οἶον : acc. governed by *ἐτόλμησε*, understood.
422. ὥστ' ἀπολώλατον : "so that ye are both undone." Here she regards their ruin as actually complete, although, in line 418, she spoke in the future tense.

423. Ἐρινὺς ἐκ τραγωδίας : this contains a special reference to the *Eumenides* of Aischulos, where a chorus of fifty Furies is introduced. So terrible was their aspect that disastrous results followed to the women and children in the audience, according to the biographer of Aischulos; and Julius Pollux, II. 15, relates that in consequence of this a law was passed reducing the number of the tragic chorus. See Bergk, *ad loc.*
425. “But (no), for she has no torches.” “Then she shall suffer for it.” The Furies were always represented with torches. Seneca, *Med.* 16, speaks of the Furies as “Atram cruentis manibus amplexae facem.”
427. οὐ γὰρ ἂν τοσουτονὶ ἐνέκραγες ἡμῖν : “(otherwise) you would not have bawled out at us so loudly.”
429. δεδράκατον, ζητοῦντες : observe the dual verb with plural participle.
431. βάρυθρον : this was the name given at Athens to a yawning cleft beyond the Akropolis, in the deme of Keiriadaï, which some say belonged to the tribe Oineis, others to the tribe Hippothoñtis. Criminals were thrown into it, and we learn from a passage (VII., 133) in Herodotus, who makes the earliest historical mention of it, that it was into this pit the envoys from Darius were thrown when they came to demand earth and water. It was also called ὄρυγμα, and hence the terms ὁ ἐπὶ τῷ ὄρυγματι or ὁ πρὸς τῷ ὄρυγματι for the executioner who hurled down the criminals. The word is no doubt formed from the root BOR of βιβρώσκω, Lat. *vorare*, Eng. *devour*. It corresponds to the Spartan καιάδας. Cp. also line 1109, *infra*, and *Equites*, 1362, &c. Translate—“Then isn’t the pit left for you? But you should tell at once who you are.”
435. ἡ καπηλῖς, κ.τ.λ. : “the neighbouring chap-woman, who always cheats me so grossly in my pints.” καπηλῖς is connected etymologically with *chap* in *chap-woman*, also with German *kaufen* (= to buy), Lat. *caupo*, *copa*; Eng. *cheap*, *chipping*, *chaffer*. ἦκ = ἡ ἐκ. The Attic κοτύλη was a liquid measure of six κύαθοι or a half ξέστης, nearly half a pint, but here it may be freely translated by *pint*. The woman sold wine, and always gave short measure to Blepsidêmos.
439. οὗτος : “ho, you there!”
445. παρὰ πολὺ : “by far.” This phrase is rare in comedy.
447. ἀπολιπόντε : observe the dual participle and the plural verb, and cp. lines 415–417, *supra*, where the plural φεύγετ’ is inserted in the midst of duals. ποι is out of place, but nevertheless it should be taken as modifying φευξόμεθα.
451. ἐνέχυρον τίθησιν : “puts in pawn.” It was forbidden by law at Athens to pawn arms, and the poor often had no choice left but to break this law. See Boeckh, *Rep. Att.* I., 142.

453. **τρόπων** : there is a play on the words *τροπαῖον* and *τρόπων*, both of which are derived from a common verb *τρέπω*, to turn—“Will set up a record to commemorate the *reverse* he inflicted on this *versatile* person;” lit., “Will set up a trophy over her ways,” *i.e.*, “will defeat the plans of Poverty.” Sometimes the aorist optative with *ἄν* has about the same force as the future indicative, as here, so that *στήσαιτ' ἄν* = *στήσεται*. This is due to Greek politeness, which often expressed as mere *probabilities* actions which were regarded as quite *certain* to occur. A *τροπαῖον* was a *monument* set up to commemorate the *turning* (*τροπή*) or *defeat* of an enemy, and consisted of spears, shields, helmets, &c., taken from the enemy in war, and fixed upon posts or trees on the battlefield. The party that allowed a trophy to be set up thereby acknowledged its own defeat, and after that the trophy was looked upon as inviolable, being under the protection of Zeus Tropaios.
462. **ὅτι** : observe that *τί* becomes *ὅτι* when the question is repeated by the person of whom it is asked, before he answers it. Cp. *Kanæ*, 198, *ὄστος, τί ποιεῖς*; Dion., *ὅτι ποιῶ*; The subjunctive mood is the Latin equivalent, *e.g.*, “*Quid fecisti?*” “*Quid fecerim?*” = “What have you done?” “What have I done, do you ask?”
467. **περὶ τούτου... αὐτοῦ** : “on this very subject.” “Why now, on this very subject, I am willing in the first place to offer an explanation; and if I make it clear that I alone am the cause of all good things to you, (well and good).” The ellipse of *καλῶς ἔσται*, or some such words, is often found when *εἰ μὲν, ἔαν μὲν*, in the protasis of one sentence, correspond to *εἰ δέ, ἔαν δέ*, in the protasis of a second.
473. **καὶ σύ γε διδάσκου** : “and do you be advised.”
474. **ἅπανθ'** : “in every respect.”
476. “O cudgels and pillories, won't ye help (us to punish her) ?”
478. **ιοῦ** : a shout of indignation, “Oh !” Cp. *Nubes*, 543.
480. “What penalty, then, am I to fix for you in the suit, if you are vanquished ?” In an Athenian law-court, the penalty was either fixed by the judge, or only declared by him, according to some estimate made before the cause came into court. It is this latter kind of trial, the *ἀγὼν ἀτιμητος*, that is referred to here. The plaintiff fixed the penalty from his own standpoint; the defendant generally fixed it at a much lower figure; and then the judge finally settled it. Cp. the comic trial of the two dogs in the *Vespes*. For the full form of procedure see SMITH'S *Dictionary of Antiquities*, article *Timema*.
483. “Think you, then, a score of deaths about enough ?” “Yes, for *her* (Poverty).”

485. οὐκ, κ.τ.λ. : “Let both of you make haste, and do this (*i.e.*, die the twenty deaths): for what just plea can one any longer urge against (it)?” The idiomatic expression οὐκ ἂν φθάνοιτο τούτο πράττοντ’ (= “you cannot be too quick in doing this,” “make haste and do this”) usually expresses a strong exhortation or an urgent, impatient command.
487. τὶ σοφόν : “some clever (argument).”
488. μαλακὸν δ’ ἐνδώσετε μηδέν : “ye shall not shew any softness in yielding.” ἐνδιδόναι = to *give in*, yield. Cp. Herodot. III., 105, τὰς δὲ θηλέας ἀναμιμνησκομένας ὧν ἔλιπον τέκνων ἐνδιδόναι μαλακὸν οὐδέν (shewed no sign of flagging):
492. τοῦτ’ οὖν, κ.τ.λ. : “we then, desiring this, have with difficulty hit upon a scheme, excellent and noble and useful for every purpose, so that this idea may be carried out.”
497. “And, then, he will make all men good, and rich of course, and full of respect for things divine.” The contention is that the wicked, when they see that Ploutos neglects them and will go to the good alone, are sure to give up their wicked ways, and follow piety when it pays to do so; and in this way Ploutos will make all men pious.
499. οὐδεὶς ἂν : This is the reading of the best MSS., but οὐτις ἐγώ σοι τούτου is the common reading. The former is more forcible.
503. αὐτά : sc. τὰ χρήματα, understood from πλουτοῦσι, which is curiously inserted between two words that must be taken closely together.
504. μετὰ σοῦ, κ.τ.λ. : “and with thee do most consort.”
505. “Therefore I declare, if Ploutos were to recover his sight, and put an end to this state of things, there is no way by walking in which one could provide greater blessings for mankind.” παύσαι is read by Bekk., Dind., and Bergk; παύσει by Porson and Meineke. ταύτην βλέψας is the reading of Porson, Bekk., Dind., and Meineke; ταῦτ’ ἔν βλέψας of the MSS. is corrected by Bergk into ταῦτ’ ἀμβλέψας. Holden reads εἰ παύσει ταύτην βλέψας.
507. “O ye who of all men have been the most easily persuaded out of your sound senses, ye two old dolts, fellow-gossips and fellow-lunatics, if, &c.” For ὑγιαίνειν in this sense instead of its ordinary sense, “to be healthy,” cp. l. 364, supra.
511. τέχνην οὔτε σοφίαν : “craft or profession.” However, the Scholiast says: “Σοφίαν ἐνταῦθα καλεῖ τὴν περὶ τὰς τέχνας πανουργίαν καὶ μηχανήν, τέχνην δὲ τὴν μεταχειρίσιν αὐτὴν καὶ ἐνέργειαν. Thus σοφία and τέχνη might refer to the same art, the former to the *theory*, and the latter to the *practice*.”

515. This line, says the Scholiast, savours of the Middle Comedy. What he means is that the poets of the Middle and New Comedy used high-flown tragic language, such as is found in this line, for the sake of ornament, and not to raise a laugh, which would be the only effect in the days of the Old Comedy. This is one of the lines that was not in the earlier *Plutos*.
520. CHŪ. "Some merchant bent on gain will come from Thessaly, from the treacherous slave-dealers." Another reading is *παρὰ πλείστων* (instead of *παρ' ἀπίστων*), "from the numerous (slave-dealers)." *ἀνδράποδον*, a slave, from which comes *ἀνδραποδιστής*, a slave-dealer, has for its epic dative pl. *ἀνδραπόδεσσι* (*Il. VII.*, 475), which appears to confirm the derivation of the word from *ἀνδρο-*, stem of *ἀνήρ*, and *πούς*; because, as the Scholiast explains, "the slave is subject to the master as the foot to the whole body."
526. *ἐς κεφαλὴν σοί*: translate: "On your own head be it." This is a formula for averting evil, and appears to be borrowed from the Egyptian ceremony of cutting off the head of the ox to be sacrificed, imprecating evils on the head, and then selling it to aliens, or flinging it into the Nile. The formula in that case was, "εἴ τι μέλλοι ἢ σφίσι τοῖσι θύουσι ἢ Αἰγύπτῳ τῇ συναπάσῃ κακὸν γενέσθαι, ἐς κεφαλὴν ταύτην τραπέσθαι," Herod. *II.*, 39. Cp. Verg. *Aen. VIII.*, 484, "Di capiti ipsius generique reservent."
529. "Nor will ye be able to anoint her with trickling perfumes when each of you brings home a bride, nor to deck her with expensive dyed garments of various designs."
531. "And yet what advantage will it be to be rich, if you have to do without all these things?" The common reading is *ἀποροῦντας*; Meineke has *ἀποροῦντι*.
535. With the reading in the text, *πλὴν* must be taken adverbially, and *κολοσυρτόν* as the acc. after *πορίσαι*. Then *φάδων*, *παιδαρίων*, and *γραῖδίων* depend on *κολοσυρτόν*. "Except a crowd of blisters on coming from the bath, of starveling ragamuffins, and of old crones." But *κολοσυρτοῦ* seems a better reading—"except blisters, and a noisy rabble of starveling ragamuffins and old crones." The Scholiast says the blisters would be caused by the excessive heat in the baths, or the reaction of the cold when they left them.
540. The *ἔχειν* in this line and in l. 542, as well as *σιτεῖσθαι* in l. 543, depend on *πορίσαι* in l. 535.
541. "A rush-mattress alive with bugs," "a rotten mat," "mallow-shoots" and "dry radish tops" for food, "the head of a broken jar" as a bench, and "a broken cask-side" as a kneading-trough, are among the boons of Poverty to her votaries. This picture, no doubt, is drawn faithfully from life by the artist.

545. κεφαλὴν : governed by ἔχειν in line 540. Note that κατεαγόςτος and ἐρρωγυῖαν are the second or intransitive perfects of κατάγνυμι and of ῥήγνυμι.
546. ἐρρωγυῖαν καὶ ταύτην : “and that (side) too a broken one.” The collocation is very common. Perhaps, however, the meaning is—“this as well as the other broken.”
548. ὑπεκρούσω : “you have harped upon.” ἐφθέγξω, ἀνεκρούσω, says the Scholiast, adding that the metaphor is taken from a harp or other musical instrument which is said κρούεσθαι. Kuster thinks the word has here the same meaning as in the active voice *Acharn.*, l. 38, “βοᾶν, ὑποκροῦναι, λοιδορεῖν τοὺς ῥήτορας,” i.e., to attack. Liddell and Scott also take this to be the meaning here. Blaydes compares Shakespeare’s *Macbeth*, IV., i., 74, “Thou hast harped my fear aright,” and translates it, “You have touched upon.” Poverty complains that the whole of Chremulos’ assault is upon Beggary, and has nothing whatever to do with herself, Poverty.
550. ὑμεῖς γ’ : “oh yes, of course, ye who think that unlike things are like, and that there is no difference whatever between Dionusios (the Sicilian tyrant) and Thrasuboulos (who expelled the thirty tyrants from Athens), may well imagine that Poverty and Beggary are sisters.” This line shows that this *Ploutos* is the later play, for the first play was exhibited in 408 B.C., and it was not till 405 B.C. that Dionusios the elder was appointed sole general at Syracuse with full powers, and this is the date at which we may fix the beginning of his long tyranny of thirty-eight years.
Thrasuboulos is the great Athenian democrat who was mainly instrumental in the overthrow of the Four Hundred in B.C. 411. He was banished from Athens as soon as Lysander set up the government of the Thirty Tyrants, 404 B.C.; but with Theban aid he returned and re-established the democracy (403 B.C.).
551. τοῦτο πέπονθεν : “is in this sad condition.”
555. μακαρίτην : a term that was commonly used, according to Stobaeus, in reference to death, πᾶς γὰρ λέγει τις, Ὁ μακαρίτας οἴχεται. In the *Persai* of Aisch., l. 635, we find, “ἦ ῥ’ αἶτι μὲν μακαρίτας ἰσοδαίμων βασιλεύς” where the Chorus is singing of the dead King Darius. The Scholia on this say—ἰστέον δὲ ὅτι μακαρίτης ὁ τεθνεὺς μακάριος ὁ ζῶν. So that Bergk rightly says, “Comicus noster, quoniam pauperes paucis vitae commoditatibus fruuntur, eorum vitam, quasi non esset vita, dixit βίον μακαρίτην, quod de mortuis dici solet.” Here it has the double meaning of *happy* and *dead*. “How happy that dead life of his you have recounted, if with all his sparing and toiling he shall not even leave the wherewithal to be buried.”

558. The natural meaning of this line would be, "I produce better men than Ploutos (whom I have produced)." The intended meaning is, "than Ploutos produces." In this sense ἢ Πλοῦτος would be the more usual form.
559. ἰδέαν: "figure." παρὰ τῷ: "with him." Poverty contrasts the wiry, wasp-like character (for which see *Vespaë*, ll. 1070—1090) of her own followers with the gouty, pot-bellied followers of Ploutos, who have grown fat by riotous living (ἀσελγῶς).
562. ἀπὸ τοῦ λιμοῦ: "by starving them."
563. ἀναδιδάξω: "I will teach you (contrary to the received opinion)."
566. All the MSS. contain this line, yet it is bracketed by Bergk on account of its irregular metre and obscure sense. The sense required is, "Stealing is not contrary to decorum, provided the thief is not caught," which would not be inappropriate in the mouth of Blepsidêmos, who is himself a thorough rogue; and this was, moreover, in conformity with the Spartan custom, which allowed the young Spartans to steal if they were only adroit enough to escape detection, but punished them if caught. Thoukudidês says of the early Greeks (Book I., 5), "ἤρπαζον, καὶ τὸ πλεῖστον τοῦ βίου ἐντεῦθεν ἐποιοῦντο, οὐκ ἔχοντός πω ἀισχύνην τούτου τοῦ ἔργου, φέροντος δὲ τι καὶ δόξης μᾶλλον· δηλοῦσι δὲ τῶν τε ἡπειρωτῶν τινες ἔτι καὶ νῦν, οἷς κόσμος καλῶς τοῦτο δρᾶν."
- As the line stands it must be translated—"Yea, by Zeus, if he must escape detection, how can it be other than orderly?"
567. The poet often attacks the demagogues. There is a passage very like this in Dêmosthen. *contra Timocr.* οὕτω δὲ καὶ οἱ οἱ ῥήτορες οὐκ ἀγαπῶσιν ἐκ πενήτων πλούσιοι ἀπὸ τῆς πόλεως γιγνόμενοι ἀλλὰ καὶ προπηλακίζουσι τὸ πλῆθος (= are not content with rising from poverty to riches by their politics, but in addition, &c.).
572. Construction—κλαύσει διτῆ ζητεῖς. The words μηδὲν ταύτη γε κοσμήσης are parenthetical, and mean "do not plume yourself on that."
575. πετερυγίζεις: "you flap your wings." Others explain it to mean οὐδὲν ἀνέεις, *nihil proficis*. The metaphor in either case is taken from birds, but in the latter case it implies that the birds are so young that their endeavour to fly is vain.
577. φρονούντας ἄριστα αὐτοῖς: "who mean the very best for them," *i.e.*, who intend to teach them wholesome lessons by beating them.
581. Κρονικαῖς λήμαϊς: "with fossilised prejudices," prejudices as old and out-of-date as the days when Kronos was king. Κρονικός, the adjectival form of Κρόνος, is found in the comparative degree in Plato, *Lysis*, 205, C. ἃ δὲ ἡ πόλις ὅλη ἀδει

περὶ Δημοκρατοῦς καὶ πάντων πέρι τῶν προγόνων, πλούτους τε καὶ ἵπποτροφίας καὶ νίκας Πυθοῖ καὶ Ἴσθμοῖ καὶ Νεμέᾳ τεθρίπποις τε καὶ κέλησι, ταῦτα ποιεῖ τε καὶ λέγει, πρὸς δὲ τούτοις ἔτι τούτων κρονικώτερα. λήμη is properly a humour that gathers in the corner of the eye, rheum; but here applies to the prejudices that blind, as it were, the eye of the mind.

583. πῶς ἂν ποιῶν, κ.τ.λ. : "how would he, when establishing in person the Olympic contest, where he invariably every fifth year gathers together the whole of the Hellènes, proclaim the victorious competitors, by crowning them with wild olive as a crown, if he had great riches?"
584. δι' ἔτους πέμπτου : the inclusive method of reckoning, according to which Pindar also calls this festival *πενταετηρίς*. An interval of four years elapsed between each celebration of the festival, and this term was called an Olympiad. So high did this celebration rank in the minds of the Greeks that it became their recognised method of reckoning time. Olympia is the name of a small plain to the west of Pisa in Elis, where the festival was held.
586. κοτίνῳ : this must here be taken as a noun in apposition to *στεφάνῳ*. Porson suggested *κοτινῶ*, an adjective from *κότινος* as *χρυσούς* from *χρυσός*. Dindorf reads *κοτίνου*.
589. "By binding (the brows of) the victors with trifles, he leaves the wealth with himself."
592. Chremulos being worsted in logic about Zeus, falls back on the system of "No case; abuse the plaintiff's attorney."
593. "The idea of your presuming to argue that you have not everything, and through poverty!" (*i.e.*, that Poverty does not confer on you all sorts of blessings).
594. Ἑκάτης : the reference is to the feast of Hekatê, or the Moon. At the time of the new moon a feast used to be set out in her honour at the crossways. A description of a similar custom among the Ethiopians is mentioned by Hêrodotos, III., 18.
595. αὔτη : refers to Hekatê. *κατὰ* in the next line is distributive.
597. "Whereas the poor folk snatch it away before (those who have brought it can) set it down."
601. ὦ πόλις Ἄργους : from the *Télephos* of Euripidês; *κλύεθ' οἶα λέγει* is from the *Mêdeia*, l. 169. The whole line is in *Equites*, l. 813.
602. Παύσωνα κάλει : "call upon Pausôn your messmate." The Scholiast says this man was a painter. It appears from other passages in our poet that he was a very poor man. Cp. *Thesm.* 949, and *Acharn.*, 854, where he is associated with Lusistratos, who had to fast more than thirty days a month.

603. τί πάθω τλήμων; taken word for word from Aisch. *Persai*, l. 896.
- 610—770. Chremulos is at last able to carry out his plan, since his troublesome visitor has now departed. The god is sent to the temple, where he is cured, and then returns to make all his friends happy. Meanwhile, Kariôn gives an amusing description of the restoration of the god's sight.
612. σε κεφαλὴν: “τὴν κεφαλὴν appears to be in a kind of apposition to σέ. The head, as the noblest part, or the part chiefly affected, stands for the whole person in such phrases as γένναιον, δύστηνον κάρα, ἐς κεφαλὴν σοί; cp. Lat. “multum fleturum caput.” In this passage κεφαλὴν can hardly be (as Bergler takes it) accus. of object to κλάειν.—Green.
Translate—“And as for you (it is best for me) to bid your head (= you) go weep for many a long day.”
619. ἡμῖν οὐχεται: “is gone for us” = “we have got rid of.” ἡπίτριπτος = ἡ ἐπίτριπτος, i.e., ἡ ἀξία τοῦ ἐπιτετριφθαι, “this cursed wretch.”
623. τί τῶν προὔργου ποιεῖν: “doing some of the needful things.” Observe that προὔργου (= πρὸ ἔργου) is compared, προουργιάτερος, προουργιάτατος; the superl. form προουργιέστατος being doubtful.
626. τᾶλλ': governed by ἐκφέρειν (l. 624). Kariôn had to carry out the bedding for Ploutos to lie on, in the temple; and also everything else indoors that had been got ready for the ceremony.
At the end of this line there is missing a choral ode to fill up the time between the departure of the god for the temple, and the news of the recovery of his sight. “κάνταῦθα γὰρ χορὸν ὤφειλε θεῖναι καὶ διατρίψαι μικρὸν ἄχρις ἂν τις ἐξ Ἀσκληπιοῦ ἀναστρέψειε, τὴν τοῦ Πλούτου ἀπαγγέλλων ἀνάβλεψιν.” Schol.
627. ὦ πλείστα, κ.τ.λ.: “O ye aged men who at Thêseus' feast have sopped up much soup with very little bread.” So Liddell and Scott. The μυστίλη from which the verb is derived is explained as “a piece of bread, hollowed out as a spoon, for supping soup or gravy.”
Blaydes understands πλείστα as *saepissime*, and takes the meaning to be “O ye aged men who very oft at Thêseus' feast have had a poor banquet on very little bread.” The idea is, that heretofore their general fare has been very bad, and not much to boast of even at the Theseia; but now they have come in for good luck. Bergk thinks they celebrated the festival at their own expense, and therefore, on account of their poverty, had a very spare meal; but it is possible that some public distribution of food to the poor is alluded to.
631. τῶν σαυτοῦ φίλων: another instance of παρὰ προσδοκίαν. βέλτιστε “οὐκ ἄλλων τινῶν, ἀλλὰ τῶν ὁμοίων σοι μαστιγιῶν.” Scholiast.

635. The Scholiast informs us that this line of tragic sound is taken from the *Phineus* of Sophoklēs. Translate:—"He has been restored to sight, and has received clear vision in his pupils." *ἐξομματώω* would naturally mean "to bereave of sight," a meaning it actually has in a fragment of Euripidēs—
 "ἡμεῖς δὲ Πολύβου παῖδ' ἐρείσαντες πέδῳ
 ἐξομματοῦμεν καὶ διόλλυμεν κόρας."
 In Aisch., *Prom.* 506 (Paley), we find—
 "καὶ φλογωπὰ σήματα
 ἐξωμμάτωσα, πρόσθεν ὄντ' ἐπάργεμα,"
 where the word has the same meaning as in the present passage. Observe that *λελάμπρυνται* is 3rd pers. sing.
637. **βοάν**: "cause for exulting shouts."
639. **εὔπαιδα**: The children of Asklēpios are said to have been Machaôn, Podaleirios, Iasô, Panakeia, and Hygieia. Panakeia is mentioned in line 730, *infra*. Cp. *Orest.*, l. 984, ἀναβοάσομαι πατρὶ Ταντάλω.
643. **τουτονί**: Kariôn.
645. **ἵνα καυτὴ πῆγς**: The poet in *Thesm.*, l. 735, satirises this weakness of Athenian women—
 "ὦ θερμόταται γυναῖκες, ὦ ποτίσταια
 κὰκ παντὸς ὑμεῖς μηχανώμεναι πιεῖν,
 ὦ μέγα καπήλοις ἀγαθόν, ἡμῖν δ' αὖ κακόν."
 For the participial construction, which is uncommon, after *φιλεῖν*; cp. *Vesp.*, l. 1535, εἴ τι φιλεῖτ' ὀρχούμενοι. The words *φιλεῖς δὲ δρῶσ'* αὐτὸ σφόδρα are spoken as an "aside."
650. "I shall tell you the whole story from head to foot," *i.e.*, from beginning to end. *σοί* is purposely placed after the words *ἐς τὴν κεφαλὴν* to make the phrase resemble the usual imprecation (for which see note on l. 526, *supra*), in which sense it is understood by the woman. "Not, I pray, on *my* head," she exclaims.
 "What! not the blessings that have fallen to our lot?
 Oh, it is the troubles that I don't wish on my head,"
 as she understood *πράγματα* in line 649 to mean *troubles*, a meaning often conveyed by the word.
655. **εἴ τιν' ἄλλον**: for *εἴ τις ἄλλος*. It is attracted by its proximity into the case of *μακάριον*, which agrees with *ἄνδρα*.
657. **ἐλοῦμεν**: The Scholiast says this is for *ἐλόομεν* from *λόω*, the original form of *λούω*; so *λούμενος* for *λόόμενος*, in next line. The uncontracted forms *ἐλούομεν*, *ἐλουόμεν*, are rejected as not truly Attic by Phryn., l. 188, though copyists have often inserted them in the older authors. The root is *λοF* as appears in *λούω* (= *λόF-ω*), *λό-ετρον* (= *λόF-ετρον*), *λοῦτρον*, Lat. *lav-o*, *lau-tus*. This root is lengthened into *λυ-*, from which comes *λυ-μα*, *λυ-θρον*, Lat. *al-luo*, *col-luv-ies*, *lu-strum*.

657. εὐδαίμων: This is sarcastic. The woman insinuates that Ploutos was lucky indeed if a cold sea-bath did him any good.
659. ἦμεν: *ibamus*.
660. "And when on the altar, the cakes and offerings were dedicated by the flame of murky Hêphaistos." The common MS. reading is προθύματα (= "the preparatory offering") for θυλήματα.
661. μέλανος: This is Bergk's emendation for πέλανος. πέλανος means "a clotted mixture," and if we retained the word, it would be in apposition to, and explanatory of, πόπανα καὶ θυλήματα (or, προθύματα); but although πέλανος is often found as a sacrificial term, it could not fairly be taken to explain the two former words; and to explain the word, by asyndeton, as being another nominative to καθωσιώθη, would be harsh. Bergk's emendation is very plausible, and is approved of by Meineke. This description of the sacrifice is in imitation of tragic diction, if it is not actually borrowed from some lost tragedy.
663. "And each of us made up from little odds and ends a bed for himself." "ἐκ μικρῶν καὶ πολλῶν τὴν στιβάδα ἡντρεπίζομεν." Scholiast. παρακατῦω is strictly "to sew on beside," or "to patch up."
665. Νεοκλείδης: mentioned also in *Ekkles.* ll. 254 and 398, as Νεοκλείδης ὁ γλάμων, "the blear-eyed." He was an orator and a sycophant, and his character is preserved for us in a proverb of Suidas, Νεοκλείδου κλεπτίστερος.
668. "But when the minister of the deity put out the lights and told us to go to sleep."
673. ἐξέπληττε: "arrested my attention."
675. ἐφ' ἦν: "to which pitcher of porridge I strangely desired to creep." He had an eye on the porridge, which was brought into the temple as an offering by the old woman; and in lines 689-690 he passes himself off as one of the sacred serpents, by hissing and biting the woman's hand when she thrusts it out to protect her offering. The word ἐφερπύσαι, strictly used of serpents, looks forward to this.
677. φθοῖς: the Attic contraction for φθόϊας, acc. pl. of φθόϊς, -ϊος, "a cake."
681. ἤγειν εἰς σάκταν τινά: "He consecrated them into a certain wallet." This is παρὰ προσδοκίαν for ἐπὶ τὸν βωμόν.
682. νομίσας, κ.τ.λ.: "And I, believing that there was great holiness in this proceeding." Understand εἶναι after ὄσαν.
685. "Yes, by the gods, I (was afraid) lest he with his fillets should reach the pitcher before me: for his priest had already given me a lesson," to get all I could as quickly as possible.

688. ὡς ἤσθητό πού μου τὸν ψόφον: "As soon as ever she perceived the noise I made." Another reading is ὡς ἤσθάνετό μου, "as soon as she began to perceive, &c."
689. τὴν χεῖρ' ὑπερήρει: "Lifted up her hand over (the pitcher to protect it)." τὴν χεῖρα was probably written as a gloss on the margin, and so crept into the text. τὴν χεῖρ' ὑφήρει, the common reading, is retained by Dindorf, and can only mean "she tried to draw away her hand." But no mention has been made of her hand being thrust out, whereas in l. 691, infra, we find τὴν χεῖρα πάλιν ἀνέσπασε, which implies that it has been. To balance the sentence, then, some change must be made in this line to reconcile it with l. 691, where there is no doubt about the reading. The reading proposed by Hemsterhuys, approved by Dobree and Meineke, and adopted by Holden, ἄρασ' ὑφήρει, removes all difficulty. "Having raised (her hand), she was on the point of drawing away (the pitcher)." ἄρασ' is a *constructio ad sensum*, as if γραῦς had been written instead of γράδιον. χύτραν ὑφήρει, "was on the point of drawing away the pitcher," would be preferable to the common reading. The Scholiast's interpretation, ἐκτείνει τὴν χεῖρα κατὰ τῆς χύτρας, ἵνα μηδεὶς αὐτὴν λάβῃ· καὶ Μένανδρος· ἐξάραντες ἐπικροτήσατε, was certainly written *à propos* of some other reading, and ἄρασ' ὑφήρει is the best suggestion that has been made.
690. παρείας: a species of serpent, so called from its puffed cheeks (παρειά, the cheek). Its bite was harmless, and it was sacred to Asklêpios, and kept in his temple. Cp. Lucan. IX., 721, "Contentus iter cauda sulcare pareas." The word is variously written παρούας, παρώας, and παρείας, and is supposed by Liddell and Scott to be a reddish brown snake on the analogy of παρώας ἵππος, a chestnut horse (μεταξὺ τεφροῦ καὶ πυρροῦ, Photius).
694. ἔφλων: "I greedily devoured." "φλᾶν, 'cum crepitu quodam frangere,'" Blomfield.
708. ἐκεῖνος refers to Asklêpios.
712. The woman's suspicions are aroused, and she begins to think from a phrase of Kariôn's that there is more imagination than history in his narrative. λίθινον, from its position in line 710, might qualify δοῖδυκα and κιβώτιον, as well as θυεῖδιον. So she wants to know whether not only the mortar and pestle, but the wooden box (κιβώτιον) was of stone. He admits the wooden box is not. Then, she wants to know how he could possibly see, if, as he said, he was wrapped up. The ready answer is that there were holes in his cloak.
713. ὦ κάκιστ ἀπολούμενε: lit., "thou who art doomed to perish most vilely," "thou wicked scoundrel."

716. φάρμακον καταπλαστόν : "a plaster." The different kinds of φάρμακα, or medicines for *outward* application, were χριστά, ἔγχριστα, ἐπίχριστα (ointments), and παστά, ἐπίπαστα, καταπλαστά (plasters); while those taken *inwardly* were βρώσιμα and πότιμα, ποτά, πιστά. See Aisch. *Prom.*, l. 479, seq., and note.
718. σκορόδων, κ.τ.λ. : "three cloves of Tenian garlic." The Scholiast says that Tenos, which is an island of the Cyclades, was noted for the fierceness of its serpents and of its garlic.
719. ὀπός : "the acid juice of the fig-tree. Cp. Lat. *sap -or, suc- us*, A.S. *sap (sap)*. From ὀπός comes ὕπιον, *opium*.
720. σχίνον : *Scillam maritimam* (*i.e.*, squill), "natam," says Pliny, "aceto exacuendo."
διέμενος : 2nd aor. part. mid. of δειῖμι, "having diluted."
Σφηττιῶ : Sphêttoς was a deme in Attica belonging to the tribe Akamantis. Sphettian vinegar was very sharp, and the Scholiast says that even the Sphêttioi themselves were πικροὶ καὶ συκοφάνται. Every item in the prescription is very bitter and painful, whether the garlic, "the acid fig-tree juice," "squill," or "Sphettian vinegar," and is an amusing cure for sore eyes, the complaint of Neokleidês. See note on line 665.
725. ἐπομνύμενον : ἐπόμνυσθαι, lit., "to swear after, or accordingly," as a legal term = ὑπόμνυσθαι, which is perhaps the verb that should be read in this passage. ὑπόμνυσθαι is "to interpose by oath," but in Attic law it meant "to make oath (either personally or by proxy) that something serious prevents a person's appearing in court at the proper time," and so, to apply for a postponement of a trial, to bar proceedings by an affidavit, &c. Translate—"That I may stop you from going to the Assembly, having (for once) a real excuse." Dindorf and Bergk have the reading given in this text. But Dindorf proposes ταῖς ἐκκλησίαις, which Holden accepts. The meaning would then be, "that I may put an end to your obstructing public business at the Assemblies by false pleas."
727. Πλούτωνι : "τὸν Πλοῦτον Πλούτωνα εἶπε παίζων."—Schol. Ploutos is here identified with Ploutôn (Pluto), the god of the nether world, who as well as Ploutos was considered a god of riches, ὅτι ἐκ τῆς γῆς ἀνέεται ὁ πλοῦτος. Others regard Πλούτων as an endearing diminutive of Πλοῦτος, as γλύκων of γλυκός, &c.
729. ἡμιτύβιον : this, according to Pollux, 7, 71, is an Egyptian word meaning "towel." It is often found wrongly spelt ἡμιτύμβιον in the MSS., doubtless from a desire of the copyists to find some meaning in the name.
730. For Πανάκεια, see note on line 639.
733. ἐκ τοῦ νεώ : the invalids were in the sacred enclosure (τέμενος) around the temple, not in the temple itself. See line 659.

736. ἐμουῖ δόκει : for ἐμοὶ ἐδόκει.
737. This novel method of measuring time comes as a surprise to the audience, and is a second reference to the feminine weakness mentioned in line 645.
742. πῶς δοκεῖς : adverbial to ἡσπάζοντο, “greeted him, you can’t think how (*i.e.*, very enthusiastically),” lit., “greeted him, how do you think?”
749. In this line the woman apostrophises Askklēpios.
750. ὄχλος ὑπερφυῆς ὄσος : “a marvellously great crowd,” lit., “a crowd, marvellous how great.” The relative ὄσος is often joined to an adjective in this way, as θανμαστὸν ὄσον, ἀμήχανον ὄσον, &c.; ἀμήχανον ὄσον χρόνον = an inconceivable length of time. Cp. Lat. *mirum quantum, immane quantum*, &c. Similarly the adverbial forms, ὑπερφυῶς ὄς, ἀμηχάνως ὄς, &c.
756. ὄφρῦς συνήγον, κ.τ.λ. : “knit their brows and were gloomy the while.” Cp. *Nub.* l. 582, τὰς ὄφρῦς ξυνήγομεν; *Ach.*, l. 1069, τὰς ὄφρῦς ἀνεσπακῶς. This verse seems borrowed from some tragedy.
757. οἱ δ' : this refers to οἱ δίκαιοι (line 751).
758. ἐκτυπεῖτο : the passive of κτυπέω in its *causal* meaning, “the shoe was made to resound.” Cp. *Thesm.*, l. 995—
 ἀμφὶ δὲ σοὶ κτυπεῖται
 Κιθαιρώνιος ἦχώ.
 Dobree points out as undoubted examples of the passive use of this verb, Philostr. p. 201, κτυπεῖται τις ἐνταῦθα ὑπ' αὐτοῦ ἄκμων; p. 358, κτυπεῖσθαι δοκοῦντος τὰ ὄτα ὑπὸ ἐννοίας ἰππέων.
 The passage in the text, ἐκτυπεῖτο ... προβήμασιν is of tragic sound and is likely enough a tragic imitation.
760. ἕξ ἐνὸς λόγου : “at once,” lit., “at one word.”
765. εὐαγγέλια : acc. of reference depending on ἀναδῆσαι. “I wish to wreath you with a garland of leaves for good tidings, on your reporting such news as this.”
767. ἄνδρες : for οἱ ἄνδρες, Ploutos, Chremulos, and their friends the just men.
768. καταχύσματα : handfuls of *figs, nuts, and sweetmeats*, which used to be *showered* (καταχέω) over the bride, and over a new slave, by way of welcome on their entering their home. Cp. *Theopomp.*, com. II., 797—
 φέρε σὺ τὰ καταχύσματα
 ταχέως κατάχει τοῦ νυμφίου καὶ τῆς κόρης.
 Cp. Vergil, *Ecl.* 8, 31, *sparge, marite, nuce.* Ploutos, on returning with his new acquisition (*i.e.*, his sight) must be greeted as if he were bringing home a blushing bride or newly-purchased slave. The Scholiast says that ὀφθαλμοῖς is παρὰ προσδοκίαν for δούλοις. κομίσω is the aorist subjunctive, like καταχέω in line 790.

771. The choral ode which should precede the entry of Ploutos is missing, and it is very probable that several verses are also missing, because Ploutos would hardly begin with the words *καὶ προσκυνῶ γε*. With regard to the three opening lines, they are in tragic style, but the Scholiast tells us nothing of their origin, and they are not to be found in the extant tragedies.
 "Adorat sive salutatur solem, cujus lucem longo post tempore jam videt, ut solemus amicos salutare; deinde terram Atticam, quae eum quasi hospitio excipiat. Cf. *Eq.*, l. 156, τὴν γῆν πρόσκυσσον."—Bergk.
772. *σεμνῆς Παλλάδος κλεινὸν πέδον*: "the famous plain of honoured Pallas," *i.e.*, Athens, of which city Pallas Athênê was the tutelary goddess.
773. *χώραν τε πᾶσαν Κέκροπος*: "the whole land of Kekrops" is Attica, of which land this hero is said in the legends to have been the first king. He is said to have founded Athens, the citadel of which was called Cecropia in his honour. The later Greeks believed that he came from Sais in Egypt with a colony, and introduced Egyptian civilisation into their land; but modern criticism shows this belief to be unfounded. The name Κέκροψ is probably a redup. of the root καρπ-, seen in καρπός, and means *Fruitful*.
774. *συμφοράς*: his *misfortunes* were "consorting unawares with such (evil) men, and unwittingly shunning those worthy of his society."
778. *ἐκεῖν'*: "the former," *i.e.*, consorting with the wicked. Lat. *illu*.
ταῦτ': "the latter," or shunning the honest. Lat. *haec*.
779. *αὐτὰ πάντα πάλιν ἀναστρέψας*: "having adopted a diametrically opposite line of conduct."
781. *ἐπεδίδουν*: so Meineke and Bergk; *ἐνεδίδουν*: *vulgo*, "gave (myself) up to."
782. *βάλλ' ἐς κόρακας*: understand *σεαυτόν*. "Take yourself off to the crows!" *i.e.*, "to the deuce with you!" Lat. *Aprage in malam rem, or in malam crucem*. These words are spoken by Chremulos to one of the crowd of newcomers that try to force their friendship on him now that he has become rich. Then he falls into a soliloquy.
784. "For they poke and bruise one's shins, each anxious to show some sign of goodwill." Observe that *ἐνδεικνύμενος* is not plural to agree with the verb, but is attracted to the nom. sing. by *ἕκαστος*. Cp. Homer, *Il. O*, l. 663—
*ἔτι δὲ μνήσασθε ἕκαστος
 παίδων ἥδ' ἀλόχων.*
 Also *βάν β' ἴμεναι κείοντες ἐὰ πρὸς δώμαθ' ἕκαστος*, *Od. σ*, last line.

787. περιεστεφάνωσεν : “surrounded.”
788. ὦ φίλιτατ' ἀνδρῶν : this to Ploutos probably ; καὶ σὺ καὶ σὺ to Ploutos and Chremulos. The Scholiast understood it ὦ Πλοῦτε καὶ ὦ ἄνερ καὶ ὦ Βλεψίδημε.
789. καταχύσματα : see note on line 768.
790. καταχέω : aorist subjunctive.
792. Observe the double superlative πρῶτιστα, “for the first time.”
796. “Then in addition we shall avoid the charge of vulgarity. For it is not seemly in a dramatist to fling figs and fruit to the audience, and then to force laughter at these things.” διδάσκαλος refers to Aristophanes himself, and the force of the epithet is that he himself, like other dramatic poets, *taught* or *superintended the rehearsals* of his own choruses.
For γελαῖν ἐπὶ, “to laugh at,” cp. Aisch. *Eum.*, l. 560, γελαῖ δὲ δαίμων ἐπ' ἀνδρὶ θερμῶ, and *Il. B.*, l. 270, ἐπ' αὐτῷ ἡδὺν γέλασσαν. But ἐπὶ τούτοις might also mean “at this cost,” *i. e.*, the cost of vulgarity, or “in addition”; γελαῖν, in both these cases, being used absolutely.
800. Δεξιόνικος : supposed by the poet to be the name of one of the spectators, who, as soon as the wife of Chremulos came in with the nuts, had started to his feet to be ready when they were scattered among the audience.
- 802—958. With the choral ode which should be sung between lines 801 and 802, but which is now lost, the catastrophe of the play is reached. Henceforth all goes aright, for on Ploutos regaining his sight all the good wax rich and evildoers are reduced to poverty. Kariôn enters and gives a comic sketch of the good things the god has given to his master. A Just Man comes to see the god and thank him, and to offer up his wretched old clothes as a memorial. An Informer enters to bemoan the loss of his trade, but he finds no sympathy, is stripped, then clothed in the miserable old rags of the Just Man, and finally sent to the baths.
803. μὴδὲν ἔξενεγκόντ' οἴκοθεν : “without any cost,” lit., “having borne nothing out of the house (in exchange).”
804. The idea in this and the next line is that wealth was generally secured by dishonest means in Athens, yet wealth has now come tumbling in tumultuously to the household of Chremulos although they had done nothing evil to deserve it.
805. ἐπεισπέπαικεν : this is explained by the Scholiast to mean εἰσεπήδησεν, and he adds that it is a military term chiefly used of an invasion. “Has riotously invaded (the household).”
806. This verse was rejected by Bentley, and certainly looks suspicious when compared with line 802.

806. οὕτω: "On these terms (*i.e.*, having done nothing wrong to deserve it) wealth is a pleasant thing indeed."
810. φρέαρ: "oil jar." τὰ ελαιόδόχα ἀγγεῖα. Scholiast.
815. ἱπνός: various interpretations of this word are given, but the meaning of "lantern" (φανός) appears to be the most suitable to the present passage.
816. στατήρσι δ': "And we servants play at 'odd or even' with gold staters." The *Statêr* (= *standard*) was the chief gold coin in Greece. It was also called *Chrysus* (χρυσοῦς); and *Daric*, *Δαρεϊκός* or *στατήρ Δαρεϊκός*, from the coinage of Darius Hystaspes, just as *Louis* and *Napoleon* were names given by the French to gold coins. The Athenian gold statêrs were a little heavier than the darics, but were current at the same rate. In weight they were equal to *two*, and in value to *twenty*, Solonic silver drachmae. The Athenian statêr and the Persian daric were each worth about £1. 2s.
- ἀρτιάζομεν: "ludere par impar," Hor. *Sat.* II., 3, 248, called by the Greeks ἀρτιάζειν, ἀρτία ἢ περιπτά, or ζυγὰ ἢ ἄζυγα, was a game in which one had to guess whether the number of things (coins, nuts, &c.) held in the hand was odd or even.
820. With the triple sacrifice mentioned in this line cp. the Roman *suovetaurilia*. Properly speaking, *βοθυτεῖν* should only be used of the sacrifice of oxen, but here it is used freely for *θύειν*.
823. παιδάριον: diminutive of *παῖς*, a slave. A young slave is carrying the old tattered cloak of the Just Man.
- In the following scene, from this line down to line 965, the dialogue is carried on between the Just Man, Kariôn, and the Sycophant. Chremulos is now engaged indoors with the sacrifice, and remains off the stage till he enters again in line 965 with the words "μὴ δῆτ' ἐγὼ γὰρ αὐτὸς ἐξελέλυθα." The authority of the MSS. is in favour of this view, which is the one accepted by Bergk, Blaydes, and Holden.
- The theory that Chremulos should be substituted for Kariôn throughout the scene is maintained by Hemsterhuys, Brunck, and Dindorf. The Scholiast leaves it doubtful, observing only $\bar{\phi}$ (δικαίῳ) διαλέγεται ἢ ὁ Χρέμυλος ἢ ὁ οἰκίτης.
825. "You are clearly what you seem to be, one of the honest."
837. κοῦκ ἐδόκουν ὄρᾶν: "and they pretended not to see."
839. αὐχμός: "for the drought that befell my coffers was the ruin of me."
842. "And of what use to the god is the old cloak?" If *θεῶν*, the MS. reading, be followed, the meaning becomes "What, in the name of the gods, is the meaning of this old cloak?"
- Observe that lines 840, 842, and 844 end with *πρὸς τὸν θεόν*.
843. τουτί: this word should be taken with *τριβώνιον*, and not with *παιδάριον*.

844. With this line cp. Hor. *Od.* I., 5, 15—
 “Suspendisse potenti
 Vestimenta deo maris.”

845. τὰ μεγάλα : understand *μυστήρια*. The reference is to the great festival and mysteries of the Eleusinia, celebrated in honour of Dêmêtêr and Persephonê at Eleusis, a town lying on the sea-coast north-west of Athens and close to Megara. The Great Mysteries were celebrated for nine days every year in the month of Boêdromiôn, from the 15th to the 23rd, both at Athens and Eleusis.

It was customary to dedicate the garments in which one had been initiated at these mysteries; and this is why Kariôn asks the Just Man if these are his initiation garments. What he means is, “You have now been initiated into the mysteries of Ploutos. Is that why you wish to dedicate your cloak to him, as they do at the Eleusinia?”

849. χαρίεντα : This is ironical.

850. δειλαιος : The penult is short, and the word is written δείλαος in the Ravenna MS.

853. The metaphor in this line is borrowed from wine which is so strong that it is able to bear a large admixture of water without losing its goodness. So the Scholiast, Bergk, and Dindorf. “Even if this be the right explanation of πολυφόρος, yet to press the metaphor in *συγκέκραμαι* would make the sufferer to be the water mixed with (and weakening) his own calamity. If Aristophanes meant this, he meant the whole phrase to be in ridicule of his tragic contemporaries. It is not likely that Sophoklês and Aischulos meant *κεκράσθαι δύα, οἶκτω* otherwise than “to be plunged in.” And *πολυφόρω* is also explained *πολλὰ κακὰ φέροντι*. Of land it means “fruitful,” “bearing much good”: therefore why not of fortune “bearing much evil?” Green. This is probably the correct interpretation of *συγκέκραμαι*, although Bergk and others regard it as a continuation of the metaphor. But *πολυφόρος* undoubtedly has reference to the mixture of wine and water. Cp. *Equites*, 1188, *ὡς ἡδὺς, δὲ Ζεῦ, καὶ τὰ τρία καλῶς φέρων*; Kratin, II., 117, *ἄρ’ οἶσει τρία*; Galen. 11, 93, &c.

Translate: “So much in need of tempering is the fortune in which I have become hopelessly involved.”

859. αἱ δίκαι : “The informer must have redress, if there is law in Athens.” The mention of *δίκαι* gives the Just Man a clue to the character of the new-comer, whom, in the language of the mint, he declares to be “of a bad stamp,” and Kariôn, chiming in, gives him little comfort by assuring him that “it is very obliging in him (*i.e.*, serves him quite right) to be ruined.”

864. The informer takes it for granted that he himself was one of the good, the only class that Ploutos was to enrich.

867. ἔστιν ἐξολωλεκώς : Periphrastic perfect for ἐξολώλεκε. This construction is far more common in the pluperfect.
870. "By Zeus, there's not a bit of honesty in any one of you." Cp. l. 363, supra.
872. ὦ Δάματερ : Observe this Doric form of Δήμητερ. Doric forms were occasionally used by the comedians; and this very one has been already used in line 555.
 "O Dêmêtêr, with what swagger the informer has come in. It is clear that he is ravenously hungry."
875. The informer wishes to give them a stretch on the wheel, to make them confess their villainy.
876. οἰμῳξᾶρα : crasis for οἰμῳξει ἄρα.
883. "I don't care in the least for you. Here's a ring I am wearing that I bought for a drachma from Eudêmos." The point of this remark is that the ring is a magic one, and would protect its wearer from harm. Εὔδαμος is Doric for Εὔδημος.
885. ἀλλ' οὐκ ἔνεστι : The Scholiast explains this to mean ἀλλ' οὐκ ἰσχύει οὗτος ὁ δακτύλιος πρὸς τὸ δῆγμα τοῦ συκοφάντου. The general meaning must be "Your ring can't guard you against the bite of the informer." But how is this arrived at? The Scholiast's explanation is that φάρμακον is understood: "There is no cure in it (the ring) against an informer's bite;" so that δῆγματος depends on φάρμακον which is implied in δακτύλιος, because the ring was a δακτύλιος φαρμακίτης.
 Raper explains it thus: "There is not in the list of the virtues of this ring the words 'συκ. δῆγ.' Vendors of amulets possibly gave the purchaser a list of the healing powers of the amulet as follows—τοῦτο τὸ περίαιμμα ἰσχύει κατ' ὄψεως δῆγματος, and so forth."
 One Scholiast says that δῆγματος is the genitive after δακτύλιος, and Holden believes οὐ γὰρ ἔστι to have been his reading, i.e., "the ring is not the ring of an informer's bite." Others think the line should be written, ἀλλ' οὐκ ἔνεστι "Συκοφάντου δῆγματος."
 Dobree's explanation is "It is impossible (οὐκ ἔνεστι) to buy an amulet against the bite of an informer," in which sense οὐκ ἔνεστι is often found.
 Holden takes the line as it stands to mean "There is no informer's bite in his words," making δῆγματος a partitive genitive, and suggests ἐπιαδῆ or ἴασις for ἔνεστι.
 It seems most satisfactory to understand φάρμακον with the Scholiast.
889. οὔκουν τῷ γε σῶ : "Certainly not for your (good), you may be quite sure of that."
891. ἐπ' ἀληθεία : "in truth." Cp. Aisch., *Supp.*, l. 622 (Paley); and Theok. VII., l. 44, πᾶν ἐπ' ἀλαθεία πεπλασμένον ἐκ Διὸς ἔργος. The

μάρτυς is a witness whom the informer had brought with him, so as to be able to summon the others for trial. The witness, who takes no part in the dialogue, disappears before l. 933, infra. Translate :—“ Would, in truth, that you and your witness may burst, but not with eating (*lit.*, ‘ being filled with nothing ’).”
ἐμπλήμενος, syncop. aor. pass. part. of ἐμπίμπλημι.

894. The informer perseveres in his assertion that they are going to dine at his expense, and tells them that “ there is inside a large quantity of sliced fish and roast meat.”
896. Observe the change of case after ὀσφραίνει, first an acc., and then the genit. ψύχους. The latter is the usual construction ; but neuter accusatives may be used with all verbs.
897. “ Since he is wearing such a wretched cloak.”
904. σκήπτομαι : “ He is not so mad as to be a farmer, but he pretends to be a merchant when it happens to suit him.” Merchants were free from the public burthens at Athens on account of the help they gave in importing grain ; therefore, when the informer wishes to escape some tax, he poses as a merchant. Cp. Dêmsth., p. 893, ἐπὶ τῇ προφάσει τοῦ ἐμπορεύεσθαι συκοφαντοῦντας.
906. μῆδὲν ποιῶν : “ If you did nothing.” οὐδὲν ποιῶν would mean actually “ doing nothing.”
908. τί μαθῶν : These words are often found, like τί παθῶν, at the beginning of a question in Attic Greek, and though both phrases might be freely rendered by “ wherefore ?”, yet the former indicates some μάθος, and means more exactly “ on what *knowledge* (belief or persuasion) ?” The latter indicates a πάθος, and might be rendered “ on what *compulsion* (or inducement) ?”
- βούλομαι : At Athens it was a constitutional principle that any one who wished (ὁ βουλόμενος) might make proposals at the Ekklêsia for the amendment (abrogation, &c.) of laws, bring forward an impeachment, &c., but a check was imposed by the Graphê Paranomôn. βούλομαι in this line, and ὁ βουλόμενος in line 918, refer to this practice.
910. εἴ σοι, κ.τ.λ. : “ If you are odious for things that don’t in the least concern you.” προσῆκον is used absolutely. *Lit.*, “ If, it concerning you not all, then you incur hatred.”
912. κέπφε : Ὅρνεον ὑπερ φιλεῖ ἀφρὸν θαλάττιον ἐσθίειν. Scholiast. “ Noodle, booby.” The verb κεπφοῦσθαι, “ to be gulled,” is used by Cicero, *ad Attic*, XIII., 40.
913. “ Is inquisitive interference a thing to benefit the state ?” “ No ; but to uphold existing laws, and not to allow any one to do wrong, is.” “ Then, does not the state for this very purpose appoint dikasts to hold office ?” “ But who accuses ?” “ Whosoever chooses.” “ Well, I am that man.”

The laws were examined annually by the *Thesmothetai*, and

any changes they deemed advisable were reported to the *Nomothetai*, a legislative committee of the *dikasts*. Public advocates were appointed for the formal defence of all the laws attacked, and the citizen who proposed a change had to make out his case against this defence, to the satisfaction of the assembled *Nomothetai*. See Grote's *History of Greece*, chap. xlvii.

925. τὸ Βάττου σίλφιον : "the silphium of Battos." Battos, otherwise known by the name of *Aristotelês*, migrated from *Thêra*, one of the *Cyclades* group of islands, and led a colony to *Africa*, where he became the founder of *Cyrenae* (631 B.C.) *Cyreneans* stamped their coins with his image, holding in one hand the plant *silphium* (Lat. *laserpicium*). This plant was very valuable, and was exported far and wide on account of its excellence both in *medicine* and *cookery*. Hence it was an important source of revenue; and the phrase Βάττου σίλφιον passed into a proverb for a very magnificent and costly gift. *Catullus* (7, 4) speaks of *laserpiciferae Cyrenae*.
926. Just Man. "Put down your cloak at once." Kar. (to Informer) "Ho, you fellow! it is to you he is speaking." J. Man. "After that, take off your shoes." Kar. (to Informer) "It is to you he says all this." Inf. (defiantly) "All very well, but just let whichever of you chooses come up here to me." Kar. (mimicking the Informer's words in line 918) "Then that man am I." Then *Kariôn* sets to work to undress the informer, who protests against his being stripped "in open day" (μεθ' ἡμέραν).
927. ὑπόλυσαι : 1 aor. imperat. mid. As ὑπόδημα, the *under-bound*, is a shoe; so ὑπολύω, to *loosen under*, is the appropriate word for unfastening a shoe from the feet.
932. ὄρα's : the Informer's appeal is to the witness, whom he calls upon to give evidence of these doings.
935. οἴμοι μάλ' αἰθίς : borrowed from *Soph. Elect.*, 1416.
δὸς, κ.τ.λ. : addressed either to the Just Man himself or to his slave (see line 823).
942. καὶ ταῦτα : "them too I will this very moment peg to this fellow's forehead as to a wild olive-tree." The Scholiast's explanation is—ὅτι ἐπὶ τῶν κοτίνων καὶ ἄλλων δένδρων πανταχοῦ ἐν τοῖς ἱεροῖς προσπατταλεύουσι τὰ ἀναθήματα.
945. σῦζυγον ... καὶ σύκινον : observe the alliteration. καὶ σύκινον is generally explained here as meaning "even a weak (partner)," because the wood of the fig-tree was regarded as soft and of little use. Cp. *Theocr. I.*, 45—
σφίγγετ', ἀμαλλοδέται, τὰ δράγματα, μὴ παριών τις
εἴπη· Σύκινον ἄνδρες, ἀπώλετο χοῦτος ὁ μισθός,
where σύκινον means *ασθενεῖς*, and *Hor. Sat. I.*, 8, 1, "*Olim truncus eram ficulnus, inutile lignum.*" But it has been stated by the Informer in the previous line that he is much weaker

than his opponents. Thus, a *weak* partner would be of no use to him, as he would need a very strong partner to cope with them successfully. It is far more forcible to regard *σύκινον* as a pun on *συκοφάντης*, as they contain the common element *σύκον*, a fig. "If I get for fellow-worker even one of my own feather," *i.e.*, another informer.

Bergk thinks there is a reference to the proverb *συκίνη ἐπικουρία*, "a poor help," and that this is contrasted with *τοῦτον τὸν ἰσχυρὸν θεόν* of the next line. Liddell and Scott take *σύκινος* in this passage to mean *false, treacherous*.

950. For the *Βουλή* and the *Ἐκκλησία* consult Smith's Dict. of Antiq.
951. *πανοπλίαν*: the old cloak and the shoes.
952. *βαλανεῖον*: the poor went thither to get warm (see line 535, supra), and the Just Man who had been "King of the Beggars" there in his poor days, now hands over that office to the Informer.
- 959—1096. The Chorus, after the departure of the actors, sang an interlude after line 958. Next an affected old woman enters, who wishes to be thought young and handsome. She had a young lover who loved her when he was poor, but since Ploutos has changed everything he scorns her. The young man enters and continues to mock her, in which he is joined by Chremulos, although Chremulos pretends sympathy.
959. *ἄρ', ὦ φίλοι*: the usual mode of asking the way to a house. Cp. Soph., *Oed. Rex*, 934—
*ἄρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου
 τὰ τοῦ τυράννου δώματ' ἔστιν Οἰδίπου;*
960. *νέον*: referring to his newly-recovered sight.
962. *ἀλλ' ἴσθ'*: for this predicative use of the participle, cp. *Ranae*, l. 436, *ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένους*.
963. *ὦ μειρακίσκη*: "my pretty maid." The old woman is thus addressed ironically. The word is a dimin. of *μείραξ*. *ὠρικῶς* = *νεωτερικῶς*, "as becomes your youthful bloom." The old woman gives herself youthful airs and talks in a mincing way.
965. Chremulos enters saying there is no need for her to call, as he has himself come out, and would know her business.
970. *συκοφάντρια*: probably coined by Aristophanes, like *σοφίστρια* by Plato. Other examples are *ποιήτρια*, *μαθήτρια*, *πολεμίστρια*. His last visitor was a *συκοφάντης*, and he suspects that this is another of the same genus.
972. See note on line 277 for a full explanation of the dikasts getting their *γράμμα* to determine the order in which they were to sit for the day, and judge (*δικάζειν*). But instead of saying *ἐδικάξες* Chremulos *παρὰ προσδοκίαν* says *ἔπινες*. The order of drinking was settled by lot (probably by drawing letters, as in

- the case of the dikasts). Cp. Hor. *Od.*, I., 4, 18, *Nec regna vini sortiēre talis*, and II., 7, 25, *Quem Venus arbitrum dicet bibendi*. Translate—"But did you drink without its having fallen to your lot by letter to do so?" *i.e.*, "Have you been drinking out of your turn (or unfairly)?" He implies that she is a tippler, and thus lost her money.
973. ἐγὼ δὲ, κ.τ.λ. : "but I am wretched, and suffering from an itching desire."
979. "And I performed every service for him in return." Holden's reading, ἐγὼ δ' ἐκείνω γ' αὖ τὰ πάνθ' ὑπερέτουν, gives the same meaning and is more elegant.
982. ἂν ἦτησ' : "he would have asked," and hence "he would (*i.e.*, was accustomed to) ask."
987. This is ironical. "It is quite clear that he must have been shy with you when his demands were so modest."
989. μισητίας : there is a *double-entendre* in this word. It sometimes means *lust*, which Liddell and Scott wrongly give as its meaning here, and sometimes it means *greed*, which is clearly the meaning in this passage. The joke is maintained if we translate "He used to say that he asked me for these things, not from *lust for gain*, but because of his affection for me."
991. μεμνητο : 3rd per. sing. opt. of μέμνημαι, which is the perf. mid. of μιμήσκω.
992. ἐκνομιώτατα : "most inordinately," the superlative of the adv. used by herself (line 981).
996. τὰπὶ... ἔποντα : "(the other fruits) that are upon this tray." The repetition of ἐπὶ is redundant.
997. ὑπειπούσης : "and having added that I would come in the evening." Dobree and Blaydes take ὑπειπούσης to mean *Quum praedixissem*, a meaning in which the word is often found.
999. "He sent me back this milk-cake along with my present, on condition that I should never again go thither." The ἄμης was probably richer and better than the πλακοῦς sent by her, and was intended to show that the young man had now become rich, and had no further need of the old woman.
1002. πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι : for the former prosperity of the Milesians, see Herod., V., 28, where Milêtos is called "the ornament of Ionia." This line is attributed to Anakreôn, who used it even if he did not originate it. The Scholiast says it was the reply given by the oracle when the Karians inquired whether they should ask the alliance of the Milesians in war. Hence it passed into a proverb to denote the loss of former greatness. The young man meant that just as the Milesians were once great, so the old woman was once young and handsome.

1003. "It is clear that he was not a bad sort of fellow. Afterwards growing rich, he is no longer satisfied with lentil soup; though before, on account of his poverty, he used to eat up everything." There is something very unsatisfactory about *ἐπειτα* in line 1004. Holden takes it to mean "And so, therefore, since things are thus, or since he is of this character"; but *ἐπειτα* can hardly bear this meaning. Perhaps *ἐπειτα* looks back to the past time implied in *ἦν*; or it may be that line 1005 should precede line 1004. Dobree and Meineke conjecture *ἐπεὶ ζαπλουτῶν*, Bergk *ἐπίμιστα πλουτῶν*.
1006. *τῷ θεῷ*: *Dêmêtêr* and *Persephonê*.
1008. *ἐπ' ἐκφοράν*: "for your burial" or "to carry away your goods."
1011. "He used to call me endearingly his little duck and his little bird." This line stands *νητάριον ἂν καὶ βάτιον ὑπεκορίζετο* in the Ravenna MS., which is the best and oldest MS. of Aristophanes. The Scholiast read *νιτάριον καὶ βάτιον*, which he says were kinds of plants; and adds that she wishes to say the young man spoke of her as of choice flowers. But *βάτιον* would then be a diminutive of *βάτος*, a prickly bramble, and *νιτάριον* is not found elsewhere. Then, again, these two words were explained to be diminutives of proper names, *Nitaros* and *Batos*, effeminate men. Others explain *βάτιον* as a diminutive of *βάτος*, a kind of fish, perhaps the *ray*. All this is very unlikely. But, if *βάτιον* is the correct reading, it may possibly be explained as *βατίς*, "a bird that frequents bushes" (Lat. *rubicola*), from *βάτος*, a bramble-bush. Cp. Plautus, *Asin.* 3, 3, 103,
*"Dic igitur me anaticulam, columbulam, catellum,
 Hirundinem, monedulam, putillum, passerillum."*
 However, this passage from Plautus seems to me to confirm the brilliant emendation of Bentley, *νητάριον ἂν καὶ φάττιον ὑπεκορίζετο*, "she used to call me endearingly her little duck and her little dove." Bentley's reading would, however, leave a tribrach followed by an anapest, and although there are other examples of this, yet it is contrary to the metrical canons. To remedy this defect, Porson read *νητάριον ὑπεκορίζετ' ἂν καὶ φάττιον*. Meineke and Holden read *φάβιον* for *φάττιον*. *φάβιον* is a diminutive of *φάψ*, a wild pigeon, stock-dove.
1012. *ἦτησ' ἂν*: see note on line 982.
1013. *μυστηρίοις δὲ τοῖς μεγάλοισι*: see note on line 845. This might be on the fourth day of their celebration, when the women, with mystic cases in their hands, followed in procession the basket of pomegranates and poppy-seeds, as it was carried on a waggon drawn by oxen; or, perhaps more probably, on the seventh day, when the initiated returned from Eleusis to Athens amid jests and raillery. The term *μέγαρα* was applied to these mysteries, because there were also the *μικρὰ μυστήρια*,

which were held at Agrai, on the Ilissos, and were only a purification (προκάθαρσις) for the real mysteries.

The common reading in this line is ὀχουμένην instead of νῆ Δία. "And because some one looked at me at the Great Mysteries when I was on the waggon, I was worried for this the whole of the day. So very jealous was the young man."

1017. "O yes, no doubt," says Chremulos; "but the real reason apparently is because he preferred to eat up all your substance, without the aid of an intruder."
1020. ὄζειν: impersonal. "He used to tell me that there was a sweet fragrance from my skin."
1021. "Naturally, by Zeus, if you were pouring out Thasian wine for him." ἐνέχεις = ἐνέχεες, imperf. of ἐγχέω, to pour wine into a vessel.
1025. "So, then, my good friend, herein the god is not acting aright, although he gives out that he helps those who are wronged at any time."
1033. σ' οὐκέτι ζῆν οἶεται: This contains the same joke at the old woman's expense as that in line 1008.
1036. "I am so wasted with grief," she says, "that you might pull me through a ring." "Yes," says Chremulos, "provided it were not a finger-ring (δακτύλιος), but the ring round a sieve."
διὰ δακτυλίου ἐλκυσθῆναι was a proverb used of those who through grief or disease had become thin.
1040. "He *seems* to be going to a revel." "That's *clear*." Observe the difference between ξοικε and φαίνεται, which is clearly brought out in this line.
1042. σέ φησιν: "It is you he means," says Chremulos to the old woman. The usual reading in this line is τί φησιν. It is a better reading, and is given to the woman, who, as soon as she hears ἀσπάζομαι, a rather intimate form of greeting, interrupts the speaker by a request addressed to the others present to note, as a proof of her story, the familiar terms which existed between herself and the young man. But his next words show the real state of affairs.
1044. ὕβρεος: The genitive termination for nouns of this class in Attic was -εως and in Ionic -εος.
1046. ποίου χρόνου: for ποίου πολλοῦ χρόνου; i.e., "Long since! How so? Why, he was with me yesterday."
1048. δξύτερον βλέπει: cp. Hor., *Sat.* I., 3, 26, "Cur in amicorum vitiis tam cernis acutum?"
1050. πρεσβυτικοί: comically put for παλαιότεροι, because the woman is old. Cp. Aesch., *Eum.*, 691 (Paley),
ἀλλ' ἔν τε τοῖς νέοισι καὶ παλαιτέροις
θεοῖς ἄπιμος εἶ σύ.

1051. τῶν ῥυτίδων ὄσας : cp. τῆς ἀθάρατος πολλήν, line 694, supra.
1053. "For if only a single spark catches her, it will consume her like an old wool-bound harvest-wreath." The εἰρεσιώνη was an olive *harvest-wreath*, wound round with wool (ἐρίω), and used to be carried about by singing-boys at the two festivals of Πυανέψια and Θαργήλια. With the reading βάλλη (for λάβη) translate "should light upon her."
1055. διὰ χρόνου : "after (this long) interval."
1057. πόσους, κ.τ.λ. : the same kind of game as that already mentioned in line 816, except that in the present case it is required not merely to guess whether the number is odd or even, but to guess the precise number. As the woman is angry at this proposal, Chremulos banteringly takes it up and says, "Nay, I too will make a guess," and commits himself to her having three or four. "Pay up," says the young man, "for she has only a single grinder." Thereupon she objects to being made a *wash-tub* (πλυνός) in the presence of so many.
1071. "But, young man, I will not permit (*lit.*, I do not allow) you to hate this damsel."
1076. τὸ τί; "Wherefore?" It is the same as τί; or τινή; The Scholiast says "Οἱ χαλεπαίνοντες οὕτως ἔλεγον, τὸ τί;"
1077. "I respect your years. That is why I make her over to *you*, though I would never entrust her to another. So now take the damsel and go your way, and joy attend you."
1089. οὕς ἔχω : Meineke and Holden read ὡς ἔχω = "just as I am."
1090. "I also want to say a word to the god." This is because she wants to follow the youth. "Then, I won't go in," says he. "Courage, don't fear; for she won't offer violence," says Chremulos. Then both enter the house to see Ploutos, and Chremulos, being left alone on the stage, says, "O sovereign Zeus, how vigorously the old woman sticks to the youth, as if she were a limpet."
1096. The choral ode that followed this line is missing.
- 1097—1170. There is a knock at the door; Kariôn answers it, but cannot see anybody, because Hermês, true to his thievish ways, hides after knocking, and then appears when Kariôn is going in again; and on being questioned denies having knocked. He gives a humorous list of people and things that are to be brought out and mixed in a dish and flung into the pit, because Zeus is angry at men's neglect of the gods, who have received no presents since men became rich through the agency of Ploutos. He bemoans his own losses, but finds Kariôn very unsympathetic, and finally makes terms for himself, and begins with very menial employment.
1098. οὐδεὶς ἔοικεν : *i. e.*, ὡς ἔοικεν. "Nobody at all, apparently."

1099. ἄλλως : "in vain," "for nothing," "without cause."

κλαύσιᾶ : a desiderative form of the verb κλαίω, "to weep." Verbs in -σειώ, and several in -άω and -ιάω, have a desiderative meaning, e.g., δρασειώ, *I desire to do*; φονάω, *I want to murder*; μαθητιάω, *I long to be a pupil*. Some of those in -ιάω indicate bodily weakness or illness, as ὀφθαλμιάω, *I suffer in the eyes*; ὠχριάω, *I am of a sickly pallor*. I think it likely that this idea of illness is involved in the present passage. "The door suffers from an attack of whining (κλαυσιᾶ), and makes a noise without cause (φθεγγόμενον ἄλλως)." This is also Green's view, and seems preferable to "wants to weep, or to get itself beaten," i.e., "shall suffer for it," as Meineke, Holden, and Liddell and Scott interpret. In this latter sense κλαύσεται is the word that was commonly used.

σέ τοι λέγω : "holloa! Kariôn, it is you I mean, stop!"

1102. "No, by Zeus, but I was just going (to knock). Then, before I had time (to knock) (lit., *anticipating me*), you opened the door."

1107. "Why, you villain, Zeus wishes to mix every one of you together in a heap in the same dish, and fling you into the pit."

1108. ταυτόν : also written ταῦτόν, is crasis for τὸ αὐτόν.

τρίβλιον : this word is diminutive only in form.

1109. βάραθρον : see note on line 431.

1110. ἡ γλῶττα, κ.τ.λ. : "the tongue belongs to the herald of these things." The tongues of victims were consecrated to Hermês, as the Interpreter of the gods; and Athenaeus informs us that libations used to be poured over the tongues. Kariôn recognises whom he is speaking to, and virtually says, "Oh! you are the person to whom the tongues of victims are given; you are Hermês." For γίγνεται, a common reading is τέμνεται, which is ambiguous. It may either mean "The tongue of victims is cut (and set apart) for the bearer of this news," or "The tongue of one who bears such news as this is generally cut out," i.e., the news is bad and you deserve to lose your tongue for it.

1114. Since the restoration of Ploutos to sight, nobody any longer offers up to the gods frankincense, bay, barley-cake, victim, or any one single thing of any kind.

1118. "It is not so much the other gods that I am concerned about, but I myself am undone and utterly destroyed." KAR. "Oh, you are quite right (in looking after yourself)."

1120. καπηλίσιν : these huckster-women offered their wine-cakes, honey, and dried figs as bribes to Hermês, that he might enable them to cheat their customers.

1123. ἀναβάδην : “with my legs up.” This is the best meaning here, and is confirmed by the Scholiast, “ἄνω ἔχω τοὺς πόδας κοιμώμενος,” and he adds that slaves slept in this position lest their feet should become swollen by their continual running in the daytime.
1124. “Doesn’t it serve you right for allowing the huckster-women to be punished sometimes although you were so well treated by them?” They were prosecuted for adulterating the wine they sold, and Hermês did not save them.
1126. τετράδι : the fourth day of the month was sacred to Mercury, and his name still occurs in the French and Italian for Wednesday—Fr. *mercredi*, It. *mercoledì*.
- πεπεμμένον : from πέττω (πέπτω or πέσσω), not from πέμπω, as Meineke thinks. Cp. line 1142, infra. The cake was baked, and offered to Hermês on the day sacred to him.
1127. “When Hercules lost Hylas in the Argonautic expedition, and cried aloud for him ‘ut littus Hyla Hyla omne sonaret’ (Verg., *Ecl.*, IV., 44), a voice was heard from the sky saying, ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς,”—Bergk. The verse is very probably taken from a tragedy.
1129. ἀσκωλίαζ’ : this is a pun on the κωλῆς of the previous line. κωλῆ, a contr. of κωλέα, is the *ham of a swine*; and ἀσκωλιάζειν is to *dance on a wine-skin*, as they did at the Ἀσκώλια. The Ἀσκώλια took place on the second day of the Rural or Lesser Dionusia (Διονύσια κατ’ ἀγρούς, or μικρά), when the Athenians used to dance with one foot on greased goat-skins full of wine. Goats were sacrificed to Dionusos because of their destructiveness to the vine. Their skins were used to hold wine, and whoever could dance longest on the greased wine-skin got the skin and its contents as his prize.
- This dance was a source of great merriment, and is connected with the rise of comedy at Athens. Cp. Verg., *Geor.*, II., l. 380 :
 “Atque inter pocula laeti
 Mollibus in pratis unctos saluere per utres.”
- The joke in the text is next to impossible to render into English. “Ah me, for the ham of *the swine* that I used to devour.” KAR. “You may dance on *this wine* here, out under the open sky.”
1131. σπλάγχν’ : this refers to the entrails of Hermês himself as well as to those of the victims, whereas in the previous line it refers to those of the victims alone.
1132. “Ah me, for the cup mixed half and half!” This mixture is stronger than was customary among the Greeks. The usual proportion of the mixture was three measures of water to two of wine.

1133. "Drink this up, and run away as fast as you can." Kariôn treats Hermês throughout with good humour, and here offers him a cup of wine.
1137. κρέας νεανικόν: "a fine large piece of meat." Cp. Eurip., *Hipp.*, 1204, φόβος νεανικός, a great fear.
1138. ἐκφορά: this is a fem. noun. "But there is no carrying out (allowed)." The form ἐκφορά which is read here by some editors is neut. pl. of ἐκφορος. The Scholiast says that this formula was used in some sacrifices, and quotes Theopompus, εἶσω δραμῶν αἰτησον· ἀλλ' οὐκ ἐκφορά. In the present passage the word has no reference to burial, as in line 1008, though even there the word may refer to the carrying away of goods.
1140. "Whenever you purloined anything, I always caused you to escape detection." "Oh yes, on condition that you yourself should get a share of the spoil; for a cake well baked would fall to you." "Yes, and you would eat it." "Well, why shouldn't I? You got none of the blows, if I were caught stealing."
1145. Φυλήν: "Don't rake up old scores, even if you have captured Phulé." As the first edition of this play came out in 408 B.C., and Phulé was not taken till 403 B.C., this line clearly belongs to the second *Plutos* of 388 B.C.

Thrasuboulos was among the exiles who had to quit Athens under the régime of the Thirty Tyrants. He fled to Thebes, and with the aid of the Thebans seized Phulé, which was a fortress on the confines of Attica and Boiôtia. Thence he marched to Athens, overthrew the Ten who had succeeded to the Thirty, and re-established the democracy in 403 B.C. Thereupon an amnesty was proclaimed, of which Xenophôn (*Hellen.*, II., 4, 43) says, ὁμόσαντες ὄρκους ἢ μὴν μὴ μνησικακήσειν, ἔτι καὶ νῦν ὁμοῦ τε πολιτεύονται, καὶ τοῖς ὄρκοις ἐμμένει ὁ δῆμος. Converting the metaphor into a simile, we get "As the Democrats did not take revenge when they conquered the Tyrants, so you should not now wreak your vengeance on me for my former ill-treatment of you, because you are now rich and can punish me."

1151. This line is probably taken from some tragedy, perhaps one dealing with Teukros' departure for Salamis (in Cyprus), when banished by his father. Sophoklês and Iôn wrote dramas called *Teukros*. The sentiment is common, and suits the practical views of Hermês. Cp. Eurip., *Phaeth. Fr.* 774, ὡς πανταχοῦ γε πατρίς ἢ βόσκουσα γῆ. *Ibid. Frag.*, ἅπαντα δὲ χθῶν ἀνδρὶ γενναίῳ πατρίς. Menand., *Sent. Mon.*, l. 716, τῷ γὰρ καλῶς πρᾶσσοντι πᾶσα γῆ πατρίς. Ovid, *Fasti*, I., l. 493, "Omne

solum forti patria est." Publius Syrus, 623 Z, "Patria erit vestra ubicumque vixeritis bene." Cic., *Tusc. Quaest.*, V., 37, "Teucris vox . . . Patria est ubicumque est bene."

1153. **στροφαῖον**: "as god of turning," of the hinge (*στροφίγις*). On the principle of "set a thief to catch a thief," statues of *Hermês* were set up at the doors of houses ἐπὶ ἀποτροπῇ τῶν ἄλλων κλεπτῶν, as the Scholiast says. *Kariôn* pretends to misunderstand him, and replies that they don't now want any of his "tricky turns (*στροφῶν*)."
1155. *Hermês* next desires employment as the god of Traffic, but they are rich and don't need him to preside over petty traffic. Then he applies as the god of Guile, but they are honest folk; as the god of Guidance, but *Ploutos* can now see; and finally as the god of Games, in which capacity he takes service in the family of *Chremulos*. The Scholiast says, "λέγεται δὲ ὁ Ἑρμῆς στροφαῖος, ἐμπολαῖος, κερδῶος, δόλιος, ἡγεμόνιος, ἐναγώνιος, διακονος. Of these ἡγεμόνιος is general, and he was called ἐνόδιος, as guide of the living, and either πομπαῖος or χθόνιος, as guide of the dead.
1167. **γράμμασιν**: see note on line 277, supra. There was, as is evident from this passage, some fraudulent way by which a juror could enter his name on more jury-panels than one, though how this could be done is quite uncertain. There were in all ten panels, and therefore only ten letters, at the outside. The object of course would be that, if one panel had no case to try, the fraudulent juror, having several other strings to his bow, might be sure of getting his three obols in another panel. In the same way *Hermês*, having many strings to his bow, is always sure of employment in some capacity.
1168. **ἐπὶ τούτοις**: "on these conditions." But no conditions have been specified; hence it is probable that some lines have dropped out before this line, and that they referred to his rejection as ἐναγώνιος, and his employment as διακονικός. According to the present text he is employed as ἐναγώνιος, but is first set to qualify for it by performing menial service.
1170. *Exeunt Hermês and Kariôn*. Enter the Priest and *Chremulos*. The Priest of Zeus the Saver is starving. Nobody thinks of sacrifice now. Zeus is nowhere honoured since men have grown rich, and his priest's gains are gone. So the Priest bids good-bye to Zeus the Saver, and enters the service of *Ploutos*; and all prepare a procession to *Athênê's* temple to enthrone *Ploutos* as the true Zeus.
A choral ode is missing at the end of line 1170.
1172. **κακῶς**: understand ἔχω. "What is the matter, my excellent friend?" "How can I be otherwise than in a wretched

plight?" But this answer is hardly satisfactory, and Holden puts a comma after *κακῶς*, which he thus connects with *ἀπόλωλ'*, changing the intervening line to *ἀφ' οὐπερ οὗτος δεθεὸς ἤρξατο βλέπειν*, and regarding it as parenthetical.

1177. οὐδείς ἀξιοί: Nobody thinks it worth his while to sacrifice when he is rich, because there are no dangers from which Zeus could save him.

1181. δίκην ἀποφυγών: "having been acquitted in a law suit." *δίκην διώκειν* is "to be the prosecutor in a trial"; *δίκην φεύγειν*, to try to escape, *i.e.*, "to be the defendant in a trial"; *δίκην διδόναι* = (1) *dare poenas*, to suffer punishment; (2) and more usually, *sumere poenas*, to inflict punishment.

ἐκαλλιερέιτο: "And another in sacrificing would obtain favourable omens, and, as I was the priest, he would bid me to the feast."

1186. μὲν δοκῶ: note the personal construction.

χαίρειν ἔασας: "having bidden good-bye to," having renounced.

1189. Ζεὺς: Ploutos is meant. He is the real Saver.

1191. ἰδρυσόμεθ': "we will straightway enthrone Ploutos, only wait a little."

1193. ὀπισθόδομον: "The back-chamber" was the name given to the Athenian Treasury, because it was situated at the back of the temple of Athênê, on the citadel.

The allusion is to the fact that by lengthened war and political changes at Athens, the Treasury had become quite exhausted. But on the banishment of the Thirty and the restoration of the democracy, Athens again began to grow strong, and Aristophanes here predicts that wealth will soon return to the Treasury, *οὐπερ πρότερον ἦν ἰδρῦμενος*.

τῆς θεοῦ: Pallas Athênê.

1194. Lighted torches are brought out, and the priest leads the way for the god. The old woman bears a hand in the ceremony.

1199. ποικίλα: understand *ἱμάτια*. The Scholiast tells us that they dressed in purple and in various gay colours for the procession. The old woman had come already decked out in this way. "And you came of your own accord dressed in gay attire."

1204. Chremulos concludes with a pun which we cannot translate literally into English. *γραῦς* in line 1206 means the curds, scum, &c., as of boiled milk, and was a rustic luxury, and in

the next line has its usual meaning, "an old woman." Similarly in English we have "goody," which means "good-wife," "good-woman," also used for "the bonbons given to children." Some idea of the pun is given if we translate, "Why, look you, these pipkins are doing quite the reverse of all others. For in the case of the other pipkins the goodies are on the very top, but these pipkins are on the very top of the goody."

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