THE ACHARNIANS

OF

ARISTOPHANES.

REVISED, WITH PREFACE AND FULL EXPLANATORY
NOTES,

BY

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TO THE READER.

This work has been undertaken, not so much from a paucity of editions of the most popular and brilliant play of Aristophanes, as in defence of the old text, which, as it seems to me, has in many places been altered, without sufficient reason, not only by the German, but by their too obsequious followers, the English editors. I am well aware that to recall generally rejected readings may seem to some not only presumption, but a retrogression in scholarship. What strikes me, however, so strongly, brought up as I have been in the old-fashioned school of verse-writing, is not only the needlessness (though that is often very apparent), but the want of poetic feeling shown in many of the changes introduced. In saying this, I would not be understood as speaking of Aristophanes alone. Some changes, of course, are necessary, and many are such as commend themselves at once to every editor of judgment and taste. But others imply a caprice which seems to let nothing alone, and which has led the authors of them habitually to indulge in ingenious guesses, without possessing (as it seems to me) that correct sense of fitness and rhythmical harmony which are essential conditions of sober criticism.
Dr Holden will forgive me for expressing my surprise that so sound and sober a scholar should so meekly bow to the dictates of Meineke and Cobet. The otherwise excellent edition of Albert Müller (to which all succeeding editors must look for a full record of various readings and conjectures, as well as for a copious apparatus of references and exegetical notes) is too often liable to the charge of altering the MS. readings without due cause. Our own Elmsley was, like the sagacious and judicious Dobree, often successful, and some of his corrections are evidently right: but of a large number of his alterations, as indeed of Dobree’s, it is impossible to say more than that they are good readings in their way, and if one was treating an old writer as a teacher treats a schoolboy’s exercise, one might be willing enough to accept them. No critic perhaps has indulged in wilder guesses than Hamaker¹; and yet both Meineke and Dr Holden seem to show a respect for them which I, for one, am unable to feel. It appears to me that a conjecture ought not to be admitted merely because it is possibly or even probably true, unless the MSS. readings are, on metrical or grammatical grounds, certainly or most probably corrupt,—a canon which, rightly interpreted, would eliminate at least half of the alterations that have found a place in the texts of the Greek poets². Mr

¹ e.g. for οὐδ’ ἀν αὐτὴν τὴν Ἀχαιαν ῥαδίως ἤνεχετ’ ἀν, Dr Holden thinks it worth while to quote Hamaker’s emendation (!) οὐδ’ ἀν Ἀὐτοκλῆς παλαίων κ.τ.λ.

² The ugly word ἐντευτευτηδωμένης, adopted in Ach. 894 by
Blaydes seems to commence with the assumption that MSS. are generally very corrupt, and wholly untrustworthy; and that some one or other of a series of ingenious conjectures has a better chance of being right. On this subject I entirely agree with Mr Rogers: "Modern German criticism, as regards Aristophanes at least, is calculated rather to display the ingenuity of the critic, than to improve the text of the author. Alterations are introduced, without any semblance of authority or probability, apparently for no other reason than that they would, in the opinion of the editor, have done as well as the received and authorized reading." Fortunately (he adds) each succeeding editor sweeps away the emendations of his predecessor, so that we have a corrective process constantly going on that tends to bring us back to the old texts.

Meineke and Dr Holden from a conjecture of Mr Blaydes', seems to me far less probable than the vulg. ἐντευτλανωμένης, from τευτλανοῦ = τεύτλον. It is true that τευτλίς occurs and τευτλανοῦ does not; but τευτλιδοῦ is a pure invention.

1 P. 242 of his recent and useful edition of the Vespae.

2 I may illustrate these remarks by two passages in the present play. In v. 347, ἐμέλλετ' ἂρ' ἀπαντεῖς ἀνασείεις βοῆς has been altered, after Dobree and Elmsley, into ἐμέλλετ' ἂρα πάντως ἀνήσεως τῆς βοῆς, or τὴν βοῆν (ἀρα the MSS.). Unpleasing as this is to the ear, and (as I hope I have shown in the note) wholly unnecessary to the sense, it has found favour with most of the recent editors; while Mr Blaydes would have us believe, what I for one never can believe, that the poet wrote ἐμέλλετ' ἂρ' ἀνήσεων πολ' ὑμεῖς τῆς βοῆς. The other passage is v. 318, ὑπὲρ ἐπιζήνων θελήσω τὴν κεφαλὴν ἐχων λέγειν. I have no doubt whatever that this is the true reading; and I have quoted in the note several iambic verses,
A play so full of difficulties and political allusions as the *Acharnians* cannot be really explained by the short and rather scant notes which Mr Green and Mr Hailstone have given in their expurgated school-manuals. Young students are too apt to suppose (which is a great delusion) that all is simple and straightforward that is not commented upon in the editions they use. On the other hand, the length to which A. Müller’s notes extend is likely to deter all but the more careful and industrious students from using his otherwise learned and exhaustive work. Mr Mitchell’s book is copious in illustration, and shows great appreciation of the author’s meaning and wit, but it is of no value whatever as a critical edition. Not only of this play, but of all the comedies of Aristophanes it may be said, that there is ample room for a good annotated edition intermediate between the two extremes of brevity and prolixity,—avoiding on the one hand (as far as is possible in writing English notes) verbosity and which, if changed into trochaics by the addition of a *pes ereticus*, would give exactly the same position in the verse for τὴν κεφαλὴν. In truth, an anapaest is by no means uncommon in this place in the comic senarius; and we have no right whatever, because a second example happens to be wanting, to exclude it from a comic trochaic. Yet even Porson and Elmsley would alter τὴν κεφαλὴν to τὸν Κέφαλον (the joke of which I do not pretend to explain), while Müller admits into his text a conjecture of Hausing, ὑπὲρ ἐπιζήνου θελήσω τὴν γε κεφαλὴν σχὼν λέγειν (!), and Meineke coolly reads πάνω’ δ’ ἀν λέγω λέγειν, quoting in defence of so reckless a change ν. 355, ἔμοι θέλουσο ὑπὲρ ἐπιζήνου λέγειν ὑπὲρ Δακεδαμονίων ἀπανθ’ δ’ ἀν λέγω.
superfluity of explanation, on the other hand, leaving nothing unexplained. Such has been my object in preparing this as well as the edition of the Peace already published in the same form. I have consulted, I think, all the notes and commentaries that are really useful, including a careful perusal of the Scholia. In not a few passages, as it seems to me, the true sense has been overlooked or misunderstood, and I have endeavoured in such cases to throw some new light on the meaning of the author.

Though I admit with regret that some passages in this play are not fit for school-reading, I nevertheless object altogether to expurgated editions, as serving no really good purpose, while they misrepresent or pervert the whole tenor and character of a play. No young student need read verses that are certain not to be set nor in any way asked for: every one can read them in the cheap texts of Aristophanes that are so readily procurable. Jokes of this kind are generally as silly⁴ as they are coarse; they are fitted only to give pleasure to the mob for whom they were meant, and no well-regulated mind will dwell on them with delight. I think it better to let an ancient author (if he is to be read at all) speak for himself, than to attempt to make him appear moral when he is not so.

It has been part of my plan to discuss briefly

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¹ The Schol. on 733 remarks, in reference to the dressing up the Megarian's young children as little pigs, μικρὰ ἡ ἐννοια τῆς ποιητῆ.
such readings as seemed of sufficient importance to require notice. I have adhered to the method I have always followed, of making such remarks part of the general commentary, though the custom of writing critical notes separately, and in Latin, has some undoubted advantages. The disadvantage is, that nine out of ten students never look at separate critical notes at all. In revising the text I have compared throughout the readings of all the good editions of this play. Dr Holden generally takes Meincke for his guide; on the whole, I much prefer Bergk’s text to any other, and I have followed him in the main, though rejecting some of the alterations which even he, by no means an innovator\(^1\), has adopted. The Ravenna MS. (R) on the whole has been my guide rather than the Paris A, which in this play appears to be of next authority.

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

\(^1\) Bergk says in his Preface (Ed. Teub. 1867), “Sedulo operam dedi ut oratio Aristophanea quam maxime ex librorum optimorum auctoritate restitueretur; itaque haud raro malui locum aperte depravatum intactum relinquere quam pro arbitrio aut praeceptarum opinionum gratia immutare.” I have only carried out this principle a little further than himself.
readings, even without having entire confidence in their correctness. I think Bergk has shown a sound discretion in rejecting most of the unauthorized changes. It is evident that, even if we had more Boeotian and Megarian Inscriptions, they would be no guide to the patois of the country-folk, nor can much aid be obtained from the broad Doric which prevails in so large a part of the Lysistrata. Nor, again, is it possible to feel assured that the poet himself in all cases correctly wrote the words he may have heard in the conversation of Doric peasants in the Athenian agora. To the ordinary student, the exact orthography of provincial Greek words is of much less moment than it is to the philologist. In a work intended for the former, it seemed the less necessary to exercise the critical office too rigidly in this particular part of the play, which may be allowed to have come down to us in a less satisfactory condition.

The dialogue at the end of the play between Lamachus and Dicaeopolis seems also in some parts corrupt; but the changes adopted by Müller on metrical grounds are too violent to be safely followed. I have mentioned in the notes the most probable of them; though I am aware that these are matters of but little interest to ordinary readers. Few English students now undergo that special training in criticism that has always been characteristic of German scholarship. We retain, it is true—though contrary to the judgment of many—the practice of Greek and
Latin verse-composition; but our classical studies of late years have taken a different direction, and philology, history, and philosophy are the most usual subjects of our lectures and examinations. As a consequence, we seem to pay less attention to those niceties of metre and syntax which engaged the acute and observant minds of Porson, Dawes, Elmsley, and Dobree. This school has its latest representatives in Germany in Madvig and Cobet. Many of their proposed alterations may seem improbable and unnecessary; but they have earned the respect and gratitude of English scholars, and their works are an encouragement to the somewhat relaxing interest in close verbal scholarship, by proving that classical criticism is still thought worthy of being made the lifelong labour of the profoundest intellects and the most accomplished minds.

London,
July, 1876.
ERRATUM.

INTRODUCTION, page x, dele the words 'in Germany.'

year of the War. Between the capture of the port of Megara by Athens in the year 427 (Thucyd. III. 51, Ach. 761), and the death of Sitalces in 424 (Thuc. iv. 101, Ach. 134), but three years intervene. The express mention of the sixth year (Ach. 266, 890) fixes the date at the precise point between these historical limits. Like the two preceding plays, the Banqueters (Δαιταλεῖς) and the Babylonians, which latter had appeared the year before, the Acharnians was brought out under another name,—a fact avowed by the poet himself in more passages than one, though his real reasons for doing

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2 Ἐδθωμένους MSS., corrected by Dindorf and others.
3 τὴν πέρυς κωμῳδίαν, v. 377.
4 Vesp. 1018, Nub. 520—30, Equit. 512.
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The Comedy called, from the persons composing the Chorus, 'Aχαινῆς, i.e. townsmen of the large and important Attic deme which had suffered so severely from the ravages of the Spartan king, Archidamos (Thucyd. ii. 19), was brought out at the Lenaea¹ in the Archonship of Euthydemus², B.C. 425, in the sixth year of the War. Between the capture of the port of Megara by Athens in the year 427 (Thucyd. iii. 51, Ach. 761), and the death of Sitalces in 424 (Thuc. iv. 101, Ach. 134), but three years intervene. The express mention of the sixth year (Ach. 266, 890) fixes the date at the precise point between these historical limits. Like the two preceding plays, the Banqueters (Δαυτάλεῖς) and the Babylonians, which latter had appeared the year before³, the Acharnians was brought out under another name,—a fact avowed by the poet himself in more passages than one⁴, though his real reasons for doing

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

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

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

3 Ranke, p. xii., who quotes the βίος Ἀριστοφάνους ad fin., ὑποκρατι Ἀριστοφάνους Καλλιστρατος καὶ Φιλωνίδης, δι’ ὅν εἶδε κε τὰ δράματα ἐαυτοῦ.

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

5 v. 300.
The *Acharnians* gained the first prize, Cratinus being second and Eupolis third, the one with the Χειμαζόμενοι, the other with the Νομμηνίαι. Its object is essentially a political one, which was to expose the folly and injustice of the War-party as represented by Cleon, Lamachus and Alcibiades, who was just then coming into notice¹, and even by Pericles, as the author of the Μεγαρικῶν ψήφισμα, by which the Doric neighbours of Athens had been excluded from the market². The poet takes a fair view of the position between both the belligerents. If the Athenians had been wronged by the Lacedaemonians, by their destructive raids on the farms³, the Lacedaemonians were wronged by the Megaric decree, which the Athenians had refused to rescind at their special request⁴, and by their eager and inconsiderate haste to rush into war⁵.

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

¹ v. 615, 716.  
² v. 532.  
³ v. 512.  
⁴ v. 538. Thuc. i. 139.  
⁵ v. 539, καντεῖθεν ἢδη πάταγος ἢν τῶν ἀσπίδων. Thucydides, i. 23, regards the Athenians as really to blame; but the Spartan party, when the question of war was brought before them and the allies, voted for it by a decided majority; see ib. §§ 79 and 87. Mr Grote (vol. v. p. 376) says, "It is common to ascribe the Peloponnesian war to the ambition of Athens; but this is a partial view of the case. The aggressive sentiment, partly fear, partly hatred, was on the side of the Peloponnesians, who were not ignorant that Athens desired the continuance of peace, but were resolved not to let her stand as she was at the conclusion of the thirty-years' truce. It was their purpose to attack her and break down her empire, as dangerous, wrongful, and anti-Hellenic."
pugned, and the pressure of the democratic influence on the subject states had been severely exposed, probably with marked reference to the then recent event of the cruel punishment of the Mytilenians that had been advocated by Cleon for their unsuccessful revolt. That Cleon himself had been attacked by the poet we must infer, not only from the general sketch and purport of the Babylonians as given in the Parabasis of the present play, but from the known fact, more than once alluded to in the play itself, that Cleon prosecuted the author of it (viz. either Aristophanes or Callistratus, it is uncertain which) for speaking evil of the government in the presence of the allies. It is probable, from the expression in v. 379, εἰσελκύσας γὰρ μ᾽ ἐς τὸ βουλευτήριον, that the process called εἰσαγγελία was the form of the action adopted on this occasion. From

1 Thuc. iii. 36, b.c. 427.
2 v. 634—42. Schol. on v. 356, τοὺς Βαβυλωνίους—πρὸ τῶν Ἀχαρνῶν Ἀριστοφάνης ἐδίδαξεν, ἐν οἷς πολλοῖς κακοῖς εἰπεν. ἐκμιμήθησε γὰρ τὰς τε κληρωτὰς καὶ χειροτονητὰς ἁρχὰς καὶ Κλέωνα, παρόντων τῶν ξένων. (The last words refer to the play having been brought out, not at the Lenaea, but at the City Dionysia.) To the poet’s satire on the elections we may refer Ach. 598, ἐξειροτύησαν γὰρ μὲ — Δ. κόκκινος γε τρεῖς, and 642, καὶ τοὺς δήμους ἐν ταῖς πόλεσιν δεῖξας ὡς δημοκρατοῦντα. Mr Grote contends that the conduct of Athens towards its allies was generally reasonable, and no attempt was made to force on them a democratic constitution. The natural love of ἀὐτονομία and the agitation of the oligarchical factions against the Athenian rule were probably the main causes of dissatisfaction. See Thuc, i. 77, which is a defence against the charge of oppression.
3 v. 380, 502.
the triumphant tone of the poet in alluding to this event, it is clear that Cleon had failed in getting a verdict against him. No less a principle, in truth, was involved than what we should now describe as the censorship versus the freedom of the press. Cleon therefore was as determined to put down Aristophanes, as Aristophanes was to maintain the right of publicly assailing the faults or follies of the government. The persistent attack on Cleon both in the Acharnians and in the Knights was met by an action for ξενία or alien birth, one of the commonest forms of συκοφαντία brought against obnoxious citizens with a view to their being declared ἄτιμοι. The poet evidently thought the attempt to silence him was unjust. For he alludes to his own motives as just with repeated emphasis; and if he was conscious that his conduct was fair and upright, he could have regarded Cleon's enmity in no other light than that in which Plato regarded the death of Socrates. Not only is the peace-loving countryman, who throughout represents the poet's own views, called Δικαιόπολις, but he promises ὡς κωμῳδησάται καὶ δίκαια, i.e. that he will persist in the same

1 The obscure allusion in v. 653, τὴν Ἀἰγυπαν ἀπαιτοῦσιν—ἐνά τοῦτον τὸν ποιητὴν ἄφελονται, may be to some threatened action for ξενία on the failure of the first prosecution. Aristophanes was said by some to have been a Khodian, by others an Aeginetan (Vit. Arist. ap. Ranke, p. ix.), but by others γένος Ἀθηναῖος. And that he was a true-born Athenian Ranke thinks is evident from his general patriotism, ib. p. xii. A. Müller (Praef. p. xiv.) interprets the above passage of the poet having been a κληρονόμος in Aegina.
course in spite of all that Cleon can do to prevent him\(^1\), nay, even if all the world is against him\(^2\); and he adds, that "even Comedy knows what justice is\(^3\)." Part of this self-devotion to the cause of justice is the frequent reproach he throws on the Athenians for not seeing that they were themselves to blame for the war fully as much as the Spartan party\(^4\). He blames their vanity and their foolish compliance with any demand accompanied by compliments to their city\(^5\). It would seem that he had warned his countrymen in the \textit{Babylonians} against listening to the specious appeals of the ambassadors from the Leontines, the chief of whom was Gorgias\(^6\). On the whole then Aristophanes stands before us as one who has dared to say an unpopular truth, who has attacked a popular minister, who has been made a martyr to his own patriotism, and now asks the support of the right-minded (\(\delta\varepsilon\gamma\iota\omega\iota\)) of his countrymen against the oppression of the powerful and overbearing\(^7\).

\(^1\) v. 655, 661.
\(^2\) \(\alpha\pi\alpha\iota\iota\ \tau\acute{a}\mu\alpha\nu\tau\iota\lambda\alpha\), 493.
\(^3\) v. 500. See also 561—2, and 645, \(\delta\sigma\iota\iota\ \pi\alpha\rho\epsilon\kappa\iota\varsigma\delta\nu\epsilon\upsilon\upsilon\) \(\varepsilon\iota\pi\epsilon\iota\nu\varepsilon\nu\iota\nu\) \(\varepsilon\nu\'\ \Lambda\theta\nu\nu\alpha\iota\iota\upsilon\nu\) \(\tau\acute{a} \ \delta\iota\kappa\alpha\iota\aupsilon\iota\nu\).
\(^4\) See also Pac. \(604\) seqq., where the account given by Hermes of the causes of the war reflects more on Athens than on Sparta.
\(^5\) v. 371—4, \(636—40\). Hence the Athenians are called \(\kappa\epsilon\chi\gamma\nu\alpha\iota\omega\nu\nu\pi\acute{a}\lambda\iota\) in Equit. \(1262\). Perhaps Thucydides means the same when he makes the Spartan Archidamus say (I. 84) \(\tau\acute{o}\nu\nu \tau\acute{e} \ \sigma\omicron\upsilon\ \epsilon\pi\alpha\iota\nu\omega\nu\) \(\epsilon\zeta\omicron\tau\rho\iota\nu\nu\pi\omicron\tau\omicron\nu\) \(\nu\mu\alpha\varsigma\ \epsilon\pi\omicron\ \tau\acute{a} \ \delta\epsilon\nu\nu\alpha\nu\ \tau\alpha\rho\alpha\ \tau\acute{a} \ \delta\omicron\kappa\omicron\omega\nu\ \nu\mu\alpha\nu \ \omicron\kappa \ \epsilon\pi\alpha\iota\nu\rho\omicron\mu\omicron\epsilon\theta\alpha\upsilon\nu\ \eta\d\omicron\omicron\upsilon\gamma\nu\).
\(^6\) Thuc. \(\text{iii.}\ 86,\) Plat. Hipp. Maj. p. \(282\). To this probably Ach. \(636\) alludes, \(\pi\rho\theta\epsilon\omicron\rho\omicron\ \delta\ \nu\mu\alpha\varsigma \ \acute{a}\pi\delta\tau\omicron\ \tau\acute{o} \ \tau\omicron\nu\nu \ \pi\omicron\lambda\omicron\epsilon\iota\omega\nu\nu\ \omicron\pi\rho\omicron\beta\varsigma\omicron\epsilon\iota\alpha\varsigma\ \epsilon\zeta\alpha\pi\alpha\tau\omicron\omega\nu\tau\omicron\nu\ \pi\acute{a}\tau\omicron\nu\ \omicron\nu\ \iota\sigma\alpha\omicron\tau\epsilon\phi\alpha\iota\nu\nu\ \epsilon\kappa\alpha\lambda\omicron\nu\ \kappa\tau\lambda\iota\).\(^7\) Cleon \(\text{was} \ \beta\iota\alpha\iota\omicron\tau\alpha\tau\omicron\varsigma\ \tau\acute{o} \ \nu\omicron\lambda\iota\tau\alpha\varsigma\nu\), according to the well-known
That Dicaeopolis speaks throughout in the person of Aristophanes, cannot be doubted. He is even made to say that now at least Cleon will not prosecute him, and that he was dragged before the Boule by Cleon. Between Dicaeopolis and Aristophanes Callistatus intervenes, and thus the third party assumes the character of the first. It does not appear altogether improbable that Aristophanes himself acted the part of Dicaeopolis, and was known to the audience to have done so.

If we could show this, we should directly obtain some personal characteristics of the poet,—his small size and deficiency in physical strength, as we know that he was bald and had a ‘shiny’ forehead. Ranke however denies that the poet himself ever was an actor. There are difficulties in this question estimate of Thucydides, iii. 36. Aristophanes speaks of him as an absolute monster, a sort of hydra to be attacked and overcome, Pac. 755. His accusation he calls a διαβολή, Ach. 380, 502, 630.

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

2 v. 379.
3 v. 367, 591.
4 λαμπρόν μέτωπον, Pac. 774, if we adopt the reading of the Schol. The poet’s baldness had been ridiculed by his rivals, Nub. 540.

5 “Histrio nunquam, ut videtur, Aristophanes fuit” (p. xviii.). He considers that the protagonist was the χοροδιάσκαλος, and so directly represented the poet.
which it is not easy to solve. If it was notorious that Aristophanes was the author, why should he bring it out in another’s name? And if Callistratus, not Aristophanes, was the person prosecuted by Cleon for the Babylonians, would Callistratus have incurred a second risk by lending his name to the Acharnians? Could Aristophanes have asked him to do so? A. Müller thinks that Cleon was well aware who was the real author of the Babylonians, and that he brought the action against Aristophanes himself. At all events, he contends, if the action was brought in the name of Callistratus at first, the poet must have come forward and avowed the authorship in defence of his friend.

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

1 It is remarkable that not only Dicaeopolis passim but even the Chorus more than once seem to speak in the character of the poet. In v. 320 the Chorus, who are as yet on the side of the war-party, declare through their Coryphaeus that they hate Dicaeopolis worse than they hate Cleon, “whom,” says the speaker, “I will yet cut into shoe-leather for the play of the Cavaliers (Knights).” Again in 1155 the same Coryphaeus says that Antimachus when Choragus at the Lenaea shut him out when he was dining (δειπνῶν), i.e. excluded him from the feast given at the ἐπιτείχια, in honour of the victory. Müller argues that Aristophanes must be meant, and the occasion alluded to must be the success of the Δαιταλεῖς, since the Babylonians was acted at the City Dionysia, and Callistratus, as the exhibitor, could not possibly have been passed over at the ἐπιτείχια. (Praef. p. xii.)

2 Praef. p. xiii.

3 Equit. 512—540. A. Müller (Praef. p. xii.) infers from the words οὐχὶ πάλαι that it had long been no secret who was the
where he says his friends had expressed their surprise that he had not long ago 'asked for a chorus,' i.e. brought out a play, on his own account. The reason, he says, was his consciousness of the fickleness of popular favour, and his reluctance to court a popularity which in some of his contemporaries had been short-lived. The patriotic desire, avowed in the Clouds\(^1\), to elevate Comedy above the low buffoonery and the open indecency\(^2\) which had hitherto characterised it, and to make it, like its sister Tragedy, a means of imparting to the citizens at once information and counsel on political matters, was also too hazardous to be attempted by one avowed author. He seems therefore to have watched the experiment while another performed it for him. It may have been known to, or at least suspected by, some, and probably by Cleon himself, that Aristophanes was the real author: but it does not follow that the poet himself wished the fact to become known. Cleon, no doubt, in prosecuting Aristophanes or his representative Callistratus, thought to nip in the real author of the three preceding plays. After all, the natural timidity of young authors to face public criticism is often the real motive for the concealment of the name.

\(^1\) 520—548.

\(^2\) 'Indecency' is a relative term, i.e. there are degrees of it. The comedies and satyric plays at Athens were something more than merely coarse. Much as Aristophanes often offends our moral sense, it is reasonable to believe that he was less bad than some of his contemporaries. We must remember that a comedy lost one of its best chances of success in not being immoral.
bud this new growth, so pregnant with danger to himself, and so likely to damage his influence by diminishing his popularity. But the theatre proved too strong even for Cleon. The failure of his prosecution is sufficiently shown by the jubilant and defiant tone which the poet assumes in referring to it. In the *Clouds* he even speaks of sparing Cleon, and not trampling on him when he was down. In the *Wasps* an action brought against the poet consequent on the *Knights* appears to be meant; and to judge by the context, Aristophanes made some apology, in consideration of which Cleon, mindful perhaps of his former failure, did not press the prosecution further.

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

1 A. Müller, Praef. p. xi., “haec lis, quamquam soli Babyloniorum poetae intenta fuit, tamen totam poesim comicam spectavit.”
2 v. 659, πρὸς ταῦτα Κλέων καί παλαμάσθω καὶ πᾶν ἐπ’ ἐμοὶ τεκταίνεσθω.
3 v. 550, μέγιστον δυτα Κλέωνα ἐπαιν’ εἰς τὴν γαστέρα, κοῦκ ἐτόλμησ’ αὐθίς ἐπεμπηθήσο’ αὐτῷ κειμένῳ, where κειμένῳ perhaps refers to Cleon’s death, b. c. 422, if this passage belongs to the second edition of the play.
4 v. 1284, εἰσὶ τινες οἱ μ’ Ἑλεγον ὡς καταδιγγλάγην, ἥνικα Κλέων μ’ ὑπετάραττεν ἐπικείμενος.
5 ib. 1290, ταῦτα κατιόδων ὑπὸ τι μικρὸν ἐπιθήκευσα.
the Peace as a real blessing to the state, he speaks of him as the barking Cerberus in the world below, who may yet return to earth to disturb the city. It was too much to expect that the character of such a man should be represented to us with perfect fairness by one so openly an enemy as Aristophanes.

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

1 v. 271, εὗ ποιών ἀπόλωλ' ἐκεῖνος, κάν δέντι τῇ πόλει. See also 313, εἰλαβείσθη τοὺς ἐκείνους τῶν κάτωθι Κέρβερον, and 649, ἄλλ' ἔν τὸν ἄνδρ' ἐκεῖνον οὔπερ ἔστ' εἶναι κάτω.

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

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

4 Both however have a close affinity to the Satyric drama. Tragedy proper, Mr Grote remarks, was peculiarly an Athenian development.
may have existed between competitors for popular favour in these two departments of the Attic Drama. It is possible too that Aristophanes joined the side of those who thought the opinions of the tragic poet innovating and dangerous\(^1\). One thing seems certain, and the result is rather a curious one,—that the satire of Aristophanes has done more in comparatively late times in the general depreciation of Euripides as a poet, than it was able to effect with any of the schools of Greek Grammarians, who appear to have preferred Euripides to both Aeschylus and Sophocles.

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

\(^1\) On this subject see Mommsen, History of Rome, Vol. ii. p. 447; "Euripides in the legitimate issues of his principles coincided with the contemporary political and philosophical radicalism, and was the first and chief apostle of that new cosmopolitan humanity which broke up the old Attic national life. This was the ground at once of that opposition which the profane and non-Attic poet encountered among his contemporaries, and of that marvellous enthusiasm, with which the younger generation and foreigners devoted themselves to the poet of emotion and of love, of apophtegm and of tendency, of philosophy and of humanity. Greek tragedy in the hands of Euripides stepped beyond its proper sphere and consequently broke down: but the success of the cosmopolitan poet was only promoted by this, since at the same time the nation also stepped beyond its sphere and broke down likewise. The criticism of Aristophanes probably hit the truth exactly both in a moral and in a poetical point of view." He adds, "the new Attic comedy did nothing but transfer Euripides into a comic form."
'son of Gorgasus', the brave general Lamachus. His name does not occur in Thucydides till the year 422 (iv. 75), when we read of his making rather a dashing adventure in effecting a retreat by land from Heraclea on the Pontus to Chialcedon. From the allusion to his μισθοφορία it would seem that he had held the post of strategus or envoy on some of the numerous embassies, and that a determined hatred of the Lacedaemonians was one of his characteristics. In the Pax also he is one of the chief opponents of the peace. From the frequent mention of him in Aristophanes we can hardly doubt that he was a daring and active promoter of the war at the early period to which the Acharnians refers. His death is recorded in Thuc. vi. 101, under circumstances so similar to those described, in comic joke, in Ach. 1178, that the suspicion entertained on other grounds of the spuriousness of the latter passage is thereby much increased: it is either an ex post facto description or a very singular coincidence.

The plot of the Acharnians bears a close resem-

1 Ach. 1131. His real parentage is known from Thuc. vi. 8.
2 Ib. 619. "Ubi carpit Lamachi avaritiam." (Dr Holden, Onomast. Arist. in v.)
3 Ach. 620—2.
4 v. 473, ὃ Λάμαχος ἀδίκεις ἐμποδῶν καθήμενος.
5 Pac. 1290, Thesm. 841, Ran. 1039, &c.
6 ὃ Λάμαχος—ἐπιδιαβάς τάφρον τινὰ καὶ μονωθεῖς μετ' ἐλίγων τῶν ξυνδιαβάσαντων ἀποθνήσκει αὐτός τε καὶ πέντε ἡ ἔξ τῶν μετ' αὐτοῦ. This happened B.C. 414.
7 Compare διαπηδῶν τάφρον, Ach. ut sup.
blance to that of the *Peace*, which was brought out four years later, B.C. 421. In both plays a countryman complains and laments that he has been a grievous sufferer by the war; in both Pericles and Cleon are blamed as the authors, one as originating, the other as promoting it; in both a special truce is made for the private benefit of the farmer, and both conclude with an amusing contrast between the blessings of peace, and the horrors and losses of war. The *Knights*,—it has been remarked by Mr Grote,—makes no such complaint about the war, though it equally, if not more bitterly, assails Cleon. The victory of the Athenians at Pylos under Cleon and Demosthenes had so raised the hopes of Athens, and so depressed those of Sparta, that for the time no thought seems to have been entertained at Athens, but that the enemy must now succumb, and leave the victory in the hands of the Athenians. Hence they refused all overtures of peace from Sparta, for which the poet blames them in Pax 665. "The utter disgust for the war which marks the 'Acharnians,' a comedy exhibited about six months before the victory of Kleon, had given way before the more confident and resolute temper shown in the play of the 'Knights'."

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

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1 Mr Cox, Hist. ii. p. 222.
2 *ἐἰθεὶ νόμον*—ὡς *χρῆ Μεγαρέας κ.τ.λ.*, Aeh. 532. It was
shortly before the outbreak of actual hostilities. The unjust and oppressive treatment of this small Doric state, according to the poet's view, did more than anything to keep up the irritation between the

probably carried in the summer of 432 B.C. It is to be wished that we knew more clearly the feelings of Aristophanes towards the great statesman. He died however early in the war (B.C. 429), and so we lose sight of one who was the real adviser of it without finding any great censure cast upon his memory by the poet, who seems to have regarded him as an influential statesman only, but Cleon, his rival and successor, as a formidable demagogue. Mr Grote remarks (v. p. 441), "not only Pericles did not bring on the war, but he could not have averted it without such concessions as Athenian prejudice as well as Athenian patriotism peremptorily forbade." According to Thucydides, i. 79, it was Sparta that deliberately chose the war: so that nothing remained for Pericles but to direct it. Mr Grote adds that the comic writers hated Pericles, but were fond of acknowledging his powers of oratory and his long-unquestioned supremacy (p. 435). In Equit. 283 he seems mentioned with a qualified kind of praise. Of course, if Cleon was the enemy and rival of Pericles (Grote, p. 396), the poet was likely to side with Pericles, except only so far as he thought him instrumental in promoting the war. The main object which Pericles had before him in advising the war, or rather in meeting it as a necessity, was the honour of Athens. It seemed to him impossible to consent to the final demand of the Lacedaemonians (Thuc. i. 139), "to leave the Hellenes independent." This, as Mr Grote remarks (v. p. 370), "went to nothing less than the entire extinction of the Athenian empire." Cleon, while an opponent of Pericles, and yet an advocate of war, appears to have joined the side of those who objected to the dilatory policy of Pericles; while Aristophanes was one of a third—doubtless a large and influential—party who objected to the war-policy altogether. Cleon, with all his faults as a demagogue, was, as he soon proved himself, a man of action; and as such he was certain to oppose what seemed to him the pusillanimous counsel to let the enemy ravage Attica while the people remained cooped within the walls of the city. Pericles, on
Ionic and the Doric races. For by successive raids into Megaris, repeated every year till the capture of Nisaea, as well as, not to say mainly, by the latter event, the Megarians had been reduced to such poverty from the interruption of all trade with Athens, that they had induced the Lacedaemonians to appeal to Athens in their behalf; but such was the exasperation of the Athenians against the Megarians that they refused any concession, alleging as reasons some causes which seem to have little real weight. Albert Müller, in his brief but learned Preface, expresses his regret that no ancient writer has explained the exact relations between the Athenians and the other hand, appears to have felt that the Spartan hoplite was really the better soldier in the open field, and to have anticipated a crushing defeat in a land engagement with so numerous and well-disciplined a force. See Mr Cox, Hist. ii. p. 121.

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

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

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

3 p. xvi.
nians and the Megarians, from their first alliance with Athens in the third Messenian war (B.C. 461), up to the passing of the Megaric Decree. He thinks it probable that the Athenians never forgave the defection of the Megarians to the Lacedaemonian side after the defeat of Athens at the battle of Coronea, B.C. 445. It may therefore be taken as one proof of the boldness of the poet in taking an unpopular side, that he should so touchingly represent the misery of the Megarians, and so plainly charge the Athenians with being the cause of it. He comes forward under the name of Dicaeopolis to protect them against the odious συκοφάντα, whom he denounces as the pest of Athens. As regards the Boeotians, who both in this play and in the Peace are represented as equally excluded from the Athenian markets, Müller regards the suspension

1 Thuc. i. 114, μετὰ δὲ ταῦτα οὐ πολλῷ ὄστερον Ἑυβοῖα ἀπέστη ἀπὸ Ἀθηναίων. καὶ ἐς αὐτὴν διαβεβηκότος ἡγή Περικλέους στρατιὰ Ἀθηναίων, ἡγεῖθη αὐτῷ ὅτι Μέγαρα ἀφέστηκε. (This was in B.c. 446.) It is clear that Pericles regarded the revolt of the Megarians, which was to have been supported by a raid of the Lacedaemonians into Attica, as the more treacherously made on account of his absence. He returned from Euboea with all speed, and appears to have checked the raid, returning at once to complete the reduction of Euboea, an event alluded to in Nub. 213, οἴδ᾽, ὑπὸ γὰρ ἡμῶν παρετέθη καὶ Περικλέους.

2 v. 761—3.

3 Ach. 825—9.

4 v. 1003.

5 The abundance of good things which they could import is strongly contrasted with the utter poverty of Megaris, Ach. 873—80. The poet wishes to show the folly of the Athenians in needlessly depriving themselves of these ample supplies.
of their trade as resulting from the invasion of the Thebans into Plataea in the year 431\textsuperscript{1}. The same year therefore saw the beginning of the war and the exclusion of these two peoples from Athens; and we can hardly wonder that the poet combined the events as cause and effect. Add, that it was in this year that the Athenians were persuaded to retire within their own walls by the well-meant, but questionable advice of Pericles; so that trade-supplies were still further curtailed by the interruption of all farming operations. That the Megarians had been shut out of the market even before the Megarian Decree, is the opinion of A. Müller\textsuperscript{2}.

The account given by the poet (515 seqq.) of the reasons which induced Pericles to pass the decree are, in the opinion of A. Müller, mere idle gossip. "Sine dubio fictae sunt, et fortasse Acharnensium tempore ab irrisoribus petulantibus Athenis circumferebantur\textsuperscript{3}." Mr Grote expresses the same opinion about the anecdote given in the Peace\textsuperscript{4}, where the supposed collusion of Pericles with Phidias in withholding or misappropriating some sacred gold is

\textsuperscript{1} Thuc. ii. 2.

\textsuperscript{2} Praef. p. xvi., citing Thuc. i. 67, ἄλλοι τε παριόντες ἐγκλήματα ἐποιοῦντο ὃς ἑκαστοι καὶ Μεγαρῆς, δηλοῦντες μὲν καὶ ἑτερα οὐκ ὀλίγα διάφορα, μάλιστα δὲ λιμένων τε εἰργεσθαί τῶν ἐν τῇ Ἀθηναίων ἀρχῇ καὶ τῆς Ἀττικῆς ἀγορᾶς παρά τὰς σπουδὰς. It may be conjectured from Ach. 517—22, that this was in consequence of some dispute about market-tolls, which had given the Athenian informers a handle against the Megarian traders.

\textsuperscript{3} Praef. p. xviii.

\textsuperscript{4} v. 605.
alleged as the cause of the war. What the real motive was for that untoward measure is not distinctly stated. The reasons alleged by Thucydides are not grounds for passing the decree, but grounds for refusing to rescind it. It seems probable that the motive was one of combined hatred for their revolt, and of vengeance for the murder of the herald Anthemocritus, who had been sent by the advice of Pericles to expostulate with the Megarians on one of the two points mentioned by Thucydides, the occupation of some sacred land belonging to the Eleusinian goddesses.

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

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

2 i. 139.

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

4 Ach. 527. Mr Grote (v. p. 362) takes ἀσπασίας as the accusative plural, but with a double entendre. This seems hardly likely, and δόε πόρνας ἀσπασίας is hardly good grammar. But Dr Holden appears to follow him, as he omits the name of Ἀσπασία in his Onomasticon. To this lady perhaps Euripides alludes in the Medea, 842, where Cypris is said τὰ σοφία παρέδρον πέμπειν ἐρωτας, and ib. 1085, ἀλλὰ γὰρ έπτων μούσα καὶ ἡμῶν ἦ προσομίλει σοφίας ἐνήκεν, sc. ταΐς γυναιξιν. The Medea was brought out B.C. 431, the year after the passing of the Megaric Decree.
the 'idle stories.' The poet expressly says that the decree was passed διὰ τὰς λαϊκαστριὰς, and we are left to conclude from the context that it was by Aspasia's persuasion and influence that the measure was adopted.

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

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

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1 v. 537. 2 Vit. Arist. p. xvii. 3 Grote, v. p. 370. 4 Ach. 61, 134. The embassy to Persia is mentioned in Thuc. ii 7, that to the Odomanti *ib. 101*. Cf. Ach. 602, τοῖς μὲν ἐπὶ Θρᾴκης μεσοφοροῦντας τρεῖς ὀραχύνας. The context in the last passage implies that embassies were rather frequent at this juncture.
present play, those for peace and justice of course prevail, and thus the sturdy old charcoal-burners, who began by pelting the peace-making farmer, eventually
compliment him as \( \phi \rho \omicron \nu \iota \mu \omicron \sigma \) and \( \upsilon \tau \epsilon \rho \sigma \omicron \phi \omicron \sigma \), and join in singing the praises of the goddess \( \Delta i \alpha \lambda \lambda \alpha \gamma \eta \), to whose charms they had so long and so unaccountably been strangers. And not only the Chorus, but the \( \Delta \eta \mu \omicron \sigma \) have altered their views on the subject of a truce with Sparta.

Beside the Chorus of old men, \( \text{M} \alpha \rho \alpha \theta \omega \nu \omicron \omicron \omicron \alpha \chi \omicron \alpha i \) as they call themselves, thereby showing their fighting proclivities from early training, there appears to have been a kind of secondary or reserve Chorus, who represented successively the \( \text{O} \delta \omega \mu \alpha \nu \tau i \)\(^2\), the regiment of Lamachus, and the attendants of the Boeotian. It is certain that these actually appeared on the stage; and though we cannot tell in what numbers, it is likely that they were considerable, especially as \( \tau \omega \nu \lambda \omicron \chi \omega \nu \) is in the plural.

On the whole, the \textit{Acharnians} must be regarded as an exceedingly important play in its illustration
of a most critical\(^1\) period of Attic history. The statements of Thucydides nearly always agree with those of the poet; and if we make some allowances for the ill-feeling which both of them entertained for personal reasons against Cleon, we must conclude that we have in the main a right account of the combined causes of one of the longest, cruellest, and most unreasonable wars that were ever recorded.

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

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΚΑΙΟΠΟΔΙΣ.
ΚΗΡΤΗ.
ΑΜΦΙΘΕΟΣ.
ΠΡΕΣΒΕΙΣ 'Αθηναίων παρὰ βασιλέως ἥκοντες.
ΨΕΤΔΑΡΤΑΒΑΣ.
ΘΕΩΡΟΣ.
ΧΟΡΟΣ ΑΧΑΡΝΕΩΝ.
ΓΤΝΗ Δικαιοπολίδος.
ΘΡΑΤΗΡ Δικαιοπολίδος.
ΚΗΦΙΣΟΦΩΝ.
ΕΤΡΙΠΙΑΣ.
ΛΑΜΑΧΟΣ.
ΜΕΓΑΡΕΤΣ.
ΚΟΡΑ θυγατέρε τοῦ Μεγαρέως.
ΣΤΚΟΦΑΝΤΗΣ.
ΒΟΙΩΤΟΣ.
ΝΙΚΑΡΧΟΣ.
ΘΕΡΑΙΩΝ Δαμάχου.
ΓΕΩΡΓΟΣ.
ΠΑΡΑΝΤΜΦΟΣ.
ΑΓΓΕΛΟΙ.
ΤΠΟΘΕΣΕΙΣ.

I.

'Εκκλησία ἔφεστηκεν Ἀδηνησίν ἐν τῷ φανερῷ, καθ' ἑν πολεμοποιούντας τοὺς ῥήτορας καὶ προφανῶς τὸν δήμον ἐξαπατώντας Δικαιόπολις τις τῶν αὐτουργῶν ἔξελέγχων παρεισάγεται, τούτου δὲ διὰ τινος, 'Αμφιθέου καλομένου, σπεισαμένου κατ' ἱδίαν τοῖς Λάκωσιν, 'Αχαρνικοὶ γέροντες πεπυσμένοι τῷ πράγμα προσέρχονται διάκοντες ἐν χοροῦ σχήματι καὶ μετὰ ταῦτα θύσιν ὑποτέλων ὀρώντες, ἡς ἐσπεισεμένοι τοῖς πολέμωσις καταλεύσεις ὁρμῶσιν. ὁ δὲ ὑποσχόμενος ὑπὲρ ἐπιζήμου τῆς κεφαλῆς ἔχων ἀπολογηθεσθαι, ἐφ' ὅτι, ἂν μὴ πείσῃ τὰ δίκαια λέγων, τὸν τράχηλον ἀποκοπῆσθαι, ἐλθῶν ὡς Εὐριπίδῆν αἰττεὶ πτωχικήν στολῆν, καὶ στολίσθεις τοῖς Ἑλέου ῥακώμασι παραθένοι τὸν ἐκεῖνον λόγον, οὐκ ἀχαρίτως καθαπτόμενοι Περικλέους περὶ τοῦ Μεγαρικοῦ ψηφίσματος· παραβάνθεντων δὲ τινῶν ἐξ αὐτῶν ἐπὶ τῷ δοκεῖν συνηγορεῖν τοῖς πολεμοῖς, εἶτα ἐπιφερομένων, ἐπισταμένων δὲ ἐτέρων ὡς τὰ δίκαια αὐτοῦ εἰρήκτος, ἐπίφανεις Δάμαχος βορυζεῖν πειρᾶται. εἶτα γενομένου διελκυσμοῦ κατενεχθεὶς ὁ χορὸς ἀπολύειν τὸν Δικαιόπολιν καὶ πρὸς τῶν δικαστάς διαλέγεται περὶ τῆς τοῦ ποιητοῦ ἁρετής καὶ ἄλλων τινῶν. τοῦ δὲ Δικαιοπολίδου ἁγοντος καθ' ἑαυτὸν εἰρήκτην τὸ μὲν πρῶτον Μεγαρικός τις παιδία ἑαυτοῦ διεσκευαζομένως εἰς χορίδια φέρον ἐν σάκκῳ πράσιμα παραγίνεται· μετὰ τοῦτον ἐκ Βοιωτῶν ἐτερος ἐγχελεῖς τε καὶ παντοδαπῶν ὀρνίθων γύνων ἀνατιθέμενος εἰς τὴν ἀγοράν, οἰς ἐπιφανέντων τινῶν συκοφαντοῖς συλλαβάσιμον τινά ἐξ αὐτῶν ὁ Δικαιόπολις καὶ Βάλλων εἰς σάκκου, τοῦτον τῷ Βοιωτῷ ἀντίφορον ἐξάγειν ἐκ τῶν Ἀθηνῶν παραδίδωσιν, καὶ προσαγόντων αὐτῷ πλειώνων καὶ δεσμέων μεταδοῦναι τῶν σπουδῶν, κανθανατημένες. παροικοῦντος δὲ αὐτῷ Δούκαχο, καὶ ἔνεστηκεν τῆς τῶν Χών ἑορτῆς, τοῦτον μὲν
ΑΡΙΣΤΟΦΑΝΟΤΣ ΑΧΑΡΝΗΣ.

α’γγελος παρὰ τῶν στρατηγῶν ῥ’κων κελεύει ἐξελθόντα μετὰ τῶν ὀπλῶν τὰς εἰσβολὰς τηρεῖν’ τὸν δὲ Δικαιόπολιν παρὰ τὸν Διο-

νύσον τοῦ ἑρέως τις καλῶν ἐπὶ δεῖπνον ἔρχεται. καὶ μετ’ ὀλίγον

ὁ μὲν τραυματίας καὶ κακῶς ἀπαλλάττων ἐπανήκει, ὁ δὲ Δι-

καιόπολις ὕδεσθηκὼς καὶ μεθ’ ἑταίρας ἀναλύων. τὸ δὲ δράμα

tων εῦ σφόδρα πεποιημένων, καὶ ἐκ παντὸς τρόπου τὴν εἰρήνην

προκαλούμενον. ἐδιδάχθη ἐπὶ Εὐθυδήμου ἄρχοντος ἐν Δηναίοις

διὰ Καλλιστράτου καὶ πρῶτος ἦν δεύτερος Κρατίνος Χειμα-

ζομένως. οὐ σώζονται. τρίτος Εὐπόλις Νουμηνίας.

II.

ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΤ.

Ἐκκλησίας οὕτῃ παραγίνονται τινες

πρέσβεις παρὰ Περσῶν καὶ παρὰ Σιτάλκους τάλιν, οἱ μὲν στρατιῶν ἄγοντες, οἱ δὲ χρυσῶν

παρὰ τῶν Λακεδαιμονίων τε μετὰ τούτων τινὲς

σπουδάς φέροντες, οὐσ ’Αχαρνεῖς οὐδαμῶς

ἐίσαν, ἄλλ’ ἐξεβαλοῦν, ὃν καθάπτεται

σκληρῶς ὁ ποιητὴς. [αὐτὸ τὸ ψήφισμα τε

Μεγαρικῶν ἰκανῶς φησι], καὶ τὸν Περικλέα

οὐκ τῶν Λακώνων τῶν δὲ πάντων αἰτιοῦ,

σπουδάς λύσιν τε τῶν ἐφεστώτων κακῶν.]
ΔΙΚ. Ὁσα δὴ δέδηγμαι τὴν ἐμαυτοῦ καρδίαν, ήσθην δὲ βαιᾶ, πάνυ δὲ βαιᾶ, τέτταρα: ἀ δ' ὀδυνήθην, ψαμμοκοσιουγάργαρα. 


d' ἰδω· τί δ' ήσθην ἄξιον χαρηδόνος;

1—42. The Prologue. Diaceopolis, a farmer, as he himself says, of the deme Χολλεώδαι (406) in the Λεγειδ tribe, though, as most think, really an Acharnian, and representing by his name the ‘honest citizen,’ has arrived early in the morning of a regular (19) assembly, but finding the Puyx empty he soliloquizes in a vague and dissatisfied way on matters personal, political, and dramatic.

iv. ὅσα δὴ κ.τ.λ. ‘At how many things, to be sure, have I been stung in this heart of mine! Yet I was pleased at some trifles,—and trifles they were!—just four in number, while the vexations I endured were — sand-numerous!’ For the exclamation (as distinct from the interrogation) compare inf. 321, 1083. Vesp. 893, 932. Eur. Ιον 616, ὅσα σφαγᾶς δὴ φαρμάκων τε θανασίμως γυναῖκες εὗρον ἀνδράσιν διαφθοράς. Plat. Phaed. p. 61 c, οἰον παρακελεύει, ἐφη, τούτῳ, ὥ Σώκρατες.—ὅσα, supply δήγματα, or the syntax may be the same as τί ἠσθην, ἂ ὀδυνήθην &c.

2. πάνυ γε βαιᾶ A. Müller, after Elmsley, quite needlessly. —τέτταρα. These are not all specified, but only two (4 and 13), the small definite number standing in contrast with the compound meaning ‘heaps of sand multiplied by hundreds,’ ‘sand-numerous.’ Hesychius has γαργαίρειν’ πληθύνειν, and γάργαλα’ πλῆθος, πολλά. Alcaeus comicius (frag. 830), ὥρω δ’ ἀνωθεν γάργαλ’ ἀνθρώπων κύκλω. Ar. frag. 327, quoted by the Schol., ἀνθρώπον ἐπακτῶν πᾶσ’ ἐγάργαλ’ ἐστί. The comic writers used ψαμμοκόσιοισίσισισίσισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισισ

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


S. ἄξιον γὰρ. Supply τοῦργον as the subject, and φιλίας as the object. The construction, which the editors have generally misunderstood, is the regular one with the genitive and dative, as Eur. Hec. 309, ἡμῖν δ' Ἀχιλλεῖς ἕξιοι τιμῆς γίνασι. Inf. 205, τῇ πόλει γὰρ ἄξιον, 'for 'tis worth the city's while,' ib. 633, φησιν δ' εἶναι πολλῶν ἄγαθῶν ἄξιοι ὡς ὁ ποιητὴς. The clause here is a quotation from the Telephus of Euripides, κακῶς δλαιτ' ἄν, ἄξιον γὰρ 'Ἑλλάδι (where τοῦ ὀλέθρου was probably meant). The Schol. rightly supplies τὸ καταδικασθήραι τῶν Ἀθηνα, which virtually = τοῦργον.

9. ἀλλὰ κ.τ.λ. 'But then on the other hand there was another matter that pained me about the tragic performances,—when I sat gaping expecting the great Aeschylus, and then the crier called out, Bring on your chorus, Theognis.' This passage shows (1) how late the plays of Aeschylus continued in full popularity. (2) That in the midst of the troubles of the war the theatre was still the solace and delight of the countryfolk, as the panis et Circenses were the sole wish of the Romans. (3) That the audience assembled in the theatre had no
certain intimation beforehand what play would be acted. Twenty years later Aeschylus is made to boast in the Ranae (868) that 'his poetry had not died with him,' i.e. it was still popular on the stage.

10. The form κεκύρη is called by the Schol. 'Ionic.' He also recognises a synaeresis δάκρυς, more properly an absorption or elision, δή κεκύρη, as Elmsley and others read. The Attic pluperfect was (example gratia) τετύφη, not ἔτετύφειν.

11. Θέσυς. He was a bad poet, nicknamed ψυχρός, which furnishes the excellent joke about the frozen rivers in Thesm. 170, ὃ δ' αὐ Θέσυς ψυχρός ὡν ψυχρός ποιεῖ. "Unus e triginta tyrannis, quod testatur Xenophon, Heleni. iii. 22." Holden, Onomast. Arist. in v. (Schol. ἐκ τῶν τριάκοντα, δό καὶ Χλόν ἑλε-γετο. Cf. Ran. 970.)

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

13. ἐπὶ Μόσχου. 'Next after Moschus,' metā τῶν Μόσχων, Schol. We must be content to suppose he was some bad musician. The Schol. says ὃ Μόσχος καθαρφόδος 'Ακραγαντί-νος. It seems far better to render ἐπὶ thus than to theorize (which was Bentley's view) on the prize of a calf being still retained for the successful composer of dithyrambs, though this is also mentioned by the Schol. (βοηθήσα τιθήματος, Pind. Ol. xiii. 19). For the dative cf. Theocrit. vi. 20, τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καλὸν ἀείθεν. There is perhaps a joke between μόσχος and βοῦς in bovōtioν, 'to sing Cow after Calf.' Theocrit. viii. 80, τῷ βοῦτ γένος (κόσμος ἐστὶ). So inf. 1022—3, βοῦς—ἀπὸ Φολής ἔλαβον οἱ Βοὐτίοι.

14. Βοὐτίοι, sc. νῦν, which is also to be supplied with τῶν ὅρθιων inf. This would be some popular song in the key or mode called Δωραστή. The Schol. attributes the invention of it to Terpander.

15. τήτες. 'This very year,' opposed to the indefinite ποιεῖ. The event was therefore recent, the Lenaea (inf. 504) taking place in January.—διεστράφην, 'my head was turned the wrong way,' 'I got a crick in the neck from seeing it,' viz. from the sight of a performer who stood within the doorway instead of coming forward on the stage. For παρῆλθε he uses in joke παρέκυπε, a word often applied (as in Thesm. 797, Vesp. 178, Pac. 985) to the peering forth, or putting the head out, from a
half-opened door or window. Some, in regard to ὅδων, and comparing Equit. 175, εὐδαιμονίσω δ’ ἐι διαστραφήσωμαι: translate ‘I was made to squint.’ But the meaning even of that passage is ambiguous; and Av. 174, 5 is in favour of the former rendering.—Χαίρε, some dull droner on the pipes. Inf. 866, Χαϊρόδης βομβαίνω. Cf. Pac. 951. Av. 858.

17. Again the poet uses his favourite form of expression παρὰ προσδοκίαν. Instead of ‘never, since I attended any meeting, was I so stung with grief in my heart,’ he says ‘never, since I washed myself, did I so smart in my eyes from the soap-suds;’—κονία, potash, or lees, got from wood-ashes, and used as an alkali at the bath, where it was often adulterated with cinder-dust, Rau. 711, ὀπόσοι κρατοῦσι κυκκουστέφρους ψευδολυτρον κονίας καὶ Κωμολίας γῆς (‘fuller’s earth’). Lysist. 470, ἡμᾶς Λουσαν—ἀνευ κονίας. There is no allusion whatever to the dust in the place of assembly (Green). The words are probably a joke on ὑπὸ γὰρ ἀνίας τὰς φρένας. Cf. 36. Schol. δέον εἴπερ ὑπὸ λσπῆς τὴν κορίαν, ἦς καὶ ἐν ἄρχη ἐφι, ὑπὸ κονίας τὰς ὄφρας εἶπεν. This play on ὄμοια ὄνομα in Aristophanes is often quite overlooked. Cf. 141.

19. κονίας, ‘regular,’ in contrast with συγκλήτων, ‘extraordinary.’—ἐωθινής, ‘to be held at dawn.’ The early attendance at the Pnyx is often mentioned with satire, e.g. Vesp. 31, Eccles. 85.

21. οἱ δὲ. ‘And there are the people in the agora, talking, and running up and down to get out of the way of the ruddled rope.’ He looks down to the valley of the agora, and sees a performance going on, which appears to have caused some fun, the marking of idlers and loiterers (ἀγοραῖοι) with a red rope, in order to impose some fine for non-attendance. Eccl. 378, καὶ δήτα τολῶν ἡ μίλτος, ἢ ζεῦ φιλτάς, γέλων παρέσχεν, ἤν προσέφραυν κύκλῳ, where the sprinkling of red powder rather than the contact with a rope seems to be described.

23. ἀωρίαν, ὀψε, like ἀωρί
νυκτάν, Eccl. 741. The accusative is used as in ἀωρα, Aesch. Eum. 109. Eur. Bacch. 724.—εἶτα β’, as if ἡξομοιωθαν had preceded, by a not uncommon idiom. Mr Green is wrong in supplying an ellipse of ἥκουσιν.
The jumping down the declivity is aptly described by καταρρέων, a metaphor from a cataract. But none of the commentators rightly explain it. Meineke, followed by Müller and Dr Holden, reads ἄθροι. Suidas in n. having ἄθροι. Schol. διόνυσον δὲ τὴν πρῶτην συλλαβήν Ἀττικῶς.

26. εἰρήνη δὲ. 'But how peace is to be brought about, they care nought,' i.e. in comparison with their own convenience in coming when they choose, and sitting in the best position.—ὡς πόλεις, said as if in despair of the citizens, and in contrast with his own diligence and early arrival for business.—προστάτων, 'the very first,' viz. ως ἐρών εἰρήνης.—νοστῶν, 'making visits to,' Schol. ἀπλῶς ἐπὶ τούτων ἐρχόμενοι καὶ ἐπανερχόμενοι.

30. σκορδάωμαι, 'I yawn.' Ran. 922, τί σκορδάω καὶ δυσ-φορές;—γράφω, sc. ὑπομνήματα, 'make notes.'—παρατίλλομαι, 'I pull my whiskers,' an action of perplexity or impatience. The word occurs Plut. 168 and elsewhere in a somewhat different sense.—λοξίζομαι, 'I reckon up the costs of the war.'
32. ἀποβλέπων. 'Looking wistfully towards the country.' The citizens were now cooped up in the city, by the order and according to the policy of Pericles, Thuc. ii. 14. This not only made provisions and fuel dear, but created a difficulty in finding lodgings (Equit. 793) and caused a scarcity of clothes and other necessaries of life (Equit. 882. Pac. 686) as well as ultimately the fatal plague.

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

34. πρὶω, i.e. πριασο (aorist imper.). The dearness of charcoal is alluded to. Hence ἐγὼ ἀνθρακας παρέξω inf. 891. The demus or ward to which Dicaeopolis professes to belong, Χολλή or Χολλεῖςα (inf. 406) was, perhaps, like Acharnae, well supplied with charcoal, and had no need to buy it in the market. 'It never saw want,' he adds, with a rather poor pun, 'but it produced everything of itself, and that saw was far away.' For τὸ πρὶω, 'the word buy,' he substitutes ὁ πρὶων, expressive of laceration to the feelings. Müller thinks τὸν ἐμὸν δήμον must mean Acharnae, since that was specially famed for its charcoal. The Schol. too says ἵν γαρ ὁ Δικαίωτος Ἀχαρνεύς. ηὗτε gives a better sense, and has more MS. authority than ἰδίων, the reading of Eimsley and Dindorf. ηὗτε is the more correct form of the first person; and this is Meineke's reading.

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

40. ἀλλὰ γάρ, i.e. ἀλλὰ παντεστέων 'οὖς γάρ κ.τ.λ. 'Here come the Prytanes (the Proedri from the Bouλή) at noon.' An hyperbole for 'late,' the meeting being ἐωθην, 20.

42. ὠστίζεται, sup. 24. The scene is acted in the orchestra, into which the magistrates enter στοράδην, the θὺμαλή for the time representing the bema.
ἈΧΑΡΝῈΣ.

ΚΗΡ. πάριτ' εἰς τὸ πρόσθεν,
πάριθ', ὡς ἄν ἐντὸς ἦτε τοῦ καθάρματος.
ΑΜΦ. ἦδη τις εἴπε; ΚΗΡ. τίς ἀγορεύειν βουλεταί; 45
ΑΜΦ. ἐγώ. ΚΗΡ. τίς ὤν; ΑΜΦ. Ἀμφίθεος.

ΚΗΡ. οὐκ ἄνθρωπος; ΑΜΦ. οὐ,'
ἀλλ' ἄβανατος. ὦ γὰρ Ἀμφίθεος Νῆμητρος ἦν
καὶ Τριπτολέμου τούτου δὲ Κελεὸς γίγνεται'
γαμεὶ δὲ Κελεὸς Φαιναρέτην τὴθην ἐμήν,

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

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

45. τίς ὤν. 'Well, who are
you?' The question has refer-
ence to his qualification as
a speaker, and we may suppose
it was commonly put to any
one seldom seen in the as-
sembly.—οὐκ ἄνθρωπος; 'What,
not born of man?' He infers
this from the name, 'god-like
from both parents.' The word
is jocosely coined from the
more familiar ἡμίθεος.

46. Νῆμητρος. The Schol.
supplies τερείνω, not ἔκγενως. But
it was the descent that made
him immortal. The metre of
this verse is very awkward,
and it is not clear whether
the initial a in ἄβανατος is
long or short, and so also in
51, and Av. 1224. In 53 it
must be long, unless we read
with Brunck ἀλλ' ὥν ἄβανατος.
Here Elmsley proposed ἀλλ'
ἀβανατός γ', so that the verse
may begin with a dactyl. Mei-
neke considers Ἀμφίθεος cor-
rupt. We might read, ἀλλ'
eἰμ' ἄβανατος, Ἀμφίθεος, Δῆ-
μητρός ὥν κ.τ.λ.

47. Phænarete was the name
of the mother of Socrates, Plat.
Theaet. p. 149, where she is
said to have been a midwife.
Comparing this passage with
Nub. 137, καὶ φροντῖδ' ἐξήμβλω-
κας ἐξευρημένην, we may fairly
surmise that some satire is
intended on the philosopher's
low birth. Κέλεος, see Hom.
iv. 508, 'Quod nunc Cerealis
Eleusin, Dicitur hic Celei rura
fuisse senis.'
apart from acceptance. Elmsley's alteration, though adopted by Meineke, Müller, and Dr Holden, has little probability. In 57, the active is rightly used with the direct object ἡμῶν. But it is unnecessary to contrast the middle here, used in a periphrastic expression (like ἐργῇν, μνήμην ποιεῖσθαι &c.), with the active, where the modus loquendi is not the same. See inf. 131, 268. Av. 1590. Lysist. 950, ἀλλ' ὅτι, ὡς φιλτάτης ἀποδάς ποιεῖσθαι ψηφιεῖ. Thesm. 1160, εἰ βούλεσθε τὸν λοιπὸν χρόνον σπονδάς ποιήσασθαι πρὸς ἐμὲ, νῦν πάρα. See also Thuc. i. 28 fin.

52. σπονδάς ποιεῖσθαι, i.e. σπένδεσθαι. Elmsley's alteration, though adopted by Meineke, Müller, and Dr Holden, has little probability. In 57, the active is rightly used with the direct object ἡμῶν. But it is unnecessary to contrast the middle here, used in a periphrastic expression (like ἐργῇν, μνήμην ποιεῖσθαι &c.), with the active, where the modus loquendi is not the same. See inf. 131, 268. Av. 1590. Lysist. 950, ἀλλ' ὅτι, ὡς φιλτάτης ἀποδάς ποιεῖσθαι ψηφιεῖ. Thesm. 1160, εἰ βούλεσθε τὸν λοιπὸν χρόνον σπονδάς ποιήσασθαι πρὸς ἐμὲ, νῦν πάρα. See also Thuc. i. 28 fin.

53. ἀδάνατος ὄν. Either 'because I am immortal (and so do not seem to require it),' or 'though I am immortal (and deserve better treatment).' The Schol. refers οὐκ ἔχω to the poverty caused by the war.—ἐφόδια, 'journey-money,' allowance for going to Sparta to make peace. The satire, of course, is directed at the indifference of the authorities in making peace. Inf. 130. Dicaeopolis gives Amphithens eight drachmas (five shillings) out of his own means. The satire was felt by the authorities, for the bowmen (police on guard in the assembly) are summoned by the crier to drag away the speaker. Müller remarks "tace ceree jubetur Amphithens, quia de pace loquitur." This is somewhat confirmed by what follows. Dicaeopolis mounts the bema, and protests against a citizen being removed because he wished to speak about a truce. ὡς ἡξῆλε, cum voluerit. Nub. 578, δαιμόνων ἡμῶν μόνας οὗ ἔστε οὐδὲ σπένδετε, αὕτες τηροῦμεν υμᾶς,—where ὡς ἡξῆλε must be supplied. Cf. inf. 645.

55. περιφέρεσθαι, εἰς οὗτως ἀπαγόρευσθαι, ὡς ἡξῆλε, cum voluerit. Thesm. 975, τοῦ μόνου τέκνου με περιφέρεσθαι ἀποστεροῦμεν ἡμῖν; 59. κάθησο, σίγα, Meineke and Holden, after Bergler; but the vulgate is fully as good. 60. προπανειδῆτε, 'unless you allow me to speak about peace.' The more common term is χρηματίζεω, 'to give leave to bring
on a measure,' Meineke has προσβείς. The aorist expresses the complete and final concession.

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

62. πόλον. So inf. 109, 'King indeed! For my part (έγώ, emphatic) I'm sick of envoys, as well as of your peacocks and your spurious pretences.'—τάξις, τάξες, πατό. Some editors give ταξίς, others ταξίς, which latter seems the correct form, though not sanctioned by MSS.

64. τοῦ σχήματος. 'What a dress!' A genitive of exclamation not uncommon in Aristophanes, e.g. Λυ. 61, 'Απολλων ἀποστροφαί, τοῦ χασμῆματος. Equit. 144, ὁ Πάσειδον τῆς τέχνης. Inf. 87, τῶν ἀλαζονεύματων. ib. 575, ὁ Λάμαξ ἤρως, τῶν λάφων καὶ τῶν λόχων. Vesp. 161 &c.

66. φέροντας, 'getting.' So Oed. Col. 5, τοῦ συμκρού δ' έτι μείον φέροντα. Two drachmas, or eighteen pence, per day, for an ambassador, was a small enough pay; but for eleven years (Euhymenus was Archon b.c. 437) the sum total was considerable. Müller well compares Dem. de Fals. Leg. p. 390, τρεῖς μύρας ὀλοὺς ἀποδημησάντες καὶ χιλιάς λαβόντες δραχμάς ἡφόδιον παρ' υμῶν, where the whole sum is mentioned which was assigned for ten προσβείς, a little over a drachma each per diem.

68. καὶ δήτα, 'and I can tell you,' Ct. 142, Vesp. 13, καὶ δήτα ὅσα ταύματαν εἶδον ἀρτίως. The MSS. give διὰ τῶν Καῦστρων πεδίων, but the Rav. MS. has παρὰ διὰ. This shows that the preposition is an insertion. 'We pined for those fair plains by the Cayster,' like σοῦ τριχόμεθα ἥτη, Pae. 989.—ἐσκηνήμενον, 'sheltered from the sun, as we reposed comfortably on well-stuffed carriages, poor wretches that we were!' The last word, homines perditii, is an admirable satire on the easy way in which the task was performed. The σκηναὶ τροχήλατοι of Aesch. Pers. 1001 seem to be meant,
probably the ears with umbrellas, so often seen in Assyrian sculptures. The ἄρμαμαξα was properly a car used for conveying women, and like the Roman carphintum fitted with comfort and elegance.

71. ἐσωξομένην. Said aside and in bitter irony. 'Aye! no doubt I was particularly well off, who had to lie on a straw mat by the battlement!' i.e. as guard on some wall. The verb is used in contrast with ἄπολλύμενοι, and катακείμενος is purposely repeated. For γὰρ Meineke reads τάρ', much to the detriment of the metre, and with no improvement to the sense. Müller and Dr Holden give σφόδρα γ' ἄρ' with Brunck. (The Schol. has ἐσωξομένη ἄρα ἐγώ, but only by his own way of bringing out the sense.)—φορτφ. cf. inf. 927. The στιβάς, or bed of leaves, moss, &c. was much the same thing; see Pac. 348, Thuc. vi. 28, ἀντὶ τοῦ πόλεως εἶναι φρούριον κατέστη πρὸς γὰρ τῇ ἐπάλξει τήν μὲν ἡμέραν κατὰ διασοχήν οἱ Ἀρησίαοι φυλάσσοντες—ἐταλαποροῦντο.

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

76. ἄρα, οὖν. 'The city of dolts, don't you see how these envoys are mocking you?' Κρανα, an old epithet derived from the rock on which the ancient city stood. Similarly πατερ ἡμέτερη Κρονίδη, Vesp. 652. Cf. Lysist. 480, οἵτινες μοῦνοι ποτε τήν Κραναν κατέλαβον. 78. πλείστα. Tac. Ann. xi. 16, 'saepius vinolentiam ac libidines, grata barbaris, usurpans.' Ran. 740, πῶς γὰρ ὁ οὐχ γεγενάσας, ὡστε γαῖ πίνειν ὀϊς καὶ βιεῖν μόνον; The reading here is somewhat doubtful, the M.S. having καταφασίει τε καὶ πιεῖν. Elmsley reads ὅνασιος.

79. ἡμέις δὲ. Scil. ἄνδρας ἡγούμεθα. 'We are no better than the Persians in our estimate of the manly character. With us the greatest beast makes the greatest man.'—ἀνήρ often has the sense of 'a man indeed,' as in Equit. 179. Soph. Oed. Col. 393.
The most ordinary domestic matters must be performed by his Persian majesty with state ceremony and consequent delay. The 'golden mounts' (with a not very refined allusion) have primary reference to Persian wealth. Ran. 483, χρυσοὶ θεαλ, ενταῦθ' ἔχει τὴν κραδίαν;

83. πόσον χρόνον. 'And pray how long was it before he concluded that business?' For this genitive of time with an interrogative cf. Aesch. Ag 269, πολύν χρόνον δὲ καὶ τεῦχονταί πόλις;—πρωκτον, παρ' ἐπόνοιαν λοιπὸν τὸν στρατόν (Schol.).

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

85. δύον ἐκ κριβάνου. 'Roast-ed whole in (taken out of) the oven.' This would seem, from Herod. i. 133, to have really been a Persian custom; on birthdays, says the historian, οἱ εἰδαίμονες αὐτῶν βοῦν καὶ ἵππον καὶ κάμηλον καὶ ὄνον προτιθέαται, δόλου ὄπτον εἰς καμάμιαν. Ran. 506, βοῦν ἀπερράληκτ' ὄλον.

86. καὶ τίς. 'Why, surely no one ever yet saw oxen baked in an oven!' i.e. though ἀρτὸς κριβάνιτης is common enough. Cf. inf. 1123.

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

89. φήναξ, 'humbug,'—a play, perhaps, on φάκας.

90. ταύτ' ἐρα. 'So this is the way in which you hum-bugged us, with your two drachmas a-day!' See on 990.

91. Ψευδαρτάβαν, 'Sham-Artabas,' is a clever compound in imitation of Persian namescom-
meneing with ἄρτ, as Ἀρτεμ-βάρης, Ἀρτάβαζος, Ἀρτάμης, Ἀρ-σάμης. The title of 'King's Eye,' or prime minister, in it- self a genuine one (Aesch. Pers. 980, Herod. i. 114), is turned into ridicule by the use of a mask like the face of a Cyclops.

93. κόραξ. 'May a crow strike and knock it out, and yours too, who call yourself his envoy.' For τὸν τε σὸν (MSS. τὸν γε σὸν) compare inf. 338. Soph. El. 1416, εἰ γὰρ Διόνυσῳ θ' ὄμοι, i.e. εἰ ἐδε σοι (θάνατος Ἑλθοί) Διόνυσῳ τε. Oed. i. 1001, πατρὸς τε χρῆσαν μὴ φονεύς εἶναι, γέρων. Eur. Med. 982, πιάσει χά-ρις ἀμβροσία τ' αὐγα παῖσαι χρυσ-τευκτόν τοι στέφαινον περιβλέψαι.

95. ναυφρακτὸν βλέπεις; 'Art looking for a naval camp?' The joke turns on the man's mask, on which was painted a huge eye, and this is compared to the eye on the prows of boats (Aesch. Suppl. 746), by which they were supposed to see their way into harbour (πρώρα χωνί a προορᾶν). There is probably a double sense in βλέπεις, 'do you see the coast lined with ships?' and 'you look quite naval!' or 'like one who has a fleet to protect him,' i.e. like the holes in the sides of a trireme from which the oars are ex- tended. Cf. Equit. 567, πείαϊ μάχαιρον εὖ τε ναυφρακτῷ στρα-τῷ πανταχοῦ νυκτών. Inf. 254, βλέπουσα θυμωρόφαγον. Vesp. 643, σκύτλι βλέπειν. Schol. ναυ- φρακτον, ἕτοι ναύσταθμον.

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

97. ἄσκωμα. The leather flap was so called which kept the water out of the port-hole. Hesych. δερμάτινον ὃ ἐν ταῖς τριη-ρεσις ἔχουσιν. Schol. ἄσκωμα ὃ ἵμα ὃ συνέχω τὴν κόπτῃ πρὸς τῷ σκαλῷ. Ran. 304, ἄσκω- mata καὶ λίνα καὶ πίτταν διαπέ-πτων εἰς Ἐπίδαιαρων.—κάτω, the strap is supposed to hang down, and he compares the man's square plaited beard to it. 'I suppose this is an oar-strap that you have about your eye and hanging below it.'

100. The Athenian who acts the part of 'Sham-Artabas' has got up a few words in- tended to sound like Persian, but which appear in fact to be broken Greek. Mr Walsh ren-
ders it "Him just-enow begin to pitchoney Unzoundy;" and the words may be taken to mean that the King is patching up some old ships to send aid to the Athenians, or that he advises them to do the same to their own navy. The reading ἀναπίσσοναι, however, has no MSS. authority; most copies have ἔχαρξαν ἀπίσσονα, RV. ἔχαρξας πίσσων.

101. ὅ λέγει, viz. that a fleet is coming to aid you. But φησίν, 'he says,' seems in fact to mean 'he has to say,'—unless the joke turns on the arbitrary interpretation of the above words. Nothing in the former verse alludes to gold, while οὖν λέγω χρύσο, "no getty goldey" (Walsh), by a facetious mistake, negatives the very promise the envoy was instructed to give. Dicecopolis, however, especially notices the οὖ, and takes it as a definite refusal.

104. Ἰάον αὖ, Schol., who takes it for a barbaric pronunciation of οὖ. It may mean 'a second time,' as you have done before. Commonly, Ἰαοναί, which Meineke thinks should be retained. The form Ἰάωνων (gen.) occurs in Aesch. Pers. 1011.

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

108. ἀχάνας, meant to be the true interpretation of χαφόν in the compound, refers to a Persian measure of 45 medimni. Hesych. ἀχάνας: τινές μὲν Περσικὰ μέτρα, Φαντόμοις δὲ κίστας, εἰς δὲ κατείθεντο τοὺς ἐπιστικοῖς μοῦν ὀἱ ἐπὶ θεωρίας στελλόμενοι.

109. ποίας. See 62.

111. πρὸς τούτοι. Some understand ιμάντα, and supply βλέπων, 'keeping your eye on this strap, that I may not (viz. if you lie) flog you scarlet.' Or (with Reiske, who is followed by Meineke, Müller, and Holden) πρὸς τούτοι, εγο τε αδιυρο per hunc scuticam. The Schol. explains it, 'tell it to me here,' ἀντὶ τοῦ, πρὸς ἐμαυτῖν, but this should rather be πρὸς τόνδε. It
seems simpler to take τουτον for the ambassador, who has introduced Pseudartabas. 'Tell me plainly, and look your master in the face, that I may not flog you.' Thus we may supply τετραμένον.—Σαρδιανικόν, the φοινικις or red dye made from the Kermes oak, at Sardis. 

112. τοὺς λόφους ἔχοντα καὶ φοινική ὄξειαν πάνω, ἥν ἐκείνον φήσων ἦν βάρμα Σαρδιανικόν.

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

115. ἄνδρες. The plural may indicate that the envoy and Pseudartabas were acting in collusion. Perhaps however these two pretended eunuchs are included, inf. 117, the envoy being avowedly an Athenian. Dicaeopolis shrewdly detects the peculiar fashion of the Greek nod of assent and dissent, and boldly asserts that they are both Athenians in disguise. By ἀνανεῖν a throwing back of the head was expressed (which is said to be the custom of some modern Greeks), the contrary motion, ἐπινεῖν, being the same as we still use in nodding assent. See inf. 611. In Eccl. 72, κατανεὺειν means 'to assent.'

116. ἐνθέντε, εκ ἥας ἰρσα urbē.

118. ὅτι ἐστὶ Meineke, the MS. Rav. having ὅσις ἐστὶ. The change seems a bad one. The Greeks commonly say οἶδα (αὐτὸν) ὃς ἐστι, but οὐκ οἶδα τίς or ὅσις ἐστὶ.—Kleisthenes, a man of disreputable character, and ridiculed for shaving his head (Equit. 1374. Nub. 355. Thesm. 235, 575. Ran. 48, 422), is here chosen as about the last man who should play the part of an eunuch, since eunuchs do not grow beards at all. 119. The MSS. give ἐκευρημένε, and the Schol. quotes ὅ τερμόβουλον σπλάγχνων as from the Medea of Euripides, where the words do not occur.

120. τὸν πῶγον ἔχων. The joke consists in his having no beard, because he had shaved it off. The Schol. says this is a parody on a verse of Archilochus, ending with τὴν πυγήν
The same applies to Strato, who is mentioned as ἀγένειος together with Kleisthenes in Equit. 1374. Both here are satirised for their effeminate look.

125. ἀγχώνη, i.e. ἀγχωνῆς ἡ. At these words the pretended envoys leave the stage.

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

ΔΙΚ. ταῦτα δὴτ' οὐκ ἀγχώνη; καπείτ' ἐγὼ δὴτ' εὐθαδὶ στραγγεύομαι; 126 τοὺς δὲ ἐξενίζειν οὐδέποτε γ' ἵσχει θύρα. ἀλλ' ἐργάσομαι τί δεινὸν ἔργον καὶ μέγα. ἀλλ' Ἀμφίθεος μοι ποῦ 'στιν;

ΛΜΦ. οὕτοσὶ πάρα.

ΔΙΚ. ἐμοί σὺ ταυταύ λαβὼν ὁκτὼ δραχμὰς 130 σπονδᾶς ποίησαι πρὸς Ακαιδαμονίους μόνος καὶ τοῦτο παιδίουι καὶ τῇ πλάτιδι:

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

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775. Exclusus fore, Hor. Sat. i. 2. 67. The Schol. however quotes from Eupolis νῆ τῶν Ἕσσειδώ, οὐδέποτ' ἵσχει θύρα. 128. δεινὸν ἔργον, viz. the making a truce, or rather, perhaps, a special truce.

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

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

132. τῇ πλάτιδι, i.e. τῇ ἀλόχωφ, from πελάξεων. Hesych. πλατίν' γυναικα—πλατιστ' ἡ γυνη. Equally rare terms for a wife are τᾶλας (Soph. Ant. 629) and the Homeric δαρ, said to be connected with ἐφευν.
133. ύμεῖς, εκ. οί 'Αθηναῖοι. 'Do you go on sending envoys and gaping like fools,' viz. with stolid admiration of Persian wealth and parade. The MSS. and the Schol. give κεχάνετε, the imperative of the perfect, but Elmsley and others read κεχύνετε (the present imp. from a reduplicated form κεχύνω), on the authority of Herodian ap. Bekk. Anecd. p. 1287; and this is better suited to the context, which implies duration.

134. Θέωρος. This is the man who is in several places satirised as a κόλαξ, Vesp. 42, 159, 1236, and a perjurer, Nub. 400. It may be doubted if he was really an envoy to Thrace; it was enough to hold him up as an ἀλαζὼν, 'an impostor,' like the other πρέσβεις.—Σιτάλκους, from Sitalces son of Teres, and king of the Thracian Odrysae. He had made a treaty with the Athenians b.c. 431, and they in return had presented his son Sadocus with the citizenship (inf. 143). See Thuc. ii. 29, and iv. 101, where the death of Sitalces b.c. 424 is recorded. Theorus therefore is represented as having been absent six years, which he justly calls πολύν χρόνων.—εἰσ-κυρύττεται, 'is being ushered in,' by the public crier before the Assembly.—This, like most of the remarks of Dicaeopolis, is supposed to be said aside, or indignantly addressed to himself.

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

138. κατένυψε, 'if it had not snowed over all Thrace,'—the agent being omitted from its indefiniteness.— τὴν Ὁράκην ὀλην, the usual idiom, not τὴν ὀλ. Ὁρ. ορ ὀλ. τὴν Ὁρ. So τὴν νῦθ' ὀλην, Eccl. 39. Inf. 160. τὴν λόχυν ὀλην, Av. 224, but ὀλην τὴν νύκτα Eccl. 1099. So too ἡ πόλις πᾶσα is more common than πᾶσα ἡ πόλις.

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

141. ἐπινο. He should have
said ἐπρασσον, ‘I was transacting business,’ but he changes the word in reference to the Thracia amystis, Hor. Carm. i. 36. 14. Eur. Rhes. 419. As the singular is here used, but the plural in 136, Müller follows Blaydes in his needless alteration οὐκ ἀπήν ἂν (which is defensible, though the Greeks prefer οὐκ ἂν ἀπήν), and Meineke proposes (but fortunately does not adopt) χρόνον μὲν οὐκ ἐγὼν ἂν ἢ ν Ὁράξη πολὺν. There is not the slightest difficulty in the plural. Every ambassador would have some attendants at least, if there were not several πρέσβεις.

142. καὶ δὴν. ‘And indeed;’ and I can tell you,’ &c. Cf. 68. Eccl. 378. Soph. Ant. 449, καὶ δὴν ἐτάλμασεν ὁ ὑπερβαίνειν νόμους; i.e. κἀπειτα, ‘and did you nevertheless,’ &c.

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

144. καλὸι. On Greek vases we not unfrequently find a figure with a name and καλὴ or καλὸι added in compliment. Lovers used thus to express their sentiments on walls or doors; cf. Vesp. 97.

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

146. φαγεῖν ἄλλαντας, ‘to eat black-puddings,’ i.e. to be present at the feast of the Apaturia, when the infant sons of citizens were enrolled in the φαρτίαι. ‘Apaturia hoc loco commemorantur, quam Sadocus quasi Atheniensis modo natus sit; jocus in eo potissimum quaerundus est, quod Sadocns more puororum maxime gaudet in siciis, de quibus ei narratum est.’ Müller.


148. ὃ δὲ, the father, Sitalces. He would bring, he said, so large a force into Attica that the Athenians should compare them to locusts. The answer of Dicaeopolis shows that he regarded Thracian auxiliaries in the light of an invading pest in so poor a land as Attica.
στρατιῶν τοσαύτην ὡστ' Ἀθηναίους ἔρειν,
όσον τὸ χρῆμα παρανότων προσέρχεται. 150
ΔΙΚ. κάκιστ' ἀπολοίμην, εἰ τι τούτων πείθομαι
ὅν εἴπασ εὔναυθοῖ σὺ, πλὴν τῶν παρνότων.
ΘΕΩ. καὶ νῦν ὀπερ μαχιμῶτατον Θρακῶν ἔθνος
ἐπεμψεν ἡμῶν. ΔΙΚ. τούτο μέν γ' ἡδη σαφές.
ΚΗΡ. οἱ Θράκες ἢτε δενρ', οὐς Θέωρος ἡγαγεν. 155
ΔΙΚ. τοιτί τί ἐστι τὸ κακόν;
ΘΕΩ. 'Οδομάντων στρατὸς.
ΔΙΚ. ποίων 'Οδομάντων; εἰτέ μοι, τοιτί τί ἢν;
τίς τῶν 'Οδομάντων τὸ πέος ἀποτεθρίακεν;
ΘΕΩ. τούτως εάν τις δύο δραχμὰς μισθῶν διδοῦ,
καταπελτάσονται τὴν Βοιωτίαν ἡλιν. 160
ΔΙΚ. τοισδί δύο δραχμάς τοῖς ἀπεψωλημένοις;
ὑποστένηι μένταν ὁ θρανίτης λεώς,

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

154. τούτο μέν. That they are μαχιμώτατοι. They show fight, perhaps, in attempting to get the provisions of Dicaeopolis, an attack which he compares to locusts devastating a
crop, v. 164.—ὁδη, i.e. 'already' from their present action. Porson and Elmsley ὡδη, which quite alters the sense.

158. ἀποθρίαζεν, 'to un-fig-leaf' (θρίον), refers to the appearance of the barbarians in an exaggerated phallic costume, ἀπεψωλημένοι, such as that described in Nub. 538. Hesych. ἀποτεθρίακεν ἀποσεφόλλικεν, ἀποκάλχακεν, ἢ δὲ μεταφορὰ ἀπὸ τῶν συκοφιλλων (συκολόγων;)

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

162. θράνιτης λεώς. 'Jack Tar,' as we should say, the rower on the highest seat being here named for the general body. Schol. ἐκ μερος τὸ πάντες.
From the exploit at Salamis the epithet σωτιπόλις is given.— ὑπὸ τῶν Ὀδομάτων τὰ σκόροδα πορθοῦμενοι. ΘΕΩ. οὗ καταβάλετε τὰ σκόροδὰ; οὐ μοχθηρὲ σὺ, οὐ μὴ πρόσει τούτοις ἐσκοροδισμένοις; 166 ΔΙΚ. ταυτὶ περιείδεθ’ οἱ πρυτάνεις πάσχοντά με ἐν τῇ πατρίδι καὶ ταῦθ’ ὑπ’ ἀνδρῶν βαρβάρων; ἀλλ’ ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν τοῖς Θραξὶ περὶ μισθοῦ λέγω δ’ ὑμῖν ὅτι 170 διοσημία 'στι καὶ πάνις βέβληκε με.
may presume that, as here, it was often used as a political shift.

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

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


A. Müller compares Nub. 167, ἣ *φιδίως φεύγομεν ἄν ἀποφύγοι δικην. 178. *σπονδάς. Between the senses 'a true' and 'samples of wine' there is an evident play. Hence ὄσφροντο, 'got scent of it,' and the *γεύματα, 187, have their literal explanation. Cf. 1020, 1061.

180. *στιπτοί, 'close-grained,' 'compact.' All the epithets have reference to the trade of the Acharnians as charcoal-burners. *ἀτέρμων, from root *τερ, *τειρευν, is used of any hard and durable substance, but especially of legumes that will not boil soft (Schol.). Cf. Vesp. 730, *μηδ' ἀτενις ἀγαν ἀτέρμων τ' ἀνφ. *πρίνος, *holm-oak,' and *σφενδάμων, *sycamore' or 'maple,' seem to have been specially used. The process is thus described in Quint. *Smyrn. ix. 162, ὥς δ' ὃτ' ἄν ὁφέρε νακρα θορόν ἐν ἀγκε β δόχης ἥρωον ἀγκε νούσ ὁμοικονούν νοεθήλεα δάμασται ὑλῆς, ἀνθρακας ὀφρα κάμης κατακρυφας ὑπὸ γαῖαν ἰ σών πυρι δύσφατα πολλὰ, τα δ' ἀλλοθεν ἀλλα πεσόντα | πρώνας ὑπὲρθε κα- λυψαν, ἀνήρ δ' ἐπιτέρπεται ἔργυς.
άτεράμονες, Μαραθωνομάχαι, σφενδάμνινοι. ἑπειτ' ἀνέκραγον πάντες, ὡ μιαρότατε, σπονδάς φέρεις, τῶν αμπελῶν τετμημένων; καὶ τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων· ἐγώ δ' ἐφευγον' οἱ δ' εἰδικοὶ καθὼν. 185

ΔΙΚ. οἱ δ' οὖν βωσώνων ἄλλα τὰς σπονδάς φέρεις; ΑΜΦ. ἔγωγη φημί, τρία γε ταυτὶ γείματα. αὐτάι μὲν εἰσὶ πεντέεισι. γεῦσαι λαβῶν.

ΔΙΚ. αἱβοί. ΑΜΦ. τὶ ἔστιν;

ΔΙΚ. οὐκ ἀρέσκουσίν μ', ὅτι ὕζουσί πίττησι καὶ παρασκευῆς νεῶν. 190

ΑΜΦ. σὺ δ' ἄλλα ταῦτα τὰς δεκέτεις γεῦσαι λαβῶν.

‘Fighters at Marathon,’ in the literal sense, they could hardly have been, unless from 85 to 90 years of age. Cf. 606.

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

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

185. τῶν οὖν βοσώνων. ‘And let them bawl.’ Aesch. Prom. 956, ὁ δ' οὖν ποιεῖτο πάντα προσδόκιμτα μοι.

186. πεντέεισι, vinum quinquennum. It is clear that two or three samples of wine are produced, one of which is rejected as too new, and tasting of turpentine (vinum picatum). At the same time the truce for five years between Athens and Sparta is alluded to for its shortness. Thuc. 1. 112, ὕστερον δὲ, διαλιπότοντοι ἐτῶν τριῶν, σπονδαῖ γίγνονται Πελοποννησίως καὶ Ἀθηναίοις πενταετέσι. πίττησι, pitch being used in ship-building. Some of the Greek wines now have a slight flavour of turpentine (Graeca saliva meri, Propert. v. 8. 38). It was originally produced by lining the porous κέραμοι with melted rosin internally. A. Müller cites an interesting passage from Plutarch. Sympos. v. 5. 1, p. 768, τῇ τε γάρ πίττῃ πάντες ἐξαλείφοισι τὰ ἀγγεία, καὶ τῆς ῥητήνσις (resin) ὑπομνημόνου πολλά τῷ ὄνει, καθάπερ Εὐβοιείς τῶν Ἑλληνικῶν.—οὐ γάρ μόνον ἑυόδικαν τυνα τὰ τοιαύτα προσδίωσαν, ἄλλα καὶ τῶν οἴον ἐφυών παροστησὶ ταχέως ἐξαιρῶν τῇ θερμότητι τοῦ οἴον τὸ νεαρὸν καὶ ύδατόκειτο. 191. σὺ δ' ἄλλα. ‘Do you then?’ Inf. 1033. Plat. Sophist. p. 235 d, σὺ δ' ἅλλ' εἶπὲ πρῶτον καὶ ἰδελε ἡμᾶς τὸν τῶ δύο λέγεις.
ΔΙΚ. ὡς τὰς πόλεις ὀξύτατον, ὡσπερ διατριβής τῶν ἔξυμαχων.

ΑΜΦ. ἀλλὰ αὐταὶ σπουδαῖ τριακοντούτιδες κατὰ γῆν τε καὶ θάλατταν.

ΔΙΚ. ὁ Διονύσια, 195

αὔται μὲν ὀξυοῦ ἀμβροσίας καὶ νέκταρος, καὶ μὴ πιτηρεῖν σιτί ἱμέρων τριῶν, καὶ τῷ στόματι λέγουσι, βαϊν ὅπῃ θέλεις. ταύτας δέχομαι καὶ σπένδωμαι κάκπίσμαι, χαίρειν κελεύων πολλὰ τοὺς 'Αχαρνέας. 200 ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεῖς ἀξο τὰ κατ᾽ ἀγροὺς εἰσιῶν Διονύσια.

ΑΜΦ. ἐγὼ δὲ φευξοῦμαι γε τοὺς 'Αχαρνέας.

En. Med. 942, σῦ δ᾽ ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς γνώσκα παῖδας τήνδε μὴ φεύγειν χθόνα. Heracl. 565, σῦ δ᾽ ἀλλὰ τοῦδε χρῆς. The ten-years' truce is not, perhaps, historical, but a mere doubling of the rejected πεντέτεις. The thirty-years' truce mentioned below is that recorded in Thuc. i. 23 and i15, which was made only to be broken.

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

197. μὴ ἐπιτηρεῖν. 'Not to be ever on the look-out for the odious order to the citizens, to take provisions for three days,' viz. ὡς ἐτ' ἐξόδῳ. See Pae. 151, 312. 717. Vesp. 243. ὀργὴν (i.e. τροφὴν) ἱμέρων τριῶν. Dr Holden transposes 197, 198, with Reiske. This seems to be no improvement, unless we further read καὶ μὴ πιτήρης. The infinitive is rather vaguelly used, but there is no need to supply τοῦ ἐπιτηρεῖν. For this verb see inf. 922. Equit. 1031, ὁπόταν δειπνῷ ἐπιτηρῶν.

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

199. ἐκπίστωμαι, ebibam, 'I will drink to the last drop,' not merely sip it, as was done in making libations. This act implied hearty acceptance. Theocr. vii. 70, αὐταῖσιν κυλίκεσαι καὶ ἐς τρύγα χειλὸς ἔρειδων. For the Attic future of πίνειν, with the ἐ, cf. Aesch. Cho. 269, ἀκρατον αἰμα πέταται, τρίτην πόσιν. σπένδωμαι, in the same ambiguous sense in which σπενδή has been used.

203. Dicaeopolis and Amphithenes leave the stage. The Chorus of the Acharnian charcoal-burners enter the orchestra σποράδη, with stones in their hands to pelt the traitorous peace-makers. The tro-
χαίκ μέτρον ερρηνεύει τον ἄώρα πυθάνου
τῶν ὀδοιπέρων ἀπάντων' τῇ πόλει γὰρ ἄξιων 205
ξυλλαβεῖν τὸν ἄνθρακα τοῦτον. ἀλλά μοι μηνύσατε,
eἰ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὸς σπονδᾶς
φέρων.

εκπέφευγ', οἴχεται φροῦδος. οἴμοι τάλας τῶν
ἐτῶν τῶν ἐμῶν' 210
οὐκ ἄν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων
ἀνθράκων φορτίον
ηκολούθουν Φαύλλῳ τρέχων, ὦδε φαύλως
ἀν ὁ 215

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

It seems extraordinary that
Dobree should have proposed
to place this verse before 201,
in which Dr Holden follows
him; and still more strange
that Meineke should condemn
as spurious 201, 2. The passage
is perfectly simple as it stands,
whereas the alterations make
nonsense of it. The γε is with-
out point in 203, if the verse
is transposed. 'The Achar-
nians may do as they like; I
shall have my holiday.' 'And
I,' (adds Amphitheus) 'will
make my escape from the
enemy.' In the MSS. the per-
sons are somewhat variously
marked.

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

209. εκπέφευγε. Having ar-
rived at a certain point, prob-
lably the side-passage opposite
to that by which they entered,
the old men suddenly stop, find-
ing Dicaeopolis has escaped,
and bewail the feebleness of
age, so different from their
activity in youth.

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

215. ἦκολούθουν, 'kept up
with.' Plat. Protag. p. 335 ε,ν
νῦν ὁ εὐτίν ὕσπερ ἄν εἰ δεύο
μου Κράσων τῷ Ἱμεραίῳ δρόμῳ
ἀκμάζοντι ἐπεσθαί, ἦ τῶν ὀλιχο-
δρόμων τῷ, ἦ τῶν ἠμεροδρόμων
diaθεῖν τε καὶ ἐπεσθαί. Vesp.
σπουδοφόρος οὕτως ὑπ’ ἐμοῦ τότε διωκόμενος ἐξέφυγεν οὐδ’ ἄν ἐλαφρῶς ἄν ἀπεπλίξατο. οὐν δ’ ἐπειδὴ στερρὸν ἦδη τοῦμόν ἀντικυήμου καὶ παλαιῶ Λακρατείδη τὸ σκέλος βαρύνεται, οἴχεται. διωκτέος δὲ μὴ γὰρ ἐγχάνῃ ποτὲ μηδὲ περ. γέροντας ὅντας ἐκφυγὼν Ἀχαρνέας. ὅστις, ὃ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν ἐσπείσατο, οἴσι παρ’ ἐμοῦ πόλεμος ἐχθροδοτῶς αὐξεῖται τῶν ἐμῶν χωρίων κοῦν ἀνήσω πρὶν ἀν σχῶνος αὐτοῖσιν ἀντεμπαγῶ

1206, ὅτε τὸν δρομέα Φάννλλον, ὥν βούταις ἐτε, εἶλον διώκων λαυδορίας ψήφων δυοίν. Dr Holden (Onomasticon in v.) refers to Herod. viii. 47. Pausan. x. 9. 2, Plutarch. Alex. 34. Like the ὅπλιτοδρόμου, these racers showed their strength by running heavily weighted. The adverb φαίλωσ seems to contain an intentional play on Φάννλλος, as A. Müller has remarked.

217. ἀπεπλίξατο, ‘would have ambled away.’ A rare word, used of mules in Od. vi. 318, αὶ δ’ εἰ μὲν τρώχων, εὖ δὲ πλησσόντο πόδεσιν.

220. Λακρατείδη. ‘Now that poor old Lacratides feels his legs heavy under him.’ The word is formed like ὶπερείδης. The MSS. give Λακρατίδην, and so Photius, Lex. Λακρατίδας, τὰ κατεφυγέμενα ἐτε γὰρ Λακρατίδα ἀρχωντος πολλὴ χῶν ἐγένετο. Hesychius : Λακρατίδης Ἀριστοφάνης φησὶ παλαιόν Λακρατίδην, τὰ ψυχρὰ βουλόμενος δηλοῦν ψυχροὶ γὰρ οἱ γέρωντες. Schol. τὰ ψυχρὰ πάντα Λακρατίδου ἐκάλουν. The word is a patronymic from Λακράτης = Ἀεωκράτης.

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

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

230. οὐκ ἀνήσω. ‘I will not relax my efforts (or remit my
wrath) till I have stuck in them, in full front encounter, like a sharp rush, up to the very hilt, making them smart for it.' Some word has dropped out, as is shown by the metre of the strophic verse (216), but it seems vain to attempt to restore it by conjecture. The Schol. however says (on 232) ἐπειδὴ όν ἐπειτε σκόλοφ καὶ σχοῖνος αὐτοῖς ἄτ ἐμπαγὼ. He adds that it was the custom to conceal sharp stakes among the vines to hinder hostile attacks. Cf. Vesp. 437, εἰ δὲ μὴ τούτον μεθῆσει, εἰ τι σοι παγιστεται.

234. Βαλλήμαδ, 'Pelt-wards,' a pun on Παλλήνη, a demus of the Antiochid tribe. Similarly Βραυρώδας, Pac. 874. 'Ἀλμοῦντάδε, Ἀν. 496.

235. γῆν πρὸ γῆς. See Aesch. Prom. V. 658, μάστιγι μεθί γῆν πρὸ γῆς ἑλαφόνομαι.

236. ἐμπλήμα, an Attic optative of the epic aorist, like κεκλήμαν and μεμνήμα, representing the uncontracted form in -είμην. Lysist. 235, εἰ δὲ παραβαίνῃ, ὅδος ἐμπλήγ' ἡ κυλίς. We have μεμνήμαν and μεμνέψτο in Π. xxiv. 745, xxiii. 361. Compare Hipp. 664, μισῶν δ' οὖσον ἐμπληθοθσομαι γυμναίκας.—ἐκεῖνον, 'that fellow,' no longer present.

238. οὐγά, sc. ἔχε. A voice is heard from within, commanding solemn silence while the Bacchic procession passes. Enraged as the Chorus are at the offender, their religious feelings prevail. It is the very man they want, but he is in the performance of a solemn rite, and must not be molested. Compare Ran. 369, τούτοις—ἀπαυδά ἔξιστασθαι μύσταισι χοροῖς. The procession advances on the stage, with the phallic symbol (μυρόσταστον, and in charge of a slave) carried behind a young girl dressed in golden ornaments (259) and bearing on her head the κανον, or flat open basket, which contained the implements and materials for the preliminary sacrifice. Probably a temporary altar was exhibited on the stage. The basket was taken from the head of the bearer that some of the contents might be used, as the ὀλαῖ for sprinkling on the people, Pac. 960, the roll or cake called ἔλατηρ, &c.
242. We have no right to alter the reading of all the copies into πρόθεις, merely because the latter is more common, as sup. 43. A better conjecture is F. A. Wolf’s προθέως τὸ πρόσθεν. The phrase may have meant ὡς ἐσ, ‘that you may get in front.’ Such an alteration may be obliterating an ancient religious formula.

245. ἀνάδος, ‘hand up here,’ ‘put into my hand,’ Müller well compares ἀνάδος, ὁμοδώκας φάλας, Find. ISTHm. v. 39.—ἐπιθύμησιν, the ladle or spoon for pouring the ἔτερος over the cake. This was a phallic ceremony, analogous to the custom of pouring ghee over the stone pillars held in veneration by the Hindus, and the Roman custom of pouring libum over the Terminti (Ovid, Fast. n. 644), the mystical meaning of which is obvious. See the note on Pax 923. The depressed circles on Celtic megalithic pillars, known as “cup-cuttings,” are probably connected with these libations.

The ἔλατηρ was doubtless shaped as a phallus. So ἔλατεας τεῖχος, πλυθούσ, &c., is used in the sense of drawing out lengthwards, producere. The same, probably, are the νεόλατα mentioned in the Bacchic worship in Dem. De Cor. p. 314 init.—καταχέω, cf. Nub. 74, ἀλλ’ ἐπε-ρῶν μοι κατέχειν τῶν χρυσάτων. Inf. 1040, κατάχει σὺ τῆς χορωθί τὸ μέλι.

247. καὶ μὴν καλὸν γ’ ἔστ’ ‘There, that will do.’ A. Müller rightly places a colon here, the infinitive following being governed by some ellipse, as of ὅς, εὐχαρία, or ἐλπίζω, as usual in this formula. Cf. inf. 816.—κεχαρισμένως, ‘in a manner acceptable to thee.’ Pac. 386, εἰ τι κεχαρισμένων χοριδίων ολάθα παρ’ ἐμοῖ κατεύθυνος. Hom. II. v. 243, xx. 298, &c.

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

252. ἐξενεγκεῖν, ἀπαύγαναι, evadere. In prayers, hopes, wishes, &c. the infinitive aorist is used in a future sense.
253. καλὴ καλῶς. Pretty as you are, carry the basket prettily; don't spoil your good looks by your awkward carriage. This seems a received formula on such occasions. So Eccl. 730 (where there is a pretended Panathenaic procession), χώρει...κωναχώρα καλὴ καλῶς. Pae. 1330, χωτωσ μετ ’ἔμοι καλὴ καλῶς κατακείσει.
254. θυμῷροφάγον. ‘Looking as if you had eaten tansy,’—as demure and with a mouth as much puckered up as if you had been eating some bitter plant. (Our word ‘to rue’ is said to be connected in this way with the plant.) The sense appears to be, ‘don’t laugh.’
255. ὃπνεει. A remarkable future of ὅπνεειν. The allusive addresses in these phallic processions, as in epithalamia, were no doubt characteristic. One is reminded of the not very refined conversation of the Nurse with Juliet, in Shakespeare.—ἐκποτήσεται, procreabit, Pae. 707, ἐκποτοῦ σαυτῷ βότρυς, where the last word, as here γαλᾶς, is used παρὰ προσδοκίαν for παῦδας.—βδεῖν, a coarse joke, illustrated by Plat. 693, βδέουσα δριμύτερον γαλῆς. A. Müller, who reads ῥῆτους on Elmsley’s conjecture, gives a somewhat subtle explanation of the sense, which it is hardly necessary to discuss.
258. τὰ χρυσία, ‘your trinkets.’ Girls were dressed up on these occasions in their best finery. Av. 670, ἄσον δ’ ἔχει τῶν χρυσίων, ὡσπερ παρθένος. Hom. Il. II. 572, ὡς καὶ χρυσών ἔχων πόλεμον ἵν’ ἤτοι κοίρη.—περίτραγγα, i.e. περιέληται, κλέψῃ. Vesp. 596, αὐτὸς δ’ ὁ Κλέων ὁ κεκραζιάμας μόνον ἡμᾶς οὖ περιτρώγει.
259. σφῶν, viz. by you and your attendant. Dicaeopolis now finally arranges (διακόσμει) the procession. He will go last, chanting the phallic song. The women are to look on from the flat roof of the house, here represented by the top of the wall behind the stage. (The idea of A. Müller, that the cottage of Dicaeopolis was built of wood on this wall, in scaenae pariete ligno extractam, seems a needless supposition.)
It is probable that this is the male, and the Roman Pales was the female, divinity supposed to preside over the powers of generation. (Possibly even the Palatine hill, which Virgil tried to connect with the Arcadian Pallas, was so called from the phallic rites of the Luperci.) As the only extant specimen of a phallic hymn, this canticle is curious.

Dating the commencement of the war B.C. 431, we thus fix the play at 425. There is rather more difficulty in the time assigned in Pac. 989, which places the outbreak of the war about three years earlier. Compare inf. 890.

The same play between μαχών and Λαμαχών occurs inf. 1071. Similarly καὶ Γέλα καὶ Καταγέλα, 606.

272. ὑρικη, ὑραίαν. A. Müller cites ὑρικης, 'in maiden style,' from Plut. 963. The Schol. says the poet had used the word in the Δαιταλείς.— ὑληφορον, carrying a burden of brushwood on her head,— Θρατταν, here used as a noun for δούκην, and so apparently, Thoeer. π. 70, Ἑυχαρίδα Θράττα, τροφός α μακαρίτις, 'Eucharidas' Thracian maid, my nurse, since dead.' Pac. 1138, χάμα τῆ \( \Theta \) Θράτταν κυνών.

273. Φελλέως. A spur of Mount Parnes, so called from φελλός, 'cork,' probably from its grove of quercus suber. Nub. 71, ήταν μέν οὖν τὰς αἰγὰς \( \epsilon \) τοῦ Φελλέως, sc. ἔλαινη̣ς. The Schol., who says rocky places with a thin capping of earth were so called, apparently confounds this with ἀφελή πεδία, Equit. 527.—\( \epsilon \), i.e. 'belonging to,' rather than \( \kappa \)\( \lambda \)\( \pi \)\( \tau \)σουσαν \( \epsilon \) \( \phi \), the words being too far removed.
 appeals to superstition rather than to any sentiment of mercy. A. Müller thinks the χύτρα may have stood on the altar on the stage. But if the stones were thrown at the carrier of it, he would be more likely to protect himself by the excuse. Perhaps the verse should be read interrogatively. Schol. πάνω δὲ κινεῖ γέλωτα τής μὲν κεφαλῆς αὐτοῦ ἀφροντιστῶν, τής δὲ χύτρας προνοούμενος, ἐν ὡ τὸ ἔτος ἴν.

285. σὲ μὲν οὖν καταλεύσομεν, ὡ μιαρὰ κεφαλῆ. 285 ΔΙΚ. ἀντὶ ποιὰς αἰτίας, ἀναρνεών γεραίτατοι;

ΧΟΡ. τουτ' ἐρωτᾶς; ἀναίσχυντος εἰ καὶ βδελυρός,
ἈΡΙΣΤΟΦΑΝΟΣ

ο ἀρδέτα τής πατρίδος, ὅστις ἦμων μόνος 29ο
σπειρώμενος ἐστα δύνασαι πρὸς ἐμ᾽ ἀποβλέπειν.

ΔΙΚ. αἰτὶ δ᾿ ᾧν ἐσπεισάμην οὐκ ἱστε γ’, ἀλλ’ ἀκούσατε.

ΧΟΡ. σοῦ γ᾽ ἀκούσωμεν; ἀπολεῖ: κατὰ σε χάσωμεν
tοῖς λίθοις. 295

ΔΙΚ. μηδαμῶς, πρὶν ἂν γ᾽ ἀκούσῃτ’, ἀλλ’ ἀνάσχεσθ’,
ὁγαθοῖ.

ΧΟΡ. οὐκ ἀνασχήσομαι, μηδὲ λέγε μοι σὺ λόγον
ὡς μεμίστηκα σε Κλέωνος ἐτί μᾶλλον, ὅν 300
κατατεμῳ τοῦσιν ἱππεῦσι καττύματα.

σοῦ δ’ ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι
μακρούς,

ὁστὶς ἐσπείσῳ Λάκωσιν, ἀλλὰ τιμωρήσομαι.

ΔΙΚ. ὁγαθοῖ, τοὺς μὲν Λάκωνας ἐκποδῶν ἐόσατε, 305

292. ἵστε γ’ is the common reading, and is quite
unobjectionable. The γε gives a natural
sense, ‘Yes, but,’ &c., a very
common use of δέ γε, which
occurs in three consecutive
verses in Equit. 363—5. Elms-
ley reads οὐκ ἤστ’ ἐτ’; Dindorf
οὐκ ἤστα’, Hamaker (followed
by the later editors) ἄκούσατ’
ἀλλ’ ἀκούσατε, ‘hear, do hear!’
Cf. 322. MS. Rav. has οὐκ ἤστα’,
the letters of which are not
very unlike ἄκούσατ, but the
repetition of the imperative with
ἀλλὰ is not in the poet’s style,
and ἤστα was probably a metri-
cal correction of ἵστε, when the
γε had dropped out.

295. σοῦ γε. ‘What! hear
you!’ The deliberative con-
junctive. — χώσωμεν, we will
bury you under a heap of
stones, as if under a tumulus.

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

Meineke and Holden δὲ ἐγὼ
τεμῳ. The pronoun is not
wanted here, and it seems to
have been inserted to make a
paean in place of a resolved
cretic. Clean’s trade of a tan-
ner or currier is obviously al-
luded to, and the threat here
uttered clearly proves that the
poet had already planned, if
not in part composed, the
Ἱππεῖς. See sup. 5. It is to
be remarked however that the
Chorus says this. It is there-
fore probable that the same
Chorus was already being train-
ed, and drilled for their parts
in the coming comedy. See inf.
1149.

302. λόγους λέγοντος, So
sup. 299, and Eur. Med. 321,
ἀλλ’ ἐξε’ ὂς τάξιστα, μὴ λόγους
λέγε.—βατις, cum feceris, &c. Cf.
225.—τιμωρήσομαι, ‘I will have
my revenge on him.’

305. ὁγαθοῖ. ‘My good
fellows, do drop the subject of
those Laconians, and hear my
truce, that you may judge if I have made it rightly and well.'

307. πῶς δὲ γ' ἂν, 'Well, and how,' &c. See on 292. Dindorf, Meineke, and Müller adopt Elmsley's needless alteration πῶς δ' ἐτ' ἂν κ.τ.λ.—καλῶς i.e. σε ἑσπείσθαι.—οὔτε βωμός, &c., the three solemn forms of oaths, by the altar, by verbal pledge, and by joined hands.—μὲνει, i.e. οὐ δ' οὔτε ἑμὴν ἐμμένου-σιν, 'who abide by no oath.'

309. οἶδ' ἐγώ. 'I know well that even those Lacionsians, on whom we press so hardly, are not to be blamed for all our troubles;' i.e. that a certain party, the war-party, at Athens, are just as culpable. The poet blames them with equal severi-
bably from ἐπὶ and ξείνει, a
block to cut or hack meat upon,
cf. inf. 320.—The MSS. reading τὴν κεφαλὴν ἔχων is retained
by Bergk, though an example seems wanting of a dactyl in this foot of a comic trochaic.
Many alterations have been proposed; perhaps the worst, which
A. Müller adopts as the best, is
Hausings' τὴν γε κεφαλὴν σχῆν λέγειν, which is utterly unrhymth-
ical, and could not have been
written by the poet. From 356
γραοῦν, Eccl. 524, 1117, inf.
439, 585, 833, passages which
show a fondness for τὴν κεφα-
λὴν in this part of a verse.
320. καταξαίνειν, probably a
metaphor from beating or bray-
ing flax with stones, Eur.
Phoen. 1145, πρὸν κατεξάνθαι βο-
λαῖς. Soph. Aj. 728, τὸ μὴ οὗ
πέτρους πᾶς καταξανθεῖς θανεῖν.

—ἐς φωνικίδα, till he is as red
all over as gall-dyed cloth, used
by soldiers, Pac. 1173.
321. οἶον αὖ. An exclama-
tion uttered aside, perhaps.
'How this black charred log
(i.e. the old charcoal-burner)
has flared up again against us!'
A. Müller compares Thesm.
729, κάγω σ' ἀποδέξει θυμάλωτα
τῆς τέχνης, remarking that there
is a play on θυμός. Hesych.
explains the word by ξύλον κα-
takekaménon, δαλόν.
322. ἐτέον, 'Won't you hear
me really, now?' A formula of
inquiry (inf. 609. Nub. 35), ap-
parently used when a truthful
answer is wanted.
325. τεθνήζων, scil. τοῖς Μ-
θοίς.
327. ἀποσφάξω. A term ap-
plied, it would seem, to the
killing off a number of captives
or hostages by cutting their
throats. Thuc. iii. 32, προσ-
σχῶν Μουχήσφ τῷ Τήνων τοὺς
ΧΟΡ. έπτε μοι, τί τούτ’ ἀπειλεῖ τούποσ, ἀνδρες δημόται, τοὺς Ἀχαρνικοίσιν ἡμῖν; μῶν ἔχει τοῦ παιδίου τῶν παροντων ἐπὸν εἰρήξας; ἑ’ πί τῷ θρασύννεται;

ΔΙΚ. βάλλετ’, εἰ βούλεσθ’. ἐγὼ γὰρ τοντοι διαφθερό. εἰσομαι δ’ ὑμῶν τάξ’ ὀστὶς ἀνθράκων τι κείδεται.

ΧΟΡ. ὡς ἀπωλόμεσθ’. ὁ λάρκος δημότης ὅδ’ ἔστ’ ἐμός. ἀλλὰ μὴ δράσης ὦ μέλλεις μηδαμῶς, ὦ μη-δαμῶς.

ΔΙΚ. ὡς ἀποκτενώ’ κέκραχθ’. ἐγὼ γὰρ οὐκ ἀκούσομαι.

ΧΟΡ. ἀπολείσ ἃς δε τῶν ἡλικα τόνδε φιλανθρακέα;

ΔΙΚ. οὐδ’ ἐμοὶ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.

αἰχμαλωτός, οὐς κατὰ πλοῦν εἰ-λήφει, ἀπέσαξε τοὺς πολλοὺς (Ἀλκίδας). Compare ἀποκτεί-νειν, ἀποθανεῖν, ἀπολέονται. Α. S. of-sléan.—The Chorus, hearing the threat, but not understanding what ‘hostages’ are meant, discuss the matter seriously.

332. ἀνθράκων, said παρὰ προσδικλαν for ἀνθρώπων, ‘human life,’ the ‘hostage’ being a charcoal-basket, λάρκος. A. Müller regards this and the similar scene in Thesm. 602 seqq. as a parody on the Telephus of Euripides, in which the infant Orestes was taken as a hostage by Telephus, to compel the Greeks to bring him aid in healing a wound he had received from the spear of Achilles.

333. Ἑσεχ. λάρκος: ἀνθρά-κων φορμός.—λάρκον, πλέγμα φορμώ φόμοιν, εν ὕ ἀνθρακας φέ-ρουσιν.—δημότης, as if the λάρ-κος was a living inhabitant of Acharnae.


336. τὸν ἡλικα, ‘this com-panion of your own age,’ A. Müllcr, Meineke, and Bergk give ἀπολεῖς ἃρ’ ὑμήλικα, MSS. ἄρα τὸν ἡλικα. Dindorf ἀπολεῖσ ἃ τὸν ἡλικα. On the one hand the article seems required; on the other, ἃρα is an epic rather than an Attic word. Elmsley’s conjecture, ἀπολεῖσ δὲ τὸν ἡλικα, is perhaps the best, one MS. (Δ) having ἃρα θ’ ἡλικα. But the metre, which seems dactylic, is somewhat strangely interposed. Fort. ἃρα δὴ τὸν ἡλικ’ ἀπολεῖσ τόνδε τὸν φιλανθρακέα;
ΧΟΡ. ἀλλὰ νῦν λέγ', εἰ τοι δοκεῖ σοι, τὸν τε Λακε- 
δαιμόνιον αὐτὸν ὅτι τῷ τρόπῳ σοῦ στὶ φίλος· 
ὡς τὸ δὲ τὸ λαρκίδιον οὔ προδόσω ποτὲ. 340 
ΔΙΚ. τοὺς λίθους νῦν μοι χαμάξε πρῶτον ἐξεράσατε. 
ΧΟΡ. οὕτωι σοι χαμαί, καὶ σὺ κατάθου πάλιν τὸ 
ξίφος. 
ΔΙΚ. ἀλλ' ὅπως μη 'ν τοῖς τρίβωσιν ἐγκάθησαι ποι 
λίθοι. 
ΧΟΡ. ἐκσέσεισται χαμάξ'. οὐ'χ ὀρᾶς σειόμενον;

338. εἰ σοι δοκεῖ. MS. Rav. 
ei τοι σοι δοκεῖ, whence Bergk 
reads ei τοι δοκεῖ σοι, τὸ Λακε- 
δαιμόνιον αὐθ ὅτω τῷ τρόπῳ 
σουστὶ φίλον, Müller εἰ τῷ τρό-
πῳ σοῦστι φίλος, Meineke εἰ τῷ τῷ 
η. σ. φίλος. The MS. reading 
satisfies both sense and metre, 
and no change is necessary be-
yond Elmsley's slight correc-
tion νῦν for νῦν. Lit. 'Then 
now say (what you have to say), 
and even about the man of La-
cedaeon himself, that from 
his way of acting he is a friend 
of yours.' As however φίλον 
has the authority of Aldus and 
some MSS., we might also 
translate, 'Say of him what-
ever is pleasing to your disposi-
tion,' i.e. your feelings towards 
him. For the τε see supra. 93. 
The particle is wanting in L., 
but is necessary to the metre, 
unless we adopt Bergk's τὸ Λ. 
Schol. αὐτὶ τοῦ εἰπὲ καὶ ὅτε τρό-
πῳ οὗ λείτε σοι φίλος. ἡ οὕτως: 
eἰπὲ τί σου τῷ τρόπῳ φίλον ἔστι 
περὶ Λ.—ὡς κ.τ.λ., since I will 
hear anything rather than see 
the λάρκος destroyed. 
341. ἐξεράσατε, 'turn out 
those stones (319) from the 
folds of your mantles.'—τὸ ξι-
φος. See Vesp. 521. Dicaeo-
polis had taken in his hand a 
sword to be used against him 
when his head was on the 
block, 318.

343. ἐγκάθησαι. The indi-
cative after ὅπως μη is remark-
able, and not easy to defend by 
77 1, ὅπως μη ἀποθνῄσκοντο τοῦ 
αἰθρώπον διασκεδάζωται ἡ ὑψη-
ται. There is a doubt if we should 
not read διασκεδαζώται for -ὑπ-
tαι. Something similar is Soph. 
Ant. 685, ἤγ' ὅπως σὺ ὑπερ λέγεις 
ὁρθός τάδε, οὔτ' ἂν δυναίμην μη' 
ἐπιστατήμην λέγειν. A. Müller 
reads on his own conjecture 
ἐγκάθωσται. But the Schol. ex-
plains the vulgate by ἐγκεκρι-
μένα εἰς.

344. ἐκσέσεισται, sc. ὁ τρίβων. 
—πρόφασιν, excuse for retaining 
your sword, that may be used 
against us, on the plea that we 
still have stones in reserve.—τῇ 
στροφῇ, in the movements up 
and down in the dance (strophe 
and antistroph). Schol. ἀνα-
στρεφόμενοι δὲ ἀποτινάσσουσι τοὺς 
χιτώνας, καὶ ἀποδεκινοῦσε ὡς μη-
δένα τῶν λίθων ἀποκεκριμένον 
ἔχουσι. "Docet metrum pac-
onicum Chorum saltasse." A. 
Müller.
347. In this scene Dicaeopolis, who has so far prevailed with the Chorus as to obtain leave to speak his mind freely about the enemy, makes preparation, by a visit to Euripides, to plead their cause in the guise of a beggar, partly ad morendam misericordiam, partly, as he pretends, that he may not be recognised by Clean (441).

Ibid. ἐμέλλετε, 'I thought you would all of you soon wave your — cries; and very near to death were the — charred sticks from Parnes!' For this use of μέλλειν cf. Vesp. 460, ἃρ ἐμέλλομέν ποθ' ύμας ἀποσοββήσειν τῷ χρώμῳ. Ran. 269, ἐμέλλων ἃρα παίσεις ποθ' ύμας τοῦ κώας. Hom. Π. xxiii. 356, Ἡ σ' εὖ γιγνώσκον ποτιώσομαι, οὐδ' ἃρ ἐμέλλον πείσειν.—βοὴν is used ἐν παρὰ προσδεκίαν for χέρας. This was a form of asking for quarter, to 'wave the hands' in token of submission. Thuc. i. 38, οἵ δὲ ἀκοίσαστε παρῆκαν τὰς ἀπίδασ οἱ πλείστοι, καὶ τὰς χεῖρας ἀνέσεαν. Act. Apost. xix. 33, ὁ δὲ Ἀλέξανδρος κατασείς τῷ χείρᾳ ἠθελεν ἀπολογεῖσαι τῷ δήμῳ. The substitution of βοὴν for χέρας is quite in the style of Aristophanes, as in the next line ἀνθρακεῖς is perhaps for ἀνθρωποῖς (cf. 332). Not perceiving this, Dobree and Elmsley (followed by Meineke and Dr Holden, who also give πάντως), read ἀνήγεων τής βοὴς, and A. Müller ἀνήγεσιν τήν βοὴν. — Παρνήσιοι, not 'of Parnassus,' but 'of Parnes,' which was near the deme Acharnae. Dindorf reads Παρνήσιοι after Bentley. The MSS. give, as usual, Παρνάσιοι or Παρνάσιοι, which the Schol. regards as an intentional joke on ierol.—ἄλγου ὧ Meineke and Holden, ἄλγου γ' Elmsley.

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

δεινὸν γὰρ οὕτως ὠμφακίαν πεφυκέναι τὸν θυμὸν ἄνδρῶν ὡστε βάλλειν καὶ βοῶν ἐθέλειν τῷ ἀκοῦσαι μηδὲν ἵσον ὅσῳ φέρον, ἐμὸν θέλουσιν ὑπὲρ ἐπιζήσειν λέγειν· ὑπὲρ Λακεδαιμονίων ἅπανθ' ὥστε ἀν λέγω· καίτιον φιλῶ γε τὴν ἐμὴν ἴσως ἐνῶ.

ΧΩΡ. τῷ οὖν οὐ λέγεις ἐπιζήσειν ἐξενεγκών θύρας ὅ τι ποτ', ὥ σχέτλιε, τὸ μέγα τούτ' ἔχεις· πάνυ γὰρ ἔμεγε πόθος ὅ τι φρονεῖς ἔχει. ἀλλ' ὑπέρ αὐτῶς τὴν δίκην διώρισο, θείς ἔθερο τοῦτον ἐγκέφαλον ἐγκεβρεῖ λέγειν.

ΔΙΚ. ἰδοὺ θέασαι, τὸ μὲν ἐπιζήσειν τοδὲ, ὦ ὅ ἄνηρ ὁ λέξων οὕτως τυννυντοσι. ἀμέλει μά τὸν Δί' οὐκ ἐνασπιδῶσομαι, λέξω δ' ὑπὲρ Λακεδαιμονίων ἃ μοι δοκεῖ. καίτιον δέδοικα πολλά' τοὺς τε γὰρ τρόπους. 370

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

355. ὑπὲρ ἐπιζήσειν, sup. 318.
356. περὶ Λακ. Meineke, which is most unhymrical.

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

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

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

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

368. ἀμέλει, 'fear not; by Zeus! I am not going to enshield myself,'—to dress as a ὑπόλιτης for self-protection. He purposely uses a quaint word. See sup. 4.
The country people are so conceited that any praise, however exaggerated, of the mother city delights them, and the old citizens are so crabbed and cross that one is pretty certain to be condemned by them in the law-courts if one says a word against Athens.

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

The dicsata always acted as a body of citizens, not merely as a judicial committee.

It had held up to ridicule the Athenian citizens in the presence of strangers,—perhaps because Cleon himself had been aimed at in the play. The process, as A. Müller seems rightly to think, would have been εἰσαγωγεία, an impeachment to the Εὐθή.

The noun occurs in Nub. 51, ἡ δ' αὖ μῷρον, κρόκον, καταγγελτισμάτων. Cf. Equit. 351, τί δέ πο τῶν τῆς πόλεως πεποίησας, ὡστε νυν ὑπὸ τοῦ μορφώτατος καταγγελτισμένην σιωπᾶν;
381. Ευκλοβόρει. The Cycloborus was a mountain-torrent down Parnes, alluded to in Equit. 137. Pac. 757, Vesp. 1034. φωνὴν δ' εἶχεν χαράδρας ὀλέθρου τετοκιάς. Cleon had a loud spluttering voice, εκραξιδάμας, Vesp. 596, to which allusion is often made by the poet.—ἐπλυνε, 'he abused me like a washerwoman.' Plut. 1061, πλυνὼν με παιών ἐν τοσούτοις ανδράσιν. Dem. π. 997 fin., ἄλληλοις δὲ πλυνόμενοι, καὶ ὁ τῷ λόγῳ κρατήσας ἀρέσει. There seems a joke on the antithetic words πλύνων and μολύνων, as if he had said 'he washed me till I had got quite dirty,' lit. 'by being mixed up with a dirty business.' Inf. 847, κοι ἔστυχων o' Ττέρβαλος δικών ἀντίπλησεν.

384. This verse, which occurs again at 436, can hardly be right here, on account of the repetition of με, which here stands for ἐμαυτῷ. Either there was ἀποσιόπει, and the speaker was cut short by the hurried question of the Chorus, or some other line was read, e.g. πτωχοῦ στολήν λαβώτα περάσθαι τίχων—Elmsley, having little confidence in his own conjecture ἐνσκευάσσοντα γ', inclosed the verse in brackets.


389. ἔξανοιγε μηχανάς τάς Σινυφοὺ, ὡς σκηνίσων ἁγών οὖτος οὐκ εἰσδέχεται.
ΔΙΚ. ὁρα ἵστιν ἄρα μου καρτεράν ψυχήν λαβεῖν, καὶ μου βαδίστε ἐστιν ὡς Εὐριπίδην.
παὶ παῖ. ΚΗΡ. τὶς οἴς; ΔΙΚ. ἐνδον ἑστ’ Εὐριπίδης;

395 ΚΗΡ. οὐκ ἐνδον ἐνδον ἑστιν, εἰ γνώμην ἔχεις.

ΔΙΚ. πῶς ἐνδον, εἶτ’ οὐκ ἐνδον; ΚΗΡ. ὅρθως, ὡ γέρων.

ὁ νοῦς μὲν ἐξω χυλλέγων ἐπύλλια οὐκ ἐνδον, αὐτὸς δ’ ἐνδον ἀναβάδην ποιεῖ τραγῳδίαν. ΔΙΚ. ὁ τρισμακάρι’ Εὐριπίδη, 400 ὧθ’ ὁ δοῦλος οὕτως σοφὸς ύποκρίνεται. ἐκκάλεσον αὐτόν. ΚΗΡ. ἀλ’ ἄδυνατον. ΔΙΚ. ἀλ’ ὅμοιος.

οὐ γὰρ ἄν ἀπέλθοιμ’ ἀλλὰ κόψῳ τὴν θύραν. Εὐριπίδη, Εὐριπίδιον,

or delay. The phrase was proverbial. A. Müller cites Plato, p. 421 ν. οὐ μοι δοκεῖ προφάσεις ἀγῶν χειδεχόσθαι. Hence Cobet’s reading, adopted by Meineke, οὐχὶ δειτερα, is no improvement.

395. παὶ παῖ. He knocks at a side door on the stage, representing the house of Euripides. Aesch. Cho. 640. παὶ παἰδ, θύρα ἀκοῦσον ἐκπεῖσαι κτύπου. According to the Schol., the door was opened by the actor Cephisophon. But this hardly suits δοῦλος, 401. Perhaps he took this view from ὑποκρίνεται ibid.

396. οὐκ ἐνδον ἐνδον. This is an imitation of the style of Euripides, θανῶν τε κού θανῶν, ἐστιν τε κούκ ἐστιν, οὐ θέλων τε καὶ θέλων, &c.

398. ἐπίλλια, ‘versicles.’ Pae. 532, ἐπιλλίων Εὐριπίδου.

399. ἀναβάδην. ‘In superiore parte aedium,’ A. Müller.

He is clearly right, and he might have added that in this consists the joke of the κρεμάθρα in Nub. 218, viz. the supposed proximity to the stars as favourable to the study of meteories. So in Nub. 230, Soocrates is made to say, οὐ γὰρ ἄν ποτε ἐχεῖρον ὅθ᾽ ὁ κατέλιμπα πράγματα, εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα λεπτὴν καταμίας εἰς τὸν ὅμοιον ἄέρα. Εἰ δὲ ἡν χαμαλ τάνω κατώθεν ἐσκότους, οὐκ ἄν ποθ’ εὑρον.—There is severe satire in the notion of a man composing Tragedy while his mind is far away.

401. ὅθ’, i.e. ὅτε—ὑποκρίνεται, ‘acts so cleverly,’ ‘gives such clever answers.’ In Vesp. 53, ὑποκρινόμενον οὐελρατα is ‘a dream-interpreter;’ ‘one who gives answers about dreams.’ II. v. 150, ὁ γέρων ἐκρίνατ’ οὐελρους.
405. ὑπάκουσον, 'do open the door!' 406. Χολλείδης. So Elmsley for Χολλίδης. Müller argues from sup. 34 that Dicaeopolis must really have belonged to the Acharnian deme, and this is only a joke on χωλός. (So the Schol.) We have no proof, however, that charcoal was not cheap and abundant in both demi.—καλὸς σ', ὁ Χολλείδης, Meineke, Holden, Müller, following Cobet.—it is difficult to see why. 'Dicaeopolis calls you, of the Cholild deme; it is I.' It is not usual to add the article with the adjective denoting the deme.

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

410. τί λέακας; 'What do you say?' A mock-tragic word for τί λέεις; Hippol. 54, πολεσ ὃ ἀμ' αὐτῷ προσπόλων ὀπισθο- τοὺς κὼμοι λέακες.—ἀναβάδην, 'do you compose up there when you might do so down here? 'Tis not for nothing that you represent the lame and the halt in your plays!' A hit at the play on Bellerophon, who fell from his Pegasus. See Pac. 147. —οὐκ ἔτος, haud frustra; an adverb connected with ἔτωσις. Cf. Thesm. 921. Plut. 404. 413. τί ἔεις, 'why have you got them with you there?' Müller and others understand τί φορεῖς; 'why are you wearing?' But the joke seems to be to make the studio appear like an old-clothes'shop, with sundry suits hanging on pegs, or labelled and arranged about the room.

413. πτωχοῦς. 'No wonder that you introduce beggars in your plays,' when you keep such a good stock of rags! Cf. Lysist. 138, οὐκ ἔτος ἀφ' ἡμῶν εἶσιν αἱ τραγωδίαι. Thesm. 921, οὐκ ἔτος πάλαι ἤμπιτείατε.
δός μοι ῥάκιον τι τού παλαιοῦ δράματος. 415
dei γάρ με λέξαι τῷ χορῷ ῥήσιν μακράν'
aúthi δὲ θάνατον, ἂν κακῶς λέξω, φέρει.

ETP. τὰ ποία τρύχη; μᾶν ἐν οἷς Οἰνεὺς ὁδί
ὁ δύσποτρος γεραιὸς ἥγωνιζετο;

ΔΙΚ. οὗ Οἰνέως ἂν, ἄλλη ἢ ἀθλιωτέρου. 420

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

ἄλλη ἔτερος ἂν Φοίνικος ἀθλιωτέρος.

ETP. ποίας ποθ' ἄνηρ λακίδας αἰτεῖται πέπλων;
ἄλλη ἡ Φιλοκτήτου τὰ τοῦ πτωχοῦ λέγεις;

ΔΙΚ. οὐκ, ἄλλα τούτων πολὺ πολὺ πτωχιστέρου. 425

ETP. ἄλλη ἡ τὰ δυσπινηθήθεις πτέλεως πεπλόματα
ὁ Βελλεροφόντης εἰκ' ὁ χωλὸς οὔτοσί;

ΔΙΚ. οὐ Βελλεροφόντης· ἄλλα κάκεινος μὲν ἂν

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

416. μακράν. From ν. 407
to ν. 556. The Schol. takes the
epithet as a satire on the long
speeches in the plays of Eu-
418. ὁδί. He points to a
very shabby suit in which he
dressed up his Oeneus on the
stage. The first verse of that
play is cited in Ran. 1238.—
γρωνίζετο, 'acted.'

423. λακίδας, 'tatters,' Aesch.
Cho. 26. The tragic tone in
which Euripides sustains the
dialogue, and the long list of
beggar-kings which he is made
to produce in so short a space,
are admirably conceived by the
poet.

424. Φιλοκτήτου. This play
was brought out with the Με-
dea in 431—2 B.C. A full de-
scription of the poverty and
distress of Philoctetes in the
isle of Lemnos is given in Bk. ix
of Quintus Smyrnaeus, doubt-
less from the Cyclic poets whom
both Sophocles and Euripides
so largely followed.

425. πτωχιστέρου. Formed
like λαλιστάτος, ποιόστατος, φεινα-
κιστάτος, μονοφαγιστάτος, Vesp.
923.

426. δυσπινῆ, 'squalid.' The
dirt adhering to clothes was
specially called πῖνος. Soph.
Oed. Col. 1258, ἐσθήτῃ σὺν τοιᾷδε,
τῆς ὁ δυσφιλῆς γέρων χέρων
304, πρῶτον μὲν ὁδίς ἐν πέπλοις
αὐλίζομαι, πῖνη 0' ὅψι βεβρίθα.
χωλός, προσαιτῶν, στωμύλος, δευτὸς λέγειν.

ΕΤΡ. οὖδ' οὐδερα, Μυσίν Τήλεφον. ΔΙΚ. ναὶ Τή-

λεφόν

τούτον δὸς ἀντιβολῶ σὲ μοι τὰ σπάργανα.

ΕΤΡ. ὃ παῖ, δὸς αὐτῷ Τηλέφου ρακώματα.

κεῖται δ' ἀνωθεν τῶν Θυεστείων ρακῶν,

μεταξὺ τῶν Ἰνώσ. ἰδοὺ ταυτὶ λαβέ.

ΔΙΚ. ὃ Ζεῦ διόπττα καὶ κατόπττα πανταχῦ,

ἐνσκευάσασθαι μ' οἴον ἀθλιώτατον.

Εὐριπίδη, ἤεπδηπερ ἐχαρίσω ταδ',

κάκεινά μοι δὸς τάκολουθα τῶν ρακῶν,

τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.

ἀεὶ γάρ με δόξαι πτώχον εἶναι τῆμερον, 440

429. προσαιτῶν and ἐπαίτων are specially applied to beggars, who stand at or by people's doors. Cf. 452. St Luke xviii. 35, τυφλὸς τις ἐκάθετό παρὰ τὴν οδὸν προσαιτῶν (al. ἐπαίτων). Schol. οὐκ ἔπεν αἰτῶν, ἀλλὰ προσ-

ατῶν' οὗτος γὰρ λέγεται. δευτὸς λέγειν, i.e. possessing a faculty very suitable to Dicaeopolis in his present strait. The ad-

dition of these two words sug-

gests to Euripides the play that was meant. It was brought out

with the Alcestis n.c. 439, and

seems to have incurred much

criticism and some ridicule.

"In hac tragodia," (says A.

Müller) omnia quae in poesi

Euripidis vituperantur, maxime

ante oculos posita erant."

431. σπάργανα, 'wraps,'

433. ἀνωθεν. The order was,

Ino, Telephus, Thyestes. For

μεταξὺ τῶν Ἰνώσ is, 'between

them and Ino's.' Oed. Col. 290,

τὰ δὲ μεταξὺ τούτον μηδαμῶς

γέγνου κακός, 'between now and

the arrival of Theseus.' Ib.

583; τὰ δ' ἐν μέσῳ ἡ λήστων

ισχεῖς ἡ δὲ οὗθεν ποιεί.

435. διόπττα. 'That seest

through and over all things!' (πατηρόπαντόπττας, Aesch.Suppl.

130). This is said as an ex-

clamation, when he holds the
garment up to the light, and

sees the holes in it. Plut. 715,

ὅτας γὰρ εἶχεν οὐκ ὄλγας, μα

τῶν Διά. The following verse

occurred before, 384. Here at

least it is not inappropriate, if

we suppose Dicaeopolis to put

the dress on, and offer a prayer
to Zeus that he may succeed in
dressing himself up as a most

wretched being.

438. τὰ ἀκόλουθα. 'Those

other articles in keeping with

these rags,' i.e. the outfit in

which Telephus used to appear

on the stage, and which are

severally enumerated to v. 478.

440—1. This couplet, the

Schol. tells us, is from the Te-

lephus. The applied meaning is,

that Aristophanes (as represent-

ed, it is difficult to see how, by
Dicaeopolis), must seem to Cleon to be somebody else, to avoid a second prosecution. Hence he adds that he wishes the spectators to know who he really is, while he would make fools of the Chorus, i.e. delude them by his eloquent appeal, 'humbug them,' 'quiz,' 'poke fun at them.' For the Chorus, as his enemies, would side with Cleon against him. So they are stupidly to suppose he is Telephus pleading the cause of the Spartans. Perhaps we should read \( \epsilon \iota \delta \epsilon \nu \varepsilon \alpha \nu i \mu \nu \iota \mu \iota \) \( \mu \iota \) \( \epsilon \iota \mu \iota \) \( \epsilon \gamma \omicron \omega \), 'to know that it is I.' The part he is going to act is that of Telephus.—For \( \omega \sigma \sigma \varepsilon \rho \) Suidas gives \( \omega \sigma \sigma \varepsilon \rho \).

444. \( \sigma \kappa \iota \mu \alpha \lambda \iota \xi \varepsilon \omicron \nu \) was a term used by keepers of poultry; see the note on Pae. 549.

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

446. \( \epsilon \iota \delta \alpha \iota \mu \omicron \nu \omicron \omicron \nu \omicron \omicron \omicron \nu \). 'But Telephus be—I won't say what!' lit. 'For Telephus, what I think of him?' The verse is parodied, as the Schol. again informs us, from the Telephus, \( \kappa \alpha \lambda \omicron \delta \epsilon \xi \omicron \omicron \omicron \mu \iota \). Telephus \( \delta \iota \) \( \alpha \gamma \omicron \omega \) \( \phi \rho \omicron \omicron \omicron \omega \). For \( \epsilon \iota \delta \alpha \iota \mu \omicron \nu \omicron \omicron \nu \omicron \omicron \nu \omicron \omicron \nu \), which occurs again 457, Dr Holden and Müller prefer a reading quoted by Athenaeus p. 186, \( \epsilon \iota \sigma \iota \iota \gamma \omicron \nu \omega \omega \). Dicaeopolis adds, 'Bravo! how full I am getting of poetic phrases already.' He is Telephus already, and can make use of that hero's very words and sentiments. The mantle of a talker (429) has filled the wearer of it with talk.

450. The words \( \omega \theta \nu \iota \mu \iota \) to \( \lambda \iota \pi \alpha \rho \alpha \nu \) are supposed to be said aside.—\( \gamma \lambda \iota \chi \rho \omicron \omicron \), 'greedy;' cf. \( \omega \gamma \lambda \iota \chi \rho \omicron \omicron \), Pae. 193.—\( \lambda \iota \pi \alpha \rho \alpha \nu \), 'importunate,' 'persevering in entreaty.'

453. \( \sigma \pi \upsilon \rho \iota \omicron \iota \omicron \nu \). 'A little wicker basket burnt through (or, with a hole burnt in it) by a lamp.' It seems that beggars used an inverted basket as a protection to hand-lamps on their stations. In some cases the flame would burn a hole
ETP. τί δ' ὁ τάλας σε τοῦδ' ἐχεῖ πλέκους χρέος; ΔΙΚ. χρέος μὲν οὐδέν, βούλομαι δ' ὁμοι λαβεῖν. 455
ETP. λυπηρὸς ἵσθ' ὑν κἀποχώρησον δῶμοι.
ΔΙΚ. φεῦν·
εὐδαιμονοῖς, ὄσπερ ἢ μήτηρ ποτέ.
ETP. ἀπέλθε νῦν μοι. ΔΙΚ. μᾶλλα μοι δός ἐν μόνῳ κοτυλίσκιον τὸ χεῖλος ἀποκεκρυμένων.
ETP. φθείρον λαβῶν τόδ' ἵσθ' ὀχληρὸς ὑν δό- μοις.
ΔΙΚ. οὔπω μὰ Δι' οἰσθ' οὐ αὐτὸς ἐργάζει κακά.
ἀλλ', ὃ γλυκύτατ' Εὐριπίδη, τούτῳ μόνῳ,
δός μοι χυτρίδιον στογγὺω βεβυσμένων.

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

454. πλέκος, cf. Pac. 528, ἀπείπτευσ' ἐχθροῦ φωτὸς ἔχθιστον πλέκος. The Schol. says this is a
parody on a line in the Tele-
phus, τί δ', ὁ τάλας, σὺ τῷ τῷ
πείδεσθαι μέλλεις (l. θέλεις);

456. λυπηρός. 'I tell you,
you are vexations to me, so go
away at once from the house.'
452, ὀχληρὸς ᾧθ' ὑν, καὶ τάχ'
ωθῆσει βια.

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

459. κοτυλίσκιον, 'a little cup
with its brim (or upper edge)
knocked off.' This, says A.
Müller, was used by Telephus
"ad aquam hauniendam." For
the particular meaning of χαῖ-
λος see the note on Aesch. Ag.
790, τῷ δ' ἐκαντίω κύτει ἐπὶς
προσημεῖ χεῖλος (MSS. χείρος) σὺ
πληρουμένῳ. The common read-
ing, κυλίσκιον, which is contrary
to analogy, was corrected by
Brunck from Athen. p. 479.

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

461. οὔπω κ.τ.λ. Said aside;
'you are not yet aware what
mischief you are doing of your-
self,' i.e. your ready compliance
is as much against you as my
importunity is. Meineke quite
spoils the sense by placing a
colon at μὰ Δι' i.e. οὔπω ἀπεμι
or ἀπέρχομαι, leaving the next
clause without any intelligible
meaning. Compare οὐκ οἶδα τι
inf. 58a.

463. σφογγίω, Dind. with
most editors and MSS. στογγίῳ
Bergk with MS. Rav. The
Latin form of the word is fun-
gus. A bit of sponge, it would
seem, was sometimes used to
stop up a hole in a pot (Schol.).
Perhaps, however, as in Hom. II. xviii. 414, a sponge used for wiping perspiration &c. was kept by the πτωχοι, or professional beggars, in some pot or small basin.

464. τὴν τραγῳδίαν. Whether 'tragedy' in the abstract, or 'my tragedy,' viz. the Telephus, be meant, the joke is to make its essence consist in rags and cracked pottery. Schol. οὐ τὰ σκείν τὴν τραγῳδίαν.

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

469. σπουρίδων, sup. 453. He now asks for some of the cast-away outside leaves of cabbages' or other vegetables, such as beggars collected in their baskets for cooking and eating. The φυλλεία ἵσχυρων ῥαφανίδων are expressly mentioned as serving this purpose, Plut. 544.

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

471. οὐκέτι. Supply from the context λιπαρήσω, or αἰτήσω σε. ἀγαν ὀχληρός, 'too trouble-

ΔIK. ἀλλ' οὐκέτι, ἀλλ' ἀπειμ. καὶ γὰρ εἰμ' ἀγαν ὀχληρός, οὐ δοκῶν με κοιράνους στυγεῖν. οἴμοι κακοδαίμονων, ὡς ἀπόλωλ. ἐπελαθόμην ἐν ὑπέρ ἐστι πάντα μοι τὰ πράγματα.

Εὐρίπιδοιον ὡ γλυκύτατον καὶ φιλτάτιον, 475

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

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

475. The reading of the MSS. φιλτάτιον has been altered.
by all the modern editors to φλατανον. The adjective, used as a υποκράσια, is jocosely formed like υστάτος, δόστατος. Compare Lysist. 872. ὃ γλυκύτατον Μυρωνίδων, τί ταύτα ὄρασ; ib. 889, ὃ γλυκύτατον σὺ τεκνίδιον κακοῦ πατρός.


479. πηκτά δωμάτων, 'the doors of the house.' A tragic phrase, probably. The cecyléuma now closes in, and no more is seen of the poet.

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

485. ἐπίρεσα. As in Ran. 508, and elsewhere, the sense probably is, 'No, thank you!' In the dialogue between the man and his own soul, the speaker declines, but appeals to his heart or courage to act for him, as it were. Compare Od. xx. 18. Eur. Med. 1057, μὴ δήτα, θυμε, μὴ σὺ γ' ἐργάσῃ τάδε ἐαυτού, ὃ τάλαν, φειςαί τέκνων.
ἀπελθ' ἐκείσε, κατὰ τὴν κεφαλὴν ἐκεῖ παράσχεις, εἴποισ’ ἀττ’ ἂν αὐτῇ σοι δοκῆ. τὸλμησον, ίθι, χώρησον ἀγαμαι καρδίας.

ΧΩΡ. τί δράσεις; τί φίσεις; ἀλλ’ ἵσθι νυν 490 ἀναίσχυντος ἄν σιδηροῦσ δ’ ἀνήρ, ὅστις παρασχῶν τῇ πόλει τὸν αὐχένα ἄπασι μέλλεις εἰς λέγειν ταναντία. ἀνήρ οὐ τρέμει τὸ πρᾶγμ’. εἰά νυν, ἐπειδήπερ αὐτὸς αἰρέι, λέγε.

ΔΙΚ. μή μοι φθονήσῃ, ἀνδρεῖς οἱ θεώμενοι, εἰ πτωχός ἄν ἐπειτ’ εὖν Ἀθηναίοις λέγειν μέλλω περὶ τῆς πόλεως, τρυγῳδίαν ποιῶν. τὸ γὰρ δίκαιον οἴδε καὶ τρυγῳδία. 500 ἔγω δὲ λέξω δεινᾶ μέν, δίκαια δέ. οὖ γὰρ με νῦν γε διαβαλεῖ Κλέων ὅτι

486. ἐκείσε, to the goal, γραμμή being the starting-point. Hence ἀπελθε, ‘go from this point to that,’ begin your argument and prove it.

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


495. αὐτῶς αἰρέι. Cf. 318.

497. Dicaeopolis, being well primed in the Telephus, commences with a quotation (or parody, perhaps) from that play. ‘Don’t be jealous of me, ye spectators, if, though I am but a beggar, I still intend to speak in presence of Athenians about the city, as the composer of a comedy.’ Here again Dicaeopolis must have been understood to mean, if not to be, Aristophanes; since the author only, not the actor, merely as actor, could be said ποιεῖν. So just below, he says For now at least Cleon will not bring frivolous charges against me.

There is a keen satire on the reluctance of the Athenians to listen to any one who was not a τίτ.,—a demagogue or a man of note. Cf. 555. The ἰδίαι contains, like the similar one in Pac. 603, an important exposition of the misunderstandings and petty jealousies which gave rise to the war. Of course, such reasons have no historical weight. They represent the gossip of the day, and probably of the enemies of Pericles.
αυτοὶ γὰρ ἔσμεν οὕτη Ληναίω τ' ἀγρόν, 504
καυτοὶ ξένου πάρεισιν οὕτε γὰρ φόροι. 505
ηκουσιν οὕτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι
ἀλλ' ἐσμὲν αυτοὶ νῦν ἐὰν περιπτεισμένοι
τοὺς γὰρ μετοίκους ἄχυρα τῶν ἄστων λέγω.
ἔγω δὲ μισῷ μὲν Λακεδαιμονίους σφόδρα,
καυτοῖς ὁ Ποσειδῶν, οὔπερ Ταινίρῳ θεός, 510
σέισας ἀπασίν ἐμβάλοι τὰς οἰκίας:
κάμοι γὰρ ἐστιν ὄμπελια κεκομένα.

504. αυτοὶ, 'for we are by ourselves now, and only the meeting at the Lenaenian,—the lesser festival of the Lenaenae, which preceded the greater one of the Διονύσια τὰ ἐν ἄστει. At this latter the ξένοι were present, bringing to the Athenian treasury their tributes (φόροι). At the Lenaenae only the ἄστοι and the μετοίκοι, who are now regarded as quasi-citizens, formed the audience. The two last are compared to grain lying in a heap mixed up with its own chaff; while the separation of the ξένοι is described by περιπτεισεῖν, the shelling out, or rubbing off the grain, such as barley or millet, from the ears and straw, which is then laid wholly aside. Thus περὶ has the proper meaning of stripping round the axis or stalk of the plant. Schol. σὲν ξένων ἀπηλλαγμένοι καὶ καθαραὶ ἄστοι. κυρίου πτισεῖν ἐστὶ τὸ κρίβας ἢ ἀλά λῆπτεῖν καὶ καθαροποιεῖν, ἐνθὲν καὶ πτισάνῃ. The passage has been generally misunderstood, and περιπτεισμένοι wrongly taken to mean 'winnowed' or 'cleaned of the chaff.' (Hesych. περιπτεισμένη περιεξοσμένη, πε-
513. 

514. τι ταῦτα. "Why are we always blaming those Laco-

515. ήμῶν, 'men of our own

517. ἀνδραία μοχΘηρά, some

519. τὰ χλανίσκια. The Me-

Aesch. Agam. 780, δύναμιν οὐ σέξονα πλούτου παράσημον αἰνεῖ. The earliest passage in which mention is made of striking coins with a die and a hammer is Aesch. Suppl. 278, Κύπρως χαρακτήρ τ' ἐν τυπαικείοις τίτους εἰκὼς πετληκταί τεκτόνων πρὸς ἀράσενω,—ἀτίμα, outlawed or disfranchised, and therefore having no legal right to interfer e at all.—παράξενα, those who have got themselves placed on the register of citizens though liable to be indicted for ἕξεια, like the demagogue in Eur. Orest. 904, Ἀργείοις οὕκ Ἀργείοι ἡμαγκασμένοι. It does not appear however that demagogues are here specially pointed at, though some of these, as Elmsley shows, were charged with foreign extraction; cf. inf. 704.

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μα of Pericles, by which these Doric allies of Sparta were formally excluded altogether from the Attic territory. Thucydides however (1 139) says it was due to their affording refuge to runaway Athenian slaves, and the occupation of sacred and neutral lands. Müller (Præf. p. xvi.) supposes that the Megarians had been excluded from the Attic market in consequence of their revolt from Athens after the battle of Coronea, b.c. 445, referring to Thuc. i. 67, ἀλλοι τε παρώντες ἐγκλήματα ἐποιοῦντο ὡς ἕκαστοι, καὶ Μεγαρῆς, δηλούντες μὲν καὶ ἑτέρα ὄνομα διάφορα, μάλιστα δὲ λεμένοι τε εἰρήγεθατι τῶν ἐν τῇ Ἀθηναίων ἀρχῇ καὶ τῆς Ἀττικῆς ἄγορᾶς παρὰ τὰς σπονδάς. See Grote, Vol. v. p. 341.

520. σῖκνον, a gourd, or water-melon. The articles here enumerated as supplied by Megara are intended to show the poverty and non-productiveness of the district. See Pac. 1001, where σκόρδοσα and σίκνον are ironically described as μεγάλα ἄγαθά. See also Pac. 502.—χορίδιον, cf. inf. 818, where the Megarian pig-jobbier is set upon by an informer.—χόνδρως ἄλας, 'bay-salt,' sold in crystals or lumps, not ground or beaten fine. In Vesp. 738, χόνδρων λείχεων seems to represent our 'barley-sugar,' being some kind of flavoured salt to suck (inf. 772). A variant χόνδρως ἄλας derives some support from Hesych. χόνδροι ἄλων παχεῖς ἄλες. The singular is used inf. 835, παίειν ἐφ' ἀλ τὴν μαύδαν. There were salt-works at Megara, inf. 760.

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

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

524. Σιμαιθα. A Doric name, occurring Theocr. ii. 101, εἰσφ' ὅτι Σιμαιθα τυ καλεί, καὶ υφάγει τὰδε. Schol. ταῦτα δὲ καὶ Ἀλκιβιάδης ἠράσθη, δὲ καὶ δοκεῖ ἀναπετεικέναι τινας ἥρπακέναι τὴν πόρνην.—For the κόσταβοι see Pac. 1244, and the note.

526. φύσις ἤ φυσιγγη was the outer skin of a leek, τὸ ἐκτὸς λεπτόμα τῶν σκορδῶν. Schol. It seems when rubbed on the skin to have caused blisters or
 irritation. The word is used with special reference to the onion being the produce of the country. Cf. sup. 166.

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

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

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

In the Pax 606, the passing of this obnoxious measure is attributed to Pericles under the fear of being implicated with some fraudulent transactions of Phidias the sculptor. Compare Diodor. Sic. xii. 40. Plut. Gorg. p. 516. The language of the decree is jocosely compared to a ditty attributed to Timocean of Rhodes, ῥόδες γ', ὡ νυφλὲ Πλοῦτε, μῆτε γ' μ', τ' ἐν θαλάσσῃ μήτ' ἐν ἡτείρῳ φανήμαι. For ἡτείρῳ Meineke chooses to read οὔφαιον, from Schneidewin, comparing Vesp. 22, which has nothing to do with this passage. It is more likely that οὗφαιον, not ἡτείρῳ, was the word in the drinking-song, and that the poet changed it on purpose to ἡτείρῳ. The words of the decree were δ' ἀν ἐπιβῆ τῆς Αττικῆς Μεγαρέων, θανάτῳ ξημιοῦθαι, Plut. Periel. c. 30.

535. βάσην, ἀντὶ τοῦ κατὰ βασιχ' αὑτανομόνου τοῦ λειμοῦ καὶ ἐπίδοσιν λαμβάνοντος, Schol.

537. μεταστραφείτ, might be
recinded, or altered. See Thuc. i. 67, 139, 140, 145.

538. δεσμέων, 'though they (the Lacedaemonians) often requested it.'

540. ἐρεῖ τις, οὐ χρὴν ἀλλὰ τί ἔχρην εἶπατε. 540 φέρ', εἰ Λακεδαιμονίων τις ἐκπλεύσας σκάφην ἀπέδωτο φίνας κυνίδιον Σεριφίων, καθής τὸν ἐν δομοίσιν; ἡ πολλοῦ γε δει καὶ κάρτα μένταν εὐθέως καθεῖλκετε τριακοσίας ναὸς, ἢν δ' ἂν ἡ πόλις πλέα 545 θρούβου στρατιωτῶν, περὶ τριηράρχου βοῆς, μισθῶν διδομένου, Παλλαδίων χρυσουμένων,

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

543. Again a quotation from the Telephus.

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

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

547. Παλλαδίων. Little figures or statuettes of the saving goddess were placed in or on the prow, perhaps like the modern figure-heads. Aesch. Theb. 195,
stoais stevachousis, sitiw metroumewon, 
askei, kropowtpierou, kadois oinoumewon, 
skoradon, elaiou, krooymou ev dietuis, 
stevaniw, trixidou, avlhtiridh, upswiwn, 
to neuvriw o av kopenw platoymewon, 
tiulw vofovntou, balaumew troponymewon, 
avloin kelenstwn, yuglaron, suyigmawon. 

tau' oidi 'oti an edrate' ton de Tlepou 555

o vaithis 'ara mei es prpwran fvyon 
prwmythev fure mekhanh sotieras 
evai kamaunh pontir pros kymati; 'Surely a sailor does not 
find safety in a storm by leaving 
the helm, and offering his 
prayers to the image at the 
prow, because his ship is in 
distress.' (A. Muller, quoting 
Becker's Charicles, says these 
figures were in the stern, and 
not in the prow. But the Schol. 
here agrees with the passage in 
Aeschylts, Palladia en taiv 
profaij twv tropirow on ayalimata 
tina xilima ths 'Athenas katohry-
mewa, though Eur. Iph. A. 240 
seems to make the other way.)

548. stoais. A piazza or 
open market in the Piraeus 
where barley-meal and flour 
were sold. See Dem. p. 917, 
and Eeci. 686, where it is called 
stoai alfitopwyla.

549. trpwtieres, the thong 
or loop by which the oar was 
hung on the skalwos, or row-
look, Aesch. Pers. 375, vauvabhis 
ut anw trpwtwo kopen skalwov 
ami' euvrettov. See Arnold, 

ibid. kadoi, the Roman cadi, 
were not 'casks,' but jars of 
terra-cotta. There seems no 
reason to alter words which 
simply mean 'persons buying 
jars,' or 'buyers of jars.' Bergk 
proposed kadoi.

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

552. kopenw. The kopenw 
was a spar roughly sawn and 
before the blade, plaiti, was 
shaped out.—tula were wooden 
pegs, gdofos.—balaumwv, the oars 
of the lowest bench, the 
thaumati. Pac. 1232, tedi, dieisthen xeiropa 
dia ths balaumaw. The fastening 
or adjusting these on the row-
locks was trpotooutbai (sup. 549).

554. yuglaron, 'shakes,' 'quau-
vres,' teretiamata, terierga 
krovamata, Hesych. and Pho-
tius. The latter adds, on vug-
lareuvwn, a clause not in Hesy-
chius, kal o yuglaros, kroymatiwh 
dialektod ònuma ('a term in the 
language of flute-players'), 
Eupoleis Dhmios. toaiata mev to 
vuglareuw (f. soi vuglarew) 
krovamata.

555. taita k.t.l. 'That is 
what you Athenians would have 
done, I well know; and do we 
think Telephus (i.e. the Spar-
tan) would not do the same?' 
The clause is a quotation from 
the play of Euripides.—nois apo' 
K.T.L., 'then (if we think he 
would not) we have no sense in 
us.' Meineke reads inuv.
οὐκ οἴόμεσθα; νοῦς ἀρ’ ἡμῶν οὐκ ἐνι.

HMIX. ἄληθες, ὥπιτριπτε καὶ μιαρώτατε;
tαυτὶ σὺ τολμᾶς πτωχὸς ὡν ἡμᾶς λέγειν,
καὶ συκοφάντης εἰ τις ἤν, ὁνείδισας;

HMIX. νὴ τῶν Ποσειδῶν, καὶ λέγει 嵬 ἄπερ λέγει
dίκαια πάντα κοινὰν αὑτῶν φεύδεται. 561

HMIX. εἶτ' εἰ δίκαια, τοῦτον εἴπειν αὐτ' ἐχρῆν;
ἀλλ' οὐδὲ χαίρων ταῦτα τολμήσει λέγειν.

HMIX. οὕτος εὖ ποί θεῖς, οὐ μενεῖς; ὡς εἰ θενεῖς
tὸν άιδρα τοῦτον, αὐτὸσ ἄρθησει τάχα. 565

HMIX. ἰὼ Λάμαχ', ὁ βλέπων ἀστραπᾶς,

557. The Chorus, half of
whom are convinced while the
other half retain their preju-
dices, now divide into ἡμιχώρα,
and take opposite sides in the
action, till the παράβασις v. 626,
when all accept the views of
Dicaeopolis about the war.
558. σὺ τολμᾶς. 'Do you, a
beggar, presume to say this of
us, men of age and repute?'
See on 498.—εἴ τις ἤν, 'if we
had a sycophant or two, do
you reproach us with it?'
(523).
562. τοῦτον, 'was it for him
to say it?' A good satire on
the common weakness of con-
sidering less what is said than
who says it.
563. ἀλλ' οὕτω Bentley, whom
most of the editors follow. No
change is necessary; cf. Aesch.
Theb. 1035, τοῦτον δὲ σάρκας
ουδὲ κοιλαγαστροες λύκου σπάον-
tαι. Paus. 195, ἐν ἓν ὃτι οὖδὲ
μὲλλεις ἐγγύς εἶναι τῶν θεών.
Thuc. 1. 35, λύσετε δὲ οὖδὲ τὰς
Ἀκ. σπανθάς.
564. ποὶ θεῖς; the uncon-
vinced half are running off to
catch hold of the obnoxious
speaker, but are stopped by the
rest, seized, and threatened with
summary punishment. — ἄρθη-
σει, 'you shall be hoisted,' a me-
taphor from wrestling; compare
ἀρθην ἀπολλώνα, &c. Q. Smyr-
naeus, iv. 226, δ' ἄρ' ἱδρεῖ τε
cαι ἀλητὶ παυρόν ὑποκλίνας Ταλα-
μώνων δορίων νῦν ἔσυνεόως
ἀναίρετον ὑπὸ μνήμος ἑρείσας ὠμον.
Π. xxiii. 724, ἦ μ' ἀνάιρι ἦ ἐγώ
σε.—θενεῖ, the future of θειεῖν,
which occurs Prom. V. 56, and
elsewhere. Between θειεῖν and
θνεῖν it is sometimes hard to
decline; and there is a variant
θενεῖ in this passage. See
Elmsley on Heracl. 272. Schol.
ἄντι τοῦ τύψεις.

566. Lamachus, the hero of
the war-party, supposed to be
present in the theatre, is in-
voked to aid the assailants of
Dicaeopolis. A figure with a
tremendous crest, armed at all
points as an ὀπλιτὴς, bounces on
the stage in pantomimic guise.
He is first (567) appealed to
as a chivalrous champion, then
(568) as a friend and tribesman.
A. Muller however notices that
the Acharnian deme (see on 406)
belonged to the OeNeil, Lam-
achus to the Acamantid tribe,
being of the deme called Ke-
571. άνύσαι, i.e. ἄνύσασ τι, phalē. "quickly." The MSS. give εἰτ', 'cry to the rescue,' ἐστι τις οὐ εἴτε τις ἐστι. The repetition of τις is remarkable, οὐδεμία national, though not without parallel. A. Müller refers to Orest. 1218. But this passage has perhaps been tampered with by gram-
marians who endeavoured to make a trimeter verse, and
572. βοήσ, 'cry to the rescue,' Elmsley may be right in restoring a dochmiae verse, εἰτ' τις ἐστι ταξιαρχὸς τις ἤ κ.τ.λ., which is Meineke's reading.—ἔχωμαι μέσος, 'I am held fast by the waist.' Eur. Or. 265, μέσον μ' ὁχμάζεις, ὡς βάλης εἰς τάρταρον. Cf. 565.
573. τ' ἐν καλοίσι σάγμασιν ὄμοι ἐκεῖσε δεύρο τ' ἡγαγες παλιν.
575. τῶν λόχων. A military λόχος (if the reading be right) is seen on the stage, like the Ὁδομάντων στάτος sup. 156. Cf. 65 and 862. Meineke omits this verse, and also 578. There seems however a good point in each of the rival parties appeal-
576. οὐ γὰρ κ.τ.λ. The sense is, οὗτος τιν Ἱερογλύφω εἴηγευρεν' οὐ γὰρ κακορροβεῖ τὴν πόλιν; to this, viz. κακορροβεῖς, λέγειν τάδε refers.
578. πτωχὸς. See 498. The moral is that the poor and weak are brow-beaten and silenced by the war-party in power. Hence the satire in the next distich, 'do make some allow-
ance for me if, though a beggar (i.e. dressed up as one), I did say a word or two and talked a
ΔΙΚ. ὁ Δάμαχ' ἦρως, ἀλλὰ συγγραμμη ἔχε, εἰ πτωχὸς ὦν εὐπίν τι κάστωμυλάμην.
ΛΑΜ. τί δ' εἴπας ἡμᾶς; οὐκ ἔρεις; ΔΙΚ. οὐκ οἶδά πω'

υπὸ τοῦ δέονς γὰρ τῶν ὀπλῶν ἔλυγμον.
ἀλλ' ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα.
ΛΑΜ. ἵδοι. ΔΙΚ. παράθεσι νῦν ὑπτίαιν αὐτὴν ἐμοὶ.
ΛΑΜ. κείται. ΔΙΚ. φέρε νῦν ἀπὸ τοῦ κράνος μοι τὸ πτερόν.
ΛΑΜ. τοντὶ πτίλου σοι.

ΔΙΚ. τῆς κεφαλῆς ὑνὶ μοι λαβοῦ, πτίλος τοῦ δέως ἐλάλησα,
νῦν ἐξεμέσω βδελύττομαι γὰρ τοὺς λόφους.
ΛΑΜ. οὕτως, τί δράσεις; τῷ πτίλῳ μέλλεις ἐμεῖν;
ΔΙΚ. πτίλον γὰρ ἐστίν; εἰπὲ μοι, τίνος ποτὲ ὀμφάθος ἐστίν; ἄρα κομπολακάθου;
ΛΑΜ. οἷς ὡς τεθνήξει.

ΔΙΚ. μηδαμῶς, ὁ Δάμαχε' ἕτοι μὲν μεθοδεύετο οὐκ ἀκαίρα.

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

Ibid. Bergk and Müller needlessly read ΔΙΚ. οὐκ οἶδα. ΛΑΜ. πώς; Compare Soph. Phil. 580, οὐκ οἶδα πώ τί φησί. Sup. 461, οὕτω μὰ ΔΙ' οἴσθ' οι αὐτὸν ἐργάζεστα κακά. 583. ὑπιλαν, 'on its back,' i.e. the shield itself implied in αὐτὴν, the pictured Gorgon. 584. τὸ πτερόν, 'that plume.' Lamachus accordingly hands him a feather out of it, τοῦτο πτίλου σοι, but snatches at it again when he sees it used to tickle Dicacopolis' throat. 588. πτίλον γὰρ ἐστίν; 'Why, do you call this a feather? Tell me, of what bird! Of a πρύθιν;' This, the old reading, by which some pantomimic kind of feather was handed to the countryman, is surely better than to give πτίλον γὰρ ἐστίν to Lamachus, with a mark of apo- siopesis. The name of the bird, of course, satirizes the conceit and the bravado of the wearer.


591. κατ' ἰσχύν, 'according to your strength,' i.e. such a little man as I (ἐνυνουσάς, 367) am not worthy of your prowess. The γάρ is not in the best copies: others have proposed σώι or σφή. Perhaps, ἀλλ' οὐ κατ' ἰσχύν ἔστιν. A. Müller wrongly explains non enim vi res have agitum, comparing ὡς οὐ κατ' ἰσχύν—χρεία in Aesch. Prom. V. 212.

592. εὐσπλος. Müller understands this of a phallic appendage, such as that in Nub. 538, quoting Hesych. ὄσπλον' ἐνθύμα πολεμικῶν καὶ τὸ αἰδών. See sup. 158.—For ἀπετύλωσας (Plut. 295) Bergk rather ingeniously proposed ἀπετύλωσας, 'stripped me,' viz. of my rags. Aesch. Cho. 682, φίλών ἀποφηλοίσ με τὴν παναθλίαν. See also Thesm. 538.

593. ταύτι κ.τ.λ. 'Is this what you, a beggar, say of your general?' (Or, 'of one who is a general.' Soph. Ant. 1053, οὐ βουλομαι τὸν μάντιν ἀντεπειν καὶ κω.)

595-8. Under the form of a patronymic the countryman calls himself no place-hunter nor holder of office for pay, but a plain soldier, who has been on the military κατάλογος ever since the war broke out. Schol. Αἰολέων δὲ ἰδιον τὰ ἐπίθετα πατρωνυμικῷ τύπῳ φράζειν. Lamachus says he was elected to the office by show of hands in the assembly; to which Dicaeopolis objects that he was elected by 'three cuckoos,' which is explained to mean, two or three simpletons or empty talkers who persuaded the people to so foolish a course. Three seems to have no special meaning; compare βαῦα, τέταρτα sup. 2. It appears from the Schol. on 356 that in the 'Babylonians' the poet had satirized among other things ταῖς τε κλη- ρωτάς καὶ χειροτονητάς ἀρχαίς. We may infer, therefore, that the same attack is here indirectly repeated. Compare Av. 1570, ὁ δημοκρατία, τοῦ προβή- βας ἡμᾶς ποτε, εἴ τοι οὖν γ' ἔχει- ροτόνησαν οἱ θεοί.

599. ταύτι ὄν. 'This then, is the reason why I made the truce for myself: it was because I was disgusted at seeing white-haired old men in the ranks, and youngsters like you shirking service, some of them by going on embassies to the
Thracians for three drachmas per diem; &c. Young men of the wealthier class had escaped service by getting themselves appointed as envoys, where instead of fighting for two drachmas a day they enjoyed an exemption from fighting with three drachmas. Cf. sup. 66, 159. The same embassy to the Thracians is alluded to as before, 134:—μισθοφορούντας is put παρὰ προσδοκιαν for πρεσβευμένους. — The names following doubtless contain some concealed satire on certain leading citizens. In Χάρης and Χάνες there is an allusion to χάρις and χαίνως. Cf. 104, 613, 635. Equit. 78.

601. οἴους σὺ the MSS., Müller, οίους σὺ Bergk. Meineke, οἴους σὲ Holden. In several passages of the like kind (see Mr Green’s note) οἴους is by attraction for τοιούτους οίους or οίου, &c.

606. τοὺς δὲ κ.τ.λ. Laches seems to be meant, who is called Λάβης in Vesp. 900, and who made a visit, not altogether a friendly one, to Sicily, Thuc. iii. 86 seqq.—Καταγέλα, compare the pun on μαχών and Λα-μάχων, sup. 270. Probably Κα-τάνα is really meant.—Lamachus has the same reply to this as to the former question:—‘they were elected by the people.’

608. ἦρας, Lamachus and the favoured party; τωμαί, the chorus of Acharmians, one of whom is jocosely termed ‘Son of Smut,’ or ‘Son of a Dustman,’ from μαρίλης, sup. 350.—ἀμηγέτης, ‘by some means or other;’ compare ἀμόθεν γε, Od. r. 10.—ἐτέον, ‘tell me truly, now,—have you ever yet been an ambassador?’

610. ἐνὶ, if that reading is right, which is extremely doubtful, is supposed to represent ἦν or ἤν, en! Equit. 26, ἦν, οὐχ ἤνο; Pue. 327, ἦν ιδοῦ, και δὴ πεπάνω. No reliance can be placed on any of the conjectural readings, ἐνὶ, ἐνῃ, ἐνη. The word is written ἐνη without ac-
cent or breathing in MS. Ray. Schol. οὔτως ἐν τοῖς ἀκρίβεστά·

τι δαι Δράκυλλος κενφορίδης ἡ Πρινίδης;

τις ὑμῶν τάκβαταν ἡ τούς Χαόνας;

οὗ φασίν ἀλλ' ὁ Κοισίρας καὶ Λάμαχος,

οἰς ὑπ' ἐράνου τε καὶ χρεῶν πρώην ποτὲ, 615

ὤσπερ ἀπόνυπτρον ἐκχέοντες ἐσπέρας

ἀπαντες ἐξίστω παρήμουν οἱ φίλοι.

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

615. ὑπ' ἐράνου,'through (un-
paid) club-money.' The mem-
bers of these private ἐπαρεία
to were called πληρωται, each of
them paying a quota (Dem, Mid.
p. 574; Aesch. Theb. 477 Dind.).
Schol. ἔθος εἶχον ἀποτέλεσμά τι
eis τὸ κοινὸν διδάξαν, ὑπὲρ οἱ μὴ
dιδάξαντες καὶ ἀτιμο ἐνομίζοντα καὶ
μετὰ βιας ἀπήτουντο. There
seems no need to limit the word
here, with L. Müller, to money
advanced by friends, and to be
repaid as a loan. In its origin
the word probably meant 'a
token of regard;' compare ἐραν-
νός, and the institution was one
of friendship and charity. Dem.
Aphob. p. 821 § 25, ὁ ὑποθείς τῷ
πατρί τάνθραπον πονηρώτατος ἄν-
θρωπων ἐστὶ καὶ εἰμάνους τε λέ-
λοπτε πλείατος καὶ ὑπέρχρεως
γέγονε.

616. ὦσπερ κ.τ.λ. Like per-
sons who are accustomed in the
evening to empty slops into the
street, putulas defundere pelles,
Jul. iii. 277, and who call out
to those below, 'Stand aside!' so
all his friends advised him
to get out of the way for a
while. Schol. παίξετε πρὸς τὸ
ἐξίστω δύομα, δραίνουν δι' τῷ ἐκ-
χώρησον.—ὤσπερ ἐκχέοντες is li-
terally, 'as if they had been
pouring out dirty water.'
618. Lamachus, representing the 'high party,' resents the impertinent freedom of these low fellows. A. Müller well compares Av. 1570, ὅ δημοκρατία, ποί διήνεμος ψυχή, that 'he has come to the conclusion that democracy is unable to rule,' is intended by the historian to represent him as φρονέων τυραννικά. The reply is, 'Oh dear, no! Of course not, unless — Lamachus still gets his pay!' Any democratic theories which curtailed that would be intolerable indeed. Müller thinks there is satire on the advice of Lamachus; but probably he only represents the anti-peace party.

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

625. ἀγοράζεω, 'to frequent the market.' Schol. τὸ ἀγοράζεω ὧν ἦσαν τέθεικε τοῦ ὑπεισάχθαι, ὣς ἡμεῖς, ἕλλ' ἐπὶ τοῦ ἑν ἀγορᾶ διατρίβειν λείπει δὲ τὸ ἐντικα. So Æquit. 1373, οὐδ' ἀγοράσει γ' ἄγενεοι οὐδ' ἐν τάγορα. Inf. 720—2, ἀγοράζεω ἐφ' ἐπ' ἡμέραν. Lyvist. 633, ἀγοράζω τ' ἐν τοῖς ὑπλοῖς ἐξ' ἀριστογείτων.

ibid. Ἀλμάχω δὲ μή, sc. πω- λείων, 'but not to sell to Lamachus.' There is little sense in saying 'to Lamachus I make a proclamation not to sell to me.' The more correct syntax would be πιὸς δὲ Ἀλμάχων μή. Mr Hailstone well compares Theoc. ν. 136, οἱ θειμέν, Δάκων, ποτ' ἀγοράζεων κίσσας ἐρίσοντε, οὐδ' ἐπο- πασ κόκκοις, and Xen. Oecon. 1. 12, εἰ δὲ πολυγὼν ἀν δῶτον δημομίστιστῳ χρῆσαι, with Hiero. 1. 13, καὶ ταῦτα τοιαῦτα δύνα ὡς ὁ τιμία πωλεῖται τοῖς τυραννοῖς. Lamachus tries to get the benefit of the market inf. 960, but fails. Compare also 722. The general sense is, 'then, if you prefer war, I prefer the blessings of peace, from which you shall be excluded.'—This concludes the scene, and the two disputants leave the stage.

626—718. The Parabasis, or address of the Chorus to the spectators, for the first part (to 658) in the name and in behalf of the poet, for the second part (676 to the end) in setting forth
their own grievances as citizens. The whole of the Chorus have now resolved to side with the peace-party, and henceforth make common cause with Diaceopolis.

627. ἀποδύντες. 'Let us throw off our dresses and commence the anapaests.' Schol. ἀποδύνται τὴν ἐξωθεν στολὴν ἡν εὐτόνως χορεύσως καὶ εὐστροφώ-τερον ὦς πρὸς τὰ παλαισματα. To this custom, perhaps, v. 729 of the Pax refers, ἡμεῖς δὲ τέως τάδε τὰ σκεύη παραδύντες τοῖς ἀκολούθοις δώμει σώζειν. For the dative cf. Lysist. 615, ἀλλ' ἐπασποδύνωμεθ', ἀνδρεῖς, τοῦτο τῷ πράγματι.

628. ὁ διδάσκαλος. Whether Aristophanes himself or Callistratus is meant, the same person is evidently spoken of as the author of this and the two preceding comedies (the 'Banqueters' and the 'Babylonians'). The words are capable of two senses; (1) our poet has never yet composed a parabasis; (2) he has never yet composed one for the purpose of praising himself. The Schol. appears to take it in the former sense, ἀντὶ τοῦ ἐν τῇ παραβάσει οὕτω εἶπε, unless he means that the poet himself has not been the subject of the former παραβάσεις. The latter is more probably the meaning, and the allusion is to the practice of the rival dramatists, notably Eupolis, against whom Pac. 735 is directed; χρῆν μὲν τῶπ-τεν τοὺς βασιδιάχους, εἰ τις κω-μῳδοποιητὴς αὐτὸν ἐπήγει πρὸς τὸ θέατρον παραβάσας ἐν τοῖς ἀναπαίστοις. See also Equit. 507 (where ἡμᾶς is emphatic). This, the Chorus says, the poet had never done till now, when it has become necessary to justify himself against Cleon's attack or impeachment by εἰσαγγελία (sup. 379).

632. μεταβούλους. Cf. Eccl. 797, ἐπιθυμοῦντος κειμενομαιν- τας μὲν ταῦτα, ἀττ' ἀν ἐν δὲ δεξι', ταύτα πάλιν ἀνουμένους. It is likely, as Müller suggests, that the reversal of the decision

P.
about the Mitylenians in the popular assembly in the year preceding is alluded to (Thuc. iii. 50). The meaning then is, 'As the Athenians have shown they can so soon alter their minds, the poet hopes they will now take his part against Cleon.' Cf. Soph. Oed. R. 617, φρονείν γάρ οἱ ταχεῖς οὐκ ἀσφαλεῖς. 633. πολλῶν ἀγαθῶν, i.e. not πολλῶν κακῶν, as his enemies say. So Socrates playfully rated his deserts at αἴτησιν ἐν πρωταρείῳ instead of the penalty of death, Apol. p. 37 A. For αἴτος Meineke needlessly reads αἴτιος with Bentley. See sup. 8.—παίσας κ.τ.λ., 'for having stopped you Athenians from being so excessively pleased at what strangers said in your praise.' Schol. ξενικός, τοῖς ἀπὸ τῶν ξένων πρεσβέων λεγομένω. It has been thought that the embassy of the Leontines to Athens (Thuc. iii. 86) is alluded to, and the favourable impression made by the orator on the occasion, Gorgias, Plat. Hipp. maj. p. 282 B, Diodor. Sic. xii. 53 (Müller). See also Thucyd. i. 84.

635. χαυσοπολίτας, vain, conceited, citizens. See on 599.

637—9. The epithets taken from old lyric or dithyrambic songs in praise of Athens,—whatever be their exact sense,—so pleased the Athenians, that whenever they heard the words they could hardly sit still on their hinder parts, but were ready to stand up from their seats. Schol. εἰσαθαν οἱ ἐπαίνον εἰς ἑαυτοῦ γνωμένον ἀκουόντες τὴν πυγὴν τῆς καθέδρας ἐξαίρειν. The word commonly rendered 'violet-crowned' may refer to Ἰωνες and the 'people of the purple dawn,' while λι-παραί, 'rich' or 'fertile,' probably described the rich creamy colour of the marble buildings, in appearance like fat. Hence the joke about the characteristic epithet of anchovies. Cf. Equit. 1323, ἐν ταῖσιν ἵστατο ἵστατοι οἰκεῖ ταῖς ἀρχαιαίσιν Ἀθηναί. The Schol. quotes from Pindar αἰ λιπαραί καὶ ἱστατόμοι Ἀθηναῖ. Cf. Άν. 1590, καὶ μὴ τά γ' ὄρνιθεια λιπαρ' εἶναι πρεπεῖ.—ἐπειδὴ εἰσιν, quotiens quis dixisset. A. Müller, who well compares Ran. 923, ἐπειδὴ ταῦτα λαμβάνει, is wrong in adding "expectes án." Cf. Π. xxiv. 14. Thuc. i. 49, ἐπειδὴ προσβάλλοιν.
640. εὑρετο ἂν, 'he would gain (or, he might have gained) anything through that word λιπαράς.'—τιμήν, 'the complimentary epithet.'

642. καὶ—δεῖξας. 'And also by showing how the popular governments are conducted in the allied cities.' This can hardly mean anything else than that the poet had pointed out some abuses under Cleon's boasted popular government. This, we may fairly suppose, was the real ground of Cleon's enmity. See Thuc. vii. 55, τόλεσι—δημοκρατουμέναι ὁπερ καὶ αὐτοὶ. Δεός 125, ἄριστοκρατεῖσθαι δῆλος εἰ ἥτοιν, Eccl. 945, εἰ δημοκρατουμέθα.

"Hoc versus Aristophanes respicit Babylonios, qua fabula demonstraverat quam male habentur socii." A. Müller.

643. τοιγάρτοι. 'And for this very reason (viz. from Cleon's enmity) people will now come, when they bring you the tribute from the cities, with an earnest desire to see that most excellent poet, who ran the risk of saying before all the Athenians that which was honest.'—ὅστις, qui ausus sit, an exegesis of τὸν ἄριστον. See 57 and 982.—τὸν φόρον. cf. 505. They will come to the theatre, not at the Lenaea, but at the Greater Dionysia; and they will come just because Cleon has 'made a martyr' of him. A. Müller thinks the sense is, 'they will care more for seeing him than for bringing the tribute;' but the mention of the tribute merely fixes the time of the visit.
646. οὖτω δὲ 'And so too it is (viz. through the same prosecution) that his fame for boldness has by this time reached even distant parts (as it is plain that it has), when even the Sultan asked,' &c. This must, of course, not be confounded with οὖτως ὥστε καὶ βασίλειος κ.τ.λ.

648. αὐτοῖς, ipsce. 'He asked first about the principal parties themselves, which of them is superior in their fleets, and next about your poet, which side he abused roundly; for he said these men had turned out the best, and would gain a decided victory in the war, by having such a poet for an adviser.' For γεγένεσθαι Α. Müller reads τε γεγένεσθ' ἂν, a bad alteration, if only from the elision. If men have become letter or braver through following certain advice, the inference is they will be victorious in the end. The King spoke, of course, of the condition the Athenians had already attained through the poet’s teaching. The comment of the Schol., τούτους σω-φρονιζεσθαι καὶ γίνεσθαι βελτίως, does not indicate a different reading, but an imperfect perception of the meaning. We might with more probability read τούτους δ’ ἂν ἔφη—τε γεγένε-θαι.—πολὺ, the usual construction with νικάν. So inf. 1117. Aesch. Cho. 1041, ἱσχε, μη φο-βοῦ νικάν πολὺ. Thuc. 1. 49, πολὺ εὖκων. But ib. 1. 29 we have εὖ-κησαν οἱ Κερκυραῖοι παρὰ πολὺ. In Vesp. 726 νικάν πολλῳ.

652. διὰ ταῦθ'. 'That is why the Lacedaemonians make overtures for peace, and want to get back Aegina, viz. that they may take it from your poet,' and not from the citizens generally (Schol.). The Aldine and the Schol. have διὰ τοῦ θ’ sc. διὰ τὸ ἔχειν νῦν τὸν Ἀριστοφάνην.
καὶ τὴν Αἴγιναν ἀπαίτοῦσιν καὶ τῆς νῆσου μὲν ἐκείνης οὐ φροντίζουσ', ἀλλ' ἦνα τοῦτον τὸν ποιήτην ἀφέλωντα.

ἀλλ' ὡμεῖς τοι μὴ ποτ' ἀφῆθ' ὡς κωμῳδήσει τὰ δίκαια.

"655

φησίν δ' ὡμᾶς πολλὰ διδᾶξειν ἁγάθ', ὥστ' ευδαιμονας εἶναι, οὐθεπεύων, οὐδ' ὑποτείνων μισθοῦ, οὗτ' εξα-πατύλλων,

οὐδὲ πανουργῶν, οὐδὲ κατάρδων, ἀλλὰ τὰ βέλ-τιστα διδάσκον.

πρὸς ταῦτα Κλέων καὶ παλαμάσθω καὶ πᾶν ἐπ' ἐμοὶ τεκταίνεσθω.

660

τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον

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

655. ὡς κωμῳδήσει, 'since he will go on dealing out his satire where it is deserved.' For ἀφῆθ' the Rav. MS. has ἀφῆ-σετε, others ἀφήσῃθ', which seems a combination of both readings.

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

658. κατάρδων, 'fostering your conceit,' lit. pouring on water as a gardener does to make plants grow. So νεκαρό-μην ιδών, Vesp. 638. Schol. οὐ καταβρέχων ύμᾶς τοῖς ἐπαίνοις ὡς φυτά. The allusion is to Clean's dishonest flatteries to obtain popularity.

659—62. These lines, which constitute the chief part of the μακρών or πυγός so-called, are parodied from Euripides. They are often cited by ancient authors, and twice by Cicero. The references are given at length in Müller's note. Translate: 'Therefore let Clean both try his arts and plot anything he pleases against me, for right and justice will be on my side, and there is no fear of my being found, in my conduct to the State, as he is, a coward and a profligate.' This passage indicates that he was fully aware that Clean would again prosecute him.
The strophe with ἐπίρρημα of sixteen trochaic verses, corresponding to 692—718, the antistrophe and ἀντεπίρρημα. The strophe consists of cretics alternating with paeons, as sup. 210 seqq.—The subject now changes from the affairs of the poet to those of the Chorus, and a complaint is thus openly made of public prosecutions vexatiously laid against the old and the poor by the young and the powerful. This is a political grievance, independent of the immediate action of the play.

The sense is, 'Now, my Muse, inspire me with indignation as hot and sparkling as the fire made by my own charcoal.' Translate, 'Come hither, glowing Muse, with all the force of fire, come in good tune, maid of Acharnae! As a spark bounces up from charcoal of holm-oak, quickened by the wind from the fire-fan, when sprats are laid close by to be fried on the embers, and some of the slaves are shaking up Thasian pickle with a bright oily head, and others kneading the cakes, so bring to me, your fellow-townsmen, a lusty strain well-attuned and rustic in its tone.' — φέσαλος, a charcoal spark, which flies up with a crackling noise; cf. Vesp. 227. Ran. 859.—Hence ἐπεφαλώθη in Prom. Vinct. 370.—μπας, some kind of bellows or fan to produce currents of air, μπαλ ἄρεμων, in blowing charcoal; Eccl. 842. inf. 888.

Small fish to be broiled over the embers were first dipped in pickle of salt and oil, like the garum of the Romans. See Hesych. in θαυσία ἄλμη, and Phot. Lex. in θαυσια. It is called λιπαράμπινες from the oil that rises to the top; hence it was shaken before use, ἀνακκάκωμεν.

The epithets ἐπτόνος, εὔτόνος, σύντόνος, are musical terms; see Campbell on Plat. Sophist. p. 242 E. For ἀγροικότονον Elmsley and others read ἀγροικότερον from a Paris MS.
675. οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει.
οὐ γὰρ ἄξιος ἔκεινον ὅν ἐναιμαχήσαμεν
γηροβοσκούμεσθ' ὑφ' ὑμᾶν, ἀλλὰ δεινὰ πά-
σχομεν,
οὕτως γέροντας ἄνδρας ἐμβαλόντες ἐς γραφός
ὑπὸ νεανίσκων ἐστε καταγελάσθαι ῥητόρων, 680
οὐδὲν ὄντας, ἀλλὰ κωφοὺς καὶ παρεξηγημένους,
οἷς Ποσειδῶν Ἀσφάλειῶς ἐστίν ἡ βακτηρία:
τονθορύζοντες δὲ γῆρα τῷ λίθῳ προσέσταμεν,

676. μεμφόμεσθα. Cf. Vesp. 1010, μέψασχαι γὰρ τοῖς θεα-
ταῖς ὁ ποιήσας μὲν ἐπιθυμεῖ. Thesm. 830, πολλ' ἂν οἱ γυναικὲς
ἡμεῖς ἐν δίκῃ μεμψαμέθ' ἄν τοῖς ἀνδράσι δικαίως. Nub. 576, ἡδικημέναι γὰρ ὑμῶν μεμφό-
μεσθ' ἐναντίον.

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

679. οὕτως. See sup. 645.
Nub. 570.—ἐς γραφός, involving us in public suits. Some
particular case is doubtless alluded to,
which had excited some public indignation;
and this formal exposure of it in the
theatre would have all the in-
fluence of a 'leader in the
Times.'

681. παρεξηγημένοι is 'to play
out,' i.e. to spoil an αὐλός or
clarionet by over-playing, or
wearing out the reed or vibrat-
ing tongue. Phot. Lex. παρεξ-
ηγημένοι κατατερτιμένοι τῷ
ἀμαθῶ, ἀπὸ τῶν γλωσσίδων τῶν
αὐλῶν τῶν κατατερτιμένων. 'A-
μιστοφάνης Οὐδὲν ὄντας κ.τ.λ.
The sense is, 'when they are
too old to speak articulately.'

682. οἷς Ποσειδῶν. 'Men
whose only support is Poseidon
the Securer,' i.e. who have
nothing to lean upon in order
to keep them from stumbling,
save their services in the navy.
Poseidon was worshipped at
Athens and at Taenarus (Schol.
on 510) under this attribute as
the protector against earth-
quakes and storms at sea. Mäl-
ler well cites Plutarch, Thes.
36, τοῦ θεοῦ ὑπὸ ἀσφαλείων καὶ
γαλήχοιχον προσονομάξομεν.

683. τονθορύζοντες. 'So,
in-distinctly muttering through
age, we stand at the dock,
seeing nothing whatever but
the misty outline of the law-
suit,' i.e. having no ideas be-
yond the vague one that we are
being prosecuted by somebody
for something.—Λίθῳ, the bema
in the law-court, the precise
use and position of which we
cannot tell. The Schol. con-
founds it with the bema in the
Pnyx.—ἡλύγγρα, cf. Thuc. vi. 36,
ὅπως τῷ κοινῷ φῶς τῷ σφέτερον
ἐπηλυγόμεναι. Hesych. ἥλυ-
γής σκιᾶ' καὶ ἐπηλυγισμός, ἐπι-
σκιασμός, σκότος.
ούχ ὄρωντες οὐδέν εἰ μὴ τῆς δίκης τήν ἡλύσιν. ὃ δὲ νεανίας ἐαυτῷ σπουδάσας ἕννηγορεῖν 685 ἐς τάχος παίει ἕνναπτῶν στρογγύλους τοῖς ρήμαις:
κατ᾽ ἀνελκύσαις ἐρωτᾶ, σκαυδάληθρ’ ἵστας ἐπῶν, ἀνδρὰ Τιθώνον σπαράττων καὶ ταράττων καὶ κυκῶν.
ὁ δὲ ὑπὸ ἡήρως μασταρύζει, κατ᾽ ὄφλων ἀπέρχεται:
ἐίτα λύζει καὶ δακρύει, καὶ λέγει πρὸς τοὺς φίλους, 690

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

bly right in understanding "dictum senem defendendi studium." In fact, for ἕννηγορεῖν he should have said ἔννοδικέιν, but he ironically describes the determination of both to get the old man condemned. A. Müller has no sufficient reason for pronouncing ἐαυτῷ corrupt, and substituting ἔταλφ. Nor does Elmsley's conjecture νεανίαν appear necessary, since a proper pronunciation of the verse would make plain the construction intended.—For the position of the article cf. Equit. 205, ὅτι ἁγκύλαις παῖς χερεῖν ἀρ- πάξων φέρει. Vesp. 554. Nub. 230. Thesm. 456, ἀτ ἐν ἄγριοισ τοῖς λαχάνοις αὐτὸς τραφεῖς.

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

690. λύζει, 'he sobs.' Oed. Col. 1621, λύγδην ἐκλαιον πάντες.
The Schol. records a var. lect. 

The dead, or perhaps only the bones of the dead, were sometimes inclosed in wooden coffers, κέδροι (Alest. 365), λάρνακες (Thuc. ii. 34), σφαίρι (II. xxiii. 91), κολῆ χρήσ (Q. Smyrnaeus 1. 797).

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

699. εἶτα κ.τ.λ. 'Then too at Marathon, when we were men indeed, we were the pursuers; but now we are pursued, and no mistake, by good-for-nothing fellows, and beside that are caught.'—ὁτ' ἔμεν, cum vige- 

695 ανδρ' ἀγαθόν ὄντα Μαραθῶνι περὶ τὴν πόλιν; 

700 πρὸς τάδε τις ἀντερεῖ Μαρφίας;

The son of Melesias, and the head of a faction against the war-policy of Pericles. It is likely that the poet, as the advocate of peace, would express his sympathy with any wrongs this man had sustained, possibly through the influence of Pericles, by whom he was banished B.C. 445, but returned, as it would appear from this passage. Vesp. 947, ἅπερ ποτὲ φεύγων ἐπαθεὶ καὶ Θουκυδίδης, where φεύγων means 'in making his defence.'
704. **συμπλακέντα**, 'having to grapple with.' A word derived from the **συμπλοκή** of wrestlers. From **κατεπάλαυσε** in 710 it seems likely that some relation of the 'chattering advocate' was a professional wrestler, as his father perhaps (712) had been a Scythian Bowman (sup. 54), whence the joke of calling him a 'Scythian wilderness.' Perhaps however the verb only contains a joke on the name **Εύαθλος**, who appears from Vesp. 592 to have been a somewhat notorious **ρήτωρ.** Dr Holden (Onomast., in v.) quotes a fragment from our poet's **'Ολκάδες**, (xiii. Diind.) ἐστι τις ποιητὴς συνήγορος... ....ὡσπερ Εὐαθλος παρ' ὑμῖν τοῖς νέοις.

708. **ηνίκ' ἤρ.** See 699. Or, with Bergk, 'when Thucydides was Thucydides indeed.'

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

In this aspect, and as a Chthonian power, she was held in awe, and regarded as dangerous to meet in her wanderings over the earth. Herod., v. 61, speaking of the Phoenician Gephyreans, says that they had at Athens a temple of their own, and certain mystical rites to **Ἀχαια γιάπεν**. — **ηνέσχετο**, he would not have tolerated or put up with her ill-omened presence. Or, with the Schol., we may supply **καταβόσαν αὐτὸν.** Perhaps there was a superstition that the goddess uttered loud wailings in grief, and that it was an evil omen so to meet her. The Schol. refers it to the noise of cymbals and tambourines, but he wrongly derives the word from **ἡχος.** Hesych. **Ἀχαία·** ἐπιθέτον Δήμητρος, ἀπὸ τοῦ περὶ τὴν Κόρην ἄχους, ὃπερ ἐν θειότητι ἄραχγετον αὐτὴν.

711. **ὑπερετέξευσεν** is a probable conjecture of Mr Blaydes. In the sense of **περιγενέσθαι** we should rather expect the genitive, perhaps.—**αὐτοῦ, sc. of Ce-
phisodemus.
ψηφίσασθε χωρίς εἶναι τὰς γραφὰς, ὅπως ἦν ὑπὸ τῶν γέροντι, μὲν γέρων καὶ νωδὸς ὁ ἅνωγόρος, 715 τοῖς νέοις δὲ εὐφρυπρωκτός καὶ λάλος χωκ. Κλεινίου.
καξελαύνειν χρὴ το λοιπὸν, κἀν φυγῇ τις ἥμιοι,
tὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέῳ.
ΔΙΚ. ὅροι μὲν ἁγορᾶς εἰσὶν οἶδε τῆς ἐμῆς'
ἐνταῦθ' ἄροράζειν πάσιν Πελοποινησίοις 720 ἐξεστὶ καὶ Μεγαρεύσι καὶ Βοιωτίων ἐφ' ὑστε πωλεῖν πρὸς ἐμὲ, Λαμάχῳ δὲ μὴ.

714. ὅπως ἦν, 'so that,' result rather than intention being expressed.
716. ὁ Κλεινίου, Alcibiades. See on 614.
717. ἐξελαύνειν. The sense evidently is that in future all public prosecutions are to be distributed under two heads, 'young,' and 'old,' and if any one is to be made ἄτιμος or to be banished, it must be done through an advocate of his own age. There is considerable difficulty in κἀν φυγῇ τις, the aorist not being used in the sense of φύειν, 'to be a defendant,' but signifying 'to be banished,' which here cannot apply. A. Müller's explanation is very unsatisfactory, "ἐξελαύνειν h.1. significat in jus vocare. φυγῇ, i.e. ἐν μῇ πιθήκαι, si hanc legem neglijet." The text cannot be right as it stands, because τις is necessary to the metre, and this makes it necessary to regard φυγῇ as a verb, whereas it should rather be the substantive, φυγῇ. Cf. Eur. Med. 453, πάν κέρδος ἡγοῦ ἡμουμενη φυγῇ. The Schol. took the sense rightly, κἀν εξελαύνειν δέ γ κἀν φυγῇ ἥμιοι. As it is impossible to get rid of τις (unless by reading κἀν φυγῇ δὲ ἥμιοι), it seems that ἥμιοι: (the subjunctive) must be read. The sense is, καὶ, ἐν τις ἥμιοὶ τινα φυγῇ, (ἐμίοι) τὸν γέροντα κ.τ.λ. The infinitive seems to have crept in either from ἥμιοι as a marginal explanation, or from confounding ἥμιοι with the preceding infinitive.
719. Returning to the stage Dicaeopolis sets up some marks or boundary stones enclosing his own private market; to which all shall have access but members of the war-party.
722. ἐφ' ὑστε. 'On condition they sell to me, but not to Lamachus.' See sup. 625. It is clear that the syntax here is not Λαμάχῳ ἐξεστὶ μὴ πωλεῖν. That would signify 'Lamachus has the right of not selling at all, unless he pleases.' See Aesch. Eum. 809, ἐξεστὶ γὰρ μοι μὴ λέγειν ὧ μὴ τελῶ, and the note. In the sense 'Lamachus is not allowed to sell,' Λαμάχῳ δὲ ὁθ would be required.
723. ἀγορανύμονες, 'Clerks of the market.' As he says this, he exhibits three good tough thongs of bull's hide, made, he adds, by a somewhat obscure joke, of diseased and swollen hide, δέρμα μοχθηρόυ βοῶς, Equit. 316. Müller supposes there is an allusion to λέπεων, i.e. δέρεων, 'to excoriate.' The Schol. says the town of Lepreum in Elis is meant, as if the ἰμάτες were strangers and real persons from 'Mangetown;' but he adds, ἀμεινον δὲ λέγειν ὅτι τόπος ἔξω τοῦ ἀστους καλούμενος, ἐφετὰ τὰ βιρσεία ἤν. After τοῦ λαχύστας the word ἰμάτας is added παρὰ προσοδοκίαν. Compare for the office of ἀγορανύμος, a taxor or aedile, Vesp. 1407.

726. Φασιανός, a play on φάσις, an information against contraband goods, inf. 819. The word is used as an epithet (apparentely) of horses in Nub. 109, and Φασιανικός occurs Av. 68. Schol. ἐστι καὶ πάλις τῆς Σκυθίας Φάσις, δημώνιος τῷ ποταμῷ.

727. καθ ἤν, in accordance with which; according to the terms of which, Exit Dictaceopolis to fetch the inscription. Meanwhile a Megarian, of meagre look, and leading his two little daughters by the hand, enters the orchestra. He talks a patois of the Doric, and his mission is to sell his daughters for slaves rather than to let them starve at home; but a sudden idea strikes him of selling them dressed up as pigs. This conceit, showing that they are worth more money as market-stock, is made the occasion of some coarse joking on the ambiguous sense of χαῦρος.

730. τῷ φίλιον. 'By Zeus the god of friendship,'—an appropriate invocation in one who has long suffered from war. Cf. Eur. Andr. 603, τὸν σὸν λιποῦσα φίλιον ἐξεκώμασε νεανίον μετ' ἀνδρός.—ἀπερ μπατέρα, ἴς τὴν τρέφουσαν με.

731. πονηρά κόρια καθιλιον πατρὸς A. Müller. καθιλιώ Μeilneke. The MS. Rav. has κόρες, which lends some slight support to Blaydes' conjecture χοῦρι ἀθλίου πατρὸς. But it is more likely that κώρχον, like Ἰσμήναχος inf. 954, was a ὑποκόρισμα, real or coined by the poet, for κούραι or κόραι. The addition of καὶ (καθιλίον) is not according to Attic usage.
άμβατε ποττὰν μαίδαν, αὐτ' εὖρητέ πα.
άκοιετον ὃδ', ποτέχετ' ἐμὰν τὰν γαστέρα-
πότερα πεπράσθαι χρήσσετ', ἢ πεινὴν κακῶς;

ΚΟΡΑ. πεπρᾶσθαι πεπρᾶσθαι. 735

ΜΕΓ. ἐγώνυμα καίτως φαμί. τίς δ' οὗτος ἄνως
ός ὑμὲ καὶ πρίαιτο, φανερὰν ξαμίαν;
ἀλλ' ἔστι γάρ μοι Μεγαρικά τις μαχανά.
χοίρον γὰρ ὑμὲ σκευάσας φασῶ φέρειν.
περίῆσθε τίσδε τὰς ὁπλὰς τῶν χοιρίων, 740
ὅπως δὲ δοξεῖτ' ἢμεν εξ' ἀγαθῶς υός·
ός ναὶ τῶν 'Ερμᾶν, εἴτερ ἢζεῖτ' οἰκαδις,
τὰ πρᾶτα πειρασεῖσθε τᾶς λιμοῦ κακῶς.

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

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

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

737. ξαμίαν. As slaves were κτήματα, no one would invest in a property that would prove a loss, viz. from the starved look of the girls. The Schol. misses the point, ἐπεὶ κόραι ἠσάν καὶ οὗ χοίρων.

738. Μεγαρικά. Probably the Megarians were not noted for honesty in their dealings. Bergk (ap. Müller), referring to Vesp. 57, μη' αὖ γέλωτα Με-
γαρόδεν κεκλεμμένον, thinks 'a comic trick,' after the fashion of Susation, may here be meant.

—σκευάσας, 'I will dress you up as pigs, and say 'tis pigs I bring.' There can be no doubt, from the context, that the children are made to walk on hands and knees, with a mask imitating a snout, ἰογχίαν, 744, and a kind of shoe and glove which suggested 'pettoes.'—
περίῆσθε, 'put on you.' Thesm. 380, περίδου νῦν τῶν, sc. στέ-
φανον.

742. οἰκᾶδις, cf. 779. If you return home, he says, i.e. if you play your parts so badly that you are not sold as pigs, you will experience the extreme of hunger and be in a still more miserable plight.
Now comes forth at the summons. He finds the very first customer to be one of the long-excluded Megarians, and exclaims, as in surprise, 'What! a man of Megara!'

We sit by the fire and—starve.' He should have said διαπίνομεν, 'we have drinking-bouts,' and so the other pretends to understand him. 'Well, and pleasant too,' he says, 'if a pipe (piper) is present.' Plat. Resp. iv. p. 420 fin., ἐπιστάμεθα γὰρ τοὺς κεραμεᾶς πρὸς τὸ πῦρ διαπίνοντα τε καὶ εἰσωχομένους. Herod. v. 18, ὡς δὲ ἀπὸ δεῖπνον ἐγένοντο, διαπίνοντες εἰπαν οἱ Πέρσαι τάδε. "When I set out thence as a trader" (ἐμπορεύμα), i.e. 'when I left to go to market,'—πρόβολου, according to the Schol., whom Müller follows, means στρατηγοῦ. The
ἈΧΑΡΝΗΣ.

Andres proboouloi tovν' eparratn tv πολει, ὡπως τάχιστα καὶ κάκιστ' ἀπολοίμεθα. 756

ΔΙΚ. αὐτίκ' ἀρ' ἀπαλλάξεσθε πραγμάτων.

ΜΕΓ. σά μάν;

ΔΙΚ. τί δ' ἄλλο Μεγαροί; πῶς ὁ σῖτος ὄνιος;

ΜΕΓ. παρ' ἀμε' πολυτίματος, ἀπερ τοι θεοί. 759

ΔΙΚ. ἀλας οὖν φέρεις; ΜΕΓ. οὖχ ὑμεῖς αὐτῶν ἀρχετε;

ΔΙΚ. οὐδὲ σκόροδα;

ΜΕΓ. ποία σκόροδα; ὑμεῖς τῶν αἰ', ὥκε' ἐσβάλητε, τῶς ἀρωραίοι μνές,

πάσαικ τάς ἀγλίθας ἐξορύσσετε.

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

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

758. τί δ' ἄλλα. 'Well! what else at Megara? How is corn sold?—' With us 'τις highly prized, like the gods,' A play on τιμή, 'honour' and 'value,' 'prize' and 'price,—πῶς, i.e. πόσου. Equit. 480, πῶς οὖν ὁ τυρός ἐν Βουωτός ὄνιος;

—The form Μεγαροί, like οῖκοι, Ποισι &c., implies an old nominative in the singular, whereas τὰ Μέγαρα was the Attic name, in Latin changed to Megara of the first declension feminine.

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

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

762. ὥκε' ἐσβάλητε. See Thuc. ii. 31, iv. 66, who says the Athenians regularly made a raid into Megaris twice a year, till the capture of the harbour of Nisaea.—μνές, 'like field-mice,' which do mischief by gnawing roots and bulbs underground.—πάσακει, allied to πασσαλῷ, 'with a peg' or short stick to scratch them up.—ἀγλίθας should mean 'chives' or 'cicles' of garlick, rather than κεφαλάς (Schol.). Vesp. 680, μὰ Δ' ἄλλα παρ' Εὐχαρίδου καύτοστρεῖσ' ἀγλίθας μετέπεμψα.
ΔΙΚ. τί δαί φέρεις; ΜΕΓ. χοίρους ἐγώναγα μυστικάς. 
ΔΙΚ. καλῶς λέγεις· ἐπιδείξον. 
ΜΕΓ. ἄλλα μᾶν καλαί. 765 
ἀντεινον, αἱ λῆς ὡς παχεία καὶ καλά. 
ΔΙΚ. τούτῳ τί ἄν τὸ πράγμα; ΜΕΓ. χοίρος ναὶ Δία. 
ΔΙΚ. τί λέγεις σὺ; ποδαπὴ χοίρος ἤδε; 
ΜΕΓ. Μεγαρικά. 
ἡ οὖ χοίρες ἐσθ' ἄδ; ΔΙΚ. οὐκ ἐμοιγε φαίνεταί. 
ΜΕΓ. οὐ δεινά; θάσθε τάνδε. τὰς ἀπιστίας. 770 
οὐ φατι τάνδε χοίρον ἦμεν. ἄλλα μᾶν, 
αἱ λῆς, περίδου μοι περὶ θυμιτιδᾶν ἄλων, 
αἱ μὴ στίν οὖντος χοίρος Ἐλλάνων νόμῳ. 
ΔΙΚ. ἄλλ' ἔστιν ἀνθρώπων γε. ΜΕΓ. ναὶ τὸν Διοκλέα, 

766. ἀνάτεινων, 'feel them,' Schol. εἰώθασιν οἱ τὰς ῥήνεις ὠνομενοι ἀνατεινων τιτας καὶ τὸ βάρος αὐτῶν σκοπεῖν, καὶ οὖτω κατάλαμβάνειν εἶναι παχείας. Αὐ. 1254, ἀνατεινας τῷ σκέλῃ. 
768. σὺ. As if he had said ὡ μωρὲ σὺ. In the nominative this pronoun is never enclitic nor (probably) is it ever used without some emphasis on the person,—a remark which young students will do well to verify for themselves. 
770. τάνδε, referring to ἄδε above. This is the reading of the Ravenna, and it gives a good sense. Elmslie proposed θάσθε τῶνδε,—τὰς ἀπιστίας, 'the incredulity of the man!' Cf. 64. 87. The MSS. give τὰς ἀπιστίας. The plural seems unlikely when τὰν ἀπιστίαν would have served as well: ἀπιστίας occurs however in Hes. Op. 372. Most of the editors read ἄσθασε τῶνδε (τῶδε Mein.) τὰς ἀπιστίας. When abstract nouns are used in the plural, e.g. μανία, ἀρέτα, τὸλμα, 'mad-fits,' 'accomplishments,' 'acts of daring,' &c., it is because they express special acts, or examples of a general principle. 
772. περίδου μοι. 'Lay me a wager of some thyme-flavoured (or perhaps, garlick-seasoned) salt.' Hom. II. xxii. 
485, δείρω μοι τὴ πρίσοδος περίδοι-
μεθον ἤ λέβητος. Inf. 1115. 
Equit. 791. Nub. 644.—For 
θύμον see Pac. 1169 (Hesych. 
σκόροδον), and cf. inf. 1099, ἀλας 
θυμίτας οἴσε παῖ καὶ κρύμμα. 
See also on 520. The word here is rather variously spelt in 
MSS. and early edd., the Ra-
venna giving θυμητίδαιν. 
773. Aesch. Suppl. 216, Ἔρ-
μης δ' ἄλλος τοῖς Ἐλλάνων 
νόμοις. 
774. Διοκλέα. A hero wor-
shipped by the Megarians, ap-
parently as a patron of lovers, 
Theoc. xi. 29, where he is called Διοκλέα τὸν φιλόπαιδα.
The limitation of time, past or present. Elmsley gave these two words to the Megarian instead of Dicaeopolis.

784. οὐχὶ θύσιμος ἐστίν αὐτής. 

791. From χροῦς, the first hair or down of pubescence, came χροάω (Oed. R. 742) and χροάνω, from which latter the compound aorist is here formed. Either the digamma sound χρο[F] or the lengthened form of the root χρο must be assumed on account of the metre. The Ravenna MS. has ἀλλ' ἀν, Aldus and others ἀεὶ ἀν, at the beginning of the verse. Meineke's reading, αἰκά παχυνθῆ ἀ' ἀνα- χροανθῆ θ' υπερίχι, is justly rejected by Müller.
κάλλιστος ἦσται χοῖρος Ἀφροδίτα θύειν.
ΔΙΚ. ἄλλας χοῖρος τάφροδίτη θύεται.
ΜΕΓ. οὐ χοῖρος Ἀφροδίτα; μόνα γα δαιμόνων.
καὶ γίνεται γα τάνδε τῶν χοίρων τὸ κρῆς
αὐτοῦ ἂν τὸν ὀδελὸν ἀμπεπαρμένον. 796
ΔΙΚ. ἡδή δ' ἀνευ τῆς μητρὸς ἑσθιόειν ἄν;
ΜΕΓ. ναὶ τῶν Ποτειδαν, κἀν ἀνευ γα τῶ πατρός.
ΔΙΚ. τί δ' ἐσθιεί μάλιστα; ΜΕΓ. πάνθ' α καὶ δίδωσ.
αὐτός δ' ἐρώτη. ΔΙΚ. χοῖρε χοῖρε.
ΚΟΡΛ. κοῖ κοῖ. 800
ΔΙΚ. τρώγοις ἄν ἐρεβίνθους; ΚΟΡΛ. κοῖ κοῖ κοῖ.
ΔΙΚ. τί δαί; φιβάλεως ἰσχάδας; ΚΟΡΛ. κοῖ κοῖ.
[ΔΙΚ. τί δαί; σῦ καὶ τρώγοις ἄν αὐτάς;
ΚΟΡΛ. κοῖ κοῖ.] 792. τάφροδίτη. The pig was
the special victim of Demeter, and as such was used in the
mysteries, sup. 764.
799. ἄ καλ δίδω, 'if only
you offer it,' is the reading of the MSS., and it seems as good
as Porson's ἄ κα λ δίδω. So
Soph. Phil. 297, φῶς ἄ καλ σῶξει μ' ἄτει. The Schol. however
has ἀτει ἄν παραβαζόλης αὐτάς.
801. ἐρεβίνθους has an am-
biguous sense, which it is sur-
prising that A. Müller should
deny; see Schol. in loc.—φιβά-
λεως, the accusative plural from a
nominative of the same form,
like τ'ω κορώνων in Pae. 628.
This peculiar form was used in
the nomenclature of certain
varieties of the fig. The com-
mentators add from Bekker's
Aeneidota two other sorts, δα-
μεριππεως and χελίδωνωος. Like
the duplex ficus of Horace, this
fig probably had a shape that
was fancifully thought symbo-
lical of the male sex. Hence
the point of the verse ὃς ἀφί
κ.τ.λ. Compare διφύον οὐκης
θῆς, Eccl. 708.
807. βοθίδαξεν, to make a
ῥόδος or sloacking of the lips in
gobbling up the figs.—'Ἡράκλεις,
perhaps in reference to his being
the god of gluttony.
808. Τραγασαία, as if from
tρώγειν, 'Eat-onians,' Tragasa
was a city in the Troad. Inf. 853 the same word is used to express the stench of a hog.

809. ἀλλ' οὕτι κ.τ.λ. Bergk and Meineke give this to the Megarian, for the greater regularity in the couplets. A. Müller adheres to the MSS., and thinks there is thus more point in the confession of the Megarian, that he took up one fig from his daughters, viz. from sheer starvation.

811. ἀστείω, 'a very pretty pair.'—πόσον, 'at what price must I buy these pigs from you? Say.' The genitive of price occurs also 830, 1055. For the dative cf. Pae. 1261, τοῦτῳ γ' ἐγὼ τὰ δόρατα ταῦτ' ὑψησμαι. Ran. 1229, ἐγὼ πρώσμαι τῷς; Antig. 1171, τάλλον ἐγὼ κατακόμμα σκίας οὐκ ἂν πραιμήν ἀνδρὶ πρὸς τὴν ἄδοινήν.

813—4. The price asked by the Megarian consists of the very commodities his country had been wont to produce.—τροπηλίς, a word not elsewhere found, is 'a rope of onions' (or rather 'garlick,' κρόμμον being properly 'an onion,' πράσινον 'a leek,' γάτειον also some kind of leek; cf. Ran. 621—2).

818. A practical example is now given of the evil complained of sup. 517—23. An informer comes forward, and on the strength of the Μεγαρικῶν ψήφισμα lays an embargo on the Megarian's goods.

819. φαν' I shall denounce them by the process called φάσις. See sup. 726.

820. τοῦτ' ἐκεῖνο. Cf. 41. 'That's just it! Here comes again the very pest which was the beginning of all our troubles' or 'from which our troubles first sprang.' See 519. Orest. 804, τοῦτ' ἐκεῖνο, Κτασθ' ἐταίρους, μη τὰ συγγενές μόνον. Med. 98, τόδ' ἐκεῖνο, φιλοὶ παῖδες.—ἀρχὰ Dobree, by an arbitrary change.
κλάων μεγαριές. οὐκ ἀφίσεις τῶν σάκων;
ΜΕΓ. Δικαίοπολι, Δικαίόπολι, φαντάζομαι.
ΔΙΚ. ὑπὸ τοῦ; τίς ὁ φαίνων σ’ ἐστίν; ἀγορανόμοι,
tοὺς συκοφάντας οὐ θύρας ἐξείρησε; 825
tί δὴ μαθὼν φαίνεις ἀνεν θρυαλλίδος;
ΣΣΤΚ. οὐ γὰρ φανῶ τοὺς πολεμίους; ΔΙΚ. κλάων γε σί,εἰ μὴ 'τέρωσε συκοφαντήσεις τρέχων.
ΜΕΓ. οἶον τὸ κακὸν ἐν ταῖς Ἀθήναις τούτ' ἐνι.
ΔΙΚ. θάρρει, Μεγαρικ’ ἀλλ’ ἵσ τὰ χοιρίδι’ ἀπέδου
τιμῆς, λαβῄ ταῦτα σκόρδα καὶ τοὺς ἄλας,
kαὶ χαίρε πόλλ’. ΜΕΓ. ἀλλ’ ἀμίν οὐκ ἐπι-
χύριον.
832
ΔΙΚ. πολυπραγμοσύνης νῦν ἐς κεφαλὴν τρέποιτο μοι.


823. Hesych. and the Schol, φαντάζομαι συκοφαντήσεις. Licaenopolis had gone into the house (815), but is loudly called for by the Megarian. Accordingly he appears with his triple thong (723).

826. τί δὴ μαθῶν. ‘Who taught you to throw light on things without a wick?’ i.e. to inform without right or reason. Cf. 917.—οὐ γὰρ κ.τ.λ. ‘Why, am I not to throw light on the wicked works of enemies?’ The logic is about on a par with 308.—For the formula κλαίων γε σί Müller cites Eccl. 786 and 1027, and for ἐτέρωσε τρέχειν, ‘to run off in the opposite direction,’ or ‘the other way,’ Av. 991 and 1260. The joke here perhaps consists in the wish that informers may migrate from Athens to Sparta.

—A few whacks with the thong send the informer scampering.

830. ἦς τιμῆς ἀπέδου. ‘The price at which you sold the pigs,’

832. οὐκ ἐτιχώριον. ‘That χαίρειν is not a resident in our unfortunate country,’ ‘is not in fashion with us at present.’

833. Müller and Bergk retain the common reading πολυ-

834 ὑπαγμοσύνης, as a genitive of exclamation (64); but this idiom seems to require the article, or at least some epithet. The MS. Rav. gives the nominative, ‘May my meddlesome wish re-
turn to me;’ and so Meineke and Dr Holden. The Schol. in-

interprets the genitive ‘may it (i.e. τὸ χαίρειν) turn to me (ἐμοί) for my meddling.’ (ἐμοί Mein.) Cf. Lysist. 915, εἰς ἐμὲ τρά-

832. 826. 822. 830. 833. 834.

soi.
With a mutual 'good bye' the buyer and seller leave the stage, and the Chorus, no longer divided in opinion, but unanimous in favour of peace, sing a short ode of four similar systems, each consisting of a distich of iambic tetrameters followed by three iambic dimeters and a choriambic with anacrusis, or, as Müller calls it, a logaeodic verse.

ibid. ἥκουσας, addressed to the Coryphaeus. Müller compares inf. 1015. 1042.—αἱ προ-
βαίνει, 'how well it is succeeding, 'to what a point of pros-
perity it is advancing.' Aesch. Ag. 1511 (Dind.) ὅποι δίκαι προ-
βαινον—παρέξει. — καρπώσεσαι, sc. αὐτῷ, 'he will reap the fruits
of it now.'

840. οὐκοξων, viz. from being well beaten, like the other in-
former (825). Similarly κλάων μεγαρεῖς, 832.

842. ὑποψιωνῶν, 'by forestall-
ing you in the market,' i.e. unfairly taking advantage, παρ-
σιφωνῶν, praestimons. Compare ὑποθεῖν Eq. 1161.—The com-
mon reading πημανεῖται was corrected by L. Dindorf. Elms-
ley's reading πημανεῖ τις seems equally probable. Schol. βλά-
ψει, λυπήσει, but an example is wantung of the medial sense.
Mr Hailstone would retain the vulgate, comparing ἰσθι πημα-
νομένος in Ajax. 1155, and ex-
plaining 'will not pay the pe-
nalty of cheating you.' The
allusion would again be to the
blows of the thong; 'he will not
be harmed through his own
rascality.' But cf. Ajax. 1314, Ṽς
εἰ με πημανεῖς τι.—Πρέπει, some
frequenter of the market, hence-
forth to be excluded and not
allowed to 'wipe off his nasti-
ness' on others. Eur. Bacch.
344, μηδ' ἐξόμορφει μωρῶν τὴν
σὴν ἐμοί, i.e. leave the stain or
impression of it on me. Hence
the allusion to the 'clean cloak'
which he will not soil διὼν τὴν
άγοραν, 845. Cf. φανῆ σισθρα,
Eccl. 347. The same notion
attaches to ἀναπλήσει in 847.
Cf. 382, and Nub. 1023. So
also Thesm. 389, τί γὰρ οὕτος
ημᾶς οὐκ ἐπισμὴ τῶν κακῶν.
844. ὥστει, 'you will not
jostle with.' Cf. 25, 28.
849. The MSS. give ἀεὶ κε-
καρμένος. Hesych. ἀεὶ ἐπὶ τοῦ
ἀεὶ, ἔως. Between αὐ (Elmsl.),
ἐ' (Müller) and ἀπὸκεκαρμένος
(Reisig), it is not easy to choose.
—μαχαίρα, 'comic significat ton-
suram qua utebatur Cratinus.'
Müller, who adds that the word
is used παρὰ προσδοκίαν for
κῆπον, for which he cites He-
sych. in vv. κῆπος and μιὰ μα-
χαίρα. ("a razor").—Cratinus is
called περιπότηρος by a parody
on a lame engineer, Artemo,
who had to ride in a carriage to
inspect his works, and was
thence called περιφόρητος. Müll-
er, who refers, after others, to
Plutarch, Vit. Periel. ch. 37,
adds that even this phrase was
borrowed from the lazy habits
of an older Artemo, a contem-
porary of Aristides, Athen. p.
533 E. Mr Greenthms the poet
merely intended to call Cratinus
πορφῆς, as Anacreon ap. Athen.
had called the older Artemo.
851. ταχὺς ἄγαν. "Negli-
genitia et festinatio Cratini in
compendiofabulis carpitur." Müller.
852. For the double genitive
with ὄ γεων see Pac. 529, τοῦ μὲν
γὰρ ὄγει κρομμωνερέγμας. Vesp.
1060, τῶν ἰματίων ὄγεις δεξιό-
τητος.—Τραγασαίον, se on 808.
Pac. 814, Τοργόνες—μιαρὸ τρα-
γομάχαλον.
854. Παῦσων. See Plut. 602,
Lysistratus 749, in both which places he is ridiculed as πένης. According to the Schol. he was γωγράφος, a painter of animals. Lysistratus is mentioned in Vesp. 789, where he is called ὁ σκωπτόλης, and as a 'scurrus' or 'diner-out,' ib. 1302, 1308. Here he is called a discredit to his own δημόται, the Χολαργεῖς, of the Acamantid tribe.

856. περιαλουργός, 'wrapped in the scarlet mantle of his own misdoings,' κακοῖς βεβαιμένος, Schol. Perhaps he was one of the 'shabby-genteel,' who affected a fine dress at dinner-parties. The general description of his poverty, 'starving more than thirty days every month,' may perhaps have some reference to his character as a parasite. Müller quotes the same phrase in Eccl. 808.

860. A countryman from Boeotia now enters the market, attended by a servant and other charls, and loaded with good things, which form a contrast to the utter destitution of the Megarian. The hostilities between Athens and Thebes since the invasion of Plataea had doubtless suspended all intercourse, and deprived the Attic market of its usual supplies from Boeotia. Cf. Pac. 1003. Lysist. 703.

ib. τὰν τύλαν. 'This hump (back) of mine is badly tired.' Cf. 954, where ὑποκύπτειν has reference to the kneeling of a camel when the load is put on him. Not seeing this, and interpreting τύλη 'a porter's knot,' Mr Green, on 924, needlessly remarks that 'a man could hardly be said to stoop under his own shoulder.' The meaning merely is, 'bend down your hump.' The camel was known to the poet; cf. Vesp. 1035. Av. 278. Herod. vi. 25, αὐτικα Καρίην ἔσχον οἱ Πέρσαι, τὰς μὲν ἑθελοντὴν τῶν πολίων ὑποκυψάσας, τὰς δὲ ἀνάγκη προσηγάγοντο. Any kind of lump or hard patch of skin was called τύλη. Hesych. τύλας αἱ ἐν ταῖς χερσὶ φλύκταναι, ὡς περισσά τινα, καὶ τοῖς ὑμών.—τύλη τῆς καμήλου ἀπὸ τῆς ράχεως τὸ άκρον δέρμα. The word was also written τίλος. Theocrit. xvi. 32, ὑπερ τις μακέλα τετυλωμένοι ἐνδοθε χεῖρας.

861. Ἡσμηνία. He seems to address a slave, though the name (compare Ἡσμηνίη) should rather belong to a Theban citizen, as Lysist. 697, ἢ τε Θησαία φίλῃ παῖς εὐγενῆς Ἡσμηνία. It is possible that here and inf. 954 (where he uses a ὑποκόρισμα, 'my little Ismenias'), the man addresses himself.—κατάθον, 'put down that penny-royal gently,' i.e. so as not to knock off the flowers, inf. 869. The
Attics used the form βληχών or βληχ SCIPICL, as the Schol. tells us. Hence in Pac. 712 we have κυκεφάν, βληχωίας, a posset flavoured with peppermint.

862. ὑμεῖς κ.τ.λ. The same persons, perhaps, are seen on the stage who before made the Ὀδομάντων στρατός (156) and the λόχων of Lamachus (575).—πάρα, πάρεστε. The custom of coming to market in companies with a pipe or a guitar is still common in Romance countries.

863. τοῖς ὀστίνοις, 'with those bone flutes of yours.' The Thebans, like the Acharnians (Theoc. vii. 71), were famed for their skill on the pipes. Müller quotes Maximus Tyrius, Diss. xxiii. 2. 440, Θηβαῖοι συλληλικὴν ἐπιτρέπουσιν, καὶ ἐστὶν ἡ δι' αὐλῶν μοῦσα ἐπιχώριος τοῖς Βοιωτοῖς. Schol. ἐστοιχαῖον δὲ οἱ Θηβαῖοι περὶ τὸν αὐλῶν. Pipes made of hollow bones are often mentioned, and are still used by savage tribes. Propert. iv. 3. 20, 'et struxit querulas rauca per ossa tubas.'—φυσήτη, a word applied to pipers, as Pac. 953, σάρ' ἄδ' ὃτι φυσήτη καὶ πονουμένῳ προσώπεστε ἄπων.——κυνὸς πρωκτός was a proverb, illustrated by Müller, from Eccl. 255, ἐς κυνὸς πυγὴν ὄραν. (‘Go and be blown yourselves’ would save the vulgarity.)

864. Again, as it would seem, Dicaeopolis makes use of his thong over the backs of the pipers, whom he calls βουβαίλωι, 'drones,' by a pun on βουβύλωι, 'a bumble bee.'—Χαριδεῖς, as from Χαριδέας (like λυκίδεας, κυνίδεις), 'enubs of Chae-ris,' the bad flute-player, sup. 16.

867. Between ἐπιχαρίττω γ', (MS. Rav., Bergk), i.e. ἐπεχαρίσω, 'you are very kind,' and ἐπιχαρίττωσ, for ἐπιχαρίττως, sc. ἀπολούσα, the choice is difficult. Xen. Apol. Soer. § 4, πολλάκις αἰδοίκωτα ἡ ἐκ τοῦ λόγου οἰκτίσαιτε ἡ ἐπιχαρίττωσ εἰσότως ἀπέλυσαν. Meineke reads ἐπεχαρίζα μόνον. Schol. ἀντὶ τοῦ κεχαριτωμένως καὶ κεχαρισμένως.—Iolans, a Theban hero, as Dio-cles was a Megarian, sup. 775.

868. Θείβαθε Elmsley, and so Dr Holden. Müller thinks that Aristophanes did not really understand the patois of Boeotia, and that he may have used forms not strictly correct.

869. ἀπέκεκαρ, Hesych. writes ἀπέκεκαρ, which he explains ἀποπεσοῦν φυσώντες ἐποίησαν. Said to be from a verb κίκω, though some refer it to an ob-
solete active of keimai.—tántheia, 'the bloom.' In labiate plants the fragrance is strongest in the flower. Hence γλαῦχων ἀν-θέουσαν Theoc. v. 56.

870. πρίασο. Sup. 34 πριώ. Even the Attics used ἐπίστασο, τίθεσο (Pac. 1039) as well as the contracted forms.

871. ὀρταλίχων, 'chickens,' Aesch. Ag. 54, πῦνον ὀρταλίχων δέσαστες. The 'four-winged locusts' seem alluded to in 1085. Müller assents to Elmsley’s opinion, that the four-legged game is really meant, as if he had said τῶν τετραπόδων. The antithesis, perhaps, would be more marked, if between birds and beasts.

872. κολλικοφάγε. Like κολ-λύρα, Pac. 123, the κόλλιας was some kind of coarse cake or bun, perhaps of barley or spelt, or like the Scotch hannock.—Βοωτίδων, like δακτυλίδων (i), οἰκίδων, Ἐρμίδων (Pac. 924).

874. ψιαθοῦς, 'mats.' It is a favourite custom of the poet to combine a number of things of the most heterogeneous de-

875. ἀπαγάς, 'woodcocks,' 'attagen Ionicus,' Hor. Epod. 11. 54. Av. 297.—φαληρίς is probably a bald coot, the root φαλ meaning a white patch, as in φαλακρός.—τροχίλους, mentioned also in Pac. 1004 as a Boeotian bird, and in Av. 79, but we cannot identify the species.

876. Walsh, in his translation, neatly renders χειμών όρνι-θίας 'fowl-weather.' The names of winds take this termination, as Κακίας, γυνίας Aesch. Cho. 1067, σικοφαντίας Equit. 437.

879. σκάλοπας, 'moles.' The creatures next mentioned, be they otters, badgers, or weasels, are jocosely enumerated, though mere ‘vermin,’ in order to close the list with that most famous of delicacies, the Copaic eel. See Pac. 1004. Lys. 25. 702, παίδα χρηστιν κάγαπητήν ἐκ Βοωτῶν ἐγχέλων.—ἰκτίδας, possibly 'rabbits.' In Plant. Capt. 184, 'nunc iidem tanes,' this creature is mentioned as infe-
ΔΙΚ. ὁ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων, δός μοι προσειπεῖν, εἰ φέρεις τὰς εὐχέλαις.

ΒΟΙ. πρέσβειρα πεντήκοντα Κωπάδων κορᾶν, ἐκβαθι τῶδε κητιχαρίτταται τῷ ξένῳ.

ΔΙΚ. ὁ φιλτάτη σὺ καὶ πάλαι ποθομένη, ἥλθες ποθευνή μὲν τρυγοδικοῖς χοροῖς, φιλή δὲ Μορύχω. ἐμδέ, ἐξενέγκατε τὴν ἐσχάραν μοι δεύρο καὶ τὴν ῥυπίδα. σκέψασθε, παίδες, τὴν ἀρίστην ἐγχελυν, ἥκουσαν ἐκτὸς μόλις ἔτει ποθομένην ἡγοποιείται ἀνήπτυχος δ' ἐγὼ ύμῖν παρέξω τῇς τῆς ἕξινς χάριν ἀλλ' εἰσφερ' ἀντί' μηδὲ γὰρ θανών ποτὲ

rior to a hare. In II. x. 335, κτιδέν κυνέη is interpreted a cap of weasel's or marten's skin.—Whether ἐνύδρων (R.) is an epithet, describing an otter or beaver, or a noun, and whether ἐνύδρεος or ἐνύδριας is the true reading, must remain doubtful.

882. προσειπεῖν, viz. in the short address 885—7. Pac. 557, δαμενός σ' ἱδων προσειπεῖν βούλομαι τὰς ἁμπέλους. The Boeotian, in a parody from a verse of Aeschylus in the 'Οπλῶν κρής, δασποινα πεντήκοντα Νηρδοὺς κορᾶν, tells the biggest eel to come out of the basket, and perhaps it is seen wriggling on the stage.

884. κητιχαρίτταται, for ἐπιχάρισασι, 'oblige.' So the MS. Rav., and it seems as good as ἐπιχαρίττα, said to be for ἐπιχαρίζον (Etym. M. 367. 16), or ἐπιχαρίττε, which Bergk adopts.

—For τῶδε others read τῳδε (i.e. τοῦδε, 'come out of this,') τείδε, 'here,' and τῶδε.

886. χοροῖς, i.e. to the company at the ἐπινίκια, or dinner given to celebrate a dramatic victory. Cf. 1155.—Μορύχω, a well-known glutton, Vesp. 506. Pac. 1008. Müller thinks the mention of comic choruses is inappropriate in the mouth of the farmer: but he was a theatrical critic, sup. 9.

888. μήλαι, cf 669.

890. προσειπατ' αὐτήν, ὁ τέκνον ἁνθρακας δ' ἐγὼ ύμῖν παρέξω τῇς τῆς ἕξινς χάριν ἀλλ' εἰσφερ' αὐτήν' μηδὲ γὰρ θανών ποτὲ

891. πιτίβα, cf 669.

893. Mr Green reads ἐκφερ' αὑτήν, with MS. Rav. For why, he asks, should the eel be taken in when the brazier was to be brought out? It is easy to answer, To prepare it for frying. There seems too an allusion to the introducing a stranger to the house, ἐσώ κομίζου καὶ σὺ, Κασάδραν λέγω, Aesch. Ag. 950. Besides, this would better account for the seller being anxious about the price, τιμά τᾶσδε, if it
disappeared from his sight. But Müller also inclines to the Ravenna reading.—μηδὲ γὰρ, a parody on the celebrated parting of Admetus from his wife, Alcest. 374. If the form of the participle is correct (and the critics propose several changes), it suggests a form of the noun τεῦτλανον, like λάχανον, φρύγανον, ορίγανον, or τεῦτλανον like μάραθον. We have τεῦτλον, 'beet-root,' as the proper 'fixings' for an eel, Paus. 1014.

896. ἀγοράσε τέλος, 'a market-toll.' The Schol. B. on Ilid. xx. 203 makes a singular remark; ἐν τῷ ἀγορανομικῷ νόμῳ Ἀθηναίων διέσταται ἵππον καὶ ἐγχελέων τέλη. As a reason, he gives the common opinion that eels are produced (ἀνύσταται) out of mud.

899. The Schol. recognizes ὅ for ὅν, ἀντὶ τοῦ ὅς. (Compare the Italian il.) Meineke and Dr Holden read ὅν, against all MSS. There seems no objection to the participle, 'will you take thither when you go?'

900. Ἀθάναις, the dative of place, as sup. 697, Μαραθῶν μὲν ὅτι ἢμεν. Editors try their hands at some improvement, ἐν Ἀθάναις, Ἀθάναος, ὅτι γ' ἐν Ἀθάναις, one MS. (perhaps rightly) giving ἐντ for ἔστ, the Rav. ὅτι γ' ἦστ' ἐν.

901. The 'whitebait' from Phalerum were held in estimation. Cf. Av. 76.—κέραμον, generically, 'crockery.' 'Both of these commodities,' says the Boeotian, 'may be procured at Thebes; but we have no informers,' Sup. 523 the institution was satirically called ἐπιχώριον.

904. ἔξαγε, 'export.'—ἐνδησαμενός, 'having had him packed up,' like crockery in straw, or 'having him fastened on your back.' Inf. 927 is in favour of the former sense. In 929 ἐνδησον τῷ ἔξω is again ambiguous, 'pack up for' or 'tie upon' the stranger. Meineke here omits the verse, without the slightest reason but 'suspicion.'—νὴ τῷ σῶ, 'by Amphion and Zethus, I might indeed get a good profit by taking him, like a monkey
full of mischievous tricks;' i.e. he'll sell well for a tricksy monkey. Cf. 957. For the custom of keeping tame apes, see Donaldson on Pind. Pyth. ii. 72.

908. φανών. See 819. We have φαίνειν τινα inf. 914, 938. Equit. 300.

909. ἀπαν κακῶν. ‘All there is of him is—bad.' Said παρά προσδοκίαιν for ἄγαθον, as in Equit. 184, ἔφευγεν τί μου δοκεῖσαντω—καλῶν, and κακῶς for καλός Av. 134.

910. τῶν εὖμα, as τῶν σῶν τὸ πρέσβεως sup. 93.

911. Δεῖς for Ζείς is from the Scholia.

912. τὶ δαί κακῶν MSS. Elmsley omitted κακῶν as a gloss, and read τανταγί. Bergk retains the vulgate, though unrhymical; Meineke, after Bentley, has τὶ δὲ κακῶν παθῶν, and so Müller and Holden. Perhaps καὶ τὶ κακῶν κ.τ.λ.

913. The MS. Rav. has ἄρω, which may perhaps be retained, though ἄρα has good authority (Par. A.). The usual phrase is πόλεμον αἰρεσθαι, as Aesch. Suppl. 439.—ὄρναπτείοισι πόλεμον ἣρα καὶ μάχαιν;

914. ἀδικειμένος (ἀδικείμενος Elmsl.), for ἡδικημένος.

915. χάριν. He condescends to make an explanation for the benefit of the company. (A knot of people, we are to suppose, had gathered round the informer.) This wick (he says, cf. 874) in the first place is contraband, in the next, it might set fire to the dock. The profound suggestion, especially with the explanation that follows, of course raises a laugh against informers' logic.—The MSS. have ἐκ τῶν πολεμίων γε, but the Aldine omits γε, which is here certainly out of place.

917. ἐπειτὰ κ.τ.λ. And do you then make a wick throw a light, you wick-ed wretch? (Properly, ‘do you inform against me by means of a wick?') Cf. 826.
AXAPNHS. 93

NIK. αὐτὴ γὰρ ἐμπρήσειν ἄν τὸ νεώριον.

ΔΙΚ. νεώριον θρακαλλίς; NIK. οἴμαι. ΔΙΚ. τίνι τρόπῳ;

NIK. ἑυθεὶς ἄν ἐς τίφθην ἀνήρ Βοιώτιος ἀφας ἄν εἰσπέμψειν ἄν τὸ νεώριον ὰν ὑδρορρόας, Βορέαν ἐπιτηρήσας μέγαν.

κεῖτερ λάβοιτο τῶν νεών τὸ πύρ ἅπαξ, σελαγωίντ' ἄν εὐθύς. ΔΙΚ. ὃ κάκιστ' ἄπολούμενε, σελαγωίντ' ἄν ὑ-δ τίφης τε καὶ θρακαλλίδος; 925

NIK. μαρτύρομαι. ΔΙΚ. γυλλάμβας' αὐτὸν τὸ στόμα: ὄς μοι φορυτόν, ἵν' αὐτὸν ἐνδήσας φέρη, ἀσπερ κέραμον, ἵνα μὴ καταγη φερόμενος.

Elmsley reads καὶ θρακαλλίδα, 'do you throw a light even on a wick?'

920. τίφθην. Much has been written on the question whether this word means (1) a little boat, a synonym of σῖλφη, according to the Schol. on Pac. 133; (2) a straw of the rice-plant, Pliny, N. H. 18. 20. 4; (3) some kind of water-beetle, χφιών κανθαρώθες, Schol. The authorities, which about equally balance, are given in Miller's note. The 'reed-mace,' τυρχα in English botany, τίφθη in Theophrastus, may be the same word in the second sense; and if different, ἐς τίφθην would be a slight change. Hamaker's conjecture ἐς σκαφήν is rather ingenious. But the absurdity and impossibility is the same, whichever sense we may adopt. 'The wick,' he says, might be lighted and sent into the arsenal through a gutter.' How to keep a wick alight in a gutter, 'our informer saith not.'—εἰμενῖςας, 'having watched (waited) for.' Cf. 197.

925. The middle σελαγείσθαι (like ταλαπωρεῖσθαι, ἀπορεῖσθαι) occurs also Nub. 285.—For εὐθύς, the correction of Pearson, Dr Holden adopts from Fritzsche αὐ νῆς from one MS., most having αὐ νῆς.

926. μαρτύρομαι. He has had a smart thwack with the thong (724).—ἐνδήσας, cf. 904.

927. Most copies give φέρω. Dr Holden reads ἐνδήσω φέρεω with Elmsley. φέρω is given as a var. lect. in Par. B. Mr Green thinks the first person might mean 'that I may tie him up and give him (to the Boeotian),' but φέρεω must refer to carrying the bundle to Thebes. Cf. 932. The reading φέρω probably came from δος μου preceding.—φορυτών, 'matting.' Cf. 72.

928. The MSS. give φοροῦμενος, which arose from mistaking the α in καταγιναι for the α in κατάγειν. Most critics omit the verse; but it seems more reasonable to retain it with φερόμενος, the reading of Elmsley, which is also much
XOP. ἐνδησον, οἱ βελτιστε, τῷ ἕνω καλῶς τὴν ἐμπολὴν οὕτως ὅπως ἀν μὴ φέρων κατὰ ἔργη.

ΔΙΚ. ἐμοὶ μελήσει ταῦτ', ἐπεὶ τοι καὶ ψοφεῖ λάλον τι καὶ πυροπραγές κάλλως θεοίσων ἐχθρόν.

XOP. τὶ χρήσεται ποτ' αἰτῶ;

ΔΙΚ. πάγχρηστον ἀγγος ἔσται, κρατήρ κακῶι, τριττήρ δικῶν, φαίνειν ὑπενθύνους λυχνιοῦ-χος, καὶ κύλιξ τὰ πράγματ' ἐγκυκλίσθαι.

XOP. πῶς δ' ἂν πεποιθοίη τις ἀγ- γείῳ τοιοῦτῳ χρόμενος κατ' οἰκίαν

better suited to the sense, *dum portatur*, φορείσθαι being applied to one borne along in a course, as Pac. 144. See inf. 944.

929. See 904.

933. οὐκ ἐπεὶ τοι and ἐπεὶ τοι καὶ cf. Pac. 628. Ran. 509. Eur. Med. 677, μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.—λάλον, the proper word was σαθρόν, 'he sounds porous and fire-cracked,' i.e. like cracked pots he will require extra care. Being a little man (909) Nicarchus is bundled up in straw and hung head downwards (945) on the back of the sturdy porter, while sundry pokes and pinches are given to make him cry out. Persius, iii. 21, 'sonat vitium percussa, maligne Respondet vi- ridi non cocta fidelia limo.'

936. πάγχρηστον, 'fit for any use.' The uses suggested are all ingeniously borrowed from crockery, and this seems to show that candelabra, λαμπτήρες or λυχνίων, were sometimes of terra-cotta.

940. πεποιθοίη. This may be either the present of a reduplicated form πεποίθω, like πεφύκω, δεδοίκω, ἐστήκω (though such forms were more common in the Alexandrine poets), or the optative of the perfect, like παραδεδώκοιεν Thuc. vii. 83, ἐσήξθηκοιεν ib. II. 48, ἐκπεφευ- γοῖσεν Oed. R. 840, and a few other such forms. Cf. Ran. 813. Equit. i 149. Av. 1350, 1457. τὴ πεποιθοίησε occurs in II. Epist. ad Corinth. x. 2. Hesych. πεπο- θῆσεις δ' θαρρήσεις.
943. ψοφούντι. A joke between the cracked sound of the pot and the noisy chatter of the informer. (Schol.)

944. Note the purely hypothetic use, which is rare, of εἰπερ here and sup. 923.—κάτω κάρα, like an empty wine-jar carried with its mouth downwards. Pae. 153, κάτω κάρα ρίγας με βουκολήστεαι.—For καταγείν A. Müller reads κατάειν, which Dr Holden approves, believing with Cobet that the ἀ is short in the oblique moods though long in the indicative, e.g. inf. 1180. Vesp. 1428. But a false analogy is drawn from ἐλαφω and ἀλώνα, the root of ἀλόσκομαι being short, that of ἀγνύων long, as in ἀγγύ, 'a fracture' or 'fragment,' Aesch. Pers. 425. Eur. Suppl. 693, Pind. Pyth. 82, where it means καυματιν. Hence the aorist infinitive is ἀξεία, like πράξεια. The long ā in ἐλάλων is due to a peculiarity of the augment, like ἐόρδων from ὀράω.

947. μέλλω γέ τοι. 'Yes, I think I shall get a harvest out of him!' i.e. a good profit, cf. 906, 957. (Possibly he may mean, 'they'll take me for a reaper,' i.e. carrying straw in a bundle.)

948. A. Müller and Dr Holden adopt Meineke's alteration νῦν θέριζε καὶ πρόβαλλε, the MSS. giving συνθέριζε. (Meineke now reads βέλτιστε σον θέριζε καὶ τοῦτον λαβὼν.) It is clear that either this imperative or τοῦτον λαβὼν is interpolated; in favour of retaining the latter is the metre of 938. But the sense appears to turn on συκοφάντην being used unexpectedly for σωρόν (not, as Müller says, for πρός πάντα δεμβόν). To 'shoot rubbish on any heap' was a phrase for getting rid of a worthless thing. Here it is wittily assumed that some sycophants had been "shot" already; and so the Chorus says, 'take this man too and add him to any—sycophant-heap.' Mr Green (and probably others) take the syntax to be πρόσβαλλε συκοφάντην πρός πάντα, 'take and apply your sycophant to what you will.' Mr Hailstone rightly construes πρός πάντα συκοφάντην, but wrongly (I think) explains 'take this man and apply him as your engine against any informer you like.' The Schol. rightly explains it, πρός πάντα δὲ συκοφάντην ἀντὶ τού ἐπείν σωρον.—πρόβαλλε, the reading of Aldus, adopted by Bergk, has rather a different sense, like that of tossing food to a dog. Cf. Nub. 489—91. Soph. Aj. 830.
ΧΩΡ. ἀλλ', ὦ ξένων βέλτιστε, ἡσυχίας καὶ τούτων λαβῶν πρόσβαλλε ὑποί βουλεύεις δέρων ἀπὸ τοῦτο συκοφάντην.

ΔΙΚ. μόλις γ' ἐνέδησα τῶν κακῶς ἀπολούμενον. αἰροῦν λαβών τὸν κέραμον, ὦ Βοιάτε. ΒΟΙ. ὑπόκυπτε τὰς τίλαν ἑών, ἰσμήνιχε.

ΔΙΚ. χρώμας κατασκεύασαν αὐτὸν εὐλαβεῖον. πάντως μὲν ὀίσεις οὐδὲν υἱὲς, ἀλλ' ὀμοσκάν ὅποτε τοῦτο κερδάνης ἱγοῦν τὸ πορτίων, εὐδαιμονίας τοῖς συκοφαντῶν γ' οἴνου.

ΘΕΡ. ΛΑΜ. Δικαίοπολι. ΔΙΚ. τί ἐστι; τί με βωστρεῖς; ΘΕΡ. δ' τι; ἐκέλευε Δάμαχος σε ταυτησὶ δραχμὴς εἰς τοὺς Χόας αὐτῶν μετάδοναι τῶν κιχλῶν, τριῶν δραχμῶν δ' ἐκέλευε Κωπαίδ' ἐγχέλυν.

952. μόλις. See 896.
954. ὑπόκυπτε κ.τ.λ. See on 889—1. Ismenias is here addressed in a diminutive, as Ἀμώντας, in Theoc. vii. 2, is Ἀμώντιχος in ver. 132.
955. κατασκεύασαν, 'mind you carry him down into the country carefully.' Compare κατασκέιν, καταγεγένασα, of ships coming to land.
956. πάντως, 'anyhow,' or 'it is true that you will be taking goods of little worth, but still be careful,' ἀλλ' ὀμοσκάν, ἐνλαβεῖον (not εὐλαβεῖον, as Müller gives it).
958. εὐδαιμονίαις. 'You'll be a lucky fellow as far as informers are concerned,' i.e. we have plenty more of them for you at Athens, Müller misses the point in translating quieta vivas.
960. ἐκέλευε Elmsley. The MSS. here give ἐκέλευσα, but the imperfect is generally used in narrating a command, as in ὀνομάζειν and ὀνομαζέσθαι. Cf. 1051. 1073. A servant of Lamachus comes up and demands for his master a share in the good things. He offers to pay; but the demand is more than Dicaeopolis will submit to. From this scene, as Müller remarks, to the end of the play the contrast is drawn between the blessings of peace and the horrors and discomforts of the war.—δραχμῆς, 'for this drachma,' or 'at the price of.' Cf. 812, 830.—τριῶν δραχμῶν, not, perhaps, the real price of an eel, but specified to show how much that delicacy was prized.
961. ἐς τοὺς Χόας. For keeping the 'Feast of the Flasks,' an old vintage-custom on the second day of the Anthesteria.
AXARPΗΝΩΣ.

ΔΙΚ. ο διοις άντος Λάμαχος τήν έγχειλων;
ΘΕΡ. ο δεινός, ο ταλαύρινος, ος τήν Γοργόνα πύλλει, κραδαίνων τρεῖς κατασκίους λόφους.

ΔΙΚ. ούκ ἀν μᾶ Δί', εἰ δοῇ γέ μοι τήν ἀσπίδα.

966 ἀλλ' ἐπὶ ταρίχει τοὺς λόφους κραδαίνετω· ἕν δ' ἀπολυγαίνη, τοὺς ἀγορανόμους καλῶ·

ἐγὼ δ' ἐμαυτῷ τὸδε λαβών τὸ φορτίον εἴσειμ' ὑπαὶ πτερύγων κυχλάν καὶ κοψίχων. 970
ΧΟΡ. εἴδες ὡ εἴδες ὡ πῦσα πόλε τὸν φρόνιμον ἄνδρα,

τὸν ὑπέρσοφον,

οἳ' ἔχει σπεισάμενον ἐμπορικὰ χρήματα διεμπολάν,

964. In II. v. 289 Ares is called ταλαύρινος πολεμιστῆς, whence the epithet is applied to him also in Pac. 241.—κραδαίνων is also Homeric. Cf. Aesch. Theb. 384, τρεῖς κατασκίους λόφους σειει, κράνους χαίτωμα. Pac. 1173, τρεῖς λόφους ἔχοντα.

966. τήν ἀσπίδα is said παρ' ὑπόνοιαν ὑπὸ τὴν ψυχῆν. — ἐπὶ ταρίχη, 'no! let him shake those crests of his over salt fish,' i.e. the εστὶ ήμερῶν τριών. See Pac. 563, inf. 1101. The old reading was ἐπὶ ταρίχη, corrected by Dobree and Reiske. The Schol. probably had the dative, for ταρίχη ἐσθίων ὁπλιζέσθω points to the idiom παιεῖν ἐφ' ἅλι, sup. 835. Dr Holden also thinks κραδαίνετων is put παρὰ προσδοκίαν for φαγέτω.

968. ἀπολυγαίνῃ, Schol. ἐὰν δὲ θυρυφῇ ἦ οξέως βοᾷ. The meaning is not clear. Müller thinks the imperious loud voice of Lamachus is meant, sup. 572, but perhaps ἀπολυγαίνῃ is rather the sense, 'if he doesn't hold his tongue, he shall have a taste of my good strap' (723).

970. ὑπαί, 'coopertus alis,' Müller. The Schol. says the words are quoted from some ditty. The meaning more probably is, 'to the rustling sound of the wings.' Soph. El. 711, χαλκῆς ὑπαί σάλπιγγος ἡξαν. Inf. 1001.—κοψίχων, said to be the same as κοσσυφῶν, some unknown bird which we may call for convenience 'black-bird.' κίχλαι and κοψίχοι are combined in Av. 1080, 1.

971. A system of paeanics interspersed with crenets now follows, composed of strophe and antistrophe, the last verse of each being trochaic tetrameter. In this the Chorus praises the foresight of Dicaeopolis, and denounces the war with the Spartans, which they had before advocated (291 seqq). ἰβ. πᾶσα πόλι, i.e. πάντες πολίται, the spectators. — οἷα κ.π.λ., 'what markt-wares he has got to dispose of by his truce.' Cf. 199.
ἐν τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δὲ αὖ πρέπει χλιαρὰ κατεσθίειν. 975
αὐτόματα πάντ' ἀγαθὰ τῶδ' ἐγειριζέται.
οὐδὲ παρ' ἐμοὶ ποτὲ τῶν Ἀρμόδιων ἁσταί 980
ἐγειρακτικεῖς, ὅτι παροίνοις ἀνήρ ἔφυ,
ὅστις ἐπὶ πάντ' ἄγαθ' ἐχοιτας ἐπικωμάσας,
εἰργάσατο πάντα κακὰ καώτρεπε καζέχει,
καμάχετο, καὶ προσέτι πολλὰ προκαλομένου,
τίνε, κατάκεισο, λαβὲ τίνες φιλοτησῖαν,
985 τὰς χάρακας ἦπτε πολὺ μᾶλλον ἐτί τῷ πυρὶ,
ἐξέχει θ' ἠμῶν βια τῶν ὀίνων ἐκ τῶν ὀμπέλων.

974. ἐν οἰκίᾳ, viz. the mats and the wicks, sup. 874.—χλιαρὰ, ‘warmed up,’ ‘served hot.’ The τ is long, as in χλιεῖν and φλιά, and χλίανες in Lysist. 386. In Eecl. 64, ἐγειρανώμεν ἐστώσα, Bergk reads ἐχαρνώμεν, from Bekker’s Anecd. i. 72. 28. But λιαρῶ occurs in Homer.
976. τῷδ' ἐγειρομένου, if not to the war-party.
979. Πέλεμον, personified, as in Pac. 239.—τῶν Ἀρμόδιων, the drinking-song or σκολιῶν (preserved by Athenaeus) in memory of the tyrannicides. Vesp. 1225, ἄων ὁ τρόπος Ἀρμόνιον, δέξαις ὁ σῷ.—παρ' ἐμοὶ, ‘at my house,’ not ‘next to me at table.’
983. ἀνέτρεποντες. The wine-jars were overturned or smashed in the hostile ἑσθολαὶ, and the wine lost. See Pac. 613.
984. προκαλομένου, ‘though I made him many an offer of peace.’ The incident, if historic, is important, as showing that the Athenians had already made the Spartans many overtures for peace in the early part of the war. See also Equit. 794, Ἀρχετοπέλων ὁ δὲ φερότατος τὴν εἰρήνην ἐξεκείδαςαν, τὰς προσβείας τ' ἀπελάνεις, where the plural προσβείας is equally significant, but the verb is in the present tense.
985. ψιλοτρισαίαν, sc. κύλικα, ‘this loving-cup.’—τὰς χάρακας, Pac. 612, ὡς δ' ἀπαξ τὸ πρώτον ἄκουσο ἐψφήσαν ἄμπελον.
987. ἄμπελων, παρ' ἕπ. for τῶν ἀμφορέων.
AXAPXH2.

* * * ταῖς τ' ἐπὶ τὸ δεῖπνον ἀμα καὶ μεγάλα
dὴ φρονεῖ,

988 τοῦ βίου δ' ἐξῆβαλε δείγμα τάδε τὰ πτερὰ πρὸ
tῶν θυρῶν.

ω Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φίλαις
ζ ἐντροφεῖ Διαλλαγῆ,

ως καλὸν ἔχουσα τὸ πρόσωπον ἀρ' ἐλάν-
θανες.

πῶς ἀν ἐμὲ καὶ σὲ τίς Ἑρως ἐνυαγάγοι λαβών,

ἀσσερ ὁ γεγραμμένος, ἔχων στεφάνιον ἀνθέμων;

ἡ πάνω γερόντιον ἵσως νεόμυκας με σὺ;

ἀλλά σε λαβῶν τρία δοκῶ γ' ἀν ἐτὶ προσβαλεῖν'

988. Something (apparently

a paean) is lost at the beginning

of the verse, which it is not
easy to restore. The sense

suggests ἑνὸς ἀρ' ὁ γε (or δός)

cάθητ' ἐπὶ τὸ δεῖπνον. But the

elision in κάθηται can hardly be

defended (see Vesp. 407. Nub.

42, 523. Av. 134ο, where there

is crasis rather than elision),

and the Schol. explains the lost
word by στοιουάσει περὶ τὸ δεῖ-

πον.—μεγάλα φρονεῖ, in allusion
to the refusal sup. 966.

989. τάδε τὰ πτερὰ. It would

seem from τάδε that the Chorus

were on the stage; at least,

they were on the raised plat-

form on the orchestra, near

enough to see pretty closely the

feathers that had been thrown

out by Dicaeopolis to show the
good cheer in preparation.

990. ἄρα, with the imper-

fect, as sup. 90. Pac. 22, 566.

Equit. 382. ‘O lovely Peace!

foster-sister of Cypris the fair

and those dear Graces! Ah! little
did we know all this time how

beautiful was your counten-
nance!’ Compare Pac. 618,

ταῦτ' ἄρ' εὐπρόσωπος ἦν (εἰρήνη),

οὐσα συγγενής ἐκβόλοι. τολλαγ'ι'

ἡμᾶς λαθάνει. Peace, says the

Schol., is favourable to mar-
riage and to festivity, and thus

to Cypris and the Charites.

For the personification of Δια-

λλαγῆ see Lysist. 114.

991. πῶς ἀν κ.τ.λ. ‘O that

some Cupid would take and

bring you and me together, like

the god in the picture, with a

chaplet of flowers on his head!’

Some well-known painting of

Eros is alluded to, the Schol.

says by Zeuxis, which is likely,

as he had come to Athens at

the beginning of the war.

Aesch. Eum. 50, εἰδὼν ποτ' ἡδή

Φινέως γεγραμμένας δείπνον φερ-

ώσας. Ran. 538, μάλλον ἡ γε-

γραμμένη εἰκόν' ἑστάναι.

994. τρία προσβαλεῖν. ‘Now

that I have got you, I hope, old

as I seem (ἐτὶ), to have three

throws,’ a metaphor from the

grappling of wrestlers, whence

ὁ γλυκεία προσβολή, ‘O sweet


Suppl. 1134. The phrase is, of

course, ambiguous: see Equit.
1000. The festivities (sup. 961) now begin in earnest. The feasting in the farmer's house, and the contrast with the sufferers from the war in various ways, conclude this play equally with the 'Peace.'

ib. ἀκούετε. A formula of heralds' proclamation, Pac. 551. Αv. 448, where κελεύω is suppressed.—ὑπὸ, 'to the notes of,' sup. 970.

1032. The prize for him who could drink off his flask or tankard first, was a skin of wine (1202, 1230). Schol. έτιθετο δὲ ἁσὸς πείρατημένοιν ἐν τῇ τῶν Χωλὸν ἑωρη, έφ' οὐ ἔδει τοὺς πινοντας πρὸς αγώνα ἑστάναι, καὶ τῶν πρώτων πινών ωσ νικήσαντα λιμβάνειν ἁσοῦ. Like the jumping or hopping upon greased ἁσοῦ, orcetos per utres, at the Ἀρκελία, the fun consisted in the probability of a fall. Here the name of some pot-bellied sot is given instead of that of the wine-bag. Müller quotes a passage of Antiphanes, τούτων οὖν δι' αὐνομηλίγαν καὶ τάχος τού σώσατον ἁσόν καλοῦν παίνεις ὀντοχώριν.

1005. ἀναβράττειν, 'to braise,' seems applied to the cooking of
I think you are right,' viz. in fancying I shall envy you.—rupt out the ashes from the bottom of the grate,'—addressed to one of the servants.

1015. ἠκουσας κ.τ.λ. 'Do you hear how cookishly and spicily and dinnery he serves himself?' Soph. Phil. 286, κάδει τι μαμα τηδ᾽ υπὸ στέγη μονὸν διακονεῖον.

1019. κατὰ σεαυτὸν, i.e. τὴν κατὰ σεαυτὸν δῶν, 'take your own road,' don't come my way. Cf. Nub. 1203, where the same verse occurs, and Vesp. 1493, κατὰ σεαυτὸν ὁρα.

1021. μέτρησον. He holds out a diminutive cup made from a hollow reed with a knot (γόνυ) for the bottom (1034). The σπουδαῖ are treated as if samples.
of wine, as sup. 187.—καύν, i.e. καί ἐὰν μετρῆσαι. Some would call this an instance of ἄν "consopitum," or redundant. A. Müller refers to Vesp. 92 and Lysist. 671.—πέντε ἕτη, 'if only for five years.' Cf. αὕτα μὲν εἰς πεντέτεις, sup. 188.

1022. ἐπεταφίβην, 'I am a ruined man through the loss of my two cows.' Between βοῖς and Βοιωτίος there is probably an intentional play.—ἀπὸ φυλῆς, a deme of the Oeneid tribe, between Athens and Thebes.

1024. λευκῶν, i.e. you ought to put on mourning for their loss.—Βοιωτίος, lit. 'in cow-dirt,' meaning ἐν πάσαις ἀγαθοῖς. So Equit. 6:8, κάγωγον ὑπὲρ δὴ ὑμῶν τοῖς Βοιωτίοις ἐπομένους, for βοῖων αἰθιμαῖον.

1029. ὑπάλειψον. Anoint the eyelids underneath, as in the treatment of ophthalmia, Plut. 721.

1030. οὗ—τυγχάνω. 'I am not at present the parish doctor.' Müller quotes Plat. Gorg. p. 455 B, ὅταν περὶ ιατρῶν αἱρέσεως ἤ τη τούτη σύλλογος. Add p. 514 B, εἰ ἐπιχειρήσατες δημοσιεύετες παρεκαλοῦμεν ἀλλήλους ἡς ἰκανοὶ ἱατροὶ ὄντες. Apol. p. 32 A, ἀναγκαίον ἐστὶ τῶν τῶν δυνατῶν ἐφαρμοσμένων υπὲρ τὸν δικάιον, καὶ εἰ μέλλεις ὅλων χρόνων σωθήσεσθαι, ἐισσυνέεσθαι ἀλλά μὴ δημοσιεύετες. The Schol. gives a secondary sense, 'my position is not that of a public man,' οὐ καίνη ἐσπευσάμην, τοῦτον σὺν τῇ πόλει, ἵδια δὲ καὶ ἐμαυτῷ μόνῳ. The public medicemnan at Athens at this time was Pittalus, inf. 1222. Vesp. 1432, οὕτω δὲ καὶ οὗ παρατρέχει εἰς τὰ Πιττάλου, sc. δώματα. Here the copies vary between τοῦ and τού, sc. μαθητάς. Bergk adopts the former, which is the reading of MS. Rav. in 1232.

1031. τῷ βοίνῳ is put παρ' ὑπόναιμον τῷ πωφθαλμῷ.

1033. οὗ δ' ἀλλά. See on 191.
The adverb is unique in its kind, and of uncertain origin.

Enter a bridegroom's "best man," with a request that his newly-married friend may be exempted from service for the honeymoon at least—

The adverb is unique in its kind, and of uncertain origin.

1041. στάθενε (to an attendant), 'broil the cuttle-fish' (or perhaps, 'the pieces of cuttle-fish'). Some parts of this ungainly creature are still used for food. Eccles. 126, ύστερες ετι τις σητίαις πώγωνα περισθένεισ έσταθενείοις. ibid. 554.—χοροδίς, 'chitterlings,' portions of the entrail, still eaten with relish by country people. For the genitive cf. 245.

1042. ὀρθισμάτων, his commands uttered in a loud voice that all may hear them.

1048. Enter a bridegroom's "best man," with a request that his newly-married friend may be exempted from service for the honeymoon at least—

κρέα, slices of meat from the marriage-feast, a common present, especially at a sacrifice. Paus. 192, ἡκεῖς δὲ κατὰ τί; Τ. τά κρέα ταύτι σοι φέρων. Theoc. ν. 139, καὶ τῦ δὲ θύσας ταῖς Νόμφαις Μόρφωνοι καλὸν κρέας αὐτίκα πέμψον.

1053. ἀλάβαστον, 'this gallipot.' Cf. Lysist. 947. ἀλάβαστος-θήκη in Dem. de Fals. Leg. p. 415. — κώδιον ἕνα, 'just one noggin,'—the σπον-
ΔΙΚ. ἀπόφερ' ἀπόφερε τὰ κρέα καὶ μὴ μοι δίδου, ὡς ὦκ ἄν ἐγχέαμι χιλιῶν δραχμῶν. 1055 ἀλλ' αἰτητὶ τις ἐστὶν; ἩΛΡ. ἢ νυμφεῦτρια δεῖ ταὶ παρὰ τῆς νύμφης τι σοὶ λέξαι μόνω. 1060

ΔΙΚ. φέρε δῆ, τί σὺ λέγεις; ὡς γελοιοῦν, ὥς θεοί, τὸ δέμα τῆς νύμφης, ὥ δεῖται μου σφόδρα, ὃπως ἄν οἴκουρῆ πότε σοῦ τοῦ νυμφίου. ὧπεχ' ὄδε δεῦρο τοῦξ' ἀλειπτρον, ὃ γύναι. ὄδοθ' ὡς ποιεῖτε τούτο; τῇ νύμφῃ φράζουν, ὅταν στρατωτάς καταλέγωσι, τοὺτῷ 1065 νύκτωρ ἀλειφέτω τὸ πέος τοῦ νυμφίου. ἀπόφερε τὰς σπονδάς. φέρε τήν οἰνήρυσιν, ἵνα οἴνου εγχέω λαβῶν ἐς τοὺς χόας.

ΧΩΡ. καὶ μὴν ὃδι τις τὰς ἐφρῶς ἀνεσπακῶς ὥστερ τι δεινὸν ἁγγελῶν ἐπεστείλαι. 1070

ΑΓ.Α.ίῳ πῶνοι τε καὶ μᾶχαι καὶ Λάμαχοι.

dai being again regarded as wine.

1055. δραχμῶν. See on 812. 1058. τί σὺ λέγεις; 'Well, now, what have you to say?' Here a whispering ensues, as in Pac. 661.

1062. ὦκ ἁξίω, not a fitting person for the war, i.e. to feel the miseries of it. Cf. 591. (The conjecture αἰτία should not have been admitted by Meineke and Dr Holden. 'Not being to blame for the war' was no sufficient ground for granting the request.)

1063. ὤπεχε, see Pac. 431, 908.

1064. ποιεῖται νυλό, ποιεῖτε Rav., and so Dind., Bergk, Meineke. There is some diffi-

ulty in the plural, as well as in the present imperative. Perhaps ποιήσων was altered to ποιεῖται from ignorance of the idiom. Cf. Equit. 1158, ἐσθ' ὅνν ὁ δράσων. It is likely that we should read ὡς ποιεῖσθω. Meineke omits the verse.

1065. καταλέγωσι, when they put down the names in the military list.

1067. οἰνήρυσιν, the small cup for taking wine out of the bowl. Cf. ετήρυσα, sup. 245.

1069. ἀνεσπακῶς. 'To arch the eyebrows' was to look alarmed or surprised. Cf. Equit. 631, τὰ μέτωπ' ἀνέσπασεν.

1071. Λάμαχοι. See on 270. Elmsley, from 1083, substitutes κήρυξ for ἁγγελος. The messen-
ger knocks loudly at the door on
the stage, and Lamachus, as be-
fore (572), comes out, dressed as
a ὕλης.—χαλκοφάλαρα, paro-
died, as Müller supposes, from
some tragedy, 'brass-accoutred'
perhaps having been an epithet
of σώματα, here altered to σώμα-
tα. Schol. τραγικότερον δὲ λέγει
dιὰ τὸ μεγαλόρρημον τοῦ Λαμαχοῦ.
1073. ἐκείνων. See on 960.
1075. νυφόμενον, lit. 'snowed
upon,' i.e. 'all in the snow,' cf.
1141. Od. vi. 130, λέων—δὲ τ’
etoν ύμενοι καὶ ἄμενοι.—εἰςβό-
λάς, the passes into Attica on
the confines of Boeotia, in the
neighbourhood of Phyle proba-
bly.
1076. ὑπὸ, 'about the time
of,' viz. at the present festival,
and when least expected.—ἐμ-
ϐαλείν, the future.
1081. σὺ. Emphatic: 'You
have the laugh against me now,' as I had before against you, in
calling you πτωχός, &c. (577).
1082. τετραπτιλῷ, παρ’ ὑπ.
for τρισωμάτῳ, Aesch. Ag. 870.
Probably he holds to his fore-
head, or puts on his head, like
a crest, one of the four-winged
locusts, τετραπτερυλίδες, sup.
871. Perhaps the old fashion
of wearing golden grasshoppers
in the hair (Thuc. i. 6) is al-
luded to. The general sense
(as the Schol. explains it) is,
'You can no more contend
against me, i.e. my fortune,
than against a Geryon with
three lives.'
1084. αἰαί. He uses in mock-
ery the same interjection, but
in our sense of hah! hah! ra-
ther than ah! ah! So ἕψῳ oc-
casionally is a mere note of
surprise.—τίνα δ’ αὖ μοι, per-
haps τίν’ ἐρω δ’ αὖ, as emphasis
on the person is required.
βιδίζε, την κίστην λαβῶν καὶ τὸν χόα.  
ο τοῦ Διονύσου γάρ σ’ ίερεὺς μεταπέμπτεται.  
άλλ’ ἐγκόνει δειπνεῖν κατακολύνεις πάλαι.  
τὰ δὲ ἄλλα πάντ’ ἐστὶν παρεσκευασμένα,  
κλῖναι, τράπεζαν, προσκεφάλαια, στρώματα, στέφανοι, μύρον, τραγήμαθ’, αἱ πόρναι πάρα,  
ἄμυλοι, πλακοῦντες, σησαμοῦντες, ἵπτρα, ὀρχηστρίδες, τὰ φίλταβ’ Ἀρμοδίου, καλαί.  
άλλ’ ὡς τάχιστα σπέυδε. Λ.Α.Μ. κακοδαίμων ἐγώ.

ΔΙΚ. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα.  
σύγκλεε, καὶ δεῖπνον τῆς ἐνυσκευαζέτω. 1096

1086. κίστην, a box like that used by modern cooks in carrying hot viands. Each guest brought his own food. In part at least, the host lending the house and supplying the accessories to the feast.—χόα, an irregular accusative, following the analogy of χαῖς and χίας, from χοῖς. Others read χοᾶ, as from χοῖς.

1087. ίερεὺς. Ο Προσκλήσεις, who sat as the representative of the god in a seat of honour in the theatre (Equit. 336. Ran. 297), appears to have given a grand entertainment on the Feast of Pitchers.’

1088. δείπνειν, ‘from sitting down to dinner.’ Hence we infer the Greek custom of waiting till all the guests were present.

1092. ἁμολο, ‘sponge-cakes’ (mentioned for their softness in Theoc. ix. 21); σησαμοῦντες, ‘seed-cakes;’ ἵπτρα, ‘sweet-cakes,’ made with honey.

1093. ὀρχηστρίδες. ‘Dancing-girls, the favourites of Harmodius,—pretty girls too.’ Cf. Alcest. 340, σὺ δ’ ἀντιδόσα τῆς εὕρῃ τὰ φιλτὰτα ψυχῆς ἐσωσας. Philoct. 434, Πάτρωκλος ὡς σοῦ πατρὸς ἦν τὰ φιλτατα. The Schol. explains, τὰ εἰς Ἀρμοδίον σκολιὰ ἄσματα, as sup. 980; but this involves an awkward hyperbaton of καλαί, to which it is hard to find a parallel, unless indeed ἄδονσαι or ὄρχυμεναι be supposed to govern τὰ φιλτάτα.

1095. ἐπεγράφου. ‘Yes! for (instead of preparing dinner) you were getting the Gorgon painted on your shield as large as life.’ There is a double sense, ‘you were enrolling yourself under a bad demon for patron,’ and therefore were truly κακοδαίμων. Pas. 684, αὐτῷ ποιηρίν προστάτην ἐπεγραφασα. Oed. R. 411, ὥστ’ οὐ Κρέοντος προστάτου γεγράψωμαι. We may perhaps explain μεγάλην by δεινήν. ‘The Gorgon you were getting painted was a terrible demon indeed.’

1096. σύγκλεε, sc. τὴν οἰκίαν. Sup 479, κλεεὶ πηκτὰ δωμάτων. —ἔνυσκευαζέτω, supply τῇ κίστῃ.
γύλιον, the wicker basket in which the provisions for three days were carried, Pac. 528, 787.

1099. θυμίτας. See 772.—οίσε, Ran. 482. inf. 1122. An anomalous form, perhaps representing the epic aorists βή-σετο, δύσετο.—σάπρον, 'stale.' Hence in Pac. 527 the smell of the γύλιον is represented as disagreeable.

1102. δημού. Elmsley for δῆ (MS. Rav.) or δῆ παί, where παί is probably a metrical interpolation. He compares Equit. 974, δημοῦ βοῖον θρίον ἐκστη-μένον. The θρίον was a slice of fish, fat meat, or perhaps (Ran. 134) brain, mixed with egg and placed between two fig-leaves, like a sandwich, and eaten hot.

1103. τῷ ἐκ τοῦ κράνους, 'belonging to my helm.' Müller says they were fastened on each side of the helmet; perhaps, therefore, to the φάλω, which are often represented in vase-paintings, and seem to have been moveable plates or patches to protect the ears. The crests and feathers would be kept in the λοφείον, a round case, somewhat like our 'bandbox,' Nub. 751, inf. 1109. The Schol. gives also a variant το λόφιον.

1105. This early mention of the ostrich feather for a plume is worthy of notice. 'Nice and white,' he says, 'is the feather;' to which the other retorts, 'nice and brown is the flesh of this wood-pigeon.' (The meat of all pigeons is peculiarly dark.)

1108. μὴ βλέπειν. Not to look at, i.e. not to cast an evil eye on, these fieldfares—Boissonade, whom Dr Holden follows, in transposing this couplet to follow 1112, makes three consecutive verses begin with ὄνθρωπε.

1110. λεκάνιον, probably pronounced as a trisyllable, is as good a play on λοφείον as κρα-βανίτας and κιλλιβαντας in 1122.
ΑΡΙΣΤΟΦΑΝΟΣ

ΛΑΜ. ἀλλ' ἢ τριχόβρωτες τοὺς λόφους μου κατέφαγον;
ΔΙΚ. ἀλλ' ἢ πρὸ δέιπνου τὴν μίμαρκαν κατέδομαι;
ΛΑΜ. ἀνθρωπε, βούλει μὴ προσαγορεύειν ἐμέ;
ΔΙΚ. οὐκ, ἀλλ' ἐγὼ χω παίς ἐρίζομεν πάλαι.

βούλει περιδόσθαι, καπιτρέψαι Λαμόχω, 1115
πότερον ἄκριδες ἢδιόν ἑστιν, ἢ κίχλαι;
ΛΑΜ. οὐμ' ὡς ὑβρίζεις. ΔΙΚ. τάς ἄκριδας κρίνει
πολύ.
ΛΑΜ. παί παί, καθελών μοι τὸ δόρυ δεύρ' ἐξω φέρε.
ΔΙΚ. παί παί, σὺ ὅ' ἄφελων δεύρῳ τὴν χορδὴν φέρε.
ΛΑΜ. φέρε, τοῦ δόρατος ἄφελκυσσώμαι τοῦλυτρον. 1120
ἐχ' ἀντέχου, παί. ΔΙΚ. καὶ σὺ, παί, τοῦδ' ἀντέχου.
ΛΑΜ. τοὺς κιλλίβαντας οἴσε, παί, τῆς ἀσπίδος.

—3, and better than βρωτή and πορόθη, which are expressly called ὁμὼιον in Nub. 394. Words of the same measure and termination were regarded as sufficiently alike to satisfy the conditions of a pun; and a great many jokes in Aristophanes turn on this apparently slight resemblance, e.g. κιστίδος to ἀσπίδος, 1136—7.

1111. ἀλλ' ἦ. 'Can it be that the moths have eaten my crests?'—'Can it be that I shall devour this potted hare before dinner?' Properly, μίμαρκαν was a kind of 'snack' prepared from the inside of a hare—'hare-soup' it is sometimes rendered. The Schol. has the form μιμαρκας.

1115. βούλα (to the slave). 'Will you take a wager, and make Lamachus the umpire, whether locusts are sweeter food, or fieldfares?' The former, we may suppose, would fall to Lamachus' share on service. Hence he naturally says οὐλ' ὡς ὑβρίζεις. For περιδόσθαι see 772.

1117. πολύ. Supply μικὰς, and see on 651. Müller supplies ἥδιον εἰναι.

1118—9. καθελών, from the peg where it hung.—ἀφελών, from the spit or gridiron.

1120. ἔλυτρον. As the crest had its λοφεῖον, and the shield its σαγμα (574), so the spear had its bag or case, which was removed by holding one end (ἀντέχεσθαι) of the spear and drawing it out.

1121. τοῦδ' ἡς, the spit, probably.

1122. κιλλίβαντες were three-legged stands or tressels for supporting a shield, and were probably used in review if not in the field. Like a painter's easel, or our camp-stools, this imple-
ment would shut up and so be readily portable. In piling shields, perhaps they used the stands to prevent damage to the painted devices.

1123. _κριβανίτας_, sc. ἄρτους, _sup. 87._—τῆς ἐμῆς, i.e. γαστέρος, ‘to support my stomach.’

1126. _πλατύς._ This is explained ‘flat’ in the sense of downright. It may also resemble our phrase ‘broad grins.’ But the contrast with _γλυκός_ suggests the meaning ‘bitter’ or ‘brackish,’ Herod. ii. 108. The MS. Rav. has πόλεις, but Müller cites several authorities to show that _πλατύς_ was the received epithet. He compares also Pac. 814, ὅν καταχρησματικῶς παίς καὶ πλατύ.

1129. _ἐνοφῶ_, ‘I see the reflection of an old man who will be tried for cowardice.’ A joke on prosecutions for ἀστρατεία or ἀποστασίων. Equit. 368, διάζομαι σε δείλασ. Plut. 382, ὃρα τῶν ἐπι τῶν θηρίων καθεδουμένων. Schol. εἰς γὰρ τὺς οἶς ἐν ἐλαίῳ ὀρῶντες μαντεύονται.

1130. _γέρων_, the same old man you speak of, viz. myself.—_Γοργάσον_, a feigned name (like Πηγάσον) to imitate the Gorgon on the shield. Lamachus was, as Müller remarks, the son of Xenophanes, Thuc. vi. 8.—καθάνει, i.e. in the bright surface of the honey on the cake.

1133—5. _θώραξ_ and _θωρήσεσθαι_ are used of drinkers who, as it were, protect the chest within. See Pac. 1286. For this reason a goblet is called _κένω_ βελέων ἄλευρη in Vesp. 615.

1136. _τὰ στρωματα._ What we call a soldier’s kit was tied to the shield. We read of _στρωματόδεσμον_ σκυφωσάσσασθαι in Plut. Thucet. p. 175 ε.
Müller thinks a distich was the original reading, "quantota hac scena versus versui accuratissime respondeat." There seems an exception however at 1144—6, though we must allow something to the change of person. But a line beginning τὸν κυντὶδ' αἴρον might have dropped out from its resemblance to the preceding.

1143. Ἰτῆ χαίροντες seems addressed to Lamachus and his attendants, χαίροντες being added in irony. But ἐρχεσθον is addressed to the two principals, Lamachus and Diceaeopolis. Müller acutely remarks that this formula is a common commencement of a παράβασις, as in Eq. 498. Pac. 729. Nub. 510. Vesp. 1009. This passage is a kind of εἰπρημάτων, as sup.664. It is simply a strophe and antistrophe of choriambic, logaoedic, iambic, and antispastic, preceded by eight anaepastic verses. The subject, being personal to the Chorus, may further justify the name of para-basis which Müller gives to it.

1145. τῷ μὲν, sc. οὖς ἐστὶ. Müller supplies γενήσεται.

1149. Ἀντίμαχον. This man, mentioned also in Nub. 1022 as a low dirty fellow, was choragus in the year when the play of the Ἀκαδος was brought out under the name of Callistratus. If the Chorus are here speaking in their own, and not, as Müller thinks, in the poet’s name, it would follow that the same chorus acted in both plays; for they complain that they were not asked to the dinner to commemorate the victory of the former play. Cf. sup. 300. Plat. Symp. p. 173 A. Ὁτε τῇ πρώτῃ τρισχνίδῃ ἐνίκησεν Ἀγαθῶν τῇ ὕστερᾳ ἤ τά ἐπινίκια ἐθνεὶ αὐτὸς τε καὶ οἱ χορευται. Antimachus was nicknamed Ὁ Ψακάδος, the Schol. tells us,
because (like Cleon, sup. 380) he sputtered when he spoke, ἐπειδὴ προσέρχατο τὸν συνομιλοῦντα διαλεγόμενος.

1150. The word ἐνυγγραφὴ is corrupt, as the metre of 1161 shows. It is thought to have crept in from a confusion of this Antimachus with one who was a prose-writer. (Schol. on Nub. 1022.) Elmsley’s correction, τοῦ μὲλευσ, seems probable.

1154. χρωμαν, 'when choragus at the Lenaea.'—For ἀπέκλεισε δειπνῶν (MS. Rav.) there is a reading ἀπέλυσ' ἀδειπνῶν, 'dismissed without a dinner,' and so Bergk, Dind., Meineke, Holden. The Schol. explains this latter reading by ἀπέκλεισε δειπνῶν.

1156. ἐπίδοιμῳ. 'May I yet live to see him wanting a meal on cuttle-fish (1041), and may it, ready cooked and hissing-hot, be laid on the table and move towards him like a ship coming to shore.' There is some obscurity in the epithet πάραλος, which would seem to be a play between the well-known trireme so-called, and the fish being laid by some salt. The reading παρ' ἄλος, 'recens capta,' adopted by Müller and Dr Holden from Thiersch, is hardly good Greek for εξ ἄλος. It is probable that, like the Roman mensa, the τράπεζα was the moveable top or slab of a table, which was brought into the room and set on the frame with the dishes upon it. So Quint. Smyrn. iv. 281, ἤδε ἐτέρη ἀπὸ δαίτος ἀκεφωτεσκε τράπεζαν. Müller and Dr Holden read ἐπὶ τραπέζῃ κειμένη, also from Thiersch, 'when the table has been set.'

1159. κάτα κ.τ.λ. A similar imprecation occurs Equit. 930. 1160. πατάξειε is said to be the reading of MS. Rav. Others have κατάξειε, and so the Schol. must have read, for he has κεφαλῆς in his lemma. Cf. 1180.—"Ὀρέστης, a foot-pad, nicknamed πατομένος, and jaocently called ἱρος in Λεν. 1490, εἰ γὰρ ἐντύχοι τις ἡμὺ τῶν βρο-
μαυόμενοι· ὁ δὲ λίθον λαβέων
βουλόμενος ἐν σκότῳ λάβοι
τῇ χειρὶ πέλεθον ἀρτώς κεχεσμένον·
ἐπάξειεν δὲ ἔχον τὸν μάρμαρον,
καὶ πεῖν᾽ ἀμαρτῶν βάλοι Κρατίων.

ΘΕΡ. οἱ δὲ ἄνδρες οἱ κατ᾽ οἴκους ἑστὲ Λαμάχου,
ὑδώρ ὕδωρ ἐν χυτριδίῳ θερμαίνετε·
οἴθωνα, κηρωτίῃ παρασκευάζετε,
ἐρί οἰσυπηρά, λαμπάδιον περὶ τὸ σφυρὸν.
ἀνὴρ τέτρωται χώραι έισαπτήδον τάφρον,
καὶ τὸ σφυρὸν παλίνορρον ἐξεκόκκισε,
καὶ τῆς κεφαλῆς κατέαγε περὶ λ.θον πεσὼν,

τῶν νίκτωρ 'Ορέστη, γυμνὸς ἦν
πληγεὶς ὑπ᾽ αὐτοῦ πάντα τάπι-
δέξα. See also ibid. 7.12, εἶτα
δ᾽ 'Ορέστη χαίναν υφαίνειν, ὡν
μὴ μιγῶν ἀποδύη.

1170. πέλεθον, i.e. ὕδθον, mer-
dam.

This is jocosely called μάρ-
μαρος, after the rude weapon
of the Homeric heroes. Meineke
gives τῶν βρομόρον with Her-
mann. But βρομόρος is a ge-
neral term (Vesp. 259, where
conversely and perversely Her-
mann and Meineke read μάρ-
μαρος), and thus the article
seems out of place.

1173. Κρατίων. An unex-
pected word for τὸν ἔχορον.
Schol. οὖ τὸν ποιητὴν, ἄλλα των
ἀλάζων καὶ θρασύν καὶ μαυόμενον
καὶ μείζονον.

1174. A messenger comes in
haste to announce that Lama-
chos has been wounded in the
fray, soon followed by the ge-
neral himself borne on a litter.
It is remarkable that his death
really occurred some ten years
later under precisely similar cir-
cumstances, Thucyd. vi. 101.

Doubts, however, have been
thrown on the genuineness of
part of this speech.

1176. οἴθωνα κ.π.λ. 'Pre-
pare lint and cerate (salve),
greasy wool, a splint for his
ankle! ’ The unwashed wool
was thought to have healing
properties in the ὁδὸν ὅτη, grease
and sweat of an undressed
fleece, also called οἰσυπηρά.
The Romans appear to have applied
it moistened with wine, Iuv. v.
24, ‘vinum, quod suidae nolit
lana pati.’

1179. ἐκκοκάζεων (Pac. 63) is
properly to squeeze out the pips
from a pomegranate. Hence
the dislocating a bone from its
socket. The Schol. evidently
read ἐξεκόκκισεν, for he explains
ἐκτραπεῖν τῆς ἀρμονίας ἡχησαν.—
παλίνορρον, παλίνορρον, ‘so as to
start the wrong way,’ out of
joint.

1180. τῆς κεφαλῆς, μέρος τι,
a usual ellipse with καταγύναι,
e.g. Vesp. 14.28, καὶ πῶς κατεάγη
tῆς κεφαλῆς μέγα σφόδρι. Here
perhaps we should read κατέαζε.
Cf. 1166.
The genuineness of this passage has been suspected for several reasons. The first verse seems made up from 574; and the komptolakívoun πτίλον still more evidently from 587—9. The construction, too, of πεσόν as an accusative absolute is, as Müller remarks, "rarrissimum;" nor is it less difficult to make πτίλον the subject to ἐξήγοδα. There is a mock-tragic tone about the passage which is like the style of the poet. Meineke omits the whole of it; Müller and Dr Holden inclose in brackets 1186—8. Bergk incloses only 1181, and proposes λιπὼν for πεσόν at the end of the next verse.

1182. φᾶος γε Aldus, the γε not being found in MS. Rav. It is clearly a metrical insertion. Meineke reads λείπω φᾶος τοῦτ' οὐκέτ' οúdeν εἰμ' ἐγώ. It may be doubted if this is Greek at all. The Attics do not say...
read *κατεγχάγων* or *κατεγχάνων*, which is a *νοα* *νιχιλί.* The MS. Rav. gives *εγχανείται.* The passage has been tampered with, perhaps from the uncertainty which clause was the condition and which the result; and hence the MSS. fluctuate between *εί* and *άν.* If these verses correspond with 1198—1202, we should perhaps read in 1195 *εκείνο* δ' *ούν άικτόν άν γένοτο,* Aldus and two MSS. giving the *ον.* Grammarians however were too fond of completing senarii by additions of their own.

1199. *κυδώνια,* 'like quinces.'
So *μαστόλ* are called *μήλα,* Lys. 1200. *Εκλ. 903.*

1201. Bergk would give this line to Dicaceopolis after 1207.
1202. Meineke, by giving *μογερός* *γρω* to Lamachus, destroys the whole fun of the passage, which consists in the jolly farmer mocking the tone of the suffering soldier. The conjecture is Bergk's; but Bergk himself does not adopt what Dr Holden calls "certissima emendatio." It would be better perhaps to assign to Lamachus τί με συ δάκνεις; 'Why do you vex me so?' Then Dicaceopolis, speaking to the girl on his knee and taking δάκνεις literally, aptly replies τί με συ κυνεις; 'And why do you kiss me?'

12010. *ξυμβολήσις* *κουνέας,* 'encounter.'
The reply is, 'Who ever thought of taking *κουνέας* (tokens in payment; but literally 'contributions') at the Feast of the Pitchers?' Or we may render the words by 'heavy charge' and 'making a charge.'

12011. τοις *Χουσί τίς* *ξυμβολάς ο'* *επράττετο τί* is the conjecture of Bergk.

1229. καὶ πρός γε. The conditions of victory were (1) to drink up the cup first; (2) to
drink neat wine; (3) to drink it at a draught without taking breath. Eur. Rhes. όιχ ὡς σὺ κομπεῖς τὰς ἐμὰς ἀμυντίδας.

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