THE WASPS OF ARISTOPHANES.

ACTED AT ATHENS AT THE LENÆAN FESTIVAL, B.C. 422.

THE GREEK TEXT REVISED;

WITH A TRANSLATION INTO CORRESPONDING METRES,

AND

ORIGINAL NOTES.

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PREFACE.

The Wasps was exhibited before the Athenian people at the Lenæan festival, while Ameinias was Archon: in the second year therefore of the 89th Olympiad (ἐν τῇ πῶ' Ὀλυμπιάδ' ἔτει β') : at the commencement of the year B.C. 422.

It gained either the first or the second place; but which of the two we cannot now with certainty determine. The Argument which supplies our only information on the subject, supplies it in a corrupt and mutilated paragraph, which may be emended in accordance with either view. It seems to me, however, that there are very strong grounds for believing that the highest place was awarded to the Wasps; the second to the Rehearsal (Προαγών); and the third—about this there is no doubt—to the Ambassadors (Πρέσβεις) of Leucou.

The paragraph in question is found in the following form in both the great Aristophanic MSS.:—

ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίων, διὰ Ψιλονίδου, ἐν τῇ πόλει Ὀλυμπιάδι βην* εἰς Λήναια καὶ ἐνικᾶ πρῶτος Ψιλονίδης Προαγώνι Λευκόν Πρέσβεις τρίτος.

And our first business is to detect the genuine original reading which lies hid beneath the confused and unmeaning jumble of words ἐν τῇ

* βην. So the Venetian MS. The Ravenna MS. has βην. The name of the archon should be written Ἀμεινίων. See Mr. FynesClinton, Fasti Hellenici, Anno 423. I give no credit to the statement of the Scholiast on Clouds, 31, that the Aemyrias satirized in the Clouds and in the Play before us is really Ameinias the Archon, the name being slightly changed because κωμῳδεῖν τὸν ἄρχοντα ὁ νόμος ἔκωλυεν.
pòleri Ὀλυμπιάδι βή. And knowing, as we do, that the Wasps was exhibited in the second year of the 89th Olympiad, we can hardly resist the conclusion that the true reading is ἐν τῇ πῇ Ὀλυμπιάδι ἔτει βῆ. This is Kaunghiessar's emendation, and one more simple and satisfactory has rarely been made. And it has the additional merit of bringing the present chronological notice into exact accordance with the form of similar notices in other Arguments. Thus the chronological notices in the Arguments of the Agamemnon and the Hippolytus are as follows:

Agamemnon. ἑδιάδχη τὸ δράμα ἐπὶ ἄρχοντος Φιλοκλέους, Ὀλυμπιάδι ὁγιόκοστῇ, ἔτει δεύτερῳ. πρῶτος Αἰσχύλος Ἀγαμεμνόνοι Χορφόροις Εὐμενίσι Πρωτεί σατυρικα.

Hippolytus. ἑδιάδχη ἐπὶ Ἀμείνων ἄρχοντος, Ὀλυμπιάδι ὁγιόκοστῇ ἐξακομή, ἔτει τρίτῃ. πρῶτος Εὐριπίδης, δεύτερος 'Ιοφών, τρίτος 'Ιων.

It will be observed that in the latter example the chronological notice is immediately followed by a statement of the order in which the three selected competitors were ranged. And such is the ordinary form of these theatrical Arguments. First comes the chronological notice, complete in itself. Then follows the List of the Victors, also complete in itself.

And this leads us to a second error in the Argument of the Wasps; viz. an omission in the List of the Victors. And Paulmier long ago suggested that the word δεύτερος, and the name of the second successful competitor, must have dropped out from between the words Φιλωνίδης and Προαγώνι.

Adopting, at least for the present, the suggestion of Paulmier, we shall read the paragraph as follows:

ἐδιάδχη ἐπὶ ἄρχοντος Ἀμείνων διὰ Φιλωνίδην ἐν τῇ πῇ Ὀλυμπιάδι, ἔτει βῆ, εἰς Λήμναν καὶ ἑνίκα πρῶτος Φιλωνίδης δεύτερος, ἵνα Προαγώνι, Λεύκων Πρέσβεις τρίτος,


c And so Mr. Fynes Clinton in the Introduction to the Fasti Hellenici.

d We shall presently see that there is probably a further error in the Argument, but it does not affect the point now under consideration.
in substantial harmony with the usual form of similar notices in other Arguments. And, so read, it informs us in ordinary language that the Wasps carried off the highest prize at the Lenæan festival, b.c. 422.

On the other hand, in order to obtain a statement that the second place only was awarded to the Wasps, we must accept Dindorf's arrangement, and read the paragraph as follows:—

εἰδιδάξθη ἐπὶ ἄρχοντος Ἀμενίου διὰ Φιλωνίδου ἐν τῇ πο' Ὀλυμπιάδι (β' ἡν) εἰς Λήμναια καὶ εὔνικα πρῶτος Φιλωνίδης Προαγών, Λεύκων Πρέσβεις τρίτος.

To bring the matter more clearly before the reader, I subjoin a list of the similar notices contained in other theatrical Arguments.

ARISTOPHANES.

*Achamians.* εἰδιδάξθη ἐπὶ Εὐθυδήμου ἄρχοντος, ἐν Λήμναιοι, διὰ Καλλιστράτου. καὶ πρῶτος ἦν δεύτερος Κρατίους Χειμαζομένου· οὗ σάξυνται τρίτος Εὐπολίς Νομημαίας.

*Knights.* εἰδιδάξθη τὸ δράμα ἐπὶ Στρατοκλέους ἄρχοντος δημοσίᾳ, εἰς Λήμναια, δι' αὐτοῦ τοῦ 'Αριστοφάνους πρῶτος εὐνίκα· δεύτερος Κρατίους Σατύρους· τρίτος 'Αριστοκένης 'Πολιφάροις.

*Clouds,* αἱ πρῶται Νεφέλαι εἰς άστει οἰδιδάχθησαν ἐπὶ ἄρχοντος Ισάρχου, ὡς Κρατίους μὲν εὐνίκα Πντίνη, Ἀμενίος δὲ Κόνω.

*Wasps.* Τhis is the notice discussed in the text.

*Peace.* εὔκοκλησε τῷ δράματι δο ποιήσῃ ἐπὶ ἄρχοντος Ἀλκαίου, ἐν άστει· πρῶτων Εὐπολίς Κόλαξ· δεύτερου 'Αριστοφάνους Εἰρήνη· τρίτους Λεύκων Φράττων.

*Birds.* εἰδιδάξθη ἐπὶ Χαβρίου διὰ Καλλιστράτου, ἐν άστει, δι' ἑν δεύτερος τοῖς Ὀρνισί· πρῶτος Ἀμενίας Κώμασταί· τρίτους Φρύνιχος Μονοτρόπῳ. *Aliens,* ἐπὶ Χαβρίου τὸ δράμα καθήκεν εἰς άστε, διὰ Καλλιστράτου· εἰς δὲ Λήμναια τῶν 'Αμφιάραων εἰδιδάξει διὰ Φιλωνίδου.

*Lysistrata.* εἰδιδάξθη ἐπὶ Καλλίου ἄρχοντος, τοῦ μετὰ Κλεόκριτου ἄρχοντος· εἰσήκαται δὲ διὰ Καλλιστράτου.

*Frogs.* εἰδιδάξθη ἐπὶ Καλλίου τοῦ μετὰ 'Αντιγένη, διὰ Φιλωνίδου, εἰς Λήμναια· πρῶτος ἦν Φρύνιχος δεύτερος Μύσας· Πλατών τρίτους Κλεοφώτι.

*Plutus.* εἰδιδάξθη ἐπὶ ἄρχοντος Ἀντιπάτρου, ἀνταγωνιζομένου αὐτῷ Νικοχάρους μὲν Λάκτων· Ἀριστοτένους δὲ Ἀδήμητης, Νικοφώντος δὲ Ἀθώνδης, Ἀλκαίου δὲ Πασιφάη.

ESCHYLUS.

*Persa.* ἐπὶ Μένανος τραγοθάν Αἰσχύλος εὐκόκλημα Φιλεί, Πέρσαι, Γλαῦκω Ποτινεῖ, Προμηθεῖ.

*Agamemnon.* This has already been cited in the text.

SOPHOCLES.

*Philoctetes.* εἰδιδάξθη ἐπὶ Γλαυκίππου· πρῶτοι ἦν Σοφοκλῆς.

EURIPIDES.

*Medea.* εἰδιδάξθη ἐπὶ Ποιοδόρου ἄρχοντος κατὰ τὴν ἅγια παρασκήνιον ἐξάδεμνη 'Ολυμπιάδα· πρῶτος Εὐφροίνω· δεύτερος Σοφοκλῆς· τρίτος Εὐριπίδης· Μήδεια, Φιλοκτήτης, Δίκτυς, Θερσίππα σάτυροι, οὗ σύζηται.

*Hippolytus.* This has already been cited in the text.

' Dindorf's Aristophanes, ii. 548. On the Proagon of Aristophanes. A similar suggestion had been already made by Petit.
vi

PREFAE.

This is an arrangement which, to my mind, carries with it its own condemnation. For who ever saw a fragment from the List of the Victors interpolated into the midst of the chronological note? The chronological note is uniformly complete in itself, and is succeeded, not crossed and broken into, by the List of the Victors.

Again, a writer attempting to fix the exact date of a Play by a reference to the Olympiad reckoning would in all probability give, not merely the Olympiad itself, but also the year of the Olympiad; as in the Arguments of the Agamemnon and Hippolytus, cited above. The only instance to the contrary is to be found in the Argument of the Medea, and there the very phraseology (κατὰ τὴν Ὀλυμπιάδα, not ἐν τῇ Ὀλυμπιάδi) shows that the writer is not seeking to be definite and exact.

In the present case, therefore, the βην or βηνυ of the MSS. is rightly placed for signifying, and is required to signify, the year of the Olympiad in which the Play was exhibited: it is wrongly placed for signifying the prize awarded to the Play.

Such are the grounds on which it seems to me most probable that, at the Lenæan festival when Ameinias was Archon, the highest prize of all§ was awarded to the Wasps of Aristophanes.

A further question however remains, viz. to whom was that prize awarded? or in other words, in whose name was the Chorus obtained, and the Play exhibited? Did Aristophanes bring it out in his own name, or did he, as the Argument in its present condition alleges, bring it out in the name of Philonides?

Now we know that, at this theatrical contest, one place (either the first or the second) was awarded to a Comedy called the Rehearsal, Προαγών. And as the ancient grammarians, whilst frequently referring

§ The Peace, which was exhibited the year after the Wasps, bears evident traces of having been hastily put together to meet a particular emergency: but Aristophanes would hardly have repeated in it an important part of the Parabasis of the Wasps, had not the Wasps itself been received with the highest favour by the Athenian people.
to a "Rehearsal" of Aristophanes, recognize no other Comedy bearing that name, it was long ago suggested by Jungermann,⁸ and the suggestion has met with universal acceptance, that the Rehearsal which competed with the Wasps was itself the work of the author of the Wasps. It appears therefore that, at this one festival, Aristophanes produced two separate Comedies, the Wasps and the Rehearsal, and was successful with each.

According to the MS. statement, highly improbable in itself, but in this respect followed by Dindorf, both these Comedies were exhibited in the name of Philonides: whilst according to Paulmier's correction, it was the Wasps only, and not the Rehearsal, which was so exhibited. But there are, I think, strong indications to show that Paulmier's correction, though right in assuming that only one Comedy would have been exhibited in the name of Philonides, yet does not itself go to the root of the matter; that in truth Aristophanes brought out the Wasps in his own name; and that it was the Rehearsal, and not the Wasps, which he handed over to Philonides.

In the Parabasis Proper of the Wasps, Aristophanes gives us a sketch of his own dramatic career. At first, he says, he used to father his productions on his friends: like some familiar spirit, he loved to dive into the breasts, and pour his witticisms through the lips of others. After a while, he threw off his disguise, and came forward openly, in his own name, to obtain a Chorus for himself, χορῶν αἴτεῖν καθ' ἑαυτόν.† So, for the first time, he descended into the arena as an avowed and recognized Teacher of Comedy, ὅ τού χοροῦ διδάσκαλος, χοροδιδάσκαλος, κωμῳδοδιδάσκαλος, or as he expresses it in the Wasps, πρῶτον ἰρξε διδάσκειν. Thenceforward he set himself in earnest to the task of ridding the State of its plagues and its nuisances. He became an ἀλεξίκακος, a τῆς χώρας καθαρτής, a Heracles the Destroyer of Monsters. Two Plays had already been so produced: two Labours of Heracles had already been undertaken. In the Knights he had grappled with

⁸ At Pollux, x. segm. 44.

† Parabasis of the Knights. See also the Parabasis of the Clouds.
the savage Demagogue, loud of tongue and terrible of form: a monstrous apparition, formidable for his own strength and ferocity, and still more so by reason of the cloud of satellites who fluttered about his person, and bristled up the moment he was attacked. This warfare he is still waging in the Wasps, ἕτι καὶ νυνὶ πολεμεῖ. In the Clouds he had assailed the Spectral Shapes, the Fevers and Agues of the Sophistical School. This second attempt had proved abortive; although the Comedy with which it was made was (he contends) the best and cleverest Comedy that had ever been put upon the stage. It is in respect of this failure that the Poet in the Parabasis of the Wasps is personally expostulating with the Athenian people. And I do not think that any one can thoroughly enter into the spirit of that expostulation, without feeling that the Play which contains it must of necessity have been exhibited by the poet himself, as his own work, in his own name: that he could not, in this Play, have been acting the Familiar Spirit, and pouring his expostulation through alien lips, ἐπικούρῳ ἐτέροις ποιηταῖς. The whole tenor of the expostulation, the attitude which the Poet assumes towards his own previous Comedies, both those which had been fathered on Philonides and Callistratus, and those which he had produced in his own name, seems to me of necessity to imply that the Wasps, like the Knights and the Clouds, with which its Parabasis so closely links it, was exhibited on the Athenian stage as the avowed and recognized production of Aristophanes.

Moreover, we are told by the author of the third section in the compilation περὶ κωμῳδίας καὶ Ἀριστοφάνους that the Plays brought out in the name of Philonides \(^1\) were those in which Euripides and Socrates were attacked, whilst the Plays in which the Poet treated of politics and public affairs were handed over to Callistratus. It is true that the author of the eleventh section in the same compilation \(^k\) tells

\(^1\) ἔδιδας τοὺς πρῶτον διὰ Καλλιστράτου. τὰς μὲν γὰρ πολιτικὰς τοὺς φασίν αὐτῶν διδὼν, τὰ δὲ καὶ Ἐυριπίδου καὶ Σωκράτους Φιλωνίδη. And see Müller's Literature of Greece, chap. xxviii. sec. 1.

\(^k\) διὰ μὲν Φιλωνίδου (ἐδίδασκε) τὰ δημοσικά, διὰ δὲ Καλλιστράτου τὰ ἰδιωτικά.
Preface.

a very different story. But it is generally agreed, and all that is known on the subject tends to prove, that the former statement is correct. The Comedies of Aristophanes¹ range themselves under two heads, viz. (1) criticisms on the Demagogues and public affairs; and these, when he did not bring them out in his own name, he seems to have handed over to Callistatus, and (2) criticisms on the Sophists and the sophistical poetry of Euripides; and these were the Comedies which fell to the lot of Philonides. We have thus another ground for believing that the Wasps could not have been exhibited in the name of Philonides.

But was the Rehearsal a Comedy which the Poet would have been likely to entrust to Philonides? We have every reason to believe that it was. For the Scholiast on the Wasps² expressly informs us that in this Play Euripides was introduced on the stage as the object of the Poet’s satire, and Englishmen, at all events, can have no difficulty in imagining how a Comedy on such a subject may have been made subservient to such a purpose.

And on the whole, therefore, I am strongly inclined to believe that Aristophanes brought out the Comedy of the Wasps in his own name: and (possibly because no one competitor was at that time allowed to

¹ No doubt the line of demarcation is not always very clearly defined. Of course political satire is not wholly excluded from the Comedies which deal mainly with Euripides and the Sophists: nor, on the other hand, does Aristophanes refrain from incidentally assailing these last-mentioned objects of his ridicule even in his most thorough-going political dramas. But I do not understand how certain recent critics (Ranke, Vita Aristophanis, ed. Meineke, I. xxxix, following Roetscher, Aristoph. p. 70, and Bernhardy, Griech. Lit. ii. 2. 551) can deny, what seems to me a self-evident fact, that of the Aristophanic comedies some are specially designed and constructed for the one purpose, and some for the other. The Clouds, the Thesmophoriazusæ, and the Frogs naturally fall into one class: the Acharnians, the Knights, the Wasps, the Peace, the Birds, and the Lysistrata as clearly belong to the other.

² Meineke therefore (Quæst. Scen. ii. p. 30) proposes to change the διὰ Φιλωνίδου of the Argument into διὰ Καλλιστράτου. However, in his subsequent edition of Aristophanes he simply acquiesces, like most recent editors, in Dindorf’s arrangement of the passage.

³ On line 61, οὐ μόνον ἐν τούτῳ τῶ δράματι (the Thesmophoriazusæ) ἐλιστάται οὗτος Εὐριπίδης, ἀλλὰ καὶ ἐν τῷ Προσαγώνι καὶ ἐν τοῖς Ἀχαρνεῖσιν.
exhibit two comedies at one contest) handed over the Euripidean comedy of the Rehearsal to be exhibited in the name of Philonides. And the List of Victors should, I think, stand as follows:—

καὶ ἕνικα πρῶτος Φιλωνίδης Προαγώνι δεύτερος Λεύκων Πρέσβεσι τρίτος,

a reading which differs from that of the MSS. merely by the insertion of a single letter, β' (δεύτερος), and does not require (as Paulmier's correction requires) the insertion of the name of another competitor.

And in support of this reading I would add two other observations, which, however trivial they may appear in themselves, are perhaps not absolutely unimportant in considering what is the most probable emendation of an admittedly corrupt text. (1) In every Argument which tells us that the Comedy to which it is prefixed obtained the highest place, the words are simply πρῶτος ἰν, 0 or πρῶτος ἕνικα, without repeating the victor's name. It would therefore be a departure from the ordinary style of these Arguments to read (as Paulmier reads) εἰδίδαχθη διὰ Φιλωνίδου καὶ ἕνικα πρῶτος Φιλωνίδης. (2) In the List of Victors, as a general rule, the ordinals, πρῶτος, δεύτερος, τρίτος, maintain the same relative position throughout. It is either πρῶτος Α, δεύτερος Β, τρίτος C, or Α πρῶτος, Β δεύτερος, C τρίτος, not πρῶτος Α, . . . C τρίτος. It would therefore be a departure from the ordinary style to read (as Dindorf reads) πρῶτος Φιλωνίδης Προαγώνι, Λεύκων Πρέσβεσι τρίτος. On the other hand the reading which I propose is in every point in minute conformity with the ordinary style of these theatrical Arguments.

The only difficulty arises from the circumstance that the words διὰ Φιλωνίδου are found in the preceding chronological note. But inasmuch as the MS. reading of the List of the Victors, καὶ ἕνικα πρῶτος Φιλωνίδης Προαγώνι Λεύκων Πρέσβεσι τρίτος, can be brought into the ordinary form in no other way than by inserting δεύτερος after Προαγώνι, so as to make Philonides take the second place with the Rehearsal:

° See the Arguments, cited above, of the Acharnians, the Knights, and the Frogs.
inasmuch as it is extremely improbable, if not impossible, that both Plays should have been brought out in his one name: and inasmuch as the Parabasis of the Wasps assumes throughout that this Play was exhibited in the name of Aristophanes himself, and indeed the Wasps did not, as the Rehearsal did, belong to the class of Comedies usually assigned to Philonides, we may, I think, safely conclude that the words διὰ Φιλωνίδου crept into the text after, and as a natural consequence of, the corruption of the List of the Victors.

In my opinion therefore Aristophanes gained the first place with the Wasps: and Philonides (his nominee) the second with the Rehearsal: and the whole passage should be read as follows:—

ἐδιδάχθη ἐπὶ ἀρχότος Ἀμενίου [δι' αὐτοῦ τοῦ Ἀριστοφάνους] ἐν τῇ ποθ’ Ὀλυμπιάδι ἐτει β’ ἐς Λήναια καὶ ἐνίκαι πρῶτος Φιλωνίδης Προαγών δεύτερος Λεύκων Πρέσβεισ τρίτος.

Of the Rehearsal of Aristophanes only ten insignificant fragments are known to exist: and they afford us no clue to the character or construction of the plot. Of Leucon’s Ambassadors no remains have been discovered.

The Wasps was exhibited only ten months later than the Clouds. And when we consider the long preparations which must inevitably have been required before a Comedy could be put upon the stage, the time consumed first in obtaining and then in educating the Chorus, the numerous rehearsals, and all the various preliminaries essential to the success of the undertaking, we cannot doubt that the Wasps was not merely on the stocks, but far advanced towards completion, before the defeat of the Clouds occurred. And I think that we trace the effects of that defeat, not only in the indignant expostulations which the Poet addresses to his audience, but also in the singular and striking inequality which we find between different portions of this one Comedy of the Wasps. The victory of the Wine-flagon over the Clouds was something more than the victory of Cratinus over Aristophanes: it was the victory of the coarse buffoonery, the φόρτος, of the older
drama over the higher, purer, and more intellectual humour with which the younger Poet was endeavouring to supplant it. The grand earlier scenes of the Wasps which follow the entrance of the Chorus—scenes, shown by the great prodigality of metres, and still more clearly and unmistakeably by the prevalence of the long Aristophanic verses, to have been especial favourites of their author;—the noble Poetry of the Strophe and Antistrophe, of the Epiphrasma and Antepirrhema; and the orchestral contest with which the Play concludes, were written (is it fanciful to believe?) when Aristophanes was still in the full tide of unbroken success, buoyed up by the glory of his past career, sanguine of a still more splendid triumph with the Clouds, and believing himself to be the destined regenerator of the Athenian stage. The servile jokes, the jests cut upon the audience at the commencement of the Play, the tipsy pugnacity of Philocleon, were added when Aristophanes had been taught that if he would retain his position as the successful and popular poet of the day, he must not altogether discard the broad farce, the laughable personalities, the vulgar scurrility of his immediate predecessors. Nor is this mere conjecture. The tipsy scenes we can with something like certainty pronounce to be an extraneous element, foreign to the original scheme of the Play. It is impossible* that either the little choral ode (1450—1473) felicitating Bdelycleon on the probable success of his experiment, or the subsequent harangue of Xanthias describing the effect of the long untasted wine upon his old master, should in their original conception have been preceded by a series of farcical scenes, showing that the experiment had already been tried and had already failed, and that the wine had already been tasted with the result to be expected rather than desired. Nor again is it easier to reconcile the introductory dialogue of the slaves with the behaviour and the statements of the Chorus when they first appear upon the stage. According to the narrative of Xanthias, the attempts to wean Philocleon from his dicastic occupations had extended over a

* This idea is more fully developed in the notes. See the notes on lines 1292, 1301, 1341, 1450, 1474, 1476, and 1478.
Considerable period of time, and been attended with incidents which must have become notorious to his fellow-dicasts. On one occasion he is confined for the night in Ægina, and crosses the straits in early morn to be present at the opening of the Courts; on another, he actually enters the Court in the guise and with the timbrel of a Corybant. But when the Chorus appear, they speak of a very different state of things. According to their statements, they call every morning to summon forth their friend, and he is invariably ready to accompany them to the Court. Nothing whatever has happened to interrupt the regularity of his attendance; he had come yesterday; they cannot imagine why he does not come to-day. When they find him detained a prisoner in his own house, they are in absolute ignorance of the name and motives of his detainer, and it is with the utmost surprise, not unmingled at first with incredulity, that they hear of Bdelycleon's designs. In each case therefore we have solid grounds for believing that the scenes which appeal to the lower tastes of the audience were added by an after-thought, and formed no part of the original scheme of the Play.

Yet notwithstanding the introduction of much that might better have been omitted, the Wasps is in my judgment inferior to few of the Aristophanic comedies in elaboration and artistic excellence; and had its subject been as generally interesting as those of the Clouds, the Frogs, and the Thesmophoriazusæ, it would probably have been reckoned amongst the poet's most successful performances. It abounds

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8 Indeed, even before the persecution commenced he had not, according to Xanthias, been accustomed to proceed to the Court in company with his fellows: he used to steal there overnight, and wait in solitary expectation till the doors were opened.

7 διὰ τῶν χθεσινῶν ἄνθρωπον.—Wasps, 281.

8 Ὢ μάπαιε.—Wasps, 338.

A. W. von Schlegel, as is well known, pronounced the Wasps to be the feeblest of all the extant plays of Aristophanes: too limited in its subject; too much spun out in its action. Mr. Mitchell on the other hand, in his preface to the Wasps, declares it to be the most dexterous of all the Aristophanic comedies; and K. O. Müller, in his History of Greek Literature, endorses Mr. Mitchell's view, and affirms the Wasps to be undoubtedly one of the most perfect of the plays of Aristophanes.
with genuine hearty wit and graphic vigorous strokes of satire; but the subject with which it deals evokes no wide-spread sympathy in the modern world, and the Play can therefore find no interest save such as itself creates. Socrates, Æschylus, Euripides,—these are names which stir the mind of a modern reader as they stirred the mind of an ancient spectator: but who cares to hear of dicasts and dicasteries? Law and Law-courts, no very fascinating subject even to a professional lawyer, are something more than dry and uninviting, they are positively repulsive, to the world at large.

And it is, no doubt, the universal opinion that the Wasps is a criticism on the Athenian dicasteries; an exposure of the unrighteousness of their proceedings; a bitter satire on the dicasts themselves. Mr. Grote is merely stating the popular view as well as his own, when he says^ that “the poet’s purpose was to make the dicasts appear monsters of caprice and injustice.”

Now I venture to think that this is an entire and absolute misapprehension of the intent and purpose of the Wasps. I do not believe that the Play was in any sense aimed at, or that the mind of Aristophanes was in any measure alive to, the manifold defects of the dicastic system. And as to the old dicasts themselves, they are nothing more or less than the representatives of his own favourite Μαραθωνομαχαι, the relics of that heroic Past, which Aristophanes was never weary of contrasting with the degenerate Present. In the Epirrhema he describes, in the noblest and most glowing eulogy that ever flowed from the lips of a Comedian, who and what the dicasts were. I will not cite the passage here. I refer the reader to the original. Let him carefully peruse the Strophe, the Epirrhema, and the Antistrophe, and

“ They find no echo in Les Plaideurs, the feeble and insipid play which Racine intended as an imitation of the Wasps. There is considerable Aristophanic spirit in a little fragment of academic satire, “The Cambridge Dionysia” (a parody on the Wasps), contained in “The Ladies in Parliament, and other Pieces, by G. O. Trevelyan. Cambridge: Deighton, Bell, and Co., 1867.”

^ History of Greece, Part ii. chap. vi. note.
say if the men whose deeds and characters are there depicted are men whom (to use Mr. Grote's expression) the poet is intending to hold up to reprobation as "monsters of caprice and injustice!"

Doubtless he does not exempt them from his strokes of wit and satire; for, once thoroughly in his comic vein, Aristophanes spares neither friend nor foe: not even Æschylus in the Frogs; not even Nicias and Demosthenes in the Knights.

In truth the young Poet, when he wrote the Wasps, was thinking of something altogether different from an attack upon dicasts and dicasteries. He was regarding the dicasts, not as a legal tribunal to be criticized, but as a political power to be conciliated. From the very commencement of his career he had believed, and proclaimed, himself to be the champion of Truth and Justice, going forth in their strength to smite and overthrow the Twin Powers of evil which were, in his judgment, undermining the foundations of the greatness and glory of Athens. On the one hand he attacks the Sophistical School, as corrupting by its sceptical philosophy the very well-springs of the simple piety, the unreasoning instinctive virtue in which the Men of Marathon had been formed and nurtured; on the other, he attacks the Demagogues, as maintaining their lofty position, not for the purposes of Panhellenic patriotism, nor yet by force of superior wisdom or integrity; but for their own selfish ends, and by flattering the vanity, consulting the tastes, and pandering to the prejudices of the Athenian populace.

And the Wasps is merely one phase in the combat which the Poet

\[ \text{w} \text{ πρὸς τὰῦτα Κλέων καὶ παλαμάσθω,} \\
\text{kai παν ἐπ’ ἐμοὶ τεκτανέσθω’} \\
\text{τὸ γὰρ ΕΤ μετ’ ἐμοῦ καὶ τὸ ΔΙΚΑΙΟΝ} \\
\text{ξύμμαχον ἐσται.—Acharnians, 659.} \]

\[ \text{x} \text{ Cf. Clouds, 385,} \\
\text{ἄλλ’ οὖν ταῦτ’ ἔστιν ἐκεῖνα} \\
\text{ἐξ ἄν ἀνθρας Μαραθωνικῶν ἡμὴ παιδευμις ἔρριεν.} \]

\[ \text{y} \text{ See Wasps, 1037. M. Fallex (Théâtre d’Aristophane, i. 241) observes that Philocleon is the Demus of the Knights in another dress. The observation is a just one. It is the same honest simple old Athenian who is represented in both Plays:} \]
was waging against the Demagogues. It has for its object the rupture of the alliance which existed between the Demagogues on the one hand, and the dicasts, who constituted their main support and stay in the popular assemblies, on the other. And this object Aristophanes endeavours to compass, by showing that while the Demagogues affected to flatter and patronize the dicastic system, they in reality reserved to themselves all the substantial benefits and fruits of the alliance, and left the dicasts to pine and starve in a state of abject and degraded poverty.

In the earlier scenes, which constitute the real plot and framework of the Comedy, the contrast between the public pretensions and the domestic poverty, the res angusta domi, of the Athenian dicasts is everywhere painted in the most glaring colours. They are brought on the stage as feeble old men, groping their way through the mud in the dark with the aid of a common lanthorn, and ill able to afford the oil required even for that scanty illumination. Their talk is of pot-herbs: their reminiscences are of the humblest amusements of camp life: and they are struck with astonishment and consternation at the inconsiderate audacity of a child who dares to ask for anything so far beyond the means of a dicast as a homely treat of common figs.

*Is it not enough that I  
With this paltry pay must buy  
Fuel, bread, and sauce for three?  
Must I needs buy figs for thee!*

Why if the Courts are not open, the whole family will have to go supperless to bed.

Passing over the animated skirmishes which are merely preliminary to the grand attack, we come to the main contest of the Play, and the whole matter is solemnly debated, pro and con, in those λόγοι δικανικοί which Aristophanes (though he derides their use by Euripides) is himself so fond of employing; and which are certainly nowhere more and, in both, Aristophanes labours to open his eyes to the same fact, viz. that he is tricked and deceived by the demagogues in whom he confides.

* And which would doubtless be keenly relished by an Athenian audience.
appropriate than in a κομψία δικαστική. And these set arguments are an infallible test of the real object and purpose of the Play.

What then is the matter debated in the Wasps? Does the discussion turn on the excellencies and defects of the dicastic system? No allusion whatever is made to the subject: there is not a word which can lead us to infer that Aristophanes had ever given it even a passing thought. The one matter referred to arbitration, the one matter debated, the one matter decided is this, Are the dicasts, as the Demagogues tell them, really lords of all, or are they in reality mere tools and slaves of the Demagogues themselves? The whole of Philocleon's harangue is an elaborate argument in support of the proposition that the dicastic office is an ἀρχή μεγάλη: a whilst Bdelycleon, on the contrary, exerts himself to prove that it is nothing more or less than a μεγάλη δουλεία. b The very names of the debaters disclose the true object of the debate: the one is the admirer, the other the opponent, of the ruling demagogue of the hour.

I need not pursue the matter further: some additional observations upon it will be found amongst the notes; but the Play itself is before the reader, and he can form his own opinion upon the accuracy or inaccuracy of the theory here propounded.

It is therefore merely incidentally, and not for its own sake, that the Poet deals with the dicastic system; and an intimate knowledge of its details is in no way essential to a right understanding of the Play. However, the reader should of course be acquainted with the general features and outline of the system, with the general character of the Athenian Heliæa.

The name Heliæa c signifies an assemblage, a concourse, a congrega-

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a Wasps, 518, 548-9, 575, 577, 619, 678, &c.
b Wasps, 517-8, 602, 653, 681-2, &c.
c The name is unquestionably derived from, or connected with, such words as ἄλλως or ἄλλας, to convoke, assemble. In Lysistrata, 93, the Laconian says,

τίν δ' ἀν ΣΤΕΝΑΛΙΑΣΕ τόνι, τόν στόλον
τόν τῶν γυναικῶν;

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tion: and it was no doubt originally employed as an appellation of the
general assembly of the People, by or before which, in the early heroic
ages of Hellas, all matters of importance affecting the community were
publicly discussed and decided. In divers of the Hellenic communities the name still lingered on, even in historic times, as descriptive of
the People assembled for their ordinary political purposes. But at
Athens,—at what precise period, and through what precise stages we
cannot tell,—the name acquired a more restricted signification: and we
there find it exclusively applied to the People assembled in their judicial
capacity.

And of course the judicial affairs of an Imperial city, a great and
enterprising mercantile community, could not long be transacted by a
tribunal so absolutely indefinite and fluctuating as a general assembly of
the People, or indeed by any single tribunal whatever. And accordingly
the right of attending the Heliaia was no longer granted to every
Athenian citizen: whilst on the other hand the Heliaia itself was for
ordinary practical purposes divided into various committees or sections,
each sitting as a separate assembly, but each retaining the name and
wielding the authority of the entire Heliaia. Every registered citizen
might still attend, and vote in, the ἐκκλησία or political assembly: but
the number of citizens entitled to attend, and vote in, the Heliaia or

And cf. line 380 of the same Play. Another old word from the same source was ἀπελλαξεῖν, which is found in the rhetra brought by Lycurgus from Delphi, and is explained by Plutarch (Lyce. cap. 6) as the equivalent of ἐκκλησιουξεῖν. The other derivations suggested for the name Heliaia are unworthy of serious consideration.

a "On the real and effective part taken by the People in these proceedings, see some good remarks by Mr. Gladstone, Homer and the Homeric Age, iii. 126, "The Agora;" and Juventius Mundi, chap. xi.

b "The usual name of a public assembly in the Doric states was ἀλία. This is the name by which the Spartan assembly is called in Herodotus, vii. 134: and it is used also in official documents for those of Byzantium, Gela, Agrigentum, Corcyra, and Heraclea: ἀλία was the term employed by the Tarentines and Epidamnians: the place of assembly amongst the Sicilian Dorians was styled ἄλαικτήρ."—Müller’s Dorians, Book iii. chap. v. sec. 9. And see the learned notes to the same effect in Alberti’s Hesychius s.v. ἅλαιαν. On the origin of the Athenian Heliaia some useful remarks will be found in Grote’s Greece, Part ii. chaps. xi. and xxxi."
judicial assembly was limited to six thousand; and these were all required to be over thirty years of age, not indebted to the state, and in the full possession of their rights and privileges as Athenian citizens. But it is of the utmost importance to remember that these six thousand citizens always considered themselves, and were by others considered, not as a mere professional Court, but as the Athenian People in Heliæa assembled. ἀνδρεὶς Ἀθηναῖοι, "Ye men of Athens," was the proud title with which they were addressed by the speakers who pleaded before them. And such phrases as τὸ ύμέτερον πλῆθος, and τὸ ύμέτερον κοινῶν, are used as freely of the limited judicial assemblies, as they would be of the general political assembly. "Ye voted this expedition," "ye passed that resolution," say the orators to the Heliæa: when they mean that the expedition was voted or the resolution passed by the Athenian people in a regularly constituted Ecclesia. Indeed it would, in many cases, be impossible from the mere form and style of

1 It seems certain that 6000 citizens and no more were privileged to attend the Heliæa, and exercise the Heliastic or, as it was otherwise called, the dicastic office. The passages cited in support of this proposition from Aristophanes (Wasps, 662) and Andocides (de Myst. 17, ἐγράψατο τὸν Σπεύσιππον παρανόμων καὶ ἕγονίσατο ἐν ἔξωκριτοι Ἀθηναῖοι, καὶ μετέλαβε δικαστῶν τοσούτων οὖσι δικαιώις ψήφου σ τὸν Σπεύσιππος) do not necessarily imply the existence of a fixed and definite limit. But the circumstance that the Heliasts were commonly spoken of as οἱ ἔξωκριτοι is, I think, entirely conclusive: πρωτανεία, ἀργώριν τι, ὁ καταλιθεῖται ὑπὸ τῶν δικαζόμενων, καὶ δίδοσι δικαστικῶν ΤΟΙΣ ἜΣΚΗΣΧΙΑΙΟΙΣ.—Scholiast on Plato's Laws, Book xii., Suidas s.v. Πρωτανεία. Doubtless, in ordinary times, the great bulk of the unemployed population would seek to take part in the judicial as well as the political assemblies, and many more than 6000 citizens would be candidates for the Heliastic privileges. But there may well have been periods, especially during the great demand for soldiers and sailors occasioned by the Peloponnesian War (see Lysistrata, 99—104), when the number of duly qualified citizens at leisure to attend the judicial assemblies would fall below 6000: and it is impossible to suppose that any one would be elected a member of the Heliastic body without his own consent. We must therefore regard 6000 as the maximum, not the necessary number.

2 ἔδικαζον οἱ ύπερ τριάκοντα έτη, ἐκ τῶν ἐπιτίμων καὶ μὴ όψιλότων τῷ δημοσίῳ.—Pollux, viii. segm. 122.

h They are indeed frequently described as if they consisted of the entire population: πάντες ὁμόνων Ἀθηναίοι τὸν ἄρκον τῶν ἡλιαστικῶν.—Harpocrate (s. v. "Ἀρης").

1 See the notes on Wasps, 593, 917.
a speech to determine whether it is in the ἐκκλησία or in the ἡλεια that the Athenians to whom it is addressed are for the time assembled.

In a similar spirit Xenophon (assuming him to have been the author of the treatise de Republica Atheniensium) observes that if the Allies had not been compelled to transact their law-suits at Athens, they would have paid their court to those only of the Athenians who happened,—in the character of generals, trierarchs, or ambassadors,—to visit the provincial cities: whereas now, he says, being under the necessity of submitting their litigation to a tribunal which is none other than the Athenian Demus itself (οὐκ ἐν ἄλλω τινὶ ἄλλο ἐν τῷ δήμῳ), they find it their interest to flatter and make much of the entire Athenian People.

To an Aristophanic commentator, however, it is possibly a matter of greater importance to ascertain in what aspect the question presented itself to the individual mind of Aristophanes. And this may, I think, be sufficiently gathered from the functions ascribed by the Poet to the Demus in his carefully elaborated Comedy of the Knights. The Demus of the Knights is emphatically the Athenian People in their full political character: the people who fought at Salamis, who assemble in the Pnyx, who decide on all questions of Peace and of War. And yet it is He who sits in the dicasteries and receives his three obols a day. The surest road to his affections is to lighten his dicastic duties, to allow him to rise for the day when he has got through, and given his decision on, a single cause. Ὅ Δήμε, cries Cleon,

δ ΠΔΗΜΕ ΛΟΥΣΑΙ, ΠΡΩΤΟΝ ἘΚΔΙΚΑΣΑΣ ΜΙΑΝ,
ἘΝΒΟΙ, ῬΟΒΗΣΟΝ, ἘΝΤΡΑΓ', ἘΧΕ ΤΡΙΩΒΟΛΟΝ.κ

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1 ei μὲν μὴ ἐπὶ δίκας ἔσαν οἱ σύμμαχοι, τοὺς ἐκπλέοντας 'Ἀθηναίων ἐτίμων ἄν μόνον, τοὺς τε στρατηγοῖς καὶ τοὺς τριγράφους καὶ πρέσβεις': νῦν δ' ἡγάκεσαν τῶν δήμων κολακεύουσιν τῶν Ἀθηναίων εἰς ἐκαστὸς τῶν συμμάχων, γεγράφωσιν ὅτι δεί μὲν ἀφικομένου 'Ἀθηναῖς δίκην δοῦναι καὶ λαβεῖν, οὐκ ἐν ἄλλως τισίν, ἄλλο ἐν τῷ δήμῳ, ὃς ἐστι δὴ νόμος 'Ἀθήνης. καὶ ἀντιδολήσας ἀναγκαίζεται ἐν τοῖς δικαστηρίοις, καὶ εἰσι κατὰ τοῦ εἰπλαμβάνεται τῆς χειρός. διὰ τοῦτο οὐν οἱ σύμμαχοι δοῦλοι τοῦ δήμου τῶν Ἀθηναίων καθεστάσις μᾶλλον. —De Rep. Ath. i. 18.

k Knights, 50, 51. This is addressed to the Demus: in the Wasps, Philocleon says of the dicasts,
And when the Rival Demagogues are attempting to outbid each other for the first place in their master's favour, Cleon promises to serve and cherish the Demus, and procure him, by fair means or foul, his daily dicastic pay of three obols, and brings forward an oracle which pictures the Demus of the Future seated in Arcadia, the central state of Peloponnesus, and there plying his Heliastic office and dispensing justice at a salary of five obols a day.

ἔστι γὰρ ἐν τοῖς λογίσισιν ὁς τούτων δεὶ ποιεῖ ἐν Ἀρκαδίᾳ πεντώβολον ἡλιάσασθαι ἡν ἀπαμείνη πάντως θ' αὐτὸν θρέψῳ γὰρ καὶ θεραπεύσῳ, ἐξευρίσκων εὗ καὶ μιαρός ὅπου τὸ τριώβολον ἐξεῖ. ¹

But his opponent has even a more attractive oracle than this; one which represents the Athenian Demus discharging his Heliastic duties, and surrounded with luxurious dainties, not in any petty Hellenic state, but in Ecbatana, the capital of the Medes.

χάτι γ' ἐν Ἐκβατάνου δικάσεις, λείχων ἐπίπαστα. ²

In the view of Aristophanes therefore, as in fact, the Heliasts (or as they were otherwise called, the dicasts) are none other than the Athenian People assembled in their judicial character.

We may see from these facts how it was that, of all persons discharging public duties in Athens, the dicasts alone were ἀναπείθουν, absolutely free from all responsibility. They were themselves the Sovereign People. To them all magistrates and officials were naturally liable to render an account: whilst there was no power on earth to whom they themselves could be made accountable.

I have dwelt the longer on this complete identification of the dicasts

¹ Knights, 797—800.
² Knights, 1089. For another identification of the Demus and the dicasts, see Knights, 894—900.
with the People at large, because it is a point which has never been sufficiently observed by Aristophanic commentators, and one result has been a series of grave errors in the interpretation of the Wasps, involving in some instances actual alterations of the text.

The famous τριώβολον, the source of such abundant witticisms in the Comic Poets (and which has already been more than once mentioned in the preceding pages), was the pay which each member of the Heliastic assembly received for each day of attendance on his dicastic duties. The system of paying the dicasts was introduced by Pericles, and doubtless from its very commencement the payment for a day’s work had been fixed at the sum of three obols. The payment had naturally a special attraction for the poorer classes, and it ultimately came to be regarded as a mode of providing out of the finances of the state for the needy population of Athens.

These six thousand Heliasts are believed to have been elected by

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1 \( \text{τὰ δικαστήρια μισθοφόρα κατέστησε.} \) — Aristotle, Politics, Book ii. last chapter. Mr. Grote’s interpretation of these words, “Pericles established for the first time the paid dicasteries,” has been received with general disapprobation, and is clearly wrong. The meaning is that Pericles inaugurated the system of paying the dicasteries. The dicasteries themselves were already established. It is mainly to this system, I suppose, that Plato alludes in Gorgias, cap. 71. ἀλλὰ τόδε μω εἰπέ, says Socrates there, εἰ λέγονται Ἀθηναῖοι διὰ Περικλέα βελτίων γεγονέναι, ἢ, πάν τιναντίον, διαφθαρή-ναι ὑπ’ ἐκεῖνον. τοῦτο γὰρ ἔγωγ’ ἀκοῦν, Περικλέα πεποιηκέναι Ἀθηναίους ἄργους καὶ δειλοὺς καὶ λάλους καὶ φιλαργύρους, εἰς μισθοφορίαν πρώτον καταστήσαντα.

2 Hermann (Preface to the Clouds of Aristophanes) has in my judgment completely refuted the notion of M. Boeckh (Public Ec. ii. 15) and others that the pay was originally one obol, and was increased by Cleon. And see Grote’s Greece, II. xlvi. Indeed, had the τριώβολον been due to Cleon, he would certainly have been made to put forward, in the Knights, this claim to the gratitude of the Demus.

3 All the details of the Heliastic arrangements are in the highest degree obscure and doubtful. We have no trustworthy information on the subject. The statements most positively enunciated and most strongly held by modern writers are nothing more than the merest guesses, inferences drawn from the confused and conflicting notices of scholiasts and grammarians who themselves knew nothing of the matter. No one who has not thoroughly investigated the subject can form any idea of the hopelessly shifting and shadowy nature of the foundations upon which we have to build. There is no sure footing anywhere: every proposition which is advanced on the authority of one grammarian may at once be contradicted on the authority of
lot from amongst the properly qualified candidates. But before they could sit and vote in the Heliastic assembly, they were required to take the Heliastic oath. This oath was publicly administered to the entire Heliastic body on a piece of rising ground, called Ardettus; outside the city walls, on the banks of the Ilissus, and looking down upon the Panathenaic stadium. The only provision which it is necessary to mention here is the declaration (to which reference is twice made in the Wasps) that the Heliasts would give a fair and impartial hearing to both sides, to the Accuser and the Accused.

others. The first critic who in recent times has attempted to draw some order out of the chaos in which the matter was left by Meursius, Potter, Petit, and others, was A. Matthiae in the dissertation, contained in his Miscellanea Philologica, de Judicis Atheniensium. A more important contribution was the learned and excellent treatise of G. F. Schömann, De Sortitione Judicium apud Athenienses, republished in his Opuscula Academica, vol. i. p. 200, with the Appendix, de Dicasteriis, id. p. 220; Animadversiones de Judiciis Heliasticis, id. p. 230; and de Judiiciorum suffragiis occultis, id. p. 260. A third was a treatise by F. V. Fritzsche (De Sortitione Judicium apud Athenienses commentatio, Lipsiae, 1835), written with his usual learning, acuteness, and extravagance. Schömann's views have obtained very general currency amongst scholars, and they are accepted en bloc by Mr. Grote, who enunciates and expounds them in a very masterly manner. In the ensuing remarks on the Heliastic arrangements I am of course under great obligations to these eminent writers, although I am in many points unable to adopt the conclusions at which they arrive. Richter's voluminous Prolegomena to the Wasps contribute nothing of any value to the elucidation of the subject.

9 The passages cited by Schömann and Fritzsche to prove this point may possibly refer to the subsequent division of the Six Thousand into sections. But the fact appears to be stated at the close of the Second Book of Aristotle's Politics in an important paragraph which both Schömann and Fritzsche overlook. "Some blame Solon," says Aristotle, "because he made κύριον τὸ δικαστήριον πώταν, κληρωτῶν ὄν."—Whether the Six Thousand were all chosen from the qualified citizens generally, or whether, as the grammarians say, a certain number was taken from each tribe, must be considered doubtful.

7 Harpocratian s. v. "Ἀρδεύτως. ἐν τούτῳ δημοσία πώτες ὄμινον Ἀθηναίοι τὸν ὀρκον τὸν Ἡλιαστικῶν.—Pollux, viii. segm. 122. For other authorities on this point see Schömann, Opusc. Acad. i. 202, note; Fritzsche, De Sortitione, p. 7.

8 Wasps, 725, 920. καὶ γὰρ αἰσχρῶ—παρ’ ἐμίν δι’ ἐμάδ᾽ τῶν ἱερῶν τινὰς τινὰς κυνοφυτέοντας τοὺς συνοί θεον ἀλλ’ ὁμοίως μὲν καθ’ ἐκαστὸν ἐναντίον, ἡ μὲν ὀμοίως ἀκροασθῆται τῶν καθηγοροῦντων καὶ τῶν ἀπολογουμένων κ.τ.λ.—Isocrates perὶ Αντεδύσεως, 21. τὸν ὀρκον, says Demosthenes, ἐν φ’ καὶ τοῦτο γέραπται τὸ ὀμοίως ἀμφοῖν
And as the Heliastic oath was repeated every year, it is inferred that the Heliastic office lasted for one year only; and that at the end of the year a new general election took place."

No doubt this seems hardly consistent with the working of the system

\[\text{άκροάσσαθαι.—De Coronà ad init. The oration of Demosthenes contra Timocr. 746, gives the Heliastic oath as follows:—} \]

\[\psi\phi\sigmaιοῦμαι κατά τῶν νόμων καὶ τὰ ψηφίσματα τοῦ δήμου τῶν Ἄθηναίων καὶ τῆς Βουλῆς τῶν πεντακοσίων καὶ τῶν νόμων τῶν Ἄθηναίων, ἡ λέγῃ ἡ ἐπιφημία σύν τινι ταύτη, οὐ ποιοῦμαι ὑπὲρ τῶν χρεών τῶν δημοτικῶν ἀποκοπάς, ὑπὸ τῆς ἀναδασίας τῆς Ἀθηναίων, οὐδὲ οἰκίαν ὑπὸ τῶν ψηφίσματας κατάγωντας, οὐδὲ τῶν μένοντας ἔξελαν παρὰ τῶν νόμων καὶ τὰ ψηφίσματα τοῦ δήμου τῶν Ἀθηναίων καὶ τῆς Βουλῆς, οὐτ' αὐτῶν ἐγὼ, οὔτ' ἄλλοις ὑιόσωμα ὑπὸ τῆς ἀρχῆς καταστήσατο ὡστε ἄρχειν ὑπεθύνον ὑπὸ τῆς Ἀθηναίων καὶ τῶν ἔνεα ἄρχην τῶν ἰερομνήμων καὶ οὗτοι μετὰ τῶν ἔνεα ἄρχοντων κωινοῦσαν ταύτῃ ἠμέρᾳ, καὶ κήρυκος καὶ πρεσβείας καὶ συνέδριον, οὐδὲ δίς τὴν αὐτήν ἄρχην τῶν αὐτῶν ἀνθρώπων, οὐδὲ δῶ ἄρχα ἄρχει τῶν αὐτῶν ἐν τῇ αὐτῇ ἐμαυτῷ' οὐδὲ δόρα δέξαμαι τῇ Ἑλλάδεσσιν ἐνεκα, οὔτ' αὐτῶν ἐγὼ, οὔτ' ἄλλοις ἐμιλ., οὔτ' ἄλλοις εἰδότος ἐμοί, ὡστε τέχνη ὃθε μηχανὴ οὐδεμιᾷ· καὶ γέγονα οὐκ ἔλασσον ἡ πρώτως ἢ ἐπί την καταστήσατο τοῦ τοῦ κατηγόρου καὶ τοῦ ἀπολογουμένου ὁμοίως ἀμφότερον, καὶ διαψφημίαν πείραν αὐτῶν οὐ ἄν ἢ ἡ διάφρα, ἐπόσωμαι Δία, Ποσειδίωνα, Δήμητρα καὶ ἐπαρώμαι ἐξάλειπαν ἐμαυτῷ καὶ οἰκία τῇ ἐμαυτῷ, εἰ τι τούτων παραβαίνομεν ἐφαρκοῦντι δὲ πολλὰ κάγαθα εἶναι.

But we cannot safely assume that this is really the genuine oath: it occurs in a part of the speech which is on other grounds suspected to be spurious: it contains some very unlikely provisions: and it actually omits that one special clause so often mentioned (Demosthenes contra Lept. 492; contra Aristocr. 652; contra Boeotiam de nomine, 1006; Ésch. in Ctes. cap. 3; Pollux, viii. segm. 122), that in all cases to which the law extended the Heliast would decide according to law: and that where the law was silent he would decide the right according to the best of his judgment. To account for this, Wolfe (at Demoth. contra Lept. ubi supra) and Fritzsch (p. 7) suppose two oaths, one to be taken yearly and one daily; contrary to all probability.

1 See Wasps, 400, and the note there. "In eo," says Schömann, p. 201, "plerique omnès nunc consentiunt, Heliastarum numerum numerum fuisset 6000, eosque in singulos annos sorte ductos."

2 "Nam jusjurandum annum sine annuā sortitione esse non potuit," says Schömann, p. 201. And the argument is accepted and repeated by Fritzsch (p. 5), who is not usually over ready to adopt the reasonings of Schömann. "Nam ut recte Schoemannus," he says, "jusjurandum annum sine annuā sortitione ne cogitari quidem potest." This is putting the case much too high. But undoubtedly the annual repetition of the Heliastic oath (which is established by the passage already cited from Isocrates peri' Αἰστέδοσεως, 21, ὃμοιά τινι ἐκατόν ἐμαυτῶν ἢ μην ὁμοίως ἀκροάσσεσθαι τῶν κατηγοροῦντων καὶ τῶν ἀπολογουμένων) does seem to point very clearly to an annual reconstruction of the Heliastic body.
as pourtrayed in the Wasps. The old dicast fears that the Court may be closed for the day; but he nowhere apprehends that next year he may not be a dicast at all: he evidently considers (and the whole tone of the Play would lead us to suppose) that he can continue to hold the dicastic office, and draw his dicastic pay, as long as he may think proper. However, if the purpose of the Poet were what I believe, and have attempted to prove, it to have been, he may not have held himself bound to strict technical accuracy of detail. And, besides, the many exceptional circumstances in operation during the Peloponnesian War—on the one hand the presence in the city of a vast needy population herding in from the country round, and dependent in many cases on the dicastic pay for their daily subsistence: on the other, the call for all able-bodied men to serve in the fleets and armies of Athens—would necessarily produce great changes and irregularities in the ordinary working of all the machinery of the state. And it may well have been that during the stress of the war a man, once a dicast, might (if so minded) be always a dicast. At any rate there are many other allusions in the Wasps which, if they are to be taken as strictly and literally correct, show that the system at work during the Peloponnesian War was not exactly identical in all its details with that which we find delineated or implied by authors of a later date.

Immediately after the election of the Six Thousand Heliasts, they were distributed and marshalled, by ballot, into ten sections or committees, distinguished respectively by the first ten letters of the

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* This double process of election and distribution seems to be mentioned by Demosthenes (in Aristogit. i. 778). ἂλλ' ἐμείς αὐτοί, he says to the dicasts, πάντων ἀρτι κληρομένων Ἀθηναίων, καὶ πάντων εὖ καὶ ὅτι βουλομένων εἰς τοῖτο λαχεῖν τὸ δικαστήριον, μόνοι δικαίζοντες ἴμιν. διὰ τί; ὅτι ἐλάχετε, εἰτ' ἀπεκληρόθητε· ταύτα δὲ οἵ νόμοι λέγουσιν. This sense of this passage, which is wrongly interpreted by Matthiae, p. 253, and Schömann, p. 215 note, is correctly apprehended by Fritzsch, p. 6.

* οἶν ᾐν τι τῶν δικαστηρίων λεγόμενον Ἀλφα, ὰμοίως ᾨλὸς Βήτα, ᾨλὸς Γάμμα, καὶ ἔξῆς τὸ Δ καὶ τὸ Ε καὶ οὕτως ἐκ τοῦ Κ. δέκα γὰρ ἤν δικαστήρια τὰ πάντα ἐν Ἀθήναις.—Scholiast on Ploutus, 277. And again, κλήρους ἐβαλλον καὶ ὅσις ἀν ἐκκληροῦτο κλήρον ἐχοντα τὸ Λ, ἀπήρχετο εἰς τὸ Α δικαστήριον, ὰμοίως εἰς τὸ Β καὶ τὰ ἐφεξῆς.—Id. The Scholiasts on that passage are of very different degrees of value; and none is to be
alphabet, one being Alpha, another Beta, a third Gamma, and so on down to and including Kappa. Each of these sectional assemblies sat in a separate Hall or Court-house; over whose portals, on the days when the Assembly sat, the sectional letter (painted a bright red colour) was always prominently displayed. The Halls were further distinguished, the one from the other, by some fanciful colouring, green, purple, and the like.

Every dicast before entering on his dicastic duties received, say the grammarians, as his badge or symbol of office, a metallic plate (δέλτον) inscribed with his name and with the letter denoting the sectional assembly to which he belonged. And it seems that if he died during his tenure of office, it was not unusual to deposit this badge with his body in the grave. For such a badge was found by Mr. Dodwell absolutely trusted; but they contain much interesting information on our present subject.

πρὸ θυρῶν.—Schol. on Plutus, 277. εἰπὶ τῷ σφηκίσκῳ τῆς εἰσόδου.—Aristotle apud Schol. on id. 278. I take the σφηκίσκος to be a peg or spike projecting over the doorway. The word has however been variously interpreted. "σφηκίσκος janum videtur supercilium esse vel prominens hyperthyrum."—Boeckh. Corpus Inser. Grec. i. 207. "Possibly the lintel; or if the entrance was an arch, the keystone; or the pediment or tympanum."—Dodwell, Tour through Greece, i. 435. "Tignum longum super foribus judiciorum positum in longitudinem atque infixum."—Fritzscbe, p. 54. Schömann would read σφηνίσκος. Some writers treat these letters as permanently painted over the Hall: but on the whole the balance of authority is in favour of their being moveable, and merely suspended over the entrance when the dicastery was sitting. Probably when Athens was at the height of her power, with her empire intact, and all her dependencies compelled to litigate in her dicasteries, the time of all the Courts was fully employed; but afterwards, at all events, it frequently happened that there was not enough business to occupy them all. When this occurred, the sectional letters were thrown into an urn, and those drawn were taken and hung up εἰπὶ τῷ σφηκίσκῳ τῆς εἰσόδου of the several Courts to which they belonged. This seems to be the meaning of the Scholiast on Plutus, 277, εἶτα οἱ θεσμοθέται καὶ δέκατος ὁ γραμματεὺς ἐκλήρουν τά γράμματα μέχρι τοῦ Κ. καὶ τὰ λαχύτα, ἵνα τῶν ἄριθμῶν τοίς μέλλοντι κληροῦσθαι δικαστηρίως, ἵπτητος φέρων ἐτίθει καθ' ἐκαστον δικαστήριον ἑν.

Pausanias, i. 28; Lex. Rhet. Bekkeri, 220, s. v. Βακτηρία.

δόσο δὲ δικασταὶ ἦσαν ἐν Ἀθήναις, ἐκαστὸς καθ' ἐκαστον δικαστήριον εἰχε δέλτον (τουτέστι παίκκοιν) ἐν φ' ἐγγεγραμμένον ἦν τὸ ὄνομα αὐτοῦ καὶ τοῦ δικαστηρίου.—Scholiast on Plutus, 277.

Dodwell's Tour through Greece, vol. i. p. 433 seqq. Mr. Dodwell's belief that
in a tomb which he opened in the Necropolis at Piræus. He describes it as a bronze lamina or plate containing, in addition to the name and dème of the deceased dicast, and his sectional letter, three impressions or seal-marks, which no doubt, as Mr. Dodwell observes, represent the public seals of Athens. "The first," he says, "is the owl in full face; the next, two owls in profile: the third a Gorgon's head with the tongue-protruded. The two former are common on Athenian coins: the third is seen on a rare brass coin of Athens, the reverse of which is an armed figure of Minerva, and the inscription ΑΘΕ." There are some perforations in the plate, which were probably made for the purpose of attaching it either (as Mr. Dodwell supposes) to the official βακτηρία or some conspicuous part of the dicast's dress: or (as M. Boeckh suggests) to his house or his tomb.

The following is a fac-simile of the badge:—

![Fac-simile of the badge](image_url)

This appears to have been the badge of Diodorus, a burgher of the dème Phrearrí, and a member of the Fourth Heliastic Section. A similar badge was shortly afterwards found by another explorer.

![Another fac-simile](image_url)

these were dicastic badges is almost universally adopted, and (as K. O. Müller says, Gottingen Journal, anno 1821, p. 1175) is undoubtedly correct. There is no foundation for the doubt suggested by some critics: Dobree at Plutus, 277; Fritzsche, p. 73.

b Corpus Inscriptionum Graecarum, vol. i. p. 207.
In the first badge the sectional letter is plainly a Delta; in the second Mr. Dodwell takes it to be an Epsilon, and M. Boeckh a Gamma.

These sectional letters are more than once mentioned in other Plays of Aristophanes. In the Ecclesiazuse, Praxagora is dilating on the blessings and benefits which will accrue to the state from the “glorious Revolution” which she is effecting. The good times are come at last: the dicasteries will of course be abolished, as being no longer required: and if she still retains the dicastic ballot, it is for the purpose of distributing and sorting off the citizens, not to the various Courts of Law, but to dining Halls arranged on a similar system.

In the Plutus a decrepit old Athenian is told by a saucy serving-man that he has drawn his dicastic letter for the grave, and that it is Charon who will have to give him his σύμβολον or ticket of attendance.

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c Corpus Inscriptionum Graccarum, vol. i. p. 208.
d Eccl. 676, 681—692. See Wordsworth’s Athens and Attica (p. 170): a work which ought to be in the hands of every Aristophanic student.
e Like Philocteon in the Wasps.
f Plutus, 277-8.
Another passage in the same play seems to intimate that dicasts sometimes got into a sectional assembly to which they did not belong, and so received a payment to which they were not entitled. Chremylus (having dismissed a complaining sycophant whose occupation ceased when Plutus recovered his sight) says to an old beldame who follows with similar complaints,

\[
\text{τί δ' ἐστιν; ἣ πον καὶ σὺ συκοφάντρια}
\]
\[
\text{ἐν ταῖς γυναιξίν ἕσθα; ΓΡ. μὰ Δὲ ἐγὼ μὲν οὗ.}
\]
\[
\text{ΧΡ. ἀλλ', οὐ λαχοῦσ', ἐπιμε ἐν τῷ γράμματι;}
\]

While from a third passage it would seem to have been a common practice for a dicast to get his name entered as a member of several of the sectional assemblies, so that if one did not sit, he might still find a place, and receive his dicastic fee, in another. Hermes, hungry and destitute, is endeavouring to obtain a situation, and he runs through the list of his various appellations (Στροφαίον, Ἔμπολαίον, Δόλιον, Ἡγεμόνιον, &c.), in the hope that his services may be required in some one or other of these capacities. Several fail, but at last he is engaged, in his character of Ἐναγώνιος, to preside over musical and athletic contests; and Cario remarks,

\[
\text{ὁς ἀγαθὸν ἐστ' ἐπωνυμίας πολλὰς ἔχειν·}
\]
\[
\text{οὗτος γὰρ ἐξεύρηκεν αὐτῷ βιότον.}
\]
\[
\text{οὐκ ἔτοι ἀπάντες οἱ δικάζοντες θαμά}
\]
\[
\text{σπεύδουσιν ἐν πολλοῖς γεγράφθαι γράμμασιν.}
\]

A large portion of Schömann's elaborate and valuable treatise is occupied with an attempt to make out, contrary to all authority and probability, that there were two series of denoting letters (Λ to Κ) employed in these arrangements; one for the ten sectional assemblies, and one for the ten Court-houses or Halls; and that every morning a ballot was taken for the purpose of determining in which Court-house each section should meet for the day: so that Section Α might have to

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* Plutus, 970-3. eis de tis dikaiosthēs eishei μή kllhrotheis eis to dikaiosthmiou, kathegorheito kai eγχmioito diafr̄mōs, says the Scholiast on Plutus, 277.

* Plutus, 1164-7.
assemble in Hall B one day, in Hall K the next, and so on. It is difficult to see what object would be attained by such a proceeding as this: whilst the time and labour required for notifying the result of this matutinal ballot to the six thousand members of the Heliastic assembly would have been simply enormous; and the inconvenience in the case of an adjourned trial would have formed an insuperable objection. The plan would have been absolutely unworkable. But this theory, as I have already observed, is as devoid of authority as it is of probability. It seems to me clear that the division of the Heliastic assembly into sections was itself nothing more or less than their allotment to the several Court-houses. It was the allotment to the Court-house which created the section; and the term ἀδικαστήριον is applied indifferently to the Court-house and the section. The letter on the dicastic badge, the sectional letter, was employed for the single purpose of denoting the Court-house to which the dicast belonged. Each Heliast on his first election was assigned to some particular Court-house, and such assignment held good during his term of office.

It would appear too that it was immediately after his assignment to the Court-house that he was presented with a staff of office, coloured with the colouring of that particular Court-house; and having the

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1 Like our word "Court," it signified as well the Judges as the Building in which they exercised their functions.

1 ὀμόχρωμοι τοῖς δικαστήριοις ἐδίδοντο βακτηρία, ὅταν λαβῶν ὤλον ὅν ἄριστον καὶ μη εἰς ἔτερον πλανάται διὰ τὸ πολλὰ εἶναι τὰ δικαστήρια.—Lex. Rhet. Bekkeri, 220. 17. ἐδίδον τῷ ἀγαθῷ βακτηρίοις τοῖς δικασταῖσι ὀμόχρωμοι ὄψιν ἐκάστος ἐν στελθόντας δικαίως ἔδει, ὅταν ἄμερτον πεποιθήκη τὸ χρώμα.—Schol. on Wasps, 1110. Aristotle (apud Schol. on Plut. 228) says that the dicast λαβῶν τὴν βακτηρίαν βαδίζει εἰς δικαστήριον τὸ ὀμόχρωμον μὲν τῇ βακτηρίᾳ, ἔχων δὲ τῷ αὐτῷ γράμμα ὑπὲρ ἐν τῇ βαλάνῳ. See Schömann, p. 208; Fritzscbe, p. 44 seq. It would appear therefore that Demosthenes cannot mean that the βακτηρία was (as some writers of no great authority tell us) given along with the σύμβασιν (ticket of attendance) to the dicast on his entering the Court, when he says in the oration de Coronâ, p. 298 (sec. 210), "Ye should not wear the same mind at public trials as in private causes: when you enter the dicastery to decide affairs of State, you should take up, together with your official staff and ticket, high thoughts, and ideas worthy of the State." παραλαμβάνεις γε ἁμα τῇ βακτηρίᾳ καὶ τῷ σύμβαζο τῷ φρόνημα τῷ τῆς πόλεως νομίζειν ἐκαστοῦ υμῶν δεί, ὅταν τὰ δημόσια εἰςίτητε κρινοῦντες. Cf. Wasps, 727.
sectional letter engraven on a knob (βάλανος) at the top. There was no vestige of any dicastic staff in the tombs wherein the dicastic badges were found: a circumstance which Mr. Dodwell attributes to the more perishable material of which the staff was made: but it may be observed that there was nothing to identify or connect the staff with its owner for the time being: and therefore even if it were not on his death (as is most probable) returnable to the public treasury, it would hardly have been interred with him.

It seems tolerably certain that an ordinary sectional assembly consisted of 500 members: and therefore if all the ten sections were numerically equal, they would absorb only 5000 men; and there would still be a thousand Heliasts for whom no occupation has been provided. And Matthiae\(^1\) supposed that these were reserved as supernumeraries, to fill up any vacancies that might occur during the year: a suggestion which rests on no authority; does not commend itself by any intrinsic probability of its own; and is strikingly at variance with Bdelycleon’s calculation in Wasps, 661-3;\(^m\) for that calculation assumes it to be at least possible that all the six thousand Heliasts should be engaged in their dicastic duties, and drawing their dicastic pay, at one and the same time. If therefore there were, in truth, a thousand supernumeraries, I should rather suppose that they were drafted off to perform the various exceptional duties (over and above the work of the ten regular dicasteries) for which the services of the dicasts were from time to time required. Some of these are mentioned in the note on Wasps, 1108, and there were many others which it is unnecessary to enumerate here. But I am not sure that we are at liberty to assume, as a positive fact, that all the ten

\(^{k}\) ἡ ἡλιαὶ πεντακοσίων ἐὰν δὲ χιλίων δὲον δικαστῶν, συνίστατο δὲον δικαστήρια ἐὰν δὲ πεντακοσίων καὶ χιλίων, τρεῖς.—Pollux, viii. segm. 123; Harpocratius s. v. ἡλιαία; Demosthenes in Timocr. 702. 26, compared with id. 703. 3. See Schömann, p. 213.

\(^{1}\) Miscellan. Philolog. p. 253. So also Schömann, p. 214; Grote’s Greece, II. xlvii, and most recent writers.

\(^{m}\) And Bdelycleon’s object would have led him to understate, rather than to exaggerate, the amount received by the dicasts.
dicasteries were numerically equal. We are told\(^a\) that (whilst the
general name of Heliæa was applicable to all the ten sections) one
section retained, both for itself and its Court-house, the special name of
the Heliæa proper as a distinctive appellation: there is some ground
for believing that this section\(^o\) was superior to the others in dignity,
importance, and size: and it is not impossible that it may have consisted,
as one grammarian tells us it did consist, of 1500 members. However,
this is a point on which it is impossible to arrive at any satisfactory
conclusion.

The ten Heliastic sections did not invariably sit as ten separate
assemblies: two or three sections would sometimes assemble and vote
together: and on very rare and special occasions the entire Heliastic
assembly, the Six Thousand, were summoned to form one δικαστήριον.
But of course whatever the number entitled to attend any Heliastic
assembly, the number actually present at any one time must have been
liable to great variations. And there would have been as little likeli-
hood that the whole nominal number would be present and vote on one
and the same trial, as that all the members of our English House of
Commons would vote in person in one and the same division. I am
therefore at a loss to understand what *intrinsie* improbability there is
in the proposition that the Heliastic assembly which condemned Socrates
to death consisted of 556 or 557 dicasts.\(^p\) M. Boeckh indeed con-

\(^a\) Pollux, viii. segm. 121.

\(^o\) τὸ δὲ μέγιστον καὶ ἐς ὁ πλείστος συνίασιν Ἡλιαῖαν καλοῦσιν.—Pausanias, i. 28. 8.

\(^p\) The proposition is deduced from two statements: (1) the statement in Plato's
Apology, 25, that 3 (alii 30) votes would have turned the scale; and (2) the state-
siders that the numbers are inconsistent with any possible tribunal: but it seems to me that they might form a very fair average attendance in an Assembly nominally composed of 1000, 1500, or even a larger number of persons.

It was of course only the dicasts in attendance who received their pay. Each dicast, as he entered the Court-house, was presented with a σύμβολον or ticket of attendance. This ticket, on the rising of the Court, he handed to the Treasurer (κωλακρέτης), who thereupon paid him three obols for that day’s work.

The part of the Court-house reserved for the dicastic assembly was separated from the rest of the Hall by a low bar or rail (δρύφακτου), through which the dicasts were admitted by a little wicket (κυρελλή, the original of cancelli, chancel, chancery). Each sectional assembly had for President one of the nine Archons, or their official Secretary: but his duties during the trial were purely ministerial: he had to see that the Court opened at the proper time and with the proper formalities: to exclude all dicasts who came too late; and to regulate all the formal proceedings of the trial. But he had himself no vote: not even, it appears, a casting vote when the Assembly was equally divided in opinion.

The President had however the entire conduct of the proceedings during the earlier stages of the suit, and until the matter was ripe for the hearing: to him was entrusted the custody of the pleadings and documentary evidence; he decided on what days the δικαστήριον should sit; and it was his duty to introduce the action, to bring the cause before the dicastic Assembly.

It is not necessary for our present purpose to go minutely into the details of an Athenian action at law. It was commenced by a

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* See Matthiae, p. 252. But the numbers are very uncertain.
* Scholastic on Plutus, 277, 278.
* ισάγων τὴν δίκην. Cf. Wasp, 826, 849, 842, &c. Hence he was called the Ισαγωγεύς.
summons (πρόσκλησις) served on the Defendant by or in the presence of a somnpour (κλητήρ). The Defendant then put in an appearance to the action: both the Plaintiff and Defendant made oath as to the truth of their respective cases (these preliminary affidavits were called ἀντώμοσιαι); the parties were thus at issue: and evidence was produced by each of them in support of his contention.

The pleadings and documentary evidence (ai γραφαί), when complete, were put into an official vessel (ἐχινός) and sealed with the official seal, to be opened in Court on the day of trial. The cause was then set down in the cause-lists (ai σανίδες), and came on for hearing in its turn.

The assembled dicasts having heard the evidence (documentary and oral) and speeches on both sides, were called upon to deliver their verdict. In criminal cases the issue was of course Guilty or Not Guilty: and this issue was decided by the votes of the majority. The votes might be taken in several different ways: but the mode adopted in the Wasps is as follows. Two urns were placed on a table. The dicasts who were for finding the prisoner Guilty cast their votes into the Nearer Urn: those who were for acquitting him cast theirs into the Further Urn. When all had voted, the urns were emptied, the numbers counted, and the result declared.

In the Wasps (as in the Eumenides of Ἄeschylus) the verdict was Not Guilty. The proceedings therefore terminated with the verdict, and the prisoner was set free.

But if the verdict had been the other way, if the prisoner had been found Guilty, the Court would have had a further duty to perform: it would have had to pass sentence on the convicted offender.

In some cases the law itself had annexed a particular punishment to the particular offence: and the Court had merely to pronounce the sentence which the law had predetermined. These were called δίκαιοι ἀτίμητοι, and in such cases the office of the Court was merely declaratory and ministerial: The law doth give it, and the Court awards it.

1 See the note on Wasps, 987.
In other cases it devolved upon the Court itself to determine the amount of the penalty: and in these cases the prisoner was allowed to suggest a milder punishment than that demanded by the prosecution. All know the notable example of Socrates, who, when found guilty, was pressed by his friends to name some heavy fine, the exaction of which might have satisfied the anger of his adversaries; but who, in his proud consciousness of rectitude, not declining death, named as the punishment he ought to receive, the highest honours which the State could confer. The penalty demanded by the prosecution was named before the trial commenced: the prisoner’s alternative was of course proposed only after he had been found guilty.

A second division was in these cases required for the purpose of determining whether the prisoner should be visited with the heavier, or with the lighter, penalty. But this was taken in a different way. The dicasts had πινάκια τιμητικά (damage-cessing tablets), over the waxen surface of which they drew lines to mark their decision. A long line signified the heavier, a short the lighter, penalty. The δυσκολία of the old dicast in the Wasps is displayed by his scratching the long line in every case.

So sour he is, the long condemning line
He marks for all: then homeward like a bee,
Laden with wax beneath his finger-nails.

I do not propose to discuss the general merits or demerits of the dicastic system. It may or may not have been found to operate advantageously for the political education of Athenian citizens, or otherwise for the benefit of the State: but I must record my opinion, as an English lawyer, that it would be difficult to devise a judicial system less adapted for the due administration of justice. A large Assembly can rarely, if ever, form a fit tribunal for ascertaining questions of fact, or deciding questions of law. Its members lose, to a great extent, their sense of individual responsibility, and it is apt to degenerate into a mere mob, open to all the influences, and liable to be swayed by all the passions,
which stir and agitate popular meetings. A speaker addressing so numerous a body must of necessity employ great emphasis of tone and gesture; and even a trained audience would under the circumstances find it difficult to retain the coolness and composure of mind which are essential to the investigation of truth. But the members of the Heliastic assemblies had received no previous training whatever. They were not even selected with reference to their intellectual capacity or aptitude for the task. Taken at haphazard from the general community, and necessarily, as a rule, from the needy and less educated classes, they were at once elevated into supreme irresponsible judges, empowered in the name and with the authority of the Athenian People to decide finally and without appeal every question, whether of law or of fact, which might be brought before them. The only assistance they received, if assistance it is to be called, was from the impassioned eloquence of Athenian orators, men of great powers and practised ingenuity, who did not scruple to appeal in the most energetic terms to prejudices and passions which, whether honourable or dishonourable in themselves, have no place in the due administration of justice, and which, as calculated to warp and bias the judicial mind, are (in theory at least) carefully excluded from modern advocacy. And, of all people, an Athenian assembly, sensitive, excitable, easily moved, quick to appreciate the graces of oratory,¹ was least calculated to resist such appeals. What wonder then if the members of an Heliastic assembly were so constantly carried away by their feelings, that such a term as θηροβείω,² tumultuari,

¹ "The speeches," says Mr. Sewell, Dialogues of Plato, p. 142, "formed no small part of the perquisites of the Judges. They sat and listened as spectators in the theatre, and no road to their favourable decision was so easy as through their taste and fancy." Xenophon (Mem. iv. 4. 4), speaking of the defence of Socrates before the dicastery, says that he might easily have got off, had he stooped to flatter and conciliate the dicasts, as others did.

² ἡ ν γοῦν ἡ μείς ΘΡΟΥΒΗΣΩΜΕΝ.—Wasps, 622. ὦ ΘΡΟΥΒΗΣΗΤΕ, says Socrates (pleading for his life) to the irritated and tumultuous Assembly which was trying him.—Plato, Apology, cap. 5. "Demosthenes vows," says Ἐσχίνης (contra Timarchum, p. 74), "that his invective will call forth such tumultuous clamours
became almost a technical expression to denote their stormy uproarious agitations?

It is surprising that so practical and well-informed a writer as Mr. Grote should have fallen into the common mistake of confounding two things so essentially distinct, both in principle and practice, as the dicastic system at Athens, and the English system of trial by jury. The two systems have hardly any point in common. It would have been a complete subversion of the Athenian theory had the dicasts ceased to be a popular assembly, had their number been reduced to twelve, had they throughout the proceedings been supported by the presence, and guided by the advice, of some experienced and impartial dignitary of the law. Yet even so, their functions would have been altogether different from the functions of an English Jury. The distinctive feature of the English jury-system is the absolute separation between the ascertainment of fact and the judges of law: the distinctive feature of the Athenian dicastic system is the absolute identification of the two. English jurymen are not judges. Their province, and the province of the Judge, are carefully defined and distinguished. They have no voice in the conduct of the trial. The Judge alone can decide what evidence is admissible, what line of examination it is proper to pursue, what questions may and may not be put to a witness. 'The Jury'

from the dicasts, τοσούτως καὶ τηλικούτως παρὰ τῶν δικαστῶν ὘ΩΡΥΒΟΥΣ, that I shall not even venture to come forward and make my own defense before them.' "If a prosecutor tells you," says the same orator (id. p. 39), "that the Accused is condemned by his fellow-burghers, immediately ye raise your clamours, εἶδες ὈΩΡΥΒΕΙΤΕ ἵππες, as though the prisoner did not possess the common privileges of a citizen." Ὑπαμένης, δὲ ἀνδρεὺς δικασταῖ, εἶπεν ὅτι οὐδὲν αὐτῷ μέλος τοῦ ὑμετέρου ὘ΩΡΥΒΟΥ, complains Lysias (adv. Eratosthenem, p. 127). But elsewhere he solemnly lectures the dicasts, προσήκει ἵππιν περὶ φυγῆς δικαίωμα, μὴ ** ΘΩΡΥΒΩ ὑπὰ πράγματα κρίσεως, ἄλλα σιωπή τὰ δίκαια γινώσκειν.—Fragm. 57 (Ed. Oxon.). In some speeches the word occurs again and again within the compass of a few pages. See also Diog. Laert. Socrates, cap. 21; Plato, Republic. Book vi. p. 492 b, c; Apol. cap. 1.

w "The theory of the Athenian dicastery, and the theory of jury-trial as it has prevailed in England since the Revolution of 1688, are one and the same." —Grote's Greece, II. xlvi. The language is not strictly accurate; for the theory of jury-trial in England was in no way affected by the Revolution of 1688.
cannot interfere. It is for the Judge alone to determine what are the questions of fact to be submitted to the jury, and to state what are the real points of evidence (divested of all the irrelevant matter wherewith the ingenuity of the advocate may have obscured them) which, and which alone, are to be weighed and considered by the Jury. If there is no disputed question of fact, if the evidence is all one way, the Judge may direct the Jury what verdict they must return, and they are bound to obey. They are bound to take the law from the Judge. They may have to find what are the facts of the case, but to draw the legal inference from those facts is beyond their power, and is the exclusive province of the Judge. The Jury can decide no question of law. And even as regards those matters of fact which fall within their peculiar province, their verdict in civil cases is still liable to revision: for if after every precaution they come to a conclusion which the Judge considers unquestionably wrong, the verdict may be set aside, and a new trial ordered: or the damages awarded by the Jury may be reduced to a more reasonable amount.

"Sufficient attention," observes Mr. Forsyth, "has not been paid to what is the distinctive characteristic of the system: viz. that the Jury consists of a body of men taken from the community at large, and summoned to find the truth of disputed facts, who are quite distinct from the Judges or Court. Their office is to decide upon the effect of evidence, and thus inform the Court truly upon the question at issue, in order that the latter may be enabled to pronounce a right judgment. But they are not the Court itself, nor do they form part of

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The distinction is embodied in the well-known legal maxim, "Ad quaestionem juris non respondent juratores: ad quaestionem facti non respondent Judices."

History of Trial by Jury, p. 8. The italics are Mr. Forsyth's. "In England the jury never usurped the functions of the Judge. They were originally called in to aid the Court with information upon questions of fact, in order that the law might be properly applied: and this has continued to be their province to the present day."—Id. p. 11.

Taken, that is, from their ordinary business pro hac vice. Even in this respect there is no similarity between them and the Athenian dicasts, whose daily attendance at the dicasteries was in fact their ordinary business.
it, and they have nothing to do with the sentence which follows the delivery of the verdict."

"The distinction between the province of the Judge and that of the jury is in the English law clearly defined, and observed with jealous accuracy.—The law throws upon the jury the whole responsibility of ascertaining facts in dispute, and the Judge does not attempt to interfere with the exercise of their unfettered discretion in this respect. But on the other hand the Judge has his peculiar duty in the conduct of a trial. He must determine whether the kind of evidence offered is such as ought or ought not to be submitted to the jury, and what liabilities it imposes. When any questions of law arise, he alone determines them, and their consideration is absolutely withdrawn from the jury, who must in such cases follow the direction of the judge: or if they perversely refuse to do so, their verdict (in civil cases) will be set aside, and a new trial granted." a

Such, and so many, are the limitations and restrictions under which an English jury must exercise their functions. But these limitations and restrictions were not only unknown to, they would have been quite inconsistent with the theory of, the Athenian dicastic assemblies, which were nothing less than the Sovereign People, unassisted and without appeal, deciding all questions both of law and of fact. They were themselves emphatically the Court, exercising from day to day the highest and most absolute judicial functions. They were Judge and Jury in one: a Judge and a Jury represented by a stormy tumultuous crowd of several hundred (sometimes of several thousand) untrained citizens.

And these formidable dicasts, Six Thousand in number, were, at the time when the Wasps was written, the staunchest supporters of the Athenian Demagogues. The Demagogues b professed themselves to be the friends of the dicasteries, jealous in maintaining their privileges, active in shielding them from all assaults of their enemies. And the

a Id. p. 282.
b See this fully drawn out in Wasps, 592—600.
dicasts repaid these professions by according an unwavering and ungrudging support to patrons at once so powerful and so well disposed. And thus (to take the Aristophanic view of the subject), when Cleon is assailed in the Knights, he at once calls on the dicasts, as his habitual supporters, to come to the rescue,

\[ \delta \gamma'\rho\omicron\omicron\tau\omicron\varepsilon\upsilon\varepsilon\delta\nu\varphi\circ\tau\omicron\varsigma\varsigma\upsilon\theta\omicron\upsilon\omega\nu\lambda\iota\varepsilon\tau\omicron\iota\varsigma\iota\varsigma, \quad \omega\varsigma \varepsilon\gamma\omega \beta\omicron\sigma\kappa\omicron\rho\omicron\omega \kappa\epsilon\kappa\rho\alpha\gamma\omega \varsigma \varsigma \delta\iota\kappa\iota\kappa\alpha\kappa, \quad \\text{para}\beta\omicron\omicron\omicron\omicron\omicron\theta\iota\iota, \quad \omega\varsigma \upsilon\prime \alpha\nu\delta\iota\rho\omicron\omega \tau\iota\pi\omicron\omicron\omicron \xi\nu\nu\omicron\omicron\omicron\omicron\omicron\omicron, \]

while the dicasts, in their turn, when assailed in the Wasps, at once send a pressing message to Cleon, entreat ing him to come to their immediate assistance.

\[ \theta\iota\epsilon\tau\epsilon, \ \kappa\iota \beta\omicron\alpha\omicron\tau\epsilon, \ \kappa\iota \ \kappa\Lambda\omicron\lambda\omicron\omicron \ \tau\alpha\upsilon \iota \ \alpha\gamma\gamma\epsilon\ell\lambda\ell\epsilon\tau\epsilon \ \kappa\iota\ \kappa\epsilon\ell\epsilon\omicron\iota \epsilon\tau\omicron \iota \omega\upsilon\varsigma \varsigma \ \alpha\upsilon\tau\omicron\omega, \ \eta\kappa\epsilon\iota\nu. \]

The support of the dicasts, even considered in their dicastic capacity alone, would be of inestimable service to any political leaders: for in ancient communities, when party spirit ran high, and political prosecutions were common, the dicasteries became the ultimate power in the state.

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\( ^c \) σὺ γὰρ, ὃ πάτερ, αὐτῶις
\[ \ \\ \ \ εἰρχεῖν αἱρεῖ σαυτοῦ, τοῖσοι τοῖσ ἡματιοῖσ περιπεφθεὶς.—Wasps, 667. \]

\( ^d \) Knights, 255. In fact there is reason to believe that on receiving the blow which Aristophanes dealt him in the Knights, Cleon did in very truth call upon his dicastic supporters to avenge him of his adversary. See the note on Wasps, 1285. This appeal in the Knights shows that Aristophanes was keenly alive to the fact that the Demagogues mainly relied on the support of the dicasts: and perhaps he was even then meditating the great effort, which he afterwards made in the Wasps, to withdraw the dicasts from their misplaced allegiance.

\( ^e \) ξυνωμοστῶν, a very attractive bait to the γέροντες ἡλιασταί. See Wasps, 345 and 488, and the notes there.

\( ^f \) Wasps, 409. So, earlier in the Play, Philocleon’s cry for help had been

\[ \delta \ \xiυνδικασταί \ καὶ \ Κλέων \ ἄμονατε.—Wasps, 197. \]

\( ^g \) See the important remarks of Appian (De Bellis Civilibus, i. 22) on the result of the policy of Caius Gracchus in vesting judicial power in the Roman Equites. ταχῦ δὲ περὶ, ἢς σαῦς, ἀνεστραφθαί τὸ κρατός τῆς πολιτείας, τήν μὲν ἀξίωσαν μόνην ἐτὶ τῆς βουλῆς ἐχούσης, τὴν δὲ δύναμιν τῶν ἱππεῶν. See too Aristotle’s Politics, Book ii. last chapter.
P R E F A C E.

But this was not the only, nor indeed the chief, advantage which the Demagogues derived from their alliance with the dicasts. It is easy to perceive that several thousand citizens, animated by one spirit, would exercise a predominant influence in the general political assemblies of the People. A cause which they heartily espoused could hardly fail of success. A statesman, supported by their votes, would have little to fear from the attacks of his opponents.

This alliance then formed one main source and element of the power of the Demagogues. And in endeavouring to break it up, and to detach the dicasts from their allegiance to the popular leaders, Aristophanes would in fact be attacking Cleon's position in its most vital point. And such, as I have already attempted to show, was the real aim and purpose of the Wasps.

In addition to the more formal and technical process of an action before a recognized Court of Law, the practice of referring a dispute to the decision of Arbitrators (διατηται) was as well known in Athens as it is in England. And it often escapes observation that we have in the Wasps a complete specimen of an Arbitration as well as of an Action at law. The dispute between Philocleon and his son is in set terms referred to the arbitrement of the Chorus: the matter is solemnly debated before them as διατηται; and at the close of the argument, they formally deliver their Award.

And even as regards the Action at law, sufficient attention has hardly, I think, been given to the fact that Philocleon is made to try, in parody, the very case to which his comrades were calling him at the commencement of the Play. The trial between the Two Dogs is the impeachment of Laches by Cleon: and not only does the fictitious name Labes sufficiently represent the Accused; but the generic Κύνων, retained for the Accuser, is equally suggestive of the name of Κλέων. But these are matters more proper for the notes.

3, Old Square, Lincoln's Inn,
September, 1875.
ΥΠΟΘΕΣΙΣ.

Φιλοκλέων Ἀθηναῖος, φιλόδικος ὁν τὴν φύσιν, ἔφοιτα περὶ τὰ δικαστήρια συνεχώς. Βδελυκλέων δὲ ὁ τούτον παῖς, ἀχόμενος ταύτη τῇ νόσῳ καὶ πειρόμενος τὸν πατέρα παίνειν, ἐγκαθείρξας τοὺς οἴκους καὶ δικτυὰ περιβαλὼν ἐφύλαττε νῦκτορ καὶ μεθ’ ἡμέραν. ὁ δὲ, ἐξόδου αὐτῶ ὑπ’ ἀρχής ἐρώτησεν. οἱ δὲ συνδικασταὶ αὐτὸν σφηξίν ἔαντος ἀφομοίωσαντες παρεγένοντο, βουλόμενοι διὰ ταύτης τῆς τέχνης ὑποκλέπτειν τῶν συνδικαστῶν ἐξ ὧν καὶ ὁ Χορὸς συνεστήκη καὶ τὸ δράμα ἐπιγέραμμα. ἀλλ’ οὐδὲν ἦνοιν οὐδὲ σήμερον. πέρας δὲ τοῦ νεανίσκου βαμμάζοντος τίνος ἐνεκα ὁ πατὴρ οὗτος ἦπτητα τοῦ πράγματος, ἔφη ὁ πρεσβύτης εἶναι τὸ πράγμα συνδιάδοτον καὶ σχεδον ἀρχὴν τὸ δικάζειν. ὁ δὲ παῖς ἐπειράτο τὰς ὑποψίας ἐξαίρεσιν καὶ πράγματος, νουθετών τὸν γέροντα. ὁ δὲ πρεσβύτης μηδαμῶς νυκτερινὸς οὐκ ἔμεθεν τοῦ πάθους οὐδ’ ἀναγκαζότα τὸ νέος ἐπιτρέπειν αὐτῷ φιλοδίκειν. καὶ ἐπὶ τῆς ὀικίας τοῦτο ποιεῖ, καὶ τῶν κατὰ τὴν οἰκίαν δικάζει. καὶ δυὸ κύνες ἑτεροτιμοῦται πολιτικῶς παρ’ αὐτῷ κρινόμενον καὶ κατὰ τοῦ φεῦγοντος ἐκφευτεῦν συνεχῶς τὴν ψῆφον μέλλων, ἀπαγορεύει ἄκον τὴν ἀποδικάζουσαν φέρει ψῆφον. περιέχει δὲ καὶ δικαιολογήαν τινὰ τοῦ Χοροῦ ἐκ τοῦ ποιητοῦ προσώπου, ὡς σφηξίν ἐμφερεῖς εἶναι οἱ τοῦ Χοροῦ, ἐξ ὧν καὶ τὸ δράμα: οὐ, ὅτε μὲν ἦσαν νέοι, πικρῶς ταῖς

* These two Arguments are found in three manuscripts, the Ravenna, the Venetian, and the second Parisian; in the Appendix respectively styled R., V., and Π. Neither Argument conveys at all an adequate idea of the plot or purpose of the Play.

b πάνειν. παίσην. R.

c ἐμππαμή προκείμενον. R.

d εἶναι. R. omits this word and σχεδον, five words later.


f ἐκφευτεῦν τὴν ψῆφον. R., omitting the seven following words.

g ποιητοῦ. Π. Brunck, recentiores. τινὰ τοῦ ποιητοῦ ἐκ τοῦ ποιητοῦ. R. V.
δίκαιος ἐφίδρευον, ἤπει δὲ γέροντες γεγόνασι κεντοῦσι τοὺς κέντρους. ἐπὶ τέλει δὲ τοῦ δράματος, ὁ γέρων ἐπὶ δείπνον καλεῖται, καὶ ἐπὶ ὑβριν τρέπεται, καὶ κρίνει αὐτὸν ὑβρισὶν ἀρτόπολις: ὁ δὲ γέρων πρὸς αὐλὸν καὶ ὄρχησιν τρέπεται, καὶ γελωτοποιεῖ τὸ δράμα.

Τούτῳ τὸ δράμα πεποίηται αὐτῷ οὐκ ἐξ ὑποκειμένης ὑποθέσεως, ἀλλ’ ὡσπερ γεγομένης πέπλασται γὰρ τὸ δρόμον. διαβάλλει δὲ Ἀθηναίων ὡς φιλοδικούντας, καὶ σωφρονίζει τὸν δήμον ἀποστῆμαι τῶν δικῶν, καὶ διὰ τούτοις καὶ τοὺς δικαστὰς σφηξίζει ἀπεικάζει κέντρα ἔχουσι καὶ πλήττοντοι. πεποίηται δ’ αὐτῷ χαριέντως.

'Εδιώκθη ἐπὶ ἄρχοντος Ἀμενίου [δι’ αὐτοῦ τοῦ Ἀριστοφάνου] ἐν τῇ πτ’ Ὀλυμπιαδά ἔτει β’, ἐξ Λήμνας καὶ ἐνίκα πρῶτος. Φιλωνίδης Προαγώνι [δεύτερος]. Λεύκων Πρέσβεσι τρίτος.κ

h In every Comedy which Aristophanes wrote at this period, he has some joke about τὴν φιλοδικίαν τῶν Αθηναίων. Thus in the Clouds (208) Strepsiades refuses to believe that the town which is pointed out on the plan can really be Athens, ἐπὶ δικαστὰς οὐχ ὁρῶ καθημένους. So in the Peace (505) Trygæus complains to the Athenians that they are not working in earnest to recover Peace, οὐδὲν γὰρ ἄλλο δράτε πλὴν— δικάζετε. So in the Birds (39) Enulpidies observes that the cicalas do not chirp upon the twigs for a month or two in the year, but the Athenians ἐπὶ τών δικῶν ἄδουσι πάντα τῶν βίων. Taylor (on Αἰσχίνους adv. Ctesiphon, 371) collects many passages on the same topic from other authors. Thus Lucian (Icaromennipp.), running through various national characteristics, says, ὁ Φοίνιξ ἐνεπορεύετο, καὶ ὁ Κηλὶς ἐλήστενεν, καὶ ὁ Λύκων ἐμαστεγύτο, καὶ ὁ Ἀθηναῖος ἐδικάζετο. Xenophon (de Rep. Ath. iii. 2) observes of his countrymen, that they are wont δίκαια ἐκδικάζεαν, ὅσα αὐθίνες σύμποιτες ὕσσωσι ἐκδικάζοντες. The noble lines of Virgil (Æn. vi. 847-50),

Excendunt alii spirantia mollius æra,  
Credo equidem; vivos ducent de marmore vultus;  
Orabunt causas molius; calique mentus  
Describent radio et surgentia sidera dicent,

are thus explained by Servius: "Per Ææ,  
Corinthios indicat: per marmor, Pariis:  
per actionem causarum, Athenienses: per  
astronomiam, Athenienses: per  
Ægyptios et Chaldaeos."

1 διὰ τοῦτο. MSS. Brunck, recentiores.  
διὰ τὸ τοῦτο. Edd. veteres.

k On this last paragraph of the Argu-

ment see the remarks in the Preface.  
Γιν’ δὲ αὐτοῦ τοῦ Ἀριστοφάνου, the MSS.  
read διὰ Φιλωνίδου: for ἐν τῇ πτ’ Ὀλυμ-

πιαδά ἔτει β’, they have ἐν τῇ πολει Ὀλυμ-

πιαδα βηι (or βην): they give the archon’s  
name as Ἀμενίου, and they omit the  
word δεύτερος.
ΑΡΙΣΤΟΦΑΝΟΣ ΓΡΑΜΜΑΤΙΚΟΣ.

Φιλούντα δικάζειν πατέρα παῖς εἴρξας ἄφωνοι τὸς τε ἐφυλαττεν ἐνδον οἰκέται θ', οἵποις μὴ λαμβάνῃ μηδ' εξή λια τὴν νόσουν.
ο δ' ἀντιμάχεται παντὶ τρόπῳ καὶ μηχανῇ.
εἰδ' οἱ συνήθεις καὶ γέρωντες, λεγόμενοι σφήκες, παραγίνονται ὑπηρεύουσιν σφόδρα, ἐπὶ τῷ δύνασθαι κέντρον ἐνεῖναι τοιαύτα ὑποδινοῦσιν ἤκανον.
ο δὲ γέρων τηρούμενος συμπείθετ' ἐνδον διαδικαζεῖν καὶ βιοῦν,
ἐπεὶ τὸ δικάζειν κέκρικεν ἐκ παντὸς τρόπου.

a παραγίνονται. πάροντες ἐκ ταυτοῦ κακοῦ. R., which transposes this and the next verse.
b διαδικαζεῖν. δικάζειν. II.
CORRIGENDA.

Page 15, line 78, note. The conclusion of the first sentence of this note should be "that Xanthias is here mischievously putting words into the mouth, not of any spectator, but of his fellow-slave."

" 40, line 260, note. The words "the poached filth that floods the middle street" should have been marked as a quotation.

" 48. In line 308 the old reading 'Ελλάς is inadvertently left unaltered. It should be written Ελλάς both there and in the note.

" 65, line 403, note. For τῶ χρύφω (460) read δικάζειν δίκας (414); and for ύπηρετεῖς (518) read ἐξερχον μόνου (470).

" 133, line 878, note. For "at first sight to be" read "to be in some sense."

" 147, line 987, note. For "a solid one for condemnation and a perforated one for acquittal" read "a perforated one for condemnation and a solid one for acquittal."

" 157, line 1038, note. I ought here to have referred to the passage cited by Huschek from Demetr. Phal. 156, φύσει γὰρ χάριν πράγμα ἐστιν ἡ παρομοία, δό τὸ Σώφρων μὲν, Ἐστίλης, ἐφη, δό τὸν πατέρα πρίγων. This proverb seems to give the tone to lines 1038, 1039 of the Wasps.

" 182, line 1183. οὐδαμοὶ. Retain οὐδαμοὶ.

" 235, line 1535, translation. For "Come dancing" read "Come, dancing."
ΣΦΗΚΕΣ.

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΩΣΙΑΣ ΞΑΝΘΙΑΣ ΟΙΚΕΤΑ.
ΒΔΕΛΥΚΛΕΩΝ.
ΦΙΛΟΚΛΕΩΝ.
ΧΟΡΟΣ ΓΕΡΟΝΤΩΝ ΣΦΗΚΩΝ.
ΠΑΙΣ.
ΚΥΩΝ.
ΣΥΜΠΟΤΗΣ.
ΑΡΤΟΠΩΛΙΣ.
ΚΑΤΗΓΟΡΟΣ.

The Ravenna and Venetian MSS. give the Dramatis Personae as follows:—ΟΙΚΕΤΑΙ Β.
ΒΔΕΛΥΚΛΕΩΝ. ΦΙΛΟΚΛΕΩΝ. ΧΩΡΟΣ ΕΙΚ ΓΕΡΟΝΤΩΝ ΣΦΗΚΩΝ. ΠΑΙΔΕΣ. ΑΡΤΟΠΟΛΙΣ. ΣΥΜΠΟΤΗΣ.
ΚΥΩΝ. ΚΑΤΗΓΟΡΟΣ. ΚΕΛΩΝ. Every editor without exception has omitted ΣΥΜΠΟΤΗΣ, although such a
character is absolutely required. See the note on line 1332.
The play opens with a dialogue between two drowsy slaves, who have been keeping guard the whole night long before an Athenian house. It is still dark, but the day is at hand. At line 216 it is ὁρμῆς βαθὺς, the dim twilight which precedes the dawn; at line 245 the dicasts are exhorted to hurry on πρὶν ἡμέραν γενέσθαι, ere morning break; by line 366 the day has arrived, ἕως γὰρ ὃ μελίττων.

2. φυλακὴν καταλύειν.] This is the strict and ordinary phrase for putting an end to a watch; τὴν κοινὴν τῶν ὑμετέρων σωμάτων φυλακὴν καταλύσεις βουλεῖται, Dinarchus contra Demosthenem, cap. 21. In the passage cited by Bergler from the Politics, v. 8, ἵνα φυλάσσω, καὶ μη καταλύσω, ὥσπερ νυκτερινὴν φυλακὴν, τὴν τῆς πολιτείας τῆρησων, Aristotle may have had in his mind this very line of Aristophanes.

3. προφεύεις.] ἐξεμοίωσε τι μέγα κακὸν ταῖς πλευραῖς σου καὶ θέλεις αὐτὸ ἀποδώναι.—Scholiast. Sosias means that the ribs of Xanthias will suffer for their owner’s negligence, but the terms in which the warning is conveyed, ‘you owe a punishment to your ribs,’ admit of two very different interpretations. The debt may consist either in a punishment to be inflicted or in a punishment to be suffered. In the one sense the law may be said to owe a punishment to a convicted offender; in the other a convicted offender may be said to owe a punishment to the law. And so the expression here used may mean either
THE WASPS.

Sosias. You ill-starred Xanthias, what's the matter now?
Xanthias. The nightly watch I'm studying to relieve.
Sos. Why then, your ribs will have a score against you.
Do you forget what sort of beast we're guarding?
Xanth. No, but I'd fain just drowse dull care away.
Sos. Well try your luck: for I too feel a sort
Of drowsy sweetness settling o'er my eyes.

'you must owe your ribs a grudge, or
you would not expose them to the thrash-
ing they will get,' or else, 'they owe you
a grudge for so exposing them;' as we
might say, 'your ribs won't thank you
for this.' The parallel passage in Eur-
pides (Iph. in Taur. 523), where Iphigenia
says of Helen, κακὸς γῆρ τί προδεχέσθε
κακίν, 'to me too she owes an atonement;
of me too she deserves ill,' is strongly in
favour of the latter interpretation. And
if that Play is earlier in date than the
Wasps (and there are no good grounds
for placing it later), there can be little
doubt but that Aristophanes is here
mimicking the Euripidean phraseology,
and applying it in the same sense. And
see note on 247 infra. Mr. Mitchell cites
the passage from the Iphigenia, but his
own translation, 'you incur then a large
and painful debt for which your ribs
must pay,' is obviously incorrect; for
the dative signifies the person to whom,
not the means by which, the payment is
to be made. With the general tenor of
the line compare Plautus, Miles Gloriosus,
iii. 3. 22.

Verum enim tu istam, si te Dii amant, temere haud tollas fabulam;
Tuis nunc erubebus capitque fraudem capitalem hune creas.

7. καταχείτας.] The idea is that, common in all languages, of 'the soft dew of
kindly sleep.'
Ζ. άλλα ἢ παραφρονεῖς ἔτευν ἢ κορυβαντιᾶς;
Σ. οὐκ, ἄλλα ὑπνος μ’ ἔχει τις ἐκ Σαβαζίου.
Ξ. τὸν αὐτὸν ἄρ’ ἑμοὶ βουκολεῖς Σαβάζιον.
καμοὶ γὰρ ἁρτίως ἐπεστρατεύσαμεν
Μῆδος τις ἐπὶ τὰ βλέφαρα νυστακτῇ; ὑπνος;
καὶ δὴ τ’ ὀναρ βαυμαστὸν εἶδον ἁρτίως.
Σ. κάγω γ’ ἀληθῶς ὁλον οὐδεπώποτε.
ἀτάρ σὺ λέξον πρὸτερος.
Ξ. έδόκουν ἀπ’ τ’
καταπτάμενον εἰς τ’ ἁγορὰν μέγαν πάνω
ἀναρπάσατα τὰς ὄνυξιν ἁσπίδα
φέρειν ἐπίχαλκον ἁνεκάς εἰς τὸν ὀφρανθ’,
κατείπτα ταύτην ἀποβαλεῖν Κλεόνυμον.
Σ. οἶδεν ἁμα γρῆφον διαφέρει Κλεόνυμος.

8. ἄλλα ἢς.] These words invariably introduce a doubtful, hesitating question, indicative of some surprise on the part of the questioner: ‘am I then really to understand that,’ ‘can it be that you are a maniac or a man possessed?’ The Corybants indulged in such wild, delirious orgies, that their name was identified throughout Hellas with madness and frenzy of every description.

9. οὐκ, ἄλλα.] This is not an absolute denial; it is rather a qualified admission. Not exactly so; yet it is in truth a sleep inspired by Sabazius which possesses me. So infra 77, οὐκ, ἄλλα φιλό μὲν ἐστιν ἄρχῃ τοῦ κακοῦ, and Peace, 850, οὐκ, ἄλλα κακοὶ ζῶσιν ἀπὸ τοὺς τυφεῖς. Cf. Knights, 888.

To admit that he was under the influence of Sabazius was in truth to admit that his state was near akin to that of a Corybant; for Sabazius (the Phrygian Bacchus) was the son, as the Corybants were the votaries, of the Phrygian Cybele.

Hence Sabazius and Corybas are frequently named in conjunction, as in the passages cited by Bergler from Lucian, Deorum Concilium, cap. 9, Icaromenip. cap. 27.

12. Μῆδος τις.] With his thoughts still turned to the east, Xanthias describes the overpowering influence of the sleep to which he has succumbed, in language borrowed from the great campaigns of the Persians against Hellas. For a somewhat similar metaphor see inf. 1124 and the note there. The expression νυστακτῆς ὑπνος is adopted by Alciphrum, Epistle iii. 46, πάντας ὑπνος ὑπελήφη νυστακτῆς. Indeed the whole opening scene of the Play appears to have been an especial favourite with Alciphrum; see the notes on lines 26 and 52 infra.

14. οἶδον οὐδεπώποτε.] Suband. εἶδον or ἠκούσθη. Eusebius (Hist. Eccl. x. 8, 13) speaking of the persecution under Lici-
XANTH. Sure you're a maniac or a Corybant.
Sos. (Producing a wine flask.) Nay 'tis a sleep from great Sabazius holds me.
XANTH. (Producing another.) Aha! and I'm your fellow-votary there.

My lids too felt just now the fierce assault
Of a strong Median nod-compelling sleep.
And then I dreamed a dream; such a strange dream!
Sos. And so did I: the strangest c'er I heard of.
But tell yours first. XANTH. Methought a monstrous eagle
Came flying towards the market-place, and there
Seized in its claws a wriggling brassy shield,
And bore it up in triumph to the sky,
And then—Cleonymus fled off and dropped it.
Sos. Why then, Cleonymus is quite a riddle.

nias, says, ἄνεος τις ἤν καὶ οἶχεν οὐδεπώ-
pote ἤκουσθη.

15. ἐδόκουν ἄετον.] Of the two dreams, the first is concerned with Cleonymus, the second with Cleon. In the first, a remarkably fine eagle is seen bearing off an ἄσπις to the sky, when suddenly the eagle changes into Cleonymus the ἄπτιδ-

̓ατοβλῆς, who of course at once ἀποβίδλει τὴν ἄσπιδα, wildly casts away the shield. There is probably a play (which it is impossible to preserve in an English translation) on the double meaning of ἄσπις, a shield, and a snake, "nam aquila," as Bergler observes, "serpentes non clypeos rapit;" but even before the name of Cleonymus is introduced, the meaning of ἄσπις has become restricted to a shield by the use of the epithet ἐπίχαλκον.

16. μέγων πάνω.] Cleonymus the ὑψιστός was a man of great stature, a circumstance which rendered his cowardice at once more conspicuous and more disgraceful. Aristophanes frequently alludes to the fact. In the Acharnians (88), the ambassadors attempt to convey some notion of the prodigious size of the bird served up for their dinner, by declaring that it was thrice as big as Cleonymus. And the Cleonymus-tree which the Birds (1475) discovered in their wanderings, the tree which shed shields instead of leaves, was a large tree with no heart, δειλὼν καὶ μέγα. And see infra 502, ὁ μέγως οὖτως ἱλακώνυμος ἄπτιδαπαβλῆς.

20. γρίφοι.] ἀντὶ τῶν παρουσίων ζηγήματ-

ιον.—γρίφοι δὲ λέγεται τὰ ἐν τοῖς συμπρο-
sίοις προβαλλόμενα αἰνηγματίδης ζηγήματα.
—Scholiast. Riddles were the popular amusement at feasts and wine-parties. Hence the use of the word σύμπώντας here. And hence in the tenth book of Athenaeus, where there is a large collection of ancient riddles, we meet with such expressions as γρίφους παρά πότον (x. 70),
γρηγεύεν παρὰ πότον (x. 74), and the like. Compare the case of Samson in the Book of Judges: ἐποίησεν ἐκεῖ Σαμψών πότον ἡμέρας ἑκάτερα, —καὶ ἐπισκέπτεν τοὺς ἱσαρίδας. Πρώβλημα ὑμῶν προβάλλομαι, καὶ ἐν ἀπαγορευτείς αὐτῷ ἐν ταῖς ἡμέραις τοῦ πότου κ.τ.λ. (Judges xiv. 10—12. LXX).

22. τὶ ταυτῶν.] Sosias is appropriating a very ancient and well-known riddle, preserved in Athenaeus, x. 78 (to which Dobree also refers). The question was Τί ταυτῶν ἐν ὑώραφῳ, καὶ ἐπὶ γῆς, καὶ ἐν θαλάσσῃ; and the answer was ‘a serpent’ or other animal of which there are both land and marine specimens, and which is also a constellation in the sky.

26. οὐδὲν ἢσται δεινὸν.] No harm will come of it. In Alciphron, iii. 47, a thief, rejoicing over his lucky escape with his booty, exclaims, Ἐρμή κερδόθη καὶ ἀλέξηκας Ἰδράκλεις, ἀπεσώθην. οὐδὲν δεινὸν ἢτι γένοιτο.

28. ἢστιν μέγα.] The first dream was a mere private satire; it affected no great political interest. The second dream is of high public import; it concerns the general welfare of the state; and indeed bears closely upon the special purpose of the Play. It represents the great demagogue, with his loud, cruel voice (φωνῇ μιαρᾷ), addressing the assembled people, whilst before him sit his devoted adherents—of whom the Heliasts formed so large a part—listening open-mouthed to his harangue, and eager to support whatever proposition he may make.

30. τὴν τρόπων.] Possibly, as Bergler says, there may be a play on the words τῶν τρόπων τοῦ πράγματος; but more probably the expression merely means, ‘let us get with all speed to the bottom of the matter.’

31. ἐν τῇ πυκνᾷ συγκαθήμενα.] That the Athenians sat whilst the orators
XANTH. How so? Sos. A man will ask his boon companions,
What is that brute which throws away its shield
Alike in air, in ocean, in the field?
XANTH. O what mishap awaits me, that have seen
So strange a vision! Sos. Take it not to heart,
'Twill be no harm, I swear it by the Gods.
XANTH. No harm to see a man throw off his shield!
But now tell yours. Sos. Ah, mine's a big one, mine is;
About the whole great vessel of the state.
XANTH. Tell us at once the keel of the affair.
Sos. 'Twas in my earliest sleep methought I saw
A flock of sheep assembled in the Pnyx,
Sitting close-packed, with little clokes and staves;

addressed them is of course well known, and is frequently noticed by Aristophanes, see Aeh. 29, 59; Knights, 750, 754, 783, 785; Eccl. 94, 98, etc. Plutarch (Nicias, cap. 7) relates that on one occasion, when the people had taken their seats on the elevated plateau of the Pnyx (τὸν δῆμον καθήμενον ἀνω: cf. Demosthenes de Coronâ, 285, πᾶς ὁ δῆμος ἀνω καθῆτο) Cleon kept them waiting a long time, and at last entered hastily with a garland on his head, and said that he wanted the assembly put off till the next day, for that he was busy, had guests to entertain, and had just been sacrificing. The people took it good-humouredly, rose from their seats, and broke up the assembly. The Scholiast here explains ἐκκλησιάζειν by εἰς ἐκκλησίαν συνάγειν, which, as Bp. Pearson (on the Creed, Art. ix.) pointed out, is an obvious error; it means 'to attend an assembly.'

33. βακτηρίας κ.τ.λ.] That is to say, the sheep were clad in the ordinary garb of Athenian citizens, ἐκκλησιαζόντων, attending an assembly. For the Athenians (unlike the Spartans) took their sticks with them as well as their clokes. And therefore Praxagora in the Ecclesiazusa, whilst dressing up the women to attend the assembly as men, is careful to see that they are all provided with sticks and clokes:—

καὶ μὴν τὰ γ’ ἄλλα διόμεν δρᾶπα συναγαμένα.
Λακωνικάς γὰρ ἔχετε καὶ Βακτηρίας
καὶ θαιμάτια πανθρεία (73—5).

And shortly afterwards—

καὶ θαιμάτια πανθρεία γ’ ἀπερ ἐκλήψατε
ἐπαναβάλλεσθε, κάτα ταῖς Βακτηρίαις
ἐπιρείδημεν βαδίστε (275—7).
κάπετα τούτοις τοσι προβάτοις μουδόκει
dημιγορεῖν φάλαινα πανδοκεύτρια,
'χοῦσα φωνή ἐμπεπρημένης ὅσ.

Ξ. Α. αἰβοὶ. Σ. Ω. τί ἔστι; 
Ξ. Α. παῦε παῦε, μὴ λέγε
οξεὶ κάκιστον τοῦνύπνου βύρσης σαπρῶς.

Σ. Ω. ἵδ ή μιαρὰ φαλαιν' ἔχουσα τρυτάνην
ιστὶ βόειον δημόν. 
Ξ. Α. οἴμοι δεῖλαιος.
tὸν δῆμον ἵμων βουλεταί διοιστάναι.

35. φάλαινα πανδοκεύτρια.] In Juvenal
x. 14, “Quanto delphinis baliena Britannicae major,” the name baliena (the Latin
form of φάλαινα) is generally taken to
signify a grampus; and no doubt the
epithet πανδοκεύτρια is as applicable to
the grampus as to other cetaceans. “It
is a very wolf in its constant hunger,”
says a recent writer, “and commits
great havoc among the larger fish, such
as the cod, the skate, and the halibut.
Even the smaller porpoises and dolphins
fall victims to the insatiable appetite of
the grampus” (Wood’s Natural History,
i. 544). Nor, if we are to give credit to
the concurrent testimony of ancient wit-
nesses, was the rapacity of Cleon less
boundless than that of a grampus or an
omnivorous cormorant (Clouds, 591). The
Knights of course is full to overflowing
of imputations of this nature. In the
Acharnians (line 6) a special instance is
mentioned, which is also recorded by
Theopompos, παρὰ τῶν νησιωτῶν ἐλαβὲ
pέντε τάλαντα ὁ Κλέων ἵνα πείσῃ τοὺς
Ἀθηναίους κονφίσαι αὐτοῖς τῇς εἰσφοράς.
αἰσθώμενοι δὲ οἱ ἰππεῖς ἀντέλεγον καὶ ἀπήτη-
σαν αὐτόν. μεμητὶ Θέσπομος.—Scholiast
at Ach. 6. Λῄlian (Var. Hist. x. 17)
says, λέγει Κριτίας—Κλέων πρὸ τοῦ παρελ-
θεὶν ἐπὶ τὰ κοινά, μηδὲν τῶν οἰκείων ἐλεύ-
θερον εἶναι μετὰ δὲ, πεντήκοντα (αλλι ἐκατὸν)
tαλάντων τῶν οἰκῶν ἀπέλιπε (left an estate
of 50 or 100 talents). Plutarch (Nicias,
cap. 2) says that the πλεονεξία of Cleon
drove men over to the party of Nicias.
And in his Precepta gerendæ Reipublicæ
xiii., after relating that Cleon, when he
first engaged in politics, dissolved all
his private friendships, he adds, “it had
been better had he cast out of his soul
his love of wealth and brawling, for
states require not the friendless and
companionless, but the wise and good.
And Cleon, though he discarded his
friends, yet kept a hundred flatterers
to beslayer around his head.” See also
the Scholiast on Lucian’s Timon, 30.

36. φωνή ἐμπεπρημένης ὅσ.] The voice
of a burnt (Lysistrata 322), singed or
scalded sow. This high-pitched truculent
voice is everywhere put prominently
forward in the Aristophanic portrait of
Cleon. In the Knights 218, when setting
up a rival to Cleon, he specifies a φωνή
μιαρὰ as the very first qualification for
a successful demagogue. In the same
Then to these sheep I heard, or seemed to hear
An all-receptive grampus holding forth
In tone and accents like a scalded pig.

**Xanth.** Phew! **Sos.** Eh? **Xanth.** Stop, stop, don’t tell us any more.
Your dream smells horribly of putrid hides.

**Sos.** Then the vile grampus, scales in hand, weighed out
Bits of fat beef, cut up. **Xanth.** Woe worth the day!
He means to cut our city up in bits.

Play Cleon is described as κεκράκτης,
*Kukloθώρον φωνήν ἔχων* (137, cf. Id. 286, 304, 487, 1018), and his final doom (1403)
is to bawl in rivalry with prostitutes and watermen. So infra 596, he is de-
scribed as κεκραξιδώμας, and infra 1034,
and Peace, 757, as having φωνήν χαράδρας
δελθρόν τετοκύιας. And this loud voice
accorded well with his violent and ex-
cited manner of speaking. “He was the
first,” says Plutarch (Nieas, cap. 8;
Tiberius Gracchus, cap. 2), “who banished
decorum from the bema, rushing to
and fro while he spoke, shouting at
the top of his voice (πρῶτος ἐν τῷ ὑμηροῖς
ἀνακραγὼν), throwing back his cloak, and
slapping his thigh.” What an inno-
vation this was upon the established
mode of oratory may be judged from the
statement of Ἀείσχρος adv. Timarchum,
cap. 6. The Scholiast on Lucian’s
Timon, cap. 30, says of Cleon, πρῶτος
δημηροῖς ἀνέκραγον ἐπὶ τοῦ βήματος καὶ
ἐλοιδορήσατο.—εἰχε δὲ καὶ φωνήν μεγάλην.
Thucydides (iii. 36), calls him βιαστάτος
τῶν πολιτῶν.

37. αἰβσοί.] The double hint, from the
boundless rapacity and the vociferous
tones of the portent, has disclosed the
secret; and Xanthias perceives that the

φάλανα παρθοκεύτρια can be no other than
ὁ βωμοπόλης ὁ ἐκεῖκα τῆς Ἑλλάδα. Berg-
ler refers to Knights, 892, where Demus
says to Cleon, αἰβσοί: οὐκ ἐσκ κόρακας ἀπο-
φθερεῖ, βύρος κάκιστον ἄξων; And indeed
Aristophanes is constantly alluding to
Cleon’s unsavoury trade. See infra 1035,
and the Knights passim. For the ex-
pression παῖε παῖε μη λέγε, see Peace, 648.

40. βόσεων δημών.] Bergler refers to
Knights, 954, for a similar play on the
words δημός, fat, and δῆμος, the people.

41. διαστάναι.] To split up, sever into
parts. The expression τῶν δήμων διαστάναι
is here commonly taken in the meta-
phorical sense of sowing discord and
division amongst the people. And this
may no doubt be its meaning. It is
however to be observed that in Knights,
818, Cleon is described as διαστειχιζόων
(see Casaubon’s note there) in contrast
to Themistocles, whose long walls had
blended the Piraeus and Athens into one
great city. And I cannot help thinking
that here too Aristophanes is alluding to
some scheme of internal fortification
which Cleon had proposed, and which
would have had the effect of splitting up
the city into distinct wards, each with
its own separate circumvallation.
42. Theóros.] Theoros was one of the hundred flatterers (κόλακες), see infra 1033, who hung and fluttered about the more powerful demagogue. See infra 418 and 1236. In the present pantomimic vision he is represented with the head of a crow (τὴν κεφαλὴν κόρακας ἔχων) keeping close to his great patron (αὐτῆς πλησίον), and indeed seated at the very foot of the Bema.

44. Ἀλκιβιάδης.] This passage, as Brunck observes, is cited by Plutarch at the commencement of his Life of Alcibiades. Plutarch says that the lip of Alcibiades was very graceful and winning, and lent a singular charm and persuasiveness to his speech.

45. κόλακος.] The happy lip of Alcibiades has affixed to Theorus his true designation, κόλαξ, a flatterer. The similarity of the two words κόραξ and κόλαξ afforded a ready opening for Hellenic wit. Brunck refers to an epitaph of Palladas (Brunck’s Analecta, ii. 413), τῷ καὶ λάμβοδα μόνον κόρακας κόλακων διορίζει, and a maxim of Diogenes, recorded by Athenaeus, vi. 65. "It is far better," said Diogenes, "to go to the crows than to the flatterers, πολὺ κρείττον ἐς κόρακας ἀπελθεῖν ἢ ἐς κόλακας, for those indeed devour you when dead, but these while you are yet alive." I may add Lucian’s Timon, 48 (i. p. 116, ed. Bipont), where Philadias says, χαίρε, ἵ δυσποτα, καὶ ὑπὸ τοὺς μιαροὺς τοὺς κόλακας φυλάξει, τοὺς ἐπὶ τῆς τραπέζης μόνον, τὰ ἄλλα δὲ κοράκων οἴδεν διαφέροτας. Bergler thinks that a further pun is intended in the name Θέωλος quasi a teōs et διλυμι perdo, ut éξωλης, etc.: and compares the expression Θέωρον θεοσεθρία infra 418.

47. ἀλλόκοτος.] Portentous, or in Scottish phraseology, uncanny. The word is particularly applicable to strange and unnatural changes of form. Κράτης ἐπὶ ὑπεράτος ἡλλαγμένου καὶ τερατώδους, Phrynichus (προπαρακ. Σφιστ. MS. cited by Ruhnken, Timæus sub voc.) ; a passage
THE WASPS.

Sos. Methought beside him, on the ground, I saw
Then Alcibiades lisped out to me,
*Cwmarch! Theocryus has a cwearven's head.*

XANTH. Well lisped! and rightly, Alcibiades!

Sos. But is not this ill-omened, that a man
Being a man he straight becomes a crow:
Is it not obvious to conjecture that
He's going to leave us, going to the crows?

Sos. Shall I not pay two obols then, and hire
One who so cleverly interprets dreams?

XANTH. Come, let me tell the story to the audience

which Meineke seems to have overlooked
in his Fragmenta Comicorum Graecorum.

51. ες κώρακας.] The expression “going to the crows”—the equivalent of our vulgar phrase “going to the dogs”—supplied the material for innumerable jokes, see Peace, 117, and note there.

52. δῆ οξολὼ.] This seems to have been the recognized charge of these practitioners. Dindorf refers to Lobeck (Aglaophonos, p. 253), who cites Lucian Deorum Concilium, 12, θεοπλωδεί φεγ νευνίοις τούς δυόν οξολού εικε, and Max. Tyr. xix. p. 362, τών εν τοῖς κύκλοις άγειρότων οἱ δυόν οξολοί τῷ προστυχέντι ἀποθεσιέον. Limenerus in Alciphron iii. 59 (to which Dobree also refers), is more liberal. He dreamed that he was Ganymede clothed in princely apparel, and borne by an eagle to the gates of heaven, when lo! a thunderbolt fell, and as they came crashing downwards, the eagle was no longer an eagle but a carrion vulture, and the dreamer was no longer Ganymede in gorgeous array, but himself, the parasite Limenerus, as naked as his mother bore him. And he is prepared to give no less than two drachmas to any one of the tribe τῶν τούς άνείρους ύποκρίνοντα ύπιον-μένον, who will show him the interpretation of the dream.

1 54. τῶν λόγων.] Aristophanes uses λόγων, as Plautus argumentum, to denote not the actual plot or story which he is about to unfold, but the preliminary circumstances, a knowledge of which is requisite for the right understanding of the Play. See Peace, 50; where (as also in the Knights) Aristophanes follows the same inartificial method, which he here employs, for putting the audience in possession of these preliminary facts. The ἄλγη άτόθ ύπερθών πρώτων of the next line is similar to the *Huie argumento antelogium quidem hoc fauit* of Plautus, Menæchm. Prologue, 13.
57. Megaróðhen.] The Athenian dramatists were fond of contrasting their own cultivated and highly finished performances, with the rude and homely tricks which is given more fully by Aspasius on the Ethics, iv. 2 (to which Porson refers). And Aspasius adds, διασύρονται γὰρ οἱ Μεγαρεῖς ἐν κωμῳδίᾳ, ἐπεὶ καὶ αὐτοποιοῦνται αὐτῆς, ὡς παρ᾽ αὐτοῖς εὑρεθεὶσης (cf. Aristotle’s Poetics, 3; Müller’s Do-

rians, iv. chap. 7) εἶγε καὶ Σουσάριῳ ὁ κατάρξας κωμῳδίας Μεγαρεῖς᾽ ὡς φορτικοῖ τοῖς καὶ ψυχροὶ διαβάλλονται. And after referring to this passage of Aristophanes, he continues, ἀλλὰ καὶ Ἐκφαν-
tίδης παλαιότατος τῶν ἁρχαίων ποιητῆς φησι

Μεγαρικῆς κωμῳδίας

By or die, or sing and die,

τὸ δρᾶμα Μεγαρικῶν ποιεῖν.

And Brunck compares the expression Με-
garικά τις μαχανά in the Acharnians, 738.

58. κάρνα.] The Athenians employed κάρνα as the generic name for every species of nut. οἱ Ἀττικοὶ κοινῶς πάντα τὰ ἄκροδρα κάρνα λέγουσιν, Athenæus, ii. 38.

Brunck observes that the practice here disclaimed (though apparently adopted in the Peace, 962) is expressly censured in the Plutus, 797,

ἔπειτα καὶ τῶν φορτῶν ἐκφύγοιμεν ἃν.

οὐ γὰρ πρεπότε σὺ ἔστι τῷ διδασκάλῳ

σιχάδια καὶ τρωγάλια τῶν θεωμένων

προβαλλόντι, ἐπὶ τοῦτοις ἐπαναγκάζειν γελᾶν.

For in fact all this scrambling for bon-
bons, these stock jokes on Heracles, this Megaric buffoonery, formed part of the φύρτος, the vulgar rubbish which Aristophanes had endeavoured to sweep from the Athenian stage. See the Parabases of the Clouds, and the Peace, and the notes there. The φορτικοὶ were too
THE WASPS.

With just these few remarks, by way of preface.
Expect not from us something mighty grand,
Nor yet some mirth purloined from Megara.
We have no brace of servants here, to scatter
Nuts from their basket out among the audience,
No Heracles defrauded of his supper,
Nor yet Euripides besmirched again;
No, nor though Cleon shine, by fortune's favour,

strong for him however. He was un-
successful with his favourite comedy of
the Clouds, ὑπ' ἀνδρῶν φορτικῶν ἡττηθείς,
and he is now compelled to accommodate
himself in some degree to the lower
tastes of his audience, although his
Play is still, he protests, very far su-
rior to the ordinary φορτικὴ κωμῳδία.

60. Ἡρακλῆς.] ἐν τοῖς πρὸ τούτου διει-
δαγμένοι δράμασιν εἰς τὴν Ἡρακλέους ἀπλη-
στίαν πολλὰ προείρηται. ποιοῦσι δὲ τὸν
ἡρακλέα γελοίου χάμαν κεκλημένον εἰς δεῖπ-
νον καὶ δυσχεράινοντα διὰ τὸ βραδέας αὐτοῦ
παρασιθενατάμφα.—Scholiast; see Peace,
741, and the note there.

61. ἀνασελγαμένοις.] This word would
mean, if the passive participle, treated
insolently again, and if the middle, be-
having insolently again. The former
interpretation is generally adopted; and
having regard to the passive participle
in the preceding line, and to the charac-
ter in which Euripides is portrayed as
well in the Acharnians as in the later
plays of Aristophanes, I think that it
is undoubtedly the true one. The Schol-
liast explains the word by κατακομβοῦ-
μενος, ύβριζόμενος.

62. Κλέων.] At the time when the
Wasps was exhibited, there was an un-
usual stir and activity in the docks and
 arsenals of Athens; a great fleet was
being equipped in Piræus; a splendid
army was mustering in the city. They
were bound for the coasts of Thrace;
and the commander-in-chief was to be
none other than Cleon. His success at
Sphacteria had been followed by the
entire defeat of the Athenian troops
under their regular officers at Delium;
and now he was to be once more allowed
to try his fortune in the field of battle.
And had he again returned victorious, he
would no doubt have become the most
considerable personage in Hellas. The
conjunction of Demagogue and General
in one person had at all times been re-
garded as of evil omen to liberty; for, as
Aristotle says, ἕπτὸν ἄρχαίον, ὅτε γένοιτο
ὁ αὐτὸς δημαγωγὸς καὶ στρατηγός, εἰς τυρα-
νίδα μετέξαλλον, Pol. v. 5. It is to this
new and brilliant exaltation of Cleon that
Aristophanes is in my judgment alluding
in the text, and again in lines 1234, 5.
There is not the slightest ground for
Reiske's notion that 'Cleon' was the
original name of the Knights, and that
Aristophanes is here referring to the
success of his own comedy. As to μυ-
τοτεύσομεν see the note on Peace, 236.
65. ίμων οὐχὶ δεξιώτερον.] As had been the case, he means, with the Clouds.

68. οὔτι τοῦ τέγους.] Bdelylecon is sleeping on the flat roof of the house. Cf. Clouds, 1502; Lysistrata, 389, 395. And compare the ἐπὶ τοῦ δώματος, on the house-top, of the LXX, and Evangelists. The explanation of the Scholiast, ἐπὶ ύπερφόν, although adopted by every commentator, is unquestionably erroneous; it is manifest from 143—148 infra that Bdelylecon is actually on the roof; and indeed the line before us admits of no other interpretation.

74. 'Αμυνίας.] Aristophanes avails himself of the opportunity to make certain of the spectators suggest the vices to which they themselves were addicted.

Amynias was a gambler, Dercylus a drunkard, Nicostratus a slave to superstition. For Amynias, see the note on 1287 infra.

77. φιλο.] Lucian (Piscator 20), on his trial before Philosophy, is called upon to state his name and occupation. “I am a μυσταλαζόν,” he says, “and a μυσογής and a μυσοφενδής, and a μυσόνφος, and in a word μυσώ πάν τὸ τουμουτοδές εἴδος τῶν μιαρῶν ἀνθρώπων.” “Goodness!” says Philosophy, “what a lot of hates there are in your profession!” “That’s true,” says Lucian, “not but what I follow the opposite profession as well; that I mean, which begins with φιλό (λέγω δὴ τὴν ἀπὸ τοῦ φιλῶ τὴν ἄρχην ἔχουσαν); for I am φιλολήθης and φιλόκαλος.
THE WASPS.

Will we to mincemeat chop the man again. 
Ours is a little tale, with meaning in it, 
Not too refined and exquisite for you, 
Yet wittier far than vulgar comedy. 
You see that great big man, the man asleep 
Up on the roof, aloft: well that's our master. 
He keeps his father here, shut up within, 
And bids us guard him that he stir not out. 
For he, the father, has a strange disease, 
Which none of you will know, or yet conjecture, 
Unless we tell: else, if you think so, guess. 
Amyntias there, the son of Pronapus, 
Says he's a dice-lover: but he's quite out.

Sos. Ah, he conjectures from his own disease.

Xanth. Nay, but the word does really end with -lover. 
Then Sosias here observes to Dercylus, 
That 'tis a drink-lover. Sos. Confound it, no:

and φιλαπλοῦκός, and the like." With also Eur. Troad, 982, 3, 
the expression ἀρχή τοῦ κακοῦ compare 
τὰ μῶρα γὰρ πάντ᾽ ἐστὶν Ἀφροδίτη βροτοῖς, 
καὶ τοῦτον ἀρχώς ἀφροδίτης ἀρχεῖ θεᾶς.

78. ὅδε Σωσίας.] Apart from the question whether any spectator is likely to have borne the name of Sosias, there is, I think, quite sufficient to convince us that Xanthias is here mischievously putting words into the mouth of his fellow-slave; viz. (1) the identity of the name, 
(2) the use of the pronoun ὅδε, which could hardly have been intended to designate another Sosias farther from the speaker; (3) the disease mentioned, which was in fact the fellow-slave's disease, so that he too would be ἀφ' αὐτοῦ τὴν νόσον τεκμαρίμενος; (4) the ready retort of the fellow-slave, not repudiating but accepting the imputation; ὡς μεθύστης, says the Scholiast, ὁ οἰκετης ἐπαινεῖ τὴν μέθην; (5) the circumstance that Sosias is represented, not as guessing on his own account (like Amyntias and Nicostratus), but merely as prompting a spectator to make a wrong guess. And (6) it is to be observed that in each of these jests, one spectator, and one only, is held up to ridicule; and here we have the vice of winebibbing imputed to Dercylus.
αὐτὴ γε χρηστῶν ἐστὶν ἀνδρῶν ἡ νόσος.

Ξ. Νικόστρατος δ' αὖ φησιν ὁ Σκαμβωνίδης εἶναι φιλοθύτην αὐτὸν ἢ φιλόξενον.

Σ. μὰ τῶν κῦν', ὃ Νικόστρατ', οὐ φιλόξενος,

Ε. ἄλλος φλουρεῖτ' οὐ γὰρ ἐξευρήσετε.

εἰ δὴ πιθυμεῖ ἐδέναι, συγάτε νῦν.

φράσω γὰρ ἦδη τὴν νόσουν τοῦ δεσπότου.

φιληλιαστὴς ἐστὶν ὡς οὐδείς ἄνηρ,

ἐρᾷ τε τοῦτο τοῦ δικάζεων, καὶ στένει,

ἡμι αὐ 'πὶ τοῦ πρώτου καθίζηται ξύλου.

ὑπνοῦ δ' ὀρᾶ τῆς νυκτὸς οὐδὲ παστάλην.

ἡμ' δ' οὖν καταμύγη κἂν ἄχνην, ὦμος ἑκεῖ

ὁ νοῦς πέτεται τήν νύκτα περὶ τὴν κλεψφύδαν.

ὑπὸ τοῦ δὲ τῆς ψηφῶν ἡ' εἶχεν εἰωθέναι
tοὺς τρεῖς ξυνέχον τῶν δακτύλων ἀνύσταται,

ἐστὶν λυμανωτὸν ἐπιτιθεὶς νομηνία.

καὶ νὴ Δὲ ἢ ἢ ἤ γε ποὗ γεγραμμένον

81. Νικόστρατος.] The Scholiast says, ἐπτάεται οὖσος περὶ τὸς θυσίας καὶ μαντείας, and explains φιλοθύτης as follows:—Φιλοθύτης εἰσὶν οἱ δειαδαίμονες, καὶ ὄνομαν αὐτῶν τοὺς θεόν, νομίζοντες ἐξ τούτων ἀξιαθεῖς ἔσεσθαι. Scambouidae was an urban deme, belonging to the tribe Leontis.

82. φιλόξενον.] As regards Nicostratus, the joke appears to be exhausted with the epithet φιλοθύτης. The subsequent guess φιλόξενος is added for the purpose of satirizing the citizen of that name. Ὁ μὲν, says the Scholiast, πρὸς τὸν ἀγαθὸν τρόπον ἐπε τὸ φιλόξενος, ὁ δὲ ὡς κύριον (a proper name) ἗πασε. καὶ γὰρ ὁ Φιλόξενος ἑκομφαδεῖτο ὡς πόρνος. Εὐπολίς Πόλεσιν,

83. μὰ τῶν κῦν'.] This oath is here used as the most appropriate with regard to the shameless profligacy of Philoxenus. In later times it was known as the familiar oath of Socrates; but had it been popularly connected with that philosopher at the date of the Clouds, it would assuredly have formed a feature of the Socratic portrait there.

90. ἐπὶ τοῦ πρώτου ξύλου.] In the front row, and so nearest to the parties, the witnesses, and the advocates; a position
That's the disease of honest gentlemen.

Xanth. Then next, Nicostratus of Scampron says, It is a sacrifice- or stranger-lover.

Sos. What, like Philoxenus? No, by the dog, Not quite so lewd, Nicostratus, as that.

Xanth: Come, you waste words: you'll never find it out, So all keep silence if you want to know. I'll tell you the disease old master has. He is a lawcourt-lover, no man like him. Judging is what he dotes on, and he weeps Unless he sit on the front bench of all. At night he gets no sleep, no, not one grain, Or if he doze the tiniest speck, his soul Flutters in dreams around the water-clock. So used he is to holding votes, he wakes With thumb and first two fingers closed, as one That offers incense on a new moon's day.

If on a gate is written Lovely Demus,

which, in a court consisting of several hundred members, must have been an important consideration to a dicast anxious to take an active part in the proceedings. The expression is used in Acharnians, 25, with reference to the magistrates elbowing for the first places in the assemblies.

92. ἐκεῖ.] His mind returns in dreams to the court, and there (in the court, ef. infra 104, 765, 770, and not in somnis nor domi, as Richters supposes) flutters around the official water-clock, wherewith the speeches of the advocates were timed and limited.

95. τῶν τρεῖς ἕσσων.] τούτως γὰρ κατέχοντα τὰς ψῆφους οἱ δικασταὶ, τῷ μεγά-

λῷ (the thumb) καὶ τῷ λείχανῳ (the fore-finger, the scooper, ἀπὸ τοῦ λείχεων) καὶ τῷ μέσῳ.—Scholast.

97. γεγραμμένον.] Lovers seem at all times, if we can trust the poets, to have found a pleasure in writing the name of their beloved on such places as gates and walls and smooth-barked trees. The Thracian chieftain in the Acharnians (144) is reported to be so devotedly attached to the Athenians, that he spends his time in scribbling on the walls Ἀθη-

ναῖον καλόν. And ἑνδοὺ, says the Scholiast there, ἐραστῶν ἦν τὰ τῶν ἐφωμένων ὑστατα γράφειν ἐν τοῖς τοίχοις ἦ δενδροῖς ἦ φύλλοις, ὁὗτος "Ο δέινα καλός." καὶ παρὰ Καλλι-

μίχω
νίον Πυριλάμπους ἐν θύρα Δήμον καλῶν,
ίδιν παρέγραψε πλησίον "κηρύς καλός."
τὸν ἀλεξαρνών  Else. ὡς γ' ἀφ' ἑσπέρας, ἔφη
ὀψ' ἐξεγείρεσαν αὐτὸν ἀναπτεπεισμένου,
παρὰ τὸν ὑπευθύνου ἐχούτα χρήματα.
εὐθὺς δ' ἀπὸ δορπηστοῦ κέκραγεν ἐμβάδας,
κατείτ' ἐκείσ' ἐλθὼν προκαθεύδει πρὸ πίεν,
ὡσπερ λεπᾶς προσεχόμενος τῷ κίον.
ὑπὸ δυσκολίας δ' ἀπασι τιμῶν τὴν μακρὰν
ὡσπερ μέλιττ' ἢ βομβυλίος εἰσέρχεται,
ὑπὸ τοῖς ὅνυξι κηρῶν ἀναπτεπλασμένος.

Ἀλλ' ἐν ἰδίᾳ φλοιών κεκολαμμένα τόσα φορεῖτε
γράμματα, Κυδίσσην ὡσ' ἐρέναις καλήν.

So the fragment (101) is emended by Bentley and by Pierson from Aristaeetus, i. 10. Bentley in his note on Callimachus refers to the Amores, ascribed to Lucian (cap. 16), where a crazy devotee has fallen in love with the statue of Aphrodite at Cnidus; and soon every wall is inscribed with her name, and every tree proclaims 'Beautiful Aphrodite,' τοίχος ἁπάς ἐξεράσσετο, καὶ πᾶς μαλακὸς δέντρον φλοιῶν Ἀφροδίτην καλὴν ἐκήρυσσεν. The practice is mentioned by Virgil, Ovid, Propertius, and others. And English readers will remember the story of Orlando and Rosalind in Shakespeare's As You Like it.

98. νίον Πυριλάμπους Δήμον.] Demus, the son of Pyrilampes, was a young man of surpassing grace and beauty, and was at this time "the toast of all the town."
"We two," says Socrates to Callicles, in the Gorgias of Plato, cap. 37 (to which Bergler refers), "we two are in love, each with two persons; I with Alcibiades and Philosophy; you with Demus the son of Pyrilampes, and Demus the Athenian people. And just as you mould your own opinions to suit the views of your favourites; so must I listen to the voice of Philosophy, and form my opinions accordingly." Cf. Id. cap. 68, and Charmides, cap. 6. Many passages relating to this Athenian Apollo (as his admirers called him) and his father are collected by the Commentators here and on the Gorgias; Lysias, Orat. xix. De Bonis Aristoph. 27; Athenaeus, ix. cap. 56; Plutarch's Pericles, cap. 13; Brunck's Analecta, ii. 79; Libanius pro Salt. xix. p. 500 v. He was a man of rank and fortune; his father had been the intimate friend of Pericles, and both father and son were renowned peacock-fanciers. We hear of Demus in after-life as a trierarch, and receiving the present of a golden goblet as a
Meaning the son of Pyrilamp, he goes
And writes beside it *Lovely Verdict-box.*
The cock which crew from eventide, he said,
Was tampered with, he knew, to call him late,
Bribed by officials whose accounts were due.
Supper scarce done, he clamours for his shoes,
Hurries ere daybreak to the Court, and sleeps
Stuck like a limpet to the doorpost there.
So sour he is, the long condemning line
He marks for all, then homeward like a bee
Laden with wax beneath his finger-nails.

pledge of friendship from the king of Persia.

99. *κημός.*] This word, which is here
employed on account of its similarity to
the name of Demus, was the funnel
(made of wicker or basket work) through
which the dicasts dropped their votes
into the verdict-box. *κημός ἐστι πλέγμα
tι, δὲ οὗ τὴν δικαστικὴν ψῆφον καθισαν,*
Scholiast. ἐστὶ δὲ, says another Scholiast,
πλέγμα τι δικτυώδες καὶ ἳμμώδες, ἀνωθεν
πλατὺ, κάτωθεν στενῶν.

100. *ἀλεκτρωνία.*] ἐν ὑπερβολῇ τούτῳ.
ἐμέμφησο γὰρ τῷ ἀλέκτωρι, φησί, καὶ ταύτα
ἐπιέρας κράζοντι, ὡς βραδέως αὐτῶν ἐγείρει.
—Scholiast. With what follows Bergler
aptly compares the passage in the *Aulularia*
of Plantus iii. 4, where the cock had
been scratching about in the presence of
the intruding cooks, near the spot where
the crock of gold was hidden, and Euclio
says, “*Credo ego edepol illi mercedem*
*gallo politicos coqnos, Si id palam fecisset.*” As to the ὑπέιθενοι see the note
on 571 infra.

103. *κέκραγεν ἐμβαθὰς.*] *Soleas poscit*
as Horace, Sat. ii. 8. 77, says of a man
rising from supper.

105. *τῷ κίονι.*] Probably a pillar in the
vestibule of the court, on which (it may
be) the outside court-notices were sus-
pended.

106. *τιμῶν τὴν μακρὰν.*] When an
action had been decided against the de-
fendant, it remained for the judges to
pronounce the sentence. And in many
cases, the prosecutor and the prisoner
were each allowed to propose the penalty
to be inflicted. In such cases the judges
declared their opinions by drawing a line
on the *πυράκιον τιμητικὸν,* a tablet faced
with wax. Those who were in favour of
the severer penalty proposed by the pro-
secutor drew a long line, those who were
in favour of the lighter penalty sub-
tituted by the prisoner, drew a short line.
Philocleon’s ἰδουκλαία (see the note on
1356 infra) induced him to award in
every instance the penalty demanded by
the prosecution.
20

$\Sigma \Phi \ H \ K \ E \ \Sigma$.

Ψήφων δὲ δείσας μὴ δεθειν ποτὲ,
ι' ἔχοι δικάζειν, αἰγαλάν ἐνδον τρέφει.
τοιαυτ' ἀλέει' νοοθετούμενος δ' ἀεὶ
μᾶλλον δικάζει. τούτων οὖν φιλάττομεν
μοχλούσιν εὑρήσαντες, ὁς ἂν μὴ ἔφη.
ὁ γὰρ νῦσα αὐτοῦ τὴν νόσον βαρέως φέρει.
καὶ πρῶτα μὲν λόγοις παραμυθούμενος
ἀνέπειθεν αὐτὸν μὴ φορεῖν τριβόνιον
μαθ' ἐξιέναι θύρας'. ὃ δ' οὖν ἐπείθετο.
ἐπ' αὐτὸν ἀπέλου κακάθαιρ', ὃ δ' οὖ μάλα.
μετὰ τούτ' ἐκορυβαύντις'. ὃ δ' αὐτῷ τυμπάνῳ
ἀξιός εἴδεαζεν εἰς τὸ Καυνὸν ἐμπεσόν.
ὀτε δὴ δὲ παύταις ταῖς τελεταῖς οὐκ ὁφέλει,
διέπλευσεν εἰς Αἴγιμαν' ἐκτα ξυλλαβῶν
νῦκτορ κατέκλυσεν αὐτὸν εἰς 'Ασκληπιοῦ.

110. τρέφει.] The Scholiast says, ὡς
ἐπὶ ξιφὸν ἔφη τὸ τρέφει, but it is hardly
probable that there is any play on the
words αἰγαλάν and αἴγα, as Meineke
(Vind. Aristoph.) suggests; nor is it
probable that in the passage in which he
cites from Stobæus, Florilegium, 57. 4,

111. τοιαυτ' ἀλέει.] A witty parody, as
the Scholiast observes, on a passage in
Euripides (Sthenoboea, Fragm. x., Wagner's Fragm. Trag. Graec.),

116. μὴ φορεῖν τριβόνιον.] We shall
hereafter (1131) see with what difficulty
Bdelylecon succeeds on this point, even
after the successful course of treatment
applied in this play to his father.
118. ὃ δ' οὖ μάλα. Scil. ἐπείθετο.
119. ἐκορυβαύντις'.] Initiated him into

the wild orgies of Cybele, of which the
timbrel (τίμπανον) was the well-known
accompaniment. As Catullus writes,
in that rapid Galliambic metre which
Mr. Tennyson's Boadicea has for the
first time made familiar to English
cars,

Niveis citata cepit—manibus leve tympanum,
Tympanum, tubam, Cybele,—tua, mater, initia (Atys, 8).

And again,
THE WASPS. 21

Lest he lack votes, he keeps, to judge withal,
A private pebble-beach secure within.
Such is his frenzy, and the more you chide him
The more he judges: so with bolts and bars
We guard him straitly that he stir not out.
For ill the young man brooks his sire’s disease.
And first he tried by soft emollient words
To win him over, not to don the cloke
Or walk abroad: but never a jot he yielded.
He washed and purged him then: but never a jot.
Δ Corybant next he made him, but old master,
Timbrel and all, into the New Court bursts
And there sits judging. So when these rites failed,
We cross the Strait, and, in Ægina, place him,
To sleep the night inside Asclepius’ temple:

Sequinini
Phrygiam ad domum Cybelles—Phrygia ad nemora Deæ,
Ubi cymbalum sonat vox—ubi tympana rebant (Id. 19).

In the Lysistrata (388) Aristophanes
connects the timbrels of Cybele with
the worship of her son (see note on
line 9 supra), ὁ τυμπανιστός χοί πικνοῖ
Σαβάζτων.

120. Καών.] It is impossible now to
determine the names of the ten courts in
which the Athenian dicasts held their
sittings. The Scholiast here recognizes
four only: εἰσὶ δὲ ὁ, Παράβαυστον, Καών,
Τρίγωνον, Μέσον. The whole subject is
discussed by Schömann (Appendix de
Dicasteriis, Opuscula, vol. i. p. 220),
Fritzsche (De Sortitione Judicium), and
others, with great care, but without, as I
think, any satisfactory result. And it
seems not improbable that there were
never ten specifically appropriated courts.

but that the dicasts were from time to
time accommodated in any large halls or
other public buildings available and con-
venient for the purpose.

123. Ἀσκληπίου.] Sick persons were
placed to spend the night in the Temple
of Ascurapius, to be recovered of their
diseases. In the Plautus the experiment
is tried upon Plutus himself, with very
remarkable success. In the Curculio
of Plautus, a lover hastens to visit his
mistress, whilst Cappadox, into whose
power she has fallen, ¿μρoτσ λεμμελιοτίν Φαι
to Escolapii fano. He summons the bolts
to fly back and let his beloved pass
through. The serenade is a singular
one, and I venture to give a translation
of it:—
Bolts, bolts, I bow to you, each of you,
Ask you, petition you, pray and beseech of you,
Deign on a lover's entreaty to smile.
Dance, sweet bolts, all grace and activity,
Dance, like jugglers in Lydian festivity,
Dance, O dance from the staples awhile.
Dance from the staples, and send to me, send to me
Her who is draining my life-blood away.
O vile bolts, ye heed nor attend to me,
None of you listens or acts as a friend to me,
Stark and still in your places ye stay.

Their interview is terminated by the too speedy advent of the morn, and the
opening of the gates of the Temple to let the patients out. The scene of the
Curculio is laid in Epidaurus, which was the headquarters of the worship of
Æsculapius; but Ægina was partly inhabited by Epidaurian colonists, and
therefore naturally possessed a temple of the special Epidaurian divinity. See
Pansanias, ii. 30. 1.

124. κυκλίδι.] The κυκλίς was the little gate or wicket in the low rail,
δρύφακτοι, by which the space where the
dicasts sat was fenced off from the rest of the Court.

129. κολούω.] Jackdaws are still very common at Athens; they build their
THE WASPS.

Lo! with the dawn he stands at the Court rails!
Then, after that, we let him out no more.
But he! he dodged along the pipes and gutters,
And so made off: we block up every cranny,
Stopping and stuffing them with clouts of rag:
Quick he drove pegs into the wall, and clambered
Up like an old jackdaw, and so hopped out.
Now then, we compass all the house with nets,
Spreading them round, and mew him safe within.
Well, sirs, Philocleon is the old man’s name;
Ay truly; and the son’s, Bdelycleon:
A wondrous high-and-mighty mannered man.

Bdelycleon. Xanthias and Sosias! are ye fast asleep?


Bdel. One of you two run hither instantly,
For now my father’s got into the kitchen,

nests under the eaves of the houses.
Dodwell’s Tour, ii. 40.

134. ναι μὰ Δία.] The actor no doubt
pronounced the word Φιλοκλέων with an
intonation designed to bring out distinc-
tly the origin and meaning of the
name, “Cleon-lover;” and as the au-
dience give the expected laugh, he sub-
joins ναι μὰ Δία, “Ay by my troth it is,
so you need not laugh.” τῷ δὲ is used
δεικτικῶς, the speaker pointing to Bdely-
cleon on the top of the house. The names
of the two chief characters, Cleon-lover,
and Cleon-hater, disclose what (notwith-
standing the disclaimer in line 63 supr.)
is the real scope of the comedy before
us.

136. ὁ Σωσία καὶ Σωσία.] Their re-
veries are interrupted by the voice of
their master, calling angrily from the
housetop: εἰνἀπειθητικῇ φωνῇ τοῦτο φησιν,
says the Scholiast. The old dicast within
is growing restless as the time for the
sitting of the court approaches.

139. ἵππον.] ἰππὸς· μέρος τῆς οἰκίας
οὕτω καλεῖται, τὸ λεγόμενον παρ’ ἥμιν μαχε-
ρεῖον.—λέγεται δὲ κυρίος ἰππὸς ἡ κάμυνος.—
Harpocratin s. v. ἰππὸς κυρίος ἡ κάμυνος,
vὸν δὲ τὸ μαχερεῖον φησιν.—Scholiast.
See infra 837. Either meaning, kitchen
or furnace, will suit this passage equally
well. Philocleon may have crept into
the furnace, as Falstaff in the Merry
Wives of Windsor (iv. 2) is recommended
to “creep into the kiln-hole;” and whilst
his son is expecting that he will slip
through the τρήμα, the hole by which the
dirty water was discharged from the
bath into the street (αἱ γὰρ πῖκλαι, says
the Scholiast, τρύγλαι αἰχόν ἐπὶ τὴν ὀλέων


καὶ μυστολείται καταδεικνύωσ. ἀλλ' ἄθρει,
κατὰ τῆς πυῶλον τὸ τρήμ' ὅπως μὴ 'κδύσεται
σὺ δὲ τῇ θύρᾳ πρόσκευσο. ΣΩ. ταῦτ', ο δὲσποτα.

ΒΔ. ἀναξ Πόσειδον, τι ποτ' ἄρ' ἢ κάπνη ψοφεῖ;
όυτος, τίς εἰ σὺ; ΦΙ. καπνὸς έγωγ' εξέρχομαι.

ΒΔ. καπνὸς; φέρ' ἵδῳ ἥπιον τίνος σὺ. ΦΙ. συκίων.

ΒΔ. νη τῶν Δι' ὅσπερ γ' ἐστὶ δριμύτατος καπνῶν.
ἀτὰρ οὐκ ἐσερῆσεις γε; ποῦ 'σθ' ἢ τηλία;
δύου πάλαν' φέρ' ἐπαναθά σοι καὶ ἥπιον.
ἐνταῦθα νῦν ζήτει τιν' ἄλλων μηχανήν.
ἀτὰρ ἄδλιος γ' εἰμ' ὡς ἐτερός γ' οὐδεὶς ἁνύρ,
οὕτις πατρὸς νῦν Καπνίου κεκλήσομαι.

ΣΩ. νῦν την θύραν ὁδει. ΒΔ. πτεζέ νυν σφόδρα
eὐ καίνδρικός· καίῳ γ' ἄρ' ἐνταῦθ' ἐρχομαι.
καὶ τῆς κατακλείδος ἐπιμελεῖ καὶ τοῦ μοχλοῦ
φύλαττέ θ' ὅπως μὴ τὴν βάλανον ἐκτρῷξεται.

ΦΙ. τι δρίσετ'; οὐκ ἐκφρῆσετ', ὁ μιαρῶτατοι,

πρὸς τὸ τὸ ὄνωρ ἐξέρχεσθαι), the prisoner
is in fact chambering up the flue which
led from the furnace.

140. μυστολείται.] Cirennveagatur, hoc
et illue se versat, tanquam mus: bastile
about like a mouse. This is, in my
opinion, the genuine reading, and has
been corrupted by copyists into the
μυστολεῖ τι, μυστολεῖ τίς, and the like, of
the MSS, and editions.

143. ἡ κάπνη.] Philocleon in his de-
speration makes four distinct efforts to
escape: (1) through the chimney; (2) by
breaking open the front door; (3) by the
stratagem of the ass; and (4) by spring-
ing from the roof. All these efforts
being foiled, he retires to an upper
chamber and awaits in silence the ap-
proach of his associates.

144. καπνὸς ἐγωγε.] Philocleon speaks
from the chimney in a sepulchral voice.

145. συκίων.] δριμύτατος ὃ καπνὸς συκῆς
καὶ ἐρυθηοῦ καὶ εἰ τι ἄλλῳ ὀπώδεις' αἰτία δὲ
ἡ ὑγρότης.—Theophrastus, Hist. Plant.
v. 9. 5. Ἡ δὲ δριμύτητι τοῦ καπνοῦ κατὰ τὴν
ὑγρώτητι τὴν ἐκάστον διὸ καὶ ἀπὸ τῶν
συκίων δριμὺς· ὀπώδεστατον γάρ.—Id.
Fragm. de Iugê, segm. 72. τῆς συκῆς τὸ
ξύλον, ὀπώδεις ἐστιν' ὥστε καυμόμενοι μὲν
ἐκδιώκαι δριμύτατον καπνῶν.—Plutarch,
Symposiaca v. 9. These, I suppose, are
the passages to which Florent Chretien
in general terms alludes. There is also,
no doubt, a reference here to the in-
formers (συκοφάνται); whose name was
the source of so many Aristophanic
puns; and who seem to have been
regarded as the necessary concomitants.
THE WASPS.

Scurrying, mouselike, somewhere. Mind he don't
Slip through the hole for turning off the water.
And you, keep pressing at the door. Sos. Ay, ay, sir.

Bdel. O heavens! what's that? what makes the chimney rumble?
Hallo, sir! who are you? Philocleon. I'm smoke escaping.

Bdel. Ay, and there's no more stinging smoke than that.
Come, trundle back: what, won't you? where's the board?
In with you! nay, I'll clap this log on too.
There now, invent some other stratagem.
But I'm the wretchedest man that ever was;
They'll call me now the son of Chimney-smoked.

Sos. He's at the door now, pushing. Bdel. Press it back then
With all your force: I'm coming there directly.
And O be careful of the bolt and bar,
And mind he does not nibble off the door-pin.

Phil. (Within.) Let me out, villains! let me out to judge.

of an Athenian Law-court. And so Eustathius (cited by Brunck) long ago observed.

τοῖς δὲ τε φευκτέοις καπνίω τῶν κομικοῦν καὶ τῶν κωμικούν καὶ
αὐτῷ αὐτῶν τῶν εἶναι, καὶ
αινητῆτων δίκων άκτης, ἀλλὰ ψυχρὸν αὐτήν.—Eust. ad Odys. p. 1719.

151. Καπνίων.] Why Bdelycleon should have displayed so much disgust at the
prospect of being called νῦν Καπνίων is a mystery. There was, as the Scholiast
observes, a wine so called; a wine of Beneventum, so tart and bitter as to
bring tears into the eyes. Again, the old comedian Ephantides (mentioned in
the note on 57 supra) received the nick-
name of Καπνιώς from his age and obscur-
ity; see Hesychius s. v. But I do not see
that these suggestions afford any
solution of the difficulty. And it seems
to me more probable that Καπνίως was the
name of some disreputable Athenian of
the day; a name possibly quite unconnected with καπνός, smoke; and hence
the first syllable is long.

152. ΢Ω, νῦν τὴν θέραν θήλει.] So I
think we should read. Whilst the at-
tention of the besiegers is diverted to the
chimney, Philocleon attempts a sally
through the door. Sosias calls out;
and Bdelycleon at once descends to his
assistance.

155. βῆλων ἐκτρωγέται.] There is
probably here, as Conz and Mitchell
suppose, a play on the double meaning
of the word βῆλων, which signifies (1)
an acorn, and (2) a door-pin. It might
perhaps be translated the nut of the bolt.
δικασοῦτά μ', ἀλλ' ἐκφεύζεται Δρακοντίδης;

ΒΔ. σὺ δὲ τὸτο βαρέως ἄν φέροις: ΦΙ. ὁ γὰρ θεὸς
μαντευομένω μοῦχρησεν ἐν Δελφοῖς ποτὲ,
ὅταν τις ἐκφύγῃ μ', ἀποσκλήμαι τότε.

ΒΔ. Ἀπόλλων ἀποτρόπαιος, τοῦ μαντεύματος.
ΦΙ. ἢθ', ἀντιβολὸ σ', ἐκφρές με, μὴ διαρραγω.
ΒΔ. μὰ τὸν Ποσειδῶν, Φιλοκλέων, οὐδέποτε γε.
ΦΙ. διατρώξωμαι τῶννν ὂδαξ τὸ δίκτυον.

ΒΔ. ἀλλ' οὐκ ἔχεις ὀδόντας. ΦΙ. οἴμοι δείλαιοι:
πῶς ἂν σ τῶκτείναι; πῶς; δότε μοι ξύφος
ὁπος τάχιστ', ἢ πυκνίκων τιμητικῶν.

ΒΔ. ἀνθρώπος οὗτος μέγα τί δρασείει κακῶν.
ΦΙ. μὰ τὸν Δί' οὐ δήτ', ἀλλ' ἀποδόθαι βοῦλοραι
tὸν ὄνον ἅγων αὐτοῦ τοῖς καρθηλίοις;
νομηρία γὰρ ἄστων. ΒΔ. οὐκον κἂν ἐγὼ
αὐτὸν ἀποδοίμῃ δῆτ' ἂν; ΦΙ. οὐχ ὀσπέρ γ ἐγὼ.

ΒΔ. μὰ Δί', ἀλλ' ἀμεινον. ἀλλὰ τὸν ὄνον ἔξαγε.
ΞΑ. οἴαν πρόφασιν καθήκεν, ὡς εἰρωνικῶς,
ἐν αὐτὸν ἐκπεμψειας. ΒΔ. ἀλλ' οὐκ ἐστασὲν
ταύτη γ' ἐγὼ γὰρ ὑποθόμην τέχνωμένον.
ἀλλ' εἰσιών μοι τὸν ὄνον ἐξώγειν δοκῶ,
ὀπως ἂν ὁ γέρων μηδὲ παρακύψῃ πάλιν.

157. Δρακοντίδης.] Apparently some
noted culprit. The name was not an
uncommon one at Athens.

161. "Ἀπόλλων ἀποτρόπαιος." Bergler
compares Birds, 61, "Ἀπόλλων ἀποτρόπαιος
τοῦ χασμήματος. In such phrases as
"Ἀπόλλων ἀποτρόπαιος, Ἱπερκλείς ἀλεξίακε,
and the like, the epithet denotes the
attribute in respect of which the invo-
cation is made. ἀποσκλήμα, properly
to wither away, die of hunger, frequently
means simply to perish. See Hems-

165 170 175

terhuys on Lucian's 27th Dialogue of
the Dead.

168. μέγα τί δρασείει κακῶν.] δρᾶν τι
κακῶν, κακῶν τι ποιήσαι are expressions
used infra 322, 340, with reference to
that diastic vengeance which Philo-
cleon's call for his πυκνίκων τιμητικῶν (cf.
ad 106 supra) showed that he was even
now contemplating.

171. νομηρία.] ἔδος ἢν 'Αθήναν ἐν
νομηρία παράσκευα.—Scholiast. Espe-
cially were slaves bought and sold on that
What, shall Dracontides escape unpunished!

**Bdel.** What if he should? **Phil.** Why once, when I consulted The Delphian oracle, the God replied, That I should wither if a man escaped me.

**Bdel.** Apollo shield us, what a prophecy!
**Phil.** O let me out, or I shall burst, I shall.

**Bdel.** No, by Poseidon! no, Philocleon, never!
**Phil.** O then by Zeus I'll nibble through the net.

**Bdel.** You've got no teeth, my beauty. **Phil.** Fire and fury! How shall I slay thee, how? Give me a sword, Quick, quick, or else a damage-cessing tablet.

**Bdel.** Hang it, he meditates some dreadful deed.
**Phil.** O no, I don't: I only want to take And sell the donkey and his panniers too.

'Tis the new moon to-day. **Bdel.** And if it is, Cannot I sell them? **Phil.** Not so well as I.

**Bdel.** No, but much better: drive the donkey out.

**Xanth.** How well and craftily he dropped the bait To make you let him through. **Bdel.** But he caught nothing That haul at least, for I perceived the trick. But I will in, and fetch the donkey out.

No, no; he shan't come slipping through again.

day. In the Knights (43) Cleon is represented as a Paphlagonian slave, whom the Athenian Demus had purchased τῆς πρωτέραν νομμύρια. In Alciphron's Epistles (iii. 38) a master complains that a strong lusty Phrygian slave whom he had purchased τῆς ἑνίκαν νέα, and had therefore named Νομφηρίων, was turning out a dead loss (λαμπρὰ ξημία: cf. Acharnians, 737), sleeping like an Epimenides, and eating like four hedgers and ditchers; whilst in 1d. iii. 61, a ruined spendthrift bewail the treatment he receives from a mere νωνοὺς ἡμὸ, the son (he understands) of some barbaric mother: Σκυθίδος ἀγαθή ἦ Κολχίδος ἐν νομμύρια ἐφημενής.

174. καθήκειν. *Dropped, let down, as an anchor, a plummet, a fishing-line. Here it is used in the last sense, and the metaphor is continued in Bidelecoleon's answer. The Scholiast refers to the proverb (Thesm. 928) αὕτη μὲν ἡ μήρινθος οὐδὲν ἐσπάσεν, and explains ταύτῃ by τῆς προφήσει.*
καῦθων, τί κλαίεις; ὃτι πεπράσει τίμερον;
βάδιζε θάττων. τί στένεις, εἰ μὴ φέρεις
'Οδυσσέα τιν'; Ἑ. ἀλλὰ ναὶ μὰ Δία φέρει
κάτω γε τούτωι τιν᾽ ὑποδεδυκότα.

ΒΔ. ποίον; φέρ᾽ ἵδωμαι. Ἑ. τούτωι. ὉΔ. τουτὶ τὶ ἦν;
tὸς εἰ ποτ' ὀνθρώπῳ, ἐτεὸν; 
ΦΙ. ὄντις νὶ Δία.

ΒΔ. ὄντις σὺ; ποδατός; 
ΦΙ. Ἡθάκος Ἀποδρασιπτίδου.

ΒΔ. ὄντις μὰ τὸν Δί οὐ τὶ χαίρνοις γε σὺ.
ὑφελκε θάττον αὐτῶν. ὡ μιαρώτατος;
ἀν ὑποδεδυκεν᾽ ἀστ' ἐμοὺ ἀνάλλεται
ὁμοίατοσ κλητῆρος εἶναι πολύρ.

ΦΙ. εἰ μὴ μ᾽ ἐώσεθ᾽ ἣςύχος μαχοῦμέθα.

ΒΔ. περὶ τοῦ μαχεῖ νῦν δήτα; 
ΦΙ. περὶ ὄνου σκιάς.

ΒΔ. πονηρὸς εἰ πόρρω τέχνης καὶ παράβολος.

179. καῦθων.] Bedlycleon goes to the
door, and immediately returns with the
donkey. But his father has meanwhile
bethought him of the old Homeric legend,
and is clinging on beneath the ass, as
Odysseus clung on beneath the large
and fleecy ram to escape from the
blinded Cyclops. The ass moves slowly
and heavily out, like the over-weighted
ram which bore the wily Ithacan. It
must be remembered that in Hellenic
houses the stables were just inside the
hall-door. Vitruvius, v. 10, sec. 50 (ed.
Poleni).

184. ὄντις.] This was the name which
Odysseus assumed in the cave of Poly-
phemus, and which proved of essential
service in assisting his escape. The
story is told in the Ninth Book of the
Odyssey and in the Cyclops of Euripides.

185. Ἀποδρασιπτίδου.] πέπλακε τὸ
ὄνομα ἀπὸ τοῦ ἀποδράσατι.—Scholiast.

189. κλητήρος.] κλητήρες οἱ καλοῦντες εἰς
tὸ δικαστήριον πάντας. σημαίνει δὲ ἡ λέξις
cαὶ τὸν μάρτυρα.—Scholiast. See the note
on 1408 infra. But comparing the
passage before us with 1310 infra, I can-
not help suspecting that in the Athenian
slang of the period, a donkey must have
been sometimes styled κλητήρ, a caller,
perhaps from its loud discordant bray.

191. περὶ ὄνου σκιάς.] I. e. περὶ μηδενός,
says the Scholiast. For ὄνου σκιά was a
proverbial expression, used by Sophocles,
Plato, and many other writers, to deno-
te the veriest trifle. The well-known story
from which it was derived is said (and
the anecdote is repeated by a Scholiast
here), to have been employed with great
effect by Demosthenes before an Athen-
nian dicastery. He was defending a
Donkey, why grieve? at being sold to-day?
Gee up! why grunt and groan, unless you carry
Some new Odysseus there? XANTH. And, in good truth,
Here is a fellow clinging on beneath.

BDEL. Who? where? XANTH. Why here. BDEL. Why what in the world is this?
Who are you, sirrah? PHIL. Noman I, by Zeus.

BDEL. Where from? PHIL. From Ithaca, son of Runaway.

BDEL. Noman I promise to no good you'll be.
Drag him out there from under. O the villain,
The place he had crept to! Now he seems to me
The very image of a somnpour's foal.

PHIL. Come now, hands off: or you and I shall fight.

BDEL. Fight! what about? PHIL. About a donkey's shadow.

BDEL. You're a born bad one, with your tricks and fetches.

prisoner on a capital charge, and observed that the judges were listless and inattentive. Thereupon he said, "Gentlemen, I have an amusing tale to tell you. A man hired an ass to take him from Athens to Megara. The sun was so hot at noon that he got off and sat down beneath the shadow of the ass. The driver objected. 'What, man,' cried the traveller, 'did I not hire your ass for the day?' 'Ay truly,' replied the driver, 'to carry but not to shelter you.' Each party insisted on his view of the bargain, neither would give way, and finally they went to law about it." The orator ceased, but the judges elamoured to know the result of the dispute. "What!" said Demosthenes, reascending the bema, "are ye so interested in a dispute about a donkey's shadow (ὑπὲρ ὄνου σκιάς), and yet in a matter of life and death (ὑπὲρ ψυχῆς) will not even take the trouble to listen?" However, to my mind the notoriety of the proverb strongly militates against the literal accuracy of the anecdote.

192. πάρρω τέχνης.] πάρρω involves the notion of an advance forward; and, when used with a genitive, may mean either 'far advanced in,' or 'far advanced from.' It is quite possible therefore that πάρρω τέχνης might signify, as Mitchell says, far advanced in artifice. But on the whole I agree with the Scholiast, and the general body of commentators, in taking it as equivalent to ἀτεχνώς. The expression is of course applied not to Philocleon (who is full of tricks, τεχνώμενος, supr. 176), but to his πονηρία, which is not artificial, but natural and genuine. Οἶκ ἀπὸ τέχνης τυὸς πονηρῶς εἶ, says the Scholiast, οὖν ἀπὸ μελέτης, ἄλλα
ΦΙ. ἐγὼ πονηρός; οὐ μὰ Δ', ἀλλ' οὖκ οἶεότα σὺ νὼν μ' ὤντ' ἀριστων' ἀλλ' ἱσως, ὅταν φάγης ὑπογάστριον γέροντος ἡλιαστικόν.

ΒΔ. ὦθει τὸν ὄνον καὶ σαυτὸν εἰς τὴν οἰκίαν.

ΦΙ. ἦν ἡμικασταί καὶ Κλέον, ἀμύνατε.

ΒΔ. ἐνδον κέκραξθι τῆς θύρας κεκλεισμένης. ὦθει σὺ πᾶλιν τῶν λίθων πρὸς τὴν θυραν, καὶ τὴν βίλανον ἐμβαλλε πάλιν εἰς τὸν μοχλόν, καὶ, τῇ δοκφ' προσθείς, τὸν ὀλμον τὸν μέγαν ἀνύσας τι προσκύλιε γ' ᾿ΣΩ. οἴμοι δεῖλαιος; τέθει ποτ' ἐμπέπτωκε μοι τὸ βόλιον;

ΞΔ. ἱσως ἀνοθεν μὺς ἐνέβαλε σοι ποθεν.

ΣΩ. μὺς; οὐ μὰ Δ', ἀλλ' ὑποδομεῖνς τις οὔτοι ὑπὸ τῶν κεραμίδων ἡλιαστῆς ὄρφιας.

ΒΔ. οἴμοι κακοδαίμον, στροθός ἀηρ γῆγεται: ἐκπτήσεται, ποῦ ποῦ 'στι μοι τὸ δίκτυον; σοῦ σοῦ, πάλιν σοῦ. νὴ Δ' ἢ μοι κρεῖττον ἧν τηρεῖν Σκιώνην ἀντὶ τοῦτον τοῦ πατρός.

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φύσει. Παράβολος is 'desperate, reckless.'

195. ὑπογάστριον.] Bdelecleon had likened the old man to the foal of an ass, and called him πονηρός, which Philocleon understands in the sense of corrupt tainted meat (ἐγούσις πνεύς καὶ πονηρὰ κρέα ἀντὶ τοῦ σαπρᾶ. — Scholiast), and retorts, "Wait till you taste my ὑπογάστριον." For the stuffed paunch of an ass was accounted a delicacy at Athens.

197. Κλέον.] So infra 409 the ἡμικασταί, preparing for battle, at once send for aid to Cleon, their powerful patron (ὁ κηδεμών, infra 242). And so conversely in Knights, 255, the great demagogue himself, on the first approach of danger, summons his friends and supporters, the dicasts, to stand by him in the impending conflict.

201. τῇ δοκφ' προσθείς.] τὴν δοκίν would no doubt, as the Scholiast remarks, afford a more natural and easy construction; but προσθείς seems to be used intransitively or with τὴν θύρα understood, making fast with the beam. Dobree renders it, 'And putting the door to, with the beam against it, roll the great mortar to the foot of the beam.' The μοχλὸς or bar which, since line 154, had been removed to permit the egress of the donkey, is to be replaced in its natural position across the door, and the βίλανος shot through it into the socket behind.
THE WASPS.

PHIL. Bad! O my gracious! then you don't know yet
How good I am: but wait until you taste
The seasoned paunchlet of a prime old judge.

BDEL. Get along in, you and your donkey too.
PHIL. O help me fellow-dicasts: help me, Cleon!
BDEL. Bellow within there when the door is shut.
Now pile a heap of stones against the door,
And shoot the door-pin home into the bar,
And heave the beam athwart it, and roll up,
Quick, the great mortar-block.  Sos. (Starting.) Save us! what's that?
Whence fell that clod of dirt upon my head?

XANTH. Belike some mouse dislodged it from above.
SOS. A mouse?  O, no, a rafter-haunting dicast,
Wriggling about behind the tiling there.

BDEL. Good lack! the man is changing to a sparrow.
Sure he'll fly off: where, where's the casting-not?
Shoo! shoo there! shoo! 'Fore Zeus, 'twore easier work
To guard Scione than a sire like this.

Then the δοκός or beam (a large timber-prop, usually called the ἀντίβάτης or Resister) is to be fixed against it; and, finally, the great ἄλυος is to be rolled up, as a support to the δοκός.  If ἄλυον were, as it used to be considered, the accusative after προσθέω, we should be obliged, with Mitchell, to suppose that the speech was left unfinished, being interrupted by the sudden ejaculation of Sosias; but this can scarcely be right.

202. οἵμων δείλαως.] As they are still securing the door, Sosias is startled by something falling upon his head. Philocleon has in fact shifted his position, and has now emerged like a στροφόθος upon the top of the house.

206. ὄροφιας.] This was the special epithet of a race of snakes, which infested the rafters and roofs of Greek houses. Hesychius s.v.; Pollux, v. 7. 120; Eustathius on Odyssey, ii. 337. The Scholiast's idea that the epithet was applied to mice as well as to snakes seems to be quite groundless, and is probably derived from a faulty interpretation of the passage before us. Conz suggests that there is a pun in the word ἱλιαστῆς, "quod sumi possit de serpente apricante," but he forgets that the sun has not yet risen.

210. Σκιών.] Scione, on the peninsula of Pallene, was at the time closely besieged by a large Athenian force. The
siege had been commenced in the preceding year; a wall of circumvallation had been drawn around the doomed town; and its inhabitants were cut off from all communication with the outer world. Yet they held out for two years; and the summer of B.C. 421 was far advanced before they were reduced to surrender. The story of this little town, its bright hopes and tragical end, is one of the saddest episodes in the pages of Thucydides.

213. ὄσον ὄσον στήν.] The double ὄσον here seems mainly due to the drowsiness of the speaker, though ὄσον ὄσον, in time, acquired a distinct meaning of its own: eti γὰρ μικρὸν ὄσον ὄσον, ὁ ἐρχόμενος ἦσει, καὶ οὗ χρονεὶ ὁ δὲ δίκαιος ἐκ πίστεως ζήσεται.—Hebrews x. 37. Ad—hoc modicum aliquantulum, qui venturus est veniet, et non tardabit: justus autem meus ex fide vivet. With στήν, 'a drop of sleep,' compare the ἰσακὸς ἄργυριον of Peace, 121, and the "gutta argenti" of Plantus, Pseudolus i. 4. 4.

216. ὃρθρος βαθὺς.] The dim twilight that precedes the dawn. Plato in the

Protagoras reckons it as a part of the night-season. τῆς παρελθοῦσας νυκτὸς αυτης, ετὶ βαθὺς ὃρθρος, 310 a. The phrase is used again by Plato (Crito ad init.: the two passages from Plato are cited by Mitchell); by St. Luke (Evang. xxiv. 1); by Theocritus (Epithalamium Helena, 14); and by other writers. Mr. Culverley, in his pleasant version of Theocritus, is misled by the ordinary meaning of βαθὺς into translating ὃρθρος βαθὺς 'deep into the day.' But the epithet βαθὺς implies that the thick dulness of night has not yet yielded to the clear transparency of day. So when the shades of evening are closing and deepening into night it is ἐσπέρα βαθεία (Achilles Tatius, ii. 18; Heliodorus, v. 21); night itself is νεῖξ βαθεία (Plutarch de Pyth. Orac. ad init.; Heliodorus, viii. 12); and in the depth or dead of night we are ἐν βαθυτάτῃ νυκτί (St. Chrys. Hom. x. in Matt. 146 c). One of the meanings attributed by Hesychius to βαθυς is μελαν, which may possibly refer to this very usage. That it was still dark is plain from the ensuing scene.
Sos. Well but at last we have fairly scared him in, 
He can’t slip out, he can’t elude us now, 
So why not slumber just a—just a—drop?

Bdel. Slumber, you rogue! when in a little while 
His fellow-justices will come this way 
Calling him up. Sos. Why sir, ’tis twilight yet.

Bdel. Why then, by Zeus, they are very late to-day. 
Soon after midnight is their usual time 
To come here, carrying lights, and warbling tunes 
Sidono-Phrynich-beautiful-antique

219. μενριζουσα μελη.] For old men, as they walked together through the streets of Athens, used frequently to chant in chorus some favourite and popular old song. This was especially the habit of country people who chanced to be abiding in the city. And Praxagora in the Ecclesiazusæ, 277, 8, when training her female conspirators to pass off as men, instructs them to do the like:

βαλιζετ’ ἄδουσαι μέλος
πρεσβυτικὸν τι, τὸν τρόπων μυοῦμεναι
τὸν τῶν ἀγρόικων.

220. ἀρχαομελησιδωνοφρυνιχήρατα.] ‘Charming old songs from the Phœnissæ of Phrynichus.’ πεποίηται ἡ λέξις παρὰ τὸ ἀρχαῖον καὶ τὸ μέλος καὶ τὸ Σιδῶν καὶ τὸ Φρύνικος καὶ τὸ ἑρατον.—Scholiast. Phrynichus was the favourite tragedian of the Athenian stage, until in his later years he was somewhat eclipsed by the rising splendour of Æschylus. His tragedies were of a lyrical character, full of dance and song. The actor said little, but the chorus poured forth melody after melody, strung together like beads on a necklace: see Frogs, 910—915, “Phrynichus, says the Scholiast on this place, had a mighty name for making of songs: and in another place, He was admired, says he, for the making of songs [Schol on Birds, 750]; they cry him up for the composing of tunes; and he was before Æschylus [Schol. on Frogs, 910]. ’Tis a problem of Aristotle’s [Probl. xix. 13] Why did Phrynichus make more songs than any tragedian now-a-days? And he answers it, Was it because at that time the songs (sung by the chorus) in tragedies were many more than the verses (spoken by the actors)?’—Bentley, Dissertations on Phalaris, sec. xi. (Some of Bentley’s remarks on Phrynichus have so important a bearing on the Wasps that I have given them in full at the end of the Play). The songs of Phrynichus are repeatedly mentioned by Aristophanes, and always in terms expressive of the warmest admiration: cf. inf. 269;
Birds, 749; Thesm. 164—6; Frogs, 1299. In the Birds he is likened to a bee, culling from the music of the nightingale the sweets of immortal song: a simile which, it must be confessed, is strongly in favour of reading -μελη- for -μελι- in the second limb of the compound word here; and indeed the reading has much to recommend it, and is supported by very considerable authority, but it is not now found in the best Aristophanic MSS. The Phœnissæ was probably acted about fifty-four years before the Wasps; and was therefore first witnessed by the chorus in that fresh early youth (see note on 236 infra) when the mind is most susceptible, and the memory most retentive. It was similar in plot to the Persæ of Æschylus (see Bp. Blomfield’s preface to the latter Play), and derived its name from a chorus of Sidonian damsels, who doubtless poured forth a succession of plaintive and tender threnodies over their sailor relatives who had fallen in the battle of Salamis. Very few fragments of the Phœnissæ remain: the Scholiast here gives two, καὶ Σιδώνους προλυπόντα τὸν ναὸν, and Σιδώνιον ἀστυ λυπόνσα. See Wagner’s Fragm. Trag. Grec. vol. iii. p. 8, and Müller’s Literature of Greece, xxi. 7.

222. τῶν λίθων βαλλήσωμεν.] There were plenty of stones all ready to their hand, see 199 supra. But as to βαλλή- σωμεν, Bdelycleon reminds him that the dicasts also βάλλουσιν (inf. 227), though in a different manner.

230. ΧΟΡΟΣ.] The actors withdraw to their original positions, and after a short pause the CHORUS make their appearance. οἱ τοῦ Χοροῦ ἀλλήλοις ἐγκελευμένοι
THE WASPS.

Wherewith they call him out.  Sos. And if they come,
Had we not better pelt them with some stones?

BDel.  Pelt them, you rogue! you might as well provoke
A nest of wasps as anger these old men.
Each wears beside his loins a deadly sting,
Wherewith they smite, and on with yells and cries
They leap, and strike at you, like sparks of fire.

Sos.  Tut, never trouble, give me but some stones,
I'll chase the biggest wasps-nest of them all.

Chorus.  Step out, step out, my comrades stout: no loitering, Comias, pound along,
You're shirking now, you used, I vow, to pull as tough as leathern thong,
Yet now, with ease, Charinades can walk a brisker pace than you.
Ho! Strymodore of Contylé, the best of all our dicast crew,
Has old Euergides appeared, and Chabes too from Phyla, pray?

την Πάροδον ποιοῦνται.—Scholiast. They
are dressed up to resemble Wasps, and
are armed with formidable stings. In
their youth they had fought bravely for
Athens, but now they are decrepit
necrominous old men, earning a scanty
subsistence by their dicastic pay. The
Coryphaeus is mustering his troop, and
exhorting them, by every argument he
can suggest, to quicken their palsied
footsteps. They pick their way slowly
on, their sons carrying lanterns by their
side; and everywhere the contrast be-
tween their public self-importance and
domestic penury is sharply and vividly
brought out. And their entrance is
made, not to the brisk trochaic move-
ment, but to a slow, halting measure,
the iambic tetrameter catalectic. In the
translation, to avoid the necessity of a
double rhyme, I have added a syllable
both to this metre and to the long
Aristophanic lines.

231. ἰμᾶς κίνειος.] This may mean
either a dog's leash, or a dog-skin strap.
The former interpretation is adopted by
Schneider (Index Graecitatis in Xen.
Opusc. s. v. ἰμᾶς) and Mitchell; the latter
by the Scholiasts, Elmsley (at Aech. 724),
and the Commentators generally. And
the analogy of βίεως (βιονιων ἰμᾶς,
Homer's Iliad xxiii. 321), ἀπέρειος (of
tough bull's-hide) and the like, seems to
me almost conclusive in favour of the
latter interpretation.

232. Χαρινάδης.] On the names Κωμίας
and Χαρινάδης see note at Peace, 1142.
Contylé and Phyla are two Attic
demes, the former seldom, the latter
very frequently, mentioned in ancient
writers. Ἐστὶν ποίνταιβα, Is he any-
where here?
πάρεσθ', ὁ δὴ λοιπὸν γ' ἐτ' ἐστίν, ἀππαπαί παπαίαξ, ἡμεῖς ἐκείνης ἡμεὶς ἐν Βυζαντίῳ ἔνυπκεν
φρονουσ᾽ ἐγὼ τέ καὶ σὺ κατὰ περιπατοῦν τοῦ ἀρτοπωλίδος λαθῶντ᾽ ἐκλέψαμεν τὸν ὄλμον,
καθ᾽ ἡμοῖον τοῦ κορκόρου, κατασχίσαστε αὐτὸν.
ἀλλ᾽ ἐγκονόμεν, ὄνδρει, ὡς ἔσται Λάχητι νυνί
συμβλον ἐς φασὶ χρημάτων ἔχειν ἀπαντεις αὐτῶν.
χθές οὖν Κλέων ὁ κηδεμῶν ἠμῖν ἐφείτ᾽ ἐν ὄρᾳ
ἡκειν ἔχοντας ἱμερῶν ὀργῆν τριῶν ποιηρῶν

235. πάρεσθ', ὁ δὴ λοιπὸν;] ὡς ἐστὶν ὑπὸ
λοιπὸν ἡμῶν ἡμοῖον. οἷον τὸ λοιπῶν καὶ τὸ
λείψανον τοῦ συντήματος ἡμῶν (οἵ τῶν ὀπίσω)
πάρεστι.—Scholiast.

236. Βυζαντίῳ.] All the military re-
miniscences of the chorus go back to the
heroic times which culminated in the
victories of Cimon about half a century
before. The capture of Byzantium (Thuc.
i. 94), the conquest of Ναξος (infra 355,
Thuc. i. 98), and the storming of many
cities of the Medes (infra 1608), all
belong to those last splendid efforts of
Panhellenic patriotism.

239. τοῦ κορκόρου.] This is thought
to be the anagallis avvensis of Linnaeus,
our pimpernel. The genitive is in accord-
ance with the Attic usage, of which such
phrases as κατέαγη τοῦ κρανίον are perhaps
the most familiar examples; καὶ τοῦτο
Ἄττικον, says the Scholiast on Lucian's
Timon, 48, αὐτόν γὰρ αἱ ἐπὶ μέρους εἰσώθαι ἐλεγεν,
"ἐφαγον τοῦ ἁρπον," "ἐπιον τοῦ
οίων," οὐτως οὖν καὶ κατέαγα τοῦ κρανίον." 
Cf. infra 1428. On the succeeding words,
kataxχίσαντες αὐτῶν, the Scholiast rightly
observes, τῶν ὄλμων ἐνοπλοιτί, οὐ γὰρ τῶν
κυμάρων. The ὄλμος, which here probably
means the θνεῖα στρογγύλη (Clouds, 670),
wherein bread was kneaded, was cut up
by the young freebooters into σχίζω or
firewood. These stern administrators of
the law are as pleased to recount the
lawless feats of their youth, as was
Justice Shallow in Shakespeare's King
Henry the Fourth. See infra 354.

240. ἔσται Λάχητι.] ἡ δίκη, ἡ τιμωρία,
ἡ τοιοῦτον τι, says the Scholiast. The
mysterious vagueness of the language
makes it all the more impressive.
Laches, a rude gallant soldier of the
Lamachus type, had been despatched
with twenty ships to Sicily, b.c. 427,
nearly five years before the date of the
Wasps. The expedition was sent out in
answer to the memorable embassy from
Leontini, of which the sophist Gorgias
had been the rhetorical spokesman (Dio-
dorus, xii. 53; Plato, Hippias Major, 282
a), and to which Aristophanes in the
Parabasis of the Acharnians (636—640)
is supposed to refer (Ranke, Vit. Aristoph.
§33, Thiersch); but the commanders were
instructed to take advantage of any
opening which might increase the in-
fluence of Athens and tend to the ulti-
Ah! here it strains, the poor remains, alas! alas! alack the day,
Of that mad set, I mind it yet, when once we paced our nightly round,
In years gone by, both you and I, along Byzantium's wall, and found
And stole away the baker's tray, and sliced it up, and chopped it well,
A merry blaze therewith to raise, and so we cooked our pimpernel.
On, on again, with might and main: for Laches' turn is come to-day:
Quick, look alive, a splendid hive of wealth the fellow's got, they say.
And Cleon too, our patron true, enjoined us each betimes to bring
Of anger sore, an ample store, a good three days' provisioning:

mate subjugation of Sicily (Thuc. iii. 86).
Laches, however, effected little in this respect; and two years later he was
superseded by Pythodorus (Thuc. iii. 115): εἰκός ὄν, says the Scholiast, μετα-
κληθήμα αὐτῶν ἐπὶ τὴν κρίσιν ἡς νῦν ὁ Κομικὸς μημονεῖ. Such was certainly
the fate of his successors, who were fined or banished for accepting bribes (Thuc.
iv. 65). And there can indeed be no doubt that Aristophanes is here alluding
to a real historical incident, and that Laches was in fact accused by Cleon of
peculation in his command; his real offence being, according to our poet,
that although he had made 'a pot of money' (σύμβλον χρημάτων), he had not
admitted his accuser to a share of his gains. Compare Knights 438—440. The
charge, however, appears to have made
but little impression; for we find Laches,
soon after his recall from Sicily, and thenceforward to the end of his life,
holding a high and honourable position in the Athenian Republic. It was he
who, in the spring of B.C. 423, a year before the date of the Wasps, was put
forward to move the confirmation by the

Assembly of the one year's truce with
the Spartans (Thuc. iv. 118); for whose
military prowess he seems to have en-
tertained a profound respect (Plato, Laches,
cap. 6); and five years afterwards he
fell fighting against them in the battle of
Mantineia, a battle disastrous, but no way
inglorious, to the Athenian arms (Thuc.
v. 61, 74). We shall have by and by,
in burlesque, a full account of the trial ἐ
Κλέων κατὰ τοῦ Δάχτυς, and the reader is
referred to the notes there for a further
consideration of the life and character of
Laches.

242. ἐν ὀρᾷ.] Betimes. Richter, whose
work is full of the most unaccountable
blunders, assigns, apparently with ap-
probation, to χθές the gloss ταχέως,
which the Scholiast of course intended
for ἐν ὀρᾷ. The words of the Scholi-
ast are ὄρα δὲ νῦν οὐχ ὁ καιρός, ἄλλα
ταχέως.

243. ἡμερῶν τριῶν.] In the ordinary
proclamation which called out soldiers for
active service, they were required to bring
with them 'three days' rations' (ἥκειν
ἐχοντας σετί ἡμερῶν τριῶν). See the note
on Peace, 312. The phrase ὄργην πωμῆν

THE WASPS. 37
recurs in Lysistrata, 1023. And with ήλικες in verse 245 compare inf. 728.
247. λίθων.] See note on 222 supra. The MSS. and editions vary between λαθῶν and λίθων; but I have adopted Reisig's compromise of λίθων on two grounds, (1) because it would be more easily corrupted into the two MS. readings than either of them into the other: and (2) because Aristophanes may well be mimicking some such passage as those to which Reisig refers.

μὴ τις πολιτῶν ἐν τρίβῳ φαντάζεται (Eur. Phen. 92).

Φράση, φολάσσων, μὴ τις ἐν στίβῃ βροτῶν (Iph. in Taur. 67).

See note on 3 supra. And as to the phrase κακῶν τί δράση see the note on 168 supra.

248. The lights begin to grow dim.

And the metre changes from the ordinary iambic tetramerat catalectic to a compound iambro-trochaic, commonly called the fourteen-syllable Euripidean metre:

The change consists merely in the abstraction of the first syllable of the fifth foot of the iambic tetramerat. Thus, if in the line χάρει, πρόβαιν' ἔρρωμένος, || ὃς Κωμία βραδύνεις; we omit the ὃ, we leave the first iambic dimerat complete; but the second is converted into a trochaic dimerat brachy-catalectic, or ithyphallic measure, Κωμία βραδύνεις. The Scholiast says, πάντα τις προηγούμενος μετὰ λόγιον προεωρακός πηλόν. τὸ δὲ μέτρον ἐντείθεν ἠλλαξεν. ἦστε γὰρ μικτῶν, συντεθέν ἐκ τε λαμβικοῦ διμέτρου ἀκαταλήκτου, καὶ ἰθυφαλλικοῦ. ὁ δὲ ἰθυφαλλός τροχαίκην συνιγάν ἔχει διμέτρον βραχυκαταλήκτον, τοιτέστι τρεῖς τροχαίοις. The metre is
On all the man's unrighteous plans a vengeance well-deserved to take.
Come, every dear and tried compeer, come, quickly come, ere morning break,
And as you go, be sure you throw the light around on every side;
Lest somewhere nigh a stone may lie, and we therefrom be damned.

Boy. O father, father, here's some mud! look sharp or in you'll go.

Chor. Pick up a stick, and trim the wick, a better light to show.

Boy. Nay, father, with my finger, thus, I choose to trim the lamp.

Chor. How dare you rout the wick about, you little wasteful scamp,
And that with oil so scarce? but no, it don't disturb your quiet,
However dear the oil may be, when I have got to buy it.

Boy. If with your knuckles once again you 'monish us, I swear
We'll douse the light, and take to flight, and leave you floundering there.
Then wading on without the lamp in darkness, I'll be bound
You'll stir and splash the mud about, like snipes in marshy ground.

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illustrated by Hephaestion, chap. xv. (On compound or disjointed metres, περὶ ἀσυνατρῆτων) from Euripides himself,

'Eφος ἣνις ἱππότας || ἔξωκαρπος ἀστήρ,
and from Callimachus,

"Ενεστ' Ἀπόλλων τῷ χορῷ || τῆς λυρῆς ἄκοντα,
Καὶ τῶν Ἑρωτῶν ἦθανών || ἔστι κ' Ἀφροδίτα.

Dr. Barham, in his edition of Hephaestion, p. 227, translates the latter couplet in the same metre:

Apollo surely 's in the choir: hark, the lyre resounding.
And there too I the Loves discern; there too Aphrodite.

An exactly similar metre (iambic tetrameter changing to Euripidean) is employed in exactly similar circumstances in the Lysistrata, 254—259 and 266—274. The most familiar specimens of compound metres are in the Odes and Epodes of Horace, e. g. Odes, i. 4, Epodes xi. xiii; and Bentley's notes on the former epode contain an admirable dissertation on the subject. The MSS. and early editions, by interpolating a small particle or other harmless monosyllable, have converted many of these lines into ordinary iambic tetrameters catalectic, as e. g. τῶν πηλῶν, ὁ πίτερ, πίτερ, Σὺ τούτον φύλαξε. And these intruding syllables were not thoroughly weeded out until the time of Brunck.

251. τί δὲ μαθῶν.] ὡς τοῦ παιδὸς τῷ δικτύῳ ἐπιστασαμένου τὸ ἐλλύχνον, καὶ ἐν τοσοῦτο ἐλαιόν ἐκχυθέντος, εἰς τῶν πρεσβυτῶν ὅς καὶ πατήρ ἤτο τοῦ παιδίου ἀγανακτήσας κορδύλους αὐτῷ δίδωσιν.—Scholiast.

253. δίκυον.] οὐ γὰρ λυπεῖ σε τὸ ἐλαιόν πολλὸν πιπρασκόμενον οὐ γὰρ αὐτὸς ἀγομίζεις.—Scholiast.
258. κολάζω.] εν τῷ δικαστηρίῳ δηλον- ἢτι.—Scholiast. The word is used of judicial punishments supra 244, infra 406, 927, etc.
259. ἀλλ' οὕτωσί μοι βύρβορος.] The state of affairs is even worse than the boy had led them to believe. It is not mere πηλός, mud, it is absolute βύρβορος, filth, on which they find themselves treading. The ἀλλ' points to this, and at the same time marks the transition from their dreams of public self-importance to the petty needs and discomforts of their daily life. And there is not the slightest excuse for Hermann's strange proposal to change βύρβορος into μάρμα- ρος, a proposal which he attempts to justify by such reasoning as this: "At quomodo hic senex, altero ut lutum vitae ret monito, ἀλλ' dicere potuit? quomodo, quod gravius est, si et ipse se in luto incedere sentiat, non pluaesse potius quam infra quartum diem futurum esse pluvium dicere?"—De Choro Vesp. p. 7.
Such arguments as these are really undeserving of serious consideration. It is from the state of the lamps, and not from the state of the roads, that the weather prognostics are drawn; and the καί with which the succeeding verse commences shows that the impending rain will be a continuation of, and not a departure from, the present position of affairs.
260. ἡμερῶν τεττάρων τὸ πλείστον.] Within four days at the furthest. εἰσ’ ἡμερῶν τετσάρων πάντως ἵναι γίνεται.—Scholiast. To these feeble old men, painfully groping their way along the streets in the dim and uncertain twilight, the condition of those streets from day to day was a matter of no small importance. A loose stone might cripple one of their number (supra 247, cf. infra 273); a wet puddle might cause them discomfort through the whole sitting of the court. At present their prospects in this respect are unusually gloomy. They are already floundering in the poached filth that floods the middle street; and the thieves in the lamp-wicks afford a sure anguish that yet more rain will fall within a very few days. Such genitives as ἡμερῶν τετ- τάρων are constantly used (probably with ἐντὸς understood), to signify within the space of: Cf. Hdt. ii. 115, αὐτὸν δὲ σκληρ' ιούς συμπλέον τρῖτον ἡμερῶν προ- αγορέω ἐκ τῆς ἐμῆς γῆς ἐς ἄλλην τινὰ μετορμίζονται. Soph. Elect. 478, μέτεισσι, ὁ τέκνον, οὐ μακροῦ χρόνου. Elmsley at
Chor. Ah, greater men than you, my boy, 'tis often mine to beat. But, bless me, this is filth indeed I feel beneath my feet: Ay, and within four days from this, or sooner, it is plain, God will send down upon our town a fresh supply of rain: So dense and thick around the wick these thieves collect and gather, And that's, as everybody knows, a sign of heavy weather. Well, well, 'tis useful for the fruits, and all the backward trees, To have a timely fall of rain, and eke a good North breeze.

Ach. 782; Fritzsche at Thesm. 806. The Chorus are not, as Richter imagines, inferring from the mud that rain has fallen within the last four days; they would have known that without the evidence supplied by the mud. They are inferring from the cloggy wicks that rain will fall within the next four days. The use of γοῦν in line 262 is conclusive in favour of this construction, which is in fact required by the whole tenor of the passage.

*Η λόχνου μύκητες ἀγείρωντοι περὶ μύζαν
Νύκτα κατὰ σκοτην.

And Florent Chretien refers to Virgil (Georgics i. 390), whose weather prognostics are almost entirely borrowed from Aratus:

\[ \text{No nocturna quidem carpentes pensa puelle} \]
\[ \text{Nescivere hiciem, testa quum ardent cum salutum} \]
\[ \text{Scintillare olein, et putres crescecre fungos.} \]

"Nam, ut dicit Plinius, cum aer humidus esse cepit, favilla, quae cum fumo solut egredi, prohibita aeris crassitate in lucernis resided, et quas-dam velut fungorum imitatur imagines."—Servius ad Virgil, loc. cit. Similar explanations are given by the Scholiasts here and on Aratus, ubi supr. Thomson in his Seasons (Winter) merely translates the lines of Virgil.

\[ \text{265. κατωπεύσαι βάρειον αὐτοῖς.} \]
\[ \text{Compare the language of Solomon's Song, iv. 16:} \]

Awake, O north wind (ἰεγέφθητι βορρᾶ), and come, thou south, Send thy breath through my garden (διάκνισσων κήπων μου) And let my spices gush out.
After the north wind is (as Bp. Wordsworth supposes) invited to come, or whether, on the contrary, it is asked to make way for “the sweet south.” Boreás σκληρὸς ἄνεμος, δύσματι δὲ ἐπιδέξιος καλεῖται is the Septuagint version of Proverbs xxvii. 16. It is certainly surprising to find that the backward fruit-trees would be benefited by a touch of ‘the North wind’s breath;’ yet it does in fact seem that in Greece the colder winds were considered not unfavourable to the growth of fruits. In the octagonal Tower of the winds, still standing in Athens, the east wind (Apeliotes) is represented with its mantle full of fruits, pears, apples, citrons, and pomegranates (Sir G. Wheler, Journey into Greece, Book v., Bp. Wordsworth’s Athens and Attica, chap. xix.). Yet even there Boreas is represented as coming empty-handed, “because he is,” says Sir G. Wheler, “a barren wind, bringing nothing;” and although his next neighbour (Kaikias), the north-east wind, is described by Bp. Wordsworth as presenting a plateau of olives, being the production to which its influence is favourable, yet Sir George Wheler thinks it is upsetting and destroying the olives, whilst Stuart (Stuart and Revell’s Antiquities of Athens) is positive that what it holds is not a dish of olives at all, but a shield full of hailstones. With τῶν καρπίμων compare Peace, 1154.
THE WASPS.

But how is this? Our friend not here! how comes it he's so slack?
By Zeus, he never used to be at all a hanger-back.
He always marched before us all, on legal cares intent,
And some old tune of Phrynichus he warbled as he went.
O he's a wonder for the songs! Come, comrades, one and all,
Come stand around the house, and sing, its master forth to call.
If once he hears me tuning up, I know it won't be long.
Before he comes creep, creeping out, from pleasure at the song.
How is it our friend is not here to receive us?
Why comes he not forth from his dwelling?
Can it be that he's had the misfortune to lose
His one pair of shoes;
Or striking his toe in the dark, by the grievous
Contusion is lamed, and his ancle inflamed?
Or his groin has, it may be, a swelling.
He of us all, I ween,
Was evermore the austerest, and most keen.
Alone no prayers he heeded:

266. τι χρήμα πέπουθεν.] What can the matter be with. By this time the chorus have arrived at Philocleon’s house, and are astonished to find that he is not, as usual, at the door, ready to join their party. On the inconsistency of this with the previous narrative of Xanthias, see the remarks in the Preface.

269. φιλοφός.] Here we have the first intimation of Philocleon’s passion for the old orchestral melodies of Phrynichus, which is developed in so surprising a manner in the closing scenes of the Play. On Phrynichus see above 220, and infra 1490.

270. στάντας.] πρὸ τῶν θυρῶν τοῦ Φιλοκλέων στάνται οἱ τοῦ Χοροῦ τὸ στάσιμον ἁδουσι μέλος.—Scholiast.

273.] The song which follows is undoubtedly, either in metrical arrangement or in phraseology, or in both, an imitation of one of those ‘sweet old songs of Phrynichus,’ wherewith the Chorus were wont to call their fellow-labourer forth: supra 219—221. It is well suited for the dance, being composed of the lightest and most airy measures, Ionics a minore, trochaics and dactylo-trochaics. The strophe ends with the words λίθων ἐφεις ἔλεγεν: the antistrophe with ὃν ὅποι ἐγχυτρεῖς.

277. βοήθουσάν.] Lysistrata, 987; Frogs, 1280. Aristotle (Hist. Animal, I. x. 5) defines βοήθων to be κοινὰ μέρος μηροῦ καὶ ἔτρον.
The speaker imitates the well-known manner of the old dicast; cf. infra 688, 1160, and 1526. The expression λίθον ἔφεις in the following line is equivalent to our vulgar phrase, "You are seeking to draw blood from a gate-post."

There is no known historical event to which these words can refer, except what is called the Revolt of Samos in the year B.C. 440; a revolt which for the moment imperilled the whole fabric of Athenian power, but ultimately left the position of the Imperial city more clearly recognized and more firmly established than ever. Eighteen years had passed since then, but the memories of that critical period may well have lingered in the minds of the Athenian people.

Quisnam illic homo est

Qui ipsus se coniust, tristis, oculis malis?

But καρδιαν ἐσθίειν, cor comedere, is a far more common and familiar phrase: see infra 374 and the note there.

At the date of the Wasps, Brasidas was still busy amongst the Athenian dependencies on the N.W. coast of the Ægean, τάπη Θράκης: see note on Peace. 283. He was
THE WASPS.

Whene'er for grace they pleaded,
He bent (like this) his head,
You cook a stone, he said.

Is it all of that yesterday's man who cajoled us,
And slipped through our hands, the deceiver,
Pretending a lover of Athens to be,
Pretending that he
Was the first, of the Samian rebellion that told us?
Our friend may be sick with disgust at the trick,
And be now lying ill of a fever.
That would be like him quite.

But now up, up, nor gnaw your soul with spite.
There comes a traitor base,
A wealthy rogue from Thrace.
Safe in our toils we've got him,
Up, up, old friend, and pot him!

just making or had just made a daring attempt to surprise the important town of Potidea: an attempt which, had it succeeded, would have given him the command of the peninsula of Pallene, and enabled him to deliver the people of Scione from their impending doom (Thuc. iv. 135). The wealthy and leading inhabitants of the district, the men of substance, of παχεῖς, were suspected, and not without reason, of being generally disaffected to the Athenian rule, and were consequently watched with the utmost vigilance, and harassed with perpetual prosecutions as φρονούντες τὰ Βρασίδου and προδόντες τάπι Θράκης. Bergler aptly compares Peace, 639,

τῶν δὲ συμμάχων θεσίων τοὺς παχεῖς καὶ πλουσίους,
αἵτις ἐν προστιθέντες, ὡς φρονοὶ τὰ Βρασίδου.

See the whole passage, and the note there. And see also infra 475, and Knights, 262.

289. ἐγχυτρίζειν. The word ἐγχυτρίζειν, to put in a pot, is said to be derived from the custom of exposing infants ἐν χύτραις, and hence to mean generally to make away with. ἐγχυτρίζεις ἀντὶ τοῦ φονεύσεως, ἀπὸ τῶν ἐκτιθεμένων παιδίων ἐν χύτραις.—Scholiast, who cites Ἀeschylus, Sophocles, and Pherocrates as using χυτρίζειν in the sense of ἄποκτεῖνα. And so Πεισιχιός and Σuida sub voc.
$\Sigma \Phi \ K \ E \ \Sigma.$

\[\upsilon \pi\alpha\gamma', \, \dot{\omega} \ \pi\alpha, \, \upsilon \pi\alpha\gammae.\]

**ΠΑ.** ἔθελήσεις τί μου οὖν, ὁ
πάτερ, ἦν σοῦ τι δεηθῶ;  

**ΧΟ.** τάνυ γ', ὁ παιδίον. ἀλλ' εἰ-
πὲ τί βούλει με πράσσθαι
καλὸν; οἴμαι δὲ σ' ἔρειν ἀ-
στραγάλους δίποτεν, [ὁ παι] 

**ΠΑ.** μᾶ Δι', ἀλλ' ἑχείδας, ὁ παπ-
πία: ἦδιον γὰρ. **ΧΟ.** οὐκ ἄν
μᾶ Δι', εἰ κρεμασθέ γ' ὑμεῖς.

**ΠΑ.** μᾶ Δι' οὖ τάρα προπέμψῃ σε τὸ λοιπὸν.

**ΧΟ.** ἀπὸ γὰρ τοῦτο με τοῦ μισθαρίου
τρίτον αὐτόν ἔχειν ἄλφιτα δεῖ καὶ
ξύλα κῶψον
σὺ δὲ σύκά μ' αἰτεῖς.

290. ἔπαγ', ὁ παι, ἔπαγε.] The song ended with the word ἐγχυρεῖς, and the Chorus are ready to proceed on their journey. *On with you,* they say to the link-boy; *we can larry no longer.* ἔπαγ' ὁ, ἔπαγ' ὁ, is the cry with which, in the Cyclops of Euripides, 52, the herdsmen urge on the cows towards the milking-place.

291—316.] This little dialogue, divided into a strophe and antistrophe of fourteen lines each, is introduced for the purpose of bringing out into stronger relief the *res angusta domi,* the narrow and needy penury of the speaker’s domestic life; and of thus showing, what indeed it was the main purpose of the Play to show, that the dicasts gained from their support of the demagogues nothing but empty words, and were left in circumstances of actual destitution, whilst the demagogues monopolized the real power, and honour, and wealth, the spoil and plunder of the Imperial system. See especially infra 664—685, lines which constitute the very pith and marrow of the Play. The prevailing metre of the present dialogue is the Ionic a minore \(-\ldots\); though the couplet ἀπὸ γὰρ τοῦτο ὄ- —δει καὶ, and the corresponding couplet of the antistrophe (like the first line of the strophe and antistrophe of the μέλος which is just completed) may also be read as anapaestic dimeters, and such was probably the metre in the passage of the Theseus parodied below: see on 312 infra.

295. ἀστραγάλους.] These knuckle-bones of sheep and the like were used in ancient times exactly as, under the name of dibs, they are used by English
THE WASPS.

On with you, boy, on with you.

Boy. Father, if a boon I pray,
Will you grant it, father, eh?

Chor. Certainly I will, my son.
Tell me what you’d have me buy.
Dibs, my son? Hey, my son?
Dibs it is, undoubtedly.

Boy. Dibs, my father! No, my father!
Figs! for they are sweeter far.

Chor. You be hanged first: yet you shall not
Have them, monkey, when you are.

Boy. Then, my father, woe betide you! Not another step I’ll guide you.

Chor. Is it not enough that I
With this paltry pay must buy
Fuel, bread, and sauce for three?
Must I needs buy figs for thee!

---

Rhodius, in a pretty and well-known passage (iii. 117), represents Ganymede and Eros engaged in a game of ἀστράγαλος in heaven.

299. µὰ Δὲ?] The thrice-repeated µὰ Δὲ greatly enhances the simplicity of the dialogue. In the translation such a repetition would have appeared constrained, and I have resorted to other modes of indicating the simplicity of the original.

302. ὅψει.] In a note to the Pirate, chap. xi., Sir Walter Scott observes that "what is cut by way of relish to dry bread is called kitchen in Scotland, as cheese, dried fish, or the like relishing morsels." This is exactly the meaning of the Greek word ὅψει. In the preceding line τρίτον αὐτῶν signifies "myself and two others," "two besides myself."
ΠΑ. ἀγε νυν, ὃ πάτερ, ἢν μὴ
tὸ δικαστήριον ἄρχων
καθίσῃ νῦν, πόθεν ὄνη-
σόμεθ' ἀριστον; ἐκεῖς ἐλ-
πίᾶ χρηστὸν τινα νῦν ἢ
πόρον Ἑλλάς ἱερὸν;
ΧΟ. ἀπαπαι, φεῦ, ἀπαπαι, φεῦ,
μᾶ Δι' οὐκ ἐγωγε νῦν οἶδ' ὑπόθεν γε δείπνου ἑσται.
ΠΑ. τί με δήτ', ὃ μελέα μῆτερ, ἑτικτες,
'ιν' ἐμοὶ πράγματα βοσκεῖν παρέχεις;
ΧΟ. ἀνώνητον ἄρ' ὃ θυλάκιον σ' εἰ-

304. ἄρχων.] For, as Pollux observes
(viii. segm. 87), ἰδια (as opposed to
κοώτ, the conjoint action of the Board of
Archons) οἱ θεσμοθέται προγράφουσι πότε
dεῖ δικαζέων τὰ δικαστήρια. On the position
which the Archon held in the diestery,
some remarks will be found in the
Preface.

308. πόρον Ἑλλάς ἱερὸν.] The boy
having used the word πόρον (in the
sense of resource, πόρον τῶν πορισμῶν
φησιν, Scholiast) goes on humming some
well-known words of Pindar, in which,
however, πόρον means a ford, "the sacred
ford of Helle." The words Ἑλλάς ἱερὸν
are added merely to complete the familiar
quotation, and have no connexion with,
but rather make nonsense of, the preceed-
ing sentence. "Positā primā voce πόρον
προ πορισμῶν," says Brunck, "ridiculi
causā duas inequentes addidit." And
Conz illustrates the passage by an anec-
dote of a schoolmaster who, stirring up
his boys to do some noble deed, began,
Aude aliquid; and, without thinking of
what he was saying, added, brevibus
Gyaris et carcerē dignum. So, in my
translation, if we suppose the Straits of
Helle to be a popular phrase, we can
understand how the boy, coming to the
word straits, might continue the familiar
words. How absolutely Richter mis-
understands both the meaning and the
metre of the passage may be judged
from his comment, "Ἑλλάς dicit, quasi sit
Ἑλλάδος instar urbs Athenâ"! The pas-
sage of Pindar to which Aristophanes is
referring is given by the Scholiast, Παν-
δέματι μὲν ὑπὲρ πόταιν Ἑλλάς πόρον ἱερὸν.
Boeckh, in whose collection it is Fragm.
197, says, "Pindarus loquitur de Xerxis
exercitu: est enim ingenti omnium terrore
super marinum Helles fretum sacrum
profectus erat."

312.] We have here a parody of one of
those ὃρινοι which are so frequent
occurrence in Euripides, and indeed in
all the Tragedians. The speaker imitates
the wailing of the hapless children who,
in the Thesens of Euripides, are selected
Boy. Father, if the Archon say
That the Court won’t sit to-day,
Tell me truly, father mine,
Have we wherewithal to dine?
O my father, should not we
Then in “Straits of Helle” be?

Chor. Out upon it! out upon it!
Then, indeed, I should not know
For a little bit of supper
Whither in this world to go.

Boy. Why, my mother, didst thou breed me, giving nothing else to feed me,
But a store of legal woe?

Chor. Empty scrip! O empty show,

The translation universally adopted of this line, ut molestias sustineam in alendo patre, is neither obtainable from the Greek, nor suitable to the context. Far better than this is Cobet’s suggestion to transfer the line to the Chorus; a suggestion which he himself repeatedly applauds, as being amongst the happiest of his Aristophanic ventures (Var. Lect. p. 67; Novæ Lect. Preface vii, pp. 17 and 393). “Raro in Aristophane emendando mihivideoe fusisse fecior,” he says. Yet in truth Cobet’s arrangement would destroy a piece of genuine Aristophanic humour, thoroughly in accordance with the tone and spirit of the Play. Πράγματα is the strict and proper word to signify the supplying a person with food; as infra 722, εκελεον παρέχεοι ὁ τι βούλει σου πίνειν, and 736, παρέχον χῶνδρον λείχεν. Πράγματα is of course perpetually used by Aristophanes in the sense of actions, lawsuits, as infra 1392, 1426. βούλειν is to feed, to maintain, as infra 708, 720. Now the boy has just discovered, to his dismay, that his dinner depends upon the existence of a lawsuit (cf. infra 671); and accordingly he breaks into a passionate lament, “Why didst thou bear me, Mother, to give me lawsuits for food?” In the Theseus no doubt the boy had said, “Why didst thou bear me, Mother, to give me to the Minotaur for food?” ἕνα [τῷ ταῖρῳ] βόσκειν παρέχεος.

314. θυλάκιον.] The dicast has brought his βιλακον, pouch or scrip, to receive his fees. If no fees are to be forthcoming, he is carrying a mere useless ornament. Bergler refers to Eccl. 381, where “ilé qui tardius venerat in concionem nec
mercedem acceperat, dicit ὡςτ' ἀισχύνομαι
Μᾶ Δ' οὐδέν ἀλλον μᾶλλον ἢ τὸν θύλακον." And Richter adds Birds, 503, ὡσκολον
cateβρόχθισα, κάτα κενῶν τὸν θύλακον οὐκαδ' ἀφεῖλκον, Eccl. 733, 820, and Plutus, 763.
In the Theseus the ἀνώνυτον ἄγαλμα was the boy, the hope and ornament of the
house, now doomed to an untimely end. Compare Eur. Hipp. 1139, ὡ τάλαυα
μάτερ, ἔτεκες ἀνώνυμα, and the passages there collected by Bp. Monk.
316. πάρα.] For πάρεστι. The Chorus are now about to move on, when they
are arrested by the pitiful accents of a well-known voice, and the sudden appara-
tition of a well-known form at an upper window of the house.
317. τήκομαι.] τήκεσθαι is to melt, pine away, like a lover. In the Pastorals
of Longus, a boy and girl, brought up together in the fields, insensibly fall in
love with each other; and Daphnis wonders at the new sensation which
Chloe's kiss has given him: ἕκπηδα μοι
τὸ πνεῦμα, he says, ἐξιλλεται ἢ καρδία,
tήκεται ἢ ψυχή, καὶ ὄμως πάλιν ἐφιδήσαι
θᾶλω (i. 7); while a little later we are
told that Chloe herself ἔτηκετο (i. 11),
smitten with the like love for Daphnis.
The little metrical system which follows
from πάλιν to μεγαβρῶντα may be un-
scientifically described as consisting of a
choriamb -ω-, with one or more syllables
at the end, and generally also at the commencement, of the line. Some-
times the lines become pure glyconics and
pherectaeans, as was first pointed out
by Bentley, and afterwards (but before
Bentley's notes had been discovered) by
Porson at Hec. 1161. But in other places
THE WASPS.

Bootless, fruitless ornament!

Boy.

O! O! woe! woe!

Ours to sorrow and lament.

PHIL. (Appearing above.) Long my reins have been stirred,

Long through chinks have I heard,

Heard your voices below.

Vain my efforts to sing,

These forbid me to go.

Vainly my sad heart yearns,

Yearns to be marching with you,

On to the judgment urns,

There some mischief to do.

O change to smoke by a lightning stroke,

Dread-thundering Zeus! this body of mine,

Till I’m like Proxenides, like the son

Of Sellus, that false tree-vine.

the metre is more irregular, and Hermann gravely suggests that Philocleon, “quum incipit canere, prae ægritudine numeris modisque excidit,” and that this is the meaning of the words ως ως τ’ ειμ’ ἄδεων. However, there is in truth hardly any limit to the variations allowed in glyconics: see Hephaestion, caps. x. and xvi., and Gaisford’s notes. The first line, φιλοι τήκομαι μὲν is a bacchic dimer --- | --- | which, as Dindorf observes, is employed by Euripides, Suppl. 933, Ion 190, to introduce a glyconic system. 319. ἄδεων.] The caged bird would fain be off with his mates, ἄδων Φιλούχοι καὶ γὰρ ἐστὶν ἀνήρ φιλόδος, supra 219, 269; but, alas, the doors are closed: τηροῦμαι ἵνα τῶν ὅ, he says, pointing to Xanthias and Sosias, who are stationed without. 321. καδίσκους.] These were the urns or ballot-boxes into which the dicasts cast their votes. See note at 987 infra. And as to the expression κακόν τι ποιήσαι, see on 168 supra. 325. τὸν Σέλλου.] Turn me into smoke, or into Proxenides or Ἀeschines, mere empty blusterers, who are nothing more than smoke. Proxenides is styled in Birds, 1126, Προξενίδης ὁ Κομπασεῖς. And the name of Ἀeschines is again employed, infra 459, as the equivalent of smoke. And see infra 1243—8. Ἀeschines was a man perpetually boasting of his possessions, though what they were, and in what part of the world they lay, nobody had ever been able to make out. In Birds, 822, Aristophanes suggests that perhaps they may be discovered by his
adventurers in Cloud-land. The ἀμαμάζων, or tree-vine, is adopted as his emblem here, on account of the prodigious splutter and crackling which it makes while burning. Ἐδος ἄρσελον ἢ ἀμαμάζων, says the Scholiast, ἦν λέγουσιν ἀνάδεν-δράδα. Ἔλον δὲ ἐφήστι παρὰ τὸ ψεύδεσθαι τῶν Αἰσχύνης καὶ ψοφώδης κομίδη λέγει. καὶ τὸ ἔλον γὰρ τῆς ἀμαμάζως καϊμένου ψόφων ἄποτελεῖ. The name σέλλος was applied in popular language to any needy braggart (see Scholiast on Birds, 823; Suidas under the words Θεαγής, σελλίζεω, and σεσέλλισα; Hesychius under the words σεσελλίσαα and σεσελλίσαα, etc.); a usage derived by the grammarians from Sellus the father of Ἀeschines; but this is very doubtful; see Meineke Com. Fragm. ii. 585, in Phryn. Κρόνων, Fragm. 5; Vales. Annotations on Harpocratin, s.v. Καρκίνως. And it seems at least as probable that Sellus is not here a real name at all, and that Αἰσχύνης ὁ Σέλλος merely means Ἀeschines, son of Brag. And hence the description ὁ Σέλλος is applied infra 1267 to Ἀμυνίας ὁντί ὁ Κροβύλον, who was really the son of Pronapurus.

329. σπόδισον.] Philocteon would fain be as one of the little ἐπανθρακίδες, so common on Athenian tables. He wishes to be baked in the embers (for that is the meaning of σπόδισον; see the passage of Plato cited in the note to Peace, 1131), the lightning supplying the place of the ordinary fire (καῦσον ὡς ἐν σποδῷ, Scholiast); then to be taken up and have the dust blown off him (τῶν γὰρ ἀπανθρακ-ξωμένων ἵχθων ἀποφυσάσθαι τὴν σποδών, Scholiast); and finally to be immersed in hot pickle (ὡς ἐπὶ ἵχθους ὧπτῶν ἀδάμης ἐσ-θημένων, Scholiast). In some burlesque hexameters of Cratinus (Athenæus ix. cap. 34, to which Bergler refers) the Cyclops proposes to cook Odysseus and
THE WASPS.

53

O Sovereign, pity my woeful lot,
Vouchsafe to grant me my heart’s desire,
Fry me in dust with a glittering, hot,
   Red bolt of celestial fire,
Then take me up with thy hand divine,
And puff me, and plunge me in scalding brine.
Or turn me into the stone, whereon
They count the votes when the trial is done.

Chor. Who is he that thus detains you?
Who with bolted door restrains you?
Tell us, you will speak to friends.

Phil. ’Tis my son, but don’t be bawling: for he’s slumbering now at ease
There, upon the roof before you: drop your tone a little, please.

his comrades as ἔπαυθρακίδες, and dwells on the culinary details with the fervour of
a cannibal and a gourmand:

ἀνθ᾽ ἄν τάντας ἐλῶν ὡμᾶς ἐρήπας ἑταίρους,
φρύζας, ἐψῆςς, κάπ᾽ ἄνθρακις ὄπτησας,
 eius ἀλμην τε καὶ ἄξαλμην κατ᾽ ἐς σκορδάλμην
χλιαρὸν ἐμβάπτων, δι᾽ ἄν ὀπτάστατο μοι ἀπάντων
ὡμαν φαίνεται, καταρῷομαι ὡς στρατιώται.

In another place (vii. 137) Athenæus cites from the lost Holcades of Aristophanes ὡ κακοδαίμων, ὡσις εν ἄλμη πρῶτον
τριχίδων ἀπεβάφη, and explains τοῦ γὰρ
 eius τὸ ἄπαυθρακίζειν ἐπιτηδείους ἐκθένει εἰς
ἄλμην ἀπέβαπτον, ἣν καὶ Θασίων ἐκάλουν
ἄλμην. See the strophe of the Parabasis
in the Acharnians. Why Aristophanes
should place this particular wish in
the lips of Philocleon is not very clear; but
possibly it is a parody on some tragic
prayer; or again, it may contain an
allusion to the vinegar qualities of the
dicastic mind (see the note on 1105 infra),
or to the idea expressed in the words ἔξ
ἀξους δίκη infra 1367.

333. χοιρίνως.] τὰς δικαστικὰς ψῆφους.
 eius ἐς ὀπτερ πογχύλα λεπτὰ, εἰς πρότερον
 ἔχρωτο ἀντιψῆφωνοι δικασται.—Scholiast.
The impressive ceremony of counting the
votes is described in the Eumenides of
Eschylus, and in a subsequent part of
the present Play.

336. ἀλλὰ μὴ βιάτε.] The warning
is repeated infra 371. In both cases it
is called forth by manifest indications on
the part of the Chorns of an intention
to raise a shout; here of indignation,
there of triumph.

337. ὕφεσθε τοῦ τῶν.] So in the
Pastorals of Longus (iv. 25), Megacles
recognizing the tokens of his long-lost
XO. τοῦ δ' ἐφεξίς, ὦ μῦταε, ταῦτα δρᾶν σε βούλεται ἔγω δ' οὐ βούλομαι.

ΦΙ. οὐκ ἦν μ', ἀνδρεῖς, δικάζειν οὐδὲ δρᾶν οὐδὲν κακὸν, ἀλλὰ μ' εὐσχείν ἐτοίμος ἐσθ'. ἔγω δ' οὐ βούλομαι.

XO. τούτ' ἐτόλμησ' ὁ μιαρὸς χα-

νείν ὁ Δημολογοκλέων ὁδ', ὅτι λέγεις σὺ

τι περὶ τῶν νεὼν ἀληθὲς.

οὐ γὰρ ἂν ποθ' οὕτος ἀνήρ

τούτ' ἐτόλμησεν λέγειν, εἰ

μὴ ἔνωμοτής τις ἡν.

ἀλλ' ἐκ τούτων ὡρα τιτά σοι ζητεῖν καὶνῆν ἐπίνοιαν, ἣτις σε λάθρᾳ τάνδρος τοῦτι καταβήναι δεύρο ποιήσει.

ΦΙ. τίς ἂν οὖν εἶν; ζητεῖθ' ὑμεῖς, ὡς πάν ἂν ἐγώγε ποιοῖν

οὕτω κιττώ διὰ τῶν σανίδων μετὰ χαιρήματε περιμέλθειν.

XO. ἐστιν ὑπ' ἤθεν Ἰπτῆν ἂν ἐνδοθὲν οἶος τ' εἰν' διορύζῃ,

εἴτ' ἐκδονάι ρᾴσεων κρυφθεῖς, ὡσπερ πολύμητις Ὀδυσσεύς λεγοντας.

ΦΙ. πάντα πέφρακται κοῦκ ἐστιν ὑπ' οὐδ' εἴ σέρφω διαδύπαι.
CHOR. What's his object, idle trifler, that he does such things as these?
   What's the motive he pretends?
PHIL. He will let me do no mischief, and no more a lawsuit try.
   True it is he'll feast and pet me, but with that I won't comply.
CHOR. This the Demagogue blared
   Out against you, since you dared
   Truth about the fleet to show.
   He must be involved, I see,
   In some dark CONSPIRACY,
   Else he durst not use you so.

It is time some means of escape to find, some novel, ingenious plan, that so,
Unseen of your son, you may get you down, alighting in safety here below.
PHIL. O what shall it be? consider it ye! I'm ready to do whatever is planned:
   So sorely I'm longing a circuit to go, through the lists of the Court, with a vote in my
CHOR. Can you find no cranny or secret run, through which, from within, your path to urge,
   And then like wily Odysseus, here, disguised in tatters and rags, emerge?
PHIL. Each cranny is barred: there's never a run, thro' which though it were but a midge could squa

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cracy. All through their contest with Bdelycleon this charge is repeated at every opportunity; and it furnishes Cleon in the Knights with his most formidable weapon.

347. ποιήσει.] The metrical system which commenced with 334 supra, τίς γὰρ ἐσθ' κ.τ.λ., and concludes here, is repeated below from ἀλλὰ καὶ νῦν line 365 to Διονέτος line 380.

349. σανίδων.] σανίδες were the cause lists or notice boards of the Court; cf. infra 848. They were probably suspended or affixed in some part of the building, along which the dicasts passed to record their votes. Some suggest that by σανίδες we are here to understand the rails, or the benches, of the Court; but Philocleon would hardly have used the well-known technical word in other than its well-known technical meaning. As to χαιρήσει see supra 333. The phraseology of the line appears to be adapted to the fact that Chorine (Χαιρήση) was a woman's name at Athens.

351. ὀδύσσεότων.] In the disguise wherewith Odysseus ventured into beleaguered Troy (Od. iv. 245), and wherewith he afterwards returned to his long-lost home (Od. xvii. 202).

352. οὐκ ἐστὶν ὀπίσ.] See however supra 317.—οὐδ' ἐλ σερφεῳ. The idea of a barricade impenetrable even to a midge is found in one of our beautiful old
ballads (Bp. Percy, Reliques of Ancient Poetry, Series the Third, Book iii. 3),

‘Love will find out the way:

Where there is no place
For the glow-worm to lie;
Where there is no space
For receipt of a fly;
Where the midge dares not venture
Lest herself fast she lay:
If love come, he will enter
And soon find out the way.

353. ὀπίαν.] He puns on the word ὀπίας (which is really derived from ὀπός, and signifies a sort of cheese), as though it were derived from ὀπή, and signified a creeper through holes. Ὀπός was the juice of the fig-tree (see note on 145 supra), and was used to curdle or coagulate milk. The cheese made by this process was styled τυρὺς ὀπίας. Athenaeus (xiv. cap. 76) says, Ἐθρυπίδης ἐν Κύκλωπι (136) ὀπίαν καλεῖ τυρὺν τῶν ὄμοιῶν, τῶν πηγνύμενων τῷ τῆς συκῆς ὄπη. Dioscorides (de Materiâ Medica, i. 153) says, ὁ δὲ ὀπός τῆς ἄγριας καὶ τῆς ἡμέρου συκῆς πηκτικός ἐστι γαλακτός. Columella, vii. 8, “Casei quoque faciendi non erit omittenda cura;—lacte fieri debet sincero et quam recentissimo; nam requietum vel mistum celeriter acorem concipit: id plurumque cogi agni aut hædi coagulo (i. e. rennet, or as the Lexicographers prefer to spell it, runnet): quamvis possit et agrestis cardui flor cerecondui,—nee minus ficulneo lacte, quod emittit arbor si ejus virentem sanices corticem.” Cf. also Varro, R. R. ii. 11. Pliny (xxiii. cap. 63), “Fici succus lacteus aceti naturam habet: itaque coaguli modo lac contrahit.” Lord Bacon (Nat. Hist. Century vii. 657) says, “The milk of
You must think, if you can, of a likelier plan: I can’t run out like a runnet cheese.

Chor. O don’t you remember the old campaign, when you stole the spit, and let yourself down, And away by the side of the wall you hid? 'Twas when we had captured Naxos town.

Phil. Ah, well I remember! but what of that? it is quite another affair to-day.
For then I was young, and then I could steal, and over myself I possessed full sway,
And then none guarded my steps, but I
Was free, wherever I chose, to fly;
Whilst now, in every alley and street,
Armed men with arms are stationed about,
Watching with care that I steal not out.
And there at the gate you may see those two
Waiting with spits to spit me through,
Like a cat that is running away with the meat.

the fig hath the quality of the rennet to
gather cheese." The use of the fig-tree
juice for this purpose is as old as the
time of Homer, and I may cite Chap-

'Ως δ' ὅτ' ὑπὸς γάλα λευκὸν ἑπειγόμενον συνεπήξεν,
'Ὑπὸν ἐν, μάλα δ' ὄκα περιστρέφεται κυκώστι.

And he re-cured; as nourishing milke, when runnet is put in,
Runnes all in heapes of tough thicke curd, though in his nature thimne.

354. μέμησα.] They recall to his
memory an incident in one of their old
campaigns under Cimon, some fifty years
before (Thuc. i. 98: see the note on 236
supra), when Philocleon, an active and
reckless young forager, laid violent hands
on some roasting meat, and, throwing
himself from the wall, contrived by his
agility to elude all pursuit, and escape
in triumph with his booty. But πρὶν
ποτέ ἤν, πρὶν ταῦτα, as Philocleon reminds
them, and as the Chorus themselves
admit, infra 1063.

357. ἵσχυον τ' αὐτὸς ἐμαυτοῦ.] I was
my own master, κοινῆς μ' ἐφιλατέ, and
I had no guardian. Compare infra

1354, 5, Νῦν δ' οὐ κρατὸ γὼ τῶν ἐμαυτοῦ
χρημάτων. Νέος γὰρ εἴμι, καὶ φυλάττομαι
σφόδρα.

362. τῷ δὲ δὲ αὐτῶν.] The two
territories are, of course, Xanthias and Sosias,
who are quietly slumbering through all
this disturbance. The other soldiers, if
not mere creatures of the captive’s ima-
gination, must be Midas, Phryx, Mas-
tias, and the like (infra 433), who, though
invisible at present, are ready at the
first call to reinforce the besieging
squadron. In the subsequent words
κλέψασαν and ἀξιλῆσκουσ, Philocleon is
recurring to the phraseology used by the
Chorus above.
366. [εως.] The dawn has come at last; and henceforth the proceedings are supposed to be carried on in broad daylight. With διατραγεῖν τὸ δίκτυν in the next line compare supra 164.

368. Δίκτυννα.] Artemis. Cf. Frogs, 1359, and the Scholiast there; Eur. Hipp. 145, 1127; Iph. Taur. 127, and frequently elsewhere. In Shakespeare’s Love’s Labour Lost, iv. 2, Holofernes affectingly bestows this title on the Moon. Apart from the play on the words Δίκτυννα and δίκτυν, the goddess of hunting would naturally be averse to the destruction of hunting-tackle. The name Dictynna was in some way connected with Mt. Dicte in Crete, either as having a common derivation, or as derived from the one from the other. The old legends referred the appellation to an adventure of Britomart, who was sometimes none other than Artemis herself (see Hesychius s. v. Βριτόμαρτις, which in Cretan language meant the sweet virgin. “Cretes Dianam religiosissime venerantur, Britomartim generaliter nominantes, quod sermone nostro sonat virginem dulcem.” — Solins, cap. 17. βριτό. γυνή, Κρήτης. — Hesychius); and at other times was merely one of her attendant nymphs, according to that disintegrating process, so familiar in Greek mythology, which was perpetually severing and embodying into a distinct personality an attribute or appellation of a divine being. In the present case the process was probably applied, because the legendary adventure was unworthy τῆς μεγάλης θεᾶς Άρτεμιδος: for the story went that Britomart, pursued by the amorous Minos, threw herself from Mt. Dicte into the sea, and was only saved from drowning by some fishers’ nets, δίκτυα, into which she happened to fall, and from which she thenceforward bore the name Dictynna. Callimachus (Hymn. ad Dion. 195—199, where see Spanheim’s notes) says of Britomart,

κλατο πότνον
Πρηνός εις υπατοίον καλ ἐνθορεν εἰς ἀληθῶν
Δίκτυα, τὰ σφ’ ἐσάκοςεν ὅθεν μετέπειτα Κόδωνες
Νύμφαι μὲν Δίκτυνναν, ὄρος ὑ’ ὅθεν κλατο νύμφῃ
Δικταῖων καλέουσαι.

And then addressing Artemis, he adds (204),

καὶ δὲ σε κεῖνης
κρηταῖες καλέουσιν ἐπανεμιλὴν ἀπὸ νύμφης.
CHOR. Well but now be quickly shaping
Some contrivance for escaping;
Morning breaks, my honey-bee.

PHIL. Then the best that I can think of, is to gnaw these meshes through.
May Dictynna, queen of hunters, pardon me the deed I do.

CHOR. Spoken like a man whose efforts will salvation’s goal ensue.

Ply your jaw then lustily.

The same story is found in Virgil’s Ciris. Many protested (Diodorus, v. 76) against
the legend on the ground that it was
compatible neither with the dignity of
the goddess, nor with the reputation of
Minos, and contended that the name
Dictynna was bestowed upon her as
the inventor of hunting-nets, εὑρέτω
γενομένην δικτύων τῶν εἰς κυνηγίαν. Strabo
(ע. 4. 12) mentions another objection to
the legend as recorded by Callimachus:
Οὐκ εὖ δὲ οὐδὲ τῶν Καλλιμάχου λέγειν
φασίν, ὅσι θαυμάστεις θεών θυσίαν τὴν
Μίνω βλαν, ἀπὸ τῆς Δίκτης ἄλων εἰς
ἀλέων δίκτυα· καὶ διὰ τοῦτο αὕτη μὲν
Δίκτυα ἐπὶ τῶν Κυκνιστῶν προσαγορευ-
θεῖ, Δίκτη δὲ τὸ ὄρος' οὐδὲ γαρ ἄλοο εκ
γειτῶν εὔποιος τοίς τῶποις τούτοις ἕως
Κυκνία. (I have taken away the full stop after
προσαγορευθεῖ, for the verb clearly be-
longs to both αὐτή and τὸ ὄρος, and the
words Δίκτη δὲ τὸ ὄρος are not a substanti-
tive sentence, Dicte mons est, as the
commentators on Strabo take them.)
Servius gives the name of Dicte to the
nympha in his commentary on Virg.
Δικτης ἰπ̄ε μὲν ρος ἀνδρός ἐστι.] These
are the words with which Aristophanes,
in the Frogs, introduces his character of
the famous Theramenes. Dionysus,
travelling to the world below with the
garb and symbols of Heracles, begins to
suspect that he has not chosen the right
means for securing a friendly reception
there, and as the prospect varies between
fair weather or foul, he retains for him-
self, or compels his servant to assume,
the hero’s club and lion-skin. The
Chorus applaud his worldly wisdom, and
liken him to the shifty and versatile
statesman whose sails were always
trimmed to catch the prosperous breezes,
from whatever quarter they might blow.

This is the part of a dexterous clever
Man with his wits about him ever,
One who has travelled the world to see;
Always to shift, and to keep through all
Close to the sunny side of the wall;
Not like a pictured block to be,
Standing always in one position;
Nay, but to veer, with expedition,
And ever to catch the favouring breeze,
This is the part of a shrewd tactician,
This is to be n—THERAMENES.
The text is a mix of Greek and Latin, discussing a philosophical or literary topic. It contains references to works by Homer, Bellerophon, Cicero, Michel de Charle, and Thomas Cromwell. The text also includes a reference to a passage from Plato's Theaetetus. The Latin text seems to be discussing the act of profaning the divine mysteries of Eleusis.
THE WASPS.

PHIL. There, I've gnawn them through completely—Ah! but do not raise a shout,
We must use the greatest caution, lest Bdelycleon find us out.

CHOR. Fear not: fear not: if he speak,
He shall gnaw his heart, and seek
For his life to run amain.
We will quickly make him learn
Nevermore again to spurn
Th' holy statutes of the Twain.

So now to the window lash the cord, and twine it securely your limbs around.
With all Diopeithes fill your soul, then let yourself cleverly down to the ground.

PHIL. But suppose they catch me suspended here, and hoist me up by the line again,
And angle me into the house once more, say what ye will do to deliver me then.

CHOR. Our hearts of oak we'll summon to aid, and all give battle at once for you.
'Twere vain to attempt to detain you more: such wonderful feats we are going to do.

PHIL. This then will I do, confiding in you: and if anything happens to me, I implore

ματο of Demeter and Persephone are the laws which govern the family and the home, and that Bdelycleon is accused of violating the most fundamental of these laws (that of πιετας εργα parentes) by putting constraint on his father. But this interpretation is hardly in character with the general tone and language of the Chorus.

380. Διοπείδους.] Knights, 1085; Birds, 988, ὁ μέγας Διοπείδης. The fanatical frenzy of "the great Diopeithes," a well-known soothsayer of the period, was frequently ridiculed by contemporary writers. The Scholiast on the Birds cites various passages, in which he is taxed with downright madness. And the meaning of ψυχὴν ἐμπλησάμενον Διοπείδου (possibly an adaptation of some Tragic ditter, ψυχὴν ἐμπλησάμενος Πει-θοῖς) seems to be "fill your soul with a fine frenzy, abandon yourself to a divine enthusiasm, reck not of fear or danger." Bergler compares the expression καταπίτων Εδριτίδην in Acharnians, 484.

381. ἐσκαλαμμαθαύ—ἀνασταστόν.] These phrases are borrowed from the angler's art. Philoeleon, tied to his rope, will resemble a fish dangling at the end of a line.

385. ἢν τι πάθω.] One of the many euphemistic expressions by which the ancients avoided the direct mention of death in connexion with themselves or their friends. Peace, 169; Eccles. 1105; Eur. Androm. 90; Herc. Fur. 1388. Others, among the Greeks, were εἰ τι συμβαίνῃ περὶ αὐτῶν (Plutarch, Alexander, cap. 13), εἰ τι γένοιτο περὶ αὐτῶν (Id. Phocion, cap. 17); and, among the Romans, "si
quid mihi humanitas accidisset” (Cicero, Philippics i. 4), “si quid eo fuerit” (Plautus, Trinumus i. 2. 120), “si quid me fuat.” (Id. Pænulus v. 2, 125). Thus Plato, Epistle vii. 328 ν, fearing that Dion may be killed or expelled, says ει νον πάθοι τι, εἰτ’ ἐκπεσῶν ἐπο Διονυσίων ἐλθον παρ’ ἡμᾶς φείγων. Thus in Heliodorus, vi. 7, Cnemon thinks of returning to Athens, lest his father should have died and left the house without an heir or successor, μὴ δὴ μοι τι καὶ τοῦ πατρὸς παθῶντος ἦρμος διαδόχου καὶ ἀκληρος ὁ ὦκος ἀπολειψθηίν. And in Id. viii. 8 and ix. ad fin. εἰ δὲ τι πέπονθεν is opposed as the alternative to εἰ μὲν ἦν. Such phrases are especially common in testamentary instruments. Thus Aristotle’s will (preserved in Diogenes Laertius, v. 1. 9), commences "Εσται μὲν εὖ, εἰὼν δὲ τι συμβαίνῃ, τάδε δεύτερο ’Αριστοτέλης, and a little lower it proceeds, εἰὼν δὲ τῇ παιδί ἐμβῆ τι (ὅ μὴ γένοιτο, οὔδε ἔσται) πρὸ τοῦ γήμασθαι κ.τ.λ.; and again, εἰὼν δὲ τι πρότερον συμβαίνῃ Νικάνορι (ὅ μὴ γένοιτο) κ.τ.λ. See also the will of Theophrastus, Id. v. 2. 14.

386. δρυφάκτοις.] These were low railings (like the altar-rails in an English church), whereby the space reserved for the judges was separated from the rest of the court.

388. πατρίδοις.] “Differunt πατρίδοι θεοί a πατρίδοις. Illi sunt gentium ac familiarum quasi quidam Dii penates; hi vero nil nisi antiquitus in civitate recepti; quenamadmodum in universum πατρίδος ad gentem et familiam, πάτριος ad vetusta civitate instituta pertinet.” —Schömann de Orgeonibus (Opuscula i. 183). This is more correct than Hermann’s well-known distinction, “πατρία quæ sunt patris, πατρίδα quæ a patre veniunt, πατρικά qualia patris sunt.”
That you take me up and bewail my fate, and bury me under the courthouse floor.
O nothing, nothing will happen to you: keep up, old comrade, your heart and hope;
First breathe a prayer to your father's gods: then let yourself down by the trusty rope.
O Lycus, neighbour and hero and lord! thou lovest the selfsame pleasures as I;
Day after day we both enjoy the suppliant's tears and his wailing cry.
Thou camest here thine abode to fix, on purpose to listen to sounds so sweet,
The only hero of all that deigns by the mourner's side to assume his seat:
O pity thine old familiar friend: O save me and succour me, Power Divine!
And never again will I do my needs by the osier matting that guards thy shrine.
Get up, get up. So, Why, what's in the wind? Bd. Some voice seems circling me round and round.
Is the old man slipping away thro' a hole? Bd. No, by Zeus, but he lets himself down to the ground.
Tied on to the rope. So. You infamous wretch! what, won't you be quiet and not come down?
Climb up by the other window-sill, and wallop him well with the harvest crown.
I warrant he'll speedily back stern first, when he's thrashed with the branch of autumnal fruits.

389. Ἄυκς.] Lycus was in some sense the patron hero of all the Athenian dis

casteries; see infra 819. One court-house was in immediate proximity to his chapel,
and was thence called Τὸ ἐπὶ Λύκῳ (Pol
lux, viii. segm. 121). The Scholast
asserts, and several of the old grammarians support the assertion, that the κωλακρέ
της, in paying the dicastic fees, regularly deposited a triobol in the shrine of Lycus
himself. And Fritzsche, who cites and discus

d all the passages bearing upon the relation of Lycus to the dicasteries (De Sortitione
Judicum, pp. 34—40), has no doubt that such was the case. But
to me, I confess, the statement seems almost incredible, when we consider that the 'system of paying the dicasts had itself no existence before the time of
Piricles.

395. ΒΔ.] The captive is almost free:
in another moment he will be in the
midst of his friends and comrades, ready to march Off to the judgment urns, There
some mischief to do; when suddenly the
voice of Bdéycleon is heard, the slum
bbers awake, and all hope of escaping
unperceived is at an end.

398. κατὰ τὴν ἔτεραν.] This is usually
understood, in accordance with the Latin
version (which was composed by Bergler
and revised by Brunck), to mean Ascende
ocius in alterum fenestram; and I
have so translated it. But I do not
suppose that θυρίδα is to be supplied;
ἀν ἔτεραν seems used in a more general
sense, 'the other side;' διὰ τοῦ ἔτερου
μέρους, as the Scholast explains it.
Compare τὴν πρώτην, τὴν ταχιστὴν, and
the like. By φυλάσσει we are to under
stand the εἰρεσίων mentioned in the
following line.

399. εἰρεσίων.] Hanging above the
door, as above that of Demus in the
Knights (729), was an ἐρεσίωνη or harvest-wreath. Bdelycleon orders the servant to clamber up on one side of the door, and as the old man descends by the other, to seize the ἐρεσίωνη, and beat him back with it. It would seem, however, that on hearing the threat, Philocleon anticipates its execution by dropping at once to the ground, though only to find himself in the clutches of his persecutors, whose attention does not appear to have been drawn as yet to the menacing attitude of the Chorus. The ἐρεσίωνη was an olive-bough, wreathed and matted with wool, in which were stuck divers symbols of the harvest and vintage, figs, breadcakes, honey, oil, and wine. The boughs so bedecked were carried about in the festivals of the Thargelia and Pyanepsia by boys who sang

Εἰρεσίωνη σῦκα φέρει, καὶ πλοναὶ ἄρτους,
καὶ μέλι ἐν κοτῦλῃ καὶ ἱαυλὸν ἀναψίασθαι,
καὶ κύκλων ἔντζαρον, ὡς ἀν μεθύοισα καθέδρῃ.

After the festival the boughs were hung up before the doors, and probably remained there until the next anniversary. See Plutarch, Theseus, cap. 22; Suidas s. v.; and the Scholiast on Knights, 729, and Platus, 1054.

400. οὐ ἄνευφεσθ᾽.] Philocleon appeals to the Chorus for aid. The word τῆτες refers to the circumstance that the dicasts held office for a year.

403. εἰπέ μοι.] The Chorus prepare for the struggle, not without a certain mysterious dignity of expression, calculated to strike awe into the hearts of
Phil. Help! help! all those whoever propose this year to busy themselves with suits.
Smicythion, help! Tisiadès, help! Phèreséipnus, Chremôn, the fray begin:
O now or never, assist your friend, before I'm curried away within.
Chor. Wherefore slumbers, wherefore slumbers, that resentment in our breast,
Such as when a rash assailant dares provoke our hornets-nest?
Now protruding, now protruding,
Comes the fierce and dreadful sting,
Which we wield for punishing.
Children, hold these garments for us: then away with all your speed,
Shout and run and bawl to Cleon, tell him of this direful deed;
Bid him quickly hither fly
As against a city-hater,
And a traitor doomed to die,
One who actually proposes
That we should no lawsuits try.

their opponents. The system from εἰπέ
μοι ἄν τὸ χρώμη (460) is repeated from
ἐλλά μᾶ Δι (461) to ἕπιπετέεν (518).
404. ἔπιπετ. Scil. κινούμεν. On κολα-
ζόμεθα see note on 258 supra.
408. λαβώντες. This is the old and
genuine reading, confirmed by every
MS. The conjectural βαλώντες, which
was first introduced by Brunck, and has
since been retained by every editor
except Richter (who grotesquely mis-
translates θαυμάσια λαβώντες holding up
your garments), is destitute of authority,
and perverts the sense of the passage.

The Chorus are preparing for the fray,
and they throw their upper mantles to
the linkboys, just as in Thesm. 568 the
woman stripping for the fight flings
her garment to Philista, with the words
ΛΑΒΕ ΘΟΙΜΑΣΙΟΝ, Φιλίστη, and just as
Hipponax (apud Suid. s.v. Βοῦολος) says
ΛΑΒΕΝΕ ΜΟΥ ΘΟΙΜΑΣΙΟΝ, κόψα Βοῦολον
τὸν ὀθώμαλμον. As regards the application
to Cleon for aid see the note on 197 supra.

410—414. καί κελεύετ—δικα. In the
antistrophe (468—470) the place of
these five lines is occupied by three
common peonic or cretic dimeters:

It may well be that a line corresponding
to καί κελεύετι αὐτόν ἅκεν has dropped out
there; but it is evident that in other
respects the error is to be sought in the
passage before us. The last line has
already been reduced into harmony with
the antistrophe by the omission of the
superfluous words ὡς χρή. And it seems

κ
probable that the words ἄνδρα μισότολων ὄντα κατολούμενον are a mere explanatory gloss which has crept into the place of some such expression as πανούργον, ἄνδρα μισότολων ὄντα κατολούμενον. eἰςφέρειν is to propose a law, to introduce a resolution.

416. BΔ: ὥς τοῦτο.] The entire line is usually assigned to the Chorus; but Dobree is, in my judgment, clearly right in transferring this latter half of it to Bdelycleon. The words which follow, ταῦτα δή τ' ὦ δεινά κτ.λ. are manifestly an ignominious exclamation of the Chorus, called forth by something which had immediately preceded. And μεθήσομαι would be quite out of place on the lips of the Chorus. Philocleon was in the hands, not of his fellow-dicasts, but of Bdelycleon and his servants. And the appeals to release him are uniformly addressed not to the Chorus, but by the Chorus to their opponents. It is the Chorus who say αἰφιεί τοῦ ἄνδρα (428), εἰ δὲ μὴ τοῦτον μεθήσεις (437), and the like. And cf. 434, 448, 452. And nothing is more common than that ὥς, with ἵσθι, be assured that, or some such word understood, should introduce a speech which contains an emphatic assertion. As for example,
THE WASPS.

BDEL. Listen, worthy sirs, to reason: goodness! don’t keep screaming so.

CHOR. Scream! we’ll scream as high as heaven. BDEL. I don’t intend to let him go.

CHOR. These be frightful things to see! This is open tyranny!

- Rouse the State! Rouse the great God-abhorred Sneak Theorus!
- And whoe’er Else is there, Fawning lord Ruling o’er us.

XAN. Heracles! they’ve stings beside them! Master, master, don’t you see?

BDEL. Ay, which slew the son of Gorgias, Philip, with their sharp decree.

CHOR. You we’ll also slay directly! Wheel about him, every one,
Draw your stings, and, all together, in upon the fellow run.
Close your ranks, collect your forces, brimming full of rage and hate,

418. ὃ πολίς.] The Chorus appeal to the Athenian people, represented, I suppose, by the audience in the theatre. They have already sent for aid to Cleon, the chief προστάτης of the populace, and they now invoke the assistance of the subordinate προστάτης, Cleon’s minions and creatures, the hundred κώλακες who fluttered about him (ἐτὶς προέστηκεν ὑμῶν κόλαξ). Of these Theorus seems to have been one of the most conspicuous, and the most obnoxious to Aristophanes. The expression Θεώρον θεοσέβεια is similar, as Mr. Mitchell observes, to such phrases as "Εκτρος βία, and means merely the “God-detested Theorus.” In Clouds, 400, he is described as σφαδρ’ ἐπιρρόκος. See note on 42 supra.

421. ἐν δίκῃ.] Not, as Richter says, δίκαιως, though that is of course a common meaning of the words; but “on the field of law” by analogy to ἐν μάχῃ, “on the field of battle;” ἀντὶ τοῦ δικαίως, as the Scholiast rightly explains it. About “Philip, son of Gorgias” we have no certain information. In Birds, 1694—1705, Aristophanes attributes the custom of cutting out the tongue of a victim (see note on Peace, 1060) to the disgust inspired by a strange tribe of barbarians, Gorgiases and Philips, who gained their livelihood by their tongue. The Gorgias to whom he refers was in all probability the celebrated Sophist (see Süver, Essay on the Birds, pp. 40, 41, Hamilton’s translation), who being a native of Leontini may possibly have had, or have been alleged to have, an intermixture of Sicel blood in his veins. We have already observed (on 240 supra) that Aristophanes is supposed to be alluding in the Parabasis of the Acharnians to the rhetoric of Gorgias, and I think that he also refers to him in Thesm. 1103. It may be inferred from the present passage, coupled with that in the Birds, that Philip was a rhetorician, in some way connected with Gorgias, and that he had lately fallen under the displeasure of the courts; but whether he was an actual son, or a satellite, or (as Bergk apud Meineke, Fragm. Com. Græc. i. 992, suggests) merely a pupil of Gorgias, we have now no means of ascertaining.
Some such word as δεδήμα ought to follow here also, but Aristophanes unexpectedly substitutes οὐδὲν ἀμυνότητε, ye shall breakfast off nothing.

436. θρίων.] The Scholiast says that the crackling and bouncing of fig-leaves whilst burning, had passed into a pro-
verb, πολλών ἐγὼ θρίων ψόφους ἀκήκοα. And he adds τὰ γὰρ θρία καὶμένα ψοφεῖ. εὐρήκα τε ἡ παρομοία ἐπὶ τῶν δὲ ἀπειλής
θάρυσιν καὶ κόμπων ἐμποιούντων διάκειτης.

437. ἐν τί σοι παγήσῃς.] Something (i. e. κέντρων, gl. Vict.) ἐμπαγήσῃσα σοι, shall be fixed in you.

438. ὁ Κέκροψ.] ὁ Φιλοκλέων ἐλκύμενον ὑπὸ τῶν οἰκετῶν, τὸν οἰκατήρ γῆς πόλεως ἐπικαλεῖται.—Scholiast. The indigenous
He shall know the sort of wasps-nest he has dared to irritate.

Xanth. Now with such as these to combat is, by Zeus, a serious thing:
— Verily I quake and tremble, but to look upon their sting.

Chor. Let him go! Loose your hold! If you don’t I declare
You shall bless Tortoise-backs For the shells Which they wear.

Phil. On then, on, my fellow-dicasts, brother wasps of heart severe,
Some fly in with angry buzzings, and attack them in the rear,
Some surround them in a ring, and both their eyes and fingers sting.

Bdel. Ho there! Midas! Phryx! Masyntias! hither! hither! haste to me!
Take my father, guard him safely: suffer none to set him free;
Else you both shall lunch off nothing, clapped in fetters strong and stout.
There’s a sound of many fig-leaves (well I know it) buzzed about.

Chor. This shall stand infixed within you if you will not let him go.

Phil. Mighty Cecrops! King and hero! Dragon-born and -shaped below,
Wilt thou let these rude barbarians vex and maul me at their pleasure,
Me who heretofore have made them weep in full imperial measure?

Chor. Truly, of abundant evils, age is evermore the source:

Attic hero was appropriately invoked by the old Athenian (himself a genuine Attic autochthon, infra 1076) assailed by outer barbarians, ὅπερ ἀνδρῶν βαρβάρων. According to a legend preserved by Tzetzes (on Lycophron’s Cassandra, 111), Cecrops, like so many other heroes of antiquity, sprang from a dragon’s teeth; and he was popularly represented as a dragon or serpent from his waist downwards. Hence his epithet Δεξφώη, which Ovid (ii. Met. 555) translates gēminus, and Justin (ii. 6, 7) biformis. He might therefore, at all events so far as his lower extremities, τὰ πρὸς ποδῶν, were concerned, be justly styled Δρακοντίδης, the name of the criminal supra 157.

449. τέτταρ’ ἐς τὴν χοίνικα.] Large quartern loaves, four to the chōnix. ὅτι εἰς τὴν χοίνικα τέτσαρες μεγάλοι ἄρτοι γίνονται, μικροὶ δὲ ἦ. — Scholiast. Instead of saying that he had made them bake quartern loaves, Philocleon says that he had made them weep quartern loaves. Perhaps, as the Scholiast observes, the saying is a proverbial one; μὴ ποτὲ καὶ τούτο παραμικαῦν. ἀντὶ δὲ τοῦ εἴπειν πέττειν καὶ διαφημίζειν, κλαίειν εἰπεν. The word χοίνιξ was also used, as the Scholiast further remarks, to signify a sort of stocks in which offending slaves were placed; but if there is an allusion to any mode of servile punishment here, it would be rather to the μυλῶν, pistrinum, than to the χοίνιξ.
70

δηλαδή καὶ νῦν γε τοῦτο τῶν παλαιῶν δεσπότην πρὸς βίαν χειροῦσιν, οὐδὲν τῶν πάλαι μεμνημένου
dιφθέρων καὶ ἔξωμίδων, ὅσοι αὐτοὶ ἠμπόλα,
καὶ κυνάς, καὶ τοὺς πόδας χειμῶνος ἀντοὺς ὄψελει,
ὡστε μὴ ρυγῶν γ' ἐκάστοτ' ἀλλὰ τούτως γ' οὐκ ἔνι
οὐδ' ἐν ὀφθαλμοῖσιν αἰδῶς τῶν παλαιῶν ἐμβάδων.

ΦΙ. οὐκ ἀφήσεις οὐδὲ νυνὶ μ', ὃ κάκιστον θηρίον;
οὐδ' ἀναμμηνθεῖς ὅθ' εὕρον τοὺς βότρυς κλέπτοντά σε
προσαγαγόν πρὸς τὴν ἐλάαιν ἐξέδειπ' εὖ κανδρικός,
ὡστε σε ξηλωτὸν εἶναι, σὺ δ' ἀχάριστος ἤσθ' ἄρα.
ἀλλ' ἄνες µε καὶ σὺ καὶ σὺ, πρίν τὸν νῦν ἐκδραμεῖν.

ΧΩ. ἀλλὰ τούτων µὲν τάχ' ἡµῖν δώσετον καλὴν δίκην,
οὐκέτ' ἐς μακράν, ἵνα εἴδηθ' οἷος ἐστ' ἀνδρῶν τρόπος
dικαίωμα καὶ δικαίως καὶ βλεπόντων κάρδαμα.

ΒΔ. παίε παί', ὃ Ἑαυθία, τοὺς σφικάς ἀπὸ τῆς οἰκίας.

ΞΑ. ἀλλὰ δρό τούτ'. ΒΔ. ἀλλὰ καὶ σὺ τόφε πολλῷ τῷ καπνῷ.
οὐχὶ σοῦθ', οὐκ ἐς κόρακας; οὐκ ἀπίτε; παίε τῷ ξύλῳ.
καὶ σὺ προσθεῖς Ἀἰσχύνην ἐντυφε τῶν Σελαρτίου.

ΣΩ. ἀρ' ἐμέλλομεν ποθ' ἱµᾶς ἀποσβήςειν τῷ χρόνῳ;

ΒΔ. ἀλλὰ μᾶ Δα' οὗ βαδίως οὕτως ἀν αὐτοὺς διέφυγες,
εἰπερ ἐτυχον τῶν μελῶν τῶν Φιλοκλέους βεβρωκότες.

444. διφθέρων.] The κυνή was a dog-skin cap; the διφθέραν were coats of skins; the ἔξωμι was a coat which left one shoulder, or both shoulders, bare: all articles of clothing worn by the lower classes at Athens, and especially by slaves. The ἔξωμίδες, which were the staple manufacture of Megara (Mεγαρέων οἱ πλείοστοι ἀπὸ ἔξωμιδοποιῶν διατρέφοντα, Xen. Mem. ii. 7, 6, see note on Peace, 1000) are described by the Scholiast here as ἵµατα δουλικὰ καὶ ἔτερομισχάλα, and it is doubtless to them that Aristophanes refers in the Peace by the words δούλους χλανισκίδων µικρῶν. They are worn by the Chorus of Men in the Lysistrata (662). And in the Clouds both the κυνή and the διφθέρα are ascribed to Strepsiades (72, 268). See also Eccl. 80.

447. παλαιῶν ἐμβάδων.] The word ἐμβάδων is used παρὰ προσδοκίαν for δεσπότων, reverence for their ancient lords.

455. δικαίων κ.τ.λ.] Each epithet is accompanied by a blow. For δικαίων see the note on 1105 infra. In δικαίων there is probably a reference to its
Only see how these two scoundrels hold their ancient lord perforce,  
Clean forgetting how, aforetime, he their daily wants supplied,  
Bought them little sleeveless jackets, bought them caps and coats of hide,  
Clean forgetting all the kindness, shown their feet in wintry weather,  
How from chill and cold he kept them: ah! but these have altogether  
Banished from their eyes the reverence owing to those dear old brogues.

**Phil.**  
Wont you even now unhand me, shameless villain, worst of rogues?  
When the grapes I caught you stealing, O remember, if you can,  
How I tied you to the olive, and I flogged you like a man,  
So that all beheld with envy: but a grateful soul you lack!  
O, unhand me, you, and you, at once, before my son come back.

**Chor.**  
But a famous retribution ye for this shall undergo,  
One that will not lag nor linger; so that ye betimes shall know,  
Know the mood of angry-tempered, righteous, mustard-glancing men.

**Bdel.**  
Beat them, Xanthias, from the door-way; beat the wasps away again.

**Xanth.**  
That I will, sir.  
**Bdel.** Fume them, Sosias, drive the smoke in dense and thick.  
Shoo there, shoo! be off, confound you.  
At them, Xanthias, with the stick!  
Smoke them, Sosias, smoke, infusing Ἀeschines, Selartius’ son.

**Sos.**  
So then we at last were going, as it seems, to make you run.

**Bdel.**  
But you never would have managed thus to beat them off with ease,  
Had it chanced that they had eaten of the songs of Philocles.

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**etymology, law-loving citizens.** Βλεπόντων κάρδαμα, “of mustard aspect,” like Shake-speare’s “men of such vinegar aspect,” Merchant of Venice, i. 1.

456.] While the Chorus are still in the midst of their grandiloquent menaces, Bdelycleon suddenly issues from the house, followed by Xanthias and Sosias, the former armed with a stick, the latter carrying an apparatus for smoking-out wasps. The two slaves at once attack the Chorus. Bdelycleon is the general-issimo, and directs their operations.

459. Αἰσχίνης Σελαρτίων.] Here again the name of this vain empty braggart is used as a synonym for smoke. See 325 supra, and the note there. On Σελαρτίων the Scholiast says, ἄντι τοῦ εἰπεῖν Σέλλον, ἔπαιξεν ἐπεκτείνας Σελαρτίων, παρὰ τὸ σέλλας. ὁ γὰρ καπνὸς τοῦ σέλλος γέννημα.

462. Φιλοκλέως.] These wasps have been nurtured, the speaker means, on the plaintive and tender lays, the honey-sweet melodies of Phrynichus; had they fed on the acrid bitter strains of Philocles, you would not have disposed of them so
easily. Philoctetes, described by Suidas as the nephew of Εσχύλος, and the father of Μορσίμος, was a tragic poet of the day, a man of such exceeding bitterness that διὰ τὸ πικρὸν he acquired the nickname of Χολή, Gall. The opinion which Aristophanes entertained of him and his plays is concisely expressed in the Thesmophoriazusae (168), ὁ Φιλοκλέης αἰσχρὸς ὁν αἰσχρῶς ποιεῖ. Yet this waspish poet carried off the highest prize against the Θέδιπος Τυραννός of the Attic bee.

465. λάθρα γ' ἐλάνθαν' ὑπούργα.[*] The poor must perceive, for it is self-evident now, that Tyrannus with its stealthy and noiseless approach has been stealing upon them unawares. The μὲ which is usually added at the end of the line disturbs both the sense and the metre.

466. κομηταμνία.] Long hair, in an Athenian who had reached the age of manhood, was considered a sign of aristocratic pride and insolence (Knights, 580; Clouds, 545; infra 1317; Birds, 911; Plutus, 572); and was at the present time peculiarly obnoxious, as indicating a sympathy with the long-haired Spartans (Birds, 1282). No Athenian was a more grievous offender in this matter than Αμυνης, whose name forms the latter half of the compound before us, and who is distinguished, infra 1267, as οὖκ τῶν Κροβίλου, he of the topknot tribe. τόνος πονηρὲ is equivalent to παρμπόνηρη. πονηρὸς is derived from πόνος, and is merely intensified by the addition of its root.

475. Βρασίδα.] Bdelycleom is now arraigned as a monarchical conspirator,
THE WASPS.

CHOR. Creeping o'er us, creeping o'er us,
Here at least the poor can see
Stealthy-creeping TYPANNY!
If you from the laws debar us, which the city has ordained,
You, a curly-haired Amyngias, you, a rascal double-grained,
Not by words of wit persuading,
Not for weighty reasons shown,
But because, forsooth, you will it,
Like an autocrat, alone.

BEEL. Can't we now, without this outcry, and this fierce denunciation,
Come to peaceful terms together, terms of reconciliation?

CHOR. Terms with thee, thou people-hater, and with Brasidas, thou traitor,
Hand and glove! You who dare WOOLLY-FRANGED Clothes to wear,
Yes, and show Beard and hair Left to grow Everywhere.

BEEL. O, by Zeus, I'd really liefer drop my father altogether
Than endure these daily conflicts, buffeting with waves and weather.

CHOR. Why, as yet you've hardly entered on the parsley and the rue:

a disaffected citizen who intrigues with Brasidas (see the note on 288 supra, and on Peace, 640), and bewrays his Spartan sympathies by the fashion of his dress and his beard. By ΚΡΑΙΣΠΕΔΑ ΑΣΤΕΜΜΑΤΩΝ we are, according to the Scholiast, to understand fringes or tassels of wool (no doubt of its natural colour), which edged the border of a Spartan cloke. Hence in Lysistrata, 1304 (if the reading is correct), a Spartan dancer is said ὁδι κοῦφα πάλλειν.

476. ὑπήρν ἄκοπον.] A long, smooth beard was characteristic of the Spartans, and was therefore much affected by their imitators at Athens. Plutarch in his life of Phocion (cap. 10) tells us of an Athenian who was nicknamed ΛΙΚΟΝΙΑΤΗΣ from his imitation of Spartan habits; πώγωνά τε καθεμίνος ὑπερφυή μεγέθει καὶ τρίβωνα φορῶν ἕι καὶ σκυθρισάτων. This man being once called up by Phocion to support some unpalatable measure before a tumultuous audience, chose rather to court the popular applause by speaking, against his convictions, on the popular side of the question. Thereupon Phocion, ὧν ἀφίμενος αὐτῷ τὸν γενεῖον, Ὁ Ἀρχαίας ἐπίπτε, τί ὅν ὠκ ἀπεκείρω; meaning, "why affect the anstere simplicity and integrity of a Spartan, if in your heart you are after all a mere flatterer, currying the favour of the people?" The Spartan ambassadors in the Lysistrata are described (1972) as ἐκποτες ὑπήρν, heavily trailing their beards along.

480. σελίνο.] Parsley and rue were the common border of Hellenic gardens,
τόῦτο γὰρ παρεμβαλοῦμεν τῶν τριχονίκων ἑπών.

άλλα νῦν μὲν οὐδὲν ἄλλης, ἀλλ’ ὅταν ξυνήγορος
tαυτὰ ταυτά σου καταντῇ καὶ ξυνωμότας καλῇ.

ΒΔ. ἀρ’ ἂν, ὥ πρὸς τῶν θέων, ὑμεῖς ἀπαλλαχθεῖτε μου;

ἡ δεδοκταί μοι δέρεσθαι καὶ δέρειν δι’ ἡμέρας;

ΧΩ. οὐδέποτε γ’, σοῦ, ἔως ἂν τί μου λοιπὸν γ’,

ὅστις ἡμῶν ἐπὶ τυραννίδι διεστάλης.

ΒΔ. ὡς ἀπανθ’ ὑμῖν τυραννίς ἐστὶ καὶ ξυνωμόται,

ἡν τε μεῖζον ἦν τ’ ἐλαττὸν πράγμα τις κατηγορή,

ἡς ἐγὼ ὁυκ ἱκουσα τοῦνῳ οὐδὲ πεντίκοιν’ ἑτὼν

νῦν δὲ πολλό τοῦ ταρίχους ἑστὶν ἄξιωτέρα:

ὥστε καὶ δὴ τοῦνῳ’ αὐτής ἐν ἁγορᾷ κυλινδεῖται.

ἡν μὲν ὀνωὴται τίς ὀρφῶς, μεμβράδας δὲ μὴ θέλῃ.

as box is of our own flower-beds. And
the Chorus therefore mean, “All your
troubles are to come; you have not yet
arrived at the very commencement of
them.”

481. τριχονίκων.] The Scholiast, who
interprets this word by εἵστθην, must
look upon the phrases of the preceding
line as homely metaphors, borrowed by
the Chorus from their humble domestic
life; and such is the usual explanation
of the passage: but it seems on the
whole more probable that they are
flowers of forensic rhetoric which the
Chorus have culled from the law courts,
and that by τριχονίκων ἑτῶν we are to
understand ampullas et sesquipedalia
verba, like ἰόμα μιράμφορον (Pease, 521),
with which Bergler compares the expres-
sion. The Chorus appear to be giving a
sample of their powers, “a short sketch
of what we can do in the sublime” (if I
may appropriate the heading of one of
Fielding’s chapters).

483. καταντῇ.] Drench you with.
ξυνήγορος, ἤτορ’ καταντῇ δὲ καταχέπτη,
κατηγορῇ.—Scholiast. Mitchell appositely
cites the passage in the Republic, i. 344
v, where Thrasymachus was minded to
depart, ὥσπερ βαλανεῖς ἡμῶν καταντήσας
κατά τῶν ἄτων ἄθροίου καὶ πολλῷ τῶν λόγων.
So St. Chrysostom, 30th Hom. in Matth.
354 e, τὰ αὐτὰ ἐπανθέλων ῥήματα.

488. τυραννίς καὶ ξυνωμότα.] ὡς αὐτῶν
συνεχῶς λεγόντων, ὅτι ταῦτα τυραννίς ἑστὶ
καὶ ξυνωμοσία. οὐδέν ἄλλο, φησί, μεμελε-
tηταί ἡμῖν εἰ μὴ ταῦτα.—Scholiast. See
supra 345, 417, 464, 483, 487, and infra
953. Bergler refers to Thucydides, vi.
27, 60 (where the agitation into which the
Athenians were thrown by the mutilation
of the Hermæ is described, καὶ πάντα
αὐτοῖς ἐδόκει ἐπὶ ξυνωμοσία διξιγαρχήκη
καὶ τυραννικὴ πεπράξαθαι), and to a graphic
passage in the oration known as Demo-
thenes de Syntaxi, p. 170.

490. πεντίκοιν’ ἑτῶν.] The present
generation had in fact no experience of
THE WASPS.

(That we’ll just throw in, a sample of our three-quart words for you.)
Now you care not, wait a little, till the prosecutor trounce you,
Sluicing out these selfsame charges, and conspirator denounce you.

Bdel. O by all the gods I ask you, will ye never go away?
Are ye quite resolved to linger, thwacked and thwacking all the day?

Chor. Never more Will I while There’s a grain Left of me
Leave your door Traitor vile Bent to gain Tyranny.

Bdel. Ay “Conspiracy” and “Tyrant,” these with you are all in all,
Whatsoe’er is brought before you, be the matter great or small.
Everywhere the name of Tyrant, now for fifty years unknown,
Is than cheap salt-fish at Athens commoner and cheaper grown.
Everywhere about the market it is bandied to and fro:
If you wish a basse to purchase, and without a pilchard go,

tyrants. It was eighty-eight years since
the Pisistratidae were expelled, and sixty-
eight since every prospect of their resto-
ration had been extinguished by the
battle of Marathon and death of Hippias.
Yet now the name of Tyrant was, in
Falstaff’s phrase (First Henry IV. ii. 4),
‘as cheap as stinking mackerel,’ ταρίχοις
ἀξωτέρα.

493. ἀρφῶς.] This is the Dusky Perch,
or Dusky Serranus, a large fish of good
flavour, weighing ordinarily from ten to
twenty pounds, but occasionally found
of very much greater weight. It is still
called orphos or rophos by the Greeks
(Cuvier and Valenciennes, Hist. Nat.
des Poissons, vi. 4), and is known to
science as the Perea gigas of Brunnich
and Gmelin, the Serranus gigas of Cuvier
and Valenciennes, and the Perea robusta
of Couch. The better-known basse,
which in my translation is substituted
for the orphos, is a very similar fish,
though belonging to a different branch
of the great perch family. Numenius
(apud Ath. vii. 97) characterizes the
ἀρφῶν as περιτρυχία, an epithet due to
those rough spines which form so
prominent a feature of the Percidae, and
which have earned for one of our English
river-perch the distinctive appellation of
the Ruffe. The orphos is described by
Aristotle (Hist. Animal., and so Athe-
meus ubi supra) as a large carnivorous
(viii. 4. 1) fish of rapid growth (v. 9. 5),
firm of flesh, keeping close to the land
(viii. 15. 1), and fond of getting into
holes (viii. 17. 1). It was found in the
greatest perfection in the Rhodian waters
(Ath. vii. 24). ἀφίς and μεμβράδες
(otherwise βεμβράδες) are little fish of
the tribe Clupeidae, of which the herring,
the pilchard, the sprat, the anchovy,
and the sardine are our most familiar
examples. They are frequently men-
tioned together, as in Alciphron, iii. 53,
where a knave who has stolen, amongst
other things, χύτραν μεμβράδας ἐξουσίαν
καὶ ἄφως Μεγαρίκας, describes with great zest how he sat in a corner and enjoyed the feast. It is impossible now to discriminate—probably the ancients themselves did not always discriminate—with precise accuracy between the two varieties: but it is plain that ἄφως, though not held in such high estimation at Athens as elsewhere (Chrysippus apud Ath. vii. 23), were a favourite and popular dish (Knights, 642—682); whereas from the tone in which the comic poets invariably speak of μεμβράδες we may safely conclude that they were reckoned amongst the most worthless fish in the Athenian market. Timocles, for example (apud Ath. vi. 39), describes a needy glutton who roams round the market contemplating, and asking the prices of, the most expensive fish, though after all he can buy nothing better than μεμβράδες. And in Alexis (ap. Ath. vii. 28) a parasite vows that he would actually rather sup off βεμβράδες with a host who could talk good Attic Greek, than undergo another banquet with a wealthy barbarian.

499. φέρειν ἡδύσματα.] φέρειν means to furnish supplies, tanquam φόρον, to a lord.

501. κελητίσαν.] This word is of course not represented in the translation. κήπος, which properly means a horse (whence the joke on Ἰππίου τυραννίδα, a joke repeated in Lysistrata, 618), is also a σχῆμα σαυνοσίας, Peace, 900; Lys. 60; Thesm. 153.
THE WASPS.

Straight the man who sells the pilchards grumbles from his stall hard by,

Here is plainly one that caters with a view to Tyranny.

If a leek, besides, you order, relish for your sprats perchance,

Says the potherb-girl directly, eyeing you with looks askance,

Leeks indeed! and leeks I prithee! what, with Tyranny in view?

Athens must be taxed, you fancy, relish to supply for you!

XANTH. Even so a naughty damsel yesternoon observed to me,

Just because I said her manners were a little bit too free,

She supposed that I was wishing Hippias’s Tyranny.

BDEL. Ay, by charges such as these our litigious friends they please.

Now because I’d have my father (quitting all this toil and strife, This up-early-false-informing-troublesome-litigious life)

Live a life of ease and splendour, live like Morychus, you see

Straight I’m charged with Tyrant leanings, charged with foul conspiracy.

PHIL. Yes, by Zeus, and very justly. Not for pigeon’s milk in store

I the pleasant life would barter which you let me lead no more.

Nought I care for eels and rayfish: daintier food to me would seem

508. ὀρνίθων γάλα.] παροιμία ἐπὶ τῶν λιαν εὐδαιμονίων καὶ πάντα κεκτημένων, ὃς καὶ ἐκ τῶν ἀδυνάτων πόρων κομίζεσθαι· ἀδύνατον γὰρ εἰ ὀρνίθων γάλα ποτὲ λαβεῖν.— Scholiast. ὀρνίθων γάλα is the bait which in the "Ornithes, 1673, Peisthetærus appropriately holds out to the greedy and gullible Heracles. Cf. Id. 733. Lucian (De Mercede Conductis, 13) says to one who after long toil has achieved the position of companion to some great man, κεκράτηκας ὁ μακάριε, καὶ ἐστεφάτι τι ὦλυμπια μᾶλλον δὲ Βασιλέων Εὐλήφας, ἥ τὴν Σάρδεων ἀκρόπολιν καθήρκας, καὶ ἐξεις τὸ τῆς Ἀμφιθέας κέρας, καὶ ἀμέλεις ὀρνίθων γάλα. I do not know whether our corresponding phrase, pigeon’s milk, was in use before Hunter (on the Animal Economy, p. 194) discovered that pigeons do in truth nourish their young by means of a milky or curdy secretion, or whether it was introduced by the sceptics of the day in ridicule of that discovery.

510. βατίσων οὖν ἐγχέλεσιν.] Observe that Bdelycleon had mentioned neither eels nor any other fish: but the name of Morychus would naturally suggest to Philocleon’s mind a vision of those white-fleshed Copaie cels which formed the favourite dish of the great epicure. In Acharnians, 887, a Copaice cels is saluted as φίλη Μορίχος: and in Peace, 1008, the Chorus imagine themselves jostling with Morychus for the Copaie cels which are to return, with returning Peace, to the Athenian market. βατίσω, rayfish, are
ΣΦΗΚΕΣ.

dikidion σμικρὸν φύγουρ' ἀν ἐν λοπάδι πεπνυμένου.

ΒΔ. νὴ Δὶ εἰθίσθησ τὴ ἡδεσθαὶ τοιούτως πράγμασιν ἀλλ' ἐὰν συγων ἀνάςχη καὶ μάθης ἄγω λέγω, ἀναδιδάξειν οἴομαί σ' ὡς πάντα ταῦθ' ἀμαρτάνεις.

ΦΙ. ἐξαμαρτάνω δικαίου; ΒΔ. καταγελώμενος μὲν οὖν οὐκ ἐπαίεις ὑπ' ἀνδρῶν, οὐς σὺ μόνον οὐ προσκυνεῖς. ἀλλὰ δουλεύων λέληθας. ΦΙ. παῦε δουλεῖαν λέγων, ὡςτις ἀρχῳ τῶν ἀπάντων. ΒΔ. οὐ σὺ γ', ἀλλ' ὑπηρετεῖς οἰόμενος ἀρχεῖν· ἐπεὶ δίδαξον ἡμᾶς, ἃ πάτερ, ἣτις ἠ τιμῇ' στὶ σοι καρπούμενο τὴν Ἐλλάδα.

515

ΦΙ. πάντα γε' καὶ τοῦτοιι γ' ἐπιτρέψαι θέλω. ΒΔ. καὶ μὴν ἐγὼ. ἀφετέ νυν ἀπαντες αὐτῶν. ΦΙ. καὶ ξίφος γέ μοι δότε.

discussed in Athenæus, vii. cap. 26. The common skate is still called Ῥαῖα βατίς.

511. πεπνυμένον.] πνίγειν is a term of the culinary art, and means to seethe a slain animal in its own blood and steam within a close cauldron. In Athenæus, ix. cap. 53, one of the guests, seeing some meat served up richly steamed and sauced (συγκεκιμωμένων τινων κρεῶν ζωμῷ), says, "Give me some of that smothered meat (τῶν πικτῶν κρεᾶδιῶν ὡς)." On which Ulpius retorts, "I shall myself be smothered with annoyance (αὐτὸς ἐγὼ ἀποτυγχάσαμαι) if you don't tell me where you found meat so called, for I won't use the name till I know." Thereupon the guest cites five passages from the Comedians, and amongst others the last three words of the line before us. See also Hdt. ii. 92, and Nicander of Colophon, apud Ath. iii. 100. Casaubon (on Athenæus, ii. 70) says, "πνίγειν interpreter parare certo modo veteribus usitato, atque etiam hodie: quum in proprio succo coquuntur carnem intra ollam aut patinam conclusisse sic ut nullus exhalationibus pateat meatus: πνίγειν hoc Graeci, unde πικτὰ κρέα que its sunt coctae; nostri item coqui parature hoc genus suffocationem vocant." The Scholiast, who seems not to have been aware that this was a real culinary operation, says, δέον εἰτεῖν ἤψιμεν, φθορὶ πεπνυμένον, ἀπὸ τοῦ συμβαλλόντος ὑπὸ τῶν δικαστῶν τοὺς δικαζόμενος. Cf. Frogs, 122. But I doubt if such an allusion was really intended.

514. πάντα ταῦθ' ἀμαρτάνεις.] And this, we shall find, is the actual conclusion to which Philocleon is ultimately brought. See the note on 745 infra. With the lofty pretensions involved in the words ἀρχῳ τῶν ἀπάντων infra 518, compare what Aristotle (Politics ii., last chapter) says of Solon, κύριον ἐποίησε τὸ δικαστήριον πάντων. And so Lysias, De Caede Erinosth. p. 95, ἢ ψῆφος ἢ ὑμετέρα πάντων τῶν ἐν τῇ πύλῃ κυριωτάτη.
Just a little, tiny lawsuit, dished and stifled in its steam.

Bdel. Yes, for that's the sort of dainty you, by Zeus, have loved so long. Yet I think I'll soon convince you that your mode of life is wrong, If you can but once be silent, and to what I say give heed.

Phil. I am wrong to be a dicast! Bdel. Laughed to utter scorn indeed, Mocked by men you all but worship, for you can't their treachery see, You're a slave, and yet don't know it. Phil. Name not slavery to me! I am lord of all, I tell you. Bdel. You're the veriest drudge, I vow, Thinking that you're lord of all. For come, my father, teach us now, If you reap the fruits of Hellas, what's the benefit to you?

Phil. Willingly. Let these be umpires. Bdel. I'll accept their judgment too. Now then all at once release him. Phil. And besides a sword supply,

520. ἠτις ἡ τιμή.] The dispute between the parties is reduced to this issue, Do the dicasts, or do they not, obtain any real substantial benefit from the dicastic office? Is that office, as Philocleon contends, a μεγάλη ἀρχή, or is it, indeed, the slavery which his son pronounces it? To show the dicasts that they were in truth mere δοῦλοι, working for the benefit of the demagogues, and not for their own advantage, was (as is more largely explained in the Preface) the great and paramount object of the Play.

521. τούτωσι γ' ἐπιτρέψαι.] To submit the question to the arbitrement of the Chorus. Philocleon, versed in legal terms and legal practices, at once accepts the issue proposed, and offers to refer the matters in difference to Arbitration, a method of settling disputes which is recognized in every country, and is frequently commended by the Athenian orators. The first sentence in the first speech of Demosthenes (Demosth. adv. Aphobum) is, Ἐι μὲν ἡ βούλετ "Αφοβος, ὁ ἀνδρὲς δίκαιος, τὰ δίκαια ποιεῖν, ἢ περὶ ὅν διαφερόμεθα τοῖς οἰκείοις ἐπιτρέπειν, οὐδὲν ἂν ἐδει δικόν οὐδὲ πραγμάτων (cf. infra 1392, 1426): ἀπέχρη γὰρ ἂν τοῖς ὑπ' ἐκείνων γνωσθείσιν ἐμμενεῖν (infra 524).

522. Φ. καὶ ἕιφος.] The determination to kill himself if defeated is far more consonant to Philocleon's character and circumstances than to those of Bdelycleon; and in fact the sword will presently (infra 714) be found in Philocleon's hand. Philocleon might, indeed, be holding it out for Bdelycleon to fall upon its point, but the person to whom the sword is here given is plainly intended to use it against himself, and there is no trace of his having handed it over to his antagonist. I have, therefore, though with some hesitation, followed the modern editors in transferring to Philocleon the words καὶ ἕιφος. τῷ ἕιφεῖ, which were formerly continued to his son. And see the note on 714 infra.
$\Sigma \Phi \text{HE} \Sigma$.

$\eta \nu \gamma \alpha \rho \varphi \tau \eta \theta \delta \lambda \epsilon \gamma \omicron \nu \sigma \upsilon$, περιπεσοῦμαι τῷ ξίφει.

$\Phi I$. μηδέποτε πίιμω' ἀκράτου μισθὸν ἄγαθον δαίμονος.

$\Phi I$. νἶν δὴ τὸν ἐκ θημετέρου

$\Delta$. ἐνεγκάτω μοι δεῦρο τὴν κίστην τις ὡς τάχιστα.

$\Delta$. ἀτὰρ φανεῖ ποιός τις ὅν, ἢν ταύτα παρακελεύῃ.

$\Phi I$. μὴ κατὰ τὸν νεανίαν

τόνδε λέγειν. ὄρας γὰρ ὅσ

σοὶ μέγας ἔστ' ἀγῶν νῦν

524. τῷ δεῶν.] This, as is shown in the note on Peace, 268, is the ejaculation of a hesitating speaker, forgetting, or pretending to forget, what he was about to say. It is used with great propriety here, since Bdelycleon, wishing to bind his father in the strictest and most technical manner, but not being so familiar as the old dicast with legal terms and phraseology, is naturally obliged to hum and haw before he can bring out the exact formula required. That τῇ διαίτῃ ἐμμένω, to abide by the award, is the correct legal phrase is abundantly plain from many passages of the Athenian orators. Mitchell refers to Demosthenes adv. Bœotum, ii. p. 1011 (cap. 11), ἀναγκασθείς ἐμμέναι τῇ διαίτῃ, and a little later in the same speech, p. 1017 (cap. 31), ἐνέμευε τῇ διαίτῃ. See also the passage cited in the note on 521 supra.

525. μισθῶν.] “Intelligitur merces indiciaria. Dicturus autem erat κύλικα aut ποτήριων. Sed animus ei alibi est.”—Bergler. Then may I never again quaff

the cup of undiluted wine to the toast of Happy Fortune, ἀκράτου οἴνον ἄγαθον δαίμονος. Cf. Knights, 85. This was the final cup before breaking up, corresponding somewhat to our English toast, To our next merry meeting. It was always a cup of pure wine unmixed with water. See the note on Peace, 300. Bat the wine-cup conveyed no idea of pleasure to Philocleon’s mind; and for κύλικα, therefore, he substitutes μισθών, his chief joy in life.

526. νἶν δὴ.] This system, from νἶν δὴ 526 to κελύφη 545, is repeated below from οὐπότοθε 631 to πρὸς ἐμῷ λέγωντι 647. The antistrophical character of the two systems, obscured in the earlier editions, was first discerned by Bentley, and completely restored by Porson. The choral portion of each system consists of fourteen choriambic dimeters. Of these eight are acatalectic or entire dimeters, six are catalectic, having a syllable short. In the catalectic lines, an iambic dipody almost invariably takes the place of one choriamb: indeed one line in the anti-
THE WASPS.

If in this dispute I’m worsted, here upon this sword I’ll die.

Bdel. But suppose you won’t their final (what’s the phrase) award obey?

Phil. May I never drink thereafter, pure and neat, good fortune’s—pay.

Chor. Now must the champion, going
Out of our school, be showing
Keen wit and genius new,

Bdel. Bring forth my memorandum-book: bring forth my desk to write in. I’ll quickly show you what you’re like, if that’s your style of fighting.

Chor. In quite another fashion
To aught this youth can do.
Stern is the strife and anxious

strophe is iambic throughout. The catalectic lines are composed of a choriamb and an amphibrach or bacchian foot, - εφος ΦΑΝΗΣΕΙ—” But before they can finish the sentence Bdelycleon strikes in, saying, “You shall be shown, ΦΑΝΗΣΕΙ, in your true colours, if that is what you are urging.”

The Chorus, whether concluding their sentence as they had originally intended, or diverting it by way of retort to Bdelycleon’s interruption, proceed “to be a speaker of a different stamp to this young man.” The words ὅπως φανήσει μὴ κατὰ τὸν νεανίαν τόνδε λέγειν form in the result one sentence, though it is possible that but for Bdelycleon’s interruption, the sentence might have had a different termination, ὅπως φανήσει ἄρχων ἀπάντων or the like. ποίως τις ὤν means “such as you really are,” “in your true character,” that is, a mere δοῖλος. With the words μὴ κατὰ τὸν νεανίαν τόνδε λέγειν compare Plato’s Apology, cap. 1, ὃ ὁ κατὰ τοῖτος εἰσὶ μήτωρ, “an orator of a very different, that is, a far higher character.” In the Antistrophe infra 634, 5 the speech of the Chorus is cut in two by a similar interruption.

M
καὶ περὶ τῶν ἀπάντων,
eἴπερ, ὦ μή γένοιθ', οὖν
τός σ' ἔδεικε κρατήσας.

ΒΔ. καὶ μὴν ὦς' ἄν λέξῃ γ' ἀπλῶς μημόσυνα γράψομαι ἵνω.

ΦΙ. τι γὰρ φάθ' ὑμεῖς, ἢν ὁδί με τῷ λόγῳ κρατήσῃ;

ΧΟ. οὐκέτι πρεσβύτων ὀξύς
χρήσιμος ἐστ' οὐδ' ἀκαρῆ
σκοπτόμενοι δ' ἐν ταῖς ὑδοῖς
θαλλοφόρων καλούμεθ', ἀν- 540
τωμοσίων κελύφη.

ἀλλ' ὦ περὶ τῆς πάσης μέλλων βασιλείας ἀντιλογίσειν
τῆς ἡμετέρας, νυνὶ ἥραρον πᾶσαν γλώτταν βασιλεῖζε.

ΦΙ. καὶ μὴν εὐθὺς γ' ἀπὸ βασιλίδων περὶ τῆς ἀρχῆς ἀποδείξω

535. εἴπερ ἔδεικε κρατήσας.] These words can hardly be used in a purely future signification, si victor erit, as Bergler and Brunck translate them. They seem rather to mean, "if he really intends to win." It was the resolute alacrity with which Bdelycleon accepted the challenge that portended a serious contest.

544. θαλλοφόρων.] Alluding to the feeble and decrepit old men who carried olive branches in the Panathenaic processions. θαλλοφόρους ἐφη, says the Scholiast, βουλόμενοι τοὺς γέροντας δηλῶ- σαι, ἡπειδὴ ἐν τοῖς Παναθηναίοις οἱ γέροντες θαλλοῦς ἔχοντες ἔπομενον. ὡς οὖν εἰς οὐδὲν ἀντων χρησίμων αὐτῶν ἔχω τοῦ θαλλο- φορείν, οὕτως αὐτοὺς ἐπέσκυψεν. So Hesychius sub voce.

545. ἀντωμοσίων κελύφη.] Husks of affidavits. In order to prevent vexatious prosecutions, Athenian law required every accuser to pledge his oath, at the outset, to the truth of the charge he was making: whilst, on the other hand, as a security against frivolous defences, the accused was likewise required to deny the charge upon oath. When this had been done, the parties were at issue, and evidence could be called on either side. These preliminary affidavits were the ἀντωμοσίαι to which the speaker refers. ἀντωμοσία, ἕκατέρου μέρους ὄρκος, τοῦ μὲν διαφείγοντο ὥστε μὴ ἦδικηκεν, τοῦ δὲ ἐγκα- λούντος ὥστε ἠδίκηκεν. —Hesychius. ἀντωμο- σία ἄ ἐκαλοῦντο, ὅταν ὁ ἐγκαλούμενος περὶ κλοπῆς ἐν τῷ δικαστηρίῳ ὅμοικὴ πρὸ δίκης, καὶ ὁ ἐνάγων δὲ αὐτὸν ἀντωμοσία ν οὐ ἦν τὸν ληστήν. καὶ οὕτω [οὕτω MSS. Edd.] λοιπῶν μάρτυρες ἐκαλοῦντο.—Scholiast here. ἀντωμοσία λέγεται διὰ τὸ ὁμοίως ἐκατέρους, τοῦ μὲν ἐγκαλοῦντα ὥστε ἠδίκηται, τοῦ δὲ ἐγκαλούμενον μὴ ἦδικηκεν. —Scholiast on Plato, Apology, cap. 3. ἀντωμοσία γράμματα τινα γράφαντες ἀποφέρωντι πρῶς τῇ ἀρχῇ, ὅτε κατηχορούμενοι, καὶ οἱ κατη- γοροῦντες περὶ ὧν ἦν ἡ δίκη. καλεῖται δὲ
THE WASPS.

For all our earthly good,
If he intends to conquer,
Which Heaven foresend he should.

BDEL. Now I'll observe his arguments, and take a note of each.

PHIL. What would you say, if he to-day should make the conquering speech?

CHOR. Ah! should that mischance befall us,
Our old troop were nothing worth:
In the streets with ribald mirth
Idle boys would dotards call us,
Fit for nought but olive-bearing,
Shrivelled husks of counter swearing.

O friend upon whom it devolves to plead the cause of our Sovereign Power to-day,
Now show us your best; now bring to the test each trick that an eloquent tongue can play.
Away, away, like a racer gay, I start at once from the head of the lists,

οὗτος, ἔπειδὴ ἀντώμων οἱ διώκοντες καὶ οἱ
φεύγοντες, οἱ μὲν ἀληθῆ κατηγορήσειν, οἱ
dὲ ἀληθῆ ἀπολογήσεισθαι.—Harpocrates,
Suidas, Scholiast on 1041 infra, Lex
Rhet. apud Ruhnken's Timæus. Not-
withstanding this concurrence of autho-
rity, modern writers have generally
adopted a statement found in Pollux,
viii. segm. 55, that ἀντωμοσία is in strict-
ness applicable only to the defendant's
traverse of the plaintiff's charge. But
this statement is certainly incorrect.
See the note on 1041 infra.

548. καὶ μὴν.] In the next 180 lines
Aristophanes sets before us the entire
process of an Athenian ARBITRATION.
The disputants have agreed to refer,
ἐπιτρέπειν, the matter to arbitrators, and
to abide by their award, ἔμμενεν τῇ διαίτῃ.
And now each party states his case at
great length, and when both have been
heard, the Arbitrators deliver their de-
cision in solemn form. The proceedings
commence with Philocleon's harangue
in support of the proposition which he
has undertaken to establish, viz., that
the dicastic office is μεγάλη ἀρχή, that
the dicast ἄρχει τῶν ἀπάτων, or as he
puts it here, that ἡ ἄρχη ἡ ἡμετέρα ὁδε-
μᾶς ἦττον ἐστὶν βασιλείας. To prove
this point, he enumerates the daily
privileges and pleasures of a dicastic
life, commencing with the earliest morn-
ing when he leaves his home for the
law-courts, and continuing until the
latest evening when he has returned
with his dicastic fee into the bosom of
his family. In the eager confidence
with which he begins, he likens himself
to a runner starting ἀπὸ βαλβίδων. βάλ-
βίς γὰρ ἔστιν ἡ ἀφετηρία, says the Schol-
liast: ἵν δὲ αὕτη γραμμὴ ἐφ' ἑς εἰστήκεσαν,
ἕως ἐν ἀποσημανθῇ ὁ δρόμος αὐτοῖς. Rich-
ter absurdly translates ἀπὸ βαλβίδων
"without preparation."
552. ὁ ἀνδρὸς ὑπάρχων καὶ μακαρίστων μᾶλλον νῦν ἄστι δικαστοῦ, ὃς ὑπερφέρετο, ὃ δεινότερον ζῆσαι, καὶ ταῦτα γέροντος; ὃν πρῶτο μὲν ἔρπον τε ἐξ ἐνυπής τηροῦσ' ἐπὶ τοῖς δρυφύκτοις ἀνδρεῖς μεγάλοι καὶ τετραπάτηχεις κατείλη ἐνθὸς προσιόντι ἐμβάλλει μοι τὴν χείρ' ἀπαλήν, τῶν δημοσίων κεκλοφυίων ἰκετεύουσιν θ' ὑποκύπτοντες, τὴν φωνὴν ὁικτροχούντες· 555 ὁικτείρων μ', ὃ πάτερ, αἶτομαι σ', εἰ καῦτος πόσιτον ὄφειλόν ἀρχὴν ἀρξάς ἡ 'πὶ στρατιάς τοὺς ἡσσίτοις ἡγοράζων δὴ ἐμ' οὖν ἄν ξώντ' ἐδείς, εἰ μὴ διὰ τὴν προτέραν ἀπόφυξιν.

ΒΔ. τούτι περὶ τῶν ἀντιβολουόντων ἐστώ τὸ μνημόσυνόν μοι.

ΦΙ. εἰτ' εἰσελθὼν ἀντιβοληθείς καὶ τὴν ὀργήν ἄρτος ὀρκομορχθείς, 560 ἐνδον τούτων ὅν ἄν φῶςκῳ πάντων ὑπέθεν πεποιηκα,
To prove that no kinglier power than ours in any part of the world exists.
Is there any creature on earth more blest, more feared and petted from day to day,
Or that leads a happier, pleasanter life, than a Justice of Athens, though old and gray?
For first when rising from bed in the morn, to the criminal Court betimes I trudge,
Great six-foot fellows are there at the rails, in anxious haste to salute their Judge.
And the delicate hand, which has dipped so deep in the public purse, he claps into mine,
And he bows before me, and makes his prayer, and softens his voice to a pitiful whine:
O pity me, pity me, Sire, he cries, if you ever indulged your longing for self,
When you managed the mess on a far campaign, or served some office of state yourself.
The man would never have heard my name, if he had not been tried and acquitted before.
BD. (Writing.) I'll take a note of the point you make, that suppliant fellows your grace implore.
PH. So when they have begged and implored me enough, and my angry temper is wiped away,
I enter in and I take my seat, and then I do none of the things I say.

χείρα; the only excuse for this piece of barbarity being the abrupt transition from the plural to the singular verb, without the introduction of a new nominative case; a very common construction in Aristophanes. Mitchell quotes examples from Peace, 639, Eccl. 672, and Plato: but in truth it is unnecessary to go beyond this very speech of Philocleon: its first two sections exhibit one perpetual interchange of the plural and singular numbers, of the class and the individual who represents the class.

“High personages watch for me, τηροῦσι, at the Court rails,” says Philocleon (553); “he slips, ἐμβάλλει, his hand into mine (554); they weep and pray, ἰκετεύονται (555), Pity me, I beseech, αἰτοῦμαι (556), though he would never have known, γυναι, of my existence but for his former acquittal.” And again, “Some bewail, ἀποκλαύονται, their poverty (564), till he makes out his hardships equal, ἵσωσθε, to mine (565); others jest, σκόπτουσι (567), and if this fails he brings forward, ἀνέλκει, his children (568).

559. τούτη.] ἐν τῷ γραμματείῳ ὁ Βδελυκλέων ἀπογράφεται ὅτι ἀντιβολοῦσαν τοις δικασταῖς.—Scholiast. The interruptions of Bdelycleon divide Philocleon’s speech into five distinct sections, each containing a separate branch of his argument. The first section treats of the dicast’s early morning, until he enters the Court; the second, of the flatteries and supplications which await him there; the third, of incidental advantages which he gains in the discharge of his judicial duties; the fourth, of the honours paid him by the authorities and the demagogues; and the fifth, of his evening pleasures after he has left the Court.

560. ἀπομορφθεὶς.] Νοὴ τῶν ἰδρώτης, but τὴν ὄργην. The next line is rightly explained by the Scholiast: ἀντὶ τοῦ ἐξοθεὶν ἐπαγγέλλομαι ποιεῖν, ἐνδονού ποιῶ.
565. τούτων ἐμοίσων:] ἔως ἃν ἀποδεῖξωσιν ἐαυτοῖς πέινης ὡς ἔγω.—Scholiast. In the very height of his self-glorification, Philocleon makes an involuntary admission, which brings out more pointedly than any argument of Bdelycleon could have done, the contrast (on which the whole play hinges) between the public pretensions of the dicasts, and the necessitous circumstances of their daily life. “Who so grand as I,” he says, “when great officers of state are humbling themselves before me, and seeking to disarm my wrath and move my pity by exaggerating their poverty and their misfortunes, till they make themselves out” (with what pitiable object shall he compare them?) “till they make themselves out as poor and as miserable as I am.” The word ἄνω (no doubt because followed by ἐν ἰσώσῃ) has dropped out of every M.S. except the Venetian: and even there the reading is uncertain, Bekker transcribing it ἄνων, and Dindorf ἄνων. But ἄνων, annoying me, though adopted by several editors, is utterly inconsistent with the whole tone of Philocleon’s speech. The abasement of these ὑπεύθυνοι is so far from being an annoyance to him, that it is his very joy and delight. And see supra 389, 390.

566. Ἀίσωπον τι γέλοιον:] Some drollery of Ἀσωπ; meaning of course the fabulist, and not (as some suppose) a tragic actor of the same name. Bentley refers to 1258, 9 infra, a very analogous passage. And as to the use made of Ἀσωπ’s fables before the dicasteries, see the note on 191 supra.

567. οἱ δὲ σκάπτοντο:] Mitchell cites from Demosthenes (contra Aristoc. p. 689) a passage which, as he truly observes, is the best comment on the verse before us: Ἁμεῖς, ὃ ἀνδρεὶς Ἄδριανοι, τοὺς τὰ μέγιστ’ ἀδικοῦντας καὶ φανερῶς ἔξελέγχομενος, ἂν ἐν ἡ δὲ ἀστεί εἰπωσί καὶ παρὰ τῶν φιλετῶν τινὲς ἦρμηνεια σύνιδιοι δεηθῶσιν, ἀφίησε· ἐὰν δὲ καταστορίσησθε τοῦ, πέντε καὶ εἰκόσι δραχμῶν ἐτιμήσατε.

568. παιδάρι:] We shall have, further on, a burlesque example of this well-known expedient for excelling the pity of the Court. See 376 infra, where Mitchell and others collect the various passages
THE WASPS.

I hear them utter all sorts of cries design'd expressly to win my grace,
What won't they utter, what don't they urge, to coax a Justice who tries their case?
Some vow they are needy and friendless men, and over their poverty wail and whine,
And reckon up hardships, false with true, till he makes them out to be equal to mine.
Some tell us a legend of days gone by, or a joke from Æsop witty and sage,
Or jest and banter, to make me laugh, that so I may doff my terrible rage.
And if all this fails, and I stand unmoved, he leads by the hand his little ones near,
He brings his girls and he brings his boys; and I, the Judge, am composed to hear.
They huddle together with piteous bleats: while trembling above them he prays to me,
Prays as to a God his accounts to pass, to give him a quittance, and leave him free.

in which the practice is mentioned by ancient writers. Thus in the Oration against Meidias (secs. 186—188) Demosthenes says, "I know that Meidias will come with tears and supplications, bringing forward his children, and making himself out the most miserable of men. I have no children to bring forward, but am I therefore to suffer wrong? Nay but when you see him bringing forward his children, think that you see me on the other side, bringing forward the laws which he has violated, and the oaths which ye have sworn." "If a prisoner," says Lysias (pro Polystrato, 161) "bring forward his children with wailing and weeping, ye pardon the father for the sake of the children; children, of whom ye know not yet whether they will themselves grow up good citizens or bad." In the Apology of Plato, cap. 23, Socrates is represented as saying to his judges, "It may be that some amongst you are vexed and indignant, because I do not, as others do, bring forward my children in the court, and seek to win your favour and move your pity by unmanly and ignoble supplications." That is a course, he says, which no Athenian (above all, no Athenian philosopher) should adopt to save himself from any penalty which he may rightly have deserved, though it be the extreme penalty of death; and judges too, he adds, should be swayed not by motives of pity and favour, but by the truth and justice of the case.

560. ἐγὼ δ' ἄκροβωμαι.] He dwells with pleasure on the word ἄκροβωμαι, which is repeated from 502 supra. "I am the man to listen to these cajoleries which testify to our power and to the reverence and estimation in which we are held." ῾πιρ αἰτῶν in the next line may mean either for their sakes or standing over them; the former interpretation is the more probable of the two.

571. τῆς εἰδώμας.] All Athenian officials at the close of their term of office were compelled to render an account. These accounts were first laid before the public auditors, who invited all persons to come in and make their objections. If no serious objection was made, the accounts
were passed, and the official discharged. If, however, any difficulty arose, the matter was submitted to the dicasteries, and with them the ultimate decision rested. The subject is treated at some length by Aeschines at the commence-
ment of his speech against Ctesiphon, who had proposed that Demosthenes, before he had passed his audit and obtained his discharge, should receive a crown of gold for his services. Aeschines denounces this proposal as an attempt ἐξουρείσθαι τῶν δικαστῶν τάς ψῆφους ἐκ τῶν χειρῶν, and observes that τὰ μέγιστα τῶν ἐν τῇ πόλει συνεδρίων ὑπὸ τὴν τῶν δικαστῶν ἑρχεται ψῆφον (p. 56). No official, he says, can escape this obligation: ἐν ταύτῃ τῇ πόλει οὐδεὶς ἐστιν ἀνυπείθυνος τῶν καὶ ὑπωσοῦν πρὸς τὰ κοινὰ προσελε-

572. χαίρεις.] Ut Leo, says Bergler: but it is rather ut Deus; as a deity delighting in sacrifices of lambs and of swine. Ἀρνῶς is probably used with an allusion to ἀρνέως, a male: whilst in χοιρίδιος there is no doubt a play on the double meaning of the word χοῖρος (Thesm. 538), of which so much is made in the scene with the Megarian in the Acharnians. Cf. infra 1553.

575. καταχῇν.] This expression is repeated, as Bergler observes, in Eccl. 631, where Praxagoras’s proposal that the ugliest shall fare with the ladies as well as the handsomest is styled καταχῇν τῶν σεμνοτέρων:

B. O then such a nose as Lyssicrates shows
Will vie with the fairest and best, I suppose.

P. O yes, ’tis a nice democratic device,
A popular system as ever was tried,
A jape on the swells with their rings and their pride.
If thou lovest a bleating male of the flock, O lend thine ear to this boy of mine:
Or pity this sweet little delicate girl, if thy soul delights in the squeaking of swine.
So then we relax the pitch of our wrath, and screw it down to a peg more low.
Is this not a fine dominion of mine, a derision of wealth with its pride and show?

Bd. (Writing.) A second point for my note-book that, a derision of wealth with its show and its pride.
Go on to mention the good you get by your empire of Hellas so vast and wide.

Ph. 'Tis ours to inspect the Athenian youths, when we enter their names on the rolls of men.
And if ever Æagrus gets into a suit, be sure that he'll never get out again
Till he give us a speech from his Niobe part, selecting the best and the liveliest one.
And then if a piper gain his cause, he pays us our price for the kindness done,
By piping a tune with his mouth-band on, quick march as out of the Court we go.

578. ὅκιμαζομένων.] Every Athenian, on attaining the age of manhood, had his name entered in the register, τὸ λησταρικὸν γραμματεῖον, of his deme, and was thenceforth entitled to the full privileges of an Athenian citizen. In ordinary cases this registration took place at the age of twenty years: but it seems probable that orphan heirs (such as Demosthenes: see the speeches against Aphobus and Onetor) were allowed to be registered at an earlier period, if on a personal examination, ὅκιμωσία, they were able to satisfy the judges that they had already arrived at their full physical strength and maturity. See Schomann, De Comitiis, pp. 76—79.

579. Ὅγγος.] Æagrus was a popular actor of the day. Whether the tragedy which furnished his favourite character was the Niobe of Æschylus, or the Niobe of Sophocles, we have now no means of deciding. The latter was probably the more recent Play of the two: but, on the other hand, Aristophanes frequently (Birds, 1247; Frogs, 912—20, 1332) refers to, or quotes from, the Niobe of Æschylus, and nowhere, unless in the present passage, makes any allusion to the Niobe of Sophocles. Richter says "propter verba τὴν καλλιστὴν ἀπολέξσα Sophoclem subauditum esse dixerim," but of course καλλιστὴν refers not to the Play, but to the ῥήσις; nor indeed (were it otherwise) have we the slightest ground for supposing that the Niobe of Sophocles was, in the estimation of Aristophanes, or in fact, superior to the Niobe of Æschylus. See Wagner, Trag. Grec. Fragm. vol. i. pp. 73, 335. With the expression ἐφεύγων ἀποφεύγει compare Clouds, 167, ἦ ῥαδίως φεύγων ἐν ἀποφύγαι δίκην.

582. ἐν φορβείῳ.] The φορβείῳ was a sort of leathern muzzle fitting closely round the piper's mouth on each side of the pipe. It was intended to make the breath flow more evenly through the instrument, and so to produce a sweeter and more melodious tone. The Scholiast says, φορβείῳ εἰς τὰ δέματα τὰ περὶ τὰ στόματα τῶν αὐλητῶν προσδεσμευόμενα
Sophoclis Inc. fab. fragmenta, 100, Wagner. The ἐξόδος was the accompaniment which the pipers played as the Chorus were finally leaving the stage at the end of the Play: it was the exit, as the Parodos was the entrance-piece. ἐξόδος ἦν, says the Scholiast, ἐν ταῖς ἐξόδοις τῶν τῆς τραγῳδίας χορικῶν προσώπων προγείεσθαι αἰλητήν, ὡστε αἰλοῦτα προ- πέμπειν, ὅπερ ἀλαβεῖν εἰς ἱδυτήρα τῶν δικαστῶν ὁ Φιλοκλέως. So Suidas explains ἐξόδοι νόμοι τὸς αἰλήματα, δι' ὅν ἐξήβησαν οἱ χορεῖ καὶ οἱ αἰληταὶ.

583. ἐπίκληρον.] There seems every reason to believe that an Athenian citizen was legally competent to dispose by will of the hand and fortune of his heirress-daughter: and Aristophanes must, therefore, I imagine, be here referring to some recent case in which the Courts had, on too light grounds, superseded a father's testamentary dispositions, and awarded the heiress and her property to some favoured claimant, who probably came forward as her nearest of kin. And this will account for the tone of Bdelulceon's rejoinder, and his use of the word ἀδικεῖσι in reference to the transaction in question.

584. κεφαλὴν.] With the like humorous application to inanimate things of phraseology appropriate to human beings alone, Plautus (Mostellaria, i. 3. 108) makes a lover say,

Hei mihi misero, savium speculo dedit!
Nimis velim lapidem, qui ego illi speculo diminuam caput.
By Heaven, she kissed the mirror!
I'll break that mirror's head if it don't mind.

585. τῇ κώγχῃ.] κώγχαι were little cases or capsules which Athenian law-station-
THE WASPS.

And what if a father by will to a friend his daughter and heiress bequeath and bestow, We care not a rap for the Will, or the cap which is there on the seal so grand and sedate, We bid them begone, and be hanged, and ourselves take charge of the girl and her worthy estate; And we give her away to whoever we choose, to whoever may chance to persuade us: yet we, Whilst other officials must pass an account, alone from control and accounting are free.

Bd. Ay that, and that only, of all you have said, I own is a privilege lucky and rare, But uncapping the seal of the heiress’s will seems rather a shabby and doubtful affair.

Ph. And if ever the Council or People have got a knotty and difficult case to decide,

Ravenna Scholiast says, ὃς κόγχας ἐπιστεθέντων ταῖς σφραγίσων, ἀσφαλείας ἔνεκα. And the Venetian adds, κόγχη δὲ τῷ καγχλίῳ τῷ ἐπικειμένῳ ταῖς σφραγίσων, διὰ τὸ μὴ ἀφαιξεθαί τοὺς τύπους αὐτῶν. Philocleon means that the most careful observance of legal forms and solemnities does not oust the paramount authority of the dicasteries.

587. ἀνυπεδυνον.] The Heliasts were, as is shown in the Preface, the Sovereign People sitting in their judicial capacity. To them all officials were responsible: see the note on 571 supra. And they themselves were not, and could not be, responsible to any one.

588. σε μόνον.] This is the admirable emendation of Reiske and Porson for σεμών. Both the σε and the μόνον are necessary to the sense, whilst σεμών was here manifestly out of place. Of all the pleasures and privileges on which Philocleon has descanted, there is but one whereon Ikdeylecleon is prepared to congratulate him. It is, no doubt, a piece of good fortune, he admits, that the dicasts have not to answer for their conduct: especially (he seems to imply) if they act in the manner which his father has described with regard to the heiress’s marriage. On τοὺς the Scholiast remarks, λεύσει ἡ κατά. κατὰ τοῦτο σε, φησι, μακαρίζω, τὸ ἀναγκαίως πράττειν. 589. ἀνασυγχυλιώζων.] This word, as Brunck observes, is properly equivalent to ἀναγαργαρίζων, gargling; but is here, of course, used with reference to the κόγχη mentioned above.

590. ἡ βουλὴ χῶ δήμος.] It was by no means uncommon for the βουλὴ or the ἐκκλησία to send a case for trial before the Helicea. There were naturally many offences, ἀγραφα ἀδικήματα, which had been overlooked in the written code, and to which, therefore, no punishment was by law annexed. In such cases it was necessary to appeal to the Senate or the Assembly by means of an εἰσαγγελία (πρὸς τὴν βουλὴν ἢ πρὸς τὸν δήμον ἢ πρώτη καταστασις ἐστο, Harpocrat. s. v. εἰσαγγελία). And the Senate or the Assembly would in some cases themselves decide the question: in others, direct it to be tried, subject to special regulations, before the ordinary tribunals. There were other cases, too, in which a complainant was required to apply to the Assembly for leave to institute proceedings against a public offender. Such, for example, seems to have been the rule
where the complaint was against the conduct of a magistrate in his official capacity. In these cases the preliminary proceeding was termed a προβολή.

502. Κολακόννυμος.] Under this guise the bulky person (see note on 16 supra) of Cleonymus is again brought forward. Evathlus, Cleonymus, and Theorus (and possibly Euphemius also) were all minor demagogues, the satellites and κόλακες of Cleon. And so, like Theorus in the dream supra 42, Cleonymus is here (though in another fashion) represented as τὴν κεφαλὴν κόλακος ἔχων. Evathlus, who was probably the well-known scholar of Protagoras, is described by Aristophanes in the Holcades as a πονηρὸς συνήγορος, and with this the notice in Acharnians, 710, would seem to agree. And we may perhaps conclude from the present passage that Cleonymus figured in the same character.

503. ἡμᾶς.] This reading is supported by every authority, the MSS., the Scholiast, the early editions; and is positively demanded by the context. ἡμᾶς, which crept into Kuster's text apparently by an error of the printer, and which is retained by all recent editors, is altogether inconsistent with the tenor of Philocleon's argument. "We are recognized," he says, "as the Sovereign Power in the state: the Senate and the Assembly send us cases, which they are unable to determine: the orators and advocates vow that they will protect us from wrong: none can succeed in the Assembly except by our vote and influence: Cleon himself, the common assailant of all else, comes forward as our staunch friend and patron; whilst his satellites descend to the lowest and most servile offices to curry favour with us." Modern editors seem to imagine that πλῆθος in the second limb of the sentence requires ἡμᾶς in the first: forgetting that the Heliasts considered themselves, and in fact were, the πλῆθος, the δῆμος, the Athenian People. In the orators the expression τὸ ἔμετερον πλῆθος is frequently applied to the dicastic body, as in Lysias adv. Agorum, passim. And so supra 267. And see the following note.

504. ἐν τῷ δῆμῳ.] For the Heliasts
They pass a decree for the culprits to go to the able and popular Courts to be tried:
Evathlus, and He! the loser of shields, the fawning, the great Cowardonymus say
"They'll always be fighting away for the mob," "the people of Athens they'll never betray."
And none in the People a measure can pass, unless he propose that the Courts shall be free,
Dismissed and discharged for the rest of the day when once we have settled a single decree.
Yea, Cleon the Bawler and Brawler himself, at us, and us only, to nibble forbears,
And sweeps off the flies that annoy us, and still with a vigilant hand for our dignity cares.
You never have shown such attention as this, or displayed such a zeal in your father's affairs.
Yet Theorus, a statesman as noble and grand as lordly Euphemius, runs at our call

would naturally form so very large a proportion of the ordinary Athenian Assembly that their united votes could determine the fate of any measure brought forward there. It was this which makes Aristophanes so anxious, in the present Play, to detach them from their alliance with the demagogues: and it was for the same reason that the demagogues were so anxious to maintain and strengthen that alliance. It seems that one method of earning the gratitude

and securing the votes of the dicasts was to get them released after one cause was heard, and to give them a full day's pay for a short day's service. In a graphic passage of the Knights (50-60), to which Bergler refers, this form of bribery is directly attributed to Cleon. He is there depicted as a Paphlagonian slave, who ingratiates himself with the Demus, his master, at the expense of his fellow-servants: and wins the old man's favour by saying,

(Observe that it is the Demus itself which is here represented as sitting in the dicasteries.) And a little farther on we are told,

(γενος ὑπὸ τῶν δεσπότων ἐκλογὸς) ἀλλὰ ὕπατος ἔχων δεισιδεχόμενος ἐστώς ἀποϕύγει τοὺς ἱπτοματάς.

βυρσίνην for μυρσίνην, ἱπτόματα for μύνας, as infra 507.

507. μύνας ἀπαίμει.] This was no light matter in Eastern countries. The Eleans had their Zeis ἀπόμειος (Pausanias, v. 14. 2), or μύλιορος (Pliny, x. 40): the Philistines (probably) their Baal-zebub or God of Flies. And see the preceding note. And on the epithet κεκρατισματος, see the note on 36 supra.

500. Ἐὐφημίου.] Of Euphemius we know nothing, except what the Scholiast informs us, Ἐὐφημίου τῶν ἄγνω ἐπὶ κολακεία διαβολομένοις ἐστίν. It is plain that whoever and whatever he may have been, he was regarded by Aristophanes as a still more despicable character than Theorus, who is obviously intended to be insulted by the comparison.
600. **σπόγγον—τάμβαδια.**] This was the most menial of offices: a circumstance which gave point to the sarcasm of Stratonicus, who, seeing a dandy proud of his well-sponged shoes, consoled with him on the reverses which must have befallen him; “for,” said Stratonicus, “I am sure that you would never have had your shoes so well sponged if you had not done them yourself,” οὐκ ἂν ὅτις ἔσπογγισθαι καλῶς, εἰ μὴ αὐτὸς ἔσπογγισεν. —Athenæus, viii. 43.

604. **προκτός λουτροῦ περιγιγνώμενος.**] This passage has been misunderstood by Florent Chretien here, and Jenos on Hesychins (who both take λουτροῦ in the sense of latrina), by Brunck, who connects τῆς ἀρχῆς with παύσει, and by other commentators. Philocleon is waxing jubilant at the success of his own oratory. “These are my triumphs,” he says; “this is what you were going to show (ἀποδείξεω) to be mere slavery and service!” “Go on,” responds Bdelecleon, “talk your fill: sooner or later you will come to an end (παύσει, scil. λέγων); and then I shall show you (ἀναφανήσει, you will be proved, see the note on 550 supra) in respect of all this vaunted empire to be a mere προκτός λουτροῦ περιγιγνώμενος.” Α προκτός which gets the better of its bath, which defeats all efforts to cleanse it, may be said to gain a victory indeed, but a victory which it were better to lose than to gain. And Philocleon’s triumphs, it is implied, are triumphs which bring him no benefit whatever, but turn to his own disadvantage. This is the meaning attributed with more or less precision to the proverb προκτός λουτροῦ περιγιγνώμενος by the
And whips out a sponge from his bottle, and stoops, to black and to polish the shoes of us all. 
Such, such is the glory, the joy, the renown, from which you desire to retain and withhold me, 
And this you will show, this Empire of mine, to be bondage and slavery merely, you told me.

Bd. Ay, chatter your fill, you will cease before long: and then I will show that your boasted success 
Is just the success of a tail that is washed, going back to its filth and its slovenliness.

Ph. But the nicest and pleasantest part of it all is this, which I'd wholly forgotten to say, 
'Tis when with my fee in my wallet I come, returning home at the close of the day, 
O then what a welcome I get for its sake; my daughter, the darling, is foremost of all, 
And she washes my feet and anoints them with care, and above them she stoops, and a kiss lets fall, 
Till at last by the pretty Papas of her tongue she angles withal my three-obel away. 
Then my dear little wife, she sets on the board nice manchetts of bread in a tempting array, 
And cosily taking a seat by my side, with loving entreaty constrains me to feed; 
*I beseech you taste this, I implore you try that.* This, this I delight in, and ne'er may I need 
To look to yourself and your pantler, a scrub who, whenever I ask him my breakfast to set, 
Keeps grumbling and murmuring under his breath. No! no! if he haste not a manchet to get 
Lo here my defence from the evils of life, my armour of proof, my impregnable shield.

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**Scholiasts, Hesychius, Photius, Suidas, etc.** παροιμία ἐπὶ τῶν βιαζομένων εἰς κακῶν 
αὐτοῖς—ἐπὶ τῶν ἐπὶ κακῷ τῷ ἐαυτῶν νικών 
τούς ὁ γὰρ προκεῖτο πλυνόμενος περιγύνεται 
τῆς καθάρσεως, καὶ ἐπὶ μολύνεται, καὶ μᾶλλον 
ἐν τῇ ῥώσει τῆς γαστρός, say the Scholiasts.

605. ὁ γὰρ τελείωσαμέν. It would seem that Philocleon had intended lines 
601, 602 to be the peroration of his speech: but he remembers that his evening 
enjoyments have not yet been mentioned, and he sets out afresh with the words before us.

610. φυστὴν μάζαν. A cake of barley 
dough, slightly kneaded. παρ' Ἀθηναίουν, 
φυστήν, τῆν μη ἄνω τετραμμένη.—Athenaeus, iii. 82. φυστή, μάζα ἀγριστος.— 
Hesychius.

612. μή με δεῖσην. So the MSS. read, and rightly. "These are my pleasures," says Philocleon: "the barley-cake, 
the old-fashioned stoup of wine which 
await my return from the Courts are 'to 
memore dear, congenial to my heart,' than 
all the proffered luxuries of your fashion-
able establishment. Never be it my fate 
to depend upon you and your pantler."

614. ἄλλον ἡμ. This is Elmsley's 
felicitous emendation (at Ὀδ. Τυρ. 662) 
for the old reading ἄλλην. If your 
pantler grudge me a meal, here is 
sufficient for my wants; if you will not 
pour me out (ἐχθῆς) a draught of wine, 
here I can pour it out for myself (ἐγ-

615. τάδε. Τῇ ἐκ τῶν δικαστηρίων 
χόματα.—Scholiast. The old man is 
now in his glory, and falls, as Dindorf 
oberves, into an Homeric strain.
καὶ οὖν μου μὴ γχέσ συ πιεῖν, τὸν οὖν τόν τ᾽ εσκεκόμισαι
οὖν μεστὸν, κἂν ἐγχέσαι κλίνας: οὖτος δὲ κεχνὺς
βρωμησάμενος τοῦ σοῦ δυνοῦ μέγα καὶ στράτων κατέστρεφεν.
ἀρ᾽ οὖ μεγάλην ἀρχὴν ἄρχω καὶ τοῦ Δίως οἴδεν ἐλάττω,

620
östis ἀκούω ταῦτα ἀπερ ὁ Ζεὺς;
ἡν γοῦν ἡμεῖς ἑροῦβησομεν,
πᾶς τίς φησιν τῶν παριστῶν,
οἶον βροντῇ τὸ δικαστήριον,
ὁ Ζεὸς βασιλεῦ.

625
καὶ ἀποστράψω, ποτπύζουσίν,
κάθεκοδιδόσιν μ᾽ οἷ το πλουτοῦντε
καὶ πάνυ σεμιο.
καὶ οὐ ἐδεικίσας με μάλιστ᾽ αὐτός,
νῇ τὴν Δήμητρα, δέδοικας. ἐγὼ δ᾽
ἀπολοίμην, εἶ οἰ δέδοικα.

630
ΧΩ. οὐπώποθ᾽ οὕτω καθάρως
οὔδείος ἥκουσαμεν οὐ-
δὲ ξυνετῶς λέγοντος.

ΦΙ. οὐκ, ἄλλ᾽ ἐρήμας ζῆθ᾽ οὕτως βραδίως τρυγήσειν.
And what if you pour me no liquor to drink, yet here's an old Ass, full of wine, that I wield, And I tilt him, and pour for myself, and imbibe; whilst sturdy old Jack, as a bumper I drain, Lets fly at your goblet a bray of contempt, a mighty and masterful snort of disdain.

Is this not a fine dominion of mine?
Is it less than the empire of Zeus?
Why the very same phrases, so grand and divine,
For me, as for Him, are in use.
For when we are raging loud and high
In stormy, tumultuous din,
O Lord! O Zeus! say the passers-by,
How thunders the Court within!
The wealthy and great, when my lightnings glare,
Turn pale and sick, and mutter a prayer.
You fear me too: I protest you do:
Yes, yes, by Demeter I vow 'tis true.
But hang me if I am afraid of you.

CHOR. I never, no, I never
Have heard so clear and clever
And eloquent a speech—

PHIL. Ay, ay, he thought he'd steal my grapes, and pluck them undefended,

large and excited dicastery. See Plato, Apology, cap. 5; Æschines contra Timarchum, cap. 34; Lysias adv. Eratosthenem, p. 127, and Fragm. 57; Diog. Laert. Socrates, cap. 21. These passages are cited in the Preface.

626. ποππυζονων.] A Greek or Roman when alarmed by a thunderstorm was accustomed to make with his lips a clucking or popping noise. This was called a poppysma (a name formed to imitate the sound), and was considered as an inarticulate deprecation, or charm to avert the danger. It seems that this superstitious habit was very prevalent in the ancient world: "fulgetras," says Pliny (xxviii. 5, cited by Bergler), "poppysmis adorare consensus gentium est."

631. ῒπιμῶνοθ.] In the strophe, supra 526—545, the Chorus had expressed great anxiety, and even Philocleon had spoken in a faltering tone, as regarded the probable issue of the contest. The antistrophes, 631—647, breathes quite another spirit: there is no faltering now: all anxiety is lost in the triumph of the Chorus at the success of their champion.

634. ἑρήμας τρυγήσων.] This proverbial expression is also found, as
καλῶς γὰρ ἣδειν ὡς ἐγὼ παύτη κράτιστος εἰμι. 635
ΧΩ. ὡς δ' ἐπὶ πάντ' ἐλήλυθεν
κουδέν παρῆλθεν, ὡστ' ἐγὼγ'
ηὐξανόμην ἄκουων,
κὰν μακάρων δικάζειν
αὐτὸς ἐδοξά νῆσοις,
ὥδομενος λέγοντι.

ΦΙ. ὡσθ' αὐτὸς ἦδη σκορδινάται κάστιν ὅθε ἐν αὐτοῦ.
ἡ μὴν ἐγὼ σε τῆμερον σκύτη βλέπειν πούήσω.
ΧΩ. δεῖ δὲ σε παντοίας πλέκειν
ἐις ἀπόφυξιν παλάμας.
τὴν γὰρ ἐμὴν ὄργην πεπά-
ναι χαλέπων [νεανία]
μὴ πρὸς ἐμοῦ λέγοντι.

Bentley observes, in Ecclesiast. 185. Bdelycleon must have expected, the speaker means, to find me unprepared for the struggle: since well he knew that I have in reality by far the better case. The γὰρ in line 635 is intended to show not why Bdelycleon expected to find the grapes undefended, but why Philocleon is sure that he must have expected it. For an exactly similar construction see 1 Cor. x. 5.

639. δικάζειν.] δέον εἰπεῖν οἰκεῖν, δικάζειν
δὲ ἔφασαν ὡς φιλόδικοι.—Scholiast. In the Menexenus, cap. 2 (a passage obviously borrowed from this), Socrates is represented as describing in his ironical way the feelings produced in his mind by the funeral orations at Athens. "They are so full," he says, "of indiscriminate eulogy, first upon those just dead, then upon our forefathers, and then even upon ourselves who are yet alive, that as I listen I feel myself growing in size and in grace and in dignity; aye, and for days after I can scarce realize who and where I am; for I seem to be all but dwelling in the Islands of the Blest, μόνον
οίκ ἐν μακάρων νῆσοις οἰκεῖων." These Isles of the Blessed, so beautifully described by Pindar in his second Olympian ode, were the holy and happy resting-places reserved for the pure in heart.

Fortunatorum memorant insulas
Quo cuncti, qui iteratum egerunt castre suam,
Convenient.—Plautus, Trinummus, ii. 4. 148.

See Hesiod, Έργα, 169; Plato, Gorgias, cap. 79; the Scolium of Harmodius
(Ilgen Scol. 13); Plutarch, Sertorius, cap 8; Enrip. Helen, 1676; Lucian’s Cata-
THE WASPS.

For well he knew that I'm in this particularly splendid.

CHOR. No topic he omitted,

But he duly went through each.
I waxed in size to hear him
Till with ecstasy possessed
Methought I sat a-judging
In the Islands of the Blest.

PHI. See how uneasily he stands, and gapes, and shifts his ground.

I warrant, sir, before I've done, you'll look like a beaten hound.

CHOR. You must now, young man, be seeking

Every turn and every twist
Which can your defence assist.
To a youth against me speaking
Mine's a heart 'tis hard to render
(So you'll find it) soft and tender.

plus, 24; Horace, Odes, iv. 8. 27; Epodes, 16. 41, etc. To the speaker, however, the pleasures even of that blissful region would be incomplete unless they included the exercise of those dicastic functions to which he was here so devotedly attached, and of which he had just heard so elaborate and satisfactory a panegyric.

642. σκορδινάται.] σκορδινάσθαι means παρὰ φύσιν τὰ μέλη ἐκτείνειν καὶ στρέφεισθαι κυρίως μὲν τῶν ὀδών, τὸ λεγόμενον, σκύτη Βλέπει.

θαυ μετὰ χάσμης.—Hesychius. ἐν αὐτοὶ is exactly analogous to the Latin apud sese so common in Terence. Num tibi videtur esse apud sese?—Hecyra, iv. 4. 83. And so Bergler translates it. Porson compares Philoctetes, 950, ἐν σαυτῷ γενόμενος.

643. σκύτη Βλέπει.] To look like one who expects the whip, μέμνημαι τῆς παρομίας Εὐπολείς ἐν Χρυσῷ γένει. φησί γὰρ

646. πεπάναι.] μαλάξαι.—Scholiast. πεπάνειν is to assuage, to mollify, to soften: as fruit by ripening, metals by fusing, grain by steeping, and the like.

647. μη πρὸς ἐμοῦ λέγοντι.] ἀντὶ τοῦ μη ὑπὲρ ἐμοῦ, μη ἀρέσκοντα μοι, λέγοντι.—Scholiast. πρὸς ἐμοῖ means in my interest. The usage is a common one, and it will be sufficient to refer with Bergler to Ὕδ. Tyr. 1434, where Ὅδιπος making a request to Creon says, πιθοῦ τί μοι πρὸς σοῦ γὰρ οὐδὲ ἐμοῖ φράσω.
πρὸς ταῦτα μύλην ἁγαθὴν ὀρα ζητεῖν σοι καὶ νεόκοπτον,
(ὥς μή τι λέγῃς,) ἦτος δυνατῆ τὸν ἐμὸν θυμὸν κατερείχαι.

ΒΔ. χαλέπων μὲν καὶ δεινῆς γρῶμης καὶ μείζωνος ἡ τι τρυγοδοῖς;
λάσασθαι νόσον ἄρχαιαν ἐν τῇ πόλει ἐντετοιχιῶν.

άταρ, ὃ πάτερ ἡμέτερε Κρονίδη 
Φί. παύσαι καὶ μὴ πατέριζε.
εἰ μὴ γὰρ ὅποις δουλεύω τῇ, τούτῃ ταχέως με διδάξεις,
οὐκ ἐστίν ὅπως οὐχὶ τεθήκεις, κἂν χρῆ σπλάγχνων μ’ ἀπέχεσθαι.

ΒΔ. ἀκρόσασαι νυν, ὃ παππίδιοι, χαλάσας ὀλίγου τὸ μέτωπον
καὶ πρὸτον μὲν λόγισαι φαύλωσ, μὴ ψήφωι, ἄλλα ἀπὸ χειρὸς,
τὸν φόρον ἡμῖν ἀπὸ τῶν πόλεων συλλήβδην τὸν προσιόντα·

648. μύλην ἁγαθὴν.] The speaker had used the word πτεύμα, which, as already observed, is applicable to the softening of grain and the like. Pursuing the metaphor, he adds, “The ordinary softening process will prove unavailing against the extreme hardness of my disposition (unless indeed you can say something very much to the point): and therefore your only chance is to try the other mode of dealing with hard and intractable grain, and look out for a good new millstone wherewith to crush it.” ἐρείζαυ is the proper term for crushing corn in a hand-mill.

650. χαλέπων.] Philocleon has stated his case before the Arbitrators, and it is now Bdelyceleon’s turn. His argument consists, not of any criticism upon the law or upon the practice of the Athenian dicasteries, but of proof that the power obtained by the alliance of the demagogues and the dicasts is wielded exclusively for the benefit of the demagogues, and not in any way for the benefit of the dicasts. The two speeches may in fact be summed up in a very few words. “Ours is a μεγάλη ἀρχή,” says Philocleon, “for all men, even the great demagogues themselves, are ready to court and to flatter us.” “Yours is a μεγάλη δουλεία,” retorts Bdelyceleon, “for the demagogues retain to themselves every substantial advantage, and leave you to penury and starvation.”

652. ὃ πάτερ ἡμέτερε Κρονίδη.] Philocleon had concluded his panegyrical oration by arrogating to himself the dignity and the attributes of Zeus. See the note on 621 supra. Bdelyceleon therefore in opening his reply addresses him in the language with which Zeus is addressed by Athene in the Homeric poems, ὃ πάτερ ἡμέτερε Κρονίδη, ὅπως κρείστων, Iliad viii. 31, Odyssey i. 45, 81. But Philocleon interrupts him at once. “Μὴ πατέριζε,” he says, “don’t befather me: that will not avail you: what you have to do is to prove your case, and convince me that I am a slave.” Bdelyceleon accordingly drops the heroic style, and addresses his father as ὃ παππίδιοι. This is better than the Scholiast’s explanation, ἔμελλεν εἰπεῖν, σοι πάντα
And therefore unless you can speak to the point, you must look for a millstone handy and good, Fresh hewn from the rock, to shiver and shock the unyielding grit of my resolute mood.

Bd. Hard were the task, and shrewd the intent, for a Comedy-poet all too great
To attempt to heal an inveterate, old disease engrained in the heart of the state.
Yet, O dread Cronides, Father and Lord, Phil. Stop, stop, don’t talk in that father-me way,
Convince me at once that I’m only a slave, or else I protest you shall die this day,
Albeit I then must ever abstain from the holy flesh of the victims slain.
Bd. Then listen my own little pet Papa, and smooth your brow from its frowns again.
And not with pebbles precisely ranged, but roughly thus on your fingers count
The tribute paid by the subject States, and just consider its whole amount;

\[ \text{\textit{THE WASPS.}} \]

\[ \text{101} \]

\[ \text{δυνατά ἐστιν, ὧ Ζεὺ καὶ διέκοψεν ὃ Φιλοκλέων. The observation of Conz that} \]
\[ \text{Κρονίδης means stultus, sultus, like Κρόνος,} \]
\[ \text{Κρώππως, Κρονίων ὄζων,} \]
\[ \text{is singularly unfortunate, since it was precisely by} \]
\[ \text{way of contrast to Κρονίδης the leader of the} \]
\[ \text{νεώτεροι} \] θεοὶ that Κρόνος and its derivatives acquired that signification. \]
\[ \text{Mitchell follows Conz, but Richter takes} \]
\[ \text{the correct view. πατέρισε is a word} \]
\[ \text{formed by way of response to the preceding πάτερ, just as in Thesm. 617} \]
\[ \text{Cleisthenes retorts τι καρδαμίζεις to the} \]
\[ \text{excuse of Mnesilochus, ἔχες ἐφαγόν κάρ-} \]
\[ \text{δάμα. With regard to the final syllable of} \]
\[ \text{ἡμέτερε} \]
\[ \text{Brunck suggested, “Ultima pro-} \]
\[ \text{ducitur ante literas κρ anapæstorum} \]
\[ \text{licentià.” But as Porson (Suppl. Praef. Hec.) truly observes, “Non anapæstorum} \]
\[ \text{licentià, ut putat Brunckius, sed quod} \]
\[ \text{Homeri verba sunt, producitur ultima} \]
\[ \text{pronominis syllaba.”} \]

\[ \text{654. σπλάγχων μ’ ἀπέχεσθαι.] ὅτι οἱ} \]
\[ \text{ἀνδροφόνοι οὐ μεταλαμβάνουσι θυσίων.—} \]
\[ \text{Scholiast. For, until cleansed and puri-} \]
\[ \text{fied in the appointed manner, every} \]
\[ \text{homicide was a μιάστωρ, a man defiled} \]
\[ \text{and polluted with blood; excluded, there-} \]
\[ \text{fore, from all social intercourse: much} \]
\[ \text{more from the holy sacrificial feasts of} \]
\[ \text{which none but the pure could partake,} \]
\[ \text{εἰκάς εἰκάς ἐστε βέβηλοι. See the note} \]
\[ \text{on Peace, 968. Lysias (contra Agorat.} \]
\[ \text{p. 137) says that Agoratus was expelled} \]
\[ \text{with ignominy from a religious proces-} \]
\[ \text{sion, οὐ γὰρ δεῖν ἀνδροφόνον αὐτὸν ὀντα} \]
\[ \text{συμπέμπειν τὴν πομπήν τῇ Ἀθη-} \]
\[ \text{nῇ. And as} \]
\[ \text{to the general position of the fugitive} \]
\[ \text{homicide, see Müller’s Eumenides, sec-} \]
\[ \text{tions 50—63.} \]

\[ \text{656. φαύλως.] He wants merely a} \]
\[ \text{rough estimate, taken off-hand in round} \]
\[ \text{numbers: not a sum accurately worked} \]
\[ \text{out with counters, or, as we should say,} \]
\[ \text{with figures.} \]

\[ \text{657. φόρον.] It is impossible now to} \]
\[ \text{ascertain with certainty the amount of} \]
\[ \text{the annual tribute paid by the Allies to} \]
\[ \text{Athens at the date of the Wasps. Under} \]
\[ \text{the original assessment of Aristides} \]
\[ \text{about the year B.C. 477 the money pay-} \]
\[ \text{ment amounted to 460 talents a year} \]
\[ \text{(Thuc. i. 96). Before the commencement} \]
\[ \text{of the Peloponnesian War, B.C. 431, it had} \]
reached the sum of 600 talents (Thuc. ii. 13). And it had doubtless been again largely augmented before B.C. 422. Many causes co-operated to this rapid increase. Allies who had formerly furnished only ships and men, had been brought, willingly or unwillingly, to contribute money instead: fresh tribute was exacted from conquered states, such for example as Cythera, which was required to pay four talents a year (Thuc. iv. 57); and even the money payments which Aristides had assessed appear to have been subsequently increased. It is said that the aggregate contributions ultimately amounted to a sum of 1300 talents, or upwards of 300,000£. a year (Plutarch, Aristides, cap. 24).

658. τέλη.] These various sources of revenue have been carefully and for the most part very satisfactorily investigated and explained by Boeckh (Public Economy of Athens, Book iii.) and Schömann (De Comitiis, Book ii. chap. 9). I differ, however, from those distinguished writers with respect to the words τέλη and ἐκατοστᾶς, which seem to me intended to comprise all the ordinary Athenian revenues, and not to constitute mere items of revenue, co-ordinate with those enumerated in the following line. The items specified in line 659 are in my opinion explanatory of, and not superadded to, the τέλη and ἐκατοσταί. This distinction seems sufficiently indicated by the presence of the definite article in the first line, and its omission from the second: and in truth the expression τέλη of itself includes all payments made to the state, nor are there any more familiar instances of τέλη than the market and harbour dues (ἀγορᾶς, λιμένας) mentioned in the following line. Cf. Acharnians, 896, and see the next note. The only ἐκατοστὴ too of which we have any information appears to have been a harbour duty. In the treatise des Republica Atheniensium (attributed to Xenophon), i. 17, it is said that in consequence of the resort of the Allies to the Athenian law-courts, the state acquired a larger revenue from the one-per-cent. in the Piraeus, ἡ ἐκατοστὴ τῇ πολεὶ πλείον ἣ ἐν Πειραιᾷ. It would seem from the present passage that there were in fact other taxes of the same amount: unless (which is perhaps equally probable) Aristophanes includes in the word all percentages, ἐκοσταί, πεντηκοσταί, and the like, as opposed to payments of a definite sum, irrespective of the value of the article taxed.

659. πρυτανεία.] “Prytaneia, in which with the inaccuracy of a poet Aristophanes includes the fines.”—Boeckh, ubi supra. Although I have translated πρυτανεία ‘fees and fines,’ I in no way assent to the justice of Boeckh’s criticism, which rests wholly on what I consider the erroneous assumption that Aristo-
And then, in addition to this, compute the many taxes and one-per-cents,
The fees and the fines, and the silver mines, the markets and harbours and sales and rents.
If you take the total result of the lot, 'twill reach two thousand talents or near.
And next put down the Justices' pay, and reckon the sums they receive a year:

Phanes is necessarily giving an exhaustive catalogue of the sources of Athenian revenue. The προτανεῖα or court fees which a litigant was bound to deposit before the suit commenced (see Clouds, 1136, 1255), became, in consequence of the resort of the Allies to the Athenian law-courts, no inconsiderable item in the imperial revenue. In the passage from the De Rep. Ath. referred to above, this increase in the Prytaneia is mentioned as the very first argument in favour of that stroke of Athenian policy, πρῶτον μὲν ἀπὸ τῶν προτανείων τῶν μαθῶν δι' ἐναντίῳ λαμβάνει (i. 16), where see Schneider's notes. The remaining items are sufficiently explained by Boeckh and Schömann. By μέταλλα we are to understand the income derived from the silver mines of Laurium (Hilt. vii. 144). See Boeckh's Dissertation appended to the English translation of his Political Economy, and Grote's History of Greece, chapter 39. On ἄγορᾶς and λιμένας the Scholiast remarks, τὰ ἀπὸ τῆς ἄγορᾶς καὶ τῶν λιμένων ΤΕΛΗ ὑπομιμήσκει. Μισθοί seem to be rents derived from public properties let out to farm or hire; whilst δημόπρατα are the proceeds arising from the public sale of confiscated estates. In Knights 103, Cleon is represented as gorged with a hearty meal off δημόπρατα.

660. δισχίλια.] In the seventh book of the Anabasis, i. 27, Xenophon is endeavouring to dissuade the Ten Thousand from provoking the vengeance of Sparta. "For Athens," he says, "entered upon the Peloponnesian War with numerous fleets, and ample treasures, and a yearly revenue ἀπὸ τῶν ἐνδήμων καὶ ἐκ τῆς ἱπεροπίας of not less than 1000 talents: moreover, she was mistress of all the isles, and possessed many cities in Asia, and many more in Europe, and this very Byzantium where now we are: and yet she was vanquished by the Spartan confederacy, which was then less powerful than now." If Xenophon means to include, in his estimate of 1000 talents, the tribute from the Allies and subject cities (a point which does not seem to me quite certain), we must suppose either (1) that he is understating the amount, or (2) that Aristophanes is overstating it, or (3) that the revenue had doubled between B.C. 431 and B.C. 422. The first hypothesis may be considered out of the question, since Xenophon would have been on that particular occasion inclined to exaggerate rather than to understate the resources of Athens. Boeckh (iii. 19) is of opinion that the revenue had in fact very largely increased before the date of the Wasps. And see the note on 657 supra. Yet even so it is extremely probable that Aristophanes is to some extent overstating the actual amount.
662. ἔχ χηλιάσιν, κοῦτον πλείονεν ἐν τῇ χώρᾳ κατένασθεν, γίγνεται ὡμίν ἐκατόν δήπου καὶ πεντήκοντα τάλαντα.

ΦΙ. οὖδ’ ἢ δεικάτη τῶν προσιόντων ἡμῖν ἡρ’ ἐγίγνεθ’ ὁ μισθὸς.

ΒΔ. μᾶ Δ’ οὐ μέντοι. ΦΙ. καὶ ποί τρέπεται δὴ πείτα τὰ χρήματα τάλλα;

ΒΔ. ἐς τούτοις τούς, οὐχὶ προδόσω τὸν Ἀθηναίων κολοσσυρτόν, 666 ἀλλὰ μαχοῦμαι περὶ τοῦ πλήθους ἄει. σὺ γὰρ, ὥ πάτερ, αὐτοὺς ἀρχεῖν αἴρει σαντοῦ, τοῦτος τοῖς ῥηματίαις περιπεθεῖς. καθ’ οὕτωι μὲν δωροδοκοῦσιν κατὰ πεντήκοντα τάλαντα ἀπὸ τῶν πόλεων, ἐπαπειλοῦντες τοιοῦτο κάναφοβοῦντες, 670 δῶσετε τὸν φόρον, ἢ βροντήσας τὴν πόλιν ὡμίν ἀνατρέψω. σὺ δὲ τῆς ἀρχῆς ἀγαπᾷς τῆς σῆς τοὺς ἀργελοφοὺς περιτρώγων. οἱ δὲ ξύμμαχοι ὃς ἤσθηνται τὸν μὲν σύρφακα τὸν ἄλλον ἐκ κηθαρίου λαγαρίζομενον καὶ τραγαλίζοντα τὸ μηδὲν, σὲ μὲν ἠγοῦνται Κόνιον ψῆφον, τούτοις δὲ δωροφοροῦν 675 ὑρχας, οἶνον, δάπιδας, τυρῶν, μέλι, σήσαμα, προσκεφάλαια,
Six thousand Justices, count them through, there dwell no more in the land as yet, One hundred and fifty talents a year I think you will find is all they get. 
Ph. Then not one tithe of our income goes to furnish forth the Justices’ pay. 
Br. No, certainly not. Ph. And what becomes of all the rest of the revenue, pray? 
Br. Why, bless you, it goes to the pockets of those, To the rabble of Athens I’ll ever be true, I’ll always battle away for the mob. O father, my father, ’tis owing to you: 
By such small phrases as these cajoled, you lift them over yourselves to reign. 
And then, believe me, they soon contrive some fifty talents in bribes to gain, 
Extorting them out of the subject states, by hostile menace and angry frown: 
Hand over, they say, the tribute-pay, or else my thunders shall crush your town. 
You joy the while at the remnants vile, the trotters and tips of your power to gnaw. 
So when our knowing, acute allies the rest, the scum of the Populace, saw 
On a vote-box pine, and on nothingness dine, and marked how lanky and lean ye grow, 
They count you all as a Connas’s vote, and ever and ever on these bestow 
Wines, cheeses, necklaces, sesame fruit, and jars of pickle and pots of honey, 

a general undistinguished mob, the sweepings and refuse of the people. The words τῶν ἄλλων are used to exclude the ruling classes, but they seem also to convey a sort of contemptuous meaning: “the residuum of the populace.”

674. ἐκ κηθαρίων, κηθάριον πλέγμα ἐστὶ κανοσκώδες, ἐπιτιθέμενον τῇ κηθαρίῳ τῶν ψῆφων. Scholiast. The quaint phraseology of the line seems to indicate that it is either a quotation or a parody. The general meaning of the passage is as follows:—When the Allies perceive the demagogues wielding the real power of the state, and you the mass of the populace growing lanky and lean on a verdict-box funnel, and regaled upon nothing at all (that is to say, amusing yourselves with your dicastic privileges, with barely sufficient to keep you from starvation), they make no account of you; but to the demagogues they bring ᾿ῥχας, ῥχον. κ.τ.λ.

675. Κώνιον ψῆφων. Connas appears to be the dissolute musician described in Knights, 534, as consumed by perpetual thirst. He became a panegyrist, and according to the Scholiast the expression Κώνιον θριον was used as a synonym for anything absolutely valueless. Here Aristophanes unexpectedly substitutes ψῆφων for θριον (just as he had substituted ψηφίσματα for μυστήρα supra 378, and μισθὸν for κύλικα supra 525), διά τὸ περὶ δικαστῶν λέγειν, as if Philocleon could not be appropriately compared to anything but one of his own favourite ψῆφων. Some writers consider Connas identical with Connos the son of Metrobius, the διδάσκαλος μουσικῆς to Socrates; but this seems exceedingly doubtful.

676. ᾿ῥχας.] κεράμια ἀγγεία, ἱπτερικά ταρίξων, δίο ὡτα ἔχοντα. Scholiast.
677. πλουθυγίειαν.] A word apparently invented by Aristophanes to express the combination of all the elements of physical prosperity, "health of body and wealth of store." See Knights, 1091; Birds, 731; Suidas s. v. It is humorously introduced in this place as the sum and crown of the offerings made by the allies to the demagogues.

678. ὅν ἄρχεις οἴδεις.] None of your subjects, none of those whom you toiled by land and by sea to make your subjects, πολλὰ μὲν ἐν γῇ, πολλὰ δ᾽ ἐφ᾽ ὑγρὰ πιτυλεύσας. Ὁ γαρ ἐστὶ, as Mitchell notes, an Homeric word for the sea, ἐπὶ τραφερὴν τε καὶ ὑγρὴν, "over moist and dry." And πιτυλεύσας is in strictness, of course, applicable to ἐφ᾽ ὑγρὰ only, πιτυλος being properly the measured beat of the oar in the water (ἡ καταβολὴ τῆς κόπης, Schol. κυρίως ὁ ἀπὸ τῶν ἔρεσ-σαρινῶν κωπίων γυμνῶν δόρυβος, Schol.Æsch. Sept. 855), though frequently used of any quick regular repeated motion. See Bp. Monk, Hipp. ad fin.; Bp. Blomf., Æsch. Sept. 855.

680. ἀγλίδας.] αἱ κεφαλαὶ τῶν σκορόδων. Εὐχαρίδης δὲ ὁνομα σκορόδωτολο.—Scholiast. Philocleon admits that his subjects do not supply him with garlic-heads: when he wants any he has to buy them at the greengrocer’s.

681. τῆν δουλείαν.] These words are appended by way of explanation to αὐτὴν. Compare Peace, 2, δὸς αὐτῷ, τῷ κάκιστῷ ἀπολογιμένῳ.

682. μεγάλη δουλεία.] The epithet is thrown in by way of retort to Philocleon’s twice-repeated challenge, Ἀρ' οὐ ΜΕΓΑΛΗΝ ἄρχην ἄρχω; supra 575, 619.

684. ἀγαπᾶς.] It was by the exertions of citizens like yourself, Bkelycleon means, as sailors and soldiers in her fleets and armies, that Athens acquired
Rugs, cushions, and mantles, and cups, and crowns, and health, and vigour, and lots of money
Whilst you! from out of the broad domain for which on the land and the wave you toiled,
None gives you so much as a garlic head, to flavour the dish when your sprats are boiled.

Ph. That's true no doubt, for I just sent out, and bought, myself, from Eucharides three;
But you wear me away by your long delay in proving my bondage and slavery.

Bd. Why is it not slavery pure and neat, when these (themselves and their parasites too)
Are all in receipt of their pay, God wots, as high officials of state: whilst you
Must thankful be for your obols three, those obols which ye yourselves have won
In the battle's roar, by sea and by shore, 'mid sieges and miseries many a one.
But O what throttles me most of all, is this, that under constraint you go,
When some young dissolute spark comes in, some son of a Chaereas, straddling—so
With his legs apart, and his body poised, and a mincing, soft, effeminate air,
And bids you Justices, one and all, betimes in the morn to the Court repair,
For that any who after the signal come shall lose and forfeit their obols three.

her imperial revenue: yet your whole share in it consists of this paltry τριώμω-λον, and this you receive as a favour, and are only too happy to get it; whilst all the rest of the revenue is consumed by the demagogues and their parasites (such as Theorus and his fellows), who contributed nothing to its acquisition.

685. πεζομαχων.] Observe the alliteration in this verse. It is, however, no doubt unintentional. The trick so common in the Roman dramatists of appealing to the ear by the jingle of words, either commencing with the same letter ("non potuit panceis plura plane proloqui," Plautus, Men. ii. 1.27) or having similar terminations, belongs to a much later date, and is quite foreign to the vigorous thought and energetic rhythm of Aristophanic comedy.

686. ἐκελθὼν.] Not, I think, domum tuam ingressus, as Brunck translates it, and as it is universally rendered. I take ἐκελθὼν to mean "came forward in the Assembly," and ἔπη, "moved a resolution," as supra 595, and passim. I imagine that by some recent order of the Assembly, the court-doors, κυκλιάδες, were to be closed so soon as proceedings commenced, and no diecast to be admitted afterwards. See infra 775 and 892. And thus we see the full meaning of ἔπιστατόμενος in the preceding verse. "You are not even your own masters," says Beldicleon, "free to attend at what hour you choose: you are under orders: you must go before proceedings commence, or lose even your miserable pittance." Of the person here described as Χαρίου νίδος, nothing is known. The Scholiast says, οὖν οὐδὲ γνήσιος πολιτῆς τὸν γὰρ Χαρίων Ἐπόλεις ἐν Βάσταις ὦς ἔδωκεν κορμῷ της.

690. σημεῖου.] When the hour for the opening of a court or assembly arrived,
a signal, a signal, was hoisted over the
court, φωστάν: it was sufficient
place of meeting. Its exact form is
united, but it is generally supposed to
have been a lofty pole or standard of
some sort. See Schramm, De Comitis.

320. Probably looters would delay
their coming until they actually saw the
signal up; and hence the necessity for
such a signal flag or standard.

Another
official: one of those whom you now
appointed as public prosecutor, and by
which the decision in court is a mere
sham. If you, my lord, have made a
mistake, you must either correct it
here or suffer the inevitable
consequences. See the note on 592.
THE WASPS.

Yet come as late as he choose himself, he pockets his drachma, "Counsel’s fee.”
And then if a culprit give him a bribe, he gets his fellow the job to share,
And into each other’s hands they play, and manage together the suit to square.
Just like two men at a saw they work, and one keeps pulling, and one gives way.
While you at the Treasurer stare and gape, and never observe, the tricks they play.

Ph. Is that what they do! O can it be true! Ah me, the depths of my being are stirred,
Your statements shake my soul, and I feel, I know not how, at the things I’ve heard.

Bd. And just consider when you and all, might revel in affluence, free as air,
How these same demagogues wheel you round, and cabin and coop you, I know not where.
And you, the lord of such countless towns, from Pontus to Sardo, nought obtain
Save this poor pittance you earn, and this they dole you in dribbles, grain by grain,
As though they were dropping oil from wool, as much forsooth as will life sustain.
They mean you all to be poor and gaunt, and I’ll tell you, father, the reason why.

by both. You fancy that you are yourselves deciding the case: when, in fact, the decision has been predetermined for you.”

695. κωλακρέτην.] The Colacretae were the officers to whom was entrusted the duty of paying the dicastic fees: infra 724; Birds, 1541. That the name is properly spelt κωλακρέται and not κωλα
gρέται seems plain from the inscription on the Cyzicene Marble. See Ruhnken’s Timaeus, sub voc.

696. τὸν θῶν παράττεις.] ἐκ βυθοῦ μὲ κωϊσ. ἀντὶ τοῦ τὴν καρδίαν.—Scholiast.

699. δημιοῦτον.] The people’s men: a newly coined word, formed, as Bothe says, like πατέριζε supra 652, and therefore meaning persons qui nil nisi popu
lum crepant: or, as Mitchell observes, by analogy to such words as μηδιζειν, φιλιππίζειν, and the like.

700. Ποντοῦ μέχρι Σαρδοῦν.] From Pontus to Sardinia: that is to say, throughout the entire Hellenic world, from the extreme east to the extreme west.

701. τοῦθ᾽ ὁ φέρεις.] Not his ἰμαίνον, as the Scholiast, Florent Chretien, and Richter strangely suppose, but the τριώ
βολον, the dicastic pay, as Mitchell rightly interprets it. Cf. infra 1121, μὴ φέρειν τριώβολον.

702. ἐνστάζουσιν.] ἀπὸ μεταφορὰς τῶν τὰ ἀτα ἄλγοντων, καὶ τι ἐρίου ἐπισταζο
μένων ἡλιον κατὰ βραχύ.—οἱ γὰρ κατὰ μικρὸν βολὲμενοι βάλλειν ἐρίῳ ἐνστάζουσιν.
—Scholiast. A somewhat different mode of conveying liquids by means of wool is mentioned by Plato, Symposium, cap. 3.
“If wisdom,” says Socrates to Agathon, “could flow from one person into another by mere physical contact, just as water will flow from one vessel into another by means of wool, διὰ τοῦ ἐρίου, then I should like of all things to sit next you, Agathon: for I am sure that I should soon be full of the most ample and lovely wisdom.”
704. ἐπισίζειν] ἐπισίζειν is to utter the sibilation which sets on a dog to fight. Brunck refers to Theocritus, vi. 29, σίζα (so Ruhnken for σίζα) δ’ ἑλκτέων ἰν καὶ τὰ καυ, "I incited the dog to bark at her." ἐπιρρύβεις has the like meaning, as Brunck also observes, citing Hesychius, ἐπιρρύβεις κύνας, ἐπαμφέναι καὶ παρομφάν.

[The fire] perchance will sparkle in your eyes,
And like a dog that is compelled to fight,
Snatch at the master that doth tarre him on.

Bergler refers to Olynth. iii. p. 37, a passage which bears a very striking resemblance to this speech of Idelyceleon. "'Tis those who transact the affairs of state," Demosthenes says, "that get the whole advantage, while you the Demus fill but a servant's position, content, ἀγαπώντες, and gratified if they do but allow you free entrance to the spectacles and public games, giving you what was your own before. οἱ δ' ἐν αὐτῇ τῇ πόλει καθεἰρζαντες ὑμᾶς ἐπάγουσιν ἐπὶ τοῦτα καὶ τιθαιεύσαντι χειροθεῖς αὐτοῖς ποιῶντες. Follow my advice," he adds, "and you will secure great and ample benefits, and get rid of these miserable doles, which are like the driblets of food allowed to the sick, enough to keep them from dying, but not enough to give them strength."

707. χίλια.] This is probably not intended as an exact computation: the poet is speaking in round numbers, τῷ ἀπηρτισμένῳ ἁρμάμῳ ἔχρησαι, as the Scholiast says: but nevertheless the statement is believed to come very near the mark. See Boeckh, iii. 16. The 20,000 Athenians for whom provision is thus to be made, are by Colonel Leake (Attica, App. 21), Boeckh (i. 7), and others supposed to include the entire number of Athenian citizens. I cannot agree in this view, or think it likely that Aristophanes would comprehend the wealthy and ruling classes in his gigantic system of outdoor relief. He himself in Eccl. 1132 reckons the number of Athenian citizens as "over 30,000;" agreeing with Hdt. v. 97, and (appa-
THE WASPS.

They want you to know your keeper's hand; and then if he hiss you on to fly At some helpless foe, away you go, with eager vehemence ready and rough. Since if they wished to maintain you well, the way to do it were plain enough. A thousand cities our rule obey, a thousand cities their tribute pay, Allot them twenty Athenians each, to feed and nourish from day to day,- And twice ten thousand citizens there, are living immersed in dishes of hare, With creams and beestings and sumptuous fare, and garlands and coronals everywhere, Enjoying a fate that is worthy the state, and worthy the trophy on Marathon plain.

rently) with Plato, Symposium, cap. 3; Axiochus, 369 a. Other writers, it is true, put the number at 20,000 (Demosthenes contra Aristogit. Or. i. 785; Plutarch, Lycurg. Orat. vit. 34; Ath. vi. cap. 103): but these are all referring to a later period, when the population of Athens was no longer at its height. And I cannot doubt that at the date of the Wasps the number of Athenian citizens (in the estimation of Aristophanes at least) considerably exceeded 20,000. And see the note on 718 infra.

709. ἕρων ἐν πᾶσι λαγγοῖς.] We should certainly have expected ἄν here, and Dawes (Misc. Crit. 275) accordingly substitutes that particle for ἔν. But this alteration, though supported by some of the inferior MSS., seems quite inadmissible. The phrase ἕρων ἐν πᾶσι λαγγοῖς is essentially different from that with which Dawes compares it, τῷ ἄν: ΣΙΔ. Πάλακτι καὶ τυρώις καὶ μήλων βοραὶ (Eurip. Cyclops, 121). Like ἔν πᾶσι βολίτοις in Ach. 1026, it is a parody on the common phrase ἐν πᾶσει ἀγαθοῖς, and signifies, not the food by which life is sustained, but the luxury in the midst of which it is passed. Dobree's suggestion, to change μυριάδες into μυρίαδ' ἄν, is less open to objection: but I am myself inclined to think that the ἄν is purposely omitted, in order to present a more vivid picture, as of an actual reality, and not a mere possible contingency. As to λαγγοί and πῶς, see the note on Peace, 1150.

711. τοῦ Μαραθῶν τρόπαιον.] The plains of Marathon were covered with memorials of the great battle (Pausanias, Attica, 32). There were two mounds or barrows erected over the dead, one for the citizens, another for the Plataeans and for the slaves. The barrow over the Athenian citizens still stands, a conspicuous and solemn object, upon the solitary plain (Wordsworth's Athens and Attica, chap. vi.); it is about thirty feet high, and 200 yards round; and in the light sandy mould of which it is composed travellers still find arrow-heads of brass and flint, the broken relics of the invader's weapons (Dodwell's Tour, ii. 159; Leake's Demi, ii. 100). Some vestiges too remain of the other barrow; and there are various monumental ruins, comprising probably the separate μνήμα Μαλτιάδου and the στήλαι upon which were recorded the names and tribes of the Athenian dead. The trophy itself was an edifice λίθου λευκοῦ (Pausanias ubi supra): and
its remains are still believed to exist in a ruin called Pyrgo, found about 500 yards north of the great barrow, and consisting “of the foundation of a square monument constructed of large blocks of white marble” (Leake, ii. 101). That trophy was the proudest heirloom of Athenian glory. Themistocles (Plutarch, cap. 3) declared that the thought of it would not let him sleep. Aristophanes appeals to it again, and always as striking the deepest chord of Athenian patriotism, Knights, 1334; Lysistrata, 285. And cf. Plato, Menexenus, caps. 10 and 16.

712. ἑλαολόγοι.] Olive-pickers. εὐτελεῖς γάρ οἱ τὰς ἑλαίας μισθοῦ συνάγοντες.

—Scholiast. It is probable that many from the neediest classes went out to take part in the olive-picking of Attica, as in the hop-picking and harvest with ourselves. And the dicasts, compelled to resort to the Colacretæ for their three obols, are likened by Bdelycleon to these destitute hirelings, crowding on after the man who is to pay them their wages.

714. τὸ ξῖφος.] παῖζει, ἐπειδὴ ξῖφος ἔτησε καὶ ὅρα ἑαυτὸν κατακρατήτα.

—Scholiast. This observation of the Scholiast strongly confirms the arrangement adopted 522 supra, where see the note.

715. διδόσων.] Are for giving; verbis dant, as Bergler says. The statements in the text might reasonably be considered mere vague and general satire; but in M. Boeckh’s opinion (i. 15) they rest on a real historical basis. It appears from Philochorus (cited by the Scholiast) that some hostile proceedings had been undertaken against Euboea a year or two before the date of the Wasps; and the popular leaders may have proposed to allot a portion of the Euboean territory to κληροῦχου (as Peri-
Whilst now like gleaners ye all are fain to follow along in the paymaster's train.

Phil. O what can this strange sensation mean, this numbness that over my hand is stealing? My arm no longer can hold the sword: I yield, unmanned, to a womanish feeling.

Bdel. Let a panic possess them, they're ready to give Euboea at once for the State to divide, And engage to supply for every man full fifty bushels of wheat beside. But five poor bushels of barley each is all that you ever obtained in fact, And that doled out by the quart, while first they worry you under the Alien Act.

And therefore it was that I locked you away
To keep you in ease; unwilling that these
With empty mouthings your age should milk.
And now I offer you here to-day
Without any reserve whatever you please,
Save only a draught of—Treasurer's milk.

cles had done many years before): and at the same time to gratify the people with one of those public distributions of corn, which were not uncommon either at Athens or at Rome (see Boeckh ubi supra). If so, the project seems to have been abandoned; and a smaller largess recently (πρων) made, in lieu of the great distribution originally contemplated. κατὰ is at the rate of, as supra 669.

718. ἔνιας φείγων,] τοιοῦτον ἐστὶ παρόσον εἰς ταῖς διανομαῖς τῶν πυρῶν ἐξητάζων πικρός οἷς τε πολίται καὶ μη, ὦστε δοκεῖν ἔνιας φείγειν εἰς κρίσιν κακισταμένως.—Scholias. No one was entitled to share in these public distributions, unless he were an Athenian citizen; and his claim (Bdelycleon means) was as rigorously investigated, and as harshly contested as if he were a defendant to a ἔνιας γραφή, a prosecution for unlawfully exercising the rights of citizenship, and one which (according to the anony-
The Arguments are over, and the Arbitrators proceed to deliver their decision. The Scholiast refers to the maxim μηδὲ δικήν δικάςην πρὶν ἂν ἀμφότεροι μὴθον ἄκούσης, which is very frequently quoted by ancient writers, and is usually attributed to Phocylides; see Bergk’s Poetæ Lyrici, Pseudo-Phocylidea, line 87. The maxim was embodied in the judicial oath, τὸν ὄρκον, says Demosthenes at the commencement of his oration De Corone, ἐν ὧν καὶ τοῦτο γεγραπται, τὸ ὄρκον ἀμφότεροι ἄκροδάσσασθαι. Bergler cites Enuip, Heraclideæ, 180; Andromache, 957; and infra 919; also the oath given in Dem. contr. Timoer., which is now however generally supposed to be spurious. “You should not pin your entire faith upon the Accuser,” says Theodoret, Hist. Eccl. i. 33; “you should keep one ear for the Accused,” ἀλλὰ θατέραν ταύν ἄκοαίν τῷ κατηγοροῦμένῳ φυλάττειν.

You are adjudged the victor. Such is our decision, οὖσων ἤμιν δέδοκας. The Arbitration is now concluded, and the Arbitrators are henceforth the staunch friends and supporters of Bdelycleon.

The Scholiast explains this word by τὰς βακτρίας,
Ch. 'Twas a very acute and intelligent man, whoever it was, that happened to say,

Don't make up your mind till you've heard both sides, for now I protest you have gained the fray.
Our staves of justice, our angry mood, for ever and ever aside we lay,
And we turn to talk to our old compeer, our choir-companion of many a day.

Don't be a fool: give in, give in,
Nor too perverse and stubborn be;
I would to Heaven my kith and kin
Would show the like regard for me.
Some deity, 'tis plain, befriends
Your happy lot, believe, believe it;
With open arms his aid he sends,
Do you with open arms receive it.

Bel. I'll give him whatever his years require,
A basin of gruel, and soft attire,
And a good warm rug, and a handmaid fair,
To chafe and cherish his limbs with care.
—But I can't like this, that he stands so mute,
And speaks not a word nor regards my suit.

meaning, I suppose, the dicastic staves.

728. συνδουσότα. One of the same band, troop, or body of worshippers. Plutus, 508. It is very frequently employed by ecclesiastical writers to denote persons of the same creed or party.

733. παρών.] παρών, like the Latin præsens, is used of the present interposition of the deity by direct agency, or by visible manifestation. In line 735 it is with some humour transferred to the corresponding attitude to be assumed by the recipient of the divine favour.

738. σινύραν.] A thick woolly wrap, in Aristophanes generally mentioned as a luxurious and somewhat effeminate article (Clouds, 10; infra 1138; Birds, 122; Lys. 933; Frogs, 1459; Eccl. 840): but elsewhere used of the shaggy garb of the peasant. See Ruhnken's Timæus sub voc.; Seiler on Aleiphron, iii. 26.

742. προσεύθαι.] προσεύθαι is the 2nd aorist middle of προσῆμα, and means "to recommend itself to," "to please," "to attract" (ἐφέλκυσαν, Suidas s. v.). Two passages are cited in which the word bears the same meaning, ἐν δ' οὖν προσεύθαι με, Knights, 359; and τὸν μὲν ἰδῆν προσέσθο μου, Hdt. i. 48. It is more commonly used in the converse sense "to take to," "to be pleased with," as τὸ υπαίτιον ἐκεῖ τινος οὖν πάντως προσέσθαι, Xen. Mem. ii. 8. 5, and frequently elsewhere. The double usage arises from the double aspect in which
we may regard the relation subsisting between the mind which is pleased, and the object which pleases it; and corresponds very closely to the double usage of

Host. How do you, man? the music likes you not.
Julia. You mistake: the musician likes me not.

745. ἐκεῖνα πάνθ᾽ ἀμαρτίας.] I do not see how this passage can possibly bear the meaning attributed to it by Brunck and others, "criminique sibimet ipse vertit, quaecunque tu illum hortatus es,

ἀναδίδαξεν οὐκαί σ᾽ ὡς ΠΑΝΤΑ ΤΑΤΘ᾽ ἈΜΑΡΤΑΝΕΙΣ.

supra 514, where see the note. He has taken himself to task, they mean, as to those pursuits on which he formerly doted: for he is now awake to the truth, and reckons all those pursuits to be errors which he would not, at your build-

our English word to like, which means either “to be pleased with” or “to please,” as in Shakespeare’s Two Gentlemen of Verona, iv. 2.

729—730.
Chor. 'Tis that his soberer thoughts review  
The frenzy he indulged so long,  
And (what he would not yield to you)  
He feels his former life was wrong.  
Perchance he'll now amend his plan,  
Unbend his age to mirth and laughter,  
A better and a wiser man  
By your advice he'll live hereafter.

Phil. O misery! O misery!

Bdel. O father, why that dolorous cry?

Phil. Talk not of things like these to me!  
Those are my pleasures, there would I be  
Where the Usher cries  
Who has not voted? let him arise.  
And O that the last of the voting band  
By the verdict-box I could take my stand.

750. μὴ μοι τούτων μηδεν ὑπισχυν.  
Philoctetes at length breaks his tragic silence, and gives utterance to a cento  
of scraps from the Hippolytus Velatus, Alcestis, Bellerophon, and probably other  
Plays of Euripides. The Scholiast's gloss  
ἐκ Ἰππολύτου Ἐυριπίδου properly belongs  
to the line before us, and refers no doubt  
to that lost play which the grammarians  
κείνων ἔραμαι, κείν ἐπιθυμᾶ  
δώματα ναλεῖν.

There are no grounds for drawing down  
to this line the gloss cited in the preceding note (see Wagner on Hippol. Fragm.  
19): the words μὴ μοι τούτων μηδεν ὑπισχυν are clearly of tragic origin; while  
the present line is found not in the Hippolytus, but in the Alcestis. Valken-  
aer's suggestion that the words κείνων  
ἔραμαι, κείδι γενοίμαν were the original  
form of Hipp. 280, and Person's that  
they have dropped out from between  
Hipp. 216 and 217, are alike unnecessary  
and improbable.

754. καπιστὰν.] The copula connects  
ἐπιστάν with γενοίμαν.
σπευδ', ὁ ψυχή. ποῦ μοι ψυχή;
πάρες, ὁ σκιερά. μὰ τῶν Ἡρακλέα,
μὴ νῦν ἔτ' ἑγὼ 'ν τοῖς δικασταῖς
κλέπτοντα Κλέωνα λάβοιμι.

ΒΔ. ἵθ' ὁ πάτερ, πρὸς τῶν θεῶν, ἐμοὶ πιθοῦ.

ΠΙ. τί σοι πίθωμαι; λέγ' ὅ τι βούλει, πλὴν ἕν ὥ.

ΒΔ. ποίον; φέρ' ἵνα. ΠΙ. τοῦ μὴ δικαζέων. τούτῳ δὲ
"Ἄιδης διακρίνει πρότερον ἢ γ' ὡς πείσομαι.

ΒΔ. σὺ δ' οὖν, ἐπειδ' τούτο κεχάρικας ποιῶν, 
ἐκεῖστε μὲν μηκέτι βαδίζ', ἀλλ' ἐνθάδε
αὐτοῦ μένον δίκαζε τοῖσιν οἰκέταις.

ΠΙ. περὶ τοῦ; τί ληρεῖς; 
ΒΔ. ταῦθ', ὁπερ ἐκεὶ πράττεται.

ὅτι τὴν θύραν ἀνέφεξεν ἡ σηκία λάθρα,
ταύτης ἐπιβολὴν ψηφιεῖ μίαν μονήν.

πάντως γε κάκει ταῦτ' ἔδρας ἐκάστοτε.
καὶ ταῦτα μὲν νυν εὐλόγως, ἢν ἐξέχη

756. σπευδ', ὁ ψυχή.] Philocleon is

carried away by his vivid recollection of

the familiar scene in the dicastery, and

acts it over again in imagination. The

line is apparently a parody of some

passage wherein a Tragic hero is apostro-

phizing his own soul, and inciting it to

deeds of daring. "Where hast thou

been, my heart?"—Shakespeare's Ant.

and Cleo. iii. 11. Compare Acharnians,

483—9. But I take the expression, as

adopted by Philocleon, to be addressed

to his soul, but to his vote, which he
calls by that endearing appellation, ωη

καὶ ψυχή, anima mea. He pictures him-

self standing over the verdict-box, and

about to deposit his vote. He has pro-
longed the enjoyment until all the rest

have voted, and he still toys with his

vote, as reluctant to part with it. First

he exhorts it to make haste, as the κήρυξ

is about to close the voting; then he

pretends to lose it, and fumbles for it:

finally he throws it in, with resolute

energy. The words ποῦ μοι ψυχή imply

that the action of Philocleon is arrested

by his momentary inability to find the

object required: the epithet σκιερά, as

applied to the vote, means that it is lost

in some obscure place.

757. πάρες, ὁ σκιερά.] The Scholiast

observes that these words are taken

from the Bellerophon, and they are

plainly part of the anapaestic system

which is spoken by Bellerophon as he

gradually rises from the earth, and

which is parodied at some length in the

Peace. See the note on Peace, 73. The

passage here cited is
On, on, my soul! why, where is she gone?
Hah! by your leave, my shadowy one!
Zounds, if I catch when in Court I’m sitting
Cleon again a theft committing!

**Bdel.** O father, father, by the Gods comply.

**Phil.** Comply with what? name any wish, save one.

**Bdel.** Save what, I prithee? **Phil.** Not to judge, but that
Hades shall settle ere my soul comply.

**Bdel.** Well but if these are really your delights,
Yet why go _There_? why not remain at home
And sit and judge among your household here?

**Phil.** Folly! judge what? **Bdel.** The same as _There_ you do.
Suppose you catch your housemaid on the sly
Opening the door: fine her for that, one drachma.
That’s what you did at every sitting _There._
And very aptly, if the morning’s fine,

"Suffer, O shadowy foliage, that I
ascend up above the watered glades."

758. _μὴ νῦν._] The time for delay is
over, and Philocleon throws in his vote
of condemnation with energy and de-
cision. He is not yet weaned from his
love of the dicasteries, but he is, at all
events, alienated from Cleon, and avows
his determination to show him no
mercy when next he is brought before
them on a charge of peculation. The
words _μὴ λάβομι_ (like our " _don’t let me
catch_") imply a menace. _ἀπελεῖ κατα-
dικάσεων τῶν Κλέωνα,_ says the Scholiast,
εἰ λάβοι αὐτῶν ἑγκαλούμενον περὶ κλοπῆς.
As to _κλέπτοντα_ cf. infra 928, 1227;
Knights 1127, and passim.

763. " _Αἰδῆς κ.τ.λ._] _ἐν Κρήσσασ Εὐριπί-

dou_ ο ’ _Ατρέις πρὸς τὴν Αἰρώπην._—Schol-
liast. With this, he means, I will never
comply. The grave shall decide between
us before I do.

765. _ἐκεῖνος._] _Thither, i.e. to the Law
Courts._ He is mimicking his father’s
expression just above, _κεῖνον ἔραμα, κεῖθι
gενοίμαν._

769. _μῖαν μόνην._] _λέιπει δραχμήν._—
Scholast. "The word drachma was
often left out; and where such an ellipse
of the name of the species appears, it is
always to be supplied by drachme, no
mine, or any other denomination."—
Professor Hussey, Ancient Weights and
Money, iii. 4. The phrase before us is
probably taken from some legal formula.

771. _εἰκόνωσ._] _Commode, Bergler; ut
rationi consentaneum est, Brunck. But in the present passage the meaning seems rather to be "appropriately." Aristophanes is paving the way for the double pun which he is about to introduce. In fine weather, he says, ἡλιώσει πρὸς ἡλιον, in wet weather εἰσεί, which is really from εἰσομαι (Plutus, 647), and is explained by the Scholiasts as equivalent to δικάσει, γνώση, but upon which Aristophanes plays as if it were from εἰσείμαι, and meant "you will go indoors." The word ἡλιώσει is in reality derived from εἰσεί, or connected with, ἀλίζεσθαι to assemble, and has nothing to do with ἡλιος. See the Preface.

774. ὠντος.] "Ὡντος τοῦ θεοῦ καὶ

775. ἁπακλείσει.] Dicasts who came too late were excluded, and lost their three obols. See the note on 686 supra. And as to δάκων σεαυτόν below, see the note on 287 supra.

783. ἀναμασόμενοι.] Ruminating. ἐκ μεταφοράς τῶν ἀναπεμπαξόμενων τὴν τροφὴν ὡς καὶ αὐθείς ἀναμασώμενοι, τὸ ἀναμασόμενοι εἰρήκεν.—Scholiast.

786. κατ’ ἐμαυτόν.] To myself. οὔδεις εἶλοι" ἄν καθ’ αὐτὸν πάντ’ ἔχειν, says Aristotle in the Ethics. As to Lysistratus and his jokes, see infra 1302—1313 and the note there.

788. δραχμὴν.] A drachma, or six-obol
You'll fine your culprits, sitting in the sun.
In snow, enter your judgments by the fire
While it rains on: and—though you sleep till midday,
No archon here will close the door against you.

**Phil.** Hah! I like that. **BdeL.** And then, however long
An orator proses on, no need to fast,
Worrying yourself (ay, and the prisoner too).

**Phil.** But do you really think that I can judge
As well as now, whilst eating and digesting?

**BdeL.** As well? much better. When there's reckless swearing,
Don't people say, what time and thought and trouble
It took the judges to digest the case?

**Phil.** I'm giving in. But you've not told me yet
How I'm to get my pay. **BdeL.** I'll pay you. **Phil.** Good,
Then I shall have mine to myself, alone;
For once Lysistratus, the funny fool,
Played me the scurviest trick. We'd got one drachma.

Betwixt us two: he changed it at the fish-stall;

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piece, to be divided between the two.
It would have been hardly possible for
the Colacretæ to provide every day the
enormous number of obols required for
the daily payment of the dicastic fees:
and it must have been the rule, rather
than the exception, for two or more
dicasts to receive a larger coin, which
they were themselves to change, and
share between them.

789. ἐν τοῖς ἰχθύσιν.] That is to say,
*In the fish-market.* So in Frogs, 1068
(to which Conz also refers), παρὰ τοὺς
ἰχθύσις ἀνέκνεψεν, which the Scholiast ex-
plains by παρὰ τὰ ἰχθυσώλαια. τὸ δέτσωλον

'Ἀττικοῖ. Ἐξολοθρ. "περιήλθον ἐς τὰ σκόραρα
καὶ τὰ κρόμμα." In many cases where
we should speak of the fish-market, the
vegetable-market, the flower-market, and
the like, the Athenians preferred to say
merely the fishes, the vegetables, the
flowers, or other article of merchandise.

οἱ Ἀττικοὶ (says Pollux, ix. segm. 47)
ὄνομαζον τοὺς τόπους ἐκ τῶν πιπρακορεύων,
ὡς εἰ φαίεν, ἀπηλθον εἰς τούψον, καὶ εἰς τὸν
οἶνον, καὶ εἰς τούλαιον, καὶ εἰς τὰς χύτρας.
The usage is very common in Aristophanes. It is found also in Latin
writers. Thus Catullus (55. 3) says to
an absent friend,

Te quiesvimus in minere campo,
Te in Circo, te in omnibus libellis (that is, *at all the book-stalls*).
καπενί, ἐπιθήκη τρεῖς λοπίδας μοι καστρέων.
καγώ 'νέκαφ' ὠβολους γάρ φόμην λαβεῖν
κατὰ βδελύχθεις ὀσφρόμενος ἐξέπτυσαν,
καθ' ἐλκον αὐτὸν. ΒΔ. ὁ δὲ τί πρὸς ταῦτ εἴψ; ΦΙ. ὁ τι;
ἀλεξτρώνους μ' ἔφασκε κοιλιαν ἔχειν
ταχὺ γονὸν καθέφεις ἀργύριον, ἢ δ' ὃς λέγων.

ΒΔ. ὀρᾶς ὅσον καὶ τούτο δήτα κερδανεῖς;
ΦΙ. οὗ πάνυ τι μικρόν. ἀλλ' ὅπερ μέλλεις ποιεῖν.

ΒΔ. ἀναμενε νυν' ἐγὼ δὲ ταῦθ' ἢξω φέρων.
ΦΙ. ὥρα τὸ χρήμα· τὰ λόγι' ὡς περαινεται.

791. ἐνέκαψα.] ἐνέθηκα τῷ στόματι,
πολλοῖς γὰρ ἐστὶν ἑθος εν τῷ στόματι
φυλάσσει τὸ ἀργύριον.—Schol. That
the ancients were accustomed to carry
money in their mouths is of course well
known, and Bergler and Conz here
collect the various passages in which
the practice is mentioned: Aristophanes,
Birds, 503; Eccl. 818; Εἰκόσιον
Fragm. 3; Alexis (apud Ath. iii. 10);
Theophrast. Charact. περὶ ἀπονοίας.

793. εἰλκον.] Collaved him. So Walsh
translates it in a note on Ach. 855. It
of course means in jux trahebám, I was
for halting him off, I was for giving him
into custody. Cfr. Knights, 665. The
dicast naturally had immediate recourse
to his legal remedies.

797. οὗ πάνυ τι μικρόν.] With this
grudging assent, Philocleon finally gives
in to his son's proposal.

798. ταῦθ'] τὰ πρὸς τὸ σχῆμα τοῦ δι-
καστηρίου ἑπιτήδεια (so I read for the ἐπι-
τήδεια of MSS. and edd.) Scholast.—
Bdelyceon now leaves the stage, returning
line 805 with a supply of the articles
required for fitting up a diecastery.

799. ὥρα.] This is a soliloquy, says
the Scholiast: ταῦτα πρὸς ἑαυτὸν, τοῦ
νῦν εἰσελθόντος. But the Chorus were
certainly present.

804. Ἐκάπταιον.] Small images, sym-
bols, or shrines, of Hecate were ex-
tremely common in the streets of Athens.
Wealthy citizens were accustomed to
erect them before their doors, in the
hope that Hecate, as representing the
Moon, would guard their mansions dur-
Then laid me down three mullet scales: and I,
I thought them obols, popped them in my mouth;
O the vile smell! O la! I spat them out
And collar'd him. BDEL. And what said he? PHIL. The rascal!
He said I'd got the stomach of a cock.
You soon digest hard coin, he says, says he.

BDEL. Then there again you'll get a great advantage.
PHIL. Ay ay, that's something: let's begin at once.
BDEL. Then stop a moment whilst I fetch the traps.
PHIL. See here now, how the oracles come true.
Oft have I heard it said that the Athenians
One day would try their lawsuits in their homes,
That each would have a little Court-let built
For his own use, in his own porch, before
His entrance, like a shrine of Hecate.

BD. (Bustling in with a quantity of judicial properties.) Now then I hope you're satisfied: I've brought

...
The page contains Greek text which seems to be a section from a larger work. The text appears to describe a scenario involving Philocleon who is ill and feverish, and is considered unable to participate in a certain activity. The text also notes the use of a medical practice and mentions the term "εὔφημος καθεύθειν, ἄδιον, δεδωκότα." Additionally, there is a reference to the defense of Philocleon's slumbers being anticipated. The text is followed by a note discussing the possibility of removing this line from its current position in the manuscript and the consequences of doing so. It is noted that the inclusion of this line in the text is not certain and cannot be entirely conjectured. The text contains a reference to Philocleon's slumbers being anticipated.
All that I promised, and a lot besides.
See here I’ll hang this vessel on a peg,
In case you want it as the suit proceeds.

**Phil.**
Now that I call extremely kind and thoughtful,
And wondrous handy for an old man’s needs.

**Bdel.**
And here’s a fire, and gruel set beside it,
All ready when you want it. **Phil.** Good again.
Now if I’m feverish I shan’t lose my pay,
For here I’ll sit, and sip my gruel too.
But why in the world have ye brought me out the cock?

**Bdel.**
To wake you, father, crowing over head
In case you’re dozing whilst a prisoner pleads.

**Phil.**
One thing I miss, and only one. **Bdel.** What’s that?

**Phil.**
If you could somehow fetch the shrine of Lycus!
**Bdel.** Here then it is, and here’s the king in person.

**Phil.**
O hero lord, how stern you are to see!
**Bdel.** Almost, methinks, like great—Cleonimus.

**Sos.**
Ay, and ’tis true the hero has no shield!

**Bdel.** If you got scathed sooner, I should sooner

quite complete, Philocleon would fain have it too placed under the protection of Lycus. He prefers the request in this coaxing indirect manner, because he can hardly venture to hope for so great a privilege. Bdelycleon, however, is equal to the occasion, and has already provided not only a little shrine, but also a representation of Lycus himself. The exclamation ὁ δὲ ἐκεῖπο τὴν ἴδιον, ὁς ἱματισμὸς ἀτρι ποθεὶ ἴδειν I take to be a genuine expression of admiration on Philocleon’s part at the stern and terrible aspect of his favourite: whilst in the next line Bdelycleon, beating about for some fierce and martial object wherewith to compare him, lights παρὰ προσδοκίαιν on the name of Κλεώνυμος ὁ ῥύπατος (see supra 19, and the note there): so giving to Sosias the opportunity of pointing out the true feature of resemblance between them, viz. the absence of the shield. We are informed by several writers that Lycus was represented in the form of a wild beast, ἔχων τὸν θηρίον μορφῆν, Harpocration and Hesychius s. v. Pollux viii. segm. 121; but certainly no play is intended here (as Fritzsche de Sortitione Judicum, p. 35, supposes) between the words θηρίων and θηρίων.

824. δικαίον ἐκάλου.] The number of performers for the little dicastic drama
έκάλουν. ΦΙ. κάλει νυν, ὡς κάθημαι 'γω πάλαι.

ΒΔ. φέρε νυν, τίν' αὐτῷ πρῶτον εἰσαγάγω δίκην;
τί τῆς κακῶν δέδρακε τῶν ἐν τὼκία;
ἡ Θράττα προσκαύσασα πρόην τὴν χύτραν

ΦΙ. ἔπισχες οὖτος; ὡς ὅλιγον μ' ἀπώλεσας.
ἀνευ δρυφάκτου τὴν δίκην μέλλεις καλεῖν,
ό πρῶτον ἥμιν τῶν ἱερῶν ἑφαίνετο;

ΒΔ. μὰ τῶν Δί' οὐ πάρεστιν. ΦΙ. ἀλλ' ἔγω δραμῶν
αὐτὸς κομιοῦμαι τὸ γε παραυτίκ' ἑνδοθεν.

ΒΔ. τί ποτε τὸ χρήμα; ὡς δεινῶν ἡ φιλοχωρία.

ΞΔ. βάλλα ἐς κόρακας. τοιουτοί τρέφειν κύνα.

ΒΔ. τί δ' ἔστιν ἐτέον;
ΞΔ. οὐ γὰρ ὁ Δάβθης ἀρτίως
ὁ κύων παράξας εἰς τὸν ἰπνον ἀναρτάσας
τροφαλίδα τυροῦ Σικελικὴν κατεδίδοκεν;

ΒΔ. τοῦτ' ἀρα πρῶτον τάδικημα τῷ πατρὶ
eἰσακτέον μοι' σὺ δὲ κατηγόρει παρών.

ΞΔ. μὰ Δί οὖν ἔγωγ' ἀλλ' ἀτερός φησιν Κύων
κατηγορήσειν, ἡν τις εἰσάγη γραφίν.

is so limited that Bdelicleon has to undertake a variety of parts. Here and elsewhere he is the presiding Archon or ἅσμοδέτης, in which character he is addressed infra 935.

828. Θράττα.] This was the commonest name for a maid-servant at Athens. It occurs in the Acharnians, the Peace, and the Thesmophoriazusæ. In the Thesmophoriazusæ (chap. 24) it is the name of the smart and natty handmaiden, ἐμμελῆς καὶ χαρίσσα ἰθαραχῶν, who rallied Thales for tumbling into the well. The sage, gazing upwards at the stars, had entirely overlooked the peril which was lying at his feet. And in truth, observes Socrates, a philosopher when he comes down to the world is an object of derision, not merely to Thrattas, but to the general populace as well, γέλωτα παρέχει οὐ μόνον Θράττας, ἀλλὰ καὶ τῷ ἀλλῷ ὀχλῳ. Like most other servile names amongst both the Greeks and Romans, it was in its origin a name of nationality, Threissa.

831. ὁ πρῶτον.] This line is repeated, as Bergler observes, with slight variations in Thesm. 629.

833. αὐτός.] Philocleon will take upon himself the duty of providing the temporary ὀρφακτοῦ, and the eagerness with which he hurries off on the errand extorts from his son an expression of wonder at the strong attachment which
Call a suit on.  PHIL. Call on, I've sat for ages.

BDEL. Let's see: what matter shall I bring on first?
Who's been at mischief of the household here?
That careless Thratta now, she charred the pitcher.

PHIL. O stop, for goodness sake! you've all but killed me.
What! call a suit on with no railing here,
Always the first of all our sacred things?

BDEL. No more there is, by Zeus.  PHIL. I'll run myself
And forage out whatever comes to hand.

BDEL. Heyday! where now?  The strange infatuation!
XANTH. Psha! rot the dog!  To keep a cur like this!

BDEL. What's happened now?  XANTH. Why, has not Labes here
Got to the kitchen safe, and grabbed a cheese,
A rich Sicilian cheese, and bolted it?

BDEL. Then that's the first indictment we'll bring on
Before my father: you shall prosecute.

XANTH. Thank you, not I.  This other Cur declares
If there's a charge, he'll prosecute with pleasure.

men feel for their old haunts and associations. Whilst Philocleon is gone in quest of a railing, a sudden scuffle takes place within, and immediately afterwards the voice of Xanthias is heard, exclaiming at the dog.

836. Λάβην.] The name of a dog (from λαμβάνω), Grip, Pincher, or the like. Aristophanes is so preparing matters that Philocleon will hear, in caricature, the very cause which was to be brought that day before the dicastery (supra 240—242), viz. the impeachment of Laches by Cleon, or (as the names stand in the parody) of Labes by Cyon. The name Κύων in 841, 885, 902, should be written with a capital K. And as Laches was accused of embezzling the Sicilian spoil, so Labes is to be accused of devouring a Sicilian cheese, the special production of the island.

838. Σικηλίην.] πολυθρημών ἡ Σικηλία, διὸ τυρῶν πολὺν καὶ κάλλιστων ἔξελ.—Scho- liast. Sicily was the great dairy-land of antiquity; her hills and plains were covered with innumerable herds: her βοῦκολοι figure everywhere in the Idylls of Theocritus: and indeed it is from them that Bucolic poetry (both the name and the thing) was originally derived. Her cheese was renowned all over Hellas (see the note on Peace, 250): and her τροφαλίς τυροῦ, an elongated cream cheese, was her especial pride and glory, Σικηλίας ἀχίμα τροφαλίς, Athenæus, xiv. cap. 76.
BD. ἰδι νυν, ἄγ’ αὐτῷ δεδρο.  ἙΔ. ταῦτα χρῆ ποιεῖν.
BD. τοὐτὶ τί ἐστὶ;  ΦΙ. χαροκομείων Ἑστίας.
BD. ἐδ’ ἐφοσολῆσας φέρεις;  ΦΙ. οὖν, ἀλλ’ ἦν
ἀφ’ Ἑστίας ἀρχόμενος ἐπιτρέψω τινά.
ἀλλ’ εἰσαγ’ ἀνύσας: ὦς ἐγὼ τιμᾶν βλέπω.
BD. φέρε νυν, ἐνέγκω τὰς σανίδας καὶ τὰς γραφάς.
ΦΙ. οἱ μοι, διατρίβεις κάπολεῖς τρυφημερῶν
ἐγὼ δ’ ἀλοκίζειν ἐδέομην τὸ χωρίον.
ΦΙ. οὔτος σὺ ποῖ θεῖς;  BD. ἐπὶ καθίσκοις.  ΦΙ. μηδαμῶς.

844. χαροκομείων.] Philocleon returns in triumph, bearing the little fence behind which the pigs were kept. The Scholiast says, χαροκομείων ἐστὶ ζωγρεῖών
τι (so I read for ἑστιν ἁγγείων τι) καννατῶν,
ὅποι οἱ χοῖροι τρέφονται. Ἑστίας δὲ, ἐπὶ
τῆς Ἑστίας τρέφουσι χοῖρους. εἰσφέρει
δὲ τούτῳ ἀντὶ δρυφαῦσων. That pigs were
in some sense or other inmates of Athenian
houses is plain from Plutus 1106,
where Hermes says to Cario (to cite
from Mr. Rudd's pleasant translation),

Run, fetch your master out,
And then his wife and children, then the slaves and dog,
And after them yourself, and after you the hog.

But we have already seen (see note on
179 supra) that the stables themselves
were within the hall door: and we need not suppose that the pigs dwelt with
the human inhabitants as they do in
Irish cabins, or as, it is said (Hallam's
Middle Ages, iii. 355, note), oxen for-
merly did in Cheshire cottages. And see
the description which Xenophon (Anab.
iv. 5) gives of the underground dwellings
in Armenia b.c. 401, a description which
exactly tallies with that given by Mr. Cur-
zon (Armenia, chap. iii.) A.D. 1838. In the
present passage Ἑστία means Hestia, the
goddess of the hearth, and not, as the
Scholiast takes it, and as I, to preserve
the play of words, have thought it best
to translate it, the actual hearth itself.

846. ἀφ’ Ἑστίας ἀρχόμενος.] In solemn
festivals, the first libation was poured,
the firstlings of the sacrifice were offered,
to Hestia, the guardian of the hearth.
And hence the expression ἀφ’ Ἑστίας
ἀρχεσθαι became a common phrase, 
meaning, To begin at the very beginning,
to perform an operation thoroughly,
in regular order, omitting nothing. The
Scholiast refers to Plato, Euthyphron
(caps. 2 and 3), where Socrates commends
his Accuser for beginning his reformation
of the State by dealing with the
corrupters of youth: he will first (So-
THE WASPS. 129

BDEL. Bring them both here. XANTH. Yes, yes, sir, so I will.
BDEL. (To Phil.) Hallo, what's this? PHI. Prigrailings from the hearth.
BDEL. Sacrilege, eh? PHI. No, but I'd trounce some fellow
(As the phrase goes) even from the very hearth.
So call away: I'm keen for passing sentence.
BDEL. Then now I'll fetch the cause-lists and the pleadings.
PHI. O these delays! You weary and wear me out.
I've long been dying to commence my furrows.
BDEL. Now then! PHI. Call on. BDEL. Yes certainly. PHI. And who
Is first in order? BDEL. Dash it, what a bother!
I quite forgot to bring the voting urns.
PHI. Goodness! where now? BDEL. After the urns. PHI. Don't trouble,

ocrates supposes) take thought for the young; and then will proceed to provide for the old: and, doing his work thus thoroughly, will become the author of blessings and benefits incalculable to the Athenian commonwealth, ὃς γε τὸ έικός ἔμμην ἐκ τουαίτης ἀρχής ἀρξαμένω. I would it were so, replies EuthYPHron, but much I fear that the reverse will happen, ἀτεχνώς γάρ μου δοκεὶ ἄφ' Ἐστίας ἀρχεσθαι κακουργεῖν τίν πάλιν, ἐπίτευχον ἀδίκειν σέ, beginning with you, Socrates, he is beginning at the right place for effecting not the thorough reformation, but the thorough ruin, of the State (not, as Professor Jowett translates it, "in attacking you, he is simply aiming a blow at the State in a sacred place"). In the Cra-

747. τιμὰν βλέπω.] I long to pass sentence, to draw the condemning line on the πινάκιοι τιμητικόν. See supra 106, and the note there, and supra 167. Borgler aptly compares Ach. 376, οὐδὲν βλέπονσιν ἄλλο πλήν ψήφῳ δικεῖν.

748. σανίδας.] σανίδας were the cause-lists, or notice-boards whereon were exposed at each sitting of the Court the names of the causes to be heard that day. See supra 340. By γραφᾶς we are to understand not merely the pleadings, properly so called, but also all the documentary evidence which had been taken beforehand, and sealed up in the ε̂χόνος against the day of trial.

750. ἀλοκίζειν τὸ χωρίον.] This expression is precisely equivalent to the τιμὰν βλέπω of 847. Philocleon longs to trace furrows over the waxen ground of the πινάκια. Bentley's ingenious suggestion of κεφαί is quite unnecessary: the word χωρίον continues the metaphor commenced in ἀλοκίζειν.
ἐγὼ γὰρ εἴχον τοὺς ἀρυστίχους.

ΒΔ. καλλιστά τοίνυν πάντα γὰρ πάρεστι νῦν.

ΦΙ. ἦδι δὲ δὴ τίς ἐστιν; οὐχὶ κλεψύδρα;

ΒΔ. εὖ γ᾽ ἐκπορίζεις αὐτὰ καταχωρίως.

Ἀλλ᾽ ὡς τάχιστα πῦρ τις ἐξενεγκάτω

καὶ μυρρίνας καὶ τῶν λιβανιστῶν ἕνδοθεν,

ὅπως ἂν εὐξώμεσθα πρῶτα τοῖς θεοῖς.

ΧΟ. καὶ μὴν ὡμεῖς ἐπὶ ταῖς σπονδαῖς

καὶ ταῖς εὐχαῖς

φήμην ἀγαθὴν λέξομεν ὑμῖν,

ὅτι γενναίως ἐκ τοῦ πολέμου

καὶ τοῦ νείκους ἐξυνέβητον.

ΒΔ. εὐφημία μὲν πρῶτα νῦν ὑπαρχέτω.

ΧΟ. ὃς Φοίβοι Ἀπολλοῦ Πάθη, ἔπ᾽ ἀγαθῇ τύχῃ

τὸ πράγμα ὃ μηχανᾶται

ἐμπροσθεῖν οὕτως τῶν θυρῶν,

ἀπασὶν ἡμῖν ἀρμόσαι

πανασμένους πλάνων.

Ἰημε Παιών.

ΒΔ. ὃ δὲσποτ ἀναζέ, γείτον Ἀγυιῶ τοῦμοῦ προθύρου προπύλαιε,
I'd thought of that. I've got these ladling bowls.

BDEL. That's capital: then now methinks we have
All that we want. No, there's no waterpiece.

PHIL. Waterpiece, quotha! pray what call you this?
BDEL. Well thought on, father: and with shrewd home wit.
Ho, there within! some person bring me out
A pan of coals, and frankincense, and myrtle,
That so our business may commence with prayer.

CHOR. We too, as ye offer the prayer and wine,
We too will call on the Powers Divine
To prosper the work begun;
For the battle is over and done,
And out of the fray and the strife to-day
Fair peace ye have nobly won.

BDEL. Now hush all idle words and sounds profane.

CHOR. O Pythian Phoebus, bright Apollo, deign
To speed this youth's design
Wrought here, these gates before,
And give us from our wanderings rest
And peace for evermore.

(The shout of Io Pean is raise.)

BD. Agnius! my neighbour and hero and lord! who dwellest in front of my vestibule gate,

865. φήμην ἀγαθὴν.] Ἐνενεομέθα, δαστε ταύτα γενεσθαι.—Scholiast.
869. εἰς ἀγαθὴ τίχῃ.] This was the regular formula, answering to the Roman Quod felix faustumque sit. The expression ἐμπροσθεν τῶν θυρῶν is used, two lines below, to show that the matter is within the special jurisdiction of the Άγνεύς. Lines 885—890 infra are antistrophical to the present passage, lines 868—873.
875. Άγνεύ.] This was the obelisk in honour of Apollo, to which reference is made in the note on 804 supra. The Scholiast says, πρὸ τῶν θυρῶν ἔδωκε εἴχον κιόνας εἰς ὁξὺ λήγοντας ὥς ὀξεισκομεν ἰδρύειν εἰς τιμὴν Ἀπόλλωνος Ἀγνεύως. And Harpocrate, Ἀγνεύς ἑστὶ κίον εἰς ὁξὺ λήγον, ὥν ἱστάσθη πρὸ τῶν θυρῶν. Its name is derived from its proximity to the public streets: for as Macrobius (Sat. i. 9, cited by Bergler) says, "vias que intra pomaria sunt ἄγνας appellant." Standing out conspicuously in front of the house, it was the last object of which a wanderer took farewell at his
δέξαι τελετήν καυνήν, ὡνευζ, ἡν τῷ πατρὶ καυνοτομοῦμεν·
παύσον τ' αὐτόν τοῦτο τὸ λίαν στρυφών καὶ πρόνιον ἄθος,
αὐτὶ σιφαίον μέλιτος μικρόν τῷ θυμιδίῳ παραμίζεις:

ηδῆ δ' εἶναι τοῖς ἀνθρώποις
ηπίων αὐτῶν,
tοὺς φεύγοντας τ' ἐλεεῖν μᾶλλον
tῶν γραψαμένων
κατιδακρύειν ἀντιβολοῦντον,
καὶ παυσάμενοι τῆς δυσκολίας
ἀπὸ τῆς θρῆς
tῷ ἀκαλῆφην ἀφελέσθαι.

ΧΩ. ξυνευχόμεσθα [ταύτα] σοι κατάδομεν

departure, the first which he greeted on
his return. Thus in Plautus, Bacch. ii.
1.3 (to which Brunck refers), Chrysalus,
Saluto te, vicine (γείτον) Apollo, qui relius
Propinquus nostris accolis,
whilst in Eurip. Phoen. 634 (to which
Bergler refers) Polynices, leaving his
fatherland, takes a last farewell of the
familiar scene,
καὶ σὺ, Φοῖβ' ἄναξ Ἀγαῖε, καὶ μελαθρα χαίρετη.

Bergler also refers to Æsch. Agam. 1090,
"Απόλλων ἀγνίαρ", and Stanley's note
there: and Florent Chretien to Horace,
Odes iv. 6. 26, Phoebe—Agyius. See
also Thesm. 489. The ancients them-
selves did not know for what reasons
the symbol of Apollo assumed the form
of an obelisk: and it may be worth
observing that in Egypt also an obelisk
represented the worship of the Sun:
see Sir G. Wilkinson's Ancient Egypt,
vol. iv. 294.
876. καυνοτομοῦμεν.] Bdelycleon had
exhausted all the recognized rites of the
country in attempting to cure his
father's monomania: but they failing
(ὡτε ταύτας ταῖς τελετάς οὐκ ὀφελεῖ, supra
121), he is now striking out a new line,
and introducing a novel rite of his own
invention. καυνοτομεῖν is specially applied
to innovations in religion (see Plato's
Enthepython, 3 b, 5 a, 10 a), and is con-
stantly so used in the early ecclesiastical
writers. With the next line compare
Milton's expression, Paradise Lost, Book
xi. ad init.

Grace had removed
The stony from their hearts.
I pray thee be graciously pleased to accept the rite that we new for my father create.
O bend to a pliant and flexible mood the stubborn and resolute oak of his will,
And into his heart, so crusty and tart, a trifle of honey for syrup instil.

Endue him with sympathies wide,
A sweet and humane disposition,
Which leans to the side of the wretch that is tried,
And weeps at a culprit’s petition.

From harshness and anger to turn,
May it now be his constant endeavour,
And out of his temper the stern
Sharp sting of the nettle to sever.

Chor. We in thy prayers combine, and quite give in

878. ἀντὶ σημαίων.] σημαίων in this passage appears at first sight to be contrasted with μέλι, and it was therefore natural to suppose that it was intended as an emblem of sourness. But σημαίων is in truth new wine, boiled and sweetened; and is uniformly described by express reference to its luscious sweetness: σημαίων ἐκάλον τὸν ἓ γλυκὸν ἐψημινὸν γλυκίν.—Pollux, vi. segm. 16. γλυκὸν ἐψημα.—Galen. τὸ γλυκὺ καὶ ἐψη-μένον ὀίνον.—Hesychius s. v. To these passages, mentioned by Florent Chretien and Bergler, I may add the definition given by Photius, τὸν ἐψημαίνον ὀίνον καὶ γλυκίν. To get rid of this obvious difficulty the Scholiast suggests that σημαίων, when boiled, may have a touch of acidity: Reiske says, “si nihi de melle Anticyrano constaret 'Anticyrāiōn legerem:'” whilst Rudd translates as if σημαίων were the offering of Bdelyleceon to the god, in return for which he was to infuse honey into the mind of Philocleon.

None of these suggestions is in my judgment satisfactory: and I think that a play of words is intended (cf. infra 1082) between θυμίδιον the diminutive of θυμάς, and θυμίδιον (or θυμίων) the diminutive of θύμος, the wild herb or vegetable which was so much eaten by the Athenian poor (Plutus, 253), and therefore, no doubt, by the needy dicasts. If, as is probable enough, this food was sauced and flavoured with σημαίων, the meaning of the passage becomes clear. “Mix,” prays Bdelyleceon, “honey with his temper, θυμίδιον, as he is wont to mix mulled wine with his salad, θυμίδιον.” It is thus, not as the representative of sourness, but as the recognized sauce for θυμίδιον, that σημαίων is contrasted with μέλι.

884. ἀκαλέφην.] The stinging nettle: here, of course, as the Scholiast says, μεταφορικῶς, τὸ τραχὺ καὶ δηκτικῶν, “the asperity of his temper.”
νέαισιν ἄρχαίς, ἕνεκα τῶν προλεγομένων.
ἐνυκτηγάρ εἶμεν ἐξ οὗ
tὸν δήμον ἡσθόμεσθά σου
φιλονύστος ὡς οὐδεὶς ἀνήρ
tὸν γε νεωτέρων.

ΒΔ. εἰ τις θυρασίν ἠλιαστής, εἰσίτωι
ὡς ἤμικ ἂν λέγοσιν, οὐκ ἐσφρήσομεν.

ΦΙ. τίς ἄρ' ὁ φεύγων οὗτος; ὦ σοι ἄλωσται.

ΒΔ. ἀκούετ' ὣδη τῆς γραφῆς. ἐγράψασθο
Κύων Κυδαθναιεὺς Δάβηττ' Λίξωνεα,
tὸν τυρὸν ἀδικεῖν ὅτι μόνος κατησθιεν
tὸν Σικελίκων. τίμημα κλώδις σύκινος.

ΦΙ. θάνατος μὲν οὖν κύνειος, ἢ ἀπαξίσιο.

ΒΔ. καὶ μὴν ὁ φεύγων οὗτοσι Δάβης πάρα.

886. ἕνεκα τῶν προλεγομένων.] These prosaic words I take to be a legal phrase, with which the dicasts would be familiarly acquainted; "for the considerations aforesaid." The preceding sentence ἐπάθομεν νέαισιν ἄρχαίς has the flavour of the closing scenes of the Eumenides.

890. τῶν γε νεωτέρων.] Aristophanes, still quite a youth at the date of the Wasps, may possibly have wished the eulogy, which the Chorus pronounce on Bdelecleon, to be applied by the audience to himself. After this line Meineke introduces from the strophe the words Ἰῆρε Παϊών. But such an invocation, though a very suitable close to that solemn address to Apollo, would here be totally out of place; and it is clearly in 874 a mere ejaculation extra metrum (if not rather a stage direction), not required in the antistrophe.

891. εἰς τις.] The prayer has been said. the incense burned, the divine protection duly invoked. And now at last the judicial proceedings commence, Bdelecleon as the κήρυξ or usher of the Court, first making the customary procmamation. Βδελυκλέων μιμεῖται τὸν κήρυκα, says the Scholiast.

895. Κύων Κυδαθναιεὺς.] The real names would be Κλέων Κυδαθναιεὺς ἐγράψατο Δάβηττ' Λίξωνεα. The change of one letter converts Laches into a name at once applicable to a dog, and descriptive of the peculation with which he was charged. See the note on 836 supra. Laches was in truth of the deme Ἀξονεῖς, as Mitchell observes, referring to the Platonic dialogue which bears the name of Laches. The question there is as to the nature of ἀνθρωπία (see the note on 959 infra), and Nicias says that it cannot exist without intelligence; and he therefore denies the
To the new rule, for the aforesaid reasons.

Our heart has stood your friend
And loved you, since we knew
That you affect the people more
Than other young men do.

**Bdel.** Is any Justice out there? let him enter.

We shan’t admit him when they’ve once begun.

**Phil.** Where is the prisoner fellow? won’t he catch it!

**Bdel.** O yes! attention! *(Read the indictment.)* Cur of Cydathion

Hereby accuses Labes of Αξονε, For that, embezzling a Sicilian cheese, Alone he ate it. Fine, one fig-tree collar.

**Phil.** Nay, but a dog’s death, an’ he’s once convicted.

**Bdel.** Here stands, to meet the charge, the prisoner Labes.

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quality to the fiercest wild beasts, and to all persons who feel no fear because unconscious of danger. Laches exclaims at this. “Don’t be alarmed, friend Laches,” retorts Nicias, “for I don’t deny the quality to you and Lamachus and many other Athenians, and I therefore admit your intelligence.” “Now,” observes Laches, “I could make a good reply to that remark, but I won’t, lest you should say that I am in very truth an Αξονει, ’να μὴ με φῆς ὡς ἀληθῶς Αἰγωνία εἶναι (alluding, I suppose, to the general character of the Αξονει, Αἰγωνίας γὰρ, says Eustathius, p. 741, δημόται Ἀττικοί, σκόττονται ὡς κακολόγοι). —Laches, cap. 26. See Leake’s Demi, ii. 184. The Accuser retains the generic name of Κῖνον, which sufficiently resembles Κλων, and no doubt (like Aristophanes himself) he really belonged to the δημο Κυδαθενείς, of which the Scholiast on Plato’s Symposium (ad init.) says, Κυδαθενεῖαν δῆμον ἐν ἀστεῖ τῆς Πανδοκίδος φυλῆς, καλεῖται δὲ καὶ Κίδαθον.

897. τίμημα.] The penalty proposed by the prosecutor (see the note on 106 supra) was stated in the indictment itself. See the example given in the note on 1041 infra. The Scholiast explains κλων to be “what we call a collar,” τὸ κολλάριον τὸ παρ’ ἑμῖν λεγόμενον. It is to be σκύνως ἐκ συνεστάλλοντες ad sycophantas, says Conz. See the note on 145 supra.

899. οίνοι πάρα.] The formula by which a party to the suit entered his appearance. Here standeth Thomas Mowbray, Duke of Norfolk. It is used here of the Accused, and four lines below of the δῖκον, the Prosecutor, or Pursuer, as he is called in Scotland.
ΦΙ. ὁ μιαρὸς οὕτως ὡς δὲ καὶ κλέπτων βλέπει, οἰον σεσηρῶς ἐξαπατήσειν μὴ οἴεται.
ποῦ δ' οὖν ὁ δίωκων, ὁ Κυδαθηναῖος Κύων;
ΚΥ. αὖ αὖ. ΒΔ. τάρεστιν. ΣΩ. ἐτερος οὗτος αὖ Δάβης,
ἀγαθὸς γ' ὑλακτεῖν καὶ διαλείχειν τὰς χύτρας.
ΒΔ. σύγα, κάθισε, σὺ δ' ἀναβὰς κατηγόρει.
ΦΙ. φέρε νῦν, ἀμα τήνδ' ἐγχειμενος κάγω ῥοφῶ.
ΞΑ. τῆς μὲν γραφῆς ἱκουσαθ' ἤν ἐγραφάμην,
ἀνδρες δικασταί, τουτοὺ. δεινότατα γὰρ
ἐργον δέδρακε κάμε καὶ τὸ ρυππαπαί.
ἀποδρᾶς γὰρ ἐς τὴν γωνίαν τυρὸν πολὶν
κατεσικελίζε κάνέπλητ' ἐν τῷ σκότῳ.
ΦΙ. νη τὸν Δί', ἀλλὰ δῆλός ἐστ' ἐμοιγέ τοι
tυροῦ κάκιστον ἀρτίως ἐνήργην
ὁ βεθευρός οὕτω.
ΞΑ. κού μετέδωκ' αἵτοιντί μοι.
καίτοι τίς υμᾶς εὖ ποιεῖν δυνήσεται,
ἡν μή τι κάμοι τις προβάλλη τῷ κυνί;

903. αὖ αὖ.] μιμεῖται τὴν φωνήν τοῦ
κυνοῦ.—Scholiast. He too enters an
appearance. The observation which
follows is given by some to Bdelycleon,
and by others to Philocleon, but seems
rather to be a saucy interpellation of
Sosias, like that in 823 supra. “This is
another Grabber,” he says, referring to
the signification of the name Labes: “a
famous good dog for yelping and clear-
ing the dishes.” Two years before, in a
passage to which Bergler refers, the
same Cleon had been described as a
barking and thievish cur, κυνηγὸν Νύκτωρ
tὰς λοπάδας καὶ τὰς νῆσους διαλέιχων,
Knights, 1034. Bdelycleon now pro-
claims silence in the Court, and then
directs his father to take his seat on the
judicial bench, and Κύων to go up and
prosecute.

907. τῆς μὲν γραφῆς.] It must be re-
membered that (contrary to what occurs
in the case of Labes infra 949) Κύων is
here himself the speaker, by the mouth
of Xanthias: sec 841 supra: and doubt-
less his language is intended to repre-
sent what Bishop Thirlwall calls “the
homely diction” of Cleon (History of
Greece, chap. 21). From this source, I
imagine, are derived such quaint idi-
omatic expressions as τὸ ρυππαπαῖ, κατε-
sικελίζε, and the like.

909. τὸ ρυππαπαῖ.] The measured cry
to which Athenian sailors rowed (Frogs,
1073; compare Knights, 602), the ἐπι-
φώνημα ναυτικῶν, is in this place used to
Phil. O the vile wretch! O what a thievish look!
See how he grins, and thinks to take me in.
Where's the Accuser, Cur of Cydathon?

Cur. Bow! Bdel. Here he stands. Sos. Another Labes this,
Good dog to yelp and lick the platters clean.

Bdel. St! take your seat. (To Cur) Go up and prosecute.
Phil. Meanwhile I'll ladle out and sip my gruel.

Xanth. Ye have heard the charge, most honourable judges,
I bring against him. Scandalous the trick
He played us all, me and the Sailor-laddies.
Alone, in a corner, in the dark, he gorged,
And munched, and crunched, and Siciliced the cheese!

Phil. Phewgh! the thing's evident: the brute this instant
Breathed in my face the filthiest whiff of cheese.
O the foul skunk! Xanth. And would not give me any,
Not though I asked. Yet can he be your friend
Who won't throw anything to Me, the dog?

denote the sailors themselves. Here, as elsewhere, the veil is raised for the moment, and the prisoner is Laches, and not Labes. So again we have ἄφρα in 918, 923, 933, πολεον in 925, στρατιώται in 965, and many other expressions, entirely inapplicable to the dog, and applicable only to the Athenian commander. Observe that the expression is ΕΜΕ καὶ τὸ ῥυππαπαί. The grievance most prominent in the Accuser's mind throughout, is that he had himself been excluded from all share in the spoil. See supra 896, infra 914, §23, 972.

910. γαυνιαν—σκότω.] He means that the peculations of Laches had been committed in Sicily, an obscure and distant region, where the eye of the Athenian People could with difficulty discern his proceedings. Compare the explanation which St. Chrysostom gives of the phrase "What I tell you in darkness," St. Matth. x. 27: ἐπειδῆ μους αὐτοῖς διελέγετο, καὶ ἐν μικρὰ γαυνια τῆς Παλαιστίνης, διὰ τούτο εἶπεν "ἐν τῇ σκοτίᾳ."—Hom. xxxiv. 330 c. κατεσκέλιζε, if not borrowed from the oratory of the real Cleon, is a word formed for the present occasion.

916. τῷ κυρὶ.] In Knights, 1617, Cleon is made to compare himself to a faithful and vigilant dog, who serves the Demus his master with loud and incessant barking. And it is in no way improbable that in his actual speeches, like an eminent politician of our own day, he
was accustomed to describe himself as the watchdog or Tear'em of the State. Mitchell aptly compares Demosth. contr. Aristotel. vol. 782, τι οὖν οὗτος ἦστε; κύων μὴ Δία (φασι τινες) τοῦ Δήμου. ποιδατός; οὗς υπό μὲν αἰτίας λέκον εἶναι, μὴ δάκνειν, δὲ φθεῖνε φιλότευτεν πρὸ βασάνον, αὐτὸς κατεσθείν. Here Cleon is arguing on the principle of Love me, love my dog.

917. τὸ κοινῷ.] Philocleon speaks in the name of the dicastery which represented, or rather which itself was, the Sovereign People of Athens. Mitchell refers to Andocides, Or. ii. 3, εἰ δὲ μὴ ταυτὰ ἡγοῦνται σφίζοντες αὐτοὺς συμφέρειν καὶ τῷ ἑμετέρῳ κοινῷ, δυσμενεῖς ἢ τῷ πόλει εἴν. "He gave nothing to me, the State dog," says Cleon: "no, nor yet even to me, the State itself," adds Philocleon, who is naturally more impressed with the wrong to himself than with the hardship to the prosecutor. There is perhaps a play on the words ἐμοί τὸ κυνῖ, and ἐμοί τὸ κοινῷ.

918. θέρμος.] θέρμος, as applied to the man, means "violent, lawless" (Plutus, 415): as applied to the gavel, it seems to suggest, as Florent Chretien observes, that Philocleon has just been burning his mouth. See Peace, 1069, and the note there. I have translated it "scorcher" with reference to the French écorcheurs. The Court is beginning to exhibit so very decided a bias in favour of the prosecution, that Bdelylecon, in the next line, is obliged to interpose and remind it of its judicial oath. See the note on 725 supra.


924. θείαν.] That cheese (Sicilian
THE WASPS. 139

Phil. Not give you any! No, nor Me, the state.
The man's a regular scorchér, (burns his mouth) like this gruel.

Bdel. Come don't decide against us, pray don't, father,
Before you've heard both sides. Phil. But, my dear boy,
The thing's self-evident, speaks for itself.

Xanth. Don't let him off; upon my life he is
The most lone-eatingest dog that ever was.
The brute went coasting round and round the mortar,
And snapped up all the rind off all the cities.

Phil. And I've no mortar even to mend my pitcher!

Xanth. So then be sure you punish him. For why?
One bush, they say, can never keep two thieves.

cheese too] was with other ingredients
brayed in a mortar to compound a μυτ-
τωρός, we know from Peace, 250, and the
stage direction there. But here I sup-
pose the θυεία was used as a pan or safe
wherein to keep the cheese.

925. τὸ σκίρον.] σκίρον means any in-
durated substance, especially the dry
chips struck off in hewing stone: from
which cement is made, and indeed de-
rices its name, camentos, quasi erdi-
mentum. It is also applied to the hard
rough outside, or rind, of cheese, τὸ
μπάδες τὸ ἐπὶ τῶν τυρῶν, says the Schol-
iast, who quotes from the Χρυσοῦν γένος
of Eupolis a passage in which a τροφαλίς
is described as σκίρον ἡμιμεσμένη. Xa-
thias uses the word in the latter, Phil-
olecon in the former, sense. In my
translation I have been obliged to trans-
fer the play of words from σκίρον to
θυεία.

928. μία λόχυς.] The solitary habits
of the robin redbreast (Erythacus rubes-
cula), and the determination with which
he beats off from the favourite haunts of
himself and his mate any intruder of his
own species, gave rise to a proverb, which
Xanthias here parodies, ἔμπικον δὲ οὐ
τρέφει λόχυν μία. The proverb is preserved
by the Scholiast. And its accuracy is
abundantly verified by modern observers.
“During the time of incubation,” says Mr.
Bewick, speaking of the redbreast, “the
cock keenly chases all the birds of his own
species, and drives them from his little
settlement. It has never been observed
that two pairs of these birds were ever
lodged in the same bush. Unum arbus-
tum non alit duo crithacos.” And “in
confinement,” Bechstein tells us (His-
tory of Cage Birds), “he is so jealous
and unsociable that he must not have a
companion, he must be quite alone;
a second would cause battles which
would end only with the death of one of
the combatants. If, however, they are
equal in strength, and in a large room,
they will divide it, and, each taking possession of his half, they remain in peace unless one should pass his limits, in which case war begins, and is maintained to the last extremity." Many anecdotes illustrating this peculiarity of the redbreast are collected by the Rev. F. O. Morris in his pleasant and instructive History of Birds. As to κλέπτα δύο see supra 759, infra 1227.

932. τὸ χρήμα τάνδρός.] With this well-known idiom (Clouds, 2; Lys. 1031, etc.) compare the Latin Quid hoc sit hominis (Plantus, Amph. ii. 2. 137), and our old English phrase, so common in Richardson and other novelists of a past generation, "a fine figure of a man."

937. μαρτυρεῖ—τρύβλιον.] ὁ σα ἐν τῷ μαγειρείῳ τυγχάνει ἑργαλείᾳ—ὄτι ἐν τῷ μαγειρείῳ ἠρπάγη ὁ τυρός.—Scholiast. No evidence was required for the prosecution, but for the defence Bdelycleon calls the various culinary articles which were present in the kitchen at the time of the alleged theft. Lucian, who though himself as original and independent a genius as ever lived, is perpetually recalling and reproducing the wit of Aristophanes, must have had in his mind as well the scene before us as the address to the Lamp with which the Ecclesiazusa commences, when he described the trial of Megapenthes before the judgment-seat of Rhadamanthus in the world below (Cataplus, 27). Megapenthes is accused of divers enormities, and on his denying the truth of the charge, the Accuser offers to produce witnesses.
Lest I should bark, and bark, and yet get nothing.
And if I do I'll never bark again.

**Phil.**
Soh! soh!
Here's a nice string of accusations truly!
A rare thief of a man! You think so too,
Old gamecock? Ay, he winks his eye, he thinks so.
Archon! Hi, fellow, hand me down the vessel.

**Bdel.**
Reach it yourself; I'll call my witnesses.
The witnesses for Labes, please stand forward!
Pot, pestle, grater, brazier, water-jug,
And all the other scarred and charred utensils.

(To Phil.) Good heavens, sir, finish there, and take your seat!

**Phil.**
I guess I'll finish him before I've done.

**Bdel.**
What! always hard and pitiless, and that
To the poor prisoners, always keen to bite!

(To Labes) Up, plead your cause: what, quite dumbfoundered? speak.

"Whom do you call?" demands the Judge. "Call," says the Accuser to Hermes, "his Lamp and his Bedstead," προσκαλέει μοι, ὁ Ἑρμής, τὸν λύχνον αὐτοῦ καὶ τὴν κλίνην. Hermes at once makes proclamation, "Let the Bedstead and the Lamp of Megapenthes stand forward," ἡ κλίνη, καὶ ὁ λύχνος ὁ Μεγαπένθους παρέστω. And at the call they come, and first the Bedstead and then the Lamp gives oral evidence before the Court.

939. προσκεκαμένα.] The witnesses in the present case are not προσκεκαμένα, "summoned to give evidence," like other witnesses (see the preceding note): they are προσκεκαμένα, as is natural for kitchen utensils, supra 828. There is possibly a play on the two words. Dobree proposed to read προσκεκαμένα here: an ingenious suggestion certainly, and one which involves merely the slight alteration of two letters: but προσκεκαμένα, which is supported by the uniform authority of all the MSS. and the Scholiast, and yields a good and apt sense, cannot be dislodged from its place, simply because another word has been discovered which would perhaps have been wittier and still more apt.

942. παύσει—ὁν δύσκολον.] Hitherto therefore the prayer expressed in 883 supra (πανούμενον τῆς δύσκολίας) had not been granted.

944. ἀνάβαντ, ἀπολογοῦ.] Bdelycleon puts up Labes to make his defence just as, supra 905 (ἀναβάεις κατηγόρει), he had put up Κύων to conduct the prosecution;
and cf. 963 and 977 infra. But Laches, a plain blunt man, and no orator as Cleon was, is so taken aback by the charges brought against him, that he has not a word to say in his own defence. Thereupon Aristophanes recalls the similar condition of Thucydides (the son of Melesias and rival of Pericles) when he too was put upon his defence, and was so dumb-founded by the nimbleness and versatility of his adversary’s tongue, that he lost not only his presence of mind, but his very power of speech. The scene is described, with natural indignation, in the Antepirrhma of the Acharnians.

949. πάρεξ’ ἐκποδόν.] λακτίσιος τοῦ κύια, φησιν “ἀναχώρει.”—Scholiast. Bilelycleon undertakes to speak on behalf, but not in the person, of the Accused.

950. διαβεβλημένον κυνός.] A dog whose character is impugned, a dog which has lost its good name. Here again the argument is in accordance with an English proverb, “Give a dog a bad name, and hang him.”

952. λύκου.] The wolves are the enemies of Athens; the sheep, the Athenian people; the dogs, the chiefs of the Republic, the commanders of her fleets and armies. ἐφεστάναι is rightly used of a sheep-dog standing guard over, taking charge of, a flock. In his second speech against Aristogeiton, sec. 22, Demosthenes says, κύινα ἐπὶ ποίμνην ἀγενή καὶ φαίλον οὐδ’ ἄν εἰς ἐπιστήσεις φιλάττειν.

953. ξυνωμότης.] οἷς ἀπανθ’ ἴμιν τυραννίς ἐστὶ καὶ ξυνωμόται, supra 488. With the frame of the verse compare Clouds, 1112.

959. κιβαρίζειν κ.τ.λ.] In this line, as in Birds 1432, there seems to be an adaptation of, or allusion to, some
PHIL. Seems he's got nothing in the world to say.

BDEL. Nay, 'tis a sudden seizure, such as once
Attacked Thucydides when brought to trial.
'Tis tongue-paralysis that stops his jaws.

(To Laches) Out of the way! I'll plead your cause myself.

O sirs, 'tis hard to argue for a dog
Assailed by slander: nevertheless, I'll try.
'Tis a good dog, and drives away the wolves.

PHIL. A thief I call him, and CONSPIRATOR.

BDEL. Nay, he's the best and worthiest dog alive,
Fit to take charge of any number o' sheep.

PHIL. What use in that, if he eat up the cheese?

BDEL. Use! why, he fights your battles, guards your door;
The best dog altogether. If he filched,
Yet O forgive: he never learnt the lyre.

Popular saying; such (it may be) as that
preserved by the Scholiast, πελώς βασιλεύο, νεώ γάρ οίκ ἐπισταμαί. Here the speaker
appears to mean that Laches is a blunt
rude soldier, who knows a soldier's duty,
and knows no more. And this is exactly
his character in the Platonic dialogue
which bears his name. He and Nicia
are there consulted about the education
of two boys (Thucydides, son of Melesias
and grandson of the Thucydides men-
tioned in the note on 944 supra, and
Aristides, son of Lysimachus and grand-
son of Aristides the Just), the immediate
question being whether it is advisable
for boys to learn the science of arms
from a professional teacher. Nicia
thinks it is. Laches thinks it is not.
He has seen, he says, that sort of gentry
in actual battle, ἐν αὐτῷ τῷ ἑργῷ, and
remarked the ridiculous figure they cut:
Nicias may be quite right, but such at
all events is his experience. Doctors
differing, the question is referred to
Socrates. Of course Socrates must needs
go to the root of the matter; the object
of education, the nature of the soul, the
definition of virtue in general, and of
ἀνδρία in particular. Laches is now in
his element. O, I know what ἀνδρία is,
he says: when a man stands to his post,
and beats off his enemy, that is ἀνδρία.
Socrates explains that this is no defini-
tion at all, but merely an instance, and
not even a well-chosen instance, of ἀνδρία:
and by dint of cross-questioning he fairly
puzzles Laches, who says, ἀσθής εἰμὶ τῶν
τωνούτων λόγων, ἀλλά τίς με καὶ φιλονεικία
ἐληψε πρὸς τι εἰρημένα, καὶ ὡς ἀλήθεος
ἀγανακτῶ ἐν οὕτωσι ὁ νοῶ μή σοις ὑπὲρ ἐνί
νοεῖν νοεῖν μεν γὰρ ἔμοιγε δοκῶ περὶ
ἀνδρίας ὅτι ἐστιν. οἰκ οἴδα δ' ὅπα με ἅρτι
ΦΙ. ἐγὼ δ᾽ ἐβουλόμην ἄν οὐδὲ γράμματα,
ἀλλὰ μὴ κακουργῶν ἐνέγραφ᾽ ἡμῖν τῶν λόγων.

ΒΔ. ἀκούσον δὲ δαιμόνιε μου τῶν μαρτύρων.
ἀνάβηθι, τυρόκυνστι, καὶ λέξων μέγα·
σὺ γὰρ ταιμεύονος ἔτυχες. ἀπόκρισιν σαφῶς,
eἰ μὴ κατέκενθασ τοῖς στρατιώταις ἀλαβασ.

φησὶ κατακυθῆσαι. ΦΙ. νῦν ἄλλα ψεύδεται.

ΒΔ. ὁ δαίμονι', ἐλεείς ταλαιπωρουμένους.
οὗτος γὰρ ὁ Δάβης καὶ τραχύλε ἐσθείε
cαι τὰς ἀκάνθας, κουδέτος εἰ παύτῳ μένει.
ὁ δ᾽ ἔτερος οἶδ᾽ ἐστὶν οἴκουρὸς μόνον.

αὐτὸς μένουν γὰρ ἄττ' ἀν ἔσω σὺ τῆς φέρῃ,
tούτοις μετατεῖ τὸ μέρος· εἰ δὲ μὴ, δάκνειε.

ΦΙ. αἶβοι, τί κακόν ποτ' ἐσθ' ὅτω μαλάττωμαι;
κακόν τι περιβαίνει με κιναιπέθομαι.

ΒΔ. ἥθ', ἀντιβολός σ', οἰκτείρατ' αὐτὸν, ὁ πάτερ,
καὶ μὴ διαφθείρητε. ποῦ τὰ παιδία;

διέφυγεν, ὡστε μὴ ἀναλαβέν τῷ λόγῳ αὐτὴν
καὶ εἰπέν ὅ,τι ἐστιν. Νίκιας, ἀν ἀνακλησθήσῃ
τὸν λόγον καὶ ἀναλαβεῖ τὸν λόγον.

961. ἐνέγραφ' ὁ γραπτὸν δεδωκότος
λόγον τοῦ ἀπολογουμένου κυνές.—Scholiast.
Written speeches were the rule, rather
than the exception, in Athenian law-
courts. They were, however, speeches
composed by the advocate to be repeated
by the party to the suit; and not, as
Philocleon suggests to have been the
arrangement here, speeches composed
by the culprit (κακουργών) to be inflicted
on the Court by the advocate conducting
the case.

962. ὁ δαίμονε.] This is one of those
THE WASPS.

Phil. I would to heaven he had never learned his letters,  
Then he’d not given us all this tiresome speech.

Bdel. Nay, nay, sir, hear my witnesses, I beg.  
Grater, get in the box, and speak well out.  
You kept the mess; I ask you, answer plainly,  
Did you not grate the spoil between the soldiers?  
He says he did.  Phil. Ay, but I vow he’s lying.

Bdel. O sir, have pity on poor toiling souls.  
Our Labes here, he lives on odds and ends,  
Bones, gristle: and is always on the go.  
That other Cur is a mere stay-at-home,  
Sits by the hearth, and when one brings aught in  
Asks for a share: if he gets none, he bites.

Phil. O me, what ails me that I grow so soft!  
Some ill’s afoot: I’m nearly giving in.

Bdel. O, I beseech you, father, show some pity,  
Don’t crush him quite. Where are his little cubs?

expressions which elude the efforts of a translator. It conveys a touch of surprise, not unmingled with expostulation, at the conduct of the person addressed, and is perhaps best represented by the intonation given to such phrases as “Pray, sir, do so and so.”

964. ταμείουσα.] You were the ταμίας τῶν στρατιωτικῶν, the Questor, the Paymaster to the expeditionary force: you had charge of the military chest, and would know whether the funds were properly distributed or not. Cf. Demosth. adv. Timocr. 1189, ἑπέπλει ταμείουν Φιλίππῳ τῷ ναυλήρῳ. All this, of course, belongs to Laches, not to Labes. The Scholiast says that Aristophanes is imitating the investigations before the Public Auditors; see the note on 571 supra.

968. ὁ Λέβης.] Aristophanes is drawing a portrait of Laches and Cleon in the character of the Two Dogs: depredators both, κλέπτα δύο, but the one gaunt and hungry, toiling and moiling in his master’s service: the other living at home on the fat of the land, and assailing with noisy clamour all who will not admit him to a share of their plunder.

973. τί κακόν.] His feelings resemble those of Lucas Beaumanoir at the trial of Rebecca (Scott’s Ivanhoe, chap. 38): “He crossed himself twice, as doubting whence arose the unwonted softening of a heart, which on such occasions used to resemble in hardness the steel of his sword.”

976. παιδία.] He brings forward a litter of puppies, just as culprits were
accustomed to produce in court their weeping wives and children as a plea for mercy, and in mitigation of punishment. See the note on 568 supra.

981. ἔξηπάτηκεν.] The judges would say, That will do, get down: and the prisoner would get down, expecting an acquittal, and presently find himself condemned after all.

983. γνώμην ἐμὴν.] As I think. ἀντὶ τοῦ κατὰ γνώμην ἐμῆν.—Scholiast. Bruenck refers to Peace, 232, καὶ γὰρ ἐξέστη, γνώμην ἐμήν, Μέλλει, and Eccl. 349. Richter absurdly takes the words to be the accusative after ἀπεδάκρυσα, which he supposes to mean δακρύων ἀπόλεσα.

985. χαλεπῶν εἰδέναι.] Bdelycleon had addressed his father in the plural number (οἰκτείρατε, μὴ διαφθείρητε) as though addressing a full court, composed of many dicasts. His father carries on the fiction, anticipating a close division and professing that he cannot yet be sure on which side the majority will be found.

987. ὑστερον.] Sc. καδίσκον or κάδων. There were, as the Scholiast observes, two Voting Urns: the Nearer, ὁ πρῶτος, was the urn of condemnation; the Further, ὁ ὑστερος, was the urn of acquittal. Each dicast had one vote, and only one. If he thought the prisoner guilty, he dropped it into Urn No. 1; if not guilty, into Urn No. 2. When all had voted (supra 752-4) the votes were cast out, and counted on a stone slab (supra 232): and the majority was thus ascertained. Phrynichus in his comedy of The Muses, which obtained the second prize when the Frogs of Aristophanes obtained the first, has a similar allusion to the two καδίσκοι,

Meineke, Com. Fragm. ii. 593. (Possibly Phrynichus is representing Euripides on his trial before the Muses: Meineke's idea that the Play contained a poetical
THE WASPS.

Up, little wretches, up; and whimpering there
Plead for your father: weep, implore, beseech.

PHIL. (Deeply affected) Get down, get down, get down, get down. Bd. I will.
Yet that "get down," I know, has taken in
A many men. However I'll get down.

PHIL. Dash it! this guzzling ain't the thing at all.
Here was I shedding tears, and seems to me
Only because I have gorged myself with gruel.

BDEL. Then will he not get off? PHIL. 'Tis hard to know.

BDEL. O take, dear father, take the kindlier turn.
Here, hold this vote: then with shut eyes dash by
To the Far Urn. O father, do acquit him.

contest between Sophocles and Euripides
is improbable in itself and inconsistent
with the language of the fragments.)
And compare Lysias contra Agoratum,
p. 133. There was, as the Scholiasts
observe, another mode of voting: where
there was but one voting urn, and each
dicast had two votes, one for
condemnation, and a perforated one for
acquittal. In this case the dicast
dropped one vote into the voting urn,
and threw aside the unused vote into a
surplus urn. But this is manifestly
not the plan adopted here. See Schömann,
De Judiciiorum suffragiis occultis, Opus-
ricula Academica, i. 267. There is here
no trace of two votes: and Bdelycleon
plainly wishes his father to drop an
effective vote of acquittal into the Fur-
ther Urn, and not merely to throw the
"guilty" vote, as unused, into the
surplus urn, before he has voted at
all.

988. μύσας παράξων.] The old dicast
is still wavering, and Bdelycleon still
hopes that he may be induced to deposit
his vote in the urn of acquittal. But
knowing how difficult it will be for his
father to pass by the old familiar urn of
condemnation, he begs him to shut his
eyes, and make a dash for it. Philo-
cleon's repartee οὐ δητα κ.τ.λ. is treated
as a mere jest; and the old man does in
truth consent to be led blindfold towards
the urns. Bdelycleon leads him round
(compare the expression μετὰ χορίνης
περιλθείν, supra 349) so as to miss Urn
No. 1 altogether: and the first urn Philo-
cleon meets is really Urn No. 2. By the
manoeuvre and ambiguous language of
his son, he is made to suppose that this
is Urn No. 1; and whether he all along
intended to do so, or is at the last
moment unable to resist the temptation,
he puts his vote into the urn of acquittal,
believing that he is outwitting his son,
and condemning Labes.
ΦΙ. οὐ δῆτα· κιθαρίζειν γὰρ οὐκ ἐπίσταμαι.

ΒΔ. φέρε νῦν σε τηδί τήν ταχιστήν περιάγω.

ΦΙ. ὄδ' ἔσθ' ὁ πρότερος;  ΒΔ. οὕτος.  ΦΙ. αὐτὴ ντευθεῖ.

ΒΔ. ἐξηπάτηται, κάπολελυκεν οὐχ ἐκὼν.
φέρ' ἐξερᾶσω.  ΦΙ. πῶς ἄρ' ἠγονυίσμεθα;

ΒΔ. δεῖξειν ἐωκεν ἐκκέφευγας, ὃ Δάβης.
πάτερ πάτερ, τί πέπονθας;  ΦΙ. οἶμοι, ποῦ 'σθ' ὅδωρ;

ΒΔ. ἐπαίρε σαντόν.  ΦΙ. εἰπτε νυν ἐκεῖνὸ μοι,
ὅντως ἀπέφυγεν;  ΒΔ. νη Δι'.  ΦΙ. οὐδεν εἰμ' ἁρα.

ΒΔ. μή φροντίσῃς, ὃ δαιμόνι, ἀλλ' ἀνίστασο.

ΦΙ. πῶς οὖν ἐμαυτῷ τοῦτ' ἐγὼ ξυνείσομαι,
φεύγοιτ' ἀπολύσασ ἄνδρα;  τί ποτε πείσομαι;

ΒΔ. καὶ μηδὲν ἀγανάκτει γ'.  ἐγὼ γῆρ σ', ὃ πάτερ,
θρέψω καλῶς, ἀγὼν μετ' ἐμαυτῷ πανταχοῦ,
ἐπὶ δεῖπνον, εἰς ξύπποσιον, ἐπὶ θεορίαν,

ΒΔ. δείξειν διάγειν σε τὸν λοιπὸν χρόνον
κοῦκ ἐγκανεῖται σ' ἐξαπατῶν 'Τπέρβολος.

ΒΔ. αλλ' εἰσίωμεν.  ΦΙ. ταῦτα νῦν, εἰπτερ δοκεῖ.

989. κιθαρίζειν.] He is retorting Bdelycleon's saying (supra 959) on Bdelycleon himself. I too, he means, am none of your dilettanti, but a plain, blunt Judge, not to be swayed by any sentimental considerations. I know a Judge's duty, and I know no more.

993. πῶς ἄρ' ἠγονυίσμεθα.] The scene before us naturally recalls, though by way rather of contrast than of analogy, the solemn judicial voting in the Eumenides of Aeschylus: and Bergler cites the direction given there by Athene, ἐκβαλλέθ' ὄν τάχιστα τευχέων πάλους, and her final announcement of the result, ἀνὴρ ὄδ' ἐκκέφευγεν αἰματος δίκην. With the present passage may be compared the anxious exclamation of Orestes, ὃ Φοίβ' Ἀπολλόν, πῶς ἀγὼν κριθησται; Not that there is any anxiety in Philoecleon's mind: he speaks with the quiet confidence of a man who knows that when the matter is brought to the test he will be found to have done his duty.

994. δείξειν ἐωκεν.] Bergler refers to Frogs, 1261, δείξει δὴ τάχα, and Lystrata, 373, τοῦργον τάχ', αὐτὸ δείξει.
THE WASPS.

Phil. No, no, my boy. I never learnt the lyre.
Bdel. Here, let me lead you round the handiest way.
Phil. Is this the Nearer? Bdel. This is. Phil. In she goes.
Bdel. (Aside) Duped, as I live! acquits him by mistake!
(Aloud) I'll do the counting. Phil. Well, how went the battle?
Bdel. We shall soon see. O Labes, you're acquitted!
Why, how now, father? Phil. (Faintly) Water, give me water!
Bdel. Hold up, sir, do. Phil. Just tell me only this,
Is he indeed acquitted? Bdel. Yes. Phil. I'm done for.
Bdel. Don't take it so to heart: stand up, sir, pray.
Phil. How shall I bear this sin upon my soul?
A man acquitted! What awaits me now?
Yet, O great gods! I pray you pardon me.
Unwilled I did it, not from natural bent.
Bdel. And don't begrudge it; for I'll tend you well,
And take you, father, everywhere with me,
To feasts, to suppers, to the public games.
Henceforth in pleasure you shall spend your days,
And no Hyperbolus delude and mock you.
But go we in. Phil. Yes, if you wish it, now.

And with what follows the same commentator compares Eurip. Androm. 1072, Χο. ἐπαρε σαυτῶν. ΠΗ. οἴδεν εἰπ' ἀπωλόμην, and Soph. Electra, 677; Phil. 951.

1000. τί ποτε πείσομαι.] For, according to his own account (supra 160), a heavy judgment had been denounced against him, if he should once acquit a prisoner.

1007. ἐγχανεῖται σ' ἔπαλατῶν.] So infra 1349, ἔπαλατήσεις κάγχανεί. You shall no longer be a prey to the demagogue who first misleads you, and then laughs at you for being misled. The participle added to ἐγχανεῖν gives the reason for the mockery; as in Ach. 221; Knights, 1313, etc. On Hyperbolus see the note at Peace, 651. Aristophanes is, for the last time, insisting on that charge against the demagogues, which it is the main purpose of the Play to enforce, viz. that whilst they affected to be patronizing the dicasts, they were in reality deluding them, and laughing them to scorn. See supra 516, and passim.

1008. νῦν.] Now: not before, but now: after this crushing and unex-
pected catastrophe, Philocleon finally and for ever resigns his dicastic duties. Modern editors have destroyed the pathos by converting the expressive νῶν of the MSS. into the meaningless enclitic νον.

1009. ἵτε χαίροντες.] ἵτε καί χαίρετε, ἵτε et valete, the usual valedictory formula wherewith the Chorus dismiss the actors, whilst they themselves turn to the audience and commence the Parabasis. τέως in this passage, as in Peace 729 (ἄλλοι χαίρων ὑμεῖς δὲ τέως κ.τ.λ.), refers to the interval whilst the actors are away. We have here a complete Parabasis, perfect in all its parts; τῆς παραβάσεως κωμικῆς, says Pollux, iv. segm. 112, ἐπὶ τὰ ἣν εἶπ μέρη, κομμάτιον, παράβασις, μακρῶν, στροφῆ, ἐπίρρημα, ἀντι-στροφος, ἀντεπίρρημα. The Commation (1009—1014) is a short prelude, introductory to the Parabasis proper. The Parabasis proper (1015—1050) consists of thirty-six Aristophanic lines, concluding with the Pnigos or Macron (1051—1059), which is defined by Pollux, ubi supra, as βραχύ μελώδιμων ἐπὶ τῇ παραβάσει, ἀπευνατῷ ἀδόμενῳ, and which is here composed of ten short anapaestic lines. These sections comprise the Address of the Poet in his own character to the audience. The four remaining sections are concerned with the Chorus in their dramatic character. The Epirrhema (1071—1090) and Antepirrhema (1102—1121), each of twenty trochaic tetrameters, explain the reasons why the members of the Chorus are represented under the guise of Wasps. The Epirrhema shows that the wasp is a fit symbol of their active and martial youth: the Antepirrhema, that it accords equally well with the altered habits of their dicastic old age. The battle-scene of the Epirrhema comes appropriately between the Strophe (1060—1070) and Antistrophe (1081—1101), which are two stirring strains, enumerating the glorious exploits of those early years.

1010. μυριάδες ἀναρίθμητοι.] This seems to have been a quaint phrase, very popular at Athens. Reisig refers to Plato’s Laws, vii. 804 e: and Dindorf to
THE WASPS.

Chor. Yea, go rejoicing your own good way,
Wherever your path may be;
But you, ye numberless myriads, stay
And listen the while to me.
Beware lest the truths I am going to say,
Unheeded to earth should fall;
For that were the part of a fool to play,
And not your part at all.

Now all ye people attend and hear, if ye love a simple and genuine strain,
For now our poet with right good will, of you, spectators, must needs complain.

Plato's Theaetetus, 175 a. πάππων καὶ προσών μυριάδες ἐκάστο γεγόνασιν ἁναρίθμητοι: to Antipater (apud Jacobs. Anth. i. p. 524), οἱ ἀναρίθμητοι νεαρῶν σωρηδόν αὐτῶν ἔντεκα μυριάδες λίθη, ξεῖν, μαραθωνικάβα; and to Athenaeus, vi. 64, οἱ Μαραθωνιακαί, οἱ τᾶς ἀναρίθμους μυριάδας τῶν βαρβάρων φοινίκασσαντες. To these examples I may add from Plutarch's comparison of Lysander and Sylla, cap. 5, Σύλλας ταῖς ἀναρίθμητοι μυριάς παρατασσόμενος ἵστη τρόπαιον.

1012. πίση χαμάζε.] "I set great store by your wisdom," says Socrates to Euthyphron (Plato, Euth. cap. 17), "and pay much heed to all you say, ὡστε ὅπως χαμάλ πεσείται ὃ τι ἰν εἴπης." χαμάπετης λόγος is a Pindaric phrase for advice which falls to the ground, wasted and unregarded. Ol. ix. 17; Pyth. vi. 37; Nem. iv. 65. The metaphor is common to all languages. Mitchell refers to 1 Sam. iii. 19, and the expression occurs again in 2 Kings x. 10. See also Boissonade at Pind. Ol. ix. 17.

1015. νῦν αὐτὲ.] The Parabasis pro-

per of the Wasps has much in common with those of the Knights and the Clouds: and a considerable portion of it was subsequently repeated in the Parabasis of the Peace. The poet reviews his dramatic career, claiming credit for the honesty of his purpose, and the virtue of his Muse,—as well during the preliminary period when his productions were fathered on other poets,—as afterwards, when with the two great Comedies already exhibited in his own name, the Knights and the Clouds, he had gone out like another Heracles to do battle with the Monsters which were laying waste the land; first the giant Demagogue, powerful and death-dealing as the fabled Typhoés, and secondly, a foe more insidious but not less dangerous, the crafty and cold-blooded school of Sophists. That in the latter combat he was ill-supported by the popular voice, is a proof, he contends, that the people have not yet fully appreciated either the deserts of the author, or the singular excellence of that particular Play.
έιδικεύονται γιαρ φησίν πρότερος πόλλ' αὐτοῦς εὖ πεποιηκὼς,
τὰ μὲν οὐ φανερῶς, ἀλλ' ἐπικουρῶν κρύβων ἐτέροις ποιηταῖς,
μιμητάμενος τῶν Εὐρυκλέους μαυτείαν καὶ διάνοιαν,
eἰς ἀλλοτρίας γαστέρας ἐνδός κωμῳδικὰ πολλὰ χέασθαι
μετὰ τούτο δὲ καὶ φανερῶς ἤδη κινδυνεύων καθ' ἕαυτόν,
οὐκ ἀλλοτρίων, ἀλλ' οἰκεῖοι Μοῦσῶν στόμαθ' ἡμιοχήσας.
ἀρθεὶς δὲ μέγας καὶ τιμηθεὶς ὡς οὐδεὶς πώποτ' ἐν ὑμῖν,
οὐκ ἐκτελέσαι φησίν ἔπαρθεὶς οὐδ' ὑγκώσαι τὸ φρούμμα,
οὐδὲ παλαιότρας περικομάξειν πειρόν' οὐδ' εἰ τις ἔρασθης,
κωμῳδεῖσθαι παϊδίχ' ἕαυτοι μιαῦν ἑσπευδε πρὸς αὐτόν,
oüdei póptoté físoi pithésoi, ἡμὸμην τιν' ἔχων ἐπεικὴ,
ίνα τάς Μοῦσας αἷν χρήται μὴ προαγωγοὺς ἀποφήμην.

1018. ἐτέροις ποιηταῖς.] οὐκ έκ τοῦ
φανεροῦ, φησίν, ἐπικουρεῖ ὁ ποιητής τοῖς
θεαταῖς ὑμῖν, ἀλλὰ δὲ ἐτέροι ποιητῶν λάθρα,
ἐπειδὴ διὰ Φιλονίδου καὶ Καλλιστράτου
καθεὶς τινὰ τῶν δραμάτων. πρῶτον γὰρ
δράμα δὲ ἕαυτοῦ καθ' ἄν 
Τμ. νεώς.—
Scholiast. All the poet’s early com-
dies, down to and including the
Acharnians, were produced in one or
other of these two names. It is com-
monly supposed that the Wasps itself was
brought out in the name of Philoides;
but to my mind the entire tenor of
the Parabasis is absolutely conclusive
against this hypothesis, which is fully
discussed in the Preface.

1019. Εὐρυκλέους.] Eurycles, who is
again mentioned (as Dindorf observes)
in Plato’s Sophista, cap. 37, was one of
those wizards who were called ἐγγαστρί-
μαθοῦ, ventriloquii, because they made
their voice appear to issue, not from
their organs of speech, but from the
lower parts of their body, as if from an
indwelling spirit there. ἐγγαστρίμαθος
is the name commonly applied through-
out the Septuagint, and by the Greek
Fathers, to persons who had familiar
spirits, such as the Witch of Endor.
The art of Eurycles was ventriloquism
in its ancient and etymological signifi-
cation of making your voice proceed from
the depths of your own body, and not
in its modern sense of making your
voice proceed from the lips of others.
Aristophanes poured his ideas through
the lips of Philonides or Callistratus, as
the spirit poured his through the lips of
Eurycles.

1022. οὐκ ἀλλοτρίων Μοῦσῶν.] Other
poets, he means, gained their victories
with his works: but the Plays with
which he himself entered the lists were
all his own genuine unassisted pro-
ductions; no other poets exhibited their
comedies under the name of Aristoph-
anes. In ἡμιοχήσας he is using the
metaphor which is more fully developed
Ye have wronged him much, he protests, a bard who had served you often and well before; Partly, indeed, himself unseen, assisting others to please you more; With the art of a Eurycles, weird and wild, he loved to dive in a stranger’s breast, And pour from thence through a stranger’s lips full many a sparkling comical jest. And partly at length in his own true form, as he challenged his fate by himself alone, And the Muses whose bridled mouths he drove, were never another’s, were all his own. And thus he came to a height of fame which none had ever achieved before, Yet waxed not high in his own conceit, nor ever an arrogant mind he bore. He never was found in the exercise-ground, corrupting the boys: he never complied With the suit of some dissolute knave, who loathed that the vigilant lash of the bard should chide His vile effeminate boylove. No! he kept to his purpose pure and high, That never the Muse, whom he loved to use, the villainous trade of a bawd should ply.

in 1050 infra. Addison might have appealed to this passage as a precedent for part of the imagery employed in his famous lines, famous for the criticism of Dr. Johnson in the Lives of the Poets,

I bridle in my struggling Muse with pain, That longs to launch into a nobler strain.

“To bridle a goddess,” says Dr. Johnson, “is no very delicate idea: but why must she be bridled? because she longs to launch; an act which was never hindered by a bridle; and whither will she launch? Into a nobler strain. She is in the first line a horse, in the second a boat, and the care of the poet is to keep his horse or his boat from singing.”

1024. οὐκ ἐκτελέσων ἐπαρβείς.] Though he was ἄρβεις, “lifted up so high,” he did not turn out, did not end by becoming, ἐπαρβείς, “lifted above himself.” His elevation did not result or issue in pride or arrogance. The sentiment is the same as that in the epitaph by Simonides on the daughter of Hippias, ἡ πατρὸς τε καὶ ἀνδρὸς ἀδελφῶν τ’ οὕτω τυράννων Παιδῶν τ’, οὐκ ἀρθή νοῦν ἐς ἀτασθαλίην.—Thuc. vi. 59. ἐκτελέσω is used intransitively, as is frequently the case with τελέω and its compounds.

1025. παλαίστρας.] This subject of self-laudation is repeated in Peace, 762; and here, as there, the Scholiast says that there is a covert allusion to Eupolis, to whom such practices were commonly imputed.

1026. ἐσπευδε.] It was but lost labour that wealthy and dissolute Athenians strove to make interest with the poet for their abandoned associates: he was not to be swayed by considerations such as these, but kept on the even tenor of his course, praising virtue and censuring vice, no matter whom he thereby offended.

1028. προαγωγοίς.] εἰ γὰρ μὴ κατα-
οὐδὲ ὑπὲρτόν γ' ἦρξε διδάσκειν, ἀνθρώπους φήσε ἐπιθέσαι, ἀλλὰ Ἡρακλέους ὄργην τιν' ἔχων τούς μεγίστους ἐπιχειρεῖν, 1030 θρασεός ἐξιστάσε εὐθὺς ἅπτ' ἄρχης αὐτῷ τῷ καρχαρόδοντι, οὗ δεινότατα μὲν ἅπτ' ὀφθαλμῶν Κύνης ἀκτῖνες ἐλαμποῦν, ἐκατόν ἐκ κύκλῳ κεφαλαὶ κολάκων οἰμωξῷμενον ἐλιχμῶντο περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὀλέθροι τετοκύιας,

d῍ηλοις τοιῆσα τοὺς τοιούτους, says the Scholiast, ἀλλ' ἐπικρύψῃ, οἷονει μαστροποι τῶν τοιούτων εὐρεβήσονται. The word χρήσα seems to involve a similar idea to that expressed in Knights, 517.

1029. πρῶτον γ' ἦρξε διδάσκειν.] Two years before the date of the Wasps, a Chorus had for the first time been sought, and obtained, in the name of Aristophanes. He had not applied before, partly (he says) because he considered κωμῳδοδιδασκαλίαν εἶναι χαλεπώτατον ἐργον ἅπαντων, Knights, 516. Now for the first time he became a real κωμῳδοδιδασκάλος, an avowed and recognized διδάσκαλος τοῦ χοροῦ, or as he expresses it here, πρῶτον ἦρξε διδάσκειν. The first Comedies which he ἐδίδαξεν, that is to say, produced in his own name, were the Knights, b.c. 424; the Clouds, b.c. 423; and the Wasps (see the Preface), b.c. 422. And with this change in the nominal authorship, there came a striking change over the spirit and tone of the Aristophanic drama. Cleon and the demagogues, Euripides and the Sophists, he had already satirized, but only in a light and desultory manner. His earlier comedies had no trace of the concentrated energy which he now displayed, wrestling (ἐνιστάς, infra 1031, ὡς ἐπὶ τῶν παλαιώτων,— Scholiast) with those evil influences which were in his judgment threatening to overpower the pure and wholesome instincts of the Hellenic mind. The Knights has been truly described as "a struggle for life or death" between the Poet and the Demagogue. The effect of the Clouds was as permanent as it was overwhelming, and years afterwards exercised a perceptible influence (Plato's Apology, cap. 3) in bringing about a catastrophe which the author little intended, and doubtless deeply regretted.

1030. Ἡρακλέους.] Just as Heracles did not pit himself against ordinary men, but purged the land of the monsters which infested it, such as the lion of Nemea, the Lernean Hydra, etc.: so Aristophanes seeks out the mightiest antagonists, and wars ὃν ἀνθρώποι, says the Scholiast, ἀλλ' τέρατι καὶ δαιμοσίαν. He too was an ἀλέξικακος, a τῆς χώρας τῆς δαμαρτής.

1031. θρασεός.] The First of the Labours of Aristophanes (to adopt his own Heraclean imagery) consisted in his attack upon Cleon with the comedy of the Knights, a comedy to which he always looked back with peculiar satisfaction, as being the grandest and most heroic achievement of his Muse. He glories in the courage with which, when
When first he began to exhibit plays, no paltry men for his mark he chose,
He came in the mood of a Heracles forth to grapple at once with the mightiest foes.
In the very front of his bold career with the jag-toothed Monster he closed in fight,
Though out of its fierce eyes flashed and flamed the glare of Cynna’s detestable light,
And a hundred horrible sycophants’ tongues were twining and flickering over its head,
And a voice it had like the roar of a stream which has just brought forth destruction and dread,

all men quailed before the savage and relentless demagogue (who makes his first appearance in history as advocating the massacre of every male in Mitylene, and is last mentioned as the author of the decree, carried into effect after his death, for the massacre of every male in Scione), he alone ventured into the lists against him, and smote him in the very plenitude of his power (μέγιστον δύνα, Clouds, 549). To enhance the merit of the exploit, he pours rav his adversary in the most appalling colours, as another Typhoeus, before whom Gods themselves might tremble. The next six lines are occupied with a description of this combat. And the whole passage is repeated, with slight variation, in the Parabasis of the Peace, 751—9. The reader is referred to the notes there.

1032. Κύννης.] A shameless Athenian prostitute, with whom (or rather immediately after whom) Cleon is made to rank himself in Knights, 765. It is possible that Aristophanes means to suggest that Cynna inspires the truculent oratory of Cleon, as Aspasia is said to have inspired the lofty eloquence of Pericles. καρχαρίζωστι in the line above signifies “with sharp pointed fangs,” such as carnivorous animals possess. The epithet had already been applied to Cleon in Knights, 1017.

1033. κεφαλαι.] Bentley would read γλαύται, but κεφαλαι is the word used by Hesiod in the description of Typhoeus, to which Mitchell refers, and from which the present passage is supposed to be borrowed,

ἐκ δὲ οἱ ἠμῶν

ён  ἐκατὸν κεφαλαι ὄριος, δεινοίδαρακοντος,

γλασάρι βοσφερι βελεκιχοιστε.—Theogony, 825.

The Poet means that Cleon was surrounded by innumerable satellites (such as Theorus, Cleonymus, and the like, supra 45, 419, 592, etc.), who fluttered about his person, and bristled up the moment he was attacked. The future participle οἰμωξομένων may possibly, as Mitchell suggests, be intended to convey a menace, “who shall smart for it.” But in truth, in such words as these, the future signification is, as a general rule, entirely lost. “Est enim proprae ó κάκωστι’ ἀπολούμενος,” says Seiler on Alciphron, i. 37, “is qui certo pessime peribit, qui pessime perire meretur, igitur qui alias dicitur κατάρατος.”

1034. φωνή.] Bergler refers to Knights, 136, where Cleon is described as κικλο-
φώκης δ' ὀσμήν, Λαμίας δ' ὄρχεις ἀπλύτους, πρωκτον δὲ καμήλου.

toeipon idion tēras oû fherin deisias katadwrodonkhsa,

ἀλλ' ὑπὲρ ὑμῶν ἔτι και νυνὶ πολεμεῖ· φησίν τε μετ' αὐτοῦ
tois ἡπιάλων ἐπιχειρησάτω πέρωσιν καὶ τοῖς πυρετοῖς,
oi tois patēras τ' ἡγχου νύκτωρ καὶ tois πάππους ἀπέτυγχον,

bōrou φωνῆν ἔχων. See the note on 36 supra. The expression χαράδρας διλεθρὸν
tetoknias is probably borrowed from some lyric poet of the day.

1035. φώκης δ' ὀσμήν.] The Scholiast says, εἰς κακοσμίαν αὐτῶν διαβάλλει, διὰ τὸ

βουροδέξην αὐτῶν εἶναι. “Όμηρος (Od. ἰ. 442) “Φωκάων ἀλωτρεφέων ἀλώτατοι ὀδηή.” And on

Λαμίας, εἰδωλοποιεῖ ὄρχεις Λαμίας. θηλυ γάρ. Two thousand years
go Greek nurses were frightening their children with tales about Lamia, an
ogress who would carry them off, and
devour them in secret: see note at Peace,
758. And they are doing so still; see
Tozer’s Highlands of Turkey, chap. 30.

1036. katadwrodonkhsa.] He was stayed
neither by fear nor by favour: no terror
dissuaded him; no bribe bought him off.
Bergler, Brunck, and Mitchell are al-
together wrong in translating katadwor-
dokhsa dona dare, a very rare and
doubtful signification of the word
(see Ruhnken’s Timæus sub voc.), and
one which is certainly not supported
either by verse 675 supra, to which
Bergler refers, for there the proper
reading is δωροφοροῦσιν: nor by Hdt. vi.
72, to which Mitchell refers, for there, as
in Hdt. vi. 82, δωροδοκεῖν obviously means
not dona dare, but dona accipere. See
Knights, 66; supra 669.

1037. μετ' αὐτοῦ.] Ὅνα εὐμ ἤλλο.
Without leaving Cleon (see the Epirrhema
of the Clouds), he attacked a second foe: he had both on his hands at once.
Bentley’s suggestion μετ' αὐτῶν, post illum,
is founded on a misconception of
the poet’s position. He had not done with
Cleon when he wrote the Clouds: he
has not even yet done with him, ἔτι καὶ
νυνὶ πολεμεῖ. And few will, I think,
accept Fritzche’s idea (De Socrate
Veterum Comicorum, Quest. Aristoph.
i. 117) that μετ’ αὐτῶ means ὑπὸ εὐμ ἵπσο
Socrates (Clouds, 220) discipulos
aggressus est.—We come now to the
Second Labour of Aristophanes, under-
taken the year after the Knights, and
the year before the Wasps (πέρωσιν), viz.
his encounter with the Sophists in the
comedy of the Clouds. And in his own
estimation, if the Knights was the most
gallant, the Clouds was the loftiest and
most brilliant of all his dramatic per-
formances, Clouds, 522; infra 1046. Here
he is dealing no longer with a towering
earth-born Giant, but with a more
ghastly Portent, with subtle and invisible
agencies, attacking and enslaving the
minds of men. He likens them to in-
sidious and unhealthy influences, to
Fevers and Agues, which cramp the
nerves and sap the wholesome energies
of human life. ὡσπερ ἡπιάλωι καὶ πυρετοὶ
βλάπτουσι τὰ σῶματα, says the Scholiast,
οὕτω καὶ οὕτω τῇ πόλιν.

1038. ἡπιάλωις.] The aguish shiver-
And a Lamia's groin, and a camel's loin, and foul as the smell of a seal it smelt.

But He, when the monstrous form he saw, no bribe he took and no fear he felt,

For you he fought, and for you he fights: and then last year with adventurous hand

He grappled besides with the Spectral Shapes, the Agues and Fevers that plagued our land;

That loved in the darksome hours of night to throttle fathers, and grandsires choke,

ings which are premonitory symptoms of fever. See Seiler on Alciphron, iii. 72;

Ruhnken's Timaeus sub voc. 'Ηπίαλος,

says the Scholiast, τὸ πρὸ τοῦ πυρετοῦ κρύος. 'Αριστοφάνης Νεφέλαις καὶ Θεσμο-

φοραῖονιος "ήμα δ' ήπίαλος πυρετοῦ πρό-

δρομος." The line is not found in either

Play as now extant, and is probably taken from the second Theismophoriazusae.

There is perhaps also an allusion here, as Didymus, cited by the Scholiast, sug-

gests, to the spectre Ηπιώλης, the Nightmare fiend, with whom long afterwards

in mediæval legend Saint Withold waged successful war (King Lear, iii. 4).

Fritzche (De Soerate Veterum Com-
corum ubi supra) and Bergk (on the

Holcades, in Meineke, Fragm. Com. ii. 1113) both imagine that Aristophanes

must here be recalling and reproducing the identical language of the earlier

Play. The former therefore argues that the first edition of the Clouds must have

been widely different from that which we now possess; whilst Bergk contends

that Aristophanes cannot be alluding to the Clouds at all, but is speaking of

some lost comedy, possibly the Holcades.

Both these theories betray a complete misapprehension of the poet's design in

the passage before us. He is giving, as it were, an allegorical representation of

the combats he has waged, and the deeds he has done, as Heracles the Destroyer

of Monsters. And he depicts his an-
tagonists, not in language borrowed from

his former Plays (which would have been

quite inappropriate), but with entirely

new imagery, specially adapted to his

present purpose. Cleon is no longer the

"Paphlagonian slave" of the Knights;

he is now a powerful and angry demon,

a Monster whom it requires no less

than the might of a Heracles to subdue.

The Sophists are no longer the pallid

disputants of the Clouds: they are now

malevolent Plagues and Pestilences, from

whom it is a task not unworthy of a

Heracles to purge and deliver the land.

On πέρας ος Νεφέλαις εἴδειδαν, ἐν αἷς τοὺς περὶ Σωκράτην

ἐκόμψας. — SEE CH. X. CXX.

1039. πατέρας ἡγχοι.] The Scholiast

refers to Clouds, 911; Bergler to Clouds,

1376; and Mitchell to Birds, 1348, 1352,

and Eccl. 638—640. To these references

may be added Clouds, 1385, 1389. We

shall perhaps best follow the train of

thought which was passing through the

mind of Aristophanes by comparing

Clouds, 1428, with Birds, 1348—52.

In the former passage, the young Logi-
cian, fresh from the school of the

Sophists, argues that the old-fashioned

notions of filial duty will not stand the

test of free inquiry: that gamecocks and

the like fight with their parents; and

why should not he with his? In the
latter passage a parricide wishes to settle in the kingdom of the Birds, because he understands that according to their laws a child may beat his father, and he desires γέχεν των πατέρα και πάντ’ ἕξεν.

1040. κόïτας.] Mitchell refers to the bed-scene in the Clouds where Strepsiades is made to lie down upon the Socratic pallet, in order to put himself in the right train for devising a νοῦν ἀποστερητικὸν, κάπακελμα. The scene itself was no doubt intended to form a practical representation of the Sophists, imagining mischief on their beds. With these busy and restless intriguers were contrasted the ἀπράγμανοι, Athenians who minded their own business, and lived peaceably with all men, disciples of the δίκαιος λόγος, who taught them ἀπραγμοσύνης ἑξεν, Clouds, 1007.

1041. ἀντωμοσίας.] Accusations on oath: see the note on 545 supra. The notion which modern writers have derived from Pollux, viii. segm. 55, that the name is in strictness confined to the Defendant's affidavit, is manifestly erroneous. It is found much more frequently applied to the Plaintiff's, which was of course the more important of the two, as enunciating the charge which the Defendant merely traversed. Hence it is commonly used, simpliciter, for the charge itself. ἀντωμοσία, γραφή κατά τινος ἐνορκος, περὶ δὲ ἡδικησθαι φησι.—Timeus, (Gloss. Plato,) Suidas, Scholiast ad h. l. A better illustration can hardly be found than that furnished by the case of the great philosopher attacked in the Clouds. In the Apology of Plato, Socrates distinguishes between his present accusers, and those old and inveterate assailants, comic poets and the like, who for a generation past have been misrepresenting his principles and practice. "These," he says, "are my most formidable accusers. Read the charge which they bring against me, ὅσπερ ὁν κατηγόρων τὴν ἈΝΤΩΜΟΣΙΑΝ δεῖ ἀναγρῶναι αὐτῶν. ᾿Σωκράτης ἀδικεὶ καὶ περιεργάζεται ξητῶν τά τε ὑπὸ γῆς καὶ οὐράνια, καὶ τὸν ἡττο λόγον κρεῖττο ποίον, καὶ ἄλλους ταῦτα ταῦτα διδάσκων. Τοιαύτη τίς ἐστι· ταῦτα γὰρ ἑρώτατε καὶ αὐτοὶ ἐν τῇ Ἀριστοφάνου κομῳδία κ.τ.λ." (cap. 3). "And charges thus made," he adds, "admit of no defence: I am unheard: judgment goes by default." Then he turns to the actual charge preferred by Anytus and Meletus, αὐθις, ὅσπερ ἐτέρων τούτων ἀντίων κατηγόρων, λάβωμεν αὐ τὴν τούτων ἈΝΤΩΜΟΣΙΑΝ. ἐχει δὲ πως ἄθει· Σωκράτη φησιν ἀδικεῖν τούς το νέος διαφθείροντα καὶ θεοὺς οὐ δέ ἐπὶ πόλις νομίζει οὐ μοιάζοντα, ἡτέρα δὲ διαμόμα κανίν. τὸ μὲν δὴ ἐγκλήμα τοιούτων ἐστι (cap. 11). Diogenes Laertes in his Life of Socrates professes to give us the very words of
That laid them down on their restless beds, and against your quiet and peaceable folk
Kept welding together proofs and writs and oath against oath, till many a man
Sprang up, distracted with wild affright, and off in haste to the Polemarch ran.
Yet although such a champion as this ye had found, to purge your land from sorrow and shame,
Ye played him false when to reap, last year, the fruit of his novel designs he came,

the indictment, ἢ δ' ἈΝΤΩΜΟΣΙΑ τῆς
dίκης τούτων εἶχε τόν τρόπον Τάδε ἐγράφατο
καὶ ἀνθωμολογήσατο Μέλιτος Μελίτου Πιτ-
θεύς, Σωκράτει Σωφρονίσκου Ἀλωπεκήθεν.
'Αδικεὶ Σωκράτης, οὐς μὲν ἢ πάλις νομίζει
θεόν οὗ νομίζων, ἔτερα δὲ καὶ καίνα δαιμόνια
eισηγούμενος' ἀδικεὶ δὲ καὶ τοὺς νέους δια-
φείρων. τίμημα θάνατος (cap. 19). In
all these passages the term ἀντωμοσία
means simply “the sworn indictment.”
And such nodoubtis its signification here.
It was of course for purposes of attack
and not for purposes of defence that the
Sophists were concocting, συγκεκλάων,
their legal devices. The πρόσκλησις was
the writ of summons, the judicial citation,
served upon the bewildered victim;
the ἀντωμοσία was the sworn indictment
laid against him: the μαρτυρία was the
evidence by which the charge was sup-
ported.

1042. πολέμαρχον.] Why recourse
should be had to the Polemarch in
particular, is by no means clear. The
Scholiast refers it to his special jurisdiction
over resident aliens, an explanation
not very satisfactory, nor perhaps alto-
gether consistent with the ἕμων in line
1040, but I can offer nothing better.
And it may be that on some recent
occasion the resident strangers had been
harassed with vexatious charges of dis-
affection and treachery.

1043. ἀλεξίκακον.] This, as the Scho-
liast on Clouds 1372, and again on
Peace 422, observes, is a special epithet
of Heracles, ἵδων Ἰρακλέους τὸ ἐπίθετον.
Thus Aristides, v. ('Ἡρακλῆς), says of
Heracles, αἱ ἐπωνυμίαι (καλλικόν τε καὶ
ἀλεξίκακος) ἡ μὲν μανρ θεών, ἡ δ' ἐν τοῖς
πρώτοις δέδοται. So Lucian de Gallo, οΣ
Ζεὺς τεράστεϊ καὶ Ἰρακλεῖς ἀλεξίκακε, τὶ τὸ
κακὸν τοῦτό ἐστιν; ἀνθρωπίνως ἔλελησεν ἐπ
ἀλεξίκακον. So in Aleiphron, iii. 47, a
thievish parasite exclaims, Ἑρμῆ κερδῶ 
καὶ ἀλεξίκακε Ἰρακλεῖς ἀπεσώβην. The
Scholiast on Fregis, 501 (where Heracles
is irreverently called ὁ δ' Μελίτης μαστιγια,
the gallows-bird from Melite), says that
in the urban deme of Melite there was
a famous temple of Ἰρακλῆς ἀλεξίκαkos.
The expression τῆς χώρας καθαρῆς is
also of course specially appropriate to
Heracles. With these words the poet
concludes the comparison which he com-
menced in line 1029 supra between his
own achievements and the Labours of
Heracles.

1044. πέρυσι καταπράδοτο.] ὅτι πέρυοι
dιδάσας τὰς πρῶτας Νεφέλας, ἡττηθῆ.—
Scholiast. Last year both the Flagon
of Cratinus and the Connos of Ameipsias
had been preferred before his own
favourite Clouds. His disappointment
is described in language borrowed from
the operations of husbandry. He had
sown his very best and choicest seed,
but the sun of Athenian favour did not
δὲ υπὸ τοῦ μὴ γνώναι καθαρῶς ὡμεῖς ἐποιήσατ' ἀναλάδεις·
καίτοι στένδον πόλλ' ἐπὶ παλλοῖς ὄμνυσιν τὸν Διόνυσον
μὴ πῶποτ' ἀμείνοι' ἐπὶ τούτων κωμῳδικὰ μηδὲν' ἀκοῦσαι.
τούτο μὲν οὖν ἐσθ' ὑμῖν αἰσχρῶν τοὺς μὴ γνωσίν παραχρῆμα,
ὁ δὲ ποιητής οὐδὲν χείρων παρὰ τούσι σοφὸς νενόμισταί,
εἰ παρελαίπων τοὺς ἀντιπάλους τὴν ἐπίνοιαν ξυνέτριψεν.

ἀλλὰ τὸ λοιπὸν τῶν ποιητῶν,
ἀν δαιμόνιοι, τοὺς χιτοῦντας
καὶ οἱ λέγειν κάτευργίκευν
στέργετε μᾶλλον καὶ θεραπεύετε,
καὶ τὰ νοῆματα σώζεσθ' αὐτῶν
ἐσβάλλετε τ' εἰς τὰς κιβωτοὺς
μετὰ τῶν μῆλων.
κἂν ταύτα ποιῆθ', ὑμῖν δὲ ἔτους
τῶν ἱματίων
ἀξιόποιει δεξιότητος.

ὦ πάλαι ποτ' ὦντες ἤμεῖς ἀλκυμοὶ μὲν ἐν χοροῖς,

shine upon his labours, and when he came to reap the harvest, he found the crops all blighted and withered away, ἀναλάδεις.

1046. Διόνυσον. Bergler refers to the similar adjuration in Clouds, 519. In both passages the appeal is made to Dionysus as the chief patron and critic of dramatic literature. πῶποτ' ἐπὶ παλλοῖς means “over and over again,” “time after time.” Cf. Knights, 411.

1047. ἀμείνοια. That the Clouds was the cleverest (σοφωτάτη) of all his comedies, and the one which had cost him most thought and labour, he declares with great emphasis in Clouds, 522. More especially does he insist on the fact that in it he was introducing a novel style of comedy, an entirely original invention of his own, Clouds, 547; supra 1044; infra 1053. This indeed partly accounted for, and excused, the temporary blindness of the audience. It was ὑπὸ τοῦ μὴ γνώναι καθαρῶς, that they did not at once, παραχρῆμα, appreciate the peculiar merits of the new philosophic drama. And he seems to imply that the time will soon come, if it has not already arrived, when they will fully acknowledge their mistake. Meanwhile the poet’s claims have always been recognized by those who understand the subject, παρὰ τοῖς σοφῶσι, the tribunal to which he invariably appeals, ὡς προ-δώσῳ τῶν δεξιωτέρων ὑμῶν; Clouds, 527.

1050. παρελαίπων.] In the very act of
Which, failing to see in their own true light, ye caused to fade and wither away.
And yet with many a deep libation, invoking Bacchus, he swears this day
That never a man, since the world began, has witnessed a cleverer comedy.
Yours is the shame that ye lacked the wit its infinite merit at first to see.
But none the less with the wise and skilled the bard his accustomed praise will get,
Though when he had distanced all his foes, his noble Play was at last upset.

But O for the future, my Masters, pray
Show more regard for a genuine Bard
Who is ever inventing amusements new
And fresh discoveries, all for you.
Make much of his play, and store it away,
And into your wardrobes throw it
With the citrons sweet: and if this you do,
Your clothes will be fragrant, the whole year through,
With the volatile wit of the Poet.

O of old renowned and strong, in the choral dance and song,

passing by. It was not the superior swiftness of his competitors that vanquished him; he was outstripping them, when his chariot broke down under one of those τὰχαθρασάντυγες so common in Hellenic chariot-races.

1056. κιβωτοῖς.] Wardrobes, chests.
“In men’s houses,” says St. Chrysostom (Hom. xxxii. in Matth. 373 n), “the κιβωτοῖς contains changes of raiment; in the House of God it contains alms for the poor.”

1057. μῆλων.] That is, I suppose, citrons, μῆλα Περσικά or Μηδικά. For in old times citrons were very commonly placed in wardrobes, to preserve the clothes from moths and the like. Theophrastus (Hist. Plant. iv. 4) says of the citron, τὸ μῆλον οἷκ ἱππίεται μὲν, εὖσομον δὲ πάνυ, καὶ αὐτὸ καὶ τὸ φύλλον τοῦ δένδρου, κἀν εἰς ἱμάτια τεθη τὸ μῆλον, ἀκοπα διατηρεῖ. Athenæus (iii. 26) adds that even to recent days men were in the habit of laying up citrons ἐν ταῖς κιβωτοῖς μετὰ τῶν ἱματίων. Pliny (Nat. Hist. xii. 7) says, “odor præcellit foliorum, qui transit in vestes unà conditus, aræctque animalium noxia.” And Macrobius (Saturn. ii. 15) quotes Oppius as saying de citreo, “est autem odoratissimum; ex quo interjectum vesti tineas necat.” He also cites the phrase “citrosam vestem” from Nævius, and adds (but this is questionable) that in Homer θιόν means the citron, and εἰματα θυώδεα clothes so scented and preserved.

1060. ὁ πᾶλαι.] The Pnigos, so called because the speaker was expected to
deliver it in one rapid unbroken run, without pausing to take breath (see the note on 1009 supra), terminates with the word δεξιόπησος; and the Chorus now turn from the poet’s affairs, and speak of themselves in their own dramatic character, recalling in the strophe, epirchema, and antistrophe, the long-past glories of their youth. The Scholiast refers to the proverb (twice repeated in the Plutus) πάλαι ποτ’ ἦν ἄλκιμοι Μιλῆσιι; and Florent Chretien (apud Bergler) to the famous triplet sung at Spartan festivals, "Ἄμμες πόκ’ ἢμες ἄλκιμοι νεαρίας κ.τ.λ. (Plutarch, Lycurgus, cap. 20), which may be roughly and imperfectly rendered as follows:

OLD MEN. We once were strong and mighty men of war.

MEN. You once were strong and mighty, BUT WE ARE.

BOYS. But we’ll one day be stronger, mightier far.

1062. τοῦτο.] The pronoun is used, as Seager observes, δεικτικὸς, the speaker pointing to the sting, which, as he is about to explain, is neither more nor less than the symbol of the Μαραθώνι-μάχας. In the MSS. and the early editions the last word of this line was written μαχιμώτατοι, which does not accord with the metre; and Bentley proposed to substitute either ἄλκιμώτατοι or ἄνθρωπο-τέτοι. The former word, which was independently suggested by Porson, is generally adopted, is slightly nearer the MS. reading, and is more consonant to the two preceding lines: yet ἄνθρωπος ἄνθρωπο-τέτοι as applied to ἄνθρωπος would be in the genuine Aristophanic vein: see infra 1077, 1090.

1063. πρὶν ποτ’ ἦν.] In Eurip. Troades, 582, Andromache says, Πρὶν ποτ’ ἦμεν, τιμίων Τροῖς. Διδυμός φησιν ὡς παράδεισε ταῦτα ἐκ τῶν τοῦ Τιμοκρέοντος τοῦ Ροδίου.—Scholiast. The parody, or quotation, is probably continued through the next line or two. δὴ seems to be a particle of time, as if ἦδη.
In the deadly battle throng,
And in this, our one distinction, manliest we, mankind among!
Ah, but that was long ago:
Those are days for ever past:
Now my hairs are whitening fast,
Whiter than the swan they grow.
Yet in these our embers low still some youthful fires must glow.
Better far our old-world fashion,
Better far our ancient truth,
Than the curls and dissipation
Of your modern youth.
Do you wonder, O spectators, thus to see me spliced and braced,

1068. τοῖμὼν γῆρας.] We veterans of the Persian war must show what we can do: for old as we are we count ourselves of greater value than a whole shoal of your modern youths, with their curls and their immoralities.

1071. The Epirrhema contains a description of the battle of Marathon, a scene which was always present to the mind of Aristophanes, as exemplifying the generous self-devotion, the Panhellenic heroism, of Athens in days gone by. Nor is the description unworthy of the theme. Even Æschylus, the soldier-poet, as M. Villemain truly observes in his Essai sur la poésie lyrique, has left us no nobler reminiscence of the Persian wars than the battle scene before us, a strain instinct with the spirit and fire of Tyrtaeus. It is probable that the History of Herodotus had just been given to the public; and Aristophanes has caught not only the tone, but the very phraseology, in which the story of the two Persian invasions is told in that great prose epic. The disciples are, throughout the Play, represented as the survivors of the Persian war; but in making them actually present at the battle of Marathon, sixty-eight years before the date of the Wasps, Aristophanes (as is frequently elsewhere his practice) is treating his Chorus as types rather than as individuals, and attributing to them actions in which they could personally have taken no part. "Soletenim comicus," as Bergler remarks at Lys. 665, "choro senum tribuere quae longe antecesserunt atatem illorum hominum." Meineke, contrary to all authority and probability, omits the sixth line of the Epirrhema, and the fourteenth of the Antepirrhema, so reducing each system to 19 lines: but in fact these systems invariably consist of an even number of lines: usually 16 (Acharnians, Knights twice, Peace, Birds twice, Thesmophoriazusæ); 20 here and in the Clouds and the Frogs.
See Bentley (Epistle to Mill), who cites the various passages in which allusion is made to these lines. Plato (Symp. 196 ε) puts a manifest reference to them into the mouth of Agathon, πάσα γείων ποιησία γίγνεται καίν ἀμονοιον γτ' το πρίν, ὅν ἀν ἔρως ἀφθηγαί. They are thrice cited by Plutarch (de Pyth. Orac. 405 γ; Quest. Symp. 622 c; Amator. 762 ν), and are found in other writers.

1078. ἐγγενεύς αὐτόχθονες. The cherished belief of the Athenians that they were the indigenous population of Attica, γεγενεύς αὐτόχθονες, sprung from the soil, Lysistr. 1082 (like snails and grass-hoppers, said Antisthenes the Cynic, bitterly, Diog. Laert. vi. 1. 1), furnished an additional incentive to their efforts in defence of their native land, a land which they regarded not as a step-mother or adopted parent, but as the very mother who bare them. Plato (Menexenus, cap. 6) eulogizes her dead warriors as men who had not lived as strangers in a strange country, ἄλλα αὐτόχθονα καὶ τῷ ὠντι ἐν πατρίδι οἰκοῦντας καὶ χοντας, καὶ τρεφομένους οὐχ ἐπὶ μητρυίῳ ὡς ἄλλοι, ἄλλ' ἐπὶ μητρώος τῆς χώρας ἐν ἓ ὀκόνυν, καὶ νῦν κείσας τελευτήσαντας ἐν ὀικείωσι τούτως τῆς τεκοῦσης.
Like a wasp in form and figure, tapering inwards at the waist?
Why I am so, what’s the meaning of this sharp and pointed sting,
Easily I now will teach you, though you “knew not anything.”
We on whom this stern-appendage, this portentous tail is found,
Are the genuine old Autochthons, native children of the ground;
We the only true-born Attics, of the staunch heroic breed,
Many a time have fought for Athens, guarding her in hours of need;
When with smoke and fire and rapine forth the fierce Barbarian came,
Eager to destroy our wasps-nests, smothering all the town in flame,
Out at once we rushed to meet him: on with shield and spear we went,

1078. ὁ βάρβαρος.] τὴν ἐν Μαραθῶι κατὰ τοῦ Δαρείου μικρὴν ἄγελε. —συνεχῶς εἰσάγοντα τῶν Μηθυκῶν μεμημένου, ὡστε τὰ γενόμενα, παιδὸν ὡστών, ἑαυτοῖς ἁπατώθειν ἐπὶ τῷ τῶν νέων καταπλῆττεσθαι.—Scholiast. The narrative which Herodotus gives of the battle of Marathon (vi. 112, 113) is full of similarity, verbal and otherwise, to the description before us.

1079. κατὰ τύφων.] He uses language applicable to the smoking-out of wasps, supra 457. With πυρπολῶν Bergler aptly compares Hdt. viii. 50, ἐλήωθεν ἀνὴρ Ἀθηναῖος ἀγγέλλων ἥκεν τὸν Βάρβαρον ἐς τὴν Ἀττικὴν, καὶ πάσαν αὐτήν πυρπολέσασθαι. Cf. Id. viii. 53: ix. 13. Herodotus is speaking of the Second invasion, when Athens was actually committed to the flames: but no doubt the same fate would have awaited her in the First, had her citizens been defeated at Marathon. The first armament had been despatched for the special purpose of wreaking the Great King’s vengeance on the audacious little Republic which had dared to defy his power (Hdt. vi. 94); and its track across the Ægean had been marked by the flames of burning cities and temples, and all the horrors of slavery (Hdt. vi. 96, 101). The accidental similarity of sound makes ἀνθρῆνα a very happy substitute for Ἀθῆναι.

1081. εἴθεως γὰρ ἐκδραμόντες.] So eager were they to meet the foe, that they left the city, and issued out against him: so eager, when they met him, were they to attack, that contrary to all Hellenic precedent they charged at a run: οἱ Ἀθηναῖοι, says Herodotus, vi. 112, δρόμῳ ἑντὸς ἐς τοὺς βαρβάρους: οἱ δὲ Πέρσαι ὤρεωντες δρόμῳ ἐπίωτας, παρεσκευάζοντο ὡς δεξόμενοι· μανίν τε τοῖς Ἀθηναῖοις ἐπέφερον, ὤρεωντες—δρόμῳ ἐπειγομένους.—πρώτοι μὲν γὰρ Ἐλλήνων πάντων δρόμῳ ἐς πολεμίους ἤχτησαντο, πρῶτοι δὲ ἀνέσχυντο ἐσθήτα τε Μηθυκῶν ὄρεωστες καὶ τοὺς ἀνδρας ταύτην ἐσθημένους. So rapid was their advance, that according to Justin (ii. 9) the invaders had not even time to discharge their arrows, before the Athenians were upon them, “citato cursu ante jactum sagittarum ad hostem venerunt.” The expression σὺν δόρει σὺν ἀσπίδι is repeated in Peace, 357. The
spear was the representative weapon of the Hellenic, as the bow of the Oriental combatants. See infra 1084.

1082. θυμόν ἄξινµ.] Always ἄξινµοιi (see the note on 1105 infra), they were now more so than ever: they had imbibed, as it were, an extra draught of pugnacity. But there is also beyond a doubt, as Florent Chretien saw, an allusion here to wasps which had sipped (πεπωκότες) the dew from the pungent thyme; a play on the words θυμός and θύμοι, see the note on 878 supra.

1083. χελώνη.] χελώνη, τὰ χείλη.—Hesychius. It means either lip indifferently; for the words τῶ ἄνω χείλος in Suidas are manifestly nothing more than an explanation of the phrase τὴν ὑπερφών χελώνη which he is citing from Theophylact, and which of itself is sufficient to show that χελώνη standing alone does not necessarily signify the upper lip. Here I suppose it refers principally to the under lip. Bergler cites Homer, Od. i. 381, ἐπέξ εὖ χείλεισι φώνες: Tyrtæus, ii. 22 (Gaisford’s Poetæ Minores Graeci), χεῖλος ἀνάσι σακών, and Eur. Bacch. 621, χείλεισι δίδοις δῶντας.

1084. τοξευμάτων.] The bow was the national weapon of the Persians (ἡ μάχη αἰτέων ἐστὶ τοίχης, τὸξα καὶ αἴχυμα βραχέα, Hdt. v. 49. τῶξα μεγάλα, δύστοις δὲ καλαμίνοις, Id. vii. 61, and elsewhere): and from their fifth to their twentieth year they were trained especially to acquire these accomplishments, viz. to ride, to use the bow, and to speak the truth (Hdt. i. 136). Their broken arrowheads are still found in the sandy soil which forms the great barrow over the Marathonian dead: see the note on 711 supra. And the battle-scene is graphically depicted in Childe Harold, ii. 90, as

The flying Mede, his shaftless broken bow,
The fiery Greek, his red pursuing spear.

Aristophanes is referring, as the Scholiast observes, to the famous dialogue which took place before the fighting commenced at Thermopylae; when the Trachinian declared ὡς, ἐπεὶν οἱ βάρσαροι ἀπέκακος τὰ τοξεύματα, τῶν ἴλον ὑπὸ τῶν πλήθεως τῶν διστῶν ἀποκρύπτουσι, and the Spartan merely rejoined, “That is well; we shall fight in the shade.” See Hdt. vii. 226.

1085. ἐσπέραν.] “That evening was introduced into the scenery of the Athenian recollections of Marathon, just as the Aurora and Hesperus sculptured on the column of Trajan in his Forum at Rome, enter into the representations of his victories, being the symbols of times of day in which those victories were achieved. The hour of the day combined with the local bearings of the plain of
THE WASPS.

167

Fought the memorable battle, primed with fiery hardiment;
Man to man we stood, and, grimly, gnawed for rage our under lips.
Hah! their arrows hail so densely, all the sun is in eclipse!
Yet we drove their ranks before us, e'er the fall of eventide:
As we closed, an owl flew o'er us, and the Gods were on our side!

Marathon may have conducd much to
the success of the Athenians. The sun
would then have streamed in full dazzling
radiance, so remarkable in the sunsets of
Greece, on the faces of their adversaries,
and against it the conical tiara of the
Persians would have offered little pro-
tection."—Wordsworth's Athens and
Attica, chap. vi. πρὸς ἐσπέραν, towards
evening.

1086. γλαῦξ.] To an ancient Athenian
the appariation of a γλαῦξ, the little
steely-eyed owl of Pallas, was the best
of all possible auguries. And even a
modern Athenian expects good luck, if
one of these birds chance to settle on his
house, Dodwell's Tour, ii. 44. The
Scholiast says that this harbinger of
victory did actually appear to the army
at Marathon, φανεὶ δὲ κατὰ τὸ ἀληθὲς γλαῦκα
dιαπέσθαι, τὴν νίκην τῶν 'Αθηναίων ἐπ'
αγγέλλωσαν. And Plutarch records a
similar tradition with respect to the
naval engagements in the straits of
Salamis, λέγεται ἵπτὼ τινον—γλαῦκα διαφή-
ναι διαπετομένην ἐπὶ τὰ δεξία τῶν νεών καὶ
τῶν καρχησίων ἑπικαβίζουσαν διὸ δὴ καὶ
μάλιστα προσέθησεν τῇ γυνῇ ἡ [τοῦ Θεομο-
κλέους] καὶ παρεσκεύασεν ναυμαχήσωντες.

—Themist. cap. 12. The effect which such
an omen, occurring on the eve of conflict,
might be expected to produce on the
Hellenic mind is strikingly illustrated by
the device which Agathoëles employed
before fighting his first battle on the
soil of Africa. Observing that his
soldiers were despondent and down-
hearted, he let loose a number of γλαύκες
to fly amidst the camp: the troops be-
lieved that they beheld a visible symbol
of the divine presence: they awaited
the onset of the enemy with cheerful alacrity:
and to this stratagem the historian at-
tributes in great measure the successful
result which ensued. Ὄριον δὲ τοὺς
στρατιώτας καταπεταμέγενος τὸ πλῆθος
τῆς βαρβαρικῆς ἱππον καὶ δυνάμεως, ἀφήκεν
eἰς τὸ στρατόπεδον κατὰ πλείωνας τόπους
γλαύκας, ὡς ἐκ χρύνων παρεσκευαστὸ πρὸς
τὰς ἀθυμίας τῶν πολλῶν. Λῦται δὲ διὰ τῆς
φάλαγγος πετόμεναι καὶ προσκαβίζουσα
ταῖς ἀσπίσι καὶ τοῖς κράνεσι εὐδοξεῖς
ἐπιλούον τοὺς στρατιώτας, ἐκάστων οἰωνι-
ζομένων διὰ τὸ δοκεῖν ἕρων εἶναι τὸ ἔζον
τῆς 'Αθηνᾶς. Ταῦτα δὲ, καὶ παρὰ ὅν τοῖς
δοξάσαι κενῆν ἕξειν ἐπίνοιοι, πολλάκις αὐτία
γίνεται μεγάλον προστηρμάτων: ὅ καὶ τότη
ἀνίμηθ γενέσθαι. Ἐμπετάνοϊς γὰρ εἰς τὰ
πλῆθη θάρρους, καὶ διαδοχικῶν λύγων ὅς τὸ
θεῖον αὐτοῖς φανερὸς προσημαίνει νίκην,
παραστικότερον τῶν κίνδυνον ὑπέμειναν.—
Diod. Sic. xx. 11. But on no minds
would Athene's symbol exercise so power-
ful an influence as on those of Athene's
people, especially in this hour of peril.
The national tradition ascribed to the
national goddess no inconsiderable share
in the glories of the day: and her figure,
together with that of Heracles, the local Marathonian hero, occupied a conspicuous position in the battle frescoes of the Pecile (Paus. i. 15).

1087. θυλάκους.] This word, which properly meant sacks or bags, was used contemptuously to designate the loose wide trousers (slopes) then, as now, worn by Orientals. Their real name was ἀναξυρίδες. ἀναξυρίδας ἔχοντες ἔρχονται [οἱ βάρβαροι] ἔσ τας μάχας.—Hdt. v. 49; vii. 61, etc. They may still be seen pictured on the frieze representing the battle of Marathon, which formerly belonged to the Temple of Victory, and is now in the British Museum. See Leake's Athens, ii. 226, note. The Athenians can deride the ἐσβήτα Μηδικήν now, but the mere sight of it used, before the battle of Marathon, to strike terror into the hearts of their forefathers. See the note on 1081 supra. The Scholiast explains θυμανάσσαντες to mean κεντούσας ὡς τοὺς βίννους τοῖς τρύμωσι, μεταφορικῶς, tridente in eos jacto, Pliny, ix. 20. Bergler refers to the corresponding simile in Æsch. Persæ, 424. With the following line compare Clouds, 946.

1090. ἀνδρικώτερον.] Aristophanes is fond of applying this epithet to objects other than ἄνδρες. It is used of a cock in Birds, 1349; of Lysistrata, in Lys. 1108; of the women generally in Thesm. 656, and so on. And see supra 1077.

1091. πάντα μὴ δεδοκίμαι.] This is certainly a somewhat quaint mode of saying that the speaker was afraid of nothing; and Hirschig's πάντας ἐμε δεδοκίμαι would express an equivalent idea, in very much simpler language: and cf. Knights, 1112. But the reading in the text is supported by the uniform authority of all the MSS.; and the mere singularity of an expression affords no sufficient ground for suspecting its genuineness; especially in lyrical passages such as these, where Aristophanes is, as often as not, adopting some popular
Stung in jaw, and cheek, and eyebrow, fearfully they took to flight,  
We behind them, we harpooning at their slopes with all our might;  
So that in barbarian countries, even now the people call  
Attic wasps the best, and bravest, yea, the manliest tribe of all!  
Mine was then a life of glory, never craven fear came o'er me,  
Every foeman quailed before me  
As across the merry waters, fast the eager galleys bore me.  
'Twas not then our manhood's test,  
Who can make a fine oration?  
Who is shrewd in litigation?  
It was, who can row the best?

phrase for the very sake of its quaintness.

1093. πλέων ἐκέινε.] Sailing thither, that is, to the country τῶν ἐναρτίων, not (as in the battle just described) awaiting their onset here. They are now reverting to the second stage of the Persian war, to those scenes of adventure in which they are, throughout the Play, represented as having borne a part: when the tide of Oriental invasion had been finally rolled back, and Hellenic triremes, under the leadership first of the Spartan king, and then of Aristides, Cimon, and other illustrious Athenians, were in their turn crossing the Ægean, and attacking the Persians at home. The result of their expedition is accurately summed up in the following lines, viz. (1) we captured many cities of the Medes; and (2) we obtained the φόρος for Athens. It was in fact for the purpose of this counter-invasion that the Athenian confederacy was first organized, and the φόρος assessed by Aristides: see the note on 657 supra. And with its aid the towns which Persian garrisons yet held on the coasts of Thrace and the westerly shores of Asia Minor were successively captured, and the neighbourhood of the Ægean freed from the presence of the foe.

1094. οὐ γὰρ ἦν.] τὸ φροντίς ἐνταῦθα συνάπτεται, says the Scholiast, rightly. The construction is οὐ γὰρ φροντίς ἦν ἤμιν. The two infinitives λέειν and συνοφαντήσειν both depend on ἐμέλλομεν.

1096. συνοφαντήσειν.] This was the natural corollary of an ability ἵνα εὖ λέγειν. For συνοφαντοῦσιν, εἰν δυνατοὶ ἢ λέειν, says Plato, Rep. ix. 575 b. τῶν νέων αἱ διατριβαὶ οἷκ ἐν τοῖς γυμνασίων ἀλλ' ἐν τοῖς δικαστηρίοις εἰσὶ, καὶ στρατεύονται μὲν οἱ πρεσβύτεροι, δημηγοροῦσι δὲ οἱ νέότεροι.—Andocides contra Alcibiadem, 32. 2.

1097. ἐρέθης ἄριστος.] Some may see in this statement another point of resemblance (in addition to those noticed by Mr. Disraeli in Lothair) between the education of an ancient Athenian, and that of a modern English gentleman.
1098. Μῆδων.] Such were Byzantium (supra 236) and the cities of Cyprus (ἐστράτευσαν ἐν Κύπρῳ καὶ αὐτὴς τὰ πολλὰ κατεστράφησαν· καὶ υἱῷ τοῦ Βυζάντιου, Μῆδων ἐχῶν, Θυκ. i. 94). Such was Eion (Πτ. vii. 107. Ἡδων Μῆδων ἐχῶν πολιορκία ἔδωκεν, Κύμων τοῦ Μελιτίδου στρατηγοῦντος, Θυκ. i. 98), memorable for the self-devotion of the Persian governor. Cimon, says Plutarch (Cimon, cap. 12), left the Persians no time to breathe and recover themselves, but following close after them as they drew off from Hellas, τὰ μὲν ἐπώθησε καὶ κατετρίβη ταῦταν τὰ ἄφθοντα καὶ προσήγετο σὺς Ἑλληνικοὺς ἃς ἔτερον ἡμῖν ἠχρηστὸν παντάπασα Περσικῶν ὀπλῶν ἐρηνοῦσαι. After his death, continues his biographer (cap. 19), the Hellenes did no great deed against the barbarians, but, impelled by demagogues and disturbers of the peace, wasted their strength in intestine conflicts. It is perhaps hardly necessary to observe that the terms "Mede" and "Persian" were employed indifferently by Hellenic writers to designate their Eastern antagonist.

1099. φέρεσθαι φόρον.] That the tribute comes in. The contrast between the former generation who garnered in for Athens her imperial revenue, and the present generation who waste and misapply it, is again enforced in Lysist. 651—655, to which Mitchell refers. Here the speaker is alluding to the disclosures which Bdelycleon had made, supra 657—666, etc.

1100. κλέπτονων.] See supra 554. The dishonesty of Athenian officials had become a byword: charges of peculation are everywhere brought against them in Athenian literature. I will merely cite the playful badinage which passed between Xenophon and Cheirisophus, whilst the Ten Thousand were retreating through the snows of Armenia. The generals are in consultation about stealing a march, and occupying by stealth the side of a mountain pass, and Xenophon is explaining how he thinks it can best be done, when he suddenly checks himself and says, "But why do I give an opinion about stealing, ἀτάρ τι ἐγὼ περὶ κλοπῆς συμβάλλομαι; you
The Wasps.

Therefore did we batter down many a hostile Median town.
And 'twas we who for the nation
Gathered in the tribute pay,
Which the younger generation
Merely steal away.

You will find us very wasplike, if you scan us through and through,
In our general mode of living, and in all our habits too.
First, if any rash assailant dare provoke us, can there be
Any creature more vindictive, more irascible than we?
Then we manage all our business in a waspish sort of way,
Swarming in the Courts of Justice, gathering in from day to day,

Spartans, I understand, are trained to steal from your youth up: now then show your training, and steal a march without being caught and beaten." "Ay, ay," replies Cheirisophus, "but I too have heard say that you Athenians are wondrous handy at stealing public property, δεινος κλέπτεω τα δημόσια, and the best of you steal the most, if so be that your leaders are the best of you: so you had better show your training, I think."—Anab. iv. 6.

1102. The Epirrhema taught us that the stinging wasp was no unfit emblem of the Chorus in their fiery and aggres-

σισυφός, καταρρίψεων (Aesch. Ag. 852), si consilium projectum inirent (instead of si senatum dejicerent), on the ground that there would have been no senate at Argos in Agamemnon's time, must surely have forgotten that, in writing the Trilogy, the mind of Eschylus was possessed with an active political purpose, viz. the support of the βουλή of Areopagus against what was in his view δημόσιος ἀναρχία. As to δύσκολον, see the note on 1356 infra.

2
1108. ἀρχηγόν. Groups of dicasts might
be seen in the early morning, wending
their way along the streets of Athens
in the direction of their several places of
business. Four such places are specified
here: (1) Where the Archon is, supra
304. Unless this refers exclusively to
the Archon Eponymus (which is hardly
probable), it would seem to comprehend
all the ten ordinary dicasteries; each of
which had for its president one of the
Nine Archons, or their official secretary.
The remaining localities appear to be-
long to special tribunals, summoned for
special purposes. (2) To the Eleven.
These officers were at the head of the
police arrangements at Athens. To
them, as to our sheriffs, belonged the
custody and execution of condemned
criminals. (Plato’s Apology, cap. 27.
Phaedo, cap. 65, etc.) And cases of
theft, highway robbery, kidnapping, and
the like were under their peculiar juris-
diction. Suidas s. v. ἕνδεκα says, ‘Ἀρχή
ἐν Ὁλήμασ ὑπεμελουμένη τῶν ἑν τῷ ἑδημα-
τηρίῳ κατακρίτων’ ἦν ἤν ἀνήγοροι οἱ κλήται
καὶ οἱ ἄνδραπαστάται. And it seems that
unless the culprits pleaded guilty, a
court of dicasts was summoned to try
them in the Parabystus under the
superintendence of the Eleven. ἦ τῶν
ἕνδεκα ἀρχηγοὶ τοὺς μὲν ὑμοιογούντας ἄνδραπα-
διστάσαι καὶ λωποθύτας βανάτηρ ἐκκλαζον,
tοῖς δὲ ἀρνομένων εἰς δικασθήμιον εἰσήγον.
—Scholiast. ἐν τῷ Παραβύστῳ οἱ ἕνδεκα
ἐδικαζον.—Pollux, viii. segm. 121. And
so Harpocratio and Suidas s. v. Παρα-
βυστόν. (3) In the Odion. Here was
held the σῖτον δίκη, a suit by a wife
against a husband for permanent al-
imony. Τὸς ἐπὶ τῷ σίτῳ δίκας ἐν Ὁδεῖρ
ἐδικαζον σῖτον δὲ ἐστιν αἱ ὀφειλόμεναι
τροφαί.—Pollux, viii. segm. 33. In Demo-
sthenes adv. Neera, p. 1362, the law
on the subject is stated. Phrastor had
put away Strybele (Neera’s daughter),
and thereupon Stephanus, as her guar-
dian or next friend (κύριος), brings
against him an action of this description.
Δάχυτος δὲ τοῦ Στεφάνου αὐτῷ δίκην σῖτον
εἰς Ὁδεῖρ τῆς προικὸς κατὰ τὸν νύμον ὅσ
κελεύει ἐὰν ἀποτέμπη τὴν γυναίκα, ὑποδείκνυα
τὴν προίκα (to restore her marriage por-
tion), ἐὰν δὲ μη, ἐπ’ ἐννέα ὀδολοίς τοκοφορέων
(to pay interest at 18 per cent.) καὶ σῖτον
εἰς Ὁδεῖρ διενεβεί πιστωτὰς ἐπετρήσις γυναίκος
τῷ κυρίῳ κ.τ.λ. There seems no reason
to suppose that this was one of the ten
ordinary dicasteries. See Fritzschke, De
Sortitione Judicium, p. 85. (4) By the
Walls: that is, either the Long Walls or
the walls of the city. It is not known.
Many where the Eleven invite us, many where the Archon calls, Many to the great Odeum, many to the city walls.

There we lay our heads together, densely packed, and stooping low, Like the grubs within their cells, with movement tremulous and slow And for ways and means in general we’re superlatively good, Stinging every man about us, culling thence a livelihood.

Yet we’ve stingless drones amongst us, idle knaves who sit them still,

to what particular tribunal or tribunals these words refer. Hauptmann de Andocide, cap. viii. (apud Reiske’s Ora- tores Graci, vol. viii. p. 601), applies them to a Theseum near the Long Walls; but we have in fact no materials for deciding the point. And it is possible that Aristophanes may be referring not to any individual court, but generally, to courts at the extremity of the city; for the purpose of showing, as the Scholiast remarks, that dicasts and dicasteries pervaded Athens everywhere.

1110. ἐμβεβεβυσμένου πυκνών.] These words are to be construed together: τὸ πυκνῶν πρὸς τὸ ἐμβεβεβυσμένοι, says the Scholiast: and he explains the line to mean πυκνόσαρτες ἑαυτοῖς καὶ κάμψατες δίᾳ τὸ γήρας.

1111. σκώληκες.] The action of these septuagenarian dicasts, as they confer together to consider their verdict, is not inaptly compared to the feeble and tardy motion of the grubs within their cells. σκώληκς is the proper word for the grub of the wasp, and κύτταρος is the little hexagonal cell (of which there are many thousands in a single wasps’ nest) wherein the grub is reared. οἵ ἐκ τῶν μελητῶν καὶ ἀνθρώπων καὶ σφηκῶν, says Aristotle, Hist. Animal. v. 17. ὃταν μὲν νέοι σκώληκες ὃσι, τρέφονται τε καὶ κύττρων ἔχοντες φαίνονται ὅταν δὲ ἐκ τῶν σκωληκῶν εἰς τὴν διατύπωσιν ἔλθουσι, καλοῦνται μὲν νύμφαι τότε, οὐ λαμβάνουσι δὲ τροφήν, οὐδὲ κύττρων ἐτ’ ἔχονσι, ἀλλὰ περιεμφέρειν ἀκανθίζουσιν, ἐως ἃν αἰλέξασθαι τούτε ἐξερ- χοῦσται διακόψατε ὑ καταλήλευται ὁ κύτ- ταρος.

1114. κηφῆσι.] The Chorus have already explained that the κύττρον is the symbol of veteran warriors who had served their country in the days gone by. And they now suggest that the dicastic pay and privileges ought to be confined to deserving citizens such as these, and ought not to be extended to idle drones who wear no sting, that is to say, who have never toiled (οὐ ταλαιπωρούμενοι, supra 967) or fought in the service of Athens. Such seems to me the meaning of the passage, and I cannot accede to the view propounded by the Scholiast, and adopted by every commentator, that under the figure of drones the Chorus are describing the demagogues. In my judgment they are speaking of persons who receive the pay in the character of dicasts: see infra 1121. The comparison of idlers living on the industry of others with the drones of the hive is common in every literature. The Scholiast cites
Hesiod, Op. 302, and Mitchell refers to the elaborate allegory of Plato in the eighth Book of the Republic. See also Huhnken's Timaeus sub voc. The participle ἐγκαθήμενος is intended to denote

But to sit idle on the household hearth,
A burdensome drone.

1115. οὐκ ἔχουσε κέντρον.] The male wasp, or drone, has no sting. The κηφήν, says Aristotle, is ἀκείντρος καὶ ναυθρός (Hist. Animal. ix. 27. 9). κηφήνες εἰς αἱ ἄρσενες τῶν μελισσῶν, αἵτινες οὕτω κέντρα ἔχουσιν οὕτω κηρία ἐργάζονται, ἀλλὰ τὰ τῶν μελισσῶν ἔργα ἐσθίουσι.—Scholiast.

1119. φλύκταναι.] φύσκαν ἐν τῇ χειρὶ ἐκ τοῦ κωπηλατέων.—Scholiast. Frogs, 235.

1122. οὐ τοι.] The serious business of the Play is now concluded; and what remains is mere mirth-making without any ulterior purpose.—The father and son re-enter, the son endeavouring to persuade his father to discard the mean unfashionable τρίβων, the garb of austerity or poverty, and to assume in exchange a flowing and luxurious robe of Persian texture. Hitherto Philocleon has resisted all entreaties μὴ φορέων τρίβων (supra 116); and as he returns to the stage he is still stoutly resisting the proposal.

1124. ἐπεστρατεύσατο.] σφαδρός ἐπιλθεῖ τοὺς ἤμετροὺς μαχαίραμενα σώματι.—Scholiast. The better to describe the rude assaults of Boreas from which his τρίβων had protected him, Philocleon draws
Shrink from work, and toil, and labour, stop at home, and eat their fill, Eat the golden tribute-honey our industrious care has wrought. This is what extremely grieves us, that a man who never fought Should contrive our fees to pilfer, one who for his native land Never to this day had oar, or lance, or blister in his hand. Therefore let us for the future pass a little short decree, Whoso wears no sting shall never carry off the obols three.

Phil. No! No! I'll never put this off alive.
With this I was arrayed, and found my safety,
In the invasion of the great north wind.

Bdel. You seem unwilling to accept a good.

Phil. 'Tis not expedient: no by Zeus it is not.
'Twas but the other day I gorged on sprats
And had to pay three obols to the fuller.

upon his military reminiscences, and
uses language appropriate to the assault
of an invading host, such as ἀδ' ὁ Ἀρσι-
λέας ὁ μέγας ἐπεστρατεύσατα. Not that
there is here any allusion, as some have
imagined, to the great north wind which
nearly sixty years before shattered the
ships of Persia on the coasts of Thessaly
(Hdt. vii. 188). As in line 11 supra, it
is merely the phraseology, and not the
incident, which is borrowed from the
Persian wars.

1126. ξύμφορον.] There seems to be
an allusion to the philosophic distinction
between the ξύμφορον and the ἀγαθόν,
the utile and the bonum.

1128. γραφεῖ.] οὖ λυσιτελεί μοι, φησί, πολυτελῆ ἀμφίεννυσθαι. καὶ γὰρ πρὸς ἵ
χθιόνα ἐσθίων ὑπὸ, καταστάζων τῶν μοῦ
ἐπὶ τὸ ἱμάτιον, τριώβολον ἔδωκα τῷ γραφεί
μιαθόν, τοίτε στὶ τῷ πλέοντι τὰ ἱματια.—

Scholiast. Sumptuous apparel would ill
accord with his easy life and homely ways.
Already, after a debauch on ἐπανθρακίδες,
he has had to expend a triobol, a whole
day's pay, in getting his soiled τρίβων
cleansed, and how much worse it would
be with a costlier garment. Athenaeus
(vii. 137), after observing that these little
fish were dressed with ἄλμη, and citing
some lines of Aristophanes on the sub-
ject—the passage is quoted in the note
on 329 supra—proceeds as follows: ὀς καὶ
ἐν Σφηνίν ὁ αὐτὸς φησι ποιηθῇ, Καὶ γὰρ
πρώτερον δέ ἄνθρακίδον ἄλμην πιὼν. The
insertion of ὀς, and the substitution of
ἀλμην πιὼν for ἐμπλήμενος, would certainly
give a smoother sense: but the reading
is not supported by any Aristophanic
MS. Possibly a line may have dropped
out of the text between 1127 and 1128.
It was a sort of thick woollen wrapper used indiscriminately for a dress (Pollux, vii. segm. 58—60), a coverlet to be spread over a banqueting couch (Id. vi. segm. 11), or a bed-covering (Id. x. segm. 123; oi παρὰ Μενανδρῷ καυνάκαι καὶ χειμώνος σισύραι). One side of it was rough and shaggy with locks of wool. Hence Hesychius defines καυνάκαι as being στρῶματα ἢ ἐπιβύδαια ἐτερομαλλη. And the grammarian Palamedes (cited by the Scholiast) says, καυνάκης ἐστὶ Περσικῶν ἱμάτιον, ἐχον ἐκ τοῦ ἐτέρου μέρους μαλλοῦς. Arrian (Anab. vi. p. 436, ed. Blanchard) describing the sepulchre of Cyrus at Pasargadas says that the coffin lay upon a bier with καυνάκας πορφυροῖς by way of ὑποστρῶματα. Menander too (apud Pollux, vi. segm. 11) speaks of καυνάκας πορφυροῖς. but of course it does not
Bdel. Try it at all events: since once for all
Into my hands you have placed yourself for good.

Phil. What would you have me do? Bdel. Put off that cloak
And wear this mantle in a cloak-like way.

Phil. Should we beget and bring up children then,
When here my son is bent on smothering me?

Bdel. Come, take and put it on, and don’t keep chattering.
Phil. Good heavens! and what’s this misery of a thing?

Bdel. Some call it Persian, others Caunacès.
Phil. There! and I thought it a Thymætian rug.

Bdel. No wonder: for you’ve never been to Sardis,
Else you’d have known it: now you don’t. Phil. Who? I?
No more I do by Zeus: it seemed to me
Most like an overwrap of Morychus.

Bdel. Nay, in Ecbatana they weave this stuff.
Phil. What! have they wool-guts in Ecbatana?

necessarily follow that they were always
of that colour. See the note on 1172
infra.

1138. ὸμαριδα.] Thymætadæ was
the name of an Attic deme situate on
the sea coast, a short distance from
Piræus. Nothing is known of any
special manufacture of σισύρια there.

1139. Σάρδεα.] For Sardis, the ancient
capital of Crœsus, had long been the
head-quarters of an important Persian
satrapy; and no doubt the fashionable
dresses of Persia would be everywhere
seen within its walls.

1142. Μορύχων σίγματι.] τῷ μαλλωτῷ
σ. γα, φ’ ἐκρήτω ός τρυφερός πλείον βάλπει
χρώμενος.—Scholiast. As to this well-
known voluptruous, see supra 506, Peace,
1068, and the notes there. I am quite
unable to find (with Bergk in Meincke’s
Fragm. Com. Grec. ii. 970) a “manifest
allusion” in this passage to a (real or
supposed) embassy of Morychus to
Ecbatana. It is the luxurious warmth
of the robe, and not its Persian origin,
which reminds the speaker of Morychus,
the most luxurious man in Athens.

1144. κρόκης χόλιξ.] χόλιξες are the
large intestines of cattle; τὰ παχέα ἐντερα
tων βων, Suidas; αἱ παχύταται κολίαι,
Hesychius. The rough shaggy excre-
cences, or tufts of wool, which jut out
on one side of the καυνάκης (see the note
on 1137) are to Philocleon’s eyes just
like these χόλιξες βων, and he inquires
whether in that old Median capital they
really use intestines of wool. τῶν εὐκλίων
tῶν κρόκων εἰκάζει χόλικε, as the Scholiast
observes.
ΣΦΗΚΕΣ.

ΒΔ. πόθεν, ὅγαθ'; ἀλλὰ τοῦτο τούτοι βαρβάροις υφαίνεται πολλαῖς δαπάναις. αὐτὴ γε τού ἑρώων τάλαντον καταπέπωκε ῥαδίως.

ΦΙ. οὖκοιν ἑρώωλην δήτ' ἐχρῆν αὐτῶν καλεῖν δικαιότερον ἢ καυνάκην; ἐφ' ὅγαθ', καὶ στήθι γ' ἀμπυσχόμενος. ΦΙ. οἴμοι δειλαιοί; ὑς θερμοῦν ἡ μιαρά τί μου κατήρυγγεν.

ΒΔ. οὐκ ἀναβαλεῖ; ΦΙ. μὰ Δί' οὐκ ἐξωγ' ἀλλ', ὅγαθ', εὔτερ γ' ἀνώγκη, κριβανόν μ' ἀμπυσχετε. ΦΙ. τιν' τί δή; ΒΔ. τίς μέντοι καὶ κρεάγραν.

ΒΔ. φέρ', ἀλλ' ἐγώ σε περιβαλό' σὺ δ' ὃς ὅθι. ΦΙ. παράθον γε μέντοι καὶ κρεάγραν. ΒΔ. τιν' τί δή;

ΒΔ. ἐγὼ νυν, ἀποδόν τάς καταράτους ἐμβάδας, τασδ' οὖν ἀνύσας ὑπόδυθι τάς Δακωνικάς. ΦΙ. ἐγώ γὰρ ἀν τλαίνῃ ὑποδύσισθαι ποτε ἔχθρων παρ' ἀνδρῶν δυσμενῆ καττύματα; ΦΙ. ἐνθες πόδ', ὅ τάν, κατόβαυν ἐρρωμένος εὑ τήν Δακωνικήν ἀνύσας. ΦΙ. ἀδικεὶς γε με ἐς τήν πολεμίαν ἀποβιβάζων τόν πόδα.

1148. ἑρώωλην.] If it consumes all that wool, observes Philocheon, it ought to be called not καυνάκης, but ἑρώωλη, wool-destroyer, as if from ἑρῶν and ἀλλιμ. ἑρώωλη of course really means a hurricane (Knights, 511), and has no etymological connexion with ἑρῶν.

1154. σὺ δ' ὃς ὅθι.] There, you be off. These words I take to be addressed to the τρίβων as the speaker contemptuously flings it aside.

1155. κρεάγραν.] The κρεάγρα was a flesh-hook which they struck into the pan, or kettle, or caldron, or pot, (1 Sam. ii. 14) to bring up the meat. The Scholiast on Knights, 772, describes it as shaped like a hand with the fingers slightly curved, and says it was called κρεάγρα ἀπό τοῦ τά κρέα ἐπὶ τοῖς λέβησιν ἀγρεύειν καὶ ἀναπτύσσει. In 1 Sam. ii. 14 the κρεάγρα seems to have been a three-pronged fork. Philocheon expecting to be dissolved in the great heat of his καυνάκης, hopes that there will be a κρεάγρα in readiness, to fish him out, like a piece of meat from a boiling caldron, before he is quite gone.

1156. διερρηκέναι.] τιν' συμπεσεῖν ἀπὸ τῆς ἀπτήσεως τὰ κρέα μου.—Scholiast. The καυνάκης is now fairly on, and the next question arises as to Philocheon's shoes.
Bdel.  Tut, man: they weave it in their foreign looms
At wondrous cost: this very article
Absorbed with ease a talent's weight of wool.

Phil.  Why, then, wool-gatherer were its proper name
Instead of Caunacès.  Bdel.  Come, take it, take it,
Stand still and put it on.  Phil.  O dear, O dear,
O what a sultry puff the brute breathed o'er me!

Bdel.  Quick, wrap it round you.  Phil.  No, I won't, that's flat.
You had better wrap me in a stove at once.

Bdel.  Come then, I'll throw it round you.  (To the cloak) You, begone.
Phil.  Do keep a flesh-hook near.  Bdel. A flesh-hook! why?
Phil.  To pull me out before I melt away.

Bdel.  Now off at once with those confounded shoes,
And on with these Laconians, instantly.

Phil.  What I, my boy!  I bring myself to wear
The hated foe's insufferable—cloutings!

Bdel.  Come, sir, insert your foot, and step out firmly
In this Laconian.  Phil.  'Tis too bad, it is,
To make a man set foot on hostile—leather.

1153. Λακωνικάς.] ἀνδρεία ὑποδήματα.—
Scholiast, Suidas.  They were red shoes of an elegant make, very fashionable at Athens.  Agathon is introduced wearing them, in Thesm. 142.  And in the Ecclesiazusæ the women, disguising themselves as men, appropriate amongst other things their husbands' Λακωνικάς, Eccl. 345, 508.  Critias (ap. Ath. xi. 66) says that they were the best of all shoes.  Hesychius sub voc. identifies them with the Amyclaides; and this is probably correct, though Pollux (vii. cap. 22) in enumerating the different ὑπο-
δημάτων ἐδη inserts the Laconians and
Amyclaides separately, Ἀμυκλαίδες, ἐλευ-
θεροῦσαν ὑπόθηµα, and farther on ἂδ θε 
Λακωνικαὶ, τὸ χρῶµα ἑρυθραὶ.

1160. ἐχθρῶν—δυσμενῆ.] Evil-minded
Her. 1006, ἐχθρὸν λέοντος δυσμενῆ
βλαστήµατα.  Aristophanes is doubtless
here, and probably also in lines 1163 and
1167 infra, adapting Euripidean phrasing.

1163. ἐς τὴν πολεµίαν.] ὁ μὲν εἶπε τὴν
Λακωνικὴν ἐμβίαια, ὁ δὲ ὑπενόγει λέγειν
αὐτὸν τὴν χώραν.—Scholiast.  Rather,
Philocleon speaks of the soleum Laconi-
cam, as if it were the soleum Laconicum.
ΣΦΗΚΕΣ.

ΒΔ. φέρε καὶ τὸν ἑτεροῦ.  ΦΙ. μηδαμῶς τοῦτον γ', ἕπει πάνω μισολάκων αὐτοῦ στιν εἰς τῶν δακτύλων.

ΒΔ. οὖκ ἔστι παρὰ ταῦτ᾽ ἄλλα.  ΦΙ. κακοδαίμων ἐγώ, ὡστὶς ἐπὶ γήρα χίμετλον οὐδὲν λήψομαι.

ΒΔ. ἀνυσόν ποθ' ὑποδυσάμενος εἶτα πλουσίως ὁδὸ προβὰς τρυφερὸν τί διασαλακώνισον.

ΦΙ. ιδοῦ. θεῶ τὸ σχῆμα, καὶ σκέψαι μ' ὑπερ μᾶλλα 'Εοικα τὴν βαίνον τῶν πλουσίων.

ΒΔ. ὁτῷ; δοθήνη σκόρδον ἰμφυσεμένῳ.

ΦΙ. καὶ μήν προθυμοῦμαι γε σαυλοπρωκτιὰν.

ΒΔ. ἄγε νῦν, ἐπιστήσει λόγους σεμνοὺς λέγειν ἀνδρῶν παρόντων πολυμαθῶν καὶ δεξιῶν;

ΦΙ. ἔγωγε. ΒΔ. τίνα δῆτ' ἀν λέγοις;  ΦΙ. πολλοὺς πάνω πρῶτον μὲν ὁς ή Δάμα ύλοδο' ἐπέρδετο, ἐπειτὰ δ' ὡς ὁ Καρδοσίων τὴν μητέρα.

ΒΔ. μῆ μοὶ γε μῦθους, ἄλλα τῶν ἀνθρωπίνων, οἶνος λέγομεν μᾶλλον τοὺς κατ' οἰκίαν.

ΦΙ. ἐγράβα τοίνυν τῶν γε πάνω κατ' οἰκίαι ἐκέινον, ὡς οὕτω ποτ' ἢν μῦ καὶ γαλή.

ΒΔ. ὁ σκαίε καταίδευτε, Θεογένης ἐφη

1166. οὖκ ἔστι κ.τ.λ.] The entire line occurs in Clouds, 698, and the first half of it in Peace, 110. Οn χίμετλον in the next line the Scholiast says, παρ' ὑπόνοιαν, ἀντὶ τοῦ εἰσεῖν ἀγαθῶν οὐδὲν λήψομαι. ὡστὶς τὰ τῶν γεράτων ὡς λήψομαι.

1169. ᾧδ.] Bdelycleon gives a specimen of the fashionable swagger. In διασαλακώνισον there is, as Bergler pointed out, a play on the word λόκων. Wear your Δακωνίκια so as (not λακωνίζειν but) σαλακωνίζειν, to show yourself off with a fashionable strut. διασαλακώνισον is rightly explained by the Scholiast ἀξίως καὶ μαλθακῶς σαυτῶν διακίνησον.

The term σαλάκων is frequently employed by Aristotle to convey the idea of vulgar ostentation.

1172. δοθή.] The old man puffing himself out under his Persian robe, which he wears τριβωνικῶς, is likened by his son to a boil with a garlic plaster on it. Probably there was something in the colour of the robe to give point to the jest.

1177. ἡ Δάμα.] See the note supra 1035, and on Peace, 758. The incident in the text may possibly, as Bergler suggests (referring to the Scholiast on Eccl. 77), be derived from the comedy of
Bdel. Now for the other. Phil. O no, pray not that, I've a toe there, a regular Lacon-hater.

Bdel. There is no way but this. Phil. O luckless I, Why I shan't have, to bless my age, one—chilblain.

Bdel. Quick, father, get them on: and then move forward Thus; in an opulent swaggering sort of way.

Phil. Look then! observe my attitudes: think which Of all your opulent friends I walk most like.

Bdel. Most like a pimple bandaged round with garlic.

Phil. Ay, ay, I warrant I've a mind for wriggling.

Bdel. Come, if you get with clever well-read men Could you tell tales, good gentlemanly tales?

Phil. Ay, that I could. Bdel. What sort of tales? Phil. Why, lots, As, first, how Lamia spluttered when they caught her, And, next, Cardopion, how he swung his mother.

Bdel. Pooh, pooh, no legends: give us something human, Some what we call domestic incident.

Phil. O, ay, I know a rare domestic tale, How once upon a time a cat and mouse—

Bdel. O fool and clown, Theogenes replied

Lamia by Crates: but if so, Crates no doubt himself derived it from the old nursery tale.

1178. ὅ Καρδοπίων.] λείπει ἐτυφει.——
Scholiast. Nothing is known of this anecdote: that it was of a legendary character is plain from Bdelyleon's retort.

1182. οὐτοὶ ποι' ἡμ.] This, as the Scholiast observes, was the recognized mode of commencing a tale, like our "Once upon a time," ὁδὸν, ἡμ οὐτοὶ γέρων καὶ γυναῖς. And he refers to Plato, Phaedrus 237 b, where Socrates, constrained by Phaedrus to invent a tale, begins, Ἡμ οὐτοὶ δὴ παῖς, μᾶλλον δὲ μειράκισκος, μᾶλι καλός. "Once upon a time there lived a very beautiful boy, or rather youth." So in Lysistrata, 784, the men proposing to tell a nursery legend commence, οὖτος ἡν μειράκισκος Μελανίων τίς. The Latins commenced their nursery tales with Olim. Thus in Horace, Satire ii. 6. 79, the old neighbour, full of his amiles fabellas, sic incipit, "Olim Rusticus urbanum murem mus paupere fertur Accepisse cavo."

1183. Θεογένης.] Theogenes or Theagenes, a man of known swinishness (ινηια, Peace 928), must be supposed to
be reproving the low-bred scavenger for saying or doing before good company things which Theogenes himself was noted for saying or doing under other circumstances, *O vulgar brute, what, before gentlemen!* The Scholiast says, *Theogénês oútòs éstàm ó 'Acharneús, ón kai épi tò mégalà ápópardeíno kowphdoúsin.*

1187. *Xun théoúrèsei.*] He is to talk of the special missions of *theória* in which he has borne a part, missions sent out with all possible splendour and magnificence to represent Athens at the great Pan-Hellenic games, and on other solemn occasions. Here the more immediate allusion is to the *theória* sent from time to time to Olympia. See infra 1382, 1387. These missions were composed of the wealthiest, noblest, and most respected citizens, who strained every nerve to make an appearance creditable both to themselves and to the state, in the presence of assembled Hellas. See the account of the *theória* conducted by Nicias to Delos (Plutarch, Nicias 3); and by Alcibiades to Olympia (Thuc. vi. 16). It is therefore merely by way of irony, or *παρά προσδοκίαν,* that for the other members of the *theória* Aristophanes suggests the names of Cleisthenes and Androcles: the former one of the poet’s most constant butts for his degraded effeminacy: the latter (according to the Scholiast) satirized by the comedians as a slave, a pauper, and a cutpurse. *Δείν αὐτῶν εἰπεῖν ἐπίσημα ὄνομα*, says another
Rating the scavenger, what! would you tell
Tales of a cat and mouse, in company!

Phil. What, then?  Bdel. Some stylish thing, as how you went
With Androcles and Cleisthenes, surveying.

Phil. Why, bless the boy, I never went surveying,
Save once to Paros, at two obols a day.

Bdel. Still you must tell how splendidly, for instance,
Ephudion fought the pancratistic fight
With young Ascondas: how the game old man
Though grey, had ample sides, strong hands, firm flanks,
An iron chest.  Phil. What humbug! could a man
Fight the pancratium with an iron chest!

Bdel. This is the way our clever fellows talk,
But try another tack: suppose you sat
Drinking with strangers, what’s the pluckiest feat,
Of all your young adventures, you could tell them?

Phil. My pluckiest feat?  O much my pluckiest, much,

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Scholiast, τούτους εἶπεν, ἵνα αὐτοὺς δια-βάλλῃ.
1180. ὃ ἄβαλω φέρων.] ἀντίτοιχος ἀντικρισίας.—Scholiast. Two obols a day formed the regular pay of an Athenian soldier, two obols for pay, and two for provisions (Boeckh, Public ΕΕ. ii. 22). And therefore, even if Philocleon is referring, as M. Boeckh supposes (Id. ii. 12), to an actual θεωρία, and not rather, as the Scholiast intimates, to an idle and barren military promenade, yet I imagine that he means to represent himself, not as one of the θεωροί themselves, but as one of the common soldiers who formed their escort. There is probably an allusion to some event with which we are now unacquainted. With this short dialogue Bergler compares the similar and very humorous passage in Lucian’s Timon, 50.

1191. Ἐφυβίων.] We shall hear of this wrestling and boxing match again, infra 1383. άντικα means for instance, as very frequently in Aristophanes.

1195. θώρακ’.] Bdelycleon speaks of the breast, but Philocleon understands him of the breastplate, the word θώρακι admitting of either signification. The Pancratist fought unarmed, without even wearing the cestus.

1197. παρ’ ἄνδρώι τείνω.] ἔδω γὰρ ἐπὶ τοὺς τέρνους κακὰσθα.—Scholiast. In the following line σειατοῦ is governed by ἔργον, “What deed of yours?”
ıt’ ἔργασιόνος τὰς χάρακας υφειλόμην.

ΒΔ. ἀπολεῖ με. τοῖς χάρακας; ἀλλ’ ὡς ἢ κύπρον 
ἐδιώκαθες ποτ’, ἢ λαγών, ἢ λαμπάδα 
ἐδραμες, ἀνευρόω ὀ τι νεανικότατον.

ΦΙ. εὐγέδα τοίνυν τὸ γε νεανικότατον’ 
ὅτε τὸν δρομέα Φάϊλλον, ὅν βουταίς ἐτι, 
εἶλον, διόκων λοιδορίας, ψῆφων δυνῖν.

ΒΔ. παῦ· ἀλλὰ δευρὶ κατακλυεῖς προσμάνθανε 
ἐκματικὸς εἶναι καὶ ξυνουσιαστικὸς.

ΦΙ. τῶς οὖν κατακλυνῇ; φράξ’ ἀνύσας. 
ΒΔ. εὐσχημόνως.

ΦΙ. ὡδὶ κελεύεις κατακλυκήναι; 
ΒΔ. μηδαμῶς.

ΦΙ. τῶς δαί; 
ΒΔ. τὰ γόνατ’ ἐκτείνε, καὶ γυμναστικὸς 
ἰσρὸν χύτλασον σεαυτὸν ἐν τοῖς στρώμασιν. 
ἐπειτ’ ἐπαινέσον τι τῶν χαλκομάτων 
ὁροφὴν θέασα, κρεκάδι’ αὐλῆς θαύμασον''

1201. ἘργασίωνΟς.] γεωργοῦ. θηλυκὸς 
δὲ ἐπὶ τῶν ἀμπέλων ἡ χάραξ, ἀρσενικὸς δὲ 
ἐπὶ τῶν πρῶς πυλορικίαν. χάραξ δὲ ἐστὶ τὸ 
λεπτὸν ἔφουν ό προσδειμομένοι τὴν ἀμπέλων, 
ίνα μή ὅπο τῶν ἀνέμων συντριβή.—Scholiast. Cf. infra 1291.

1203. λαμπάδα ἐδραμες.] ὥτι καὶ ἡγονι- 
ξοντο δρόμῳ λαμπάδας ἔχοντες ἐν τῷ 
Κεραμεκοφανερῷ.—Scholiast. See Frogs, 
1087—1098.

1205. νεανικότατον.] It is contrary to 
the entire tenor of the Play to suppose 
that Philocheon’s youth had been spent 
in litigation: but Aristophanes sacri- 
fices consistency in order that he may 
play on the double meanings of ἄδεως 
(to sue or pursue, see Clouds, 1296) and 
ἀρείν (to catch or obtain a verdict 
against). νεανικότατον again, which in 
Blelycecon’s question had signified high-
spirited, Philocheon takes in its literal 
sense of youthful: and he accordingly 
recounts his earliest success at law in a 
prosecution of Phayllus, the well-known 
runker (δρόμεα recalling ἐδραμες in 1204), 
for abusive language.

1206. Φάϊλλον.] Phayllus was a fa- 
mous runger and leaper. In the Achar- 
nians (210) the old charcoal-burner 
laments the loss of the activity which 
he displayed in youth, “Running with 
Phayllus with a hamper at my back” 
(Frere). This Phayllus was an Olympian 
victor (Scholiast at Ach. ubi supra), and 
must not be confounded with the illus- 
trious Crotoniate, who alone of the 
Italian colonists came to the aid of 
Hellas in her hour of danger from the 
Persians. The Crotoniate Phayllus was 
indeed τρὶς Πυθωνῖκης (Hdt. viii. 47), but 
"Ολυμπιάςων οὐκ ἔστων αὐτῷ νίκη (Paus. 
Phoc. ix. 1). See Valeknaer at Hdt. l. c.
THE WASPS.

Was when I stole away Ergasion’s vine-poles.

Bdel. Tcha! poles indeed! Tell how you slew the boar,
Or coursed the hare, or ran the torch-race, tell
Your gayest, youthfullest act. Phil. My youthfullest action?
’Twas that I had, when quite a hobbledehoy,
With fleet Phayllus: and I caught him too:
Won by two—votes. ’Twas for abuse, that action.

Bdel. No more of that: but lie down there, and learn
To be convivial and companionable.

Phil. Yes; how lie down? Bdel. In an elegant graceful way.

Phil. Like this, do you mean? Bdel. No not in the least like that.

Phil. How then? Bdel. Extend your knees, and let yourself
With practised ease subside along the cushions;
Then praise some piece of plate: inspect the ceiling;
Admire the woven hangings of the hall.

1211. ὁδεὶς] φαίνεται δὲ πρὸς τῷ στόρματι τὰ ἔναντα ἔχων κατεκλίθη.—Scholiast.
1214. ἐπείτ' ἐπαίνεσον.] In a fragment of Diphilus, to which Bergler refers, a parasite observes that when he goes out
to dinner, he does not spend his time in
gazing at the rooms or the ornaments,
but keeps his eye fixed upon the kitchen
chimney, to guess from the smoke which
issues thence whether he is about to
enjoy a good and substantial dinner.

"Ὅταν μὲ καλέσῃ πλοῦσιος δεῖπνον ποιῶν,
οὐ κατανω τὰ τρίγλυφ' οὔδε τὰς στέγας
οὔδε δοκιμάζω τούς Κορινθίους κάδονυ,
ἄτενές δὲ τηρῶ τού μαγιέων τῶν κατυν, κ.τ.λ.

(Athenæus, vi. cap. 29). But these are
the manners of a parasite: Philocleon
is learning the manners of a fashionable
guest. The present passage is cited by
Athenæus, v. cap. 6 (to which Florent
Christen refers), καὶ Ἀριστοφάνης ἐν Σφηξι,
he says, ποιεῖ τῶν ἀγρίων γέροντα καὶ
φιλοδικαστὴν καταρριμιζόμενον εἰς βιόν
ήμερον ὑπὸ τοῦ παιδός, "Ἰαύ' ἀλλὰ" κ.τ.λ.
(citing lines 1208, 9), διδάσας τε αὐτὸν ὅς
δει κατακλίνεσθαι φησίν; "Επείτ' ἐπαίνεσον"
k.τ.λ. (citing lines 1214, 5). And he
shows that the behaviour of Telemachus
and Peisistratus at the court of Menelaus
(Odyssey, iv. 43) was the behaviour of
finished gentlemen, in entire conformity
with the rules here laid down.

1215. κρεκάδια.] This word does not
occur elsewhere; and as it is not ex-
plained by the grammarians, we are left
unexplained.
ϋδωρ κατὰ χειρός: τὰς τραπέζας εἰσφέρειν·
δειπνοῦμεν· ἀπονεύμεθα· ἥδη σπένδομεν.

ΦΙ. πρὸς τὸν θεόν, ἐνύπνιον ἑστιώμεθα;

ΒΔ. αὐλητρίς ἐνεφύσησεν· οἱ δὲ συμπόται
εἰσὶν Θέωρος, Αἰσχύνης, Φαῦνος, Κλέων,
ἐξενὸς τις ἔτερος πρὸς κεφάλης Ἀκέστορος.
τοῦτοις ἔσσων τὰ σκόλει· ὅπως δέξου καλῶς.

ΦΙ. ἄληθες; ὥς οὐδεὶς Διακρίων δέξεται.

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to guess at its meaning. Three derivations have been suggested: (1) κρῖξ. The Scholiast says, κρῖξ, ὁ ὄρεον παραπλή-
σιον χειρίνης, and Dindorf supposes κρεκύ-
δια to mean "ornamenti genus quoddam
avi illi simile." (2) κρέκεων in the sense
of striking out a sharp sound. Bergler
translates it crepitaevula, Voss tintinna-
bula, others instrumenta musica, and the
like. (3) κρέκεων in the sense of weaving.
Cf. κρέκς χόλιξ supra 1144. Brunck
understands it "de auleis seu velis,
quibus aula tam ornata graia, quam
arenno vento, pulveri, aut si quid ailiu
necere poterat, obtendebatur." And this
is the simplest, most probable, and most
generally accepted interpretation.

1216. ὑδωρ κατὰ χειρός.] Bidelycnon
is going in pantomime through the cere-
omies of a dinner party. A very simi-
lar, but much lengthier, description is
quoted by Athenaeus (xv. 1) from the
Laconians of Plato Comicus. ὑδωρ κατὰ
χειρός was the ordinary Attic expres-
sion for the wash before meals, as ἀπονέφαισα
for the wash after meals. Aristophanes
the grammarian, says Athenaeus ix. 76,
is very severe upon those who are igno-
rant of this distinction, παρὰ γὰρ τῶν
παλαιῶν, τὸ μὲν πρὸ ἄριστου καὶ δεῖπνον
λέγεσθαι κατὰ χειρός, τὸ δὲ μετὰ ταῦτα ἀπο-
νέφαισαν. So too the Scholiast here.

1218. ἐνύπνιον.] Philocleon fears that
the banquet on which he has been re-
ckoning is to be a mere make-believe
feast, like that of the Barmecides in the
Arabian Nights. ἐνύπνιον, in a dream; cf.
Plato, Theaetetus, cap. 43, διηρ ἐπικοινο-
νώμεν. The tables are now removed, the
dεῖπνον is over, and the συμπόσιον begins.
Cf. supra 1065. At these drinking
parties, αὐλητρίδεσ were invariably pre-
sent; and they are constantly so de-
picted in ancient vase paintings. See
Becker's Charicles, Excursus on Sym-
posia. We shall have an example of this
custom farther on: infra 1368.

1219. οἱ συμπόται.] There are four
couches; Cleon and Theorus on one;
the unnamed guest and Acestor on a
second: whilst Æschines, Phanus, and
the two speakers occupy the others. Of
Cleon and his faithful Theorus, and of
Æschines 'the son of Sellus;' we have
already heard in the earlier scenes of the
Play. Phanus is mentioned, as Bergler
observes, in Knights, 1256; but here he
is a mere lay figure to whom no further
THE WASPS.

187

Ho! water for our hands! bring in the tables!
Dinner! the after-wash! now the libation.

PHIL. Good heavens! then is it in a dream we are feasting?

BDel. The flute girl has performed! our fellow-guests
Are Phanus, Æschines, Theorus, Cleon,
Another stranger at Acestor’s head.
Could you with these cap verses properly?

PHIL. Could I? Ay, truly; no Diacrian better.

allusion is made. The words ξένος τις ἑτέρος are perhaps intended to convey an
imputation upon Acestor as being himself of foreign extraction. Bergler refers
to Birds, 31, ὠφον νοσοῦμεν τὴν ἑναντίαν Ἁκά εἶναι ὡν ὅτι ἄστος εἰσβαίνεται,
where the Scholiast says, οὕτως ἐστιν Ἀκάτωρ, ἐκάλειτο ἐκ καὶ Ἁκά, διὰ τὸ
ξένος ἐστι. Ἁκά δὲ ἕθες Ὁμακικῶν.

1222. σκόλων.] We now come to a little scene which possesses considerable
interest as illustrating the principle on which scolia were sung at an Athenian
symposium; a subject on which much light has been thrown by Colonel Mure,
Greek Literature, Book iii. 2. 13. The singer who led off took in his hand a
lyre, a sprig of myrtle or of laurel, or other badge of minstrelsy, sang his
scolium, and then passed on the badge to any guest he might choose. The guest
so selected had to cap the first scolium, that is to say, he had to sing a second
scolium which he could link on to the first by some catchword, similarity of
thought, aptness of repartee, or the like. Then he handed on the badge to a third,
who in like manner was bound to produce a scolium which would fit on to the
second; and so on, so that ultimately the whole series of scolia was strung to-
gether on some principle of continuity. Hence σκόλων δέχεσθαι means to cap a
scolium, to carry it on by fitting it with an appropriate sequel. The nature of
the entertainment is well illustrated by
Colonel Mure from the various scolia
preserved by Athenæus, xv. 50. In such
a scene as the present, the connecting
links would for obvious reasons be less
complete: but even here they are not
altogether imperceptible. In the first
pair of scolia the exact adaptation to
Cleon of the repartee οὗτος ὡς σὺ κλέμπτης dispenses with
the necessity of any further link; but in the
second couple φίλων takes up the catch-
word φίλει, and in the third καίγω follows
upon καίγοι.

1223. Διακρίνω.] If this reading is
correct, the meaning must be that
Phileon was a noted scolium-singer
among the Diacrians or Highlanders,
the poorer of the three parties into which
Attica was divided in the days of Solon
and Peisistratus: the others being the
Pedicis or wealthy Lowlanders, and the
Parali or Coastmen. The Scholiast,
both here and on Lysist. 58, says that 

Pandion, in distributing Attica amongst 

his three sons, gave τὴν χώραν τὴν Διακριάν 

to Lyceus, the hero of the law-courts; see 

supra 389, 819. And Fritzsche (De 

Sortitione Iudicium, p. 35) considers that 

it is for this reason that Philocleon 

ranges himself amongst the Diacrians. 

1225. Ἀρμοδίον.] Sc. μέλος or σκλίνον. 

Aristophanes frequently alludes to this 

famous scolum, “the sword in myrtles 

drest;” see Acharnians, 980, 1093; Lysist. 

632, and the fragment of the Pelargi 
cited by the Scholiast on 1239 infra (ὁ 

μὲν ἦδην Ἀδρήτου λόγον πρὸς μυρήνην, ὥ δ' 

αὐτὸν ἡράγκαζεν Ἀρμοδίον μέλος). Four 

stanzas belonging to it are given by 

Athenæus in his great collection of scolia 

(xv. 50):

See Ilgen's Scolia, p. 47; Kidd's Dawes, 

p. 664; Fritzsche de Pelargis (Quest. 

Aristoph.), p. 50; Colonel Mure, ubi supra. 

It is observable that the line sung by 

Cleon, οὐδεὶς πώποτ' ἀνήρ ἐγείρ' Ἀθήνασ, 

which is undoubtedly a genuine quota-

tion from the scolum, is not found in 

the stanzas preserved by Athenæus; 

but it is plain that the scolum was not 

one consecutive poem, but a loose collec-
tion of stanzas, any one of which might 

be taken or omitted at pleasure; like
THE WASPS.

BDL. I'll put you to the proof. Suppose I'm Cleon.
   I'll start the catch Harmodius. You're to cap it.
   (Singing) "Truly Athens never knew"
PHIL. (Singing) "Such a rascally thief as you."
BDL. Will you do that? You'll perish in your noise.
   He'll swear he'll fell you, quell you, and expel you

Vivien's rhyme in the Idylls of the King,
which "lived dispersedly in many hands,
And every minstrel sang it differently."
Even the four stanzas given by Athenæus
are clearly not intended to be sung consecutively; they are in reality separate
scolia on the same subject, and are so
in Philo-cleon: and the Scholiast says, οὔδεν

tou to πρὸς τὸ ἐξῆς τοῦ σκολίου, διὰ εἰς τὸν
chestra λέγοντα κλέων αἰνίτεται.
1226. οἰδεῖς. Cleon, surrounded by
his friends and flatterers, leads off with
a scolium which he expects to be turned
into a graceful compliment to himself.
1228. βοώμενος.] The old dicast, in
lifting up his voice to give a specimen
of his musical powers, has produced a
series of harsh and discordant sounds,
which his son describes as "bellowing"
rather than singing, and which, however
suitable to a meeting of Dinocrates, would
hardly befit the fashionable company
in which Bdelyleon is proposing to
introduce him. Such, in my opinion, is
the true explanation of βοώμενος. But
many commentators, thinking the term
more applicable to the μναρὰ φωνή of
Cleon (see the note on 36 supra), have
had recourse to divers expedients to
make it apply to him. Some put a
colon after παραπολεμώσει, and connect βοώ-
μενος with the succeeding line; whilst
Fritzsch and Enger (at Thesm. 995)
suppose βοώμενος to be used in a passive
sense, and to mean "you will be roared
down." In my judgment neither of
these suggestions is admissible. And
the vehement invective of Cleon is suf-
prisingly indicated by the reiterated
menaces of the next two lines.
καὶ τῆς γῆς ἐξελᾶν. \[1230\]  
ΦΙ. ἔγὼ δὲ γε, ἐὰν ἀπειλῇ, νῦν Δῖ έτερον ἄποιμα.  
ἀνθρώπῳ, οὕτως ὁ μαίωμενος τὸ μέγα κράτος,  
ἀντρέψεις ἐπὶ τῶν πόλεων ἕξεται ῥοπᾶς.  

ΒΔ. τι δ', ὅταν Θέωρος πρὸς ποδῶν κατακείμενος  
ἀδίκητον λόγον, ὁταίρε, μαθῶν τοὺς ἀγαθοὺς φίλες,  
tουτῷ τί λέξεις σκόλιον;  
ΦΙ. φῶδης ἔγω, οὐκ ἐστών ἀλωπεκίζειν,  
οὐδ' ἀμφοτέροις ἐγκυμεσθαι φίλοιν.  

ΒΔ. μετὰ τούτου Αἰσχύνης ὁ Σέλλοος δέξεται,  
ἀνήρ σοφὸς καὶ μουσικός καίτ' ἀσεταί  
χρήματα καὶ βίαν  

1232. ἀνθρώπῳ.\[.\] The Scholiast says that these lines are borrowed from Alcaeus, where, however, the first word appears to have been not ἀνθρώπῳ, but the more complimentary ὁνερ. See also the Scholiast on Thesm. 162. The lines are Ἀεικο pentameters, which commence with two syllables of any quantity (ἀδίκηφον, ἢ τοι ἀποδεῖν ἢ ἀκόμη ἢ προχαῖον ἢ πυρρίχιον). Hephæston, cap. vii: here a spondee in each case), and proceed with four dactyls, the last syllable of each line being, as usual, ἀδίκηφον, sometimes long and sometimes short. The whole of the 29th Idyll of Theocritus (which, indeed, some critics ascribe to Alcaeus) is in this metre. As applied to Cleon, the lines, I suppose, must mean that Athens is already reeling from the blow which was dealt her at Delium, and that Cleon's ambition in aspiring to the great and important command of the expedi-
tion despatched to recover Amphipolis (see the note on 62 supra) might, as in fact it did, occasion her a still greater calamity.

1236. πρὸς ποδῶν.\[.\] Tanquam canis, says Richter: forgetting that Hellenic banqueters did not sit on chairs with their feet on the ground, but reclined on sofas with their feet put up. πρὸς ποδῶν merely means sitting next below on the conch, just as πρὸς κεφαλὶς in 1221 supra means sitting next above on the conch. The πόδες I take to be the feet of Cleon, not of Philocleon; ad pedes Cleonis, not ad pedes tuos, as the words are generally translated. Theorēs is sure to be close to Cleon (πλησίων αἰτής, see the note on 42 supra); and indeed the expression Κλέωνος λαβόμενος τῆς δεξιᾶς implies that they were reclining next each other.

1238. Ἀδρήτοις.\[.\] The metre is chor-
Out of this realm. Phil. Ay, truly, will he so?
And if he threaten, I've another strain.
"Mon, lustin' for power supreme, ye'll mak' 
The city capseeze; she's noo on the shak?"

Bdel. What if Theorus, lying at his feet,
Should grasp the hand of Cleon, and begin,
"From the story of Admetus learn, my friend, to love the good."
How will you take that on? Phil. I, very neatly,
"It is not good the fox to play,
"Nor to side with both in a false friend's way."

Bdel. Next comes that son of Sellus, Æschines,
Clever, accomplished fellow, and he'll sing
"O the money, O the might,

iambic -- | - o - | - o - | - o - | - o - | - l - , and this also is a very common metre for scolia. In Athenæus, xv. 50, it is employed in five other scolia besides the

"Αδμήτου λόγον ὑπαίρε μαθῶν τοὺς ἁγαθοὺς φίλει,
τὰν δειλῶν δ' ἀπέχου, γνώσι διὶ δειλῶν ὀλίγη χάρις.

Aristophanes, Wasps, 1238; Athenæus, xv. 50. The measure of it is neglected in the vulgar Athenæus, but is like that in Alcæus and Horace,

Nullam, Vare, sacra vite prius severis arborum (Carm. i. 18).
Μηδὲν ἄλλα φυτεύῃς πρὸτερον δείθρον ἄμπελω (Ath. x. 35)."

Bentley's Phalaris, xii. Eustathius on IIiad, ii. 711, says, ἀπὸ δὲ τοῦ 'Αδμῆτου σκόλιών τι ἐν 'Αθηναῖς ἦν ἀδόμενον, ὡς καὶ Παυσανίας φησιν ἐν τῷ οἰκείῳ Λεζικῷ, λέγων ὡς οἱ μὲν 'Αλκαίων φασίν αὐτό, οἱ δὲ Σαπφοῦς, οἱ δὲ Πραξιλῆς τῆς Σικυωνίας ἀρχή δὲ τοῦ μέλους αὕτη (he then cites the two lines as above). ἔσκε δὲ διὰ μὲν τῶν ἁγαθῶν τὴν γενναίαν καὶ φιλανδρὸν ὑπονομοστὸν Ἀλκηστίν, διὰ δὲ τῶν δειλῶν τῶν 'Αδμῆτου πατέρα δὲ ἄκησε θανεῖν ὑπὲρ τοῦ παιδός. Possibly, however, the compariso

son is between the conduct of Heracles and that of Pheres. The Scholiast here insists that the scolion belongs neither to Alcæus nor to Sappho, but to Praxilla, and he cites several other comic fragments in which it is mentioned.

1241. οὐκ ἐστιν.] οἶδεν τοῦτο πρὸς τὸ σκόλιον τὸ εἰρήμενον ὑπὸ Θεάρου, ἄλλ' ὡς κάλακα διαβάλλει αὐτῶν.—Scholiast. The words ἀνήρ σοφὸς καὶ μονοικὸς, three lines below, as applied to Æschines, are of course ironical.
Κλεισταγώρα τε κα-'
μοι μετὰ Θετσαλῶν

ΦΙ. πολλὰ δὴ διεκόμπασας σὺ καγώ.

ΒΔ. τοιτε μὲν ἐπεικοδὶ σὺ γ' ἑξεπτίστασαν
όπως δ' ἐπὶ δεῖπνοι εἰς Φιλοκτῆμοιν ἵμεν.
ταὶ ταῖ, τὸ δεῖπνοι, Χρυσῆ, συσκεύαζε νῦν,
νῦν καὶ μεθυσθὼμεν διὰ χρόνου. ΦΙ. μυθαμω.
κακὸν τὸ πίνειν ἀπὸ γάρ οὖν γίγνεται
καὶ θυροκόπισαι καὶ πατάξαι καὶ βαλεῖν,
κάπετι ἀποτίνευν ἁργύριον ἐκ κραυπάλης.

ΒΔ. οὖκ, ἐν ξυνή γ' ἄδράσαι καλῶς τε καγάθοις.
ἡ γάρ παρητήσαντο τοῦ πεπονθότα,
ἡ λόγον ἔλεξας αὐτὸς ἀστείον των.

1246. Κλεισταγώρα.] Κλεισταγώρας μέλος
λέγοντι τὸ εἰς αὐτὴν Κλεισταγώραν, ἦσιν
ἐγένετο ποιήτρια, Θετσαλῆς γυνή.—Σχο-
λιαστ. The Scholiast on Lysist. 1237
describes her as a ποιήτρια Δακωνική.
Nothing is known of the incident to
which the lines refer. The scolium is
again mentioned by Aristophanes in the
Lysistrata, εἰ μὲν γέ τις ἄδων Ταλαμώνος
Κλεισταγώρας ἤδειν δέον (1237), and ap-
parently in much the same manner by
Cratinus in the Chirones, Κλεισταγώρας ἄδειν
ὀταν’ Άδρήτου μέλος αἴλῆ. See the Schol-
liast on 1233 supra. The metre may
be indifferently described as consisting
either of a dactyl and a cretic, -ω- | -ω- |,
or else of a choriamb and an iamb,
-ω- | -ω- |.

1248. διεκόμπασας.] διεκόμπασας, which
is Tyrwhitt’s emendation for the un-
metrical διεκόμπασας of the MSS., is in
substance adopted by every recent editor.
It has the effect of bringing the line
into the commonest of all scolium-
metres, that of ὀσπερ Ἀρμόθιος κ’. Ἀρισ-
tογέιτον. And in truth Ἀeschines is
rarely mentioned except to be ridiculed
as a κομπαστής. See the note on 325
supra. The Scholiast explains the pas-
sage as follows, τούτο, φησιν, ἐπάξω πρὸ το
σκόλιον Αἰσχίνου, ἔπει ΚΟΜΠΑΣΤΗΣ ἦν.
And Suidas (ἐ. ν. σεσελλίσατ) says, ἅπα
Ἀισχίνου τοῦ Σίλλου, ὃς ἦν ΚΟΜΠΑΣΤΗΣ
καὶ ἀλαζῶν ἐν τῷ τῷ διαλέγεσθαι καὶ ἐν τῷ
προσποιεῖσθαι πλούτεω. Meineke’s further
alteration of δὴ διεκόμπασας into νὴ Δ’
ἐκόμπασας is also very happy and inge-
nious; but the διὰ in διεκόμπασας seems
intended to imply that they boasted “in
rivalry” “one against the other,” a very
usual meaning of διὰ in compounds (see
the note on 1481 infra); and, besides, δὴ
diékómpasas would have been far more
easily corrupted into the δὴ diékómpasas
of the MSS. than νὴ Δ’ ἐκόμπασας would
have been.
How Cleitagona and I,
With the men of Thessaly"—

**PHIL.** "How we boasted, you and I?"

**BDEL.** Well, that will do: you’re fairly up to that:
So come along: we’ll dine at Philoctemon’s.
Boy! Chrysus! Pack our dinner up; and now
For a rare drinking-bout at last. **PHIL.** No, no,
Drinking ain’t good: I know what comes of drinking,
Breaking of doors, assault, and battery,
And then, a headache and a fine to pay.

**BDEL.** Not if you drink with gentlemen, you know.
They’ll go to the injured man, and beg you off,
Or you yourself will tell some merry tale,

---

1250. Ὑφλοκτήμωνος.] Ὑφλοκτήμων ἀδειατος
οὕτος καὶ συνεχῶς δείπνα ἐποιεῖ.—Scho-
liaist.

1251. τὸ δείπνον συσκεύαζε.] εἰ γὰρ
ποὺ τις ἐκαλέσατ λεῖς ἀριστον ἤ εἰς δείπνον,
tὸ ἀριστον ἤ τὸ δείπνον ἐαυτοῦ ἐφερε. τὸ
ὄνομα δὲ τοῦ θεράπωντος Χρυσόσ.—Scho-
liaist. It seems that at these picnic dinners each guest brought a basket of
provisions, not as a contribution to the general stock, but for his own consump-
tion. And Socrates, we are told, per-
ceiving on one such occasion that some
guests had brought an insufficient supply,
and others overmuch, took the insufficient
supply, and divided it amongst the
whole party. By this device he shamed
the others into dividing their provisions
also, so that all the guests shared alike
(Xenophon, Mem. iii. 14).

1254. παράξενο καὶ βαλεῖν.] Doubtless
Philocleon’s judicial experience had
taught him that offences such as these
were the common result of a riotous
wine-party; and we shall see by-and-by
that his apprehensions in the present
case were amply justified by the event:
see infra 1422. Half a century before,
Epicharmus, in those irregular rollicking
verses, in which, as in so many other
points, he was closely imitated by Pla-
tus, had described in a similar manner,
but with greater minuteness of detail,
the evil effects which flow from drinking
(Atheneus, ii. 3):

A. Out of a sacrifice comes a feast;
Out of a feast come wine and drinking.  **B.** Drinking! that’s a jolly good thing.

A. Out of drinking revelry comes, and out of revelry rioting;
Out of rioting comes a lawsuit, out of a lawsuit condemnation;
Thence come fines and fetters, and thence come sores, and gangrene, and ulceration.
1259. Αἰσωπικῶν.] Accordingly Philo-
cleon does, in a later scene, make use of
two fables of Ἑσώπ, and two from Sybaris;
but instead of employing them, as his
son intends, for the purpose of making
matters pleasant, and bringing about
the Horatian conclusion, Solventur visu
tabula, tu missus abibus (Sat. ii. 1. 80),
he selects them with the express design
of adding insult to injury. As a rule,
the genuine Ἑσώπian fable seems to
have concerned itself with the lower
animals (the Scholiast here says, περὶ
tῶν τετραπόδων ἡσαν, which is too narrow
a definition); whilst the Sybaritic fable
dealt mostly with the every-day occur-
rences of human life; περὶ τῶν ἀνθρωπίνων,
says the Scholiast. See Müller’s Lit-
erature of Greece, chap. xi.
1261. ἀφείς.] ὁ παθῶν δηλονέται.—Schol-
liast. Walks off and leaves you free.
1265. πολλάκις.] The Actors again
retire from the stage, and the Chorus
come forward with a series of remarks,
which, although not in the ordinary form
of a Parabasis, yet apparently partake
of the Parabatic style and character; ὁ
πουτής ταῦτα λέγει ἀπὸ προσώπων τοῦ
Χοροῦ, says the Scholiast, παραβατικὰ δὲ
tὰ μελῶδρια. The opening strophe (so
to call it), wherein they muse on the
σκαυτῆς of Amyntias, consists of five
catalectic trochaic tetrameters, one
trochaic dimer, and four iambic lines.
δεξιός is "right-handed," "dexterous,"
clever;" σκαϊός, "left-handed," "awk-
ward," "gawke."
1267. ἀλλ’ Ἀμνίας.] σκαϊός μοι ἔδοξε.—
Scholiast. Amyntias was an effeminate
Athenian fop (Clouds, 692), noted for his
long hair, whence his name appears as
part of the compound κομψηματίνοιa supra
466, and whence also he is here described
(perhaps with an allusion to the real
deme Κροβίδαι) as οίκ τῶν Κροβίδου, one
of the Topknot tribe. κροβίδου was a
mode of wearing the hair, which was
strained back on either side of the head,
so as to form a pointed tuft at the top.
See the Scholiast on Thucydides, i. 6.
A jest from Sybaris, or one of Æsop's,
Learned at the feast. And so the matter turns
Into a joke, and off he goes contented.

Phil. O I'll learn plenty of those tales, if so
I can get off, whatever wrong I do.
Come, go we in: let nothing stop us now.

Chor. Often have I deemed myself exceeding bright, acute, and clever,
Dull, obtuse, and awkward never.
That is what Amynias is, of Curling-borough, Sellus' son;
Him who now upon an apple and pomegranate dines, I saw
At Leogoras's table
Eat as hard as he was able,
Goodness, what a hungry maw!
Pinched and keen as Antiphon.

It would seem that either by his expensive habits, or possibly by gambling
(supra 74), he had lost all his wealth, and while still retaining his foppish appearance, was reduced to actual penury. Formerly he had lived an epicure among epicures; now he must put up with such meagre and insufficient fare as an apple and pomegranate: formerly he was rich as Leogoras, now he is poor as Antiphon. Such is the state to which his σκευάσματα has brought him. The Scholiast observes that Amynias was really the son of Pronapus (supra 74), ὁ γὰρ Σέλλος οὐκ ἦν αὐτοῦ πατὴρ, ἀλλ' Αἰσχίνου ἦν οὖν καὶ τὸν Ἀμυνίαν καὶ τὸν Λιστίμην κομψοδήσας ὡς πένητας, τοῦτο εἶπεν. See the note on 325 supra. My translation hardly indicates with sufficient precision the true point of the satire.

1269. Λεωγόρου.] Leogoras, the father of the orator Andocides, was a well-known epicure. Κομψοδεῖται ὡς γαστρίμαργος ἤποι Πλάτωνος ἐν Περιπλαγεῖ, says Athenæus, ix. 37. The passage to which Athenæus refers is cited by the Scholiast on Clouds, 110 (the last line seems to be a parody upon some philosophic description of the Olympian divinities):

1270. 'Ἀντιφών.] Some needy and disorderly guest; see infra 1301. The name was by no means an uncommon one; and it is quite impossible to believe that Aristophanes is here alluding, as Florent Chretien suggests, to the illustrious Rhamnusian, the son of Sophilus, the orator and politician whose character is given in Thucydides, viii. 68.
άλλα πρεσβεύων γὰρ ἐς Φάρσαλον ὅχετ' εἶτ' ἐκεῖ μόνος μόνοις 
τοῖς Πενέσταισι ξυνὴν τοῖς 
Θεσσαλῶν, αὐτὸς πενέστης ὅν ἐλάττων οὐδενὸς. 1275 
ὁ μακάρι Αὐτόμενες, ὡς σε μακαρίζομεν, 
παίδας ἐφύτευσας ὅτι χειροτεχνικῶτας, 
πρὸτα μὲν ἅπασι φίλον ἄνδρα τε σοφῶτατον 
τὸν κιθαραυδότατον, ὡς χάρις ἐφέσπετο 
τὸν δ' ὑποκριτὴν ἔτερον, ἀργαλέων ὡς σοφῶν 
εἰτ' Ἀριφράδην, πολὺ τι θυμοσοφικῶτατον, 1280 
οὐτινά ποτ' ὤμοσε μαθῶντα παρὰ μηδενὸς, 
ἄλλ' ἀπὸ σοφῆς φύσεως αὐτόματον ἐκμαθεῖν 
γλωττοποιεῖν εἰς τὰ πορνεῖ εἰσιόνθ' ἐκάστοτε. 
eἰσὶ τινες οἴ μ' ἔλεγον ὡς καταδιηθλάγην,
Once he travelled to Pharsalus, our ambassador to be,
There a solitary guest, he
Stayed with only the Penestæ,
Coming from the tribe himself, the kindred tribe, of Penury.
Fortunate Automenes, we envy your felicity;
Every son of yours is of an infinite dexterity:
First the Harper, known to all, and loved of all excessively,
Grace and wit attend his steps, and elegant festivity:
Next the Actor, shrewd of wit beyond all credibility:
Last of all Aripfrades, that soul of ingenuity,
He who of his native wit, with rare originality,
Hit upon an undiscovered trick of bestiality:
All alone, the father tells us, striking out a novel line.
Some there are who said that I was reconciled in amity,

he is said to have been a pupil of Anaxagoras, who was satirized for having trained up such a man as 'Αριφράδης τὸν ἀδελφὸν Ἄριγνώτου τοῦ κυβαριδοῦ, Athenæus, v. 62. Both here and in the Knights, Aristophanes brings the degraded character of Aripfrades into deeper relief, by contrasting his accomplishments with those of his brothers. All three were σοφοὶ, quick-witted (σοφῶτατον, σοφῶν, θυμοσοφικῶτατον), but they in liberal and ingenious arts, he in arts of which it is a shame even to speak. The Scholiast says that the expression κιβαρακιάτατος (harper of harpers) was used in the Χρυσών γένος of Eupolis.

1279. ἀργαλέων ὡς σοφῶν. Νοικερές εἰπεὶν ὡς ἄτον ἂν σοφός.—Scholiast. Compare Birds, 428, ἄφατον ὡς ἄρνομος. Lys. 198, 1148, etc.

1280. θυμοσοφικῶτατον. Λέγονταυ ὡς ἄφι ιαυτῶν εὐφυεῖς εἰσω.—Scholiast. Compare Clouds, 877, θυμοσοφός ἐστιν φύει.

1281. ἔμοικε. τίς ἔμοικε, εἰ μὴ ἄρα τὸ πατὴρ; inquires the Scholiast; a question more easily asked than answered.

1284. εἰσι. The irregular Epiphrhema (if the verses relating to Automenes and his sons can properly be styled an Epiphrhema at all) consisted of nine lines, eight ρηνικες lines, and one trochaic tetrameter: the so-called Antepiphrhema consists of eight lines only, seven ρηνικες and one trochaic tetrameter. One ρηνικες line is therefore missing. Nor is this all. The Scholiast suggests, and the suggestion has met with general acceptance, that no fewer than eleven lines (comprising the entire Antistrophe and the first line of the Antepiphrhema) have fallen out of the text. And it
would seem that in the days of the old Greek grammarians, the MSS. marked a lacuna here. Bergk (in Meineke’s Frigm. Com. ii. 938) conjectures that the lost Antistrophe contained an attack upon Cleon, and so was introductory to, and softened the abruptness of, the Antepirrhema: but this would hardly be in accordance with the usual character of these systems.

1285. Κλέων.] The general nature of the incident to which these lines refer is plain enough. Some attack had been made by Cleon upon Aristophanes, who, finding that he did not receive from the people the support which he had expected, deemed it necessary to wriggle out of the scrape, in a somewhat undignified manner, by patching up a hollow truce with his powerful and dangerous opponent. Beyond this we are quite in the dark: we know nothing of the details of the transaction, nor even at what period or under what circumstances it occurred; and the Scholiasts admit themselves to be equally destitute of all information on the subject. One of Fritzche’s Aristophanic tracts, De injuriis Aristophani a Cleone illatis commentatio (Quaest. Aristoph. i. 301), is devoted to the task of proving that Aristophanes is here speaking of his old trouble with Cleon some four years previously, anterior to the date of the Acharnians. I do not see that he at all makes out his case; and it is, I believe, the almost universal opinion that the poet is referring to some fresh onslaught made upon him by Cleon after, and in consequence of, the performance of the Knights. And although this view is equally incapable of proof, it seems to me on the whole more likely to be correct.

1286. ἀπεδειρόμην.] I was being scourged, as ἐξεδείρα supra 450, and frequently elsewhere. But here, I imagine, both in this word and in ἐκνυσε, there is a special reference intended to the tanning trade of Cleon.

1287. κεκραγότα.] Bergk (in Meineke, Frigm. Com. ii. 937) considers that this participle must have been intended to apply to Cleon, qui vociferatione et clamore plurimum valebat; but it is more generally, and I think more reasonably, referred to Aristophanes himself. Indeed the pronoun με, though contrary to the metre, is actually inserted in the best MSS. οὐκός (οί ἐκτὸς), they that were without, the bystanders.
When upon me Cleon pressed, and made me smart with injury, 
Currying and tanning me: then as the stripes fell heavily 
Th' outsiders laughed to see the sport, and hear me squalling lustily, 
Caring not a whit for me, but only looking merrily, 
To know if squeezed and pressed I chanced to drop some small buffoonery. 
Seeing this, I played the ape a little bit undoubtedly. 
So then, after all, the Vine-pole proved unfaithful to the Vine.

**Xanth.** O lucky tortoises, to have such skins,

1290. ἵπτω τι. [An expression very commonly used in the sense of *somewhat*; as for example in Plato's *Phaedrus*, 242 ν, εἰθηθη καὶ ἵπτω τι ἅσεβη, *with a little dash (souçon) of impiety in it*, and *Gorgias*, 493 c. In a note on this line, Porson observes that the expression occurs elsewhere (*alibi*), and collects several passages (including those cited above) wherein it is found: Hippocrates, *Predicta*, vol. i. p. 166, Ed. Kuhn. τὰ καυματώδεα ρίγεα ἵπτω τι δῆθρα, "feverish chills are somewhat fatal;" Id. de morbis vulgaribus, vol. iii. 532, &c. It seems hardly credible that a recent German editor (Richter) should so totally have misunderstood the meaning both of Aristophanes and of Porson, as to state, apparently with approbation, and at all events without disapprobation, "Porsonus ad v. *verit* alibi: idem corrigit Ath. xv. 693 b." For *πιθηκιζειν*, to play the monkey, i.e. to wheedle, fawn upon, cajole, cf. *Thesm.* 1133; *Knights*, 887; and compare *διωπτεκιζειν* supra 1241. It is plain that the *πιθηκισμὸς* of Aristophanes consisted, not as Dindorf strangely supposes, in the diversion of his satire, the year after the performance of the *Knights*, from Cleon to Socrates, but in the wiles and trickeries with which, at the time of the dispute, he managed to disarm the resentment of his adversary.

1291. ἡ χάραξ. [A proverb used in reference to persons who find the support, whereon they trusted, giving way in the hour of need. But who is here the Vine-pole, and who the Vine? According to the common interpretation of the passage, Cleon is the Vine; he had relied upon the feigned submission of Aristophanes, which was but a broken reed. But to me it seems more probable that Aristophanes means to represent *himself* as the Vine, deceived by the faithless Vine-pole, that is, by the Athenian people. The popular sympathy, to which he had trusted for support against the machinations of Cleon, had played him false when the actual danger came. He is alluding not, as Dindorf seems to think, to the defeat of the Clouds, but to the careless indifference, or rather the undisguised amusement, with which the Athenians had beheld him in the toils of his powerful opponent.

1292. ἴδω χελώνα]. Xanthias enters hurriedly, to announce the strange proceedings of Philocleon at the feast. We shall find him making a precisely similar
καὶ τρισμακάρια τοῦ τί ταῖς πλευραῖς τέγους.

δος εὖ κατηρέφασθε καὶ νουβυστικῶς

κεράμω τὸ νότον ὡστε τὰς πληγὰς στέγειν.

ἐγὼ δέ ἀπόλωλα στιξόμενος βακτηρία.

ΧΟ. τί δ' ἐστιν, ὦ παῖ; παῖδα γὰρ, κἀν Ὑ γέρων,

καλεῖν δίκαιον ὡστε ἄν πληγᾶς λάβῃ.

ΞΑ. οὐ γὰρ ὦ γέρων ἀτηρότατον ἀρ' ἢν κακὸν

καὶ τῶν εὐνόμων πολὺ παρουσιωκότατος;

καίτοι παρῆν Ἰππυλλος, Ἀντιφῶν, Δύκων,

Λυσίστρατος, Θοῦρρας, εἰς περὶ Φρύνικον.

τοῦτων ἀπάντων ἢν ἰδρυστότατος μακρῷ.

εὐθὺς γὰρ ὡς ἐνέπληθο τοιχῶν κάραθιν,

ἐνίκατ', ἐσκίρτα, πεπόρδει, κατεγέλα,

ἐσπερ καχρῶν δύιδιον εὐῳχύμενον

κατυπτε δῇ με νεανίκως, παῖ παι καλῶν.

εἰπ' αὐτὸν ὡς εἶδ', ἥκασσεν Λυσίστρατος:

ἔοικα, ὦ πρεσβύτα, νεοπλούτῳ τρυγὶ

κλητηρὶ τ' εἰς ἀχυρόνας ἀποδεδρακότι.
Thrice lucky for the case upon your ribs:
How well and cunningly your backs are roofed
With tiling strong enough to keep out blows:
Whilst I, I'm cudgelled and tattooed to death.

Chor. How now, my boy? for though a man be old,
Still, if he's beaten, we may call him boy.

Xanth. Was not the old man the most outrageous nuisance,
Much the most drunk and riotous of all?
And yet we'd Lycon, Antiphon, Hippylus,
Lysistratus, Theophrastus, Phrynichus;
But he was far the noisiest of the lot.
Soon as he'd gorged his fill of the good cheer,
He skipped, he leapt, and laughed, and frisked, and whinnied,
Just like a donkey on a feed of corn:
And slapped me youthfully, calling Boy! Boy!
So then Lysistratus compared him thus:
Old man, says he, you're like new wine fermenting,
Or like a somnour, scampering to its bran.

crates, cap. 18), was at present chiefly notorious on account of his own poverty, and the unexampled profligacy of his wife Rhodia, who is accordingly, in the Lysistrata, singled out as the first victim to be sacrificed to the vengeance of the men: "we'll burn with fire the sex accurst, but Lycon's wife we'll burn the first," Lysist. 270, and the Scholiasts there and on Plato ubi supra. Meineke's objection (Fragm. Com. ii. 131) to the statement in the latter Scholiast (πένθος, ὃς Κρατίων Πυτιὼν, Ἀριστοφάνος Σφηκίων) is based on an insufficient consideration of the passage before us. We have already met with Lysistratus and his jests, supra 787. That he was as desti-
tute of means as of character is intimated in Acharnians, 855; Knights, 1266; and infra 1312. Phrynichus cannot be identified with any known personage of that name: and Hippylus and Theophrastus do not seem to be mentioned elsewhere. It was not to "scurvy companions" such as these that Bdelycleon has been proposing to introduce his father: his aim throughout has been τὸν φύσαντα σεμνότερον κατακοσμήσαι πράγματι, infra 1472; and this inconsistency furnishes an additional argument for the theory advanced in the note on 1341 infra.

1310. ἄχυρων.] Alluding to a well-known proverb, preserved by the Scholiast, ὅνος εἰς ἄχυρον ἀπειθεῖα, "the ass ran
away to its bran." For κλητήρ, see the notes on lines 189 and 1408. Both similes imply that Philocleon was (as we say) above himself, carried away by his excitement into all manner of excesses.

1311. πάρνοπτε] Philocleon’s countersimiles are aimed at the shabby and threadbare appearance of the hungry jester. In the first, three incongruous images appear to be blended together: (1) a locust (no inapt representative of a parasite), a pest common throughout Hellas, and which though smaller than the Eastern locust was almost equally destructive (Dodwell’s Tour, i. 215); (2) a fig-tree, shedding its leaves; and (3) the worn and tattered remnant of a scanty cloak. Sthenelus, the object of comparison in the second simile, was a tragic actor, who had recently been compelled by his poverty to sell the very σκευή τραγικήν by which he earned his livelihood.

1315. ὡς δὴ δεξιός.] The phraseology implies a sarcasm on the affectation of Theophrastus in seeking to pass himself off as “a superior person.” Nothing is known of him save from this passage; but it is evident that Aristophanes is giving his own opinion of the guests, through the lips of Philocleon. The Scholiast explains διεμύλλανεν to mean ἄπερηπτάσις τα χεῖλη δεστρεφεῖν ὡς χλενάζων καὶ μὴ ἡσθεις τῷ λελεγμένῳ.

1321. οὐδὲν εἰκότας.] οὐδὲν ἀμάζονας τῷ πράγματι.—Scholiast. Quite inappropriate to the matter in hand.
But he shrieked back, And you, you’re like a locust
That has just shed the lappets of its cloak,
Or Sthenelus, shorn of his goods and chattels.
At this all clapped, save Theophrast; but he
Made a wry face, being forsooth a wit.
And pray, the old man asked him, what makes YOU
Give yourself airs, and think yourself so grand,
You grinning flatterer of the well-to-do?
Thus he kept bantering every guest in turn,
Making rude jokes, and telling idle tales,
In clownish fashion, relevant to nothing.
At last, well drunk, homeward he turns once more,
Aiming a blow at every one he meets.
Ah! here he’s coming; stumbling, staggering on.
Methinks I’ll vanish ere I’m slapped again.

Phil. Up ahoy! out ahoy!

1326. ἀνεκχει, πάρεκχε.] Philocleon comes
in, tipsy and mischievous, with a torch
in his hand (τῆς ἱαδῆς, 1331, 1390), or, it
may be, a torch in each hand (μετὰ λαμ-
πάδων ἔρχεται, Scholiast; τάνδε τὰς δετὰς,
1361). He is followed by a small crowd,
composed wholly or partially of the
συντότα, whose party he has broken up,
and whose αὐληρίδα, Dardanis, he has
stolen away. As he enters, he utters
certain short ejaculations of dubious
import, which seem to have been the
customary cries at the torch races of the
Ceramicus: see the Scholiast on Eurip.
Troades, 308. In the Troades, ubi supra,
Euripides introduces Cassandra with a
torch in her hand, uttering similar
ejaculations. And the Scholiast here
reminds that everybody considered the
entrance of Philocleon in the Wasps to
be a parody on the entrance of Cassan-
dra in the Troades; but that in reality
the Troades was not exhibited until
seven years after the Wasps; that is,
in B.C. 415. And this is no doubt true:
see Clinton’s Fasti Hellenici on that
year, and Αelian’s Var. Hist. ii. 8, there
cited. Both poets seem to have adopted,
indisputably, the familiar cries of the
Ceramicus. ἀνεκχει, πάρεκχε may be ad-
dressed to the runner, in the sense of
“hold it up, hand it on;” erige, porrige:
or to the torch, in the sense of “shine
forth, lend light;” or to the crowd,
in which case πάρεκχε may mean “make
way,” as supra 949. Bergler refers also
to Birds, 1720; Eur. Cyclops, 203.
κλαίσεται τις τῶν ὃπισθεν ἐπακολουθοῦντων ἐμοί:
οἶνον, εἰ μὴ ἥρεσθε', ὕμιᾶς,
ὅ ποιηρόι, ταυτῷ τῷ
dαδι φρυκτοὺς σκευάσω.

ΣΥΜΠΟΣΗΣ. ἦ μὴν σὺ δώσεις αὐριον τούτων δίκην
ἡμῖν ἀπασι, κεὶ σφόδρ' εἰ νεανίας.
ἀθρόοι γὰρ ἡξομέν σε προσκαλοῦμενοι.

ΦΙ. ἢ ἵππα, καλοῦμενοι.
ἀρχαία γ' ὑμῶν ἄρα γ' ἵσιθ,
ὡς οὐδ' ἂκούων ἀνέχομαι
dικών; ηαῖβοι αἱβοι.
τάδε μ' ἀρέσκεν βάλλε κημοῦ.
οὐκ ἀπεισί; ποῦ 'στιν
ἡμιαστῆς; ἐκποδών.

ἀνάβασε δεῦρο χρυσομηλολόνθιον,

1331. φρυκτοὺς.] ὡς ἰχθιδία (small
fry) πεφρυγμένα, τῇ δαδι φρυκτοὺς σκευάσω
ἐπίθεσι.—Scholiast. “φρυκτὰ vel φρυκ-
toüs,” says Casaubon on Athenaeus, vi.
11, “omissis vocibus ἰχθιδία vel ἰχθὶς,
vocabant pisces minutos qui et ede-
bantur et vennum exponebantur fricti.”
σκευάσω is a word belonging to the
culinary art.

1332. ΣΥΜΠΟΣΗΣ.] These three lines
are commonly given to Bdelylecon, which
is absurd, for Bdelylecon manifestly
makes his first appearance at line 1360
infra; and litigation is the last thing
with which he would have threatened
his father. See infra 1392, 1418, and
passim. Beer therefore transfers the
speech to the Chorus, which is worse;
for the Chorus are animated with the
most friendly feelings towards Philo-
cleon, who had indeed done them no
wrong. Dobree truly says that the lines
must belong to one τῶν ἐπακολουθοῦντων.
But no one seems even to have observed
that the two great Aristophanic manu-
scripts (the Ravenna and the Venetian)
place a συμπότης amongst the dramatis
personae. And it is, in my judgment,
self-evident that these lines belong to
one of the injured συμπόται, speaking
for the whole party, ἦμῖν ἀπασι.

1336. ἀρχαία γ' ὑμῶν.] The old-
fashioned notions you have! Yours
are obsolete ideas! τάδε μ' ἀρέσκε,-
these are my joys (pointing to Dardanis).
βάλλε κημοῦ, or as the Scholiast para-
phrases it, βάλλε ἐς κύρακας τὰ δικαστικὰ
σκεύῃ.
Some of you that follow me
   Shall ere long be crying.
If they don't shog off, I swear
I'll frizzle 'em all with the torch I bear,
   I'll set the rogues a-frying.

GUEST. Zounds! we'll all make you pay for this to-morrow,
   You vile old rake, however young you are!
We'll come and cite and summon you all together.

PHIL. Yah! hah! summon and cite!
The obsolete notion! don't you know
   I'm sick of the names of your suits and claims.
Faugh! Faugh! Pheugh!
   Here's my delight!
Away with the verdict-box! Won't he go?
Where's the Heliast? out of my sight!

My little golden chafer, come up here,

1340. ἡλιαστής.] To the man who had threatened him with a lawsuit, he applies a term, which a short while ago he regarded as a title of honour and dignity, but which, in his altered mood, is expressive of nothing but contempt and disgust. The crowd now retire, and Philocleon (with the αἰλητρις) is left in possession of the field.

1341. The next five and thirty lines contain much that had been better omitted: and the English on the right-hand page is in many places necessarily a substitution for, rather than a translation of, the original text. These drunken scenes, and indeed the entire two hundred lines from 1250 to 1440, were, in my opinion, a mere afterthought on the part of the poet, introduced when the defeat of the Clouds had taught him that he could not with impunity discard the broad farce, the coarse buffoonery, of other comedians. The dancing scene at the close of the Play was manifestly intended (when it was written) to exhibit the first outburst of Philocleon after drinking "the long untasted wine." We have now two outbursts under precisely similar circumstances, and quite inconsistent with each other. I imagine that according to the original scheme of the Play, Philocleon re-entered the house soon after he had learned to dress and behave with propriety; that the Chorus in the little song ξηλὼ γε τῆς εἰνυχίας at once give vent to their hopes for the success of the experiment; that then for the first time Xanthias comes out to


describe the effect which the wine was producing on his old master; and that Philocleon forthwith follows with those imitations of Phrynichus for which we have been in some measure prepared by the observations of his fellow-dicasts, supra 269. It must, however, be admitted that this enlargement has given us some capital scenes between Philocleon and his victims, and some very interesting and racy specimens of the Sybaritic apologue.

1342. σχοινίον.] This is undoubtedly the σκῦτων καθεδέμενον described in Clouds 538, 539, and explained by the Scholiast on that passage. Aristophanes is there priding himself on having abandoned the φόρτος to which he here unhappily returns. See the preceding note.

1349. ἐγχανεί.] ἐπὶ τῶν καταγελώτων (cf. supra 1007). ἀμα δὲ καὶ κακομφάτως (with an allusion, which is continued in the next verse, to the word λεοβίαιν above).
—Scholiast. It is of crimes like these that Saint Paul speaks in the Epistle to the Romans, i. 26.

1351. ἐὰν γένη.] μιμεῖται τοῖς νεανίσκους λέγοντας, ἐὰν μου ὁ πατὴρ ἀποθάνῃ, δόσω σοι πάντα,—ἐδείκερον ἐκ τοῦ πορνοβοακείου.—Scholiast. Throughout the passage, Philocleon reverses the relationship between himself and his son, and
Hold by this rope, a rotten one perchance,
But strong enough for you. Mount up, my dear.
See now, how cleverly I filched you off,
A wanton hussy, flirting with the guests.
You owe me, child, some gratitude for that.
But you’re not one to pay your debts, I know.
O no! you’ll laugh and chaff and slip away,
That’s what you always do. But listen now,
Be a good girl, and don’t be disobliging,
And when my son is dead, I’ll ransom you,
And make you an honest woman. For indeed
I’m not yet master of my own affairs.
I am so young, and kept so very strict.
My son’s my guardian, such a cross-grained man,
A cummin-splitting, mustard-scraping fellow.
He’s so afraid that I should turn out badly,
For I’m in truth his only father now.

speaks as if he were the gay young spark,
and his son the crusty cross-grained
(δύσκολος) old Heliast.

1353. παλλακήν.] A recognized concubine. For the distinction between the
έταιρα, the παλλακή, and the γυνη, refer-
ence is usually made to Demosth. adv.
Necaram, 1386, τὰς μὲν γὰρ έταιρας ἡδονής
ἐνεκ’ ἔχομεν, τὰς δὲ παλλακᾶς τῆς καθ’ ἡμέ-
ραν θεραπείας τοῦ σώματος, τὰς δὲ γυναῖκας
τοῦ παιδοποιεώθητι γυνησίως καὶ τῶν ἐνδον
φύλακα πιστὴν ἔχειν. That the position
of the παλλακή was recognized and pro-
tected by the law is plain from Lysias
de Caede Erat. p. 94.

1356. δύσκολον.] Properly “troubled
with indigestion,” then “testy, irritable,
splenetic.” This was a special charac-

teristic of the Aristophanic dicast: see

1357. κυμνοπριστοκαρδαμόγλυφων.] The
separate limbs of this Aristophanic
compound, κυμνοπρίστης and καρδαμο-
γλύφως, were in common use. Bergler
refers to Alexis apud Athenaeum, viii. 68,
and Hesychius sub voc.: and Porson to
Theocr. x. 55. According to Aristotle,
Ethics iv. 1. 30, the κυμνοπρίστης is the
scraping paring niggard who professes
to act, not from motives of illiberality,
but on high moral principles.

1359. πατὴρ γὰρ οἶδεις.] ἀστείως.
εἰώθασι γὰρ οἱ παῖδες λέγειν, μόνος εἰμὶ τῷ
πατρί (I am my father’s only son).
ἀντὶ δὲ τοῦ εἰπεῖν νόος εἰπε πατὴρ, παῖς.
—Scholiast.
δι δὲ καυτὸς ἐπὶ σὲ καΐρ’ ἐοικε θεῖοι. 1360

ἀλλ’ ὡς τάξιστα στῆθι τάσει τὰς δετὰς
λαβοῦτ’, ὑ’ αὐτὸν ταθάσω νεανικὸς,
οἷς ποθ’ οὕτος ἔμε πρὸ τῶν μυστηρίων.

ΒΔ. ὁ οὕτος οὕτος, τυφεδανε καὶ χοιρόθλυψ.
ποθεῖν ἐράν τ’ ἐοικας ὥραίας σοφοῦ.
οὗ τοι κατά προίξει μὰ τὸν Ἀπόλλω τοῦτο δρῶν.

ΦΙ. ὡς ἴδεις φάγοις ἄν εἴδ οὐχος δίκην.

ΒΔ. οὐ δεινὰ τοθάξειν σε, τὴν αὐλητηρία
τῶν ἔμπτοτων κλέψαντα;  ΦΙ. ποιὰν αὐλητηρία
τὶ ταύτα ληρείς, ὀσπέρ ἀπὸ τύμβου πεσόν;

ΒΔ. νη τὸν Δ’ αὐτὴ τοῦ στὶ σοὶ γ’ ἦ Δαρδανίς.

ΦΙ. οὐκ, ἀλλ’ ἐν ἀγορᾷ τοῖς θεοῖς δᾶς κάεται.

ΒΔ. δᾶς ἥδε;  ΦΙ. δᾶς δῆτ’. οὐχ ὅρας ἐστυγμένην;

ΒΔ. τί δὲ τὸ μέλαιν τούτ’ ἐστὶν αὐτῆς τοῦ μέσου;

ΦΙ. ἡ πίττα δήπον καυμένης ἐξέρχεται.

ΒΔ. ὁ δ’ ὑπαίθεν οὐχὶ πρωκτὸς ἐστιν οὕτος;

ΦΙ. οὗσο μὲν οὖν τῆς δακός οὕτος ἐξέχει.

ΒΔ. τὶ λέγεις σύ; ποτὸς οὗσο; οὐκ ἐλ δεύρο σύ;

ΦΙ. ἄ ἄ, τι μέλλεις δράν;  ΒΔ. ἄγειν ταύτην λαβῶν
ἀφελόμενος σε καὶ νομίζας εἶναι σαπρῶν

1363, πρὸ τῶν μυστηρίων.] Before I
was initiated into the mysteries of high
life: with an allusion to the raillery
which accompanied the celebration of the
great religious mysteries, and which was
properly called τωθασμός. Aristotle, Poli-
tics vii. 15.

1364. τυφεδανε.] Hesychius explains
this word by τετυφωμένος, a dull-witted
person: Photius by τετυφωμένος and by
ἀσθενῆς οἶον κατνώς. Suidas, though he
gives both τυφεδανε and στυφεδανε, and
cites this passage under each head, offers
no explanation whatever.

1365. σοφοῦ.] Used παρὰ πρωθοκιάν,
as the Scholiast observes, for κόρης.
ὡραίας σοφοῦ is maturi funeris, as we say
a mature old age and the like: ὥραία
κόρη is ὥραία γάμου, matura viro. Com-
pare Horace, Odes iii. 15,

Maturo propior desine funeri
Inter ludere virgines.

Pierson (Mœris, p. 426) is clearly wrong in his interpretation of this passage.
But here he runs. Belike he's after us.
Quick, little lady, hold these links an instant;
And won't I quizz him boyishly and well,
As he did me before the initiation.

**Bdel.** You there! you there! you old lascivious dotard!
Enamoured, eh? ay of a fine ripe coffin.
Oh, by Apollo, you shall smart for this!

**Phil.** Dear, dear, how keen to taste a suit in pickle!

**Bdel.** No quizzing, sir, when you have filched away
The flute-girl from our party. **Phil.** Eh? what? flute-girl?
You're out of your mind, or out of your grave, or something.

**Bdel.** Why, bless the fool, here's Dardanis beside you!

**Phil.** What, this? why, this is a torch in the market-place!

**Bdel.** A torch, man? **Phil.** Clearly; pray observe the punctures.

**Bdel.** Then what's this black here, on the top of her head?

**Phil.** Oh, that's the rosin, oozing while it burns.

**Bdel.** Then this of course is not a woman's arm?

**Phil.** Of course not; that's a sprouting of the pine.

**Bdel.** Sprouting be hanged. (To Dard.) You come along with me.

**Phil.** Hi! hi! what are you at? **Bdel.** Marching her off
Out of your reach; a rotten, as I think,

"ὀφαία σοφοῦ," he says, "tempestiva capulo
παρ' ἐπόνοιαν πρὸ ὀφαία γάμου; nisi ipsam
vetulam σοφῶν fuisses dictam velis." Dardanis was neither *vetula* nor *tempestiva capulo.*

1367. ἐξ ἀξίου δικηρ. This, as Bergler remarks, would have been one of his own favourite dishes a short time ago: see supra 511. But all his former tastes and habits he is now imputing to his son.

1370. ἀπὸ τῷμβοῦ πεσών. Out of compliment to Bdelecleon, whom it is his humour to regard as a τῷμβογεροντα, he varies the old jest, τῇ δὴ λησίς ὀσπερ
ἀπὸ δονοῦ (ἀπὸ νοῦ) καταπεσῶν; Clouds, 1273. See the note there.

1373. ἐστιγμένη. The Scholiast says that torches were punctured and tattooed with figures of animals and the like: and possibly Dardanis may have been branded on the forehead, ἐστιγμένη (see on 1296 supra), as an ill-doing Phrygian slave. In the next line we cannot escape from the explanation of the Scholiast, περὶ τοῦ γυναικείου αἰδοῦ εἴρωτά.
κούδεν δύνασθαι δραν.  ΦΙ. ἀκουσόν νυν ἐμοῦ.
'Ολυμπίασιν ἥνικ' θεωροῦν ἐγώ,
'Εφουνίων ἐμαχέσατ' Ἀσκώνδῃ καλῶς,
ηδὴ γέρων ὄν' εἶτα τῇ πυγμῇ θεών
ὁ πρεσβύτερος κατέβαλε τῶν νεώτερον.
πρὸς ταῦτα τηροῦ μὴ λάβῃς ύπότία.

ΒΔ. νὴ τὸν Δι' ἐξέμαθες γε τὴν Ὀλυμπίαν.

ΑΡ. ἢθι μου παράστηθ', ἀντιβολῶ πρὸς τῶν θεών.
ὁδι γὰρ ἀνήρ ἔστιν ὦς μ' ἀπώλεσεν
τῇ δαδί παίων, κἀξέβαλεν ἐνευθεῖ
ἀρτοῦς δέκ' ὀβωλὸν κάπιθηκην τέτταρας.

ΒΔ. ὁρᾶς ἂ δέδρακας; πράγματ' αὖ δεῖ καὶ δίκας
ἔχειν διὰ τὸν σὸν νόμον.  ΦΙ. οὐδαμῶς γ', ἐπεὶ
λόγοι διαλλάξουσιν αὐτὰ δεξιοὶ.

ΒΔ. νηστ' οὖδ' ὀτι ταύτη διαλλαχθήσομαι.

1381. κούδεν δύνασθαι δραν.] Fired by this insult, Philocleon straightway calls to mind the anecdote taught him by Bdelycleon himself, supra 1192, as to what an old man can do; and he at once retorts upon his preceptor his own teaching.

1388. ἢθι μοι.] The persons whom Philocleon had attacked and maltreated on his way from the wine-party, supra 1323, have merely tarried until they could procure the necessary κλητήρες, and now come thronging in with their wrists and summonses. The first that enters is a baking-girl, accompanied by, and calling for assistance to, a pallid and corpse-like κλητήρ. The baking-girls of Athens had attained the same unenviable notoriety for their vituperative powers as, in England, is enjoyed by the fish-women of Billingsgate. In the Frogs (857) Dionysus says to Euripides and Ἀeschylus,

λοιδορεῖσθαι δ' οὖ πρέπει
ἀνδρας παιτᾶς ὦσπερ ἄρτοπάλιδας.

It is not right that mighty poets should Abuse each other, like two baking-girls.

The sompmour is none other than Chærephon, the well-known pupil of Socrates, on whose cadaverous complexion (ἡμιθνης, Clouds, 504) the wits of Athens were accustomed to expend all their shafts of ridicule.
And impotent old man. \textit{Phil.} Now look ye here:
Once, when surveying at the Olympian games,
I saw how splendidly Ephedion fought
With young Ascondas: saw the game old man
Up with his fist, and knock the youngster down.
So mind your eye, or you’ll be pummelled too.

\textit{Bdel.} Troth, you have learned Olympia to some purpose,
\textit{Baking Girl.} Oh, there he is! Oh, pray stand by me now!
There’s the old rascal who misused me so,
Banged with his torch, and toppled down from here
Bread worth ten obols, and four loaves to boot.

\textit{Bdel.} There now, you see; troubles and suits once more
Your wine will bring us. \textit{Phil.} Troubles? Not at all.
A merry tale or two sets these things right.
I’ll soon set matters right with this young woman.

1391. \textit{επιθήκην.}] If the reading of this line, and the common interpretation of 
\textit{επιθήκη}, are correct, the words must refer to some custom of the trade with which
we are now unacquainted. \textit{ἀρτοις δὲκ' ὀβολῶν} can mean nothing else than “ten
obols’ worth of bread;” like the two hundred pennyworth of bread, \textit{διακοσιῶν δηναρίων ἄρτου}, of the Gospels (St. Mark,
vi. 37; St. John, vi. 7). It cannot mean, as commonly translated, “decem panes
singulos unius assis.” Ten obols’ worth of loaves seems to have constituted a
complete packet, to be delivered at some single destination; but in addition to
these, the baking-girl was carrying four extra loaves, \textit{ἐξωθεὶν τοῦ φορτίου ὀντας}, as the Scholiast says. The word \textit{επιθήκη}
is taken to mean something thrown in, over and above the ordinary burden.

And such, I may observe, is exactly the sense in which it is employed by Plautus
(Trinumnum iv. 3. 18, probably from Philo-

1394. \textit{διαλλάξοντων.}] “Ita enim,” ob-

severs Bergler, “docebat eum filius supra
1258.” He is going to put in practice
the lessons which his son has taught him.
AP. οὐ τοι μὰ τὸ θεόν καταπροίξει Μυρτιάς
τῆς Ἀγκυλίωνος θυγατέρας καὶ Σωστράτης,
όντω διαφθείρας ἐμὸν τὰ φορτία.

ΦΙ. ἀκούσον, ὃ γίναν' λόγον σοι βούλομαι
λέξαι χαρίεντα.  AP. μὰ Δία μὴ μοί γ', ὃ μέλε. 1400

ΦΙ. Αἰσθῶν ἄπο δείπνου βαδίζονθ’ ἐσπέρας
θρασεία καὶ μεθύσῃ τις ὑλάκτει κύων.
κάπετ’ εἰκώνος εἰπεν, ὃ κύον κύον,
εἰ γὰρ Δί’ ἀντὶ τῆς κακῆς ἡλώτης ποθὲν
πυροὺς πρίαιο, σωφρονέν ἂν μοι δοκοῖς. 1405

AP. καὶ καταγελάς μου; προσκαλοῦμαι σ’ οὕτως εἰ,
πρὸς τοὺς ἀγορανόμους βλάβης τῶν φορτίων,

1396. καταπροίξει Μυρτιάς.] Shall not treat Myrtia thus with impunity; shall
not get off unscathed from Myrtia. So
in a similar scene, Clouds, 1239, o'vtoi μὰ
tόν Δία ἐμὸν καταπροιξει. In the next line
Myrtia endeavours to overwhelm her
opponent with the names of her father
and mother. Compare Knights, 1309.

Μὰ τὸ θεόν, by Demeter and Persephone,
is the regular female oath, and as such
is perpetually employed by Aristophanes.
In the Ecclesiazusæ, when the women
are practising to speak like men, one
orator betrays her sex by asking for
strong drink: the next is more success-
ful until she happens to say,

'Tis not proper by the Twain.

PRAXAGORA. How! by the Twain! Girl, have you lost your wits?


PRAXAGORA. You are a Man, and yet invoked the Twain.

WOMAN. I meant "by Apollo."

1402. κύων.] The same name is ap-
plied in the same "pretty indirect way"

MENÆCHMUS. Know you not, gentle lady, why the Greeks
Feigned Hecuba a bitch? WOMAN. I know not, I.

MENÆCHMUS. Because she did what you are doing now.
THE WASPS. 213

Baking Girl. No, by the Twain! you shan’t escape scot-free,
Doing such damage to the goods of Myrtia,
Sostrata’s daughter, and Anchylion’s, sir!

Phil. Listen, good woman: I am going to tell you
A pleasant tale. Baking Girl. Not me, by Zeus, sir, no!

Phil. At Æsop, as he walked one eve from supper,
There yapped an impudent and drunken bitch.
Then Æsop answered, O you bitch! you bitch!
If in the stead of that ungodly tongue
You’d buy some wheat, methinks you’d have more sense.

Baking Girl. Insult me too? I summon you before
The Market Court for damage done my goods.

She heaped abuse on every one she saw,
And therefore rightly was she called a bitch.

In the present passage the application of the tale, which had doubtless been enforced throughout by Philocleon’s tone and gesture, is finally clinched by the expression πυρὸς πρίαν, an expression which is appropriate not to the dog, but to a baking-girl who has lost her loaves. πυρὸς, says the Scholiast, ὀστε ἀρτοὺς πολλαὶ, ἐπὶ ἀρτόπωλος.

1406. καὶ καταγελᾶς.] That is, in addition to the damage you have caused me. Do you add insult to injury? — προσκαλοῦμαι κ.π.λ. Myrtia has got hold of the correct legal formula. ὁ γὰρ δίδωσι τὴν γραφήν προσέγραφεν ὅτι Κατηγορῶ τοῦτο καὶ προσκαλοῦμαι τούτον διὰ τοῦ δείνος εἰς τὸ βουλευτήριον.—Ulpian on Demosth. adv. Mid. 542. The phrase διὰ τοῦ δείνος refers to the κλητήρ, through whom the process was to be served; see note on 1408 infra. The words ὀστες εἰ are used because Myrtia did not know Philocleon’s name. The full form would be προσκαλοῦμαι τῶν Φιλοκλέων διὰ τοῦ Χαρεφώτος πρὸς τούς ἀγοράνομους βλάβης φορτίων. The βλάβης δική, action for damage done, was one of the regular forms of proceeding in the Athenian Courts.

1407. ἀγορανόμου.] Just as to English markets there is incident a court which possesses a summary jurisdiction to keep order, and punish petty offences committed in the market: so the ἀγοραί of Athens and Piraeus were under the jurisdiction of ἀγοράνμοι who exercised a similar authority. In the Acharnians, Dicæopolis having appointed sundry stout leather thongs to be his ἀγοράνμοι, and to keep order in his market (723), has speedily occasion to invoke their aid to expel the informer from its precincts (824), and threatens to employ them even upon Lamachus (968). Aleiphron (Ep. i. 9) says that a powerful
patron was necessary to protect the fishermen from the ἀγορανόμου who, for the sake of obtaining bribes, were perpetually molesting quiet tradesmen.

1408. κλητήρα.] Upon this officer devolved the duty of seeing that the defendant was duly served with the citation to appear in court and answer the plaintiff’s claim. The summons was served either by the κλητήρ himself or in his presence. 

κλητήρες οἱ ἄνδρες, δι’ ὅν εἰς τὰς δίκας προσκαλοῦνται οἱ δικαζόμενοι τῆς.—Harpocration, Suidas, Etymol. Magn., Lex. Rhet. (MS. apud Ruhnken’s Timæus). That they were sometimes merely witnesses of the service of the citation is stated in the same passages, in Suidas s. v. κλητεύει (eis δικαστήριον καλεί ἢμα μάρτυς τῆς παραγγελίας οὗ κλήτορας ὁψώμαζον), and elsewhere. In England this duty was at one time performed by certain special officers called Summoners or Sompnours. A Sompnour is one of the Pilgrims in Chaucer’s Canterbury Tales, and is unmercifully reviled by the Friar for his odious and unpopular office. The Friar volunteers to tell a tale about a Sompnour.

But if it like unto this compaginie,
I wol you of a Sompnour tell a game:
Parde, ye may wel knowen by the name,
That of a Sompnour may no good be said (6860-3).

Accordingly he tells a tale of a Sompnour who plundered the innocent by pretending to have citations against them, and then exacting bribes to arrange the matter.

Withouten mandement, a lewed man
He coude sompne up peine (sub paenâ) of Cristes curse,
And they were inly glad to fill his purse; . . . .
He was (if I shal yeven him his laud)
A theef, and eke a sompnour, and a baud (6928-30, 6935-6).

Riding out one day under a forest side, he meets the devil, who questions him as to his office.

A, art thou than a bailiff? Ye, quod he.
He dorste not for veray filth and shame
Say that he was a sompnour for the name (6974-6).

After some joint adventures the devil carries him off.
And for my somnour have this Chærephon.

Phil. Nay, nay, but listen if I speak not fair.
Simonides and Lasus once were rivals.
Then Lasus says, Pish, I don't care, says he.

Baking Girl. You will, sir, will you? Phil. And you, Chærephon,
Are you her somnour, you, like fear-blanced Ino

Body and soule, he with the devil went,
Wher as thise somnours han bir heritage (7222-3).

1409. λέγειν τιν] To say something to the purpose, something worth attention. Cf. supra 649. The baking-girl is led to expect some fair offer of amends.

1410. ἀντεδίδασκε.] Training, competing with, rival choruses. Lasus of Hermione was a contemporary and rival of the great Simonides of Ceos, who was famous for the number of victories obtained by his dithyrambic choruses: ἐξ ἐπὶ πεντήκοντα, Σιμώνιδη, ἔραο νίκας. See Bentley’s Phalaris, Dissert. xi. Of these two eminent dithyrambists an admirable account is given in Müller’s Literature of Greece, chapter xiv.

1411. δαλίγον μοι μέλει.] The speech of Lasus is emphasized in such a manner as to make it the reply of Philocleon himself to his female adversary, and to show his insolent contempt for her threats. It is adopted by Bdelycleon, infra 1446. And cf. Clouds, 1142; Frogs, 1136. No doubt the affected indifference of Lasus to the prize was owing to the consciousness that he had but slight chance of obtaining it, with the ever-victorious Simonides for his antagonist.

1413. θαψιν.] “Are you a woman’s somnour, you with a face as pallid as dye-weed Ino?” I have slightly departed from the M.S. reading (κληρείεως), and the ordinary punctuation of the passage. The comparison of Chærephon with θαψιν Ino is of a piece with the epithet πέλευν which Eupolis in the Πολεις bestowed on the same cadaverous student. Schol. on Plato’s Apology. And see Schol. on 1408 supra. The Thapsus or Thapsia (for though somewhat different qualities are ascribed to them, they are said to be really the same plant), which is largely described by Dioscorides, Theophrastus, and Pliny, is unknown in England, and is by modern botanists called Thapsia Garganica. It appears from the old grammarians that it was a plant used by dyers: and that it imparted a yellow cadaverous hue which was associated by the ancients with the pallor of sickness and death; an association heightened by the fortuitous similarity of the name to derivatives of θάψω. Thus Plutarch (Phocion, cap. 28) speaks of θάψινων χρώμα καὶ νεκρώδέως. And Theocritus (ii. 85—88, cited by the Scholiast) says,

αλλα με τις κατυρά νόσου εξαλάσασθε'
κείμαι δ’ εν κλιστήρι δέκ’ ἀματα, καὶ δέκα νίκτας
καὶ μευ χρῶς μὲν ὄμοιος έγίνετο πολλάκι θάψι.
ΣΦΗΚΕΣ.

'Ἰνοὶ κρεμαμένη πρὸς ποδῶν Εὐριπίδου;

ΒΔ. ὀδί τις ἔτερος, ὡς ἐοικεν, ἔρχεται
caloμενός σε' τὸν γε τοι κλητηρ' ἔχει.

ΚΑ. οὔμοι κακοδαίμων. προσκαλοῦμαι σ', ὡ γέρον,
ὐβρεος. ΒΔ. ὑβρεος; μη, μη καλέσης πρὸς τῶν θεῶν.
εγὼ ἡμ ἵπτερ αὐτοῦ δίκην δίδωμί σοι,
ὦν ἂν σὺ τάξης, καὶ χάριν προσέσομαι.

ΦΙ. εὐκὸν μὲν ὦν αὐτῷ διαλλαξθήσομαι
eκῶν ὦμολογῷ γὰρ πατάξῃ καὶ βαλεῖν,
ἀλλ' ἔλθῃ δευρί, πότερον ἑπτιρέπεις ἐμοί
ο τι χρή μ' ἀποτίσαιν' ἀργυρίον τοῦ πράγματος,
eἰναι φίλον τὸ λουπόν, ὥσι κυθοι φράσεις;

ΚΑ. σὺ λέγε. δικὼν γὰρ οὐ δέομ' οὐδὲ πραγμάτων.

ΦΙ. ἀνὴρ Συβαρίτης εξέπεσεν εξ ἄρματος,

By the Scholiast on Theocritus, Hesychius, Photius, and other grammarians, θάφων is explained by εὔθων, and the plant is described as in use for dyeing wool and hair. In Roman poetry the lutum, our dyer's weed (Reseda luteola) holds much the same position as the Thapsus held among the Greeks. Thus Horace (Epode x. 16) describes the colour of cheeks blanched by fear as pallor luteus, and Tibullus (i. 8. 52) says of the sickness of love,

non illi sotica causa est,
Sed nimius luto corpora tangit amor.

1414. 'Ἰνο��] The story of Ino, daughter of Cadmus and wife of Athamas, who to escape her domestic miseries threw herself, with her youngest child Melicertes, into the sea, formed one of the most moving tragedies of Euripides. See Acharnians, 434. And the line before us no doubt refers to some scene in that Play where Ino in her desolation and misery throws herself at the feet of Hippodam, as Conz says, sive hominis alicujus. The name of Euripides seems to be substituted (παρὰ προσδοκίαν) out of sheer mischief for the purpose of connecting the solemn philosopher-poet with a ridiculous travesty.

1417. Κατηγοροε.] The Scholiast says, παραγίνεται τις ἀνὴρ Εὐριπίδης ἀνωμασμένος, κατηγορῶν τοῦ Φιλοκλέων ὑβρεως. In all the early editions the name of Euripides is given here; and in one of the Parisian MSS. the words ἀνὴρ τις are prefixed to this, and Εὐριπίδης to the following line. The language, however, of the speaker is by no means that of the Aristophanic Euripides: in every other place throughout the scene the simple
Pendent before Euripides's feet?

BDEL. See, here's another coming, as I live,
To summon you: at least he has got his somnour.

COMPLAINANT. O dear! O dear! Old man, I summon you
For outrage. BDEL. Outrage? no, by the Gods, pray don't.
I'll make amends for everything he has done,
(Ask what you will) and thank you kindly too.

PHIL. Nay, I'll make friends myself without compulsion.
I quite admit the assault and battery.
So tell me which you'll do; leave it to me
To name the compensation I must pay
To make us friends, or will you fix the sum?

COMP. Name it yourself: I want no suits nor troubles.

PHIL. There was a man of Sybaris, do you know,

description κατήγορος is employed: and
Brunck is followed by all subsequent editors in replacing κατήγορος here also.
The name of Εὐριπίδης seems to have crept into the scholium, and thence into
the MSS. and editions, from some previous gloss on 1414.

1418. ἤβρεος; μή, μή.] For the ἤβρεος
γραφὴ was a very different matter from the βλάβης δίκη with which alone the
baking-girl had threatened him. It was,
so to say, a criminal indictment, and
not a mere civil action: and entailed a
severe and speedy punishment, pro-
portioned to the gravity of the offence.
The provisions of the general law on
ἄβρας are given by Demosthenes (contra
Mid. 47), and should be borne in mind
throughout the ensuing scene: εἶν τις
ἄβρισθα εἰς τινα, ἡ παιδα ἡ γυναῖκα ἡ ἁδρα,
tῶν ἑλευθέρων ἡ τῶν δούλων, γραφεύσω
πρὸς τοῖς θεσμοθέτας ὃ Βουλύμενος τῶν
'Αθηναίων, οἷς ἔξεστιν, οἱ δὲ θεσμοθέται
ἐλευθερῶσων εἰς τὴν ἡλιαίαν τριάκοντα' ἡμέρων
(within thirty days, see the note on 260
supra) ἀφ' ἒν ἡ γραφή,—ὅτου δ' ἀν
cataγγελοθῇ, ἡ ἡλιαία τιμᾶτο περὶ αὐτοῦ
παραχρῆμα, ὅτου ἦν δοκῇ ἄξιος εἶναι παθεῖν
ἡ ἀποτίσαι.—εἰν δ' ἁμαρτόν τιμῆθη τῆς
ἄβρεως' διδάσκω, εἰν ἐλείθερον ἄβρισθη,
μέχρι ἄν ἐκτίσῃ. In certain aggravated
cases, different in kind from Philocleon's
but still coming under the νόμος ἄβρεως
(Δεσχῆνες contra Tim. 17), the penalty
was death; and death on the very day
of conviction.

1422. πατάξαι καὶ βαλέων.] And thus
Philocleon's prediction (supra 1254) is
completely verified by the event.

1427. Συβαρίτης.] Άσωp's fables had
produced anything but a sedative effect
upon the ruffled baking-girl. With his
second victim, therefore, Philocleon re-
sorts to his son's alternative prescrip-
tion (supra 1259), and tries the effect of a Sybarite apologue.

1431. ἐρροι τις.] The three Latin versions of this well-known proverb,—Cicero's iambic, Quam quisque nórit artem in hác se exercet (Tusc. Disp. i. 18),—Horace's hexameter, Quam scit uterque, libens cenobo exercet artem (Epist. i. 14. 44)—and the pentameter of Propertius, Quá vóte quisque in ea contentat arte dies (i. 1. 46, which, however, is hardly to be considered a version of the proverb), have already been quoted by various commentators. And Dindorf refers to Athenaeus, viii. 44.

1432. Πιττάλου.] To the battered Sybarite the proverb conveyed a reproof for his rashness in practising an art in which he was unskilled. To the battered Athenian it conveys a hint for his future conduct. "Do not indulge in litigation, which is not your business and of which you know nothing; but go to Pittalus (the great Athenian doctor of the day, Ach. 1032, 1222), and get your hurts treated." Such is, I suppose, the application of the anecdote: if indeed it has any application at all, and is not rather one of those tales described supra 1321, as οἴδεν εἰκότας τῷ πράγματι. Or it may mean that as the Sybarite got no relief, but merely a piece of sage
Thrown from his carriage, and he cracked his skull,
Quite badly too. Fact was, he could not drive.
There was a friend of his stood by, and said,
*Let each man exercise the art he knows.*
So you, run off to Doctor Pittalus.

**Bdel.** Ay, this is like the rest of your behaviour.

**Comp.** (To Bdel.) You, sir, yourself, remember what he says.

**Phil.** Stop, listen. Once in Sybaris a girl
Fractured a jug. **Comp.** I call you, friend, to witness.

**Phil.** Just so the jug: *it* called a friend to witness.
Then said the girl of Sybaris, *By' r Lady,*
*If you would leave off calling friends to witness,*
*And buy a rivet, you would show more brains.*

**Comp.** Jeer, till the Magistrate call on my case.

**Bdel.** No, by Demeter, but you shan't stop here,
I'll take and carry you— **Phil.** What now! **Bdel.** What now?
Carry you in: or soon there won't be somnpnours
Enough for all your summoning complainants.

counsel, so shall it be with the complainant.

1434. *σὲ—αὐτός.]* This appeal is plainly addressed to Bdelycleon, whose observation in the preceding line had shown that he was alive to his father's misdoings.

1437. *ἐξων τιν.]* "Having a κλητήρ ready." This is the strictly accurate phraseology; *κλητήρ* ἐξωνα Χαιρεφώνα supra 1408; τὸν γὲ τοι κλητήρ' ἐξει supra 1416. There is consequently no ground whatever for Reiske's strange suggestion to substitute ἐξων (nipervat) for ἐξων.

1438. *καί τὰν κόραν.] τὴν Περσεφώνην, τοῖς δὲ περὶ Σικελίων τὸ κατὰ Κόρης ὀμνύειν ἐνεφιλοχώρει, ἐντείθεν γὰρ ὅ "Αδης αὐτὴν ἀρπάσαι μυθεύεται ὅς οἱ τὰ τοιαύτα γραμμήρησε δεινοί, διὰ τὸν γινώμενον ἐπὶ χρόνων τινὰ τῶν σπερμιτῶν κατὰ γῆς ὀμνύσμων. διρίζει δὲ ἐπίτηδεσ.—Scholiast.

1440. *ἐπίθεσμον.] The art of riveting broken earthenware was well known to the ancients. Even in our Romano-British city of Uriconium (Wroxeter), a piece of Samian ware has been found, repaired with metal rivets. See Dr. Andrew Wynter's "Subtle Brains and Lissom Fingers," pp. 14, 15.

1442. *Δήμητρ.* [This oath appears to be employed with reference to that by Persephone, four lines above.]
ΦΙ. Ἀἴσωπον οἱ Δελφοὶ ποτὲ ΒΔ. ὅλγον μοι μέλει.

ΦΙ. φιάλην ἐπηγιάντο κλέψαι τοῦ θεοῦ

ὁ δ' ἐλεξεν αὐτῶις, ὡς ὁ κανθαρός ποτε

ΒΔ. οὐμ' ὡς ἀπολῶ σ' αὐτοῖς τούτι κανθάροις.

ΧΩ. ζηλῶ γε τῆς εὐτυχίας

τὸν πρέσβυν, οἶ μετέστη

ζηρῶν τρόπων καὶ βιοτῆι:

ἔτερα δὲ νῦν ἀντιμαθῶν

ὑθη, μετὰ τί πεσεῖται

ἐπὶ τὸ τρυφερὸν καὶ μαλακόν.

τάχα δ' ἂν ἱσως οὐκ ἐθέλοι.

τὸ γὰρ ἀποστήμαι καλεστὸν

φύσεως, ἢν ἔχει τις αἰεί.

καῖτοι πολλοὶ ταῦτ' ἐπαθον'

1446. Αἴσωπον.] It is said that the Delphians, enraged at the sarcasms of Aesop, concealed a sacred cup amongst his baggage as he was leaving Delphi. They then pursued and overtook him; and the cup being found in his possession, he was condemned to death on the charge of theft and sacrilege. It was as he was being led out to execution, that he told them the fable of the Eagle and the Beetle; seeking to warn his enemies that though he might be mean as the beetle, and they exalted as the eagle, yet his blood might ascend to heaven and cry for vengeance upon his murderers. And it is for the like purpose, viz. as a protest by the weak against the strong, that Philocleon would fain employ it here, as he is borne out, powerless, in the arms of his son. The fable is preserved by the Scholiast on Peace, 129. The eagle had carried off the young beetles: thereupon the old beetle got into the eagle’s eyry and pushed out her eggs. The eagle flew to complain to Zeus, who bade her build her nest in his own bosom. But when the eagle had laid her eggs there, the beetle flew buzzing about the ears of Zeus; and he springing up to brush it away, dropped and broke the eggs. The moral, says the Scholiast, is that there is no rest for the wicked, no, not even in the bosom of Zeus. See the note on Peace, 129, from which the foregoing is an extract. A third reference to the fable occurs in Lysistrata, 695.

1449. οὗμ' ὡς ἀπολῶ.] This is merely an expression of the speaker’s impatience and disgust: like Lucian’s imprecation in his Pseudologistes, 24, κακὸν κακῶς σε ὁ λάγος Ἑρμῆς ἐπιτρίψειν αὐτῶις λάγοις, or that of Trygeus in the Peace (1289), κάκιστ' ἀπόλου, παιδάριον, αὐτὰς μάχαι.
Phil. The Delphians once charged Æsop— Bdel. I don’t care.

Phil. With having filched a vessel of their God. But Æsop up and told them that a beetle—

Bdel. Zounds! but I’ll finish you, beetles and all.

Chor. I envy much his fortune
As he changes from his dry
Ungenial life and manners,
Another path to try.
Now all to soft indulgence
His eager soul will take,
And yet perchance it will not,
For, ah! ’tis hard to break
From all your life-long habits;
Yet some the change have made,

1450. ἠλῶ.] Here, as I think, we return, after an interruption of about 200 lines, to the original scheme of the Play. Every sentence of this little chorus belongs to a period, when the issue of Bdelycleon’s experiment was yet uncertain, and before the dry and law-loving Heliast had developed into the turbulent and reckless contemner of law. How, for instance, is the expression, τὰχά δ’ ἤν ἔσως οὐκ ἐθελον, compatible with the fact that Philocleon had already shown himself ready, and eager, to go all lengths in his new career of pleasure and dissipation? How could such a phrase as σεμνοτέροις πράγμασι be applied without absurdity to the scenes which had recently been witnessed? How could the Chorus say that Bdelycleon had got the better in every argument, when Philocleon had just set him and his arguments at defiance, and he had found it impossible to control his father otherwise than by an exercise of physical force?

1454. μετασεῖται.] Will sway round to, will change and go over to. The τι is intercalated to complete the metre. The choral ode is divided into a strophe, and antistrophe, of twelve lines each; and the metre is for the most part a mixture of iambic and choriambic: the choriamb having occasionally one of its long syllables resolved into two short ones; so as to make either ἰὸν ἠδε νῦν, 1453; φιλοποτρίαν, 1465), or ἰὸν (ἡβὴ μετὰ τι πεσείται, 1454. παῖς ὁ φιλοκλέων, 1466). διαλύονται γὰρ αἰ μακρὰ συλλαβὰ, says the Scholiast, εἰς δύο βραχίας. εὑρητα γὰρ καὶ χορίμαβοι πεντασύλλαβοι. The last line of each system consists of an Ionic a minore and an iambic dipody.
222

ΣΦΗΚΕΣ.

ξυνόντες ἐπικόμαις ἐτέρων
μετεβάλλοντο τοὺς τρόποις.
πολλοῦ δ' ἐπαίνου παρ' ἐμοῖ
καὶ τοῖς εὖ φρονοῦσιν
τυχών ἅπεισιν διὰ τὴν
ἐπιστοπατρίαν καὶ σοφίαν
ὁ παῖς ὁ Φιλοκλέωνος.
οὔθεν γὰρ οὕτως ἄγανῷ
ξυνεγενόμην, οὔθε τρόπος
ἐπεμάνην, οὔθε ἐξεχύθην,
τί γὰρ ἐκεῖνος ἀντιλέγων
οὐ κρείττων ἢν, βουλόμενος
τὸν φύσαιτα σεμνοτέροις
κατακασμῆσαι πράγμασιν

ΕΔ. νὴ τὸν Διόνυσον, ἀπορᾷ γ' ἡμῖν πράγματα
dai'mon τις εἰσκεκύκληκεν εἰς τὴν oikia.
ὁ γὰρ γέρων ὡς ἐπειδ' διὰ πολλοῦ χρόνου

1460

1462. παρ' ἐμοῖ.] Compare the expression 1049 supra, οὔθεν χεῖρον παρὰ
toίαν σοφοῖς νενόμητα.
1465. φιλοσοφατρίαν.] The Scholiast
says, διὰ τὸ ὑπὲρ τῆς πατρίδος ἡγωνίσθαι ἡ
tοῦ πατρός. The latter is clearly the
correct interpretation in this passage.
1469. ἐπεμάνην.] The old dicasts who
like Philocleon were formerly mad after
law (οἷς ἐπεμάνητο supra 744) are now
mad after Bdelycleon and the new mode
of life which he has unveiled to their
gaze. ἐξεχύθην means "ravished, trans-
ported, with love," "melted with love or
pleasure." Other compounds of χέω are
frequently so used: as, for example, δια-
χειρομένης τῆς ψυχῆς, soluto in letitiarum
animo, Helioudorus, Ethicopics iv.9. ἐλαφ
καὶ διακεχυμένη τῷ βλέμματι, Ιδ. viii. 13.
διαχυθήναι καὶ θυμηδίᾳ πλησθήναι, Theo-
1474. νὴ τὸν Διόνυσον.] Xanthias
again enters to announce the strange
proceedings of Philocleon at the feast.
No one would gather from the present
passage that this was his second entrance
on the selfsame errand: nor is there
anything in the drunken outburst which
immediately follows, to intimate that
there had been a previous exhibition of
a similar character. See the notes on
1292 and 1341 supra. And indeed the
purpose for which Philocleon has just
been carried within was that he might
be kept in peace and sobriety: and
not that he might be beguiled by an-
With other minds consort ing,  
By other counsels swayed. 
WITH us and all good people  
Great praise Philocleon's son 
For filial love and genius  
In this affair has won. 
Such sweet and gracious manners  
I never saw before, 
Nor ever with such fondness  
My doting heart gushed o'er. 
Where proved he not the victor  
In all this wordy strife, 
Seeking to raise his father  
To higher paths of life?

XANTH. O Dionysus! here's a pretty mess  
Into our house some power has whirligigged. 
Soon as the old man heard the pipe, and drank

other αὐληρίς, or return to the wine, of which he had already taken more than enough. εἰσεκεκλητεν, in the following line, is a term derived from the machinery of the Theatre.

1476. διὰ πολλοῦ χρόνου.] After a long interval; after long abstinence. These words, though in absolute harmony with what I take to have been the original scheme of the Play, are so strikingly inconsistent with the scene which now immediately precedes them, that they have been with one consent mistranslated ut diu multumque potavit. But there is really no doubt as to the true meaning of such phrases as διὰ χρόνου, διὰ μακροῦ χρόνου, διὰ πολλοῦ χρόνου, and the like. For the Aristophanic usage see Peace, 570, 710; Lysistrata, 904; Plutus, 1045, &c. And cf. supra 1252. So διὰ πολλοῦ in Lucian's Nigrinus, 2, δόξαν οὖν μοι διὰ πολλοῦ προσεψεῖν Νεκρῶν, cum igitur statuissem Nigrinum, ut quem longo temporis intervallo non videram, compellare. So διὰ χρόνου in Plato's Republic, i. 328 b, καὶ μάλα πρεσβύτης μοι ἐδόξεν εἶναι' διὰ χρόνου γὰρ καὶ ἑωράκειν αὐτὸν. Charmides, ad init. ἤκου μὲν τὴν προτεραία ἐσπέρας ἐκ Ποιήσεων ἀπὸ τοῦ στρατηγῆδον, αἰὼν δὲ ΔΙΑ ΧΡΟΝΟΥ ἀφιγμένος, ἀσμένως ἔπει τὰς συνθῆκες διατρῆσαι. So in a precisely similar passage Xen. Mem. ii. 8. 1. So Lysias de Cade Eratosth. p. 92, ἀσεμένῃ μὲ ἑωρακία ἢκοντα ΔΙΑ ΧΡΟΝΟΥ. So Theodoret, v. 7, describing the meeting
of Theodosius the Great with Meletius, the saintly and loveable Bishop of Antioch, compares it to the meeting of a son with a father after a long separation, οἷον τις παῖς φιλοσάτωρ ΔΙΑ ΧΡΟΝΟΥ ΜΑΚΡΟΥ τις πατρικής ἀπολαύσας, περιστάσιστό τε καὶ κατεφίλει καὶ ὀφθαλμοῖς καὶ χειλὶ καὶ στέρνα. So St. Chrysostom noticing that the long cessation of prophecy inspired the Jews with greater wonder at the appearance of the Baptist says (Hom. in Matth. x. 145 c), συνετέλει δὲ εἰς ἐκπλήξιν καὶ τὸ ΔΙΑ ΠΟΛΛΟΥ ΤΟΥ ΧΡΟΝΟΥ προφήτην φανήναι καὶ γὰρ ἐπέλθειν αὐτοῖς τὸ χάρισμα, καὶ ΔΙΑ ΜΑΚΡΟΥ πρὸς αὐτοὺς ἐπανήλθε τοῦ χρόνου.

1478. τῆς νυκτὸς.] The scene therefore occupies an entire day: we began before daybreak, we end with night.

1479. Θέσπις.] "The ancient Poets," says Athenæus (i. 39), "Thespis, Pratinas, Carcinus, and Phrynichus, were called ὀρχηστικοὶ, dancers; because they not only used much dancing in the Choruses of their Plays, but they were common dancing-masters, teaching anybody that had a mind to learn." And to the same purpose Aristotle (Poet. iv.) says that "the first Poetry of the stage was ὀρχηστικωτέρα, more set upon dances than that of the following ages." I am citing from Bentley (Phalaris, Dissertation xi.), by whom first this whole passage was properly arranged, emended, and explained. See the extract at the end of these notes. The extravagances into which Philocleon is now carried by the wine are in entire conformity with his previous character: the performances of Thespis and Phrynichus, the earliest composers of Tragedy, had naturally been the delight of his boyhood: and even throughout the austere duties of his dicastic life, he had cherished a pleasant remembrance of their orchestral melodies. See supra 269. On the other hand, the gross scenes through which we have passed are as much out of keeping with Philocleon’s antecedents, as they are, I am persuaded, with the
The long untasted wine, he grew so merry
He won’t stop dancing all the whole night through
Those strange old dances such as Thespis taught;
And your new bards he’ll prove old fools, he says,
Dancing against them in the lists directly.

PHIL. Who sits, who waits at the entrance gates?

XANTH. More and more is this evil advancing!

PHIL. Be the bolts undone, we have just begun;
This, this is the first evolution of dancing.

XANTH. First evolution of madness, I think.

PHIL. With the strong contortion the ribs twist round,
And the nostril snorts, and the joints resound,

scheme of the Play as originally conceived in the mind of its author.

1480. κρόνος.] ἀρχαῖος, μορφός, λήρος, ἀνασβήτων.—Scholiast. The term κρόνος, which involves the idea of being obsolete and out of date, is amusingly applied to the modern, as contrasted with the ancient, dancers.

1481. διορχησάμενος.] The διά signifies in competition with. ἀλλὰ γε τοῦ διαίσομαι ἐστε κ’ ἀπείπης (cantu tecum certabo).
—Theocr. v. 22. Cf. infræ 1490; Knights, 1403; Peace, 1131, &c.

1482. ΦΙΛ.] Xanthias has barely concluded, when a voice is heard within, clamouring for more space and freedom: the doors are thrown open, and in another instant the old dicast bounds upon the stage in the style and attitude of a tragedy-dancer, challenging the world to a trial of skill. As he skips and spins about, he calls the attention of the audience to the prodigious exertions required for the old-fashioned dances, as compared with those of modern days. His language, adapting itself to the performance, is borrowed from the tragic stage: ὅρχησάμενος ὁ γέρων παρατραγικεύεται, says the Scholiast. The present line is addressed to the θυρωφός, who always sat at the αἵλιος θύρα of a wealthy house.

1483. τοντὶ καὶ δὴ χωρεῖ τὸ κακὸν.] The entire line occurs in Clouds, 906; Frogs, 1018. And with κλῃβρα χαλάσθω τίδε Bergler has already compared Eurip. Iph. Taur. 1304; Helen, 1196; Hipp. 808.

1485. σχῆματος—λυγίσαντος.] Bentley was the first to arrange this passage rightly. See the extract below. “The old fellow,” he observes, “begins to dance, and as he dances, he says, Make room there, for I’m beginning a dance that’s enough to strain a man’s side with the violent motion,” Theodoret (Hist. Eccl. ii. 27) uses the expression τινά τόν ἐπὶ τῆς θυριάς λυγίζομενον to describe a theatrical dancer.
σφόνδυλος ἀχέι· Ἑα. πιθ' ἑλλέβαρον.

Π. πτήσει Φρύνικος ὡς τις ἀλέκτωρ,
Ε. τάχα βαλλήσεις.

Π. σκέλος οὐράνιον γ'# ἐκλακτίζων.
πρωκτὸς χάσκει. Ἑα. κατὰ σαυτόν ὅρα.

Π. νῦν γὰρ ἐν ἀρθροις τοῖς ἴμετέρωι
στρέφεται χαλαρά κοτυληθῶν.

ΒΔ. οὐκ εὖ μὰ Δε' οὐ δῆτ', ἀλλὰ μανικὰ πράγματα.

Π. φέρε νῦν ἀνείπω κῶνταργωνιάτας καλά,
εἰ τις τραγῳδός φησίν ἀρχείσθαι καλῶς,
ἐμοὶ διορχησόμενος ἐνθάδε εἰσὶν τώ.

φησίν τις; ἡ οὖν ἔνεις; ΒΔ. εἰς γ'# ἐκενοσεί μόνος.

Π. τίς ὁ κακοδαιμων ἐστίν; ΒΔ. νῦν Καρκίνου

1489. πιθ' ἑλλέβαρον.] This is equivalent to saying, “The man’s mad;” hellebore being the specific for cases of madness. So Plautus, Pseudolus iv. 7. 89, “helleborum hisse hominibus est opus.” And compare Horace, Satires ii. 3. 82.

1490. πτήσει Φρύνικος.] I retain the manuscript reading πτήσει in preference to Bentley’s celebrated emendation πλήσσει, because any one who has seen a cock about to strike, must have observed the manner in which it crouches and sidles down immediately before it delivers its blow. I imagine the old man to stoop, using the well-known proverb πτήσει Φρύνικος, but giving it a new turn by adding ὡς τις ἀλέκτωρ ἐκλακτίζων. The servant, who sees what this stooping posture indicates, cries out Τάχα βαλλήσεις, and sure enough the fling immediately follows. See however the extract at the end of these notes. That the Phrynicus here mentioned is in truth, as Bentley says, the ancient tragedian, the scholar of Thespis, is in my judgment conclusively established by the fact that these Phrynichean dances are τάρχαε ἐκεῖν’ οἷς Θεσπις ἦγονίζετο. And cf. supra 220. It is surprising that Sluiter (Lect. Andoc, vi. 120) and Meineke (Hist. Crit. 149, and Vind. Aristoph.) should fall into the long-exploded error of supposing that Aristophanes is here referring to some unknown contemporary actor, whose existence is inferred from certain obscure passages in Andoc. de Myst. 47, and the Scholiast on Clouds, 1091, and Birds, 750. And the reason which they give is as surprising as the error itself. “Phrynicium,” says Meineke, “non esse nobilem tragicum ab Aristophane summis laudibus ornatum temporum rationes evincunt: is quo anno Vespas comissum sunt, dudum ad plures abierat.” Surely nothing can be clearer.
And the tendons crack. XANTH. O, hellebore drink!

PHIL. Cocklike, Phrynichus crouches and cowers;
XANTH. You'll strike by and by.

PHIL. Then he kicks his leg to the wondering sky,
XANTH. O look to yourself, look out, look out.
PHIL. For now in these sinewy joints of ours
The cup-like socket is twirled about.

BDEL. 'Twon't do, by Zeus: 'twon't do: 'tis downright madness.

PHIL. Come on, I challenge all the world to dance.
Now what tragedian thinks he dances well,
Let him come in and dance a match with me.
Well, is there one, or none? BDEL. Here's only one.

PHIL. Who's he, poor devil? BDEL. 'Tis the midmost son

than that Aristophanes is speaking of a Phrynichus qui dudum ad plures abierat, one τῶν ἀρχαιῶν, not τῶν νῦν. The entire scene turns on the fact that Philocleon is giving a specimen, not of modern dancing, but of the old-fashioned performances of the early stage as contrasted with modern dancing.

1495. στρέφοιτα κοτυληθέων.] In strictness perhaps the word στρέφοιτα should be applied, not to the socket, but to the thigh-bone which turns within it: as in Aristotle’s definition of κοτυληθέων (cited by Richter), τὸ ἐν ῥ στρέφοιτα ὁ μηρός (Hist. Animal. I. x. 3). The next two words, οἷς εὖ, are by Dobree annexed to Philocleon’s speech, οἷς εὖ; ΒΔ. μὰ Δὲ οὐ διὸ ἀλλὰ μακρὰ τρίγματα. Good, eh?

BDEL. No, no, by Zeus, 'tis downright madness. And this is both an ingenious and a probable suggestion.

1497. ἀνέσιω.] See the note on Peace, 551. ἀνέσιω and καλῶ are in the subjunctive mood. The challenge itself is conveyed in the two following lines.

1501. Κάρκινου.] Philocleon holds the lists against all comers, as the champion of the older tragic dances, the dances of Phrynichus and Thespis. Three representatives of the modern school of tragic dancing now enter, one by one, to accept his challenge, and contend against him in a trial of skill. They are the three deformed and stunted sons of Carcinus, the constant butt of Aristophanes for their preposterous dances, and their grotesque and ungainly gestures. The remainder of the Play is occupied by the contest, and enlivened by a running fire of jokes upon the name of Carcinus (Crabbe). So far as we can judge from the doubtful and conflicting statements contained in the Aristophanie Scholia, it would seem that Carcinus had four sons, though Aristophanes only speaks of three. These three were dancers in
the choruses of their father’s tragedies, one of them, Xenocles (Thesm. 169, 410; Frogs, 86), being also himself a tragic poet. Another son was named Xenotimus, but the names of the third and fourth sons (if there was a fourth) are uncertain. In the Scholia on Clouds, 1261, the sons of Carcinus are called Xenocles, Xenotimus, and Demotimus: on Peace, 778, Xenocles, Xenotimus, and Xenarchus: on Frogs, 86, Xenocles, Xenotimus, and Xenoclitus: whilst another Scholiast there adds a fourth name, Datis. The name of Datis is also given to a tragic poet, son of Carcinus, by the Scholiast on Peace, 289. Here too the Scholiast recognizes four sons, saying, τέσσαρες μὲν δὴ εὗραυ, ἄλλα ὁ τρεῖς χαρευταί. Ξενοκλῆς δὲ ποιητής. τῶν τριῶν οὐν μέσος. Meineke in his Hist. Crit., Epimетra i. De poetis comicorum numero eximendis, discusses these statements, but arrives at no satisfactory conclusion. The diminutive and ungraceful figures of the trio are ridiculed in Peace, 789, where Aristophanes calls them

δρυγας οἰκογενεῖς, γυλιαίχενας, ὀρχηστάς, νανοφυεῖς, οὐφράδων ἀποκυσίματα, μηχανοδίφας.

The epithet γυλιαίχενας may perhaps excuse my translation of ὀρχήσων, infra 1513, by “wrynecks.” See also Peace, 864, and the note there. Xenocles was described by Plato Comicus (Schol. on Peace, 790) as

Ξειοκλῆς δὲ δωδεκαμῆχανος
ὁ Καρκίνου παῖς τοῦ βαλαττίου.

1502. καταποθήσεται.] From καταπίνω. The first “Crabbe” that enters is (apparently) Xenotimus. Philocleon threatens to treat him as an edible crab.

1503. ἐμμέλεια.] The competition is to be between the two styles of tragic dance, the Old and the New: and Philocleon scornfully declares that the ἐμμέλεια or τραγική ὀρχήσεις with which he will vanquish this puny rival is the ἐμμέλεια κονδυλοῦ: so deficient is Xenotimus in the first rudiments of the art. ἐμμέλεια, τραγική ὀρχήσεις.—Scholiast. κυρίως ἢ μετά μέλους ὀρχήσεις τραγική.—
Of poet Carcinus, the Crabbe.  PHIL. I'll eat him.
'Sdeath! I'll destroy him with a knuckle-dance.
He's a born fool at rhythm.  BDEL. Nay, but look here!
Here comes a brother crab, another son
Of Carcinus.  PHIL. 'Faith, I've got crab enough.

BDEL. Nothing but crabs! 'fore Zeus, nothing but crabs!
Here creeps a third of Carcinus's brood.

PHIL. Heyday! what's this? a vinaigrette, or spider?

BDEL. This is the Pinnoteer, of all the tribe

Scholiast on Frogs, 896. Athenæus, i.
37, citing several old Treatises on
Dancing, says that the Tragic dance
was called ἐμμέλεια, the Comic κόρδαξ,
and the Satyrion σικίννας. So Lucian de
Saltatone, cap. 26, and the Scholiast on
Clouds, 540. Again in xiv. 30 Athenæus
says, ὁ μὲν κόρδαξ παρ' "Ελλησι φορτίκάς,
ἡ δ' ἐμμέλεια σπουδαία. Plato too (Laws,
vii. pp. 814, 6) pronounces the Pyrrhic
dance and the ἐμμέλεια to be σπουδαια,
as opposed to ὁρχήματα φαίλα; the
dance of War and the dance of Tragedy
being considered to express the har-
monious and rhythmical feelings of a
well-ordered mind. It was with this
stately measure that Hipproclydes com-
menced his performances in the great
assemblage of suitors at Sicyon, Hdt. vi.
129: but it certainly was not with this
dance (as Schweighauser and the other
Commentators there suppose) that he
scandalized Cleisthenes, and "danced
away his marriage." The corrupt pas-
sage of Hesychius (sub voc.) gives no
countenance to their view: and Hero-
dotus draws a clear distinction between
the ἐμμέλεια with which Hipproclydes
began, and the extravagant σχήματα
which after an interval of rest he pro-
ceeded to execute.

1509. ἐγις.] εἰςος ἄγγελον ὡξηροῦ.—
Scholiast. ἐγις is everywhere used for
a vinegar cruet; see Frogs, 1440, 1453;
Plutus, 812; and there is no ground for
the suggestion of Schneider and Conz
that Aristophanes must here be applying
the name to some insect. Brunck refers
to Birds, 1203, πλοίον ἡ κνη; and rightly
observes, "Sic res dissimillimas jungere
solent, quum mira et insolitâ oblatâ
specie, quo eam nomine appellare de-
beant, hesitānt."

1510. ὁ πιννότηρος.] This is the tiny
crustacean (Pinnotheres reteorum) about
the size of a pea, and thence in modern
times called the pea-crab, which en-
sconces itself within the shell of some
living pinna, mussel, cockle, or oyster,
but more especially the pinna. See
Bell's British Crustaceans, pp. 121—
129; Wood's Natural History, iii. pp. 424
and 588. The pinna is a wedge-shaped
bivalve which moors itself to the rock
by a clot of short silky threads, called
its byssus. It was supposed by the
ancients to be a most helpless creature, unable even to cater for its own support, without the assistance of the little pea-crab. Accordingly the two combined together, and worked in unison for their joint subsistence. The pinna, having got its little guest safely lodged within, left its shell open: and so soon as any food came between the valves, the pea-crab gave its host a sharp nip, which caused it instantly to close its shells, and so to secure the prey. It was commonly supposed that the pea-crab was necessary to the very existence of the pinna, and that if it were removed, the pinna would die. Hence the little parasite was called Πυννοτήρης or Πυννο-φιδίας. 'Ἡ πῖνη, says Chrysippus apud Ath. iii. 38, διαστήμασα τὸ ὀστρακόν, ἄσυνχρα, τηροῦσα τὰ ἐπεζώστα ἱχθύδια. Ὁ δὲ πυννοτήρης παρεστῶς, ὅταν εἰσέλθῃ τι, διάκειναι αὐτὴν, ὄσπερ σημαίνον ἥ δὲ διχθεῖσα συνμάζει. καὶ οὖν τὸ ἀπολήψθην ἐνδον κατασθίουσι κοινῇ. A similar account is given in Aristotle, Hist. Animal. v. 13; Plutarch de Solert. Anim. cap. 30; Pliny, ix. 66; Aelian, Hist. Anim. iii. 29; Cicero de Nat. Deorum, ii. 48; De Finibus, iii. 19. Oppian puts the story into some pleasing verses. Speaking of the pinna, he says, 

There is no doubt of the constant presence of the pea-crab in the shells of these molluscs, but the theory invented by the ancients to account for the phæomenon has long been exploded. Here the term pinnocteres is applied to Xenocles because he was ὤ σμικρότατος τοῦ γένους, as Aristophanes goes on to say: for unquestionably the comma which has hitherto been placed after γένους should be removed, and a comma should be placed instead after ἔστι, and after σμικρότατος.

1512. μακάρις της εὐπαθίας.] Richter absurdly attributes to εὐπαθίας in this place the double meaning (which εὐπαθεῖς is said occasionally to bear) of "being a
The tiniest crab: a tragic poet too!

**Phil.** O Carcinus! O proud and happy father!

Here’s a fine troop of wrynecks settling down.
Well, I must gird me to the fight; and you,
Mix pickle for these crabs, in case I beat them.

**Ch.** Come draw we aside, and leave them a wide, a roomy and peacable exercise-ground,
That before us therein like tops they may spin, revolving and whirling and twirling around.

O lofty-titled sons of the ocean-roving sire,
the note on 248 supra, and Bentley’s Phalaris, Diss. xi.), which may be roughly described as a sort of iambic tetrameter catalectic, varied by the introduction of two anaepasts in place of the second, third, and fourth feet. Thus if in line 1529 we substitute πρὸς οὐρανὸν for οὐράνιον, we have the ordinary tetrameter, ῥίπτε σκέλος πρὸς οὐρανὸν βέμβικες ἐγγενέσθων. The two half-lines are in the same metre, stopping at the end of the second anapest. The metrical scheme is as follows:

\[
\text{\underline{ρίπτε σκέλος πρὸς οὐρανὸν βέμβικες ἐγγενέσθων.}}
\]

For neither is creeping along | the Ocean Lord, their father,
Well pleased with the feats of his sons | the three surprising dancers.

The same metre is found in Eccl. 580, μυσώναι γάρ ἢν τὰ παλαιὰ πολλάκις θεῶντα. Its nature is explained in Hephaestion’s fifteenth chapter, and Gaisford’s notes there. The anaepastic section of the verse is sometimes considered to end with the second anapest (according to the scheme above), and then the second half is iambic: or sometimes it annexes the succeeding syllable, \( \underline{\text{ρίπτε}} \ | \underline{\text{σκέλος}} \ | \underline{\text{πρὸς οὐρανὸν}} \ | \underline{\text{βέμβικες}} \ | \underline{\text{ἐγγενέσθων}}. \) If it may be represented to the English ear by the following translation of lines 1531-2,

For neither is creeping along | the Ocean Lord, their father,
Well pleased with the feats of his sons | the three surprising dancers.

The first section of the line was also sometimes regarded as composed of an Ionic a majore and a choriamb, \( \underline{\text{ρίπτε}} \ | \underline{\text{σκέλος}} \ | \underline{\text{πρὸς οὐρανὸν}} \ | \underline{\text{βέμβικες}} \ | \underline{\text{ἐγγενέσθων}}. \) Hephaestion gives several examples of the metre: and many more are collected, from Athenæus and elsewhere, in Gaisford’s excellent notes.

1519. \( \text{θαλασσίων.} \) So Καρκίνου τοῦ \( \text{θαλασσίου} \) in the passage cited supra 1501 from Plato Comicus. And compare the expression \( \text{όντος} \ \text{μεγάλου} \ \text{ἄναξ} \) below.

1522. \( \text{καρδίων.} \) These ungainly little performers are styled καρδίων ἀδελφοί, partly perhaps as a joke on their grotesque and dwarfish figures: partly because, in their character of καρκίνοι, they would be fellow-crustaceans inhabiting the same localities: and partly because, in their character of dancers,
THE WASPS.

Ye brethren of the shrimps, come and leap
On the sand and on the strand of the salt and barren deep.
Whisk nimble feet around you; kick out, till all admire,
The Phrynichean kick to the sky;
That the audience may applaud, as they view your leg on high.
On, on, in mazy circles; hit your stomach with your heel;
Fling legs aloft to heaven, as like spinning-tops you wheel.

their amazing leaps and bounds might vie with the perpetual springing and frisking of the shrimps παρὰ θιν' ἀλὸς ἀτρυγέτωο. "Walking by the sea-side in a calm evening," says Dr. Paley in a well-known passage of his Natural Theology, chap. xxvi., "upon a sandy shore and with an ebbing tide, I have frequently remarked the appearance of a dark cloud, or rather, very thick mist, hanging over the edge of the water to the height, perhaps, of half a yard, and of the breadth of two or three yards, stretching along the coast as far as the eye could reach, and always retiring with the water. When this cloud came to be examined, it proved to be nothing else than so much space filled with young shrimps, in the act of bounding in the air, from the shallow margin of the water, or from the wet sand." Bergler compares the iambic line and a half cited by Athenaeus (iii. 60) in his chapter on shrimps, ὄρχοντο δ᾽ ὡς καρίδες, ἀνθρώπων ἐπὶ Πηδόσι κυρταί. The penultimate of καρίδων is common: see Athenaeus ubi supra and the next chapter. The phrase παρὰ θιν' ἀλὸς ἀτρυγέτωο is, of course, of perpetual occurrence in Homer (Iliad, i. 316, 327, etc.).

1524. τὸ Φρυνίχεων.] Bentley appears to take this as if it were κατὰ τὸ Φρυνίχεων, in Phrynicus's way. See the extract at the end of these notes. And so Bergler and Brunck translate it, Phrynīchi more, in morem Phrynicī. But I should rather suppose ἐκλάκτισμα to be understood, τὸ Φρυνίχεων ἐκλάκτισμα ἐκλάκτισμα. κυκλοσωβεῖτε is Dindorf's happy emendation, metrī causā, for ἐν κύκλῳ σωβεῖτε.

1526. ἰδίωτες.] This, which was Bentley's conjecture for ἰδίωτες, is now fully confirmed by the MSS. A syllable was wanting after σκῖλος, and I have inserted δὲ there. The Chorus seem to be joining in the dance, and I imagine that they here give a specimen of the action which they are recommending. See supra 279, 628, 1169; Peace, 57; Eccl. 260, and frequently elsewhere. The dance itself is evidently a caricature of the τραγικὶ ὀρχήσεις: a grotesque and extravagant caricature, no doubt: and Bergler says, "Cordacem saltant: hoc enim respicit Scholiastes in Nub. 542, quum ait τῶν δὲ κόρδακα ἐν τοῖς Σφήκειν εἰσήγαγεν." There is certainly no other scene to which that Scholiast could be referring, but I do not know whether the term κόρδας would be strictly applicable to such a dance as this.
καυτὸς γὰρ ὁ ποντομέδων ἄναξ πατήρ προσέρπει Ἡσθείς ἐπὶ τοῖς ἑαυτοῖς παισί, τοῖς τριόρχαις. ἀλλ’ ἐξάγετ’, εἴ τι φίλεῖτ’, ὀρχούμενοι θύραζε ἡμᾶς ταχὺ τοῦτο γὰρ οὐδείς πω πάροι δεδρακεν ὀρχούμενοι, ὡς τε ἀπήλλαξειν χορὸν τρυγῳδῶν.

1532. ὁ ποντομέδων ἄναξ.] Carcinus is described in terms which, as Bergler observes, are applied to Poseidon by Ἀeschylus, Septem, 124. προσέρπει however is appropriate rather to καρκίνος the crab, than to the God of Ocean. With ὑπότε σκέλος οὐράνων above, Bergler compares Eur. Troad. 325, πάλλε ποδ’ αἰθέρων.

1534. τριόρχαις.] ἔπαιξε διὰ τὸ τρεῖς [ὀρχηστὰς] εἶναι. ἔστι δὲ ὁ τριόρχης ὀρνέων. —Scholiast. See note on 1513 supra. The τριόρχης was a hawk (Birds, 1181) of the species represented by our well-known Hobby, which is still called Hypotriorchis subbuteo.

1537. ὀρχούμενος.] The novelty suggested is not that the Chorus should make their exit with a dance; which indeed, notwithstanding the Scholiast, I do not believe would have been any novelty at all: but that the Actors, unconnected with the Chorus, should themselves dance at the head of the procession. It is a satire on the extravagant staging after orchestral novelties which distinguished the sons of Carcinus, and
Your Sire is creeping onward, the Ruler of the Sea,
He gazes with delight at his hobby-dancers three.
Come, dancing as you are, if you like it, lead away,
For never yet, I warrant, has an actor till to-day
Led out a chorus, dancing, at the ending of the Play.

which caused Aristophanes and other comedians to describe them as μηχανοδι-φας, δωδεκαμηχίνους, and the like. See the passages cited in the note on 1501 supra. Here then is something for them to do which no man has ever done before, οἶδείς πώ πάρος δέδρακεν. As this whole scene is avowedly a burlesque parody on tragic dancing and tragic dancers, I am not sure that we ought not, with several MSS. and all the early editions, to read τραγῳδῶν as the last word of the Play. τραγῳδῶν however is found in the best MSS., and is now universally adopted.

And so, in the midst of wild revelry and excitement, ends the Comedy of the Wasps: the irony of fate, as Müller observes (Greek Literature, chap. 28), having brought about a revolution, the counterpart of that delineated in the Clouds. There, a father diverts his son from fashionable pleasures to pursuits adapted for litigation, and lives to rue the day when he succeeded in doing so. Here, a son diverts his father from litigation to fashionable pleasures, and is rewarded with a corresponding result.
I subjoin an extract from Bentley’s Dissertations on Phalaris. In the Eleventh Dissertation, “Age of Tragedy,” from which this extract is taken, he is engaged in showing that Tragedy properly so called, the Tragedy of Thespis and Phrynichus, was unknown in the days of the tyrant of Agrigentum. In fixing the date of Phrynichus, he has occasion to contend that there were not, as some say, two tragic poets of that name, viz. (1) an elder Phrynichus, the son of Polyphradmon and scholar of Thespis; and (2) a later Phrynichus, the son of Melanthas, the author of the Φοίνισσα and the Μιλήτου ἀλωσις; but that these two alleged Phrynichuses were really one and the same person. And after many other arguments, he proceeds to consider the manner in which Phrynichus is mentioned in the Wasps.

“'Aristophanes in his Vespas says that the old men at Athens used to sing the old songs of Phrynichus,’

καὶ μνησίζωντες μέλη

'Αρχαιομελησίδωνοφρυνιχήματα.

'Tis a concealed word of the poet’s own making, and σιδωνο which is one member in the composition of it, relates to the Φοίνισσα (i.e. the Sidonians), a play of Phrynichus’s, as the Scholiast well observes. Here we see the author of Φοίνισσα (whom they suppose to be the latter Phrynichus) is meant by Aristophanes: but if I prove too that Aristophanes in this very place meant the Phrynichus Thespis’s scholar, ’twill be evident that these two Phrynichuses (whom they falsely imagine) are really one and the same. Now that Aristophanes meant the scholar of Thespis will appear from the very words μέλη ἀρχαία, ancient songs and tunes. Ancient, because that Phrynichus was the second, or, as some in Plato thought, the first author of tragedy; and songs and tunes because he was celebrated and famous by that very character. Phrynichus, says the Scholiast on this place, had a mighty name for making of songs: but in another place he says the same thing of Phrynichus the son of Polyphradmon, who, according to Suidas, was Thespis’s scholar: He was admired, says he, for the making of songs; they cry him up for the composing of tunes; and he was before Æschylus. And can it be doubted then,

a Arist. Vesp. 219.
b Schol. Vesp. 220. δι’ οὖνματος ἦν καθόλου ἐπὶ μελοποιία.
c Schol. Aves, 750. ἐθαυμάζετο ἐπὶ μελοποιίας.
d Schol. Ranæ, 910. ἐπαινοῦσιν εἰς μελοποιίαν . . . . ἦν δὲ πρὸ Ἀισχίλου.
any longer, but that the same person is meant? 'Tis a problem of Aristotle's, Δὰ τι οἱ περὶ Φρύνχου μάλλον ἦσαν μελοποιοί; Why did Phrynichus make more songs than any tragedian does now-a-days?* And he answers it, 'Ἡ διὰ τὸ πολλαπλασία εἶναι τὸ μέλη ἐν ταῖς τῶν μέτρων τραγωδίαις; correct it τὸ μέλη τῶν μέτρων ἐν ταῖς τραγωδίαις. Was it, says he, because at that time the songs (sung by the Chorus) in tragedies were many more than the verses (spoken by the actors)? Does not Aristotle's very question imply that there was but one Phrynichus a tragedian?

"I will add one argument more for it, and that, if I do not much mistake, will put an end to the controversy. For I will prove that the very passage in Aristophanes, where the Scholiast, and Suidas from him, tell us of this (supposed second) Phrynichus the son of Melanthas, concerns the one and true Phrynichus the scholar of Thespis. The ancient poets, says Athenæus, Thespis, Pratinas, Carvius, and Phrynichus, were called ὀρχηστικοὶ, dancers; because they not only used much dancing in the choruses of their plays, but they were common dancing-masters, teaching anybody that had a mind to learn. And to the same purpose Aristotle* tells us, that the first poetry of the stage was ὀρχηστικότερα, more set upon dances than that of the following ages. This being premised (though I had occasion to speak of it before), I shall now set down the words of the poet\(^h\),

\[\begin{align*}
\text{'Ο γὰρ γέρων, ὡς ἔπει διὰ πολλοὺ χρόνου,} \\
\text{'Ἡκονος τ' αὐλοῦ, περικαρῆ τῷ πράγματι,} \\
\text{'Ορχηστικοὶ τῆς νυκτὸς οὐδὲν παύσεται} \\
\text{'Τάρχαί ἐκεῖν' οἷς Θεσπίς ἡγονίζετο} \\
\text{Καὶ τοὺς τραγῳδοὺς φησιν ἀποδείξειν κρόνοις} \\
\text{Τὸν νῦν, διορχηστικὸν οὐλίγον ὁστερον,}
\end{align*}\]

which are spoken by a servant concerning an old fellow, his master, that was in a frolic of dancing. Who the Thespis was that is here spoken of, the Scholiast and Suidas pretend to tell us: for they say, 'twas one Thespis a harper, not the tragic poet\(^i\). To speak freely, the place has not been understood this thousand years and more, being neither written nor pointed right. For what can be the meaning of κρόνους τὸν νοῦν? The word κρόνος alone signifies the whole, and τὸν νοῦν is superfluous and needless. So in another place\(^j\),

\[\text{Οὐχὶ διδάσκει τοῦτον, κρόνος ἄν.}\]

I humbly conceive the whole passage should be thus read and distinguished,

\[\begin{align*}
\text{'Ορχηστικοὶ τῆς νυκτὸς οὐδὲν παύσεται} \\
\text{'Τάρχαί ἐκεῖν' οἷς Θεσπίς ἡγονίζετο} \\
\text{Καὶ τοὺς τραγῳδοὺς φησιν ἀποδείξειν κρόνοις} \\
\text{Τὸν νῦν, διορχηστικὸν οὐλίγον ὁστερον.}
\end{align*}\]

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\(^{e}\) Arist. Probl. xix. 31.  
\(^{f}\) Athenæus, i. 39. οἱ ἄρχαῖοι ποιηταί.  
\(^{g}\) Arist. Poet. iv.  
\(^{h}\) Arist. Vesp. 1476.  
\(^{i}\) Schol. ibid. ὁ κηδαρφώς, οὗ γὰρ δὴ ὁ τραγικός. So Suidas in Θεσπ.  
\(^{j}\) Arist. Nubes, 929.
All night long, says he, he dances those old dances that Thespis used in his choruses: and he says he'll dance here upon the stage by and by, and show the tragedians of these times to be a parcel of fools, he'll out-dance them so much. And who can doubt now, that considers what I have newly quoted from Athenæus, but that Thespis ὁ ἄρχαῖος, the old tragic poet (who lived CXIV years before the date of this play), ὁ ἄρχηστικός, the common dancing-master at Athens, is meant here by Aristophanes? So that the Scholiast and Suidas may take their harper again for their own diversion: for it was a common practice among those grammarians, when they happened to be at a loss, to invent a story for the purpose. But to go on with Aristophanes: the old fellow begins to dance, and as he dances, he says,

Κλάθρα χαλάσθω τάδε* καὶ γὰρ δή
Σχήματος ἄρχη
t (O.l. Μάλλων δὲ γ' ὑσσαι μανίας ἄρχη.)
Πλευρὰν λυγισαντος ἐπάλ ἰμης.

So the interlocution is to be placed here, which is faulty in all the editions. Make room there, says he, for I'm beginning a dance that's enough to strain a man's side with the violent motion. After a line or two, he adds,

Πτήσοσει Φρύνιχος, ὡσπερ ἄλεκτωρ,
(O.l. Τάχα βαλλήσες)
Σκέλος οὐράνιον γ' ἐκλακτίζων.

Thus these words are to be pointed, which have hitherto been falsely distinguished. But there's an error here of a worse sort which has possessed the copies of this play ever since Adrian's time, and perhaps before. Πτήσοσω signifies to crouch and sneak away for fear as poultry do at the sight of the kite, or a cock, when he is beaten at fighting. The Scholiast⁵ and Ἀelian¹ tell us that πτήσοσει Φρύνιχος, ὡσπερ ἄλεκτωρ, Phrynichus sneaks like a cock, became a proverb upon those that came off badly in any affair; because Phrynichus the tragedian came off sneakingly when he was fined 1000 drachms for his play Μάλητος ἄλωςις. Now, with due reverence to antiquity, I crave leave to suspect that this is a proverb coined on purpose, because the commentators were puzzled here. For, in the first place, to sneak away like a cock, seems to be a very improper similitude: for a cock is one of the most bold and martial of birds. I know there's an expression like this, of some nameless poet's,

"Ἐπτης, ἄλεκτωρ δοῦλον ὡς κλίνας πτερόν.

He sneaked like a cock that hangs down his wings when he's beaten m.

⁵ Schol. ibid.
¹ Ἀelian, Var. Hist. xiii. 17. ἐπὶ τῶν κακῶν τι πασχόντων.
m Plut. in Aleib. iv.
But this case is widely different: for the comparison here is very elegant and natural, because the circumstance of being beaten is added to it; but to say it in general of a cock, as if the whole species were naturally timid, is unwarrantable and absurd. As in another instance: he stares like a man frightened out of his wits, is an expression proper enough: but we cannot say in general, he stares like a cock. But, in the next place, the absurdity of it is doubled and tripled by the sentence that it's joined with: Phrynichus, says he, kicking his legs up to the very heavens in his dances, crouches and sneaks like a cock. This is no better than downright nonsense; though, to say something in excuse for the interpreters, they did not join ἐκλακτίζων with Φρύνιχος, as I do, but with the word that follows in the next verse. But, if the reader pleases to consult the passage in the poet, he will be convinced that the construction can be no other than what I have made it. Ἐκλακτίζων, says Hesychius, σχῆμα χορικόν, ὁρχήσεως σύντονον, (correct it σχήμα χορικῆς ὁρχήσεως, σύντονον) was a sort of dance lofty and vehement, used by the choruses. And Julius Pollux, Τὰ ἐκλακτίζματα, γυναικῶν ἢν ὁρχήματα ἔδει γὰρ ὑπὲρ τῶν δρον ἐκλακτίζαι: the ἐκλακτίζματα, says he, were the dances of women; for they were to kick their heels higher than their shoulders. But I conceive here's a palpable fault in this passage of Pollux: for certainly this kind of dance would be very unseemly and immodest in women. And the particle γὰρ, for, does further show the reading to be faulty. For how can the throwing up the heels as high as the head in dancing, be assigned as a reason why the dance must belong to women? It would rather prove it belonged to men, because it required great strength and agility. But the error will be removed, if instead of γυναικῶν we correct it γυμνικῶν. The dance, says he, was proper to the γυμνικοί, exercisers; for the legs were to be thrown up very high, and consequently it required teaching and practice. Well, it's evident now, how every way absurd and improper the present passage of Aristophanes is. If I may have leave to offer at the emendation of so inveterate an error, I would read the place thus:

ΠΛΗΣΩΝ Φρύνιχος ᾠσπερ ἀλέκτωρ
(Οἱ. Τάχα βαλλήσεις)
Σκέλος αὐτάνων γ' ἐκλακτίζων:

i.e. Phrynichus strikes like a cock; throwing up his heels very lofty. This is spoken by the old fellow while he's cutting his capers; and in one of his frisks he offers to strike the servant that stood by, with his foot as it was aloft. Upon which the servant says, Τάχα βαλλήσεις, you'll hit me by and by with your capering and kicking. Πλήσων is the proper term for a cock when he strikes as he's fighting; as πλήκτρον is his spur that he strikes with. The meaning of the passage is this, that in his

n So Pollux, iv. 14. τὸ σχίστας ἔλκειν, σχῆμα ὁρχήσεως χορικῆς.

o Pollux, ibid.
dances he leaped up and vaulted like Phrynicus, who was celebrated for those performances: as it further appears from what follows a little after,

Καὶ τὸ Φρυνίχειον
Εκλακτισάτω τις ὅπως
Ἀβυντε ἔνω σκέλος
Ἀνουιν οἱ θεαταὶ:

which ought to be thus corrected and distinguished,

Καὶ, τὸ Φρυνίχειον,
Εκλακτισάτω τις ὅπως
Ἰδόντες ἔνω σκέλος,
Ἀνουιν οἱ θεαταὶ:

i.e. And, in Phrynicus's way, frisk and caper; so as the spectators, seeing your legs aloft, may cry out with admiration. Now, to draw our inference from these several passages, it appears, I suppose, sufficiently, that the Phrynicus here spoken of by Aristophanes was, as well as the Thespis, famous for his dancing, and consequently, by the authority of Athenæus quoted above, he must be ὁ ἄρχαῖος Φρυνίχος, the ancient Phrynicus, ὁ ὑφηστικὸς, the master of dancing. Upon the whole matter, then, there was but one tragedian Phrynicus, the scholar of Thespis."

P Arist. Vesp. 1524.
q We have part of an epigram made by Phrynicus himself (Plut. Sympos. viii. Quest. 9) in commendation of his own dancing,

Σχήματα δ' ὑφηστικὸς τόσα μοι πόρεν, διὸ καὶ πόντῳ
Κύματα ποιεῖται χείματι νυξ ὀλοή.
APPENDIX

OF VARIOUS READINGS AND MISCELLANEOUS CRITICISMS.

The following synopsis is constructed on the same principles as that contained in my Appendix to the Peace. For an exposition of those principles, and a brief narrative of the successive stages through which the Aristophanic text has passed, the reader is referred to that Appendix. The Wasps is found in the following MSS.:—

R. The Ravenna MS.
V. The Venetian.
P. The first Parisian (No. 2715).
Π. The second Parisian (No. 2717).
F. The first Florentine (No. 31, 15 in the Laurentian Library).
Φ. The second Florentine (No. 31, 16).
Vat. The Vatican-Palatine.

The readings of the Ravenna and Venetian manuscripts are given in accordance with the collation made by Bekker; those of the two Parisian manuscripts, from Brunck; and the others, from various collations, as recorded by Dindorf.

The editions in my own possession, used in compiling this synopsis, are as follows:—

(1) Junta. Florence, 1515. (The editio princeps of the Lysistrata and Thesmophoriazusae.)
(3) Zanetti. Venice, 1538.
(4) Farræus. Venice, 1512.
(5) Grynaeus. Frankfort, 1544.
(6) Rapheleng. Leyden, 1660.
(7) Scaliger. Amsterdam, 1670. (This edition goes by the name of Scaliger because it contains some notes of his: but he is not responsible for the text.)
(8) Kuster. Amsterdam, 1710.
(9) Bergler. Leyden, 1760.
(10) Brunck. London, 1823.
(14) Bothe. Leipsic, 1845.
(18) Meineke. Leipsic, 1860.

Mr. Mitchell's edition of the Wasps (to the end of the Parabasis), London, 1835, merely follows the text of Dindorf. Dr. Holden's earlier edition was also based on Dindorf's text: in his last edition he substantially follows Meineke, a far less safe guide. 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 each succeeding editor, whilst he introduces a host of novelties of his own, sweeps away all those introduced by his predecessor, so that we are never more than one remove distant from the genuine text.

Recent editors concur in numbering the lines as they are numbered
in the text of Brunck’s edition. Owing to this convenient practice, references to Aristophanes have acquired a fixity and a uniformity which are wanting in references to Pindar and the Attic Tragedians.

2. διδάσκομαι. This word is omitted in V.

3. προφείλεις. The reading of the MSS. and most editions is προφείλεις, for which Elmsley (at Eur. Heracl. 241) suggests προφείλεις, and Hamaker suggests προφείλεις. Elmsley’s suggestion is adopted by Dindorf, Bothe, Hirschig, and Bergk; Hamaker’s by Meineke and Holden. Richter reads πράγ ‘φείλεις. For ἀρα V. has ἀρα.


5. σμυρν. R. V. Kuster, recentiores. μικρόν. R. Π. F. Edd. veteres.

6. οὖν. vulgo. ἀν. R. Scaliger.

7. ὑπνον. R. V. Bekker, and Dindorf. Invernizzi however transcribed ὑπνον from R., and this is approved by Meineke and adopted by Holden. ὑδη. vulgo. For ταῦ Hirschig, Cobet, Meineke, and Holden read ταῦ.

8. ἀλλ’ ἦ. Bergler, Brunck, Dobree, Dindorf, recentiores. ἀλλ’ ἦ. MSS. Edd. veteres. The words are frequently interchanged. See Hemsterhuys at Lucian’s Necyomantia (iii. 2, ed. Bipont), οὔτως, ἀλλ’ ἦ (or ἦ) πραπαίεις; Brunck at Acharnians, 1111; Bp. Monk at Eur. Hipp. 936; Conington at Ἀεσχ. Choepoh. 774. Bothe continues this line to Sosias, and thenceforward transposes the names of the speakers.

9. ἀλλ’. V. omits this word.

10. The older editions, and V., insert τις between ἄρτως and ἐπεστρατεύοντο. It was ejected by Bentley, Porson (at Πεν. 1161), and Elmsley (at Αέχ. 127). Their opinion was confirmed by R., and is followed by all the later editors, except Richter, who retains τις, and Bothe, who substitutes τι.

14. Hamaker proposes to read ΣΩ, κάγωγ. ΣΑΝΘ. ἀληθώς; ΣΩ. οἶνον οικε-πόποτε.

15. ἄετον. V. Brunck, recentiores. αἴετον. R. Edd. antiquiores. So in Peace, 133. In both instances I have followed V.; but the form αἴετος cannot be altogether excluded from Aristophanes, since it is elsewhere supported by the whole force of the MSS.


19. ἀποβαλεῖν. ἀπολαβεῖν. R. P. Dobree has a fancy that some words may have dropped out, descriptive of the change of the eagle into Cleonymus, such as (he suggests) Κάπειται ταύτην ἀποβαλεῖν [ἐξ ἄετον Πενάμενον αὐτῶν ἑξαπίνης] Κλεώνυμον.

21. ΖΛ. πῶς δῆ; ΣΩ. So the line is divided by Bentley, Cobet, Holden, Bergk, Richter, and Meineke. In the MSS., and generally, the whole is continued to Sosias. For πῶς δῆ Reiske would read πᾶς δῆ. According to Dindorf (not according to Bekker) V. has
προερεί for προσερεί, and προερεί is read by Bergk, Meineke, and Holden. Cobet suggests προσερεί, and so Hirschig. For λέγων V. has λέγω.

22. τι ταυτών. Cobet, Hirschig, and Richter: and Meineke in his Vind. Aristoph. appears to approve of this reading (but would also change ταυτών into ταυτῶν ὑπ᾽). Moreover it brings the passage into an exact accord with the actual riddle quoted. See the note on the line. Before Brunck the reading was ὁτι, which is treated by the Scholiast as an Attic usage for τι. ἐν τῷ ὁτι, he says, περιττεύει τὸ ᾧ Ἀττικῷ τὸ γὰρ σημαντύμων ὥστε τοῦ τι ταυτῶν ἐν γῇ ἐν ἑρωτήσει. Bergk too in his notes prefers ὁτι. But no such Attic usage is known: and Brunck introduced ὁτι, connecting it with πῶς ἰδή, "How comes it that?" And ὁτι is found in most editions since Brunck (those editors who follow Bentley’s distribution of the preceding line connecting ὁτι with λέγων), and apparently in the MSS. τ᾽ ἀπε-βαλεν. R. V. Bekker, recentiores. In the old editions the line ran ὁτι ταυτῶν θηρίων ἐν τῇ γῇ (ἐν γῇ, II.), and γ᾽ ἀπεβάλει (ἀπεβαλεν. Φ.) was substituted for θηρίων in the following line. P. has ταυτῶν ἐν γῇ θηρίων, and so Brunck and Weise.

23. καὶ τῇ θαλάττῃ, καὶ ἐν θαλάττῃ. Dobree.

24. ταὐτῶν. R. V. vulgo. ταὐτ᾽. Bentley, Elmsley (at Ach. 178), Bothe. No doubt the first syllable may be long, as infra 384 and in τραχ. Suppl. 277, καί Νείλος ἄν θρέψει ταὐτῶν φυτῶν. But it is usually short, and it is better to follow the MS. reading. Meineke adopts ταὐτ᾽ in his text, but repents in his notes.

25. ἐστιν. vulgo. ἐστὶ. Hamaker. The suggestion is founded on a misunderstanding of the true sense of the passage. See the note and the passage there cited from Alciphron. Hamaker would also make the words οὐ μὰ τοὺς θεόν a part of Xanthias’s speech.


27. ἐστίν. V. Kuster, recentiores. ἐστί. R. Edd. veteres.


30. τοῖς προβάτιοι. R. V. Bekker, Dindorf, Bothe, Holden, Meineke. τοῖς προβάτιοι. ceteri. For μούδικει R. has 'μούδικει.

31. φάλαμα. φάλλαμα. R. both here and in line 39.


33. τοῦντων. τοῦντων. Cobet.


35. γενόμενος. γενόμενος. Bothe, Bergk.


37. αύκουν κ.τ.λ. "Pro hoc versus V. habet γενόμενος ἣστ᾽." Bekker. συμ-βαλεῖν. P. Π. Φ. Brunck, Porson, re-
APPENDIX.


57. κεκλεμένων. R. V. P. II. Gormont, Scaliger, Brunck, recentiores. κεκλαμένων. Edd. veteres and Scholiast.

58. οὗδε. R. V. Scaliger, Kuster, Bergler. οὗτος vulgo.


65. ὑμῶν. Hamaker, not understanding the poet's meaning, alters ὑμῶν into ἡμῶν.

66. φορτικής. φροντικής. Zanetti and Rapheleng, who also have ἔστι for ἔστιν in the next line.


70. καθεύδος. MSS. Scaliger, Bentley, Kuster, recentiores. καθεύδει. Edd. before Scaliger.


73. τοπάζετε. τοπάζεται. Φ. Farreaus, Grynaeus.


75. The distribution of the dialogue which I have followed has been established since the time of Scaliger, and is supported by the best MS. authority. The older editions gave the words ἄλλα οὔδεν λέγει to Sosias (and so, according to Dindorf, does V., though Bekker says otherwise); and some gave the following line to Xanthias, getting back into the right arrangement at line 78. Meineke (followed by Holden) gives 74 and half 75 to Sosias; the rest of 75 and 76 and 77 to Xanthias; 78 and half 79 to Sosias; the rest of 79 and 80 to Xanthias; 81 and 82 to Sosias; and 83—136 to Xanthias. But the ordinary arrangement is far better. Richter too divides the line before us, giving the words ἄλλα οὔδεν λέγει to Sosias. The Scholiast says, τινὲς ἀμοιβαία. χαριέστερον δὲ λέγεσθαι αὐτά συνεχὼς πρὸς ἐνός. Bergk, Meineke, and Holden mark a lacuna between 76 and 77.

77. φίλο. φιλόδικος. R. For ἀρχή
Hirschig conjectures, and Meineke, Richter, and Holden read, ἀρχή.

78. Σωσίας. Brunck reads Σωσία, observing that Sosias was the name of a slave, and that slaves were not admitted as spectators. Dobree contests both propositions, referring to Demosthenes adv. Macart. 1075; Xenoph. Anab. i. 2. 9; Antiphon, 137, on the first point, and to Plato, Gorgias, p. 502 ν, on the second. The Scholiast also mentions two persons, apparently Athenian citizens, of the name of Sosias. However, for the reasons given in my note, I dissent from the received opinion which makes Sosias here the name of one of the audience.

80. ἐστὶν ἄνδρων. The editions before Scaliger transposed these words contra metrum.

81. ὁ Νικόστρατος. R. V. P. II. Aldus, Junta, Gormont, Zanetti, Farræus, Grynaeus, Rapheleng, Scaliger, Brunck, Porson, recentiores. ὁ Νικόστρατος. Francini, Kuster, and some of the old editions.


92. καταμύση. V. P. II. Brunck, recentiores. καταμύσει. Edd. veteres. καταμύση. R.

93. πέτεται. R. V. Scaliger, Kuster, recentiores. πέτεται. Edd. veteres.


98. νῦν. R. V. Dindorf, recentiores. τόν. Edd. veteres down to and including Bekker. But the first syllable of Πορελάμπου is short. Bentley proposed τὸν τοῦ.

99. παρέγραψε. παρέγραψεν. R.


103. εἴδος δ' ἀπό. R. V. Gormont, Scaliger, Kuster, recentiores. εἴδος ἀπό. Edd. veteres. For δορπιστοῦ Florent Chretien, Scaliger, and Kuster have δορπιστοῦ.

105. προσεχόμενον. vulgo. προσεχόμενον. Hirschig and Meineke: from Plutus, 1095, ὥσπερ λεπᾶς τῷ μειρακίῳ προσιχεῖται. For κίον Reiske proposes πρήμον.


109. δείσας. δήσας. R.

110. ἐχοῦ. R. V. P. Dindorf, Holden, Bergk, Richter, and Meineke. ἐκ νυ. vulgo. δικαίων. δικαίων. Lenting, Meineke (Vind. Aristoph.). Meineke removes line 135 from its proper position, and inserts it after the present line, where it is clearly out of place.

117. δ' θ'. Here and in 119, 124, 126, and 129, most of the old editions have δ'.

118. κακάθαιρ. R. Brunck, Bekker, recentiores. κακάθαιρ. V. Gormont. καί κα-θαιρ. P. P. Zunetti, Farrer, Rapheleng, Scaliger. καί καθαιρ. Junta, Grynaeus, Kuster, Bergler. For αὐτῶν Meineke in his Vind. Aristoph. proposes to read αὐτῶν, suggesting that Bdelycleon himself went through a course of lustration in the expectation that his father would follow his example. δ' θ' οὐ μᾶλα. R. V. Gormont, Scaliger, Holden, recentiores. καί μᾶλα. vulgo (with no stop at the end of the line). Mitchell proposes to give καί μᾶλα to Sosias, comparing Clouds, 1326; Frogs, 890. Both reads δὲ δὲ μᾶλα. The meaning is that the lustrations and purifications had no more effect than the previous exhortations.

119. μετὰ τοῦτ'. R. Bergk, Meineke. Cf. Frogs, 143, 1024; Thesm. 631, 655; and an excellent note by Fritzche on the last-mentioned line. μετὰ τοῖτ'. vulgo.

120. εἰς. R. V. and most of the later editors. εἰς. ceteri. A strenuous battle has been waged over εἰς and εἰς, some wishing to extirpate one form, and some the other; but nothing is plainer than that Aristophanes used both forms indifferently: and I shall not hereafter notice variations of this description.

121. ὅτε δὴ δὲ. vulgo. ὅτε δὲ τα. R. V. Bekker, Bothe, Bergk, Richter, Holden, and so Dindorf in his text, though in his notes he prefers the common reading. Meineke on the contrary has δὴ δὲ in the text, and δὲ τα in his notes. Cf. Lys. 523; Eccl. 195, 315, 827.

124. κυκλίδε. γυγλίδε. V.

125. ἐξεφρεῖομεν. vulgo. ἐξεφρίομεν. R. V. Bekker, and Dindorf in his text, though here again in his notes he recalls the old reading. Dobree says that Porson conjectured, though with doubt, ἐξεφρούμεν ἀν, and he himself approves of that conjecture, proposing however two others, έντειθεν οὖν ὁ μὲν οὐκέτ' αὐτὸν ἐξέφρει, οὐ ἐντείθεν οὐκέτ' οὐδαμός αὐτὸν ἐξέφρει. Meineke conjectured ἐξέφρει μόνον, but in his Vind. Aristoph. adopts Nauck's reading ἐξεφρεῖομεν.

126. ἰδρορροῶν. ἰδρορροῶν. R.

129. κολούω. Eustathius on Homer's Iliad, p. 811, says, καὶ κλέπται δὲ ἥνων ἐγκεκτρίδες τινές. Κάροβος οὖν τοιαῦτα ἔχων, ἀνεφρικτό κλεπτικώς διὰ τῶν τοιχῶν. And Bergler therefore (see Burmann's preface to Bergler's Aristophanes, p. 7) proposed to read Κάροβος in the line before us; an ingenious suggestion; but there can be no manner of doubt that the ordinary reading is correct.

130. ἐξήλετο. ἐξήλετο. V.


136, 137. Hamaker transposes these two lines.

139. εἰσελήλυθεν. R. Bekker, Dindorf, Holden, recentiores. εἰσελήλυθε. Edd. veteres. ἐξελήλυθεν. V.

140. μυσπολείται κατακεδυκώς. So I read the passage. πολείται occurs in Birds,
181. μυστολέι τι καταδεικνύων. V. P. F. Brunck, recentiores. μυστολέι τις κατα-
dεικνύουσις. P. Bentley, Porson. μυστολείτις καταδεικνύοντων. R. μυστολέι γ' ὀστὶς κατα-
dεικνύων. Aldus, Junta, Zanetti, Farreaus, Grynaeus, Rapheleng. μυστολεί τις ὀστὶς κατα
dεικνύοντων. Francini, Gormont, Scaliger, Kuster, Bergler. Bentley suggested also
μυστολέι γε καταδεικνύον. Reiske proposed to divide the line and read Serv.
nαι μυστολέι τις καταδεικνύων. BDEL. ἀλλ' ἄδρει.

142. ΣΩ. R. V. P. Brunck, recentiores down to Bergk, who makes Xanthias the
speaker throughout the ensuing dialogue, and is followed by Meineke and Holden.
ΞA. and ΣΩ. Richter. OIK. Edd. veteres.

143. ΣΑ. The prefix was omitted in the editions before Brunck.

145. ξύλοι τίνος. R. Bekker, Dindorf, recentiores. τίνος ξύλοι. V. Edd. veteres,
Weise.

146. ὅσπερ. ὅσπερ. R.

147. οὐκ ἐσερρήσεις. V. Edd. veteres (except Francini and Gormont) down to
and including Bekker, and so Weise, Richter, and Holden. οὐκ ἐρρήσεις (con-
tra metrum). R. Francini, Gormont. The reading in the text is confirmed by the
Scholiast, οὐκ ἐσελεύσει μετά φθοράς; (get in and be hanged to you,) and is
indubitably correct. Unfortunately some commentators object to the ἔση,
and hence various alterations for the worse have been proposed. οὐκὲ ἐρρη-
σεῖς. Elmsley (at Ach. 42), Bothe, and Bergk. οὐ γὰρ ἐρρήσεις. Dindorf, Her-
mann, and Meineke. οὐκ ἀπερρήσεις. Fritzschke (at Thesm. 657).

150. ἀτάρ. ἀλλ'. Vat. ἄτερος γ'. R. V.
Bekker, Meineke (in notes), Holden. ἄτερος. vulgo.

151. νῦν. R. V. Bekker, recentiores, except Richter, who with the older
editions reads νῦν.

152. ΣΩ. Νῦν τὴν βύραν ἀδει. ΒΔ. The
older editions down to and including Bekker, and Weise, Bothe, and Bergk
read ΟΙΚ. παῖ τὴν βύραν ἄδει, except that
after Brunck ΟΙΚ. was changed into ΣΩ.,
and that Bothe and Bergk omit the pre-
fix altogether. But R. and V. leave a
lacuna in the place of παῖ, and so Din-
dorf, who however suggests σῦ. Bergk
conjectures τις τὴν βύραν ἀδει; Meineke
and Holden, after Hermann, omit the
prefix and read ὀδε τὴν βύραν ἀδει. Richter reads σῦ δὲ τὴν βύραν ἀδει. I
think that Hermann must be right in
reading ἀδει, otherwise we have no indi-
cation that Philocleon has shifted his
ground from the chimney to the door:
but if we are allowed to fill up the lacuna
at our pleasure, νῦν seems to me more
appropriate than ὀδε; or we might read
τὴν βύραν ὀδ.; and I think that this half-line
must certainly belong to Sosias: whilst
the directions from πεῖζε to ἐκτρώξεται,
which are usually continued to Sosias,
should clearly be attributed to Bdely-
cleon, who is throughout the commander-
in-chief conducting the operations, and
who would not keep silence at this crisis.
For the second νῦν Aldus and Junta have
νῦν.

154. κατακλειδὸς. κατάκλειδος. V. κα-
τακλῆδος. Meineke.

155. φιλάττε θ'. MSS. vulgo. φιλατθ'.
Elmsley (at Ach. 178), Dindorf, and so
(omitting the stop at the end of the pre-
ceding line and connecting καὶ τοῦ μοχλοῦ
φιλαττε κτ.λ.) Hermann, Bergk, Me-
ineke, and Holden. φιλάττε θ'. Rapheleng,
Reisig.
156. μιαρώτατος. R. V. P. Φ. Florent Chretien, Bentley, Brunck, recentiores. μιαρώτατος. Edd. veteres. μιαρωτάτω. Bergler, Paulmier. But Bdelycleon is now with the servants.

157. δικασώτα μ’. R. V. P. Π. Florent Chretien, Bentley, Bergler, recentiores. The older editions had δικασών τι μ’.

158. The prefix ΦΙλ. before ὅ γὰρ θεὸς was omitted in all editions antecedent to Bergler, who seeing that these words must belong to Philocleon, gave him the whole three lines 158-60. The present line was rightly divided by Bentley and Brunck, who also first added the note of interrogation (will that vex you?) after φέροις. For φέροις the editions before Scaliger varied between φέρης (Aldus, Junta, Gormont, Grynaeus) and φέρεις (Zanetti, Farræus, Raphaeleng). Bdelycleon’s part in the ensuing dialogue 158—169 is transferred to Xanthias by Beer, Bergk, Meineke, and Holden; and divided between Xanthias and Sosias by Richter.


161. The old editions which ascribed the preceding speech to Bdelycleon, naturally gave this to Philocleon. This too was set right by Bentley and Brunck.


165. ἐδ. omitted in Junta and Gormont.


172. ὀσπερ γ’ ἐγώ. vulgo. ὀσπερ εγώ. R. V. Π. Francini. Frobenius, Scaliger, Kuster, Bergler, and Bekker.

173. ἀλλὰ τὸν ὅνον ἐξαγε. These words are given to Philocleon by Bergk, Meineke, and Holden.


178. Bergk alters this line to "Οπως δ' ὁ γεραν μὴ τύδε παρακύψει πάλιν.
179. τήμερον. σήμερον. V. Bergk gives the whole of lines 179—182 to Xanthias.
181. 'Οδυσσέα τιν'. R. V. Elmsley (at Ach. 127), Bekker, Dindorf, Bothe, recen- tiores. 'Οδυσσέα τινά γ'. Edd. veteres and Weise.
184. ἄθρωμα'. R. V. P. F. Dawes, Brunck, receniores. ἄθρωμα'. Edd. veteres. Bentley suggested ἄθρωμα from the Homeric formula τίς, πέλεν, εἰς ἄνοιξα;
184-5-6. Οὔτις is the proper accentuation of the proper name: but V. and most of the older editors have it Οὔτας. Ἰδακός too in 185 is in V. and some editions accentuated Ἰδακός.
185. Οὔτις συ; R. V. P. F. Bentley, Dawes, Brunck, receniores. Οὔτος συ. Edd. veteres. 'Απὸδρασιππίδου. Elmsley (at Ach. 601), Dindorf, receniores. ἀπὸ Δρασιππίδου. Edd. veteres.
189. κλητήρος. κρατήρος. Vat.
196. καὶ σαντων. σῦ καὶ τῶν. Richter.
200. ἐμβαλλε. ἐμβαλε. R. V.
201. προσβείς. πρώθες. Brunck, with a full stop at the end of the line: and so Conz. Dobree doubts whether we ought not to read τὴν δοκών.
207. ΒΔ. So Bentley, Bergk, Meineke, Holden. In the MSS. and old editions these four lines are given to a servant, but the last line at all events belongs to Bdelycleon. Brunck in his version gives the whole to Bdelycleon; but in his text he makes Bdelycleon’s speech commence with νῆ Δί'. The latter arrangement is followed by Bekker, Dindorf, and Weise. Richter makes Bdelycleon’s speech commence with ποῦ ποῦ. I have followed Bentley in giving him the whole. ἄνηρ. Brunck, receniores. ἄνηρ. MSS. Edd. veteres.
208. μου. vulgo. μου. R. V. Suidas, Bekker.
213. οὐκ ἀπεκοιμήθημεν. οὐ κατεκοιμήθημεν. Porson (at Eur. Orest. 581), Elmsley (at Eur. Herac. 805); but Dobree shows that ἀπεκοιμήθημεν is the proper form for a military watch. Richter actually proposes ἀπεκοιμώμεθα γ', saying in his usual manner, "aoristus non placet: certe exemplis careo," where-
APPENDIX. 251

as in truth the aorist is the usual tense after τι νῦν. Cf. Lysistrata, 181; Elmsley at Heracl. 805.

215. παρακαλοῦντες. περικαλοῦντες. V. according to Dindorf.

216. νῦν. νῦν γ'. V. F. Bothe.


218. γε παρακαλοῦσ'. R. V. Bekker, recentiores. παρακαλοῦσ'. Π. παρακαλοῦσ'ν γ'. Brunck, Weise. παρακαλοῦντες μ'. Edd. before Brunck.


226. ὁ. ὁ. R. καί. R. omits this word.

227. βάλλοντιν. βάλλοντιν. V.

228. εἶν. R. V. Francini, Gormont, Scaliger, Kuster, Elmsley (at Aeh. 127), Bekker, recentiores. εἶν περ. Vat. Edd. veteres. εἶν γ'. Reiske, Hermann, Reisig. Dobbree suggests ὅτε εἶν ἀπαξ or ἦν μοῦν. In R. this and the next line are given to Xanthias.


234. ἀρ'. ἀρ'. R. 'νταύθ' ἢ Χάζης. 'νταύθι Χάζης θ'. Hamaker, Meineke, Holden: and so Bergk in his notes. Bergk would also read παρεστὶ for ἀρ', ἔστι, and transpose this and the preceding line.

235. δ' λοιπὸν γ' ἢτ' ἔστιν, ἀπαται παπαίξ. V. Bekker, recentiores, except Weise. And so (γ' omiss) R. and (ἐτ' omiss) Π. δ' λοιπὸν ἔστιν ἀπαται, παπαίξ, παπαίξ. P. Brunck. And so (with ἔστι' or ἢτ' ἔστι' for ἔστιν) Edd. veteres. And (with ἔστι' ἢτ') Weise.


239. ἡψαμεν. R. Brunck, recentiores, except Weise. ἡψαμεν. V. P. Π. veteri.

240. ἄνδρε. R. V. F. Bekker, recentiores, except Weise and Bothe. ἄνδρε. ceteri. For ἔστια V. has ἔστιν, Meineke (Vind. Aristoph.) would omit νυνι, and read ἔστια κακῶς (or δίκαι) Λάχτη.

241. σύμβλον. σύμβλον. V. φασι. φησι. R.


245. σπεύδωμεν. σπεύδωμεν. V.

APPENDIX.

248. For the metre see the note on this passage. In this line σῦ is interpolated by R. V. P. Edd. veteres: omitting Florent Chretien, Bentley, Porson, Brunck, recentiores. R. and V. begin the line with ὁ (or ὦ) τῶν. One πάτερ is omitted by Farraeus, Zanetti, Grynaeus, and Rapheleng.


251. τί δὴ μαθὼν. vulgo. "Sed urit me pruritis emendandi, et nescio quo modo malim hic legere τί δὴ παθὼν." Florent Chretien. He resisted the idle impulse however, which is more than can be said for Brunck, who is followed by Meineke and Holden. The expression τί δὴ μαθὼν is at least as probable in itself, and is supported by the entire force of the MSS. here: in Acharnians, 826: and in Lysistrata, 599. τί μαθὼν ο枘 ἀποθνῄσκεις; (where τί παθὼν would be obviously out of place.) And I am by no means sure that we should not in Peace, 85, read τί μαθὼν ο枘 ύμαινεις for τί μάτην ο枘 ύμαινεις. σῦ is here interpolated before τὴν by P. Ph. θρυαλίδ'. θρυαλίδ'. V.

252. νῦν is interpolated before διώρτε by P. Ph. And σῦ is added at the end of the line by R. P. Ph. Edd. veteres: omitting V. Brunck, recentiores.

253. τί is interpolated before τίμουν by P. Ph.

254. κονδύλου. vulgo. κονδύλουσι. R. V. P. Ph. ἀδίς. ἀδ τοῖς. Cobet, Richter.


256. τοῦτο. τοῦτοι. V. γε is interpolated before this word by P. Ph.

257. τοὺς is interpolated before τυρβά-σεις by P. Ph.

258. Meineke (Vind. Aristoph.) would place this verse between lines 255 and 256. γε is interpolated before μείζονας by P. Ph.

259. μου. μὴ. R. τοι. Meineke (Vind. Aristoph.). βαρβαρος. vulgo. βαρβαρος. V. μάρμαρος. Hermann, Berg, Meineke, and Holden. Meineke however in his Vind. Aristoph. perceives that this would break the nexus of the speech, and therefore proposes to mark a lacuna after this line, or begin the next with οἷκ ἐσθ' ὁπως δ'. νῦν is interpolated before φαίνεται by P. Ph. πατοῦν. πατοῦν. V.

260. γε is interpolated before τεττάρων by P. Ph.

261. δὴ is interpolated before τὸν by P. Ph.

262. Hermann gives this and the following line to the boy. τοῖςω. R. V. Kuster, recentiores. τοίςω. Edd. veteres. δὴ τοίςι. P. Ph.


APPENDIX. 253

265. δὴ is interpolated before βόρεων by P. Φ. Hamaker would change βόρεων into βέρεων.

266. συνδικαστής. συνδικάτης. R. γε is interpolated before τῆςδὲ by P. Φ. ὂς. ὀστ'. Cobet.

267. νῦν is interpolated before δεῦρο by P. Φ.

268. ὄς is interpolated before ἄλλα by P. Φ.

269. ἀν ἄδων. R. V. Bentley, Dawes, Brunck, recentiores. ἄνδων. Edd. veteres. τί is interpolated after φῦνιχον by P. Φ. ἀνήρ. Dawes, Bekker, recentiores. ἄνηρ. vulgo.

270. νῦν is interpolated before στάντας by P. Φ.

271. ἐκκαλεῖν. V. Bentley, Dawes, Brunck, recentiores. ἐκβαλεῖν. R. P. Edd. veteres. “Hoc est,” says Dawes, “sed mihi commodum o viri videtur, ut hic (extra domum) stantes canendo eum (edomo) ejeiciamus. At mihi, o viri, perquam absurdum et contradictorium videtur. Nunc vide, inter haec tam stolidam et ver solis Comici manum quid intersit; ἢδόντα αὐτὸν ἐκκαλεῖν, canendo eum evocamus, vel potius ἐκκαλείσθω, h. e. ἐκκαλείσθαι. Nempe hoc ipsum est quod supra ab his sedibus fieri solere dixit Bicycloeo vers. 210, λέγων ἢχοντες καὶ μυμπίζοντες μέλα οἷς ἐκκαλούνται τοῦτον. Inter verba autem ἐκκαλεῖν et ἐκκαλείσθαι id intercedit discriminis, quod illud simpliciter evocare hoc ad se evocare denotet.” For ἢν P. and Φ. have εάν.


273—289. The modern arrangement of this μέλος is due to Hermann. In the older editions not only was the metre confused, but even the antistrophical character of the song was lost.

273. οὐ. οὐχί. Bentley.


276. The line εἰρ' εἴφλέγμηναι αὐτοῦ does not correspond with the line δι' τοῦτ' ὀδυνθείς in the antistrophe: Hermann proposes to change it into λίθῳ, εἰρ' εἴφλέγμην, which is probable enough; but possibly ποδός, εἰρ' εἴφλέγμην would be better. For εἴφλέγμην Bentley suggested εἴφλέγμην ἀν or φλεγμήνει ἄν: Meineke conjectures εἴφλέγη μὲν: and Richter (from conjectures of Reisig and Bergk) substitutes εἴπεφλέγμην δ' for εἰρ' εἴφλέγμην. Both makes various alterations in these lines without authority or probability. For τὸ σφυρῶν V. has τὸν σφυρῶν.

277. βοιβωνυφῆ. Brunck added a γε to suit the metre in the old arrangement.


279. ὀπτ'. ὀπταν. Bentley.

280. ἔλεγεν. λέγων. R. After this line the words ὑπαγε' ὃ παί, ὑπαγε are interpolated (without any authority) by Hermann, Richter, Meineke, and Holden, from verse 290: a singularly perverse corruption of a genuine text. The words ὑπαγε' ὃ παί ὑπαγε signify that the μέλος is over and the Chorus are prepared to proceed. They would be quite out of place here. It is impossible that the Chorus should tell the boy to lead on, while they were yet in the very midst of their song.

281. χθείζων. Hermann, Dindorf, Weise,


286. οὐτως. οὐτω. V.


288. παχύς. ταχύς. R.


290. This line is attributed to the παῖς by Junta, Gormont, and Kuster. Scaliger would read ὑπαγ' ὁ παῖ. ὑπαγ' ὁ παῖ, so as to make two complete Ionics a minore.

291. Kiell proposes ἐθέλων γ' εἰ τι μοι ἀνεί.

296. I have placed the words ὁ παῖ in brackets. There is nothing to correspond to them in the antistrophe, and they may have been derived from the prefix ΠΑΙΣ which immediately follows. Bothe reads διποτε παῖ.

297. παππία. V. Bentley, Brunck, recentiores. παππία. R. Edd. veteres.


299. οὐ τὰρα. Elmsley (at Ach. 323), Dindorf, Bothe, recentiores. οὗτ' ἁρα.


301. αὐτῶν. R. V. Brunck, recentiores. αὐτῶν τ'. Edd. veteres. αὐτῶν γ'. Bentley.

302. Hermann interpolates in the commencement of this verse ε. ε. from the antistrophe: and he is followed by Meineke and Holden. But the ejaculation in the antistrophe is plainly extra metrum. συκά μ' αἰτεῖ. R. V. Bekker, Dindorf, Bothe, recentiores. νῦν (παύ. Bentley) συκά μ' αἰτεῖ. Edd. veteres, Weise. νῦν συκ' αἰτεῖς. Brunck, so converting this speech into three anaepastic ditemes.

304. ἀρχῶν καθησ. ἀρχῶν καθήση. R.

308. ἕρων. MSS. vulgo. ἕρων ἐτεῖν. Hermann, Dindorf, Holden, and Meineke: but the addition of ἐτεῖν perverts the sense, and it is far better to omit the words ἐτεῖν in the strophe. ἕρων is disyllabic. For Ἱλλας (as the word was written in the text) the old editions had Ἱλλᾶς, and R. has Ηλλας.


312. μήτερ. μήτερ. Φ. Bothe, Richter.

313. ἰν' κτ.α. This verse is trans-
ferred to the Chorus by Cobet, Bergk, Meineke, and Holden: who compensates the boy by giving him the succeeding lines.

314. ἀρ' ὀ μικράκιαν σ'. Hermann, Dindorf, Bothe, recentiores. ἀρ' σ' ὀ μικράκιαν γ'. R. V. Gormont, Scaliger, Kuster, Bergler, Bekker. γ' ἄρα σ' ὀ μικράκιαν γ'. P. Junta, Zanetti, Farraeus, Gryneus, Rapheleng. σ' ἀφ' ὀ μικράκιαν γ'. Brunck.


318. ἐπακοῦων. MSS. vulgo. Cobet would prefer ἐπακοῦων, and Meineke, followed by Holden, alters the text accordingly. But ἐπακούειν is the strictly proper word to be used of one who hears from within. And compare supra 273. ἀλλὰ γὰρ οὐξ οίος τ'. Ρ. Π. Brunck, Porson (at Eur. Hec. 1161), Bekker, Bothe, Meineke. So (with ἀλλ' ἀπὸ for ἀλλὰ γὰρ) V. ἀλλ' οὐξ οίος τ'. P. Edd. veteres. ἀλλ' οὐ γὰρ οίος τ' ἐτ'. Dindorf, Holden, Richter. ἀλλὰ γὰρ οὐξ οίος τ' ἐτ'. Weise. ἀλλ' οὐ γὰρ οίος τ'. Bergk.


325. Πραξενίδην. V. Scholiast, Bentley, Porson, Tyrwhitt, Dindorf, recentiores. Πραξενίδην. R. Edd. veteres.


327. σπόδισσων. σπόνδησσων. V.

328. διαστήλατω. Scaliger would read διά τις τις τις.


334. ὃ ταῦτα σ'. MSS. vulgo. οὐντα- βά σ'. Meineke. But ταῦτα refers to the wish which Philocrates has expressed of going ἐπὶ τοὺς καθισκοὺς. κατοκλεῖουν. κατακλεῖουν. V. Several recent editors write the word κατοκλήσων, τῇ βύρᾳ. V. Bergk, Richter, Meineke, Holden. Cf. infra 775, and the now commonly received reading in Eccl. 420. τὰς βύρας. R. vulgo. τὰς βύρας ἀποκλεῖοντες καὶ πρὸ τῶν θυρῶν τὰς ἀκοᾶς, says St. Chrysostom of the uncharitable (Hom. xxxvii. in Matth. 421 λ). But here both participles should govern the σε.

338. ἐφεξέν. R. Schol. Bekker, recentiores. ἐφεξέν. V. Edd. veteres. Bentley suggested ἐφεξέν (i.e. ἀποκαλίσσον), Dobree and Reiske ἐφεξέν. For ὁ μά- ται Burges proposed ἄν μάταις, and for ὁμ μάται Bruck read ὁμ. ὁ μάται seems to be an expression of incredulity on the part of the Chorus.
339. τίνα πρόφασιν τ'. τίνα πρόφασιν. vulgo. But the corresponding line, ἄλλ' ἐπιγεί τ'ν γνάθων, infra 370, is the first half of an ordinary iambic senarius. And accordingly Bergk, Richter, and Holden read καί τίνα πρόφασιν, Meineke ἦ τίνα πρόφασιν, and Hermann τίνα πρόφασιν δ'.

340. δράν. Brunck suggested δρα μ'.

342. Δημολογοκλέων. R. vulgo. Δημολογοκλέων. Φ. δημολόγιος Κλέων. V. All editors retain Δημολογοκλέων, although many have hazarded conjectures on the name. Δεινο- Hermann. Μεσο- Halkier and Meineke. Ημιολογοκλέων. Bothe. Ημιολογοκλέων, or Δημογελο- κλέων. Reiske. Κημοβιβλικέων. Burges. Bothe reads δ Δημολογοκλέων. δδ' is added by Hermann, Dindorf, Holden, recentiores.

343. ὤτι λέγεις σ' κ.τ.λ. ὤτι λέγεις τι περὶ τῶν νεῶν ἄληθές. R. P. (in marg.) Π. Bekker, Dindorf, Bothe, Bergk. So (omitting τι) V., and (omitting τι and reading τάληθές) Brunck, Weise. έιπέρ λέγεις περὶ τῶν νεῶν ἄληθές ἄν. P. (in textu) Edd. veteres. τάληθές δ'ν. Porson. The σ' is added, metri gratiā, by Richter, Meineke, and Holden. Hermann supplied the missing syllable by changing τῶν νεῶν into τελωνίων οτ. Τερωνίων. For νεῶν Bentley suggests νεῶν, as if the hostility of Bdeylcleon had been called forth by the dicastic denunciations against the younger generation of whom he is in this Play the special representative. And so Reiske. I have made a slight alteration in the division of these lines.

344. οὐ γὰρ ἄν—τις ἦν. These lines were formerly given to Philocleon. Hermann continues them to the Chorus, in which he is followed by Dindorf and all the recent editors. In 344 R. omits ἄν. ἄτόλμησεν. R. V. P. Brunck, recentiores. ἄτολμησε. Edd. veteres.

346. ἐκ τοῦτον. V. vulgo. ἐκ πάντων.

347. τουδί. V. Florent Chretien, Bentley, Brunck, Porson, recentiores. τοῦττο. R. Edd. veteres.

348. πᾶν ἄν. R. Bentley, Dawes, Brunck, recentiores. ἄν omittunt V. Edd. antiquiores et Weise. ποιοῖν. R. V. Francini, Elmsley (at Herac. 1017), Bekker, recentiores. ποιοῖν. Edd. veteres.

350. ὤτη. ὤτη. R. ἐνδοθεν οἶος τ'. οἶος τ' ἐνδοθεν. Porson (Prof. Hec.). οἶος τ'. οἶος τέ. R. P. Π. εἴης. R. V. Bentley, Porson, Brunck, recentiores. ής. Π. Π. Edd. veteres. Bentley also proposed to retain ής, and prefix οἴκ to the line. διορέξαι. Hesychius mentions that δια- λέξαι meant the same as διορέξαι. Thereupon Hermann suggests that διαλέξαι may have been used here. Thereupon Meineke actually reads διαλέξαι here, and he is as usual followed by Holden. On such light grounds is the text of Aristophanes corrupted.


356. ἐκείνῳ. ἐκείνῳ. R.

358. ἐφύλαττ'. R. V. P. Π. Florent Chretien, Dawes, Brunck, recentiores. ἐφύλαττεν. Edd. veteres.

359. εἴν οἵποις. R. V. P. Π. Dawes, Brunck, recentiores. σὺν οἵποις. Edd. veteres, so making the first syllable of οἵποις long.

355. καὶ νῦν. 'Μαλιμ ἄλλα κατην.
Sed vide Pac. 316, Ran. 734.” Dobree. Meineke (Vind. Aristoph.) adopts this conjecture, but does not actually introduce it into the text. καὶ νῦν is merely an emphatic νῦν.


368. Δίκτυνα σιγγυώμην. Δίκτυνα συγγυώμην. R.


373. δεδεῖθ. vulgo. δεδεῖθ. R. δεδεῖθ. V.

378. ταῖν θεῶν. V. vulgo. τῶν θεῶν. R. Dindorf, who however in his notes returns to the received reading. Cobet and Bergk suggest, and Richter, Meineke, and Holden read, τοῦ θεῶν.


383. ἀπαντεῖς καλέσαντες. MSS. vulgo. ἀπαντῶν έκκαλέσαντες. Cobet, Bergk, Meineke, Holden: a probable emendation. For ὡς τ’ some of the older editions have ὡς τ.’


386. κατακλαπάσαντες. V. Bentley, Porson, Brunck, recentiores. κλαῖσαντες. R. Edd. veteres.

389. κεχάρησαι. κεχάρηται. R.

390. διακρόουσιν. V. P. Brunck, recentiores. διακρόουσι. R. Edd. veteres. ωεί. R. vulgo. ωεί. V. and many of the editions. This line is accidentally omitted in Grynæus.

394. οὐρήσων μηδ’. οὐρήσωμαι οὐδ’. Cobet.

395. πράγμα. πράγμα. R. Bergk transfers to Xanthias the part of Sosius in this dialogue.


398. ταῖσιν. V. Brunck, recentiores. ταῖσι. R. Edd. veteres.

399. ὡν. ὡμ. R. eI. V. πρύμνην. Elmsley (Museum Criticum, i. 278 note), Dindorf, Bothe, recentiores. πρύμναν. MSS. Edd. veteres. καταβήσει. καταβήσῃ. R.

400. ὁπόσουσι. V. Fl. Ch. Scaliger (in notes), Bentley, Porson, Brunck, recentiores. ὁπόσουσι. Edd. veteres. ὁπόσου. R. This line is continued to Bdelycleon by Junta, Gormont, Zanetti, Farraeus, Rapheleng, Kuster, and Bergler.


408. θυμάτα. R. V. P. II. Brunck, recentiores. θυμάτω. Edd. veteres. λεβόντες. R. V. P. II. Edd. ante Brunck
Richter. βαλόντες (written above λαβόντες in P.). Brunck, Bekker, Dindorf, Weise, Bothe, Bergk, Meineke, Holden. μίπτεν is more commonly used in that sense. R. inserts τὰ between τῶιστα and παίδια.

409. Κλέων. ελέων. V.

410—414. Hermann made three attempts to reform these lines. First in his book de metris, οὕτος ὅτι τόνδε λόγον ἐιςφέρει ὁς χρεών | μή δικαίειν δίκαια. Secondly in a communication to Dindorf, μισόπολον ἄνδρ' ἐπ', ἀπολούμενον δε ἐιςφέρει | μή δικαίειν δίκαια. Thirdly (arum Meineke), καὶ κελεύεται αὐτόν ἤκειν | ὡς ἐπ' ἄνδρ' ὀλούμενον | μισόπολον ὄνθ' ὅτι τε | τόνδε λόγον ἐιςφέρει | μή δικαίειν δίκαια. Enger is far happier, μισόπολον ὄνθ', ἐφ' ὅτι | τόνδε λόγον ἐιςφέρει | μή δικαίειν δίκαια. Dindorf proposed μισόπολον οὕτος ὅτι | τόνδε λόγον ἐιςφέρει | μή δικαίειν δίκαια. Brunck, who did not recognize the antithorical character of the chorus, reduced the two last lines into trochaics, ὅτι λόγον τόνδ' ἐιςφέρει | ὡς δίκαια χρὴ μή δικαίει. For ὅτι Bergk reads ὅτις, Richter ὅς. The words ὅς χρὴ are omitted by Dindorf, Weise, and Meineke.

415. κεκράγατε. R. Cobet, Bergk, Richter, Meineke, Holden. κεκράγατε vulgo.

416. This line is commonly given to the Chorus, and the next to Bdelycleon. The latter was restored to the Chorus by Bentley, Tyrwhitt, Gray, Dobree, Dindorf, recentiores: and the last five words of verse 416 were then given to Bdelycleon by Dobree, Hanaker, Bergk, Meineke, and Holden. ὃς τοῦδ' ἐγὼ, Porson, Meineke, Holden. ὃς τοῦδ' δ' οὕ. Valck. (at Eur. Phoen. 522). ὃς τοῦδ' ἐγὼ. vulgo.

417. Hermann adds γε to the end of this line to make it correspond with 474.


419. ἱμών. R. V. P. vulgo: and rightly, since προεστηκην ἱμών is equivalent to προστάτης ἐστὶ τοῦ δήμου. Yet ἱμών (which is found in P. only) is read by Brunck, Dindorf, Bothe, Holden, and Meineke.

421. Φιλίπποι. Φιλίπποι, R.


424. ἐμπλησμένος. R. V. (and superscriptum in P.) Scaliger, Kuster, Dawes, Porson, recentiores. ἐμπλησμένος. P. II. Edd. veteres. ἐμπλησμένος. F.

425. ὄργανον. ὄργανον. R., which two lines below has κεντρίδας for ἐγκεντρίδας.

429. μακαρίειν σε τοῦ. μακαρίζειν τοῦ. V.

430. εἰά νῦν (or εἰά νῦν). Brunck, recentiores. εἰά νῦν γ' R. Edd. veteres. εἰά εἰά νῦν. R. V. II. εἰά εἰά (omisso νῦν). F.

Appendix.


436. θριων. V. vulgo. θριων. R. Bekker.


440. τέτταρ. τετταγαρ. R.


446. ριγών γ'. V. vulgo. ριγών τ'. R. ριγών (omissos γ'). Dindorf, Bothe, Holden, Bergk, Richter, Meineke.

449. ούδ. ούτ. R.


454. οίων. V. Suidas (s. v. 'Iv' εἰδῆς). Edd. before Kuster, Bergk, and Richter. οιων. R. Kuster, recentiores (except Bergk and Richter). For εἰδῆθα Junta and Gormont have εἰδειθά, and for τρόπος the editions before Scaliger have ὁ τρόπος.

455. δικαιῶν. Bentley suggested δικαιών.

456. παίε παι'. Παίε, ποί. R.

457. ἀλλά καὶ σῦ—Σελαρτίον. I have followed Bergk in assigning all this to Bdelycleon, who alone would issue the orders for the attack. Usually this whole line is given to Xanthias, the next to Sosias, and the next to Xanthias again. Meineke spoils Bergk's arrangement by leaving the words ἄλλα καὶ σῦ to Xanthias. Holden as usual follows Meineke.

458. οὐχι σωσθ' ν. R. V. F. Elmsly (at Ach. 322), Bekker, recentiores. The editors before Brunck merely omitted the οὐκ, apparently regarding ἅπετε as an amphibrachys. For ἅπετε Bentley suggested ἅπεστε, and Porson ἦτ' ἅπετε, while Brunck read ἅπεσθε.


461. BDA. So Brunck, Bekker, Dindorf, Holden, Bergk, and Meineke. The old editions gave the speech to the Chorus, Bentley to Sosias, Richter to Xanthias.


465. ὡς λαθρα' γ' ελάνθου' ὑπιωσα. The omission of the unnecessary με at the end of the line brings the line into exact correspondence with the strophe, μεθα κέντρον ἐντατας λέγε. ὡς λαθρα' γ' ελάνθου' ὑπιωσα με. V. vulgo. ὡς λάθρα γ' ελάμβαν' ὑπιωσά με. R. Bekker, Dindorf, Bergk, and Richter. ὡς λαθρα' μ' ελάμβαν' ὑπιωσα'. Brunck. ὡς λαθρα' μ' ελάμβαν' ὑπιωσα'. Meineke and Holden.


473. σοι λόγους. R. V. vulgo. σοὺς λόγους (on Dindorf’s suggestion). Holden, Meineke. σοὶ ʹς λόγους. Bothe. For ἐραστὰ Dindorf reads ἐρασῖν, which brings the line into accord with 417 supra, and with the ordinary metre, is supported by the participles in the two following lines, and is probably right.

480. οὐδὲ μὲν γʹ. R. V. vulgo. οὐδὲ μὴν γʹ. Brunck, and (omitting γ’) Bergk, Meineke, and Holden. Reiske and Bekker proposed οὐδὲ μὲντ’, i. e. μέντοι. For οὐδὲ ’ἐν Meineke and Holden read οὐπω ’ν. σοῦστίν. V. Dobree, Bekker, Dindorf, Bothe, receniores. πον ʹςτίν. R. vulgo. πῶ στίν. Florent Chretien.


484. ἄρ’ ἀν ὃ. R. Bekker, Dindorf, Bothe, receniores. ἄρ’ γ’ ἀν. V. Edd. veteres. For ἀπολλαχθῆτε V. has ἀπολλαχθητε, and Bentley suggested διαλλαχθῆτε. For μοῦ the MSS. and all the editions before Brunck have μοι.

485. η. MSS. vulgo. οὐ. Reiske, Richter. For μοι, which is the common and MS. reading, Bothe has μὲν, Bergk, Meineke, and Holden have σοι.

486. οὐδέποτε. οὐδέπω. Hermann, Meineke.


493. ὄφρως. MSS. Edd. ante Dindorf. Dindorf says “ὀφρώς reposuiex Athenæo, 7, p. 315 c,” and he is followed by every subsequent editor. But this is a complete misapprehension. Athenæus cites this line, and undoubtedly writes ὄφρως in it with a circumflex. He then observes that, notwithstanding this, it was the Attic usage to write the nominative singular ὄφρως (τὴν μεῖσα όνικῆν εἰδείαν ὀξυτῶνος προφέροντα ἀττικοῖ, and cites a line of Archippus in which it is so written, and a line of Cratinus where the genitive singular is written ὄφρος. And so the Scholiast here says, τὸ ὄφρως περισσότατον ἀττικοῦ.—μήποτε δὲ καὶ τὸ ἐνκυκλī τοῦ ἴγκθου ἔλεγον ὄφρως. The author of the Etym. Magn. (sub voc.) says that ὄφρως is written with a circumflex, and cites Chœrobroncos (p. 262. 27, and p. 66. 9) and the great authority of Herodian to the same purpose. Several other grammarians refer to the word, and all with one consent describe it as written with a circumflex. So far as I know, there is no authority whatever for writing the accusative plural with any other than a circumflex accent. Hirschig, Meineke, and Holden alter θέλη into θέλη here, and θέλω into θέλω infra 521.
495. ἐνεργοὶ (with ἀνθρωπος). R. V. Bekker, Dindorf, Bothe, recentiores. ἐνεργοὶ (with ἀνθρωπος). Edd. veteres.

496. προσατη. προσατη. R. τις ἀφίως. Brunk, Dindorf, recentiores. ταις ἀφίως. R. V. Edd. veteres, with which Acharnians, 318, is compared. ἡδωρμά τι. R. V. vulgo. ἡδωρμά (from a hesitating conjecture of Dobelee, who also suggested ἡδωρμὰ τις). Bergk, Richter, Meineke, Holden. This they support by a reference to Knights, 678 (where Agoraicitus buys up ἀπαντα τὰ γῆται: ἄρ᾽ ἐν τάγορα, and other conundrums, ταῖς ἀφίως ἡδωρματα), not observing that γῆτεα could, and γῆτεα could not, be properly described as ἡδωρματα.

497. θατέρῳ. Elmsley (at Ach. 828) would read θατέρῳ adverbially. But παραβλέψασα θατέρῳ means “shooting a sidelong glance out of one eye,” τῷ ἐτέρῳ ἰθαλμῷ χαλέπως ὑποβλέψαμεν, as the Scholiast explains it. The same expression is found in Eccl. 498 (παραβλέπουσα θατέρῳ), where the Scholiast gives a like explanation.

501. στ. Dindorf proposed ἄτε. R. V. Suidas (s. v. εἶ καὶ νῦν), Francini, Scaliger, Bekker, Dindorf, Bothe, recentiores. άτε γε. Edd. veteres. άτε γε εἶ. Φ. άτε γε (omitting both εἶ and γε). F. For νῦν Meineke reads νῦν γε, and is followed by Holden.

504. στ. Suidas (ubi supra), Ald., Bentley, Bruneck, recentiores. στι. R. V. Edd. veteres.

505. ἀρθρο. Scholiast, Gryneus, Florent Chretien, Bekker, recentiores. ἀρθρο. R. Edd. veteres. ἀρθρο. V.

506. ἔχω. ἔχων. R.

507. τυραννικα. V. Suidas (ubisupra and s. v. ἐπικαράμιτης), Porson, Bekker, Dindorf, Holden, Bergk, Meineke. τυραννίδα. R. vulgo. Compare φρονήματ τυραννικ in Theodoret, Eccl. Hist. v. 32, which is exactly equivalent to φρονῶν τυραννικ, and does not mean, as Vales takes it, fastu tyrannico. For ὅν in this line Valcknaer at Hdt. i. 59 would substitute ὃς.


511. πεπνυμέον. πεπνυμέον. R.

514. οἴσαν σ᾽. R. Bekker, recentiores, except Bothe. οἴσαι σ᾽. V. σ᾽ οἴσαν γ᾽. Edd. veteres, Bothe.

521. τούτῳ γ᾽ τούτωσιν. Bruneck and Weise; who also write γ γ ἐμοὶ for γε μοι in the next line.

522. Φ. The line and a half here given to Philocleon are continued to Bdelycleon in the MSS. and early editions. They were transferred to Philocleon by Bergler (note on 714), who is followed by Dindorf and all subsequent editors.

525. ἀκράτου. ἀκράτου. Richter, Meineke, Holden. But μαθὼν, as Florent Chretien, Bergler, and Conz observe, is substituted for κιλικα, not for οἴνων.

526. νῦν δὴ. II. Porson, Dindorf, Holden, and Meineke. So Fritzsche at Thesm. 529. νῦν δέ. R. V. vulgo. Bruneck, preferring νῦν δὴ quod ad sententiam præstaret longe et cesse optimum, was under the erroneous impression that it did not suit the metre, and therefore proposed νῦν σε, which Richter adopts.


528. φανήσει. R. V. Bentleley, Porson, Bruneck, recentiores. φανείσῃ. Edd. ve-
teres. ἡπάσης. Grynæus, Kuster, Bergler.

529. κίστην. κακειστήρ. R. Brunck and Bothe remove this and the succeeding line to the end of the ensuing chorus.

530. αἵρη. This line is given to the Chorus in the MSS. and old editions. It is continued to Bdelycleon by Hermann (at Clouds, 759), Dindorf, recentiores (except Bothe). For ποῖος τις Bergler, Brunck, and Bothe would read ποῖς τις in the sense of οἷς τὰ τυχών. For ταύτα R. has ταύτ' αὐτά. V. ταύτα αὐτά.

533. τόνδη. MSS. vulgo. Τονδη. Bentley, Porson, Dindorf (in notes), Weise. For λέγεων Hirschig, Meineke, and Holden read λέγω.

534. ἔστ' ἀγών νῦν. Bentley, Porson. ἔστ' ἀγων. R. V. Scaliger, Bergler, Brunck, Bergk. ἔστιν ἀγών. Edd. vetteres, Bothe. ἔστιν ἀγων. Elmsley (at Eur. Heracl. 722), Dindorf, Weise, Holden, and Meineke. And this I should have preferred but that the νῦν which is found in the MSS. at the end of verse 536 has probably dropped there from this place. Richter, regardless of the requirements of the metre, reads ἔστιν ἀγών νῦν.

536. γένοιτο οὕτως σ'. Porson, Dindorf, Weise, Holden, Richter, Meineke. And Bentley had previously suggested the same, except that he had γ' for σ'. γένοιτο νῦν οὕτως. MSS. vulgo.


539. φίλθ. Meineke inserts a comma before and after this word, treating it as an imperative.

541. ἀκαρή. ἀκαρή. R.

542. δ' ἐν ταῖς ὀδοῖς. Porson, Dindorf, Weise, Richter. δ' ἀν ἐν ταῖσι ὀδοῖς ἀπάσαις. R. F. Bekker, Bothe, Bergk. δ' ἐν ταῖσιν ὀδοίσιν ἀπάσαις. V. γὰρ ἐν ταῖσιν ὀδοῖς ἀπάσαις. Edd. vetteres. These are obvious interpolations. Meineke further interpolates παισιν between ἀν and ἐν, and is followed by Holden.

544. καλούμεθα. Porson, Dindorf. καλούμεθα. MSS. vulgo. For ἀντωμοσίων R. has ἀντιμοσίων.

548. εἰδώς γ'. εἰδός. V. Φ.

549. ἐστίν. R. V. Kuster, recentiores. ἔστι. Edd. vetteres.


552. πρῶτα μὲν ἔρποντι. πρῶτον μὲν ἔρπον. R.

553. προσιώντι. προσιών τις was conjectured by Florent Chretien and adopted by Brunck.

554. τὴν χείρ' ἀπαλὴν. Reiske conjectured τὴν χειρὰ Πάχας vel simile quid: Meineke, τις χειρ' ἀπαλὴν.

555. ἱκετείουσιν θ'. V. Brunck, recentiores. ἱκετεύουσι θ'. R. Edd. vetteres. ἱπποκιντουστες. vulgo. ἱπποκιντουστες. R.

557. ἐφυσιτος. ἐφυσιτος. R.


560. καί τὴν. MSS. Grynæus, Kuster, recentiores. The early editions generally omit καί.


565. κακὰ κ.τ.λ. So Bothe, Hermann, Holden, and Meineke. And so (with
APPENDIX. 263

άνών for ἀνών) Dindorf, Bergk, and Richter. This appears to be the real reading of V., for it seems to have been by a mere oversight that Bekker gives, from that MS., parafrasis for ἀν ἰσόων. R. and P. have the same, omitting ἀνών. The editions before Brunck had κακά γε πρὸς τοῖς οὖσιν ἐως ἄν ἰσόων τοῖς ἐμοῖσιν. Brunck reduced this to metrical propriety by making the γε follow τοῖς and changing ἰσόων into παραφράσει. Reisig changes ἀνών into κλάον, Hamaker into λήγων. Meineke in his Vind. Aristoph. proposes κακά πρὸς τοῖς οὖσιν κακώσιν ἐως ἄν ἰσόων τοῖς ἐμοῖσιν.


567. ἤτοι. ίνα. R.


571. θεών. Θεός. V.

572. ἐλέγχαςις. ἐλαίσαςις. R. Reiske would read ἐλέγχαςις, and Hirschig χαίρω τάρνος—μ' ἐλέγχαςις, whilst Richter would alter φωνή into κολύ. The two latter alternations are approved by Meineke (Vind. Aristoph.).


576. αὐ. ἀν. Ρ. Π. σου τοῦτο γράφομαι. Brunck, recentiores. σου τοῦτο γράφομαι. R. Π. F. Francini, and most of the older editions. ταυτί γράφομαι (omitting σου). Ald. Junct. and (with ταυτί for ταυτι) Kuster and Bergler. Bentley proposed ταυτί γράψω μου; Dawes either τοῦτο γράφομαι, or (omitting σου) τοῦτο γράφομαι γ' ω, or τοῦτο γράφομαι γ' ω. V. omits the verse altogether. P. and Φ. have ταῦτα for ταυτί. For πλοῦτος R. has οἶκον γρ. καὶ πλοῦτον, and Bothe reads γ' ὀίκον.

577. ἄχεις. ἄχρει. R. V. F. τῆς Ἑλλάδος ἄρχειν. R. Francini, Scaliger, Kuster, recentiores. τῆν Ἑλλάδος ἄρχην. V. Ρ. Π. Φ. Edd. veteres, Brunck. The line is omitted by Hamaker and Meineke.

578. αἰδών. τάδια. Cobet, Meineke, Richter.

582. φόβειτον τοῖς. φοβείται τοῖς. R.

583. καταληπτῶν. V. Φ. P. Florent Chretien, Bentley, Brunck, recentiores. καταληπτῶν. R. Edd. veteres.

586. ἀναπείση. ἀναπείδοι. V.


593. ἡμᾶς. R. V. Scholiast, Edd. veteres. ὑμᾶς. Kuster, Bergler, Brunck, Bothe, Bergk, Richter, Meineke, Holden. See the note. For φασὶν R. has φασὶ.

595. δικαστήρια ἄσειναι. δικαστήρια φύσιν. F.


597. χειρός. χειρός. R.

598. οὐδ' is omitted in Gormont, Zanetti, Farrar, and Rapheleng.

599. καίτωστιν. V. F., and so (or καίτοι
APPENDIX.

...volgo. καποδισιν. R. For Εἰφή-μίου Meineke has Εἰφήμιδου.
600. στόγγου. Brunck and Dindorf prefer, and Bothe, Meineke, and Holden read, σφάγγου. λεκάνης is written λακάνης in Junta and Gormont.
601. ὤ, Ὀ. τόων. τῶν'. Hamaker, Meineke, οἰων, οἰων Ῥ. Hirschig, Meineke, Holden.
602. καὶ ἑπτεσίαν. V. Bentley, Bothe, Bergk, Meineke, Holden. ἑπτεσίαν, vulgo.
604. περιεγγυόμενος. R. V. Brunck, recentiores. περιεγγυόμενος. Edd. veteres. For περιομένων V. has περισεμόνος.
607. ἀσπάζονται. V. P. Scaliger (in notes), Bentley, Brunck, recentiores. ἀσπάζονται. R. Edd. veteres. R. has also ἀλείφει in 808, προσέγκειε in 810, and προσαναγάζει in 811.
608. προσκύψαμα. προσκύψαμα. V. φιλήσῃ. φιλῇ με. Richter, Meineke.
609. παππάζουσα'. παππίζουσα'. V. Bergk, Meineke, Holden. τὸ τριῶβολον. V. Florent Chretien, Kuster, Porson, recentiores. τριῶβολον (omission το), R. Edd. veteres.
610. φυστήν. Moeris says, φυστῇ, περισσοπομένος, τὸ φύραμα τῶν ἄλφων, ὅταν μὴ γένηται μάζα.
613. παραβῆσει. παραβῆση. R.
614. ἀλλ' ἣν. F. Elmsley (at EEd. Tyr. 662), Dindorf, Weise, Bothe, Holden, Meineke. ἀλλ'ν vulgo, with a comma after τονθερίσως, and a full stop at the end of the line. Meineke omits lines 615—618, both inclusive.
616. ἵχνης. ἵχνεις. F. Some of the early editions write μὴν for μὴ.
618. διόνυ. δείνου. R.
620. καὶ τοῦ. R. V. F. Bothe, Bergk, Meineke, Holden. The other editions read καὶ τῆς τοῦ, and divide the line into two dimeters.
621. ἀπερ. ἀναπερ. R. Most of the recent editors follow Dindorf in writing ταῦθ' for ταῦθ'.
623. φησιν. R. V. Kuster, recentiores. φησι. Edd. veteres. φήσει. Florent Chretien. The old editions omit the final ν also in the two verbs 626, 7 infra.
626. κακεγκέχιδασιν. κακεγκεκέχιδασιν. R. μ' is omitted by V., written ἐν' by Weise, and changed into γ' by Fritzche (on Frogs, 47δ), Hermann, and Meineke.
629. Αnte νὴ signum mutati interlocutoris (—) ponit R.: which also reads Δῆμυτραν δεδοκία σ'.
APPENDIX.

635. ὴδεν. Ἕδην. Elmsley (at Ach. 35), Richter, though he leaves ἴδεν supra 558.

636. ὤς Ὠ ἐπὶ πάντες ἐκλίθευς. Porson, Dindorf. ὤς δὲ πάντες ἐπελήθην. vulgo, contra metrum. See the note on 526. ὤς δὲ πάντες ἐπηλθεὶς κολλέων τι. Hermann, Meineke, Holden. But Porson’s emendation is more elegant in itself, and at the same time nearer the MS. reading.


643. σκύτη βλεπεῖν. R. V. F. Bentley, Porson, Brunck, recentiores, except Weise and Richter, who with the older editions read βλέπειν σκύτη. This line is transferred by Hamaker and Bergk to Bdelycleon, which is a manifest error.

644. σε ὁμ. R.


647. νεωτία is added by Porson, metri causā, λέγοντι καί by Richter. Others mark a lacuna after χαλεπῶν.

648. ὥρα. ὥρα. R.

649. �뮈 μὴ τι. ἖ μοι τι. Bergk.

650. καὶ μείζονος om. V.

651. τῇ. τῇ δε. V.

652. ἀτάρ. V. vulgo: which is plainly right, the phraseology being Homer. ἀλλά: R. Brunck, Bekker, Richter, Holden.


654. τεθνήσει. P. Brunck, Weise, Bothe, Richter. τεθνήσοι. R. V. Edd. ante Brunck, and Bekker. τεθνήσεις. Elmsley (at Ach. 590, following Dawes, Misc. Crit. p. 93), Dindorf, Holden, Bergk, Meineke. The question as between τεθνήσει and τεθνήσεις is fully discussed by Dawes and Elmsley ubi supra, and by Brunck at Ach. 590. The two former critics decide for the active, the latter for the middle form. Either would seem to be allowable: but in Aristophanes, at all events, the whole weight of MS. authority (Ach. 590; Clouds, 1436; Wasps, 654) is in favour of the middle, which I have therefore retained.

655. παππίδιον. V. Kuster, recentiores. παπίδιον. R. F. Edd. veteres.


659. μισθοῦ καὶ δημοσίωτρα. R. and V. omit καί, and Bergk suggests μισθώτεις. Suidas (s. v. προτανεία) has μισθούς καὶ δημοσίωτρα.


663. ῶμῖν. V. Bentley, Kuster, Bergler, Brunck, Bekker, Bothe. ῶμῖν. R. vulgo.

664. ἐγιγνόθ᾽ ὁ. Bergk suggests ἐγιγνοτο.

665. τὰ om. V. The older editions gave the whole of this line to Bdelycleon, and the next line and a half, from ἐς τούτων to ἕτο, to Philocleon. The ar-
APPENDIX.

rangement in the text is due to Bothe and Dobree, and is adopted by Dindorf (in notes), Weise, Holden, and Meineke.

668. αἴρει σαντοῦ. αἴρεις αὐτοῦ. V. For περιπέφεβεις R. and V. have περιπεμφίες.

669. δωροδοκούσιν. V. Kuster, recentiores. δωροδοκοῦσιν. Edd. veteres.

670. έπαπειλούσιν. έπαπειλούσιν. V. Edd. veteres.

671. δώσετε. MSS. vulgo. δώσετε. Meineke, Holden. ἀνατρέψω. ἀναστρέψω. R.


673. λαγαμίζουσιν. Suida, vulgo. λαγαμιζουσιν. R. V. P. Brunck, Bekker, Weise, Bothe, Bergk, and Richter. Possibly the correct reading may be λαγαμιζουσιν.

675. δωροφόροσιν. V. Bekker, Dindorf, recentiores. δωροδοκούσιν. R. Edd. veteres.

677. πλουθυγίειαν. πλούθ' ἐγίειαν. R.


680. τρεῖς γε. R. V. F. Bekker, recentiores, except Bothe and Weise, who follow the old editors in omitting γε.

681. ἀποκιαίεις. ἀποκλείεις. V.

682. δουλεία στίν. Before Porson this was written δουλεῖ ἐστιν.


688. διακειμένης. Meineke (Vind. Aristoph.) proposes καὶ διακακοκειμένης. For τρυφερανθείς F. has τρυφεραθείς.

689. πρῳ. Before Brunck this was written πρῳ.

691. δραχμῇ. There seems no reason to doubt that the first syllable of δραχμῇ is common, and there is no need, when it is long, to read δραχμὴ or δραγμή. Still less is it desirable to rewrite the line (with Cobet) τὸ συνηγορικὸν, κἂν πάντων ὑστατος ἐλθῇ.

692. κοινώνων. κοινῶν ὄντων. F.

693. τι om. F.


698. τοίνυν. R. V. P. II. Brunck, recentiores, except Bothe, who follows the older editions in adding a γε. For καὶ τοίνυν Bentley suggested ἀγαθῶν, a conjecture approved but not adopted by Bergk. Hermann proposed τοισιδ', and this has been brought into the text by Meineke (who had previously conjectured καστοίσιν) and Holden.
APPENDIX.


703. καὶ τοῦθ' ὑν ἐνεκ' ἐρω σοι. V. (and, except that they have τούτων for τοῦθ' ὑν, R. P. F. F.) Bekker, Bothe, Bergk. καὶ τοῦτων ἐνεκ' ἐρωσο. Π. καὶ τοῦτων ἐνεκ' ἐρωσο. Edd. ante Brunck. καὶ τοῦθ' ὑν οὐκ' ἐρω σοι. Brunck, Dindorf, Weise, Holden, Meineke. As to the retention of ἐνεκ' see Appendix on Peace, 210. The MS. authority here is overwhelming in its favour. Bentley had ingeniously suggested ΦΛ καὶ τοῦθ' ὑν ἐνεκ' ἐρωσον; BDE ᾗν κ.τ.λ., comparing Peace, 210, and Lysist. 491.


705. τῶν ἐχθρῶν. R. V. P. Scaliger, recentiores. τῶν ἐχθρῶν. Π. Edd. veteres. ἐπιρύγας. ἐπιρύγας. R. ἀγρίως. ἀγρίος. V.


709. ἐν. R. V. vulgo. ἐν. R. P. F. Dawes, Brunck, Weise. Dobree suggests μιραδ' ἀν, which is adopted by Meineke and Holden. R. omits ἐν. The term δημοτικῶν appears to be used by way of set-off to δημιουργῶν supra 699.

710. πυριτήν. R. V. P. Suidas, Brunck, recentiores, except Weise and Bothe, who with the old editions read πυριτὴν.

711. τοῦ. Bentley, Elmsley (at Ach. 343), Dindorf, Bergk, Richter, Meineke, Holden. τοῦ ν. vulgo.

713. τί ποθέ κ.τ.λ. This is the reading of the MSS. and all the editors except Bothe, Meineke, and Holden. Suidas (s. ν. ἀρκη) quotes the line with πέπονθ' contra metrum for ποθ'. Kuster suggested that if we changed ὀσπερ into ὄς, we might read πέπονθ' here: and this was approved by Bentley and Porson. Dindorf observed that another way of getting rid of the extra syllable would be to omit τῆς; and this is done by Bothe: whilst Meineke (followed by Holden) omits κατά. However, if Suidas is to be corrected at all, the simplest correction would seem to be ποθ' for πέπονθ', in accordance with all the Aristophanic MSS.

718. ἐλάζεις. ἐλάζε. R. F. ἐλάζεν. Φ. The old editions divided this line into two. Bentley first from conjecture, and Brunck afterwards from his MS. P. set it right.

719. εἰνεκ'. R. Edd. ante Brunck, with Bothe and Bergk. οὔτεκ'. V. ceteri. See at 703 supra.

722. πλήν. vulgo. πλῆν τοῦ. R. V. F. Meineke proposes to insert τοῦ, and omit the preceding σοι. κωλακρέτου as in 695 supra: except that here R. has κωλακρέτου. For γάλα V. has μάλα.

726. οἶκ ἄν δικάσας. Meineke would prefer οὖ μὴ δικάσας.

733. σοι δὲ νῦν. νῦν δὲ νῦν. Π. τις θεῶν. R. V. P. F. F. Bekker, recentiores. τιθεῶν. Π. τις τῶν θεῶν. Edd. veteres. In order to bring these lines into the iambic metre, Brunck rewrote them thus: νῦν δ’ αὖ παρὰν τις ἐμφανῆς σοι τῶν θεῶν | ἐπιλαμβάνει τοῦ πράγματος | καὶ δήλος εὖ ποιών σύ δ’ αὖ παρὰν δέχουν.
735. διδόσ ἐστιν. V. Bekker, recentiores. δῆλος (without ἐστιν) R. Edd. veteres.
741. κοινὴν. καὶ οὐδὲν. R. F.
746. α. This word is omitted in V. κελεύοντος. R. V. F. Bekker, recentiores, except Weise, who reads παρακελεύοντος with the old editions.
747. The old editions read νῦν οὖν ἵσως τοῖς σοῖς λόγοις πειθεῖαι. For οὖν, δὲ is read by R. V. F. Bekker, recentiores. For ἵσως V. has ἵσος. For τοῖς σοῖς λόγοις Ρ. Βέκκερ. All modern editors read the line as in the text.
748. σφρονεῖ. R. V. F. Bekker, recentiores. φρονεῖ. Edd. veteres. For τὸν τι, ῥον Bergler proposed τῶν τρόπων, which Hirschig (with μεθεστὸς for μεθίστας) also prefers. And confer infra 1451.
752. φησί. φησίν. R.
761. σοι πίθωμαι. Porson (referring to Dawes, Misc. Crit. 218; Clouds, 87; Birds, 164), Tyrwhitt, Bekker, Dindorf, Holden, Bergk, Richter, Meineke. σοι πεῖθομαι. R. V. πεῖθομαι σοι vulgo. Bentley proposed πεῖθομαι σοι. In the old editions the words λέγ’—ἐνως were given to Bdelycleon, ποίου; φέρ’ ἐδω to Philocleon, and τοῦ μη δικάζεων to Bdelycleon again. Bergler set the matter right in his translation, and then Brunck in his text. For λέγ’ ὅτι βούλει R. has λέγοντι βούλει. 

APPENDIX.
APPENDIX.

767. ταῦθ'. MSS. vulgo. ταῦθ'. Boissonade. προτάθ'. Meineke, whilst Holden would prefer παῦθ'. For ὕπερ ἑκεί Doobree and Meineke suggest δ κακεί.
771. ἐξέχη εἰλη. Reiske would change this into ἐξέχηρ εἰνης, Meineke into ἐξέχηρ ἐλης.
774. οὐντος. χιοντος. Bothe.
786. ὅτι ... λήψομαι. This line, absent in all the earlier editions, was first added by Brunck from Π, and has since been found in R. V. Φ. Between this and the following line Bothe inserts the words καν γὰρ πνεύτω τῶν γε μισθῶν λήψομαι, removing them from their proper position, infra 813.
788. σκωπτόλης. σκωπτόλις. R.
790. κάπειτ' ἐπέθηκε. R. vulgo. κάπειθ' ἐθηκε. V. κάπειτ' ἐνέθηκε is preferred by Bergk and Meineke, and read by Holden.
791. 'νέκαψ'. R. V. Florent Chretien, Scaliger (in notes), Kuster, recentiores. νέκαψ'. Edd. veteres.
792. ὀσφρώμενος. ὀσφραώμενος. R.
794. ἔφασκε. ἔφασκεν. R.
797-8. Between these two lines Hermann and Meineke place line 813. See on 786 above.
798. ταῦθ'. Reiske suggests πάνωθ'.
801. δικάσατεν. δικάσατεν. P. δικάσειν. Π.
802. ἐνοικοδομήσει. Dindorf, Bothe,

804. Εκάτειον. V. vulgo. 'Εκαταίον. R. Brunck suggested that the word should be spelt 'Εκάτειον, and it is so spelt by Dindorf, Bothe, Holden, Bergk, Richter, Meineke.

806. ὀσαπέρ γ'. R. vulgo. ὀσαπερ V. F. Bergk, Meineke.

808. ἐκι. MSS. vulgo. ἐκ was suggested by Bergk, and inserted by Richter and Holden: ἐκο was suggested by Halbertsma, and inserted by Meineke.

813. This line is removed from its proper place by Bothe and Meineke. See on 786 and 797 above.

815. ἐφηνεκάτε. MSS. vulgo. ἐφηνεγκάτε. Dawes.

816. ἵνα γ'. MSS. vulgo. Cobet suggested ὅν ἄν or ὅν: Meineke takes the former, and Holden the latter.

817. ἕξεγείρῃς ο' ὅποσι. ἕξεγείρησιν ἄροι. R.

818. ἄλλοι is omitted by R.


820. ἄναξ. ἄναξ. R. V. F.

821. χαλεπός. P. Φ. Bentley, Bergler (in note), Brunck, recentiores. χαλεπόν. R. V. Edd. veteres.

822. This verse, which is usually continued to Philocleon, is transferred to Bdelycleon by Bergk, Meineke, and Holden, who also transfer the following verse from Sosias to Philocleon.

825. This and the following verse are omitted by V., the transcriber's eye passing from the δικηρ in 824 to the δικηρ in 826. For νυν R. and one or two old editions have νυν. καθημαι γώ. Dawes, Person, Brunck, recentiores. καθημεί' ἐγώ. R. Edd. veteres.


828. Dobree would give this verse to the servant, as an answer to Bdelycleon's question. For προσκαίσασα Florent Chretien suggested προσθηραῖσασα.


832. ἄλλοι εἰγώ—ἐνδοθέν. In the old editions these words are continued to Bdelycleon, but they are rightly taken from him and assigned to Philocleon by Beer, Bergk, and Richter. In addition to this, Hermann (followed by Meineke and Holden) changes the words τί ποτε τό χρήμα of the following line into δοτι ποτε χρήμα, and gives them also to Philocleon, omitting the stop after ἐνδοθέν: a change every way for the worse.

833. τό γε. τό τε. R. V.


838. Σικελικήν. P. Φ. Bentley, D’Orville, Pierson, Porson, Brunck,
recentiores. Σικελήν. R. V. Edd. veteres.


842. εἰσαγήγ. MSS. vulgo. εἰσαγάγη. Bergk, Richter, Holden. The alteration is approved by Meineke, and is probable enough. See supra 826; Peace, 439, &c.

844-6. τοι δι γι έστι;—έπιτρίψω τιμά. The arrangement of the text is that of Bergk, followed by Richter, Meineke, and Holden. The sentences here assigned to Bdelycleon were formerly given to Philo-
cleon: whilst those here assigned to Philo-
cleon were given to the servant by the
editions before Brunck, and to Bdel-
cleon by Brunck, Bekker, Dindorf, Weise, and Bothe. But it is plain that the
person who went into the house after verse
833 returns here with the χοροκομεῖον,
and it is equally plain from verse 839
that Bdelycleon is on the stage during the
interval, whilst the language assigned
to the person who brings the χοροκομεῖον
suits neither the servant nor Bdelycleon,
but Philoecleon alone.

849. διαπτρίζεις. R. F. Bekker, Dindorf
(in notes), Bothe, Bergk, Meineke, Hol-
den. διαπτρίζεις. V. vulgo.

850. For χωρίων Bentley suggested
κηρίων.

851. ΒΔ. ἰδοὺ. ΦΙ. καλεῖ πολ. V. Berg-
pler, recentiores. In the older editions all three words were ascribed to Philo-
cleon. R. gives them all to Bdelycleon.

852. ἐς κάρακας. ἦ σκώρακας. V. ἦ
'sκώρακας. F.

853. ὄτη ἐπιλαθόμην. Bergler, recentio-
tores. ὄτη πιλαθόμην. R. Edd. veteres.

854. καθίσκους. καθίκους. R., which in
the next verse omits τούσδε, and has
ἀρστίκων for ἀρστίχων.

veteres.

861. καὶ μερίνας. This line is omitted
in V.

865. λέγομεν. R. vulgo. έχομεν. V.

867. ξυνίζητον. ξυνίζητην. Elmsley
(at Ach. 733), Meineke.

869. ΒΔ. εὐφημία. This line, which is
rightly given to Bdelycleon by the MSS.
and editions, is transferred to the Chorus
by Meineke, Holden, and Richter: the
latter compensating Bdelycleon by giv-
ing him the succeeding line.

870. δ. οὖ. V.

873. πανσαμένοις πλάνων. V. Dindorf,
Holden, Bergk, recentiores. πανσαμένοις
πλάνων. R. Bekker, Bothe. πανσαμένοις
πλάνων. F. ὡς πανσαμένοις τῶν πλάνων.
Edd. veteres.

875. προθύρου προπόλαμε. Bentley.
The editions before Brunck had προθύρου
πρός πύλας. Brunck left a gap after
προθύρου (in which he is followed by
Bekker), observing that the words πρός
πύλας seemed to be a gloss which had
crept into the place of the genuine read-
ing. In a supplementary note he hit
upon the same emendation as Bentley,
remarking "ad illud προπόλαμε glossa
erat πρός πύλας ιδρυμέν. Hinc lectionis
devratio." Porson observes that Scal-
giger (at Virg. Cunic. p. 8, ed. 1595) had
suggested τούμη προθύρου προπόλαμον,
and Dobree cites Ἐρμῆς προπόλαμος (see
the note on 894 supra) from Pausan-
ias, i. p. 53. Bentley’s emendation is
adopted by Invernizzi, Dindorf, Conz,
Weise, Bothe, and Richter, and is un-
doubtedly right. προθύρου προσπύλις.


878. μικρόν. R. V. Suidas (s.v. σήραιων), Bekker, recentiores. σμικρόν. Edd. veteres.

880. τοὺς φεύγοντάς τ’. V. vulgo. καὶ τοὺς φεύγοντας. R. F. For ἔλεειν Ἰοντα has ἔλεον.

885. ἐξενυχώμεθα. R. V. F. Bekker, Dindorf, Bothe, recentiores. ἐξενυχώμεθα. Edd. veteres. After ἐξενυχώμεθα Dindorf suggested the insertion of ταῦτα or ταῦτα to complete the line: the former is adopted by Bergk and Richter, the latter by Meineke and Holden. Hermann also suggested ταῦτα, and so Reisig, who proposed to commence the line with it. After ἐπάδομεν an ἐν is added by R., Edd. before Bekker, and Bothe: and Brunck further inserts σοι γ’ between ἐπάδομεν and ἐν.


890. τῶν γε νεωτέρων. Bekker, Dindorf, Reisig, Hermann, Holden, Bergk, recen-
tiores. τῶν νῦν γε σοῦ νεωτέρων. Edd. veteres. τῶν γενναυοδέρων. R. V. F. The reading is varied in accordance with the reading of 873 supra, the corresponding line in the strophe. After this line Meineke (followed by Holden) introduces the words Ίης Παίαν.

891. θύρασιν. R. Bekker, Dindorf, Bothe, recentiores. θύρασιν. V. Edd. veteres.


893. τίς ἄρ’. V. vulgo. τίς ἄρα. R. F. Dobree doubtfully suggests that οὐτὸς should be transferred to Bdelelecon, and this suggestion is adopted by Bergk, Meineke, and Holden. But it is clear that Labes is not presented to the Court until six lines later: and οὐτὸς seems to be used merely by way of depreciation.

"Where is that fellow, the defendant?" For ὅσον Dobree suggests σῶν, and Reiske ὅσιων, whilst Bergler places a note of interrogation after ἀλώσεις, and takes it as a question to the servant, who responds τίμημα κλοῖς στίκως. But ὅσον is equivalent to ὅς with an intensified signification, just as πώς ὅσιος is used in Eccl. 399 and elsewhere for the more ordinary πῶς ὅσιος.

894. The characters in the trial scene are variously distributed by the editors: but it seems to me that all the parts belonging to the κηρὺς or the θεσμοθέτης are most properly assigned to Bdelelecon. The present speech is given by R. and the old editions to ΘΕ., which Brunck (apparently taking it for θεράπων, as Meineke also does) changed into Xanthias. ΘΕ. however stands for θεσμοθέτης, who is one of the Dramatis Per-
some in the old editions, and the speech is rightly assigned to Bdelecleon by Elmsley, Bergk, Meineke, and Holden. I do not think it necessary to notice all the minor variations in the prefixes throughout this scene. γραφής. 'Εγράψατο. Bentley, Dawes, Porson, Brunck, recentiores. γραφής ἐγράψατο. R. V. Edd. veteres. γραφής ἔγραψατο. R. Φ.

895. Αἴξωνια. ἡξωνια. Junta. Notwithstanding the observations in the note, it may be that the word ἡξωνια is merely a punning allusion to παράξεις supra 837: in which case we must suppose the Platonic Laches to be referring to this very passage.


900. καὶ is omitted by V., and κλέπτων is accentuated κλέπτων by R. For ὧ μιαρόσ Florent Chretien suggested ὡς μιαρὸς, and Reiske ὁ μιαρὸς.

901. σεσηπός. σεσηπός. Richter.

902. All the MSS. and early editions commence the line either with ποῦ δ' ὅ (R. Kuster, Bergler, Brunck, Bekker, Bergk), which is contra metrum, or with ποῦ δοῦ or ποῦ δόου (V. Φ. Edd. veteres), an impossible crasis. The Scholiast not only has the reading ποῦ δ' ὅ, but gravely maintains that ὅ is sometimes long. Various emendations have been proposed: δικαίωκων (for ὧ δικαίωκων) by Florent Chretien and Bentley: ποῦ δ' ἐσθ' ὅ by Toup, Porson, Weise, Richter: ποῦ 'στιν ὅ or ποῦ ποῦ 'σθ' ὅ (Plutus, 865; Frogs, 288) by Dobree; the latter is adopted by Holden: ποῦ μοῦ by Dindorf: ποῦ δ' ὁ νῦ (which I have followed) by Bothe, who himself reads ποῦ δὴ δ': ποῦ ποῦ ὅ ὅ by Leuting and Meineke. The line is transferred to Bdelecleon by Elmsley and Dindorf.

903. KY. αὖ ἄδ. R. gives this and the next verse entirely to Bdelecleon, repeating ὀδοὺs twice. And all but αὖ ἄδ is usually given to him. Dobree transferred ἐπεροῖ—χύτρας to Philocheon, and he is followed by Dindorf, Weise, Bergk, and Richter. I think they belong to Sosias. Meineke (followed by Holden) puts αὖ ἄδ extra metrum, then gives to Bdelecleon πάρεστιν ὀδοῖς, and leaves ἐπεροῖ—χύτρας to Philocheon.

904. ἄγαθος γ'. F. omits γ'.

905. σίγα. This line is given to Bdelecleon by Tyrwhitt, Elmsley, Dindorf, Bergk, recentiores. Κυ. (for κωιῶ) is prefixed in Goftmont and the succeeding editions until Scaliger: Κυ. (for κηρυξ) in Junta, Scaliger, Kuster, and Bergler. Brunck made it Σωσίας ὃς κηρυξ, and Sosias is retained by Bekker, Weise, and Bothe.

907. τῆς μὲν γραφῆς. This speech is attributed to ΘΕ. in R. and the early editions. It is given to Xanthias by Brunck and all recent editors. For ἥν Brunck, Bothe, Richter, Meineke, and Holden write ἥ. P. has an σ written over the ἥν.


912. ἔμοι ἐν τοι. ἔμοι δὲ τοι. Zanetti.

914. κοῦ μετέδωκ'. R. and the early editions omit the prefix Xanthias, which was added by Brunck after a suggestion of Scaliger. R. "versus inferiorem alteri tribuit," says Bekker.

917. Φ. Brunck, recentiores. ὧ κῦ. R. ΟΕ. Edd. veteres. For τῷ κοῦρ γ'
Appendix.

εμοὶ R. has τῷ κυνῷ γέ μοι, and Dobree suggested τῶν κυνῶν εμοὶ. There was no break in this verse in the MSS. and early editions. But Brunck severed the words οὖν τῷ κυνῷ γ' εμοὶ from the rest of the verse, and assigned them to Xanthias. He is followed by Bekker, Dindorf, Weise, Bothe, and Richter. But κυνῷ can hardly mean κοινωνία, as the Scholiast supposes, nor if it could, would it yield a very clear or appropriate meaning. The recent editors have therefore returned to the common and (I am persuaded) the genuine reading.

918. ἀνήρ. Before Dindorf this was written ἀνήρ.

919. προκαταγρύνωσκ'. R. V. Brunck, recentiores. προκαταγρύνωσκ'. Edd. veteres.

921. γὰρ is omitted by R.

922. μὴ νῦν. The prefix is Οὐκ. in R., Θε. in the early editions. The speech is given to Xanthias by Brunck and all subsequent editors. For ἄφητε γ' αὐτῶν Cobet proposed, and Richter, Meineke, and Holden read, ἄφητ' ετ' αὐτῶν. Bergk would write the line τοῦτον, ὡς ὄντ' εν πόλις. For αὖ Bothe reads ἄν.


927. πρὸς ταῦτα. The prefix is Κν. in the early editions; Xanthias in and since Brunck's. R. omits it altogether, and for τοῦτον has τοῖτον μή.


933. σοι. σὺ. R.

934. ὀλεκτρόνων. R. Bekker, Dindorf, Holden, Bergk, Meineke. ὀλεκτρόνων. V. ὀλεκτρων. vulgo.

935. ποῦ 'σθ' οὗτος. ποῦ 'σθ'; οὗτος. Cobet, Bergk, Meineke, Holden.

936. αὐτὸς καθελώ. This speech is given to Bdelocleon by R. Bekker, and recent editors: to Θε. by the editions before Brunck: to Sosias by V. Brunck, Weise, and Bothe.

937. τρυβλίων. R. vulgo. τρυβλίων. V. Brunck, Bekker, Dindorf, Weise, Bothe, Richter. τρυβλίων. Φ.

938. τυρόκυνηστιν. τυροκυνήστιν. R.

939. προσκεκλημένα. Dobree conjectured προσκεκλημένα, and Meineke (followed by Holden) alters the text accordingly.

940. οὐδέπω. Before this word P. has a line drawn, and Π. has the prefix ΦΙΛ. So Brunck and Bothe, the former reading κοῦ καβίζεις.

941. τοῦτον. Given to Philocleon by R. V. P. Bentley, Tyrwhitt, Dobree, Brunck, recentiores. Before Brunck it was continued to the preceding speech. For αὖμ' ἐγὼ Bekker, Weise, and Richter have οἷμαι ἐγὼ. χεσεῖσθαι, πρὸς τιμορε, as Bergler says.

942. οὐκ αὖ. R. F. Bekker, recentiores, except Bothe, Richter, and Holden. Dobree refers to Knights, 335. 8. οὐκ ἄν. V. Edd. veteres, Bothe. Reisig conjecte-
tured ὀὖκον, which Richter and Holden adopt.

943. ζχει. ζχε Bothe.
944. ἀνάβαι. R. gives this line to Philoecle, and the next to Bdelycleon. So the old editions, which also give 946-8 (οὐκ ἄλλ'—γνώθοι) to Philoecle. Corr. Bruck.
951. ὑπεραποκρίνεσθαί. ὑπερ ἀποκρίνεσθαι. F.
953. μὲν οὖν, R. omits οὖν.
957. ὦτι. MSS. vulgo. ὦτι; Dobbree, Holden, Richter, Meineke: a very probable alteration.
958. εἴ δ' ὕφειλετο. Scaliger gives these three words to Philoecle, placing a note of interrogation after them.
960. ἐγὼ δ'. Scaliger continues this and the following line to Bdelycleon.
961. ἐνέγραφ'. MSS. vulgo. Cobet suggests ἐγράφειν, and Meineke, followed by Holden, alters the text accordingly. But ἐνέγραφ' ἤμιν means "inflicted on us this written oration."
962. Φιλ. ἀκουστον. This speech is ascribed to Κβ. by R., and to Θει. by the editions before Bruck, which however give the words ἡμιν κατακκήνασι τοι. Bdelycleon. δαμόνι μου. R. V. F. Bekker, recentiores, except Weise. δαμόνι' ἐμοι. ceteri.
964. ἀπόκρινα, ἀπόκρινε. R.
965. Γορ κατέκηνασ here and κατακκήνασ in the next line V. has κατέκνισας and κατακκήνας.
967. ἐλεει ταλαυσωρομένους vulgo. ἐλεει τούς ταλαυσωρομένους. R. V. F. Dindorf (who writes it ἐλεει, but in his notes returns to the common reading), Bergk, Richter, Meineke, Holden. Bentley proposed to read ὃ δαμόν, and this is approved by Meineke (Vind. Aristoph.), who supposes the speaker to be addressing Lycus. But see 962 supra.
970. οἰκουρός. MSS. vulgo. Bruck suggested οἰκουρέων, and Meineke, followed by Holden, alters the text accordingly. For μόνον V. has μόνος. R. prefixes ὁ Φιλ. to the line.
973. τί κακῶν. vulgo. τί το κακῶν. R. V. Bothe. So Richter, omitting the ποτ', Hamaker, also omitting ποτ', gives τί το κακῶν; as a question to Bdelycleon, and so Meineke and Holden.
979. For Φιλ. R. has ἦ γέρων ἦ ὁ αἰτός, and for ΒΔΕΑ. ὁ παῖς. κατάξει is repeated four times by V. F. Florent Chretien, Bruck, recentiores, thrice only by R. and Edd. veteres.
981. ἐξηπάτηκεν. MSS. vulgo. ἐξηπάτησεν. Cobet, Meineke. For ἄταρ V. has αὐτάρ.
983. ἀπεδάκρυσα. MSS. vulgo. ἀπεδάκρυσα. Holden, Hirschig, Meineke. which is very probably right. Meineke mentions with approbation a proposal to
add γε after γνώμην, and Holden adds it.


988. κατολασσον. κατολασσόν. V.


993. φεῦρ'. εξερίσω. Originally this whole line was ascribed to Philocleon, but Dobree perceived that these two words must belong to another speaker, and they are accordingly transferred to Bdelycleon by Bergk, Richter, Meineke, and Holden. πῶς ἄρ'. R. V. Bekker, recentiore. πῶς γάρ. Edd. veteres.

994. έωσεν. έωσε. R.

995. οἷοι σοῦ 'σθον 'θδωρ. Scaliger proposed to transfer these words to Bdelycleon; and this is done by Weise and Holden. Dobree would leave οἷοι to Philocleon, and assign the rest to Bdelycleon.

996. ἐπαιρε σαντόν. V. Dindorf, recentiore, except Richter, who with R. and the older editions reads ἐπαρ' ἐπαιρε σαντόν. This necessitates the omission of νῦν, which is omitted by F. Vat. Ald. Junta, Kuster, Bergler, Brunck, Bekker, and Richter; but νῦν is found in R. V. F. and the other editions, the older ones retaining it contra metrum.


999. ἐμαντάφ. με ταυτάφ. V.

1002. κοῦ τοιμοῦ. R. V. vulgo. καὶ τοιμοῦ. Π. Φ.

1004. πανταχοῦ. R. vulgo. πανταχοῖ. V. Brunck, Bekker, Weise, Meineke.


1010. δὲ τέως. R. V. Bekker, recentiore. δὲ ταχέως. F. δὲ γε ταχέως. Edd. veteres. Brunck read ταχέως, putting a colon after the word, and adding σ' to μυράδες. The middle syllable of ἀναφθωμενο is long, contrary to the common usage in Aristophanes, doubtless because the phrase is adopted from some poet who (as afterwards Antipater in the passage cited in the note) had so used it.

1011. νῦν μὲν. Burges proposed to omit μὲν. Dindorf in his notes approving this would also read ἐξεναβείσθε for εὐλαβείσθε, so as to make the lines trochaic. Bergk in his notes follows Dindorf, whilst Meineke introduces Burges’s alteration into his text. The last two lines of the Commation are translated by Bergler nam pravorum est spectatorum id committere et non vestrum. And so (with inceitorum for pravorum) Brunck. But it is perhaps better to supply σπος before σκατῶν θεατῶν, and to translate, “This is a fate which a poet would expect at the hands of foolish spectators, and not at your hands.”

1015. αὐτε. κλατε. Reiske. πρῶσχετε. P. F. Bentley, Porson, Dindorf, recentiore, except Weise and Bergk, who with
the old editions and R. V. have προσ-
έχεσ.
1017. φησιν. V. P. Brunck, recentiores. 
φησι. R. Edd. veteres.
παρών. Bentley. πειρών (as a trisyllable). 
Scaliger, Porson.
1026. ἐσπευδε. vulgo. ἐσπευσε. R. V. F. 
Bekker.
1027. πιθέσθαι. V. P. Π. F. Φ. Brunck, 
recentiores. πειθέσθαι. R. πιθέσθαι. Edd. 
veteres. Bentley suggested φήστ' ἐπιθέσ-
θαι, understanding the passage to mean 
that the πιθήκα had been satirized by 
some other poet, and that the lover came 
to Aristophanes to induce him to take 
up the quarrel: a meaning which is 
possible even with the existing text.
1028. αἰνών. V. Brunck, recentiores. 
αἰνί. Edd. veteres. αἰνειν. R.
1029. πρότων γ'. πρότων (omitting γ'). 
R. V. Edd. veteres. πρότων δ'. Porson. 
The γ' was added by Kuster, and is 
adopted by all recent editors except 
Meineke, who reads πρώτιστ', and is 
followed by Holden. For ἦρξε Β. has 
φήσιν. And for φήστ' ἐπιθέσθαι R. has 
φήσι πιθέσθαι. Conz proposes and 
Bothe reads ἀνθρώπισκοι for ἀνθρώποι φήστ', 
and Meineke substitutes ἀνθρωπίζοις for 
ἀνθρώπως.
1030. τοίς. τοῖς. R. F. ἐπιχειρεῖν. ἐπε-
χείρει. Meineke.
1031. αὐτῷ. Bentley suggests πρώτων.
κων is an old reading mentioned by 
the Scholiast: and Bentley suggestedκων ὁδ. 
1033. κεφαλαι. Bentley suggests γλοσ-
tai, which Meineke approves in a note, 
and Holden accordingly introduces into 
the text. οἰμώξομενοι. R. V. P. Bergler, 
recentiores. εἰμώξομενοι. Edd. veteres. 
ἐλιχμώτα. R. V. Kuster, recentiores. 
ἐλιχμών. Edd. veteres.
1034. εἰχεν. R. V. Kuster, recentiores. 
εἰχε. Edd. veteres.
1035. Λαμίας ὁ'. V. vulgo. Λαμίας 
(omitting ὁ'). R. And so Meineke, fol-
lowed by Holden.
1036. καταδοροδοκήσαι. καταδοροδοκή-
1037. ἤμων. V. P. Scaliger, Bentley, 
Brunck, recentiores. ἤμων. R. Edd. ve-
teres. μετ' αὐτοῦ. R. V. vulgo. μετ' 
αὐτοῦ is suggested by Bentley and 
Dobree, and Meineke, followed by Holden, 
alters the text accordingly. μεγ' αὐτοῦ. 
Bothe. The τε before μετ' αὐτοῦ is omit-
ted by R.
1038. πείρασιν. πείρουσι. R.
1040. ἤμων. R. V. Scaliger, Kuster, 
recentiores. ἤμων. Edd. veteres.
1043. τοιόῦθεν τοιοῦτων δ'. V. 
1044. καταπρούδουτε. καταπρούδουτε. R. 
σπείρων'. R. Bekker, recentiores (except 
Bothe). σπαίρων'. V. σπέρων'. Φ. Edd. 
veteres. σπείρων'. Scaliger, Kuster, 
Bergler, Brunck, Bothe. For κανονιτάς 
διανοιαῖς Bothe suggests κανονιτάς δια-
νοιας, and Hecker would change αὐτῶν 
into αὐτήν.
1045. ἀναλοί. ἀναλοεῖ. R.
1046. πολλοῖς. R. V. P. Π. Π. Beatley, 
Porson, Brunck, recentiores. πολλοίσιν. 
Edd. veteres. ὃμοιοι. V. Porson, Brunck, 
recentiores. ὃμοιοι. R. P. Π. Edd. ve-
teres.
1048. γνοτίσιν. γνώσιν. R. For παρα-
Χρῆμα Bentley suggests παρακρῆμα. See 
the Scholiast on 1045 supra.
1050. εἰπαρελαίπων. Scholiast, Brunck, 
Dindorf, recentiores. εἰπερ ελαῖνων. R. 
V. Edd. veteres.
1053. κανών. R. V. P. P. Bentley, Brunck, recentiores. κωνών. Edd. veteres.

1056. ἐσβιάλλετε τ'. R. V. Bekker, Dindorf (in notes), Holden, Bergk, Meineke. ἐσβιάλλετε δ'. vulgo.

1060. ὑμείς. MSS. vulgo. υμείς. Bergk, Meineke, Holden. For ἐν χροῖς Bergk reads χροῖς only, substituting πάντα μή for πάντα μή in the antistrophe.


1062. καὶ κατ' αὐτό. I give this line as written by John Seager (Class. Journ. iv. 714), who is followed by Hirschig and Richter. The variations, though slight, are very numerous. The old editions had καὶ κατ' αὐτὸ δὴ τοῦτο μόνον ἄνδρες μαχιμῶσται, except Grynæus, who has καὶ κατ' αὐτό τοῦτο δὴ μόνον ἄνδρες μαχιμῶσται (and so Weise and Bothe), which comes very near the present reading. In V. and F. it is given καὶ κατ' αὐτὸ τοῦτο μόνον ἄνδρες μαχιμῶσται, and so (except that it begins καὶ ταῦτ' αὐτὸ) in R. Bentley proposed καὶ κατ' αὐτὸ δὴ μόνον τοῦτ' ἄνδρες ἀλκιμῶσται (so Porson, Meineke, Holden), or ἄνδρικωστᾶν (so Dindorf). Brunck reads καὶ κατ' αὐτὸ τοῦτο δὴ μόνον ἄνδρες γε μαχιμῶσται. Bergk follows Seager, except that he omits δῆ, and reads κεῖσε for ἐκεῖσε in the antistrophe.


1065. αἰώ ἐπανθοῦσιν τρίχες. R. vulgo. V. and F. have αἰὼ ἐπανθοῦσι τρίχες, V. adding in the margin οἱ κρῖταθαυ. So Suidas s. v. κύκνου. The Scholiast too says, οἱ δὲ διαιροῦσιν ἀπ' ἀλλης ἁρχῆς τοῦτο, "αἰώ ἐπανθοῦσι τρίχες." ἐν τῇ περὶ τῶν νεωτέρον ὁ λόγος. καὶ γὰρ τὰ ἐξῆς περὶ αὐτῶν φησι. But the common reading is no doubt correct.

1066. ρώμην. R. vulgo. γνώμην. V. F. Suidas s. v. κύκνου, Bentley, perhaps rightly.


1069. κικίνουσι. R. Suidas s. v. κύκνου, Scaliger, recentiores. κίνουν. V. κοκ- κίνουσι. Edd. veteres. For νεανίων Μει- neke strangely proposes Κλεινών. In νεανίκην and νεανίων the ea coalesce into one syllable, as in θέασαι, Peace, 907; Thesm. 280.

1070. κεῖρυππρωκτίαν. V. Bekker, recentiores. κηρυππρωκτίαν. R. F. Edd. veteres. σχῆμα means what is vulgarly called the "get up" of the young men.


1072. ἡτίς. R. V. Bentley, Porson, Bekker, Holden, Bergk, Meineke. ἡ τις. Edd. veteres. χῆτις. Richter, which is worse than either. In the old editions the words ἡ τις were added to the preceding line. They were brought down to this line by Florent Chretien, Kuster, recentiores. This line therefore became two syllables too long (for τῆσθε was formerly inserted before τῆς), and ἐστιν
APPENDIX.

was omitted by Florent Chretien, Bentley, Weise, Bothe, Bergk. Bentley also suggested the omission of Ἡμῶν, and so Porson, Brunck, Bekker, Richter, and Holden. In V. and Φ., however, the τῆςδε is omitted; and so Dindorf and Meineke: and I have followed this MS. authority.


1080. Ἡμῶν. Ἡμῶν. R.


1083. στὰς. R. V. P. F. Φ. Suidas (s. v. κελήνῃ), Florent Chretien, Küster (at Suidas l. c.), Brunck, recentiores. πας. Edd. veteres. τὰς. Π. For παρ' R. has πρός.

1084. τοξευμάτων. τοξότων. V.


1087. εἰσόμεσθα. R. Bekker, Meineke, Holden. ἐσπόμεσθα. vulgo. This and the following line are transposed by Hamaker and Meineke; but though I had myself already transposed them in my translation, yet I have no doubt that they are rightly arranged in the text. Line 1088 seems to be inserted for the express purpose of recalling the image of the Wasps (which had been rather lost sight of in the preceding lines) as an introduction to the statement by which the Epirrhema closes.


1093. Bergk alters ἐκεῖσε into κεῖσε, and Bothe ταῖς into ταῖς.


1107. ἡλλεγέντες. V. Bentley, Reiske, Bekker, recentiores. ἡλλέγοντες. R. Edd. veteres.

1108. ἄρχων. The aspirate was first added by Brunck.

1109. φίλει. φίλωι. R.


1111. κυτάροις. κατάροις. R. κυτάροις. V.

1112. εἰπορώτατοι. Bentley suggests ἐμφερέστατοι, which I think must be right.

1114. ἐγκαθήσετοι. οἱ καθήμενοι. Meineke, who omits the next line.
1115. ήμῶν τοῦ φόρου. ἐνδον τούτοφοιον. Bergk.
1116. γόνον. MSS. vulgo. Dobree's elegant conjecture πάνον (cf. Esch. Agam. 54, and Bp. Blomfield's note there) is adopted by Bergk and Meineke.
1118. ἐκφορῇ. MSS. vulgo. ἐκφορῇ. Dobree, Reiske, Dindorf, Holden, Bergk, Richter, Meineke. And this would probably be right, if the speaker were alluding to the demagogues.
1119. λόγχηρ. λόχημν. V. λόγχηρ. Junta, Gormont. In the next line R. has ἐμβραχύ.
1125. ἀγαθή'. R. F.
1132. ἀναβαδοῦ. Π. Φ. Scaliger (in notes), Brunck, recentiores. ἀναβαδοῦ. R. V. F. Edd. veteres. So 1135. The Scholiast notices γεροντικός as a various reading for πρωμανίκος.
1136. τὸ κακὸν. An exclamation. Miss. "What the plague is this!" Peace, 322.
1138. Θυματίδα. R. vulgo. Θυματίδα. V. Brunck, Bekker, Bothe.
1142. ἐοικέαν. MSS. vulgo. Cobet prefers προσεκέαν, and Meineke (followed by Holden) alters the text accordingly.
1146. τοι. τοι. R.
1148. αὐτήν. V. Dindorf, Holden, Meineke. ταύτην. R. vulgo.
1150. στηθί γ' ἀμπυσχόμενος. vulgo. στηθι' ἀμπυσχόμενος. V. F. στήθ' ἀμπυσχόμενος. R. Bergk suggests ἐναμπυσχόμενος.
1152. ἐγωγ'. ἐγώ. V. The prefix φι, originally omitted, is added by Grynæus, Scaliger, recentiores.
1153. εἰπερ γ'. R. V. Scaliger, recentiores. εἰπερ. F. Edd. veteres.
1154. φέρ' ἀλλ'. Before Brunck this was written φέρε, ἀλλ'.
1157. ἄποδύον. vulgo. ἄποδύον. R. V. F. Instead of the verbs ἄποδύοσθαι here and ἄποδύοσθαι in lines 1158, 1159, and 1168, Hirschig (anticipated by Scaliger in the last two passages) proposes to substitute ἄποδύοσθαι here, and ἄποδειον in the other places. The proposal is an ingenious and plausible one; but it is certainly unnecessary: it involves four alterations of the MS. text; and I am not sure that the use of the one verb δεῖον in different compounds (slip out of those, and slip into these) is not more suited to the tone of the dialogue. In the present line Hirschig's ἄποδύον is followed by
APPENDIX.

Cobet (N. L. p. 789), Meineke, and Holden. For καταράτους V. has καταράτους.

1158. ὑπόδυσι τὸς. MSS. vulgo. ὑπο-

δοῦ λαβῶν. Hirschig, Cobet. ὑποδοῦ τὶ

tὸς. Meineke.

1159. ὑπόδυσσασθα. MSS. vulgo. ὑπο-

δήσσασθα. Scaliger in notes, Hirschig,

Meineke, Holden. So infra 1168.

1161. ἔθες πόδις. Brunck, Bekker,

Dindorf, Weise, Bothe, Meineke in Vind.

Aristoph. ἔθες πόδις. R. V. vulgo. κατά-

βαύν. R. V. F. Francini, Farraeus, Berg-

er, Bekker, Dindorf, Bergk, Richter,

Meineke, Holden. κατάβαυν. Edd. vete-

res, contra metrum. καὶ κατάβαυν. P. F.,

and so Scaliger in notes and Bergler

suggested. Bergler also suggested κατά

βαύν, and so Bentley, Markland (at Eur.

Iph. Taur. 1207), Brunck, Weise, Bothe,

καὶ πρόβαυν. Reisig, not improbably.

1163. τὴν πολεμίαν. γῆν πολεμίαν. R.

1167. ἐπὶ γῆρας. MSS. vulgo. ἐπὶ γῆ-

ρας. Hirschig, Bergk, Meineke, Holden.

1169. διασαλακώσσον. MSS. vulgo.

σαλακώσσον. Weise. Another form men-

tioned by grammarians, διασαλακώσσον,
is preferred by Dindorf and Bergk, and

adopted by Bothe, Meineke, and Holden.

The Scholiast mentions two other read-

ings, διασαληκώσσον and διασαλακώσσον.

1172. δοθήσατο. Meineke writes it Δο-

θήσατο, thinking it the name of a man

qui tunică amicircet laxà et quæ tan-

quam allii cortex corpus ambiret (Vind.

Aristoph.). And he compares Homer's

Odyssey, xix. 231.

1176. τίνα. R. V. P. F. vulgo. τίνας.

P. F. Brunck, Bekker, Bothe, Richter.


1178. ὀ Καρδοπίων. R. V. P. F.

Brunck, recentiores. Καρδοπίων. Edd.

veteres.

1180. λέγομεν. λέγω. F.

1185. For γαλᾶς R. has γαλῇ. And

for μέλλεις λέγεις V. has merely λέγεις.

1187. Κλεισθένης. Κλεισθένης. R.

1188. ἐγὼ δέ. ἔγωγε. P. οὐδαμοὶ, no-

withstanding. Bekker, Dindorf, Holden, Me-

ineke. οὐδαμοὶ. vulgo. By the θεωρία
to Paros, Philocleon may possibly mean
the abortive expedition of Miltiades to
that island. Hitt. vi. 133.

1190. ἐμάχετό γ'. MSS. vulgo. ἐμαχέ-

σαρ. Dobree. ἄρ' ἐμάχετ'. Cobet, Mei-

neke, Holden. Bergk proposes ἐμάχετο

tηνίκα.

1191. Ἐφονίδιον. Ἐφονίδιον. V.

1192. ὦν καὶ πολίος. ὄν πολίος ὄν. V.

Bergk proposes καὶ πολίος ὄν.

1193. βασιλιάτην. Dindorf, Bekker,

Holden, Bergk, Richter, Meineke. βασι-

λιάτην. R. vulgo. καθαύτην. V. λαγό-

νας τε. vulgo. καὶ λαγόνας. R. καὶ λα-

γόνα. V. Dobree. καὶ λαγόνες. Dindorf in

notes.

1195. πῶς 8' ὄν. R. vulgo. πῶς ὄν.

V. Bergk, Meineke.

1196. οὖτως. R. V. vulgo. οὖτω. Hir-

schig, Richter, Meineke, Holden.

1198. δοκεῖς. δοκῆς. P.

1201. ἄφειλόμην. Βλ. ἀπολεῖς με ποιά

χάρακας. These words are omitted in V.,

the transcriber's eye passing from one

χάρακας to the other.

1206. Φαῦλλον. R. vulgo. Φαῦλον. V.

The word is misspelt in many of the old

editions.

1207. τίλου. MSS. vulgo. τίλκων.

Richter.

1208. προσμάθαι. MSS. vulgo. Cf.

Thesm. 20. προμάθαι. Dobree, Bergk,

Meineke, Holden.

1210. κατακλινώ. P. Scaliger (in notes),

Bergler (in notes), Brunck, Bekker, Din-
dorl, Bothe, recentiores. *katακλίνω.* vulgo.


1217. ἀπονενύμμεθ᾽. ἀπονενύμμεθ᾽. R. Before Brunc the θη was connected, not with σπένδομεν, but with ἀπονενύμμεθα.

1219. αἰλητρίς. αἰλητρίς. Meineke.


1222. ὅπως δέξει καλῶς. MSS. vulgo. Bergk writes πῶς δέξει; Φί. καλῶς. ΒΔ. ἄληθες; And so Meineke (though he repents in his Vind. Aristoph.) and Holden. And so Richter, except that he reads ὅπως δέξει—

1223. οὐδεὶς Διακρίνω δέξεται. Florent Chretien, Bentley, Dindorf, Weise, Bergk, Richter. οὐδεὶς γε Διακρίνω δέξεται. MSS. Edd. veteres. οὐδ᾽ εἰ Διακρίνω δέξεται. Meineke (supposing Διακρίνω to be a man's name), Holden. οὐδεὶς γε δὴ τῶν Διακρίνω. Bothe. γε Διακρίνω ἄν οὐδ᾽ ἄν εἰς. Dobre. We might perhaps read ἄληθες; ὅς οὐδεὶς γε νέος διαδέξεται.

1225. δέξει. δέξαυ. V. Meineke.


1227. ὡς σύ. A trochee is required to complete the metre. ὡς σύ is inserted by Bentley, Dindorf, Fritzsche (ubi supra), Meineke, and Holden: οὐδείς by Bergk and Weise: and both Dindorf and Meineke approve it in their notes.


1230. τῆς τῆς. R. omits τῆς.


1232. ἀνθρωπί. To this line in the old editions XOP. was prefixed, and there was no prefix before τι δ᾽ ὅταν 1236. Both errors were corrected, first by Bentley, and afterwards by Brunc. μαίνεσον. R. Bentley, Bekker, Dindorf, Bothe, recentiores. μαίνεσον. V. Edd. veteres.

1234. ἀντρέψεις ἔτι. Dindorf, Weise, Holden, Bergk, recentiores. ἀντρέψεις ἔτι. R. V. Edd. veteres. ἀντρέψεις τάξα. Bentley (who first arranged these scolia metrically): and such seems to have been the reading in Alceaus.

1236. Θεόρος. ὁ Ἐρώτορος. R. πρὸς ποδῶν. V. P. N. Brunc, recentiores. προσποδῶν. Φ. πρὸ ποδῶν. R. Edd veteres.

1237. ἀδη. V. Brunc, recentiores. ἀδη. R. Edd. veteres.

which Holden adopts: and Bergk conjectures ὥρικως. Hamaker and Meineke for some unaccountable reason omit the entire line.

1242. ἄμφοτέρους. R. V. F. Bekker, recentiores, except Weise, Bothe, and Richter, who with the old editions read ἄμφοτέρους.


1245. βιαν. R. V. vulgo. βιον. Tyrwhitt, Dindorf (in notes), Weise, Bergk, Meineke, and Holden.


1255. συνκείαζε. σκείαζε. V.

1252. μεθυσθώμεν. Cobet (N. L. 209) proposes to change μεθυσθώμεν into μεθύσθωμεν, and to insert μὴ before μηδάμως. And Meineke (followed by Holden) alters the text accordingly. The prefix Π. (before μηδάμως) is omitted in the old editions. It was restored by Grynæus, Scaliger, Bentley, Brunck, recentiores: and so the MSS.

1254. πατάξαυ. vulgo, which is obviously right. See infra 1422. κατάξαυ. R. V. Bekker, Richter. καταράξαυ. Vat. Pal., and the Scholiast mentions this reading.

1256. ἔσπειρ’ γ’. R. Bekker, recentiores, except Weise, who with the old editions reads ἔσπειρ’.

1257. πεσονδότα. Before Scaliger there was a note of interrogation after this word.

1261. ἀποίχεται. MSS. vulgo. ἀπέρχεται is suggested by Cobet and Bergk, and Meineke (followed by Holden) alters the text accordingly.


1263. εἴπερ γ’. R. vulgo. εἴπερ. V. F. ἀποτίσωμεν. ἀποτίσωμεν. V.

1264. ἀγε ννν. This line is wrongly transferred to Bdelyceon by Bergk, Richter, Meineke, and Holden. Here, as in Knights, 724, the expression μηδὲν ἡμᾶς ἵσχετο signifies the hearty assent with which the speaker now falls in with the other’s proposal.

1265. 'δοξ’ ἐμαυτῷ. R. V. Porson, Bekker, recentiores. 'δοξα ἐμαυτῷ (or ὅ ἱδοξα ἐμαυτῷ). Edd. veteres.

1267. Κρωξύλων. Κρωξύλων. Suidas (s. v. 'Ἀμυνίας), which Meineke prefers.


1272. μόνος. R. V. F. Brunck, recentiores. μόνοις. Edd. veteres. In the old editions μόνος—εὐσταλὼν formed but one line. Bentley divided them at Πενέτης, and so Brunck and Weise. And this seems a very happy mode of distributing the lines: making the entire Chorus iambic, except four trochaic tetrameters For Πενέστατι R. has Πενέστατων.

1274. ἢλαττων. R. V. vulgo. έλαττων. Bekker (in notes), Bothe, Meineke, and Holden; and in his notes Bergk approves of it.

1277. ἀπασι. V. vulgo. ἀπασιν. R.
1278. ἐφέσπετο. V. vulgo. ἐφέσπετο. R.

1281. ὀμοσε. Bentley suggests ὀμοσα. Bergk (regardless of metre) would read ὅν ὁ πατὴρ ὀμοσε for ὀμοσα πατὸ ὀμοσε.


1284. εἰσί. εἰσίν. R. As to the lacuna before this line see the note.

1285. ἀπετάραττεν, ἀπετάραττεν. R.


1289. ἐκβάλω. R. V. Suidas (s. v. σκομμάτιον), Bentley, Bergler (in notes), Brunc, recentiores. ἐκβάλω. Edd. veteres. ἐκβάλω. F. Florent Chretien.

1290. ταύτα. ταυτὶ. R. F.

1293. τέγουσ. Bentley, Dobree, Reisig, Dindorf, recentiores, except Bothe. έμαίς. V. P. Edd. veteres, Bothe. στέγειν. R., which has the following lines (with κατηρψάσθε for κατηρψάσθε) written in the margin. έμαίς. Florent Chretien. In Π. the line ends prematurely with πλευραί.

1295. τάς πληγαίς. P. F. Kuster (in note on Suidas s. v. στέγει), Brunck, Dobree, recentiores. τάς πλευραίς. R. V. Π. F. Suidas (s. v. στέγει), Edd. veteres. And so it is written above the line in P. τάς πλευραίς. Francini, Scaliger, Kuster. In the next line the Scholast notices a reading σταζόμενοι, whence Bentley conjectured τούς ὃμ βροίς for τάς πλευραίς.

1297. τ. τ. R. F.

1300. παροινικώτατος. παροινικώτατος. Elmsley at Ach. 981.


1302. ο. ο. V.

1303. ἱβριστότατος. Cobet suggests ἱβρίστατος, and Meineke (followed by Holden) alters the text accordingly.

1305. ἐνήλιατ'. R. V. F. Suidas, Bekker, Dindorf, Weise, Bothe, Bergk. ἐνήλιατ'. P. Π. F. Scaliger. ἐνήλιατ'. Edd. veteres. ἐνήλιατ'. Kuster, Bergler, Brunc, Porson, Cobet (N. L. 688), Richter, Meineke. ἐνήλιατ'. Lenting, Holden, which is probable enough. πεπώρδει. πεπώρδει. Brunc, Weise, Bothe, Meineke, Holden. For κατεγελα Dindorf proposed κάγελα, Meineke κατ' ἐφθα, both obvious changes for the worse. Meineke (followed by Holden) transposes this and the following verse: he recants, however, in his Vind. Aristoph.

1307. δή με. vulgo. δή is omitted, contra metrum, in R. V., and by Bekker. Elmsley (at Ach. 127) proposed either κάτουπεν ἐμε (which Dindorf adopts) or
APPENDIX.

1333. ἄπαντι. ἄπαντιν. R.
1334. ἄθροι. ἄθροι. Hirschig, Meineke.

1335. ἰη ἰεῦ. Dindorf would read ἰη, ἰη, Bergk ἰεῦ, ἰεῦ, both changes for the worse.

1336. ἀρχαῖα. τάρχαῖα. Hermann.
1338. λαοῖ. R. vulgo. V. omits this word: and so Meineke, who inserts οὐκέτι before ἀνέχομαι. Bothom omits αἱοὶ, and Dindorf suggests λαί, λαοῖ.

1339. τάξις. ταξίς. Brunck. For βάλλε, V. has βάλε.
1340. ἀπεισε. R. V. F. F. vulgo. ἀπίστε. Brunck. ἀπεισέ. Dindorf, Bergk, Richter, Meineke, Holden. Meineke however in his notes, and also in his Vind. Aristoph., proposes ἀπολύσασε. ἀπεί. Weise. γάρ is added in Φ., in the editions down to and including Brunck, and by Bothe. For ποῦ 'στιν Brunck and Weise have ποῦ 'σθ'. The line is apparently a trochaic dimeter: and if so, two syllables have dropped out, which Dindorf would supply by reading ποῦ 'οτι ποῦ 'οτιν, Hermann by reading ποῦ 'οτιν ἦμιν. In his text Meineke (followed by Holden) adopts Hermann's suggestion: but in his Vind. Aristoph. he prefers Dindorf's. Bergk would read ποῦ 'οτιν ὅθ' ὁ φίλη- λιαστής.

1345. ὀρᾶς, ἐγώ σ'. R. V. vulgo. ὀρᾶς ἐγώγ'. P. ὀρᾶς ἐγώ δ'. Π. ὀρᾶ δ' ἐγώ σ'. Brunck. δεξίως. R. V. Scaliger, recentiores. δεξίως σ'. Edd. veteres. For ὑφειλόμην R. has ὑφειλόμην.

1347. εἴνεκ'. MSS. vulgo. οἴνεκ'. Brunck, Dindorf, Weise, Bothe, Richter, Meineke.

1348. τῶν φιαλείς. R. V. P. vulgo. ἄλλα φιαλείς. Π. οἶδ' ἐφιαλείς (from Eustathius on Odyssey, i. p. 1403). Bent-
APPENDIX.

ley, Bergk. And this is probably the true way of spelling the word both here and in Peace, 432.

1350. αὐτ'. ταὐτ'. Cobet, Meineke.

1354. κρατῶ 'γώ. κρατῶ πω. Elmsley (at Ach. 580), Meineke (in notes), Bergk.

1358. περὶ μοῦ. περὶ ἐμοῦ. R. II. περὶ ὑμῶν. F.

1360. δὲ is omitted in R. καὶτὸς ἐπί.

Elmsley (at Ach. 1189), Dindorf, Weise, Meineke, Holden. καὶτὸς ἐπί. vulgo.

1361. δετάς. δαίτας. R.


1364. οὗτος ὁστός. V. P. P. F. F. Florent Chretien, Bentley, Brunck, recentiores. ὁστός (once only). Edd. veteres. τυφεδωτέ. Suidas gives both this form and also στυφεδωτέ, which Brunck adopts. For χαροθεὶς R. has χαροθεὶς.

1365. ποθεῖν. ποθεῖς. V. F. Farræus, Weise.

1366. τοῦτο. R. vulgo. ταυτό. V. ταυτί. F.

1369. ποιᾶν. πῶς. Florent Chretien, Bothe. For τῶν ἐμποτῶν κλέψαθα Elmsley (at Ach. 178) would read κλέψαθα κυμποτῶν.


1373. ἐστιγμένην. ἐσχισμένην. Meineke.

1374. αὐτῆς τοῖν. ἐν (omitting αὐτῆς). V.

1377. θῆς δοῦς. R. has a lacuna for δοῦς.

1380. νομίσας. νομίσας α'. Hirschig, Bergk, Meineke.

1382. Ὀλυμπίασαν. R. V. F. Elmsley (at Ach. 178), Bekker, recentiores, except Weise, who with the older editions reads Ἀλυμπίασα γὰρ.

1385. κατέβαλε. κατέβαλλε. R.

1386. ἕπωπτια. ἕπωπτιν. V.

1387. νῇ τὸν Δία. At Hamaker's suggestion Meineke omits this line.

1389. ἀνήρ (ἀνήρ. MSS.) ἐστιν ὃς μ'. R. V. F. Bekker, recentiores, except Weise, who with the older editions reads ἐστιν ὃς μ' ἀνήρ.

1391. δέκ' ὀβολῶν. δέκα βαλῶν. R. κατίθηκαιν. κατίθθηκαν. V. κατίθθηκας. Meineke. τέταρτας. τετάρτων. Dobree, Holden. Query if we should not also read κυρ' ἐπιθήκην, taking ἐπιθήκην (by analogy to θήκη, ἀποθήκη, and the like) to mean the tray which the baking-girl carried on her head.

1392. ὀρᾶς ἀ διδρακας. The earlier editions connect πράγματ' αὐ with these words: but πράγματα and διδρακα clearly go together, as infra 1426, Demosthenes (cited in the note on 521 supra), and frequently elsewhere. And so all recent editors punctuate the line.

1395. δοτ' οἰδ'. Meineke (Vind. Aristoph.) would omit this line, whilst Hamaker changes δοτ' into εἴ, and omits the preceding line.

1401. Ἀπσωτον. Ἀσωτον. V.

1405. δοκοῖς. R. F. Suidas (s. v. Ἀσωτον), Bentley, Porson, Brunck, Dindorf, Weise, Bothe, Bergk. δοκεῖς. R. V. Edd. veteres, Bekker, Richter, Meineke, Holden. δοκεῖς II. Suidas (s. v. μεθύση). 'Δοκεῖς is suggested by Florent Chretien and Bergk.

1410. ἀντεθίδασκε. ἀντεθίδασκεν. R.

1412. ἅλθεις. This and the two following lines are given to βδέλ. or θερ. by R.
to βδελ. by the early editions. They were first divided rightly by Tyrwhitt and Brunck.

1413. κλητείεις έοικώς. The MSS. and editions before Brunck uniformly read κλητείειν έοικώς. Bergler suggests κλητείεις, whilst Brunck, without remark, follows Reiske in changing έοικώς into έοικας. This change is adopted by every subsequent editor; but Brunck's reading has the effect of transferring the imputation of corpse-like pallor from Charephon (for whom it was obviously intended) to the Baking-girl. Dobree therefore suggested the further change of κλητείουν for κλητείειν, and this is followed by Bergk, Richter, Meineke, and Holden. This however involves a double departure from the MS. reading, and I think it better to read κλητείεις, έοικώς, placing (with all the early editions) a comma after κλητείεις, and adding (instead of the usual full stop) a note of interrogation after Εὐριπίδου. For έοικώς Bentley suggested έοιθώς.


1415. διί. This speech is given to the servant by R. and the editions before Brunck.

1417. ΚΑ. (κατήγορος). V. Brunck, recentiores. EY. (Εὐριπίδου). Edd. veteres, and so the Scholiast. Π prefixes άνόπ τις to this line, and Εὐριπίδους to the next. R. omits the prefix here and 1426, whilst P. omits all prefixes from 1370. οίμοι. V. Brunck, recentiores. άμοι or οίμοι. R. Edd. veteres. Botho and Holden continue the words οίμοι κικοδαίμων to Bdeleceon, and so Meineke in his notes.


1420. προσείσομαι. R. V. P. F. Scaliger (in notes), Bergler (in notes), Brunck, recentiores, except Dindorf and Bergk, who read πρὸς εἰσομαί. προείσομαι. Edd. veteres.


1424. χρή μ' ἀποτίσαντ'. χρήμ' ἀποτίσαντ'. R. For πράγματος F. has τράγματος, and so Reiske had conjectured.


1432. τὰ Πιττάλου. Florent Chretien and Scaliger prefer τοῦ Πιττάλου, as in Aeh. 1221, where see Elmsley's note. At Hamaker's suggestion Meineke transfers this line to a place between 1440 and 1441.

1433. σον. σοι. R.

1434. ἀ μ' ἀπεκρίνατο. Bentley. ἀπεκρίνατο. Bekker, recentiores. ἀπεκρίνατο. R. V. Π. ο̣ άπεκρίνατο. Brunck. άν' ἀπεκρίνατο. Edd. veteres. In order to divert this speech (which is obviously intended for Bdeleceon) to the κλητήρ, Dobree punctuates, μέμηγα', αὐτὸς άπεκρίνατο, whilst Meineke (followed by Holden) changes αὐτὸς into οίτως.

1437. ἔχων. ἔχων (viperam). Reiske.
1439. ἐάσας. ἐάσασ᾽. Bentley.
1441. ἀφχων. The aspirate was added by Brunck. The MSS. and early editions read ἀφχων. R. gives this line to the κλήτηρ.
1442. Δήμητρ. βήμητραν. V. ἐντιαθὶ MSS. vulgo. ἐντιαθί. Elmsley (at Arch. 152), Dindorf, Meineke, Holden.
1443. ἀρέμενος. R. V. Scaliger, recentiores, except Bothe. ἀρέμενος γ᾽. P. F. Edd. veteres. ἀρέμενος σ᾽. Bothe, who reads φέρω γ᾽ in the next line. ὀὶὼ σε. R. V. vulgo. ἔγωγε. P. F. Brunck, Bothe, Meineke. ἐγω σε. Dindorf, Weise, Holden. ἐίσω σε. Reiske, Richter. Brunck says, "Hæc verba dicens filius sublimem medium patrem abripit: hic incertus quid filius in animo habeat, sermonem illius abrumpens percuttatur τί ποιεῖς; respondet ille ἐῖσω φέρω σ᾽ ἑντεῖθεν, unde liquet eam jam ante dicere non debuisse ὀϊσο σε." It seems to me, on the contrary, that the change of tense is not only tolerable, but necessary. Bdelycleon says, "You shall not stay here, I will take you up and carry you—" and then to his father's question τί ποιεῖς he replies "I am carrying you in."
1445. κλητηρίς ἐπιλείψουσι. ἐπὶ κλητηρίς λείψουσι. V.
1450. γε. R. vulgo. σε. V. Kuster Brunck, Porson, Bothe.
1451. μετέστη. μέτεστι. P. P. F.
1454. ἐθη μετά τι πείτεσται. I have combined the suggestions of Bentley, Dobree, and Reisig; neither of which by itself satisfies the requirements of the metre. Μεταπειστατι was first suggested by Bentley: ἐθη had occurred to myself, before I was aware that it had already been proposed by Dobree: whilst the collocation μετά τι is due to Reisig. The old editions had Ἐ μεταπειστατι (μεταπειστη), and so Φ. and Weise. Then Bentley suggested Ἐ μεταπειστατι. Brunck adopted from Π. Ἐ μέγα τι πείστεσται, and so Bekker and Bothe. R. has Ἐ μέγα τι μέγα πείστεσται, V. Ἐ μέγα τι μεταπειστατι. Then Reisig suggested Ἐ μετά τι πείστεσται, and Dindorf read Ἐ μέγα πείστεσται τι. Bergk, Richter, Meineke, and Holden have Ἐ μέγα τι μεταπειστατι.
παίς (omitting both articles). Brunck.  
ο (omitting ο παίς). Bothe.  
1471. ου κρείττων. V. vulgo. ο κρείττων. R.  
1473. κατακομβήσαν. MSS. vulgo. V. has a various reading κατακελήσαν, which is also noticed by the Scholiast. Meineke (followed by Holden) reads κατακομβήσαν.  
1480. αὐλείωσι. R. vulgo. αὐλείωσι. V. Before Bergler ἐπαυλείωσι was written as one word. θέραι is omitted in Φαρραύς.  
1484. καὶ δὴ γάρ. R. V. Bekker, recentiores. καὶ γάρ δή. Edd. veteres. In the old editions these words and the next line are given to the servant. They were restored to Philocleon by Bentley, who is followed by Brunck and all subsequent editors.  
1491. βαλλῆσε. V. vulgo. βαλλήσῃ. R. Bergk, not perceiving the drift of the dialogue, proposed βαλλῆσε, which Meineke in his Vind. Aristoph. approves.  
1492. οὐράνιον γ'. vulgo. οὐράνιον. R. V. contra metrum. Dindorf refers to Hesychius s.v. οὐράνιον, and Meineke in his Vind. Aristoph., following out the suggestion, proposes with some plausibility to read οὐράνιον here.  
1496. οἶκ εὗ. Dobree ingeniously suggests that these two words should be added to Philocleon's speech, and be followed by a note of interrogation, οἶκ εὗ; is not that done well? And he compares Peace, 1230, οὐ δεξιῶσ; I very much incline to this alteration. It is approved also by Meineke, and adopted by Holden.
And so Mr. Green.] μανίκα πράγματα, mad goings on. All the speeches of Bdelycleon henceforth are transferred by Beer and Bergk to Xanthias.

1502. μέσατος. μεσαίτατος. R.
1506. ωφώνη'. ωφώνη'. R.
1507. οὐδὲν γ'. R. V. vulgo. Brunck and Dindorf prefer οὐδὲν, which is adopted by Richter, Meineke, and Holden. For καρκίνου Bergk reads Καρκίνου, whilst Meineke (Vind. Aristoph.) would read οὐδὲν γ' ἄλλ' ὀρῶ πλὴν καρκίνου.

1509. δήσ. MSS. vulgo. Meineke (Vind. Aristoph.) conjectures ὡτίς. For φιλαγξ R. has φίλαγξ.

1510. πινοτηρής. vulgo. πινοτήρης. R. V. Meineke, Holden. For ἔστι R. has ἔστιν.

1514. μοι. σὺ δέ. This is Hermann’s felicitous emendation. μ’ φίζωρε. R. V. Bekker, Dindorf. φίζωρε. vulgo. Meineke (followed by Holden) adopts Hermann’s conjecture. Bentley gave the verse to Bdelycleon.


1518. In the old editions lines 1518—1527 are attributed to one semichorus, and lines 1528 ad fin. to the other. The words ἀγ' δ'—ψάμαθον are added in the margin of R. by a later hand.


1521. ἀτρυγέτω. R. V. vulgo: and the epic form is rightly used (as indeed the metre requires) in this epic phrase. Strange to say, Dindorf, who in 1519 rightly altered the unmetrical θαλασσίων into θαλασσίωμ, here alters back ἀτρυγέτω into the unmetrical ἀτρυγέτου, and so Weise and Meineke. Weise indeed, misunderstanding the metre, makes various alterations not worth recording.

1523. πώδα κυκλοσθείτε. This is Dindorf’s admirable emendation of the MS. πώδ' ἐν κύκλῳ σοβείτε (στροβείτε γρ. σοβείτε. V.). It is followed by Weise, Holden, Richter, Bergk, and Meineke.

1526. ἔδωτε. R. V. P. F. P. Bentley, Brunck, recentiores. ἔδωτε. Edd. veteres. ἔδωσιν. ἐδωσιν. R. I have added ὡδ' to complete the metre. Richter reads ὡ ἐδωσιν.

1530. ἐγγενεσθον. γενέσθων. V.


1537. ὀρχούμενος, ὀστίς. F. Richter, Meineke (in his notes and Vind. Aristoph.), Holden. ὀρχούμενον ὀστίς. V. Junta, Scaliger, recentiores ceteri. ὀρχούμενος τις. R. Gormont, Zanetti, Farrsens, Grüns, Rapheleng. τρυγφώδων. R. V. Scaliger, recentiores. τρυγφώδων. P. Π. Φ. Edd. veteres. Bentley’s interpretation of this line can hardly be right: “Sic distingue, ὀρχούμενον, ὀστίς ἀπίπλαξεν, χρῶν τραγφώδων, Νέαν, qui hoc fecit eloquo tragicum, evasit, i. e. impune habuit.” But I cannot take leave of that great critic without observing (what any one who examines
this Appendix will perceive) that his mere marginal jottings have done far more for the text of Aristophanes than has been accomplished by the united efforts of all the commentators, both before and since his time.

[I regret that I have not availed myself of the very useful edition of the Wasps brought out by Mr. Green in the Catena Classicorum. I was under the impression that the volumes in that series were mere compilations for the use of schools; but Mr. Green's edition of the Wasps (which has now happened to come into my hands) is obviously the well-considered and independent work of a judicious and competent scholar. Mr. Green had already, I see, referred to the passage of the Menexenus which I have cited in the note to 639.]
By the same Author.

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