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EURIPIDES

BACCHANTES

EDITED
ON THE BASIS OF WECKLEIN'S EDITION

BY

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PREFACE.

The text of the present edition of the *Bacchantes* is that of Wecklein (Leipzig, 1879), with a few variations in punctuation. A brief critical Appendix points out the principal departures from the authority of the Mss., together with the sources from which the readings adopted in such cases are derived.

This edition was undertaken with the purpose of reproducing the edition of Wecklein, the latest and most valuable of the German editions, with a few changes. But, as the work reached completion, it was found that the departures from Wecklein in the way of additions and substitutions had become so numerous that no small part of what is here offered was foreign to the German edition. Therefore, while the fullest acknowledgment of obligation should be made to the German editor, it would manifestly be improper to hold him responsible for any opinion given, unless expressly attributed to him.

It hardly needs to be added that much use has been made of the labors of earlier editors.

I. T. BECKWITH.

HARTFORD, 1885.
INTRODUCTION.

I. THE BACCHANTES.

The Bacchantes of Euripides represents the conflict between a flippant scepticism, blinding itself with persistent folly, and a newly-revealed faith, or rather, religious faith in general; for, while the Dionysiac worship, which is the immediate object of the conflict, is a new worship, it is plain that the poet takes the opposition to it as but an instance of the refusal of an arrogant rationalism to recognize the supernatural in general, whether in the ancestral faith or in a new worship. The play is aimed at the sceptical side of the Sophistic movement and kindred tendencies of society at the time. Both the outcome of the action, and the choral odes, which are to be regarded as interpreting the action, show unmistakably that the poet meant to recommend the acceptance of the national faith and traditions as the only ground of a contented and happy life, and to exhibit the mischief of an unsound and irreligious philosophy. These facts give to the subject and its treatment by Euripides an interest for all time. The relation of such views to those of the poet's earlier works is a question which lies beyond the sphere of this Introduction, as is also any inquiry into the propriety of combining an ethical and an aesthetic motive in the treatment of the subject. The play is one of the poet's last works; it, however, reveals no trace of the weakness of age. Defects there are in the execution of details, as in the other works of Euripides. But, in poetic power in general, the Bacchantes is superior to many, perhaps we may say to any, of the poet's earlier plays. Besides the subject-matter itself, especially interesting features of the play are the skilfully, though simply, constructed plot; the splendid choral odes, expressing the one theme of pious devotion in varying forms following the development of the action; the brilliant pieces of narration in the Messengers' speeches, and the striking situation in every scene.
INTRODUCTION.

The myth upon which the play is based is as follows: Dionysos was the son of Zeus and Semele, the daughter of Kadmos. Semele was beloved by Zeus, and when she was with child, misled by the jealous Hera, she prayed Zeus to show himself to her in his full glory; he appeared to her in thunder and lightning, and she, seized with terror, or struck by the lightning, gave untimely birth to her child and died. But Zeus took the child and sewed it up in his thigh, and when it was ready for birth, he brought it again into the world, and sent it by the hands of Hermes to the nymphs of Nysa, in whose woody mountains the infant god was reared. According to Euripides, Dionysos, after his second birth, was reared in Lydia and Phrygia, on the banks of the Paktolos, and in the mountain tracts of Tmolos. Here he established his rites, and from hence, at the head of a throng of attendants, equipped with the symbols and instruments of his worship, he marched through many parts of Asia, introducing his rites; finally he came into Greece, and first of all to Thebes. Here Semele's sisters, Agaue, Ino, and Autonoe, denied his descent from Zeus; whereupon the god, in attestation of his power, inspired them, together with the other women of Thebes, with bacchic madness, and drove them to Mount Kithairon, to celebrate his rites there in wild revelry. At this time Kadmos had given the sovereignty into the hands of his grandson Pentheus, the son of Agaue and Echion. Pentheus not only denied the divinity of Dionysos, but with all the power of his kingly position attempted to prevent the introduction of the new worship, imprisoning some of the bacchantes and laying violent hands upon the god himself. For this impiety, the god wreaked a terrible vengeance upon him by deranging him and leading him to the mountains to be rent in pieces by his mother and her companions.

The plot of the play is very simple. In the Prologos (1–63) Dionysos, who in the guise of a leader of the sacred revel-band has led a company of Asiatic bacchantes to Thebes, reveals himself to the spectators in his own person, places before them the situation, and indicates the aim of the action.

The Chorus then in the Parodos (64–169), imitating the bacchic revel in their dress and movements as well as in the wild enthui-
siasm of the ode, celebrate the blessedness of the sacred rites, and thus awaken in the spectators the feelings requisite for following with sympathy the action of the play.

In the *First Epeisodion* (170–369) the first attempt is made to influence the mind of Pentheus. The venerable old men, Kadmos and Teiresias, acknowledge the new god, and in spite of their years go out to the mountains to join in the sacred rites. Pentheus on the other hand sees in the new worship nothing but imposture and harm; he thinks it fitted only to destroy virtue and propriety of conduct among the women of the city. He refuses to listen to the exhortations and warnings of the old men, whom he treats with scorn and derision, and he allows himself to be so carried away with passion that he gives commands to destroy Teiresias's place of augury, in order to wound the seer as deeply as possible; he also sends out his attendants to arrest the stranger, that is Dionysos himself, who has brought the new worship to Thebes.

This proud impiety on the part of Pentheus draws from the Chorus in the *First Stasimon* (370–433) an invocation of the insulted goddess Sanctity, and renewed praise of the god himself. The bacchantes extol a life of quiet submission to the gods, and pray that they may come to a place where their revels may be held undisturbed.

In the *Second Epeisodion* (434–518) Dionysos in the person of the stranger is brought before Pentheus as a prisoner. The servant who had arrested him warns the king that it is no ordinary man with whom they have to do, and reports that the Theban bacchantes whom Pentheus had imprisoned have escaped to join in the bacchic rites, the fetters falling from them and the prison doors opening of their own accord. But in spite of all this, Pentheus is still unmoved. The calm bearing of Dionysos only inflames the imperious nature of the king, who in the face of repeated warning, orders the god to be led away to a place of confinement; he threatens also to enslave the band of Asiatic bacchantes now before the palace.¹

¹ Patin remarks on this scene: The haughty king stands in the presence of an enemy who seems so
INTRODUCTION.

In view of this crowning affront to the god in the person of their leader, the bacchantes in the Second Stasimon (519–575) break out into a cry of reproach against the nymph Dirke for the rejection of Dionysos at Thebes, and call upon the god himself to come and check the insolence of the king. The wild joy with which the Chorus in the Parodos sing of the introduction of the bacchic worship into Thebes, changes in the first Stasimon to a tone of deprecation and warning in view of the scoffing unbelief of Pentheus; and now in the second Stasimon, following the advance of his impiety, it becomes a cry of amazement and terror because of the violence done to their leader and threatened against themselves.

The Third Epeisodon (576–861) opens with a Kommos (576–603) in which the god, still within the palace, makes known to the bacchantes his presence and avenging power. A portion of the palace is seen falling in ruins, while the flames flash up anew on Semele’s grave. Forthwith Dionysos appears again in front of the palace, as before in the guise of a bacchant, and tells the wonders which the god has wrought within. Pentheus, though struck with amazement at what has happened, becomes none the wiser, but cherishes still his rage against the stranger. Here a herdsman enters from Kithairon, from whom Pentheus expects to hear the worst touching the conduct of the Maenads in the mountains—he hears, however, only of their virtue and of the presence of a supernatural power among them. The herdsman ends his narration with an exhortation to Pentheus to recognize the new god who has wrought such wonders. The king however refuses to listen to the frank words of the peasant, and instead of acknowledging with reverence the power of the god, he orders out his entire army to march against the revellers and put an end to the worship by force. Thus the warning that comes to Pentheus in feeble, so contemptible, — an enemy whom he derides, insults, and wantonly threatens, and who, nevertheless, under an exterior most peaceful and serene, conceals a powerful divinity, angered, and ready to take a terrible vengeance for his insults. This situation, of which the spectators have the secret, gives to every turn in the dialogue, even those which seem the least tragic, a terrible significance.”
different forms and with ever-increasing force in the three Epeisodia results only in intensifying his contumacy and anger against the god. Then comes the hour of divine judgment. Dionysos, after again striving to bring him to a better purpose, begins to derange his mind and to lure him to his destruction, again illustrating the ancient saying, “Whom the gods will destroy, they first make mad.” ¹ To draw the king into an offence which shall bring about his ruin he offers to conduct him to Kithairon to spy out the secret rites, and persuades him to assume the female dress, that he may come among the bacchantes unharmed.

The Chorus now freed from their terror and foreseeing the vengeance which is to overtake the contemner of the god, break out in the Third Stasimon (862–911) into a jubilant song, joying in the anticipation of undisturbed revels, and exulting in the triumph of divine might over the arrogant despisers of beliefs grounded in nature and tradition.

In the Fourth Epeisodion (912–976) Pentheus comes out of the palace in the dress of a bacchante, still more deranged, and after many inquiries touching his costume and the course to be pursued in spying out the Maenads, he sets out for the mountains led by Dionysos. The tragic irony of the scene increases to the end, when Pentheus proudly confident of a triumph hastens forth to what is to him certain doom.

In the Fourth Stasimon (977–1023) the Chorus call upon the hounds of Madness to arouse the Maenads against the godless intruder into their sacred rites; they invoke the presence of the god himself, and predict the part which the mother of Pentheus will play in the execution of the divine vengeance.

In the Fifth Epeisodion (1024–1152) a messenger comes from Kithairon to tell the marvels which have befallen there, and especially the terrible fate which has overtaken the king at the hands of the bacchantes.

At this news the Chorus in a Hyporchema (1153–1167) take up a strain of wild exultation, which is suddenly interrupted by the appearance of Agame who enters in the Exodos (1168–1392) with

frenzied look and movements, bearing the head of her son upon the thyrsus and glorying in her booty, which she supposes to be the head of a lion’s whelp. She is followed shortly by Kadmos, who with his attendants brings the fragments of Pentheus’s body. As he converses with Agaue, she is gradually restored to sanity, and becomes conscious of the deed she has committed. In the midst of their piteous laments Dionysos appears, now no longer in disguise, and announces to the various persons concerned the further punishment of exile from Thebes. The play ends with the pathetic parting of Kadmos and Agaue. Thus as the offence of Pentheus was unfolded through three regularly advancing steps, so its consequences reach their culmination through the same number of steps, and at the same time the choral odes follow the progress of the action more closely perhaps than in any other play of Euripides, expressing the emotions that accompany a devout faith as it passes from the most buoyant hopefulness through a gradually darkening struggle out again into a complete triumph.

The character given to Dionysos, his powerful repose in the face of the king’s rage and violence, his skilful overruling of each act of opposition so as to further the very object which the king would hinder, his fierce irony in turning Pentheus’s anticipations of triumph into predictions of woe, mark in a masterly way the god in human form; not such a one, to be sure, as teaches us to love our enemies, but one who in keeping with a common principle of Greek morality is “kindly to friends and harsh to foes.”

The character of Pentheus is that of a man without feeling, a shallow freethinker, who in accordance with his earth-born descent has no understanding for the divine,—a stubborn autocrat who acts with youthful arrogance and youthful folly. His concern for the chastity of the Theban women is the only trait which would seem to lend a higher character to his sufferings; and yet this point is kept so much in the background that it is evidently a

1 Med. 809. “The law in virtue of which a divinity visited punishment was so inviolable that he would destroy the innocent with the guilty, when fate connected them inseparably, sooner than pardon the sinner for the sake of the good.” Nægelsbach, Nachhom. Theol. p. 31.
feigned, or at least a fancied motive, rather than a real one. Less interesting as such a type of character is, it however serves in the economy of the play to diminish the appearance of cruelty in the conduct of the god, and it corresponds also to the tendency of the play as a protest against a shallow rationalism.

In the denouement, the feeling of pity is drawn chiefly to Agaue and Kadmos. Agaue had shared in the rejection of the god, but the accumulation of woe which falls upon her in the working out of the god's vengeance can hardly be referred to that cause alone. In the intention of the poet it was doubtless due in part to the same cause as the calamity sent upon Kadmos. He had devoutly acknowledged the god, and as it would seem, might justly have expected to escape in the hour of the god's wrath. But impiety like that of Pentheus could not fail in the opinion of that age to involve the whole family in the heaviest misfortune. The race was contaminated, and the innocent Kadmos was inevitably entangled in the ruin wrought by his offspring. No prophet had yet arisen to teach the Greeks that, "The son shall not bear the iniquity of the father, neither shall the father bear the iniquity of the son."

The scene of the Bacchantes is laid in front of the royal palace at Thebes on the Kadmeia. At one side, doubtless represented on one of the periaktoi, are the still smoking ruins of that part of the palace in which Semele had perished by the bolt of Zeus. The spot is enclosed as hallowed and surrounded by the vine. Nearly all the persons of the play, Teiresias, Kadmos, Pentheus after 912, Agaue, and the Chorus, have the insignia of the bacchic worship, the fawn-skin and the thyrsus, a staff crowned with ivy. According to the account which Pollux (iv. 115 ff.) gives of the costumes of the Greek stage, Dionysos wears a long chiton of different colors, over this a saffron mantle which is fastened about the breast with a bright-colored girdle, and over this the fawn-skin. The mask of the god represents him with all the marks of effeminate beauty. Teiresias wears over the chiton the ἄρπνόν, a net-like woollen garment worn by the seers. Instead of the prophetic staff (ἰδυράγμον) he has the thyrsus, and a wreath of ivy in place of the prophet's chaplet (μαντεῖα στέφη, Aesch.
INTRODUCTION.

Ag. 1265). The Chorus have besides the fawn-skin and thyrsus, chaplets of ivy, and some of them carry the tympanum also. We may suppose the parts to have been divided among the actors as follows: —

Protagonist: Pentheus, Agaue.
Deuteragonist: Dionysos, Teiresias.
Tritagonist: Kadmos, Servant, Messengers.

According to the Scholiast on Aristophanes, Ranae 67,1 after the death of Euripides, the younger Euripides, the son, or as Suidas gives it, the nephew of the elder, brought out at Athens the Iphigenetia at Aulis, the Alkmaion, and the Bacchantes, plays left by Euripides, and perhaps brought out by him in Macedonia at the court of King Archelaos (cf. 410 ff., 560 ff.), where he spent the last years of his life. A play in which faith celebrates its rites, and unbelief is put to shame, must, by reason of “the seriousness of its import and the lofty religious inspiration pervading the whole and manifesting itself in many brilliant and profound utterances,”2 have attained great fame in antiquity. It was much read, as the frequent citations and reminiscences in the Greek and Roman writers show,3 and was often acted.4 It was imitated by the Roman poet Accius in his Bacchae; traces of its influence are apparent in Theocritus, Idyl xxvi., in Ovid, Met. iii. 513 ff., and in the Dionysiaca of Nonnos, xliv.—xlvi.; the author of Χριστός πάσχων (falsely attributed to Gregory Nazianzenus) borrowed a large number of verses from it.5 Art also borrowed material from the play. The punishment of Pentheus is represented in numerous antique reliefs and vases, which seem to draw their suggestions from the work of Euripides, rather than from that of

1 αἰ Διδασκαλίαν φήσῃς, τελευτήσαντος Ευριπίδου τὸν γίνει αὐτῷ δεδιδαχέναι διμονίωμα ἐν ἠστει ἱφιγένειαν τῆν ἐν Αὐλίδι, Ἀλκμαίων, Βάκχας.
2 Bernhardy, Griech. Ltg. II. 2, 480.
3 Hartung (Euripides restitutus, II. 557 f.) mentions the following as showing acquaintance with the play:

4 See note on 1169.
5 See App. III.
INTRODUCTION.

Aeschylus or any other dramatist.\(^1\) A painting is described by
Philostratos which represented two scenes from the *Bacchantes*, —
one, the death of Pentheus at the hands of the Maenads; the
other, the scene in front of the palace, just after Agaue has re-
covered her sanity.

II. DIONYSOS AND HIS WORSHIP.

Dionysos in his most essential character is the personification of
the vital force in nature,\(^2\) and as such he shares in the yearly
changes of the natural world, triumphing in the joy of the opening
year, when the earth is bursting into life and fruitfulness, and in
turn undergoing suffering and persecution as nature sinks into the
death of winter. Hence the Dionysiac legends are stories of both
joy and sorrow, of triumph and defeat. The oldest myth touching

\(^1\) Cf. O. Jahn, *Pentheus und die Mänaden*, Kiel, 1841. A bas-relief
in the Campo Santo at Pisa (Jahn, *Taf*. iii. b) represents the death of Pentheus.
Pentheus is stretched upon the earth; one woman is wrenching off his right
foot, another with both hands is pulling at his left arm, at the same time
bracing her right foot against his head; a third at the side is preparing
to strike with a heavy bough, while
upon the other side a fourth is coming
up. At the end of the sculpture a
tree is seen.

\(^2\) Nysa, to whose nymphae the infant
Dionysos was sent, is located by
Homer (*II*. vi. 130 ff.) in Thrace.
But in later times mention is made of
a Nysa in Thessaly, Euboea, Boeotia,
Macedonia, Naxos, Egypt, Libya,
Aethiopia, Arabia, India, and other
places. In this uncertainty as to
location, Wecklein finds an indication
of the origin of the Dionysiac
myth, which he explains as follows:
Nysa, like Aia, the land of the golden
fleece, was originally thought of as
in the heavens, and was afterwards
transferred to earth. The rain-cloud,
big with tempest, is the mother of
Dionysos; the cloud-gathering god
of the storms is his father. When,
after a flash and heavy peal of thun-
der, the cloud bursts in a short and,
as it were, premature shower, a simple
imagination conceived of this as an
untimely birth of the rain from the
cloud. This naïve representation led
to the personification of the cloud as
Semele and the rain as Dionysos.
Διονύσου. ὥδε Θερεκύδης τὴν Σεμέλην
Την λέγει καὶ τὰς τοῦ Διονύσου τροφοῦς
Τάδας. Or again, when Zeus is said
to carry Dionysos in his thigh till he
is ready for birth, this is merely
another representation of the origin of
rain. Thus Dionysos, as the offspring
of the thunder-storm, brings together
the elements of moisture and fire.
And in this blending of moisture and
warmth lies the peculiar nature of the
god as the personification of the
power which ripens the fruits and
shows itself in the fiery force of
wine.
the sufferings of Dionysos is that of his persecution by Lykurgos, king of Thrace, as given in Homer (Il. vi. 130 ff.). Lykurgos resisted the institution of the bacchic worship in Thrace, smiting the nymphs, the nurses of Dionysos, with the ox-goad, and driving them from the Nysaeian mountains. The god fled in terror and plunged into the sea; but the king was smitten with blindness by Zeus, and died an early death, hated by all the gods. According to a later legend, the land became unfruitful because of the king’s offence, and he himself was made mad and rent in pieces by horses at the command of Dionysos. To the same class of legends belongs this story of the god’s rejection by Pentheus at Thebes.

The rites with which the festivals of the god were celebrated were orgiastic and accompanied with mystical ceremonies. In one of the Homeric Hymns (xxvi.) he is represented as ranging through the woods, and filling them with a loud din, attended only by the nymphs who had reared him in the grottoes of Nysa. But in the later forms of the myth his attendants became a promiscuous throng of mad bacchantes, satyrs, and sileni; and with the claugor of tympana, flutes, brazen cymbals, and tambourines he riots through the woods and mountains, filling them with bacchic shouts and loud uproar, falling upon wild beasts, and sometimes also attacking and putting to flight hostile armies. And so at the festivals of the god the wives and maidens, decked with fawn-skins, hastened in a state of ecstasy and wild enthusiasm to the woods and mountains, and by the light of torches performed their dances at night, revelled and shouted, tossing their heads and limbs in frenzied motions, chased wild beasts and ate raw the flesh of the animals which in their frenzy they fell upon and rent in pieces.¹ This orgiastic worship at the trieteric festivals of Dionysos was closely connected with the frenzied

¹ Hartung (Bakchen, p. 158) says of the bacchic worship: "It represents a return to the primitive condition of nature, and a renunciation of civilization, that is, a renunciation of a rational life regulated by morality and law and a return to the innocence of the wilderness. Hence the Mae- nads took fawns to their breasts and clad themselves in fawn-skins, to transform themselves, as it were, into roes; hence they crowned themselves with twigs of oak and fir, and ate raw flesh."
worship of the Phrygian goddess Rhea Kybele and of Attis. It must therefore be supposed, that in the story of Dionysos's coming from Phrygia there is a reminiscence of the origin of the ecstatic forms of the Dionysiac worship, that is, that they came into Greece from Asia Minor. It is possible that these frantic usages met with opposition among so rational a people as the Greeks, and that a reminiscence of this opposition as a fact in history is found in the myth of the persecution of Dionysos.

III. THE MYTH IN LITERATURE.

In the Odyssey, Dionysos is merely mentioned (xi. 325, xxiv. 74). In the Iliad, except in the story of Lykurgos given above, he is spoken of only as the son of Semele and as χίμη ροσών (xiv. 325). He does not appear among the superior divinities. What part in the growth and embellishment of the myth was taken by the epic poetry of the post-Homeric age we are unable to say. From the Scholiast on Hom. II. vi. 131 we learn, that Eumelos, one of the so-called Cyclic poets, mentioned the story of Lykurgos. The seventh Homeric Hymn has for its subject the following legend: Dionysos appearing once upon the seashore in the form of a youth with beautiful hair, and wrapped in a purple mantle, was espied by a band of Tyrrhenian pirates, who took him for the son of a king and carried him off in their ship. But when they attempted to bind him, the fetters fell from his hands and feet, and he sat before them smiling. The pilot perceived that it was some god with whom they had to do, and urged them to set the youth on shore again; but the captain scorned the warning, and put out to sea with his captive. Very soon the god began to manifest his power; fragrant wine flowed throughout the ship, and the masts and sails were wreathed and overhung with cluster-laden vines and blooming ivy. Dionysos suddenly changed himself into a roaring lion, and in the midst of the ship appeared a she-bear. The lion seized the captain, and the crew fleeing in terror cast themselves into the sea and became dolphins; the pious helmsman alone was saved.

In dithyrambic poetry the Dionysiac myths were favorite themes,
and from this they passed into tragedy, not only in those choral songs in which the beginnings of tragedy are found, but in tragedy proper, which in time discarded the satyric element and adopted materials of a serious character. A play entitled Πενθέως was attributed to Thespis; Polyphradmon treated the story of Lykurgos in a tetralogy with which he contended against Aeschylus and Aristias; and Aeschylus also treated the same story in a tetralogy consisting of the tragedies Ἡδωνοί, Βάσσαριδες, Νεάνιςκοι, and the satyr-drama Λυκόφρυγος. Upon the fragments that remain, taken in connection with a form of the story given by Apollodoros (iii. 5.1), Hermann¹ bases the conjecture that the Ἡδωνοί, the first play of the trilogy, represented the passionate rage of Lykurgos, and the defeat and imprisonment of the god and his attendants; that in the second play the bacchantes (Βάσσαριδες) freed by an invisible power become victorious and rend in pieces Orpheus, the foe of Dionysos; and that in the third play the young Edonians (Νεάνιςκοι) acknowledge the power of the god, and Lykurgos pays the penalty of his impiety with his life; but after his death he receives divine honors, and his cult is united with that of Dionysos. Naevius, the Roman poet, wrote a Lucursus. Of this fragments remain which indicate several points of similarity to the trilogy of Aeschylus. The story of Pentheus also was treated by Aeschylus in a play entitled Πενθέως.² One verse is preserved, —

μηδ’ αἷματος πέμφιγα πρός πέδω βάλης.

It is suggested that in these words Dionysos is urging Pentheus not to shed blood, that is, not to use the force of arms against the bacchantes (cf. Eur. Bacch. 837). The trilogy to which the play belonged cannot be determined. In another play, the Ξεμέλη, according to the Scholiast on Apollonios of Rhodes, i. 635, Aeschylus treated the story of the first birth of Dionysos and the death of Semele. Also the Ξάντραι of Aeschylus is supposed by some to have been occupied with the myth of Pentheus. A play entitled Βάκχαι was contained in the tetralogy with which Xenokles won the prize in 415 B.C. over Euripides. Also Iophon, the son of Sophocles, wrote a Βάκχαι ἡ Πενθέως.

ΕΤΡΙΠΙΔΟΤ

ΒΑΚΧΑΙ.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ. | ΠΕΝΘΕΥΣ.
ΧΟΡΟΣ ΒΑΚΧΩΝ. | ΘΕΡΑΠΩΝ.
ΤΕΙΡΕΣΙΑΣ. | ΑΙΤΕΛΟΣ.
ΚΑΔΜΟΣ. | ΕΤΕΡΟΣ ΑΙΤΕΛΟΣ.

ΑΓΑΥΗ.
ΤΙΠΟΘΕΣΙΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἐφασαν εἶναι θεῶν. ὅ
δὲ αὐτοὶς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἔμμανείς
γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας, ὅπως οἱ σὺν Κάδ-
μου θυγατέρες ἀφηγούμεναι τοὺς θιάσους εἰσῆγον ἐπὶ τὸν
5 Κιθαιρώνα. Πενθεύς δὲ ὁ τῆς Ἀγαὐς παῖς παραλαβὼν
τὴν βασιλείαν ἐδυσφόρει τοῖς γυνομένοις καὶ τινας μὲν
τῶν Βακχῶν συλλαβὼν ἐδήσεν, ἐπ' αὐτὸν δὲ τῶν θεῶν
dμῶς ἀπέστειλεν. οὐ δὲ ἐκοίνος αὐτοῦ κυριεύσαντες
ηγοῦν πρὸς τὸν Πενθέα, κάκεινος ἐκέλευσεν δῆσαντας αὐτὸν
10 ἐνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἐστι Διόνυ-
σος, ἀλλὰ καὶ πράττειν τάντα ὡς κατ' ἀνθρώπου τολμῶν.
ὅ δὲ σεισμοῦ ποιήσας κατέστρεψε τὰ βασίλεια, ἀγαγών
δὲ εἰς Κιθαιρώνα ἐπεισε τὸν Πενθέα κατόπτην γενέσθαι
tῶν γυναικῶν λαμβάνοντα γυναικὸς ἐσθήτα. οὐ δ' αὐτὸν
15 διέσπασαν, τῆς μητρὸς Ἀγαὐς καταρξαμένης. Κάδμος
δὲ τὸ γεγονός καταστόμενος τὰ διασπασθέντα μελή
συναγαγὼν τελευταίοι τὸ πρόσωπον ἐν ταῖς τῆς τεκούσις
ἐφώρασεν χερσῶν. Διόνυσος δὲ ἐπιφανεὶς τὰ μὲν τὰς
παρηγγείλειν, ἑκάστῳ δὲ ἀ συμβηστεῖ τις διεσάφησεν ἔργοις,
20 ἢν μὴ λόγοις ὑπὸ τινω τῶν ἐκτὸς ὡς ἀνθρωπὸς κατα-
φρονηθῇ.1

1 τὰ...παρηγγείλειν: reference is made to that part of the speech of Dionysos which is lost in the lacuna before 1330.

2 ἑκάστῳ...καταφρονηθῇ: the sentence is obscure. Elmsley proposes to read διεσάφησεν ἢν μὴ ἔργοις ἢ λό-
γοις, and Hermann ἐκ τοτε for ἐκτὸς.
ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΤ ΤΠΟΘΕΣΙΣ.¹

Διόνυσος ἀποθεωθεῖς, μὴ βουλομένου Πενθέως τὰ ὄργα αὐτοῦ ἀναλαμβάνειν, εἰς μανίαν ἀγαγῶν τὰς τῆς μητρὸς ἀδελφὰς ἡνάγκασε Πενθέα διασπάσαι. Ἡ μνθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Πενθέι.²

¹ The grammarian Aristophanes, librarian at Alexandria about 200 B.C., appended to his summaries (ἵποθεσις) of the plays, notices of the dates of representation, the titles of other plays brought out at the same time, the names of competing dramatists, etc. These notices were derived from the διδασκαλία, i.e. accounts of the authorship of the plays, their dates, etc., which in turn were compiled from the inscriptions in the vicinity of the theatre, and especially from those upon the pedestals of the tripods set up as votive offerings by successful Choregi. This hypothesis is probably not preserved entire, as the notices commonly appended are wanting.

² Upon the Πενθεύς of Aesch., see Introd. p. 12.
ΒΑΚΧΑΙ.

ΔΙΟΝΤΣΟΓ.

"Ηκω Δίως παϊς τήδε Θηβαίων χθόνα
Διόνυσος, διν τίκτει ποθ’ ἢ Κάδμου κόρη
Σεμέλη λοχευθείση, ἀστραπηφόρῳ πυρὶ,
μορφὴν δ’ ἁμείψας ἐκ θεοῦ βροτησίαν

πάρειμι Δίρκης νάματ’ Ἰσμηνοῦ θ’ ὑδωρ.

ὁρῶ δὲ μητρὸς μνήμα τῆς κεραυνίας

1–63. The Prologos in the form of a monologue sets forth the leading motive in the action of the play. Dionysos appears in the character of one of his own votaries as the leader of the Bacchantes. But in the opening lines before the appearance of the Chorus, and again at the end of the play (1330 ff.), he reveals himself in his true character. He leads his company of attendants before the palace, doubtless because it is with the royal family first of all that his advent in Thebes has to do, and because the manifestation of his power here would attract the attention of all the city.

1. τῆνδε ... Διόνυσος: at the opening of all the plays expressions are used which inform the audience where the scene is laid and who is speaking.

2. τίκτει: the hist. pres., not found in Hom., is common in the tragedies.

3. λοχευθείση κτλ.: brought to bed, etc., more definitely explained 88 ff. See Introd. p. 2. — ἀστραπηφόρῳ: Wecklein comparing Frg. 314, ἀστρα-

πηφορεῖ, carry lightning, takes the adj. as act. lightning, the epithet of the person acting being transferred to the effect, as in αἷμα τραγοκτόνων, 139, goat-killing slaughter. But the use of the verb cannot determine the exact meaning of the adj. Cf. the relation of λιβαδισίως to λιβαδίος and λιβαδός. The more obvious sense is given by the pass. meaning, borne by the lightning. Cf: Aesch. Ag. 1150, θεόφορος, borne by a god. For the idea, cf. Soph. O. T. 200, πυρφόρων ἀστρα-

πᾶς, fire bringing lightnings.

4. ἁμείψας: having taken in exchange. In this sense the mid. is commonly used, but the act. also is found. Cf. Rhes. 527. — ἐκ θεοῦ: for ἐκ θείας μορφῆς. The brachylogy is similar to that often found in comparisons. H. 643 c.

5. πάρειμι νάματα: as in prose πάρειμι εἰς πόλιν. Cf. Cycl. 95, πάρεις πάγων, El. 1278, Ἕβελης τοίοι πάγων.

τόδε ἐγγὺς οἶκων, καὶ δόμων ἐρείπτα
τυφώμενα Δίου πυρὸς ἔτι ζῶσαν φλόγα,
ἀθάνατον Ἡρας μητέρ' εἰς ἐμὴν ύβριν.

10 aἰνώ δὲ Κάδμου, ἀβατον ὅς πεδον τόδε
τίθησι θυγατρὸς σηκόν· ἀμέλειον δὲ τὸν
πέριξ ἐγώ ἐκάλυψα βοτρυώθει χλόη.

λυπῶν δὲ Δυνῶν τῶν πολυχρύσων γύας
Φρυγῶν τε, Περσῶν ἠλιοβλήτους πλάκας

15 Βάκτρια τε τείχη τὴν τε δύσχιμον χθόνα
Μῆδων ἐπῆλθον Ἄραβιαν τ' εὐδαίμονα
 Erotiαν τε πᾶσαν, ὡς παρ' ἀλμυρὰν ἀλα
κεῖται μυγάσων Ἐλλησι βαρβάρους θ' ὁμοῦ

πλήρεις ἔχουσα καλλιπυργῶτος τόλμηι,

21 κάκει χορεύσας καὶ καταστήσας ἐμᾶς

teleτάς, ὧ' εἴην ἐμφανὴς δαίμων βροτοῦ,

κεραυνοβλήτης), cf. also below, 598,

7. τόδε: here, a common use of

δεῖ. H. 695 a.—δόμων: apartments,

as in Med. 1177. Only a part of the

house was in ruins.

8. τυφώμενα...φλόγα: smouldering

with the Zeus-sent fire still alive.

The mid. is here followed by the cog-
nate acc. as is the act. in Hdt. iv. 196,

tύφειν κατεύθυν.—Δίου: = Διοβόλου. Cf.

598 f.

9. ἀθάνατον...ὑβριν: 'Hera's ever-

lasting outrage toward my mother, appos.

to δόμων...φλόγα, a const. common

with Euripides.

10 f. ἀβατον...σηκόν: with the

Romans also, a place struck by light-

ning, after the objects struck had

been buried there, was enclosed and

made a sanctuary.

12. ἐγώ: in contrast with Kadmos.

—βοτρυωθεί: not cluster-like, but clus-
ter-abounding. Adj. in -άθης denote

fulness oftener than likeness. Kr.

Spr. 41, 11, 30; Kühn. 334, 13.

13. λεπίων: with reference to the

starting-point. Dionysos came into

Persia, Baktria, etc., from Lydia and

Phrygia, where he had been reared.

—πολυχρύσων: cf. 154, also Æsch.

Pers. 46, πολύχρυσοι Ζάρδης.

15. δύσχιμον: referring to the rig-

orous climate, inclement. Strabo (xi.

p. 525) says that the most of Media

is high and cold. For this reason

Ekbatana was made the summer resi-

dence of the Persian kings.

16. εὐδαίμονα: does not limit Ἀρα-

βιαν to that portion of the country
called Arabia Felix; it shows rather

that Arabia was imagined to be a

kind of Eldorado.

17. Ἁσιαν: Ασία Minor.

19. πλήρεις: like πληρῶ and simi-

lar verbs, sometimes followed by the
dat. of means instead of the gen.

Kühn. 417, An. 2.
20 εἰς τὴν δὲ πρώτον ἤλθον Ἑλληνῶν χθόνα.
23 πρώτας δὲ Ἡβας τάσιδε γῆς Ἑλληνίδος ἀνωλόντες, νεβρίδ′ ἐξάψας χρόδος
25 θύρους τε δους εἰς χεῖρα, κίσσωνυν βέλος, ἐπεὶ μα ἄδελφαι μητρός, ἂς ἦκιστα χρῆν,
Διόνυσον οὐκ ἔφασκον ἐκφύναι Διός,
Σεμέλην δὲ νυμφεύθειν ἐκ θητοῦ τινος εἰς Ζην ἀναφέρεσ κὶ ἀμαρτίαν λέχους,
30 Κάθμου σοφίσμαθ', δὲν νῦν εἶνεκα κτανεῖν Ζην ἔξεκαλυχώθ', ὅτι γάμους ἐφεύσατο.

τογάρ νυν αὕτας τ' ἐκ δόμων ψυτρη' ἐγὼ μανίας, ὅρος δ' οἰκοῦσι παράκοποι φρενῶν,
σκευήν τ' ἐχεω ἡμάγκασ' ὀργών ἐμῶν,
35 καὶ τὰν τὸ θῆλν σπέρμα Καθμείνων ὅσαι
gυναῖκες ἦσαν ἔξεμηνα δωμάτων.

21. ἀκτ.: all of the before mentioned lands.—χρόδος: of the introduction of the Bacchic chorus.
22. τὸ κτλ.: the purpose of what precedes, though the same motive is implied in the following, and is directly expressed in 39 ff.
23. πρώτας: not tautological. The former line distinguishes Hellas from other extra-Asian countries; this line, Thebes from other cities of Hellas.
24. ἀνωλόντες: I filled with revel-shouts.—νεβρίδα: on the emblems of the Bacchic worship, see Introd. pp. 7 f., also below, 176 f.—χρόδος: sc. αὕτας, the women implied in Ἡβας. χρόδος denotes the person when the surface of the body is concerned, as in clothing, touching, etc.
25. βέλος: the thyrsi put into the hands of the Theban women are not inappropriately called missiles, as they were soon to be used as such. Cf. 762, 1009.
30. σοφίσματα: appos. to εἰς ... λέχους. See on δθρίν, 9. The pl. is sometimes used, especially by the poets, in reference to a single object, the object being viewed as something complex. Our idiom prefers the sing.
31. ἔξεκαλυχώτα: haughtily declared.—ὅτι κτλ.: repeats ὅτι εἶνεκα.
32. τογάρ: "in punishment for that."—νῦν (pl.) αὕτας: the sisters themselves in contrast with the other Theban women, τὰν τὸ θῆλν σπέρ-μα, 35.
33. ὁρος: cf. 62.—φρενῶν: gen. of separation.
34. σκευήν: cf. 24 f. and 176 f.
35. τὰν ... ἔσαν: repeats with emphasis τὰν ... σπέρμα. "All of womankind among the Thebans, all the women who were here."
36. ἔξεμηνα δωμάτων: i.e. ἦμνα καὶ ἔσμης ἐκ δωμάτων.
ομοῦ δὲ Κάδμου πάσην ἀναμεμηγέναι χλωραῖς ὑπ’ ἑλάταις ἀνορόφους θ’ ἦνται πέτραις. 
δεῖ γὰρ πόλυν τήνδ’, ἐκμαθέων, κεῖ μὴ θέλει, 
40 ἀτέλεστον οὖσαν τῶν ἐμῶν βακχευμάτων, 
Σεμέλης τε μητρὸς ἀπολογησάσθαι μ’ ὑπὲρ 
φανέντα θνητοῦς δαίμον’ ὅν τίκτει Δί. 

Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα 
Πενθεὶ δίδωσι θυγατρὸς ἐκπεφυκότι,
45 ὁς θεομαχεῖ τὰ κατ’ ἐμὲ καὶ σπονδῶν ἀπὸ 
ωθεῖ μ’ ἐν εὐχαίς τ’ οὐδαμῶς μενέαν ἐχει. 
δὲν εἰσε’ αὐτῷ θεὸς γεγος ἐνδείξομαι 
πᾶσιν τε Θηβαίοις. εἰς δ’ ἄλλην χθόνα, 
τανθένδε θέμενος εὐ, μεταστήσω πόδα, 
50 δεικνὺς ἐμαυτόν. ᾿ην δὲ Θηβαίων πόλις

37. Κάδμου παῖσιν (fem.): contrasted with σύριμα Καμηλων, the 
princesses contrasted with the other 
Theban women. 

39 f. ἐκμαθέων: in the sense of 
παθοῦσαν ἐκμαθεῖν. — οὖσαν: supple-
mentary partic. with πάλι. For the 
partic. belonging to the subj., cf. 47, 
1113. — βακχευμάτων: gen. after a 
compound of alpha privative. H. 758 c; 
G. 180, n. 1. The thought of the 
passage is, “they must to their sorrow 
learn that the Bacchic rites contain 
truth of which they have been igno-
rant.”

41. ἀπολογησάσθαι: sc. δεῖ. Diony-
sos by showing his divinity defends 
Semele from calumny.

44. δίδωσι: cf. 213.

45 f. τὰ κατ’ ἐμὲ: in what relates to 
me. — σπονδῶν κτλ.: “refuses me liba-
tions and prayers,” i.e. “divine honor.”

48. Apollod. (iii. 5. 2) says that 
Dionysos after manifesting himself 
to the Thebans went to Argos, and 
there again, when they refused to 
honor him, drove the women mad.

49. ταῦθενδε: for ῥὰ ἐνταῦθα, 
through the influence of μεταστήσω. 
The idiom is the so-called constructio 
praegnans. H. 788 b; G. 191, n. 6.

50 ff. ᾿ην δὲ . . . στρατηλατῶν: this 
sentence, which acc. to the nature of 
the prologues of Euripides is naturally 
taken as a prediction, has no answer-
ing fact in the subsequent develop-
ment of the plot. The difficulty dis-
appears if we suppose Θηβαίων (50) 
to have displaced some such phrase 
as τὸς βροτῶν. The reference to the 
Thebans, then, ends with Θηβαίοις 
(48), and the remainder of the speech 
refers to the conquest of other lands. 
It is only to this conquest of other 
lands that line 53 can refer; for to 
refer it to a conflict with the Theban 
army is to make Dionysos assume 
human form throughout the play in
όργη σὺν ὀπλοῖς ἔξ ὀροὺς Βάκχας ἄγεων
ζητῇ, συνάψω Μανάσι στρατηλατῶν.
ἀν ἐνερ' ἐνδος θυητὸν ἀλλάξας ἔχω
μορφήν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.
55 ἀλλ' ὁ λιποῦσαι Τμόλον ἔρμα Λυδίας,
θίασος ἐμὸς γυναῖκες, ἃς ἐκ βαρβάρων
εἴκομισα παρέδρους καὶ ξυνεμπόρους ἕμοι,
αἵρεσθε τάπιχῳρί ἐν πόλει Φρυγῶν
τύμπανα, ' deutschland ἐμά θ' εὑρήματα,
60 Βασίλεια τ' ἀμφί δόματ' ἐλθοῦσαι τάδε κτυπεῖτε Πενθέως, ὡς ὅρα Κάδμου πόλις. ἐγὼ δὲ Βάκχαις, εἰς Κιθαιρώνος πτυχᾶς ἐλθὼν ἐκεῖ εἰσὶ, συμμετασχῆσθω χορῶν.

ΧΟΡΟΣ.

'Aσίας ἀπὸ γαίας

65 ἱερὸν Τμῶλον ἀμείβασα θοάζω
Βρομίω [θεφ] πόνον ἡδύν κάματον τ' εὐ-
κάματον, Βάκχουν εὐαξομένα.

τίς ὁδὸς τίς ὁδὸς; τίς; 'Ἀνατροφή α'.
μελάθρους ἐκτοποὶ ἐστώ, στόμα τ' εὐφη-

60. τάδε: see on 7.
62. Βάκχαι: the Theban bac-chantes.
63. συμμετασχῆσθω χορῶν: a purpose not fulfilled because of his arrest by the servant of Pentheus. Cf. 434 ff.
64–169. THE PARODOS. The Chorus announce their relation to the god (στρ. α'); enjoin upon all the initiated a hallowed silence (ἀντ. α'); tell of the blessedness of those who hallow their lives by sharing in the rights of Dionysos and Kybele (στρ. β' 72–82); incite each other to make the god known in Hellas (83–87); tell of the god's wonderful birth (ἀντ. β'); call upon the Thebans to equip themselves and join the revel-band (στρ. γ'); tell of the introduction of the tympanum and flute into the worship (ἀντ. γ'); and describe the ecstasy of the revelers in the chase and the frenzied movements and cries of the leader (ἐπιθ.).
65 f. ἱερὸν: with reference to Mt. Tmolos as the place where Dionysos had instituted his rites.—θοαζω πόνον: I speed on my glad toil. It is possible, however, to take θοαζω as intr. and πόνον in appos. with the sentence.—Βρομίω: in honor of Bromios. The name is given to Dionysos from the din (βράμας, βρήμα) of his revels.—θεφ: inserted (cf. 84) by conjecture to restore the metrical correspondence with 70.—πόνον ἡδύν: an oxymoron, as in κάματον εὐκάματον. Cf. Soph. O. Τ. 1214, ἤγαμον γάμον, id. El. 1154, μήτηρ ἄμητηρ.
67. Βάκχουν εὐαξομένα: Wecklein regards the const. as the cognate acc., raising the Bacchic shout εὐοῖ. Cf. Soph. Ant. 133, νίπην ἀλαλάζα, to raise the shout of victory. But most authorities take εὐαξομένα as trans., hailing Bacchus with the shout εὐοῖ.
68 f. τίς ὁδὸς ... ἐστω: explained as equiv. to δοτίς ὁδὸς ἐστι, μελάθροι ἐκτοποὶ ἐστώ, i.e. εἰς μελάθρα ἔξοστάθω. The imitation in Ar. Ran. 354 ff. of the solemn proclamation with which the hierophant opened the celebration of the Eleusinian mysteries begins εὐφημεῖν χρή κἀξισταθαι τοῖς ἠμε-
τέρους χοροῖς.
μον ἄπας ἔξοσινοῦσθω· τὰ νομισθέντα γὰρ αἰεὶ Διόνυσον ὑμησώ.

ὁ μάκαρ, ἄστις εὐδαίμονεν
telelαs θεῶν εἰδὼς
βιωτὰν ἀγιοτευεὶ
καὶ θιασεύεται ψυχὰν
ev ὀρεσσὶ βακχεύων
όσίως καθαρμοῦσω
tά τε ματρὸς μεγάλας ὄργανα Κυβέλας θεμιτεύων,

are warning all unhallowed persons against joining in the sacred rites; and it is difficult to see any reason for bidding them to withdraw into the palace, especially after Dionysos has expressed (61) his purpose that all the city may come and see. If the more common punctuation, τὰς μελάθρως; ἐκτοσὶς ἔστω, be adopted instead of that of Elmsley followed in the text, the Chorus may be understood to call upon all, both those in the street and those in the palace, to keep themselves in silence aloof (ἐκτοσὶς) from the hallowed dance in which only the initiates join. — εὐφημοῦν: proleptic, let every one hallow his lips into silence, i.e. keep hallowed silence.

70 f. τὰ νομισθέντα αἰτί: the ever-customary, i.e. as has ever been the custom. The phrase is in appos. with the following. Similarly τὸ λαγάμενον, as is said, is frequently used. H. 626 b. Language appropriate to the poet’s time is put into the mouth of the Chorus. Cf. 201, 331. — ὑμησῶ: the defect in the metre suggests that this word has crept in from a gloss in place of some other word. κελάδω suits the metre of the strophe.

72-74. ὁ μάκαρ ... ἄγιοτευεῖ: O happy he who to his blessedness (εὐδαίμον) having full knowledge of the divine mysteries hallows his life. Cf. Soph. Φρg. 719 D, ὁς τρισάδικαι κεῖνοι βροτῶν, oI ταύτα δερχέντες τέλη μόλωσ' ἐσ "Αἴδου. — τελετάς: the secret rites of initiation; ὄργανα, the outward usages and ceremonies at the celebration of the festivals.

75-77. θιασεύεται ... καθαρμοῦσω: θιασεύω has both an intr. use, revel in the thiasos, cf. 379, and a trans., introduce into the thiasos, cf. Ιο, 552. Cf. the two uses of χορεύω. It is evidently used in the second sense here, and may be taken as mid. or pass. without essential difference in meaning: is in soul initiated into the revel-band with holy purifications celebrating bacchic rites in the mountains. Those who strove to ennoble the ideas of the people and to elevate morality connected with the mysteries the requirement of inner purification and upright living. Cf. Φρg. 475, ἀγωνίᾳ δὲ Βίον τείνομεν ἢ ὅ τι Ἰδαῖον μόστης γενόμην.

78 f. ὄργα θεμιτεύων: celebrating lawful rites. — Κυβέλας: Rhea Kybele and Dionysos, as divinities representing the life of the natural
άνα θύρσον τε τυώσσων
κισσᾶ τε στεφανωθείς
Διώνυσον θεραπεύει.
ίτε Βάκχαι, ίτε Βάκχαι,
Βρώμιον παίδα θεον θεοῦ
Διώνυσον κατάγουσι
Φρυγίων ἔξ δρέων Ἐλλάδος εἰς
εὔρυχόρους ἄγνισας, τὸν Βρώμιον.

οὖ ποτ' ἔχουσ᾿ ἐν ὕδινων.
λοξίας ἀνάγκαιοι
πταμένας Δίος βροντᾶς
νηδύος ἐκβολον μάτηρ
ἐτεκεν, λιποῦσ᾿ αἰώ-
να κεραυνῷ πλαγְγά·
λοξίοις δ᾿ αὐτίκα νυν δέ-

world in the round of the seasons, stood in close relation to each other, and their orgies were often blended. The rites of both symbolized the same phenomena, and the characteristic feature in both cults was the band of revelers rioting through the country with ecstatic shouts and the din of the tympana. The home of the worship of each was the region of Lydia and Phrygia.— θυμετέων: best taken as parallel with βακχεύων and joined with θασεύεται.

80. ἀνά, τυώσσων: with θεραπέει. Upon the tmesis, cf. the corresponding verse of the antistrophe, 96.

85. κατάγουσι: κατάγειν denotes the restoration to one’s home from a foreign land.

87. ἄγνισ: used of a city, region, or way. The same phrase εὔρυχόρους ἄγνισ occurs in Pind. Pyth. viii. 77, and in the oracle cited by Dem. contra Mid. 531. In the latter passage the meaning is ways, streets, as appears from a comparison with the Schol. on Ar. Eq. 1310, ἢ δος ἃν τοῖς ἐν ἄγνισι ἱσταμένοις θεοῖς ἐπὶ ταῖς εὐρυχόραις ἀγγει- λαις θεῖων, and this meaning is applicable in the other passage and also here. εὐρυχόρος is, then, to be taken as equiv. to εὐρέας. See on θηρατρό-

88 ff. ἕν: the obj. of ἔχουσα (pregnant with) as well as of ἐτεκεν. ἔχουσα may, however, be taken in the sense of oμα. This use of ἔχω, so common with adverbs, is also found with prepositional phrases. Cf. Soph. Ant. 639, διὰ στερνῶν ἔχειν; Xen. Cyr. vi. 1. 86, ἐν αἰσχύνῃ ἐχοντα.— ἐν . . .

βροντᾶς: in childbirth’s stress of pangs brought on by the winged bolt of Zeus. Cf. 3.
ΒΑΚΧΑΙ.

95 ξατο θαλάμαις Κρονίδας Ζεύς,
kata μηρῷ δὲ καλύψας
χρυσέασιν συνερνίδει
περόνας κρυπτῶν ἀφ' Ἡρας.
ἐτεκεν δ', ἀνίκα Μοῖραι

100 τέλεσαν, ταυρόκερων θεών
στεφάνωσέν τε δρακόντων
στεφάνους, ἐνθεν ἄγραν θηρότρόφον
Μαιώδες ἀμφιβάλλονται πλοκάμοις.

105 ὃ Σεμέλας τροφοὶ Ἐνη-
βαι στεφανούσθε κισσᾷ.
βρύετε βρύετε χλοήρει
μιλακι καλλικάρπῳ
καὶ καταβακχιοῦσθε

94 f. λοχίας θαλάμαις: into a chamber of birth, i.e. the thigh of Zeus where the child should mature to a second birth. Cf. 527, ἄροιεν νηκὼν.
97. συνερνίδει: binds fast.
98. κρυπτῶν: proleptic, so that he was hidden.
100. τέλεσαν: had matured, i.e. for birth. The augment is often omitted in the lyric portions of the tragedies. In the trimeters the syllabic augment only is omitted, and that nowhere except in the ῥηεῖς ἄγγελικα. Kr. Dial. 28, 3, 4.—ταυρόκερων: Dionysos is often represented as a bull to symbolize his strength and generative power; often also with merely the horns of the bull. Cf. 920, 1017, 1159.
102. ἐνθεν ἄγραν θηρότρόφον: Wecklein substituting θηρότρόφον for θηρο-
τρόφοι makes the phrase equiv. to ἐνθεν ἄλοφαι θηρῶν τροφὴν and understands the meaning to be, that the serpents taken (ἄγρα θηρῶν) from Dionysos continue to grow (τρέφεται) fixed to the Maenads. A much simpler interpretation is obtained by referring ἄγραν to the prey taken by the Maenads for the purpose indicated, and by reading θηρότρόφον instead of θηρότρόφον, pass. instead of act. The pass. sense is found in Phoen. 820. The adj. explains where-
in the prey consists and is nearly equal to θηρεῖον. The meaning then is: whence it is that the Maenads twine in their hair the prey of wild beasts, i.e. the captive serpents. The Maenads are frequently described as twining serpents in their hair and about their persons. Cf. 698.
108. μιλακι: a kind of bind-weed which Pliny (H. N. xvi. 63) describes as similar to ivy, and bearing red berries (καλλικάρπῳ). He speaks further of its frequent use at the festivals of Bacchus in place of the ivy.
110 δρυδς ἦ ἐν ἐλάτας κλάδουσιν, στικτῶν τ' ἐνυτίτα νεβρίδων στέφετε λευκοτρίχων πλοκάμων μαλλοῖς. ἀμφί δὲ νάρθηκας ὑβριστάς ὁσιοῦσθ'. αὐτίκα γὰ τάσα χορεύσει.

115 Βρόμως εὖ τ' ἄγγι θιάσους εἰς ὁροὺς εἰς ὁροὺς, ἐνθα μέει θηλυγενὴς ὀχλος ἀφ' ιστῶν παρὰ κερκίδων τ' οἰστρηθεὶς Διονύσω.

120 ὁ θαλάμευμα Κουρή-των ζάθεοι τε Κρήνας

109. ἐν: used here of the crowning, as often of clothing or equipment. The placing of the preposition in the second part of the sentence occurs in Pindar and the dramatists, but not in prose. Kr. Dial. 68, 9, 2.

112. στέφετε: deck. For this meaning of στέφω, cf. the Schol. on Soph. El. 53, where it is explained by κοσμεῖν; also Anth. P. v. 152, 7, ὀρὲς στέφω σε λέοντος. Tacitus (Germ. 17) and Herodotus (iv. 109) speak of the practice of decking skins by tacking on pieces of skins of another kind. The fawn-skins were trimmed with tufts of various colors to increase their motley appearance. — λευκοτρίχων πλοκάμων: cf. Iph. A. 1080, καλλικάμων πλοκαμον, ibid. 790, εὐπλοκάμων κόμας, 169, καλῶν ταχύτων.

— Πλοκάμων be the correct reading, it cannot refer to the human hair, its usual signification. The difficulty disappears if it be understood in its primary sense (from πλάκα) of anything twisted, a lock. Pollux. (ii. 27) says the poets used it of wreaths of smoke. Similarly βοστρυχος, a curl of hair, is used of anything twisted.

113. μαλλοῖς: tufts of wool, not of human hair. For the tautology in πλοκάμων μαλλοῖς, cf. Phoen. 308, βοστρύχων πλοκάμων. Translate the sentence: deck the dress of dappled fawnskins with tufts of white locks of wool.

— ἀμφί κτλ.: hallow yourselves around the wanton thyrsi. The thyrsi were the most conspicuous objects in the midst of the revel-band. The meaning, then, is that the Thesians should take the thyrsus after the other Bacchic insignia (106–113) and consecrate themselves by joining the revel-band. Cf. 75 ff. θιασάεσθαι . . . καθαρμοὶν. — ὑβριστάς: the epithet is transferred from the person to the thing.

114. γᾶ: land, not earth.

118. ἀπὸ οἰστρηθεὶς παρά: cf. 427, ἀπέχειν παρά.

120. θαλάμευμα: cavern, defined by Διογενέτορας θνατοὺς (haunts where Zeus was born), the famous cave on Mt. Ida in Crete where Rhea brought
forth Zeus and where the Kuretes protected the infant against the designs of Kronos. The cave with which the ancients connected these legends has been identified with a grotto on Mt. Ida some 3000 feet below the highest peak. But in recent explorations in Crete a cave has been found higher up between Mt. Ida and Mt. Dikte, at the foot of the loftiest peak, in which numerous remains of sacrificial and other religious rites have been unearthed. This latter is probably the 'Ιδαίον άντρον of the ancients. The Kuretes were associated with the rites of the Cretan Rhea just as the Korybantes were with those of the Phrygian Rhea Kybele. The union of these two cults brought with it the confounding of the Kuretes and Korybantes with each other. The Korybantes’ dances were combined with the tossing of the head and limbs and accompanied by the tympana.

123. τρίκόρυθος: the other form τρίκορυθος occurs in Or. 1480. The high helm was divided by a triple rim, which gave it the appearance of three helms placed one above the other. — άντρος: dat. of place.

124 f. βυροστόνον κύκλωμα: the tympanum, similar to a kettle-drum, consisted of a wooden hemisphere covered with leather. It is also often represented as similar to the tambourine.— μοι: for me, because the tympanum was afterwards adopted by the bacchanals. Translate the passage: where in caverns the Korybantes with triple helm devised for me this disk of tight-drawn skin.

126–128. Construe: κέρασαν (sc. Κορύβαντες) συντόνω αύθε βάκχια πνεύματα άδυβοιν Φρυγιών αυλών. The text is very uncertain.— αύθε: i.e. of the tympanum.— βάκχια: orgiastic, called bacchic by anticipation. Strictly taken, acc. to 130 ff., the application to the tympanum and the flute is subsequent. Aristotle (Pol. viii. 6) calls the flute ὤργανον ὄργανοι. The loud music of the flute used in the worship of Kybele, as in that of Dionysos, originated in Phrygia. Marsyas was said to be the inventor of it. — συντόνω: vehement, noisy.— αυλών: commonly translated flute, though the instrument was more like the clarionet or oboe.
130 παρὰ δὲ μανώμενοι Σάτυροι
ματέρος ἐξανύσαντο θεᾶς,
eis δὲ χορεύματα
συνήψαν τριετηρίδων,
ais χαίρει Διόνυσος.

135 ἢδυς ἐν οὐρεσιν, εὕος ἄν
ἐκ θιάσων δρομαίων
πέσῃ πεδόσε, νεβρίδος ἔχων
ἰερὸν ἐνυτόν, ἀγρεύων
ἀλμα τραγοκτόνοι, ὡμοφάγον χάριν,
140 ἰέμενος εἰς ὅρεα Φρύγια, Λύδια.
ο δ' ἔξαρχος Βρόμιος, εὐοί.

Iph. T. 387, τὰ θεάδιαν ἑστιάματα;
Soph. Ant. 571, κακὰς γυναῖκας νιέσι στυγῶ.

130 f. παρὰ ... ἐξανύσαντο θεᾶς:
ἐξανύσασθαι τι παρὰ τίνος is to obtain
anything from one by labor or prayers.
Cf. Aesch. Prom. 700, τὴν χρεῖαν ὄνο-
σασθε, ye obtained your request.—Σύν-
ροι: because they were the especial
attendants of Dionysos.

133. τριετηρίδων: trieteric festivals.
In many places, as Thebes, Argos,
Crete, etc., the festivals of Dionysos
were trieteric, that is, occurring every
other year, at the beginning of every
third year. The explanation of this
has been found in the belief that
Dionysos having passed the interven-
ing time in the lower world was born
anew every other year (see Preller,
Griech. Myth. I. 566), a belief which
itself needs explanation. These tri-
eteric festivals were celebrated en-
tirely or chiefly by women, and were
marked especially by orgiastic rites.
See Schömann, Griech. Alterth. II.
478 ff. Such is the festival that forms
the background of this play, and
hence the propriety of the term here.

135 ff. ἢδυς κτλ.: if the text is cor-
rect (see App.), the adj. is most natu-
rally referred to the subj. of πέσῃ,
implied in ἐκ θιάσων, i.e. the bacchant.
Lit., Glad is he (the revealer) in the
mountains, when one from the swift revel-
bands falls to the earth, i.e. “Full of
rapture is that one who amid the
revels falls to the earth in ecstasy.”

139. ἀλμα τραγοκτόνοι: goat-killing
slaughter, i.e. the slaughter of the goat.
Cf. Or. 833, μμπροκτόνοι ἀλμα, H. F.
1201, ἀλμα παιδοφόνοι. See Introd.
p. 10.—ὁμοφάγον χάριν: pred. to
ἀλμα, for the enjoyment of eating raw
flesh.

140. Λύδια: for Λύδιδ τε.

141. But he, Bromios, is the leader
(i.e. of our revels), Eou! The god
is called the leader, as being the in-
spirer of the revels. The exclama-
tion, eou, is in place here, as the
whole description has much of the
ecstatic nature of the actual revel to
which this cry belongs.
ρεί δὲ γάλακτι πέδον, ρεί δ' οὖν, ρεί δὲ μελισσᾶν νέκταρι, Συρίας δὲ θρόσκει λιβάνου καπνός.

145 ο Βακχεύς δ' ἔχων
πυρσώδη φλόγα πεύκας
ἐκ νάρθηκος αἴσσει
δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας
ιαχαῖς τ' ἀναπάλλων,

150 τρυφερὸν πλόκον εἰς αἰθέρα ρίπτων.
ἀμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει
τοιᾶδ'. ὧν Βάκχαι,
ὁ ἢ τε Βάκχαι, Πακτάλου χρυσορόου χλιδᾶ

155 μέλπετε τὸν Διόνυσον
βαρυβρόμων ὑπὸ τυμπάνων,
ἐνα τὸν εὐον ἀγαλλόμεναι θεον
ἐν Φρυγίαισι βοαῖς ἐνοπαῖσι τε,

160 λωτὸς ὅταν εὐκέλαδος


144. Συρίας: the frankincense of classical times came chiefly from Arabia through Syrian ports. — θρόσκα: mounts up. — λιβάνου: properly the tree, then the frankincense from the tree.

145. Βακχεύς: the bacchant-leader, not Bacchus.

147. ἐκ νάρθηκος: instead of ἐν νάρθηκι. The torch was affixed to or inserted in the thyrsus, from which the flame is represented as proceeding.

148. δρόμῳ καὶ χοροῖς: the end of the action in ἐρεθίζων. As the bacchant darts along brandishing the flaming thyrsus, he arouses his wandering comrades to running and dancing. The const. is like that in προκαλέσασθε χάρμη, Hom. Il. vii. 218.

149. ἀναπάλλων: inciting, i.e. to the dance.

151. ἀμα δ' κτλ.: and at the same time together with (lit. in addition to) the revel-cries, etc. — εὐάσμασιν: the revel-cries, εὐοῖ κτλ.

153 f. Πακτάλου χρυσορόου χλιδᾶ: with ornaments of the gold-flowing Paktolos, i.e. “arrayed in ornaments of gold.” The Paktolos was famed for its gold-dust.

156. βαρυβρόμων: heavy-toned. Aesch. (Fr. 56) compares the tympanum to subterranean thunder.

156. Extolling the Evian god with Evian cry. Cf. 141.— εὐοῖ: cognate acc.

160. λωτὸς: often in Euripides
ιερὸς ιερὰ παίγματα
βρέμη, σύνοχα φοιτάσων
165 εἰς ὅρος εἰς ὅρος· ἡδομένα δ' ἀρα,
πῶλος ὅπως ἀμα ματέρι φορβάδι,
κώλον ἄγει ταχύπον σκιρτήμασι Βάκχα.

ΤΕΙΡΕΣΙΑΣ.

170 Τίς ἐν πύλαισι; Κάδμων ἐκκάλει δόμων
Ἀγήνωρος παῖδ', ὅς πόλιν Σιδωνίαν
λυπῶν ἐπύργωσ' ἀστυ Θηβαίων τόδε.
ἵτω τις, εἰσάγγελε, Τειρεσίας ὃτι
ζητεῖ νῦν· οἴδε δ' αὐτῶς ὅν ἦκω πέρι
175 ἅ τε ἐξυπέρησην πρέσβυς ὅν γεραυτέρω,
θύρασις ἀνάπτειν καὶ νεθρῶν δορὰς ἔχειν

the flute, which was frequently made of the λαύτος Δίβουs.
161 ff. παίγματα, σύνοχα φοιτάσων
eἰς ὅρος: airs suited to the (Maenads)
wandering to the mountain.—φοιτάσων: equiv. to φοιτάσαιs.
165. ἀρα: then, introducing the effect of the leader’s call, which ends with the preceding sentence.
166. ὅπως: equiv. to ὅς.
167. Lit. the bacchante urges forward her swift foot with bounding, i.e. bounds forward with swift foot.
170–369. FIRST EREISODION. The characters are Teiresias, Kadmos, and Pentheus. The dignity and pious devotion of the venerable old men set off by contrast the rash impiety and haughtiness of Pentheus. The blind seer, Teiresias, enters, not as in the Πhoen. led by his daughter, nor as in the O. T. and Ant. of Sophocles, led by a boy. The god unseen leads him by inspiration (cf. 194).
170. ἐν πύλαισι: i.e. as porter within the doors, in the θυρωπείον.—ἐκκά-
λα: a similar transition to the second pers. inv. is found in 173, 346–348.
175. ἅ τε ἐξυπέρησην κτλ.: and what I agreed upon with him, I, though an old man, and he yet older. Notwithstanding their age they had agreed to take the bacchic dress and join the revel-dances. And in speaking of this, Teiresias at the same time expresses his consciousness that the new worship is worthy of the wisdom of age.—πρέσβυς: extreme length of life is attributed to Teiresias. According to one legend he lived seven generations. Thus, although he is represented in the Πhoen. as a contemporary of the sons of Oedipus, he could also be spoken of here as old in the time of Kadmos. It is doubtful, however, whether Euripides had any such legend in mind. The conspicuous position of Teiresias in Theban mythology made it easy to bring him into connection with any of the Theban legends, where it suited the purpose of the poet.
στεφανοῦν τε κράτα κισσώνς βλαστήμασιν.

ΚΑΣΜΟΣ.

δ' φιλταθ', ὦς σήν γῆρων ὑσθὸμην κλύων
σοφήν σοφοῦ παρ' ἀνδρόκ., ἐν δόμους ὄιν.

ηκ' δ' ἐτούμος τὴν' ἔχων σκευὴν θεοῦ.
δεῖ γάρ νυν ὄντα παῖδα θυγατρὸς εξ' ἐμῆς,
Διόνυσον ὃς πέφηνεν ἀνθρώπων θεός,
ὅσον καθ' ἡμᾶς δυνατὸν αὐξηθαι μέγαν.
ποὶ δεὶ χορεύειν, ποὺ καθιστάναι πόδα
καὶ κράτα σεἰσαι πολιῶν; ἔχηγον σὺ μοι
γέρων γέροντι, Τεἰρεσία. σὺ γὰρ σοφὸς.
ὡς οὖ κάμοι' ἂν οὔτε νύκτ' οὐθ' ἡμέραν
θύρος κροτῶν γῆν. ἐπιπληθομεθ' ἡδοὴν
γέροντες ὄντες.

ΤΕΙΡΕΣΙΑΣ.

taυτ' ἐμοὶ πάσχεις ἄρα.

176. ἀνάπτειν: sc. χειρι, to attach to,
i.e. to take in the hand. Cf. Frg. 752,
also 25.—ἐχεῖν: to wear.

178. ὦς κτλ.: Wecklein comparing
Hec. 1114, Soph. Aj. 14, O. C. 891,
supposes Kadmos to begin his address
to Teiresias before he comes within
sight of the prophet, and to explain
this on the ground that he has recog-
nized him by his voice. But there is
nothing here, as there is in all the
cases cited, to indicate that the person
addressed cannot be seen. It would
seem rather that Kadmos appears
immediately upon the call of Teires-
sias and before the servant has had
time to summon him. ὦς then intro-
duces the cause of this immediate
appearance.

180. ἰδέων: appos. to νη.
183. ὅσον ... δυνατόν: lit. so far as
is possible as regards me, i.e. so far as
rests with me.—αὐξηθαι μέγαν: to grow
great. μέγας is often used proleptically

184. ποὶ χορεύειν: i.e. ποὶ ἑλθότας
χορεύειν.—καθιστάναι πόδα: to stay
the foot, contrasted with χορεύειν, as
στῆναι is with βῆναι in set phrases.
Cf. Alc. 863, ποὶ βῶ; π' στω; Soph.
Phil. 833, ποὶ στάσει, ποὶ δὲ βάσει;

187. ὦς κτλ.: the ground of the
command ἔχηγοι.

188 f. ἐπιπληθομεθα...ὄντες: similarly
the chorus of initiates in Ar.
Ran. 345 ff. sing, γόνυ πάλλεται γερώ-
tων: ἀποσειονται δὲ λίπας χρόνους τ' ἐτῶν παλαιῶν ἐναυτῶν ἑρᾶς ὑπὸ τιμᾶς,
the knee of old men leaps, and they
shake off griefs and the long periods of
κάγω γὰρ ἡβῶ κατιχειρῆσο χορός.

ΚΑΔΜΟΣ.

οὐκοῦν ὁχοῖσιν εἰς ὄρος περάσομεν;

ΤΕΙΡΕΣΙΑΣ.

ἀλλ᾽ οὐχ ὁμοίαν ὁ θεὸς ἀν τιμῆν ἔχοι.

ΚΑΔΜΟΣ.

γέρων γέροντα παιδαγωγήσω σε ἐγώ.

ΤΕΙΡΕΣΙΑΣ.

ὁ θεὸς ἀμοχθῇ κεῖσε νῦν ἡγήσεται.

ΚΑΔΜΟΣ.

µόνοι δὲ πόλεως Βακχύω χορεύσομεν;

ΤΕΙΡΕΣΙΑΣ.

µόνοι γὰρ εὐ φρονοῦμεν, οἱ δ᾽ ἄλλοι κακῶς.

ΚΑΔΜΟΣ.

µακρὸν τὸ µέλλειν· ἀλλ᾽ ἐµὴς ἔχοι χέρος.

ΤΕΙΡΕΣΙΑΣ.

ἰδοὺ, ξύναπτε καὶ ξυνωρίζου χέρα.

aged years under the influence of the sacred service.

192. οὐχ ὁμοίαν: “not the same as if we went on foot.”

193. παιδαγωγῆσω: not inconsistent with ἐξηγοῦ (185). Kadmos calls upon Teiresias to direct by his superhuman wisdom the course to the proper place for the rites, but supposes that the blind prophet needs his customary guide to lead his steps along that course.

194. ἁμοχθῇ: the toil becomes light to them through the influence of the orgiastic worship. Cf. 68; also Ar. Ran. 400, δείξον ὡς ἀνευ πόνου πολλῆν ὀδὸν περαλεῖς.

195. χορεύσομεν: join in the chorus, i.e. of the Theban bacchantes in the mountains. Cf. 1224.

197. µακρὸν τὸ µέλλειν: our delay is long. Kadmos is impatient to be gone.

198. ἱδοὺ: here then! expresses compliance. The blind Teiresias extends his hand that Kadmos may take it. Cf. 1265. — ξύναπτε ... χέρα: grasp my hand and join it to thine own.
ΒΑΚΧΑΙ.

ΚΑΔΜΟΣ.

οὗ καταφρονῶ έγὼ τῶν θεῶν θυητός γεγώς.

ΤΕΙΡΕΣΙΑΣ.

200 οὐδὲν σοφιζόμεσθα τούσι δαίμοσι.

πατρίους παραδοχάς ας θ' ὀμηλίκας χρόνω

κεκτήμεθ', οὔδείς αὐτὰ καταβάλει λόγος,

οὔ' εἰ δ' ἂκρων τὸ σοφὸν ηὐρηταί φρενῶν.

ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,

205 μέλλων χορεύειν κράτα κισσώσας ἐμὼν.

οὐ γὰρ δὴρὴχ' ὁ θεὸς εἶτε τὸν νέον

χρήζει χορεύειν εἶτε τὸν γεραίτερον,

ἀλλ' εὖ ἀπάντων βούλεται τιμᾶς ἔχεων

κοινάς, δι' ἀριθμῶν δ' οὐδὲν αὐξεσθαι θέλει.

ΚΑΔΜΟΣ.

210 ἐπεὶ σὺ φέγγος, Τειρεσία, τὸδ' οὐχ ὀρᾶς,

200. σοφιζόμεσθα: explained by τὸ σοφὸν. See on 203. We do not at all exalt our wisdom against the gods.

201. παραδοχάς: Teiresias means traditional, especially religious, beliefs. — ὀμηλίκας χρόνω: lit. coeval with time, i.e. existing from time immemorial.

202. αὐτά: repeats παραδοχάς, referring to the thing without regard to the grammatical gender. — In the thought of the passage, as well as in the expression καταβάλει, reference is made to the Sophists. Protagoras, one of the most famous Sophists, published a work entitled Καταβάλλοντες (sc. λόγοι). A saying of his was: ἐπεὶ μὲν θεῶν οὐκ ἔχω εἰδέναι οὐδ' ὡς εἰσίν, οὐθ' ὡς οὐκ εἰσίν.

203. "Not even if presumptuous wisdom has been reached by keenest subtilties of thought (ὅπ' ἂκρων φρε-

νῶν)." — τὸ σοφὸν: the same expression is found also in 395 and 1005 in connections where it clearly refers to the so-called wisdom of much of the current philosophy, whose subtilties were profitless and destructive of fundamental beliefs. Socrates (Plat. Apol. 20 D) speaks in irony of the same class of philosophers, as wise in a certain superhuman wisdom.

204. ἐφε: i.e. ὦνειδεῖ.

206. γὰρ: "Not so, for." — οὗ διήτηρηχ' ὁ θεὸς κτλ.: the god hath not determined whether, etc. The sentence forms no proper contrast with ἀλλ' εὖ ἀπάντων... κοινάς. We should expect here the thought, "the god has made no distinction between the young and old."

209. δι' ἀριθμῶν... θέλει: "The god does not wish to be exalted by certain numbers, i.e. classes, as by
ΕΥΡΙΠΙΔΟΥ

ἐγὼ προφήτης σοι λόγων γενήσομαι.  
Πενθεὺς πρὸς οἴκους ὅ`δε διὰ σπουδῆς περὰ
Ἐχίνονος παῖς, ὅ` κράτος δίδωμι γῆς.
ὣς ἐπτόηται· τί ποτ` ἔρει νεῶτερον;

ΠΕΝΘΕΤΣ.

215 ἐκδημοσ ὃν μὲν τῆς ἐτύχανοι χθονός,
κλώ δὲ νεοχμα τήνδ` ἀνά πτόλων κακά,
γυναῖκας ἡμῖν δώματ᾿ ἐκλελοιπέναι
πλασταίοι βακχεῖαισσων, ἐν δὲ δασκίοισ
ὁρεῖ θοάζεων, τόν νεώστι δαίμονα

220 Διόνυσον ὅστις ἐστὶν τιμῷσας χοροῖς·
πλήρεις δὲ διάσοις ἐν μέσοις ἔσταναί
κρατήρας, ἀλλὰν δ` ἀλλοσ᾿ εἰς ἔρημίαν
πτώσοσοναν εὐναῖς ἄρσένων ὑπηρετεῖν,
πρόφασιν μὲν ὡς δ` Μαυάδας θυσσάκος,

young men to the exclusion of the old.” Reiske. This forced interpretation is the best that has been suggested. The text is doubtless corrupt.

211. προφήτης λόγων: the announcer of tidings, i.e. of the approach of Pentheus.—προφήτης: used with reference to the prophetic character of Teiresias. Kadmos means, “as you are a prophet by means of your spiritual sight, so I am a prophet to you by means of my physical sight.”

212. Pentheus is seen approaching, returning from a journey and greatly excited by the information that the bacchic enthusiasm has so far taken possession of the city. He seems to be unaware of the presence of Teiresias and Kadmos down to 248. His speech to that point is a monologue, like the prologue.—διὰ σπουδῆς: in haste. For the use of διὰ to denote conditions or states, see H. 796 δ.

214. νεῶτερον: lit. never, i.e. than we already know; often used as here in a bad sense, a calumny. H. 649; Kühn. 542 An. 7.

218. πλασταίοι βακχεῖαισσων: for feigned revels, contrasted with what Pentheus in 223 gives as the real purpose.

222 f. ἀλλὴν . . . πτώσοσοναν: one flying here, another there, to a place apart, and crouching down.—ἀλλος᾿ εἰς ἔρημιαν: with the idea of flying implied with πτώσοσοναν.

224. πρόφασιν: often used adverbially, ostensibly.—ὡς (ὁβασας) δῆ: with ironical force. Cf. Andr. 234 f., σεμνομυθεῖς . . . ὡς δὴ σὺ σάφεραι. Kühn. 500, 0. The clause, though joined grammatically with ὑπηρετεῖν, goes in thought with the whole preceding description, beginning with δώματ᾿ ἐκ- λελοιπέναι. —θυσσάκος: performing sacred rites.
BAKXAI.

225 τὴν δ' Ἀφροδίτην πρόσθ' ἀγεω τοῦ Βακχίου. ὁσα μὲν ὁν εἶληφα, δεσμίους χέρας σφίζοιοι πανδήμοιοι πρόσπολοι στέγασιν. ὁσαι δ' ἀπεισοῦ, εξ ὃρους θηράσομαι, Ἰνώ τ' Ἀγαύην θ' ἡ μ' ἐτικτ' Ἐχίον.

230 Ἀκταίονός τε μητέρ', Ἀυτονόμη λέγω. καὶ σφάς σιδηραῖς ἀρμόσας ἐν ἄρκυσι Παύσω κακούργου τῆσδε Βακχείας τάχα. λέγουσι δ' ὑμὶν τις εἰσελήλυθε ξένος γόης ἐπωδός Λυδίας ἀπὸ χθονός, ἔμυγχισσο βοστρύχουσι εὐσέμοις κομῶν, οὐνοτός, ὅσοις χάριτις Ἀφροδίτης ἔχων, ὅς ἡμέρας τε κεφρόνας συγγίνεται τελεταῖ προτεῖνων εὔιοις νεάισιν. εἰ δ' αὐτὸν εἰσώ τῆςλε νήψομαι στέγης, παύσω κτυποῦντα θύρους ἀνασείοντα τε κόμας, τράχηλον σώματος χωρὶς τεμών.

225. τὸ δὲ ἄλλησε in contrast with πρόσθεσι μὲν.—πρόσθε: cf. the use of ὑπεισῆν in Soph. Ant. 640, γνώμης πατρίδας πάντ' ὑπεισὴν ἑστάναι. — ἀγάμα: instead of ἀγαμάς, the construction changing to that of the leading clauses dependent upon κλώ. But in reality they prefer Aphrodite to Bacchus.

226. χέρας: acc. of specification.
227. πανδήμοιοι στέγασι: equiv. to δεσμωτηρίῳ.
229. Ἐχίον: one of the five Spartoi (264) who survived.
231. ἄρκυσι: i.e. δεσμοῖς.
234. γόης ἐπωδός: the same as γόης καὶ ἐπωδός, Ἑπι. 1038.
235. βοστρύχουσι κομῶν: with long curls. Cf. θαλάρην κομῶντε, Hom. Il. viii. 42. The representation of Bacchus in the full bloom of youth, with languishing look and effeminate features (θηλύμορφος, 368), was the conception prevalent in Greek art in the time of Praxiteles also.

236. οἴνωπὸς (the usual form in the nom.), ruddy. Cf. Soph. O. T. 211, οἴνωπα Βάκχον. — ἀσόμαι: dat. of place.

238. προτεῖνω: putting forward as a pretext, pretending.

242–247. These lines are regarded as an interpolation on the ground that they disturb the continuity; the same is true of the very insipid passage, 286–297, corresponding to this in the answer of Teiresias. The two passages seem to be additions composed with reference to each other.
[ἐκεῖνος ἐναὶ φησι Διόνυσον θεόν, ἔκεινος ἐν μήρῳ ποτ' ἐρράφθαι Διός, ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις σὺν μητρὶ, Δίονα ὅτι γάμους ἐφεύσατο. ταὐτ' οὐχὶ δευτῆς ἀγχόνης ἐστ' ἄξια, ὑβρεῖς ὑβρίζειν, ὡστε ἐστιν ὁ ἕνος;] ἀτὰρ τὸδ' ἄλλο θαῦμα, τὸν περασκόπον ἐν ποικιλαισι νεβρίσι Τειρεσίαν ὀρῶ

250 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων, νάρθηκι βακχεύντονς ἀναίνομαι, πάτερ, τὸ γῆρας ὑμῶν εἰσορῶν νοὶ ὦν ἔχον. οὐκ ἀποτινάξεις κυισοῦ; οὐκ ἑλευθεραν θύρουσιν μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ;

242. ἐναὶ κτλ.: he says there exists a god Dionysos. On the use of ἐναϊ, cf. 333.

243. ἔκεινος: sc. φησι, the pronoun repeated with scorn.—ἐρράφθαι: the subject is to be supplied from the following relative.

245. Cf. 31.

246. ἀγχόνης ἄμα: commonly translated, worthy of hanging. Cf. Heracl. 246, τὰς ἀγχόνας πῖλας, Soph. O. T. 1374, ἔργα κρείσασσ᾽ ἀγχόνης. Others understand ἀγχόνη of suicide in all of these places, and take the meaning to be, that the deeds spoken of are shameful enough to make the doer commit suicide. But this seems forced, and in this passage especially inappropriate to verse 247. Perhaps the simplest interpretation is, worthy of strangling; for while hanging does not appear to occur as a judicial penalty until later, strangling occurs not only as a common form of murder, but also as a method of summarily inflicting an ignominious punishment. Cf. Ar. Av. 1575, 1578, Nub. 1376, also Dem. In Timoc. 744, where it is said, that among the Lokrians the proposer of a new law wore a halter about his neck, and, if his proposition was not approved, he was immediately put to death ἐπιστασθέντος τοῦ βρόχου.

247. ὑβρεῖς: pl. in reference to the various outrages attributed in the preceding part of the speech to the supposed bacchant. With the cognate acc. an attributive is generally used (H. 715 b, Rem.), but sometimes omitted. Cf. 1297, Iph. A. 961, Hel. 785. —ὑβρίζειν: in appos. with ταῦτα.

251 f. βακχεύντον: may be taken in either the dual or the sing; if the latter, it does not imply that Teiresias had not the thyrsus. Cf. 176.—ἀναίνομαι εἰσορῶν: “it is hateful to me to see.” Cf. H. F. 1235, οὔ δάφας δὲ σ᾽ οὐκ ἄναίνομαι, Iph. A. 1503, βαυνώσα δ᾽ οὐκ ἄναίνομαι.—πάτερ: addressed to the grandfather in 1322 also.
σὺ ταῦτ’ ἐπεισάς, Τειρεσία: τὸν ἄθελος
tὸν δάμον ἀνθρώπους εἰσφέρων νέον
σκοπεῖν πτερωτοῦς καμπύρων μισθοὺς φέρειν.
eἰ μή σε γῆρας πολίον ἐξερρύετο,
kαθῆστο ἀν ἐν Βάκχαισi δέσμιος μέσαις,
tελετᾶς πονηρὰς εἰσάγων· γυναιξί γὰρ
ὁποῦ βότρυνος ἐν δαιτὶ γίγνεται γάνος,
οὐχ ὑγιὲς οὐδὲν ἐτι λέγω τῶν ὀργίων.

ΧΟΡΟΣ.

τῆς δυσσεβείας. ὦ ἐξέν’, οὐκ αἰδεὶ θεοῦς
Καλὸν τε τὸν σπείραντα γηγενὴ στάχυν;

'Εχῖνος δ’ ἂν παῖς κατασκύνεσις γένος;

ΤΕΙΡΕΣΙΑΣ.

ὅταν λάβῃ τις τῶν λόγων ἀνήρ σοφὸς
καλὰς ἀφορμὰς, οὐ μέγ’ ἔργον εὐ λέγειν.

255. ἀθ: further, with σκοπεῖν and
φέρειν. "You wish for further opportuni-
ties for augury and gain."

257. πτερωτοῦς: i.e. οἰωνοῖς. The
two kinds of divination here men-
tioned, from birds and by fire, are
attributed to Teiresias in Soph. Ant.
999 ff. also.—μισθοὺς φέρειν: in this
expression the invective of Pentheus's
speech culminates. A similar charge
is made against Teiresias in Soph.
Ant. 1055; id. O. T. 388 f. Such
censure of false prophets is common
in Euripides (cf. Iph. A. 520, Hel. 744),
and is due to the conduct of the
mendicant soothsayers and jugglers
of the time.

259. Βάκχαισi: those spoken of in
220 f.

260. γυναῖκι: emphatic, contrasted
in thought with men.

262. ὑγίες: pred. to οὐδέν. I count
nothing further in the orgies good, lit.
sound.

263. δυσσεβείας: Ah, thy impiety!
The gen. shows the cause of the
astonishment expressed. H. 761; G.
173, 3.

264. γηγενὴ: because the so-called
Spartoi sprang out of the earth from
the sown teeth of the dragon. Cf.
1025 f.

266 f. τῶν λόγων καλὰς ἀφορμὰς:
a noble theme (lit. occasion) for speak-
ing. Cf. Hec. 1238 f. βροτοῖς ὡς τὰ
χρυσὰ τράγματα χρυσῶν ἀφορμὰς ἐνδί-
δωσι ἀλ λόγων. In these and the fol-
lowing lines, allusion seems to be
made to the contrast between the
true εὐ λέγειν and the sophistical
rhetoric of the time. The former
demanded brilliancy of form and
skill in discourse less than the right
content; the latter boasted that it
οὐ δ’ εὐτροχοῦν μὲν γλύσσαν ὡς φροινῶν ἔχεις, 
ἐν τοῖς λόγουσι δ’ οὐκ ἔνεισι σοι φρένες.

270 θρασὺς δὲ [γλύσσῃ] καὶ λέγεω οἶδος τ’ ἀνήρ 
κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων. 
οὖτος δ’ ὁ δαίμων ὁ νέος δὲν σὺ διαγελάς, 
οὐκ ἂν δυναίμην μέγεθος ἔξειπεῖν ὁσον 
καθ’ Ἑλλάδ’ ἔσται. δυὸ γάρ, ὦ νεανία,

275 τὰ πρῶτ’ ἐν ἀνθρώπουσι. Δημήτηρ θεά. 
γῆς δ’ ἐστίν, ὄνομα δ’ ὁπότερον βούλει κάλει. 
αὐτὴ μὲν ἐν ἔρημοιο ἐκτρέφει βροτοὺς. 
ὁς δ’ ἠλθεν ἐπὶ ταντιπαλον ὁ Σεμέλης γόνος 
βότρυος ὑγρὸν πῶμ᾽ ἄρε φείσηνέγκατο 

280 θηνοῖς, ὃ παύει τοὺς ταλαπώρους βροτοὺς 
λύπης, ὃταν πληθῶσοι ἀμπέλου ροῆς,

could make the worse the better reason.

270. γλύσσῃ: substituted in the text for δυνατός, which is regarded as a gloss upon οἶδος τε. Cf. Soph. Aj. 1142, ἀνδρὰ γλαύσσην θρασύν.

272. ὁ δαίμων: the subj. of ἔσται, placed at the opening of the sentence for emphasis; or perhaps better taken as anacoluthic, instead of the gen. after μέγεθος. The nom. sometimes, where the grammatical structure would require another case, stands at the beginning of the sentence to emphasize the subject to which the whole sentence relates. Kühn. 356, 6.


274. δῶο: i.e. food (277) and wine (279).

275. θεά: subj. of ἐκτρέφει, but repeated in ἀστὴ because of the parenthesis γῆ... κάλει.

276. γῆς δ’ ἐστίν: with reference to the supposed etymology of Δημήτηρ as a compound of γῆ and μήτηρ, which, however, is doubtful. Ahrens, whom Curtius (Etym. 6th Ed.) follows, connects the first part δά with the root of δίος.

278. ἠλθεν ἐπὶ ταντιπαλον: Weckline translates, has reached equal importance with her. But many editors read δ instead of ἠ; and this may be taken (1) as the neuter relative referring either to the whole sentence ὁ Σεμέλης...θηνοῖς, or to πῶμα alone, (2) as the demonstrative referring to Dionysos. This reading with the second interpretation preserves the balance of the contrasted clauses better than the reading of the text. The meaning thus obtained is, but he, the offspring of Semele, has come to the opposite (has met the corresponding want, i.e. drink), he has found out the flowing beverage of the wine. The asyndeton thus produced in 279 presents no difficulty, as the line is an expla-
BAKXAI.

39

391. ὅτα δὴ θεός: like a god, i.e. as only a god could devise.

393 f. ἔθηκε ... νεικέων: the sentence is obscure. Hermann construes: τόνδε (αἰθέρα) ἔθηκε Διόνυσον, δυμηρον ἐκδιδοὺς, he made this (the piece of ether, into an image of) Dionysos, giving it as a pledge against the contentions of Hera, i.e. that the contentions might be brought to an end, if Hera should have Dionysos, as she supposed, in her power. The real Dionysos was sent to the nymphs to be brought up. The arrangement of the words would, however, suggest the taking of δυμηρον as pred. to τόνδε, which is masculine in reference to αἰθέρα or by attraction into the gender of the predicate word. The meaning then is: he made this a pledge, giving away (the real) Dionysos out of the reach of the contentions of Hera. The Schol. on Apollod. iii. 4. 3, says that Zeus transformed Dionysos into a kid. Similar to the story of the text is the legend that Zeus, in order to ensnare Ixion,
made a phantom in the form of Hera; and also the story of the phantom of Helen. Such a phantom is spoken of below, 630.

295 ff. When they heard that Dionysos had been a hostage, ὑμηρός (ὑμηρέωσε = ὑμηρός ἑγένετο), confusing ὑμηρός with ὑ μηρός they invented the story (συνθέντες λόγον), ἐν μηρῷ Δίως τραφήναι νῦν.

299. Cf. Hec. 123, μαντιπόλος Βάξην, Verg. Aen. vi. 78, bacchatur vates. An oracle of Dionysos in Thrace is mentioned. Cf. Hec. 1267. Hdt. vii. 111. Also one in Phokis is mentioned in Paus. x. 33, 10. Dionysos, like Apollo, inspired his priests, and raised them into an ecstasy in which divine revelations were supposed to be received. See on 306.

300 f. πολύς: with might. Cf. Or. 1200, τὸ πρῶτον ἡν πολύς παρῇ. Some editors bracket these lines on the ground that they attribute the prophetic power to intoxication, and are therefore not in keeping with the higher conception of the preceding sentence.

302. And he has obtained some share in Ares's honors.—μοίραν: cognate acc.

303 ff. The “panic” terror here ascribed to Dionysos is commonly attributed to Pan, but sometimes also to other divinities, as in Med. 1172, Πάνες ἀφίσις θεῶν. In 768 ff. the band of bacchante puts to flight an armed host, and Wecklein supposes that it is only in this way, that is, through the agency of the bacchante, that Dionysos can be said to inspire this terror. But the flight there described is quite different from that spoken of here. The armed men, so far from fleeing through fright before they have hurled a spear, attack the bacchante, and do not flee until they are overpowered by their opponents' arms. Line 305, in which this influence is yet more distinctly attributed to Dionysos, is bracketed by Wecklein, following Piriou, on the ground that the bacchic μανία is always a gladdening inspiration. This, however, can hardly be said of the μανία (cf. ἄμανείς, 1004, also 1122 ff.) of the bacchante in the slaughter of Pentheus. The epithet μελαναγώτις, sometimes applied to Dionysos, seems to refer to his power to inspire terror.
ἐν αὐτῶν ὠψει κατὶ Δελφῶν πέτραις
πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,
πάλλοντα καὶ σείοντα Βακχεῖν κλάδον,
μέγαν τ’ ἀν Ἐλλάδ’. ἀλλ’ ἐμοί, Πενθέω, πιθοῦ.

310 μὴ τὸ κράτος αὐχεὶ δύναμιν ἀνθρώπους ἔχειν,
μηδ’ ἂν δοκῆτα μὲν, ἢ δὲ δόξα σου νοσῆ.
φρονεῖν δόκει τι: τὸν θεὸν δ’ εἰς γῆν δέχον
καὶ σπέόντε καὶ βάκχευε καὶ στέφον κάρα.
οὐχ ὁ Δίωνυσος σωφρονεῖν ἀναγκάσει

315 γυναῖκας εἰς τὴν Κύπριν, ἀλλ’ ἐν τῇ φύσει
[τὸ σωφρονεῖν ἔνεπτων εἰς τὰ πάντ’ ἀεὶ]
τούτο: σκοτεῖν χρῆ· καὶ γὰρ ἐν βακχεύμασιν
οὐδ’ ἢ γε σώφρων οὐ διαφαρήσεται.

320 ὅρᾶς, σὺ χαίρεις, ὅταν ἐφεστώσων πύλαις
πολλοί, τὸ Πενθέως δ’ ὄνομα μεγαλύτην πόλις.

306. The gleam of torches was frequently thought to be seen on Parnassus coming from the processions of the bacchante. The poets often speak of the celebration of the bacchic rites there. Cf. 559, Phoen. 226, Iph. T. 1243, Ion, 714, Soph. Ant. 1126. Attic women went there, especially at the time of the Lenaea, to celebrate the trierestic orgies of Bacchus. Rhodope, also, and other places were sacred to Apollo and Dionysos alike, and in many places the two divinities were worshipped together. This has been explained by the prominence in the worship of each of the ecstasy inspired by the divinity. See on 299. See also Preller, Griech. Myth. I. p. 221 f.

307. πῆδῶντα πλάκα: cf. χωροῦσι ὑποτάσσεις, 748 f.; ὅρωσει πελον, 873. Intr. verbs of motion often become trans., taking the acc. of the space over which the motion extends, a const. not to be confounded with the acc. of extent of space. H. 712 b, latter part; G. 160, s. 5.

308. πάλλοντα καὶ σείοντα: cf. ἀνίμας καὶ θυήλαις, 350.

310. αὐχεῖ: boldly fancy. “Do not fancy that mere sovereignty without wisdom is a real power for its possessors.”

311. δοκῆ: entertain an opinion.

314 f. The answer to the charge of Pentheus in 222 ff., “Fear not injury to the chastity of the women. Dionysos will not lead to unchastity nor compel chastity; these depend upon the nature of the person, and not upon the influence of the god.”

317. τούτο: repeats τὸ σωφρονεῖν.
—καὶ ἐν βακχεύμασιν: even in bacchic revels, which you think destroy chastity.
κάκείνος, οἷμαι, τέρπεται τιμώμενος.

εὖώ μὲν οὖν καὶ Κάδμος, διν ςὲ διαγελάς,
κισσῷ τ' ἐρεφομεθά καὶ χορεύομεν,
pολλὰ εὐνωρία, ἀλλ' ὅμως χορευτέον,

325
cοῦ θεαμαχήσω σῶν λόγων πεισθεὶς ύπο.
μαίνει γὰρ ὡς ἀλγιστα, κούτε φαρμάκοις
ἀκῇ λάβοις ἄν οὔτ' ἄνεπ τοῦτων ἐσεί.

ΧΟΡΟΣ.

ο' πρέσβυ, Φοῖβον τ' οὖ κατασχύνεις λόγοις,
tιμῶν τε Βρόμιον σωφρονεῖς μέγαν θεόν.

ΚΑΔΜΟΣ.

330 ο' παῖ, καλῶς σοι Τειρεσίας παρῆνεσεν
οἰκει μεθ' ἡμῶν, μὴ θύραξε τῶν νόμων.
νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.

κεῖ μὴ γὰρ ἔστων ο' θεὸς οὕτος, ὡς σὺ φής,

321. Cf. Hipp. 7 f., ένεσει γὰρ ὅ
cαν θεών γένει τόδε, τιμώμενοι χαίρου-

326 f. μάλιστ' ὡς ἀλγιστα κτλ.: thou
art most sorely mad, etc. The madness
of Pentheus is compared to a malign-
nant disease. — οὔτ' ἂνεπ τοῦτων (sc.
ἀκών) ἐσεί: thou shalt not be without
these. "Thou shalt find remedies in
thy terrible death."

328. Φοῖβον: the seer Teiresias
stands in special relation to Apollo,
the god of prophecy. In Soph. O. T.
410, he says to Oedipus: οὔ γὰρ τι σοι
ζῷ δοῦλος, ἀλλὰ Λαξίε.

331. οἰκει μεθ' ἡμῶν κτλ.: dwell with
us, not apart from thy people's usages, i.e.
“follow us in reverencing the usages
of religion.” Cf. 590 ff., also 342.

332. πέτει: thou art beside thyself.
πέτοςθαι, to lose self-control, is the op-

posite of καταστήματος, to recover self-
control. Cf. Soph. Ant. 1307, ἀνέπτω
φαβρέ, I am distraught with fear.—φρο-
νῶν οὐδέναν φρονεῖς: "thy wisdom is
unwisdom."

333—336. The thought of this pas-
sage, if it indicate in Kadmos himself
any want of faith in the divinity of
Dionysos, is inconsistent with the
character attributed to him elsewhere
in the play; and in any case the
motive set forth is unworthy of that
character. Further, the earnestness
of the warning in 337-342 is not in
keeping with such a concession to
Pentheus's unbelief. The passage is
probably interpolated.

333. ἐστίν: exists. Cf. 517.

334. παρά σοι λαγέσθω: with thy-
self let it be said, contrasted with the
following. “Say it to thyself and
BAXXAI.

335 ὡς ἔστι, Σεμέλη Ἄνα δοκῇ θέν τεκέων,
ἡμῖν τε τιμή παντὶ τῷ γένει προσῇ.
ὅρας τὸν Ἀκταίωνος ἄθλιον μόρον,
ὅν ὁμόσιτοι σκύλακες ἂς ἐθρέψατο
dieospásaanto, kreísson ev kunagíaes
340 Ἀρτέμιδος εἶναι κομπάσαντ’, ἐν ὀργάσιν.
ὁ μῆ πάθης σύ, δεύρο σου στέψω κάρα
κισσῷ: μεθ ἧμών τῷ θεῷ τιμήν δίδου.
PENETEZ.
οῦ μὴ προσοίσεις χείρα, βακχεύσεις δ’ ἵων,
μηδ’ ἐξομορίζει μωρίων τὴν σὴν ἐμοί;
345 τῆς σῆς δ’ ἀνοίας τόνδε τὸν διδάσκαλον
dίκην μέτεμπι. στειχέτω τις ὡς τάχος,
declare the falsehood openly.” — κα-
taψείδου καλῶς: “tell the glorious
falsehood.” Cf. Soph. Ant. 74, δοια
πανουργήσασα, having done deeds of
pious crime.
339 f. δυσπόπαντα: the mid. in
the sense of the active. Cf. Hec. 1126.
—κρέωσον...κομπάσαντα: acc. to
one legend, it was a similar boast that
aroused the anger of Artemis against
568 ff. Similarly the presumptuous
words of Aias brought upon him the
750 ff. Other grounds given for the
punishment of Aktaion are, that he
incurred the wrath of Zeus by woo-
ing Semele, or that he saw Artemis
bathing. The last is the most com-
mon form of the legend. Cf. Apollod.
III. 4. 4. — ὀργᾶσιν: ὀργᾶς is used espe-
cially of woody mountain tracts. Cf.
El. 1163 f., Rhes. 282.
341. δεύρο στέψω: with this use
of the subjv. (hortative subjv., H. 866,
1; G. 253) is commonly joined ἥγε,
φέρε, or some similar expression, less
often δεύρο. G. 253, n.; Kühn. 394, 4.
343 f. οὐ μὴ προσοίσεις κτλ.: if
this idiom be taken as a question, as
printed in the text, it is to be ex-
plained as follows: Won’t you not lay
your hand upon me but go and revel,
etc.? i.e. Do not lay your hand upon
me but go and revel, etc. Hadley, 1st
edit., 710 a; Kr. Spr. 53, 7, 5. Others
omit the question-mark with such
sentences, and explain the future as
equiv. to an inv., and οὐ μὴ as having
the force of a strong single negative.
GMT. 89, Rem. 1; G. 257 and n.;
Hadley-Allen, 1032 a. The sense is
essentially the same in either case.
— ἐξομορίζει: the coarseness of the ex-
pression marks the angry excitement
of Pentheus.
345. ἄνολας: dependent directly
upon δίκην, but in thought supple-
menting διδάσκαλον.
346. δίκην: cognate acc. Cf. 516,
ἄκοινα μέτειςι, Aesch. Eum. 230, δίκας
μέτειμι τόνδε φῶτα, Or. 423, μετηλθόν
σ’ αἷμα μητέρος. — τίς: one of the
dorubrōi attending Pentheus.
ἐλθὼν δὲ θάκους τούθ' ἵν' οἰώνοσκοπεῖ
μοχλοῖς τριαίνου κανάτρεψου ἐμπαλιν,
ἀνώ κάτω τὰ πάντα συγχέασι ὅμοι,
καὶ στέμματ' ἀνέμους καὶ θυέλλαισιν μέθες.
μάλιστα γάρ νῦν δήξομαι δράσας τάδε.
οὗ δ' ἀνά πόλιν στείχουσας ἐξιχνεύσατε
τὸν θηλύμορφον ξένου, ὃς εἰσφέρει νόσου
καὶ τὴν γυναιξί καὶ λέχη λυμαίνει.
κανότερ λάβητε, δέσμιον πορεύσατε
δεῶρ' αὐτόν, ὃς ἂν λευσίμου δίκης τυχῶν
θάνη πικρᾶν βάκχευσιν ἐν Θῆβαις ἰδὼν.

ΤΕΙΡΕΣΙΑΣ.

ἀ σχέτλι', ὃς οὐκ οἰσθα ποῦ ποτ' ἐὰν λόγων.
μέμηνας ἢδη καὶ πρὶν ἐξέστησι φρενῶν.

στείχωμεν ἥμεᾶς, Κόδμε, καζατῶμεθα
ὑπέρ τε τούτου καίπερ ὄντος ἀγρίου

347. Teiresias's seat of augury is
spoke of in Soph. Ant. 996 as πα-
λαίων θάκον ὀρνίθοςκόστον. Even in the
time of Pausanias there was a place
of augury at Thebes called οἰώνοσκο-

348. τριαίνου: overthrew. The term
is borrowed from Poseidon's upheaval
of the sea with his trident. Cf. H. F.
946, τὰ Κυκλάτων βάθρα σιδήρος συν-
τριαίνωσι.— ἕμπαλιν: upside-down, re-
peating the force of ἀνά in ἀνάτρεψον.

349. Throwing all pell-mell together.
ἀνώ τε καὶ κάτω also occurs in 741, 753.

350. στέμματα: the fillets of wool
with which the augur's seat was
decked. The place of the oracle in the
temple at Delphi is spoken of in Ion 224, as στέμματ' ὑ' ἐνδυόν.

351. The pettiness of Pentheus's
spite is in keeping with the shallow
character attributed to him through-
out.

352. οἱ σφ.: others of you, here, as
often, without preceding οἱ μὲν, when
a division into contrasted clauses is
not at first thought of.

356. λευσίμον δίκης: cf. Or. 614,
λευσίμον δοῦναι δίκην, Heracl. 60, λευ-
σίμος μένει δίκη.— δίκης: pred. to
λευσίμον.

357. πικρᾶν: pred. to βάκχευσιν.
Cf. Med. 398, πικρῶς θῆσον γάμους.

358. ὡς κτλ.: the explanation of
σχέτλιε·

359. μέμηνας κτλ.: now thou art
raving mad, and before thou wait beside
thyself. Teiresias means, that at first
in seizing the bacchantes and uttering
threats against their leader, Pentheus
was beside himself, but that
now in ordering the sacrilegious de-
struction of the augur's seat and the
seizure of the bacchant himself, whose
real character is doubtless understood
BAKXAI.

365 ἕρωτες δ' ὅπως μὴ πένθος εἰσούσει δόμοις
tοῖς σοισί, Κάδμε· μαντικῇ μὲν ὦ λέγω,
tοῖς πράγμασιν δέ· µῶρα γὰρ µῶρος λέγει.

370 Οὐσία πότνα θεῶν,
Οὐσία δ' ἀ κατὰ γάν

by the prophet, he has advanced to
sheer madness.

362. νόον: i.e. κακόν. See on 214.
Cf. Med. 37, μὴ τι βουλεύσῃ νόον.
364. κάγω: sc. περίσσοις ἄνορθοις.
For the ellipsis of the ind. after the
inv. cf. Soph. Ant. 85, κρυφὴ δὲ κεκύβε, σῶν δ' αὐτῶς ἐγὼ (sc. κεκύβω).
365. ίτω: let it pass, i.e. let come
what may, a formula used in dismiss-
ing anxiety or opposition; here, anxi-
ety lest they fail.

367. Πενθεὺς, πένθος: the poets
often found in the name of a person
a prophecy of his fate. Cf. 608,
Soph. Aj. 430. For a large number
of similar plays upon proper names,
see Elmsley's note on 508. Sandys
paraphrases this passage: "Beware
lest Pentheus bring into thy house
his namesake sorrow." — δεσσὸς: sc.
σοκτεν, often omitted before δεσσὸς with
the future in earnest warnings. H.
886; G. 218, n. 2.

368 f. "It needs no prophetic art
to foretell the coming of evil; that
will follow naturally from Pentheus's
folly." — Kadmos and Teiresias, lead-
ing each other, pass out to join the
Bacchic dances in the mountains.
Pentheus remains outside the palace
awaiting the bringing in of the sup-
posed Lydian, i.e. Dionysos.

370-433. First Stasimon. The
Chorus express their horror of the
profanity of Pentheus in treating with
contempt the divinity that dispenses
joy and heals care (στρ. α'); recite in
contrast with the blessings of a peace-
ful and prudent life the misfortunes
that follow unrestrained folly and
over-subtle speculation (ἀντ. α'); utter
their longing to come to the places
sacred to the god where it is permitted
to celebrate the orgies with Aphro-
dite and the Muses (στρ. β'); praise
the god as the friend of mirth and
the foe of austerity and rationalizing
subtleties, and finally avow their ac-
quiescence in established customs and
beliefs (ἀντ. β'). The thought is simi-
lar to that of the second stasimon in
Aesch. Prom. (528 ff.), which praises
peace with the divinity and an undis-
turbed life.

370. Οὐσία: sanctity is here per-
sonified and addressed as the embodi-
ment of all that is hallowed among
the gods themselves and among men
in their relation to the gods.

371 f. δὲ: the contrast is between
θεῶν and κατὰ γάν. — δ... φέρεις: who
χρυσέαν πτέρυγα φέρεις,
tάδε Πενθέως άιείς;
άιείς οὖχ όσίαν

375 ύβριν εἰς τὸν Βρόμιον,
tὸν Σεμέλας τὸν παρὰ καλλιστεφάναίς
eυφροσύνας δαίμονα πρῶ-
tον μακάρων; ὃς τάδ' ἔχει,
thiaseúein te χοροῖς

380 μετὰ τ' αὐλοῦ γελάσαι
ἀποπαύσαι τε μερίμνας,
ὁπόταν βότρυος έλθῃ
γάνος ἐν δαιτὶ θεῶν,
κισσοφόροις δ' ἐν θαλάιας

385 ἀνδράσι κρατήρ ύπνον ἀμφιβάλλῃ.
ἀχαλίνων στομάτων
ἀνόμου τ' αφροσύνας
τὸ τέλος δυστυχίας.
ὁ δὲ τὰς ἰστυχίας

bearest thy golden pinion over earth, i.e.
who art borne on golden pinion over earth.
The golden pinion figures the beauty
and glory which men see in sanctity.

374. οὖχ όσίαν: equiv. to ἀνασίαν.
376 f. Cf. Hom. Π. xiv. 325, Διόνυ-
σον, χάρμα βροτοῖς, Hes. Θ. 941,
Διόνυσον πολυγήθεα.— ταρα... πρώ-
tον: first in bright-crowned banquets, the
epithet being transferred from the
person. Cf. 384, κισσοφόροις θαλαίς,
872, μόχθοις ἀκουράμοις. Chaplets
of myrtle, roses, violets, and ivy were
given to the guests at the banquets.

378. τάδε: explained by thiaseúein κτλ.
379. thiaseúein χοροίς: to revel in the
choral bands. The verb is not trans.
as many take it, for γελάσαι shows
that its subj. is not Dionysos, but
those inspired by him.

381. μερίμνας: acc.
383. δαιτὶ θεῶν: used in Iph. A.
1041 of the meal of the gods them-
selves. But in Hom. Od. viii. 76, it is
used of the banquet at which Odys-
seus and Achilles quarrelled. Cf. Od.
π. 336, 420; Hes. Ὀp. 742; also ibid.
736, ἄθαντον δαίς. In all these places
reference is made as here to a banquet
in honor of the gods.

384. κισσοφόροις: with θαλάις. See
on 376.

386 ff. Cf. Aesch. Prom. 329, γλώσση
ματάλας ζημία προστίθεται, punishment
is inflicted upon a rash tongue, Soph.
Ant. 127, Ζεὺς γὰρ μεγάλης γλώσσης
κόμπως ὑπερεξήθη, for Zeus greatly
hates the boastings of proud tongues.
389 f. ὃ... φρονεῖν: a quiet life
and prudence.
390 βίοτος καὶ τὸ φρονεῖν ἀσάλευτον τε μένει καὶ συνέχει δώματα: πόρσω γὰρ ὅμως αἰθέρα ναίοντες ὅρῳ- σω τὰ βροτῶν οὕρανίδαι.

395 τὸ σοφὸν δ’ οὐ σοφία τὸ τε μὴ θυρτὰ φρονεῖν. βραχὺς αἰών. ἐπὶ τούτῳ δέ τις ἄν μεγάλα διώκων τὰ παρόντ’ οὐχὶ φέροι.

400 μανομένων οἶδε τρόποι καὶ κακοβούλων παρ’ ἐμοιγε φωτῶν.

ικώμαν ποτὶ Κύπρον, νάσον τὰς Ἀφροδίτας, ἐν δὲ θελζίφρονες νέμουν.

391. ἀσάλευτον: borrowed from the tossing of a ship in a storm (σάλος, σαλεύειν). Also in Med. 770 life is spoken of under the figure of a voyage.

392. ὅμως: though placed in the participial clause, belongs to the principal verb. Η. 979 b; Kr. Dial. 56, 13, 2.

395. τὸ σοφὸν: see on 203.—οὐ σοφία: unwisdom. “Over-wiseness and aiming at a knowledge of things beyond the ken of mortals is unwisdom.”

397. ἐπὶ τούτῳ: on this ground, therefore, i.e. because life is short. Kühn. 438, π. ε; Η. 799, 2 d. The meaning of this and the following lines is, that he is foolish, who, when life is so short, aims at lofty and unattainable objects, and thereby loses the good that is near at hand.

400. οἶδε κτλ.: these are the ways of madmen, i.e. to pursue things too high for men and lose the present good.

401. παρ’ ἐμοιγε: in my opinion. Η. 802, 2.

402 ff. Dionysos was associated with all the places mentioned in this strophe. Cyprus, though especially sacred to Aphrodite, was also a seat of his worship. Both cults were introduced there from Asia. In Orph. Hym. 55, 7, Aphrodite is called Ἐδώχχῳ πάρεβροσ. As regards Egypt (406 ff.), Dionysos was supposed to be identical with Osiris and to be worshiped very much in the same way as in Greece. Cf. Hdt. π. 42 and 48. Also on Olympus and in Pieria he was worshiped together with the muses, with whom he was associated in various legends and places. See Preller, Griech. Myth.

404 f. θελζίφρονες θνατοῖς: heart-
ταὶ θνατοῖσιν Ἐρωτε, χθόνα θ ἄν ἐκατόστομοι βαρβάρου ποταμοῦ ῥοὰρ καρπίζουσιν ἀνομβροὶ. ποῦ δ᾽ ἀ καλλιστευομένα

Πιερία μούσεως ἔδρα, σεμνά κλιτικ Ολύμπου; ἐκεῖσ' ἄγε μ', ὦ Βρόμιε Βρόμιε, πρόβακεξ' εἰς δαίμων. ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος; ἐκεῖ δὲ Βάκχαις θέμις ὀργιάζειν.

ὁ δαίμων ὁ Δίδος παῖς χαίρει μὲν θαλάσσω, φιλεῖ δ' ὀλβοδότειραν Ἐιρήνα, κουροτρόφον θεάν. ἵσα δ' εἰς τὸν ὀλβιον

charmimg to mortals, i.e. charming the hearts of mortals.


408. ἀνομβροὶ: because the inundation of the Nile was not supposed to be due to rains. Herodotus (π. 20 ff.) mentions various explanations of the rise, such as the Etesian winds and the melting of snow, and finally his own theory that in winter the sun, being driven by storms to the south, drew water from the Nile only, but in summer from many other rivers also, and hence the Nile was exhausted in winter, but recovered its normal height in summer. Aeschylus (Supp. 560) speaks of the plain of the Nile as χιονόβοσκος, snow-fed.

409 ff. The praise of Macedonian regions in this passage, as in 560 ff., is due to the poet's wish to compliment his friend and host, King Archelaos. Cf. Introd. p. 8.

413. πρόβακεξ: i.e. ἔχαρχε (141).
419. ὀλβοδότειραν Ἐιρήναν: cf. Frg. 462, Εἰρήνα βαθύπλουτε, Peace exceeding rich, Ar. Pax, 308, τὴν θεῶν πασῶν μεγάστην καὶ φιλαμπελωτάτην (i.e. Εἰρήνην), of all the gods the greatest and the most friendly to the vine. Eirene is often represented on vases as the friend of Dionysos. (O. Jahn, Vasenb. III. Tf. 2.)

421. ἵσα: adverbial.—εἰς τὸν ὀλβοῦ: for εἰς with the acc. after διδώμι instead of the dat. cf. Hel. 1425, εἰς ἐμ' εὐνοιαν διδῶσ, Phoen. 1767, χάριν εἰς θεόν διδοοῦσα.
BAKXAI.

tòν τε χειρονα δῶκ' ἔχεω
οίνοι τέρψων ἀλυπον·
μυσεὶ δ' ὃ μῆ ταῦτα μέλει,
κατά φάσον νύκτας τε φίλας
ἐναίωνα διαζήν·
σοφὸν δ' ἀπέχεων πρατίδα φρένα τε
περισσῶν παρὰ φωτῶν.

τὸ πλῆθος ὃ τι τὸ φαυλότερον
ἐνόμισε χρῆται τε, τόδ' ἂν δεχοίμαν.

ΘΕΡΑΠΟΝ.

Πενθεῖ, πάρεσμεν τήνδ' ἄγραν ἡγρευκότες
ἐδ' ἦν ἐπεμψας, οὔδ' ἄκρανθ' ὄμησαμεν.
ὁ θηρὸς δ' ὃδ' ἡμῖν πρᾶος οὔδ' ὑπέσπασε
φυγῇ πόδ' ἀλλ' ἑδωκεν οὐκ ἄκων χέρας,
οὔδ' ὧχρος οὔδ' ἡλλαξεν οίνοπον γέννων,
γελῶν δὲ καὶ δεῖν κατάγεων ἐφίετο

ἐμενέ τε, τοῦμὸν εὐπτέτες ποιούμενος.

422. χειρονα: poor.
423. ἀλυπον: equiv. to παύουσαν
λύπης. Cf. 280.
424. ταύτα: i.e. κατὰ ... διαζήν.
427. σοφὸν κτλ.: 'tis wise to keep
mind and heart aloof from, etc.
—παρά: with the gen. primarily de-
notes motion from a place, but here
position apart from. The strangeness
of this use has led to the suggestion
of ἀπὸ as a substitute.
430 f. τὸ πλῆθος ... τε: whatever
the common thong (contrasted with the
περισσοὶ φῶτες) has received as usage,
and practises, i.e. the traditional opin-
ions and usages of the people. Cf.
201.
434–513. Second Epeisodion. The
attendants here bring in Dionysos,
whom they have arrested according
to the command of Pentheus (352 ff.).
435. οὔδ' ἄκρανθ' ἀφησαμεν: nor
did we make a vain pursuit, ἀκρανθα
being equivalent to ἀκρανθων ἔρμας.
H. 710 b; G. 160, n. 2.
436. θηρ: the metaphor in ἄγραν
ἡγρευκότες continued. —πρᾶος: sc. ἦν,
as in 438, ὧχρον (ἔν). The omission
of the forms of εἰμι, except ἐστί and
eισι, is comparatively rare. H. 611 b.
praesens praesto irrigens no-
bis stupefactis esse ulitro os-
tentum obtulit. —σὺν: neither
this line nor 451 makes it certain that
the binding was actually carried out.
See on 451. —ἰφίστο: bade.
440. τούμον ... ποιούμενος: com-
monly explained, making my task easy.
ταί θνατοίσιν Ἐρωτε, χθόνα θ' ἄν ἔκατόστομοι
βαρβάρον ποταμόν ῥοαὶ καρπίζουσιν ἀνομβροι.
ποῦ δ' ἀ καλλιστευμένα

Πιερία μούσεοι ἔδραν,
σεμνὰ κλιτὺς 'Ολύμπου;
ἐκεῖσ' ἀγε μ', ὦ Βρόμε Βρόμε, πρόβακχ' εὖνε δαίμον.
ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος.
ἐκεῖ δὲ Βάκχας θέμις ὀργιάζειν.

ὁ δαίμων ὁ Δίὸς παῖς
χαίρει μὲν θαλάσσων,
φιλεῖ δ' ὀλβοδότειραν Εἰ-

ῥήναν, κουροτρόφον θεάν.

'Αντιστροφή β'.

charming to mortals, i.e. charming the hearts of mortals.

406. χθόνα: sc. καφέμαν ποτι.—ἔκατόστομοι: poetic for many-mouthed.
Cf. Soph. O. C. 718, τῶν ἔκατομποδῶν Ἡπείρων, also ἔκατογχειρ.

408. ἀνομβροι: because the inundation of the Nile was not supposed to be due to rains. Herodotus (11. 20 ff.) mentions various explanations of the rise, such as the Etesian winds and the melting of snow, and finally his own theory that in winter the sun, being driven by storms to the south, drew water from the Nile only, but in summer from many other rivers also, and hence the Nile was exhausted in winter, but recovered its normal height in summer. Aeschylus (Supp. 560) speaks of the plain of the Nile as χιονόβοσκος, snow-fed.

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421. ἵσα: adverbial.—ἐσ τὸν ὀλ-
βον: for ἐσ with the acc. after δίδωμι instead of the dat. cf. Hel. 1426, ἐσ ἔμ' εὖνοιαν διδὼς, Phoen. 1767, χάριν ἐσ θεοὺς διδοῦσα.
BAKXAII.

ton te xeiropa δωκ' ἔχειν
oínuv tērphpv ἄλθτων.
μισέi δ' ὧ μὴ ταύτα μέλει,
425 katā fāos νύκτας te φίλας
eivaiwv diāxēn·
sofov δ' ἀπέχειν πραπίδα φρένα te
periswōv parα φωτῶν.
430 to πλῆθος ὦ τι to φαυλότερον
ἐνόμισε χρήταi te, τόδ' ἀν dεχοίμαν.

ΘΕΡΑΠΩΝ.

Πενθεῦ, πάρεσμεν τήνδ' ἄγραν ἡγενεκότες
435 ἕφ' ἤν ἔπεμμασ, οὐδ' ἀκρανθ' ὁμήγαμεν.
ὁ θηρ δ' ὄδ' ἡμῖν πρᾶος οὐδ' ὑπέσπασε
φυγῇ πόδ', ἀλλ' ἐδοκεν οὐκ ἀκων χέρας,
οὐδ' ὄχρος οὐδ' ἡλλαξεν οἰωπον γένυν,
γελῶν δὲ καὶ δεῖν κατάγειν ἐφίετο
440 ἐμενε te, τούμον εὑπτεὶς ποιούμενος.

422. xeiropa: poor.
423. ἄλθτων: equiv. to πάνοισων
λόγης. Cf. 280.
424. ταύτα: i.e. κατὰ ... διαξῆν.
427. sofov κτλ.: 'tis wise to keep
mind and heart aloof from, etc.
—παρά: with the gen. primarily de-
notes motion from a place, but here
position apart from. The strangeness
of this use has led to the suggestion
of ἀπό as a substitute.
430 f. to πλῆθος ... te: whatever
the common throng (contrasted with the
περιστοι φῶτες) has received as usage,
and practises, i.e. the traditional opin-
ions and usages of the people. Cf.
201.
434–518. SECOND EPEISODION. The
attendants here bring in Dionysos,
whom they have arrested according
to the command of Pentheus (352 ff.).
435. οὐδ' ἀκρανθ' ὁμήγαμεν: nor
did we make a vain pursuit, ἀκρανθα
being equivalent to ἀκρανθός ὧμᾶς.
H. 710 b; G. 159, n. 2.
436. θηρ: the metaphor in ἄγραν
ἡγενεκότες continued.—πρᾶος: sc. ἤν,
as in 438, ὄχρος (ἢν). The omission
of the forms of εἰμι, except ἔστι and
eἰσι, is comparatively rare. H. 611 b.
praesens praesto irridens nobis stupefactis seuse ultro os-
tentum obtulit.—ὅτι: neither this
line nor 451 makes it certain that
the binding was actually carried out.
See on 451.—ἐφίετο: bade.
440. τούμον ... ποιούμενος: com-
monly explained, making my task easy.
ΕΥΡΙΠΙΔΟΥ

ΠΕΝΘΕΤΣ.
Ζεὺς δ᾽ ἐστ’ ἐκεῖ τις, ὃς νεώς τίκτει θεοῦς;

ΔΙΟΝΤΣΟΣ.
οὐκ, ἀλλὰ Σεμέλην ἐνθάδ’ ἐξενζέν γάμοις.

ΠΕΝΘΕΤΣ.
πότερα δὲ νῦκταιρ σ’ ἣ κατ’ ὄμμ’ ἡνάγκασεν;

ΔΙΟΝΤΣΟΣ.

470 ὁρῶν ὤρωντα, καὶ δίδωσιν ὀργία.

ΠΕΝΘΕΤΣ.
τὰ δ’ ὀργι’ ἐστὶ τίν’ ἰδέαν ἐχοντὰ σοι;

ΔΙΟΝΤΣΟΣ.
ἀρρητ’ ἀβακχεύτουσιν εἰδέναι βροτῶν.

ΠΕΝΘΕΤΣ.
ἐχει δ’ ὄνεσιν τούσι θύονσιν τίνα;

ΔΙΟΝΤΣΟΣ.
οὐ θέμις ἀκούσαι σ’, ἐστι δ’ ἄξι’ εἰδέναι.

ΠΕΝΘΕΤΣ.

475 εὗ τοῦτ’ ἐκιβδηλεύσας, ἵν’ ἀκούσαι θέλω.

467. It is in keeping with the scoffing character of Pentheus to throw in such a question upon hearing Dionysos again called the son of Zeus, and by the turn thus given to the dialogue the stranger confirms the story of the Thebans.

468. “Not there, but here, hath Zeus begotten new gods.”

469. νῦκταιρ ἣ κατ’ ὄμμα: in dreams, or eye to eye. — ἡνάγκασεν: sc. τελετᾶς ἄγειν εἰς Ἑλλάδα.

470. ὁρῶν ὤρωντα: face to face. For the combination, cf. below, 504, Ἰφ.  

Α. 75, ὁρῶν ὤρωσαν, Λεσχ. Προμ. 192, σκεῦδον σκεῦδοντι.

471. ἔστιν ἱχοντα: i.e. ἱχει. Κήν. 353, Α. 3. — ἰδέαν: nature.

472. ἀρρητ’ εἰδέναι: equiv. to οὐκ ἐξεστίν εἰδέναι. Cf. Λεσχ. Προμ. 760, οὐ βητῶν αὐδᾶσθαι, Α. Δυ. 1713, οὐ φαντὰν λέγειν.

473. θύονσιν: θείων τὰ ὀργία is to celebrate the rites with sacrifices, ἀναχρεστεῖν τὰ ὀργία (482), to celebrate with choral dances.

474. ἔστι: sc. τὰ ὀργία.

475. εὗ τοῦτ’ ἐκιβδηλεύσας: skil-
BAKXAI.

ΔΙΟΝΤΙΟΣ.

ἀσέβειαν ἀσκοῦντ' ὀργή ἐχθαίρει θεοῦ.

ΠΕΝΘΕΤΕ.

tὸν θεόν ὡρᾶν γὰρ φῆς σαφῶς, ποιῶς τις ἢν;

ΔΙΟΝΤΙΟΣ.

ὁποῖος ἥθελ· οὐκ ἔγω ἔτασσον τόδε.

ΠΕΝΘΕΤΕ.

τοῦτ' αὖ παρωχέτευσας εὖ κοῦδὲν λέγων.

ΔΙΟΝΤΙΟΣ.

480 δόξει τις ἀμαθεὶ σοφὰ λέγων οὐκ εὖ φρονεὶν.

ΠΕΝΘΕΤΕ.

ἥλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;

ΔΙΟΝΤΙΟΣ.

πᾶς ἀναχορεύει βαρβάρων τάδ' ὀργία.

fully hast thou colored this. κιβδηλεύω is to adulterate coin, and so to give anything a false appearance, to color. — ἵνα ... θλῶ: "to make me yet more curious."

476. "Thy curiosity may not be satisfied."

477. γὰρ: since.—ὁρὰν φῆς: cf. 470.

478. οὐκ ... τὸδε: this part of Dionysos's answer, unlike what he says of himself elsewhere in the dialogue, is inappropriate to him in his true character; he could not say that he did not direct in what form he should manifest himself. The difficulty is doubtless due to a corrupt text.

479. παρωχέτευσας εὖ: thou hast cleverly turned. παρωχέτευω is primarily to conduct water from its course. The metaphorical use of the word seems to be taken from the colloquial language of Attica, where the numerous canals in the plain of the Kephissos, conducting the water of the river through the gardens and fields, were of great importance in tillage. Cf. Med. 835 f.—λέγων: co-ordinate with ἵνα. Cf. 490, where ἀμαθίας and ἀσεβοῦτα (= ἀσεβείας) are co-ordinate.


482. "No, to the barbarians first." — τὰδ' ὀργία: see on 473.
φρονοῦσι γὰρ κάκιον Ἐλλήνων πολὺ.

ΔΙΟΝΤΣΟΞ.

τάδ’ εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.

ΠΕΝΘΕΤΣ.

485 τὰ δ’ ἱερὰ νύκτωρ ἡ μεθ’ ἡμέραν τελεῖς;

ΔΙΟΝΤΣΟΞ.

νύκτωρ τὰ πολλά· σεμνότητ’ ἤχει σκότος.

ΠΕΝΘΕΤΣ.

τούτ’ εἰς γυναῖκας δόλιον ἔστι καὶ σαθρόν.

ΔΙΟΝΤΣΟΞ.

καν ἡμέρα τὸ γ’ αἰσχρὸν ἐξεύροι τις ἄν.

ΠΕΝΘΕΤΣ.

δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.

ΔΙΟΝΤΣΟΞ.

490 σὲ δ’ ἀμαθίας γε κάσεβοντ’ εἰς τὸν θεόν.

ΠΕΝΘΕΤΣ.

ὡς θρασὺς ὁ βάκχος κοῦκ ἀγύμναστος λόγων.

ΔΙΟΝΤΣΟΞ.

εἰπ’ οὐ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἑργάσει;
ΠΕΝΘΕΤΣ.
πρῶτον μὲν ἄβρον βόστρυχον τεμῶ σέθεν.

ΔΙΟΝΥΣΟΣ.
ἱερὸς ὁ πλύκαμος· τῷ θεῷ δ’ αὐτὸν τρέψω.

ΠΕΝΘΕΤΣ.
495 ἐπειτα θύραν τόνδε παράδος ἐκ χερῶν.

ΔΙΟΝΥΣΟΣ.
αὐτὸς μ’ ἁφαῖρου· τόνδε Διονύσου φορῶ.

ΠΕΝΘΕΤΣ.
εἰρκταῖσί τ’ ἐνδον σῶμα σὸν φυλάξομεν.

ΔΙΟΝΥΣΟΣ.
λύσει μ’ ὁ δαίμων αὐτός, ὅταν ἐγὼ θέλω.

ΠΕΝΘΕΤΣ.
ὅταν γε καλέσῃς αὐτὸν ἐν Βάκχαις σταθείς.

ΔΙΟΝΥΣΟΣ.
500 καὶ νῦν ἄ πάσχω πλησίον παρῶν ὁρᾶ.
καὶ ποῦ ἦστιν; οὖ γὰρ φανερὸς ὄμμασὼν γ᾽ ἐμοὶ.

Διονυσις.

παρ᾽ ἐμοὶ· σὺ δ᾽ ἀσεβῆς αὐτὸν ἄν ὦν ὦν κείσορφι.

Πενθές.

λάξυσθε, καταφρονεῖ με καὶ Θήβας ὁδε.

Διονυσις.

αἰδῶ με μὴ δεῖν σωφρονῶν οὐ σωφροσίν.

Πενθές.

505 ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν.

Διονυσις.

οὐκ οἰσθ᾽ ἄτιζων οὔθ ὦ δρῆς οὔθ ὦστις εἰ.

Πενθές.

Πενθές Ἠγαύης παῖς, πατρὸς δ᾽ Ἐχίνος.

Διονυσις.

ἐνυστυχήσαι τοῦνομ’ ἐπιτήδειον εἰ.

Πενθές.

χώρει· καθείρξατ’ αὐτὸν ἵππικαίς πέλας

503. καταφρονεῖ: usually governs the gen. as in 199, but sometimes the acc. Cf. Hdt. viii. 10. καταφρονήσαντες ταῦτα.


505. ἐγὼ κυριώτερος σέθεν: “my commands have more weight than thine.”

506. ἄτιζων: in thy reverence, i.e. toward me. — ὦστις εἰ: “who thou art in thy relation to me; that thou art a mortal in the presence of a god.” Pentheus, of course, misses the meaning, and hence the answer which leads naturally to the play upon the name in 508.

508. Cf. 367.—ἐνυστυχήσαι κτλ.: lit. thou art fitting as regards name to be unfortunate therein, i.e. “it is fitting that thou shouldst bear a name boding woe.”

509 f. Wecklein and others suppose that here, as in Or. 1449, the horse-stalls serve as a prison. But
BAKXAI.

510 φάτναισιν, ὡς ἄν σκότιον εἰσορᾷ κνέφας.
ἐκεῖ χόρευε· τάσσε δ’ ἂς ἄγων πάρει
κακῶν συνεργοῦς ἢ διεμπόλησομεν
ἡ χείρα δούπου τούδε καὶ βύρσης κτύπου
παύσας, ἐφ’ ἱστοῖς δμωίδας κεκτήσομαι.

ΔΙΟΝΥΣΟΣ.

515 στείχομαι’ ἂν· ὃ τι γὰρ μὴ χρεών, οὔτοι χρεῶν
παθεῖν. ἀτάρ τοι τῶν’ ἁποι’ ὑβρισμάτων
μέτεισι Διόνυσος σ’, ὅν οὐκ ἐίναι λέγεις·
ἡμᾶς γὰρ ἀδικῶν κεῖνον εἰς δεσμούς ἁγεῖς.

ΧΟΡΟΣ.

* * * * *

'Αχελώου θύγατερ,

497 and 549 seem to refer to the dungeon of the palace. The εἰσπῆθ, or dungeon, is spoken of by Poll. (iv. 125) as on the left of the entrance. It was therefore possibly near the stalls; hence the propriety of πέλας φάτναισιν, which could hardly be used if the stalls themselves were meant. Neither in 618 do the stalls seem to be referred to as the prison.

511. ἐκεῖ χόρευε: uttered sarcastically with reference to what Dionysos had said in 486.

513. βύρσης κτύπου: explaining δοῦπου.

514. κεκτήσομαι: the sing. follows the pl. for the sing. in διεμπολῆσομεν. Cf. 616 f. μὲ, ἥμων. H. 637 a.

515. ὃ τι γὰρ . . . παθεῖν: for surely, what is not fated me, 'tis not my fate to suffer. Dionysos has in mind his certain escape from Pentheus. Cf. H. F. 311, δ χρῆ γὰρ οὐδεὶς μὴ χρεῶν θήσει νοτέ, for what is fated, none will ever make not fated. — ἁποινα: see on 346.

518. ἡμᾶς: after ἁγεῖς.—ἀδικῶν κεῖνον: the participial clause contains the leading thought.

519–575. SECOND STASIMON. In view of the imprisonment of Dionysos and the threats of Pentheus, the Chorus reproach Dirke (representing Thebes) because she spurns the worshipers of the god, although at his first birth she had bathed him in her fountains, and although Zeus had shown that he was to be honored at Thebes (στρ. α'); they complain of the violence of Pentheus (537–552), and call upon the god to come with succor, in whatever haunt he may be tarrying (553–575).

519. A verse is wanting to correspond with the first verse of the antistrophe.—'Αχελώου: in the Schol. on Hom. Il. xxii. 195, called πηγῆ τῶν ἄλλων πάντων. The Acheloös is thus the source of all the springs of the earth; and so of Dirke, which from its location Nonnos (Dionys. xliv. 9) more appropriately makes the daugh-
520 πότιν ευπάρθενε Δήρκα·
σὺ γὰρ ἐν σαίς ποτὲ παγαῖς
tὸ Δίως βρέφος ἠλαβής,
οἳ Μηρᾶς πυρὸς ἐξ ἀ-
θηανάτου Ζεύς ὁ τεκὼν ἦρ-
pασὲ νῦν, ταῦτ' ἀναβώσας·
ἰθι, Διθύραμβος, ἐμὼ ἄρ-
σενα τάνδε βαθὶ νηδύν·
ἀναφαίνω σε τόδ' ὡς Βάκ-
χις, Θηβαῖς ὀνομάζειν.
530 σὺ δὲ μ', ὡς μάκαιρα Δήρκα,
στεφαναφόρους ἀποθεῖ
θιασόντως ἔχουσαν ἐν σοί.
τί μ' ἀναινεῖ; τί με φεύγεις;
ἐτι ναὶ τὰν βοτρυώδη

ter of Ismenos. In 625 (see note) Acheloös is used by metonomy for water in general. These uses are doubtless due to the fact that the river is the largest in Greece.

520. ευπάρθενε: ευπάρθενοι like καλ-
πάρθενοι is equiv. to καλὴ παρθένος.
Cf. Iph. T. 1234, ἐβπαίς ὁ Δασσός γάνως,
Or. 994, Περσέφονα καλλίταις ἔδι.

521 f. σὺ γὰρ κτλ.: the ground of the address to Dirke.—ἐν σαίς ... ἠλαβής: Plutarch (Lys. 28) says the nymphs washed the new-born Diony-
sos in the fountain of Kissusa, which also was near Thebes.

523 f. μηρᾶ: dat. of place because of the rest implied. See on 49.—
ἀναθάνω: cf. 8.

525. ἀναβώσας: Ionic and poetic for ἀναβοθάς.

526. The name Dithyrambos is often referred to the double birth of Dionysos, who is also called διμήτωρ,
διασφότοκος. Thus the Etym. Magn. ὁ δὲς
θύραζε βεβηκώς. Others have derived
the first syllable from Δίως after the
analogy of Δισέλαια and Δισωτήρων.
It is evident that Euripides here con-
nects the name with the marvelous de-
scribed, but in what sense is uncertain.

528 f. Construe, ἀναφαίνω Θῆβαις ὀνομάζειν σε τὸδ', i.e. Διθύραμβος. Zeus shows by the occurrence described what name shall be given to the god.

530. σὺ: contrasted with Zeus. Notwithstanding the recognition of Dionysos by Zeus, Dirke rejects his worship.

531 f. στεφαναφόρους θιασόντως ἔχο-
ςαν: holding my crown-wreathed revels. For the use of θιασός of the revel-
movements instead of the revel-band,
cf. 978.—ἐν σοί: offers no difficulty, as Dirke here represents Thebes.

534 f. ἕτοι: still, i.e. “there will
BAKKAI.

535 Διονύσου χάριν οἴνας ἔτι σοὶ τοῦ Βρομίου μελήσει.

οἶναν ὁπο'ν ὁργὰν ἀναφαίνει χθόνιον γένος ἐκφύς τε δράκοντός

540 ποτὲ Πενθεύς, δὲν Ἐχίων ἐφύτευσε χθόνιος, ἀγριωπὸν τέρας, οὐ φῶτα βρότειον, φόνιον δ' ὠσ- τε γίγαντ' ἀντίπαλον θεοῖς.

545 ὦς ἔμ' βρόχους τὰν τοῦ Βρομίου τάχα ἠώνασε, τὸν ἐμὸν δ' ἐντὸς ἐχει δώ- ματος ἦθη θιασάταν σκοτίαις κρυπτὸν ἑρκταῖς.

550 ἐσορᾶς ταῦτ', ὅ Διὸς παῖ Διόνυσε, σοὺς προφήτας ἐν ἀμίλλαιων ἄνγκασι,

"Αντιστροφή.

come a time when." Cf. 306, Aesch. Prom. 167, ἥ μην ἐν' ἐμοὶ χρείαν ἔδει. — ταῦτα...οἴνας: by the boon of the clustering vine, the gift of Dionysos. — βοτρύωδής: belongs properly with οἴνας, but is joined with χάριν because χάριν οἴνας forms one idea. Cf. 560, 1138.

536. σοὶ μελήσου: with ominous meaning.


542. τέρας, φῶτα: the appositives take the case of the intervening relative instead of the nom.

543 f. φόνιον...θεοῖς: but like a furious (lit. bloody) giant fighting against the gods, alluding to the famous battle between the gods and the giants.

545 ff. ὡς κτλ.: the ground of the reproaches against Pentheus. — ἔμ' the emphasis is explained by ταῦτα τοῦ Βρομίου, sc. θεράπαιναν, or by the contrast with τὸν θιασάταν.

550. ταῦτα: i.e. σοῖς...ἄγκασι.

551. προφήτας: proclaimers, heralds of the god; not the pl. for the sing. referring to the leader; for the office spoken of in 84 ff. makes the word appropriate to the Bacchantes themselves, as well as to their leader.

μόλε χρυσώτα τωάσσων,
άνα, θύρσουν κατ' 'Ολύμπου,
555 φονίου δ' ἄνδρος ὑβριν κατάσχεσ.

πόθι Νύσας ἄρα τὰς θη-
ροτρόφου ςυροφορεῖς
θιάσους, δ' Διόνυσ', ἦ
κορυφαῖς Κωρυκίαις;

560 τάχα δ' ἐν ταῖς πολυδένδρεσ-
σιν 'Ολύμπου θαλάμαις, ἐτ-
θα ποτ' 'Ορφεώς κυθαρίζων
σύναγεν δένδρα μοῦνας,
σύναγεν θήρας ἀγρώτας.

565 μάκαρ δ' Πιερία,
σέβεται σ' Εὐνός, ἦξει
tε χορεύων ᾗμα βακχευ-
μασι, τόν τ' ὁκυρόαν

553. χρυσώτα: referring to the yellow flowers of the ivy with which the thyrsus was wreathed.
554. ἄνα: not a case of tmesis, which in Attic writers does not occur with the preposition after the verb (Kr. Dial. 88, 48, 5), but either the voc. of ἄνα, or the preposition in place of the verb ἄναστηθι, up! Cf. Alc. 277, ἄλλ' ἄνα τόλμα, Tr. 98, ἄνα ἐπάειρε.—'Ολύμπος: the abode of the gods seems to be meant, but in 561 the mountain.
555. φονίου: see on 543.
556. πόθι Νύσας: where on Nysa?
557 f. ςυροφορεῖς θιάσους: art thou bearing the thyrsus in the revel-dances? ςυροφορεῖν like μισθοφορεῖν, δορυφορεῖν, and other compounds, expresses a single idea (ςυροφορία), and is nearly equiv. to θιάσεσθαι, to revel in the Thia-

559. κορυφαῖς Κωρυκίαις: the heights of Parnassus above the well-
known cave where the Korykian nympha dwelt. In Soph. Ant. 1129, these nympha are called Βακχίδες. See also on 306.
560. τάχα: ἵστω. — πολυδένδρεσι: poetic for πολυδένδροις, corresponding to the form δένδρει.
561. θαλάμαις: lurking-places. For the reference to Olympus, see on 402.
565 f. The mention of Olympus suggests Pieria and its blessedness as a place where the god haunts. Thus the poet again brings in the praise of his adopted country. See on 409.
567. χορεύων: leading the Chorus.
ΔΙΟΝΤΖΟΣ.

ιό,  
κλύετ' ἐμᾶς κλύετ' αὐτᾶς,  
ιὸ Βάκχαι, ἵω Βάκχαι.

ΗΜΙΧΟΡΟΣ α'.

τίς οδε, τίς οδε πόθεν ὁ κέλαδος ἀνά μ' ἐκάλεσεν  
Εὔιον;

ΔΙΟΝΤΖΟΣ.

ιὸ ἵω, πάλιν αὖδᾶ,  
ὁ Σεμέλας, ὁ Δίος παῖς.

ΗΜΙΧΟΡΟΣ β'.

ἵω ἵω Δέσποτα Δέσποτα,

569. Pieria, according to Strabo (vii. Frg. 22), extended to the Axios. The Lydias, which flows through Pieria, was called also Ludias and Loidias. — εἰλισσομένας: i.e. χορευούσας.


576-861. THIRD ΕΡΕΙΣΩΔΙΟΝ.

576-603. A ΚΟΜΜΟΣ between the Chorus and Dionysos, who remains unseen. The choral parts may be supposed to have been rendered by the leader of the First Semi-chorus, the leader of the Second Semi-chorus, the Coryphaeus, and the full Chorus respectively.

576. κλύετε: for the repetition and the position, cf. 600, also Med. 1273, ἀκούεις βοῶν ἀκούεις τέκνων;

578. τίς: predicate with κέλαδος. See on 492. — τίς, πόθεν: for two interrogatives without connective, see
μόλε νῦν ἦμετερον εἰς θίασον, ὃ Βρόμιε Βρόμιε.

ΚΟΡΘΑΙΟΣ.

585 πέδου χθονὸς ἐνοσὶ πότνια.
ἀ ἀ,
tάχα τὰ Πενθέως μέλαθρα διατνάζεται πεσήμασιν.
ὁ Διόνυσος ἀνὰ μέλαθρα.

590 σέβετε νυ.

ΧΟΡΟΣ.

σέβομεν ὃ.

HMIXΟΡΟΣ ἁ′.

ἰδὲ τὰ λάινα κίονω ἐμβολα
diάδρομα τάδε.

Βρόμιος ἀλαλάξεται στέγας ἐσω.

ΔΙΟΝΤΣΟΣ.

ἀπε κεραινον αἴθοπα λαμπάδα.

H. 1013. — The Chorus recognize the voice of the god, though they do not identify him with their imprisoned leader.

585. O, the awful quaking of the ground! the cry of sudden terror, which seizes the Chorus as the earthquake begins. — πέδου χθονὸς: poetic redundancy. — πότνια: the god is manifesting his power in the earthquake.


592. diάδρομα: starting asunder. Similarly in H. F. 905, the Chorus see the palace falling, and in Tro. 1295 ff., Hekabe sees the city of Troy bursting into flames. The scenery doubtless remained undisturbed, so that the audience was left to imagine the presence of the earthquake and its effects from the words and action of the Chorus, though the crashing of timbers may have been heard.

593. ἀλαλάξεται: will raise the shout of triumph. Cf. Soph. Ant. 133, ἀλαλάξεται.

594. ἀπε... λαμπάδα: kindle the lightning's fiery flame, i.e. the smouldering flame on Semele's grave, called κεραύνος, because first kindled by the lightning. The god may be understood to be urging himself on or addressing some attendant. — αἴθοπα λαμπάδα: cf. Supp. 1010, αἴθοπα φλογμήν.
595 σύμφλεγε σύμφλεγε δώματα Πενθέως.


ΗΜΙΧΟΡΩΣ β᾽.

α ἄ, πῦρ οὐ λεύσσεις οὐδ’ αὐγάζει
Σεμέλας ιερὸν ἀμφῖ τάφον ἄν
ποτε κεραυνόβολος ἐλπει φλόγα
Δίου βροντᾶς;

ΚΟΡΥΦΑΙΟΣ.

600 δίκετε πεδόσε δίκετε τρομερά
σώματα, Μανάδες.
ὁ γὰρ ἄναξ ἄνω κάτω τιθεὶς ἔπεισεν
μέλαθρα τάδε Διὸς γόνος.


ΔΙΟΝΥΣΟΣ.

βάρβαροι γυναίκες, οὕτως ἐκπεπληγμέναι φόβῳ
605 πρὸς πέδω πεπτώκατ’ ἡσθησθ’, ὡς ἐοικε, Βακχίον
dιατυνάξαντος μέλαθρων· ἀλλ’ ἂγ’ ἐξανίστατε
σῶμα καὶ θαρσεῖτε σαρκὸς ἐξαµεύσασαι τρόµον.

ΧΟΡΟΣ.

ὁ φάος μέγιστον ἡμῶν εὐίον βακχεύματος,
ὡς ἐσείδον ἀσµείη σε, μονάδ’ ἔχουσ’ ἐρηµίαν.

596 ff. Construe, αὐγάζει φλόγα Δίου
βροντᾶς (cf. 8) ἀν ἐλπει; — ἐλπε: the
subj. is Semele, though κεραυνόβολος
contains the principal idea; the flame
was left by the thunder-bolt with
which Semele was smitten.

602 ἔπεισε μέλαθρα τάδε: is com-
ing upon this house, i.e. in vengeance.
The Chorus, following the command
of the Coryphaeus, fall to the ground.
Similarly in Aesch. Pers. 155, the
Chorus prostrate themselves upon
the entrance of the queen.

604. Dionysos, still in the guise
of a bacchant, comes out of the pal-
ace. The excitement of the preced-
ing scene is not followed immediately
by the iambic trimeter but by the
more animated trochaic tetrameter.

607. σαρκὸς ἐξαµεύσασαι τρόµον: putting away trembling from the limbs.
Cf. Phoen. 1286, διὰ σάρκα θ’ ἐμαύς τλέος
ἐμολε. The Chorus rise from their
prostrate attitude.

608. ῾δ᾿... βακχεύματος: O bright-
est light of our bacchic revel!

609. ἔσειδον: the nor. with refer-
ence to the moment of the first sight;
610 eîs ἀθυμίαν ἀφίκεσθ', ἥνικ' εἰσεπεμπόμην, Πενθέως ὡς eîs σκοτεινᾶς ὄρκάνας πεσοῦμενος;

ΧΟΡΟΣ.

πῶς γὰρ οὖ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς τύχους; άλλα πῶς ἡλενθερώθης ἀνδρὸς ἀνοσίου βρόχων;

615 οὐδὲ σου συνήψε χείρε δεσμίουσιν ἐν βρόχοις;

ΧΟΡΟΣ.

611. ὡς πεσοῦμενος: about to be cast, as ye thought.—ὄρκάνας: ὄρκῳν, εἰρκτῆ, δεσμωτήριον, Hesych.

612. τίς ... τύχους: who were my guardian, if thou shouldest chance upon misfortune? The condition here implies mere possibility, the conclusion non-reality, ἐν being omitted. The connection of this form of conclusion with such a condition is rare. Kühn. 576 c. Cf. Iph. A. 1404, μακριάν μὲ τίς θεῶν ἔμελλε θῆσαι, εἰ τύχομι σῶν γάμων.

614. βρόχως ἀνευ πόνου: for the redundance, cf. H. F. 88, βρίσον ἄνευ πόνου, El. 80, ἄργυς ἄνευ πόνου, Ier. 841, μάλις oúde ἄτερ πόνων.

616. ταῦτα: (cognate acc.) explained by ὅς ... ἔβδομαν.


619. Construe, περιβάλλει βρόχους γόνασί.
BAKXAI.

χείλεσιν διδοὺς ὅδοντας: πλησίων δ’ ἐγὼ παρῶν ἡσυχος θάσσων ἐλευσον. ἐν δὲ τῷ ἥχῳ ἀνετίναξ’ ἐλθὼν ὁ Βάγχος δώμα καὶ μητρὸς τάφῳ πῦρ ἀνήψ’. ὦ δ’ ὡς ἐσείδε, δῶματ’ αἴθεσθαι δοκῶν ἔσσο’ ἐκείστε κατ’ ἐκείστε, δμωσὶν ’Ἀχελόουν φέρεων ἐννέπων, ἀπας δ’ ἐν ἔργῳ δούλος ἢν μάτην ποιῶν. διαμεθέει δ’ ὑπὸ χόβον, ὡς ἐμοῦ πεφευγότος, ἵπται ξίφος κελανών ἀρτάσας δύομι ἐσσω. καθ’ ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω, φάσμα’ ἐποίησεν κατ’ αὐλήν. ὦ δ’ ἐπὶ τοῦθ’ ἄρμη-μένοις ἕσσε κακέντει φαεννόν αἴθερ’, ὡς σφάζων ἔμε. πρὸς δὲ τοῦτο αὐτῷ τάδ’ ἀλλ’ Βάγχος λυμαίνεται. δῶματ’ ἔρρηξεν χαμάξε: συντεθράντων δ’ ἀπαν

621. χείλεσιν διδοὺς ὅδοντας: cf. Hom. Od. i. 381, ἥδαι ἐν χείλεσι φοίνες. 622. ἡσυχος: cf. Introd. p. 11. 623. ὁ Βάγχος: Bacchus, as in 1020. See on 491. 624. δ’: Pentheus. 625. ’Ἀχελόουν: see on 519. Cf. Andr. 167, χεῖρ σπευρσαν ’Ἀχελόου δρόνον, Verg. G. i. 9, pocauleque inventis Acheloia miscuit uvis. Sandys compares Shakespeare, Cor. ii. 1, 53, “A cup of hot wine with not a drop of allaying Tiber in it,” and Lovelace, To Althea from Prison, “When flowing cups run swiftly round, with no allaying Thames.” 627. ὡς ἐμοῦ πεφευγότος: thinking that I had fled. 628. κελανών: dark in the sense of deadly. Cf. Soph. Aj. 231, κελάνων ἔσσον.—δόμων ἐσσω: apparently because he thinks Dionysos has fled thither. 629. ὡς... λέγω: refers not to the fact described, but to the subject, Bromios. — δόξαν: cf. Iph. T. 1164, τ’ τοὐκαῦδαν τοῦτο σ’; ἡ δόξαν λέγεις; what hath taught thee this? Or dost thou speak of an opinion merely? 631. ἕσσε: darted forward. Wecklein, comparing Or. 1429, ἀπές ἐσσων (fanning the air), takes the verb here as trans., struck. But the precise meaning of ἐσσω in the passage cited, as elsewhere when trans., is set in quick motion, a sense inappropriate here. 632. αὐτῷ: λυμαίνομαι is frequently followed by the dat., but oftener by the acc. 633. δῶματα: not the whole house, as is evident from 638 and from subsequent allusions to the palace as standing, but some portion of it, perhaps the apartments of Pentheus, which are supposed to be visible to the Chorus (591 f.), but not necessarily to the spectators. See on 7. ἐσσω then refers to the whole of the portion spoken of. — συντεθράντωται:
πυροτάτοις ἰδόντι δεσμοὺς τοὺς ἐμοὺς· κόπον δὲ ὑπὸ
diαμεθεῖς ξίφος παρεῖται. πρὸς θεόν γὰρ ὃν ἀνήρ
eἰς μάχην ἔλθειν ἐτόλμησ· ἤσυχος δὲ ἐκβας ἐγὼ
dωμάτων ἦκω πρὸς ὑμᾶς, Πενθέως οὐ φρονίσασ.

ὡς δὲ μοι δοκεῖ, ψοφεῖ γοῦν ἄρβυλη δόμων ἔσω,
eἰς προνότι αὐτί χ' ἦςει. τί ποτ' ἀρ' ἐκ τούτων ἑρεί;

ραδίως γὰρ αὐτὸν οἴσω, κἀν πνέων ἐλθῃ μέγα.
πρὸς σοφοῦ γὰρ ἄνδρος ἀσκεῖν σώφρου εὐρυγησίαν.

ΠΕΝΘΕΤΖ.

πέπωθα δενά· διαπέφευγέ μ' ὁ ἕνος,
δς ἄρτι δεσμοῖς ἡν κατηγαγασμένος.
ἐά ἐά.

645 ὅδ' ἐστίν ἀνήρ· τί τάδε; πῶς προνότιος
φαίνει πρὸς οἴκων τοῖς ἐμοῖς, ἐξω βεβώς;

ΔΙΟΝΤΣΩΣ.

στῆσον πόδ', ὄργη δ' ὑπόθες ἤσυχον τρόπον.

has fallen in ruins. Cf. Hor. Car. ii. 19. 14, tectaque Penthei dis-
jecta non leni ruina.

634 f. πυροτάτοις: pred. with
dεσμοὺς. Cf. 357. — ἰδόντι: sc. αὐτῷ,
dat. of disadvantage after ἀνθρω-
πωτα, lit. for him, who has seen, i.e.
“so that now he sees the bitter con-
sequences of trying to bind me.” —
κόπον . . . παρεῖται: through weariness
letting fall his sword he has given up
exhausted.

639. προνότια: τα ἐκπροσθεν τῶν
πυλῶν (Hesych.), i.e. the προπύλαια, a
kind of porch or vestibule in front of
the entrance-hall. — ἐκ τούτων: “at
what has happened.”

640. ῥαδίως γὰρ κτλ.: explains the
unconcern with which Dionysos an-
ticipates the coming of Pentheus. —
641. πρὸς κτλ.: the part of, etc.
642. Pentheus comes out of the
palace in angry excitement.

645 f. προνότιας: in the προνότια.
See on 639. The emphasis lies upon
προνότιας and ἐξω as contrasted with the
αὐλή (630). Pentheus cannot
understand how it is that Dionysos
is without, nor how he has escaped
his (supposed) bonds (616); hence
the question here, and its repetition
in 648.

647. ὄργη κτλ.: and give calmness
to thy anger, i.e. become calm. — ἤσυ-
χον τρόπον: equiv. to ἤσυχαν. Cf.
El. 948, ἤσυχον τρόπον μετὰ τοῖς
ἄλλα τάνθρελοι τρόπον.
ΠΕΝΘΕΤΣ.

πόθεν συ δεσμα διαφυγὼν έξω περάς;

ΔΙΟΝΤΣΟΣ.

οὐκ εἶπον ἢ οὐκ ἥκουσας ὅτι λύσει με τις;

ΠΕΝΘΕΤΣ.

650 τίς; τοὺς λόγους γὰρ εἰσφέρεις καὶ οὐκ αἰεί.

ΔΙΟΝΤΣΟΣ.

ὅς τὴν πολύβοτρυν ἀμπελον φύει βροτοῖς.

ΠΕΝΘΕΤΣ.

ἀμείβεσα δή τοῦτο Διονύσῳ καλόν.

ΔΙΟΝΤΣΟΣ.

648. πόθεν: how is it that?
649. Cf. 498.

650. καὶ οὐ: pred., answers that are strange. Cf. 775.

652. ἀμείβεσα: the aor. in reference to words just uttered, where the English idiom uses the pt. See on 609. — τοῦτο καλόν: the praise of Dionysos in ἀμπελον φύει. This line has received various interpretations, the most of which seem to do violence to the meaning of the verb, or disregard the emphasis thrown upon it. ἀμείβοι and ἀμείβεσα are probably never used where there is not some idea of reproach, not even in Phoen. 821, 1732, Med. 514. The meaning then may be (1), as in Iph. A. 305, you have brought this as a noble reproach, i.e. what you intended as a reproach is an honor; (2) it was Di-

ONYSOS of whom you said this fine thing, in reality a reproach, i.e. in our former talk, so that I know whom you mean; (3) it is a reproach indeed instead of an honor which you have brought against Dionysos in this fine thing, i.e. in attributing to him the gift of wine. Of these interpretations the first (Wecklein's) gives a thought inappropriate here; the second (Schoene's) disregards the emphasis thrown upon ἀμείβεσα by its position and the particle δή, besides attributing to Dionysos a statement he had not made in the former interview; the third seems to be the easiest interpretation of the words themselves and to suit the connection. Pentheus speaks tauntingly of the evils of Dionysos's gift, one of which he had already mentioned in 260 f.
The purpose of the command seems to be to prevent the escape of Dionysos from the city. — The interruption of the στιχομοβία (the progress of the dialogue in single alternate verses) shows that a verse has fallen out. Except for the emphasis on ἀνείσον, spoken of above, verse 652 might be assigned to Dionysos, as suggested by Reiske, and taken in the first sense mentioned, as an answer to some reproach uttered by Pentheus in the lost verse, i.e. the lost verse, instead of 652, being assigned to Pentheus.

654. ὑπερβαίνοντι τείχη θεοί: with double meaning, i.e. come into the city to deliver their votary, or make their escape from the city.
ΒΑΚΧΑΙ.

ΠΕΝΘΕΤΖ.

ἡκεὶς δὲ ποίαν προστιθεῖσι σπουδὴν λόγου;

ΑΓΓΕΛΟΣ.

Βάκχας ποτνιάδας εἰσιδῶν, αὖ τῆςδε γῆς
οὐστροφι λευκὸν καλὸν ἕξηκόντισαν,
ἡκὼ φράσαι σοὶ καὶ πόλει χρῆζων, ἀναξ,
ὡς δεινὰ δρῶσι θαυμάτων τε κρέισσονα.
θέλω δ’ ἀκοῦσαι, πότερά σοι παρρησίᾳ
φράσω τὰ κήθεν ἡ λόγον στειλόμεθα.

665 τὸ γὰρ τάχος σοι τῶν φρενῶν δέδοικ', ἀναξ,
καὶ τοιξύθυμον καὶ τὸ βασιλικὸν λίαν.

ΠΕΝΘΕΤΖ.

λέγ’, ὡς ἀθροῖς εξ éμου πάντως ἔσει.
[τοῖς γὰρ δικαίοις οὐχὶ θυμοῦσθαι χρεῶν.]
ὡς δ’ ἀν εἴπης δεινότερα Βακχῶν πέρι.

670 τοσῳδὲ μᾶλλον τὸν ὑποθέντα τὰς τέχνας
gυναιξι τόνδε τῇ δίκῃ προσθήσομεν.

663. ποίαν σπουδὴν λόγου: equiv. to σπουδὴν ποίου λόγου.—προστιθεῖσι: sc. σεαντῷ, thou hast come imposing on thyself haste about what message, i.e. “what message has brought thee in such haste?” Cf. Pind. P. iv. 276, τλαθι βέμεν σπουδάν. Or it is perhaps better to supply after προστιθεῖσι some such phrase as τῇ παρόντι πράγματι, adding what important message to the affair we have in hand, i.e. “bringing what new matter of importance?”


665. οὐστροφι: in frenzy. Cf. 32. —λευκὸν καλὸν ἕξηκόντισαν: darted out with bare white feet. The bacchantes are usually represented with bare feet. Cf. 863, Cycl. 72, Βάκχας λευκόσσων.


669. τὰ κήθεν: instead of τὰ ἐνταῦθα, because the herdsman thinks of his message as brought thence. See on 49.—λόγον στειλόμεθα: speak with reserve, a metaphor taken from ἱστία στέλλεσθαι, take in sail. Cf. Or. 607, θρασύνει κοῦχ ὑποστέλλει λόγῳ.

671. τοιξύθυμον κτλ.: its (τῶν φρενῶν) too quick and kingly nature, the adj. being used substantively.

673. Bracketed by many editors as unsuited to the connection.

676. τῇ δίκῃ προσθήσομεν: shall give up to punishment. Cf. Iph. Α. 540, πρὶν "Αἰθη παῖδ' ἐμὴν προσθώ.
677 f. ἀγελαία βοσκήματα μόσχων: herds of young cattle. The redundancy is characteristic of this speech. Cf. 680, 694, 705. μόσχως here is not calf, but any of the bovine genus two or three years old, as is evident from 736 ff., where it includes πόρις, δαμάλη, and ταιός. Cf. also 1333.—λέπις: the lower slopes or tracts of the mountains, overgrown with wood or grass. This idea is implied in the following description, especially in 751 f., and also in 1045 compared with 1048. Cf. Frg. 415, ἵδαιον λεπτα πρήσειν ἄν τις, one might burn the slopes of Ida, Anth. P. ix. 823, ἄσδοι λέπας. —ὑπεξήκριζον: best taken as trans., was driving up, though in Or. 275, ἐξακρίζετε is intr.

679. ἀκτίνας εὐλ.: i.e. at sunrise.

683. σώμασιν παραμέναι: with limbs relaxed, lit. relaxed in their bodies.

684. πρὸς φόβην: against the boughs, i.e. the lower branches, which bent to the ground.

686. σωφρόνως: though construed with βαλεύσαι goes in thought with ἡδόν πᾶσαι.—σὺ φης: cf. 222 ff. The opinion of Pentheus is known among the people.

687 f. φυμένας θηρᾶν: the inf. after φης in place of the participial construction of the former clause. Cf. Soph. Tr. 1238, ἀνήρ ἰοί ὡς ἔουες ὡς νεμεῖν (instead of νεμεῖ) ἵμοι μοῖραν, Aesch. Pers. 188, τοῦτω στάσει τιν', ὡς ἔνα ἄδοκον ὅραν, τεῦχειν (instead of ἔτειχον) ἐν ἀλλήλαις.—ηρημωμένην: i.e. ἐν ἄρτημι οὐσάν.

689. ἀλαλύξεν: raised the ἄλαλυχη, a loud cry of religious emotion. Cf. Med. 1171, δόξασθα ποῦ Ἡ Ἥπαθος ὄργας ἡ τινὸς θεῶν μολεῖν ἄλαλύξει. 690. κύκλῳ: after an idea of summoning implied in ἀλαλύξε. Raising the sacred cry she summoned them to rouse their forms from sleep.
μυκήμαθ᾽ ὡς ἠκούσε κεροφόρων βρῶν.
αὐτῷ ἀποβαλοῦσαι θαλερὸν ἀμμάτων ὑπὸν ἄνθεξαν ὀρθαὶ, θαῦμ᾽ ἰδεῖν εὐκοσμίας,
νέαι παλαιαὶ παρθέναι τ᾽ ἐτ᾽ ἄγυγας.
καὶ πρῶτα μὲν καθεῖσαν εἰς Ὠμοῦς κόμας
νεβρίδας τ᾽ ἀνεστειλανθ᾽ ὁσαίσιν ἀμμάτων
σύνδεσμ᾽ ἔλευντο, καὶ καταστίκτους δορὰς
ὅφεσι κατεξώσαντο λυχμῶσιν γέννν.
αὐτῷ ἀγκάλασι δορκάδ᾽ ἡ σκύμνος λύκων
ἀγρίους ἔχουσαι λευκῶν ἐδίδοσαν γάλα,
ὅσας νεοτόκοι μαστὸς ἢν σταργῶν ἐτὶ
βρέφη λαμπούσαις· ἐπὶ δ᾽ ἐθεντὸ κυσίνους
στεφάνους δρυὸς τε μίλακός τ᾽ ἀνθεσφόρον.
θύρουν δὲ τις λαβοῦσ᾽ ἔπασεν εἰς πέτραν,
ὁθεν δροσῶθης ὑδατὸς ἐκπηδῆ νοτὶς·
ἄλλη δὲ νάρθηκ᾽ εἰς πέδων καθήκε γῆς,
καὶ τῇδε κρήνην ἐξανῆκ᾽ ὦνον θεὸς·
ὅσας δὲ λευκοῦ πῶματος πόθος παρῆν.

692. θαλερόν: deep.
696 f. νεβρίδας... ἔλιμυντο: those whose hands had been unloosened, fastened up (upon the shoulder) the fawnskins, i.e. "those from whom the fawnskins had fallen off fastened them on again." — ἀνεστειλανθ᾽, κατεξώσαντο (698): the former refers to the binding of the fawnskin to the shoulders from which it hung, the latter to the girding down of the same about the waist. — ἀμμάτων σύνδεσμα: see on 677.
698. λυχμῶσιν γέννν: cf. 707 f.
699. αὐτῷ: others.
701 f. ὁσαίς... λαμπόσαις: describing αὐτῷ (699), those who had brought forth lately and still had swelling breasts, having left their babes.
703. Cf. 106 ff.
705. δροσῶθης ὑδατὸς νοτίς: cf. Phoen. 645, καλλιτάμας ὑδατὸς νοτίς, Ion 149, ναπεδὴ ὢν. — δροσῶθης: δρόσος is primarily dew, then any pure water.
706 ff. Plato (Ion 534 B) says that the bacchantes, when inspired, drew honey and milk from the rivers. Cf. Hor. Carm. ii. 19, Fas pervicaces est mihi Thyiadas, vinique fontem, lactis et uberes cantare rivos, atque truncis lapsa cavis iterare mella.
707. τῇδε: dat. of interest, referring to ἄλλη; or it may be taken as an adverb of place.
άκροιςι δακτύλουσι διαμώσαι χθόνα
710 γαλακτος ἐσμοὺς εἶχον· ἐκ δὲ κυσίων
θύρσων γλυκεῖαι μέλιτος ἐσταζον ῥοαί.
ὡστ' εἰ παρῆσθα, τὸν θεὸν τὸν νῦν ὕειες
eὐχαίρων ἂν μετήλθεις εἰσινδὸν τάδε.

ζυνήλθομεν δὲ βουκολοί καὶ τομένες,
715 κοινῶν λόγων δύσοντες ἀλλήλοις ἔρων.
[ὡς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια]
καὶ τις πλάνης κατ' ἀστυ καὶ τρίβων λόγων
ἐλεξεν εἰς ἀπαντας· ὥσ τεμνὰς πλάκας
ναύοντες ὀρέων, θέλετε θηρασώμεθα
720 Πενθέως Ἐγαύην μητέρ' ἐκ βακχευμάτων
χάρω τ' ἀνακτὶ θώμεθ; εὖ δ' ἡμῖν λέγεων
ἐδοξε, θάμνων δ' ἐλλοχίζομεν φόβαις
κρύφαντες αὐτούς· αἱ δὲ τὴν τεταγμένην
ὡραν ἐκίνον ὕρσων εἰς βακχεύματα,
725 Ἰακχον ἄθροϊς στόματι τὸν Διὸς γόνον

712. τὸν: rel.; so used in the trimeters only where the metre requires it.
713. εἰχαίσαι μετῆλθες: cf. Frg. 775, 48, εἰχαίσαι προσέβαιν.
715. κοινῶν... ἔρων: “to talk the matter over with one another, whence a strife arose.”
716. Taken from 607, and inappropriate to ἔρων.
717. τὴν πλάνης κατ' ἀστυ: lit. some wanderer about the town, i.e. one who had loitered much about the town. This may refer to his levity as seen in the impiety of his proposition, or to his readiness in speech, or perhaps to both. Cf. Or. 919 ff., ἀνδρείας δ' ἄνηρ, ἀλαγάς ἂν ἄγορας χραίνων κύκλον, ... ἀκραίους, δυσπληκτον ἤσκησις βιον.—λόγων: τρίβων, like ἐμπερος, ἐπιστήμων, and similar adjs. expressing knowledge or skill, is followed by the gen. H. 754 a; G. 180, 1.
719. θέλετε: for this use of θέλω (in prose βουλομαι) with the interrogative subj., see H. 866, b; G. 256.
723. αὐτοῖς: instead of ἡμᾶς αὐτοῖς. H. 680 a; G. 146, n. 2.
725. τὸν Διὸς γόνον: the repetition of the words of the Bacchantes in indirect form. Cf. 1140, 1310.
726. συνεβάκχευ δρος: cf. Aesch.
Βρόμον καλούσαι· τῶν δὲ συνεβάκχευ' ὄρος καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.

κυρεῖ δ' Ἀγαύη πλησίον θρώσκουσά μου· κάγω ἧξεπήδησ' ὡς συναρπάσαι θέλων,

λόχμην κενώσας ἔνθ' ἐκρύπτομεν δέμας

ἡ δ' ἀνεβόησεν· ὧ δρομάδες ἐμαί κίνες,

θηρώμεθ' ἀνδρῶν τῶν' ὑπ'. ἀλλ' ἐπεσθε' μοι,

ἔπεσθε θύροις διὰ χερῶν ὀπλισμέναι.

ημεῖς μὲν οὖν φεύγοντες ἐξηλύσαμεν

735 Βακχῶν σπαραγμόν, ἀδὲ νεμομέναις χλόην

μόσχους ἔπηλθον χειρὸς ἀσιδήρου μέτα.

καὶ τὴν μὲν ἂν προσεῖδες εὐθηλον πόρω

μυκωμένην ἔχουσαν ἐν χερῶν βία,

ἀλλ' ἂδε δαμάλας διεφόροιν σπαράγμασιν.

740 εἶδες δ' ἂν ἢ πλεύρ' ἢ δίχηλον ἐμβασων

ῥητόμεν' ἂνω τε καὶ κάτω· κρεμαστὰ δὲ

ἐσταζ' ὑπ' ἐλαται ἀναπεφυμεν' αἴματι.

ταῦτοι δ' ὑβρισταί, κεῖσ κέρας θυμοῦμενοι

Frg. 57, ἐνθοσκιά δὲ δῶμα, βακχεῖ: στέγη, the palace is inspired and the house is joining in the Bacchic revel. Cf. also Ps. 114, 4, the mountains skipped like rams.

729. ὡς θάλαν: the addition of ὡς to the partic. emphasizes the purpose as a conscious one.


735. Βακχῶν: subjective gen.

738. ἐν χειρῶν βία: with her hands, by force. Cf. Med. 336, ἐς ὧν ὠφθησαν βίαν, thou shalt be thrust out at the hands of my attendants by force. Some editors read δικρ instead of βία, and interpret ἐν χειρῶν δικρ as meaning manum jure, i.e. vi.

Cf. Hdt. viii. 89. ἐν χειρῶν νόμῳ. Cf. also χειροδίκης.

739. σπαράγμασιν: commonly explained as equiv. to σπαραγμοῖς. It may, however, be taken in its ordinary sense. For the dat. in that case, in pieces, cf. 588, πεσόμασιν.

741. κρεμαστὰ: i.e. the pieces which caught in the branches as they were hurled about.

742. ἀναπεφυμεν' αἴματι: mixed up, i.e. stained with blood. Cf. Hdt. iii. 157, αἴματα ἀναπεφυμένων.

743. ές κέρας θυμούμενοι: cf. Verg. G. iii. 232, Αεν. xii. 102, irasci in cornua. Wecklein takes the meaning to be similar to that of ές κέρας παρεμβλέπων, Hdt. 1558, where the reference is to a bull which puts down
Euripidean

745 τὸ πρόσθεν, ἐσφάλλοντο πρὸς γαῖαν δέμας, μυριάσι χειρῶν ἀγόμενοι νεάνιδες. θάσσον ἔδει χειροποτό σαρκῶς ἑυδύτα ἢ σὲ ξυνάψας βλέφαρα βασιλείου κόρας. χωροῦσι δ’ ἵπτ’ ὄρνιθες ἀρθέωσε δρόμῳ τεῦσιν ὑποτάσεις, αἱ παρ’ Ἀπόστολο ῥοϊς εἰκαρπον ἐκβάλλουσι Θηβαίους στάχνων, Ἱσσάς τ’ Ἑρυθρᾶς θ’, αἱ Κιθαιρώνος λέπας νέρθην κατεκήκασιν, ὡσεὶ πολέμων ἐπεισοδουσάται πάντ’ ἄνω τε καὶ κάτω διέφερον ἦρπαξαν μὲν ἐκ δόμων τέκνα, ὧν ἐκ ταῖς ὠμοῖς ἔθεσαν, οὐ δεσμῶν ὑπὸ

his head and turns his eyes toward his horns as he prepares to attack. In this passage, however, the idea of 'looking toward' is not expressed, and can hardly be implied in ἥμποι. The precise meaning is not clear, but would seem to be, filled with rage to the horns. Sandys explains it of 'the gathering of their rage into their horns.' The phrase occurs in Aelian, De Anim. iv. 35, xvi. 31, also ὑδρίζοντα εἰς κέρας, ibid. iv. 48. But in these cases it may be regarded as borrowed from Euripides.

744 τὸ πρόσθεν: i.e. before they were felled by the Bacchantes. — δέμας: more commonly used of human beings, but cf. Heli. 1562, ταύρων δέμας. The acc., as in ἑυδύτα (746), is that of specification.

746. διεφερόντο: see ταῦροι. διαφορέω is not strip off, as some take it, but tear in pieces. Cf. 739. — σαρκῶς ἑυδύτα: the covering of flesh, i.e. the flesh which clothes the frame.

747. ἢ...κόρας: than thou couldst close the lids of thy kingly eyes. — ἐσφάλλω: for the inf. with ἢ after comparative words, see H. 964; G. 206, b. — κόρας: for κόραι in the sense of ἄφθαλων, cf. 1087.

748. ὡστ’...δρόμων: lifted up in their flight like birds. In their easy rapid motion they seemed scarcely to touch the ground.

749. τεῦσιν ὑποτάσεις: over the plains stretching below. For the acc., see on 307.

750. ἐκβάλλουσι: ἀνείραι, ἀνατέμπτειν, τέμπτειν, are likewise used in this sense.

751 f. Ἱσσάς τ’ Ἑρυθρᾶς τε: with ἐπεισοδουσάται. Hysiae and Erythrae were in the district of Parasopia. — Κιθαιρώνος λέπας νέρθην: upon Kithairon’s lower slopes. See on 677. — κατεκήκασιν: so also vales of cities, islands, etc., in the sense of lie. Cf. Soph. Aj. 506, ἀν λαμψ, σύν vales οἱ πλακτος.

754. The lacuna after this line is evident from the absence of a clause
προσείχετ' οὗδ' ἐπιτετεν εἰς μέλαν πέδων.
οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις
πῦρ ἐφερον, οὐδ' ἐκαειν. οἴ δ' ὅργης ὕπο
εἰς ὑπλ' ἐξώρουν φερόμενοι Βακχῶν ὕπο.

760 οὗπερ τῷ δεινόν ἦν θέαμ' ἰδεῖν, ἀναξ.
τοῖς μὲν γὰρ οὖχ ἦμασσε λογχωτὸν βέλος,
κεῖναι δὲ θύρσους ἔχανεσσαί χερῶν
ἐτραυμάτιζον καπενώτιζον φυγῇ
γυναίκες ἀνδρας, οὐκ ἀνευ θεῶν τινος.

765 πάλιν δὲ ἐξώρουν ὃθεν ἐκύψαραν πόδα,
κρήνας ἐπ' αὐτὰς ὃς ἀνήκ' αὐταῖς θεὸς.
νύμφαιτ' δ' αἶμα, σταγόνα δ' ἐκ παρηδίων
γλάσσῃ δράκοντες ἐξεφαιδρυνον χροῦς.

770 τὸν δαίμον' οὖν τὸν δ' ὅστις ἐστ', ὁ δὲσποτα,
δέχον πόλει τῷ̇', ὃς τὰ τ' ἀλλ' ἐστῖν μέγας,
κάκεινο φασίν αὐτὸν, ὃς ἐγὼ κλών,
τὴν πανσθλυν άμπελον δούναι βροτοῖς.

771 οὖν δὲ μηκέτ' οὖντος οὖκ ἐστιν Κύπρος
οὐδ' ἀλλο τερπνον οὐδεν ἀνθρώποις ἐτι.

The text is a passage from the Bacchae, a play by Aeschylus. The Greek text is accompanied by English translations and notes. The passage describes the Bacchae carrying off more than the children, and the people of Hysiae are mentioned. The text also contains notes on the context and correct readings of the Greek text.
ΧΟΡΟΣ.

775 ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους εἰς τὸν τύραννον, ἀλλ’ ὁμοί εἰρήσεται. Διόνυσος ἥσσων οὐδενὸς θεῶν ἔφυ.

ΠΕΝΘΕΣ.

776 ἢδη τὸδ’ ἐγγὺς ὡστε πῦρ υφάπτεται ὑβρίσμα Βακχῶν, ψόγος ἐσ’ Ἑλληνας μέγας.

780 ἀλλ’ οὐκ ὀκνεῖν δεί στείχ’ ἐπ’ Ἡλέκτρας ἢν πύλας. κέλευ πάντας ἀσπιδηφόρους ἔππων τ’ ἀπαντᾶν ταχυπόδων ἐπεμβάτας πέλτας θ’ ὅσοι πάλλουσι καὶ τόξων χερὶ ψάλλουσι νευράς, ὡς ἐπιστρατεύσομεν.

785 Βάκχαισιν· οὗ γὰρ ἀλλ’ ὑπερβάλλει τάδε, εἰ πρὸς γυναικῶν πεισόμεσθ’ ἄ τάσχομεν.

ΔΙΟΝΥΣΟΣ.

786 πείθει μὲν οὐδὲν τῶν ἐμῶν λόγων κλών, Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχοιν ομοῖον οὐ φημί χρήναι σ’ ὑπ’ ἐπιστρεφομεν θεῶ.

790 ἀλλ’ ἥσσων ἥσσων· Βρόμοις οὖν ἀνέξεται κινοῦτα Βάκχας σ’ εὐών ὅρων ἀπο.

778. ἐγγὺς ὡστε πῦρ υφάπτεται: is kindling like a fire close at hand. The comparison refers to the irresistible spread of fire. Cf. Or. 696, εἶνα γὰρ ἴδια δήμος εἰς ὅργην πεσὼν, ὅμοιον δοτε πῦρ κατασβέσαι λάβρον. 780 f. Ἡλέκτρας πύλας: the Elektran gate, according to Pausanias (ix. 8. 7) was on the south side of the city towards Kithairon.

782. ἀπαντᾶν: sc. μοι. The purpose of Pentheus to meet his forces at the Elektran gate and lead them against the bacchantes is abandoned under the influence of Dionysos’s intervention.

785. οὗ γὰρ ἄλλα κτλ.: for this is not to be endured, but it exceeds all bounds. H. 1050 f.


787 ff. “Thou dost not listen to my words, and thou testest me ill, yet I will give thee good advice.”—ομοίοι: see on 392.

791. κινοῦντα: supplementary par-
οῦ μὴ φρενώσεις μ', ἄλλὰ δέσμιος φυγὼν σώσει τόδε; ἦ σοι πάλιν ἀναστρέψω χέρας.

Θύσω — φόνον γε θήλων, ἀσπερ ἄξιαν,
tόλεμον ταράξας ἐν Κιθαιρώνοι πτυχαίσ.

θύσω — φόνον γε θήλων, ἀσπερ ἄξιαν,
tόλεμον ταράξας ἐν Κιθαιρώνοι πτυχαίσ.

θύσω — φόνον γε θήλων, ἀσπερ ἄξιαν,
tόλεμον ταράξας ἐν Κιθαιρώνοι πτυχαίσ.

πόρῳ γε τῷδε συμπεπλέγμεθα ἥξενω,
ὅς οὕτε πάσχων οὕτε δρῶν συγήσεται.

— φόνον θηλών: cf. Soph. El. 779, φόνοισ πατρόφοις. While Pentheus 'means the slaughter of women, the poet seems to hint at the slaughter to be wrought by women, i.e. the death of Pentheus. — θηλών: contrasted in thought with βόοιον, or μαλειον.— ἄξια: sc. ἀνθρώπεις supplied from φόνον.


775 ταρβῶ μὲν εἰπεῖν τῶς λόγοις ἑλευθέρους
eis tôn tûranon, ἀλλ' ὀμῶς εἰρήσεται·
Διόνυσος ἤσσων οὖθενδος θεῶν ἐφι.

ΠΕΝΘΕΤΙ.

ἡδη τὸδ' ἐγγὺς ὡστε πῦρ ὑφάπτεται
ὕβρισμα Βακχῶν, ψόγος ἔσ 'Ἐλλήνας μέγας.
780 ἀλλ' οὐκ ὅκνειν δεῖ· στειχ' ἐπ' Ἡλέκτρας ἰὼν
πύλας. κέλευε πάντας ἀσπιδηφόρους
ἵππων τ' ἀπαντᾶν ταχυτόδων ἐπεμβάτας
πέλτας θ' ὅσοι πάλλουσι καὶ τόξων χερὶ
ψάλλουσι νευρᾶς, ὡς ἐπιστρατεύσομεν
785 Βάκχωσι· οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε,
eἰ πρὸς γυναικῶν πεισόμεσθ· ἄ πάσχομεν.

ΔΙΟΝΥΣΟΣ.

πείθει μὲν οὖθεν τῶν ἐμῶν λόγων κλύων,
Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὄμως
οὐ φημι χρήματι σ' ὤπλ' ἐπαίρεσθαι θεῶ,
790 ἀλλ' ἠσυχάζειν. Βρόμιος οὖκ ἀνέξεται
κινοῦντα Βάκχας στ' εὐών ὀρθῶν ἀπο.

778. ἐγγὺς ὡστε πῦρ ὑφάπτεται: is kindling like a fire close at hand.
The comparison refers to the irresistible spread of fire. Cf. Or. 696, ὅταν γὰρ ἡβὰ δήμος εἰς ὄργην πεσὼν, δήμων ὡστε πῦρ κατασβέθαι λάβρων.
780 f. Ἡλέκτρας πύλας: the Elektran gate, according to Pausanius (ix. 8. 7) was on the south side of the city towards Kithairon.
782. ἀπαντᾶν: sc. θεί. The purpose of Pentheus to meet his forces at the Elektran gate and lead them against the bacchantes is abandoned under the influence of Dionysos's intervention.
785. οὐ γὰρ ἀλλ' κτλ.: for this is not to be endured, but it exceeds all bounds. H. 1050 f.
787 ff. "Thou dost not listen to my words, and thouatest me ill, yet I will give thee good advice." — ὅμως: see on 392.
791. κινοῦντα: supplementary par-
BAKXAI.

ΠΕΝΘΕΤΣ.

οὔ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγών
σώσει τόδ', ἢ σοὶ πάλιν ἀναστρέψω χέρας.

ΔΙΟΝΤΣΟΣ.

θύνε μ' ἄν αὐτῷ μᾶλλον ἡ θυμούμενος
795 πρὸς κέντρα λακτίζομι θυτώς ὁν θεοί.

ΠΕΝΘΕΤΣ.

θύσω — φόνον γε θῆλυν, ὁσπερ ἄξιαι,
τόλεμον ταράξας ἐν Κιθαιρῶνος πτυχαῖς.

ΔΙΟΝΤΣΟΣ.

φευξεῖσθε πάντες· καὶ τόδ' αἰσχρόν, ἀσπίδας
θύρσοις Ἁβακχῶν ἀκτρέπειν χαλκηλάτους.

ΠΕΝΘΕΤΣ.

800 ἀπόρῳ γε τῷ δὲ συμπεπλέγμεθα ξένῳ,
ὅς οὐτε πάσχων οὔτε δρῶν συγήσεται.

tic. belonging to the obj. of the verb. H. 983; G. 279, 1.—εὐθών: cf. 288.
792. οὔ μη κτλ.: see .on 343.—
δέσμιος φυγών: equiv. to ἐκ δεσμών
φυγών. Cf. Soph. O. C. 119, ἐκτόκιος
σωθεὶς.
793. τόδε: i.e. τὸ δέσμιον φυγεῖν,
freedom. Cf. Soph. El. 1256, Ἐλ. μόλις
γὰρ ἔσχον νῦν ὑλεύθερον στόμα. ὈΡ.
ἐξαφθημι παγά. τοιγαροῦν σώζουν τόδε.
795. πρὸς κέντρα λακτίζομι: a
proverb taken from the kicking of
cattle against the goad with which
they were driven. The meaning is,
to offer a resistance worse than use-
less. Cf. N. T. Acts xxvi. 14, σκληρόν
σοι πρὸς κέντρα λακτίζειν. Cf. also
Aesch. Ag. 1602.
796. θύσω: a sarcastic repetition
of Dionysos’s word in a different sense.

— φόνον θῆλυν: cf. Soph. El. 779,
φόνοις παρθένους. While Penteus
means the slaughter of women, the
poet seems to hint at the slaughter to
be wrought by women, i.e. the death
of Pentheus.—θῆλυν: contrasted in
thought with βήσιον, or μὴβιον.—
ἄξια: sc. ἀποθανεῖν supplied from
φόνον.
797. τόλεμον ταράξας: cf. Plat.
Ant. 793, νεῖκος ταράξας.
798 f. ἀσπίδας κτλ.: turn the shields
before the thyrsi (cf. ὑποχωρεῖν τινί) or
because of the thyrsi, i.e. flee.
800. ἀπόρῳ: of a person with whom
it is not easy to have done, trouble-
some. The adj. is in the pred.
801. οὔτε πάσχων οὔτε δρῶν: an
antithesis involving a universal nega-
άλλ' ἐμφανῶς· καλῶς γὰρ ἔξειπας τάδε.

.chomp

820 ἄγ' ὡς τάχιστα, τοῦ χρόνου δὲ σοι φθονῶ.

.chomp

ουτελαί νυν ἀμφὶ χρωτὶ βυσσώνως πέπλους.

.chomp

τί δὴ τόδ'; εἰς γυναῖκας ἐξ ἀνδρὸς τελῶ.

.chomp

μὴ σε κτάνωσιν, ἥν ἀνὴρ ὀφθησ ἐκεῖ.

.chomp

εὖ γ' εἰπασ αὐτὸ καὶ τις εἰ πάλαι σοφός.

.chomp

825 Διόνυσος ήμας ἐξεμούσωσεν τάδε.

818. ἐμφανῶς: sc. πορεύσομαι. Pentheus turns suddenly to his former purpose to go with his army, and afterward as suddenly abandons the purpose again. The same vacillation appears in 845 f.

819. ἅγωμεν: pl. for sing.

820. τοῦ χρόνου κτλ.: "No time must be lost." Cf. Hec. 238, ἐράτα· τοῦ χρόνου γὰρ οὐ φθονῶ.

821. βυσσώνως πέπλους: βόσσος (probably a kind of cotton), after its introduction into Greece, was the principal material for the dress of women.

822. εἰς γυναῖκας κτλ.: shall I in- stead of a man become a woman? τελέω, pay taxes, then, as the citizens were classified according to their taxes, belong to a particular class, be reckoned among. Cf. Soph. O. T. 222, ἄστοις εἰς ἄστοις τελώ.

823. Men were excluded from the secret orgies of the women. But cf. 1224.

824. τις σοφός: pretty wise or very wise. τὶς is often used with an adj. to express indefiniteness, not in regard to the person, but in respect to the degree, giving the adj. nearly the same force as the superlative absolute. Kühn. 470, 3; H. 702 a.
πῶς οὖν γένοιτ' ἄν ἂ σὺ μὲ νουθετεῖς καλῶς;

ΔΙΟΝΤΣΟΧ.
ἐγὼ στελῶ σε δωμάτων εἰσω μολὼν.

[ΠΕΝΘΕΤΖ]

828 τίνα στολήν; ἡ θῆλυν; ἀλλ' αἰδώς μ' ἔχει.]

ΠΕΝΘΕΤΖ.

830 στολήν δὲ τίνα φῆς ἀμφὶ χρῶτ' ἐμὸν βαλεῖν;

ΔΙΟΝΤΣΟΧ.
κόμην μὲν ἐπὶ σῷ κρατὶ ταναῦν ἐκτενῶ.

ΠΕΝΘΕΤΖ.
τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;

ΔΙΟΝΤΣΟΧ.

833 πέπλοι ποδήρεις· ἐπὶ κάρα δ' ἔσται μίτρα.

ΠΕΝΘΕΤΖ.

836 οὖκ ἂν διωάμην θῆλυν ἐνδύναι στολήν.

ΔΙΟΝΤΣΟΧ.

829 οὐκέτι θεατὴς Μαινάδων πρόθυμος εἰ.

ΠΕΝΘΕΤΖ.

834 ἦ καὶ τι πρὸς τοῦτο ἄλλο προσθήσεις ἐμοὶ;

828. Wecklein rejects this line; hence a transposition of 829 becomes necessary, as well as a considerable derangement in the following passage. The retention of 828, and the traditional order in what follows, gives less difficulty.

831. ταναῦν: see on 455.

833. The Ionic chiton, a full garment with many folds reaching down to the feet, and the mitra, a kind of head-band, were the principal articles of the female costume. Cf. 929, Hes. 923, πλόκαμον ἄναδετοις μίτραιοις ἐρυθμισμέναι.

836. θῆλυν: θῆλυ is sometimes used by the poets as an adj. of two endings. H. 229 a.
θύρσουν γε χειρὶ καὶ νεβροῦ στικτῶν δέρος.

πᾶν κρείσσουν ὡστε μὴ ἡγελάν Βάκχας ἐμοί.

ἀλλ’ αἶμα δεύσεις συμβαλῶν Βάκχας μάχην.

ὁρθῶς. μολεῖν χρῆ πρῶτον εἰς κατασκοπῆν.

σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.

καὶ πῶς δι’ ἄστεως ἐμὶ Καδμείους λαθῶν;

ὁδοὺς ἔρημους ἴμεν. ἐγὼ δ’ ἡγήσομαι.

ἐλθόντ’ ἐς οἶκους ἀν δοκὴ βουλεύσομαι.

837. αἶμα: i.e. his own. — δεύσεις: cf. Soph. Aj. 376, αἷμ· ἐδεύοντες, on which passage Lobeck remarks that verbs of wetting are often used in the sense of shedding. Cf. Soph. Tr. 848, τέγγει δακρύων ἑχον.

838* “You are right in warning me of that danger. I must first spy them out secretly.”

839. κακοῖς θηρᾶν κακά: chase ills with ills, i.e. add ills to ills. Cf. Frg. 98, κακοῖς ἱάσθαι κακά.

842. ὡστε μὴ ἡγελάν: lit. on condition that the bacchantes do not laugh at, i.e. “if so they may not laugh at.”

H. 953 b; G. 296, 2. Pentheus returns to his first plan of using force, that he may not in female costume become a laughing-stock to the bacchantes. If the verse be taken after 841, it would express Pentheus’s acquiescence in any direction of Dionysos, rather than that the bacchantes should triumph over him.

843. ἐλθόντε βουλεύσομαι: when we have come within the house, I will consider what is best, i.e. let us come within, etc. The partic. is joined to the subj. of the verb, referring to the whole of which that subj. is a part.
BAKXAI.

ΔΙΟΝΤΣΟΣ.

ἐξεστιν πάντη τὸ γ' ἐμὸν εὐτρεπέσ πάρα.

ΠΕΝΘΕΤΣ.

845 στείχουμ' ἄν, ἥ γὰρ ὅπλ' ἔχων πορεύσομαι ἢ τοῖσι σοίσι πείσομαι βουλεύμασιν.

ΔΙΟΝΤΣΟΣ.

848 γυναῖκες, ἀνὴρ εἰς βόλον καθισταται.
847 ἦξει δὲ Βάκχας, οὐ θανῶν δώσει δίκην.

Δίνοσε, νῦν σὸν ἔργον, οὐ γὰρ εἰ πρόσω,
850 τισομέθ' αὐτῶν. πρῶτα δ' ἐκστησον φρενῶν, ἐνεῖς ἑλαφρὰν λύσσαν. ὡς φρονῶν μὲν εὖ ὡς μὴ θελήσῃ θῆλυν ἐνδύναι στολήν,

855 χρῆσω δὲ νῦν γέλωτα Θηβαῖοις ὀφλεῖν ἐκ τῶν ἀπειλῶν τῶν πρὸν, αἰσι δενὸς ἢν,
856 γυναικόμορφον ἀγόμενον δι' ἄστεσως.

Kr. Spr. 56, 9, 2. Or the const. may be explained as a case of anacoluthon, Pentheus thinking of both at first, but afterwards of himself only. Most editors, however, change either the partic. to the sing., or the verb to the pl. act.

844. τὸ γ' ἐμὸν κτλ.: lit. my part, at least, is ready at hand, i.e. I, for my part, am ready.

847. Βάκχας: the acc. after verbs of motion is mostly confined to the names of places and things. For its use in the case of persons, cf. 1354.

848. Pentheus has preceded Dionysos into the palace. — ἄνὴρ εἰς βόλον καθισταται: the man is bringing himself within the cast, sc. of the net. Cf. Rhes. 730, εἰς βόλον τις ἔρχεται.

850. πρῶτα δ' ἐκστησον φρενῶν: that the mind of Pentheus has already been influenced by Dionysos, is evident from the entire change in his attitude toward the god in the preceding lines; but that influence has not yet brought him to complete madness.

851. ἑλαφρὰν: mild. — ἡς: since.


855. The madness of Pentheus with its melancholy consequences in the next scene is not merely a means for bringing about the final catastrophe, but it is also a part of his punishment for his impiety.
ünde eimi kósmou, ònter eis Ἄιδου λαβὼν
ἀπευσ μητρὸς ἐκ χερῶν κατασφαγεῖς,
Πενθεὶ προσώψων· γνώσται δὲ τὸν Διὸς
διώνυσον, ὃς πέφυκεν ἐλλέοις θεὸς
dewótatos, ἐννόμουσι δὴ ἡπιώτατος.

ΧΟΡΟΣ.

ἀρ' ἐν παννυχίοις χοροῖ.
θῆσω ποτὲ λευκὸν
πόθ' ἀναβακχεύνοντα, δέραν
865
αἴθερ' εἰς δροσερὸν
ῥίπποισ', ὡς νεβρὸς χλοεραῖς
ἐμπαίζουσα λείμακος ἱδοναῖς,
ηὐκ' ἀν φοβερὰν φύγῃ
θῆραν ἐξω φυλακᾶς

887 ff. Construe προσάψων: Πενθεὶ
cósmou, ònter λαβὼν ἀπευσ eis Ἄιδου.
860 f. Ἐλλέοις: ἐλλέρα· ἄδικα, Η-
sych. Acc. to Eust. on Π. vi. 181, Ἐλλε-
ροι is dialectic for κακοῖς. — ἐννόμουσι:
cf. Aesch. Supp. 403, ζεὺς ἐτερορρέων,
νέμων εἰκότων ἄδικα μὲν κακοῖς, δοσι ἐν
ἐννόμουσι. The conjectures adopted in
the text of these two verses are the
boldest of the many efforts to bring
an appropriate sense into the passage.
A satisfactory emendation is yet
wanting.

862-911. ΤΡΙΤΟ ΣΤΑΣΙΜΟΝ. The
Chorus, freed from their dread, look
forward to the bacchic revel, which
they will hold with a joy made the
more intense by the distress from
which they have escaped; they exult
in the anticipation of triumph over
their enemies (στρ.) ; they declare the
certain though tardy punishment
which overtakes the impious, and the
necessity of holding to those beliefs
implanted by nature and hallowed by
usage; they repeat the refrain of
triumph (ἀντ.), and extol the happi-
ness of those who have escaped from
trouble, and of those who find their
joy not in uncertain hopes, but in a
life happy from day to day (ἐποδ.).

862 ff. ἀρ' ἐν παννυχίοις κτλ.: shall
I ever set my foot in the night-long
dances raising the bacchic revel, etc.
— ἔμπραν κτλ.: with reference to the wild
tossing of the head in the bacchic
dances.

865. δροσερὸν: of the damp
night-air.

886 f. ὡς νεβρὸς . . . ἐμπαίζουσα:
cf. Íl. 889, θῆς εἰς χορὸν, ἄ φίλα, ἱχνος,
ὡς νεβρὸς οὐράνιοι πῆδαμα κομφιζοῦσα
σὺν ἀγλάς. — χλοεραῖς: instead of
χλοεροῦ. See on βοτρύαθη 584.

869. φυλακᾶς: the enclosure sur-
rrounded by toils, about which men
were stationed to take the game.
870 εὐπλέκτων ὑπὲρ ἀρκύων,
θωθόσων δὲ κυναγέτας
συντείνῃ δρόμημα κυών·
μόχθοις ἀκυδρόμους ἀελ-
λάς θρόσκει τεδίον
παραπτάμον, ἰδομένα
875 βρωτῶν ἐρημίαις
σκιαροκόμοι τ’ ἔρμεσιν ὑλᾶς.
τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βρῳτοῖς
ἡ χείρ’ ὑπὲρ κορυφᾶς
880 τῶν ἐχθρῶν κρείσσων κατέχειν;
δὲ τι καλὸν φίλον ἄει.

871. θωθόσων: cf. Hippias 219, κυλεῖ,
θωθέται.
872. συντείνῃ κτλ.: lit. strains the
speed of his hounds, i.e. “incites his
hounds to their utmost speed.”
873. μόχθοις κτλ.: she with fleet
toil, swift as the wind, springs over the
plain. Cf. Hele. 1314, κοῦραι ἀελα-
πόδες, Soph. O. T. 466, ἀελάπδους
ὑπάν. — τεδίον: see on 307.
875. βρωτῶν ἐρημίαις: lit. want of
men, i.e. wilds untouched by men.
876. σκιαροκόμοι: Euripides uses
frequently adjs. compounded with
-κομοι: ἀκρόκομος, δεκαθρόκομος, χλαρό-
κομος, ὑλόκομος, ὑψίκομος, ἄβροκόμης.
877. τὸ σοφὸν: the phrase is used
in 203, 395, 1005, in the sense of over-
wiseness, and in the repetition of the
refrain (897) it stands in a connection
similar to that of these passages. It
would seem, therefore, in this place
also to refer to the false wisdom of
Pentheus in opposing the god. The
Chorus, anticipating their deliverance
as now certain, break out into exultation
over their victory and the fu-
tility of Pentheus’s opposition: what
is overwiseness, i.e. what avails it in
opposition to a god, or what is a nobler
gift from the gods to men than, etc.
879 f. “Moral greatness with the
ancient Greeks consisted no less in an
immutable hatred toward foes than in
a constant love toward friends.”
βαρεῖν ἐχθροῖς καὶ φίλοις εὔμενϊ· τῶν
γὰρ τοιούτων εὐκλείστατος ἔσχος, harsh to
foes and kindly to friends, for the life of
such is most glorious. But Plato puts
a loftier doctrine into the mouth of
Sokrates, cf. Plat. Crito, 40 B, οὐδαμῶς
ἐρα διὶ ἄδικείν... οὐδὲ ἄδικομενον ἢρα
ἀνταδικεῖν, ὥς οἱ πολλοὶ ἄλονται.—κρεῖσσον:
in victory.
881. δὲ τι καλὸν κτλ.: what is noble,
is ever dear. The words express the
joy of the Chorus in retaliation as
a noble act. τὸ καλὸν φίλον is accord-
ing to Plato (Lys. 216 C.) an old
proverb. Theognis (15) says that the
Muses and Graces sang at the wed-
ing of Kadmos, ὅτι καλὸν, φίλον
ἐστι· τὸ δ’ οὐ καλὸν οὐ φίλον ἐστίν.
δρμᾶται μόλις, ἀλλ' ὅμως,
πιστῶν τι τὸ θεῖον
σθένος. ἀπευθύνει δὲ βροτῶν
tούς τ' ἀγνωμοσύναι
tιμῶντας καὶ μὴ τὰ θεῶν
ἀξιοντας σὺν μανομέναι δοκᾶ.
κρυπτεύοντι δὲ ποικίλως
δαρῶν χρόνον τόδα καὶ
θηρῶσιν τῶν ἁσεπτῶν. οὔ
γὰρ κρεῖσον ποτὲ τῶν νόμων
γιγνώσκειν χρή καὶ μελετᾶν.
κούφα γὰρ δαπάνα νομί-
ζεων ἵσχυν τὸν ἐχειν,
ο τι ποτ' ἄρα τὸ δαμάσκον,
tὸ τ' ἐν χρόνῳ μακρῷ
νόμιμον ἀεὶ φύσει τε πεφυκός.

882 f. μόλις κτλ.: slowly but yet very surely, etc. Cf. Ion, 1614, ἀεὶ ποτὲ χρόνα μὲν τὰ τῶν θεῶν πως, εἰς τέλος δ' οὐκ ἄρετον, somehow the movements of the gods are ever slow, but at last they are not weak, Or. 420, μέλλειν: τὸ θεῖον δ' ἔστιν τοιοῦτον φόβει, he is tardy, but the divinity is such by nature. —πιστῶν τι: see on 824.
884. ἀπευθύνει: punishes.
885. ἀγνωμοσύναι: folly.
887. σὺν μανομέναι δοκᾶ: cf. 999, μανείσα πρακτικά.
888. κρυπτεύοντι: ἐνεδρεύοντι, sc. of theol. —ποικίλως: cunningly.
889. δαρῶν: instead of δαρῶν. See on 534. —χρόνον ποδὰ: the figure has reference to the progress or lapse of time. The same metaphor is found in Frg. 48, and is ridiculed by Aristophanes, Ran. 100. Sandys compares the frequent use of the metaphor by Shakespeare, As you like it, iii. 2, the lazy foot of Time, the swift foot of Time, etc. With the thought of the passage, cf. Frg. 969, ἡ Δική...
891 f. κρεῖσον τῶν νόμων γιγνώ-
σκαιν καὶ μελετᾶν: in one's thought and practice to go beyond the established customs. Cf. 200 ff. 331, 427 ff.
893–896. “It is easy to recognize the power of what is divine, and what has been established by custom and nature.”
893. κούφα δαπάνα: sc. ἔστι, the expense is light, i.e. it is easy.
894. Construe, νομίζεων τὸδε ἵσχυν
ἰσχύν. —τὸδε: explained by δ' τι... πεφυκός. —δ' τι: sc. ἔστι, the subj. being τὸ... πεφυκός.
895 f. Cf. 70 f. 201. Cf. also Soph. Ant. 456, where it is said of
ΔΑΚΧΑΙ.

τὶ τὸ σοφὸν ἢ τὶ τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἡ χεῖρ ὑπὲρ κορυφᾶς

900 τῶν ἔχθρῶν κρεῖσσων κατέχεων;
ὅ τι καλὸν φιλον ἂεί.

ἐνδαίμων μὲν ὃς ἐκ θαλάσσας
ἔφυγε χεῖμα, λιμένα δ' ἐκιχεν·
ἐνδαίμων δ' ὃς ὑπέρθε μόγθων.

905 ἔγενεθ᾽ ἔτερα δ' ἔτεροι ἔτερον
ὀλβῶ καὶ δυσάμει παρῆλθεν.
μυρίαι δὲ μυρίουσιν
ἐτέρῳ ἐλπίδεσ· αὗ μὲν
tελευτᾶσιν ἐν ὀλβῷ
βροτοῖς, αὖ δ' ἀπέβησαν·

910 τὸ δὲ κατ᾽ ἦμαρ ὅτῳ βιότοις
ἐνδαίμων, μακαρίῳ.

ΔΙΟΝΥΣΟΣ.

σὲ τὸν πρόθυμον ὄνθ᾽ ἄ μὴ χρεών ὅρᾶν

the divine laws, αἰὲ ποτὲ ζῇ ταῦτα,
κούδεις οἶδεν ἐξ ὅς τοῦ `φῶνη, these exist
eternally, and no one knows when they
came into being; also Ο. Τ. 867, where
it is said of the laws of piety, "Οὐλομ-
πῶς πατὴρ μόνος, οὔδε νῦν ὑπατᾷ φῶς
ἀνέρων ἐπιτευ, Olympos alone is their
father, and no mortal nature gave them
being. — φύσει πεφυκός: the pleonasm
is only apparent, as the verb has so
far lost its original force, that it fails
to make the idea sufficiently promi-
uent. Cf. Soph. Phil. 79, φύσει πεφυ-
kότα.

897–901 = 877–881. Likewise, 992–
996 = 1012–1016. In the use of the
ἐφύμενον, or refrain, the poet imitates
the folk-songs at the Bacchic festivals.
See Christ's Μετρικ, p. 630 ff. The
strophe and antistrophe are sung by
the Semi-choruses, the refrain, like
the epode, by the whole Chorus.

905. ἔτερα: in different ways.
907. δὲ ἔτι: and besides.
909. ἀπέβησαν: fail (gnomic aor.).
Cf. Heracl. 452, πέφυγεν ἄλπης.

910 f. Construe, ὅτῳ βιότοις (ἔστι)
ἐνδαίμων τὸ κατ᾽ ἦμαρ, (τοῦτον) μακαρί-
ζω. Cf. Hec. 627, κεῖνος ὀλβιώτατος,
ὅτῳ καὶ ἦμαρ τυχόντει μηδὲν κακὸν.—
tὸ κατ᾽ ἦμαρ: day by day.

912–976. FOURTH EPEISODION.
Dionysos comes out of the palace;
Pentheus follows him dressed as a
σπεύδοντά τ' ἀστούδαστα, Πενθέα λέγω, 
εξειδίκεται δωμάτων, ὠφθητι μοι
σκευήν γυναικὸς μοναδῶς Βάκχης ἔχων,
μυτρός τε τής σής καὶ λόχου κατασκοπος·
πρέπει δὲ Κάδμου θυγατέρων μορφήν μιᾷ.

ΠΕΝΘΕΣΙ.
καὶ μὴν ὅραν μοι δύο μὲν ἥλιος δοκῶ,
δισαῖς δὲ Θήβας καὶ πόλισμον ἐπτάστομον·
καὶ ταῦρος ἦμιν πρόμηθεν ἡγείσθαι δοκεῖς
καὶ σῷ κέρατα κρατί προσπεφυκέναι.
ἀλλ' ἂ τοῦ ἡσθα θῆρ; τεταύρωσα γὰρ σῶν.

ΔΙΟΝΤΣΟΣ.
ὁ θεὸς ὁμαρτεί, πρόσθεν ὁμων εὑμενῆς,
ἐνσπονδος ἦμιν νῦν δ' ὦρας ἀ χρῆ σ' ὄραν.

bacchante, his mind and senses confused in accordance with the words, πρώτα ... λόșαν, 850. Cf. the entrance of the deranged Ajax in Soph. Aj. 91.


914. ὠφθητι: has a mid. meaning. H. 498.

915. μοναδῶς: adj.


920. ταῦρος: in the likeness of a bull. The conceit of Pentheus is in keeping with a common representation of the god. See on 100.

921. προσπεφυκέναι: intr. depending upon δοκεῖς, as if δοκεῖ had been used.

922. ἄλλ' ἂ κτλ.: but art thou really a brute? The impf. in ἡσθα denotes what has not until now been recognized. H. 833; GMT. 11, n. 6.

923. Dionysos refers to the presence of the god as explaining the marvels.

924. ἐνσπονδος ἦμιν: at peace with us, as contrasted with οὐκ εὑμενῆς. — νῦν δὲ κτλ.: with double meaning, like much which Dionysos says in this scene. Pentheus understands it of the marvels; Dionysos means the derangement of vision as a just punishment, and perhaps also he alludes to the fact that the king now perceives him in one of the forms under
ΠΕΝΘΕΣΤΗ.  
925 τι φαίνομαι δήτ; ούχι τὴν Ἰνοῦς στάσιν ἢ τὴν Ἀγαύης ἑστάναι μητρός γ’ ἐμῆς;  

ΔΙΟΝΤΣΩΣ.  
αὐτᾶς ἐκείνας εἰσορᾶν δοκῶ σ’ ὄραν. ἀλλ’ ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ’ ὁδε. [οὐχ ὡς ἐγὼ νῦν ὑπὸ μίτρᾳ καθήμοσα.]  

ΠΕΝΘΕΣΤΗ.  
930 ἑνδον προσεῖων αὐτὸν ἀνασεῖων τ’ ἐγὼ καὶ βακχιάζων ἐξ ἔδρας μεθώρμισα.  

ΔΙΟΝΤΣΩΣ.  
ἀλλ’ αὐτὸν ἢμεῖς, οἶς σε θεραπεύει μέλει, πάλω καταστελοῦμεν ἀλλ’ ὄρθον κάρα.  

ΠΕΝΘΕΣΤΗ.  
ἰδοὺ, σὺ κόσμει: σοὶ γὰρ ἀνακέιμεσθα δή.  

ΔΙΟΝΤΣΩΣ.  
935 ζώναι τέ σοι χαλῶσι κοῦχ ἐξῆς πέπλων στολίδες ὑπὸ σφυροῦσι τείνουσιν σέθεν.  

ΠΕΝΘΕΣΤΗ.  
κάμοι δοκοῦσι παρά γε δεξιών πόδα.  

which the god was wont to manifest himself.  
925 f. τὴν στάσιν ἑστάσαι: to have the mien.—γ’: commonly translated namely. But the usual restrictive force, emphasizing the preceding word, is applicable here. Pentheus fancies that, even if he does not appear like Ino, he may resemble his mother at least.  
929. The verse is unnecessary to the sense, and disturbs the distichomythia.  
934. ἵδε: see on 198. — Unless a verse has fallen out here, its place is supplied by the act of adjusting Pentheus’s hair.  
936. στολίδες: folds; according to Poll. (vii. 54) the lower part of the folds made in the chiton in adjusting the girdle. Cf. also Xen. Cyr. vi. 4, 2, χιτῶνα στολιζοῦν τά κάτω.  
937. δοκοῦσι: sc. οὐχ ἐξῆς τείνειν.—παρά κτλ.: at least about the right foot.
τάνθενδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος.

ΔΙΟΝΤΖΟΣ.

ἡ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,

940 ὅταν παρὰ λόγον σῶφρονας Βάκχας ὑδης;

ΠΕΝΘΕΤΣ.

πότερα δὲ θύρσον δεξιὰ λαβὼν χερὶ ἢ τῇ, Βάκχῃ μᾶλλον εἰκασθήσομαι;

ΔΙΟΝΤΖΟΣ.

ἐν δεξιᾷ χρή χάμα δεξιῶ ποδὶ αἰρεῖν νῦν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.

ΠΕΝΘΕΤΣ.

945 ἀρ' ἄν δυναῖμην τάς Κιθαιρῶνος πτυχὰς αὐταῖσιν ἐλάταις τοῖς ἔμοις ὧμοις φέρειν;

ΔΙΟΝΤΖΟΣ.

δύναι' ἄν, εἰ βούλοιστ' τὰς δὲ πρὶν φρένας οὐκ εἴχες ύγνεῖς, νῦν δ' ἐχεῖς οἶας σε δεῖ.

ΠΕΝΘΕΤΣ.

μοχλοῦς φέρωμεν ἢ χερῶν ἀναστάσω 950 κορυφαῖς ὑποβαλῶν ὃμοι ἢ βραχίονα;

938. τάνθενδε: on this side, i.e. the left. — τένοντα: not the foot, but the ankle; strictly the sinews extending from the heel to the leg, and so used of the ankle in general. Poll. (Π. 191) defines it as τὸ πλατὺ νεόνων, ὃ πρὸς τὴν πτέρναν παῖεται ἀπὸ ἵππων ἀρέβμενον. Cf. Cycel. 400, τένοντος ἀρ- πάσας ἢκρου ποδῶν, Phoen. 41, τὸλοι χηλαῖς τένοντας ἐξεφόλυσαν ποδῶν, i.e. the horses struck the ankles of Oedipus before he got out of the road.

939. ἢ ποῦ: can it be that?

940. παρὰ λόγον: contrary to thy expectation.

944. μεθέστηκας φρενῶν: hast changed thy mind. The words may also mean, hast lost thy wits. Cf. 359, ἐζέστης φρενῶν. The ambiguity is designed.

946. αὐταῖσιν ἐλάταις: pines and all. H. 774 a; G. 188, 5, note.

950. βραχίονα: a case of zeugma; supply in thought ὑποβαλῶν.
BAKXAI.

DIONTZOX.
μὴ σύ γε τὰ Νυμφῶν διολέσης ἱδρύματα καὶ Πανός ἔδρας, ἐνθέ ἔχει συρίγματα.

PENOEZ.
kαλὸς ἔλεγας: οὐ σθένει νικητέον γυναίκας, ἐλάταισιν δὲ ἐμὸν κρύψω δέμας.

DIONTZOX.
955 κρύψει σὺ κρύψων ἢν σε κρυφθήμαι χρεών ἐλθόντα δόλιον Μαινάδων κατάσκοπον.

PENOEZ.
kαὶ μὴν δοκῶ σφάς, ἐν λόχμαις ὀρνιθας ὡς, λέκτρων ἑχεσθαι φιλτάτοις ἐν ἔρκεσιν.

DIONTZOX.
oὐκον ἔπι αὐτῷ τούτῳ ἀποστέλλει φύλαξ;
960 λήψει δ' ἵσως σφᾶς, ἢν σὺ μὴ λῃθής πάρος.

PENOEZ.
kόμιζε διὰ μέσης με Θηβαίας πόλεως; μόνος γὰρ αὐτῶν εἰμι' ἀνήρ, τολμὰν τόδε.

951. Pausanias (ix. 3, 5) mentions a cave called Spragidion, about fifteen stadia from the summit, as the cave of the nymphs of Kithairon.
952. Pan haunted especially the peaks and glens of the mountains, attended by the mountain nymphs.
955. Cf. Iph. A. 1182, δεξίμεθα δέξιων ἢν σε δεξαισθαί χρεών. — κρύψει: pass. in sense. See on 588. — κρύψων, ἢν: cognate acc. with the pass. voice, H. 725 c; G. 197, note 2, last part. The words are ominous, though not so understood by Pentheus.
956. ἱλόντα: with double sense, condition and cause.

957 f. δοξῶ σφάς ἑχεσθαί: I think that they are held. Pentheus returns to the suspicion expressed in 222 ff. — λέκτρων φιλτάτοις κτλ.: in the sweetest snares of love.
959. ἐπ' αὐτῷ τούτῳ φύλαξ: to spy out that very thing, φύλαξ (i.e. κατάσκοπος, 956) being in the pred. — τούτῳ: i.e. ἑχεσθαί κτλ.
960. The second part of the line can have no significance for Pentheus, and seems to be uttered aside.
961 f. Contrast the feeling manifested in 840. — αὐτῶν: i.e. Θηβαίων implied in Θηβαίας.
μόνος σὺ πάλιν ςτήσο ὑπερκάμμενει, μόνος: τοιγάρ σ’ ἀγώνεις ἀναμένουσίν εὖς σε χρή. έπον δέ: πομπός δ’ εὖμ’ ἐγὼ σωτήριος, κεῖθεν δ’ ἀπάξει σ’ ἄλλος

ΠΕΝΩΤΕΙ. ἡ τεκοῦσά γε.

ΔΙΟΝΤΖΟΣ.

ἐπίσημον ὄντα πᾶσιν.

ΠΕΝΩΤΕΙ. ἐπὶ τόδ’ ἔρχομαι.

ΔΙΟΝΤΖΟΣ.

φερόμενον ἡζεις

ΠΕΝΩΤΕΙ. ἀβρότητι ἐμὴν λέγεις,

ΔΙΟΝΤΖΟΣ.

ἐν χερσὶ μητρός.

ΠΕΝΩΤΕΙ. καὶ τρυφᾶν μ’ ἀναγκάσεις.

963 f. ὑπερκάμμενει: either toilis, or sufferest, in behalf of. Pentheus, of course, takes it in the former sense, as referring to his effort in the city’s behalf, to ferret out and check the infatuation of the bacchantes. And the following line, so far as it can have any meaning for him, is a promise that the contest will not be unworthy of his courage. — μόνος: repeated for emphasis. Cf. Alc. 722, φίλον τὸ φέγγος τούτο τοῦ θεοῦ, φίλον. 964. οὖς σε χρή: sc. ἀναμένειν.

965. πομπός: i.e. thither, as contrasted with ἀπάξει. The irony in the following lines is intensified by the interruption of the sentences and by the brevity of the respective replies. 967. ἐπίσημον ὄντα πᾶσιν: because, as Dionyso means, his head should be borne aloft on the thyrsus. Cf. 1139 ff. — τοῖς: i.e. ἐπίσημοι εἶναι πᾶσιν.

968. αβρότητα... λέγεις: thou tell’st of luxury for me, lit. as mine.

969. τρυφᾶν: to fare softly.
970 τρυφάς γε τοιάσιος.

ΠΕΝΘΕΣ.

αξίων μὴν ἀπτομαί.

ΔΙΟΝΤΣΟΣ.

dεινὸς σοὶ δεινὸς κατὶ δειν' ἔρχει πάθη,

ὡστ' οὐρανῷ στηρίζων εὐφήσεις κλέος.

ἐκτεῖν', Ἀγαύη, χεῖρας αἰ θ' ὀμόσποροι

Κάδμου θυγατέρες τὸν νεανίαν ἄγω.

975 τόνδ' εἰς ἄγωνα μέγαν, ο νυκτῆσων δ' ἐγὼ

καί Βρόμος ἔστι. τάλλα δ' αὐτὸ σημανεῖ.

ΧΟΡΟΣ.

ἲτε θοιά! Δύσσας κύνες ὑπ' εἰς Ὠρος,

θίασον εὖθ' ἔχοντι Κάδμου κόραι,

970. τρυφάς γε τοιάσιος: yes, with such softness, i.e. such as is meant by φερόμενος . . . μητρός. — ἀξίων κτλ.: verily, worthy of it are the deeds I am undertaking. For the use of μὴν as equivalent to μὴν in Attic, cf. Med. 670, θέμεν μὴν ἡμᾶς χρηματῳ εἰδέναι θεοῖ; Kühn. 603, 2.

971 f. Addressed to Pentheus as he departs. The lines following are spoken after his withdrawal. — δεινὰ πάθη: dread woes, i.e. as Pentheus understands it, those which he will cause. — στηρίζων: rising. Cf. 1073, 1083, Hipp. 1207, κύρ' οὐρανῷ στηρίζων, Hes. Th. 779, πρὸς οὐρανὸν ἐστήριξα. — οὐρανῷ: for the dat. denoting direction, cf. Pind. I. v. 41, ἀνατέλησα οὐρανῷ χεῖρας, Kr. Dial. 46, 2, 4.

976. καί: either and, or even; Dionysos means the latter. — αὐτὸ σημανεῖ: sc. τὸ πράγμα, or τὸ ἐργον, the event itself will show. Kr. Spr. 61, 5, 7. — Dionysos follows Pentheus.

977-1023. FOURTH STASIMON. The Chorus call upon the spirits of madness to rouse the Maenads against the mad spy, they foretell the rage of Agaue against her unrecognized child (977–991), and invoke justice to take vengeance upon the godless one who in his folly is intruding into the rites of Bacchus and Kybele (992–1001). They then turn to the painless life of those who cultivate a temperate mind and ready obedience to the gods; they declare their joy in the pursuit of a life of piety (1002–1011), repeat the invocation of justice (1012–1016), and close by calling upon Dionysos to appear and bring into the toils of death the disturber of the bacchantes (1017–1023). The dochmiac rhythm is in keeping with the agitation of the Chorus.

977. Δύσσας κύνες: the Erinyes. In Aesch. Cho. 1054, Soph. El. 1388 also, they are called κύνες.
ΕΥΡΙΠΙΔΟΥ

ΔΙΟΝΤΣΩΞ.

μόνος σὺ πόλεως τήσδ᾽ υπερκάμνεις, μόνος:
tουγάρσα σ᾽ ἀγώνες ἀναμένοντινν οὐς σὲ χρή.

965 ἔποι δὲ πομπὸς δ᾽ εἴμ᾽ ἐγὼ σωτήριος,
κεῖθεν δ᾽ ἀπάξει σ᾽ ἄλλος

ΠΕΝΘΕΤΣ.

ἡ τεκοῦσα γε.

ΔΙΟΝΤΣΩΞ.

ἐπίσημον ὄντα πᾶσιν.

ΠΕΝΘΕΤΣ.

ἐπὶ τὸδ᾽ ἔρχομαι.

ΔΙΟΝΤΣΩΞ.

φερόμενος ἡξεις

ΠΕΝΘΕΤΣ.

ἄβροτητ᾽ ἐμὴν λέγεις,

ΔΙΟΝΤΣΩΞ.

ἐν χερσὶ μητρὸς.

ΠΕΝΘΕΤΣ.

καὶ τρυφαν μ᾽ ἀναγκάσεις.

963 f. υπερκάμνεις: either toil est, or sufferest, in behalf of. Pentheus, of course, takes it in the former sense, as referring to his effort in the city's behalf, to ferret out and check the infatuation of the bacchantes. And the following line, so far as it can have any meaning for him, is a promise that the contest will not be unworthy of his courage.—μόνος: repeated for emphasis. Cf. Alc. 722, φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

964 οὐς σὲ χρή: sc. ἀναμένειν.

965. πομπὸς: i.e. thither, as contrasted with ἄπδει. The irony in the following lines is intensified by the interruption of the sentences and by the brevity of the respective replies.

967. ἐπίσημον ὄντα πᾶσιν: because, as Dionysos means, his head should be borne aloft on the thyrsus. Cf. 1139 ff. — τόδα: i.e. ἐπίσημος εἶναι πᾶσιν.

968. ἄβροτητα... λέγει: thou tell'est of luxury for me, lit. as mine.

969. τρυφαν: to fare softly.
970. τρυφάς γε τοιάσθ'.

ΠΕΝΘΕΣ.

ἀξίων μὲν ἀπτομαί.

ΔΙΟΝΤΣΟΣ.

δεινὸς σὺ δεινὸς κατὶ δειν' ἔρχει πάθη,
ὡστ' οὐρανῷ στηρίζον εὐρήσεις κλέος.

ἐκτεν', Ἀγαύη, χεῖρας αἱ θ' ὁμόστοροι
Κάδμου θυγατέρες· τὸν νεανίαν ἄγω

975 τόδ' εἰς ἄγωνα μέγαν, ὃ νικήσων δ' ἐγὼ
καὶ Βρόμιος ἔστι· τάλλα δ' αὐτὸ σημανεῖ.

ΧΟΡΟΣ.

ιτε θοαὶ Λύσσας κύνες ιτ' εἰς ὅρος,
θίασον ἐνθ' ἔχουσι Κάδμου κόραι,

Στροφή.

970. τρυφάς γε τοιάσθ': yes, with such softness, i.e. such as is meant by φερόμενος ... μητρός. — δεινὸν κτλ.: verily, worthy of it are the deeds I am undertaking. For the use of μὲν as equivalent to μῖν in Attic, cf. Med. 676, θεῖοι μὲν ἡμᾶς χρησάμον εἰδέναι θεοῖ; Kühn. 503, 2.

971 f. Addressed to Pentheus as he departs. The lines following are spoken after his withdrawal. — δεινὸν πάθη: dread woes, i.e. as Pentheus understands it, those which he will cause. — στηρίζων: rising. Cf. 1073, 1083, Hipp. 1207, κώμ' οὐρανῷ στηρίζων, Hes. Th. 779, πρὸς οὐρανὸν ἐστήρισαν. — οὐρανῷ: for the dat. denoting direction, cf. Pind. I. v. 41, ἀνατείναι οὐρανῷ χεῖρας, Kr. Dial. 46, 2, 4.

976. καί: either and, or even; Dionysos means the latter. — αὐτὸ σημανεῖ: sc. τὸ πράγμα, or τὸ ἔργον, the event itself will show. Kr. Spr. 61, 5, 7. — Dionysos follows Pentheus.

977–1023. FoURTHT STASIMON. The Chorus call upon the spirits of madness to rouse the Maenads against the mad spy, they foretell the rage of Agaue against her unrecognized child (977–991), and invoke justice to take vengeance upon the godless one who in his folly is intruding into the rites of Bacchus and Kybele (992–1001). They then turn to the painless life of those who cultivate a temperate mind and ready obedience to the gods; they declare their joy in the pursuit of a life of piety (1002–1011), repeat the invocation of justice (1012–1016), and close by calling upon Dionysos to appear and bring into the toils of death the disturber of the bacchantes (1017–1023). The dochmiac rhythm is in keeping with the agitation of the Chorus.

977. Λύσσας κύνες: the Erinyes. In Aesch. Cho. 1054, Soph. El. 1388 also, they are called κύνες.
ἀνωτρήσατε νῦν
ἐπὶ τὸν ἐν γυναικομῖῳ στολᾷ,
Μαυάδων τὸν κατάσκοπον λυσσώδη.
μάτηρ πρῶτα νῦν λευρᾶς ἀπὸ πέτρας ἢ
σκόπελος ὄψεται
dοκεύοντα, Μαυάδων δ' ἀπύσει:

985 τίς ὁδε Καδμεών
μαστήρ ὀρθρεύων
ἐς ὅρος ἐς ὅρος ἔμολ' ἔμολεν, ὥδ' Βάκχαι;
τίς ἄρα νῦν ἔτεκεν;
οὔ γὰρ ἐξ αἴματος γυναικῶν ἔφυ,

990 λεαινας δέ τινος ὁδ' ἡ Γοργώνων
Λιβυσσάν γένος.

ιτω δίκα φανερὸς ἵτω ἕφηφόρος
φονεύουσα λαμμών διαμπάξ

995 τὸν ἄθεον ἀνομον ἄδικον Ἑχίνος
τόκον γηγενή.

979. νῦν: for αὐτός, but in 982 for
αὐτὸν.
980. γυναικομίῳ: cf. Frg. 185, 
gυναικομίῳ διαπρέπεις μορφέματι.
981. Μαυάδων: dependent upon 
catάσκοπον, as in 956.

982 ἢ πέτρας: with δοκεύοντα.
— ἢ σκόπελος: sc. ἕτοι, where is a
lookout. Cf. Ion, 714, δειράδες Παρνα-
σοῦ πέτρας ἡχοῦσαι σκόπελον οὐράνιόν
θ' ἔθραυ. The prediction of these
lines is not in conformity with the
result. Cf. 1070 ff. The Ms. reading
ἡ σκόπελος would be supported by the
facts, if there were any good author-
ity for taking σκόπον, as many of the
commentators do, in the sense of tree.
A satisfactory emendation is wanting.
985. Καδμεών: with μαστήρ. 990
f. is against the connection with τίς.
986. ὀρθρεύων: substituted by Weck-
lein for the impossible Ms. reading,
and explained, early in the morning,
lit. rising early. Against this emenda-
tion is the fact that the early morn-
ing would have been long since past.
Cf. 677 ff. The simplest of the nu-
merous suggestions is ὀρχηνων, made
after the analogy of ὄρθινης. In that
case the last syllable of the bacchius
is resolved (H. 1128 p.), though in the
corresponding verse of the antistro-
phe it is unresolved. Translate, this
spy upon mountain-ranging Thebans.

991. Λιβυσσάν: the Schol. on
Pind. P. x. 72 says that some placed
the Gorgons among the Aethiopians,
towards the east and south, others at
the extremity of Lybia, toward the west.
992. φανερὸς: used here as an adj.
of two endings. H. 225 a; G. 63, ν.
ιόνος πατρός.

χορος.

ἀναξ ὁ Βρόμιε. θεὸς φαίνει μέγας.

αίτελος.

πῶς φής; τί τούτ' ἔλεγας; ἢ ἐπὶ τοὺς ἐμοῖς
χαίρεισ κακῶς πράσοσουσι δεσπόταις, γύναι;

χορος.

eὐάζω ξένα μέλεσι βαρβάρους.

1035 οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσοσι.

αίτελος.

Θῆβαις δ' ἀνάνδρους ὥδ' ἁγεῖς * * * ;

χορος.

ὁ Διόνυσος ὁ Δῶς παῖς, οὗ Θῆβαι
κράτος ἔχοντ' ἐμόν.

αίτελος.

συγγυνωστὰ μὲν σοι, πλὴν ἐπ' ἐξειργασμένοις

1030. παῖς πατρός: a common form of expression where the character of the father is thought of. Cf. Tro. 723, λέγας ἄριστον παῖδα μὴ τρέφειν πατρός, also Soph. El. 341, 366, Phil. 3. The idea here is, “the child of so illustrious a father as Echion.”

1031. The dochmiac rhythm is appropriate to the excitement into which the Chorus are thrown by the news of Pentheus’s death. The same rhythm is continued in 1034-5, 1037-8, 1041-2.

1034. ξένα: fem.—βαρβάρους: τένοις.

1036. There seems to be a lacuna here covering the end of this verse and perhaps also another verse.—ἀνάνδρους ὥδε: i.e. to such a degree that it will endure this contempt of its prince; some such thought as this may have been expressed in the words that followed. Cf. Soph. O. C. 917, καὶ μοι πόλιν κένανδρον ἢ δούλην τινὰ ἔθοξας εἶναι, κάμ' ἵσον τῷ μηδενὶ.—ἀγεῖς: thickest.

1038. Ἰμών: over me. H. 894; G. 147, n. 1.
ϊτω δίκα φανερός ἢ πολυκρανὸς ἢ πυριφλέγων ὄρασθαι λέων.

1020 ἢ, ὦ Βάκχε, θηραγρευτῇ Βακχῶν γελῶντι προσώπῳ περίβαλε βρόχων ἐπὶ θανάσιμων ἀγέλαιν πεσόντι τὰν Μαινάδων.

ΑΓΓΕΛΟΣ.

ὁ διῶμ’ ὃ πρίν ποτ’ ἐντύχεις ἂν Ἑλλάδα,

1025 Σιδώνιον γέροντος, ὅσ τὸ γηγενὲς δράκωντος ἐστειρ’ ὄφεος ἐν γύαις θέρωσ, ἄσ τε στενάζω, δοῦλος ἄν μέν, ἄλλο ὄμως. [χρηστοίσι δοῦλοις συμφορὰ τὰ δεσποτῶν.]

1012 ff. Upon the Ephyrmion, see on 897.

1017. θαύρος: as a bull. See on 100. Nonnos (Dionys. xi. 43 ff.) describes the god as taking the form of the serpent, the lion, and other animals. See Introd. p. 11.

1019. ὀράσθαι: the act, as above in ἰδεῖν, is generally used in this idiom. H. 952 a; G. 261, 2, Rem.

1020 ff. The text is uncertain; as it stands, construe, γελῶντι προσώπῳ (dat. of manner) περίβαλε βρόχων θηραγρευτῇ Βακχῶν πεσόντι ἐπὶ θανάσιμων ἀγέλαιν, i.e. τὰν Μαινάδων. — θηραγρευτῇ Βακχῶν: the pursuer of the Bacchantes. — βρόχων: explained by πεσόντι, . . . Μαινάδων. — πεσόντι ἐπὶ κτλ.: lit. when he attacks, i.e. let him attack a deadly band. — θανάσιμων: contains the leading idea.

1024-1392. ΤΗΕ EXODOS. The unfolding of the denouement begins with the messenger's tidings.


1027. ἄλλ’ ὄμως: cf. Ar. Acharn. 966, κάρπως μὲν οὐκεὶς οὐδέν ἴγιες, ἄλλ’ ὄμως.

1028. The line is interpolated from Med. 54, where it is followed by κα- κώς πίπτοντα, requisite to the sense.
BAKΧΑΙ.

ΧΟΡΟΣ.

τί δ’ ἐστιν; ἐκ Βακχῶν τι μηνύεις νέον;

ΑΓΓΕΛΟΣ.

1030 Πενθενός ὄλωλε, παῖς Ἐχίνος πατρός.

ΧΟΡΟΣ.

ἀνάξ ὁ Βρόμιμε, θεὸς φαίνει μέγας.

ΑΓΓΕΛΟΣ.

1035 πῶς φής; τί τοῦτ’ ἔλεξας; ἢ ἐπὶ τοὺς ἐμοῖς χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;

ΧΟΡΟΣ.

εὐάζω ἐνα μέλεσὶ βαρβάροις.

ΑΓΓΕΛΟΣ.

1036 Ὁ Ἥβας δ’ ἀνάνδρους ὃδ’ ἄγεις * * * ;

ΧΟΡΟΣ.

ὁ Διόνυσος ὁ Δίος παῖς, οὐ Θῆβαι κράτος ἑχοῦσ’ ἐμόν.

ΑΓΓΕΛΟΣ.

συγγνωστὰ μὲν σοι, πλὴν ἐπ’ ἐξειργασμένοις

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1038. ἐμόν: over me. H. 694; G. 147, x. 1.
κακοὶσι χαίρεω, ὃ γυναῖκες, οὐ καλῶν.

χορός.

ἐννεπέ μοι, φράσον, τίνι μόρφῳ θνήσκει

ἀδικος ἀδικά τ' ἐκπορίζων ἀνήρ;

αἰγελός.

ἐπεὶ θεράπνασι τῇσδε Θηβαίας χθονὸς

λιπόντες ἐξέβημεν Ἀσωποῦ βοάς,

λέπας Κίθαιρώνευον εἰσεβάλλομεν

Πενθεὺς τε κάγω, δεσπότη γὰρ εἰπόμην,

ζένος θ' ὑς ἦμιν πομπὸς ἤν θεωρίας.

πρῶτον μὲν οὖν ποιηρὸν ἱζομεν νάπος,

τά τ' ἐκ ποδῶν σιγηλα καὶ γλώσσης ἀπο

σφώντες, ὡς ὀρφίμεν ὁν ορφίμενοι.

ἡν δ' ἄγκος ἀμφικρημνον, ὕδασι διάβροχον,

πεύκαισι συσκιάζον, ἐνθα Μανάδες

καθηντ' ἔχουσαι χεῖρας ἐν τερπνοῖσ πόνοις.

αἰ μὲν γὰρ αὐτῶν θύρον ἐκλελοιπότα

κισσοῷ κομήτην αὕθις ἐξανέστεφον,

αἰ δ' ἐκλιποῦσαι ποικίλ' ὡς πῶλοι ξυγά.

1043. θεράπνασ: abodes. — χθονός: see on 664.


1045. λέπας: see on 677.


1049 τὰ . . . σφώντες: with noiseless foot and silent tongue, more lit. keeping silent the sound from foot and tongue.

1052. συσκιάζον: casting thick shade, said poetice of the place.

1055. κισσόφ: commonly construed with κομήτην, but better with ἐκλελοιπότα, since the latter by itself can hardly suggest the appropriate meaning. Translate, which had lost its crown of ivory, lit. wanting in respect to ivory. For the dat. instead of the gen., cf. Thuc. vi. 69, προθυμάλληλην. — κομήτην ἔξανεστέφον: were wreathing with a garland, lit. so that it was garlanded.

1054. ὡς πῶλοι κτλ.: cf. Or. 44, δεμνόν ἀπο πτηδὰ δρομαίος, πῶλος ὡς ἀπ' ἔκλυγον. — ἐκλιποῦσαι: to be joined with πῶλοι, as the text stands; and the
BAKXAI.

βακχεῖον ἀντέκλαζον ἄλληλαις μέλος.

Певθεύς δ' ὁ τλήμων θῆλυν οὐχ ὄρων ὀχλον ἔλεε τοιάδ'. ὡς ξένοι οὐ μὲν ἔσταμεν,

1060 οὐκ ἐξικνοῦμαι Μαυάδων ὅποι μόθων ὄχθων δ' ἐπεμβας ἡ ἐλάτην ὑφαίχενα ἰδομ' ἂν ὅρθως Μαυάδων αἰσχρουργίαν.

touvteûven ἦδη τοῦ ἐξον θέαμ' ὥρω.

λαβὼν γὰρ ἐλάτης οὐράνιον ἀκρον κλάδου

1065 κατήγεν, ἦγεν, ἦγεν εἰς μέλαν πέδουν.

κυκλοῦτο δ' ὡστε τόξον ἡ κυρτὸς τροχὸς
tóρμη γραφόμενος περιφορὰν ἐλικοδρόμον,

ὡς κλων' ὄρεουν ὁ ἐξον χερῶν ἀγων

ἐκαμπτεν εἰς γῆν, ἐργαστ' οὐχὶ ἑντὰ δρῶν.

1070 Πενθέα δ' ἱδρύσας ἐλπίνων ὄξων ἐπι,

ὁρθὸν μεθεὶ διὰ χερῶν βλάστημ' ἀνω

ἀτρέμα, φυλάσσων μη ἀναχαίτισει νυ.

thought seems to be that some of the Maenads are bounding along answering one another with bacchic songs, just as colts spring from the yoke, neighing to one another. It is not improbable, however, that a verse has fallen out.—ποικιλα Ἴγαλα: the epithet is used as in the Homeric ἄρματα ποικιλα, Π. v. 239.

1060. Construe, οὐκ ἐξικνοῦμαι (sc. ὀφθαλμοῖς) ὅποι μόθων Μαυάδων, sc. ἐστί, “I cannot see the place where the Maenads are holding their dance.” —μόθων: a coarse dance, according to the Schol. on Λρ. Εγ. 697.


1064. οὐράνιον: in the sense of οὐρανόμικες. Cf. Τρ. 1087, τείχεα Κυνλάπα' οὐράνια.

1065. κατήγεν κτλ.: the force of the preposition extends to the following verbs. Cf. Ἱερ. 107, ἀπωλέσαν' ἀλέσατε, Μεδ. 1252, κατίδετ' ὑπερ. —

The repetition of the verb pictures the gradual bending of the tree.

1066 f. ἀντε ... ἐλικοδρόμον: like a bow, or rounded wheel whose encircling outline is marked off with the compasses, lit. marked off as to its outline. Cf. Φρ. 385, where the letter Theta is described as follows: κόκλος τις ὡς τόρνουσιν ἐκμετρομένους, ὡς δ' ἔχει σημεῖον ἐν μέσῳ σαφές. This use of περιφορὰ for περιφέρεια does not seem to occur elsewhere, and in so far is against the reading ἐλικοδρόμον adopted in the text.

1068. ὡς κτλ.: the thought of the principal sentence is taken up again after the comparison, as in the Homeric similes. For other traces of the epic style in the ἀγγελικαὶ ῥήσεις, see on 1056, 100.

1072. ἀντίμα: gently, slowly. —ἀναχαίτισεν: in strict use said of a horse
ὁρθὴ δ᾽ ἐσ ὀρθῶν αἰθέρ᾽ ἐστηρίζετο ἐξουσα νώτοις δεσπότην ἐφήμενον.

1075 ὀφθη δὲ μᾶλλον ἦ κατείδε Μανάδας· ὁςον γὰρ οὖπῳ δῆλος ἤν θάσσων ἄνω, καὶ τὸν ξένου μὲν οὐκέτ᾽ εἰσορᾷ παρήν, ἐκ δ᾽ αἰθέρος φωνή τις, ὡς μὲν εἰκάσαι Διόνυσος, ἀνεβόησεν· ὡ νεάνιδεις,

1080 ἀγω τὸν ὑμᾶς καὶ τὰμά τ᾽ ὀργία γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθε νυν. καὶ ταῦθ᾽ ἀμή ἡγόρευε καὶ πρὸς οὐρανον καὶ γαῖαν ἐστηρίζει φῶς σεμνοῦ πυρὸς. σύγησε δ᾽ αἰθήρ, σύγα δ᾽ εὐλείμος νάπη

1085 φυλλ᾽ εἴχε, θηρῶν δ᾽ οὐκ ἄν ἡκουσας βοήν. αἱ δ᾽ ἄσων ἡχύν οὐ σαφῶς δεδεγμέναι ἐστησαν ὀρθὰ καὶ διήνεγκαν κόρας. δ᾽ ἀθίς ἐπεκέλευσεν· ὡς δ᾽ ἐγνώρισαν σαφή κελευσμον Βακχίου Κάδμου κόραι,

1090 ἱζαν πελείας ὄκυτητ᾽ οὖχ ἱσσονες, [ποδῶν ἐξουσα συντόνοις δρομήμασιν]

that rears and throws its rider. The figure is continued in 1074, νώτοις.

1073. And it rose upright high into the air. — ὀρθῶν: not strictly applicable to αἰθέρα, but repeated in the sense of rising straight up, to intensify the picture of Pentheus’s elevation.


1079. Διώνυσος: instead of Διονύσου with an implied φωνή. Cf. H. F. 1002, ήλθεν εἰκόν, ὡς ὁρᾶν ἐφαίνετο, Παλλάς.— νεάνιδεις: doubtless applicable to the most of the Theban baccantes, though not to their leader, Agaue.

1081. γέλων: pred. with ὑμᾶς... ὀργία. Cf. Hdt. iii. 29, γέλω τα ἑμὲ θήσοσθε.

1087. ἐστησαν ὀρθᾶ: sc. τὰ ὁτα, pricked up their ears. Cf. Soph. El. 27, ὀρθῶν ὅσ ἑστησαν.


1091. This verse might be construed here, if ἱσσονα be substituted
μῆτηρ Ἀγαῦὴ σύγγονοι θ' ὀμόσποροι
πάσαι τε Βάκχαι· διὰ δὲ χειμάρρου νάπης
ἀγμῶν τ' ἐπὶδῶν θεοῦ πνοαῖσιν ἐμανεῖς.

1095 ώς δ' εἶδον ἐλάτη δεσπότην ἐφήμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταβύλους
ἐρριπτον, ἀντίπυργον ἐπιβάσαι πέτραν,
ὁξουί τ' ἐλατύνοισιν ἠκοντίζετο.
ἀλλ' ὤ, δὲ θύρσους ἤσαν δὲ αἰθέρος

1100 Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἤμυνον.
κρείσσον γὰρ ὄψος τῆς προθυμίας ἔχων
καθῆστο τλήμων, ἀπορία λελημένοις.
τελος δὲ δρύνους συντριαυνοῦσαι κλάδοις
ρίζας ἀνεστάρασσον ἀσιδήρους μοχλοῖς.

1105 ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἤξυμνον,
ἐλεξ' Ἀγαῦὴ· φέρε, περιστάσαι κῦκλο
πτόρθου λάβεσθε, Μαινάδες, τὸν ἀμβάτην
θήρ' ὥς ἔλωμεν, μηδ' ἀπαγγείλῃ θεὸ
χοροὺς κρυφαίους. αἰ δὲ μυρίαν χέρα

for ἥσανες, or πρέξουσαι for ἠχουσαί.
It is, however, quite superfluous.

1096. αὐτοῦ: gen. with ἐρριπτον, as with verbs of aiming at. Cf. 1099,
Ἰεσαύ Πενθέως.—κραταβύλους: nearly equiv. to κραταῖς. Instead of an
adverb the poets often join to the subj. or obj. an adj. formed by com-
position with the stem of the verb, or that of a synonymous verb. Cf. 1111,
χαμαινετῆς πίπτει, Med. 277, πανώλης ἀπόλλυμαι.

1097. ἀντίπυργον: towering oppo-
site. Cf. Aesch. Eum. 687, πάλιν τήν ὕψιν ἄντεκχοσ
κρατεῖσαν, i.e. reared the fortress of the Areopagus over against
the Acropolis.

1098. ἠκοντίζετο: lit. was aimed at.
The subj. is Pentheus. For a similar change of subj. cf. 1124.

1100. στόχον δύστηνον: a pitiable
aim. See on ο.—οὐκ ἤμυνον: did not
accomplish, sc. their object.

1101. κρείσσον ὄψος τῆς προθυμίας:
cf. Aesch. Ag. 1378, ὄψος κρείσσον ἐκ-
περίφηματος.—τῆς προθυμίας: sc. τῶν
Βακχῶν. Pentheus sat so high, that
the bacchantes in spite of their most
eager efforts could not reach him.

1102. λελημένοις: rare for εἰλημέ-
343.

1103. συντριαυνοῦσαι: shivering in
pieces, lit. with the trident. See on 348.

1104. δρυνοῖς μοχλοῖς: repeats
δρυνοῖς κλάδοις, expressing wonder at
the deed of the bacchantes.

1109. μυρίαν χέρα: cf. Tro. 1163,
μυρίαν χερός, Phoen. 441, μυρίαν λάγχην.
προσέθεσαν ἐλάτη καξανέπασαν χθονός. υψω δὲ θάσων υψόθεν χαμαίπτης πίπτει πρὸς οὐδὰς μυρίους οἰμώγμασιν Πενθεύς· κακοῦ γὰρ ἐγγύς ὡν ἐμάνθανε. πρώτῃ δὲ μήτηρ ἦρξεν ἱερὰ φόνον
καὶ προσπίνει νυν· ὃ δὲ μίτραν κόμης ἀπὸ ἔρρυφεν, ὡς νυν γνωρίσασα μὴ κτάνοι τλήμων Ἀγαύη, καὶ λέγει παρηίδος ψαυῶν· ἐγὼ τοι, μήτερ, εἰμι παῖς σέθεν Πενθεύς, δεὶ ἔτεκες ἐν δόμοις Ἐχίνονος.
οἰκτειρε δ′ ὃ μητέρ με μηδὲ ταῖς ἐμαῖς ἀμαρτίαισι σπέρμα σὸν κατακτάνης. ἡ δ′ ἀφρόν ἔξειεσαι καὶ διαστρόφους κόρας ἐλίσσουσι', οὐ φρονοῦσι' ἄ χρη φρονεῖν, ἐκ Βακχῶν κατείχετ', οὐδ᾽ ἔπειθε νυν.
λαβοῦσα δ″ ὁλένας ἀμυστερὰν χέρα, πλευράζων ἀντιβάζα τοῦ δυσδαίμονος ἀπεσπάραξεν ὅμων, οὐχ ὑπὸ σθένους, ἀλλ᾽ ὁ θεός εὐμάρειαν ἔπεδίδου χερῶν. Ἰνὼ δὲ τάπι θάτερ' ἔξειργαζετο
ρηγνύσα σάρκας, Αὐτοῦνη τ᾽ ὀχλος τε πᾶς ἔπειχε Βακχῶν· ἱν δὲ πᾶσ᾽ ὁμοῦ βοή, ὃ μὲν στενάζων ὅσον ἐτύγχανεν πνεῦν,

1114. ἱερὰ: as priestess, with reference to the sacrifice which she offers to Dionysos in killing Pentheus. Cf. 1246.
1120. οἰκτειρε δ᾽ ὃ μητέρ με: upon the order, cf. 1381, Ἱερ. 432, κόμης' ὅσισσει με.
1124. ἔπεθε: the subj. is Pentheus.
1126. ἀντιβάζα: pressing her foot against.
1129. τάπι θάτερ' ἔξειργαζετο: lit. performed the task upon the other side. Cf. Ovid, Met. iii. 722, dextramque precantis abstulit; Ino lace-rata est altera raptu.
1131. ἔπειχε: sc. αἰτηφω, pressed upon him.—πᾶσα βοή: every kind of cry, explained by what follows.
1132. δ᾽ μὲν στενάξων: as if ἔσθων had been used in the preceding clause, while the corresponding member, αὐτὸς θάλασσον, changes to the independent
αί δ' ἡλάλαξον. ἔφερε δ' ἡ μὲν ὁλένην,
η δ' ἰχνὸς αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη
χεῖρας διεσφαίριζε σάρκα Πενθέως.
κεῖται δὲ χωρίς σῶμα, τὸ μὲν ὑπὸ στύφλοις
πέτραις, τὸ δ' ἔλης ἐν βαθυξύλῳ φόβῃ,
οὐρέοιον ζήτημα· κράτα δ' ἀθλιον,
ὀπερ λαβοῦσα τυχανεὶ μήτηρ χρεῶν,
pέξαυτ' ἐπ' ἀκρον θύρσον ὡς ὀρεστέρον
φέρει λέοντος διὰ Κιθαρώνος μέσου,
λιποῦστ' ἀδελφας ἐν χοροῖς Μαινάδων.
χωρεῖ δὲ θήρα· δυσπότημφ γαυρομένη
τεῖχεν ἔσω τοὺς', ἀνακαλούσα Βάκχιον
τὸν ξυγκύωνα, τὸν ξυνεργάτην ἄγρας,
τὸν καλλίνικον, ἣ δάκρυα νικηφορεῖ.
ἐγὼ μὲν οὖν τῇ δ' ἑκποδόν τῇ ἡμιφορᾳ
ἀπεμ', Ἀγαῖς πρὶν μολεῖν πρῶς δώματα.
τὸ σωφρονεῖν δὲ καὶ σέβεμν τὰ τῶν θεῶν
καλλιστον· οἷμαι δ' αὐτὸ καὶ σοφότατον
θυητοίσων εἶναι κτῆμα τοῖσι χραμένοις.

cost. Cf. Heracl. 39, δύον γεροντὸν
dὲ στρατηγεύειται φυγῇ· ἐγὼ μὲν ἀμφὶ
tοίσι δὲ καλχαίνων τέκνοις, ἡ δ' αὐτὸ τὸ
θήλυ γένος σφέιει.
1134. ἰχνὸς: foot. — αὐταίς: see on
946.
1135. πλευραί: ribs. The bacchan-
estes laid bare the ribs by tearing off
the flesh.
1137. χωρίς: scattered.
1138. βαθυξύλω: instead of βαθυ-
ξύλου. See on βοτρυάδη, 534.
quanta in venando affecta
est laetitudine.
1146 f. τὸν . . . καλλινικόν: see on
725. — ἡ κτλ.: she who wins but tears
as the victor's prize.
1148. ἡμιφοραῖ: for the case, cf.
Supp. 1113, ἑκποδῶν εἶναι νέοις, Ὀρ.
548, τοῖς λόγοις ἑκποδῶν. The const.
in its origin is the dat. of interest.
1151. αὐτό: i.e. τὸ σωφρονεῖν κτλ.
1152. τοῖσι χραμέοισι: sc. αὐτῷ, i.e.
to σωφρονεῖν κτλ. For the meaning
of χραμέοις, cf. 431. — The messenger
withdraws.
1153–1167. The Chorus break out
into exultation over the triumph of
Dionysos, but are interrupted by the
ΧΟΡΟΣ

ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ἐμφορὰν
1155 τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως,
ὁς τὰν θηλυγενὴ στολὰν
νάρθηκα τε πιστῶν "Αἰδαν
ἐξαβεν εὐθυρσον,
ταῦρον προηγητῆρα συμφορᾶς ἔχων.

Βάκχαι Καδμείαι,
τὸν καλλίνικον κλεινον ἐξεπράξατε
eiς γόον, eiς δάκρυα.
καλὸς ἄγων, ἐν αἴματι στάζουσαν
χέρα περιβαλέιν τέκνον.

1165 ἄλλα εἰσορῶ γὰρ eiς δόμους ὁρμωμένην
Πενθέως Ἀγαῦν μητέρ' ἐν διαστρόφοις
ὀσσοις, δέχεσθε κῶμοι εὐόν θεοῦ.

entrance of Agaue. Verses 1166–7 are spoken by the Coryphaeus.

1156. θηλυγενὴ: equiv. to θῆλειαν. The composition with -γενῆς, as with -ειδῆς, ὀφης, -ήρης, often merely serves to give the word a fuller sound, a favorite feature in the style of the Tragedies.

1157 f. νάρθηκα εὐθυρσον: the shape-ly thyrus. Cf. Hipp. 773, εὐδόξος φῶνα, Med. 200, δαίτης εὐθεινον, H. F. 689, εὕπαος γόών, a form of expression, common with Euripides, in which the last part of the compound is redundant. See on κραταβύδλον, 1096. — πιστῶν "Αἰδαν: app. to νάρθηκα, and commonly translated certain death; but the text seems to be incorrect. Βιστονίδων (an epithet of the bacchantes, cf. Hor. Carm. ii. 19, 20) has been proposed.

1159. Cf. 920, 1017.

1161 f. τὸν καλλίνικον... εἰς γόον: ye have made the victorious god (cf. 1147) glorious in wailing, i.e. in the destruction of his enemies.

1163 f. The text is doubtless corrupt. As it stands, construe, περιβαλέιν τέκνον χέρα στάζουσαν ἐν αἴματι (αιτὸ). The dat. is the usual const. with περιβαλείν, but the gen. may be defended by the Homeric phrases, I. 1. 393, περίσχεο παιδός, v. 21, περιβήναι ἀδελφεῖν.


1167. κῶμον: revel, said in irony of Agaue’s exultant entrance with the sign of the god’s triumph.— εὐόν θεοῦ: cf. 157.

1168–1215. Agaue enters bearing the blood-stained head of Pentheus.
ΒΑΚΧΑΙ.

ΑΓΑΘΗ.

'Ασυάδες Βάκχαι,

ΧΟΡΟΧ.

τί μ' ὀροθύνεις ὦ;

ΑΓΑΘΗ.

φέρομεν ἐξ ὀρεος

1170 ἔλικα νεότομον ἐπὶ μέλαθρα,

μακάριον θήραν.

ΧΟΡΟΧ.

ὁρῶ καὶ σε δέξομαι σύγκωμον.

ΑΓΑΘΗ.

ἐμαρτψα τόνδ' ἄνευ βρόχων

λέοντος _ _ νέων ἵνν,

1175 ὡς ὀρᾶν πάρα.

In what follows, the poet unfolds the tragic Peripetia (ἴστι δὲ περιπέτεια μὲν ἡ εἰς τὸ ἑαυτόν τῶν πραττόμενων μεταβολῆ, Arist. Poet. 11, 1) which was foreshadowed in the words, δικρωνυκηφορεῖ, 1147. — The dialogue between the Chorus and Agaue is at first an excited Kommos (1168–1199) chiefly in the dochmiac rhythm, but in 1200 ff. it becomes calmer and changes to the iambic trimeter.

1168. ὀροθύνεις: an epic word, but found also in Aesch. Prom. 200.

1169 ff. Plutarch in the Life of Crassus tells the following story touching this passage. After the consul in his expedition against the Parthians had been defeated and slain, his head was cut off and sent to the Parthian king, Orodes. Peace had just been brought about between Orodes and the king of Armenia, and at the banquets following, many of the Greek plays were recited, as both princes were conversant with Greek literature. In the midst of one of these entertainments, and while an actor was reciting from this play the parts relating to Agaue, the head of Crassus was thrown in. The actor immediately caught up the head, and assuming the frenzy of a bacchante, rendered these words, φέρομεν... θήραν. This so pleased the listeners, that he went on till he came to the words, ἐμὸν τὸ γέρας, when Promaxaithres, who had slain Crassus, sprang up and claimed that the head was his prize rather than the actor's.

1170. ἔλικα νεότομον: by the fresh-cut twig Agaue means the head of Pentheus, which takes the place of the ivy-wreath, as the ornament of the thyrsus.

1174. λέοντος ἱνν: cf. Aesch. Ag. 717, ἔθρεψεν λέοντος ἱνν, also below, 1196, λεοντοφυί. — ὀφριβάτα (cf. 1141, ὀρεστέρου) may have fallen out.
πόθεν ἔρημίας;
ΧΩΡΟΣ.

ΑΓΑΘΗ.

Κιθαιρών
ΧΩΡΟΣ.

τί Κιθαιρών;
ΑΓΑΘΗ.

κατεφόνευσέν νυ.
ΧΩΡΟΣ.

τίς α βαλοῦσα πρώτα;
ΑΓΑΘΗ.

ἐμον τὸ γέρας.
ΧΩΡΟΣ.

1180 μάκαιρ' Ἀγαώη
ΑΓΑΘΗ.

κληξόμεθ' ἐν θιάσους.
ΧΩΡΟΣ.

τίς ἀλλα;
ΑΓΑΘΗ.

τὰ Κάδμου
ΧΩΡΟΣ.

τί Κάδμου;
ΑΓΑΘΗ.

γένεθλα

μετ' ἐμὲ μετ' ἐμὲ τοῦτο
ἐπιγειε θηρός.

1176. πόθεν ἔρημίας: sc. ἐμαρφασ.
1177. τί Κιθαιρών: Kithairon? Lit. Why say Kithairon? τί is used thus when the word of another is repeated with surprise. Cf. Phoen. 1726, τί τλάς, which the Schol. explains, τί λέγεις τούτο τὸ τλάς; cf. also Iph. A. 400, τί παρθένον, Alloc. 807, τί ἵππον, and below 1181, τί Κάδμου, 1184, τί μετέχω.
1181. τίς ἀλλα (fem.): sc. ἔβαλεν.
BAKKAI.

ΧΟΡΟΣ.

εὐτυχεῖς τὰδ' ἄγρα.

ΑΓΑΘΗ.

μέτεχε νυν θοίνας.

'Ἀντιστροφή.

ΧΟΡΟΣ.

τί μετέχω, τλάμων;

ΑΓΑΘΗ.

1185 νέος ὁ μόσχος ἀρ-

ti γέννω ὑπὸ κόρυθον ἀπαλότριχα

κατάκομμον θάλλει.

ΧΟΡΟΣ.

πρέπει γ' ὡστε θήρ ἄγρανλος φόβη.

ΑΓΑΘΗ.

ὁ Βάκχιος κυναγέτας

1190 σοφὸς σοφῶς ἀνέπθηλ' ἐπὶ θήρα

tοῦδε Μαυνάδας.

ΧΟΡΟΣ.

ὁ γὰρ ἄναξ ἄγρεύς.

ΑΓΑΘΗ.

ἐπανεῖσι;

ΧΟΡΟΣ.

τι δ'; ἐπανω.

ΑΓΑΘΗ.

τὰχά δὲ Καδμείοι

1185 ff. The whelp is young, and below the flowing hair of his head his cheeks are just blooming with soft down. The man and the beast are confused in Agaue's disordered fancy.—γέννω ἀπαλότριχα θάλλει: lit. is blooming as to his downy cheek.—κόρυθα: used figuratively of the hair of the head. —This passage is imitated by Accius, Bacch. Frg. viii. el languo flora nunc demum irrigat genas.

1188. πρέπει ὡστε: he is like. Cf. Soph. El. 664, πρέπει ὁς τύραννος εἰσο-

ῥᾶν.—φόβη: dat. of respect.

1193. τι δ'; ἐπανώ: the Chorus reflect (τι δ') before expressing ap-

proval.

1194. Καδμείοι: sc. ἐπανέσονται.
καὶ παῖς γε Πενθεὺς ματέρ᾽

λαβόουσαν ἄγραν

τάνδε λευτοφυῆ

περισσὰν

μεγάλα μεγάλα καὶ
φανερὰ τάδε γὰ

κατειργασμένα.

1195. καὶ παῖς κτλ.: uttered in irony like καλὸς ἄγων, 1163. The Chorus in their revengefulness toward Pentheus seem to have no pity for the woe of his mother.

1196. τάνδε λευτοφυῆ: sc. λαβόουσαν ἄγραν.

1197. περισσάν (ἄγραν), περισσῶς (λαβόουσαν): wondrous, in a wondrous way. Both words are understood in a sense different from that in which they are uttered. Agaue explains her meaning in περισσῶς in 1209.

1199. φανερὰ τάδε γὰ: in the sight of this land, i.e. famous throughout this land. — κατειργασμένα: goes with the subj. of γέγηθα and governs μεγάλα κτλ. The Chorus take the word out of the mouth of Agaue.
ἈΓΑΘ.

ὡς καλλίπυργον ἂστυ Θηβαίας χθονὸς ναϊντες, ἐλθεὶς ὡς ἱδοτε τήνδ' ἄγραν, Κάδμου θυγατέρες ἦρος ἢ ἥγευσάμεν

1205 οὐκ ἄγκυλητοις θεσσαλῶν στοχάσμασιν, οὐ δικτύωσιν, ἀλλὰ λευκοπήχεσιν χειρῶν ἀκμαῖσι. κἀτα κομπάζεων μάτην καὶ λογχοποιών ὄργανα κτάσθαι χρεῶν; ἥμεις δὲ γ' αὐτῇ χειρὶ τόνδε θ' εἴλομεν

1210 χωρίς τέ γ' ἀθέρος ἄρθρα διεφορήσαμεν. ποῦ μοι πατήρ ὁ πρέσβυς; ἐλθέτω πέλας. Πενθεῦς τ' ἐμὸς παῖς ποῦ ἵστων; αἰρέσθω λαβὼν πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσεις, ὡς πασσαλεύῃ κράτα τριγλύφφοις τόδε

1215 λέοντος ὑπ' ἐπεμμιθησα' ἐγώ.

1204. ἦρος: dependent upon ἵν (ἀγραν).

1205. ἄγκυλητοις: said of javelins which were hurled with the ἄγκυλη. This was a leathern thong which, being wound round the javelin, was suddenly unwound at the moment the weapon was thrown. In this way there was added to the direct motion of the javelin a rotary motion about the longitudinal axis. See Guhl and Koner, Life of the Greeks and Romans.

— θεσσαλῶν: cf. Hipp. 221, θεσσαλὲν ὅρπακα, upon which the Schol. remarks, θεσσαλὸν γὰρ ἐθημα τὸ δόρυ.

1207. κομπάζεων μάτην: boast without reason, i.e. over the vanquishing of beasts by arms, when Agaue has accomplished this with unaided hands.

1209 f. τέ, τέ: both, and, as if the second clause were ἄρθρα τε διεφορήσαμεν only, and αὐτῇ χειρὶ were joined with both clauses. — ἀθέρος: the spear-point.

1212. αἰρέσθω λαβὼν: let him take and raise. αἰρέσθαι is used here in the sense of the active. Cf. Xen. Hell. vi. 2, 20, αἱρῆμεν τοὺς ἱστοὺς.


1214. Cf. Aesch. Ag. 578, θεοὶς ἄφικα ταῦτα τοῖς καθ' Ἑλλάδα δόμοις ἐπισαλέουσαν ἐρχαίων γάνως.

1216-1229. Kadmos enters, followed by attendants who bear upon a bier the fragments of Pentheus's body. Then follows the anagnorisis, the recognition leading to the denouement.
ΚΑΔΜΟΣ.

ἐπεσθεὶ μοι φέροντες ἀθλιων βάρος
Πενθέως, ἐπεσθεὶ, πρὸσπολοι, δόμων πάρος,
οὐ σῶμα μόχθων μυρίων ζητήμασι
φέρω τὸ δ' εὐρών ἐν Κυθαιρῶνοι πτυχαῖς

1220 διασπαρακτόν, κοῦδὲν ἐν ταύτῳ πέδω
λαβών, ἐν ἔλγῃ κείμενον δυσευρέτῳ.
ηκοῦσα γὰρ τοὺς θυγατέρων τολμήματα,
ηδῆ κατ' ἁστυ τείχεων ἐσω βεβῶς
σὺν τῷ γέροντι Τεφεσία Βακχῶν πάρα.

1225 πάλιν δὲ κάμψας εἰς ὅρος κομίζομαι
τὸν καθαυνόντα παῖδα Μανάδων ὑπο.
καὶ τὴν μὲν Ἀκταίων Ἀρισταιῶς ποτὲ
tεκουσαν εἶδον Αὐτοῦν Ἰνώθ' άμα
ἐγ' ἀμφὶ δρυμοῖς οἰστροπλήγας ἀθλίας,

1230 τὴν δ' εἰπέ τὸς μοι δεύρο βακχεῖοι ποδὶ
στείχεω 'Ἀγαύην, οὔδ' ἀκραντ' ἡκούσαεμεν.
λεύσσω γὰρ αὐτήν, οὕνων οὐκ ειδαίμονα.

ΑΓΑΘ.

πάτερ, μέγιστον κομπάσαι πάρεστι σοι,

1216. ἀθλιων βάρος: cf. Soph. El. 1140, where Electra uses the same expression of the ashes of Orestes.


1221. Wecklein regards the line as added, unnecessarily, to supplement οὐδὲν ἐν ταύτῳ πέδῳ. Most editors, however, retain it. — δυσευρέτῳ: hard to find. Either interpretation is forced. Reiske suggests δυσεύρετον referring to σῶμα.

1227 f. Cf. 229 f.

1229. διλας: expressing the feeling awakened by the sight of the oïstrouplēgas.

1230. βακχεῖοι ποδὶ: i.e. with the frenzied step of the Bacchic reveler.

1232. οὖν: see on 9. Cf. Or. 725, ἐσορῶ τόνδε φίλτατον βροτῶν στείχοντα, ἥδειαν οὖν.

1233. μέγιστον: equiv. to μέγιστον κόμπων. Cf. the expressions μέγα, and μεγάλα λέγειν, φρονεῖν, etc.
πάντων ἀρίστας θυγατέρας σπείραι μακρῷ
1235 θνητῶν· ἀπάσας εἰπον, ἐξόχως δ' ἐμέ,
ἡ τὰς παρ' ἱστοῖς ἐκλιποῦσα κερκίδας
eis μείζον ἦκω, θήρας ἀγρεύειν χερών.
φέρω δ' ἐν ὀλέναισιν, ὡς ὅρας, τάδε
λαβοῦσα τάριστεια, σοῦι πρὸς δόμοις
1240 ὡς ἄν κρεμασθῇ· σοῦ δὲ πάτερ δέξαι χερών·
γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι
καλεῖ φίλους εἰς δαίτα· μακάριος γὰρ εἰ,
μακάριος, ἡμῶν τοιάδ' ἐξειργασμένων.

ΚΑΔΜΟΣ.

อำนวย ὅ πενθεσ ποὶ μετρητῶν οὐδ' οἶον τ' ἰδεῖν,
1245 φόνον ταλάνναις χεροῖν ἐξειργασμένων.
καλῶν τὸ θύμα καταβαλοῦσα δαίμοσιν
ἐπὶ δαίτα Θήβας τάσδε κάμε παρακαλεῖς.
οἴμοι κακῶν μὲν πρῶτα σῶν, ἐπειτ' ἐμῶν·
ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μέν, ἀλλ' ἄγαν
1250 Βρόμιος ἄναξ ἀπώλεσ' οἰκεῖοι γεγώς.

ΑΓΑΘΗ.

ὡς δύσκολον τὸ γῆρας ἀνθρώποις ἔφν
ἐν τ' ὅμμασι σκυθρωτόν. εἰθὲ παῖς ἐμὸς
ἐὑθροσ εἰη, μητρὸς εἰκασθεὶς τρόποις,
ὀτ' ἐν νεανίαις Θηβαίοις ἄμα
1255 θηρῶν ὤριγνῷ'. ἀλλὰ θεομαχεῖν μόνον

1245. ἐξειργασμένων: sc. ἐμῶν, the
const. and in part the words of
1243, being repeated to set the real
deed in strong contrast with the sup-
posed deed; since it is murder (and
not the deed you fancy) that you have
wrought. The subj. of the partic. is
often omitted when the context sug-
gests it. H. 972 a; G. 278, n.

1248. κακῶν μὲν πρῶτα σῶν: in-
stead of the usual order, κακῶν πρῶτα
μὲν σῶν.

1254. ἰν, ὄμα: for the redundancy,
cf. Ion, 717, πηδῇ ὄμα σὸν Βάκχας.

1255. ὤριγνῷ': the mode is as-
similated to that of the leading verb.
H. 919 a; G. 235, 1.
οἶς τʰ ἐκῆνος. νοουθητέος, πάτερ,
σοῦτίν. τίς αὐτῶν δεύτ' ἂν ὅψιν εἰς ἐμὴν
καλέσειν, ώς ἰδῇ με τῆν εὐδαίμονα;

ΚΑΔΜΟΣ.

Φεῦ· Φεῦ· φρονήσασαι μὲν οἱ ἐδράσατε,
ἀλγήσετ' ἄλγος δεῦν· εἰ δὲ διὰ τέλους
ἐν τῷ ἀκεῖ μενεῖτ' ἐν ὁ καθέστατε,
οὐκ εὐτυχοῦσαι δόξετ' οὐχὶ δυστυχεῖν.

ἈΓΑΘΗ.

τί δ' οὐ καλῶς τώνδ' ἢ τί λυπηρῶς ἔχει;

ΚΑΔΜΟΣ.

πρῶτον μὲν εἰς τώνδ' αἰθέρ' ὀμμα σὸν μέθες.

ἈΓΑΘΗ.

ἰδοῦ· τί μοι τώνδ' ἐξυπείπας εἰσορᾶν;

ΚΑΔΜΟΣ.

ἐβ' αὐτῶς ἢ σοι μεταβολὰς ἔχειν δοκεῖ;

ἈΓΑΘΗ.

λαμπρότερος ἢ πρῖν καὶ δυσπετέστερος.

ΚΑΔΜΟΣ.

τὸ δὲ πτοηθὲν τὸδ' ἔτι σὺ ψυχῇ πάρα;

1257 f. σοῦτίν· σοι ἐστίν. — τίς
ἀν καλᾶσαιν: equiv. to a wish. Simi-
larly πῶς ἂν is often used. Cf. Med.
97, πῶς ἂν ἄλοιμαν; Hipp. 345, πῶς ἂν
σῦ μοι λέξεις; H. 870 ἑ.
1263. The question shows that
Agae’s reason is already beginning
to return.

1264 ff. Kadmos seeks first of all
to fix the wandering senses of Agae,
and then by awakening her memory
to bring her gradually to full con-
sciousness.

1265. ἰδοῦ: see on 198.
1267. δυσπετέστερος: διανυγέστερος
(Etym. Magn.), clearer.
ΒΑΚΧΑΙ.

ΑΓΑΘΗ.
oúk oída toúpos touto, gényomai dé pós
1270 énnous metastontheîsa tōn párōs phrenōn.

ΚΑΔΜΟΣ.
klyouis ἀν οὖν τι κάποκρώαι ἀν σαφῶς;

ΑΓΑΘΗ.
ós ekklēlησμαί γ' ἀ πάρος εἶπομεν, πάτερ.

ΚΑΔΜΟΣ.
eis poînon ἡλθες οἶκον ὑμεναίων μέτα;

ΑΓΑΘΗ.
σπαρτῆ μ' ἐδωκας, ὡς λέγοντι, 'Εχίον.

ΚΑΔΜΟΣ.
1275 tís οὖν ἐν οἰκοις παῖς ἐγένετο σῷ πόσει;

ΑΓΑΘΗ.
Πενθεύσ, ἐμῇ τε καὶ πατρὸς κοινωνία.

ΚΑΔΜΟΣ.
tínos próswpton δήτ' ἐν ἀγκάλαις ἔχεις;

ΑΓΑΘΗ.
léontos, ὡς γ' ἐφασκον αἱ θηρώμεναι.

1269 f. If the interruption of the stichomythia is not due to the inter-
polator, it may be designed to mark more vividly the gradual return of
Agaeus's reason. But see App.

1272. ὡς, γε: yes, for, with refer-
cence to σαφῶς. — In saying that she
has forgotten her former words, Agaeus
expresses her consciousness that her
former state is passing away; at the
same time the vagueness of her an-
swer shows that her self-possession is
not yet complete.

1273. ὑμναλων μέτα: cf. 380, μετὰ
αὖλου.

1274. ἱππαρτῆ: see on 204. — ὡς
λέγοντι: with ἱππαρτῆ.

1276. πατρός: his father. — κοινω-
νία: intercourse.

1278. In the preceding conversa-
καλμως.
σκέψαι νυν ὀρθῶς, βραχὺς ὁ μόχθος εἰς ἐνεῖν.

ἀγαθή.
1280 ἔα, τί λεύσω; τί φέρομαι τόδε ἐν χεροῖν;
καλμως.
ἀθρησον αὐτὸ καὶ σαφέστερον μάθε.

ἀγαθή.
ὅρῳ μέγιστον ἄλγος ἡ τάλαιν' ἐγώ.
καλμως.
μῶν σοι λέωντι φαίνεται προσεικέναι;

ἀγαθή.
οὐκ ἀλλὰ Πενθέως ἡ τάλαιν' ἐχω κάρα.
καλμως.
1285 ὡμαγμένον γε πρόσθεν ἢ σε γνωρίσαι.

ἀγαθή.
τίς εκτανέν νῦν; πῶς ἔμας ἠλθεν χέρας;
καλμως.
δύστην' ἀλήθει', ὡς ἐν οὐ καιρῷ πάρει.

ἀγαθή.
λέγ', ὡς τὸ μέλλον καρδία πιθηκμ' ἐχει.
ΒΑΚΧΑΙ.

ΚΑΔΜΟΣ.

σῦ νῦν κατέκτας καὶ κασίγνηται σέθεν.

ΑΓΑΘΗ.

1290 ποῦ δ' ὥλετ; ἥ κατ' οἶκον; ἥ ποίοις τόποις;

ΚΑΔΜΟΣ.

οὔπερ πρὶν Ἀκταίωνα διέλαχον κόνες.

ΑΓΑΘΗ.

τί δ' εἰς Κιθαιρῶν ἦλθε δυσδαίμων ὁδε;

ΚΑΔΜΟΣ.

ἐκερτόμει θεὸν σάς τε βακχελας μολῶν.

ΑΓΑΘΗ.

ἡμεῖς δ' ἐκεῖσθε τίνι τρόπῳ κατήραμεν;

ΚΑΔΜΟΣ.

1295 ἐμάνητε, πᾶσά τ' ἔζεβακχευθη πόλις.

ΑΓΑΘΗ.

Διώνυσος ἡμᾶς ὥλεσ', ἀρτι μανθάνω.

ΚΑΔΜΟΣ.

ὑβριν γ' ὑβρισθείς. θεὸν γὰρ οὐχ ἡγεῖσθε νῦ.

governed by the trans. phrase πῆδημ' ἔχει. Η. 713.

1291. διέλαχον: the same as διεσωάσαντο, 339.

1293. ἐκερτόμει κτλ.: these words do not form an appropriate answer to the question; and, further, it is difficult to account for Agaue's question in 1301 after the statement here made. Perhaps ἐκερτόμει has displaced κατασκοπεῖν or κατάσκοπος. Cf. 916, 956, 981. For the const. ἦλθε κατασκοπεῖν, he went to spy out, cf. Med. 1303, ἦλθον ἐκαῦσας, Ιρ. Δ. 678, χώρει ὀφθηναι, Soph. Ο. C. 12, μανθάνειν ἠκομεν.

1295. ἔζεβακχευθη: in the same sense as ἔζειμνα, 36.

1297. ὑβριν: see on 247.
ΑΓΑΘΗ.

τὸ φιλτατον δὲ σῶμα ποῦ παιδὸς, πάτερ;

ΚΑΔΜΟΣ.

ἐγὼ μόλις τὸδ’ ἐξερευνήσας φέρω.

ΑΓΑΘΗ.

1300 ἢ πᾶν ἐν ἄρθροις συνγκεκλημένον καλῶς;

ΚΑΔΜΟΣ.

* * * * * * *

ΑΓΑΘΗ.

Πενθεὶ δὲ τὶ μέρος ἀφροσύνης προσήκ’ ἐμῆς;

ΚΑΔΜΟΣ.

ἢ μὴν ἐγένεθ’ ομοιος, οὐ σέβων θεόν.

τουγὰρ συνῆψε πάντας εἰς μίαν βλάβην,

ὑμᾶς τε τούδε θ’, ὡστε διολέσαι δόμους

1305 κάμ’, ὡστὶς ἀτεκνός ἀρσενών παιδῶν γεγὼς

τῆς σῆς τὸδ’ ξρυσος, ὡ τάλανα, νηδύος

ἀϊσχυστα καὶ κάκιστα καθανόνθ’ ὁρῶ,

ἢ δῶμ’ ἀνέβλεψ’, ὡς συνεῖχες, ὡ τέκνων,

τοῦμον μέλαθρον, παιδὸς ἐξ ἐμῆς γεγὼς,

1310 πόλει τε τάρβος ἡσθαν’ τὸν γέροντα δὲ

1300. ἢ πᾶν κτλ. : κατ' ἐξηρευνήσας.—

ἐν . . . καλῶς: lit. well compact in re-

spect to the parts, i.e. with the parts un-

severed. Agaue has some foreboding of the real state of the case. The

answer of Kadmos must have been somewhat as follows: οὐκ, ἀλλὰ χωρὶς

ἐν πέτραις ἐσπαρμένον.

1305. ἀτεκνος ἀρσενων παιδων: cf.

Hdt. i. 109, ἀπαῖς ἀρσενος γόνου, Soph.

O. C. 677, ἀνήνεμον πάντων χειμώνων.—

In Phoen. 7, Euripides follows the common legend in making Kadmos

the father of Polydorus.

1306 f. ξρυσος καθανόντα: constructio ad


1308. ἢ ἀνέβλεψ: for the dat. cf.

Ion, 1407, ἀειλον ἀναβλέπτει λαμπάνων.—

ὃς συνεῖχες: in his grief Kadmos

breaks out into direct address to Pen-

οὐδεὶς ὑβρίζειν ἥθελ' εἰσορῶν τὸ σὸν κάρα· δικὴν γὰρ ἄξιαν ἐλάμβανες.

νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι
ὁ Κάδμος ὁ μέγας, ὃς τὸ Θηβαίων γένος

1315 ἐσπεύρα καξῆμησα κάλλιστον θέρος.

ὁ φιλτατ' ἀνδρῶν—καὶ γὰρ οὐκέτ' ὃν ὅμως
tῶν φιλτάτων ἔμοι' ἀριθμῆσει, τέκνον—
οὐκέτ' γενείου τούδε θιγγάνων χερί,
tὸν μητρὸς αὐτῶν πατέρα προσπτύξει, τέκνον,

1320 λέγων· τίς ἄδικει, τίς σ' ἄτιμάζει, γέρον;
tίς σὴν παράσσει καρδίαν λυπηρὸς ὃν;
λέγ', ὥσ κολάζω τὸν ἀδικοῦντα σ', ὃς πάτερ.
νῦν δ' ἄθλιος μὲν εἰμ' ἐγώ, τλήμων δὲ σύ,
οἰκτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.

1325 εἰ δ' ἐστὶν ὡστὶς δαιμόνων ὑπερφρονεῖ,
eἰς τοῦδ' ἀθρήσας θάνατον ἥγεισθω θεοῦς.

ΧΟΡΟΣ.

τὸ μὲν σὸν ἀλγῶ, Κάδμε· σὸς δ' ἔχει δίκην

παῖς παιδὸς ἄξιαν μὲν, ἀλγείνην δὲ σοί.

ΑΓΑΘΗ.

ὁ πάτερ, ὄρας γὰρ τὰμ' ὅσω μετεστράφη


1317. ἀριθμῆσει: see on 588.

1319. τὸν μητρὸς πατέρα: see on 725.

1323 f. ἄθλιος, τλήμων, οἰκτρά, τλήμων: an anaphora in which synonyms are used instead of the same word repeated. Cf. Soph. Ant. 898, φιλὴ μὲν ἤξειν πατρί, προσφυλῆς δὲ σοι, μὴ
tερ, φίλη δὲ σοι, κασίγνητον κάρα.

1327. σὸς: instead of σῆς. See on βοτρυώνη, 534.

1329. Between this line and 1331, which follows immediately in the Ms., there is a lacuna covering Agaue’s lament and the beginning of Dionysos’s speech. The omission is probably due to the loss of an entire leaf of the earlier Ms. Concerning the
general purport of Agaue’s speech, we obtain information from two passages in the Rhetor, Apsines: παρὰ τοῦ Ἑυρισίδη τοῦ Πενθέως ἡ μῆτηρ Ἀγαύη ἀπαλλαγεῖσα τίς μανίας καὶ γνωρίσασα τὸν παῖδα τὸν ζωτής διεσπασμένον κατηγορεῖ μὲν αὐτῆς (Walz Rhet. Gr. ix. p. 587), and ἐκαστὸν γὰρ αὐτοῦ τῶν μειλῶν ἡ μήτηρ ἐν ταῖς χερσὶ κρατοῦσα καθ’ ἐκαστὸν αὐτῶν οἰκτίζεται (ibid. p. 590). A portion of Agaue’s speech, therefore, consisted of her self-reproach, and her lamentation over the body of Pentheus as she takes the torn parts in her hands. 1330 is recovered from the Schol. on Dion. P. 391, who cites it in connection with 1331. For the restoration of some of the omitted verses, see App.

1330 ff. Dionysos, now in his character as a god, appears above, upon the θεολογεῖον, and announces to Kadmos and his wife, Harmonia, their destiny. Euripides is fond of introducing at the end of his plays prophecies, sometimes based upon later and obscure legends, which follow out the fortunes of his characters beyond the events immediately connected with the play. In this case the predictions are apparently designed to show to Kadmos the continuing misfortune brought upon his whole family, and at the same time the alleviation the gods have in store for him. Euripides follows, at least in part, the form of the legend which has been preserved by Apollod. (iii. 5. 4). According to this form of the legend, Kadmos and Harmonia left Thebes and came to the Encheleis. And when these were attacked in war by the Illyrians, the oracle declared that they would conquer, if they should have Kadmos and Harmonia as their leaders. The Encheleis, therefore, made these their leaders, and came off the victors. Kadmos then became king of the Illyrians, and there was born to him a son, Illyrios. Later Kadmos and Harmonia were both changed into dragons, and sent away by Zeus to Elysium.


1332. ἢν... ‘Ἀρμονίαν: cf. Apollod. iii. 4, 2, Ζεὺς δ' ἔθεκεν αὐτῷ (Κάδμος) γυναῖκα ‘Ἀρμονίαν, ‘Ἀφροδίτης καὶ Ἀρεος θυγατέρα.

1333. ὅχον μόσχων: the Etym. Magn. under the word Βουθή preserves the legend, that Kadmos came from Thebes into Illyria upon a chariot drawn by oxen. But βαρβάρων ἡγούμενος would seem to connect the journey here mentioned with some later expedition at the head of a bar-
πόλεις: ὅταν δὲ Δοξίου χρηστήριον
diarpásωσι, νόστον ἄθλιον πάλιν
σχῆσουσι: σὲ δ' Ἄρης Ἀρμονίαν τε ρύσεται
μακάρων τ' ἐσ ἄλων σὸν καθιδρύσει βιῶν.

1340 ταῦτ' οὐχὶ θνητοὶ πατρὸς ἐκγεγὼς λέγω
Διόνυσος, ἄλλα Ζηνός: εἰ δὲ σωφρονεῖν
ἐγνωθ', ὅτ' οὐκ ἦθελετε, τὸν Διὸς γόνον
eὐδαμονοῦτ' ἂν σύμμαχον κεκτημένωι.

ΑΓΑΘ.
Διόνυσε, λυσσόμεσθά σ', ἡδικήκαμεν.

ΔΙΟΝΤΣΟΣ.

1345 οὐ ἐμάθεθ' ἡμᾶς, ὅτε δὲ χρήν, οὐκ ᾑδετε.

ΑΓΑΘ.
ἐγνώκαμεν ταῦτ'. ἀλλ' ἐπεξέρχει λίαν.

ΔΙΟΝΤΣΟΣ.
καὶ γὰρ πρὸς ύμῶν θεὸς γεγὼς ὑβριζόμην.

ΑΓΑΘ.
ὁργᾶς πρέπει θεοὺς οὐχ ὄμοιονθαί βροτοῖς.

ΔΙΟΝΤΣΟΣ.

πάλαι τάδε Ζεὺς οὐμὸς ἐπίνευσεν πατήρ.

barian force; perhaps that against
the Illyrians (see on 1330), or perhaps
the combined expedition of the Illy-
rians and Encheleis against Thebes
(see on 1336). The latter reference
is favored by the following lines, and
by ἄγοιμενος λόγχαιον, 1300, which
appears to answer to βαρβάρῳ ἄγοι-
μενος of this passage.

1336. Herodotus (ix. 42) speaks
of an oracle which foretold destruc-
tion to the Illyrians and Encheleis in
consequence of the plundering of the
shrine at Delphi. The connection of
Kadmos with this expedition seems
to be an invention of Euripides.

1343. εὐδαμονοῦτε: the opt. repre-
sents the conclusion, not as a certainty,
but as a possibility. II. 901; G. 227,
1; GMT. 54, 1.

1345. ἤδετε: a rare form. II. 491
a; G. 127, vii. n.
1350 αἰαί, δέδοκαί, πρέσβυ, τλήμονες φυγαί.

ΔΙΟΝΥΣΟΣ
τί δήτα μελλεῖ άπερ ἀναγκαίως ἔχει;

ΚΑΔΜΟΣ.
ἐν τέκνον, ὡς εἰς δεινῶν ἢλθομεν κακῶν,
σύ θ' ἡ τάλανα σύγγυνοι θ' ὡμόσποροι
ἐγώ θ' ὁ τλήμων βαρβάρους ἀφίξομαι

1355 γέρων μέτοκος· ἢτι δὲ μουστὶ θέσφατον
eἰς 'Ελλάδ' ἀγαγείν μυγάδα βάρβαρον στρατόν.
καὶ τὴν 'Αρεως παῖδ' 'Ἀρμονίαν δάμαρτ' ἐμὴν
δράκων δρακαίνης σχῆμα' ἐχουσαν ἀγρίας
ἀξω ἐπὶ βωμοὺς καὶ τάφους Ἐλληνικοῖς,

1360 ἠγούμενος λόγχαισιν· οὐδὲ παύσομαι
κακῶν ὁ τλήμων, οὐδὲ τὸν καταβάτην
Ἀχέροντα πλεύσας ἡσυχος γενήσομαι.

ΑΓΑΘΗ.
δὲ πάτερ, ἐγὼ δὲ σοῦ στερείσα φεῦξομαι.

ΚΑΔΜΟΣ.
τί μ' ἀμφιβάλλει τερσίν, ὁ τάλανα παῖ,
1365 ὅρνυν ὡπως κηφῆνα πολιόχρων κύκνον;

ἈΓΑΘΗ.

ποὶ γὰρ τράπωμαι πατρίδος ἐκβεβλημένη;

ΚΑΔΜΟΣ.

οὐκ οἶδα, τέκνον· μικρὸς ἐπίκουρος πατήρ.

ἈΓΑΘΗ.

χαίρ', ὡ μέλαθρον, χαίρ', ὡ πατρία πόλις· ἐκλείπω σ'o ἐπὶ δυστυχία.

1370 φυγᾶς ἐκ θαλάμων.

ΚΑΔΜΟΣ.

οτεῖχε νυν, ὡ παῖ, τὸν Ἀρισταίου

* * * * *

ἈΓΑΘΗ.

οτένομαι σε, πάτερ.

ΚΑΔΜΟΣ.

κἀγὼ σε, τέκνον,

καὶ σὰς ἐδάκρυσα κασυγνήτας.

1365. ὅρνυν κύκνον: see on 1026.


1366. γὰρ: introducing the ground of the despair manifested.

1369. ἐπὶ δυστυχία: equiv. to δυστυ-

χοῦσα. Cf. Soph. El. 108, ἐπὶ κοκυτῷ, i.e. κοκύνασα.

1371. τὸν Ἀρισταίου: the rest of the sentence is lost. Kadmos may have bidden Agaue to flee from Kithairon (cf. 1384) where Aktaion, the son of Aristaios, met his death, or he may have bidden her to go to the house of Aristaios, who was her brother-in-law.


1373. ἐδάκρυσα: the sor. marks
Διόνυσος ἀναξ

cαι γὰρ ἐπασχέν δεινὰ πρὸς ὑμᾶν,

καὶ γὰρ ἐπασχέν δεινὰ πρὸς ὑμᾶν,

ἀγέραστον ἔχων ὄνομ᾽ ἐν Ὑήβαις.

χαῖρε, πάτερ μοι.

χαῖρ᾽, ὦ μελέα

θύγατερ. χαλεπῶς δ᾽ εἰς τόδ᾽ ἀν ἥκοις.

άγετ᾽ ὦ πομποὶ με, καστευνήτας

μῆτε Κιθαρών [μ᾽ ἐσίδοι] μιαρός,

μῆτε Κιθαρών ὁσσοσιν ἐγώ,

Βάκχαις δ᾽ ἀλλαισι μελοιεν.

the action as having begun just before the moment of speaking, where the Eng. uses the present. Η. 842;

1380 ίδαί: i.e. τὸ χαλέψει, to fare well. For a similar repetition of the verb in its original meaning, cf. Η. Φ.

1382. ἢμα: δοῖον.

1384. μ᾽ ἐσίδοι: fills out the lacuna according to the sense. For the opt., see on 1255. The const. changes to

the difficulty is doubtless due to a faulty text.
πολλαὶ μορφαὶ τῶν δαμονίων,
πολλὰ δ’ ἀέλπτως κραῖνουσι θεοῖ.
1390 καὶ τὰ δοκηθέντ’ οὐκ ἐτελέσθη,
τῶν δ’ ἀδοκήτων πόρον ἕδρε θεός.
τοιὸνδ’ ἀπέβη τόδε πρᾶγμα.]

1387. μέλλωσι: sc. Kithairon and
the thyrsus, the place and the instru-
ment of the Bacchic rites.
1388 ff. These lines, which are less
appropriate here, are found with a
slight variation at the end of four
other plays, Alcestis, Andromache,
Helen, and Medea. The actors prob-
ably transferred such endings from
one play to another.
METRES OF THE LYRICAL PARTS.

The principal metres in the lyrical parts of the play are as follows:

2. IONIC: H. 1121 ff.; G. 301, 2; S. 8, VI., 10, V., 23, 2.
   With the Ionic are sometimes combined Choriambic or Logaoedic verses in the same strophe.
   Of the other rhythms which are sometimes joined with the Dochmiac, in the same verse or in the same strophe, the following are found in this play: Cretic (H. 1119; G. 301, 3; S. 8, IX.), Iambic, Bacchic (H. 1127; G. 301, 4; S. 8, X.), and Logaoedic.

In the following schemes, : is the mark of anacrusis; ω indicates two half-shorts (奠) = ．

In the case of the Ionic and Dochmiac verses, it will be observed that the bar, or the mark :, which indicates the beginning of a measure as adapted to the modern theory of music (i.e., that the first syllable or note of every measure must have an ictus), does not stand at the beginning of the foot; thus, Ionic ω ω : ．—, Dochmiac ω | ．— ω | ．

PARODOS (64–169).

FIRST STROPHÉ (64–67 = 68–71).

Ionic.

64, 68  ω ω :  □□□□ | ．—
        ω ω :  ــــ ــــ ــــ ــــ | ــــ ــــ ــــ ــــ | ．—
        ω ω :  ــــ ــــ ــــ ــــ | ــــ ــــ ــــ ــــ | ．—
        ω ω :  ــــ ــــ ــــ ــــ | ــــ ــــ ــــ ــــ | ．—
        ω ω :  ــــ ــــ ــــ ــــ | ــــ ــــ ــــ ــــ | ．

H. 1123 a; G. 286, 2.

θηψ, synizesis.
SECOND STROPE (72–87 = 88–104).

Logaoedic (72–77, 87) and Ionic (78–86).

72, 88

\[ \text{H. 1110 c.} \]

75, 91

80, 96

85, 101

THIRD STROPE (105–119 = 120–134).

Logaoedic.

105, 120

110, 125

\[ \text{â£, synizesis.} \]

115, 130

\[ \text{â£, synizesis.} \]
FIRST STASIMON (370-433).

First Strophe (370–385 = 386–391).

Ionic (370–375, 379–383) and Choriambic (376–378, 384 f.).

370, 386

375, 391

380, 396

385, 401

with logaoedic close.


Logaoedic.

402, 416

405, 420

410, 425

415, 433
METRES OF THE LYRICAL PARTS.

SECOND STASIMON (519–575).

Strophe (519–536 = 537–555).

Ionic.

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Epode (556–575).

Ionic (556–570) and Logaoedic (571 ff.).

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</table>
KOMMOS (576–603).

Logaoedics.

576

\[ \text{extra metrum.} \]

577

\[ \text{cf. 576.} \]

578

\[ \text{cf. 576.} \]

579

\[ \text{cf. 576.} \]

580

\[ \text{cf. 576.} \]

581

\[ \text{cf. 576.} \]

582

\[ \text{cf. 576.} \]

583

\[ \text{cf. 576.} \]

584

\[ \text{cf. 576.} \]

585

\[ \text{cf. 576.} \]

586

\[ \text{cf. 576.} \]

587

\[ \text{cf. 576.} \]

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\[ \text{cf. 576.} \]

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\[ \text{cf. 576.} \]

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\[ \text{cf. 576.} \]

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\[ \text{cf. 576.} \]

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\[ \text{cf. 576.} \]

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\[ \text{cf. 576.} \]

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\[ \text{cf. 576.} \]

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\[ \text{cf. 576.} \]

596

\[ \text{cf. 576.} \]

597

\[ \text{cf. 576.} \]

598

\[ \text{cf. 576.} \]

599

\[ \text{cf. 576.} \]

600

\[ \text{cf. 576.} \]

\[ \text{cf. 576.} \]

\[ \text{cf. 576.} \]

\[ \text{cf. 576.} \]
THIRD STASIMON (862-911).

Strophe (862–881 = 882–901).

Logaoedic.

862, 882

865, 885

870, 890

875, 895

880, 900

Epode (902–911).

Logaoedic.

902

905

910
METRES OF THE LYRICAL PARTS.

FOURTH STASIMON (977–1023).

STROPHE (977–996 = 997–1016).

Dochmiac and Bacchic (994).

977, 997
\[ \text{H. 1126 m, c.} \]
980, 1000
dochm. preceded by a logaoedic dimeter.
985, 1005
\[ \text{H. 1126 g.} \]
\[ \text{cf. 981.} \]
990, 1010
iamb. trim.
995, 1015
bacchic trim. H. 1127.

EPODE (1017–1023).

Dochmiac with Logaoedic Opening.

1017
\[ \text{H. 1127.} \]
1020
dochn. preceded by a logaoedic monometer.
KOMMOS (1031–1042).

KOMMOS (1031–1042).

Dochmiac with Iambic Trimeters in Alternate Passages.

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HYPORHACHA (1153–1164).

Dochmiac, Bacchic, and Logaoedic, with Cretic close.

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KOMMOS (1168–1199).

STROPHE (1168–1183 = 1184–1199).

Dochmiac, Bacchic, and Logaoedic.

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METRES OF THE LYRICAL PARTS.

1175, 1191

logaoedic.

logaoedic.

logaoedic.

bacchic tetram. H. 1127 c.

1180, 1196
APPENDIX.

I. MANUSCRIPTS AND EDITIONS.

The most complete classification of the Mss. of Euripides is given by Kirchhoff in his larger edition (Berlin, 1855). None of the Mss. is older than the twelfth century, and none contains all of the plays. They are divided into two classes. Those of the First Class belong to the twelfth and thirteenth centuries, and are all copies, more or less complete and without interpolations, of a recension which contained the nine plays, Alcestis, Andromache, Hecuba, Hippolytus, Medea, Orestes, Phoenissae, Rhesus, Troades. The Mss. of this class have the greater authority. The most important are:

A. Codex Marcianus (471): in the Library of St. Mark at Venice, parchment, of the twelfth century, containing Hec., Or., Phoen., Andr., Hipp. to verse 1223, together with marginal scholia and interlinear glosses. This is the most valuable of the Mss. of Euripides.


C. Cod. Havniensis: in Copenhagen, linen paper, of a later date than B, but copied from a similar Ms. (with the exception of Hec. Or. Phoen. which are from an inferior source) and containing the same plays.


F. Cod. Marcianus (468): in the Library of St. Mark at Venice, paper, of the thirteenth century, containing, besides several plays of Aeschylus and Sophocles, Hec. Or. Phoen. a fragment of Med.

The Mss. of the Second Class are derived from a recension of the thirteenth century, containing the nine plays of the recension mentioned above and also ten more, viz., Bacchae, Helena, Electra, Heraclidae, Hercules Furens, Supplices, Iphigenia in Aulide, Iphigenia in Tauris, Ion, Cyclops. This recension suffered much at the hands of grammarians and prosodists, and less care was taken in the copying and preservation of the
APPENDIX.

Mss. derived from it. Few copies seem to have been made, and these were but little known. The two most important Mss. of this class are:—


C. COD. FLORENTINUS (xxxii. 2): in Florence, linen paper, of the fourteenth century, containing all the plays except Tro. and 756–1392 of Bacch.

It will thus be seen that the text of the Bacchantes rests in the first part upon two Mss. of the Second Class, and from verse 756 upon only one.

SCHOLIA: the best ed. is that of W. Dindorf. 4 vols., Oxford, 1863. (See below.)

EDITIONES PRINCIPES.


Aldine Edition: containing all the plays except the El., from different Mss. Venice, 1503.


MODERN EDITIONS.

The following are some of the most important:—

Complete Editions.

Matthiae: containing the tragedies and fragments, with Latin version, commentary, scholia, and indexes. 10 vols., Leipsic, 1813–36.

Duncan: (the Glasgow ed.), a valuable compilation from the best authorities up to that date. 9 vols., London, 1821.


Fix: (Didot ed.), with Latin version, and a few critical notes on twelve plays. Paris, 1843.

Hartung: with German translation and notes. Leipsic, 1848–78.


Nauck: with brief critical notes. 3 vols., Leipsic, 1869–71.

Separate Editions of the BACCHANTES.


Schöne: Berlin, 1858. Sandys: Cambridge, 1880.
II. CRITICAL NOTES.

The following notes contain the principal readings of the text which are not supported by either Ms. B or C, together with a few variants. Nothing like a full *apparatus criticus* is called for in an edition of this kind. The adopted reading, with the indication of its origin, stands before the colon; the Ms. reading and variants follow the colon. If the origin of a reading, whether before or after the colon, is not indicated, it will be understood to be a Ms. reading. The following abbreviations are used: Α, Aldine Ed.; Β, Codex Palatinus; Βκ, Brunck; Βμ, Barnes; C, Codex Florentinus: D, W. Dindorf; E, Elmsley; H, Hermann; К, Kirchhoff; М, Musgrave; Мт, Matthiae; Ν, Nauck; Ρ, Porson; Ρ, Reiske; Σ, H. Stephanus; Τ, Tyrwhitt; Υ, Wecklein.


**Second Hypothesis:** also wanting in C.

**Title.** Βάρκακι B, Πενθέως C.


30. εὐνεκα W: εὐνεκα, likewise in 47. — 31. εἰκασιακόνθ' S: εἰκασιακόμθ'. — 32. τ', added by W. — 38. θ', added by W.

47. Cf. 30. — 53 f. θαιτον: θαλων Schöne. — ἔχω μορφήν τ' ἐμίν: ἐγὼ μορφήν ἐμίν H.


APPENDIX.

140. Δύδια: Δύδια θ' Ε. — 144. δι θράσκει W: δ' άς.
148. χοροίς: χορούς D.
Βάσιχα M: Βάσιχαν.

170. έκκαλε (with question-mark after πιλαμοι) Bergler: έκκαλεί. — 176.
ανάπτειν: ανάλαφην M. — 178. ηθοδόμην: ηθόμον M.

182. Rejected by Dobree. — 184. δεί Α: δή: — πού W: ποτ — 188. ηθονή


200. οδήγην σοφιζόμεθα: οδήγησσοφιζόμεθα M. — K supposes a lacuna after
this verse. — 201. πατρίους Valckenaer: πατρίδας. — 202. καταβαλλεί Scaliger:

eὐκοσμος κόμην S. εὐσαμοῦ κόμης Collmann. — 236. οἰνωπός Βn: οἰνωπάς τ' B,
ολωπά t' C. οἰνωπᾶς Scaliger. — 238. προτίνων: προτίνων Valckenaer. —
239-241 K (ed. 1887) following Schöne puts after 247.

243. έρραθαί R: έρραθη. — 251. K, who thinks πάτηρ was added to fill out a
defective verse, suggests βακχεύοντας (C corr.): μ' αναίνομαι. — 258. εί: κελ N.

263. δυστεβίας R: δυστεβίας. — 264-5. Transposed by M. — κατασχύνει:
κατασχύνειν Η.

270. γλάστη W: δυνάτος. θρασύς τ' έν άστοις Badham. δρασάλ τε δυνατός
Heimsöth. — 278. δι δ' Fix: δι'. δι δ' Μ. δ δ' Βn. δι ηθοει Mekler.
284-297. Rejected by D. — 286 f. καλ... διδάζει: W suggests κει...
μηρφ, διδάζω. — καταγελέει: διαγελέεις Herwerden. — 289. θεόν: νόον Α.

305. W rejects, following Pierson. — 308. τάλλοντα Μt: βάλλοντα.

311. νοετή A: νοετή. — 314. σωφρονεῖν: μ' σωφρονεῖν B (μ' above the line),
also Stob. v. 15, lxxiv. 8. μ' φρονεῖν Η. — σωφρονεῖν Salmasius. — 316. Wanting
in Stob. lxxiv. 8, and rejected by K.

327. έστι Wieseler: νοετέα. — 333-336. W attributes to the interpolator
of 242-247, 286-297. — 334. σολ: σοῦ Herwerden. — 335. Σεμίλη θ' Τ: Σεμί-

341. δι άν ούν στέψω: δι άν άλλ' στέπσω F. W. Schmidt.
345. ά' added by Mt. — 346. σίκην Ε: σίκη. — 347. τουδ' Μ: τουσβ'.

359. έξονται: έξονται Badham. — 372. χρυσόντα Μt: χρυσιά. χρύσεα
σκυμνέα E. — 385. αμφίβαλλης Βn: αμφίβαλλη.

392. πόρσα W: πρόσω — γάρ άμων Stob. lviii. 3: γάρ άλλ' άμως. — 399. θε-
ροι Τ: φέραν.

406. χάνων Meineke: Πάφον. ει τ' Επάφου δει Bergmann. Πάφιον θ' άν

412. μ' θ' Hartung: μυ. — 413. προβακχ' ευά H. προβακχήμα. — 427. σο-
φον Α: σοφάν. σοφάν άν άπιχε Η.
— 451. μηδεν Μ: μαλαινθε. μαλαινθε χειρον Botho. — 457. εκ παρα
σκευης Κ: ελ παρασκευην. — 466. ευνηθη Αbbresh: ευνηθη. — 468. δελλα
Canter: δελλα ο έ Α, δελλα ο Β.

477. οριν γαρ Μ: γαρ οριν. — ην Μ: η. — 490. εμπλαι τι κατεβουντ' εμπλαι
τας γ' ουκ ευεβουντ'. E. — 496. Διονυσου: Διονυσι Collmann.
δειν γαρ Collmann.

525. ταυτ Αναβασας Μ: ταυτ Αναβοσας. — 528. Αναβανω Η: Αναβανω.


570. ειμισσομενας Heath: ειμισσομενας τε. — 571. Δωδεκαν: Δωδεκαν Η.

585. τηθον Ε: τηθον. — 590. The Mss. have Ημυχ. before σισβομ. (2. 3. 4. 5. 6.)
but do not otherwise indicate the distribution of the ode among the members of the
Chorus. — 591. λει τα W: λειτε Α, λειτε τα B. — 594. ΔΙΟΝΥΣΟΣ, added by T.

— δελλα εγ' R: δελλα'. τα Πενθοιδ δωματ' δελλα δευτατε Μ. — 607. σαρκος Ρ: σαρκας.


1529: σοφος ΕE.

— 663. οτε πολαν P: οτε οπολαν. — ποιερ ... λογαρ Collmann. — 673. W rejects,
following Ν.

681. τοι Scaliger: τοι Ε. — 687. See on 32. — 688. ηρημομενη W: ηρημο
μενας. — 694. r' έν e: έν e: Chrest. Pat. 1834: τε καζυνε. στηγειν τε καζυνε
Usener. — 698. λεχωσιν Heath: λεχωσιν.

701. μαστοζ E: μαζε. — 721. θωμεθ' E: θωμεν. — 726. συνεβαεχει Ρ:
συνεβαεχει. — 727. δρομη: δρομου Bergmann.

738. βιο W: δικα. — 740. ιπαρ' Bn: ιπαραν. — 750. Θεαιαοις Βκ: Θε
αιαοι. — 758. ικαιεν E: ικαιει.

Pat. 2227: εφαπτεσται. — 787. Θεαι Collmann: Θεαια
— 790. ησυχασιει. — 791. κυνοτα Cantor: κυνοτα. — 793. κυ
μεθ W: δικην. — 797. παλμον Collmann: τολμην. — 798. N. The Mss. assigns
to Pentheus, 800—802 to the Messenger. The correction is due to T. — 799.
ικεθαιν Ε: Hartung suggests ικλεθαιν, W: Ικατε.
APPENDIX.


1010. ἃς Ε.: τ᾽ E. — 1020. θεραγρητὴς D: θεραγρητ. — 1021. γελάταις προσκό- πων: W considers a gloss upon some such word as χαροτής, or χαριτ. — 1023. πιστοῦν Scaliger: πιστοῦντα. W suggests for the whole passage, βανα- σμον βρόχον περιβάλα χαρωτων | έπ᾽ αγιλαν πιστοῦται τοι Μαινάδων.


1113. W, following N, regards as spurious. — 1116. κτάνι: κτάνη. —
1118. στήριξ W: παύδα.
1141. τήμη: τήμη | 1148. τῆ: τῆ, added by R. —
1157. πιντούι: πιντούι: Βιογνώμων T.
1320. τῆς τῆς Bn: τῆς τ’ ἀκάθ. — 1329. For the lacuna after this verse see Appendix III. — 1330. Recovered from the Schol. on Dionysios, Periegesis
APPENDIX. 141

391, who cites it in connection with the two following verses.—1332. Ἀρμονίαν Α.: ἐφομοιάζαι. —1333. ἥχυν Α.: ἤχων. —1339. βίον: δίμως Ν.

1372–1392. The text is very defective; Ν rejects the passage. —1372. στινομαι E: στέρομαι. —σε, added by Βn. —1377 f. Assigned by the Ms. to Dionysos; corrected by Η.—ἐπασχεν Η: ἐπασχον.

III. THE LACUNA AFTER 1329.

λακιστὸν ἐν πέτραισιν εὑρέσθαι μόρον.  a

* * * * * *

πῶς καὶ νῦν ἡ δύστηρος εὐλαβομένη b
πρὸς στέρνα θῶμαι; τίνα δὲ θρηνήσω τρόπων; e
εἰ μὴ γὰρ ἱδιον ἐλαβον εἰς χείρας μύσος c

* * * * * * * *

κατασπάσασθαι πάν μέλος ω—ω— d
κυνόσα σάρκας ἀστερ ἐξεθρεψάμην.

Δ' φιλτάτη πρόσοψις, Δ' νέα γέννυς

* * * * * * *

τὰ δ' αἰμόφυτα καὶ κατηλοκισμένα e

μέλη

* * * * * * *

The lacuna after 1329 was observed by Tyrwhitt, who referred to this place the verse cited from the Bacchantes by the Schol. on Ar. Plut. 907, εἰ μὴ γὰρ ἐλαβον ἱδιον εἰς χείρας μύσος. Musgrave recognized a fragment of this passage in the sentence of Lucian, Piscator, 2, καθάπερ τινα Πενθεία ἡ Ὑφεία λακιστὸν ἐν πέτραισιν εὑρέσθαι μόρον. That the author of Χριστὸς πάσανων had the complete text, and took from it, for example, the verses πῶς καὶ . . . τρόπων (1312 f.), was observed by Porson. This restoration was carried out further by Hartung in his Euripides restitutus, and finally most thoroughly by Kirchhoff, Philologus. VIII. 78–93. Kirchhoff has taken from the Christ.
APPENDIX.

ΔΙΟΝΥΣΟΣ.

* * * * * * * * * * * * * * * * *

eis desma t' hleke kai logon ubriosmata. f

toigaro tethnkeven dvn ekrhn hkeisqo upo.

kai tauta men pepovnhen outos [en dikos]. g

nde aev pathein de laon ou krovos kaka.

* * * * * * * * * * * * * * * * *

lupewn polin thn avnosion miopomatatos

dikhn tinoousas tov dvn ektevnav o -
kai muket' esudein patrid. ou gar evsebes.

* * * * * * * * * * * * * * * * *

autos de a melleis thmata ekplhsev, frasow.

Pat. thirty-four verses, in part fragmentary. Among these is much that is uncertain. The most probable are given above with some variations and in part in a different order. The verse δ φιλτάτη, κτλ. is obtained by Wecklein from a combination of two verses, δ φιλτάτη πρόσφυς, δ ποθομένη, Christ. Pat. 921, and δ φιλτατον πρόσω-

pon, δ νεα γένουs, ibid. 1469. The other Frgs. from the Christ. Pat. are derived as follows: b, verses 1 and 2 from 1312 f.; d, verses 1 and 2 from 1250 f.; e from 1471 f.; f from 1664, 63, 67, 68; g from 1674-76, 90.

The thought of the Frgs. is as follows: Agaue laments that her son has met his death by being torn in pieces among the rocks (a); she would fain embrace the dead, but scruples to touch him with hands stained with murder (b, c); she overcomes her scruple, and with pathetic wailing kisses the fragments of the body (d, e).

Dionysos, after speaking of the fault and punishment of Pentheus, and the purpose of the severe stone-

ment (f and the First Hypothesis, at the end) announces the destiny of the Thebans (f) and the daughters of Kadmos (g). In the last verse he apparently begins the prediction relating to Kadmos himself.
GREEK INDEX.

[The numerals, when preceded by p., refer to the page, otherwise to the verses of the text, or to the notes.]

ἀλλάς, 73.
ἀγκυλητοῖο στοχάσμα-ατι, 1205.
ἀγρεύν, of Dionysos, 1192.
ἀγνόει, ways, 87.
ἀγχώνης ἄξιον, 246.
ἀλαλάει, 593, 1133.
ἀμελείας μορφήν, ἄ.
ἀνάγκαι ἀμφαλαμάσ, 552.
ἀναχαίτισις, 1072.
ἀναχρονικὸ δργια, 482.
ἀντίπυργον πετραν, 1097.
ἀνω κάτω, 349. — ἀνω τι κατὰ τι, 741, 753.
ἀνωθνουξα, trans. 24.
ἀρισταρχήν ἄρρητον, 526.
ἀρχήνου χειρός, 736.
ἀστραπηφόροί, pass. 3.
αὐτὸ σημαίνει, 970.

βακχείλα, 218, 232, 1293.
Βακχείον, 308.
βακχεῖον, 1057, 1230.
βακχεύματα, 40, 317,
567, 608, 720, 724.
Βακχεύν, 145.
βακχεύσιμον, 298.
βάκχευσιν, 357.
βακχεύνι, 76, 251, 313,
343, 807.
ἀναβακχεύοοσα, 864.
ἐξεβακχεύθη, 1295.
συνβακχεύν, 726.
βάκχια, 120.

βακχιάζων, 931.
Βάκχος, 67, 195, 225,
366, 605, 632, 998,
1089, 1124, 1145,
1189.
Βάκχος, 1020.
βάκχος, 491.
βολαλ χύνος, 662.
βοῦςκεθο ἐλπίς, 617.
Βρομίοι, 60.
βύρως κτύπου, 513.
βυσσίνους πέπλους, 821.
γάλα, 142, 700.
γεγενής, 264, 996, 1025.
γυναικομίας στολῆς, 980.
δέως, shed, 837.
Δημήτηρ, etymology,
276.
δεινόντας, pass. 588.
διδάσκαλον, p. 16.
δίκην μέτεμφ, 346.
δομον, apartments, 7.
δράκοντος ὀφέος, 1026.
δύο ἁλύσεως, 918.
δύσχιμον, inclement, 15.
δώματα, of a part of the
house, 633.

δρικταί, 407, 549.
διάλέοις, 860.
ἐν διαστρόφοις δύσοις,
1106.
ἐνδυτα σαρκός, 746.

ἐξέμινα, 38.
ἐμ μάλλον, 484.
ἐκάκω, 67, 1034.
ἐδιος, 157, 238, 566, 608,
701, 1167.
ἐδύρησεν, 641.
ἐψυχοῖρος = ἐψυχας, 87.
ἐὑφημον, 69.
ἐφύμον, 897, 1012.
ἐχει, with partic. 53.

θαλαρόν ὑπνον, 692.
θεομακεθεί, 45.
θασεύμ, 75, 379.
θασος, 56. — of the
revel-movements,
532, 978.
θαυατάν, 548.
θῆλην στολήν, 828, 836,
852.
θαῦμα, 65.
θράσκει πεδίον, 873.
θυμιόμενοι ἐλα κέρας,
743.
θύρους, used as weap-
ons, 762, 1099.
θυροφορεῖσ ψίδοις,
557.
θύω ν τα δργια, 473.

Ἰβαλον ὄντρον, 120.
Ἰδον, 198.
Ἰλιον, trans. 1048.
Ἰτρω, 365.
GREEK INDEX.

καὶ, where Eng. uses when, 1079.
καταβακχιώσθε, 109.
κατακοπήν, 1293.
κατακόπη, 838.
κατάκοπος, 916, 956, 981.
καταφρονεῖ, with acc. 503.
καταψυκτό καλός, 334.
κεραυνος, 6, 93, 594.
κεραυνόβολος, 598.
κιβδηλεύω, 475.
κίσσων, 25, 177, 363, 702, 710.
κισσός, 81, 100, 253, 323, 342, 1055.
κισσοφόρος, 384.
κισσόφως, 205.
κόραι = ὀφθαλμοί, 747, 1087.
λακτίσσει πρὸς κέντρα, 795.
λέγων εἰς, 718.
λελιμένος, 1102.
λέπα, 677.
λυκόν καλόν, 665.
Δύσσας κύνες, 977.
μακρύς, adj. 915.
μάκρα, of terror, 305.
μέγαν αἰξιοθα, 183.
μεθόστηκας φρανών, 944.
μὲν = μὴν, 970.
μηρός, 96, 243, 287, 295, 523.
μίλαξ, 108.
μίτρα, 833, 929, 1115.
μύσχος, 678, 736, 1185.
μύσχων ὅχον, 1332.
νάρθηκα εὐθυρων, 1167.
νεβρίς, 24, 111, 137, 249, 696.

νεβρὸς, 176, 835, 886.
νεώτερον, calamity, 214.
ξυνάψας βλέφαρα, 747.
ομηρέω, 297.
ομηρον, 293.
ὀμος, with partic. 392.
ὄργα, 72.
ὄργανα, 415.
ὄρκανος, 611.
ὄσον οὖν, 1070.
ὄτι καλὸν φιλον, a proverb, 881.
οὐ μὴ, with future indic. 343.
οὐ γὰρ διὰ, 785.
οὔτε πάσχοιν οὔτε δρών, 801.

παις πατρός, 1030.
πάρεμα, with acc. 5.
παροχεστεύω, metaphor. 479.
πάτερ, grandfather, 254, 1322.
πλῆρος, with dat. 19.
πνεύων μέγα, 640.
πόδα χρόνων, 889.
πόλις, of a region, 58.
ποτινάδας, 864.
προοίμια, 639.
πρόφασιν, ostensibly, 224.
προφήτης, 211, 551.

ρεῖ, with dat. 142.
βίτα, with gen. 1097.
σαθρόν, 487.
σηκόν, 11.
σοφίζομεθα, 200.
τὸ σοφον, 203.
σταρτή, 1274.

σπυροῦντα δοστούδα-
στα, 913.
σταλαμέθα λόγον, 889.
στρφε, 973, 1073, 1083.
στολίδες, 936.
στρατηλατῶν, with dat. 52.
σὺν, with dat. of means, 52.
σωφρονεῖ, 314, 316, 329, 1160, 1341.
σωφρόνως, 686.
σωφρένοι, 504, 641, 1002.

ταυρόκερων θεῶν, 100.
τελτάτας, 73.
τένοντα, 933.
τῇ, with a repeated word, 1177.
τῆς, with an adj. 824.
τὸν, relative, 712.
τρίβων λόγων, 717.
τρυγλύφως, 1214.
τρυγλύφουσας, 1213.
τύμπανα, 59, 156.
τυφόμενα, with acc. 8.

ὕβρεις ὑβριζων, 247.
ὕγις, 262, 948.
ὑπεξίκριζον, trans. 678.

φάτνα, 510, 618.
φυλάκας, 869.
φύσι πεφυκός, 896.
χαίρειν, farewell and fare well, 1380.
χαματετιπτάτα, 1096.
χορεύματα, 132.

ἀνθείς ἄνθρωπον ἀρίτιν, 139.
ἀναν, instead of dat. 724.
ἀστε, on condition that, 842.
## INDEX OF SUBJECTS.

INDEX OF SUBJECTS.

Gods should not be like men in wrath, 1348.
Gorgons, placed in Libya, 991.

Hair, consecrated to a god, 494.
Harmonia, 1357.
Hatred of foes, a common principle of Greek morality, 879, p. 6.
Hera, 9.
Historical pres. 2.
Hypothetical indic. 612, 1312.
Hysiae, 751.

Iacchos, 725.
Imperfect, of what is just recognized, 922.
Infinitive, with ἥ, 747.
Initiates, purity of, 75.

Kadmos, changed to a serpent, 1330.
exiled from Thebes, ibid.
leader of an army against Thebes, 1333, 1356.
sent to Elysium, 1330, 1361.
without sons, 1305.
Korykian nymphs, 559.
Kuretes and Korybantes confounded, 120.
Kybele, 79.

Laws of piety eternal, 895.
Life too short for unattainable aims, 397.
Lydias, 509.

Macedonia praised, 409.
Milk, honey, and wine flow from the earth, 143, 705.
Mountains move to the Bacchic revel, 726.
Myth of Dionysos, p. 2; in literature, p. 11.

Nile, 407.
Nymphs of Kithairon, 951.
Nysa, p. 9, 556.

Orpheus, 562.
Over-wiseness is folly, 395.
Oxymoron, 66.

Paktolos, gold-flowing, 153.
Pan, 962.
Participle, subj. omitted, 1245.
Passive, with mid. meaning, 914.
Pentheus, play upon the name, 307, 508.
Pieria, 569.

Preposition, force of, in comp. extended to following verb, 1065.
placed in second member of sent. 110.
Prolepsis, 98.

Rash speech punished, 386.
Redundancy, 677.
Refrain, 897, 1012.
Rhea, 59, 79.

Sanctity personified, 370.
Satyrs, 130.
Schema Pindaricum, 1350.
Semele, bears the god prematurely, 3, 91.
calumniated, 28.
defended, 41.
hated of Hera, 9.
her tomb, 6, 597.
Soothsayers, mercenary, 257.

Sophists referred to, 202, 266.
Stichomythia interrupted, 929, 934, 1269.

Subjunctive, hortative, 341.
Supplementary partic. with the subj. 39; with the obj. 791.
Swans, affection for parents, 1365.

Teiresias, 175.
Thessalians, inventors of the javelin, 1205.
Tmolos, 55, 65.
Torches of the bacchantes seen in the mts. 306.
Trieteric festivals, 133.
Tympanum, 124, 126, 156.

Unchastity attributed to the bacchantes, 223, 354; falsely, 314, 686.
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