

ΞΑΝΘΙΑΣ

Εἶπω τι τῶν εἰωθότων, ὧ δέσποτα,
ἐφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι;

ΔΙΟΝΥΣΟΣ

νῆ τὸν Δί' ὃ τι βούλει γε, πλήν “πιέζομαι”.
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἤδη χολή.

Ξα. μηδ' ἕτερον ἀστεῖόν τι;

Δι. πλήν γ' “ὥς θλίβομαι”. 5

Ξα. τί δαί; τὸ πάνυ γέλοιον εἶπω;

Δι. νῆ Δία
θαρρῶν γε· μόνον ἐκεῖν' ὅπως μὴ ῥεῖς,

Ξα. τὸ τί;

Δι. μεταβαλλόμενος τάνάφορον ὅτι χεζητιᾶς.

Ξα. μηδ' ὅτι τοσοῦτον ἄχθος ἐπ' ἐμαυτῷ φέρων,
εἰ μὴ καθαιρήσει τις, ἀποπαρδήσομαι; 10

Δι. μὴ δῆθ', ἱκετεύω, πλήν γ' ὅταν μέλλω ἔξεμῖν.

Ξα. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,
εἵπερ ποιήσω μηδὲν ὧνπερ Φρύνιχος
εἴωθε ποιεῖν καὶ Λύκις κάμειψίας;

ἄχθος, εὖς, τό: a weight, burden, load

ἀεί: (adv.) always, for ever

Ἀμειψίας, ὁ: Ameipsias, comic poet

ἀνά-φορον, τό: a pole

ἀπο-πέρδομαι: fart

ἀστεῖος, ὅς, ἄ, ὄν: of the town; urbane; witty

γέλοιος, ὅς, ἄ, ὄν: causing laughter, laughable, funny

γελάω: to laugh

δαί: colloquial form of δῆ, used after interrogatives

δεῖ: it is necessary

δεσπότης, ὁ: a master, lord, the master of the house

δῆτα: particle, more emphatic δῆ; τί δῆτα what then? μὴ δῆτα, just don't...

εἶθω: be accustomed (see also εἴωθα)

ἐμυτοῦ: of me, of myself

ἐξ-εμέω: to vomit forth, disgorge

ἕτερος, ὅς, ἄ, ὄν: the one; the other (of two)

Ζεὺς, ος, ὁ (acc. Δία): Zeus

θαρσέω: to be of good courage, take courage

θεάομαι: to look on, gaze at, view, behold

θλίβω: to press, squeeze, pinch

καθ-αιρέω: to take down (i.e. off one's shoulders)

Λύκις, ἰδος, ἡ: Lycis, a comic poet

μετα-βάλλω: move over (prob. from one shoulder to the other)

νή: (yes) by..., with acc.; with γε 'yes indeed'

πιέζω: to press, squeeze; oppress, distress

πλήν: except

σκεῦος, εὖς, τό: a vessel; bag, baggage

τοσοῦτος, ὁ: so large, so tall

φυλάσσω: to keep guard; (med.) avoid

χεζητιάω: (<χέζω to shit) need to shit

χολή, ἡ: gall, bile; (cause of) gall, bile

- : The comedy was first performed at the Lenaia in early 405 BCE. Two actors enter. One (Dionsysus) is dressed in a full-length yellow dress with a lion-skin and holds a club. The other (Xanthias), his slave, is sitting on a donkey and has a lot of luggage hanging from a pole over his shoulders.
- 1 : "Master, should I say one of the usual things that the spectators always laugh at?"
- 10 Εἶπω: Deliberative subj., *should I say*
- Εἰωθότων: < εἴωθα
- 3 ὅ τι: ὅς τις, whatever (you like)
- πιέζομαι: i.e. a tired old joke, perhaps the beginning of the constipation jokes.
- 4 φύλαξαι: aor. impv. mid. φυλάσσω
- πάνυ... ἐστ' ἤδη χολή: *it's entirely by now a source of bile, makes me sick*
- 5 μηδ': μὴ at the start of a question expects a negative response.
- πλήν γ': i.e. *[say anything], except...*
- ὤς: exclamatory, *how*
- 6 τί δαί: *What then?*
- τό πᾶν γέλοιον: *the really funny [joke]*
- 7 θαρρῶν: assimilated form of θαρσῶν, i.e. pres. pple. θαρσέω. *Yes by Zeus, [do say it], courageously*
- ὅπως μὴ 'ρεῖς: ὅπως + fut. indicative = impv. 'ρεῖς = ἐρεῖς < λέγω. *Don't say.*
- τό τί: *the what [joke]?* Interrogatives can

take an article when asking about an already mentioned object, Smyth 1186

τὸ ἀνάφορον

ὅτι: assume a verb of speaking. *[saying] as you shift your pole that you need to shit*

10 μηδ': continuing the prohibition of ὅπως v.7. *and don't [say]..., i.e. and [I should] not [say]...*

10 καθαιρήσει: fut. καθαιρέω

ἀποπαρδήσομαι: fut. ἀποπέρδομαι. future most vivid condition with fut. ind. in protasis.

11 μὴ δῆθ'...: *just don't [say that]... πλήν γ' ὅταν μέλλω 'ξεμείν: except whenever I'm going to puke*

12 ...ταῦτα τὰ σκεύη φέρειν...: Metatheatrical humor. Xanthias complains: why is he presented as a typical comic slave with typical baggage if he can't make the typical slave jokes?

13 μηδὲν ὦνπερ: μηδὲν τουτῶν ἅπερ... Partitive genitive and assimilation.

Φρόνυχος... Λύκις... κάμειψίας: Phrynichus, Lukis, and Ameipsias were three comic poets and competitors of Aristophanes. Phrynichus' *Muses* took second place after *Frogs* in 405.

14 κάμειψίας: καὶ Ἀμειψίας.

15 :

- Δι. μή νυν ποιήσης· ὥς ἐγὼ θεώμενος,
 ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
 πλεῖν ἢ 'νιαυτῷ πρεσβύτερος ἀπέρχομαι.
- Ξα. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὐτοσί,
 ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ. 20
- Δι. εἴτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφή,
 ὅτ' ἐγὼ μὲν ὦν Διόνυσος υἱὸς Σταμνίου
 αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,
 ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;
- Ξα. οὐ γὰρ φέρω 'γώ;
- Δι. πῶς φέρεις γὰρ ὅς γ' ὀχεῖ; 25
- Ξα. φέρων γε ταυτί.
- Δι. τίνα τρόπον;
- Ξα. βαρέως πάνυ.
- Δι. οὐκ οὖν τὸ βάρος τοῦθ' ὃ σὺ φέρεις ὄνος φέρει;
- Ξα. οὐ δῆθ' ὃ γ' ἔχω 'γὼ καὶ φέρω μὰ τὸν Δί' οὔ.
- Δι. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἐτέρου φέρει;
- Ξα. οὐκ οἶδ': ὁ δ' ὦμος οὐτοσί πιέζεται. 30

ἄχθος, εος, τό: a weight, burden, load
ἀπέρχομαι: to go away, depart from
βάρος, εος, τό: weight
βαρέως: (adv.) heavily, < βαρύς
ἐνιαυτός, ό: year
Ζεύς, ος, ό (acc. Δία): Zeus
θλίβω: to press, squeeze, pinch
όνος, ό, ή: an ass, donkey
οὔκουν: certainly not; (in questions) ... not ..., expecting yes
όχέω: to hold fast; let (another) ride, mount; (mid). ride
πιέζω: to press, squeeze; oppress, distress
πονέω: to work hard, do work, suffer toil
πρεσβύτερος, α, ον: older (comp. πρέσβυς)

σόφισμα, ματος, τό: any skilful act; sophism; stage-trick
Σταμνίας, ό: (Comic proper noun) Wine-jar, < στάμνος wine-jar
ταλαιπωρέω: to go through hard labour, to suffer hardship; (pass.) to be distressed, suffer hardship
τράχηλος, ό: the neck, throat
τρισκακοδαίμων, ων, ον: thrice unlucky
τρυφή, ή: softness, delicacy, daintiness
ὕβρις, εως, ή: wanton violence; violation, outrage
υἱός, ό: a son
ὤμος, ό: shoulder (with the upper arm)

- 16 **νυν:** enclitic with commands, *come now*
ώς: as, since
θεώμενος: *as a spectator*; Athenian comedies were performed at festivals to Dionysus and a statue of the god was placed in the theater.
18 **πλεῖν:** = πλεῖον, πλέον, i.e. neut. sg. of πλείων. Adverbial accusative. The noun after πλεῖν ἤ retains its case and number from its use in the rest of the sentence, see Smyth 1074. Cf. 90, 91.
'νιαυτῶ: = ἐνιαυτῶ. dat. of degree of difference. *by more than a year*. i.e. time moves very slowly for Dionysus when he listens to bad jokes.
19 **οὔτοσί:** deictic ('pointing') iota as suffix to οὔτος, *this here*. Cf. ταυτί, v. 26.
τρισκακοδαίμων ἄρ' ό τράχηλος οὔτοσί: nominatives, supply ἐστίν. *thrice-unlucky is this...*
21 **εἴτ':** εἴτα
οὐχ: Questions beginning with οὐ expect a positive response. Cf. v. 25. *Then aren't these things...*
22 **ὄτ':** = ὅτε. "the iota of ὅτι is never elided in Attic" (Stanford).
Σταμνίου: Dionysus is the son of Zeus, but for humorous effect here Aristophanes invents Stamnios(/as) derived from στα-

- μνός ("wine jar").
23 **τοῦτον:** i.e. Xanthias
μή... μηδ': *not... nor*
24 **ταλαιπωροῖτο... φέροι:** Normally the subjunctive is used in a purpose clause after a primary sequence main verb. In this case, the optative is used because ὄχῳ implies a reference to the past ("I let you mount in the past and now you ride"). Cf. Smyth 2200
25 **γάρ:** in abrupt questions, *what, why*; *What, I'm not the one carrying?* Stanford sees these joke as parodies of sophistic argumentation about the active/passive voice, e.g. Euthyphro. Cf. 17
όχεῖ: 2s mid. ὀχέω. *you who are riding [lit. being held]*
26 **ταυτί:** ταῦτα and deictic iota, *these things [in front of us]*
Τίνα τρόπον: *How?*
βαρέως πάνυ: [*carrying them*] *very heavily*
27 **φέρει:** Active, unlike 29 φέρει
28 **Δι':** Δία < Ζεύς οὐ δῆθ'... **μά τὸν Δι' οὔ:** An extremely emphatic negative.
ὃ γ'... φέρω: relative clause introduced by ὃ, *not what I'm holding and carrying at least*
29 **ὃς γ'... φέρε:** 2s pass., *you who... are being carried*

Δι. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

Ξα. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;
ἢ τᾶν σε κωκύειν ἂν ἐκέλευον μακρά.

Δι. κατάβα πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας 35
ἤδη βαδίζων εἰμι τῆσδ', οἳ πρῶτά με
ἔδει τραπέσθαι. παιδίον, παῖ, ἡμί, παῖ.

ΗΡΑΚΛΗΣ

τίς τὴν θύραν ἐπάταξεν; ὥς κενταυρικῶς
ἐνήλαθ' ὅστις· εἶπέ μοι τουτὶ τί ἦν;

Δι. ὁ παῖς.

Ξα. τί ἔστιν;

Δι. οὐκ ἐνεθυμήθης;

Ξα. τὸ τί; 40

Δι. ὥς σφόδρα μ' ἔδεισε.

Ξα. νῆ Δία μὴ μαίνοιό γε.

Ἡρ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελαῖν·
καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.

Δι. ὦ δαιμόνιε πρόσσελθε· δέομαι γάρ τί σου.

αἶρω: to lift; (mid.) to raise, lift, pick up
δαιμόνιος, α, ον: of/belonging to a δαίμων; marvelous; (voc.) good sir/lady
δάκνω: to bite
δείδω: to fear
δέομαι: to need, want (w. gen. of person and acc. of thing)
ἐγγύς: (adv.) near, nigh, at hand
ἐν-άλλομαι: to leap in
ἐν-θυμέομαι: to lay to heart, ponder; notice, consider
ἡμί: to say
καίτοι: and indeed, and further; and yet
κακο-δαίμων, ον: ill-fated; (freq in Com.) poor devil!
κατα-βαίνω: to step down, go
κελεύω: to urge; to order
Κενταυρικός: (adv.) like a Centaur
κωκώω: to shriek, cry, wail

μά: (in oaths) by (+ acc. of deity); ναὶ μὰ yes by, οὐ μὰ no by
μαίνομαι: to rage, be crazy
μακρός, ὅς, ἅ, ὄν: long
ναυ-μαχέω: to fight by sea
οἷ: whither
ὅμως: nevertheless, still
ὄνος, ὁ, ἡ: an ass
παιδίον, τό: a child; young slave
παν-οὔργος, ον: willing to do anything, tricky; (in comedy) general term of abuse
πατάσσω: to beat, knock
προσ-έρχομαι: to come
τρέπω: turn; (mid.) turn or betake oneself, go
σφόδρα: (adv.) very, very much, exceedingly, violently
ὠφελέω: to help, aid, assist, to be of use

31 οὐ φῆς: *deny*, not *don't say*.

32 ἐν τῷ μέρει: *in turn*

ἀράμενος: pple. aor. mid. αἶρω

33 οἱμοι κακοδαίμων: bemoaning himself, *poor unlucky [me]!*

τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;: Slaves who fought in the naval battle at Arginusai in 406 BCE had been granted their freedom approximately six months before the performance of the Frogs in early 405.

34 ἢ τᾶν: ἢ τοι ἄν, *Then, you know....* The repetition of ἄν is not unusual.

μακρά: Adverbial/internal accusative as usual adv. for μακρός, *intensely*.

: *I would tell you to wail intensely...*, i.e. if I were free, I would tell you to go yell and moan, and I wouldn't care in the least about your distress.

35 κατὰβα: aor. impv. καταβαίνω, *dismount*. The actors arrive at a door in the stage building. After this point there is no further mention of the donkey, which is presumably led offstage by a mute actor.

36 βαδίζων εἰμί: Periphrastic construction, cf. Smyth 1961

τῆσδ': with τῆς θύρας, *this one here*

πρῶτά: adverbial accusative.

οἱ πρῶτά με / ἔδει τραπέσθαι: *to where (i.e. the door) I had to go in the first place*

37 τραπέσθαι: aor. inf. mid. τρέπω

παιδίον, παῖ: Referring to a slave expected to open the door.

38 : Heracles himself unexpectedly opens the door.

ὥς κενταυρικῶς: *How centaur-ically, how much like a centaur*. Centaurs were famously violent, e.g. in the battle between the Centaurs and the Lapiths.

39 ἐνήλαθ': i.e. ἐνήλατο, aor. ἐνάλλομαι.

ὅστις: *whoever [it was]*

τουτὶ τί ἦν: *what's this thing here?* Impf. slightly difficult (Stanford claims 'imperfect of intention')

40 ὁ παῖς: *slave*, to Xanthias. Masters often use the nominative rather than the vocative in addressing slaves, cf. 521

ἐνεθυμήθης: aor. ἐνθυμέομαι, deponent

41 ὥς...ἔδεισε: Sarcastically addressing the audience or Heracles.

ἔδεισε: aor. δείδω

μὴ μαίνιό γε: 2s. pres. opt. mid. μαίνομαι. Fear clause picking up on ἔδεισε, *yes by Zeus, [afraid] that you're crazy at least*

42 οὐ τοι μὰ... δύναμαι μὴ γελᾶν: double negative. *No by... I am not able not to laugh*.

43 καίτοι δάκνω γ' ἑμαυτόν: i.e. biting his tongue or lips to try to keep in his laughter.

44 τί: indefinite, *something*; acute accent from enclitic σου.

45 δαιμόνι: "The exact meaning of the vocative δαιμόνι is disputed... in Aristophanes δαιμόνι is normally used to superiors and always has an element of deference" (Dickey 1996: 141)

Ἡρ. Ἀλλ' οὐχ οἷός τ' εἴμ' ἀποσοβῆσαι τὸν γέλων 45
 ὀρῶν λεοντῆν ἐπὶ κροκωτῷ κειμένην.
 Τίς ὁ νοῦς; Τί κόθορνος καὶ ρόπαλον ξυνηλθέτην;
 Ποῖ γῆς ἀπεδήμεις;
 Δι. Ἐπεβάτευον Κλεισθένει.
 Ἡρ. Κἀναυμάχησας;
 Δι. Καὶ κατεδύσαμέν γε ναῦς
 τῶν πολεμίων ἢ δώδεκ' ἢ τρεισκαίδεκα. 50
 Ἡρ. Σφῶ;
 Δι. Νῆ τὸν Ἀπόλλω.
 Ξα. Κᾶτ' ἔγωγ' ἐξηγρόμην.
 Δι. Καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγιγνώσκοντί μοι
 τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης πόθος
 τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα.
 Ἡρ. Πόθος; πόσος τις;
 Δι. Σμικρός, ἡλίκος Μόλων. 55
 Ἡρ. Γυναικός;
 Δι. Οὐ δῆτ'.
 Ἡρ. Ἀλλὰ παιδός;
 Δι. Οὐδαμῶς.

ἀνα-γινώσκω: to know well, know certainly; to read
Ἀνδρομέδα, ἡ: Andromeda; heroine, lost tragedy by Euripides, produced 413/2
ἀπο-δημέω: to be away from home, be abroad
ἀπο-σοβέω: to scare away; (metaph.) to keep off
γέλως, ωτος, ὁ (poet. acc. γέλων): laughter
δώ-δεκα: twelve
ἐξ-αίφνης: (adv.) suddenly
ἐξ-εγείρω: to awaken
ἐπι-βατεύω: to serve as a marine (ἐπιβάτης)
ἡλίκος, ὅς, ἄ, ὄν: as big as, of the same age as; how great, what size...!
καρδία, ἡ: the heart
κατά-δύω: to go down; (causal) to make to sink, sink
Κλεισθένης, ους, ὁ: Kleisthenes, frequently attacked in comedy for his alleged effeminacy
κόθορνος, ὁ: high boot associated with women and Dionysus, in post-classical theater worn by tragic actors

κροκωτός, ὁ: a saffron-colored robe worn by women on special occasions < κροκωτός saffron-dyed
λεοντέη, ἡ: a lion's skin
Μόλων, οντος, ὁ: Molon
ναυ-μαχέω: to fight by sea
νή: Particle of strong affirmation, with acc. of the divinity invoked
οἷός τ' εἶμι' + inf.: to be able (to do)
οὐδαμῶς: (adv.) in no way
πατάσσω: to beat, knock
πόθος, ὁ: a longing, yearning, fond desire
πολέμιος, ὅς, ἄ, ὄν: hostile; enemy
ρόπαλον, τό: a club, cudgel
σ μικρός, ὅς, ἄ, ὄν: = μικρός
συν-έρχομαι (Attic ξυν-): come together, meet
Σφώ: nom. dual. of σύ, you two
σφόδρα: (adv.) very, very much, exceedingly, violently
τρεῖς-καί-δεκα, ὁ, ἡ: thirteen

- 45 οἷός τ' εἶμι': See vocab
 47 Τίς ὁ νοῦς: *What's the idea*
 ξυνηλθέτην: 3rd person dual aorist of συν-έρχομαι, *come together*
 48 Ποῖ γῆς ἀπεδήμεις: *Where in the world did you go off to?*
 ἀπεδήμεις: impf. ἀποδημέω
 Ἐπεβάτευον: *I served as a marine for Cleisthenes.*, but possibly a pun on ἐπιβαίνω *I was mounting Cleisthenes*
 49 Κάνναυμάχης: = καὶ ἑναυμάχης
 51 Σφώ: Dionysus and Xanthias, or possibly Dionysus and Kleisthenes
 Κᾶτ: = καὶ εἶτα
 ἐξηγρόμην: aor. mid. ἐξεγείρω. "Xanthias sarcastically completes D's brag" (Stanford).
 52 ἀναγινώσκοντι: Apparently private reading of a tragedy, as opposed to seeing a production. The implications for Athenian reading culture (i.e. did many

Athenians read dramas?) are controversial. See Schmitz 2023.
 μοι: Dative of interest, possibly going with τὴν καρδίαν
 τὴν Ἀνδρομέδαν: The title of a (non-extant) play by Euripides.
 πῶς οἶε: Like πῶς δοκεῖς, originally something like *how are you thinking* but used equivalently as *λίαν extremely* (LSJ s.v. πῶς III.5)
 ἐπάταξε: Aor. πατάσσω, like l. 38.
 55 πόσος τις: *about how big*. Indefinite τις with numbers and size words softens their precision (LSJ s.v. IX).
 Μόλων: A famous actor, apparently a large man.
 ἡλίκος Μόλων: sc. ἐστίν.
 Γυναικός: Sc. πόθος, i.e. *[Longing] for a woman*
 Οὐ δῆτ'. Ἀλλὰ: *Certainly not. Well, then...* (Stanford)

Ἡρ. Ἀλλ' ἀνδρός;

Δι. Ἀπαπαῖ.

Ἡρ. Ξυνεγένου τῷ Κλεισθένει;

Δι. Μὴ σκῶπτέ μ', ὦδέλφ'· οὐ γὰρ ἄλλ' ἔχω κακῶς·
τοιούτος ἡμερός με διαλυμαίνεται.

Ἡρ. Ποῖός τις, ὦδελφίδιον;

Δι. Οὐκ ἔχω φράσαι. 60

Ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ.

Ἦδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;

Ἡρ. Ἔτνους; Βαβαιάξ, μυριάκις γ' ἐν τῷ βίῳ.

Δι. Ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ 'τέρᾳ φράσω;

Ἡρ. Μὴ δῆτα περὶ ἔτνους γε· πάνυ γὰρ μανθάνω. 65

Δι. Τοιουτοσὶ τοίνυν με δαρδάπτει πόθος
Εὐριπίδου.

Ἡρ. Καὶ ταῦτα τοῦ τεθνηκότος;

Δι. Κούδεις γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
ἐλθεῖν ἐπ' ἐκεῖνον.

Ἡρ. Πότερον εἰς Ἅιδου κάτω;

Δι. Καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω. 70

ἀδελφίδιον, τό: diminutive of ἀδελφός, bro
ἀδελφός, ό: brother
ἀπαπαῖ: "an inarticulate expression of grief or pain" (Stanford)
αἰνιγμός, ό: a riddle; allusion, allegory
βαβαιάζ: strengthened form of βαβαί
βαβαί: exclamation of a reaction to misfortune
βίος, ό: life
δαρδάπτω: to devour
δια-λυαίνομαι: to maltreat shamefully, ruin
ἐξαίφνης: (adv.) suddenly
ἐκ-διδάσκω: to teach thoroughly
ἐπι-θυμέω: to set one's heart upon (a thing), long for (+ gen.)

ἔτνος, εος, τό: thick soup
ἔχω: to have; (+ inf.) to be able, can
ἵμερος, ό: a longing
κατωτέρω: (adv.) lower (comp. κατώ)
μανθάνω: to learn; to understand
μυριάκις: (adv.) ten thousand times
πόθος, ό: a longing, yearning, fond desire
πότερον: (adv.) introduces question with two alternatives
σκώπτω: to mock, make fun of
συν-γίγνομαι (Att. ξυν-): to be with, to have sexual intercourse with
φράζω: to point out, show; tell, declare, explain

- 57 τῷ: The article is used with people when the person is famous or has already been mentioned, Smyth 1136. **Συνεγένου:** = συνεγένου, aor. συγγίγνομαι. "Did you do it with Kleisthenes?", implying 'Is it Kleisthenes you're longing for?' (Dover)
- 58 ὦδέλω: ὦ ἀδέλφε. Both Heracles and Dionysus were sons of Zeus.
οὐ γὰρ ἄλλ': *because... really...*
ἔχω κακῶς: ἔχω + adverb describes a person's state. *I'm doing poorly, I have it bad*
- 60 ὦδελφίδιον: ὦ ἀδελφίδιον
ἔχω φράσαι: ἔχω + infinitive indicates ability (LSJ s.v. III).
- 61 Ὅμως γε μέντοι: *Nevertheless δι' αἰνιγμῶν: through analogies*
- 62 ἔτνος: gen. sg. ἔτνος (contracted).
- 63 Βαβαιάζ: "Not so much a lip-smacking 'Oh, boy!' as 'Oh, how I wish I had some now!'" (Dover)
- 64 Ἄρ' ἐκδιδάσκω τὸ σαφές: *Am I spelling out what's clear, i.e. am I being clear*
'τέρα: = ἐτέρω. *in another way*
φράσω: Probably deliberative subjunctive, *should I explain*, but perhaps future.
ἐτέρω φράσω: The scholia claim that this half-line comes from Euripides' Hypsipyle (ἔστι δὲ τὸ ἡμιστίχιον ἐξ Ὑψιπύλης Εὐριπίδου.)
- 65 Μὴ δῆτα: responding to ἡ 'τέρω φράσω;

- (not Ἄρ' ἐκδιδάσκω τὸ σαφές).
- 66 Τοιουτοσί: emphatic form of Τοιούτος with deictic iota.
- 67 Εὐριπίδου: Prominent enjambment.
καὶ ταῦτα: *and that (lit. these things), and what's more*
τοῦ τεθνηκότος: pf. pple. θνήσκω, describing Euripides, *for the dead man*. Heracles is disgusted that Dionysus longs for a corpse.
- 68 Κοῦδεις: Καὶ οὐδείς
ἄν πείσειεν: 3s aor opt. πείθω, potential with ἄν. τὸ μὴ οὐκ: τὸ μὴ οὐκ + inf. after a verb of persuasion. *could persuade me not to...*, Smyth 2749d
- 69 ἐπ' ἐκείνον: *after him, in search of him, to get him*
εἰς Ἄιδου: common phrase in ep., trag., and Att., sc. οἴκῳ
Πότερον: Introduces a question with two alternatives, here with second alternative omitted. *Down into Hades, or....* Dionysus picks up on the omitted alternative and in a sense fills it in.
- 70 ἔτι κατωτέρω: *even lower*, i.e. if there is any place even lower than Hades. Tartarus is sometimes thought to be below Hades (e.g. *Il.* 8.16) but Dionysus speaks generally here.

Ἡρ. Τί βουλόμενος;

Δι. Δέομαι ποητοῦ δεξιοῦ.

Οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.

Ἡρ. Τί δ'; Οὐκ Ἰοφῶν ζῇ;

Δι. Τοῦτο γάρ τοι καὶ μόνον

ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα·

οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει. 75

Ἡρ. Εἴτ' οὐ Σοφοκλέα πρότερον ὄντ' Εὐριπίδου
μέλλεις ἀναγαγεῖν, εἴπερ ἐκεῖθεν δεῖ σ' ἄγειν;

Δι. Οὐ, πρὶν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,
ἄνευ Σοφοκλέους ὃ τι ποεῖ κωδωνίσω.

Κᾶλλως ὁ μὲν γ' Εὐριπίδης πανοῦργος ὢν 80

κᾶν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·

ὁ δ' εὐκόλος μὲν ἐνθάδ', εὐκόλος δ' ἐκεῖ.

Ἡρ. Ἀγάθων δὲ ποῦ 'στιν;

Δι. Ἀπολιπὼν μ' ἀποίχεται,

ἀγαθὸς ποητὴς καὶ ποθεινὸς τοῖς φίλοις.

ἄνευ: without + gen.

Ἀγάθων, οντος, ὁ: Agathon, famous tragedian

ἀν-άγω: to lead up; to bring back

ἀπο-λαμβάνω: to take from another; to take apart or aside

ἀπο-λείπω: to leave behind; desert, abandon

ἀπ-οίχομαι: to be gone away, to be far from

δεξιός, ἅ, ὄν: right; skillful, clever

δέω: to lack; (mid.) to need + gen.

εἶπερ: if really, if indeed

ἐκεῖ: (adv.) there, in that place

ἐκεῖθεν: (adv.) from that place, thence

ἐπι-χειρέω: to attempt, try

εὖ-κολος, ον: easily satisfied, contented

ζῶ: to live

Ἰοφῶν, ὁ: Iophon, Sophocles' son, successful tragedian

κωδωνίζω: to try, test (lit. prove by ringing) < κῶδων bell

λοιπός, ἅ, ὄν: remaining, left

πανούργος, ον: ready to do anything, roguish

ποθινός, ἅ, ὄν: longed for, desired, much desired

ποιητής, οὔ, ὁ (Att. ποιη-): maker; poet < ποιέω

σάφα: (adv.) clearly, plainly, assuredly

Σοφοκλῆς, ὁ: Sophocles, big 3 tragedian

συν-απο-διδράσκω (Att. ξυν-): to run away along with

71 δεξιού: See vocab.

72 : a quotation from Euripides' *Oeneus*. σὺ δ' ὦδ' ἔρρημος ξυμμάχων ἀπόλλυσαι· οἱ μὲν γὰρ οὐκ ἔτ' εἰσὶν, οἱ δ' ὄντες κακοὶ.

Οἱ μὲν... οἱ δ': *the ones [who were good]... and the ones...*

ὄντες: *being [still alive]*, i.e. living poets

73 ζῆ: 3s pres. act. ind. ζῶ

Τοῦτο γάρ τοι καὶ μόνον...: *Yes, for this is still just the only good thing left, i.e. the fact that Iophon is alive.*

εἰ καὶ τοῦτ' ἄρα: *if it actually is [good]*. ἄρα "expressing the surprise attendant upon disillusionment... ἄρα in a conditional protasis denotes that the hypothesis is one of which the possibility has only just been realized: 'If, after all'" (GP 35, 37).

75 οὐ... οὐδ': redundant double negative, see Smyth 2761

αὐτὸ τοῦθ' ὅπως ἔχει: *how this thing itself is*, lit. *this thing itself, how it is*. Prolepsis of the subject of the indirect question into the main sentence (i.e. the 'lilies-of-the-field' construction), Smyth 2182. ἔχω + adv. denoting the state of the subject, 'how it is.' Slight ambiguity as to what the antecedent of τοῦτο is: whether Iophon is good, or alive at all?

76 Εἴτ': Εἴτα

πρότερον ὄντ': *since he's superior to, better*

than. A metaphor from ranking, LSJ s.v. A.III

77 ἀναγαγεῖν: aor. inf. ἀνάγω

78 πρίν ἄν: LSJ II.2.: πρίν in sense of *until* after a negative regularly takes ἄν + subj. *No, not until I test...* Dionysus accuses Iophon of leaning on his father for any merit in his dramas.

79 ποεῖ: = ποιεῖ

80 Κἄλλως: = καὶ ἄλλως, *and anyway*

: The sense is: I want to see what Iophon can do without Sophocles. Besides, [it will be easier to steal Euripides than Sophocles], since that old rogue Euripides might try to escape up here anyway

81 ξυναποδιδράσκειν: aor. inf. συναποδιδράσκω, elsewhere used of deserters and fugitive slaves. The ξυν- with the line-end μοι.

82 ὁ δ': change of subject, *but he*, i.e. Sophocles ἐνθάδ'... ἐκεῖ: *here*, i.e. in the land of the living and *there*, i.e. in Hades

83 ἀπολιπών: aor. pple. ἀπολείπω

Ἀπολιπὼν μ' ἀποιχεται: Sometime before 405 Agathon had gone to the court of king Archelaos in Macedonia, like Euripides did in the final years of his life. Dionysus and Heracles speak about him here as though he were dead.

84 ποθινὸς τοῖς φίλοις: *longed for by his friends*, prob. dat. of interest

Ἡρ. Ποῖ γῆς ὁ τλήμων;

Δι. Ἐς μακάρων εὐωχίαν. 85

Ἡρ. Ὁ δὲ Ξενοκλῆς;

Δι. Ἐξόλοιτο νῆ Δία.

Ἡρ. Πυθάγγελος δέ;

Ξα. Περὶ ἐμοῦ δ' οὐδεὶς λόγος
ἐπιτριβομένου τὸν ὦμον οὕτωςι σφόδρα.

Ἡρ. Οὐκουν ἕτερ' ἔστ' ἐνταῦθα μεираκύλλια
τραγωδίας ποιοῦντα πλεῖν ἢ μύρια, 90
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

Δι. Ἐπιφυλλίδες ταῦτ' ἔστι καὶ στωμύλματα,
χελιδόνων μουσεῖα, λωβηταὶ τέχνης,
ἃ φροῦδα θᾶπτον, ἣν μόνον χορὸν λάβη,
ἅπαξ προσουρήσαντα τῇ τραγωδίᾳ. 95

Γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι
ζητῶν ἂν, ὅστις ῥῆμα γενναῖον λάκοι.

Ἡρ. Πῶς γόνιμον;

Δι. Ὡδὶ γόνιμον, ὅστις φθέγγεται
τοιουτονί τι παρακεκινδυνευμένον,
“αἰθέρα Διὸς δωμάτιον,” ἢ “χρόνου πόδα,” 100

αἰθήρ, ἔρος, ἡ/ὁ: ether, the heaven
 ἅπαξ: (adv.) once, once and for all
 γενναῖος, α, ον: high-born, noble; high-minded
 γόνιμος, ον: fruitful, fertile
 δωμάτιον, τό: a room, bedroom
 ἐξ-όλλυμι: to destroy utterly; (mid.) perish utterly
 ἐπι-τριβω: to rub on the surface, to crush
 ἐπι-φυλλίς, ἴδος, ἡ: the small grapes left for gleaners (though meaning disputed)
 εὖ-ωχία, ἡ: good cheer, feasting
 θάσσων, ον (Att. θάττων): (neut. as adv.) very quickly, comp. ταχύς
 λάλος, α, ον: talkative, babbling, loquacious; irreg. comp. λαλίστερος
 λάσκω: to ring, rattle; to scream, shout; to utter
 λωβητής, ὁ: destroyer < λωβάσθαι damage, spoil
 μάκαρ, αρος, ὁ: blessed
 μειρακύλλιον, τό: dim. μειράκιον, little lad, kid
 Μουσεῖον, τό: shrine of the Muses; music-hall
 μύριος, α, ον: ten thousand ≠ μυρίος countless
 Ξενοκλῆς, ὁ: Xenokles, minor tragedian

οὔκουν: certainly not; (in questions) ... not ..., expecting yes
 παρὰ-κινδυνεύω: to venture, risk
 προσ-ουρέω: urinate on; piss on (+ dat.)
 Πυθάγγελος, ὁ: Pythangelus, tragedian, otherwise unknown
 ῥῆμα, ατος, τό: that which is said or spoken, word, saying
 στάδιον, τό: a stade, = ca. 600 feet
 στώμυλμα, ματος, τό: chatterbox < στωμός talkative < στόμα mouth
 σφόδρα: (adv.) very, very much
 τλήμων, ων, ον: suffering, enduring; wretched, miserable
 φθέγγομαι: to utter a sound or voice, esp. speak loud and clear
 φροῦδος, ὅς, ἄ, ὄν: gone away, clean gone; (of persons) gone, fled, departed
 χελιδών, ὄνος, ἡ: swallow (bird)
 ὦμος, ὁ: shoulder (with the upper arm)
 ὦδι: (adv.) in the following way (ὦδε with deictic iota)

- 85 Ποῖ γῆς: *Where on earth*. Sc. verb of motion.
 86 Ἐξόλοιτο: aor. opt. ἐξόλλυμι, *may he perish*
 87 Περί ἐμοῦ δ' οὐδεὶς λόγος: Note change of subject: Xanthias can no longer restrain himself. *but about me there's no consideration*
 88 ἐπιτριβομένου: with ἐμοῦ
 τὸν ὦμον: acc. respect, Smyth 1601a
 οὕτωσί: Deictic iota on οὕτως
 90 τὸν ὦμον: acc. respect, Smyth 1601a
 91 Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα: 'And miles verbosier than Euripides' (Murray). On πλεῖν ἢ in this line and the previous line see note on l. 18. Εὐριπίδου genitive of comparison with λαλίστερα, σταδίῳ dat. degree of difference. Essentially two comparative ideas: 1) *chattier than Euripides* 2) *more than by a stade*.
 93 χελιδόνων μουσεῖα: *performance halls of swallows*, a parody of Euripides' *Alcmene*: πολὺς δ' ἀνείρπε κισσὸς, εὐφυὴς κλάδος, / χελιδόνων μουσεῖον. Greeks frequently compared non-Greek language to the sound of swallows (Σ: ἀντὶ τοῦ βάρβαρα καὶ ἀσύν-ετα)
 94 : Supply ἐστίν. *who [are] gone in a flash (lit. very quickly), if they get a single chorus, after*

- pissing once and for all on tragedy*. To 'get a chorus' is to be granted a performance slot in the festival competition.
 ἦν: = ἔαν
 λάβη: 3s aor. subj. λαμβάνω
 96 ἄν... ἄν: Redundant.
 97 ζητῶν: < ζητέω to seek, not ζῶ to live
 λάκοι: Aor. opt. λάσκω.
 ὅστις ῥῆμα γενναῖον λάκοι: *who could utter a noble expression*. "The optative without ἄν (probably potential) occurs in Attic poetry after οὐκ ἔστιν ὅστις..." (Smyth 2552)
 98 φθέγγεται: Fut. ind. φθέγγομαι
 99 τοιουτονί τι παρακεκινδυνευμένον,: *a risky kind of (expression) like this*
 100 Διὸς δωμάτιον: in apposition to αἰθέρα. : The scholia claim these phrases are parodies of E's *Melanippe* and *Alexander* ("αἰθέρα Διὸς": Εὐριπίδου ἐκ Μελανίππης "ὄμνυμι δ' ἱρὸν αἰθέρ', οἴκησιν Διὸς," τὸ δὲ "χρόνου πόδα" ἐστὶν ἐξ Ἀλεξάνδρα "καὶ χρόνου προῦβαινε πούς"). Strangely, however, χρόνου πόδα occurs in that exact form in addition at *Bacchae* 889 -- strangely, since that tragedy was performed either simultaneously with or after the *Frogs*.

ἢ “φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν,
γλῶτταν δ' ἐπιорκήσασαν ἰδίᾳ τῆς φρενός.”

Ἦρ. Σὲ δὲ ταῦτ' ἀρέσκει;

Δι. Μᾶλλὰ πλεῖν ἢ μαίνομαι.

Ἦρ. Ἥ μὴν κόβαλά γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ.

Δι. Μὴ τὸν ἐμὸν οἶκει νοῦν· ἔχεις γὰρ οἰκίαν. 105

Ἦρ. Καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

Δι. Δειπνεῖν με δίδασκε.

Ξα. Περὶ ἐμοῦ δ' οὐδεὶς λόγος.

Δι. Ἄλλ' ὧνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσειας, εἰ δεοίμην, οἷσι σὺ 110
ἐχρῶ τόθ', ἥνίκ' ἦλθες ἐπὶ τὸν Κέρβερον,
τούτους φράσον μοι, λιμένας, ἄρτοπώλια,
πορνεῖ', ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,
πόλεις, διαίτας, πανδοκευτρίας, ὅπου
κόρεις ὀλίγιστοι.

Ξα. Περὶ ἐμοῦ δ' οὐδεὶς λόγος. 115

ἀνά-παυλα, ἡ: repose, rest; resting-place, inn
ἄρέσκω: to please
ἄρτο-πώλιον, τό: a baker's shop, bakery
ἄ-τεχνῶς: (adv.) simply
δέω: to lack, miss, stand in need of
δειπνέω: to eat dinner < δεῖπνον dinner
δαίτια, ἡ: a way of living, mode of life; dwelling, abode; room
δίδασκω: to teach
ἐκ-τροπή, ἡ: a turning off; fork, branch (in road)
ἐπι-ορκέω: to swear falsely, forswear oneself
ἐνεκα: (+ gen.) on account of, for the sake of, because of, for; typically follows its noun
ἰδίᾳ: (adv.) (+ gen.) by oneself, privately (from), separately (from) < ἴδιος one's own
ιερά, τά: sacrifices, offerings, victims (< ἱερός holy)
κατά: (+ gen.) down from; (LSJ A.II.4) (of vows or oaths) by
Κέρβερος, ὁ: Cerberus, the guard-dog of Hades
κόβαλα, τά: dirty tricks, rogues

κόρις, ιος, ὁ: bedbug
κρήνη, ἡ: a well, spring, fountain
λιμήν, ἑνος, ὁ: harbor; (metaphor.) haven, refuge
μίμησις, ἡ: imitation
ξένος, ὁ: guest-friend; guest; host
οἰκέω: to inhabit; to manage, direct
ὀλίγιστος, η, **ον**: fewest, smallest (LSJ: "always of Number or Quantity"), superlative ὀλίγος
ὀλίγος, η, **ον**: small; (of number) few; superlative
ὄμνυμι: to swear
ὅπου: where (relative pronoun)
παμ-πύνηρος, **ος**, **ον**: thoroughly depraved, very bad
παν-δοκεύτρια, ἡ: a hostess
πορνεῖον, τό: brothel
σκευή, ἡ: equipment, dress, costume
χράομαι: to use (+ dat.)
φράζω: to point out, show; to declare, explain

- 101** : cf. Eur. *Hipp.* 612 ἡ γλῶσσο' ὁμώμοχ', ἡ δὲ φρὴν ἀνώμοτος. ("The tongue swore, but the mind is unsworn.")
φρένα... Sentence fragment with nouns in the accusative (like the previous line). *a mind unwilling to swear by sacrifices, and a tongue which swore falsely separately from the mind*
ἐθέλουσαν: with φρένα
ὁμόσαι: aor. inf. ὁμνυμι
καθ': κατά. See vocab for meaning here.
103 **Μάλλὰ...**: μή, ἀλλά. *Don't (say that), but I'm more than crazy (about them).* Appropriate for Dionysus. On πλεῖν ἧ see l. 18
104 **Ἦ μὴν**: "ἦ μὴν introduces a strong and confident asseveration" (GP 350). *I'm telling you, absolutely*
ὥς καὶ σοὶ δοκεῖ: *as it seems to you too, more loosely as you know yourself.* i.e. Heracles thinks that Dionysus actually agrees with him that these tragic lines are dirty tricks.
105 **οἴκει**: pres. impv. οἰκέω
Μὴ τὸν ἐμὸν οἴκει νοῦν: According to the scholia this phrase is from the *Andromache*,

- but the extant *Andromache* does not include this phrase. Possibly the scholia's reference is an error for the lost *Andromeda*.
ἔχεις γὰρ οἰκίαν: *For you have a house.* Dionysus' joke rests on the literal meaning of οἰκέω.
106 **Καὶ μὴν**: Yes, but. Adversative, GP 357-8.
107 **Δειπνεῖν με δίδασκε**: i.e. stick to your strengths (soup) and don't try to talk to me about poetry.
108 **Ἄλλ' ὥνπερ ἔνεκα... ἵνα... φράσεις...**: *Now, as to why I came... [it was] in order that... you show... ὥνπερ ἔνεκα, lit. because of which things.*
109 **κατὰ σὴν μίμησιν**: *according to your imitation, i.e. in imitation of you*
ξένους: i.e. the hosts that helped Heracles on his trip to the underworld.
110 **φράσεις**: 2s aor. opt. φράζω
εἰ δεοίμην: *if I should need [them]*. FLV protasis
οἴσι: relative pronoun after τοὺς ξένους, *whom*
111 **ἐχρῶ**: impf. 2s χράομαι, *whom you used*
ἐπὶ: cf. 69
112 **φράσον**: aor. impv. φράζω

Ἡρ. ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι;

Δι. Καὶ σύ γε
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν
ὅπη τάχιστ' ἀφιζόμεθ' εἰς Ἄιδου κάτω·
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσης.

Ἡρ. Φέρε δῆ, τίς αὐτῶν σοι φράσω πρώτην; τίνα; 120
Μία μὲν γὰρ ἔστιν ἀπὸ κάλῳ καὶ θρανίου,
κρεμάσαντι σαυτόν.

Δι. Παῦε, πνιγηρὰν λέγεις.

Ἡρ. Ἀλλ' ἔστιν ἀτραπὸς ζύντομος τετριμμένη,
ἥ διὰ θυείας.

Δι. Ἄρα κώνειον λέγεις;

Ἡρ. Μάλιστά γε.

Δι. Ψυχρὰν γε καὶ δυσχείμερον· 125
εὐθὺς γὰρ ἀποπήγνυσι τάντικνήμια.

Ἡρ. Βούλει ταχεῖαν καὶ κατάντη σοι φράσω;

Δι. Νῆ τὸν Δί', ὥς ὄντος γε μὴ βαδιστικοῦ.

Ἡρ. Καθήρπυσόν νυν εἰς Κεραμεικόν.

Δι. Κᾶτα τί;

Ἡρ. Ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλόν –

Δι. Τί δρῶ; 130

ἄγαν: (adv.) very, much, very much
ἀνα-βαίνω: to go up, mount, to go up to
ἀντι-κνήμιον, τό: the part of the leg in front of the κνήμη, shin
ἀπο-πήγνυμι: to make to freeze, freeze
ἀτραπός, ἡ: short cut
βαδιστικός, ἄ, ὄν: good at walking
δράω: to do
δυσ-χείμερος, ον: wintry, stormy
θερμός, ἄ, ὄν: hot, warm
θρανίον, τό: diminutive of θράνος
θράνος, ὁ: bench; wooden beam
θυεῖα, ἡ: a mortar
κάλως, ὁ (gen. κάλω): reefing rope (i.e. a rope holding a sail)
καθ-έρπω: to creep down, to steal

κατ-άντης, ἑς: downhill, downward, steep
Κεραμεικός, ὁ: the Potters' Quarter in Athens
κρεμάννυμι: to hang, hang up
κώνειον, τό: hemlock
μόλιςτα: (adv.) most
ὅπη: (adv.) by which way
πνιγηρός, ὅς, ἄ, ὄν: choking, stifling (< πνίγω)
πύργος, ὁ: a tower
σύν-τομος, ον (Att. ξύν-): cut short, brief
σχέτλιος, α, ον: unflinching; headstrong; miserable, wretched
τολμάω: to undertake, take heart
τρίβω: to rub; to wear out; to use constantly
ὑψηλός, ἄ, ὄν: high, lofty, high-raised
ψυχρός, ἄ, ὄν: cold, chill

- 116 **ὦ σχέτλιε:** The vocative often criticizes someone for stubbornness or ruthlessness, but here is probably sympathetic, *you poor idiot*. Cf. Isemenes's ὦ σχετλία to Antigone "reproaching her rashness" (Dover)
τολήσεις: Fut. τολμάω
γάρ: "Γάρ gives the motive for saying that which has just been said: 'I say this because...'" (GP 60), including justifying vocatives.
- 117 **μηδὲν ἔτι πρὸς ταῦτ':** Sc. λέγε or similar.
τῶν ὁδῶν: Take as partitive genitive with ὅπη. *of the ways, by which way*. Dionysus continues the joke that a trip to Hades is like any trip, and asks for the best route of the many options available. In addition, at least five locations were said to be the place where Heracles had descended to retrieve Cerberus (Friese 2018: 218n13).
- 118 **ἀφιξόμεθ':** Fut. ἀφικνέομαι
εἰς Ἄιδου: cf. note on l. 69
- 119 **ἄγαν ψυχρὰν:** *nor a very cold [route, sc. ὁδόν]*. Possibly an example of an "apo koinou" construction, where the adverb ἄγαν goes with both θερμὴν and ψυχρὰν.
φράσης: Prohib. subj.
- 120 **Φέρε δῆ:** *come on*, LSJ IX.4
φράσω: Deliberative subj.
- 121 **Μία μὲν γάρ:** Μία [ὁδός] μὲν γάρ [σοι] ἔστιν..., dat. of poss. Heracles seems at first to suggest a sailing trip, but then the joke lies in the use of the rope and bench for suicide.
ἀπὸ: LSJ III.3, "of the instrument *from* or *by* which a thing is done," i.e. *by means of*
- 122 **κρεμάσαντι:** Aor. pple. κρεμάννυμι.
πνιγηρὰν: Sc. ὁδόν
- 123 **τετριμμένη:** Pf. pass. pple. τρίβω, *well-worn*
- 125 **δυσχείμερον:** Feminine. Most compound adjectives use masculine endings for the feminine, Smyth 288.
- 126 **ἀποπήγνυσι:** 3s pres. act. ind., like δίδωσι.
τάντικνήμια: = τὰ ἀντικνήμια. Dionsysus plays on a journey in the cold with exposed and freezing shins. Furthermore, hemlock was thought to numb the body from the feet up (cf. *Phaedo* 117e).
- 127 **Βούλει:** 2s pres. act. βούλομαι. βούλει + subj. is an Attic idiom for "do you want that..." (Smyth 1806, LSJ s.v. βούλομαι II.1)
κατάντη: fem. acc. sg. κατάντης
- 128 **ὥς:** ὥς + pple. expressing the state of mind / intent of the agent, *on the grounds that...* (Smyth 2086d)
ὄντος γε μὴ βαδιστικοῦ: Sc. μου as the subject of the genitive absolute.
- 129 **Καθέρπυσόν:** 2s aor. imprv. καθέρπω. The κατα prefix strengthens the simple verb or suggests a trip down to the underworld.
Κῆῥτα: = Καὶ εἴτα
Κεραμεικόν: The potter's district immediately outside the Dipylon gate, a significant passage through Athens' walls.
- 130 **Ἀναβὰς:** Aor. pple. ἀναβαίνω.
πύργον: Perhaps the "tower of Timon" in the Academy near the Kerameikos (Paus. 1.30.4).
δρῶ: Deliberative subj. δράω.

Ἦρ. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ,
κ᾿ἀπειτ' ἐπειδὴν φῶσιν οἱ θεώμενοι
"εἶναι," τόθ' εἶναι καὶ σὺ σαυτόν.

Δι. ποῖ

Ἦρ. κάτω.

Δι. ἀλλ' ἀπολέσσαιμ' ἂν ἐγκεφάλου θρίω δύο.
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην. 135

Ἦρ. τί δαί;

Δι. ἦνπερ σὺ τότε κατῆλθες.

Ἦρ. ἀλλ' ὁ πλοῦς πολὺς.
εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πάνυ
ἄβυσσον.

Δι. εἶτα πῶς περαιωθήσομαι;

Ἦρ. ἐν πλοιαρίῳ τυννουτῳί σ' ἀνὴρ γέρων
ναύτης διάξει δὺ' ὀβολῶ μισθὸν λαβών. 140

Δι. φεῦ, 141a

ὥς μέγα δύνασθον πανταχοῦ τῷ δὺ' ὀβολῷ. 141b
πῶς ἡλθέτην κάκεῖσε;

Ἦρ. Θησεὺς ἤγαγεν.

μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία
δεινότατα.

ἄβυσσος, ὅς, ὄν: with no bottom, bottomless, unfathomed
ἀφίημι: to send forth, discharge
γέρων, ὄντος, ὁ: old man; as adj., old
διάγω: to carry over
ἐγκέφαλος, ὁ: that which is within the head, the brain
ἐκεῖσε: (adv.) thither, to that place
ἐντεῦθεν: (adv.) hence, thence
ἐπειδάν: when, whenever
ἦκω: to have come, be present
θηρίον, τό: a wild animal, beast
Θησεύς, ὁ: Theseus, the mythological founder of Athens
θρίον, τό: fig-leaf, stuffed fig-leaf

λαμπάς, ἡ: a torch, torch-race beacon
μισθός, ὁ: wages, pay, hire
μυρίος, ὅς, ἄ, ὄν: numberless, countless, infinite
ναύτης, ὁ: a sailor
ὄφης, ὁ: a serpent, snake
πανταχοῦ: (adv.) everywhere
πάνυ: altogether; (with adj.) very, exceedingly
περαιώω: to carry to the opposite side, carry over
πλόος, ὁ: a sailing, voyage
πλοιάριον, τό: a skiff, boat (dim. πλοῖον)
τυννοῦτος, ὄν/ο: so small, so little
φεῦ: ah! alas! woe!

131 **ἀφιεμένην:** Pres. mid/pass. pple. ἀφίημι **ἀφιεμένην τὴν λαμπάδα:** *the race begun.* λαμπάς is used by metonymy to refer to a torch-race (relay-race) conducted in the course of the procession of the Panathenaia or other festivals. According to Pausanias (1.30.2), one such race began in the Academy and went to the city, and presumably passed through the Kerameikos en route.

θεῶ: present middle imperative of θεάομαι.
132 **φῶσιν:** 3p subj. act. φημί
133 **εἶναι:** Aor. inf. ἵημι. Either the infinitive used as an imperative (*go!*, or the infinitive in indirect speech with an implied subject of the racers (*they're off!*). The second εἶναι must be the infinitive as imperative.

134 **ἀπολέσσαιμι:** ἀπολέσσαιμι, 1s aor. opt. ἀπόλλυμι
ἐγκεφάλου θρίω δύο: Stuffed fig-leaves are compared to the hemispheres of the brain, either by a similarity of shape, or because animal brains were roasted in fig-leaves (according to a scholiast). θρίω is the dual accusative.

135 **τί δαί:** *What, then?* δαί always follows an interrogative, either emphasizing or connecting to the previous thought. Perhaps here connective, "especially... after the rejection of an idea: 'Well, what ...'" (GP 262-3).

136 **ἦνπερ σὺ τότε κατήλθες:** As one of

his labors, Heracles descended (κατ-) to the Underworld to capture its guard-dog Cerberus.

137 **ἤξεις:** Fut. ἦκω.

138 **περαιωθήσομαι:** 1s fut. pass. περαιώω.

139 **τυννοῦτῷ:** Perhaps accompanied with a gesture of size, "this big."

ἄνῃρ γέρων/ ναύτης: Charon, the boatman who carries souls across the river Styx deeper into the Underworld.

140 **ὀβολῶ:** accusative dual, object of λαβών. δὺ' ὀβολῶ in the dual 5x in Aristophanes, later taken as a feature of Attic style (cf. Lucian *Lexiphanes* 2).

μισθόν: in apposition to δὺ' ὀβολῶ.

141a **φεῦ:** Extrametrical, i.e. 141b scans as a full line on its own.

141b **δύνασθον:** pres. mid. 3rd person dual. Contemporary Attic inscriptions refer to a regular payment of two obols (διωβελία), possibly to support people impoverished by the war (Dover).

142 **ἤλθετην:** aor. act. 3rd person dual.

Θησεύς: The hero Theseus accompanied his friend Pirithous into the Underworld in an attempt to abduct Persephone. He failed and was trapped in the Underworld until Heracles retrieved him on his way out with Cerberus. Plutarch also claims he minted coins (*Thes.* 25.3)

143 **ὄψει:** 2s fut. ὀράω (ὄψομαι).

- Δι. Μή μ' ἔκπληττε μηδὲ δειμάτου·
οὐ γάρ μ' ἀποτρέψεις.
- Ἡρ. Εἶτα βόρβορον πολὺν 145
καὶ σκῶρ ἀείνων· ἐν δὲ τούτῳ κειμένους,
εἴ που ξένον τις ἠδίκησε πώποτε,
ἢ παῖδα κινῶν τάργυριον ὑφείλετο,
ἢ μητέρ' ἠλόησεν, ἢ πατρὸς γνάθον
ἐπάταξεν, ἢ 'πίορκον ὄρκον ὤμοσεν, 150
ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.
- Δι. Νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοισι κεῖ
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.
- Ἡρ. Ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,
ὄψει τε φῶς κάλλιστον ὥσπερ ἐνθάδε, 155
καὶ μυρρινῶνας καὶ θιάσους εὐδαίμονας
ἀνδρῶν γυναικῶν καὶ κρότον χειρῶν πολύν.
- Δι. Οὗτοι δὲ δὴ τίνες εἰσίν;
- Ἡρ. Οἱ μεμνημένοι –
- Χα. Νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγω μυστήρια.
Ἄτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 160

ἀ-δικέω: to do wrong
ἀένας, ον: ever-flowing
ἀλοάω: to tread, thresh; to cudgel, thrash
ἀπο-τρέπω: to turn away from, dissuade
ἀργύριον, τό: small coin; money; silver
αὐλός, ό: aulos (wind instrument resembling oboe)
βόρβορος, ό: mud, mire
γνάθος, ή: the jaw
δειματώ: to frighten (< δέιμα fear)
έκ-γράφω: to write out; (mid.) to copy for oneself
έκ-πλήσσω (Att. έκπλήττω): to strike out of, drive away from; to astound, shock, amaze
έντεϋθεν: (adv.) hence, thence; henceforth, thereupon, i.e. then, next
έπί-ορκος, ον: sworn falsely, perjured
εὖ-δαίμων, ον: fortunate, wealthy, happy
θίασος, ό: a group marching through the streets with dance and song, esp. in honor of Bacchus; a band of revelers
κατ-έχω: to hold fast; to check, restrain
κινέω: to set in motion, move; (LSJ II.4) to have sex with, screw, fuck
Κινησίας, ό: Cinesias, a dithyrambic poet often

mocked by Ar.
κρότος, ό: a striking, the sound made by striking; clapping
μήτηρ, ερος, ή: a mother
Μόρσιμος, ό: Morsimus, a tragedian elsewhere mocked by Ar.
μυέω: to initiate (into the mysteries)
μυρσινών (Att. μυρρινών), ώνος, ό: myrtle-grove
μυστήριον, τό: a mystery
όνος, ό/ή: an ass
όρκος, ό: oath
περί-εimi: go around
πνοή, ή: a blowing, blast, breeze; (LSJ IV) breath (of a wind instrument)
πυρρίχη, ή: the pyrrhic dance, a kind of war-dance
πώποτε: (adv.) ever yet
ρήσις, ή: a saying, speaking, speech
σκώρ, σκάτος, τό: dung (cogn. dial. Eng. sharn)
ύφ-αιρέω: (lit. to seize underneath), take away, steal, take gradually, deduct
φάος, εος, τό: light, daylight

- 143 **δειμάτου**: pres. act. impv. δειματώ (< *δει-μάτοε)
 145 **Εἶτα βόρβορον πολὺν**: Continues the ὅψει from l. 143.
 146 **ἀείνων**: Neut. acc. sg. ἀένας. Contracted Attic form
κειμένους: masc. acc. pl., [those people] lying
 148 **παῖδα**: *slave*, gender ambiguous. In Athens slaves often worked as prostitutes (Cohen 2015: 46-8).
ἀργύριον ὑφείλετο: i.e. secretly took back what he paid the prostitute.
 150 **ἐπάταξεν**: Aor πατάσσω.
ἑπίορκον: = ἐπίορκον. Etymological play.
ᾠμοσεν: aor. ὀμνυμι
 151 **Νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοις**: i.e. yes, by gods, it [i.e. punishment in Hades] was necessary, in addition to those [sins], if

- also someone...*
 152 **κεῖ**: καὶ εἰ
 154 **τίς**: indefinite τις, accent from enclitic σε
περίεισιν: Fut.
 155 **ὥσπερ ἐνθάδε**: *just like here*. But where is here? The land of the living? The spectators' here, i.e. in Attica?
 157 **ἀνδρῶν γυναικῶν**: asyndeton
 159 **Δι'**: cf. l. 28
ἐγὼ γοῦν ὄνος ἄγω μυστήρια: Difficult. Perhaps *I'm the donkey celebrating the mysteries*, calling back to Xanthias' earlier complaints about carrying burdens without reward
 160 **ταῦτα**: i.e. the baggage
πλείω: masc. acc. sg. πλείων *more*
τὸν πλείω χρόνον: *for any longer time* (Stanford)

Ἡρ. οἱ σοι φράσουσ' ἀπαξάπανθ' ὦν ἄν δέη.
Οὔτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
Καὶ χαῖρε πόλλ', ὦδελφέ.

Δι. Νῆ Δία καὶ σύ γε
ὕγαινε. Σὺ δὲ τὰ στρώματ' αὖθις λάμβανε. 165

Ξα. Πρὶν καὶ καταθέσθαι;

Δι. Καὶ ταχέως μέντοι πάνυ.

Ξα. Μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

Δι. Ἐὰν δὲ μὴ ῥω;

Ξα. Τότ' ἔμ' ἄγειν.

Δι. Καλῶς λέγεις.
Καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν. 170
Οὔτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα.
Ἄνθρωπε, βούλει σκευάρι' εἰς Ἄιδου φέρειν;

ΝΕΚΡΟΣ

Πόσ' ἄττα;

Δι. Ταυτί.

Νε. Δύο δραχμὰς μισθὸν τελεῖς;

ἀδελφός, ὁ: brother

ἀπαξάπας, ασα, αν: all together, the whole; (pl.) all at once, all together

δέομαι: to lack, need

δραχμή, ἡ: a handful; a drachma

ἐγγύτατα: (adv.) nearest, very near (< ἐγγύς near)

ἐκ-φέρω: to carry out, esp. to carry out (a corpse for burial)

εὐρίσκω: to find

μισθός, ὁ: wages, pay, hire

μισθόω: to let out for hire, to farm out; (mid.) to hire

Πλούτων, ὠνος, ὁ: Pluto, god of the netherworld

πόσος, ὅς, ἅ, ὅν: how much? how many?

σκευάριον, τό: a small vessel or utensil (dim. σκευός vessel; (pl.) baggage)

στρώμα, ατος, τό: anything spread or laid out for lying or sitting upon, mattress, bed; (pl.) bedding

τελέω: to complete, fulfill, accomplish; to pay

ὕγιαίνω: to be sound, healthy; (impv.) farewell, goodbye, like χαίρε

161 φράσσουσ': φράσσουσι

δέη: 2s subj. δέομαι. For lack of contraction see Smyth 397a.

ὥν ἂν δέη: *whatever you need*; generalizing relative clause with attracted relative pronoun.

162 παρ': LSJ C.1.2. *beside, near, by*

αὐτήν τήν ὁδόν: *the road itself*, i.e. close to the road

163 ἐπὶ: LSJ B.1.1. *at, near*

οἰκοῦσιν: Finite verb inside the noun clause

164 ὠδελφέ: ὦ ἀδελφέ. Retention of circumflex an apparent violation of Smyth 131 and KG 51.5.c.

165 Σὺ δὲ: Heracles returns to the house, and D. turns to Xanthias.

166 πρὶν: πρὶν + inf. = *before ...ing*. Xanthias is apparently already beginning to put down some of his baggage.

καταθέσθαι: aor. mid. imp. κατατίθημι
Καὶ... μέντοι: "μέντοι gives liveliness and force to the addition... almost always progressive in meaning" (GP 413).

167 Μὴ δῆθ': Cf. l. 11. Sc. something like "don't [ask that of me]."

μισθωσά: Aor. mid. impv. μισθόω

168 ἐκφερομένων: The joke lies partly in the ambiguity of whether this form is middle or passive. ὅστις ἐπὶ τοῦτ' ἔρχεται: *whoever is coming for this [purpose]*, where the purpose might be "(a) to go to Hades; (b) to be buried; (c) to carry the baggage" (Stanford)

169 μηῦρω: μὴ εὔρω, where εὔρω aor. subj. εὐρίσκω

Τότ' ἔμ' ἄγειν.: *then take me* (Stanford). Inf. for impv. Xanthias is willing but only if he must.

170 : People appear, carrying a bier with a corpse.

Καὶ γάρ: "For in fact." γάρ picks up on Xanthias' proposal. GP 108.

171 Οὔτος: "οὔτος is regular in address" (Smyth 1288a), *you there*

τεθνηκότα: pf. pple. θνήσκω. D. unexpectedly talks to the corpse instead of the people carrying it.

173 : The corpse responds.

ἄττα: = τινά. *about how many (bags)?*

ταυτί: ταῦτα + deictic iota. D points to the baggage

μισθόν: [*as my*] wage, in apposition.

τελεῖς: Ambiguous but prob. fut. τελέω

Δι. Μὰ Δί', ἀλλ' ἔλαττον.

Νε. Ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.

Δι. Ἀνάμεινον, ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι. 175

Νε. Εἰ μὴ καταθήσεις δύο δραχμάς, μὴ διαλέγου.

Δι. Λάβ' ἐννέ' ὀβολούς.

Νε. Ἀναβιοίην νυν πάλιν.

Ξα. Ὡς σεμνὸς ὁ κατάρατος. Οὐκ οἰμώζεται;
Ἐγὼ βαδιοῦμαι.

Δι. Χρηστὸς εἶ καὶ γεννάδας.
Χωρῶμεν ἐπὶ τὸ πλοῖον.

ΧΑΡΩΝ

Ὡόπ, παραβαλοῦ. 180

Ξα. Τουτὶ τί ἐστι;

Δι. Τοῦτο; λίμνη νῆ Δία
αὕτη 'στὶν ἣν ἔφραζε, καὶ πλοῖόν γ' ὀρῶ.

Ξα. Νῆ τὸν Ποσειδῶ κᾶστι γ' ὁ Χάρων οὐτοσί.

Δι. Χαῖρ', ὦ Χάρων, χαῖρ', ὦ Χάρων, χαῖρ', ὦ Χάρων.

Χά. Τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; 185
Τίς εἰς τὸ Λήθης πεδίον, ἢ 'ς Ὅκνου πλοκάς,
ἢ 'ς Κερβερίους, ἢ 'ς κόρακας, ἢ 'πὶ Ταίναρον;

ἀνάπαυλα, ἡ: repose, rest; resting-place, inn
ἀνα-βιόω: to come to life again, return to life
ἀνα-μένω: to wait for, await
γεννάδας, ου, ὁ: noble, generous
δαιμόνιος, α, ον: of/belonging to a δαίμων; marvelous; (voc.) good sir/lady
δια-λέγομαι: to have discourse with, talk to
δραχμή, ἡ: a handful; a drachma
ἐλάσσων, ον: smaller, less
ἐννέα: nine
κατ-άρατος, ον: accursed, abominable
κόραξ, ακος, ὁ: raven, crow
Λάβος, ὁ: Labus
λήθη, ἡ: forgetting, forgetfulness; (after Hom.) place of oblivion in Hades; "Λήθη as pr. n. of a river is not found" (LSJ)
οἰμῶζω: to wail aloud, lament
παρα-βάλλω: to throw beside; (LSJ III.3) to bring alongside, (mid.) to bring [your boat]

alongside [a dock]
πεδίον, τό: a plain
πλοῖον, τό: a floating vessel, a ship, vessel
πλοκή, ἡ: twining, twisting
πρᾶγμα, ατος, τό: deed, act; (pl.) circumstances, affairs; difficulties
σεμνός, ἡ, ὄν: revered, august, holy; (LSJ III) proud, haughty
συμ-βαίνω: to stand with the feet together; to come to an agreement, to come to terms
Ταίναρος, ἡ: Taenarus (later neut. Ταίναρον)
ὑπ-άγω: to lead; to go away; to go forward
Χαίρις, ὁ:
χρηστός, ἡ, ὄν: useful; (of people) good, honest
χωρέω: to give way, withdraw; (after Hom.) go forward, advance
ὦπ: a cry of the κελευστής to give the time to the rowers

- 174 **Μὰ Δί'**, ἄλλ': *God no, rather...*
τῆς ὁδοῦ: *along the road*, addressed to the bier bearers. Genitive difficult, perhaps a kind of genitive within which.
175 **Ἀνάμεινον**: Aor. impv. ἀναμένω
δαιμόνι': δαιμόνιε. For meaning see l. 45.
ἐάν: *in the hope that*, Smyth 2354
ξυμβῶ: Aor. subj. συμβαίνω
176 **καταθήσεις**: Fut. κατατίθημι
177 **ἐννέ' ὀβολούς**: = 1.5 drachmas
Ἀναβιοῖην νυν πάλιν: Aor. opt. ἀναβιόω. A comic reversal of e.g. Ar. *Eccl.* 977 ἀποθά-νομι' ἄρα.
ξυμβῶ: Aor. subj. συμβαίνω
178 **Ὡς σεμνὸς ὁ κατάρατος**: I.e. Ὡς σεμνὸς [ἔστιν] ὁ κατάρατος
Οὐκ οἰμῶξεται: Almost a command, Smyth 1918.
179 **βαδιοῦμαι**: Fut. βαδίζω. X. agrees to carry the baggage.
180 **παραβαλοῦ**: Aor. mid. impv. παραβάλλω
182 **ἦν ἔφραζε**: implied Heracles as subj.
183 **κᾶστι**: καὶ ἔστι **οὗτος**: οὗτος with deictic iota. *And this right here is Charon.*
184 **χαῖρ' ὦ Χάρων**: Σ claims the line comes wholesale from Achaïos' *Aithon*: Δημήτριος

- φησιν Ἀχαιοῦ ὅλον εἶναι ἐκ τοῦ Αἰθωνος. λέγουσι δ' αὐτὸ οἱ σάτυροι, "Χαῖρ' ὦ Χάρων χαῖρ' ὦ Χάρων χαῖρ' ὦ Χάρων."
- 183 **κᾶστι**: καὶ ἔστι
185 **Τίς**: Sc. a verb of motion. Charon announces possible destinations.
186 **ῥ' ἔς**
Ὀκνου πλοκάς: *Oknos' twistings*. A sinner who twisted a rope that a donkey ate as quickly as he made it. A Sisyphean futile and endless labor. Depicted in a painting by Polygnotus in the Lesche in Athens (Paus. 10.29)
187 **Κερβερίους**: *the Cerberians*, play on Cerberus
κόρακας: wordplay on the common curse ἐς κόρακας, *go to the crows*, i.e. *go to hell*, from a curse that crows eat your unburied body
ῖπ: ἐπὶ
Ταίναρον: Real; tip of the middle peninsula at the bottom of the Peloponnese, in Spartan territory; one of the locations where Heracles was said to have descended to Hades

Δι. ἐγώ.

Χα. ταχέως ἔμβαινε.

Δι. ποῖ σήσειν δοκεῖς;
ἐς κόρακας ὄντως;

Χα. ναὶ μὰ Δία σοῦ γ' οὔνεκα.
ἔσβαινε δῆ.

Δι. παῖ δεῦρο.

Χα. δοῦλον οὐκ ἄγω, 190
εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.

Ξα. μὰ τὸν Δί' οὐ γὰρ ἄλλ' ἔτυχον ὀφθαλμιῶν.

Χα. οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλω;

Ξα. ποῦ δῆτ' ἀναμενῶ;

Χα. παρὰ τὸν Αὐαίνου λίθον
ἐπὶ ταῖς ἀναπαύλαις.

Δι. μανθάνεις;

Ξα. πάνυ μανθάνω. 195
οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν;

Χα. κάθιζ' ἐπὶ κόπην. εἴ τις ἔτι πλεῖ, σπευδέτω.
οὔτος τί ποιεῖς;

Δι. ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ
ἴζω 'πὶ κόπην, οὔπερ ἐκέλευές με σύ;

ἀνά-παυλα, ἡ: repose, rest; resting-place, inn
ἀνα-μένω: to wait for, await
δεῦρο: to here, hither
εἰς-βαίνω: to go on board (a ship)
ἐμ-βαίνω: to step in; to embark (on a ship)
ἵζω: to make to sit, seat, place
καθ-έζομαι: to sit down, take one's seat
κελεύω: to urge
κόραξ, **ακος**, ὁ: crow
κρέας, **κρέως**, **τό**: meat
κύκλος, ὁ: a ring, circle, round
κώπη, ἡ: the handle of an oar
λίθος, ὁ: a stone
ναί: (adv.) yea, verily, yes

ναυ-μαχέω: to fight by sea
ὄντως: (adv.) really, actually > εἰμί
οὐκουν: certainly not
ὀφθαλμία, ἡ: ophthalmia, an eye disease; freq. in pl.
οὗπερ: where (rel. pronoun)
περι-τρέχω: to run round and round, run around
ποῖ: to where? whither?
συν-τυγχάνω: to meet with, fall in with (+ dat.)
σπεύδω: to urge on, hasten, quicken
τυγχάνω: to happen to be; to obtain (+ gen.)

- 188 **σχήσειν**: Fut. inf. ἔχω, LSJ II.8, *hold in a certain direction; (of horses and ships) guide, drive, steer*
ποῖ σχήσειν δοκεῖς: *where do you intend to steer?*
 189 **ναὶ μὰ...**: affirmation, yes, by...
παί: Voc. παῖς
 191 **τὴν**: Sc. μάχην from ναυμαχέω. Disputed. Presumably Charon refers to Arginusai, a major Athenian naval defeat; slaves who had fought were freed (cf. l. 33). Possibly κρεῶν here (bafflingly) means 'corpses,' since famously many corpses had been left behind to rot in the water (Σ). Modern commentators also point to a proverb ὁ λαγὼς τὸν περὶ τῶν κρεῶν τρέχει 'the hare runs [the race] for his own meat (to save his bacon)', first attested in Photius.
 192 **μὰ**: μὰ is used on its own in negation when a negative follows (LSJ III.1); *No, by Zeus...* οὐ γὰρ ἀλλ': Denniston suggests separating οὐ γὰρ and ἀλλ' and translating *No, not I: I happened to have ophthalmia* (GP 31). Apparently Xanthias' excuse for not fighting.
 193 **οὐκουν**: 'freq. with 2sg. fut., to express an urgent or impatient imper', in 'impatient or excited questions' (LSJ II, Smyth 2953d). Charon tells Xanthias to run around the lake and they will meet him on the other

- side.
περιθρέξει: 2s fut. mid. (deponent) περιτρέχω
 194 **ἀναμενῶ**: Fut. X. asks where he should wait for D. on the other side.
τὸν Αὐαίνου λίθον: *the Withering stone*, presumably from αὐαίνω to dry (Att. αὐαίνω). Unclear. Dover dismisses the scholia's possibilities that the stone was a landmark in Attica or the underworld as "pure guesswork."
 196 **οἱμοι κακοδαίμων**: See note on l. 33
τῷ: = τίνι < τίς. *what [thing] did I happen on while leaving [my house]*. Commentators assume a reference to a superstition but no good parallel elsewhere.
 197 **ἐπὶ κώπην**: *at the oar*, lit. *to* (LSJ C.I.2)
εἰ τις ἐτι πλεῖ: i.e. if anyone is still interested in sailing, hurry up.
σπευδέτω: 3rd person impv. σπεύδω
 198 **οὐτός**: See note on l. 171
ὃ τι: neut. ὅστις, indirect interrogative. "[You're asking me] what..."
τί δ' ἄλλο γ' ἤ: *What other than*. Cf. Nu. 1495.
 199 **πὶ κώπην**: While Charon used ἐπὶ to mean *at* the oar, Dionysus has misunderstood (perhaps deliberately). Perhaps he is sitting on it.

Χα. οὐκουν καθεδεῖ δῆτ' ἐνθαδὶ, γάστρων;
Δι. ἰδού. 200

Χα. οὐκουν προβαλεῖ τῷ χεῖρε κάκτενεῖς;
Δι. ἰδού.

Χα. οὐ μὴ φλυαρήσεις ἔχων ἀλλ' ἀντιβὰς
ἐλᾷς προθύμως;

Δι. κᾶτα πῶς δυνήσομαι
ἄπειρος ἀθαλάττωτος ἀσαλαμίνιος
ὦν εἴτ' ἐλαύνειν;

Χα. ῥᾶστ' ἀκούσει γὰρ μέλη 205
κάλλιστ', ἐπειδὴν ἐμβάλης ἅπαξ,

Δι. τίνων;

Χα. βατράχων κύκνων θαυμαστά.

Δι. κατακέλευε δή.

Χα. ὦ ὁπὸπ ὦ ὁπόπ.

ΒΑΤΡΑΧΟΙ

βρεκεκεκεῖς κοᾶξ κοᾶξ,

βρεκεκεκεῖς κοᾶξ κοᾶξ. 210

λιμναῖα κρηνῶν τέκνα,

ἄπειρος, ον: inexperienced
ἄ-θαλάσσωτος, ον (Att. ἀθαλάττωτος): unused to the sea, a land-lubber
ἀντι-βαίνω: to go against, withstand, resist
ἄ-σαλαμίνιος, ον: not having been at Salamis
ἅπαξ: (adv.) once, immediately
βάτραχος, ὁ: a frog
γάστρων, οντος, ὁ: comic proper name formed from γαστήρ stomach
ἐκ-τείνω: to stretch out
ἐλαύνω: to drive; to travel, drive, sail
ἐμ-βάλλω: to throw in; (LSJ II.3) κώπης ἐ. (sc. χειρας) to lay oneself to the oars; (ἐ. alone), to pull hard
ἐνθαδί: (adv.) here
ἐπειδάν: when, whenever
θαυμαστός, ἄ, ὄν: wondrous, wonderful, marvelous

καθ-έζομαι: to sit down, take one's seat
κατα-κελεύω: to command silence; to give the time in oaring
κρήνη, ἡ: a well, spring, fountain
κύκνος, ὁ: a swan
λίμναϊος, ἄ, ὄν: of or from the marsh < λίμνη marsh
μέλος, εος, τό: a song, melody
πρόθυμος, ον: ready, willing, eager, zealous
προ-βάλλω: to throw before/in front, throw
ῥᾶστα: (adv.) very easily; ῥᾶστος superlative of ῥᾶδιος easy
τέκνον, τό: a child
φλυαρέω: to talk nonsense, play the fool
ὦπ: (also ὦπ ὦπ) a cry of the κελευστής to give the time to the rowers

- 200** **καθεδεῖ:** 2s fut. καθέζομαι. For οὔκουν + fut. cf. I. 193.
γάστρων: *Fatty*
ἰδοῦ: *Look!*
201 **προβαλεῖ:** 2s fut. mid. προβάλλω
τῷ χειρῇ: dual
κάκτενεῖς: καὶ ἐκτενεῖς, also a 2s fut. ἐκτείνω. In using these two verbs, Charon attempts to tell Dionysus to perform the act of rowing (i.e., cast forward his hands while holding onto the oar).
202 **οὐ μὴ:** οὐ μὴ + 2s fut. ind. "in the dramatic poets denotes a strong prohibition" (Smyth 1919, 2756).
ἔχων: The participle of ἔχω with a present verb means to keep on doing something (LSJ IV.2).
ἀντιβᾶς: refers to planting your foot firmly against the bottom of the ship (or a footrest designed for that purpose) to brace yourself as you row.
203 **ἐλᾶς:** Att. fut. ἐλαύνω
204 **ἄσαλαμίνιος:** Salamis, an island near Athens, was the site of a famous sea-battle between the Greek alliance and the Persian empire in 480 BCE. Alternatively, perhaps people from Salamis were good sailors (Stanford, Dover), but no obvious ancient source for that claim.
205 **ἐλαύνειν:** to row/sail, complimentary infinitive of δυνήσομαι above.
ἀκούσει: 2s fut. mid.

- μέλη:** acc. pl., contracted from μέλεα. The song helps rowers keep time.
206 **ἐπειδάν... ἅπαξ:** *whenever... once*, i.e. as soon as. LSJ s.v. ἅπαξ II
207 **βατράχων κύκνων:** The two nouns are in apposition. Swans were thought to sing a beautiful song when about to die, and were used frequently to describe beautiful singing (e.g. Eur. *IT* 1404f., *HF* 692ff., cf. the English phrase "swan song"). "Swan-frogs" means singer-frogs, but the impossibility of a creature being a swan and frog at once heightens the joke of a sweet-singing chorus of frogs.
θαυμαστά: Agreeing with μέλη
209 **βρεκεκεκεξ κοᾶξ κοᾶξ:** The Frog chorus begins its song with a famous imitation of the croaking of frogs (which sounds like a rower's beat?). The chorus of frogs only occurs here in this song, replaced throughout the rest of the play by a chorus of dead initiates. Such a wholesale change in chorus is unique in comedy. Some have speculated (with Σ) that the chorus is only heard and did not appear on stage (cf. 205 ἀκούσει).

The bulk of Attic drama is dialogue in Attic iambic trimeters, but Attic choruses sing in lyric poetry. Crucial differences include:

- mode of performance: song and dance
- meter: lyric meters

- vocabulary & syntax: more poetic
 - dialect: Doric, or at least Doricized Attic
- The most obvious feature of Doric is that it

often has long α for Attic η . This first lyric section is *astrophic*, i.e. it does not consist of two matching stanzas.

ξύναυλον ὕμνων βοᾶν

φθεγξώμεθ', εὐγερυν ἐμὴν ἀοιδάν,

κοᾶξ κοᾶξ,

ἦν ἀμφὶ Νυσήιον

215

Διὸς Διόνυσον ἐν

Λίμναισιν ἰαχήσαμεν,

ἠνίχ' ὁ κραιπαλόκωμος

τοῖς ἱεροῖσι Χύτροισι

χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.

220

βρεκεκεκεῖς κοᾶξ κοᾶξ.

Δι. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι

τὸν ὄρρον ὧ κοᾶξ κοᾶξ.

ὕμιν δ' ἴσως οὐδὲν μέλει.

Βα. βρεκεκεκεῖς κοᾶξ κοᾶξ.

225

Δι. ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ.

οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοᾶξ.

Βα. εἰκότως γ', ὧ πολλὰ πράττων.

ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι

καὶ κεροβάτας Πᾶν ὁ καλαμόφθογγα παίζων.

230

ἄρχω: (to be first) to begin, to rule
ἀλγέω: to feel bodily pain, suffer
ᾠοιδή, ἡ (Dor. ᾠοιδά): a song
βοή, ἡ (Dor. βοά): a loud cry; (in lyric) song
εἰκότως: (adv.) similarly, reasonably, naturally
ἐξ-όλλυμι: to destroy utterly; (mid.) to perish
εὖ-γηρυς, εἷα, ὅ: sweet-sounding < γῆρυς voice
εὖ-λυρος, ον: playing well on the lyre
ἡνίκα: (at the time) when
ἴσως: (adv.) equally; perhaps
ἰαχέω: to cry, shout, shriek
καλαμὸ-φθογγος, ον: voiceful reed < κάλα-
 μος reed + φθόγγος voice, sound
κερο-βάτης, ὁ (Dor. -τας): horn-footed, hoofed
κραιπαλὸ-κῶμος, ον: rambling in drunken
 revelry; < κραিপάλη drinking bout + κῶμος
 drunken band of revellers
λαός, ὁ (Att. λεώς): the people
Λίμναι, αἱ: a quarter of Athens (once prob.
 marshy), near the Acropolis, with temple of

Dionysus (Thuc. 2.15.4) < λίμνη lake, marsh
Νυσῆιος, α, ον: adj for Νύσσα, name of several
 mountains sacred to Dionysus
ὄρρος, ὁ: butt, ass; (cogn. Eng. ass)
ὄχλος, ὁ: a moving crowd, a throng, mob
παίζω: to play; (LSJ I.4) to play (an instrument)
στέργω: to love
σύν-αυλος, ον (Att. ξύν-): in concert with
 the aulos; sounding in concord or unison,
 harmonious
τέμενος, εος, τό: a piece of land cut off
 and assigned as an official domain, sacred
 precinct/district
ὕμνος, ὁ: a hymn, festive song
φθέγγομαι: to utter, to speak loud and clear
Χύτροι, οἱ: pot-feast at Athens, the 3rd day
 of the Anthesteria at Athens, a major drinking
 festival < χύτρα clay pot

- 212 **ξύναυλον:** The *aulos* was a pair of double-
 reed pipes played simultaneously by one
 player; used in public and private contexts.
 An aulete (aulos-player) provided the
 musical accompaniment for Attic drama.
 Choral self-referentiality, where a chorus
 describes an action they are taking as
 characters but also simultaneously as
 actors.
βοάν: Doric for Att. βοῆν, likewise ᾠοιδάν.
 213 **φθεγξώμεθ':** φθεγξώμεθα, aor. subj. φθέγ-
 γομαι, hortative
φθεγξώμεθ'... ἐμάν: Note plural and
 singular in a single line. Typical of choruses,
 of disputed interpretation.
 214 **ἐμάν:** Doric for ἐμῆν
ᾠοιδάν: in apposition to βοάν.
 215 **ἦν:** antecedent ᾠοιδάν.
ἀμφί: (LSJ C.I.5) *about, for the sake of*
Νυσῆιον: With Διόνυσον, in typically lyric
 hyperbaton. The frogs used to sing hymns
 to Dionysus but now are fighting with him.
 216 **Διός:** [son] of Zeus
 217 **Λίμναισιν:** Cf. λιμναῖα (l. 211) and vocab.
 An Attic local historian described the first
 day ("Jar-opening") of the Anthesterion
 festival there: "At the sanctuary of Dionysos
en limnais the Athenians used to mix the
 wine for the god from the jars which
 they transported along there and then

- taste it themselves ... Delighted with the
 mixture, they celebrated Dionysos with
 songs, danced, and invoked him as the Fair-
 flowering, the Dithyrambos, the Reveller
 and the Stormer." (Phanodemus fr. 12 Brill's
 New Jacoby, trans. Burkert)
ἰαχήσαμεν: Aor. The dead frogs remember
 the song that they sang while alive.
 218 **ὁ κραιπαλόκῶμος:** with ὄχλος, l. 220.
 219 **Χύτροισι:** dative of time of which, regular
 with festivals, Smyth 1541.
 220 **κατ' ἐμὸν τέμενος:** i.e. the Limnai.
 223 **τὸν ὄρρον:** acc. of respect with ἀλγείν.
 224 **ὕμιν δ' ἴσως οὐδὲν μέλει:** *but maybe you*
don't care at all, i.e. about Dionysos' pain in
 his butt. μέλει is impersonal with dative for
 the person doing the caring.
 226 **ἐξόλοισθ':** ἐξόλοισθε, 2p. aor. mid. opt. ἐξ-
 ὀλλυμι, opt. of wish. *may you perish*
αὐτῷ κοάξ: *koax and all*, Smyth 1525. κοάξ
 evidently indeclinable (though it does not
 fit into the categories at Smyth 284, KG 142)
 227 **ἐστ':** ἐστί or better ἐστε
ἀλλ' ἢ: ἄλλο ἢ, *other than*
 228 **εἰκότως γ':** *Reasonably, [we are all koax]*
ὦ πολλὰ πράττων: *busybody.* (LSJ III.4)
 πολλὰ πράττειν = πολυπραγμαίνειν to be
 a meddlesome, inquisitive busybody. Nom.
 for voc.
 229 **ἔστερξαν:** Aor. στέργω. Gnostic aorist

(Smyth 1931).

230 **καλαμόθογγα**: likely referring to the

pan-pipe, or syrinx, though the aulos is also possible.

	προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,	231-2
	ἔνεκα δόνακος, ὃν ὑπολύριον	
	ἔνυδρον ἐν λίμναις τρέφω.	
	βρεκεκεκεῖς κοᾶξ κοᾶξ.	235
Δι.	ἐγὼ δὲ φλυκταίνας γ' ἔχω,	
	χὼ πρωκτὸς ἰδίει πάλαι,	
	κῆτ' αὐτίκ' ἐκκύψας ἐρεῖ—	
Βα.	βρεκεκεκεῖς κοᾶξ κοᾶξ.	
Δι.	ἄλλ' ὦ φιλωδὸν γένος	240
	παύσασθε.	
Βα.	μᾶλλον μὲν οὖν	
	φθεγξόμεσθ', εἰ δὴ ποτ' εὐηλίοις	242a
	ἐν ἀμέραισιν	242b
	ἠλάμεσθα διὰ κυπείρου	
	καὶ φλέω, χαίροντες ὥδῃς	
	πολυκολύμβοισι μέλεσιν,	245
	ἢ Διὸς φεύγοντες ὄμβρον	
	ἔνυδρον ἐν βυθῷ χορείαν	
	αἰόλαν ἐφθεγξάμεσθα	
	πομφολυγοπαφλάσμασιν.	

ἄλλομαι: to spring, leap, bound
αἰόλος, α, ον: quick-moving
βυθός, ό: the depth
δόναξ, ακος, ό: reed
ἐν-υδρος, ον: with water in it, holding water; living in the water
ἐκ-κύπτω: to peep out of
ἐνεκα: (+ gen.) on account of, for the sake of, because of, for
εὐ-ήλιος, ον: well-sunned, sunny, genial
ἡμέρα, ή (Dor. ἀμέρα): day
ιδίω: to sweat
κύπειρος, ό: galangal, similar to ginger or turmeric
μέλος, εος, τό: limb; song; (pl. μέλη) lyric poetry, choral songs
ὄμβρος, ό: rain
πάλαι: (adv.) long ago, in olden time, in days of yore, in time gone by
πολυ-κόλυμβος, ον: oft-diving < κολυμβάω to

dive
πομφολυγο-πάφλασμα, ματος, τό: the noise made by bubbles rising < πομφόλυξ bubble + παφλάζω to splash
προσ-επι-τέρπομαι: to rejoice in besides, to delight in also
προκτός, ό: ass, the anus
ὑπο-λύριος, ον: under the lyre
φεύγω: to flee, take flight, run away
φιλ-ωδός, όν: song-loving
φλέως, ω, ό: wool-tufted reed
φλύκταινα, ή: a blister
φορμ-ικτής, οὔ (Dor. -τάς), ό: phorminx-player
χαίρω: to rejoice, be glad; (+ dat.) to rejoice at, take pleasure in
χορεία: dance, esp. choral dance with music
ὠδή, ή: a song, lay, ode

- 231- **φορμικτὰς**: The *phorminx* is either an alternate name for the lyre in general, or a more specific type of lyre without a large sounding bowl. The instruments and gods mentioned in this song are all traditional pairings.
 232 **ὑπολῦριον / ἔνυδρον**: Predicate adjs with the reed. *the reed, which I nurture... living in the water...*
 233 **ἐνεκα δόνακος... ὑπολῦριον**: The reed is part of the interior ('under') of the lyre. The *Homeric Hymn to Hermes* tells the story of an infant Hermes creating the first lyre and trading it away to his older brother Apollo. Hermes bores holes into a tortoiseshell, stretches δόνακας καλάμοιο through them and ties them off, then spreads an oxhide over the opening. This explanation of the high esteem of the frogs applies not only to Apollo, but also to the Muses (who likewise play lyre), and Pan (whose pipes are made of reeds) mentioned above.
 237 **χάω**: καί ό

- ιδίει πάλαι*: *has been sweating since long ago, for a long time*, present of continuing effect, Smyth 1885
 238 **κῆρ'**: καί εἶτα
ἐκκύψας ἐρεῖ: Aor. pple. ἐκκύπτω. The subject is προκτός, or the liquid seeping out of it.
ἐρεῖ: Fut. λέγω
 239 **βρεκεκεκεξ κοᾶξ κοᾶς**: Evidently the sound a butt makes.
 241 **μὲν οὖν**: *No, on the contrary* (GP 475).
 242a **φθεγξόμεσθ'**: φθεγξόμεσθα, 1p fut. φθέγομαι. The ending -μεσθα for -μεθα is common in epic and drama (Smyth 465d).
 242b **ἀμέραισιν**: Dor. for Att. ἡμέραις. The ending -αισι(v) for Att. -αις is found in epic and Attic poetry (Smyth 215).
 243 **ἡλάμεσθα**: 1p aor. mid. ἄλλομαι.
 247 **ἐνυδρον**: ambiguous with ὄμβρον or χορεία
 248 **αἰόλαν**: With χορεία
ἐφθεγξάμεσθα: 1p aor. φθέγομαι

Δι. βρεκεκεκεῖς κοᾶξ κοᾶξ.
τουτὶ παρ' ὑμῶν λαμβάνω.

Βα. δεινὰ τᾶρα πεισόμεσθα.

Δι. δεινότερα δ' ἔγωγ', ἐλαύνων
εἰ διαρραγήσομαι.

255

Βα. βρεκεκεκεῖς κοᾶξ κοᾶξ.

Δι. οἰμῶζετ'· οὐ γάρ μοι μέλει.

Βα. ἀλλὰ μὴν κεκραξόμεσθ' ἄν
ὁπόσον ἢ φάρυξ ἄν ἡμῶν
χανδάνη δι' ἡμέρας.

260

Δι. βρεκεκεκεῖς κοᾶξ κοᾶξ.
τούτῳ γὰρ οὐ νικήσετε.

Βα. οὐδὲ μὴν ἡμᾶς σὺ πάντως.

Δι. οὐδὲ μὴν ὑμεῖς γ' ἐμὲ
οὐδέποτε· κεκράζομαι γὰρ
κἂν δέη δι' ἡμέρας

265

βρεκεκεκεῖς κοᾶξ κοᾶξ,

265a

ἕως ἄν ὑμῶν ἐπικρατήσω τῷ κοᾶξ,
βρεκεκεκεῖς κοᾶξ κοᾶξ.

δεινός: fearful, terrible

δια-ρρήγνυμι: to break through, cleave asunder

ἐπι-κρατέω: to rule over; (LSJ II.2) (freq. w. gen.) to prevail over, get the mastery of

ἕως: until; as long as

ἡμέρα, ἡ: day

κράζω: to croak (freq. in pf. with pres. sense)

ὅσος, ἡ, ον: as much/many as

οὐδέ-ποτε: (adv.) never

πάντως: (adv.) altogether

φάρυγξ (only here φάρυξ), φάρυγος, ἡ: throat

χανδάνω: to take in, hold, comprise, contain

252 **τουτί παρ' ὅμων λαμβάνω:** *I'm taking this here from you*, i.e. D. is stealing the refrain.

253 **τᾶρα:** τοι ἄρα

πεισόμεσθα: Form is ambiguous but likely fut. πείθω but rather fut. πάσχω, which frequently is with an adj. like δεινά (LSJ III).

254 **ἐλαύνων:** See l. 205

255 **διαρραγήσομαι:** Fut. pass. διαρρήγνυμι

257 **οἰμώζετ':** οἰμώζετε. "in familiar Att., οἰμώζε, as a curse, plague take you!" (LSJ I.2)

258 **ἀλλὰ μὴν:** *All right then* (GP 342)

κεκραξόμεσθᾶ: Fut. pf. κράζω

259 **φάρυξ:** The MSS are split between φάρυξ and φάρυγξ; based on IE parallels φάρυξ is likely the older form, but φάρυγξ appears from the 5th c. onward. See Merisio on φάρυγξ (Digital Encyclopedia of Atticism).

260 **ὅποσον... ἄν... χανδάνη:** *as much as... holds*, more vivid conditional relative, Smyth 2565

δι' ἡμέρας: *the whole day long, all day* (LSJ s.v. ἡμέρας III)

262 **γάρ:** [*I'll keep saying coax coax,*] *for...*

263 **οὐδέ μὴν:** *Nor indeed* (GP 338-9).

264 **κεκράξομαι:** cf. 258

265 **κᾶν:** καὶ ἄν

δέη: here 3s act, not 2s mid (unlike 161)

266 **ἕως ἄν... ἐπικρατήσω:** *until...*; ἕως means *until* when action is in the future and subordinate clause has ἕως ἄν + aor. subj, Smyth 2426

ἐπικρατήσω: Aor. subj.

Δι. ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοᾶξ.

Χα. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ,
ἔκβαιν', ἀπόδος τὸν ναῦλον.

Δι. ἔχε δὴ τῶβολῶ. 270
ὁ Ξανθίας. ποῦ Ξανθίας; ἦ, Ξανθία.

Ξα. ἰαῦ.

Δι. βάδιζε δεῦρο.

Ξα. χαῖρ' ὦ δέσποτα.

Δι. τί ἔστι τάνταυθοῖ;

Ξα. σκότος καὶ βόρβορος.

Δι. κατεῖδες οὖν που τοὺς πατραλοίας αὐτόθι
καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν;

Ξα. σὺ δ' οὐ; 275

Δι. νῆ τὸν Ποσειδῶ ἄγωγε, καὶ νυνὶ γ' ὀρῶ.
ἄγε δὴ τί δρῶμεν;

Ξα. προϊέναι βέλτιστα νῶν,
ὥς οὗτος ὁ τόπος ἐστὶν οὗ τὰ θηρία
τὰ δεῖν' ἔφασκ' ἐκεῖνος.

Δι. ὥς οἰμώζεται.

ἡλαζονεύεθ' ἵνα φοβηθείην ἐγώ, 280

ἀλαζονεύομαι: to brag, exaggerate

ἀπο-δίδωμι: to pay, return

αὐτόθι: (adv.) = αὐτοῦ, there, here

βέλτιστος, α, ον: best

βόρβορος, ό: mud, mire

ἐνταυθοί: (adv.) hither; here

ἐπί-ορκος, ον: sworn falsely, perjured

ἤ: an exclamation expressing disapproval; or to call attention; hey!

θηρίον, τό: a wild animal, beast

ἰαῦ: ho! holla! yo!

κωπίον, τό: Dim. of κώπη, oar

ναῦλος, ό: passage-money, the fare

οὔ: where (rel. pronoun)

παρα-βάλλω: to throw beside; (LSJ III.3) to bring alongside, (mid.) to bring [your boat] alongside [a dock]

πατραλοίας, gen. α and ου, ό: one who slays his father, a parricide

πρό-εimi: to go forward, advance

σκότος, εος, τό: darkness, gloom

τόπος, ό: a place

φοβέω: to put to flight, to terrify; mid. to fear

267 **ἔμελλον ἄρα:** *Turns out I was going to....*
As the choral song ends and dialogue in a conversational meter resumes, D. claims victory.

ὁμᾶς τοῦ κοᾶξ: παύω can take an acc. of person and gen. of thing (stop acc. from doing gen.)

269 **ἐκβαίν'**: ἐκβαينه, pres. impv. **ἀπόδος:** Aor. impv. ἀποδίδωμι

270 **τῶβολώ:** τῶ ὀβολώ, dual

271 **ό Ξανθίας:** For nom. see note on l. 40

Ξανθία: vocative of Ξανθίας.

273 **τάνταυθοί:** τὰ ἐνταυθοί. Two options: 1) *the here [things], this stuff* or 2) *the hither [things], the things on the way here*

274 **κατείδες:** Aor. καθ-οράω

275 **ἔλεγεν:** subject is Heracles.

276 **ἴγωγε:** ἔγωγε καὶ νυνί γ' ὀρώ: i.e. the audience, cf. *Nu.* 1096-8.

277 **δρῶμεν:** Deliberative. subj.

προΐεναι βέλτιστα νῶν: [*it is*] *best for us to proceed.*

προΐεναι: Pres. inf. πρόειμι

νῶν: gen/dat dual of ἔγω, ἡμεῖς, here dative.

279 **τὰ δεῖν' ἔφασκ' ἐκεῖνος:** sc. εἶναι. *where that guy said the terrible beasts were.* Cf. 143-4.

ὥς οἰμώζεται: *how he'll wail!*, cf. note on 257. Exclamatory ὥς or possibly [*I assure you*] *that...* (Dover).

279 **ἡλαζονεύεθ'**: ἡλαζονεύετο, impf.

φοβηθείην: aor. opt. φοβέομαι. Purpose clause, 2ndary sequence.

εἰδὼς με μάχιμον ὄντα φιλοτιμούμενος.

οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὥς Ἡρακλῆς.

ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι

λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.

Ξα. νῆ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινός. 285

Δι. ποῦ ποῦ 'στιν;

Ξα. ἐξόπισθεν.

Δι. ἐξόπισθ' ἴθι.

Ξα. ἀλλ' ἐστὶν ἐν τῷ πρόσθε.

Δι. πρόσθε νυν ἴθι.

Ξα. καὶ μὴν ὀρῶ νῆ τὸν Δία θηρίον μέγα.

Δι. ποῖόν τι;

Ξα. δεινόν· παντοδαπὸν γοῦν γίγνεται
τοτὲ μέν γε βοῦς, νυνὶ δ' ὀρεὺς, τοτὲ δ' αὖ γυνή 290
ὠραιότατη τις.

Δι. ποῦ 'στι; φέρ' ἐπ' αὐτὴν ἴω.

Ξα. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.

Δι. Ἔμπουσα τοίνυν ἐστί.

Ξα. πυρὶ γοῦν λάμπεται
ἅπαν τὸ πρόσωπον.

Δι. καὶ σκέλος χαλκοῦν ἔχει;

Ξα. νῆ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον, 295

ἀγώνισμα, ματος, τό: conflict, contest, battle; feat, achievement
αἰσθάνομαι: to perceive; take notice of, have perception of (+ gen.)
βολίτινος, α, ον: of cow-dung (< βόλιτον cow-dung)
γαῦρος, ον: exulting in; (abs.) haughty, disdainful
Ἔμπουσα, ἡ: Empusa, a fearful monster.
ἐν-τυγχάνω: to light upon, fall in with, meet with (+ dat.)
ἐξ-όπισθε(ν): (adv.) behind, in rear
θηρίον, τό: a wild animal, beast
λάμπω: (act/mid) to give light, shine
μάχιμος, α, ον: fit for battle, warlike

ὄρεός, ὁ: a mule
παντοδαπός, ἡ, ὄν: of every kind, of all sorts, manifold
πρόσθεν: (adv.) before, in front of
πρόσωπον, τό: the face, visage, countenance
πῦρ, πυρός, τό: fire
σκέλος, εος, τό: the leg
τοτέ: (adv.) at times, now and then
φιλο-τιμέομαι: to love or seek after honour; to be ambitious, emulous
χάλχεος, α, ον: brazen, made of bronze
ψόφος, ὁ: a sound, noise
ώραῖος, α, ον: seasonable, youthful, beautiful

- 281 **εἰδώς:** Pple. οἶδα. Note perfect in form but present in meaning, like οἶδα. Verbs of knowing and showing regularly use a participle for indirect discourse, Smyth 2106-9.
φιλοτιμούμενος: For D's belief that he is in martial competition with Heracles cf. ll. 40-1.
282 **οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὥς Ἡρακλῆς:** *For nothing is as boastful as Heracles.* Σ claim from Eur's *Philoctetes*: Παρὰ τὰ ἐκ Φιλοκτήτου Εὐριπίδου: "οὐδὲν γὰρ οὕτω γαῦρον ὥς ἀνὴρ ἔφν." 283-4 are also tragic parody in style.
283 **εὐξαίμην ἄν:** potl. opt. εὐχομαι
284 **ἀγώνισμ':** ἀγώνισμα
τῆς ὁδοῦ: Prob. with ἀγώνισμ' ἄξιόν τι, *some achievement worthy of the journey*, or possibly *on the road*, cf. Smyth 1448.
285 **καὶ μὴν:** "(7) ... calling attention to something just seen or heard. 'See!': 'Hark!'" (GP 356).
286 **ἴθι:** Impv. εἴμι.

- 289 **γοῦν:** *at any rate* (GP 450)
παντοδαπὸν... γίγνεται: *it becomes every kind [of thing]*
290 **τοτέ μὲν:** τοτέ at times != τότε then, at that time
291 **φέρ' ἐπ' αὐτήν ἴω:** Impv. φέρε can come before a 1st person subjunctive, functioning as a command (*c'mon!*). C.f. LSJ s.v. IX.2
ἴω: Subj. εἴμι. Hortatory. *Come, let me go after her.* D. is interested in the attractive lady.
293 **Ἔμπουσα:** "Empousa is a creature of the popular imagination, a fearful monster. Despite the ability to change shape, Empousa seems to have been regarded as primarily female, usually a hag-like creature. Alciphron (3.26.3) refers to her as an ἐπιτύμβιος γράψ, and at *Eccl.* 1056f the young man says that the second old man must be some sort of Empousa: ... Ἔμπουσά τις, | ἐξ αἵματος φλύκταιναν ἡμφιεσμένη" (Brown 1991: 42).
295 **θάτερον:** τὸ ἕτερον [σκέλος], *the other*

σάφ' ἴσθι.

Δι. ποῖ δῆτ' ἂν τραποίμην;

Ξα. ποῖ δ' ἐγώ;

Δι. ἱερεῦ διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης.

Ξα. ἀπολούμεθ' ὦναξ Ἡράκλεις.

Δι. οὐ μὴ καλεῖς μ'
ὦνθρφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα.

Ξα. Διόνυσε τοίνυν.

Δι. τοῦτό γ' ἦττον θατέρου. 300

Ξα. ἴθ' ἥπερ ἔρχει. δεῦρο δεῦρ' ὦ δέσποτα.

Δι. τί δ' ἔστι;

Ξα. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,
ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν,
"ἐκ κυμάτων γὰρ αὖθις αὖ γαλῆν ὀρώ."
ἤμπουσα φρούδη.

Δι. κατόμοσον.

Ξα. νῆ τὸν Δία. 305

Δι. καὖθις κατόμοσον.

Ξα. νῆ Δί'.

Δι. ὁμοσον.

Ξα. νῆ Δία.

ἄναξ, ὁ: a lord, master
γαλέη (**contr.** γαλή), ἡ: any kind of weasel, weasel, ferret
δια-φυλάσσω: to watch closely, guard carefully
ἔξ-εστι: it is allowed, it is in one's power, is possible
Ἐμπούσα, ἡ: Empusa, a hobgoblin
ἥπερ: on which way/path, on the road which
Ἡγέλοχος, ὁ: Hegelochus
θαρσέω: to be of good courage, take courage
ιερεὺς, ὁ: a priest, sacrificer

κατ-ερέω: (fut) to speak against; to declare, tell plainly
κατ-όμνυμι: to confirm by oath
κύμα, ματος, τό: wave, flood
ὄνομα, ματος, τό: name
συμπότης, ὁ (**Att.** ξυμ-): symposiast (participant in symposium), a fellow-drinker, boon-companion
τρέπω: to turn; (mid.) to betake oneself, go
φροῦδος, η, ον: gone away, clean gone

- 296 **σάφ'**: σάφα, adverbial.
ἴσθι: Impv. οἶδα.
ἂν τραποίμην: Aor. med. potential optative from τρέπω.
297 **ιερεῦ**: vocative of ιερεὺς, referring to the priest of Dionysus Elethereus sitting in the front row (Csapo and Slater 1995: 289). Some humor in the god begging his own priest for help.
διαφύλαξόν: Aor. impv. διαφυλάσσω.
ῶ: 1s subjunctive εἰμί, in purpose clause after ἵν(α). Perhaps Dionysus and his priest will attend a symposium after the drama (e.g. Agathon's victory is the occasion of Plato's *Symp.*).
298 **ἀπολούμεθ'**: ἀπολούμεθα, fut. mid. ἀπόλυμι.
ῶναξ: ὦ ἄναξ. Xanthias turns to Dionysus (still partially disguised as Heracles, cf. ll. 45-6).
οὐ μὴ καλεῖς: See note on l. 202
299 **ὠνθρωφ'**: ὦ ἄνθρωπε

- ἰκετεῦω**: Parenthetical. *I beg you*, or even just *please*.
300 **θατέρου**: τοῦ ἑτέρου, gen. of comparison. *that's even inferior (worse) than the other [name]*. D. doesn't want his disguise punctured and his true identity revealed.
301 **ἴθ' ἥπερ ἔρχει**: ἴθι, impv. εἴμι. *go on the way you're going*. Used to dismiss an evil spirit or divinity (apotropaic), cf. *Lys.* 834 ἴθ' ὀρθήν ἦνπερ ἔρχει τήν ὁδόν.
302 **πεπράγαμεν**: Pf. πράσσω. This verb frequently means 'to fare' with neuter pronoun or adj (LSJ II)
303 **ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν**: *Just like Hegelochus we can say*. Three years earlier (408), while performing Eur. *Orestes*, the actor Hegelochus had mispronounced γαλήν' (calm things) as γαλήν (ferret). Also parodied by Sannyrion and Strattis
305 **ἤμπούσα**: ἡ Ἐμπούσα
κατόμοσον: Aor. impv. κατόμνυμι

Δι. οἷμοι τάλας, ὥς ὠχρίασ' αὐτὴν ιδών.

Ξα. ὁδὶ δὲ δείσας ὑπερεπυρρίασέ σου.

Δι. οἷμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;

τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι;

310

Ξα. αἰθέρα Διὸς δωμάτιον ἢ χρόνου πόδα;

αὐλεῖ τις
ἔνδοθεν

Δι. οὔτος.

Ξα. τί ἔστιν;

Δι. οὐ κατήκουσας;

Ξα. τίνος;

Δι. αὐλῶν πνοῆς.

Ξα. ἔγωγε, καὶ δάδων γέ με

αὔρα τις εἰσέπνευσε μυστικωτάτη.

Δι. ἀλλ' ἡρεμὶ πτήξαντες ἀκροασώμεθα.

315

Χο. Ἰακχ' ὦ Ἰακχε.

Ἰακχ' ὦ Ἰακχε.

Ξα. τοῦτ' ἔστ' ἐκεῖν', ὃ δέσποθ'· οἱ μεμυημένοι

ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῶν.

ἄδουσι γοῦν τὸν Ἰακχον ὄνπερ δι' ἀγορᾶς.

320

Δι. κάμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν

βέλτιστόν ἐσθ', ἕως ἂν εἰδῶμεν σαφῶς.

αείδω (Att. ᾄδω): to sing
 ἀκροάζομαι: to listen
 αἰτιάομαι: to accuse, censure (+ acc. inf.)
 αὔρα, ἡ: air in motion, a breeze
 αὐλέω: to play on the aulos
 αὐλός, ὁ: aulos (wind instrument like oboe)
 βέλτιστος, α, ον: best
 δαῖς, δαΐδος, (Att. contr. δᾶς, δαδός), ἡ: firebrand, torch
 δωμάτιον, τό: a room, bedroom
 ἐνδοθεν: (adv.) from within
 ἕως: until; as long as
 εἰς-πνέω: to breathe upon (+ acc.)
 ἡρεμί: = ἡρέμα (adv.) gently, softly
 ἡσυχία, ἡ: stillness, rest, quiet
 Ἰακχος, ὁ: Iacchos

κατ-ακούω: to hear and obey; to hear plainly (+ acc. or gen.)
 μυέω: to initiate into the mysteries
 μυστικός, ἡ, ὄν: connected with the mysteries, mystical
 πνοή, ἡ: a blowing, blast, breeze; (LSJ IV) breath (of a wind instrument)
 πόθεν: (adv.) whence? (i.e., from where?)
 προσ-πίπτω: to fall upon (+ dat.)
 πτήσσω: to scare, alarm; (intr.) crouch or cower for fear
 τάλας, τάλαινα, τάλαν: suffering, wretched
 ὑπερ-πυρρίω: to grow orange-red, tawny for (+ gen.) < πυρρός orange-red, tawny
 ὠχρίαω: to be pallid

- 307 ὠχρίασ': ὠχρίασα, aor. ὠχρίαω.
 308 ὁδι: ὁδε + deictic iota. Antecedent unclear. Probably here κροκωτός saffron robe (cf. l. 49), or πρωκτός ass. Xanthias responds to D's claim that he's gone white; actually he's shit his pants.
 σου: for you, dependent on the prefix ὑπερ
 310 τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι: Which of the gods will I accuse of destroying me? This line and the previous tragic parody.
 311 αἰθέρα Διὸς δωμάτιον ἢ χρόνου πόδα: Callback to l. 100.
 312 οὗτος: That. D. hears an aulos. Most MSS have the stage direction "someone plays the aulos from inside," i.e. from within the stage building.
 314 εἰσέπνευσε: Aor. εἰσπνέω.
 316 Ἰακχε: "One of the deities of the Mysteries of Eleusis... I. is the personification of the ecstatic cultic cry (iakchos, onomatopoetic) by the participants in the Mysteries during their procession from Athens to the Eleusinian sanctuary where they underwent initiation into the mysteries (Hdt. 8,65)... His image, which was kept in a temple of Demeter, Kore and I. by the Pompeion at the Sacred Gate (Paus. 1,2,4...), was carried ahead of this procession by the

- iakchagōgōs ('leader of I')... His attribute is the torch in the light of which participants arrived at Eleusis (Aristoph. Ran. 340-353, cf. Paus. 1,2,4) and ecstatic dance is his characteristic (Aristoph. Ran. 316-353; Str. 10,3,10)... Since Soph. Ant. 1152 and Eur. Ion 1074-1077 I. has therefore been identified in the literature with Dionysus..." (New Pauly s.v. Iacchus). As one can see from the references, this choral song in the *Frogs* is one of the few extended descriptions of the god.
 318 τοῦτ' ἔστ' ἐκεῖν: This is it, i.e. what Heracles said.
 319 νῶν: Cf. 277. Subj. Heracles like 279.
 320 δι' ἀγοράς: Presumably the initiates in the Eleusinian Mysteries passed through the Athenian Agora on their way to Eleusis. So the Σ: Ἰακχον λέγειν, ὃν ᾄδουσιν ἐξ ἄστεως διὰ τῆς ἀγορᾶς ἐξίοντες εἰς Ἐλευσίνα. Alternatively read Διάγορας, a lyric poet and atheist (*Birds* 1073)
 321 ἡσυχίαν... ἄγειν: keep quiet, LSJ s.v. ἡσυχία 4.a.
 κάμοι: καὶ ἐμοὶ
 322 ἐσθ': ἐστι
 ἕως ἂν εἰδῶμεν: until we know, subj. οἶδα, cf. 266n.

- Χο. Ἰακχ' ὦ πολυτίμητ' ἐν ἔδραις ἐνθάδε ναίων,
Ἰακχ' ὦ Ἰακχε, 325
ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων
όσίους ἐς θιασώτας,
πολύκαρπον μὲν τινάσσων
περὶ κρατὶ σῶ βρύοντα
στέφανον μύρτων, θρασεῖ δ' ἐγκατακρούων 330
ποδὶ τὰν ἀκόλαστον
φιλοπαίγμονα τιμάν,
χαρίτων πλεῖστον ἔχουσαν μέρος, ἀγνάν, ἱερὰν 335
όσίοις μύσταις χορεῖαν.
- Ξα. ὦ πότνια πολυτίμητε Δήμητρος κόρη,
ὥς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.
- Δι. οὐκ οὐν ἀτρέμ' ἔξεις, ἦν τι καὶ χορδῆς λάβης;
- Χο. ἐγείρων φλογέας λαμπάδας ἐν χερσὶ προσήκεις, 340
Ἰακχ' ὦ Ἰακχε,
νυκτέρου τελετῆς φωσφόρος ἀστήρ.
φλογὶ φέγγεται δὲ λειμῶν·
γόνυ πάλλεται γερόντων· 345

ἀ-κόλαστος, ον: undisciplined, unbridled; licentious
ἀστήρ, ος, ὁ: star
ἀτρέμα(ς): (adv.) without trembling, without motion
ἄγνός, ἡ, ὄν: pure, chaste, holy
βρύω: to be full to bursting; (+ gen.) to be full of
γέρον, ὁ: an old man (in apposition as adj., old)
γόνυ, τό: the knee
ἐγ-κατα-κρούω: hapax < κρούω strike, smite. "χορεύαν τοῖς μύσταις tread (a measure) among (them)" (LSJ)
ἔδρα, ἡ: a sitting-place; seat, abode, (freq. in pl., esp. of the gods) sanctuary, temple
ἡδύς, εἶα, ὅ: sweet
θιασώτης, ὁ: member of a θίασος, reveler
θρασύς, εἶα, ὅ: bold, spirited, courageous, confident
κόρη, ἡ: a maiden, maid; pupil of the eye (κράς), **κρατός, ἡ:** the head; (poet. form of κόρα)
μύρτον, τό: a myrtle-berry
μύστης, ὁ: one initiated
ναίω: to dwell, abide
νύκτερος, ον: = νυκτερινός by night, nightly < νύξ

ὅσιος, α, ον: hallowed, righteous, pious
πάλλω: to poise, shake, sway, leap
πλεῖστος, α, ον: most, largest
πότνια, ἡ: mistress, queen
πολύ-καρπος, ον: rich in fruit
πολυ-τίμητος, ον: highly honored
προσ-ήκω: to have come, be at hand, be present
προσ-πνέω: to breathe upon, inspire; (intr.) to blow to or over (+ gen.)
στέφανος, ὁ: wreath, crown
τελετή, ἡ: rite, esp. initiation in the mysteries
τιμή, ἡ: worship, esteem, honor
τινάσσω: to shake
φέγγω: = φαίνω to make bright; (intr./pass.) to shine
φιλο-παίγμων, ον: fond of play, playful, sportive
φλόγεος, α, ον: burning, flaming < φλόξ
φλόξ, φλογός, ἡ: a flame
φωσ-φόρος, ον: bringing or giving light
χάρις, ἡ: gratitude, favor, grace, charm
χοίρειος, α, ον: of a swine, pig
χορδή, ἡ: guts; things made out of guts: string of gut, sausage

- 324 **ἐν ἔδραις ἐνθάδε ναίων:** *dwelling here in [your] temple*, presumably referring to an Iaccheion in Athens (Plut. Arist. 27.3), or perhaps in Hades.
 326 **τόνδ' ἀνὰ λειμῶνα:** *up through this meadow*. ἀνὰ is the preposition. This word order (adj prep noun) common in poetry (Smyth 1664), as in the following line ὀσίους ἐς θιασώτας. **χορεύσων:** Fut. ppl. expressing purpose after verb of motion.
 327 **ὀσίους ἐς θιασώτας:** *to [your] pious revelers*
 330 **μύρτων:** with βρύοντα
ἐγκατακρούων... ὀσίους μύσταις χορεύαν: *striking a dance among (ἐγ-) the holy initiates*. τιμάν in apposition to χορεύαν. Lyric long separation between the participle and its object.
 334 **μύρτων:** with βρύοντα. Hyperbaton.
 337 **Δήμητρος κόρη:** = Persephone, also called Kore.

- 338 **προσέπνευσε... κρεῶν:** Intransitive. *it blew, there was a breeze... of meats*. Initiates into the Eleusinian Mysteries sacrificed piglets, e.g. *Peace* 374-5: εἰς χοιρίδιόν μοί νυν δάνεισον τρεῖς δραχμάς / δεῖ γὰρ μυηθῆναι με πρὶν τεθνηκέναι. *Then lend me three drachmas for a piglet; I've got to get initiated before I die*.
 339 **οὐκουν ἀτρέμ' ἔξεις:** *Won't you hold still!* For οὐκουν cf. 193. See LSJ s.v. ἔχω B ("hold oneself, i.e. keep... ἔχε ἡρέμα keep still, Pl. Cra. 399e, etc.").
ἦν τι καὶ χορδῆς λάβης: *in the hope that you also get some bit of sausage* [in addition to the smell]. Double entendre, piglet = vagina, sausage = penis.
 340 **ἐγείρων φλογέας λαμπάδας:** *rousing burning torches*, cf. LSJ s.v. ἐγείρω I.2
 343 **ἀστήρ:** Nom. in apposition to vocative, Smyth 1287.

ἀποσείονται δὲ λύπας

χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς 347-8

ἱερᾶς ὑπὸ τιμᾶς.

σὺ δὲ λαμπάδι φέγγων 350

προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δάπεδον 351-2

χοροποιὸν, μάκαρ, ἦβαν.

Χο. εὐφημεῖν χρὴ καΐιστασθαι τοῖς ἡμετέροισι

χοροῖσιν,

ὅστις ἄπειρος τοιῶνδε λόγων ἢ γνώμη μὴ

καθαρεύει, 355

ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ'

ἐχόρευσεν,

μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης Βακχεῖ'

ἐτελέσθη,

ἢ βωμολόχοις ἔπεσιν χαίρει μὴ 'ν καιρῷ τοῦτο

ποιουῖσιν,

ἢ στάσιν ἐχθρὰν μὴ καταλύει μηδ' εὐκόλός ἐστι

πολίταις,

ἀλλ' ἀνεγείρει καὶ ῥιπίζει κερδῶν ιδίων

ἐπιθυμῶν, 360

ἄ-πειρος, ον: ignorant of, unexperienced in (+ gen.)
ἀν-εγείρω: to wake up, rouse, excite
ἀνθηρός, ἡ, ὄν: flowering, blooming
ἀπο-σειώ: to shake off
Βακχεῖον, τό: Bacchic revelry, Bacchic rites
βωμολόχος, ον: coarse, crude, ribald
γενναῖος, α, ον: high-born, noble; high-minded
δάπεδον, τό: level surface; ground, soil
ἐλειος, α, ον: of the marsh < ἔλος marsh
ἐνιαυτός, ὁ: year
ἐξ-άγω: lead on, lead away, excite
ἐξ-ίστημι: to stand out of; (mid.) stand aside from, stand out of the way of (+ gen./dat.)
ἔτος, εος, τό: year
εὖ-κολος, ον: easily satisfied, contented, good-natured
εὖ-φημέω: to use words of good omen; keep a religious silence
ἐχθρός, ἡ, ὄν: hated, hateful; enemy
ἥβη, ἡ: manhood, youthful prime, youth
ἴδιος, α, ον: one's own, pertaining to oneself, private
καθαρεύω: to be pure, clean
καιρός, ὁ: time; the right moment, opportunity
κατα-λύω: to put down; to bring to an end, resolve, end (war, disputes, etc.)
κέρδος, εος, τό: gain, profit, advantage

Κρατῖνος, ὁ: Cratinus, "the most important comic dramatist of the generation before Aristophanes... his *Pytine* defeated *Clouds*" (Dover)
λύπη, ἡ: pain (of body or mind), grief
μάκαρ, αρος, ὁ: blessed, happy
ὄργια, τό: rites, mysteries
παλαιός, ἡ, ὄν: old in years
πολίτης, ου, ὁ: citizen
προβάδην: (adv.) as one walks; onward < προβαίνω
ρίπίζω: to fan (a flame) < ῥιπίς fan for raising the fire
στάσις, εως, ἡ: placing, setting; faction, sedition, discord, civil war
ταυρο-φάγος, ον: bull-eating
τελέω: to fulfill, accomplish; to initiate (in the mysteries); (pass.) to have oneself initiated (+ acc. into)
τιμή, ἡ: worship, esteem, honor
φέγγω: = φαίνω to make bright; (intr./pass.) to shine
χορο-ποιός, ὄν: instituting or arranging a chorus; leading the dance
χρόνιος, α, ον: after a long time, late; for a long time, long, long-continued

- 346 **ἀποσειόνται:** Mid. *They shake off (from themselves)*
 347- **ἐτῶν παλαιῶν:** Redundant and virtually
 8 synonymous with χρονίου... ἐνιαυτοῦς. Possibly ἐνιαυτός here means 'cycle' (LSJ I) and hence *[they shake off] the long cycles of ancient years*
 349 **ὑπὸ:** through, by, LSJ A.II
 353 **χοροποιῶν... ἥβαν:** Obj. of ἔξαγ(ε). *Lead forward [our] youth...*
μάκαρ: Voc.
 354- : These lines are written in anapests and
 371 resemble a parabasis, a direct address by the chorus to the audience.
 354 **κάξιστασθαι:** = καὶ ἐξίστασθαι. The subject of both infinitives is the person referred to in the ὅστις clause following.
ἤ: either, followed by a series of 'or's (ἤ) and 'nor's (μήτ', μηδέ). (ll. 356-359).
μή... μήτ'... μηδέ... μή... μηδ'... : μή + indic.

- used in a relative clause with conditional force *whoever... = if he ever...*
 356 **εἶδεν:** Aor. ὀράω
 357 **μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης Βακχεῖ ἐτελέσθη:** *nor was initiated into the Bacchic rites of the tongue of bull-eating Kratinos.* I.e. did not participate in (observe? perform?) the comedy of Kratinos. According to Σ ταυροφάγου was an epithet of Dion. in Sophocles: εἶρηται δὲ παρὰ τὸ Σοφοκλέους ἐκ Τυροῦς «Διονύσου τοῦ ταυροφάγου.»
 358 **μὴ 'ν καιρῷ τοῦτο ποιῶσιν:** Dat. pl. pple., not finite verb. *[words], not doing it (i.e. being ribald) at the right time, i.e. [words] if they are inappropriately timed.*
 360 **ἀνεγείρει καὶ ῥιπίζει:** Sc. στάσιν as obj. **ἐπιθυμῶν:** verb takes genitive, here with κερδῶν ἰδίων

ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδοκεῖ-
ται,

ἢ προδίδωσιν φρούριον ἢ ναῦς, ἢ τὰ πόρρητ' ἀπο-
πέμπει

ἐξ Αἰγίνης Θωρυκίων ὧν εἰκοστολόγος κακο-
δαίμων,

ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς
Ἐπίδαυρον,

ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν
τινὰ πείθει,

365

ἢ κατατιλᾷ τῶν Ἑκαταίων κυκλίοισι χοροῖσιν ὑπ-
ᾶδων,

ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὧν εἴτ' ἀπο-
τρώγει,

κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ
Διονύσου·

τούτοις ἀπαυδῶ καὶ ὕθις ἀπαυδῶ καὶ ὕθις τὸ τρίτον μάλ'
ἀπαυδῶ

ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ἀνεγείρετε
μολπὴν

370

καὶ παννυχίδας τὰς ἡμετέρας αἶ τῇδε πρέπουσιν
ἐορτῇ.

Αἴγινα, ἡ: Aegina, island in the Saronic Gulf between Athens and Epidaurus
ἀν-εγείρω: to wake up, rouse, excite
ἀντί-παλος, ον: rival, antagonist
ἀπ-αυδάω: to forbid
ἀπο-πέμπω: to send off
ἀπό-ρρητος, ον: forbidden; (pl.) forbidden (exports), contraband
ἀπο-τρώγω: to bite, nibble at, eat up
ἄρχων, οντος, ό: > ἄρχω, an archon, a chief magistrate of Athens
ἄσκωμα, ματος, τό: the leather padding of the hole which served for the rowlock
αὐδάω: call out, forbid
δια-πέμπω: to send off in different directions, send to and fro, send about
ἐξ-ίστημι: to stand out of; (mid.) stand aside from, stand out of the way of (+ gen./dat.)
Ἐπίδauρον, ό: Epidaurous
Ἑκαταίος, α, ον: of Hecate, Hecatean
εἰκοστο-λόγος, ό: tax-collector (one who collects the twentieth)
Θωρυκίων, οντος, ό:
κατα-δωροδοκέω: to accept bribes
κατα-τιλάω: to shit on (+ gen.)
κύκλιος, α, ον: round, circular

κωμωδέω: to represent in a comedy, to satirize
λίνον, τό: anything made of flax; cord, line, net, sail-cloth
μισθός, ό: wages, pay, hire
μολπή, ἡ: the song and dance, a chant
μύστης, ό: one initiated; (adj.) mystic, initiatory
πάτριος, α, ον: of one's father, ancestral, native
παν-νυχίς, ιδος, ἡ: night-festival, vigil
πίσσα, ἡ (Att. πίττα): pitch, resin
πρέπω: to befit (+ dat.) (πρέπει it is fitting)
προ-δίδωμι: to give up, betray, forsake, abandon
ρήτωρ, ορος, ό, ἡ: orator, public speaker, politician
τελετή, ἡ: rite, esp. initiation in the mysteries
τρίτος, α, ον: the third
ὕπ-ᾶδω: to sing along to, accompany with the voice (+ dat.)
φρούριον, τό: a watch-post, garrisoned fort, citadel < φρουρός guard
χειμάζω: to pass the winter; to toss like a storm, (pass.) to be tempest-tossed, distressed (esp. of the state considered as a ship)
χρῆμα, ματος, τό: thing, (pl.) goods, property, money

- 361 **τῆς πόλεως χειμαζομένης:** gen. abs., or with ἄρχων, or even possibly with καταδωροδοκεῖται (Dover)
 362 **ναῦς:** acc. pl.
 363 **Θωρυκίων:** Unknown person, maybe one of these tax collectors. Together with 383, these lines imply that Thorykion was a corrupt tax collector who participated in exporting contraband from Aegina (Athenian possession since 431) to Epidaurus (Spartan ally and opponent in the war, across the Saronic Gulf from Athens).
 366 **τῶν Ἑκαταίων:** probably statues of shrines of Hekate outside the house, cf. *Wasps* 804. The joke is probably about Kinesias (cf. line 153), known for his circular dances (*Birds* 1403) and for shitting in public (*Ecc.* 329).
κατατιλᾶ τῶν Ἑκαταίων κυκλίοισι χοροῖσιν ὑπάδων: per the vocab κατατιλᾶ takes a genitive and ὑπάδων a dative, i.e. *shits on [shrines off] Hekate accompanying*

circular dances

- 367 **τοὺς μισθοὺς:** Presumably some proposal by a politician to reduce the compensation for poets at the dramatic festivals. There is no evidence for such a proposal outside Σ: τοῦτο εἰς Ἀρχίνον. μήποτε δὲ καὶ εἰς Ἀγύρριον. μέμνηται δὲ τοῦτων καὶ Πλάτων ἐν Σκευαῖς καὶ Σαννυρίων ἐν Δανάῃ. οὗτοι γὰρ προῖστάμενοι τῆς δημοσίας τραπέζης τὸν μισθὸν τῶν κωμωδῶν ἐμείωσαν κωμωδηθέντες. ("this is about Archinus. And maybe also about Agyrrhios. They are mentioned both by Plato [the comedian] in *Costumes* and *Sannyrion* in *Danae*. For they had been mocked in comedy and reduced the pay for comic poets, although they claimed to be acting for the public bank.)
 369 **τούτοις ἀπαυδῶ....:** The meaning *I forbid... to stand apart from* is exactly the opposite of what is needed, a discrepancy which has worried some commentators (e.g. Wilson 2007 emends this line to τούτοις αὐδῶ καὶ οὐκ ἐπαυδῶ καθύς τὸ τρίτον μάλ' ἐπαυδῶ).

Χο. χώρει νυν πᾶς ἀνδρείως
ἐς τοὺς εὐανθεῖς κόλπους
λειμώνων ἐγκρούων
κᾶπισκώπτων 375

καὶ παίζων καὶ χλευάζων,
ἡρίσθηται δ' ἐξαρκούντως.

Χο. ἀλλ' ἔμβα χῶπως ἄρεῖς
τὴν Σώτειραν γενναίως
τῇ φωνῇ μολπάζων, 380
ἢ τὴν χώραν
σῶσειν φήσ' ἐς τὰς ὥρας,
κᾶν Θωρυκίων μὴ βούληται.

Χο. ἄγε νυν ἐτέραν ὕμνων ιδέαν τὴν καρποφόρον
βασίλειαν
Δήμητρα θεὰν ἐπικοσμοῦντες ζαθέαις μολπαῖς
κελαδεῖτε. 385

Χο. Δήμητερ ἀγνῶν ὀργίων
ἄνασσα συμπαραστάτει,
καὶ σῶζε τὸν σαυτῆς χορόν,
καί μ' ἀσφαλῶς πανήμερον
παῖσαί τε καὶ χορεῦσαι· 390

αείρω: to lift, raise up; to praise, extol
ἄνασσα, ἡ: a queen, lady, mistress
ἀριστάω: to take breakfast
ἀσφαλῶς: (adv.) firmly, steadily; safely, without faltering
ἄγνός, ἡ, ὄν: full of religious awe
βασίλεια, ἡ: a queen, princess
ἐγ-κρούω: to knock or hammer in; to stomp on the ground, dance
ἐμ-βαίνω: to step in
ἐξ-αρκοῦντως: (adv.) enough, sufficiently
ἐπι-κοσμέω: to add ornaments to, adorn; honor, celebrate
ἐπι-σκώπτω: to laugh at, make fun of; (intr) to jest, make fun
εὖ-ανθής, ἐς: blooming, budding
ζά-θεος, α, ὄν: very divine, sacred
ιδέα, ἡ: form; kind, sort
καρπο-φόρος, ὄν: fruit-bearing, fruitful

κελαδέω: to sound as rushing water; to shout aloud; to sing of, celebrate loudly
κόλπος, ὁ: bosom, lap; any bosom-like hollow; vale
μολπάω: to sing of
μολπή, ἡ: the song and dance, a chant
ὄργια, τό: rites, mysteries
παν-ήμερος, ὄν: all day long; neut. as adv.
συμ-παρά-στατέω: to stand by so as to assist
σώζω: to save; to keep safe, preserve
Σώτειρα, ἡ: the Savior
ὕμνος, ὁ: a hymn, festive song
φωνή, ἡ: a sound, tone
χλευάζω: to joke, jest, scoff
χώρα, ἡ: land
χωρέω: to give way, withdraw; go forward, advance
ώρα, ἡ: time, season, climate

- 372 **χώρει... πᾶς**: *Go forward... each [of you]*
 374 **ἐγκροῦων**: Like the other following participles, masc. nom. sg. pple. agreeing with πᾶς
 375 **κάπισκώπτων**: καὶ ἐπισκώπτων. Probably a reference to the jokes and mockery encountered on the way to Eleusis, cf. the *Homeric Hymn to Demeter*.
 377 **ἡρίστηκε δ' ἐξαρκούντως**: 3s pf passive of ἀριστάω, impersonal. *And it has been breakfasted enough, i.e. there has been enough of breakfast.*
 378 **ἔμβα**: Impv. "imper. βῆθι... βᾶ in compds. ἔμβα, κατάβα, etc." (LSJ s.v. βαίνω)
χῶπως ἀρεῖς: καὶ ὅπως. *and praise.* ἀρεῖς 2s fut. αείρω, and ὅπως + fut. ind. = imperative, "urgent exhortations and prohibitions" (Smyth 1920).
 379 **Σώτειραν**: perhaps Athena Soteira or Kore Soteira (i.e. Persephone), both attested in

- Attic cult (Dover).
 381 **ἡ**: Antecedent Σώτειραν. *the Savior... who...*
 382 **φήσ'**: φήσι. *who says that she will preserve...*
ἐς τὰς ὥρας: *for the seasons, i.e. for all seasons.* Perhaps cf. Theoc. 15.74 κῆς ὥρας κῆπειτα *next year and for ever*
 383 **κᾶν**: καὶ ἂν. *even if*
 384 **ιδέαν**: Tricky, perhaps intentional ambiguity with the double accusatives resolved by a pple verb. Maybe ιδέαν with κελαδεῖτε and βασίλειαν with ἐπικοσμοῦντες, i.e. *Sing another kind of hymns... celebrating the queen...*
 387 **συμπαραστάται**: Sc. ἡμᾶς.
 389 **ἀσφαλῶς**: In the context of a dancing chorus, perhaps both literal (*without tripping*) and metaphorical (*in safety*)
 390 **παῖσαί... χορεῦσαι**: aor. act. inf. Supply something like δὸς: *[Grant that] I...* (Smyth 2013c, 2014).

Χο. καὶ πολλὰ μὲν γέλοιά μ' εἰ-
πεῖν, πολλὰ δὲ σπουδαῖα, καὶ
τῆς σῆς ἐορτῆς ἀξίως
παίσαντα καὶ σκώψαντα νι-
κήσαντα ταινιοῦσθαι. 395

Χο. ἄγ' εἶα
νῦν καὶ τὸν ὥραϊον θεὸν παρακαλεῖτε δεῦρο
ᾧδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.

Χο. Ἰακχε πολυτίμητε, μέλος ἐορτῆς
ἥδιστον εὐρών, δεῦρο συνακολουθεῖ 400
πρὸς τὴν θεὸν
καὶ δεῖξον ὥς ἄνευ πόνου
πολλὴν ὁδὸν περαίνεις.
Ἰακχε φιλοχορευτὰ συμπρόπεμπέ με.

Χο. σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι 405
κάπ' εὐτελείᾳ τόδε τὸ σανδαλίσκον
καὶ τὸ ῥάκος,
κάξηϋρες ὥστ' ἀζημίους
παίζειν τε καὶ χορεύειν.

Ἰακχε φιλοχορευτὰ συμπρόπεμπέ με. 410

ἄνευ: without (+ gen.)

ἄ-ζήμιος, ον: free from further payment: without loss, scot-free

γέλοιος, α, ον: amusing, funny < γέλως

γέλως, ό: laughter

ἐξ-εὐρίσκω: to find out, discover

εἶα: on! up! away! come then! well now!

εὐτέλεια, ή: cheapness

ήδύς, ή, όν: sweet

κατα-σχίζω: to cleave asunder, split up

παρ-καλέω: to call to; call in, send for, summon

πόνος, ό: work

ράκος, εος, τό: a ragged garment, a rag

σανδαλίσκος, ό: dim. σάνδαλον, τό sandal

σκώπτω: to hoot, mock, jeer, scoff at

σπουδαῖος, η, ον: earnest, serious

συμ-προ-πέμπω: to join in escorting

συν-ακολουθέω: to follow closely, to accompany

συν-έμπορος, ό, ή (Att. ξυν-): a fellow-traveler, companion < ἔμπορος traveler, merchant

ταινιόω: to bind with a head-band, esp. as a victor < ταινία headband

φιλο-χορευτής, ό: friend of the choral dance

ᾠδή, ή: a song, lay, ode

ᾠραῖος, η, ον: produced at the right season; (LSJ III.2) in the prime of life, youthful

391 εἰπεῖν: Likewise sc. δός.

393 τῆς σῆς ἑορτῆς ἄξιως: *worthily of your festival*

394 νικήσαντα: More choral self-referentiality. παῖσαντα καὶ σκώψαντα νικήσαντα ταινιοῦσθαι.: καὶ joins the two first two participles, and perhaps νικήσαντα is closer with ταινιοῦσθαι. *since we have played and mocked, [grant that I] win and be crowned victor.*

396 τὸν ᾠραῖον θεόν: I.e. Iacchus, cf. l. 399.

397 ἄγ' εἶα: ἄγε. *Come, well now!* Extrametrical interjection, almost meaningless.

400 εὐρών: Aor. εὐρίσκω. *having invented most pleasant song of festival.* Or maybe (my own reading???) *having found [our] song sweetest in the festival, i.e. when we have won.*

401 πρὸς τὴν θεόν: *to the goddess*, presumably Demeter

404 φιλοχορευτὰ: Voc.

405 κατεσχίζω: 2s mid. aor. κατασχίζω. Generally difficult. *For you split, for the sake of laughter and cheapness, my little sandal and rag.* Evidently initiates to the Eleusinian Mysteries wore and dedicated old clothing, cf. *Plut* 842-6. Alternatively possibly the chorus is complaining about the poor quality of their costumes and the poor funding for their performance (Stanford).

408 κάζηυρες: καὶ ἐξηυρες. 2s aor. ἐξευρίσκω. ὥστ': ὥστ(ε) + inf. expresses natural result (Smyth 2258). *so that [we] without payment play...*

Χο. καὶ γὰρ παραβλέψας τι μεираκίσκης
νῦν δὴ κατεῖδον καὶ μάλ' εὐπροσώπου
συμπαιστρίας
χιτωνίου παραρραγέν-
τος τιτθίον προκύψαν. 415

Ἰακχε φιλοχορευτὰ συμπρόπεμπέ με.

Δι. ἐγὼ δ' αἰεί πως φιλακόλου-
θός εἰμι καὶ μετ' αὐτῆς
παίζων χορεύειν βούλομαι.

Ξα. κᾶγωγε πρόσ.

Χο. βούλεσθε δῆτα κοινῇ 420
σκώψωμεν Ἀρχέδημον;
ὃς ἐπτέτης ὢν οὐκ ἔφυσε φράτερας.

Χο. νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροῖσι,
κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας. 425

Χο. τὸν Κλεισθένους δ' ἀκούω
ἐν ταῖς ταφαῖσι πρωκτὸν
τίλλειν ἑαυτοῦ καὶ σπαράττειν τὰς γνάθους.

ἄνω: up, upwards

Ἀρχέδημος, ὁ: Archedemus, Athenian demagogue. ὁ τοῦ δήμου τότε προεστηκώς in 406 (Xen. HG 1.7.2)

γνάθος, ἡ: the jaw; cheek

δημ-αγωγέω: to lead the people

ἐκεῖ: (adv.) there, in that place

ἐπτ-έτης, ἑς: seven years old

εὐ-πρόσωπος, ον: fair of face

κατ-εἶδον: to look down; to view, see

Κλεισθένης, οὗς, ὁ: Kleisthenes, frequently attacked in comedy for his alleged effeminacy (cf. l. 48)

κοινός, ἡ, ὄν: common, shared in common

μειρακίσκη, ἡ: a little girl

μοχθηρία, ἡ: bad condition, badness; wickedness, depravity

παρ-βλέπω: to look aside, take a side look

παρ-ρρήγνυμι: to break at the side

411 καὶ γὰρ: Yes, and (GP 109).

παρ-αβλέψας: Aor. pppl. παραβλέπω. *having taken a side glance*

414 χιτωνίου παραρραγέντος: Aor. pass. pppl. παραρρήγνυμι. Gen. abs. *since her dress burst open (lit. was broken) at the side*

415 προκύψαν: Aor. neut. pppl. προκύπτω agreeing with τιτθίον.

: the whole sentence: *yes, and, having taken a side glance just then I saw something of a young girl, a very pretty playmate, since her dress burst open at the side, -- [I saw] her little breast peeping out*

419 κἄγωγε: καὶ ἔγωγε

πρός: (adv.) also, besides (LSJ D)

420 βούλεσθε: Cf. 127n.

422 ἐπτέτης ὢν: Concessive (Smyth 2066). *although seven years old*

φράτερας: *has not grown his citizen-teeth*. Two key points:

- "The Athenians had no central citizen

προ-κύπτω: to stoop and bend forward, to peep out

προκτός, ὁ: the anus

πως: somehow, in some way

σκώπτω: to hoot, mock, jeer, scoff at

σπαράσσω: to tear, rend in pieces, mangle

συμ-παιστής, οὔ, ὁ (fem. συμ-παίστρια): playmate

συμ-προ-πέμπω: to join in escorting

ταφή, ἡ: burial; burial-place, grave

τίλλω: to pluck, pull out (hair) (+ acc. of body part from which hair is plucked)

τιτθίον, τό: a woman's breast (dim. of τιτθός)

φιλ-ακόλουθος, ον: readily following

φιλο-χορευτής, ὁ: friend of the choral dance

φράτηρ, ερος, ὁ: member of a φράτρα, clansman

χιτώνιον, τό: a woman's frock (dim. χιτών)

register and citizens were listed in their phratries and in their demes. A male citizen was entered in his father's phratry when he was three to four years old..." (Hansen 1991: 96).

- Σ: ἀντὶ τοῦ εἰπεῖν ὀδόντας φραστήρας, φράτορας εἶπε. Evidently adult teeth were called ὀδόντας φραστήρας, and Ar. here makes a pun.

424 ἐν τοῖς ἄνω νεκροῖσι: *among the corpses above*, a comic reversal of "the dead below"

425 τὰ πρῶτα: "as Subst. in neut. pl. πρῶτα, τὰ... *first, highest* (in degree) (LSJ s.v. πρῶτος B.II.3)

426 τὸν Κλεισθένην: Κλεισθένους is gen. *the [son] of Kleisthenes*. This son is otherwise unknown; on the father cf. l. 48. Pulling hair and mangling the cheeks are gestures of mourning the dead, though pulling hair from the butt is also a joke on anal sex.

- Χο. κακόπτειτ' ἐγκεκυφώς,
κᾶκλαε κάκεκράγει 430
Σεβῖνον ὅστις ἐστὶν Ἀναφλύστιος.
- Χο. καὶ Καλλίαν γέ φασι
τοῦτον τὸν Ἴπποβίνου
κύσθου λεοντῆν ναυμαχεῖν ἐνημμένον.
- Δι. ἔχοιτ' ἂν οὖν φράσαι νῶν 435
Πλούτων' ὅπου 'νθάδ' οἰκεῖ;
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.
- Χο. μηδὲν μακρὰν ἀπέλθης,
μηδ' αὖθις ἐπανέρη με,
ἀλλ' ἴσθ' ἐπ' αὐτὴν θύραν ἀφιγμένος. 440
- Δι. αἴροι' ἂν αὖθις ὦ παῖ.
- Ξα. τουτὶ τί ἦν τὸ πρᾶγμα;
ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν.
- Χο. χωρεῖτε
νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος 445
παίζοντες οἷς μετουσία θεοφιλοῦς ἐορτῆς·
ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξίν,
οὗ παννυχίζουσιν θεᾶ, φέγγος ἱερὸν οἷσων.

ἄλσος, εὖς, τό: a glade

Ἀναφλύστιος -ου, ὁ: < Ἀνάφλυστος, Attic deme on the coast near modern Anavyssos

ἄρτιως: = ἄρτι, just now

ἀνθοφόρος, ον: bearing flowers, flowery

ἀπ-έρχομαι: to go away, depart from

ἐγ-κύπτω: to stoop down

ἐν-άπτω: to bind on, to kindle; to be fitted with, clad in (+ acc.)

ἐπ-αν-έρωμαι: to question again and again

θεο-φιλήs, ἐs: dear to the gods, highly favoured

Ἴπποβίνος, ὁ:

Καλλίας, ὁ: Callias, "son of Hipponikos, a very wealthy and distinguished Athenian of the late fifth century and a patron of intellectuals" (Dover)

κλαίω (Att. κλάω): to cry

κόρη, ἡ: a maiden, maid; pupil of the eye

Κόρινθος, ἡ: Corinth

κράζω: to croak (freq. in pf. with pres. sense)

κύκλος, ὁ: circle

κύσθος, ὁ: pudenda muliebria, cunt

λεοντέη, ἡ: a lion's skin

μακράν: (adv.) a long way, far, far away; a long time, at length

μετ-ουσία, ἡ: participation, partnership, communion

ὅπου: (adv.) where

παν-νυχίζω: to celebrate a night festival, keep vigil

Σεβίνος, ὁ:

φέγγος, εὖς, τό: light, splendour, lustre

429 **κᾶκόπτει**: καὶ ἐκόπτετο. *and he was beating himself [in grief]* (LSJ s.v. κόπτω II) **ἐγκεκυφώς**: pf. pple. ἐγκύπτω. *having bent down*. Another joke playing on grief and anal sex.

430 **κᾶκλαε**: καὶ ἔκλαε

κᾶκεκράγει: καὶ ἐκεκράγει. plpf. κράζω. This verb frequently appears as a perfect that is equivalent to a present, and hence the pluperfect is equivalent to an imperfect.

431 **Σεβίνον...**: *Sebinus from Anaphlystus, whoever that is*. Probably invented foreign-sounding name, playing on βῖναι fuck. On ὅστις cf. 39n.

432 **καὶ Καλλίαν...**: *And they say that famous (τοῦτον) Callias, the son of Horse-fucker, fights naval battles clad in a pussy-skin.*

"Herakles conquered the lion of Nemea, and Kallias wears a suitable trophy of his own 'conquests'" (Dover)

433 **τὸν Ἴπποβίνου**: Like Σεβίνου a play on βῖναι fuck. K's father's actual name was Hipponikos.

434 **ἐνημμένον**: Pf. pass. pple. ἐνάπτω.

435 **ἔχου**: ἔχουτε ἄν. Potential opt.

νῶν: dual, cf. 277n

436 **Πλούτων' ὅπου νῦν οἰκεῖ**: *Pluto, where he lives here?*

437 **ἀφιγμένω**: Pf. pple. dual ἀφικνέομαι

438 **ἀπέλθης**: Prohibitive subj. *Don't go far away*

440 **ἴσθι**: Impv. οἶδα. *Know that you have arrived...*

Χο. χωρῶμεν ἐς πολυρρόδους
λειμῶνας ἀνθεμώδεις, 450
τὸν ἡμέτερον τρόπον
τὸν καλλιχορώτατον
παίζοντες, ὃν ὄλβιαι
Μοῖραι ξυνάγουσιν.

Χο. μόνοις γὰρ ἡμῖν ἥλιος 455
καὶ φέγγος ἰλαρόν ἐστιν,
ὅσοι μεμυήμεθ' εὖ-
σεβῇ τε διήγομεν
τρόπον περὶ τοὺς ξένους
καὶ τοὺς ιδιώτας.

Δι. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι;

Ξα. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων.

Δι. παῖ παῖ.

ΑΙΑΚΟΣ

τίς οὗτος;

Δι. Ἡρακλῆς ὁ καρτερός.

insert
line

number
here

insert
line

number
here