COLLEGE SERIES OF GREEK AUTHORS
EDITED UNDER THE SUPERVISION OF
JOHN WILLIAMS WHITE AND THOMAS D. SEYMOUR.

EURIPIDES

BACCHANTES

EDITED
ON THE BASIS OF WECKLEIN'S EDITION
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PREFACE.

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

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

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

I. T. BECKWITH.

Hartford, 1885.
INTRODUCTION.

I. THE BACCHANTES.

The Bacchantes of Euripides represents the conflict between a flippant scepticism, blinding itself with persistent folly, and a newly-revealed faith, or rather, religious faith in general; for, while the Dionysiac worship, which is the immediate object of the conflict, is a new worship, it is plain that the poet takes the opposition to it as but an instance of the refusal of an arrogant rationalism to recognize the supernatural in general, whether in the ancestral faith or in a new worship. The play is aimed at the sceptical side of the Sophistic movement and kindred tendencies of society at the time. Both the outcome of the action, and the choral odes, which are to be regarded as interpreting the action, show unmistakably that the poet meant to recommend the acceptance of the national faith and traditions as the only ground of a contented and happy life, and to exhibit the mischief of an unsound and irreligious philosophy. These facts give to the subject and its treatment by Euripides an interest for all time. The relation of such views to those of the poet’s earlier works is a question which lies beyond the sphere of this Introduction, as is also any inquiry into the propriety of combining an ethical and an aesthetic motive in the treatment of the subject. The play is one of the poet’s last works; it, however, reveals no trace of the weakness of age. Defects there are in the execution of details, as in the other works of Euripides. But, in poetic power in general, the Bacchantes is superior to many, perhaps we may say to any, of the poet’s earlier plays. Besides the subject-matter itself, especially interesting features of the play are the skilfully, though simply, constructed plot; the splendid choral odes, expressing the one theme of pious devotion in varying forms following the development of the action; the brilliant pieces of narration in the Messengers’ speeches, and the striking situation in every scene.
The myth upon which the play is based is as follows: Dionysos was the son of Zeus and Semele, the daughter of Kadmos. Semele was beloved by Zeus, and when she was with child, misled by the jealous Hera, she prayed Zeus to show himself to her in his full glory; he appeared to her in thunder and lightning, and she, seized with terror, or struck by the lightning, gave untimely birth to her child and died. But Zeus took the child and sewed it up in his thigh, and when it was ready for birth, he brought it again into the world, and sent it by the hands of Hermes to the nymphs of Nysa, in whose woody mountains the infant god was reared. According to Euripides, Dionysos, after his second birth, was reared in Lydia and Phrygia, on the banks of the Paktolos, and in the mountain tracts of Tmolos. Here he established his rites, and from hence, at the head of a throng of attendants, equipped with the symbols and instruments of his worship, he marched through many parts of Asia, introducing his rites; finally he came into Greece, and first of all to Thebes. Here Semele's sisters, Agane, Ino, and Autonoe, denied his descent from Zeus; whereupon the god, in attestation of his power, inspired them, together with the other women of Thebes, with bacchic madness, and drove them to Mount Kithairon, to celebrate his rites there in wild revelry. At this time Kadmos had given the sovereignty into the hands of his grandson Pentheus, the son of Agane and Echion. Pentheus not only denied the divinity of Dionysos, but with all the power of his kingly position attempted to prevent the introduction of the new worship, imprisoning some of the bacchantes and laying violent hands upon the god himself. For this impiety, the god wreaked a terrible vengeance upon him by deranging him and leading him to the mountains to be rent in pieces by his mother and her companions.

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

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

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

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

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

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

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

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

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

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

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

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

1 Cf. Frg. anonym. (cited by the
Schol. on Soph. Ant. 620): ἐταν δ’ ὅ
dαίμων ἄνδρι ποροθην κακά, τὸν νοῦν
ἔβλαψε πρῶτον ὅ βουλεύεται.
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frenzied look and movements, bearing the head of her son upon the thyrsus and glorying in her booty, which she supposes to be the head of a lion’s whelp. She is followed shortly by Kadmos, who with his attendants brings the fragments of Pentheus’s body. As he converses with Agaue, she is gradually restored to sanity, and becomes conscious of the deed she has committed. In the midst of their piteous laments Dionysos appears, now no longer in disguise, and announces to the various persons concerned the further punishment of exile from Thebes. The play ends with the pathetic parting of Kadmos and Agaue. Thus as the offence of Pentheus was unfolded through three regularly advancing steps, so its consequences reach their culmination through the same number of steps, and at the same time the choral odes follow the progress of the action more closely perhaps than in any other play of Euripides, expressing the emotions that accompany a devout faith as it passes from the most buoyant hopefulness through a gradually darkening struggle out again into a complete triumph.

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

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

1 Med. 800. “The law in virtue of which a divinity visited punishment was so inviolable that he would destroy the innocent with the guilty, when fate connected them inseparably, sooner than pardon the sinner for the sake of the good.” Nägelsbach, Nachhom. Theol. p. 31.
feigned, or at least a fancied motive, rather than a real one. Less interesting as such a type of character is, it however serves in the economy of the play to diminish the appearance of cruelty in the conduct of the god, and it corresponds also to the tendency of the play as a protest against a shallow rationalism.

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

The scene of the Bacchantes is laid in front of the royal palace at Thebes on the Kadmeia. At one side, doubtless represented on one of the periaktoi, are the still smoking ruins of that part of the palace in which Semele had perished by the bolt of Zeus. The spot is enclosed as hallowed and surrounded by the vine. Nearly all the persons of the play, Teiresias, Kadmos, Pentheus after 912, Agaue, and the Chorus, have the insignia of the bacchic worship, the fawn-skin and the thyrsus, a staff crowned with ivy. According to the account which Pollux (iv. 115 ff.) gives of the costumes of the Greek stage, Dionysos wears a long chiton of different colors, over this a saffron mantle which is fastened about the breast with a bright-colored girdle, and over this the fawn-skin. The mask of the god represents him with all the marks of effeminate beauty. Teiresias wears over the chiton the ἄγρηνών, a net-like woollen garment worn by the seers. Instead of the prophetic staff (ἰθυντήριον) he has the thyrsus, and a wreath of ivy in place of the prophet’s chaplet (μαντέια στέφη, Aesch.
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Ag. 1265). The Chorus have besides the fawn-skin and thyrsus, chaplets of ivy, and some of them carry the tympanum also. We may suppose the parts to have been divided among the actors as follows:

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

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

1 ai Διδασκαλία φέρουσι, τελευτήσαντος Ευριπίδου τὸν ὑδὸν αὐτοῦ δεδηκνέναι διομονυμόντες ἐν ἄστει Ἰφιγένειαν τὴν ἐν Ἀδήδε, Ἀλκμαίωνα, Βάκχας.
2 Bernhardy, Griech. Lit. II. 2, 480. Hartung (Euripides restitutus, II. 557 f.) mentions the following as showing acquaintance with the play:
3 Hartung (Euripides restitutus, II. 557 f.) mentions the following as showing acquaintance with the play: Strabo, Plutarch, Gellius, Themistios, Lucian, Clemens Alex., Horace, Origen, Athenaios, Aelian, Longinos, Plato, Aristippos, Theodorus, Sextus Empiricus, Polyainos, and Stobaios.
4 See note on 1169.
5 See App. III.
Aeschylus or any other dramatist. A painting is described by Philostratos which represented two scenes from the Bacchantees,— one, the death of Pentheus at the hands of the Maenads; the other, the scene in front of the palace, just after Agaue has recovered her sanity.

II. DIONYSOS AND HIS WORSHIP.

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

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

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

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

¹ Hartung (Bakchen, p. 156) says of the bacchic worship: “It represents a return to the primitive condition of nature, and a renunciation of civilization, that is, a renunciation of a rational life regulated by morality and law and a return to the innocence of the wilderness. Hence the Maenads took fawns to their breasts and clad themselves in fawn-skins, to transform themselves, as it were, into roes; hence they crowned themselves with twigs of oak and fir, and ate raw flesh.”
worship of the Phrygian goddess Rhea Kybele and of Attis. It must therefore be supposed, that in the story of Dionysos's coming from Phrygia there is a reminiscence of the origin of the ecstatic forms of the Dionysiac worship, that is, that they came into Greece from Asia Minor. It is possible that these frantic usages met with opposition among so rational a people as the Greeks, and that a reminiscence of this opposition as a fact in history is found in the myth of the persecution of Dionysos.

III. THE MYTH IN LITERATURE.

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

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

μηδ’ αἵματος πέμφιγα πρὸς πέδω βάλγας.

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

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ. ΠΕΝΘΕΥΣ.
ΧΟΡΟΣ ΒΑΚΧΩΝ. ΘΕΡΑΠΟΝ.
ΤΕΙΡΕΣΙΑΣ. ΑΓΓΕΛΟΣ.
ΚΛΔΜΟΣ. ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΑΓΛΥΗ.
ΤΠΟΘΕΣΙΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεόν· ὃ δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἐμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας, διὸ αἰ τοῦ Κάδμου θυγατέρες ἀφηγούμεναι τοὺς θιάσους εἰσῆγουν ἐπὶ τὸν 5 Κιθαιρῶνα. Πενθέεις δὲ ὁ τῆς Ἀγαύης παῖς παραλαβῶν τὴν βασιλείαν ἐδυσφόρει τοῖς γυνομένοις καὶ τινας μὲν τῶν Βακχῶν συλλαβῶν ἔδησεν, ἐπ' αὐτοῦ δὲ τὸν θεὸν δμῶς ἀπέστειλεν. οἱ δὲ ἔκόντος αὐτοῦ κυριεύσαντες ἤγον πρὸς τὸν Πενθέα, κάκεινος ἐκέλευσεν δήσαντας αὐτῶν 10 ἐνδὸν φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυ-σος, ἀλλὰ καὶ πράττειν πάντα ὃς κατ' ἀνθρώπου τολμῶν. δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια, ἀγαγὸν δὲ εἰς Κιθαιρῶνα ἐπεισε τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν λαμβάνοντα γυναικὸς ἔσθητα· αἱ δ' αὐτῶν 15 διέσπασαν, τῆς μητρὸς Ἀγαύης καταρξαμένης. Κάδμος δὲ τὸ γεγονὸς καταστάξαμεν τὰ διασπασθέντα μελη συναγαγὼν τελευταίον τὸ πρόσωπον ἐν ταῖς τῆς τεκοῦσις ἐφώρασεν χερσίν. Διόνυσος δὲ ἐπιφανείς τὰ μὲν πάσι παρῆγγειλεν, 1 ἐκάστῳ δὲ ὁ συμβήσεται διεσάφησεν ἄργοις, 20 ἢνα μὴ λόγοις υπὸ τινος τῶν ἐκτὸς ὃς ἀνθρώπος κατα-φρονηθεὶς.

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

2 ἐκάστῳ... καταφρονηθεὶς: the sentence is obscure. Elmsley proposes to read διεσάφησεν, ἢνα μὴ ἐργοῖς ἢ λό-γοις, and Hermann ἐκ τοτε for ἐκτόσ.
ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΤ ΤΠΟΘΕΣΙΣ. 1

Διόνυσος ἀποθεωθεῖς, μὴ βουλομένου Πενθέως τὰ ὅργια αὐτοῦ ἀναλαμβάνειν, εἰς μανιαν ἁγαγὼν τὰς τῆς μητρὸς ἀδελφᾶς ἑνάγκαεσε Πενθέα διασπάσαι. ἡ μυθοποιία κείται παρ' Αἰσχύλῳ ἐν Πενθεῖ.2

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

2 Upon the Pentheus of Aesch., see Introd. p. 12.
BAKXAI.

DIIONYSSOS.

"Ἡκώ Δίως παῖς τήνδε Ὑηβαίων χθόνα Διόνυσος, δι' τικτει ποθ' ἡ Κάδμου κόρη Ἑμέλη λοχευθεῖσσ' ἀστραπηφόρῳ πυρὶ· μορφήν δ' ἀμείψας ἐκ θεοῦ βροτησίαν 5 πάρεμι Δέρκης νάματ' Ἰσμηνοῦ θ' υδώρ. ὅρῳ δὲ μητρὸς μνήμα τῆς κεραυνίας

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

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

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

3. λοχευθεῖσσα κτλ.: brought to bed, etc., more definitely explained 88 ff. See Introd. p. 2. — ἀστραπηφόρῳ:

Wecklein comparing Frg. 314, ἀστραπηφοτεῖ, carry lightning, takes the adj. as act. lighting bringing, the epithet of the person acting being transferred to the effect, as in ἀμα τραγοκτόνον, 130, goat-killing slaughter. But the use of the verb cannot determine the exact meaning of the adj. Cf. the relation of λιθοβολέω to λιθόβολος and λιθοβόλος. The more obvious sense is given by the pass. meaning, borne by the lightning. Cf. Aesch. Ag. 1150, θεόφορος, borne by a god. For the idea, cf. Soph. O. T. 200, πυρφόρων ἀστραπῶν, fire bringing lightnings.

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

5. πάρεμι νάματα: as in prose πάρεμι εἰς πάλιν. Cf. Cycl. 95, πάρεμι πάγου, El. 1278, Ναυμάκην παρέμι.

toú ἐγγὺς οἴκων καὶ δόμων ἐρείπια
tυφόμενα Δίου πυρὸς ἐτὶ ζώσαν φλόγα,
ἀθάνατον Ἡρας μητέρ' εἰς ἐμὴν ὑβριν.
10 αἰνὼ δὲ Κάδμου, ἀβατον δὲ πέδου τόδε
τίθησι θυγατρὸς σηκὼν· ἀμπέλου δὲ νων
πέριξ ἐγὼ ἐκάλυψα βοτρυώδει χλόη.

λυπών δὲ Λυδῶν τῶν πολυχρύσων γύας
Φρυγῶν τε, Περσῶν ἡλιοβλήτους πλάκας
15 Βάκτρια τε τείχη τὴν τε δύσχμον χθόνα
Μήδων ἐπῆλθον Ἀραβίαν τ' εὐδαίμονα
'Ασίαν τε πᾶσαν, ἥ παρ' ἀλμυρὰν ἀλα
κεῖται μιγάσων Ἐλλησι βαρβάροις θ' ὅμοι.

πλήρεις ἔχουσα καλλιπυργώτους πόλεις,
21 κάκει χορεύσας καὶ καταστήσας ἐμᾶς
22 τελετάς, ὅ ποτε ἐμφανῆς δαίμων βροτοῖς,

κεραυνοβλάτῃς), cf. also below, 508,
κεραυνόβαλος.

7. τόδε: here, a common use of
δὲ. Π. 695 a. — δόμων: apartments,
as in Med. 1177. Only a part of the
house was in ruins.

8. τυφόμενα . . . φλόγα: smouldering
with the Zeus-sent fire still alive.
The mid. is here followed by the cognate
acc. as is the act. in Hdt. iv. 196,
tύφειν κατνόν. — Δίου = Διοβδόλου. Cf.
508 f.

9. ἀθάνατον ... ὑβριν: Iera's ever-
lasting outrage toward my mother, appos.
to δόμων . . . φλόγα, a const. common
with Euripides.

10 f. ἀβατον . . . σηκὼν: with the
Romans also, a place struck by light-
ning, after the objects struck had
been buried there, was enclosed and
made a sanctuary.

12. ἐγὼ: in contrast with Kadmos.
— βοτρυώδει: not cluster-like, but clus-
ter-abounding. Adj. in -ώδης denote
fulness oftener than likeness. Kr.
Spr. 41, 11, 30; Kühn. 334, 13.

13. λυπών: with reference to the
starting-point. Dionysos came into
Persia, Bactria, etc., from Lydia and
Phrygia, where he had been reared.
— πολυχρύσων: cf. 154, also Aesch.
Pers. 45, πολυχρύσωι Σάρδεις.

15. δύσχμον: referring to the rig-
orous climate, inclement. Strabo (xi.
p. 525) says that the most of Media
is high and cold. For this reason
Ekbatana was made the summer resi-
dence of the Persian kings.

16. εὐδαίμονα: does not limit Ἀρα-
βιάν to that portion of the country
called Arabia Felix; it shows rather
that Arabia was imagined to be a
kind of Eldorado.

17. Ἀσίαν: Asia Minor.

19. πλήρεις: like πληρῶ and simi-
lar verbs, sometimes followed by the
dat. of means instead of the gen.
Kühn. 417, An. 2.
BAKXAI.

20 eis τὴν δε πρώτον ἠλθον Ἑλλήνων χθόνα.
22 πρώτας δὲ Θήβας τάσις γῆς Ἑλληνίδος ἀνωλόλυξα, νεβρίδ' ἐξάψας χρόος
25 θύρσου τε δους εἰς χεῖρα, κύσωνον βέλος, ἐπεὶ μ' ἀδελφαῖ μητρός, ἀς ἢκιστα χρῆν, Διόνυσον οὖκ ἐφασκον ἐκθύναι Διός, Σεμέλην δὲ νυμφευθείσαν ἐκ θυντοῦ τινος εἰς Ζην' ἀναφέρειν τὴν ἀμαρτίαν λέχους,
30 Κάδμου σοφίσμαθ', ὅν νῦν εἶνεκα κτανεῖν Ζῆν' ἐξεκαυχώνθ', ὅτι γάμους ἐψεῦσατο.
35 καὶ πάν τὸ θῆλυ σπέρμα Καδμείων ὡσι γυναικὲς ἦσαν ἐξέμηνα δωμάτων.

21. ἐκεί: all of the before mentioned lands.—χορεύσας: of the introduction of the Bacchic chorus.
22. ἱνα κτλ.: the purpose of what precedes, though the same motive is implied in the following, and is directly expressed in 30 ff.
23. πρώτας: not tautological. The former line distinguishes Hellas from other extra-Asian countries; this line, Thebes from other cities of Hellas.
24. ἀνωλόλυξα: I filled with revel-shouts,—νεβρίδα: on the emblems of the Bacchic worship, see Introd. pp. 7 f., also below, 176 f.—χρόος: sc. αὐτῶν, the women implied in Θήβας. χρόος denotes the person when the surface of the body is concerned, as in clothing, touching, etc.
25. βέλος: the thyrsi put into the hands of the Theban women are not inappropriately called missiles, as they were soon to be used as such. Cf. 762, 1099.
30. σοφίσματα: appos. to eis...λέχους. See on ὃβρυν, 9. The pl. is sometimes used, especially by the poets, in reference to a single object, the object being viewed as something complex. Our idiom prefers the sing.
31. ἐξεκαυχώντο: haughtily declared.—ὅτι κτλ.: repeats ἦν εἴνεκα.
32. τοιγάρ: “in punishment for that.”—νῦν (pl.) αὐτάς: the sisters themselves in contrast with the other Theban women, πᾶν τὸ θῆλυ σπέρμα, 35.
33. ὅρος: cf. 62.—φρευν̣: gen. of separation.
34. σκευὴν: cf. 24 f. and 176 f.
35 f. ὡσι...ησαν: repeats with emphasis πᾶν...σπέρμα. “All of womankind among the Thebans, all the women who were here.”
36. ἐξέμηνα δωμάτων: i.e. ἐμὴν καὶ ἐπεμψα ἐκ δωμάτων.
ομού δὲ Κάδμου παισίν ἀναμεμμενέαν

χλωραῖς ὑπ’ ἐλάταις ἀνορόφους θ’ ἴνται πέτραις.

δεὶ γὰρ πόλιν τῆν ἐκμαθεῖν, κεὶ μὴ θέλει,

ἀτέλεστον οὖσαν τῶν ἐμῶν βακχευμάτων,

Σεμέλης τε μυτρός ἀπολογήσασθαι μ’ ὑπὲρ

φανέντα θυετοῖς δαίμον’ ὑν τίκτει Δί.

Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα

Πενθεὶ δίδωσι θυγατρός ἐκπεφυκότι,

ὅς θεομαχεῖ τὰ κατ’ ἐμὲ καὶ σπουδῶν ἀπο

ὁθεὶ μ’ ἐν εὐχαίς τ’ οὐδαμῶς μνείαν ἔχει.

ὅν εἰνεκ’ αὐτῷ θεὸς γεγώς ἐνδείξομαι

πᾶσιν τῷ Θηβαίοισιν. οἶο δ’ ἄλλην χθόνα,

ταύθενδε θέμενος εὗ, μεταστῆσον πόλα,

δεικνύς ἐμαυτόν: ἦν δὲ Θηβαίων πόλις

37. Κάδμου παισίν (fem.): contrasted with σπέρμα Καδμείων, the princesses contrasted with the other Theban women.

39 f. ἐκμαθεῖν: in the sense of παθοῦσαν ἐκμαθεῖν. — οὗσαν: supplementary partic. with πᾶσι. For the partic. belonging to the subj., cf. 47, 1113. — βακχευμάτων: gen. after a compound of alpha privative. H. 753 e; G. 180, x. 1. The thought of the passage is, “they must to their sorrow learn that the Bacchic rites contain truth of which they have been ignorant.”

41. ἀπολογήσασθαι: sc. δεὶ. Dionysos by showing his divinity defends Semele from calumny.

44. δίδωσι: cf. 213.

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

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

49. ταύθενδε: for τὰ ἑντεῖθα, through the influence of μεταστῆσον. The idiom is the so-called constructio praegnans. H. 788 b; G. 191, n. 6.

50 ff. ἦν δὲ ... στρατηλατῶν: this sentence, which acc. to the nature of the prologues of Euripides is naturally taken as a prediction, has no answering fact in the subsequent development of the plot. The difficulty disappears if we suppose Ἐθβαλῶν (50) to have displaced some such phrase as τὶς βροτῶν. The reference to the Thebans, then, ends with Θηβαίοισιν (48), and the remainder of the speech refers to the conquest of other lands. It is only to this conquest of other lands that line 53 can refer; for to refer it to a conflict with the Theban army is to make Dionysos assume human form throughout the play in
order to meet a contingency which never arises.


55. The Chorus of Asiatic bacchantes here appear, and Dionysos, whom they as yet recognize only as a prophet of the god, addresses them as soon as they come within sight.—ἀλλὰ: often used where the discourse is broken off suddenly, and something new, as a command or exhortation, is introduced.—ἔρυμα: the chain of mountains called Tmolos formed the southern buttress of the principal valley of Lydia, the valley of the Hermos.

56. θίασος: revel-band, a band of votaries joined together for sacred rites, especially those of Dionysos.

57. παρέδρους, ξυνεμπόρους: the former appropriate to the Chorus as the associates in general of Dionysos, the latter as his attendants in his journeying.

58. πόλει Φρυγῶν: Phrygia. πόλις in the tragedies often denotes a region.

59. τύμπανα: see on 124. The command of Dionysos shows that certain parts of the following choral ode were accompanied by the tympanum.—Ῥέας: see on 79 f. In 124 ff. the invention of the tympanum is referred to the Korybantes.—εὐρήματα: for the pl., see on 30.
60. τάδε: see on 7.
62. Βάκχαισ: the Theban baccantes.
63. συμμετασχήσω χορών: a purpose not fulfilled because of his arrest by the servant of Pentheus. Cf. 431 ff.
64–169. The Parodos. The Chorus announce their relation to the god (στρ. α'); enjoin upon all the uninitiated a hallowed silence (αντ. α'); tell of the blessedness of those who hallow their lives by sharing in the rights of Dionysos and Kybele (στρ. β' 72–82); incite each other to make the god known in Hellas (83–87); tell of the god's wonderful birth (αντ. β'); call upon the Thebans to equip themselves and join the revel-band (στρ. γ'); tell of the introduction of the tympanum and flute into the worship (αντ. γ'); and describe the ecstasy of the revelers in the chase and the frenzied movements and cries of the leader (ἐπόδ.).
65 f. ἰερὸν: with reference to Mt. Tmolos as the place where Dionysos had instituted his rites.—θοάζω πόνον: I speed on my glad toil. It is possible, however, to take θοάζω as intr. and πόνον in appos. with the sentence.—Βρομίω: in honor of Bromios. The name is given to Dionysos from the din (βρόμος, βρέμω) of his revels.—θεῶ: inserted (cf. 84) by conjecture to restore the metrical correspondence with 70.—πόνον ἡδων: an oxymoron, as in κάματον εὐκάματον. Cf. Soph. O. T. 1214, ἄγαμον γάμον, id. El. 1154, μήτηρ ἀρήτωρ.
67. Βάκχιον εὐαζομένα: Weeklein regards the const. as the cognate acc., raising the Bacchic shout εὐοί. Cf. Soph. Ant. 135, νίκην ἀλαλάζα, to raise the shout of victory. But most authorities take εὐαζομένα as trans., hailing Bacchus with the shout εὐοί.
68 f. τίς ὁδὸς...ἐςτώ: explained as equiv. to ὡς τίς ὁδὸς ἐστί, μελάθροις ἐκτόποις ἐςτώ, i.e. εἰς μελάθρα ἐξιστάσθω. The imitation in Ar. Ran. 354 ff. of the solemn proclamation with which the hierophant opened the celebration of the Eleusinian mysteries begins εὐφημεῖν χρή καξίστασθαι τοῖς ἡμετέροις χορόσιν. So here the Chorus...
μον ἀπας ἔξοσιονσθω· τὰ νομισθέν·
ta γὰρ αἰεὶ Διόνυσον ὑμνήσω.

ῶ μάκαρ, ὡστὶς εὐδαιμων
teleτας θεῶν εἰδὼς
βιοτὴν ἀγιστεῦει

καὶ θιασεύεται ψυχὰν
ev ὄρεσσι βακχεύων
ὁσίοις καθαρμοίσιν
ta te ματρὸς μεγάλας ὄρ-
gia Κυβέλας θεμιτεύων,

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

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

72-74. ὦ μάκαρ ... ἀγιστεῦει: O
happy he who to his blessedness (εὐδα-
μων) having full knowledge of the divine
mysteries hallowes his life. Cf. Soph.
Frg. 719 D, ὃς τρισάλβιοι κεῖνοι βροτῶν,
οἱ ταῦτα δερχέντες τελὴ μόλως ἐς
"Αἴδου.— τελετάς: the, the secret rites
of initiation; ὄργια, the outward usages
and ceremonies at the celebration of
the festivals.

75-77. θιασεύεται ... καθαρμοίσιν:
θιασεύω has both an intr. use, revel in
the thiasos, cf. 379, and a trans., intro-
duce into the thiasos, cf. Ion, 552. Cf.
the two uses of χορεύω. It is evident-
ly used in the second sense here,
and may be taken as mid. or pass.
without essential difference in mean-
ing: is in soul initiated into the revel-
band with holy purifications celebrating
bacchic rites in the mountains. Those
who strove to ennoble the ideas of
the people and to elevate morality
connected with the mysteries the re-
quirement of inner purification and
upright living. Cf. Frg. 475, ἀγνὸν
dε βλεν τελευμέν εἰς εὗ Δίος ἱδαλον μύστης
gενόμην.

78 f. ὄργια θεμιτεύων: celebrating
lawful rites. — Κυβέλας: Rhea Ky-
bele and Dionysos, as divinities rep-
resenting the life of the natural
world in the round of the seasons, stood in close relation to each other, and their orgies were often blended. The rites of both symbolized the same phenomena, and the characteristic feature in both cults was the band of revelers rioting through the country with ecstatic shouts and the din of the tympana. The home of the worship of each was the region of Lydia and Phrygia.—ἐβεμπένων: best taken as parallel with βεβαίωθεν and joined with θαυμάσωσι.

80. ἀνά, τινάσσων: with θεραπεῦει. Upon the tnesis, cf. the corresponding verse of the antistrophe, 96.

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

87. ἄγνιας: used of a city, region, or way. The same phrase εὐρυχόρους ἄγνιάς occurs in Pind. Pyth. viii. 77, and in the oracle cited by Dem. contra Mid. 531. In the latter passage the meaning is ways, streets, as appears from a comparison with the Schol. on Λρ. Ἑρ. 1319, ἔθος ἤν τοῖς ἐν ἀγνιάις ἵσταμένοις θεοῖς ἐπὶ ταῖς ἐρχομέναις ἄγγελαις θείαι, and this meaning is applicable in the other passage and also here. εὐρυχόρους is, then, to be taken as equiv. to εὐρέας. See on ἐντρόφοι, 102.

88 ff. ὅν: the obj. of ἔχονσα (pregnant with) as well as of ἔτεκεν. ἔχονσα may, however, be taken in the sense of ὁσα. This use of ἔχω, so common with adverbs, is also found with prepositional phrases. Cf. Soph. Ant. 639, διὰ στέρνων ἔχειν; Xen. Cyr. vi. 1. 36, ἐν αἰσχύνῃ ἔχοντα.—ἐν...

βροντᾶς: in childhood’s stress of pangs brought on by the winged bolt of Zeus. Cf. 3.
94 f. λοχίως θαλάμαις: into a chamber of birth, i.e. the thigh of Zeus where the child should mature to a second birth. Cf. 527, ἁρπαγμα νηδὸν.
97. συνερείδει: binds fast.
98. κρυπτών: proleptic, so that he was hidden.
100. τέλεσαν; had matured, i.e. for birth. The augment is often omitted in the lyric portions of the tragedies. In the trimeters the syllabic augment only is omitted, and that nowhere except in the ρήσεις ἀγγελικά. Kr. Dial. 28, 3, 4.—ταυρόκερων: Dionysos is often represented as a bull to symbolize his strength and generative power; often also with merely the horns of the bull. Cf. 920, 1017, 1150.
102. ἐνθεν ἄγραν θηροτρόφον: Weeklein substituting θηροτρόφον for θηροτρόφοι makes the phrase equiv. to ἐνθεν ἐλούται θηρῶν τροφήν and understands the meaning to be, that the serpents taken (ἄγρα θηρῶν) from Dionysos continue to grow (τρέφονται) fixed to the Maenads. A much simpler interpretation is obtained by referring ἄγραν to the prey taken by the Maenads for the purpose indicated, and by reading θηροτρόφον instead of θηροτρόφον, pass. instead of act. The pass. sense is found in Phoen. 820. The adj. explains where-in the prey consists and is nearly equal to θηρείων. The meaning then is: whence it is that the Maenads twine in their hair the prey of wild beasts, i.e. the captive serpents. The Maenads are frequently described as twining serpents in their hair and about their persons. Cf. 608.
108. μύλαι: a kind of bind-weed which Pliny (II. N. xvi. 63) describes as similar to ivy, and bearing red berries (καλλικάρτῳ). He speaks further of its frequent use at the festivals of Bacchus in place of the ivy.
110 δρυός ἦ ἐν ἰδάταις κλάδουσιν, στικτῶν τ᾽ ἑνυτά νεβρίδων στέφετε λευκοτρίχων πλοκάμων μαλλοῖς: ἀμφί δὲ νάρβηκας ὑβριστάς ὀσιονόσθ᾽: αὐτίκα γὰ πάσα. χορεύσει,

115 Βρόμιος εὖτ᾽ ἄγγις θιάσους εἰς ὁρος εἰς ὁρος, ἐνθα μένει θηλυγενῆς ὄχλος ἀφ᾽ ιστῶν παρὰ κερκίδων τ᾽ οἰστρηθεῖς Διονύσῳ.

120 θαλάμεμα Κουρήτων ζάθεοί τε Κρήτας

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

112. στέφετε: deck. For this meaning of στρφω, cf. the Schol. on Soph. El. 53, where it is explained by κοσμεῖν; also Anth. P. v. 152, 7, δορὰ στέφω σε λέωντος. Tacitus (Germ. 17) and Herodotus (iv. 109) speak of the practice of decking skins by tacking on pieces of skins of another kind. The fawn-skins were trimmed with tufts of various colors to increase their motley appearance.—λευκοτρίχων πλοκάμων: cf. Iph. A. 1080, καλλικόμαν πλοκάμοιν, ibid. 790, εὐπλοκάμων κόμας, below, 169, κόλων ταξίσον. — If πλοκάμων be the correct reading, it cannot refer to the human hair, its usual signification. The difficulty disappears if it be understood in its primary sense (from πλέκω) of anything twisted, a lock. Pollux. (ii. 27) says the poets used it of wreaths of smoke. Similarly βόστρυχος, a curl of hair, is used of anything twisted.

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

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

114. γὰ: land, not earth.

118 f. ἀπὸ οἰστρηθεῖς παρά: cf. 427, ἄπεχειν παρά.

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

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

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

126-128. Construe: κέρασαν (sc. Κορύβαντες) συντόνω: αὐδᾶς βάκχια πνεύματα ἀδυβόαν Ψηφυγῶν αὐλῶν. The text is very uncertain.— αὐδᾶ: i.e. of the tympanum.— βάκχια: orgiastic, called bacchic by anticipation. Strictly taken, acc. to 130 ff., the application to the tympanum and the flute is subsequent. Aristotle (Pol. viii. 6) calls the flute ὄργανον ὀργαστικόν. The loud music of the flute used in the worship of Kybele, as in that of Dionysos, originated in Phrygia. Marsyas was said to be the inventor of it.— συντόνω: vehement, noisy.— αὐλῶν: commonly translated flute, though the instrument was more like the clarionet or oboe.

129. θῆκαν: sc. the tympanum.— κτύπων: in appos. with αὐδᾶς... πνεύματα, i.e. the δίον is the mingled sounds of the tympanum and flute. — εὐάσμασι Βακχάν: for, i.e. to accompany, the revel-shouts of the bacchantes, like βάκχια, 126, used in anticipation. The dat. depends upon κτύπων. Cf.
130 \( \text{παρὰ δὲ μανόμενοι Σάτυροι ματέρος \text{εξανύσαντο θεᾶς, εἰς δὲ χορεύματα συνήψαν τριετηρίδων, αἰς χαίρει Αἰώνυσος.} \)

135 \( \text{ηδὺς εὖ οὐρεσιν, εὖτ' ἂν ἐκ θιάσων δρομάων πέση πεδόσε, νεβρίδος ἔχων \text{ιερὸν ἐνυτόν, ἀγρευόν \text{αἷμα τραγοκτόνον, ὦμοφάγον χάριν, \text{ιέμενος εἰς ὅρεα Φρύγια, Λύδια.} \text{δὲ δ' \text{ἐξαρχος Βρόμιος, εὐοί.}} \)

133. \text{τριετηρίδων:} trieteric festivals.

135 ff. \( \text{ηδὺς κτλ.:} \text{if the text is correct (see App.), the adj. is most naturally referred to the subj. of πέση, implied in ἐκ θιάσων, i.e. the bacchant. Lit., \text{Glad is he (the reveler) in the mountains, when one from the swift revel-bands falls to the earth, i.e. \text{"Full of rapture is that one who amid the revels falls to the earth in ecstasy."}} \)

139. \( \text{αἷμα τραγοκτόνον:} \text{goat-killing slaughter, i.e. the slaughter of the goat. \text{Cf. Or. 833, μητροκτόνον αἷμα, II. F. 1201, \text{αἷμα παιδοφόνον. See Introd. p. 10.} \text{— \text{ὡμοφάγον χάριν:} pred. to \text{αἷμα, for the enjoyment of eating raw flesh.}} \)

140. \( \text{Δύδια:} \text{for \text{Λύδια \text{τε.}} \text{)} \)

141. \( \text{But he, Bromios, is the leader (i.e. of our revels), \text{Εὔοι!} \text{The god is called the leader, as being the inspirer of the revels. The exclamation, \text{εὔοι}, is in place here, as the whole description has much of the ecstatic nature of the actual revel to which this cry belongs.} \)

\( \text{Iph. T. 387, τὰ θεοίσιν ἐστιάματα; Soph. Αντ. 571, κακᾶς γυναικαπία σιέσι στυγά.} \)

130 ff. \( \text{παρὰ . . . \text{ἐξανύσαντο θεᾶς:} \text{ἐξανύσασθι τι παρά τίνος is to obtain anything from one by labor or prayers. \text{Cf. Aesch. Πρωμ. 700, τὴν χρῆσαν ἡμῶν ἐποίησας, ye obtained your request. — Σάτυροι:} because they were the especial attendants of Dionysos.} \)

In many places, as Thebes, Argos, Crete, etc., the festivals of Dionysos were trieteric, that is, occurring every other year, at the beginning of every third year. The explanation of this has been found in the belief that Dionysos having passed the intervening time in the lower world was born anew every other year (see Preller, \text{Griech. Myth.} I. 565), a belief which itself needs explanation. These trieteric festivals were celebrated entirely or chiefly by women, and were marked especially by orgiastic rites. See Schömann, \text{Griech. Alterth.} II. 478 ff. Such is the festival that forms the background of this play, and hence the propriety of the term here.

135 ff. \( \text{ηδὺς κτλ.:} \text{if the text is correct (see App.), the adj. is most naturally referred to the subj. of πέση, implied in ἐκ θιάσων, i.e. the bacchant. Lit., \text{Glad is he (the reveler) in the mountains, when one from the swift revel-bands falls to the earth, i.e. \text{"Full of rapture is that one who amid the revels falls to the earth in ecstasy."} \)}

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BAKXAI.

145 ὁ Βακχεύς δ' ἐξων
πυροσώδη φλόγα πεύκας
ἐκ νάρθηκος αἴσσει
dρόμω καὶ χοροῖς ἐρεθίζων πλανάτας
ιαχαῖς τ' ἀναπάλλων,
150 τρυφερὸν πλόκον εἰς αἰθέρα ρίπτων.
ἀμα δ' ἑπ' εὐάσμασιν ἐπιβρέμει
tοιάδ'. ὃ ἵτε Βάκχαι,
ὅ ἵτε Βάκχαι, Πακτόλου χρυσορόου χλιδᾶ
155 μέλπετε τὸν Διόνυσον
βαρυβρόμων ὑπὸ τυμπάνων,
eὐια τὸν εὐιον ἀγαλλόμεναι θεόν
ἐν Φυγνίαιοι βοαῖς ἐνοπαῖσὶ τε,
160 λωτὸς ὅταν εὐκέλαδος
the flute, which was frequently made of the λωτὸς Αἰθίς.

161 ff. παίγματα, σύνοξα φοιτάσιν eis ὅρος: airs suited to the (Maenads) wandering to the mountain.—φοιτάσιν: equiv. to φοιτώσιν.

165. ἀρα: then, introducing the effect of the leader’s call, which ends with the preceding sentence.

166. ὀπως: equiv. to ὃς.

167. Lit. the bacchante urges forward her swift foot with bounding, i.e. bounds forward with swift foot.

170–369. First Epeisodion. The characters are Teiresias, Kadmos, and Pentheus. The dignity and pious devotion of the venerable old men set off by contrast the rash impiety and haughtiness of Pentheus. The blind seer, Teiresias, enters, not as in the Φοι. led by his daughter, nor as in the O. T. and Ant. of Sophocles, led by a boy. The god unseen leads him by inspiration (cf. 194).

170. ἐν πύλαισι: i.e. as porter within the doors, in the θυρωρεῖον.—ἐκκό-

λαι: a similar transition to the second pers. inv. is found in 173, 346–348.

175. ἄ τε ἐκνεθέμην κτλ.: and what I agreed upon with him, I, though an old man, and he yet older. Notwithstanding their age they had agreed to take the bacchic dress and join the revel-dances. And in speaking of this, Teiresias at the same time expresses his consciousness that the new worship is worthy of the wisdom of age.—πρέσβυς: extreme length of life is attributed to Teiresias. According to one legend he lived seven generations. Thus, although he is represented in the Φοι. as a contemporary of the sons of Oedipus, he could also be spoken of here as old in the time of Kadmos. It is doubtful, however, whether Euripides had any such legend in mind. The conspicuous position of Teiresias in Theban mythology made it easy to bring him into connection with any of the Theban legends, where it suited the purpose of the poet.
στεφανοῦν τε κράτα κυσίων θλαιστήμασιν.

ΚΑΔΜΟΣ.

δ ἀφιλαθ', ὡς σήν γὰρν ʰσθόμην κλύων
σοφὴν σοφοῦ παρ' ἄνδρός, ἐν δόμουσιν ʰν'
ήκω δ' ἐτοιμός τήνδ' ἔχων σκευήν θεοῦ.

180 ἔἰ ἑάρ νῦν ὄντα παῖδα θυγατρῶς ἔξ ἐμῆς,
Διόνυσον δ' πέφηνεν ἄνθρωποις θεός,
ὁσον καθ' ἡμᾶς δυνατὸν αὐξεσθαι μέγαν.

ποὶ δεὶ χορεύειν, ποὺ καθιστάναι πόδα
καὶ κράτα σεῖσαι πολίων; ἐξῆγον ὧν μοι
γέρων γέροντι, Τειρεσία: σὺ γὰρ σοφός.

185 ἡς οὐ κάμοιμ' ἄν οὔτε νῦκτ' οὔθ' ἣμέραν
θύρως κροτῶν γῆν· ἐπικλησμέθ' ἡδονὴ
gέροντες ὄντες.

ΤΕΙΡΕΣΙΑΣ.

ταῦτ' ἐμοὶ πάσχεις ἄρα.

176. ἀνάπτειν: sc. ἔχω, to attach to,
i.e. to take in the hand. Cf. Frg. 752,
cited Ar. Ran. 1211, Διόνυσος δ' θυρο-
σοις καὶ νεβρῶν δοραίς καβαττός. Cf.
also 25. — ἔχων: to wear.

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

182. Διόνυσον: appos. to νῦν.
183. ὅσον ... δυνατὸν: lit. so far as
is possible as regards me, i.e. so far as
rests with me. — αὐξεσθαι μέγαν: to grow
great. μέγας is often used prolepti-
cally with αὔξεων. Kr. Spr. 57, 4, 2.

184. ποίς χορεύειν: i.e. ποί διδόντας
χορεύειν. — καθιστάναι πόδα: to stay
the foot, contrasted with χορεύειν, as
στήναι is with βάται in set phrases.
Cf. Alc. 863, ποί βῶ; πᾶ στῶ; Soph.
Phil. 833, ποὺ στάσει, ποὺ δὲ βάσει;

187. ᾧς κτλ.: the ground of the command
ἐξηγοῦ.

188 f. ἐπικλησμέθα ... ὄντες: similar-
lly the chorus of initiates in Ar.
Ran. 345 ff. sing, γόνι πάλαται γεφό-
των· ἀποσελέοντες δὲ λύπας προϊόν τ'
ἔτων παλαιών ἐνιαυτοῖς ἴππας ὑπὸ τιμᾶς,
the knee of old men leaps, and they
shake off griefs and the long periods of
καγώ γάρ ἡβῶ καπικειρήσω χοροῖς.

καδμος.

οὐκοῦν ὄχουσίν εἰς ὁρός περάσομεν;

τειρεξίας.

ἀλλ' οὐχ ομοίαν ὁ θεὸς ἀν τιμήν ἔχοι.

καδμος.

γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

τειρεξίας.

ὁ θεὸς ἀμοχθὶ κεῖσε νῶν ἡγησεται.

καδμος.

μόνοι δὲ πόλεως Βακχῶ χορεύσομεν;

τειρεξίας.

μόνοι γὰρ εὖ φρονοῦμεν, οἱ δ' ἄλλοι κακῶς.

καδμος.

μακρὸν τὸ μέλλειν. ἀλλ' ἐμὴς ἕχοι χερός.

τειρεξίας.

ίδοι, ξύναπτε καὶ ξυνωρίζου χέρα.

aged years under the influence of the sacred service.

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

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

194. ἀμοχθὶ: the toil becomes light to them through the influence of the orgiastic worship. Cf. 66; also Ar. Ran. 400, δεῖξον ὡς ἄνευ πόνου πολλῆν ὀδὸν περαίνεις.

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

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

198. ιδοι: here then! expresses compliance. The blind Teiresias extends his hand that Kadmos may take it. Cf. 1205. — ξύναπτε . . . χέρα: grasp my hand and join it to thine own.
BAKXAI.

ΚΑΔΜΟΣ.
où katafpronw ègw tòn thewv thnvtòs geqos.

ΤΕΙΡΕΣΙΑΣ.
oùdevn sofiçómesva taòsi daímossi.
patrious paradoxas as òa omêlikas xròwv
kekthìmèth', oudeis autà katabalai logos,
oùi ei di' akrow tò sofôn ùrhtai frefwv.
èrêi tis òs tò gêpras ouk aiçxunomai,
mèllwv xoreuèwv krrâta kioswswas èmôn.
où gar diîrîxh ða theos eîte tôn nêon
xrpîheì xoreuèwv eîte tôn yeraiteron,
àll' èk apántwv bouîletai tîmas èxewn
kouâs, di' arîbmmwv ð' ouðèn aúçsesthâi ðèlêi.

ΚΑΔΜΟΣ.

210 èpêi sù fêngos, Têiresia, tôd' oux ðrôs,

200. sofiçómesva: explained by tò sofôn. See on 203. We do not at all exalt our wisdom against the gods.

201. paradoxas: Teiresias means traditional, especially religious, beliefs.—ìmêlikas xròwv: lit. coeval with time, i.e. existing from time immemorial.

202. autâ: repeats paradoxas, referring to the thing without regard to the grammatical gender.—In the thought of the passage, as well as in the expression katabalai, reference is made to the Sophists. Protagoras, one of the most famous Sophists, published a work entitled Kataßalwtes (sc. logoi). A saying of his was: perî mèn thewv ouk èxw eîdênav ouv' ès eîsin, ouv' òs ouk eîsin.

203. “Not even if presumptuous wisdom has been reached by keenest subtleties of thought (di' akrow fref-

204. érêi: i.e. ðneidei.

206. gar: “Not so, for.”—ou diîrîxh' ða theos kîl.: the god hath not determined whether, etc. The sentence forms no proper contrast with áll' èk apántwv ... kouâs. We should expect here the thought, “the god has made no distinction between the young and old.”

209. di' arîbmmwv ... ðèlêi: “The god does not wish to be exalted by certain numbers, i.e. classes, as by
young men to the exclusion of the old.” Reiske. This forced interpretation is the best that has been suggested. The text is doubtless corrupt.

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

212. Pentheus is seen approaching, returning from a journey and greatly excited by the information that the bacchic enthusiasm has so far taken possession of the city. He seems to be unaware of the presence of Teiresias and Kadmos down to 248. His speech to that point is a monologue, like the prologue. — διὰ σπουδῆς: in haste. For the use of διὰ to denote conditions or states, see H. 795 d.
225 τὴν δ’ Ἀφροδίτην πρόσθ’ ἄγεων τοῦ Βακχίου.

όσας μὲν οὐν εἵληφα, δεσμίους χέρας
σάζουσι παντὶ μοισὶ πρόσπολοι στέγαις.
όσαι δ’ ἄπεισιν, ἓξ ὄρους θηράσομαι,
’Ινώ τ’ Ὄλαυν θ’ ἦ μ’ ἔτικτ’ Ἐξίοιν,

230 Ἀκταίονος τε μητέρ’, Λυτοῦνθα λέγω.
καὶ σφᾶς σιδηραῖς ἀρμόσας ἐν ἄρκυσι
παύσω κακούργου τῆςδε βακχείας τάχα.

λέγουσι δ’ ὧς τις εἰσελήλυθε ἐξόσο
γόνης ἐρωτός Λυδίας ἀπὸ χθονός,

235 ξανθοῦσι βοστρύχουσι εὐόσμοις κομῶν,
οἰνωπός, ὅσσοις χάριτας Ἀφροδίτης ἔχων,
ὅι ἡμέρας τε κευφρόνας συγγίγνεται
telefας προτείνων εὐίους νεάνισων.

εἰ δ’ αὐτὸν εἰσώ τῆςδε λήψομαι στέγης,

240 παύσω κτυποῦντα θύρσον ἀνασείοντά τε
cόμας, τράχηλον σώματος χωρίς τεμών.


—ἀγεων: instead of ἀγοῦσα, the construction changing to that of the leading clauses dependent upon κλώ. But in reality they prefer Aphrodite to Bacchus.

226. χέρας: acc. of specification.

227. παντὶς μοισὶ στέγαις: equiv. to δεσμιωτηρίῳ.

229. Ἐξίοιν: one of the five Spartoi (264) who survived.

231. ἄρκυσι: i.e. δεσμοῖς.

234. γόνης ἐπιφόδος: the same as γόνη καὶ ἐπιφόδος, HIPP. 1063.

235. βοστρύχους κομῶν: with long curls. Cf. θείφρησιν κομῶντε, Hom. II. viii. 42. The representation of Bacchus in the full bloom of youth, with languishing look and effeminate features (θηλύμορφος, 353), was the conception prevalent in Greek art in the time of Praxiteles also.


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

242–247. These lines are regarded as an interpolation on the ground that they disturb the continuity; the same is true of the very insipid passage, 286–297, corresponding to this in the answer of Teiresias. The two passages seem to be additions composed with reference to each other.
[ἐκείνος εἶναι φήσι Διόνυσον θεόν, ἐκείνος ἐν μηρῷ ποτ' ἔρράφθαι Διός, ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις σὺν μητρὶ, Δίους ὅτι γάμους ἐφεύσατο. ταῦτ' οὐχὶ δεινὴς ἀγχόνης ἔστ' ἄξια, ὑβρεῖς ὑβρίζειν, ὡστε ἐστιν ὁ Ἕδεος;] ἀτάρ τὸδ' ἀλλο θαῦμα, τὸν τερασκόπον ἐν ποικίλαισι νεβρίστι Τειρεσίαν ὅρῳ

245 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων, νάρθηκι βακχεύοντ' ἀναίνομαι, πάτερ, τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον. οὐκ ἀποτινάξεις κισσοῦν; οὐκ ἐλευθέραν θύρσου μεθῆσεις χεῖρ', ἐμῆς μητρὸς πάτερ;

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

243. ἐκείνος: sc. φησί, the pronoun repeated with scorn. — ἔρράφθαι: the subject is to be supplied from the following relative.

245. Cf. 31.

246. ἀγχόνης ἄξια: commonly translated, worthy of hanging. Cf. Hes. 246, τὸν ἀγχόνης πέκας, Soph. O. T. 1374, ἔργα κρείσσον ἀγχόνης. Others understand ἀγχόνη of suicide in all of these places, and take the meaning to be, that the deeds spoken of are shameful enough to make the doer commit suicide. But this seems forced, and in this passage especially inappropriate to verse 247. Perhaps the simplest interpretation is, worthy of strangling; for while hanging does not appear to occur as a judicial penalty until later, strangling occurs not only as a common form of murder, but also as a method of summarily inflicting an ignominious punish-

247. ὑβρεῖς: pl. in reference to the various outrages attributed in the preceding part of the speech to the supposed bacchant. With the cognate acc. an attributive is generally used (H. 715 b, Rem.), but sometimes omitted. Cf. 1207, Iph. 1. 961, Hel. 785. — ὑβρίζειν: in appos. with ταῦτα.

246 f. βακχεύοντ': may be taken in either the dual or the sing; if the latter, it does not imply that Teiresias had not the thyrsus. Cf. 170.

— ἀναίνομαι εἰσορῶν: "it is hateful to me to see." Cf. H. F. 1235, εὖ ἄρας δε σ' οὖκ ἀναίνομαι, Iph. A. 1503, θαυμάσα δ' οὖκ ἀναίνομαι. — πάτερ: addressed to the grandfather in 1322 also.
BAKXAI.

255  σὺ ταῦτ' ἐπείσας, Τειρεσία. τῶν αὖ θέλεις
tὸν δαίμον ἀνθρώπωσιν εἰσφέρων νέον
σκοπεῖν πτερωτοὺς κάμπτωρον μισθοὺς φέρειν.
eἰ μὴ σε γήρας πολιόν ἐξερρύετο,
καθῆν' ἂν ἐν Βάκχαισι δέσμιος μέσαις,
tελετὰς ποιηρᾶς εἰσάγων. γυναιξὶ γὰρ
ὅπου βότρυνος ἐν δαιτὶ γίγνεται γάνος,
οὐχ ύγίες οὐδὲν ἐτὶ λέγω τῶν ὀργίων.

ΧΩΡΟΣ.

τῆς δυσσεβείας. ὥς γέν', οὐκ αἰδεῖ θεοὺς
Καδμοῦν τε τὸν σπείραντα γηγενῆ στάχυν;

265  Ἐχίνονος δ' ὧν παῖς καταισχύνεις γένος;

ΤΕΙΡΕΣΙΑΣ.

266. τῶν λόγων καλᾶς ἀφορμᾶς:

οὐ μέγ' ἐργον εὗ λέγειν.

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

257. πτερωτοὺς: i.e. οἰονοῦς. The
two kinds of divination here men-
tioned, from birds and by fire, are
attributed to Teiresias in Soph. Ant.
999 ff. also. — μισθοὺς φέρειν: in this
expression the invective of Pentheus's
speech culminates. A similar charge
is made against Teiresias in Soph.
Ant. 1055; id. O. T. 388 f. Such
censure of false prophets is common
in Euripides (cf. Iph. A. 520, Hel. 741),
and is due to the conduct of the
 mendicant soothsayers and jugglers
of the time.

259. Βάκχαισι: those spoken of in
226 f.

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

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

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

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

266 f. τῶν λόγων καλᾶς ἀφορμᾶς:
a noble theme (lit. occasion) for speak-
ing. Cf. Hec. 1238 f. βραδύτων ὡς τὰ
χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐνι δῶ
ἄει λόγων. In these and the fol-
lowing lines, allusion seems to be
made to the contrast between the
ture εὗ λέγειν and the sophistical
rhetoric of the time. The former
demanded brilliancy of form and
skill in discourse less than the right
content; the latter boasted that it
σὺ δ' εὔτροχον μὲν γλώσσαν ὡς φρονόων ἐχεις,
ἐν τοῖς λόγοις δ' οὖκ ἔνεισι σοι φρένες.

270 θρασύς δὲ [γλώσσῃ] καὶ λέγειν ὁδὸς τ' ἀνήρ
κακὸς πολίτης γίγνεται νῦν οὖκ ἔχων.
οὗτος δ' ὁ δαίμων ὁ νέος ὃν σὺ διαγελᾶς,
οícul ἀν δυνάμην μέγεθος ἐξείπειν ὤσος
καθ' Ἐλλάδ' ἔσται. δύο γάρ, δὲ νεανία,

275 τὰ πρῶτ' ἐν ἀνθρώποις. Δημήτηρ θεά·
γῆ δ' ἔστων, ὑπομα δ' ὁπότερον βουλεῖ κάλει·
aὐτὴ μὲν ἐν ἐξηροῖσιν ἐκτρέφει βροτοῦς·
ὁς δ' ἠλθεν ἐπὶ τάντιταλον ὁ Σεμέλης γόνος
βότρυνος ὑγρὸν πῶμ' ἄμφε κεῖσηνέγκατο

280 θυντοῖς, δ' πανεῖ τοὺς ταλαίπωρους βροτοὺς
λύτης, οῦταν πλησθόσως ἀμπέλου ῥοής,
could make the worse the better
reason.

270. γλώσσῃ: substituted in the text for δυνατὸς, which is regarded as

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


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

275. θεά: subj. of ἐκτρέφει, but repeated in αὕτη because of the paren-
thesis γῆ... κάλει.

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

278. ἠλθεν ἐπὶ τάντιταλον: Weck-
lein translates, has reached equal im-
portance with her. But many editors
read δ' instead of δᾶ; and this may be
taken (1) as the neuter relative re-
ferring either to the whole sentence
δ Σεμέλης... θυντοῖς, or to πῶμα alone,
(2) as the demonstrative referring to
Dionysos. This reading with the sec-
ond interpretation preserves the bal-
ance of the contrasted clauses better
than the reading of the text. The mean-
ing thus obtained is, but he, the
offspring of Semele, has come to the
opposite (has met... the corresponding
want, i.e. drink), he has found out the
flowing beverage of the vine. The asyn-
deton thus produced in 279 presents
no difficulty, as the line is an expla-
nation of the preceding. H. 1039. Schöne points out that this bringing together of Demeter and Bacchus contains an allusion to their union in the mysteries.

284. σπεύδεται: is poured out in libations. The same immediate transition from the god to the thing is found in Ovid, Met. xi. 122, miscuerat puris auctorem muneris (i.e. Bacchum, vinum) undis.

285. διὰ τοῦτον: i.e. through libations which please the gods, and thus bring blessings to men.

286-297. Most editors reject these lines. Teiresias is praising Dionysos as the giver of wine (279), the inspirer of prophets (298 f.), and the author of panics in armies (302 ff.). It is not easy to suppose that the poet interrupted the recital of this list of offices to explain a legend having no connection with them. See on 242 ff.

289. θεός: i.e. θεός, θεόν, the reason of εἰς Ὀλυμπον ἀνήγαγεν.
made a phantom in the form of Hera; and also the story of the phantom of Helen. Such a phantom is spoken of below, 630.

295 ff. When they heard that Dionysos had been a hostage, ὄμηρος (ἄμηροι = ὄμηρος ἐγένετο), confusing ὄμηροι with ὀ μηρός they invented the story (ἐνθέντες λόγον), ἐν μηρῷ Δίως τραφηναὶ νῦν.

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

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

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

303 ff. The “panic” terror here ascribed to Dionysos is commonly attributed to Pan, but sometimes also to other divinities, as in Med. 1172, Πᾶνὸς ἐ τῶν θεῶν. In 758 ff. the band of bacchantes puts to flight an armed host, and Wecklein supposes that it is only in this way, that is, through the agency of the bacchantes, that Dionysos can be said to inspire this terror. But the flight there described is quite different from that spoken of here. The armed men, so far from fleeing through fright before they have hurled a spear, attack the bacchantes, and do not flee until they are overpowered by their opponents’ arms. Line 305, in which this influence is yet more distinctly attributed to Dionysos, is bracketed by Wecklein, following Pierson, on the ground that the bacchic μανία is always a gladdening inspiration. This, however, can hardly be said of the μανία (cf. ἔμμανείς, 1094, also 1122 ff.) of the bacchantes in the slaughter of Pentheus. The epithet μελαναγαῖς, sometimes applied to Dionysos, seems to refer to his power to inspire terror.
The gleam of torches was frequently thought to be seen on Parnassus coming from the processions of the bacchantes. The poets often speak of the celebration of the bacchic rites there. Cf. 550, Phoen. 226, Iph. T. 1243, Ion, 714, Soph. Ant. 1126. Attic women went there, especially at the time of the Lenaia, to celebrate the trieteric orgies of Bacchus. Khodope, also, and other places were sacred to Apollo and Dionysos alike, and in many places the two divinities were worshipped together. This has been explained by the prominence in the worship of each of the ecstasy inspired by the divinity. See on 299. See also Preller, Griech. Myth. I. p. 221 f.

307. τηδῶντα πλάκα: cf. χρόονιοι ὑπότασεις, 743 f., ἤρωκει πεδίου, 873. Intr. verbs of motion often become trans., taking the acc. of the space over which the motion extends, a const. not to be confounded with the acc. of extent of space. H. 712 b, latter part; G. 159, x. 5.

308. τάλλοντα καὶ σεῖοντα: cf. ἀνέμας καὶ βυθάλλασσιν, 350.

310. αὐχεί: boldly fancy. "Do not fancy that mere sovereignty without wisdom is a real power for its possessors."

311. δοκῆς: entertain an opinion.

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

— σωφρονεῖν εἰς τὴν Κύπριν: to control one's self in Love, to be chaste.

317. τοῦτο: repeats τὸ σωφρονεῖν.

— καὶ ἐν βακχεύμασιν: even in bacchic revels, which you think destroy chastity.
κάκεινος, οἷμαι, τέρπεται τιμώμενος.

ἐγὼ μὲν οὖν καὶ Κάδμος, ὦν σὺ διαγελᾶς, κισσᾶ τ' ἐρεφόμεσθα καὶ χορεύσομεν,

325

κού θεομαχήσω σών λόγων πεισθεὶς ὑπό.

κούκλα αὐτών ἀγνόησε, καὶ ταῦτα παρασκέυασε ἀκή λάβοις ἄν οὔτ' ἄνευ τούτων ἔσει.

ΧΟΡΟΣ.

ὦ πρέσβυ, Φοῖβόν τ' ὑ γόν κατασχύνεις λόγοις,

τιμῶν τε Βρόμιον σωφρονίς μέγαν θεόν.

ΚΑΔΜΟΣ.

330 ὅ παῖ, καλῶς σου Τειρεσίας παρήγγεισεν·

οἴκει μεθ' ἡμῶν, μὴ θύραξ τῶν νόμων.

νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.

κεῖ μὴ γὰρ ἔστων ὁ θεὸς οὗτος, ὥς σὺ φής,

παρὰ σοί λεγέσθω· καὶ καταψεύδου καλῶς.

321. Cf. Pipp. 7 f., ἐνεστὶ γὰρ δὴ
kὰν θεῶν γένει τὸδε, τιμῶμεν χαίρουσιν ἀνθρώπων ὑπὸ.

326 f. μαίνει ὡσ ἄγιστα κτλ.: thou art most sorely mad, etc. The madness of Pentheus is compared to a malignant disease. — οὔτ' ἄνευ τούτων (sc. ἀκὼν) ἔσει: thou shalt not be without these. “Thou shalt find remedies in thy terrible death.”

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

331. οἶκεὶ μεθ' ἡμῶν κτλ.: dwell with us, not apart from thy people’s usages, i.e. “follow us in reverencing the usages of religion.” Cf. 890 ff., also 342.

332. πέτει: thou art beside thyself. πέτεσθαι, to lose self-control, is the opposite of καταστήματι, to recover self-control. Cf. Soph. Ant. 1307, ἀνέπταν φόβης, I am distraught with fear. — φρονὼν οὐδέν φρονεῖς: “thy wisdom is unwisdom.”

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


334. παρὰ σοὶ λεγέσθω: with thyself let it be said, contrasted with the following. “Say it to thyself and
declare the falsehood openly." — καταψυεύδων καλῶς: "tell the glorious falsehood." Cf. Soph. Ant. 74, ὅσα πανοφράγματα, having done deeds of pious crime.

339 theiologos: the mid. in the sense of the active. Cf. Hec. 1126. — κρείσσονα ... κομπάσαντα: acc. to one legend, it was a similar boast that aroused the anger of Artemis against Agamemnon at Aulis. Cf. Soph. El. 568 ff. Similarly the presumptuous words of Aias brought upon him the vengeance of Athene. Cf. Soph. Aj. 756 ff. Other grounds given for the punishment of Aktaion are, that he incurred the wrath of Zeus by wooing Semele, or that he saw Artemis bathing. The last is the most common form of the legend. Cf. Apollod. iii. 4. 4. — ὅργανον: ὅργα is used especially of woody mountain tracts. Cf. El. 1163 ff., Rhes. 282.

341. δεῦρο στεψω: with this use of the subjv. (hortative subjv., H. 866, 1; G. 253) is commonly joined ἱγε, φέρε, or some similar expression, less often δεῦρο. G. 253, n.; Kühn. 394, 4. 343 f. οὐ μὴ προσούσεις κτλ.: if this idiom be taken as a question, as printed in the text, it is to be explained as follows: Won't you not lay your hand upon me but go and revel, etc.? i.e. Do not lay your hand upon me but go and revel, etc. Hadley, 1st edit., 710 a; Kr. Spr. 53, 7, 5. Others omit the question-mark with such sentences, and explain the future as equiv. to an inv., and οὐ μὴ as having the force of a strong single negative. GMT. 89, Rem. 1; G. 257 and n.; Hadley-Allen, 1032 a. The sense is essentially the same in either case. — ἕξομορφει: the coarseness of the expression marks the angry excitement of Pentheus.

345. ἀνοίας: dependent directly upon δίκη, but in thought supplementing διδάσκαλον.

Teiresias.

347. Teiresias’s seat of augury is spoken of in Soph. Ant. 999 as παλαίων δίκαιον ὀρθωσκόπων. Even in the time of Pausanias there was a place of augury at Thebes called οἰωνοσκοπεῖον Τειρεσίου. Cf. Paus. ix. 16. 1.

348. τριαίνου: overthrow. The term is borrowed from Poseidon’s upheaval of the sea with his trident. Cf. Η. Φ. 946, τὰ Κυκλώπων βάθρα σιδήρω συντριαίνοντο. — ἐμπαλίν: upside down, repeating the force of ἀνὰ in ἀνάτρεψθαι.

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

350. στέμματα: the fillets of wool with which the augur’s seat was decked. The place of the oracle in the temple at Delphi is spoken of in Ion 224, as στέμμασι γῆ ἐνυστὸν.

351. The pettiness of Pentheus’s spite is in keeping with the shallow character attributed to him throughout.

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


358. ὡς κτλ.: the explanation of σχέτλε.

359. μέμηνας κτλ.: now thou art raving mad, and before thou wast beside thyself. Teiresias means, that at first in seizing the bacchantes and uttering threats against their leader, Pentheus was beside himself, but that now in ordering the sacrilegious destruction of the augur’s seat and the seizure of the bacchant himself, whose real character is doubtless understood.
by the prophet, he has advanced to sheer madness.


364. καγώ: sc. πειράσει καγῶν. For the ellipsis of the ind. after the inv. cf. Soph. Ant. 80, κρυφῇ δὲ κεύθε, σὺν δὲ αὐτῶς ἐγὼ (sc. κεύσω).

365. ἵτω: let it pass, i.e. let come what may, a formula used in dismissing anxiety or opposition; here, anxiety lest they fall.

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

368 f. “It needs no prophetic art to foretell the coming of evil; that will follow naturally from Pentheus’s folly.” — Kadmos and Teiresias, leading each other, pass out to join the Bacchic dances in the mountains. Pentheus remains outside the palace awaiting the bringing in of the supposed Lydian, i.e. Dionysos.

370-433. First Stasimon. The Chorus express their horror of the profanity of Pentheus in treating with contempt the divinity that dispenses joy and heals care (στρ. α’); recite in contrast with the blessings of a peaceful and prudent life the misfortunes that follow unrestrained folly and over-subtilé speculation (ἀντ. α’); utter their longing to come to the places sacred to the god where it is permitted to celebrate the orgies with Aphrodite and the Muses (στρ. β’); praise the god as the friend of mirth and the foe of austerity and rationalizing subtilities, and finally avow their acquiescence in established customs and beliefs (ἀντ. β’). The thought is similar to that of the second stasimon in Aesch. Prom. (526 ff.), which praises peace with the divinity and an undisturbed life.

370. Ὀσία: sanctity is here personified and addressed as the embodiment of all that is hallowed among the gods themselves and among men in their relation to the gods.

371 f. δὲ: the contrast is between θεῶν and κατὰ γὰν. — ἀ... φέρεις: who
bearest thy golden pinion over earth, i.e. who art borne on golden pinion over earth. The golden pinion figures the beauty and glory which men see in sanctity.

374. οὐχ οὖν: equiv. to ἀνοσίαν.
376 f. Cf. Hom. II. xiv. 325, Διόνυ-σον, χάρμα βρατοῦσιν, Hes. Th. 941, Δίωνυσον πολυγηθία. — παρὰ . . . πρῶ-τον: first in bright-crowned banquets, the epithet being transferred from the person. Cf. 384, κισσοφόροις θαλάσσαι, 572, μάχθαις ἑκατόν. Chaplets of myrtle, roses, violets, and ivy were given to the guests at the banquets.

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

381. μερίμνας: acc.
383. δαίτι θεῶν: used in Iph. A. 1041 of the meal of the gods themselves. But in Hom. Od. viii. 76, it is used of the banquet at which Odysseus and Achilles quarrelled. Cf. Od. iii. 336, 420; Hes. Op. 742; also ibid. 736, ἀθανάτων δαλ. In all these places reference is made as here to a banquet in honor of the gods.

384. κισσοφόροις: with θαλάσσαι. See on 376.

386 f. Cf. Aesch. Prom. 329, γλώσση μεταλα ζημία προστρίβεται, punishment is inflicted upon a rash tongue, Soph. Ant. 127, Ζεὺς γὰρ μεγάλης γλώσσης κόμπους ὑπερεχθαλεῖ, for Zeus greatly hates the boastings of proud tongues.

389 f. ὁ . . . φρονεῖν: a quiet life and prudence.
βίοτος καὶ τὸ φρονεῖν
ἀσάλευτόν τε μένει
καὶ συνέχει δώματα· πόρσω γὰρ ὁμοίως
αἰθέρα ναόντες ὀρὸς
σὺν τὰ βροτῶν οὐρανίδαι.

395 ἄσσον δ' ὑπὸ σοφία
tὸ τε μὴ θυντὰ φρονεῖν.
βραχὺς αἰῶν· ἐπὶ τούτῳ
dὲ τις ἄν μεγάλα διώκων
τὰ παρόντ' οὐχὶ φέροι.

μανωμένων οἶδε τρόποι
καὶ κακοβούλων παρ' ἐμοίγε φωτῶν.

ικοίμαν ποτὶ Κύπρον,

νάσον τᾶς Ἀφροδίτας,
ἐν ἀθλητηρίους νέμον.

391. ὀσάλευτον: borrowed from the
tossing of a ship in a storm (σάλος,
σαλευέων). Also in Med. 770 life is
spoken of under the figure of a voy-
age.

392. ὁμοίως: though placed in the
participial clause, belongs to the prin-
cipal verb. H. 979 b; Kr. Dial. 50,
13, 2.

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

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

400. οἶδε κτλ.: these are the ways

of madmen, i.e. to pursue things too
high for men, and lose the present
good.

401. παρ' ἐμοίγε: in my opinion.
H. 802, 2.

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

404 f. θαλητηρίους θανατοῦν: heart-
taiv thanatois *Erotes, 
chéona  θ' ἀν ἐκατόστομοι
barbárou potamóu ῥοάι
carpiíousov ánombrói.
ποῦ  δ' ἀ καλλιστεομένα

Pieiría mouσeioσ ēdra,
seμnā κλίτυς 'Ολύμπου;
ἐκεῖσ' ἀγέ μ', ὦ Βρόμει Βρόμει,
πρόβακχ' εὑρε δαίμον.
ἐκεῖ Χάριτεσ, ἐκεῖ δὲ Πόθος.
ἐκεῖ δὲ Βάκχαισ θέμισ ὅργιαζευν.

ὁ δαίμων ὁ Δίος παῖς
χαίρει μὲν θαλίσασιν,
φιλεὶ δ' ὀλβοῦτειραν Εἰ-

415 ῥήναν, κουροτρόφον θεάν.

ἳσα δ' εἰς τὸν ὅλβιον

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

406. χέοναι: sc. ἵκολομαν ποτὶ.—ἐκατόστομοι: poetical for many-mouthed.
Cf. Soph. O. C. 718, τῶν ἐκατομπόδων Νηπίδων, also ἐκατόγχειρ.

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

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

413. πρόβακχε: i.e. ξιφίρχε (141).

419. ὀλβοῦτειραν Εἰρήναν: cf. Frg. 462, Εἰρήνα βαθύπλοτε, Peace exceeding rich, Ar. Pax, 308, τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην (i.e. Εἰρήνην), of all the gods the greatest and the most friendly to the vine. Eirene is often represented on vases as the friend of Dionysos. (O. Jahn, Vasenb. III. Tfr. 2.)

421. ἰσα: adverbial.—εἰς τὸν ὅλβιον: for εἰς with the acc. after δίδωμι instead of the dat. cf. Hel. 1425, εἰς ἑμ' ἐπονιαν δίδωσ, Phoen. 1757, χάριν εἰς θεοὺς δίδοισα.
τὸν τε ἵπτωνα δῶκ’ ἔχεων
οἷνον τέρπην ἄλυπον·
μισεῖ δ’ ὧ μὴ ταῦτα μέλει,
425 κατὰ φαός νύκτας τε φίλας
εὔαίωνα διαζήν·
σοφὸν δ’ ἀπέχειν πραπίδα φρένα τε
περισσῶν παρὰ φωτόν.
430 τὸ πλῆθος ὧ τι τὸ φαυλότερον
ἐνόμισε χρήται τε, τὸδ’ ἄν δεχοίμαι.

ΘΕΡΑΠΩΝ.

Πενθέου, πάρεσμεν τῇδ’ ἀγραν ἡγευκότες
435 ἤφ’ ἦν ἐπεμισας, οὐδ’ ἀκρανθ’ ὀρμήσαμεν.
ὁ θήρ δ’ ὀδ’ ἦμιν πρᾶος οὐδ’ ὑπέσπασε
φυγῆ τόδ’ ἀλλ’ ἐδωκεν οὐκ ἄκων χέρας,
οὐδ’ ὀχρόδι σοῦ ὢν ἦλλαξεν οἰνωπὸν γέννων,
γελών δὲ καὶ δεῖν κατάγειν ἐφίετο
440 ἐμενέ τε, τούμον εὐπέτες ποιούμενος.

422. χείρονα: poor.
424. ταὐτά: i.e. κατὰ ... διαζήν.
427. σοφὸν κτλ.: 'tis wise to keep
mind and heart aloof from, etc.
—παρά: with the gen. primarily de-
notes motion from a place, but here
position apart from. The strangeness
of this use has led to the suggestion
of ἀπό as a substitute.
430 f. τὸ πλῆθος ... τε: whatever
the common throng (contrasted with the
περισσόν φῶτες) has received as usage,
and practises, i.e. the traditional opin-
ions and usages of the people. Cf.
201.
434–518. Second Epeisodion. The
attendants here bring in Dionysos,
whom they have arrested according
to the command of Pentheus (352 ff.).
435. οὐδ’ ἀκρανθ’ ὀρμήσαμεν: nor
did we make a vain pursuit, ἀκρανθ’
being equivalent to ἀκράντους ὄρμας.
H. 716 b; G. 159, n. 2.
436. θήρ: the metaphor in ἀγραν
ἡγευκότες continued. —πρᾶος: sc. ἦν,
as in 438, ὀχρός (ἥν). The omission
of the forms of εἰμι, except ἐστὶ and
eἰσι, is comparatively rare. H. 611 b.
praesens praesto irridens nobis stupefactis sese ul-
tentum obtulit. —δεῖν: neither
this line nor 451 makes it certain that
the binding was actually carried out.
See on 451. —ἐφίετο: bade.
440. τούμον ... ποιούμενος: com-
monly explained, making my task easy.
καγώ δι' αίδούσ εἶπον· ὃ ξεν', οὐχ ἐκὼν ἀγω σε, Πενθέως δ' ὦς μ' ἐπεμψ' ἐπιστολαῖς. ἂς δ' αὖ σοῦ Βάκχας εἰρέας, ἂς συννηρπασας κάδηγας ἐν δεσμοῖς πανδήμου στέγης.

445 φρονδαί γ' ἐκεῖναι λελυμέναι πρὸς ὄργαδας σκυρτῶσι Βρόμιον ἀνακαλούμεναι θεόν· αὐτόματα δ' αυταίς δεσμὰ διελύθη ποδῶν, κληδές τ' ἀνήκαιν θύρετρ' ἀνευ θυντῆς χερός. πολλῶν δ' ὦς ἀνὴρ θαυμάτων ἥκει πλέως εἰς τάσις Θῆβας. σοὶ δὲ τάλα πρή μέλειν.

ΠΕΝΟΕΥΣ.

μέθεσθε χειρῶν τοῦτο· ἐν ἄρκυσιν γὰρ ὄν οὐκ ἔστων οὔτως ὕκυς ὧστε μ' ἐκφυγέων. ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἰ, ξένε, ὃς εἰς γυναίκας, ἐφ' ὤπερ εἰς Θῆβας πάρει.

But it is doubtful whether σωιεσθαι with a pred. adj. can have any other meaning than to make for oneself. The sense then would seem to be, making easy for himself, i.e. bearing easily my act. But the text is uncertain.

441. The servant, in speaking of his reluctance to bind the stranger, gives PentheUS yet another warning against blinding himself to the truth; on the other hand, his prompt obedience in spite of such reluctance saves him from the charge of setting himself above his lord. So in σολ...μέλειν, 450, there is the same combination of warning and acquiescence.

442. ἐπιστολαῖς: i.e. ἐπιστολαῖς. The dat. denotes accordance.

444. στέγης: gen. of place.

445. ὄργαδας: see on 340.


451. μέθεσθε χειρῶν: Weeklein supposes Dionysos up to this point to have had his hands tied behind his back, and understands this command of the untying of the hands. But in that case the act. would be used. μεθεσθαι τις is to free oneself from, to let go one's hold of. To this idea, and not to that of untying the hands, the following sentence stands in its proper logical relation. The guards seem to have been holding Dionysos by his hands, and PentheUS now bids them release him, as there is no danger of his escaping.—ἐν ἄρκυσιν ὄν: since he is caught in toils (continuing the figure of 434), i.e. since he is surrounded by so many who would seize him in any attempt to escape.
455 πλόκαμος τε γάρ σου τανάδος οὐ πάλης ὑπο, γέννων παρ' αὐτῇν κεχυμένος, τόθον πλέως· λευκὴν δὲ χροιάν ἐκ παρασκευῆς ἔχεις, οὐχ ἥλιον βολαῖσιν, ἀλλ' ὑπὸ σκιᾶς, τὴν Ἀφροditήν καλλονῆθη θηρώμενος.

πρῶτον μὲν οὖν μοι λέξον ὡστις ἐλ γένος.

460 ΔΙΟΝΤΣΟΣ.

οὗ κόμπος οὐδεῖς, βάδιον δ' εἰπεῖν τόδε. τὸν ἀνθεμῶδη Τμῶλον οἴσθα ποι κλύων.

461 ΠΕΝΩΤΕΣ.

οἰδ', ὅσ τὸ Σάρδεων ἄστυ περιβάλλει κύκλω.

ΔΙΟΝΤΣΟΣ.

ἐντεύθεν εἰμι, Λυθία δὲ μοι πατρίς.

462 ΠΕΝΩΤΕΣ.

465 πόθεν δὲ τελετᾶς τάσδ' ἄγεις εἰς Ἑλλάδα;

ΔΙΟΝΤΣΟΣ.

Διόνυσος ἣμας εἰσεβήσης' ὁ τοῦ Διός.

womеn, i.e. "for enticing women." For ὡς εἰς, cf. Thuc. iii. 113, ἀπιστον τὸ πλήθος λέγεται ἀπολέσθαι ὡς πρὸς τὸ μέγεθος τῆς πόλεως. — ἐφ' ὀπερ: referring to the purpose suggested in ὡς εἰς γυναῖκας. Cf. 237 f.

455. τανάδος: flowing in long curls down to the shoulders, as represented in antique statues and busts of the youthful Bacchus.—οὐ πάλης ὑπο: "not made so by the exercises of the palaestra, but by combing and the use of unguents." Cf. El. 527 ff., where Orestes's hair made harsh in the palaestra is contrasted with Eletra's, softened by combing.

457. δὲ: corresponding to τέ (455), because the clauses, thought of at first as simply connected, are afterwards contrasted. H. 1040 b. — ἐκ παρασκευῆς: purposely, explained by 459.

458. "Thou preservest a white complexion by not exposing thyself to the sun." In Aesch. Frg. 59, Lykurgos says to the captive Dionysos, ποδατός ὀ γώνις (effeminate fellow);

461. "No proud speech is needed to answer that."

462. ποὺ: i.e. ἵσως.

465. πόθεν: not from what place, but wherefore, as the answer shows.

466. ἢμας εἰσεβήσησε: sent me, i.e. with his rites.
ΠΕΝΘΕΤΣ.
Ζεὺς δ’ ἔστ’ ἐκεῖ τις, ὅς νέους τίκτει θεοῦς;

ΔΙΟΝΥΣΟΣ.
oὐκ, ἀλλὰ Σεμέλην ἐνθάδ’ ἔξευξεν γάμοις.

ΠΕΝΘΕΤΣ.
pότερα δὲ νύκτωρ σ’ ἣ κατ’ ὦμμ’ ἤναγκασεν;

ΔΙΟΝΥΣΟΣ.

470 ὄρων ὀρῶντα, καὶ δίδωσιν ὀργία.

ΠΕΝΘΕΤΣ.
τὰ δ’ ὄργι’ ἔστ’ τῷ ἱδέαν ἔχοντά σοι;

ΔΙΟΝΥΣΟΣ.
ἀρρητ’ ἀβακχευτοσίων εἰδέναι βροτῶν.

ΠΕΝΘΕΤΣ.
ἔχει δ’ ὄνησιν τοῦσι θύουσων τῖνα;

ΔΙΟΝΥΣΟΣ.
oὐ θέμις ἀκοῦσαι σ’, ἔστι δ’ ἄξι’ εἰδέναι.

ΠΕΝΘΕΤΣ.

475 ἐν τούτ’ ἐκβιβδήλευσας, ἵν’ ἀκοῦσαι θέλω.

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

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

469. νύκτωρ ἢ κατ’ ὦμμα: in dreams, or eye to eye. — ἤναγκασεν: sc. τελετὰς ἔγειν εἰς Ἑλλάδα.

470. ὀρῶν ὀρῶντα: face to face. For the combination, cf. below, 504, Ἰφ.

A. 75, ἔρων ἔρωσαν, Aesch. Prom. 192, σπεύδων σπεύδουτι.

471. ἔστὶ ἔχοντα: i.e. ἔχει. Kühn. 353, An. 3.— ἱδέαν: nature.


473. θύουσιν: θείειν τὰ ὀργία is to celebrate the rites with sacrifices, ἀναχορεύειν τὰ ὀργία (482), to celebrate with choral dances.

474. ἔστι: sc. τὰ ὀργία.

475. ἐν τούτ’ ἐκβιβδήλευσας: skil-
fully hast thou colored this. κιβδηλεω is to adulterate coin, and so to give anything a false appearance, to color.—ένα...θελω: "to make me yet more curious."

476. "Thy curiosity may not be satisfied."

477. γάρ: since.—όραν φής: cf. 470.

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

479. παροχέτευσας εὗ: thou hast cleverly turned. παροχέτευω is primarily to conduct water from its course. The metaphorical use of the word seems to be taken from the colloquial language of Attica, where the numerous canals in the plain of the Kephissos, conducting the water of the river through the gardens and fields, were of great importance in tillage. Cf. Med. 835 f.—λέγων: co-ordinate with εὗ. Cf. 400, where ἄμαθλας and ἀσεβοῦντα (= ἄσεβης) are co-ordinate.


482. "No, to the barbarians first."

—τάδ' ὀργια: see on 473.
Φρονοῦσι γὰρ κάκιον Ἑλλήνων πολύ.

Διονύσως.

tάδ' εὖ γε μᾶλλον· ὦ νόμοι δὲ διάφοροι.

Πενθέτης.

485
tὰ ὅ ἱερὰ νῦκτωρ ἡ μεθ' ἡμέραν τελεῖς;

Διονύσως.

νῦκτωρ τὰ πολλά· σεμνότητ' ἔχει σκότος.

Πενθέτης.

tοῦτ' εἰς γυναῖκας δόλιον ἔστι καὶ σαθρὸν.

Διονύσως.

κἂν ἡμέρα τὸ γ' αἰσχρὸν ἔξευροι τίς ἂν.

Πενθέτης.

δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.

Διονύσως.

490
cὲ δ' ἀμαθίας γε κάσεβοῦντ' εἰς τὸν θεόν.

Πενθέτης.

ὡς θρασὺς ὁ βάκχος κοῦκ ἀγύμναστος λόγων.

Διονύσως.

εἴφ' ὃ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσει;

484. εὖ μᾶλλον (sc. φρονοῦσι): they are wiser. Cf. Plut. Themist. 14, ἦπτον ἐδ, less well. — οἱ νόμοι: emphatic. “The customs to be sure are different, but for all that, their wisdom may not be inferior.”


488. ἔξευροι: may contrive. With the thought, cf. 314 ff.

489. σοφισμάτων: the clever answers with which Dionysos is ready.

490. σὲ: sc. δίκην δοῦναι δεῖ.

491. ὁ βάκχος: proper to the god in his own person and in his character as votary. Pentheus, of course, has in mind the latter sense. —λόγων: for the gen., see on 40.

492. τί: pred. with τὸ δεινὸν. The const. is equiv. to τί ἔστι τὸ δεινὸν, δ' μ' ἐργάσει; II. 1012 a. These lines are imi-
πρῶτον μὲν ἄβρον βοστρυχον τεμὼ σέθεν.

ΔΙΟΝΥΣΟΣ.

ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ’ αὐτὸν τρέψαω.

PENXETX.

495 ἐπεὶτα θύροι τὸνδε παράδος ἐκ χεροῖν.

ΔΙΟΝΥΣΟΣ.

αὐτὸς μ’ ἀφαιροῦ· τόνδε Διονύσου φορῶ.

PENXETX.

eἰρκταῖσι τ’ ἐνδον σῶμα σὸν φυλάξομεν.

ΔΙΟΝΥΣΟΣ.

λύσει μ’ ὁ δαίμων αὐτός, ὅταν ἐγὼ θελῶ.

PENXETX.

ὅταν γε καλέσῃς αὐτὸν ἐν Βάκχαις σταθεῖς.

ΔΙΟΝΥΣΟΣ.

500 καὶ νῦν ἄ πᾶσχω πλησιόν παρῶν ὀρᾶ.
καὶ ποῦ ἔστιν; οὗ γὰρ φανερὸς ὄμμασίν γ’ ἐμοῖς.

παρ’ ἐμοὶ. σὺ δ’ ἀσεβῆς αὐτὸν ἦν οὐκ εἰσορᾶς.

λάξυσθε, καταφρονεῖ με καὶ Θήβας ὀδε.

αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σωφροσύν.

έγὼ δὲ δεῖν γε κυριώτερος σέθεν.

οὐκ οἶσθ’ ἀτίζων ὄθ’ δ’ δρᾶς ὄθ’ ὀστὶς εἰ.

Πενθέως Ἀγαύης παῖς, πατρὸς δ’ Ἐχίωνος.

ἐνδυστυχῆσαι τοῦνομ’ ἐπιτηδείους εἰ.

χῶρει’ καθείρξατ’ αὐτὸν ἵππικαῖς πέλας

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


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

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

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

509 f. Wecklein and others suppose that here, as in Or. 1449, the horse-stalls serve as a prison. But
510 φάτναισω, ὡς ἄν σκότιον εἶσορε κνέφας. ἐκεῖ χόρευε· τάσδε δ’ ἃς ἄγων πάρει κακῶν συνεργοὺς ἡ διεμπολήσομεν ἡ χείρα δοῦπου τοῦδε καὶ βύρσης κτύπου παῦσας, ἐφ’ ἰστοῖς δμωίδας κεκτήσομαι.

515 στείχομι ἄν· ὦ τι γὰρ μὴ χρεῶν, οὔτοι χρεῶν παθέων. ἀτάρ τοι τῶν ἄπων ὀβρισμάτων μέτειοι Διόνυσός σ’, ὃν οὐκ εἶναι λέγεις. ἡμᾶς γὰρ ἄδικων κεῖνον εἰς δεσμοὺς ἀγεῖς.

ΧΟΡΟΣ.

* * * * *

'Αχελώον θύγατερ,

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

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

513. βύρσης κτύπου: explaining δοῦπου.


515 f. ὦ τι γὰρ...παθεύν: for surely, what is not fitted me, 'tis not my fate to suffer. Dionysos has in mind his certain escape from Pentheus. Cf. II. F. 311, δ ἔρη γὰρ οὔδεις μὴ χρεῶν θέησε ποτέ, for what is fitted, none will ever make not fitted. — ἀποινα: see on 346.

518. ημᾶς: after ἀγεῖς. — ἄδικων κεῖνον: the participial clause contains the leading thought.

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

519. A verse is wanting to correspond with the first verse of the anti-strophe. — 'Αχελώον: in the Schol. on Hom. II. xxii. 195, called πηγῆ τῶν ἄλλων πάντων. The Acheloës is thus the source of all the springs of the earth; and so of Dirke, which from its location Nonnos (Dionys. xlii. 9) more appropriately makes the daugh-
520 πότινε εὐπάρθενε Δίρκα·
 ςύ γὰρ ἐν σαῖς ποτε παγαῖς
tὸ Δίως βρέφος ἔλαβες,
 ὅτε μηρῷ πυρὸς ἔξ ἀ-
θανάτου Ζεὺς ὁ τεκὼν ἀρ-
pασε νυν, ταῦτ' ἀναβόωσας·
 ίθι, Διθύραμβ', ἐμὰν ἀρ-
σενα τάνδε βαθὶ νηδὺν·
 ἀναφαίνω σε τόδ', ὢ Βάκ-
χιε, Θῆβαις ὄνομάζειν.

525 σὺ δὲ μ', ὡ μάκαενα Δίρκα,
 στεφαναφόροις ἀπωθεὶ
θέασιν ἔχουσαν ἐν σοί.
τὶ μ' ἀναίνει; τί με φεύγεις;
εἴτε ναὶ τὰν βοτρυώδη
ter of Ismenos. In 625 (see note)
Acheloö is used by metonomy for
water in general. These uses are
doubtless due to the fact that the
river is the largest in Greece.

520. εὐπάρθενε: εὐπάρθενοι like καλ-
λιτάρθενοι is equiv. to καλῆ παρθένοι.
Cf. Iph. T. 1234. εὔπαις ὧς Λατοῦς γόνος,
Or. 964, Περσέφασα καλλίπαις θεά.

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

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

525. ἀναβόωσας: Ionic and poetic
for ἀναβοῆσας.

526. The name Dithyrambos is
often referred to the double birth of
Dionysos, who is also called διμήτωρ,
diosátokos. Thus the Etym. Magn. ὧς θύραζε βεβηκὼς. Others have derived
the first syllable from Δίως after the
analogy of Διπόλα and Δισωτήριον.
It is evident that Euripides here con-
nects the name with the marvel de-
scribed, but in what sense is uncer-
tain.

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

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

531 f. στεφαναφόροις θέασιν ἔχου-
σαν: holding my crown-wreathed
revels. For the use of θέας of the revel-
movements instead of the revel-band,
cf. 978.—ἐν σοί: offers no difficulty,
as Dirke here represents Thebes.

534 f. εἴτε: still, i.e. "there will
535 Διονύσου χάριν οἶνας,
      ἕτι σοι τοῦ Βρομίου μελήσει.

      οἶναν οἶναν ὅργαν
      ἀναφαίνει χθόνιον
      γένος ἐκφύς τε δράκοντός

540 ποτε Πενθέως, ὄν 'Εχίων
      ἐφύτευσε χθόνιος,
      ἀγριωτὸν τέρας, οὗ φῶ-
      τα βρότειον, φόνιον δ᾽ ὡσ-
      τε γίγαντ' ἀντίπαλον θεοῖς.

545 ὃς ἐμὲ βρόχουσι τὰν τοῦ
      Βρομίου τάχα ἐμάψει,
      τὸν ἐμὸν δ᾽ ἐντὸς ἐξει δώ-
      ματος ἴδῃ θιασώταν
      σκοτίασι κρυπτὸν εἰρκταῖς.

550 ἐσορᾶς τάδ’, ὡ Δίος παῖ
      Διόνυσε, σοὺς προφήτας
      ἐν ἀμίλλαιοιν ἀνάγκας;

come a time when." Cf. 306, Aesch. Prom. 107, ἢ μὴν ἐστὶ ἐμὸν χρείαν ἔξει.
—val τῶν . . . οἶνας: by the boon of
the clustering vine, the gift of Dionysos.
—βοτρυώθη: belongs properly with
οἶνας, but is joined with χάριν because
χάριν οἶνας forms one idea. Cf. 560, 1138.

536. σολ μελήσει: with ominous
meaning.
538 f. χθόνιον γένος: the earth-born
child, explained by what follows. Cf.
264.
542. τέρας, φῶτα: the appositives
take the case of the intervening rela-
tive instead of the nom.
543 f. φόνιον . . . θεοῖς: but like a
furious (lit. bloody) giant fighting against
the gods, alluding to the famous bat-
tle between the gods and the giants.
545 ff. ὃς κτλ.: the ground of the
reproaches against Penethus. — ἐμὲ:
the emphasis is explained by τῶν τοῦ
Βρομίου, sc. θεράπαων, or by the con-
trast with τῶν θεασώταν.
550. ταδέ: i.e. σοὺς . . . ἀνάγκας.
551. προφήτας: proclaimers, heralds
of the god; not the pl. for the sing.
referring to the leader; for the office
spoken of in 84 ff. makes the word
appropriate to the Bacchantes them-
selves, as well as to their leader.
552. In a contest against violence.
108, ἀνάγκαις ἐνέζευγμαι.
μόλε χρυσάπα τινάσσων, 
άνα, θύρσον κατ’ Ὀλύμπου, 
555 φονίου δ’ ἀνδρὸς ὑβριν κατάσχες.

πόθι Νύσας ἄρα τᾶς θη- 
ροτρόφου θυρσοφορεῖς 
θιάσους, ὦ Διόνυσ’, ἣ 
κορυφαίς Κωρυκίαις;
560 τάχα δ’ ἐν ταῖς πολυδένδρεσ- 
σιν Ὀλύμπου θαλάμαις, ἐν. 
θὰ ποτ’ Ὀρφεὺς κιθαρίζων 
σύναγεν δένδρεα μοῦσας, 
565 μάκαρ ὧ Πιερία, 
σέβεται σ’ Ἑλίος, ἥξει 
τε χορεύων ἀμα βακχεύ- 
μασί, τὸν τ’ ὠκυρόαυν

553. χρυσάπα: referring to the yellow flowers of the ivy with which the thyrsus was wreathed.

554. ἀνα: not a case of tmesis, which in Attic writers does not occur with the preposition after the verb (Kr. Dial. 68, 48, 5), but either the voc. of ἀνα, or the preposition in place of the verb ἀνάστηθι, up! Cf. Alc. 277, ἀλλʼ ἀνα τόλμα, Tro. 98, ἀνα ἐπειρε. — Ὀλύμπου: the abode of the gods seems to be meant, but in 561 the mountain.

555. φονίου: see on 543.

556. πόθι Νύσας: where on Νύσα?

557 f. θυρσοφορεῖς θιάσους: art thou bearing the thyrsus in the revel-dances? θυρσοφορεῖς like μιθοφορεῖς, διορφοφορεῖς, and other compounds, expresses a single idea (θυρσοφορία), and is nearly equiv. to θαυσεῖν, to revel in the Θία-

558. θιάσουs, then, is the cognate acc. Cf. 482, ἀναχορεῖν τὰ ἑργα. Kühn. 409, 9.

559. κορυφαίς Κωρυκίαις: the heights of Parnassus above the well-known cave where the Korykian nymphs dwelt. In Soph. Ant. 1129, these nymphs are called Βακχίδες. See also on 306.

560. τάχα: ῥασ. — πολυδένδρεσι: poetic for πολυδένδροις, corresponding to the form δένδρεσι.

561. θαλάμαις: lurking-places. For the reference to Olympus, see on 402.

565 f. The mention of Olympus suggests Pieria and its blessedness as a place where the god haunts. Thus the poet again brings in the praise of his adopted country. See on 409.

567. χορεύων: leading the Chorus.
διαβάς Ἀξίων εἰλισ-
570 σομένας Μαυνάδας ἅξει,
Λυθάν τε, τὸν εὐδαιμονίας
βροτοῖς ὀλβοδόταν
πατέρα, τὸν ἔκλυον
εὐππον χώραν ὑδασὶν
575 καλλίστουσι λιπαίνειν.

ΔΙΟΝΤΣΟΣ.

ιῶ, κλύετ' ἐμᾶς κλύετ' αὐδᾶς,
ιῶ Βάκχαι, ἰῶ Βάκχαι.

ΗΜΙΧΟΡΟΣ α'.

τίς οἴδε, τίς οἴδε πόθεν ὁ κέλαδος ἀνὰ μ' ἐκάλεσεν
Εὐίον;

ΔΙΟΝΤΣΟΣ.

580 ἰῶ ἰῶ, πάλιν αὐδῶ,
ὁ Σεμέλας, ὁ Δίως παῖς.

ΗΜΙΧΟΡΟΣ β'.

ἰὼ ἰὼ δέσποτα δέσποτα,

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

571 ff. Λυθάν: sc. διαβάς. —τὸν
... πατέρα: the father of prosperity
giving wealth to men.—βροτοῖς: de-
pendent upon the action expressed in
ὁλβοδόταν. Cf. Aesch. Prom. 612, πυ-
ρὸς βροτοῖς δοτῆρα.

573 ff. Cf. Hec. 451, Φωιάδος, ἐνθα
tὸν καλλισταν ὑδάτων πατέρα φασὶν
Ἀπίδαιων πεδία λιπαίνειν. —τὸν: for ἰὼ.

576-861. Third Epeisodion.
576-603. A κόμμος between the
Chorus and Dionysos, who remains
unseen. The choral parts may be
supposed to have been rendered by
the leader of the First Semi-chorus,
the leader of the Second Semi-chorus,
the Coryphaens, and the full Chorus
respectively.
576. κλύετε: for the repetition and
the position, cf. 600, also Med. 1273,
ἀκούεις βοᾷν ἀκούεις τέκνων;
578. τίς: predicate with κέλαδος.
See on 492. —τίς, πόθεν: for two in-
terrogatives without connective, see
μόλε νυν ἑμέτερον εἰς θίασον, ὃ Βρόμιε Βρόμιε.

ΚΟΡΥΦΑΙΟΣ.

585 πέδου χθονὸς ἐνοσὶ πότνια.
ἀ ἀ,
tάχα τα Πενθέως
μέλαθρα διατινάξεται πεσήμασιν.
ὁ Διόνυσος ἀνὰ μέλαθρα:

590 σέβετε νυν.

ΧΟΡΟΣ.

σέβομεν ὦ.

ΗΜΙΧΟΡΟΣ a'.

ἰδὲ τὰ λάινα κίόσων ἐμβόλα
διάδρομα τάδε:
Βρόμιος ἀλαλάξεται στέγας ἐσώ.

ΔΙΟΝΤΣΟΣ.

ἀπτε κεραύνων αἴθοπα λαμπάδα.

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

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

588. διατινάξεται: pass. in sense. H. 496; G. 199, x. 4. — πεσήμασιν: in ruins.

591. τὰ κίόσων ἐμβόλα: equiv. to τὰ κίόσων ἐμβεθαλμένα, the architrave.

592. διάδρομα: starting asunder. Similarly in H. F. 905, the Chorus see the palace falling, and in Tro. 1205 ff., Hekabe sees the city of Troy bursting into flames. The scenery doubtless remained undisturbed, so that the audience was left to imagine the presence of the earthquake and its effects from the words and action of the Chorus, though the crashing of timbers may have been heard.

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

594. ἀπτε... λαμπάδα: kindle the lightning's fiery flame, i.e. the smouldering flame on Semele's grave, called κεραύνως, because first kindled by the lightning. The god may be understood to be urging himself on or addressing some attendant. — αἴθοπα λαμπάδα: cf. Supp. 1019, αἴθοπι φλογμό.
595 σύμφλεγε σύμφλεγε δώματα Πενθέως.

HMIXOROS Β'.

ἀ ἄ,

πῦρ οὐ λεύσσεις οὐδ' αὐγάζει
Σεμέλας ἱέρων ἀμφὶ τάφον ἀν
ποτε κεραυνόβολος ἐλιπε φλόγα
Δίου βροντᾶς;

ΚΟΡΤΦΑΙΟΣ.

600 δίκετε πέδοσε δίκετε τρομερὰ
σώματα, Μαινάδες:

ὁ γὰρ ἄναξ ἄνω κάτω τιθεὶς ἔπεισι
μέλαθρα τάδε Δίος γόνος.

ΔΙΟΝΤΣΟΣ.

βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμέναι φόβῳ

605 πρὸς πέδω πεπτώκατ'; ἡσθησθ', ὡς έσκε, Βακχίου
diατινάξαντος μέλαθρον. ἀλλ' ἄγ' ἐξανιστατε
σῶμα καὶ θαρσεῖτε σαρκὸς ἐξαμείψασαι τρόμον.

ΧΟΡΟΣ.

ἀ φάος μέγιστον ἡμῖν εὑοῦ βακχεύματος,

ὡς ἐσεἴδον ἀσμένη σε, μονάδ' ἔχωνσ' ἐρημίαν.

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

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

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

607. σαρκὸς ἐξαμείψασαι τρόμον: putting
away trembling from the limbs.
Cf. Phoen. 1286, διὰ σάρκα δ' ἐμᾶν ἔλεος
ἐμολε. The Chorus rise from their
prostrate attitude.

608. ὁ . . . βακχεύματος: O brightest
light of our bacchic revel!

609. ἐσεἴδον: the aor. with refer-
ce to the moment of the first sight;
our idiom takes the present expressing the continuance of the act. — μονάδ' ἔχωνθ' ἐρμιάν: in utter loneliness.

611. ὡς πεσούμενος: about to be cast, as ye thought. — ὁρκάνας: ὁρκάνη, εἰρετή, δεσμωτέριον, Hesych.

612. τίς ... τόχοις: who were my guardian, if thou shouldst chance upon misfortune? The condition here implies mere possibility, the conclusion non-reality, ἄν being omitted. The connection of this form of conclusion with such a condition is rare. Kühn. 576 c. Cf. Iph. A. 1404, μακάριον μὲ τίς θεῶν ἐμέλλε τῆσαν, εἰ τόχοιμι σῶν γάμων.

614. ράδιος ἄνευ πόνου: for the redundancy, cf. II. F. 88, βαδιον ἄνευ πόνου, El. 80, ἄργος ἄνευ πόνου, Her. cl. 841, μόλις οὖκ ἄτερ πόνων.

615. oüde σου συνήψε χείρος δεσμίουσιν ἐν βρόχοις;

616. ταῦτα: (cognate acc.) explained by ὅτι ... ἐβόσκετο.


619. Construe, περίβαλλε βρόχους γώνασί.
χείλεσιν διδοὺς ὀδόντας· πλησίον δ' ἐγὼ παρὼν ἀνυχος θάσσων ἐλευσιον. ἐν δὲ τῶ ἀγαθὸν ἀνετίναξ' ἐλθὼν ὁ Βάκχος δῶμα καὶ μητρὸς τάφῳ πῦρ ἀνήλι'· ὃ δ' ὡς ἐσειδα, δώματ' αἴθεσθαι δοκῶν ἀπὸ ἐκεῖσε κατ' ἐκεῖσε, διμοῦν Ἀχελώον φέρεω ἐννέπων, ἀπας δ' ἐν ἐργῳ δούλος ἦν μάτην ποινών. διαμεθείς δὲ τούδε μόρχθον, ὡς ἐμοῦ πεθευγότος, ἵτεταν ξέφων κελαιον ἀρπάσας δόμων ἐσῳ.

καθ' ὁ Βρόμοιος, ὡς ἐμοῖ γονεῖ φαίνεται, δόξαν λέγω, φάσμ' ἐποίησεν κατ' αὐλῆν· ὃ δ' ἐπὶ τοῦθ' ὁμημένος ἵπσε κάκεντει φαινον καθότ', ὡς σφαξων ἐμή. πρὸς δὲ τοῦτο ἀυτῷ τάδ' ἅλλα Βάκχοις λυμαίνεται· δώματ' ἐρρηχεῖν χαμαζέ· συντεθράνωται δ' ἀπαν

622. ἦνυχος: cf. Introd. p. 11.
623. ὁ Βάκχος: Bacchus, as in 1020.
See on 491.
624. ὁ: Pentheus.
625. Ἀχελώον: see on 519. Cf. Andr. 167, χείλεσι πεθευγότος Ἀχελώον δρόσον, Verg. G. 1. 9, pocaquae inventis Acheloia misceuit nvis. Sandys compares Shakespeare, Cor. ii. 1, 53, "A cup of hot wine with not a drop of allaying Tiber in it," and Lovelace, To Althea from Prison, "When flowing cups run swiftly round, with no allaying Thames."
626. ὡς ἐμοῦ πεθευγότος: thinking that I had fled.
628. ὡς ... λέγω: refers not to the fact described, but to the subject, Bromios. — δόξαν: cf. Iph. T. 1164, τὶ τούκδιδαξαν τούτῳ σ' ἢ δόξαν λέγισ; what hath taught thee this? Or dost thou speak of an opinion merely?
629. ἵπσε: darted forward. Weeklern, comparing Or. 1429, ἀφάν ἄσαν (fanning the air), takes the verb here as trans., struck. But the precise meaning of ἄσσα in the passage cited, as elsewhere when trans., is set in quick motion, a sense inappropriate here.
630. αὐτῷ: λυμαίνομαι is frequently followed by the dat., but often by the ace.
631. δώματα: not the whole house, as is evident from 638 and from subsequent allusions to the palace as standing, but some portion of it, perhaps the apartments of Pentheus, which are supposed to be visible to the Chorus (591 f.), but not necessarily to the spectators. See on 7. ἀπαν then refers to the whole of the portion spoken of. — συντεθράνωται:
piκροτάτους ἰδόντι δεσμούς τοὺς ἐμοὺς. κόπου δ' ὑπὸ
635 διαμεθεῖς ξίφος παρεῖται. πρὸς θεὸν γὰρ ὃν ἀνὴρ
εἰς μάχην ἐλθεῖν ἐτόλμησ· ἦσυχος δὲ ἐκβὰς ἐγὼ
δωμάτων ἦκω πρὸς ὕμᾶς, Πεινέως οὐ φροντίσας.

ὡς δὲ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἐσώ,
640 εἰς προνώπι' αὐτὶχ' ἦξει. τί ποτ' ἄρ' ἐκ τούτων ἑρεῖ;
ῥαδίως γὰρ αὐτὸν ὦσω, κἂν πνεύων ἔλθη μέγα.
πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σώφρον εὐρογησίαν.

ΠΕΝΘΕΤΣ.

πέπονθα δεωά· διαπέφευγε μ' ὁ ἕξενος,
645 ὃς ἀρτὶ δεσμοῖς ἦν κατηναγκασμένος.
ἐα ἐα·

ΔΙΟΝΤΣΟΣ.

στῆσον πόδ', ὀργῇ δ' ὕπόθες ἦσυχον τρόπον.

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

634 f. πικροτάτους: pred. with
desmoiν. Cf. 357. — ἰδόντι: sc. αὐτῷ,
dat. of disadvantage after συντεθρα-νωταί, lit. for him, who has seen, i.e.
"so that now he sees the bitter con-
sequences of trying to bind me." —
κάποιοι...παρεῖται: through weariness
letting fall his sword he has given up
exhausted.

639. προνώπια: τὰ ἐμπροσθεν τῶν
tυλῶν (Hesych.), i.e. the προπύλαια, a
kind of porch or vestibule in front of
the entrance-hall. — ἐκ τούτων: "at
what has happened."

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

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

647. ὀργῇ κτλ.: and give calmness
to thy anger, i.e. become calm. — ἦσυ-
χον τρόπον: equiv. to ἦσυχαν. Cf.
El. 948, ἦσυχος ἐφ' ἀθάνισ μὴ παρθενοπός,
ἀλλὰ ταῦτα εἶναι τρόπον.
πόθεν συ δεσμὰ διαφυγών ἐξω περᾶς;

ἀισθήσεως.

οὐκ εἶπον ἢ οὐκ ἥκουσας ὅτι λύσει με τις;

πενθές.

650 τις; τοὺς λόγους γὰρ εἰσερέπεις καὶ οὐκ ἄει.

ἀισθήσεως.

ὅσ τὴν πολύβοτρυν ἁμπελοῦν φύει βρότοις.

πενθές.

ἀνείδισας δὴ τοῦτο Διονύσῳ καλόν.

ἀισθήσεως.

648. πόθεν: how is it that?
649. Cf. 498.
650. καὶ οὐκ: pred., answers that are strange. Cf. 775.
652. ἀνείδισας: the aor. in reference to words just uttered, where the English idiom uses the pf. See on 600. — τοῦτο καλόν: the praise of Dionysos in ἁμπελοῦν φύει. This line has received various interpretations, the most of which seem to do violence to the meaning of the verb, or disregard the emphasis thrown upon it. ὀνείδος and ὀνείδισα are probably never used where there is not some idea of reproach, not even in Phoen. 821, 1732, Med. 514. The meaning then may be (1), as in Iph. Α. 305, you have brought this as a noble reproach, i.e. what you intended as a reproach is an honor; (2) it was Dionysos of whom you said this fine thing, in reality a reproach, i.e. in our former talk, so that I know whom you mean; (2) it is a reproach indeed instead of an honor which you have brought against Dionysos in this fine thing, i.e. in attributing to him the gift of wine. Of these interpretations the first (Wecklein’s) gives a thought inappropriate here; the second (Schoene’s) disregards the emphasis thrown upon ἀνείδισας by its position and the particle δὴ, besides attributing to Dionysos a statement he had not made in the former interview; the third seems to be the easiest interpretation of the words themselves and to suit the connection. Pentheus speaks tauntingly of the evils of Dionysos’s gift, one of which he had already mentioned in 260 f.
653. The purpose of the command seems to be to prevent the escape of Dionysos from the city. — The interruption of the στιγμήθεα (the progress of the dialogue in single alternate verses) shows that a verse has fallen out. Except for the emphasis on ἀνείδισας, spoken of above, verse 652 might be assigned to Dionysos, as suggested by Reiske, and taken in the first sense mentioned, as an answer to some reproach uttered by Pentheus in the lost verse, i.e. the last verse, instead of 652, being assigned to Pentheus.

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

655. σοφός κτλ.: "your shrewdness in answering shall not deliver you." Cf. Andr. 245, σοφή σοφή σύ· καθανεῖν δ' ὄμως ἔσει. 656. ἐγώγε: Dionysos seems to contrast his own knowledge of his divinity, and of what is due him as a god, with Pentheus's ignorance.

657. ἀκούσας μᾶθε: give ear and learn.

660. A herdsman enters from Kithairon.

ΠΕΝΘΟΤΣ.

ήκεις δὲ ποιαν προστιθείς σπουδὴν λόγου;

ΑΓΓΕΛΟΣ.

Βάκχας ποτνιάδας εἰς τινάς, αὖ τῆςδε γῆς
οὐστροσίω λευκὸν κῶλον ἐξηκόντυσαν,
ήκω φράσαι σοι καὶ πόλει χρῆζων, ἄναξ,
ὡς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.
θέλω δ' ἀκούσαι, πότερά σοι παρρησίᾳ
φράσω τὰ κείθεν ἡ λόγον στειλῶμεθα:

τὸ γὰρ τάχος σοι τῶν φρενῶν δέδοικ', ἄναξ,
καὶ τοὐξύθυμον καὶ τὸ βασιλικὸν λίαν.

ΠΕΝΘΟΤΣ.

λέγ', ὡς ἄθωσ ἐξ ἐμοῦ πάντως ἐσεὶ·
[toῖς γὰρ δικαίοις οὐχὶ θυμουσθαί χρεών·]
ὁσφ ὦ φ ἀν εἵπης δεινότερα Βακχὸν πέρι,

tosōde μάλλον τὸν υποθέντα τὰς τέχνας
γυναιξί τόνδε τῇ δίκῃ προσθήσομεν.

663. ποιαν σπουδὴν λόγου: equiv. to σπουδὴν ποιαν λόγου.—προστιθεῖς: sc. σεαυτῷ, thou hast come imposing on thyself haste about what message, i.e. “what message has brought thee in such haste?” Cf. Pind. P. iv. 276, πλάθε δέμεν σπουδᾶν. Or it is perhaps better to supply after προστιθεῖς some such phrase as τῷ παρόντι πράγματι, adding what important message to the affair we have in hand, i.e. “bringing what new matter of importance?”


665. οὐστροσίω: in frenzy. Cf. 32. —λευκὸν κῶλον ἐξηκόντυσαν: darted out with bare white feet. The bacchantes are usually represented with bare feet. Cf. 863, Cycl. 72, Βάκχας λευκότατων.


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

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

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

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

679. ἀκτίνας κτλ.: i.e. at sunrise.
683. σώμασιν παρειμέναι: with limbs relaxed, lit. relaxed in their bodies.
684. πρὸς φόβην: against the boughs, i.e. the lower branches, which bent to the ground.

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

687 f. ψωμένας θηράν: the inf. after φίς in place of the participial construction of the former clause. Cf. Soph. Tr. 1238, ἄνὴρ δ' ὣς ξοικεῖν οὐ νεμεῖν (instead of νεμεῖ) ἔμοι μοίραν, Aesch. Pers. 188, τοῦτω στάσει τιν', ὡς ἔγω ὁδοκοῦν ὃραν, τεῦχειν (instead of ἔσεσθαι) ἐν ἀλλήλαιοι.—ηρημωμένην: i.e. ἐν ἐρημίᾳ οὐδαν.

689. ἀλολύζειν: raised the ἀλολυγή, a loud cry of religious emotion. Cf. Med. 1171, δόξασά ποι ἡ Παιδὸς ὁργάς ἡ τινὸς θεῶν μολεῖν ἀλολυζεῖ.

690. κινεῖν: after an idea of summoning implied in ἀλολύζειν. Raising the sacred cry she summoned them to rouse their forms from sleep.
μυκήμαθ’ ὡς ἡκουσε κεροφόρων βόων.
αἱ δ’ ἀποβαλούσαι θαλερὸν ὀμμάτων ὑπνον ἀνηξαν ὅρθαι, θαῦμ’ ἰδεῖν εὐκοσμίας,
νέαι παλαιαὶ παρθένοι τ’ ἐτ’ ἀξυγες.
καὶ πρώτα μὲν καθεῖσαν εἰς ὤμους κόμας
νεβρίδας τ’ ἀνεστειλανθ’ ὀσαισιν ᾠμμάτων
σύνδεσμ’ ἐλέυτο, καὶ καταστίκτους δοράς
όφεσι κατεξώσαντο λιχμῶσιν γέννων.
αἱ δ’ ἀγκάλαισι δορκάδ’ ἡ σκύμνους λύκων
ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα,
ὄσαις νεκτόκοις μαστός ἢν σπαργῶν ἐτι
βρέθη λιποῦσαις· ἐπὶ δ’ ἐθεντο κισσίνους
στεφάνους δρυός τε μίλακός τ’ ἀνθεσφόρου.
θύρσον δὲ τις λαβοῦσ’ ἔπαισεν εἰς πέτραν,
ὄθεν δροσώδης ὑδατοσ ἐκπηδᾶ νοτῖς·
ἀλλη δὲ νάρθηκ’ εἰς πέδου καθήκε γῆς,
καὶ τῇδε κρήνην ἐξανήκ’ ὅνου θεὸς·
ὄσαις δὲ λευκοῦ πώματος πόθος παρῆν,

692. θαλερόν: deep.
695. κοραί ἀξυγες γάμων.

696 f. νεβρίδας... ἐλέυτο: those
whose bands had been unloosened, fas-
tened up (upon the shoulder) the fawn-
skins, i.e. "those from whom the fawn-
skins had fallen off fastened them on
again." — ἀνεστειλαντο, κατεξώσαντο
(698): the former refers to the bind-
ing of the fawnskin to the shoulders
from which it hung, the latter to the
girding down of the same about the
waist. — ἀμμάτων σύνδεσμα: see on
677.

698. λιχμῶσιν γέννων: cf. 767 f.
699. αἱ δὲ: others.
700 f. ὁσαι... λιποῦσαις: describ-
ing αἱ (690), those who had brought forth

lately and still had swelling breasts, hav-
ing left their babes.

703. Cf. 106 ff.

705. δροσώδης ὑδατοσ νοτῖς: cf.
Phoen. 645, καλλιπόταμος ὑδατοσ νοτῖς,
 Ion 149, νοτερὸν ὅθερω. — δροσώδης: ὑδατοσ
is primarily dew, then any pure water.

706 ff. Plato ( Ion 534 B) says
that the bacchantes, when inspired,
drew honey and milk from the rivers.
Cf. Hor. Carm. II. 19, Fas per-
viceces est mihi Thyiadas, vinque
fontem, lactis et
uberes cantare rivos, atque
trunciis lapsa cavis iterare
mella.

707. τῇδε: dat. of interest, referring
to ἀλλη; or it may be taken as an
adverb of place.
710 γάλακτος ἐσμοῦς εἰχον· ἐκ δὲ κουσίνων θύρσων γλυκεῖαι μέλιτος ἐσταχὼν ῥοαί. ὥστε εἰ παρῆσθα, τὸν θεὸν τὸν νῦν ψέγει εὐχαίρει ἂν μετηλθῆς εἰσιδῶν τάδε.

715 κοινῶν λόγων δώσοντες ἀλλήλοις ἔρν. ἢς δεινὰ δρόσι θαυμάτων τ᾽ ἐπάξια] καὶ τις πλάνης κατ᾽ ἄστυ καὶ τρίβων λόγων ἔλεγεν εἰς ἁπαντας· ὃ σεμινᾶς πλάκας ναιοντες ὀρέων, θέλετε θηρασώμεθα.

720 Πενθέως Ἀγαύην μητέρ' ἐκ βακχευμάτων χάρων τ᾽ ἀνακτὶ θώμεθ; εὖ δ᾽ ἡμῖν λέγειν ἔδοξε, θάμνων δ᾽ ἐλλοχύζομεν φώβαις κρύσαντες αὐτούς· αἰ δὲ τὴν τεταγμένην ὤραν ἐκίνουν θύρσον εἰς βακχεύματα,

725 Ἰακχόν ἄθρόω στόματι τὸν Δίος γόνον

712. τὸν: rel.; so used in the trimeters only where the metre requires it.

713. εὐχαίρειν μετηλθῆς: cf. Frg. 775, 46, εὐχαίρει προσέβαν.

715. κοινῶν ... ἔρν: “to talk the matter over with one another, whence a strife arose.”

716. Taken from 667, and inappropriate to ἔρν.

717. τίς πλάνης κατ᾽ ἄστυ: lit. some wanderer about the town, i.e. one who had loitered much about the town. This may refer to his levity as seen in the impiety of his proposition, or to his readiness in speech, or perhaps to both. Cf. Or. 919 ff., ἀν-δρείος δ᾽ ἀνήρ, ὀλγάκις ἄστυ κάγορας χραίνων κύκλου, ... ἀκέραιος, ἀνεπίπληκτον ἐσκηκώς βίον. — λόγων: τρίβων, like ἐμπειρος, ἐπιστήμων, and similar adjs. expressing knowledge or skill, is followed by the gen. II. 754 a; G. 180, 1.


719. θέλετε: for this use of θέλω (in prose βοῦλομαι) with the interrogative subj., see II. 866, b; G. 256.

723. αὐτοῦς: instead of ἡμᾶς αὐ-τούς. II. 686 a; G. 146, n. 2.


725. τὸν Δίος γόνον: the repetition of the words of the Bacchantes in indirect form. Cf. 114, 3, 1319.

726. συνεβάκχεν ὅρος: cf. Aesch.
Βρόμιον καλοῦσαι: πάν δὲ συνεβάκχευ' ὄρος καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμω.
κυρεῖ δ' Ἀγαύη πλησίον θρόσκουσά μοι,
κάγω 'ἐπεῆδη' ὡς συναρπάσαι θέλων,
λόχμην κενώσας ἐνθ' ἐκρύπτομεν δέμας ἢ δ' ἀνεβόησαν· ὁ δρομάδες ἐμαί κύνες,
θηρώμεθ' ἀνδρῶν τῶνδ' ὑπ'· ἀλλ' ἐπεσθεὶ μοι,
ἐπεσθεὶ θύρσοις διὰ χερῶν ὤπλισμέναι.
ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύζαμεν

Βακχῶν σπαραγμόν, ὥ δὲ νερομέναις χλόην μόσχοις ἐπῆλθον χειρὸς ἀσιδήρου μέτα.
καὶ τὴν μὲν ἣν προσεῖδες εὐθηλον πόρω μύκωμένῃ ἔχουσαν ἐν χεροῖν βία,
ἀλλοὶ δὲ δαμάλαις διεφόροιν σπαράγμασιν.

εἶδες δ' ἄν ἢ πλεύρ' ἡ δίχελλον ἐμβασιν ῥιπτόμεν' ἀνώ τε καὶ κάτω· κρεμαστὰ δὲ εἴστας ὑπ' ἐλάταις ἀναπεφυμέν' αἷματι.
ταῦροι δ' ὑβρισταί, κεῖς κέρας θυμούμενοι

Frg. 57, ἐνθοσιά δὴ δώμα, βακχεῖει στέγη, the palace is inspired and the house is joining in the Bacchic revel. Cf. also Ps. 114, 4, the mountains skipped like rams.

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


735. Βακχῶν: subjective gen.

738. ἐν χεροίν βία: with her hands, by force. Cf. Med. 335, ἦς ὀπάδων χειρὸς ὀσθῆσει βία, thou shalt be thrust out at the hands of my attendants by force. Some editors read δίκη instead of βία, and interpret ἐν χεροίν δίκη as meaning manuum jure, i.e. vi.

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

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

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

742. ἀναπεφυμέν' αἷματι: mixed up, i.e. stained with blood. Cf. Hdt. iii. 157, αἷματι ἀναπεφυμένων.

743. εἰς κέρας θυμούμενοι: cf. Verg. G. iii. 232, Æn. xii. 102, irasci in cornua. Weeklein takes the meaning to be similar to that of εἰς κέρας παρεμβλέτων, Ætol. 1558, where the reference is to a bull which puts down
his head and turns his eyes toward his horns as he prepares to attack. In this passage, however, the idea of 'looking toward' is not expressed, and can hardly be implied in θυμοφόροι. The precise meaning is not clear, but would seem to be, filled with rage to the horns. Sandys explains it of 'the gathering of their rage into their horns.' The phrase occurs in Aelian, De Anim. iv. 35, xvi. 31, also υφρίοντα εἰς κέρας, ibid. iv. 48. But in these cases it may be regarded as borrowed from Euripides.

744. τὸ πρόσθεν: i.e. before they were felled by the Bacchantes.—δέμας: more commonly used of human beings, but cf. Hel. 1502, ταύρους δέμας. The acc., as in ἐνδυτά (746), is that of specification.

746. διεσφοροῦντο: sc. ταύροι. διαφορέω is not strip off, as some take it, but tear in pieces. Cf. 739.—σαρκὸς ἐνδυτά: the covering of flesh, i.e. the flesh which clothes the frame.

747. ή...κόραις: than thou couldst close the lids of thy kingly eyes.—ξυνάψαι: for the inf. with ή after comparative words, see H. 954; G. 206, b. —κόραις: for κόρας in the sense of ὀφθαλμοί, cf. 1087.

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

749. πεδίων υποτάσεις: over the plains stretching below. For the acc., see on 307.

750. ἐκβάλλουσι: ἀνέναι, ἀναπέμπειν, πέμπειν, are likewise used in this sense.

751 f. Ὡστάς τ' Ἑρυθρᾶς τε: with ἐπεισεπεσοῦσαι. Hysiai and Erythrae were in the district of Parasopia.—Κυθαιρώνος λέπας νέρθην: ὑπὸ Κιθαιρόν's lower slopes. See on 677.—κατωκήκασιν: so also valeiv of cities, islands, etc., in the sense of lie. Cf. Soph. Aj. 596, ὡς Σαλαμίς, σὺ valeis ἀλλιπλακτος.

754. The lacuna after this line is evident from the absence of a clause.
BAKXAI.

προσείχετ' οὐδ' ἐπιπτευ εἰς μέλαν πέδον, οὗ χαλκός, οὗ σίδηρος: ἐπὶ δὲ βοστρύχους τῷρ ἔφερον, οὐδ' ἐκαίεν. οἱ δ' ὄργης ὑπο εἰς ὀπλ' ἐξώρουν φερόμενοι Βακχῶν ὑπο.

760 οὔπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ.

τοῖς μὲν γὰρ οὐχ ἡμασσε λογχωτὸν βέλος, κεῖναι δὲ θύρσους ἐξανείεσαι χερῶν ἐτραμμάτιζον καπενώτιζον φυγὴ γυναίκες ἀνδρας, οὐκ ἄνευ θεῶν τινος.

765 πάλιν δὲ ἐξώρουν οἴθεν ἐκίνησαν πόδα, κρήνας ἐπ' αὐτὰς ἀς ἀνήκ' αὐταῖς θεὸς.

νύφαντο δ' αἴμα, σταγόνα δ' ἐκ παρηδών γλώσσῃ δράκουτες ἐξεφαίδρυσον χροὸς.

τὸν δαίμον' οὐν τὸνδ' ὅστις ἐστ', δ' δέσποτα,

770 δέχον πόλει τῆδ', ὡς τὰ τ' ἀλλ' ἐστὶν μέγας, κάκεινο φασών αὐτόν, ὡς ἐγὼ κλύω,

τὴν παυσύλυπον ἀμπελον δοῦναι βροτοῖς.

οἶνου δὲ μηκέτ' οὖντος οὐκ ἔστων Κύπρῳς οὐδ' ἀλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

corresponding to ἡρταξόν μέν, and from the fact that the Bacchantes carried off more than the children (cf. 757).

758. οἶ δέ: the people of Hysiae, etc.

759. φερόμενοι: plundered, as in φέρειν καὶ ἄγειν.


τὸ δεινὸν θέαμα: the article particulars this sight as the terrible part of the scene described.

761. τοῖς μὲν: the οἶ δέ of 758. —

οὐχ ἡμασσε: did not wound, i.e. the Bacchantes.


Pers. 164, ὅλον, ὄν θαπείος ἤρεν οὐκ ἄνευ θεῶν τινος.

766. Cf. 705.

767. νύφαντο: see on 100. — ἐκ παρηδών, χροὸς: if the text is correct, both expressions depend upon ἐξεφαίδρυσον, from their cheeks cleansed off the drops of gore from the skin. Cf. Phoen. 1374, δὸς ἐγχὸς ἐκ χερῶν τῆσαν ἀπ' ἀλένης βάλειν. It is possible, however, that some words may have fallen out, among them ακμαίωντες governing σταγόνα, and that χροὸς then may have displaced χρόα.

771. φασίν, ὡς ἐγὼ κλύω: cf. Phoen. 737, ἐπτ' ἄνδρας αὐτοῖς φασίν, ὡς ἡκουότ' ἐγώ, λόχων ἀνάσσειν.
ΧΟΡΟΣ.

775 ταρβῶι μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους εἰς τὸν τύραννον, ἀλλ' ὦμως εἰρήσεται. Διόνυσος ἢσσων οὐδενὸς θεῶν ἔφυ.

ΠΕΝΘΕΤΣ.

ηδη τόδ' ἐγγὺς ὡστε πύρ υφάπτεται ὑβρισμα Βακχῶν, ψόγος ἐς Ἑλληνας μέγας.

780 ἀλλ' οὐκ ὁκνεῖν δεῖ· στεῖχ' ἐπ' Ἦλεκτρας ἴδιν πύλας. κέλευε πάντας ἀσπιδηφόρους ἱππῶν τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας πέλτας θ' ὥσοι πάλλουσι καὶ τόξων χερὶ ψάλλουσι νευράς, ὡς ἐπιστρατεύσομεν.

785 Βάκχαισιν· οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε, εἰ πρὸς γυναικῶν πεισόμεσθ' ὁ πάσχομεν.

ΔΙΟΝΥΣΟΣ.

πείθει μὲν οὐδὲν τῶν ἐμῶν λόγων. κλύων, Πενθείν· κακῶς δὲ πρὸς σέθεν πάσχων ὦμως οὐ φημὶ χρήναι σ' ὅπλ' ἐπαιρεσθαί θεῶ.

790 ἀλλ' ὢσικάζεων· Βρόμιος οὐκ ἀνέξεται κινοῦντα Βάκχας σ' εὐίων ὄρων ἀπο.

778. ἐγγὺς ὡστε πύρ υφάπτεται: is kindling like a fire close at hand. The comparison refers to the irresistible spread of fire. Cf. Or. 696, οταν γὰρ ἡ βάζη δῆμος εἰς ὑφὴν πεσὼν, δῆμον ὡστε πῦρ κατασβέσαι λάβων.

780 f. Ἦλεκτρας πύλας: the Elektran gate, according to Pausanias (ιχ. Σ. 7) was on the south side of the city towards Kithairon.

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

785. οὐ γὰρ ἀλλ' κτλ.: for this is not to be endured, but it exceeds all bounds. Π. 1050 f.


787 ff. "Thou dost not listen to my words, and thouittest me ill, yet I will give thee good advice."— ὦμως: see on 392.

791. κινοῦντα: supplementary par-
BAKXAI.

PENOTET.

ou μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγών σώσει τόδ'. Ἡ σοι πάλιν ἀναστρέψω χέρας.

ΔΙΟΝΤΣΟΣ.

θύσω· ἄν αὐτῷ μᾶλλον ἡ θυμούμενος πρὸς κέντρα λακτίζομι θυρτός ὁν θεό.

PENOTET.

θύσω—φόνον γε θήλυν, ὀσπερ ἄξιαι, πόλεμον παράξας ἐν Κιθαιρώνος πτυχαῖς.

ΔΙΟΝΤΣΟΣ.

φενξίεωσθε πάντες· καὶ τόδ' αἰσχρόν, ἀσπίδας θύρσουσι Βακχῶν ἐκτρέπειν χαλκηλάτους.

PENOTET.

800 ἀπόρω γε τώδε συμπεπλέγμεθα ξένω, δέ οὔτε πάσχων οὔτε δρῶν συγησται.

tic. belonging to the obj. of the verb. H. 983; G. 279, 1.—εὐίων: cf. 238.

792. οὔ μὴ κτλ.: see on 343.—δέσμιος φυγών: equiv. to ἐκ δεσμῶν φυγών. Cf. Soph. O. C. 119, ἐκτόπιοι συβεῖς.


ξύμφυμοι κάγω. τογαροῦν σῶζον τάδ'.

795. πρὸς κέντρα λακτίζομι: a proverb taken from the kicking of cattle against the goad with which they were driven. The meaning is, to offer a resistance worse than useless. Cf. N. T. Acts xxvi. 14, σκληρῶν σοι πρὸς κέντρα λακτίζειν. Cf. also Aesch. Ag. 1602.

796. θύσω: a sarcastic repetition of Dionysos’s word in a different sense. —φόνον θήλυν: cf. Soph. El. 779, φόνους πατρήσουσ. While Pentheus means the slaughter of women, the poet seems to hint at the slaughter to be wrought by women, i.e. the death of Pentheus.—θήλυν: contrasted in thought with βοσιν, or μῆλειν.—ἄξιαι: sc. ἀποθανείν supplied from φόνον.


798 f. ἀσπίδας κτλ.: turn the shields before the thyrsi (cf. ὑποχωρεῖν τιν) or because of the thyrsi, i.e. flee.

800. ἀπόρω: of a person with whom it is not easy to have done, troublesome. The adj. is in the pred.

801. οὔτε πάσχων οὔτε δρῶν: an antithesis involving a universal nega-
DIONYSUS.

ὅ τὰν, ἔτ' ἔστιν εὖ καταστήσαι τάδε.

PENETE.

tί δρώντα; δουλεύοντα δουλείας ἐμαῖς;

DIONYSUS.

ἔγώ γυναῖκας δεῦρ' ὀπλων ἄξω δίχα.

PENETE.

805 οἴμου: τόδ' ἐδή δόλιον εἰς μὲ μηχανᾶ.

DIONYSUS.

ποιόν τι, σῶσαι σ' εἰ θέλω τέχναις ἐμαῖς;

PENETE.

ξυνέθεσθε κοινῆ τάδ', ἵνα βακχεῦτ' ἀεὶ.

DIONYSUS.

καὶ μὴν ξυνεθέμην τοῦτό γ', ἵσθι, τῷ θεῷ.

PENETE.

ἐκφέρετε μοι δεῦρ' ὀπλα· σὺ δὲ παῦσαι λέγων.

tive, in no case whatever. Cf. Soph. Ant. 40, ἀποφάσις ἡ φάπποσα, loosing or tying, i.e. in any possible way.

802-806. τάδε: Pentheus understands this of his relation to the new worship, the toleration of which would be a concession to his subjects, the Theban bacchantes; hence the ironical retort, δουλεύοντα δουλείας. But Dionysos explains his meaning in 804 and 806. The god will make yet one more effort to convince Pentheus and save him from the folly of offering violence to the worshipers. He will himself bring the bacchantes here by his arts (τέχναις chosen with reference to δόλιον), i.e. the influence he wields over them.

807 ξυνέθεσθε: i.e. Dionysos and the Theban women.

808. ξυνεθέμην τῷ θεῷ: because he is himself the god. — τοῦτο: i.e. βακχεύειν ἄει. — τῷ θεῷ: contrasted in thought with the Theban women. — It has now become apparent that further effort to convince the reason of Pentheus is useless; and in this verse the god declares to him, that in spite of his opposition, the worship shall continue by divine determination. By this means the defiance of Pentheus is intensified to its extreme, and the poet accomplishes the double object of justifying the visitation of blindness, now beginning to seize the mind of Pentheus, and of producing a
striking effect by the contrast between his show of strength in these lines, and his pitiable weakness in what follows.

810. With this verse the preparation for the catastrophe begins.

811. **μυρίον σταθμόν**: a vast weight.

814. **λυπρῶς... ἐξιγνωμένας**: Weekleyn's interpretation is, *it would vex me to see them drunken*, i.e. Pentheus desires the vexation of the sight, as in 674 ff. he desires to hear of outrages on the part of the bacchantes, to confirm his prejudices against them. This interpretation seems forced. Hermann makes the line interrogative, *would it be a grief to me to see, etc.?* But the implied answer, *no*, is inconsistent with **σολ πικρά**. If the text is correct, it is best to join **λυπρῶς** with **ἐξιγνωμένας**, I should see them drunken to their sorrow, i.e. “it were to their sorrow that they had become drunken, if I should see them.” Pentheus, intent on the scene which he is anticipating, makes no direct answer to the question of Dionysos.

815. **ὁμως**: notwithstanding the painfulness of the sight. — **σολ πικρά**: refers to **ἐξιγνωμένας**, as understood by Pentheus, but, as meant by Dionysos, to the bitter consequences of Pentheus’s undertaking.

816. **σαφ’ ἵσθι;** sc. μὲ ιδεῖν ἄν ἡδέως αὐτάς.
πενθετα.

αλλ’ ἐμφανῶς· καλῶς γὰρ ἐξείπας τάδε.

διόντσος.

ἀγωμεν οὖν σε καπικείρεις ὅδω; 

πενθετα.

820 ἀγ’ ὡς τάχιστα, τοῦ χρόνου δὲ σοι φθονῶ.

διόντσος.

στείλαί νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.

πενθετα.

τί δὴ τὸδ; εἰς γυναικας ἐξ ἀνδρὸς τελῶ. 

διόντσος.

μὴ σε κτάνωσιν, ἥν ἀνήρ ὀφθης ἐκεῖ.

πενθετα.

εὖ γ’ εἴπας αὐτὸ καὶ τις εἶ πάλαι σοφὸς.

διόντσος.

825 Διόνυσος ἥμας εἷς μούσωσεν τάδε.

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

819. ἀγωμεν: pl. for sing.

820. τοῦ χρόνου κτλ.· “No time must be lost.” Cf. Hec. 238, ἐρῶτα. τοῦ χρόνου γὰρ οὐ φθονῶ.

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

822. εἰς γυναικας κτλ.: shall I in-

stead of a man become a woman? τελῶ, pay taxes, then, as the citizens were classified according to their taxes, belong to a particular class, be reckoned among. Cf. Soph. O. T. 222, ἀστὸς εἰς ἀστὸν τελῶ.

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

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

ΔΙΟΝΤΣΟΣ.

ἐγὼ στέλω σε δωμάτων εἰσω μολὼν.

[ΠΕΝΟΕΤΣ.

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

ΠΕΝΟΕΤΣ.

830 στολὴν δὲ τίνα φῆς ἀμφί χρῶτ' ἐμὸν βαλεῖν;

ΔΙΟΝΤΣΟΣ.

κόμην μὲν ἐπὶ σφ κρατὶ τανάδν ἐκτενῶ.

ΠΕΝΟΕΤΣ.

τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;

ΔΙΟΝΤΣΟΣ.

833 πέπλοι ποδήρεις· ἐπὶ κάρα δ' ἐσται μίτρα.

ΠΕΝΟΕΤΣ.

836 οὐκ ἄν δυσαίμην θῆλυν ἐνδύναι στολὴν.

ΔΙΟΝΤΣΟΣ.

829 οὐκέτι θεατὴς Μαινάδων πρόθυμος εἶ.

ΠΕΝΟΕΤΣ.

834 ἡ καὶ τι πρὸς τοῖσοι ἄλλο προσθήσεις ἐμοί;

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

831. τάναόν: see on 455.

833. The Ionic chiton, a full garment with many folds reaching down to the feet, and the mitra, a kind of head-band, were the principal articles of the female costume. Cf. 929, Πεσ. 923, πλάκαμον ἀναδέτοις μίτραισιν ἐρρυθμιζόμας.

836. θῆλυν: θῆλυς is sometimes used by the poets as an adj. of two endings. Η. 229 a.
835 θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρος.

842 πᾶν κρεῖσσον ὡστε μὴ ἑγελᾶν Βάκχας ἐμοὶ.

837 ἀλλ' αἷμα δεύεις συμβαλῶν Βάκχαις μάχην.

840 καὶ πὼς δι' ἄστεως εἶμι Καδμείους λαθῶν;

841 ὄδους ἐρήμους ἴμεν· ἐγὼ δ' ἥγησομαι.

843 ἔλθοντ' ἐς οἰκοὺς ἀν δοκὴ βουλεύσομαι.

837. αἷμα: i.e. his own.— δεύεις: cf. Soph. Aj. 376, αἷμα ἔθεσα, on which passage Lobeck remarks that verbs of wetting are often used in the sense of shedding. Cf. Soph. Tr. 848, τέγγει δακτύλων ἢχναν.

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

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

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

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

ἐξεστὶ· πάντη τὸ γ' ἐμὸν εὑρετήσει πάρα.

ΠΕΝΘΕΤΣ.

845 ὁστίχοις' ἀν· ὢ γὰρ ὅπλ' ἔχων πορεύσομαι

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

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

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

845. ὁστίχοις' ἀν· ἔχων πορεύσομαι:

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

851. ἑλαφρᾶν: mild. — ὃς: since.

853. ἐξω δὲ λαῦν του φρονεῖν: the expression is borrowed from the race-course. Cf. Aesch. Prom. 883, ἐξω δὲ δράμου φέρομαι λόσις πνεύματι.

855. The madness of Pentheus with its melancholy consequences in the next scene is not merely a means for bringing about the final catastrophe, but it is also a part of his punishment for his impiety.
84  ἀλλ’ εἶμι κόσμον, ὑπερ εἰς Ἀιδοὺ λαβὼν ἀπεισὶ μητρὸς ἐκ χερὸν κατασφαγεῖς, Πενθεὶ προσάψοιν· γνώσται δὲ τὸν Δίος Διόνυσον, ὃς πέφυκεν ἐλλέροις θεοῖς δευότατος, ἐννόμουσι δ’ ἕπιώτατος.

χορος.

ἀρ’ ἐν παννυχίους χοροῖς θήσω ποτὲ λευκὸν πόδ’ ἀναβακχεύουσα, δέραν

860 αἰθέρ’ εἰς δροσερὸν ῥήπτοσ’, ὡς νεβρὸς χλοεράις ἐμπαίζουσα λείμακος ἥδοναῖς, ἥνικ’ ἀν φοβεράν φύγῃ θήραν ἔξω φυλακᾶς

865 Ἔννομους: cf. Læsch. Supp. 403, Ζεὺς ἐτέροπετής, νέμων εἰκότως ἄδικα μὲν κακῶς, ὡσαὶ δ’ ἐννόμαι. The conjectures adopted in the text of these two verses are the boldest of the many efforts to bring an appropriate sense into the passage. A satisfactory emendation is yet wanting.

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

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

865. δροσερὸν: of the damp night-air.


869. φυλακᾶς: the enclosure surrounded by toils, about which men were stationed to take the game.
BAKXAI.

870 εὐπλέκτων ὑπὲρ ἄρκυνων, θωάσσων δὲ κυναγέτας
συντείνῃ δρόμημα κυνών,
μόχθους ὠκυνδρόμοις ἀελ-
λᾶς θρώσκει πεδίον
παραπόταμον, ἢδομένα

875 βροτῶν ἐρημίαις
σκιαροκόμοιο τ’ ἐρνεσίν ὠλας.
τι τὸ σοφὸν ἢ τι τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἡ χεῖρ’ ὑπὲρ κορυφᾶς

880 τῶν ἐχθρῶν κρείσσων κατέχειν;
ὁ τι καλὸν φίλον ἀεὶ.

871. θωάσσων: cf. Hipp. 219, κωστὸν θωάζα

872. συντείνῃ κτλ.: lit. strains the speed of his hounds, i.e. “incites his hounds to their utmost speed.”

873. μόχθους κτλ.: she with fleet toil, swift as the wind, springs over the plain. Cf. Hel. 1314, κούραι ἀελλάδων ἐπιτων.—πεδίον: see on 307.

875. βροτῶν ἐρημίαις: lit. want of men, i.e. wilds untouched by men.

876. σκιαροκόμοιο: Euripides uses frequently adjs. compounded with -κομοι: ἀερόκομος, δενδρόκομος, χλωρόκομος, ὕλοκομος, ψίλοκος, ἀθροκόμος.

877. τὸ σοφὸν: the phrase is used in 203, 395, 1003, in the sense of overwiseness, and in the repetition of the refrain (807) it stands in a connection similar to that of these passages. It would seem, therefore, in this place also to refer to the false wisdom of Pentheus in opposing the god. The Chorus, anticipating their deliverance as now certain, break out into exultation over their victory and the fruition of Pentheus’s opposition: what is overwiseness, i.e. what avails it in opposition to a god, or what is a nobler gift from the gods to men than, etc.

879 f. “Moral greatness with the ancient Greeks consisted no less in an immutable hatred toward foes than in a constant love toward friends.”

881. ὁ τι καλὸν κτλ.: what is noble, is ever dear. The words express the joy of the Chorus in retaliation as a noble act. τὸ καλὸν φίλον is according to Plato (Lys. 216 C.) an old proverb. Theognis (15) says that the Muses and Graces sang at the wedding of Kadmos, ἐπὶ καλὸν, φίλον ἐστί: τὸ δ’ οὐ καλὸν οὐ φίλον ἐστίν.
882 f. μόλις κτλ.: slowly but yet very surely, etc. Cf. Ion, 1014, αἰὲ ποτὲ
χρόνια μεν τὰ τῶν θεῶν πως, εἰς τέλος
δ' οὐκ ἀνθενή, somehow the movements of
the gods are ever slow, but at last they
are not weak, Or. 420, μέλλει· τὸ θείον
δ' ἐστι τοιοῦτον φύσει, he is tardy, but
the divinity is such by nature. — πιστόν
ti: see on 824.
884. ἀπευθύνα: punishes.
885. ἀγνωστούνα: folly.
887. σὺν μαυσολέονθα: sc. cf. 999,
μαυσολεία τριπλᾶ.
888. κρυπτεύουσι: ἐνυδρεύουσι, sc.
of the. — ποικίλως: cunningly.
889. δαρόν: instead of ὁ δαρός. See
on 534. — χρόνου πόθα: the figure
has reference to the progress or lapse
of time. The same metaphor is
found in Frg. 43, and is ridiculed by
Aristophanes, Ran. 100. Sandys com-
parcs the frequent use of the meta-

phor by Shakespeare, As you like it,
τιμ. 2, the lazy foot of Time, the swift
foot of Time, etc. With the thought
of the passage, cf. Frg. 909, ἡ Δίκη
. . . σῦνα καὶ βραδεῖ ποίλι στείχοσα
μαρθεῖ τοὺς κακούς, ὅταν τόχρι.
891 f. κρείσσον τῶν νόμων γυνώ-
σκευ καὶ μελετᾶν: in one’s thought
and practice to go beyond the established cus-
893–896. “It is easy to recognize
the power of what is divine, and what
has been established by custom and
nature.”
893. κούφα διάπνα: sc. ἐστί, the
expense is light, i.e. it is easy.
894. Construc, νομίζειν τόδε ἠχειν
ἰσχύον. — τόδε: explained by ὁ τί . . .
πεφυκός. — τί: sc. ἐστί, the subj.
being τὸ . . . πεφυκός.
895 f. Cf. 70 f. 201. Cf. also
Soph. Ant. 456, where it is said of
the divine laws, *άει ποτέ τῇ ταύτῃ, κοινοὶς εἰδένει τῇ ὑπὸ τῆς φάνης, these exist eternally, and no one knows when they came into being; also Ο. Τ. 807, where it is said of the laws of piety, Ὄλυμπος παθήρ μάνος, οὐδὲ ἡ ἀνατα φύσις ἀνέρων ἑτερόν, Olympos alone is their father, and no mortal nature gave them being. — *φύσει πεφυκός: the pleonasm is only apparent, as the verb has so far lost its original force, that it fails to make the idea sufficiently prominent. Cf. Soph. Phil. 79, φύσει πεφυκότα.

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

905. ἔτερα: in different ways.

907. δὲ ἔτη: and besides.

909. ἀπέβησαν: fail (gnomic aor.).

Cf. Heracl. 452, πέφυγεν ἐκτὸς.


912-976. Fourth Episodion. Dionysos comes out of the palace; Pentheus follows him dressed as a
bacchante, his mind and senses confused in accordance with the words, πρότα ... λόσαν, 850. Cf. the entrance of the deranged Ajax in Soph. Aj. 91.


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

915. μαινάδος: adj.


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

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

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

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

924. ἐνσπούνδος ἡμῖν: at peace with us, as contrasted with ὁμ κείμενη. — νῦν δὲ κτλ.: with double meaning, like much which Dionysos says in this scene. Pentheus understands it of the marvels; Dionysos means the derangement of vision as a just punishment, and perhaps also he alludes to the fact that the king now perceives him in one of the forms under
BAKXAI.

ΠΕΝΘΕΤΣ.

925 τί φαίνομαι δήτ; οὖχι τήν Ἰνώς στάσιν ἡ τήν Ἀγαύης ἐστάναι μητρός γ᾽ ἐμῆς;

ΔΙΟΝΤΣΟΣ.

αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὄρῶν.
ἀλλ' ἔξ ἐδρας σοι πλόκαμος ἐξέστηκ' ὀδε. [οὐχ ὡς ἐγὼ νῦν ὑπὸ μίτρα καθήρμοισα.]

ΠΕΝΘΕΤΣ.

930 ξύδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ καὶ βακχιάζων ἔξ ἐδρας μεθώρμισα.

ΔΙΟΝΤΣΟΣ.

ἀλλ' αὐτὸν ἰμεῖς, οἷς σε θεραπεύειν μέλει,
πάλω καταστελούμεν· ἀλλ' ὀρθον κάρα.

ΠΕΝΘΕΤΣ.

ἰδοὺ, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δή.

ΔΙΟΝΤΣΟΣ.

935 ζώναί τέ σοι χαλώσυ κοῦχ ἐξῆς πέπλων
στολίδες ὑπὸ σφυροῦσι τείνονσιν σέθεν.

ΠΕΝΘΕΤΣ.

κάμοι δοκοῦσι παρά γε δεξιῶν πόδα.

which the god was wont to manifest himself.

925 f. τήν στάσιν ἐστάναι: to have the mien. — γέ: commonly translated namely. But the usual restrictive force, emphasizing the preceding word, is applicable here. Pentheus fancies that, even if he does not appear like Ino, he may resemble his mother at least.

929. The verse is unnecessary to the sense, and disturbs the distichomythia.

934. ἰδοὺ: see on 108. — Unless a verse has fallen out here, its place is supplied by the act of adjusting Pentheus's hair.

936. στολίδες: folds; according to Poll. (vii. 54) the lower part of the folds made in the chiton in adjusting the girdle. Cf. also Xen. Cyr. vi. 4, 2, χιτῶνα στολιδωτὸν τὰ κάτω.

937. δοκοῦσί: sc. οὖχ ἐξῆς τελειεῖν. — παρά κτλ.: at least about the right foot.
τάνθενδε δ' ὅρθως παρὰ τένοντ' ἔχει πέπλος.

ΔΙΟΝΤΣΟΣ.

ἡ ποῦ με τῶν σῶν πρῶτον ἡγησει φίλων,

940 ὅταν παρὰ λόγον σώφρονας Βάκχας ἰδῆς;

ΠΕΝΘΕΣ.

πότερα δὲ θύρσον δεξιὰ λαβῶν χερὶ

ἡ τῇδε, Βάκχη μᾶλλον εἰκασθήσομαι;

ΔΙΟΝΤΣΟΣ.

ἐν δεξιά χρῆ χάμα δεξιῶ τοδι

ᾷρειν νῦν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.

ΠΕΝΘΕΣ.

945 ἄρ' ἂν δυνάμην τὰς Κιθαιρῶνος πτυχὰς

αὐταῖσιν ἐλάταις τοῖς ἐμοῖς ὦμοις φέρειν;

ΔΙΟΝΤΣΟΣ.

δύναι' ἂν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας

οὐκ εἰχὲς υγιεῖς, νῦν δ' ἔχεις οἷας σε δεῖ.

ΠΕΝΘΕΣ.

μοχλοὺς φέρωμεν ἥ χεροῖν ἀναστάσω

950 κορυφαῖς ὑποβαλῶν ὁμον ἥ βραχίονα;

938. τάνθενδε: on this side, i.e. the left. — τένοντα: not the foot, but the ankle; strictly the sinews extending from the heel to the leg, and so used of the ankle in general. Poll. (ii. 191) defines it as τὸ πλατὸ νεόρον, δ' πρὸς τὴν πέρναν παῦειν ἀπὸ ἱγνὰς ἀρξάμενον. Cf. Cycl. 400, τένοντος ἀρπάσας ἀκρον ποτός, Phoen. 41, τῶλοι χηλαῖς τένοντας ἐξεφολίσοσαν ποδῶν, i.e. the horses struck the ankles of Oedipus before he got out of the road.

939. ἡ ποῦ: can it be that?

940. παρὰ λόγον: contrary to thy expectation.

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

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

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

ΔΙΟΝΥΣΙΟΣ.

μὴ σὺ γε τὰ Νυμφῶν διολέσης ἱδρύματα καὶ Πανὸς ἑδρας, ἐνθ' ἔχει συρίγματα.

ΠΕΝΘΕΤΣ.

καλῶς ἐλέξας· οὐ σοθένει νικητέον γυναῖκας, ἐλάταισων δ' ἐμὸν κρύψω δέμας.

ΔΙΟΝΥΣΙΟΣ.

κρύψει σὺ κρύψων ἣν σε κρυφθήναι χρεῶν ἐλθόντα δόλιον Μανώδων κατάσκοπον.

ΠΕΝΘΕΤΣ.

καὶ μὴν δοκῶ σφᾶς, ἐν λόχμαις ὀρνιθάς ὦς, λέκτρων ἔχεσθαι φιλτάτοις ἐν ἔρκεσιν.

ΔΙΟΝΥΣΙΟΣ.

.osgiou ἐπ' αὐτὸ τοῦτ’ ἀποστέλλει φύλαξ;

λήψει δ’ ἵσως σφᾶς, ἣν σὺ μὴ ληφθῆς πάρος.

ΠΕΝΘΕΤΣ.

κόμιζε διὰ μέσης με Θηβαίας πόλεως·

μόνος γὰρ αὐτῶν εἰμ’ ἀνήρ, τολμῶν τόδε.

951. Pausanias (ix. 3, 5) mentions a cave called Sphragidion, about fifteen stadia from the summit, as the cave of the nymphs of Kithairon.

952. Pan haunted especially the peaks and glens of the mountains, attended by the mountain nymphs.

955. Cf. Iph. A. 1182, δεξόμεθα δέξιν ἥν σε δεξίσθαι χρεῶν. — κρύψει: pass. in sense. See on 588. — κρύψων, ἣν: cognate acc. with the pass. voice, H. 725 c; G. 197, note 2, last part. The words are ominous, though not so understood by Pentheus.

956. ἐλθόντα: with double sense, condition and cause.

957 f. δοκῶ σφᾶς ἔχεσθαι: I think that they are held. Pentheus returns to the suspicion expressed in 222 ff. — λέκτρων φιλτάτοις κτλ.: in the sweetest snares of love.

959. ἐπ' αὐτὸ τοῦτο φύλαξ: to spy out that very thing, φύλαξ (i.e. κατάσκοπος, 956) being in the pred. — τοῦτο: i.e. ἔχεσθαι κτλ.

960. The second part of the line can have no significance for Pentheus, and seems to be uttered aside.

961 f. Contrast the feeling manifested in 840. — αὐτῶν: i.e. Θηβαίων implied in Θηβαίας.
Diomiths.

μόνος τού πόλεως τῆς ὑπερκάμνεις, μόνος:
tουγάρ σ' ἀγώνες ἀναμένουσιν οὐς σε χρή.

965 ἐπον δέ· πομπός δ' εἴµι ἐγώ σωτήριος, κεῖθεν δ' ἀπάξει σ' ἄλλος

Penthes.  ἡ τεκοῦσά γε.

Diomiths.

ἐπίσημον ὄντα πᾶσιν.

Penthes.  ἐπὶ τῶν ἐρχομαῖ.

Diomiths.

φερόμενος ἥξεις

Penthes.  ἀβρότητ' ἐμὴν λέγεις,

Diomiths.

ἐν χερσὶ μητρός.

Penthes.  καὶ τρυφάν μ' ἀναγκάσεις.

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

964. οὐς σε χρή: sc. ἀναμένεις.

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

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

968. ἀβρότητα... λέγεις: thou telllest of luxury for me, lit. as mine.

969. τρυφάν: to fare softly.
τρυφάς \(\gamma η\) τουάσδ’.

πενοετε.

ἀξίων μὲν ἄπτομαι.

δενὸς σὺ δενὸς κατὶ δείν ἄρχει πάθη,

ὡς’ οὐρανόφ στηρίζου εὐρήσεις κλέος.

ἐκτειν’, Ἀγαύη, χεῖρας αἱ θ’ ὀμόσποροι

Κάδμου θυγατέρεσ’ τὸν νεανίαν ἄγω.

tóν’ εἰς ἄγονα μέγαν, ὁ νικήσων δ’ ἐγὼ

καὶ Βρομίως ἑστὶ. τάλλα δ’ αὐτὸ σημανεῖ.

χορος.

ἵτε θοαὶ Δύσσασ κύνες ἵ’ εἰς ὄρος,

θίασον ἐνθ’ ἐχονοι Κάδμου κόραι.

970. τρυφάς \(\gamma η\) τουάσδε: yes, with such softness, i.e. such as is meant by φερόμενος . . . μητράς. — ἀξίων κτλ.: verily, worthy of it are the deeds I am undertaking. For the use of μὲν as equivalent to μὴν in Attic, cf. Med. 676, θέμει μὲν ἥμας χρησμὸν εἰδέναι 

θεοῦ; Kiihn. 503, 2.

971 f. Addressed to Pentheus as he departs. The lines following are spoken after his withdrawal. — δεινά πάθη: dread woes, i.e. as Pentheus understands it, those which he will cause. — στηρίζου: rising. Cf. 1073, 1083, Hipp. 1207, κυρ’ οὐρανόφ στηρίζουν, Hes. Th. 779, πρὸς οὐρανὸν ἑστηκικαί. — οὐρανόφ: for the dat. denoting direction, cf. Pind. I. ν. 41, ἀνατειναῖς οὐρανοφ χεῖρας, Kr. Dial. 46, 2, 4.

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

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

977. Δύσσασ κύνες: the Erinyes. In Aesch. Cho. 1054, Soph. El. 1388 also, they are called κύνες.
ἀνουστρήσατε νῦν
ἐπὶ τὸν ἐν γυναικομίῳ στολῇ,
Μαινάδων τὸν κατάσκοπον λυσσώδην.
μάτηρ πρῶτά νῦν λευρᾶς ἀπὸ πέτρας ᾗ
σκόπελος ὁφεταὶ
dοκεύοντα, Μαινάσιν δ' ἀπύσει.

985
tὶς ὁδὲ Καδμείων
μαστῆρ ὀρθρεῦν
ἐς ὅρος ἐς ὅρος ἐμολ' ἐμολευ, ὦ Βάκχαι;
tὶς ἀρα νῦν ἔτεκεν;
oὗ γὰρ ἐξ αἵματος γυναικῶν ἔφυ,
λεαίνας δὲ τινος ὁδ' ἥ Γοργόνων
Διβυσσαῖν γένοις.

990
tιτι δικὰ φανερὸς ἵτι ἔιφηφόρος
φονεύουσα λαμιῶν διαμπάξ

995
tὸν ἄθεον ἀνομον ἄδικον Ἐχιόνος
tόκον γηγενῆ.

979. νῦν: for αὐτάς, but in 982 for αὐτῶν.

980. γυναικομίῳ: cf. Frg. 185, γυναικομίῳ διαστρέψεις μορφώματι.

981. Μαινάδων: dependent upon κατάσκοπον, as in 956.

982 f. ἀπὸ πέτρας: with δοκεύοντα.
— ἦς σκόπελος: sc. ἐστι, where is a lookout. Cf. Ion, 714, δειράδες Παρνασσοῦ πέτρας ἐχουσαι σκόπελον υἱάνων θ.' ἔδραν. The prediction of these lines is not in conformity with the result. Cf. 1070 ff. The Ms. reading ἦς σκόπελος would be supported by the facts, if there were any good authority for taking σκόπε, as many of the commentators do, in the sense of tree. A satisfactory emendation is wanting.

985. Καδμείων: with μαστήρ. 990 f. is against the connection with τίς.

986. ὀρθρεῦν: substituted by Week-lein for the impossible Ms. reading, and explained, early in the morning, lit. rising early. Against this emendation is the fact that the early morning would have been long since past. Cf. 677 ff. The simplest of the numerous suggestions is ὄρθρωμων, made after the analogy of ὄριβδης. In that case the last syllable of the bacchius is resolved (H. 1126 p.), though in the corresponding verse of the antistrope it is unresolved. Translate, this spy upon mountain-ranging Thébans.

991. Διβυσσαῖν: the Schol. on Pind. P. x. 72 says that some placed the Gorgons among the Aethiopians, towards the east and south, others at the extremity of Lybia, toward the west.

992. φανερὸς: used here as an adj. of two endings. H. 225 a; G. 63, x.
δὲ ἀδίκῳ γνώμα παρανόμῳ τ' ὅργα
περὶ τὰ Βάκχι' ὅργα τε θεᾶς ματρὸς
μανείσα πραπτίδι
παρακόπω το λήματι στέλλεται
tὰν ἀνίκατον ὡς κρατήσων νίκαν.
γνώμαιν σώφρονα θνατοῖς ἀπροφασίστοις
eἰς τὰ θεῶν ἐφι 
βροτείαι τ' ἔχεων ἄλυπος βίος.

τὸ σοφὸν ὑπὸ φθονῶν·
χαῖρω θηρεύον·
σα τάδ' ἐτερά μεγάλα φανέρ' ἁγεντ' ἀεὶ
ἐπὶ τὰ καλὰ βίον,
ἡμαρ εἰς νῦκτα τ' ἐναγούντ' εὐσεβεῖν,

τὰ δ' ἔξω νόμιμα δίκας ἐκβαλόν·
τα τιμάν θεοὺς.

996. γνωστή: cf. 538 ff. The word contains an allusion to Pentheus's want of apprehension for the higher truth.

997 ff. ὅσ κτλ.: since he, etc., the ground of the preceding appeal to justice.

998. περὶ τὰ ὅργα: as regards the rites, explaining ἀδίκῳ ... ὅργα. — θεᾶς ματρὸς: Kybele. Cf. 78, 131.

1001. τὰν ἀνίκατον νίκαν: the victory not to be won. The Ms. in 1001–1011 abounds in difficulties, which numerous conjectures have done little to relieve. The words of Brunck are still applicable, who says of these verses, "Praetereat lector, nisi sique in eorum emendatione ingenii vires experiri velit; sed id non ante adgrediatur quam Divae Criticae litarverit."

1002 ff. "To preserve the mind in prudence (σώφρονα), and in a mood befitting mortals (βροτείαι) brings (lit. is, ἐφι) a painless life to men who are prompt to obey (ἀπροφασίστοις) in things pertaining to the gods." — βροτείαι: cf. 306, θυγτά.

1005. τὸ σοφὸν: see on 203.


1009. ἡμαρ κτλ.: lit. throughout the day and into the night, i.e. day and night. Cf. 425, Π. Φ. 505, ἐς ἡμέρας εἰς νύκτα μὴ λυπούμενοι, Soph. Ant. 340, ἔτος εἰς ἔτος. — εὐσαγόντα: with the indefinite subj. of εὐσεβεῖν. — εὐσεβεῖν, τιμᾶν (1011): apps. to τάδ'.

1010. τὰ ἔξω νόμιμα δίκας: those usages that violate the right. Cf. 331, also Andr. 787, μηδὲν δίκας ἔξω κράτος ἐν ταλάμοις καὶ πόλει δύνασθαι.
ἲτω δίκα φανερὸς ἢτω ἀπήφωρος 
μονεύουσα λαμψὼν διαμπαξ

1015 τὸν ἄθεον ἄνομον ἄδικον Ἐχίωνος 
τόκου γηγενὴ.

φάνηθι ταῦρος ἢ πολύκρανος ἰδεῖν 
δράκων ἢ πυριφλέγων 
ὁρᾶσθαι λέων.

1020 ἵθ', ὦ Βάκχε, θηραγρευτά 
Βακχάν 
γελώντι προσώπῳ περίβαλε 
βρόχον ἐπὶ θανάσιμον 
ἀγέλαν πεσόντι τὰν Μαινάδων.

ΑΓΓΕΛΟΣ.

ὁ δῶμ' ὦ πρῖν ποτ' ἡντύχεις ἀν ἾΕλλάδα,

1025 Σιδωνίου γέροντος, ὦς τὸ γηγενὲς 
δράκοντος ἐσπειρ' ὥφεος ἐν γύαις θέρος, 
ὡς σε στενάζω, δούλος ᾗν μέν, ἀλλ' ὦμως.

[χρηστοίσι δούλοις συμφόρα τὰ δεσπότων.]

1012 ff. Upon the Ephymnion, see on 897.

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

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

1020 ff. The text is uncertain; as it stands, construe, γελώντι προσώπῳ (dat. of manner) περίβαλε βρόχον θηραγρευτά Βακχάν πεσόντι ἐπὶ θανάσιμον ἀγέλαν, i.e. τὰν Μαινάδων. — θηραγρευτά 
Βακχάν: the pursuer of the Bacchantes.

— βρόχον: explained by πεσόντι... 
Μαινάδων. — πεσόντι ἐπὶ κτλ.: lit. when he attacks, i.e. let him attack a deadly band. — θανάσιμον: contains the leading idea.

1024–1392. THE EXODOS. The unfolding of the denouement begins with the messenger’s tidings.

1026. δράκοντος ὥφεος: dragon. Upon the tautology, cf. 1365, ὥριν κύκνον, Iph. T. 1089, ὥρις ἀλκνῶν, Hom. Il. v. 783, αὐτὶ κάπροισιν, ibid. xvii. 389, 
ταῦροί βοῶς. Cf. also the Schol. on Or. 479, γένος μὲν ὥφεις, εἶδος δὲ ὁ δράκων. — ἐν γύαις: superfluous after γηγενές. Cf. Phoen. 668, γαπετεῖς δι- 
κών ὀδύνας εἰς βαθυσπώρους γύας.

1027. ἀλλ' ὦμως: cf. Ar. Acharn. 956, 
πάντως μὲν οἷσιν οὐδὲν ὑγίες, ἀλλ' ὦμως.

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

τί δ᾽ ἔστω; ἐκ Βακχῶν τι μηνύεις νέον;

ΑΓΓΕΛΟΣ.

1030 Πενθεὺς ὄλωλε, παῖς Ἐχύνος πατρός.

ΧΟΡΟΣ.

ἀναξ ὁ Βρόμις· θεος φαίνει μέγας.

ΑΓΓΕΛΟΣ.

πῶς φῆς; τί τοῦτ' ἔλεξας; ἢ ἐπὶ τοῖς ἐμοῖς
χαίρεις κακῶς πράσσονι δεσπόταις, γύναι;

ΧΟΡΟΣ.

εὐάξω ξένα μέλεςι βαρβάροις.

1035 οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσσω.

ΑΓΓΕΛΟΣ.

Θήβαις δ' ἀνάνδρους ὦδ' ἄγεις * * * * ;

ΧΟΡΟΣ.

ὁ Δίόνυσος ὁ Δίδος παῖς, οὗ Θήβαι
κράτος ἔχουσ' ἐμόν.

ΑΓΓΕΛΟΣ.

συγγυμνώτα μὲν σοι, πλὴν ἐπ᾽ ἐξειργασμένοις

1030. παῖς πατρός: a common form of expression where the character of the father is thought of. Cf. Tro. 723, λέξας ἄριστον παιδὰ μὴ τρέφειν πατρός, also Soph. El. 341, 365, Phil. 3. The idea here is, "the child of so illustrious a father as Echion."

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

1034. ξένα: fem.—βαρβάροις: ξένοις.

1036. There seems to be a lacuna here covering the end of this verse and perhaps also another verse.—ανάνδροις ὦδε: i.e. to such a degree that it will endure this contempt of its prince; some such thought as this may have been expressed in the words that followed. Cf. Soph. O. C. 917, καὶ μοι πάλιν κένανδρον ἡ δούλην τινὰ ἔδοξας εἶναι, καὶ ἱσον τῷ μηδενί.—ἄγεις: thinkest.

1038. ἔμόν: over me. II. 694; G. 147, x. 1.
κακοῖσιν χαίρειν, ὥς γυναῖκες, οὐ καλῶν.

χορος.

ἐννεπέ μου, φράσον, τίνι μόρφῳ θυνήσκει ἄδικος ἄδικά τ᾿ ἐκπορίζων ἀνήρ;

αἰγελός.

ἐπεὶ θεράπνασ τῆςδε Θηβαίας θεονὸς λιπόντες ἐξέβημεν Ἀσωποῦ ροὰς,

λέπας Κιθαρίνειον εἴσεβάλλομεν

Πενθεὺς τε κάγω, δεσπότη γὰρ εἰπόμην,

τα τ᾿ ἐκ ποδῶν συγηλὰ καὶ γλώσσης ἀπὸ

σφόζαντες, ὡς ὀρφέμεν οὐχ ὀρφέμενοι.

καθὴν ἐξουσια θείρας ἐν τερπνοῖς πόνοις.

καὶ μὲν γὰρ αὐτῶν θύροιον ἐκλεποιότα

κυσσῷ κομῆτῃν αὐθίνος ἐξανέστεφοιν,

ἄδικοις ποικίλα ὡς πῶλοι ζυγά,

1043. θεράπνας: abodes. — θεονὸς: see on 664.


1045. λέπας: see on 677.


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

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

1053. κυσσῷ: commonly construed with κομῆτῃν, but better with ἐκλεποιότα, since the latter by itself can hardly suggest the appropriate meaning. Translate, which had lost its crown of ivy, lit. wanting in respect to ivy. For the dat. instead of the gen., cf. Thuc. vi. 69, προβομίς ἐλληπεῖς. — κομῆτῃν ἐξανέστεφον: were wreathing with a garland, lit. so that it was garlanded.

1056. ὡς πῶλοι κτλ.: cf. Or. 44, δεμνῶν ἀπὸ πηθὸ δρομαῖος, πῶλος ὡς ἀπὸ ζυγοῦ. — ἐκλεποιόσται: to be joined with πῶλοι, as the text stands; and the
bakχείον ἀντέκλαζον ἀλλήλαις μέλος.

Πευθεύς δ’ ὁ τλῆμων θῆλων οὐχ ὀρῶν ὡχλον ἐλεξε τοιάδ’ ὡ̣ ξέν’ οὐ μὲν ἔσταμεν,

1060 οὐκ ἐξικνοῦμαι Μαινάδων ὁποίο μόθων· ὡχλον δ’ ἐπεμβὰς ἡ ἐλάτην υψαῖχεν ἱδομ’ ἀν ὀρθῶς Μαινάδων αἰσχροῦργελ. τοῦντεθεν ἦδη τοῦ ξένου θέαμ’ ὄρῳ· λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον

κατήγεν, ἤγεν, ἤγεν εἰς μέλαν πέδου· κυκλοῦτο δ’ ὡςτε τόξον ἢ κυρτὸς τροχὸς τόρνῳ γραφομένος περιφοράν ἐλικοδρόμον· ὲς κλῶν’ ὄρειν ὁ ξένος χερῶν άγων ἐκαμπτεν εἰς γῆν, ἔργατ’ οὐγὰ θητὰ δρῶν.

1065 Πευθέα δ’ ἱδρύσας ἑλατίνων οὖς ἐπι, ὀρθὸν μεθεὶ διὰ χερῶν βλάστημ’ ἄνω ἀτρέμα, φυλάσσων μὴ ἀναχαίτισει νυν.

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

1060. Construc, οὐκ ἐξικνοῦμαι (sc. ὀφθαλμοῖς) ὁποίο μόθων Μαινάδων, sc. ἐστὶ, “I cannot see the place where the Maenads are holding their dance.” — μόθων: a coarse dance, according to the Schol. on Λρ. Εq. 607.


1065. κατήγεν κτλ.: the force of the preposition extends to the following verbs. Cf. Ηεκ. 107, ἀπωλέσατ’ ὠλεσάτε, Med. 1252, κατιδέτ’ ἐβετε. — The repetition of the verb pictures the gradual bending of the tree.

1066 f. ὡςτε . . . ἐλικοδρόμον: like a bow, or rounded wheel whose encircling outline is marked off with the compasses, lit. marked off as to its outline. Cf. Frg. 385, where the letter Theta is described as follows: κύκλος τις ὡς τόρνοισιν ἐκμετροφέαν, οὗτος δ’ ἔχει σημείον ἐν μέσῳ σαφέ. This use of περιφορά for περιφερεία does not seem to occur elsewhere, and in so far is against the reading ἐλικοδρόμον adopted in the text.

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

1072. ἀτρέμα: gently, slowly. — ἀναχαίτισει: in strict use said of a horse
that rears and throws its rider. The figure is continued in 1074, νάτοις.

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

1076. ὁσον οὐπω: scarcely. II. 1035 b; Kühn. 555, Α 7.


1079. Διόνυσος: instead of Διονύσου with an implied φονῆ. Cf. Π. F. 1002, ἦλθεν εἰκόνων, ὥς ὅραν ἐφαίνετο, Παλλάς.— νεάνιδες: doubtless applicable to the most of the Theban bacchantes, though not to their leader, Agaue.

1081. γέλων: pred. with ὅμα... ὑργία. Cf. Π. Ψ. ΙΙ. 29, γέλωτα εἰμ' θύσσαθε.

1087. ἔστησαν ὀρθά: sc. τὰ ἄτα, pricked up their ears. Cf. Soph. Ε. 27, ὀρθὸν ὡς ἴτησαν.

1090. πελείας κτλ.: cf. Soph. Ο. C. 1081, ἀγελαία ταχύρρωστος πελείας.

1091. This verse might be construed here, if ἤσσονα be substituted...
μήτηρ Ἀγαύη σύγγυνοι θ' ὀμόσποροι
πᾶσαι τε Βάκχαι· διὰ δὲ χεμάρρου νάτης
άγμων τ' ἐπῆδων θεοῦ πυοαίσων ἐμμανεῖς.

1095 ὡς δ' εἶδον ἐλάτη δεσπότην ἐφήμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
ἐρριπτοῦν, ἀντίπυργον ἐπιβάσαι πέτραιν,
οὔσι τ' ἐλατίνουσιν ἕκοντιζετο·
ἀλλαὶ δὲ θύρσους ἔσαν δ' αἴθέρος
Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἠντυνον.
κρεῖσσον γὰρ ύψος τῆς προθυμίας ἔχων
καθήστο τλήμων, ἀπορία λελημμένοις.
telos δὲ δρυίνους συντριανυόσαι κλάδοις
ρίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.

1100 ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξῄνυτον,
ἔλεξ' Ἀγαύη· φέρε, περιστᾶσαι κύκλῳ
πτόρθου λάβεσθε, Μαυνάδες, τῶν ἀμβάτην
θήρ' ὡς ἔλωμεν, μηδὲ ἀπαγγείλῃ θεοῦ
χορῷς κρυφαίοις. αἱ δὲ μυρίαν χέρα

for ἱστονες, or στέχουσιν for ἔχοσαι.
It is, however, quite superfluous.

1096. αὐτοῦ· gen. with ἐρριπτοῦν, as
with verbs of aiming at. Cf. 1099,
'ἐσαν Πενθέως.—κραταιβόλους: nearly
equiv. to κραταῖος. Instead of an
adverb the poets often join to the
subj. or obj. an adj. formed by com-
position with the stem of the verb, or
that of a synonymous verb. Cf. 1111,
χαμαιπτῆς πίπτει. Med. 277, πανώλης
ἀπάλυμαι.

1097. ἀντίπυργον: towering oppo-
site. Cf. Aesch. Εὖμ. 687, πάλιν τῆν'
ὑψίτωραν ἀντεπήγχουσαν, i.e. reared the
fortress of the Areopagus over against
the Acropolis.

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

1100. στόχον δύστηνον: a pitiable
aim. See on 9.—οὐκ ἠντυνον: did not
accomplish, sc. their object.

1101. κρεῖσσον ύψος τῆς προθυμίας:
cf. Aesch. Αγ. 1376, ύψος κρεῖσσον ἐκ-
πηδήματος.—τῆς προθυμίας: sc. τῶν
Βακχῶν. Pentheus sat so high, that
the bacchantes in spite of their most
eager efforts could not reach him.

1102. λελημένος: rare for ἐλημέ-
343.

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

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

1109. μυρίαν χέρα: cf. Τρ. 1163,
μυρίον χερᾶs. Phoen. 441, μυρίαις ἄγγισαν.
1110 προσέθεσαν ἐλάτη καξανεσπάσαν χθονός.

1111 ὑποῦ δὲ θάσσων ὑψόθεν χαμαιπτής

1112 πίπτει πρὸς οὖδας μυρίος οἰμώγμασί

1113 Πενθέας. κακοῦ γὰρ ἐγγύς δὲν ἐμάνθανε.

1114 πρώτῃ δὲ μῆτηρ ἦρξεν ἱερία φόνου

1115 καὶ προσπίνει νῦν. δὲ δὲ μίτραν κόμης ἀπὸ

1116 ἐρρυθεὶς, ὡς νῦν γυνοῦσας μὴ κτάνοι

1117 τλῆμων 'Ἀγαύη, καὶ λέγει παρηίδος

1118 ψαῦν. ἐγὼ τοι, μήτερ, εἰμὶ παῖς σέθεν

1119 Πενθέας, ὅποτε ἐκεῖ ἐν δόμους 'Εχίονος.

1120 οἴκτειρε δ’ ὥ μητέρ με μηδὲ ταῖς ἐραίς

1121 ἀμαρτίαισι σπέρμα σὸν κατακτάνης.

1122 ἥ δ’ ἀφρόν ἔξειδος καὶ διαστρόφους

1123 κόρας ἐλίσσουσ’, οὐ φρονοῦσ’ ἁ χρή φρονεῖν,

1124 ἐκ Βακχίου κατείχετ’, οὐδ’ ἔπειθε νῦ.

1125 λαβοῦσα δ’ οὐλέαίς ἀριστερὰν χέρα,

1126 πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος

1127 ἀπεσπάραξεν ἄμον, οὐχ ὑπὸ σθένους,

1128 ἀλλ’ ὁ θεὸς εὐμάρειαν ἐπεδίδον χερῶι.

1129 Ἰνῶ δὲ ταῖς θατέρ’ ἔξειργάζετο

1130 ρηγνύσα σάρκας, Αὐτονόη τ’ ὁχλος τε πᾶς

1131 ἐπείχε Βακχῶν. ἦν δὲ πᾶσ’ ὀμοῖ βοη,

1132 ὅ μὲν στενάζων ὅσον ἐτύγχανεν πνέων,

1114. ἱερία: as priestess, with reference to the sacrifice which she offers to Dionysos in killing Pentheus. Cf. 1246.

1120. οἴκτειρε δ’ ὥ μητέρ με: upon the order, cf. 1381, Hec. 432, κόμις ὕδατασίεν με.

1124. ἐπείχε: the subj. is Pentheus.

1126. ἀντιβάσα: pressing her foot against.

1129. ταῖς θατέρ’ ἔξειργάζετο: lit. performed the task upon the other side. Cf. Ovid, Met. iii. 722, dextramque precantis abstulit; Ino olecrata est altera raptu.

1131. ἐπείχε: sc. ἄντε, pressed upon him. — πᾶσ’ βοη: every kind of cry, explained by what follows.

1132. ὅ μὲν στενάζων: as if ἔβδωσα had been used in the preceding clause, while the corresponding member, ᾿ατ ἰάδάλαζον, changes to the independent
ai  δ' ἡ ἠλάλαζον. ἔφερε δ' ἡ μὲν ὠλένην,
η  δ' ἣνος αὐταῖς ἀρβύλας· γυμνοῦντο δὲ
1135 πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη
χείρας διεσφαίριζε σάρκα Πενθέως.
κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στῦφλοις
πέτραις, τὸ δ' ὑλῆς ἐν βαθύξιλῳ φόβῃ,
οὐ μάδοιον ζήτημα· κράτα δ' ἄθλιον,
1140 ὁπερ λαβοῦσα τυγχάνει μήτηρ χερῶν,
πήξασ' ἐπ' ἀκρον θύρσων ὡς ὀρεστέρου
φέρει λέοντος διὰ Κιθαιρῶν μέσου,
λιποῦσ' ἄδελφας ἐν χοροίσι Μαυνάδων.
χωρεῖ δὲ θῆρα δυσπότμω γαυρουμένη
teixέων ἔσω τῶν', ἀνακαλοῦσα Βάκχιον
tὸν ξυγκίναγον, τὸν ξυνεργάτην ἄγρας,
tὸν καλλίνικον, ἡ δάκρυα νυκηφορεῖ.
ἐγὼ μὲν οὖν τῇ δ' ἐκποδῶν τῇ ἔμμορφα
ἀπεμ', Ἀγαύνη πρὶν μολείν πρὸς δώματα.
1150 τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν
κάλλιστον· οἴμαι δ' αὐτὸ καὶ σοφώτατον
θυητοῖσι εἶναι κτῆμα τοῖσι χρωμένοισ.

const. Cf. Herael. 30, δυσοί γερόντων
de σπαραγμαίσαι φυγή· ἐγὼ μὲν ἄμφι
tοίσιν καλχαίων τέκνοις, ἡ δ' αὖ τὸ
θῆλυ γένος σφεί.  
1134. ἡνος: foot.—αὐταῖς: see on
946.  
1135. πλευραὶ: ribs. The bacchante-
tes laid bare the ribs by tearing off
the flesh. 
1137. χωρίς: scattered. 
1138. βαθύξιλῳ: instead of βαθύ-
ξύλου. See on Βοτρώις, 584. 
quanta in venando adfecta est laetitudine.

1146 f. τὸν ... καλλίνικον: see on
725. — ᾗ κτλ., she who wins but tears
as the victor's prize. 
1148. ἔμμορφα: for the case, cf.
Supp. 1113, ἐκποδῶν εἶναι νέος, Or.
548, τοῖς λόγοισιν ἐκποδῶν. The const.
in its origin is the dat. of interest.
1151. αὐτὸ: i.e. τὸ σωφρονεῖν κτλ.
1152. τοῖσι χρωμένοισ: sc. αὐτῷ, i.e.
tοῖσι σωφρονεῖν κτλ. For the meaning
of χρωμένοισ, cf. 431.—The messenger
withdraws. 
1153–1167. The Chorus break out
into exultation over the triumph of
Dionysos, but are interrupted by the
ΧΟΡΟΣ.

ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ἕμμφορὰν
1155 τὰν τοῦ δράκοντος ἐγγενέτα Πενθέως,
ὅς τὰν θηλυγενῆ στολὰν
νάρβηκα τε πιστὸν Ἀιδαν
ἐλαβεν εὐθυρσον,
ταῦρον προηγητήρα συμφορὰς ἔχων.

1160 Βάκχαι Καθμεναι,
τὸν καλλίνικον κλεινὸν ἐξεπράξατε
eis γόνον, eis δάκρυα.
καλὸς ἀγών, ἐν αἶματι στάξουσαν
χέρα περιβαλεῖν τέκνου.

1165 ἀλλ’ εἰσορὼ γὰρ eis δόμους ὀρμωμένην
Πενθέως 'Ἀγαύην μητέρ’ ἐν διαστρόφοις
ὁσσοις, δέχεσθε κὼμον εὐίον θεοῦ.

Entrance of Agaue. Verses 1165–7 are spoken by the Coryphaeus.

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

1157 f. νάρβηκα εὐθυρσον: the shape-
ly thyrsus. Cf. Πιππ. 773, εὔθος
φῶν, Μεδ. 200, δαίτες εὐθείνου, Ἡ. Φ.
689, εὕπατος γόνος, a form of expres-
sion, common with Euripides, in which
the last part of the compound is re-
dundant. See on κρασαίβόλους, 1096.
—πιστὸν Ἀιδαν: app. to νάρβηκα, and
commonly translated certain death;
but the text seems to be incorrect.
Βιστορίδων (an epithet of the bacchan-
tes, cf. Hor. Καρμ. 11. 19, 20) has
been proposed.

1159. Cf. 920, 1017.
1161 f. τὸν καλλίνικον . . . eis γόνον:
ye have made the victorious god (cf.
1147) glorious in wailing, i.e. in the
destruction of his enemies.

1163 f. The text is doubtless cor-
rupt. As it stands, construe, περι-
βαλεῖν τέκνου χέρα στάξουσαν ἐν αἴματι
(αὔτοῦ). The dat. is the usual const.
with περιβαλεῖν, but the gen. may be
defended by the Homeric phrases,
Ἥ. 1. 393, περίσχεο παῖδος, v. 21, περι-
βηναι ἄδειλφειον.

1166. ἐν: cf. Ἡ. Φ. 932, ἐν στροφαῖο-
σιν ὄμματων.

1167. κώμον: revel, said in irony
of Agaue’s exultant entrance with
the sign of the god’s triumph.—

1168–1215. Agaue enters bearing
the blood-stained head of Pentheus.
In what follows, the poet unfolds the tragic Peripetia (ἐστι δὲ περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή, Arist. Poet. 11, 1) which was foreshadowed in the words, δάκρυα νυξηφορέι, 1147. — The dialogue between the Chorus and Agaue is at first an excited Kommos (1108-1190) chiefly in the dochmiac rhythm, but in 1200 ff. it becomes calmer and changes to the iambic trimeter.

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

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

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

1174. λέοντος ἰνν: cf. Aesch. Ag. 717, θρεψεν λέοντος ἰνν, also below, 1106, λεοντοφυ. — οὐριβάτα (cf. 1141, ὀρεστέρου) may have fallen out.
πόθεν ἔρημίας;  
ΧΟΡΩΣ.

ΑΓΑΘΗ.

ΧΟΡΩΣ.

Κιθαίρων

τί Κιθαίρων;

ΑΓΑΘΗ.

κατεφόνευσέν νυ.

ΧΟΡΩΣ.

τίς ἀ βαλοῦσα πρώτα;

ΑΓΑΘΗ.

ἐμὸν τὸ γέρας.

ΧΟΡΩΣ.

1180 μάκαιρ Ἀγαύη

ΑΓΑΘΗ.

κληζόμεθ᾽ ἐν θιάσοις.

ΧΟΡΩΣ.

τίς ἄλλα;

ΑΓΑΘΗ.

τὰ Κάδμου

ΧΟΡΩΣ.

τί Κάδμου;

ΑΓΑΘΗ.

γένεθλα

μετ᾽ ἐμὲ μετ᾽ ἐμὲ τοῦτο'  
ἐδυγε θηρός.

1176. πόθεν ἔρημίας: sc. ἐμαρφαὶ.
1177. τί Κιθαίρων: Kithairon? Lit. Why say Kithairon? τί is used thus when the word of another is repeated with surprise. Cf. Phoen. 1726, τί τλάς, which the Schol. explains, τί λέγεις τούτο τὸ τλάς; cf. also Iph. Α. 460, τί παρθένοι, Alc. 807, τί ζωὰν, and below 1181, τί Κάδμου, 1184, τί μετέχω.
1181. τίς ἄλλα (fem.): sc. ἔβαλεν.
The whelp is young, and below the flowing hair of his head his cheeks are just blooming with soft down. The man and the beast are confused in Agaue’s disordered fancy. — *γένυν ἀπαλότριχα θάλλει*; lit. is blooming as to his downy cheek; — *κόρυθα*: used figuratively of the hair of the head. — This passage is imitated by Accius, *Bacch. Frg. viii. el languo flora nunc demum irrigat genas.*


1193. *τι δ'; ἐπανώ*: the Chorus reflect *(τι δέ)* before expressing approval.

1194. *Καθεῖοι*: sc. ἐπανέσονται.
ΧΟΡΟΣ.

1195 καὶ παῖς γε Πενθέως ματέρ’

ΑΓΑΘΗ. ἐπαινεῖσεται

χορός.

λαβοῦσαν ἄγραν

ΑΓΑΘΗ. τάνδε λεοντοφυή

χορός.

περισσάν

ΑΓΑΘΗ. περισσῶς.

χορός.

ἀγάλλει;

ΑΓΑΘΗ. γέγηθα

χορός.

μεγάλα μεγάλα καὶ

χορός.

φανερὰ ταῦτῃ γὰ.

κατειργασμένα.

χορός.

1200 δεῖξὼν νυν, ὡ τάλαινα, σῇ νυκηφόρον

άστοισιν ἄγραν ἣν φέρουσ’ ἐλήλυθας.

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

1196. τάνδε λεοντοφυή: sc. λαβοῦσαν ἄγραν.

1197. περισσάν (ἄγραν), περισσῶς (λαβοῦσαν): wondrous, in a wondrous way. Both words are understood in a sense different from that in which they are uttered. Agaue explains her meaning in περισσῶς in 1200.

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

ω καλλίπυργον ἄστυ Θηβαίας χθονὸς ναόντες, ἔλθεθ' ὡς ἵδητε τήνδ' ἄγραν,
Κάδμου θυγατέρες θηρὸς ἦν ἡγρεύσαμεν

οὐκ ἄγκυλητοῖς Θεσσαλῶν στοιχάσμασιν,
οὗ δικτύωσιν, ἀλλὰ λευκοτήχειοι
χειρῶν ἀκμαίοι. κατὰ κομπάξεων μάτην καὶ λογχοποιῶν ὄργανα κτάσθαι χρεών;
ήμεις δὲ γ' αὐτῆς χειρὶ τόνδε θ' εἴλομεν

χωρίς τε γ' ἄθερος ἄρθρα διεφορήσαμεν.
ποῦ μοι πατὴρ ὁ πρέσβυς; ἐλθέτω πέλας.
Πενθεύς τ' ἐμὸς παῖς ποῦ 'στιν; αἱρέσθω λαβὼν
πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσεις,
ὦς πασσαλεύσῃ κράτα τριγλύφοις τόδε

1215 λέοντος ὅν πάρεμι θηράσσαο' ἐγώ.

1204. θηρὸς: dependent upon ἦν (ἄγραν).
1205. ἄγκυλητοῖς: said of javelins which were hurled with the ἄγκυλη. This was a leathern thong which, being wound round the javelin, was suddenly unwound at the moment the weapon was thrown. In this way there was added to the direct motion of the javelin a rotary motion about the longitudinal axis. See Guhl and Koner, Life of the Greeks and Romans.

— Θεσσαλῶν: cf. Hipp. 221, Θεσσαλὸν ὄρπακα, upon which the Schol. remarks, Θεσσαλῶν γὰρ εὐφημία τῷ δόρῳ.

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

1209 f. τε, τε: both, and, as if the second clause were ἄρθρα τε διεφορήσαμεν only, and αὐτῆς χείρι were joined with both clauses. — ἄθερος: the spear-point.

1212. αἱρέσθω λαβὼν: let him take and raise. αἱρέσθαι is used here in the sense of the active. Cf. Xen. Hell. vi. 2, 29, αἱρόμενος τοὺς ἵστοὺς.


1214. Cf: Aesch. Ag. 578, θεός λάφυρα ταῦτα τοὺς καθ' Ἑλλάδα δόμοις ἐπαυσάλευσαν ἄρχαιον γάνος.

1216-1329. Kadmos enters, followed by attendants who bear upon a bier the fragments of Pentheus's body. Then follows the anagnorisis, the recognition leading to the denouement.
ΚΑΔΜΟΣ.

έπεσθέ μοι φέροντες ἄθλιον βάρος
Πενθέως, ἐπεσθε, πρόσπολοι, δόμων πάρος,
οὐ σώμα μόχθων μυρίως ἡπτήμασι
féρω τόδ' εὐρών ἐν Κιθαίρων πτυχὰις
διασπαρκτόν, κούδεν ἐν ταῦτα πέδω
λαβῶν, ἐν ὑλή κείμενον δυσευρέτῳ.
ηκουσα γάρ τοῦ θυγατέρων τολμήματα,
ηδη κατ' ἀστυ τειχέων ἑσω βεβὼς
σὺν τῷ γέροντι Τειρεσία Βακχῶν πάρα·

πάλιν δὲ κάμψας εἰς ὅρος κομίζομαι
τὸν καθανόντα παῖδα Μαυνάδων ὑπό.
καὶ τὴν μὲν 'Ακταίων' 'Αρισταίω ποτὲ
tεκοῦσαν εἶδον Αὐτονόην 'Ἰνώ θ' ἀμα
ἐτ' ἀμφι δρμοῖς οἰστροπλῆγας ἄθλιας,

τὴν δ' εἰπέ τὸς μοι δεύρο βακχεῖω ποδὶ
στείχεων 'Αγαύην, οὕδ' ἀκραυτ' ἠκούσαμεν'
λεύσων γὰρ αὐτήν, ὄψιν οὐκ εὐδαίμονα.

AGATH.

πάτερ, μέγιστον κομπάσαι πάρεστι σοι,

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


1221. Wecklein regards the line as added, unnecessarily, to supplement οὐδὲν ἐν ταῦτα πέδῳ. Most editors, however, retain it.—δυσευρέτω: hard to find. Either interpretation is forced. Reiske suggests δυσευρέτον referring to σώμα.

1227 f. Cf. 229 f.

1229. ἄθλιας: expressing the feeling awakened by the sight of the oistropλήγας.

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

1232. ὃψιν: see on 9. Cf. Or. 725, εἰσορῷ τόνδε φίλτατον βρωτῶν στείχοντα, ἥδειαν ὃψιν.

1233. μέγιστον: equiv. to μέγιστον κόμπον. Cf. the expressions μέγα, and μεγάλα λέγειν, φρονεῖν, etc.
πάντων ἀρίστας θυγατέρας σπείραι μακρῷ

1235 θυητῶν· ἀπάσας εἶπον, ἐξόχως δ' ἐμέ,
ὴ τάς παρ' ἱστοῖς ἐκλιποῦσα κερκίδας
eἰς μεῖζον ἦκω, θῆρας ἀγρεύειν χερῶν.  
φέρω δ' ἐν ἀλέναισιν, ὡς ὅρας, τάδε
λαβοῦσα τάριστεία, σοῦσί πρὸς δόμοις

1240 ὡς ἄν κρεμασθῆ· σὺ δὲ πάτερ δέξαι χερῶν·
γαυροῦμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι
κάλει φίλους εἰς δαίτα· μακάριος γὰρ εἰ,
μακάριος, ἡμῶν τοιάδ' ἐξειργασμένων.

ΚΑΔΜΟΣ.

ἀ δένθος οὐ μετρητῶν οὐδ' οἶον τ' ἱδεῖν,

1245 φόνον ταλαίνας χερῶν ἐξειργασμένων.
καλὸν τὸ θύμα καταβαλοῦσα δαίμοσιν
ἐπὶ δαίτα Θήβας τάσδε καμὲ παρακάλεῖς.
οἷμοι κακῶν μὲν πρῶτα σῶν, ἐπειτ' ἐμῶν.
ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μέν, ἀλλ' ἄγαν

1250 Βρόμως ἀναξ ἀπώλεσ' οίκείος γεγώς.

ΑΓΑΘΗ.

ὡς δύσκολον τὸ γῆρας ἀνθρώποις ἐφ' ἐν τ' ὀμμασι σκυθρωπόν.  εἰθὲ παῖς ἐμὸς
ἐνθηρὸς εἰν, μητρὸς εἰκασθεῖς τρόποις,
ὁτ' ἐν νεανίασι Θηβαίοις ἁμα

1255 θηρῶν ὀριγνώτ'. ἀλλὰ θεομαχεῖν μονὸν

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

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

1254. ἐν. ἁμα: for the redundancy,
cf. Ion, 717, πῆδᾶ ἁμα σῶν Βάκχαι.

1255. ὀριγνώτο: the mode is as-
similated to that of the leading verb.
H. 919 a; G. 235, 1.
οἶός τ’ ἐκείνος. νουθετήτεος, πάτερ,
σοῦστίν. τίς αὐτὸν δεῦρ’ ἄν ὀψιν εἰς ἐμὴν
καλέσειεν, ὡς ἰδῇ με τὴν εὐδαίμονα;

ΚΑΔΜΟΣ.

fell fev. ἐπονήσασαι μὲν οἱ ἐδράσατε,
1260 ἀλγήσετ’ ἁλγος δεινόν· εἰ δὲ διὰ τέλους
ἐν τῶδ’ ἄει μενεῖτ’ ἐν ὧ καθέστατε,
onκ εὐτυχοῦσαι δόξετ’ οὖχί δυστυχεῖν.

ΑΓΑΘΗ.

τί δ’ οὐ καλῶς τῶν’ ἡ τί λυπηρῶς ἔχει;

ΚΑΔΜΟΣ.

πρῶτον μὲν εἰς τὸν’ ἀἱθέρ’ ὦμμα σὸν μέθες.

ΑΓΑΘΗ.

1265 ἵδοι. τί μοι τὸν’ ἐξυπείτας εἰσορᾶν;

ΚΑΔΜΟΣ.

ἐθ’ αὐτὸς ἡ σοι μεταβολὰς ἔχειν δοκεῖ;

ΑΓΑΘΗ.

λαμπρότερος ἡ πρὶν καὶ διυπετέστερος.

ΚΑΔΜΟΣ.

τὸ δὲ πτοηθὲν τὸδ’ ἔτι σῇ ψυχῇ πάρα;

1257 f. σοῦστίν: σοὶ ἐστιν. — τίς
ἄν καλέσειεν: equiv. to a wish. Sim-
ilarly πῶς ἄν is often used. Cf. Med.
97, πῶς ἄν ἀλοίμαν; Hipp. 345, πῶς ἄν
σοὶ μοι λέξεις; H. 870 ε.
1263. The question shows that
Agaue’s reason is already beginning
to return.

1264 ff. Kadmos seeks first of all
to fix the wandering senses of Agaue,
and then by awakening her memory
to bring her gradually to full con-
sciousness.
1265. ἵδοι: see on 198.
1267. διυπετέστερος: διαυγέστερος
(Etym. Magn.), clearer.
ΒΑΚΧΑΙ.

ΑΓΑΘΗ.

οὐκ ὁδὴ τοῦπος τούτο, γέγυμοι δὲ πῶς
1270 ἐννοοῖς μετασταθεῖσα τῶν πάρος φρενῶν.

ΚΑΔΜΟΣ.

κλύοις ἂν οὖν τι κάποκρίναι ἂν σαφῶς;

ΑΓΑΘΗ.

ὡς ἐκλέλησμαι γ' ἀ πάρος εἴπομεν, πάτερ.

ΚΑΔΜΟΣ.

εἰς ποῖον ἡλθες οἶκον ὑμεναίων μέτα;

ΑΓΑΘΗ.

σπαρτῷ μ' ἐδωκας, ὡς λέγουσ', 'Εχίονι.

ΚΑΔΜΟΣ.

1275 τίς οὖν ἐν οἶκοις παῖς ἐγένετο σῶ πόσει;

ΑΓΑΘΗ.

Πενθεύς, ἐμῆ τε καὶ πατρὸς κοινωνία.

ΚΑΔΜΟΣ.

τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἐχεις;

ΑΓΑΘΗ.

λέοντος, ὡς γ' ἔφασκοι αἱ θηρώμεναι.

1269 f. If the interruption of the stichomythia is not due to the inter-

polator, it may be designed to mark

more vividly the gradual return of

Agaué’s reason. But see App.

1272. ὡς, γὲ: yes, for, with refer-

tence to σαφῶς. — In saying that she

has forgotten her former words, Agaué

expresses her consciousness that her

former state is passing away; at the

same time the vagueness of her an-

swer shows that her self-possession is

not yet complete.

1273. ὑμεναίων μέτα: cf. 380, μετὰ

ἀυλοῦ.

1274. σπαρτῷ: see on 264. — ὡς

λέγουσι: with σπαρτῷ.

1275. πατρὸς: his father. — κοινω-

νία: intercourse.

1276. In the preceding conversa-
ΚΑΔΜΟΣ.
σκέψαι νῦν ὄρθως, βραχὺς ὁ μόχθος εἰσιδεῖν.

ΑΓΑΘ.
1280 ἐά, τί λεύσω; τί φέρομαι τὸδ' ἐν χερῶν;

ΚΑΔΜΟΣ.
ἀθρησον αὐτὸ καὶ σαφέστερον μάθε.

ΑΓΑΘ.
ὄρῳ μέγιστον ἄλγος ἢ τάλαιν' ἔγω.

ΚΑΔΜΟΣ.
μῶν σοι λέοντι φαίνεται προσεκέναι;

ΑΓΑΘ.
οὐκ· ἀλλὰ Πενθέως ἢ τάλαιν' ἔχω κάρα.

ΚΑΔΜΟΣ.
1285 ἡμαγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.

ΑΓΑΘ.
τίς ἐκτανέων νυ; πῶς ἐμὰς ἠλθεν χέρας;

ΚΑΔΜΟΣ.
δύστην ἀλῆθεί', ὥς ἐν οὐ καιρῷ πάρει.

ΑΓΑΘ.
λέγ', ὡς τὸ μέλλον καρδία πήδημ' ἔχει.

1280. φέρομαι: upon the voice, cf. Cycl. 87, ἀμφὶ δ' ἀνεῖσί τεῦχη φέρονται.
1285. πρόσθεν ἦ: see on 747.
1286. ἐμὰς ἠλθεν χέρας: upon the acc. cf. Heracl. 931, χεῖρας ἤξεσαν σέθεν.
1287. ὡς ... πάρει: the moment of Agane’s first shock of horror at beholding the head of her son is no fitting time to tell her of her part in his death.—ἐν οὐ καιρῷ: equiv. to ἀκαλπασ. See on 395.
1288. τὸ μέλλον: what is coming, i.e. “what I must hear.” The acc. is
BAKXAI.

ΚΑΔΜΟΣ.

σὺ νῦν κατέκτας καὶ κασίγνηται σέθεν.

ΑΓΑΘΗ.

1290 ποῦ δ' ὠλετ'; ἡ κατ' οἶκον; ἡ ποῖος τόπος;

ΚΑΔΜΟΣ.

οὗπερ πρὶν 'Ἀκταίωνα διέλαχον κύνες.

ΑΓΑΘΗ.

τί δ' εἰς Κιθαρών' ἠλθε δυσδαίμων οἶδε;

ΚΑΔΜΟΣ.

ἐκερτόμει θεῶν σὰς τε βακχελας μολῶν.

ΑΓΑΘΗ.

ἤμεις δ' ἐκεῖσε τίνι τρόπῳ κατήραμεν;

ΚΑΔΜΟΣ.

1295 ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις.

ΑΓΑΘΗ.

Διόνυσος ἤμᾶς ὄλεσ', ἀρτι μανθάνω.

ΚΑΔΜΟΣ.

ὑβριν γ' ὑβρισθεὶς: θεῶν γὰρ οὐχ ἤγεισθέ νυν.

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

1291. διέλαχον: the same as διεσπά- σαντο, 339.

1293. ἐκερτόμει κτλ.: these words do not form an appropriate answer to the question; and, further, it is difficult to account for Agaeus's question in 1301 after the statement here made. Perhaps ἐκερτόμει has dis-

placed κατασκοπεῖν or κατάσκοπος. Cf. 916, 950, 981. For the const. ἠλθε κατασκοπεῖν, he went to spy out, cf. Med. 1303, ἠλθὼν ἐκπώσατο, Iph. Α. 678, χάριν ὄφθηναι, Soph. Ο. C. 12, μανθάνειν ἤκομεν.

1295. ἐξεβακχεύθη: in the same sense as ἐξέμηνα, 36.

1297. ὑβριν: see on 247.
1300 ἢ πᾶν ἐν ἀρθροις συγκεκλημένον καλῶς;

ΚΑΔΜΟΣ.

* * * * * * * *

Πενθεῖ δὲ τι μέρος ἀφροσύνης προσήκ' ἐμῆς;

ΚΑΔΜΟΣ.

1305 καὶ', ὡςοκ, ἀτεκνὸς ἀρσενῶν παῖδων γεγὼς

τῆς σῆς τῶν ἔρνος, ὃ τάλαμα, νηδύος

αἰσχιστα καὶ κάκιστα κατθανόνθ' ὁρῶ,

ὁ δὲμ' ἀνέβλεφ', ὃς σύνειξε, ὃ τέκνον,

τοῦμὸν μέλαθρον, παιδὸς ἐξ ἐμῆς γεγὼς,

πόλει τε τάρβους ἦσθα· τὸν γέροντα δὲ

1300. ἢ πᾶν κτλ.: sc. ἐξηρεύνησας.—

ἐν . . . καλῶς: lit. well compact in respect to the parts, i.e. with the parts unsevered. Agane has some foreboding of the real state of the case. The answer of Kadmos must have been somewhat as follows: οὐκ, ἀλλὰ χωρὶς ἐν πέτραις ἐσπαρμένον.

1305. ἀτεκνὸς ἀρσενῶν παῖδων: cf. Hdt. i. 109, ἀπαῖς ἐρέσεως γόνου, Soph. O. C. 677, ἀνήνεμον πάντων χειμῶνων.—

1306 f. ἔρνος κατθανόντα: constructio ad sensum. Π. 633; G. 138, x. 4.

1308. ὁ ἀνέβλεπε: for the dat. cf. Ion, 1467, δὲλαυ ἀναβλέψει λαμπάδιν.—

ὁς σύνειξε: in his grief Kadmos breaks out into direct address to Pentheus. Upon συνέχω, cf. 392.

In Phoen. 7, Euripides follows the common legend in making Kadmos the father of Polydoros.
oúdeis υβρίζειν ήθελ· εἰσορῶν τὸ σὸν κάρα· δίκην γὰρ ἀξίαν ἐλάμβανες.

νῦν δὲ ἐκ δόμων ἀτιμος ἐκβεβλήσομαι ὁ Κάδμος ὁ μέγας, ὦς τὸ Ὁηβαῖων γένος
1315 ἐσπερα καξήμησα καλλιστὸν θέρος.

ὁ φίλτατ' ἄνδρῶν—καὶ γὰρ οὐκέτ' ὄν ὀμως τῶν φιλτάτων ἐμοὺγ' ἀριθμήσει, τέκνον—
οὐκέτι γενεῖον τοὔδε θυγαγών χερί,
τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνον,
1320 λέγων· τῖς ἄδικει, τῖς σ' ἀτιμάζει, γέρον; τῖς σῆν ταράσσει καρδίαν λυπηρὸς ὄν;
λέγ', ὡς κολάξω τὸν ἄδικοντά σ', ὦ πάτερ.
νῦν δ' ἄθλιος μέν εἰμ' ἐγώ, τλῆμων δὲ σὺ,
οίκτρα δὲ μήτηρ, τλῆμονες δὲ σύγγονοι.
1325 εἰ δ' ἐστιν ὀστὶς δαμούνων ὑπερφρονεῖ, εἰς τοῦδ' ἀθρήσας θάνατον ἥγεισθω θεοὺς.

ΧΟΡΟΣ.

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

1319 παῖς παιδὸς ἀξίαν μέν, ἀλγείνην δὲ σοί.

ΑΓΑΘΗ.

1323 ὦ πάτερ, ὀρᾶς γὰρ τὰμ' ὅσω μετεστράφη

1317. ἀριθμήσει: see on 588.
1319. τὸν μητρὸς πατέρα: see on 725.
1323 f. ἄθλιος, τλῆμων, οίκτρα, τλῆμονες: an anaphora in which synonyms are used instead of the same word

1327. σὸς: instead of σῆς. See on ἐπιμνάσθη 534.
1329. Between this line and 1331, which follows immediately in the Ms., there is a lacuna covering Agaue’s lament and the beginning of Dionysos’s speech. The omission is probably due to the loss of an entire leaf of the earlier Ms. Concerning the
general purport of Agaue's speech, we obtain information from two passages in the Rhetor, Apsines: παρὰ τῶν Ἐυριπίδη τοῦ Πενθέως ἡ μήτηρ Ἀγαύη ἀπαλλαγείσα τῆς μανίας καὶ γυνήσασα τὸν παῖδα τὸν έαυτής διεσπασμένων κατηγορεῖ μὲν αὐτὴς (Walz Rhet. Gr. ix. p. 557), and ἐκαστὸν γὰρ αὐτοῦ τῶν μελῶν ἡ μήτηρ ἐν ταῖς χεροῖς κρατοῦσα καὶ ἐκαστὸν αὐτῶν οἴκτιζεται (ibid. p. 550). A portion of Agaue's speech, therefore, consisted of her self-reproach, and her lamentation over the body of Pentheus as she takes the torn parts in her hands. 1330 is recovered from the Schol. on Dion. p. 391, who cites it in connection with 1331. For the restoration of some of the omitted verses, see App.

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


1332. οὖν Ἄρμονίαν: cf. Apollod. iii. 4, 2, Zeüs δὲ ἐδώκειν αὐτῷ (Κάδμος) γυναῖκα Ἀρμονίαν, Ἀφροδίτης καὶ Ἀρεος θυγατέρα.

1333. ὁχον μόσχων: the Etym. Magn. under the word Βοῦθη preserves the legend, that Kadmos came from Thebes into Illyria upon a chariot drawn by oxen. But βαρβάρων ἂρτομοι would seem to connect the journey here mentioned with some later expedition at the head of a bar-
barian force; perhaps that against the Illyrians (see on 1330), or perhaps the combined expedition of the Illyrians and Encheleis against Thebes (see on 1336). The latter reference is favored by the following lines, and by ἤγοιμενος λόγχαισιν, 1300, which appears to answer to βαρβάρων ἤγοιμενος of this passage.

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

1343. εὐδαίμονοῖτε: the opt. represents the conclusion, not as a certainty, but as a possibility. II. 901; G. 227, 1; GMT. 54, 1.

1345. ἔδετε: a rare form. II. 491 a; G. 127, vii. n.
120 ΕΥΡΗΠΙΔΟΥ

ΑΓΑΘΗ.

1350 αἰαὶ, δέδοκται, πρέσβυν, τλήμονες φυγαὶ.

ΔΙΟΝΥΣΟΣ

τί δὴ τα μέλλεθ' ἀπερ ἀναγκαῖος ἔχει;

ΚΑΔΜΟΣ.

ὡ τέκνων, ὡς εἰς δεινὸν ἥλθομεν κακῶν,
σὺ θ' ἡ τάλανα σύγγονον θ' ὀμόσποροι
ἐγώ θ' ὁ τλήμων βαρβάρους ἀφίξομαι

1355 γέρων μέτοικος· ἐτὶ δὲ μουστὶ θέσφατον
eis 'Ελλάδι ἀγαγεῖν μιγάδα βάρβαρον στρατόν.
καὶ τὴν Ἀρεως παῖδ' Ἀρμονίαν δάμαρτ' ἐμὴν
δράκων δρακαίνης σχῆμι ἐχοῦσαν ἀγρίας
ἀξό ἐτὶ βωμοὺς καὶ τάφους 'Ελληνικοὺς,

ηγούμενος λόγχαισιν· οὐδὲ παύσομαι
cakōn ὁ τλήμων, οὐδὲ τὸν καταιβάτην
'Αχέροντα πλεύσας ἦσυχος γενήσομαι.

ΑΓΑΘΗ.

ὡ πάτερ, ἐγὼ δὲ σοῦ στερείσα φεῦξομαι.

ΚΑΔΜΟΣ.

τί μ' ἀμφιβάλλεις χερσίν, ὡ τάλανα παὶ,

1349. τάδε: i.e. the punishment. —
Zeús ἐπένευσεν: the punishment is not
a mere act of personal revenge upon
the part of Dionysos. The fault of
Pentheus had touched even the su-
preme god himself (cf. 518).

1350. δέδοκται φυγαί: in this const.
of a sing. verb with a pl. subj., the
so-called σχῆμα Πινδαρικόν, the verb
stands first, and the subj. is at first
thought of indeterminately, but after-
wards made specific by the substan-
tive. II. 605; G. 135, s. 5.

1354. As the text stands, the const.
is anacoluthic. The regular construc-
tion would be, ἐγὼ θ' ὁ τλήμων, ὃν
ἀφίξητα.

1360. ηγούμενος λόγχαισιν: see on
52.

1361 f. καταιβάτην: descending.
Cf. Ιομ. Ὀδ. ν. 185, κατειβόμενον
Στυγὸς ὑδρ. — οὐδὲ ἦσυχος γενήσομαι: be
cause even there he would retain
the form of the dragon. — 'Αχέροντα
πλεύσα: see on 307.
1365 ὁρμὼν ὁπως κηφήνα πολιόχρων κύκνον;

ΑΓΑΘΗ.

ποῦ γὰρ τράπωμαι πατρίδος ἐκβεβλημένη;

ΚΑΔΜΟΣ.

οὐκ οἶδα, τέκνων· μικρὸς ἐπίκουρος πατὴρ.

ΑΓΑΘΗ.

χαῖρ', ὃ μέλαθρον, χαῖρ', ὃ πατρία πόλις· ἐκλείπω σ' ἐπὶ δυστυχία
1370 φυγάς ἐκ θαλάμων.

ΚΑΔΜΟΣ.

στείχε νυν, ὃ παί, τὸν Ἀρισταίον

* * * *

ΑΓΑΘΗ.

στένομαι σε, πάτερ.

ΚΑΔΜΟΣ.

καγώ σε, τέκνων,
καὶ σὰς ἔδάκρυσα κασιγνήτας.

1365. ὁρμὼν κύκνον: see on 1026. — κηφήνα: helpless, worn-out. Cf. Τρο. 191, ποῦ πά γαλας δουλεύω γραῦς, ὡς κηφήν.—Wecklein explains the comparison as referring to the white hair of Kadmos. Cf. Αρ. Βεσπ. 1064, κύκνον τ' ἐτι πολιότεραι δὴ αἴδ' ἐπανθύισιν τρῖξες. Others explain it of the remarkable affection for its parent attributed to the swan. Cf. El. 151, where Electra laments for her father, ὅσα τις κύκνος ἄχετας ποταμίοις παρὰ χεύμασιν πατέρα φλιτσαν καλεὶ.

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


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

1372. στένομαι: with the sense of the active. Cf. Αισχ.Θεσ. 872, κλαω, στένομαι, Ιδ. Περ. 61, ὅσ πέρι πᾶσα χθῶν στένεται, Med. 990, μεταστένομαι ὅσιν ἄλγος.

1373. ἔδακρυσα: the aor. marks
the action as having begun just before the moment of speaking, where the Eng. uses the present. H. 842; GMT. 19, x. 5.

1374 ff. The metre may be restored by reading δεινῶς δεινῶς τάνδε αἰκίαν... τοὺς σοὺς, πάτερ, εἰς οἶκους ἐφερεν. — aikían: although Agaue in 1346 has complained of the severity of the punishment, yet, after such a warning against all impiety toward the god, and after her own admission of wrong in 1344, we are hardly prepared to hear her charge the god with a terrible outrage. The difficulty is doubtless due to a faulty text.

1380. τοῦτο: i.e. τὸ χαίρειν, to fire well. For a similar repetition of the verb in its original meaning, cf. H. F. 427, Aesch. Ag. 538.

1382. ἴνα: ὡποῦ.

1384. μ' ἐσίδω: fills out the lacuna according to the sense. For the opt., see on 1255. The const. changes to the indic. in ἀνάκειται (1386), because the reference is to something which is thought of as real and independent of the wish.
[ΧΟΡΟΣ.

πολλαὶ μορφαὶ τῶν δαμονών,
πολλὰ δὲ ἀέλπτως κραῖνουσι θεοὶ.

καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δὲ ἀδοκήτων πόρον ἦρε θεός.

τοιόνδ' ἀπέβη τόδε πράγμα.]

1387. μέλοις: sc. Kithairon and the thyrsus, the place and the instrument of the Bacchic rites.

1388 ff. These lines, which are less appropriate here, are found with a slight variation at the end of four other plays, Alcestis, Andromache, Helen, and Medea. The actors probably transferred such endings from one play to another.
METRES OF THE LYRICAL PARTS.

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


2. **Ionic**: H. 1121 ff.; G. 301, 2; S. 8, VI., 10, V., 23, 2.
   
   With the Ionic are sometimes combined Choriambic or Logaedic verses in the same strophe.


   Of the other rhythms which are sometimes joined with the Dochmiac, in the same verse or in the same strophe, the following are found in this play: Cretic (H. 1119; G. 301, 3; S. 8, IX.), Iambic, Bacchic (H. 1127; G. 301, 4; S. 8, X.), and Logaedic.

In the following schemes, : is the mark of anacrusis; ω indicates two half-shorts (\(\text{\(\overline{\overline{\overline{\cdot}}\)}\)) = υ.

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

**PARODOS** (64–169).

**First Strophe** (64–67 = 68–71).

*Ionic.*

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SECOND STROPHÉ (72–87 = 88–104).

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

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<td>85, 101</td>
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THIRD STROPHÉ (105–119 = 120–134).

Logaoedic.

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<td>115, 130</td>
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η ἐν, synizesis.
Epode (135–169).

Logaoedic.

135

\[
\begin{array}{c|c|c|c}
\hline
\hline
135 & \hline
\end{array}
\]

H. 1110 c.
FIRST STASIMON (370-433).

First Strophe (370-385 = 386-391).

_Ionic (370-375, 379-383) and Choriambic (376-378, 384 f.)._

370, 386

\[ \begin{array}{c|c|c|c|c} \hline 375, 391 & & & & \\ \hline 380, 396 & & & & \\ \hline 385, 401 & & & & \\ \hline \end{array} \]


_Logicæodic._

402, 416

\[ \begin{array}{c|c|c|c|c} \hline 405, 420 & & & & \\ \hline 410, 425 & & & & \\ \hline 415, 433 & & & & \\ \hline \end{array} \]
SECOND STASIMON (519-575).

Strophe (519-536 = 537-555).

Ionic.

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<td>535, 554</td>
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H. 1123 b.

H. 1121 a; G. 301, 2.

H. 1121 a; G. 301, 2.

Epode (556-575).

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

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<td>565</td>
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METRES OF THE LYRICAL PARTS.

570

\[ \text{extra metrum.} \]

576

\[ \text{KOMMOS (576-603).} \]

Logaoedics.

576

\[
\begin{align*}
_\text{H. 1110 a.} & \\
575 & \\
\text{extra metrum.} & \\
576 & \\
_\text{cf. 576.} & \\
580 & \\
_\text{cf. 576.} & \\
585 & \\
_\text{cf. 576.} & \\
590 & \\
595 & \\
600 & \\
_\text{KOMMOS (576-603).} & \\
\end{align*}
\]
**THIRD STASIMON (862–911).**

Strophe (862–881 = 882–901).

*Logaoedic.*

| 862, 882 | _ _ _ _ _ _ _ _ _ |
| 865, 885 | _ _ _ _ _ _ _ _ _ |
| 870, 890 | _ _ _ _ _ _ _ _ _ |
| 875, 895 | _ _ _ _ _ _ _ _ _ |
| 880, 900 | _ _ _ _ _ _ _ _ _ |

**Epode (902–911).**

*Logaoedic.*

| 902 | _ _ _ _ _ _ _ _ _ |
| 905 | _ _ _ _ _ _ _ _ _ |
| 910 | _ _ _ _ _ _ _ _ _ |
FOURTH STASIMON (977-1023).

Strophe (977-996 = 997-1016).

Doichmiac and Bacchic (994).

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<tr>
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Dochmiac with Logaoedic Opening.

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Epode (1017-1023).

Dochmiac with Logaoedic Opening.

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Doichmiac preceded by a logaoedic monometer.
KOMMOS (1031-1042).

_Dochmiac with Iambic Trimeters in Alternate Passages._

1031

\[
\begin{array}{c|c|c|c|c|c}
\theta e\omega s, \text{synizesis.}
\end{array}
\]

1034

\[
\begin{array}{c|c|c|c|c|c}
\end{array}
\]

1037

\[
\begin{array}{c|c|c|c|c|c}
\end{array}
\]

1041

\[
\begin{array}{c|c|c|c|c|c}
\end{array}
\]

HYPORECHEMA (1153-1164).

_Dochmiac, Bacchic, and Logaoedic, with Cretic close._

1153

\[
\begin{array}{c|c|c|c|c|c}
bacchic.
\end{array}
\]

1155

\[
\begin{array}{c|c|c|c|c|c}
logaoedic.
\end{array}
\]

1160

\[
\begin{array}{c|c|c|c|c|c}
iamb. trim.
\end{array}
\]

1163

\[
\begin{array}{c|c|c|c|c|c}
cretic.
\end{array}
\]

KOMMOS (1168-1199).

STROPHES (1168-1183 = 1184-1199).

_Dochmiac, Bacchic, and Logaoedic._

1168, 1184

\[
\begin{array}{c|c|c|c|c|c}
bacchic.
\end{array}
\]

1170, 1186

\[
\begin{array}{c|c|c|c|c|c}
logaoedic.
\end{array}
\]
METRES OF THE LYRICAL PARTS.

1175, 1191

1180, 1196

logaoedic.

bacchic tetram. H. 1127 c.
APPENDIX.

I. MANUSCRIPTS AND EDITIONS.

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

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


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


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

The Mss. of the Second Class are derived from a recension of the thirteenth century, containing the nine plays of the recension mentioned above and also ten more, viz., Bacchae, Helena, Electra, Heraclidae, Hercules Furens, Supplices, Iphigenia in Aulide, Iphigenia in Tauris, Ion, Cyclops. This recension suffered much at the hands of grammarians and prosodists, and less care was taken in the copying and preservation of the
Mss. derived from it. Few copies seem to have been made, and these were but little known. The two most important Mss. of this class are:—


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

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

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

Editiones Principes.


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


Modern Editions.

The following are some of the most important:—

Complete Editions.

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

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


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

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


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

Separate Editions of the Bacchantes.


Hermann: Leipsic, 1823.

Schöne: Berlin, 1858.

Wecklein: Leipsic, 1879.

Sandys: Cambridge, 1880.
II. CRITICAL NOTES.

The following notes contain the principal readings of the text which are not supported by either Ms. B or C, together with a few variants. Nothing like a full apparatus criticus is called for in an edition of this kind. The adopted reading, with the indication of its origin, stands before the colon; the Ms. reading and variants follow the colon. If the origin of a reading, whether before or after the colon, is not indicated, it will be understood to be a Ms. reading. The following abbreviations are used: A, Aldine Ed.; B, Codex Palatinus; BK, Brunck; BN, Barnes; C, Codex Florentinus: D, W. Dindorf; E, Elmsley; H, Hermann; K, Kirchhoff; M, Musgrave; MT, Matthiae; N, Nauck; P, Porson; R, Reiske; S, H. Stephanus; T, Tyrwhitt; W, Wecklein.


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

**Title, Bάκχαι B, Πενθέεις C.**


47. Cf. 30. — 53 f. θυμητόν: θείον Schöne. — ἐξω μορφῆν τ' ἐμὴν: ἐγὼ μορφὴν ἐμὴν H.


APPENDIX.

140. Δύδια: Δύδια θ' E. — 144. δὲ θρόσκει W: δ' ως.

148. χροῖς: χροῦς D.


170. ἐκκαλεί (with question-mark after πιλαστι) Bergler: ἐκκαλεῖ. — 176. ἀνάπτειν: ἀνάφειν M. — 178. ηθόμην: ἡθόμην M.


192. ὁμοίαν ὁ θεὸς ἂν E: ὁμοίας ἂν ὁ θεὸς.— 194. ἀμοχθεί E: ἀμοχθεί.


243. ἑράφθαι R: ἑράφη. — 251. K, who thinks πάτερ was added to fill out a defective verse, suggests Βάκχευσάτας (C corr.): ἄλλ' ἁναίνομαι.— 258. εἰ: κεῖ N.

263. δυσοσβελας R: εὐσβελας. — 264–25. Transposed by M. — κατασκύλειν: κατασκύλειν II.

270. γλυστη W: δυνατός. ἡρασὶ τ' ἐν ἄστοις Badham. δράσαλ τε δυνατός Heinsöth.— 278. ὃς ὁ Σ' Fix: ὁ, ὁ Σ' M. ὁ Σ' Βν. ὁ Σ' Λεῖσ Mekler.


311. νοση Λ: νοσεῖ. — 314. σωματευν: μῆ σωματευν B (μή above the line), also Stob. v. 15, lxxiv. 8. μῆ φρονεῖν II. σωματεύς Salmasius.— 316. Wanting in Stob. lxxiv. 8, and rejected by Κ.


341. δε'ρό σου στέφω: δε'ρὸ ὃς στέφω F. W. Schmidt.

345. ὁ added by Mt.— 346. δικην E: δικη. — 347. τοσδ' M: τουσδ'.


402. Κύπρον II: τὰν Κύπρον.— 404. ἐν ὃ Ν: ὡνα. ἐν' ὡν Heath.


412. μ' ἄρ Hartung: μι. — 413. προβάκχ' εἰς Η. προβακχ'ει. — 427. σο-φὸν Λ: σοφὰν. σοφὰν δ' ἀπεχεῖ II.
APPENDIX.


APPENDIX.

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1010. δ' τ' E. — 1020. θηραγρευτά Λ: θηραγρότα. — 1021. γελώντι προσώ——πω: W considers a gloss upon some such word as χαρατός, or χαρατώς. — 1023. πεσόντι Scaliger: πεσόντα. W suggests for the whole passage, θανάτους, προβάλει χαρατώς | επ' ἀγέλεν πεσόντι τῶν Μαϊνάδων.


1100. στάχον R: τ' ὀχον. — 1102. λελημένος Μ: λελημένος. — 1103. δρυίνου, κλάδοις Hartung: δρυίνου, κλάδους. — συντριμνυόσαι Pierson: συγκε- 

1113. W, following N, regards as spurious. — 1116. κτάνοι Bk: κτάνη. —
1121. σπέρμα W: παίδα.
1157. πιστὸν "Αδαν: Βιστονίων T.
1161. ἐξεπραξάτε Scaliger: ἐξεπραξάτο. — 1162. γόον Canter: γόον. —
1210. χωρίς τ' γ' ἄθερος W (χωρίς τ' ἄθερος Ruhnken): χωρὶς τ' ἄθερος.

1257. διοῦστι Λ: σοι τ' ἐστιν.
1265. τοῦδ' Σ: τῶνδ'. — 1269 f. γέγονος: K suggests γεγονός, and the omission of the following verse. — 1271. σοφῶς R: σοφῶς. — 1272. έκλειπε- 


1320. τοῖς άδικει Bn: τοῖς σ' άδικε. — 1329. For the lacuna after this verse see Appendix III. — 1330. Recovered from the Schol. on Dionysios, Periegesis
The lacuna after 1329 was observed by Tyrwhitt, who referred to this place the verse cited from the Bacchantes by the Schol. on Ar. Plat. 907, εἰ μὴ γὰρ ἔλαβον ἔδωκέν ἐσι χεῖρας μύσος. Musgrave recognized a fragment of this passage in the sentence of Lucian, Piscator, 2, καθάπερ τινὰ Πενθέα τὰ Ὀρφέα λακιστῶν ἐν πέτραισιν εὐφρέσθαι μόρον. That the author of Χριστὸς πάσχων had the complete text, and took from it, for example, the verses πῶς καὶ ἔτοιμος, was observed by Porson. This restoration was carried out further by Hartung in his Euripides restitutus, and finally most thoroughly by Kirchhoff, Philologus. VIII. 78-93. Kirchhoff has taken from the Christ.
APPENDIX.

ΔΙΟΝΤΣΟΣ.

εἰς δεσμά τ' ἥλθε καὶ λόγων ύβρισματα. f
tοῖγαρ τέθηκεν δὲν ἐχρὴν ἡκισθ' ύπο.
καὶ ταῦτα μὲν πέτονθεν οὕτος [ἐνδίκως].
ἀ δ' αὖ παθεῖν δεῖ λαῦν οὐ κρύψω κακά.

λιπεῖν πόλιν τὴν' ἀνοσίου μιάματος g
dίκην τυνούσας τῷδ' ὅν ἐκτεναν ὥ _
καὶ μηκέτ' ἐσιδεῖν πατρίδ'. οὐ γὰρ εὐσεβές.

αὐτός δ' ἄ μέλλεις πῆματ' ἐκπλήσεων, φράσω.

Pat. thirty-four verses, in part fragmentary. Among these is much that is uncertain. The most probable are given above with some variations and in part in a different order. The verse ὥ φιλτᾶτη, κτλ. is obtained by Wecklein from a combination of two verses, ὥ φιλτᾶτη πρόσωψις, ὥ ποθουμένη, Christ. Pat. 921, and ὥ φιλτατον πρόσω- πν, ὥ νέα γένους, ibid. 1469. The other Frgs. from the Christ. Pat. are derived as follows: b, verses 1 and 2 from 1312 f.; d, verses 1 and 2 from 1250 f.; e from 1471 f.; f from 1664, 63, 67, 68; g from 1674-76, 90.

The thought of the Frgs. is as follows: Agaue laments that her son has met his death by being torn in pieces among the rocks (a); she would fain embrace the dead, but scruples to touch him with hands stained with murder (b, c); she overcomes her scruple, and with pathetic wailing kisses the fragments of the body (d, e).

Dionysos, after speaking of the fault and punishment of Pentheus, and the purpose of the severe atonement (f and the First Hypothesis, at the end) announces the destiny of the Thebans (f) and the daughters of Kadmos (g). In the last verse he apparently begins the prediction relating to Kadmos himself.
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