EURIPIDES

BACCHANTES

Beckwith

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EDITED UNDER THE SUPERVISION OF
JOHN WILLIAMS WHITE AND THOMAS D. SEYMOUR.

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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, Agaue, Ino, and Autonoe, denied his descent from Zeus; whereupon the god, in attestation of his power, inspired them, together with the other women of Thebes, with bacchic madness, and drove them to Mount Kithairon, to celebrate his rites there in wild revelry. At this time Kadmos had given the sovereignty into the hands of his grandson Pentheus, the son of Agaue and Echion. Pentheus not only denied the divinity of Dionysos, but with all the power of his kingly position attempted to prevent the introduction of the new worship, imprisoning some of the bacchantes and laying violent hands upon the god himself. For this impiety, the god wreaked a terrible vengeance upon him by deranging him and leading him to the mountains to be rent in pieces by his mother and her companions.

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

The Chorus then in the Parodos (64–169), imitating the bacchic revel in their dress and movements as well as in the wild enthу-
In the *First Epeisodion* (170–369) the first attempt is made to influence the mind of Pentheus. The venerable old men, Kadmos and Teiresias, acknowledge the new god, and in spite of their years go out to the mountains to join in the sacred rites. Pentheus on the other hand sees in the new worship nothing but imposture and harm; he thinks it fitted only to destroy virtue and propriety of conduct among the women of the city. He refuses to listen to the exhortations and warnings of the old men, whom he treats with scorn and derision, and he allows himself to be so carried away with passion that he gives commands to destroy Teiresias’s place of augury, in order to wound the seer as deeply as possible; he also sends out his attendants to arrest the stranger, that is Dionysos himself, who has brought the new worship to Thebes.

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

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

¹ Patin remarks on this scene: The haughty king stands in the presence of an enemy who seems so
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 Kithairon, from whom Pentheus expects to hear the worst touching the conduct of the Maenads in the mountains—he hears, however, only of their virtue and of the presence of a supernatural power among them. The herdsman ends his narration with an exhortation to Pentheus to recognize the new god who has wrought such wonders. The king however refuses to listen to the frank words of the peasant, and instead of acknowledging with reverence the power of the god, he orders out his entire army to march against the revellers and put an end to the worship by force. Thus the warning that comes to Pentheus in

feeble, so contemptible, — an enemy whom he derides, insults, and wantonly threatens, and who, nevertheless, under an exterior most peaceful and serene, conceals a powerful divinity, angered, and ready to take a terrible vengeance for his insults. This situation, of which the spectators have the secret, gives to every turn in the dialogue, even those which seem the least tragic, a terrible significance."
different forms and with ever-increasing force in the three Epeisodia results only in intensifying his contumacy and anger against the god. Then comes the hour of divine judgment. Dionysos, after again striving to bring him to a better purpose, begins to derange his mind and to lure him to his destruction, again illustrating the ancient saying, "Whom the gods will destroy, they first make mad."¹ To draw the king into an offence which shall bring about his ruin he offers to conduct him to Kithairon to spy out the secret rites, and persuades him to assume the female dress, that he may come among the bacchantes unharmed.

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

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

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

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

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

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

The character given to Dionysos, his powerful repose in the face of the king's rage and violence, his skilful overruling of each act of opposition so as to further the very object which the king would hinder, his fierce irony in turning Pentheus's anticipations of triumph into predictions of woe, mark in a masterly way the god in human form; not such a one, to be sure, as teaches us to love our enemies, but one who in keeping with a common principle of Greek morality is "kindly to friends and harsh to foes." 1

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

1 Med. 809. "The law in virtue of which a divinity visited punishment was so inviolable that he would destroy the innocent with the guilty, when fate connected them inseparably, sooner than pardon the sinner for the sake of the good." 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 periaktroi, 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 ἀγρηνόν, a net-like woollen garment worn by the seers. Instead of the prophetic staff (ἰδωντήριον) he has the thyrsus, and a wreath of ivy in place of the prophet’s chaplet (μαντεία 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 Iphigeneia 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, xlv.-xlvi.; the author of Xποτός πάσχων (falsely attributed to Gregory Nazianzenus) 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 Διςακαλλαία χέρονσι, τελευτησαντας Ευριπιδον των νιχων αυτω δεδιδαχεναι δωμυμος εν κατε ιφιγενειαν την εν Αυλιδι, Ἀλκμαλωνα, Βάκχας.

2 Bernhardy, Griech. Ltg. II. 2, 480.

3 Hartung (Euripides restitutas, 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, Theodoros, Sextus Empiricus, Polyainos, and Stobaios. See note on 1169.

4 See App. III.
Aeschylus or any other dramatist. 1 A painting is described by Philostratos which represented two scenes from the Bacchantes,—one, the death of Pentheus at the hands of the Maenads; the other, the scene in front of the palace, just after Agaue has recovered her sanity.

II. DIONYSOS AND HIS WORSHIP.

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

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

2 Nysa, to whose nymphs the infant Dionysos was sent, is located by Homer (II. vi. 130 ff.) in Thrace. But in later times mention is made of a Nysa in Thessaly, Euboea, Boeotia, Macedonia, Naxos, Egypt, Libya, Achthopia, 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. "Τῆς: ἐκβεβερσν Διονύσου. ο δὲ Φερεκύδης τὴν Σεμέλην "Τῆν λέγει καὶ τὰς τοῦ Διονύσου τροφοὺς 'Τάδας. Or again, when Zeus is said to carry Dionysos in his thigh till he is ready for birth, this is merely another representation of the origin of rain. Thus Dionysos, as the offspring of the thunder-storm, brings together the elements of moisture and fire. And in this blending of moisture and warmth lies the peculiar nature of the god as the personification of the power which ripens the fruits and shows itself in the fiery force of wine.
the sufferings of Dionysos is that of his persecution by Lykurgos, king of Thrace, as given in Homer (Il. vi. 130 ff.). Lykurgos resisted the institution of the bacchic worship in Thrace, smiting the nymphs, the nurses of Dionysos, with the ox-goad, and driving them from the 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 triteric festivals of Dionysos was closely connected with the frenzied

¹ Hartung (Bakchen, p. 150) 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 ἄρμα βροτοῦς (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. Il. 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 Tyrhenian pirates, who took him for the son of a king and carried him off in their ship. But when they attempted to bind him, the fetters fell from his hands and feet, and he sat before them smiling. The pilot perceived that it was some god with whom they had to do, and urged them to set the youth on shore again; but the captain scorned the warning, and put out to sea with his captive. Very soon the god began to manifest his power; fragrant wine flowed throughout the ship, and the masts and sails were wreathed and overhung with cluster-laden vines and blooming ivy. Dionysos suddenly changed himself into a roaring lion, and in the midst of the ship appeared a she-bear. The lion seized the captain, and the crew fleeing in terror cast themselves into the sea and became dolphins; the pious helmsman alone was saved.

In dithyrambic poetry the Dionysiac myths were favorite themes,
and from this they passed into tragedy, not only in those choral songs in which the beginnings of tragedy are found, but in tragedy proper, which in time discarded the satyric element and adopted materials of a serious character. A play entitled Πενθέως was attributed to Thespis; Polyphradmon treated the story of Lykurgos in a tetralogy with which he contended against Aeschylus and Aristias; and Aeschylus also treated the same story in a tetralogy consisting of the tragedies Ηδωνόι, Βασσαρίδες, Νεανίςκοι, and the satyr-drama Αὐκοῦργος. 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 Ηδωνόι, 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 (Νεανίςκοι) 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 Lucuragus. 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, —

\[\muη\alphaι\muατος\;\pi\epsilon\muι\phi\gammaα\;\piρ\delta\;\pi\epsilon\phi\;\beta\acute{α}λ\gamma\ς.\]

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 Ξάντριαυ of Aeschylus is supposed by some to have been occupied with the myth of Pentheus. A play entitled Βάκχαυ 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 Βάκχαυ ἡ Πενθέως.

1 De Aeschyli Lycurgia, Opuscula, v. 2 Cf. the Second Hypothesis of Eur. Bacch.
ΕΤΡΙΠΙΔΟΤ

ΒΑΚΧΑΙ.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ.  ΠΕΝΘΕΥΣ.
ΧΟΡΟΣ ΒΑΚΧΩΝ.  ΘΕΡΑΠΩΝ.
ΤΕΙΡΕΣΙΑΣ.  ΑΓΓΕΛΟΣ.
ΚΑΔΜΟΣ.  ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΑΓΛΥΗ.
ΤΠΟΘΕΣΙΣ.

Διόνυσοι οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεοῖς. ὃς ἂν οὖν ὑμωρίαν ἐπέστησε τὴν πρόποιαν, ἐμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας, ὧν αἱ τοῦ Κάδμου θυγατέρες ἀφηγούμεναι τοὺς θιάσους εἰςήγον ἐπὶ τὸν 5 Κιθαιρώνα. Πενθεῦς δὲ ὁ τῆς 'Αγαύης παῖς παραλαβὼν τὴν βασιλείαν ἐδυσφόρει τοῖς γυνομένοις καὶ τινὰς μὲν τῶν Βακχῶν συλλαβῶν ἔδησεν, ἐπ' αὐτοῦ δὲ τὸν θεῶν δμῶς ἀπέστειλεν. οἱ δὲ ἐκόντος αὐτοῦ κυριεύσαντες ἤγον πρὸς τὸν Πενθέα, κάκεινος ἐκέλευσεν δήσαντας αὐτὸν 10 ἐνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεῶς οὐκ ἔστι Διόνυ- σος, ἀλλὰ καὶ πράττειν πάντα ὡς κατ' ἀνθρώπου τολμῶν. δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασιλεία, ἀγαγὼν 15 δὲ εἰς Κιθαιρώνα ἐπευγενεῖ τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν λαμβάνοντα γυναικὸς ἐσθήτα. αἱ δ' αὐτῶν δὲ σεισμὸν πρὸς τὴν μητρὸς 'Αγαύης καταρξαμένης. Κάδμος δὲ τὸ γεγονὸς καταστάθηκε τὰ διαστασθέντα μελη συναγαγῶν τελευταίον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης ἐφώρασεν χερσίν. Διόνυσος δὲ ἐπιφανεῖς τὰ μὲν πάσι παρῆγγειλεν, ἐκάστῳ δὲ ἑς συμβῆσεται διεσάφησεν ἐργοῖς, τοῖς τῶν ἐκτῶς ὡς ἄνθρωπος κατα- φρονηθῇ. 

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

2 ἐκάστῳ...καταφρονηθῇ: the sentence is obscure. Elmsley proposes to read διεσάφησεν, ἢν μὴ ἐργοῖς ἢ λό- γοις, and Hermann ἐκ τούτων ἐκτῶς.
ἈΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΤ ΤΠΟΘΕΣΙΣ.¹

Διόνυσος ἀποθεωθεῖς, μὴ βουλομένου Πενθέως τὰ ὄργα αὐτοῦ ἀναλαμβάνειν, εἰς μανίαν ἀγαγῶν τὰς τῆς μητρὸς ἀδελφᾶς ἡνάγκασε Πενθέα διασπάσαι. ἡ μυθο-ποία κεῖται παρ' Αἰσχύλῳ ἐν Πενθεῖ.²

¹ The grammarian Aristophanes, librarian at Alexandria about 200 B.C., appended to his summaries (ὑποθεσις) 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.
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. τίκτει: the hist. pres., not found in Hom., is common in the tragedies.

3. λοχευθείσα κτλ.: brought to bed, etc., more definitely explained 88 ff. See Introd. p. 2. — ἀστραπηφόρφ: Wecklein comparing Frg. 314, ἀστραπηφορεῖ, carry lightning, takes the adj. as act. lighting bringing, the epithet of the person acting being transferred to the effect, as in ἀμα τραγοκτόνων, 139, goat-killing slaughter. But the use of the verb cannot determine the exact meaning of the adj. Cf. the relation of λιθοβολέω to λιθοβόλος 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. Ο. Τ. 200, τυρφόρων ἄστραπαν, fire bringing lightnings.

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

τόδ' ἐγγὺς οἴκων καὶ δόμων ἐρείπων, τυφόμενα Δίου πυρὸς ἐτὶ ζωσάν φλόγα, ἀθάνατον Ἡρας μητέρ' εἰς ἐμὴν ὑβριν.

10 αἰνὼ δὲ Κάδμων, ἀβατον δ' πέδου τόδε τίθησι θυγατρὸς σηκών· ἀμπέλου δὲ νυν πέριξ ἐγὼ ἐκάλυψα βοτρυώδει χλόη.

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

15 Βάκτρια στείχη τὴν τε δύσχιμον χθόνα Μηδῶν ἔπηλθον Ἀραβίαν τ' εὐδαίμονα Ἀσίαν τε πᾶσαν, ἦ παρ' ἀλυσμον ἂλα κεῖται μιγάσων Ἐλλησι βαρβαρῶς θ' ὁμοῦ

19 πλήρεις ἔχουσα καλλιτυργώτους πόλεις,

21 κάκει χορεύσας καὶ καταστήσας ἐμᾶς

22 τελετᾶς, ὕι ἐγῆν ἐμφανῆς δαίμων βροτοῖς.

κεραυνοβλήτῳ, cf. also below, 598, κεραυνοβόλος.

7. τόδε: here, a common use of ἰδε. H. 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, τύφειν καπνὸν.—Δίον: = Διοβόλον. Cf. 598 f.

9. ἀθάνατον ... ἁβριν: Πέρας' everlasting outrage toward my mother, appos. to δόμων ... φλόγα, a const. common with Euripides.

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

12. ἐγὼ: in contrast with Κάδμως.


13. λυπῶν: with reference to the starting-point. Dionysos came into Persia, Baktria, etc., from Lydia and Phrygia, where he had been reared.

—πολυχρύσων: cf. 154, also Aesch. Pers. 45, πολύχρυσοι Σάρδεις.

15. δύσχιμον: referring to the rigorous climate, inclement. Strabo (xii. p. 525) says that the most of Media is high and cold. For this reason Ecbatana was made the summer residence of the Persian kings.

16. εὐδαίμονα: does not limit Ἀραβίαν 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.

20 eis τήνδε πρῶτον ἢλθον Ἑλλήνων χθόνα.

23 πρῶτας δὲ Θῆβας τάσσει γῆς Ἑλληνίδος ἀνωλόλυεα, νεβρίδ' ἐξάψας χρῶς

25 θύρασι τοὺς εἰς χεῖρα, κύσσιμων βέλος, ἐπεὶ μ' ἄδελφαι μητρός, ἢς ἡκιστα χρῆν,

20 Διόνυσον οὐκ ἐφασκον ἐκφύναι Δίος,

Σεμελήν δὲ νυμφευθείσαν ἐκ θυντοῦ τῶν εἰς Ζηὺν ἀναφέρεν τῆν ἀμαρτίαν λέχους,

30 Κάδμου σοφίσμαθ', ὃν νῦν εἶνεκα κτανεῖν Ζηὺν ἐξεκαυχώνθ', ὅτι γάμους ἐφεύσατο.

touγάρ νῦν αὐτάς τ' ἐκ δόμων ἀστρην' ἐγὼ μανίας. ὁρός δ' οἰκοῦσι παράκοποι φρενών·

35 σκευὴν τ' ἐχεῖν ἡμάγκασ' ὀργίων ἐμῶν,

καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων ὅσαι γυναῖκες ἦσαν ἐξέμηνα δωμάτων.

20. πρῶτον: after wandering through Asia. Cf. 481.

21. ἐκεῖ: all of the before mentioned lands. — χορεύσας: of the introduction of the Bacchic chorus.

22. ἵνα κτλ.: the purpose of what precedes, though the same motive is implied in the following, and is directly expressed in 39 ff.

23. πρῶτας: not tautological. The former line distinguishes Hellas from other extra-Asian countries; this line, Thebes from other cities of Hellas.

24. ἀνωλόλυεα: I filled with revel-shouts. — νεβρίδα: on the emblems of the Bacchic worship, see Introd. pp. 7 f., also below, 176 f. — χρῶς: sc. αὐτῶν, the women implied in Θῆβας. χρῶς 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 εἰς ... λέχους. See on ἀβρίν, 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 ὧν εἶνεκα.

32. τοιγάρ: “in punishment for that.” — ὅλον (pl.) αὐτάς: the sisters themselves in contrast with the other Theban women, πᾶν τὸ θῆλυ σπέρμα, 35.


34. σκευὴν: cf. 24 f. and 176 f.

35 f. ὅσα ... ἡγαν: repeats with emphasis πᾶν ... σπέρμα. “All of womankind among the Thebans, all the women who were here.”

36. εξέμηνα δωμάτων: i.e. ἐμὴν καὶ ἐπεμψα ἐκ δωμάτων.
ομοῦ δὲ Κάδμου παισίν ἀγαμεμνομέναι
χλωραῖς ὑπ' ἐλάταις ἀνορόφοις θ' ἤντα πέτραις.
δεὶ γὰρ πόλιν τήν ἐκμαθεῖν, κεί μὴ θέλει,
ἀτέλεστον οὖσαν τῶν ἐμῶν βακχευμάτων,
Σεμέλης τε μητρὸς ἀπολογησασθαί μ' ὑπὲρ
φανέντα θυητοῖς δαίμον' ὃν τίκτει Δί.  

Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
Πενθεὶ δίδωσι θυγατρὸς ἑκτεφύκότι,
δὲ θεομαχεῖ τὰ κατ' ἐμὲ καὶ σπονδῶν ἄπο
ωθεὶ μ'/ ἐν εὐχαῖς τ' οὐδαμῶς μειαν ἔχει.
ὅν εἰνεκ' αὐτῷ θεὸς γεγὼς ἐνδείξομαι
πᾶσιν τε Ἐθβαίοισιν. εἰς δ' ἄλλην χθόνα,
tάνθενε θέμενος εὗ, μεταστήσων πόδα,
50 δεικνὺς ἐμαυτόν· ἢν δὲ Ἐθβαίων πόλις

37. Κάδμος παισίν (fem.): contrasted with στέρνα Καθμελῶν, the
princesses contrasted with the other Theban women.
39 f. ἐκμαθεῖν: in the sense of παθοῦσαν ἐκμαθεῖν. — οὗσαν: supple-
mentary partic. with πάλιν. For the partic. belonging to the sub-
j., cf. 47, 1113. — βακχευμάτων: gen. after a
compound of alpha privative. H. 753 c; G. 180, n. 1.
41. ἀπολογησασθαί: se. δεῖ. Dionysos by showing his divinity defends
Semele from calumny.
44. δίδωσι: cf. 213.
45 f. τὰ κατ' ἐµὲ: in what relates to
me. — σπονδῶν κτλ.: "refuses me libra-
tions and prayers," i.e. "divine honor."
48. Apollod. (iii. 5. 2) says that
Dionysos after manifesting himself
to the Thebans went to Argos, and
there again, when they refused to
honor him, drove the women mad.
49. τάνθενε: for τὰ ἐνταυθα, through the influence of μεταστήσων.
The idiom is the so-called constructio
praegnans. H. 788 b; G. 191, n. 6.
50 ff. ἢν δὲ ... στρατηλατῶν: this
sentence, which acc. to the nature of
the prologues of Euripides is naturally
taken as a prediction, has no answ-
ering fact in the subsequent develop-
ment of the plot. The difficulty dis-
appears if we suppose Ἐθβαίων (50)
to have displaced some such phrase
as τῆς βροτῶν. The reference to
the Thebans, then, ends with Ἐθβαίουσιν
(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.


Βάκχας: if the reading ὑπέλαθον (50) be correct, the reference here is to the Theban bacchantes, and the same is true of Μαινάσι in the following line, though the latter might include the Asiatic bacchantes also. If, however, the suggestion given above (on 50) be correct, the reference in both words is to the Asiatic bacchantes.

52. συνάψω: sc. μάχην. Cf. Heracl. 808, μάχην συνάψας, Aesch. Pers. 336, μάχην συνάψας, also, below, 837, συμβαλόν μάχην. — Μαινάσι οντιτιλατων: some verbs of ruling, leading, etc. (e.g. ἀνάσσω, ἄγγελοι) take a dat. denoting those with reference to whom the ruler or leader acts as such, where the corresponding Eng. verb takes a direct obj. The const. is the same as with intr. verbs of serving (H. 764, 2; G. 184, 2), and not the dat. of advantage.

53. ἀλλάζεις ἔχω: a periphrastic pf. common in Euripides and Sophocles. H. 981 α; G. 279, ν. 2.

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.— ἀλλά: often used where the discourse is broken off suddenly, and something new, as a command or exhortation, is introduced. — ἐρυμα: the chain of mountains called Tmolos formed the southern bulwark of the principal valley of Lydia, the valley of the Hermos.

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

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

58. πόλει Φρυγίων: 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. — Ρέας: 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 ἐνθατῷ δώματ' ἔλθονσαι τάδε κτυπεῖε Πενθέως, ὡς ὅρι Κάδμου πόλεως. ἐγὼ δὲ Βάκχαις, εἰς Κιθαιρώνος πτυχάς ἔλθὼν ἦν εἰσί, συμμετασχήσω χορῶν. take not with

ΧΟΡΟΣ.

'Ασιάς ἀπὸ γαίας.

65 ἱερὸν Τμωλον ἀμείβασα θοάξω 
Βρομίω [θεῷ] πόνων Ἠδών κάματον τ' εὐ-
κάματον, Βάκχιον ἐναζομένα.

τὸς ὅδὼ τὸς ὅδὼ; τοῖς;
μελάθροις ἐκτότος ἔστω, στόμα τ' εὐφη-

60. τάδε: see on 7.
62. Βάκχαις: the Theban bacch-<br>chantes.
63. συμμετασχήσω χορῶν: a pur-
pose not fulfilled because of his ar-
rest by the servant of Pentheus. Cf. 
434 ff.
64-169. The Parodos. The Chor-
rus announce their relation to the 
god (στρ. α'); enjoin upon all the 
uninitiated a hallowed silence (ἀντ. 
α'); tell of the blessedness of those 
who hallow their lives by sharing in 
the rights of Dionysos and Kybele 
(στρ. β' 72-82); incite each other to 
take on the god known in Hellas 
(83-87); tell of the god's wonderful 
birth (ἀντ. β'); call upon the The-
bans to equip themselves and join 
the revel-band (στρ. γ'); tell of the 
introduction of the tympanum and 
flute into the worship (ἀντ. γ'); and 
describe the ecstasy of the revelers 
in the chase and the frenzied move-
ments and cries of the leader (ἐπιφάν.).
65 f. ἱερὸν: with reference to Mt. 
Tmolos as the place where Dionysos 
had instituted his rites.—θοάξω πόνων:

I speed on my glad toil. It is possible, 
however, to take θοάξω as instr. and 
πόνων in appos. with the sentence.— 
Βρομίω: in honor of Bromios. The 
name is given to Dionysos from the 
din (βρομα, βρέμω) of his revels.— 
θεῷ: inserted (cf. 84) by conjecture 
to restore the metrical correspondence 
with 70. — πόνων Ἠδών: an oxymoron, 
as in κάματον εὐκάματον. Cf. Soph. 
O. T. 1214, ἐκαμον γάμον, id. El. 1154, 
μήτηρ ἀμήτωρ.
67. Βάκχιον εναζομένα: Weeklein 
regards the const. as the cognate acc., 
raising the Bacchic shout εὗοι. Cf. Soph. 
Ant. 133, νίκην ἀλαλάξαι, to raise the 
shout of victory. But most authorities 
take εναζομένα as trans., hailing Bac-
chus with the shout εὗοι.

68 f. τίς ὅδὼ . . . ἔστω: explained as 
equiv. to δότις ὅδὼ ἔστι, μελάθροι 
ἐκτότος ἔστω, i.e. εἰς μέλαθρα ἐξιστάσω. 
The imitation in Ar. Ran. 354 ff. of the 
solemn proclamation with which the 
Hierophant opened the celebration of 
the Eleusinian mysteries be-
gins εὐφημεῖν χρῆ καξιστάσαι τοῖς ἄνε-
tέροισι χορῶις. So here the Chorus
23

μον ἀπασ ἐξοσιούσθω· τα νομισθέν-

ta γὰρ αἰεὶ Διόνυσον ὑμνήσω.

ὁ μάκαρ, ὅστις εὐδαίμων

teleτάς θεῶν εἰδὼς

βιοτὰν ἀγιστεύει

καὶ θιασεύεται ψυχὰν

eν ὀρέσσι βακχεύων

ὁδίοις καθαρμοῖσιν

τὰ τε ματρὸς μεγάλας ὄρ-

για 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, τίς
μελάθροις; ἐκτόσος 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 (ἐκτό-
σος) from the hallowed dance in which
only the initiates join.—εὐφημον:
proleptic, let every one hallow his lips
into silence, i.e. keep hallowed silence.

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

72-74. ὁ μάκαρ . . . ἀγιστεύει: Ο
happy he who to his blessedness (εὐδα-
ιμων) having full knowledge of the divine
mysteries hallows his life. Cf. Soph.
Frg. 719 D, ὥσ τρισάβιοι κεῖνοι δρατῶν,
οἱ ταύτα δερχθέντες τέλη μῶλοι' εἰς
"Αἰδου.—τελετάς: the secret rites of
initiation; ἄργα, the outward usages
and ceremonies at the celebration of
the festivals.

75-77. θιασεύεται . . . καθαρμοῖσιν:
θαυρεῖως has both an intr. use, revel in
the thiasos, cf. 370, and a trans., intro-
duce into the thiasos, cf. Ιω., 552. Cf.
the two uses of χαρεῖω. It is evi-
dently used in the second sense here,
and may be taken as mid. or pass.
without essential difference in meaning:
is in soul initiated into the revel-
band with holy purifications celebrating
bacchic rites in the mountains. Those
who strove to ennoble the ideas of
the people and to elevate morality
connected with the mysteries the re-
quirement of inner purification and
upright living. Cf. Frg. 476, ἀγὼν
δὲ βίον τελωμεν ἐξ οὗ Δίων νυστης
γενόμην.

78 f. ὄργα 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. — θεραπεύειν: best taken as parallel with βακχεύων and joined with θιασεῖται.  
80. ἀνὰ, τιμᾶσθων: with θεραπεύει. Upon the tmesis, cf. the corresponding verse of the antistrophe, 96.  
85. κατάγουσα: κατάγειν denotes the restoration to one's home from a foreign land.  
87. ἀγνίας: used of a στεφανωθεῖς Διόνυσον θεραπεύει. Ἰτε Βάκχαι, Ἰτε Βάκχαι, Βρόμιον παίδα θεόν θεοῦ.  
85 Διόνυσον κατάγουσαν Φρυγίων ἐξ ὀρέων 'Ελλάδος εἰς εὐρυχόρους ἀγνίας, τὸν Βρόμιον.  

In the latter passage the meaning is ways, streets, as appears from a comparison with the Schol. on Ar. Eq. 1319, ἔδος ἵν τοῖς ἐν ἄγνιασ ἱσταμένοις θεοῖς ἐπὶ ταῖς ἐρχομέναις ἄγγελαις θεῶν, and this meaning is applicable in the other passage and also here. εὐρυχόρους is, then, to be taken as equiv. to ἐβρελας. See on θηροτρόφον, 102.  
88 ff. ὅν: the obj. of ἔχουσα (pregnant with) as well as of ἐτεκεν. ἔχουσα may, however, be taken in the sense of ὀμα. 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 αὐξώνῃ ἔχοντα. — ἐν . . . βροντᾶς: in childbirth's stress of pangs brought on by the winged bolt of Zeus. Cf. 3.
35 ξατο θαλάμαις Κρονίδας Ζεύς,
cata μηρὸς δὲ καλύπας
χρυσέασιν συνερείδει
περόναις κρυπτῶν ἀφ’ Ἡρας.
ἐτεκεν 8', ἀνίκα Μοῖραι

100 τέλεσαν, ταυρóκερων θεοῦ
στεφάνωσέν τε δρακόντων
στεφάνοις, ἐνθεν ἄγραν θηροτρόφον
Μανάδες ἀμφιβάλλονται πλοκάμωις.

94 f. λοχλοῖς θαλάμαις: into a chamber of birth, i.e. the thigh of Zeus where the child should mature to a second birth. Cf. 527, ἄρσενα νηδῶν.
97. συνερείδει: binds fast.
98. κρυπτῶν: proleptic, so that he was hidden.

100. τέλεσαν; had matured, i.e. for birth. The augment is often omitted in the lyric portions of the tragedies. In the trimeters the syllabic augment only is omitted, and that nowhere except in the ἰσθείς ἀγγελικα. Kr. Dial. 28, 3, 4.—ταυρόκερων: Dionysos is often represented as a bull to symbolize his strength and generative power; often also with merely the horns of the bull. Cf. 920, 1017, 1159.

102. ἐνθεν ἄγραν θηροτρόφον: Wecklein substituting θηροτρόφον for θηροτρόφων makes the phrase equiv. to ἐνθεν ἐλούσαι θηρῶν τροφήν and understands the meaning to be, that the serpents taken (ἅγα θηρῶν) from Dionysos continue to grow (τρέφεται) fixed to the Maenads. A much simpler interpretation is obtained by referring ἄγραν to the prey taken by the Maenads for the purpose indicated, and by reading θηροτρόφον instead of θηροτρόφων, 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 θηρείον. The meaning then is: whence it is that the Maenads twine in their hair the prey of wild beasts, i.e. the captive serpents. The Maenads are frequently described as twining serpents in their hair and about their persons. Cf. 698.

108. μλακῖ: a kind of bind-weed which Pliny (H. N. xvi. 63) describes as similar to ivy, and bearing red berries (καλλικάρπῳ). He speaks further of its frequent use at the festivals of Bacchus in place of the ivy.
110 ὁρυὸς ἡ ἐν ἐλάτας κλάδουσι, εἶναι τὲ ἐνδυτὰ νεβρίδων στέφετε λευκοτρίχων πλοκάμων μαλλοῖς. ἀμφὶ δὲ νάρθηκας ὑβριστὰς ὀσιοῦσθ᾽. αὐτίκα γὰ πᾶσα χορεύσει.

115 Βρόμιος εὐτ᾽ ἀν ἄγγι θίασους εἰς ὅρος εἰς ὅρος, ἐνθα μένει θηλυγενῆς ὀχλος ἀφ᾽ ἱστῶν παρὰ κερκίδων τ᾽ οἰστρηθεῖς Διονύσῳ.

120 ὁ θαλάμευμα Κουρή- των ζάθεοι τε Κρῆτας

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 στέφω, cf. the Schol. on Soph. El. 53, where it is explained by κοσμεῖν; also Anth. P. v. 152, 7, ὀρφεῖ στέψω σε λέοντος. Tacitus (Germ. 17) and Herodotus (iv. 109) speak of the practice of decking skins by tacking on pieces of skins of another kind. The fawn-skins were trimmed with tufts of various colors to increase their motley appearance.—λευκοτρίχων πλοκάμων: cf. Iph. A. 1080, καλλικόμαν πλοκάμων, ibid. 700, εὐπλοκάμου κόμας, below, 160, κώλου ταχύτων. — 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 βοστρυχος, a curl of hair, is used of anything twisted.

113. μαλλοῖς: tufts of wool, not of human hair. For the tautology in πλοκάμων μαλλοῖς, cf. Phoen. 308, βοστρυχῶν πλοκάμον. Translate the sentence: deck the dress of dappled fawn-skins with tufts of white locks of wool.—ἀμφὶ 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. θαυσάτεια τὸ καθαρμοσῖν.—ὑβριστάς: the epithet is transferred from the person to the thing.

114. γα: land, not earth.

118 f. ἀπὸ οἰστρήθεον παρὰ: cf. 427, ἀπέχειν παρὰ.

120. θαλάμευμα: cavern, defined by διόγγεντορες ἐναυλοὶ (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 ἱδαῖον ἄντρον of the ancients. The Kuretes were associated with the rites of the Cretan Rhea just as the Korybantes were with those of the Phrygian Rhea Kybele. The union of these two cults brought with it the confounding of the Kuretes and Korybantes with each other. The Korybantes' dances were combined with the tossing of the head and limbs and accompanied by the tympana.

123. 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. — ἄντρος: 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.—μοι: for me, because the tympanum was afterwards adopted by the bacchantes. 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) συντόνοι αὖδᾶ βάκχων πνεύματα ἄδυβοι Φρυγίων αὐλῶν. The text is very uncertain.—αὖδᾶ: i.e. of the tympanum.—βάκχων: 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 ὀργαστικὸν. 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. — συντόνοι: vehement, noisy.—αὐλῶν: commonly translated flute, though the instrument was more like the clarionet or oboe.

129. θῆκαν: sc. the tympanum.—κτύπον: in appos. with αὖδᾶ ... πνεύματα, i.e. the din is the mingled sounds of the tympanum and flute. — εὐάσμασι Βάκχαν: for, i.e. to accompany, the revel-shouts of the bacchantes, like βάκχων, 126, used in anticipation. The dat. depends upon κτύπον. Cf.
130 παρὰ δὲ μανώμενοι Σάτυροι ματέρος ἐξανύσαντο θεᾶς, εἰς δὲ χορεύματα συνήψαν τριετηρίδων, αἰς χαῖρει Διόνυσος.

135 ἦδος ἐν οὕρεσιν, εὔτ' ἄν ἐκ θιάσων δρομαίων πέση πεδόσε, νεβρίδος ἔχων ἱερὸν ἐνυτόν, ἀγρεύων αἴμα τραγοκτόνου, ὦμοφάγον χάριν,

140 ἱέμενος εἰς ὄρεα Φρύγια, Λύδια. ὁ δ' ἐξαρχὸς Βρόμιος, εὗοι.

Iph. T. 387, τὰ θείων ἐστιάματα; Soph. Ant. 571, κακὰς γυναῖκας νίεσε στυγᾶ. 

130 f. παρὰ . . . ἐξανύσαντο θεᾶς: ἐξανύσασθαι τὶ παρὰ τινος is to obtain anything from one by labor or prayers. Cf. Aesch. Prom. 700, τὴν χρεῖαν ἴδωσάν, ye obtained your request. — Σάτυροι: because they were the especial attendants of Dionysos. 

133. τριετηρίδων: trieteric festivals. In many places, as Thebes, Argos, Crete, etc., the festivals of Dionysos were trieteric, that is, occurring every other year, at the beginning of every third year. The explanation of this has been found in the belief that Dionysos having passed the intervening time in the lower world was born anew every other year (see Preller, 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, 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. ἦδος κτλ.: 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., Glad is he (the reveler) in the mountains, when one from the swift revel-bands falls to the earth, i.e. "Full of rapture is that one who amid the revels falls to the earth in ecstasy."

139. αἴμα τραγοκτόνον: goat-killing slaughter, i.e. the slaughter of the goat. Cf. Or. 833, μυθροκτόνον αἴμα, II. F. 1201, ἀίμα παιδοφόνον. See Introd. p. 10. — ὦμοφάγον χάριν: pred. to αἴμα, for the enjoyment of eating raw flesh.

140. Λύδια: for Λύδια τε. 

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

ρέι δὲ γάλακτι πέδων, ρέι δ’ οὖν, ρέι δὲ μελισσάν νέκταρι, Συρίας δὲ θρόσκει λιβάνου καπνός.

145 ὁ Βακχεύς δ’ ἔχων πυρσώδη φλόγα πεικας ἐκ νάρϑηκος αἴσσει ἁρμώ καὶ χοροῖς ἐρεθίζων πλανάτας ἰαχαῖς τ’ ἀναπάλλων,

150 τρυφερὸν πλόκων εἰς αἰθέρα ρίπτων. ἀμα δ’ ἐπ’ εὐάσμασιν ἐπιβρέμει τοιάδ’. ὅ ἐτε Βάκχαι, ὅ ἐτε Βάκχαι, Πακτώλου χρυσορόου χλιδᾶ

155 μέλπετε τὸν Δίωνυσον βαρυβρόμων ὑπὸ τυμπάνων, εὔια τὸν εὔιον ἀγαλλόμεναι θεῶν ἐν Φρυγίαισι βοαῖς ἐνοπαῖσι τε, 

160 λωτός ὅταν εὐκέλαδος
dering comrades to running and dancing. The const. is like that in προκαλέσας τὸ χάρυμη, Hom. II. vii. 218.


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

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

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

148. δρόμω καὶ χοροῖς: the end of the action in ἐρεθίζων. As the bacchant darts along brandishing the flaming thyrsus, he arouses his wan-
dering comrades to running and dancing. The const. is like that in προκαλέσας τὸ χάρυμη, Hom. II. vii. 218.

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

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

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

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

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

160. λωτός: often in Euripides
165 eis ὧρος εἰς ὧρος· ἡδομένα δ' ἀρα, πόλος ὅπως ἀμα ματέρι φοββάδι, κόλον ἄγει ταχύτουν σκιρτήμασι Βάκχα.

ΤΕΙΡΕΣΙΑΣ.

170 Τίς ἐν πύλαισι; Κάδμον ἐκκάλει δόμων 'Ἀγήνορος παῦ', ὅς πόλιν Σιδωνίαν λιτῶν ἐπύργωσ' ἀστυ Θῆβαιών τόδε. ἦτω τις, εἰσάγγελλε Τειρεσίας ὃτι ζητεῖ νυν· οἴδε δ' αὐτὸς ὃν ἦκω πέρι
175 ἀτε ἱενθέμην πρέσβυς ὃν γεραυτέρω, θυρσοὺς ἀνάπτειν καὶ νεβρῶν δορᾶς ἐχεῖν

the flute, which was frequently made of the ἀντιῶν Δίβιος.

161 ff. παύματα, σύνοχα φοιτάσιν εἰς ὧρος: airs suited to the (Maenads) wandering to the mountain.—φοιτάσιν: equiv. to φοιτώσις.

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

166. ὅπως: equiv. to ὅς.

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

170-369. First 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 Phoen. 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 θυρωρείων.—ἐκκά- λα: a similar transition to the second pers. inv. is found in 173, 346–348.

175. ἀτε ἱενθέμην 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 Phoen. 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 κυσίνους βλαστήμασιν.

ΚΑΔΜΟΣ.

ὁ φίλταθ', ὡς σήν γήρων ἡσθόμην κλύων οσφὴν σοφοῦ παρ' ἀνδρός, ἐν δόμοισιν ἔων.

180 ἢκε δ' ἐτοιμος τήνδ' ἔχων σκευὴν θεοῦ. δεῖ γάρ νῦν οὔτα παῖδα θυγατρὸς ἐξ' ἐμῆς,

[Διόνυσον δὲ πέφηνεν ἀνθρώποις θεὸς,] ὅσον καθ' ἡμᾶς δυνατῶν αὐξέσθαι μέγαν. ποῦ δεὶ χορεῦειν, ποῦ καθιστάναι πόδα καὶ κράτα σείσαι πολιῶν; ἔξηγοι σὺ μοι γέρων γέροντι, Τειρεσία: σὺ γάρ σοφός.

185 ῥ᾽ ὥσ κάμουμι' ἂν οὔτε νῦκτ' οὗθ' ἡμέραν θύρος κρατῶν γῆν· επιλελήσμεθ' ἣδονῇ γέροντες ὄντες.

ΤΕΙΡΕΣΙΑΣ.

ταυτ' ἐμοὶ πάσχεις ἀρα·

176. ᾠόπτευν: sc. κεφαλ. to attach to, i.e. to take in the hand. Cf. Frg. 752, cited Ar. Ran. 1211, Διόνυσος ὃς θύροις καὶ νεβρῶν δορᾶς καθαπτός. Cf. also 25.— ἐχεῖν: to wear.

178. ὥσ κτλ.: Wecklein comparing Hec. 1114, Soph. Aj. 14, O. C. 891, supposes Kadmos to begin his address to Teiresias before he comes within sight of the prophet, and to explain this on the ground that he has recognized 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 Teiresias and before the servant has had time to summon him. ὥσ then introduces the cause of this immediate appearance.

182. Διόνυσον: appos. to νῦν.

183. ὅσον... δυνατῶν: lit. so far as is possible as regards me, i.e. so far as rests with me.— αὐξέσθαι μέγαν: to grow great. μέγας is often used proleptically with αὐξέσθαι. Kr. Spr. 57, 4, 2.

184. ποῦ χορεῦεν: i.e. ποῦ ἑλθότας χορεῦειν. — καθιστάναι πόδα: to stay the foot, contrasted with χορεῦειν, as ἀπηναί is with βῆναι in set phrases. Cf. Alc. 863, ποῦ βῆ; πάς στῶ; Soph. Phil. 833, ποῦ στάτης, ποῦ δὲ βάσει;

187. ὥσ κτλ.: the ground of the command ἔξηγοι.

188 f. ἐπιλελήσμεθα... ὄντες: similarly the chorus of initiates in Ar. Ran. 345 ff. sing, γόνυ πάλλεται γερόντων· ἀπόσελενταὶ δὲ λύταις χρώισας τ' ἐτῶν παλαιῶν ἐνιαυτῶν ἑρᾶς ὑπὸ τιμᾶς, the knee of old men leaps, and they shake off griefs and the long periods of
aged years under the influence of the sacred service.

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

193. παιδαγωγήσω: not inconsistent with ἔγγοι (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 πολλὴν ὀδὸν περάλεις.

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

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

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

οὐ καταφρονῷ ἐγὼ τῶν θεῶν θυητὸς γεγώς.

ΤΕΙΡΕΣΙΑΣ.

200 οὐδὲν σοφιζόμεσθα τῶι δαίμοσι.

πατρίους παραδοχὰς ἂς θ' ὀμήλικας χρόνω

κεκτὴμεθ', οὐδεῖς αὐτὰ καταβαλεῖ λόγος,

οὐδ' εἰ δὴ ἄκρων τὸ σοφὸν ἤφηται φρενῶν.

ἔρει τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,

205 μέλλων χορεῦεν κράτα κυσσώσας ἔμον.

οὐ γὰρ διήρηξ' ὁ θεὸς εἰτε τὸν νέον

χρήζει χορεῦεν εἰτε τὸν γεραίτερον,

ἀλλ' ἐξ ἀπάντων βούλεται τιμᾶς ἐχεῖν

κοινάς, διὰ ἀριθμῶν δ' οὐδὲν αὔξεσθαι θέλει.

ΚΑΔΜΟΣ.

210 ἔπει σὺ φέγγος, Τειρεσία, τὸδ' οὐχ ὀρᾶς.

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

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

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

203. "Not even if presumptuous wisdom has been reached by keenest subtilties of thought (δι' ἄκρων φρε-
έγώ προφήτης σοι λόγων γενήσομαι.
Πενθεύς πρὸς οίκους ὁδε διὰ σπουδῆς περὰ Ἐχῖόνος παῖς, ὦ κράτος δίδωμι γῆς.
ὡς ἐπτόησαι τι ποτ' ἔρει νεώτερον;

ΠΕΝΘΈΥΣ.

215 ἐκδήμος ὦν μὲν τῆδ' ἐτύγχανον χθονός,
κλῦω δὲ νεοχμὰ τῆνδ' ἀνὰ πτόλιν κακά,
γυναῖκας ὡμῶν δῶματ' ἐκλελοιπέναι
πλασταίοι βακχείαισιν, ἐν δὲ δασκίοις
ὁρεσι θάξεων, τὸν νεοστὶ δαίμονα

220 Διὸνυσον ὅστις ἐστὶ τιμώσας χοροῖς·
πλήρεις δὲ θιάσοις ἐν μέσοισιν ἐστάναι
κρατήρας, ἀλλὰν δ' ἄλλοσ εἰς ἐρημίαν
πτώσοσουσι εἰναις ἀρσένων ὑπηρετεῖν,
πρόφασιν μὲν ὡς δὴ Μαινάδας θυσκόους,

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

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

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

214. νεώτερον: lit. newer, i.e. than we already know; often used as here in a bad sense, a calamity. II. 649; Kühn. 542 An. 7.

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

222 f. ἀλλὰν ... πτώσοσουσιν: one flying here, another there, to a place apart, and crouching down. — ἄλλοσ' εἰς ἐρημίαν: with the idea of flying implied with πτώσοσουσιν.

225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου. οὐσας μὲν όνὶν εἶληφα, δεσμάious χέρας σφίζουσι πανδήμουσι πρόσπολοι στέγαις: οὕτι δ' ἀπείσω, εξ ὀροὺς θηράσομαι, Ἰνά τ' Ἀγανίνι θ' ἐ' ἐτικτ' Ἐχύοι, Ἀκταίονος τε μητέρ', Ἀυτονόην λέγω. καὶ σφάς σιδηραῖς ἀρμόσας ἐν ἄρκυσι παύσω κακούργου τῆς ὑπὲρ Βακχείας τάχα. λέγονυ δ' ὡς τις εἰσελήλυπτε ξένος γόνης ἐπιφέδος Λυδίας ἀπὸ χθονός,

235 ξενοθύσι βουστρύχουσιν εὐόσμους κομῶν, οἴνωπός, ὀσφοὺς χάριτας Ἀφροδίτης ἔχων, ἄσε ἡμέρας τε κευφρόνας συγγίγνεται τελετὰς προτείνων εὑόσθα νεάνισθ. οἱ δ' αὐτὸν εἰσώ τῆς ὅμοιοι στέγης, παύσω κτυπώντα θύρσον ἀνασείοντά τε κόμασ, πράχθηλον σώματος χωρίς τεμών.

225. δὲ: instead of τὸ δὲ ἄληθὲς in contrast with πρόφασιν μὲν.—πρόσθ: cf. the use of ὑποθέσει in Soph. Ἀντ. 640, γνώμης πατρίδος πάντ' ὑπάθεν ἐστάναι. — ἄγειν: instead of ἀγοῦσας, the construction changing to that of the leading clauses dependent upon κλώ. But in reality they prefer Ἀφροδίτη to Bacchus.

226. χέρας: acc. of specification.
227. πανδήμουσι στέγαις: equiv. to δεσμωτηρίῳ.
229. Ἐχύοι: one of the five Spar-tai (264) who survived.
231. ἄρκυσι: i.e. δεσμώσας.
234. γόνης ἐπιφόδος: the same as γόνης καὶ ἐπιφόδος, Ἥππ. 1038.
235. βουστρύχουσι κομῶν: with long curls. Cf. ὀδέφησιν 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.

236. οἴνωπός (the usual form in the nom.), ruddy. Cf. Soph. O. T. 211, οἰνόπα Βάκχον.—δόσοι: dat. of place.

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.
[ἐκέινος ἔναι φησὶ Διόνυσον θεόν, ἐκέινος ἐν μὴρῳ ποτ' ἐρράφθαι Διός, ὅς ἐκπυροῦται λαμπάσων κεραυνίας]

245 σὺν μητρί, Δίονς ὦ γάμους ἔμευσατο. ταῦτ' οὐχὶ δενῆς ἄγχονης ἐστ' ἄξια, ὑβρεῖς ὑβρίζειν, ὅστις ἐστιν ὁ ἔνος;

αἰτὰρ τὸν ἄλλο θαύμα, τὸν τερασκόπον ἐν ποικιλαισι νεβρίσι Τειρεσίαν ὅρῳ

250 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων, νάρθηκι βακχεύοντ' ἀνάινομαι, πάτερ, τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον. οὐκ ἀποτιμάξεις κισσόν; οὐκ ἐλευθέραν θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ;

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

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

245. Cf. 31.

246. ἄγχονης ἄξια: commonly translated, worthy of hanging. Cf. Heracl. 240, τὸ ἄγχονης πέκας, Soph. O. T. 1374, ἔργα κρείσσον ἄγχονης. Others understand ἄγχονη 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-

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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 (II. 715 b, Rem.), but sometimes omitted. Cf. 1297, Iph. A. 961, Hel. 785. —ὑβρίζειν: in appos. with πατέρα.

251 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. 176. —ἀνάλυμαι εἰσορῶν: "it is hateful to me to see." Cf. II. F. 1235, εἰ δρᾶσας δὲ σ' οὐκ ἀνάλυμαι, Iph. A. 1503, θαυμάσα 8' οὐκ ἀνάλυμαι.—πάτερ: addressed to the grandfather in 1322 also.
σὲ ταῦτ' ἐπεισάς, Τειρεσία. τόνδ' αὖ θέλεις τὸν δαίμον ἀνθρώπους εἰσφέρων νέον σκοτεῖν πτερωτοὺς καμπύλων μισθοὺς φέρειν. εἰ μὴ σε γῆρας πολιοῦ ἐξερρύετο, καθήσαι ἀν ἐν Βάκχαισι δέομος μέσαις,

teletaς ποιημάς εἰσίγων. γυναῖξι γὰρ ὅπου βοτρυος ἐν δαιτὶ γίγνεται γάμος, οὐχ ὑγίες οὐδὲν ἔτι λέγω τῶν ὀργίων.

ΧΟΡΟΣ.

τῆς δυσσεβείας. ὅ ξέν', οὐκ αἰδεῖ θεῶν
Κάδμου τε τὸν σπείραντα γηγενῆ στάχων;

Ἐχίνου δ' ὃν παῖς καταισχύνεις γένος;

ΤΕΙΡΕΣΙΑΣ.

ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς καλὰς ἀφορμὰς, οὐ μέγ' ἔργον εὖ λέγεω.

255. αὖ: further, with σκοτεῖν and φέρειν. "You wish for further opportunities for augury and gain."

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

259. Βάκχαισι: those spoken of in 226 f.

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

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

263. δυσσεβείς: Ah, thy impiety!

The gen. shows the cause of the astonishing expression. H. 701; G. 173, 3.

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

266 f. τῶν λόγων καλὰς ἀφορμὰς: a noble theme (lit. occasion) for speaking. Cf. Hec. 1238 f. βροτοῖσιν ὡς τὰ χρηστα πράγματα χρηστῶν ἀφορμᾶς ἐνδιδου' ἀεὶ λόγον. In these and the following lines, allusion seems to be made to the contrast between the true εὖ λέγεω 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
σ' ὑπροχόν μὲν γλῶσσαι ώς φρονῶν ἐχει, ἐν τοῖς λόγοισι δ' οὐκ ἐνεισὺ σοι φρένες.

270 ἀμαθος δὲ [γλῶσσῃ] καὶ (λέγεω οἷς τ') ἀνὴρ κακὸς πολύτης γύγνεται νοῦν οὐκ ἐχων.

οὕτως δ' οὐκαίμων ὃ νέος ἄν σὺ διαγελᾶς, οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ἄσος καθ' Ἑλλάδ' ἐσταί. δύο γάρ, ὃ νεανία,

275 τὰ πρῶτ' ἐν ἀνθρώπους: Δημήτηρ θεὰ· γῆ δ' ἐστίν, ὅνομα δ' ὀπότερον βούλει κάλει: αὐτὴ μὲν ἐν ἐξηρασίᾳ ἐκτρέφει βροτοὺς. ὅς δ' ἥλθεν ἐπὶ ταντίπαλον ὃ Σεμέλης γόνος βότρυνος ύγρῶν πῶμ' ἴδυρε κεισνέγκατο

280 θυντοῖς, οὶ παῦει τοὺς ταλαιπώρους βροτοὺς· λύτης, οἵτινες, ὅταν πλησθῶσιν ἀμπέλου ροῖς,

could make the worse the better reason.

270. γλῶσσῃ: substituted in the text for δυνατός, which is regarded as a gloss upon οἷς τε. Cf. Soph. Aj. 1142, ἀνδρα γλῶσσῃ βρασόν.

272. οἱ δαίμονι: the subj. of ἐσταί, 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. δῦο: i.e. food (277) and wine (279).

275. θεὰ: subj. of ἐκτρέφει, but repeated in ἀβητ' because of the parenthesis ἐπὶ ταντίπαλον. ἀντὶ κάλει.

276. γῆ δ' ἐστίν: with reference to the supposed etymology of Δημήτηρ as a compound of γῆ and μήτηρ, which, however, is doubtful. Ahrens, whom Curtius (Etym. 5th Ed.) follows, connects the first part δ' with the root of δῖος.

278. ἥλθεν ἐπὶ ταντίπαλον: Weeklein translates, has reached equal importance with her. But many editors read δ' instead of δ'; and this may be taken (1) as the neuter relative referring either to the whole sentence ὃ Σεμέλης ... θυντοῖς, or to πῶμα alone, (2) as the demonstrative referring to Dionysos. This reading with the second interpretation preserves the balance of the contrasted clauses better than the reading of the text. The meaning thus obtained is, but he, the offspring of Semele, has come to the opposite (has met the corresponding want, i.e. drink), he has found out the flowing beverage of the vine. The asyndeton 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. ἐπένδεται: is poured out in libations. The same immediate transition from the god to the thing is found in Ovid, Met. xi. 122, misceverat puris auctorem muneris (i.e. Bacchum, vinum) undis.

285. διὰ τούτον: 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. θεόν: i.e. ὡς θεῶν ὑπά, the reason of εἰς Ὀλυμπόν ἄνθρωπον ἔχεων.

291. οἶα δὴ θεός: like a god, i.e. as only a god could devise.

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

295 ff. When they heard that Dionysos had been a hostage, δημηρος (δημηρευσε—δημερος εγενετο), confusing δημηρος with δ μηρος they invented the story (συνθέντες λόγον), εν μηρο διος τραφήναλ νων.

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

300 f. πολύς: with might. Cf. Or. 1200, το πρωτόν ήν πολύς παρη. 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 ace.

303 ff. The “panic” terror here ascribed to Dionysos is commonly attributed to Pan, but sometimes also to other divinities, as in Med. 1172, Πάνθυ των θεών. 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 distinctively 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. ἐμανείς, 1004, also 1122 ff.) of the bacchantes in the slaughter of Pentheus. The epithet μελαναγίς, sometimes applied to Dionysos, seems to refer to his power to inspire terror.
306. 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. 559, 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. Rhodope, also, and other places were sacred to Apollo and Dionysos alike, and in many places the two divinities were worshipped together. This has been explained by the prominence in the worship of each of the divinity inspired by the divinity. See on 209. See also Preller, Griech. Myth. I. p. 221 f.

307. πηδῶντα πλάκα: cf. χωροῦν ὑποτάσεις, 748 f., θρόσκει πεδίον, 875. 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, n. 5.

308. πάλλοντα καὶ σεῖοντα: cf. ἀνέμοι καὶ ψυχλασάω, 350.

310. αὐχεῖ θρόνοι τῆς Ἑλλάδος. ἀλλ' ἐμοί, Πενθεὺς, πιθοῦ.

315 γυναικαίς εἰς τὴν Κύπριν, ἀλλ' εὖ τῇ φύσει [τὸ σωφρονεῖν ἐνεστών εἰς τὰ πάντ' ἄει] τοῦτο: σκοπεῖν χρή: καὶ γὰρ ἐν βακχεύμασιν οὗτ' ἡ γε σώφρον οὐ διαφθαρῆσεται.

320 πολλοί, τὸ Πενθέως δ' ὄνομα μεγαλίνη πόλις:

309. 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. τούτο: repeats τὸ σωφρονεῖν.

—καὶ ἐν βακχεύμασιν: even in bacchic revels, which you think destroy chastity.
κάκείνος, οὖμαι, τέρπεται τιμώμενος.
έγὼ μὲν οὖν καὶ Κάδμος, δὲν σὺ διαγέλας,
kīstō t' ἐρεψόμεσθα καὶ χορεύσομεν,
pολία ἐνωρίς, ἀλλ' ὄμως χορευτέον,
καὶ θεομαχήσω σῶν λόγων πεισθεὶς ὑπο.
μαίνει γὰρ ὡς ἄλγιστα, κούτε φαρμάκοις
άκη λάβοις ἄν οὔτ' ἄνευ τοῦτων ἔσει.

ΧΟΡΟΣ.
ἀ πρέσβυ, Φοῖβόν τ' οὗ καταστηκύνεις λόγοις,
tιμῶν τε Βρόμιον σωφρονεῖς μέγαν θεόν.

ΚΑΔΜΟΣ.

330 ὥς παῖ, καλῶς σοι Τειρεσίας παρήνεσεν.
ούκει μεθ’ ἡμῶν, μὴ θύραξ τῶν νόμων.
νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.
κεῖ μὴ γὰρ ἐστιν ὃ θεὸς οὕτος, ὡς σὺ φής,
para soi legésōw: καὶ καταψεύδου καλῶς

321. Cf. Hipp. 7 f., ἐνεστὶ γὰρ δὴ
kān thēon γένει τόδε, τιμώμενοι χαλρο-

326 f. maínei ὡς ἄλγισα ktl.: thou
art most sorely mad, etc. The madness
of Pentheus is compared to a malign-
ant disease. — οὔτ' ἄνευ τοῦτων (sc. ἀκών) 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: οὗ γὰρ τι σοῖ
ζῶ δοῦλος, ἄλλα Δοξία.

331. οὔκει μεθ’ ἡμῶν ktl.: 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:
péteσθαι, to lose self-control, is the op-

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

333. ἔστιν: exists. Cf. 517.

334. παρὰ soi leγέσθω: with thy-
self let it be said, contrasted with the
following. “Say it to thyself and
declare the falsehood openly." — καταψευδόνοι καλός: "tell the glorious falsehood." Cf. Soph. Ant. 74, ὑπα ναυφηγόσα, having done Arctemis bathing.

339 f. διεσπάντο: the mid. in the sense of the active. Cf. Hec. 1126. — κρείσσονα . . . κομπάντα: acc. to one legend, it was a similar boast that aroused the anger of Artemis against Agamemnon at Aulis. Cf. Soph. El. 563 ff. Similarly the presumptuous words of Ajax 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. — ὑγάδων: ὑγάς is used especially of woody mountain tracts. Cf. El. 1163 f., Rhes. 282.

341. δεύρο στείφω: with this use of the subjv. (hortative subjv., H. 806, 1; G. 253) is commonly joined ἀγε, φέρε, or some similar expression, less often δεύρο. G. 253, n.; Kühn. 394, 4.

343 f. οὐ μὴ προσοίσεις κτλ.: if this idiom be taken as a question, as printed in the text, it is to be 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 imp., and οὐ μὴ as having the force of a strong single negative. GMT. 59, Rem. 1; G. 257 and n.; Hadley-Allen, 1032 a. The sense is essentially the same in either case. — εἴξωμόρξει: the coarseness of the expression marks the angry excitement of Pentheus.

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

346. δίκην: cognate acc. Cf. 516, ἀκούνα μέτεισι, Λεσχ. Εύν. 230, δίκας μέτειμι τόνδε φώτα, Or. 423, μετηλαθόν σ' ἀλα μητέρος. — τίς: one of the δορυφόροι attending Pentheus.
έλθὼν δὲ θάκος τοῦτ’ ἦν οἴωνοσκοπεῖ μοχλοῖς τριάντον κανάτρεψον ἐμπαλιν, ἀνώ κατώ τὰ πάντα συγχέας ὁμοῦ, καὶ στέμματ’ ἀνέμως καὶ θυελλαίαν μέθες. μάλιστα γάρ νυν δήξομαι δράσας τάδε. οὐ δ’ ἀνά πόλιν στείχοντες ἐξειχνύσατε τὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον καιρὴν γυναιξί καὶ λέχη λυμαίνεται.

καὶ περι πάντ’ υπέρτε τοῦτον καίπερ ὄντος ἄγριον

347. Teiresias's seat of augury is spoken of in Soph. Ant. 999 as παλαιὸν θάκον ὑμνησκότον. Even in the time of Pausanias there was a place of augury at Thebes called οἴωνοσκοπεῖον Τειρέσιον. Cf. Paus. ix. 16. 1.

348. τριάντον: overthrow. The term is borrowed from Poseidon's upheaval of the sea with his trident. Cf. H. F. 946, τὰ Κυκλάτων βάθρα σιδήρω συντριμοῦσον.—ἐμπαλιν: upside down, repeating the force of ἀνά in ἀνάτρεψον.

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

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

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.

353. ΤΕΙΡΕΣΙΑΣ.

354. καὶ περι πάντ’ υπέρτε τοῦτον καίπερ ὄντος ἄγριον

355. καὶ περι πάντ’ υπέρτε τοῦτον καίπερ ὄντος ἄγριον


358. ὃς κτλ.: the explanation of σχέλως.

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
The text provided is from the pages of a document, possibly related to classical literature or philosophy. The text contains Greek words and phrases, some of which are translated or commented upon in the context. The page appears to be part of a larger work, discussing the views of the prophet and referencing the importance of sanctity and the folly of hubris.

Here is a rough translation of the text:

by the prophet, he has advanced to sheer madness.

362. νέον: i.e. κακόν. See on 214. Cf. Med. 37, μή τι βουλεύσῃ νέον.

364. κάγῳ: sc. πειράσομαι ἀνορθοῦν. For the ellipsis of the ind. after the m. v. cf. Soph. Ant. 85, κροφή ἢ κεφαλή, σὺν δ’ αὑτῶς ἔγω (sc. κεφαλή).

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

367. Πενθεύς, 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.” — ὁτος: sc. αὐτοῖς, often omitted before ὁτος with the future in earnest warnings. H. 856; G. 218, n. 2.

368 f. “It needs no prophetic art to foretell the coming of evil; that will follow naturally from Pentheus’s folly.” — Kadmos and Teiresias, 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-subtle speculation (ἀντ. α’); utter their longing to come to the places sacred to the god where it is permitted to celebrate the orgies with Aphrodite and the Muses (στρ. β’); praise the god as the friend of mirth and the foe of austerity and rationalizing subtilties, 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. Ὄσιά: 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. &c.: the contrast is between θεῶν and κατὰ γᾶν. — ὁ…φέρεις: who
χρυσέαν πτέρυγα φέρεις, τάδε Πενθέως αἰεις; 
αἰεις οὐχ ὀσίαν

375 ύβριν εἰς τὸν Βρόμιον, 
tὸν Σεμέλας τὸν παρὰ καλλιστεφάνεις 
eὐφροσύναις δαίμονα πρῶ- 
tον μακάρων; ὃς τάδ' έχει, 
θιασενεῖν τε χοροῖς

380 μετά τ' αὖλοῦ γελάσαι 
ἀποπαύσαι τε μερίμνας, 
ὅποταν βότρυνος ἐλθή 
γάνος ἐν δαιτί θεών, 
κισσοφόροις δ' ἐν θαλίαις

385 ἀνδράσι κρατή ύπνον ἀμφιβάλλῃ. 
ἀχαλίνων στομάτων 
ἀνόμου τ' ἀφροσύνας 
tὸ τέλος δυστυχία. 
ὅ δ' ἔτι ησυχίας

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

374. οὖχ όσίαν: equiv. to ἀνοσίαν.
376 f. Cf. Hom. II. xiv. 325, Διώνυ- 
σον, χάρμα βροτοῖς, Hes. Th. 941, 
Διώνυσον πολυγήθεα. — παρὰ ... πρῶ-
tον: first in bright-crowned banquets, the 
epithet being transferred from 
the person. Cf. 384, κισσοφόροις θαλίαις, 
872, μάχθεοι ἄκυνδροις. Chaplets of 
myrtle, roses, violets, and ivy were 
given to the guests at the banquets.

378. τάδε: explained by θιασεῖν κτλ.
379. θιασεῖν χοροῖς: to revel in the 
choral bands. The verb is not trans. 
as many take it, for γελάσα shows 
that its subj. is not Dionysos, but 
those inspired by him.
βίοτος καὶ τὸ φρονεῖν
ἀσάλευτὸν τε μένει
καὶ συνέχει δώματα: πόρσω γὰρ ὅμως
αἰθέρα ναίοντες ὀρῶ-
σιν τὰ βροτῶν οὐρανίδαι.

τὸ σοφὸν δ' οὖ σοφία
τὸ τε μὴ θυτὰ φρονεῖν.

βραχὺς αἰών: ἐπὶ τούτῳ
δὲ τις ἄν μεγάλα διώκων
τὰ παρόντ' οὐχὶ φέροι.

μανομένων οἴοι τρόποι
καὶ κακοβούλων παρ' ἐμοίγε φωτῶν.

ικοίμαν ποτὶ Κύπρον,
νάσον τὰς Ἀφροδίτας,
ἐν καὶ θελείφρονες νέμον-

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

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

395. τὸ σοφὸν: see on 203. — οὖ σοφία: unwisdom. "Over-wisdom and aiming at a knowledge of things beyond the ken of mortals is unwisdom."

397. ἐπὶ τούτῳ: on this ground, therefore, i.e. because life is short. Kühn. 438, 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. οἰκὲ 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. II. 802, 2.

402 ff. Dionysos was associated with all the places mentioned in this strophe. Cyprus, though especially sacred to Aphrodite, was also a seat of his worship. Both cults were introduced there from Asia. In Orph. Hym. 55, 7, Aphrodite is called Βάκχοιο πάρεδρος. As regards Egypt (406 ff.), Dionysos was supposed to be identical with Osiris and to be worshiped very much in the same way as in Greece. Cf. Hdt. 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. θελείφρονες θνατοῖσιν: heart-
chanting to mortals, i.e. charming the hearts of mortals.


408. ἄνομβροι: 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, 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. ἐξαρχεῖ (141).

419. ὀλβοδότειραν Εἰρήναν: cf. Frg. 462, Εἰρήνα βαθύπλουτε, Peace exceeding rich, Λρ. Pax, 308, τὴν θεῶν πασῶν μεγίστην καὶ φιλάμπελωτάτην (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. T. 2.)

421. ίσα: adverbial.—εἰς τὸν ὁλόβου: for εἰς with the acc. after διδομι instead of the dat. cf. Hel. 1425, εἰς ἐμ' εὐνοιαν διδῶς, Phoen. 1757, χάριν εἰς θεοὺς διδοῦσα.
τὸν τε χείρονα δῶκ' ἔχειν
οἶνον τέρψιν ἄλυτον·
μυσίς δ' ὡς μὴ ταῦτα μέλειν,
κατὰ φάος νύκτας τε φίλας
εὐαίωνα διαζήν·
σοφὸν δ' ἀπέχειν πραπίδα φρένα τε
περισσῶν παρά φωτῶν.

430 τὸ πλήθος ὦ τι τὸ φαυλότερον
ἐνόμισε χρηταί τε, τὸδ' ἂν δεχοίμαν.

ΘΕΡΑΠΩΝ.

Πενθεῦ, πάρεσμεν τήνδ' ἄγγαν ἡγευκότες
ἐφ' ἦν ἐπεμψας, οὐδ' ἀκρανθ' ὠμησαμεν.
ὁ θηρ δ' ὅδ' ἢμῖν πρᾶος οὐδ' ὑπέσπασε
φυγῇ πόδ' ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,
οὐδ' ὥχρος οὐδ' ἠλλαξεν οἴνωτον γένων,
γελῶν δὲ καὶ δεῖν καπάγειν ἐφίετο

440 ἐμενε τε, τοῦμ' εὑπετές ποιούμενος.

422. χείρονα: poor.
424. ταυτά: 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 πλήθος ... τε: whatever
the common throny (contrasted with
the περισσοὶ φῶτες) has received as usage,
and practises, i.e. the traditional opin-
ions and usages of the people. Cf.
201.

434–518. Second Epeisodion. The
attendants here bring in Dionysos,
whom they have arrested according
to the command of Pentheus (352 ff.).

435. οὐδ' ἀκρανθ' ἤμησαμεν: nor
did we make a vain pursuit, ἀκρανθ' being
equivalent to ἀκράντους ὑμῖν. Π. 716 b; G. 159, n. 2.

436. θηρ: the metaphor in ἄγαν
ἡγευκότες continued.—πράος: sc. ἦν,
as in 438, ὥχρος (ἤν). The omission
of the forms of εἰμι, except ἐστὶ and
ἐστι, is comparatively rare. Π. 611 b.

praeens praesto irridens nobis stupefactis sese ultero os-
tentum obtulit.—δεῖν: neither
this line nor 451 makes it certain that
the binding was actually carried out.
See on 451.—ἐφίετο: bade.

440. τοῦμ' .. ποιούμενος: com-
monly explained, making my task easy.
κἀγώ δ' αἰδοὺς εἶπον. ὃ ἔξιν', ὦν χ' ἐκὼν ἁγω σε, Πενθέως δ' ὡς μ' ἐπεμψ' ἐπιστολαίς. ἂς δ' αὐ σὺ Βάκχας ἐρξας, ἂς συνήπτασας κάδησας ἐν δεσμοῖς πανθῆμον στέγης,  

445 ἐροῦδαί γ' ἐκεῖνα λελυμένα πρὸς ὅργας σκιρτώσι Βρόμιον ἀνακαλούμεναι θεόν· αὐτῶματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν, κληδές τ' ἀνήκαν θύρετρ' ἀνευ θυγηθ' χερός. πολλῶν δ' ὡδ' ἀνὴρ θαυμάτων ἦκει πλέωσ  

450 εἰς τάσης Θήβας. σοὶ δὲ τάλλα χρῆ μέλεων.  

ΠΕΝΩΕΤΣ.

μέθεσθε χειρῶν τοιοῦ· ἐν ἀρκυσιν γὰρ ὧν οὐκ ἐστιν οὕτως ὡκὺς ὡστε μ' ἐκφυγεῖν. ἀτὰρ τὸ μὲν σῶμι οὐκ ἄμορφος εἰ, ἧνε, ὡς εἰς γυναίκας, ἐφ' ὀπερ εἰς Θήβας πάρει·

But it is doubtful whether πουέσθαι 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 σοὶ ... μέλεων, 450, there is the same combination of warning and acquiescence.

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

444. στίγμα: gen. of place.

445. ὅργας: 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. μεθεσθαλ τῖνος 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 ἀρκυσιν ὧν: 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.

454. ὡς εἰς γυναίκας: restricting οὐκ ἄμορφος, lit. as far as regards
455 πλόκαμος τε γάρ σοι τανάδος οὗ πάλης ὑπο, γένυν παρ’ αὐτὴν κεχυμένος, πόθου πλέωσι: λευκὴν δὲ χροιᾶν ἐκ παρασκευῆς ἔχεις, οὐχ ἥλιον βολαῖσιν, ἀλλ’ ὑπὸ σκιᾶς, τὴν Ἀφροδίτην καλλονῇ θηρώμενος.

460 πρῶτον μὲν οὖν μοι λέξον ὅστις εἰ γένος.

ΔΙΟΝΥΣΟΣ.

οὗ κόμποσ οὐδείς, ῥάδιον ὑ’ εἰπεῖν τὸδε. τὸν ἀνθεμώδη Τμῶλον οἴσθα ποὺ κλῶν.

465 πόθεν δὲ τελετὰς τάσο’ ἀγείς εἰς Ἑλλάδα;

ΔΙΟΝΥΣΟΣ.

Διόνυσος ἡμᾶς εἰσέβησο’ ο τοῦ Διὸς.

women, i.e. “for enticing women.” For ὡς εἰς, cf. Thuc. iii. 113, ἀπιστον τὸ πλήθος λέγεται ἀπολέοντα ὡς πρὸς τὸ μέγεθος τῆς πόλεως.— ἐφ’ ὃπερ: 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.—οὗ 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 Electra’s, softened by combing.

457. δὲ: corresponding to τε (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, πολαῖος ὃ γόνης (effeminate fellow);

461. “No proud speech is needed to answer that.”

462. ποῦ: i.e. τοῦ.

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

466. ἡμᾶς εἰσέβησο: sent me, i.e. with his rites.
Zeús δ' ἔστ' ἐκεῖ τίς, ὅς νέος τίκτει θεούς;

οὐκ, ἀλλα Σεμέλην ἐνθάδ' ἔξευξεν γάμοις.

πότερα δὲ νῦκτωρ σ' ἣ κατ' ὀμμ' ἴμαγκασεν;

ὁρῶν ὀρῶντα, καὶ δίδωσιν ὀργία.

τὰ δ' ὀργι' ἔστὶ τίν' ἰδέαν ἡχοντά σου;

ἀρρητ' ἀβακχεύτοισιν εἴδέναι βρωτῶν.

ἐχει δ' ὄψεσιν τοῖσι θύονσιν τίνα;

οὐ θέμις ἀκοῦσαί σ', ἔστι δ' ἄξι' εἰδέναι.

εὐ τούτ' ἐκιβδήλευσας, ἵν' ἀκοῦσαι θέλω.

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

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

469. νῦκτωρ ἣ κατ' ὀμμα: in dreams, or eye to eye. — ἴμαγκασεν: sc. τελετὰς ἄγειν εἰς Ἑλλάδα.

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

471. ἐστι ἡχοντα: i.e. ἡχει. Kühn. 353, An. 3. — ἰδέαν: nature.


473. θύονσιν: θέων τὰ ὑργία is to celebrate the rites with sacrifices, ἀναχρεῖν τὰ ὑργία (482), to celebrate with choral dances.

474. ἔστι: sc. τὰ ὑργία.

475. εὐ τούτ' ἐκιβδήλευσας: skil-
fully hast thou colored this. \kibb\eta\lambda\iota\omega\ is to adulterate coin, and so to give anything a false appearance, to color.—
\iota\nu\alpha\ldots \theta\epsilon\lambda\omega\ : "to make me yet more curious."

476. "Thy curiosity may not be satisfied."

477. \gamma\iota\rho\ : \since\.—\o\rho\acute{\alpha}\nu \phi\eta\iota\ : \cf\.470.

478. \o\upsilon\kappa \ldots \tau\omicron\delta\epsilon\ : 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. \pi\acute{a} \pi\acute{a} \kappa\o\omicron\acute{h}\iota\acute{e} \tau\nu \o\upsilon \o\upsilon \iota\acute{h} \iota\upsilon \sigma\acute{h}\iota\rho\iota\varsigma \iota\nu\iota\varsigma \o\upsilon\kappa \upsilon\o\delta\varsigma\iota\epsilon\iota\sigma\iota\nu\tau\omicron\varsigma \theta\acute{e} \alpha\iota\varphi\iota\iota\epsilon\iota\sigma\iota\chi\rho\iota\varsigma. thou hast
cleverly turned. \pi\acute{a} \pi\acute{a} \kappa\o\omicron\acute{h}\iota\acute{e} \tau\nu \o\upsilon \o\upsilon \iota\acute{h} \iota\upsilon \sigma\acute{h}\iota\rho\iota\varsigma \iota\nu\iota\varsigma \o\upsilon\kappa \upsilon\o\delta\varsigma\iota\epsilon\iota\sigma\iota\nu\tau\omicron\varsigma \theta\acute{e} \alpha\iota\varphi\iota\iota\epsilon\iota\sigma\iota\chi\rho\iota\varsigma 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\.—\lambda\iota\gamma\omicron\nu\ : co-ordinate with \iota\th. \cf\. 490, where \acute{a} \mu\alpha\th\iota\varsigma\ and \acute{a} \se\beta\omicron\upsilon\tau\omicron\varsigma \(= \acute{a} \se\beta\iota\varsigma\) are co-ordinate.

480. \cf\. \\Med\.298 \f\., \sigma\kappa\alpha\iota\omega\iota\omicron\iota\mu\epsilon\nu \gamma\iota\rho \kappa\ai\nu\alpha \pi\rho\omicron\o\sigma\phi\tau\epsilon\upsilon\rho\omicron\iota\nu\o\omicron\varsigma \o\upsilon\f\. \o\upsilon\iota\epsilon\iota\sigma\iota\nu\tau\omicron\varsigma \kappa\o\omicron\upsilon \o\upsilon\iota\epsilon\iota\sigma\iota\nu\tau\omicron\varsigma \pi\epsilon\varphi\kappa\iota\nu\epsilon\iota\nu\iota\iota.

482. "No, to the barbarians first."

— \tau\omicron\delta\ \o\upsilon\iota\nu\iota\iota\iota:\ see on 473.
ΠΕΝΘΕΤΣ.

φρονοῦσι γὰρ κάκιον Ἐλλήνων πολύ.

ΔΙΟΝΤΣΟΣ.

tάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.

ΠΕΝΘΕΤΣ.

485 τὰ δ' ἱερὰ νύκτωρ ἣ μεθ' ἡμέραν τελεῖς;

ΔΙΟΝΤΣΟΣ.

νύκτωρ τὰ πολλά· σεμνότητ' ἔχει σκότος.

ΠΕΝΘΕΤΣ.

tουτ' εἰς γυναῖκας δόλιον ἐστι καὶ σαθρόν.

ΔΙΟΝΤΣΟΣ.

κἀν ἡμέρα τὸ γ' ἀισχρὸν ἐξεύροι τις ἄν.

ΠΕΝΘΕΤΣ.

δίκην σὲ δοῦναι δεῖ σοφισμάτων κακῶν.

ΔΙΟΝΤΣΟΣ.

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

ΠΕΝΘΕΤΣ.

ὡς θρασὺς ὁ βάκχος κοῦκ ἀγύμναστος λόγων.

ΔΙΟΝΤΣΟΣ.

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

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


488. εξεύροι: 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 ἐστι τὸ δεινὸν, ὥς μὲ ἐργάσει; H. 1012 a. These lines are imi-
BAKXAI.

ΠΕΝΘΕΤΣ.
πρῶτον μὲν ἀβρὸν βοστρυχον τεμῶ σέθεν.

ΔΙΟΝΥΣΟΣ.
ἰερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

ΠΕΝΘΕΤΣ.

495 ἐπείτα θύρσον τόνδε παράδος ἐκ χερῶν.

ΔΙΟΝΥΣΟΣ.
αὐτός μ' ἀφαιροῦ· τόνδε Διονύσου φορῶ.

ΠΕΝΘΕΤΣ.

εἰρκταῖσί τ' ἐνδον σῶμα σὸν φυλάξομεν.

ΔΙΟΝΥΣΟΣ.
λύσει μ' ὁ δαίμων αὐτός, ὅταν ἔγω θέλω.

ΠΕΝΘΕΤΣ.

ὁταν γε καλέσῃς αὐτὸν ἐν Βάκχαισ σταθεῖσ.

ΔΙΟΝΥΣΟΣ.

500 καὶ νῦν ὁ πάσχω πλησίον παρὼν ὀρᾶ.

notated by Horace, Ep. i. 16. 73 ff.: vir bonus et sapiens audebit dicere "Pentheu, rector Thebarum, quid me perferre patique indignum corges?" "Adimam bona," "Nempe pecus, rem, lectos, argentum. Tollas licet." "In manicis et comedibus saevo te sub custode tenebo." "Ipse deus, simul atque volam, me solvet."

494. τῷ θεῷ . . . τρέφω: reference is made to the custom of consecrating the hair to some divinity, especially a river-god. Cf. Hom. Il. xxiii. 142, τὴν (χάλτην) ἕπερχεσί ποταμῳ τρέφει, Verg. Aen. vii. 391, sacrum tibi pascere crinem. Cf. also the custom of the Nazirite, Numbers vi. 5.

496. Διονύσου: as belonging to Dionysos, and therefore not to be given up voluntarily into profane hands.

499. Pentheus answers in irony, "Yes, he will free thee when thou standest among thy bacchantes, i.e. never, for thou wilt never see them again."

500. καὶ νῦν: even now, before I call upon him there.
καὶ ποῦ ἔστιν; οὐ γὰρ φανερὸς ὄμμασίν ἐμοῖς.

παρὲ ἐμοὶ: ςὺ δ᾽ ἀσεβῆς αὐτὸν ὄν ὦκ εἰσορᾶς.

λάξυσθε, καταφρονεὶ με καὶ Θῆβας ὄδε.

αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σῶφροσιν.

έγὼ δὲ δεῖν γε κυριώτερος σέθεν.

οὐκ ἀσθὴν ἀτίζων οὐθ᾽ ὁ ἄρας οὐθ᾽ ὀστις ἐι.

Πενθεὺς Ἀγαύης παῖς, πατρὸς δ᾽ Ἑχίνους.

ἐνδυστυχήσαι τοῦνομέτερον ἐπιτήδειος ἐι.

χώρει: καθείρξατ' αὐτὸν ἰππικαῖς πέλασμιν.

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

504. σῶφρονον οὐ σῶφροσιν: "I am sound of mind in what I bid, thou art not." See on 470.

505. έγὼ κυριώτερος σέθεν: "my commands have more weight than thine."

506. ἀτίζων: in thy irreverence, i.e. toward me. — ὀστις ἐι: "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. 307.—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 φάτναισιν, ὡς ἀν σκότιον εἰσορᾷ κυνῆς. darkness
ἐκεῖ χόρευε· τάσδε δὲ ἂς ἄγων πάρει
κακῶν συνεργοὺς ἡ διεμπολήσομεν sel
ἡ χεῖρα δουπτω· τούδε καὶ βύρσης κτύπου
παύσας, ἐφ' ἱστοῖς δμωίδας κεκτήσομαί.

ΔΙΟΝΤΣΟΣ.

515 στείχομη ἂν· ὅ τι γὰρ μὴ χρεῶν, οὕτωι χρεῶν
παθεῖν. ἀτὰρ τοι τῶν ἄπτων' ὑβρισμάτων
μέτεισι Διόνυσος σ’, ὅν οὔκ εἶναι λέγεις·
ἡμᾶς γὰρ ἀδικῶν κείνον εἰς δεσμοὺς ἄγεις.

ΧΟΡΟΣ.

Ἀξελώου θύγατερ,

518. ἡμᾶς: after ἄγεις. — ἀδικῶν κείνον: 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 antistrope. — Ἀξελώου: in the Schol. on Hom. II. xxi. 195, called πηγῆ τῶν ἄλων πάτων. The Acheloös is thus the source of all the springs of the earth; and so of Dirke, which from its location Nonnos (Dionys. xliv. 9) more appropriately makes the daugh-
μόλε χρυσώπα τιμάσσων, ἀνα, θύρσου κατ' Ὀλύμπουν,
φονίου δ' ἀνδρός ὑβριν κατάσχες.

πόθι Νύσας ἀρα τᾶς θη-
ροτρόφου θυρσοφορεῖς
θιάσους, ὥ Διόνυσ', ἣ
κορυφαῖς Κωρυκίαις;

τάχα δ' ἐν ταῖς πολυδένδρεσ-
σιν Ὀλύμπου θαλάμαις, ἔν-
θα ποτ' Ὀρφείς κιθαρίζων
σύναγεν δένδρεα μοῦσαις,
σύναγεν θήρας ἄγρωτας.

μάκαρ ὥ Πιερία,
σέβεται σ' Ἑΰνος, ἦξει
τε χορεύον ἀμα βακχεύ-
μαστι, τὸν τ' ὀκυρόαν

553. χρυσώπα: 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 ἀνακω, or the preposition in
place of the verb ἀνάστη, up! Cf.
AInc. 277, ἀλλ' ἀνα τόλμα, Ῥν. 98, ἀνα
ἐπάερε.—Ὁλύμπον: the abode of the
gods seems to be meant, but in 561
the mountain.

555. φονίου: see on 543.

556. πόθι Νύσας: where on Nysa?

557 f. θυρσοφορεῖς θιάσους: art thou
bearing the thyrsus in the revel-dances?
θυρσοφορεῖν like μυσθοφορεῖν, δαρκφορεῖν,
and other compounds, expresses a
single idea (θυρσοφορία), and is nearly
equiv. to θιασεῖν, to revel in the Thia-
sos. θίασου, then, is the cognate acc.
Cf. 482, ἀναχορεῖν τὰ ὅργα. Kühn.
409, 9.

559. κορυφαῖς 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: ἵσως.—πολυδένδρεσι: poctic 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.
διαβὰς Ἀξίων εἰλισ-
σομένας Μαυάδας ἄξει,
Ἀυδὰν τε, τὸν εὐδαιμονίας
βροτοῖς ὀλβοδόταν
πατέρα, τὸν ἔκλυνον
ἐὐππον χώραν ὕδασιν
καλλιστοσικοι λιπαίνειν.

ΔΙΟΝΥΣΟΣ

ιὼ, κλύετ' ἐμάς κλύετ' αὐδᾶς,
ιὼ Βάκχαι, ἵω Βάκχαι.

ΗΜΙΧΟΡΟΣ α'.

τίς οδε, τίς οδε πόθεν ὁ κέλαδος ἀνά μ' ἐκάλεσεν
Εὐιοῦ; — 18 short syll. (6 trim.Δ) λογαρ.

ΔΙΟΝΥΣΟΣ

ιὼ ἱὼ, πάλιν αὐθῶ,
ὁ Σεμέλας, ὁ Δίως παῖς.

ΗΜΙΧΟΡΟΣ β'.

ιὼ ἱὼ δέσποτα δέσποτα,

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

571 ff. Ἀυδὰν: sc. διαβᾶς.—τὸν
πατέρα: the father of prosperity
giving wealth to men.—βροτοῖς:
dependent upon the action expressed in
ὁλβοδόταν. Cf. Aesch. Prom. 612, πυ-
ρὸς βροτοῖς δοπηρά.

573 ff. Cf. Hec. 451, Φθιδᾶς, ἔνθα
tὸν καλλιστῶν ὕδατων πατέρα φασὶν
Ἀπίδανδου πεδία λιπαίνειν.—τὸν: for ὄν.

576-861. THIRD EPEISODION.
576-603. A KOMMOS between the
Chorus and Dionysos, who remains
unseen. The choral parts may be
supposed to have been rendered by
the leader of the First Semi-chorus,
the leader of the Second Semi-chorus,
the Coryphaeus, and the full Chorus
respectively.

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

578. τίς: predicate with κέλαδος.
See on 492.—τίς, πόθεν: for two in-
terrogatives without connective, see
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. *διατυπάζεται*: pass. in sense. H. 496; G. 199, x. 4. — *πεσήμασιν*: in ruins.

591. *tà κίοσιν ἐμβόλα*: equiv. to *tà κίοσιν ἐμβεβηλημένα*, the architrave.

592. *διάδρομα*: starting asunder. Similarly in *H. F.* 905, the Chorus see the palace falling, and in *Tro.*

1295 ff., Hekabe sees the city of Troy bursting into flames. The scenery doubtless remained undisturbed, so that the audience was left to imagine the presence of the earthquake and its effects from the words and action of the Chorus, though the crashing of timbers may have been heard.


594. *ἄπτε... λαμπάδα*: kindle the lightning's fiery flame, i.e. the smouldering flame on Semele's grave, called *κεραύνος*, because first kindled by the lightning. The god may be understood to be urging himself on or addressing some attendant. — *ἄθοπα λαμπάδα*: cf. Supp. 1019, *ἄθοποι φλογμή.*
595 σύμφλεγε σύμφλεγε δώματα Πενθέως.

ΗΜΙΧΟΡΩΣ β'.

600 δίκετε πεδόσε δίκετε τρομερά
σώματα, Μαινάδες.

Ο γὰρ ἄναξ ἄνω κατῶ τιθεὶς ἐπεισὶ
μελαθρα τάδε Δίως γόνος.

ΚΟΡΤΦΑΙΟΣ.

605 πρὸς πέδω πεπτώκατ' ἡσθησθ', ὡς έοικε, Βακχίου
diωτινάξαντος μελαθρον· ἀλλ' ἂγ' ἐξανιστατε
σῶμα καὶ ἡρασείτε σαρκὸς ἐξαμεύψασαι τρόμον.

ΧΟΡΟΣ.

609 ὥ φῶς μέγιστον ἡμῖν εὕου βακχεύματος,
ὡς ἐσείδον ἀσμένη σε, μονάδ' ἔχουσ' ἐρημίαν.

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

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

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

607. σαρκὸς ἐξαμεύψασαι τρόμον: putting
away trembling from the limbs.
Cf. Φοιν. 1286, διὰ σάρκα δ' ἐμὰν ἐλεος
ἐμολε. The Chorus rise from their
prostrate attitude.

608. ὥ... βακχεύματος: O bright-
est light of our bacchic revel!

609. ἐσείδον: the aor. with refer-
ence to the moment of the first sight;
ΔΙΟΝΤΣΟΣ.

610 εἰς ἀθυμίαν ἀφίκεσθ', ἣνίκ' εἰσεπεμπώμην, Πενθέως ὡς εἰς σκοτεινὰς ὀρκάνας πεσούμενοι;

ΧΟΡΟΣ.

πῶς γὰρ οὐ; τις μοι φῦλαξ ἦν, εἰ σὺ συμφορᾶς τύχοις; ἀλλὰ πῶς ἡλευθερώθης ἀνδρὸς ἀνοσίου βρόχων;

ΔΙΟΝΤΣΟΣ.

αὐτὸς ἐξέσωσ᾽ ἐμαυτὸν βαδίσως ἄνευ πόνου.

ΧΟΡΟΣ.

615 οὐδὲ σου συνῆψε χεῖρε δεσμίοισιν ἐν βρόχοις;

ΔΙΟΝΤΣΟΣ.

ταῦτα καὶ καθύβριον αὐτὸν, ὅτι με δεσμεύειν δοκῶν οὐτ' ἐθυγεν οὖθ' ἡμαθ' ἡμῶν, ἐλπίσων δ' ἐβόσκετο. πρὸς φάτναις δὲ ταύρον εὐρών, οὐ καθείργῃ ἡμᾶς ἄγων,

τοῦτο περὶ βρόχους ἐβάλλε γόνασι καὶ χηλᾶς ποδών, 620 θυμὸν ἐκπνεὼν, ἱδροῦτα σώματος στάλων ἄπο,

our idiom takes the present expressing the continuance of the act. — μονάδ' ἐχον' ἐρμηλαγ: in utter loneliness.

611. ὡς πεσούμενος: about to be cast, as ye thought. — ὀρκάνας: ὀρκάνη, εἰρκτῆ, δεσμωτήριον, Hesych.

612. τις . . . τύχοις: who were my guardian, if thou shouldst chance upon misfortune? The condition here implies mere possibility, the conclusion non-reality, &v being omitted. The connection of this form of conclusion with such a condition is rare. Kühn. 576 c. Cf. Iph. A. 1404, μακαρίων μὲ τις θεῶν ἔμελλε θῆσειν, εἰ τύχοιμι σῶν γάμων.

614. βάδιον ἄνευ πόνου: for the redundancy, cf. II. F. 88, βάδιον ἄνευ πόνου, El. 80, ἄργος ἄνευ πόνου, Heracl. 841, μάλις οὖν ἄτερ πόνων.

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


619. Construe, περιέβαλλε βρόχους γόνασι.
BAKXAI.

622. ἦσοις: cf. Introd. p. 11.
623. ὁ Βάκχος: Bacchus, as in 1020.

See on 491.

624. δ: Pentheus.
625. Ἀχελώον: see on 519. Cf. Andr. 167, χεῖρ στηρίζουσαν Ἀχελώον δρόσων, Verg. G. 1, 9, ponsulaque in ventis Acheloia miscit uvis. Sandys compares Shakespeare, Cor. ii. 1, 53, "A cup of hot wine with not a drop of allaying Tiber in it," and Lovelace, To Althea from Prison, "When flowing cups run swiftly round, with no allaying Thames."

627. ὃς ἔμου πεφευγότος: thinking that I had fled.
629. ὃς . . . λέγω: refers not to the fact described, but to the subject, Bronios. — δόξαν: cf. Iph. T. 1104, τι τούχωθ' δόξαν τοῦτο σε; ἢ δόξαν λέγεις; what hath taught thee this? Or dost thou speak of an opinion merely?
631. ἰσσε: darted forward. Wecklein, comparing Or. 1429, ἀφαν ἅνσω (fanning the air), takes the verb here as trans., struck. But the precise meaning of ἅνσω in the passage cited, as elsewhere when trans., is set in quick motion, a sense inappropriate here.
632. αὐτῷ: λυμάνωμαι is frequently followed by the dat., but oftener by the ace.
633. δόματα: 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.
ΔΙΟΝΤΣΟΣ.

610 εἰς ἀθυμίαν ἀφίκεσθ', ἡνίκ' εἰςεπεμπόμην, Πενθέως ός εἰς σκοτεινάς ὀρκάνας πεσοῦμενος;

ΧΟΡΩΞ.

πῶς γὰρ οὗ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς τύχοις;

αλλὰ πῶς ἡλευθερώθης ἀνδρὸς ἀνοσίου βρόχων;

ΔΙΟΝΤΣΟΣ.

αὐτὸς ἐξέσωσ' ἐμαυτὸν ῥαδίως ἀνευ θόνου.

ΧΟΡΩΞ.

615 οὐδὲ σου συνηψε χείρε δεσμίουσιν ἐν βρόχους;

ΔΙΟΝΤΣΟΣ.

ταῦτα καὶ καθύβριον αὐτόν, ὅτι μὲ δεσμεύεσαι δοκῶν οὗτ' ἐθυγεν οὖθ' ἡμᾶθ' ἡμῶν, ἔλπισον δ' ἐβόσκετο. πρὸς φάτναις δὲ ταῦρον εὐρών, οὗ καθείργῃ ἡμᾶς ἁγών,

τῶδε περὶ βρόχους ἐβάλλε γόνασί καὶ χηλαῖσι ποδῶν, 620 θυμόν ἐκπνέων, ἰδρῶτα σώματος στάξων ἀπο,

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612. τίς . . . τύχοις: who were my guardian, if thou shouldest chance upon misfortune? The condition here implies mere possibility, the conclusion non-reality, ἀν being omitted. The connection of this form of conclusion with such a condition is rare. Kühn. 576 c. Cf. Iph. A. 1404, μακάριον με τις θεῶν ἐμελλε θήσειν, εἰ τύχοιμι σῶν γάμων.

614. ῥάδιως ἀνευ θόνου: for the redundancy, cf. II. F. 88, ῥάδιον ἀνευ θόνου, El. 80, ἄργος ἀνευ θόνου, Heracl. 841, μᾶλις οὐκ ἔτερ θόνου.

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


619. Construe, περιβαλλε βρόχους γόνασι.
διδοὺς ὀδόντας. πλησίον δ’ ἐγὼ παρὰν ἃντιναξ ἔλθὼν ὁ Βάκχως δώμα καὶ μητρὸς τάφῳ πῦρ ἄνηψ. ὃ δ’ ὡς ἐσείδε, δώματ’ αἴθεσθαι δοκῶν ἄσος’ ἐκείσε κατ’ ἑκείσε, δμωσὶν Ἄχελώων φέρειν ἐνυπαν, ἀπας δ’ ἐν ἐργῳ δούλος ἦν μάτνη ποῦνν. διαμεθές δὲ τοῦδε μόχθον, ὡς ἐμοῦ πεθευγότος, ’ιται ξίφος κελαυνῶν ἀρπάσας δόμων ἑσώ. καθ’ ὁ Βρόμιος, ὃς ἐμοιγε φαίνεται, δόξαν λέγω, φάσμα ἐποίησεν κατ’ αὐλῆν. ὃ δ’ ἐπὶ τοῦθ’ ὀρμη-μένος Ἴσος κακέντει φαεννον αἴθέρ’, ὃς σφάζων ἐμε. πρὸς δὲ τοιοῦτ’ αὐτῷ τάδ’ ἀλλα Βάκχως λυμαίνειται. δώματ’ ἐρρηξέν χαμάζε: συντεθράνωται δ’ ἄπαν

621. χείλεσιν διδοὺς ὀδόντας: cf. Hom. Od. i. 381, ὄρδε ἐν χείλεσι φόντε. 622. ἄσος: cf. Introd. p. 11. 623. ὁ Βάκχως: Bacchus, as in 1020. See on 491. 624. δ: Penthens. 625. Ἄχελώων: see on 519. Cf. Andr. 167, χεῖρ σπελαυσαν Ἄχελώων ὄρδων, Verg. G. i. 9, poeculaque in ventis Acheleia miscnit uvis. Sandys compares Shakespeare, Cor. π. 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 ἐμοὶ πεθευγότος: thinking that I had fied. 627. κελαυνῶν: dark in the sense of deadly. Cf. Soph. Aj. 231, κελαυνοῖς ξίφεσιν. — σὸμων ἔσω: apparently because he thinks Dionysos has fled thither. 628. ὡς ... λέγω: refers not to the fact described, but to the subject, Bromios. — σὸξαν: cf. Iph. T. 1164, τὸ τούκατᾶξαν τοῦτο σ’; ἡ δόξαν λέγεις; what hath taught thee this? Or dost thou speak of an opinion merely? 631. ἴσος: darted forward. Wecklein, comparing Or. 1429, ἄφαν ἄσσαν (fanning the air), takes the verb here as trans., struck. But the precise meaning of ἄσσω in the passage cited, as elsewhere when trans., is set in quick motion, a sense inappropriate here. 632. αὐτῷ: λυμαίνομαι is frequently followed by the dat., but oftener by the acc. 633. δόματα: 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 Penthens, which are supposed to be visible to the Chorus (591 f.), but not necessarily to the spectators. See on 7. ἄπαν then refers to the whole of the portion spoken of. — συντεθράνωται:
περιστάτους ἰδόντι δεσμοὺς τοὺς ἐμοὺς· κόπου δ' ὑπο
dιαμεθέεσ ἔφος παρεῖται. πρὸς θεον γὰρ ἡν ἀνήρ
eis μάχην ἐλθεῖν ἐτόλμησ'. ἦσυχος δ' ἐκβάς ἐγὼ
dωμάτων ἥκω πρὸς ὑμᾶς, Πενθέως οὐ φρονίσας.
όσ δὲ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,
eis προνώπι αὐτίχ' ἦξει. τί ποτ' ἄρ' ἐκ τούτων ἔρει;
ράδιως γὰρ αὐτῶν οἴσω, κἂν πνέων ἐλθῃ μέγα.
πρὸς σοφοῦ γὰρ ἀμφοτέρας ἀσκεῖν σώφρον' εὐφραγησάν.

ΠΕΝΘΕΤΕ.

πέτουσα δενά· διαπέφευγε μ' ὁ ἥξενος,
ὅς ἄρτι δεσμοῖς ἦν κατηναγκασμένος.
ἐὰν εὰ·

645 ὅδ' ἐστὶν ἀνήρ· τί τάδε; πῶς προνώπιος
φαίνει πρὸς οἴκους τοῖς ἐμοῖς, ἐξω βεβώς;

ΔΙΟΝΥΣΟΣ.

στήσων πόδ', ὄργη δ' ὑπόθεσ ἦσυχον τρόπον.

has fallen in ruins. Cf. Hor. Car. ii.
19, 14, tectaque Penthei di-
jecta non leni ruina.
634 f. πικροτάτους: pred. with
dεσμοῖς. Cf. 357. — ἰδόντι: sc. αὐτῷ,
dat. of disadvantage after συντεθρα-
νοται, lit. for him, who has seen, i.e.
"so that now he sees the bitter con-
sequences of trying to bind me." —
κόπου ... παρεῖται: through weariness
letting fall his sword he has given up
exhausted.

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

640. ἐβδίως γὰρ κτλ.: explains the
unconcern with which Dionysos an-
ticipates the coming of Pentheus.—
πνέων: cf. Andr. 189, πνέοντες μεγάλα.

641. πρὸς κτλ.: the part of, etc.

642. Pentheus comes out of the
palace in angry excitement.

645 f. προνώπιος: in the προνώπια.
See on 639. The emphasis lies upon
προνώπιος and ἔσω as contrasted with
the ἀλή (630). Pentheus cannot
understand how it is that Dionysos
is without, nor how he has escaped
his (supposed) bonds (610); hence
the question here, and its repetition
in 648.

647. ὄργη κτλ.: and give calmness
to thy anger, i.e. become calm. — ἦσυ-
χον τρόπον: equiv. to ἦσυχαν. Cf.
El. 948, ἐμοὺ τῇ πύσις μὴ παρθενωπός,
αλλὰ τὰμδρελον τρόπον.
πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περάς;

ΔΙΟΝΥΣΟΣ.
οὐκ εἴπον ἢ οὐκ ἕκουσας ὅτι λύσει με τις;

ΠΕΝΘΕΤΣ.
650 τίς; τοὺς λόγους γὰρ εἰσφέρεις κανοὺς ἀεὶ.

ΔΙΟΝΥΣΟΣ. ὅσ τὴν πολύβοτρυν ἄμπελον φύει βροτοῖς.

ΠΕΝΘΕΤΣ.

* * * * * * * * *

648. πόθεν: how is it that?  
649. Cf. 498.  
650. κανοὺς: pred., answers that are strange. Cf. 775.  
652. ὠνείδισας: the aor. in reference to words just uttered, where the English idiom uses the pf. See on 600.—τοῦτο καλὸν: the praise of Dionysos in ἄμπελον 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. ὠνείδος and ὠνεῖδισα are probably never used where there is not some idea of reproach, not even in Phoen. 821, 1732, Med. 514. The meaning then may be (1), as in Iph. A. 305, you have brought this as a noble reproach, i.e. what you intended as a reproach is an honor; (2) it was Dr- 

ONYSOS of whom you said this fine thing, in reality a reproach, i.e. in our former talk, so that I know whom you mean; (3) it is a reproach indeed instead of an honor which you have brought against Dionysos in this fine thing, i.e. in attributing to him the gift of wine. Of these interpretations the first (Wecklein’s) gives a thought inappropriate here; the second (Schoene’s) disregards the emphasis thrown upon ὠνείδισα 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.
The purpose of the command seems to be to prevent the escape of Dionysos from the city. — The interruption of the στιχομαθία (the progress of the dialogue in single alternate verses) shows that a verse has fallen out. Except for the emphasis on ἀνέθεσα, spoken of above, verse 652 might be assigned to Dionysos, as suggested by Reiske, and taken in the first sense mentioned, as an answer to some reproach uttered by Pentheus in the lost verse, i.e. the lost verse, instead of 652, being assigned to Pentheus.

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

655. σοφὸς κτλ.: "your shrewdness in answering shall not deliver you." Cf. Andr. 245, σοφὴ σοφὴ σὺ καταβαίνω δ'Eμως σε δεί.

656. ἔγωγε: 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 μάθε: give ear and learn.

660. A herdsman enters from Kithairon.

ΠΕΝΘΕΤΕ.

ἡκεὶς δὲ ποίαν προστιθεὶς σπουδὴν λόγου;

ΑΓΓΕΛΟΣ.

Βάκχας ποτινάδας εἰσιδῶν, αὖ τῆςδε γῆς

665 οἰστροισι λευκὸν κῶλον ἐξηκόντισαν,

ηκω φράσαι σοι καὶ πόλει χρῆζων, ἂναξ,

ὡς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.

θέλω δ' ἀκοῦσαι, πότερά σοι παρρησία

φράσω τὰ κεῖθεν ἣ λόγων στειλόμεθα.

670 τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἂναξ,

καὶ τοῦξύθυμον καὶ τὸ βασιλικὸν λίαν.

ΠΕΝΘΕΤΕ.

λέγ', ὡς ἄθροις ἐξ ἐμοῦ πάντως ἔστειν·

[τοὺς γὰρ δικαίοις οὐχὶ θυμοῦσθαι χρεῶν.]

ἀσω δ' ἀν εἴπης δεινότερα Βάκχῶν πέρι,

675 τοσῷδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας

γυναιξὶ τόνδε τῇ δίκῃ προσθήσομεν.

663. ποίαν σπουδὴν λόγου: equiv. to σπουδὴν ποιον λόγου.—προστιθείς: 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, τλαθι θέμεν σπουδᾶν. Or it is perhaps better to supply after προστιθείς 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?"


669. τὰ κεῖθεν: instead of τὰ ἐνταῦθα, because the herdsmen thinks of his message as brought thence. See on 49.—λόγων στειλάμεθα: speak with reserve, a metaphor taken from ἱστία στέλλεται, take in sail. Cf. Or. 607, ἄρανεν καὶ καθ' ὑποστέλλει λόγῳ.

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

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

676. τῇ δίκῃ προσθήσομεν: shall give up to punishment. Cf. Iph. A. 540, πρὶν Ἀιδὴ παῖδὸς ἐμὴν προσθῇ.
677 f. ἄγελαια 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 πρός...διαμάλη...κοιλάδαι. 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, τεθανέν λέπας πρόσειες ἐν τε, one might burn the slopes of Ida, Anth. P. ix. 823, λάσιων λέπας. —ὑπεξικριζόν: best taken as trans., was driving up, though in Or. 275, ἔκκριζε &c is intr.

679. ἀκτίνας κτλ.: i.e. at sunrise.
683. σώμασιν παρεμένα: 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 βαλόσαι goes in thought with ἰδὼν πάσαι.—οἱ φῆς: cf. 222 ff. The opinion of Pentheus is known among the people.

687 f. φνωμένας θηράν: the inf. after φῆς in place of the participial construction of the former clause. Cf. Soph. Tr. 1238, ἄνθρωπος ὃς ἔσκεφτον οἱ νεμείς (instead of νεμεῖ) ἐμοί μοίραν, Aesch. Pers. 188, τοῦτῳ στάσιν τιν', ὃς ἐγώ 'δοκον δρᾶν, τέκχειν (instead of ἔτευχον) ἐν ἀλλήλαιαι.—ἡμημομένην: i.e. ἐν ἀρημίᾳ οὕσαν.

689. ἀλολύξεν: raised the ἀλολύγη, a loud cry of religious emotion. Cf. Med. 1171, δόξας πᾶν ἴδων οἵ ἀπόκοιτον τίνι, οἵς ἀνακοίτησαν ἀλολύξεν. Raising the sacred cry she summoned them to rouse their forms from sleep.
μυκήμαθ' ὃς ἦκουσε κεροφόρων βοῶν.
αἰ δ' ἀποβαλοῦσα εἶδον ὀμμάτων ὑπὸν ἄνηξαν ὑρθαί, θαῦμ' ἰδεῖν εὐκοσμίας,
νέαι παλαιὰ παρθένοι τ' ἐπ' ἄζυγες.

καὶ πρῶτα μὲν καθείσαν εἰς ωμοὺς κόμας
νεβρίδας τ' ἀνεστειλανθ' ὁσαισον ὀμμάτων
σύνδεσμ' ἐλέυθο, καὶ καταστικτός δορᾶς
ὀφέσι κατεξώσαντο λίχωσιν γένων.

αἰ δ' ἀγκαλίσι δορκάδ' ἢ σκύμνοις λύκων
ἀγρίους ἤχονσαι λευκοῦ ἐδίδοσαν γάλα,
ὁσαις νεοτόκοις μαστῖς ἡν σπαργών ἐτὶ
βρέφη λιπούσαις. εἰπὶ δ' ἐθεντό λυσίνων
στεφάνους δρυὸς τε μύλακος τ' ἀνθεσφόρουν.
θύρσον δὲ τις λαβοῦσ' ἐπαισεν εἰς πέτραν,

 владель: deep.


νεβρίδας . . . ἐλέυθο: those whose bands had been unloosened, fastened up (upon the shoulder) the fawnskins, i.e. "those from whom the fawnskins had fallen off fastened them on again." — ἀνεστειλανθ', κατεξώσαντο (608): the former refers to the binding of the fawnskin to the shoulders from which it hung, the latter to the girding down of the same about the waist. — ὀμμάτων σύνδεσμα: see on 677.

λιχυσώσιν γένων: cf. 767 f.

aι ἃι: others.

701 f. ὀσαις . . . λιπούσαις: describing αἱ (699), those who had brought forth lately and still had swelling breasts, having left their babes.

703. Cf. 106 ff.

δροσόωθης διὰτος νοτίς: cf. Phoen. 645, καλλιπόταμος διὰτος νοτίς, Ion 149, νοτερὸν βδωρ.—δροσόωθης: δρόσος is primarily dew, then any pure water.

706 ff. Plato (Ion 534 B) says that the bacchantes, when inspired, drew honey and milk from the rivers. Cf. Hor. Carm. ii. 19, Fas pervicaces est mihi Thyiadass, vinique fontem, lactis et uberes cantare rivos, atque truncis lapsa cavis iterare mella.

707. τῇδε: dat. of interest, referring to ἄλλη; or it may be taken as an adverb of place.
710 γάλακτος ἐσμοῦς ἔχον· ἐκ δὲ κυσίων θύρσων γλυκείαι μέλιτος ἐσταζον ῥοαί. ἠφεὶ εἰ παρῆσθα, τὸν θεόν τὸν ψέμας εὐχαίρω ἀν μετήλθες εἰσιδῶν τάδε.

715 κοινῶν λόγων δώσοντες ἀλλήλοις ἔριν· [ὡς δεινὰ δρῶσι θαυμάτων τ᾽ ἐπάξια] καὶ τις πλάνης κατ᾽ ἄστυ καὶ τρίβων λόγων ἔλεξεν εἰς ἁπαντάς· ὦ σεμνὰς πλάκας ναιόντες ὀρέων, θέλετε θηρασώμεθα

720 Πενθέως 'Αγαύην μητέρ' ἐκ βακχευμάτων χάρων τ' ἀνακτὶ θώμεθ; εὖ δ᾽ ἡμῖν λέγειν ἐδοξέ, θάμνων δ᾽ ἐλλοχύζομεν φῶβαις κρύσαντες αὐτοὺς· αὖ δὲ τὴν τεταγμένην ὥραν ἐκίνουν θύρσων εἰς βακχεύματα,

725 Ἡλαχοῦ ἁθρόω στόματι τὸν Δίος γόνον

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

713. εὐχαίρων μετήλθες: cf. Frg. 775, 40, εὐχαίρει προσέβαιν.

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

716. Taken from 667, and inappropriate to ἔριν.

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., ἀνδρείας δ᾽ ἀνήρ, ἀληθείας ἄστυ καγορᾶς χραίνων κύκλων, ... ἀκέραιοι, ἀπετίθηκτον ἡσκηκὼς βίον. — λόγων: τρίβων, like ἐμπειρος, ἐπιστήμων, and similar adjs. expressing knowledge or skill, is followed by the gen. H. 754 a; G. 180, 1.


719. θέλετε: for this use of θέλω (in prose βούλομαι) with the interrogative subjv., see H. 806, b; G. 256.

723. αὐτούς: instead of ἡμᾶς αὐτούς. H. 686 a; G. 146, ν. 2.


725. τὸν Δίος γόνον: the repetition of the words of the Bacchantes in indirect form. Cf. 1146, 1310.

726. συνεβάκχευ' ὄρος: cf. Aesch.
Βρόμιον καλούσαι: τὰν δὲ συνεβάκχευ' ὅρος καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.

κυρέι δ' Ἀγαύη πλησίον θρόσκουσα μου· κάγω 'ξεπήδης' ὡς συναρτάσαι θέλων,

λόχμην κενώσας ἐνθ' ἐκρύπτομεν δέμας,

ἡ δ' ἀνεβόησεν· δὲ δρομάδες ἐμαί κύνες,

θηρώμεθ' ἀνδρῶν τῶν ὅπ' ἀλλ' ἐπεσθέ μοι,

ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύζαμεν

735 Βακχῶν σπαραγμῶν, αὖ δὲ νεμομέναις χλόην

μόσχοις ἐπηλθον χειρὸς ἀσιδήρου μέτα·

καὶ τὴν μὲν ἄν προσεῖδες εὐθηλον πόρων

μπισφιόν ἐξουσαν ἐν χειρῷν βία,

ἀλλαὶ δὲ δαμάλας διεφόρουν σπαράγμασιν.

740 εἶδες δ' ἄν ἡ πλεύρ' ἡ δίχηλον ἐμβασιν

ῥιπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ

ἐσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἴματι.

ταῦροι δ' ὑβρισταί, κεῖς κέρας θυμούμενοι

Frg. 57, ἐνθουσίας δὴ δάμα, 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 χειρῶν βία: with her hands, by force. Cf. Med. 335, εἰς ὑπαδῶν χειρῶς ὀσθήσει βία, thou shalt be thrust out at the hands of my attendants by force. Some editors read δίκη instead of βία, and interpret ἐν χειρῶν δίκη as meaning manum jure, i.e. vi. Cf. Hdt. viii. 89. ἐν χειρῶν νόμῳ. Cf. also χειροδίκης.

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

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

742. ἀναπεφυρμέν' αἴματι: mixed up, i.e. stained with blood. Cf. Hdt. iii. 157, αἴματι ἀναπεφυρμένον.

743. εἰς κέρας θυμούμενον: cf. Verg. G. iii. 232, Aen. xii. 102, irasce in cornua. Wecklein takes the meaning to be similar to that of εἰς κέρας παρεμβλέτων, Hel. 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 ὑμοῦμεν. The precise meaning is not clear, but would seem to be, \textit{filled with rage to the horns}. Sandys explains it of 'the gathering of their rage into their horns.' The phrase occurs in Aelian, \textit{De Anim.} iv. 35, xvi. 31, also \textit{υβρίζοντα εἰς κέρας}, \textit{ibid.} iv. 48. But in these cases it may be regarded as borrowed from Euripides.

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

746. \textit{διεφοροῦντο}: \textit{sc. ταύροι}. \textit{διαφόρω} is not strip off, as some take it, but tear in pieces. \textit{Cf.} 739.—\textit{σαρκὸς ἐνυδατά}: the covering of flesh, \textit{i.e.} the flesh which clothes the frame.

747. \textit{ἡ \ldots κόραις}: than thou couldst close the lids of thy kingly eyes.—\textit{ἐνυδατά}: for the inf. with \textit{ἡ} after comparative words, see II. 954; G. 266, b. —\textit{κόραις}: for \textit{κόρα} in the sense of ὀφθαλμοι, \textit{cf.} 1087.

748. \textit{ὁστ’ \ldots δρόμῳ}: lifted up in their flight like birds. In their easy rapid motion they seemed scarcely to touch the ground.

749. \textit{πεδίων ὑποτάσεις}: over the plains stretching below. For the acc., see on 307.

750. \textit{ἐκβάλλουσι}: \textit{ἀνέναι}, \textit{ἀναπέμπειν}, \textit{πέμπειν}, are likewise used in this sense.

751 f. \textit{Τοιάς τ’ Ἐρυθράς τε}: with \textit{ἐπεισεπτοῦσα}. Hysiae and Erythrae were in the district of Parasopia.—\textit{Κιθαῖρων λέπας νέρθεν}: upon Kithairon's lower slopes. See on 677.—\textit{καταφύγια}: so also \textit{vales} of cities, islands, etc., in the sense of lie. \textit{Cf.} Soph. \textit{Aj.} 596, \textit{ὁ ξαλαμῖς, ὃν \vales ἀλλιπλάκτος}.

754. The lacuna after this line is evident from the absence of a clause.
corresponding to ἰπταζον μέν, and from the fact that the Bacchantes carried off more than the children (cf. 757).

758. οἱ δὲ: the people of Hysiae, etc.

759. φερόμενοι: plundered, as in φέρειν καλ ἐγειν.

760. Cf. Med. 1167, τοῦνθενεὶ μέντοι 

dεινὸν ἑκάστης ἵδειν. — οὔπερ: where. — τὸ δεινὸν θέαμα: the article particularizes this sight as the terrible part of the scene described.

761. τοῖς μέν: the οἱ δὲ of 758. — οὐχ ἦμασσε: did not wound, i.e. the Bacchantes.


Pers. 164, ὑλβοῦ, ὑν Δαρείος ἢρεν οὐκ ἂνευ θεῶν τινος.

766. Cf. 705.

767 f. νιψαντο: see on 100. — έκ παρηδῶν, χροός: if the text is correct, both expressions depend upon ἐξεφαίδρυνον, from their cheeks cleansed off the drops of gore from the skin. Cf. Phoen. 1374, δὸς ἐγχος ἐκ χερὸς τῆς ἀπ' ἀλείνης βαλείν. It is possible, however, that some words may have fallen out, among them αἰχμαλώτες governing σταγόνα, and that χροός then may have displaced χρά.

771. φασίν, ὅς ἐγώ κλών: cf. Phoen. 737, ἐπὶ ἄνδρας αὐτοῖς φασίν, ὅς ἄκουοι ἐγώ, λόχων ἀνάσσειν.
775  ταρβώ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους
eἰς τὸν τύραννον, ἀλλ' ὀμως εἰρήσεται.  
Διόνυσος ἥσσων οὐδενὸς θεῶν ἐφι.

ΠΕΝΘΕΣ.

ηδη τόδ' ἔγγυς ὡστε πῦρ ύφαπτεται
ὑβρισμα Βακχῶν, ψόγος εἰς Ἑλληνας μέγας.
780  ἀλλ' οὗκ ὀκνεῖν δεῖ· στειχ' ἐπ' Ἡλέκτρας ἰὸν
πύλας· κέλευε πάντας ἀστυπδηφόρους
ἵππων τ' ἀπαντάν ταχυπόδων ἐπεμβάτας
πέλτας θ' ὅσοι πάλλουσι καὶ τόξων χερὶ
ψάλλουσι νευράς, ὡς ἐπιστρατεύσομεν
785  Βάκχαιςων· οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε,
eἰ πρὸς γυναικῶν πεισόμεσθ' ἀ πάσχομεν.

ΔΙΟΝΤΣΟΣ.

πείθει μὲν οὐδὲν τῶν ἐμῶν λόγων κλύων,
Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὀμως
οὐ φημι χρήναι σ' ὁπλ' ἐπαιρέσθαι θεώ,
790  ἀλλ' ἥσυχαζειν· Βρόμιος οὔκ ἀνεξέται
κινοῦντα Βάκχας σ' εὕων ὀρῶν ἀπο.

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

οὐ μὴ φρενόστει τὸ δ', ἀλλὰ δέσμιος φυγὼν 

σώσει τὸδ'; ἥ σοι πάλιν ἀναστρέψω χέρας.

DIIONTESE.  

θύσωμ' ἄν αὐτῷ μᾶλλον ἡ θυμούμενοι 

795 πρὸς κέντρα λακτίζομι θυητὸς ὄν θεῷ.

PENOTETE.  

θύσω — φόνον γε θήλυν, ἀυτὲρ ἄξιαι, 

πόλεμον ταράξας ἐν Κιθαιρώνοις πτυχαῖς.

DIIONTESE.  

φευξείσθε πάντες· καὶ τὸδ' αἰσχρόν, ἀσπίδας 

θύρσουσι Βακχῶν ἐκτρέπειν χαλκηλάτους.

PENOTETE.  

800 ἀπόρω γε τὸδε συμπεπλέγμεθα ξένω, 

ὅς οὔτε πάσχων οὔτε δρῶν συγήσεται.
ΕΥΡΙΠΙΔΟΥ

ΔΙΟΝΥΣΟΣ.

ἡ τὰν, ἔτ' ἐστιν εὖ καταστήσαι τάδε.

ΠΕΝΘΕΤΣ.

τί δρῶντα; δουλεύοντα δουλείαις ἐμαῖς;

ΔΙΟΝΥΣΟΣ.

ἐγὼ γυναικάς δεῦρ' ὁπλων ἄξω δίχα.

ΠΕΝΘΕΤΣ.

805 οἴμου· τὸδ' ἦδη δόλιον εἳ με μηχανᾶ.

ΔΙΟΝΥΣΟΣ.

ποῦν τι, σῶσαι σ' εἰ θέλω τέχναις ἐμαῖς;

ΠΕΝΘΕΤΣ.

ἐγνέθεσθε κοινῇ τάδ', ἵνα βακχεύητ' ἀεί.

ΔΙΟΝΥΣΟΣ.

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

ΠΕΝΘΕΤΣ.

ἐκφέρετέ μοι δεῦρ' ὀπλα· σὺ δὲ παῦσαι λέγων.

tive, in no case whatever. Cf. Soph. Ant. 40, λέγων ἦς ἑφάπτοτα, 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 δουλείαις. 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. ἐγνέθεσθε: i.e. Dionysos and the Theban women.

808. ἐγνεθέμην τῷ θεῷ: because he is himself the god. — τοῦτο: i.e. βακχεύειν ἀεί. — 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
BAKXAI.

ΔΙΟΝΥΣΟΣ.

810 βούλει σφ' ἐν ὀρεσὶ συγκαθημένας ἰδεῖν;

ΠΕΝΘΕΤΣ.

μάλιστα, μυρίον γε δοὺς χρυσοῦ σταθμὸν.

ΔΙΟΝΥΣΟΣ.

τί δ' εἰς ἔρωτα τοῦτο πέπτωκας μέγαν;

ΠΕΝΘΕΤΣ.

λυπρῶς νῦν εἰσίδουμ' ἀν ἐξωνωμένας.

ΔΙΟΝΥΣΟΣ.

815 ὀμως δ' ἰδοὺς ἄν ἰδέως ἀ σοι πικρά;

ΠΕΝΘΕΤΣ.

σαφ' ἵσθι, συγῆ γ' ύπ' ἐλάταις καθήμενος.

ΔΙΟΝΥΣΟΣ.

ἀλλ' ἐξιχνεύσουσίν σε, κἂν ἔλθης λάθρα.

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... ἐξωνωμένας: Wecklein'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 σοι πικρά. If the text is correct, it is best to join λυπρῶς with ἐξωνωμένας, 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. ὀμως: notwithstanding the painfulness of the sight. — σοι πικρά: refers to ἐξωνωμένας, as understood by Pentheus, but, as meant by Dionysos, to the bitter consequences of Pentheus's undertaking.

816. σαφ' ἵσθι: sc. μὲ ἰδεῖν ἄν ἰδέως αὐτᾶς.
πενθετσ.

ἀλλ’ ἐμφανῶς· καλῶς γὰρ ἔξειτας τάδε.

διοντσος.

ἀγώμεν οὖν σε κατηγορήσεις ὀδῷ;

πενθετσ.

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

διοντσος.

στείλαί νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.

πενθετσ.

τί δὴ τόδ’; εἰς γυναῖκας ἐξ ἀνδρὸς τελῶ.

διοντσος.

μὴ σε κτάνωσιν, ἥν ἀνήρ ὀφθῆς ἐκεῖ.

πενθετσ.

εὖ γ’ εἴπας αὐτὸ καὶ τις εἰ πάλαι σοφὸς.

διοντσος.

825 Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.

818. ἐμφανῶς: sc. πορεύομαι. Penteus 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. ἀγώμεν: pl. for sing.

820. τοῦ χρόνου κτλ.: “No time must be lost.” Cf. Hec. 238, ἑρῶτα· τοῦ χρόνου γὰρ οὖ 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 γυναῖκας κτλ.: shall I in-
πῶς οὖν γένοιτ' ἂν ἂ σὺ μὲ νοουθετεῖς καλῶς;

ΔΙΟΝΥΣΟΣ.

ἐγὼ στελῶ σε δωμάτων εἶσι μολῶν.

[ΠΕΝΘΕΤΣ.]

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

ΠΕΝΘΕΤΣ.

830 στολήν δὲ τίνα φῆς ἀμφὶ χρῶτ' ἐμὸν βαλεῖν;

ΔΙΟΝΥΣΟΣ.

κόμην μὲν ἐπὶ σῷ κρατὶ ταναῦν ἑκτενῶ.

ΠΕΝΘΕΤΣ.

τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;

ΔΙΟΝΥΣΟΣ.

833 πέπλοι ποδήρεις· ἐπὶ κάρᾳ δ' ἑσται μύτρα.

ΠΕΝΘΕΤΣ.

836 οὐκ ἄν δυναίμην θῆλυν ἐνδώναι στολήν.

ΔΙΟΝΥΣΟΣ.

829 οὐκέτι θεάτης Μαινάδων πρόθυμος εἰ.

ΠΕΝΘΕΤΣ.

834 ἡ καὶ τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοὶ;

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

831. ταναὐν: 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, Πεc. 923, πλόκαμον ἀναδέτως μιτραῖσιν ἐρρυμιζόμαν.

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

842 πᾶν κρείσσον ὡστε μὴ 'γγελὰν Βάκχας ἐμοί.

837 ἀλλ' αἵμα δεύσεις συμβαλῶν Βάκχαις μάχην.

840 καὶ πῶς δι' ἀστεώς εἶμι Καθμείονς λαθῶν;

841 ὅδοὺς ἐρήμους ἰμεν· ἐγὼ δ' ἤγισομαι.

843 ἐλθόντ' ἐς οἴκους ἂν δοκὴ βουλεύσομαι.

837. αἵμα: i.e. his own. — δεύσεις: cf. Soph. Αj. 376, αἷμα ἐδευσα, on which passage Lobeck remarks that verbs of wetting are often used in the sense of shedding. Cf. Soph. Τr. 848, τέγγει δακρύων ἡχναν.

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

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

842. ὡστε μὴ 'γγελὰν: lit. on condition that the bacchantes do not laugh at, i.e. "if so they may not laugh at."

II. 953 b; G. 266, 2. Pentheus returns to his first plan of using force, that he may not in female costume become a laughing-stock to the bacchantes. If the verse be taken after 841, it would express Pentheus's acquiescence in any direction of Dionysos, rather than that the bacchantes should triumph over him.

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

ἐξεστι: πάντη τὸ γ' ἐμὸν εὐτρепεῖς πάρα.

ΠΕΝΘΕΤΣ.

845 στείχομεν ἄν: ἢ γὰρ ὅπλ' ἔχων πορεύσομαι ἢ τοὺς σοίς πείσομαι θουλεύμασιν.

ΔΙΟΝΤΣΟΣ.

848 γυναῖκες, ἀνὴρ εἰς βόλον καθισταται.
847 ἦξει δὲ Βάκχας, οὐ θανῶν δῶσει δικήν.

Δίσωμε, νῦν σὸν ἔργον, οὐ γὰρ εἰ πρόσων.

850 τυσώμεθ' αὐτὸν. πρῶτα δ' ἐκστησον φρενῶν, ἐνεις ἐλαφρὰν λύσασαν: ὡς φρονῶν μὲν εὖ οὐ μὴ θελήσῃ θῆλυν εὐδύναι στολήν, ἐξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.

χρήζω δὲ νῦν γέλωτα Θηβαῖοις ὄθλεῖν ἕκ τῶν ἀπειλῶν τῶν πρῶν, αἴσθι δεινὸς ἤν, ἐκ τῶν ἀπειλῶν τῶν πρῶν, αἴσθη δεινὸς ἤν,
855 γυνακόμορφον ἀγόμενον δι' ἀστεως.

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

844. τὸ γ' ἐμὸν κτλ.: lit. my part, at least, is ready at hand, i.e. I, for my part, am ready.
847. Βάκχας: the acc. after verbs of motion is mostly confined to the names of places and things. For its use in the case of persons, cf. 1354.
848. Pentheus has preceded Dionysos into the palace. — ἀνὴρ εἰς βόλον καθισταται: the man is bringing himself within the cast, sc. of the net. Cf. Rhes. 730, εἰς βόλον τις ἐρχεται.

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

851. ἐλαφράν: meit.; — ὡς: since.
853. ἐξω ἐλαύνων τοῦ φρονεῖν: the expression is borrowed from the race-course. Cf. Aesch. Prom. 883, ἐξω δὲ δρόμων φέρουμεν λύσασης 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.
857 ff. Construe προσάψων Πενθεί κόσμον, ὅπερ εἰς Ἀιδοὺ λαβῶν ἀπεισε μὴ τρὸς ἐκ χερῶν κατασφαγεῖς, Πενθεῖ πρὸσαψῶν γνώσεται δὲ τὸν Δίος.

860 Διόνυσον, ὅς πέφυκεν ἐλέρος θεὸς δενοτάτος, ἐννόμοις δ' ἡπιώτατος

ΧΟΡΟΣ:

ἄρ' ἐν παννυχίων χοροῖς
θῆσῳ ποτὲ λευκὸν
πόδ' ἀναβακχεύουσα, δέραν

865 αἰθέρ' εἰς δροσερὸν
ῥίπτοι', ὃς νεβρὸς χλοεράς
ἐμπαίζουσα λείμακος ἱδονάς,
ἡμίκ' ἀν φοβερὰν φύγη
θήραν ἔξω φυλακᾶς

862 ff. Construe προσάψων Πενθεί κόσμον, ὅπερ εἰς Ἀιδοὺ λαβῶν ἀπεισε εἰς Ἀιδοὺ.

860 f. ἐλέρος: ἐλλερα· ἐδίκα, Ης. syct. Acc.to Eust. on Il. vi. 181, ἐλερος is dialectic for κακός.—ἐννόμους: cf. Aesch. Supp. 403, Ζεῦς ἐτερορρήση, νέμων εἰκότως ἐδίκα μὲν κακοῖς, δοταὶ δ' ἐννόμωις. 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 (ἀντ.), 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 (ἐπιφ.).

862 ff. ἄρ' ἐν παννυχίωις 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. δροσερόν: of the damp night-air.


869. φυλακᾶς: the enclosure surrounded by toils, about which men were stationed to take the game.
870  εὐπλεκτῶν ὑπὲρ ἄρκων, toils, nels
871  θωῦσων δὲ κυναγήτας τωθε. 
872  συντεύνῃ δρόμημα κωνών: 
873  μόβθους ὕκυδρόμοις ἀέλ-
874  λᾶς θρώσκει πεδίον
875  παραπόταμιον, ἱδομένα
876  βροτῶν ἐρήμιας
877  σκιαροκομίῳ τ' ἐρνεσυ ἀλας.
878  τι τό σοφὸν ἢ τι τὸ κάλλιον
879  παρὰ θεῶν γέρας ἐν βροτοῖς
880  ἢ χειρ' ὑπὲρ κομφάς
881  τῶν ἐχθρῶν κρείσω σω κατέχεω;
882  ὃ τι καλόν φιλον ἀεῖ.

871. θωῦσων: cf. Hipp. 219, κωσι
872. συντεύνῃ κτλ.: lit. strains the speed of his hounds, i.e. "incites his hounds to their utmost speed."
873. μόβθους κτλ.: she with fleet toil, swift as the wind, springs over the plain. Cf. Hel. 1314, κορφαί ἀελλό
875. βροτῶν ἐρήμιας: lit. want of men, i.e. wilds untouched by men.
876. σκιαροκομίῳ: Euripides uses frequently adj. compounded with ὁ-κομοί: ἀκρόκομος, ἀδήροκομος, ἠλπρόκομος, ἀλόκομος, ἀφίκομος, ἀβρόκομος.
877. τὸ σοφὸν: the phrase is used in 203, 395, 1005, in the sense of overwiseness, and in the repetition of the refrain (897) it stands in a connection similar to that of these passages. It would seem, therefore, in this place also to refer to the false wisdom of Pentheus in opposing the god. The Chorus, anticipating their deliverance as now certain, break out into exultation over their victory and the fu-
878. τὸ καλὸν κτλ.: what is noble, is ever dear. The words express the joy of the Chorus in retaliation as a noble act. τὸ καλὸν φιλον is according to Plato (Lys. 216 C.) an old proverb. Theognis (15) says that the Muses and Graces sang at the wedding of Kadmos, ὅτι καλὸν, φιλον ἔστι: τὸ δ' οὐ καλὸν οὐ φιλον ἔστιν.
86 EYRIPIDOU

ορμάται μόλις, ἀλλ’ οὕμως πιστῶν τι τὸ θείον
σθένος: ἀπευθύνει δὲ βροτῶν
toύς τ’ ἀγνωσσώναν
tιμῶντας καὶ μὴ τὰ θεῶν
ἀξίοντας σὺν μανιομένα δοκα.
κρυπτεύοντι δὲ ποικίλως
dαρὸν χρόνον πόδα καὶ
θηρῶσιν τὸν ἀσεπτον. οὐ
gὰρ κρείσσοντο ποτε τῶν νόμων
γιγνώσκειν χρή καὶ μελετᾶν.
κούφα γὰρ δαπάνα νομί-
ζειν ἰσχὺν τὸν ἐχειν,
ὁ τι ποτ’ ἀρα τὸ δαμόνιον,
tο τ’ ἐν χρόνῳ μακρῶ
νόμιμον ἄει φύσει τε πεφυκός.

882 f. μόλις κτλ.: slowly but yet very
surely, etc. Cf. Ion, 1014, ἂεὶ ποτὲ
χρόνια μὲν τὰ τῶν θεῶν ποις, eis τέλος
δ’ οὐκ ἀθετεῖ· somehow the movements
of the gods are ever slow, but at last
they are not weak, Or. 420, μέλλει· τὸ θείον
δ’ ἐστὶ τοιαύτων φύσει, he is tardy, but
the divinity is such by nature.—πιστὸν
τι: see on 824.

884. ἀπευθύνει: punishes.

885. ἀγνωσσώναν: folly.

887. σὺν μανιομένα δοκα: cf. 990,
μανελσὰ πραπτίδι.

888. κρυπτεύοντι: ἐνεδρεύοντι, sc.
ὁ θεόν.—ποικίλως: cunningly.

889: δαρὸν: instead of δαρῶν. See
on 534.—χρόνον πόδα: 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
compares the frequent use of the meta-

phor by Shakespeare, As you like it,
III. 2, the lazy foot of Time, the swift
foot of Time, etc. With the thought
of the passage, cf. Frg. 969, ἡ Δίκη
. . . σίγα καὶ βραδεὶ ποδὶ στείχουσα
μάρφει τοὺς κακοὺς, ὅταν τῷ χρ.

891 f. κρεῖσσον τῶν νόμων γιγνώ-
σκειν 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 δαπάνα: sc. ἐστὶ, the
expense is light, i.e. it is easy.

894. Construe, νομίζειν τὸδε ἐξειν
ἰσχύν.—τὸδε: explained by δ’ τι . . .
πεφυκός.—δ’ τι: sc. ἐστὶ, the subj.
being τὸ . . . πεφυκός.

895 f. Cf. 70 f. 201. Cf. also
Soph. Ant. 456, where it is said of
the divine laws, αἱ ποτὲ δὲ τὰ ταῦτα, κοινδελθ ὅσοι ἦς ἐὰν δὲν ἔχαμα, λυμένα δὲ ἔχειχαν·

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. έτερα: in different ways.

907. δὲ εἶτι: and besides.

909. ἀπέβησαν: fail (gnomic aor.).

Cf. Heracl. 452, πέφυγαν ἔλπις.

910 f. Construe, δὲ τὸ βίοτος ἡμαρ τὸ κατ’ ἡμαρ, (τοῦτον) μακαρίζω. Τοῦτο ἀπέβησαν, δὲ τὸ κατ’ ἡμαρ τυγχάνει μηδὲν κακὸν. —

912-976. FOURTH EPEISODION. Dionysos comes out of the palace; Pentheus follows him dressed as a
σπεύδοντα τ' ἀσπούδαστα, Πενθέα λέγω, ἔξιθι πάροιδα δωμάτων, ὄφθητι μοι
σκευὴν γυναικὸς μαινάδος Βάκχης ἔχων, μητρὸς τε τῆς σῆς καὶ λόχου κατάσκοπος. πρέπεις δὲ Κάδμου θυγατέρων μορφὴν μιᾷ.

ΠΕΝΘΕΣ.
καὶ μὴν ὅραν μοι δύο μὲν ἥλιον δοκῶ, δισσᾶς δὲ Θῆβας καὶ πόλισμ' ἐπτάστομον.
καὶ ταῦρος ἡμῖν πρόσθεν ἥγεονθαὶ δοκεῖς καὶ σῷ κέρατα κρατὶ προσπεφυκέναι. ἀλλ' ἢ ποτ' ἡσθα θηρ; τεταύρωσαι γὰρ οὖν.

ΔΙΟΝΥΣΟΣ.
ὁ θεὸς ὀμαρτεί, πρόσθεν ἃν οὐκ εὔμενής, ἐνσπονδος ἡμῖν· νῦν δ' ὅρας ἅ χρή σ' ὀρᾶν.

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


914. ὄφθητι: 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 δοκεῖς, as if δοκεῖ had been used.

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

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

924. ἐνσπονδος ἡμῖν: at peace with us, as contrasted with οὐκ εὔμενης.—νῦν δ' 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
925  τι φαίνομαι δήτ; οὖχι τὴν Ἰνώδις στάσιν ἡ τὴν Ἀγαῦης ἑστάναι μητρός γ' ἐμής:

927  αὐτὰς ἐκεῖνας εἰσόραν δοκῶ σ' ὄρων.

930  ἐνδον προσείων αὐτῶν ἀνασείων τ' ἐγώ καὶ βακχιάζων ἐξ ἐδρας μεθώρμισα.

935  ζώναι τέ σοι χαλώσι κούχ ἐξῆς πέπλων στολίδες ὑπὸ σφυροῖς τείνουσιν σέθεν.

934. ἰδοὺ: see on 198. — Unless a verse has fallen out here, its place is supplied by the act of adjusting Pentheus's hair.

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

937. δοκοῦσι: sc. οὖχ ἐξῆς τείνειν. — παρὰ κτλ.: at least about the right foot.
τὰνθένδε δ’ ὀρθῶς παρὰ τένωτ’ ἔχει πέπλος.

ΔΙΟΝΥΣΟΣ.

ἡ ποῦ με τῶν σῶν πρῶτον ἡγήσει φίλων,

940 ὅταν παρὰ λόγον σώφρονας Βάκχας ἰδης;

ΠΕΝΘΕΤΣ.

πότερα δὲ θύρσον δεξιὰ λαβὼν χερὶ

ἡ τῆδε, Βάκχη μᾶλλον εἰκασθήσομαι;

ΔΙΟΝΥΣΟΣ.

ἐν δεξιᾷ χρῆ χάμα δεξιῷ ποδὶ

ἀἵρειν νῦν· αἱνῶ δ’ ὅτι μεθέστηκας φρενῶν.

ΠΕΝΘΕΤΣ.

945 ἄρ’ ἂν δυναῖμην τὰς Κιθαιρῶνος πτυχὰς

αὐταῖς ἐλάταις τοῖς ἐμοῖς ὦμοις φέρειν;

ΔΙΟΝΥΣΟΣ.

δύναι ἂν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας

οὐκ εἴχες υγιεῖς, νῦν δ’ ἔχεις οἶας σε δεῖ.

ΠΕΝΘΕΤΣ.

950 μοχλοὺς φέρωμεν ἡ χερῶν ἀνασπᾶσω

κορυφαῖς ὑποβαλῶν ὦμον ἡ βραχίονα;

938. ταύθενδε: on this side, i.e. the left. — τένωτα: 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. (p. 191) defines it as τδ πλατω νεφρον, ὑ πρὸς την πτέρναν παίεται ἀπὸ ἵγνυν ἀρτάμενον. Cf. Cycl. 400, τένωτος ἀρπάσας ἄκρον ποδός, Phoen. 41, τῶλοι χηλαῖς τένοντας ἐξεφόνισαν 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. 350, ἡξεστης φρενῶν. The ambiguity is designed.

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

950. βραχίονα: a case of zeugma; supply in thought περιβαλῶν.
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. L. 1182, δεξίοντες δέξιον ἤν σε δέξασθαι χρεών. — κρύψει: pass. in sense. See on 588. — κρυψιν, ἤν: 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. ἀλθόντα: 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 φιλτάτως κτλ.: in the sweetest snares of love.

959. ἐπ’ αὐτὸ τοῦτο φίλαξ: to spy out that very thing, φίλαξ (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.
ΔΙΟΝΥΣΟΣ.

μόνος σὺ πόλεως τῆς ὑπερκάμψεως, μόνος·
to unhappiness ἀναμένουσιν οὐς σε χρή.

965 ἐπού δέ· πομπός δ' εὑρ ἐγὼ σωτήριος,

κεῖθεν δ' ἀπάξει σ' ἄλλος

ΠΕΝΘΕΤΣ.

ἡ τεκοῦσά γε.

ΔΙΟΝΥΣΟΣ.

ἐπὶ σημον ὄντα πᾶσιν.

ΠΕΝΘΕΤΣ.

ἐπὶ τόδ' ἔρχομαι.

ΔΙΟΝΥΣΟΣ.

φερόμενος ἡξεις

ΠΕΝΘΕΤΣ.

ἀβρότητι ἐμὴν λέγεις,

ΔΙΟΝΥΣΟΣ.

ἐν χερσὶ μητρός.

ΠΕΝΘΕΤΣ.

καὶ τρυφᾶν μ' ἀναγκάσεις.

963 f. ὑπερκάμψεις: either toilest, 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 baccantes. 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. Aec. 722, φίλον τῷ φέγγοι τούτῳ τούθεν, φίλον.

964. οὖς σε χρῆ: sc. ἀναμένειν.

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

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

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

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

ΠΕΝΘΕΤΣ.

ἀξίων μὲν ἄπτομαι.

ΔΙΟΝΤΣΟΣ.

dεινὸς σὺ δεινὸς κατὶ δεῖν' ἔρχει πάθη,
ὡστε οὐρανῷ στηρίζον εὐρήσεις κλέος.
ἐκτεω', Ἀγαύη, χείρας αἰ θ' ὄμοσποροι
Κάδμου θυγατέρες: τὸν νεανίαν ἄγω
975 τὸν' εἰς ἁγώνα μέγαν, ο νυκήσων δ' ἐγὼ
καὶ Βρόμιδος ἔστιν. τάλλα δ' αὐτὸ σημανεῖ.

ΧΟΡΟΣ, ἄστιμας

ιτε θοαὶ Δύσσας κύνεσ ἵτ' εἰς ὦρος,
θίασον ἐνθ' ἔχουσι Κάδμου κόραι,

970. τρυφάς γε τοιάσθε: yes, with such softness, i.e. such as is meant by φερόμενος ... μητρός. — δείκνυν κτλ.: verily, worthy of it are the deeds I am undertaking. For the use of μεν as equivalent to μην in Attic, cf. Med. 676, βῆμα μὲν ἡμᾶς χρησιμον εἴδεναι θεοῦ; Kühn. 503, 2.

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

976. καὶ: 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 dochmias 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.
άνουστρήσατε νῦν
ἐπὶ τὸν ἐν γυναικομίμῳ στόλῳ,
Μαυάδων τὸν κατάσκοπον λυσσώδη.
μάτηρ πρῶτα νῦν λευρᾶς ἀπὸ πέτρας ἀπὸ κόσμας ὑφεῖται
dοκεύοντα, Μαυάσιν δ᾿ ἀπύσει.

985 τίς ὁδε Καδμείων
μαστήρ ὀρθρέων ὀρίδρομων
ἔσ ὀρος ἔσ ὀρος ἐμολ᾽ ἐμολεν, ὦ Ἁκχαί; τίς ἀρα νῦν ἔτεκεν;
οὐ γὰρ ἐξ αἰματος γυναικῶν ἐφυ,

990 λεαίνας δὲ τίνος ὅδε Ἡ Γοργόνων
Διβυσσῶν γένος.

995 τὸν ἄθεον ἄνομον ἄδικον Ἐχίνων
tόκον γηγενήν.

979. νῦν: for αὐτάς, but in 982 for αὐτόν.
980. γυναικομίμῳ: cf. Frg. 185, γυναικόμῳ διαπρέπεις μορφώμαι.
981. Μαυάδων: dependent upon κατάσκοπον, as in 956.
982 f. ἀπὸ πέτρας: with δοκεύοντα.
— Ἰ σκόπελος: sc. ἑστὶ, where is a lookout. Cf. Ion, 714, δειράδες Παρνασσόον πέτρας ἐχουσάι σκόπελον ὀφράνον θ᾽ ἔδραν. The prediction of these lines is not in conformity with the result. Cf. 1070 ff. The Ms. reading Ἰ σκόπελος would be supported by the facts, if there were any good authority for taking σκόπελος, 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. ὀρθρέων: substituted by Wecklein 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 ὀρίδρομων, made after the analogy of ὀρίβδης. 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. Translato, this spy upon mountain-ranging Thebans.
991. Διβυσσῶν: 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, n.
δ' ἀδίκω γνώμα παρανόμω τ' ὁργâ
περὶ τὰ Βάκχι' ὁργιά τε θεᾶς ματρὸς
μανείσα πραπίδι, διέξπεται ἵστος.

1000 παρακόπω τε λήματι στῆλλεται
τὰν ἀνίκατον ὡς κρατήσων νίκαν.
γνώμαι σῶφρονα θνατοῖς ἀπροφασιστοῖς
eis tâ theîn éfiv
βροτείαν τ' ἔχειν ἀλυπος βίος.

1005 t' σοφὸν oú φθονῶν.
χαίρω θηρεύου-
πος τάδ' ἐτερα μεγάλα φανέρ' ἁγουντ' ἀεὶ
ἐπὶ tâ καλὰ βίον,
ἡμαρ εἰς νύκτα t' εὐαγοῦντ' εὐσεβείων,

1010 tâ δ' ἔξω νόμιμα δίκας ἐκβαλόν-
τα τιμᾶν θεοὺς.

996. γηγενη: cf. 538 ff. The word contains an allusion to Pentheus’s want of apprehension for the higher truth.
997 ff. δἐ κτλ.: since he, etc., the ground of the preceding appeal to justice.
998. περὶ τὰ ὁργία: as regards the rites, explaining ἀδίκω ... ὁργ. — θεᾶς ματρός: 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 si quis in eorum emendatione ingenii vires experiri velit; sed id non ante adgrediatur quam Divae Criticae lita-

verit."

1002 ff. "To preserve the mind in prudence (σῶφρονα), and in a mood befitting mortals (βροτείαν) brings (lit. is, ἐφι) a painless life to men who are prompt to obey (ἀπροφασιστοῖς) in things pertaining to the gods.” — βρο-
τείαν: cf. 396, θυτά.

1005. τὸ σοφὸν: see on 203.
1007 f. μεγάλα φανερά: in 1198 μεγάλα καὶ φανερά. — ἁγουντα κτλ.: construe, ἀεὶ ἁγουντα βίον ἐπὶ tâ καλά. Cf. Frg. 671, δ ἐς τὸ σῶφρον ἐπὶ ἀρέτην t' ἁγουν ἔρως ζηλωτὸς ἀνθρώ-
ποσιν.

1009. ἡμαρ κτλ.: lit. throughout the day and into the night, i.e. day and night. Cf. 425, Π. F. 505, ἐξ ἡμέρας

1010. τὰ ἔξω νόμιμα δίκας: those usages that violate the right. Cf. 331, also Andr. 787, μηδὲν δίκας ἔξω κράτος
eν θαλάμωι καί πόλει δύνασθαι.
ἲτω δίκαια φανερός ἰτω ξηπηφόρος
φονεύονσα λαιμῶν διαμπάξ
1015 τόν ἄθεον ἀνομον ἄδικον Ἕχιόνοσ
tόκου γηγενή.

φάνηθι ταύρος ἡ πολύκρανος ἴδειν
δράκων ἡ πυριφλέγων ὁρᾶσθαι λέων.
1020 ἵθ', ὁ Βάκχε, θηραγρευτᾶ. Βακχάν
γελώττι προσώπῳ περίβαλε
βρόξου επὶ θανάσιμου deadly
ἀγέλαν πεσόντι τὰν Μανάδων.

ΑΓΓΕΛΟΧ.

ὁ δῶμ' ὁ πρίν ποτ' ηὐτόχεις αὖν Ἐλλάδα,
1025 Σιδῶνίου γέροντος, ὦς τὸ γηγενὲς
dράκοντος ἐσπειρ' ὠφειος ἐν γύας θέρος,
ὡς σὲ στενάζω, δούλος ὤν μὲν, ἀλλ' ὄμως.
[χρηστοίσι δούλους συμφόρα τὰ δεσποτῶν.]

1012 ff. Upon the Ephymnion, see on 897.
1017. ταῦρος: as a bull. See on 100. Nonnus (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 ἴδειν, 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 βρόξου θηραγρευτᾶ. Βακχάν πεσόντι ἐπὶ θανάσιμον ἀγέλαν, i.e. τὰν Μανάδων.— θηραγρευτᾶ
Βακχάν: the pursuer of the Bacchantes.
— βρόξου: explained by πεσόντι . . . Μανάδων.— 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.
cάν ὄντας eis βαθυπόρους γύας.
1028. The line is interpolated from Med. 54, where it is followed by κα
cός πίτνοντα, requisite to the sense.
BAKXAI.

XOROΣ.

τί δ' ἔστιν; ἐκ Βακχῶν τι μηνύεις νέον;

ΑΓΓΕΛΟΣ.

1030 Πενθεὺς ὅλωλε, παῖς Ὁχίονος πατρός.

XOROΣ.

ἀνάξ ὁ Βρόμις· θεὸς φαίνει μέγας.

ΑΓΓΕΛΟΣ.

πῶς φής; τί τοῦτ' ἔλεγας; ἢ ἐπὶ τοῦτ ἐμοὶ καὶ χαίρεις κακῶς πράσσονι δεσπόταις, γύναι;

XOROΣ.

eὐάξω ἥνα μέλεσι βαρβάροις.

1035 οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσων.

ΑΓΓΕΛΟΣ.

Θήβας δ' ἀνάνδρους ὡδ' ἄγεις ☞ ☞ ☞ ☞ ;

XOROΣ.

ὅ Διόνυσος ὁ Δίὸς παῖς, οὗ Θήβαι κράτος ἔχουσ' ἐμόν.

ΑΓΓΕΛΟΣ.

συγγνωστᾷ μὲν σοι, πλὴν ἐπ' ἕξειργασμένοι

1030. παῖς πατρός: a common form of expression where the character of the father is thought of. Cf. Tro. 725, λέξας ἁρίστου παῖδα 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.—ἀνάνδρους ὡδ': i.e. to such a degree that it will endure this contempt of its prince; some such thought as this may have been expressed in the words that followed. Cf. Soph. O. C. 917, καὶ μοι πόλιν κένανδρον ἢ δούλην τινὰ ἐδοξάς εἶναι, κἂμ' ἵσον τῷ μηδενί.—ἀγεις: thinkest.

1038. ἔμόν: over me. H. 694; G. 147, n. 1.
1040 κακοίσι χαίρεω, ὃ γυναίκες, οὐ καλὸν.

ΧΩΡΟΣ.

ἐνεπεὶ μοι, φράσον, τίνι μόρφω θυνήσκει ἄδικος ἄδικά τ' ἐκτορίκων ἀνήρ;

ΑΓΓΕΛΟΣ.

ἐπεὶ θεράπνας τῆς Ὑβαίας χθονὸς λυπόντες ἐξέβημεν Ἀσωποῦ ροάς,

1045 λέπας Κιθαρώνειον εἰςεβάλλομεν Πενθεὺς τε καγώ, δεσπότη γὰρ εἰπόμην, ἐνος θ' ὦ ἡμίν ποιμῆς ἐν θεωρία. (δεῦρ. Θεάμαι)

πρῶτον μὲν οὖν ποιήσαν ἦμοι νάπος, τά τ' ἐκ ποδῶν συγιλά καὶ γλώσσης ἀπο

1050 σύζοντες, ὃς ὁρῶμεν οὐχ ὁρῶμενοι. ἢν ὀ' ἄγκος ἀμφίκρημον, ὕδαις διάβροχον, πεύκαισι συνκιάζου, ἐνθα Μαώδες καθήμεν' ἔχουσαι χεῖρας ἐν τερπνοίς πόνοις.

ἀν μὲν γὰρ αὐτῶν] θύρον ἐκκλεοιστά αὔτης ἀδείης ἐξανέστεφον,

1055 κισσῷ κομήτην αὔτης ἐξανέστεφον, ἀν δ' ἐκλείπονσαν ποικίλ' ὡς πῶλοι ζυγά,

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


1045. λέπας: see on 677.


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

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

1055. κισσῷ: commonly construed with κομήτην, but better with ἐκκλεοιστά, 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, προβάλει ἐλληνεῖς. — κομήτην ἐξανέστεφον: were wreathing with a garland, lit. so that it was garlanded.

1056. ὃς πῶλοι κτλ.: cf. Or. 44, δεμιλῶν ἀπὸ τὴν δρομαῖος, πῶλος ὡς ἀπὸ ζυγοῦ. — ἐκλείπονσα: to be joined with πῶλοι, as the text stands; and the
thought seems to be that some of the Maenads are bounding along answering one another with bacchic songs, just as colts spring from the yoke, neighing to one another. It is not improbable, however, that a verse has fallen out. — *ποικιλα ἵνα: the epithet is used as in the Homeric ἄρματα ποικιλα, II. v. 239.

1060. Construe, οὐκ ἐξικνοῦμαι (sc. ὀφθαλμοῖς) ἵνα μέλων Μανάδων, sc. ἐστί, "I cannot see the place where the Maenads are holding their dance."

—μέλων: a coarse dance, according to the Schol. on Ar. Eq. 697.


1065. κατηγέν κτλ.: the force of the preposition extends to the following verbs. Cf. Hec. 106, ἀπωλέσατε, ἀπωλέσατε, Med. 1252, κατιδέτ᾽ ἵδετε. — The repetition of the verb pictures the gradual bending of the tree.

1066 f. ὡστε ἓπειρα 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 τόρνουσιν ἐκμετρόμενος, οὕτος δ’ ἔχει σημείων ἐν μέσῳ σαφές. This use of περιφορά for περιφέρεια does not seem to occur elsewhere, and in so far is against the reading ἐλικοδρόμον adopted in the text.

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

1072. ἀτρέμα: gently, slowly. — ἀναχαίτισε: 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. — ὀρθῶν: not strictly applicable to αἰθέρα, but repeated in the sense of rising straight up, to intensify the picture of Pentheus's elevation.


1079. Διόνυσος: instead of Διονύσον with an implied φωνή. Cf. H. F. 1002, ἠλθεν εἰκών, ὡς ὅραν ἐφάλνητο, Παλλάς.— νεάνιδες: doubtless applicable to the most of the Theban banchantes, though not to their leader, Agaue.

1081. γέλων: pred. with ὃμᾶς... ὄργια. Cf. Hdt. iii. 29, γέλωτα ἔμε θύσεσθε.

1087. ἔστησαν ὀρθά: sc. τὰ ὀτά, pricked up their ears. Cf. Soph. El. 27, ὥρθον οὖς ἵστησιν.


1091. This verse might be construed here, if ἦσσονα be substituted.
μήτρα Ἀγαύη σύγγονοί θ' ὀμόσποροι
πᾶσαι τε Βάκχαι. διὰ δὲ χειμάρρου νάπτης
ἀγμῶν τ' ἐπήδων θεοῦ πυναίων ἐμμανεῖς.

1095 ὦς δ' εἴδον ἐλάτη δεσπότην ἐφήμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
ἐπρήπτων, ἀντίπυργον ἐπιβάζασι τέτραν,
ὁξουί τ' ἐλατίνουσιν ἱκοντιζέτοι.

1100 Πενθέως, στόχον δύστηνον ἀλλ' οὐκ ἴνυντον.
κρείσσον γὰρ ὑφος τής προδημίας ἐχὼν
καθῆστο τλήμων, ἀπορία λελημένος.

1105 ἔτει δὲ μοχθῶν τέρματ' οὐκ ἴξνυτον,
ἔλεξ' Ἀγαύη. φέρε, περιστάσαι κύκλων
πτόρδου λάβεσθε, Μαυνάδες, τὸν ἀμβατήν
θηρ' ὡς ἐλωμεν, μηδ' ἀπαγγειλὴ θεοῦ
χοροῦς κρυφαίους. αἰ δὲ μυριαν χέρα

for ἡσονες, or πρέχουσαι for ἐχουσαι.
It is, however, quite superfluous.

1096. αὐτοῦ: gen. with ἐπρήπτω, as with verbs of aiming at. Cf. 1099, ἔσεσεν Πενθέως.—κραταιβόλους: nearly equiv. to κραταιῶς. Instead of an adverb the poets often join to the subj. or obj. an adj. formed by composition with the stem of the verb, or that of a synonymous verb. Cf. 1111, χαμαυτηθ' ἄπτει, Med. 277, πανώλης ἀπόλλυμαι.

1097. ἀντίπυργον: towering opposite. Cf. Aesch. Eum. 687, πάλιν τήν ὑφίπρυγον ἀντεπόργωσαν, i.e. reared the fortress of the Areopagus over against the Acropolis.

1098. ἱκοντιζέτο: 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 ἴνυντον: did not accomplish, sc. their object.

1101. κρεῖσσον ὑφος τῆς προδημίας: cf. Aesch. Ag. 1376, ὑφος κρεῖσσον ἐκπετήματος.—τῆς προδημίας: sc. τῶν Βακχών. Pentheus sat so high, that the bacchantes in spite of their most eager efforts could not reach him.


1103. συντριαυνουσα: σκιάσατο ὑπέρ, lit. with the trident. See on 348.

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

1109. μυριαν χέρα: cf. Tro. 1163, μυριον χερός, Phoen. 441, μυριαν λόγχην.
προσέθεσαν ἐλάτη κὰξανέσπασαν χθονός.

υψόν δὲ θάσσων ᾧ ὑφόθεν χαμαυτήτης
πίπτει πρὸς οὐδας μυρίους οἱμώγμασι
Πενθεύς· κακοὶ γὰρ ἐγγὺς ὃν ἐμάνθανε.

πρώτη δὲ μήτηρ ἤρξεν ἱερία φόνου
καὶ προσπίτινε νυν ὃ δὲ μίτραν κόμης ἀπὸ
ἐρρυσεν, ὡς νῦν γυναίσκα σὺ κτάνου
τλήμων Ἀγαύη, καὶ λέγει παρηδός
ψαυῶν. ἐγὼ τοι, μήτερ, ἐμὶ παῖς σέθεν
Πενθεύς, ὃν ἐτεκες ἐν δόμοις Ἐχύνονος.

οἰκτείρε δ' ἢ μήτερ με | μηδὲ ταῖς ἐμαῖς
ἀμαρτάσαι σπέρμα σοῦ κατακτάνης.

ἡ δ' ἀφρών ἐξεδῦσα καὶ διαστρόφους
cόρας ἐλίσσουσ', οὐ ψρόνου ὃ χρη ψροήν,
ἐκ Βακχίου κατείχετ', οὐδ' ἐπείθε νυν.

λαβοῦσα δ' ὀλέναις ἀριστερὰν χέρα,
πλευράσων ἀντιβάλασα τοῦ δυσδαίμονος
ἀπεστάραζεν ὃμον, οὐχ ὑπὸ σθένους,
ἀλλ' ὁ θεός εὐμάρειαν ἐπεδίδου χερῶν.

'Ινὼ δὲ τάπι θάτερ' ἐξειργάζετο

ῥηγνύσα σάρκας, Ἀὐτονόη τ' ὀχλὸς τε πᾶς
ἐπείχε Βακχῶν. ἦν δὲ πᾶσ' ὁμοῦ βοή,
ὅ μὲν στενάζων ὅσον ἐτύγχανεν πνεύων,

1110. ἱερία: as priestess, with reference to the sacrifice which she offers to Dionysos in killing Pentheus. Cf. 1246.

1120. οἰκτείρε δ' ἢ μήτερ με: upon the order, cf. 1381, Hec. 432, κωμίς ὁδυσσεύ με.

1124. ἐπείχε: the subj. is Pentheus.

1126. ἀντιβάλα: pressing her foot against.

1129. τάπι θάτερ' ἐξειργάζετο: lit. performed the task upon the other side. Cf. Ovid, Met. iii. 722, dextramque precanis abstulit; Ino lace-rata est altera raptu.

1131. ἐπείχε: sc. αὐτῷ, pressed upon him. — τᾶσα βοή: every kind of cry, explained by what follows.

1132. δ' μὲν στενάζων: as if ἔθεν had been used in the preceding clause, while the corresponding member, at ἦδαλαζον, changes to the independent
BAKXAI.

1135 πλευραὶ σπαραγμοὶς. πᾶσα δ’ ἡματωμένη.

κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στῦλον πέτραις, τὸ δ’ ύλης ἐν βαβυζύλῳ φόβῃ, οὗ βάδιον ζήτημα. κράτα δ’ ἀθλιον.

1140 ὁπερ λαβοῦσα τυγχάνει μήτηρ χερῶν, πήξασ’ ἐπ’ ἀκρον θύρσον ὡς ὄρεστέρον φέρει λέοντος διὰ Κιθαιρῶνος μέσου, λιποῦν ἀδελφᾶς ἐν χοροῖς Μαινάδων.

χωρὶς δὲ θῆρα δυσπότης γαυρομένη εὐχλεία
tεῖχεν ἐσω τῶν', ἀνακαλοῦσα Βάκχων
tὸν ἔγκυκλιναυγόν, τὸν ἔνεργάτην ἄγρας,
tὸν καλλινῖκον, ἥ δάκρυα νικηφορεῖ.

1145 ἐγὼ μὲν οὖν τῆδ’ ἐκποδῶν τῇ ἐμφορᾷ ἀπεμί, 'Αγαθὴν πρὶν μολεῖν πρὸς δῶματα.

tὸ σωφρονείν δὲ καὶ σέβειν τὰ τῶν θεῶν
cαλλιστον. οὗμαι δ’ αὐτὸ καὶ σοφώτατον

θυτοίσιν εἶναι κτήμα τοῖσι χρωμένοις.

const. Cf. Ierac. 39, δυοῖν γερφότων
dὲ στρατηγεῖται φυγῆ: ἐγὼ μὲν ἄμφι
tούσδε καλχᾶνων τέκνοις, ἥ δ’ αὗ τὸ
θῆλυ γένος σφέει.

1134. ἰχνος: foot. — αὐταῖς: see on

940.

1135. πλευραῖ: ribs. The bacchantes

laid bare the ribs by tearing off

the flesh.

1137. χωρίς: scattered.

1138. βαβυζύλῳ: instead of βαβυ-

ζύλου. See on Βοτρυφή, 534.


quanta in venando affecta est laetitudine.

1146 f. τὸν . . . καλλινῖκον: see on

725. — ἥ κτλ.: she who wins but tears

as the victor’s prize.

1148. ἐμφορᾷ: for the case, cf.

Supp. 1113, ἐκποδῶν εἶναι νέοις, Or.

548, τοῖς λόγοις ἐκποδῶν. The const.
in its origin is the dat. of interest.

1151. αὐτῷ: i.e. τὸ σωφρονεῖν κτλ.

1152. τοῖς χρωμένοις: sc. αὐτῷ, i.e.

τῷ 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
χορός.

ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ξυμφορὰν
1155 τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως,
ὸς τὰν θηλυγενῆ στολὰν
νάρθηκα τε πιστὸν Ἀίδαν
ἔλαβεν εὐθυρσον,
ταῦρον προηγητηρα συμφορᾶς ἔχων.

1160 Βάκχαι Καθμεῖαι,
τὸν καλλίνικον κλεινὸν ἐξεπράξατε
εἰς γόον, εἰς δάκρυα.
καλὸς ἄγων, ἐν αἴματι στάζουσαν
χέρα περιβαλεῖν τέκνον.
1165 ἀλλ' εἰσορῶ γὰρ εἰς δόμους ὀρμωμένην
Πενθέως Ἀγαυὴν μητέρ' ἐν διαστρόφοις
ὁσσοῖς, δέχεσθε κῶμον εὐίον θεοῦ.

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

1156. θηλυγενῆ: equiv. to θήλειαν. The composition with -γενῆ, as with -εἰδῆς, -άδης, -ηρῆς, often merely serves to give the word a fuller sound, a favorite feature in the style of the Tragedies.

1157 f. νάρθηκα εὐθυρσον: the shape-ly thyrsus. Cf. Πηρρ. 773, εὐθυρσος φάμα, Med. 200, δαίτες εὐθείκοι, Π. F. 689, εὐπαιρὸν γόον, a form of expression, common with Euripides, in which the last part of the compound is redundant. See on κραταῖβολος, 1096. — πιστὸν Ἀίδαν: app. to νάρθηκα, and commonly translated certain death; but the text seems to be incorrect. Βυστομίδων (an epithet of the bacchantes, cf. Hor. Carm. π. 19, 20) has been proposed.

1159. Cf. 920, 1017.

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

1163 f. The text is doubtless corrupt. As it stands, construe, περιβαλεῖν τέκνον χέρα στάζουσαν ἐν αἴματι (αὐτοῖ). The dat. is the usual const. with περιβαλεῖν, but the gen. may be defended by the Homeric phrases, Π. 1. 303, περίσχεο παιόδος, ν. 21, περίβαναι ἀδελφεῖον.


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

1168–1215. Agaue enters bearing the blood-stained head of Pentheus.
In what follows, the poet unfolds the tragic Peripetia (ἐστι δὲ περίπτεσια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολῆ, Arist. Poet. ii, 1) which was foreshadowed in the words, δάκρυα νικηφορεῖ, 1147. — The dialogue between the Chorus and Agaue is at first an excited Kommos (1168–1199) chiefly in the dochmiac rhythm, but in 1200 ff. it becomes calmer and changes to the iambic trimeter.

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

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

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

1174. λέοντος ἴων: cf. Aesch. Ag. 717, θρεψεν λέοντος ἴων, also below, 1196, λεοντοφυή. — ὀμιβάτα (cf. 1141, ὀμιστέρου) may have fallen out.
πόθεν ἐρημίας; 
xoros.

ἈΓΑΘΗ.

Κιθαιρών
xoros.

τί Κιθαιρών;
agath.

κατεφόνευσέν νυν.
xoros.

τίς ἄ βαλοῦσα πρώτα;
agath.

ἐμὸν τὸ γέρας.
xoros.

1180 μάκαιρ' Ἄγαυὴ
agath.

κληξόμεθ' ἐν θιάσοις.
xoros.

τίς ἄλλα;
agath.

τὰ Κάδμου
xoros.

τί Κάδμου;
agath.

γένεθλα

μετ' ἐμὲ μετ' ἐμὲ τοῦτο ἔθυγε θηρός.

1176. πόθεν ἐρημίας: sc. ἐμαρφας.

1177. τί Κιθαιρών: Kithairon? Lit. Why say Kithairon? τί is used thus when the word of another is repeated with surprise. Cf. Phoen. 1726, τί τλάς, which the Schol. explains, τί λέγεις τοῦτο τὸ τλάς; cf. also Iph. A. 460, τί παρθένον, Alc. 807, τί ζῶσαν, and below 1181, τί Κάδμου, 1184, τί μετέχα. 1181. τίς ἄλλα (fem.): sc. ἔβαλεν.
BAKXAI.

XOROX.

εὐτυχεῖς τάδ’ ἄγρα.

AGATH.

μέτεχε νῦν θείνας.

'Αντιστροφή.

Bacch. Frg. viii. ei lānguō flōra nunc demum irrigat gēnas.

1185 ff. The whelp is young, and below the flowing hair of his head his cheeks are just blooming with soft down. The man and the beast are confused in Agaue’s disordered fancy.—γέννη 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,
χορος.

1195 καὶ παῖς γε Πενθεὺς ματέρ' αγαθ.

έπαινέσεται

χορος.

λαβοῦσαν ἄγραν αγαθ.

τάνδε λεοντοφυή

χορος.

περισσᾶν

αγάλλει;

χορος.

περισσῶς.

γέγηθα

κατειργασμένα.

χορος.

1200 δείξον νυν, ὡ τάλανα, σήν νικηφόρον ἄστοιςιν ἄγραν ἥν φέρον' ἐλήλυθα.

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. περισσᾶν (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 γά: in the sight of this land, i.e. famous throughout this land. — κατειργασμένα: goes with the subj. of γέγηθα and governs μεγάλα κτλ. The Chorus take the word out of the mouth of Agaue.
BAKXAI.

109

AGATH.

ὅ καλλίπυργον ἀστυ Θηβαίας χθόνος
ναίοντες, ἐλθεθ' ὡς ἵθητε τήνδ' ἄγραν,
Κάδμου θυγατέρες θηρὸς ἦν ἡγευσάμεν

1205 οὐκ ἀγκυλητὸς Θεσσαλῶν στοχάσμασιν, javelin
οὐ δικτύωσιν, ἀλλὰ λευκοτύχεσι
χειρῶν ἀκμαίσι. κατὰ κομπάζεων μάτην
καὶ λογχοποιῶν ὀργάνα κτᾶσθαι χρεῶν;
ήμεις δὲ γ' αὐτῇ χειρὶ τόνδε θ' εἰλομεν

1210 χωρίς τέ γ' ἀθέρος ἄρθρα διεφορήσαμεν.
ποῦ μοι πατήρ ὁ πρέσβυς; ἐλθέτω πέλας.
Πενθεύς τ' ἐμὸς παῖς ποῦ ἵστων; αἱρέσθω λαβῶν
πτκτῶν πρὸς οίκους κλιμάκων προσαμβάσεις,
ὡς πασσαλεύσῃ κράτα τριγλύφους τόδε

1215 λέοντος ὃν πάρειμι θηράσασ' ἐγώ.

1204. θηρὸς: dependent upon ἦν (ἄγραν).
1205. ἀγκυλητὸς: said of javelins
which were hurled with the ἀγκύλη.
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 ἀρτάκα,
on which the Schol. remarks,
Θεσσαλὸν γὰρ ἄφημα τὸ ὄρον.
1207. κομπάζεων μάτην: boost without
reason, i.e. over the vanquishing
of beasts by arms, when Agaue has
accomplished this with unaided
hands.
1209 f. τέ, τέ: both, and, as if the
second clause were άρθρα τε διεφορή-
σαμεν only, and αὐτῇ χειρὶ were joined
with both clauses.— ἀθέρος: the spear-
point.
1212. αἱρέσθω λαβῶν: let him take
and raise. αἱρέσθαι is used here in
the sense of the active. Cf. Xen.
Hell. vi. 2, 20, αἱρήμενον τοὺς ἰστοὺς.
1213. πτκτῶν: firm.— κλιμάκων
προσαμβάσεις: lit. steps of the ladders,
i.e. ladders. Cf. Phoen. 489, κλιμάκων
προσαμβάσεις, 1173, κλιμακος προσαμβά-
σεις, Aesch. Theb. 466, κλιμακος προσ-
αμβάσεις.
1214. Cf. Aesch. Ag. 578, θεοίς
λάφυρα ταῦτα τοῖς καθ’ Ἑλλάδα δόμοις
ἐπασσάλευσαν ἄρχαϊν γάνος.
1216–1329. Kadmos enters, fol-
lowed by attendants who bear upon
a bier the fragments of Pentheus's
body. Then follows the anagnorisis,
the recognition leading to the denoue-
ment.
ΚΑΔΜΟΣ.  
επεσθε μοι φέροντες ἀθλιον βάρος  
Πενθέωσ, ἔπεσθε, πρόστολοι, δόμων πάρος,  
oi σώμα μόχθων μυρίοις ἤρημασι  
féρω τόδε εὐρῶν ἐν Κιθαιρώνος πτυχαῖς  

diastaparaktón, kouđen en tautτε πέδω  
λαβών, ἐν ύλη κείμενον δυσευρέτω.  
ήκουσα γάρ του θυγατέρων τολμήματα,  
ηδη κατ' ἀστυ τειχέων έσω βεβώς  
sún tò γέροντι Τειρεσία Βακχῶν πάρα.  

πάλιν δὲ κάμψας εἰς ὅρος κομίζομαι  
tòn καθανόντα παίδα Μαυνάδων ὑπο.  
καὶ τὴν μὲν Ἀκταίων Ἀρισταίων ποτὲ  
tekoûsan eídon Λυτονόην Ἰνό 0' ἀμα  
ἐτ' ἀμφί δρυμοΐς οἰστροπλήγας ἀθλίας,  

thn δ' εἰπέ τίς μοι δεύρο βακχείω ποδὶ  
στείχεων Ἀγαήν, οὖδ' ἀκραντ' ἠκουσαμεν.  
λεύσωσ γάρ αὐτήν, ὃψιν οὐκ εὐδαιμόνα.  

ΑΓΑΘΗ.  

πάτερ, μέγιστον κομπάσαι πάρεστι σοι,  

1140, where Electra uses the same  
expression of the ashes of Orestes.  
1218. μόχθων μυρίοις ἤρημασι:  
with many a weary search. The gen.  
expresses quality. Cf. Iph. A. 1230,  
pόνων τιθηνοὺς ἀποδιδούσα τροφὰς, Aesch.  
Prom. 900, δυσπλάνοις ἀλατέλαις πόνων,  
Soph. El. 10, μέλαια ἄστρων εὐφράνη.  
1221. Weeklein regards the line  
as added, unnecessarily, to supplement  
οὐδὲν ἐν ταύτῳ πέδω. Most editors,  
however, retain it.—δυσευρέτω: hard  
to find. Either interpretation is  
forced. Reiske suggests δυσευρέτων  
referring to σώμα.  
1227 f. Cf. 229 f.  
1229. ἀθλίας: expressing the feel-  
ing awakened by the sight of the  
οἰστροπλήγας.  
1230. βακχείω ποδὶ: i.e. with the  
frenzied step of the Bacchic reveler.  
1232. ὅψιν: see on 9. Cf. Or.  
725, εἰσιρῷ τόνδε φίλατον βροτῶν  
στείχουσα, ἡδεῖαν ὅψιν.  
1233. μέγιστον: equiv. to μέγιστον  
κόμπον. Cf. the expressions μέγα,  
amd μεγάλα λέγειν, φρονεῖν, etc.
πάντων ἀρίστασας θυγατέρας σπείραι μακρῷ
θυητῶν· ἀπάσας εἶπον, ἐξόχως δ’ ἐμὲ,
ἡ τὰς παρ’ ἵστοῖς ἐκλιπτοῦσα κερκίδας
eis μεῖζον ἤκο, θῆρας ἄγρεύειν χεροῖν.
φέρω δ’ ἐν ὠλέναισιν, ὡς ὄρας, τάδε
λαβοῦσα τάριστεια, σοῦσι πρὸς δόμοις

1240 ὡς ἀν κρεμασθῇ· σὺ δὲ πάτερ δέξαι χεροῖν·
γαυρούμενος δὲ τοὺς ἐμοῖς ἄγρεύμασι
κάλει φίλοις εἰς δαίτα· μακάριος γὰρ εἶ,
μακάριος, ἠμῶν τοιάδ’ ἔξειργασμένων.

ΚΑΔΜΟΣ.

ὁ πένθος οὗ μετρητόν οὐδ’ οἶόν τ’ ἱδεῖν,

1245 φόνον ταλαίνας χεροῖν ἔξειργασμένων.
καλὸν τὸ θύμα καταβαλοῦσα δαίμοσιν
ἐπὶ δαίτα θῆβας τάσσε κάμε παρακαλεῖς.
oίμοι κακῶν μὲν πρῶτα σῶν, ἐπεὶτ ἐμῶν·
ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μὲν, ἀλλ’ ἀγαν

1250 Βρόμιος ἀναξ ἀπόλλεσ’ οἰκεῖοις γεγώς. μεταφημία

ΑΓΑΘ.

ὡς δύσκολον τὸ γῆρας ἀνθρώποις ἔφυ
ἐν τ’ ὠμασι σκυθρωπόν. εἶδε παῖς ἐμὸς

1255 θερῶν ὄρινυπτ’. ἀλλὰ θεομαχεῖν μόνον

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

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

1254. ἐν, ἄμα: for the redundancy,
cf. Ion, 717, πηδά ἄμα σὺν Βάκχαις.

1255. ὄρινυπτο: the mode is as-
similated to that of the leading verb.
H. 919 a; G. 235, 1.
οἶς τ’ ἐκεῖνος. νουθετήτεος, πάτερ, 
σοῦστιν. τίς αὐτὸν δεῦρ’ ἄν ὅψιν εἰς ἐμὴν 
kαλέσειν, ὡς ἰδη με τ’ ἐνδαίμονα;

ΚΑΔΜΟΣ.

/feed feed φρονήσασαι μὲν οὐ εὕρασάτε, 
1260 ἀλγήσετ’ ἀλγος δεινὸν’ εἴ δὲ διὰ τέλους
ἐν τῶδ’ ἂεὶ μενεῖτ’ ἐν ὦ καθέστατε,
οὐκ εὐτυχοῦσαι δόξετ’ οὐχὶ δυστυχεῖν.

ΑΓΑΘΗ.

. τί δ’ οὐ καλῶς τῶνδ’ ἢ τί λυπηρῶς ἔχει;

ΚΑΔΜΟΣ.

πρῶτον μὲν εἰς τόνδ’ αἰθέρ’ ὅμμα σὸν μέθες.

ΑΓΑΘΗ.

1265 ιδοῦ· τί μοι τόνδ’ ἐξυπνεῖτας εἰσορᾶν; 

ΚΑΔΜΟΣ.

ἠθ’ αὐτὸς ἢ σοι μεταβολὰς ἔχειν δοκεῖ;

ΑΓΑΘΗ.

λαμπρότερος ἢ πρὶν καὶ δυσπετέστερος.

ΚΑΔΜΟΣ.

τὸ δὲ πτωθῆθεν τόδ’ ἐτι σῇ ψυχῇ πάρα;

1257 l. σοῦστιν: σοι ἐστιν.—τίς 
ἀν καλέσειν: equiv. to a wish. Sim-
ilarly πῶς ἄν is often used. Cf. Med.
97, πῶς ἄν διλοίματ; Πιπρ. 345, πῶς ἄν 
σὺ μοι λέξεις; Π. 870 e.

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. ιδοῦ: see on 198.

1267. δυσπετέστερος: διαυγέστερος 
(Etym. Magn.), clearer,
AGATH.

οὐκ οἴδα τοῦτο τοῦτο, γίγνομαι δὲ πως
1270 ἐννοοὺς μετασταθεῖσα τῶν πάρος φρενῶν.

ΚΑΔΜΟΣ.

κλύοις ἀν οἶν τι κἀποκρίναι ἀν σαφῶς;

AGATH.

ὡς ἐκλέλησμαι γ’ ἀ πάρος εἴπομεν, πάτερ.

ΚΑΔΜΟΣ.

eἰς ποίον ἡλθες οἶκον ὑμεναίων μέτα;

AGATH.

σπαρτῷ μ’ ἔδωκας, ὥς λέγουσ’, Ἐχίονι.

ΚΑΔΜΟΣ.

1275 τίς οἶν ἐν οἰκοῖς παῖς ἐγένετο σφ’ πόσει;

AGATH.

Πενθεύς, ἐμῇ τε καὶ πατρὸς κοινωνία.

ΚΑΔΜΟΣ.

τίνος πρόσωπον δῆτ’ ἐν ἀγκάλαις ἔχεις;

AGATH.

λέοντος, ὥς γ’ ἐφασκον αἱ θηρώμεναι.

1269 f. If the interruption of the stichomythia is not due to the interpolator, it may be designed to mark more vividly the gradual return of Agaue’s reason. But see App.

1272. ὦς, γί: yes, for, with reference to σαφῶς.— In saying that she has forgotten her former words, Agaue expresses her consciousness that her former state is passing away; at the same time the vagueness of her answer shows that her self-possession is not yet complete.

1273. ὑμεναίων μέτα: cf. 380, μετὰ αἴσθημα.

1274. σπαρτῷ: see on 204.— ὡς λέγουσι: with σπαρτῷ.

1276. πατρὸς: his father.— κοινωνία: intercourse.

1278. In the preceding conversa-
ΚΑΔΜΟΣ.

σκέψαι νυν ὄρθως, βραχὺς ὁ μύχθος εἰσιδεῖν.

ΑΓΑΘΗ.

1280 ἔα, τί λεύσσω; τί φέρομαι τὸδ' ἐν χερῶν;

ΚΑΔΜΟΣ.

ἀθρησον αὐτὸ καὶ σαφέστερον μάθε.

ΑΓΑΘΗ.

ὁρῶ μέγιστον ἄλγος ἡ τάλαιν' ἔγω.

ΚΑΔΜΟΣ.

μῶν σοι λέοντι φαίνεται προσεικέναι;

ΑΓΑΘΗ.

οὐκ· ἀλλὰ Πενθέως ἡ τάλαιν' ἔχω κάρα.

ΚΑΔΜΟΣ.

1285 ἡμαγμένον γε πρόσθεν ἡ σὲ γνωρίσαι.

ΑΓΑΘΗ.

τίς ἐκτανέν νω; πῶς ἐμὰς ἤλθεν χέρας;

ΚΑΔΜΟΣ.

δύστην ἀλήθει, ὦς ἐν οὐ καιρῷ πάρει.

ΑΓΑΘΗ.

λέγ', ὦς τὸ μέλλον καρδία πηδημ' ἐχει.

1280. φέρομαι: upon the voice, cf. Cycl. 87, ἀμφὶ τῇ αὐχέσι τεῦχη φέρονται.
1285. πρόσθεν ἦ: see on 747.
1286. ἐμὰς ἤλθεν χέρας: upon the acc. cf. Heracl. 931, χέρας ἢξεσθαι σέθεν.
1287. ὦς ... πάρει: the moment of Agaue'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 ἄκαλπος. See on 395.
1288. τὸ μέλλον: what is coming, i.e. "what I must hear." The acc. is
γεγραμμένο δεν μπορεί να εμφανίσει σωστά τη θέση του.

1291. διέλαξον: η ίδια χρήση όπως στο διέλαξον, 339.

1293. ἐκερτόμει κτλ.: αυτά τα λέξη δεν μπορούν να σχηματίσουν έναν ικανό απάντηση για την ερώτηση του Αγαυή, και, επιπλέον, είναι δύσκολο να λογοκρίνει το ίδιο πρόβλημα με τον όρο πέραν της εκκρηκτικής σημασίας αυτού του όρου, όπως διαφαίνεται από την αναφορά στην πρώτη στοιχεία του μυθικού. Ακολουθώ στοιχεία στην ιστορία, μετά την επικοινωνία σας με τον ανθρώπο, 1301, μετά την πρώτη περιγραφή, 36.

1297. επιθετικός. θεωρώ ότι η επιθετική σημασία της λέξης επηρεάζει την ισχύ της σημαντικής στοιχείας.
116

ΕΥΡΙΠΙΔΟΥ

ΑΓΑΘΗ.

τὸ φίλτατον δὲ σῶμα ποῦ παιδὸς, πάτερ;

ΚΑΔΜΟΣ.

ἐγὼ μόλις τὸδ’ ἐξερευνήσας φέρω.

ΑΓΑΘΗ.

1300 ἡ πᾶν ἐν ἄρθροις συγκεκλημένον καλῶς;

ΚΑΔΜΟΣ.

* * * * * * * * * * *

ΑΓΑΘΗ.

Πενθεῖ δὲ τί μέρος ἀφροσύνης προσῆκ’ ἐμῆς;

ΚΑΔΜΟΣ.

ὐμῖν ἐγένεθ’ ὦμοιος, οὐ σέβων θεόν.

τοιγάρ συνήψε πάντας εἰς μίαν βλάβην,

trzymał ὑμᾶς τε τόνδε θ’, ὥστε διολέσαι δόμους

1305 καμ’, ὡστὶς ἀτεκνὸς ἄρσενων παῖδων γεγὼς

τῆς σῆς τὸδ’ ἔρνος, ὡ τάλαυνα, νηδύως

αισχυστὰ καὶ κάκωστα κατθανόνθ’ ὄρῳ,

ὡ δώμ’ ἀνεβιεθ’, ὡς συνεῖχες, ὡ τέκνον,

τοῦμον μέλαθρον, παιδὸς εἷς ἐμῆς γεγὼς,

1310 πόλει τε τάρβος ἴσθα: τὸν γέροντα δὲ

1300. ἡ πᾶν κτλ.: sc. ἐξερεύνησας.—

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

1305. ἀτεκνὸς ἄρσενων παῖδων: cf. 

Hdt. 1. 109, ἄπαις ἔρσενος γάλων, Soph. 

O. C. 677, ἀνήρεμον πάντων χειμῶνον. —

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


1308. ὑ ἀνεβιεθεί: for the dat. cf. 

Ion, 1467, ἄελιον ἀναβλέπει λαμπάον. —

ὁς συνεῖχες: in his grief Kadmos breaks out into direct address to Sentry. Upon συνέχω, cf. 392.
οὐδὲς ὑβρίζειν ἰθελ' εἰσορῶν τὸ σὸν κάρα· δίκην γὰρ ἂξιαν ἐλάμβανες.
νῦν δ' ἐκ δόμων ἀτιμὸς ἐκβεβλήσομαι ὃ Κάδμος ὃ μέγας, ὃς τὸ Θηβαῖων γένος
1315 ἐσπειρα κάξημησα κάλλιστον θέρος.

ἀφίλτατ' ἀνδρῶν—καὶ γὰρ οὐκέτ' ὁν ὄμως τῶν φιλτάτων ἐμοιγ' ἄριθμήσει, τέκνον—
οὐκέτι γενείου τοῦδε θυγγάνων χερι,
tῶν μητρὸς αὐθῶν πατέρα προσπτίζει, τέκνον,
1320 λέγων· τίς ἁδικεῖ, τίς σ' ἀτιμάζει, γέρου;
tίς σὴν παράπετε καρδίαν λυπηρὸς ὁν; λέγ', ὡς κολαζω τὸν ἁδικοῦντα σ', ὃ πάτερ.
νῦν δ' ἄθλιοσ μὲν εἰμ' ἐγώ, τλήμων δὲ σύ,
οικτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.
1325 εἰ δ' ἐστιν ὅστις δαιμόνων ὑπερφρονεί,
eἰς τοῦδ' ἄθρησας θάνατον ἡγεῖσθω θεοὺς.

ΧΟΡΟΣ.
tὸ μὲν σὸν ἀλγὼ, Κάδμε· σὸς δ' ἐχει δίκην
παῖς παιδὸς ἂξιαν μὲν, ἀλγευνὴν δὲ σοί.

ΑΓΑΘΗ.

ὁ πάτερ, ὅρασ γὰρ τῷ ὅσῳ μετεστράφη

1317. ἄριθμῆσει: see on 588.
1319. τὸν μητρὸς πατέρα: see on 725.
1323 f. ἄθλιοσ, τλήμων, οικτρά· τλήμονες: an anaphora in which synonyms are used instead of the same word repeated. Cf. Soph. Ant. 898, φιλὴ μὲν ἤξειν πατρὶ, προσφιλὴς δὲ σοι, μὴ
ter, φιλὴ δὲ σοι, καστυγντον κάρα.
1327. σὸς: instead of σῆς. See on Βοτρυώδην, 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: ἀπὸ τῷ Ἐδριπίδῳ τοῦ Πενθέως ἡ μήτηρ Ἀγαύη ἀπαλλαγείσα τὴς μανίας καὶ γνωρίσασα τὸν παῖδα τῶν ἐκατόν διεσπασμένον κατηγορεῖ μὲν αὐτῆς (Walz Rhet. Gr. IX. p. 587), and ἐκαστὸν γὰρ αὐτῶν τῶν μελῶν ἡ μήτηρ ἐν ταῖς χεραλ κρατοῦσα καθ’ ἐκαστόν αὐτῶν ὀικτίζεται (ibid. p. 500). 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. 301, who cites it in connection with 1331. For the restoration of some of the omitted verses, see App.

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


1332. ἦν...Ἀρμονίαν: cf. Apollod. iii. 4, 2, Ζεὺς δ’ ἔδωκεν αὐτῷ (Kadmos) γυναῖκα Ἀρμονίαν, Ἀφροδίτης καὶ Ἀρεός θυγατέρα.

1333. ὄχον μᾶςχων: the Etym. Magn. under the word Βουθόν preserves the legend, that Kadmos came from Thebes into Illyria upon a chariot drawn by oxen. But ἐπαρβάρων ἡγούμενος 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 ηγούμενοι λόγχαιν, 1360, which appears to answer to βαρβάρων ηγούμενοι 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. εὐδαίμονοιτε: the opt. represents the conclusion, not as a certainty, but as a possibility. H. 901; G. 227, 1; GMT. 54, 1.

1350 αἰαί, δέδοκται, πρέσβυν, τλήμονες φυγαί.

ΔΙΟΝΤΣΟΣ

τί δῆτα μέλλεθ' ἀπερ ἀναγκαῖως ἔχει;

ΚΑΔΜΟΣ.

ὁ τέκνον, ὡς εἰς δεινόν ἡλθομεν κακόν, σὺ θ' ἡ τάλανα σύγγονοι θ' ὁμόσποροι ἐγώ θ' ὁ τλήμων βαρβάρους ἀφίξομαι

1355 γέρων μέτοικος. ἔτι δὲ μούστι θέσφατον εἰς 'Ελλάδ' ἀγαγείν μυγάδα βάρβαρον στρατόν. καὶ τὴν 'Ἀρεως παῖδ' 'Ἀρμονίαν δάμαρτ' ἐμήν δράκων δρακάινης σχῆμ' ἔχουσαν ἀγρίας ἄξω ἐπὶ βωμοὺς καὶ τάφους 'Ελληνικούς,

1360 ἡγούμενος λόγχαισιν. οὐδὲ παύσομαι κακῶν ὁ τλήμων, οὐδὲ τὸν καταβάτην Ἀχέροντα πλεῦσας ἡσυχος γενήσομαι.

ΑΓΑΘΗ.

ὁ πάτερ, ἐγώ δὲ σοῦ στερείσα φεῦξομαι.

ΚΑΔΜΟΣ.

τί μ' ἀμφιβάλλεις χερσίν, ὃ τάλανα πάλι;

1349. τάδε: i.e. the punishment. — Zεὺς ἐπένευσεν: the punishment is not a mere act of personal revenge upon the part of Dionysos. The fault of Pentheus had touched even the supreme 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 afterwards made specific by the substantive. H. 605; G. 135, n. 5.

1354. As the text stands, the const. is anacoluthic. The regular construction would be, ἐγώ θ' ὁ τλήμων, ὁς ἀφίξηται.

1360. ἡγούμενος λόγχαισιν: see op. 52.

1361 f. καταβάτην: descending. Cf. Hom. Οδ. v. 185, κατειθόμενον Στυγὸς ὦδρ. — οὐδὲ ἡσυχος γενήσομαι: because even there he would retain the form of the dragon. — Ἀχέροντα πλεῦσας: see on 307.
1365 ὁρνυ ὑπὸς κηφήνα πολυχρόνοι κύκνοι;

AGATH.

ποι γὰρ τράπωμαι πατρίδος ἐκβεβλημένη;

ΚΑΔΜΟΣ.

οὐκ οἶδα, τέκνον· μικρὸς ἔπικουρος πατήρ.

AGATH.

χαῖρ', ὡ μέλαθρον, χαῖρ', ὡ πατρία πόλις· ἐκλείπω σ' ἐπὶ δυστυχίᾳ

1370 φυγᾶς ἐκ θαλάμων.

ΚΑΔΜΟΣ.

στείχε νυν, ὡ παῖ, τὸν Ἀρισταίον

* * * * *

AGATH.

στένομαι σε, πάτερ.

ΚΑΔΜΟΣ.

καγώ σε, τέκνον,
καὶ σὰς ἔδάκρυσα κασιγνήτας.

1365. ὁρνυ κύκνοι: see on 1026.
— κηφήνα: helpless, worn-out. Cf. Tro. 191, ποὺ πα γαλας δουλεύω γραῖσ, ὡς κηφήν.— Wecklein explains the comparison as referring to the white hair of Kadmos. Cf. Ar. Vesp. 1064, κύκνοι τ' ἐτι πολιωτέραι δὴ αὖ ἐπαυθοῦν τρίχες. Others explain it of the remarkable affection for its parent attributed to the swan. Cf. El. 151, where Electra laments for her father, ὅτα τις κύκνοι ἀχέταις ποταμίοις παρά χεῦμαιν πατέρα φίλτατον καλεῖ. 1366. γὰρ: introducing the ground of the despair manifested.
1369. ἐπὶ δυστυχίᾳ: equiv. to δυστυ-

χοῦσα. Cf. Soph. El. 108, ἐπὶ κωκυτῇ, i.e. κωκύνουσα.

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


1373. ἔδάκρυσα: the aor. marks
AGATH.

deinōs γὰρ τάνδ’ αἰκίαν
deserving usage — external

1375 Διόνυσος ἀναξ

tou’s sou’s eis oίkous ἔφερεν.

KAΔΜΟΣ.

καὶ γὰρ ἔπαυγεν δεινὰ πρὸς ύμῶν,

αγέραστον ἐξων ὄνομ’ ἐν Θήβαις.

AGATH.

χαίρε, πάτερ μου.

KAΔΜΟΣ.

χαῖρ’, ὦ μελέα

1380 θύγατερ. χαλεπῶς δ’ εἰς τὸδ’ ἀν ἥκοις.

AGATH.

ἀγετ’ ὦ πομποί με, κασιγνήτας

ήνα συμφυγάδας ληψόμεθ’ οἰκτράς.

ἐλθομι δ’ ὅπου

μήτε Κιθαίρων [μ’ ἐσίδοι] μιαρός,

1385 μήτε Κιθαίρων’ ὀσσοίσων ἕγω,

μήθ’ ὃθι θύρσου μνῆμ’ ἀνάκειται.

Βάκχαις δ’ ἀλλαση μέλοιεν.

the action as having begun just before the moment of speaking, where the Eng. uses the present. H. 842; GMT. 19, n. 5.

1374 ff. The metre may be restored by reading deiōs deināν τάνδ’ αἰκίαν... tou’s sou’s, πάτερ, eis oίkous ἔφερεν.— αἰκίαν: 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

Deference. The difficulty is doubtless due to a faulty text.

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

1382. ἴνα: ὅποι.

1384. μ’ ἐσίδοι: 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 δαιμονίων,
πολλὰ δ' ἀελπτῶς κραίνουσι θεοὶ.

καὶ τὰ δοκηθέντ' οὐκ ἔτελέσθη,
τῶν δ' ἀδοκήτων πόρον ἦν τε θεός.
τοιὸνδ' ἀπέβη τόδε πράγμα.]

1387. μέλον: 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 Logaoedic verses in the same strophe.
   Of the other rhythms which are sometimes joined with the Dochmiac, in the same verse or in the same strophe, the following are found in this play: Cretic (H. 1119; G. 301, 3; S. 8, IX.), Iambic, Bacchic (H. 1127; G. 301, 4; S. 8, X.), and Logaoedic.

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

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

PARODOS (64-169).

First Strophe (64-67 = 68-71).

Ionic.

64, 68

\[\begin{align*}
\text{\textbf{H. 1123 a; G. 286, 2.}} \\
\end{align*}\]

\[\begin{align*}
\end{align*}\]

θεφ, synizesis.
Second Strophe \((72-87 = 88-104)\).

*Logaoedic \((72-77, 87)\) and Ionic \((78-86)\).*

72, 88
\[
\begin{array}{c|c|c|c|c}
\text{H. 1110 c.} & \text{72, 88} & \text{75, 91} & \text{80, 96} & \text{85, 101} \\
\hline
\hline
72, 88 & \text{75, 91} & \text{80, 96} & \text{85, 101} & \hline
\hline
\end{array}
\]

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

Third Strophe \((105-119 = 120-134)\).

*Logaoedic.*

105, 120
\[
\begin{array}{c|c|c|c|c}
\text{105, 120} & \text{110, 125} & \text{115, 130} \\
\hline
\hline
105, 120 & \text{110, 125} & \text{115, 130} & \hline
\hline
\end{array}
\]

110, 125 \(\neu\) \(\text{synizesis.}\)

115, 130
Epode (135–169).

Logaeodic.

135

\[ \begin{array} {c|c|c|c|c} \hline 135 & - & - & - & - \\ \hline 136 & - & - & - & - \\ \hline 140 & > & - & - & - \\ \hline 145 & - & - & - & - \\ \hline 150 & - & - & - & - \\ \hline 155 & - & - & - & - \\ \hline 160 & > & - & - & - \\ \hline 165 & - & - & - & - \\ \hline \end{array} \]

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 |   _ _ _ _ |   |   |
| 375, 391 |   _ _ _ _ |   |   |
| 380, 396 |   _ _ _ _ |   |   |
| 385, 401 |   _ _ _ _ |   |   |

H. 1123 b.


Logaoedic.

| 402, 416 | _ _ |   _ _ _ _ |   |   |
| 405, 420 | _ _ |   _ _ _ _ |   |   |
| 410, 425 | _ _ |   _ _ _ _ |   |   |
| 415, 433 | _ _ |   _ _ _ _ |   |   |

with logaoedic close.

H. 1110 a.  H. 1110 b.
SECOND STASIMON (519-575).

Strophe (519-536 = 537-555).

Ionic.

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<th>537</th>
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<th>H. 1123 b.</th>
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<td>519</td>
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<td>H. 1121 a; G. 301, 2.</td>
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<td>520, 539</td>
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<td>H. 1121 a; G. 301, 2.</td>
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<td>525, 544</td>
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<td>530, 549</td>
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<td>535, 554</td>
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Epode (556-575).

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

| 556 | _ | _ | _ | _ | _ |  |  |  |  | |
| 560 | _ | _ | _ | _ | _ |  |  |  |  | |
| 565 | _ | _ | _ | _ | _ |  |  |  |  | |
METRES OF THE LYRICAL PARTS.

570

\[ \text{ extra metrum. } \]

576

\[ \text{ KOMMOS (576–603). } \]

\[ \text{ Logaoedics. } \]

575

\[ \text{ H. 1110 a. } \]
### METRES OF THE LYRICAL PARTS.

**THIRD STASIMON (862–911).**

**Strophe (862–881 = 882–901).**

*Logaoedic.*

<table>
<thead>
<tr>
<th>862, 882</th>
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<td>865, 885</td>
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<td>870, 890</td>
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<td>875, 895</td>
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<td>880, 900</td>
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**Epode (902–911).**

*Logaoedic.*

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<td>905</td>
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<td>910</td>
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</table>
FOURTH STASIMON (977–1023).

STROPHI (977–996 = 997–1016).

Dochmiac and Bacchic (994).

977, 997

\[ \text{H. 1126 m, c.} \]

980, 1000

doehm. preceded by a logaoedic dimeter.

Strophe (977–996 = 997–1016).

Dochmiac and Bacchic (994).

985, 1005

\[ \text{H. 1126 b, p.} \]

990, 1010

iamb. trim.

bacchic trim. H. 1127.

995, 1015

EPODE (1017–1023).

Dochmiac with Logaoedic Opening.

1017

1020

\[ \text{H. 1127.} \]

doehm. preceded by a logaoedic monometer.
METRES OF THE LYRICAL PARTS.

KOMMOS (1031-1042).

Dochmiac with Iambic Trimeters in Alternate Passages.

1031  θεός, synizesis.
1034
1037
1041

HYPOCRHEMA (1153-1164).

Dochmiac, Bacchic, and Logaoedic, with Cretic close.

1153
1155
1160
1168

KOMMOS (1168-1199).

STROPHÉ (1168-1183 = 1184-1199).

Dochmiac, Bacchic, and Logaoedic.

1168, 1184
1170, 1186
METRES OF THE LYRICAL PARTS.

1175, 1191

\[ \begin{array}{cccc}
  & \circ & \circ & \circ \\
\end{array} \]

\[ \begin{array}{cccc}
  & \circ & \circ & \circ \\
\end{array} \]

logaoedic.

1180, 1196

\[ \begin{array}{cccc}
  & \circ & \circ & \circ \\
\end{array} \]

\[ \begin{array}{cccc}
  & \circ & \circ & \circ \\
\end{array} \]

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.

Separate Editions of the Bacchantes.
Schöne: Berlin, 1858. Sandys: Cambridge, 1880.
II. CRITICAL NOTES.

The following notes contain the principal readings of the text which are not supported by either Ms. B or C, together with a few variants. Nothing like a full *apparatus criticus* is called for in an edition of this kind. The adopted reading, with the indication of its origin, stands before the colon; the Ms. reading and variants follow the colon. If the origin of a reading, whether before or after the colon, is not indicated, it will be understood to be a Ms. reading. The following abbreviations are used: 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.

**First Hypothesis:** wanting in C.—δμώς W: ἀλλως. — 11. ἀνθρώπου II: ἄνθρωπον.—18. τά μέν E: μέν.

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

**Title, Βακχαί B, Πενθέεις C.**


20. χόνα W: πόλιν. The transposition here and elsewhere in the text is shown by the marginal numbers, and is not further noticed.—23. τάσις Pier- son: τήσις.—25. βέλος S: μέλος.—26. ἥκιστα χρήν W: ἥκιστ' ἔχρην.


47. Cf. 30. — 53 f. θυντόν: θείον Schöne. — ἔχω μορφήν τ' ἐμήν: ἐγὼ μορφήν ἐμίν Η.


APPENDIX.

140. Δύδια: Δύδια θ' Ε. — 144. δε θρώσκει W: δ' ως.
148. χρονίς: χρονύς D.
Βάκχα Μ: Βάκχου.

170. έκκαλε (with question-mark after πύλαιστι) Bergler: έκκαλε. — 176.
άνάπτειν: ανάψαν M. — 178. ἡσόμην: ἡδόμην M.

233. ἐς τις A: ὅστις. — 235. εὐσύμων κομῷν Badham: εὐσύμον κόμην. εὐ-

243. ἐρράφθαι R: ἐρράφη. — 251. K, who thinks πάτερ was added to fill out a
defective verse, suggests βακχέοντας (C corr.) ἄλλ' ἀνάνομαι. — 258. εἰ: κελ Ν.
263. δυσσεβεὶς R: εὐσεβείας. — 264-5. Transposed by M. — καταιχοῦνεις:
καταιχοῦνεις Η.

270. γλώσση W: δυνατός. θρασύς τ' ἐν ἀστοῖς Badham. δράσαλ τε δυνατὸς Heimsoth. — 278. ὁς δ' Fix: ὁθ'. ὁ δ' Μ. ὁ δ' Βν. ὁ δ' ἡλέθες Mekler.
284-287. Rejected by D. — 286 f. καλ... διδάσκ: W suggests κελ...
μηρῷ, διδάξω. — καταγελάς: διαγελάς Herwerden. — 289. θεόν: νέον Λ.
294. νεικέων: νείκεσσιn Usener. — 300 f. W follows Hartung in rejecting. —
305. W rejects, following Pierson. — 308. πάλλοντα Mt: βάλλοντα.

311. νοσή Λ: νοσεῖ. — 314. σῳφρονεῖν: μῇ σῳφρονεῖν B (μῇ above the line),
also Stob. v. 15, lxxiv. 8. μῇ φρονεῖν Η. ἀφρονεῖν Salmasius. — 316. Wanting in
Stob. lxxiv. 8, and rejected by K.
327. ἐσά Wieseler: νοσεῖς. — 333-336. W attributes to the interpolator of
242-247, 286-297. — 334. σοι: σοῦ Herwerden. — 335. Σεμέλη θ' Τ: Σεμέ-
341. δεύρῳ σου στέψω: δεύρ' θ' ως στέψω F. W. Schmidt. 
345. δ' added by Mt. — 346. δίκην E: δίκη. — 347. τοῦδ' Μ: τονσ'.
359. ἐξέτησε: ἐξετάως Badham. — 372. χρυσέαν Mt: χρύσεα. χρύσεα
σκήπτρα Ε. — 385. ἀμφιβάλλη Βν: ἀμφιβάλλῃ.
392. πόρος W: πρόσω — γὰρ ὁμός Stob. lviii. 3: γὰρ ἄλλ' ὁμός. — 399. ϕε-
406. χθόνα Meineke: Πάφου. ές τ' Ἑπάφου ἄν Bergmann. Πάφου θ' ἄν
θ' Tyrrell. — 408. ἀνομβροῦ: ἀνομβρόν Mt. — 409. ποῦ Ν: οἵτου.
412. μ' Λ Hartung: μ. — 413. πρόβακχ' εἰς Η. προβακχ'— 427. σο-
fόν Λ: σοφάν. σοφάν-δ' άπεχε Η.
662. ἀνείσαν χιόνος L. Dindorf: χιόνος ἀνείσαν. — ἐξαγείεις W: εὐαγείες. — 663. δὲ πολαν P: δ' ὅποιαν. τοῦ... λόγῳ Collmann. — 673. W rejects, following N.
1010. δ': τ' Ε. — 1020. θηραγρευτά D: θηραγρότα. — 1021. γελώντι προσώπω: W considers a gloss upon some such word as χαροπώς, or χαρωπώς. — 1023. πεσόντι Scaliger: πεσόντα. W suggests for the whole passage, φανάριου βρόχου περίβαλε χαρωπώς | ἐπ' ἀγελάν πεσόντι τῶν Μαιναδῶν.
APPENDIX.

1100. στόχον R: τ' ὄχον.— 1102. λελημένος M: λελημένος. — 1103. δρῦνως, κλάδους Hartung: δρῦνως, κλάδους.— συντριψανοῦσαι Pierson: συγκε- 
ρανοῦσαι.

1113. W, following N, regards as spurious.— 1116. κτάνυν Bk: κτάνυν. —
1121. σπέρμα W: σπάδα.
1132. στενάκων L: στυγνακῶν. — 1133. ἐφέρε Duportus: ἀνέφερε. — ὀλένην 
Ἀ.: ὀλένην. — 1134. γυμνύοντο: γυμνύοντις Pierson.— 1135. πλευραὶ: πλευρά 
P. πλευράς Pierson.— 1137. στύλφους Bn: τυφλός.
1141. τιθάσα Brodaeus: τιτθάσα'. — ἦ Heath: ὦ. — 1148. τῆς, added by R. —
1152. κτήμα Christ. Pat. 1140: χρήμα. — 1153. Βάκχιον II: Βακχείων. —
1157. υπότον "Αἰδαν: Βαστονίδων T.
1161. ἐξεπράξατε Scaliger: ἐξεπράξατο. — 1162. γόνον Canter: γόνων. —
ὀρδοὶ S. — 1169. ὀρείς Plut. Crass. 33, Polyain. vii. 41: ὀρέων. — 1171. θῆραν 
1181. ΑΓΑΛΗ before τη, inserted by Heath.— 1183. τῇδ' ἄγρα Λ: τῇδ' 
ἀγρα. εὐνχυῖς γ' ἄγρα N. — 1187. θάλλει Μ: βάλλει. — 1188. ΧΟΡΟΣ 
inserted by T.— γ' ὠστε θῆρ ἄγραυλος φόβη K: γ' ὠστε θήρος ἄγραυλον φόβω.
1190 f. σοφὸς Bk: σοφός. — θῆρα τοῦδε Η: θῆρα τοῦν. — 1193. τί δ', 
added by Λ. K suggests τί σ' ἐπαίνω. — 1194. δι Λ: δι καλ. — 1195-1199. 
The Ms. assigns these verses (except ἄγαλλε) to the Chorus. — ἐπαίνεσθαι Λ: 
ἐπαίνεσθαι. — 1197. περισσάν Brodaeus: περισσᾶς. — 1199. τοῦδε γά Λ, Dind- 
dorf: τῇδ' ἐργα.— ΧΟΡΟΣ inserted by W after, by Κ before, γά.
1203. ξῆτε Λ: ξῆτε. — 1205. ἄγκυλωτος N: ἄγκυλωτος. — 1207 f. μάτην, 
1210. χωρὶς τ' γ' ἄθροι W (χωρὶς τ' ἄθροι Ruhnken): χωρὶς τε θηρὸς. —
1221. W rejets, following N, — δυσεύρτω: δυσεύρτων R. — 1224. πάρα 
1252. συκουρωτός Λ: συκουρωτός. — 1254. δο' ἐν: W suggests ὤπως. — ἐμα: 
θαμα τ'. — 1257. συνήτιν K: σοι τ' ἐστιν.
1265. τοῦδ' S: τωδ'. — 1269 f. γγυμμαί: K suggests γγυμμάκινα, and the 
omission of the following verse.— 1271. σαφῶς R: σοφῶς. — 1272. ἐκλακθ-
1283. προσεικέναι Bk: προσεικέναι. — 1285. ἡμαγμένον Μ: οἰμαγμένον. —
1312. ἑλάμβανες Η: ἑλάμβανεν.— 1317. τέκνον R: τέκνων. — 1318. θυγα-
νον Brodaeus: θηγάνω.
1320. τῆς ἀδικέι Bn: τῆς' ἀδικέ. — 1329. For the lacuna after this verse 
see Appendix III.— 1330. Recovered from the Schol. on Dionysios, Periegesis
APPENDIX.

391, who cites it in connection with the two following verses. — 1332. Αρμονίαν Λ: ἀρμονίας. — 1333. οὖν Λ: οὖν. — 1339. βίον: δέμας N.
1372–1392. The text is very defective; N rejects the passage. — 1372. στένομαι E: στερομαι. — σε, added by Bn. — 1377 f. Assigned by the Ms. to Dionysos; corrected by Η: ἐπασχεν Η: ἐπασχον.
1380. δ', inserted by R. — 1382. ληψώμεθ E: ληψώμεθ'. — 1384. μ' ἐσίδοι, inserted by M. — 1391. πόρον Λ: πόρων.

III. THE LACUNA AFTER 1329.

λακιστῶν ἐν πέτραισιν εὐρέσθαι μόρον. a

* * * * * * *

πῶς καὶ νῦν ἡ δύστηνος εὐλαβομένη

πρῶς στέρνα θῶμαι; τίνα δὲ θρηνήσω τρόπον;

ei μη γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος c

* * * * * * *

καταστάσασθαι πάν μέλος οὐ—οὐ

κυνοῦσα σάρκας ἀσπέρ ἔξεθρεψάμην.

ὅ φιλτάτη πρόσοψις, ὦ νέα γένος

* * * * * *

τὰ δ' αἰμόφυρτα καὶ κατηλοκισμένα

μέλη
e

The lacuna after 1329 was observed by Tyrwhitt, who referred to this place the verse cited from the Bacchantes by the Schol. on Ar. Plut. 907, ei μη γὰρ ἔλαβον ἴδιον εἰς χεῖρας μύσος. Musgrave recognized a fragment of this passage in the sentence of Lucian, Piscator, 2, καθάπερ τινὰ Πειθέα ἡ Ὀρφέα λακιστῶν ἐν πέτραισιν εὐρέσθαι μόρον. That the author of Χριστὸς πάσχων had the complete text, and took from it, for example, the verses πῶς καὶ τρόπον (1312 f.), was observed by Porson. This restoration was carried out further by Hartung in his Euripides restitutus, and finally most thoroughly by Kirchhoff, Philologus, VIII. 78–93. Kirchhoff has taken from the Christ.
APPENDIX.

ΔΙΟΝΤΣΟΣ.

*eis deismiá t' ἥλθε καὶ λόγων υβρίσματα. f*

τοῖγαρ τεθνηκεν ὄν ἔχρήν ἥκισθ' ὑπο.
καὶ ταύτα μὲν πέπονθεν οὕτος [ἐνδίκως].
ἀ δ' αὖ παθεῖν δεῖ λαὸν οὗ κρύψω κακά.

* * * * * * *

λυπεῖν πόλιν τήνδ' ἀνοσίαυ μιᾶςματος

dίκην τυνχύασας τῷ δ' ὅν ἐκτειναν οὐ...
kαὶ μηκέτ' ἐσιδεῖν πατριδ'. οὗ γὰρ εὔσεβές.

* * * * * * *

αὐτὸς δ' ἀ μέλλεις πῆματ' ἐκπλήσσειν, 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 ὧ φιλτάτη, κτλ. is obtained by

Wecklein from a combination of two

verses, ὧ φιλτάτη πρόσωπις, ὧ ποθουμένη,

Christ. Pat. 921, and ὧ φιλτατον πρόσω-

πον, ὧ νέα γένος, 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 fol-

lows: Agane 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 atone-

ment (f and the First Hypothesis, at

the end) announces the destiny of the

Thebans (f) and the daughters of

Kadmos (g). In the last verse he

apparently begins the prediction re-

lating to Kadmos himself.
GREEK INDEX.

[The numerals, when preceded by p., refer to the page, otherwise to the verses of the text, or to the notes.]

дельас, 73.  
ácýλητοις στοχάσματι, 1205.  
ἀγρεύς, of Dionysos, 1192.  
ἀγνάς, ways, 87.  
ἀγχονής ἀξια, 246.  
ἀλαλάξω, 593, 1133.  
ἀμείνας μορφήν, 4.  
ἀνάγκας ἀμίλλαιον, 552.  
ἀναχαίττειν, 1072.  
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LIST OF ABBREVIATIONS

USED IN THE

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abs. = absolute, absolutely.
acc. = accusative.
acc. to = according to.
act. = active, actively.
adj. = adjective, adjectively.
adv. = adverb, adverbial, adverbially.
Æol. = Æolic.
antec. = antecedent.
aor. = aorist.
apod. = apodosis.
App. = Appendix.
appos. = apposition, appositive.
art. = article.
Att. = Attic.
attrib. = attributive.
ang. = augment.
c., cc. = chapter, chapters (when numerals follow).
cf. = confer (in referring to a parallel passage).
chap. = chapter.
comp. = comparative.
cond. = condition, conditional.
conj. = conjunction.
const. = construe, construction.
contr. = contraction, contracted.
co-ord. = co-ordinate.
dat. = dative.
decl. = declension.
def. = definite.
dem. = demonstrative.
dep. = deponent.
dim. = diminutive.
dir. = direct.
disc. = discourse.
Dor. = Doric.
edit. = edition, editor.
editt. = editions, editors.
e.g. = for example.
encl. = enclitic.
Eng. = English.
Ep. = Epic.
epith. = epithet.
equiv. = equivalent.
esp. = especial, especially.
etc. = and so forth.
excl. = exclamation.
f., ff. = following (after numerical statements).
fem. = feminine.
fin. = sub fine.
freq. = frequently.
fut. = future.
G. = Goodwin’s Greek Grammar.
gen. = genitive.
GMT. = Goodwin’s Moods and Tenses.
H. = Hadley’s Greek Grammar.
hist. pres. = historical present.
ibid. = in the same place.
id. = the same.
i.e. = that is.
impers. = impersonal, impersonally.
impf. = imperfect.
imv. = imperative.
in. = ad initium.
indef. = indefinite.
indic. = indicative.
indir. = indirect.
in. = ad initium.
indef. = indefinite.
indie. = indicative.
inf. = infinitive.
interr. = interrogative, interrogatively.
intr. — intransitive, intransitively.
Introd. = Introduction.
Ion. = Ionic.
Kr. Dial = Krüger's Sprachlehre, Zweiter Theil.
Lat. = Latin.
L. & S. = Liddell and Scott's Lexicon.
l.c. = loco citato.
lit. = literal, literally.
masc. = masculine.
mid. = middle.
Ms., Mss. = manuscript, manuscripts.
ν. = note.
eg. = negative.
neut. = neuter.
nom. = nominative.
obj. = object.
ob. = observe, observation.
opp. to = opposed to.
opt. = optative.
p., pp. = page, pages.
part. gen. = partitive genitive.
partic. = participle.
pass. = passive, passively.
pers. = person, personal, personally.
plf. = perfect.
pl. = plural.
plpf. = pluperfect.
pred. = predicate.
prep. = preposition.
pres. = present.
priv. = private.
prob. = probable, probably.
pron. = pronoun.
prop. = proper, properly.
prot. = protasis.
quot. = quoted, quotation.
q.v. = which see.
refl. = reflexive, reflexively.
rel. = relative, relatively.
Rem. = remark.
S. = Schmidt's Rhythmic and Metric.
sc. = scilicet.
Schol. = scholiast.
sent. = sentence.
sing. = singular.
subj. = subject.
subjv. = subjunctive.
subord. = subordinate.
subst. = substantive, substantively.
sup. = superlative.
s.v. = sub voce.
trans. = transitive, transitively.
viz. = namely.
v.l. = varia lectio.
voc. = vocative.
§; §§ = section, sections.
Plurals are formed generally by adding s.

Generally small Roman numerals (lower-case letters) are used in referring to the books of an author; but A, B, Π, etc. in referring to the books of the Iliad, and α, β, γ, etc. in referring to the books of the Odyssey.

In abbreviating the names of Greek authors and of their works, Liddell and Scott's List is generally followed.
Vergerics, Oeeryidios

Proum = volo

'φυκς (Fp) = fragrance = break
Podos (Fp), rose. Anal. Bpódo =
Bau B3C = bow wow!

Pindar is the best preserved of the Greek poets.

No other play has so much loquacity in its characters as this. Here it is particularly suited to the Bacchic play.

Orestes was 4th in a tetralogy.