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EURIPIDES

BACCHAE

EDITED

WITH INTRODUCTION AND NOTES

BY

A. H. CRUICKSHANK, M.A.

Fellow of New College, Oxford

PART I.—INTRODUCTION AND TEXT

Oxford

AT THE CLARENDON PRESS

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PREFACE

The editions which have helped me most in preparing this book are those of Kirchhoff, Paley, Sandys, and Tyrrell: I have also consulted Elmsley and Wecklein. Paley's judgement is usually wise, while the information of every kind collected by Dr. Sandys is so extensive that any school-editor is under continual obligation to him; Mr. Tyrrell's recently published edition is full of interesting and valuable notes bearing on the pure scholarship of the play.

The Bacchae differs from most Greek plays in the fact that it is found in only two MSS., while a large part of the play is only preserved in one. As this, from one point of view, renders the textual criticism easy, I have recorded the various readings with some fulness but not at all exhaustively, under the idea that one or two main principles of textual criticism could be presented to beginners by means of the instances of corruption which I have given. Similarly, as only a few scholia and glosses on the play are preserved, I have introduced them all into the notes, that boys, for example, in a sixth form, may have a clear notion of such things. I have tried, also, to give some elementary explanation of the choric metres, which happen to be somewhat easy
in the *Bacchae*, believing that to neglect these in reading a Greek play, is to ignore an interesting feature¹.

The notes occasionally refer to Liddell and Scott's large lexicon for more detailed information about important words. Where words occur which are found only in Aeschylus and Euripides, the fact is noted. Such words are a common and important part of the style of Euripides. I have often given parallels from Latin in points of grammar, believing that the study of both languages is made more interesting by constant comparison.

Mr. Abbott, of Balliol College, and Mr. Haverfield, of Christ Church, have been extremely kind in making suggestions and corrections, and in revising the proof sheets generally, while I have to thank Mr. Hardie, of Balliol College, for several useful hints as to the choric metres of the play.

A. H. C.

¹ See a valuable article on this subject by Mr. W. R. Hardie in the *Classical Review* for June, 1892, with which I cordially agree.
INTRODUCTION

I.

§ I. DIONYSUS\(^1\) was the son of Zeus and Semele, daughter of Cadmus, king of Thebes. Hera, jealous of Semele, induced her to ask Zeus to visit her in his full splendour. On his doing so she was struck dead by a thunderbolt, but gave premature birth to a child, whom Zeus hid in his thigh, until the full time for his birth was come. He was then given to the nymphs of Nysa to educate.

The young god soon begins to wander in Eastern lands, teaching men everywhere to cultivate the vine. He is accompanied by a band of Asiatic women, wearing the skin of the fawn or the panther, crowned with ivy or smilax or vine, and bare-footed: sometimes with serpents twisted round their limbs. They carried in their hand the thyrsus or light wand, wreathed in ivy with a fir-cone at the top: their music was the flute and the drum. When Dionysus comes to Thebes, his birthplace, his worship is rejected: he punishes the women in consequence with madness, and a conflict begins with his cousin, the young king Pentheus. The vengeance which he took on him has several parallels in Greek mythology: Homer\(^2\) and Aeschylus had already described the conflict of Dionysus with the Thracian king Lycurgus: the daughters of Minyas also resisted his worship (Ovid, Metam. 4), and were turned into bats.

\(^1\) The name Bacchus, familiar to us in Latin, is comparatively rare in early Greek writers. \(\delta\) Bάρχως in this play usually signifies 'the Bacchant.'
\(^2\) Iliad, 6. 129.
§ 2. In 415 B.C. an obscure poet called Xenocles beat Euri-
dides in the tragic contest with a trilogy of which the third play
was a Bacchae. Indeed it was one of the favourite subjects of
Attic tragedy \(^1\), and of its clumsy descendant at Rome. Aeschy-
lus himself had written a trilogy on this theme, of which we have
the names and a few fragments: Semele, Pentheus, and the
Xantrieæ. It is quite possible that we should admire the
Bacchae of Euripides less, if one of his predecessor’s plays had
come down to us.

§ 3. Euripides spent the closing years of his life at the court
of Archelaus, king of Macedonia. This man, though he ‘out-
heroded Herod’ in the crimes by which he gained the throne \(^2\),
was a wise and good king, and a distinguished patron of art and
literature. Zeuxis painted frescoes for his palace: Agathon the
tragedian and Timotheus the musician lived at his court. The
references in the Bacchae to Pieria, a district of Macedonia
(ll. 409, 565), Olympus (l. 561), Axius (l. 569) are specially ap-
propriate if we remember that the play was probably written at
Aegae, the ancient capital of Macedonia.

§ 4. The worship of Dionysus was enthusiastically adopted
by the wild inhabitants of this region. Whether it originated in
Thrace or Phrygia, it appealed to the ardent natures of both
these nearly-related tribes: nor would it take long for the con-
tagion to spread to Macedonia. Plutarch, in his life of Alexander\(^3\),
speaks as follows: ‘All the women of this country have been
from of old devoted to the Orphic and Dionysiac rites, imitating
the Edonian and Thracian women on the banks of the Haemus.
Olympias (the mother of Alexander) affected these posses-
sions above all others, and carried her enthusiasm to a still
wilder pitch, bearing about in the revels great tame serpents,
which often crept out of the ivy and the mystic baskets, and
entwined themselves round the staves of the women and their

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\(^1\) Cf. Patin’s Études, 2. 237.
\(^3\) Cap. 2.
garlands, to the horror of the men." This phenomenon, which was wholly un-Greek, for (as Dr. Sandys has pointed out) the Maenads of Greek art have no counterpart in the real life of Athens or Thebes, may have suggested the subject of this play.

§ 5. It may have been written before the Frogs of Aristophanes, but cannot have been known to the comic poet, as otherwise reference would have been made to it in a play which deals so much with both Dionysus and Euripides.

§ 6. It has often been said that the play is a palinode to that popular religion which Euripides, as a young man, assailed so bitterly and openly. It cannot be proved that this was the intention of the play, but it certainly contains passages which show that years had 'brought the philosophic mind.' The passages ll. 392-4 and ll. 882-890, both in choruses, and therefore probably expressing the poet's own views, declare more strongly than any others in Euripides the fact of divine providence and a moral government of the world. There is, as Mr. Tyrrell says, 'an ethical contentment and speculative calm' in the play. The poet whose praises of σοφία in his early plays are almost wearisome, now condemns τὸ σοφὸν, i.e. rationalism and over-subtlety in religion. He declares that the wisest course is to obey the people's decision in such matters. The moral of the play seems to be that the worship of Dionysus, that is to say of joy and fervour, not merely of wine, like that of Aphrodite, is a great requirement of human nature, to ignore which will bring terrible consequences. Pentheus suffers in the later, as Hippolytus in the earlier play: the one because he holds aloof from what all men observe, the other because he narrowmindedly refuses to

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1 Hence Patin (1, 238) is probably wrong in thinking the production after Euripides' death to be really a revival in his honour.

2 It may be useful to give here some of the chief passages where Euripides assails popular religion: Electra, 1245; Androm. 1161-5; Herc. Fur. 339; Iph. Taur. 380, 570; Hec. 489; Troad. 884; Ion 384-7, 436-451; Fragg. 483, 793, 1030.

3 Paley, I. xxx.
make a step in advance in religion, in the company of the rest of the community.

§ 7. The general attitude of Euripides to religion is inconsistent: Mr. Dyer\(^1\) has pointed out that the mere fact of his producing plays yearly at a religious festival, marks the gulf between him and a modern sceptic. At the same time it is impossible to believe that he did not feel the objections which might be felt to the cruelty of Dionysus in this play, or of Cypris in the Hippolytus. Monsieur Patin\(^2\) says very truly, ‘Il com- posa sa tragédie sur des données de leur nature invariables, en quelque sort inviolables, soustraites à la libre disposition de l’écrivain, comme aussi au contrôle de la critique; il ne se pro- posa que d’en tirer littérairement le meilleur parti possible, leur témoignant . . . une déférence officielle.’

§ 8. It is significant that a late Christian writer has used this among other plays of Euripides, to construct a religious cento called the Christus Patiens. The great Goethe and other critics have observed what cannot fail to strike the most cursory observer, a parallel between Christ before Pilate, and Dionysus before Pentheus. The divine principles of our religion, of conquest by suffering, of turning the other cheek, of strength made perfect in weakness, make the discrepancy as great as the resemblance.

§ 9. Dionysus in this play is disguised as one of his own votaries, until he appears at the end: he is the young ‘Theban’ Dionysus in the prime of manhood, not the grave dreamy-bearded type of earlier Greek art\(^3\). Conscious of his strength, he allows Pentheus to trifle with him: later in the play his

\(^1\) Gods in Greece, 136.
\(^2\) 2. 240; cf. also his remarks on the Hippol. 1. 44.
\(^3\) The earlier type may be seen on a Theban coin in Roscher’s Lexicon, p. 1114, with heavy beard and thick hair, crowned with ivy. ‘The downturned eyes and Spiritualized expression of self-absorbed enthusiasm give it a weighty place in the development of the type.’
asides have the ferocity of a wild beast. The dignity of the god is preserved intact by the fact that he is disguised during the whole play: and in passing we may ask who did the traditional religion the most harm by his treatment of Dionysus; Aristophanes in the Frogs, or Euripides in the Bacchae?

§ 10. Pentheus reminds us of Sophocles' Oedipus the King: he is quick-tempered and rough, so that we do not much sympathize with his fate, though we feel its horror. Mr. Tyrrell has quoted an interesting passage of Dicaearchus, showing that Pentheus is typical of Thebans in general: θρασεῖς καὶ υβρισταὶ καὶ ὑπερήφανοι πλήκται τε καὶ ἀδιάφοροι πρὸς πάντα ξένων καὶ δημότην... τὴν δὲ ἐκ τοῦ θράσους καὶ τῶν χειρῶν προσάγοντες βιαν. Here in fact, if anywhere in Greece, the new cult would collide with established prepossessions. The characteristic of Pentheus is υβρις: he pushes everything to an extremity: he loses his head at once, and is ready to believe the worst of all concerned: he disbelieves in the gods. The moral of the play is clearly stated in l. 1326.

§ 11. Cadmus and Tiresias are in two respects more in the earlier manner of Euripides: first, they express themselves about religion with a common-sense which is wantonly rough: secondly, the incongruity of age and Bacchic revelling seems to lend a humorous element to the drama, at which Euripides probably aimed in several of his plays.

§ 12. The mutilation of the play prevents our forming a due estimate of Agave: but her gradual return to reason is admirably managed. We can hardly doubt that we have lost the most moving speech that even Euripides ever wrote. The situation is heartrending: a mother who has unknowingly murdered her son, enters with his head transfixed on a spear. She then recovers her senses gradually, and utters a lamentation

1 p. xxxiii.
2 Patin (2. 367) has rendered this scene in a masterly way.
over his mangled body. This is the finest kind of Recognition, according to Aristotle\(^1\), 'when a man does something in ignorance, and then finds out what he has done: for there is no excess of horror, and the discovery of the truth is affecting.' Only a genius could grapple with such a situation. Longinus\(^2\) tells us that Euripides took great trouble in representing madness and love in his plays, and that he excelled in both respects. It is to be remembered that the madness of Agave is inflicted on her for her denial of the divinity of Dionysus.

§ 13. The chorus of Asiatic women are threatened by Pentheus (ll. 510–4), but not punished. In fact the king was too busy to attend to them: hence there is no grave improbability in their remaining unmolested. They probably used the drum, as well as the flute, an unusual feature in a Greek play\(^3\).

§ 14. The wild lyrical metres are admirably suited to the subject: the Ionic a minore and dochmiac preponderate. The chorus enter without anapaests: indeed this metre only occurs at the close of the play\(^4\). In the Epeisodia, according to Hartung\(^5\), as many as fifty senarii begin with an anapaest, while in 950 verses there are 368 resolved feet. This is a larger proportion than in the earlier plays of Euripides, and certainly much in excess of that observed in the Philoctetes of Sophocles, his latest play, probably written under the influence of his younger rival.

§ 15. Both the MSS. of the play date from the fourteenth century: the Palatine (P. or B.) is in the Vatican library (no. 287), the Laurentian (C.) in the library at Florence. The latter stops at l. 755. The Parisian MSS. are mere transcripts of C. The Bacchae was not one of the nine plays of Euripides most read in the Middle Ages: hence the fewness of the MSS. Kirchhoff believes that P. and C. were taken from a copy of the archetype

\(^1\) Poetics, 1454 b. 2.  
\(^2\) De Sublim. xv.  
\(^3\) l. 58.  
\(^4\) Except perhaps at l. 1190.  
of all the MSS. of Euripides which we possess. That archetype was made by a grammarian in the twelfth century. The MSS. were not copied or kept with extreme care; but they have enough in common to make it evident that they come from the same source; and it is improbable that either is copied from the other. The editors have differed considerably in their estimate of their relative value, but the balance of opinion is in favour of attaching more weight to P.

§ 16. The Aldine edition of Musurus, published in 1503, is founded on P., but is of slight value, as the various readings which it contains are simply conjectures by Musurus.

§ 17. The only scholia to the Bacchae are to be found in C. They are all recorded in the notes on the passages where they occur. C. also has glosses at ll. 97, 151, 520 and 525. P. has one or two notes, e.g. at ll. 87 and 451.

§ 18. It may be useful in passing to give a strict definition of scholium gloss and glossema. Scholium originally means 'the statement of the way in which a particular school (σχολή) takes a word or phrase or passage.' Gloss is 'an obsolete or foreign word, needing explanation.' Glossema is 'an easier word explaining a more difficult.' But it is to be noted that English usage has now sanctioned the use of the word gloss in the sense of glossema.

§ 19. Indirect evidence for the play is supplied by (1) Nonnus, an Epic writer of the fourth century A.D., of whose Dionysiaca, books 44-46 are a paraphrase of the Bacchae; (2) the Christus Patiens, a sacred drama falsely ascribed to Gregory of Nazianzus. The Eicones of Philostratus also gives help in one

1 ll. 451, 538, 611, 709.
3 Cf. note on l. 1330 a.
4 Agave's missing speech might be reconstructed (and the attempt has been made) from many of the Virgin's speeches, e.g. from passages beginning at ll. 453, 501, 690, 738, 898, 950, 1110, 1255, 1274, 1309 (in particular), 1420.
or two passages, while the rhetor Apsines sketches the missing speech of Agave.

§ 20. That the play was often revived, we learn from Plutarch, like other plays of the same author, at great expense\(^1\). The stories which connect it with Alexander (l. 266), Plato and Aristippus (ll. 836, 853) show that it was well known: while it is linked in history with the disaster at Carrhae (l. 1171). Agave, with her son's head in her hands is the type in Horace of unconscious madness\(^2\): Dionysus before Pentheus embodied the Stoic ideal of a good man\(^3\). Allusions to the legend are indeed frequent in literature\(^4\), and probably due to this play rather than its rivals by less famous authors.

§ 21. The severest critics of Euripides have allowed the brilliancy of the *Bacchae*: some have gone so far as to put it first of his works: even the malignant Schlegel puts it second only to the *Hippolytus*. The theme, it is true, is distressing: but that is nothing new in Greek tragedy. It is delightful to think that Euripides in his declining years, was still in full mental vigour; like Moses, his natural strength had not abated. We possess two of his last plays: the *Bacchae* and the *Iphigenia at Aulis*. The romance, pathos and freshness of the latter would be enough to put it high among his works, but for the sadly imperfect state in which it has come down to us. The *Bacchae* has fortunately suffered less. Its subject is noble. Its treatment is suited to the subject: metre and rhythms combine to give the desired orgiastic effect. The play has the usual brilliancy and Attic 'distinction' of style, peculiar to Euripides. The plot moves rapidly and clearly, yet without complexity. The Choral Odes are all to the point, so that there is unity throughout, while the characters are admirably discriminated.

If it be the dramatist's function to move the feelings, it is

\(^1\) *De gloria Athen.* cap. 6.  
\(^2\) *Sat.* ii. 3. 303.  
\(^3\) Hor. *Ep.* i. 16. 73.  
\(^4\) Cf. Theocritus, *Idyll*, xxvi; Seneca's *Oedipus*, 441; Statius' *Thebaid*, 4. 562–9; Persius (or ?Nero), 1. 100.
hard to imagine a case where this is more successfully done: if
it be for the moralist to harmonize the principles of true religion
with the abiding instincts of human nature, then the writer of
this play has done his work well: if the imagination is to be
delighted by brilliant narratives, or the fancy soothed by liquid
and clear lyrics, and charming references to natural objects, in
both respects this play is richly furnished. Its faults, a lapse of
taste in religious matters, here and there, frigid etymology,
a want of majesty in the diction of the senarii, belong to the
irreverent age rather than to the man. Here Euripides has
achieved that artistic unity, which we miss in some of his plays:
and while we grant that the language of Aeschylus captivates
the mind and lingers longer in the memory; while we miss the
equability and majesty of Sophocles, we must confess that to
the third of the great dramatists belong excellencies to which the
others did not attain. Without sacrificing the noble form and
repose of the Attic tragedy, he has here created characters
which live, and represent to us the seething excitement of
humanity in some of its ardent phases. With the worship of
Dionysus, the spirit of joy has begun to gain the day over the
gloomy pessimism of early Greek thought: a principle, the
assertion of which helps to extricate true religion still further
from mythology.

II. The god Dionysus.

Dionysus has many and contradictory aspects: he is primarily
the Thracian hunter, delighting in raw flesh, and that even of
human beings: he is the infant Zagreus torn in pieces by the
Titans and returning to life again\(^1\): he is the god of the Under-
world (Chthonius) found in combination with Demeter and
Cora at Eleusis: at Delphi he is associated with Apollo, as the
god of prophecy (and this was one of his original Thracian

\(^1\) According to a legend ignored by Euripides the first Dionysus was
son of Zeus and Persephone. On his death, Zeus gave Semele his heart
to drink in a potion, which made her pregnant of the second Dionysus.
characteristics). He manifests himself in fire: he is the god of joy and life\(^1\), and preeminently of wine: also of the song and the dance: he is the god too of vegetation and particularly of trees (Endendros, Dendrites): he inspires his enemies with fear and his votaries with madness, but he can also release therefrom (hence his titles of Eleutherius and Lysius\(^2\)). The ox and the serpent, the fawn and the kid are associated with his worship, which seems to contain in it elements of primeval cannibalism fetishism and tree-worship.

It is plain amid much that is perplexing in our wealth of materials that the Greeks owed to Thrace much of the prophetic element in their religion, and the belief in immortality. The worship of Dionysus was thus an advance in religious thought. The orgiastic or excitement of his worshippers is usually held to express sympathy with the various aspects of nature; joy at the life and growth of the spring, sorrow at the advance of winter. The comparative mythologists, whom Wecklein follows, see in the legend of Zeus and Semele, a natural phenomenon: as the thunder causes the rain to fall from the swelling cloud, so Zeus, the god of the thunder, caused the untimely birth of \(\gamma\nu\nu\) (cf. \(\upsilon\omega\)) the old name of Dionysus. The analogy is at any rate obvious and striking.

Thracian and oriental (for Thracian and Phrygian are of the same stock) yet Greek, barbarous yet civilized, fierce yet effeminate and even cowardly, Dionysus, the 'first Macedonian conqueror\(^3\)' of Greece, has been justly said to be a link between 'prehistoric man and his ugly ways\(^4\)' and 'the widest and best worship known to the best spirits in the best days of the best community of Hellas\(^5\).'

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\(^1\) Cf. the song addressed to him as \(\pi\alpha\lambda\upsilon\nu\) Arist. \(Ach.\) 263.

\(^2\) Some see in these titles a political significance. It is probable that the spread of the cults of Demeter and Dionysus coincided with the advance of democracy at Athens.

\(^3\) Dyer's \textit{Gods in Greece}, p. 79.

\(^4\) Dyer, p. 173.

\(^5\) Ibid. p. 81.
INTRODUCTION.

Though, however, by his consecration of the dithyramb and the drama, he is bound up with the highest intellectual life of Greece, we miss in our general conception of Dionysus that uniformly mild and bland majesty which among the Greek gods belongs alone to Apollo (cf. Dyer’s Gods in Greece, chapters 3 and 4, for a powerful sketch of the various aspects of Dionysus: also Roscher’s Lexicon of Mythology, article ‘Dionysus,’ and Baumeister’s Denkmäler).
ABBREVIATIONS

C. and P.  The two Manuscripts.
D.  Dionysus.
L. and S.  Liddell and Scott.
S.  Sandys.
T.  Tyrrell.
ΑΡΙΣΤΟΦΑΝΟΣ ΓΡΑΜΜΑΤΙΚΟΤ ΤΙΠΟΘΕΣΙΣ.

Διώνυσον ἄποθεωθεῖς, μὴ βουλομένου Πενθέως τὰ ὄργανον αὐτοῦ ἀναλαμβάνειν, εἰς μανιάν ἀγαγὼν τὰς τῆς μητρὸς ἀδελφὰς, ἴππακησε Πενθέα διασπάσαι. ἡ μυθοποίεσ κεῖται παρ' Λισχύλῳ ἐν Πενθεί.

Α Λ Λ Ω Σ.

Διώνυσον οἱ προσήκοντες οὐκ ἔφασαν εἰναὶ θεόν. ὁ δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἐμμαινεῖ γὰρ ἐποίησε τὰς τῶν Ἡθαιῶν γυναῖκας. ἃν αἰ τῶν Κάδμου θυγατέρες ἀφηγούμεναι τοὺς θεάσως εἰσῆγον ἐπὶ τῶν Κιδαρῶν. Πενθέας δὲ ὁ τῆς Ἀγαφῆς παῖς παραλαβὼν τὴν βασιλείαν ἐδυσφόρει τοῖς γενομένοις. καὶ τινὰς μὲν τῶν βακχῶν συλλαβὼν ἔδησεν, ἐπ' αὐτῶν δὲ τῶν θεῶν ἄγγελους ἀπέστειλεν. οἱ δὲ ἐκόντος αὐτοῦ κυριεύσαντες ἤγον πρὸς τὸν Πενθέα, κακείνος ἐκέλευε δήσαντες αὐτὸν ἐνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διώνυσος, ἀλλὰ καὶ πράττει πάντα ὡς κατ' ἄνθρωπον τολμῶν. οἷς δὲ σεισμῶν ποίησας κατέστρεψε τὰ βασιλεία. ἀγαγὼν δὲ εἰς Κιδαρῶν ἐπείσε τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν, λαμβάνοντα γυναίκας ἐσόβητα. αἱ δ' αὐτῶν διέσπασαν, τῆς μητρὸς Ἀγαφῆς καταρξαμένης. Κάδμου δὲ τὸ γεγονός κατασθόμενος τὰ διασπασθέντα μέλη συναγαγὼν τελευταίον τὸ πρόσωπον ἐν ταῖς τῆς τεκώσεις ἐφώρασε χερσίν. Διώνυσος δὲ ἐπιφανεῖς τὰ μὲν πάσι παρῆγγειλεν, ἐκάστῳ δὲ ὁ συμβιβάσαται διεσάφησεν, ἵνα μὴ ἔργοι ἡ λόγοι ὑπὸ τινὸς τῶν ἑκτὸς ὡς ἀνθρώπων καταφρονηθή.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

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

DRAMATIS PERSONAE

Dionysus.  |  Servant.
Chorus of Bacchae.  |  First Messenger.
Teiresias.  |  Second Messenger.
Cadmus.  |  Agave.
Penteus.  |  

The Protagonist would take Penteus and Agave; the Deuteragonist Dionysus and Teiresias; the Tritagonist Cadmus, Messenger 1, Messenger 2, Servant.

The best actor would be required for the part of Agave in the missing scene.

The play was produced at Athens after the death of the poet by the younger Euripides. The other plays of the trilogy were the Iphigenia in Aulis, and Alcmeneon in Corinth. It is probably to this trilogy that the first prize was awarded which we know was given to Euripides after his death.

Prologue.
(The Scene is in front of the royal palace on the Cadmeia, throughout. The tomb of Semele (6) is also visible.)

Δίόνυσος.

"Ἡκὼ Δίδις παίς τήν Θηβαίων χθόνα
Δίνυσος, δυν τίκτει ποθ' ἡ Κάδμου κόρη
Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρὶ
μορφῆν δ' ἀμείψας ἵκθα δειθνήσθαιν
5 πάρειμι Δίρκης νάματ' Ἰσμηνοῦ θ' θύετο.
ὅρω δὲ μητρὸς μνήμα τῆς κεραυνίας
τόθ' ἐγγὺς οἶκων καὶ δύμων ἐρείπια
τυφθένεα δίον πυρὸς ἐτι ζωσαν φλέγαν,
άθάνατον Ἡρας μητέρ' εἰς ἑκὴν ὅμων.
10 αἰῶν ὁ Κάδμος, ἀβατὸν ὁς πέδων τόδε
tίθησι, θυγατρὸς σηκών ἀμπέλου ὁς νῦν
πέριξ ἐγὼ' κάλυψα βοτρυώδει χλόη.
λιπὼν ὁ Λυκός τοὺς πολυχρόους γύας
Φρυγῶν τε, Περσῶν θ' ἡλιοβλήτους πλάκας

15 Βάκτρια τα τεῖχα τῆν τε δύσχημα χόνα
Μήδος ἐπελθὼν 'Αραβίαν τ' εὐδαίμονα
'Ασίαν τε πᾶσαι, ἡ παρ' ἀλμυρὰν ἄλα
κεῖται μεγάσιν Ἐλλησι βαρβάρους θ' ὅμοι
πλήρεις ἔχουσα καλλιπυργώτους πόλεις,
20 εἰς τήνδε πρῶτον ἠλθον Ἐλλήνων πόλιν
κάκει χορεύσας καὶ καταστήσας ἐμὰς
τελετάς, ἰν' εἶν' ἐμφανὴς δαίμων βροτοῖς

* * * * *

25 θύραν τε δοὺς εἰς χεῖρα, κίοσινον βέλος,
ἐπεὶ μ' ἀδελφαὶ μητρός, ὁς ἤκιστο' ἔχρην,
Δίνυσον οὐκ ἐφασκὸν ἐκφύναι Δίος,
Σεμέλην δὲ νυμφευθέεσαν ἐκ θυτοῦ τινος
ἐς Ζην' ἀναφέρειν τὴν ἀμαρτιαν λέχους,
30 Κάδμου σφήμαθ', ὁν νῦν οὐνεκα κτανεῖν
Ζην' ἔξεκαυχώνθ' ὅτι γάμους ἐψεῦσατο.
τοιγάρ νῦν αὐτὰς ἐκ δόμων φότρησ'/ ἐγὼ
μανίας' ὅρος δ' οἰκοῦσι παράκοποι φρένων
σκεύην τ' ἔχειν ἡνάγκασ' ὀργίων ἐμῶν,
καὶ πᾶν τὸ θῆλυ σπέρμα Κάδμελων, δοσά
γυναῖκες ἤσαν, ἔξεμηνα δωμάτων
όμοι δὲ Κάδμου παισίν ἀναμεμιγμέναι
χλωραῖς ὑπ’ ἐλάταις ἀνορῶφοι ἦνται πέτραις.
δεῖ γὰρ πόλιν τήν ἐκμαθεῖν, κεῖ μὴ θέλει,

ἀτέλεστον οὖσαν τῶν ἐμῶν βακχευμάτων,
Σεμέλης τε μητρὸς ἀπολογήσασθαι μ’ ὑπερ,
φανέντα θυντοῖς σαλμον’, ὅπε τίκτει Δί.
Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
Πενθεῖ δίδωσι θυγατρὸς ἐκπεφυκότι.

ὅσθε θεομαχεῖ τὰ κατ’ ἐμὲ καὶ σπουδῶν ἀπὸ
ἀθεὶ μ’, ἐν εὐχαίς τ’ οὐδαμοῦ μνείαν ἔχει.
ὅν οὖνκ’ αὐτῶ θεὸς γεγος ἐνδείξομαι
πᾶσιν τε Θηβαίοισιν. ἐς ὧν ἄλλην χθόνα
tάνθεν δὲ βέμενος εὐ, μεταστήσω πόδα,

δεικνύς ἐμαυτὸν. ἦν δὲ Θηβαίων πόλις
ὁργῇ ξυν ὅπλοις ἐξ ὅρρους βάκχας ἄγειν
ζητῇ, ἐνύαψῳ μανάσι στρατηλατῶν.
ὅν οὖνκ’ εἶδος θυτὸν ἀλλάξας ἔχω
μορφήν τ’ ἐμὴν μετέβαλον εἰς ἄνδρὸς φύσιν.

ἀλλ’ ὃ λιπόσαι Τμῶλον, ἔρυμα Λυδίας,
θάλασσα ἐμὸς, γυναῖκες, ὅς ἐκ βαρβάρων
ἐκόμισα παρέδρους καὶ ἐνεμπόρους ἐμοί,
ἀξίσθε τάπιχώρι ἐν πόλει Φρυγῶν
tύπανα, 'Ρέας τε μητρὸς ἐμά τ’ εὐρήματα,

βασίλεια τ’ ἀμφὶ δῶματ’ ἐλθοῦσα τάδε
κτυπεῖτε Πενθέως, ὡς ὅρᾳ Κάδμου πόλις.
ἐγὼ δὲ βάκχαις ἐς Κιθαιρώνος πτυχὰς ἐλθὼν, ἵν' εἰσί', συμμετασχῆσοι χορῶν.

Χορός.

Strophe I.

'Δσιας ἀπὸ γαλας
65 ἱερὸν Τρῶλον ἀμείψασα θοάω
Βρομίῳ πόνον ἠδύν κάματὸν τ' εὐ-
κάματον, Βάκχιον εὐαξομένα.

Antistrophe I.

τίς ὅδφ; τίς ὅδφ; τίς
μελάθρος; ἔκτοπος ἐστώ, στῆμα τ' εὐφη-
70 μον ἀπας ὁσιόσθω· τὰ νομισθέν-
tα γὰρ ἀεὶ Διίνυσον ὑμνήσω.

Strophe II.

ὦ μάκαρ, ὃτις εὐδαίμων
τελετὰς θεῶν εἰδὼς
βιοτὰν ἄγιστευει
75 καὶ θιασεύται ψυχάν,
ἐν ὅρεσι βακχεύων
ὅσιοι καθαρμοῖσιν;
tά τέ ματρὸς μεγάλας ὁρ-
για Κυβέλαις θεμιτεύων
80 ἀνὰ θύρσουν τε τινάσσον
cισσῷ τε στεφανωθεῖς
Διίνυσον θεραπευεῖ.
BACCHAE

85 Διόνυσον κατάγονσαι
Φρυγίων ἐξ ὀρέων Ἑλλάδος εἰς
eὐφυχόρους ἀγιάστων, τοῦ Βρόμου

Antistrophe II.

90 πταμένας Δίδο βροντᾶς
νηδύος ἐκβολον μάτηρ
ἐτεκεν, λυποῦσ' αἰῶ-
να κεραυνῷ πληγή:
λοχίαις δ' αὐτίκα νιν δέ-
95 ξατο θαλάμοις Κρονίδας Ζεύς-
kατὰ μηρῷ δὲ καλύψας
χρυσέαις ξυνερείδει
πέρονας κρυπτῶν ἀφ' Ἡρᾶς.
ἐτεκεν δ' ἀνίκα Μοῖραι

100 τέλεσαν, ταυρόκερων θέλων
στεφάνωσέν τε δρακόντων
στεφάνοις, ἐνθεν ἄγραν θυρσοφόροι
μαναάδες ἀμφιβάλλονται πλοκάμοι.

Strophe III.

105 ὁ Σεμέλας τροφὸν Θη-
βαι στεφανοῦσθε κισσῷ:
βρύετε βρύετε χλοήρει
μᾶλκα καλλικάρπης,
kαὶ καταβακχιοῦσθε

110 ὅρως ἢ ἔλατας κλάδοις,
οτικῶν τ’ ἐνυτὰ νεβρίδων
στέφετε λευκοτρίχω φλοκάμων
μαλλοῖς ἀμφὶ δὲ νάρθηκας ὑβριστὰς
διώσθη: αὐτίκα γὰρ πᾶσα χορεύσει,

115 Βρόμος εὐτ’ ἀν ἁγγιθάσους
 eius ὅρος eius ὅρος, ἐνθα μένει
θηλυγενῆς ὀχλος
ἀφ’ ἱστῶν παρὰ κερκίδων τ’
oἰστρηθεὶς Διονύσῳ.

Antistrophe III.

120 ὡς βαλάμενα Κουρή-
tων ζαθέου τε Κρήτας
Διογενέτορες ἑναυλοί,
ἐνθα τρικόρυθες ἄντροις
βυροκτόνοι κύκλωμα

125 τόδε μοι Κορόβαντες ήδρον'
βακχείᾳ δ’ ἀνὰ συντόνῳ
κέρασαν ἡϑυβα Φρυγίων
αὐλῶν πνεύματι, ματρὸς τε Ῥήας εἰς
χέρα θήκαν, κτύπον εὐάσμασι βακχᾶν.

130 παρὰ δὲ μαινήμενοι Σάτυροι
ματέρος ἐξανύσαντο θεᾶς,
eis δὲ χορεύματα
συνήψαν τριετηρίδων,
αἰς χαίρει Δίωνυσος.

Εροδε.

135 ἥδως ἐν οὐρεσιν, εὐτ' ἀν
ἐκ θιάσων δρομαίων
πέση πεδόσε, νεβρίδος ἔχων
ἰερῶν ἐνυτόν, ἀγρεύων
ἀῖμα τραγοκτόνον, ὁμοφάγον χάριν,
140 ἱέμενος εἰς ὅρεα Φρύγια Δύδια θ'.
ὁ δ' ἔξαρχος Βρόμιος εὐοί.
ρέι δὲ γάλακτι πέδων, ρέι δ' οἶνῳ, ρέι δὲ μελισσᾶν
νέκταρι, Συρίας δ' ὡς λιβάνου καπνὸς.
145 ὁ βακχεύς δ' ἔχων
πυρσώδη φλόγα πεύκας
ἐκ νάρθηκος αἴσσει
δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας
ιαχαῖς τ' ἀναπάλλων
150 τρυφερὸν πλόκαμον ἐς αὐθέρα βίττων.
ἀμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει
tοιάθ' ὤ ἵτε βάκχαι,
ὡ ἵτε βάκχαι,
Τμώλου χρυσορόου χλιδά,
155 μέλπετε τὸν Διόνυσον
βαρυβρόμον ὑπὸ τυμπάνων
εὔια τὸν εὐιον ἀγαλλόμεναι θεὶν
ἐν Φρυγίαις βοαῖς ἐνοπαῖσί τε,
160 λωτὸς δταν ευκέλαδος
ιερὸς ιερὰ παλύματα
βρέμη σύνοχα φοιτάσιν
165 εἰς δρος ε的真实性 ἡδομένα δ' ἀρα
πῶλος ὁπος ἂμα ματέρι φορβάδι,
κῶλον ἄγει ταχύπουν σκιρτήμασι βάκχα.

Τειρεσίας.

170 τίς ἐν πύλαισι; Κάδμον ἐκκάλει δήμων,
'Αγήνορος παῖδ', ὅς πάλιν Σιδώνιαν
λιπὼν ἑπόργωσ' ἂστυ Θηβαίων τόδε.
ἀτω τις, εἰσάγγελλε Τειρεσίας ὅτι
ζητεῖ νῦν' ὄλε δ' αὐτὸς ὃν ἦκω πέρι
175 δ' τε ἄνυνθέμην πρέσβυς δὶν γεραιτέρῳ,
θύρησις ἀνάπτειν καὶ νεβρῶν δορᾶς ἔχειν,
στεφανοῦν τε κράτα κισσίνωιοι βλαστήμασιν.

Κάδμως.

δ' θύλη' τος σήν γῆρν ἁσθήμνην κλών
σοφῆν σοφὸν παρ᾿ ἀνδρός, ἐν δόμοισιν ὃν
180 ἦκω δ' ἔτοιμος τήν δ' ἔχων σκευὴν θεοῦ.
δεί γὰρ νῖν ὄντα παῖδα θυγατρὸς εἰς ἐμῆς,
Διόνυσον, ὅς πέφην ἐν ἀνθρώποις θέας,
ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν.
ποὶ δὲι χορεύειν, ποὶ καθιστάναι πᾶδα
185 καὶ κράτα σεῖσαι πολίδων; ἔξηγού σῷ μοι
γέρων γέροντι, Τειρεσία· σῷ γὰρ σοφὸς.
ὡς οὐ κάμοι ἄν οὔτε νύκτι οὔθ' ἥμεραν.
θύραφ κροτῶν γῆς επιλελήσμεθ  ἱδέως
gέροντες ὄντες.

Τειρεσίας.
tαῦτ' ἐμοὶ πάσχεις ἄρα:

190 κἀγὼ γὰρ ἡβῶ κάπιτερήσῳ χοροῖς.

Κάδμος.
οὐκοῦν ὁχοισιν εἰς ὅροις περάσομεν ὁ.

Τειρεσίας.
ἀλλ' οὐχ ὅμοιος ἂν ὁ θεὸς τιμῆν ἔχοι.

Κάδμος.
γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

Τειρεσίας.
ὁ θεὸς ἀμοχθεὶς κεῖσε νῦν ἠγήσεται.

Κάδμος.

195 μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν ὁ.

Τειρεσίας.
μόνοι γὰρ εὖ φρονοῦμεν, οἱ δ' ἄλλοι κακῶς.

Κάδμος.
μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχον χερός.

Τειρεσίας.
ἰδοὺ, ἐξυνάπτε καὶ ἐξωφηρίζου χέρα.

Κάδμος.
οὐ καταφρονῶ γὰρ τῶν θεῶν θυητὸς γεγώς.
Τειρεσίας.

200 οὐδὲν σοφοὶμεσθα τοῦσι δαίμοσι.
pατρίουσ παραδοχὰς ὡς θ' ὀμηλικὰς χρόνφ
κεκτήμεθ', οὔδεις αὐτὰ καταβάλλει λόγος,
οὐδ' εἰ δι' ἄκρων τὸ σοφὸν εὑρηται φρενῶν.
ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,
205 μέλλων χορεὐειν κρᾶτα κισσώσας ἐμῦν.
οῦ γὰρ διήρηχ' ο θεὸς εἴτε τὸν νέον
ἐχρῆν χορεὐειν εἴτε τὸν γεραῖτερον,
ἀλλ' εξ ἀπάντων βούλεται τιμᾶς ἐχειν
κοινάς, δι' ἄριθμῶν δ' οὐδὲν αὔξεσθαι θέλει.

Κάδμος.

210 ἐπεὶ συς φέγγος, Τειρεσία, τὸδ' οὐχ ὅρᾶς,
ἐγὼ προφήτης σοι λόγων γενήσομαι.
Πενθεύς πρὸς οἴκους δδε διὰ σπουδῆς περά,
'Ἐχίνων παῖς, φ' κράτος δίδωμι γής.
ὡς ἐπτόθηται· τί ποτ' ἐρεῖ νεώτερον;

Πενθεύς.

215 ἕκθημος ὃν μὲν τήσθ' ἐτύγχανον χθονὸς,
κλύω δὲ νεοχμὰ τήνθ' ἀνὰ πτόλιν κακὰ,
γυναῖκας ἢμιν δῷματ' ἐκλεοίπεναι
πλασταῖοι βακχεῖαισιν, ἐν δὲ δασκίοις
ὅρεσι θοάζειν, τὸν νεωστὶ δαίμονα
220 Διήνυσον, δοστὶς ἐστὶ, τιμῶσας χοροῖς·
πλήρεις δὲ θιάσοις ἐν μέσοις ἐστάναι
κρατῆρας, ἄλλην δ' ἄλλος' εἰς ἐρημίαν
πτῶσον τον εύναις ἀρσένων ὑπηρετεῖν,
προφασίν μὲν ὡς δὴ μανάδας θυσσόμους,

τὴν δ' Ἀφροδίτην πρόσθ' ἀγείν τοῦ Βακχίου.
ὅσας μὲν οὖν εἶληφα, δεσμίους χέρας
σώζουσι πανθήμοροι πρόσπολοι στέγαις
ὅσαί δ' ἀπεισίν, ἐξ δροὺς θηράσομαι,
'Ἰνώ τ' Ἀγαύην θ' ἢ μ' ἔτικτ' Ἔχιονι,

Ἀκταίονδ' τε μητέρ', Ἑύτονδ' λέγω.
καὶ σφᾶς σιδηράις ἀρμόδιας ἐν ἄρκυσι
παῦσον κακούργου τήσδε βαχείας τάχα.
λέγουσι δ' ὡς τὶς εἰσελήλυθε ξένοις
γόης ἐπφόδος Δυνάσα ἀπὸ χθονός,

ξανθοῖσι βοστρύχοισιν, εὔσομοι κόμην,
οίωσός, ὅσοις χάριτας Ἀφροδίτης ἔχων,
ὅσι ἡμέρας τε κευφρόνας εὐγγένεται
τελεταῖς προτείνων εὐίους νεάνισιν,

παῦσον κτυποῦντα θύρσουν ἀνασελνόντα τε
κόμας, τράχηλον σώματος χώρις τεμών.
ἐκεῖνοι εἰναὶ φήσι Δίνυσον θεόν,
ἐκεῖνοι ἐν μηρῷ ποτ' ἐρράφη Δίδω,
ὅσι ἐκπυροῦται λαμπάσιν κεραυνίαις

σὺν μητρί, δίους δ' ἡ γάμους ἐψεύσατο.
ταύτ' οὖχι δεινῆς ἀγχόνης ἔστ' ἄξια,
ὑβρεῖς υβρίζειν, δοτὶς ἐστὶν ὃ ξένος;
ἀτέρ τόθ' ἄλλο θαῦμα, τὸν τερασκόπον
ἐν ποικιλαίσι νεβρίσει Τειρεσίαν ὄρῳ
250 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων,
νάρθηκι βακχεύοντι· ἀναίνομαι, πάτερ,
τὸ γῆρας ὡμῶν εἰσορῶν νοῦν ὦκ ἔχων.
οὐκ ἀποτινάξεις κισσόν; οὐκ ἐλευθέραν
θύρον μεθήσεις χείρ, ἐμῆς μητρὸς πάτερ;
255 σὺ ταῦτα ἔπεισας, Τειρεσίας τοῦ ἀΰθελε
τὸν δαίμον ἀνθρώπωσιν εἰσφέρων νέον
σκοπεῖν πτερωτοὺς κάμπτων μισθοῦς φέρειν;
εἰ μὴ σε γῆρας πολὺν ἑξερρύετο,
καθῆσθαι ἵνα βάκχαισθι δέσμιος μέσαις,
260 τελετᾶς πονηρᾶς εἰσάγων· γυναῖξι γὰρ
ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος
οὐχ ὄγιες οὖδέν ἔτι λέγω τῶν ὄργων.

Χορός.

τῆς δυσσεβείας. ὦ ξέν', οὐκ αἰδεῖ θεοῦς
Κάρμον τε τὸν σπείραντα γηγενή στάχυν;
265 Ἐχίνονος δ' ᾧ παῖς κατασχύνεις γένος;

Τειρεσίας.

ὅταν λάβῃ τις τῶν λόγων ἀνήρ σοφὸς
καλὰς ἀφορμὰς, οὐ μέγ' ἔργον εὐ λέγειν;
σὺ δ' εὐτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,
ἐν τοῖς λόγοισι δ' οὐκ ἐνεισί σοι φρένες.
270 θρασύς τε δυνατὸς καὶ λέγειν οἶδ' τ' ἀνήρ
κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων.
οὕτως δ' ὁ δαίμον ὁ νέος ὅν σὺ διαγελᾶς,
οὐκ ᾧν δυναίμην μέγεθος ἐξειπεῖν ὅσος
καθ’ Ἐλλάδ’ ἐσται. δύο γὰρ, δὲ νεανία,
275 τὰ πρῶτ’ ἐν ἀνθρώποις, Δημήτηρ θεά,
Τῆς δ’ ἑστὶν, ὄνομα δ’ ὅποτερον βούλει κάλει,
αὐτὴ μὲν ἐν ἔγηροίσιν ἐκτρέφει βροτούς·
ὁ δ’ ἤλθεν ἐπὶ τάνταπαλον, ὁ Σεμέλης γόνος·
βότρυος ὄγρον πώμι εὗρε κείσπνέγκατο
280 θυντοῖς, δ’ παύει τοὺς ταλαίπωρους βροτούς
λύπης, ὅταν πληθώσωσιν ἀμπέλου βοῶς,
ἐπνον τε λύθην τῶν καθ’ ἡμέραν κακῶν
δίδωσιν, οὐδ’ ἑστ’ ἄλλο φάρμακον πῶς.
οὗτος θεοῖσιν σπένδεται θεὸς γεγῶς,
285 διότι διὰ τοῦτον ταῦτα ἀνθρώπους ἔχειν.
καὶ καταγελᾶς νῦν, ὡς ἐνερράφη Δίὸς
μηρῶ; διδάξω ὦ ὅς καλῶς ἔχει τόδε.
ἐπεὶ νῦν ἠρπασ’ ἕκ πυρὸς κεραυνίου
Ζεύς, εἰς δ’ Ὅλυμπον βρέφος ἀνήγαγεν θεὸν,
290 Ἡρα νῦν ἤθελ’ ἐκβαλεῖν ἀπ’ οὐρανοῦ·
Ζεύς δ’ ἀντεμηχανήσαθ’ οἶα δὴ θεὸς.
ῥῆξας μέρος τι τοῦ χθόν’ ἐγκυκλομένου
αιθέρος, ἐθηκε τόνδ’ ὄμηρον, ἐκδίδους
Διόνυσον, Ἡρας νεικέων’ χρόνῳ δέ νῦν
295 βροτοῖ τραφήναι φασιν ἐν μηρῶ Δίὸς,
ὄνομα μετατησάντες, ὅτι θεῷ θεὸς
‘Ἡρα ποθ’ ὀμήρευσε, συνθέντες λόγον.
μάντις δ’ ὁ δαίμον ὅδε· τὰ γὰρ βακχεύσιμον
καὶ τὸ μανιώδες μαντικὴν πολλὴν ἔχει·
300 ὅταν γὰρ ὁ θεὸς εἰς τῷ σῶμί ἐλθ’ πολὺς,
λέγειν τὸ μέλλον τοὺς μεμηνότας ποιεῖ.
"Αρεώς τε μοίραν μεταλαβῶν ἔχει τινά:
στρατὸν γὰρ ἐν ὅπλοις ὄντα κατὶ τάξει φόβος διεπτόθησε, πρὶν λόγχης θυγεῖν.
μανία δὲ καὶ τούτ’ ἐστὶ Διονύσου πάρα.
ἐτ’ αὐτόν ὤψει κατὶ Δελφῶν πέτραις
πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,
βάλλοντα καὶ σείοντα βακχεῖον κλάδον,
μέγαν τ’ ἀν’ Ἑλλάδι τ’ ἐμοί, Πενθέν, πιθοῦ.

μὴ τὸ κράτος αὐχεῖ δύναμιν ἀνθρώποις ἔχειν,
μηδ’ ἦν δοκήσ μέν, ὡς δὲ δόξα σοῦ νοσῆ,
φρονεῖν δόκει τι’ τὸν θεὸν δ’ εἰς γῆν δέχον
καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα.
οὐχ ο’ Διὸνυσος σωφρονεῖν ἀναγκάσει.

γυναῖκας εἰς τὴν Κύπριν, ἀλλ’ ἐν τῇ φόσει
τὸ σωφρονεῖν ἐνεστὶν εἰς τὰ πάντ’ ἀεὶ.
τοῦτο σκοπεῖν χρῆ’ καὶ γὰρ ἐν βακχεύμασιν
οὐδ’, ἢ γε σώφρων οὐ διαφθαρῆσεται.
ὅρᾶς, οὐ χαίρεις, ἀπὸν ἑφεστώσων πῦλαις.

πολλοὶ, τὸ Πενθέως δ’ ὄνομα μεγαλύτηρὶ πόλις·
kάκεινοι, οἶμαι, τέρπεται τιμῶμενος.
ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελάς,
κισσηφ’ τ’ ἔρεψαμεσθα καὶ χορεύσωμεν,
pολία ἐνωρίς, ἀλλ’ ὅμως χορευτέον,

κοῦ θεομαχήσω σῶν λόγων πεισθεὶς ὑπο.
μαίνει γὰρ ὡς ἄλγιστα, κοστε φαρμάκοις
ἀκή λάβοις θ’ ὡς, ὦτ’ ἀνεῖν τοῦτων νοσεῖς.
Χορός.

ὦ πρέσβυ, Φοῖβῷ τῷ οὐ κατασχύνεις λόγοις
tιμῶν τε Βρώμιον σωφρονεῖς μέγαν θεόν.

Κάδμος.

330 ὃ παῖ, καλῶς σοι Τειρεσίας παρῆνεσέν·
oίκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.
νῦν γὰρ πέτει τε καὶ φρονῶν οὐθέν φρονεῖς.
κεὶ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὥς σὺ φής,
pαρὰ σοὶ λεγέσθω· καὶ καταψεύδον καλῶς
335 ὃς ἔστι Σέμελης, ίνα δοκῇ θευν τεκεῖν,
ἡμῖν τε τιμῇ παντὶ τῷ γένει προσῆ.
ὁρᾶς τὸν Ἀκταίωνος ἄθλιον μόρον,
ὑν ὁμόσιτοι ὁκύλακες ἃς ἐθρέψατο
dιεσπάσαντο, κρείσσον ἐν κυναγίαις
340 Ἀρτέμιδος εἶναι κομπάσαντ' ἐν ὀργάσιν.
ἢ μὴ πάθης σὺ, δεῦρο σου στέψῳ κάρα
cισσῳ: μεθ' ἡμῶν τῷ θεῷ τιμῇ δίδου.

Πενθεύς.

οὐ μὴ προσολέσεις χείρα, βακχεύσεις ὑμῖν,
μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί.
345 τής σῆς ἀνόλας τόνδε τὸν διδάσκαλον
dίκην μέτειμι. στειχέτως τὶς ὡς τάχος,
ἐλθὼν δὲ θάκους τοῦσ' ἐν οἶωνοσκοπεῖ
μοχλοῖς τριαίνου κάνατρεψον ἐμπαλιν,
ἂνω κάτω τὰ πάντα συγχέασ ὁμοί,
350 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες.
μάλιστα γάρ νιν δήξομαι δράσας τάδε.
oi δ' ἀνά πόλιν στείχοντες ἐξιχνεύσατε
tὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον
cαινὴν γυναῖξι καὶ λέχη λυμαίνει.

κάνπερ λάβητε, δέσμιον πορεύσατε
dεῦρ' αὐτόν, ὡς ἂν λευσίμοι δίκης τυχόν
θάνη, πικράν βάκχευσιν ἐν Θήβαις ἰδῶν.

Τειρεσίας.

ὡς σχέτλι', ὡς οὐκ οἴσθα πού ποτ' εἰ λόγων'
μέμηνας ἡδη καὶ πρίν ἐξέστης φρενῶν.

στείχομεν ἡμεῖς, Κάδμε, καξαιτάμεθα
ὑπέρ τε τούτου, καίπερ ὅτος ἄγριον,
ὑπέρ τε πόλεως, τὸν θεὶν μηδὲν νέον
dραίν. ἀλλ' ἐπον μοι κισσίνου βάκτρον μέτα:
πειρῶ δ' ἀνορθοῦν σῶμ' ἐμόν, κἂγὼ τὸ σῶν.

γέροντε δ' αἰσχρόν δύο πεσεῖν· ἵτω δ' ὁμος.
tῷ Βακχίῳ γὰρ τῷ Δίῳς δουλευτέον.
Πενθεῖς δ' ὅπως μὴ πένθος εἰσολεῖ δόμοις
tοῖς σοίς, Κάδμε· μαντικῇ μὲν οὐ λέγω,
tοῖς πράγμασιν δὲ· μῶρα γὰρ μῶρος λέγει.

Χορός.

Strophe I.

Ὁσία, πτῦνα θεῶν,
Ὁσία δ', ἀ κατὰ γὰν
χρυσέαν πτέρυγα φέρεις,
tάδε Πενθέως άτεις;
ἀεὶς οὐχ ὅσιαν
375 ὤβριν ἐς τὸν Βρόμιον
tὸν Ξεμέλας, τὸν παρὰ καλλιστεφάνοις
eὐφροσύναις δαίμονα πρῶ-
tὸν μακάρων; δε τὰδ’ ἔχει
θιασεῦειν τε χοροῖς
380 μετά τ’ αὐλοῦ γελάσαι
ἀποπαῦσαί τε μερίμνας
ὅποταν βότρνος ἔλθῃ
gάνος ἐν δαιτι θεῶν,
κισσοφόροις δ’ ἐν θαλίαις
385 ἀνδράσι κρατήρ ὑπνον ἀμφιβάλλη.

Antistrophe I.

ἀχαλίνων στομάτων
ἀνόμου τ’ ἄφροσύνας
tὸ τέλος δυστυχία:
ὁ δὲ τὰς ἰσουξίας
390 βίοτος καὶ τὸ φρονεῖν
ἀσάλευτον τε μένει
καὶ συνέχει δώματα: πόρσῳ γὰρ ὑμως
αἰθέρα ναίοντες ὅρῳ-
σιν τὰ βροτῶν Οὐρανίδαι.
395 τὸ σοφὸν δ’ οὐ σοφία,
tὸ τε μὴ θυητὰ φρονεῖν
βραχὺς αἰών· ἐπὶ τοῦτο
δὲ τις ἄν μεγάλα διόκων
τὰ παρὸντ’ οὐχί φέροι.

C 2
400 μανομένων οίδε τρόποι
καὶ κακοβούλων παρ' ἔμοιγε φωτῶν.

Strophe II.

ικοίμαν ποτὶ Κύπρον,
νάσον τὰς 'Αφροδίτας,
ἳν' οἱ θελέφρονες νέμον-
405 ται θνατοῦσιν Ὑρώτες,
Pάφον θ' ἄν ἐκατόστομοι
βαρβάρου ποταμοῦ ῥοᾷ
καρπίζουσιν ἄνομβροι.
ποῦ δ' ἀ καλλιστενομένα

410 Πιερία μοῦσειος ἔδρα,
σεμνὰ κλίτος Ὀλύμπου;
ἐκεῖσ' ἄγε με, Βρόμιε Βρόμιε,
προβακχήσε δαίμον.
ἐκεὶ Χάριτες, ἐκεὶ δὲ Πόθος.
415 ἐκεὶ δὲ βάκχαις θέμις ὀργιάζειν.

Antistrophe II.

ὁ δαίμων ὁ Δίος παῖς
χαίρει μὲν θαλάσσιν,
φιλεῖ δ' ὀλβοδότειραν Εἰ-
420 ρήναν, κουροτρόφον θεάν.
ἳσαν δ' εἰς τε τὸν ὀλβιον
τὸν τε χείρονα δῶκ' ἔχειν
οίνου τέρψιν ἀλυπον'
μισεῖ δ' ὃ μὴ ταῦτα μέλει,
κατὰ φάος νύκτας τε φίλας
ευαίωνα διαξῆν
σοφὸν δ' ἀπέχειν πραπίδα φρένα τε
περισσῶν παρὰ φωτῶν

τὸ πλήθος δτὶ τὸ φαυλότερον
ἐνόμισε χρῆται τε, τὸδε τοι λέγοιμ' ἄν.

Θεράπων.

Πενθεύ, πάρεσμεν τήνδ' ἀγραν ἡγευκότες
ἐφ' ἢν ἑπεμψας, οὐδ' ἀκρανθ' ὀρμήσαμεν.
ὁ θηρὸς δ' ὤδ' ἡμῖν πρᾶος οὐδ' ὑπέσπασε
φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,
οὖδ' ὀχρὸς οὖδ' ἡλλαξεν οἴνωπον γένουν,
γελῶν δὲ καὶ δεῖν καπάγειν ἐφέτο

ἐμενε τε, τοῦμον εὐπρεπὲς ποιούμενος.
κάγῳ δι' αἴδος εἰπὼν· δ' ἔδε', οὐχ ἐκὼν
ἀγώ σε, Πενθέως δ' ὤς μ' ἑπεμψ' ἐπιστολαῖς.
ἀς δ' αὐ' σὺ βάκχας εἰρξας, ἂς συνήρπασας
κάδησας ἐν δεσμοῖς πανδημοῦ στέγης,

φρούδαι γ' ἐκεῖναι λελυμέναι πρὸς ὅργαδας
σκιρτῶσι Βρόμιον ἀνακαλούμεναι θεόν·
ἀυτῶν δ' αὐταῖς δεσμὰ διελύθη ποδῶν,
κληθὲς τ' ἀνὴκαν θύρετρ' ἄνευ θυντῆς χερός.
πολλῶν δ' ὤδ' ἀνήρ θαυμάτων ἦκει πλέως

εἰς τάσσει Θῆβας. ἕστι δὲ τάλλα χρῆ μέλειν.

Πενθεύς.

μαίνεσθε χείρον τοῦδ' ἐν ἄρκυσιν γὰρ ἂν
οὐκ ἦστιν οὕτως ὡκὺς ὡστε μ’ ἐκφυγεῖν.
ἀτὰρ τὸ μὲν σῶμ’ σοὶ ἄμορφος εἶ, ξένε,
ὡς ἐς γυναῖκας, ἐφ’ ὅπερ ἐς Θήβας πάρει.

πλύκαμός τε γάρ σου τανάδς οὐ πάλης ὅπο,
γέννων παρ’ αὐτὴν κεχυμένος, πόθον πλέως·
λευκὴν δὲ χροῖν ἐς παρασκευὴν ἔχεις,
οὐχ ἡλίου βολαίσιν, ἀλλ’ ὑπὸ σκιάς,
τὴν Ἀφροδίτην καλλονήθη θηρόμενος.

πρῶτον μὲν οὖν μοι λέξων ὅστις εἰ γένος.

Διόνυσος.

οὐ κόμπος οὐδεὶς· βάδιον δ’ εἰπεῖν τόδε.
τὸν ἀνθεμώδη Τμῶλον οἰσθά που κλύων.

Πενθεύς.

οἶδ’, ὅστε Σάρδεων ἀστυ περιβάλλει κύκλῳ.

Διόνυσος.

ἐντεῦθεν εἰμι, Δυνα τε μοι πατρίς.

Πενθεύς.

πάθει δὲ τελετᾶς τάσο’ ἄγεις εἰς Ἑλλάδα;

Διόνυσος.

Διόνυσος ἡμᾶς εἰσέβησ’ ὁ τοῦ Διὸς.

Πενθεύς.

Ζεὺς δ’ ἦστ’ ἐκεῖ τις, ὅσ τε νέως τίκτει θεός;

Διόνυσος.

οὐκ, ἀλλὰ Σεμέλην ἐνθάδ’ ἔζευξεν γάμοις.
Πενθεύς.
πότερα δὲ νῦκτωρ σ’ ἡ κατ’ ὄμµ’ ἱνάγκασεν;
Διόνυσος.

470 ὄρων ὅρωντα, καὶ δίδωσιν ὄργια.
Πενθεύς.
τὰ δ’ ὄργι’ ἐστὶ τίν’ ἰδέαν ἔχοντά σοι;
Διόνυσος.
ἀρρητ’ ἀβακχεύτωσιν εἰδέναι βροτῶν.
Πενθεύς.
ἔχει δ’ ἄνησιν τούτι θύουσιν τίνα;
Διόνυσος.
οὐ θέμες ἀκούσαί σ’, ἔστι δ’ ἄξι’ εἰδέναι.
Πενθεύς.

475 εὖ τούτ’ ἐκιβδήλευσάς, ἵν’ ἀκούσαι θέλω.
Διόνυσος.
ἀσέβειαν ἀσκοῦντ’ ὄργι’ ἐχθαίρει θεοῦ.
Πενθεύς.
τὸν θεὸν όρᾶν γὰρ φῆς σαφῶς ποιῶς τις ἢν;
Διόνυσος.
ὅποιος ἤθελ’ οὐκ ἐγὼ ’τασσον τόδε.
Πενθεύς.
τούτ’ αὖ παρωχέτευσα εὖ, κούδεν λέγων.
Διόνυσος.

480 δόξει τις ἁμαθεὶ σοφὰ λέγων οὐκ εὖ φρονεῖν.
Πενθεύς.

ὁλθεὶς δὲ πρῶτα δεύρ’ ἄγων τὸν δαίμονα;

Διόνυσος.

πᾶς ἀναχορεῖει βαρβάρων τάθ’ ὄργια.

Πενθεύς.

φρονοῦσι γὰρ κάκιον Ἑλλήνων πολύ.

Διόνυσος.

τάδ’ εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.

Πενθεύς.

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

Διόνυσος.

νύκτωρ τὰ πολλά’ σεμνότητ’ ἔχει σκότος.

Πενθεύς.

τοῦτ’ ἐσ γυναῖκας δόλιόν ἐστι καὶ σαθρόν.

Διόνυσος.

κἀν ἡμέρα τὸ γ’ αἰσχρὸν ἕξεύροι τις ἄν.

Πενθεύς.

δίκην σε δοῦναι δεὶ σοφισμάτων κακῶν.

Διόνυσος.

490 σὲ δ’ ἀμαθίασ γε κάσεβοῦντ’ ἐς τὸν θεόν.

Πενθεύς.

ὁς θρασὺς ὁ βάκχος κοῦκ ἀγύμναστος λόγων.
Διόνυσος.
εἰδ’ ὃ τι παθεῖν δεῖς τί με τὸ δεινὸν ἐργάσει;

Πενθεύς.
πρῶτον μὲν ἄβρον βόστρυχον τεμῶ σέθεν.

Διόνυσος.
ἱερὸς ὁ πλόκαμος τῷ θεῷ δ’ αὐτὸν τρέφω.

Πενθεύς.
495 ἔπειτα θύρσον τόνδε παράδοσ ἐκ χερῶν.

Διόνυσος.
αὐτὸς μ’ ἀφαιροῦ τόνδε Διονύσου φορῶ.

Πενθεύς.
εἰρκταῖοι τ’ ἐνδον σῶμα σὸν φυλάξομεν.

Διόνυσος.
λύσει μ’ ὁ δαίμων αὐτὸς, ὅταν ἔγω θέλω.

Πενθεύς.
ὅταν γε καλέσῃς αὐτὸν ἐν βάκχαις σταθεῖς.

Διόνυσος.
500 καὶ νῦν ὁ πάσχω πλησίον παρὼν ὅρφ.

Πενθεύς.
καὶ ποῦ’ στιν; οὐ γὰρ φανερὸς ὁμμασίν γ’ ἐμοῖς.

Διόνυσος.
παρ’ ἐμοὶ· σὺ δ’ ἄσεβῆς αὐτὸς ὁ νῦν οὐκ εἰσορᾶς.
Πενθεύς.
λάξυσθε, καταφρονεῖ με καὶ Θῆβας ὡδε.

Διόνυσος.
aὐδῶ μὲ μὴ δεῖν σωφρονῶν οὐ σώφροσιν.

Πενθεύς.
505 ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν.

Διόνυσος.
oὐκ οἶοσθ' ὃ τι ζῆσ οὐδ' ὅρᾶσ ἔθ' ὡστὶς εἰ.

Πενθεύς.
Πενθεύς, Ἀγαῦς παῖς, πατρὸς δ' Ἐχίνους.

Διόνυσος.
ἐνδυστυχήσαι τοῦνομ' ἐπιτήδειος εἰ.

Πενθεύς.
χώρει. καθείρξατ' αὐτὸν ἵππικαῖς πέλας
510 φάταισιν, ὡς ἂν σκότιον εἰσορᾶ κνέφας.
ἐκεῖ χόρευε τάσδε δ' ἂς ἁγων πάρει
κακῶν ξυνεργοὺς ἢ διεμπολήσομεν,
ἡ χεῖρα δούπου τόθε καὶ βύρσης κτύπους
παύσας, ἐφ' ἱστοῖς δρώθαις κεκτήσομαι.

Διόνυσος.
515 στείχοιμ' ᾄν· ὃ τι γὰρ μὴ χρεών, οὔτοι χρεών
παθεῖν· ἀτάρ τοι τῶν' ἀποιν' ύβρισμάτων
μέτειοι Διόνυσος σ', δ' οὐκ εἶναι λέγεις.
ἡμᾶς γὰρ ἅδικῶν κεῖνον εἰς δεσμοὺς ἄγεις.
Χορός.

'Δχελφοῦ θύγατερ,
πότνι εὐπάρθενε Δίρκα,
σὺ γὰρ ἐν σαῖς ποτε παγαῖς
τὸ Δίὸς βρέφος ἠλάβες,
ὅτε μὴ ροὶ πυρὸς ἐξ ἀ-
θανάτου Ζεὺς δ θεκὼν ἄρ-
πασὲ νῦν τάδ' ἀναβοάσας·
ἴθι, Διοράμβ', ἔμαν ἄρ-
σενα τάνδε βάθι νηδών.
ἀναφαίνω σε τόδ', ὁ Βάκ-
χιε, Θῆβαις ὄνομάζειν.

σὺ δὲ μ', ὁ μάκαιρα Δίρκα,
στεφανηφόροις ἀπωθεῖ
θιάσους ἔχουσαν ἐν σοί.
τί μ' ἀναίνει; τί με φεύγεις;
ἔτι ναὶ τὰν βοτρυώδη

Διονύσου χάριν οἴνας
ἔτι σοι τοῦ Βρομίου μελήσει.

Antistrophe.

[οίαν οίαν ὁργὰν]
ἀναφαίνει χθόνιον
γένος ἐκφύς τε δράκοντός

ποτε Πενθεύς, ὃν Ἑχίων
ἐφύτευσε χθόνιος,
ἀγριωπὸν τέρας, οὐ φῶ-
τα βρότειον, φώνιον δ’ ὥστε γίγαντ’ ἀντίπαλον θεοῖς.
545 δι’ ἐμὲ βρόχοισι τάν τοῦ
Βρομίου τάχα ἐννάψει,
τὸν ἐμὸν δ’ ἐντὸς ἔχει δῶ-
ματος ἥδη θιασώταν
σκοτίαις κρυπτῶν ἐν εἰρκταῖς.
550 ἔσορᾶς τάδ’, ὦ Δίως παῖ
Διόνυσε, σοῦς προφήτας
ἐν ἀμῖλλαισιν ἀνάγκας;
μόλε χρυσώπα τινάσσων,
ἄνα, θύρσου κατ’ Ὀλυμπον,
555 φωνίον δ’ ἀνδρὸς ὑβρίν κατάσχες.

Προδε.
πόθι Νύσης ἀρα τὰς θη-
ροτρόφου θυρσοφορεῖς
θιάσους, ὦ Δίω νυσ’, ἦ
κορυφαῖς Κωρυκλαῖς;
560 τάχα δ’ ἐν τοῖς πολυδένδρεσ-
σιν Ὀλυμποῦ θαλάμοις, ἐν-
θα ποτ’ Ὅρφεὺς κιθαρίζων
σύναγεν δένδρεα μοῦσαις,
σύναγεν θῆρας ἀγρότας.
565 μάκαρ ὦ Πιερία,
σέβεται σ’ Έβιος, ἥξει
τε χορεύσων ἀμα βακχεύ-
μασί, τὸν τ’ ὄκυρδαν
διαβάς Ἀξίων εἴλισσ-
570 σομένας μανώδας ἀξεῖ,
Ἀυδίαν τε, τὸν εὐθαμονίας
βροτοῖς ὀλβοδόταν,
πατέρα τε, τὸν ἐκλυνο
ἐὑπτοὺν χώραν ὑδασω
575 καλλιστοίσι λιπαίνειν.

Διόνυσος.

ιῶ,
κλύετ' ἐμᾶς κλύετ' αὐθᾶς,
ιὼ βάκχαι, ἰὼ βάκχαι.

Χορός.

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

Διόνυσος.

580 ἰὼ ἰὼ, πάλιν αὐθῶ,
ὁ Σεμέλας, ὁ Δίδς παῖς.

Χορός.

ἰὼ ἰὼ, δέσποτα δέσποτα,
μόλε νυν ἡμέτερον εἰς
θίασον, ὁ Βρόμει Βρόμει.
585 πέδων χθονὸς· ἔνοσι πότνια.
ἀ ἀ
τάχα τὰ Πενθέως
μέλαθρα διατινάξεται πεσήμασιν.
ὁ Διόνυσος ἀνὰ μέλαθρα:
590 σέβετε νυν. σέβομεν δ'.
eίδετε λάϊνα κίοσιν ἐμβολα
diάδρομα τάδε;
Βρόμιος ἀλαλάξεται στέγας ἔσω.

Διόνυσος.

ἀπτε κεραυνιον αἴθοσα λαμπάδα:
595 σύμφλεγε σύμφλεγε δώματα Πενθέως.

Χορός.

ἀ ἄπ' οὐ λεύσσεις οὐδ' αὐγάζει
Σεμέλας ιερὸν ἀμφὶ τάφον, ἄν
ποτε κεραυνόβολος ἐλιπε φλόγα
dιόν βροντᾶς;
600 δίκετε πεδόσε δίκετε τρομερά
σώματα, μαίνάδες·
ὁ γὰρ ἀναξ ἀνω κάτω τιθεὶς ἔπεσι
μέλαθρα τάδε Δίδ γόνος.

Διόνυσος.

βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμέναι φόβῳ
605 πρὸς πέδο πεπτῶκατ'; ᾿ήσθησθ', ὡς ἔοικε,
Βακχίου
dιατινάξαντος τὸ Πενθέως· ἀλλ' ἄγ' ἔξανιστατε
σῶμα, καὶ θαρσεῖτε, σαρκὸς ἐξαμείψασαι τρόμον.

Χορός.

ὁ φάος μέγιστον ἡμῖν εὐλογέων βακχεύματος,
ως ἐσείδον ἀσμένη σε, μονάδ’ ἔχουσ’ ἐρημιάν.

Διόνυσος.

610 εἰς ἄθυμλαιν ἀφίκεσθ’, ἡνίκ’ εἰσεπεμπόμην,
Πενθέως ως ἐσ σκοτεινὰς ὄρκανας πεσοῦμενος;
Χορός.
πῶς γὰρ οὗ; τίς μοι φύλαξ ἦν, εἰ σοι συμφορᾶς
τόχοις;
ἀλλὰ πῶς ἥλευθερόθης ἀνδρὸς ἀνοσίου τυχῶν;

Διόνυσος.

αὕτης ἐξέσωσ’ ἐμαυτῶν ῥάδιως ἀνευ πόνου.
Χορός.

615 οὐδὲ σου συνήψε χείρα δεσμίοισιν ἐν βρόχοις;

Διόνυσος.

tαύτα καὶ καθύβριοι’ αὐτῶν, ὅτι με δεσμεύειν
δοκῶν
οὕτ’ έβιγεν οὗ’ ἡψαθ’ ἡμῶν, ἐπίσιν δ’ ἐβόσκετο.
pρὸς φάτναις δὲ ταύρον εὐρῶν, οὐ καθείρξ
ἡμᾶς ἅγων,
tῶδε περὶ βρόχους ἐβαλλε γύναις καὶ χηλαῖς
ποδῶν,

620 θυμὸν ἐκπνέων, ἱδρώτα σώματος στάξων ἀπὸ,
χελέσιν διδοὺς ὄδοντας· πλησίον δ’ ἐγὼ παρὸν
ἡσυχος θάσσων ἔλευσον. ἐν δὲ τῶδε τῷ χρόνῳ
ἀνετίναξ’ ἐλθὼν ὁ βάκχος δῶμα, καὶ μητρὸς
tάφῳ.
πῦρ ἄνηψ': ὁδ' ὡς ἐσείδε, δώματ' αἰθεσθαι δοκῶν,
625 ἦσο' ἐκείσε, κἀ' ἐκείσε, ὑμωσίν Ἀχελώον φέρειν ἐννέαν ἀπαί δ' ἐν ἔργῳ δούλος ἦν μάτην πονῶν.
διαμεθεῖς δὲ τόνδε μόχθον, ὡς ἔμοι πεφευγότος, ἠται ξίφος κελαινῦν ἀρπάζας δόμων ἔσω.
κἂν' ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω,
630 φάσμ' ἐποίησεν κατ' αὐλὴν· ὁ δ' ἐπὶ τοῦθ' ἀφρθημένος
ἡσσε κάκεντει φαεννὸν αἰθέρ', ὡς σφάξων ἔμε.
πρὸς δὲ τοῖσδ' αὐτῷ τάδ' ἀλλα Βάκχοις
λυμαίνεται.
δώματ' ἐρρηξεν χαμάζε· συντεθράνωται δ' ἀπαν
πικροτάτους ἱδύτι δεσμοὺς τοὺς ἐμοὺς κότον
δ' ὡς
635 διαμεθεῖς ξίφος παρεῖται. πρὸς θεον γαρ ἀρωνάνηρ ἔσ μάχην ἐλθεῖν ἐτόλμησ': ήουχος δ', ἐκβάς ἐγὼ δωμάτων ἥκω πρὸς ὑμᾶς Πενθέως οὐ φροντίσας.
ὡς δὲ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,
ἐσ προνώπι' αὐτῆς ἦσει. τί ποτ' ἀρ' ἐκ τούτων ἔρεῖ;
640 ῥάδίως γὰρ αὐτὸν οἶσο, κἂν πνέων ἐλθῃ μέγα·
πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σώφρον' εὐρογη-
σίαιν.

Πενθεύς.

πέπονθα δεινά. διαπέφευγέ μ' ὁ ξένος,
645 δὲ ἄρτι δεσμοῖς ἦν κατηναγκασμένος.
ἐα ἔα.
645 δ' ἐστὶν ἀνὴρ· τί τάδε; πῶς προνόπιος φαίνει πρὸς οίκους τοῖς ἐμοῖς, ἔξω βεβώς;

Διόνυσος.
στήσον πόδ', ὄργῃ δ' ὑπόθες ἤσυχον πόδα.

Πενθεύς.
πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περὰς;

Διόνυσος.
oύκ εἶπον ἢ oύκ ἤκουσας ὅτι λύσει μὲ τις;

Πενθεύς.
650 τίς; τοὺς λόγους γὰρ εἰσφέρεις καὶ νοῦς ἄει.

Διόνυσος.
δὲ τὴν πολύβοτρυν ἀμπελοῦν φθεῖ βροτοῖς.

Πενθεύς.
*

Διόνυσος.
ἀνείδισας δὴ τούτο Διονύσῳ καλὸν.

Πενθεύς.
κλῆειν κελεύω πάντα πῦργον ἐν κύκλῳ.

Διόνυσος.
τί δ'; οὖχ ὑπερβαίνονσι καὶ τείχη θεῷ;

Πενθεύς.
655 σοφὸς σοφὸς σὺ, πλην & δεῖ σ' εἶναι σοφὸν

D
ΕΥΡΙΠΙΔΗΣ

Διόνυσος.

ἀ δεὶ μάλιστα, ταῦτ' ἐγὼν ἐφυνο σοφός.
κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,
δὲ ἐξ ὅρους πάρεστιν ἀγγελῶν τί σοι;
ἡμεῖς δὲ σοι μενοῦμεν, σοῦ φευξάμεθα.

"Ἀγγελος.

660 Πενθεῦς, κρατύνων τῆς Θῆβαίας χθονός,
ἡκὼ Κιθαιρῶν ἐκλιπὼν, ἵνα σποτε
λευκῆς χιόνος ἀνείσαν εὐσεβὴς βολαί.

Πενθεῦς.

ἡκεὶς δὲ πολὺν προστιθεῖσ σπουδὴν λόγου.

"Ἀγγελος.

665 βάκχας πονιάδας εἰσιδὼν, ἁ τῆς γῆς
οἴστρουσι λευκὸν κάλλος ἐξηκόντισαν,
ἥκω φράσαι σοι καὶ πόλει χρήζων, ἄναξ,
ὅς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.

θέλω δ' ἀκούσαι, πότερά σοι παρρησίᾳ
φράσω τὰ κείθεν, ἡ λόγον στειλάμεθα.

670 τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἄναξ,
καὶ τούξόθυμον καὶ τὸ βασιλικὸν λίαν.

Πενθεῦς.

λέγ', ὅς ἄθροις ἐξ ἐμοῦ πάντως ἔσει.
τοῖς γὰρ δικαίως οὐχὶ θυμοῦσθαι χρεών.

675 σοφὸ δ' ἂν εἴπης δεινόστερα βακχῶν πέρι,
τοσοῦδέ μᾶλλον τῶν υποθέντα τάς τέχνας
γυναῖκι τόνδε τῇ δίκῃ προσθήσομεν.

"Αγγελος.

ἀγελαία μὲν βοσκῆματ' ἁρτὶ πρὸς λέπας
μόσχων ὑπεξήκριζον, ἡνῖχ' ἥλιος
ἀκτίνας ἐξήπισι θερμαίνων χθόνα.

680 ὅρῳ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ὅτι ἦρχ' ἐνδὸς μὲν Ἀὐτονόη, τοῦ δευτέρου
μήτηρ Ἀγαύη σῇ, τρίτου δ' Ἰνδω χοροῦ.

685 ηὔδον δὲ πᾶσαι σῶμασιν παρειμέναι,
αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,

eiκῇ βαλοῦσαι σωφρόνως, οὐχ ὡς σὺ φής
φινωμένας κρατήρι καὶ λατοῦ ψόφῳ
θηρὰν καθ' ὑλὴν Κύπρων ἡρμομένας.

690 ἡ σῇ δὲ μήτηρ ὀλόλυξεν ἐν μέσαις
σταθεῖσα βάκχαις ἐξ ὑπνοῦ κινεῖν δέμας,
μυκήμαθ' ὡς ἦκουσε κεροφόρων βοῶν.

695 καὶ πρῶτα μὲν καθείσαν εἰς ὁμοὺς κόμας,
νεβρίδας τ' ἀνεστείλανθ', δοσισων ἀμμάτων
σύνδεσμ' ἐλέλυτο, καὶ καταστίκτους ἁρὰς
δίφεσι κατεξόσαντο λιχμῶσιν γέννω.

ai δ' ἀγκάλαισι δορκάδ' ἡ σκύμνους λύκων

700 ἁγρίους ἑχουσαί λευκὸν ἐδίδοσαν γάλα,
ΕΠΙΠΕΔΟΙ

... ήταν μέσας τοις θυσίας καὶ
ζητητικά καθώς καὶ τοις θυσίας
οὐκ ἦν τὰ λαβήν έκφρασέν ἐστιν
ηδονία 
ναμίτης ἔχετο εἰσόδημα
καὶ ή πάσης ἐποίησε
καὶ τῆς κρῆτης ἐξετάζει ἐσπερεῖ
μέθοδος ἐπεφαίνετο πάντως εἰς τῷ
ὑπερος διατύπωσεν διαμένει
γάλακτος ἐσοφυς ἐξομήν ἔκ 
δὲ ποιύμαν
θύρων γυμνοὶ μέλαινοι ἐσταιοῦν μαῖς
ὥστε εἰ πάρησα, τῶν θεῶν τῶν ὦν
ψίγεις εὑράσεις ἂν μετῆλθος ἐσοφύει τάδε
ξυνήλθομεν δὲ βουκάλωι καὶ ποιμένες,
κοινών λόγων δύοντες ἀλλήλοις ἐρεῖν,
ἔστε δεινὰ δρώσι θαυμάτων τῇ ἐπάξια
καὶ τῆς πλάνης καὶ ἢστο καὶ τρίβων λόγων
ἐλέειν εἰς ἀπαντάς, τὸ σεμνὸς πλάκας
ναύοντες ὅρεων, θέλετε θηρασάμεθα
Πενθέως 'Αγαθῆν μητέρ' ἐκ βακχέων,
χαίρεν τ' ἀνακτι θάμεθ', εὖ δ' ἢμῖν λέγειν
ἐδοξε, θάμων δ' ἐλλοχιζομεν φόβαις
κρύπτωτες αὐτούς: αἰ ἐπ' ἡν την τεταγμένην
ἀραν έκλων θύρους ἐς βακχεῦπτα,
Ἰακχον ἄθροφο στόματι, τὸν Δίας γόνων,
Βρύμιον καλοῦσαι πἀν δὲ συνεβάκχευν' ὅρος
καὶ θηρεῖ, οὐδέν δ' ἤν ἰκίνητον ὁρῶν.
κυρεί δ' Ἀγαθή πλησίον θρώσκουσά μου·
cάγω ἢξεπήδησ', ὡς συναρπάσαι θέλων,
730 λόγχην κενάσας, ἐνθ' ἐκρύπτομεν δέμας.
ἡ δ' ἀνεβόησεν, δ' ὅρμαΐς ἐμαὶ κόνες,
θηρώμεθ' ἀνδρῶν τῶν' ὑπ'. ἀλλ' ἐπεσθέ μοι,
ἐπεσθε, θύρσοις διὰ χερῶν ὁπλισμέναι.
ἡμεῖς μὲν οὖν φεύγοντες ἔξηλύζαμεν
735 βακχῶν σπαραγμόν, αὶ δὲ νεμομέναις χλόην
μόσχοις ἐπῆλθον χειρὸς ἀσιδήρου μέτα.
καὶ τὴν μὲν ἀν προσεῖδες εὐθηλὸν πόριν
μυκωμένην ἔχουσαν ἐν χεροῖν δίχα,
ἀλλαὶ δὲ δαμάλας διεφόρουν σπαράγμασιν.
740 εἴδες δ' ἂν ἡ πλεύρ' ἡ δίχηλον ἐμβασιν
ῥιπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ
ἔστας' ὑπ' ἐλάταις ἀναπεφυμέν' αἰματι.
ταῦροι δ' ὑβρισταὶ καὶς κέρας θυμούμενοι
τὸ πρόσθεν ἑσφάλλοντο πρὸς γαῖαν δέμας,
745 μυριάσι χειρῶν ἀγόμενοι νεανίδων.
θάσσον δὲ διεφοροῦντο σάρκος ἐνυτὰ
ἡ σε ξυνάγαι βλέφαρα βασίλειοις κόραις.
χωροῦσι δ' ὡστ' ὄρνιθες ἀρθεῖσαι δρόμῳ,
πεδίων ὄποτάσεις, αἰ παρ' Ἀσωποῦ ροαῖς
750 εὐκαρπον ἐκβάλλουσι Θηβαίων στάχυν,
Τοιάς τε Ἑρυθρᾶς θ', αἱ Κιθαιρῶν λέπας
νέρθεν κατακήκασιν, ὡστε πολέμοι,
ἐπεισπεσούσαι πάντ' ἄνω τε καὶ κάτω
dιεφερον' ἡρπαξον μὲν ἐκ δόμων τέκνα,
755 ὁπόσα δ' ἐπ' ὅμοις ἔθεσαν, οὐ δεσμῶν ὑπὸ προσείχετ', οὐδ' ἐπιπτεν ἐς μέλαν πέδον,
οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις
πῦρ ἐφερον, οὐδ' ἐκαιεν, οἱ δ' ὄργης ὑπὸ
eἰς ὅπλ' ἐχώρουν, φερόμενοι βακχῶν ὑπὸ
760 οὔπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ.
tὰς μὲν γὰρ οὐχ ἣμασσε λογχωτὸν βέλος,
κεῖναι δὲ θύρσους ἐξανείσαι χερῶν
ἐτραυμάτισον καπενώτισον φυγῇ
γυναῖκες ἄνδρας, οὐκ ἀνευθεῖν τινος.
765 πάλιν δ' ἐχώρουν θεν ἐκίνησαν πόδα,
κρήνας ἐπ' αὐτάς, ἄς ἀνὴκ' αὐταῖς θεός.
νίφαντο δ' αἷμα, σταγόνα δ' ἐκ παρηδών
γλώσσῃ δράκοντες ἐξεφαλίδουν χρόας.
τὸν δαίμον' οὖν τόνδ', ὡστὶς ἔστ', ὡ δέσποτα,
770 δέχου πόλει τῇ δ', ὡς τά τ' ἄλλ' ἐστὶν μέγας
κάκεινό φασιν αὐτόν, ὡς ἑγὼ κλῶν,
τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.
οἶνον δὲ μηκέτ' ὅπετο οὐκ ἔστιν Κύπρις,
οὖδ' ἄλλο τερπνῦν οὐδέν ἄνθρώποις ἐτι.

Χορός.
775 ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους
ἐς τὸν τύραννον, ἄλλ' ὅμως εἰρήσεται·
Διώνυσος ἥσσων οὔδενδος θεών ἔφυ.

Πενθεύς.

ἡδη τόδ' ἐγγύς, ὡστε πῦρ, ἐφάπτεται
υβρισμα βακχῶν, ψόγος ἐς Ἑλληνας μέγας.
780 ἀλλ' οὐκ ὄκνειν δεὶ· στείχ' ἐπ' Ἡλέκτρας ἰὼν
πύλας· κέλευε πάντας ἀσπιδηφόρους
ἵππων τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας,
pέλτας θ' ὃσοι πάλλουσι, καὶ τόξων χερὶ
ψάλλουσι νευράς, ὡς ἐπιστρατεύσομεν
785 βάκχαισιν. οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε,
eἰ πρὸς γυναικῶν πεισόμεσθ' αἱ πάσχομεν.

Διόνυσος.

πείθει μὲν οὐδέν, τῶν ἐμῶν λόγων κλύων,
Πενθεύς· κακῶς δὲ πρὸς σέθεν πάσχων ὅμως
οὐ φημι χρῆναι σ' ὁπλ' ἐπαίρεσθαι θεῷ,
790 ἀλλ' ήσυχάζειν. Βρόμιος οὐκ ἀνέξεται
κινοῦντα βάκχασ εὕων ὅρῶν ἀπο.

Πενθεύς.

οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγὼν
σώσει τόδ'· ἢ σοι πάλιν ἀναστρέψω δίκην.

Διόνυσος.

θύμι' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος
795 πρὸς κέντρα λακτίζομι, θυντὸς ὀν θεῷ.

Πενθεύς.

θάνω, φόνον γε θῆλυν, ἄσπερ ἀξίω,
pολὺν ταράξας ἐν Κιθαρώνοις πτυχαῖς.

Διόνυσος.

φεύξεσθε πάντες, καὶ τὸδ' αἰσχρῶν, ἀσπίδας
θύρωσι βακχῶν ἐκτρέπειν χαλκηλάτους.
Πενθεύς.

800 ἀπέβραψε τὸ δέ συμπεπλέγμεθα ἕνω, ὡς ὁτε πάσχων ὁτε δρῶν συγήσεται.

Διόνυσος.

ὁ τὰν, ἔτ' ἔστιν εὖ καταστήσαι τάδε.

Πενθεύς.

tί δρῶντα; δουλεύοντα δουλείαις ἐμαῖς;

Διόνυσος.

ἔγω γυναικας δευρ' ὅπλων ἄξω δίχα.

Πενθεύς.

805 οἶμοι τὸδ' ἡδη δόλιον ἐσ μὲ μηχανᾷ.

Διόνυσος

ποίον τι, σώσαλ σ' εἰ θέλω τέχναις ἐμαῖς;

Πενθεύς.

ξυνέθεσθε κοινῇ τάδ', ἵνα βακχεύῃ αἰεί.

Διόνυσος.

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

Πενθεύς.

ἐκφέρετε μοι δευρ' ὅπλα· σύ δὲ παῦσαι λέγων.

Διόνυσος.

ἢ.

810 βούλει σφ' ἐν ὀρει τοικαθημένας ἵδείν;
Πενθεύς.
μάλιστα, μυρίον γε δοὺς χρυσωθ σταθμόν.

Διόνυσος.
ti d' eis éranta toude péptowkas mégan;

Πενθεύς.
λυπρῶς νῦν εἰσίδοιμ' ἂν ἐξωνωμένας.

Διόνυσος.
815 δμως δ' ἰδοις ἂν ἥδεως ἂ σοι πικρά;

Πενθεύς.
σάφ' ἵσθι, σιγῆ γ' ὑπ' ἐλάταις καθήμενος.

Διόνυσος.
ἀλλ' ἐξιχνεύσουσιν σε, κἂν ἔλθης λάθρα.

Πενθεύς.
ἀλλ' ἐμφανῶς καλῶς γὰρ ἐξεῖπας τάδε.

Διόνυσος.
ἀγωμεν οὖν σε, κἂπιχείρησεις ὅδε;

Πενθεύς.
820 ἀγ' ὡς τάχιστα, τοῦ χρόνου δἐ σοι φθονῶ.

Διόνυσος.
οτειλαὶ νῦν ἀμφὶ χρωτὶ βυσσίνους πέπλους.

Πενθεύς.
ti dʰ̥ tóθ'; ἐς γυναικας εξ ἀνδρὸς τελῶ;
Διόνυσος.
μὴ σε κτάνωσιν, ἥν ἀνὴρ ὄφθης ἐκεῖ.

Πενθεύς.
eὐ γὰ ἐἵππας αὐτό, καὶ τις εἰ πάλαι σοφὸς.

Διόνυσος.
825 Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.

Πενθεύς.
pῶς οὖν γένοιτ' ἀν δ᾿ οὐ με νουθετεῖς καλῶς;

Διόνυσος.
ἔγῳ στελῶ σε, δωμάτων ἐσοφ μολὼν.

Πενθεύς.
tίνα στολήν; ἢ θῆλυν; ἀλλ' αἰδῶς μ' ἔχει.

Διόνυσος.
oὐκέτι θεατής μανιάδων πρόθυμος εἰ.

Πενθεύς.
830 στολήν δὲ τίνα φῆς ἀμφὶ χρῶτ' ἐμὸν βαλεῖν;

Διόνυσος.
κόμην μὲν ἐπὶ σῶ κρατὶ τανάδν ἐκτενῶ.

Πενθεύς.
tὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;

Διόνυσος.
pέπλων ποδήρεις· ἐπὶ κάρα δ᾿ ἐσται μίτρα.
Πενθεύς.

ἡ καὶ τι πρὸς τοῖσδ᾽ ἄλλο προσθήσεις ἐμοὶ;

Διόνυσος.

835 θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρας.

Πενθεύς.

οὐκ ἄν δυναίμην θήλυν ἐνδύναι στολήν.

Διόνυσος.

ἀλλ᾽ αἷμα θήσεις, ξυμβαλὼν βάκχαις μάχην.

Πενθεύς.

ὁρθῶς μολεῖν χρῆ πρῶτον ἐς κατασκοπήν.

Διόνυσος.

σοφότερου γοῦν ἢ κακοῖς θηρᾶν κακά.

Πενθεύς.

840 καὶ πῶς δι' ἄστεως εἰμὶ Καδμείους λαθῶν;

Διόνυσος.

ὁδοὺς ἐρήμους ἤμεν· ἐγώ δʼ ἡγήσομαι.

Πενθεύς.

πᾶν κρείσσον ὡστε μὴ ἱγγελαῖν βάκχαις ἐμοί.

ἐλθόντ' ἐς οίκους ἀν δοκῇ βουλεύσομεν.

Διόνυσος.

ἐξεστὶ· πάντη τὸ γ' ἐμὸν εὐτρεπὲς πάρα.
Πενθεύς.

845 στείχομ' ἂν· ᾗ γὰρ ὅπλ' ἔχων πορεύσομαι,
ἡ τοῦ σοίς πείσομαι βουλεύμασιν.

Διόνυσος.

γυναῖκες, ἀνὴρ ἐς βόλον καθίσταται·
ηξεὶ δὲ βάκχας, οὗ θανῶν δώσει δίκην.
Διόνυσε, νῦν σὸν ἔργον, οὗ γὰρ εἶ πρόσω,

850 τισόμεθ' αὐτῶν. πρῶτα δ' ἐκστηθεσον φρενῶν,
ἐνείς ἐλαφρῶν λύσαν· ὡς φρονῶν μὲν εὖ
οὐ μὴ θελῆσει θῆλυν ἐνδύναι στολὴν,
ἐξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.
χρῆξιν δὲ νῦν γέλωτα Θηβαῖοις ὁφλεῖν

855 γυναικόμορφον ἀγόμενον δι' ἀστεως
ἐκ τῶν ἀπειλῶν τῶν πρὶν, αἰσίος δεινὸς ἤν.
ἀλλ' εἰμι κόσμον δυντέρ εἰς Ἁδῶν λαβὼν
ἀπεισὶ, μητρὸς ἐκ χεροῖν κατασφαγεῖς,
Πενθεὶ προσάψων· γνώσεται δὲ τὸν Δίος

860 Διόνυσον, ὅσ πέφυκεν ἐν τέλει θεὸς
dεινότατος, ἀνθρώποις δ' ἡπιώτατος.

Χορός.

Strophe.

ἀρ' ἐν παννυχίοις χυροῖς
θῆσω ποτὲ λευκὸν
πόθε ἀναβακχεύουσα, δέραν
eis aithēra drōseron
rīptou's, ὡς νεβρὸς χλοεραῖς
ēmpaizousa leimakos ἡδοναῖς,
ἡνίκ' ἀν φοβερὸν φύγῃ
θῆραμ' ἔξω φυλακᾶς

eupléktωn ὑπὲρ ἀρκύων,
θωῦσσων δὲ κυναγέτας
συντεῖνα δράμημα κυνῶν,
μόχθοις τ' ὠκυδρόμοις τ' ἀέλ-
λαις θρώσκει πεδίων
παραποτάμιον, ἡδομένα

βροτῶν ἐρημίαις,
σκιαροκόμοι τ' ἔρνεσιν ὕλας.
τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἡ χεῖρ' ὑπὲρ κορυφᾶς

τῶν ἔχθρων κρείσσω κατέχειν;
ὁ τι καλὸν φίλον ἀεί.

Antistrophe.

ὀρμᾶται μόλις, ἀλλ' ὅμως
πιστῶν τι τὸ θεῖον
σθένοις ἀπευθύνει δὲ βροτῶν

tous τ' ἀγνωμοσύναν
timōntas kai μῆ τὰ θεῶν
auxōntas sūn máinomēnā dokā.
krupteúousi δὲ poikīlwos
δαρῶν χρόνον πόδα καὶ

καὶ θηρᾶσιν τῶν ἄσετων. οὐ
gὰρ κρείσσον τοις τῶν νόμων
γιγνώσκειν χρῆ καὶ μελετῶν.
kοῦφα γὰρ δαπάνα νομί-
ζειν ῥόχχυν τὸ δ’ ἐχειν,
δ’ τι ποτ’ ἄρα τὸ δαίμονιον,

τὸ τ’ ἐν χρόνῳ μακρὸ
nόμιμον ἀεὶ φύσει τε πεφυκός.
tί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἡ χεῖρ’ ὑπὲρ κορυφᾶς

τῶν ἐχθρῶν κρείσσων κατέχειν;
δ’ τι καλὸν φίλον ἀεὶ.

Ερωτά.

εὐδαίμων μὲν δε ἐκ θαλάσσας
ἐφυγε χεῖμα, λιμένα δ’ ἔκιχεν’
eὐδαίμων δ’ δε ὑπέρθε μόχθων

ἐγένεθ’. ἔτερα δ’ ἔτερος ἔτερον
δῆμῳ καὶ δυνάμει παρῆλθεν.

μυρλαὶ δὲ μυρίοιςιν
ἐτ’ εἰς’ ἐλπίδες’ αἱ μὲν
tελευτῶσιν ἐν δλβῷ

βροτοῖς, αἱ δ’ ἀπέβησαν’

τὸ δὲ κατ’ ἡμαρ ὅτορ βλοτος
εὐδαίμων, μακαρίζω.
Διόνυσος.
σὲ τὸν πρόθυμον δυν' ἡ μὴ χρεῶν ὅραν
σπεύδοντα τ' ἁσποῦδαστα, Πενθέα λέγω,
ἐξίθι πάροιθε δωμάτων, ὅθεντι μοι,
915 σκεύην γυναικὸς μανιάδος βάκχης ἔχων,
μητρὸς τε τῆς σῆς καὶ λόχου κατάσκοπος·
πρέπεις δὲ Κάδμου θυγατέρων μορφῇ μιᾷ.

Πενθεύς.
καὶ μὴν ὅραν μοι δῦο μὲν ἠλίους δοκῶ,
δισσᾶς δὲ Θῆβας καὶ πόλισμ' ἐπτάστομον·
920 καὶ ταιρὸς ἡμῖν πρόσθεν ἡγεῖσθαι δοκεῖς,
καὶ σῷ κέρατα κρατὶ προσπεφυκέναι.
ἀλλ' ἐπὶ Ἡσθα θήρ; τεταύρωσαι γὰρ οὖν.

Διόνυσος.
ὁ θεὸς ὁμαρτεῖ, πρόσθεν δὲν οὐκ εὕμενής,
ἐνσπονδός ἡμῖν· νῦν δ' ὅρας ἡ χρῆ σ' ὅραν.

Πενθεύς.
925 τί φαίνομαι δήτ'; οὐκ' τὴν Ἰνοῦς στάσιν,
ἡ τὴν Ἀγαΐς ἐστάναι, μητρὸς γ' ἐμῆς;

Διόνυσος.
αὐτὰς ἐκεῖνας εἰσορᾶν δοκῶ σ' ὅρων.
ἀλλ' ἔξ ἐδρας σοι πλόκαμος ἐξέστηχ' ὄδε,
οὐχ ὡς ἐγώ νιν ὑπ᾽ μίτρα καθήμοσα.
Πενθεύς.

930 ἑνδών προσεῖναι αὐτῶν ἀνασείων τ' ἐγώ καὶ βακχιάζων ἐξ ἐδρας μεθώρμασα.

Διόνυσος.

ἀλλ' αὐτῶν ἤρεις, οἷς σε θεραπεεῖς μέλει, πάλιν καταστελλούμεν ἀλλ' ὁρθον κάρα.

Πενθεύς.

ἰδοῦ, σὺ κόσμει σοὶ γὰρ ἀνακείμεσθα δή.

Διόνυσος.

935 ἔσκει τὲ σοι χαλώσι, κοῦχ ἐξῆς πέπλων στολίδες ὑπὸ σφυροίς τείνουσιν σέθεν.

Πενθεύς.

κάμοι δοκοῦσι παρὰ γε δεξίῳ πόδα:
τάνθενδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος.

Διόνυσος.

ἡ ποῦ με τῶν σών πρῶτον ἡγήσει φίλως,
ὑπὸ ἦταν παρὰ λόγου σώφρονας βάκχας ἡγοσ.
Πενθέυς.

945 ἄρ' ἂν δυναίμην τὰς Κιθαιρώνας πτυχὰς αὐταῖσι βάκχαις τοῖς ἐμοῖς ὁμοῖς φέρειν;

Διόνυσος.

δύναι ἂν, εἰ βούλωσι τὰς δὲ πρὶν φρένας οὐκ εἶχες ὕγιεις, νῦν δ' ἔχεις οἶας σε δεῖ.

Πενθέυς.

. μυχλοῦς φέρωμεν, ἢ χερών ἀνασπάσω, 950 κορυφαῖς ὑποβαλῶν ὁμον ἡ βραχίωνα;

Διόνυσος.

μὴ σύ γε τὰ Νυμφῶν διολέσῃς ἰδρύματα καὶ Πανὸς ἔδρας, ἐνθ' ἔχει συρίγματα.

Πενθέυς.

καλῶς ἔλεγας. οὐ σθένει νικητόν γυναικαῖς, ἐλάταισιν δ' ἐμὸν κρύψω δέμας.

Διόνυσος.

955 κρύψει σὺ κρύψων ἢν σε κρυφθήναι χρεῶν, ἐλθόντα δόλιον μαίναδον κατάσκοπον.

Πενθέυς.

καὶ μὴν δοκῶ σφᾶς ἐν λόχμαις ὀρνιθὰς ὡς λέκτρων ἔχεσθαι φιλτάτοις ἐν ἔρκεσιν.

Διόνυσος.

οὐκοῦν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ.

Ε
960 λήψει δ' ἵσως σφᾶς, ἢν σὺ μὴ ληφθῆς πάρος.

Πενθεύς.
κόμιζε διὰ μέσης με Ἐθήβαιας χθονός
μόνος γάρ εἰμ' αὐτῶν ἀνήρ τολμῶν τόδε.

Διόνυσος.
μόνος σὺ πόλεως τῆςδ' ὑπερκάμνεις, μόνος'
tοιγάρ σ' ἀγώνες ἀναμένουσιν, οὐδ' ἔχρην.
965 ἔπον δὲ πομπὸς δ' εἰμ' ἐγώ σωτῆριος.
κεῖθεν δ' ἀπάξει σ' ἄλλος.

Πενθεύς.
ἡ τεκουσά γε.

Διόνυσος.
ἐπίσημον δῦνα πᾶσιν

Πενθεύς.
ἐπὶ τὸν' ἔρχομαι.

Διόνυσος.
φερόμενος ἥξεις

Πενθεύς.
ἄβροτητ' ἔμην λέγεις.

Διόνυσος.
ἐν χερσὶ μητρὸς.

Πενθεύς.
καὶ τρυφᾶν μ' ἀναγκάσεις.
Διόνυσος.

970 τρυφάς γε τοιάσθ'.

Πενθεὺς.

ἀξίων μὲν ἀπτομαί.

Διόνυσος.

dεινὸς σοὶ δεινὸς κἀπὶ δείν' ἔρχει πάθη,
ὡς τ' οὐρανῷ στηρίζουν εὐρήσεις κλέος.
ἐκτείν', Ἀγαύη, χείρας, αἵ θ' ὀμίσοποι
Κάδμου θυγατέρες· τὸν νεανίαν ἄγω
975 τὸν' εἰς ἀγώνα μέγαν· ὃ νικήσων δ' ἐγὼ
καὶ Βρόμιος ἔσται' τάλλα δ' αὐτὸ σημανεῖ.

Χορός.

Strrophe.

ἲτε θοαὶ λύσισης κύνες ἵτ' εἰς ὄρος
θλασον ἐνθ' ἔχουσι Κάδμου κόραι,
ἀνοιστρῆσατέ νιν
980 ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ
μαινάδων κατάσκοπον λυσσώδη.
μάτηρ πρωτά νιν λευρᾶς ἀπὸ πέτρας ἡ
σκόλοπος ὅψεται
δοκεύοντα, μαινάσιν δ' ἀπὸσει
985 τίς ὁδε Καδμείων
μαστὴρ ὀριθρόμων
ἐς ὄρος ἐς ὄρος ἐμολ' ἐμολεῖν, ὁ Βάκχαι;
tίς ἄρα νιν ἔτεκεν;

Ε 2
ού γὰρ ἐξ αἵματος γυναικῶν ἐφυ.

990 λεάνας δὲ τινος ὅδ' Ἡ Γοργῆνων
Διβυσσάν γένοις.
ἳτω δίκα φανερὸς, ἰτω ἐξίφηφόρος
φονεύουσα λαίμων διαμπάξ

995 τὸν ἄθεον ἄνομον ἄδικον Ἐχίνος
γόνον γηγενή'

**Antistrophe.**

δς ἄδικῳ γυνώμα παρανύμφο τ' ὅργα
περὶ σά, Βάκχι', ὅργα ματρὸς τε σᾶς
μανείσα πραπίδι

1000 παρακόπτῃ τε λήματι στέλλεται,
τὰν ἄνικατον δς κρατήσων βία.
γυνῶμαν σῶφρονα θνατοῖς ἀπροφασίστως
εἰς τὰ θεῶν ἐφυ
βρότειν τ' ἐχεῖν ἀλυπός βίος.

1005 τὸ σοφὸν οὐ φθόνῳ
χαίρω θηρεύον-

1010 τὰ δὲ ἔξω νόμιμα δίκας ἐκβαλόν-
τα τιμᾶν θεοῦ.

1015 τὸν ἄθεον ἄνομον ἄδικον Ἐχίνος,
tόκου γηγενή'.
Προςε.
φάνηθι ταύρος ἢ πολύκρανος ἴδείν
δράκων ἢ πυριφλέγων
ὁρᾶσθαι λέων.

1020 ἵθ' ὅ Βάκχε, θηραγρευτῇ βακχάν
γελῶντι προσώπῳ ἐπὶ θανάσιμον
ἀγέλαν πεσόντα τὰν μανάδων.

"Ἄγγελος.

1025 ὃ δῶμ', ὃ πρὶν ποτ' ἡνύχεις ἀν' Ἕλλαδα,
Σιδώνιον γέροντος, ὅς τὸ γγενὲς
δράκοντος ἐσπειρ' ὅφεος ἐν γαῖᾳ θέρος,
ὡς σε στενάξω, δοῦλος ὅν μὲν, ἅλλ' ὅμως
χρηστοῖσι δούλωισι συμφορὰ τὰ δεσποτῶν.

Χορός.

1030 τί δ' ἐστιν; ἓκ βακχῶν τι μηνύεις νέον;

"xACgeloc.

Πενθεῦς ὀλωλε, παῖς Ἐχλόνος πατρός.

Χορός.

ὡναξ Βρόμιε. θεὸς φαίνει μέγας.

"xACgeloc.

πῶς φής; τί τοῦτ' ἔλεγας; ἥ' πι τοῖς ἐμοίς
χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;

Χορός.

1035 εὐάξω ἐγένα μέλεςι βαρβάροις.
οὐκέτι γὰρ δεσμῶν ὑπὸ φόβων πτήσσω.

"Ἄγγελος.
Θήβας δ' ἀνάνδρους δὸ δεῖγεις;
Χορός.
ὁ Διόνυσος ὁ Διόνυσος, οὐ Θήβαι
κράτος ἕχουσ' ἐμὸν.

"Ἄγγελος.
ξυγγυνωτὰ μὲν σοι, πλὴν ἐπ' ἐξειργασμένοις
1040 κακοῖσι χαίρειν, ὦ γυναῖκες, οὐ καλῶν.

Χορός.
ἐνεπ' μοι, φράσον, τίνι μόρφῳ θυησκεῖ
ἀδικός ἀδικά τ' ἐκπορίζων ἀνήρ.

"Ἄγγελος.
ἐπεὶ θεράπνας τῆςδε Θηβαίας χθονὸς
λιπόντες ἐξέβημεν 'Ισσωποῦ ῥοᾶς,
1045 λέπας Κιθαρώνειον εἰσεβάλλομεν
Πενθεύοις τε καγώ, δεσπότῃ γὰρ εἰπόμην,
ἐξένοι τ', ὅταν μοι πομπὸς ὑπ' θεωρίας.
πρότων μὲν οὖν ποιηρὸν ἵζομεν νάπος,
τὰ τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἀπὸ
1050 σώζοντες, ὡς ὁράμενοι οὐχ ὁράμενοι.
ἡν δ' ἄγκος ἀμφίκρημνον, ὑδασὶ διάβροχον,
πεύκαισι συσκιάζον, ἔνθα μαίνας
καθήντ', ἐξουσαι χεῖρας ἐν τερπνοῖσ πόνοις.
αἰ μὲν γὰρ αὐτῶν θύρσου ἐκλελοιπότα
κισσὸς κομήτην αὕθις ἔξανέστεφον,
αἰ δὲ ἐκλιποῦσαι ποικίλ' ὡς πάλοι ὠγά
βακχεῖον ἀντέκλαξον ἀλλήλαις μέλος.
Πενθεύς δ' ὁ τλῆμων, θῆλυν οὐχ ὄρων ὄχλον,
ἐλεξε τοιάδ'. ὃ ξέν', οὐ μὲν ἐσταμεν,
οὐκ ἐξίκνουμι μαίναδων ὅποι μόθων
ὄχθων δ' ἐπεμβᾶς ἡ 'λάτην ὑψαύχενα
IDOIM' ἄν ὀρθῶς μαίναδων ἀισχροῦργαν.
τούντευθεν ἤδη τοῦ ξένου τι θαύμ' ὄρῳ.
λαβὼν γὰρ ἐλάτης οὐράνιον ἀκρον κλάδον
κατῆγεν, ἦγεν, ἦγεν ἐς μέλαν πέδον·
κυκλοῦτο δ' ὡστε τόξον ἡ κυρτὸς τροχὸς
tόρνος γραφόμενος περιφορᾶν ἐλκεδρόμον·
ὡς κλών ὄρειον ὁ ξένος χερῶν ἄγων
ἐκαμπτεν ἐς γῆν, ἔργματ' οὐχὶ θυτὰ ὄρῳ.
Πενθεά δ' ἱδρύσας ἐλατίνων ὄσων ἔπι
ὁρθῶν μεθεὶς διὰ χερῶν βλάστημ' ἄνω
ἀτρέμα, φυλάσσων μη 'ναχαίτισει νιν.
ὄρθη δ' ἐς ὀρθῶν αἰθέρ' ἐστηρίζετο,
ἔχουσα νότοις δεσπότην ἐφήμενον.
ὡρθῆ δὲ μᾶλλον ἡ κατεῖδε μαίναδας·
ὀσόν γὰρ οὐπώ δήλος ἦν θάσσων ἄνω,
καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν,
ἐκ δ' αἰθέρος φωνὴ τις, ὡς μὲν εἰκάσαι,
Διόνυσος ἀνεβόησεν· ὁ νεάνιδες,
ἄγω τὸν υμᾶς καμὲ τὰμά τ' ὀργια
γέλων τιθέμενον ἀλλὰ τιμωρεῖσθε νιν.
kai ταὐθ' ἄρ' ἡγόρευε, καὶ πρὸς οὐρανὸν
καὶ γαῖαν ἐστήριξε φῶς σεμνοῦ πυρὸς.
σίγησε δ' αἰθήρ, σίγα δ' ὦλιμος νάπη

1085 φύλλ' εἶχε, θηρῶν δ' οὐκ ἄν ἥκουσας βοήν.
αἰ δ' ὀσίν ἡχην οὐ σαφῶς δεδεγμέναι
ἐστησαν ὀρθαί καὶ διήνεγκαν κόρας.
ὁ δ' αὖθις ἐπεκέλευσεν ὅσ δ' ἐγνώρισαν
σαφή κελευσμὸν Βακχίου Κάδμου κόραι,

1090 ἤξαν πελεῖας ὀκύτητ' οὐχ ἥσσονες
ποδῶν ἔχουσαι συντόνοις δραμῆμασι
μήτηρ Ἀγαύη ἔγγγονοί θ' ὄμοσποροι
πᾶσαι τε βάκχαι· διὰ δὲ χειμάρρου νάτης
ἀγμῶν τ' ἐπήδων θεοῦ πνοαίσιν ἐμμανεῖσ.

1095 ὡς δ' εἶδον ἐλάτη δεσπότην ἐφήμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταίβολος
ἐρριπτον, ἀντίπυργον ἐπιβάζαι πέτραν,
ῥοισί τ' ἐλατίνοισιν ἣκοντιζετο·

1100 Πενθέως, στόχον δύστηνον ἀλλ' οὐκ ἤνυτον.
κρείσσον γὰρ ὑψος τῆς προβυμίας ἔχων
καθῆτο τλήμων, ἀπορία λελημένοις.
τέλος δὲ δρυίνους συγκεραυνοῦσαι κλάδους
ῥίζας ἀνεσπάρασσον ἀσιδήρως μοχλοῖς.

1105 ἐπει δὲ μόχθων τέρματ' οὐκ ἐξήνυτον,
ἐλεε' Ἀγαύη, φέρε περιστάσαι κύκλῳ
πτόρθου λάβεσθε, μαινάδες, τὸν ἀμβατῆν

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θηρ' ὃς ἔλωμεν, μηδ' ἀπαγγείλῃ θεοῦ
χοροὺς κρυφαίους. αἱ δὲ μυρίαν χέρα

1110 προσέθεσαν ἐλάτη κἀξανέσπασαν χθονός·
ὑψὸς δὲ θάσσων ὑψόθεν χαμαιπτῆς
πίπτει πρὸς οὖδας μυρίοις οἰμώγμασι
Πενθεύς· κακοῦ γὰρ ἐγγὺς ὃν ἐμάνθανε.

1115 πρώτῃ δὲ μήτηρ ἤρξεν ιερὰ φόνου,
καὶ προσπίνει νιν· ὁ δὲ μίτραν κόμης ἀπὸ
ἐρρυψεν, ὡς νιν γωρίσασα μὴ κτάνη
τλήμων Ἀγαύη, καὶ λέγει, παρηδοὺς
ψαύων, ἔγω τοι, μήτερ, εἰμὶ παῖς σέθεν
Πενθεύς, ὃν ἐτεκες ἐν δόμοις Ἐχίνονος·

1120 οἶκτειρε δ' ὃς μήτερ με, μηδὲ ταῖς ἐμαῖς
ἀμαρτίαισι παῖδα σὸν κατακτάνης·
ἡ δ' ἀφρὸν ἐξειὰσα καὶ διαστρόφους
κόρας ἐλίσσουσ', οὗ φρονοῦσ' ὁ χρὴ φρονεῖν,
ἐκ Βακχίου κατείχετ', οὖδ' ἐπειθὲ νιν.

1125 λαβοῦσα δ' ἀλέναις ἀριστερὰν χέρα,
πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος,
ἀπεσπάραξεν ὅμοι, οἷς ὑπὸ σθένους,
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδων χερῶν.
'Ινω δὲ τἀπὶ θάτερ' ἐξειργάζετο,

1130 ῥηγνύσα σάρκας, Αὐτοῦνῃ τ' ὄχλος τε πᾶς
ἐπείχε βακχῶν· ἢν δὲ πᾶσ' ὅμοι βοή,
ὡς μὲν στενάξων, ὡς ἐτύγχανεν πνέων,
αἱ δ' ἡλάλαζον. ἐφερε δ' ἡ μὲν ἀλένην,
ἡ δ' ἵχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
πλευράι σπαραγμοίς· πᾶσα δ' ἡματωμένη
χεῖρας διεσφαίριζε σάρκα Πενθέως.
κείται δὲ χωρίς σῶμα, τὸ μὲν ὑπὸ στούφλοις
πέτραις, τὸ δ' ὅλης ἐν βαθυξύλῳ φόβη,
οὐ ράδιον ζήτημα· κράτα δ' ἄθλιον,

διόπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν,
pήξαο' ἐπ' ἀκρον θύρον ὡς ὀρεστέρου
φέρει λέοντος διὰ Κιθαιρώνος μέσου,
λιποῦσ', ἄδελφας ἐν χοροῖς μανιάδων.

χωρεῖ δὲ θήρα δυσπότμῳ γαυρουμένη

τειχέων ἔσο τῶν', ἀνακαλοῦσα Βάκχιον,
τὸν ξυγκύναγον, τὸν ξυνεργάτην ἄγρας
τὸν καλλίνικον, ἢ δάκρυα νικηφορεί.
ἐγὼ μὲν οὖν τῇ ἐκποδῶν τῇ νύμφῃ ἢ
ἀπειμ', Ἄγαύην πρὶν μολεῖν πρὸς δάματα.

τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν
cάλλιστον· οἴμαι δ' αὐτὸ καὶ σοφότατον
θυητοῖσιν εἶναι χρήμα τοῖσι χρωμένοισ.

Χορός.

ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ἤμφοράν

τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως,
δς τὰν θηλυγενῆ στολὰν
νάρθηκα τε, πιστῶν Ἄιδαν,
ἔλαβεν εὐθυρσον,
ταῦρον προηγητήρα συμφορᾶς ἔχων.
1160 βάκχαι Καδμείαι,
tὸν καλλίνικον κλεινὸν ἐξεπράξατε
eἰς γόον, εἰς δάκρυα.
καλὸς ἄγων, ἐν αἴματι στάζουσαν

1165 χέρα περιβαλείν τέκνον.
ἀλλ' εἰσορῶ γὰρ ἐς δόμους ὀρμώμενην
Πενθέως Ἀγαύην μητέρ' ἐν διαστρόφοις
ὀσοῖς, δέχεσθε κῶμον εὐίον θεοῦ.

'Αγαύη.

Strophe.

'Ασιάδες βάκχαι.

Χορός.

τί μ' ὀροθύνεις ὦ;

'Αγαύη.

1170 φέρομεν ἐξ ὀρέων
ἔλικα νεότομον ἐπὶ μέλαθρα,
μακαρίων θῆραμ'.

Χορός.

ὁρῶ καὶ σε δέξομαι σύγκωμον.

'Αγαύη.

ἐμαρψα τὸνδ' ἀνευ βρόχων
* * νέον λίν,

1175 ὡς ὀρᾶν πάρα.

Χορός.

πόθεν ἑρμίας;
'Αγαύη.

Κιθαίρων

Χορός.

τί Κιθαίρων;

'Αγαύη.

κατεφώνευσένιν.

Χορός.

τίς ἀ βαλοῦσα πρώτα;

'Αγαύη.

ἐμόν τὸ γέρας.

Χορός.

1180 μάκαιρ' Ἀγαύη.

'Αγαύη.

κληζόμεθ' ἐν θιάσοις.

Χορός.

τίς ἄλλα;

'Αγαύη.

τὰ Κάδμου

Χορός.

τί Κάδμου;

'Αγαύη.

γένεθλα

μετ' ἐμὲ μετ' ἐμὲ τὸῦδ' ἔθιγε θηρὸς.
χορός.
εὐτυχῆς γ᾽ ἄρ᾽ ἄγρα.

Ἀγαύη.

Ἀντιστροφή.

μέτεχε γυν θοίνας.

χορός.

τί μετέχω τλάμων;

Ἀγαύη.

1185 νέος ὁ μόσχος ἀρ-

τί γένυν, ὑπὸ κόρυθ' ἀπαλότριχα

κατάκομον θάλλει.

χορός.

πρέπει γ' ὡστε θηρ' ἄγραυλος φόβη.

Ἀγαύη.

ὁ Βάκχιος κυναγέτας

1190 σοφὸς σοφῶς ἀνέπηλ' ἐπὶ θῆρα

τόνθε μαινάδας.

χορός.

ὁ γὰρ ἄναξ ἄγρεύσ.

Ἀγαύη.

ἐπαινεῖς;

χορός.

τί δ᾽; ἐπαινῶ.
'Αγαύη.

tάχα δὲ Καδμεῖοι

Χορός.

1195 καὶ παῖς γε Πενθέδοις ματέρ’

'Αγαύη.

ἐπαινέσεται,

λαβοῦσαν ἄγραν

Χορός.

tάνδε λεωντοφυὴ

περισσάν.

'Αγαύη.

περισσῶς.

Χορός.

ἀγάλλει;

'Αγαύη.

γέγηθα

μεγάλα μεγάλα καὶ

φανερὰ τάδε γὰ κατειργασμένα.

Χορός.

1200 δεῖξον νυν, ὡ τάλαινα, σὴν νικηφόρον

ἀστοίσιν ἄγρανι, ἢν φέρον υ ἐλῆλυθας.

'Αγαύη.

ὁ καλλίπυργον ἄστυ Θηβαίας χθονὸς
ναίοντες, ἔλθεθ', ὡς ἵδητε τῆνδ' ἄγραν,  
Κάδμοι θυγατέρες θηρὸς ἦν ἄγρεύσαμεν,  
1205 οὐκ ἀγκυλωτοῖς Θεσσαλῶν στοχάσμασιν,  
οὐ δικτύοις, ἀλλὰ λευκοπήχεσιν  
χειρῶν ἀκμαίσι. κατὰ κομπάζειν χρεῶν  
καὶ λογχοποιῶν ὄργανα κτᾶσθαι μάτην;  
ἡμεῖς δὲ ταύτη χειρὶ τόνδε θ' ἐξομεν  
1210 χωρίς τε θηρὸς ἀρθρα διεφυρήσαμεν.  
ποῦ μοι πατὴρ ὁ πρέσβυς; ἐλθέτω πέλασ.  
Πενθέως τ' ἔμοι παῖς ποὺ' στιν; αἱρέσθω λαβὼν  
πηκτῶν πρὸς σῶκος κλιμάκων προσαμβάσις ἵς,  
ὅς πασσαλεύσῃ κράτα τριγλύφους τόδε  
1215 λέοντος, ὃν πάρειμι θηράσασ' ἐγὼ.

Κάδμος.

ἐπεσθὲ μοι φέροντες ἄθλιον βάρος  
Πενθέως, ἐπεσθε, πρόσπολοι, δόμων πάρος,  
οὗ σῶμα μοχθῶν μυρίοις ξητήμασι  
φέρω τόδε' εὐρὼν ἐν Κιθαιρώνοις πτυχαῖς  
1220 διασπαράκτων, κουδὲν ἐν ταύτῳ πέδῳ  
λαβών, ἐν ὑλὴ κείμενοι δυσευρέτῳ.  
ἤκουσά γάρ του θυγατέρων τολμήματα,  
ἤδη κατ' ἄστυ τείχεων ἔσω βεβῶς  
σὺν τῷ γέροντι Τειρεσίᾳ, βακχῶν πέριν  
1225 πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι  
τὸν καθαπάντα παίδα μαίναδων ὑπο.  
καὶ τὴν μὲν Ἄκταιων' Ἀριστέα ποτὲ
τεκούσαν εἶδον Ἀὐτονόμην 'Ἰνό θ' ἀμα
ἐτ' ἁμφὶ δρυμοῖς οἰστροπλήγας ἀθλίας,
1230 τὴν δ' εἶπέ τίς μοι δεύρο βακχεῖω ποδὶ
στείχεων 'Ἀγαύην, οὐδ' ἄκραντ' ἥκουσαμεν:
λεύσω γὰρ αὐτῆς ὅψιν οὐκ εὐθαίμονα.

'Ἀγαύη.

πάτερ, μέγιστον κομπάσαι πάρεστι σοι,
πάντων ἄριστας θυγατέρας σπεύραι μακρῷ
1235 θυντῷ ἀπάσας εἶπον, ἔξοχος δ' ἐμὲ,
ἡ τὰς παρ' ἱστοῖς ἐκλιποῦσα κερκίδας
ἐσ μείζον ἥκω, θήρας ἀγρεύειν χεροῖν.
φέρω δ' ἐν ὠλέναισιν, ὡς ὅρας, τάδε
λαβοῦσα τάριστεία, σοὶ πρὸς δόμοις
1240 ὡς ἂν κρεμασθῇ' οὐ δὲ, πάτερ, δέξαι χεροῖν·
γαυροῦμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι
κάλει φίλους ἐς δαίτα: μακάριος γὰρ εἶ,
μακάριος, ἥμων τοιάδ' ἐξειργασμένων.

Κάδμος.

ὁ πένθος οὐ μετρητῶν, οὐδὲ οἶδον τ' ἱδεῖν,
1245 φόνον ταλαίναις χεροῖν ἐξειργασμένων.
καλὸν τὸ θύμα καταβαλοῦσα δαίμοσιν,
ἐπὶ δαίτα Θήβας τάσδε κάμε παρακαλεῖς.
οὕμοι κακῶν μὲν πρῶτα σῶν, ἐπειτ' ἐμῶν.
ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μὲν, ἀλλ' ἄγαν,
1250 Βρόμιος ἄναξ ἀπώλεσ' οἰκεῖος γεγώς.
'Αγαύν.

όσ δύσκολον τὸ γῆρας ἀνθρώποις ἔφυσ
ἐν τῷ ὅμοισι σκυθρωτάν. εἰθε παῖς ἐμὸς
εὐθηρὸς εἶπ, μητρὸς εἰκασθεὶς τρόποις
ὁτ' ἐν νεανίασι Θηβαῖοις ἐμα.

1255 θηρῶν ὀργυνάτ'. ἀλλὰ θεομαχεῖν μόνον
οἰός τῷ ἔκείνους. νονθετητέοσ, πάτερ,
σοὶ τῷ ἐστὶ κάρμοι μὴ σοφοῖς χαίρειν κακοῖς.
ποῦ στιν; τίς αὐτῶν δεῦρ' ἄν ψυχιν εἰς ἐμὴν
καλέσειεν, ὅς ἴδῃ με τὴν εὐθαίμονα;

Κάδμος.

1260 φεύ φεύ φρονήσασαι μὲν οὐ' ἐδράσατε
ἀλγήσετ' ἀλγὸς δεινὸν· εἰ δὲ διὰ τέλους
ἐν τῷ ἰ' αἰεὶ μενεὶ', ἐν ὧ καθέστατε,
οὐκ εὐτυχούσαι δόξητ' οὐχὶ δυστυχεῖν.

'Αγαύν.

τί δ' οὐ καλῶς τῶν', ἢ τί λυπηρῶς ἔχει;

Κάδμος.

1265 πρῶτον μὲν ἔσ τῶν' αἰθέρ' ὅμμα σὸν μέθες.

'Αγαύν.

ἰδοὺ τί μοι τῶν' ἐξυπείπασ εἰσορᾶν;

Κάδμος.

ἐδ' αὐτὸς, ἢ σοι μεταβολὰς ἔχειν δοκεῖ.
'Αγαύη.
λαμπρότερος ἢ πρίν καὶ διπετέστερος.
Κάδμος.
τὸ δὲ πτωθὲν τόδ’ ἔτι σῇ ψυχῇ πάρα;
'Αγαύη.
1270 οὐκ οἶδα τοῦτο τὸ τοῦτο, γίγνομαι δὲ πως ἔννοις, μετασταθείσα τῶν πάροις φρενῶν.
Κάδμος
κλώσις ἀν οὖν τι, κἀποκρίναι ἀν σαφῶς;
'Αγαύη.
ὡς ἐκλέλησμαι γ’ ἄ πάρος εἰπομεν, πάτερ.
Κάδμος.
ἐς ποιον ἥλθες οἷκοι ύμεναιον μέτα;
'Αγαύη.
1275 σπαρτῷ μ’ ἔδωκας, ὡς λέγουσ’, Ἔχλον.
Κόδμος.
τίς οὖν ἐν οἶκοις παῖς ἐγένετο σῷ πόσει;
'Αγαύη.
Πενθεύς, ἐμῆ τε καὶ πατρὸς κοινωνία.
Κάδμος.
τίνος ἰδρώσατο δήτ’ ἐν ἀγκάλαις ἔχεις;
'Αγαύη.
λέοντος, ὡς γ’ ἐφασκόν αἰ θηρώμεναι.
Κάδμος.
1280 σκέψαι νυν ὃρθώς, βραχύς ὁ μόχθος ἐσιδεῖν.

'Αγαῦν.
ἐὰν, τί λεύσω; τί φέρομαι τῶν ἐν χερῶν;

Κάδμος.
ἄθρησον αὐτὸ καὶ σαφέστερον μάθε.

'Αγαῦν.
ὅρῳ μέγιστον ἄλγος ἡ τάλαιν' ἐγώ.

Κάδμος.
μῶν σοι λέοντι φαίνεται προσεικέναι;

'Αγαῦν.
1285 οὐκ, ἄλλα Πενθέως ἡ τάλαιν' ἐχω κάρα.

Κάδμος.
φιμωγμένου γε πρόσθεν ἢ σὲ γνωρίσαι.

'Αγαῦν.
τίς ἐκτανέν νυν; πῶς ἐμὰς ἤλθεν χέρας;

Κάδμος.
δύστην ἀλῆθει', ὡς ἐν ὧν καιρῷ πάρει.

'Αγαῦν.
λέγ', ὡς τὸ μέλλον καρδία πήδημ' ἐχεῖ.

Κάδμος.
1290 σὺ νυν κατέκτας καὶ κασίγνηται σέθεν.

F 2
'Αγαύν.
ποῦ δ΄ ὁλετ'; ἢ κατ' οἶκον, ἢ ποίοις τόποις;
Κάδμος.
oπερ πρὶν 'Ακταλώνα διέλαχον κύνες.
'Αγαύν.
tί δ' ἐσ Κιθαιρῶν ἠλθε δυσδαίμων ὅδε;
Κάδμος.
ἐκερτόμει θεδν σάς τε βακχείας μολὼν.
'Αγαύν.
1295 ἡμεῖς δ' ἐκείσε τῖνι τρόπῳ κατήραμεν;
Κάδμος.
ἐμάνητε, πᾶσα τ' ἔξεβακχεύθη πόλις.
'Αγαύν.
Διόνυσος ἡμᾶς ὁλεσ' ἄρτι μανθάνω.
Κάδμος.
ὑβριν γ' ὑβρισθεῖς. θεδν γὰρ οὐχ ἠγείσθε νιν.
'Αγαύν.
tὸ φίλτατον δὲ σῶμα ποῦ παιδός, πάτερ;
Κάδμος.
1300 έγὼ μόλις τὸδ' ἔξερεμνήσας φέρω.
'Αγαύν.
ἡ πᾶν ἐν ἄρθροις συγκεκλημένον καλῶς;
Κάδμος.

* * *
'Αγαύη.

Πενθεὶ δὲ τὶ μέρος ἀφροσύνης προσήκ’ ἐμῆς;

Κάδμος.

ὑμῖν ἐγένεθ’ ὁμοίος, οὐ σέβων θεόν.

τοιγὰρ ἤνυηψε πάντας ἐς μίαν βλάβην,

1305 ὑμᾶς τε τὸν ὃ, ὡστε διολέσαι δόμους

καμ’, ὡστὶς ἄτεκνος ἄρσένων παῖδαν γεγὼς,

τῆς σῆς τὸ ἔρνος, ὦ τάλαινα, νηδύς

αισχιστα καὶ κακίστα καθανόνθ’ ὄρῳ,

ὑ δῶμ’ ἀνέβλεψ’, ὦ συνεῖχες, ὦ τέκνον,

1310 τοῦμον μέλαθρον, παιδὸς έξ ἐμῆς γεγὼς,

πόλει τε τάρβος ἦσθα’ τὸν γέροντα δὲ

οὐδεὶς υβρίζειν ήθελ’, εἰσορῶν τὸ σῶν

κάρα’ δίκην γὰρ ἀξίαν ἐλάμβανε.

νῦν δ’ ἐκ δόμων ἄτιμος ἐκβεβλήσομαι

1315 ὁ Κάδμος ὁ μέγας, ὃς τὸ Ῥηβαῖων γένος

ἐσπειρα, κάζῆμησα κάλλιστὸν θέρος.

ὦ φιλτατ’ ἀνδρῶν, καὶ γὰρ οὐκέτ’ ἄν ὁμοῖος

τῶν φιλτάτων ἐμοῦ ἀριθμῆσει τέκνων,

οὐκέτι γενείου τοῦδε θιγγανών χερί,

1320 τὸν μητρός αὐδῶν πατέρα προσπτύξει, τέκνον,

λέγων, τίς ἄδικεὶ, τίς σ’ ἄτιμάξει, γέρον,

τίς σὴν ταράσσει καρδίαν λυπηρὸς ὁν’

λέγ’, ὣς κολάξῳ τὸν ἄδικοντά σ’, ὦ πάτερ.

νῦν δ’ ἀθλιός μὲν εἰμ’ ἐγώ, τλήμονς δὲ σύ,

1325 οἰκτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.
εἰ δ' ἐστὶν δότις δαμόνων ὑπερφρονεῖ, ἐς τοῦτ' ἄθρησας θάνατον ἥγεσθω θεοῦ.

Χορός.

τὸ σὸν μὲν ἀλγῷ, Κάδμε· σοὶ δ' ἔχει δίκην παῖς παιδὸς ἀξίαν μὲν, ἀλγείνην δὲ σοὶ.

'Αραῦν.

1330 ὁ πάτερ, ὅρας γὰρ τάμι' ὅσφι μετεστράφη,

*

Διόνυσος.

*

δράκων γενησεὶ μεταβαλών, δάμαρ τε σῇ ἐκθηριωθεῖσ' ὅφεος ἀλλάξει τόπον,

ἂν' Ἀρεὸς ἔσχες Ἀρμονίαν, θυντὸς γεγώς.

ὄχον δὲ μόσχων, χρησμὸς ὡς λέγει Δίδσ,

ἐλὰς μετ' ἀλόχου, βαρβάρων ἥγουμενος.

1335 πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι πόλεις· ὅταν δὲ Δοξίου χρηστήριου διαρπάσωσι, νόστον ἄθλιον πάλιν σχῆσουν· σὲ δ' Ἀρης Ἀρμονίαν τε ρύσεται,

μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βλον.

1340 ταῦτ' οὐχὶ θυντοῦ πατρὸς ἕκγεγὼς λέγω Διόνυσος, ἀλλὰ Ζηνὸς· εἰ δὲ σωφρονεῖν ἔγνωθ', δτ' οὐκ ἥθελετε, τὸν Δίδσ γόνων εὐδαιμονεῖτ' ἀν σύμμαχον κεκτημένοι.
'Αγαύη.
Διόνυσος, λισσόμεσθά σ', ἡδικήκαμεν.

Διόνυσος.
1345 ὃψ' ἐμάθεθ' ἡμᾶς, δι' ὅ' ἔχρην, οὐκ ἦδετε.

'Αγαύη.
ἐγνώκαμεν ταῦτ' ἀλλ' ἐπεξέρχει λίαν.

Διόνυσος.
καὶ γὰρ πρὸς ύμῶν, θεοὶ γεγώς, ὑβριζόμην.

'Αγαύη.
ὁργὰς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.

Διόνυσος.
πάλαι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατήρ.

'Αγαύη.
1350 αἰαί, δέδοκται, πρέσβυ, τλήμονες φυγαί.

Διόνυσος.
τί δήτα μέλλεθ' ἄπερ ἀναγκαίως ἔχει;

Κάδμος.

ὁ τέκνον, ὡς ἐς δεινὸν ἡλθομεν κακὸν,
σὺ θ' ὑ τάλαινα σύγγονοι τε σαί *
ἐγώ θ' ο τλήμων βαρβάρους ἀφίξομαι
γέρων μέτοικοι. ἔτι δὲ μοι τὸ θέσφατον

1355 εἰς 'Ελλάδ' ἁγαγεῖν μιγάδα βάρβαρον στρατόν.
καὶ τὴν 'Αρεως παῖδ' 'Αρμονίαν, δάμαρτ' ἐμὴν,
δράκων δρακαίνης φύσιν ἔχουσαν ἀγρίαν,
ἡγούμενος λόγχαισιν, οὐδὲ παύσομαι,
κακῶν ὁ τλήμων, οὐδὲ τὸν καταιβάτην.
Ἀχέροντα πλεύσας ἱσυχος γενήσομαι.

'Αγαύη.

ὁ πάτερ, ἔγῳ δὲ σοῦ στερείσα φεῦξομαι.

Κάδμος.

τί μ’ ἀμφιβάλλεις χερσῶν, ὁ τάλαινα παῖ,
ὁρνις ὅπως κηφήνα πολιόχρως κύκνος; 

'Αγαύη.

ποὶ γὰρ τράπωμαι, πατρίδος ἐκβεβλημένη;

Κάδμος.

οὐκ οἶδα, τέκνον· σμικρὸς ἑπίκουρος πατήρ.

'Αγαύη.

χαῖρ’, ὁ μέλαθρον, χαῖρ’, ὁ πατρόα
πόλισ· ἐκλείπω σ’ ἐπὶ δυστυχία
φυγὼς ἐκ θαλάμων.

Κάδμος.

στεῖχε νυν, ὁ παῖ, τὸν Ἀρισταῖον

* * *

'Αγαύη.

στένομαι σε, πάτερ.
Κάδμος.
κάγω σέ, τέκνοι,
καὶ σὰς ἑδάκρυσα κασιγνήτας.

'Αγαύη.
δεινῶς γάρ τοι τάνδ᾿ αἰκίαν
Διόνυσος ἀναξ τοὺς σους σους * εἰς
1375 οἶκους ἔφερεν.

Κάδμος.
καὶ γὰρ ἐπασχεν δεινὰ πρὸς ὑμῶν,
ἀγέρατον ἔχων ὄνομ’ ἐν Θῆβαις.

'Αγαύη.
χαίρε, πάτερ, μοι.

Κάδμος.
χαίρ’, ὡ μελέα
1380 θύγατερ. χαλεπῶς δ᾿ ἐσ τόθ᾿ ἀν ἦκοις.

'Αγαύη.
ἀγετ᾿ ὡ πομποὶ με, κασιγνήτας
ἐνα συμφυγάδας ληψόμεθ᾿ οἰκτράς.
ἐλθοίμι δ᾿ ὅπου
μήτε Κιθαιρῶν ἐμ’ ἵδοι μιαρὸς
1385 μήτε Κιθαιρῶν’ δοσολοίον ἐγὼ,
μήδ᾿ θηθούσον μνήμ᾿ ἀνάκειται·
βάκχαις δ᾿ ἀλλαῖοι μέλοιεν.
Χορός.

πολλαὶ μορφαὶ τῶν δαιμονίων,
pολλὰ δὲ ἀέλπτως κραίνουσι θεοί,
1390 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
tῶν δὲ ἀδοκήτων πόρον εὑρε θεός.
τοιῶνδ' ἀπέβη τὸδε πράγμα.
Clarendon Press Series

EURIPIDES

BACCHAE

EDITED

WITH INTRODUCTION AND NOTES

BY

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PART II.—NOTES

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NOTES

ll. 1–63. THE scene throughout is laid before the doors of the Palace at Thebes. PROLOGUE, spoken by Dionysus: the words Αίωνας παῖς are emphatic; the divine birth of Dionysus had been denied. Cf. infra, l. 26.

1. I. τὴν ἡμέραν καὶ τὴν νύκταν. The acc. without a prep. after verbs of motion is common in Greek poetry. We should expect in Attic prose τήν ἡμέραν. οὖν logos and τόθε in poetry are combined with a subst. without the art.

1. 2. τίκτα: present where in English we use a past. Cf. ll. 42, 244. This idiom is common to Greek and Latin, especially in relative clauses, and is frequent with such words as τίκτειν, τελευτάω, γαμεῖν, &c. The ‘descriptive’ present expresses a permanent relation, no stress being laid on the tense employed. Cf. ἡ τίκτουσα for ‘the mother,’ Soph. O. T. 1247, Verg. Aen. 9. 266 ‘cratara antiquum quem dat Sidonia Dido.’

1. 3. ἀπτραπηδόρφα, ἄπ. λέγ., ‘borne by lightning.’

1. 4. ἀμείψας, ‘having taken in exchange.’ ἀμείψάμενος would be more usual.

1. 5. πάρεμι, ‘am present,’ with acc.: an extension of the constr. noticed on l. 1. Cf. Cyclops 95 πόθεν πάρεις Ἐκέλών Αἰτναϊον πάγον. Dirce and Ismenus, the two streams of Thebes on the W. and E. respectively, join north of the town and run into the Thespus which ends in the Τυλική λίμνη, one of the two large lakes of Boeotia. Amphion and Zethus avenged their mother Antiope, wife of Lycus, king of Thebes, on their step-mother Dirce by tying her to a wild bull, which dragged her about until she died: they then cast the body into a fountain near Thebes, thenceforth called Dirce.

1. 6. Semele’s monument was shown to the traveller Pausanias (9. 13. 3) as late as the second century A.D. κεραυνία: this is Sophocles’ epithet for Semele. Cf. Antig. 1139.

1. 7. τόδε: deictic ‘here.’
BACCHAE.

1. 8. MSS. insert τε after διον, which spoils the scansion. Porson transposed ἵπτε and πυρός. Most of the editors omit the τε. The line is quoted in Plutarch, Solon, c. 1, with ἄδροῦ for διον. But ἄδρος is not found elsewhere in the tragedians. ξωσαν φλόγα, (1) accus. in apposition to ἐφελτά: or (2) less probably a cognate accus. after τυφώμενα, 'smoking with a flame.'

1. 9. The ὑβρις of Hera is called 'undying,' because the ground where the bolt fell is said (l. 8) to be still smoking. 'The visible exhalations of some ancient solfatarae possibly gave rise to the legend' (Paley). ἄθανατον ὑβριν, acc. in apposition to the sentence. Cf. l. 1100.

1. 10. ἄβατον: places struck by lightning were regarded as sacred and walled off. (Latin 'Bidental')

1. 11. τιθητοι: probably descriptive present, as in l. 2: for (1) Cadmus is no longer king but Pentheus, (2) the aorist ἐκάλυψα closely follows. ὑτοι: in apposition to πέδον τόδε. The word means here a sacred enclosure containing a building. It is used (Ion 300) of the seat of an oracle, ὑτοί δ' ἐνστρέφει Τροφανόν, and in Soph. Phil. 1328 of the shrine of Chryse.

1. 13. MSS. read τάς: but this should be altered to τοῦς, as γύνε is masc. Cf. L. and S. πολυχρώσας refers to the gold which was found in the river Pactolus; but also to the great wealth of the Lydians, which much impressed the Greeks when first colonizing the western shores of Asia Minor; cf. the line of Archilochus (Bergk's L. G. 25) ὅ μοι τά Γύγεω τοῦ πολυχρῶσου μέλει.

1. 14. C. omits the line. Περσῶν θ'. τέ joins λιπῶν and ἐπελθόν. It seems doubtful if the order of the countries corresponds to the travels of Dionysus. If it does, why is India, his most celebrated conquest, left out? Indeed, Strabo, 1. cap. 20, quotes the passage to show the inexactness of the tragedians in matters geographical as compared with Homer.

1. 15. δύσκυμον: one of the many words found only in Aesch. and Eurip. Strabo, 11. cap. 7, says 'the greater part of Media is lofty and cold.'

1. 16. ἐπελθόν: 'visiting.' What we call Arabia was called by the Romans 'felix,' by the Greeks εὐδαίμον (Strabo, 16. cap. 28); εὐδαίμον here is doubtless used vaguely for 'rich.'

1. 17. Asia here means the western coast of Asia Minor, colonized by the Greeks. Similarly in Latin writers Africa means the province containing the modern Tunis and Algeria. For Asia, cf. Cicero, pro Flacco, cap. 27 'namque, ut opinor, Asia vestra constat ex Phrygia Mysia Caria Lydia.'
NOTES. LINES 8–29.

1. 18. Ἑλληνικός: instrum. dat. after πλῆρας. μυᾶς: a tribrach in one word in the second, fourth, or fifth foot is rare. Cf. l. 261. The mention of Greeks in Asia is an anachronism. Another inconsistency in the play is that Tiresias is here an aged seer in the time of Cadmus. In the Phoenissae he is a subject of Oedipus, the more usual date.

1. 19. Thebes itself is called καλλιτρυγον ἀστυ infra, l. 1202. This is as much as to say: ‘after visiting the finest cities of Asia, I have come to the finest in Greece.’ Cf. note on l. 1 for the absence of the art. The MSS. read ll. 20–22 as in the text. But κανέν is difficult. We should expect rather, ‘I came to Greece, to establish here too my rites.’ κανέν can only refer to the regions he has left. It is better with Paley to suppose a hiatus after l. 22, in which case κανέν means ‘and there.’ He suggests for the line which has dropped out πολλος ἡγεσις τῶν ἵπτων νῦν καλεῖν. Pierson transposed l. 20 after l. 22. In this case κανέν = ‘and there.’ The objections to this are (1) the length of the participial clauses from l. 13 to l. 22; (2) the tautology of l. 23 following close upon l. 20.

1. 24. ἀναλύει. ἀναλυγή is a joyous shout, usually raised by women at a sacrifice. Cf. l. 689. The verb is usually intransitive; but Weekein compares Ἰρ. in Τ. 367 ἀναλυζω τῶν μέλανθον: ‘the house is filled with music’; ἀναλύειν being usually intrans. = ‘to play on the flute.’ χρόης: scil. αὐτῶν, i.e. the Theban women, understood from the preceding Θῆβαιs. The fawn-skin was the characteristic dress of Bacchus and the Bacchantes.

1. 25. The thyrus was a light wand wreathed with ivy or the vine, carried by the Bacchantes. With the whole passage cf. Verg. Aen. 7. 390 ff., where Amata and the matrons of Latium are carried away by frenzy. Cf. especially 395–6 ‘ast aliae tremulis ululatibus aetheram complent | pampineasque gerunt incinctae pellibus hastas.’ δόνα here really = θεῖα; cf. l. 621, and for διδώναι els l. 421. MSS. give κισσινου μέλος. The correction βέλουs (due to H. Stephens) is easy (for in cursive MSS. μ and θ are very similarly shaped), and makes good sense. As S. justly points out, the metaphorical use of the word is made possible by the addition of the limiting epithet κισσινου.


1. 28. ἡσ for the more usual ἵππο: cf. L. and S. ἥς, III. 4.

1. 29. Supply ἔφασκον from οὖν ἔφασκον to govern ἄναφερειν. Cf. Soph. Oed. Rex 238, 241. τὴν ὀμαρτλίαν λέχουs. In prose this would be τὴν ὀμαρτλίαν τοῦ λέχουs. ὀμαρτλίαν λέχουs must be con-
BACCHAE.

sidered as closely combining to form one idea, and therefore treated as one word.

1. 29. For ἀναφέρων, 'attribute to,' as the cause. Elsewhere it often means 'refer to,' a judge.

1. 30. Κάδμου σοφίσμα: acc. in apposition with the sentence. Cf. above l. 9.

1. 31. ἰδεώσατο, sc. Semele. ἰδεχαυχάντο, 'asserted.' Thus εἴχομαι comes to mean not only 'boast,' but 'profess.'

1. 32. αὐτάς is here emphatic = 'ipsas,' as νῦν alone represents the unemphatic use of αὐτάς, not only all the women of the people (l. 35), but the royal family were possessed. νῦν is used for the acc. of all genders, though rarely for the neuter, and usually in the singular. In Soph. O. C. 43, where it represents αὐτάς, it was marked in the Laurentian MS. with the χ, which was affixed to anything notable. Cf. L. and S. χίάω.

1. 33. παράκοποι φρένων. This gen. is like the Latin 'o seri studiorum,' objective, i.e. it stands to the noun which governs it in the relation of an accus. to a verb. The accus. and dat. are both found in Gk., objectively after adjectives. In this case, the verbal construction would be παρακοπεύσας τὰς φρένας: cf. Hippol. 238.

1. 35. ἃνα, κ.τ.λ. merely repeats τὰ τό δήλο σημά.

1. 37. The sisters of Semele are meant: παυσίν, governed by δυοί.

1. 38. ἐλάται: the summit of Cithaeron is still crowned with forests of fir, and part of the range is now called Elatiá. πέρας: the poets use the dative as a locative without a prep. (cf. the Latin abl.). Cf. Soph. O. C. 411 σοῖς δόνας τῶν τάφοι.

1. 39. ἐκμαθεῖν. (1) 'Learn its lesson thoroughly.' (2) Closely with next line 'learn that it is uninitiated.' Cf. the common use of μαθέαν thus, as infra l. 1113.

1. 40. ἁτέλεστον, 'ignorant of the τῆλη' or mystic rites of Dionysus. Cf. note on l. 72.

1. 42. The participle expresses the way in which he would vindicate his mother. τύττα: cf. note on l. 2.

1. 43. μὲν is here not answered by δὲ, but it is not to be taken with ὅν, for μὲν ὅν together = 'immo vero,' an adversative meaning not in place here. Tr. 'Cadmus then—.'

1. 44. θυατρός. Agave who married Echion.

1. 45. θεομάχει, infra, ll. 325, 1255. Cf. also the speech of Gamaliel in Acts v. 39, which ends with the words μὴ ποτὲ καὶ θεομάχοι εὑρεθήτε. 

1. 46. C. reads οὐδαμός. P. οὐδαμὸς. οὐδαμός is better as it is a poetical idiom both in Greek and Latin, to use adverbs of place for those of time. Cf. Verg. Aen. 5. 853 'nusquam amittebat... clavum.'
NOTES. LINES 29-64.

1.47. Notice ὅσα scanned as a monosyllable. This scansion is often found in Eurip.

1. 49. ἔσθαν τὰ πράγματα, 'to arrange.' τῶνθεσιν for τὰ ἐνταῦθα, 'matters here.' The Greeks when using a verb of motion often preferred an adverb of motion to one of rest, in combination with it. Cf. also such a phrase as οἷς ὅσα ἀπέφυγον in Demosth.: 'Those in the agora fled away.'

1. 52. ἱνάτως: sc. μάχην. μανάσι: instrum. dat. Cf. Thuc. 2.79 ἀθραπούς δισκίλιοι ἀπιμένετε ... ἐπετέεμεν ἐπὶ Χαλκιδές.

1. 53. ἀλλάζας ἐκ: the Schema Chalcidicum, or combination of ἐκ with a participle (usually as here the aorist, but sometimes as in Soph. O. T. 701 Οδ. βεβούλευκας ἐκεί, the perfect), is analogous to our modern use of auxiliaries in forming verbs.

1. 54. repeats l. 53 in other words. This need not be suspected, as the prologue virtually ends here, and the amplification of the idea gives weight. Paley thinks the ambiguity of ἀλλάζας, which may mean either 'give' or 'take in exchange,' required the addition of l. 54.

ll. 55-63. Addressed to the attendant women from Asia: Dionysus speaks in his assumed character of a man, leading the Bacchantes. ἀλλά, 'now.'

1. 56. For ἡλιος from root ἡλιος, Curtius (Gr. Etymology, 708) compares δρᾶ δρας, σίαλος σιᾶς, ὑπερφίαλος ὑπερφιάς.

1. 59. MSS. read τύμπανα. But in iambic verse a short vowel at the end of a foot is lengthened before β. It is therefore better to read here with Nauck τύμπανα. This rarer short form occurs in Aesch. frag. 55 τυμάνων δ' εἰκὼν διὸ συνογαίνει | βροντής φέρεται βαρυτάρβής.

The same mistake occurs in Eur. Helena, 1347, where τυμπάνα τ' ἐλαβε βυσσοτενή is now read.

1. 62. πτυχας is from πτυχή: it is found in the dat. plur. infra, ll. 797, 1219. Homer prefers the form πτυχες.


ll. 64-169. The Parodos, or Ode, sung during or directly after the entrance of the chorus. The Parodos is often written in Anapaests, a metre adapted to marching, but this Parodos is largely composed of rhythms which may be analyzed either as choriambic (-ο-ο-) or Ionic a minore (ο-ο-), rhythms which plainly lend themselves to rapid excited movements. For notes on the metre, cf. Appendix.

The chorus are women from Asia, to be distinguished from the Theban Maenads, of whom only one, Agave (l. 1143), appears on the stage. The choruses of Eur. have often been criticized as not bearing
upon the subject of the play in which they occur. The present chorus is not open to this charge. It warns the uninitiated to depart (ll. 64–71), and then congratulates the initiated on their good fortune (ll. 72–87). It next narrates the legend of the wonderful birth of Dionysus (ll. 88–103), and draws a picture of the externals of his worship; the costume (ll. 105–119); and the instruments of music (ll. 121–124); the attendant miracles are next described, and the fiery exhortations of the god to his votaries (ll. 135–169). The chorus, as coming from Asia, i.e. from a distant country, enter on the left.

1. 65. θοάζω, from θόος, 'swift,' is often used by Eur. both transitively as here, and intransitively as infra, l. 219 ἐν δὲ δασκίοισι | δρεσιθεὶς θοάζω. In the well-known passage, Oed. Rex 2 τάσθ᾽ ἔρπασθαι θοάζετε, it seems simplest to translate 'hasten' rather than 'sit.'

1. 66. κάματον κύκάματον, 'a labour of love.' S.

1. 67. ll. 67 and 71 do not correspond in metre. -αζομένα has to correspond with -σον υμήσο; It has been proposed (1) to read αζομένα θεόν instead of ειδοαμένα; (2) to keep ειδοαμένα and alter υμήσο to κελαθώ, regarding υμήσο as a gloss. The objection to this is that υμήσο would be a gloss upon κελαθήσω. ειδοαμένα, 'singing εβοί,' the Bacchic cry. έποιος means the god greeted with εβοί as ὑμοι means 'greeted with ἕμ.' Cf. Jeib on Soph. Oed. Rex 154.

1. 68. δικ.: for dat. cf. l. 38. The repetition is characteristic of Eur. and is ridiculed by Aristoph. Frags 1338, 1352–5: cf. the monody in Orestes 1369–1502 for its constant occurrence. Tr. 'Who is in the path? who is in the palace? let him keep apart and let every man purify his lips, keeping holy silence.' Those who are not purified are told to retire, whether in the house (i.e. the royal palace, cf. l. 60) or in the street.

1. 69. For this cf. the words of the Sibyl in Verg. Aen. 6. 258 'procul o procul este profani.' εβημον: proleptic, 'so as to be.' Cf. Soph. O. C. 1300 τών σών διέκμισι δρματών τητόμοις, 'deprived of their eyes so that they are sightless,' and in English, 'to strike dumb' (T.).

1. 70. Π. ἐξοσιώθον, which will not scan: C. δησιωθήσαν, τὰ νομωθήσαν: adverbial accus. describing how D. was to be celebrated 'duly.'

1. 71. It is a disputed point whether έμοιos is ever short in the first syllable, as is required here. In Aesch. Agam. 990 έμοιοίδεις is so scanned: and έμοιωος in Epicharmus, frag. 69.

1. 72. Those who are initiated into the secret rites of the gods are blessed. The allusion includes both the rites of Bacchus (cf. infra, ll. 469–474) and the Eleusinian mysteries. The best comment on the
NOTES. LINES 65-97.

thought here expressed is Plato, Phaedo 69 C δς αν δαίμονα καὶ 
ατέλεστος εἰς Ἀδιόν ἄφικται εἰς βαρβάρα κείσται, ὥς ἰκεκαθαρμένος 
τε καὶ τετελεσθέντος ἄκειτε ἄφικτης μετὰ θεῶν οἰκήσει. Cf. also 
Soph. frag. 719 ὡς τρισδάλβεια | κεῖται βροτῶν, ὡς ταῦτα δερχόμενα 
τέλη | μόλις εἰς Ἀδιόν τοιδα ταῦτα μόνος ἄκει | ζην ἐστι, τοῖς δ' 
ἄλλοις πάντ' ἄκει κακά. Homeric Hymn to Demeter 480-2 ὀλίβος 
δς τᾶδ' ὁπων ἐπικρίνοντο ἀνθρώπων, | δς τ' ἀτελής λερῶν, δς τ' 
ἀμορος, ὀφθαλ'| ὁμολογ | ἀλλ' ἔχει φθιμένος περ ὑπὸ ἀπεργίαν εὐρέων.

1. 75. θαυμάστε την κυρίαν, 'joins the Bacchic revel heart and soul,' 
lit. 'revels as to his soul.'

1. 76. MSS. ὑπερεί, which will not scan.

1. 79. θεμυτέρων for θεμυστεύον of MSS., which will not scan. 
Cf. l. 95.

1. 80. ἀνά belongs to πνάσσων. A case of tmesis. Cf. l. 126.

1. 81. ἰγμως was associated with the worship of Bacchus, because the 
leaf is not unlike that of the vine. The cradle of Bacchus was gar-
lanced with ivy, according to legend, cf. Phoen. 651 κινός δ' 
περιστέφης | ἔλεκτο ἐτί βρέφος | χλωρφόρουσιν ἔρειες | κατασκέιοισιν 
ἀλήθειας ἐνάτισιν.

1. 85. κατάγουσα, 'bringing home.' Cf. κατέρχομαι of exiles 
returning home, as in Aesch. Choeph. 3. Thebes was the birth-
place and therefore home of Dionysus.

1. 87. P. corrects to εὑρήξως, which will not scan.

1. 88. ἔχειν here = 'conceive.'

1. 90. πτερένας βροντᾶς: genit. abs.

1. 91. ἐκβολῶν: especially used of newly-born children exposed by 
their parents: e.g. in Phoen. 804 Oedipus is described as βρέφος ἐκβολῶν 
οἶκων. Again in Ion 555 Xuthus conjectures that Ion was ἐκβολῶν 
κόρης. Here the death of Semele deprived her child of a mother's 
care; so that the application of the word is easily intelligible. 
According to Apollodoras 3. 4. 3 Σεμέλης διὰ τὸν φόβον ἐκλιπόνος, 
ἐξαμηνιάον βρέφος ἔξαιμαιθεν ἐν τῳ πυρῷ ἀρπάσας (sc. Ζεὺς) ἐνέρ-
ραψε τῷ μηρῷ.

1. 93. It is unnecessary to alter the MSS. reading to πλαγφ. The 
Doricism of tragic choruses is very capricious.

1. 95. MSS. read θαλάμους, which makes good sense. 'In the 
chamber of birth' Zeus took the child. Most editors read θαλάμους, 
taking the word in its physiological sense of a cavity in the body. 
The meaning would then be 'Zeus received him in chambers of 
birth,' i.e. in his own thigh; l. 96, however, by the use of the word 
μηρ Sphere sufficiently refers to this grotesque legend.

1. 97. χρυσεάς MSS., which will not scan. Elmsley on Medea
BACCHAE.

618 has collected all the passages in Greek tragedy where the first syllable of χρυσός is as here scanned short. C. has a gloss here σωσίζως, i.e. of -eas into one syllable; cf. ἄργα in l. 998. In that case the first syllable would be long.

l. 98. κρυπτών: proleptic, ‘so as to be hidden.’ Cf. note on l. 69.

l. 99. In Pindar, Olymp. 6. 42, the Μοῖραι assist at the birth of Ιάμος, τῷ μὲν δ Χρυσοκόμας | πραύμην τ’ Ἑλένῳ παρεπασέν τε Μοῖρας.

l. 100. ταυρόκεφον: for the accent cf. Chandler’s Greek Accentuation, § 548. Dionysus is often represented in ancient art with a bull’s horns. Thus in Plutarch’s treatise ‘De Iside et Osiride’ 35 we find ταυρόμορφα Διονύσου ποιοῦν ἄγάλματα πολλοὶ τῶν Ελλήνων. Hor. (Odes 2. 19. 30) describes him as ‘aureo cornu decorum.’

l. 102. ἐθνεν here = ‘of whom,’ referring to δρακόντων, not ‘whence.’ Cf. Ovid’s Fasti 5. 509 for a similar use of ‘inde’: ‘stunt calices: minor inde fabas, olus alter habebat,’ where ‘inde’ = ‘calicium,’ and ‘qua’ in Verg. Georg. 1. 90 ‘spiramenta, novas veniat qua succus in herbas.’ P. reads θηρότροφος, C. θυροσφόρος. The former will not stand, as the adj. is used of places, e.g. infra, l. 556, as ‘feeding wild beasts.’ θηρότροφος, ‘living on wild beasts,’ would also be out of place here. Tyrrell reads θηρότροφον, agreeing with άγραν, tr. ‘beast-fed prey.’ άγραν, however, does not need an adj. ‘to help it out,’ as ἐθνεν does this. The Maenads in l. 698 and l. 768 carry snakes and allow them to wind round their bodies. In Hor. Odes 2. 19. 19 Bacchus is represented as twisting vipers in the hair of a Thracian tribe, ‘Νῦν coerces viperino Bistonidum sine fraude crines.’ Cf. S.’s note.

l. 106. κισσόφ: i.e. in honour of Dionysus.

l. 107. χλοήρα. άρι. λεγ. It has the meaning of χλωρός, ‘fresh.’

l. 108. S. in his elaborate note proves that the μίλαξ is a plant called the Smilax aspera, growing abundantly in Greece in marshy places and on rough ground. ‘Like ivy, it is an evergreen creeper with a dark green leaf of leathery texture: it bears small white starry flowers with pink stalks, growing in clusters at the tips of the spray; the berries (καλλυκάρπῳ) are of a bright scarlet.’ It is again referred to infra, l. 703, as furnishing material for crowns. ‘It is not found in the British isles; the plant that perhaps most closely resembles it in our own Flora is the Black Bryony.’ In Aristoph. Birds 216 the echo of the nightingale’s song is said to be χωρείν διὰ φυλλοκόμου μιλακος.

l. 110. Lobeck interprets καταβακχικόνθει as ‘coronari,’ comparing a gloss in Hesychius, βακχάν ἵστεφανόθει κισσόφ. καλδονί
NOTES. LINES 98–120.

is instrumental, 'Crown thyself with boughs.' The Scholiast on
Aristoph. Knights 409 tells us that βάεχω was a name for the
boughs (μέθιοι) οὗ τοί μύσται φέροντε. Or else translate with T.
'act the Bacchant with zeal' (σατά). ἡ ἑλάτας: to avoid the hiatus
Blomfield wrote Ἡ 'ν ἑλάτας. The oak and fir are the common trees
of Cithaeron. Cf. Herod. 9. 31 where the pass called Δρυός μεφάλαι
over Cithaeron is mentioned.

1. 111. This refers to the habit of 'sewing tufts or patches of skin
or fur of a different colour to imitate natural spots or pye bald marks'
(Paley). Cf. Tac. Germania, § 27 'elignit feras et detracta velum
spargunt maculis pellibusque ferarum, quas exterior pontus
ignalit.' Paley also compares the modern practice of thus imitating
ermine spots in the manufacture of furs into muff's, tippets, &c.
λευκοτρίχων . . . μαλλοία, 'fleeces of white hair,' i.e. 'consisting
of.' If the passage is to be altered, the simplest device is to read (1)
πλοκάμως μαλλών, or (2) as Elmsley hesitatingly suggests προβάτων.
πρόβατα, 'flocks,' is common in Homer, but not found in Tragedy.
(Cf. however the similar use of ἦναυλοι in l. 122.) λευκοτρίχων: the
latter half of the compound need not be translated. Translate 'and
deck the dappled fawn-skins with woolly tufts of white curling hair.'
πλοκάμως usually, but not always, means 'human hair.'

1. 113. 'Be reverent as ye handle the wanton staves.' Cf. ἄμφε
δείσην εἶναι, 'to be at dinner.' Eur. uses νόθης in this play as
synonymous with θηρος: strictly it means the stem of the giant
fennel, which is five feet high (cf. Sandys' note) and very light. The
word θριασόμας refers to the blows which the excited votaries would
give one another with their wands. (The νόμος θριασόμα at Athens =
law concerning serious injuries done to the person.)

1. 115. MSS. ούτ' ἄγγι, which will not scan. Elmsley suggested
ουτ' άν or ουτ' άν.


1. 119. This passage shows how the dative comes to be used for
the agent. The δχλος was frenzyzed for the service of Dionysus, i.e.
by Dionysus. Cf. Monro's Homeric Grammar, the dative, § 143. 5.

1. 120. The Curetes of Crete saved the infant Zeus from being
devoured by his father Cronos by drowning the cries of the babe by
the noise of their drums and other instruments. Cf. Lucretius,
2. 633 'Dictaeos referunt Curetas qui Io vis illum | vagitum in
Creta quondam occultasse feruntur, | cum pueri circum puerum
pennice chorea | armatei in numerum pulsarent aeribus aera, | ne
Saturnus eum malis mandaret adeptus | aeternumque dare matri
sub pectore volnus.'
BACCHAE.

1. Τα 122. Διογενέτορες. ἀπ. λεγ. as also τρικόρυθες in l. 123 and βουρβόνον in l. 124.

1. 123. The Corybantes are the Phrygian votaries of Rhea. Here they are confused with the Curetes of Crete, who had earned Rhea’s gratitude by protecting the infant Zeus. This was natural, as there were both Phrygian and Cretan Curetes. τρικόρυθες refers to the triple rim of the helmet, giving the appearance of three helmets placed one upon the other. Cf. the tiara or triple crown of the Pope. MSS. here read ἐνθα τρικόρυθες ἐν ἄντροις. Omit ἐν, and for dat. ἄντροις cf. l. 38.

1. 124. The Corybantes invented the drum and gave it to their lady Rhea; the Satyrs obtained it from her for the similar worship of their lord Bacchus.

1. 125. μου: ethical dative. ‘This which I show you.’

1. 126. MSS. ἀνά δὲ βαύτηλα συντόνυ. The simplest alteration is Dobree’s, βαύτηλα δ’ ἀνὰ συντόνυ, which corresponds to l. 111 metrically. This also has the advantage of lengthening the last syllable of ηρόνυ. Translate: ‘in eager revelry they mixed (ἀνεκφράσων) the sound of the drum with the sweet breathing of Phrygian flutes.’ For βαύτηλα, cf. l. 232. Sandys prints ἀνὰ δὲ βαύτηλα συντόνυ κέρασαν, &c., ‘they mingled Bacchic strains with the eager flute.’ But (1) as Hermann says, βαύτηλα is a rare form, when not used as an epithet of Dionysus or wine: (2) τὰ βάτηλα for ‘the Bacchic rites’ occurs nowhere else. Further as Sandys allows, συντόνυ does not go well with ηρόνυ. He suspects συντόνυ, and proposes in the interests of the sense ἀνὰ δ’ ἀράγματα τυμπάνων κέρασαν ἄνθροι Φρυγίων αὐλῶν πνεύματι. Strabo in quoting this passage (10. cap. 13) has the dat. βαύτηλα, which supports Dobree’s emendation. But the quotation is in many of the other details incorrect.

1. 127. MSS. ηρόνυ. Elmsley was the first to write ἄνθροι, but only on the strength of the quotation as given by Strabo. κέρασαν: the argument is often omitted in lyric passages. Cf. l. 131.

1. 129. κτύπων: acc. in apposition. It means that the τύμπανον was to beat time for the cries of ἔνα. θήνα: in Attic prose this would be ἔναι, the rule being to use in the indicative of τίδημοι, 1st aor. singular, and 2nd aor. plural. Similarly ἐδωκα, ἐδοκε. θήνα is rare even in tragedy. Eur, has it in the Ion 1200, and in a doubtful passage Herc. Fur. 590. ἀνήνα occurs infra, l. 448 for the more usual ἀνένα. MSS. in ἄσμα. Carter ἐνάσμα. The word occurs again infra, l. 151, but nowhere else.

1. 130. The Satyrs were the attendants of Dionysus. They furnished the chorus in the Satyric or fourth play of a tetralogy. The
NOTES. LINES 122-144.

Satyric play thus represented the original intimate connexion of the drama with the worship of Dionysus.

1. 131. ἔξανναντο: L. and S. translate rather prosaically 'borrowed.' It corresponds to the Latin 'impetrare.' Tr. 'obtained by asking from the goddess.'

1. 133. συνήψαν: sc. αὐτό. τριετηρίδων, i.e. festivals every other year.

II. 135-167. The Epode: this is what the metrists call ἀνομοιοττητον, i.e. there is no regular recurrence at intervals of the same rhythms.

1. 135. MSS. ἡδος ἐν ὑπερσον ἦταν. Sandys prefers Schoene's reading: ἡδος ἐν ὑπερσον ὃς ἦταν, because it supplies a pronoun to be a subject for ἡδος. The reading given is Dindorf's: for εύτ' ἦταν he compares above l. 115, where MSS. ἤτ' ἄγη has been altered to εύτ' ἦταν ἄγη. ἡδος: transl. 'it is sweet when a man falls upon the ground.' This is an instance of the Greek love of putting statements personally. Cf. δικαίως εἰμι κολάζειν. Soph. O. C. 12 μακάνεν γὰρ ἱκομεν | ἐνοι πρὸς ἄστων (on which cf. Sidgwick in Classical Review, vol. iii. p. 147). Or (2) ἡδος may simply = 'joyous.'

1. 137. P. reads πευση (with a dot under the υ), implying that the υ is a mistake.

1. 138. The 一是 of ἱερὸν is probably long here, and infra, l. 161, as in Homer's ἱερὸν ἡμαρ.

1. 139. ἄμα = φῶνος: cf. Orestes 1649 διαὶ ν ὑπόσχεσ αἰματος μητροκτόνου. The goat was sacrificed to Dionysus because he was the foe of the vine. Cf. Verg. Georg. 2. 380 'Baccho caper omnibus aris | caeditur,' and Leonidas of Tarentum (Ge. Anthol. 9. 99) ἵππος εὐπάγον εὐγός πόσις ἐν ποθ' ἄλωθ | οὐν οὗ ἄπαλος πάντας ἐδαφει κλάδους. | τῷ ὀ ήποι ἐκ γαϊς τόσον ἄπων κολάζει, κάκιστα, | γαϊδαροι ημέτερον κλήμα τῷ καρποφόρον. | μίζα γαρ ἐμπεδος οὐσα, πάλιν γυνεκος νεκταρ ἄνησε | δοσον ἐπισείσαι σοι, τράγε, θυμένη.

1. 140. Elmsley proposed to add θ' to avoid the hiatus.

1. 141. Trans. 'and the leader is Bromins.' ἐξαρχος, the leader of a chorus. Cf. Plutarch, De Adul. et Am. cap. 24 ἢν δὲ ὁ Μίθιος τοῦ περὶ τῶν Ἀλέξανδρον χοροῦ τῶν κολάκιον οἷον ἐξαρχος.

1. 142. For these miraculous streams, cf. infra, ll. 705-710, and Horace, Odes 2. 19. 9 'Fas pervicaces est mihi Thyiaudas | vinique fontem lactis et uberes | cantare rivos atque truncis | lapsa cavis iterare mella.' For the repetition of δε, cf. Aesch. frag. 65 a Zeus ἐστιν αἰθήρ, Zeus δὲ γῆ, Zeus δ' οὐρανός.

BACCHAE.

1. 145. βάκχας in Soph. Antigone 1122 = Bacchus: here it is 'the Bacchanal,' the ἔφαρχος who stirs up the βιασός of women. He is here represented as speeding (ἀττίνα) with a torch of pine-wood fastened at the end of the staff (ἐκ νάρθηκος), stirring up the stragglers from his band to the race and the dance, and urging them on (ἀνατύλλων, cf. l. 1190) with loud cries. ἄττινα is also taken transitively to mean (1) waves about the torch, (2) stirs up the women.

1. 148. C. χοροῖς, P. χοροῦς. δρύμῳ and χοροῖς run well together. πλανάτας may be either nom. sing. or acc. plur., probably the latter.

1. 151. ἐπὶ, 'on the top of,' i.e. 'with.' After ἐπιβρέμει C. reads ἐπιέγει ἧχει with the gloss περισσόν. The first two words evidently explain ἐπιβρέμει. περισσόν means 'superfluous.'

1. 152. τοῦτο, as is the rule, refers here to what follows.

1. 154. The Pactolus, whose sands were golden, rose in Mount Tmolus.

1. 156. ὑπό, 'accompanied by.' This use of ὑπό is most commonly found with the musical instrument in the genit. But it is found also with the acc. rarely, and very rarely with the dat. Cf. L. and S.

1. 157. ἁῦν: adverbial acc., cf. above l. 71. ἀγάλλημαν, 'glorifying,' in which sense the active is more usual.

1. 160. The Λυβὴς λαύτος, a North African tree of which flutes were made, is familiar in Euripides' plays. For λαύτος, cf. L. and S.

1. 163. φοιτάσων εἰς δρόμον: these words go together. 'Those who roam to the mountain.' φοιτάσων = φοιτάσως

1. 169. MSS. βάκχοι, Musgrave βάκχα.

II. 170–369. ἔπεισόδιον πρῶτον. Tiresias the aged seer appears on the spectators' right, as coming from the city. He and Cadmus have agreed to take part together in the Bacchic revels. A little later (l. 215) king Pentheus enters, very angry at the news that the women of Thebes have gone off to honour the newly-arrived stranger. His wrath is increased by seeing Cadmus and Tiresias preparing to follow them.

1. 170. MSS. ἔκκαλεῖ, which may be either future or present. 'Who at the gate will summon Cadmus.' It is better to put a question after πύλαιον, and read ἔκκαλεῖ the imperative. For τίς ἐν πύλαιον; cf. Helena 437 τίς πρὸς πύλαιον; or κ.τ.λ. The speaker is addressing the door-keeper within: cf. the words of Orestes in Aesch. Choeph. 654 τίς ἐνδον ὡς παῖς παῖς ἐνδον ὡς δήμοις;

1. 173. For the mixture of second and third persons, cf. the common οὗτος σύ, 'you there.'

1. 175. The same word is usually kept (cf. ll. 179, 186, 193) for the
NOTES. LINES 145–200.

sake of emphasis, cf. however, Verg. Aen. 4. 628 ‘litora litoribus contraria, fluctibus undas,’ where the poet would not have varied the word in such a climax, if the effect produced had been weak.

1. 176. ἀνάπταν: i.e. to twine ivy and wool round the staves. Cf. Verg. Eccl. 5. 31 ‘et foliis lentas intexere mollibus hastas.’

1. 178. ὅτα = ‘nam’ gives the reason for his using the word ἔλατας. He knew his voice before seeing him.

1. 179. Either from Anaxagoras, or from his other masters, Prodicus and Protagoras, Eur. derived such a passion for σοφία, that his use of the word σοφὸς is almost wearisome. (Paley.)

1. 182. Many editors reject this line as made up from l. 860.

1. 183. ἐσον, sc. ἐτη. Eur. prefers αὖξαν to αὐξάνω. μέγας is proleptic, ‘wax to greatness.’ Tr. ‘We must magnify Dionysus, whose divinity is made known among men, as much as we can, because he is my daughter’s son.’ This is one of those coarse-grained, brutal statements about religious matters, so often found in Eur. Cf. note on l. 334.

1. 184. MSS. δὴ. Aldine edition δէ, an easy emendation as the two words sounded alike. πώς: we should expect ποῦ. ποῦ implies motion, ‘Whither must we (go to) dance?’ Cf. note on l. 49.

1. 185. ἔλεγενθα: used of religious exposition, and therefore appropriate here.

1. 186. T. points out that σοφὸς here = ‘versed’ in the matter; and this (‘skilful’) is the proper meaning of the word.

1. 188. MSS. ἡδὼν: the poet Milton conjectured ἡδὼς which all receive. (Cf. Sandys’ note for the details.)

1. 192. The god would be more honoured if they went on foot.

1. 193. Gellius (Noct. Att.) 13. 19. 3, says that this line also occurs in Sophocles’ Women of Phthia. The παιδαγόρας was the slave who took little boys to school. Cf. the application of the word in Galatians iii. 24.

1. 194. ἄμωξθέλ: only found elsewhere in Aesch. P. V. 208.

1. 196. γάρ, ‘yes for.’

1. 197. ἐξου, notice partitive genitive, ‘take hold of my hand.’

1. 198. Ἄσών, ‘there it is.’ The blind man puts out his hand for the other to take.

1. 200. Scaliger proposed ὀδὼν σοφίζωμενθα, forgetting that it should be μηδέν. (The University of Berne has over one of its doors ὀδὼς ἄγωμεντρος εἴσετω.) The sentiment is appropriate in the mouth of an aged seer. The dative has the force of ‘with respect to’: the datives ‘commodi’ and ‘incommodi’ are only the two varieties of this widely-used dative of relation. For σοφίζωμενθα = ‘philosophize’
or 'rationalize,' cf. Plato's *Phaedrus*, 229 C, where Socrates uses the word in this sense in giving an explanation of the story that Boreas carried off Orithyia: the explanation being that while at play she was blown by the wind over the cliffs.

1. *201.* MSS. *patrôs.* Plutarch (Amator. cap. 13) paraphrases this by ἡ πατρία καὶ παλαίδ πίστις, πατρίως has therefore been restored here. ἀμήλλας χρόνος: (1) coeval with time; for which cf. Soph. Ant. 456 οὐ γὰρ τι νῦν γε καχθή εἶλλ ἐν ποτε | ἵππ ταῦτα κούδες οἶδεν ἐκ του 'φάνη. (2) less probably, 'coeval in time with us,' i.e. intuitions which were born in us.


1. *203.* 'Not even though the most gifted minds have discovered wisdom;' perhaps this actually refers to a treatise of the Sophist Protagoras, the *katáballeines* (sc. λόγω), as Sandys acutely points out. *eφηναι* is perf. indic. pass. Plut. (Amator. cap. 13) quotes the line with *ἀπερα...φερον.*

1. *206.* Tr. 'it is not so: for &c.'

1. *207.* MSS. *ei xρῆ* where *ei* is unnecessary after *eite.* *θέλε* and *χρῆs* have been proposed, and also *obè...obè* for *eite...eite.* The MSS. reading might be defended as a colloquial piece of grammar (cf. the occasional redundance in English of 'whether'); if any parallels could be adduced.

1. *209.* Some think spurious. *ei* *ἀριθμῶν* is hard: it is in opposition to *ei ἀπάντων.* The god wishes to be honoured by all, not merely 'by numbers,' i.e. by certain files of men, as it were. Cf. Verg. Aen. 6. 545 'discedam : explebo numerum.' T. formerly read *διαρέων,* 'making no distinctions;' but is now in favour of the participle *διαρέων* with the same meaning.

For *βουλέσθαι* and *θέλε* combined with little difference of meaning, cf. Cicero's common practice of combining 'vir' and 'homo' in describing a person. Cf. Divinatio, cap. 17.

1. *211.* 'I will become a speaker of words in your place;' i.e. I will announce the approach of Pentheus.

1. *214.* The *προφητῆς* was primarily the mouthpiece of another, e.g. Apollo of Zeus. (Aesch. Eumen. 19: cf. also Exodus vii. 1.)

1. *215.* We may suppose that Pentheus entered hurriedly and excitably. It is customary in a Greek play for every new comer to be announced by some one already on the stage.

1. *216.* Aesch. and Eur. use the epic form *πόλεω* both in lyrics and dialogue. (Cf. Aesch. Sept. c. Theb. 6.)

1. *217.* *ημῶν,* 'as we find.' Ethic dat. The acc. and infin.
explains κακά, and follows κλώ, 'evils, namely that the women have left their homes.'

1. 218. Notice how Eur. expresses the notion of 'forest.' Cf. l. 1052.
1. 219. θεάζω: here intrans., cf. above l. 65.
1. 223. Pentheus' only claim to sympathy arises from this desire to vindicate morality, of which he was the guardian: but he misunderstood the facts.
1. 224. δις δή: understand οὕςας. δή as often is attached to words attributed to somebody else. It is here as often ironical. Cf. the similar use of δήθεν. θυσακίδος: a Homeric word for 'sacrificing priest.' Here it is used loosely. κοσίν is a rare word, cf. L. and S. Strict grammar would require ἄγούσας. The inf. depends on κλώ in l. 216.
1. 225. ἄγειν, Lat. ducere = 'deem.'
1. 226. κρόατος, acc. after δημιουργός. For μᾶν σών, cf. note on l. 43.
1. 227. πανθήμων, euphemistic for 'the prison.' 'Open to the whole people.' Cf. πανδοκείον, 'inn.' P. δόμοις, Σ. στέγαις.
1. 231. οὐδεὶς = οὐτός.
1. 235. MSS. εὔσσομον κόμην. Brunck's emendment εὔσσομος is the simplest. Most editors follow Badham's conjecture εὔσσομος κόμων.
1. 236. P. ολυνάες ὃς ποσίς, C. ολυνάτα ὃς δοσίς. Scaliger's suggestion ολυνάς is simple, but ολυνάς χάρις Άφροδίτης is a grotesque expression. ολυνάς (cf. l. 438) was Barnes' conjecture.
1. 238. σωτήσαι: cf. note on l. 67 εὐαξομένα. προτέινων, 'holding out' or 'offering.'
1. 240. Cf. ll. 150, 185. κτυποῦντα usually intrans. 'I will make him stop striking the thyrse' (on the ground).
1. 242. ἰκείνου, 'the leader of the Theban women,' i.e. the disguised Dionysus.
1. 243. This line seems to have been interpolated by some one who took ἰκείνου in l. 242 to be Dionysus. Hermann alters ἐφαράφη to ἐφαράφθαι, which would follow on φησί. Or we may suppose that ἰκείνου in l. 243 has been substituted by a copyist's error for νεογόνος. Perhaps the line was interpolated to justify the passage ll. 286-297.
1. 244. κτυποῦνται simply means 'consumed by fire.' Pentheus asserts that Semele's child died with her; 'does he say the child was sewn up in the thigh of Zeus? he was on the contrary killed with his mother.'
1. 245. ἑυμύστατο: sc. Ζεμέλη.
1. 246. ἀγχόνη: cf. L. and S. for the idiomatic use of this word in Greek tragedy.
BACCHAE.

1. 247. The subject of ἔβρηθα is τῶν ἔτσιν. Cf. Monro’s Homeric Grammar, § 135, for cognate acc. in plural, without the adj. which usually accompanies such an acc. in the singular. Thus βουλάς βουλεύειν is regular, but ὃς κεν ἀριστη | βουλή βουλεύσῃ.

1. 248. The effect of ἀτρόφ is like the ‘Ha’ of Shakespere’s Henry VIII.

1. 249. The old men must have looked ridiculous. Eur. more than once makes fun of the infirmities of age: thus Her. 682 Iolaus insists on being armed, that he may join in the battle, though scarcely able to move.

1. 250. γέλων: a form more often found than γέλωσα in tragedy.


1. 257. πτωτοῦς. Cf. the Latin ‘volantes’ (Verg. Aen. 6. 239). Aesch. (Suppl. 510) and Eur. use the word. The venality of soothsayers was a commonplace in Greek poetry. Cf. Soph. Antig. 1055 τὸ μαντικὸν γὰρ τῶν φιλάργυρον γένος. The folly of believing in soothsayers is satirized in Helena 744–757, a passage probably elicited by the credulity of the Athenian democracy in prophetic utterances at the time of the Sicilian disaster.

1. 262. οὐκετὶ ὀδεῖν: one of those idioms of every-day life which Euripides introduced into his plays. In the Frgs. (559) he is brought on boasting of this: οἰκεῖα πράγματ’ εἰσάγων, οἷς χρώμεθ’, οἷς οὐλεμεν. It is used in the same way with a gen. following in Hel. 746 οὕτως ἄρ’ ἐν θρ’ οὐκετὶ ὀδεῖν ἐμπύρου φλογὸς—tr. here ‘I say that there is then (ἐθι) nothing wholesome in the rites.’

1. 263. MSS. τῆς ἐνσεβελα. If retained this is ironical; but irony is not suitable in the mouth of a Greek chorus. Reiske substituted διονυσεβελα which most editors adopt: Elmsley points out that the two words are similarly confused in the Aldine edition, Helena 1021. The genitive is that of exclamation, common in Aristophanes: e.g. Bfrs, 61 τοῦ χασμήνατος, ‘what a yaw!’ It is also found in tragedy occasionally, as Medea, 1051 ἀλλ’ τῆς ἐκῆ κάτως | τὸ καὶ προσθα μαλακοὶ λόγως φρει. ξένε: the chorus of Asiatic women naturally thus address the Theban king.

1. 264. Cadmus sowed the teeth of the dragon which guarded
NOTES. LINES 247–286.

Ares' well at Thebes. Armed men sprang from the ground, who killed each other, with the exception of five, of whom Echion was one.

1. 265. κατασκύνεις: by reviling his grandfather.

2. 266, 7. Quoted by Alexander the Great after hearing the philosopher Callisthenes praise the Macedonians.

1. 270. τε introduces the new sentence, καὶ joins δυνάτος to οἶδα τε, both in apposition with θραύς. The θραύς has an excess of courage, thereby proving himself 'foolish,' l. 271. δυνάτος = 'influential,' tr. 'A bold man who has influence and is able to speak, becomes a bad citizen when he has no sense.'

1. 273. The order is ὁμ ἐν δ. μ. ἐ. δοσος ὅταν ὅ δαίμων ἔσται.

1. 275. There is an anacoluthon here, due to the parenthesis l. 276–7. It should run Δημήτηρ θεά... δ τε Σεμέλης γόνος. As it stands, δε in l. 278 resumes μήν in the parenthesis l. 277. Cf. for the conjunction of these deities Verg. Georgic 1. 7 'Liber et alma Ceres.'

1. 276. The Greeks themselves derived Δημήτηρ from γῆ μητρ. Curtius, Greek Et. 484 doubts this derivation. For an exact reproduction of this sentiment, cf. Lucretius, 2. 652–657.

1. 278. δ δὲ: δ used demonstratively as in Homer: the use in Attic is confined to δ μήν, δ δὲ, δ γάρ, tr. 'but he... Dionysus... came.' For ἡλθεν εἰς τάνταπαλον, 'took the opposite course,' Badham ingeniously conjectured ἡδονήν ἄντιπαλον, in apposition with πώμα. Tyrrell, ed. 1, translated: 'devoted himself to the correlative necessity of man.' Mr. Housman has ingeniously conjectured δὲ δ ἡλθεν ἂντιπαλον, &c. putting a comma at the end of the line. In this case ἄντιπαλον will agree with πώμα, meaning 'to match.'

1. 282. λήθη: in apposition to ὑπνον.

1. 284. σπινθεταμ passive, 'is poured out in libation.'

1. 285. οἴστε διά: unusual scansion, not to be imitated. In the iambic metre, a dactyl or tribrach may not be broken after the second syllable, unless there is a previous break after the first, i.e. it must be contained in one word or three.

1. 286. Many editors reject ll. 286–297, some even consider the whole passage as far as l. 305 spurious. Mr. Tyrrell thinks the passage interpolated either by the younger Euripides or, 'as is far more probable, by some Alexandrian learned in mythology, and in the etymology of his time.' The passage is rejected on the following grounds:—(1) The absurdity of the explanation. (2) Its inappropriateness in the mouth of Tiresias. (3) The intricacy and poverty of the Greek. But the passage is probably genuine. (1) If the explanation is absurd, so is the legend. (2) Euripides' taste was often
imperfect. (3) He was fond of rationalizing myths, and of etymologizing names (cf. Paley, vol. i. pref. xxxii). Like Shakspere Euripides enjoyed a pun even in tragedy, or else we should not have such lines as infra l. 367. Cf. ‘Now is it Rome indeed and room enough,’ Jul. Caes. i. 2. In Troades 990 the poet derives Ἀφροδιτὴ from ἄφροσύνη: in Iph. in Aul. 321 he connects Ἀτρέως with τρέω, ‘fear.’ Nor was he the first of the tragedians to devise these ideas: he inherited the derivation of Ἐλεήμος from ἐλεῖν (Tro. 891) from Aesch. himself: cf. Ags. 689. Homer derives Οἴνουσαῖς from οἰνόσυμα (Od. 19. 409), while Soph. derives Αλας from αλαί (Aj. 430). It is very possible that ‘a jumble of μήρος and δυμηρός was the source of the grotesque popular legend’ (R. C. Jebb quoted by S.). οὖν: καταγελά usually takes gen. The acc. here is like that in οὐδά σε ὑπὲρ οἱ, the nom. of the dependent clause is attracted into the main clause.

1. 289. θεῖν MSS. Aldine ed. with most editors νέον.

1. 291. ‘Zeus made a counter-plot such as a god might carry out.’

11. 292-4. Zeus finding Hera unwilling that his son by another woman should be in heaven, took a portion of the air and making it like Dionysus presented it to her as a pledge. In the meantime he entrusted the real Dionysus to the fountain Dirce (l. 520), or according to another story, the Nymphs of Nysa ‘in Asia.’ There are three difficulties here: (1) the gender of τόνδη. (2) the meaning of ἐκδιδόντως. (3) the government of νευκέων. (1) τόνδη should be τόνδε agreeing with μήρος, but it is attracted to δυμηρόν. (2) Zeus ‘gave out,’ i.e. ‘entrusted’ Dionysus to the Nymphs. (3) νευκέων goes with δυμηρόν, ‘a pledge to satisfy her jealousy,’ or (L. and S.) after the ἐκ of the verb: ‘so as to be out of the way of quarrels.’ νευκη is used of Hera’s jealousy, in Aesch. Suppl. 292, in the affair of Io. Hermann took θηκας... Διάνυσον, together = ‘made this (air) Dionysus’; δυμηρόν ἐκδιδόν τευκέων then = ‘giving him as a pledge against.’ The order of the words is against this; tr. ‘having broken off a part of the ether which encircles earth, he made it a pledge, to satisfy Hera’s jealousy, giving Dionysus into the keeping of the Nymphs.’

1. 295. MSS. πραφήναι. Pierson πραφήναι, which is ingenious.

1. 297. δμήρως, intrans. ‘was a hostage.’

1. 298. Eur. is probably connecting here μάρτυς and μανία. Plato (Phaedr. 244 c) considers μαρτυρεῖ a corruption of μανίη. Dionysus was specially regarded as a μάρτυς in Thrace, the neighbouring district to Macedonia, where Euripides wrote this play. Cf. Hec. 1267 ὄργη μάρτυς ἐκεῖ Διάνυσος τάδε.
NOTES. LINES 289-315.

1. 300. πολύς, 'in full force.' Cf. Hippol. 443 Κύριος γὰρ οὗ φορητός, ἵν πολλὴ ῥυή.

1. 303. For ἐν, cf. L. and S. ἐν, I. i.

1. 304. διεπέτοςε, gnomic aorist. More often found with some word like πολλάκις expressed. 'Panics,' as the name implies, were usually ascribed to Pan: here to Dionysus, as the god who disorders the reason. Dionysus was confused with several of the gods in antiquity: thus Virgil in Georg. 1 joins Liber with Ceres, and identifies them with the sun and moon. Macrobius (Sat. 1. 19. 1) says that 'most men consider Liber and Mars to be one and the same god.' The same author (Sat. 1. 18. 6) quotes passages of Eur. and Aesch. where Bacchus and Apollo are identified.


1. 306. καὶ: i.e. as well as at Thebes, though hitherto Parnassus had been sacred to Apollo only. C. reads ἵν δελφοῖς ἐρ' αὐτόν δῆει καὶ δελφίνων πέτραι: the first two words are a gloss. ἵν is often used in menaces as here. Cf. infra l. 536.

1. 307. πλάκα is acc. after πηδῶντα: cf. Soph. Aj. 30 πηδῶντα πεδία ἔξω νεοράντω ἤφει. The two peaks of Parnassus were sacred to Apollo and Bacchus respectively. Strange lights are said to have been seen on one of them, which were attributed to the torch-light dances of Bacchus and the Nymphs. According to Dr. Sandys the real summit of Parnassus lies several thousand feet above these two peaks, which however are prominent in the landscape.

1. 308. βάλλοντα: this refers to the blows given by the revellers to one another with their wands. Possibly it refers to the use of the thyrsi as missiles: cf. l. 762. κλάδον, governed by both participles.

1. 311. MSS. νοσεῖ: Kirchhoff νοσή, which secures the regular antithesis of μέν—μη.

1. 314. P. has μη written over the line. Stobaeus twice quotes it with μη. This will not scan, but undoubtedly makes better sense. Hermann proposed μὴ φρονεῖν, Porson ὡς (=ὡσεὶ) φρονεῖν, and ἐν for ἵν, in which case τοῦτο (in l. 317) resumes the clause ἐν... δὲ. It is simpler to keep the vulgate, with a full stop after l. 316. The sense will be: 'neither Dionysus (nor any one else) will make women chaste (or unchaste). Chastity depends on the nature of the women themselves: discreet women will not be corrupted even in Bacchic revels.'

1. 315. Stobaeus quotes the passage once with εἰς τὴν φύσιν, and omitting l. 316. In the other passage where he quotes it he has l. 315 and l. 316. Hippol. 80 is very like l. 316.
BACCHAE.

1. 318. γε—'whatever others may do.' οὖσα goes closely with ἐν βακχεύμασιν. Cf. note on l. 836.
1. 319. 'You remember how glad you are': cf. for δρᾶς l. 337.
1. 321. Cf. Hippol. 7 ἐνεστι γὰρ ἐκ δὴ κἀν θεῶν γένει τὸδε, | τιμώμενοι
χάρουςιν ἄθροάταν ὑπο. | ισομερεία
1. 322. μέν οὖν, 'so then.' Not resumed by δὲ: cf. l. 460.
1. 327. ἀνευ τούτων: i.e. Pentheus' mind has been corrupted by spells. τούτων, sc. φαρμάκων.
1. 328. Tiresias has shown that he can honour Bacchus without being disloyal to Apollo.
1. 333. ζῶν, emphatic 'exists' as the accent shows.
1. 334. Dr. Sandys well compares with καταψεύδου καλῶς Horace's 'splendide mendax.' This could only have been written by a cynical disbeliever in the current theology. Eur. was not an atheist, but he was revolted by the stories about the gods: thus in the Herc. Fur. 1341, he says that he cannot believe the gods ever practised adultery or bound one another or served one another as slaves, δοιδών ὀδε ὑστηροι λόγοι.
1. 337. Actaeon, son of Autonoe and cousin of Pentheus. Apollodorus, 3. 4. 4, gives the ordinary legend κατεβράξα οὐκ τῶν ἱδίων κυνῶν . . . διὰ τῆς "Ἀρτεμις λυσμένην εἰδε. | ισομερεία
1. 339. The tragedians use the Doric form for κυνηγός even in dialogue: so also λοχαγός, Ἀδάμα, δίας.
1. 340. Tr. 'boasting in the meadows that he was better than Artemis at hunting,' κομπάζεσαι applied also l. 1207 to hunting.
1. 341. μὴ ἤνα μὴ. δεῦρο: i.e. 'Come hither and I will crown you.' Cf. l. 184.
1. 343. Cf. Hippol. 606 οὗ μὴ προσούσεις χεῖρα μῆδ' ἀψη πέπλων. Cf. Goodwin's Greek Syntax, large edition, Appendix ii. He compares the independent subj. with μὴ, familiar in Homer, e.g. μὴ δὴ νῆς ἔλωσι, 'there is a fear lest they take the ships.' Then οὗ δὴ μὴ νῆς ἔλωσι will be 'there is no fear lest.' . . 'It was only natural that the Attic Greek should begin to use the fut. indic. in place of the subj. in the same sense. Thus we have in Soph. EL. 1052 οὗ σοι μὴ μεθψωμαί τοτε, expressing denial . . . when οὗ μὴ with the fut. indic. had been established as a regular form of future denial, the second person singular probably began to be used as a form of
NOTES. LINES 318–370.

prohibition . . . the real negative force of μη is in abeyance.' If this interpretation be accepted, the interrogation usually printed at the end of the sentence should be omitted: that is only appropriate for the discarded explanation: οὗ μη—προσώπεσι χεῖρα; 'will you not not touch me?' i.e. 'do not touch me.' Tr. 'Touch me not, but be off to your revels, and do not soil me with your folly.'


1. 347. MSS. τοῦδε: it is 'deictic': most editors read τῶνδε.

1. 348. For change to 2nd pers. from 3rd pers., cf. l. 346. Cf. above l. 173.

1. 349. ἕνω κάτω: thus in l. 602 without τε καλ. Aesch. has it similarly in frag. 321 ὡς...τρίτουσα τῷρβ' ἕνω κάτω.


1. 359. μέμηνας: i.e. as your last speech shows: ἐξιοτις, you showed signs of madness before that. Pentheus was excitable: cf. l. 314.

1. 362. τὸν θεόν, acc. after ἐξαιτώμεθα.

1. 365. ἵνα δ' ὄμοι: impersonal, 'let it pass'; if we do stumble never mind, it is in a good cause. Cf. Medea 798 ἵνα τι μοι ζήν κέρδος; The first δι here as often = γάρ. Cf. l. 461.

1. 367. Elliptical Construction, after σκόνει understood. For the pun, cf. note on l. 286. Theocr. 26. 26 makes it also ἐξ οὗ τοὺς πάνθημα καλ οὐ Πενθήα φέρουσαι. Cf. also Nonnus, 46. 76. Elmsley (Bacch. 508) has collected many parallels in Greek.

1. 369. Cadmus and Tiresias probably, at any rate in later performances of the play, danced off the stage. Cf. the reference in Anthology, 16. 289 to πάρηβα χορεύματα of Cadmus in this play (quoted by S., p. lxxxiii). They go off on the spectator's right.

II. 370–431. στάσειμον πρώτων. Composed of two strophes and antistrophes. In the first strophe and antistrophe (ll. 370–401) the rhythms are Ionic a minori (ο ο ο) and choriambic (ο ο ο). In the second pair (ll. 402–431) the rhythms are glyconean, with some few resolutions of long syllables: for other details, cf. Appendix. The rhythms of the first Choral Ode are graceful and simple:
the subject-matter straightforward, and to the point, which is not always the case with the Odes of Euripides. There is a succession of brilliant rhythmical quasi-epic epithets such as ὀλβοδώτερα, καλλιστέφανος, κισσοφόρος, &c. The Chorus beg the goddess Piety to listen to Pentheus’ impious words against Bacchus: they enumerate the spheres of the god’s action: they commend sobriety of thought and of language. In the second part of the Ode they express a wish to visit Cyprus and Pieria (a compliment this to King Archelaus), as places where love and the graces live, fitting for Bacchic revels. They end by repeating the praises of Bacchus, and their aversion to those who are overwise and reject the current theology. These sentiments have with great probability been regarded as the Palinodia of the aged poet in religious matters. He may have been moved by the ardent and sincere forms of religion which he found among the manly Macedonians: and the mere fact of travelling may have widened his mind, by showing him the universal existence of the religious principle.

1. 370. Ὄσια: i.e. δειότης. Euripides was fond of personifying qualities as deities. ‘Ὅσια does not occur elsewhere, but this passage is imitated by Statius, Silv. 3. 3. i ‘summa deum Pietas.’ Aristoph. (Frogs 891) ridicules Euripides’ Ἰδώτως θεοί, among whom occurs Ἔνεσις. Cf. for an unfortunate anti-climax caused by this personification the peroration of Aeschin. contra Ctesiphontem, 96 Ἑ Γῆ καὶ Ἁλίσ καί Ἐρετή καὶ Σύνεσις καὶ Παιδεία. πόντον ἠθέν: this is imitated from Hom. Hymn to Demeter, 118 πόντον θεάων, ‘Queen of (not merely among) the gods.’ Even in his piety Euripides is audacious, in assigning the sovereignty of heaven to a deity of his own creation. The ordinary form of the word is πόντια, from the same root as πόσις (i.e. πότις) δεσ-πότης, ‘potirī,’ Sanscrit, pātis, ‘lord.’ Curtius, i. 283 ‘the root is πό, “guard,” whence Gk. πώ-ο-μαι.’

1. 371. ἥδε: this contrasts her rule in heaven and earth. The full expression would be: πόντον μῖν ἠθόπ πόντον δὲ κατά γὰν i.e. παρ’ ἄνθρωποις.

1. 372. πτέρυγα: the first two syllables correspond to the first syllable of δυστυχία in l. 387. χρυσέαν: notice first syllable short, as occasionally in lyrical passages. The epithet is often used of the gods, cf. Homer’s χρυσῆ Αφροδίτη.

1. 375. ὑβριν ἐς: cf. above l. 315 σωφρονεῖν ἐς τὴν Κύπριν.

1. 378. ‘Who has these prerogatives, to initiate men in the dances and to smile with the flute, and make cares to cease.’

1. 379. θεσείων: transitive, ‘to initiate.’ Cf. Ion 552 ἔς με Δελφίνων κοραῖ—θιασεύο.”
NOTES. LINES 370-402.

1. 381. μαρμάρας: acc. plur.
1. 382. βότρυς γάνω occurrences above l. 261.
1. 383. δειτι θείων, 'banquet in honour of the gods.'
1. 384. καταφθάνον: with ἄνθρακ.
1. 385. δμφιβάλγη MSS. Barnes altered to make it correspond to l. 401.
1. 386. 'Unbridled speech' would offend the principle so much admired by the Greeks μηδεν ἀγαν. This rule was especially sacred in religious matters, light talking about which was deprecated. Cf. O. C. 1053 τέλη διν καὶ κρυφα λειχα ἐπὶ γλώσσα βίβακε προσώπων ἑυμολπίδαιν. Cf. also Horace's 'Vetabo qui Cereris sacrum vulgarit arcanae, sub isdem sit trabibus fragilémve mecum solvat phaselon' (Odes 3. 2. 26). For unguardedness in speaking generally, cf. Orestes 10 (Τάνταλος) ἀκίλλαστον ἐσχε γλώσσαν, ἀλοχιστην νόσον.

1. 392. Stobaeus, 58. 3 gives the right reading. The MSS. are corrupt. P. gives πρὸς χαριε ἡλλα' δμως: cf. l. 376 for metre. χαριε goes back to δυστυχλα. ἀφροτυη will be unfortunate because the gods see what we do and punish us. For sentiment, cf. Soph. El. 194 ἐπι μέγας ὀφραν | θεος, ἐν δφορφα πάντα καὶ κρατήνει. 'An assertion of the existence of a moral government of the world, which it would be hard to parallel in Euripides' other plays,' T. pr. xxx.

1. 395. For this favourite Greek juxtaposition, cf. l. 332 φρονέων οὐδὲν φρονεῖ, and the parody of Euripides' manner in Aristoph. ACh. 396 ὅπε ένδον ἐνδον ἑσών, εὶ γνώσην ἐχεις.

1. 396. 'And to be more wise than befits man makes life short,' literally 'is a short life.' Cf. an exact parallel quoted by S. from Iph. T. 1122 το δε μετ' εὐτυχίας κακόωσθαι θνατοῖς βραχαλάν. Others put a stop after φρονείν making το τε, &c. epexegetical of το σοφόν, and translating βραχαλάν, 'life is short.' This makes good sense, but does not run so well.

1. 397. ἔπει τοστρε, 'on this condition' of a short tenure of life. It is better to aim at what is easily attainable, than to lose oneself in metaphysical speculations. ἔπει τοστρε is clumsy; ἐπίθυδες would make better sense, 'zealously,' but it only occurs once in Eur. (Iph. Aul. 476) and there in the sense of 'deceitfully.'

1. 399. The MSS. and Stobaeus give φέρει. If we keep this we must suppose ἀν—διώκον to be by tmesis for ἀναδιώκον, a verb however not found elsewhere.

1. 401. παρ’ ἔμοιγε, 'in my judgement.'

1. 402. MSS. have ταύν Κύπρον; but cf. l. 416 for scansion. Cyprus was the chief seat of Aphrodite's worship, probably brought there from the neighbouring Phoenicia. Cyprus and Pieria are here men-
tioned because love and the muses have such a close connexion with
the god of wine.

1. 406. Sense: 'I should like to visit Paphos which is fertilized by
the streams of the Nile.' The poet's geography was not accurate
(cf. above l. 15): he here imagines the stream of the Nile to be carried
as far as the SW. coast of Cyprus. Many editors, thinking the
language more appropriate to Egypt herself, which is yearly fertilized
by the overflow of the Nile, either emend or expel Πάφον. Mr.
Tyrrell has Πάφον θ' ἀν θ', i.e. Πάφον τε τὴν τε γῆν (sc. Αἴγυπτον)
ην.—Meineke proposed for Πάφον θ', χθόνα θ'; Schoene πέδον τ' ἐνθ'.
But why should the chorus wish to go to Egypt? and why is the Nile
called βάρβαρος unless a Greek country is being contrasted with it?

ἐκατόστομοι: poetical amplification instead of the well-known
seven, perhaps from confusion with the hundred gates of Thebes.

1. 408. ἄνωμβροι: the Nile is replenished by melting snow in the
interior of Africa. Cf. Helena 2 δς ἀπὶ διὰς ψεκάδος Αἴγυπτου
πέδον | λευκὴς τακείσας χιόνος ὑγρανεὶ γύας.

1. 409. MSS. οὖν δ' ἄ. Nauck proposes ποῦ δ' ἄ. The more
rhetorical the question, the greater the prominence of Macedonia,
and the greater the compliment paid to it. καλλιστευμένα: pas-
sive, 'deemed the fairest seat.'

1. 410. Πιερία: notice long ι to correspond to first syllable of
κατά in l. 425. Pieria was the district of Macedonia, immediately
N. of Olympus.

1. 412. Notice με lengthened before Βρόμε. The MSS. have
Βρόμε only once: the repetition is however Euripidean, and neces-
sary to correspond to πρωίδα φρένα τε in l. 428.

1. 413. προβακχήσα: ἀπ. λεγ.


1. 415. MSS. βάκχαιοι. The corresponding line 432 is corrupt.
ἐκεῖ corresponds to the first three syllables of ἐνώμαι in l. 431.

1. 419. ἀλβοδότερον: cf. masc. ἀλβοδότης in l. 572. The epithet
of peace κοντοτρόφος is from Hesiod's Works and Days, 226.
Euripides was as Paley says 'a steady advocate for peace.' He
frequently praises it, cf. Orestes 1682 ἵτε | νυν καθ' ὅδον, τὴν καλλι-
στὴν | θεῶν Εἰρήνην τιμῶντες, and Suppl. 488 δοφο πολέμου κράτους
Εἰρήνην βροτοῖς | ἢ πρώτα μὲν Μοῦσαι προσφιλεστάτη | γόοις δ' ἐχθρά, τέραται δ' εὐπαιδία | χαίρει δ' πλούτῳ, and the fine fragment
of the Cresentones 462, beginning Εἰρήνα βαθὺπλουτε καὶ καλλιστά
μακάρων θεῶν. These sentiments which he shared with his great
opponent Aristophanes must have been common among sensible
Athenians during the Peloponnesian war.

26
NOTES. LINES 406–447.

1. 430. θέαν: monosyllable.
1. 431. P. and first corrector of C. ἵσα: second corrector of C. ἵσαν, which corresponds exactly to Πάρον θ' in l. 406. εἰς after διδωμ, instead of the dative. Wecklein compares Phoen. 1757 Κάρον ἄχρινον εἰς θεός διδώσα. Tr. 'And he hath given the delight of wine which is free from care to high and low alike.'
1. 434. ταύτα: explained in l. 426.
1. 425. τὸς φίλη: a euphemism, like εὐφρόνη.
1. 427. MSS. σοφάν. Aldine ed. σοφόν. Translate: 'It is wise to keep away from oneself the intellect and mind which come from men who are too clever.' προπίτ is rare in the singular. Cf. L. and S. and infra l. 999.
1. 430. P. and first corrector of C. δτι περ: second corrector of C. δτι τε. Brunck proposed δτι τό, which supplies the necessary article for φαιλότερον.
1. 431. P. and first corrector of C. χρηταί τ' ἐν τῶδε λεγομεν ἄν: second corrector of C. as in text. S. who has βάκχας in l. 415 reads χρηταί τε τόδ' ἄν δεχομαι, following Kirchhoff. Translate text: 'Whatever the common people think I will have in my mouth.' There may be a corruption which we cannot detect in ἔνομος χρηταί τε: the metre does not quite correspond with l. 415, and as the two words are equivalent in meaning, χρηταί may be a gloss on ἔνομος, which has ejected the real reading. Hartung proposed ingeniously ἔνομος χρηταῖν, τῶδε ταί λέγομεν ἄν. ἔνομος is 'gnomic.' Cf. l. 304. τό φαιλότερον agrees with τό πλῆθος.

II. 434–518. ἰτισσίδιον δεύτερον. A servant enters with the captive Dionysus whom the king after examining him concerning the mysteries orders to be led away and imprisoned in the royal stable (cf. Orest. 1448).

1. 436. θερ: as we say 'creature.'
1. 438. ἄχρος: sc. ἤν.
1. 439. ὀπαγών: ἀπαγωγή at Athens was 'summary arrest.'
1. 440. εὑρεπίς, 'making my action (in arresting him) an honour to himself'; i.e. causing no scene. Most editors alter to εὑρεπίς which is often corrupted in MSS. into εὑρεπίς. εὑρεπίς ποιεῖσθαι however as Paley points out is 'to prepare for oneself' not 'to make easy for another.' Nauck and S. read εὑρεπίς, 'easy.'
1. 441. δι' αἰσχοῦ: common Greek way of expressing an adverb. Cf. κατ' ὀμοι l. 469.
1. 444. Cf. l. 227.
1. 447. This like other passages of the play reminds us of pas-

l. 448. These are probably keys like ours: the Homeric key was properly speaking, a hook inserted through a hole to push a bolt on the inside of the door home or pull it out. 'The keys undid the doors without hand of man.' For ἄνθηκαν, cf. note on l. 129.

l. 451. P. μαίνεσθε with γρ. (i.e. γραττῶν) λάζοσθε written above it. λάζοσθε evidently comes from l. 503. C. has μαίνεσθε 'χειρῶν τοῦ' with ἐμοῦ written over τοῦ. The simplest reading is Bothe's μαίνεσθε 'χείρων τοῦ'. The king angrily refers to l. 449. He is ἄφθονος (l. 671). Sense: 'he is a madman, and you are worse still if you believe in his miraculous powers.' [The objection to this is that δε usually = ἑγόρ.] Burges proposed μέθσοθε which most editors adopt, and which makes excellent sense. But how did it get corrupted to μαίνεσθε? The metaphor of a 'snare' is common and easy. Cf. Med. 1277 ὁ γεγονὼς Ἰην γ' ἐσμὲν ἀρκὸνν ἐξευνέω.

l. 453. ἀνῷ: cf. l. 248. Pentheus turns suddenly towards Dionysus. Possibly he is seated throughout the scene on his throne.

l. 454. ἐς: cf. ll. 315, 487.

l. 455. οὗ πάλην ὦτο: this should strictly be ὦτ' ἀγμαυσίας, 'from lack of wrestling.' οὗ πάλη go together as an notion, cf. Thuc. i. 137. 7 τὴν τῶν γεφυρῶν οὗ διάλυσαν. Ἑπόλ. 197 δι' ἀναφορῶν ἄλλου βιοῦ κοιλ ἀπόδειξιν (non-revelation) and infra l. 1288. Cf. Lucr. i. 1075 'per medium per non medium concedere debet,' and Munro's note. Athletes usually had their hair close cut. Dionysus and Apollo are represented with long hair.

l. 457. δὲ: we should expect τε to correspond to τε l. 455. Cf. however L. and S. δὲ I. 3. λευκός: the Latin 'candidus.' A fair face was exceptional among the olive complexions of Italy and Greece, and considered a great beauty. Cf. Martial, Ep. i. 115 (and note in Paley and Stone's Select Epigrams on the passage). ἀγάρος (l. 438) expresses the yellow look of fear. ἐς παραακαυήν, 'for a purpose,' i.e. to seduce women.

l. 462. Tmolus, a mountain S. of Sardis. It can hardly be said to 'surround' it. ἀνθεμάδης: Eur. and Aesch. use this word. Cf. Prom. 455. Cf. Verg. Georg. i. 56 'crocceos ut Tmolus odores... mittit.'


l. 466. MSS. εὐσέβησο. Abresch εὐσέβησο', i.e. ἐς τὰ μυστήρια. IT are easily confused. The fut. and 1 aor. of βαίνω are trans.
NOTES. LINES 448–492.

'brought me (to Greece),' or possibly 'initiated me.' l. 469 suggests the latter.
1. 468. MSS. ὁ Σεμίλης ἐνθάδε ἐξευθέν γάμοις. The text is Canter's simple emendation. Musgrave gives ὁ Σεμίλην ἐνθάδε ζεύγας γάμοις.
1. 469. ἡγάγασαν, 'did he enlist you by night or openly?'
1. 470. δίδωσιν: for the tense cf. l. 2.
1. 475. ἐκβάθλευσα: from κλέδηλος, 'forged' used primarily of money. Here the verb = 'to trick out what is worthless.' The aorist is 'instantaneous,' i.e. has the force of a present, as the sequence θέλω shows.
1. 476. The connexion is: 'on the contrary I do not mean to tell you. The mysteries of Bacchus have nothing to do with the profane.'
1. 477. The logical order of the line is inverted. 'What was he like, for (γάρ) you say you saw him?'
1. 478. ήθος', sc. εἶναι.
1. 479. A metaphor from diverting water from one channel to another. 'Derivare' is also metaphorically used: cf. Lucr. 2. 364 'derivare quœm animum, curaque levare.' S. suggests 'parry' as a good corresponding metaphor. κούθνιν λέγον, 'saying nothing too,' i.e. 'without even telling me anything.' Tyrrell translates it by φλαρών, 'talking nonsense,' comparing Arist. Clouds 643.
1. 480. ἀμαθεί: i.e. Pentheus.
1. 484. P. omits δέ, i.e. the scribe scanned by accent διάφοροι.
1. 485. μεθ' ἡμέραν: 'by day.' The combinations of ἡμέρα with prepositions should be carefully studied in L. and S.
1. 488. Those who will be unchaste may discover ways of so acting even in the day-time.
1. 490. P. and first corrector of C. have ἀμαθίας ἄσεβοῦτ: second corrector of C. as printed. Porson proposed σὲ δ' ἀμαθίας γε τὸν ἄσεβοῦτ. Understand from previous line δικαιοῦντα δεῖ. κάσεβούντα is a variety of construction for καὶ ἄσεβίαις.
1. 491. βάκχοι: not a proper name. Indeed, although the god is so named in Soph. O. 7. 211, Dionysus is his more usual name in Greek.
1. 492. Horace (Ep. 1. 16. 78) allegorizes freely from this passage, putting the language of Dionysus into the mouth of the ideal good man, and interpreting the god of l. 498 to mean death. 'Vir bonus et sapiens audebit dicere: "Pentheus, | Rector Thebarum, quid me perferre patiique indignum coges?" "adimam bona." "nempe pecus rem | lectos argentum: tollas licet." "in maniciis | et | compedibus saevo te sub custode tenebo." | "ipse deus simul
BACCHAE.

atque volam me solvet." opinor | hoc sentit: "moriar." mors ultima lines rerum est.'

1. 494. The custom of growing the hair and cutting it off in honour of some god was common in Greece. The Athenians, μετα-
βαίνουσες εἰς παῖδασ, offered their hair at Delphi (Plut. Thes. 5). Cf.
also Acts of Apostles, xviii. 18. In Verg. Aen. 7. 391 Amata
addressing Bacchus asserts 'sacrum tibi pascere crinem.'

1. 499. εἶναι γε, 'when that is to say': i.e. 'never.'
1. 501. καί ποῦ: καί here implies doubt: 'but where.'
1. 503. λάξυμα, a word much affected by Eur. as L. and S. show.
καταφάτωσεν: with acc. instead of gen. It was an Attic idiom to
use the accus. after verbs which strictly governed gen. or dat. (cf.
Scholiast on Arist. Fros 103), e.g. ἄρείσω, καταγελάν (l. 286).
1. 505. δεῖν : sc. αὐτῷ.
1. 506. MSS. οὗκ ὀκοθ' ὅτι ζήσω ὅποι ὁποῦ δοτοις εἰ. οὐ the
indirect interrogative, is Paley's: ὥστω for οὐς' Emsley's correction.
Translate: 'you do not know yet what your life is or what you are.'
1. 508. The word ἐνυστυχήσω occurs in Phoen. 727. Cf. also
Ἡρόδ. 1096 ὦς ἐκαθήθην νλλ' ἔχεις εὐδαιμονα. τούτων: for the
defining accus. cf. 1. 453.
1. 512. I. e. the Chorus.
1. 513. Tr. 'stopping their hands from this noise and (stopping)
the din of the drum.' Two constructions of παῦω are used together.
1. 514. κητήσομαι, 'keep at my looms.' Slaves were called κηθματα.
1. 515. Sense: 'I can only suffer what is fated.'
1. 516. ἀποικια . . . μετεχεί σε: cf. above l. 345. This however is
slightly different as ἀποικια is separated from the verb, and there are
passages where it is used as a preposition like διῆν χάριν, &c. Cf.
Εἰ. 118ο κελμαν . . . ἀποικια εἰσὶ ποματον. This dialogue between
Pentheus and Dionysus, though wanting in the refinement of irony
which Sophocles would have used, is admirable owing to its bare
simplicity and the unconcerned meekness of Dionysus; for the

II. 519-575. στάσιμον, δεύτερον: composed of strophe (II. 519-536),
antistrophe (II. 538-555), and epode (II. 556-575). The strophe and
antistrophe are in the Ionic a minor metre (οοοο) varied by
Anaclomenus rhythms. This rhythm, the exact explanation of
which is disputed, is familiar to us in Anacreon and (probably) in
the 'Gallia, Bic' of Catullus' Attys. It separates the two short
syllables of the second Ionic foot by putting between them the last long
syllable of the first Ionic foot. Thus instead of οοοοο οοοοο we
have | - | - | . There are further one or two resolved syllables. The epode begins with Ionic rhythms (ll. 556–570), ll. 571–2 are logaoedic: l. 573 uncertain, perhaps two dactyls with the first syllable resolved; l. 574 is glycone, l. 575 pherecratean (i.e. catalectic glyconean). A κομμός between Dionysus and the Chorus (ll. 576–603) follows, in which the irregular rhythms indicate excitement and rapid movements, without strophic correspondance.

1. 519. The Chorus reproach Thebes for rejecting the worship of Dionysus: they appeal to the god to come to their aid from Nysa, or perchance Parnassus or Olympus.

Achelous was the largest river in Greece; the poets used the word for ‘water’ in general, cf. infra l. 625. Dirce is called ‘the daughter of Achelous,’ simply because of the preeminence of the river among fresh-water streams in Greece. Cf. note on l. 5. The new-born Dionysus was dipped in Dirce.

1. 520. εὐπόρθεος, ‘fair maiden.’ Tyrrell compares καλλίπας, ‘young and beautiful.’ In this class of adjectives, the second part of the compound is a kind of second epithet.

1. 521. γάρ, ‘why do you reject me?’ (l. 533) you know all about Dionysus.

1. 522. βρέφος corresponds to last syllable of εκφύς (l. 539). So in l. 525 τάς ἄ — the last syllable of ἀγρεπόν. C. expresses this by the note ἀνὰ μᾶς (sc. συλλαβῆς) written over βρέφος and ἄνα.

1. 524. ‘When Zeus snatched him (and placed him) in his thigh.’ Cf. note on l. 286.

1. 526. Διώραμβος: the Greeks derived it from δί θύρα and βαλον: because Bacchus twice passed the gates of life, by his double birth. But the quantity of the i is against deriving it from δί. Paley wisely questions whether it is not rather to be referred to an Asiatic dialect, as the worship of the god came from that quarter. The word originally means ‘an ode celebrating the birth of Bacchus.’ Arion, according to Herod. 1. 23, was the inventor of it.


1.528. MSS. ἀναπαυτίκω. But the futures in -ῶ have the penultima short. Construe: ‘I exhibit you to Thebes, (for them) to name you thus.’

1. 536 ends with the Anaclomenus rhythm.

1. 537. There is nothing in the strophe to correspond to this, and as the sense there is complete, it is better to suppose this line inserted. C. has the note περιωσόν over οίναυ: i.e. the annotator thought one οίναυ was enough.

1. 539. ‘Pentheus shows his earth-born descent and that he is born from the dragon.’ For the change in the construction, cf. l. 490.
BACCHAE.

1. 541. ξῆνως, 'earth-born': he was one of the five survivors of the battle. Cf. note on 1. 264.
1. 545. MSS. ὅς με. ὅς ἔμε with the e lengthened before βρ-. Cf. 1. 412. Such lengthening before another word is forbidden in Iambics.
1. 553. χρυσάρχ: because of the ivy flowers with which it was wreathed.
1. 554. ἀν, 'O king.' Others read ἀνα, and suppose it separated by tmesis from πώσον. But in such cases the preposition comes somewhere before the verb, not after. κατ' Ὀλυμπον, 'along by,' 'near Olympus.'
1. 556. Nyssa, an uncertain locality, usually put in India, where the Nymphs reared Bacchus. In Iliad 6. 133, in the Lycurgus legend, it is placed in Thrace. Cf. Dyer's Gods in Greece, p. 163 and foll.
1. 557. For θυρσοφόρεις θάνατος S. well compares the common δορυφόρειν τινα. For θηροπρόφου cf. Verg. Aen. 6. 805 'liber agens ceiso Nysae de vertice tigres.'
1. 559. There were two Corycian caves in antiquity, both associated with Bacchus; one on the coast of Cilicia, the other (of considerable size) on Parnassus.
1. 563. σύναγεν: for συνήγεν: Epic form. The temporal augment is more rarely omitted than the syllabic.
1. 565. MSS. μάκαρ': but the scansion requires μάκαρ, which is found in Hel. 375 with a feminine noun. Cf. also Δίον βροντᾶς 1. 599, τόξο... σωτρ̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣️
1. 565–75. The epode ends with a compliment to Macedonia and its fine rivers.
1. 571. MSS. τὸν τὰς. τὰς spoils the choriambic rhythm. Λυδίαν, sc. διαβάσε. Aegeae the ancient capital of Macedonia was on the Lydias.
1. 573. Scansion uncertain. If we omit τὰ, Lydias will be referred to: if we retain it, the Haliacmon, the next Macedonian river in geographical order. Its name would be perhaps difficult metrically, or ugly. The language of Hec. 451 about the Thessalian Apidanus is curiously similar to this passage. τὸν: for δν, as often in lyrical passages.
11. 574, 5. For glyconean and pherecratean rhythms, cf. note on 1. 862 στάσιμον τρίτον.
11. 576–603. A voice is heard from within announcing itself as that
of the god, and immediately an earthquake takes place, after which the leader of the Chorus appears. A light is seen afar off to glow around Semele’s tomb. It is grievous to think of the play being acted without the resources which a modern theatre could employ in such a passage. Paley thinks τάδε (l. 591) shows that an attempt was made to show the earthquake. In this κομμός Paley distributes the utterances of the Chorus among fourteen of their number, the leader alone remaining silent until l. 608. Other stage directions are that C. attributes σεθερεν ου in l. 590 to Dionysus: while both MSS. write Ἡμίξ, i.e. ἡμιχώρον before σεθομεν ς. Hence some editors have attempted to allot the words from there to l. 603 between two ἡμιχώρα or halves of the Chorus.

1. 579. τις πόθεν: double questions are common in Greek, from Homer downwards, especially in Plato.

1. 585. πόθον voc. This is simpler than to suppose that σαλίνα or σελένα has dropped out. Tyrrell takes it as accusative after ἵναν, comparing inter alia Heracl. 65 μάντιν δ’ ζήσεις ἀρ’ οὐ καλές τάδε: πότνια usually but not always addressed to goddesses, cf. Orest. 176 πότνια νυφ. It usually comes before the substantive.


1. 591. ἵμβολα: τα ἰμβεθημένα, τα ἵπποι, ‘architraves’ or ‘lintels.’ MSS. ἰδετε, Dobree εἴδετε.


1. 593. ἀλαλάξεται: may be (1) middle; cf. Rutherford’s New Phrynichus, § 302, p. 383 and p. 138, ‘all verbs expressing the exercise of the senses . . . have the inflexions of the middle voice either throughout or in the future tense.’ Or (2) passive: ‘The name of Bromius will be shouted.’

1. 594. First assigned to Dionysus by Tyrwhitt.

1. 596. αὐγάζει: the middle is Homeric (cf. ὄρωμαι). Notice the solemn spondaic rhythm.

1. 597. Cf. above l. 8.

1. 600. οἰκτετε: favourite word of Euripides in lyrics.

1. 602. ἐν κάτω: cf. l. 349.

1. 603. C. adds Διόνυσος after γύνων, a clear instance of a ‘gloss.’

1. 604–861. ἦπεισόδειον τρίτον. ll. 604–641 are trochaic tetrameters catalectic. ll. 642–861 iambic trimeters. Dionysus enters and finds the Chorus on their knees in fear: he tells them how he has escaped from Pentheus: still concealing his identity, he tells them that Bacchus had set the palace on fire. Pentheus enters before long, but before he has had time to converse much with Dionysus
a messenger enters who has come from tending his herds on Cithae-
ron. There he had seen the frantic excesses of the women of Thebes. 
Pentheus resolves to arm the male population and march against the
women, but eventually Dionysus persuades him to go in female
disguise, promising that all shall be well. Pentheus returns into
the palace to prepare for the expedition, and the god follows him
after a few words addressed to the Chorus.

1. 605. MSS. read ἧσθησθ'. Porson corrected by adding the subscript.
1. 606. MSS. read διατινάξαντος δῶμα Πενθέως ἄλλ' ἡξανίστατε: which will not scan. The text is Schöne's reading. The words τὸ 
Πενθέως can express 'the house of Pentheus' without δῶμα: cf.
Aristoph. Thesmoph. 224 Ε. οὖσος ὥσ ποι θείς; Μ. ἐς τὸ τῶν σεμνῶν 
θεῶν. On the other hand δῶμα might easily be added by a scholiast 
as an explanation.

1. 607. MSS. read σάρκας. If this be retained ἡξαμείβαιν τρόμον can 
be taken as forming one verbal notion, like δίκην μέτειμι in 1. 346.
1. 609. The aor. is used where we put the present. Strictly speak-
ing the moment at which the Chorus saw their leader is past when 
The adj. ἀσφάνθ is used where we prefer an adverb. Cf. 1. 622.

1. 611. C. has a gloss on ὁρκάνας. φυλακας. ὁρκάνη κυρίας ἡ 
ἀγρινηθῇ λινοῦ (i.e. λινος) = 'ὁρκάνη means a fisherman's net.' Cf.
infra 1. 847 for another metaphor from the net, and Eur. El. 582 ἣν 
ἐκσπάσωμαι γ' ἐν μετέρχομαι βόλον.

1. 612. ἐς συμφορὰς τόχους is protasis of a suppressed apodosis.
'Whom had I to protect me, if you were killed?' τίς ἦν δς ἐν 
φυλάσσοι εἰ.
1. 616. τῶν: cognate acc. Notice the first person singular and 
plural used indifferently of the speaker. Cf. 1. 669.
1. 618. περιβάλλει in tmesis. The two datives define τος more 
closely. In Nonnus, 45. 240 Dionysus disguised as one of Pentheus'
soldiers leads a bull before Pentheus, seated on his throne, saying 
that this is the metamorphosed Dionysus.

1. 620. ἐξέφερα: accus. of cognate meaning after a verb which is 
usually intransitive.

1. 623. ὁ βάρξος: the god; Dionysus is here speaking as the 
leader of the Chorus, who did not know his real nature.

1. 625. Achelous, the chief river of Greece, in Acarnania. It is 
often used for water in general: thus Vergil has (Georg. 1. 9) 
'Poculaque inventis Acheloia miscuit uvis.' Cf. Shakspere, Corio-
NOTES. LINES 605-657.

LanuS, ii. 1. 53 'A cup of hot wine with not a drop of allaying Tiber in it.'

1. 627. ἢπα = 'under the idea that' I had fled.
1. 630. MSS. φωτ: but the context requires that Pentheus should see an 'apparition;' hence Jacobs proposed φάσμα. φωτ: will make sense: 'the god made a light,' which Pentheus in his madness thought was a man.

1. 631. No reason can be given why both MSS. omit αλήπα. Canter suggested it, and all editors since have accepted it.
1. 653. συντρημάτωσιν, ἂν λέγ. Tyrrell suggests that as θράνων = 'beam-ends' of a building, the compound may get the idea of demolition. Nanck ingeniously suggested συντριφιανοῦτα, a Euripidean word = 'is being overthrown' (with the trident).

1. 634. λόγα: dativus incommodi: so αὐτῷ in 1. 632.
1. 635. C. omits παρείται.
1. 636. ἴκβας ἡγοῦ = Bothe's emendation for MSS. ἐκ βάκχας ἡγοῦ, which will not scan or construe.

1. 637. φρουρίζω is usually combined with a negative, when thus used with the genitive.

1. 639. ἡσα is the apodosis to ὥς δοκεῖ. γοῦν introduces a parenthesis.

1. 644. ἣ: like the angry 'Ha' of Henry VIII in Shakspeare's play, II. 2. 69 'Who's there, ha?'

1. 647. 'Stop, and if you are angry move quietly.' Lit. 'Set beneath anger a quiet foot.' This stern line would be more natural in the mouth of Pentheus, in which case it would be translated, 'Stop and subject to anger (i.e. to my anger) a quiet foot': i.e. do not stir. The repetition of πόδα has been without reason objected to.

1. 649. ἡ οὖκ: scanned as one syllable by synizesis: so in ἤπει ὦν, μὴ ὦν.

1. 650. For the 'tertiary predicate,' cf. l. 775.

1. 652. A line has dropped out here; l. 652 is best assigned to Dionysus. Pentheus may be supposed to have uttered some random abuse of wine. Then Dionysus answers: 'you are reproaching the god for what he is right to be proud of.' This irritates Pentheus, and he makes a fresh attempt to arrest the leader of the Chorus.


1. 655. Elliptical for πλὴρ ταῦτα κ.τ.λ., 'you are wise except in those things in which you should be wise.'

1. 657. καίνω: deictic.
BACCHAE.


1. 662. εὐαγγέλια: cf. L. and S. s.v. The α is usually considered long. (εὐαγγέλια = ‘holy.’) Tr. ‘where glistening snow-showers never cease.’

1. 663. προστιθήσει: besides coming he had a reason for coming.

1. 664. ποτνίας: a synonym according to Hesychius for βάνθαι. Potniae was a Boeotian town where the mares of Glaucus tore their master in pieces: cf. Verg. Georg. 3. 267 ‘Glauci | Potniades malis membra absumpsero quadrigae.’ The legend probably gave occasion for this meaning of the word.


1. 669. σταυλόμεθα, metaphor from furling sail. MSS. τάκειθεν: Brunck τα κειθεν.

1. 673. The dat. is after θυμοῦσθαι.

1. 676. προστιθημ, ‘hand over to.’

1. 678. The sentence requires a verb in the first person in antithesis to ὅρω. Most editors, however, keeping μόσχον as genit. after βοσκήματα take ὑπεξήκρισον as third person plur. intransitive. This use is favoured by Orest. 275 ἵκαρίζετ’ αἰθέρα πνεοί, ‘ye are skimming the air.’ ὑπεξήκρισον is Α. λεγ. The plural verb with βοσκήματα is justified because the noun refers to living things, cf. Monro’s Homeric Grammar, § 172. In the first case translate, ‘I was not long since driving up the hill-side the herds of calves in my care’: in the second, ‘the herds of calves were scaling the top of Cithaeron.’

1. 681. Ino and Autonoe were daughters of Cadmus and Harmonia.

1. 682. τρίτην: first hand of C. τρίτη P. and second hand of C.

1. 684. The construction is: νώτ’ ἔρεισασαν πρὸς φόβην ἑλάτης. They reclined with their heads upon the lower boughs of the fir trees.

1. 686. The construction is slightly irregular: we should expect οὖ ός οὗ φις φινυμέναι καὶ θηρώσαι. The sentence is attracted by φής into Or. Obl.

1. 689. ἀλόλυβεν, word used of women raising a shout.

1. 690. σταθεῖσα, ‘taking her stand.’

1. 691. I. e. of the herds he was driving up the hill. Oxen would excite the Maenads, because they associated them with Bacchus; cf. ll. 920, 618. κεραφόρων, Α. λεγ.
NOTES. LINES 659–738.

1. 692. θαλερόν: S. compares Latin 'alma quies,' 'refreshing sleep.'
1. 693. σωκοσμίας: descriptive genitive.
1. 694. MSS. τῇ καίσυγες. The Christus Patiens supports the text.
1. 696. 'Girded up' for running. Notice the force of the middle here and in 1. 698.
1. 698. MSS. λιχμωσάν. Heath λιχμωσίν.
1. 700. δίδοσαν: the imperfect means 'offered.'
1. 701. νεοτόκος = 'having lately had children.' νεοτόκος = 'newly-born.'
1. 705. Cf. for the whole passage l. 142.
1. 709. διαμοίρα, 'scraping away.' C. has the explanation λιχμωσάν = 'scatter like chaff.'
1. 710. ἐμφών, 'large store,' lit. 'swarms,' used of things which are abundant. Cf. Plato, Kep. 450 A οὐκ ἔστε ὅσον ἐμφών λόγων ἐπεγείρετε, where the verb makes the metaphor less harsh.
1. 712. τὸν for δὲ. The rule generally given is that this licence is allowed in tragedy to avoid hiatus, but that is not the case here.
1. 715. κοινών P.: κανών C. The latter will mean: 'intending to discuss the strange matter.' The former: 'intending to discuss the matter in common.'
1. 719. θέλετε θηρασώμεθα: two questions in asyndeton, 'do you wish, are we to hunt?' Cf. Latin 'cave facias.'
1. 721. MSS. θώμεν. Elmsley θώμεθ'. θέσθαι χάριν is the ordinary phrase for 'do a kindness.'
1. 723. αὐτούς = ἡμᾶς αὐτοῖς, as often. The pronoun is also found for the second person, cf. Aesch. Agam. 1297 εἶ δ' ἐπτύμωσ | μέρον τὸν αὐτῆς ὀλοθρα.
1. 724. The shepherd must be supposed to have overheard the Maenads arranging a time for their start; l. 689 may refer to this. The accus. of ζῷα like that of καιρὸς is used to express a point of time: cf. Soph. Ajax 34 καιρὸν δ' ἐφήκεις. Nonnus, 46. 161 refers to the dances being at a fixed time.
1. 726. συνεβάλεξεν', 'echoed with the god's name.'
1. 729. They were in ambush, cf. l. 722.
1. 734. μὲν here is opposed to δὲ in l. 735: it does not go with οὖν.
1. 735. 'We escaped rending by the Bacchanals.'
1. 736. They used no weapons but their hands only to tear the animals in pieces.
1. 738. MSS. δίκα. Scaliger and most editors δικα, 'apart.' Elmsley proposed δικη, in which case χερόν must be taken as
BACCHAE.

genitive after διπ. ἔχειν ἔχα = ‘to hold apart,’ i.e. before rending in two. τὴν μὲν: Agave in particular: ἄλα, the rest of the women. It has been thought impossible that Euripides could represent a cow as bellowing when rent in two: the hyperbole would however be no greater than that in Verg. Aen. 10. 395 ‘te decisa suum, Laride, dextera quaerit | semianimesque micant digiti ferrumque retractat.’ Cf. Conington’s note.

1. 739. σαμάλαι: older than μόσχοι.
1. 740. MSS. πλεύραν. Barnes πλεύρ.’

1. 743. κάς κέρας θυμόμενοι: cf. in Verg. Georg. 3. 232 ‘irasci in cornua discit.’ The bull is imagined to concentrate his anger in his horns: this he does when he puts his head down, and appears to look along the horns, preparatory to charging. Angry people were said in Greek δρμα ταυροῦσαί, ‘to look askance.’ Cf. Medea 92.

1. 744. ‘Slipped and were forced down on their forelegs.’
1. 746. διεφορόντο, middle: sc. ταῦροι, lit. ‘they had their flesh torn apart.’ For acc. cf. l. 744. σαρκός: gen. of material. Cf. Soph. Antig. 114 λευκῆς χίλιοι πτερυγ.

1. 747. σε ἔμεισα C.: συ ἔμεισα P. first hand: συ ἔμεισας P. second hand. Translate: ‘their flesh was stripped off, ere thou couldst close thy royal eyes,’ i.e. ‘in the twinkling of an eye.’ It is simpler to take the reading of C. θάσον . . . ἢ is here made to imitate the common construction of πρὸν with the infin. If the opt. is retained, it is irregular in Attic. We should expect ἢ συ ἔμεισας ἄν. There are however passages in Eurip. (cf. Paley on Hippol. 1186) where this opt. without ἄν seems used. One in particular is like the present passage. Hippol. 1186 καὶ θάσον ἢ λέγοι τις, ἔφρυμεν . . . ἐστήγαυεν, ‘quicker than one could describe it.’

1. 748. The Maenads skim the ground like birds, so rapidly do they move.

1. 750. They leave Cithaeron and descend its northern slopes towards the valley of the Asopus. Hysiae lies close to the road from Plataea into Attica; Erythrace is further east. They are eight miles south of Thebes.

1. 751. The τε joins διφέρων (l. 754) to χωροῦ (l. 748). Τοιάσ acc. after ἐπιστρέφωσαί. λέπα, acc. after κατοικήσαν, ‘which inhabit the rock of Cithaeron below’: i.e. are on the lower slopes of the mountain.

1. 754. διφέρων, ‘scattered in every direction’

1. 755. At this verse C. ends, and its copies at Paris. Children are commonly carried on the shoulder in the East, cf. Isaiah, xlix. 22 ‘thy daughters shall be carried upon their shoulders.’
NOTES. LINES 739-780.

1. 757. 'What they had on their shoulders did not fall off, not if it were bronze or iron.' The god gave them the power of balancing weights on their shoulders, or perhaps it refers to some magnetic influence. Tyrrell supposes a hiatus before l. 757, supposing the meaning to be: 'they did all this without any weapons' (cf. l. 736). In the parallel passage of Nonnus, 45. 291, there is nothing about weights, ἄτρομον ἀστυφέλιατον ἀδίσμον υψόθεν ὄμων | ἱστατο κονόφι-ζουσα.

1. 758. For this fire cf. Verg. Aen. 2. 686 'ecce levis summo de vertice visus Iuli | fundere lumen apex tractuque innoxia molli | lambere flamma comas et circum tempora pasci.' Also Aen. 7. 72 'Lavinia virgo, visa, nefas, longis comprehendere crinibus ignem | atque ornem ornatum flamma crepitante cremari, regalisque accensa comas accensa coronam.'

P. ἵκαλε'. Elmsley ἵκαλε. Sc. πῦρ. ol ἵκε: the people of these places.

1. 759. φερόμενοι, 'being plundered.' Cf. the common phrase, φέρειν καὶ ἔγειν.

1. 761. P. τὰς. Barnes τὰς. The weapons did not wound the Bacchanals, but their staves wounded the men.

1. 764. P. γυναικας by assimilation to ἄνδρας.

1. 765. After ἐξόρουν supply ἐκείσε.

1. 767. The syllabic augment is omitted; in tragedy this is allowed in lyrical passages and in the speeches of messengers, as here. The omission is nearly always at the beginning of the line. Cf. Soph. Oed. Col. 1624 θῶνεν αὐτῶν. It has been said that the omission is due to a desire to give Epic colouring to messengers' speeches, but the curious fact is that in Homer, 'forms without the augment are comparatively rare in the speeches.' (Monro's Hom. Grammar, § 69.)

σταγόνα: we should expect the plural. Cf. above l. 724.

1. 768. ἐξοιτάδρυνον, ἐν. λεγ. κροῦσ: gen. after ἐν in the verb.

1. 770. πόλει: instrumental. Cf. Latin 'recipere tecto.'

1. 775. Tertiary predicate: 'to speak my words free;' i.e. 'to speak with freedom.'

1. 778. ἑράπτεται has been restored here by some from Christus Patiens 2227. It = 'is handled.' The text means 'is reaching us.'

1. 779. εἰς Ἑλληνας: 'a great disgrace to us as regards (i.e. in the eyes of) Greece.'

1. 780. The Electran gate was on the south of Thebes; here the road to Plataea left the city.

1. 781. ἀσπιδηφόρος: used only by Euripides and Aeschylus.
BACCHAE.

1. 782. ἀπαντῶν: sc. ἵματ.
1. 784. Notice ψάλλω in its primary meaning here: 'twang the bowstring.'
1. 785. Elliptical phrase: 'for this is not (endurable) but surpasses me.' Cf. Aristoph. Fros 58 μὴ σκυτῶτε μ' ὀδέλφον' οὖ γιαρ ἄλλ' ἑξω κατέφ, which equals οὖ γιαρ (σκυτῶν ἐρωτόν αὖ φέρομε) ἄλλ' ἑξω κατέφ.
1. 786. We render el here 'that.' Cf. the common idioms θαυμάζω el, δεινὸν el.
1. 787. P. assigns to the Messenger all the lines between here and l. 843, which are spoken to Pentheus. There is no doubt that they should be assigned to Dionysus.
1. 789. οὗ φημ.: the Greek idiom differs from ours. We separate the negative from the verb of saying, 'I say you ought not.'
1. 790. From οὗ φημ supply an affirmative verb: φημὶ χρήνα δ' ἄντελειν. Cf. above l. 29.
1. 792. For οὗ μή cf. note on l. 343. σώσατ: fut. middle. The future here as is often is equivalent to a command. 'Remember this that thou hast escaped from bonds.'
1. 793. 'To bring back punishment' = 'to put once more in prison.'
1. 794. 'I would sacrifice,' i.e. 'I personally intend to.' 'I would' is an ambiguous translation here: it might be taken to mean, 'I would (if I were you)' which makes good sense, but is not the meaning required here.
1. 796. γε = 'yes and.' 'I will slay and the slaughter shall be of women.' ξίαμ, sc. εἰσὶν ἄποθανεῖν.
1. 797. τολῶν: Wecklein suggests πόλεμον, comparing Plato, Rep. 567 a τράγων δεῖ δίγαγε πόλεμον τράγατες. In the text as it stands, φόνον must be taken with ταράξας, but it would certainly be more natural to take it with θύω, and obtain a new accus. for ταράξας.
1. 799. 'It is disgraceful that you should turn aside your shields of brass before the staves of the Bacchanals.' θύρσουσαν: dat. of reference, of which the dat. commodi and incommodi are special cases.
1. 800. Predicative use of adj. 'This is an unmanageable stranger that I am hampered with.'
1. 801. The Greeks were fond of antithesis such as between παθεῖν
and ἄρα, or ἔγος and ἔργον. Here the antithesis does not much help the sense. Cf. for a parallel Soph. Antig. 1108 λέεν λέεν

δάονες | of τ' δαλίων διαλόπες, which simply = 'all of you.' Here the meaning is, 'whether in bonds or not, this man is equally talkative.'

1. 802. P. ἑρα, Scaliger οὶ ταῦ. Hesychius says it is an expression of honour. It is common in Plato and comedy. Cf. Soph. Oed. Rex 1145 δ' ἔστιν, οὶ ταῦ, κεὶνος δι τὸν ἔν κεῖνος. Curtius (§ 675) doubts whether ταῦ has anything to do with ἔτη, as is usually assumed. (Cf. L. and S. s. v.) He thinks it possible that it simply = the second person, comparing Sanscrit tavan, and a gloss in Hesychius, ταῦ σῶ. ἔστιν: the accent shows the meaning, 'it is possible.'

1. 803. The accus. agrees with the subject (σέ) to be supplied with κατατηρεῖν in 1. 802. Σουλείας: cf. Cic. pro Caelio, § 78 'qui ser-

vitia ... ad caedem incitavit.'

1. 805. οἶμοι implies 'you are mocking me.' It is a mistake to translate it always 'alas,' as it has a wider range of meaning than the English interjection. The same applies to ἐα, φεῦ, &c.

1. 807. βαχεύνη, 'vivid' construction for βαχεύοντε. Cf. 1. 649. Sense: if their plot disarmed suspicion, their revels would be free from further interference.

1. 808. P. ἰσπέρε. Musgrave ἰσπέρ. καὶ μὴν here expresses the un-

expected agreement of one speaker with the other. 'Yes, I have

made a compact with Dionysus that the revels shall continue.'

1. 809. Pentheus moves towards the palace, and bids them bring out armour. He then turns and utters a word or two to Dionysus.

1. 810. ἄ, 'stop.' Here is the νερώτετεᾳ or turning-point of the plot.

1. 814. ἀνηρ βοῦ goes closely with ἵστος ὁ αὐ. Pentheus does not directly answer Dionysus. He does not say why he wants to see the women in their intoxication: he rather feels pain at the idea. Construe: 'It will be painful to me to see them in such a state,' to which Dionysus replies, 'Will it at the same time give you pleasure to see what gives you pain?'

1. 816. Understand ἰδου' ἢ ἦδους. For the γα, cf. above ll. 796, 835.


1. 818. Supply verb from ἔβυσσυνσιν.

1. 820. P. δὲ οἶ φθονώ. Nauck δὲ οὐ φθονώ. This gives the sense required. 'I grudge you the time;' i. e. let us be as quick as we can.

1. 821. πέπλος: usually of women's clothes.

1. 822. τέρπε: sc. ἔστιν. τελῶ: lit. 'pay taxes' and so 'be enrolled.
BACCHAE.

tελῶ. τελῶ = 'censeor' in Latin.

1. 828. Adverbial acc. with verb to be supplied from στελῶ in
1. 827. θήλες here has masc. form, though agreeing with a fem.

1. 830. βαλάν: fut. infin.

1. 833. μέτρα: either a band, such as is often seen binding the hair
of statues of Dionysus, or a cap like the Phrygian cap or the French
cap of liberty. Χρυσομίτρης is an epithet of Dionysus in Soph. Oed.
Rex 209.

1. 836. Plato quoted this line when invited by the tyrant
Dionysius II of Syracuse to put aside the philosopher’s cloak, and
put on a woman's garment. A certain Aristippus complied with the
tyrant’s wish and quoted 1. 317 of this play in a slightly altered
form: δ νοίς δ' αὔρφων οὐ διαφαρῆσεται. Suidas (565) in telling
the story makes Plato quote as from the Bacchae ἄρρην πεφυκὼς καὶ
γίνοις ἐς ἀρρενος, but there is no trace of this line in the MS.

1. 837. 'You will cause bloodshed.' Cf. Ion 1224 ἐν τ' ἀνακτόροις
φίνων τιθείαν. Pentheus says, 'I cannot put on women’s clothes':
implying 'I will resort to my first idea of coercing them by force.'
Dionysus replies, 'Then there will be a battle.' S. suggests αἷμα
θύσεις, comparing 1. 796. T. seems to prefer Housman’s conjecture:
ἀλλ’ εὔμαθης εἰ συμβαλῶν = 'What, will you go and be recognized
and join battle with them?'

1. 838. δρῶς: sc. ἔλεος.

1. 839. 'To hunt evils by evils,' i.e. 'to incur punishment by
acting violently.'

1. 840. καὶ φῶς, 'but how' introducing an objection. φῶς καὶ
would simply ask for information.

1. 841. The combination of ἦμων and ἤγησομαι shows the future
force of the former, though present in form.

1. 842. P. γελᾶν, Reiske γγελᾶν.

1. 843. P. βουλεύσομαι, which can barely be defended. Aldine
edition: βουλεύσομαι. Some retaining βουλεύσομαι alter ἑλθὼν' to
ἐλθὼν or ἑλθὼν γε.

1. 844. ἐξαπττ., 'very well.'

1. 845. Wecklein points out that Pentheus is still undecided: after
he has entered the palace, the divine madness which had seized
Agave seizes him also.

1. 847. Cf. note on 1. 611.

1. 848. The acc. of a person without a prep. after a verb of motion
is confined to poetry. Cf. 1. 1353 βαρβάρους ἄφιςομαι.

42
NOTES. LINES 828–862.

1. 852. θελησα. Many editors alter to θεληση on the ground that ω μὴ with the fut. is a strong prohibition, with ι aor. subj. a strong denial. Here a denial is wanted. But if Goodwin’s view referred to above on l. 343 be right, the alteration is unnecessary. Dionysus repeats sarcastically Pentheus’ words in l. 836.

1. 853. ἰλαύνων: intransitive use, ‘driving’ outside the course is an intelligible metaphor for madness.

1. 855. γυναικόμορφον, ἡ π. λεγ.
1. 857. κόσμον: acc. after προσάραξον.
1. 858. Notice the difference here between a Greek and an English play. Not only is there no concealment of the plot, but the future course of the play is carefully revealed. Cf. the words ἐξ ἐρους in l. 658. The audience would know whether the messenger came from far or near, according to the door by which he entered, but they would not know whether he came from Cithaeron. Here the fact is anticipated by Dionysus, instead of being elicited in the conversation. So in l. 984 the Chorus anticipate the leading part which Agave takes (l. 1106) in the death of her son.

1. 860. ἐν τηλει, ‘in the end,’ i.e. when provoked, ‘though the mills of God grind slowly, yet they grind exceeding small.’ Cf. Ion 1615 χρόνια μὲν τὸ τῶν θεῶν πως, ἐστελος δ’ οὐκ ἀσθενῆ. The simplest emendation would be ἐς τῆλη, ‘as to his mysteries.’ τέλος never seems used of the mysteries in the singular. A great many emendations have been proposed for ἐν τηλει, which need not be enumerated, as most of them require further improbable alterations of ἄνθρωποι. The critics have aimed at obtaining a more striking antithesis.

11. 862–911. στάσιμον τρίτον composed of στροφή (ll. 862–881), ἀντιστροφή (ll. 882–901), and ἤπωδος (ll. 902–911). The strophe and antistrophe are in glyconean rhythms. The type of a glyconean rhythm is − − | − − | − − | − | − ̄, or − − | − − | − − | − − | − | − ̄. Spondees are allowed instead of the trochees, and an iambic instead of the initial trochee. (Cf. ll. 907–9.) Some of the lines begin with a base, e.g. ll. 863, 869, 875–7, 879, and in the antistrophe ll. 883, 889, 895–7, 899. There are several instances of resolution: e.g. in l. 864 the first trochee is resolved into a tribrach. The dactyl in l. 865 is resolved into a procelesmatic (− − − | − − − | −). There are one or two places where a short syllable in the strophe is represented by a long one in the antistrophe and vice versa. In l. 867 Ἦμωντονα corresponds to ἀφικτανες γίν in l. 887. In l. 872 ἐντεύν ἀρετος to γινώσκειν χρὴ in

1 Cf. Catullus, 61. 1 ‘collis o Heliconii.’
BACCHAE.

1. 892. On the other hand in 1. 869 δήραμ' ἐξω corresponds to δαρὰν χρῶνον in 1. 889. In the epode (ll. 902–911) glyconean rhythms are interspersed with trochaic, e.g. 1. 903 is a trochaic line with three resolved trochees. In 1. 905 all the feet are resolved. At 1. 907 a series of glyconics begins, ending with a pherecratean, as in the glyconic stanza of Catullus (61. 10 'luteum pede soccum'). Notice in 1. 907 that αἰ μέν is not a spondee but two trochees, with the short syllable suppressed in either. The writers on metre represent this fact thus Λ. Λ.: where the short perpendicular stroke implies that the long syllable has the value of a full trochee. The double dactyl in 1. 910 is not regular in glyconics. Notice also that synapheia is observed throughout this ode. Thus e.g. in 1. 865 to make -ρῶν long, it is necessary that the next line should begin with a consonant. In 1. 910 however -ς occurs where we expect a long syllable, at the close of the line.

1. 862. The chorus wonder whether they will ever take part again in a midnight Bacchic revel, like a fawn that has escaped the huntsman, his dogs, and his nets, and seeks the pastures by the river, and the shady woods. What is wisdom compared with success over one's enemies? the gods can give nothing fairer than this. And we always are fond of what is fair. The gods move slowly but they can be depended on to correct the narrow-minded who dishonour them. 'Suddenly' such men 'perish and come to a fearful end.' It is better to observe the religion of our fathers, whatever the deity may be. He is happy who escapes death at sea: happy too is he who rests from his labours. There are different degrees of happiness, and many hopes, of which some are disappointed. If a man's daily life is happy, he is truly fortunate. The repetition of the refrain points to the assurance of the chorus that before long the god will punish their foe Pentheus. The epode has very little to do with the immediate situation or the plot in general. It is open to the reproach often brought against Euripides, that his choruses are not appropriate to the plays in which they occur. His theory seems to have been that a chorus was a musical performance to be interspersed for the sake of variety in the play, and he probably laid more stress on the music than the words. Musical interludes without words were a conception for which Greek thought was not ripe.

1. 864. T. compares the words 'iacere caput' in Tac. Ann. ii. 30, where Messallina and her friends are imitating Bacchanals.

1. 865. αἰθρό: used here for δήρ, as the air is meant, not the upper purer ether.

1. 866. νεβρὸς nom. to θρῶνει: in 1. 873.
NOTES. LINES 862–887.

1. 868. P. φοβηράν: it would be easy to alter θήραυ to θήραν, as μ and ν resemble one another closely in cursive MSS., but θήραυ makes better sense. It is nomin, in apposition to νεβρός. The picture suggested is of the fawn escaping the nets—which have been arranged in the forest to snare the deer. Cf. Verg. Aen. 4. 121 ‘dum trepidant alae, saltusque indagine cingunt,’ ‘while the beaters scurry about, and bar the way through the forest with nets.’ Georg. 3. 372 ‘punicaeve agitant pavidos formidine pennae,’ ‘or do they drive them into terror by the fear which the bright red feathers inspire.’ A line was stretched across the openings with bright feathers attached to it, which frightened the game, into turning round and thereby falling into the nets.

1. 871. θωδοσον, used of sharp cries.

1. 873. So P. Hermann reads ἄκωδρομος δελλᾶς. The latter is a poetical word used by Soph., but the alteration is not necessary. In Eur. Helena 1498 we find the ‘courses’ of the stars called δελλᾶς. In Homer δελλῶς is an epithet of Iris, the messenger of the gods. Wilkins translates: ‘But after efforts swift and piteous spurs | at last secure from all intended hurts, | she through green pastures by still waters bounds.’ For the acc. cf. l. 307, and Verg. Aen. 1. 524 ‘ventis maria omnia vecti.’

1. 875. Notice the gen. ‘places left solitary by men.’ It corresponds to the familiar genitive after the adj. ἐρῆμος, of Soph. Oed. Κεξ 57 ὁς ὀδύν ἐστιν ὦτε πύργος ὦτε ναῦς | ἐρῆμος ἀνδρῶν.

1. 876. οἰκιαρόκομος, ἀν. λεγ. P. οἰκιαρόκομον. The Aldine ed. sets the scansion right by inserting in before ἔρεων. But the forms in -οοί are found in tragedy in lyrics. Cf. διπροκοπτοῦ in Iph. Ῥ. 1147. Hence Wecklein restored the form here.

1. 877. These five lines recur as a refrain infra l. 897. Cf. the refrain in ll. 992 and 1012, and Aesch. Eum. 778, 808, 837, 870.

1. 881. This line recalls a familiar saying τὸ καλὸν φίλον. Theognis (l. 17) says that at the wedding of Cadmus and Harmonia, the Muses sang a song of which the theme was: ὅτι καλὸν φίλον ἔστι, τὸ δ' οὐ καλὸν οὐ φίλον ἔστι.

1. 882. For the sentiment cf. note on l. 860.

1. 883. Nauck added ἃ metri gratia. It means ‘whatever it may be.’

1. 885. ἐγγυμοσύναν varies in meaning: ‘want of gratitude, ‘want of communis sensus’ or merely ‘folly.’ Here it refers to the narrow-mindedness of Pentheus in refusing to tolerate the worship of Dionysus.

1. 887. P. δόκη which will not correspond with l. 867. Hence here and in Aesch. Agam. 421 Savior has been restored. In that passage

45
however it means 'ghosts': πάρεσιν δοκαὶ φέρουσιν χάρων ματαλαίν; here simply 'views.' For the redundant ηὺν cf. Soph. Oed. Rex 17 ηὲ ἐν γῇραμ βαρῆς and ib: 124 εἰ τι μὴ ηὺν ἀργόρφυ | ἔπρασον'.

1. 888. κρυπτόουσ, sc. θεοί.

1. 889. πῶδα, accus. of duration of time; tr. 'for a long lapse of time.' A curious expression. It is easier to justify Alexander frag. 43 καὶ χρόνον προβαίνει ποὺς, which provoked the ridicule of Aristophanes: he refers in Frogs 100 to Euripides as a poet who is capable of calling ἀλθῆ Δίδες δωμάτιον, and of using the phrase χρόνου ποὺς. If Eur. ever heard of the Frogs, which is uncertain, he may have written the present line in defiance of his critics as it is likely that the Bacchae was written after the Frogs: at any rate it was probably acted after the latter. S. quotes Shakspere's As you Like it, iii. 2. 320-351, where the metaphor recurs in several forms: 'the lazy foot of time': 'the swift foot of time,' &c.

1. 891. νόμων, 'conventions' common to all men: cf. Hecuba 800 νόμω γὰρ τοὺς θεοὺς ἥγουμεθα: 'it is convention that leads us to believe in the gods.'

1. 893. Sc. ἐστι. Tr. 'It costs but little to think that this, whatever the deity is, has might.' τῶδε: sc. τὸ δαιμόνιον.

1. 894. For the turn of this parenthesis cf. frag. 483 Ζεὺς δοτις ὡς Ζεὺς, οὗ γὰρ οἶδα πλῆν λόγῳ κλιὼν. Aesch. Agam. 160 Ζεὺς, δοτις ποτ' ἔστιν, εἰ τὸδ' αὐτῷ φίλον κεκλημένω | τούτῳ νιν προσενέκα. Cf. also Herc. Fur. 1163, Troades 885. Euripides disliked the popular religion, and despised the details of its myths, but he believed in a deity, as did Socrates, Anaxagoras, and others falsely accused of atheism by Aristophanes and by the public opinion of the time.

1. 896. This pleonasm is found also in Soph. Phil. 79 κύοδα παῖ φώσει σε μὴ πεφυκόντα.


1. 907. P. omits 84 and has εἷδον in the next line. εὖο' is better than εἷδον, because it makes the line scan like the two succeeding lines.

1. 908. Some hopes succeed: some come to naught.

1. 910. τὸ καὶ ἤμαρ go together: 'day by day.'

1. 911. Sc. ἐστι.

II. 912-976. Πεισοδίων τίταρτον. Dionysus and Pentheus start on their expedition, the latter being already clouded in his intellect. Whether the god is intended by the poet to cause this, there is no evidence to show. The whole scene is full of tragic irony, of a real kind, though different from that of Sophocles. The irony of
NOTES. LINES 888–943.

Euripides is grim and ferocious: that of Sophocles overpowers the intellect by the sense of its artistic appropriateness. Euripides excels in sudden turns, often in apostrophes. 1. 973 is one of the most majestic passages in all Greek tragedy: it is such passages as this and Iph. in Tauris 770 which make us feel that he was τραγικά
tavos, in the sense that he knew how to manage a climax.

1. 913. For the accus. where we should expect voc. cf. Soph. Antig. 441 οὐ δή οὐ τήν νεόνους εἰς πέδων κάρα, φής, κ.τ.λ.
1. 917. μά dat. after πρέπεις. μορφή = 'in shape.' It is unnecessary to alter to μορφήν: for a similar ambiguity, cf. μυκωμένον
έχουσαν in l. 738.

1. 918. καὶ μὴν introduces a new idea, or a new person on the stage. The passage recalls Verg. Aen. 4. 468, where Dido dreams that she is deserted: 'Eumenidum veluti demens videt agmina Pen-
thenus | et solem geminum et duplices se ostendere Thebas.'

1. 919. Understand with τόλισμα, δισσόν.
1. 920. Cf. note on l. 100.
1. 921. Understand δοκεῖ, as verb to κέρατα.
1. 922. ‘Can it be that you were an animal? for indeed you have now a bull-like mien.’ τεταύρωσα, word only found in Aeschylus
and Euripides.

1. 925. For the accus. cf. l. 955 κρύψει σοι κρύψυν.
1. 926. With άσταναι understand φαίνομαι. γε, 'hic valet utpote,' Elmsley; i.e. 'you might expect me to look like her, because she is
my mother.' γε was added in P. by the corrector.
1. 929. καθήρμοσα: word peculiar to Euripides.
1. 930. 'Taking it down and putting it up again in a hurry.'
1. 931. βακχιδίων, only found in Euripides.
1. 933. Do not translate ἄλλα. The Greek imperative is fond of
a redundant ἄλλα or ἤ.

1. 935. ζώναι: poetical plural for sing.
1. 936. στόλας: whether this means a natural fold, or a flounce, is
uncertain. To set this right the god must have stooped down low
on his knees, an effective contrast to his approaching exaltation.
tενουσών: intransitive, 'trails.'

1. 937. Sc. ὀχ ἐγίς τείνετο.
1. 938. τἄνθενε, 'on the other side.' Adverbial accus.
1. 939. ἥ ποι: often ironical: Latin 'profecto.'
1. 940. 'When you see the unexpected sobriety of the women.' Pentheus is too busy about his toilette to listen to this obscure
threat.

1. 943. πολί: dat. after ἄμα. He was to lift the thyrsus in his
right hand, and advance it as he went in time with his right foot. It is possible that Dionysus is here intended to make Pentheus go through a pantomime which would excite the derision of the spectators. In Nonnus, 46. 121 Pentheus carefully puts one foot in front of the other.

1. 944. 'I congratulate you on having changed your mind.'

1. 945. Καθαράς does not require the art. being a proper name: but in τόδε τοῦ ὥρου πυρῇς the τοῦ would be necessary.

1. 946. αὐταῖον: Monro (Hom. Gram. § 144 note) points out that the 'sociative' use of the dative is made clearer in this idiom by the addition of αὐταῖον: 'without such an addition there would generally be nothing to decide between the different possible meanings of the dative, and consequently a preposition (σῷν or ἄμα) would be needed.' Tr. 'Could I carry Cithaeron and the Bacchae too?'

1. 948. δὲ: sc. ἔχων.

1. 951. γε strengthens μή in entreaties. Cf. Aes. 308 ἐντὸς δράφις ταύτα γέ. Here the entreaty is ironical. Cf. Plut. Aristides, § 11, where the Delphic oracle promised the Athenians victory at Plataea, if they would pray to Zeus, to Hera of Cithaeron, to Pan and the Nymphs called Sphragitides. Remember that Cithaeron is close to Plataea.

1. 954. Notice the construction of the verbal adj. An alternative would be γενταίει γυναῖκες. (Goodwin, § 924.) Cf. in early Latin such a construction as Lucr. i. 112 'aeternas quoniam poenas in morte timendum est.'


1. 957. 'And indeed I expect them to be held in love's sweet snares, like birds in the thickets.' καὶ μήν takes up κατασκοποῦν. 'You may well call me a spy: I have come because I expect to see something strange.'

1. 958. With the toils of love,' cf. 'the toils of justice,' in Aesch. Agam. 1611 ἰδοντα τοῦτον τῆς Δίκης ἐν ἔρωσιν.

1. 961. Pentheus proposes to go: they actually start at l. 965.


1. 964. οὐς ἔχον, sc. σε ἄμαςτενν. 1. 966. γε, 'yes.'

1. 968. 'You will be borne aloft back.' 'What comfort!' 'Your mother will carry you.' 'That will be almost a display,' i.e. ostentatious honour. Pentheus in l. 969 objects that too much
honour will be paid him. He feels like Agamemnon when invited to step on the costly carpets, afraid of a νέμως.

1. 970. τούσις as usual looks forward, 'luxury of the sort we shall see.' δέιγω, 'I am undertaking a worthy act.'

1. 971. This speech is an aside, for Pentheus was to follow Dionysus (l. 965), and is therefore still on the stage.

1. 972. στροφὲς, used intransitively. The neuter of the participle is paroxytone, not properisponomenon, because the τ is long by position, not by nature.

1. 974. Supply a verb for θυγατέρες from ἄκταν'.

1. 975. τινές, deictic. 'The conqueror will be I and Bromius.' He still conceals his identity with Bromius.

1. 976. αὐτὸς, 'the event.'

1. 977-1023. στράτηγος τετραπόν, consisting of a strophe (ll. 977-996), antistrophē (ll. 997-1016), and epode (ll. 1017-1023). The metre is mainly dochmiac (L. and S. s.v.) ω-ο-ω- which implies excitement and rapidity (cf. the κυμάς above ll. 576-603, where some rhythms closely akin to the dochmiac occur). Dochmiacs admit of a good many resolutions and alterations: thus long syllables are often substituted for the short, and two short syllables for any of the long. There are said to be in all thirty-two varieties. The whole passage from l. 1002 to l. 1011 is very difficult both to construe and to scan; nor have we sufficient authorities to help us in setting it right with any certainty. l. 978 shows us a dochmiac dimeter which is almost normal, except that θίασον (ο-ο-ο) stands for ω-. l. 979 shows us a long syllable resolved into two short. In l. 981 it is supposed that a syllable is missing and two cretics (-ο-) substituted for the first half of a dochmiac dimeter. (This is found in l. 989.) But as the reading of l. 1001 is not quite certain, we have not enough evidence in this case. In l. 1001 the MS. reads τὰν ἀνίσατον ὅς; if we suppose that αὐν was by mistake written twice, this will give us τᾶνισατον ὅς, which will be a dochmiac (-ο-)ο-. In the corresponding line in the strophe, l. 981, Μαυράδων may represent a 'gloss' on γυναικῶν which would restore dochmiac rhythm to that line. The idea of 'the man who played the spy on women in women's clothes' is appropriate to the chorus' indignation and contempt. In l. 983 the rare word σχέλως is suspicious. l. 992 is an iambus: the iambics found in choruses are usually pure, i.e. composed of nothing but iambi. l. 993 is composed of three bacchiacs (ο-ο-ο). This like the cretic is a rhythm which might naturally occur as a variety in a dochmiac system. It occurs in Aesch. and often in the choric passages of Plautus in Latin.
BACCHAE.

1. 977. The chorus pray that the Maenads may be seized with madness, and overpower Pentheus. They picture Agave descrying him first without recognizing him. They anticipate a righteous retribution on the man who has despised the rites of Bacchus and Semele. Piety and purity of mind are the only things which secure to a man a happy life. They end by praying Bacchus to appear in the form of some animal, and to catch Pentheus in his snare. During this short and rapid ode Pentheus is supposed to make a journey of nine miles from Thebes to Cithaeron. He then watches the Maenads from two positions and is torn in pieces; after which the messenger has to return. He enters, immediately the ode is finished, to narrate what has happened. This alone would be enough to prove, if proof were wanted, that the Greek tragedians were willing to overlook small inconsistencies of time, in their desire to give a play an ideal unity. These forty-seven lines represent a period of five or six hours. [If this be so, Mr. Verrall’s objection to the plot of the Agamemnon, as usually conceived, falls to the ground, though we must admit that in the Agamemnon, the tax on the imagination of the spectators is greater than it is here.]

Lussa or madness is the goddess who punishes Heracles in Euripides’ play of that name. She is here represented as having dogs, i.e. the Furies. In Aesch. Choeph. 1054 the Furies are called by Orestes μητρός ἕγκυοτοι κόνις. The chorus prays that these messengers of madness may inflame the Theban women.

1. 979. ἀνοστρῆμαι, ἄγ. λεγ.
1. 981. Perhaps after μανάδων ἔστι has been omitted. So S. Cf. for scansion l. 1001. Supply ἔτη to τὸν ἐν στολῇ, and suppose κατάσκοπον λυσσώδη in apposition to it. Λυσσώδη correspond to -σων βία. A long syllable has taken the place of the normal ϖ.
1. 983. σκόλοψ, ‘a stake,’ here used for a tree. Notice that the words λευρᾶς . . . σκόλοπος all depend on δοκεόντα, not on δψεται.
1. 985. Καδμείων: feminine.
1. 986. P. ὀριοδρόμων: Kirchhoff ὀριδρόμων. T. thinks the MS. reading arose from an o written over the i, between which two forms a copyist would naturally hesitate. The word ὀριοδρόμος occurs twice in Nonnus, the epic imitator of this play. S. thinks the second syllable must be long, but we find ὀριβάτης Arist. Birds 276. Paley reads ὀβριον ὀρόμον, a cognate accus. ‘with rapid (or straight) course’; the metaphor is from sailing with the wind.
1. 990. ἐσά does not occur here in P., but before ἔφυ in l. 989. It spoils the metre, there and is wanted here.
NOTES. LINES 977–1005.

1. 991. In early mythology there was but one Gorgon, living in Libya, Medusa by name, whom Perses slew (Herod. 2. 91). In later times there were believed to be three: but some writers, like Diodorus Siculus, explained them to be a tribe of wild women in north Africa, under a queen Medusa. γίνος: 'by birth,' acc.

1. 992. φανερός, except here, always has three terminations.

1. 993. δαμνὸν P.: λαμιὼν Tyrwhitt: an easy correction (Δ Λ).

1. 996. γόνον γηγενῆ in apposition to 1. 985, as otherwise the adj. would be out of its place. Cf. 1. 981.

1. 998. P. περὶ βάκχος θρήνα ματρὸς τε σᾶς. The text is Scaliger's suggestion. Βάκχος, voc. Semele is the mother: she was worshipped with Bacchus, as appears from Theocr. 26. 6. The last two syllables of θρήνα are scanned by synizesis as one: an anapaest cannot stand in the first limb of the dochmiac. Cf. Aesch. Prom. Vincl. 680 which ends with the words αἰσθιόμενος μόρος.

1. 1000. συνελεθαμ, 'is equipped with a mad wit and crazy purpose.'

1. 1001. This may be either Semele or Agave.

1. 1002. The order is ἄλλως βίως ἐφι θνατοῖς γνώμαν σῶφρονα εἰς τὰ θεῶν βρότειν τ᾽ ἀπροφάσιστος ἔχειν, 'the life free from pain is for men to have a moderate mind with respect to the gods and a mind which befits a mortal, without making any excuses.' P. has γνώμαν σῶφρονα θάνατος ἀπροφάσιστοι | εἰς τὰ θεῶν ἐφι | βροτεὶν τ᾽ ἔχειν ἄλλως βίως. This means nothing, and restoration of the true reading is quite impossible. All we can do is to choose an emendation which satisfies the metre and makes fair sense. ἐφι is the verb to βίως. ἀπροφάσιστοι, suggested by Heath: ο and ω are often confused in the MSS. of this play. It = 'honestly,' 'without disguise or excuse.'

1. 1004. βρότειν has usually two terminations only.

1. 1005. P. φθόνῳ: Aldine ed. φθόνφ. Tr. 'I do not rejoice pursuing wisdom, so as to offend the gods, but (I do rejoice pursuing) the other things, great and illustrious, things of a class which ever tend to what is noble, namely, to lead a pious and pure life day and night.' Here χαίρω is supplied in 1. 1007 from ὅ ... χαίρω in 1. 1010, τὰ ἔτερα is after θηρείουσα understood, and the clause βίον ... εὐσεβείαν is explanatory of ἐπὶ τὰ καλὰ. The genitive τῶν ἀεὶ is however very harsh. S. reads τὸ σοφὸν οὐ φθόνῳ χαίρω θηρείουσα τάδ᾽ ἔτερα μεγάλα φανέρ᾽ ἄγωντ' ἀεὶ, translating, 'I envy not (false) wisdom, but I rejoice pursuing those other matters, which are manifestly important, ever leading life to noble ends, namely, that a man should day and night be pious and holy, and honour the gods by rejecting all the ordinances that are beyond the pale of justice.' Here ἄγωντα is accus. neut. plur. εὐσεβεία is accus. of the subject to εὐσεβεῖν.
BACCHAE.

1. 1007. The hiatus of ἂδη may be obviated by emending ἱθ to ἱττι (i.e. πρός) which would have the same meaning.

1. 1010. δικαία: gen. after ἤμω. In strict grammar νομίμα should come before ἤμω. ἡσαλέννα: the accusative of the subject to τοιμάν, which is also explanatory of τὰ θεῖα in l. 1008, 'and that one should drop customs which are far from righteousness and thereby honour the gods.' The part. is masculine, although the chorus are speaking, because the sentiment is a general one.

1l. 1017-23. The metre of the epode is both curious and difficult, and the text is corrupt: dochmiacs are still found, e.g. ll. 1019, 1020, 1022: the first line is an Iambogenus, i.e. the combination of an iambic pentameter with the second half of a pentameter. Cf. Horace, Epodes 13 for a partial parallel: 'Nivesque deducunt loven. nunc mare nunc siluae.' l. 1021 is evidently defective in the second dochmiac, and l. 1023 corrupt in the first dochmiac, beginning as it does, with an anapaest, which is illicit.

1. 1017. ἰδίων, like ὀφάσθαυ in l. 1019, is the explanatory infinitive, 'many-headed to see;' i.e. 'to the view.' Horace imitates both idioms, but the first more often than the second. 'Niveus videri' is a rarer type than 'audax omnia perpetui.'

1. 1018. πυριφλέγων, ἄγ. λεγ. literally = 'on fire.' Dionysus was fabled to appear in various shapes: thus in the seventh Homeric hymn, where the sailors attempt to put him in chains, he is represented as becoming first a lion, then a bear.

1. 1020. ᾿Π. ῥηγαροῦτα: Dindorf made the correction. The word in the text is also found in the form ῥηγαρίτης. The construction is very harsh. The words run thus: γελῶντι προσώφυ περιβαλε βρόχον ῥηγαρίτης Βασίλαν πεσόντα ἐκ παθάσιμον ἀθάλαν. The dat. is then resumed later on by the accus. πεσόντα. For this T. compares Soph. El. 480 ὑπεστὶ μοι δύασος ... κλόονταν. Here there is the additional harshness that περιβαλε βρόχον must be taken = αἵρει. A simple emendation would be πεσόντι. ἰπάσιμον goes with ἀθάλαν, but we should prefer to correct it with βρόχον if the text allowed of it. Translate: 'Come Bacchus, with laughing mien, cast a net over him who traps the Bacchanals, as if they were wild beasts, as soon as he has attacked the murderous band of the Maenads.'

1. 1021. Paley believes γελῶντι προσώφυ a gloss for γελῶν. In that case l. 1021 would be composed of one dochmiac, the last letter being lengthened before the double consonants with which l. 1022 begins.

1. 1025. ἵππισσόδων πέμπτον. The servant who accompanied Pentheus and Dionysus to Cithaeron returns to tell his master's fate.
NOTES. LINES 1007-1048.

The god after placing him by a miraculous effort on the top of a fir tree vanished: a mysterious voice bade the women revenge themselves on Pentheus, and after some fruitless efforts they uprooted the tree and tore him in pieces, Agave taking the lead throughout. This is usually considered the most brilliant specimen of a messenger's speech in all Greek tragedy. The care which Euripides took in its composition is shown, among other things, by the variety and picturesqueness of the diction throughout. The Bacchae is remarkable among Greek plays for having two long messenger's speeches. We have already had one (ll. 677-774) describing the revels of the Theban women.

1. 1027. ἑράκων ὅφις, together. Cf. Homeric σὺς άπρος, and above l. 915.

1. 1029. This line occurs Medea 54, hence it is considered by T. an interpolation here. ἄλλ' ἑμος might stand alone elliptically, representing ἄλλ' ἑμος στενάω. Cf. Arist. Acharn. 956 πάνως μὲν ολεος ναθν ἑράς, ἄλλ' ἑμος (sc. ολεος). Euripides often puts noble sentiments in the mouth of slaves. Cf. Paley's Eur. I. p. xiii. In Ion 854 he says that slaves only differ in name from other men. In Helena 728 the slave wishes to be among those slaves whose minds are free, if their persons are not.

1. 1030. νέον, 'alarming.'

1. 1032. From here to 1. 1042 the chorus betray their excitement by replying to the messenger in dochmias. 1. 1032 is defective: θάσε scanned as a monosyllable is the last syllable of the first dochmias, the missing syllable at the beginning of the second might be σο or νῦ. 1. 1038 is corrupt: to make it scan properly ὅ Δαὸς παῖς has been suggested for the second ὅ Δαὸνυς.

1. 1035. ἔνα, fem. sing.

1. 1037. An iambic dimeter, similar to Soph. Oed. Rex 650, an excited passage like this. He asks them whether they think Pentheus' death by itself is sufficient to release them from all fears.

ἀγας, 'do you deem.'

1. 1038. ἐμὸν = ἐμοῦ, 'over me.'

1. 1039. πλῆν, 'only.' ἐστὶ here = 'after.'

1. 1041. For the present tense cf. note on l. 2.

1. 1043. θεράπνως, 'abodes,' i.e. Thebes itself. Cf. L. and S.

1. 1044. ἐξέθημεν, 'we crossed' with acc. Cf. Latin 'egredi.'

1. 1045. ἐσεβάλλομεν, often = 'invade.' Here appropriate of rapid motion.

1. 1047. ἐνος θ': part nom. to ἐσεβάλλομεν.

1. 1048. Π. πικρῶν: Aldine ed. πικρῶν, a word only found in.
Europides. 'The acc. regularly follows verbs of sitting' (Paley).
Cf. ἱππ. 1314 βωμὸν ὁχ τέσσεριν.  
1. 1049. τά ἐκ τοῦδεν = 'our footfall.' ὁτε governs γλῶσσας.  
S. 'with noiseless footfall and with silent tongues.'
1. 1052. σωπόλαξον, transitive. πώς is the 'stone-pine.' 'It  
grows like our Scotch fir, with spreading boughs forming a wide  
and dense crown, totally unlike the spiry pyramidal outline of  
the silver fir' (Paley).
1. 1054. ἐκλειπότερα, 'that had failed,' i.e. was dead. ὅ ἐκλει  
πότερα is found = 'the deceased' in Plato.
1. 1055. ἰδανεστερεον, ἀπ. λεγ. κομῆτην, proleptic: 'so as to  
be covered with ivy leaves.' Cf. Soph. Ἔλ. 18 σέλας | ἡμεὶ  
φθέγματ' ὅρισθην σαφῆ, 'the sun rouses to clearness.'
1. 1056. 'And others like fillies that have left the cunningly-  
wrought yoke.' They would be frisky after leaving the yoke.  
πυκλα: a common Homeric epithet for a chariot.
1. 1057. ἀντεκλαξον only found in Euripides.
1. 1059. He addresses Dionysus who is with them till l. 1077.
1. 1060. P. ὅνοι νόδων. Stephanus proposed ὅνοι μῦδων, i.e. 'I do  
not see where the Maenad rout has gone.' It is objected that  
μῦδων is a vulgar word (cf. L. and S. s. v.) ; so however is  
αἰσχρομγία in l. 1062, and Pentheus' tone is very contemptuous.  
Moreover the alteration proposed by Stephanus is a slight one, as ν  
and μ are like one another in minuscules. T. keeps νόδων but proposes ὅσοι for  
ὅνοι, arguing that as the scribe of P. often omits one of two similar  
letters in juxtaposition, he may here have omitted a σ. It is a con-  
firmation of this emendation that Nonnus (46. 207 and elsewhere) talks  
of the νόδων παλάμας of the Maenads. Pentheus had before (cf. l. 218)  
refused to believe in the reality of their frenzy. Tr. 'I cannot detect  
the pretended Maenads with my eyes.' νόδος like γέρων is sometimes  
used as an adj. [It is to be noticed that in Nonnus 44. 153, Pentheus  
uses the word μῦδος of the Bacchic din, et άι μῦδον στήσεις. Possibly  
Heath was right in reading in the passage before us ὅσοι μῦδων.]  
1. 1061. P. el ἔλατν, making an anapaest in the fourth foot.  
In the text the ϵ is prodelided.
1. 1064. Omit 'for' in translating into English.
1. 1065. We repeat the prep., the Greeks the simple verb. Cf.  
Ἠν. 168 ἀνακλεσατ' ἀνέκατα. 'For the threefold repetition, cf. the  
'down down down' in Dr. Blow's anthem 'I beheld, and lo! a  
great multitude.' 'He drew it down down down to the dark earth.'  
1. 1066. κυκλοσθο: augment omitted. Cf. note on l. 767. Translate:  
'It bent like a bow or a rounded wheel, when the peg and string  
54
mark out its revolving circumference.' P. has ἐλκεῖ δρόμον, Reiske ἐλκοδρόμον = 'curved,' Scaliger ἐλκεδρόμον, on analogy of ἐλκεχίτων in Homer. περιφοράν, acc. after γραφήμονε, lit. 'as it has its circumference traced.' τόρυνος means the string moving from a peg in the centre which marks out a circle by means of a piece of chalk attached to the further end. As the wheel is traced in the wood out of which it is to be carved, a continual curve is being made. This curve is here compared to the top of the tree being bent to the ground at some distance from the stem. If it be objected that the simile is prosaic, it must be answered that to the Greeks of Euripides' age all scientific knowledge was comparatively new, and therefore equally beautiful. [It is very tempting to keep the MS. reading ἐλκεῖ δρόμον, and alter περιφοράν to περί φοράν. It would run thus: 'It bent as a bow (bends) or a curved wheel moves slowly (lit. trails) on its courses round the handle while it is being traced out by the compasses.' The word φορά is said to be = λαβή, i.e. the peg in the middle of the circles round which the string would move. The objection is that ὄστερ = 'as' is hardly ever found in Attic introducing a clause, i.e. constructed with a verb.]

1. 1068. ὅστε, 'since,' but if MS. reading be kept ὅστε = 'thus,' a rare but undoubted use.

1. 1072. ἀναχαίτωσι: metaphor from being thrown by a horse rearing. So νάτους in l. 1074.


1. 1076. δοῦν...οἴνω, 'all but' visible.

1. 1077. καλ here = 'when,' a paratactic use found often in Epic Greek. Cf. Verg. Georg. 2. 80 'Nec longum tempus et ingens exit ad caelum...arbos.'

1. 1079. Διόνυσος, in apposition to φωνῇ, 'as I thought Dionysus.'

1. 1081. Omit 'but' in translation.

1. 1083. ἵππος: transitive here. 'He set up a column of holy fire between heaven and earth.' The prep. πρός expresses the leaning of the column on either extremity.

1. 1084. σύνησε: augment omitted. P. ἐθλιμος, which would be a form not elsewhere found for ἐθλίμων. The Christus Patiens has ἰλιμος, which has recently been found in a new fragment of Euripides' Melanippe, as an epithet of νάτη: 'woody' dell is more appropriate than 'the dell with fair pastures,' and it is therefore better to read ἰλιμος here. σύνα: adverb.

1. 1087. ἰστησαν, το οο. διήνευκαν, 'rolled their eyes in all directions.'
1. 1089. καλέσαντο: only in Euripides.
1. 1090. ‘They rushed not inferior in swiftness to a dove, holding
on their way with eager running,’ ὁκὺττα: acc. defining θυσονες.
1. 1091. ποδῶν: after δραμήσατ. ἧκουσα, ‘holding on their
way.’ T. compares the use of ἦκους in ληπεῖς ἦκους = ‘you keep on
talking folly.’
1. 1096. For the genit. here and in l. 1100, cf. above l. 1060. κρα-
tαμβόλονε, ‘hurled with violence.’ The first part of the word repre-
sents κραταῖος. Curtius (§ 144) thinks the kindred word κραταίκες,
‘with hard stones,’ is from a root κατο, ‘underlying many words with
a common notion of hardness.’
1. 1097. ἀντισειρυγον, ‘like a tower,’ or possibly ‘towering opposite.’
Nonnus took it so (46. 152) ἀρχαιν βλάτην ἱσομήκεα γείτοιν πέτρη.
1. 1098. ὅκουρίζετο: sc. Pentheus.
1. 1100. P. τ’ ὄχον, Reiske στόχον. For the accus. in apposition
to the sentence, cf. ll. 9, 30.
1. 1101. ‘Beyond their eagerness,’ i.e. they could not reach him.
1. 1102. P. λελημένος, Musgrave λελημένος. Ionic form.
1. 1103. συγκεραννοῦσα: a word used by Archilochus οἶδα διδῷ-
ραμβον, οἶνη συγκερανναθεὶς φρένασ. It = ‘smite as with a thunderbolt.’
They tore off the oak-boughs with such violence that it seemed as if
the trees had been struck by lightning. We should rather expect
their violence to be expended upon the tree on which the king was.
1. 1104. ἀνθαπάρασσον, ἅπ. λεγ. ἄσιθήρως, ‘with levers, but
not of iron.’
1. 1106. φίσε combined here as often with a plural verb. It came
to be considered as an interjection. Cf. Odys. 3. 332 ἄγε τάμετε.
1. 1107. ἄμβατην: this often = ‘horseman,’ it may be intended to
repeat the metaphor of l. 1072.
1. 1108. Strictly speaking a wild beast could ‘announce’ nothing,
but Agave may be supposed to retain in her madness a confused
notion of the fact, that it was really a human being.
1. 1109. For μυρίαν with sing. noun, cf. above l. 812.
1. 1113. Pentheus has recovered his reason: Nonnus, 46. 192,
makes his reason return on falling from the tree.
1. 1115. It would seem as if μῆτρα here = ‘a cap,’ as a mere
riband would not conceal the features.
1. 1120. οἰκτερα . . . κατακτάνης: notice the opposition of tenses :
the present expresses the habit, the aor. subj. the momentary act.
1. 1124. καταλέγετ’ : passive. The nom. to έπεθε is Pentheus.
1. 1125. No Caesura. Tr. ‘And taking in her grasp his left hand,
NOTES. LINES 1089–1153.

setting her foot upon the wretched man’s flank, she wrenched the shoulder off.’

1. 1127. ἀνεσωπάξεν, ἀπ. λεγ.

1. 1128. Dr. Jodrell (quoted by S.), ‘No human force, unaided by artificial instruments can ever detach the tenacious adhesion of the sinews and tendons of the human body.’

1. 1129. Lit. ‘managed the business on the other side,’ i. e. tore off the other shoulder.

1. 1131. ἐπίσχε, ‘set upon him;’ sc. αὐτό. The construction is irregular: we should expect a genitive after βοή: τοῦ μὲν στενάζοντος τῶν δὲ ἀλαλαζοῦν. Somewhat similar is Soph. Ant. 259 λόγοι δ’ ἐν ἀλλάλωσιν ἐρρόθουν κακό | φόλαξ ἐλέγχαν φόλακα. There is the further irregularity here that μὲν with the partic. corresponds to ὅλ with a finite verb.

1. 1132. P. στυγνάζων which will not scan: cf. Sidgwick’s Greek Verse, § 18, rule 3.

1. 1133. ἐφερε: P. ἀνέφερε, which looks like a careless repetition of the last syllable of ἀλαζων.

1. 1134. ἴχνος, ‘foot,’ lit. ‘step.’ αὐτοῖς ἀρβύλαυς: cf. note on l. 946. γυμνόντω, the augment is omitted: cf. note on l. 767. It is more noticeable here because the word does not come first in the line.

1. 1135. πᾶσα here = ἐκάστη. So in Aristoph. ἀκουε πᾶς, ‘hear everyone of you.’

1. 1136. δεσφαλαίῃ, ἀπ. λεγ.

1. 1137. P. τυφλοῖς. στύφλους, Barnes.

1. 1141. P. τήσασα. τήσασα, Brodæus.

1. 1143. Agave returns alone to Thebes with her son’s head.

1. 1146. ἐνεργάζῃν ἄγρας, take closely together as one word; as usually ἄγρας would have the article: cf. note on l. 945.

1. 1147. ἰ: i. e. Agave. The nom. to the verb is Dionysus. νοκηφορεῖ, ἀπ. λεγ.

1. 1148. Euripides does not tell us how the messenger escaped the fury of the Maenads.

1. 1149. ἄσαμι, ‘I will depart.’

1. 1151. κάλλιστον: sc. ἵστι. ‘It is best and also wisest to honour the gods.’

11. 1153–65. Short monostrophic ode. The chorus exult in the idea that Pentheus is dead, but their joy turns into horror when Agave enters, carrying Pentheus’ head.

1. 1153. ἀναξορέυσιμον: the construction ἀναξορεύειν ἄργα would be intelligible. This is a further extension, ‘to dance in honour of Bacchus’: cf. Iph. A. 1480 ἐλίσσετε . . . Ἀρτέμιν.
BACCHAE.

1. 1155. We should expect an iambic line, like ll. 1159 and 1161. The Aldine ed. has τοῦ Πενθέως. ἐγγένετο: only found in Euripides.

1. 1157. πυστὸν ‘Aἰδαν, ‘certain destruction': cf. Homer's ὁ ἄθεος ἀλόσα ἔλθεσ (II. 13. 773). T. denies that this rendering is possible, proposing ἐπακτὸν Αἰδαν, 'self-sought destruction.' This is very ingenious, as Ε would easily be confused with Τ. (Remember that in uncialς Ε represents sigma.) The α is supposed to have been dropped out by mistake.

1. 1158. ἐθυμοῦν, ἐκ. λέγ.

1. 1159. προηγητήρα: form only found in Euripides.

1. 1161. P. ἐγεράρατο, text Scaliger. and pers. plur. is more natural. Understand ἔμον with τὸν καλλίσκον, 'ye have made the hymn of glorious victory end in wailing.'

1. 1164. 'Tis a fine sport to embrace a son with a hand that drips with blood.' ἐν is pleonastic here and in l. 1167: cf. Electa 321 σκήψε' ἐν οἷς Ἐλληνων ἐστρατηλάτει.

1. 1165. Notice double acc. after περιβαλλέω. τέκνον is governed by the πρέπ. Cf. Latin 'circundo.'

1. 1166. ἀλλὰ introduces διέχεσθε in ll. 1168. The leader of the chorus addresses her companions.

1. 1167. Agave enters smeared with her son's blood (Anthol. 16. 289, and Nonnus, 46. 315), and carrying his head on a spear.

ll. 1169–1199. In this κομμός between the chorus and Agave the metres are largely dochmiac. l. 1173 is an iambic dimeter. ll. 1179 and 1180 are 'iambelegi': cf. l. 1017. ll. 1177 and 1181 are bacchics: cf. l. 993. Strophe (ll. 1169–83), antistr. (ll. 1184–99), l. 1173 is defective in the MS.

1. 1169. P. τί με δροθεὶς ἄ: the text was suggested by Hermann. δροθεῖς is not a possible form.


1. 1171. Agave compares her son's head to a newly-cut vine-tendril. This passage is famous in Roman history. When the Parthians beat Crassus at Carrhae, they cut off his head: a tragic actor called Jason 'laying hold of the head of Crassus, and putting on the air of a bacchant, sang these verses with great enthusiasm.'

1. 1174. λᾶ: Epic for a lion. P. νῦν.

1. 1176. πέθεω: strictly this should be ποῦ: understand ἐμπρας.

1. 1177. τί, 'what of Cithaeron,' lit. 'why (do you say) Cithaeron': cf. l. 1181.

1. 1179. πράτα: fem. sing. The a shortened before ἐμπρα: cf. such a scansion in Latin as 'te Corydon ó Alexi' Verg. Ecl. 2. 65.
NOTES. LINES 1155-1207.

1. 1180. It seems better to divide the line between the chorus and Agave. 'Happy Agave!' 'So they call me.'
1. 1181. Sc. ἐθάλε. She refers to Autonoe and Ino.
1. 1184. μέσεξ seems here to mean 'hold with (me),' she wants the chorus to look more closely at the head. μετέχω usually = 'share,' with genit.
1. 1185. 'The whelp is young: its downy cheek is just beginning to bloom beneath a crest of delicate hair.' μόσχος here of a young lion: usually = 'calf.'
1. 1186. γέννω, acc. after θάλλει. P. βάλλει, Musgrave text. ἀπαλαθραῖς, ἀπ. λεγ. It is not certain what κόρος refers to. Probably it means the hair of the head, which would resemble the plume of a helmet.
1. 1188. P. πρέπει γαρ ὄστε θηρὸς ἀγαύλον φόβη: an iambic line: the corresponding line is a dochioedic dimeter (l. 1172). The text is Kirchhoff's. 'His hair is like that of a beast that haunts the country.'
1. 1192. Dionysus as well as Pentheus (l. 1020) is a huntsman.
1. 1193. τι δὲ, the chorus reply in some confusion, 'of course I applaud.' Literally: 'what else shall I do?'
1. 1196. ἐπανέστησα, this is one of the verbs in which Attic prefers the future middle to the future active. λευτοφυτῇ, ἀπ. λεγ.
1. 1197. περισσάν, 'strange.' περισσῶς: sc. ληθεύσαν.
1. 1198. For this combination of words, cf. above l. 1007.
1. 1204. θηρὸς depends on ἣν (ἀγραν). The 'animal' was the booty: cf. note on l. 746.
1. 1205. ἀγκυλωτῶς... στοχάσμασιν. Both ἀπ. λεγ. 'with thonged javelins of Thessaly': cf. the Latin 'amentum.' The Thessalians were said to have invented the javelin. 'The two ends of the strap were tied round the shaft several times, and arranged in a loop, through which the fingers were put. At the moment of throwing the spear the loop was pulled violently, by means of which the strap, in being unwound, conveyed to the spear a rotating movement, similar to that of the missiles of our rifled guns.' (GuhI and Köner, Life of the Greeks and Romans, p. 242, quoted by S.)
1. 1206. λευκοπήχεσι: only found in Euripides. The second half of the compound is not to be pressed: cf. such an adj. as δεινόσως. In any case the adj. would have been more appropriate to χαρῶν than ἄλκμασι.
1. 1207. 'Is it right to boast and buy unnecessary weapons?' i. e.
BACCHAE.

‘boast about the weapons we buy.’ We have killed the lion without weapons.

1. 1208. ἁγγιστεύων, δει. δει.
1. 1209. σιμία: here by poetical license for ἐγώ, as often.
1. 1212. ‘Let him bring well-wrought steps to the house and mount them.’
1. 1213. P. πλεκτῶν, text Barnes.
1. 1214. παμπάλασι: cf. Aesch. Agam. 579 δόμας ἑπάπαλασιν ὁμαίων γάνως, where the Greeks are represented as hanging up the Trojan spoils on their walls, in honour of the national gods. The word seems confined to Aeschylus and Euripides. τριγλύφων, ‘a three-grooved tablet’ placed along the frieze at equal distances. It represents the end of the original beam in a Greek roof: the space between was originally empty and called the ‘metope.’ The modern parallel would be ‘to put the stag’s head up in the hall or dining-room.’ Lions’ heads were set at the angles of the west pediment of the Parthenon. Notice κράτα neut. It is found in all genders.
1. 1215. In Ovid’s version (Met. 3. 714) Agave thinks Pentheus is a wild-boar.
1. 1217. Πενθέως after βόρος, ‘whose body I found after a thousand painful searches and bring as you see.’
1. 1220. Pentheus’ body was scattered in all directions. πεῦθος, ‘spot.’
1. 1222. There is a double constr. here: (1) I heard of the daring of one of my daughters. (2) I heard concerning the Bacchanals.
1. 1224. They had gone out to the revel, l. 369.
1. 1225. κάμψει, sc. ἵμαυτόν.
1. 1226. καθανοντα: a good instance of a neuter verb used instead of a passive, and therefore followed by the constr. of a passive.
1. 1227. He is usually called Aristaeus: he is familiar to us as the hero of the fourth Georgic.
1. 1231. Observe tense, ‘was coming.’ ἀπαντά: used adverbially.
1. 1232. γώρ: omit ‘for’ in English.
1. 1235. ‘All of them I mean, but especially myself.’
1. 1236. κερδός: cf. L. and S. s.v.
1. 1240. Cf. l. 510 for constr.
1. 1245. ἡμαργισμένων: gen. after πάθος, ‘doeful deed done by those who, &c.’
1. 1246. καταβάλοντα, ‘strike down with a weapon,’ especially as here sacrificially.

60
NOTES. LINES 1208–1289.

1. 1248. πρῶτα μὲν ... ἐπιτά. The omission of δὲ with ἐπιτά is the rule, in this combination.
1. 1249. δαν, 'too severely.'
1. 1250. 'Considering that he was a relation.' He was the grandson of Cadmus.
1. 1254. ἵν ... ἀμα: pleonastic.
1. 1257. P. σοι τ' ἐστιν τις αὐτόν, &c., as in 1. 1258, but omitting κάμοι ... ἀσίν. Text is found in Aldine ed. T. thinks that two verses beginning with words so similar as σοβοτίν and ποῦ ἀσίν were fused into one.
1. 1258. τίς ἵν, like πῶς ἵν, expresses a wish.
1. 1261. 'If his daughters remain unconscious of what they have done, though they are most miserable, yet they will not in a way seem to be miserable.' If they knew the whole truth it would be worse.
1. 1264. Cadmus begins to recall Agave to her senses.
1. 1266. ἑξωτικός, ἅτ. λέγ.
1. 1268. The mist before her eyes is now clearing away. δωρε-στρας: a word used in Homer of rivers 'swollen by rain.' Here—'bright,' which looks like a mistake of Euripides as to its meaning. Later hexameter poets like Apollonius Rhodius, and Theocritus often used Homeric words wrongly.
1. 1269. 'Is the excitement which we can see still in your mind?'
1. 1270. She contradicts herself, as is natural: her mind is still slightly confused. Cf. l. 1108.
1. 1275. ὡς λέγουσ'. These words go closely with σφαρτη. 
1. 1277. κοινωνία, 'wedlock.'
1. 1281. 'What is this that I am holding?'
1. 1286. These words refer closely to ἡ τάλαμα in 1. 1285. Agave speaks as though she were about to bewail the dead. Cadmus assures her that he has already performed the duty. Notice emphatic σέ.
1. 1287. ἄλθε' is Ald. ed., ἄλθε P.: both are possible, though the scansion in the former would be very unusual, and the change of person in the latter harsh. Text Hermann.
1. 1288. Cf. note on l. 455. δύστην' ἄλθει', vocative.
1. 1289. τὸ μάλλον acc. after πῆθειν' ἴχθε = φοβεῖται: cf. Aesch. Agam. 788 Ἰλίου φοβάς ... ψήφους ἔθετο and above l. 345.
BACCHAE.

   1. 1294. Impf. ‘he wished to.’ For θεὸς monosyllable, cf. note on II. 1031 and 1298.
   1. 1295. κατήραμαν: a metaphor from ships putting into port.
   1. 1298. Cf. l. 955. ἤγετος: imperfect.
   1. 1300. τόδε, ‘here.’
   1. 1301. Sc. φέρεις. In other words, ‘have you collected all the fragments?’ A line is here lost, containing the reply of Cadmus.
   1. 1304. Sc. ὁ θεός.
   1. 1306. ‘Without male children’: he had three daughters but no sons. Euripides is true to the feeling of the heroic age in this lament of Cadmus. An old man in the Homeric age was in a wretched plight, if he had no son to look after him: cf. the old age of Peleus and Laertes.
   1. 1308. καταβανόθ’ agrees according to the sense with ἔρνος.
   1. 1309. ‘To whom the house looked up.’ P. ἄνέβλεπεν, i before βα is defensible but rare: cf. Sidgwick’s Greek Verse, § 9, and S.’s note. συνάικες: cf. l. 392, ‘kept from falling to pieces.’
   1. 1313. ἐλάμβανεν P., text Hermann. The former will mean ‘everyone received a punishment.’ The usual meaning however of λαμβάνειν δικαίον is ‘to take satisfaction’: ‘to suffer punishment’ is δικαίον δοκίμα. Tr. ‘you were about to punish him’ = ἡμελετε νικαρείσθαι.
   1. 1318. Genit. = ‘as one of.’ ἀριθμήσει; future middle used passively: cf. l. 588.
   1. 1321. τίς σ’ δικαίει P.
   1. 1324. σύ, i.e. Pentheus.
   1. 1327. ‘Let him believe that there are gods’: cf. l. 1298.
   1. 1329. ‘Grandson.’ The usual cold comfort of a chorus, who are too apt to play the part of the candid friend.
   1. 1330. μετεοιπράψῃ: the ‘instantaneous’ aorist. We use the present.

1. 1330 a. It is evident that after the first line of Agave’s speech there is a lacuna. The missing portion of the play probably included (1) a speech by Agave, similar to that of Hecuba over the dead body of Astyanax in the TROADES at L. 1156. (2) The removal of Pentheus’ body with a speech by Cadmus, on which that of Joseph of Arimathea in the Christus Patiens is perhaps modelled. (3) Possibly a short choric ode, or some anapaests to announce the arrival of Dionysus. (4) A speech by Dionysus, of which we possess the
latter part. Very probably 100 lines at least are lost here. The author of the Christus Patiens seems to have had the missing portion of the play before him. Kirchhoff went so far as to reconstruct thirty-four lines of the Bacchae out of his drama. Two references to the passage in Apsines, a Greek writer on Rhetoric, are worth quoting (Rhet. Graec. 1. 399 and 401, ed. Spengel): ‘Another way of moving pity is to blame oneself. There are instances of this in the tragedians; for example, in Euripides’ Agave, the mother of Pentheus, when she has thrown off her frenzy and recognized the mutilated body of her son, blames herself and thereby excites pity.’ ‘Euripides has used this expedient when he wishes to excite pity over the dead Pentheus. His mother takes each of his limbs in her hands and bemoans it separately.’

It is plain that the missing speech must have been hard to write effectively; but it is also true that it is in such a crisis as the present that the genius of Euripides rises to its highest point. The simple pathos of Cadmus’ speech (ll. 1303–1327) is very moving. Agave’s speech to judge from the remaining line began calmly, and perhaps worked up to a high degree of pathos.

The corresponding speech in Nonnus, book 46, may be thus summarized: ‘O Dionysus, make me mad again: the truth is so terrible. Autonoe did not kill her son Actaeon: she was happier than I. What an unfortunate family ours is! May Apollo sing a dirge for Pentheus and Actaeon. Alas! I never saw my son married. Bacchus is to blame, not I, for his death: I pour out his blood as a libation to the god. My son shall have a tomb and an inscription thereon.’

Fourteen lines remain of the speech of Dionysus: but to judge by other specimens in Euripides of gods at the end of a play, the original speech must have contained at least forty lines. The poet has been much blamed for so frequently employing the device of the θεῶς δῶρον μηκανής. This consisted in the descent of a deity from heaven at the end of a play to effect a satisfactory conclusion. Sophocles only uses it once, in one of his later plays, the Philoctetes, which shows other marks of the influence of Euripides.

The device occurs in several of the plays of Euripides, and probably was employed here. It is uncertain what the poet’s intention was: it may have been a concession to the religious spirit of the age, or more probably, in the Bacchae, at any rate, a concession to mythology; the poet desired to have the traditional framework of the stories. It is perhaps to this spirit of compromise that the disjointedness is due, which is the chief fault of the plays of Euripides as works of art (cf. Mahaffy’s Eurip. § 98).
It is unlikely that the attacks of Euripides on the religion of his countrymen were conveyed by his plots or by secret systematic hints φαινοέντα συνεταίοι. His attacks are confined to free-spoken but momentary ‘obiter dicta,’ in the mouths of the characters, throughout the play. It would have been difficult to shake off the traditional trammels of mythology, while the audience were still believers, and the performance still considered a religious ceremony. Euripides we must suppose treated the myths merely as the subjects of art.

1. 1330 b. This verse is quoted by a Scholiast on Dionysius Periegetes, with the two following ones, as occurring in the Bacchae. It is not preserved in the MS. We may conjecture some part of Dionysus' speech to have run thus: 'Agave and the women who have killed Pentheus are to go into exile: Cadmus and Harmonia have now no protector left; they must therefore leave Thebes and go into Illyria, where they will be king and queen, and conduct wars, taking many places, Delphi among them. When this period of activity is finished, they will be transformed into snakes.' He then returns (l. 1333) to a particular feature of the new life. Dionysus may have also promised the Thebans a divine opiate in their wine, to assuage their sorrow. This is the closing incident of Nonnus, 46. According to Apollodorus, the Encheleis (Eels) were the tribe to which Cadmus and his wife went, the Encheleis conquered the Illyrians under their leadership, and thus Cadmus became king of Illyria. In Ovid (Metam. 4. 562–603) the transformation is followed by a quiet life in Illyria. According to another legend, the transformation of Cadmus and Harmonia took place at once. Cf. M. Arnold's beautiful poem: 'Far far from here | The Adriatic breaks in a warm bay.' It was in accordance with Greek law that Agave after committing homicide should go into exile.

1. 1331. ἄλλαξας, 'shall take in exchange.'

1. 1333. Ἀρεός: Ares and Aphrodite were the parents of Harmonia. Ἀρμονίαν, 'namely Harmonia.'

1. 1334. ἵγονεν: with genit. usually = 'command,' with dat. guide.'

1. 1337. Herod. 9. 41 mentions an assault on Delphi by the Illyrians and Encheleis which ended in the destruction of the attacking force on their return. A disastrous return was considered the inevitable sequel of the sacrilege committed in victory. Hence the calamities of the Greeks on the way home from Troy: cf. Aesch. Agam. 338 εἷς ἑσσεβόνα τοὺς πολισσόχους θεοὺς | τοὺς τῆς ἀλώνης γῆς θεῶν ἡμῶν | οὗτον ἠλώννει αὐθεὶς ἀνθαλαθὲν ἄν.

1. 1339. They would be removed to Elysium.
NOTES. LINES 1330 b—1364.


1. 1349. Zeus had ordained from of old that the worship of Dionysus should be honoured.

1. 1350. Schema Pindaricum: a sing. verb with a plural noun. Cf. Pindar, Olym. 10. 4 μελιγύρνες άμοιοι άρτερων άρχαλ λόγον τέλλεται. As a rule, (1) the verb comes first in this construction, (2) the verb is είναι or γίγνεσθαι. Cf. Soph. Trach. 520 έν δ' άμφιπλεκτοι κλίμακες.

1. 1350 b. First printed by Elmsley, though in the MS.


1. 1353. Put a colon after τλήμων.

1. 1354. Sc. έστι.

1. 1356. Harmonia was the daughter of a god and goddess: therefore the sacriilege which Cadmus was fated to commit at Delphi, would be even more inconsistent with her character than his.

1. 1357. When the expedition against Delphi took place, Cadmus and Harmonia would lead the way in the form of snakes. The Corinthians (Pausanias, 2. 10. 3) had a legend that Aesculapius was brought to Corinth from Epidaurus in the form of a serpent in a chariot drawn by two mules.

1. 1359. έγούμενοι: as T. points out, with dat. 'leading the way.'

1. 1360. 'There will be no end of my troubles.' The inconsistency of this with 1. 1339 must not be forced. He is looking forward to the wars which he is fated to wage in extreme old age. καταμβάτης epithet of Zeus as descending in the lightning. Acheron was in Thesprotia; it did not disappear underground like many rivers in Greece, but for two or three miles it rushed through a gorge, 'the deepest and darkest in Greece' (Tozer) and was supposed to have communication, like lake Avernus in Italy, with the lower world.

1. 1361. For acc. cf. Latin 'navigat aequor' which Quintillian calls a Grecism.

1. 1362. For redundant δέ after a voc. cf. Aesch. Prom. Vinct. 3 ἢραστε, στί δέ...

1. 1364. δρός: notice final syllable long. κηφήνα, lit 'drone,' i.e. 'helpless,' sc. 'parent.' For δρός κόνιος, compare Helena 19 κόνιο Μορφώματ' δρόνθως. πολύχρωμος refers to the colour of the swan, not its age. In Eur. El. 151, a young swan is meant as lamenting for a parent bird caught in a snare. The 'pietas' of swans was thus a familiar idea. 'Cygnets especially at the time when they
are losing their dark plumage, may be often observed flapping their young wings vigorously in the presence of the parent birds; and some such action as this appears to have suggested the simile in the text.'  S.

1. 1367. Here begins an anapaestic dialogue. Notice πατρίς anapaest, as elsewhere four or five times in Euripides. Cf. Verg. Aen. 3. 211 'Insulæ Ionio.'

1. 1370. A line lost after this. Supply with τὸν Ἀριστακλοῦ οἶκον. Aristaeus the husband of her sister Autonoe.

1. 1371. P. στέρωμα. Text Elmsley. στε, sc. στέρωμα.

1. 1373. γάρ οὖν, Hermann. γάρ P. which will not scan.

1. 1374. Hermann suggested πάντες after σοῦς to complete the line.


1. 1380. γεγεί. Sc. τὸ χαίρειν in its other sense of 'rejoicing.'

1. 1381. The attendants who entered with Cadmus, bearing Pentheus' body (l. 1216) are now desired by Agave to lead her to her sisters.

1. 1384. ιῷ ηοῖ, wanting in MS. supplied by Kirchhoff. The opt. is more idiomatic than the indic. which T. suggests. Cf. note on l. 1255.

1. 1385. Sc. ηοῖμι.

1. 1387. μέλος, the nom. is Cithaeron and the thyrsus. I.e. the worship of Dionysus at Thebes must be conducted in future by other women.

1. 1388. The last five lines occur also at the end of Andromeda, Helena and Alcestis, and (with a slight variation in the first line) in Medea. Hermann suggests that the people were rising to go, and consequently the noise was so great that it was not worth while to write an elaborate chorus at the end. Wecklein thinks the words may have been transferred by the actors from one play to another. The coldness and simplicity of the lines is in harmony with the best traditions of Greek literary art, which delighted in bringing the plot to a climax sometime before the end of the drama, and then allowing the spectators time to recover their mental equipoise (cf. the conclusion of Hamlet, which is however usually omitted in acting).
APPENDIX I

READINGS IN PALEY'S TEXT.

67. Βάκχιον ἀξομένα θεόν.
81. κράτα κισσῷ στεφανωθείς.
123. τρικόρυβες ἐνθ ἐν ἄντροις.
126. ἀνά δὲ βάκχια συντόνω.
148. δρόμῳ, χοροὺς ἐρεβίζων πλανάτας.
170. τις ἐν πύλαισι Κάδμων ἐκκαλεῖ δόμων.
243. ἐρράφθαι.
311. νοσεῖ.
315–7. εἰ τῇ φύσει, ... δεῖ, τούτο σκοπεῖν χρῆ.
395. Full stop after φορνεῖν.
396. ἐπὶ τούτου.
407. ὅπου καλλιστευομένα.
440. εὐτρεπέσι.
451. μέθεσθε χειρῶν τοῦτ.
468. οὐκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ζεύζας γάμος.
506. οὐδ' ὁ δρός, οὐδ' ὅστις εἰ.
592. Βρόμοιος οὐς ἀλλαξέται.
606. διανυάξατος τὰ Πενθέως δῶματ᾽ ἀλλ' ἀνίστατε.
738. ἐν χειρῶν δίκη.
747. ἥ συ συνάψας.
820. τοῦ χρόνου δ' ὄβ σοι φθονῶ.
917. μορφήν.
986. μαστὴρ οὖριον δρόμον.
1004. βροτεῖαν.
1020. ἦδ', ὁ Βάκχε, τὸν θηραγρέταν βακχᾶν.
1067. ἔλκει δρόμον.
1161. ἐξεπράξατο.
1180. All assigned to Agave.
1183. εὐτυχεῖς τῇδ' ἄγρα.

Ε 2
APPENDIX II

METRES.

A long syllable is worth two short (– = ωω). Sometimes it is worth three, in which case it is written Λ, or four ΛΛ. A represents a pause equivalent to one short. A base is the part of a line preliminary to the regular metre, marked off by dots thus :. Spondees which have taken the place of trochees, and are to be counted in three-time, are called 'irrational.' Such are the spondees, allowed in the ordinary iambic senarius, in the first, third, and fifth feet. Chorée (χορέις) is the more accurate name for trochee in lyrical passages.

A 'logaoedic' rhythm (cf. L. and S. s. v.) is a combination of chorée (ωω) and cyclic dactyl (―ω). The latter is in three-time, whereas the normal dactyl (―ωω) is in four-time. A logaoedic line of four feet is called a glyconic: this line normally contained one dactyl and three chorées. The dactyl might be in the first, second, or third foot. A pherecratean is a glyconic shortened by one foot. The first foot of a glyconic may be an iambic.

The Ionic metre is in six-time: it may be analyzed (1) ωωωωωω, in which case it is called 'a minori,' i.e. as starting from the short syllables or weak part of the foot; (2) ωωωωωωωωωωωωωωω, in which case it is called a maiori, and the first two syllables are a base. The closely related choriambus (―ωωωωωω) is also in six-time.

The Cretic metre is in five-time: ωωωωω (in the resolved form ωωωωωωωωωωωωωωω it is called the Paeon). In this play it is in one or two passages combined with three-time, and it is possible that it is there so to be measured, i.e. as six-time. Modern music in five-time is very rare, but some Spanish music has been so arranged, and Wagner has also made the experiment.

The Dochmiac metre is ωωωωωω, with the chief stress on the
second long syllable. It is now analyzed thus \( \sigma\sigma:\sigma\sigma\sigma\). It is hard to reduce this metre to any musical system. It is usually found in dimeters, i.e. in lines composed of two metra.

(Unless otherwise stated, facts stated concerning lines in strophes are to be held as true also with regard to the corresponding lines in the antistrophes.)

The Parodos. Strophe 1 (ll. 64–67) and antistrophe 1 (ll. 68–71) Ionic a minori. The third syllable of the first words in ll. 64 and 66 is worth four short syllables. ll. 68 κόσι lengthened before μελάθρος; this shows that synapheia is observed, as in an anaepastic system; that is to say, that each line is not metrically independent of its neighbours.

Strophe 2 (ll. 72–87) and antistrophe 2 (ll. 88–104). ll. 72–77 are logaoedic. σφίξ μάρα is a cyclic dactyl. The last syllables of ll. 72–77 are worth three short, i.e. each is equivalent to a trochee. The first two syllables of ll. 73, 74, 76, 77 are bases. ll. 78–86, are Ionic a minori. ll. 87, 104 logaoedic. In l. 81 a long syllable corresponds to two short in l. 97. In l. 83 there is hiatus after the first foot. Compare with l. 87, the concluding rhythm of l. 385.

Strophe 3 (ll. 105–119) and antistrophe 3 (ll. 120–134) logaoedic. Many of these lines approach the glyconic type. Several lines, e.g. l. 105, begin with a cyclic dactyl. The first syllable of l. 107 is a base; similarly the first two syllables of ll. 110 and 114. In l. 108 a long syllable corresponds to two short in l. 123. ll. 112 and 115 begin with a resolved choree. In l. 114, the scansion is of this nature:

\[ \sigma\sigma:\sigma\sigma\sigma\sigma\sigma\sigma\]

l. 118 begins with an iambus instead of a choree: cf. Catullus 34. 2.

Epode ll. 134–169 logaoedic, concluding with some dactylic lines. Paeons seem to be introduced at ll. 137, 140, 151, 157, 160, 164, dactyls at ll. 143, 144, 165–7. A paeon is properly speaking worth five short: but if it is to figure, as here, in a three-time rhythm, we must suppose it to be worth six. Genuine dactyls are of course in four-time.

Stasimon 1. Strophe 1 (ll. 370–385) and antistrophe 1 (ll. 386–401) Ionic a minori. In many of the lines, e.g. l. 370, the last syllable is worth four short: ll. 376, 384 are choriambic. l. 385 begins with two choriambi, but ends with the Ionic anaclomenus rhythm. The choriambus from a logaoedic point of view is analyzed thus: cyclic dactyl + long syllable worth three short.
Strophe 2 (ll. 402–415) and antistrophe 2 (ll. 416–431) glyconean verses, often beginning with an iambus, e.g. ll. 402, 404, 406. l. 410 has two dactyls. l. 415 must remain uncertain, as the text in l. 431, the corresponding line, is doubtful. It ends with the anaclomenus rhythm.

Stasimon 2. Strophe 1 (ll. 519–536) and antistrophe 1 (ll. 538–555) Ionic a minori, with some anaclomenus rhythms in ll. 526, 527, 530–532, 545, 546, 549–551. A regular Ionic a minori corresponds at l. 549 to the anaclomenus in l. 530. l. 522 ends with a short syllable, instead of a long. The first two syllables of l. 536 are a base, and the scansion is not unlike that of l. 114 given above.

Epode (ll. 556–575) Ionic a minori rhythms as far as l. 570; in some of the lines, e.g. ll. 557 and 559, the last syllable is worth four short. ll. 571–575 logaoedic: but the Greek and metre of l. 573 alike suggest some corruption in the text.

In the κομψός (ll. 576–603) between the Chorus and Dionysus, the rhythms are irregular logaoedic, in which the paean or resolved cletic (ο ο ο –) and towards the end the dactyl are prominent. Such lines as 576, 578, 586, being of the nature of exclamations, need hardly be reduced to metre. One feature of this portion of the play is the continual recurrence of three short syllables together, which can be regarded as resolved chorees. ll. 593, 594, 595 are dactylic. Notice the contrast of the heavy l. 597 and the rapidity of l. 598. l. 597 is a type of which Euripides is very fond in lyrics.

Stasimon 3. Strophe 1 (ll. 862–881) and antistrophe 1 (ll. 882–901) glyconean of a regular type; in several places short syllables in the strophe correspond to long syllables in the antistrophe and vice versa. ll. 875 and 877 begin with a base, consisting of a short syllable.

Epode (ll. 902–911) mainly glyconean, with trochaic rhythms interspersed. l. 905 is composed throughout of resolved chorees.

Stasimon 4. Strophe 1 (ll. 977–996) and antistrophe 1 (ll. 997–1016) dochmiae dimeters. l. 978 is nearly normal. l. 981 is uncertain. l. 989 seems to begin with two cletics. In l. 994 there is a good deal of resolution.

Epode (ll. 1017–1023). ll. 1017, 1018 logaoedic, with short syllable as base. ll. 1019–1020 are dochmiae. The last three lines are quite uncertain.

κομψός (ll. 1032–1042) dochmiae: but l. 1032 is defective and l. 1038 probably corrupt.
APPENDIX II.

Short monostrophic Ode (ll. 1153-1164). ll. 1153, 1154 are dochmiac monometer + cretic. ll. 1158, 1160, 1162, 1163 are also dochmiacs. l. 1155 looks like a corrupted iambic senarius. ll. 1156, 1157 are glyconics: l. 1161 an iambic. l. 1164 is composed of two cretics.

κομμός between Chorus and Agave. Strophe (ll. 1169-1183) and antistrophe (ll. 1184-1199) dochmiacs with logaoedic lines interspersed. ll. 1173, 1174, 1179, 1180 begin with a base, composed of a short syllable. l. 1181 is made up of four bacchiacs.

ll. 1367-end: anapaestic dimeters. Notice that synaphea is observed in this metre: thus it would be a violation of the metre to begin l. 1369 or l. 1370 with a vowel, and to make the last foot of l. 1372 an anapaest, l. 1373 must begin with a consonant. Monometers are interspersed at ll. 1370, 1375, 1383. l. 1392 is a dimer catalectic: i. e. the last foot has lost its last syllable. It is the rule in an anapaestic system that the last line is catalectic: it is called the paroemiac. (Cf. L. and S.)
INDICES

I. GREEK.

[The numbers indicate the lines of the play.]

ἀ, 810.
άλλ' δ' ώς, 1029.
δάναινας, 251.
ἀνήκον, 448.
ἀντίπαλος, 278.
ἀντώνιος, 24.
αὐτός, of 1st person, 723.

βάχος, 491, 623.
βόλος, 847.

γε, 926, 951, 966.
γῆ, 13.

δέ, 141, 1362.
δῆ, 224.
Δημήτης, 276.
διαιρεῖται, 209.
Διβύραμος, 526.
διεξετῆς, 1268.
δικην λαμβάνειν, 1313.
δοκή, 887.

eî, 786.
eῖς, 421, 743, 779.
ἐκβολος, 91.
ἐκπυροῦσθαι, 244.
ἐκείνος, 1067.
ἐμπλοά, 591.
ἐν, 1164, 1167.
ἐνέμος, 710.
ἐναγεῖς, 662.

ἡγοῦμαι, 1334, 1359.
ἡδετ, 1345.

θεομαχεῖν, 45.
θεός, monosyllabic, 1094, 1294.
θέραπναι, 1043.
θίασος, 56.
θοάζω, 65, 218.

ἳερός, 138.

καί = when, 1077.
καὶ μην, 808, 918.
καὶ πᾶς, 840.
κατέκτας, 1290.
κέντρα, 795.
κέρκις, 1236.
κηφήν, 1364.
κραταμβόλος, 1096.
κυναγός, 339.

λελημένος, 1102.
λῆς, 1174.
Λύσσης κύνες, 977.
λωτός, 160.

μάκαρ, fem. 565.
μὲν οὖν, 43, 322.
μίας, 108.
μίτρα, 833, 1115.
μν—in scansion, 71.
μυρίου, 1109.

73
INDEX I. GREEK.

νάρθης, 113.
νιν, 32.
νόθος, 1060.

οἴμοι, 805.
όσία, 370.
οὐ γάρ ἄλλα, 785.
oὐ καρπῆ, 1288.
oὐ μῆ, 343, 792, 852.
oὐ πάλη, 455.

παιδαγωγεῖν, 193.
παροχετεύειν, 479.
πᾶς, 1135.
πεύκη, 1052.
πιστός, 1157.
πόννα, 370.
πόννα, 585.
ποτιδάδες, 664.
πραξίς, 427.
προφήτης, 211.
πρῶτα μὲν . . ἕπειτα, 1248.

σκάλοψ, 983.
σύν, 887.
σύνθενενοῦσθαι, 633.

τέλος, 822.
τί, 1177.
τί δέ, 1193.
τρίγλυφα, 1214.

ἄλημνος, 1084.
ὑπεξακρίζω, 678.
ὑπό, 156.

φέρε, 1106.
φευξούμεθα, 659.
φοιτάδες, 163.

χρόνου ποῦ, 889.
χρύσεος, 97.

ὡς, 627.
ὡστε, 1066.
ὡ τάν, 802.
II. ENGLISH.

Accentuation, 305, 701, 802.
Accusative adverbial, 70, 157.
— after compound notion, 346, 516, 1289.
— Attic, 503.
— cognate, 247, 925, 1153.
— in apposition to sentence, 9, 30, 129.
— instead of vocat., 913.
— of time, 724.
— without preposition of persons, 848.
— without preposition of place, 1, 5.
— with ἐκβάναυ, 1044.
— with προξαν, 307 [873].
Achelous, 519, 625.
Acheron, 1360.
Adjective for adverb, 609.
Adjective masculine with feminine noun, 828.
Adverbial phrase, 441.
Anachronism, 18.
Anacoluthon, 275, 686, 1131.
Antithesis, 801.
Aorist gnomic, 304.
— instantaneous, 475, 609.
Apostrophe, 973.
Apsines, 1330.
Article for demonstrative, 278.
— for relative, 712.
— omitted with genitive, 29, 1146.
Augment omitted, 129, 563, 767, 1084, 1134.

Caesura wanting, 962.
Comic touches, 249, 943.
Curetes, 120.
Cyprus, 402.

Dative of agent, 119.

Dative ‘ethical,’ 125.
— instrumental, 52.
— locative, 38.
— relation, 200, 634.
— ‘sociative,’ 946.
Deus ex machina, 1330.
Dionysus as a bull, 100 [691].

Ellipse, 785.
Euripides on religion, 334, 894.
— lover of peace, 419.
— uses prose idiom, 262.

Future middle used passively, 588, 1318.

Genitive of exclamation, 263.
— of material, 746.
— objective, 33.
— partitive, 63, 197.
— with ἣλιον, 1060 [1100].
Gorgons, 991.

Horace, 100, 102, 141, 334, 386, 492.
Hysiae, 750.

Infinitive explanatory, 1015.
Irony of Euripides, 912.
Lucretius, 120, 276, 455, 479.

Milton’s emendation, 188.
‘Mysteries,’ 72.

Nemesis on victors, 1337.
Nysa, 556.

Old age in Euripides, 249.
— helpless in heroic age, 1306.
Optative by attraction, 1255.
Oxymoron, 334.
INDEX II.  ENGLISH.

Parnassus, 307.
Pieria, 410.
Play on words, 286.
Pleonasm, 896.
Plural verb with neuter plural, 678.
Present tense referring to past event, 2.
Prolepsis, 69, 183, 1055.
Repetition of words in Euripides, 68.
Schema Chalcidicum, 53.
— Pindaricum, 1350.
Soothsayers, 257.
Swans, 1364.
Tertiary predicate, 634, 650, 775, 800.
Theognis, 881.
Tmesis, 80, 618.
Transitive verb used intransitive, 936.
Unity of time in Greek plays, 977.

Verbs expressing exercise of senses, often middle, 593.
Vergil, 25, 139, 175, 176, 209, 275, 462, 494, 664, 738, 743, 758, 869, 918.
‘Vivid’ construction, 649, 807.
Vowel short before another vowel, 1367.
—short in hiatus, 1179.

THE END