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THE KNIGHTS

NEW EDITION

RIVINGTONS

WATERLOO PLACE, LONDON

MDCCCLXXXII


PREFACE.

The Knights of Aristophanes is a political play, and is directed entirely against Cleon. The causes of the poet's detestation of this man are not far to seek. Aristophanes belonged to the old school of Athenian conservatives; he held fast to the oligarchical party at Athens, and attributed all that displeased him in the modern manners, customs, politics, literature, art, and life, to the progress of democratic ideas. The destinies of his beloved country seemed to him to be thrown more and more into the hands of an ignorant, vulgar, and fickle mob, led by a few blatant unscrupulous parvenu demagogues. Of these, the most prominent at this time was Cleon.

In the old times, thought Aristophanes, the country was guided by patriotic men of noble birth and training. Cleon was a tanner, the son of a tanner, and seemed simply a political adventurer. In the old time, the country's good was the goal of all the schemes and policy of public men. Cleon aimed, he thought, solely at power, and the road to power was sought through flattery and conciliation of the lowest of the people. The politicians of old obtained a hearing by their wisdom, experience, public services, and weight and probity of character. Cleon relied solely on effrontery, vulgarity, and the lowest arts of mob-oratory. Still worse, power thus won had to be retained by yet more discreditable means. Of old, an appeal to their common patriotism, to the instinct of self-sacrifice for the state, was sure of a hearty response. Now, the fickle crowd would withdraw their omnipotent favour, if it were not secured by constant pandering to the separate self-interest of individuals. The
PUBLIC SERVICE, once a rivalry of noble devotion, was fast becoming an organized jobbery and corruption.

Further, in addition to all other ills for which the democracy was blamed, the poet charged it with the miseries of the war. The popular party, if not exclusively the cause of the war, were responsible for its continuance. The ambition, which was the real obstacle to peace, was fostered mainly by the demagogues. For seven years the struggle had lasted, causing a distress such as is almost impossible in these days to realise. Agriculture, the main means of subsistence, was at a standstill; for the crops were either never sown, or were reaped or destroyed by the foe. Commerce, with hostile fleets swarming on the sea, was exposed to the greatest risks. And besides all this, the rural population thronged the towns, till want and overcrowding filled every street with dead and dying. Fearful as these miseries were, they might have been endured if inevitable. But though Athens had more than once had offers of peace; though an energetic party in the town (of whom the poet was of course one) used every effort to promote it; the democratic leaders, puffed up with what seemed to the poet an irrational ambition, refused to hear of it, and persuaded the people to reject it.

Lastly, Aristophanes was still further irritated against Cleon by the events of the preceding year. Pylos had been occupied in the spring of 425 by Demosthenes and Nicias; and the Spartan army sent against them had been unable to capture it. But they had succeeded in establishing themselves on Sphacteria, and the Athenians could not dislodge them. Then came the famous debate at Athens, when Cleon rashly denounced the generals, exclaiming that if he were general he would take the island at once. Nicias promptly yielded his office to him, and Cleon, though anxious to back out of his hasty words, was forced by the popular clamour
to take it. He put the best face on the matter, and swore he would slay all the Spartans in the island or bring them prisoners to Athens within twenty days. His opponents clearly expected him to fail, and it was the bitterest disappointment to them when he returned within the stated time triumphant.

The plot of the play is as follows:--

The stupid, deaf, cross, superstitious Demus (representing the Athenian people) has bought a new Paphlagonian slave (Cleon) who gets the complete mastery over him and bullies the two old servants (Nicias and Demosthenes) till their lives are a burden to them. They resolve to plot against him; and remembering that he has some oracles which he uses with great effect on Demus, they determine to steal them. They find here a prophecy that he is to be supplanted by a still worse blackguard than himself, a sausage-seller. Opportunity at this moment, enter a sausage-seller. They inform him of his great destiny, and promise him the support of the Knights. [These Knights, who form the chorus in this play, represent the richer classes at Athens, sympathizing on the whole with the poet’s hatred of Cleon.] In comes Cleon; the Knights enter and assail him. The Rivals appeal to Demus, and after a long contest, in which each strives to win the favour of their patron, the sausage-seller is successful. He proceeds then to renovate Demus by boiling him; and the latter comes out quite changed from the process, promising better things for the future. Cleon becomes a sausage-seller; and Peace crowns all by her timely appearance at the close.

One inconsistency is here apparent. The introduction of the sausage-seller is a hit at the low tastes of the Athenians, bestowing their favour on a succession of vulgar, noisy demagogues, each worse than the last. How is it then right that the triumph of the sausage-seller should pave the way for the renovation of the Δήμος, and a return to better things?
PREFACE.

The fact is, that the real aim of the plot is the overthrow of Cleon. This once accomplished, by good means or bad, the era of improvement can begin at once. It is Cleon who overshadows Athens, humiliating her, ruining her, robbing her of all her true greatness. The whole attention is therefore directed to the removal of this fatal incubus.

On the further question, how far Aristophanes misjudged Cleon, a word will suffice. His political feelings were so strong that he was clearly unjust. No man without real capacity could have had such influence on the Athenians for so long as Cleon had. And the accusations of dishonesty do not deserve much attention. For first, no public man in the Athenian democracy escaped them; and, secondly, if true, they are pretty sure to have been brought home to him, from the very publicity in which such men necessarily lived; and of this we have no clear evidence.
DRAMATIS PERSONAE.

Δῆμος (the Athenian People).

Οἰκέτης ἀ. two servants of Demus, intended for Demosthenes
Οἰκέτης β. and Nicias respectively.

'Αλλαντοπόλης, a Sausage-seller, whose name turns out to be
Agoracritus.

Παφλαγών, a slave, intended for Cleon.

Chorus of Knights.

The scene is the Pnyx at Athens, and is the same all through the
play. In scene 5 there is a transformation tableau, the house of
Demus opening and displaying a panorama of 'Athens in the olden
time.'

The play was acted at the Ienaean festival of Dionysus, in
February, 424, the year after the successes at Pylos.
SCENE I.

The Pnyx at Athens. The stage represents a large level open space, surrounded with stone seats, part rock and part masonry. In the left corner is the βῆμα, a stone platform with steps up to it. In the centre is an ugly and rather dilapidated house, the residence of Δῆμος, who represents the Athenian people. On a pillar in the fore-court of the house hangs a wreath. In the background to the right there is a glimpse (over the market-place) of the sea, and the islands.

The scene discloses two slaves, ragged, care-worn, and scowling. They approach each other, and talk low, casting suspicious glances around from time to time.

Vik. α. [groaning and shaking his head in despair]

'Ιατταταιάξ τῶν κακῶν, ιατταται.
κακῶς Παφλαγόνα, τῶν νεώντων, κακῶν
αὐταίσι βουλαῖς ἀπολέσειαν οἱ θεοὶ.
ἐξ οὗ γὰρ εἰσήρρησεν εἰς τὴν οἰκίαν,
πληγᾶς ἀεὶ προστρίβεται τοῖς οἰκέταις. 5

Vik. β. [gloomily]
κάκιστα δὴ οὕτως γε πρῶτος Παφλαγόνων,
αὐταῖς διαβολαίς.

Vik. α. ὅ κακόδαιμον, πῶς ἔχεις;
Vik. β. κακῶς, καθάπερ σὺ.
Vik. ᾱ. Ὅρῳ νῦν πρόσελθ', ἵνα
[with an imitation-tragic air]
ἐνναγλιαν κλαύσωμεν, Οὐλύμπου νόμον.
'Αμφώ. [both together, with a dismal hideous whine through their noses]
μῦ μῦ, μῦ μῦ, μῦ μῦ, μῦ μῦ, μῦ μῦ, μῦ μῦ.

Oik. á. τί κινυρόμεθ’ ἄλλος; οὐκ ἔχρην ζητεῖν τινὰ σωτηρίαν νῦν, ἄλλα μὴ κλάειν ἔτι;
Oik. β. τίς οὖν γένοιτ’ ἄν; λέγε σὺ.
Oik. á. σὺ μὲν οὖν μοι λέγε, ἢνα μὴ μάχωμαι.

Oik. β. μὰ τὸν 'Απόλλων ὑγώ μὲν οὖν ἄλλ’ εἰπὲ θαρρῶν, εἶτα καγώ σοι φράσω.

Oik. á. [tragically]
πῶς ἄν σὺ μοι λέξειας, ἀμή χρὴ λέγειν;
Oik. β. ἄλλ’ οὐκ ἐνι μοι τὸ θρέττε. πῶς ἄν οὖν ποτε εἴποιμ’ ἄν αὐτὸ δήτα κομψευριτικῶς;
Oik. á. [with comical terror, hurriedly entreating]
μή μοι γε, μή μοι, μή διασκανδικίσῃς
ἄλλ’ εὑρέ τιν’ ἀπόκινον ἀπὸ τοῦ δεσπότου.

Oik. β. λέγε δὴ ΜΟΛΩΜΕΝ ξυνεχές όδι ξυλαβῶν.
Oik. á. καὶ δὴ λέγω μόλωμεν.
Oik. β. ἐξόπισθε νῦν

ΑΤΤΟ φάθι τοῦ μόλωμεν.

Oik. á. αὐτό.
Oik. β. πάνυ καλῶς.

λέγε νῦν ΜΟΛΩΜΕΝ εἶτα δ’ ΑΤΤΟ πολλάκις.

Oik. á. [quickly] μόλωμεν αὐτὸ μόλωμεν αὐτομολῶμεν.
Oik. β. [rubbing his hands in delight] ἦν, 25

οὐχ ἤδ’;
Oik. á. [brightening] νῇ Δία.
ARISTOPHANES.

Οἰκ. β. νῦν δ’ ἄριστόν ἔστι νῦν, θεῶν ἱόντε προσπεσεῖν ποι πρὸς βρέτας.
Οἰκ. α. [contemptuous] ποίον βρέτας θεῶν; ἔτεον ἤγει ἤμρ θεοὺς;
Οἰκ. β. ἔγωγε.
Οἰκ. α. ποῖῳ χρώμενος τεκμηρίῳ;
Οἰκ. β. ὅτι θεοῖσιν ἐχθρός εἰμ’. οὐκ εἰκότως;
Οἰκ. α. [gravely, as if convinced] εὖ προσβιβάζεις μ’.
Οἰκ. β. ἀλλ’ ἐτέρα ποι σκεπτέον.
Οἰκ. α. βούλει τὸ πράγμα τοῖς θεαταῖσιν φράσω;
Οἰκ. β. οὐ χείρον’ ἐν δ’ αὐτοὺς παρατησόμεθα, ἐπίθηλον ἡμῖν τοῖς προσώποισιν ποιεῖν, ἦν τοῖς ἐπεσι χαίρωσι καὶ τοῖς πράγμασι. 35
Οἰκ. α. [turning round to the audience] λέγομι’ ἂν ἣδη. νῦν γὰρ ἔστι δεσπότης ἀγροικος ὅργην, κυναμοτρῶξ, ἀκράχολος, Δῆμος Πυκνίτης, δύσκολον γεχόντιον, ὑπόκωφον. οὗτος τῇ προτέρα νομηνίᾳ ἐπρίατο δούλου, βυρσοδέψῃ Παφλαγόνα, 40 πανουργότατον καὶ διαβολώτατον τινα. οὗτος καταγονοὺς τοῦ γέροντος τοὺς τρόπους, ὁ βυρσοπαφλαγών, ὑποπεσὸν τῶν δεσπότην ἥκαλλ’, ἐθώπευ’, ἐκολάκευ’, ἐξηπάτα κοσκυλματίοις ἀκροισὶ, τοιαύτῃ λέγων. 45
[in a soft, oily, fawning voice]
"Ω Δῆμε, λούσαι πρῶτον ἐκδικάσας μίαν, 'ἐνθου, ρόφησον, ἐντραγ', ἔχε τριόβολον' 'βούλει παραβῶ σοι δόρπον';—εἰτ’ ἀναρπάσας

Β 2
ὁ τι ἂν τις ἡμῶν σκευάσῃ, τῷ δεσπότῃ
Παφλαγῶν κεχάρισται τούτῳ. καὶ πρώην γ’

[ἐμοὶ
μᾶξαν μεμαχότος ἐν Πύλῳ Δακωνικῆς,
pανουργότατά πως περιδραμῶν υφαρπάσας,
αὐτὸς παρέθηκε τῇ ὑπ’ ἐμοὶ μεμαχμένην
ἡμᾶς δ’ ἀπελαύνει, κούκ ἐὰ τὸν δεσπότην
ἀλλον θεραπεύειν, ἀλλὰ βυσσίνην ἔχων
dειπνοῦντος ἑστῶς ἀποσοβεῖ τοὺς ρήτορας.
ἀδει δὲ χρησμοῦς: ὦ δὲ γέρων σιβυλλᾶ.
ὁ δ’ αὐτῶν ὡς ὅρα μεμακκοκότα,
tέχνην πεποίηταί. τοὺς γὰρ ἐνδον ἀντικρυς
ψευδή διαβάλλει κάτα μαστιγούμεθα
ἡμεῖς: Παφλαγῶν δὲ περιθέων τοὺς οἰκέτας
αἰτεῖ, ταράττει, δωροδοκεῖ, λέγων ταῦτα:

[in a bullying, blustering, threatening tone]
‘Οράτε τὸν’ Τλαν δι’ ἐμὲ μαστιγούμενον;
‘εἰ μὴ μ’ ἀναπελείστε, ἀποθανεῖσθε τίμερον.’——
νῦν οὖν ἀνύσαντε φροντίσωμεν, ὡ ’γαθέ,
ποίαν οὖν νῷ τρεπτέον, καὶ πρὸς τίνα.

Οἰκ. β. κράτιστ’ ἐκείνην, τῷ ΜΟΔΩΜΕΝ, ὡ ’γαθέ.
Οἰκ. ἀ. ἀλλ’ οὐχ οἶον τε τὸν Παφλαγόν’ οὐθὲν λαθεῖν
ἐφορᾷ γὰρ αὐτὸς πάντ᾽ ἐχεὶ γὰρ τὸ σκέλος
τὸ μὲν ἐν Πύλῳ, τὸ δ’ ἐτερον ἐν τῇ ’κκλησίᾳ.

Οἰκ. β. [with gloomy resignation]
kράτιστον οὖν νῷν ἀποθανεῖν. ἀλλὰ σκόπει,
ὁπως ἀν ἀποθάνοιμεν ἀνδρικότατα.

Οἰκ. ἀ. [reflecting]
ARISTOPHANES.

πῶς δῆτα; πῶς γένοιτ' ἄν ἀνδρικῶτατα;
Oīk. β. βέλτιστον ἵμιν άίμα ταύρειον πιεῖν
ὁ Θεμιστοκλέους γὰρ θάνατος αἵρετότερος. 75
Oīk. ἀ. μὰ Δί' ἀλλ' ἀκρατον οἰνον Ἀγαθοῦ Δαιμονος
ἐσώς γὰρ ἃν χρηστόν τι βουλευσαίμεθα.
Oīk. β. πῶς δ' ἄν μεθύων χρηστόν τι βουλεύσατ' ἀνήρ;
Oīk. ἀ. ἀληθες, οὗτος; κρουνοχυτρολήραιοι εἰ.
οίνου σὺ τολμᾶς εἰς ἐπίνοιαν λοιδορεῖν;
οίνου γὰρ εὔροις ἂν τι πρακτικότερον;
όρᾶς; ὅταν πίνωσιν ἄνθρωποι, τότε
πλουτοῦσι, διαπράττουσι, νικῶσιν δίκας,
εὐδαιμονοῦσιν, ὧφελοῦσι τοὺς φίλους.
ἀλλ' ἐξενεγκέ μοι ταχέως οίνον χόα,
τὸν νοῦν ἵν' ἄρδω, καὶ λέγω τι δεξίον. 85
Oīk. β. οίμοι, τί ποθ' ἡμᾶς ἐργάσει τῷ σῷ ποτῷ;
Oīk. ἀ. ἀγάθ' ἀλλ' ἐνεγκ' ἐγὼ δὲ κατακλινήσομαι.

[Exit 2nd slave into the house. 1st slave lies down and makes himself comfortable.]

ὁν γὰρ μεθυσθῶ, πάντα ταυτί καταπάσω
βουλευματίων, καὶ γνωριδίων, καὶ νοίδιων. 90

[Re-enter 2nd slave with a wine cup, and an enormous half-gallon jar full of wine. He comes out of the house on tip-toe, with an expression of relief, and hands the cup to 1st slave.]

Oīk. β. ὡς εὐτυχῶς, ὅτι οὐκ ἐλήφθην ἐνδοθεν
κλέπτων τὸν οἶνον.

Oīk. ἀ. εἴπ' ἐμοί, Παφλαγών τί δρα;
Oīk. β. ἐπίπαστα λείξας δημιότραθ' ὁ βᾶσκανος
ῥέγκει μεθύων ἐν ταῖσι βύρσαις ὑπτιος.
THE KNIGHTS OF

Οἰκ. ἀ. [holding out the cup]

ʔθι νυν, ἀκρατον ἐγκάναξον μοι πολύν,
σπονδὴν.

Οἰκ. β. [pouring him out a cup full]

λαβὲ δὴ, καὶ σπεῖσον, Ἀγαθὸν Δαίμονος. 96
[1st slave makes a libation]

ἔλξε, ἐλκε τὴν τοῦ Δαίμονος τοῦ Πραμνίον.

[1st slave takes a long pull at the cup, and then sinks back in an attitude of reflection. After a pause he starts up, strikes his forehead, and, with a cry of joy and gratitude, says]

Οἰκ. ἀ. ὁ Δαίμων Ἀγαθέ, σὸν τὸ βούλευμ', οὐκ ἐμόν.

Οἰκ. β. [anxiously] εἴπ' ἀντιβολῶ, τί ἔστι;

Οἰκ. ἀ. τοὺς χρησμοὺς ταχὺ κλέψας ἐνεγκε τοῦ Παφλαγόνος ἐυδοθεν, 100 ἑως καθεύδει.

Οἰκ. β. [slapping his thigh] ταύτ'. [pausing, as if with a slight misgiving] ἀτὰρ τοῦ δαίμωνος δέδοιχ' ὁπός μῇ τεύξομαι κακοδαίμονος.

[he makes up his mind, and goes stealthily off into the house, leaving the jar on the ground.]

Οἰκ. ἀ. φέρε νυν ἕγω 'μαντῷ προσαγάγω τὸν χόα:

[draws the jar towards him, and fills another cup full; settles himself again, and drinks. Presently re-enter 2nd slave on tip-toe, with a roll of parchment in his hand, in subdued excitement.]

Οἰκ. β. τὸν Παφλαγόν' ἔλαθον τὸν ίερὸν χρησμὸν

[λαβῶν,

οὕτε μάλιστ' ἐφύλαττεν.

Οἰκ. ἀ  ὡ σοφώτατε, 105
[holding out his hand] φέρ' αὐτόν, ἵν' ἀναγινώ.
ARISTOPHANES.

[2nd slave gives him the roll] σὺ δ’ ἐγχεευ πιεῖν ἀνύσας τι. [2nd slave fills the cup again]

φέρ’ ἵδῳ, τί ἄρ’ ἐνεστὶν αὐτόθι.

[unrolling the parchment]

[excitedly] ὁ λόγιον. [holding out his hand for the cup]

δὸς σὺ μοι τὸ ποτήριον ταχύ.

Οἰκ. β. ἢδου. [giving the cup, which the other drains at a gulp]

τὶ φησ’ ὁ χρησμὸς;

Οἰκ. α. [holding out the cup to be filled while reading all the time]

ἐτέραν ἐγχεευ.

Οἰκ. β. [puzzled]

ἐν τοῖς λογίοις ἐνεστὶν ἐτέραν ἐγχεευ’; 110

Οἰκ. α. ὁ Βάκι.

Οἰκ. β. τί ἐστι;

Οἰκ. α. [impatient] δὸς τὸ ποτήριον ταχύ.

Οἰκ. β. πολλῷ γ’ ὁ Βάκις ἔχριτο τῷ ποτηρίῳ.

Οἰκ. α. [shaking his fist without looking off the parchment]

ὁ μιαρὲ Παφλαγών, ταῦτ’ ἄρ’ ἐφυλάττον πάλαι,

τὸν περὶ σεαυτὸν χρησμὸν ὄρρωδὸν;

Οἰκ. β.

τι’;

Οἰκ. α. [looking up from the roll]

ἐνταύθ’ ἐνεστὶν, αὐτὸς ὡς ἀπόλλυται. 115

Οἰκ. β. καὶ πῶς;

Οἰκ. α. ὡπως; ὁ χρησμὸς ἀντικρυς λέγει,

ὡς πρῶτα μὲν στυππεισοπώλης γιγνεται,

ὡς πρῶτος ἐξει τῆς πόλεως τὰ πράγματα.

Οἰκ. β. εἰς οὕτωσι πόλης. τι τοῦτεύθεν; λέγε.

Οἰκ. α. μετὰ τούτον αὕθις προβατοπώλης δεύτερος. 120
THE KNIGHTS OF

Οἰκ. β. δύο τώδε πώλα. καὶ τί τούτου χρὴ παθεῖν;
Οἰκ. ἀ. κρατεῖν, ἐως ἐτερος ἀνὴρ βδέλυρωτερος
αὐτοῦ γένοιτο· μετὰ δὲ ταῦτ' ἀπὸλλυταί:
ἔπιγιγμεται γὰρ βυρσοπώλης ὁ Παφλαγών,
ἀρπαξ, κεκράκτης, Κυκλοβόρου φωνὴν ἔχων.
Οἰκ. β. τὸν προβάτοπώλην ἢν ἄρ' ἀπολέσθαι χρεῶν
ὑπὸ βυρσοπώλου;
Οἰκ. ἀ. νῇ Δι᾽. 127
Οἰκ. β. οἴμοι δεῖλαιος.
πόθεν οὖν ἂν ἔτι γένοιτο πώλης εἰς μόνος;
Οἰκ. ἀ. ἔτ' ἐστίν εἰς, ὑπερφυᾶ τέχνην ἔχων.
Οἰκ. β. [eagerly] εἰπ', ἀντιβολῶ, τίς ἐστίν;
Οἰκ. ἀ. εἰπω;
Οἰκ. β. νῇ Δία. 130
Οἰκ. ἀ. ἀλλαντοπώλης ἔσθ' ὁ τούτου ἔξελὼν.
Οἰκ. β. ἀλλαντοπώλης; ὁ Πόσειδον, τῆς τέχνης.
φέρε, ποῦ τὸν ἄνδρα τούτου ἐξευρήσομεν;

[The Sausage-seller is seen crossing the lower stage in the background, coming up from the town. He carries a dresser, a knife, a ladle and some sausage-meat.]

Οἰκ. ἀ. ἥγημεν αὐτῶν.
Οἰκ. β. [turns round and sees the Sausage-seller approaching; he points to him, saying] ἀλλ' ὀδὶ προσέρχεται,
ὡςπερ κατὰ θείον, εἰς ἀγοράν.
Οἰκ. ἀ. [getting up, to Sausage-seller] ὁ μακάριε 135
ἀλλαντοπώλα, δεῦρο, δεῦρ', ὁ φίλτατε,
ἀνάβαινε σωτήρ τῇ πόλει καὶ νόν φανεῖς.
ARISTOPHANES.

[Enter Sausage-seller, having reached the top; stops amazed when he is called]

Αλ. τι ἐστι; τι με καλεῖτε;

Οἰκ. ἀ. δεῦρ’ ἔλθε, ἵνα πῦθη ὦς εὐτυχὸς εἶ, καὶ μεγάλως εὐδαιμονεῖς.

Οἰκ. β. ἵθι δή, κάθελ’ αὐτοῦ τούλεον, καὶ τοῦ θεοῦ τὸν χρησμὸν ἀναδίδαξον αὐτὸν ἡμέρᾳ ἕχει’ ἔγω δ’ ἰδὼν προσκέψομαι τὸν Παφλαγόνα.

[retires, and watches at the door of Demus’ house]

Οἰκ. ἀ. ἂγε δή σὺ κατάθου πρῶτα τὰ σκεῦη χαμαῖ ἐπείτα τὴν γῆν πρόσκυνον, καὶ τοὺς θεοὺς.

’Αλ. [putting down his things] ἵδοι’ τι ἐστιν;

Οἰκ. ἀ. [clapping him on the back] ὡ μακάρι, ὡ πλοῦσιε [striking a tragic attitude]

ω νῦν μὲν οὐδείς, αὐριον δ’ ύπέρμεγας’

ω τῶν Ἀθηνῶν ταχὲ τῶν εὐδαιμόνων.

’Αλ. [mystified and sulky]

τι μ’, ὡ ’γάθ’, οὐ πλῦνειν ἐφ’ τὰς κοιλίας,

πωλεῖν τε τοὺς ἄλλαντας, ἄλλα καταγελᾶς;

Οἰκ. ἀ. ὡ μῶρε, ποιας κοιλίας; δευρὶ βλέπε. [taking him by the arm, leading him to the front of the stage, and pointing to the spectators]

τὰς στίχας ὅρας γε τῶν ὑπὸ τῶν λαῶν;

’Αλ. ὅρῳ.

Οἰκ. ἀ. τούτων ἀπάντων αὐτὸς ἀρχέλας ἔσει,

καὶ τῆς ἀγορᾶς, καὶ τῶν λυμένων, καὶ τῆς Πυκνός.

Βουλὴν πατησείς, καὶ στρατηγοὺς κλαστάσεις.

’Αλ. ἔγω’ [scratching his head, more amazed than ever]
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Οἰκ. ἀ. σὺ μέντοι κοῦδέπω γε πάνθ' ὀρᾶς. 155

[laying the dresser on the top of the βήμα, and dragging up the Sausage-seller, and making him mount the dresser]

ἀλλ' ἐπανάβηθι κἀπὶ τούλεον τοῦ
καὶ κάτιδε τὰς νῆσους ἀπάσας ἐν κύκλῳ.

'Αλ. καθορῶ.

Οἰκ. ἀ. τί δαί; τάμπτορια, καὶ τὰς ὀλκάδας.

'Αλ. ἔγωγε.

Οἰκ. ἀ. πῶς οὖν οὐ μεγάλως εὐδαίμονεῖς;

ἐτι νῦν τὸν ὀφθαλμὸν παράβαλλ' ἐς Καρλαν 160
τὸν δεξίον, τὸν ὃ' ἔτερον ἐς Καρχηδόνα.

'Αλ. εὐδαίμονήσω γ', εἰ διαστραφήσομαι;

Οἰκ. ἀ. οὐκ ἀλλὰ διὰ σοῦ ταῦτα πάντα—πέρναται.

γέγνει γάρ, ὡς ὁ χρησμὸς οὔτοσι λέγει,

ἀνὴρ μέγιστος.

[they descend on the stage again]

'Αλ. εἴπ' ἐμοὶ, καὶ πῶς ἔγω, 165

ἀλλαντοπώλης ὄν, ἀνὴρ γενήσομαι;

Οἰκ. ἀ. δι' αὐτὸ γάρ τοι τούτο καὶ γέγνει μέγας,

ὁτιὴ πονηρός, καὶ ἀγορᾶς εἰ, καὶ θρασύς.

'Αλ. οὐκ ἄξιόν ἐσπ' ὑμᾶτον ἵσχυειν μέγα.

Οἰκ. ἀ. οἴμοι, τί ποτ' ἔσθ' ὡς σαυτὸν οὐ φῆς ἄξιον;

ξυνείδεναι τί μοι δοκεῖς σαυτῷ καλὸν. 171

μῶν ἐκ καλῶν εἰ κάγαθῶν;

'Αλ. [emphatically]

μὰ τοὺς θεοὺς,

εἰ μὴ 'κ πονηρῶν γ'.

Οἰκ. ἀ. ὁ μακάριε τῆς τύχης,

οἴον πέπονθας ἀγαθῶν εἰς τὰ πράγματα.
ΑΡΙΣΤΟΦΑΝΗΣ.

'Αλ. ἀλλ’, ὃ ’γάθ’, οὖνδὲ μουσικὴν ἐπίσταμιν, πλὴν γραμμάτων, καὶ ταῦτα μέντοι κακὰ κακῶς.

Οἰκ. ἀ. τούτῳ σε μόνον ἔβλαψεν, ὅτι καὶ κακὰ κακῶς.

η δημαγωγία γὰρ οὐ πρὸς μουσίκον ἔτ’ ἔστιν ἀνδρός, οὖνδὲ χρηστὸν τοὺς τρόπους, ἀλλ’ εἰς ἀμαθὴ καὶ βδελυρόν. ἀλλὰ μὴ παρῆς ἀ σοι διδάσα’ ἐν τοῖς λογίοισιν οἱ θεοὶ.

'Αλ. πῶς διήτα φησ’ ὁ χρησμός; οὐ, νη τοὺς θεοὺς, καὶ ποικίλως πῶς, καὶ σοφῶς ἑννερέως.

[takes up the roll again, and reads from it in a grand melodramatic voice]

'Αλλ’ ὅπως μάρψῃ βυρσαίες ἀγκυλοχήλης γαμφηλῆς δράκοντα κοάλεμον, αἴματοπώτην, δὴ τότε Παφλαγόνων μέν ἀπόλλυται ἡ σκοροδάλμη.

κολλιοπώλησιν δὲ θεοὺς μέγα κύδος ὀπάξει, αἱ κεν μὴ πωλεῖν ἀλλάντας μᾶλλον ἔλονται.'

'Αλ. [scratching his head]

πῶς οὖν πρὸς ἐμὲ ταῦτ’ ἔστιν; ἀναδίδασκε με.

Οἰκ. ἀ. βυρσαίες μέν, ὁ Παφλαγὼν ἔσθ’ οὔτοσι. τί δ’ ἀγκυλοχήλης ἐστίν;

'Oικ. ἀ. αὐτὸ ποι θέγει, ὅτι ἄγευλαις ταῖς χερσίν ἄρπαξοι φέρει.

'Αλ. ὁ δράκων δὲ πρὸς τί;

Οἰκ. ἀ. τούτῳ περιφανεστατον. ὁ δράκων γὰρ ἐστι μακρόν, ὁ τ’ ἀλλὰς αὖ μακρὸν εἰθ’ αἴματοπώτης ἐστίν ὁ τ’ ἀλλὰς, χῶ δράκων.
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τὸν οὖν δράκοντα φησὶ τὸν βυρσαίετον ἥδη κρατήσειν, αἴκε μὴ θαλφθῇ λόγοις.

'Αλ. τὰ μὲν λόγι' αἰκάλλει με' θαυμάζω δ', ὅπως τὸν δῆμον οἶος τ' εἰμ' ἑπιτροπεύειν ἐγὼ.

Οἰκ. ἀ. φαινότατον ἔργον ταῦθ', ἀπερ ποιεῖς, πολεῖς τάραττε, καὶ χόρδευ' ὁμοί τὰ πράγματα ὑπογλυκαίνων ῥηματίως μαγειρικὸς.

τὰ δ' ἄλλα σοι πρόσεστι δημαγωγικά, φωνῇ μιαρῷ, γέγονας κακός, ἀγοραῖος εἰ' ἑχεις ἀπαντα πρὸς πολίτειαν δ' ἰδὲι

χρησμοὶ τε συμβαίνουσι, καὶ τὸ Πυθικόν. ἄλλα στεφανοῦ, καὶ στένει τῷ Κοαλέμῳ. χόπως ἄμυνεῖ τὸν ἄνδρα.

'Αλ. καὶ τῖς ξύμμαχος γενήσεται μοι; καὶ γὰρ οἶ τε πλοῦσιοι δεδίσων αὐτόν, ὅ τε πένης φεύγει λεώς.

Οἰκ. ἀ. ἀλλ' εἴσιν Ἰππῆς ἄνδρες ἀγαθόι χίλιοι, μισοῦντες αὐτόν, οἴ βοηθήσουσί σοι, καὶ τὸν πολιτῶν οἱ καλοὶ τε κάγαθοι, καὶ τὸν θεατῶν ὅστις ἐστὶ δεξιός, κἀγὼ μετ' αὐτῶν, χῶθες ξυλλήψεται.

καὶ μὴ δεδὶθ' οὐ γὰρ ἐστίν ἐξηκασμένος. ὑπὸ τοῦ δέους γὰρ αὐτῶν οὐδεὶς ἤθελε τῶν σκευοποιῶν εἰκάσαι. πάντως τῆς μὴν γνωσθήσεται τὸ γὰρ θεατρον δεξιόν.

Οἰκ. β. [running forwards to the front, in a great hurry and fright] οἴμοι κακοδαίμων, ὁ Παφλαγῶν ἔξερχεται. 220 [he rushes off in the opposite direction]
ARISTOPHANES.

[Enter the Paphlagonian (Cleon) with a chaplet on his head and ring on his finger, scowling and blustering. The Sausage-seller starts back terrified.]

Πα. οὖ τοι, μὰ τοὺς δώδεκα θεοὺς, χαιρήσετον, ὀτίη 'πτὶ τῷ δήμῳ ξυνόμυντον πάλαι.

[goes and picks up the cup and examines it]

τουτὶ τὶ δρα τὸ Χαλκιδικὸν ποτήριον; οὐκ ἔσθ᾽ ὅπως οὐ Χαλκιδεὰς ἀφίστατον.

ἀπολείψοθοι, ἀποδανεῖσθοι, δὲ μιαρωτάτῳ. 225

[Sausage-seller picks up his traps and is making off]

Οἰκ. ἀ. [calling after him]

οὖτος, τὶ φεύγεις; οὐ μενεῖς; ὁ γεννάδα ἀλλαντοπῶλα, μὴ προδὸς τὰ πράγματα.

[calling to the Chorus of Knights]

ἀνδρεὶς Ἰππης, παραγένεοσθε' νῦν ὁ καιρὸς. ὦ Σίμων,

ὁ Παναιτί', οὐκ ἐλάτε πρὸς τὸ δεξιὸν κέρας;

[he sees them coming; turns and shouts after Sausage-seller]

ἀνδρεὶς ἐγγὺς· ἀλλ᾽ ἀμύνου, κάταπαναστρέφου πάλιν. 230

ὁ κονιορτὸς δῆλος αὐτῶν, ὡς ὁμοῦ προσκειμένων.

ἀλλ᾽ ἀμύνου, καὶ δίωκε, καὶ τροπῇν αὐτοῦ ποιοῦ.

[Sausage-seller stops. Enter Chorus of Knights, eager and angry, and rush at the Paphlagonian, calling and encouraging the Sausage-seller]

Χο. παῖε, παῖε τὸν πανοῦργον, καὶ ταραξιππόστρατον,

καὶ τελώνῃ, καὶ φάραγγα, καὶ Χάρυβδιν ἄρ-παγῆς,
καὶ πανοὐργον, καὶ πανοὐργον. πολλάκις γὰρ αὐτ’ ἔρω,
καὶ γὰρ οὗτος ἦν πανοὐργος πολλάκις τῆς ἡμέρας.
ἀλλὰ παῖε καὶ δίωκε, καὶ τάραττε, καὶ κύκα,
καὶ βδελύττου, καὶ γὰρ ἡμεῖς, κάπιτείμενος βόα,
eὐλαβοῦ δὲ, μὴ ἱκύρη σε' καὶ γὰρ οἶδε τὰς
όδοις,
ἀσπερ Εὐκράτης ἐφευγεν εὐθὺ τῶν κυρηβίων.

[C. I. E. RUS and Sausage-seller close round the Paphilagonian, and
belabour him soundly, shouting and cheering.]
SCENE II.

The Sausage-seller alone. As the scene opens, he catches sight of the Paphlagonian coming, and starts up crying:—

'Αλ. καὶ μὴν ὁ Παφλαγῶν οὕτως προσέρχεται, ὡθῶν κολόκυμα, καὶ ταράττων, καὶ κυκών, ὡς δὴ καταπιθομένος με. μορμῶ τοῦ θράσους. [contemptuously]

[Enter the Paphlagonian, bawling and swaggering as before]

Πα. εἰ μὴ σ᾽ ἀπολέσαιμ᾽, εἰ τὶ τῶν αὐτῶν ἐμοὶ 245

ψευδῶν ἐνείη, διαπέσοιμι πανταχι.

'Αλ. [jumping about defiantly, and snapping his fingers at the other]

ὁσθὴν ἀπειλαῖς, ἐγέλασα ψολοκομπίαις.

Πα. οὐ τοι, μὰ τὴν Δήμητρα γ', ἢν μὴ σ' ἐκφάγω 250

ἐκ τῆς δε τῆς ῥῆς, οὐδέποτε βιωσομαι.

'Αλ. ἢν μὴ 'κφάγης; ἐγὼ δὲ γ', ἢν μὴ σ' ἐκπίω, καπεκροφῆςας αὐτός ἐπιδιαρχῶ.

Πα. ἀπολῶ σε, νὴ τὴν προεδρίαν τὴν ἐκ Πύλου.

'Αλ. [contemptuously]

ίδον προεδρίαν' οἶον ωψομαι σ' ἐγὼ 255

ἐκ τῆς προεδρίας ἐσχατον θεώμενον.

Πα. ἐν τῷ ξύλῳ δῆσω σε, νὴ τὸν οὐρανόν.

Αλ. ὡς ὀξύθυμος. φέρε, τί σοι δῶ καταφαγεῖν; [dangling an old leather purse before him]
THE KNIGHTS OF

ἐπὶ τῷ φάγοις ἣδιστ' ἂν; ἐπὶ βαλαντίῳ;

Πα. [in a rage] ἐξαρπάσομαι σου τοῖς οὖνξη τάντερα.

'Αλ. [loud] ἀπονυχιῶ σου τῶν Πρυτανείω συτία.

Πα. [louder] ἐλξῶ σε πρῶτον Δῆμον, ἵνα δῶς μοι δίκην.

'Αλ. [louder] καγώ δε σ' ἐλξῶ, καὶ διαβαλῶ πλείονα.

Πα. [with lordly pity]

αλλ', ὁ πονηρέ, σοι μὲν οὐδὲν πείθεται· 261
ἐγὼ δ' ἐκείνου καταγελῶ γ', ὡσον θέλω.

'Αλ. ὡς σφόδρα συτὸν Δήμου σεαυτοῦ νενόμικας.

Πα. ἐπίσταμαι γὰρ αὐτὸν ὅις ψωμίζεται.

'Αλ. καθ', ὁσπερ αἰ τίθαι γε, συνίζεις κακῶς. 265
μασώμενος γάρ, τῷ μὲν ὄλγον ἐντίθης·
αὐτὸς δ' ἐκείνου τρυπλάσιον κατέσπακας.

Πα. ἱωμεν εἰς τὸν Δήμον.

'Αλ. οὐδὲν κωλύει.

ιδοῦ, βάδιζε, μηδὲν ἡμᾶς ἱσχέτω.

Πα. [running to the house-door and calling]

ὁ Δῆμε, δεῦρ' ἐξελθε, νη Δι', ὃ πάτερ. 270

'Αλ. [following him, and calling likewise]

ἐξελθε δῆτα, Δημίδιον ὃ φιλτατον.

Δη. [Demus pokes his head out of the door]

τῖνες οἱ βοῶντες; οὐκ ἀπετ' ἀπὸ τῆς θύρας;
τὴν εἰρεσιώνην μου κατεσπαράξατε.

Πα. ἐξελθ', ἵν' εἰδῆς οία πέρ γ' ὑβρίζομαι.

[Enter Demus rather cross; he picks up the wreath which the others
have pushed off the gate post, and restores it to its place]

Δη. τίς, ὃ Παφλαγών, ἀδικεῖ σε;
ARISTOPHANES.

Πα  διὰ σὲ τῦπτομαι 275

υπὸ τουτοῦ, καὶ τῶν νεανίσκων.

Δη.

τιή;

Πα.  ὅτι ἡ φιλῶ σ', ὥ Δῆμ', ἐραστῆς τ' εἰμὶ σός.

Δη.  [turning to the Sausage-seller]

οὐ δ' εἰ τίς ἐτεών;

Αλ.  [vehemently]  ἀντεραστής τουτοῦ;

ἐρών πάλαι σου, βουλόμενος τε σ' εὐ ποιεῖν,

ἀλλοι τε πολλοί, καὶ καλοὶ τε καγαθοὶ.  280

ἀλλ' οὐχ οἴοι τ' ἐσμὲν διὰ τουτοῦ.  σοῦ γὰρ

τοὺς μὲν καλοὺς τε καγαθοὺς οὐ προσδέχει,

σαντὸν δὲ λυχνιοπώλαισι, καὶ νευροφράφοις,

καὶ σκυτοτόμοις, καὶ βυρσοπώλαισιν δίδωσ.

[looking contemnously at the Paphlagonian]  285

Πα.  εὑ γὰρ ποιῶ τὸν Δῆμον.

'Αλ.  [scornfully]  εἶπέ νυν, τι δρῶν;  285

Πα.  ὅτι τῶν στρατηγῶν υποδραμότων ἐκ Πύλου,

πλεύσας ἐκεῖσε, τοὺς Δάκωνας ἤγαγον.

'Αλ.  ἐγὼ δὲ περιπατῶν γ' ἄρ' ἐργαστηρίου,

ἔψωντος ἐτέρου, τὴν χύτραν ύφειλόμην.

Πα.  καὶ μὴν ποιῆσας αὐτίκα μάλ' ἐκκλησίαν,  290

ὁ Δῆμ', ἵν' εἰδῆς, ὅποτερος νῦν ἑστὶ σοι

ἐυνούστερος, διάκρινοι, ἵν' ἐκεῖνον φιλῆς.

'Αλ.  ναὶ ναὶ διάκρινοι δῆτα, πλὴν μὴ 'ν τῇ Πυκνί.

Δη.  οὐκ ἂν καθιζόμην ἐν ἄλλῳ χωρίῳ'  [295]

ἄλλ', ὥς τὸ πρόσθε, χρῆ παρεῖν' ἐσ τὴν Πύκνα.

[goes to the βῆμα and mounts it, followed by the Paphlagonian]
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'Αλ. [aside to the audience]

οἶμοι κακοδαίμων, ὡς ἀπόλωλ'. ὃ γὰρ γέρων
οἶκοι μὲν ἄνδρῶν ἐστὶ δεξιώτατος:
ὅταν δ' ἐπὶ ταύτης κάθηται τῆς πέτρας,
κέχηνεν, ὡσπερ ἐμποδίζων ἱσχάδας.

[follows reluctantly to the βήμα]
SCENE III.

Demus on the βήμα as before, Paphlagon and the Sausage-seller on either side.

Δη. [pointing to Sausage-seller]

δοκεῖ μὲν εἶναι γ' ούτοσί μοι καταφανῶς
άγαθος πολίτης, οἷος οὔδείς πω χρόνον
άνήρ γεγένηται τοῖσι πολλοῖς τοῦβολοῦ.

[turning to the Paphlagonian]

σὺ δ', ὦ Παφλαγών, φάσκων φίλειν μ',
ἐσκορόδισας.
καὶ νῦν ἀπόδος τὸν δακτύλιον, ὡς οὐκ ἐτι
ἐμοὶ ταμιεύσεις.

Πα. [giving him the ring] ἔχει τοσοῦτον δ' ἵσθ', ὅτι, 305

 eius μή μ' ἐάσεις ἐπιτροπεύειν, ἐτερος αὐ
ἐμοῦ πανουργότερος τις ἀναφανήσεται.

Δη. [examining the ring attentively]

οὐκ ἔσθ' ὄπως ὁ δακτύλιος ἔσθ' ούτοσί
οὐμός: τὸ γοῦν σημεῖον ἐτερον φαίνεται,
ἀλλ' ἤ οὐ καθορῶ.

'Αλ. [taking the ring and examining it]

φέρ' ἰδω, τί σοι σημεῖον ἢν; 310

Δη. δημοῦ βοεῖον θρῖον ἕξωπτημένου.

'Αλ. οὐ τούτο γ' ἐστιν.

Δη. οὐ τὸ θρῖον; ἀλλὰ τί;
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'Αλ. λάρος κεχηνώς ἐπὶ πέτρας δημηγορῶν.
Δη. αἰβοί τάλας.
'Αλ. τί ἐστιν;
Δη. [in disgust] ἀπόφερ' ἐκποδῶν.  
[giving him another ring]
παρ' ἐμοῦ δὲ τούτον λαβὼν, ταμίευέ μοι. 315
Πα. [interrupting, hastily]
μὴ δὴ τα πῶ γ', ὦ δέσποτ', ἀντιβολῶ σ' ἐγὼ, πρὶν ἃν γε τῶν χρησμῶν ἀκούσῃς τῶν ἐμῶν.
'Αλ. καὶ τῶν ἐμῶν νυν, μηδὲ τῶδε οὔτω πίθη.
Πα. [to Sausage-seller]
σὺ δ' οὖν ἐνεγκ' αὐτοὺς ἰῶν, ἵνα οὕτωσιν αὐτῶν ἀκούσῃ.
'Αλ. πάνυ γε.
Δη. [to the Paphlagonian] καὶ σὺ δὴ φέρε. 320
Πα. ἵδου. [runs off to get his oracles]
'Αλ. ἵδου, νὴ τῶν Δίου οὔδέν κωλύει.
[runs off also to fetch his oracles. Demus sits still, and the Chorus sing a song. Presently in come the Paphlagonian and the Sausage-seller, each staggering under an enormous pile of parchments, which they deposit on the ground in front of them. The Paphlagonian begins, gasping—]
Πα. ἵδου, θέασαι, κούχ άπαντας ἐκφέρω.
'Αλ. [gaspings]
oὐμ', ὡς στενάξω, κούχ άπαντας ἐκφέρω.
Δη. ταυτὶ τί ἐστι;
Πα. λόγια.
Δη. πάντ' ;
ARISTOPHANES.

Πα. ἐθαύμασας;
καὶ, νὴ Δ', ἔτι γε μοῦστι κιβωτὸς πλέα.

'Αλ. ἐμοὶ δ' ὑπερῆν, καὶ ξυνοικία δύο.

Δη. φέρ' ἵδω, τίνος γάρ εἶσιν οἱ χρησμοὶ ποτε;
Πα. οὕμοι μὲν εἰσὶ Βάκιδος.

Δη. οἱ δὲ σοι, τίνος;

'Αλ. [with calm confidence]
Γλάνιδος, ἀδελφοῦ τοῦ Βάκιδος γεραιτέρου.

Δη. εἰσὶν δὲ περὶ τοῦ;
Πα. [in an off-hand way] περὶ 'Αθηνῶν, περὶ Πύλου, 330
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἀπάντων πραγμάτων.

Δη. οἱ σοὶ δὲ, περὶ τοῦ; [to Sausage-seller]

'Αλ. [mocking the Paphlagonian's manner]
περὶ 'Αθηνῶν, περὶ φακῆς,
περὶ Λακεδαιμονίων, περὶ σκόμβρων νέων,
περὶ τῶν μετροῦντων τάλφιτ' ἐν ἀγορᾷ κακῶς,
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἀπάντων πραγμάτων.

Δη. ἃγε νυν, ὅπως αὐτῶς ἀναγνώσεσθέ μοι, 336
καὶ τὸν περὶ ἐμοῦ 'κείνον, ὃπερ ἱδομαί,
ὡς ἐν νεφέλησιν αἰετὸς γενήσομαι.

Πα. ἄκουε δὴ νυν, καὶ πρόσεχε τὸν νοῦν ἐμοί.
[picking up an oracle from the heap and reading]
Φράζευ, 'Ερεχθείδη, λογίων ὁδόν, ἢν σοι
'Απόλλων

340

ιαχεῖν ἔξ ἀδύτου διὰ τριπόδων ἐρυτίμων,
σώζεσθαι σ' ἐκέλευς' ἱερον κύνα καρχαρόδοτα,
ὅσ πρόσθεν λάσκων, καὶ ὑπὲρ σέο δεινὰ κεκραγώς,
σοὶ μισθὸν ποριεῖ· κἂν μὴ δρὰ ταῦτ', ἀπολεῖται. 
πολλοὶ γὰρ μίσει σφε κατακρῶξουσι κολοιολ. 345

Δη. [puzzled]

ταῦτ' ἡμετρ', ἐγὼ οὖκ οἶδ' ὃ τι λέγει. 
τι γὰρ ἐστ' Ἑρέχθει, καὶ κολοιοῖς, καὶ κυνὶ;

Πα. ἐγὼ μὲν εἰμ' ὁ κύων' πρὸ σοῦ γὰρ ἀπὸν 
σοὶ δ' εἶπε σώζεσθαι μ' ὁ Φοῖβος τὸν κύνα.

'Αλ. οὐ τούτο φησ' ὁ χρησμὸς· ἀλλ' ὁ κύων ὅδι 350 
ἀσπέρ θύρας σου τῶν λογίων παρεσθείει. 
ἐμοὶ γὰρ ἐστ' ὀρθῶς περὶ τούτου τοῦ κυνὸς.

Δη. [picking up a stone]

λέγε δὴ· ἐγὼ δὲ πρῶτα λήψομαι λίθον, 
ἵνα μὴ μ' ὁ χρησμὸς ὁ περὶ τοῦ κυνὸς δάκη.

'Αλ. [selecting one oracle from his heap]

Φράξεν, Ἑρέχθειδη, κύνα Κέρβερον ἀνδρα- 
ποδιστήν, 355

ὅς κέρκῳ σαίνων σ', ὀπόταν δειπνῆς, ἐπιτηρῶν, 
ἐξέδεται σου τοῦψον, ὅταν σὺ που ἄλλοσσε 
χάσκης· 
ἐσφοίτων τ' ἐς τούπταννιν λήσει σε κυνηδόν 
νῦκτωρ τὰς λοπάδας καὶ τὰς νῆσους διαλείχων.

Δη. [applauding]

νὴ τὸν Ποσειδῶ, πολὺ γ' ἀμεινον, ὃ Γλάνω. 360

Πα. [haughtily]

ὁ τὰν, ἄκουσον, εἶτα διάκρινον τότε. 
[taking up another parchment]

'Εστι γυνή, τέξει δὲ λέονθ' ἱεραὶ ἐν Ἀθηναῖς,
ΑΡΙΣΤΟΦΑΝΗΣ.

δις περὶ τοῦ δῆμου πολλοὺς κόνωψι μαχεῖται,
ὡςτε περὶ σκύμνοις βεβηκὼς· ὅν σὺ φύλασσε,
teίχος ποιήσας ξύλουν, πύργους τε σιδηροῦς. 365
tαυτ' οἴσθ' ὦ τι λέγει;

Δη. μᾶ τῶν Ἀπόλλων, ἀγὸ μὲν οὐ.

Πα. ἔφραζεν ὁ θεὸς σοι σαφῶς σώζειν ἐμὲ'
ἐγὼ γὰρ ἀντὶ τοῦ λέοντος εἰμὶ σοι.

Δη. καὶ πῶς μ' ἐλελήθης Ἀντιλέων γεγενημένος;

'Αλ. ἔν οὐκ αναδιδάσκει σε τῶν λογίων ἔκων,
ὁ μόνον σιδηροῦν τείχος ἐστὶ καὶ ξύλον,
ἐν ὑπὲρ σώζειν τόνδ' ἐκέλευσθ' ὁ Δοξίας.

Δη. πῶς δήμα τούτ' ἔφραζεν ὁ θεὸς;

'Αλ. [pointing to Ραψλαγιαν] οὖτοιν
dήσαι σ' ἐκέλευε πεντεσυνίγγος ξύλῳ.

Δη. ταυτὶ τελείσθαι τὰ λόγιν' ἣνδ' μοι δοκεῖ. 375

Πα. [reciting as before from a parchment]
μὴ πείθουν ὁθονεραὶ γὰρ ἐπικρόζουσι κορόναι.
ἀλλ' ἱέρακα φίλει, μεμνημένος ἐν φρεσίν, ὡς σοι
ἲγαγε συνδήσας Λακεδαιμονίων κορακίνους.

'Αλ. [reciting still]
τοῦτό γε τοι Παψλαγῶν παρεκινδύνευσε
μεθυσθεῖς.

Κεκροπίδη κακόβουλε, τί τοῦθ' ἤγεῖ μέγα
tούργον;

[taking up another parchment]
ἀλλ' οὕτωσι γὰρ ἐστὶ περὶ τοῦ ναυτικοῦ
ὁ χρησμός, ὃς σε δεῖ προσέχειν τὸν νοῦν πάνυ.

Δη. προσέχω· σὺ δ' ἀναγίγνωσκε, τοῖς ναύταισι μου
THE KNIGHTS OF

ἀπως ὁ μισθὸς πρῶτον ἀποδοθησεται.

Ἄλ. [reciting from the oracle]

Αἰγείδη, φράσσαι κυναλώπεκα, μὴ σε δολώσῃ, οὐσθ', ὦ τι ἐστὶν τούτο;

Δη. Φιλόστρατος, ἢ κυναλώπηξ.

Ἄλ. οὐ τούτῳ φησίν ἀλλὰ ναῦς ἐκάστοτε αἰτεῖ ταχείας ἀργυρολόγους οὕτος;

ταῦτα ἀπανδὰ μὴ διδόναι σο' ὁ Δοξιάς.

Δη. πῶς ὅ τριήρης ἐστὶ κυναλώπηξ;

Ἄλ. ὀπως;

Ἰπ. ὅτι ὁ τριήρης ἐστὶ χῶ κῶν ταχῦ.

Δη. πῶς οὖν ἀλώπηξ προσετέθη πρὸς τῷ κυνὶ;

Ἄλ. ἀλωπεκίουσι τοὺς στρατιώτας ἤκασεν,

ὅτι βότρυς τρώγουσιν ἐν τοῖς χωρίοις.

Δη. εἶεν. τούτως ὁ μισθὸς τοῖς ἀλωπεκίουσι ποῦ;

Ἄλ. ἐγὼ ποριῶ καὶ τούτων ἡμερῶν τριῶν.

Πα. [speaking in the same solemn voice, but not from a parchment this time]

ἀλλὰ γὰρ ἐστὶν ἐμοὶ χρησμὸς περὶ σοῦ πτερυγωτός:

αἰτῶς ὡς γίγνει, καὶ πάσῃς γῆς βασιλεύσεις.

Ἄλ. [imitating him]

καὶ γὰρ ἐμοὶ, καὶ γῆς, καὶ τῆς Ἕρωθρᾶς γε

θαλάσσης,

χῶτι γ' ἐν Ἐκβατάνων δικάσεις, λείχων ἐπι-

παστὰ.

Πα. ἀλλ' ἐγὼ εἰδον ὁναρ, καὶ μουδόκει ή θεὸς αὐτῇ

τοῦ δήμου καταχεῖν ἀρνταίνη πλοιοθυγείαν.
ARISTOPHANES.

Αλ. νὴ Δία καὶ γὰρ ἐγὼ· καὶ μουδόκει ἡ θεὸς αὐτῆ ἐκ πόλεως ἐλθεῖν, καὶ γλαύξ αὐτῆ 'πικαθήσθαι εἶτα κατασπένδειν κατὰ τῆς κεφαλῆς ἀρυβάλλω ἀμβροσίαν κατὰ σοῦ, κατὰ τούτον δὲ σκορο- 

dάλμην. 406

Δη. [in delight] ίοῦ, ίοῦ·
oῦκ ἢν ἄρ' οὐδεὶς τοῦ Γλάνιδος σοφότερος.

[turning to the Sausage-seller]

cαὶ μὴν ἐμαυτὸν ἐπιτρέπω σοι τούτοι

γερονταγωγεῖν, καναπαίδευεν πάλιν.

Πα. [earnestly entreating]

μήπω γ', ἱκετεύω σ', ἀλλ' ἀνάμεινον, ὡς ἐγὼ

κριθᾶς ποριῶ σοι καὶ βίον καθ' ἡμέραν. 411

Δη. [angrily]

οὐκ ἀνέχομαι κριθῶν ἀκούων· πολλάκις

ἐξηπατήθην ὑπὸ τε σοῦ καὶ Θευφάνους.

Πα. ἀλλ' άλφιτ' ἥδη σοι ποριῶ 'σκευασμένα.

'Αλ. ἐγὼ δὲ μαζίσκας γε διαμεμαγμένας,

καὶ τούψον ὁπτῶν' μηδὲν ἄλλ', εἰ μὴ ὁ ποιε.

Δη. ἀνύσατε νυν, ὦ τι περ ποιήσεθ' ὡς ἐγὼ, ὦτοτερος ἄν σφόν εὖ με μᾶλλον ἄν ποιη, τούτω παραδώσω τῆς Πυκνὸς τὰς ἱμιᾶς.

Πα. τρέχομ' ἄν ἥδη πρότερος. [runs off into the house]

Αλ. [runs after him; Demus looks eagerly after them.]
THE KNIGHTS OF

SCENE IV.

DEMUS walking anxiously and hungrily about. Enter from opposite sides the Paphlagonian and the Sausage-seller, each with a huge hamper of provisions. The former also carries a chair and the latter a table. They deposit their loads on either side of the stage, and approach each other with no friendly looks.

Πα. Ἄπαγ' ἐς μακαρίαν ἐκποδῶν.  
'Αλ. σὺ γ', ὦ φθόρε.  
Πα. [to Demus]  
ὡ Δῆμ', ἐγὼ μέντοι παρεσκευασμένος τρίπαλαι κάθημαι, βουλόμενος σ' εὐεργετεῖν.  
Αλ. ἐγὼ δὲ δεκάπαλαι γε, καὶ δωδεκάπαλαι, καὶ χιλιόπαλαι, καὶ προπαλαιπαλαίπαλαι. 425  
Δη. [angrily and impatiently to both of them]  
ἐγὼ δὲ προσδοκῶν γε τρισμυριόπαλαι βδελύττομαι σφω, καὶ προπαλαιπαλαίπαλαι.  
'Αλ. οἴσθ' σὺν ὦ δράσον;  
Δη. εἴ γε μή, φράσεως γε σὺ.  
'Αλ. ἂφες ἀπὸ βαλβίδων ἐμέ τε καὶ τούτοι, ἰνα σ' εὗ ποιῶμεν εἴς ἴσον.  
Δη. δράν ταῦτα χρή. 430  
ἀπιτοῦ. [They both get ready to start]  
Πα. ἰδοὺ.  
Δη. θέουτ' ἄν.  
[they both rush off to their hampers]
ARISTOPHANES.

'Αλ. [as he starts] ὑποθεὶν οὖκ ἑώ.

[They come back, Paphlagon with a chair, Sausage-seller with his little table, which they deposit before Demus, who sits down and prepares for his feast]

Πα. ὀρᾶς; ἐγὼ σοι πρῶτερος ἐκφέρω δίφρον.

'Αλ. ἀλλ' οὐ τραπέζαν· ἀλλ' ἐγὼ προτεραίτερος.

[they rush back then to their hampers]

Πα. [returning with a barley-cake]

идόν φέρω σοι τὴν δ Ῥαζαίκην ἐγώ,

ἐκ τῶν ὅλων τῶν ἐκ Πύλου μεμαγμένην. 435

'Αλ. [returning with huge bread-crusts]

ἐγώ δὲ μυστίλας, μεμυστιλημένας

ὑπὸ τής θεοῦ, τῇ χειρὶ τῇ ἕλπαντίνη.

Δη. ως μεγαν ἀρ' εἶχες, ὦ πότνια, τὸν δάκτυλον.

Πα. [bringing a bason of pea-soup]

ἐγὼ δ' ἐτυνος γε πίσινον, εὔχρον καὶ καλόν

ἐτόρυνε δ' αὐθ' ἦ Παλλάς, ἦ Πυλαμάχος. 440

'Αλ. [bringing a pot of broth]

ὁ Δῆμ', ἐναργῶς ἢ θεὸς σ' ἐπισκοπεῖ,

καὶ νῦν ὑπερέχει σου χύτραν ξωμοῦ πλέαν.

Δη. οἰκε γὰρ οἰκεῖσθ' ἄν ἔτι τίνδε τὴν πόλιν,

εἰ μὴ φανερῶς ἡμῶν ὑπερεῖξε τὴν χύτραν;

Πα. [bringing fish cutlets]

τοῦτι τέμαχος σοι ἰδωκεν ἦ Φοβεσιστράτη. 445

Λ. [bringing a plate with lumps of boiled meat, and slices of tripe and paunch: on each occasion Demus seems more pleased with the Sausage-seller's offering]

ἡ δ' 'Οβριμοπάτρα γ', ἐφθόν ἐκ ξωμοῦ κρέας,

καὶ χόλικος ἵπποτρον τε καὶ γαστρὸς τόμον.
THE KNIGHTS OF

Δη. καλῶς γ' ἐποίησε, τοῦ πέπλου μεμνημένη.

Πα. [bringing a flat cake]

ἡ Γοργολόφα σ' ἐκέλευε τοντοὺς φαγεῖν ἐλατήρος, ἵνα τὰς ναῦς ἐλαύνωμεν καλῶς. 450

'Αλ. [bringing a plate of intestines]

λαβὲ καὶ ταῦτι νῦν.

Δη. καὶ τί τούτοις χρήσωμι

τοῖς ἐντέροις;

'Αλ. ἐπίτηδες αὐτ' ἐπεμψάς σου εἰς τὰς τρυπῆρες ἐντερονείαν ἡ θεός· ἐπισκόπεψι γὰρ περιφανῶς τὸ ναυτικόν.

[giving him a cup of wine]

ἐχε καὶ πιεῖν κεκραμένου τρία καὶ δύο. 455

Δη. [smacking his lips after a good pull]

ὡς ἦδυς, ὁ Ζεῦ, καὶ τὰ τρία φέρων καλῶς.

'Αλ. ἡ Τριτογενῆς γὰρ αὐτὸν ἐνετριτώνισε.

Πα. [bringing a slice of cheesecake, looking very rich]

λαβὲ νῦν πλακοῦντος πίονος παρ’ ἐμοῦ τόμον.

'Αλ. [bringing from his hamper a whole cheesecake]

παρ’ ἐμοῦ δ’ ὠλον γε τὸν πλακοῦντα τουτονί.

Πα. [fetching some juggled hare; with a triumphant glance at the Sausage-seller]

ἀλλ’ οὗ λαγῷ ἐξεῖς ὅποθεν δὸς· ἀλλ’ ἐγώ. 460

Αλ. [scratching his head]

οἱμοὶ πόθεν λαγῷ μοι γενήσεται; ὁ θυμεῖ, νυνὶ βωμολόχον ἐξευρέ τε.

[throwing himself into an attitude of deep reflection]
ARISTOPHANES.

Πα. [showing Sausage-seller the tray of jugged hare with chuckling exultation]

όρᾶς τάδ', δ' κακόδαιμον;

'Αλ. [jumping up suddenly, and staring right behind the Paphilagonian, as if he saw somebody]

ὁλίγον μοι μέλεν.

ἄλλα γὰρ ἐκεῖνοί γ' ὡς ἔμ' ἔρχονται.

Πα. [looking back quickly]

τίνες;

'Αλ. [as before]

πρέσβεις, ἔχοντες ἀργυροῦ βαλάντια. 465

Πα. [looking eagerly about] ποῦ, ποῦ;

'Αλ. [suddenly, while his attention is engaged, snatching the jugged hare off the tray, and depositing it before Demus]

[to Paphilagonian]

tί δὲ σοι τούτ'; οὐκ έίσεις τοὺς ξένους;

[to Demus]

δ' Δημιδίου, ορᾶς τὰ λαγὸ', ἃ σοι φέρω;

Πα. [in despair, discovering the trick]

οἴμοι τάλας, ἄδικως γε τὰμ' ύφηρπασας.

'Αλ. νήτον Ποσειδῶ, καὶ σὺ γὰρ τοὺς ἐκ Πύλου.

Δη. εἶπ', ἄντιβολῶ, πῶς ἐπενόησας ἀρπάσαι;

'Αλ. [solemnly, in tragic voice]

τὸ μὲν νόημα τῆς θεοῦ, τὸ δὲ κλέμμ' ἐμόν.

Πα. [distracted]

ἐγὼ δ' ἐκείνῳνευσ', ἐγὼ δ' ὀπτησά γε.

Δη. [to the Paphilagonian]

ἀπιθ'. οὐ γὰρ ἄλλα τοῦ παραβέντος ἦ χάρις.

Πα. οἴμοι κακοδαιμόνων, ὑπεραναιδευθήσομαι.
THE KNIGHTS OF

Δη. τί ού διακρίνεις, Δήμῳ, ὁπότερός ἐστὶ νῦν ἄνηρ ἀμείνων περὶ σὲ καὶ τὴν γαστέρα;

Δη. τῷ δήτ᾽ ἄν ύμᾶς χρησάμενος τεκμηρίᾳ δόξαιμι κρίνειν τοὺς θεαταῖσιν σοφῶς;

Αλ. ἐγὼ φράσω σοι. τὴν ἐμὴν κίστην ἰδὼν ξύλλαβε σιωπῆ, καὶ βασάνισον ἂν ἐνι, καὶ τὴν Παφλαγόνος καμέλει κρινεῖς καλῶς:

Δη. [gets up from his table, and goes to Sausage-seller's hamper]
φέρ᾽ ἵδω, τί οὖν ἐνεστίν;

[the Sausage-seller lifts it up, turns it upside down with a tap on the bottom to shew that it is empty]

Αλ. ἀλλ᾽ ὀρᾶς κενῆν, δὲ παππίδιον ἀπαντὰ γὰρ σοι παρεφόρουν.

Δη. αὕτη μὲν ἡ κίστη τὰ τοῦ δήμου φρονεῖ. [485]

Αλ. βαδίζε γοῦν καὶ δεύρο πρὸς τὴν Παφλαγόνος.
[leading Demus over to the Paphlagonian's hamper]

ὅρας νῦν; [opening it, and displaying it full of all kinds of scraps from the feast]

Δη. οὖμοι τῶν ἄγαθῶν, ὅσων πλέα.
[pulling out a large piece of cheese-cake]

ὁσον τὸ χρῆμα τοῦ πλακοῦντος ἀπέθετο ἐμοὶ δ᾽ ἐδωκεν ἀποτεμῶν τυννουτοι.
[holding up his finger and thumb, as if they held the tiniest fragment of cheese-cake]

Αλ. τοιαύτα μὲντοι καὶ πρότερον εἴργάζετο σοι μὲν προσεδίδου σμικρών, ἰὸν ἐλάμβανεν, 490 αὐτὸς δ᾽ ἐαυτῷ παρετίθει τὰ μείζονα.

Δη. [turning angrily to the Paphlagonian]
ARISTOPHANES.

ὡ μιαρέ, κλέπτων δή με ταύτ' ἐξηπότας;

[p athetically] ἐγὼ δὲ τις εὐστεφάνιζα καδωρησάμαν.

Πα.  ἐγὼ δ' ἐκλεπτοῦν ἐπ' ἀγαθῷ γε τῇ πόλει. [495]

Δη.  κατάθου ταχέως τὸν στέφανον, ἵν' ἐγὼ τουτῷ
          αὐτὸν περιθώ.

'Αλ.  κατάθου ταχέως, μαστιγία.

Πα.  [assuming a tragic attitude and air, which he keeps to the
          end of the scene]

οὗ δῆτ', ἐπεὶ μοι χρησμός ἐστι Πυθικὸς
          φράζων, θύ' ὦ' δέησέ μ' ἠττάσθαι μόνου.

'Αλ.  τούμον γε φράζων ὀνόμα, καὶ λίαν σαφώς.

Πα.  καὶ μήν σ' ἐλέγξαι βούλομαι τεκμηρίῳ,
          εἰ τι ἐννοίεις τοῦ θεοῦ τοῖς θεσφάτοις.
          καὶ σοι τοσοῦτο πρῶτον ἐκπειράσομαι
          παῖς ὦν ἐφοίτας ἔσ τίνος διδασκάλου;

'Αλ.  ἐν ταῖσιν εὐστραίς κονδύλοις ἱρμοττόμην.

Πα.  [theatrically starting, as at a strange coincidence]
          πῶς εἶπας; ὡς μοι χρησμὸς ἀπτεται φρενῶν.
          εἴειν. [as if recovering himself by an effort] 505

ἐν παιδοτρίβου δε τίνα πάλην ἐμάνθανες;

'Αλ.  κλέπτων ἐπιορκεῖν, καὶ βλέπειν ἐναντίον.

Πα.  [wildly]
          ὡ Φοῖβ' ὁ Ἀπολλοῦν Λύκιε, τί ποτ' ἐμ' ἐργάσει;
          τέχνην δὲ τίνα ποτ' εἴχες ἐξανδρούμενος;

'Αλ.  ἡλλαντοπῶλουν, τῷ τε πίνειν ἱδόμην. 510

Πα.  [in despair]
          οὐμοι κακοδαίμων' οὐκέτ' οὐδέν εἰμ' ἐγώ.
[with a ray of hope]

λεπτή τις ἐλπίς ἔστ', ἔφ' ἦς ὧχούμεθα.
καὶ μοι τοσοῦτον εἰπέ· πότερον ἐν ἀγορᾷ
ἡλλαντοπώλεις, ἐτεόν, ἧ' πταὶ ταῖς πύλαις;
ἐπὶ ταῖς πύλαισιν, οὐ τὸ τάριχος ὦνοιν. 515

'Αλ. [broken down altogether]

οἴμοι· πέπρακται τοῦ θεοῦ τὸ θέσφατον.
κυλίνδετ' εἴσω τόνδε τὸν δυσδαίμονα.
[dashing the chaplet off his head on the ground]

ὦ στέφανε, χαίρων ἀπὶθι, καὶ σ' ἀκων ἐγὼ
λείπω· σὲ δ' ἄλλος τις λαβὼν κεκτήσεται, 520
κλέπτης μὲν οὐκ ἂν μᾶλλον, εὐτυχῆς δ' ἵσως.
[falls lifeless back in a frenzy of despair]

'Αλ. 'Ελλάνε Ζεῦ, σῶν τὸ νικητήριον.

Δη. ἐμοὶ δὲ γ', ὡ τι σοι τούνομ', εἶπ'.

'Αλ. [go off arm-in-arm]

'Αγοράκριτος,

ἐν τῇ γορᾷ γὰρ κρινόμενος ἐβοσκόμην.

Δη. 'Αγορακρίτῳ τοίνυν ἐμαυτὸν ἐπιτρέπω.

'Αλ. καὶ μὴν ἐγὼ σ', ὡ Δήμε, θεραπεύσω καλῶς, 525
ἀσθ' ὀμολογεῖν σε, μηδὲν ἀνθρώπων ἐμὸν
ἰδεῖν ἀμείνω τῇ Κεχηναίων πόλει.

[go off arm-in-arm]
SCENE V.

The Pnyx as before. The Paphlagonian sitting on the ground speechless, in the most woe-begone attitude and look. The Chorus enter and sing.

Χο. Φασίν ἀλλήλαις ξυνελθεῖν τὰς τριήρεις ἐς λόγον,
καὶ μίαν λέξαν τιν’ αὐτῶν, ἦτος ἢν γεραυτέραν
Οὐδὲ πυνθάνεσθε ταῦτ’, ὦ παρθένοι, τὰν τῇ πόλει;
530 φασίν αἰτεῖσθαι τιν’ ἡμῶν ἐκατὸν εἰς Καρχη-δόνα
ἀνδρὰ μοχθηρὸν πολίτην, ὄξινὴν Τρέφνολον.
ταῖς δὲ δόξαι δεινῶν εἶναι τούτο, κοῦκ ἀνα-
σχετόν,
καὶ τιν’ εἴπειν, ‘οὐκ ἐμοὶ γὰρ ἄρξει ποτ’ ἀλλ’
ἐὰν μὲ χρῆ,
535 ὑπὸ γεραυτῆς σπείρα’ ἐνταῦθα καταγρά-
口号
‘εἰπερ ἐκ πεύκης γε κἀγὼ καὶ γέλων ἐπηγγύμην.
‘ἡν δ’ ἀρέσκη ταῦτ’ Ἀθηναίοις, καθήσθαι μοι
δοκεῖ,
‘εἰς τὸ Ἀθησεῖον τλεούσας, ἦ’ πτὶ τῶν Σεμνῶν
Θεῶν.

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'οù γὰρ ήμῶν γε στρατηγῶν ἐγχανεῖται τῇ πόλει.
'άλλα πλείτω χωρίς αὐτὸς ἐς κόρακας, εἰ βοῦ-
λεται,
'tὰς σκάφας, ἐν αἷς ἐπώλει τοὺς λύχνους, καθελ-
kύσας.'

'Enter Agoracritus the Sausage-seller, in a state of the utmost triumph]

Ἀγ. Ἐυφημεῖν χρῆ καὶ στόμα κλείειν, καὶ μαρτυ-
ριῶν ἀπέχεσθαι,
καὶ τὰ δικαστήρια συγκλείειν, οἷς ἡ πόλις ἤδε
γέγηθεν
ἐπὶ καιναίσιν δ' εὔνυχίαισιν παιωνίζειν τὸ
θέατρον.

Χο. ὃ ταῖς ἱεραῖς φέγγος Ἀθήναις, καὶ ταῖς νύσσοις
ἐπίκουρε,
τίν' ἔχων φήμην ἀγαθήν ἥκεις, ἐφ' ὅτῳ κυσῶμεν
ἀγριάς;

Ἀγ. τοῦ Δῆμου ἀφεψήσας ήμῖν, καλὸν ἐξ αἰσχροῦ
πεποίηκα.

Χο. καὶ ποῦ 'στιν νῦν, ὃ θαυμαστὰς ἐξευρήκων
ἐπινοιάς;

'Ἀγ. ἐν ταῖσιν ἱστεφάνοις οἰκεῖ, ταῖς ἀρχαῖαισιν
Ἀθήναις.

Χο. πῶς ἄν ἱδοίμεν; ποιάν τιν' ἔχει σκευῆν; ποῖος
γεγένηται;

'Ἀγ. οἷος περ Ἀριστείδη πρῶτερον καὶ Μιλτιάδη
ἐξουσίτει.
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[a noise is heard in Demus' house; the folding doors of the vestibule begin to draw back]

ǒψεσθε δὲ καὶ γὰρ ἀνοιγμένων ψόφος ἥδη τῶν προπυλαίων.

[the doors are at length completely opened, and display a fairy-like view of Athens as it was before the war. The noble buildings here, and there the smiling fields and vineyards unraied by hostile armies. In the centre is Demus, dressed in brilliant holiday costume, his hair perfumed with myrrh, and gathered in a knot in true old Athenian fashion, clasped with a golden cricket. Agoracritus goes on triumphantly;—]

ἀλλ' ὀλολύξατε φαινομέναις ταῖς ἀρχαίαισιν 'Αθήναις,
καὶ θαυμασταῖς καὶ πολυμνοῖς, ἵν' ὁ κλεινὸς Δήμος ἐνοικεῖ.

Χο. ὁ ταῖ λυπαρὰ καὶ ἱσστέφανοι καὶ ἀριζήλωτοι
'Αθήναι,

δείξατε τὸν τῆς Ἐλλάδος ἡμῖν καὶ τῆς γῆς τῆσδε μόναρχον.

'Αγ. [pointing to Demus, who comes slowly forward]

οὐ' ἐκεῖνος ὀρῶν τεττυγοφόρας, ἀρχαῖρ σχῆ-

ματί λαμπρός,

οὐ χοιρινῶν οξῶν, ἀλλὰ σπουδῶν, σμύρνῃ

κατάλευπτος.

Χο. χαῖρ', ὃ βασιλεὺ τῶν Ἐλλήνων καὶ σω

εὐγχαίρομεν ἡμεῖς.

τῆς γὰρ πόλεως ἄξια πράττεις, καὶ τοῦ'ν

Μαραθῶνι τροπαίου.
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Δη. ὁ φίλτατ' ἀνδρῶν, ἔλθε δεῦρ', 'Αγοράκριτε.

ἔγω;

Ἀγ. ἀλλ', ὁ μέλ', οὐκ οἷσθ', οἷς ἦσθ' αὐτὸς πάρος,

�υδ' ο' ἐδρας: ἐμὲ γὰρ νομίζοις ἂν θεόν. [565

Δη. τὶ δ' ἐδρων, κάτειπέ μοι, πρὸ τοῦ; ποίος τις ἦ;

Ἀγ. πρῶτον μὲν, ὅποτ' εἶποι τις ἐν τῇ 'κκλησίᾳ,

"Ω Δῆμ', ἐραστής εἰμι σῶς, φιλῶ τε σέ,

καὶ κήδομαι σου, καὶ προβουλεύω μόνος;

tούτοις ὅποτε χρήσαιτο τις προοιμίοις,

ἀνωτάλιξε, κάκερουτίας.

Δη. ἔγω; 570

Ἀγ. εἰτ' ἑξαπατήσας σ' ἀντὶ τούτων, φχετο.

Δη. [astounded]

tὶ φῆς; τοιαύτα μ' ἐδρων, ἐγὼ δ' οὐκ ἦσθόμην;

Ἀγ. τὰ δ' ὅτα γάρ σου, νὴ Δῆ', ἐξεπετάνυντο,

.orders σκιάδειον, καὶ πάλιν ξυνήγετο.

Δη. [with shame and astonishment]

οὔτως ἀνόητος ἐγεγενήμην καὶ γέρων;

Ἀγ. καὶ, νὴ Δῆ', εἰ γε δῦο λεγοῖτην ῥήτορε,

ο μὲν, ποιεῖσθαι ναῦς μακράς, ὁ δ' ἑτέρος αὖ,

καταμισθοφορῆσαι τοῦτον ὁ τὸν μισθὸν λέγων

tὸν τὰς τριήρεις παραδραμὼν ἂν φχετο.

[Demus bows his head in humiliation]

οὔτος, τὶ κύπτεις; οὐχὶ κατὰ χώραν μενεῖς; 580

Δη. [without looking up]

αισχύνομαι τοι ταῖς πρότερον ἀμαρτίαις.

Ἀγ. [encouraging him]
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\[808.\]

\[\text{Ἁλλ' οὖ σὺ τούτων αὑτὸς, μὴ φροντίσης, ἂλλ' οὖ σὲ ταύτ' ἐξηπάτων. νῦν δὴ φράσον ἕαν τις εἰπῇ βοιμολόχος ξυνήγορος.}'

'Oůκ ἔστων ὑμῖν τοῖς δικασταῖς ἄλφιτα,' 585

'εἰ μὴ καταγ̄νώσεσθε ταύτην τὴν δίκην,'

tούτου τί δράσεις, εἰπέ, τὸν ξυνήγορον ;

Δη.  [recovering himself]

ἀρας μετέωρον, ἐς τὸ βάραθρον ἐμβαλὼ, 590

ἐκ τοῦ λάρυγγος ἐκκρεμάσας—'Σπέρβολον.

Αγ.  τοῦτε μὲν ὀρθῶς καὶ φρονίμως ὑδη λέγεις:

τὰ δ' ἄλλα, φέρ' ἵδω, πῶς πολιτεύεσθε, φράσον.

Δη.  πρῶτον μὲν ὁπόσοι ναῦς ἑλαίουσιν μακρὰς, 595

καταγομένοις τὸν μισθὸν ᾄποδόσῳ ὑπελή.

ἐπειθ' ὀπλίτης ἑντεθαῖ ἐν καταλόγῳ

οὐδεὶς κατὰ σπουδᾶς μετεγγραφήσεται:

ἀλλ', ὡσπερ ἤν τὸ πρῶτον, ἐγγεγράψεται.

οὐδ' ἀγοράσει γ' ἀγένειος οὐδεὶς ἐν ἀγορᾷ.

'Αγ.  ποὺ δὴτα Κλεισθένης ἀγοράσει καὶ Στράτων;

Δη.  νὴ τὸν Δὶ ἀναγκάσω κυνηγετεῖν εγὼ 600

τούτους ἀπαντάς, πανσαμένους ψηφισμάτων.

Αγ.  [presenting him with a folding stool]

ἐχε νυν ἐπὶ τούτοις τούτοι τὸν ὁκλαδίαν.

Δη.  [beaming]

μακάριος ἐς τάρχαία δὴ καθίσταμαι.

'Αγ.  φῆσεις δ', ἐπειδὰν τὰς τριακοντούτιδας 601

σπουδᾶς παραδῷ σοι;

[calling behind the scenes] δεύρ' ἵδ' αἱ Σπουδαὶ ταχῦ.
[enter some beautiful girls; Demus is all admiration]
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Δη. δὲ Ζεῦ πολυτιμθ', ὡς καλαί πρὸς τῶν θεῶν, 605 πῶς ἔλαβες αὐτὰς ἑτεόν;

'Αγ. οὐ γὰρ ὁ Παφλαγών ἀπέκρυπτε ταύτας ἔνδον, ἵνα σὺ μὴ λάβοις; νῦν οὖν ἑγώ σοι παραδίδωμ' εἰς τοὺς ἀγροὺς αὐτὰς ἱέναι λαβόντα.

Δη. τὸν δὲ Παφλαγόνα,

ὁς ταύτ' ἔδρασεν, εἴφ' ὃ τι ποιήσεις κακὸν. 610

Αγ. οὐδὲν μέγ' ἄλλ' ἢ τὴν ἐμὴν ἔξει τέχνην' ἐπὶ ταῖς πύλαις ἀλλαντοπωλῆσει μόνος,

τὰ κύνεια μυγνὺς τοῖς ὑνείοις πράγμασι,

κακὰ τῶν βαλανεῖων οὗ τὸ λουτρὸν πίεται.

Δη. εὖ γ' ἐπενόησας, οὔτερ ἐστὶν ἄξιος,

κλέπταισι καὶ βαλανεῦσι διακεκραγέναι.

καὶ σ' ἀντὶ τούτων ἐσ τὸ Πρυτανεῖον καλῶ,

ἐς τὴν ἔδραν θ', ἵν' ἐκεῖνος ἢν ὁ φαρμακός. 615

-fetching a green coat and handing it to Demus-

ἔποι οὐ ταυτηνὶ λαβὼν τὴν βατραχιάν,

κάκειον ἐκφερέτω τοῖς ὡς ἐπὶ τὴν τέχνην,

[pointing contemptuously to the Paphlagonian]

'ίν' ἰδωσιν αὐτὸν, οὖς ἔλοβαθ', οἱ ξένοι. 620

Exit unto the Prytaneum; Cleon the Paphlagonian is carried out by some attendants.]
Aristophanes.

Notes.

Scene 1.

1. ἵατταταμάξ, an exclamation, ‘Oh dear, oh dear!’
2. Παφλαγόνα. Cleon is brought in as a Paphlagonian slave, probably on account of the pun, παφλάγω meaning ‘to bluster.’ κακὸν κακῶς are taken together.
3. αὐταίοι βουλαῖς, ‘schemes and all,’ a common use of αὐτός, v. 7. The dat. would naturally have σῶν, but the prep. is omitted with αὐτός.
4. εἰσέρρεω, ‘to come in.’
5. ἕνανδιαν, ‘a duet’ of harp and flute, or two flutes. The accusative is a sort of cognate. ‘That we may weep in concert a piece of Olympus,’ a noted Phrygian musician. Their discordant whimper was a comic imitation of an instrumental concert. The line is perh. a quotation, as the Ionic form ἄλυμπον, allowable in tragedy (cf. μοῦνος), is not permissible in comedy.
11. κυνύρομαι, ‘whine.’ ἀλλός, ‘in vain.’
13. μὲν ὁὖν, corrective. ‘No, you tell me.’ μὲν ὁὖν seems to have been originally elliptical. The present passage will show its meaning well. Οἰκ. β. says λέγε σῶ, ‘you tell me.’ Οἰκ. α. replies σῶ μὲν ὁὖν λέγε [ἐγώ δὲ μή] ‘Do you then tell me,’ [but not I you]. The antithesis to the μὲν is easily understood, and it is this which gives the corrective force.
14. μάχωμαι, i.e., ‘quarrel with you.’
16. A line from Hippolytus of Euripides (at whom Aristophanes is always laughing). Phaedra wishes the nurse to guess
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her wicked love, rather than have the shame of telling it. Note the comic incongruity of putting this line, with its passionate and tragic associations, in the mouth of a cowering slave. πῶς ἕν, lit., 'how could you tell?' i.e., 'I wish you would.'

17. ἔν = ἐνεστί. θρέττε, a slang form of θράσος.

18. κομψευριπικός [κομψός, Εὐριπίδης], 'in a fine Euripidean strain.'

19. διασκανδικάγγες, 'don’t dose us with chervil' (σκάνδιξ, 'chervil'), a cut at Euripides, whose mother sold herbs.

20. ἀπόκινος, 'escape' [ἀπὸ κινέω, 'to move']. The word is said to be used for a kind of dance, probably representing a slave's escape. [We might say, 'find some Perfect Cure. ']

21. 'Catching it up quick like this.' The point is that he did not like to say such a fearful word as αἵτωμολῶμεν, 'let us desert,' all at once, but got at it by slow degrees. ὧδε. This is called the deictic i, and is added to several pronouns and adverbs to give a demonstrative force.

22. καί δε, 'there, I say it,' used when a request is complied with.

23. βρέτας, 'an image.' ποίος, used in contemptuous repetition of another person's word. 'Image of the gods, indeed!' cf. 150.

31. προσβιβαζέω, 'to bring a person to' [a conclusion], 'to convince.'

32. βούλει φράσω. The interrogative φράσω; 'Am I to tell?' is called the deliberative subjunctive. Here it is made dependent on another verb, βούλει, 'Do you wish me to ... ?'

33. παρατησώμεθα, hortative, 'let us beg.'

36. λέγουμ' ἕν, 'I will tell them.' The conditional used as a mild future.

37. κυαμοτρῶξ [κύαμος, τρῶγω, 'eat'], 'a bean-eater,' with an
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allusion to the use of the bean in voting. ἀκράχολος, 'passionate' [ἀκρός, 'extreme,' χόλος, 'anger'].

38. Δήμος Πυκνίτης. The regular way of describing an Athenian was to give the name of the man and the name of his district. So here the representative Δήμος is called Πυκνίτης, because the Pnyx was the place where the Athenians held their public meetings.

39. ὑπόκωφον, 'rather deaf.'

40. The 'Paphlagonian tanner' is of course Cleon. The play is full of hits at his trade.

43. βυρσοπαφλάγων, cf. line 40.

44. αἰκάλλω, 'fawn on.' θωπεῖω, 'wheedle.'

45. κοσκυλμάτιοι, 'leather parings,' an unexpected word, referring to Cleon's trade. This sudden introduction of unexpected touches is common in Aristophanes, and is called παρὰ προσδοκίαν ['contrary to expectation'].

46. μίαν [δίκην], another unexpected phrase. His exercise before bathing is not gymnastics, but hearing cases! Aristophanes often ridicules the litigiousness of the Athenians.

47. ῥοφεῖν and ἐντραγεῖν, 'to gobble' and 'munch.' τριάβδολον, or three obols (about 4½d.), was the daily pay of the dicasts.

50. κεχάρισται, 'has presented.' πρῶην, 'the other day.' He alludes to the capture of Pylos by Cleon (though Demosthenes had prepared everything and deserved the real credit), which was achieved in the preceding summer (425 B.C.)

51. μάσσω, 'to knead.'

55. ἑβροσίνη. It was common for slaves to fan flies away from their masters with a myrtle bough or μυρσίνη. Here we have unexpectedly ἑβροσίνη, in allusion again to Cleon's trade. We may say 'bunch of leathers' for 'feathers.'

56. ἀποσοβεῖ, 'scares away' [flies, you expect; but he says 'orators,' another kind of pest].
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57. σιβυλλιαίω 'to be fond of sibylline prophecies.' The termination -iáω is called 'desiderative,' like στρατηγιαόω, 'to desire to be a general.'
58. μακκοιόω, 'to be stupid.'
59. ἀντικρυς, 'regular' lies.
60. ταραττεί, 'worries.' Hylas is one of the slaves, of course.
61. ἀνύσαντε, lit. 'hastening,' i.e., 'let us be quick and think.'
62. ἀνασείθω, 'to persuade' [by a bribe],
63. Α tragic way of poisoning one's self.
64. θucydidies says he died of disease; but popular rumour said he poisoned himself.
65. ἀγαθοῦ δαίμονος, '[in honour] of our good genius,' always the first toast.
66. [Λήπος, 'nonsense.' κροῖνος, 'spring.' χύρτα, 'pitcher.'] 'You're a water-bottle-twaddler,' 'a teetotal-tittle-tattle.'
67. eis ἐπίνοιαν, 'for the wit,' as a sharpener of the wit.
68. διαπράττω, 'succeed' [generally active].
69. χούς = 5 pints. ἄρδω, 'wet.'
70. πάντα ταυτί, 'all this place.' καταπάσσω, 'sprinkle.'
71. ὡς ἐνυχώσ. attraction, for ὡς ἐνυχέσ.
72. ἐπίπαστα, 'cakes [sprinkled with salt]. δημο-πρατα [πίτρασκω], properly, 'sold publicly;' i.e., confiscated property; a relish for the demagogue Cleon. βάσκανος [fascinate], properly, 'a person with evil eye,' here, 'a slanderer.' ῥέγκω, 'sneeze.'
73. ἡγκάναξον, 'gurgle it in.' [κανάχι, 'a noise.]
74. ἔλκε. So we say 'take a pull.' 'Tramian' was a red Thracian or Asiatic wine.
75. ταύτα, 'that's it.'
76. ἀνύσας, 63.
77. Βάκις was a well-known soothsayer's name.
78. ταύτα ἄρ', 'that was then the reason why.'
79. ὑρρωδέω [Lat. horreo], 'to dread.'
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116. πῶς; [Οἰκ. β.] ὁπῶς; The second ὁπῶς is really an elliptical sentence, a verb ἑρωτᾶς being understood. Οἰκ. ἄ. says πῶς; 'how so?' Οἰκ. β. replies, ὁπῶς; that is [ἐρωτᾶς με] ὁπῶς; '(Do you ask me) how?'

117. στυππειοπώλης [στυππειού, 'tow'], 'hempmonger.' Alludes to Euocrates, a hampseller, who after Pericles' death had great influence at Athens.

119. -πῶλης only used in composition; here comically by itself. We might say, 'this is one monger.'

120. προβατοπώλης. Lysicles (who led the people after Euocrates) was a sheep-dealer.

123. γένοιτο is unusual, after the primary tense; but the utterance of the oracle was past, and so he instinctively says γένοιτο.

125. Κυκλόβορος, a torrent in Attica. 'with a voice like Niagara.'

131. ἄλλαντοπώλης, 'a sausage-seller.' [ἄλλας, 'sausage-meat.]

132. τῆς τέχνης, exclamatory gen., 'what a trade!'

135. κατὰ θέιον, 'providentially.'

140. τὸ ἔλεόν, 'the dresser.'

146. Mock-tragic.

148. πλύνεω τὰς κοιλίας, 'to wash my pig's-guts.'

150. ποίας, contemptuously; 'guts, you fool! what guts?' cf. 28.

151. στίχες, 'ranks,' 'rows.'

154. κλαστάξω [κλάω, 'break'], properly, 'to prune' vines; here, metaphorically, 'trim,' 'dress,' 'keep under.'

158. ὄλκας, [ἐλκω, 'to pull,' 'drag'], 'a merchant-vessel.'

160. He is to survey the whole Levant, from Caria to Carthage. The matter-of-fact sausage-seller objects that he would get a squint.

163. πέρναται, 'are jobbed' unexpectedly for διουκεῖται (or some such word), 'are administered.'

173. 'Unless to be the son of blackguards' [is to be of good birth.]: and so 'only from blackguards.'

175. κακὰ κακῶς, 'only so-so.'
178. πρός, 'belongs to.'
180. εἰς, 'falls to.'
183. πουκλως, 'ambiguously.'
184. The grandiloquent-obscure style of the old oracles is splendidly parodied, with an absurd intermixture of comic words:

'When with his crooked claws the imperial eagle of cow-hide
'Pounces, and snaps in his beak the block-head blood-sucking serpent,
'Then it is lost, I ween, that Paphlagonian garlic,
'And to the vendors of guts great Zeus gives honour and glory,
'If so be that they choose not rather the selling of sausage.'

χηλή, 'a talon.' σκορδ-άλμη, literally, 'garlic-brine' [άλς], a poor man's relish.

188. αἱ κεν, epic for εἶν.
197. θάλπω, literally 'warm,' hence 'soothe,' 'cajole.'
192. αἰκάλλω, cf. 44, here 'please.'
201. χορδεύω, [χορδή, 'a gut,' 'a sausage'], 'to chop, mince.' All he has to do to become demagogue is just to apply the rules of his own trade to politics; chop and stir matters all up higgledy-piggledy, then sweeten them with a few savoury little speeches.

204. ἀγοραῖος, 'you're one of the riff-raff.'
208. ὁποῖος ἀμυνεῖ. This use of ὁποῖος with the future is also elliptical. ὁρα (or some such word) is to be supplied. It will then be '[Take care] how you shall keep him off,' i.e., 'Mind you keep him off.'

216. ἐνεκασμένος, 'he has not got a mask on' [ἐνεικάω, 'to make a likeness'], and therefore will not look like the real Cleon. The story is that as all feared to undertake the part, Aristophanes himself played Cleon.
219. διείων, 'clever.'

224. 'Making the Chalcidians revolt,' an absurd accusation, such as were often bandied about.
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228. Simon and Panaetius, two leaders of the Chorus of Knights.
233. ταραξιπόστρατον, 'the Confounder of the host of Knights.'
234. 'A gulf and Charybdis of plunder.'
240. 'The road which Eucerates fled straight for his bran-stores.'
Eucerates the hemseller (117) had apparently also depôts of hay and bran, which served him for a hiding-place from the anger of the fickle mob.

SCENE 2.

241. καὶ μὴν, 290.
242. κολόκυμα, 'a swelling wave.'
243. μορμώ, [literally, 'bugbear']. τοῦ θράσους, 'Boo-hoo! what bluster!'
244. τῶν αὐτῶν, 'same as before.' The sense is, 'bad luck to me if I don't be the death of you, provided I'm as good a liar as I used to be.'
246. [ψόλος, 'smoke,' κόμπος, 'brag'] 'your vapouring brag.'
251. προεδρία, the 'front seat' at public spectacles, was one of Cleon's honours bestowed for his success at Pylos.
254. ξύλον, 'stocks,' 'pillory.' There was one with five holes, for head, arms, and legs, see 374.
256. ἐπὶ τῷ; 'with what'? 'what would you like for the staple of your meals?' bread usually formed the staple of a poor man's dinner; and he tried to get fish or meat as a delicacy [ὁψον] upon [ἐπὶ] it. βαλαντίον, 'a purse': significantly.
258. ἀπονυχιζόω, 'to tear away with the nails.' The dining in the Prytaneum [public hall] at the national expense was another of his Pylos honours.
264. ψωμίζω, 'to feed with sops' [ψωμός]. τίθη, 'a nurse.'
266. μασάομαι [μάσσω, μάζα], 'to chew' it to the proper consistency.
273. εἰρεσιώνη, 'a harvest wreath' of olive and wool [ἐἶρος] carried
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in procession, then hung at the house door. ἵππαρσσω, 'tear.'

283. λυχνοπώλης. The noted demagogue Hyperbolus was a 'lamp-seller.' νευρορράφος, 'a sinew-stitcher;' 'cobbler.'

289. 'To steal another man's pot from a work-shop' he thought a fit comparison for Cleon's unearned success at Pylos. ἐψω, 'to boil.'

290. καὶ μὴν introduces a new idea or person. Cf. 241.

298. He means, of course, that the Athenians in themselves are a sensible folk enough, but that when collected in ecclesia (on the Pnyx) their sense deserts them.

299. ὅσπερ ἐμποδίζων ἱσχάδας. The best of several bad explanations is, 'as if you were fig-bobbing,' alluding to the game of stringing figs, then catching them dangling with the mouth. This would certainly make one κεχνώς.

SCENE 3.

302. τοῦβολοῦ, unexpectedly, (for δήμον, 'to most of the people,') he says, 'to those who go many to the obolus,' i.e., who are dirt-cheap, 'to the Great Twopenny Halpenny.'

303. σκοροδίζω, 'to garlic,' i.e., excite, enrage. Garlic was used for exciting cocks to fight.

305. ταμιεύω, 'to be steward.'

310. ἄλλα ὦ, 'or else.'

311. θρίον, 'a lump,' δημός, 'fat;' play on δήμος.

313. λάρος, 'cormorant,' emblem of Cleon's rapacity.

325. κλεβωτός, 'chest.' μονοῦστοι = μοι ἐστι.

326. ὑπερφοῦ, 'a garret.' συνοικία, 'a lodging-house.'

329. Γλάνυς, an imaginary name invented for the occasion.

332. φακή, 'lentil-soup.'
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333. σκόμβρος, 'mackerel.'
338. There was an oracle which said—

'O happy citadel of Athens' town,
'After long trouble and sharp suffering,
'Thou shalt become an eagle in the sky!'

φράζεν, 'consider,' = φράζεν.

341. ἔριτραμ. ἔριτρα is an intensive prefix used in epic words.
342. καρχαρόδοντα, 'jagged-toothed.' Cleon describes himself as a savage faithful watchdog.
345. 'Many jackdaws croak him down.' Not an unsuitable simile for the harsh and stupid clamour of a demagogue.
347. 'What has Erechtheus to do with daws and a dog?'
348. ἀπύω, 'give tongue.'
351. 'Gnaws a bit off your oracles, as off a door.'
352. 'I have the true account.'
355. He is a dog, indeed, replies Sausage-seller, a fawning, wheeling cur, who is always watching his chance to pilfer. φράζεν here in its other sense, 'Beware.'
357. ὄψιν is the bit of meat or fish eaten with the bread, cf. 256; 'your cutlet.'
358. ὀπτάδον, 'kitchen.'
359. λοπάδας, 'plates' [λεπ- 'shell,' 'scale']. νήσοις, unexpectedly for 'pots.'
364. περί, &c., 'standing up in defence of.'
365. refers to the famous oracle about wooden walls in the time of Xerxes, happily interpreted to allude to ships.
369. Antileon is clearly some contemporary knave or fool.
374. [συμφερεῖ 'a hole' (so 'a pipe').] See 254, where the πεντεσύριγγος ξύλον is explained.
377. ἱέραξ, 'hawk.' κοράκινος, 'young raven.' Allusion to Pylos again.
385. 'A dog-fox.'
THE KNIGHTS OF

386. Philostratus, a dissolute dandy, had this nickname.
390. cf. 116.
396. ἡμερῶν τριῶν, 'within three days,' cf. χρόνον, 301, limitative gen. of time.
397. ἀλλὰ γὰρ, elliptical, 'but [stay] for.'
399. καὶ γὰρ ἐμοὶ, 'for I have one too.'
402. ἄρυσο, 'a ladle.'
404. γλαῦξ, for the 'owl' was sacred to Pallas. 'To bring γλαῦκ ἐς Ἀθήνας was to bring 'coals to Newcastle.'
405. ἀρυβάλλω, 'with a bucket.'
409. γερονταγωγέω, comic word, parodied from παιδαγωγέω.
411. Corn-largesse was often promised by the orators, and sometimes distributed.
412. Theuphanes was some demagogue.
416. μηδὲν ἄλλο sc. δρᾶ.
418. Observe the double ἄν, very rare in indefinite sentences, though common enough in conditionals.

SCENE 4.

421. Μακαρίαν, ironically, 'the blest abode.'
423. τρίπταλαι, δέκαπταλαι, are comic compounds of πάλαι, 'for 3, 10 .... ages.'
428. οἴωθ' ὁ δρᾶσον, subordinate imperative, 'do you know what you must do?'
429. βαλῆς, 'the starting post.'
431. ὑποθεῖν, 'false start,' 'unfair running.'
435. διαί, 'barley-meal.' What this cake is we know from v. 50.
436. μυστίλας are bread-crusts, hollowed with the finger into rough spoons for taking soup.
437. Allusion to the colossal statue of Athena in the Parthenon, of which the head, hands, and feet were ivory, and the robe of gold.
439. πίσινος, 'of pea' [πίσος], pea-soup.
440. Πυλαμάχος. Probably alluding to another colossal statue of
Aristophanes.

Athena on the Acropolis, of bronze, called Athena Promachos. It stood alone, and its spear was visible even at sea. There is no doubt also a pun on Ηὔλος.

442. χύτραν, unexpectedly for χέμα. There is, doubtless, a comic allusion to the shield which she held out.

446. These are all regular epithets of Athena. ἐφθόν -[ἔψω], 'boiled.'

447. χῶλιξ, 'tripe.' ἵπνυστρον, 'the lower belly' of ruminating animals [said to be from ἄνυω, 'to complete,' finish off the food], a great delicacy.

448. 'In gratitude for the Peplus': this was a fine robe, embroidered with scenes from the national mythology, offered to Athena Polius at the Panathenaic feast in August. This was yet a third title of the goddess, as worshipped in the Erechtheum at Athens.

450. ἐλατήρ was a cake rolled flat. The pun is poor enough. 'Take this roll, that we may roll over our foes;' or, 'Take this poulet that we may pull well.'

453. ἐντερόνειαν, 'rib-timber,' another pun.

457. Another ghastly pun, τριτογενής and τρίτος. ἐντερόνειας, 'mixed it 3 to 1.'

458. πλακώσις, 'cheese-cake' [literally, 'flat' cake, πλάκαξ].

460. λαγία, 'hare's flesh,' juggled hare.' [κρέας, supplied.]

462. βωμο-λόχος [λείχω], literally, 'altar-licking,' expressively applied to dirty gluttons who hung about for sacrifice-scraps. Translate, 'some meat-pilfering trick.' ὃ θυμε is an imitation of Euripides [Med. 1057].

471. Mock-tragic.

472. The second half of this line is generally given to the sausage-seller, which weakens the force of Paphlagon's absurd lament, and makes Demus' reply unmeaning.
THE KNIGHTS OF

472. οὖ γὰρ ἄλλα. This is also elliptical. 'Depart,' says Demus; 'for it is not [the preparer] but the presenter of the meat that does the favour.'

474. ὑπεραναιδεύω, 'to surpass in impudence.'
480. ἀττ' = ἄττιτα.

481. ἀμέλει, literally imperative, 'never mind,' 'don't be afraid.'
493. τυ=σε. The line is from a Doric poem about Helots: hence the dialect.

494. Everything was excused on this plea; here, absurdly, even theft is so excused.
497. From here to 520 Paphlagon's lines are charmingly mock-tragic.

503. εὐστραίς [εὖ, 'to singe'], the 'hog-singeing pits,' κόνδυλος, 'a cuff,' 'blow.' ἀρμόττω [literally 'to fit'], 'to teach,' 'train.'

506. ἐν παιδοτρίβοι [τρίβω, to 'rub,' i.e., 'accustom,' 'train'], 'at your trainer's.'

512. ὧξείσθαι, 'to be carried,' 'buoyed up on,' a regular tragic word.

515. τάριχος, 'stock-fish.' ὄνοια, 'for sale.' It was the better kind of sausage-sellers who dealt in the market-place. The lower riff-raff ᾿Αλλαντοπώλης turns out to be, the less is Cleon's hope.

516-517. Parodied or quoted from Euripides' Bellerophon.

518-520. A delicious parody of Alcestis' farewell to her bridal couch—

σὲ δ' ἄλη τις γυνὴ κεκτήσεται,
σώφρων μὲν οὐκ ἀν μᾶλλον, εὔτυχῆς δ' ἰσως.

523. κρινόμενος, 'having quarrels.'

527. κεκηναιῶν, [unexpectedly for ᾿Αθηναιῶν], 'gapers.' (les Gobemouches.)
SCENE 5.

528. The point is, even the triremes are represented as resenting the arrogance of the demagogues.
532. ᾠδίνης, 'sour-tempered.'
533. δόξαι and εἰπεῖν depend on φασίν.
535. τερηδόν, 'a wood-worm.'
538. Σεμναῖ θεαί, are Eumenides or Furies.
539. ἐγχαίνω, 'to laugh [literally gape] at.' ὀπρατηγωὖν is participle.
541. σκάφη, 'a tray,' a hit at Hyperbolus' trade. 'If he wants a fleet, let him launch his own trays.'
546. κνισᾶν ἄγνισ, 'to fill the streets with smoke of sacrifice' [κνίσα]. The verb is deliberative subjunctive.
549. ιοστέφανοι and λιπάραι were regular laudatory epithets of Athens. cf. the parabasis of the Acharnians.
557. τεττιγο-φόρας. τεττίξ was a 'grasshopper,' made in gold, which the old-fashioned Athenians wore in their hair.
558. χοιρίναι were 'sea-shells' used in voting. Sense—'smelling of law, but of peace.'
566. εἶποι, indefinite historic optat.
570. ἀνορταλίζω, 'to raise the feathers,' 'plume oneself.' κερουτιῶ, 'to carry your head high.'
574. σκιάδειον, 'parasol.'
578. καταμισθοφόρησαι, 'to spend in salaries,' to dicasts, &c.
579. παραδραμῶν, 'outstripping.' ἂν ὑχετο. The past conditional is often so used in Greek (like our 'would,' e.g., 'when a boy I would often sit up all night reading') to express a habit.
588. βάραθρον, a rocky chasm at Athens where criminals were thrown.
589. And so kill two birds with one stone.
592. μακρὰ ναῦς was a ship of war [longa navis].
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595. κατὰ σπουδᾶς, ‘by interest.’ μετεγγράφωμαι, ‘to get your name transferred to another list,’ and so escape service.

596. A good instance of the difference between the aorist fut. and the perfect fut. μετεγγραφήσεται, ‘shall be transferred,’ like aorist, a single act. ἐγγεγράψεται, ‘shall remain on the books like perfect, a state.

597. ἀγοράζω, ‘to lounge’ in the market-place. Clisthenes and Strato are well-known effeminate idlers.

599. Some wholesome exercise is what such triflers want.

601. ὀκλαδίας [ὀκλάζω, ‘to crouch’], ‘a camp-stool.’

608. For in war the fields were almost neglected.

611. ἀλλ’, ‘only.’

616. δια-κράζω, ‘to have a bawling match.’ Cf. δια-θέω, δια-πίνω.

618. φαρμακός, ‘drug,’ ‘nuisance.’

619. βατραχίς, ‘a frog-green coat’ worn at public banquets.

620. ἐπὶ τὴν τέχνην, ‘to his (new) trade.’
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