THE

PLUTUS

OF

ARISTOPHANES

EDITED

WITH INTRODUCTION AND NOTES

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PREFACE.

The present is an expurgated edition of the "Plutus" of Aristophanes, based on the text of Bergk, and designed to meet the wants of public schools, and of private students preparing for University and other examinations. The different readings in disputed lines, together with their various interpretations, are fully discussed in the Notes.

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INTRODUCTION.

It is strange that we should be so singularly ill-informed about the personal history of the greatest comic poet of Greece. Two Greek biographies—one by Thomas Magister, the other anonymous—a notice by Suidas, a short contemporary sketch in Plato's Symposium, and such scraps of information as we can gather from his own plays, supply the materials for the Life of Aristophanês, and still leave us in doubt as to the time and place of his birth and death. Athens was probably his birthplace, although his father Philippos had property in Ægina. His Attic citizenship is shown indirectly, for when at a later time Kleôn, then the foremost man at Athens, was smarting under the comic lash, he prosecuted the poet on a γραφὴ ἕνιας as being a foreigner exercising civic rights, but even Kleôn could not procure a conviction. Again, his first play, the Δαισταλῆς (Banqueters), came out in 427 B.C., when he must have been a young man. Thus his birth would probably fall between 450 and 444 B.C. Plato pictures him as an easy-going, pleasure-loving, gay young aristocrat, mixing in the most fashionable society of his time, and always expected to turn everything into ridicule. Happily, we know a good deal about his writings. In the fourth year of the Peloponnesian War his Δαισταλῆς received the second prize. It was aimed at recent innovations, especially the teachings of the Sophists, and praised the simplicity of the old conservative education. Next year (426 B.C.) appeared his Babylonians, in which he satirised Kleôn so mercilessly in presence of envoys with tribute from the subject cities, that the indignant demagogue prosecuted him on the γραφὴ ἕνιας mentioned above. Of these two
plays we have only fragments. The fact of his prosecution is mentioned in the Acharnians (425 B.C.), the first of the extant plays. This play obtained the first prize. It compares the hardships of war with the happiness of peace, and concludes by Lamachos, the swashbuckler general, being led in wounded, while Dikaiopolis, the advocate of peace, enters under the mellow influence of Bacchos. The object of the play was to expose the folly of the war, and to support the aristocratic peace party against the Jingoism of the democracy. In 424 B.C. the first prize was won by the Knights (Ἰππύης), which was the first play produced by the poet in his own name. It personifies the Athenian Démos as an easy-going, dull-witted old man with three slaves, Nikias, Démostenēs, and Kleōn. By bullying his fellow-slaves and flattering his master, Kleōn has obtained the ascendancy, till a sausage-seller supplants him and gives Démos some sound advice. No actor could be got to take the part of Kleōn in this play, and Aristophanēs himself had to impersonate the demagogue. Between the ultra-conservative poet and the rough but resolute champion of the people there could be no truce. It is, however, a great error to receive these caricatures of Kleōn and of the democracy as faithful historical portraits. Grote, in his famous History, has shown how far they are from the truth. In 423 B.C. appeared the Clouds, of which the extant play is a second edition. In this play Sōkratēs and his Phrontistērion (Thinking-shop) are singled out for ridicule; but his bravery at Dēlōn in the previous year, and the knowledge that he was an honest noble-minded man, induced the Athenians to reject the clever but unjust caricature, and it was beaten by the Nυτίνη (Wine-Flask) of Kratinos, and the Kόννος of Ameipsias. Though the caricature is so broad that we may acquit the poet of any hostile intention, especially when we remember that Plato in the Symposium introduces the philosopher and the poet as boon-companions, yet it is to be feared that some of this dramatic vilification of the purest of heathen philosophers stuck, and must be connected with the prosecution which twenty years later forced Sōkratēs to drink the hemlock. But we must not
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Forbid that the **Kóvvo** of Ameipsias was on the same subject, and was preferred by the judges; and any censure that can apply to Aristophanes in this matter applies with just as great force to Ameipsias. In 422 B.C. appeared the *Wasps*, which is still extant. It ridicules the Dikasts, luckless Athenian citizens, who for three obols a day spent their lives as jurors in the law-courts. In the following year the first edition of the *Peace* came out, with the object of recommending the then expected peace of Nikias; and this object was favoured by the recent death of Kleôn and Brasidas. In 414 B.C. Aristophanes produced two comedies, the *Amphiaraos* and the *Birds*, of which only the latter is extant. In the *Birds*, **Nεφελοκοκκυγία** (Cloud-cuckoo-town) is a satire on the wild hopes of young Athens of founding a Mediterranean empire in Sicily, whither an expedition had sailed in the previous year. This piece is full of the most sparkling wit and brilliant imagination. The *Lusistratê* (Disbander of Armies) came out in 411 B.C., and represents all the women of Greece firm in their resolution to live apart from their husbands until peace is proclaimed. Next year appeared the *Thesmophoriazousai* (Celebrators of the Thesmophoria), containing a fierce onslaught on the morals of the Athenian women. The first edition of the *Ploutos* appeared in 408 B.C. The *Frogs* came out in 405 B.C., a little before the battle of Aigos Potamoi, when Thèramenês was the foremost man at Athens and Alkibiadês was in exile. This play is of deep interest to us on account of its literary criticism. Dionusos goes to Hadês to find a good poet, Sophoklês and Euripidês having both died in the preceding year. Aischulos and Euripidês contend for the palm, which is finally awarded to the former. The *Ekklesiazousai* (Women's Parliament) came out about 393 B.C., and is valuable for the history of Socialism and the theory of Woman's Rights. These theories must have been long in the air at Athens before they found expression in Plato's *Politeia*; and they are here satirised by making the women meet in the Assembly, dressed in their husbands' clothes, and decide that for the future they must assume the reins of government, with full participation in everything. The *Ploutos*, as we have
it, was put on the stage in 388 B.C., and is the last of the eleven plays that have come down to us. The writer of the Greek argument to the *Ploutos* tells us that this was the last play Aristophanes exhibited in his own name, and that he took the opportunity afforded by it of introducing to the public his son Ararōs, who put on the stage in his own name the last two plays of his father, the *Kōkalos* and the *Aiolosikόn*. Shortly after this the poet died (probably about 380 B.C.), in all likelihood at Athens, the scene of all his triumphs and of all his glory. There are about 730 *Fragments* of Aristophanes, all short and void of interest. We have the titles of forty-four plays (see Dindorf), and thirty are said to have been read by John Chrysostom, but Suidas only knows our eleven.

These eleven comedies are of very high historical interest to us because they present us with such an admirable series of caricatures of the most prominent men of that day, and with numerous parodies of the great tragic poets. Aristophanes dealt the hardest blows to Euripidēs, of whose greatness a strong proof is afforded by the fact that his popularity was able to overcome the most brilliant comic genius of Greece arrayed against it during the period of its development. The personalities in which Aristophanes indulged often descend into coarseness and indecency; sometimes he indulges in obscenity even for its own sake, and makes a merit of it. This is the outcome of the Naturalism of Greek religion as compared with Christian Asceticism. Many things would be tolerated on the stage by Athenians of the most refined taste, that among us would be looked upon as shocking grossness. For such a public the poet catered only too well: and hence the occasional omissions imperatively demanded in school editions even of the *Ploutos*, the purest of his plays, by the standard of modern taste. The ingenuity of the poet in the way of mechanical artifice is seen by his making frogs croak choruses, pigs grunt a series of iambics, and by the enormous length of some of his words. Of these the most remarkable is one of 170 letters, at the end of the *Ekklesiazousai*. Throughout all his plays, wherever politics enter, Aristophanes consistently attacks the ad-
vanced Republicans and works for the Conservative party in
the State. In religion, although he was the champion of
orthodoxy against the new physical school represented by
Sôkratês and Euripidês, yet he does not hesitate to in-
dulge in orthodox profanity, and to present the popular
religion in a ludicrous light when it suits him. If he
roundly abused the people, he tells them it was for their
own good. The judgment passed by his contemporaries
on the great comic poet is crystallised in Plato's pointed
saying, that the soul of Aristophanes was a temple for the
Graces:—

Αἱ Χάριτες τέμενος τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
Ζητούσαι ψυχῆν εὗρον Ἀριστοφάνους.

The Ploutos was first exhibited when
Dioklê's was Archon Epônimos at Athens
(b.c. 408); but the play which has come
down to us, and which is presented in the
following pages, is a later reconstruction of that earlier
play. The difference between the two plays is probably
very considerable. Although the work of the same poet,
they are separated from each other by a space of twenty
years, and belong to two different epochs in the history of
Greek comedy. It was not till 388 b.c., when Antipatros was
Archôn, that the second edition—the play as we have it—
appeared. The earlier play, with the usual license of the
Old Comedy, would probably be more pointed and personal,
and more full of political allusions than the present one,
which has all the characteristic marks of the Middle
Comedy. A singular fact connected with this play is that
there were five poets in the competition, whereas in all the
other plays that have come down to us only three are
mentioned, who always obtain the first, second, and third
prize according to merit. It is likely enough that only
one prize was offered among the five; but, whether the
judges awarded it to Aristophanes or not, we do not know.
The plot of both plays appears to have been the same—
the restoration of his sight to Ploutos and the consequent
redistribution of wealth. This we infer from the remark
of the scholiast on line 115, that the words ταῦτης ἀπαλλάξειν
se τῆς ὀφθαλμίας belong to the first play, and that this line was changed in the second to τῆς ξυμφορᾶς ταύτης σε παῦσεν, ἃς ἔχεις, and from an extract preserved by the scholiast on *Ranae*, 1120.

Different theories were held about this play, until Ritter wrote his famous preface with the object of showing that the work before us is not the first play, nor a mixture of the first and second, and in which he clearly proves that it can be nothing but the second play. Here are a few of the reasons. Verses 290, 292, 296, and 298, we are told by the scholiast, were written to ridicule Philoxenos of Cythéra. This Philoxenos was a distinguished dithyrambic poet, who was born in 435 B.C., and died about the same time as Aristophanes himself (380 B.C.).

He lived at the court of the elder Dionusios, tyrant of Syracuse. To avenge an insult offered him by the tyrant, he wrote a dramatic piece called Κύκλωψ, in which Dionusios was caricatured under the name of the monster that gives the piece its title, and a female flute-player was Galatea, while Philoxenos himself was represented by Odusseus. Now, Dionusios first obtained supreme power at Syracuse in 405 B.C. Therefore it was after this date that the poet lived at his court, and as the result of a disagreement wrote his lampoon. Hence Aristophanes could not imitate the Κύκλωψ of Philoxenos in the first edition of his *Ploutos* (408 B.C.), but he could and has done so in the second (388 B.C.). Again, Lais, who is mentioned in line 179 and satirised in line 309 as Kirkê, was only fourteen years of age in 408 B.C., and could not then be so very notorious for her former (ποτέ) mischief. Athenian mercenaries are mentioned in line 173 as being then in Corinth, and this can only refer to the War of the Allies, which lasted from 395 to 387 B.C., when the war was brought to an end by the Peace of Antalkidas. Line 1146, μὴ μησωκακῆς, εἰ σὺ Φυλήν κατέλαβες, must have been written after the capture of Phulê by Thrasuboulos in B.C. 404. Many other proofs are adduced by Ritter to show that this is the later play, and the evidence is so convincing that no room is left for doubt.
Although the play belongs to the Middle Persons Comedy, we find some contemporaries satirised by name. Chief amongst these are Dionusios, Agurrrhios, and Timotheos. Thrasuboulos is named, not in satire, but merely to give point to a joke by reference to a well-known event in the political history of Athens. Agurrrhios is mentioned in an omitted line, 176. It is said of him in the Ekklesiazousai (393 B.C.) that hitherto he was as unheard of as a woman, but now πράττει τὰ μέγιστ' ἐν τῇ πόλει. The reason of his sudden fame was because he had, a short time before the representation of the Ekklesiazousai, won the favour of the mob by raising the pay of those who attended the public assembly (μισθὸς ἕκκλησιαστικὸς) to three obols. On the death of Thrasuboulos, Agurrrhios was elected in his place to command the fleet cruising around the islands off the coast of Asia Minor. Dionusios the tyrant, the oppressor of the Sicilians, is contrasted (line 550) with Thrasuboulos who restored Athenian liberty. Timotheos, Konôn’s son, soon to become famous as a naval hero, is already known for his extravagant taste in architecture (line 180). We know something of Pamphilos (line 174, but different from the Pamphilos mentioned in line 385) from a fragment of Plato the comic writer, which has been preserved by the Scholiast—

"Kal νῆ Δι' εἰ Πάμφιλὸν γε φαίης
κλέπτειν τὰ κοίν' ἀμα τε συκοφαντεῖν,"

upon which the commentary of the Scholiast is, that Pamphilos had embezzled public money, for which he was punished by having his property confiscated and by being driven into exile. The same authority tells us that the Needle-Seller (Βελονοπώλης, line 175) was a hanger-on of Pamphilos; and Dindorf states that, from scholia not yet published, we know his name to have been Aristoxenos Philônidês (line 179) was an ugly old man, famous for his wealth and luxurious living. Patroklês (line 84) was a tragic poet and a man of wealth, but very miserly in character, and, through his zeal for Spartan manners, not remarkable for his cleanliness. Philepsios (line 177) was
a marvellous story-teller who had acquired a local reputation at Athens for his wonderful yarns, but like Patrokles he is known to us only through the Scholiast. Pausôn (line 602) was a painter who did not thrive by the brush and palette, and the Scholiast tells us that from him arose the proverb Παύσωνος πτωχότερος. Another Greek proverb —Νεοκλείδου κλεπτίστερος—found in Suidas, is traceable to the Νεοκλείδη mentioned in line 665, who was notorious as a public speaker, sycophant, and swindler.

Turning from the persons laughed at in the Political Allusions, we find that the allusions made to contemporary politics are very few. We might expect it to have been otherwise. The twenty years that elapsed between the first and second representation of the Ploutos were the most eventful in the whole range of Athenian history. Athens proved herself Queen of the Waves at Arginousai, and with blind fatuity immediately afterwards executed six of her conquering captains on trumped-up charges. Then followed in rapid succession the disaster of Aigos Potamoi, the blockade of Athens by sea and land, the triumphal entry of Lusandros, the Government of the Thirty, the capture of Phulé by the exiled Thrasuboulos and his restoration of the democracy at Athens, followed by a general amnesty, the formation of an Anti-Spartan League after an interval of nine years, the battle of Corinth, Konôn’s annihilation of the Spartan fleet off Knidos, the massacre of Corinth, the rebuilding of the walls of Athens by Konôn, and the victories of the Athenian commanders, Thrasuboulos and Iphikratês, over the Spartans. Only two of these events are glanced at in the play—the capture of Phulé (404 B.C.) and the proclamation of an amnesty by the triumphant democracy is metaphorically introduced in line 1146, and in line 173 the poet tells us that it is gold that maintains the Athenian mercenaries at Corinth. This refers to the League against Sparta, organised in 395 B.C. by Tithraustês, a Persian satrap, in order to thwart the progress of the valiant Spartan king Agêsilaos. Agêsilaos had just won a series of splendid victories over the Persians in Asia Minor, and
was preparing to penetrate into the heart of the Persian empire; but the gold of Tithraustes induced the three states of Thebes, Corinth, and Argos to form an Anti-Spartan League; and Athens, unsolicited and unbribed, longing for political vengeance alone, gave her enthusiastic support to an alliance that seemed to offer a ready means of wiping out her national dishonour and of humbling her successor in the supremacy of Greece. Corinth was the headquarters of the allies, and hence we find Athens maintaining a body of mercenary troops at Corinth in 388 B.C. This war was brought to an end the following year by the Peace of Antalkidas. A very obscure line—ἡ ἕξυμαχία δ' οὖ διὰ σὲ τῶν Αἰγυπτίων (line 178)—has caused endless trouble to commentators in their endeavours to reconcile it with history. Ritter has clearly shown that it refers to a revolt in Egypt against the King of Persia in 389 B.C. We have the authority of Isokratès (p. 69, D.E.) for the fact that such a revolt did break out in Egypt three years before the war between the Persians and the Cyprian chief Euagoras. Now, the Cyprian war began in 386 B.C.; hence it follows that this Egyptian war began in 389 B.C., the year before this play was exhibited, and the passage in our text proves that the Athenians helped the Egyptians in their struggle.

A Greek Play, whether comedy or tragedy, has the following divisions—(1) the Prologos, (2) the Parodos, (3) the Epeisodion, with choral odes inserted between, and (4) the Exodos. The Parabasis is peculiar to comedy. The Prologos corresponds to the First Act of a modern play, and is the part that precedes the Parodos, or first entrance of the Chorus into their places in the orchestra. The Parodos was so called because the Chorus effected a side-entrance, instead of entering on the stage and descending therefrom by the steps to the orchestra. The Epeisodion (what comes in besides) is the name given to all those portions of dialogue that lie between the choral songs from the Parodos to the Exodos. When the Chorus has sung the last ode, the portion of the play that still remains is called the
Exodos. The Parabasis of a Greek comedy bears a considerable resemblance to the Prologue of a Latin play in its general purpose, and because it was wholly disconnected with the main action. It received its name from the fact that the Chorus came forward from its usual place, and advanced towards the spectators to deliver an address to them. This address was delivered in the author's name, and touched upon matters of public interest or matters personal to the poet himself, calling attention to his own merits and criticising his rivals. It differed, however, from a Latin Prologue inasmuch as it was always delivered somewhere in the middle of the play, and as a rule soon after the first Chorus; whereas the Prologue of a Latin comedy was spoken before a play began. Only three of the plays of Aristophanes are without the Parabasis. One of these is the Ploutos, the other two are the Ekklésiazousai and Lusistratē. In our play the Prologos extends as far as line 252, at the end of which Chremulos and Ploutos leave the stage, while Karión and the chorus come round by a side entrance into the presence of the spectators. The Parodos of the Chorus begins at line 253, and continues till the entry of Chremulos at the end of line 321. The first part of the Epeisodion begins at line 322 and goes down to line 626, when a Choral interlude was probably sung. The second part of the Epeisodion brings us down to line 770, when the Chorus probably sings again. Then follows the third part—a very short scene—in which Ploutos is introduced with his sight restored. At line 801 he leaves the stage, and there is another interlude to allow Ploutos time to visit and enrich the family of Chremulos, which enrichment is then described by Karión, who begins the fourth part of the Epeisodion at line 802. This goes on until the final disappearance of the Informer (line 958). Then follows the scene between the affected old woman, Chremulos, and the young man (ll. 959-1096), which forms the fifth part. The sixth and last part of the Epeisodion is the scene between Hermès and Karión (ll. 1097-1170), at the end of which the Chorus sing their last ode. Thus the Epeisodion of the Ploutos has five parts, and lasts from line 322 to line 1170.
The *Exodos* of the play (l. 1171 to the end) is taken up with the scene between the priest of Zeus, Chremulos, and the old woman, as they move off to enthrone Ploutos.

On turning from the different parts of the play to the metres in which they are written, we find the whole of the *Prologos* consists of *iambic senarii*. In the *Parodos*, ll. 253–289 are *iambic tetrameter catalectic*. In the two strophes—290–295 (there is an omission in l. 295) and 296–301—the first three lines and the last line of each strophe are *iambic tetrameter catalectic*, but the fourth and fifth lines in each case are *iambic dimeter acatalectic*. In the next two strophes—ll. 302–308, and 309–315—the first, second, and fourth lines are in each case *iambic tetrameter catalectic* (but in l. 312 a spondee and an iambus are omitted in this text); the third and fifth lines are *iambic dimeter acatalectic*; the sixth line is an *iambic senarius*, and the seventh an *iambic dimeter catalectic*. In Karión’s admonition to the Chorus the first and last lines (ll. 316 and 321) are *iambic tetrameter catalectic*, while the four intervening lines are *iambic dimeter acatalectic*. In the first part of the *Epeisodion* (ll. 322–486) the metre is the ordinary *iambic senarius*; but at l. 487 it changes to *anapaestic tetrameter catalectic*, and this metre is continued as far as the end of l. 597. Here begins a series of *dimeters* consisting of *spondees* and *anapaests*, or a combination of both, down to the end of l. 618. From 619–626 the verses are *iambic senarii*. The second part of the *Epeisodion*—ll. 627–770—consists of *iambic senarii* alone, and this is also true of all its remaining parts. The *Exodos*, likewise, consists of *iambic senarii* from its beginning (l. 1171) to the end of l. 1207, and the last two lines of the play are *anapaestic tetrameter catalectic*. Thus from l. 619 to l. 1207 the verses are exclusively *iambic senarii*. The metres of this play are easy on account of the absence of Choral odes.

What strikes one most in reading through the *Ploutos* is this absence of the choral odes and of the Parabasis. The absence of both the one and the other is due to the same cause. When the triremes of Athens swept the Aegean, and
the glory of Athenian Ascendancy was still unshaken in Hellas, the richest of the citizens voluntarily, by rotation or by appointment, undertook the performance of public duties involving heavy expenditure. The *Chorēgia*, or defraying of the cost of the solemn public Choruses, was the heaviest of these *Leitour giai* or public duties. The Chorus in the Old Comedy always consisted of twenty-four. All of these had to be paid, trained, fitted out with appropriate costume, and maintained for a considerable time at the cost of the Chorēgos. Still there were men who had the public spirit to do all this, when they had the means of doing it, in the old days of the greatness of Athenian democracy. But, when the whole navy of Athens, except a few ships, were given over to the Spartans, when Athens was forced to recognise Spartan supremacy on land and sea, when the Long Walls were made level with the ground to the strains of the Spartan flute, then, in the midst of a humiliated and impoverished people the circumstances of the case seemed to require the total abolition of the Chorus: ο’ν γὰρ ἐτὶ προβοηθῶν ἔχον οἱ Ἀθηναῖοι τοὺς χορηγοὺς τοὺς τὰς δαπάνας τοῖς χορευταῖς παρέχοντας χειροτονεῖν, as Platónios, quoted by Dindorf, says. This might well be so, after the fateful 18th day of Mounuchión, b.c. 404. Another reason is supplied by Horace, *Ars Poetica*, l. 282, &c.:

“In vitium libertas excidit et vim
Dignam lege regi; lex est accepta chorusque
Turpiter obticuit, sublato jure nocendi.”

No doubt this reason exercised a strong influence in the same direction. When, by the law of Antimachus, it was forbidden ὁνομαστὶ κωμῳδεῖν, and the poets' audience could no longer be gratified by ludicrous caricatures of swashbuckler generals, like Lamachos in the *Acharnians* and *Peace*, and Kleōn in the *Knights* and *Wasps*, of a great philosopher like Sòkratês in the *Clouds*, or of a distinguished poet like Euripidês in the *Frogs*, but had to remain satisfied with a Comedy of Life and Manners that was of universal application, and resembled in some degree the comedies of Vanbrugh and Farquhar; then comedy, having lost its old personal and political interest, would
naturally decline, and the Chorus would consequently suffer.

Yet, the Chorus was not wholly abolished, as we may see from the present play. They enter at line 257, in company with Kariôn, and, when they hear the good news, they express their desire to dance (βουλομαι χορεύσαι, l. 288), which they proceed to do, led by Kariôn. The strophes sung by them during their dance are, in 1. 316, called σκώμματα. Kariôn now invites them to quit these σκώμματα and turn their attention ἓπ' ἄλλ' εἴδος, thereby clearly contrasting what they have been doing with something they are just going to do. The scholiast says that the words ἓπ' ἄλλ' εἴδος refer to another kind of song different from the rude jests that have gone before, and the word χοροῦ is here and elsewhere used in the text to mark the place where it was sung.

This χοροῦ is explained by Dobree and Meaning of Ritter as τὰ τοῦ χοροῦ, i.e., choral odes. Xoroû. Dindorf explains it as ῥῆσις or κομμάτιον χοροῦ. What the Chorus did at the places marked χοροῦ is a matter of conjecture. Ritter is of opinion that the Chorus here sang odes as in the Old Comedy, but that these odes were never inserted in the play as it appeared before the reading public at Athens, and were only composed to be sung in the orchestra, and were, moreover, much inferior in merit and style of composition to the beautiful choral odes of the Old Comedy. He believes they were lost from the play because they had never been inserted in the text of the play, and that they were only given to the members of the Chorus, and only sung to suit the needs of stage management. Dindorf holds a different view. He thinks that, no matter whether it was the grammarians or the poet that wrote the word χοροῦ, all that the word implies is that on such occasions the actors should have a considerable rest, such as would have been filled up by a choral ode in the Old Comedy days. This seems very improbable. Dindorf and Ritter agree in thinking that both the number of persons in the chorus and the number of the choral songs were
very much decreased, so that the small part played by the Chorus in this comedy was played by a chorus of eight or twelve, *i.e.*, only one-third or one-half the strength of an ordinary comic chorus; and thus the expense would become very small. Blaydes takes the words ἄλλος εἰδός to refer to dancing alone, unaccompanied by any song. Besides ll. 290–315, which were sung by the Chorus while they danced, ll. 637, 639, and 640 were also sung by the Chorus in this play. The Chorus, then, was still retained in the Middle Comedy probably to sing odes of a less difficult and less ambitious kind, which served as interludes and allowed the actors time to breathe, and the stage-manager time to get everything ready for the next scene. The Chorus was also retained to converse with the actors, for which see ll. 257–260, 487–488, 962–963, &c.

The *Ploutos* is an Allegory, of which the following is a brief sketch. Chremulōs was a good old Attic farmer, a just, honest, God-fearing man, yet poverty-stricken withal. He went with his slave Kariōn to consult Apollo, and see whether the god would advise him to throw over honesty, and bring up his son to be dishonest like everybody else. This he did because he saw that it was only the dishonest who became rich, while men of righteous lives were sunk in poverty. The reply of the oracle was indirect. It only told him to follow the first man he met when he left the temple. He meets an old blind man, whom he follows as directed. Kariōn soon grumbles at their following the blind old man, and Chremulōs then tells him about the oracle. By having recourse to threats, they force the old man to tell who he is. He tells them he is Ploutos, and gives the reason why Zeus struck him with blindness. Then they form a plan for restoring his sight by placing him in the temple of Asklepíos. Blepsidēmos, an informer, appears, and wants to get to the bottom of the reports he has heard in the barbers' shops, and undertakes to arrange the matter for a small consideration so that Chremulōs shall not be prosecuted by the people. Poverty, when she hears of the unholy plot to drive her out of Greece,
INTRODUCTION.

comes in and pleads her cause with good, sound logic; but, in spite of all her arguments, Chremulos is determined not to be persuaded by her, even if she shows him she is right. Ploutos is then removed to the temple of Asklepios, where his sight is restored. Then he enriches every one distinguished for piety towards the gods and justice towards their fellow men, while the impious suffer. Mercury comes down from the gods, complaining that, since the good had grown rich, the gods had received no sacrifices; and he finally takes service with Chremulos and abandons Zeus. A priest of Zeus, the Saver, enters in a state of starvation, as all his perquisites have now disappeared. He, likewise, abandons his old post and takes service under Ploutos, the true Zeus. Then they all escort Ploutos to the temple in procession, and there he is installed to reign instead of Zeus. Addison, in his excellent little sketch of this play (Spectator, No. 464), does not appear to have caught the object with which the poet wrote it. That object can hardly be anything else than to satirise the irregularities and injustices of society and the apparently false distribution of wealth by the gods.

In this play the poet tears himself away from the great political interests of the State, the constant theme of all his earlier comedies. His satire in the Ploutos is of universal application to all races and ages of men, inasmuch as it is aimed at defects and perversities that we meet in every-day life. The conception on which it is based is of lasting significance; and the persons have the general character of their conditions and employments. The language is more decent and less offensive than in the earlier plays of the poet, but at the same time the fun is not so jovial and boisterous. These facts, coupled with the absence of the Parabasis and Choral Odes, stamp the Ploutos with all the salient features of the Middle Comedy.

The derivation of the word κωμοδία is not certain. By those who see the origin of comedy in the Phallic choral songs, it is derived from κωμός, and explained to mean the revel-song. Aristotle rejects this derivation,
traces the word to κῶμη, and explains it as the village-song. He says the Dorians invented comedy, and quotes the terms used as evidence: “for the outlying villages which the Athenians called ἔημοι, the Dorians called κῶμαι, as comedians were so called, not from joining in the procession of revellers (κῶμος), but on account of their wandering through the villages, because they were held in no repute in the city.” This derivation is probably the correct one, and is not at variance with the term τρυγφΔία, the song of the vintage feast, the lee-song, as it would probably be at vintage time that people would be in the frame of mind for their jovial village processions, and would smear their faces with wine-lees and hurl licentious jokes and personal jibes at everybody they met. Athenian comedy was probably borrowed from Megara, the birthplace of Susarion, who introduced it among the Athenians early in the sixth century B.C. After him we find a long list of comic poets, such as Chionidēs, Euxenidēs, Mullos, Magnēs, and Ekphantidēs, who are little more than names to us.
THREE PERIODS OF ATTIC COMEDY.

Attic Comedy is generally divided into three periods—the Old, the Middle, and the New. The first great name in the Old Comedy is Kratinos, but by far the greatest name in the whole range of Greek Comedy is Aristophanes, whose best plays belong to this first period. The usual date assigned to the Old Comedy is 458—404 B.C. Its distinguishing mark is political caricature. It had a Chorus of twenty-four, who danced the κόρδαξ, a sort of cancan, with immodest gestures and licentious movements. It had choral odes and a Parabasis, the nature of which latter has been already explained, as well as the cause of the decline of the Old Comedy. The Middle Comedy lasted from 404 B.C. to 338 B.C., i.e., from the conquest of Athens by Lusandros to the conquest of Hellas by Philip at Chairônea. After Aristophanes, three of whose plays—the Lusistratê, the Ekklesiazousai, and the Ploutos—are classified as belonging to this period in character, the best known poets of the Middle Comedy are Antiphanês and Alexis. The satire of the Middle Comedy was general, and not particular; it criticised philosophical systems and discussed the merits of littérateurs; it largely travestied mythology, and parodied great poets. Its plot often turned on a love intrigue; it had no Parabasis, and its Chorus was diminished or wholly dispensed with. It never attacked anybody by his own name, as did the Old Comedy, but sometimes it attacked well-known personages under an assumed name, as in the Ploutos. The New Comedy lasted from 338 B.C. to the Roman times, and found its best exponents in Menandros, Philémon, and Diphilos. It reproduced in a very generalised way a picture of everyday life, had no Chorus whatsoever, and discarded the thinly-veiled personalities, the caricature, and the parody, which had still remained in the Middle Comedy. Its spirit, and often its letter, was faithfully reproduced on the Roman stage by Plautus and Terence, and its general character still survives in the modern comedy of life and manners.
GREEK THEATRES.

All theatres throughout Greece and Asia Minor were built of stone, situated on hill-sides, and modelled after the theatre at Athens, which was on the south-east slope of the Akropolis. In all of them the place for the spectators formed the north-west, and the stage the south-east part, while the orchestra lay between the two. A small entrance fee, usually two obols, was exacted at Athens, and men alone were allowed to be present at comedies. The ὄρχήστρα (dancing-place) was nearly in the very centre of the theatre. It was a perfect circle, and about three-quarters of its circumference was surrounded by the benches of the spectators, while next to these benches were two broad spaces (πάροδοι) on the right and left for the entry of the chorus. A small segment of the orchestral circle still remained, and here the stage was always placed. The orchestra was lower than the lowest benches of the audience, and it was in it that the chorus performed its evolutions. The stage was raised above the level of the orchestra, and was connected with it by steps at either side. By these steps the chorus, whenever it took a real part in the action, probably ascended the stage; but its usual position was between the θυμέλη (or altar of Dionusos, which was in the very centre of the orchestra) and the stage. The Greek curtain, unlike ours, did not conceal the stage; it concealed nothing but the σκηνή, or wall representing the scenery at the back of the stage. The stage, in our sense of the word, was always visible in a Greek theatre. It was called προσκήνιον, and extended from the σκηνή to the edge of the stage next the orchestra. Its front part, where the actors spoke, was called the λογεῖον or ὁρίβας. Again, unlike ours, the Greek curtain was not raised or rolled up when a play began; it was lowered or rolled down till it finally disappeared beneath the stage. It was called παραπέτασμα or αὐλαία. The scenery painted on the σκηνή, in a comedy, generally represented the front of a dwelling-house. Throughout the whole of the Ploutos the scenery represented the house
of Chremulos. The θεάτρον (seeing-place), in its narrower sense, as denoting that portion of the entire structure where the spectators were seated, was sometimes called κόλαν, as it was generally a real excavation from a rock, and the seats were for the most part cut out of the rock and consisted of rows of benches rising tier above tier. It had room for about 30,000 spectators, and, like the orchestra, had no roof. The Archons, generals, ambassadors, and people of distinction were accommodated with the seats nearest to the orchestra, and the occupants of these seats, but no others, seem to have had sometimes the luxury of a covering overhead.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΚΑΡΙΩΝ.
ΧΡΕΜΥΛΟΣ.
PΛΟΥΤΟΣ.
ΧΟΡΟΣ ΑΓΡΟΙΚΩΝ.
ΒΛΕΨΙΔΗΜΟΣ.
PΕΝΙΑ.
ΓΥΝΗ ΧΡΕΜΥΛΟΥ.
ΔΙΚΑΙΟΣ ΑΝΗΡ.
ΣΥΚΟΦΑΝΤΗΣ.
ΓΡΑΥΣ.
ΝΕΛΙΑΙΑ.
ΕΡΜΗΣ.
ΙΕΡΕΥΣ ΔΙΟΣ.
ΑΡΙΣΤΟΦΑΝΟΥΣ ΠΛΟΥΤΟΣ.

ΚΑΡ. 'Ως ἀργαλέων πράγμ' ἐστίν, ὦ Ζεῦ καὶ θεοί,
δούλον γενέσθαι παραφρονούντος δεσπότου.
ἡν γὰρ τὰ βέλτισθ' ὁ θεράπων λέεις τίχη,
δόξῃ δὲ μὴ δρᾶν ταῦτα τῷ κεκτημένῳ,
μετέχειν ἀνάγκῃ τὸν θεράποντα τῶν κακῶν.

τοῦ σώματος γὰρ οὐκ ἐὰν τὸν κύριον
κρατεῖν ὁ δαίμων, ἄλλα τὸν ἐωνημένον.
καὶ ταῦτα μὲν δὴ ταῦτα. τῷ δὲ Δοξίᾳ,
δὲς θεσπιζοῦσι τρίποδος ἐκ χρυσηλάτου,
μέμψιν δικαίαν μέμφομαι ταύτην, ὅτι
ιαστὸς ὃν καὶ μάντις, ὃς φασίν, σοφός,
μελαγχολῶν' ἀπέπεμψε μου τὸν δεσπότην,
ὅστις ἀκολουθεῖ κατόπιν ἀνθρώπου τυφλοῦ,
τοῦνατιόν δρῶν ἡ προσηκ' αὐτῷ ποιεῖν.

οἱ γὰρ βλέποντες τοὺς τυφλοὺς ἑγοῦμεθα:
οὕτος δ' ἀκολουθεῖ, καμὲ προσβιάζεται,
καὶ ταῦτ' ἀποκρυμμένῳ τὸ παράπαν οὐδὲ γρῦ.
ἐγὼ μὲν οὖν οὐκ ἔσθι ὑπὸς σιγήσμοι,
ἡν μὴ φράσης ὃ τι τέλεσθ' ἀκολουθοῦμέν ποτε,
ὁ δὲσποτ', ἄλλα σοι παρέξω πράγματα.

οὔ γὰρ με τυπτήσεις στέφανον ἔχοντά γε.

ΧΡΗ. μᾶ Δί', ἄλλ' ἀφελῶν γε στέφανον, ἦν λυπῆς τί με,
ἐνα μᾶλλον ἀληθῆς. ΚΑΡ. λήρος' οὐ γὰρ παύσομαι
πρὶν ἅν φράσης μοι τίς ποτ' ἐστίν οὕτοσι:
ἐὖνοις γὰρ ὃν σοι πυνθάνομαι πάνυ σφόδρα.
ARISTOPHANES' PLUTUS.

ΧΡΣ. ἀλλ' οὗ τι κρύψω τῶν ἐμῶν γὰρ οἰκετῶν πιστότατον ἤγομαι σε καὶ κλεπτόστατον.
ἐγὼ θεοσεβὴς καὶ δίκαιος ὃν ἀνήρ κακῶς ἐπραττον καὶ πένης ἦν. ΚΑΡ. οἰδά τοι.

ΧΡΣ. ἐτεροι δ' ἐπλούτον, ἱερόσυλοι, ῥήτορες καὶ συνοφίνται καὶ πονηροί. ΚΑΡ. πείθομαι.

ΧΡΣ. ἐπερησόμενος οὖν ψχὼμην ὡς τὸν θείων.
tὸν ἵμον μὲν αὐτοῦ τοῦ ταλαπώρου σχεδὸν ἔδη νομίζων ἐκτετειχεύσθαι βίων,
tὸν δ' ὑιόν, ὃςπερ ὅν μόνος μοι τυγχάνει, πενσόμενοι εἰ χρή μεταβαλόντα τοὺς τρόπους εἶναι πανούργον, ἀδικον, ὑγιὲς μηδὲ ἐν,
ὡς τῷ βίῳ τούτῳ αὐτὸ νομίσας συμφέρειν.

ΚΑΡ. τί δήτα Φοῖβος ἐλακεν ἐκ τῶν στεμμάτων;
ΧΡΣ. πεύσει. σαφῶς γὰρ ὁ θεὸς ἐπέκαθεν τοῖς
ἐπὶ ἔπινοις τοῦ θεοῦ,
φράζουσαν ὁ σκαλίσκως σοι σαφεστάτα
ἀσκεῖν τὸν νεόν τὸν ἐπιχώριον τρόπουν;
ΧΡΣ. τῷ τοῦτο κρίνεις; ΚΑΡ. δῆλον ὅτι καὶ τυφλῷ
gνῶναι δοκεῖ τοῦθ', ὡς σφόδρ' ἔστι συμφέρον
tὸ μηδὲν ἀσκεῖν ὑγιές ἐν τῷ νῦν χρώσῃ.

ΧΡΣ. οὐκ ἐστὶ ὅπως ὁ χρησμὸς εἰς τοῦτο ῥέπει,
ἀλλ' εἰς ἐτερόν τι μεῖζον. ἣν δ' ἡμῶν φράσῃ
ὅστις ποτ' ἐστὶν ὀυτόσι, καὶ τοῦ χάριν
καὶ τοῦ δεόμενος ἤλθε μετὰ νῦν ἐνθαδι',
πυθομέθ' ἄν τὸν χρησμὸν ἡμῶν ὁ τι νοεῖ.

ΚΑΡ. ἄγε δὴ, σὺ πότερον σαυτόν ὀστίς εἰ, φράσεις,
ἡ τάπι τοῦτοι δρῶ; λέγειν χρῆ ταχὺ πάνυ.
ΠΛ. ἐγὼ μὲν οἰμώξειν λέγω σοι. ΚΑΡ. μανθάνεισ
όσ φήσην εἴναι; ΧΡΕ. σοι λέγει τοῦτ', οὐκ ἐμοί.

σκαῖρος γὰρ αὐτοῦ καὶ χαλεπῶς ἐκπυθάνει.

ἀλλ' εἰ τι χαίρεις ἀνδρός ἐνώρκου τρόπους,

ἐμοὶ φράσον. ΠΛ. κλάειν ἐγώγε σοι λέγω.

ΚΑΡ. δέχου τὸν ἀνδρα καὶ τὸν ὅρνιν τοῦ θεοῦ.

ΧΡΕ. οὐ τοι μὰ τὴν Δήμητρα χαίρησες ἐτί.

ΚΑΡ. εἰ μὴ φράσεις γάρ, ἀπὸ σ' ὀλῶ κακῶν κακῶς.

ΠΛ. ὦ τάν, ἀπαλλάχθητον ἀπ' ἐμοῦ. ΧΡΕ. πώμαλα.

ΚΑΡ. καὶ µὴν ὁ λέγω βέλτιστον ἐστ', ὦ δέσποτα.

ἀπολὼ τὸν ἀνθρώπον κάκιστα τουτοῖ.

ἀναθεὶς γὰρ ἐπὶ κρημνόν τιν' αὐτὸν καταλιπὼν

ἀπειρ', ἢν' ἐκεῖθεν ἔκτραχηλωθή πεσών.

ΧΡΕ. ἀλλ' ἀφε ταχέως. ΠΛ. μηνᾶμοι. ΧΡΕ. οὔκον ἐρεῖς;

ΠΛ. ἀλλ' ἢν πῦθηνθέ µ' ὅστις εἶµ', εὐ ὄδ' ὦτι

κακῶν τί µ' ἑργάσεσθε κοῦκ ἀφήσετον.

ΧΡΕ. νὴ τοὺς θεοὺς ἡμεῖς γ', ἑὰν βούλῃ γε σὺ.

ΠΛ. μεθέσθη νῦν μου πρῶτον. ΧΡΕ. ἢν, μεθέμεν.

ΠΛ. ἀκούετον δή. δεῖ γὰρ ὡς ξοικε µὲ

λέγειν ἂ κρύπτειν ἃ παρεσκευασμένος.

ἐγὼ γάρ εἶµ Πλοῦτος. ΚΑΡ. ὥ μιαρῶτατε

ἀνδρόν ἀπάντων, εἰτ' ἐσίγας Πλοῦτος ὤν;

ΧΡΕ. σὺ Πλοῦτος, οὕτως άθλίως διακείμενος;

ὡ Φοῖβ' Ἄπολλον καὶ θεοὶ καὶ δαίμονες

καὶ Ζεῦ, τί φῆς; ἐκείνος οὕτως εἶ σὺ; ΠΛ. ναὶ.

ΧΡΕ. ἐκεῖνος αὐτὸς; ΠΛ. αὐτότατος. ΧΡΕ. πόθεν οὖν, φράσον,

αὐχμῶν βαδίζεις; ΠΛ. ἐκ Πατροκλέους ἔρχομαι,

ὅς οὐκ ἐλούσατ' ἐξ ὄτουπερ ἐγένετο.

ΧΡΕ. τούτῳ δὲ τὸ κακὸν πῶς ἔπαθες; κάτειπτε µοι.

ΠΛ. ὁ Ζεὺς µὲ ταῦτ' ἔδρασεν ἀνθρώπους φθονῶν.

ἐγὼ γὰρ ὅν μειράκιον ἢπείλησ' ὦτι

ὡς τοὺς έκκαίον καὶ σοφοὺς καὶ κοσμίους

μόνους βαδιούμην· ὃ δὲ µ' ἐποίησεν τυφλὸν,

ἴνα µὴ διαγιγνώσκομι τούτων µηδένα.
οὕτως ἐκεῖνος τοῖς χρηστοῖς φθονεῖ.

ΧΡΕ. καὶ μὴν διὰ τούς χρηστοὺς γε τιμᾶται μόνον
καὶ τοὺς δικαίους. ΠΛ. ὀμολογῶ σοι. ΧΡΕ. φέρε, τί οὖν;
εἶ πάλιν ἀναβλέψεις ὅσπερ καὶ πρὸ τοῦ,
φεύγοις ἄν ἥδη τοὺς πονηροὺς; ΠΛ. φήμ᾽ ἐγώ.

ΧΡΕ. ὦς τοὺς δικαίους δ᾽ ἂν βαδίζοις; ΠΛ. πάνυ μὲν οὖν
πολλοῖ γὰρ αὐτοῖς οὐχ ἕορακα τὼ χρόνου.
ΧΡΕ. καὶ θαύμα γ᾽ οὐδὲν. οὐδ᾽ ἐγώ γὰρ ὅ βλέπων.
ΠΛ. ἄφετόν με νῦν. ἵστον γὰρ ἥδη τὰπ᾽ ἐμοῦ.
ΧΡΕ. μὰ Δί', ἀλλὰ πολλῷ μάλλον ἐξόμεσθά σου.
ΠΛ. οὐκ ἡγοῦμαι ὅτι παρέξειν πράγματα
ἐμέλλετον μοι; ΧΡΕ. καὶ σὺ γ', ἀντιβολῶ, πιθοῦ,
καὶ μὴ μ' ἀπολίπῃς: οὐ γὰρ εὐρήσεις ἐμοῦ
ζητῶν ἔτι ἁνδρὰ τοὺς τρόπους βελτίων.
μὰ τὸν Δί'· οὐ γὰρ ἔστιν ἄλλος πλὴν ἐγώ.

ΠΛ. ταυτὶ λέγουσι πάντες· ἢνίκ' ἂν δὲ μου
τύχωσι' ἀληθῶς καὶ γένωνται πλοῦσιοι,
ἀτεχνῶς ὑπερβάλλουσι τῇ μοχθηρίᾳ.
ΧΡΕ. ἔχει μὲν οὕτως, εἰσὶ δ' οὖ πάντες κακοὶ.
ΠΛ. μὰ Δί', ἀλλ' ἀπαξάπταντες. ΚΑΡ. οἰμώξει μακρά.
ΧΡΕ. σοὶ δ' ὡς ἂν εἰδῆς ὁσα, παρ' ἡμῖν ἂν μένης,
γεννήσετ' ἀγαθὰ, πρόσεχε τὸν νοῦν, ἵνα πῦθη.
οἶμαι γάρ, οἶμαι, σὺν θεῷ δ' εἰρήσεται,
ταύτης ἀπαλλάξειν σε τῆς ὁφθαλμίας,
βλέψαι ποιήσας. ΠΛ. μηδαμῶς τοῦτ' ἐργάσῃ.
οὐ βούλομαι γὰρ πάλιν ἀναβλέψαι. ΧΡΕ. τί φῆς;
ΚΑΡ. ἀνθρωπός οὕτως ἔστιν ἄθλιος φύσει.
ΠΛ. ὁ Ζεὺς μὲν οὖν οὖν οὗτ' ὡς, τὰ τοῦτων μῶρο' ἐπεὶ
πῦθοιτ' ἄν, ἐπιτράψει με. ΧΡΕ. νῦν δ' οὐ τοῦτο ὅρα, 120
ὄστις σε προσπετάιντα περιμορτεῖν ἐά.
ΠΛ. οὐκ οὗτ'. ἐγὼ δ' ἐκεῖνον ὄρρῳδω πάνω.
ΧΡΕ. ἄληθες, ὁ δειλότατε πάντων διψάκων;
οἴει γὰρ εἶναι τὴν Διὸς τυφανίδα.
καὶ τοὺς κεραυνοὺς ἄξιους τρωβόλουν,

ἀν ἀναβλέψῃ σὺ κἂν μικρὸν χρόνον;

ΠΛ. ἀ, μὴ λέγ', ὦ πονηρέ, ταῦτ'. ΧΡΕ. ἔχ' ἡσυχος.

ἐγὼ γὰρ ἀποδείξω σε τοῦ Διὸς τολύ

μείζον δυνάμενον. ΠΛ. ἐμὲ σὺ; ΧΡΕ. νη τὸν οὐρανὸν.

αὐτίκα γὰρ ἄρχει διὰ τίν' ὦ Ζεὺς τῶν θεῶν;

ΚΑΡ. διὰ τάργυρων. πλείστον γὰρ ἐστ' αὐτῷ. ΧΡΕ. φέρε,

τὸς οὖν ὁ παρέξων ἐστὶν αὐτῷ τοῦθ'; ΚΑΡ. ὄδί.

ΧΡΕ. θύσου ὃ αὐτῷ διὰ τίν'; οὐ διὰ τούτων;

ΚΑΡ. καὶ νη Δί' ἐχονταί γε πλουτεῖν ἀντικρυς.

ΧΡΕ. οὐκ οὖν ὃδ' ἐστίν αἰτιός, καὶ ὑδίως

παύσει' ἄν, εἰ βούλοιτο, ταῦθ'; ΠΛ. ἄτι ἥ δῇ;

ΧΡΕ. ὅτι οὖν ἄν εἰς θύσειν ἁνθρώπων ἔτι,

οὗ βοῦν ἄν, οὐχὶ ψαιστόν, οὐκ ἀλλ' οὐδὲ ἐν,

μὴ βουλομένου σοῦ. ΠΛ. πῶς; ΧΡΕ. ὅπως, οὐκ ἐσθ' ὅπως

ἀνήσεται δήποτεν, ἦν σὺ μὴ παρὼν

αὐτὸς ἔνωσε τάργυρον, ὡστε τοῦ Διὸς

τὴν δύναμιν, ἦν λυπή τι, καταλύσεις μόνος.

ΠΛ. τὶ λέγεις; δι' ἐμὲ θύσουσιν αὐτῷ; ΧΡΕ. φήμ' ἐγὼ.

καὶ νη Δί' εἴ τι γ' ἐστὶ λαμπρὸν καὶ καλὸν

ἤ ἁρίεν ἁνθρώποισι, διὰ σὲ γίγνεται.

ἀπαντα τῷ πλουτεῖν γὰρ ἐσθ' ὑπόκοα.

ΚΑΡ. ἐγὼγέ τοι διὰ μικρὸν ἁργυρίδιον

δοῦλοις γεγένημαι, διὰ τὸ μὴ πλουτεῖν ἵσως.

ΧΡΕ. τέχναι δὲ πᾶσαι διὰ σὲ καὶ σοφίσματα,

ἐν τοῦσιν ἁνθρώποισιν ἑσθ' εὐρημένα.

ὁ μὲν γὰρ αὐτῶν σκυτοτομεῖ καθῆμενος,

ΚΑΡ. ἔτερος δὲ χαλκεύει τις, ὃ δὲ τεκταίνεται.

ΧΡΕ. ὃ δὲ χρυσοχοεῖ γε, χρυσίον παρὰ σοῦ λαβῶν,

ΚΑΡ. ὃ δὲ λωποδυτεῖ γε νη Δί', ὃ δὲ τοιχωρυχεῖ,

ΧΡΕ. ὃ δὲ κναφεύει γ'. ΚΑΡ. ὃ δὲ γε πλινεῖ κάθεια,

ΧΡΕ. ὃ δὲ βυρσοδεψεῖ γ'. ΚΑΡ. ὃ δὲ γε πωλεῖ κρόμμα.

ΠΛ. οἶμοι τάλας, ταῦτ' μ' ἑλάνθανεν πάλαι.
KAP. μέγας ἐν βασιλεύς οὐχὶ διὰ τούτων κομαῖ; 170
ἐκκλησία δ’ οὐχὶ διὰ τούτων γέγονει;
XPE. τί δὲ; τὰς τρεῖρες οὐ σὺ πληροίς; εἰπέ μοι.
KAP. τὸ δ’ ἐν Κορύνθῳ ἔνεικὼν οὐχ οὕτως τρέφει;
ὁ Πάμφιλος δ’ οὐχὶ διὰ τούτων κλαῖσται;
XPE. ὁ Βελονοπώλης δ’ οὐχὶ μετὰ τοῦ Παμφίλου;
Φιλέψιος δ’ οὐχ ἐνεκα σοῦ μέθους λέγει;
ἡ ἔμμαχία δ’ οὐ διὰ σε τοῖς Αἰγυπτίοις;
ἐρα’ δὲ Λαῖς οὐ διὰ σε Φιλωνίδου;
KAP. ὁ Τιμοθέου δὲ πῦργος XPE. ἐμπέσοι γέ σοι.
τὰ δὲ πράγματ’ οὐχὶ διὰ σὲ πάντα πρᾶττεται;
μονώτατος γὰρ εἰ σὺ πάντων αἰτίως,
καὶ τῶν κακῶν καὶ τῶν ἀγαθῶν, εὖ ἵσθ’ ὅτι.
KAP. κρατοῦσι γοῦν κἂν τοῖς πολέμοις ἐκάστοτε
ἐφ’ οἷς ἄν οὕτως ἑπικαθέξηται μόνων. 185
ΠΑ. ἐγὼ τοσαῦτα δυνατὸς εἰμ’ εἰς ὅν ποιεῖν;
XPE. καὶ ναὶ μὰ Δία τούτων γε πολλῷ πλείονα;
ὡστ’ οὐδὲ μεστὸς σοῦ γέγον’ οὐδεὶς πώποτε.
τῶν μὲν γὰρ ἀλλῶν ἐστὶ πάντων πλησιμονή;
ἐρωτὸς KAP. ἄρτων XPE. μουσικῆς KAP. τραγῳδίων
XPE. τιμῆς KAP. πλακοῦντων XPE. ἀνδραγαθίας KAP. ἰσχάδων
XPE. φιλοτιμίας KAP. μάζης XPE. στρατηγίας KAP. φακῆς.
XPE. σὸν δ’ ἐγένετ’ οὐδεὶς μεστὸς οὐδεπώποτε.
ἀλλ’ ἢν τάλαντα τοῖς λάβῃ τριακάδεκα,
πολὺ μάλλον ἐπιθυμεῖ λαβεῖν ἐκκαίδεκα: 195
κἂν ταῦτ’ ἀνύσηται, τετταράκοντα βούλεται,
ἡ φήσιν οὐ βιωτὸν αὐτῷ τὸν βίον.
ΠΑ. εὖ τοι λέγειν ἐμοιγε φαίνεσθήν πάνυ,
πλὴν ἐν μόνον δέδοικα. XPE. φράζε, τοῦ πέρι.
ΠΑ. ὅτως ἐγὼ τὴν δύναμιν ἢν ὑμεῖς φατὲ
ἐχεῖν με, ταύτης δεσπότης γενήσομαι.
ΑΡΙΣΤΟΦΑΝΗΣ' ΠΛΥΤΟΣ.

ΧΡΕ. νη τον Δλ'· ἀλλὰ καὶ λέγουσι πάντες ὡς
dειλότατον ἔσθ' ο πλοῦτος. ΠΔ. ἢκιστ', ἀλλά μὲ
tουχωρύχος τις διέβαλ'. εἰσδὺς γὰρ ποτε
οὐκ εἰχεν εἰς τὴν οἰκίαν οὐδὲν λαβεῖν,
eὔφων ἀπαξάπαντα κατακεκλεμένα·
ἐὰν ὀνόμασέν μου τὴν πρόνοιαν δειλίαν.

ΧΡΕ. μὴ νυν μελέτω σοι μηδὲν· ὡς, ἐὰν γένη
ἀνὴρ πρόθυμος αὐτὸς εἰς τὰ πράγματα,
βλέποντ' ἀποδείξω σ' ὀξύτερον τοῦ Λυγκέως.

ΠΑ. τῶς οὖν δυνῆσει τούτῳ δράσαι θυντὸς ὡν;
ΧΡΕ. ἐξω τιν' ἀγαθὴν ἐλπίδ' ἔξ δὲν εἰπέ μοι
ὁ Φοῖβος αὐτὸς Πυθικὴν σείσας δάφνην.

ΠΑ. κάκεινος οὖν σύνοδε ταῦτα; ΧΡΕ. φῆμ' ἑγώ.

ΠΑ. δράτε. ΧΡΕ. μὴ φρόντιζε μηδὲν, ὡγαθέ.

ΧΡΕ. ἐγὼ γὰρ, εὔ τοῦτ' ἵσθι, κἂν δὴ μ' ἀποθανεῖν,
αὐτὸς διατράξω ταῦτα. ΚΑΡ. κἂν βούλη γ', ἑγώ.

ΧΡΕ. πολλοὶ δ' ἐσονται χάτεροι νῦν ἕξυμμαχοι,
ὅσοι δικαίως οὐσιν οὐκ ἦν ἀλφατία.

ΠΑ. παπαὶ, πονηροὺς γ' ἑπάς ἡμῖν συμμάχους.
ΧΡΕ. οὐκ, ἦν γε πλουτήσωσιν εἰς ἀρχῆς πάλιν.

ΧΡΕ. τῶν ἐυγγεώργους κάλεσον, εὐρήσεις δ' ἵσως
ἐν τοῖς ἀγροῖς αὐτοὺς ταλαιπωροῦμένους,
ὅπως ἄν ἴσων ἐκαστὸς ἐνταυθοί παρὼν
ἡμῖν μετάσχῃ τοῦτο τοῦ Πλούτου μέρος.

ΚΑΡ. καὶ δὴ βαδίζω· τοντοδι τὸ κρεάδιον
τῶν ἐνδοθέν τις εἰσενεγκάτω λαβών.

ΧΡΕ. ἐμοὶ μελήσει τούτῳ γ'· ἀλλ' ἀνύσας τρέχει.

ΠΑ. ἀλλ' ἄχθομαι μὲν εἰσίων νη τοὺς θεοὺς
eis oikian ekastot’ allotriaan than
agathon gar ape loan oudein auton popte.

ην μεν γαρ εἰς φειδωλὸν εἰσελθὼν τύχω,
evthos katabrizein me kata tis gis kathw:
καὶ tis proseblh' xoristorh' anabropos filos
aiwv laudein ti mikron argyripidion,

έξαρνος èstis μήδ' ïdeivn me poptote.

Τι γαρ ὁς παραπλήγη' ἀνθραπον εἰσελθὼν τύχω,
pörainai kai kúroui paraβeβλημενος
γυμνὸς θύρας’ ëxèpestoν en ãkarei xronw.

μετρίου γαρ ἀνδρὸς οὐκ ἐπέτυχες πῶτοτε.

ἐγὼ δὲ τούτου τοῦ τρόπου πῶς εἰμι’ άει.
χαῖρω τε γαρ φειδόμενος ὡς οὐδεὶς ἀνήρ
pallin t' αναλὼν, ήνίκ’ ἃν τοῦτον ἐδη.

ἀλλ’ εἰσώμεν, ὡς ίδειν σε βουλομαι
και τὴν γυναῖκα και τὸν υἱὸν τὸν μόνον,

ὅν ἐγὼ φιλῶ μάλιστα μετὰ σέ’ Π.Α. πειθομαι.

τι γαρ ἄν τις οὐχὶ πρῶς σὲ τάληθη λέγοι;

οὐκον ὅρας ὁρμωμένους ἡμᾶς πάλαι προθύμως,

ὡς εἰκός ἐστιν ἄσθενεὶς γέροντας ἀνδρας ἡδη;

ἐκ δ’ ἀξιοὶς ἰσος με θεῖν, πρὶν ταῦτα και φράσαι μοι

οτου χαίρω μ’ ὁ δεσπότης ὁ σὸς κέκληκε δεῖρο.

οὐκον πάλαι δῆπον λέγω; συ δ’ αὐτὸς οὐκ ἀκούεις.

ὁ δεσπότης γὰρ φησιν ἡμᾶς ἱδέως ἀπαντᾷς
ψυχρώ βίον και δυσκόλου ζήσειν ἀπαλλαγέντας.

ἐστιν δὲ δὴ τί καὶ πόθεν τὸ πράγμα τούθ’ ὁ φησιν;

ἐγώ ἄφικται δεύρῳ προεβάτην την’, ὃ ποννηροῖς

ρύπωντα, κυφον, ἀθλιον, ρυσον, μαδόντα, νωδον.

ὁ χρυσὸν ἀγγείλας ἑπῶν, πῶς φῆς; πάλιν φράσον μοι.
δηλοῖς γὰρ αὐτὸν σωρόν ἦκειν χρημάτων ἐχοντα.

ΚΑΡ. προσβυτικῶν μὲν οὖν κακῶν ἐγώ' ἐχοντα σωρόν. 270
ΧΟΡ. μῶν ἄξιοις φενακίσας ἡμᾶς ἀπαλλαγήναι ἄξιμοις, καὶ ταύτ' ἐμοὺ βακτηρίαν ἐχοντος;

ΚΑΡ. πάντως γὰρ ἀνθρωπον φύσει τοιοῦτον εἰς τὰ πάντα ἐγέειθε μ' εἴηναι κοινὸν ἃν νομίζῃ οὔγιεσ εἴπειν;
ΧΟΡ. ὡς σεμνὸς οἱ πρότιτος· αἱ κυλοὶ δὲ σου βοῶσιν 275 ἰὸν ίοῦ, τὰς χούνικας καὶ τὰς πέδας ποθοῦσαι.

ΚΑΡ. ἐν τῇ σορῷ νυνι λαχῶν τὸ γράμμα σου δικάζειν, σὺ δ' οὐ βαδίζεις; ὃ δὲ Χάρων τὸ ξύμβολον δίδωσιν.
ΧΟΡ. διαοραγεῖς. ὡς μόθων εἰ καὶ φύσει κόβαλος, ὡσις φενακίζεις, φράσαι δ' οὔπω τέληκας ἡμῖν 280 [ἢτον χάριν μ' ὁ δεσπότης ὁ σῶς κέκληκε δεύρο·] ὃς πολλὰ μοχθήσαντες, οὐκ οὖσας σχολῆς, προβήμως δεύρ' ἠλθομεν, πολλών θύμων ρίζας διεκπερώντες.

ΚΑΡ. ἀλλ' οὐκέτι ἄν κρύψαιμι. τὸν Πλοῦτον γὰρ, ὑνδρέ, ἥκει 285 ἄγων ὁ δεσπότης, ὃς ύμᾶς πλουσίον πούμει.
ΧΟΡ. οὖντος γὰρ ἑστὶ πλουσίος ἀπασιν ἡμῖν εἶναι;
ΚΑΡ. νὴ τοὺς θεοὺς, Μίδας μὲν οὖν, ἢν ὅτ' ὄνοι λάβητε.
ΧΟΡ. ὡς ἥδομαι καὶ τέρπομαι καὶ βούλομαι χορέψαι ύφ' ἡδονῆς, ἔτεροι λέγεις οὖντος σὺ ταῦτ' ἀληθῆ.

ΚΑΡ. καὶ μὴν ἐγὼ βουλήσομαι βρεττανελὸ τὸν Κύκλωτα 290 μμούμενος καὶ τοῖν ποδοῖν ὃδι παρενσαλεύων ύμᾶς ἄγειν. ἀλλ' εἶα τέκεα θαμὼν' ἐπαναβοῦντες βληχώμενοι τε προβατίων αἰγῶν τε κινάβρωτων μέλη, ἐπεσθε.

ΧΟΡ. ἡμεῖς δὲ γ' αὖ ζητήσομεν βρεττανελὸ τὸν Κύκλωτα 295 βληχώμενοι, σὲ τουτοι πινώντα καταλαβόντες, τῆραν ἐχοντα λάχανα τ' ἁγρίᾳ δροσερά, κραπαλῶντα, ἤγούμενον τοὺς προβατίοις, εἰκὴ δὲ καταδρθέντα που, 300 μέγαν λαβόντες ἡμμένον σφηκίσκον ἐκτυφλώσαι.
ARISTOPHANES' PLUTUS.

ΚΑΡ. ἐγὼ δὲ τὴν Κήρην γε τὴν τὰ φάρμακα ἀνακυκώσαν, ἦ τοὺς ἐταίρους τοῦ Φιλωνίδου πτο’ ἐν Κορίνθῳ ἔπεισεν ὡς ὄντας κάπρους μεμαγμένον σκῶρ ἑσθείεν, αὐτῇ δ’ ἔματτεν αὐτοῖς, μυθόσωμαι πάντας τρόπους· ὑμεῖς δὲ γρυλίζοντες ὑπὸ φιληδίας ἔπεσθε μητρὶ χοῖροι.

ΧΩΡ. οὐκόν σὲ τὴν Κήρην γε τὴν τὰ φάρμακα ἀνακυκώσαν καὶ μαγγανεύονταν μολύνουσαν τε τοὺς ἐταίρους, λαβόντες ὑπὸ φιληδίας τὸν Δαρτίου μιμούμενοι κρεμῶμεν, μυθῶσομεν τ’ ὀσπερ τράγον τὴν πίνα· σὺ δ’ Ἀρίστυλλος ὑποχάσκων ἑρεῖς· ἔπεσθε μητρὶ χοῖροι.

ΚΑΡ. ἅγ’ εἰς νῦν τῶν σκωμμάτων ἀπαλλαγέντες ἦδη ὑμεῖς ἐπ’ ἄλλ’ εἶδος τρέπεσθ’, ἐγὼ δ’ ἵνα ἦδη λάβῃς βουλήσομαι τοῦ δεσπότου λαβὼν τιν’ ἄρτον καὶ κρέας μασώμενος τὸ λουπὸν οὔτω τῷ κόπῳ ἔμυνεῖαι.

ΧΟΡΩΥ.

ΧΡΕ. χαίρειν μὲν ὑμᾶς ἔστων, διὸντες δημόται, ἀρχαῖον ἦδη προσαγορεύειν καὶ σαπρόν· ἀσπάζομαι δ’, ὅτι προθύμως ἤκετε καὶ συντηταμένως κοῦ κατεβλακευμένως. ὅπως δὲ μοι καὶ τάλλα συμπαραστάται ἔσεθος καὶ σωτήρες ὄντως τοῦ θεοῦ.

ΧΩΡ. θάρρει· βλέπειν γὰρ ἀντικρον δόξεις μ’ Ἄρη. δεινὸν γάρ, εἰ τριῳβόλου μὲν εἶνεκα ὀστιζόμεσθ’ ἐκάστοτ’ ἐν τῇ κκλησία, αὐτόν δὲ τὸν Πλοῦτον παρεῖν τῷ λαβεῖν.

ΧΡΕ. καὶ μὴν ὁρῶ καὶ Βλεψίδημον τούτον
προσώπων: δῆλος δ’ ἐστὶν ὅτι τοῦ πράγματος ἀκήκοεν τι τῇ βαδίσει καὶ τῷ τάξει.

ΒΑΕ. τί ἄν οὖν τὸ πράγμα εἶπ; πόθεν καὶ τίνι τρόπῳ
Χρεμύλος πεπλούτηκ’ ἐξαπίνης; οὐ πείθομαι.
καίτοι λόγος γ’ ἦν νῦ τὸν Ἡρακλέα πολὺς
ἐπὶ τοῖς κουφείοις τῶν καθημένων,
ὡς ἐξαπίνης ἀνὴρ γεγένηται πλούσιος.
ἐστίν δὲ μοι τοῦτ’ αὐτὸ θαυμάσιον, ὅπως
χρηστόν τι πράττων τούς φίλους μεταπέμπεται.
οὐκον ἐπιχώριον γε πράγμα ἐργάζεται.

ΧΡΕ. ἀλλ’ οὖν ἀποκρύψας ἐρώς νῦ τους θεοὺς,
ὁ Βλεψίδημ’, ἀμεινὸν ἡ χθές πράττομεν,
ὡστε μετέχειν ἐξεστίν· εἰ γὰρ τῶν φίλων.

ΒΑΕ. γέγονας δ’ ἀληθῶς, ὡς λέγουσι, πλούσιοι;
ΧΡΕ. ἔσομαι μὲν οὖν αὐτίκα μάλ’, ἢν θεὸς θέλῃ.
ἐνι γὰρ τις, ἐνι κίνδυνον εἰ τῷ πράγματι.

ΒΑΕ. ποῖος τις; ΧΡΕ. οἶος, ΒΑΕ. λέγ’ ἀνύσας δ’ τι φής ποτε.
ΧΡΕ. ἢν μὲν κατορθώσωμεν, εἰ πράττειν ἀεὶ.
chedulers ὅτι δὲ σφαλῆμεν, ἐπιτετρίθθαί τοι παράπαν.

ΒΑΕ. τοιτ’ πονηρὸν φαίνεται τὸ φορτίον,
καὶ μ’ οὐκ ἀρέσκει. τὸ τε γὰρ ἐξαίφνης ἅγαν
οὕτως ὑπερπλούτευν, τὸ δ’ αὐ δεδουκέναι
πρὸς ἄνδρος οὖν ὑγιές ἐστ’ εἰργασμένου.

ΧΡΕ. πῶς δ’ οὖν ὑγιές; ΒΑΕ. εἰ τι κεκλοφῶς νῦ Δία
ἐκείθεν ἤκεις ἀργύριον ἥ χρυσίον
παρὰ τοῦ θεοῦ, κάπετι’ ἵσως σοι μεταμέλει.

ΧΡΕ. Ἐπολλον ἀποτρόπαιε, μὰ Δί’ ἐγὼ μὲν οὐ.
ΒΑΕ. παῦσαι φλυαρῶν, ἡγάθ’ οἶδα γὰρ σαφῶς.
ΧΡΕ. σὺ μηδὲν εἰς ἐμ’ ὑπονόει τοιούτοις.
ΒΑΕ. φεῦ. ὡς οὖν ἀτεχνώς ὑγιές ἐστιν οὖδενός,
ἀλλ’ εἰς τοῦ κέρδους ἀπαντεῖς ἡττονες.
ΧΡΕ. οὐ τοι μὰ τὴν Δῇμητρ’ ὑγιαῖνει μοι δοκεῖς.
ΒΑΕ. ὡς πολὺ μεθέστηχ’ ὅπιν πρότερον εἰχεν τρόπων.
ΒΛΕ. καὶ μὴν δοκεῖς γ’ ἂν μοι δοκεῖς νὴ τοὺς θεοὺς τρεῖς μνῆς ἀναλῶσας λογίσασθαι δώδεκα.

ΠΛ. ὁπω διὰ τοῦ ὀφθαλμοῦ καθεδούμενον, ἵκετριάν ἔχοντα μετὰ τῶν παιδιῶν καὶ τῆς γυναικὸς, καὶ διοικήσας ἀντικρὺς τῶν Ἡρακλείδου ὀὖν ὁ τικόν τῶν Παμφίλου.

ΧΡ. οὐκ, ὦ κακόδαιμον, ἀλλὰ τοὺς χρηστοὺς μόνους ἐγώγε καὶ τοὺς δεξίους καὶ σύφρονας ἀπαρτὶ πλουτήσαι ποιήσω. ΒΛΕ. τι σὺ λέγεις; οὔτω πάνυ πολλὰ κέκλοφας; ΧΡΕ. οἶμοι τῶν κακῶν, ἀπολεῖσ. ΒΛΕ. σὺ μὲν οὖν σεαυτόν, ὡς γ’ ἐμοὶ δοκεῖς. 390

ΧΡΕ. οὐ δὴ, ἐπὶ τὸν Πλοῦτον, ὦ μοχθηρὲ σὺ, ἔχω. ΒΛΕ. σὺ Πλοῦτον; ποιῶν; ΧΡΕ. αὐτὸν τὸν θεόν. ΒΛΕ. καὶ ποῦ στιν; ΧΡΕ. ἐνδον. ΒΛΕ. ποὺ; ΧΡΕ. παρ’ ἐμοί. ΒΛΕ. παρὰ σοὶ; ΧΡΕ. πάνυ.

ΒΛΕ. οὐκ ἐς κόρακας; Πλοῦτος παρὰ σοὶ; ΧΡΕ. νὴ τοὺς θεοὺς. ΒΛΕ. λέγεις ἀληθῆ; ΧΡΕ. φημὶ. ΒΛΕ. πρὸς τῆς Ἑστίας; 395

ΧΡΕ. νὴ τὸν Ποσειδῶ. ΒΛΕ. τὸν θαλάττιον λέγεις;

ΧΡΕ. εἰ δ’ ἐστὶν ἐτερὸς τις Ποσειδῶν, τὸν ἐτερον.
ΛΑΕ. εἰτ' οὐ διαπέμπεις καὶ πρὸς ἡμᾶς τοὺς φίλους;
ΧΡΕ. οὐκ ἔστι πώ τὰ πράγματ' ἐν τούτῳ. ΛΑΕ. τί φής;  
οὐ τῷ μεταδοῦναι; ΧΡΕ. μὰ Δία. δεῖ γὰρ πρῶτα  
ΛΑΕ. τί;  
ΧΡΕ. βλέψαι ποιήσαι νῦ. ΛΑΕ. τίνα βλέψαι; φράσον.
ΧΡΕ. τὸν Πλοῦτον ὃς τὸ πρότερον ἐν γέ τῷ τρόπῳ. 
ΛΑΕ. τυφλὸς γὰρ οὖν ἔστι; ΧΡΕ. νη τὸν οὐρανὸν. 
ΛΑΕ. οὐκ ἔτος ἄρ' ὡς ἐμ' ἡλθεν οὐδεπώποτε. 
ΧΡΕ. ἄλλ' ἦν θεοὶ θέλωσι, νῦν ἄφίξεται.  
ΛΑΕ. οὐκοῦν ἅπτον εἰσαγαγεῖν ἡρήν τινά; 
ΧΡΕ. τίς δὴτ' ἅπτος ἔστι νῦν ἐν τῇ πολεῖ;  
οὔτε γὰρ ὁ μισθὸς οὐδὲν ἐτ' ἐστ' οὐθ' ἢ τέχνη.
ζητούντες ἵππας μὲ χώραν ἐκβαλείν;

ΧΡΕ. οὔκ οὖν ὑπόλοιπόν σου τὸ βάραθρον γίγνεται;

ἈΛΛ᾽ ἤτε εἰ λέγειν σ᾽ ἐξρήν αὐτίκα μάλα.

ΠΕΝ. ἡ σφώ ποιήσω τίμερον δοῦναι δίκην

ἐνθ᾽ ὃν ἐμε ἥπετείτον ἐνθέντ᾽ ἀφανίσαι.

ΒΛΕ. ἄρ᾽ ἐστὶν ἡ κατηλη ἢ τῶν γειτώνων,

ἡ ταῖς κοτύλαις ἦτε με διαλυμάνεται;

ΠΕΝ. Πενία μὲν οὖν, ἡ σφών ἄνωκῳ πόλλ᾽ ἐτη.

ΒΛΕ. ἀναξ Ἀπολλών καὶ θεοὶ, ποί τις φύγη;

ΧΡΕ. οὔτος, τί δρᾶς; ὃ δειλιτατον σὺ θηρίον,

οὐ παραμένεις; ΒΛΕ. ἥκιστα πάντων. ΧΡΕ. οὐ μενεῖς; 440

ἀλλ᾽ ἄνδρε δύο γυναῖκα φέυγομεν μίαν;

ΒΛΕ. Πενία γὰρ ἐστιν, ὃ ποιηρ᾽, ἥς οὐδαμοῦ

οὐδὲν πέφυκε ξώον ἐξωλέστερον.

ΧΡΕ. στήθ᾽, ἀντιβολῶ σε, στῆθι. ΒΛΕ. μᾶ Δί᾽ ἐγὼ μὲν οὖ.

ΧΡΕ. καὶ μὴν λέγω, δεινότατον ἔργον παρὰ πολὺ

ἔργον ἀπαίτων ἐργασόμεθ᾽, εἰ τῶν θεῶν

ἔρημον ἀπολιπόντε ποι φευξομεθα

τηροὶ δεδοτε, μηδε διαμοχούμεθα.

ΒΛΕ. ποίοις ὅπλοισιν ἦ δυνάμει πεπολυθοτες;

ποίον γὰρ οὐ θώρακα, ποίαν δ᾽ ἀσπίδα

οὐκ ἐνέχυρον τίθησιν ἢ μιαρωτάτη;

ΧΡΕ. θάρρεις μόνος γὰρ ὁ θεὸς οὔτος οἶδ᾽ ὁτι

τροπαῖον ἄν στῆσαι τῶν ταύτης τρόπων.

ΠΕΝ. γρύζειν δὲ καὶ τολμᾶτον, ὡ καθάρματε,

ἐπ᾽ αὐτοφώρῳ δεινὰ δρῶντ᾽ εἰλημμένων;

ΧΡΕ. σὺ δ᾽, ὃ κάκιστ᾽ ἀπολογίμενη, τί λοιδορεῖ

ἡμῖν προσελθοῦσ᾽ οὐδ᾽ ὅπιον ἀδικομίμενη;

ΠΕΝ. οὐδὲν γὰρ, ὡ πρὸς τῶν θεῶν, νομίζετε

ἀδικεῖν με τὸν Πλοῦτον ποιεῖν πειραμένω

βλέψαι πάλιν; ΧΡΕ. τὶ οὖν ἀδικοῦμεν τοῦτο σε,

εἰ πάσιν ἀνθρώπουσιν ἐκπορίζομεν

ἀγαθόν; ΠΕΝ. τὶ δ᾽ ἂν ὅμεις ἀγαθὸν ἐξεύροιχ᾽; ΧΡΕ. ὃ τι;
ἈΡΙΣΤΟΦΑΝΗΣ' ΠΛΗΤΟΣ.

π' ρωτόν ἐκβαλόντες ἐκ τῆς Ἑλλάδος.

ΠΕΝ. ἔμ' ἐκβαλόντες; καὶ τ' ἂν νομίζετε
κακὸν ἐργάσασθαι μείζον ἀνθρώπως;  ΧΡΕ. ὦ τί; 465
εἷς τοῦτο δράν μέλλοντες ἐπιλαβομεθα.

ΠΕΝ. καὶ μήν περὶ τούτου σφόν ἔθελω δοῦναι λόγον
τὸ πρῶτον αὐτοῦ· κἂν μὲν ἀποφήνω μόνην
ἀγαθῶν ἀπάντων οὕσαν αἰτίαν ἔμε
ὑμῖν δὲ ἔμε τε ξύντας ὑμᾶς· εἰ δὲ μὴ,
ποιεῖτον ἦδη τοῦθ' ὦ τί ἂν ὑμῖν δοκῇ.

ΧΡΕ. ταῦτα σὺ τολμᾶς, ὑ μιμωτάτη, λέγειν;

ΠΕΝ. καὶ σὺν γε διδάκον πάνυ γὰρ οἴμαι βαδίως
ἀπανθ' ἀμαρτάνοντά σ' ἀποδέιξειν ἐγὼ,
εἰ τοὺς δικαίους φής ποιήσεις πλούσιους.

ΧΡΕ. ὃ τόμπανα καὶ κύφωνες οὐκ ἀρήξετε;

ΠΕΝ. οὐ δὲι σχετλιάζειν καὶ βοῶν πρὶν ἂν μάθης.

ΧΡΕ. καὶ τίς δύναιτ' ἂν μὴ βοῶν ἵνα ἵνα
τοιαῦτ' ἄκουων;  ΠΕΝ. ὅστις ἐστιν εἴδορνων.

ΧΡΕ. τί δητά σοι τίμημ' ἐπιγράψω τῇ δίκη,
ἐὰν ἄλως;  ΠΕΝ. ὦ τί σοι δοκεῖ.  ΧΡΕ. καλῶς λέγεις.

ΠΕΝ. τὸ γὰρ αὖτ', ἐὰν ῥητάσθη, καὶ σφῶ δὲι παθεῖν.

ΧΡΕ. ἰκανοὺς νομίζεις δήτα θανάτους ἐίκοσιν;

ΒΛΕ. ταῦτα γε· νῦν δὲ δ' ἀποχρήσουν μόνω.

ΠΕΝ. οὐκ ἂν φθάνοντον τούτο πράξειν· ὥ τί γὰρ
ἐχοι τις ὄν δίκαιων ἀντειπεῖν ἐτί;

ΧΡΕ. ἀλλ' ἐδη χρῆν τι λέγειν ὑμᾶς σοφὸν ὃ νικήσετε τηρῶδ
ἐν τούτῳ λόγοις ἀντιλέγοντες· μαλακὸν δ' ἐνδώσετε μηδέν.

ΧΡΕ. φανερῶν μὲν ἔγωγ' οἴμαι γνώναι τοῦτ' εἶναι πάσιν ὁμοίως,
ὅτι τοὺς χρῆστοὺς τῶν ἀνθρώπων εὐ πράττειν ἐστὶ δι-
καίον,

τοὺς δὲ πονηροὺς καὶ τοὺς ἀθέους τούτων τάναττα δῆτον.
τοῦτ' οὖν ἡμεῖς ἐπιθυμοῦντες μόλις εὑρομεν ὅστε γενέσθαι
βουλευμα καλὸν καὶ γεναινοι καὶ χρῆσιμον εἰς ἂπαν ἔργον.
ἂν γὰρ ὁ Πλοῦτος νυνι βλέψῃ καὶ μὴ τυφλὸς ἄν περινοστῇ,
ΑΡΙΣΤΟΦΑΝΗΣ' ΠΛΥΤΟΣ.

καὶ τοὺς τῶν ἀνθρώπων βαδιεῖται κοῦκ ἀπολείψει, 495
τοὺς δὲ πονηροὺς καὶ τοὺς ἀθέους φευξεῖται· κατὰ ποιήσει πάντας χρηστοὺς καὶ πλουτοῦντας ὅπου τὰ τέθει σέβοντας.

οὔδεις ἄν· ἐγὼ τοῦτο μάρτυς· μηδὲν ταύτην γ' ἀνερώτα.

ὁς μὲν γὰρ νῦν ἡμῖν ὁ βίος τοῖς ἀνθρώποις διάκειται, 500 τίς ἂν οὐχ ἤγοοτ' εἶναι μανίαν, κακοδαιμονίαν τ' ἐτί μᾶλλον; πολλοὶ μὲν γὰρ τῶν ἀνθρώπων ὀντες πλουτοῦσι πονηροί, ἀδίκως αὐτὰ εὐλλεξάμενοι· πολλοὶ δ' ὀντες πάνυ χρηστῷ πράττουσι κακῶς καὶ πεινῶσι μετὰ σοῦ τε τὰ πλεῖστα χίνεσιν.

εἰ γὰρ τὸ Πλοῦτος βλέψευ τόλιν διανείμειν τ' ἵσον αὐτόν, 510

οὔτε τέχνην ἂν τῶν ἀνθρώπων οὔτ' ἂν σοφίαν μελετήσει

ἄλλ' ὁ πάντων βαστ' ἀνθρώπων ἀναπεισθέντ' οὐχ ύγιαίνειν δύο προσβῆτα, ἐνθυσώτα τοῦ ληρεῖν καὶ παραπαίειν,

εἰ τοῦτο γένοιθ' ὁ ποθεῖθ' ύμείς, οὐ φημ' ἂν λυσιτελεῖν σφῶν.

εἰ γὰρ ὁ Πλοῦτος βλέψευε πάλιν διανείμειν τ' ἵσον αὐτόν, 515

ἡγὰ τὸν Πλοῦτον ἔμελεν ὕμῖν τῶν πάντων ἀμελουσίων;

λήρον ληρεῖς· ταῦτα γὰρ ἡμῖν πάνθ' οὔσα νῦν δὴ κατέλεξας

οἱ θεράποντες μοχθήσουσιν. ΠΕΝ. πόθεν οὖν ἔξεις θεράποντας;
ΧΡΕ. ὑνησόμεθ' ἄργυρίον δήπου. ΠΕΝ. τίς δ' ἔσται πρῶτον ὁ
πωλῶν,
ὅταν ἄργυριον κάκεινος ἔχῃ; ΧΡΕ. κερδαίνειν βουλό-
μενός τις
520
ἐμπορος ἦκων ἐκ Θετταλίας παρ' ἀπόστοιν ἀνδραποδιστῶν.
ΠΕΝ. ἀλλ' οὖν ἐσται πρῶτον ἀπάντων οὐδεὶς οὖν ἀνδραποδιστής
κατὰ τὸν λόγον ὑν σὺ λέγεις δήπου. τίς γὰρ πλουτῶν
ἐθελήσει
καθυνεύων περὶ τῆς ψυχῆς τῆς αὐτοῦ τοῦτο ποιήσαι;
ὡς' αὐτὸς ἄροιν ἐπαναγκασθεὶς καὶ σκάπτειν τάλλα τε
μοχθεὶν
525
ἀδύνηρτέρον τράψεις βίοτον πολὺ τοῦ νῦν. ΧΡΕ. ἐς κε-
φαλὴν σοὶ.
ΠΕΝ. ἐτι δ' οὖν ἔξεις οὔτ' ἐν κλάγῃ καταδραθεὶν· οὐ γὰρ ἔσονται:
οὔτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἐθελήσῃ χρυσίου οὖντος;
οὔτε μύροισιν μυρίσαι στακτοῖς, ὅποταν νύμφην ἀγά-
γγαθον.
οὖθ' ἐματίων βαπτῶν δαπάναις κοσμήσαι ποικιλομόρ-
φων.
530
καίτοι τί πλέον πλουτεῖν ἔσται τοῦτων πάντων ἀποροῦντα;
παρ' ἐμὸ δ' ἔστιν ταύτ' εὔπορα πάνθ' ὑμῖν ὅν δεῖςθον·
ἐγὼ γὰρ
τὸν χειροτέχνην ὦσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι
diὰ τὴν χρεῖαν καὶ τὴν πενίαν ξητεῖν ὁπόθεν βίον ἔχει.
ΧΡΕ. σὺ γὰρ ἄν πορίσαι τί δύναι' ἀγαθόν, πλῆθος φύδων ἐκ βα-
λανείου
535
καὶ παιδαρίων ὑποπεινώντων καὶ γραύδων κολοσσρτῶν;
φθειρῶν τ' ἄριθμον καὶ κοιμώσων καὶ ψυλλῶν οὐδὲ λέγω σοι
ὑπὸ τοῦ πλῆθους, αἱ βομβοῦσαι περὶ τὴν κεφαλὴν ἀνύωσιν,
ἐπεγείρουσαι καὶ φραζοῦσαι, πεινάσεις, ἀλλ' ἔπανιστοι.
πρὸς δὲ γε τούτως ἄνθ' ἐματίων μὲν ἔχειν βάκος· αὐτὶ δὲ
κλίνῃs
540
στιβάδα σχοίνων κόρεων μεστήν, ἡ τοὺς εὐδοντας ἐγειρεῖ;
καὶ φορμὸν ἔχειν ἀντὶ τάπητος σαπρόν· ἀντὶ δὲ προσκεφαλαίου,
λίθον εὕμεγέθη πρὸς τῇ κεφαλῇ. στειχοῦ καὶ ἀντὶ μὲν ἄρτων
μαλάχχης πτόρθους, ἀντὶ δὲ μάζης φυλλεῖ· ἐσχιόν δαφανίδων,
ἀντὶ δὲ θράνου στάμνου κεφαλῆς κατεαγότος, ἀντὶ δὲ μάκτρας
πυθάκης πλευρῶν ἐρρωγυῖαν καὶ ταὐτὴν. ἀράγα γε πολλῶν
ἀγαθῶν πᾶσιν τοῖς ἀνθρώποις ἄποφαίνω σ’ αὐτίνιν οὖσαν;
ΠΕΝ. σὺ μὲν οὐ τὸν ἐμὸν βίον ἔρηκας, τὸν τῶν πτωχῶν δ’ ὑπεκρούσω.

ΧΠΕ. οὐκοῦν ἔτπου τῆς πτωχείας πενίαιν φαμὲν εἶναι ἀδελφὴν.
ΠΕΝ. ὅμεισ γ’ οἴπερ καὶ Ὀρασυβοῖλῳ Διονύσιον εἶναι ὀμοιον.
ἀλλ’ οὐχ οὔμος τοῦτο πέπονθεν βίος οὐ μὰ Δί’, οὐδὲ γε
μέλλει.

πτωχοῦ μὲν γὰρ βίος, οὗ νὰ λέγεις, ἡν ἐστιν μηδὲν ἐχοντα.
τοῦ δὲ πένητος ζῆν φειδόμενον καὶ τοῖς ἐργοῖς προσέχουσα,
περιγίνεσθαι δ’ αὐτῷ μηδέν, μὴ μέντοι μηδ’ ἐπιλείπειν.
ΧΠΕ. ὦς μακαρίτην, ὦ Δάματερ, τὸν βίον αὐτοῦ κατέλεξας, 555
εἰ φειδάμενος καὶ μοχθήσας καταλείψει μηδὲ ταφῆναι.
ΠΕΝ. σκώπτειν πειρὰ καὶ καμψίδειν τοῦ σπουδάζειν ἀμελήσας,
οὐ γεγνώσκων ὅτι τοῦ Πλούτου παρέχω βελτίωνς ἄνδρας
καὶ τὴν γνώμην καὶ τὴν ἱδέαν. παρὰ τῷ μὲν γὰρ ποιδ,
ἀγρώπες καὶ γαστρώδεις καὶ παχύκνημοι καὶ πλούνει εἰσίν ἀσελ-
γῶς,

παρ’ ἐμοὶ δ’ ἰσχυντι καὶ σφηκώδεις καὶ τοῖς ἐξθροῖς ἀνιαροῖ.
ΧΠΕ. ἀπὸ τοῦ λιμοῦ γὰρ ἰσως αὐτοῖς τὸ σφηκώδες οὖ πορίζεις.
ΠΕΝ. περὶ σωφροσύνης ἵδη τοῖνυν περανὸ ἱσσον καναδιδάξω
ὅτι κοσμιότης οἰκεῖ μετ’ ἐμοῖ, τοῦ Πλούτου δ’ ἐστὶν
ὑβρίζειν.
ΧΠΕ. πάντω γοῦν κλέπτεων κόσμον ἔστιν καὶ τοὺς τοῖχους εἰορύτ-
tein.
[BLAE. νὴ τῶν Δί', εἰ δὲι λαθείν αὐτόν, πῶς οὕχι κόσμιον ἔστι;]

ΠΕΝ. σκέψαι τοίνυν ἐν ταῖς πόλεσιν τούς βήτορας, ὡς ὅταν μὲν ἄστη πένητες, περὶ τὸν δήμον καὶ τὴν πόλιν εἰσὶ δίκαιοι, πλουτήσαντες δ' ἀπὸ τῶν κοινών παραχρῆμ' ἄδικοι γεγένται,

ἐπιβουλεύοντι τε τῷ πλῆθει καὶ τῷ δήμῳ πολεμοῦσιν. 570

ΧΡΕ. ἀλλ' οὖ ψεῦδει τούτων γ' οὐδέν, καίπερ σφόδρα βάσκανος οὐσα.

ἀτὰρ οὖχ ἡττόν γ' οὐδὲν κλαίσει, μηδὲν ταύτῃ γε κομῆσῃς, ὡς ἐστιν ἁμείνων πενία πλούτου. ΠΕΝ. καὶ σὺ γ' ἑλέγξαι μ' οὔπω δύνασαι περὶ τούτων,

ἀλλὰ φλυαρεῖς καὶ πτερυγίζεις. ΧΡΕ. καὶ πῶς φεύγουσι σ' ἀπαντεῖς; 575

ΠΕΝ. ὅτι βελτίων αὐτούς ποιῶ. σκέψασθαι δ' ἔστι μάλιστα ἀπὸ τῶν παῖδων· τοὺς γὰρ πατέρας φεύγουσι, φρονοῦντας ἁμείνα αὐτοῖς. οὕτω διαγγελώσκει χαλεπῶν πράγμα ἔστι δίκαιον.

ΧΡΕ. τὸν Δία φήσεις ἄρ' οὖκ ὄρθως διαγγελώσκει τὸ κράτωστον· κάκεινος γὰρ τὸν πλούτον ἔχει. BLAE. ταύτην δ' ἡμῖν ἀποτέμπει. 580

ΠΕΝ. ἀλλ' ὁ Κρονικαῖς λήμας ὄντως λημμάντες τὰς φρένας ἀμφῶς, ὁ Ζεὺς δήπου πένεται, καὶ τοῦτ' ἤδη φανερῶς σε διδάξω. εἰ γὰρ ἐπλουτέει, πῶς ἂν ποιῶν τὸν Ὀλυμπικὸν αὐτὸς ἀγώνα, ἵνα τοὺς Ἔλληνας ἀπαντάς ἀδεὶ δ' ἐτούς πέμπτον ξυνα-γείρει,

ἀνεκήρυττεν τῶν ἀσκητῶν τοὺς νικῶν ταῖς στεφανώσας 585 κοτίνω στεφάνω; καίτοι χρυσῷ μᾶλλον ἔχρην, εἴπερ ἐπλουτεί.

ΧΡΕ. οὖκοιν τούτω δήπου ἐγλοι τιμῶν τὸν πλούτον ἐκεῖνον· φειδόμενος γὰρ καὶ θεολόγειμος τούτοις μὴδὲν δαπανᾶσθαι, λήμος ἀναδῶν τοὺς νικῶν τὸν πλούτον ἐὰν παρ' ἑαυτῷ.

ΠΕΝ. πολὺ τῆς πενίας πρᾶγμα' αὐγχιον ξητείς αὐτῷ περιάψαι, 590
ARISTOPHANES' PLUTUS.

εἰ πλούσιοι ὡν ἀνελευθερὸς ἠσθ' οὖντωσὶ καὶ φιλοκερδῆς.

XPE. ἀλλὰ σὲ γ' ὃ Ζεὺς ἐξολέσειν κοτίνῳ στεφάνῳ στεφανώσας.

ΠΕΝ. τὸ γὰρ ἀντιλέγειν τολμᾶν ύμᾶς ὡς οὖν πάντες' ἠσθ' ἀγάθ' ὑμῖν
dιὰ τὴν Πενιάν. ΧΠΕ. παρὰ τῆς Ἐκάτης ἐξέστην τούτῳ
πυθέσθαι,

εἰτε τὸ πλουτεῖν εἰτε τὸ πευκὴν βέλτιον. φησὶ γὰρ οὗτη 595
tους μὲν ἔχοντας καὶ πλουτοῦντας δείπνον προσάγειν κατὰ
μῆνα,
tους δὲ πένητας τῶν ἀνθρώπων ἀρπάζειν πρὶν καταθείναι.

ΠΕΝ. ὃ πόλις 'Ἀργοῦς, κλέοθ' οἷα λέγει.

ΧΠΕ. Παύσωνα κάλει τῶν ἔνοσίτων.

ΠΕΝ. τί πάθω τλῆμων;

ΧΠΕ. ἔρρ' ἐς κόρακας βάττον ἀφ' ἡμῶν.

ΠΕΝ. εἴμι δὲ τοῖς γῆσι; 605

ΧΠΕ. ἐς τῶν κυρφών' ἀλλ' οὖν μέλλειν
χρή σ', ἀλλ' ἀνύειν.

ΠΕΝ. ἡ μὴν ὑμεῖς γ' ἐτί μ' ἐνταυθοὶ
метαπέμψεσθον.

ΧΠΕ. τότε νοστήσεις. νῦν δὲ φθείρου.

κρεῖττον γὰρ μοι πλουτεῖν ἔστιν,
σὲ δ' ἔαν κλάειν μακρὰ τὴν κεφαλὴν.

ΒΛΕ. νὴ Δί' ἐγὼ γοῦν ἑθέλω πλουτῶν

εὐσχείσθαι μετὰ τῶν παῖδων
tῆς τε γυναικὸς, καὶ λουσάμενος

λυπαρὸς χωρῶν ἐκ βαλανείου
tῶν χειροτεχνῶν

cαὶ τῆς Πενίας καταπαρδείν.

ΧΠΕ. αὐτὴ μὲν ἡμῖν ἥπιτριπτος οἴχεται.

ἐγὼ δὲ καὶ σύ γ' ὡς τάχιστα τὸν θεὸν
ἐγκατακλινοῦντ' ἀγωμεν εἰς Ἀσκληπιοῦ. 620
ΒΔΕ. καὶ μὴ διατρίβωμέν γε, μὴ πάλιν τις αὖ ἐλθὼν διακωλύσῃ τι τῶν προύργου ποιεῖν.
ΧΡΕ. ταῖ Καρίων, τὰ στρώματ’ ἐκφέρειν σ’ ἔχρην, αὐτὸν τ’ ἄγειν τὸν Πλοῦτον, ὡς νομίζεται, καὶ τάλλ’ ὦ’ ἐστὶν ἐνδον εὔτρεπτισμένα.

ΧΟΡΟΠΥ.

ΚΑΡ. ὁ πλείστα Θησείως μεμυστηλημένοι γέροντες ἄνδρες ἐπ’ ὀλιγόστοις ἀλφίτοις, ὡς εὐτυχεῖθ’, ὡς μακαρίως πεπράγατε, ἄλλοι θ’ ὅσοι μέτεστι τοῦ χρηστοῦ τρόπου.
ΧΟΡ. τί δ’ ἐστιν δ’ ἐβελτιστε τῶν σαυτῶν φιλών; φαίνει γὰρ ἦκεν ἄγγελος χρηστοῦ τινος.
ΚΑΡ. ὁ δεσπότης πέτραγεν εὐτυχέστατα, μᾶλλον δ’ ὁ Πλοῦτος αὐτός· ἀντὶ γὰρ τυφλοῦ ἐξωμμάτωται καὶ λελάμπρυνται κόρας, Ἀσκληπιοῦ παιῶνος εὔμενοις τυχόν.
ΧΟΡ. λέγεις μοι χαράν, λέγεις μοι βοάν.
ΚΑΡ. πάρεστι χαίρειν, ἢν τε βούλησθ’ ἢν τε μη.
ΧΟΡ. ἀναβο PhoneNumber σαι τὸν εὐπαιδα καὶ μέγα βροτοῦσι φέγγος Ἀσκληπιόν.
ΓΥ. τὸς ὑ βοὴ ποτ’ ἐστίν; ἄρ’ ἀπαγγελεῖ χρηστόν τι; τοῦτο γὰρ ποθοῦ’ ἐγὼ πάλαι ἐνδον κάθημαι περιμένουσα τουτονί.
ΚΑΡ. ταχέως ταχέως φέρ’ ὄνον, ὁ δέσποτις, ἵνα καύτη πῖς· φιλεῖς δὲ δρῶσ’ αὐτὸ σφόδρα· 645· ὡς ἀγαθὰ συνληβήσῃ ἀπαντά σοι φέρω.
ΓΥ. καὶ πού στιν; ΚΑΡ. ἐν τοῖς λεγομένοις εἶσει τάχα.
ΓΥ. πέραινε τοῖνυν ὃ τι λέγεις ἀνύσας ποτέ.
ΚΑΡ. ἀκουε τοῖνυν, ὡς ἐγὼ τὰ πράγματα ἐκ τῶν ποὺ ἐστὶν κεφαλὴν σοι πάντ᾽ ἐρω.
ΓΥ. μὴ δῆτ’ ἐμοὶ’ ἐστὶν τὴν κεφαλὴν. ΚΑΡ. μὴ τάγαθα ἄ νῦν γεγένηται; ΓΥ. μὴ μὲν οὖν τὰ πράγματα.
ΚΑΡ. ὃς γὰρ τάχιστ᾿ ἀφικόμεθα πρὸς τὸν θεὸν ἀγοντες ἀνάρτα τótε μὲν ἀβλιώτατον, 655
νῦν δὲ εἴ τιν’ ἄλλον μακάριον κεύδαιμονα, πρῶτον μὲν αὐτὸν ἐπὶ θάλατταν ἤγομεν,
ἐπειτ’ ἐλούμεν. ΓΥ. νῆ Δ’ εἰδαίμων ἄρ’ ἦν ἀνὴρ γέρων ψυχρὰ θαλάττῃ λούμενος.
ΚΑΡ. ἐπείτα πρὸς τὸ τέμενος ἤμεν τοῦ θεοῦ. 660
ἐπεὶ δὲ βωμῷ πότανα καὶ θυλήματα καθωσιώθη μέλαιον Ἡφαίστου φλογὶ,
κατεκλίναμεν τὸν Πλοῦτον, ὀστὲρ εἰκὸς ἦν· ἦμων δ’ ἐκαστὸς στιβάδα πορεκπατύτεο.
ΓΥ. ἦσαν δὲ τινες κάλλοι δεόμενοι τοῦ θεοῦ;
ΚΑΡ. εἰς μὲν γε Νεοκλείδης, ὦς ἐστι μὲν τυφλός, 665
κλέπτων δὲ τοὺς βλέποντας ὑπερηκύντικεν· ἐτεροὶ τε πολλοὶ παντοδαπὰ νοσήματα
ἐχοντες· ὃς δὲ τοὺς λύχνους ἀποσβέσας ἦμων παρηγγείλ’ ἐγκαθεύδειν τοῦ θεοῦ
ὁ πρόπολος, εἰπὼν, ἦν τις αὐσθηται ψόφου, στιγᾷ, ἀπαντες κοσμίως κατεκείμεθα.
κάγῳ καθεύδειν οὐκ ἐδυνάμην, ἀλλὰ με ἀδάρας χύτρα τις ἐξέπληττε κειμένη
ὁλίγον ἀπωθεν τῆς κεφαλῆς τοῦ γραδίου, ἔφ’ ἦν ἐπεθύμουν δαιμονίως ἐφερπύσαι. 670
ἐπειτ’ ἀναβλέψας ὅρῳ τὸν ἱερέα
τοὺς φθοῖς ἀφαρπάζοντα καὶ τὰς ὅσχίδας ἀπὸ τῆς τραπέζης τῆς ἱερᾶς. μετὰ τοῦτο δὲ
περιήλθε τοὺς βωμοὺς ἀπαντας ἐν κύκλῳ,
ἐὰν που πότανον εἴη τι καταλειμμένον· 680
ἐπειτα ταῦθ’ ἦγιζεν εἰς σάκταν τινά.
κάγῳ νομίσας πολλὴν ὃσιάν τοῦ πράγματος
ἐπὶ τὴν χύτραν τὴν τῆς ἀθάρας ἀνώσταμαι.
ΓΥ. ταλάντας’ ἀνδρῶν, οὐκ ἐδεδοικεὶς τὸν θεοῦ;
ΚΑΡ. νὴ τοὺς θεοὺς ἔγωγε μὴ φθάσει με 685
ἈΡΙΣΤΟΦΑΝΕΩΣ ΠΛΥΤΟΣ.

ἐπὶ τὴν χύτραν ἐλθὼν ἔχων τὰ στέρματα.
ὁ γὰρ ἵερεὺς αὐτὸν με προφυδιάζατο.
τὸ γραῦδον δ' ὡς ᾑσθετό ποῦ μου τὸν ψόφον,
τὴν χείρ' ὑπερῆμε· κατὰ συρίξαι ἐγὼ
όδαξ ἐλαβόμην, ὡς παρεῖας ὑν ὁφις.
ἡ δ' εὐθέως τὴν χείρα πάλιν ἀνεσπασε,
κατέκειτο δ' αὐτὴν ἐντυλίξασ' ἤσυχη.
κάγὼ τὸτ' ἡδη τῆς ἀθάρας πολλήν ἐφλων·
ἐπειτ' ἐπειδὴ μεστὸς ἦν, ἀνεπαλλόμην.

690

ΓΥ. ὁ δὲ θεὸς ὑμῖν οὐ προσήγειν; ΚΑΡ. οἶδέτω.
μετὰ ταῦτ' ἐγὼ μὲν εὐθὺς ἑνεκαλυψάμην
δεῖσαι, ἐκεῖνος δ' ἐν κύκλῳ τὰ νοσήματα
σκοπῶν περιήγη πάντα κοσμίως πάνω.
ἐπειτα παῖς αὐτῷ λιθινὸν θυείδιον
παρέθηκε καὶ δοίδυκα καὶ κιβώτιον.

695

ΓΥ. λιθινὸν; ΚΑΡ. μὰ Δί' οὐ δὴτ', οὐχὶ τὸ γε κιβώτιον.

ΓΥ. σὺ δὲ πῶς ἔωρας, ὥς κάκιστ' ἀπολούμενε,
ὅς ἑγκαλυφθαί φῆς; ΚΑΡ. δὶὰ τοῦ τριβωνίου.
ὁπᾶς γὰρ εἶχεν οὐκ ὀλύγας μα τὸν Δία.

710

πρῶτον δὲ πάντων τῷ Νεοκλείδη φάρμακον
καταπλαστὸν ἐνεχείρησε τρίβειν, ἐμβαλὼν
σκορόδων κεφαλὰς τρεῖς Τηνών. ἐπειτ' ἐφλα
ἐν τῇ θυείᾳ συμπαραμηκνύνοι ὅπων
καὶ σχίνοιν· εἰτ' ὀξεὶ ἰείμενος Σφηττώω,
κατέπλασεν αὐτὸν τὰ βλέφαρ' ἐκστρέψας, ἵνα
ἀδυνάτο μᾶλλον. ὥς δὲ κεκραγὼς καὶ βοῶν
ἐφευ' ἀνάζεις· ὧς δὲ θεὸς γελάσας ἐφη
ἐνταῦθα νῦν κάθησο καταπεπλασίους,
ἱ' ἐπομνύμενον παύσω σε τῆς ἐκκλησίας.

715

ΓΥ. ὡς φιλόπολις τῖς ἑσθ' ὃ δαίμων καὶ σοφός.

ΚΑΡ. μετὰ τοῦτο τῷ Πλούτωνι παρεκαθέζετο,
καὶ πρώτα μὲν δὴ τῆς κεφαλῆς ἐφήψατο,
ἐπειτα καθαρὸν ἔμμυτζιον λαβὼν
ΑΡΙΣΤΟΦΑΝΗΣ' ΠΛΥΤΟΣ.

730 τὰ βλέφαρα περιέψεν· ἦ Πανάκεια δὲ κατεπέτασ' αὐτοῦ τὴν κεφαλήν φοινικίδι καὶ πᾶν τὸ πρόσωπον· εἴθι' ὁ θεὸς ἐπόττυσεν. ἔξεχάτην οὖν δόο δράκοντ' ἐκ τοῦ νεώ ὑπερφυεῖς τὸ μέγεθος. ΓΥ. ὁ φίλος θεοῖ.

ΚΑΡ. τούτῳ δ' ὑπὸ τὴν φοινικίδ' ὑποδύνθ᾽ ἡσυχᾷ τὰ βλέφαρα περιέλειχον, ὡς γ' ἐμοῦδόκει· καὶ πρὶν σε κοτύλας ἐκτιεῖν οἶνου δέκα ὁ Πλούτος, ὁ δέσποιν'. ἀνεστήκει βλέπων· ἐγὼ δὲ τῷ χείρ' ἀνεκρότησ' ὑφ' ἱδονῆς, τὸν δεσπότην τ' ἤγειρον. ὁ θεὸς δ' εὐθεώς ἠφάνεσεν αὐτὸν οἶ τ' ὀφεῖς εἰς τὸν νεών.

735 οἷ δ' ἔγκατακείμενοι παρ' αὐτῷ πὼς δοκεῖς τὸν Πλούτον ἡσπάζοντο καὶ τὴν νύξθ' ὄλην ἐγρηγόρεσαν, ἔως διέλαμψεν ὑμέρα.

740 ἐγὼ δ' ἐπήνουν τὸν θεὸν πάνοι σφόδρα, ὅτι βλέπειν ἐποίησε τὸν Πλούτον ταχύ, τὸν δὲ Νεοκλείδην μᾶλλον ἐποίησεν τυφλόν.

745 ΓΥ. ὁσῆν ἔχεις τὴν δύναμιν, ὅναξς δέσποτα.

750 ἀτὰρ φράσον μοι, ποῦ 'σθ' ὁ Πλούτος; ΚΑΡ. ἔρχεσαι.

ἀλλ' ἦν περὶ αὐτὸν ὅχλος ὑπερφυίς ὅσος.

οἷ γὰρ δικαίοι πρότερον ὄντες καὶ βίων ἔχοντες ὁλόγον αὐτὸν ἡσπάζοντο καὶ ἐδεξιόνθ᾽ ἀπαντεῖ ὑπὸ τῆς ἱδονῆς· ὅσοι δ' ἐπλούτουν οὐσίαν τ' ἐξον συχνήν οὐκ ἐκ δικαίου τὸν βίον κεκτήμενοι,

755 ὃρφυς συνηγόν ἐσκεφθρώπαζόν ὦ ἁμα. οἱ δ' ἡκολούθουν κατόπιν ἐστεφανωμένοι, γελώντες, εὐφημοῦντες· ἐκτυπεῖτο δὲ ἐμβάς γερόντων εὐρύθμοις προβήμασιν. ἀλλ' εἶ' ἀπαξάπαντες εἰς ἐνὸς λόγου ὀρχείσθε καὶ σκιρτάτε καὶ χορεύετε· οὐδεὶς γὰρ ὁμὸν εἰσιοῦσιν ἀγγελεῖ
ARISTOPHANES' PLUTUS.

ΓΥ. νῦν ἢκάτην, κἀγὼ δ' ἀναδῆσαι βούλομαι εὐαγγέλια σε κριβανωτῶν ὁρμαθ᾽,

τοιαύτ᾽ ἀπαγγέλαντα. ΚΑΡ. μὴ νῦν μέλλ᾽ ἐτι, ὡς ἄνδρες ἑγγὺς εἰσὶν ἢδη τῶν θυρών.

ΓΥ. φέρε νῦν ἰοῦν' εἰσω κομίσω καταχύσματα ὡσπερ νεώντους ὄφθαλμοῖς ἐγώ.

ΚΑΡ. εὖ ὦ δ' ἀπαντήσαι γ' ἐκεῖνος βούλομαι.

ΧΟΡΟΥ.

ΠΛ. καὶ προσκυνῶ γε πρῶτα μὲν τὸν Ἡλιον, ἐπειτα σεμνῆς Παλλάδος κλεινὸν πέδον,

χώραν τε πάσαν Κέκροπος, ἡ μ᾽ ἐδέξατο. αἰσχύνομαι δὲ τὰς ἐμαυτοῦ συμφοράς,

οἷοι ἄρ ἀνθρώποις ἑυνῶν ἑλάνθανον, τοὺς ἄξιους δὲ τῆς ἐμῆς ὁμιλίας ἐφευγόν, εἰδὼς οὐδέν· ὦ τλῆμων ἐγώ.

ὡς οὖτ' ἐκεῖν' ἄρ' οὔτε ταῦτ' ὀρθῶς ἔδρων· ἄλλῳ αὐτὰ πάντα πάλιν ἀναστρέψας ἐγὼ δεῖξω τὸ λοιπὸν πάσων ἀνθρώποις ὅτι ἀκὼν ἐμαυτὸν τοῖς πονηροῖς ἐπεδίδον.

ΧΡ. βάλλ᾽ ἐς κόρακας· ὡς χαλεπῶν εἰσὶν οἱ φίλοι οἱ φαινόμενοι παραχρῆμ᾽ ὅταν πράττῃ τις ἑυ.

νύττουσι γὰρ καὶ φλῶσι τάντικνήμα, ἐνδεκάνεμος ἐκαστὸς εὐνοιῶν τινα. ἐμὲ γὰρ τὸς οὖ προσεῖπε; ποῖος οὖκ ὄχλος περιστατεφάνωσεν ἐν ἀγορᾷ πρεσβυτικός.

ΓΥ. ὃ φίλτατ᾽ ἄνδρων, καὶ σὺ καὶ σὺ χαίρετε. φέρε νῦν, νόμος γὰρ ἐστι, τὰ καταχύσματα ταυτὶ καταχέω σου λαβοῦσα. ΠΛ. μηδαμῶς.

ἐμοῦ γὰρ εἰσινίντος εἰς τὴν οἰκίαν πρώτιστα καὶ βλάψαις οὖδέν ἐκφέρειν πρεπότες ἐστιν, ἄλλα μᾶλλον εἰσφέρειν.
ARISTOPHANES' PLUTUS.

ΓΥ. εἰτ' οὐχὶ δέξει δῆτα τὰ καταχύσματα;
ΠΛ. ἕνδον γε παρὰ τὴν ἑστιάν, ὠσπερ νόμος· ἐπείτα καὶ τὸν φόρτον ἐκφύγομεν ἄν.
οὐ γὰρ πρεπῶδες ἐστὶ τῷ διδασκάλῳ ἱσχάδια καὶ τρυφάλα τοῖς θεωμένοις προβαλόντι, ἐπὶ τούτοις εἰτ' ἀναγκάζειν γελᾶν.

ΓΥ. εὐ πάνω λέγεις· ὡς Δεξινίκος γ' οὕτωι ἀνίσταθ' ὡς ἀρπασόμενος τὰς ἱσχάδας.

ΧΟΡΟΥ.

ΚΑΡ. ὃς ἢδο πρᾶττειν, ἀνδρεῖς, ἔστ' εἰδαιμόνως,
καὶ ταῦτα μηδὲν ἑξενεγκόντι οἴκοθεν.
ἡμῖν γὰρ ἄγαθον σωρὸς εἰς τὴν οἰκίαν ἐπεισεπέπαικεν οὐδὲν ἡδικήκοσιν.

[οὔτω τὸ πλοῦτειν ἐστιν ἢδο πράγμα δῆ.] ἡ μὲν συνή μεστή 'ἐστι λευκῶν ἀλφίτων,
οἱ δ' ἀμφορίσι οὖν μέλανος ἀνθοσμίου.
ἀπαντά δ' ἡμῖν ἀργυρίου καὶ χρυσίου
tὰ σκενάρια πλήρη 'στίν, ὡστε θαυμᾶσαι.

τὸ φρέαρ δ' ἐλαιῶν μεστὸν· αἱ δὲ λῆκυθοι

μύρου γέμουσι, τὸ δ' ὑπερφόν ἱσχαδὼν.

ὅδες δὲ πᾶσα καὶ λοπάδιον καὶ χύτρα

χαλκῆ γέγονε· τοὺς δὲ πυνακίσκους τοὺς σατρόυς
tοὺς ἱχθυροὺς ἄργυρούς πάρεσθ' ὅραν.

δ' δ' ἰπνὸς γέγον ἡμῖν ἐξαπίνης ἐξεφάντινος.

στατήσαι δ' οἱ θεράποντες ἀρτιάζομεν

χρυσοῖς· ὁ δεσπότης μὲν ἐνδον βουθυτεῖ

ἐν καὶ πράγμαν καὶ κριόν ἑστεφανωμένοις,

ἐμὴ δ' ἐξεπεμψεν δ' καπνὸς. ὁ οὖχ οἶδος τε γὰρ

ἐνδον μένειν ἤν. ἐδακνε γὰρ τὰ βλέφαρά μοι.

ΔΙΚ. ἐπού μετ' ἐμοῦ παιδάριον, ἵνα πρὸς τὸν θεὸν

ἰώμεν. ΚΑΡ. ἐκα, τίς ἔσθ' ὁ προσώπων οὗτος;

ΔΙΚ. ἀνὴρ πρότερον μὲν ἄθλιος, νῦν δ' εὐτυχῆς.
ΚΑΡ. δήλον ὦτι τῶν χρηστῶν τις, ὡς ἐοικᾶς, εἰ.

ΔΙΚ. μάλιστ'. ΚΑΡ. ἐπειτα τοῦ δέει; ΔΙΚ. πρὸς τὸν θεὸν ἥκω. μεγάλων γάρ μοῦστιν ἁγαθῶν αἰτίοις.

γῆ γὰρ ἰκανὴν οὕσιν παρὰ τοῦ πατρὸς λαβὼν ἐπηρκοῦν τὸς δεομένους τῶν φίλων,

εἶναι νομίζων χρήσιμον πρὸς τὸν βιόν.

ΚΑΡ. ἡ πού σε ταχέως ἐπέλυπνεν τὰ χρήματα.

ΔΙΚ. κομιδῇ μὲν οὖν. ΚΑΡ. οὐκοῦν μετὰ ταῦτ' ἤσθ' ἁθλίος.

ΔΙΚ. κομιδῇ μὲν οὖν. κἀγὼ μὲν ἄμηθν οὐς τέως εὐηργέτησα δεομένους ἔξειν φίλους

ἀντως βεβαιούς, εἰ δεηθείν ποτε:

 daß ἐξετρέποντο κοικ ἐδόκουν ἄραν μ' ἔτη.

ΚΑΡ. καὶ κατεγέλων δ', εὖ οἶδ' ὦτι. ΔΙΚ. κομιδῇ μὲν οὖν.

αὐχμὸς γὰρ ὄν τῶν σκευαρίων μ' ἀπώλεσεν.

ἀλλ' οὐχὶ νῦν. ἀνθ' ὄν ἐγώ πρὸς τὸν θεὸν

προσευξόμενος ἦκω δικαίως ἐνθάδε.

ΚΑΡ. τὸ πριβώνιον δὲ τί δύναται πρὸς τὸν θεὸν,

δ' φέρει μετὰ σοῦ τῷ παιδάριον τουτί; φράσον.

ΔΙΚ. καὶ ταῦτ' ἀναβῆσον ἑρχομαι πρὸς τὸν θεὸν.

ΚΑΡ. μῦν ἐνεμνηθῆς δήτ' ἐν αὐτῷ τὰ μεγάλα;

ΔΙΚ. οὐκ, ἀλλ' ἐνεργίγωσ' ἔτη τριακαίδεκα.

ΚΑΡ. τὰ δ' ἐμβάδια; ΔΙΚ. καὶ ταῦτα συνεχειμάζετο.

ΚΑΡ. καὶ ταῦτ' ἀναβῆσον ἑφερες οὖν; ΔΙΚ. νὴ τὸν Δία.

ΚΑΡ. χαρέιντα γ' ἥκεις δῶρα τῷ θεῷ φέρον.

ΣΥΚ. οὐμοι κακοδαίμων, ὡς ἀπόλωλα δείλαιοι,

καὶ τρὶς κακοδαίμων καὶ τετράκις καὶ πεντάκις

καὶ διδεκάκις καὶ μυριάκις· ιοῦ ιοῦ.

οὕτω πολυφόρῳ συγκέκραμαι δαίμονι.

ΚΑΡ. Ἀπολλον ἀποτρόπαιε καὶ θεοὶ φίλοι,

τί τοι' ἐστὶν ὃ τι πέπουθεν ἄνθρωπος κακὸν;

ΣΥΚ. οὐ γὰρ σχέτλια πέπουθα νυνὶ πράγματα,

ἀπολωλεκὼς ἄπαντα τὰκ τῆς οἰκίας

διὰ τὸν θεὸν τούτων, τὸν ἐσόμενον τυφλὸν

D
πάλιν αὕθις, ἦντερ μὴ ἀλλίπωσιν αἰ δίκαι;

ΔΙΚ. ἐγὼ σχέδον τὸ πράγμα γεγυνώσκειν δοκῶ.

προσέρχεται γὰρ τις κακῶς πράττων ἀνήρ,

ἐσκεῖ δὲ εἶναι τοῦ πονηροῦ κόμματος.

ΚΑΡ. νὴ Δία, καλῶς τοῖνυν ποιῶν ἀπόλλυται.

ΣΥΚ. τοῦ ποῦ ἄθ’ ὁ μόνος ἀπαντας ἡμᾶς πλούσιον

ὑποσχόμενος οὕτος ποιήσεων εἴθεως,

εἰ πάλιν ἀναβλάψειεν ἐξ ἀρχῆς; ὦ δὲ

πολὺ μᾶλλον ἑνίον ἑστὶν ἐξόλωλεκὼς.

ΚΑΡ. καὶ τίνα δέδρακε δήτα τοῦτ'; ΣΥΚ. ἐμὲ τουτοῦ.

ΚΑΡ. ἦ τῶν πονηρῶν ἡμᾶθα καὶ τοιχωρύχων;

ΣΥΚ. μὰ Δῖ', οὐ μὲν οὖν ἐσθ’ ὑγίες ύμων οὐδενός,

κοῦκ ἐσθ’ ὅπως οὐκ ἔχετε μοι τὰ χρῆματα.

ΚΑΡ. ὡς σοβαρός, ὁ Δάματερ, εἰσελήλυθεν

ὁ συκοφάντης. δῆλον ὦτι βουλιμᾶ.

ΣΥΚ. σὺ μὲν εἰς ἀγορᾶν ἱὼν ταχέως οὐκ ἀν φθάνοις.

ἐπὶ τοῦ προχοῦ γὰρ δεί σ’ ἐκεῖ στρεβλοῦμενον

εἰπεῖν ἀ πεπανούργηκας. ΚΑΡ. οἰμώξαρα σὺ.

ΔΙΚ. νὴ τὸν Δία τὸν σωτῆρα, πολλοῦ γ’ ἀξίος

ἀπασθεντὸς Ἑλλησίν ὁ θεός οὕτος, εἰ

τοὺς συκοφάντας ἐξολεῖ κακοὺς κακῶς.

ΣΥΚ. οἴμοι τάλας: μῶν καὶ σὺ μετέχων καταγελᾶς;

ἐπεὶ πόθεν θοιμάτιον εἰληφας τοῦ;

ἐχθὲς δ’ ἔχοντ’ εἰδόν σ’ ἐγὼ τριβῶνον.

ΔΙΚ. οὐδὲν προτιμῶ σου. φορῶ γὰρ πριάμενον

τὸν δακτύλιον τοῦτ’ παρ’ Εἰδήμου δραχμῆς.

ΚΑΡ. ἀλλ’ οὐκ ἐνεστὶ συκοφάντου δήματος.

ΣΥΚ. ἀρ’ οὐχ ὑβρίς ταῦτ’ ἐστὶ πολλή; σκώπτετον,

ὁ τε δὲ ποιεῖτον ἐνθάδ’ οὐκ εἰρήκατον.

οὐκ ἐπ’ ἀγαθῷ γὰρ ἐνθάδ’ ἑστον οὐδενί.

ΚΑΡ. μὰ τὸν Δἰ’ οὐκοῦν τῷ γε σῷ, σάφ’ ἰσθ’ ὄτι.

ΣΥΚ. ἀπὸ τῶν ἐμῶν γὰρ ναὶ μὰ Δία δειπνήσετον.

ΚΑΡ. ως δὴ ’π’ ἀληθεία σὺ μετὰ τοῦ μάρτυρος
ΑΡΙΣΤΟΦΑΝΗΣ' ΠΛΥΤΟΣ.

ΣΥΚ. διαρραγείης, μυδενός γ' ἐμπλημενος.

ΔΙΚ. ἄρνεσθον; ἐνδον ἐστίν, ὃ μιαρωτάτω, πολὺ χρήμα τεμαχῶν καὶ κρεών ὀπτημένων.

ΣΥΚ. κακόδαιμον, ὅσφραινε τι; ΚΑΡ. τοῦ ψύχους γ' ᾠσω, ἔπει τοιούτον γ' ἀμπέχεται τριβώνιον.

ΣΥΚ. ταῦτ' οὖν ἀνασχέτ' ἐστίν, ὃ Ζεὺς καὶ θεοὶ, τούτοις ὑβρίζειν εἰς ἐμ'; οὐμ' ὃς ἄχθομαι ὅτι χρηστὸς ὁν καὶ φιλότοπος πάσχω κακός.

ΔΙΚ. σὺ φιλότοπος καὶ χρηστὸς; ΣΥΚ. ὃς οὔδεις γ' ἄνήρ.

ΔΙΚ. καὶ μὴν ἐπερωτηθείς ἀπόκριναι μοι, ΣΥΚ. το τί;

ΔΙΚ. γεωργὸς εἰ; ΣΥΚ. μελαγχολάν μ' ὦτως οἴει;

ΔΙΚ. ἀλλ' ἐμπορος; ΣΥΚ. ναὶ, σκήπτομαι γ', ὅταν τὐχω.

ΔΙΚ. τί δαί; τέχνην τιν' ἐμαθες; ΣΥΚ. οὐ μὰ τὸν Δία. 905

ΔΙΚ. πῶς οὖν διέξης ἢ πόθεν μηδὲν των;

ΣΥΚ. τῶν τῆς πόλεως εἰμ' ἐπιμελητὴς πραγμάτων καὶ τῶν ἱέων πάντων. ΔΙΚ. σὺ; τί μαθῶν; ΣΥΚ. βουλομαι.

ΔΙΚ. πῶς οὖν ἄν εἴης χρηστός, ὃ τοιχωρύχε, εἰ σοι προσήκον μηδὲν εἴτ' ἀπεχθάνει;

ΣΥΚ. οὐ γὰρ προσήκει τὴν ἐμαυτοῦ μοι πόλιν εὐεργετεῖν, ὃ κέπφε, καθ' ὅσον ἄν σκένων;

ΔΙΚ. εὐεργετεῖν οὖν ἐστι τὸ πολυπραγμονεῖν;

ΣΥΚ. τὸ μὲν οὖν βοηθεῖν τοῖς νόμοις τοῖς κειμένοις καὶ μὴ 'πιτρίσεων εὖν τις ἐξαμαρτάνη.

ΔΙΚ. οὐκοὺν δικαστάς εὔπεπτθής ἢ πόλις ἄρχειν καθίστησιν; ΣΥΚ. κατηγορεῖ δὲ τίς;

ΔΙΚ. ο βουλόμενος. ΣΥΚ. οὐκοῦν ἔκεινός εἰμ' ἐγὼ. ὥστ' εἰς ἐμ' ἰκεῖ τῆς πόλεως τὰ πράγματα.

ΔΙΚ. νὴ Δία, πονηρῶν τὰρα προστάτην ἔχει.

ΣΥΚ. υἱπνόοιν ἐκείνος εἰμ' ἐγώ. ἤστ' εἰς ἐμ' ἰκεῖ τῆς πόλεως τὰ πράγματα.

ΔΙΚ. ηΝ Δία, πονηρῶν τὰρα προστάτην ἔχει.

ΣΥΚ. ἀλλὰ προβατίου βίον λέγεις, εἰ μὴ φανεῖται διατριβή τις τῷ βίῳ.
ΑΡΙΣΤΟΦΑΝΗΣ’ ΠΛΟΤΟΣ.

52

ΔΙΚ. οὐδ’ ἂν μεταμάθοις; ΣΥΚ. οὐδ’ ἂν εἰ δοῖς γέ μου τὸν Πλούτον αὐτὸν καὶ τὸ Βάττον σίλφιον.

ΔΙΚ. κατάθου ταχέως θοιμάτιον. ΚΑΡ. οὔτος, σοὶ λέγει.

ΔΙΚ. ἔπειθ’ ὑπόλυσαι. ΚΑΡ. ταύτα πάντα σοὶ λέγει.

ΣΥΚ. καὶ μὴν προσελθέτω πρὸς εἰμ’ ὕμων ἐνθαδί ὁ βουλόμενος. ΚΑΡ. οὐκοῦν ἐκεῖνός εἰμ’ ἐγώ.

ΣΥΚ. οἶμοι τάλας, ἀποδόμαι μεθ’ ἡμέραν.

ΚΑΡ. σὺ γὰρ ἄξιοις τάλλοτρια πράττον ἐσθίειν;

ΣΥΚ. ὅρας ἡ ποιεῖ; ταῦτ’ ἐγώ μαρτυρομαῖ.

ΔΙΚ. ἀλλ’ ὧν ἐκτεῖτα φεύγων ὃν εἶχες μάρτυρα.

ΣΥΚ. οἴμοι περιελήμμαι μόνος. ΚΑΡ. νῦν βοῶς;

ΣΥΚ. οἴμοι μᾶλ’ αἴδιος. ΚΑΡ. δῶς σὺ μοί τὸ τριβόνιον, ἢν ἀρμεῖσω τὸν συκοφάντην τουτοῦ.

ΔΙΚ. μὴ δῆθ’· ἱερὸν γὰρ ἔστι τοῦ Πλούτου τάλαι.

ΚΑΡ. ἔπειτα ποῦ κάλλιον ἀνατεθῆσεται ἡ περὶ πονηρὸν ἄνδρα καὶ τοιχωρύχων;

Πλούτον δὲ κοσμεῖν ἰματίους σεμνοὺς πρέπει.

ΔΙΚ. τοῖς δ’ ἐμβαδίοις τί χρῆσεται τις; εἰπέ μοι.

ΚΑΡ. καὶ ταῦτα πρὸς τὸ μέτωπον αὐτίκα δὴ μάλα ἀσπερ κοτῖνῳ προσπατταλεύσω τοῦτοι.

ΣΥΚ. ἀπεμμ.· γιγνώσκω γὰρ ἡπτῶν ὅν πολὺ ὑμῶν· εὰν δὲ σύζυγον λάβω τινὰ

καὶ σύκιον, τοῦτον τὸν ἵσχυρὸν θεὸν ἐγὼ ποιήσω τίμερον δοῦναι δίκην,

ὅτι καταλύει περιφανῶς εἰς ὅν μόνος τὴν δημοκρατίαν, οὑτε τὴν βουλὴν πιθῶν

τὴν τῶν πολιτῶν οὑτε τὴν ἐκκλησίαν.

ΔΙΚ. καὶ μὴν ἔπειδη τὴν πανοπλίαν τὴν ἐμὴν ἔχων βαδίζεις, εἰς τὸ βαλανεῖον τρέχει· ἔπειθ’ ἐκεί κορυφαίος ἐστηκὼς θέρον.

καίγω γὰρ ἔχων τὴν στάσιν ταύτην ποτὲ.

ΚΑΡ. ἀλλ’ ὃ βαλανεῖς ἔλει θύρας αὐτὸν λαβών.

νῶ δ’ εἰσίωμεν, ἵνα προσεύξῃ τὸν θεόν.
ARISTOPHANES' PLUTUS.

XOPOY.

ΓΡ. ἀρ', ὦ φίλοι γέροντες, ἐπὶ τὴν οἰκίαν ἀφ'γυμεθ' ὄντως τοῦ νέου τούτου θεοῦ, ἦ τῆς ὁδοῦ τὸ παράπαν ἡμαρτήκαμεν; 960

ΧΟΡ. ἀλλ' ἵσθ' ἐπ' αὐτὰς τὰς θύρας ἀφιγμένη, ὡς μειρακίσκην τυνθάνει γὰρ ὀρικώς.

ΓΡ. φέρε νυν ἐγὼ τῶν ἐνδοθεν καλέσω τινά.

ΧΡ. μὴ δήτ'. ἐγὼ γὰρ αὐτὸς ἔξελήλυθα. 965

ἀλλ' ὦ τι μάλιστ' ἐληλυθας λέγειν σ' ἐχρῆν.

ΓΡ. πέπονθα δεινά καὶ παράνομ', ὦ φίλτατε· ἀφ' οὗ γὰρ ὁ θεὸς οὗτος ἦρξατο βλέπειν, ἄβιωτον εἶναι μοι πεποίηκε τὸν βίον.

ΧΡ. τί δ' ἔστιν; ἢ ποῦ καὶ σὺ συκοφάντηρα ἐν ταῖς γυναιξίν ἴσθα; 970

ΓΡ. μὰ Δί' ἐγὼ μὲν οὖ.

ΧΡ. ἀλλ' οὐ λαχοῦν' ἔπνεις ἐν τῷ γράμματι;

ΓΡ. σκόπτεις· ἐγὼ δὲ κατακέκνισμαι δειλάκρα.

ΧΡ. οὐκον ἔρεις ἀνύσασα τὸν κυνισὸν τίνα;

ΓΡ. ἀκονε νυν. ἦν μοί τι μειράκιον φίλον, πενιχρὸν μέν, ἀλλως δ' εὐπρόσωπον καὶ καλὸν καὶ χριστον'. εἰ γὰρ τοῦ δεθείεν ἐγὼ, ἀπαντ' ἐποίει κοσμίως μοι καὶ καλῶς· ἐγὼ δ' ἐκείνω πάντ' ἂν ἀνθυπηρέτουν.

ΧΡ. τί δ' ἦν ο οι σου μάλιστ' ἐδείθ' ἐκάστοτε; 980

ΓΡ. οὐ πολλὰ· καὶ γὰρ εκνομίως μ' ἡσχύνετο.

ἀλλ' ἀργυρίου δραχμᾶς ἂν ἔτησι' εἴκοσιν εἰς ἰμάτιον, ὂκτὼ δ' ἂν εἰς ὑποθήματα· καὶ ταῖς ἀδελφαῖς ἀγοράσαι χυτῶν ἐκέλευσεν ἂν, τῇ μητρὶ θ' ἰματίδων· πυρῶν τ' ἂν ἐδείθη μεδίμνων τεττάρων.

ΧΡ. οὐ πολλὰ τοῖνυν μα τὸν 'Απόλλω ταύτα γε εἰρήκας, ἀλλὰ δῆλον ὅτι σ' ἡσχύνετο.

ΓΡ. καὶ ταύτα τοῖνυν οὐχ ἐνεκεν μισητίας
αἰτεῖν μ’. ἔφασκεν, ἀλλὰ φιλίας οὐνεκα, 990

Ὑνα τούμδιν ἱμάτιον φορῶν μεμνήτο μου.

ΧΡΕ. λέγεις ἐρωτ’ ἄνθρωπον ἐκνομώτατα.

ΓΡ. ἀλλ’ οὐχὶ νῦν ὁ βδελυρὸς ἔτι τὸν νότου ἔχει τὸν αὐτόν, ἀλλὰ πολὺ μεθέστηκεν πάνυ. 995
ἐμοῦ γὰρ αὐτῷ τῶν πλακούντα τοντοι καὶ τᾶλα τᾶπὶ τοῦ πίνακος τραγήματα ἐπόντα πεμψάσης ὑπειποῦσης θ’ ὅτι
eἰς ἐσπέραν ἆξοιμι, ΧΡΕ. τί σ’ ἔδρασ’, ἐπέ μοι.

ΓΡ. ἀμητα προσαπέπεμψεν ἡμῖν τοντοι, 1000
ἐφ’ ψ’ τ’ ἔκεισε μηδέποτε μ’ ἐλθεῖν ἔτι,
καὶ πρὸς ἐπὶ τούτοις εἴπεν ἀποπέμπων ὅτι
πάλαι ποτ’ ἔσαν ἄλκημοι Μιλήσιοι.

ΧΡΕ. δῆλον ὅτι τοὺς τρόπους τοῖς οὐ μοχθηρὸς ἦν. 1005
ἐπειτα πλοτουν οὐκέθ’ ἤδεται φακὴ.
pρὸ τοῦ δ’ ὑπὸ τῆς πενίας ἀπαντ’ ἐπῆσθεν.

ΓΡ. καὶ μὴν πρὸ τοῦ γ’ ὡσμέραι νῆ τῷ θεῷ 1010
ἐπὶ τὴν θυραν ἐβάδιξεν ἀεὶ τὴν ἐμῆν.

ΧΡΕ. ἐπ’ ἐκφοράν; ΓΡ. μὰ Δ’’, ἀλλὰ τῆς φωνῆς μόνον ἐρών ἀκοῦσαι. ΧΡΕ. τοῦ λαβέιν μὲν οὖν χάριν.

ΓΡ. καὶ νη Δ’’ εἰ λυπουμένην αἰσθοῦτο με 1015
νητάριον ἄν καὶ βάτιον ὑπεκορίζετο.

ΧΡΕ. ἐπειτ’ ἵσως ἤτησ’ ἄν εἰς ὑποδῆματα.

ΓΡ. μυστηρίους δὲ τοῖς μεγάλουσι νῆ Δίᾳ 1020
ἐπὶ τῆς ἀμάξης ὅτι προσέβλεψεν μὲ τις,
ἐτυπτόμην διὰ τοῦθ’ ὀλὴν τὴν ἤμέραν.

Οὕτω σφόδρα ξηλότυπος ὁ νεανίσκος ἦν.

ΧΡΕ. μόνος γὰρ ἤδεθ’, ὡς ἐοικεν, ἔσθιων. 1025

ΓΡ. καὶ τὰς γε χείρας παγκάλας ἔχειν μ’ ἔφη.

ΧΡΕ. ὀπότε προτείνοιεν γε δραχμὰς εἴκοσιν.

ΓΡ. ὥσεν τε τῆς χρώας ἐφασκεν ἥδυ μου, 1030
ΧΡΕ. εἰ Θάσιον ἐνέχεις, εἰκότως γε νῆ Δίᾳ.

ΓΡ. τὸ βλέμμα θ’ ὡς ἔχομι μαλακὸν καὶ καλὸν.
ταῦτ’ οὖν ὁ θεός, ὁ φίλ’ ἄνερ, οὐκ ὀρθῶς ποιεῖ, 1025
φάσκων βοηθεῖν τοῖς ἀδικομένοις ἄει.

XPE. τί γὰρ ποιήσῃ; φράζε, καὶ πεπράζεται.

ΓΡ. ἀναγκάσατο δικαιόν ἔστι νῇ Δία
τὸν ἐν παθόνθ’ ὑπ’ ἐμοῦ πάλιν μ’ ἄντ’ ἐν ποιεῖν
ἡ μηδ’ ὁτίον ἁγαθὸν δικαιός ἔστ’ ἔχειν.
ἀλλ’ οὐδεποτὲ με ἔσωσιν ἀπολείψειν ἔφη.

XPE. ὀρθῶς γε’ νῦν δέ σ’ οὐκέτι ζήν αἰτεῖ.

ΓΡ. ἕπο τοῦ γὰρ ἀλγοὺς κατατέθηκ’, ὃ φίλτατε.

XPE. οὐκ, ἀλλὰ κατασέσθησας, ὡς γ’ ἐμοὶ δοκεῖς.

ΓΡ. διὰ δακτυλίου μὲν οὖν ἐμεγ’ ἄν διελκύσαις.

XPE. εἰ τυγχάνοι γ’ ὁ δακτύλιος ὡν τηλίας.

ΓΡ. καὶ μήν τὸ μειράκιον τοῦ προσέρχεται,
οὔπερ πάλαι κατηγοροῦσα τυγχάνων.
ἔοικε δ’ ἐπὶ κώμον βαδίζειν. XPE. φαίνεται.

στεφάνους γε’ τοι καὶ δᾶδ’ ἔχων πορεύεται.

NEA. ἀσπάζομαι. XPE. σε φησιν. NEA. ἀρχαία φίλη,
πολιὰ γεγένησαι ταχὺ γε νῇ τὸν οὐρανόν.

ΓΡ. τάλαιν’ ἐγὼ τῆς ὑβρεος ἦς ὑβρίζομαι.

XPE. ἐοικε διὰ πολλῶν χρόνου σ’ ἑορκακέναι.

ΓΡ. ποίον χρόνου, ταλάνταβ’, ὁς παρ’ ἐμοὶ χθες ἦν;

XPE. τοῦναντίον πέπονθε τοῖς πολλοῖς ἀρα;

μεθύων γάρ, ὡς ἐοικεν, ὃς ὑπερον βλέπει.

ΓΡ. οὐκ, ἀλλ’ ἀκόλαστός ἐστιν ἄει τῶν τρόπων.

NEA. ὁ Ποντοπόσειδον καὶ θεοὶ πρεσβυτικοί,
ἐν τῷ προσώπῳ τῶν ῥυτίδων ὅσας ἔχει.

ΓΡ. ἂ ἂ,

τὴν δάδα μή μοι πρόσφερ’. XPE. ἐδο μέντοι λέγει.
ἐὰν γὰρ αὐτὴν εἰς μόνον σπινθήρ λάβῃ,
ὅσπερ παλαιὰν εἰρεσιώνην καίσεται.

NEA. βούλει διὰ χρόνου πρός με παίσαι; ΓΡ. ποι, τάλαν;

NEA. αὐτοῦ, λαβοῦσα κάρνα. ΓΡ. παιδίαν τίνα;

NEA. πόσους ἔχεις ὁδόντας. XPE. ἀλλὰ γνώσομαι

1050
κάγωγ'. ἔχει γὰρ τρεῖς ἵσως ἢ τέτταρας.

NEA.  ἀπότισον· ἕνα γὰρ γόμφιον μόνον φορεῖ.

ΓΡ.  ταλάντατ' ἀνδρῶν, ὃι χ' χαίρεις μοι δοκεῖς,

πλυνόν με ποιών ἐν τοσοῦτοι ἀνδράσιν.

NEA.  ὁναίρο μένταν, εἴ τις ἐκπλύνειε σε.

ΧΕΡ.  οὗ δὴ', ἐπεὶ νῦν μὲν κατηλικῶς ἔχει,

εἰ δ' ἐκπλυνεῖται τούτο τὸ ψυμπόνι,

ὄψει κατάθηλα τοῦ προσόπου τὰ βάκη.

ΓΡ.  γέρων ἀνήρ ὅν ὁ χ' χαίρεις μοι δοκεῖς.

ΧΕΡ.  ἄλλ', ὦ νεανίσκ', οὐκ ἔω τὴν μείρακα

μισεῖν σε ταῦτην.  NEA.  ἄλλ' ἐγωγ', ὑπερφιλῶ.

ΧΕΡ.  καὶ μὴν κατηγορεῖ γέ σου.  NEA.  τί κατηγορεῖ;

ΧΕΡ.  εἶναι σ' ὑβριστήν φησι καὶ λέγειν ὁτι

πάλαι ποτ' ἃσαν ἄλκμοι Μιλήσιοι.

NEA.  ἔγω περὶ ταῦτης οὐ μαχοῦμαί σοι.  ΧΕΡ.  τὸ τί;

NEA.  ἀισχυνόμενος τὴν ἡλικίαν τὴν σήν, ἐπεὶ

οὐκ ἄν ποτ' ἄλλῳ τοῦτ' ἐπέτρεψ' ἔγω ποιεῖν.

νῦν δ' ἀπίθανον συλλαβῶν τὴν μείρακα.

ἄλλ' εἰσιθ' εἰςω· τῷ θεῷ γὰρ βούλομαι

ἐλθὼν ἀναθείναι τοὺς στεφάνους τούσδ' οὐς ἔχω.

ΓΡ.  ἔγω δὲ γ' αὐτῷ καὶ φράσαι τι βούλομαι.

NEA.  ἔγω δὲ γ' οὖν Εἰσείμι.  ΧΕΡ.  θάρρει, μὴ φοβοῦ.

οὐ γὰρ βιάσεται.  NEA.  πάνω καλῶς τοῖνοι λέγεις.

ΓΡ.  βάδες'.  ἔγω δὲ σου κατόπιν εἰσέρχομαι.

ΧΕΡ.  ὡς εὐτόνως, ὦ Ζεῦ βασιλεῦ, τὸ γραδίον

ὡσπερ λεπᾶς τῷ μειρακίῳ πρισίσχεται.

ΧΟΡΟΥ.

ΚΑΡ.  τῖς ἐσθ' ὁ κόπτων τὴν θύραν; τοῦτ᾽ τί ἢν;

οὕδεις ἐοίκεν· ἄλλα δὴ τὸ θύριον

φθεγγόμενον ἄλλως κλαυσία.  ΕΡΜ.  σε τοι λέγω,

ὥς Καρίων, ἀνάμειν.  ΚΑΡ.  οὖτος, εἰπέ μοι,

σὺ ἦν θύραν ἕκοπτες οὐτωσὶ σφόδρα ἦν.
ARISTOPHANES' PLUTUS.

EPM. μὰ Δί', ἀλλ' ἐμελλον· εἶτ' ἀνέωξάς με φθάσας. ἀλλ' ἐκκάλει τὸν δεσπότην τρέχον ταχύ, ἐπείτα τὴν γυναῖκα καὶ τὰ παιδία, ἐπείτα τοὺς θεράπουντας, εἰτα τὴν κύνα, ἐπείτα σαιτόν, εἶτα τὴν ἵν. ΚΑΡ. εἰπέ μοι, τί δ' ἔστιν; ΕPM. ὁ Ζεύς, ὁ πονηρής, βούλεται ἐσ ταυτὸν ὑμᾶς συγκυκῆςας τρύβλιον ἀπαξάπαντας εἰς τὸ βάραθρον ἐμβαλεῖν.

ΚΑΡ. ἡ γλώττα τῷ κήρυκι τούτων γίγνεται. ἀτὰρ διὰ τί δὴ ταῦτ' ἐπιβουλεύει ποιεῖν ἢμᾶς; ΕPM. ὅτι δεινότατα πάντων πραγμάτων εἰργασθ'. ἂφ' οὗ γὰρ ἤρξατ' ἐξ ἄρχης βλέπειν ὁ Πλοῦτος, οὔδεις οὗ λιβανωτὸν, οὗ δάφνην, οὗ ψαιστόν, οὗ χειρεῖν, οὐκ ἄλλ' οὔδε ἐν ἢμῖν ἔτι θύει τοῖς θεοῖς. ΚΑΡ. μὰ Δί', οὐδὲ γε θύσει. κακῶς γὰρ ἐπεμελεῖσθ' ἢμῶν τότε.

ΕPM. καὶ τῶν μὲν ἄλλων μοι θεῶν ἢττον μέλει, ἐγὼ δ' ἀπόλωλα κάπιτέτριμμαι. ΚΑΡ. σωφρονεῖς.

ΕPM. πρότερον γὰρ εἴχον μὲν παρὰ ταῖς καπηλίσων πάντ' ἀγάθ' ἐώθεν εὐθύς, οἶνοῦταν, μέλει, ἵσχάδας, ὅσ' εἰκός ἔστων 'Ερμῆν ἐσθίεν· νων δὲ πεινῶν ἀναβάδην ἀναπαύομαι.

ΚΑΡ. οὔκον δικαίως, ὡστε ἐποίεις ξημάν ἐνότε τουαῦτ' ἀγάθ' ἐχων; ΕPM. οἵμοι τάλας, οἵμοι πλακοῖντος τοῦ 'ν τετράδι πεπημένου.

ΚΑΡ. ποθεῖς τὸν οὗ παρόντα καὶ μάτην καλεῖς.

ΕPM. οἵμοι δὲ κωλῆς ἢν ἐγὼ κατήσθιον·
ΚΑΡ. ἀσκωλίας' ἐνταῦθα πρὸς τὴν αἰθρίαν.
ΕPM. στελάγχων τε θερμῶν ὃν ἐγὼ κατήσθιον. ὁδύνη σε περὶ τὰ στελάγχυ' ἐοικὲ τις στρέφειν.

ΕPM. οἵμοι δὲ κύλικος ὤσον ὦσι κεκραμένης.
ΚΑΡ. ταύτην ἐπιτων ἀποτρέχων οὐκ ἂν φθάνοις;
ΕPM. ἄρ' ὡφελήσαις ἂν τι τὸν σαιτὸν φίλον;
KAP. ἐὰν τὸν δέει γ’ ὃν δυνατὸς ἐμί σ’ ὑφελεῖν.

EPM. ἐὰν μοι παρίσας ἄρτον τιν’ εὐ πεπεμμένον
δούσῃ καταφαγεῖν καὶ κρέας νεανικὸν
ὡν θύεθ’ ὑμεῖς ἐνδον. ᾧ ἀλλ’ οὐκ ἐκφορά.

KAP. καὶ μὴν ὅποτε τί σκεφάριον τοῦ δεσπότου
ὑφέλοι’, ἐγὼ σ’ ἀν λαμβάνειν ἐποίουν ἄει.

KAP. ἐφ’ ὑ τε μετέχειν καίτος, ὑ τοιχωρύχε.

KAP. οὐ γὰρ μετεῖχες τὰς ἑσας πληγὰς ἐμοί,
ὅποτε τι ληφθεῖν πανοργῆσαν ἑγὼ.

EPM. μὴ μνησικακήσῃς, εἰ σὺ Φυλῆν κατέλαβες.

KAP. αὐτοὶ εὐκονον πρὸς θεῶν δέξασθε με.

KAP. ἐπετα τοῦτον γ’ αὐτὸς ἀν κατηθίσεις.

KAP. οὐ γὰρ μετεῖχες τὰς ἑσας πληγὰς ἐμοί,
ὅποτε τι ληφθεῖν πανοργῆσαν ἑγὼ.

EPM. μὴ μνησικακήσῃς, εἰ σὺ Φυλῆν κατέλαβες.

KAP. αὐτοὶ εὐκονον πρὸς θεῶν δέξασθε με.

KAP. τὰ γὰρ παρ’ ὑμῖν ἐστὶ βελτίων πολύ.

KAP. τὶ δέ; ταῦταμολεῖν ἀστείον εἶναι σοι δοκεῖ.

EPM. πατρὶς γὰρ ἐστὶ πᾶσ’ ἐν’ ἀν πράττῃ τις εὖ.

KAP. τὶ δητ’ ἀν εἰς ὅφελος ἡμῖν ἐνθάδ’ ὅν;

EPM. παρὰ τὴν θύραν στροφαίον ἰδρύσασθε με.

KAP. στροφαίον; ᾧ ἀλλ’ οὐκ ἐργὸν ἔστ’ οὐδὲν στροφὸν.

KAP. ἀλλ’ ἐμπολαῖον. ᾧ ἀλλ’ πλουτούμεν’ τί οὖν

Ἐρμῆν παλιγκάπηλον ἡμᾶς δεὶ τρέφειν;

EPM. ἀλλὰ δόλιον τοιῶν. ἀρχ’ δόλιον; Ῥκιστά γε’

καὶ τι ἑετ’ ἐργὴς οὐ γὰρ δόλον ἐν ἐργον, ἀλλ’ ἀπλων τρόπων.

EPM. ἀλλ’ ἵγεμόνιον. ᾧ ἀρχ’ ὃς ἡ βλεπεί,

ὡσθ’ ἵγεμόнюσον οὐδὲν δεησόμεσθ’ ἐτι.

EPM. ἐναγώνιοι τοιῶν ἐσομαί. καὶ τι ἑετ’ ἐρεῖς;

Πλοῦτῳ γὰρ ἐστὶ τοῦτο συμφορῶτατον,

ποιεῖν ἀγώνας μουσικοὺς καὶ γυμνικοὺς.

KAP. ὅς ἀγαθὸν ἐστ’ ἐπωνυμίας πολλὰς ἐχειν’

ὁπότοι γὰρ ἐξευρήκειν αὐτῷ βιότιον.

οὐκ ἐτὸς ἀπαντεῖς οἱ δικαζόντες θαμὰ

σπεύδοσιν ἐν πολλοῖς γεγράφθαι γράμμασιν.
ARISTOPHANES’ PLUTUS.  59

ΕΡΜ. οὐκοῦν ἐπὶ τοῦτος εἰσώ;  ΚΑΡ. καὶ πλῦνε γε αὐτὸς προσέλθὼν πρὸς τὸ φρέαρ τὰς κοιλίας, ἵν’ εὐθέως ἐικανοικὸς εἶναι δοκῆς.  1170

ΧΟΡΟΥ.

ΙΕΡ. τίς ἂν φράσεις ποιήσῃ Χρεμύλους μοι σαφῶς;
ΧΡΕ. τί δ’ ἐστιν, ὦ βελτίωτε;  ΙΕΡ. τί γὰρ ἄλλ’ ἢ κακώς;
ἀφ’ οὗ γὰρ ὁ Πλοῦτος οὕτως ἥρξατο βλέπειν,
ἀπόλολ’ ύπὸ λυμοῦ.  καταφαγεῖν γὰρ οὐκ ἔχω καὶ ταῦτα τοῦ σωτηρὸς ἱερεὺς ὕν Διὸς.  1175

ΧΡΕ. ἢ δ’ αὐτία τίς ἐστιν, ὦ πρὸς τῶν θεῶν;
ΙΕΡ. θύειν ἐὰν οίδεις ἄξιοι.  ΧΡΕ. τίνος οὖνεκά;
ΙΕΡ. ὅτι πάντες εἰσὶ πλούσιοι· καίτοι τότε,
ὅτ’ έξεύον οἴδεν, ὦ μὲν ἂν Ἡκὼν ἐμπορος
ἔθυνεν ἱερεῖον τι σωθεῖς, ὦ δὲ τίς ἂν
δίκην ἀποφυγὼν· ὦ δ’ ἂν ἐκαλλιερεῖτό τις,
καμέ γ’ ἐκάλει τὸν ἱερεὰ· νῦν δ’ οὐδὲ εῖς
θύει τὸ παράπαν οὐδέν, οὐδ’ εἰσέρχεται,
τὸν οὖν Δία τὸν σωτήρα καίτος μοι δοκῶ
χαίρειν ἐάσας ἐνθάδ’ αὐτοῦ καταμένειν.

ΧΡΕ. θάρρειν· καλῶς ἔσται γάρ, ὥν θεὸς θέλη.
ὁ Ζεὺς ὁ σωτήρ γὰρ πάρεστιν ἐνθάδε,
αὐτόματος ἐλθὼν.  ΙΕΡ. πάντ’ ἀγαθὰ τοιῶν λέγεις.  1190

ΧΡΕ. ἰδρυσύμεθα’ οὖν αὐτίκα μάλ’, ἀλλὰ περίμενε,
τὸν Πλοῦτον, οὔπερ πρότερον ἦν ἰδρυμένος,
τὸν ὅπισθόδομον ἀεὶ φιλάττων τῆς θεοῦ.
ἀλλ’ ἐκδότω τις δὲυρο δάδας ἧμμενας,
ИН’ ἔχων προσηγή τω θεῷ σὺ.  ΙΕΡ. πάνυ μὲν οὖν 1195
δρᾶν ταῦτα χρή.  ΧΡΕ. τὸν Πλοῦτον ἔξω τὶς κάλει.

ΓΡ. ἔγω δὲ τί ποιῶ;  ΧΡΕ. τὰς χύτρας, αῖς τὸν θεὸν
ἰδρυσύμεθα, λαβοῦσα’ ἐπὶ τῆς κεφαλῆς φέρε
σεμώνως· ἔχουσα δ’ ἤλθες αὐτῇ πουκίλα.

ΓΡ. ὃν δ’ οὖνεκ’ ἤλθον;  ΧΡΕ. πάντα σοι πεπράξεται.  1200
ἳξει γὰρ ὁ νεανίσκος ὡς σ’ εἰς ἐσπέραν.

ΓΡ. ἀλλ’ εἰ γε μέντοι νη Δι’ ἐγγυὰ σὺ μοι ἢξειν ἐκεῖνον ὡς ἐμ’, οὐσω τὰς χύτρας.

ΧΡΕ. καὶ μὴν πολὺ τῶν ἀλλῶν χυτρῶν τάναντια αὕται ποιοῦσι· ταῖς μὲν ἀλλαὶς γὰρ χύτραις ἠ γραῦς ἐπεστ’ ἀνωτάτω, ταύτης δὲ νῦν τῆς γραύς ἐπιπολῆς ἐπεισιν αἱ χύτραι.

ΧΩΡ. ωὐκ ἐτι τοῖνυν εἰκὸς μέλλειν οὔτ’ ἡμᾶς, ἀλλ’ ἀναχωρεῖν εἰς τοῦπισθεῖν· δεῖ γὰρ κατόπιν τούτων ἄδοντας ἐπεσθαί.
NOTES.

1—50. Enter Karion, Chremulos, and Ploutos. Karion behind is grumbling that his master Chremulos is downright mad, in that he aimlessly follows, instead of leading, a blind man. Karion determines to know the secret of their following the mysterious stranger. Chremulos reveals the reply of the oracle. Karion interprets the same.

2. παραφρονούντως: "crazy." The slave of ancient comedy is generally represented as wiser than his master; and the master usually, at least in the later Greek comedy and its Roman imitators, as on his guard lest he should be tricked by an artful slave.

3. τὰ βέλτιστα λέγει τύχη: "should happen to recommend the best course." For the construction λέγει τύχη, see Goodwin's School Grammar, § 279 (4).

4. δοξῆ, κ.τ.λ.: "but seem to his master not to do so." μὴ is attached to δρᾶν, not to δόξη. The verb κτάμαι and its derivative κτῆμα are often used to express the relation of slave to master or mistress in Ancient Greece. Cp. Pollux III., 73, Φρόνιμος ἐν Σατύροις τὸν δεσπότην κεκτημένον ἀνόμασεν; Ekklesiastousai, 1126, τῆς ἐμῆς κεκτημένης; Arist., Rhet. I., 4, δοῦλος κτῆμα τῇ ἐμφύσεν.

5. ἀνάγκη: the ellipse of ἐστι after this word, of which construction we have here an example, is very frequent.

6. σώματος: governed both by κύριον and by κρατεῖν. "Does not allow the natural owner (i.e., the slave himself) of the body to rule the body." κρατέω governs a genitive by virtue of its comparative meaning, κρείττων εἰμί. See Goodwin's School Grammar, § 175 (2).

8. ταῦτα μὲν δὴ ταῦτα: sc. ἐστίν, "these things indeed are so."

Δοξίας: a common epithet of Apollo, viewed as the god of prophecy. The adjective λοξὸς = indirect, ambiguous, was applied to his prophecies by the ancients, who appear to have derived Δοξίας from λόγος. However, the word probably comes from λέγω, λόγος. Δοξώ, a feminine form of Δοξίας, was an epithet applied to Artemis.

10. μεμψυν, κ.τ.λ.: "I have this just cause of complaint against Loxias."

11. Apollo had in all seven attributes (for which see Smith’s Classical Dictionary), only two of which are mentioned here. As μάντις the name Λόξις is suitable to Apollo, but as ιατρός he was identified after the Homeric age as Παιών, Παίαν, or Παϊήνων, the physician of the gods, and invoked with the shout ἰηε Παιών. Cp. Aesch. Agam., 146, and Soph. Oed. Tyr., 154.

12. μελαγχολάντ': "stark mad."

13. κατόπιν: here used as a preposition governing ἀνθρώπων (cp. Equites, 625, εὕθες γὰρ αὕτου κατόπιν ἐνθενὸτιέμην), although it is usually an adverb. The word at best is pleonastic. ἄκολουθεω, by itself, would require a dative case. Cp. line 19, infra.

14. τούναντιον ... ἤ: ἐναντίος is mostly followed by a genitive, but also by a dative. The construction we have here is occasionally found elsewhere, and is perhaps to be explained by an ellipsis involving a comparative—"doing the opposite (rather) than doing what he ought to have done," i.e., "doing the opposite to what he ought to have done."

16. οὗτος: Chremulos. κάμε προσβιάζεται, "and he compels me likewise (to do the same)."

17. ἄποκρινομένω, κ.τ.λ.: "and that although he (the blind man) does not vouchsafe us at all even a single syllable in reply," Bentley reads ἄποκρινόμενος, and is followed by Meineke and Holden. This would mean that Chremulos does not deign to reply to the enquiries of Kariön. Another reading is ἄποκρινομένου, a genitive absolute, which might refer to either Chremulos or Ploutos. But the best reading appears to be the one in the text, which is governed by ἄκολουθει in the previous line.

18. οὐκ ἐσθ’ ὅπως συγήσουμαι: "it is impossible that I will hold my tongue." Cp. Goodwin’s School Grammar, § 217.

20. σοι παρέξω πράγματα: "I will worry you"; more literally, "I will cause you trouble."

21. τυττήρες: this is the usual form of the future of τύπτω in Attic Greek.

στέφανον, κ.τ.λ.: it was the custom for all who went to consult the oracle of Apollo at Delphi to wear laurel-wreaths till they returned home; and to strike such a person while he wore the
wreath and was under the protection of the god would be regarded as sacrilegious.


25. πυθάνομαι: "I make the enquiry." The phrase πάννυ σφόδρα modifies εἶνους.

27. κλεπτίστατον: this is an instance of the figure known as παρὰ προσδοκίαν (contrary to expectation), a kind of joke much relished by the Greeks.

30. ἔττορες: Aristophanes is fond of attacking the orators. Other instances in this play are to be found in lines 379 and 567.

34. ἐκτετοξεύσθαι: "to have been spent." Life is here likened to a quiver full of arrows, which are shot away, one by one.

37. ύψες μηδὲ ἐν: "without even a single atom of honesty." Observe that ύψες is neuter agreeing with ἐν, whereas the preceding adjectives are masculine to agree with υἱόν.


48. δῆλον ὅτι, κ.τ.λ.: ἰ.ε., ὅτι τότῳ δοκεῖ δῆλον καὶ τυφλῷ γνώναι, ὡς, &c. "Because this seems clear even for the blind to comprehend, that," &c. δῆλον ὅτι is not the same as δῆλον ὅτι, which occurs below in lines 826, 873, and 1003.

51—100. Chremulos disagrees with this interpretation, and thinks the best thing to do is to ask the blind man who he is. The latter reluctantly, and after much pressure, reveals that he is Ploutos, and then expresses a desire to go away.

εἰς τούτο ὑπεθεῖ: "inclines in this direction." The metaphor is from scales.

53. οὐτοι: nom. to φράσῃ. τοῦ in this and the following line is the Attic form of τίνος.

55. χρησμὸν: an example of the nom. of a relative clause being attracted into the accusative by the preceding verb. "We might learn what our oracle means." For this construction cp. Acharn., 649; Aves, 1269.

57. τὰπὶ τούτοις δρῶ: "am I to take extreme measures?" δρῶ is deliberative subjunctive mood; τὰπὶ τούτοις, "the measures consequent (on your refusal)."

58. οἰμάσειν: "to go and howl," or "to go to the deuce." The verbs οἴζω and αἰδζω are formed from the interjections άλ and αλ, just as this verb is from οἴμω. Cp. Germ. ähzen from ach! and the Eng. expression "to pooh-pooh a thing."
58. \textit{μανθάνεις}: Karion being somewhat taken aback at the gruff reply of the blind man, affects to misunderstand him, and says to his master, "Do you understand who he says he is?" but Chremulos, who is alive to the situation, says, "It is to you he makes use of that (rude expression), and not to me."

61. This line is addressed to Ploutos by Chremulos, who thinks that Karion failed to elicit an answer on account of his threats. The mild language of Chremulos is equally unsuccessful.

63. "Welcome your (honest) man, and the omen of the god." Karion says this in triumph at the discomfiture of his master.

όρνις is frequently used for the prophecy taken from the cry or flight of birds, like Lat. \textit{avis} for \textit{augurium}; and sometimes, as here, for an \textit{omen} in general, without any direct reference to birds; cp. \textit{Aves}, 719–722.

64. Chremulos being a farmer, swears by Démètèr, the goddess of farmers, that the mysterious stranger shall no longer escape unpunished, if he does not make known who he is.

65. \textit{ἀπό σ' ὀλὼ}: tmesis for \textit{ἀπολῶ} σε.

66. \textit{ὁ τάν}: clearly dual in this passage. It is generally singular, but is also found in the plural. The Scholiast on Plato's \textit{Apologia} writes of this word:—'ὁ τάν: ὁ οὖντος, ὁ ἑταίρης, ὁ τάλαν, ὁ μέλη: τάντα παρὰ τοῖς νεωτέροις ὑπὸ τῶν γυναικῶν λέγεται μόνων, παρὰ δὲ τοῖς παλαιώσι καὶ ὑπ' ἀνδρῶν. πολλάκις δὲ καὶ ἐπὶ πλῆθους φαίνεται τὸ ὁ τάν, ὡς παρὰ Κητησίφωντι, οἰ δὲ 'Ἀττικὸ τὴν πρώτην συλλαβήν περισσῶς, τὴν δὲ δεύτεραν βαρίνουσι. The word is probably an old form of τύ, τώνη, θνου, Sanskrit \textit{tvan}. The gloss of Hesychius is "τάνοι ὁ Παντικάων," in which he makes the word a \textit{perisomenon}, contrary to the Attic custom mentioned by the Scholiast on the \textit{Apologia}. The ancients wrote it variously as ὁ τάν, ὁτάν, and ὁτάν. Some modern editors write ὁ τάν, taking it as a vocative of ἐτάν; others ὁ τάν without the apostrophe; others again ὁ ταν, as if it were the voc. case of ἐτής, with which it may possibly be connected; but, on the whole, the reading adopted in the text appears to be the most in conformity with Attic usage. Translate, "My good friends, go away from me, both of you." The student should distinguish between this τάν, or τᾶ; τάν, crasis for τᾶ ἐν; and τάν, Attic crasis for τοι ἐν. πώμαλα = οὐδαμῶς.

69. \textit{ἄναθείς}...\textit{καταλιπάν}: asyndeton for \textit{ἄναθείς καὶ καταλιπάν}.


71. Observe the distinction between \textit{oυκοῦν}, \textit{therefore}, \textit{then}, and \textit{oυκοῦν}, \textit{not...therefore}; \textit{not...then}.

72. \textit{μ}: here represents \textit{μέ}, although the genitive is required by the regular construction.
74. ήμείς γ' sc. ἀφήσομεν: "we will let you go away (wherever you like)." εὖν βουλή γε σύ, "if you wish (to go away)."

75. μεθεσθή, κ.τ.λ.: "then first let go your hold of me." μεθεσθε implies that Ploutos was actually held by their hands, whereas ἀφήσετον refers to his desire to get away from their company. ἴν = ἵσον.

77. ἡ: a contraction of ἥ, as ῥῆν of ῥίεα, 1st p. sing. Usually written ἴν.

79. ἀνδρῶν: used as if he were addressing a mortal. Cp. Aves, 1638.

80. ἀθλίως διακείμενος: "in wretched plight."

83. αὐτότατος: "his very self." Cp. Lat. ipsissimus in Plaut. Trinum. IV., 2, 144. The comparative αὐτότερος is found in Epicharm. Fr., 2. The word is a comic superlative like μονότατος in line 182. Other examples of this kind are Δαναώτατος, ἐταυρότατος, βασιλεύτατος, προβάτατος, and οἰότατος.

84. ΕΚ ΠΑΤΡΟΚΛΕΟΥΣ: "from (the house of) Patrokles." This Patrokles appears to have been a wealthy Athenian, who practised the Spartan disregard for the toilet. See Aves, 1281.

86. τοὺλ ὁ κακόν: blindness.

89. ὡς: the preposition = to.

93. καὶ μὴν: used here with an adversative force ("and yet"), contrary to its ordinary usage.

95. πρὸ τοῦ: "before this (time)." Here τοῦ is the demonstrative pronoun, and in prose the phrase is sometimes preceded by the article, e.g., ἐν τῷ πρῷ τοῦ χρόνῳ, Thucyd. I., 32.

98. Brunck's reading, ἐώραν διὰ χρόνου, seems preferable to that given in the text. Cp. 1045, infra. The sense required is, "I have not seen them for a long time," whereas οὗτος means "not yet."

99. Even Chremulos, with his excellent sight, had not been able for a long time past to see an honest man at Athens.

100. τὰς: either for τὰ ἐπὶ or τὰ ἀπὸ. In the former case, which is the more likely, τὰς ἐμοῦ = "everything in reference to me"; in the latter, "all (you want to know) from me."

101—253. Chremulos and Karión, finding out that the mysterious blind man is Ploutos, break their promise, and will not let him go. They succeed in persuading him to remain with them. Chremulos shows that Zeus and his thunders are not worth three-halfpence, and that if Ploutos refused supplies, he could easily overthrow the supremacy of Zeus. All the arts and trades depend on Ploutos, and nobody can ever have enough of him. Chremulos tells Karión to summon his friends, the other farmers, to see Ploutos and share in the luck.
106. πλήν: often, as here, used as an adverb after ἄλλως, just like ἂ, Lat. quam.

109. ἀτεχνώς, κ.τ.λ.: "they simply go beyond all bounds in their villainy."

111. οἴμωξει μακρά: "you shall pay dearly (for your low opinion of us all." Lit., "you shall howl, so as to be heard a long way off."

112. σοι: dependent on γενήσετ’, "shall be thine."


115. We are informed by a Scholast on this line, that this play was twice put on the stage at Athens—first in the Archonship of Dioklēs (B.C. 408), and again when Antipater was Archon in B.C. 388; and that this present line, although in the text of the earlier, did not occur in the later play, but had substituted for it the line—τῆς συμφορᾶς ταύτης σε παύσεσ τῆς ἔχεις. Karión, out of courtesy, calls the blindness of Ploutos ὅψαλμα, a curable affliction of the eyes.

119. This line and the following hemistich are very corrupt. For οἴδ’ ὦσ we find εἰδῶσ, and ἰδὼν in other readings; for ἐπει we find ἐμ’ ei, ἐπη, and ἐπη ei. The reading of the MSS. is ὁ Ζεὺς μὲν οὖν εἰδὼν τὰ τούτων μῶρ’ ἐμ’ ei πύθοιτ’ ἄν ἐπιτριψειε, which involves a contradiction. The simplest emendation of this is perhaps to substitute οἴδ’ ὦσ for εἰδῶσ with Brunnck and Holden. This gives us as the meaning, "I am sure that if Zeus only learnt the foolish (plans) of these men he would annihilate me." The reading in the text should be translated, "I am sure that Zeus will annihilate me, seeing that he is certain to learn the foolish (plans) of these men."

120. τούτο ὅρα: sc. ἐπιτρίβει σε.

121. "Inasmuch as he allows you to stumble against things as you walk about."

126. καν: for καλ εἶν, "even if it were for a short time."

128. ἐμ’ σὺ: the pronouns alone are repeated in Greek, whereas in English we should say, "What! you show me to be more powerful than Zeus?"

130. αὐτικα: "for example:" Cp. Ave, 378 and 1000; Thesmoph., 151. θεόν is governed by ἐπριξεί, not by τίνα.

134. ἀντικρούσ: "openly," without any disguise. Cp. Pax, 1320; and Juvenal, X., 23:—

"Prima fere vota et cunctis notissima templis, Divitiae ut crescent, ut opes."
Observe the distinction between ἀντικροῦσ, openly, and ἀντικρό, over against, straight on.

136. ὅτι τε δή; "how so, pray?" Cp. Nubes, 755.

138. ψαυστοῦ: this occurs again in line 1115, and is put for the sacrifice of the poor, as βοῦς for that of the rich. It is said by the Scholiast to mean ἀλευρόν ἐλαίῳ δεδεμένον, a cake of ground wheat mixed with oil. Translate "wheat cake."

142. ἢν λυπή τι: "if he (Zeus) annoys (you) in any way."

143. This and the following line appear to be a parody of Pindar, Ol. xiv. 5, σὺν γάρ ὑμῖν τὰ τερπνὰ καὶ τὰ γλυκέα γίγνεται πάντα βροτοῖς, εἰ σοφὸς, εἰ καλὸς, εἰ τις ἄγλαως ἄνηρ. Cp. Hor., Sat. II., 3, 94:—

"Omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent."

146. τῷ πλουτείν υπήκοα: "subject to the sway of wealth." υπήκοος
is more usually found with the genitive case.

147. ἄργυριδίων: this diminutive is here used to express contempt.

"For a paltry little trifle of money."

148. διὰ τὸ μὴ πλουτεῖν ἵσως: "through not being as rich as others;" lit., "through not being rich equally (with others)." Some editors, as Dobree and Holden, give this hemistich to Ploutos, but this seems weak and without point, whereas it is quite natural that Kariôn should explain the reason of his having fallen into slavery. If the words are assigned to Ploutos, ἵσως may be translated as above, or by "perhaps."

160. Some editors give the whole of the list of trades that follows to Chremulos. Into this list clothes-lifting (λαπτότετει) and burglary (τοῖχωρυχεί) are introduced by way of comic surprise.

166. κναφέυει: others read γναφέυει. The Scholiast says that κν- was the older Attic form. By common usage the ε of δὲ should be short before κν-, whereas the text here requires it long to form the second syllable of an iambus; but the reading in the text is not by any means the only instance of a deviation from the strict rule.

169. "These things were long unnoticed by me." ταύτη, Attic for ταύτα. οὖτος was often strengthened in Attic, except in the tragedians, by the addition of the demonstrative -ι, just as -ce was added in Latin hicce, istic, &c., and -ci in French celui-ci.

170. διὰ τοῦτον κομά: "gives himself airs on account of this man (Ploutos)." The Great King (of Persia), on account of his immense wealth, can give himself airs. The King of Persia at the time of the first exhibition of this play was Darius II., surnamed Nothos. He was succeeded, in 405 B.C., by Artaxerxes II., surnamed Mnémôn, who was the reigning monarch in 388 B.C., the date of the second exhibition of this play.
171. ἐκκλησία: three obols (about 4½d.), apiece were given to those citizens who attended the public Assembly. This was called the μισθὸς ἐκκλησιαστικὸς, and its institution is sometimes attributed to Periklēs. Cp. lines 329–330, infra, and Ecclesiazonai, 302–310, where reference is made to the increase, from one to three obols, in the pay given to those who went to the Assembly.

172. τριήρεις: the reference is to the τριήραρχία, or fitting out of triremes for the public service. Wealthy citizens, either singly or jointly with others, according to circumstances, had to fit out triremes for the public service, and were at the same time responsible for the command. This burden was the weightiest of the extraordinary λειτουργία at Athens.

173. τὸ ἐν Κορώνῳ ξενικόν: "the (Athenian) mercenaries at Corinth." An Athenian force was at this time stationed at Corinth to co-operate with the Thebans, Argives, and Corinthians against the Spartans. The allies are spoken of in Pausanias as the Corinthian League, because Corinth was the seat of war. The officers in command of the Athenian contingent were Kallias, Chabrias, Iphikratēs, and Polûstratos (vid. Demosth., Philip. I., 23). Diodoros gives the date of this alliance as 395 B.C., thirteen years after this play was exhibited for the first time, and it lasted till what is known as the Peace of Antalkidas was formed between Artaxerxes II. (Μνήμων) and the Greek States in 387 B.C., the year after the second exhibition of the Ploutos at Athens.

174. Pamphilos was an Athenian demagogue who had embezzled funds belonging to the State, and he is here satirised while awaiting his trial. The Scholiast says that Aristoxenos was the real name of Βελονοπόλες ("The Needle-Seller"), who was a dependent of Pamphilos, and who would therefore be a loser by his patron's misfortune, even if he was not guilty of the same misconduct as his master.

177. Philepsios is said by the Scholiast to have been an expert in telling marvellous stories, by means of which gift he obtained his livelihood. But in Demosth. Contra Timocret. mention is made of a Philepsios as having been imprisoned with Agurrhios for peculation, and this line may refer to him.

178. ξυμμαχία: Ritter takes this to refer to a treaty formed between the Athenians and the Egyptians in the first year (389 B.C.) of the war between the Egyptians and Persians. According to the Scholiast, Athenian aid was given in return for a large supply of grain. Two other explanations are given. One says that this refers to an expedition in the reign of Amasis, king of Egypt, whereas others understand it of the expedition of Chabrias. Neither of these stands the test of chronology,
as the former was ancient history which would have no point
for a witty Athenian audience, and the latter took place long
after the second exhibition of the Ploutos.

179. Φιλωνίδου: Philonides was an ugly man of great wealth. He
is mentioned again in line 303.

180. ὁ Τιμοθέου πύργος: “Timothoe’s princely pile.” πύργος here
means a lordly mansion built at great cost. Cp. Hor. Od. I.,
iv., 13, Regumque turres. The Scholiast says that this refers to
Timothoe, the Athenian commander, son of Konôn, and that
he was very wealthy and built a palatial residence, for which
he was satirised by the comic poets. Kariôn was going to
say, “Was it not built through you?” when Chremulos in-
terrupts him by a wish that it may fall on him some day.

182. μουώτατος: see note on line 83, aπότατος.

185. ἐπικαθήσθαι: the Scholiast supposes the metaphor to be from
scales. It seems better to regard it as drawn from a bird
perching on the helmet of a soldier in war, as in the Roman
legend of Valerius Corvus. ἐπικαθήσθαι is used in this sense
in The Knights, 1093. Cp. also Aristot. Π. Α., 9, 10, 1, for
καθίζοσθαι, used of birds alighting.

189. The following lines look like a parody of Homer, Π. V., 636-7.
The gross material pleasures enumerated by the slave stand in
ludicrous contrast with the cultivated pleasures mentioned by
his master.

200. τὴν δύναμιν ἡ: for τῆς δυνάμεως ἡ, the genitive being attracted
Aen. I., 573, “Urbem quam statuo vestra est.”

204. Construction—εἰσόδου γὰρ ποτε εἰς τὴν οἰκίαν οὐκ ἐξεχων οὔδὲν λαβεῖν.

210. Δυνάκεως: κείων γὰρ ἐπικαθήσθαι ἀπάντων γένετ' δύναται ὄμη.
—Pindar, Nem. Χ., 62.

213. Another line of tragic sound. The Scholiast on this line says
that close to the tripod of Apollo’s priestess in the temple at
Delphi stood a bay-tree, which the priestess shook as she
revealed the will of the god. Cp. οἶνον ὁ τάπολλανος ἐσεῖσατο
δάφνιον ὄρηξ, Callim. H. in Apoll., 7; “Tremere omnia visa
repente Liminaque laurusque dei,” &c., Verg. Aen. V., 90;
“Pythia, quae tripodi e Phoebi laurusque profatur,” Lucr.
I., 739.

good friend.”

216. καῦ δῆ: the contraction of δῆ for δέ is doubtful. To meet this
difficulty, Meineke and Holden read χρῆ.

227. “Even now I go.” τοῦτοδε is for τοὐτί δέ. κρεάδιον refers to
the remnants of meat cut from Delphi by the slave, after the
ceremony.
233. κάδικως: this sounds strangely in the mouth of the virtuous Chremulos, and is perhaps to be explained by reference to lines 104—110, so that the change in the morality of Chremulos proves the truth of Ploutos’ statement. Cp. Hor. Ep. I., 64, “Rem facias, rem.”

235. πάνυ modifies ἄχθομαι. Ploutos has very strong objections to going into a strange house, because he is either hidden away under the ground, or forced to supply his host with funds for debauchery and the gaming-table, and is then ruthlessly thrust out of doors.

236. αὐτοῦ: sc. τοῦ εἰσινεῖα.

238. Observe the repetition of κατά. “They bury me deep down under the ground.”


244. ἐν ἀκαρέχρονο: another reading has χρόνον. ἀκαρέχ is the dat. neuter of the adj. ἀκαρής (a priv., and κείρω, I cut). The word was originally and properly applied to hair too short to be cut; hence the idea of short.

245. “(Yes), for you never yet met with a reasonable man.”

249. σὲ: object of ἵδεν. “As I wish my wife and only son to see you.”

51. πέθομαι: “I believe you” refers specially to μετὰ σὲ.

253—332. Kariôn left the stage at his master’s bidding (line 229), to summon the farmers who now appear. On learning that Ploutos is in the house of Chremulos, the farmers, led by Kariôn, perform a comic dance accompanied with rude jests. Chremulos greets them warmly on their arrival.

πολλὰ δὴ: “very often.” τῷ δεσπότῃ ταυτῶν θύμον, “the same poor fare as my master.” ταυτῶν, more usually written ταὐτῶν, is an Attic contraction for τὸ αὐτὸ or τὸ αὐτὸν. θύμον, derived from θῦν, probably because it was first used to burn in sacrifice on the altar, was a mixture of thyme with honey and vinegar, much in use as food among the poor of Attica.

254. δημόται: at Athens this meant “men of the same deme.” When the ten local tribes of Kleisthenês took the place of the four older tribes, each of the ten tribes was subdivided into ten δήμου or country parishes, admission into some one of which was necessary for the full status of an Attic citizen.

255. ὡς ὁ καλρός, κ.τ.λ.: “as it is not the time to tarry, but is at the very limit when one should assist with his presence.” The metaphor is from the edge of a razor. For the full expression, cp. Herod. VI., 11, ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πρήγματα.
268. χρυσόν ἐπῶν: lines 262 and 263 imply that the farmers were sent for by “the master” for some good object, and Karion’s description of the decrepit old man, “sans hair, sans teeth,” leads them to think that it is some wealthy old man who is going to make them all rich. So they regard his message as “gold of words,” i.e., words full of golden promise. Karion holds them somewhat longer in suspense with his banter, till he reveals his secret in line 284.

273. “No doubt ye take me to be a man naturally like this (i.e., a deceiver) in all respects, and believe that I never have anything good to utter.”

277. ἐν τῇ σορῷ, κ.τ.λ.: “your letter having obtained (for you) by lot the post of dikast in (the court of) the coffin,” i.e., you ought to be dead and in your coffin. The judicial power, civil as well as criminal, at Athens was transferred by Perikles to numerous dikasts (diκασταί, from δικάζειν, to judge) or panels of jurors selected from the citizens, 6,000 of whom were annually drawn by lot, sworn, and then distributed into ten panels of 500 each, the remainder forming a supplement in case of vacancies. The magistrate, instead of deciding causes or inflicting punishment by his own authority, was now constrained to impanel a jury, i.e., to submit each particular case which might call for a penalty greater than the small fine which he himself could inflict, to the judgment of one or other among these popular dikasteries. Which of the ten he should take was determined by lot, so that no one knew beforehand what dikastery would try any particular case, and thus the dikasts could not be tampered with. Each of the ten dikasteries was represented by the letters of the alphabet up to and including K; and on coming to the courts each dikast drew by lot the letter (γράμμα) marking the court in which he was to serve. The letter he drew was marked on a short staff of a particular colour. He next proceeded to that dikastery which was marked with the colour and letter corresponding to those on his staff. On entering the court he received a ticket or counter (ξυμβαλόν) from an official inside; and on presenting this ticket when his day’s business was over, he received three obols from the treasurers, who were called Kōlakrētai (Κωλακρέται). This must not be confounded with the three obols given to the Ekklesiasts (or citizens who attended the public Assembly), referred to in line 171. Böckh states that “nearly one-third of the citizens sat as judges every day.” Although this is an exaggeration, it is sufficiently near the truth to account for the large use of legal metaphors in the Attic poets. The joke here is that the old man is represented as having drawn the letter Σ (whereas K is the highest letter), and would therefore have to go to the court beginning with
that letter, the court being comically called ἦ Σωρός, the Coffin; and Charón, the ferryman of the Styx, is therefore represented as the legal official who is ready to offer him the counter (ξύμβαλον).

281. This verse is the same as 260. It is somewhat out of place here, as is shown by the use of the singular μέ between the two plurals ἡμιν and ὄλ; and it was probably repeated by some meddlesome scribe.

283. πολλῶν, κ.τ.λ.: “passing by the roots of many thyme-plants” (see note on line 253), without stopping to pluck them for a meal.

Μίδας: acc. plural, although the dative might be expected after πλοναίαι in the preceding line, where, however, Porson and Dobree read πλονισίους.

“Nay, by the gods, ye may all become perfect Midases, an ye get the ass’s ears.” Μίδας, king of Phrygia, was called upon to decide in a musical contest between Apollo playing on the lyre and Pan on the pipe. His decision was in favour of Pan, whereupon Apollo changed his ears into those of an ass. Cp. Persius I., 121, where the original reading was, “Auriculas asini Mida rex habet.”

90—321. This portion of the Parodos is taken up with rude jests (σκάμματα), in order to allow the chief characters time for rest. These σκάμματα are different from the choral odes. See note on line 317.

θερπτανελδo: a sound in imitation of the sound of the cithara, something like “tra-la-la” in English. Καρίον begins to imitate the rude Cyclops dance (τὸν Κύκλωπα), and tells the farmers to follow him (the Cyclops) as his flock. Cp. Hor. Sat. I., 5, 63, “Pastorem saltaret uti Cyclopa rogabat”; and Hor. Epist. II., 2, 125.

“Ludentis speciem dabit et torquabitur ut qui Nunc Satyrum, nunc agrestem Cyclopa, movetur.”

291. ὧδι παρευσαλεύων: here he cuts a caper to show them the kind of dance he means.

291. ἀλλʼ εἶνα τέκεα, κ.τ.λ.: “but come, children, oftentimes shouting and bleating the calls of sheep and noisome goats, follow me.” He calls the old farmers his children, because he is playing the part of Poluphêmos, and he likens them to his flock.

296. Order—ἡμεῖς βληχώμενοι, καταλαβώντες σε, τὸν Κύκλωπα, λαβώντες μέγαν σφηκίσκον ... ζητήσωμεν ἐκτυφλώσαι (σε).

302. Κύρκνα: here Καρίον assumes the rôle of Κύρκνα. The Cyclops who has just been mentioned was blinded, when asleep, by Ulysses; and this story reminds Καρίον of what occurred to the followers of Ulysses when they visited Κύρκνα. See Odyssey Χ., 203–243.
NOTES.

303. Φιλωνίδου: this character has been already mentioned in line 179. His name is here put παρὰ προσδοκίαν for Ulysses, and Corinth for Aiaia, Kirkè's isle. The name of this Corinthian Kirkè is given in line 179, supra.

312. τὸν Αρτίου μιμούμενοι κρεμώμεν: "we, imitating (Ulysses) the son of Laërtes, will suspend you." For the form Λαρτίου, cp. Soph. Ajax, 1, 'Αελ μέν, Ἐ παὶ Λαρτίου, δέδορκα σε.

Λαρτίους for Λαέρτης is very rarely found. Ulysses himself should be Lartios, not, as here, the son of Lartios; Lartios being properly a possessive adj. formed from Laërtes. Cp. Laërtia regna, "the realms of Laërtes," Verg. Aen. III., 272; Laërtius heros, i.e. Ulysses, Ovid, Meta. XIII., 124.

The word κρεμώμεν probably has reference to the punishment of Melanthios by Ulysses. Melanthios tried to steal into the storehouse for arms, but on being caught he was bound hand and foot, "and they made fast to his body a twisted rope, and dragged him up the lofty pillar till he came near the roof beams," where they left him swinging. Hom. Od. XXII., 170-200.

314. Ἀριστυλλος: ὡς is understood, "but you, like another Aristullos, with gaping mouth, will say." This person is referred to elsewhere in Aristophanes as a man of very depraved habits. Bergk thinks that Aristophanes is here ridiculing Plato, whose real name was Aristoklès, Plato being only a nickname given him from his broad (πλατύς) shoulders.

317. ἔπι ἄλλη εἴδος τρέπεσθο: "turn your attention to another strain." Kariôn probably means the choral ode and dance, usually performed in the interludes to the accompaniment of the flute. The word ΧΟΡΟΤ, at the end of line 321, is to mark that the ἄλλη εἴδος, the words of which are wanting, should here be performed.

321. τῷ κότῳ ἔνυται: "grapple with the work."

322—391. Chremulos welcomes the Chorus, who promise to help him. Blepsidémos, a sycophant, hears there is something in the wind, and he posts to the house of Chremulos to try and find out all about it. He finally learns that Ploutos is there.

322. "To bid you welcome, my fellow-demestemen, is an old and stale (form of greeting)." For δημόσια, see note on line 254, supra.

325. συντεταμένως κού κατεβλακευμένως: "with zealous, and not with careless pace." These adverbs are formed from the perf. participles passive of συντείνω and καταβλακεύω respectively. συντεταμένως is Bentley's excellent emendation for συνυπεταμένως.

326. ὅπως ... ἔσεσθε: δράτε must be understood here as in Equites, 222, 760; Acharn., 253, 955, and many other places—"see that ye be."
328. *βλέπειν, κ.τ.λ.*: "for you shall think I look downright war." Cp. the English expression, "to look daggers." For ἀντικρυς, see note on line 134.

329. *πρωβόλον* : see note on line 171. "It were strange if for three obols we jostle one another at every meeting of the Assembly, and I to allow anyone to take away Ploutos himself." παρείπυν is 2nd aor. opt. of παρῆμι.

330. *Βλεψίδημον* : the Scholiast explains this common name of syco-phants to mean "ό πρὸς τὸν δήμον βλέπων, κάκ τούτου τὰ πρὸς ζωῆν ποριζόμενος."

331. *κουρείωσι* : barbers' shops in Greece and Rome were the centres of gossip in the days of Aristophanes and Terence as much as they are throughout modern Europe. Cp. Eupol. II., 499—καὶ πολλ' ἔμαθον ἐν τοῖσι κουρείοισι ἐγὼ ἀπότως καθίζων. Hor. Sat. I., 7, 3, "Notum tonsoribus"; Ter. Phorm. I., 2, 38—"Ex adversum ei loco Tonstrina crat quaedam. Hic solebamus fere Plerumque eam opperiri dum inde irem domum."

340. *τοῦτ᾽ αὐτὸ θαυμάστων* : Porson reads "θαυμαστὸν αὐτὸ τοῦθ' ὅπως." Blepsidémus thinks there must be something wrong when an Athenian, who has come in for luck, sends for his neighbours; it was so contrary to the usual custom.


359. *ἀποτρόπαιε* : "averter (of evil)," another epithet of Apollo. See note on line 11, above.

363. "With what absolute certainty is there nothing sound in any man!"

367. *κατὰ χώραν ἔξει* : "remains unmoved." Another reading is ἔχεις.

372. *κακοδαιμόνας* : "you are possessed."

377. *ἀπὸ σμικροῦ πάνυ διαστάζει* : "to arrange (hush up) at very small expense." Cp. for this use of ἀπὸ, Equites, 538, ἀπὸ σμικρᾶς διάπανας ὑμᾶς ἀριστίζων.

382. *τυν* refers to Chremulos. It is elsewhere used, as here, to denote, as it were in vision, somebody who is present on the spot. Cp. Ranar, 554; Aeharn., 1158. Blepsidémos implies that he will inform against Chremulos, who in consequence will be put on his trial, and to excite the pity of the judges will bring his wife and children with him into court.
384. κοῦ διοίσοντ', Κ.Τ.Λ. : "and who will not differ in any respect whatever from the Hérakleidai of Pamphilos." On the death of Héraklés, his children, the Hérakleidai, were persecuted by Eurustheus, prince of Tiruns, and, driven out of the Peloponnēsos, they took refuge in Attica, where shelter was given them in spite of the threats of Eurustheus. Wherever they went for refuge they found that envoys from their persecutor had preceded them with offers of friendship to such states as drove them away, and threats of war against any state that received them, until they finally reached Athens. Thither they were pursued by the tyrant, whom they now defeated and slew. Then they returned to their birthright in the Peloponnēsos, but a pestilence soon broke out, in which they recognised a divine intervention, and accordingly they returned into exile in Attica. Ere long they tried to return, but were driven back, and remained for a hundred years in exile, till, aided by the Dorians, they conquered the Peloponnēsos. Two kings of their race thenceforward continued to rule simultaneously at Sparta, down to the conquest of Greece by the Romans. Athenian poets and orators boasted that their ancestors had befriended the exiled Hérakleidai. Athenian painters and sculptors may have celebrated the story in their works of art.

Who Pamphilos was is not certain. One Scholiast says he was a painter. In that case he painted a picture of the Hérakleidai, in the Stoa Poikilē or elsewhere, as suppliants before the Athenian people. Bergk and Dindorf take this view. Another Scholiast says he was a poet; in that case a drama called Hérakleidai is referred to, and this is actually the name of an extant drama of Euripidēs.

388. ἀπαρτί : "from now, henceforth,"—so Liddell and Scott. The word also means "exactly," and "just the opposite"; but henceforth is most suitable here.

390. σεαυτόν : understand ἀπολέις.

394. οὐκ ἐσε κόρακας ; "won't you (go) to the ravens?" i.e., "go and be hanged (for telling lies)!" Similar expressions are ἐς φθόρον, ἐς ὀιλεθρον, and sarcastically ἐς μαικριν: Lat., in malam rerem, in crinem.

395. Ἐστίας : Chremulos said that Ploutos was in his house; therefore Blepsidēmos asks him in the name of Hestia, the guardian goddess of hearth and home, if he is speaking the truth.

396. θαλάττιον : "Do you mean the sea-god?" "Yes, and if there is any other Poseidon, by the other as well." Bergk points out the obscurity of θαλάττιον, and the fact that in Nubes, 83, Strepsiadês is unwilling that his son should swear νῦν τοῦ Ποσειδῶν τοῦτον τῶν Ἱππον. The reason he suggests is that if Chremulos used the epithet θαλάττιον, it might be concluded.
that this Ploutos, or wealth, had come by sea. But, as Dindorf says, there is really no difficulty, for the whole affair seems so incredible to Blepsidèmos that he does not believe the other's oath by Poseidôn, but goes on to ask whether he really means the sea-god by whom he is accustomed to swear.

398. "Then do you not send him about also to us, your friends?" "Things have not yet reached that point." "What do you say? Not yet reached the distribution point?" The force of δια, in διαπέμπεις, is distributive.

401. βλέψαι, κ.τ.λ.: 'that we should make (him) see.'

402. ἐνι, κ.τ.λ.: "in some one way or other."

408. The poet here has a slap at the degeneracy of the medical profession, which was neglected in Athens through being underpaid.

411. κατακλίνειν αὐτὸν εἰς Ἄσκληπιον: "to (conduct him) to (the temple) of Asklepios, (and) make him lie down (there)." After Ἄσκληπιον understand νεῶν, the acc. being governed by εἰς, to denote the motion to the temple. Cp. Vesp., 122, where the same expression occurs. This method of cure, by which the sick spent the night in a temple hoping to be healed while asleep, was called ἐγκολίμησις.

413. ἀνυγο πράττων ἐν γε τι: "be quick and do something or other."

415—610. Poverty enters in a state of alarm lest Ploutos, being restored to sight, should drive her away altogether. In a long and ingenious argument, she contends for her own rights, and only retires before the threats of Chremulos.


416. ἄνθρωπαριῶ: this diminutive expresses contempt.

417. Ἡρακλῆς is here invoked, says Brunck, as ἀλεξικακὸς and tamer of monsters. Cp. Plaut. Mostell. II., 2, 94.

419. This same cognate accusative is found in the Eccl., 106, τόλμημα τολμώμεν. τόλμημα occurs in the singular in Eurip. Phoenissae, 1676, but it is mostly plural, and very frequently used by the tragedians, especially Euripidès. As Green points out, this line is of tragic sound, and perhaps this is one reason why Blepsidèmos suggests, in line 423, that the intruder is a Fury from a tragedy. But another reason is given by Blepsidèmos himself in line 424.

421. οἶνος: acc. governed by ἐτόλμησε, understood.

422. ᾧττ' ἀπολολατον: "so that ye are both undone." Here she regards their ruin as actually complete, although, in line 418, she spoke in the future tense.
423. ἔρινης ἐκ τραγῳδίας: this contains a special reference to the 
Enmenides of Aischulos, where a chorus of fifty Furies is in-
troduced. So terrible was their aspect that disastrous results 
followed to the women and children in the audience, according 
to the biographer of Aischulos; and Julius Pollux, II. 15, 
relates that in consequence of this a law was passed reducing 
the number of the tragic chorus. See Bergk, ad loc.

425. "But (no), for she has no torches." "Then she shall suffer 
for it." The Furies were always represented with torches. 
Seneca, Med. 16, speaks of the Furies as "Atram cruentis 
manibus amplexae facem.''

427. οὐ γὰρ ἀν τοσοῦτοι ἑνέκραγες ἡμῖν: "(otherwise) you would 
not have bawled out at us so loudly.'

429. δεδράκατον, ξητούντες: observe the dual verb with plural par-
ticiple.

431. βάραθρον: this was the name given at Athens to a yawning cleft 
beyond the Akropolis, in the deme of Keiriadai, which some 
say belonged to the tribe Oineis, others to the tribe Hippotho-
öntis. Criminals were thrown into it, and we learn from a 
passage (VII., 133) in Herodotus, who makes the earliest 
historical mention of it, that it was into this pit the envoys 
from Darius were thrown when they came to demand earth and 
water. It was also called ὄρνυμα, and hence the terms ὁ ἐπὶ τῷ 
ὄρνυματι or ὁ πρῶς τῷ ὄρνυματι for the executioner who hurled 
down the criminals. The word is no doubt formed from the 
root BOR of βιβράσκω, Lat. vorare, Eng. devour. It cor-
responds to the Spartan καίδας. Cp. also line 1109, infra, and 
Equites, 1362, &c. Translate—"Then isn't the pit left for you? 
But you should tell at once who you are.''

435. ἥ καπηλίς, κ.τ.λ.: "the neighbouring chap-woman, who always 
cheats me so grossly in my pints." καπηλίς is connected 
etymologically with chap in chap-woman, also with German 
kaufen (= to buy), Lat. canpo, cera; Eng. cheap, chipping, 
chaffer. ἥκ = ἥ ἐκ. The Attic κοτύλη was a liquid measure of 
six κύαθοι or a half ἕστης, nearly half a pint, but here it may 
be freely translated by pint. The woman sold wine, and 
always gave short measure to Blepsidêmos.

439. οὗτος: "ho, you there!'

445. παρὰ πολὺ: "by far." This phrase is rare in comedy.

447. ἀπολιπότε: observe the dual participle and the plural verb, 
and cp. lines 416–417, supra, where the plural ἕφυγετ' is in-
serted in the midst of duals. πω is out of place, but neverthe-
less it should be taken as modifying ἕφυγομέθα.

451. ἐνέχυρον τίθησιν: "puts in pawn." It was forbidden by law 
at Athens to pawn arms, and the poor often had no choice left 
but to break this law. See Boeckh, Rep. Att. I., 142.
453. τρόπων: there is a play on the words τροπαίον and τρόπων, both of which are derived from a common verb τρέπω, to turn—"Will set up a record to commemorate the reverse he inflicted on this versatile person;" lit., "Will set up a trophy over her ways," i.e., "will defeat the plans of Poverty." Sometimes the aorist optative with ἄν has about the same force as the future indicative, as here, so that στὴναυτ' ἄν = στὴνεται. This is due to Greek politeness, which often expressed as more probabilities actions which were regarded as quite certain to occur. A τροπαίον was a monument set up to commemorate the turning (τροπή) or defeat of an enemy, and consisted of spears, shields, helmets, &c., taken from the enemy in war, and fixed upon posts or trees on the battlefield. The party that allowed a trophy to be set up thereby acknowledged its own defeat, and after that the trophy was looked upon as inviolable, being under the protection of Zeus Tropaiaios.

462. ὃτι: observe that τι becomes ὃτι when the question is repeated by the person of whom it is asked, before he answers it. Cp. Ranae, 198, οὐτός, τι ποιεῖτ; Dion., ὃτι ποιῶ; The subjunctive mood is the Latin equivalent, e.g., "Quid fecisti?" "Quid fecerim?" = "What have you done?" "What have I done, do you ask?"

467. περὶ τούτου... αὕτου: "on this very subject." "Why now, on this very subject, I am willing in the first place to offer an explanation; and if I make it clear that I alone am the cause of all good things to you, (well and good)." The ellipse of καλῶς ἔσται, or some such words, is often found when εἰ μὲν, εἳ μὲν, in the protasis of one sentence, correspond to εἰ δέ, εἳ δέ, in the protasis of a second.

473. καὶ σὺ γε διδάσκοι: "and do you be advised."

474. ἀπανθ': "in every respect."

476. "O cudgels and pillories, won't ye help (us to punish her)?"


480. "What penalty, then, am I to fix for you in the suit, if you are vanquished?" In an Athenian law-court, the penalty was either fixed by the judge, or only declared by him, according to some estimate made before the cause came into court. It is this latter kind of trial, the ἀγὼν ἀτίμητος, that is referred to here. The plaintiff fixed the penalty from his own standpoint; the defendant generally fixed it at a much lower figure; and then the judge finally settled it. Cp. the comic trial of the two dogs in the Vespes. For the full form of procedure see Smith's Dictionary of Antiquities, article Timeus.

483. "Think you, then, a score of deaths about enough?" "Yes, for her (Poverty)."
485. οὐκ, κ.τ.λ. : “Let both of you make haste, and do this (i.e., die the twenty deaths): for what just plea can one any longer urge against (it)?” The idiomatic expression οὐκ ἐν φθάνοιτον τῶτο πράττοντ’ (= “you cannot be too quick in doing this,” “make haste and do this”) usually expresses a strong exhortation or an urgent, impatient command.

487. τὸ σοφὸν : “some clever (argument).”


492. τοῦτ’ οὖν, κ.τ.λ. : “we then, desiring this, have with difficulty hit upon a scheme, excellent and noble and useful for every purpose, so that this idea may be carried out.”

497. “And, then, he will make all men good, and rich of course, and full of respect for things divine.” The contention is that the wicked, when they see that Ploutos neglects them and will go to the good alone, are sure to give up their wicked ways, and follow piety when it pays to do so; and in this way Ploutos will make all men pious.

499. οὐδεὶς ἄν : This is the reading of the best MSS., but οὕτις ἐγὼ σοι τούτον is the common reading. The former is more forcible.

503. αὐτά : sc. τὰ χρήματα, understood from πλουτοῦσα, which is curiously inserted between two words that must be taken closely together.

504. μετὰ σοῦ, κ.τ.λ. : “and with thee do most consort.”

505. “Therefore I declare, if Ploutos were to recover his sight, and put an end to this state of things, there is no way by walking in which one could provide greater blessings for mankind.” πᾶσαν is read by Bekk., Dind., and Bergk; πάσει by Porson and Meineke. ταῦτην βλέψας is the reading of Porson, Bekk., Dind., and Meineke; ταῦτ’ ἄν βλέψας of the MSS. is corrected by Bergk into ταῦτ’ ἀμβλέψας. Holden reads εἰ πάσει ταῦτην βλέψας.

507. “O ye who of all men have been the most easily persuaded out of your sound senses, ye two old dolts, fellow-gossips and fellow-lunatics, if, &c.” For υγιαίνειν in this sense instead of its ordinary sense, “to be healthy,” cp. I. 364, supra.

511. τέχνην οὔτε σοφίαν : “craft or profession.” However, the Scholiast says: “Σοφίαν ἐνταῦθα καλεῖ τὴν περὶ τὰς τέχνας πανουργίαν καὶ μηχανήν, τέχνην δὲ τὴν μεταχείρισιν αὐτῆς καὶ ἐνέργειαν. Thus σοφία and τέχνη might refer to the same art, the former to the theory, and the latter to the practice.
515. This line, says the Scholiast, savours of the Middle Comedy. What he means is that the poets of the Middle and New Comedy used high-flown tragic language, such as is found in this line, for the sake of ornament, and not to raise a laugh, which would be the only effect in the days of the Old Comedy. This is one of the lines that was not in the earlier Ploutos.

520. Chn. "Some merchant bent on gain will come from Thessaly, from the treacherous slave-dealers." Another reading is παρα πλείστων (instead of παρ’ ἀπίστων), "from the numerous (slave-dealers)." ἀνδράποδον, a slave, from which comes ἀνδραποδιστής, a slave-dealer, has for its epic dative pl. ἀνδραπόδεσσι (II. VII., 475), which appears to confirm the derivation of the word from ἀνδρό-, stem of ἀνήρ, and πούς; because, as the Scholiast explains, "the slave is subject to the master as the foot to the whole body."

526. ἐς κεφαλὴν σοι: translate: "On your own head be it." This is a formula for averting evil, and appears to be borrowed from the Egyptian ceremony of cutting off the head of the ox to be sacrificed, imprecating evils on the head, and then selling it to aliens, or flinging it into the Nile. The formula in that case was, "εἰ τι μέλλοι ἄ σφια τοῖς θύσας Ἰ Αἰγύπτῳ τῇ συναπάρ κακῶν γενέσθαι, ἐς κεφαλὴν ταῦτην τραπέσθαι," Herod. II., 39. Cp. Verg. Aen.VIII., 484, "Di capiti ipsius generique reserintent."

529. "Nor will ye be able to anoint her with trickling perfumes when each of you brings home a bride, nor to deck her with expensive dyed garments of various designs."

531. "And yet what advantage will it be to be rich, if you have to do without all these things?" The common reading is ἀποροῦντας; Meineke has ἀποροῦντι.

535. With the reading in the text, πλὴν must be taken adverbiail, and κολοσυρτόν as the acc. after πορίσας. Then φίδων, παιδαρίων, and γραδίων depend on κολοσύρτων. "Except a crowd of blisters on coming from the bath, of starveling ragamuffins, and of old crones." But κολοσυρτόν seems a better reading—"except blisters, and a noisy rabble of starveling ragamuffins and old crones." The Scholiast says the blisters would be caused by the excessive heat in the baths, or the reaction of the cold when they left them.

540. The ἐξειν in this line and in l. 542, as well as σιτείσθαι in l. 543, depend on πορίσας in l. 535.

541. "A rush-mattress alive with bugs," "a rotten mat," "mallow-shoots" and "dry radish tops" for food, "the head of a broken jar" as a bench, and "a broken cask-side" as a kneading-trough, are among the boons of Poverty to her votaries. This picture, no doubt, is drawn faithfully from life by the artist.
545. κεφαλήν: governed by ἔχειν in line 540. Note that κατεγώτος and ἐρρωγυίαν are the second or intransitive perfects of κατάγνυμι and of βήγνυμι.

546. ἐρρωγυίαν καὶ ταύτην: “and that (side) too a broken one.” The collocation is very common. Perhaps, however, the meaning is—“this as well as the other broken.”

548. ὑπεκρούσω: “you have harped upon.” ἐφθέγξω, ἀνεκρούσω, says the Scholiast, adding that the metaphor is taken from a harp or other musical instrument which is said κρούσθαι. Kuster thinks the word has here the same meaning as in the active voice Acharn., 1. 38, “βοᾶν, ὑποκρούειν, λοιδορεῖν τὸν βήτορας,” i.e., to attack. Liddell and Scott also take this to be the meaning here. Blaydes compares Shakespeare’s Macbeth, IV., i., 74, “Thou hast harped my fear aright,” and translates it, “You have touched upon.” Poverty complains that the whole of Chremulos’ assault is upon Beggary, and has nothing whatsoever to do with herself, Poverty.

550. ὑμεῖς γ': “oh yes, of course, ye who think that unlike things are like, and that there is no difference whatever between Dionusios (the Sicilian tyrant) and Thrasuboulos (who expelled, the thirty tyrants from Athens), may well imagine that Poverty and Beggary are sisters.” This line shows that this Ploutos is the later play, for the first play was exhibited in 408 B.C., and it was not till 405 B.C. that Dionusios the elder was appointed sole general at Syracuse with full powers, and this is the date at which we may fix the beginning of his long tyranny of thirty-eight years. Thrasuboulos is the great Athenian democrat who was mainly instrumental in the overthrow of the Four Hundred in B.C. 411. He was banished from Athens as soon as Lysander set up the government of the Thirty Tyrants, 404 B.C.; but with Theban aid he returned and re-established the democracy (403 B.C.).

551. τοῦτο πέπονθεν: “is in this sad condition.”

555. μακαρίτην: a term that was commonly used, according to Stobaeus, in reference to death, πᾶς γὰρ λέγει τις, ’Ο μακαρίτας οἴχεται. In the Persia of Aisch., 1. 635, we find, “Ἡ ρ’ ἄτει μον μακαρίτας ἱσοδαιμών βασιλεύς” where the Chorus is singing of the dead King Darius. The Scholia on this say—ιστέων δὲ ὅτι μακαρίτης ὃ τεθνεὼς μακάριος ὃ ζων. So that Bergk rightly says, “Comicus noster, quoniam pauperes paucis vitae commoditatibus fruuntur, eorum vitam, quasi non esset vita, dixit ὁν μακαρίτην, quod de mortuis dici solet.” Here it has the double meaning of happy and dead. “How happy that dead life of his you have recounted, if with all his sparing and toiling he shall not even leave the wherewithal to be buried.”

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558. The natural meaning of this line would be, "I produce better men than Ploutos (whom I have produced)." The intended meaning is, "than Ploutos produces." In this sense ἴ Πλοῦτος would be the more usual form.

559. ἰδέαν: "figure." παρὰ τῷ: "with him." Poverty contrasts the wiry, wasp-like character (for which see Vespuce, II. 1070—1090) of her own followers with the gouty, pot-bellied followers of Ploutos, who have grown fat by riotous living (ἄσελγῶς).

562. ἀπὸ τοῦ λιμοῦ: "by starving them."

563. ἀναδίδαξο: "I will teach you (contrary to the received opinion)."

566. All the MSS. contain this line, yet it is bracketed by Bergk on account of its irregular metre and obscure sense. The sense required is, "Stealing is not contrary to decorum, provided the thief is not caught," which would not be inappropriate in the mouth of Blepsidémos, who is himself a thorough rogue; and this was, moreover, in conformity with the Spartan custom, which allowed the young Spartans to steal if they were only adroit enough to escape detection, but punished them if caught. Thoukudídês says of the early Greeks (Book I., 5), "ἥρπατον, καλὸ τὸ πλεῖστον τοῦ βίου ἐντεῦθεν ἐποιοῦτο, οὐκ ἔχοντός πω ἀησάχυντο τούτο τοῦ ἔργου, φέροντος δὲ τι καλὸ δέξις μᾶλλον· δηλοῦσι δὲ τῶν τε ἥπειρατῶν τίνες ἐτί καὶ νῦν, οἷς κόσμος καλῶς τοῦτο δηρῶν."

As the line stands it must be translated—"Yea, by Zeus, if he must escape detection, how can it be other than orderly?"

567. The poet often attacks the demagogues. There is a passage very like this in Démochênes. contra Timoc. οὗτω δὲ καλὸν ὡς τοῦ ἄρσες οὐκ ἀγαπῶσιν ἐκ πενήτων πλοῦσιοι ἀπὸ τῆς πόλεως γιγνόμενοι ἀλλὰ καὶ προπηλακίζοντι τὸ πλῆθος (= are not content with rising from poverty to riches by their politics, but in addition, &c.).

572. Construction—κλαῦσει διή ςητεῖς. The words μηδὲν ταῖτη γε κοσμήσαρης are parenthetical, and mean "do not plume yourself on that."

575. πτερυγίζεσι: "you flap your wings." Others explain it to mean οὕδεν σὲρει, nihil proficis. The metaphor in either case is taken from birds, but in the latter case it implies that the birds are so young that their endeavour to fly is vain.

577. φρονοῦντας άρωτα αὐτοῖς: "who mean the very best for them," i.e., who intend to teach them wholesome lessons by beating them.

581. Κρονικάς λήμμας: "with fossilised prejudices," prejudices as old and out-of-date as the days when Kronos was king. Κρονικός, the adjectival form of Κρόνος, is found in the comparative degree in Plato, Lusis, 205, C. ἀ δὲ Ἰ τόλις ὅλη ζόει
περὶ Δημοκράτους καὶ πάντων πέρι τῶν προγόνων, πλούτους τε καὶ ἱπποτροφίας καὶ νίκας Πυθοί καὶ Ἰσθμοί καὶ Νεμέα τεθρήπτοις τε καὶ κέλησι, ταῦτα ποιεῖ τε καὶ λέγει, πρὸς δὲ τούτοις ἐτὶ τούτων κρονικῶτερα. λήμνη is properly a humour that gathers in the corner of the eye, rheum; but here applies to the prejudices that blind, as it were, the eye of the mind.

583. πῶς ἤν ποιῶν, κ.τ.λ.: "how would he, when establishing in person the Olympic contest, where he invariably every fifth year gathers together the whole of the Hellènes, proclaim the victorious competitors, by crowning them with wild olive as a crown, if he had great riches?"

584. δι’ ἔτους πέμπτου: the inclusive method of reckoning, according to which Pindar also calls this festival περτατηρίς. An interval of four years elapsed between each celebration of the festival, and this term was called an Olympiad. So high did this celebration rank in the minds of the Greeks that it became their recognised method of reckoning time. Olympia is the name of a small plain to the west of Pisa in Elis, where the festival was held.

586. κοτίνω: this must here be taken as a noun in apposition to στεφάνῳ. Porson suggested κοτίνῳ, an adjective from κότινος as χρυσοῦς from χρυσός. Dindorf reads κοτίνου.

589. "By binding (the brows of) the victors with trifles, he leaves the wealth with himself."

590. Chremulos being worsted in logic about Zeus, falls back on the system of "No case; abuse the plaintiff's attorney."

593. "The idea of your presuming to argue that you have not everything, and through poverty!" (i.e., that Poverty does not confer on you all sorts of blessings).

594. Ἐκάτης: the reference is to the feast of Hekatê, or the Moon. At the time of the new moon a feast used to be set out in her honour at the crossways. A description of a similar custom among the Ethiopians is mentioned by Hêrodotos, III., 18.

595. αὐτὴ: refers to Hekatê. κατὰ in the next line is distributive.

597. "Whereas the poor folk snatch it away before (those who have brought it) set it down."

601. ὁ πόλεως Ἀργοὺς: from the Têlephos of Euripidês; κλέβῃ δὲ ἡ ἀργοῦς is from the Môdeia, l. 169. The whole line is in Equites, l. 813.

602. Παύσωνα κάλει: "call upon Pausôn your messmate." The Scholiast says this man was a painter. It appears from other passages in our poet that he was a very poor man. Cp. Thesm. 949, and Acharn., 854, where he is associated with Lusistratos, who had to fast more than thirty days a month.
603. τι πάθω τλήμων; taken word for word from Aisch. Persai, l. 896.

610—770. Chremulos is at last able to carry out his plan, since his troublesome visitor has now departed. The god is sent to the temple, where he is cured, and then returns to make all his friends happy. Meanwhile, Karión gives an amusing description of the restoration of the god's sight.

612. σε κεφαλήν: "τὴν κεφαλήν appears to be in a kind of apposition to σε. The head, as the noblest part, or the part chiefly affected, stands for the whole person in such phrases as γένναων, δύστηνον κάρα, ἐς κεφαλήν σοι; cp. Lat. "multum fleturum caput." In this passage κεφαλήν can hardly be (as Bergler takes it) accus. of object to κλαῖειν.—Green.

Translate—"And as for you (it is best for me) to bid your head (= you) go weep for many a long day."

619. ἡμῖν οἴχεται: "is gone for us" = "we have got rid of." ἡπিτριπτός = ἡ ἐπιτριπτός, i.e., ἢ ἄξια τοῦ ἐπιτετρίφθαι, "this cursed wretch."

623. τι τῶν προὐργον ποιεῖν: "doing some of the needful things."

Observe that προὐργον (=Gρὸ ἔργον) is compared, προῳργιαίτερος, προῳργιαίτατος; the superl. form προῳργιάστατος being doubtful.

626. τάλλα: governed by ἐκφέρειν (l. 624). Karión had to carry out the bedding for Ploutos to lie on, in the temple; and also everything else indoors that had been got ready for the ceremony.

At the end of this line there is missing a choral ode to fill up the time between the departure of the god for the temple, and the news of the recovery of his sight. "κανταύθα γὰρ χορὸν ἧφειε θεῖαι καλ διατρύψαι μικρὸν ἅχρις ἄν τις εἴ 'Ασκληπιοῦ ἀναστρέψειε, τὴν τοῦ Πλοῦτου ἀπαγγέλλων ἀναβλέψιν." Schol.

627. ὁ πλειστα, κ.τ.λ.: "O ye aged men who at Théseus' feast have sopped up much soup with very little bread." So Liddell and Scott. The μυστίλη from which the verb is derived is explained as "a piece of bread, hollowed out as a spoon, for supping soup or gravy."

Blaydes understands πλειστα as snepissime, and takes the meaning to be "O ye aged men who very oft at Théseus' feast have had a poor banquet on very little bread." The idea is, that heretofore their general fare has been very bad, and not much to boast of even at the Theseia; but now they have come in for good luck. Bergk thinks they celebrated the festival at their own expense, and therefore, on account of their poverty, had a very spare meal; but it is possible that some public distribution of food to the poor is alluded to.

631. τῶν σαντωφ φιλῶν: another instance of παρὰ προσδοκίαν. Βέλτιστε "οὐκ ἄλλων τινῶν, ἄλλα τῶν ὁμοίων σοι μαστιγίων." Scholiast.
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635. The Scholiast informs us that this line of tragic sound is taken from the Phineus of Sophokles. Translate:—"He has been restored to sight, and has received clear vision in his pupils." ἐξομματῶ would naturally mean "to bereave of sight," a meaning it actually has in a fragment of Euripidès—

"ἡμεῖς δὲ Πολύβουο παῖδ' ἐρείσαντες πέδω
ἐξομματούμεν καὶ διάλλυμεν κόρας."
In Aisch., Prom. 506 (Paley), we find—

"καὶ φλογωπὰ σήματα
tέξωμμάτωσιν, πρόσθεν ὄντ' ἐπάργεμα,"
where the word has the same meaning as in the present passage. Observe that λελάμπρυνται is 3rd pers. sing.

637. βοᾶν: "cause for exulting shouts."

639. εὔταιδα: The children of Asklépios are said to have been Machaon, Podaleirios, Iasō, Panakeia, and Hugieia. Panakeia is mentioned in line 730, infra. Cp. Orest., 1. 984, ἀναβοάσομαι πατρὶ Ταυτάλῳ.

643. τοῦτονί: Kariōn.

645. ἧνα καύτη πύς: The poet in Thesm., 1. 735, satirises this weakness of Athenian women—

"δὲ θερμόταται γυναικεῖς, δὲ ποτίσταται
κακ ψαυτὸς ὑμεῖς μηχανώμεναι πιεῖν,
δὲ μέγα καπάκλοις ἀγαθῶν, ἡμῖν δ' αὖ κακοῖν."
For the participial construction, which is uncommon, after φιλεῖν; cp. Vesp., 1. 1535, εἰ τι φιλεῖτ' ὀρχούμενοι. The words φιλεῖς δὲ δρῶσ' αὐτῷ σφόδρα are spoken as an "aside."

650. "I shall tell you the whole story from head to foot," i.e., from beginning to end. σοι is purposely placed after the words ἐστὶν κεφαλήν to make the phrase resemble the usual imprecation (for which see note on 1. 526, supra), in which sense it is understood by the woman. "Not, I pray, on my head," she exclaims.

"What! not the blessings that have fallen to our lot? Oh, it is the troubles that I don't wish on my head," as she understood πράγματα in line 649 to mean troubles, a meaning often conveyed by the word.

655. εἰ τιν' ἄλλον: for εἰ τις ἄλλος. It is attracted by its proximity into the case of μακάριον, which agrees with ἄνδρα.

657. ἔλούμεν: The Scholiast says this is for ἔλομεν from λῶ, the original form of λῶθ; so λούμενοι for λοῦμενοι, in next line. The uncontracted forms ἔλουμεν, ἔλευμην, are rejected as not truly Attic by Phryn., 1. 188, though copyists have often inserted them in the older authors. The root is λοφ as appears in λῶθ (= λὸF-ω), λῶ-ἐτρων (= λὸF-ἐτρων), λοῦτρον, Late. lau-o, lau-tus. This root is lengthened into ν-, from which comes λυ-μα, λυ-θρον, Late. al-luo, col-luo-ies, lu-strum.
657. εὐδαίμων: This is sarcastic. The woman insinuates that Ploutos was lucky indeed if a cold sea-bath did him any good.

659. ἢμεν: ibamus.

660. “And when on the altar, the cakes and offerings were dedicated by the flame of murky Hephaistos.” The common MS. reading is προθύματα (= “the preparatory offering”) for θυλήματα.

661. μέλανος: This is Bergk’s emendation for πέλανος. πέλανος means “a clotted mixture,” and if we retained the word, it would be in apposition to, and explanatory of, πόπαινα καὶ θυλήματα (or, προθύματα); but although πέλανος is often found as a sacrificial term, it could not fairly be taken to explain the two former words; and to explain the word, by asyndeton, as being another nominative to καθωσιόθη, would be harsh. Bergk’s emendation is very plausible, and is approved of by Meineke. This description of the sacrifice is in imitation of tragic diction, if it is not actually borrowed from some lost tragedy.

663. “And each of us made up from little odds and ends a bed for himself.” “ἐκ μικρῶν καὶ πολλῶν τὴν στιβάδα ηὗτεπίζωμεν,” Scholiast. παρακαττῶος is strictly “to sew on beside,” or “to patch up.”

665. Νεοκλείδης: mentioned also in Ekklés. I1. 254 and 398, as Νεοκλείδης ὁ γλάμων, “the blear-eyed.” He was an orator and a sycophant, and his character is preserved for us in a proverb of Suidas, Νεοκλείδου κλεπτιστέρος.

668. “But when the minister of the deity put out the lights and told us to go to sleep.”

673. έξέπληττε: “arrested my attention.”

675. ἐφ’ ἡν: “to which pitcher of porridge I strangely desired to creep.” He had an eye on the porridge, which was brought into the temple as an offering by the old woman; and in lines 689-690 he passes himself off as one of the sacred serpents, by hissing and biting the woman’s hand when she thrusts it out to protect her offering. The word ἑφερπύσαι, strictly used of serpents, looks forward to this.

677. φθοῖς: the Attic contraction for φθοῖας, acc. pl. of φθοῖς, -ίος, “a cake.”

681. ἤγιζεν εἰς σάκταν τινά: “He consecrated them into a certain wallet.” This is παρὰ προσδοκίαν for ἐπὶ τὸν βωμόν.

682. νομίζως, κ.τ.λ.: “And I, believing that there was great holiness in this proceeding.” Understand εἶναι after ὁσιὰν.

685. “Yes, by the gods, I (was afraid) lest he with his fillets should reach the pitcher before me: for his priest had already given me a lesson,” to get all I could as quickly as possible.
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688. ὃς ἧσθετό ποῦ μου τὸν ψόφον: "As soon as ever she perceived the noise I made." Another reading is ὃς ἧσθανετό μου, "as soon as she began to perceive, &c."

689. τὴν χειρ' ὑπερηφ.: "Lifted up her hand over (the pitcher to protect it)." τὴν χειρα was probably written as a gloss on the margin, and so crept into the text. τὴν χειρ' υφηρει, the common reading, is retained by Dindorf, and can only mean "she tried to draw away her hand." But no mention has been made of her hand being thrust out, whereas in l. 691, infra, we find τὴν χειρα πάλιν ἀνέσπασε, which implies that it has been. To balance the sentence, then, some change must be made in this line to reconcile it with l. 691, where there is no doubt about the reading. The reading proposed by Hemsterhuys, approved by Dobree and Meineke, and adopted by Holden, ἄρα' υφηρει, removes all difficulty. "Having raised (her hand), she was on the point of drawing away (the pitcher)." ἄρα' is a constructio ad sensum, as if γράφω εἶχεν had been written instead of γράφον. χύτραν υφηρει, "was on the point of drawing away the pitcher," would be preferable to the common reading. The Scholiast's interpretation, εἰσείει τὴν χειρα κατὰ τὴν χύτραν, ὦν μηδέλα αὐτὴν λάβη καὶ Μένανδρος: ἐξάραντες ἐπικρατήσατε, was certainly written ἀ προσος of some other reading, and ἄρας' υφηρει is the best suggestion that has been made.

690. παρείας: a species of serpent, so called from its puffed cheeks (παρείδ, the cheek). Its bite was harmless, and it was sacred to Asklépios, and kept in his temple. Cp. Lucan. IX., 721, "Contentus iter cauda sulcare pareas." The word is variously written παροῦς, παρῶς, and παρείας, and is supposed by Liddell and Scott to be a reddish brown snake on the analogy of παρῶς ἵππος, a chestnut horse (μεταξύ τεφροῦ καὶ πυρροῦ, Photius).

694. ἐφλων: "I greedily devoured." "φλὰν, 'cum crepitu quodam frangere,'" Blomfield.

708. ἐκεῖνος refers to Asklépios.

712. The woman's suspicions are aroused, and she begins to think from a phrase of Karión's that there is more imagination than history in his narrative. λίθων, from its position in line 710, might qualify δοίδυκα and κιβώτιων, as well as θυείδιον. So she wants to know whether not only the mortar and pestle, but the wooden box (κιβώτιων) was of stone. He admits the wooden box is not. Then, she wants to know how he could possibly see, if, as he said, he was wrapped up. The ready answer is that there were holes in his cloak.

713. ὃ κάκιστο ἀπολούμενο: lit., "thou who art doomed to perish most vilely," "thou wicked scoundrel."
716. φάρμακον καταπλαστόν : "a plaster." The different kinds of φάρμακα, or medicines for outward application, were χρυσά, ἐγχριστα, ἐπίχριστα (ointments), and παστά, ἐπίπαστα, κατα-πλαστά (plasters); while those taken inwardly were βρώσιμα and πάτιμα, ποστά, πιστά. See Aisch. Prom., 1. 479, seq., and note.

718. σκορόδων, κ.τ.λ. : "three cloves of Tenian garlic." The Scholiast says that Tenos, which is an island of the Cyclades, was noted for the fierceness of its serpents and of its garlic.


720. σχίνον : Scillam maritimam (i.e., squill), "natam," says Pliny, "aceto exacuendo."

διέμενος : 2nd aor. part. mid. of διέμεινω, "having diluted."

Σφηττίω : Sphettos was a deme in Attica belonging to the tribe Akamantis. Sphettian vinegar was very sharp, and the Scholiast says that even the Sphettioi themselves were πυκροι καὶ συκοφάνται. Every item in the prescription is very bitter and painful, whether the garlic, "the acid fig-tree juice," "squill," or "Sphettian vinegar," and is an amusing cure for sore eyes, the complaint of Νεοκλείδες. See note on line 665.

725. ἐπομνύμενον : ἐπόμνυσθαι, lit., "to swear after, or accordingly," as a legal term = ὑπόμνυσθαι, which is perhaps the verb that should be read in this passage. ὑπόμνυσθαι is "to interpose by oath," but in Attic law it meant "to make oath (either personally or by proxy) that something serious prevents a person's appearing in court at the proper time," and so, to apply for a postponement of a trial, to bar proceedings by an affidavit, &c. Translate—"That I may stop you from going to the Assembly, having (for once) a real excuse." Dindorf and Bergk have the reading given in this text. But Dindorf proposes ταῖς ἐκκλησίαις, which Holden accepts. The meaning would then be, "that I may put an end to your obstructing public business at the Assemblies by false pleas."

727. Πλοῦτων : "τὸν Πλοῦτον Πλοῦτωναι εἶπε παλιῶν."—Schol. Ploutos is here identified with Ploutôn (Pluto), the god of the nether world, who as well as Ploutos was considered a god of riches, διὶ ἐκ τῆς γῆς ἀνέται ὁ πλοῦτος. Others regard Πλοῦτων as an endearing diminutive of Πλοῦτος, as γλυκῶν of γλυκύς, &c.

729. ἡμιτύβιον : this, according to Pollux, 7, 71, is an Egyptian word meaning "towel." It is often found wrongly spelt ἡμιτύμβιον in the MSS., doubtless from a desire of the copyists to find some meaning in the name.

730. For Πανάκεια, see note on line 639.

733. ἐκ τοῦ νεῶ : the invalids were in the sacred enclosure (τέμενος) around the temple, not in the temple itself. See line 659.
736. ἔμοι ὅκει: for ἐμοί ὅκει.

737. This novel method of measuring time comes as a surprise to the audience, and is a second reference to the feminine weakness mentioned in line 645.

742. ποὺς δικέις: adverbial to ἣσπᾶξοντο, “greeted him, you can’t think how (i.e., very enthusiastically),” lit., “greeted him, how do you think?”

749. In this line the woman apostrophises Asklèpios.

750. ὅχλος ὑπερφύσ ὅσος: “a marvellously great crowd,” lit., “a crowd, marvellous how great.” The relative ὅσος is often joined to an adjective in this way, as θαυμαστῶν ὅσον, ἀμήχανον ὅσον, &c.; ἀμήχανον ὅσον χρόνον = an inconceivable length of time. Cp. Lat. mirum quantum, immane quantum, &c. Similarly the adverbial forms, ὑπερφύσ ὃς, ἀμήχανος ὃς, &c.

756. ὄφρως συσήγησον, κ.τ.λ.: “knit their brows and were gloomy the while.” Cp. Nub. 1. 582, τὰς ὄφρους ἔνυγγομεν; Aeh., 1. 1069, τὰς ὄφρους ἀνεσπακάς. This verse seems borrowed from some tragedy.

758. οἵ δὲ: this refers to οἵ δίκαιοι (line 751).

759. ἔκτυπεῖτο: the passive of κτυπέω in its causal meaning, “the shoe was made to resound.” Cp. Thesm., 1. 995— ἀμφί δὲ σωκτυπεῖται

Κιθαρώνιος ἦχό.

Dobree points out as undoubted examples of the passive use of this verb, Philostr. p. 201, κτυπεῖται τις ἐνταύθα ὑπ’ αὐτοῦ ἄκμον; p. 358, κτυπείσθαι δοκοῦντος τὰ ἅτα ὑπ’ ἐποίας ἰπτέων. The passage in the text, ἕκτυπεῖτο ... προβήμασιν is of tragic sound and is likely enough a tragic imitation.

760. εὖς λόγον: “at once,” lit., “at one word.”

765. εὐαγγέλια: acc. of reference depending on ἀναδήσατι. “I wish to wreath you with a garland of loaves for good tidings, on your reporting such news as this.”

767. άνδρες: for οἵ άνδρες, Ploutos, Chremulos, and their friends the just men.

768. καταχύσματα: handfuls of figs, nuts, and sweetmeats, which used to be showered (καταχέω) over the bride, and over a new slave, by way of welcome on their entering their home. Cp. Theopomp., com. II., 797—

φέρε σὺ τὰ καταχύσματα ταχέως κατάχει τοῦ νυμφίου καὶ τῆς κόρης.

Cp. Vergil, Ecl. 8, 31, sparge, marite, nucem. Ploutos, on returning with his new acquisition (i.e., his sight) must be greeted as if he were bringing home a blushing bride or newly-purchased slave. The Scholiast says that ὄφθαλμοις is παρὰ προσδοκίαν for δούλους. κομίσω is the aorist subjunctive, like καταχέω in line 790.
ARISTOPHANES' PLUTUS.

771. The choral ode which should precede the entry of Ploutos is missing, and it is very probable that several verses are also missing, because Ploutos would hardly begin with the words καὶ προσκυνῶ γε. With regard to the three opening lines, they are in tragic style, but the Scholiast tells us nothing of their origin, and they are not to be found in the extant tragedies.

"Adorat sive salutat solemn, cujus lucem longo post tempore jam videt, ut solemus amicos salutare; deinde terram Atticam, quae eum quasi hospicio excipiatur. Cf. Eq., l. 156, τὴν γῆν πρόσκυνον."—Bergk.

772. σεμνὴς Παλλάδος κλεινὼν πεδον: "the famous plain of honoured Pallas," i.e., Athens, of which city Pallas Athēnē was the tutelary goddess.

773. Χώραν τε πάσαν Κέκροπος: "the whole land of Kekrops" is Attica, of which land this hero is said in the legends to have been the first king. He is said to have founded Athens, the citadel of which was called Cecropia in his honour. The later Greeks believed that he came from Sais in Egypt with a colony, and introduced Egyptian civilisation into their land; but modern criticism shows this belief to be unfounded. The name Κέκροψ is probably a redup. of the root καρπ-, seen in καρπός, and means Fruitful.

774. συμφοράς: his misfortunes were "consorting unawares with such (evil) men, and unwittingly shunning those worthy of his society."

775. ἐκεῖνα: "the former," i.e., consorting with the wicked. Lat. illa.

ταύτα: "the latter," or shunning the honest. Lat. haec.

776. αὐτὰ πάντα πάλιν ἀναστρέψας: "having adopted a diametrically opposite line of conduct."

777. ἐπεδίδουν: so Meineke and Bergk; ἐπεδίδουν: vulgo, "gave (myself) up to."

778. βάλλε ἐς κόρακας: understand σεαυτόν. "Take yourself off to the crows!" i.e., "to the deuce with you!" Lat. Apage in malam rem, or in malam crucem. These words are spoken by Chremullos to one of the crowd of newcomers that try to force their friendship on him now that he has become rich. Then he falls into a soliloquy.

779. "For they poke and bruise one's shins, each anxious to show some sign of goodwill." Observe that ἐνδεικνύειν is not plural to agree with the verb, but is attracted to the nom. sing. by ἐκαστός. Cp. Homer, Il. O, 1. 663—

ἐτι δὲ μνήσασθε ἐκαστὸς

παίδων ἤδ' ἀλόχων.

Also βάν ἃ' ἰμεναι κειόντες ἐδ' πρὸς δάμαθ' ἐκαστὸς, Od. σ, last line.
787. περιεοστεφανωσεν: "surrounded."

788. ὁ φίλταρτ' ἄνδρῶν: this to Ploutos probably; kal σὺ kal σὺ to Ploutos and Chremulos. The Scholiast understood it ὁ Πλοῦτε kal ὁ ἄνερ kal ὁ Βλεψίδημε.

789. καταχύσματα: see note on line 768.

790. καταχέω: aorist subjunctive.

792. Observe the double superlative πρώτιστα, "for the first time."

796. "Then in addition we shall avoid the charge of vulgarity. For it is not seemly in a dramatist to fling figs and fruit to the audience, and then to force laughter at these things." διδάσκαλος refers to Aristophanes himself, and the force of the epithet is that he himself, like other dramatic poets, taught or superintended the rehearsals of his own choruses.

For γελάν ἐπὶ, "to laugh at," cp. Aisch. Eum., 1. 560, γελᾶ δὲ δαίμων ἐπ' ἄνδρι θερμῷ; and II. B., 1. 270, ἐπ' αὐτῷ ἔδω γελᾶσαν. But ἐπὶ τούτοις might also mean "at this cost," i.e., the cost of vulgarity, or "in addition"; γελᾶν, in both these cases, being used absolutely.

800. Δέξινκος: supposed by the poet to be the name of one of the spectators, who, as soon as the wife of Chremulos came in with the nuts, had started to his feet to be ready when they were scattered among the audience.

802—958. With the choral ode which should be sung between lines 801 and 802, but which is now lost, the catastrophe of the play is reached. Henceforth all goes aright, for on Ploutos regaining his sight all the good wax rich and evildoers are reduced to poverty. Karión enters and gives a comic sketch of the good things the god has given to his master. A Just Man comes to see the god and thank him, and to offer up his wretched old clothes as a memorial. An Informer enters to bemoan the loss of his trade, but he finds no sympathy, is stripped, then clothed in the miserable old rags of the Just Man, and finally sent to the baths.

803. μηδὲν ἑξενεγκόντ' οἶκοθεν: "without any cost," lit., "having borne nothing out of the house (in exchange)."

804. The idea in this and the next line is that wealth was generally secured by dishonest means in Athens, yet wealth has now come tumbling in tumultuously to the household of Chremulos although they had done nothing evil to deserve it.

805. ἐπεισπέπαλεν: this is explained by the Scholiast to mean εἰσεπτήδησεν, and he adds that it is a military term chiefly used of an invasion. "Has riotously invaded (the household)."

806. This verse was rejected by Bentley, and certainly looks suspicious when compared with line 802.
806. οὔτω: “On these terms (i.e., having done nothing wrong to deserve it) wealth is a pleasant thing indeed.”


815. ἰπνός: various interpretations of this word are given, but the meaning of “lantern” (φανός) appears to be the most suitable to the present passage.

816. στατήριον &́: “And we servants play at ‘odd or even’ with gold staters.” The Stater (= standard) was the chief gold coin in Greece. It was also called Chrysus (χρυσός); and Daric, Δαρειός or στατὴρ Δαρειός, from the coinage of Darius Hystaspes, just as Louis and Napoleon were names given by the French to gold coins. The Athenian gold staters were a little heavier than the darics, but were current at the same rate. In weight they were equal to two, and in value to twenty, Solonic silver drachmae. The Athenian stater and the Persian daric were each worth about £1. 2s.

άρτιάξομεν: “ludere par impar,” Hor. Sat. II., 3, 248, called by the Greeks ἀρτίαξεν, ἀρτία ἦ περιττά, or ἕγα ἦ ἄξυγα, was a game in which one had to guess whether the number of things (coins, nuts, &c.) held in the hand was odd or even.

820. With the triple sacrifice mentioned in this line cp. the Roman suovetaurilia. Properly speaking, βουντείν should only be used of the sacrifice of oxen, but here it is used freely for θύειν.

823. παιδάριον: diminutive of παῖς, a slave. A young slave is carrying the old tattered cloak of the Just Man.

In the following scene, from this line down to line 965, the dialogue is carried on between the Just Man, Kariôn, and the Sycophant. Chremulos is now engaged indoors with the sacrifice, and remains off the stage till he enters again in line 965 with the words “μὴ δηλῇ· ἐγὼ γὰρ αὐτῶς ἔξελ κυλῆθα.” The authority of the MSS. is in favour of this view, which is the one accepted by Bergk, Blaydes, and Holden. The theory that Chremulos should be substituted for Kariôn throughout the scene is maintained by Hemsterhuys, Brunck, and Dindorf. The Scholiast leaves it doubtful, observing only ὑ (δικαίω) διαλέγεται ἦ ὁ Χρέμωλος ἦ ὁ ὁἰκέτης.

825. “You are clearly what you seem to be, one of the honest.”

837. κοῦκ ἐδόκουν ὁρᾶν: “and they pretended not to see.”

839. αὐχμός: “for the drought that befell my coffers was the ruin of me.”

842. “And of what use to the god is the old cloak?” If θεῶν, the MS. reading, be followed, the meaning becomes “What, in the name of the gods, is the meaning of this old cloak?”

Observe that lines 840, 842, and 844 end with ποῦς τὸν θεῶν.

843. τοῦτο: this word should be taken with τριβάνων, and not with παιδάριον.
844. With this line cp. Hor. Od. I., 5, 15—
"Suspendisse potenti
Vestimenta deo maris."

845. τὰ μεγάλα: understand μνησθήρα. The reference is to the great festival and mysteries of the Eleusinia, celebrated in honour of Démètér and Persephôné at Eleusis, a town lying on the sea-coast north-west of Athens and close to Megara. The Great Mysteries were celebrated for nine days every year in the month of Boèdromiôn, from the 15th to the 23rd, both at Athens and Eleusis.

It was customary to dedicate the garments in which one had been initiated at these mysteries; and this is why Karion asks the Just Man if these are his initiation garments. What he means is, "You have now been initiated into the mysteries of Ploutos. Is that why you wish to dedicate your cloak to him, as they do at the Eleusinia?"

849. χαρίεντα: This is ironical.

850. δέλλαος: The penult is short, and the word is written δέλλαος in the Ravenna MS.

853. The metaphor in this line is borrowed from wine which is so strong that it is able to bear a large admixture of water without losing its goodness. So the Scholiast, Bergk, and Dindorf. "Even if this be the right explanation of πολυφόρος, yet to press the metaphor in συγκέκραμα would make the sufferer to be the water mixed with (and weakening) his own calamity. If Aristophanes meant this, he meant the whole phrase to be in ridicule of his tragic contemporaries. It is not likely that Sophoklês and Aischulos meant κεκράσθαι δύα, οἶκτῳ otherwise than "to be plunged in." And πολυφόρω is also explained πολλὰ κακὰ φέροντι. Of land it means "fruitful," "bearing much good": therefore why not of fortune "bearing much evil?" Green. This is probably the correct interpretation of συγκέκραμα, although Bergk and others regard it as a continuation of the metaphor. But πολυφόρος undoubtedly has reference to the mixture of wine and water. Cp. Equites, 1188, ἐς ἡδὸς, ὤ Ζεὺς, καὶ τὰ τρία καλῶς φέρων; Kratin, II., 117, ἄρ' οὐσεὶ τρία; Galen. 11, 93, &c.

Translate: "So much in need of tempering is the fortune in which I have become hopelessly involved."

859. αἱ δίκαι: "The informer must have redress, if there is law in Athens." The mention of δίκαι gives the Just Man a clue to the character of the new-comer, whom, in the language of the mint, he declares to be "of a bad stamp," and Karion, chiming in, gives him little comfort by assuring him that "it is very obliging in him (i.e., serves him quite right) to be ruined."

864. The informer takes it for granted that he himself was one of the good, the only class that Ploutos was to enrich.
870. "By Zeus, there's not a bit of honesty in any one of you." Cp. l. 363, supra.

875. The informer wishes to give them a stretch on the wheel, to make them confess their villainy.

876. oimóçάρα: crasis for oimóçει ἄρι.

877. 'I don't care in the least for you. Here's a ring I am wearing that I bought for a drachma from Eudemos.' The point of this remark is that the ring is a magic one, and would protect its wearer from harm. Eυδαμος is Doric for Ευδήμος.

878. ἀλλ' οὐκ ἐνετί: The Scholiast explains this to mean ἀλλ' οὐκ ἵσχυε οὕτος ὁ δακτύλιος πρὸς τὸ δήγμα τοῦ συκοφάντου. The general meaning must be "Your ring can't guard you against the bite of the informer." But how is this arrived at? The Scholiast's explanation is that φάρμακον is understood: "There is no eure in it (the ring) against an informer's bite;" so that δήγματος depends on φάρμακον which is implied in δακτύλιος, because the ring was a δακτύλιος φαρμακίτης.

Raper explains it thus: "There is not in the list of the virtues of this ring the words 'συκ. δήγ.' Vendors of amulets possibly gave the purchaser a list of the healing powers of the amulet as follows—toῦτο τὸ περίαμμα ἴσχυε κατ᾽ ὀφεις δήγματος, and so forth."

One Scholiast says that δήγματος is the genitive after δακτύλιος, and Holden believes οὗ γὰρ ἐστὶ to have been his reading, i.e., "the ring is not the ring of an informer's bite." Others think the line should be written, ἀλλ' οὐκ ἐνετί "Συκοφάντου δήγματος."

Dobree's explanation is "It is impossible (οὐκ ἐνετί) to buy an amulet against the bite of an informer," in which sense οὐκ ἐνετί is often found.

Holden takes the line as it stands to mean "There is no informer's bite in his words," making δήγματος a partitive genitive, and suggests ἐπιάδη or ἔστι for ἐνετί.

It seems most satisfactory to understand φάρμακον with the Scholiast.

879. οὐκοῦν τῷ γε σῶ: "Certainly not for your (good), you may be quite sure of that."

880. ἐπ' ἀληθεία: "in truth." Cp. Aisch., Supp., l. 622 (Paley); and Theok. VII., l. 44, πᾶν ἐπ' ἀλαθεία πεπλασμένον ἐκ Δίως ἑρνος. The
μάρτυς is a witness whom the informer had brought with him, so as to be able to summon the others for trial. The witness, who takes no part in the dialogue, disappears before l. 933, infra. Translate:—"Would, in truth, that you and your witness may burst, but not with eating (lit., 'being filled with nothing')." ἐμπλήμενος, syncop. aor. pass. part. of ἐμπίμπλημι.

894. The informer perseveres in his assertion that they are going to dine at his expense, and tells them that "there is inside a large quantity of sliced fish and roast meat."

896. Observe the change of case after ὄρφανεi, first an acc., and then the genit. ψυχους. The latter is the usual construction; but neuter accusatives may be used with all verbs.

897. "Since he is wearing such a wretched cloak."

904. σκήπτομαι: "He is not so mad as to be a farmer, but he pretends to be a merchant when it happens to suit him." Merchants were free from the public burthens at Athens on account of the help they gave in importing grain; therefore, when the informer wishes to escape some tax, he poses asa merchant. Cp. Dēmosth., p. 893, ἐπὶ τῇ προφάσει τοῦ ἐμπορεύεσθαι συκοφαντοῦντας.

906. μηδὲν ποιῶν: "If you did nothing." οὐδὲν ποιῶν would mean actually "doing nothing."

908. τι μαθῶν: These words are often found, like τι παθῶν, at the beginning of a question in Attic Greek, and though both phrases might be freely rendered by "wherefore?", yet the former indicates some μάθος, and means more exactly "on what knowledge (belief or persuasion)?" The latter indicates a πάθος, and might be rendered "on what compulsion (or inducement)?"

βούλομαι: At Athens it was a constitutional principle that any one who wished (ὁ βουλόμενος) might make proposals at the Ἐκκλησία for the amendment (abrogation, &c.) of laws, bring forward an impeachment, &c., but a check was imposed by the Γραφή Παρανομοῖο. βούλομαι in this line, and ὁ βουλόμενος in line 918, refer to this practice.

910. εἴ σοι, κ.τ.λ.: "If you are odious for things that don't in the least concern you." προσήκον is used absolutely. Lit., "If, it concerning you not at all, then you incur hatred."

912. κέπφε: "Ορνεύον ὑπερ φιλεῖ ἀφρόν χαλάττων ἐσθεῖν. Scholiast. "Noodle, booby." The verb κεφροῦσθαι, "to be gulled," is used by Cicero, ad Attic, XIII., 40.

913. "Is inquisitive interference a thing to benefit the state?" "No; but to uphold existing laws, and not to allow any one to do wrong, is." "Then, does not the state for this very purpose appoint dikasts to hold office?" "But who accuses?" "Whosoever chooses." "Well, I am that man."

The laws were examined annually by the Thesmothetai, and
any changes they deemed advisable were reported to the *Nomothetai*, a legislative committee of the dikasts. Public advocates were appointed for the formal defence of all the laws attacked, and the citizen who proposed a change had to make out his case against this defence, to the satisfaction of the assembled *Nomothetai*. See Grote's *History of Greece*, chap. xlv.

925. τὸ Βάττου σίλφιον: "the silphium of Battos." Battos, otherwise known by the name of Aristotelès, migrated from Thèra, one of the Cyclades group of islands, and led a colony to Africa, where he became the founder of Cyrene (631 B.C.) Cyrenians stamped their coins with his image, holding in one hand the plant *silphium* (Lat. *laserpicium*). This plant was very valuable, and was exported far and wide on account of its excellence both in medicine and cookery. Hence it was an important source of revenue; and the phrase *Βάττου σίλφιον* passed into a proverb for a very magnificent and costly gift. Catullus (7, 4) speaks of *laserpiciferae Cyrenaec*.

926. Just Man. "Put down your cloak at once." Kar. (to Informer) "‘Ho, you fellow! it is to you he is speaking." J. Man. "After that, take off your shoes." Kar. (to Informer) "It is to you he says all this." Inf. (defiantly) "‘All very well, but just let whichever of you chooses come up here to me.” Kar. (mimicking the Informer's words in line 918) "‘Then that man am I.' Then Karión sets to work to undress the informer, who protests against his being stripped "‘in open day’ (μεθ' ἡμέραν).

927. υπόλυσαι: 1 aor. imperat. mid. As *ὑπόθημα*, the under-bound, is a shoe; so *ὑπολύω*, to loosen under, is the appropriate word for unfastening a shoe from the feet.

932. ὅρας: the Informer’s appeal is to the witness, whom he calls upon to give evidence of these doings.


δος, κ.τ.λ.: addressed either to the Just Man himself or to his slave (see line 823).

942. καλ' ταῦτα: "them too I will this very moment peg to this fellow’s forehead as to a wild olive-tree.’” The Scholiast’s explanation is—ὅτι ἐπὶ τῶν κοτίνων καὶ ἄλλων δένδρων πανταχοῦ ἐν τοῖς ἱέροις προσπατταλέουσι τὰ ἀναθῆματα.

945. σύζυγον ... καλ' σύκων: observe the alliteration. καλ' σύκων is generally explained here as meaning "even a weak (partner)," because the wood of the fig-tree was regarded as soft and of little use. Cp. Theocr. 1., 45—σφίγγετ’, ἀμαλλοδέται, τὰ δράγματα, μὴ παρίων τις ἐπιρ’ Σύκων άνδρες, ἀπόλετο χοῦτος ὁ μισθός, where σύκων means ἀσθενεῖς, and Hor. *Sat.* 1., 8, 1, “Olim truncus eram ficiulus, inutile lignum.” But it has been stated by the Informer in the previous line that he is much weaker
than his opponents. Thus, a weak partner would be of no use to him, as he would need a very strong partner to cope with them successfully. It is far more forcible to regard σύκινον as a pun on συκοφάντης, as they contain the common element σύκον, a fig. "If I get for fellow-worker even one of my own feather," i.e., another informer.

Bergk thinks there is a reference to the proverb συκίνη ἐπικουρία, "a poor help," and that this is contrasted with τούτων τῶν ἵσχυρῶν θεόν of the next line. Liddell and Scott take σύκινον in this passage to mean false, treacherous.

950. For the Βουλή and the Εκκλησία consult Smith's Dict. of Antiq.

951. πανοπλίαν: the old cloak and the shoes.

952. βαλανείου: the poor went thither to get warm (see line 535, supra), and the Just Man who had been "King of the Beggars" there in his poor days, now hands over that office to the Informer.

959—1096. The Chorus, after the departure of the actors, sang an interlude after line 958. Next an affected old woman enters, who wishes to be thought young and handsome. She had a young lover who loved her when he was poor, but since Ploutos has changed everything he scorns her. The young man enters and continues to mock her, in which he is joined by Chremulos, although Chremulos pretends sympathy.

959. ἄρ', ὁ φίλοι: the usual mode of asking the way to a house. Cp. Soph., Oed. Rex, 934—

960. νέοι: referring to his newly-recovered sight.

962. ἄλλ' ἵσθ': for this predicative use of the participle, cp. Ranae, 1. 436, ἄλλ' ἵσθ' ἐπ' αὐτήν τὴν θύραν ἀφιγμένον.

963. ὁ μειρακίσκη: "my pretty maid." The old woman is thus addressed ironically. The word is a dimin. of μειράξ. ὁρικῶς = νεωτερικῶς, "as becomes your youthful bloom." The old woman gives herself youthful airs and talks in a mincing way.

965. Chremulos enters saying there is no need for her to call, as he has himself come out, and would know her business.

970. συκοφάντης: probably coined by Aristophanes, like σοφίστρια by Plato. Other examples are ποιήτρια, μαθήτρια, πολεμίστρια. His last visitor was a συκοφάντης, and he suspects that this is another of the same genus.

972. See note on line 277 for a full explanation of the dikasts getting their γράμμα to determine the order in which they were to sit for the day, and judge (δίκασεν). But instead of saying ἐδικασκές Chremulos παρὰ προσδοκίαν says ἐπινέες. The order of drinking was settled by lot (probably by drawing letters, as in G
the case of the dikasts). Cp. Hor. Od., I., 4, 18, Nece regna vini sortiere talis, and II., 7, 25, Quem Venus arbitrum dicet bibendi. Translate—"But did you drink without its having fallen to your lot by letter to do so?" i.e., "Have you been drinking out of your turn (or unfairly)?" He implies that she is a tippler, and thus lost her money.

973. ἐγὼ δὲ, κ.τ.λ.: "but I am wretched, and suffering from an itching desire."

979. "And I performed every service for him in return." Holden's reading, ἐγὼ δ' ἐκεῖνῳ γ' αὖ τὰ πάνθ' ὑπηρέτου, gives the same meaning and is more elegant.

982. ἄν ἦπη: "he would have asked," and hence "he would (i.e., was accustomed to) ask."

987. This is ironical. "It is quite clear that he must have been shy with you when his demands were so modest."

989. ματητίας: there is a double-entendre in this word. It sometimes means lust, which Liddell and Scott wrongly give as its meaning here, and sometimes it means greed, which is clearly the meaning in this passage. The joke is maintained if we translate "He used to say that he asked me for these things, not from lust for gain, but because of his affection for me."

991. μεμνητο: 3rd per. sing. opt. of μέμνημαι, which is the perf. mid. of μιμήσκω.

992. ἕκνομιμώτατα: "most inordinately," the superlative of the adv. used by herself (line 981).

996. τὰπὶ...ἐποντα: "(the other fruits) that are upon this tray." The repetition of ἐποντα is redundant.

997. ὑπειπούσης: "and having added that I would come in the evening." Dobree and Blaydes take ὑπειπούσης to mean Quam praedixissem, a meaning in which the word is often found.

999. "He sent me back this milk-cake along with my present, on condition that I should never again go thither." The ἄμης was probably richer and better than the πλακοῦς sent by her, and was intended to show that the young man had now become rich, and had no further need of the old woman.

1002. πάλαι ποτ' ἢσαν ἀλκιμοῖο Μιλῆσιοι: for the former prosperity of the Milesians, see Herod., V., 28, where Milētōs is called "the ornament of Ionia." This line is attributed to Anakreon, who used it even if he did not originate it. The Scholiast says it was the reply given by the oracle when the Karians inquired whether they should ask the alliance of the Milesians in war. Hence it passed into a proverb to denote the loss of former greatness. The young man meant that just as the Milesians were once great, so the old woman was once young and handsome.
1003. "It is clear that he was not a bad sort of fellow. Afterwards growing rich, he is no longer satisfied with lentil soup; though before, on account of his poverty, he used to eat up everything." There is something very unsatisfactory about ἕπειτα in line 1004. Holden takes it to mean "And so, therefore, since things are thus, or since he is of this character"; but ἕπειτα can hardly bear this meaning. Perhaps ἕπειτα looks back to the past time implied in ἔγραφα; or it may be that line 1005 should precede line 1004. Dobree and Meineke conjecture ἐπιζευγνωτῶν, Bergk ἐπιμεστὰ πλουτῶν.

1006. τῶ θεῶ: Démètèr and Persephonē.

1008. ἐπ' ἐκφοράν: "for your burial" or "to carry away your goods."

1011. "He used to call me endearingly his little duck and his little bird." This line stands νυτάριον ἄν καὶ βάτιον ῥυπεκορίζετο in the Ravenna MS., which is the best and oldest MS. of Aristophanes. The Scholiast read νυτάριον καὶ βάτιον, which he says were kinds of plants; and adds that she wishes to say the young man spoke of her as of choice flowers. But βάτιον would then be a diminutive of βάτος, a prickly bramble, and νυτάριον is not found elsewhere. Then, again, these two words were explained to be diminutives of proper names, Nitaros and Batos, effeminate men. Others explain βάτιον as a diminutive of βάτος, a kind of fish, perhaps the ray. All this is very unlikely. But, if βάτιον is the correct reading, it may possibly be explained as βατίς, "a bird that frequents bushes" (Lat. rubicola), from βάτος, a bramble-bush. Cp. Plautus, Asin. 3, 3, 103,

"Dic igitur me anaticulam, columbulam, catellum, Hirundinem, monedula, putillum, passerillum."

However, this passage from Plautus seems to me to confirm the brilliant emendation of Bentley, νυττάριον ἄν καὶ φάτιον ῥυπεκορίζετο, "she used to call me endearingly her little duck and her little dove." Bentley's reading would, however, leave a trirach followed by an anapest, and although there are several examples of this, yet it is contrary to the metrical canons. To remedy this defect, Porson read νυττάριον ῥυπεκορίζετ' ἄν καὶ φάτιον. Meineke and Holden read φάβιον for φάτιον. φάβιον is a diminutive of φάψ, a wild pigeon, stock-dove.

1012. ἡπη' ἄν: see note on line 982.

1013. μυστηρίους δε τοῖς μεγάλοις: see note on line 845. This might be on the fourth day of their celebration, when the women, with mystic cases in their hands, followed in procession the basket of pomegranates and poppy-seeds, as it was carried on a waggon drawn by oxen; or, perhaps more probably, on the seventh day, when the initiated returned from Eleusis to Athens amid jests and raillery. The term μέγαλα was applied to these mysteries, because there were also the μικρὰ μυστήρια,
which were held at Agrai, on the Ilissos, and were only a
purification (προκάθαρσις) for the real mysteries.

The common reading in this line is διουμένη instead of
νὴ Δία. "And because some one looked at me at the
Great Mysteries when I was on the waggon, I was worried for
this the whole of the day. So very jealous was the young
man."

1017. "O yes, no doubt," says Chremulos; "but the real reason
apparently is because he preferred to eat up all your sub-
stance, without the aid of an intruder."

1020. ὅξευν: impersonal. "He used to tell me that there was a sweet
fragrance from my skin."

1021. "Naturally, by Zeus, if you were pouring out Thasian wine for
him." εὐχεοί = εὐχέεις, imperf. of εὐχέω, to pour wine into
a vessel.

1025. "So, then, my good friend, herein the god is not acting aright,
although he gives out that he helps those who are wronged at
any time."

1033. σ' οὐκέτι ξῆν οἴεται: This contains the same joke at the old
woman's expense as that in line 1008.

1036. "I am so wasted with grief," she says, "that you might pull
me through a ring." "Yes," says Chremulos, "provided it
were not a finger-ring (δακτύλιος), but the ring round a sieve."

1040. "He seems to be going to a revel." "That's clear." Observe
the difference between ἐοικε and φαίνεται, which is clearly
brought out in this line.

1042. σὲ φησίν: "It is you he means," says Chremulos to the old
woman. The usual reading in this line is τί φησίν. It is a
better reading, and is given to the woman, who, as soon as she
hears ἀσπάζομαι, a rather intimate form of greeting, interrupts
the speaker by a request addressed to the others present to
note, as a proof of her story, the familiar terms which existed
between herself and the young man. But his next words show
the real state of affairs.

1044. ὅβρεος: The genitive termination for nouns of this class in
Attic was -ewΣ and in Ionic -eos.

1046. ποίου χρόνου: for ποίου πολλοῦ χρόνου; i.e., "Long since!
How so? Why, he was with me yesterday."

1048. διότερον βλέπει: cp. Hor., Sat. I., 3, 26, "Cur in amicorum
vitis tan cernis aequum?"

1050. πρεσβυτυχοι: comically put for παλαίτεροι, because the woman
is old. Cp. Aesch., Eum., 691 (Paley),

ἀλλ' ἐν τε τοῖς νέοις καὶ παλαίτεροις
θεοῖς ἅτιμος εἶ σὺ.
The "after and cp. for the Meineke i.e., line 634, supra.

1051. τῶν ῥυτίδων δόσας: cp. τῆς ἀδάρης πολλῆς, line 634, supra.

1053. "For if only a single spark catches her, it will consume her like an old wool-bound harvest-wreath." The eiperēdēn was an olive harvest-wreath, wound round with wool (ἐῥόω), and used to be carried about by singing-boys at the two festivals of Πυανέψια and Θαργήλια. With the reading βάλη (for λάβη) translate "should light upon her."

1055. διὰ χρόνου: "after (this long) interval."

1057. πόσον, κ.τ.λ.: the same kind of game as that already mentioned in line 816, except that in the present case it is required not merely to guess whether the number is odd or even, but to guess the precise number. As the woman is angry at this proposal, Chremulos banteringly takes it up and says, "Nay, I too will make a guess;" and commits himself to her having three or four. "Pay up," says the young man, "for she has only a single grinder."

Thereupon she objects to being made a wash-tub (πλυνός) in the presence of so many.

1071. "But, young man, I will not permit (lit., I do not allow) you to hate this damsel."

1076. τὸ τί; "Wherefore?" It is the same as τί; or τίς; The Scholiast says "Оί χαλεπαίνοντες οὕτως ἑλεγον, τὸ τί;"

1077. "I respect your years. That is why I make her over to you, though I would never entrust her to another. So now take the damsel and go your way, and joy attend you."

1089. οὐς ἔχω: Meineke and Holden read ὡς ἔχω = "just as I am."

1090. "I also want to say a word to the god." This is because she wants to follow the youth. "Then, I won't go in," says he. "Courage, don't fear; for she won't offer violence," says Chremulos. Then both enter the house to see Ploutos, and Chremulos, being left alone on the stage, says, "O sovereign Zeus, how vigorously the old woman sticks to the youth, as if she were a limpet.

1096. The choral ode that followed this line is missing.

1097—1170. There is a knock at the door; Karión answers it, but cannot see anybody, because Ηέρμης, true to his thievish ways, hides after knocking, and then appears when Karión is going in again; and on being questioned denies having knocked. He gives a humorous list of people and things that are to be brought out and mixed in a dish and flung into the pit, because Zeus is angry at men's neglect of the gods, who have received no presents since men became rich through the agency of Ploutos. He bemoans his own losses, but finds Karión very unsympathetic, and finally makes terms for himself, and begins with very menial employment.

1098. οὔδεις ἔωικεν: i.e., ὡς ἔωικεν. "Nobody at all, apparently."
Karion, these "in vain," "for nothing," "without cause."

κλαυσία: a desiderative form of the verb κλαίω, "to weep."
Verbs in -σείω, and several in -δω and -ίδω, have a desiderative meaning, e.g., ἄφασεω, I desire to do; φονδώ, I want to murder; μαθησίδω, I long to be a pupil. Some of those in -ίδω indicate bodily weakness or illness, as ὑφαλμίδω, I suffer in the eyes; ὄχρίδω, I am of a sickly pallor. I think it likely that this idea of illness is involved in the present passage. "The door suffers from an attack of whining (κλαυσία), and makes a noise without cause (φθεγγόμενον ἄλλως)." This is also Green's view, and seems preferable to "wants to weep, or to get itself beaten," i.e., "shall suffer for it," as Meineke, Holden, and Liddell and Scott interpret. In this latter sense κλαυσίται is the word that was commonly used.

σέ τοι λέγω: "holloa! Kariôn, it is you I mean, stop!"

1102. "No, by Zeus, but I was just going (to knock). Then, before I had time (to knock) (lit., anticipating me), you opened the door."

1107. "Why, you villain, Zeus wishes to mix every one of you together in a heap in the same dish, and fling you into the pit."

1108. ταυτόν: also written ταὐτόν, is crasis for τὸ αὐτόν.

τρύβλιον: this word is diminutive only in form.

1110. βάραθρον: see note on line 431.

1110. ἡ γλῶττα, κ.τ.λ.: "the tongue belongs to the herald of these things." The tongues of victims were consecrated to Hermès, as the Interpreter of the gods; and Athenaeus informs us that libations used to be poured over the tongues. Kariôn recognizes whom he is speaking to, and virtually says, "Oh! you are the person to whom the tongues of victims are given; you are Hermès." For γλυμνεται, a common reading is τέμνεται, which is ambiguous. It may either mean "The tongue of victims is cut (and set apart) for the bearer of this news," or "The tongue of one who bears such news as this is generally cut out," i.e., the news is bad and you deserve to lose your tongue for it.

1114. Since the restoration of Ploutos to sight, nobody any longer offers up to the gods frankincense, bay, barley-cake, victim, or any one single thing of any kind.

1118. "It is not so much the other gods that I am concerned about, but I myself am undone and utterly destroyed." Καρ. "Oh, you are quite right (in looking after yourself)."

1120. κατηλάσων: these huckster-women offered their wine-cakes, honey, and dried figs as bribes to Hermès, that he might enable them to cheat their customers.
1123. ἀναβάδην: “with my legs up.” This is the best meaning here, and is confirmed by the Scholiast, “ἀνω ἐχω τοὺς πόδας κοιμώμενος,” and he adds that slaves slept in this position lest their feet should become swollen by their continual running in the daytime.

1124. “Doesn’t it serve you right for allowing the huckster-women to be punished sometimes although you were so well treated by them?” They were prosecuted for adulterating the wine they sold, and Hermès did not save them.

1126. τετράδι: the fourth day of the month was sacred to Mercury, and his name still occurs in the French and Italian for Wednesday—Fr. mercredi, It. mercoledì.

τετεμμένων: from πέττω (πέπτω or πέσω), not from πέμπω, as Meineke thinks. Cp. line 1142, infra. The cake was baked, and offered to Hermès on the day sacred to him.

1127. “When Hercules lost Hylas in the Argonautic expedition, and cried aloud for him ‘ut littus Hyla Hyla omne sonaret’ (Verg., Eol., IV., 44), a voice was heard from the sky saying, ποθεὶς τὸν οὗ παρὼντα καλὶ μάτην καλεῖς,”—Bergk. The verse is very probably taken from a tragedy.

1129. ἀσκωλίαξ: this is a pun on the κωλής of the previous line. κωλή, a contr. of κωλέα, is the ham of a swine; and ἀσκωλίαξειν is to dance on a wine-skin, as they did at the Ἀσκώλια. The Ἀσκώλια took place on the second day of the Rural or Lesser Dionysia (Διονύσια κατ’ ἀγροὺς, or μικρό), when the Athenians used to dance with one foot on greased goat-skins full of wine. Goats were sacrificed to Dionusos because of their destructiveness to the vine. Their skins were used to hold wine, and whoever could dance longest on the greased wine-skin got the skin and its contents as his prize.

This dance was a source of great merriment, and is connected with the rise of comedy at Athens. Cp. Verg., Geor., II., 1. 380:

“Atque inter poca laeti
Mollibus in pratis unetos saluire per utres.”

The joke in the text is next to impossible to render into English. “Ah me, for the ham of the swine that I used to devour.” KAR. “You may dance on this wine here, out under the open sky.”

1131. σπλάγχν: this refers to the entrails of Hermès himself as well as to those of the victims, whereas in the previous line it refers to those of the victims alone.

1132. “Ah me, for the cup mixed half and half!” This mixture is stronger than was customary among the Greeks. The usual proportion of the mixture was three measures of water to two of wine.
1133. "Drink this up, and run away as fast as you can." Karia treats Hermēs throughout with good humour, and here offers him a cup of wine.


1138. ἐκφορά: this is a fem. noun. "But there is no carrying out (allowed)." The form ἐκφορά which is read here by some editors is neut. pl. of ἐκφοροσ. The Scholiast says that this formula was used in some sacrifices, and quotes Theopompos, ἐσώ δραμὼν αἰτησον ἀλλ' όυκ ἐκφορά. In the present passage the word has no reference to burial, as in line 1008, though even there the word may refer to the carrying away of goods.

1140. "Whenever you purloined anything, I always caused you to escape detection." "Oh yes, on condition that you yourself should get a share of the spoil; for a cake well baked would fall to you," "Yes, and you would eat it." "Well, why shouldn't I? You got none of the blows, if I were caught stealing."

1145. Φυλήν: "Don't take up old scores, even if you have captured Phulē." As the first edition of this play came out in 408 B.C., and Phulē was not taken till 403 B.C., this line clearly belongs to the second Ploutos of 388 B.C.

Thrasuboulos was among the exiles who had to quit Athens under the régime of the Thirty Tyrants. He fled to Thebes, and with the aid of the Thebans seized Phulē, which was a fortress on the confines of Attica and Boiotia. Thence he marched to Athens, overthrew the Ten who had succeeded to the Thirty, and re-established the democracy in 403 B.C. Thereupon an amnesty was proclaimed, of which Xenophōn (Hellén., II., 4, 43) says, ὠμόσαντες ὅρκους ἡ μὴ μὴ μνησικήσεως, ἐτι καὶ νῦν ὁμοῦ τε πολιτεύονται, καὶ τῶν ὅρκων ἐμμένει δῶμος. Converting the metaphor into a simile, we get "As the Democrats did not take revenge when they conquered the Tyrants, so you should not now wreak your vengeance on me for my former ill-treatment of you, because you are now rich and can punish me."

1151. This line is probably taken from some tragedy, perhaps one dealing with Teukros' departure for Salamis (in Cyprus), when banished by his father. Sophoklēs and Iōn wrote dramas called Teukros. The sentiment is common, and suits the practical views of Hermēs. Cp. Eurip., Phaeth. Fr. 774, ὡς πανταχοῦ γε πατρίς ἡ βόσκουσα γη. Ibid. Frag., ἀπασά δὲ χθόνι ἄνδρι γενναίῳ πατρίς. Menand., Sent. Mon., 1. 716, τῷ γὰρ καλῷ πράσοντι πᾶσα γῆ πατρίς. Ovid, Fasti, I., 1. 493, "Omne
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1153. στροφαίον: “as god of turning,” of the hinge (στροφιγχ). On the principle of “set a thief to catch a thief,” statues of Hermès were set up at the doors of houses ἐπὶ ἀποτροπὴ τῶν ἀλλων κλεπτῶν, as the Scholiast says. Kariôn pretends to misunderstand him, and replies that they don’t now want any of his “tricky turns (στροφῶν).”

1155. Hermès next desires employment as the god of Traffic, but they are rich and don’t need him to preside over petty traffic. Then he applies as the god of Guile, but they are honest folk; as the god of Guidance, but Ploutos can now see; and finally as the god of Games, in which capacity he takes service in the family of Chremulos. The Scholiast says, “ἀγεται δὲ Ὑπῆ στροφαῖος, ἐμπολαῖος, κερδαῖος, δόλιος, ἡγεμόνιος, ἐναγώνιος, δια-κόνος. Of these ἡγεμόνιος is general, and he was called ἐνδιός, as guide of the living, and either πομπαῖος or χθόνιος, as guide of the dead.

1167. γράφμασιν: see note on line 277, supra. There was, as is evident from this passage, some fraudulent way by which a juror could enter his name on more jury-panels than one, though how this could be done is quite uncertain. There were in all ten panels, and therefore only ten letters, at the outside. The object of course would be that, if one panel had no case to try, the fraudulent juror, having several other strings to his bow, might be sure of getting his three obols in another panel. In the same way Hermès, having many strings to his bow, is always sure of employment in some capacity.

1168. ἐπὶ τούτοις: “on these conditions.” But no conditions have been specified; hence it is probable that some lines have dropped out before this line, and that they referred to his rejection as ἐναγώνιος, and his employment as διαικονικός. According to the present text he is employed as ἐναγώνιος, but is first set to qualify for it by performing menial service.

1170. Exeunt Hermès and Kariôn. Enter the Priest and Chremulos. The Priest of Zeus the Saver is starving. Nobody thinks of sacrifice now. Zeus is nowhere honoured since men have grown rich, and his priest’s gains are gone. So the Priest bids good-bye to Zeus the Saver, and enters the service of Ploutos; and all prepare a procession to Athênē’s temple to enthrone Ploutos as the true Zeus.

A choral ode is missing at the end of line 1170.

1172. κακῶς: understand ἔχω. “What is the matter, my excellent friend?” “How can I be otherwise than in a wretched
plight?" But this answer is hardly satisfactory, and Holden puts a comma after kakōs, which he thus connects with ἀπάλωκα', changing the intervening line to ἀφ' οὔπερ οὖτος δὲν ἤρξατο βλέπειν, and regarding it as parenthetical.

1177. οὔδες ἄξιος: Nobody thinks it worth his while to sacrifice when he is rich, because there are no dangers from which Zeus could save him.

1181. δύκην ἀποφυγών: "having been acquitted in a law suit." δύκην διώκειν is "to be the prosecutor in a trial"; δύκην φεύγειν, to try to escape, i.e., "to be the defendant in a trial"; δύκην διδόναι = (1) dare poenas, to suffer punishment; (2) and more usually, sumere poenas, to inflict punishment.

ἐκαλλιερεῖτο: "And another in sacrificing would obtain favourable omens, and, as I was the priest, he would bid me to the feast."

1186. μοί δοκῶ: note the personal construction.

χαίρειν εἴσασα: "having bidden good-bye to," having renounced.

1189. Ζεὺς: Ploutos is meant. He is the real Saver.

1191. ἰδρυσόμεθα: "we will straightway enthrone Ploutos, only wait a little."

1193. ὀπισθόδομον: "The back-chamber" was the name given to the Athenian Treasury, because it was situated at the back of the temple of Athênê, on the citadel.

The allusion is to the fact that by lengthened war and political changes at Athens, the Treasury had become quite exhausted. But on the banishment of the Thirty and the restoration of the democracy, Athens again began to grow strong, and Aristophanes here predicts that wealth will soon return to the Treasury, οὔπερ πρῶτερον ἢν ἰδρύμενος.

τῆς θεοῦ: Pallas Athênê.

1194. Lighted torches are brought out, and the priest leads the way for the god. The old woman bears a hand in the ceremony.

1199. ποικίλα: understand ἰμάτια. The Scholiast tells us that they dressed in purple and in various gay colours for the procession. The old woman had come already decked out in this way. "And you came of your own accord dressed in gay attire."

1204. Chremullos concludes with a pun which we cannot translate literally into English. γραῦς in line 1206 means the curds, scum, &c., as of boiled milk, and was a rustic luxury, and in
the next line has its usual meaning, "an old woman." Similarly in English we have "goody," which means "good-wife," "good-woman," also used for "the bonbons given to children." Some idea of the pun is given if we translate, "Why, look you, these pipkins are doing quite the reverse of all others. For in the case of the other pipkins the goodies are on the very top, but these pipkins are on the very top of the goody."
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