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EURIPIDES

BACCHAE

EDITED

WITH INTRODUCTION AND NOTES

BY

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PART I—INTRODUCTION AND TEXT

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PREFACE

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

The Bacchae differs from most Greek plays in the fact that it is found in only two MSS., while a large part of the play is only preserved in one. As this, from one point of view, renders the textual criticism easy, I have recorded the various readings with some fulness but not at all exhaustively, under the idea that one or two main principles of textual criticism could be presented to beginners by means of the instances of corruption which I have given. Similarly, as only a few scholia and glosses on the play are preserved, I have introduced them all into the notes, that boys, for example, in a sixth form, may have a clear notion of such things. I have tried, also, to give some elementary explanation of the choric metres, which happen to be somewhat easy
in the _Bacchae_, believing that to neglect these in reading a Greek play, is to ignore an interesting feature\(^1\).

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

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

A. H. C.

\(^1\) See a valuable article on this subject by Mr. W. R. Hardie in the _Classical Review_ for June, 1892, with which I cordially agree.
I.

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

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

\(^1\) The name Bacchus, familiar to us in Latin, is comparatively rare in early Greek writers. \(\delta\; Βάκχος\) in this play usually signifies ‘the Bacchant.’

\(^2\) *Iliad*, 6. 129.
§ 2. In 415 B.C. an obscure poet called Xenocles beat Euripides in the tragic contest with a trilogy of which the third play was a Bacchae. Indeed it was one of the favourite subjects of Attic tragedy¹, and of its clumsy descendant at Rome. Aeschylus himself had written a trilogy on this theme, of which we have the names and a few fragments: Semele, Pentheus, and the Xantrieae. It is quite possible that we should admire the Bacchae of Euripides less, if one of his predecessor's plays had come down to us.

§ 3. Euripides spent the closing years of his life at the court of Archelaus, king of Macedonia. This man, though he ‘outheroed Herod’ in the crimes by which he gained the throne², was a wise and good king, and a distinguished patron of art and literature. Zeuxis painted frescoes for his palace: Agathon the tragedian and Timotheus the musician lived at his court. The references in the Bacchae to Pieria, a district of Macedonia (ll. 409, 565), Olympus (l. 561), Axius (l. 569) are specially appropriate if we remember that the play was probably written at Aegae, the ancient capital of Macedonia.

§ 4. The worship of Dionysus was enthusiastically adopted by the wild inhabitants of this region. Whether it originated in Thrace or Phrygia, it appealed to the ardent natures of both these nearly-related tribes: nor would it take long for the contagion to spread to Macedonia. Plutarch, in his life of Alexander³, speaks as follows: 'All the women of this country have been from of old devoted to the Orphic and Dionysiac rites, imitating the Edonian and Thracian women on the banks of the Haemus. Olympias (the mother of Alexander) affected these possessions above all others, and carried her enthusiasm to a still wilder pitch, bearing about in the revels great tame serpents, which often crept out of the ivy and the mystic baskets, and entwined themselves round the staves of the women and their

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

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

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

1 Hence Patin (2, 238) is probably wrong in thinking the production
after Euripides' death to be really a revival in his honour.

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

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

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

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

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

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

§ 10. Pentheus reminds us of Sophocles' Oedipus the King: he is quick-tempered and rough, so that we do not much sympathize with his fate, though we feel its horror. Mr. Tyrrell\(^1\) has quoted an interesting passage of Dicaearchus, showing that Pentheus is typical of Thebans in general: \(\theta\rho\alpha\sigma\varepsilon\iota\varsigma\ k\alpha\iota\ \upsilon\beta\rho\iota\varsigma\o\upsilon\alpha\omega\iota\ \kappa\alpha\iota\ \upsilon\pi\epsilon\rho\iota\varphi\alpha\nu\omega\upsilon\ i\pi\lambda\kappa\tau\alpha\iota\ \tau\iota\varsigma\ \alpha\delta\iota\iota\alpha\phi\rho\o\rho\iota\ \pi\rho\o\delta\varsigma\ \pi\alpha\n\tau\alpha\ \xi\e\iota\o\nu\nu\ \kappa\alpha\iota\ \delta\eta\mu\o\tau\iota\nu\ \ldots \ \tau\iota\nu\ \delta\ieta\ \epsilon\kappa\ \tau\o\nu\ \theta\rho\alpha\sigma\o\varsigma\kappa\iota\ \tau\o\nu\ \chi\epsilon\iota\rho\o\nu\ \pi\rho\o\sigma\a\gamma\o\omega\nu\tau\e\o\varsigma\ \beta\i\lambda\o\nu\). Here in fact, if anywhere in Greece, the new cult would collide with established prepossessions. The characteristic of Pentheus is \(\upsilon\beta\rho\iota\varsigma\): he pushes everything to an extremity: he loses his head at once, and is ready to believe the worst of all concerned: he disbelieves in the gods. The moral of the play is clearly stated in l. 1326.

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

§ 12. The mutilation of the play prevents our forming a due estimate of Agave: but her gradual return to reason is admirably managed\(^2\). We can hardly doubt that we have lost the most moving speech that even Euripides ever wrote. The situation is heartrending: a mother who has unknowingly murdered her son, enters with his head transfixed on a spear. She then recovers her senses gradually, and utters a lamentation

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\(^1\) p. xxxiii.

\(^2\) Patin (2. 267) has rendered this scene in a masterly way.
over his mangled body. This is the finest kind of Recognition, according to Aristotle¹, 'when a man does something in ignorance, and then finds out what he has done: for there is no excess of horror, and the discovery of the truth is affecting.' Only a genius could grapple with such a situation. Longinus³ tells us that Euripides took great trouble in representing madness and love in his plays, and that he excelled in both respects. It is to be remembered that the madness of Agave is inflicted on her for her denial of the divinity of Dionysus.

§ 13. The chorus of Asiatic women are threatened by Pentheus (ll. 510–4), but not punished. In fact the king was too busy to attend to them: hence there is no grave improbability in their remaining unmolested. They probably used the drum, as well as the flute, an unusual feature in a Greek play⁴.

§ 14. The wild lyrical metres are admirably suited to the subject: the Ionic a minore and dochmiac preponderate. The chorus enter without anapaests: indeed this metre only occurs at the close of the play⁵. In the Epeisodia, according to Hartung⁶, as many as fifty senarii begin with an anapaest, while in 950 verses there are 368 resolved feet. This is a larger proportion than in the earlier plays of Euripides, and certainly much in excess of that observed in the Philoctetes of Sophocles, his latest play, probably written under the influence of his younger rival.

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

¹ Poetics, 1454 a. 2. ³ De Sublim. xv. ² l. 58. ⁴ Except perhaps at l. 1190. ⁵ Eurip. Restitutos, ii. p. 512.
of all the MSS. of Euripides which we possess. That archetype
was made by a grammarian in the twelfth century. The MSS.
were not copied or kept with extreme care; but they have enough
in common to make it evident that they come from the same
source; and it is improbable that either is copied from the
other. The editors have differed considerably in their estimate
of their relative value, but the balance of opinion is in favour of
attaching more weight to P.

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

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

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

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

1 ll. 451, 538, 611, 709.
2 Rutherford’s Thucyd. Bk. iv. p. xxxiii.
3 Cf. note on l. 1330 a.
4 Agave’s missing speech might be reconstructed (and the attempt
has been made) from many of the Virgin’s speeches, e.g. from passages
beginning at ll. 453, 501, 690, 738, 898, 950, 1110, 1255, 1274, 1309
(in particular), 1450.
or two passages, while the rhetor Apsines sketches the missing speech of Agave.

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

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

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

1 De gloria Athen. cap. 6.  
2 Sat. ii. 3. 303.  
3 Hor. Ep. i. 16. 73.  
4 Cf. Theocritus, Idyll, xxvi; Seneca's Oedipus, 441; Statius' Thebaid, 4. 562–9; Persius (or ?Nero), 1. 100.
INTRODUCTION.

hard to imagine a case where this is more successfully done: if it be for the moralist to harmonize the principles of true religion with the abiding instincts of human nature, then the writer of this play has done his work well: if the imagination is to be delighted by brilliant narratives, or the fancy soothed by liquid and clear lyrics, and charming references to natural objects, in both respects this play is richly furnished. Its faults, a lapse of taste in religious matters, here and there, frigid etymology, a want of majesty in the diction of the senarii, belong to the irreverent age rather than to the man. Here Euripides has achieved that artistic unity, which we miss in some of his plays: and while we grant that the language of Aeschylus captivates the mind and lingers longer in the memory; while we miss the equability and majesty of Sophocles, we must confess that to the third of the great dramatists belong excellencies to which the others did not attain. Without sacrificing the noble form and repose of the Attic tragedy, he has here created characters which live, and represent to us the seething excitement of humanity in some of its ardent phases. With the worship of Dionysus, the spirit of joy has begun to gain the day over the gloomy pessimism of early Greek thought: a principle, the assertion of which helps to extricate true religion still further from mythology.

II. The god Dionysus.

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

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

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

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

\(^1\) Cf. the song addressed to him as \(\Phi\alpha\lambda\bar{\eta}\)s Arist. \(\textit{Ach.}\) 263.
\(^2\) Some see in these titles a political significance. It is probable that the spread of the cults of Demeter and Dionysus coincided with the advance of democracy at Athens.
\(^3\) Dyer's \textit{Gods in Greece}, p. 79.
\(^4\) Dyer, p. 173.
\(^5\) Ibid. p. 81.
Though, however, by his consecration of the dithyramb and the drama, he is bound up with the highest intellectual life of Greece, we miss in our general conception of Dionysus that uniformly mild and bland majesty which among the Greek gods belongs alone to Apollo (cf. Dyer's *Gods in Greece*, chapters 3 and 4, for a powerful sketch of the various aspects of Dionysus: also Roscher's *Lexicon of Mythology*, article 'Dionysus,' and Baumeister's *Denkmäler*).
ABBREVIATIONS

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

Διόνυσον ἀποθεωθείς, μὴ βουλομένου Πενθέως τὰ ὅργα αὐτοῦ ἀναλαμβάνειν, εἰς μαίαν ἅγαγὸν τὰς τῆς μητρὸς ἀδελφάς, ἡμᾶςκε Πενθέα διασπάσαι. ἡ μυθοποία κείται παρ’ Αἰσχύλου ἐν Πενθεί.

ΑΛΛΩΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἰναι θεόν. ὁ δὲ αὐτοὶς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἐμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναίκας. διὸ οὗ τοῦ Κάδμου θυγατέρις ἀφηγούμενα τοὺς θυάσους εἶσῃ ἐπὶ τῶν Κιβαρῶνα. Πενθεύς δὲ οὗ Τῆς Ἀγάφης παῖς παραλαβὼν τὴν βασιλείαν ἐνυσφόρει τοῖς γενομένοις. καὶ τινὰς μὲν τῶν βακχών υπαλλαβῶν ἔδησαν, ἔγδα τοῦ θεόν ἄγγελον ἀπέστειλεν. οἱ δὲ ἐκόντος αὐτοῦ κυριεύσαντες ἤγον πρὸς τὸν Πενθέα, κὰκεῖνος ἐκείνους ἡμᾶςκαὶ τοὺς ἐνδύειν φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυσος, ἀλλὰ καὶ πράττειν πάντα ὡς καὶ ἀνθρώπου τομλών. ὁ δὲ σειμίδων θησάμενα κατέστρεψε τὰ βασιλεία. ἄγαγὸν δὲ εἰς Κιβαρῶνα ἐπείτε τὸν Πενθέα κατὸτὴν γενέσθαι τῶν γυναικῶν, λαμβάνοντα γυναικὸς ἔσθητα. αἱ δ' αὐτῶν διέσπασαν, τῆς μητρὸς Ἁγάφης καταρξαμένης. Κάδμος δὲ τὸ γεγονός καταστόμενος τὰ διασπαθέντα μελῆ συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν τάῖς τῆς τεκούσης ἐφώρασε χερσίν. Διόνυσος δὲ ἐπιφανεῖς τὰ μὲν πάσα παρήγγειλεν, ἐκάστῳ δὲ ἀσυμβηστεῖ διεσάφησεν, ἵνα μὴ ἔργοις ἡ λόγοι ὑπὸ τινὸς τῶν ἐκτὸς ὡς ἀνθρωπῶς καταφρονήθη.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

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

DRAMATIS PERSONAE

DIONYSUS.     SERVANT.
CHORUS OF BACCHAE.  FIRST MESSENGER.
TEIRESIAS.     SECOND MESSENGER.
CADMUS.      AGAVE.
PENTHEUS.

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

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

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

Prologue.

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

Δίονυσος.

"Ἡκώ Δίις παῖς τήνδε Θηβαίων χθόνα

Δίονυσος, δι τίκτει ποθ' ἡ Κάδμου κόρη

Σεμέλη λοχευθείο ἀστραπηφόρῳ πυρὶ

μορφὴν δ' ἀμέλψας ἐκ θεοῦ βροτησίαν

5 πάρειμι Δίρκης νάματ' Ἰσμηνοῦ θ' ὤδωρ.

ὁρῶ δὲ μητρὶς μνῆμα τῆς κεραυνίας

τῶν ἐγγύς οἶκων καὶ δόμων ἐρείπια

τυφῆμενα δίον πυρὸς ἔτι ἔωσαν φλόγα,
ἀδάνατον Ἡραμ μητέρ' εἰς ἐμὴν ὦμον.

10 αἰνῶ δὲ Κάδμου, ἀβατον δὲ πέδων τόδε τίθης, θυγατρὸς σηκόν ἀρτέλου δὲ νυν πέριξ ἐγὼ 'κάλυψα βοτρυώδει χλόη.

λιπών δὲ Δυνῶν τοὺς πολυχρώμους γύας Φρυγῶν τε, Περσῶν θ' ἥλιοβλήτους πλάκας

15 Βάκτρια τε τείχη τὴν τε δύσχιμον χόνα Μήδων ἐπελθὼν 'Αραβίαν τ' εὐδαίμονα 'Ασίαν τε πάσαν, ἢ παρ' ἀλμαρὰν ἀλα κεῖται μεγάσιν Ἐλλησι βαρβάροις θ' δομοὶ πλῆρεις ἔχουσα καλλιτυργώτους πόλεις,

20 εἰς τήνδε πρῶτον ἠλθον Ἐλλήνων πόλιν κάκει χορεύεισα καὶ καταστήσας ἐμᾶς τελετάς, ἵν' εἴην ἐμφανῆς δαίμων βροτοῖς

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πρῶτας δὲ Θῆβας τῇς δε γῆς Ἐλληνίδος ἀνωλόλυξα, νεβρίδ' ἔξαψα χρόσ,

25 θύρον τε δοὺς εἰς χεῖρα, κίσσινον βέλος, ἐπεί μ' ἀδελφαὶ μητρός, δὲ ἥκιστ' ἔχρην, Δίωνυσον οὐκ ἔφασκον ἐκφύναι Δίος,

Σεμέλην δὲ νυμφευθέσαν ἐκ θυητοῦ τινος ἐς Ζήν' ἀναφέρειν τὴν ἄμαρταν λέχους,

30 Κάδμου σοφίσμαθ', ὅν νυν οὐνεκα κτανείν Ζήν' ἐξεκαυχῶνθ' δι' γάμους ἐψεύσατο. τοιγάρ νυν αὐτὰς ἐκ δῆμων φότρησ' ἐγὼ μανίας: δρος θ' ὀλκοῦσι παράκοποι φρενών σκευήν τ' ἐχείν ἡνάγκασ' ὀργίων ἐμῶν,
καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὅσαι γυναῖκες ἦσαν, ἐξέμηνα δωμάτων·
ὅμως δὲ Κάδμοι παισίν ἀναμεμιγμέναι
χλωραῖς ὑπ’ ἐλάταις ἀνορθοῖς ἦνται πέτραις.
δεί γὰρ πόλιν τὴν ἐκμαθεῖν, κεῖ μὴ θέλει,

ἀτέλεστον οὖσαν τῶν ἐμῶν βακχευμάτων,
Σεμέλης τε μητρὸς ἀπολογήσασθαι μ’ ὑπέρ,
φανέρα θυντοῖς δαίμον’, δυ τίκτει Δίι.
Κάδμοι μὲν οὖν γέρας τε καὶ τυραννίδα
Πενθεὶ δίδωσι θυγατρὸς ἐκπεφυκότι,

ὅς θεομαχεῖ τὰ κατ’ ἐμὲ καὶ σπουδῶν ἀπὸ
ὁθεὶ μ’, ἐν εὐχαῖς τ’ οὐδαμοῦ μνείαν ἔχει.
ὅν οὐνεκ’ αὐτῷ θεὸς γεγοῦς ἐνδείξειις
πᾶσιν τε Θηβαῖοισιν. ἐσ’ ἀλλήν χθόνα
τάνθενδε θέμενος εὖ, μεταστήσω πόδα,

deikon δεματών. ἦν δὲ Θηβαίων πόλις
οργῇ ἔδω δπλοῖς εἴς ὄροις βάκχας ἀγειν
ζητή, εὐνάψῳ μανάσι στρατηλατῶν.
ὅν οὐνεκ’ εἴδος θυντὸν ἀλλάξας ἔχω
μορφήν τ’ ἐμήν μετέβαλον εἰς ἀνδρὸς φύσιν.

ἀλλ’ ὁ λιπόοσις Τμᾶλον, ἔρυμα Λυδίας,
θῖασος ἐμός, γυναῖκες, ὅσ ἐκ βαρβάρων
ἐκόμισα παρέδρους καὶ ἐνεμπύρους ἐμοί,
ἀἴρεσθε τάπιχόρι ἐν πόλει Φρυγῶν
τύπανα, Ἐρέας τε μητρὸς ἐμά ὦ εὐρήματα,

βασίλειά τ’ ἀμφὶ δόματ’ ἐλθοῦσαί τάδε
κτυπεῖτε Πενθέως, ὡς ὅρα Κάδμου πόλις.
ἐγὼ δὲ βάκχαις ἐσε Κιδαϊρῶνος πτυχὰς
ἔλθὼν, ἵν' εἰσί, συμμετασχήσω χορῶν.

Χορός.

Strophe I.

'Δσιας ἀπὸ γαίας
65 ἱερὸν Τμῶλον ἀμείψασα θοᾶς
Βρομῖρ πόνων ἥδυν κάματόν τ' εὐ-
κάματον, Βάκχιον εὔηλομένα.

Antistrophe I.

τίς ὀδῷ; τίς ὀδῷ; τίς
μελάθροις; ἐκτοπος ἔστω, στῆμα τ' εὐφη-
70 μον ἀπας ὀσιούσθω, τὰ νομισθέν-
τα γὰρ ἀεὶ Διὸνυσον ὑμνήσω.

Strophe II.

ὁ μάκαρ, δοτις εὐδαίμων
τελετὰς θεῶν εἰδὼς
βιοτὰν ἀγιοτεύει
75 καὶ θιασοῦται ψυχάν,
ἐν ὑρσοὶ βακχεύον
ὅσιος καθαρμοῖσιν
τά τε ματρὸς μεγάλας ὑρ-
για Κυβέλας θεμιτεύων
80 ἀνὰ θύρσον τε τινάσσον
κισσῷ τε στεφανωθεῖσ
Διὸνυσον θεραπευεί.
Ως βάκχαι, Ως βάκχαι,
Βρόμιον παίδα θεόν θεοῦ
85 Διὸνυσον κατάγονσαι
Φρούγλων ἐξ ὀρέων Ἑλλάδος εἰς
eὐρυχόρους ἀγνιάς, τὸν Βρόμιον

Antistrophe II.

οὐ ποτ’ ἔξουσ’ ἐν ὀδίνων
λοξίαις ἀνάγκαισι
90 πταμένας Δίὸς βροντᾶς
νηνύος ἐκβολον μάτηρ
ἔτεκεν, λιποῦσ’ αἰῶ-
να κεραυνῷ πληγῇ:
λοξίαις δ’ αὐτίκα νιν δέ-
95 ξατο θαλάμοις Κρονίδας Ζεύς·
kατὰ μηρὸ δὲ καλύψας
χρυσέαισι ξυνερείδει
περόναις κρυπτῶν ἀφ’ Ἡρας.
ἔτεκεν δ’ ἀνίκα Μοῖραι

Strophe III.

100 τέλεσαν, ταυρόκερων θεῶν
στεφάνωσέν τε δρακόντων
στεφάνοις, ἐνθεν ἄγραν θυρσοφόροι
μανάδες ἀμφιβάλλονται πλοκάμοις.

105 ὁ Σεμέλας τροφοὶ Θῆ-
βαι στεφανοῦσθε κισσῷ;
βρύετε βρύετε χλοήρει
μίλακι καλλικάρτης,
καὶ καταβακχιωῦσθε
110 δρώς ἢ ἐλάτας κλάδοισιν,
οὐκετῶν τ' ἐνυτὰ νεβρίδων
οὐτεφετε λευκοτρίχων πλοκάμων
μαλλοῖς ἀμφὶ δὲ νάρθηκας ὑβριστὰς
όσιοῦσθ'· αὐτίκα γὰ τᾶσα χορεύσει,
115 Βρόμοσ εὐτ' ἀν ἄγγεθ θιάσουσ
εἰς δροσ εἰς δροσ, ἐνθα μένει
θηλυγενὴς ὀχλος
ἀφ' ἱστῶν παρὰ κερκίδων τ'.$
oἰστρηθεὶς Διονύσῳ.

Antistrophe III.

120 ὁ θαλάμευμα Κουρή-
tων ζαθέου τε Κρήτας
Διογενέτορης ἔναυλοι,
ἐνθα τρικόρωθες ἄντροις
βυρσότονοι κύκλωμα
125 τόθε μοι Κορύβαντες ἄρον·
βακχείᾳ δ' ἀνὰ συντόνω
κέρασαν ἑπιβότα Φρυγίων
ἀυλῶν πνεύματι, ματρὸς τε Ἱέας εἰς
χέρα θήκαν, κτύπων εὐάσμασι βακχᾶν.
130 παρὰ δὲ μανήμενοι Σάτυροι
ματέρος ἐξανύσαντο θεᾶς,
eis δὲ χορεύματα
συνήψαν τριετηρίδων,
αἰς χαίρει Διόνυσος.

Εροδε.

135 ἡδος ἐν οὐρεσιν, εὐτ' ἄν
ἐκ θιάσων δρομαίων
πέσῃ πεδόσε, νεβρίδος ἔχων
ἰερὸν ἔνυστόν, ἀγρεύων
αἴμα τραγοκτόνον, ὁμοφάγον χάριν,

140 ιέμενος εἷς ὤρεα Φρύγια Δύδιά θ'.
ὁ δ' ἔξαρχος Βρόμιος εὐοὶ.
ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἴνῳ, ῥεῖ δὲ μελισσᾶν
νέκταρι, Συρίας δ' ὡς λιβάνου καπνὸς.

145 ὁ βακχεύς δ' ἔχων
πυρσώδη φλόγα πεῦκας
ἐκ νάρδηκος άισσεί
δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας
ἰαχαῖς τ' ἀναπάλλων

150 τρυφερὸν πλόκαμον ἐς αἰθέρα βίπτων.
ἀμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει
tοιάθ' ὁ ὁτε βάκχαι,
ὡ ὁτε βάκχαι,
Τμάλου χρυσορόου χλιδά,

155 μέλπετε τὸν Διόνυσον
βαρυβρόμον ὑπὸ τυμπάνων
εὐία τὸν εὑρόν ἀγαλλόμεναι θεν
ἐν Φρυγίαισι βοαῖσ ἐνοπαῖσι τε,
160 λατὸς δὲν εὐκέλαδος
eierōs ierā pαλγυματα

165 eis ὄρος eis ὄρος  ἡδόμενα στὸ ἀρα
πῶλος ὅπως ἀμα ματέρι φορβάδι,
kαλον ἀγει ταχύσουν σκιρτήμασι βάκχα.

Τειρεσίας.
170 τίς ἐν πύλαισι; Κάδμου ἐκκάλει δέμων,
'Αγήνυρος παῖδ', ὃς πόλιν Σιδωνίαν
λιπὼν ἐπύργως ἀστυ Θηβαίων τόδε.

175 ὅ τε ξυνεθέμην πρέσβυς ὃν γεραιτέρφ,
θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν,
στεφανοῦν τε κράτα κισσίνοις βλαστήμασιν.

Κάδμος.
180 ὃς φίλταβ' ὃς σὴν γῆρυν μέθρυμην κλῶν
σοφιν σοφοῦ παρ' ἄνδρος, ἐν δόμοισιν ὃν

185 καὶ κράτα σεῖσαι πολιῶν; ἐξηγοῦ σὺ μοι
γέρων γέροντι, Τειρεσία· σὺ γὰρ σοφός.
ὡς οὖ κάμοιμ' ἀν ὄστε νῦκτι σοϑ' ἡμέραν
θύρας κροτῶν γῆν ἐπιλελῆσμεθ' Ἦδεως γέροντες ὑπερτε.

Τειρεσίας.

ταῦτ' ἐμοὶ πᾶσχεις ἀρα: 190 κάγω γὰρ ἠβῶ κἀπιχειρήσῳ χοροῖς.

Κάδμος.

οὐκοῦν δχοισιν εἰς ὅρος περάσομεν;

Τειρεσίας.

ἀλλ' οὐχ ὁμολῶς ἀν ὁ θεὸς τιμῇν ἔχοι.

Κάδμος.

γέρων γέροντα παιδαγωγῆσον σ' ἐγώ.

Τειρεσίας.

ὁ θεὸς ἀμοχθεῖ κεῖσε νῦν ἡγήσεται.

Κάδμος.

195 μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν;

Τειρεσίας.

μόνοι γὰρ εὐ φρονοῦμεν, οἱ δ' ἀλλοι κακῶς.

Κάδμος.

μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερὸς.

Τειρεσίας.

ἰδοὺ, ξύναπτε καὶ ξυνωρίζου χέρα.

Κάδμος.

οὐ καταφρονῶ γὰρ τῶν θεῶν θυητὸς γεγώς.
Τειρεσίας.

200 οὔδὲν σοφίζουμεθα τοῖς δαίμοσι.
pατρίους παραδοξάς ἃς θ' ὀμήλικας χρόνῳ
κεκτήμεθ', οúdeis αὐτὰ καταβάλλει λόγος,
oúdo eὶ δι' ἄκρων τὸ σοφὸν εὐρηταί φρενῶν.
ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,

205 μέλλων χορεύειν κράτα κισσώσας ἐμὸν.
oὐ γὰρ διήρηξ' ὁ θεὸς εἴτε τὸν νέον
ἐχρήν χορεύειν εἴτε τὸν γεραιτερον,
ἀλλ' ἐξ ἀπάντων βουλεταί τιμᾶς ἐχεῖν
κοινάς, δι' ἀριθμῶν ὦ οὔδὲν αὔξεσθαι θέλει.

Κάδμος.

210 ἐπεὶ σὺ φέγγος, Τειρεσία, τὸδ' οὐχ ὅρασ,
ἐγὼ προφήτης σοι λόγων γενήσομαι.
Πενθεῦς πρὸς οἴκους δὲ διὰ σπουδῆς περᾶ,
'Εχίονος παῖς, φ' κράτος δίδωμι γῆς.
ὡς ἐπτόθηται, τί ποτ' ἐρεῖ νεώτερον;

Πενθεῦς.

215 ἐκδημὸς ὃν μὲν τῆσδ' ἔτυγχανον χθονός,
κλύω δὲ νεοχμᾶ τήν' ἀνὰ πτόλιν κακά,
γυναικὼς ἤμιν δόματ' ἐκκλησίασι
πλασταῖσι βακχείαισιν, ἐν δὲ δασκίοις
ὅτει θεάσειν, τὸν νεώστη δαίμονα

220 Διήνυσον, δοστὶ ἐστὶ, τιμῶσας χοροῖς,
πληρεὶς δὲ διάσοις ἐν μέσοισιν ἐστάναι
κρατήρας, ἀλήθη δ' ἀλλοις εἰς ἐρημίαν
πτώσσουσαν εὐναῖς ἀρσένων ὑπηρετεῖν, πρόφασιν μὲν ὁς δὴ μαίναδας θυσκόνδους,

225 τὴν δ’ Ἀφροδίτην πρόσθ’ ἄγειν τοῦ Βακχίου. ὡςας μὲν οὖν εἰληφα, δεσμίους χέρας
σῶζονσι πανδήμοισι πρόσπολοι στέγαις.
.GenerationType: οὐκ οὐκ ἀπείσιν, ἕξ ὄρους θηράσομαι,
’Ἰνώ τ’ Ἀγαύην θ’ ἢ μ’ ἐτικτ’ Ἐχίνιν,

230 Ἀκταίονός τε μητέρ’, Ἀντονήν λέγω.
καὶ σφῆς σιδηραῖς ἀρμόδιας ἐν ἀρκυσι
παῦσο κακούργου τήσε βακχείας τάχα.

235 λέγοντι δ’ ὃς τις εἰσελήλυθε ἔξνοις
γόης ἐπώδος Λυδίας ἀπὸ χθονός,
εἰ δ’ αὐτὸν εἶσω τήσε λήψομαι στέγης,

240 παῦσο κτυποῦντα θύρσον ἀνασελπάτα τε
κόμας, τράχηλον σώματος χωρίς τεμών.
ἐκεῖνος εἰναὶ φησι Διόνυσον θεῶν,
ἐκεῖνος ἐν μηρῷ ποτ’ ἐρράφη Δίδος,
δὲ ἐκπυροῦται λαμπάσιν κεραυνίαις

245 σὺν μητρί, δίους δι’ γάμους ἐγεύσατο.
ταῦτ’ οὐχὶ δεινῆς ἀγχόνης ἔστ’ ἄξια,
ὑβρεῖς ὑβρίζειν, δότις ἐστίν ὁ ἔξνος;
ἀτὰρ τὸ δ’ ἄλλο θαῦμα, τὸν τερασκόπον
ἐν ποικίλαισι νεβρίσι Τείρεσίαν ὅρῳ
250 πατέρα τε μητρὸς τῆς ἔμης, πολὺν γέλων,
νάρδηκι βακχεύοντι· ἀναίνομαι, πάτερ,
tὸ γῆρας ὑμῶν εἰσορῶν νοῦν σὺκ ἔχον.
οὐκ ἀποτινάξεις κισσόν; οὐκ ἐλευθέραν
θύραν μεθήσεις χεῖρ, ἔμης μητρὸς πάτερ;
255 σοὶ ταῦτ’ ἔπεισας, Τειρεσία: τόνδ’ αὖ θέλεις
τὸν δαίμον’ ἀνθρώποισιν εἰσφέρων νέον
σκοπεῖν πτερωτοὺς κάμπυρον μισθοὺς φέρειν;
εἰ μὴ σε γῆρας πολίδων ἐξερρύειν,
καθῆσ’ ἂν ἐν βάκχαισι δέσμιος μέσαις,
260 τελετᾶς πονηρὰς εἰσάγων· γυναιξί γὰρ
ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος
οὐχ ὄγιες οὐδὲν ἐτι λέγω τῶν ὀργῶν.

Χορός.

τῆς δυσσεβείας. ὦ ξέν’, οὐκ αἰδεῖς θεοῦς
Κάθμον τε τὸν σπείραντα γηγενή στάχυν;
265 ’Εχίνον θ’ ἂν παῖς καταισχύνεις γένος;

Τειρεσίας.

ὅταν λάβῃ τις τῶν λόγων ἀνήρ σοφὸς
καλὰς ἀφορμάς, οὐ μέγ’ ἔργον εὗ λέγειν,
σοὶ μοὶ εὐστροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,
ἐν τοῖς λόγοις σ’ οὐκ ἐνεισί σοι φέρεις.
270 θρασύς τε δυνάτος καὶ λέγειν οἷς τ’ ἀνήρ
κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων.
οὗτος θ’ ὁ δαίμων ὁ νέος ὡς σοὶ διαγελᾶς,
οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ὅσος
καθ’ Ἑλλάδ’ ἐσται. δύο γάρ, δ’ νεανία,
275 τὰ πρῶτὰ ἐν ἀνθρώποις, Δημήτηρ θεά,
Γῆ δ’ ἐστὶν, δνόμα δ’ ὅποτε τε χωλεί κάλει·
αὕτη μὲν ἐν ἔξω τὴς ἐκτρέφει βρωτούς·
ὅ δ’ ἤλθεν ἐπὶ τάνταπαλον, ὁ Σεμέλης γένος·
βότρυος υγρὸν πώμ’ ἐδρεο κείσθηγέκατο
280 θυτοῖς, ὁ παύει τους ταλαιπώρους βρωτοὺς
λύπης, ὅταν πλησθῶσιν ἀμπέλου βοης,
ὕπνοι τε λήθην τῶν καθ’ ἡμέραν κακῶν
dίδωσιν, οὐδ’ ἐστὶ’ ἄλλο φάρμακον πόνων.
οὗτος θεοῖς σπένδεται θεὸς γεγώς,
285 ὡστε διὰ τούτον τάγαθ’ ἀνθρώπους ἐχεῖν.
καὶ καταγελᾶς νῦν, ὡς ἐνεργάθη Διὸς
μηρὸ; διδάξω ο’ ὡς καλῶς ἐχεὶ τόδε.
ἐπεὶ νῦν ἤπατο’ ἐκ πυρὸς κεραυνῶν
Ζεὺς, εἰς δ’ ὁ Ολύμπων βρέφος ἄνηγαγεν θεόν,
290 Ὅρα νῦν ἤθελ’ ἐκβαλεῖν ἀπ’ οὐρανοῦ·
Ζεὺς δ’ ἀντεμηχανήσαθ’ οἶκα δὴ θεὸς.
ῥήξας μέρος τι τοῦ χθόν’ ἐγκυκλουμένου
ἀἰθέρος, ἔθηκε τὸν’ ὅμηρον, ἐκδιδοὺς
Δίνυσον, Ὅρας νεικέων’ χρόνῳ δέ νυν
295 βρωτοὶ τραφῆναι φασίν ἐν μηρὸ Διὸς,
δνόμα μεταστήσαντες, ὅτι θεὶ θεὸς
‘Ορα ποι’ ὁμήρευσε, συνθέντες λόγον.
μάντις δ’ ὁ δαίμον δδε· τὰ γάρ βακχεύσιμον
καὶ τὸ μανιώδες μαντικὴν πολλὴν ἔχει·
300 ὅταν γάρ ὁ θεὸς εἰς τὸ σῶμ’ ἔλθῃ πολύς,
λέγειν τὸ μέλλον τοὺς μεμηνῶτας ποιεῖν.
"Δρεάως τε μοίραν μεταλαβῶν ἔχει τινὰ στρατὸν γὰρ ἐν ὁπλοῖς ὄντα κατὰ τάξεις φόβος διεπτόθησε, πρὶν λόγχης θυγεῖν.
μανία δὲ καὶ τοῦτ’ ἐστὶ Διονύσου πάρα. ἔτ’ αὐτὸν ὧσει καὶ Δελφῖν πέτρας πηδώντα σὺν πεύκαισι δικόρυφον πλάκα, βάλλοντα καὶ σείοντα βακχεῖν κλάδον, μέγαν τ’ ἀν’ Ἑλλάδ’, ἀλλ’ ἐμοί, Πενθέω, πιθοῦ.
μὴ τὸ κράτος αὐχεῖ δύναμιν ἀνθρώποις ἔχειν, μηδ’ ἢν δοκῆσαι μὲν, ἢ δὲ δόξα σου νοσῆ, φρονεῖν δόκει τι’ τὸν θεὸν δ’ εἰς γῆν δέχον καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα. οὐχ ὦ Δίونυσος σωφρονεῖν ἀναγκάσει
γυναῖκας εἰς τὴν Κύπριν, ἀλλ’ ἐν τῇ φόσει τὸ σωφρονεῖν ἑνεστὶν εἰς τὰ πάντ’ αἰε. τοῦτο σκοπεῖν χρῆ’ καὶ γὰρ ἐν βακχεύμασιν οὖσ’, ἢ γε σώφρων οὐ διαφθαρῆσαι. ὅρᾶς, σὺ χαλρεῖς, ὅταν ἐφεστῶσιν πύλαις
πολλοὶ, τὸ Πενθέως δ’ ὄνομα μεγαλύνη πύλις: κάκεινος, οἶμαι, τέρπεται τιμῶμενος.
ἐγὼ μὲν οὖν καὶ Κάδμος, ὅν εὖ διαγελᾶς, κισσῆ τ’ ἐρεψόμεσσα καὶ χορεύσῃς, πολιὰ δύνασθι, ἀλλ’ ὃμοις χορευτέων,
κοῦ θεομαχῆσοι σῶν λόγων πεισθεῖς ὑπὸ. μαλεῖς γὰρ ὡς ἄλγιστα, κοῦτε φαρμάκοις ἀκῆ λάβοις ἄν, οὐτ’ ἀνευ τούτων νοσεῖς.
Χορός.

ὅ πρέσβυ, Φοῖβον τ' οὖ κατασχύνεις λόγοις
tιμῶν τε Βρόμιον σωφρονεῖς μέγαν θεον.

Κάδμος.

330 ὁ παῖ, καλῶς σοι Τειρεσίας παρήνεσεν
οἴκει μεθ' ἡμῶν, μὴ θύραξε τῶν νόμων.

νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖσ.
κεῖ μὴ γὰρ ἐστίν ὁ θεὸς οὗτος, ὡς σὺ φῆς,

335 παρὰ σοὶ λεγέσθω· καὶ καταψεύδου καλῶς
ὡς ἔστι Σεμέλῃς, ἵνα δοκῇ θεῦν τεκεῖν,

ημῖν τε τιμῇ παντὶ τῷ γένει προσφῇ.

ὁρᾶσ τὸν ’Ακταίωνος ἄθλιον μόρον,

340 ὃς ἔμετοι σκύλακες ὡς ἐθρέψατο
dιεσπασάντο, κρείσσον ἐν κυναγίαις

’Ἀρτέμιδος εἶναι κομπάσαντ' ἐν ὀργάσιν.

ὅ μὴ πάθης σὺ, δευρὸ σου στέψω κάρα
cισσῷ· μὲθ' ἡμῶν τῷ θεῷ τιμῆν δίδου.

Πενθεύς.

οὐ μὴ προσοσίες χεῖρα, βακχεύσεις ὅ ʾ ἱών,
μὴ ἐξομορφῇς μωρίαν τὴν σὴν ἐμοί.

345 τῆς σῆς ἀνολας τόνδε τὸν διδάσκαλον
dίκην μέτειμι. στείχετω τις ὡς τάχος,

ἐλθὼν δὲ θάκους τοῦσδ' ὑ' οἷονοσκοπεῖ
μοχλοῖς τριαίνον κανάτρησον ἔμπαλιν,

350 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες.
μάλιστα γάρ νιν δήξομαι δράσας τάδε.
oi δ' ἀνά πόλιν στείχοντες ἐξιχνεύσατε
tὸν θηλύμορφον ξένον, δς εἰσφέρει νόσον
καίνην γυναῖξι καὶ λέχη λυμαίνεται.

κάνπερ λάβητε, δέσμιον πορεύσατε
dεῦρ' αὐτόν, ὡς ἄν λευσίμου δίκης τυχῶν
θάνη, πικρὰν βάκχευσιν ἐν Θήβαις ἴδών.

Τειρεσίας.

ὡ σχέτλι', ὡς οὐκ οἶδα ποῦ ποτ' εἰ λόγων
μέμηνας ἥδη καὶ πρὶν ἔξεστης φρενῶν.

στείχωμεν ἡμεῖς, Κάδμε, καξαιτῶμεθα
ὑπὲρ τε τούτου, καίπερ δυτός ἄγριου,
ὑπὲρ τε πόλεως, τὸν θεὸν μηδὲν νέον
δρᾶν. ἀλλ' ἐπού μοι κισσίνου βάκτρου μέτα,
πείρω δ' ἀνορθοῦν σωμ' ἐμόν, κἀγὼ τὸ σὸν.

γέροντε δ' αἰσχρόν δῦο πεσεῖν. ίτω δ' ὅμως.
tῷ Βακχίῳ γὰρ τῷ Δίῳς δουλευτέον.
Πενθέως δ' ὅπως μὴ πένθος εἰσολεῖ δόμοις
τοῖς σοῖς, Κάδμε· μαντικῇ μὲν οὐ λέγω,
tοῖς πράγμασιν δὲ· μῶρα γὰρ μῶρος λέγει.

Χορός.

Strophe I.

370 'Οσία, πότνα θεῶν,
'Οσία δ', ἵ κατὰ γὰν
χρυσέαν πτέρυγα φέρεις,
tάδε Πενθέως άτεισ;
άξεις οὐχ ὅσιαν

375 ὑβριν ἐς τὸν Βρόμιον
tὸν Σεμέλας, τὸν παρὰ καλλιστεφάνοις
eὐφροσύναις δαίμονα πρῶ-
tὸν μακάρων; ὅς τάδ' ἔχει
θιασεῖν τε χοροῖς

380 μετά τ' αὐλοῦ γελάσαι
ἀποπαύσασι τε μερίμνας
ὅποταν βότρυνος ἔλθη
gάνος ἐν δαιτὶ θεῶν,
κισσοφόρος δ' ἐν θαλίαις

385 ἀνδράσι κρατὴρ ὑπνον ἀμφιβάλλῃ.

Antistrophe I.

ἀχαλίνων στομάτων
ἀνόμου τ' ἀφροσύνας
tὸ τέλος δυστυχία:
ὁ δὲ τᾶς ἡσυχίας

390 βίοτος καὶ τὸ φρονεῖν
ἀσάλευτὸν τε μένει
καὶ συνέχει δῶματα: πόρσω γὰρ δμως
αἰθέρα ναιόντες ὅρῳ-
σιν τὰ βροτῶν Οὐρανίδαι.

395 τὸ σοφὸν δ' οὐ σοφία,
tὸ τε μὴ θυητὰ φρονεῖν
βραχὺς αἰῶν· ἐπὶ τούτῳ
dὲ τις ἀν μεγάλα διόκον
tὰ παρόντ' οὐχὶ φέροι.

C 2
400 μαίνομένων οίδε τρόποι
καὶ κακοβούλων παρ’ ἔμοιγε φωτῶν.

Strophe II.

ικοίμας ποτὶ Κύπρον,
νάσον τὰς Ἀφροδίτας,
ἳν’ οἱ θελέφρονες νέμον-
405 ται θυατοῦσιν Ὑρωτες,
Πάφων θ’ ἄν ἐκατόστομοι
βαρβάρου ποταμοῦ ροαὶ
καρπίζομεν ἄνομβροι.
ποῦ δ’ ἀ καλλιστευμένα
410 Πιερία μοῦσειος ἑδρα,
σεμνὰ κλίτος Ὀλύμπου;
ἐκεῖσ’ ἄγε με, Βρόμη Βρόμε,
προβακχήσε δαίμον.
ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος.
415 ἐκεῖ δὲ βάκχαις θέμις ὀργιάζειν.

Antistrophe II.

ὁ δαίμων ὁ Δίὸς παῖς
χαίρει μὲν θαλάσσιν,
φιλεῖ δ’ ὀλβοδότειραν Ἐι-
420 ρήναν, κουροτρόφον θεάν.
ἵσαν δ’ εἰς τε τὸν ὄλβιον
τὸν τε χειρόνα δῶκ’ ἔχειν
οίνου τέρψιν ἀληθοῦν’
μισεῖ δ’ ὃ μὴ ταῦτα μέλει,
κατὰ φάος νύκτας τε φίλας
ευαίωνα διαζήνην
σοφόν δ’ ἀπέχειν πραπίδα φρένα τε
περισσῶν παρὰ φωτόν.

τὸ πλῆθος δτι τὸ φαυλότερον
ἐνόμισε χρήται τε, τόδε τοι λέγομ’ ἄν.

Θεράπων.
Πενθεύ, πάρεσμεν τήνδ’ ἄγραν ἠγρευκότες
ἐφ’ ἦν ἐπεμψας, οὐδ’ ἀκρανθ’ ὁρμήσαμεν.
ὁ θηρός ὃ ὡς ἤμιν πρᾷος οὐδ’ ὑπέσπασε
φυγῇ πόδ’, ἀλλ’ ἔδωκεν οὐκ ἄκων χέρας,
οὐδ’ ἄχρος οὐδ’ ἠλλαξεν οἴνωπον γένος,
γελῶν δὲ καὶ δεῖν καπάγειν ἐφίετο

ἐμενε τε, τούμῳν εὐπρεπές ποιούμενοι.
κάγῳ δι’ αἴδους εἰπον· ὃ ἐξ’, οὗχ’ ἐκὼν
ἀγω σε, Πενθέως δ’ ὃς μ’ ἐπεμψ’ ἐπιστολαῖς.
δς δ’ αὐς οὐ βάκχασ εἰρξας, ἃς συνήρπασας
κάθησας ἐν δεσμοίς πανθήμου στέγης,

φρούδαϊ γ’ ἐκείναι λελυμέναι πρὸς ὅργαδας
σκιρτῶσι Βρόμιον ἀνακαλούμεναι θεόν
αὐτῶματα δ’ αὐταῖς δεσμὰ διελύθη ποδῶν,
κλήδες τ’ ἀνὴκαν θύρετρ’ ἄνευ θυντής χερὸς.
πολλῶν δ’ ὃδ’ ἀνὴρ θαυμάτων ἦκει πλέως

εἰς τάσδε Ἡβας. σοὶ δὲ τάλλα χρὴ μέλειν.

Πενθεῦς.
μαίνεσθε χεῖρον τούδ’ ἐν ἄρκυσιν γὰρ ὄν
οὐκ ἔστιν οὕτως ὡκὺς δοστε μ’ ἐκφυγεῦν.
ἀτὰρ τὸ μὲν σῶμ’ οὐκ ἄμορφος εἶ, ξένε,
ὡς ἐς γυναῖκας, ἐφ’ ὅπερ ἐς Θήβας πάρει.
455 πλύκαμος τε γάρ σου τανάδος οὐ πάλης ὑπο,
γέννων παρ’ αὐτὴν κεχυμένος, πόθον πλέως’
λευκὴν δὲ χροϊὰν ἐς παρασκευὴν έχεις,
οὐχ ἥλιον βολαίσιν, ἀλλ’ ὑπὸ σκιὰς,
τὴν Ἀφροδίτην καλλονὴ θηρώμενος.
460 πρῶτον μὲν οὖν μοι λέξον ὧστε εἰ γένος.

Διόνυσος.
οὐ κόμπος οὐδεὶς’ βάδιον δ’ εἰπεῖν τόδε.
τὸν ἀνθεμώδη Τμῶλον οἶσθά ποι κλών.

Πενθεύς.
οἶδ’, ὅτι Σάρδεως ἄστυ περιβάλλει κύκλῳ.

Διόνυσος.
ἐντευθέν εἰμι, Αὐδία δὲ μοι πατρίς.

Πενθεύς.
465 πόθεν δὲ τελετάς τάοδ’ ἄγεις εἰς Ἑλλάδα;

Διόνυσος.
Διόνυσος ἡμᾶς εἰσέβησ’ ὁ τοῦ Δίὸς.

Πενθεύς.
Ζεὺς δ’ ἔστ’ ἐκεῖ τις, ὅτι νέους τίκτει θεοῦς;

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

470 ὅρων ὅρῶντα, καὶ δίδωσιν ὅργια.
Πενθεύς.
τὰ δ’ ὅργι’ ἐστὶ τίν’ ἰδέαν ἔχοντά σοι;
Διόνυσος.
ἀρρητ’ ἀβακχεύτοις εἰδέναι βροτῶν.
Πενθεύς.
ἐχεὶ δ’ ὄνησιν τοῖς θύσιν τίνα;
Διόνυσος.
οὐ θέμις ἀκοῦσαι σ’, ἐστι δ’ ἄξι’ εἰδέναι.
Πενθεύς.

475 εὖ τούτ’ ἐκιβδήλευσας, ἵν’ ἀκοῦσαι θέλω.
Διόνυσος.
ἀσέβειαν ἀσκοῦντ’ ὅργι’ ἔχθαρπει θεοῦ.
Πενθεύς.
τὸν θεόν ὅραν γὰρ φὴς σαφῶς ποίος τις ἦν;
Διόνυσος.
ὅποιος ἥθελ’ οὐκ ἔγω ἁπάσον τόδε.
Πενθεύς.
τοῦτ’ αὖ παρωχέσεσα εὖ, κούδεν λέγων.
Διόνυσος.

480 δόξει τις ἀμαθεί σοφὰ λέγων οὐκ εὖ φρονεῖν.
Πενθεύς.
Hexeis de prōta de'yp' ágon ton daímona;

Διόνυσος.
pâs anaxorebeie barbařoν tâð' òryia.

Πενθεύς.
fronoúsi gar kákion 'Ellhíon polú.

Διόνυσος.
tâd' eũ ge málloν. oi nómoi de' diáforoi.

Πενθεύς.
485 tâ δ' ierâ nûktoûr õ meb' hyméran teleiûs;

Διόνυσος.
nûktoûr tâ pollá. semnótpet' eixe skótops.

Πενθεύς.
totî' es yuvaikas dóliûn ëstî kai saâtrôn.

Διόνυσος.
kân hyméra tó y' áisxhron ežeúrói tis ãn.

Πενθεύς.
dikêν se doûnai deî sofisamátov kakôn.

Διόνυσος.
490 sê δ' ámabhias ye káseboûnt' es ton theôv.

Πενθεύς.
ôs õrâston ô báxhos kouv ágýmnastos lógoν.
Διόνυσος.
εἴφ' ὅ τι παθεῖν δεῖ· τί μὲ τὸ δεινὸν ἐργάσει;

Πενθεύς.
πρῶτον μὲν ἀβρῶν βόστρυχον τεμῶ σέθεν.

Διόνυσος.
ἱερὸς ὁ πλάκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

Πενθεύς.
495 ἔπειτα θύρσον τόνδε παράδος ἐκ χερῶν.

Διόνυσος.
αὐτὸς μ' ἀφαιροῦ· τόνδε Διονύσου φορῶ.

Πενθεύς.
εἰρκταῖσι τ' ἐνδον σῶμα σὸν φυλάξομεν.

Διόνυσος.
λύσει μ' ὁ δαίμων αὐτός, δὲν ἐγὼ θέλω.

Πενθεύς.
ὅταν γε καλέσῃς αὐτὸν ἐν βάκχαις σταθεῖσ.

Διόνυσος.
500 καὶ νῦν ὁ πάσχω πλησίον παρῶν ὑπὶ.

Πενθεύς.
καὶ ποῦ στιν; οὐ γὰρ φανερὸς ὅμμασίν γ' ἐμοῖς.

Διόνυσος.
παρ' ἐμοὶ· σύ δ' ἀσεβῆς αὐτὸς ὅν οὐκ εἰσορᾶσ.
Πενθεύς.

λάξυσθε, καταφρονεῖ με καὶ Θῆβας ὃδε.

Διόνυσος.

αύδῳ με μὴ δεῖν σωφρονῶν οὐ σώφροσιν.

Πενθεύς.

505 ἔγω δὲ δεῖν γε κυριώτερος σέθεν.

Διόνυσος.

οὐκ οἶσθ' ὃ τι ζῆσ οὐδ' ὅρας ἔθ' ὅστις εἰ.

Πενθεύς.

Πενθεύς, Ἀγαύης παῖς, πατρὸς δ' Ἑχίονος.

Διόνυσος.

ἐνδυστυχῆσαι τοῦνομ' ἐπιτήδειος εἰ.

Πενθεύς.

χώρει. καθεῖρξατ' αὐτὸν ἱππικαῖς πέλας

510 φάτναισιν, ὡς ἄν σκότιον εἰςορᾷ κνέφας.

ἐκεῖ χόρευε τάσδε δ' ἂς ἄγων πάρει

κακῶν ἐνεργοῦσ' ἡ διεμπολήσομεν,

ἡ χεῦρα δούπου τοῦδε καὶ βύρσης κτύπους

παύσας, ἐφ' ἵστοις δρωίδας κεκτήσομαι.

Διόνυσος.

515 στείχοιμ' ἂν δ' τι γὰρ μὴ χρεῶν, οὕτωι χρεῶν

παθεῖν' ἀτάρ τοι τώνδ' ἀποιν' ὑβρισμάτων

μέτεισι Διόνυσος σ', ὅν οὐκ ἔναι λέγεις.

ἡμᾶς γὰρ ἀδικῶν κεῖνον εἰς δεσμοὺς ἄγεις.
Χορός.

'Αχελάου θύγατερ,
πότν' εὑπάρθενε Δίρκα,
σὺ γὰρ ἐν σαῖς ποτὲ παγαῖς
tὸ Δίὸς βρέφος ἐλαβές,
ὅτε μηρὸν πυρὸς ἔξ ἀ-
θανάτου Ζεὺς ὁ τεκὼν ἦρ-

525
πασὲ νῦν τάδ’ ἀναβοάσας·
ἰθι, Διόραμβ’, ἐμὰν ἄρ-
σενα τάνδε βαθὶ νηδών.
ἀναφαίνω σε τὸδ’, ὁ Βάκ-
χις, Θήβαις ὄνομάζειν.

530
σὺ δὲ μ’, ὁ μάκαιρα Δίρκα,
στεφανηφόρους ἀπωθεὶ
θιάσους ἔχουσαν ἐν σοί.
tί μ’ ἀναίνει; τί με φεύγεις;
ἔτι ναὶ τὰν βοτρυώθη

535
Διονύσου χάριν οἶνας
ἔτι σοι τοῦ Βρομίου μελήσει.

Antistrophe.

[oίαν οίαν ὅργαν]
ἀναφαίνει χθόνιον

540
γένος ἐκφύσ τε δράκοντός
ποτὲ Πενθέα, ὃν Ἐχίων
ἐφύτευσε χθόνιος,
ἀγριωπόν τέρας, οὐ φῶ-
τα βρότειον, φῶνιον δ᾽ ὀστε 

τε γῆγαντ᾽ ἀντίπαλον θεοῖς.

545 δς ἔμε βρόχοισι τὰν τοῦ 
Βρομίου τάχα ἐνυάψει, 
τὸν ἐμὸν δ᾽ ἐντὸς ἔχει δῶ 

ματος ἢδη θιασώταν 
σκοτίαις κρυπτῖν ἐν εἰρκταῖς.

550 ἐσορᾶς τάδ᾽, ὥσοι παῖ 
Διόνυσε, σοῦς προφήτας 
ἐν ἀμίλλαισιν ἀνάγκασ; 
μόλε χρυσῶπα τινάσσων, 
ἀνα, θύρου κατ᾽ Ὀλυμπὸν, 

555 φῶνιον δ᾽ ἄνδρος ὑβριν κατάσχειε.

Ἐποδε.

πῶθι Νύσης ἀρα τὰς θη 

ροτρόφοιν θυρσοφορεῖς 
θιάσους, ὥσοι Διόνυσι, ἢ 
κορυφαῖς Καρυκίασι;

560 τάχα δ᾽ ἐν τοῖς πολυδένδρεσ 

σιν Ὀλυμπου θαλάμοις, ἐν 

θα ποτ᾽ Ὀρφεὺς κιθαρίζων 
σύναγεν δένδρεα μοῦσαι, 
σύναγεν θήρας ἀγρότας.

565 μάκαρ ὥ Πιερία, 

σέβεται σ᾽ Ἐθνος, ἢξει 
τε χορεύσων ἄμα βακχεύ 
μασι, τὸν τ᾽ ὀκυρδαν
διαβᾶς Ἀξίων εἰλισ-
570 σομένας μαινάδας ἄξει,
Δυσίαν τε, τὸν εὐθαμονίας
βροτοῖς ὀλβοδόταν,
πατέρα τε, τὸν ἐκλυον
εὐππον χώραν ὑδασιν
575 καλλίστοις λιπαίνειν.

Διόνυσος.

ἰώ,
κλυεῖ ἐμὰς κλυεῖ αὐθᾶς,
ἰὼ βάκχαι, ἰὼ βάκχαι.

Χορός.

τίς ὡδε, τίς πόθεν ὁ κέλαδος ἀνά μ' ἐκάλεσεν
Εὐιοῦ;

 Διόνυσος.

580 ἰὼ ἰὼ, πάλιν αὖθω,
ὁ Σεμέλας, ὁ Διὸς παῖς.

Χορός.

ἰὼ ἰὼ, δέσποτα δέσποτα,
μόλε νυν ἡμέτερον εἰς
θίασον, ὁ Βρόμε Βρόμε.
585 πέδων χθονός· ἔνοσι πότνια.
ἀ ἄ
τάχα τὰ Πενθέως
μέλαθρα διατινάξεται πεσήμασιν.
ὁ Διόνυσος ἀνὰ μέλαθρα:
590 σέβετε νυν. σέβομεν δ'.
eἰδετε λάϊνα κίσσων ἐμβολα
διάδρομα τάδε;
Βρόμιος ἀλαλάζεται στέγας ἕσω.

Διόνυσος.
ἀπεκεραύνιον αἰθοπα λαμπάδα:
595 σύμφλεγε σύμφλεγε δώματα Πενθέως.

Χορός.
ἀ ἄ,
πῦρ οὐ λεύσσεις οὐδ' αὐγάζει
Σεμέλας ιερὸν ἀμφὶ τάφον, ἄν
ποτε κεραυνόβολος ἕλιπε φλόγα
δίον βροντᾶς;
600 δίκετε πεδόσε δίκετε τρομερὰ
σώματα, μαίναδες;
ὁ γὰρ ἀνάξ ἀνω κάτω τιθεὶς ἔπεισι
μέλαθρα τάδε Δίδ γόνος.

Διόνυσος.
βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμέναι φόβῳ
605 πρὸς πέδον πεπτώκατ' ἡ σθησθ', ὡς ἔοικε,
Βακχίου
διατινάξαντος τῷ Πενθέως· ἀλλ' ἂγ' ἐξανίστατε
σῶμα, καὶ θαρσεῖτε, σαρκὸς ἔξαμενίσασαι τρόμον.

Χορός.
ὁ φάος μέγιστον ἡμῖν εὑλον βακχεύματος,
ὅς ἐσείδον ἀσμένη σε, μονάδ' ἔχουσ' ἐρημίαν.

Дἰόνυσος.

610 εἷς ἀθυμλαν ἀφίκεσθ', ἡνίκ' εἰσεπεμπόμην,
Πενθέως ός ἐς σκοτεινᾶς ὄρκανας πεσοῦμενος;
Χορός.
πῶς γὰρ σοῦ; τίς μοι φύλαξ ἦν, εἰ σοὶ συμφορᾶς
τύχοις;
άλλα πῶς ἥλευθερώθης ἄνδρος ἀνοσίου τυχῶν;
Дἰόνυσος.
αὐτὸς ἔξεσωσ' ἐμαυτὸν ῥάδιοις ἄνευ πόνον.
Χορός.

615 οὐδέ σοι συνήψε χεῖρα δεσμεύσων ἐν βρόχοις;
Дἰόνυσος.
ταῦτα καὶ καθόβριος' αὐτῶν, ὦτι με δεσμεύειν
dοκῶν
οὔτ' ἐθιγεν οὔθ' ἡψαθ' ἡμῶν, ἐλπίσειν δ' ἐβόσκετο.
πρὸς φάτναις δὲ ταῦτων εὐρῶν, οὐ καθείρ' ἡμᾶς ἄγων,
tῶδε περὶ βρόχους ἐβάλλε γύναις καὶ χηλαῖς
ποδῶν,
620 θυμῶν ἐκπνέων, ἱδρῶτα σώματος στάξων ἀπὸ,
χειλεσιν διδοῦσ ὀδόντας. πλησίον δ' ἐγὼ παρὼν
ήσυχος θάσσων ἔλευσον. ἐν δὲ τῶδε τῷ χρόνῳ
ἀνετίναξ' ἐλθὼν ὁ βάκχος δῶμα, καὶ μητρὸς
tάφῳ
πῦρ ἀνήψ'. ὃς ἔσείδε, δῶμαι αἰθεσθαί δοκῶν, 
625 ἡσό' ἐκείσε, κἀτ' ἐκείσε, δωμων 'Αχελώον φέρειν ἐννέας, ἀπας δ' ἐν ἔργῳ δούλος ἦν μάτην πονῶν. 
διαμεθεῖς δὲ τόνδε μόχθουν, ὡς ἐμοὶ πεφευγότος, ἵτεται βίφος κελαινὸν ἀρπάσας δόμων ἑσον. 
κἀθ' ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω, 
630 φάσμ' ἐποίησεν κατ' αὐλήν' ὃ δ' ἐπὶ τοῦθ' ὀρμημένον 
ἡσθε κάκεντει φαεννὸν αἰθέρ', ὡς σφάξων ἐμε. 
πρὸς δὲ τοῖσδ' αὐτῷ τάδ' ἀλλα Βάκχιος λυμαίνεται. 
δῶματ' ἔρρξεν χαμάξε· συντεθράνωται δ' ἀπαν πικροτάτους ἠδύτι δεσμοὺς τοὺς ἐμοὺς κόπου 
δ' ὑπο
635 διαμεθεῖς βίφος παρεῖται. πρὸς θεδν γαρ ὁδαναύη 
ἐς μάχην ἐλθεῖν ἐτόλμησο'. ήσουχος δ', ἐκβας εγὼ 
δωμάτων ἦκω πρὸς ὑμᾶς Πενθέως οὐ φροντίσας. 
ὡς δὲ μοι δοκεί, ψοφεί γούν ἄρβυλη δόμων ἑσον, 
ἐς προνώπια αὐτίχ' ἤξει. τί ποτ' ἀρ' ἐκ τούτων ἔρει;
640 ραδίως γὰρ αὐτὸν οἴσω, κὰν πνέων ἐλθῃ μέγα· 
πρὸς σοφοῦ γὰρ ἀνδρός ἀσκεῖν σώφρον' εὔροφη-
σίαν.

Πενθεύς.

πέπονθα δείνα. διαπέφευγε μ' ὃ ξένος, 
ὡς ἄρτι δεσμοὶς ἦν κατηναγκασμένος. 
ἐα ἐα.
645 δὴ ἐστὶν ἀνήρ· τί τάδε; πῶς προνάπιος φαίνει πρὸς οἴκους τοῖς ἐμοῖς, ἔξω βεβῶς;

Διόνυσος.

στῆσον πόδ', ὅργῃ δ' ὑπόθες ἡσυχον πόδα.

Πενθεύς.

πόθεν σὺ δεσμὰ διαφυγὸν ἔξω περᾶς;

Διόνυσος.

οὐκ εἶπον ἢ οὐκ ἥκουσας δὴι λύσει μὲ τις;

Πενθεύς.

650 τίς; τοὺς λόγους γὰρ εἰσφέρεις καίνοις ἅει.

Διόνυσος.

δὲ τὴν πολύβοτρυν ἄμπελον φθεῖ βροτοῖς.

Πενθεύς.

*   *   *   *   *

Διόνυσος.

ἀνείδισας δὴ τούτο Διονύσῳ καλὸν.

Πενθεύς.

κλήειν κελεύω πάντα πύργον ἐν κύκλῳ.

Διόνυσος.

τί δ'; ὦν ὑπερβαίνουσι καὶ τείχῃ θεοὶ;

Πενθεύς.

655 σοφὸς σοφὸς σὺ, πλὴν ἀ δεὶ σ' εἶναι σοφὸν

D
Διόνυσος.
δ ἰ δεῖ μάλιστα, ταῦτ᾽ ἐγὼ ἐφ' οὖν σοφός.
κείνου δ᾽ ἀκούσας πρῶτα τοὺς λόγους μάθε, ὃς ἐξ ὀρθῶς πάρεστιν ἄγγελῶν τί σοι.
ἡμεῖς δὲ σοι μενουμέν, σοῦ φευξούμεθα.

"Ἀγγελος.

660 Πενθεὺς, κρατύνων τῆςδε Θηβαίας χθονός,
ἡκὼ Κιθαιρῶν' ἐκλιπάν, ἵν' ὁποτε
λευκὴς χίονος ἀνείσαν εὐαγεῖς βολαί.

Πενθεύς.

ἡκεὶς δὲ πολὺν προστιθεὶς σπουδῆν λόγου.

"Ἀγγελος.

βάκχας ποινιάδας εἰσιδῶν, αἱ τῆςδε γῆς
665 οὐστροσὶ λευκὰν κῶλον ἐξηκόντισαν,
ἡκὼ φράσαι σοι καὶ πόλει χρῆσων, ἀνάξ,
ὡς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.
θέλω δ᾽ ἀκούσαι, πότερά σοι παρρησίᾳ
φράσω τὰ κεῖθεν, ἢ λόγον στειλώμεθα.
670 τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἀνάξ,
καὶ τοὐξόθυμον καὶ τὸ βασιλικὸν λίαν.

Πενθεύς.

λέγ', ὡς ἀθρόως ἐξ ἐμοὶ πάντως ἐσεὶ
tοῖς γὰρ δικαίοις οὐχὶ θυμοῦσθαι χρεῶν.
δειφ δ᾽ ἃν εἶπης δεινότερα βακχῶν πέρι,
678 τοσοῦτον μᾶλλον τὸν ὑποβέντια τὰς τέχνας.
γυναιξὶ τόνδε τῇ δίκῃ προσθήσομεν.

"Ἀγγελος.

ἀγελαία μὲν ὁσκήματ' ἄρτι πρὸς λέπας
μόσχων ὑπεξήκριζον, ἥνὶχ' ἡλίος
ἀκτίνας ἐξήσι θερμαίων χθόνα.

680 ὡρῷ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ἀν ἤρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου
μήτηρ 'Ἀγαύη σή, τρίτου δ' 'Ἰνώ χοροῦ.

685 τῇ δὲ πᾶσαι σῶμασι παρειμέναι,
αἱ μὲν πρὸς ἐλάτης νῦτ' ἐρείσασαι φόβην,
αἱ δ' ἐν ὁρῶν φύλλους πρὸς πέδῳ κάρα
εἰκῆ βαλοῦσαι σωφρόνως, οὕς ὅσ συ φής
φυσιμένας κρατῆρι καὶ λωτοῦ ψόφῳ
θηρᾶν καθ' ὑλῆν Κύπρῳ ἣρημωμένας.

690 ἡ σῆ δὲ μήτηρ ὀλόλυζεν ἐν μέσαις
σταθεὶσα βάκχαις ἐξ ὑπνου κινεῖν δέμας,
μυκήμαθ' ὡς ἡκουσε κεροφόρων βοῶν.

695 αἱ δ' ἀποβαλοῦσαι θαλερὸν ὁμμάτων ὑπνόν
ἀνήξαν ὀρθαὶ, θαύμ' ἰδεῖν εὐκοσμίας,
νέαι παλαιαὶ παρθένοι τ' ἕτ' ἄξυγες.

καὶ πρῶτα μὲν καθεῖσαν εἰς ὄμους κόμας,
νεβρίδας τ' ἄνεστελλανθ', δοσισιν ἄμματων
σύνδεσμ' ἐλέυθερο, καὶ καταστίκτους δορὰς
δῷσι κατεξώσαντο λιχμῶσιν γέννην.

700 αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων
ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα,
ΕΤΕΡΙΚΕΣ

ἔστω λεγόμενος παρθενὸς ἡ στειρὴ ἐστὶ
Σέρυμη λατέρνησις ἐστι. Ο άλλος εκεῖνος
πετρόπος ὑπὸ τοῦ μακάρου ἐκβαλόμεθα
ὅτε οὔ τι λαβὼν ἔσται εἰς πέτρας

οὔτε ἀλήθειας ἔσται ἐκπρᾶξιν χράσις
διὰ τὴν πάρθην ἐστὶν καθὼς γῆς,
καὶ τῆς κρῆτης ἕξεμις οὗτος θέος
όσα εἰ συνεφόρος πέμπτος πέθει παρῆν,
ἀκροαὶ δακτύλους διαμάρσει χθόνει

γάλακτος ἔσοδος ἔχον ἐκ δεισύνης
θύρων γλυκεῖαν ρέλετος ἐσταζον μειά
ἐκτὸς εἰ παρῆσα, τῶν θεῶν τῶν τῶν ψέγεως

ξυνήλθομεν δὲ βουκάλοι καὶ τοιούτες,

κοινὰς λόγων δόσοντες ἀλλήλοις ἔρων,
ὁς δεινὰ δρόμοι θαυμάτων τῇ ἐπάξιᾳ
καὶ τῆς πλάνης κατ᾽ ἁστυ καὶ τρίβων λόγων
ἀλέξει εἰς ἅπαντας, ὡς συνεῖς πλάκας

ναιόντες ὅρεον, θέλετε θηρασόμεθα

Πενθέως Ἀγαθὴν μητέρα ἐκ βακχεύματων,
χάριν τῷ ἀνακτὶ θάμεθ᾽; εἰ δὲ ἡμῖν λέγειν
ὁδοῖς, θάμμων δὲ ἐλλοχίζομεν φόβαις
κρύπτοντες αὐτούς· αἱ δὲ τῆς τεταγμένης

ἀκίνουν θύραν ἐς βακχεύματα,

Ιακχος ἄθρωφο στόματι, τὸν Δίας γόνων,
Βρέμμων καλοῦσαι πάν ὑπὸ συνεβάκχευσι βροσ
καὶ θηρέα, οὐδὲν δ᾽ ἂν ἀκίνητων δρόμῳ.
κυρεὶ δ' Ἄγαυη πλησίον θρόσκονσά μον' 
κάγω 'ξεπήδησ', ὡς συναρπάσαι θέλων,
730 λόχμην κενώσας, ἐνθ' ἐκρύπτομεν δέμας.
ἡ δ' ἀνεβόησεν, ὃ δρομάδες ἐμαί κόνες,
θηρώμεθ' ἀνδρῶν τῶν' ὑπ'. ἀλλ' ἐπεσθέ μοι,
ἐπεσθε, θύρσοις διὰ χερῶν ὁπλισμέναι.
ἡμεῖς μὲν οὖν φεύγοντες ἔξηλυξαμεν
735 βακχῶν σπαραγμόν, αἱ δὲ νεμομέναις χλόην 
μόσχοις ἐπήλθον. χειρὸς ἀσιδήρου μέτα.
καὶ τὴν μὲν ἄν προσείδες εὐθηλον πόριν 
μυκωμένην ἔχουσαν ἐν χεροῖν δίχα,
ἀλλαὶ δὲ δαμάλας διεφόρουν σπαράγμασιν.
740 εἰδες δ' ἄν ἡ πλεύρ' ἡ δίχηλον ἐμβασιν 
ῥυτόμενον ἀνοι τε καὶ κάτω. κρεμαστὰ δὲ 
ἔστας' ὑπ' ἐλάταις ἀναπεφυμέν' αἵματι.
ταῦροι δ' ὑβρισταὶ καὶ κέρας θυμοῦμένοι 
τὸ πρόσθεν ἐσφάλλοντο πρὸς γαῖαν δέμας,
745 μυριάσι χειρῶν ἀγόμενοι νεανίδων.
θάσσον δὲ διειφοροῦτο σάρκος ἐνδυτὰ 
ἡ σε ξυνάγαι βλέφαρα βασιλείου κόραις.
χωρουσί δ' ὁστ' ὄρνιθες ἄρθεισαι δρόμῳ,
πεδίων ὑποτάσεις, αἰ παρ' Ἀσωποῦ ῥοαίς.
750 εὐκαρπον ἐκβάλλουσι Θηβαίων στάχων,
'Τσιάς τ' Ἐρυθράς θ', αἱ Κιθαιρῶν λέπας 
νέρθεν κατράκησιν, δοστε πολέμιοι, 
ἐπεισπεσοῦσαι πάντ' ἀνω τε καὶ κάτω 
διέφερον· ἦρπαξον μὲν ἐκ δόμων τέκνα,
755 ὅπεσα δ’ ἐπὶ ὁμοίς ἔθεσαν, οὐ δεσμῶν ὑπὸ
προσείχετ’, οὐδ’ ἐπιπτεν ἐς μέλαν πέδου,
οὐ χαλκός, οὐ σίδηρος· ἔπλε δὲ βοστρύχοις
πῦρ ἔφερον, οὔδ’ ἔκαιεν, οἷ δ’ ὄργης ὑπὸ
eἰς δπλ’ ἐχώρουν, φερόμενοι βάκχῶν ὑπὸ·
760 οὔπερ τὸ δεινὸν ἦν θέαμ’ ἰδείν, ἀναξ.
tὰς μὲν γὰρ οὐ πὴμασσε λογχωτὸν βέλος,
κεῖνα δὲ θύρσους ἐξανείσαει χερῶν
ἐτραυμάτιζον καπενότιζον φυγῇ
γυναῖκες ἄνδρας, οὐκ ἄνευ θεῶν τινος.
765 πάλιν δ’ ἐχώρουν δθεν ἐκίνησαν πόδα,
κρήνας ἐπ’ αὐτάς, ἄς ἀνήκ’ αὐταῖς θεῶς.
νίψαντο δ’ αἷμα, σταγόνα δ’ ἐκ παρηίδων
γλώσσῃ δράκοντες ἐξεφαίδρυνον χρόβες.
τὸν δαίμον’ οὖν τόνδ’, ὡς τις ἐστ’, ὡ δέσποτα,
770 δἐχου πολεί τῆδ’, ὡς τὰ τ’ ἄλλ’ ἐστίν μέγας
κάκεινό φασιν αὐτόν, ἄς ἐγὼ κλύω,
τὴν πανοῦλυπον ἄμπελον δοῦναι βροτοῖς.
้อยν δὲ μηκέτ’ ὄντος οὐκ ἔστιν Κύπρις,
οὐδ’ ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἐτι.

Χορός.
775 ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους
ἐς τὸν τύραννον, ἀλλ’ ὄμως εἰρήσεται·
Διόνυσος ἥσσων οὐδενὸς θεῶν ἔφυ.

Πενθεὺς.
ηθή τοδ’ ἐγγύς, ὡστε πῦρ, ἐφάπτεται
Ωδήσμα βακχῶν, ψόγος Ἐλλήνας μέγας.

780 ἄλλ' οὐκ ὄκνειν δεῦ· στεῖχ' ἐπ' Ἡλέκτρας ἰδ' πῶλας· κέλευε πάντας ἀσπιδισφόρους ἵππων τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας, πέλτας θ' ὅσοι πάλλουσι, καὶ τὸξον χερὶ ψάλλουσι νευράς, ὃς ἐπιστρατεύσουμεν

785 βάκχαισιν. οὐ γὰρ ἄλλ' ὑπερβάλλει τάδε, εἰ πρὸς γυναικῶν πεισόμεσθ' ἀ πάσχουμεν.

Διόνυσος.

πείθει μὲν οὐδέν, τῶν ἐμῶν λόγων κλώων,
Πενθεῦς κακῶς δὲ πρὸς σέθεν πάσχοιν ὄμως
οὐ φημὶ χρῆναι σ' ὑπλ' ἐπαιρέσθαι θεῷ,

790 ἄλλ' ἰσόχαζειν. Βρόμιος οὐκ ἀνέξεται
κινοῦντα βάκχας εὐών ὁρῶν ἀπο.

Πενθεῦς.

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

Διόνυσος.

θύμι· ἂν αὐτῷ μᾶλλον ἡ θυμοῦμενος
795 πρὸς κέντρα λακτίζομι, θυντὸς ὁν θεῷ.

Πενθεῦς.

θύσω, φόνον γε θῆλυν, ὡσπερ ἀξιαί,
pολὺν ταράξας ἐν Κιθαρώνος πτυχαίς.

Διόνυσος.

φεύξεσθε πάντες, καὶ τὸδ' αἰσχρόν, ἀσπίδας
θύρσοις βακχῶν ἐκτρέπειν χαλκηλάτους.
Πενθεύς.
800 ἀπόρριψις τρία συμπεπλέγμεθα ξένοι,
ὡς σοί πάσχων σοί δρῶν συγήσεται.

Διόνυσος.
ὡ τάν, ἐτ' ἔστιν εὗ καταστήσαι τάδε.

Πενθεύς.
τί δρώντα; δουλεύοντα δουλείαις ἐμαῖς;

Διόνυσος.
ἐγὼ γυναικαὶ δεῦρ' ὅπλων ἄξω διά.

Πενθεύς.
805 οἶμοι τῶδ' ἡδη δῆλων ἔς με μηχανᾶ.

Διόνυσος.
ποίνυ τί, σῶσαι σ' εἶ θέλω τέχναις ἐμαῖς;

Πενθεύς.
ξυνέθεους κοινῇ τάδ', ἵνα βακχεύητι ἀεὶ.

Διόνυσος.
καὶ μὴν ξυνεθήμην τούτο γ', ἵσθι, τῷ θεῷ.

Πενθεύς.
ἐκφέρετέ μοι δεῦρ' ὅπλα· σὺ δὲ παῦσαι λέγων.

Διόνυσος.
ἀ·

810 βούλει σφ' ἐν ὀρείσι συγκαθημένας ἰδεῖν;
Πενθεύς.
μάλιστα, μυρίον γε δούς χρυσόδ σταθμόν.

Διόνυσος.
tί δε' είς ἔρωτα τούθε πέπτωκας μέγαν;

Πενθεύς.
λυπρῶς νῦν εἰσίδοιμ' ἀν ἐξωνωμένας.

Διόνυσος.
815 δρωσ δ' ἠδος ἀν ἥδεως ἡ σοι πικρά;

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

Διόνυσος.
ἀλλ' ἔξιχνεύσουσιν σε, καίν ἔλθης λάθρα.

Πενθεύς.
ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξεῖπτας τάδε.

Διόνυσος.
ἀγωμεν οὖν σε, καπιχειρήσεις ὧδε;

Πενθεύς.
820 ἀγ' ὃς τάχιστα, τοῦ χρόνου δὲ σοι φθονῶ.

Διόνυσος.
οστείλαλ νυν ἀμφὶ χρωτὶ βυσιλόνινος πέπλους.

Πενθεύς.
τί δὴ τόδ' ἐς γυναῖκας εὲς ἀνδρὸς τελῶ;
Διόνυσος.
μὴ σε κτάνωσιν, ἢν ἀνὴρ ὀφθῆς ἔκει.

Πενθεῦς.
eὖ γ' ἐἶπασ αὐτό, καὶ τις εἰ πάλαι σοφὸς.

825 Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.

Πενθεῦς.
pῶς οὖν γένοιτ' ἂν ἃ σύ με νουθετεῖς καλῶς;

Διόνυσος.
ἔγω στελῶ σε, δωμάτων ἐσῳ μολὼν.

Πενθεῦς.
tίνα στολήν; ἡ θῆλυν; ἀλλ' αἰδώς μ' ἔχει.

Διόνυσος.
οὐκέτι θεατής μανάδων πρόθυμος εἰ.

Πενθεῦς.

830 στολὴν δὲ τίνα φης ἀμφὶ χρῶτ' ἐμὸν βαλεῖν;

Διόνυσος.
κόμην μὲν ἐπὶ σῷ κρατὶ ταναδν ἐκτενῶ.

Πενθεῦς.

τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;

Διόνυσος.
πέπλοι ποδήρεις· ἐπὶ κάρα δ' ἐσται μίτρα.
Πενθεύς.
 hạ καὶ τι πρὸς τοῖσ' ἄλλο προσθῆσεις ἐμοί;

Διόνυσος.
335 θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρας.

Πενθεύς.
ὡς ἀν δυναίμην θῆλυν ἐνδύνα εστολήν.

Διόνυσος.
ἀλλ' αἷμα θήσεις, ἐυμβαλὼν βάκχαις μάχην.

Πενθεύς.
ὀρθῶς μολεῖν χρῆ πρῶτον ἐς κατασκοπήν.

Διόνυσος.
σοφότερον γοῦν ἣ κακοῖς θηρᾶν κακά.

Πενθεύς.
340 καὶ πῶς δι' ἄστεως εἴμι Καμείους λαθῶν;

Διόνυσος.
ὁδοὺς ἔρημους ἵμεν· ἐγὼ δ' ἡγὴσομαι.

Πενθεύς.
πᾶν κρείσσον ὡστε μὴ γγελῶν βάκχις ἐμοί.
ἐλθὸντ' ἐς οἴκους ἄν δοκῇ βουλεύσομεν.

Διόνυσος.
ἐξεστὶ· πάντη τὸ γ' ἐμὸν εὔτρεπὲς πάρα.
Πενθεύς.

845 στείχοιμ' ἂν ὁ γὰρ ὅπλ' ἔχων πορεύσομαι,
ἡ τοῖσι σοίσι πείσομαι βουλεύμασιν.

Διόνυσος.

γυναίκες, ἀνὴρ ἐς βόλον καθισταταί
ἡξεὶ δὲ βάκχας, οὗ θανῶν δώσει δίκην.
Διόνυσε, νῦν σὸν ἔργον, οὗ γὰρ ἐὰν πρόσω,

850 τισάμεθ' αὐτῶν. πρῶτα δ' ἐκστηθοῦν φρενῶν,
ἐνεὶς ἐλαφρὰν λύσαν· ὃς φρονῶν μὲν εὖ
οὐ μὴ θελήσει θῆλυν ἐνδύναι στολὴν,
ἐξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.
χρῆσθω δὲ νῦν γέλωτα Θηβαῖοι ὀφλείν

855 γυναικόμορφον ἁγόμενον δι' ἄστεως
ἐκ τῶν ἀπειλῶν τῶν πρίν, αἰσὶ δεινὸς ἦν.
ἀλλ' εἰμὶ κόσμον δυτικαὶ εἰς "Αἰδοῦ λαβὼν
ἀπεισί, μητρὸς ἐκ χερῶν κατασφαγεῖς,
Πενθεὶ προσάψων· γνώσεται δὲ τὸν Δίος

860 Διόνυσον, δς πέφυκεν ἐν τέλει θεὸς
δεινότατος, ἀνθρώποις δ' ἡπιώτατος.

Χορός.

Strophe.

ἀρ' ἐν πανυχίοις χοροῖς
θῆσω ποτὲ λευκὸν
πόθ' ἀναβακχεύονσα, δέραν
865 εἰς αἰθέρα δροσερῶν
ρίπτουσ', ὡς νεβρὸς χλοεραῖς
ἐμπαίζουσα λείμακος ἕδοναις,
ἡνίκ' ἀν φοβερὸν φύγῃ
θήραμ' ἔξω φυλακᾶς
870 εὐπλέκτων ὑπὲρ ἄρκυν,
θωύσσων δὲ κυναγέτας
συντείνῃ δράμημα κυνῶν,
μόχθοις τ' ὠκυδρόμοις τ' ἀέλ-
λαις θρόσκει πεδίον
παραπτάμιον, ἥδομένα
875 βροτῶν ἔρημίαις,
σκιαροκόμοις τ' ἐρνεσίν υλας.
τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἡ χεῖρ' ὑπὲρ κορυφᾶς
880 τῶν ἐχθρῶν κρείσσων κατέχειν;
ὁ τι καλὸν φίλον ἀεὶ.

Antistrophe.

ὀρμᾶται μόλις, ἀλλ' ὅμως
πιστὸν τι τὸ θείον
σθένος' ἀπευθύνει δὲ βροτῶν
885 τοὺς τ' ἀγνωμοσύναν
tιμῶντας καὶ μὴ τὰ θεῶν
αἴξοντας σὺν μανισμένα δοκᾶ.
κρυπτεύουσι δὲ ποικίλως
δαρὸν χρόνον πόδα καὶ
θηρῶσιν τὸν ἄσεπτον. σὺ
gὰρ κρείσσον ποτὲ τῶν νόμων
gιγνώσκειν χρὴ καὶ μελετᾶν.
kοῦφα γὰρ δαπάνα νομί-
ζειν ἵσχυν τὸ δ’ ἐχειν,
δ’ τί ποί’ ἄρα τὸ δαιμόνιον,

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

τῶν ἔχθρῶν κρείσσω κατέχειν;
δ’ τί καλὸν φίλον ἄει.

Ερόδα.
eὐδαιμον μὲν ὡς ἐκ θαλάσσας
ἔφυγε χεῖμα, λιμένα δ’ ἐκίχευν·
eὐδαιμον δ’ ὡς ὑπερθεὶς μόχθων

ἐγένεθ’· ἔτερα δ’ ἔτερος ἔτερον
ἄλβφ καὶ δυνάμει παρῆλθεν.
μυρλοὶ δὲ μυρλοίσων
ἐτ’ εἰσ’ ἐλπίδες· αἱ μὲν
τελευτῶσιν ἐν ἄλβῳ
βροτοῖς, αἱ δ’ ἀπέβησαν·

tὸ δὲ κατ’ ἡμαρ δηφ βλοτος
eὐδαιμον, μακαρίζω.
Διόνυσος.
σὲ τὸν πρὸθυμον δυντ' ἀ μὴ χρεῶν ὀράν
σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω,
ἐξίθι πάροιθε δωμάτων, ὁφθητί μοι,
915 σκευήν γυναικὸς μαίναδος βάκχης ἔχων,
μητρὸς τε τῆς σῆς καὶ λόχου κατάσκοπος·
πρέπεις δὲ Κάδμου θυγατέρων μορφῆ μιᾶ.

Πενθεύς.
καὶ μὴν ὀράν μοι δύο μὲν ἡλίους δοκῶ,
δισάς δὲ Θήβας καὶ πόλιςμ' ἔπτάστομον
920 καὶ ταῖρος ἡμῖν πρόσθεν ἥγεῖσθαι δοκεῖς,
καὶ σῷ κέρατα κρατὶ προσπεφυκέναι.
ἀλλ' ἦ ποτ' ἢσθα θὴρ; τεταύρωσαι γὰρ οὖν.

Διόνυσος.
ὸ θεὸς ὁμαρτεὶ, πρόσθεν δὲν οὐκ ἐὑμενῆς,
ἐνσπονδὸς ἡμῖν· νῦν δ' ὀρᾶς ἀ χρῆ σ' ὀρᾶν.

Πενθεύς.
925 τί φαίνομαι δήτ'; οὐχὶ τὴν Ἰνοῦς στάσιν,
ἡ τὴν Ἀγαύῃς ἔστάναι, μητρὸς γ' ἐμῆς;

Διόνυσος.
αὐτὰς ἐκείνας εἰσὸρᾶν δοκῶ σ' ὀρῶν.
ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηξ' ὀδε,
οὐχ ὡς ἐγώ νυν ὑπὲ μίτρα καθήμοσα.
Πενθεύς.

930 ἐνδών προσεέλθειν αὐτῶν ἀνασείσω τ' ἐγώ καὶ βακχιάζων εξ ἔδρας μεθόρμισα.

Διόνυσος.

ἀλλ' αὐτῶν ἢρεῖς, οἷς σε βερατέεσθιν μέλει, πάλιν καταστελλόμεν ἀλλ' ὄρθων κάρα.

Πενθεύς.

ἰδοὺ, σὺ κόσμει σοί γὰρ ἀνακείμενα δὴ.

Διόνυσος.

935 ξώναι τε σοι χαλώσι, κοῦχ ἐξῆς πέπλων στολίδες ὑπὸ σφυροῦσι τείνουσι σέθεν.

Πενθεύς.

κάμοι δοκοῦσιν παρὰ γε δεξίων πόδας· τάνθενδε δ' ὄρθως παρὰ τένοντ' ἔχει πέπλος.

Διόνυσος.

ἡ ποὺ μὲ τῶν σῶν πρῶτον ἡγήσει φίλας, ἢ πῶς παρὰ λέγον σώφρονας βάκχας ἤδης.

Πενθεύς.

πάτερα δὲ θύρσον δεξιὰ λαβῶν χερί, ἢ τῇδε, βάκχῃ μᾶλλον εἰκασθῆσομαι;

Διόνυσος.

ἐν δεξιᾷ χρῆ χάμα δεξιῷ ποδὶ πέρειν νυν' αἰνῶ δ' ὀτι μεθέστηκας φρενῶν.
Πενθεύς.
945 ἀρ ἀν δυναμὴν τὰς Κιθαιρῶνος πτυχὰς αὐταίσι βάκχαις τοῖς ἐμοῖς ὦμοις φέρειν;

Διόνυσος.
δύναι ἂν, εἰ βοῶλοι τὰς δὲ πρὶν φρένας οὐκ ἔχεις υγείας, νῦν δ' ἔχεις οῖας σε δεῖ.

Πενθεύς.
μοχλοῦς φέρωμεν, ἡ χεροὶν ἀναστάσω,
950 κορυφαῖς ὑποβαλὼν ὄμον ἡ βραχίονα;

Διόνυσος.
μὴ σὺ γε τὰ Νυμφῶν διολέσῃς ἱδρύματα καὶ Πανὸς ἔδρας, ἐνθ' ἔχει συρίγματα.

Πενθεύς.
καλῶς ἔλεγας, οdataArray niκητέον
γυναῖκας, ἐλάταισιν δ' ἐμὸν κρύψω δέμας.

Διόνυσος.
955 κρύψει σὺ κρύψων ἢν σε κρυφῆναι χρεών,
ἐλθόντα δόλιον μαίναδὼν κατάσκοπον.

Πενθεύς.
καὶ μὴ δοκῶ σφᾶς ἐν λόχμαις ὦρνιθας ὡς
λέκτρων ἔχεσθαι φιλτάτοις ἐν ἐρκεσίν.

Διόνυσος.
οὐκοῦν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ;
960 λήψει δ’ ἵσως σφᾶς, ἢν σὺ μὴ ληφθῆς πάρος.

Πενθεύς.
κόμιξε διὰ μέσης με Θηβαίας χθονὸς
μόνος γάρ εἰμ’ αὐτῶν ἀνὴρ τολμῶν τόδε.

Διόνυσος.
μόνος σὺ πόλεως τῆςδ’ υπερκάμνεις, μόνος
τοιγάρ σ’ ἀγώνες ἀναμένουσιν, οθε ἔχρην.
965 ἐπού δέ πομπὸς δ’ εἰμ’ ἐγὼ σωτήριος.
κείθεν δ’ ἀπάξει σ’ ἄλλος.

Πενθεύς.
ἡ τεκοῦσά γε.

Διόνυσος.
ἐπίσημον δντα πᾶσιν

Πενθεύς.
ἐπὶ τόδ’ ἔρχομαι.

Διόνυσος.
φερόμενος ἥξεις

Πενθεύς.
ἀβρότητ’ ἐμὴν λέγεις.

Διόνυσος.
ἐν χερσὶ μητρός.

Πενθεύς.
καὶ τρυφὰν μ’ ἀναγκάσεις.
Διόνυσος.

970 τρυφᾶς γε τοιάσθ'.

Πενθεύς.

ἀξίων μὲν ἄπτομαι.

Διόνυσος.

dεινὸς σὺ δεινὸς κἀπὶ δειν' ἔρχει πάθη,
ὡστ' οὐρανῷ στηρίζον εὐρήσεις κλέος.
ἐκτείν', Ἀγαύη, χείρας, αἱ θ' ὁμοσποροί
Κάδμου θυγατέρες· τὸν νεανίαν ἄγω
975 τόνδ' εἰς ἀγῶνα μέγαν· ὁ νικήσων δ' ἐγὼ
καὶ Βρόμιος ἔσται· τάλλα δ' αὐτὸ σημανεῖ.

Χορός.

Strophe.

ἲτε θοαὶ λύσσης κύνες ἵτ' εἰς οἴρος
θλασον ἐνθ' ἔχονσι Κάδμου κόραι,
ἀνοιστρήσατε νῦν
980 ἐπὶ τὸν ἐν γυναικομῖμοι στολῆ
μαίνασών *κατάσκοπον λυσσώδη.
ματήρ πρῶτά νῦν λευρᾶς ἀπὸ πέτρας ἥ
σκόλοπος ὄψεται
δοκεύοντα, μαίνάσων δ' ἀπόσει.
985 τῖς δὲ Καδμείων
μαστὴρ ὁριδρόμων
ἐς οἴρος ἐς οἴρος ἐμολ' ἐμολεν, ὡ Βάκχαι;
tῖς ἁρα νῦν ἔτεκεν;

Ε 2
ού γὰρ ἐξ αἱματος γυναικῶν ἔφυ.

990 λειῶνας δὲ τινὸς ὡς Ἡ Γοργήνων
Διβυσσάν γένος.

ἲτω δίκα φανερὸς, ἵτω ξιφηφόρος
 φονεύουσα λαμψῶν διαμπάξ

995 τὸν ἄθεον ἄνομον ἄδικον Ἐχίνονς
γόνον γηγενήν' 

Antistrophe.

δὲ ἄδικφ γνώμα παρανόμῳ τ’ ὅργᾳ
περὶ σά, Βάκχι’, ὅργα γομτρὸς τε σὰς
μανείσα πραπίδι

1000 παρακόπτῃ τε λήματι στέλλεται,

τὰν ἀνίκατον ὡς κρατήσων βία.

γνώμαν σώφρονα θνατοῖς ἀπροφασίστωσ

εἰς τὰ θεῶν ἔφυ

βρότειν τ’ ἐχεῖν ἀνυπο διόσ.

1005 τὸ σοφὸν οὐ φθόνφ

χαίρω θηρεύου-

σα, τὰ δ’ ἐτερα μεγάλα φανερὰ τῶν ᾧὶ

ἐπὶ τὰ καλὰ βίον

ἡμαρ εἰς νύκτα τ’ εὐαγοῦντ’ εὔσεβείν,

1010 τὰ δ’ ἐξω νόμιμα δίκας ἐκβαλὸν-

τα τιμᾶν θεοὺς.

ἲτω δίκα φανερὸς, ἦτω ξιφηφόρος

φονεύουσα λαμψῶν διαμπάξ

1015 τὸν ἄθεον ἄνομον ἄδικον Ἐχίνονς,

tόκου γηγενήν.
Εροδε.
φάνηθι ταύρος ἢ πολύκρανος ἵδειν
δράκων ἢ πυριφλέγων
ὅρασθαι λέων.

1020 έθ', ὁ Βάκχε, θηραγρευτῇ βακχάν
γελῶντι προσώπῳ *περίβαλε
βρόχον ἐπὶ θανάσιμον
ἀγέλαν πεσόντα τὰν μαυνάδων.

*Αγγέλος.

1025 ο δῶμ', ο πρίν ποτ' ηὔτυχεος ἀν' Ἑλλάδα,
Σιδωνίων γέροντος, ὅσ τὸ γηγενεῖ
δράκοντος ἐσπειρ' ὅφεος ἐν γαῖῃ θέρους,
ὡς σε στενάξω, δοῦλος ὃν μὲν, ἀλλ' ὅμως
χρηστοίσι δούλῳσ συμφορὰ τὰς ἰδεσποτῶν.

Χορός.

1030 τί δ' ἔστιν; ἐκ βακχῶν τι μηνύεις νέον;

*Αγγέλος.

Πενθεῖς ὅλωλε, παῖς Ἐχῖνονος πατρός.

Χορός.

ὁναξ Βρόμε. θεὸς φαίνει μέγας.

*Αγγέλος.

πῶς φῆς; τί τοῦτ᾽ ἔλεξας; ᾳ' π' τοῖς ἐμοίς
χαίρεισ κακῶς πράσσουσι δεσπόταις, γύναι;

Χορός.

1035 εὐάξω ἔνα μέλεσι βαρβάρους.
οὐκέτι γὰρ δεσμῶν ύπὸ φόβῳ πτήσω.

"Αγγελος.

Θῆβασ δ᾽ ἀνάνδρους ἔδει ἄγεις;

Χορός.

ὁ Διὸνυσος ὁ Διὸνυσος, οὐ Θῆβαι
κράτος ἔχουσ᾽ ἐμὸν.

"Αγγελος.

ξυγγνωστὰ μὲν σοι, πλὴν ἐπ᾽ ἐξειργασμένοις
1040 κακοῖσι χαίρειν, ὁ γυναῖκες, οὐ καλὸν.

Χορός.

ἐνεπ᾽ μοι, φράσον, τίνι μόρφῳ θυήσκει;

ἀδικὸς ἄδικα τ᾽ ἐκπορίζων ἀνήρ.

"Αγγελος.

ἐπεὶ θεράπνασ τῆσδε Θήβαις χθονὸς
λιπόντες ἐξέβημεν 'Ασσωποῦ ῥοᾶς,

1045 λέπας Κηθαρώνειον ἐσεβάλλομεν
Πενθεὺς τε κάγω, δεσπότη γὰρ εἰπόμην,

ξένος θ᾽, δι᾽ ἡμῖν πομπὸς ἂν θεωρίας.

πρῶτον μὲν οὖν ποιηρὸν ἱζομεν νάποσ,

τὰ τ᾿ ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἀπὸ

1050 σώζοντες, ὡς ὀργέειν ὀγχὰ ὀργέμενοι.

ἡν δ᾽ ἄγκος ἀμφίκρημνον, ὑδασὶ διάβροχον,

πεύκαισι συσκιάζον, ἐνθὰ μαινάδες
καθῆντ᾽, ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.
αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα
κισσῷ κομήτην αύθις ἐξανέστεφον,
αἰ δὲ ἐκλιποὺσαι ποικίλ' ὡς πῶλοι ἔγγα
βακχεῖον ἀντέκλαξαν ἀλλήλαις μέλος.
Πενθεὶς δ' ὁ τλήμων, θῆλυν οὐχ ὅρῶν ὅχλον,
ἐλεξε τοιάδ', ὅ ἤὲν', ού μὲν ἔσταμεν,
οὐκ ἠξικνοῦμαι μαίναδων ὅποι μόθων
ὁχθον δ' ἐπεμβὰς ἡ 'λάτην ὑψαύχενα
ἐδοιμ' ἄν ὅρθως μαίναδων αἰσχρουργίαν.
τοῦντεῦθεν ἦδη τοῦ ξένου τι θαῦμ' ὅρῳ.
λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
κατῆγεν, ἤγεν, ἤγεν ἐς μέλαν πέδον:
κυκλοῦτο δ' ὡστε τόξον ἡ κυρτὸς τροχὸς
tόρνῳ γραφόμενος περιφορὰν ἐλκεδρόμον
ὡς κλών' ὄρειον ὁ ξένος χερῶν ἄγων
ἐκαμπτεν ἐς γῆν, ἔργατ' οὐχὶ θυητὰ ὅρῶν.
Πενθέα δ' ἱδρύσασ ἐλατίνων ὅζων ἐπὶ
ὅρθων μεθὲς διὰ χερῶν βλαστῆμ' ἄνω
ἀτρέμα, φυλάσσων μὴ 'ναχαίτίσειν νιν.
ὅρθη δ' ἐς ὅρθων αἰθέρ' ἐστηρίζετο,
ἔχουσα νάτος δεσπότην ἐφήμενον.
ὁφθῃ δὲ μᾶλλον ἡ κατεῖδε μαίναδας:
ὁςον γὰρ ὡπω δῆλος ἦν θάσσων ἄνω,
καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν,
ἐκ δ' αἰθέρος φωνὴ τίς, ὡς μὲν εἰκάσαι,
Διόνυσος ἀνεβόησεν' ὁ νεάνιδες,
ἄγω τὸν υμᾶς καμὲ τὰμά τ' ὅργια
γέλων τιθέμενον ἀλλὰ τιμωρεῖσθέ νιν.
καὶ ταῦθ' ἄμ' ἤγρευε, καὶ πρὸς οὐρανὸν
καὶ γαίαν ἐστήριζε φῶς σεμνοῦ πυρὸς.
σίγησε δ' αἰθήρ, σίγα δ' ὦλιμος νάπη

1085 φύλλ' εἶχε, θηρῶν δ' οὐκ ἄν ἠκουσας βοήν.
αἷ δ' ὄσιν ἡχὴν οὐ σαφῶς δεδεγμέναι
ἐστησαν ὅρθαι καὶ διήνεγκαν κόρας.
ὀ δ' αὖθις ἐπεκέλευσεν ὡς δ' ἐγνώρισαν
σαφὴ κελευσμὸν Βακχίων Κάδμου κόραι,

1090 ᾿χαν πελείας ὁκύτητ' οὖχ ἥσσονες
ποδῶν ἔχουσαι συντόνοις δραμῆμαι
μῆτηρ Ἀγαύη ἔγγυγον θ' ὀμόσποροι
πᾶσαι τε βάκχαι· διὰ δὲ χειμάρρου νάτης
ἀγμῶν τ' ἐπήδων θεοῦ πνοαίσιν ἐμμανεῖς.

1095 ὡς δ' εἴδον ἐλάτη δεσπότην ἐφήμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
ἐρριπτοῦν, ἀντίπυργον ἐπιβάσαι πέτραν,
δροισὶ τ' ἐλατῖνοισιν ἦκοντίζετο·
ἀλλαὶ δὲ θύρσους ἱεσαν δι' αἰθέρος

1100 Πενθέως, στόχον δύστηνον ἀλλ' οὖχ ἦντον.
κρεῖσσον γὰρ ύψος τῆς προδυμίας ἔχων
καθήστο τλῆμων, ἀπορία λελημένος.
τέλος δὲ δρυίνους συγκεραυνοῦσαι κλάδους
ῥίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.

1105 ἐπεὶ δὲ μόχθων τέρματ' οὖκ ἔζηντον,
ἔλεξε ᾿Αγαύη, φέρε περιστάσαι κύκλῳ
πτόρθου λάβεσθε, μαϊνάδες, τὸν ἀμβάτην
θήρ' ὡς ἔλωμεν, μηδ' ἀπαγγεῖλῃ θεοῦ
χοροῦς κρυφαῖον. αἱ δὲ μυρίαν χέρα
προσέθεσαν ἐλάτη κἀξανέσπασαν χθονὸς·
ὑψὸν δὲ θάσσων ψύθειν χαμαιπτής
πίπτει πρὸς οὐδας μυρίοις οἰμώγμασι
Πενθεὺς· κακοῦ γὰρ ἐγγὺς δὲν ἐμάνθανε.
πρώτη δὲ μήτηρ ἤρξεν ἱερὰ φόνου,
καὶ προσπίνει νιν· ὁ δὲ μίτραν κόμης ἀπο
ἐρρυψεν, ὡς νιν γνωρίσασα μὴ κτάνη
τλήμων Ἀγαῦ, καὶ λέγει, παρηδὸς
ψαύων, ἐγώ τοι, μήτερ, εἰμὶ παῖς σέθεν
Πενθεὺς, δὲν ἔτεκες ἐν δόμοις Ἐχίονος·
οἶκτειρε δ' ὃ μήτερ με, μηδὲ ταῖς ἐμαῖς
ἀμαρτίαις παῖδα σὸν κατακτάνης·
ἡ δ' ἀφρὸν εξεῖσα καὶ διαστρόφους
κόρας ἐλίσσουσ', οὐ φρονοῦσ' ἀ χρῆ φρονεῖν,
ἐκ Βακχίου κατείχετ', οὐδ' ἐπειθὲ νιν.
λαβόσαι δ' ὀλέναις ἀριστερὰν χέρα,
πλευραίσιν ἀντιβάσα τοῦ δυσδαίμονος,
ἀπεσπάραξεν ὅμον, οὐχ ὑπὸ σθένους,
ἀλλ' ὁ θεός εὐμάρειαν ἐπεδίδου χερῶν.
'Ἰνῶ δὲ τὰπὶ θάτερ' ἐξειργάζετο,
ρηγνύσα σάρκας, Ἀὐτοῦνμη τ' ὄχλος τε πάς
ἐπείχε βακχῶν· ἥν δὲ πᾶσ' ὅμοι βοή,
ὅ μὲν στενάζων, δοσὺν ἑτύγχανεν πνέων,
αἱ δ' ἥλαλαζον. ἐφερε δ' ἡ μὲν ὀλένην,
ἡ δ' ἰχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
πλευραὶ σπαραγμοῖς πᾶσα δ’ ἦματωμένη
χεῖρας διεσφαίριζε σάρκα Πενθέως.
κεῖται δὲ χωρίς σῶμα, τὸ μὲν ὑπὸ στύφλοις
πέτραις, τὸ δ’ ὅλης ἐν βαθυζύλῳ φόβῃ,
οὐ δὲιος ζήτημα: κρᾶτα δ’ ἄθλιον,
διὸς λαβοῦσα τυγχάνει μήτηρ χερῶν,
πήξασ’ ἐπ’ ἄκρον θύρουν ὡς ὀρεστέρου
φέρει λέοντος διὰ Κιθαιρώνος μέσου,
λιποῦσ’ ἀδελφὸς ἐν χοροῖς μανιάδων.
χωρεῖ δὲ θῆρα δυσπότμῳ γαυρουμένη
τειχέων ἔσω τῶν’, ἀνακαλοῦσα Βάκχιον,
τὸν ἔνυκταγον, τὸν ἔνυπεργάτην ἄγρας
τὸν καλλίνικον, ἔκ δάκρυα νικηφορεῖ.
ἔγο μὲν οὖν τῇ ἕκποδὼν τῇ ἔμφορῷ
ἀπειμ’, Ἀγαύην πρὶν μολεῖν πρὸς δάματα.
τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν
κάλλιστον’ οἶμαι δ’ αὐτὸ καὶ σοφότατον
θυντοίσιν εἶναι χρήμα τοῖσι χρωμένοις.
Χορός.
ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ἐμφορὰν
τὰν τοῦ δράκοντος ἐγκενέτα Πενθέως,
ἀσ τὰν θηλυγενῆ στολὰν
νάρθηκα τε, πιστῶν’ Αἰδαν,
ἐλαβεν εὐθυρον,
ταῦρον προηγητήρα συμφορᾶς ἔχων.
1160 βάκχαι Καδμείαι,
tὸν καλλίνικον κλεινὸν ἐξεπράξατε
eἰς γόην, εἰς δάκρυα.
καλδὸς ἀγὼν, ἐν αἵματι στάξουσαν
1165 χέρα περιβαλεῖν τέκνον.
ἀλλ’ εἰσορῶ γὰρ ἐς δόμους ὁρμωμένην
Πενθέως Ἀγαύην μητέρ’ ἐν διαστρόφοις
ὅσοις, δέχεσθε κῶμον εὐίον θεοῦ.

'Αγαύη.

Strophe.

'Ασιάδες βάκχαι.

Χορός.

τί μ’ ὀροθύνεις ὦ;

'Αγαύη.

1170 φέρομεν ἐξ ὀρέων
ἐλικά νεότομον ἐπὶ μέλαθρα,
μακαρίον θήραμ’.

Χορός.

ὁρῶ καὶ σε δέξομαι σύγκωμον.

'Αγαύη.

ἐμαρψά τόνδ’ ἀνευ βρόχων
* * νέον λίν,
1175 ός ὀρᾶν πάρα.

Χορός.

πόθεν ἐρημίας ;
'Αγαύη.

Κιθαρών

Χορός.

τί Κιθαρών;

'Αγαύη.

κατεφώνευσέ νυν.

Χορός.

τίς α βαλοῦσα πρῶτα;

'Αγαύη.

ἐμὸν τὸ γέρας.

Χορός.

1180 μάκαιρ' Ἀγαύη.

'Αγαύη.

κληζόμεθ' ἐν θιάσοις.

Χορός.

τίς ἄλλα;

'Αγαύη.

τὰ Κάδμου

Χορός.

τί Κάδμου;

'Αγαύη.

γένεθλα

μετ' ἔμε μετ' ἔμε τοῦδ' ἔθιγε θηρῶς.
Χορός.
eυτυχής γ' ἄγρα.

'Αγαύη.

Antistrophe.
mετέχε γνω θοίνας.

Χορός.

τί μετέχω τλάμων;

'Αγαύη.


1185 νέος ὁ μύσχος ἀρ-
ti γέννιν, ὑπὸ κόρυθ' ἀπαλότριχα
catάκομον θάλλει.

Χορός.

πρέπει γ' ὡστε θηρ ἄγραυλος φόβη.

'Αγαύη.

ὁ Βάκχιος κυναγέτας

1190 σοφὸς σοφῶς ἀνέπηλ' ἐπὶ θῆρα
tόνδε μανάδας.

Χορός.

ὁ γὰρ ἄναξ ἄγρευς.

'Αγαύη.

ἐπανεῖς;

Χορός.

τί δ' ἐπανώ.
'Αγαύη.

tάχα δὲ Καδμεῖοι

Χορός.

καὶ παῖς γε Πενθέως ματέρ᾿

'Αγαύη.

ἐπαινέσεται,

λαβοῦσαν ἄγραν

Χορός.

τάνδε λεοντοφυῇ

περισσάν.

'Αγαύη.

περισσῶς.

Χορός.

ἀγάλλει ἕ.

'Αγαύη.

γέγηθα

μεγάλα μεγάλα καὶ

φανερὰ τάδε γὰ κατειργασμένα.

Χορός.

δεῖξον νῦν, ὡ τάλαινα, σὴν νικηφόρον

ἀστοίσιν ἄγραν, ἕν φέρουσ’ ἐλήλυθας.

'Αγαύη.

ὁ καλλίπυργον ἀστυ Θηβαίας χθόνος
nailontes, ἔλθεθ', ὡς ἰδητε τήνδ' ἄγραν,
Κάδμου θυγατέρες θηρὸς ἦν ἡγεῖσαμεν,
1205 οὐκ ἀγκυλωτοῖς Θεσσαλῶν στοχάσμασιν,
οὐ δικτύοιςιν, ἀλλὰ λευκοπήχεσιν
χειρῶν ἀκμαίσι. κἀτα κομπάζειν χρεῶν
καὶ λογχοποιῶν ὄργανα κτᾶσθαι μάτην;
ἡμεῖς δὲ ταύτῃ χειρὶ τόνδε θ' ἐλομεν
1210 χωρίς τε θηρὸς ἀρθρα διεφορήσαμεν.
ποῦ μοι πατήρ ὁ πρέσβυς; ἐλθέτω πέλας.
Πενθεύς τ' ἐμὸς παῖς ποὺ' στίν; αἱρέσθω λαβὼν
πηκτῶν πρὸς οἶκους κλιμάκων προσαμβάσις ἢς,
ὁς πασσαλεύσῃ κράτα τριγλύφῳς τόδε
1215 λέοντος, δι' πάρειμι θηράσασ' ἐγώ.

Κάδμος.

ἐπεσθὲ μοι φέροντες ἄθλιον βάρος
Πενθεύς, ἐπεσθε, πρόσπολοι, δόμων πάρος,
οὐ σῶμα μοχθῶν μυρίων χτήμασι
φέρω τὸδ' εὕρων εν Κιθαιρώνος πτυχαῖς
1220 διασπάρακτον, κούδεν εν ταύτῳ πέδοι
λαβῶν, ἐν ὤλῃ κείμενον δυσευρέτῳ.
ἡκουσα γάρ τοι θυγατέρων τολμήματα,
ἤδη κατ' ἄστυ τειχέων ἔσω βεβῶς
σὺν τῷ γέροντι Τειρεσίᾳ, βακχῶν πέρι.
1225 πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι
τὸν κατθανόντα παῖδα μαινάδων ὑπὸ,
καὶ τὴν μὲν Ἀκταίων Ἀριστέα ποτὲ
τεκοῦσαν εἶδον Αὐτονόην Ἰνὼ θ' ἀμα
ἐτ' ἀμφὶ δρυμοίς οἰστροπλήγας ἀθλίας,
1230 τὴν δ' εἶπε τίς μοι δεύρο βακχελὼ ποδὶ
στείχειν Ἀγαύην, οὐδ' ἄκραυτ' ἥκουσαμεν·
λέοσω γὰρ αὐτῆς δὴν οὐκ εὐδαιμόνα.

'Ἀγαύη.

πάτερ, μέγιστον κομπάσαι πάρεστι σοι,
pάντων ἀρίστας θυγατέρας σπείραι μακρῷ
1235 θυντῶν ἀπάσας εἰπον, ἔξοχας δ' ἐμὲ,
ἡ τὰς παρ' ἱστοῖς ἐκλιποῦσα κερκίδας
es μεῖζον ἥκω, θῆρας ἁγρεύειν χεροῖν.
φέρω δ' ἐν ὀλέναισιν, ὡς ὅρασ, τάδε
λαβοῦσα τάριστεία, σοῖσι πρὸς δόμοις
1240 ὡς ἂν κρεμασθῇ· σοῦ δὲ, πάτερ, δέξαι χεροῖν·
γαυροῦμενος δὲ τοῖς ἔμοις ἁγρεύμασι
κάλει φίλους ἐς δαίτα· μακάριος γὰρ εἶ,
μακάριος, ἥμων τοιάδ' ἐξειργασμένων.

Κάδμος.

ὁ πένθος οὐ μετρητῶν, οὐδ' οἶδα τ' ἱδεῖν,
1245 φόνον ταλαιναῖς χεροῖν ἐξειργασμένων.
καλὸν τὸ θύμα καταβαλοῦσα δαίμοσιν,
ἐπὶ δαίτα Θῆβας τάσδε κάμε παρακαλεῖς.
οὐμοι κακῶν μὲν πρῶτα σῶν, ἐπεῖτ' ἐμῶν.
ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μὲν, ἀλλ' ἀγαν,
1250 Βρόμιοι ἀναξ ἀπώλεσ' οἰκεῖος γεγώς.
'Αγαύη.

ός δύσκολον τὸ γῆρας ἀνθρώποις ἔφυ ἔν τῷ ὁμμασί σκυθρωστόν. εἴθε παῖς ἐμὸς εὐθηρὸς εἶπ, μητρὸς εἰκασθεὶς τρόποις ὃς ἐν νεανίασι Θεβαῖοις ἄμα

1255 θηρῶν ὀριγνωτ'. ἀλλὰ θεομαχεῖν μόνον ὀίδο τῷ ἑκεῖνος. νουθετητέοις, πάτερ, ὁς τῷ ἑστὶ κάμοι μὴ σοφοῖς χαίρειν κακοῖς. ποῦ 'στιν; τίς αὐτῶν δεύρ ἢν ὄψιν εἰς ἐμὴν καλέσειεν, ὃς ἤδη με τὴν εὐθαίμονα;

Κάδμος.

1260 φεῦ φεῦ φρονήσασαι μὲν οἱ ἐδράσατε ἀλγήσετ' ἀλγος δεινῶν· εἰ δὲ διὰ τέλους ἐν τῷ ἄεὶ μενειτ', ἐν ὃ καθέστατε, οὐκ εὐτυχοῦσαι δόξετ' οὐχὶ δυστυχεῖν.

'Αγαύη.

τί δ' οὐ καλῶς τόνδ', ἢ τὶ λυπηρῶς ἔχει;

Κάδμος.

1265 πρῶτον μὲν ἐς τόνδ' αἷδερ' ὁμμα σὸν μέθες.

'Αγαύη.

ἰδοὺ τί μοι τόνδ' ἔξυπεῖπας εἰσορᾶν;

Κάδμος.

ἔθ' αὐτός, ἢ σοι μεταβολᾶς ἔχειν δοκεῖ;
'Αγαύη.
λαμπρότερος ἢ πρὶν καὶ διυπετέστερος.
Κάδμος.
tο ἔπο τοποθέτησας τόδ' ἐστι σῇ ψυχῇ πάρα;
'Αγαύη.
1270 οὐκ ἐλθέτας τοῦτο, γίγνομαι δὲ πως ἔννοος, μετασταθείσα τῶν πάροις φρενῶν.
Κάδμος
κλάως ἀν οὖν τι, καποκρίναι ἀν σαφῶς;
'Αγαύη.
ὡς ἐκλέλησμαι γ' ὁ πάρος εἴπομεν, πάτερ.
Κάδμος.
ἐσ ποιοῖς ἦλθες οἴκοις ὑμεναίων μέτα;
'Αγαύη.
1275 σπαρτῷ μ' ἔδωκάς, ὡς λέγουσ', 'Εχλόνι.
Κόδμος.
tίς οὖν ἐν οἴκοις παῖς ἐγένετο σῷ πόσει;
'Αγαύη.
Πενθεύς, ἐμὶ τε καὶ πατρὸς κοινωνίᾳ.
Κάδμος.
τίνος πρόσωπον δήτ' ἐν ἀγκάλαις ἔχεις;
'Αγαύη.
λέοντος, ὡς γ' ἐφασκον αἱ θηρώμεναι.
Κάδμος.
1280 σκέψαι νυν ὀρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν.

'Αγαύν.
ἐὰ, τί λεύσω; τί φέρομαι τῶν ἐν χερῶν;

Κάδμος.
ἀθησον αὐτὸ καὶ σαφέστερον μάθε.

'Αγαύν.
ὁρῶ μεγίστον ἀλγος ἡ τάλαιν ἐγώ.

Κάδμος.
μῶν σοι λέοντι φαίνεται προσεικέναι;

'Αγαύν.
1285 οδί, ἀλλὰ Πενθέως ἡ τάλαιν ἐχω κάρα.

Κάδμος.
φῶμαγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.

'Αγαύν.
τίς ἐκτανεῖν νυν; πῶς ἐμὰς ἠλθὲν χέρας;

Κάδμος.
δύστην ἀλῆθεί, ὥς ἐν ὡς καιρῷ πάρει.

'Αγαύν.
λέγ', ὥς τὸ μέλλον καρδία πήδημ ἐχεί.

Κάδμος.
1290 σύ νυν κατέκτας καὶ κασίγυνηται σέθεν.

F 2
Αγαύη.
ποῦ δ' ὡλετ'; ἡ κατ' οἶκον, ἡ ποίοσ τόποις;
Κάδμος.
οὔπερ πρὶν Ἀκταίωνα διέλαχον κύνες.
Αγαύη.
tί δ' ἐς Κιθαιρῶν ἤλθε δυσδαίμων ὁδὲ;
Κάδμος.
ἐκερτόμει θευν σάς τε βακχείας μολὼν.
Αγαύη.
1295 ἡμεῖς δ' ἐκείσε τίνι τρόπῳ κατήραμεν;
Κάδμος.
ἐμάνητε, πᾶσα τ' ἔξεβακχεύθη πόλις.
Αγαύη.
Διόνυσος ἦμαι ὀλεο' ἀρτι μανθάνω.
Κάδμος.
ὑβριν γ' ὑβρισθεὶς. θευν γὰρ οὐχ ἤγείσθε νῦν.
Αγαύη.
τὸ φίλτατον δὲ σῶμα ποῦ παιδὸς, πάτερ;
Κάδμος.
1300 ἦγῳ μόλις τὸδ' ἐξεβευνήσας φέρω.
Αγαύη.
ἡ πάν ἐν ἀρθροῖς συγκεκλημένον καλῶς;
Κάδμος.

* * * * *
'Αγαύν.
Πενθεὶ δὲ τὶ μέρος ἀφροσύνης προσῆκ’ ἐμῆς;

Κάδμος.

ὑμῖν ἐγένεθ’ ὅμως, οὗ σέβων θεόν,
τοιγὰρ ξυνὴψε πάντας ἐς μίαν βλάβην,
1305 ὑμᾶς τε τῶνθε θ’, ὡστε διολέσαι δόμους
κάμ’, ὡστὶς ἀτεκνως ἀρσένων παιδων γεγώς,
τῆς σῆς τῶν ἔρνος, ὡ τάλαινα, νηδύος
αισχιστα καὶ κάκιστα καθαλάνθ’ ὅρῳ,
ὁ δ’ ὅμ’ ἀνέβλεφ’ ὃς συνεῖχες, ὁ τέκνον,
1310 τούμων μέλαθρον, παιδὸς ἐξ ἐμῆς γεγώς,
πόλει τε τάρβος ἥσθα’ τὸν γέροντα δὲ
οὐδεὶς ὑβρίζειν ἥθελ’, εἰσορῶν τὸ σὸν
κάρα: δίκην γὰρ ἄξιαν ἐλάμβανε.
νῦν δ’ ἐκ δόμων ἀτιμος ἐκβεβλήσομαι
1315 ὁ Κάδμος ὁ μέγας, ὃς τὸ θηβαῖων γένος
ἔσπειρα, κάζημησα κάλλιστον θέρος.
ὁ φιλτάτ’ ἀνδρῶν, καὶ γὰρ οὐκέτ’ ἄν ὄμως
τῶν φιλτάτων ἐμοι’ ἀριθμήσει τέκνων,
οὐκέτι γενεῖον τοῦδε θιγγάνων χερί,
1320 τὸν μητρὸς αὐθῶν πατέρα προσπτύξει, τέκνων,
λέγων, τίς ἀδικεί, τίς σ’ ἀτιμάζει, γέρον,
tίς σὴν ταράσσει καρδίαν λυπηρὸς ὃν;
λέγ’, ὡς κολάζω τὸν ἀδικοῦντα σ’, ὡ πάτερ.
νῦν δ’ ἀθλιος μὲν εἰμ’ ἐγὼ, τλήμων δὲ σύ,
1325 οἰκτρὰ δὲ μήτηρ, τλήμωνς δὲ σύγγονοι.
ei δ' ἔστιν δοσις δαμόνων ὑπερφρονεὶς,
ἐς τοῦ θ' ἀθρήσας θάνατον ἡγείσθω θεοῦς.

Χορός.
τὸ σῶν μὲν ἀλγω, Κάδμε: σὸς δ' ἔχει δίκην
παῖς παιδὸς ἄξιαν μὲν, ἀλγεινήν δὲ σοὶ.

'Αγαῦν.
1330 ὁ πάτερ, ὅρας γὰρ τάμι' ὅσφ μετεστράφη,

*

Δίονυσος.

*

δράκων γενὴς'ει μεταβαλῶν, δάμαρ τε ση
ἐκθηριωθεὶς' ὥφεος ἀλλάξει τῷ ποιν,
ἡν'Αρεος ἐσχὲς Ἀρμονίαν, θυντὸς γεγὼς.
δ̄χον δὲ μόσχων, χρησμὸς ὡς λέγει Δίδις,
ἐλας μετ' ἀλάχου, βαρβάρων ἡγούμενος.
1335 πολλὰς δὲ πέρσεις ἀναρίθμη ὅστατεύματι
πόλεις' δταν δὲ Δοξίου χρησίμην
διαρπάσωσι, νόστου άθλιον πάλιν
σχῆσουσι σὲ δ' 'Αρης Ἀρμονίαν τε ρύσεται,
μακάρων τ' ἐς αἰαν σὸν καθιδρύσει βίον.
1340 ταύτ' οὐχὶ θυντοῦ πατρὸς ἐκγεγὼς λέγω
Δίονυσος, ἀλλὰ Ζηνὸς· εἰ δὲ σωφρονεὶν
ἐγνωθ', δτ' οὐκ ἥθελετε, τὸν Δίδις γόνων
ἐυδαιμονεὶτ' ἀν σύμμαχον κεκτημένοι.
'Αγαύη.
Διόνυσος, λισσόμεσθά σ', ἡδικήκαμεν.

Διόνυσος.
1345 ὃψ' ἐμάθεθ' ἡμᾶς, ὅτε ὣ' ἔχρην, οὐκ ᾑδετε.

'Αγαύη.
ἐγνώκαμεν ταῦτ' ἀλλ' ἐπεξέρχει λίαν.

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

'Αγαύη.
ὤργασ πρέπει θεοῦς οὐχ ὁμοιοῦσθαι βροτοῖς.

Διόνυσος.
πάλαι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατήρ.

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

Διόνυσος.
τί δήτα μέλλεθ' ἀπερ ἀναγκαῖος ἔχει;

Κάδμος.
ὡ τέκνοι, ὡς ἐς δεινὸν ἠλθομεν κακόν,
σὺ θ' ἡ τάλαινα σύγγονοι τε σαί *
ἐγώ θ' ὁ τλήμων βαρβάρους ἀφίξομαί
γέρων μέτοικοις ἐτί δὲ μοι τὸ θέσφατον
1355 εἰς 'Ἐλλάδ' ἀγαγεΐν μιγάδα βάρβαρον στρατόν.
καὶ τὴν Ἀρεώς παῖδ' Ἀρμονίαν, δάμαρτ' ἐμήν,
δράκων δρακάνης φύσιν ἔχουσαν ἀγρίαν,
ἀξὶ πιὸ βωμὸς καὶ τάφους Ἑλληνικοῦς,
ηγούμενος λύγχαιοι, οὐδὲ παύσομαι
1360 κακῶν ὁ τλῆμων, οὐδὲ τὸν καταβάτην
Ἀξέροντα πλεύσας ἦσυχος γενήσομαι.

Ἀγάυν.

ὁ πάτερ, ἔγὼ δὲ σοῦ στερεῖσα φεύξομαι.

Κάδμος.

τι μ’ ἀμφιβάλλεις χερσὺν, ὡ τάλαινα παῖ,
ὅρνις ὅπως κηφῆνα πολιδχρως κύκνος;

Ἀγάυν.

1365 ποὶ γὰρ τράπωμαι, πατρίδος ἐκβεβλημένη;

Κάδμος.

οὐκ οἶδα, τέκνον· σμικρὸς ἐπίκουρος πατήρ.

Ἀγάυν.

χαῖρ’, ὡ μέλαθρον, χαῖρ’, ὡ πατρία
πόλις· ἐκλείπω σ’ ἐπὶ δυστυχία
φυγᾶς ἐκ θαλάμων.

Κάδμος.

1370 στείχε νῦν, ὡ παῖ, τὸν Ἀρισταίον

Ἀγάυν.

στένομαι σε, πάτερ.
Κάδμος.
κάγω σέ, τέκνον,
καὶ σὰς ἐδάκρυσα κασιγνήτας.

Ἀγαύη.
δεινῶς γάρ τοι τάνδ᾿ αἰκίαν
Διόνυσος ἄναξ τοὺς σους σους * eis
1375 οἶκους ἔφερεν.

Κάδμος.
καὶ γὰρ ἐπασχεῖν δεινὰ πρὸς ύμῶν,
ἀγέρατον ἔχων ὄνομ’ ἐν Θῆβαις.

Ἀγαύη.
χαῖρε, πάτερ, μοι.

Κάδμος.
χαῖρ’, ὥ μελέα
1380 θύγατερ. χαλέπωσ δ᾿ ἐσ τὸδ᾿ ἄν ἥκοις.

Ἀγαύη.
ἀγετ᾿ ὡ πομποὶ με, κασιγνήτας
ἵνα συμφυγάδας ληψόμεθ᾿ οἰκτράς.
ἐλθοιμὶ δ᾿ ὅπου
μήτε Κιθαιρῶν ἐμ᾿ ἵδοι μιαρὸς
1385 μήτε Κιθαιρῶν᾿ ὁσσοισιν ἐγὼ,
μήδ᾿ ὅθι θύρσου μνῆμ᾿ ἀνάκειται·
βάκχαις δ᾿ ἀλλαίσι μέλοιεν.
Χορός.
πολλαὶ μορφαὶ τῶν δαίμονίων,
πολλὰ δ' ἄελπτως κραίνουσι θεοῖ,
1390 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
tῶν δ' ἀδοκήτων πόρον εὑρε θεός.
tοιὸνδ' ἀπέβη τόδε πρᾶγμα.
Euripides
Bacchae

Edited

With Introduction and Notes

By

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Part II.—Notes

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NOTES

II. 1-63. The scene throughout is laid before the doors of the Palace at Thebes. PROLOGUE, spoken by Dionysus: the words 
Δίως παις are emphatic; the divine birth of Dionysus had been 

1. τὴν ... χθόνα. The acc. without a prep. after verbs of 
motion is common in Greek poetry. We should expect in Attic 
prose τὴν τὴν χθόνα. odos and δός in poetry are combined with a 
subst. without the art.

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

1. 3. ἀπετατηφόρον, ἀπ. λεγ., ‘borne by lightning.’
1. 4. ἀμαθεις, ‘having taken in exchange.’ ἀμαθεὶς ἐμενος would be 
more usual.

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

1. 6. Semele’s monument was shown to the traveller Pausanias 
(9. 12. 3) as late as the second century A.D. κεραυνία: this is 
1. 7. τόδε: deictic ‘here.’
BACCHAE.

1. 8. MSS. insert τε after διοῦ, which spoils the scansion. Porson transposed ἐτι and πυρὸς. Most of the editors omit the τε. The line is quoted in Plutarch, Solon, c. i., with ἄξωμα for διοῦ. But ἄξωμα is not found elsewhere in the tragedians. ἣσαν φλόγα, (1) accus. in apposition to ἐρήμα: or (2) less probably a cognate accus. after τυφῶμαι, ‘smoking with a flame.’

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

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

1. 11. τοῦτον: probably descriptive present, as in l. 2: for (1) Cadmus is no longer king but Pentheus, (2) the aorist ἐκάλυψα closely follows. σηκὼν: in apposition to πείδον τόδε. The word means here a sacred enclosure containing a building. It is used (Ión 300) of the seat of an oracle, σηκοῖς δ’ ἐνστρέφει Τροφανίου, and in Soph. Phil. 1328 of the shrine of Chryse.

1. 13. MSS. read τὰς: but this should be altered to τοὺς, as γύνη is masc. Cf. L. and S. πολυχρόνοις refers to the gold which was found in the river Pactolus; but also to the great wealth of the Lydians, which much impressed the Greeks when first colonizing the western shores of Asia Minor; cf. the line of Archilochus (Bergk’s L. G. 25) οὐ μοι τὰ Γύναι κοῦ πολυχρόνου μέλει.

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

1. 15. δύσομον: one of the many words found only in Aesch. and Eurip. Strabo, i. cap. 7, says ‘the greater part of Media is lofty and cold.’

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

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

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

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

1. 24. ἀναλόγεια. ἀναλυγή is a joyous shout, usually raised by women at a sacrifice. Cf. l. 689. The verb is usually intransitive; but Wecklein compares Ἰφ. in Τ. 367 ἀλείται πάν μελαθρον: ‘the house is filled with music’; αὐλεῖν being usually intrans. = ‘to play on the flute.’ χροὸς: scil. αὐτῶν, i.e. the Theban women, understood from the preceding Θήβας. The fawn-skin was the characteristic dress of Bacchus and the Bacchantes.

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


1. 28. ἄς for the more usual ἔντο: cf. L. and S. ἄς, III. 4.

1. 29. Supply ἔφασκον from οὐκ ἔφασκόν to govern ἄναφέρειν. Cf. Soph. Oed. Rex 236, 241. τὴν ἀμαρτιάν λέειν. In prose this would be τὴν ἀμαρτιάν τοῦ λέειν. ἀμαρτιάν λέειν must be con-
sidered as closely combining to form one idea, and therefore treated
as one word.
1. 29. For ἀναφέρειν, 'attribute to,' as the cause. Elsewhere it
often means 'refer to,' a judge.
1. 30. Κάθως σοφίσματο: acc. in apposition with the sentence.
Cf. above l. 9.
1. 31. ἤθελουσα, sc. Semele. ἤθελουσα, 'asserted.' Thus
ἐχθρικόν comes to mean not only 'boast,' but 'profess.'
1. 32. αὐτὰς is here emphatic = 'ipsas,' as ὑνὶ alone represents
the unemphatic use of αὐτὰς, not only all the women of the people (l. 35),
but the royal family were possessed. ὑνὶ is used for the acc. of all
genders, though rarely for the neuter, and usually in the singular.
In Soph. O. C. 43, where it represents αὐτὰς, it was marked in the
Laurentian MS. with the χ, which was affixed to anything notable.
Cf. L. and S. χιάζω.
1. 33. παράκοπται φρενὸν. This gen. is like the Latin 'o seri
studiorem,' objective, i.e. it stands to the noun which governs it in
the relation of an accus. to a verb. The accus. and dat. are both
found in Gk., objectively after adjectives. In this case, the verbal
construction would be παρακοπείσαι τὰς φρένας: cf. Hippol. 238.
1. 35. δόσα, κ.τ.λ. merely repeats πᾶν τὸ δὴν στέρμα.
1. 37. The sisters of Semele are meant: παισίν, governed by δομο.
1. 38. έλάταις: the summit of Cithaeron is still crowned with
forests of fir, and part of the range is now called Elatiá. πέρας:
the poets use the dative as a locative without a prep. (cf. the Latin
1. 39. ἐκμαθεῖν. (1) 'Learn its lesson thoroughly.' (2) Closely
with next line 'learn that it is uninitiated.' Cf. the common use of
μαθέων thus, as infra l. 1113.
1. 40. ἀπελεύστην, 'ignorant of the τελη' or mystic rites of Dionysus.
Cf. note on l. 72.
1. 42. The participle expresses the way in which he would vindicate
his mother. τίκτη: cf. note on l. 2.
1. 43. μὲν is here not answered by δὲ, but it is not to be taken with
ὁν, for μὲν ὡν together = 'immo vero,' an adversative meaning not
in place here. Tr. 'Cadmus then—.'
1. 44. θυγατρός. Agave who married Echion.
1. 45. θεομάχει, infra, 11. 325, 1255. Cf. also the speech of Gamaliel
in Acts v. 39, which ends with the words μὴ τοτε καὶ θεομάχοι εἰδεθῆτε.
1. 46. C. reads ὁδαμός. P. ὁδαμόθ. ὁδαμόν is better as it is a
poetical idiom both in Greek and Latin, to use adverbs of place for
those of time. Cf. Verg. Aen. 5. 853 'inquam amittebat... clavum.'
NOTES. LINES 29-64.

I. 47. Notice ἰδέα scanned as a monosyllable. This scansion is often found in Eurip.

I. 49. θέσας τὰ πράγματα, 'to arrange.' τανθεύς for τὰ ἱπταῦθα, 'matters here.' The Greeks when using a verb of motion often preferred an adverb of motion to one of rest, in combination with it. Cf. also such a phrase as οἵ ἐκ τῆς ἀγορᾶς ἀνέφυγον in Demosth.: 'Those in the agora fled away.'

I. 52. ξυνάψω: sc. μάχην. μανάσσω: instrum. dat. Cf. Thuc. 2. 79 'Ἀθηναίοι δισχίλιοι ὀλίγαις ... ιστράτευσαν ἐν Ἡλείῳ Χαλκιδίας.

I. 53. ἄλλαξας ἵκω: the Schema Chalcidicum, or combination of ἵκω with a participle (usually as here the aorist, but sometimes as in Soph. O. T. 701 ὅλα μοι βεβουλευμένος ἵκει, the perfect), is analogous to our modern use of auxiliaries in forming verbs.

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

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

I. 56. For θασσός from root θάω, Curtius (Gk. Etymology, 708) compares ὅρεα ὁρέω, σίαλος σύν, ἄπερφιάλος ἄπερφυς.

I. 59. MSS. read τύμπανα. But in iambic verse a short vowel at the end of a foot is lengthened before β. It is therefore better to read here with Nauck τύμπανα. This rarer short form occurs in Aesch. frag. 55 τυμάνων δ' εἰκὼν δυσθ' ὑπογαίον | βροντῆς φύεται Βαρυμαρῆς. The same mistake occurs in Eur. Helena, 1347, where τύμπανα τ' ἔλαβε βυρσοτηνή is now read.

I. 62. πτυχᾶς is from πτυχή: it is found in the dat. plur. infra, II. 797, 1219. Homer prefers the form πτυχες.


II. 64-169. The Parodos, or Ode, sung during or directly after the entrance of the chorus. The Parodos is often written in Anapaests, a metre adapted to marching, but this Parodos is largely composed of rhythms which may be analyzed either as choriambic (−∗−−) or Ionic a minore (∗−−−), rhythms which plainly lend themselves to rapid excited movements. For notes on the metre, cf. Appendix. The chorus are women from Asia, to be distinguished from the Theban Maenads, of whom only one, Agave (l. 1143), appears on the stage. The choruses of Eur. have often been criticized as not bearing
upon the subject of the play in which they occur. The present chorus is not open to this charge. It warns the uninitiated to depart (ll. 64–71), and then congratulates the initiated on their good fortune (ll. 72–87). It next narrates the legend of the wonderful birth of Dionysus (ll. 88–103), and draws a picture of the externals of his worship; the costume (ll. 105–119); and the instruments of music (ll. 121–124); the attendant miracles are next described, and the fiery exhortations of the god to his votaries (ll. 135–169). The chorus, as coming from Asia, i.e. from a distant country, enter on the left.

1. 65. θοάξω, from θοάς, ‘swift,’ is often used by Eur. both transitively as here, and intransitively as infra, l. 219 ἐν δὲ δασκόιοι δρεσθε θοάξειν. In the well-known passage, Oed. Rex 2 τάσσε ἐδρας θοάξετε, it seems simplest to translate ‘hasten’ rather than ‘sit.’

1. 66. κάµατον εὐκάµατον, ‘a labour of love.’ S.

1. 67. ll. 67 and 71 do not correspond in metre. -αξομένα has to correspond with -σον γυμήσω. It has been proposed (1) to read ἀξομένα θεών instead of εὐαξομένα: (2) to keep εὐαξομένα and alter γυμήσω to κελαδώ, regarding γυμήσω as a gloss. The objection to this is that γυμήσω would be a gloss upon κελαδήσω. εὐαξομένα, ‘singing evoi,’ the Bacchic cry. Ewos means the god greeted with evoi as ἤτοι means ‘greeted with li.’ Cf. Jebb on Soph. Oed. Rex 154.

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

1. 69. For this cf. the words of the Sibyl in Verg. Aen. 6. 258 ‘procul o procul est profani.’ εὐφημον: proleptic, ‘so as to be.’ Cf. Soph. O. C. 1300 τῶν σών δέκα τρεῖς δριμάτων τητόμενος, ‘deprived of their eyes so that they are sightless,’ and in English, ‘to strike dumb’ (T.).

1. 70. P. εὐσοιόθεν, which will not scan: C. δοινόθεν. τὰ νομοθέτατα: adverbial accus. describing how D. was to be celebrated ‘duly.’

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

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

thought here expressed is Plato, *Phaedo* 69 C δ's ἀνίμητος καὶ ἀτέλεστος εἰς Ἀιθέρ άφικνητα ἐν βορβόρῳ κείσται, ὅ δε κεκαθαρμένος τε καὶ τετελεσμένος ἐκεῖνος ἀφικόμενος μετὰ θεῶν ολισθήσεται. Cf. also Soph. *frag.* 719 ὃς τρισάλβης | κεῖνοι βροτῶν, οῖς ταύτα δερχόμενες τέλη | μόλις ἐσ Αἰθέρ' τοίοις γάρ μόνοις ἐκεί | ζην ἔστι, τοῖς δ' ἄλλοις πάντ' ἐκεῖ κακὰ. Homeric *Hymn* to *Demeter* 480–2 ὁλίβιος δς τὰ δ' ὁποῖον ἐπιχορούσαν ἀνθρώπων, | δς δ' ἀτέλθη λεχών, δς τ' ἀμιρος, οὐτοθ' ὄμοις | ἀλλ' ἔχει φιμενός περ ὑπὸ δόφῳ εὐρέμνει.

1. 75. *θασεύεται ψυχάν*,'joins the Bacchic revel heart and soul,' lit. 'revels as to his soul.'

1. 76. MSS. *δρεσι*, which will not scan.

1. 79. *θεμετεύων* for *θεμιστεύον* of MSS., which will not scan. Cf. l. 95.

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

1. 81. *Ιύν* was associated with the worship of Bacchus, because the leaf is not unlike that of the vine. The cradle of Bacchus was garlanded with ίύν, according to legend, cf. *Phoen.* 651 καίπος ὄν περιστεφάλης | έλκος έτι βρέφος | χλωφόρουι έρνευε | κατασκίλειν ὀλβίεσιν έγκύσειν.

1. 85. *κατάγουσαι*, 'bringing home.' Cf. *κατέρχομαι* of exiles returning home, as in Aesch. *Choeph.* 3. Thebes was the birthplace and therefore home of Dionysus.

1. 87. Π. corrects to *εὑροχώρους*, which will not scan.

1. 88. *ήχειν* here = 'conceive.'

1. 90. *πατερέας* βροντᾶς : genit. abs.

1. 91. *ἐκβολον* : especially used of newly-born children exposed by their parents : e.g. in *Phoen.* 804 Oedipus is described as βρέφοις *ἐκβολον οἶκον*. Again in *Ion* 555 Xuthus conjectures that Ion was *ἐκβολον κόρης*. Here the death of Semele deprived her child of a mother's care; so that the application of the word is easily intelligible. According to Apollodoras 3. 4. 3 Σεμέλης διὰ τὸν φόβον ἐκλπούσης, ἐξαμηναίον βρέφος ἐξαμβλεθείην έκ τοῦ πυρὸς ἄρπάσας (sc. Zeus) ἐνέρσας τῷ μηρῷ.

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

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

1. 97. *χρυσαίοι* MSS., which will not scan. Elmsley on *Medea*
618 has collected all the passages in Greek tragedy where the first syllable of χρύος is as here scanned short. C. has a gloss here σωίζως, i.e. of -eas into one syllable; cf. ἄργα in l. 998. In that case the first syllable would be long.

1. 98. κρυπτόν: proleptic, 'so as to be hidden.' Cf. note on l. 69.

1. 99. In Pindar, Olymp. 6. 42, the Μοίρας assist at the birth of Iamos, τῇ μὲν δ' Χρυσοκόμας | πραΐμερην τ' Ἑλευθερατάσιν τε Μοίρας.

1. 100. ταυρόκεφαλος: for the accent cf. Chandler's Greek Accentuation, § 548. Dionysus is often represented in ancient art with a bull's horns. Thus in Plutarch's treatise 'De Iside et Osiride' 35 we find ταυρόμορφα Διονύσου τοιούτων ἀγάλματα πολλοί τῶν Ἑλλήνων. Hor. (Odes 2. 19. 30) describes him as 'aureo cornu decorum.'

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

1. 106. κυσσῷ: i.e. in honour of Dionysus.

1. 107. χλωρίες. ἀπ. λεγ. It has the meaning of χλωρός, 'fresh.'

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

1. 110. Lobeck interprets καταβακχικώσθαι as 'coronari,' comparing a gloss in Hesychius, βακχών ιστεφανωθαι κυσσῷ. κλάδουσιν
NOTES. LINES 98–120.

is instrumental, 'Crown thyself with boughs.' The Scholiast on Aristoph. Knights 409 tells us that δάκχου was a name for the boughs (κλάδου) ovs of μίστα τῆς φέρουν. Or else translate with T. 'act the Bacchant with zeal' (κατά). ἡ ἥλιος: to avoid the hiatus Blomfield wrote ἡ 'ν ἥλιος. The oak and fir are the common trees of Cithaeron. Cf. Herod. 9. 31 where the pass called ἄρρυς μεθαλαι over Cithaeron is mentioned.

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

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

1. 115. MSS. ἄτρ' ἄγγ, which will not scan. Elmsley suggested ἄτρ' ἄν or ὧτ' ἄν.

1. 116. Cf. note on l. 68 for the repetition.

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

1. 120. The Curetes of Crete saved the infant Zeus from being devoured by his father Cronos by drowning the cries of the baby by the noise of their drums and other instruments. Cf. Lucrètius, 2. 633 'Dictaeos referunt Curetas qui Iovis illum | vagitum in Creta quondam occultasse feruntur, | cum pueri circum puerum pernix chorea | armatei in numerum pulsarent acribus aera, | ne Saturnus eum malis mandaret adeptus | aeternumque daret matri sub pectore volnus.'
1. ι.22. Διογενέττους. ἀρ. λεγ. as also τρικόρυθες in l. 123 and βυσσόντων in l. 124.

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

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

1. 125. μοι: ethical dative. 'This which I show you.'

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

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

1. 129. κτύπον: acc. in apposition. It means that the τύμπανον was to beat time for the cries of ἐνθα. ἑθηκαν: in Attic prose this would be ἐθέσαν, the rule being to use in the indicative of ἑθημι, 1st aor. singular, 2nd aor. plural. Similarly ἑδοκα, ἑδομεν. ἑθηκαν is rare even in tragedy. Eur. has it in the Ion 1300, and in a doubtful passage Herc. Fur. 590. ἑθηκαν occurs infra, l. 448 for the more usual ἀνείσαν. MSS. ἐν ἀσμας. Carter ἑδομαις. The word occurs again infra, l. 151, but nowhere else.

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

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

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

1. 133. συνήψαν: sc. αὐτὸ. τριτηρίδων, i.e. festivals every other year.

11. 135-167. The Epode: this is what the metrists call ἀνομοιάρτητον, i.e. there is no regular recurrence at intervals of the same rhythms.

1. 135. MSS. ἰδοὺς ἐν ὀρεσιν ὅταν. Sandys prefers Schoene's reading: ἰδοὺς ἐν ὀρεσιν ὃς ἄν, because it supplies a pronoun to be a subject for ἰδοὺς. The reading given is Dindorf's: for ὅταν he compares above l. 115, where MSS. ὅταν ἄγη has been altered to ὅταν ἄγη. ἰδοὺς: transl. 'it is sweet when a man falls upon the ground.' This is an instance of the Greek love of putting statements personally. Cf. δίκαιος εἴμι κολάζειν. Soph. O. C. 12 μανθάνειν γὰρ ἱκε-μεν | ἔνοι πρὸς ἀστῶν (on which cf. Sidgwick in Classical Review, vol. iii. p. 147). Or (2) ἰδοὺς may simply = 'joyous.'

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

1. 138. The τ of λειφόν is probably long here, and infra, l. 161, as in Homer's λειφὼν ἰμαρ.

1. 139. αἴμα = φόνος: cf. Orestes 1649 δικήν ὀπόσχεσ αἵματος μητροκτόνου. The goat was sacrificed to Dionysus because he was the foe of the vine. Cf. Verg. Georg. 2. 380 'Baccho caper omnibus aris | caeditur,' and Leonidas of Tarentum (Gk. Anthol. 9. 99) ἔσπογοι αἰγὸς πόδες ἐν ποθ' ἀλῳ | οὐδέ τοὺς ἀπαλοῦς πάντας ἐθαφε κλάδους. | τῷ δ' ἔσπος ἐκ γαίης τόσον ἄπενε κεῖρε, κάκιστε, | γναθμοῖς ἦμετρον κάθημα τὸ καρποφόρον. | μῆκα γὰρ ἐμπεσον οὖσα, πάλιν γλυκὸν νέκταρ ἀνήσει | δοσον ἐπιστείου σοι, τράγε, θυμομένῳ.

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

1. 141. Trans. 'and the leader is Bromius.' ἦφαρχος, the leader of a chorus. Cf. Plutarch, De Adul. et Am. cap. 24 ἢν δὲ δ Μῆδος τοῦ περὶ τὸν Ἀλέξανδρον χοροῦ τῶν κολάκων ὅσον ἦφαρχος.

1. 142. For these miraculous streams, cf. infra, ll. 705-710, and Horace, Odes 2. 19. 9 'Fas pervicaces est mihi Thyiadas | vunique fontem lactis et uberes | cantare rivos atque truncis | lapsa cavis iterare mella.' For the repetition of δὲ, cf. Aesch. frag. 65 a Ζεὺς ēτιν αἰϑηρ., Ζεὺς δὲ γῆ, Ζεὺς δ' οὐφανίς.

BACCHAE.

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

1. 148. C. χοροῖς, P. χοροῦ. δρόμων and χοροῖς run well together. πλανάται may be either nom. sing. or acc. plur., probably the latter.

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

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

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

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

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

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

1. 163. φοιτάσων εἰς δρόσον: these words go together. 'Those who roam to the mountain.' φοιτάσω = φοιτάσασι.

1. 169. MSS. βάκχου, Musgrave βάκχα.

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

1. 170. MSS. ἐκκαλεῖ, which may be either future or present. 'Who at the gate will summon Cadmus.' It is better to put a question after πύλαισι, and read ἐκκαλεῖ the imperative. For τίς ἐν πύλαισι; cf. Helena 437 τίς πρὸς πύλαισιν; oβ κ.τ.λ. The speaker is addressing the door-keeper within: cf. the words of Orestes in Aesch. Choēph. 654 τίς ἐνδιών ὁ παῖ παῖ μάλ' ἐνδιών ἐν δόμοις;

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

1. 175. The same word is usually kept (cf. ll. 179, 186, 193) for the
sake of emphasis, cf. however, Verg. Aen. 4. 628 'litora litoribus contraria, fluctibus undas,' where the poet would not have varied the word in such a climax, if the effect produced had been weak.

1. 176. ἀνάμμεναν: i.e. to twine ivy and wool round the staves. Cf. Verg. Ecl. 5. 31 'et foliis lentas intexere mollibus hastas.'

1. 178. ὅσον = 'nam' gives the reason for his using the word φιλαται. He knew his voice before seeing him.

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

1. 182. Many editors reject this line as made up from 1. 360.

1. 183. δὶς, sc. τοι. Eur. prefers αὔξω to αὔξανω. μέγαν is proleptic, 'wax to greatness.' Tr. 'We must magnify Dionysus, whose divinity is made known among men, as much as we can, because he is my daughter's son.' This is one of those coarse-grained, brutal statements about religious matters, so often found in Eur. Cf. note on 1. 334.

1. 184. MSS. δῆ. Aldine edition δι, an easy emendation as the two words sounded alike. τοι: we should expect ποι. τοῖ implies motion, 'Whither must we (go to) dance?' Cf. note on 1. 49.

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

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

1. 188. MSS. ἡδίκων: the poet Milton conjectured ἡδίκως which all receive. (Cf. Sandys' note for the details.)

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

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

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

1. 196. γάρ, 'yes for.'

1. 197. ἔχου, notice partitive genitive, 'take hold of my hand.'

1. 198. ἐσού, 'there it is.' The blind man puts out his hand for the other to take.

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

1. 201. MSS. πατρός. Plutarch (*Amator*. cap. 13) paraphrases this by ἥ πατρία καὶ παλαιὴ πίστις, πατρίους has therefore been restored here. δυσλίκας χρόνος: (1) coeval with time; for which cf. Soph. *Ant*. 456 οὐ γὰρ τι νῦν γε κάθετε ἀλλ’ ἀεί ποτε | τὰ τούτα κούδεις οἴδειν ἐξ δοῦν γίνει. (2) less probably, ‘coeval in time with us,’ i.e. intuitions which were born in us.


1. 203. ‘Not even though the most gifted minds have discovered wisdom;’ perhaps this actually refers to a treatise of the Sophist Protagoras, the καταβαλλόντες (sc. Λόγοι), as Sandys acutely points out. εὐρηκαί is perf. indic. pass. Plut. (*Amator*. cap. 13) quotes the line with ἔξαρα . . . φρενός.

1. 206. Tr. ‘it is not so: for &c.’

1. 207. MSS. ἐν χρή where ἐν is unnecessary after εἶναι. θέλει and χρήζει have been proposed, and also οὖν . . . οὖν for εἶναι . . . εἰναι. The MSS. reading might be defended as a colloquial piece of grammar (cf. the occasional redundance in English of ‘whether’); if any parallels could be adduced.

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

For βούλεσθαι and θέλειν combined with little difference of meaning, cf. Cicero’s common practice of combining ‘vir’ and ‘homo’ in describing a person. Cf. *Divinatio*, cap. 17.

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

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

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

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

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

1. 218. Notice how Eur. expresses the notion of 'forest.' Cf. l. 1052.

1. 219. ὀδέας: here intrans., cf. above l. 65.

1. 223. Pentheus' only claim to sympathy arises from this desire to vindicate morality, of which he was the guardian: but he mis-understood the facts.

1. 224. ὅσο δῆ: understand σους. δῆ as often is attached to words attributed to somebody else. It is here as often ironical. Cf. the similar use of δῆθεν. θυσίας: a Homeric word for 'sacrificing priest.' Here it is used loosely. κοσίν is a rare word, cf. L. and S. Strict grammar would require ἄγούς. The inf. depends on κλώ in l. 216.

1. 225. ἄγον, Lat. ducere='deem.'

1. 226. χέρας, acc. after δειμένοις. For μᾶν σον, cf. note on l. 43.

1. 227. πανθήμορος, euphemistic for 'the prison.' 'Open to the whole people.' Cf. πανθοκείον, 'inn.' P. βόμοις, C. στέγας.

1. 231. φάσῃ=αὐτάς.

1. 235. MSS. ἔφοσον κόμην. Brunck's emendation ἐφοσοῖο is the simplest. Most editors follow Badham's conjecture ἐφοσοῖο κομῆν.

1. 236. P. οἰνώπιος τ' δεσσοις, C. οἰνώπια τ' δεσσοις. Scaliger's suggestion οἰνώπα is simple, but οἰνώπα χάρτας 'Αρραβών is a grotesque expression. οἰνωπός (cf. l. 438) was Barnes' conjecture.

1. 238. σετοῦν: cf. note on l. 67 εἰδοκοῦνα. οποτείνων, 'holding out' or 'offering.'

1. 240. Cf. ll. 150, 185. κτυποῦντα usually intrans. 'I will make him stop striking the thyrse' (on the ground).

1. 242. ἵκεας, 'the leader of the Theban women,' i. e. the dis-guised Dionysus.

1. 243. This line seems to have been interpolated by some one who took ἵκεας in l. 242 to be Dionysus. Hermann alters ἱρράφη to ἱρράφθαι, which would follow on φησι. Or we may suppose that ἵκεας in l. 243 has been substituted by a copyist's error for νεογνός. Perhaps the line was interpolated to justify the passage ll. 286-297.

1. 244. Κτυποῦντα simply means 'consumed by fire.' Pentheus asserts that Semele's child died with her; 'does he say the child was sewn up in the thigh of Zeus? he was on the contrary killed with his mother.'

1. 245. ἰμετυσατο: sc. Ιμελη.

1. 246. ἄγρανη: cf. L. and S. for the idiomatic use of this word in Greek tragedy.
BACCHAE.

1. 247. The subject of ὅρπευν is τὸν ἔνον. Cf. Monro's Homerica Grammar, § 135, for cognate acc. in plural, without the adj. which usually accompanies such an acc. in the singular. Thus βουλῆς βουλεύειν is regular, but δὲ καὶ ἀρίστην | βουλὴν βουλεύσῃ.

1. 248. The effect of ἀτάρ is like the 'Ha' of Shakspere's Henry VIII.

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

1. 250. γίλαν: a form more often found than γίλατα in tragedy.

1. 251. C. βαχχεύοντας: the inept πάτερ is not in the MSS. (cf. 1. 254). Wecklein proposed βαχχεύοντας ἄλλῳ ἀναίνομαι. βαχχεύοντι may be either acc. singular or dual, probably former. ἀναίνομαι, 'I deny' in the sense of 'I refuse to look on': 'I shrink,' cf. Herc. Eur. 1124 καὶ τὸν γε δῆσαντι ἐπ', ἀναίνομεθα γάρ. Electra 311 ἀναίνομαι γυναικας οὐσα παρθένοις. Nonnus, 45. 27 οὐκετί...ἀναίνομαι ὃργα Βάκχου.

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

1. 262. ἤγεισ οὐδὲν: one of those idioms of every-day life which Euripides introduced into his plays. In the Frogs (559) he is brought on boasting of this: οὐκεῖα πρᾶγματ' ἐσάγων, ois χρώμεθ', ois σύνεσιν. It is used in the same way with a gen. following in Hel. 746 οὗτ' ἐν ὑπ. ἤγεισ οὐδὲν ἐμπυρού φλογός—tr. here 'I say that there is then (ἐντ) nothing wholesome in the rites.'

1. 263. MSS. τῆς εὐσεβείας. If retained this is ironical; but irony is not suitable in the mouth of a Greek chorus. Reiske substituted δυσσεβείας which most editors adopt: Elmsley points out that the two words are similarly confused in the Aldine edition, Helena 1021. The genitive is that of exclamation, common in Aristophanes: e.g. Birds, 61 τοῦ χασμήματος, 'what a yawn!' It is also found in tragedy occasionally, as Medea, 1051 ἀλλὰ τῆς ἐµῆς κάρης | τὸ καὶ προθόνα μαθακοῦ λόγου φέρει. ζένει: the chorus of Asiatic women naturally thus address the Theban king.

1. 264. Cadmus sowed the teeth of the dragon which guarded
Ares’ well at Thebes. Armed men sprang from the ground, who killed each other, with the exception of five, of whom Echion was one.

1. 265. κατασκύνεις: by reviling his grandfather.

11. 266, 7. Quoted by Alexander the Great after hearing the philosopher Callisthenes praise the Macedonians.

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

1. 273. The order is οὖν ἄν δ. μ. ἣ. δὲσοσ ὀθόνος δ ἀδύμαν ἤσται.

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

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

1. 278. δὲ δὲ: δ used demonstratively as in Homer: the use in Attic is confined to δ μὲν, δ δὲ, δ γὰρ, tr. ‘but he... Dionysus... came.’ For ἡλθὼν ἐπὶ ταύτισαλον, ‘took the opposite course,’ Badham ingeniously conjectured ἡδονήν ταύτισαλον, in apposition with πῶμα. Tyrrell, ed. 1, translated: ‘devoted himself to the correlative necessity of man.’ Mr. Housman has ingeniously conjectured δὲ δ’ ἡλθ’ ἐνετ’ ταύτισαλον, &c. putting a comma at the end of the line. In this case ταύτισαλον will agree with πῶμα, meaning ‘to match.’

1. 282. λήθην: in apposition to ὑπνον.

1. 284. σπένδεται passive, ‘is poured out in libation.’

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

1. 286. Many editors reject ll. 286–297, some even consider the whole passage as far as l. 305 spurious. Mr. Tyrrell thinks the passage interpolated either by the younger Euripides or, ‘as is far more probable, by some Alexandrian learned in mythology, and in the etymology of his time.’ The passage is rejected on the following grounds:—(1) The absurdity of the explanation. (2) Its inappropriateness in the mouth of Tiresias. (3) The intricacy and poverty of the Greek. But the passage is probably genuine. (1) If the explanation is absurd, so is the legend. (2) Euripides’ taste was often
imperfect. (3) He was fond of rationalizing myths, and of etymologizing names (cf. Paley, vol. i. pref. xxxii). Like Shakspeare Euripides enjoyed a pun even in tragedy, or else we should not have such lines as infra l. 367. Cf. 'Now is it Rome indeed and room enough,' Jul. Caes. i. 2. In Troades 990 the poet derives Ἀφροδίτη from ἄφροσύνη: in Iph. in Aul. 321 he connects Ἀτρέως with τρείον, 'fear.' Nor was he the first of the tragedians to devise these ideas: he inherited the derivation of Ἑλένη from ἑλέιν (I. 91) from Aesch. himself: cf. Ags. 689. Homer derives Οδυσσεύς from ὄδυσσομαι (Od. 19. 409), while Soph. derives Άτας from αλαί (Af. 430). It is very possible that 'a jumble of μήρος and δήμος was the source of the grotesque popular legend' (R. C. Jebb quoted by S.). νυν: κατάγηλον usually takes gen. The acc. here is like that in οὔδα σε δις εἰ, the nom. of the dependent clause is attracted into the main clause.

1. 289. τὸν MSS. Aldine ed. with most editors νείον.
1. 291. 'Zeus made a counter-plot such as a god might carry out.'
11. 292-4. Zeus finding Hera unwilling that his son by another woman should be in heaven, took a portion of the air and making it like Dionysus presented it to her as a pledge. In the meantime he entrusted the real Dionysus to the fountain Dirce (l. 520), or according to another story, the Nymphs of Nysa 'in Asia.' There are three difficulties here: (1) the gender of τόνδε. (2) the meaning of ἐκδιδόντως. (3) the government of νεκείων. (1) τόνδε should be τόδε agreeing with μήρος, but it is attracted to δήμον. (2) Zeus 'gave out,' i.e. 'entrusted' Dionysus to the Nymphs. (3) νεκείων goes with δήμον, 'a pledge to satisfy her jealousy,' or (L. and S.) after the ἐκ of the verb: 'so as to be out of the way of quarrels.' νεκείω is used of Hera's jealousy, in Aesch. Suppl. 292, in the affair of Io. Hermann took ἑνεμέρας. Διώνυσον, together = 'made this (air) Dionysus'; δήμον ἐκδιδόν τ' νεκείων then = 'giving him as a pledge against.' The order of the words is against this; tr. 'having broken off a part of the ether which encircles earth, he made it a pledge, to satisfy Hera's jealousy, giving Dionysus into the keeping of the Nymphs.'

1. 295. MSS. τραφήναι. Pierson ῥαφήναι, which is ingenious.
1. 297. δήμηρας, intrans. 'was a hostage.'
1. 298. Eur. is probably connecting here μάτης and ματία. Plato (Phaedr. 244 c) considers ματία a corruption of ματία. Dionysus was specially regarded as a μάτης in Thrace, the neighbouring district to Macedonia, where Euripides wrote this play. Cf. Hec. 1267 δ Θηρέλ μάτης ἐνε Διώνυσος τάδε.
NOTES. LINES 289-315.

1. 300. πολύς, 'in full force.' Cf. Hippol. 443 Κύρις γράφον τον φορτώσ, ἧν πολλή μυη.

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

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


1. 306. κάπη: i.e. as well as at Thebes, though hitherto Parnassus had been sacred to Apollo only. C. reads ἐν δελφών ἐν' αὐτῶν ἀδει κάπη δελφίσιν πέτρας: the first two words are a gloss. ἵππα is often used in menaces as here. Cf. infra 1. 536.

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

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

1. 311. MSS. νοστη: Kirchhoff νοστῆ, which secures the regular antithesis of μὴν—δέ.

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

1. 315. Stobaeus quotes the passage once with ἐλς τὴν φύσιν, and omitting l. 316. In the other passage where he quotes it he has l. 315 and l. 316. Hippol. 80 is very like l. 316.
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1. 318. ὦ = 'whatever others may do.' οὖσα goes closely with ἐν βακχεύμασιν. Cf. note on l. 836.

1. 319. 'You remember how glad you are:' cf. for δρᾶς l. 337.


1. 322. μὴ οὖν, 'so then.' Not resumed by δὲ: cf. l. 460.

1. 327. ἀνει τοῦτων: i.e. Pentheus' mind has been corrupted by spells. τοῦτων, sc. φαρμάκων.

1. 328. Tiresias has shown that he can honour Bacchus without being disloyal to Apollo.


1. 333. ἀστιν, emphatic 'exists' as the accent shows.

1. 334. Dr. Sandys well compares with καταψεύδου καλῶς Horace's 'splendidis mendax.' This could only have been written by a cynical disbeliever in the current theology. Eur. was not an atheist, but he was revolted by the stories about the gods: thus in the Herc. Fur. 1341, he says that he cannot believe the gods ever practised adultery or bound one another or served one another as slaves, δοίδων οἴς δύστηνι λῦγοι.

1. 337. Actaeon, son of Autonoe and cousin of Pentheus. Apollodorus, 3. 4. 4, gives the ordinary legend κατεβράθη ὑπὸ τῶν ἱδίων κυνῶν . . . διὶ τής 'Ἀρτεμίς λονομένην εἰδε.


1. 339. The tragedians use the Doric form for κυνηγός even in dialogue: so also λοχαγός, 'Ἀθάνα, δίδος.

1. 340. Tr. 'boasting in the meadows that he was better than Artemis at hunting.' κομπάζειν applied also l. 1207 to hunting.

1. 341. μὴ ἐνα μὴ. δεῦρο: i.e. 'Come hither and I will crown you.' Cf. l. 184.

1. 343. Cf. Hippiol. 606 οὐ μὴ προσούεις χεῖρα μηδ' ἀψει πέπλων. Cf. Goodwin's Greek Syntax, large edition, Appendix ii. He compares the independent subj. with μὴ, familiar in Homer, e.g. μὴ δὴ νῆς ἐλωσί, 'there is a fear lest they take the ships.' Then οὐ δὴ μὴ νῆς ἐλωσί will be 'there is no fear lest.' 'It was only natural that the Attic Greek should begin to use the fut. indic. in place of the subj. in the same sense. Thus we have in Soph. El. 1052 οὐσι μη μεθύσαμαι ποτε, expressing denial . . . when οὐ μὴ with the fut. indic. had been established as a regular form of future denial, the second person singular probably began to be used as a form of
NOTES. LINES 318–370.

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


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

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

1. 349. ἓνω κάτω: thus in l. 602 without τε καὶ. Aesch. has it similarly in frag. 321 ἵσ... τρέπουσα τῷ β' ἓνω κάτω.


1. 359. μύμης: i.e. as your last speech shows: ἐξέστης, you showed signs of madness before that. Pentheus was excitable: cf. l. 214.

1. 362. τὸν ὥστε, acc. after ἐξαιτόμεθα.

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

1. 367. Elliptical Construction, after σκόπει understood. For the pun, cf. note on l. 286. Theocr. 26. 26 makes it also ἣς δροες πένθημα καὶ οὐ Πενθῆς φέρουσα. Cf. also Nonnus, 46. 76. Elmsley (Bacch. 508) has collected many parallels in Greek.

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

11. 370–431. στάσιμον πρῶτον. Composed of two strophes and antistrophes. In the first strophe and antistrophe (ll. 370–401) the rhythms are Ionic a minori (Ο Ω Ω – –) and choriambic (– Ω Ω –). In the second pair (ll. 402–431) the rhythms are glyconean, with some few resolutions of long syllables: for other details, cf. Appendix. The rhythms of the first Choral Ode are graceful and simple:
the subject-matter straightforward, and to the point, which is not always the case with the Odes of Euripides. There is a succession of brilliant rhythmical quasi-epic epithets such as ὀλβοδότειρα, καλλιστέφανος, κυσσόφρος, &c. The Chorus beg the goddess Piety to listen to Pentheus’ impious words against Bacchus: they enumerate the spheres of the god’s action: they commend sobriety of thought and of language. In the second part of the Ode they express a wish to visit Cyprus and Pieria (a compliment this to King Archelaus), as places where love and the graces live, fitting for Bacchic revels. They end by repeating the praises of Bacchus, and their aversion to those who are overwise and reject the current theology. These sentiments have with great probability been regarded as the Palinodia of the aged poet in religious matters. He may have been moved by the ardent and sincere forms of religion which he found among the manly Macedonians: and the mere fact of travelling may have widened his mind, by showing him the universal existence of the religious principle.

1. 370. Ὀσία: i. e. δωτρής. Euripides was fond of personifying qualities as deities. ‘Ὅσία does not occur elsewhere, but this passage is imitated by Statius, Silv. 3. 3. 1 ‘summa deum Pietas.’ Aristoph. (Frogs 891) ridicules Euripides’ ἴδωτα πνεύμα, among whom occurs τὸν νά. Cf. for an unfortunate anti-climax caused by this personification the peroration of Aeschin. contra Ctesiphontem, 96 Ὄλη καὶ Ἃλλη καὶ Ἀρετή καὶ Σῶνεσις καὶ Παιδεία. πότνα θεῶ: this is imitated from Hom. Hymn to Demeter, 118 πότνα θεῶν, ‘Queen of (not merely among) the gods.’ Even in his piety Euripides is audacious, in assigning the sovereignty of heaven to a deity of his own creation. The ordinary form of the word is πότνα, from the same root as πόσις (i. e. πότας) δεσπότ-ς, ‘potiri,’ Sanscrit, patis, ‘lord.’ Curtius, 1. 283 ‘the root is ῥα, “guard,” whence Gk. πά-ο-μας.’

1. 371. δὲ: this contrasts her rule in heaven and earth. The full expression would be: πότνα μίν θεῶν πότνα δὲ κατά γᾶν i. e. παρ’ ἄνθρωπος.

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

1. 375. θβρί ές: cf. above l. 315 σωφρόνειν ές τήν Κύπριν.

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

1. 379. θασέων: transitive, ‘to initiate.’ Cf. Ion 552 ές με Δελφίσιον κόρας—ἔθιασεν’.

24
NOTES. LINES 370–402.

1. 381. μητιμνας: acc. plur.
1. 382. βότρυος γάννας occurs above l. 261.
1. 383. δαίμον θεών, 'banquet in honour of the gods.'
1. 384. κισσοφόρος: with ἄνθρακα.
1. 385. ἀμφίβαλτω MSS. Barnes altered to make it correspond to l. 401.
1. 386. 'Unbridled speech' would offend the principle so much admired by the Greeks μητιμνας ἄγαν. This rule was especially sacred in religious matters, light talking about which was deprecated. Cf. O. C. 1053 τελη δὲ καὶ χρυσάκα κλῆς ἐπὶ γλώσσα βέβακε προστόλοιν Ἐυμολπίδαν. Cf. also Horace's 'Vetabo qui Cereris sacrum vulgarit arcanae, sub isdem sit trabibus fragilemve mecum solvat phaselóon' (Odes 3. 2. 26). For unguardedness in speaking generally, cf. Orestes 10 (Τάνταλος) ἀκόλαστον ἐσχε γλῶσσαν, ἀλοχίστην νόσον.
1. 392. Stobaeus, 58. 3 gives the right reading. The MSS. are corrupt. P. gives πρόσω γὰρ ἀλλ' ἄμωα: cf. l. 376 for metre. γάρ goes back to δυστυχια. ἀφροσύνη will be unfortunate because the gods see what we do and punish us. For sentiment, cf. Soph. El. 194 οἱ μέγας οὐρανῷ Ζεὺς, ὃς ἀφορᾷ πάντα καὶ κρατινεί. 'An assertion of the existence of a moral government of the world, which it would be hard to parallel in Euripides' other plays,' T. pr. xxx.
1. 395. For this favourite Greek juxtaposition, cf. l. 332 φρονέων αδήτῳ φρονεῖς, and the parody of Euripides' manner in Aristoph. Achem. 396 οὐκ ἐνδον ἐνδον ἐστίν, εἰ γνώμην ἔχεις.
1. 396. 'And to be more wise than befits man makes life short,' literally 'is a short life.' Cf. an exact parallel quoted by S. from Iph. T. 1122 τὸ δὲ μετ' εὕρεξαι κακοῦσθαι θνατοῖς βαρὸς αὖλαν. Others put a stop after φρονεῖν making τὸ τε, &c. exegetical of τὸ οὐφόν, and translating βραχὸς αὖλαν, 'life is short.' This makes good sense, but does not run so well.
1. 397. ἐπὶ τοῦτο, 'on this condition' of a short tenure of life. It is better to aim at what is easily attainable, than to lose oneself in metaphysical speculations. ἐπὶ τοῦτο is clumsy; ἐπὶ τοῦτο would make better sense, 'zealously,' but it only occurs once in Eur. (Iph. Aul. 476) and there in the sense of 'deceitfully.'
1. 399. The MSS. and Stobaeus give φέρει. If we keep this we must suppose ἄν—διάκων to be by tnesis for ἄναδικωκα, a verb however not found elsewhere.
1. 401. παρ' ἐμοί, 'in my judgement.'
1. 402. MSS. have τῶν Κύπρου: but cf. l. 416 for scansion. Cyprus was the chief seat of Aphrodite's worship, probably brought there from the neighbouring Phoenicia. Cyprus and Pieria are here men-
tioned because love and the muses have such a close connexion with
the god of wine.

1. 406. Sense: 'I should like to visit Paphos which is fertilized by
the streams of the Nile.' The poet's geography was not accurate
(cf. above l. 15): he here imagines the stream of the Nile to be carried
as far as the SW. coast of Cyprus. Many editors, thinking the
language more appropriate to Egypt herself, which is yearly fertilized
by the overflow of the Nile, either emend or expel Πάφον. Mr.
Tyrrell has Πάφον θ', δν θ', i.e. Πάφον τε τήν τε γήν (sc. Αίγυπτον)
ην—Meineke proposed for Πάφον θ', χόνα θ'; Schoene πέδον τ' ἐνθ'.
But why should the chorus wish to go to Egypt? and why is the Nile
called δάρβαρος unless a Greek country is being contrasted with it?
ἐκανότομοι: poetical amplification instead of the well-known
seven, perhaps from confusion with the hundred gates of Thebes.

1. 408. ἀνομβροῦ: the Nile is replenished by melting snow in the
interior of Africa. Cf. Ηλένα 2 δὲ αὕτη διὰ ψεκάδος Αἰγύπτου
πέδον | λευκῆς τακείσης χιόνος ἑρήμενε γόας.

1. 409. MSS. δνου δ' ᾀ. Nauck proposes ποῦ δ' ᾀ. The more
rhetorical the question, the greater the prominence of Macedonia,
and the greater the compliment paid to it. καλλιστονομένα: pas-
sic, 'deemed the fairest seat.'

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

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

1. 413. προβακχήτω: δικ. λεγ.


1. 415. MSS. βάκχαιος. The corresponding line 432 is corrupt.
ίκεί corresponds to the first three syllables of ἐνόμει in l. 431.

1. 419. ὀλβοδότερον: cf. masc. ὀλβοδότης in l. 572. The epithet
of peace κοφτρόφος is from Hesiod's Works and Days, 226.
Euripides was as Paley says 'a steady advocate for peace.' He
frequently praises it, cf. Orestes 1682 ἵτε | νυν καθ' ἄδων, τήν καλλι-
στην | θεον Ερήμην τιμῶντες, and Suppl. 488 δοὺς πολέμου κρείσσων
ερήμην βροτοῖς | δ' πρώτα μὲν Μοῦσαις προσφιλεστάτη | γόοις δ' ἐθρα,
tέρπεται δ' εὐπαιδία | χαρές δ' πλοῦτα, and the fine fragment
of the Crestphontes 462, beginning Ερήμη βαθύπλοντε καλ καλλίστα
μακάρων θεών. These sentiments which he shared with his great
opponent Aristophanes must have been common among sensible
Athenians during the Peloponnesian war.

26
NOTES. LINES 406–447.

1. 420. θεάν: monosyllable.
1. 431. P. and first corrector of C. ἵσα: second corrector of C. ἵσαν, which corresponds exactly to Πάρον θ' in 1. 406. ης after διδωμ, instead of the dative. Wecklein compares Phoen. 1757 Χάραν ἀχάριν ης θεός διδοῦσα. Tr. 'And he hath given the delight of wine which is free from care to high and low alike.'
1. 424. τὰῦτα: explained in 1. 426.
1. 425. τοῖες φίληι: a euphemism, like εὐφρόνη.
1. 427. MSS. σοφάν. Aldine ed. σοφόν. Translate: 'It is wise to keep away from oneself the intellect and mind which come from men who are too clever.' πραπτίς is rare in the singular. Cf. L. and S. and infra l. 999.
1. 430. P. and first corrector of C. δρι περ: second corrector of C. δρι τε. Brunck proposed δρι τό, which supplies the necessary article for φαυλότερον.
1. 431. P. and first corrector of C. χρηται τ' ἐν τάδε λεγοῖμεν ἀν: second corrector of C. as in text. S. who has βάικες in 1. 415 reads χρηται τε τόδ' ἀν δεχοίμαι, following Kirchhoff. Translate text: 'Whatever the common people think I will have in my mouth.' There may be a corruption which we cannot detect in ἐνόμισε χρηται τε: the metre does not quite correspond with 1. 415, and as the two words are equivalent in meaning, χρηται may be a gloss on ἐνόμισε, which has ejected the real reading. Hartung proposed ingeniously ἐνόμισε χρηστών, τάδε τοι λέγομι' ἀν. ἐνόμισε is 'gnomic.' Cf. l. 304. τό φαυλότερον agrees with τό πλῆθος.
11. 434–518. ἑνείδιον δεύτερον. A servant enters with the captive Dionysus whom the king after examining him concerning the mysteries orders to be led away and imprisoned in the royal stable (cf. Orest. 1448).
1. 436. θήρ: as we say 'creature.'
1. 438. ἄχρως: sc. ἄν.
1. 439. ὀπάγων: ὀπιγωγή at Athens was 'summary arrest.'
1. 440. εὐπρεπείς, 'making my action (in arresting him) an honour to himself'; i.e. causing no scene. Most editors alter to εὐπρεπίς which is often corrupted in MSS. into εὐπρέπίς. εὐπρεπείς πονείσθαι however as Paley points out is 'to prepare for oneself' not 'to make easy for another.' Nauck and S. read εὐπρέπις, 'easy.'
1. 441. δ' αἴδοντα: common Greek way of expressing an adverb. Cf. ἄτι δέμα l. 469.
1. 444. Cf. l. 227.
1. 447. This like other passages of the play reminds us of pas-
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sages in the Bible. Cf. Acts, xii. 7 ἐπέσεων αὐτῷ αἱ ἀλώσεις ἐκ τῶν 
χειρῶν: 10 (πῦλη) αὐτομάτη ἣν ὁ λέγετι, αὐτῶς: xvi. 26 ἄφων δὲ σεισμός 
ἐγένετο μέγας, ὡστε σαλειθήσαι τὰ θεμέλια τοῦ δεσματηρίου: ἀνέφεκ-
θησάν τε παραφρήμα αλ θύραι πᾶσαι, καὶ πάντων τὰ δεσμάν ἀνέθη.

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

1. 451. P. μαίνεσθε with ἄρ. (i. e. γραπτέον) λάζοσθε written above 
it. λάζοσθε evidently comes from l. 503. C. has μαίνεσθε: χειρῶν 
τοῦ with ἔμοι written over τοῦ. The simplest reading is Bothe’s 
μαίνεσθε χειρῶν τοῦ. The king angrily refers to l. 449. He is 
ἀφίθησε (l. 671). Sense: ‘he is a madman, and you are worse 
still if you believe in his miraculous powers.’ [The objection 
to this is that δοι usually = ἔγω.] Burges proposed μέθεσθε which 
most editors adopt, and which makes excellent sense. But how 
did it get corrupted to μαίνεσθε? The metaphor of a ‘snare’ 
is common and easy. Cf. Med. 1277 ὃς ἢγετὶ ἡμᾶς ἢ ἵσμεν ἄρκτον ξίφων. 
1. 453. ἀνάρ: cf. l. 248. Pentheus turns suddenly towards 
Dionysus. Possibly he is seated throughout the scene on his throne.

1. 454. ὅ: cf. ll. 315, 487.

1. 455. οὗ πάλης ὑπο: this should strictly be ὅ τι ἀγμασίας, 
‘from lack of wrestling.’ οὗ πάλη go together as one notion, cf. 
Thuc. i. 137. 7 τὴν τῶν γεφυρῶν ὁ δίαλων. Ηππολ. 197 δι’ 
ἀνεμοσύνην ἄλλον βιότον κοιλ ἀνεθεὶν (non-revelation) and infra 
l. 1288. Cf. Lucr. i. 1075 ‘per medium per non medium concedere 
debet,’ and Munro’s note. Athletes usually had their hair close 
cut. Dionysus and Apollo are represented with long hair.

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

1. 462. Tmolus, a mountain S. of Sardis. It can hardly be said to 
surround it. ἄνθιμαδης: Eur. and Aesch. use this word. Cf. Prom. 
455. Cf. Verg. Georg. i. 56 ‘croceos ut Tmolus odores... mittit.’ 

1. 466. MSS. εὐσέβης. Abresch εὐσεβής, i.e. ἐσ τὰ μματρία. 
II are easily confused. The fut. and i aor. of βαίνω are trans.

28
NOTES. LINES 448-492.

‘brought me (to Greece),’ or possibly ‘initiated me.’ l. 469 suggests the latter.

l. 468. MSS. ὅ ξεμέλης ἐνθάδε ἔζηκεν γάμως. The text is Canter’s simple emendation. Musgrave gives ὅ ξεμέλης ἐνθάδε σέοτας γάμως.

l. 469. ἤπάγκασεν, ‘did he enlist you by night or openly?’

l. 470. διεύθυνεν: for the tense cf. l. 2.

l. 475. ἱκαβθήλευσος: from κλῆθηλος, ‘forged’ used primarily of money. Here the verb = ‘to trick out what is worthless.’ The aorist is ‘instantaneous,’ i.e. has the force of a present, as the sequence θέλω shows.

l. 476. The connexion is: ‘on the contrary I do not mean to tell you. The mysteries of Bacchus have nothing to do with the profane.’

l. 477. The logical order of the line is inverted. ‘What was he like, for (γάρ) you say you saw him!’

l. 478. ἑθαλ’, sc. ἐνα.

l. 479. A metaphor from diverting water from one channel to another. ‘Derivare’ is also metaphorically used: cf. Lucr. 2. 364 ‘derivare quem aut animum, curaque levare.’ S. suggests ‘parry’ as a good corresponding metaphor. κοῦδίν λέγων, ‘saying nothing too,’ i.e. ‘without even telling me anything.’ Tyrrell translates it by φλαμαρών, ‘talking nonsense,’ comparing Arist. Clouds 643.

l. 480. ἀμαθή: i.e. Pentheus.

l. 484. P. omits θέ, i.e. the scribe scanned by accent διάφοροι.

l. 485. μεθ’ ἡμέραν: ‘by day.’ The combinations of ἡμέρα with prepositions should be carefully studied in L. and S.

l. 488. Those who will be unchaste may discover ways of so acting even in the day-time.

l. 490. P. and first corrector of C. have ἀμαθίας ἄσεβοντ’ : second corrector of C. as printed. Porson proposed σε δ’ ἀμαθίας γε τὸν ἄσεβοντ’. Understand from previous line δίκην δοῦναι δει. κάσεβοντα is a variety of construction for καλ ἄσεβιας.

l. 491. βάρκως: not a proper name. Indeed, although the god is so named in Soph. O. T. 211, Dionysus is his more usual name in Greek.

l. 492. Horace (Ep. 1. 16. 78) allegorizes freely from this passage, putting the language of Dionysus into the mouth of the ideal good man, and interpreting the god of l. 498 to mean death. ‘Vir bonus et sapiens auderit dicere: “Pentheus, | Rector Thebarum, quid me perferre patique indugium coges?” “adimam bona,” “nempe pecus rem | lectos argentum: tollas licet,” “in manicis et | compedibus saevo te sub custode tenebo.” | “ipse deus simul
atque volam me solvet.” opinor | hoc sentit: “moriar.” mors ultima linea rerum est.’

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

1. 499. ἤταν γε, ‘when that is to say’: i.e. ‘never.’
1. 501. καὶ ποῦ: καὶ here implies doubt: ‘but where.’
1. 503. λάξυμαι, a word much affected by Eur. as L. and S. show.
καταφρονῶν: with acc. instead of gen. It was an Attic idiom to
use the accus. after verbs which strictly governed gen. or dat. (cf. Scholiast on Arist. Frogs 103), e.g. ἄρσωκ, καταγελάν (l. 286).

1. 505. δεῦν: sc. αὐδῶ.
1. 506. MSS. οὐκ οἶδ' ὅτι ζῆς οἶδ' ὄραν οὖθ' ὅτις ὦ. 5 η τι the
indirect interrogative, is Paley’s: ὅθ’ for οὖθ’ Elmsley’s correction.
Translate: ‘you do not know yet what your life is or what you are.’

1. 508. The word ἐνδυστυχήσω occurs in Phoen. 727. Cf. also
Hippol. 1006 ὡς ἔγκαθημαι πῶλλ’ ἔχεις εὐδαίμονα. τοῦναμα: for the
defining accus. cf. l. 453.

1. 512. I. e. the Chorus.
1. 513. Tr. ‘stopping their hands from this noise and (stopping)
the din of the drum.’ Two constructions of παύω are used together.

1. 514. κεκτήσομαι, ‘keep at my looms.’ Slaves were called κτήματα.
1. 515. Sense: ‘I can only suffer what is fated.’

1. 516. ἄγωνα . . . μέτευκρ σε: cf. above l. 345. This however is
slightly different as ἄγωνα is separated from the verb, and there are
passages where it is used as a preposition like διενχρ χάρων, &c. Cf.
El. 1180 κείμενα . . . ἄγων' ἵμαιν ἐνμάτων. This dialogue between
Pentheus and Dionysus, though wanting in the refinement of irony
which Sophocles would have used, is admirable owing to its bare
simplicity and the unconcerned meekness of Dionysus; for the

II. 519–575. ἵστασις, ἐθάντος: composed of strophe (ll. 519–536),
antistrophe (ll. 538–555), and epode (ll. 556–575). The strophe and
antistrophe are in the Ionic a minori metre (ˑˑˑˑˑˑ) varied by
Anaclomenus rhythms. This rhythm, the exact explanation of
which is disputed, is familiar to us in Anacreon and (probably) in
the ‘Galliambic’ of Catullus’ Attys. It separates the two short
syllables of the second Ionic foot by putting between them the last long
syllable of the first Ionic foot. Thus instead ofˑˑˑˑˑˑ |ˑˑˑˑˑˑ | we

30
NOTES. LINES 494–539.

have 30–31|32–33. There are further one or two resolved syllables. The epode begins with Ionic rhythms (ll. 556–570), ll. 571–2 are logaoedic: l. 573 uncertain, perhaps two dactyls with the first syllable resolved; l. 574 is glyconeian, l. 575 pherecratan (i.e. catalectic glyconeian). A كورونا between Dionysus and the Chorus (ll. 576–603) follows, in which the irregular rhythms indicate excitement and rapid movements, without strophic correspondence.

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

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

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

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

l. 522. βρίφος corresponds to last syllable of ἱφός (l. 539). So in l. 525 τάδ’ ἄρ—= the last syllable of ἰγριασῖν. C. expresses this by the note ἀντ’ μιᾶς (sc. συλλαβῆς) written over βρίφος and ἄνα—.

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

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


l. 528. MSS. ἀναφέρω. But the futures in -ῶ have the penultima short. Construe: ‘I exhibit you to Thebes, (for them) to name you thus.’

l. 536 ends with the Anaclomenus rhythm.

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

l. 539. ‘Pentheus shows his earth-born descent and that he is born from the dragon.’ For the change in the construction, cf. l. 490.
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1. 541. χθόνιος, 'earth-born': he was one of the five survivors of the battle. Cf. note on l. 264.


1. 545. MSS. ὅς μὲ. ὅς ἱπε with the e lengthened before βρ-. Cf. l. 412. Such lengthening before another word is forbidden in Iambics.

1. 553. χρυσάψ: because of the ivy flowers with which it was wreathed.

1. 554. ἀβα, 'O king.' Others read ἄνα, and suppose it separated by time from τινάσσων. But in such cases the preposition comes somewhere before the verb, not after. κατ' Ὀλυμπον, 'along by,' near Olympus.'

1. 556. Nysa, an uncertain locality, usually put in India, where the Nymphs reared Bacchus. In Iliad 6. 133, in the Lycurgus legend, it is placed in Thrace. Cf. Dyer's Gods in Greece, p. 163 and follow.

1. 557. For θυρσοφορέως θάσου S. well compares the common δορυφορίν τινα. For θαρτρόφοιν cf. Verg. Aen. 6. 805 'liber agens ceiso Nysae de vertice tigres.'

1. 559. There were two Corycian caves in antiquity, both associated with Bacchus; one on the coast of Cilicia, the other (of considerable size) on Parnassus.


1. 563. σύναγεν: for συνήγεν: Epic form. The temporal augment is more rarely omitted than the syllabic.

1. 565. MSS. μάκαρ: but the scanion requires μάκαρ, which is found in Hel. 375 with a feminine noun. Cf. also Δίου βροντᾶς l. 599, τόχοι ... σωτήρ in Aesch. Agam. 664.

ll. 565-75. The epode ends with a compliment to Macedonia and its fine rivers.

1. 571. MSS. τὸν τὰς. τὰς spoils the choriambic rhythm. Λυδίαν, sc. διαβάν. Aegae the ancient capital of Macedonia was on the Lydias.

1. 573. Scansion uncertain. If we omit τὰ, Lydias will be referred to: if we retain it, the Haliacmon, the next Macedonian river in geographical order. Its name would be perhaps difficult metrically, or ugly. The language of Hec. 451 about the Thessalian Apidanus is curiously similar to this passage. τὸν: for δν, as often in lyrical passages.

ll. 574, 5. For glyconean and phererecian rhythms, cf. note on l. 862 στάσιμον τρίτον.

ll. 576-603. A voice is heard from within announcing itself as that
of the god, and immediately an earthquake takes place, after which the leader of the Chorus appears. A light is seen afar off to glow around Semele's tomb. It is grievous to think of the play being acted without the resources which a modern theatre could employ in such a passage. Paley thinks τὰδε (l. 592) shows that an attempt was made to show the earthquake. In this κομμός Paley distributes the utterances of the Chorus among fourteen of their number, the leader alone remaining silent until l. 608. Other stage directions are that C. attributes σέβετε νῦν in l. 590 to Dionysus: while both MSS. write Ἡμῖν. i. e. ἡμιχόρον before σέβομεν δ. Hence some editors have attempted to allotted the words from there to l. 603 between two ἡμιχόρια or halves of the Chorus.

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

1. 585. πόθον voc. This is simpler than to suppose that σαλήν or σείται has dropped out. Tyrrell takes it as accusative after ἰνος, comparing inter alia Hes. 65 μάντις δ' ἡσθ' ἀρ' οὐ καλὸς τάδε: πότνα usually but not always addressed to goddesses, cf. Orest. 176 πότνα νύς. It usually comes before the substantive.


1. 591. ἑμβολα: τα ἐμβεβλημένα, τα ἑπιστώλα, 'architraves' or 'lintels.' MSS. ἑτε, Dobree ἑτε.


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

1. 594. First assigned to Dionysus by Tyrwhitt.

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

1. 597. Cf. above l. 8.

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

1. 602. ἄνω κάτω: cf. l. 349.

1. 603. C. adds Δίδυνος after γόνος, a clear instance of a 'gloss.'

11. 604–861. ἤπειροδόν τρίτον. ll. 604–641 are trochaic tetrameters catalectic. ll. 642–861 iambic trimeters. Dionysus enters and finds the Chorus on their knees in fear: he tells them how he has escaped from Pentheus: still concealing his identity, he tells them that Bacchus had set the palace on fire. Pentheus enters before long, but before he has had time to converse much with Dionysus
a messenger enters who has come from tending his herds on Cithaeron. There he had seen the frantic excesses of the women of Thebes. Pentheus resolves to arm the male population and march against the women, but eventually Dionysus persuades him to go in female disguise, promising that all shall be well. Pentheus returns into the palace to prepare for the expedition, and the god follows him after a few words addressed to the Chorus.

1. 605. MSS. read ἡσθηθον. Porson corrected by adding the i subscript.
1. 606. MSS. read διατινάζαντος δώμα Πενθέως ἄλλ' ἐξεισάτατε: which will not scan. The text is Schöne's reading. The words τὸ Πενθέως can express 'the house of Pentheus' without δώμα: cf. Aristoph. Thesmoph. 224 Ε ὁτὸς σὸν τοι θεῖς: Μ. ἐσ τὸ τῶν σεμνῶν θεῶν. On the other hand δώμα might easily be added by a scholiast as an explanation.
1. 607. MSS. read σάρκας. If this be retained ἔμαθεσαν τρόμον can be taken as forming one verbal notion, like δικην μέτειμι in l. 346.
1. 609. The aor. is used where we put the present. Strictly speaking the moment at which the Chorus saw their leader is past when they speak. Cf. Soph. Aj. 536 ἐπένεσ' ἔργον καὶ πρόνοιαν ἑν ἑσο. The adj. ἀδινή is used where we prefer an adverb. Cf. l. 622.
1. 611. C. has a gloss on ὅρκας. φυλάκας. ὅρκας κυρίας ἡ ἀγρευτεία λίνου (i.e. λίνος) = 'ὅρκαν means a fisherman's net.' Cf. infra l. 847 for another metaphor from the net, and Eur. El. 582 ἂν ἐκχώροσαμα γ' δν μετέρχομαι βόλον.
1. 612. εὶ συμφοφάς τόχου is protasis of a suppressed apodosis. 'Whom had I to protect me, if you were killed?' τις ἂν δεν φυλάσσοι εἰ.
1. 616. τάθα: cognate acc. Notice the first person singular and plural used indifferently of the speaker. Cf. l. 669.
1. 618. περίβαλλε in tmesis. The two datives define τὸ διé more closely. In Nonnus, 45. 240 Dionysus disguised as one of Pentheus' soldiers leads a bull before Pentheus, seated on his throne, saying that this is the metamorphosed Dionysus.
1. 620. ἑρμότο: accus. of cognate meaning after a verb which is usually intransitive.
1. 623. δ ἅρμος: the god; Dionysus is here speaking as the leader of the Chorus, who did not know his real nature.
1. 625. Achelous, the chief river of Greece, in Acarnania. It is often used for water in general: thus Vergil has (Georg. 1. 9) 'Poculaque inventis Acheloia miscuit uvis.' Cf. Shaksper, Corio-
NOTES. LINES 605–657.

Ianus, ii. 1. 53 ‘A cup of hot wine with not a drop of allaying Tiber in it.’

1. 627. ὄς—‘under the idea that’ I had said.

1. 630. MSS. φῶς: but the context requires that Pentheus should see an ‘apparition;’ hence Jacobs proposed φάσμα. φῶς will make sense: ‘the god made a light,’ which Pentheus in his madness thought was a man.

1. 631. No reason can be given why both MSS. omit ἀλθεία. Canter suggested it, and all editors since have accepted it.

1. 633. συντεθράκωται, ἀπ. λέγ. Tyrrell suggests that as θράκω = ‘beam-ends’ of a building, the compound may get the idea of demolition. Nanck ingeniously suggested συντριπτοῦται, a Euripidean word — ‘is being overthrown’ (with the trident).

1. 634. ἰδόντι: datius incommodi: so αὐτῷ in 1. 632.

1. 635. C. omits παρείσας.

1. 636. ἐκβάς ἀγώ = Bothe’s emendation for MSS. ἐκ βάκχας ἀγών, which will not scan or construe.

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

1. 639. ἡδα is the apodosis to ὅς δοκεῖ. γονεῖ introduces a parenthesis.

1. 644. ἄ: like the angry ‘Ha’ of Henry VIII in Shakspere’s play, II. 2. 60 ‘Who’s there, ha?’

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

1. 649. ἡ οὐκ: scanned as one syllable by synizesis: so in ἡπεὶ οὐ, μὴ οὐ.

1. 650. For the ‘tertiary predicate,’ cf. 1. 775.

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

1. 653. P. and first hand of C. read καλεῖν: second hand of C. καλεῖν.

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

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

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

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


1. 669. στειλάμμεθα, metaphor from furling sail. MSS. τάκειδεν: Brunck τὰ κεῖδεν.

1. 673. The dat. is after θυμούσαν.

1. 676. προστίθημι, ‘hand over to.’

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

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

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

1. 684. The construction is: νῶτ’ ἰεῖσασαι πρὸς φόβην ἠλάτης. They reclined with their heads upon the lower boughs of the fir trees.

1. 686. The construction is slightly irregular: we should expect ὅχι ὃς ὃς φήμες φιλομέναι καὶ θηρῶσαι. The sentence is attracted by φής into Or. Obl.

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

1. 690. συνθείσα, ‘taking her stand.’

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

1. 692. όλερον: S. compares Latin ‘alma quies,’ ‘refreshing sleep.’
1. 693. εκοσμέα: descriptive genitive.
1. 694. MSS. τέ καλύπτεν. The Christus Patiens supports the text.
1. 696. ‘Girded up’ for running. Notice the force of the middle
here and in 1. 698.
1. 698. MSS. λυκώσαν. Heath λυκώσαν.
1. 700. δίδοσαν: the imperfect means ‘offered.’
1. 701. νεοτόκος = ‘having lately had children.’ νεοτόκος =
‘newly-born.’
1. 703. Cf. ll. 81, 108–110.
1. 705. Cf. for the whole passage l. 142.
1. 709. διαμώσα, ‘scraping away.’ C. has the explanation
λυκώσα = ‘scatter like chaff.’
1. 710. ἐσμοῦ, ‘large store,’ lit. ‘swarms,’ used of things which
are abundant. Cf. Plato, Kēr. 450 Α ὅλη τοῦτο δοκεῖν ἐσμόν λόγον
ἐπεγέρετε, where the verb makes the metaphor less harsh.
1. 712. τόν for δν. The rule generally given is that this licence is
allowed in tragedy to avoid hiatus, but that is not the case here.
1. 715. κοινών P.: καῦν C. The latter will mean: ‘intending to
discuss the strange matter.’ The former: ‘intending to discuss the
matter in common.’
1. 719. δέλτα θερασίωμα: two questions in asyndeton, ‘do you
wish, are we to hunt?’ Cf. Latin ‘cave facias.’
1. 721. MSS. θώμεν. Elmsley θώμεθα. θέσαι χάριν is the
ordinary phrase for ‘do a kindness.’
1. 723. αὐτούς ὑμᾶς αὐτούς, as often. The pronoun is also found
for the second person, cf. Aesch. Agam. 1297 εἶ δ’ ἐπετύμωσ | μόρον
tόν αὑτῆς οἴσθα.
1. 724. The shepherd must be supposed to have overheard the
Maenads arranging a time for their start; 1. 689 may refer to this.
The accus. of ἦνα like that of καῦς is used to express a point of
time: cf. Soph. Ajax 34 καῦν δ’ ἐφήκές. Nonnus, 46. 161 refers to
the dances being at a fixed time.
1. 726. συνεβάκχεος, ‘echoed with the god’s name.’
1. 729. They were in ambush, cf. l. 722.
1. 734. μῦν here is opposed to δι in 1. 735; it does not go with οὖν.
1. 735. ‘We escaped rending by the Bacchanals.’
1. 736. They used no weapons but their hands only to tear the
animals in pieces.
1. 738. MSS. δίκα. Scaliger and most editors διχά, ‘apart.’
Elmsley proposed δίκα, in which case χεροῦ must be taken as
genitive after ἔχειν ἔχα = 'to hold apart,' i.e. before rending in two. τὴν μὲν: Agave in particular: ἄλλας, the rest of the women. It has been thought impossible that Euripides could represent a cow as bellowing when rent in two: the hyperbole would however be no greater than that in Verg. Aen. 10. 395 'te decisa sum, Laride, dextera quaerit | semianimesque micant digitii ferrumque retractant.' Cf. Conington's note.

1. 739. ἑαμάλας: older than ὑόχου.
1. 740. MSS. πλεύραν. Barnes πλεύρι.
1. 743. κάς κέρας θυμούμενοι: cf. in Verg. Georg. 3. 232 'irasce in cornua discit.' The bull is imagined to concentrate his anger in his horns: this he does when he puts his head down, and appears to look along the horns, preparatory to charging. Angry people were said in Greek διμα ταυροῦθαι, 'to look askance.' Cf. Medea 92.
1. 744. 'Slipped and were forced down on their forelegs.'
1. 746. διεφερότατο, middle: sc. ταύροι, lit. 'they had their flesh torn apart.' For acc. cf. l. 744. σαρκός: gen. of material. Cf. Soph. Antig. 114 λευκής χύνον πτέρυν.
1. 747. σε ἕυνάψαυ C.: σο ἕυνάψας P. first hand: σο ἕυνάψας P. second hand. Translate: 'their flesh was stripped off, ere thou couldst close thy royal eyes,' i.e. 'in the twinkling of an eye.' It is simpler to take the reading of C. θάσσον ... ἂν is here made to imitate the common construction of ἐπιν with the infin. If the opt. is retained, it is irregular in Attic. We should expect ἂν σο ἕυνάψας ἂν. There are however passages in Eurip. (cf. Paley on Hippol. 1186) where this opt. without ἂν seems used. One in particular is like the present passage. Hippol. 1186 καὶ θάσσον ἂν λέγω τις, ἐπτυμένας . . . ἐτηθάμεν, 'quicker than one could describe it.'
1. 748. The Maenads skim the ground like birds, so rapidly do they move.
1. 750. They leave Cithaeron and descend its northern slopes towards the valley of the Asopus. Hysiae lies close to the road from Plataea into Attica; Erythrae is further east. They are eight miles south of Thebes.
1. 751. The τε joins διέφερον (l. 754) to χωροῦ (l. 748). ἤστιν acc. after ἐπιστευοῦσα. λέτας, acc. after κατρήκασον, 'which inhabit the rock of Cithaeron below': i.e. are on the lower slopes of the mountain.
1. 754. Διέφερον, 'scattered in every direction'
1. 755. At this verse C. ends, and its copies at Paris. Children are commonly carried on the shoulder in the East, cf. Isaiah, xlix. 22 'thy daughters shall be carried upon their shoulders.'
NOTES. LINES 739–780.

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

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

P. ἐκαίεσ’. Elmsley ἐκαίεν. Sc. πῦρ. ol ὅτι: the people of these places.

1. 759. φέρομενοι, ‘being plundered.’ Cf. the common phrase, φέρειν καὶ ἄγειν.

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

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

1. 765. After ἔχορος supply ἐκεῖσ.’

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

σταγώνα: we should expect the plural. Cf. above 1. 724.

1. 768. ἔχορεῖδρυνον, ἀπ. λεγ. χροᾶς: gen. after ἐκ in the verb.


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

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

1. 779. ἐσ’ Ἐλληνας: ‘a great disgrace to us as regards (i.e. in the eyes of) Greece.’

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

1. 781. ἀσφαλεῖος: used only by Euripides and Aeschylus.
1. 782. ἀπαντᾶν: sc. ἐμοὶ.
1. 784. Notice ὑάλλῳ in its primary meaning here: 'twang the bowstring.'
1. 785. Elliptical phrase: 'for this is not (endurable) but surpasses me.' Cf. Aristoph. *Frugs* 58 μὴ σιωπητε μ’ ἀδέλφοι· οὐ γὰρ ἄλλ’ ἐκὼ πανώς, which equals οὐ γὰρ (σκώμεν μαθήσων δὲν φέρουμι) ἄλλ’ ἐκὼ πανώς.
1. 786. We render el here 'that.' Cf. the common idioms θαμμέζω el, δεινῶν el.
1. 787. P. assigns to the Messenger all the lines between here and 1. 843, which are spoken to Pentheus. There is no doubt that they should be assigned to Dionysus.
1. 789. οὐ φήμα: the Greek idiom differs from ours. We separate the negative from the verb of saying, 'I say you ought not.'
1. 790. From οὐ φήμα supply an affirmative verb: φήμαι χρήνα δ’ ἁγνάζεων. Cf. above l. 29.
1. 792. For οὖ μὴ cf. note on l. 343. σῶσα: fut. middle. The future here as often is equivalent to a command. 'Remember this that thou hast escaped from bonds.'
1. 793. 'To bring back punishment' = 'to put once more in prison.'
1. 794. 'I would sacrifice,' i.e. 'I personally intend to.' 'I would' is an ambiguous translation here: it might be taken to mean, 'I would (if I were you)' which makes good sense, but is not the meaning required here.
1. 796. γε = 'yes and.' 'I will slay and the speech shall be of women.' ἒγω, sc. εἰσίν ἀποθανεῖν.
1. 797. τολῶν: Wecklein suggests τόλεμον, comparing Plato, *Rep.* 567 α τολῶν δὲν ἀνάγει τόλεμον ταράττειν. In the text as it stands, φόνον must be taken with ταράξας, but it would certainly be more natural to take it with θύσω, and obtain a new accus. for ταράξας.
1. 799. 'It is disgraceful that you should turn aside your shields of brass before the staves of the Bacchanals.' θύρωσοι: dat. of reference, of which the dat. commodi and incommodi are special cases.
1. 800. Predicative use of adj. 'This is an unmanageable stranger that I am hampered with.'
1. 801. The Greeks were fond of antithesis such as between παθεῖν
and δὲν, or λόγος and ἔργον. Here the antithesis does not much help the sense. Cf. for a parallel Soph. Antig. 1108 ἵν' ἵν' ἀνάλημα | ὁτ' ἐνεστ' ὁτ' ἀνὰντες, which simply = 'all of you.' Here the meaning is, 'whether in bonds or not, this man is equally talkative.'

1. 802. P. δὲν, Scaliger δὲ τᾶν. Hesychius says it is an expression of honour. It is introduced in Plato and comedy. Cf. Soph. Oed. Rex 1145 ἐστὶν, δὲ τᾶν, κείμεν ὅτε τὸν ἢν νέος. Curtius (§ 675) doubts whether τᾶν has anything to do with ἐτης, as is usually assumed. (Cf. L. and S. s. v.) He thinks it possible that it simply = the second person, comparing Sanscrit tvam, and a gloss in Hesychius, τᾶν σο. ἵστην: the accent shows the meaning, 'it is possible.'

1. 803. The accus. agrees with the subject (σε) to be supplied with κατανυσθοι in l. 802. έπουλοι: cf. Cic. pro Caelio, § 78 'qui servitia ... ad caedem incitat.'

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

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

1. 808. P. έστη. Musgrave ἐσθη. καὶ μὴν here expresses the unexpected agreement of one speaker with the other. 'Yes, I have made a compact with Dionysus that the revels shall continue.'

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

1. 810. ά, 'stop.' Here is the περιπέτεια or turning-point of the plot.

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

1. 816. Understand ἰδοὺ ἃν ἰδὼς. For the γα, cf. above ll. 796, 835.


1. 818. Supply verb from διχνεύσοντων.

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

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

1. 822. τέσθι: sc. ἐστίν. τελῶ: lit. 'pay taxes' and so 'be enrolled
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1. 828. Adverbial acc. with verb to be supplied from στελῶ in l. 827. θῆλω here has masc. form, though agreeing with a fem. noun. Cf. Homer. θῆλω ἔρεα.

1. 830. βασᾶν: fut. infin.

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

1. 836. Plato quoted this line when invited by the tyrant Dionysius II of Syracuse to put aside the philosopher’s cloak, and put on a woman’s garment. A certain Aristippus complied with the tyrant’s wish and quoted l. 317 of this play in a slightly altered form: δὲ νοῖς δ ἄφωρον οὐ διαφαρήσεται. Suidas (565) in telling the story makes Plato quote as from the Bacchae ἄρην περικω καὶ γένους ἐς ἄρρενος, but there is no trace of this line in the MS.

1. 837. ‘You will cause bloodshed.’ Cf. Ion 1224 ἐν τ’ ἀνακτόρους φίλων τιθέσαιν. Pentheus says, ‘I cannot put on women’s clothes’: implying ‘I will resort to my first idea of coercing them by force.’ Dionysus replies, ‘Then there will be a battle.’ S. suggests αἴμα θύσεις, comparing l. 796. T. seems to prefer Housman’s conjecture: ἅλλ’ εὐμαθῆς ἐν συμβαλῶν = ‘What, will you go and be recognized and join battle with them?’

1. 838. ἄρθως: sc. ἔλεξας.

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

1. 840. καὶ πῶς, ‘but how’ introducing an objection. πῶς καὶ would simply ask for information.

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

1. 842. P. γέλαν, Reiske ἕγελαν.

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

1. 844. ἰδίος, ‘very well.’

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

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

1. 848. The acc. of a person without a prep. after a verb of motion is confined to poetry. Cf. l. 1353 βαρβάρους ἄφικαν. 43
NOTES. LINES 828–862.

1. 852. θελήσα την. Many editors alter to θελήσα on the ground that οὐ μή with the fut. is a strong prohibition, with 1 aor. subj. a strong denial. Here a denial is wanted. But if Goodwin's view referred to above on 1. 343 be right, the alteration is unnecessary. Dionysus repeats sarcastically Pentheus' words in 1. 336.

1. 853. διανύναι: intransitive use, 'driving' outside the course is an intelligible metaphor for madness.

1. 855. γυναικόμορφον, δι. λεγ.

1. 857. κόσμον: acc. after προσάρων.

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

1. 860. ἐν τέλει, 'in the end,' i.e. when provoked, 'though the mills of God grind slowly, yet they grind exceeding small.' Cf. Ion 1615 χρόνα καὶ τὰ τῶν θεῶν πῶς, ἐστὶ τέλος δ' οὐκ ἀσθενή. The simplest emendation would be ἐστὶ τέλη, 'as to his mysteries.' τέλος never seems used of the mysteries in the singular. A great many emendations have been proposed for ἐν τέλει, which need not be enumerated, as most of them require further improbable alterations of δυνάμωσιν. The critics have aimed at obtaining a more striking antithesis.

II. 862–911. στάσιμον τρίτον composed of στροφή (II. 862–881), ἀντιστροφή (II. 882–901), and ἐπιστροφή (II. 902–911). The strophe and antistrophe are in glyconean rhythms. The type of a glyconean rhythm is -οι -οι -οι -οι -οι, or -οι -οι -οι -οι -οι -οι. Spondees are allowed instead of the trochees, and an iambic instead of the initial trochee. (Cf. II. 907–9.) Some of the lines begin with a base, e.g. II. 863, 869, 875–7, 879, and in the antistrophe II. 883, 889, 895–7, 899. There are several instances of resolution: e.g. in II. 864 the first trochee is resolved into a tribrach. The dactyl in II. 865 is resolved into a procelemastic (οοοο). There are one or two places where a short syllable in the strophe is represented by a long one in the antistrophe and vice versa. In II. 867 ἐμπολίζουσα corresponds to αὔξωντας εἷν in II. 887. In II. 872 ἐντείνη δρό-το γεγόνας εἰρή in

1 Cf. Catullus, 61. 1 'collis o Heliconii.'

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

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

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

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

1. 866. νεφρός nom. to θρόνος: in 1. 873.
NOTES. LINES 862–887.

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

1. 871. θῶνων, used of sharp cries.

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

1. 875. Notice the gen. ‘places left solitary by men.’ It corresponds to the familiar genitive after the adj. ἔρημος, of Soph. Oed. Rex 57 ὡς οὐδὲν ἔστων ὤβε τέρροις ὦβε ναῦς | ἔρημος ἄνδρων.

1. 876. σκιαρίκωμος, ἀπ. λεγ. P. σκιαροκύμου. The Aldine ed. sets the scansion right by inserting ἐν before ἔρησων. But the forms in -νο are found in tragedy in lyrics. Cf. αἰβοπλούτου in Iph. T. 1147. Hence Wecklein restored the form here.

1. 877. These five lines recur as a refrain infra l. 897. Cf. the refrain in 11. 992 and 1012, and Aesch. Eum. 778, 808, 837, 870.

1. 881. This line recalls a familiar saying τὸ καλὸν φιλον. Theognis (l. 17) says that at the wedding of Cadmus and Harmonia, the Muses sang a song of which the theme was: ὡτὶ καλὸν φιλον ἐστὶ, τὸ δ' ὁφ καλὸν ὡφ φιλο φιλο ἐστὶ.

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

1. 883. Nauck added τα μετρι.gratia. It means ‘whatever it may be.’

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

1. 887. P. δέξε, which will not correspond with 1. 867. Hence here and in Aesch. Agam. 421 δοκή has been restored. In that passage
however it means ‘ghosts’: πάρειςν δοκαλ φέρουσαι χάριν ματαλαν; here simply ‘views.’ For the redundant ξίν cf. Soph. Oed. Rex 17 01 δε σδν γήρας Βαρείς and ib: 124 ει τι μη ξιν δργόρη | ἐπροσετ’. 1. 888. κρυπτεβούν, sc. θεοί. 1. 889. πόδα, accus. of duration of time; tr. ‘for a long lapse of time.’ A curious expression. It is easier to justify Alexander frag. 43 καλ χρόνον προβαίνε ποις, which provoked the ridicule of Aristophanes: he refers in Frogs 100 to Euripides as a poet who is capable of calling αἰθήρ Δίδω δωμάτιον, and of using the phrase χρόνον ποιη. If Eur. ever heard of the Frogs, which is uncertain, he may have written the present line in defiance of his critics as it is likely that the Bacchae was written after the Frogs: at any rate it was probably acted after the latter. S. quotes Shakspere’s As you Like it, iii. 2. 320–351, where the metaphor recurs in several forms: ‘the lazy foot of time’: ‘the swift foot of time,’ &c. 1. 891. νόμων, ‘conventions’ common to all men: cf. Hecuba 800 νόμος γιρ τους θεος ἡγούμεθα: ‘it is convention that leads us to believe in the gods.’ 1. 893. Sc. οὐ. Tr. ‘It costs but little to think that this, whatever the deity is, has might.’ πόδα : sc. τὸ δαμόνιον. 1. 894. For the turn of this parenthesis cf. frag. 483 ζεύς δοσις ό ζεύς, ου γιρ οδα πλην λγων κλων. Aesch. Agam. 160 ζεύς, δοσις ποτ’ έστιν, ει τόδε αυτής φιλον κεκελημένη | τούτο νυν προσενέμα. Cf. also Herc. Fur. 1163, Troades 885. Euripides disliked the popular religion, and despised the details of its myths, but he believed in a deity, as did Socrates, Anaxagoras, and others falsely accused of atheism by Aristophanes and by the public opinion of the time. 1. 896. This pleonasm is found also in Soph. Phil. 79 έξαδα παί φέουςει μη πεκύνετα. 1. 905. έταρα, ‘in different respects’: for the threefold repetition, cf. Soph. Af. 866 πόνος πόνο πόνον φέρει. 1. 907. P. omits 86 and has elōιν in the next line. έλοι’ is better than elōin, because it makes the line scan like the two succeeding lines. 1. 908. Some hopes succeed: some come to naught. 1. 910. τὸ κατ’ ήμαρ go together: ‘day by day.’ 1. 911. Sc. Ιστ. 11. 912–976. ἦπεοδίων τεταρτον. Dionysus and Pentheus start on their expedition, the latter being already clouded in his intellect. Whether the god is intended by the poet to cause this, there is no evidence to show. The whole scene is full of tragic irony, of a real kind, though different from that of Sophocles. The irony of
NOTES. LINES 888-943.

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

1. 913. For the accus. where we should expect voc. cf. Soph. Antig. 441 σε δὴ σε τὴν νεόουσαν ἵππαν κάρα, φῆς, κ.τ.λ.

1. 917. μαδ dat. after πρέπεις. μορφὴ = ‘in shape.’ It is unnecessary to alter to μορφήν: for a similar ambiguity, cf. μοιωμένην ἠχοῦσαν in l. 738.

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

1. 919. Understand with τόλισμα, δισσόν.

1. 920. Cf. note on 1. 100.

1. 921. Understand δοκεῖ, as verb to κέρατα.

1. 922. ‘Can it be that you were an animal? for indeed you have now a bull-like mien.’ τεταύρωσαι, word only found in Aeschylus and Euripides.

1. 925. For the accus. cf. 1. 955 κρύψει σῷ κρύψῃ.

1. 926. With ιστάναι understand φαίνομαι. γε, ‘hic valet utpote,’ Elmsley; i.e. ‘you might expect me to look like her, because she is my mother.’ γε was added in P. by the corrector.

1. 929. καθήμοσα: word peculiar to Euripides.

1. 930. ‘Taking it down and putting it up again in a hurry.’

1. 931. βακχύδασαν, only found in Euripides.

1. 933. Do not translate ἄλλα. The Greek imperative is fond of a redundant ἄλλα or δέ.

1. 935. ἔωνοι: poetical plural for sing.

1. 936. στόλος: whether this means a natural fold, or a flounce, is uncertain. To set this right the god must have stooped down low on his knees, an effective contrast to his approaching exaltation.

τεῖνουσαν: intransitive, ‘trails.’

1. 937. Sc. οὐχ ἔτι τεῖνει.

1. 938. τάνθεν, ‘on the other side.’ Adverbial accus.

1. 939. βίν ἤνοι: often ironical: Latin ‘prospecto.’

1. 940. ‘When you see the unexpected sobriety of the women.’ Pentheus is too busy about his toilette to listen to this obscure threat.

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

1. 944. ‘I congratulate you on having changed your mind.’

1. 945. Καθαράνως does not require the art. being a proper name: but in τοὺς τοῦ δρόμος πτυχὰς the τοῦ would be necessary.

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

1. 948. ήτα: sc. ἔχειν.

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

1. 954. Notice the construction of the verbal adj. An alternative would be νευρήσας γυναίκες. (Goodwin, § 924.) Cf. in early Latin such a construction as Lucr. i. 112 ‘aesternas quoniam poenas in morte timendum est.’


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

1. 958. With the toils of love, cf. ‘the toils of justice,’ in Aesch. Agam. 1611 θλόντα τοῦτον τῆς Δίκης ἐν ἱρείσιν.

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


1. 964. οὔ ἔχρην, sc. σε ἀναμένειν.

1. 966. γε, ‘yes.’

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

1. 970. τούσκος as usual looks forward, ‘luxury of the sort we shall see.’ ἄξιον, ‘I am undertaking a worthy act.’

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

1. 972. στηρίγμα, used intransitively. The neuter of the participle is paroxytone, not properispomenon, because the ι is long by position, not by nature.

1. 974. Supply a verb for ὑγατρίπες from ἱκταν’.

1. 975. τάνδα, deictic. ‘The conqueror will be I and Bromius.’ He still conceals his identity with Bromius.

1. 976. ἄφρο, ‘the event.’

ll. 977–1023. στάσιμον τέταρτον, consisting of a strophe (ll. 977–996), antistrophe (ll. 997–1016), and epode (ll. 1017–1023). The metre is mainly dochmiac (L. and S. s.v.) – – – – which implies excitement and rapidity (cf. the κομψός above ll. 576–603, where some rhythms closely akin to the dochmiac occur). Dochmiacs admit of a good many resolutions and alterations: thus long syllables are often substituted for the short, and two short syllables for any of the long. There are said to be in all thirty-two varieties. The whole passage from l. 1002 to l. 1011 is very difficult both to construe and to scan: nor have we sufficient authorities to help us in setting it right with any certainty. l. 978 shows us a dochmiac dimeter which is almost normal, except that θλασον (– – – –) stands for – –. l. 979 shows us a long syllable resolved into two short. In l. 981 it is supposed that a syllable is missing and two retics (– – – –) substituted for the first half of a dochmiac dimeter. (This is found in l. 989.) But as the reading of l. 1001 is not quite certain, we have not enough evidence in this case. In l. 1001 the MS. reads τὰν ἀνικατον ὄς: if we suppose that ἄνικα was by mistake written twice, this will give us τὰνικατον ὄς, which will be a dochmiac (– – – –). In the corresponding line in the strophe, l. 981, Μαυράδον may represent a ‘gloss’ on γυνακών which would restore dochmiac rhythm to that line. The idea of ‘the man who played the spy on women in women’s clothes’ is appropriate to the chorus’ indignation and contempt. In l. 983 the rare word σκόλος is suspicious. l. 992 is an iambus: the iambi found in choruses are usually pure, i.e. composed of nothing but iambi. l. 993 is composed of three bacchiacs (– – –). This like the retic is a rhythm which might naturally occur as a variety in a dochmiac system. It occurs in Aesch. and often in the choric passages of Plautus in Latin.
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l. 977. The chorus pray that the Maenads may be seized with madness, and overpower Pentheus. They picture Agave descrying him first without recognizing him. They anticipate a righteous retribution on the man who has despised the rites of Bacchus and Semele. Piety and purity of mind are the only things which secure to a man a happy life. They end by praying Bacchus to appear in the form of some animal, and to catch Pentheus in his snare. During this short and rapid ode Pentheus is supposed to make a journey of nine miles from Thebes to Cithaeron. He then watches the Maenads from two positions and is torn in pieces; after which the messenger has to return. He enters, immediately the ode is finished, to narrate what has happened. This alone would be enough to prove, if proof were wanted, that the Greek tragedians were willing to overlook small inconsistencies of time, in their desire to give a play an ideal unity. These forty-seven lines represent a period of five or six hours. [If this be so, Mr. Verrall’s objection to the plot of the Agamemnon, as usually conceived, falls to the ground, though we must admit that in the Agamemnon, the tax on the imagination of the spectators is greater than it is here.]

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

l. 979. άνουσπρήσατε, ἔστε λέγ.

l. 981. Perhaps after μανάδων ἔστι has been omitted. So S. Cf. for scansion l. 1001. Supply δύναται to τὸν ἐν στόλῳ, and suppose κατάσκοπον λυσσώδη in apposition to it. Λυσσώδη corresponds to -σων βία. A long syllable has taken the place of the normal ω.

l. 983. σκόλοψ, ‘a stake,’ here used for a tree. Notice that the words λευρᾶς . . . σκόλοπος all depend on δικεύοντα, not on ὑπεταί.

l. 985. Καθαμένων: feminine.

l. 986. P. ὀριοδρόμων: Kirchhoff ὀριοδρόμων. T. thinks the MS. reading arose from an o written over the i, between which two forms a copyist would naturally hesitate. The word ὀριοδρόμος occurs twice in Nonnus, the epic imitator of this play. S. thinks the second syllable must be long, but we find ὀριβάτης Arist. Birds 276. Paley reads ὀριον ὀρόμον, a cognate accus. ‘with rapid (or straight) course’; the metaphor is from sailing with the wind.

l. 990. ἐς does not occur here in P., but before ἐφι in l. 989. It spoils the metre, there and is wanted here.
1. 991. In early mythology there was but one Gorgon, living in Libya, Medusa by name, whom Perseus slew (Herod. 2. 91). In later times there were believed to be three: but some writers, like Diodorus Siculus, explained them to be a tribe of wild women in north Africa, under a queen Medusa. γένος: ‘by birth,’ acc.
1. 992. φανερός, except here, always has three terminations.
1. 993. δαίμον P.: λαιμών Tyrwhitt: an easy correction (Δ Λ).
1. 996. γόνον γήγενή in apposition to 1. 985, as otherwise the adj. would be out of its place. Cf. l. 981.
1. 998. P. περί βάκχεις ὀργα ματρὸς τε σάς. The text is Scaliger’s suggestion. Βάκχεις, voc. Semele is the mother: she was worshipped with Bacchus, as appears from Theocr. 26. 6. The last two syllables of ὀργα are scanned by synizesis as one: an anapaest cannot stand in the first limb of the dochmiac. Cf. Aesch. Prom. Vinct. 680 which ends with the words ἀφιθίον μόρος.
1. 1000. στάλλεται, ‘is equipped with a mad wit and crazy purpose.’
1. 1001. This may be either Semele or Agave.
1. 1002. The order is ἄλυτος βίος ἐφι θεατός γράμμαν σάφορον εἰς τὰ θεῶν βρότειν τ’ ἀπροφασίστως ἔχειν, ‘the life free from pain is for men to have a moderate mind with respect to the gods and a mind which befits a mortal, without making any excuses.’ P. has γράμμαν σάφορον θανάτος ἀπροφασίστος | εἰς τὰ θεῶν ἐφι | βρότειχ τ’ ἔχειν ἄλυτος βίος. This means nothing, and restoration of the true reading is quite impossible. All we can do is to choose an emendation which satisfies the metre and makes fair sense. ἐφι is the verb to βίος. ἀπροφασίστως, suggested by Heath: o and ο are often confused in the MSS. of this play. It = ‘honestly,’ ‘without disguise or excuse.’
1. 1004. βρότειχον has usually two terminations only.
1. 1005. P. φθόνω: Aldine ed. φθόνῳ. Tr. ‘I do not rejoice pursuing wisdom, so as to offend the gods, but (I do rejoice pursuing) the other things, great and illustrious, things of a class which ever tend to what is noble, namely, to lead a pious and pure life day and night.’ Here χαῖρον is supplied in l. 1007 from οὐ . . . χαῖρον in l. 1006, τὸ ἔτερα is after θηρεύοντα understood, and the clause βιον . . . εἰσεβίαι is explanatory of ἐπὶ τὰ καλά. The genitive τῶν δεῖ is however very harsh. S. reads τὸ σοφὸν οὐ φθόνῳ χαῖρον θηρεύοντα ταῦτ’ ἔτερα μεγάλα φανέρ’ ἄγοντ’ δεῖ, translating, ‘I envy not (false) wisdom, but I rejoice pursuing those other matters, which are manifestly important, ever leading life to noble ends, namely, that a man should day and night be pious and holy, and honour the gods by rejecting all the ordinances that are beyond the pale of justice.’ Here ἄγοντα is accus. neut. plur. εὐφωυτα is accus. of the subject to εἰσεβίαι.
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l. 1007. The hiatus of ἀεὶ ἔστι may be obviated by emending ἔστι to ποιεῖ (i.e. πρὸς) which would have the same meaning.

l. 1010. ἐκκαί: gen. after ἕως. ἐκβαλοντα: the accusative of the subject to τιμᾶν, which is also explanatory of τὰ ἀκάτα in l. 1008, 'and that one should drop customs which are far from righteousness and thereby honor the gods.' The part. is masculine, although the chorus are speaking, because the sentiment is a general one.

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

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

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

l. 1020. P. θηραγότα: Dindorf made the correction. The word in the text is also found in the form θηραγρίτης. The construction is very harsh. The words run thus: γελάντι προσάθηκεν περίβαλε βρόχον θηραγρίτη Βασιλέως πεσόντα εἰπ θανάσιμον ἀγέλαν. The dat. is then resumed later on by the accus. πεσόντα. For this T. compares Soph. El. 480 ἔπειτι μοι θράσος ... κλίνουσιν. Here there is the additional harshness that περίβαλε βρόχον must be taken = αἰρεῖ. A simple emendation would be πεσόντι. θανάσιμον goes with ἀγέλαν, but we should prefer to correct it with βρόχον if the text allowed of it. Translate: 'Come Bacchus, with laughing mien, cast a net over him who traps the Bacchanals, as if they were wild beasts, as soon as he has attacked the murderous band of the Maenads.'

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

l. 1025. ἐπισέδωκεν πέμπτων. The servant who accompanied Pentheus and Dionysus to Cithaeron returns to tell his master's fate.
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The god after placing him by a miraculous effort on the top of a fir tree vanished: a mysterious voice bade the women revenge themselves on Pentheus, and after some fruitless efforts they uprooted the tree and tore him in pieces, Agave taking the lead throughout. This is usually considered the most brilliant specimen of a messenger's speech in all Greek tragedy. The care which Euripides took in its composition is shown, among other things, by the variety and picturesqueness of the diction throughout. The Bacchae is remarkable among Greek plays for having two long messenger's speeches. We have already had one (ll. 677-774) describing the revels of the Theban women.

1. 1027. δράκων δῆμος, together. Cf. Homeric σὺς κάπρος, and above l. 915.

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

1. 1030. νεόν, 'alarming.'

1. 1032. From here to 1. 1042 the chorus betray their excitement by replying to the messenger in doximiacs. 1. 1032 is defective: ἔσσει scanned as a monosyllable is the last syllable of the first doximiac, the missing syllable at the beginning of the second might be σό or νῦν. 1. 1038 is corrupt: to make it scan properly δ Διός πάθος has been suggested for the second δ Διόνυσος.

1. 1035. κάνα, fem. sing.

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

1. 1038. ἐμὸν = ἐμοῦ, 'over me.'

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

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

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

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

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

1. 1047. ἔνοι ϑ': part nom. to εἰσεβάλλομεν.

1. 1048. P. τιπόν: Aldine ed. τιπόν, a word only found in
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Euripides. 'The acc. regularly follows verbs of sitting' (Paley). Cf. Ion 1314 βοθην οὐχ ἵππων ἱππην.

1. 1049. τὰ ἐκ ποιδῶν is our footfall. ἄπο governs γλῶσσα. S. 'with noiseless footfall and with silent tongues.'

1. 1052. σωσίαξον, transitive. πέτυχε is the 'stone-pine.' It grows like our Scotch fir, with spreading boughs forming a wide and dense crown, totally unlike the spiry pyramidal outline of the silver fir (Paley).

1. 1054. ἐκλαμπότα, 'that had failed,' i.e. was dead. of ἐκλαμπότα is found = 'the deceased' in Plato.

1. 1055. ἑανέσπεσθον, ἀπ. λεγ. κορέττιν, proleptic: 'so as to be covered with ivy leaves.' Cf. Soph. El. 18 σέλας ἢ ἑφα κινεῖ φθέγματ' ὄρηδων σφάλη, 'the sun rouses to clearness.'

1. 1056. 'And others like fillies that have left the cunningly-wrought yoke.' They would be frisky after leaving the yoke. τοκίλα: a common Homeric epithet for a chariot.

1. 1057. ἀντίκλαξον only found in Euripides.

1. 1059. He addresses Dionysus who is with them till l. 1077.

1. 1060. P. ὅτων νόθων. Stephanus proposed ὅτως μύθων, i.e. 'I do not see where the Maenad rout has gone.' It is objected that μύθων is a vulgar word (cf. L. and S. s. v.); so however is ἀλυκροσφίγγα in 1. 1062, and Pentheus' tone is very contemptuous. Moreover the alteration proposed by Stephanus is a slight one, as v and μ are like one another in minuscules. T. keeps νόθων but proposes δύσος for δόσο, arguing that as the scribe of P. often omits one of two similar letters in juxtaposition, he may here have omitted a σ. It is a confirmation of this emendation that Nonnus (46. 207 and elsewhere) talks of the νόθαν παλάμας of the Maenads. Pentheus had before (cf. l. 218) refused to believe in the reality of their frenzy. Tr. 'I cannot detect the pretended Maenads with my eyes.' νόθος like γέρων is sometimes used as an adj. [It is to be noticed that in Nonnus 44. 153, Pentheus uses the word μύθος of the Bacchic din, εἰ δέ μύθον στήσει. Possibly Heath was right in reading in the passage before us δύσος μύθον.]

1. 1061. P. εἰς ἐλάτην, making an anapaest in the fourth foot. In the text the ε is prodolided.

1. 1064. Omit 'for' in translating into English.

1. 1065. We repeat the prep., the Greeks the simple verb. Cf. Hec. 168 ἀναλέσατ' ἀλέσατ'. For the threefold repetition, cf. the 'down down down' in Dr. Blow's anthem 'I beheld, and lo! a great multitude.' 'He drew it down down down to the dark earth.'

1. 1066. κυκλούς: augment omitted. Cf. note on l. 767. Translate: 'It bent like a bow or a rounded wheel, when the peg and string
mark out its revolving circumference.' P. has ἐλεκεῖ ὁμοῦν, Reiske ἐλεκεθόμον = 'curved,' Scaliger ἐλεκεθόμον, on analogy of ἐλεκεῖτο
in Homer. περιφεράν, acc. after γραφόμενος, lit. 'as it has its
circumference traced.' τὸ ρόυαν means the string moving from a peg
in the centre which marks out a circle by means of a piece of chalk
attached to the further end. As the wheel is traced in the wood
out of which it is to be carved, a continual curve is being made.
This curve is here compared to the top of the tree being bent to the
ground at some distance from the stem. If it be objected that
the simile is prosaic, it must be answered that to the Greeks of
Euripides' age all scientific knowledge was comparatively new, and
therefore equally beautiful. [It is very tempting to keep the MS.
reading ἐλεκεῖ ὁμοῦν, and alter περιφεράν to περὶ φοράν. It would
run thus: 'It bent as a bow (bends) or a curved wheel moves
slowly (lit. trails) on its courses round the handle while it is being
traced out by the compasses.' The word φορά is said to be =λαβή,
I.e. the peg in the middle of the circles round which the string
would move. The objection is that ἡλετὸς = 'as' is hardly ever found
in Attic introducing a clause, i.e. constructed with a verb.]
1. 1068. ἰσα, 'since,' but if MS. reading be kept ἰσα = 'thus,' a rare
but undoubted use.
1. 1072. ἀναχαλεῖ: metaphor from being thrown by a horse
rearing. So νάτος in l. 1074.
1. 1073. ὁρθῶν: not appropriate, but added idiomatically. Cf.
Soph. Elect. 742 ὁρθὸς ἀφ ὁρθῶν διάφαινε.
1. 1076. δολον . . . οὐπω, 'all but,' visible.
1. 1077. καλ' here = 'when,' a paratactic use found often in Epic
Greek. Cf. Verg. Georg. 2. 80 'Nec longum tempus et ingens exiit
ad caelum . . . arbor.'
1. 1079. Διάνυσον, in apposition to ἑρυθρά, 'as I thought Dionysus.'
1. 1081. Omit 'but' in translation.
1. 1083. ἔστηρίζα: transitive here. 'He set up a column of holy
fire between heaven and earth.' The prep. πρὸς expresses the
leaning of the column on either extremity.
1. 1084. στίγμα: augment omitted. P. εἴλειμος, which would be
a form not elsewhere found for εἴλειμον. The Christus Patiens
has ἔλιμος, which has recently been found in a new fragment of
Euripides' Melanippe, as an epithet of νάπη: 'woody' dell is more
appropriate than 'the dell with fair pastures,' and it is therefore
better to read ἔλιμος here. στίγμα: adverb.
1. 1087. ἑστησαν, 2 aor. ἑστιγμακαν, 'rolled their eyes in all
directions.'
1. 1089. καλεσμένον: only in Euripides.
1. 1090. 'They rushed not inferior in swiftness to a dove, holding on their way with eager running.' ἀνείθησα: acc. defining ἡσσονες.
1. 1091. νοθῶν: after δραμήματι. ἔχουσαν, 'holding on their way.' T. compares the use of ἔχων in λυπεῖς ἔχων = 'you keep on talking folly.'
1. 1094. θεοθ: scanned as a monosyllable. Cf. l. 1032.
1. 1096. For the genit. here and in l. 1100, cf. above l. 1060. κραταύθωλος, 'hurled with violence.' The first part of the word represents κραταύθος. Curtius (§ 144) thinks the kindred word κραταύλεως, 'with hard stones,' is from a root καται, 'underlying many words with a common notion of hardness.'
1. 1097. ἄντίπυργον, 'like a tower,' or possibly 'towering opposite.' Nonnus took it so (46. 152) ἄρχαλθν ἠλάθνν ἠσομήκα γενον πέτρα.
1. 1098. ηυκοντίζετο: sc. Pentheus.
1. 1100. Π. τ'δεν, Reise κτόχον. For the accus. in apposition to the sentence, cf. ll. 9, 30.
1. 1101. 'Beyond their eagerness,' i.e. they could not reach him.
1. 1102. P. ἁλησμένος, Musgrave ἁλησμένος. Ionic form.
1. 1103. συγκερανσόμενοι: a word used by Archilochus οίδα διθύραμβον, οἶνος συγκερανσόμεθας φρένας. It = 'smite as with a thunderbolt.' They tore off the oaks-boughs with such violence that it seemed as if the trees had been struck by lightning. We should rather expect their violence to be expended upon the tree on which the king was.
1. 1104. ἀνεσκαρασμένον, ἀπ. λεγ. ἄνεσκαρα, 'with levers, but not of iron.'
1. 1106. φέρε combined here as often with a plural verb. It came to be considered as an interjection. Cf. Odyssey 3. 332 ὁγε τάμωτε.
1. 1107. ἄμβατην: this often = 'horseman,' it may be intended to repeat the metaphor of l. 1072.
1. 1108. Strictly speaking a wild beast could 'announce' nothing, but Agave may be supposed to retain in her madness a confused notion of the fact, that it was really a human being.
1. 1109. For μυρλαν with sing. noun, cf. above l. 812.
1. 1113. Pentheus has recovered his reason: Nonnus, 46. 192, makes his reason return on falling from the tree.
1. 1115. It would seem as if μετά here = 'a cap,' as a mere riband would not conceal the features.
1. 1120. οὐεταρέ...κατακατάγης: notice the opposition of tenses: the present expresses the habit, the aor. subj. the momentary act.
1. 1124. κατακατάγητ': passive. The nom. to ἐκαθάι is Pentheus.
1. 1125. No Caesura. Tr. 'And taking in her grasp his left hand,
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setting her foot upon the wretched man's flank, she wrenched the
shoulder off.'

1. 1127. ἀπεσπάραξεν, ἔπ. λεγ.

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

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

1. 1131. ἐπέθη, 'set upon him:' sc. αὐτῷ. The construction is irre-
gular: we should expect a genitive after βοή: τοῦ μὲν στενάζοντος
τῶν δὲ ἀλαλαζοῦσιν. Somewhat similar is Soph. Ant. 259 λόγοι δὲ
ἐν ἀλλήλων ἐρρήθουν κακὸν. φίλας ἠλέγχον φίλακα. There is the
further irregularity here that μὲν with the partic. corresponds to δὲ
with a finite verb.

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

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

1. 1134. ἵχνος, 'foot,' lit. 'step.' αὐτὰς ἀρβύλως: cf. note on
l. 946. γυμνόντω, the augment is omitted: cf. note on l. 767. It is
more noticeable here because the word does not come first in the line.

1. 1135: πᾶσα here = ἵκαστη. So in Aristoph. ἄκουε πᾶς, 'hear
everyone of you.'

1. 1136. διεσφάριξε, ἔπ. λεγ.

1. 1137. P. τυφλοῖς. στόφλοις, Barnes.

1. 1141. P. πτήσασα. πτήσασα, Brodæus.

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

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

1. 1147. ὦ: i.e. Agave. The nom. to the verb is Dionysus.

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

1. 1149. ἔμαμ, 'I will depart.'

1. 1151. καλλιστὸν: sc. ἵνα. 'It is best and also wisest to
honour the gods.'

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

1. 1153. ἀναχορεύσωμεν: the construction ἀναχορέων ὅργα would
be intelligible. This is a further extension, 'to dance in honour of
Bacchus:' cf. Ἰρ. Α. 1480 ἔλλειπον . . . Ἀρτέμιν.

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

l. 1157. πυγτόν "Αῖδαν, 'certain destruction': cf. Homer's οὐς αἰών διέθρος (II. 13. 773). T. denies that this rendering is possible, proposing ἔπαικτον Αῖδαν, 'self-sought destruction.' This is very ingenious, as η would easily be confused with ι. (Remember that in uncial s represents sigma.) The a is supposed to have been dropped out by mistake.

l. 1158. εὐθύροον, ἕν. λεγ.

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

l. 1161. P. ἔπερατάρα, text Scaliger. and pers. plur. is more natural. Understand ἤμων with τῶν καλλίστων, 'ye have made the hymn of glorious victory end in wailing.'

l. 1164. 'Tis a fine sport to embrace a son with a hand that drips with blood.' ἐν is pleonastic here and in l. 1167: cf. Electra 321 σκηνῇ ἐν οἷς Ἐλληνων ἑπταελάτει. 1165. Notice double acc. after περιβάλειν. τόκων is governed by the περ. Cf. Latin 'circumundo.'

l. 1166. ἄλα λαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαλαlambda
NOTES. LINES 1155–1207.

1. 1180. It seems better to divide the line between the chorus and Agave. ‘Happy Agave!’ ‘So they call me.’

1. 1181. Sc. ἦσσαλε. She refers to Autonoe and Ino.


1. 1184. μέσχε seems here to mean ‘hold with (me),’ she wants the chorus to look more closely at the head. μετέχω usually = ‘share,’ with genit.

1. 1185. ‘The whelp is young: its downy cheek is just beginning to bloom beneath a crest of delicate hair.’ μύσχος here of a young lion: usually = ‘calf.’

1. 1186. γέννω, acc. after θάλλει. P. βάλλει, Musgrave text. ἀπαλάθριος, ἔπ. λεγ. It is not certain what κόρυς refers to. Probably it means the hair of the head, which would resemble the plume of a helmet.

1. 1188. P. πρέπει γαρ ὅστε θηρὸς ἄγραυλον φόβη: an iambic line: the corresponding line is a dochmiac dimeter (l. 1172). The text is Kirchhoff’s. ‘His hair is like that of a beast that haunts the country.’

1. 1192. Dionysus as well as Pentheus (l. 1020) is a huntsman.

1. 1193. τῇ δὲ, the chorus reply in some confusion, ‘of course I applaud.’ Literally: ‘what else shall I do?’

1. 1196. ἐπαινέστηκα, this is one of the verbs in which Attic prefers the future middle to the future active. λεωτόφυς, ἔπ. λεγ.

1. 1197. περισσάν, ‘strange.’ περισσῶς: sc. ληθθείσων.

1. 1198. For this combination of words, cf. above l. 1007.


1. 1204. θηρὸς depends on ἤν (ἄγαθος). The ‘animal’ was the booty: cf. note on l. 746.

1. 1205. ἀγκυλωτοὶ... στοχάσματι. Both ἔπ. λεγ. ‘with thonged javelins of Thessaly’: cf. the Latin ‘amentum.’ The Thessalians were said to have invented the javelin. ‘The two ends of the strap were tied round the shaft several times, and arranged in a loop, through which the fingers were put. At the moment of throwing the spear the loop was pulled violently, by means of which the strap, in being unwound, conveyed to the spear a rotating movement, similar to that of the missiles of our rifled guns.’ (Guhl and Köner, Life of the Greeks and Romans, p. 242, quoted by S.)

1. 1206. λεικοφύσεως: only found in Euripides. The second half of the compound is not to be pressed: cf. such an adj. as δεμφόνως. In any case the adj. would have been more appropriate to χαρόν than ἄγραυλον.

1. 1207. ‘Is right to boast and buy unnecessary weapons?’ i.e.
‘boast about the weapons we buy.’ We have killed the lion without weapons.

1. 1208. λογχοποιών, ἀπ. λεγ.
1. 1209. ἁμαί: here by poetical license for ἐγὼ, as often.
1. 1210. θηρῶν genit. after ἄρθρα. χωρίς, ‘piecemeal.’ For χωρίς
adverbial cf. l. 1137.
1. 1212. ‘Let him bring well-wrought steps to the house and
mount them.’
1. 1213. P. πλεκτῶν, text Barnes.
1. 1214. πασσαλεύσῃ: cf. Aesch. Agam. 579 δόμος ἐπισάλευσαν
ἀρχαῖον γάνος, where the Greeks are represented as hanging up the
Trojan spoils on their walls, in honour of the national gods. The word
seems confined to Aeschylus and Euripides. τριγλύφους, ‘a three-
grooved tablet’ placed along the frieze at equal distances. It repres-
resents the end of the original beam in a Greek roof: the space between
was originally empty and called the ‘metope.’ The modern parallel
would be ‘to put the stag’s head up in the hall or dining-room.’
Lions’ heads were set at the angles of the west pediment of the Par-
thenon. Notice κράτα neut. It is found in all genders.
1. 1215. In Ovid’s version (Met. 3. 714) Agave thinks Pentheus is
a wild-boar.
1. 1217. Πενθέως after βάρος, ‘whose body I found after a thou-
sand painful searches and bring as you see.’
1. 1220. Pentheus’ body was scattered in all directions. πῶς, ‘spot.’
1. 1222. There is a double constr. here: (1) I heard of the
daring of one of my daughters. (2) I heard concerning the
Bacchanals.
1. 1224. They had gone out to the revel, l. 369.
1. 1225. κάμψας, sc. ἑμαυτόν.
1. 1226. καταθανόντα : a good instance of a neuter verb used in-
stead of a passive, and therefore followed by the constr. of a passive.
1. 1227. He is usually called Aristaeus: he is familiar to us as the
hero of the fourth Geogic.
1. 1231. Observe tense, ‘was coming.’ ἔχραντα: used adverbially.
1. 1232. γάρ: omit ‘for’ in English.
1. 1235. ‘All of them I mean, but especially myself.’
1. 1236. κερκίς: cf. L. and S. s. v.
1. 1240. Cf. l. 510 for constr.
1. 1245. ἔξωρασμένων: gen. after πένθος, ‘doleful deed done by
those who, &c.’
1. 1246. καταβαλοῦσα, ‘strike down with a weapon,’ especially
as here sacrificially.

60
NOTES. LINES 1208–1289.

1. 1248. πρῶτα μὲν... ἐπανα. The omission of δέ with ἐπανa is the rule, in this combination.

1. 1249. ἤναυ, ‘too severely.’

1. 1250. ‘Considering that he was a relation.’ He was the grandson of Cadmus.

1. 1254. ἵν... ἡμα: pleonastic.

1. 1255. Optative by attraction to that in l. 1253: cf. Soph. Ajax 522 γενομαι... δος προσεχομεν. θηρῶν: partic. present.

1. 1257. P. σοι τ’ ἐκτίν ποι αἴτιν, &c., as in l. 1258, but omitting κάμοι... ’στιν. Text is found in Aldine ed. T. thinks that two verses beginning with words so similar as σοῦστίν and τοῦ ’στιν were fused into one.

1. 1258. τίς ἅν, like πῶς ἅν, expresses a wish.

1. 1261. ‘If his daughters remain unconscious of what they have done, though they are most miserable, yet they will not in a way seem to be miserable.’ If they knew the whole truth it would be worse.

1. 1264. Cadmus begins to recall Agave to her senses.

1. 1266. ἡμνεῖτας, ὑπ. λέγ.

1. 1268. The mist before her eyes is now clearing away. δυσέστερος: a word used in Homer of rivers ‘swollen by rain.’ Here = ‘bright,’ which looks like a mistake of Euripides as to its meaning. Later hexameter poets like Apollonius Rhodius, and Theocritus often used Homeric words wrongly.

1. 1269. ‘Is the excitement which we can see still in your mind?’

1. 1270. She contradicts herself, as is natural: her mind is still slightly confused. Cf. l. 1108.

1. 1275. ἵνα λέγοντι. These words go closely with σωρτῆ.

1. 1277. κοινολία, ‘wedlock.’

1. 1281. ‘What is this that I am holding?’


1. 1286. These words refer closely to ἡ τάλανα in l. 1285. Agave speaks as though she were about to bewail the dead. Cadmus assures her that he has already performed the duty. Notice emphatic σέ.

1. 1287. ἂν θε, ’in Ald. ed., ἂνθες P.: both are possible, though the scansion in the former would be very unusual, and the change of person in the latter harsh. Text Hermann.

1. 1288. Cf. note on l. 455. δυστην’ ἀλήθαι, vocative.

1. 1289. τὸ μέλλον acc. after πῶς ἦν ἡ = φοβεῖται: cf. Aesch. Agam. 788 ἱλίου φθορᾶς... ψῆφοι ἰθεντο and above l. 345.

61
BACCHAE.

1. 1290. καρδατας: a ‘non-thematic aorist,’ found in Homer; καρδατας II. 4. 319, ἑτα Od. 11. 410 (cf. Monro’s Homeric Grammar, § 13).

1. 1294. Impfr. ‘he wished to.’ For θεόν monosyllable, cf. note on II. 1031 and 1298.

1. 1295. καρδαμεν: a metaphor from ships putting into port.


1. 1300. τόθε, ‘here.’

1. 1301. Sc. φέρεις. In other words, ‘have you collected all the fragments?’ A line is here lost, containing the reply of Cadmus.

1. 1304. Sc. δ’ θεός.

1. 1306. ‘Without male children’: he had three daughters but no sons. Euripides is true to the feeling of the heroic age in this lament of Cadmus. An old man in the Homeric age was in a wretched plight, if he had no son to look after him: cf. the old age of Pelene and Laertes.

1. 1308. καρβανόθ αgree according to the sense with ἵναν.

1. 1309. ‘To whom the house looked up.’ P. διέβλεπεν, ε before βή is defensible but rare: cf. Sidgwick’s Greek Verse, § 9, and S.’s note. συνέβης: cf. l. 392, ‘kept from falling to pieces.’

1. 1313. ἐλαμβανεν P., text Hermann. The former will mean ‘everyone received a punishment.’ The usual meaning however of λαμβανεω δίκην is ‘to take satisfaction’: ‘to suffer punishment’ is δίκην δούναι. Tr. ‘you were about to punish him’ = ἡμελεθε τιμωρεῖοθα.

1. 1318. Genit. = ‘as one of.’ ἀρθρήσετο; future middle used passively: cf. l. 588.


1. 1321. τίς σο’ δοκεῖ P.

1. 1324. σό, i.e. Pentheus.

1. 1327. ‘Let him believe that there are gods’: cf. l. 1298.

1. 1329. ‘Grandson.’ The usual cold comfort of a chorus, who are too apt to play the part of the candid friend.

1. 1330. μετεξτράφη: the ‘instantaneous’ aorist. We use the present.

1. 1330a. It is evident that after the first line of Agave’s speech there is a lacuna. The missing portion of the play probably included (1) a speech by Agave, similar to that of Hecuba over the dead body of Astyanax in the Troades at l. 1156. (2) The removal of Pentheus’ body with a speech by Cadmus, on which that of Joseph of Arimathea in the Christus Patiens is perhaps modelled. (3) Possibly a short choric ode, or some anapaests to announce the arrival of Dionysus. (4) A speech by Dionysus, of which we possess the
NOTES. LINES 1290–1330 a.

latter part. Very probably 100 lines at least are lost here. The author of the Christus Patiens seems to have had the missing portion of the play before him. Kirchhoff went so far as to reconstruct thirty-four lines of the Bacchae out of his drama. Two references to the passage in Apsines, a Greek writer on Rhetoric, are worth quoting (Rhet. Graec. i. 399 and 401, ed. Spengel): ‘Another way of moving pity is to blame oneself. There are instances of this in the tragedians; for example, in Euripides’ Agave, the mother of Pentheus, when she has thrown off her frenzy and recognized the mutilated body of her son, blames herself and thereby excites pity.’ ‘Euripides has used this expedient when he wishes to excite pity over the dead Pentheus. His mother takes each of his limbs in her hands and bemoans it separately.’

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

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

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

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

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

l. 1331. ἄλληκε, 'shall take in exchange.'

l. 1332. Ἀρεός: Ares and Aphrodite were the parents of Harmonia. 'Ἀμφότεροι, 'namely Harmonia.'

l. 1334. ἔγονομεν: with genit. usually = 'command,' with dat. 'guide.'

l. 1337. Herod. 9. 41 mentions an assault on Delphi by the Illyrians and Encheleis which ended in the destruction of the attacking force on their return. A disastrous return was considered the inevitable sequel of the sacrilege committed in victory. Hence the calamities of the Greeks on the way home from Troy: cf. Aesch. Agam. 338 εἰ δ' εὐσεβοῦσα τοὺς πολισσοίχους θέους | τοὺς τῆς ἀλήθες γῆς θεῶν τῷ ἐνφυάτα | οὐδὲν ἐλώνεις αὕτης ἀνθραλαλοῦν δε.

l. 1339. They would be removed to Elysium.

64
NOTES. LINES 1330 b–1364.

1. 1349. Zeus had ordained from of old that the worship of Dionysus should be honoured.
1. 1350. Schema Pindaricum: a sing. verb with a plural noun. Cf. Pindar, Olymp. io. 4 μελγάρνες εἰμοι ὑστέρων ἀρχαὶ λόγων τέλλεται. As a rule, (1) the verb comes first in this construction, (2) the verb is εἰναι or γίνεσθαι. Cf. Soph. Trach. 520 ἢν δ’ ἀμφίπλεκτοι κλίμακες.

1. 1350b. First printed by Elmsley, though in the MS.
1. 1353. Put a colon after τῆμων.
1. 1354. Sc. ἔστι.
1. 1356. Harmonia was the daughter of a god and goddess: therefore the sacrilege which Cadmus was fated to commit at Delphi, would be even more inconsistent with her character than his.
1. 1357. When the expedition against Delphi took place, Cadmus and Harmonia would lead the way in the form of snakes. The Corinthians (Pausanias, 2. 10. 3) had a legend that Aesculapius was brought to Corinth from Epidaurus in the form of a serpent in a chariot drawn by two mules.

1. 1359. ἤγοομενος: as T. points out, with dat. ‘leading the way.’
1. 1360. ‘There will be no end of my troubles.’ The inconsistency of this with I. 1339 must not be forced. He is looking forward to the wars which he is fated to wage in extreme old age. καταμβάτης epithet of Zeus as descending in the lightning. Acheron was in Thesprotia; it did not disappear underground like many rivers in Greece, but for two or three miles it rushed through a gorge, ‘the deepest and darkest in Greece’ (Tozer) and was supposed to have communication, like lake Avernus in Italy, with the lower world.
1. 1361. For acc. cf. Latin ‘navigat aequor’ which Quintilian calls a Grecism.

1. 1362. For redundant δέ after a voc. cf. Aesch. Prom. Vinct. 3 ἦραιστε, σοι δέ ... 
1. 1364. δρῶς: notice final syllable long. κηφήνα, lit ‘drone,’ i.e. ‘helpless,’ sc. ‘parent.’ For δρῶς κύκνος, compare Helena 19 κύκνου μορφώμεν’ δριθος. πολιχρώμας refers to the colour of the swan, not its age. In Eur. El. 151, a young swan is mentioned lamenting for a parent bird caught in a snare. The ‘pietas’ of swans was thus a familiar idea. ‘Cygnets especially at the time when they
are losing their dark plumage, may be often observed flapping their young wings vigorously in the presence of the parent birds; and some such action as this appears to have suggested the simile in the text.' S.

1. 1367. Here begins an anapaestic dialogue. Notice πατρέα anapaest, as elsewhere four or five times in Euripides. Cf. Verg. 

Aen. 3. 211 'Insulāe Ionio.'

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

1. 1371. P. στέρομας. Text Elmsley. σό, sc. στέρομας.

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

1. 1374. Hermann suggested πάτερ after σῶσι to complete the line.


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

1. 1381. The attendants who entered with Cadmus, bearing Pentheus' body (l. 1116) are now desired by Agave to lead her to her sisters.

1. 1384. ἤμ' ἵσα, wanting in MS. supplied by Kirchhoff. The opt. is more idiomatic than the indic. which T. suggests. Cf. note on l. 1255.

1. 1385. Sc. ἱδομι.

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

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

READINGS IN PALEY'S TEXT.

67. Βάκχιον δξομένα θεόν.
81. κράτα κισσῷ στεφανωθείσ.
123. τρικάρυθες ἐνθ' ἐν ἄντροις.
126. ἀνά δὲ βάκχια συντόνω.
148. δρόμω, χοροῦς ἑρεθίζων πλανάτας.
170. τίς ἐν πύλαισι Κάδμου ἐκκαλεῖ δόμων.
243. ἐρράθαι.
311. νοσεῖ.
315-7. εἰ τῇ φύσει, . . . δεί, τούτο σκοπεῖν χρή.
395. Full stop after φρονεῖν.
396. ἐπὶ τούτου.
407. ὅπου καλλιστευομένα.
440. εὐτρεπέσ.
451. μέθεοσθε χειρῶν τούτω.
468. οὐκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ζεύγας γάμοις.
506. οὔθ' ὁ δράσ, οὔθ' δόσις eι.
592. Βρόμως δε ἀλαλάξεται.
606. διατυπῶσας τὰ Πενθέως δόματ' ἀλλ' ἀνίσταται.
738. ἐν χερῶν δίκη.
747. ἣ σὺ ξυνάψαι.
820. τοῦ χρόνου δ' οὐ σοι φθοιῶ.
917. μορφῆν.
986. μαστὴρ οἴροιον δρόμων.
1004. βροτείαν.
1020. ἢδ', ὁ Βάκχε, τῶν θηραγρέταν βακχῶν.
1067. ἐλκει δρόμων.
1161. ἐξεπράξατο.
1180. All assigned to Agave.
1183. εὐτυχεῖς τῷ ἄγγε.
APPENDIX II

METRES.

A long syllable is worth two short (\(\sim = \cdot \cdot\)). Sometimes it is worth three, in which case it is written \(\L\), or four \(\L^{\prime}\). \(\cdot\) represents a pause equivalent to one short. A base is the part of a line preliminary to the regular metre, marked off by dots thus \(\cdot\). Spondees which have taken the place of trochees, and are to be counted in three-time, are called 'irrational.' Such are the spondees, allowed in the ordinary iambic senarius, in the first, third, and fifth feet. Choree (\(\chi\rho\rho\epsilon\iota\sigma\sigma\)) is the more accurate name for trochee in lyrical passages.

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

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

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

The Dochmiac metre is \(-\cdot\cdot\cdot\cdot\cdot\cdot\), with the chief stress on the
second long syllable. It is now analyzed thus \(\textcircled{5} \textcircled{5} \textcircled{5} \textcircled{5} \textcircled{1} \). It is hard to reduce this metre to any musical system. It is usually found in dimeters, i.e. in lines composed of two metra.

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

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

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

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

\[ \textcircled{2} \textcircled{2} \textcircled{2} \textcircled{2} \textcircled{1} \textcircled{2} \textcircled{1} \textcircled{1} \textcircled{1} \textcircled{1} \textcircled{1} \textcircled{1} \textcircled{1} \textcircled{1} \]

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

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

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

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

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

In the κούμος (ll. 576–603) between the Chorus and Dionysus, the rhythms are irregular logaoedic, in which the paean or resolved cretic (– – –) and towards the end the dactyl are prominent. Such lines as 576, 578, 586, being of the nature of exclamations, need hardly be reduced to metre. One feature of this portion of the play is the continual recurrence of three short syllables together, which can be regarded as resolved chorees. ll. 591, 594, 595 are dactylic. Notice the contrast of the heavy I. 597 and the rapidity of I. 598. I. 597 is a type of which Euripides is very fond in lyrics.

Stasimon 3. Strophe I (ll. 862–881) and antistrophe I (ll. 882–901) glyconean of a regular type; in several places short syllables in the strophe correspond to long syllables in the antistrophe and vice versa. ll. 875 and 877 begin with a base, consisting of a short syllable.

Epode (ll. 902–911) mainly glyconean, with trochaic rhythms interspersed. I. 905 is composed throughout of resolved chorees.

Stasimon 4. Strophe I (ll. 977–996) and antistrophe I (ll. 997–1016) dochmiac dimeters. I. 978 is nearly normal. I. 981 is uncertain. I. 989 seems to begin with two crenics. In I. 994 there is a good deal of resolution.

Epode (ll. 1017–1023). ll. 1017, 1018 logaoedic, with short syllable as base. ll. 1019–1020 are dochmiacs. The last three lines are quite uncertain.

κούμος (ll. 1032–1042) dochmiacs: but I. 1032 is defective and l. 1038 probably corrupt.

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APPENDIX II.

Short monostrophic Ode (ll. 1153-1164). ll. 1153, 1154 are dochmiac monometer + cretic. ll. 1158, 1160, 1162, 1163 are also dochmiacs. l. 1155 looks like a corrupted iambic senarius. ll. 1156, 1157 are glyconics: l. 1161 an iambic. l. 1164 is composed of two cretics.

κομψός between Chorus and Agave. Strophe (ll. 1169-1183) and antistrophe (ll. 1184-1199) dochmiacs with logaoedic lines interspersed. ll. 1173, 1174, 1179, 1180 begin with a base, composed of a short syllable. l. 1181 is made up of four bacchiacs.

ll. 1367-end: anapaestic dimeters. Notice that synaphea is observed in this metre: thus it would be a violation of the metre to begin l. 1369 or l. 1370 with a vowel, and to make the last foot of l. 1372 an anapaest, l. 1373 must begin with a consonant. Monometers are interspersed at ll. 1370, 1375, 1383. l. 1392 is a dimeter catalectic: i.e. the last foot has lost its last syllable. It is the rule in an anapaestic system that the last line is catalectic: it is called the paroemiac. (Cf. L. and S.)
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