The University Tutorial Series.

Classical Editor: B. J. Hayes, M.A.

EURIPIDES: BACCHAE.
### Editions of Latin and Greek Classics

<table>
<thead>
<tr>
<th>Author</th>
<th>Works</th>
<th>S. D.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aeschylus</strong></td>
<td>Prometheus</td>
<td>2 6</td>
</tr>
<tr>
<td>Aristophanes</td>
<td>Ranae</td>
<td>3 6</td>
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<tr>
<td><strong>Caesar</strong></td>
<td>Gallic War, Bk. 1</td>
<td>1 6</td>
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<tr>
<td></td>
<td>, Gallic War, Bk. 2</td>
<td>1 6</td>
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<td></td>
<td>, Gallic War, Bk. 3</td>
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<td></td>
<td>, Gallic War, Bk. 6</td>
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</tr>
<tr>
<td></td>
<td>, Gallic War, Bk. 7</td>
<td>2 6</td>
</tr>
<tr>
<td></td>
<td>, Gallic War, Bk. 7, Ch. 1-68</td>
<td>1 6</td>
</tr>
<tr>
<td><strong>Cicero</strong></td>
<td>Ad Atticum, Bk. 4</td>
<td>3 6</td>
</tr>
<tr>
<td></td>
<td>, De Amicitia</td>
<td>1 6</td>
</tr>
<tr>
<td></td>
<td>, De Finibus, Bk. 1</td>
<td>2 6</td>
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<tr>
<td></td>
<td>, De Finibus, Bk. 2</td>
<td>3 6</td>
</tr>
<tr>
<td></td>
<td>, De Senectute</td>
<td>1 6</td>
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<tr>
<td></td>
<td>, In Catilinam</td>
<td>3 6</td>
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<tr>
<td></td>
<td>, Pro Archia</td>
<td>1 6</td>
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<td></td>
<td>, Pro Balbo</td>
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<td>, Pro Cluentio</td>
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<td>, Pro Milone</td>
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<tr>
<td></td>
<td>, Pro Plancio</td>
<td>2 6</td>
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<tr>
<td><strong>Euripides</strong></td>
<td>Alcestis</td>
<td>3 6</td>
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<td>, Andromache</td>
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<td></td>
<td>, Bacchae</td>
<td>3 6</td>
</tr>
<tr>
<td><strong>Herodotus</strong></td>
<td>Bk. 6</td>
<td>2 6</td>
</tr>
<tr>
<td></td>
<td>, Bk. 8</td>
<td>3 6</td>
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<tr>
<td><strong>Homer</strong></td>
<td>Iliad, Bk. 6</td>
<td>1 6</td>
</tr>
<tr>
<td></td>
<td>, Odyssey, Bks. 9, 10</td>
<td>2 6</td>
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<td></td>
<td>, Odyssey, Bks. 11, 12</td>
<td>2 6</td>
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<td></td>
<td>, Odyssey, Bks. 13, 14</td>
<td>2 6</td>
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<td></td>
<td>, Odyssey, Bk. 17</td>
<td>1 6</td>
</tr>
<tr>
<td><strong>Horace</strong></td>
<td>Epistles</td>
<td>3 6</td>
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<td></td>
<td>, Epodes</td>
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<td></td>
<td>, Odes</td>
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<td>, Odes, Bk. 1</td>
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<tr>
<td></td>
<td>, Satires</td>
<td>4 6</td>
</tr>
<tr>
<td><strong>Juvenal</strong></td>
<td>Satires, 1, 3, 4</td>
<td>3 6</td>
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<td></td>
<td>, Satires, 8, 10, 13</td>
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<tr>
<td><strong>Livy</strong></td>
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<td>, Bk. 21</td>
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<tr>
<td></td>
<td>, Bk. 21, Ch. 1-30</td>
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<td></td>
<td>, Bk. 22, Ch. 1-50</td>
<td>1 6</td>
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<tr>
<td><strong>Nepos</strong></td>
<td>Hannibal, Cato, Atticus</td>
<td>1 0</td>
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<tr>
<td><strong>Ovid</strong></td>
<td>Fasti, Bks. 3, 4</td>
<td>2 6</td>
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<td></td>
<td>, Heroides, 1, 2, 3, 5, 7, 12</td>
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<tr>
<td></td>
<td>, Metamorphoses, Bk. 11</td>
<td>1 6</td>
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<td></td>
<td>, Tristia, Bk. 1</td>
<td>1 6</td>
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<td>, Tristia, Bk. 3</td>
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<tr>
<td><strong>Plato</strong></td>
<td>Phaedo</td>
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<td><strong>Sallust</strong></td>
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<td><strong>Sophocles</strong></td>
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<td>, Electra</td>
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<td><strong>Tacitus</strong></td>
<td>Annals, Bk. 1</td>
<td>3 6</td>
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<tr>
<td></td>
<td>, Annals, Bk. 2</td>
<td>2 6</td>
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<tr>
<td></td>
<td>, Histories, Bk. 1</td>
<td>3 6</td>
</tr>
<tr>
<td><strong>Terence</strong></td>
<td>Adelphi</td>
<td>3 6</td>
</tr>
<tr>
<td><strong>Thucydides</strong></td>
<td>Bk. 7</td>
<td>3 6</td>
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<tr>
<td><strong>Vergil</strong></td>
<td>Aeneid, Bk. 1</td>
<td>1 6</td>
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<td>, Aeneid, Bk. 12</td>
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<td></td>
<td>, Eclogues</td>
<td>3 6</td>
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<tr>
<td></td>
<td>, Georgics, Bks. 1, 2</td>
<td>3 6</td>
</tr>
<tr>
<td><strong>Xenophon</strong></td>
<td>Anabasis, Bk. 1</td>
<td>1 6</td>
</tr>
<tr>
<td></td>
<td>, Hellenica, 3</td>
<td>3 6</td>
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<td>, Hellenica, 4</td>
<td>3 6</td>
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<td></td>
<td>, Oeconomicus</td>
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</tbody>
</table>
The University Tutorial Series.

EURIPIDES: BACCHAE.

EDITED BY

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AND

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EDITORS OF "SOPHOCLES: ELECTRA," AND "XENOPHON: OECOMOMICUS."

LONDON: W. B. CLIVE,
UNIVERSITY CORRESPONDENCE COLLEGE PRESS.
WAREHOUSE: 13 BOOKSELLERS ROW, STRAND, W.C.
ERRATA.

Page 45, v. 942. For ἐγὼ read ἑγὼ.
Page 72, Note on v. 258. For καθήμεν read καθήμην.
INTRODUCTION.

Origin of § 1. GREEK drama sprang from a species of song called the dithyramb (διθύραμβος), which told the story of Dionysus, the wine-god, and of his sufferings and triumphs. The dithyramb was developed by the Lesbian poet Arion, and was publicly sung by choruses under his direction at Corinth during the reign of Periander (about 625–585 B.C.). His Chorus was composed of "satyrs," sometimes called τράγοι, and was hence named τραγικὸς χορὸς.¹ This choral dithyramb was brought to Athens in the time of Peisistratus (560–527 B.C.), and introduced by him at a Dionysiac festival.

Thespis. § 2. It was at one of these festivals, about 536 B.C., that a certain Thespis of Icaria first began to recite verses in iambic metre to his Chorus, who sang the Dorian dithyramb as of old. Little is known about the development of the drama during the next thirty years. Three poets—Choerilus, Pratinas, and Phrynichus—are said to have exhibited plays before Aeschylus gave form and shape to tragedy as we know it; but these were little more than choral performances.

¹ The words τραγικὸς and τραγῳδία are also explained as originating in the award of a goat as the prize to the best chorus or in the sacrifice of a goat to Dionysus at the festival.
§ 3. The real "father of tragedy" was Aeschylus (525–456 B.C.), who gained his first prize (see § 4) in 485 B.C. By introducing a second actor and making the dialogue more important than the Chorus; by improving the masks, dresses, and scenic accessories; and by representing great deeds in a grand style, and expressing noble sentiments in majestic verse, he proved himself, according to Aristophanes, the first and greatest of Greek tragic poets.

Later criticism, however, has awarded the palm to his younger rival, Sophocles (495–406 B.C.), who defeated Aeschylus in 468 B.C. He introduced a third actor, raised the number of the Chorus from twelve to fifteen, and made some other improvements. It may be said that he perfected the external form of Attic tragedy.

The third of the Attic tragedians whose plays have come down to us is Euripides. An account of his life and works is given below (§ 9).

§ 4. A poet who wished to exhibit plays applied to the archon to assign to him a choregus (χορηγός), who should bear the expense of the Chorus. The choregi were chosen from among the wealthier citizens, and undertook the exhibiting of plays as one of the regular public burdens (λειτουργία). The choregus had to collect and maintain the Chorus and find a teacher (διδάσκαλος), who was often the poet himself, to train them.

Tragedies were sometimes produced in a series consisting of three tragic dramas (τραγῳδία) and one satyr-drama or tragi-comedy, together forming a τραγῳδία. Comedies were produced singly. From a number of persons appointed by the Senate, a committee of ten was chosen by lot to award one prize for tragedy and one for comedy. The prize, a bronze tripod, was given to the choregus, and both he and the poet received a wreath of honour.

Plays were performed for the most part at the "Greater," or "City," festival in honour of Dionysus, held annually about the end of March. On the first day the poets, choregi, actors, etc., announced the plays and solicited a favourable
INTRODUCTION.

hearing; on the second day there was a procession and general revel (κάμος); on the third was held a lyrical contest; and the rest of the time was given up to dramatic contests.

The vast audience, consisting often of nearly thirty thousand persons, assembled at the Dionysiac theatre in the early morning, and spent the whole day there, watching a succession of plays, and freely expressing their feelings with clapping of hands and shouts and hisses. A small fee was charged for admission to the theatre, but this was paid to poorer citizens from a public fund (θεωρικόν). A few of the front seats were reserved for those who had the right of προέδρια; the rest were open to all, without distinction.

§ 5. The Dionysiac theatre at Athens is the oldest of which we have any knowledge, and may be taken as a type of all the rest. It was a semi-circular excavation—not a roofed building—in the south-east rock of the Acropolis. In the centre stood the θυμέλη, or altar of Dionysus. Round this was a flat, circular area, in which the Chorus moved (ὁρχήστρα), and from it rose the tiers of wooden benches for the vast audience. Beyond the orchestra, and facing the audience, was the area on which the actors performed, with a background (σκηνή) visible to the audience throughout, as there was nothing corresponding to the modern curtain. This background was a wooden structure, probably faced with canvas, painted to represent various scenes. The actors entered at the sides or through doors in the scenery.

Such is a brief description of the Dionysiac theatre, as Aeschylus, Sophocles, Euripides, and Aristophanes knew it. From their plays, however, it is evident that certain mechanical appliances were used when necessary. A small platform on wheels (ἐκκύκλωμα), which could be pushed through a door in the σκηνή, was sometimes used for displaying the corpses of those who had been slain or had committed suicide behind the scenes. There were also contrivances for raising or supporting gods and others in the air. Masks and dresses suited to the characters were worn by all actors, and
in tragedy the stature was increased by lofty head-dresses, and by shoes with very thick soles, which were called by the Greeks ἐμβάται and by the Romans coturni. Music was supplied by the flute, the flute-player remaining by the διάλη during the performance.

§ 6. The divisions of a Greek tragedy are marked by alternations of dialogue and choral song. The portion preceding the entry of the Chorus is termed the prologue (πρόλογος); in Euripides this is wholly or in part a formal introductory speech addressed to the audience. After this the Chorus enters and sings the πάροδος, at the conclusion of which comes the first ἓπειρόδιον, or “scene,” followed by the first στάσιμον, or choral ode; from this point ἓπειρόδια and στάσιμα follow alternately until the ἓκασσως, the final piece of dialogue, is reached.

The portions assigned to the actors are thus for the most part spoken, while those assigned to the Chorus are sung. Occasionally, however, an ode is assigned in whole or in part to an actor, and the Chorus frequently takes part in the dialogue, or in a κόμμος or “dirge.”

§ 7. Tragic dialogue is almost entirely written in iambic senarii, that is, in verses of six feet, each an iambus (˘), or its equivalent a tribrach (˘˘˘). A spondee (˘˘) is allowed in the first, third, or fifth foot, and sometimes one of its equivalents, a dactyl (˘˘˘) or an anapaest (˘˘˘). Trisyllabic feet occur with unusual frequency in the Bacchae. The final foot is always an iambus, except that the last syllable may be either long or short. A caesura, i.e., a break, regularly occurs after the first syllable of the third or (sometimes) the fourth foot.

1 Properly “an interpolation,” the dialogue having originally been regarded as such (§ 2).

2 Probably so called from its being sung after the Chorus had taken up its position (στάσις) in the orchestra.

3 Of the trisyllabic feet the tribrach is restricted to the first four places, the dactyl to the first and third, the anapaest to the first. But some licence is allowed in the case of proper names.
The scansion of vv. 1 and 59 is here given:

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\text{\omicron} & \text{\OMICRO}
he also showed some ability as a painter, and his artistic studies were not without effect on his subsequent work as a dramatist. As a youth he devoted himself zealously to philosophy, especially to ethics, associating with Anaxagoras and Socrates, and studying rhetoric under the sophist Prodicus. These philosophical and rhetorical studies had a marked effect on his dramas, and his attitude towards the religion of his day was what would now be termed "agnostic." He seems to have lived a retired life, and to have troubled himself little as to the verdict of the public on his plays. He brought out his first drama, the Peliades, in 455 B.C., but did not gain the first prize until 441 B.C., and though he wrote for nearly fifty years, he gained the first prize only five times. He was twice married, first to Choerile, and then to Melito. Both marriages seem to have been unhappy, and to this the ancients ascribed the misogyny which Euripides has somewhat unwarrantably been held to show in his works. He had three sons, Mnesilochus, Mnesarchides, and Euripides, the last of whom brought out his father's latest plays after his death. About 408 B.C. Euripides took up his residence at Pella, at the court of Archelaus, king of Macedonia. There he died in 406, shortly before Sophocles.

Euripides wrote at least seventy-five dramas, but of these only nineteen have come down to us—viz., Rhesus (considered by many critics as not the work of Euripides, but by some eminent authorities as his earliest extant play), Alcestis (438 B.C.), Medea (431 B.C.), Hippolytus (428 B.C.), Hecuba (circa 425), Heraclidae (circa 421), Supplices (420), Ion, Andromache (circa 419), Hercules Furens, Troades (415), Electra, Iphigeneia in Tauris (circa 413), Helena (412), Phoenissae (411), Orestes (408), Bacchae, Iphigeneia in Aulide (both composed 407, but brought out after their author's death), Cyclops (a satyr-drama). There are also numerous fragments of the lost plays, such as the Antiope, Andromeda, Phaethon.

Euripides' merits as a dramatist have been severely criticised. Sophocles is recorded by Aristotle to have said: "I depict men as they should be depicted, but Euripides depicts..."
them as they are.” Euripides did, in fact, bring his heroic characters down to the level of everyday life, but in so doing he in many cases made them appeal all the more strongly to the sympathy of his audience, and Aristotle calls him “the most tragic of poets.” On the other hand, objection has been made to the philosophical or political nature of many of Euripides’ dialogues, such disquisitions being out of harmony with the myths with which the tragedies deal.

The plays of Euripides exhibit in their structure three novel features, and in none of them has he, in common estimation, improved on the elder dramatists. His prologues take the form of explanations of the situation with which the play opens, and are often frigid and prosaic; his choral odes have not, as a rule, a very close connection with the action of the piece; and he frequently unravels his plots by the device of the *deus ex machina*—a deity appearing above the stage by a mechanical contrivance.

The Story of the Play. § 10. Cadmus, son of Agenor, king of Phœnia, wandered long in search of his sister Europa, who had been carried off by Zeus. Failing to find her, and not daring to return without her, he settled at first in Thrace, but subsequently, in accordance with instructions given him by the oracle at Delphi, he founded the Cadmeia, which afterwards formed the citadel of Thebes. Hard by was a dragon, which Cadmus slew, and sowed its teeth in the ground, with the result that a crop of armed men (called *σπαρτοί*, i.e., “sown men”) sprang up. These quickly slew one another, with the exception of five.

Semële, daughter of Cadmus, was beloved by Zeus; Hera, the wife of Zeus, in jealousy persuaded Semële to ask the god to visit her in the full splendour of his divinity, and as a result Semële was struck by his lightning. Her unborn babe, the god Dionysus, was saved by Zeus and concealed in his thigh; afterwards it was given to the nymphs to rear.

At the time of the action of the play Thebes is ruled by

1 Σοφοκλῆς ἐφη αὐτὸς μὲν οἶνος δὲι ποιεῖν, Εὐριπίδης δὲ οἶνο εἶσι.—Poetics, 25.
2 τραγικῶτατος.—Poetics, 13.
INTRODUCTION.

Pentheus, son of Cadmus' daughter Agave,1 who had married Echion, one of the Sparti.

Dionysus, after a triumphant progress through Asia and Europe, has come, disguised as a comely youth, and attended by a band of female devotees (the Bacchae) to Thebes, the city of his birth. There his claims to divinity are scorned by all save the aged Cadmus and the blind seer Teiresias. As a punishment, the god has inspired all the Theban women, and notably those of the royal house, with the Bacchic frenzy, and they have sped away to Mount Cithaeron, whither Cadmus and Teiresias are, in a humorous scene, represented as also taking their departure.

Pentheus orders the young stranger, Dionysus himself, whom he believes to be only a prophet of this new and false faith, to be arrested. An earthquake follows, and the prisoner is set free. Strange stories come from Mount Cithaeron. Pentheus resolves to break up the revels there with an armed force, but listening to the suggestions of the disguised god, agrees first to go alone as a spy. He is seen and captured by the women, who, believing him to be a wild beast, slay him, and Agave returns, bearing his head in triumph. Cadmus follows, bringing his dismembered body, which he has found on the mountain side.

A recognition scene follows, in which Agave perceives the real nature of her achievement. Dionysus appears once more, but now in all his glory as a god, proclaiming to all the several destinies that await them.

The scene of the play is before the palace of Pentheus at Thebes, apparently (v. 840) on the side of the city remote from Cithaeron. The Chorus is composed of Asiatic Bac-

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1 The following genealogical tree includes the members of the house of Cadmus mentioned in the play:

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Agenor.  Ares.
    Cadmus—Harmonia.
          or Aristaeas.  

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chanals attending upon Dionysus, who take his side and support the introduction of his worship into Thebes.

The different rôles were probably distributed between three actors, so that the first (Πρωταγωνιστής) played Pentheus and Agave, the second (Δευτεραγωνιστής) Dionysus and Teiresias, and the third (Τριταγωνιστής) Cadmus, the servant and the two messengers.

Remarks on § 11. The Bacchae was the last play written by the Bacchae. Euripides; it was composed during the last two years of his life, 407–406 B.C., at the court of Archelaus of Macedon, and was produced at Athens after his death, along with the Alcmeneon (now lost) and the Iphigeneia at Aulis. The play was probably suggested by the frenzied worship of Bacchus in the region of Pieria in the south of Macedonia. In several particulars the Bacchae presents features which distinguish it from the earlier plays of Euripides. Its tone, especially in the choral odes, is considered to indicate—not, indeed, a recantation—but a desire on the author’s part to modify the attitude with regard to religion which he was believed to have taken up. The dangers attendant on a militant atheism and the wisdom of a passive acceptance of the established order of things are the theme of the play as a whole and of the explicit utterances of the Chorus.

The Bacchae is comparatively rich in the picturesque description of scenery—a matter in which ancient poets were less demonstrative than are their modern representatives—and the descriptions have the merit of fidelity. The two messengers’ speeches form narratives which it would be hard to match in vividness and impressiveness, while the scene in which Agave discovers that the head she is carrying is that of her own son is evidence of the poet’s power of dealing with pathetic situations.

In the Bacchae the choral odes are more closely connected with the action of the piece than is usual with Euripides, and altogether the play may be pronounced to be the grandest of his works, and one in which he loses nothing by comparison with Sophocles.
The worship of Dionysus. § 12. In the neighbourhood of Greece there were three centres of orgiastic worship: (1) Crete, the home of Rhea, a personification of the procreative powers of nature, whose attendants were known as Curetes; (2) Phrygia, where Cybele, goddess of agriculture and of the earth, was worshipped by the Corybants; these two religions were very early identified; and (3) Thrace, the centre of the worship of Dionysus, god of the vine, his revellers being known as Bacchanals, Maenads, or Thyiads. The three forms of worship were accompanied by mysteries, and clearly owe their origin to early savage nature-worship. The devotees lived, for the special season of worship, in the open air, lightly clad — those of Dionysus wore only a fawn-skin — and indulged in the wildest of worship, the cymbal, the drum, and the tambourine being the favourite instruments of music. Besides this, the worshippers of Dionysus carried in their hands a wand, or thyrsus, crowned with vine-leaves, symbolical of the power of their deity. From Thrace and Macedonia their religion spread into Greece, and found a home, especially at Thebes in Boeotia.

The Text. § 13. The text of the Bacchae, as we possess it, depends for its authenticity on two manuscripts, one called the Palatine, which is in the Vatican Library at Rome, the other called the Laurentian, which is preserved at Florence. Neither of these is older than the fourteenth century. The second contains only part of the play, viz., the first 755 lines; and in these has many differences from the first. These differences are due principally to mistakes on the part of the copyists, and although we can sometimes correct the MSS. with certainty, in many places neither MS. is trustworthy, and none of the conjectural emendations is convincing. Hence we have various readings, the most important of which are given in the notes. Unfortunately, after v. 1330, we have lost a large number of lines which contained what must have been one of the finest passages in Euripides, viz., Agave's lament for her son Pentheus, whom she has ignorantly slain.

The present editors desire to express their indebtedness to
the editions of the *Bacchae* by Dr. Sandys and Dr. Tyrrell, by which they have been to a great extent guided both in forming their text and in writing the notes.

§ 14. Divisions of the Play.

1. *vv.* 1–63. Πρόλογος.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ.
ΧΟΡΟΣ ΒΑΚΧΩΝ.
ΤΕΙΡΕΣΙΑΣ.
ΚΑΔΜΟΣ.
ΠΕΝΘΕΥΣ.
ΘΕΡΑΠΩΝ.
ΑΓΓΕΛΟΣ.
ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.
ΑΓΑΥΗ.
ΕΥΡΙΠΙΔΟΥΣ ΒΑΚΧΑΙ.

ΔΙΟΝΥΣΟΣ.

"Ηκω Δώσ παῖς τήνδε Θηβαίων χθόνα
Διόνυσος, ὄν τίκτει ποθ' ἢ Κάδμον κόρη
Σεμέλη, λοχευθέω' ἀστραπηφόρῳ πυρί·
μορφήν δ' ἀμείψας ἐκ θεοῦ βροτησίαν
πάρεμι Δήρκης νάματ' Ἰσμηνοῦ θ' ὕδωρ.
ὅρῳ δὲ μητρὸς μνήμα τῆς κεραννίας
τόδ' ἐγγὺς οἴκων καὶ δόμων ἐρείπια
τυφόμενα, Δίον πυρὸς ἔτι ζῶσαν φλόγα,
ἀθάνατον "Ηρας μητέρ' εἰς ἐρήν ὑβριν.
αἰνῶ δὲ Κάδμων, ἅβατον ὅσ πέδων τύδε
τίθησι, θυγατρὸς σηκόν· ἀμπέλου δὲ νυν
πέριξ ἐγὼ κάλυψα βοτρυώδει χλόῃ.
λιπὼν δὲ Λυδῶν τοὺς πολυχρύσους γύισ
Φρυγῶν τε, Περσῶν θ' ἡλιοβλήτους πλάκας
Βάκτρια τε τείχῃ τήν τε δύσχιμον χθόνα
Μῆδων ἐπελθών 'Αραβίαν τ' εὐδαίμονα
'Ασίαν τε πῶσαν, ἢ παρ' ἀλμυράν ἀλα
κείται μιγάσιν "Ελλησι βαρβάρους θ' ὁμοῦ
πλῆρεις ἔχουσα καλλιπυργώτους πόλεις,
eἰς τήνδε πρώτον ἥλθον Ἑλλήνων πόλιν,
κάκει χορεύσας καὶ καταστήσας ἐμᾶς
teleτάς, ἐν' εἰν' ἐμφανῆς δαίμων βροτοῖς.

EUR. BAC.
πρώτας δὲ Θήβας τής Ἄρρεν τῆς Ἐλληνίδος ἀνωλόλυσα, νεβρίδ' ἐξῆρις χρόνος
θύρσον τε δοὺς εἰς χείρα, κύσσινον βέλος,
ἐπεί μ' ἀδελφαὶ μητρός, ὃς ἦκιστ' ἔχρην,
Διόνυσον οὐκ ἐφασκόν ἐκφιάναι Δίας,
Σεμέλην δὲ νήμφηνθείσαν ἐκ θυντὸς τινος
εἰς Ζήν' ἀναφέρειν τὴν ἀμαρτίαν λέχος
—Κάδμου σοφίσμαθ’—ὅν νῦν εἴνεκα κτανεῖν
Ζήν' ἐξεκαυχῶνθ', ὅτι γάμους ἐφεύσατο,
τοιγάρ νῦν αὐτὰς ἐκ δόμων φότρησ', ἐγὼ
μανίας: ὅρος δ' οἰκοῦσα παράκοποι φρενῶν·
sκευήν τ' ἔχειν ἤναγκασ', ὄργιων ἐμών,
καὶ πάν τὸ θῆλη σπέρμα, Καδμεῖών ὡσαι
γυναίκες ἴσων, ἐξέμηνα δομάτων·
ὁμοὶ δὲ Κάδμου παισίν ἀναμεμειγμέναι
χλωραῖς ὑπ’ ἐλάταις ἀνορόφοις ἢνται πέτραις.
δεὶ γὰρ πόλιν τῇν ἐκμαθείν, κεῖ μὴ θέλει,
ἀπέλεστον οὐσάν τῶν ἐμῶν βακχευμάτων,
Σεμέλης τε μητρὸς ἀπολογήσασθαι μ’ ὑπὲρ
φανέντα θυντοὺς δαίμον’, ὅν τίκτει Δίι.
Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
Πενθεὶ δίδωσιν θυγατρὸς ἐκπεφικτη·
ὡς θεομαχεῖ τὰ κατ’ ἐμὲ καὶ σπονδῶν ἀπὸ
ἤθει μ’ ἐν εὐχαίσ τ’ οὐδαμοῦ μειών ἐχεί.
δὲν εἰνεκ’ αὐτῷ θεᾶς γεγον’ ενδείξουμαι
πᾶσιν τῇ Θηβαϊότιν. εἰς δ’ ἄλλην χθόνα,
τάνθενδε θέρεστοι εὐ, μεταστήθοι πόδα,
δεικνύς εμαύτόν. ἢν δὲ Θηβαϊῶν πόλις
ὄργη σὺν ὅπλως ἐξ ὅρους Βάκχας ἄγειν
ξητῇ, συνάψω, Μαινάσι ὀπτάτατον,
δὲν εἰνεκ’ εἴδος θυντόν ἄλλαξας ἐχώ
μορφήν τ’ ἐμίμην μετέβαλον εἰς ἄνδρός φύσιν.
ἀλλ’, ὃ λιποῦσαι Τμώλον ἔρυμα Άλνίας,
BACCHAE.

θίασος ἐμός, γυναῖκες, ὡς ἐκ βαρβάρων ἐκόμισα παρέδροις καὶ ξυνεμπόροις ἐμοί, αἱρεσθε τάπιχώρι ἐν πόλει Φρυγῶν τύμπανα, Ἤρεας τε μητρὸς ἐμὰ θ’ εὐρήματα, βασίλειά τ’ ἀμφι δύνατ’ ἐλθοῦσαι τάδε κτυπῆτε Πενθέως, ὡς ὅρα Κάδμον πόλις. ἐγὼ δὲ Βάκχαις, εἰς Κυθαιρῶνος πτυχὰς ἐλθών, ἐν’ εἰσί, συμμετασχήσω χορῶν.

ΧΟΡΟΣ.

Ἀσίας ἀπὸ γαῖας
ἰερὸν Τμύλον ἀμείβασα θυάζω
Βρομὼ πόνον ἤδυν κάματον τ’ εὐ-
κάματον, Βάκχιον εὐαξομένα.
tίς ὁδῷ; τίς ὁδῷ; τίς
μελάθροις; ἔκτοπος ἔστω, στόμα τ’ εὐφη-
μον ἀπας ὅσιουσθω· τὰ νομισθέν-
τα γὰρ ἀεὶ Διόνυσον ὄμνησον.
ὡ μάκαρ, ὅστις εὐθαῖ-
μον τελετές θεῶν εἰ-
δώς βιοστὰν ἁγιστέει
καὶ θιασεῦται ψυ-
χάν, ἐν ὀρεσσὶ βακχεύ-
ων ὅσιος καθαρροῦσιν·
tά τε μητρὸς μεγάλας ὄρ-
για Κυβέλας θεμιστέων ἀνὰ θύρσον τε τινάσσων
κισσοῦ τε στεφανωθεῖς
Διόνυσον θεραπεῦει.
ἵτε Βάκχαι, ἵτε Βάκχαι,
Βρόμην παιδα θεῶν θεοῦ
Διόνυσον κατάγουσαι.
Φρυγίων εξ ὅρεων Ἑλλάδος εἰς εὐρυχρόους ἀγνιάς, τὸν Βράζμων.
οἷν ποτ' ἔχουσ' ἐν ὠδί—
νων λοχίας ἀνάγκαιο—
σι πταμένας Δίως βροντᾶς
 νηρίους ἐκβολον μάη—
τηρ ἔτεκεν, λιποῦσ' αἰ—
ῶνα κεραυνία πλαγῇ.
λοχίοις δ' αὐτίκα νυν δὲ—
ἔστω θαλάμωις Κρονίδαις Ζεύς·
κατὰ μηρὸ δὲ καλίψας
χρυσέασιν συνερείδει
περόναις κρυπτὸν ἀφ' Ἡρας.
ἔτεκεν δ', αὐτίκα Μοῖραι
tέλεσαν, ταυρόκερων θεῶν
στεφάνωσέν τε δρακόντων
στεφάνωις, ἐνθεὶ ἄγραν θυρσοφόροι Μαινάδες ἀμ—
φιβάλλοντα πλοκάμωις.
ὁ Σεμέλας τροφοὶ Θη—
βαι, στεφανοῦσθε κισσῷ·
βρύετε βρύετε χλούρει
μίλκει καλλικάρτῳ
cαὶ καταβακχιοῦσθε
δρύς ἡ ἐλάτας κλάδοις,
στεικτῶν τ' ἐνυτὰ νεβρίδων
στέφετε λεικοτρίχων πλοκάμωιν
μαλλοῖς· ἀμφὶ δὲ νάρθηκας ἱβρυστᾶς
ὁσιοῦσθ'· αὐτίκα γὰ τῶα χορεύτει,
Βράμιος εἶτ' ἀν ἀγγ θυίσιν
εἰς ὤροι εἰς ὤροι, ἐνθα μένει
θηλυγενῆς ὄχλος.
ἀφ' ἱστῶν παρὰ κερκίδων τ' οἰνοτρηθείς Διονύσῳ.
ο θαλάμευμα Κοψίθη
tων ζάθεοι τε Κρήτης
Διογενέτορες ἔναυλοι,
ἐνθα τρικόρυθες ἀντροῖς
βυρσότονον κύκλωμα
tόδε μοι Κορυβαντες ἡδρον·
ἀνά δὲ βάκχια συντόνῳ
κέρασαν ἄνυβοις Φρυγίων
αὐλῶν πνεύματι, ματρός τε Ρέας εἰς
χέρα θηκαν, κτύπον εὐάσμασι Βακχάν·
παρὰ δὲ μαυνόμενοι Σάτυροι
ματέρος ἔξανύσαντο θεάς,
eἰς δὲ χορεύματα
συνήψαν τριετηρίδων,
αἰς χαίρει Διόνυσος.
ἡδος ἐν οὐρέσιν, ὅταν
ἐκ θιάσων δρομαιῶν
πέσῃ πεδόσε, νεβρίδος ἔχων
ἰερὸν ἐνδυτόν, ἀγρεῖων
ἀιμα τραγοκτόνον, ὁμοφάγον χάριν,
ἴεμενος εἰς ὅρεα Φρύγια, Λύδια.
ὁ δ’ ἔξαρχος Βρόμιος, εὐοί.
ῥεὶ δὲ γάλακτι πέδου, ῥεὶ δ’ οὐνίψ, ῥεὶ δὲ με-
λιστάν νέκταρι,
Συρίας δ’ ὅς λιβάνον κατνός.
ὁ Βακχεύς δ’ ἔχων
πυρσώδη φλόγα πεύκας
ἐκ νάρθηκος αἴσσει,
δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας
ἰαίχας τ’ ἀναπάλλων
τρυφεροῦν πλόκαμον εἰς αἰθέρα ῥίπτων.
άμα δ’ ἐπ’ εὐάσμασιν ἐπιβρέμει
τοιάδ’ ὅ ὅτε Βάκχαι,
ο ἢτε Βάκχαι,
Τμώλον χρυσορόου χλιδά,
Bearer βρόμων ὑπὸ τυμπάνων
μέλπετε τὸν Διόνυσον,
eὔια τὸν εὐιόν ἀγαλλόμενα θεὸν
eν Φρυγίασι βοώες ἐνοπαίσι τε,
λωτός ὅταν εὐκέλαδος
ἱερὸς ἱερὰ παίγματα βρέμη, σύνοχα
φοιτάσιν εἰς ὄρος εἰς ὄρος’· ἥδομένα δ’ ἀρα, πῶλος ὅπως ἄρα ματέρι
φορβάδι, κῶλον ἅγει ταχίς τοὺν σκηρτήμασι Βάκχα.

ΤΕΙΡΕΣΙΑΣ.

τὶς ἐν πύλασι; Κάδρον ἐκκάλει δόμων,
’Ἀγήνορος παιδ’, ὅς πόλιν Σιδωνίων
λιτῶν ἐπιργωσ’ ἀστυ Θηβαῖων τόδε.
ἐτῶ τις, εἰσάγγελλε, Τειρεσίας ὅτι
ξητεὶ νῦν’ οἴδε δ’ αὐτὸς, ὃν ἦκω πέρι,
α τε ἑυσεθόμην πρέσβυς ὃν γεραιτέρω,
θύρσους ἀνάπτειν καὶ νεβρῶν δορᾶς ἐχεῖν
στεφανοῦν τε κράτα κυσίνοις βλαστήμασιν.

ΚΑΔΜΟΣ.

ὁ φίλταθ’· ὡς σημ γῆρυν ἠσθόμην κλύων
σοφὴν σοφοῦ παρ’ ἀνδρός, ἐν δόμωσιν ὃν·
ηκὼ δ’ ἐτοιμός τῷθ’ ἔχων σκευὴν θεοῦ;
δει γάρ νυν, ὡντα παιδὰ θυγατρὸς εξ ἐμῆς,
Διόνυσον, ὅς πέφημεν ἀνθρώποις θεός,
ὅσον καθ’ ἥμας ὄνωπον, αὔξασθαι μέγαν.
ποὶ δεῖ χορεῦείν, ποὶ καθιστάναι πόδα
καὶ κράτα σεῖσαι πολίον; ἐξηγοῦ σύ μοι
γέρων γέροντι, Τειρεσία· σὺ γὰρ σοφός.
ΒΑΣΙΛΕ." 23

ός οὐ κάμομα' ἄν οὐτε νύκτι οὐθ' ἡμέραν
θύρως κροτών γῆν'. εἰπελελήσμεθ' ἦδεως
γέροντες οἴντες.

ΤΕΙ. ταῦτ' ἔμοι πάσχεις ἄρα·
kαγώ γὰρ ἤβω καπιχειρήσω χορόις.

ΚΑ. οὐκοίν ὥραισιν εἰς ὅρος περάσομεν;

ΤΕΙ. ἀλλ' οὐχ ὁμοιός ἂν ὁ θεὸς τιμήν ἔχοι.

ΚΑ. γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

ΤΕΙ. ὁ θεὸς ἀροθεὶ κείσε νῦν ἡγίστηται.

ΚΑ. μόνοι δὲ πόλεως Βακχιώ χορεύσομεν;

ΤΕΙ. μόνοι γὰρ εἴ δρονοῦμεν, οἱ δ' ἄλλοι κακῶσ.

ΚΑ. μακρὸν τὸ μέλλειν· ἀλλ' ἐμὴς ἔχου χερός.

ΤΕΙ. ἰδού, ἐξιναπτε καὶ ἐξωφρίζου χέρα.

ΚΑ. οὐ καταφρονῶ γ' ὡς τὸν θεῶν θνητὸς γεγώ.

ΤΕΙ. οὐδὲν σοφίζεμεσθα τούτι δαίμοσι·
pατρίως παραδοχᾶς ἂς θ' ὀμήλικας χρόνῳ
κεκτήμεθ', οὐδεῖς αὐτ' καταβάλλει λόγος,
οὐδ' εἴ δ' ἀκρων τὸ σοφὸν ἡγήσηται φρενῶν.

ἐρεῖ τις ὡς τὸ γήρας οὐκ αἰσχύνομαι,
mελλὼν χορεύειν κράτα κισσώσας ἐμόν·
οὐ γὰρ διήρηχ' ὁ θεὸς εἴτε τὸν νέον
eί χρῆ χορεύειν εἴτε τὸν γεραίτερον,
ἀλλ' ἐξ ἀπάντων βούλεται τιμᾶς ἔχειν
κοινάς, δι' ἄριθμών δ' οὐδὲν αὔξεσθαι θελεί.

ΚΑ. ἐπεὶ σὺ φέγγος, Τεύρεσία, τὸδ' οὐχ ὄρας,

ἐγὼ προφήτης σοι λόγων γενήσομαι.
Πενθεῖς πρὸς οἴκους ὁδε διὰ σπουδῆς περὶ,
Ἐχίονος παῖς, δ' κράτος δίδωμι γῆς.

ὡς ἐπτόημαι· τί ποτ' ἐρεί νεώτερον;

ΠΕΝΘΕΙΣ.

ἐκδημος ὄν μὲν τὴν ἐπιγιγγανν χθανός,
κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιν κακά,
γυναῖκας ἤμιν δῶματ' ἐκλειποπέναι
πλασταίσι βακχεῖσιν, ἐν δὲ δασκίωις
ὅρεσι θοᾶξειν, τὸν νεὼστὶ δαίμονα
Διόνυσον, ὡστὸς ἔστι, τιμῶσας χοροῖς
πλήρεις δὲ θιάσους ἐν μέσουιν ἐστάναι
κρατῆρας, ἀλλὰν δ' ἄλλος' εἰς ἐρημίαν
πτωσοὺσαν εὔναις ἀργέων ὑπηρετεῖν,
πρόφασιν μὲν ὡς δὴ Μαινάδας θυσσκόνοις,
tὴν δ' 'Αφροδίτην πρόσθ' ἀγεῖν τοῦ Βακχίου.
ὡςας μὲν οὖν εἰλήφα, δεσμὸν εἰρέας
σφόνιοι παιδήμοιοι πρόσπολοι στέγαις:
ᾠσαι δ' ἀπείσαν, εὖ ὄροις θηράσωμαι,
'Ἰνώ τ' 'Ἀγαίην θ', ἤ μ' ἔτικτ' 'Εχίονι,
'Ακταίωνος τε μιτέρ', Αὐτονόην λέγω.
καὶ σφᾶς σιδηραῖς ἀρμόσας ἐν ἀρκνωι
παισὼ κακούργου τῇδε βακχεῖας τάχα.
λέγουσι δ' ὡς τοῖς εἰσελήλυθε ξένοις
γόης, ἐποδὸς Λυδίας ἀπὸ χθονός,
ξανθοῦσι βοστρύχουσιν εὔσμοις κόμην,
οἴνωπός, ὤσσοις χάριτας 'Αφροδίτης ἔχων,
ὅς ἥμερας τε κεφαράνως συγγέγνεται
tελετᾶς προσείων εὐίους νεάνισιν.
εἰ δ' αὐτὸν εὐσῶ τῆδε λήψομαι στέγης,
παίσω κτυποῦντα θύροιν ἀνασεῖοντά τε
κόμας, τράχηλοιν σώματος χωρίς τεμών.
ἐκεῖνος εὐείας φησὶ Διόνυσον θεὸν,
ἐκεῖνος ἐν μηρῷ ποτ' ἐρράφθαι Διός:
ὅς ἐκπυροῦται λαμπάοσιν κεραυνίαις
σὺν μητρί, Δίοις ὅτι γάμοις ἔψεισατο.
ταῦτ' οὐχὶ δεινὴς ἠγχόνης ἐστ' ἄξια,
ὑβρεῖς ὑβρίζειν, ὡστὶς ἐστιν ὁ ξένους;
ἀτὰ τὸδ' ἄλλο θαῦμα, τὸν τερασκόπον
ἐν ποικίλαισι νεβρώσει Τειρεσίαν ὀρῶ
πατέρα τε μητρὸς τῆς ἐμῆς, πολίν γέλων,
νάρθηκι βακχεύοντ'· ἀναίνομαι, πάτερ,
τὸ γῆρας ὡμῶν εἰσορῶν νοῦν οὐκ ἔχον.
οὐκ ἀποτινάξεις κυστὸν; οὐκ ἑλευθέραν
θύρους μεθήσεις χείρ, ἔμης μητρὸς πάτερ;
σὺ ταῦτ' ἐπεισως, Τειρεσία· τὸν' αὖ θέλεις
τὸν δαίμον' ἀνθρώποισιν εἰσφέρον νέον
σκοπεῖν πτερωτοὺς κάμπτων μυσθοὺς φέρειν.
εἰ μὴ σε γῆρας πολίν ἐξερρύετο,
καθής' ἂν ἐν Βάκχαισι δέσμιος μέσαις,
τελετᾶς πονηρὰς εἰσάγων· γυναιξὶ γὰρ
ὅπου βότρυον ἐν δαίτι γίγνεται γάνος,
οὐχ ὑγίες οὐδὲν ἐτὶ λέγω τῶν ὄργών.

ΧΩ.

τῆς δυσσεβείας· ὡξέν', οὖκ αἴδει θεοὺς
Κάδμον τε τὸν σπείραντα γηγενὴ στάχυν;
'Εχίωνος δ' ὃν πᾶσας κατασχίνεις γένος;

ΤΕΙ.

ὁταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς
καλὰς ἀφορμάς, οὐ μέγι' ἐργον εἴδε λέγειν·
σὺ δ' εὐτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,
ἐν τοῖς λόγοισι δ' οὐκ ἐνεικόνσιν φρένες.

θρασύς τε δυνατὸς καὶ λέγειν οἴδος τ' ἀνὴρ
kakὸς πολίτης γίγνεται νοῦν οὐχ ἔχων,
οὔτος δ' ὁ δαίμων ὁ νέος, ὃν σὺ διαγελάς,
οὐχ ἂν δυναίμην μέγεθος ἐξειπεῖν ὁσος
cath' Ἐλλάδ' ἐσται, δύο γάρ, ὡς νεανία,
τὰ πρῶτ' ἐν ἀνθρώπουσι· Δημήτηρ θεά·

γῆ δ' ἐστὶν, ὀνομα δ' ὀπότερον βουλεύει κάλει·
αὐτὴ μὲν ἐν ἔξωθοις ἐκτρέφει βροτοὺς·
ὁ δ' ἡλθεν ἐπὶ ταῦταπαλον, ὁ Σεμέλης γόνος·
βότρυος ὑγρὸν πῶμ' ἱψε κεισθηνεγκάτο
θνητοῖς, ὁ παιεὶ τοὺς ταλαιπώρους βροτοῖς

λύπης, ὅταν πλησθὼς ἄμιτέλου ροῆς,
ὑπνον τε λήθην τῶν καθ' ἤμεραν κακῶν
διδωσιν, οὖδ' εστ' ἀλλο φάρμακον πόνων.
οὗτος θεώνι σπένδηται θείς γεγώς,
ὅστε διὰ τοῦτον τάγάθ' ἀνθρώποις ἔχειν.
καὶ καταγελᾶς νῦν, ὡς ἐνερρίψῃ Διὸς
μηρῷ; διδᾶξω σ' ὡς καλῶς ἔχει τόδε.
ἐπεὶ νῦν ἡμᾶσ' ἐκ πνεύμον ἑραμνοῦν
Ζεύς, εἰς δ' "Ολυμπὸν βρέφος ἀνήγαγεν θεὸν,
"Ἡρα νῦν ἡθελ' ἀκβαλεῖν ἀπ' οὐρανοῦ.
Ζεύς δ' ἀντερμηχανήσαθ' οία δή θεός.
μίξας μέρος τι τοῦ χθόν' ἐγκυκλομένου
ἀιθέρος, ἡθηκε τόνδ' ὄμηρον, ἐκδόδως
Διὸννυσον" Ἡρας νεικέων· χρόνῳ δὲ νῦν
βροτοί τραφήναι φασίν ἐν μηρῷ Διὸς,
ὄνομα μεταστήσαντες, ὃτι θεό̣ς
"Ἡρα ποθ' ὑμήρεισε, συνθέντες λόγον.
μάντες δ' ὁ δαίμων οδε' τὸ γὰρ βακχεύσιμον
καὶ τὸ μανωδες μαντικὴν πολλὴν ἔχει·
ὁταν γὰρ ὁ θεός εἰς τὸ σῶμ' ἐλθῃ πολίς,
λέγειν τὸ μέλλον τοὺς μεμυγνύτας ποιεί.
"Δρος σε μοῖραν μεταλαβὼν ἔχει τινά·
στρατὸν γὰρ ἐν ὅπλαις οὕτα καπ' τάξεις
φόβος διεπτόθησε πρίν λόγχης θιγείν·
μανία δὲ καὶ τοῦτ' ἐστὶ Διονύσου πάρα,
ἐτ' αὐτὸν ὁψει καπ' Δελφίων πέτραις
πηδόντα σῖν πείκασι δικόρνυφον πλάκα,
βάλλοντα καὶ σείοντα Βακχεῖον κλάδον,
μέγαν τ' ἀν' Ἑλλάδ'. ἀλλ' ἔμοι, Πενθεῦ, πιθοῦ,
μὴ τὸ κράτος αὐχεί δύναμιν ἀνθρώποις ἔχειν,
μηδ' ἂν δοκῆς μὲν, ἡ δὲ δᾶξα σου νοσή,
φρονεῖν δόκει τι· τὸν θεόν δ' εἰς γῆν δέχου
καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα.
οὔχ ὁ Διὸνυσος σωφρονεῖν ἀναγκάσει
γυναικας εἰς τήν Κύπρον, ἀλλ' ἐν τῇ φύσει
τὸ σωφρονεῖν ἐνεστὶν εἰς τὰ πάντ' ἁεί.
toúto skopeíein xρή̄ kai γάρ ἐν βακχεύμασιν
οὖν ἦ γε σωφρων οὐ διαφθαρήσεται.
όρας; σὺ χαίρεις, ὅταν ἐφεστῶσιν πύλαις
πολλοί, τὸ Πενθέως δ' ὅνομα μεγαλύνη πόλις:
κάκεινος, οἴμαι, τέρπεται τιμώμενος.
ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελάς,
κισσύ τ' ἐρεψάμεσθα καὶ χορεύσομεν,
πολιά ἔνυφροι, ἅλλ' ὅμως χορευτέον,
κοῦ θεομαχία σών λόγων πεισθεὶς ὑπο. 320
μαίνει γὰρ ὦς ἄλγιστα, κούτε φαρμάκως
ἀκὴ λάβοις ἄν, οὔτ' ἄνευ τούτων νουεῖς.

ΧΟ. 325
δ' πρέσβυν, Φοίβον τ' σὺ κατασχύνεις λόγοις,
tιμῶν τε Βρόμιον σωφρονεῖς μέγαν θεόν.

ΚΑ. 330
δ' παί, καλὸς σοι Τευρεσίας παρήγειν·
oikei meβ' ἕμων, μή θύραζε τῶν νόμων.
νῦν γὰρ πέτει τε καὶ φρονῶν οιδὲν φρονεῖς.
κεὶ μὴ γὰρ ἔστιν ὁ θεός οὖτος, ὡς σὺ φής,
παρὰ σοί λεγέσθω καὶ καταψεύδον καλὸς
ὡς ἐστὶ Σεμέλης, ἴνα δοκῇ θεόν τεκεῖν,
ἥμιν τε τιμῇ παντὶ τῷ γένει προσύ.
ὁρᾶς τὸν Ἀκταίωνος ἄθλησιν μόρον,
ὁν ώμώσιτοι σκύλακες, ἄς ἐθρεψάτω,
διεστάσαντο, κρύστοι' ἐν κυναγίαις
'Ἀρτέμιδος εἶναι κομπάσαντ' ἐν ὀργάσιν·
ὁ μὴ πάθης σὺ, δείρο, σοῦ στέψω κάρα
κισσώμεθ' ἕμων τῷ θεῷ τιμῇ δίδου.

ΠΕ. 340
οὐ μὴ προσούσεις χεῖρα, βακχεύσεις δ' ἵναν,
μηδ' ἔξομορὲξει μορίαν τὴν σὴν ἐμοῖ.
τῆς σῆς δ' ἄνοιας τόνδε τὸν διδάσκαλον
δέκαν μέτειμι, στειχέτω τις ὡς τάχος,
ἔλθων δὲ θάκους τούσδ' ὧν οἰωνοσκοπεῖ,
μοχλοῖς τριαίνου κανάτρεψον ἐμπαλιν.
ἀνω κάτω τὰ πάντα συγχέασ όμοι, καὶ στέρματ' ἀνέριοι καὶ θυέλλασιν μέθες· μάλιστα γάρ νῦν δήσωμα δράσις τάδε. οὐ δ' ἀνὰ πόλιν στείχομεν ἐξεκώπητε τὸν θηλύκωρφον ἔγεν, ὃς εἰσφέρει νόσον καίνη γυναῖξι καὶ λέγη λυμαίνεται. κάνπερ λάβητε, δέσμιον πορεύσατε δὲὑρ' αὐτόν, ώς ἂν λευσίμου δίκης τυχῶν θάνῃ, πικράν βάκχευσιν ἐν Θῆβαις ἱδών.

ΤΕΙ. ὃ σχέτλετ', ὡς οὐκ οἰσθα ποῦ ποτ' εἴ λόγων μέρηνας ἦδη καὶ πρὶν ἐξεὐτης φρενών, στείχωμεν ἡμεῖς, Κάδρε, καζατώτεθα ὡτέρ τι τούτου καίπερ ὄντως ἀγρίαν ὡτέρ τι πόλεως, τὸν θεόν μηδὲν νέον ὁρᾶν. ἀλλ' ἔτου μοι κυστίνου βάκτρου μέτα· πειρῶ δ' ἀνορθοῦν σώμ' ἐμόν, καγὼ τὸ σόν· γέροντε δ' αἰσχρόν δύο πεσείν· ἐτω δ' ὁμος. τῷ Βακχίῳ γάρ τῷ Δίως δουλευτέον, Πενθεῖς δ' ὅπως μὴ πένθος εἰσούσει δόμοις τοῖς σοιοί, Κάδρε· καντικῇ μὲν οὗ λέγω, τοῖς πράγμασιν δέ· μῷρα γάρ μῷρος λέγει.

ΧΟ. 'Οσία, πότνα θεδών, 'Οσία δ' ἀ κατὰ γᾶν χρυσέαν πτέρνυα φέρεις, τάδε Πενθέως αἰείς; αἰείς οὐχ ὁσίαν ὑβριν εἰς τὸν Βρόμον, τὸν Σερέλας, τὸν παρὰ καλλιστεφάνοις εἰφροσύναις δαίμονα πρώ- τον μακάρων; ὃς τὰδ' ἔχει, θιασεύειν τε χοροῖς μετά τ' αὐλοῦ γελάσαι ἀποπαινεῖ τε μερίμνας,
ὁπόταν βότρυνος ἐλθῇ
γάνος ἐν δαίτι θεών,
κισσοφόροι δ' ἐν θαλίαις
ἀνδράτι κρατῷ οὕνων ἀμφιβάλλῃ.
ἀχαλίνων στορμάτων
ἀνόμου τ' ἀφροσύνας
τὸ τέλος δυστυχία.
ὁ δὲ τὰς ἴσυνιας
βίοτος καὶ τὸ φρονεῖν
ἀσάλευτόν τε μένει
καὶ συνέχει δόματα: πόρσω γὰρ ὁμως
αἰθέρα ναιόντες ὁρῶ-
σιν τὰ βροτῶν οὐρανίδαι.
τὸ σοφὸν δ' οὐ σοφία,
τὸ τε μὴ θυητὰ φρονεῖν
βραχὺς αἰών' ἐπὶ τούτῳ
δὲ τις ἂν μεγάλα διώκων
τὰ παρόντ' οὐ χὶ φέροι.
μαινομένων οἰδε τρόποι
καὶ κακοβούλων παρ' ἐμοίγε φωτῶν.
ικοίμαν ποτὲ Κύπρον,
νᾶσον τὰς 'Αφροδίτας,
ἐν οἵ θελξιφρόνες νέμον-
ται θνατοῖσιν Ἐρωτες,
Πάφον θ', ἂν θ' ἐκατόστομοι
βαρβάρον ποταμὸν ῥοαι
καρπίζονσιν ἀνομβροι,
οὔ θ' ἀ καλλιστενομένα
Πιερία μούσειος ἔδρα,
σεμνὰ κλίτις 'Ολυμποῦ.
ἐκεῖν' ἀγε με, Βρόμε Βρόμε,
προβακχήιε δαίμον.
ἐκεῖ Χάριτες, ἐκεῖ ὁ Πόθος·
ἐκεῖ δὲ Βάκχαις θέμις ὀργιμαζέων. 415
ὁ δαίμων ὁ Δίως παῖς
χαίρει μὲν θαλάσσων,
φιλεῖ δ' ὀλβιδότεραν Εἰ-
ρήναν, κουροτρόφον θεάν.
ἰσιν δ' εἰς τε τὸν ὀλβιον
τὸν τε χειρονα δῶκ' ἔχειν
οἶνον τέρψιν ἄλπυνον·
μυσεὶ δ' ὃ μὴ ταύτα μέλει,
kατὰ φάος νύκτας τε φίλας
εὔαίωνα διαζῆν,
σοφὰν δ' ἀπέχειν πραπίδα φρένα τε
περισσῶν παρὰ φωτῶν·
τὸ πλῆθος δ' τε τὸ φαυλότερον
ἐνύμισε χρήται τε, τόδε τοι λέγομι' ἂν.

ΘΕΡΑΠΩΝ.

Πενθέω, πάρεσμεν τῷ δ' ἁγμαν ἡγρευκότες
ἐφ' ἤν ἔπεμψας, οἴθ' ἀκρανθ' ὀρμήσαμεν. 435
ὁ θύρ' δ' ὅδ' ἡμῖν πρᾶσος οὐδ' ὑπέσπασε
φυγῆ πόδι, ἀλλ' ἑδωκεν οὐκ ἄκων χέρας,
οὐκ ὄχρος, οὐδ' ἥλλαξεν οἰνωπὸν γέννῃν·
γελῶν δὲ καὶ δεῖν κατάγειν ἐφέστο,
ἐμενε τε, τοιμῶν εἰπρεπὴς ποιούμενος,
κάγω δ' αἰδοὺς εἶπον· 'ὅ ἥξε', οὐχ ἐκὼν
ἄγω σε. Πενθέως δ', ὃς μ' ἔπησι', ἔπιστολαίς'.
ἀς δ' αὖ σὺν Βάκχας εἰρέζας, ἃς ἱσιρπασας
καδήσας ἐν δεσμοῖς πανδήμου στέγης,
φροῦδαι γ' ἐκεῖναι· λελυμέναι πρὸς ὀργῶδας
σκιρτώσι, Βρόμιον ἀνακαλούμεναι θεῶν·
αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν,
κλῆδες τ' ἀνήκαν θυρέτρ' ἅνει θυνητῆς χερᾶς.
πολλῶν δ' ὅδ' ἄνηρ θαυμάτων ἤκει πλέως
BACCHAE.

eis τάσδε Θήβας. σοὶ δὲ τάλλα χρῆ μέλειν. 450

Π.Ε. μαίνεσθε· χειρῶν τοῦδ' ἐν ἄρκνυιν γὰρ ὤν
οὐκ ἔστιν οὕτως ὡκίς ὡστε μ' ἐκφυγεῖν.
ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἰ, ἔνεν,
ὡς εἰς γυναίκας, ἐφ' ὀπερ εἰς Θήβας πάρει·
πλόκαμός τε γάρ σου ταναός—οὐ πάλις ὑπο—
γένναν παρ' αὐτὴν κεχυμένοι, τόθον πλέως·
λευκὴν δὲ χροιῶν εἰς παρασκευὴν ἐχεις,
οὐχ ἡλίον βολαίσιν, ἀλλ' ὑπὸ σκιᾶς,
τὴν Ἀφροδίτην καλλονὴ θηρώμενος.
πρῶτον μὲν οὖν μοι λέξον ὡςτις εἰ γένος. 455

Δ. οὐ κόμπος οὐδεὶς· ρέδιον δ' εἰπεῖν τόδε.
τὸν ἀνθρεμώδη Τμώλον οἰσθά ποι κλῶν;
Π.Ε. οἰδ', ὡς τὸ Σάρδεων ἀστυ περιβάλλει κύκλω.

Δ. ἐντεθὺεν εἰμι, Λυδία δὲ μοι πατρίς.

Π.Ε. πόθεν δὲ τελεσάς τάσθ' ἄγεις ἐς 'Ελλάδα;

Δ. Διώνυσος ἡμᾶς εἰσέβησο' ὁ τοῦ Διός.

Π.Ε. ζεὺς δ' ἐστ' ἐκεῖ τις, ὡς νέους τίκτει θεοὺς;

Δ. οὐκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ξεύξας γύμοις.

Π.Ε. πότερα δὲ νύκτωρ σ' ἦ κατ' ὦμμ' ἤνάγκασεν;

Δ. ὁρῶν ὁρῶντα, καὶ δίδωσιν ὄργια.

Π.Ε. τὰ δ' ὀργὶν ἔστι τίν' ἑδέαν ἐχοντά σοι;

Δ. ἀρρητ' ἀβακχεύτουσιν εἰδέναι βροτῶν.

Π.Ε. ἔχει δ' ὄνησιν τοῦτο θύουσιν τίνα;

Δ. οὐ θέμις ἀκοῦσαι σ', ἔστι δ' ἀδί' εἰδέναι.

Π.Ε. εὖ τοῦτ' ἐκβιβδόλευτας, ἐν' ἀκούσαι θέλω.

Δ. ἀσέβειαν ἀσκοῦντ' ὀργὶ' ἐχθαῖρει θεοῦ.

Π.Ε. τῶν θεῶν ὄραν γὰρ φῆς σαφῶς· ποιός τις ἦν;

Δ. ὁποῖος ἦθελ'· οὐκ ἔγω "τασσον τόδε.

Π.Ε. τοῦτ' αὖ παρωχέτευσας εὖ, κοὐδέν λέγων.

Δ. δόξει τις ἀμαθεὶς σοφὰ λέγων οὐκ εὖ φρονεῖν.

Π.Ε. ἰδέες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;

Δ. πᾶς ἀναχορεύει βαρβάρων τάδ' ὄργια.
ΙΠ. φρονοῦσι γὰρ κάκιον Ἀλλήλων πολύ.

Δ. τάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.

ΙΠ. τὰ δ' ἰερὰ νύκτωρ ἡ μεθ' ἥμεραν τελεῖς; 485

Δ. νύκτωρ τὰ πολλά· σεμινώθητ' ἔχει σκότος.

ΠΕ. τοῦτ' εἰς γυναίκας δόλιον ἑστι καὶ σαθρόν.

Δ. κἂν ἡμέρα τὸ γ' αἰσχρόν ἐξεύροι τις ἄν.

ΠΕ. δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.

Δ. σὲ δ' ἀμαθίας γε κάσεβοντ' εἰς τὸν θεόν. 490

ΠΕ. ὡς θρασύς ὁ βάκχος κοῦκ ἀγίμνατος λόγων.

Δ. εἰφ' ὦ θεάθειν δεῖ· τί με τὸ δεινὸν ἐργάσατε;

ΠΕ. πρῶτον μὲν ἀβρόν βόστρυχον τεμὸ σέθεν.

Δ. ἠρῶς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

ΠΕ. ἐπείτεθα θύρον τόνδε παράδος ἔκ χεροῖν. 495

Δ. αὐτὸς μ' ἀφαίρετο· τόνδε Διονύσου φορῶ.

ΠΕ. εἰρκταῖσθ' τ' ἐνδον σῶμα σὸν φυλάξομεν.

Δ. λίσσαι μ' ὁ δαιμών αὐτὸς, ὡτ' ἐγὼ θέλω.

ΠΕ. ὡτ' γε καλεῖς αὐτὸν ἐν Βάκχαις σταθεῖς.

Δ. καὶ νῦν ἃ πάσχω πλησίον παρῶν ὀρᾶ. 500

ΠΕ. καὶ ποῦ στίν; οὐ γὰρ φανερὸς ὃμμασίν γ' ἐμοίς.

Δ. παρ' ἐμοὶ· σὺ δ' ἀσεβής αὐτὸς ὡν οὐκ εἰσορᾶς.

ΠΕ. λάξυσθε, καταφρονεὶ με καὶ Θῆβας ὤδε.

Δ. αὖδω με μὴ δείν, σωφρονοῦν οὐ σωφροσιν.

ΠΕ. ἐγὼ δὲ δεῖν γε, κυριώτερος σέθεν. 505

Δ. οὐκ οἰσθ' ὦ τι ἕγ' οἴδ' ὀρᾶς ἔθ' ὡστις εἶ.

ΠΕ. Πενθέεις Ἀγανθης παῖς, πατρὸς δ' Ἐχῖονος.

Δ. ἐνδυστυχησάι τοῖνορ' ἐπιτίθειος εἶ.

ΠΕ. χώρει· καθείρζατ' αὐτών ἵππικαις πέλας

δάσασίν, ὡς ἅν σκότιον εἰσορᾶ κνέφας. 510

ἐκεὶ χώρευε· τάσδε δ', ὡς ἁγιὼν πάρει

κακῶν συνεργούς, ὡς διεμπολήσομεν

ἢ, χείρα δούπου τούδε καὶ βύσσης κτίσιον

πάυσας, ἐφ' ἱστοῖς δμοίδας κεκτήσομαι.

Δ. στείχοιμ' αὐ' ὦ τι γὰρ μὴ χρεών, οὐτοί χρεών 515
παθείν. ἀτάρ τοι τὸν ἀποι ὑβρισμάτων
μέτεωι Διόνυσος σ', ὅν οὐκ εἶναι λέγεις·
ἡμᾶς γὰρ ἀδικῶν, κείνον εἰς δεσμοὺς ἂγεις.

ΧΟ. 'Αχελώου θύγατερ,
πότν' εὐπάρθενε Δήρκα,
οὖ γὰρ ἐν σαίς ποτὲ παγαῖς
tὸ Δίως βρέφος ἐλαβές,
ὅτε μηρῷ πυρὸς ἐξ ἀ-
θανάτου Ζεὺς ὁ τεκὼν ἡμ-
pισε νῦν, τάδ' ἀναβοάσας·
' ἵδι, Διθύραμβ', ἐμὰν ἄρ-
σενα τάνδε βάθι νηδὼν·
ἀναφαίνω σε τόδ', ὅ Βάκ-
χις, Θήβαις ὀνομάζειν. ' 
οὐ δὲ μ', ὅ μάκαιρα Δήρκα,
στεφανηφόρους ἀπωθῇ
θιάσους ἔχουσαν ἐν σοί·
τί μ' ἀναίνη; τί με φεύγεις; 
ἐτι, ναὶ τὰν βοτρυώδη
Διόνυσου χάριν οὖνας,
ἐτι σοι τοῦ Βρομίου μελήσει.

[οἰαν οἰαν ὀργάν] 
ἀναφαίνει χθόνιον
γένος ἐκφύς τε δράκοντος
ποτε Πεινθεύσ, ὅν 'Ἐχίων
ἐφύτευσε χθόνιος,
ἀγριωτὸν πέρας, οὐ φῶ-
tα βρότειον, φόνιον ὑ' ὠσ-
te γέγαντ' ἀντίπαλον θεόθ' 
ὅσ ἐμὲ βρόχοι σι τὰν τοῦ
Βρομίου τάχα ἔννάψει,
τὸν ἐμὸν ὑ' ἐντὸς ἔχει δῶ-
ματος ἡδὴ θιασώταν

EUR BAC 3
σκοτίας κρυπτὸν ἐν εἰρκταῖς.

ἔσορῆς τάδ’, ὦ Δίως παῖ

Διόνυσε, σοὶς προφῆτας

ἐν ἀμίλλαισιν ἀνάγκας;

μόλε, χρυσῶσπα τυνάσσων,

ἀνα, θύρσουν κατ’ Ὀλυμπον,

φονίου δ’ ἄνδρος ὑβριν κατάσχες.

πόθε Νέστης ἄρα τῆς θη-

ροτρόφου θυρσοφορεῖς

θιάσους, ὦ Διόνυσ’, ἦ

κορυφαῖς Κωρυκίαις;

τάχα δ’ ἐν τοῖς πολυνένδρεω-

σιν Ὀλυμπον θαλάμοις, ἐν-

θα ποτ’ Ὀρφεῖς κιθαρίζων

σύναγεν δένδρα μοῦσας,

σύναγεν θήρας ἄγρωτας.

μάκαρ ὦ Πιέρα,

σέβεται σ’ Ἔνιος, ἦξει

tε χορεύσων ἅμα βακχεί-

μασι, τὸν τ’ ἀκυρόν

dιαβάς Ἀξίδων εἰλισ-

σομένας Μαίναδας ἄξει,

Λυδίαν τε, τὸν εὐδαιμονίας

βροτοὺς ὀλβιδόταν,

πατέρα τε, τὸν ἐκλυον

ἐὔππον χώραν άδαίν

cαλλίστουσι λαπαίνειν.

ΔΙ. ἦδ’

κλίετ’ ἐμᾶς, κλίετ’ αἰδῶς,

ἴω Βάκχιαι, ἦω Βάκχαι.

ΧΟ. τὶς ὀδε, τὶς πόθεν ὦ κέλαδος ἀνά μ’ ἐκάλεσεν Ἐλιόν;

ΔΙ. ἦδ’, ἦω πάλιν αἰδῶ,

ὁ Σεμέλας, ὦ Δίως παῖς.
BACCHAE.

ΧΟ. ἵω, ἵω.
δέσποτα, δέσποτα, μόλε νυν ἧμέτερον εἰς θίασον, ὁ Βρόμιε, Βρόμιε.
πέδων χθονός, Ἕνοιο πότνια. 585
ἄ, ἄ· τάχα τά Πενθέως μέλαθρα διατινάξεται πεσῆ-μασίν.
ὁ Διόνυσος ἄνα μέλαθρα· σέβετε νυν. σέβομεν ὡ. 590
eἴδετε λαἴνα κίοσιν ἔμβολα διάδρομα τάδε; Βρόμιος
ἀλαλάξεται στέγας ἐσω.

ΔΙ. ἀπτε κεραϊνίον αἰθοπα λαμπάδα,
σύμφλεγε, σύμφλεγε δάματα Πενθέως. 595
ΧΟ. ἄ, ἄ· πυρ οὐ λεύσσεις οὐδ' αὐγάζει
Σεμέλας ἓρων ἀμφί τάφον, ἂν ποτε κεραυνόβολος ἐλιπτε
φλόγα Δίου βροντᾶς;
δίκετε πεδόσε δίκετε τρομερὰ σώματα, Μαινάδες· 600
ὁ γὰρ ἁναξ ἀνώ κάτω τιθεὶς ἐπεισι μέλαθρα τάδε Διός
γόνος.

ΔΙ. βάρβαροι γυναῖκες, ὡτως ἐκπεπληγμέναι φόβῳ
πρὸς πέδω πεπτῶκατ'; ᾧθῆσθ', ὡς ἐοικε, Βακχ' ου 605
dιατινάξαντος τὸ Πενθεως· ἀλλ' ἄγ' ἐξαινύσατε
σῶμα καὶ τραχεῖτε, σαρκὸς ἐξαιμείσασαι τρόμον.
ΧΟ. ὃ φαός μέγιστον ἠμῖν εἰὼν βακχεύματος,
ὡς ἐσείδον ἀσμένῃ σε, μοναδ' ἔχουσ' ἔρημιαν. 610
ΔΙ. εἰς ἀθυμίαν ἀφίκεσθ', ἡνίκ' εἰσεπεμπόμην,
Πενθέως ὡς εἰς σκοτεινὰς ὄρκανας πεσοῦμενος;
ΧΟ. πῶς γὰρ οὐ; τίς μοι φύλαξ ἤν, εἰ σὺ συμφοράς τῦχοις; 615
ἀλλ' πῶς ἡλευθερώθης ἀνδρὸς ἄνοιγον τυχῶν;
ΔΙ. αὐτὸς ἔξεσωρ' ἐμαυτού, ἡδίως, ἀνεν πόνον.
ΧΟ. οὐδέ σου συνήψε χείρα δεσμώσωσιν εἰ βρόχοις;
ΔΙ. ταῦτα καὶ καθύβροι' αὐτῶν, ὅτι με δεσμεύειν δοκῶν
οὐτ' ἠθυγεν οὐθ' ἡψαθ' ἡμῶν, ἐλπίδων δ' ἐβόσκετο.
πρὸς φάτναις ὑπε ταῦρον εὐρόν, οὐ καθείρξ' ἡμᾶς ἄγων, 615
τῷδε περὶ βρόχους ἐβαλλε γόνασι καὶ χυλαίς ποδὼν,
EURIPIDES.

620 θυμὸν ἐκπνέων, ἱδρύτα σώματος στάξον ἀπο, 
χειλεσὶν δεδοὺς ὀδόντας· πλησίων δ᾿ ἐγὼ πυρῶν
ήσυχος θάσσων ἐλευσον, ἐν δὲ τῷ τῷ χρόνῳ
ἀνετίναξ’ ἐλθὼν ὁ Βάκχος δῶμα καὶ μητρὸς τάφῳ
πῦρ ἀνήρ· ὃ δ᾿ ὡς ἐστείλε, δῶματ’ αἰθεσθαι δοκῶν,
γάρ’ ἐκεῖνε κατ’ ἐκεῖνε, ὁμοίων Ἀχελώον φέρειν
625 ἐννέα, ἀπας δ᾿ ἐν ἔργῳ δοῦλος ἦν, μάτην ποιῶν.
διαμεθεῖς δὲ τῶν μόχθων, ὃς ἐμοῦ πεφευγότος,
ἕται ξέφος κελαίνων ἁρπάζας δόμων ἐσω.
κεῖθ᾿ ὁ Βρόμιος, ὃς ἐμοίγε φαίνεται—δόξαν λέγω—
φάσμα ἐποίησεν κατ’ αὐλήν· ὃ δ᾿ ἐπὶ τοῦθ’ ὕμηρεν
ἡσυχα, κακέντει φαενῦν αἴθερ’, ὃς σφάξων ἐρέ.
631 πρὸς δὲ τοῦθ’ αὐτῷ ταῷ ἀλλα Βάκχος λυμαίνειν·
δῶματ’ ἐρρηξεν χαμάζε· συντεθράνονται δ᾿ ἀπαν
πικροτάτων ἱδόντι δεσμοῖς τοῖς ἐμοῖς· κόπου δ᾿ ἐπὶ
διαμεθεῖς ξέφος παρείται· πρὸς θεὸν γὰρ ὡν ἀνὴρ
635 εἰς μάχην ἐλθεῖν ἑτόλμησι. ἦσυχος δ᾿ ἐκβάς ἐγὼ
δωμάτων ἥκω πρὸς ύμᾶς, Πενθέως οὖ φροντίσας,
ὡς δὲ μοι δοκεῖ—ψοφεὶ γοῦν ἀρβιάλη δόμων ἐσω—
eἰς προνοπτ’ αὐτίχ’ ἦξει. τί ποτ’ ἄρ’ ἐκ τοῦτων ἐρέι;
μοδίως γὰρ αὐτῶν οἴσω, κἂν πνέων ἐλθῆ μέγα.
640 πρὸς σοφοὶ γὰρ ἀνδόρος ἀσκεῖν σώφρον εὐρογητίαν.

ΠΕ. πέπονθα δεινά· διαπεθενγε μ’ ὁ ξένος,
ὡς ἀρτί δεσμοῖς ἦν κατηναγκασμένος.
ἐὰ ἕα·

645 ὅδ᾿ ἔστιν ἀνήρ· τι τάδε; πῶς προνοπτίου
φαίνῃ πρὸς οἶκοις τοῖς ἐμοῖς, ἐξὼ βεβόως;

ΔΙ. στῆσον πόδ’, ὀργῇ δ᾿ ὑπόθες ἤσυχον πόδα.
ΠΕ. πόθεν οὖ δεσμὰ διαφυγὼν ἐξώ περᾶς;
ΔΙ. οὐκ εἴσον—ἡ οὐκ ἢκούσας;—ὅτι λίτει μέ τις;
ΠΕ. τίς; τοῖς λόγοις γὰρ εἰσφέρεις καινοῖς ἄει.
ΔΙ. ὃς τὴν πολυβοτρυν ἀμπελον φίμεν βοοτόις.
ΠΕ. * * * * *
ΒΑΣΣΗΑΕ.

ΔΙ. ὅνειδισας δὴ τοῦτο Διονύσῳ καλὸν.
ΠΕ. κλῆσιν κελεύω πάντα πύργον ἐν κύκλῳ.
ΔΙ. τί δ'; οὐχ ὑπερβαίνουσι καὶ τείχῃ θεοὶ;
ΠΕ. σοφὸς σοφὸς σὺ, πλὴν ἂ δεὶ σ' εἶναι σοφὸν. 655
ΔΙ. ἂ δεὶ μάλιστα, ταῦτ' ἐγώ' ἐφυν σοφός.—
κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε, ὅσ' ἐξ ὀροὺς πάρεστιν ἀγγελῶν τί σου·
ήμεις δὲ σοι μενοῦμεν, οὐ φευξούμεθα.

ΑΓΓΕΛΟΣ.

Πενθεῖ, κρατήσων τῆσδε Θηβαίας χθονός,
ἡκὼ Κιθαιρῶν ἐκλιπῶν, ἵν' οὕποτε
λευκῆς ἀνέσαν χιόνοι εὐαγείς βολαί.

ΠΕ. ἡκεὶς δὲ ποίαν προστιθεῖσ σπουδὴν λόγον;

ΑΓΓ. Βάκχας ποτνιάδας εἴσεδὼν, αἱ τῆσδε γῆς
οὐστροσὶ λευκῶν κώλον ἐξηκόντυσαν,
ἡκὼ φράσαι σοὶ καὶ πόλει χρῆζον, ἀναξ,
ὅς δεινὰ δρόσι θανμάτων τε κρείσσονα.
θέλω δ' ἀκοῦσαι, πότερά σοι παρρησίᾳ
φράσω τὰ κείθεν ἢ λόγον στειλώμεθα·
τὸ γὰρ τάχους σου τῶν φρενῶν δέδουκ', ἀναξ,
καὶ τοιξύθυμον καὶ τὸ βασιλικὸν λίαν.

ΠΕ. λέγ', ὅσ' ἀθρόος ἐξ ἐμοῦ πάντως ἐσεὶ·
τοὺς γὰρ δικαίους οὐχὶ θυμοῦσθαι χρεών.
ὁσο δ' ἄν εἴπης δεινότερα Βακχῶν πέρι,
τοσώδε μάλλον τὸν ὑποθέντα τὰς τέχνας
γναυαξὶ τὸνδε τῇ δάκη προσθήσομεν.

ΑΓΓ. ἀγελαία μὲν βοσκήματ' ἄρτι πρὸς λέπας
μόσχων ὑπεξήκριζον, ἤνιχ' ἦλιος
ἀκτίνας ἐξήγησε θερμαίνων χόναι.
ὅρω δὲ θάνατος πρεῖσ γυναικεῖων χορῶν,
ὅν ἦραν οὖς μὲν Αὐτονόη, τοῦ δευτέρου
μήτηρ Ἀγασίη σῇ, τρίτου δ' Ἰνῳ χοροῦ.
ΕΥΡΙΠΙΔΗΣ.

ηδόν δε πάσαι σώμασιν παρειμέναι,
αι μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,
αι δ' ἐν δρωψ φύλλοις πρὸς πέδωφ κάρα
εἰκῇ βαλοῦσαι—σωφρόνως, οὐχ ὡς σεν θησ
φώνημένας κρατήρι καὶ λωτοῦ ψάφῳ
θηρᾶν καθ' ὕλην Κυτρὶν ἤρημωμένας.

ἡ ση δὲ μήτηρ ὀδύλεισαν, ἐν μέσαις
σταθεῖσα Βάκχαις, ἐξ ἢπνου κινεῖν δέμας,
μυκήμαθ' ὡς ἦκοισε κεροφόρων βοῶν.
αι δ' ἀποβαλοῦσαι θαλερὸν ὁμμάτων ἢπνον
ἀνῆξαν ὑρθαὶ, θαυμὶ ἱδεῖν εὐκοσμίας,
νέαι παλαιαὶ, παρθένοι ἔτ' ἀξιεῖς.
καὶ πρώτα μὲν καθεῖσαν εἰς ὡμος κόμας
νεβριδας τ' ἀνεστείλανθ', ὦσαισαι ἀμμάτων
σύνθεσι' ἐλέλυτο, καὶ καταστίκτους δορᾶς
ἀφεσι κατεξόσαντο λιχμῶσιν γέννων.
αι δ' ἀγκάλαισι δορκάθ' ἢ σκύμνους λύκων
ἀγρίων ἐχοῦσαι λεικῶν ἐδίδοσαν γάλα,
ὡσαίς νεοτάκοις μαστᾶς ἤδιν σπαργῶν ἔτι,
βρέφῃ λυποῦσαις· ἐπὶ δ' ἔθεντο κισσάνως
στεφάνοις δρῶν τε μίλακός τ' ἄνθετοφόρου.
θύρσων δὲ τις λαβόναι ἔπαισαν εἰς πέτραν.
ὅθεν δροσώδης ὑδατος ἐκπηρᾶ νοτίς·

ἀλλη δὲ νάρθηκ' εἰς πέδων καθήκε γῆς·
καὶ τῆς κρήνης ἐξανήξ' οἶκου θεῶς.
ὡσαίς δὲ λεικῶν πῶματος πόθος παρῆν,
ἀκρωτοι διακτύλισαν διαμώσατι χάθων
γάλακτος ἐσμοίς εἰχον· ἐκ δὲ κισσάνων
θύρσων γλυκεῖαι μέλιτος ἔσταξον ῥοϊ.
ὡστ', εἰ παρῆσα, τὸν θεόν, τὸν νῦν ψέγεις,
εἰihad σὲ ἅπετῆθες, εἰσεῖδων τάδε

Ἐννηλθομεν δὲ βουκόλοι καὶ ποιμένες,
κοινῶν λόγων δώσοντες ἀλλήλοις ἔρων,
ὡς δεινὰ δρῶσι θαυμάτων τ’ ἐπάξια·
καὶ τις πλάνης κατ’ ἄστυ καὶ τρίβων λόγων
ἐλέξειν εἰς ἄπαντας· ὅ σεμνὸς πλάκας
ναίοντες ὀρέων, θέλετε θηρασώμεθα

Πενθέως 'Ἀγαύην μητέρ' ἐκ βακχευμάτων
χάριν τ’ ἀνακτι θώμεθ; εὖ δ’ ἦμιν λέγειν
ἐδοξε θάμνων δ’ ἐλλοχῷσομεν φόβαις
κρύφαντες αὐτούς· αἱ δὲ τὴν τεταγμένην
ὦραν ἐκίνουν θύραν εἰς βακχεύματα,

'Ἰακχον ἀθρόω στόματι τὸν ∆ώς γόνον

Βρῶμον καλοῦσαι· πᾶν δὲ συνεβάκχευν' ὀρος
καὶ θῆρες, οὐδὲν δ’ ἦν ἀκίνητον δρόμῳ.
κυρεὶ δ’ 'Ἀγαύη πλησίον θρόσκοντά μου:
κάγῳ ἥπειρος', ὡς συναρπάσαι θέλων,
λόχμην κενώσας, ἐνθ’ ἐκρυπτόμεν δέμας.

ἡ δ’ ἀνεβόησεν· 'ὡ δρομάδες ἐμαι κύνες,
θηρώμεθ' ἀνδρῶν τῶν' ὑπ’ ἀλλ’ ἔπεσθε μοι,
ἔπεσθε θύρας διὰ χερῶν ὡπλισμέναι'.

ἡμεῖς μὲν οὖν σφύγνοτες ἐξηλίζαμεν

Βακχών σπαραγμόν, αἱ δὲ νευμέναις χλόην
μόσχοις ἐπήλθον, χειρὸς ἀσιδήρων μέτα.
καὶ τὴν μὲν ἄν προσείδει εὐθηλόν πόριν
μυκωμένην ἐχούσαν ἐν χεροῖν δίχα,

ἀλλαὶ δὲ δαμάλας διεφόρον σπαράγμασιν.

εἴδες δ’ ἄν ἡ πλεύρ’ ἡ δίχηλον ἐμβάσιν
ἡπτομέν’ ἀνω τε καὶ κάτω· κρεμαστὰ δὲ
ἐστας’ ὑπ’ ἐλάταις, ἀναπεφυμέν’ αἰματί.

ταῦτα δ’ ἦβρισται κεῖσ κέρας θυμούμενοι
τὸ πρόσθεν ἐσφάλλοντο πρὸς γαῖαν δέμας,

μνησίς χειρῶν ἀγόμενοι νεανίδων.

θάσσων δὲ διεφόροντο σαρκὸς ἐνυτὰ

ἢ σὲ ἔνταφαι βλέφαρα βασιλείους κόραις.

χωροῦσι δ’ ὡστ’ ὀρνιθεὶς ἀρθεῖται δρόμῳ
πεδῶν ἐποτάσεις, αἰ παρ' Ἀσωποῦ ῥοαῖς
eὐκαρπον ἐκβάλλοντι Ὥπβαιοις στάχνιν,
'Υσίας τ' Ἐμυθράς θ', αἰ Κεθαφρῶνος λέπας
νέρθεν κατωκήκασιν, ὥστε πολέμου
ἐπεισπεσοῦσαι, πάντι ἄνω τε καὶ κάτω
διέφερον· ἤμπαξον μὲν ἐκ ὄμοιον τέκνα,
 HttpServletResponse δ' ἐπ' ὦμοιοι ἔθεσαν, οὐ δεσμὸν ὅπο
προσεῖχετ' οὐδ' ἐπιπτεν εἰσ μέλαιν πέδων·
οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βουστρύχους
πύρ ἐφερον, οὐδ' ἐκαίνειν. οἱ δ' ὀργῶς ὅπο
εἰς ὁπλ' ἐχώρουν, φερόμενοι Βακχῶν ὄπο·
οὔπερ τὸ δεινὸν ἢμ θεάμ' ἰδεῖν, ἀναξ·
tας μὲν γὰρ οὐκ ἤμασσε λογχατὸν βέλος,
κεῖναι δὲ θύρσους ἐξανείδασε χερῶν
ἐτραυμάτιζον καπενώτιζοι θυγγῇ
γυναίκες ἀνδρας, οὐκ ἄνευ θεῶν τινος.
πάλιν δ' ἐχώρουν, οἴθην ἐκάνησαν πόδα,
κρήνας ἐπ' αὐτάς, ὡς ἄνηκ' αὐταῖς θέος.
νύσαντο δ' αἴμα, σταγόνα δ' ἐκ παρηγών
γλώσσῃ δράκοντες ἐξεφαίδρυνον χρόος.

τὸν δαίμον' οὖν τῶνθ', ὡστὶς ἐστ', ὡ δέσποτα,
δέχου πόλει τήδ', ὡς τά τ' ἄλλ' ἐστίν μέγας,
κάκεινο φασιν αὐτόν, ὡς ἐγὼ κλέω,
τὴν πανσίλινπον ἀμπελον δοῦναι βροτοῖς.
οὗν δὲ μηκῇ' ὅντος οὐκ ἐστίν Κύπρις
ούδ' ἄλλο τερπινδ' οὐδέν ἀνθρώπως ἔστι.

ΧΟ. ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους
eis τὸν τύραννον, ἄλλ' ὦμος εἰρήσεται.

Δόνυσος ἱσσων οὐδενὸς θεῶν ἐφυ.

ΠΕ. ὑδὴ τὸδ' ἐγγίς οὕστε πῦρ ἰφάπτεται
ὑβρισμα Βακχῶν, ψόγος ἐς Ἐλληνας μέγας.
ἄλλ' οὐκ ὄκνειν δεῖ· στείχ' ἐπ' Ἑλέκτρας ὕμν
πιλας· κέλευε πάντας ἀποπιδηφόρους

ΗΛΕΚΤΡΑ.
BACCHAE.

ιππων τ' ἀπαντάν ταχυτόδων ἐπεμβάτας
πέλτας θ' ὅσοι πάλλοντι καὶ τόξων χερὶ
ψάλλουσι νευρᾶς· ὡς ἐπιστρατεύσομεν
Βάκχαισιν· οὐ γὰρ ἄλλῳ ύπερβάλλει τάδε,
ei πρὸς γυναικῶν πεισόμεσθ', ᾧ πᾶσχομεν.

Δ. πείθει μὲν οἰδέν, τῶν ἐμῶν λόγων κλίων,
Πενθεύ· κακῶς δὲ πρὸς σέθεν πάσχον ὦμος
οὐ φημι χρήναι σ' ὀπλ' ἐπαίρεσθαι θεῶς,
ἀλλ' ἱστυχάζειν· Βρόμος οὖκ ἀνέξεται
κινοῦντα Βάκχας εὖών ὄρων ἄπο.

Π. οὐ μὴ φρενώσεις μ' ἀλλὰ δέσμιος φυγὼν
σώσει τὸδ' ὅσ' ὦ σοι πάλιν ἀναστρέψω δίκην.

Δ. θύοιμ' ἂν αὐτῶ μάλλον ἢ θυμούμενος
πρὸς κέντρα λακτίζομι, θυντὸς ὄν θεῶ.

Π. θύσω, φώνον γε θῆλυν, ὡσπερ ἄξιοι,
πολῖν ταράξας ἐν Κιθαιρώνοις πτυχαίς.

Δ. φευξέειςθε πάντες· καὶ τόδ' αἰσχρόν, ἀστίδας
θύροσι Βακχών ἑκτρέπειν χαλκηλάτους.

Π. ἀπόρῳ γε τῶδε συμπεπλέγμεθα ξένῳ,
ὡς οὔτε πάσχον οὔτε δρόων συγήςεται.

Δ. ὡς τάν, ἔτ' ἔστων εὐ καταστήσαι τάδε.

Π. τί δρώντα; δουλεύοντα δουλείας ἐμαῖς;

Δ. ἐγὼ γυναικας δευρ' ὀπλῶν ἄξων δίχα.

Π. οἴμοι· τὸδ' ἥδη δόλων εἰς με μηχανᾶ.

Δ. ποιών τι, σῶσαις εἰ ἡθέλω τέχναις ἐμαῖς;

Π. ἐξενέθεσθε κοινῇ τάδ', ἵνα βακχεύσῃ ἄει.

Δ. καὶ μὴν ἐξενεθήμεν τοῦτό γ', ὃθε, τῷ θεῶ.

Π. ἐκφερέτε μοι δευρ' ὀπλα· σὺ δὲ παῦσαι λέγων.

Δ. α·

βούλει σφ' ἐν ἄρεσι συγκαθημένας ἱδεῖν;

Π. μάλιστα, μυρίον γε δοὺς χρυσοῦ σταθμὸν.

Δ. τί δ' εἰς ἔρωτα τοῦδε πεπτωκας μέγαν;

Π. λυπρῶς νῦν εἰσίδομι δ' ἐν ἐξισιωμένας.
ΔΙ. ομως δ' ιδος αν ιδεως, α σοι πικρα; 815
ΠΕ. σαφ' ισθι, σηγη γ' ιπ' έλαταις καθημενος.
ΔΙ. αλλ' εξεικενουσιν σε, καν έλθης λαδρη.
ΠΕ. αλλ' εμφαινως' καλως γαρ εξειπας ταδε.
ΔΙ. αγωμεν ουν σε καπικειρησεις οδω;
ΠΕ. αγ' ως ταχυστα, τοι τρονου δε σοι φθονω.
ΔΙ. στειλαι νυν αμφι χρωτε βινσουνοι πεπλονσ.
ΠΕ. τι δη τοδ' εις γυναικας εξ ανδρως τελω;
ΔΙ. μη σε κτανωσιν, ην ανηρ ωφθης εκει.
ΠΕ. ει γ' ειπας αυτο και τις ει παλαι σοφους.
ΔΙ. Διονυσος ημας εξεμοουσωσεν ταδε.
ΠΕ. πως ουν γηνοιτ' αν α συ με νουθετεις καλως;
ΔΙ. εγω στελω σε, δαιματων εισω μολων.
ΠΕ. τινα στολην; η θηλιν; αλλ' αιδως μ' εχει.
ΔΙ. οικετι θεατης Μαυναδων προθυμος ει.
ΠΕ. στολην δε τινα φης αμφι χρωτ' εμων βαλειν;
ΔΙ. κομην μεν επι συ κρατη ταναυν εκτενω.
ΠΕ. τδ δειτερον δε σχημα του κοσμου τι μοι;
ΔΙ. πεπλον ποδηρεις· επι κυρη δ' έσται μέτρα.
ΠΕ. η και τι προς τοισδ' άλλο προσθησεις εμοι;
ΔΙ. θυρουν γε χειρι και νεβρου στικτων δερις.
ΠΕ. οικ ην δυναιμην θηλιν ένθεναι στολην.
ΔΙ. αλλ' αιμα θησεις συμβαλων Βακχαις μαχην.
ΠΕ. ορθως· μολειν χρη πρωτον εις κατασκοπην.
ΠΕ. σοφιτερον γοιν η κακοις θηραν κακα.
ΠΕ. και πως δη εστεως ειμι Καδμειοις λαθων;
ΔΙ. οδως ερημους ιμεν· εγω δ' ιγχισιμαι.
ΠΕ. παν κρειστων θωτε μη 'γγελαιν Βακχαις εμοι.
ΔΙ. ελθωντ' εις οικους αν δοκη βουλεισθαι.
ΠΕ. εξεστη· παντη το γ' εμων ειντρεπες παρα.
ΠΕ. στειχομυ' αν· η γαρ οπλ' εχαν πορευομαι
ΔΙ. γυναικες, ανηρ εις βολου καβαταται.
ΒΑΣΙΛΕΥΣ.

ηζε θανὼν δώσει δίκην.

Διόνυσος, τινς σύν ἐργὼν—οὐ γὰρ εἰ πρόσω—

πισώμεθ' αὐτῶν. πρῶτᾳ δ' ἐκστηρόν φρενών,

ἐνεῖς ἐλαφρὰν λύσαν· ὃς φρονῶν μὲν εἴ

οὐ μὴ θελήσει θῆλυν ἐνδύναι στολῆν,

ἐξω δ' ἐλαίνων τοῦ φρονεῖν ἐνδύσεται.

χρυσό δέ νιν γέλωτα Θηβαίοις ὀφλείν

gυναικόμορφον ἀγόμενον δ' ἀστεως

ἐκ τῶν ἀπειλῶν τῶν πρίν, αὕτη δεινὸς ἤν,

ἀλλ' εἰμι, κόσμον, ὄντερ εἰς "Διὸν λαβῶν

ἀπεισι, μητρὸς ἐκ χεροῖν κατασφαγείς,

Πενθεὶ προσάψων· γνώσεται δὲ τῶν Δίως

Διόνυσον, ὃς πέφυκεν ἐν τέλει θεὸς

dεινότατος, ἀνθρώπους δ' ὑπειώτατος.

ΧΩ.

ἀρ' ἐν παννυχίοις χοροῖς

θῆσω ποτὲ λευκὸν

πόθ' ἀναβακχείουσα, δέρνην

eἰς αἰθέρα δροσερὸν

ῥήπτουν; ὃς νεβρὸς χλωραιάς

ἐμπαιλύουσα λείμακος ἤδοναῖς,

ἡμίκ' ἄν φοβερὸν φύγῃ

θῆραμ' ἐξω φυλακᾶς,

εὐπλεκτῶν ὑπὲρ ἀρκών,

θωϊσσών δὲ κυναγέτας

συντεῖνῃ δρόμημα κυνῶν,

μύχθοις τ' ὕκυνρόμοις τ' ἀέλ-

λαῖς θρόσκει πεδίον

παραποτάμων, ἔδομένα

βροτῶν ἐρμηνίας σκιαρο-

κόμου τ' ἐν ἔρνεσιν ὕλας.

τί τὸ σοφὸν ἕ τι τὸ κάλλιον

παρὰ θεῶν γέρας ἐν βροτοῖς

ἳ χείρ' ὑπὲρ κορυφᾶς
τῶν ἐχθρῶν κρείσσω κατέχειν;
οὶ τι καλὸν φίλον ἀεὶ.
ὁρμᾶται μόλις, ἀλλ' ὦμως
πιστῶν τὸ γε θεῖον
σθένος. ἀπευθύνει δὲ βροτῶν
τοῖς τ' ἀγνωμοσύναιν
tιμώντας καὶ μὴ τὰ θεῶν
αὔξοντας σὺν μανομένη δόξῃ.
kρυπτεύουσι δὲ πουκίλως
dαρὸν χρόνου πόδα καὶ
θηρῶσιν τὸν ἄσεπτον. οἷς
γὰρ κρείσσον ποτε τῶν νόμων
γεγωνόσκειν χρὴ καὶ μελετᾶν.
κοῦφα γὰρ δαπάνα νομί-
ζειν ὑσχῖν τόδ' ἔχειν,
ὁ τι ποτ' ἄρα τὸ δαιμόνιον,
tὸ τ' ἐν χρόνῳ μακρῶ νόμιμον
ἀεὶ φίσει τε πεθυκός.
tι τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἡ χεῖρ' ὑπὲρ κορυφᾶς
τῶν ἐχθρῶν κρείσσω κατέχειν;
ὁ τι καλὸν φίλον ἀεὶ.
eὐδαίμων μὲν ὃς ἐκ θαλάσσας
ἐφυγε χεῖρᾳ, λυμένα δ' ἐκιθεν.
eὐδαίμων δι' ὃς ὑπερθε μόχθων
ἐγένεθ'· ἑτερα δ' ἑτερος ἑτερον
ὁλβὶ καὶ δυνάμει παρῆλθεν.
μυρία δὲ μυρίουςιν
ἐτ' εἰσ' ἐλπίδες· αἱ μὲν
tελευτῶσιν ἐν ὁλβὶ
βροτοῖς, αἱ δ' ἀπέβησαν.
tὸ δὲ κατ' ἡμαρ ὑπὼ βίοτος
905
εὐδαίμων, μακαρίῳ.

ΔΙ. σὲ, τὸν πρόθυμον ἄνθρ' ἀ μὴ χρεῶν ὅραν
σπεύδοντά τ' ἀσποίδαστα, Πενθέα λέω,
ἐξίθι πάροιθε δωμάτων, ὀβθητὶ μοι,
σκευήν γυναικός, Μαινάδος, Βάκχης ἔχων,
μήτρος τε τῆς σῆς καὶ λόχου κατάκοπος·
πρέπεις δὲ Κάδμου θυγατέρων μορφῆ μιᾷ.

ΠΕ. καὶ μὴν ὅραν μοι δύο μὲν ἥλιον δοκῶ,
διεσάς δὲ Θήβας καὶ πόλεισ' ἐπτάστομον·
καὶ ταῦτος ἢμῖν πρόσθεν ἤγείρθαν δοκεῖς
καὶ σὺ κέρατα κρατᾶ προσπεφυκέναι.

ἀλλ' ἢ ποτ' ἤσθα θήρ; τεταύρωσαι γὰρ οὖν.

ΔΙ. ὁ θεὸς ὤμαρτεῖ, πρόσθεν ὄν οὐκ εὐμενής,
ἐνοπονδὸς ἢμῖν· νῦν δ' ὅρας ἢ χρή σ' ὅραν.

ΠΕ. τί φαίνομαι δήτ'; οὐχὶ τὴν Ἰνοῦς στάσιν
ὅτι τὴν 'Αγαύης ἐστάναι, μήτρος γ' ἐμῆς;

ΔΙ. αὐτάς ἐκείνας εἰσορᾶν δοκῶ σ' ὅραν.
ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέπτηχ' ὁδε,
οὐχ ὡς ἐγὼ νῦν ὑπὸ μίτρα καθήρμοσα.

ΠΕ. ἐνδον προσεῖων αὐτὸν ἀνασεῖων τ' ἐγὼ
καὶ βακχιάζων ἐξ ἔδρας μεθάρμισα.

ΔΙ. ἀλλ' αὐτὸν ἢμεῖς, οὶς σε θεραπεύεις μέλει,
πάλιν κατασταλοῦμεν· ἀλλ' ὅρθον κάρα.

ΠΕ. ἰδοὺ, σὺ κόσμει· σοι γὰρ ἀνακείμεσθα δή.

ΔΙ. χῶναι τέ σοι χαλῶσι, κοιχὶ ἐξῆς πέπλων
στολίδες ὑπὸ σφυροῖσι τείνοντοι σέθεν.

ΠΕ. κάροι δοκοῦσι, παρὰ γε δεξιών πόδα·
τάνθενέ τ' ὅρθος παρὰ τένοντ' ἔχει πέπλος.

ΔΙ. ἢ ποῦ με τῶν σῶι πρῶτον ἤγισει φίλον,
ἀταν παρὰ λόγον σώφρονας Βάκχας ἵνας;

ΠΕ. πότερα δὲ θύρον δεξιῷ λαβὼν χερὶ
ἡ ἢτὸ, Βάκχυ μάλλον εἰκασθήσομαι;

ΔΙ. ἐν δεξιῷ χρῆ χάμα δεξιῷ ποδὶ
αἱρεῖν νῦν· αἴνῳ δ᾽ ὁτι μεθεστηκας φρενῶν.

ΠΕ. ἄρ' ἂν δυναὶμην τὰς Κιθαιρώνος πτυχὰς

Αὐταῖσι Βάκχαις τοῖς ἔμοις ὥριοις φέρειν;

ΔΙ. δύναι' ἂν, εἰ βούλοιο τὰς δὲ πρὶν φρένας

οὐκ εἴχες ύπνεῖς, νῦν δ᾽ εἴχει οίας σε δεῖ.

ΠΕ. μοχλοῖς φέρομεν ἢ χερῶν ἀνασπάσω,

κορυφαῖς ὑποβαλὸν ὄμοιν ἢ βραχίονα;

ΔΙ. μὴ σὺ γε τὰ Νυμφῶν διολέσης ἰδρύματα

καὶ Πανὸς ἔδρας, ἐνθ' ἔχει συμφάματα.

ΠΕ. καλῶς ἔλεγας· οὐ σθένει νικητέον

γυναῖκας, ἔλαταισι δ᾽ ἐμὸν κρύφω δέμας.

ΔΙ. κρύψει σὺ κρύψει ἥν σε κρυφθήναι χρεών

ἔλθοντα δόλιων Μαυνάδων κατάσκοπον.

ΠΕ. καὶ μὴν δοκῶ σφάς, ἐν λόχαις ὁρνιθας ὡς,

λέκτρων ἔχεσθαι φιλτάτοις ἐν ἐρεσίν.

ΔΙ. οὐκοιν ἐπ᾽ αὐτῷ τοῦτ᾽ ἀποστέλλει φύλαξ;

λήψει δ᾽ ὡς σφάς, ἢν σὺ μὴ ληφθῇς πάροι.

ΠΕ. κόμιζε διὰ μέσης με Θηβαίας χόνος·

μόνος γάρ εἰμὶ αὐτῶν ἀνήρ τομμοῦ τόδε.

ΔΙ. μόνος σὺν πόλεως τῆς ὑπερκάμμειας, μόνος·

τουγάρος σ᾽ ἁγωνίας ἀναμένουσιν οὐς ἐχρὴν.

ἐπον δὲ· πομπὸς δ᾽ εἰμ᾽ ἐγὼ σωτήριος,

κείθεν δ᾽ ἀπάξει σ᾽ ἄλλος

ΠΕ. ἡ τεκοῦσα γε.

ΔΙ. ἐπίσημον ὄντα πᾶσιν.

ΠΕ. ἐπὶ τόδ᾽ ἐρχομαι.

ΔΙ. φερόμενος ἤξεις

ΠΕ. ἀβρότητ᾽ ἔμην λέγεις.

ΔΙ. ἐν χεροὶ μητρός.

ΠΕ. καὶ τρυφᾶν μ᾽ ἀναγκάσεις

ΔΙ. τρυφᾶς γε τοιάσθ᾽.

ΠΕ. ἀξίων μὲν ἂπτομαι.

ΔΙ. δεινὸς σὺ δεινὸς κατ᾽ δεῖν᾽ ἐρχεὶ πάθη,
BACCHAE.

'ωστ' οὐρανῷ στηρίζον εὐφήσεις κλέος.

ἐκέειν, Ἀγανή, χειρὰς αἱ θ' ὀμόσποροι
Κάδμου θυγατέρες· τὸν νεανίαν ἄγῳ
τὸν ἐἰς ἀγώνα μέγαν, ὁ νικήσων δ' ἔγὼ
καὶ Βρόμιος ἔσται. τάλλα δ' αὐτὸ σημανεῖ.

ΧΩ. ιτε, θοι Λύσσης κύνες, ιτ' ἐἰς ὁρὸς,
θίασον ἐνθ' ἕχουσι Κάδμου κόραι·

ἀνουστρήσατε νῦν
ἐπὶ τὸν ἐν γυναικομίῳ στολῇ,
Μαινάδων κατάσκοπον λυπασόδη.

μάτηρ πρῶτα νῦν λευρᾶς ἀπὸ πέτρας
ἡ σκόλοπος ὀψεται δοκεύοντα, Μαι-

νάσιν δ' ἀπόσει·

τὸς ὦς Καδμείων

μαστήρ ὀριδρόμων
ἐς ὁρὸς ἐς ὁρὸς ἑμολ' ἑμολεν, ὁ Βάκχαι;

τὸς ἁρα νῦν ἑτεκεν; οὖ γὰρ ἐς αἵματος
gυναικῶν ἔφυ,

λεαίνας δὲ τινος ὦς ἣ Γοργόνων

Λιβυσσάν γένος'.

ἐτω δίκα φανερός, ἐτω ξυφηφόρος

φονεύονσα λαμμῶν διαμπάξ

τὸν ἀθεον ἀνομον ἄδικον Ἑχίνων

γόνον γηγενή'

ὅς ἄδικῳ γνώμῳ παρανόμῳ τ' ὀργῇ

ἐπὶ σά, Βάκχε', ὀργίω ματρός τε σᾶς

μανείσῃ. πραπίδι

παρακόπῳ τε λύματι στέλλεται,

τὰν ἀνίκητον ὡς κρατήσων βίω.

gνώμαν σώφρονα θνατοῖς ἀπροφασίστως
eἰς τὰ θεῖν ἔφυ βροτεῖαν τ' ἑχειν

ἀλυπος βίος.

tὸ σοφὸν οὔ φθόνῳ

1000

1005
χαίρω θηρεύοντας.
τὰ δ' ἐτερα μεγάλα φανερὰ αἰεὶ τὸν
ἐπὶ τὰ καλά, βίων ἡμαρ εἰς νύκτα τ' εἰς
ἀγοῦντ' εὐσεβεῖν,
τὰ δ' ἔξω νόμιμα δίκαι ἐκβαλόν-
τα τιμῶν θεοῖς.
ἵτω δίκα φανερός, ἵτω ξιφηφόρος
φονεύουσα λαμίων διαμπάξ
τὸν ἄθεον ἄνομον ἄδικον 'Εχίονος
τόκον γηγείη.
φάνηθι ταῖρος ἡ πολύκρανος ἱδεῖν
δράκων ἡ πυρι-
φλέγων ὁρᾶσθαι λέων.
ἴθ', ὁ Βάκχε, θηραγρευτῷ Βακχῶν
γελώντι προσώπῳ περίβαλε βράχον
ἐπὶ θανάσιμον ἀγέλαιν
πεσόντι τὰν Μαινάδων.

ΑΓΓΕΛΟΣ.

ὁ δῶμ' ὁ πρῖν ποτ' ἡμῖν'χεις ἀν' 'Ελλάδα,
Σιδωνίου γέροντος, ὃς τὸ γηγενὲς
δράκοντος ἐσπειρ' ὁφεος ἐν γαίᾳ θέρος,
ὡς σε στενάζω, δουλὸς ὁν μέν, ἀλλ' ὁμως
χρηστοίσι δούλοις συμφορὰ τὰ δεσποτῶν.

ΧΟ. τί δ' ἔστιν; ἢ Βακχῶν τῷ μηνύεις νέον;
ΑΓΓ. Πενθεῖς ὀλωλε, παῖς Ἐχίονος πατρός.
ΧΟ. δῶμ' Βρόμως' θεοὶ σὺ φαίνη μέγας.
ΑΓΓ. πῶς φύς; τί τοῦτ' ἐλέξας; ἢ' πί τοῖς ἐρυίς
χαίρεις κακῶς πράσασθοι δεσπόταις, γίναι;
ΧΟ. εἰνάργ' ξένα μέλεστι βαρβαροῖς;
οὐκέτι γὰρ δεσμῶν ἕπο φόβῳ πτήσος.
ΑΓΓ. Θήβας δ' ἀνάνδροις ὃδ' ἀγεῖς * * * 
* * * * * *
BACCHAE.

XO. ὁ Διόνυσος ὁ Διόνυσος, οὐ Θῆβαι
crátos ἔχουσι' ἐμὸν.

ΑΓΓ. συγγνωστὰ μὲν σοι, πλὴν ἐπ' ἔξειργασμένοι
kakoi ou chaírein, ὃ γυναῖκες, οὐ καλὸν.

XO. ἐννεπέ μοι, φράστων, τίνι μόρῳ θυήσκει
αὕτικος αὕτικα τ' ἐκπορίζων ἀνήρ;

ΑΓΓ. ἐπεὶ θεράπναις τήσδε Θηβαίως χθονὸς
λιπόντες ἐξέβημεν Ἀσωπῶν ῥοάς,
λέπας Κηθαιρώνεων εἰσεβάλλομεν,
Πενθεύς τε καγώ, δεσπότη γὰρ εἰπόμην,
ξένοις θ', ὥσ' ἠμῖν πομπὸς ἦν θεωρίας.

πρώτον μὲν οὖν ποιηρὸν ήξομεν νάπος,
tά τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἀπο
σφόντες, ὡς ὀρῶμεν οὐχ ὀρῶμενοι.

ἵν δ' ἄγκος ἀμφίκρημον, ὦδας διάβροχον,
πεύκασιν συσκιάζον, εἴθα Μαινάδες
καθήμεν', ἔχουσαν χεῖρας εἰν τερπνοῖς πόνοις.

αἱ μὲν γὰρ αὐτῶν θύρσον ἐκκλειστότα
κασφό κομήτην αὕθις ἔξανέστησαν,

αἱ δ', ἐκλαποῦσαι ποικίλ' ὡς πῶλοι γυγᾶ,
βακχεῖον ἀντέκλαζον ἀλλήλαιας μέλος.
Πενθεύς δ' ὁ τλήμων, θῆλυν οὐχ ὄροιν ὦχλον,
ἐλέξε τοιάδ' 'ὁ ἐξε', οὐ μὲν ἐσταμεν,

οὐκ ἐξικνοῦμι Μαινάδων ὅποι μόθων·

ὀχθων δ' ἐπεμβας ἡ ἐλάτην υπαίχεα,

ἰδομ' ἂν ὄρθως Μαινάδων αἰσχυρογών'.

τοῦτον ἦγος τοῦ ἔξον τι θαύμ' ὄρω,

λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
κατηγεν, ἤγεν, ἤγεν εἰς μέλαν πέδον·

κυκλοῦτο δ' ὦστε τόξον ἡ κυρτῶς τροχῶς
tύρνων γραφόμενον περιφορᾶν ἐλικοδρόμον·

ὡς κλών' ὀρειον ὁ ἐξεός χερῶν ἄγων
ἐκαμπτεν εἰς γῆν, ἔργατ' οὐχὶ θνητῷ ὄρων.

EUR. BAC.
Πενθέως δ' ἵδρυσας ἐλατάνων ὄζων ἐπὶ,
ὁρθὸν μεθέει διὰ χερῶν βλάστημα ἅνω,
ἀτρέμω, φυλάσσων μὴ 'ναχαίωτειν νῦν.
ὁρθῇ δ' ἐσ ὀρθῶν αἰθέρ' ἐστηρίζειτο,
ἕχοντα νῦτοις δεσπότην ἐφήμενον,
ὡφθη δὲ μᾶλλον ἥ κατειδεὶ Μαινάδας'
όσον γὰρ οὐπω δῆλος ἥν θάσσων ἅνω,
καὶ τὸν ἡδέν μὲν οὐκέτ' εἰσορᾶν παρῆν,
ἐκ δ' αἰθέροις φωνῇ τις—ὡς μὲν εἰκάσαι
Διόνυσος—ἀνεβάψεν· ὃ νεάνιδες,
ἄγω τὸν ὑμᾶς καμὲ τάμα τ' ὀργα
γέλων τιθέμενοι· ἀλλὰ τιμωρεῖσθ' νῦν'.
καὶ ταῦθ' ἀμ' ἐγγύρειε καὶ πρὸς οὐρανὸν
καὶ γαϊάν ἐστηρίζε ως σεμνοῦ πυρῶν.
σύγγησε δ' αἰθήρ', σίγα δ' εὐλειμος νάπῃ
φύλλα' εἰχε, θηρῶν δ' οὐκ ἂν ἠκούσας βοήν.
αἰ δ', οὐκ ἦχθον οὐ σαφῶς δεδεγμεναί,
ἐστησαν ὁρθαί καὶ διήνεγκαν κόρας.
ὁ δ' αὖθις ἐπεκέλευσεν· ὃς δ' ἐγνώρισαν
σαφῆ κελευσμὸν Βακχίου Κάδρου κόραι,
ἡξαν πελείας ὦκίτηρ', οὐχ ἄγαθος
ποδῶν ἐχονται σαυτόνοις δρομήματι,
μήτηρ Ἀγαΐη σύγγνοι θ' ὀμωσόροι
πᾶσαι τε Βάκχαι· διὰ δὲ χειμάρρον νάπης
ἀγμών τ' ἐπίθων θεοῦ πυναίσσει ἐρμανείς.
ὡς δ' εἰδον ἐλάτη δεσπότην ἐφήμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταίβάλους
ἐφριπτον, ἀντίπυργον ἑτιβάσαι πέτραν,
ὁξουτὶ τ' ἐλατύνουσιν ἦκοντίζετο·
ἀλλαὶ δὲ θύρσους ἔσταν δὲ' αἰθέροις
Πενθέως, στόχον δίστημον· ἀλλ' οὐκ ἦμνουν.
κρέωσον γὰρ ὑφος τῆς προθυμίας ἔχον
καθήσθ' ὁ τλήμων, ὀπορίας λελημένον.

EURIPIDES.
télos δὲ δρυίνοις συγκεραννοῦσαι κλάδους
μίξις ἀνεστάρασσον ἀστιδήρους μοχλοῖς.
ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον,
ἐλεξ' Ἀγαύην. 'φέρε, περιστάσαι κύκλῳ
πτόρθων λάβεσθε, Μαυνάδε, τὸν ἀμβάτην
θήρ' ὅσ ἐλομεν, µῆθ' ἀπαγγείλῃ θεοῦ
χοροὺς κρυφαίους'. αὐ δὲ µυρίαν χέρα
προσέθεσαν ἐλάτῃ καξανέσπασαν χθονός·
ὑψῷ δὲ θάσσουν υψόθεν χαμαιπτῆς
πίπτει πρὸς οὖδας µυρίοις οἴμωγμασι
Πενθεύς· κακοῦ γὰρ ἐγγίς ὅλ ἐμάθανε.

πρώτῃ δὲ µήτηρ ἧρξεν ἑρία φόνου
καὶ προσπήτησεν νυν · ὃ δὲ µύτραν κόρης ἀπὸ
ἐρρυθὲν, ὡς νυν γνωρίσασα µὴ κτάνοι
tῆμων Ἀγαύη, καὶ λέγει παρηίδος
ψαέων · 'ἐγώ τοι, µήτερ, εἰµί παῖς σέθεν,
Πενθεύς, ὃν ἔτεκες ἐν δόµοις Ἐχίωνος·
οὐκτειρε δ' ὃ µήτερ µε µηδὲ ταῖς ἐµαῖς
ἀµαρτίασι παίδα σὸν κατακτάνης'.

ἡ δ' ἀφρὸν ἐξείεσα καὶ διαστρόφους
κόρας ἐλίστουòν', οὐ φρονοῦσ' ὃ χρὴ φρονεῖν,
ἐκ Βακχίου κατείχετ', οὔτ' ἐπειθὲ νυν.
λαβοῦσα δ' ὀλέναις ἀριστερὰν χέρα,
πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος
ἀπεσπάραξέν δυμον—οὖχ ὑπὸ σθένους,
ἀλλ' ὁ θέος εὐµάρειαν ἐπεδίδου χερών.
'Ἰνω ὃ δὲ τάπλι θάτερ' ἐξειργάζετο,
ῥηγνύσα σάρκας, Λύτυννη τ' ὅχλος τε πῶς
ἐπείχε Βακχίων· ἥν δὲ πῶς ὁµοῦ βοή,
ὁ μὲν στενάξων οὐσιν ἐτύγχασαν πέσων,
αὐ δ' ἡλάλαξον. ἐφερε δ' ἣ µὲν ἀλέννην,
ἡ δ' ἔχοιν αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
πλευραὶ σπαραγμοῖς· πᾶςα δ' ἡµατωμένη

51

1105

1110

1115

1120

1125

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1135
χείρας διεσφαίριζε σάρκα Πενθέως.

κεῖται δὲ χωρίς σῶμα, τὸ μὲν ἐπὶ στύφλους πέτρας, τὸ δ' ἔλης ἐν βασινζύλῳ φόβῳ,
οὐ ράδιον ξήτημα· κράτα δ' ἄθλιον,
ήπερ λαβοῦσα τυγχάνει μήτηρ χεριν,
πήξως' ἐν' ἀκρόν θύραν ὅς ὀρεστέρον
φέρει λέοντος διὰ Κιθαιρώνος μέσον,
λιποῦν' ἀδελφᾶς εὗ χοροῦ Μαινάδων.
χωρεῖ δὲ θῆρα δυσπότημα γαυρωμένη
tειχέων ἔσω τῶν', ἀνακαλοῦσα Βάκχιον
τὸν ἐυγκύναγον, τὸν ἐνεργάτην ἀγγας
τὸν καλλικοῦ, ὑ δάκρυα νικηφορεῖ.

ἐγὼ μὲν οὖν τῇ ἐκποδῶν τῇ ἐυμφορῇ
ἀπειρ', Ἀγαίην πρὸν μολεῖν πρὸς δόματα,
τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν
κάλλιστον· οἴμαι δ' αὐτὸ καὶ σοφοτατοῦν
θυητοῦσιν εἶναι χρήμα τοίσι χρωμένοις.

ΧΩ.

ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ἐυμφορῶν
tῶν τοῦ δράκοντος ἐγγενέτα Πενθέως,
ὅς τῶν θηλυγενής στολῶν
νάρθηκα τε, πιστῶν' Ἀιδαν,
ἐλαβεν εὐθυρρον,
ταῖρον προηγητήρα συμφορᾶς ἔχον.
Βάκχαι Καδρεῖαι
τὸν καλλικοῦ κλεινὸν ἐξεπρέξατο
eἰς γών, εἰς δάκρυα.
καλὸς ἄγων, ἐν αἴματι στάζονταν
χερα περιβαλεῖν τέκνον.

ἀλλ', εἰσορῷ γὰρ εἰς δόμους ὀρμημένην
Πενθέως Ἀγαίην μητέρ' ἐν διαστρόφους
ἀστούς, δέχοντες κόμον εὐνόου θεοῖ.

ΑΓ'.

'Ασιάδες Βάκχαι,
ΧΟ. τί μ’ ὀροθύνεις ὦ; 1170
ΑΓ. φέρομεν ἐξ ὀρεος
 ἔλικα νεότομον ἐπὶ μέλαθρα,
 μακάριον θήραν.
ΧΟ. ὦρῳ καὶ σε δέξομαι σύγκωμον.
ΑΓ. ἐμαρψα τόνδ’ ἀνευ βρόχων
 νέον λίν, ὡς ὄραν πάρα.
ΧΟ. πόθεν ἐρημίας;
ΑΓ. Κιθαιρών
ΧΟ. τί Κιθαιρών;
ΑΓ. κατεθόνευεν νῦν.
ΧΟ. τίς ἃ βαλοῦσα πρώτα;
ΑΓ. ἐμὼν τῷ γέρας.
 μάκαιρ’ Ἀγαύη κληζόμεθ’ ἐν θιάσοις. 1180
ΧΟ. τίς ἄλλα;
ΑΓ. τὰ Κάδμου
ΧΟ. τί Κάδμου;
ΑΓ. γένεθλα
 μετ’ ἐμὲ μετ’ ἐμὲ τοῦτ’
 ἐθιγε θηρός.
ΧΟ. εὐτυχεῖς τῶν ἄγρα.
ΑΓ. μετέχε νῦν θοίνας.
ΧΟ. τί μετέχω τλάμων;
ΑΓ. νέος ὁ μόσχος, ἄρ-
 τῶ γένων ὑπὸ κύρῳθ’ ἀπαλότριχα
 κατάκομον θάλλει.
ΧΟ. πρέπει γὰρ ὡστε θηρὸς ἄγραιλου φόβη.
ΑΓ. ὁ Βάκχιος κυναγέτας σοφὸς σοφὸς
 ἀνέπηλεν ἐπὶ θήρα τόνδε Μαινάδας. 1190
ΧΟ. ὁ γὰρ ἀναξ ἀγρεύς.
ΑΓ. ἐπαινεῖς;
ΧΟ. τί δ’; ἐπαινῶ.
ΑΓ. τάχα δὲ Καδμείοι
ΧΟ. καὶ παῖς γε Πεινθεῖς
ΑΡ. ματέρ’ ἐπαινεῖται,
λαβοῦσαν ἁγγαν τάνδε λεοντοφυῇ
ΧΟ. περισσαν
ΑΡ. περισσῶς.
ΧΟ. ἀγάλλη;
ΑΡ. γέγηθα
μεγάλα μεγάλα καὶ
φανερὰ τἀδ’ ἁγρὶ κατειργασμένα.
ΧΟ. δεῖξόν νυν, ὥ τάλαινα, σὴν νικηφόρον ἀστοίων ἁγγαν ἣν φέρον’ ἐλήλυθας.
ΑΡ. ὦ καλλίπενθον ἄστυ Θηβαίας χθονὸς ναϊόντες, ἠλθέθ’, ὡς ἱοθε τὴνἄ ἁγαν, Κάδμου θυγατέρες θηρὸς ἢν ἤγειρέσαμεν, οὐκ ἀγκυλωτοῖς θεσαλῶν στοχάσμων, οὐ δικτύοσιν, ἀλλὰ λευκόπτιχεσι
χειρῶν ἀκμαῖς. κίτα κομπάζειν χρεών καὶ λογχοποιῶν ἰργανα κτάσθαι μάτην;
ἡμεῖς δὲ ταύτῃ χειρὶ τόνδε θ’ εἴλομεν χωρίς τε θηρὸς ἄρθρα διεφορήσαμεν.
ποῦ μοι πατήρ ὁ πρέσβυς; ἠλθέτω πέλας.
Πεινθεῖς τ’ ἐμὸς παῖς ποῦ ἵστων; ἀἱρέσθω λαβὼν πικτῶν πρὸς οἰκους κλημάκων προσαμβάσεις,
ὡς πασσαλεύσῃ κράτα τριγλύφοις τόδε λεόντος ὑπὶ πάρειμι θηράσασ’ ἐγὼ.
ΚΑ. ἐπεσθεὶ μοι φέροντες ἄθλιον βάρος
Πεινθέως, ἐπεσθεὶ πρόσπολοι, δομῶν πάρος,
ὡς σῶμα μοχθῶν μυρίως ζητήμασι
φέρω τὸδ’ εὐρόν ἐν Κεθαϊρῶνος πτυχαῖς,
διασπαράκτων, κούδεν ἐν ταύτῳ πέδω
λαβῶν, ἐν ἴλῃ κείμενον δυσευρέτῳ,
ἡκοντα γὰρ τοῦ θυγατέρων τολυμῆτα,
ἡδὴ κατ’ ἀστιν τεῖχέων ἐσοβ βεβώς.
σὺν τῷ γέροντὶ Τειρεσίᾳ Βακχῶν πάρα·
πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι
τὸν κατθανόντα παίδα Μαινάδων ὑπο.
καὶ τὴν μὲν 'Ακταίων 'Αριστέα ποτὲ
tεκούσαν εἶδον Αὐτονόμην 'Ινώθ' ᾧ ἀμα
ἐτ' ἀμφὶ δρυμοῖς οἰστροπλῆγας ἀθλίως,
tὴν δ' εἰπέ τις μοι δεῖρο βακχείων ποδὶ
οστείχειν 'Αγαύην, οὐδ' ἀκραντ' ἤκούσαμεν,
λείσσων γὰρ αὐτήν, ὅψιν εὐδαιμονα.

ΑΓ.  
πάτερ, μέγιστον κομπάζαι πάρεστι σοι,
πάντων ἀρίστας θυγατέρας σπείραι μακρῷ
θυητὸν· ἀπάσας εἶπον, ἐξόχως δ' ἐμὲ,
η τάς παρ' ἰστοῖς ἐκλυποῦσα κερκίδας
εἰς μεῖζον ἥκω, θῆρας ἀγρεῖειν χεροῖν.
φέρω δ' ἐν ὠλέναισιν, ὅς ὀρῆς, τάδε
λαβοῦσα τάρστεία, σοὺσι πρὸς δόμοις
ὡς ἂν κρεμασθῇ· σὺ δὲ πάτερ δέξαι χεροῖν,
γαυροῦμενος δὲ τοῖς ἐμοῖς ἀγρεῖμασι
κάλει φίλους εἰς δαίτα· μακάριος γὰρ εἶ,
μακάριος, ἥμων τοιάδ' ἐξειργασμένων.

ΚΛ.  
ὡς ἐπίθος οὐ μετρητῶν οὐδ' οἰόν τ' ἱδεῖν,
φόνον ταλαιναῖς χεροῖν ἐξειργασμένων.
καλὸν τὸ θῆρα καταβαλοῦσα δαίμοσιν
ἐπὶ δαίτα Θήβας τᾶςδε κάμη παρακαλεῖς.
οἴμοι κακῶν μὲν πρῶτα σοῦν, ἐπειτ' ἐμῶν·
ὡς ὁ θεὸς ἥμᾶς—ἐνδύκως μὲν, ἀλλ' ἄγαν—
Βρόμιος ἄναξ ἀπόλλεις', οἰκεῖος γεγός.

ΑΓ.  
ὡς δύσκολον τὸ γῆρας ἀνθρώποις ἔφυ
ἐν τ' ὁμμασι σκυθρωτόν. εἰθέ παῖς ἐμὸς
eὖθερος εἰς, μητρὶς εἰκασθεῖς τρόποις,
ὁτ' ἐν νεανίαις Θηβαίοις ἁμα
θηρῶν ὅργηνετ'. ἀλλὰ θεομαχεῖν μόνον
οἴός τ' ἐκεῖνος, νοοθετητέος, πάτερ,
σοιςτίν. τίς αὐτὸν δεῖρ' ἂν ὅψιν εἰς ἐμὴν καλέσεις, ὡς ἴδη μὲ τὴν ευδαίμονα;
ΚΑ. 

φεῦ φεῦ· φρονὴσσαι μὲν οἱ ἐδράσατε,
"Αλγήσετ' ἄλγος δεινὸν· εἰ δὲ διὰ τέλος

/ ἐν τῷ ἄει μενεῖτ' ἐν ἕ καθέστατε,

οὐκ εὐνυχοῦσαι δόξετ' οὐχὶ δυστυχεῖν.
ΑΓ. 

τί δ' οὐ καλῶς τῶν ἕν τι λυπηρῶς ἔχεις;
ΚΑ. 

πρῶτον μὲν εἰς τόνδ' αἰθέρ' ὃμμα σὺν μέθες.
ΑΓ. 

ἴδοι' τί μοι τόνδ' ἐξυπείπασ εἰσορᾶν;
ΚΑ. / ἔθ' αὐτὸς ἥ σοι μεταβολάς ἔχειν δοκεῖ;
ΑΓ. 

λαμπρότερος ἥ πρὶν καὶ διυπετέστερος.
ΚΑ. / τὸ δὲ πτοηθὲν τόδ' ἔτι σὺ ψυχῇ πάρα;
ΑΓ. 

οὐκ οἶδα τοῦπος τοῦτο, γέγονοι δὲ πως

ἐννοοὶς μετασταθείσα τῶν πάρος φρενῶν.
ΚΑ. 

κλοὺς ἂν οὖν τι κάποιράναί ἂν σαφῶς;
ΑΓ. 

ὡς ἐκελέησμαί γ' ἄ πάρος εἰσομεν, πάτερ.
ΚΑ. 

εἰς ποῖον ἡλθες οἰκον ἤμεναιον μέτα;
ΑΓ. / σπαρτῷ μ' ἐδωκας, ὡς λέγουσ', Ἐχείον.
ΚΑ. 

τίς οὖν ἐν οὐκοις παῖς ἔγενετο σῷ πόσει;
ΑΓ. 

Πενθέως, ἐμῇ τε καὶ πατρὸς κοινωνία.
ΚΑ. 

τόνος πρόσωπον δῆτ' ἐν ἀγκάλας ἔχεις;
ΑΓ. 

λέοντος, ὡς γ' ἐφασκον αἰ θυρώμεναι.
ΚΑ. 

σκέψαι νῦν ὀρθῶς, βραχίς ὁ μόχθος εἰσἰδείν.
ΑΓ. 

ἐα, τί λείποσ; τί φέρομαι τόδ' ἐν χεροῖν;
ΚΑ. 

ἀθρησκον αὐτὸ καὶ σαφέστερον μάθε.
ΑΓ. 

ὅρῳ μέγιστον ἄλγος ἥ τάλαιν' ἔγνω.
ΚΑ. 

μόνον σοι λέοντι φαίνεται προσεκέναι;
ΑΓ. 

οὐκ· ἄλλα Πενθέως ἥ τάλαιν' ἔχω κάρα.
ΚΑ. / ἦμωςμένον γε πρόσθεν ἢ σὲ γνωρίσαι.
ΑΓ. 

τίς ἐκπαινῖν νιν; πῶς ἐμᾶς ἦλθεν χέρας;
ΚΑ. 

δύστηρ' ἀλήθει', ὡς ἐν οὐ κακῷ πάρει.
ΑΓ. 

λέγ', ὡς τῷ κέλλον καρδία πήδητ' ἔχει.
ΚΑ. 

οὐ νιν κατέκτας καὶ κασίμηνται σέθεν.
ΑΓ. τοῦ δ' ὀλευ'; ἢ κατ' οίκον; ἢ ποίως τόποις; 1290
ΚΑ. οὔπερ πρὶν 'Ακταίωνα διέλαχον κίνες.
ΑΓ. τί δ' εἰς Κηθαίρων ἤλθε δυσδαίμον ὁδε; 1295
ΚΑ. ἑκερτόμει θεὸν σᾶς τε βακχεῖας μολὼν.
ΑΓ. ἤμεις δ' ἐκεῖς τίν πρόπυ χατ' θραμμεν;
ΚΑ. ἐμάνητε, πᾶσα τ’ ἐξεβακχεύθη πόλις.
ΑΓ. Διόνυσος ἤμα ὀλευ', ἀρτι μανθάνω.
ΚΑ. ὑβριν γ' ὑβρισθεὶς· θεὸν γὰρ οὐχ ἤγείσθε νῦν.
ΑΓ. τὸ φίλτατον δὲ σῶμα ποῦ παιδός, πάτερ; 1300
ΚΑ. ἐγὼ μόλις τὸδ' ἐξερευνήσας φέρω.
ΑΓ. ἦ πᾶν ἐν ἀρθροῖς συγκεκλημένον καλως;

Πενθαὶ δὲ τὶ μέρος ἀφροσύνης προσήκε ἐμῆς;
ΚΑ. ὑμῖν ἐγένεθ' ὦμοιος, οὐ σέβοι θεὸν·
τοιγαρ συνήψε πάντας εἰς μίαν βλάβην,
ὑμᾶς τε τόνδε θ', ὡστε διολέσαι δόμους
cάμ', ὡστὶς ἄτεκνος ἀρσένων παιδίων γεγώς
tῆς σῆς τὸδ' ἔρνος, ὡ τάλαινα, νηρόδος
cαίρχιστα καὶ κάκιστα καταθανόνθ' ὄρω·
ὡ δωμ' ἀνέβλεφ', ὡς συνείχες, ὡ τέκνον,
τοιμόν μέλαθρον, παιδός ἐξ ἐμῆς γεγώς,
πόλει τε τάρβοις ἱσθα· τὸν γέροντα δὲ
οὐδεὶς ὑβρίζειν ἵθελ' εἰσορῶ τὸ σῶν
cάρα· δίκην γὰρ ἄξιαν ἐλάμβανεν.
νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι,
ὁ Κάδμος ὁ μέγας, ὁς τὸ Ὀμβαίων γένος
ἐσπειρα καζήμησα κάλλιστον θέρος.
ὁ φίλτατ' ἄνδρών——καὶ γὰρ οὐκέτ' ὄν ὄμως
tῶν φιλτάτων ἐμοῦ ἀριθμήσῃ τέκνων——
οὐκέτι γενείου τοῦδε θεγγάνων χερί,
tῶν μητρῶς αὐδῶν πατέρα προσπτύζει, τέκνων,
λέγων· 'τύς ἀδίκει, τύς σ' ἀτιμάζει, γέρον;
τύς σήν ταράσσει καρδιὰν λυπηρός ὄν.
λέγ', ὡς κολάζω τὸν ἀδικοῦντά σ', ὥ τάτερ.  

νῦν δ' ἄθλιος μὲν εἰμ' ἐγώ, τλήμων δὲ σ', 
oiktrά δὲ μήτηρ, τλήμωνες δὲ σύγγονοι.  
eι δ' ἔστιν ωστίς δαμόνων ὑπερφρονεί, 
eἰς τοῦτόν άδρήγας θάνατον ἥγεισθώ θεώς.  

ΧΟ.  

τὸ μὲν σὸν ἄλγω, Κάδμε· σὸς δ' ἔχει δίκην 
paῖς παιδὸς αξίαν μὲν, ἄλγειν δὲ σοί. 

ΑΓ.  

ὁ τάτερ, ὥρᾶς γὰρ τάρ' ὀσφι μετεστράφη 

* * *  

Dia.  

δράκων γενήσῃ μεταβαλών, δάμαρ τε σ' 

ἐκθηρωθείσ' ὀφεος ἀλλάξει τύπον, 

ἡ' ''Ἀρεός ἔσχες Ἀρμονίαν θνητός γεγώς. 

ὁχον δὲ μόσχων, χρησμὸς ὡς λέγει Δίως, 

ἐλήμ μετ' ἀλόχου, βαρβάρων ἱγούμενος.  

πολλὰς δὲ πέρσεις ἀναρίθμω στρατεύματι 
pόλεις· ὅταν δὲ Λοξίων χρηστήριον 

dιαρράσωσι, νόστον ἄθλιον πάλιν 

σχήσουσι· σε δ' ''Ἀρης Ἀρμονίαν τε µύσεται 

µακάρων τ' ἐς αῖαν σὸν καθιδρύσει βίον.  

tαὐτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγως λέγω 

Διόνυσος, ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῖν 

ἐγνωθ', ὅτ' οὖκ ἡθέλετε, τὸν Δίως γόνον 

ἡδαιμονεῖ' ἀν σύμμαχον κεκτημένοι.  

ΑΓ.  

Διώνυσε λισσόμεσθα σ', ἔδικήκαμεν. 

ΔΙ.  

ὁψ' ἐμάδεθ' ἤµᾶς, ὅτε δ' ἔχρην, οὐκ ἤδετε.  

ΑΓ.  

ἐγνωκαμεν ταῦτ'· ἀλλ' ἐπεξερχα ἤλιαν. 

ΔΙ.  

καὶ γὰρ πρὸς ὑµῶν θεῶς γεγός ἱβριζήµεν. 

ΑΓ.  

ὁργᾶς πρέπει θεῶς οὺχ ὀµοιούσθαι βροτοῖς. 

ΔΙ.  

πάλαι τάδε Ζείς οἴµως ἐπένευσεν πατήρ. 

ΑΓ.  

αἰαι, δεδοκται, πρέσβει, τλήμονες φυγαί.  

ΔΙ.  

τί δήτα µέλλεδθ' ἀπερ ἀναγκαῖως ἔχει; 

ΚΛ.  

ὁ τέκνον, ὡς εἰς δεινόν ἠλθομεν κακόν, 

σὺ θ' ἦ τάλαμα σύγγονοι τε σαι * *
βασιλείον μετοικος· ἔτει δὲ μοῦστὶ θέσφατον
καὶ τὰν Ἀρεώς παιδ' Ἀρμονίαν δάμαρτ' ἐμὴν
δράκων δρακαίνης σχῆμ' ἔχουσαν ἀγρίας
μὲν ἰδίω πωμοδ' καὶ τάφους Ελληνικοῖς,
κακῶν ὁ τλήμων, οὐδὲ τὸν καταβάτην
'Αχέροντα πλεύσας ἱσυχος γενήσομαι.

ἈΓ. δ' πάτερ, ἐγὼ δὲ σοῦ στερείσα φεύγομαι.

ΚΑ. τί μ' ἀμφιβάλλεις χερσίν, δ' τάλανα παῖ,
ὄρνις ὅπως κηφήνα πολιώξρως κύκνος;

ἈΓ. ποί γὰρ τράπωμαι πατρίδος ἐκβεβλημένη;

ΚΑ. οὐκ οἶδα, τέκνον· μικρὸς ἐπίκουρος πατήρ.

ἈΓ. χαϊρ' δ' μελαθρόν, χαϊρ', δ' πατρία
πόλις· ἐκλείπω σ' ἐπὶ δυστύχία

ΚΑ. στεῖχε νυν, δ' παῖ, τὸν Ἀρισταῖον

ἈΓ. στένομαι σε, πάτερ.

ΚΑ. κάγω σε, τέκνοιν,
καὶ σὰς ἐδύκρυσα κατεγνήτας.

ἈΓ. δεινὸς γὰρ τοι τάνδ' αἰκείαν
Διόνυσος ἄναξ,
τοῖς σοῦς εἰς οἴκους ἐφερεν.

ΚΑ. καὶ γὰρ ἐπασχεῖν δεινὰ πρὸς ὑμῶν,
ἀγέραστον ἔχων ὁνομ' ἐν Θήβαις.

ἈΓ. χαϊρε, πάτερ μοι.

ΚΑ. χαϊρ', δ' μελέα
θύγατερ· χαλεπῶς δ' εἰς τόδ' ἄν ἰκοῖς.

ἈΓ. ἄγετ' δ' πορποὶ με, κασιγνήτας
ἔνα συμφυγάδας ληψόμεθ' οἰκτράς.

ἐλθομοι δ' ὅπων
μήτε Κιθαιρών ἐμ’ ἵδοι μιαρός,
μήτε Κιθαιρών’ ὄσσουσιν ἑγώ,
μήθ’ ὅθι θύροιν μνῆμ’ ἄνακειται.
Βάκχαις δ’ ἄλλασι μέλοιεν.

ΧΟ. πολλαὶ μορφαὶ τῶν δαιμονίων,
πολλὰ δ’ ἀέλπτως κραίνοντι θεοὶ.
καὶ τὰ δοκηθέντ’ οὐκ ἔτελέσθη,
τῶν δ’ ἀδοκήτων πόρον ἠδὲ ἰδὼς.
τοιὸν’ ἀπέβη τόδε πρᾶγμα.
NOTES.

A variant reading (c.t. = varia lectio) is denoted by an obelus (†).

κ.τ.λ. = καὶ τὰ λοιπά = et cetera.

Scene.—In front of the palace of Pentheus at Thebes.

The Prologue. Vv. 1–63.

1–63. The god Dionysus, disguised as a young man, declares that he has come in person to Thebes to establish his worship there, and to punish those who have dishonoured him and his mother Semele, daughter of Cadmus, founder of Thebes, by denying that he was born from her marriage with Zeus.

1. τὴν... χθόνα: in prose this would be τὴν τὴν χθόνα, but in poetry the article is often omitted after a demonstrative or before a possessive adjective (e.g. in v. 9 we have ἑυρίη for τὴν ἑυρίη). The use of the accusative χθόνα without a preposition after ἡκω, denoting the goal of motion, is also a poetic usage. It occurs again in v. 5, πάρεμι κρίτης νάματ' ἵσμηνον θ' ὕδωρ, and in many other places throughout the play.

2. Διόνυσος: nominative, in apposition to ἐγὼ understood, the subject of ἡκω. τίκτηι: historic present, used for the aorist ἔτεκε, as often in the case of this verb. ἦ Κάδμου κόρη Σεμέλη: see Introduction, § 10.

3. πυρί: dative of the instrument depending upon λοιχευθείσα.

4. μορφήν δ' ἀμείβας: the prime idea in the meaning of ἀμείβω, as in the Latin verb mutu, is "change." In both verbs there is derived immediately from this a double use: (1) "to give in exchange," and (2) "to receive in exchange." The latter is the meaning here. ἐκ θεοῦ: ἐκ means "from," "instead of." θεοῦ, by what is called brachylogy or short expression (βραχύς, λόγος), stands for θείας μορφής, i.e. for "instead of a divine shape," the poet writes "instead of a god."

5. πάρεμι διρκής νάματ' ἵσμηνον θ' ὕδωρ: νάματα and ὕδωρ are poetic accusatives of the goal of motion (cp. v. 1, note), used without a preposition after πάρεμι, which, although apparently a verb of rest, "I am present," implies motion, "I have come and am present." Dirce and Ismenus were two streams just outside Thebes, Dirce to the west and Ismenus to the east of the town.
6. μητρός ... τής κεραυνίας: Semele. For the story of the thunderbolt, see Introduction, § 10.

7. τοδ': sometimes the demonstrative has what is called a deictic use, i.e. the speaker is supposed to point to (δεικτικά) the object he mentions; thus, "I see here the tomb," not "I see this tomb. δώμων ἐρείπια: these words explain what is meant by μητέρα ... τόδε.

8. ἄλον πυρὸς: the MSS. add τε after ἄλον, but as this spoils the scansion of the line it is omitted by the editors, and ἥθανατον φλόγα is then accusative in apposition to ἐρείπια. This is followed in v. 9 by a second accusative in apposition to ἐρείπια, viz, ἄλονατον ... ὑβριν. It is very unusual to have two separate accusatives thus in apposition to a previous substantive.

9. ἄλονατον ... ὑβριν: the order of the words for construing is "Πρας ἄλονατον ὑβριν εἰς ἐμὴν μητέρα.

10. ἄπατον: predicative with τίθηναι, "makes (i.e. preserves) this ground untrodden." πέδον: "ground." This word must be carefully distinguished from πέδαν, "a plain."

11. σηκόν: accusative in apposition to πέδον. νῦν: this is an accusative pronoun of the third person used for all genders, singular and plural.

12. 'καλύψα: for ἐκάλυψα, the augment being cut off after the long final vowel of ἔγω by what is known as prodelision.

13. τούς ... γύνας: the MSS. have ταῖς, feminine. This must be wrong, as γύνα is masculine. Αὐδῶν ... Περσῶν τε, κ.τ.λ.: Dionysus enumerates various countries in Asia where his worship is established, and represents himself as traversing them to come to Greece.

14. Φρυγῶν τε: Φρυγῶν is genitive depending upon γύνα, accusative governed by λατον; but Περσῶν, which follows, depends upon πλάκας, accusative governed by ἐπελών, v. 16.

15. Βάκτρια: the region to the north of the Hindu Kush range. Its chief town, Bactra, is the modern Balkh, in the north of Afghanistan.

16. 'Ἀραβίαν τ' εὐδαίμονα: cp. Lat. Arabia felix; the Greek adjective means "blest with a good genius," "prosperous."

17. 'Ασίαν: the western seaboard of Asia Minor, which in Euripides' day was occupied by Greek colonies. παρ' ἀλμυράν ἀλα: παρά with the accusative here means "extending along the side of."

18. μυγάντως Ἐλληνις βαρβάροις θ': the datives depend upon πλήρεις, and are instrumental. This construction is peculiar to this passage; the ordinary construction being the genitive. Some of these colonies, e.g. Miletus and Clazomenae, were exceedingly prosperous; hence the poet speaks of the "well-walled towns." They were, of course, founded at a period subsequent to that in which the action of the play is supposed to take place.

20. εἰς τήνδε ... πόλιν: with this, the regular construction to express the goal of motion, should be compared vv. 1 and 5, where the poetic construction without the preposition is used.

21. τά κάκει: crasis of καλ' ἐκεῖ, "there too." This is the MSS. read-
NOTES.

ing, but its sense is not quite clear. Does Dionysus mean (1) in Asia Minor or (2) in Greece? If (1), it would be better to transpose v. 20, placing it after v. 22, and take κάκει to mean “and there”; if (2), we should expect καί ἐνταῦθα, “here too.” Some editors conjecture τάκει = τὰ ἐκεῖ, “there,” the difficulty of καί being thus removed. κατα-
στήσας: transitive. The transitive tenses of ἱστημι are, in the active the pres., fut., and 1 aor., and in the middle the 1 aor.; the intransitive tenses are in the active, the perf. and 2 aor., and in the middle and passive all tenses except the 1 aor. middle.

23. τίμιος ἡς 'Ελληνιδὸς: partitive genitive with πρῶτας.

24. ἀνωλόλυξα: this verb, usually intransitive, is here used in a causal sense, “I have made to resound,” governing θῆβας in the acc. δόλων ὑδ. denotes a loud cry of good omen, used, especially by women, in prayers. νεβρίδ᾿ εξάψεις χροος, κ. τ. λ.: the peculiar dress of the Bacchanals, or devotees of Dionysus, consisted in the fawn-skin worn over the shoulders; they carried in their hands the thyrsus, or wand, wreathed with ivy or vine-leaves. χροος: sc. τῶν θῆβαλων γυναικῶν. ἀπτω, “I fasten,” ἀπτομα, “I touch,” and other verbs of touching, are constructed with a partitive genitive.

25. ἔβλεος: MSS. μέλος, making no sense. βέλος is accusative in apposition to θύραν.

26. ἀδελφαί μητρός: Antonide, Ino, and Agave, sisters of Semele. ἀς ἡκιστ᾿ ἔρην: sc. φάσκειν.

27. οὐκ ἐφασκὸν: οὗ φημι, οὗ φάσκω, are used like the Latin neco, “I d-ny,” “I say ... not,” the negative being placed with the principal predicate, and not, as in English, in the subordinate clause. (Cp. in English, “I don’t think it is so,” meaning “I think it is not so.”) Further, the force of οὐκ here only extends to the first dependent infinitive, ἔρηνα, and not into the next clause to Σεμέλην ... ἄναφέρειν. Thus: “My mother’s sisters said that I was not born of Zeus, but that Semele imputed to Zeus the sin.” Διός: genitive of source.

28. ἐκ θυντοῦ: the agent is usually expressed by the genitive with ὑπὸ; sometimes παρά or πρός, or even ἐκ or ἀπό, is substituted for ὑπό.

30. σοφισμαθ': acc. in apposition to the preceding clause. κτανεῖν: the uncompounded verb κτεῖνω is mostly poetical; the prose form is ἀποκτείνω.

31. ἐψεύσατο: sc., as subject of this verb, Σεμέλη, from νῳ in v. 30. The clause ὅτι ... ἐψεύσατο repeats and explains the idea contained in ἦν ... ἔφεκα.

32. νῳ αὐτάς: νῳ (cp. v. 11, n.) is an unemphatic, αὐτάς an emphatic, pronoun. A combination of the two forms is rare; the meaning is, “these very sisters of my mother.”

33. ὄρος: Mount Cithaeron (see v. 62), the mountain range separating Attica and Boeotia. φρενών: genitive of separation, depending on παρά- in παράκοποι.

34. σκευὴν: the dress is described in vv. 24, 25.

35. ὅσαι ... ἄσαι: “the whole number of women,” lit. “the women as many as they were,” a mere repetition of πᾶν τὸ θῆλυ σπέρμα. With
this use of the relative adjective cp. in Latin quantus evat, "his whole length."

37. παντίν: dative of accompaniment with ὁμοθ.

38. πέτρας: local dative, used in poetry without a preposition. Cp. the similar use of the accusative of the goal of motion, v. 1.

39. ἐκμαθεῖν: ἐκ- denotes "thoroughly." καὶ μὴ θελεῖ: "if, which is unlikely, it is not willing." Such is the force of καὶ εἶ; but εἶ καὶ implies that the condition, were it fulfilled, is of little moment.

40. οὐσιὰν: with verbs of perceiving and showing the action perceived or shown is expressed by a participle, not by an infinitive; sometimes this construction is extended to other verbs, as here to ἐκμαθάνεων. τῶν ἐκάνω βακχευματών: adjectives compounded with ἀ- are constructed with a genitive.

41. ἀπολογγίσασθαι μ': sc. δελ, from v. 39. ῥιπέρ: when a disyllabic preposition follows its case, it suffers anastrophe, i.e. its accent is thrown back, and ῥιπέρ becomes ῥιπέρ.

42. τίκτει: historic present, as in v. 2; cp. v. 41, δίδωσι.

43. Κάδμος μὲν οὖν: μὲν has two uses in Greek: (1) in connexion with δε, to balance contrasted clauses, μὲν, "on the one hand"; δε, "on the other hand"; cp. vv. 215-216 and 226-228; (2) by itself to emphasize the preceding word; so here. Again, the particles μὲν οὖν in connexion have a double use: (1) as here, each particle retaining its separate force, "now (οὖν) Cadmus for his part (μὲν)"; so also in vv. 226, 460; (2) the two particles combining with the sense "nay rather," correcting a previous statement.

44. θυγατρός: Agave.

45. τὰ κατ' ἐμὲ: the definite article preceding any phrase converts it into the equivalent of a substantive, "the things concerning me," "my case." This substantival phrase (τὰ κατ' ἐμὲ) is here an accusative of specification, "in my case."

46. † οἱδαμοῦ: "nowhere." V.l. οὐδαμῶς, "in no way."

47. θεὸς γεγώσς: for the participle, see v. 40, note. When the subject of a dependent participial or infinitival clause is the same as the subject of the sentence on which it depends, it remains unexpressed; any substantive, adjective, or pronoun standing as predicate to this suppressed subject is put in the nominative case. Here the suppressed subject of γεγώσσ is ἐγώ, the same as the subject of ἐνδεικνύω, and accordingly γεγώσσ itself, and also θεὸς, are nominative. Contrast the Latin construction, me deum esse ostendam.

49. τάνθυνε: crisis of τὰ ἐνθύνε, "the things hence," which is put for τὰ ἐνταῦθα, "the things here," owing to the influence of μεταστῆσθω πόθα; for it is a Greek idiom, if there is a verb of motion in the sentence, to substitute an adverb or preposition implying motion for one denoting rest, even where it is illogical to do so. μεταστῆσθω: future, and therefore transitive; see v. 21, note.

50. δεικνύσ: present participle, "manifesting myself as I go," not "after manifesting myself."

51. ὅργη: dative of manner.
NOTES.

52. συνάψω: sc. μάχην.

53. ἀλλάξας: ἀλλάσσω is similar in use to ἄμειβω, and has here the same force as the latter verb in v. 4, "take in exchange." ἀλλάξας ἔχω: the combination of ἔχω and the aorist participle is shown by the parallel verb in the next line, μετέβαλον, to be here (as often in tragedy) merely a substitute for the aorist indicative, ἠλλάξα. But in prose the participle and ἔχω must be translated as retaining each its own force, e.g. "having assumed a mortal form, I retain it."

55. ἀλλ' "now." ἀλλά here marks a transition to a new thought.

Τμῶλον: a mountain in the south of Lydia, on the borders of Caria. It was one of the centres of the worship of Cybele (see v. 59) and of Dionysus.

56. θάσος ἐμός: nominative used for the vocative, in apposition to ο... γυναῖκες. These women, who make up the Chorus, are represented as brought with him by Dionysus from Asia.

58. τάπιχώρι ἔν πόλει Πρυγών: these words must be taken closely together. The word πόλις is used vaguely for "state," "nation," "country."

59. Ρέας τε μπρός: Rhea, or Cybele, being the mother of Zeus, Hades, Poseidon, Hera, and Demeter, was called the "mother of the gods." She was also the foster-mother of Dionysus, whose worship was similar to her own. Her attendants were known as Corybantes, dancing to the sound of the flute and cymbals. Rhea, originally a Cretan deity, was in very early times identified with Cybele.

61. ὁρᾶ: here not indicative, but subjunctive, denoting purpose after the final particle ὑσ.

63. ἰν' ἵνα is used here with a local meaning, "where," as can be clearly seen from the tense and mood of the verb following it, viz., εἰσι, present indicative, which is never found after ἵνα denoting purpose.

65. ἁμέλψασα: "leaving," lit. "giving in exchange," the opposite meaning to that of ἁμέλψα in v. 4, where see note. θοᾶξω: used by Euripides both transitively and intransitively; here it is transitive.

67. εὐαξομένα: Attic εὐαξομένη. For Doric forms see Introd. § 8.

68. δώ... μελάθρων: the local dative is used in poetry without a preposition; see v. 38, n.

69. στόρμα... εὐφημον: "auspicious lips" is equivalent to "silent lips," for, if silent, one cannot utter words of ill-omen. Hence ὀσιούσθω EUR. BAC.

THE PARODOS. VV. 64-169.

64-169. The Chorus of Bacchanals, women who attend Dionysus and have followed him from Lydia, enter, chanting the praise of their god. They tell of his birth from Zeus and Semele, at Thebes; of his worshippers clad in fawn-skins and bearing the mystic wands; of his festivals and their wonderful mysteries.

65. ἁμέλψασα: "leaving," lit. "giving in exchange," the opposite meaning to that of ἁμέλψα in v. 4, where see note. θοᾶξω: used by Euripides both transitively and intransitively; here it is transitive.

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στόμα εὐφήμος means literally "let everyone hallow his lips into silence," the adjective being proleptic, i.e. denoting a quality which is the result of the verbal action.

70. † τὰ νομισθέντα ... Διόνυσον ὑμνήσω: ὑμνέω is constructed with two accusatives, (1) the acc. of the thing sung, τὰ νομισθέντα (internal object), and (2) the acc. of the person about whom the song is, Διόνυσον (external object). ἀεὶ: slightly misplaced; a more usual order would be τὰ ἀεὶ νομισθέντα. Verse 71 should correspond in metre to v. 67; hence ὑμνήσω is probably as gloss for some such word as κελάδω, "I shout aloud."

75. ἡπατεῖται ψυχάν: the verb is either (1) middle, governing ψυχάν as direct object, "brings his soul into the Bacchic company," or (2) passive, with ψυχάν as accusative of closer definition, "is included as to his soul in the Bacchic company."

76. δρέσσω: Epic form, equivalent to the Attic δρεσσοῖ.

80. ἀνά ... τενάσσων: equivalent to ἀνατινάσσων; ἀνά, thus used adverbially, is said to be separated from the verb by tmesis (τενήσις, "cutting"); τέμνω, "I cut"). So in v. 96, κατὰ ... καλύφας is for κατακαλύφας.

85. κατάγουσαί: κατάγειν is the proper word for "recalling" an exile, and here means "bring home" to his native Thebes.

87. τὸν Βρόμον: Dionysus is called "the noisy god," from the riotous revelry of his worship.

88. ἔχοστι': ἔχειν is here (as elsewhere) used absolutely in the sense of "to be with child." ἐν ὑδίνων λοχίαις ἀνάγκαισι πταμένας Δίος βροντάς νηδόν ἐκβολον ἐτεκεν: there are here four distinct genitives: (1) ὑδίνων, genitive of material or description depending upon ἀνάγκαις; (2) πταμένας ... βροντάς, causal genitive also depending upon ἀνάγκαις; (3) Δίος, possessive genitive with βροντάς; (4) νηδόν, ablative genitive, denoting separation, depending upon ἐκβολον.

93. πλαγία: dative of instrument.

94. δέξατο: unaugmented forms of the historic tenses of the indicative are common in the older language, e.g. in Homer, but are unusual in Attic. They are used sometimes in tragedy in narratives (v. 767), and—probably as archaisms—in choruses. See also v. 100, τέλεσαν for ἔτελεσαν, and v. 101, στεφάνωσεν for ἔστεφάνωσεν, and vv. 127, 422, 767, 1134. † λοχίαις ... θαλάμοις: the story, as here told, clearly speaks of what we may call a double birth of Dionysus: (1) from his mother Semele (vv. 83-93); (2) immediately afterwards Zeus took the infant and hid him in his thigh to escape the wrath of his wife Hera (vv. 94-98); and then Zeus is said to give birth to Dionysus (v. 99), when he subsequently took him from his thigh again. In this connexion λοχίαις θαλάμοις (a poetic local dative, see v. 38) means "in the chamber where Semele gave him birth." This seems somewhat pointless; hence the conjecture θαλάμοις, "in the cavities (of Zeus' thigh) whence he was born."

98. κρυπτόν: the adjective is used proleptically with συνερείδει, and is equivalent to ὡστε κρυπτόν εἶναι, "so as to be hidden."
100. ταυρόκερων θεόν: there is here and in v. 920 an allusion to another idea of the god Dionysus whereby there is attributed to him the form of a bull. It is confusing to find him referred to at once as a man and a bull; but there was also a compromise whereby the god was represented, like river gods, as a man with bull’s horns.

101. δρακόντων: genitive of material with στεφάνωσ.
102. ἐνθέω: Lat. unde, “from which cause.” ἄγραν: “their prey,” i.e. the snakes which they capture. τθροσφόροι: there is a good conjecture of θηρότροφον, “fed on wild beasts,” agreeing with ἄγραν.
106. στεφάνωσθε: middle, “crown yourselves.”
108. μύλακι: a creeping plant with white flowers and scarlet berries, resembling bryony.

109. καταβάκχιονος: the force of κατά- is that of the colloquial word “away,” as e.g. in “play away,” “give full vent to your revelry.”

111. ἐνδυτ: the neuter of the adjective ἐνδυτός is used as a substantive in the sense of “garment.”
112. πλοκάμων: genitive of material with μαλλοίς, which usually means “tufts of wool.” πλάκαμος is nearly always used of human hair, but here apparently refers to plaits of goat’s hair fastened on to the fawn-skins.

115. εὕτ’ ἄν ἁγη: conjunctions and relative pronouns compounded with ἄν are constructed with the subjunctive mood used in a frequentative meaning in present or future time. In English this frequentative force is given by the suffix “-ever,” as e.g. “whoever,” “whenever,” “wherever.” This frequentative force in past time is expressed by the optative after a conjunction or relative without ἄν.

119. Διονύσω: dative of the agent after οἴστρηθεῖς. This use of the dative, usual with the perfect passive and the verbal adjectives is sometimes, especially in poetry, extended to other forms of the passive verb, here to the aorist.

120. ὁ θαλάμεμια Κουρήτων: “dwelling-chamber, home of the Curetes,” i.e. Crete. The special distinction of the Curetes was that, as priests of Rhea or Cybele, they kept secret from Cronos the birth of his son Zens, drowning the infant’s cries with the sounds of their drums (βυσσότονον κύκλωμα). The worship of the Cretan Curetes is often confused with that of the Phrygian Corybantes.

123. τρυκόρυθε: not “with triple helmet,” but “wearing a helmet with a triple ridge,” i.e. three ridges one above the other on top of the helmet, perhaps something like the papal tiara. ἀντροίς: poetic dative of place without a preposition; cp. vv. 38, 94.

125. μοι: “for me,” dative of advantage.

126. ἀνά δὲ βάκχια, κ.τ.λ.: the order is ἀνεκέρασαν δὲ βάκχια συν-τόνῳ ἀνδυβά απειθι Φρυγίων αὐλῶν. ἀνεκέρασαν is separated into two words by tmesis (see v. 80, n.) and the augment is omitted (see v. 94, n.).

129. θηκαν: in Attic the first aorist of τίθημα is as a rule used for the singular, the second aorist for the dual and plural, except that the 3rd person plural of the first aorist (here without augment) is not
uncommon. The object of the verb is βυροδότονου κύκλωμα τόδε understood, and to this object κτύπου stands in apposition. Βακχάν: the Doric genitive plural of the first declension ends in -άν; cp. μελισσάν, v. 143.

130. παρά: the preposition belongs to ματέρος ... θεᾶς.
131. ματέρος: a Doric form, equivalent to the Attic μητρίς.
132. ηδύς: (1) sc. ἐμοὶ ἐστὶ Δίινυσος, ηδύς meaning "welcome"; (2) ἐστὶ τίς, ηδύς meaning "glad." οὔρεσιν: equivalent to the Attic ὄρεσιν.
133. ἐκ: "dropping out from among."
134. ὠμοφάγον χάριν: accusative in apposition to αἶμα τραγοκτόνον.
135. οὗτος ἔστι: "the leader is Bromius." εὖοί: Lat. εὐοε: this is the regular cry of the Bacchanals.
136. ὡς νάρθηκος: these two words go closely with φίλογα, "flame attached to, at the end of, a wand." ἀδισαί: intransitive.
137. ἀναπάλλων: transitive, governing (in common with ἐρεβίζων) the accusative πλανάτας.
138. ἐντεινάμασιν: ἐστὶ = "on top of," i.e. "accompanying," "together with."
139. τοιάδ': τοιοῦτος is generally used in Attic, as here, to mean "such as follows," looking forward, in contrast with τοιοῦτος, which looks backward, meaning "such as precedes." The distinction, however, is not always observed.
140. Τμῶλου χρυσορώου χλιδά: the river Pactolus rises on Mount Tmolus, and its waters carry down gold from the mountain; hence the epithet "golden-flowing," more properly applicable to the river, is given to the mountain. χλιδά, "ornament" (prop. "luxury," Lat. deliciæ), is in descriptive apposition to Βάκχας, "ye Bacchanals, who adorn the golden-flowing Mount Tmolus." Mount Tmolus was a centre of Bacchic worship; see v. 55. V.l. χλιδά, "with ornaments from the golden-flowing Tmolus," referring to golden adornments worn on the persons or instruments of the Bacchanals.
141. εἰς τόν εύνων ἀγαλλόμεναι θεον: with the double accusative governed by ἀγαλλόμεναι, cp. v. 70, n., τὰ νομισθέντα γὰρ ἄει Δίινυσον ὕμησο, where see note.
142. λωτός: a name of various plants and shrubs among the Greeks; here the African lotus is referred to, a tree something like the pear-tree, known for its hard, black wood, from which flutes were made, so that sometimes, as here, the name of the tree is used to mean "a flute."
143. παζύματα: cognate accusative with βρέμη.
144. φοιτάσιν: dative of resemblance with σῶνοχα, "(strains of mirth) that accord with the wild roamers."
NOTES.


170–214. the aged and blind seer Teiresias comes to accompany the aged Cadmus, the father of Semele, to the worship of Bacchus upon the mountain side. They are just starting when they see Pentheus, king of Thebes and grandson of Cadmus, rushing excitedly towards them.

170. τίς ἐν πῦλαισι: sc. ἔστι. ἔκκαλεί: Teiresias changes from the third to the second person. V.l. ἔκκαλεί, with no stop after πῦλαισι, “who will call out Cadmus?”

173. ὦ τις, εἰσάγγελλε: again Teiresias in his excitement passes from the third to the second person, and addresses a particular attendant.

174. αὐτὸς: “of himself,” without further information. πέρι: the preposition following its case (ὄν) suffers anastrophe; see v. 41, note on ὑπέρ.

176. θυρσοῦσας ἀνάπτειν: “to bind the thyrsi” with ivy.

180. σκευήν: i.e. the attire mentioned in vv. 176, 177.

182. πέφηνεν: φαλαρ is transitive in the present, future and 1st aorist active, but the perfect and 2nd aorist are intransitive.

183. οἶσον: accusative of extent. δυνατὸν: sc. ἔστι. μέγαν: predicative with αὐξέσωθα, “to be magnified to greatness.”

185. ἔγγοι: the proper word for “prescribing” the form to be observed in religious ceremonies.

187. ὃς: “since,” looking back to ἐγγοῦ after the parenthesis σὺ γὰρ σοφὸς. κάμουρ ἂν: “I should grow weary,” potential optative, i.e., an apodosis with no expressed protasis. οὕτε νῦκτι οὖθ' ἡμέραν: acc. of duration of time.

188. ἐπιλαθησμεθε ήδεως γέροντος ὄντες: verbs of forgetting and remembering belong to the heading of verbs of perceiving, which are constructed with the participle. When the person to whom the participle refers is the same as the subject of the verb on which it depends, then the participle (as here) is put in the nominative case, e.g. “I know that I am mortal,” οἶδα θνητὸς ὄν, but “I know that you are mortal,” οἶδα σὲ θνητὸν ὄντα. (The same rule applies to the subject of an infinitive after a verb of saying.) ήδεως, now accepted by all editors, is the brilliant emendation of the great poet Milton; the MSS. reading ἡδεων would mean “we have forgotten pleasures in our old age,” and does not give the required sense.

189. ἐμοί: dative of resemblance after ταῦτα (i.e. τὰ αὐτά), “the same as I.”

191. οὐκοῦν: this particle, thus accented, means “then,” “therefore.” It must be distinguished from οὐκοῦν, which means “not therefore.” In both particles it is the accented half which is emphatic.
...
215–369. Pentheus enters, full of rage at the news he has just received of the celebration of the worship of Dionysus in Thebes. He expresses his determination to punish the ringleaders, the women of the royal house and the youthful stranger who has perverted them. The story of Dionysus’ birth is a concoction. Catching sight of Teiresias and Cadmus prepared to join in this new worship, he pours the vials of his ridicule upon them, and, refusing to listen to their advice, gives orders for the destruction of the prophetic seat of Teiresias and for the arrest of Dionysus. The old men proceed upon their holy journey.

215. χθονός: genitive of separation, depending on εκ- in εκδήμος.
217. γυναῖκας ... ἐκλέλοπεναί: this accusative and infinitive and those following are explanatory of νεοχμα ... κακα in v. 216. ἰμίν: possessive dative.
220. ὁστὶς ὅστι: this phrase is contemptuous; so below in v. 247.
222. κρατὴρας: subject of the intransitive ἐστάναι.
224. πρόφασυν: accusative of specification, “as regards a pretext.” ως ὁ Μανάδας θυσικόνοις: sc. οὔσας. ὁδ is ironical.
225. ἀγεν: we ought to have ἀγούσας, so that the μὲν and δὲ clauses should correspond in construction, but the poet has used the infinitive by assimilation to the infinitives in vv. 217–223. The meaning of ἀγεν here is “to consider, regard.”
226. μὲν οὖν: the particles retain their separate force, μὲν corresponding to δὲ in v. 228. See note on v. 43. χέρας: accusative of specification with δέσμιος, “bound as to their hands,” “with their hands bound.”
232. παύω: παύω (active), “I make to cease,” takes an accusative of the object hindered (σφαῖ) and a genitive of the thing in respect of which it is hindered (τῷ δὲ βαχκελας); sometimes, instead of the genitive, we find a participle agreeing with the accusative, as in v. 240. παύωμαι (middle), “I cease” (intransitive), takes only the genitive.
233. λέγουσι: “they say”: the subject is indefinite.
235. τρεῖσμος κόμην: κόμην is accusative of specification with εὔσμος. V. l. ξανθείη βοστρύχοισιν εὔσμοις κομῆν, “adorned with auburn fragrant curls,” where κομῆν is the present participle of κομέω.
236. τοίνυπτις, δουσί: this is a conjecture, the MSS. yielding no sense; another conjecture, less probable, is οἰνώπτας οὔσιος, when οἰνώπτας agrees with χέρας.
237. ημέρας τε κεμφρόνας: accusatives of duration of time.
240. παύων κτυποῦτα: on παύω see v. 232, n.
242. ἐκεῖνος: the stranger of v. 233. The repetition of ἐκεῖνος in the next line is contemptuous.
244. ὁς: the antecedent is Διόνυσον. ἐκτυροῦτα: historic present; op. v. 2.
247. ὣφρεως ὑψηλίεν: the infinitive is in apposition to παύοι, v. 246; ὥφρεως is a clear instance of the cognate accusative, i.e. of an internal object “cognate” to the verb.
248. ἀτὰρ τὸδ’ ἄλλο θαύμα: the particle ἀτὰρ marks an abrupt transition. Pentheus now for the first time perceives Cadmus and Teiresias, their dress and their manifest purpose.

250. πολὺν γέλων: accusative in apposition to the rest of the sentence, Τειρεσίαν ὅρω πατέρα τε... βακχεύοντ’. γέλων is a poetical variant for γέλωτα, the accusative of γέλως.


251. ὕμων: the plural should be noticed. Pentheus refers to both the old men, although he has addressed himself specially to Cadmus (πάτερ).

254. θύρσου: genitive of separation with ἐλευθέραν.

255. αὐ: the introduction of the Bacchic worship is Teiresias’ latest plan for money-making.

258. εἰ μὴ... ἐξέφρυστο, καθήμεν: the imperfect indicative with ἄν in the apodosis and a corresponding imperfect in the proṭasis are regularly used in conditional sentences in which the condition is unfulfilled, and relates to present time. Translate: “if it did not save thee... thou wouldst be sitting.” The imperfect of κάθημαι is either ἐκαθήμης or καθήμεν.

260. ἐλισάγων: the participle gives a reason.

262. ὑγρίων: partitive genitive depending on ὕδων.

263. τῆς δυσσεβείας: genitive of cause, used as an exclamation.

264. γηγενῆ στάχυν: Cadmus, on reaching Thebes, sowed the teeth of a dragon, and a crop of armed men immediately sprang up; these attacked and destroyed one another, except five who survived, and were called “Sparti,” or “Sown men,” and one of these was Echion, father of Pentheus.

265. ὦς φρονῶν: “as if wise.” φρένες in the next line means “wisdom.”

270. θρασύς τε δυνατός, κ.τ.λ.: the order of the words for translation is θρασύς τ’ ἀνήρ, δυνατός (ὡν) καί λέγειν οἷς τ’ (ὡν), γιγνεται κακός πολίτης, νοῦν ὕπι ἔχων.

271. νοῦν ὕπι ἔχων: the participle is causal, “because he has no sense.” Had the meaning been “if he has no sense,” μὴ would have been used, not ὅ.

272. οὐτός ὁ δαίμων ὁ νέος: these words, the subject of the verb ἔσται, v. 274, in the dependent question beginning with δος, are placed here at the very commencement of the sentence for the sake of emphasis. διαγελάς: δια- is intensive, “laughest to scorn.”

273. μέγεθος: accusative of specification with δος, “how great in greatness.”

276. γῆ δ’ ἔστιν: γῆ is predicative; the subject is Δημήτηρ θεά.

278. ἐπὶ τὰντίπαλον: ἐπὶ with the accusative here denotes πυρπόν, “for rivalry,” i.e. “into rivalry.” τὰντίπαλον is for τὸ ἀντίπαλον, by crasis.

280. παίει: for the construction of παίω with the acc. and gen., see v. 232, κ.
NOTES.

281. ὁδῆς: verbs of fulness (here πληθῶσιν) and want are constructed with a genitive of material.

282. ὅτι ὑπὸν τε λήθην; λήθην is in apposition to, and explanatory of, ὑπὸν. V.l. ὑπὸ, descriptive genitive with λήθην.

284. σπένθεται: passive, with a punning allusion to the middle meaning, "makes a truce."

285. ὁστε... ἀνθρώπων ἔχειν: a consequence is in Greek expressed by the particle ὁστε, constructed with (1) the infinitive or (2) the indicative. The infinitive (negative μὴ) is used of a consequence which the action of the principal verb aims at or tends to produce, the indicative (negative ou) of a result which it actually does produce; e.g. τὰ πυρὰ λαμπρῶς ἐκατέρω ὡστε καὶ ἐκ τῆς πῦλεως ὃρασθαι, "the watch-fires were burning with brightness such as would render them visible in the city"; τὰ πυρὰ λαμπρῶς ἐκατέρω, ὡστε ἐκ τῆς πῦλεως ὑφάραθα, "the watch-fires were burning brightly, so that they were seen in the city."

286. καταγελᾶς νῦν: the acc. with καταγελάω is only found in this place. The genitive is generally used, as with some other compounds of κατα-, e.g. καταφρονέω, καταγελάω. Here the subject of ἐνεργάθη is drawn forward to become the object of καταγελᾶς. ὡς = ὡς, "that."

287. καλῶς ἔχει: ἔχειν with an adverb is used intransitively in the sense of "to be."

289. θεόν: sc. ὃν, in agreement with βρέφος, "inasmuch as he was a god."

290. ολὰ δὴ θεός: sc. μηχανάται.

292. ὁμηρον: "a hostage" for Hera to hold as a pledge of his good behaviour in the future. ἐκδιδοὺς Διόνυσον: "sending forth Dionysus," i.e. to the nymphs, that they might rea him.

294. Ἤρας νεικάων: νεικάων is genitive of separation depending on ἐκδίδον. χρόνῳ: "in course of time."

298. μάντες: there is here a play on words, μάντες, "a seer," and τὸ μανιός, "frenzy" (derived from μανία, "madness") being confused.

300. πολὺς: predicative, "comes in his might."

302. μεταλαβὼν ἔχει: a periphrastic aorist, here retaining more or less of its proper force of "has received and possesses"; see v. 53, n.

304. διεπτόμε: this is called the "gnomic" aorist, or aorist expressing a general truth. The Greek word γνώμη means "a proverb." This aorist is generally translated by the English present. πρὶν λόγχης 

307. τηδόντα ... πλάκα: the intransitive verb τηδῶν is here used transitively by a poetic stretch of its meaning ("leap along" instead of "leap").

312. φρονεῖν δόκει τι: this sentence shows the difference between
φρονεῖν, “to think with sense,” and ὁδεῖν, merely “to think.” Distinguish ὀδεῖν, contracted from ὀδεῖε, and ὁδεῖ, contracted from ὀδεῖει.

313. στέψοι κάρα: note the force of the middle, “wreathe thy head.”

314. σωφρονεῖν: this word is derived from σώ, “sound,” “safe,” and φρονεῖν; hence it signifies “to be discreet,” or (in the old meaning of the word), “sober,” and is used particularly of women in the sense of “to be chaste.”

321. κάκεινος: crasis kal ἐκεῖνος, “he also.”

322. ἔγω μὲν οὖν: “I (ἔγω) then (οὖν) for my part (μὲν).” There is no δὲ corresponding to μὲν. For the uses of μὲν οὖν see v. 43, n.

327. λάβοις οὖν: potential optative, used in a weak future sense, ἀνευ τοῦτων: i.e. φάρμακων. Teiresias means that Pentheus has been driven mad by magic drugs.

331. μὴ θύραξ τῶν νόμων: sc. οἶκει. Prohibitions in Greek can be expressed in three ways: (1) μὴ with the present imperative (of a course of action), (2) μὴ with the aorist subjunctive (of a single act), (3) οὖ μὴ with the future indicative. θύραξ is here used, as are many adverbs, with a genitive (τῶν νόμων).

332. πέτει: in colloquial English, “you are flighty.” φρονόν ὦδεν φρονεῖν: “thy wise thoughts are no true wisdom.” This intentional juxtaposition of contradictory expressions is known as oxymoron (“pointedly foolish”—δξίς, “sharp”; μῶρος, “foolish”). Other instances are: ἀδώρα δώρα, “giftless gifts”; μῆτηρ ἀμήτωρ, “a mother, no mother” (Sophocles); strenua inertia, “busy idleness” (Horace).

So Tennyson:

“His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.”

333. ἔστω: “exists,” as the accent shows.

334. λεγέοσθω: the subject is the whole of the preceding clause in v. 333. καταψευδον καλῶς: “lie honourably” is another oxymoron, and recalls Horace’s famous expression, splendide mendax, “gloriously false.”

335. τὸ ὡς ἔστι Σεμέλης: many editors adopt the conjecture ὡς ἔστι, Σεμέλη θ’, “(say) that he exists (in order that) both Semele,” etc.

337. Ἀκταίωνος: the son of Autonoe (v. 230), and cousin to Pentheus, Autonoe and Agave both being daughters of Cadmus.

340. κομπάσαντι: accusative agreeing with δῦ in v. 338. Ἀρτέμιδος: genitive of the standard of comparison with κρείσσωνα. This genitive corresponds to the Latin use of the ablative with comparatives. In both languages the explanation of the usage is the same. The case used denotes the starting-point or standard: “better if one starts with Artemis as the standard,” i.e. “better than Artemis.”

341. ὁ μὴ πάθης οὖς, δεύο: ὁ is the object of πάθης; μὴ is a final conjunction meaning “lest”; and the adverb δεύο is used as a command, “come hither.” στέψω: hortative subjunctive, “let me wreathe.”
343. οὐ μή προσολοσίες: οὐ μή is regularly found (1) with the subjunctive (generally aorist) to express a negative statement, future in time; (2) with the second person singular, future indicative, to express a prohibition. The origin of these constructions is given as follows by Goodwin: The subjunctive is sometimes in Homer, and also in Plato, used with μή in principal sentences to denote an apprehension, e.g. μή θελήσει. "I think it will prove bad." οὐ prefixed to this produced the first construction mentioned above, e.g. οὐ μή λάβωσι σε, "they shall not seize thee." The sense of "apprehension," originally belonging to this construction, having dropped out of sight, the future indicative began to be substituted for the aorist subjunctive, e.g. οὐ μή θελήσει, "he certainly will not consent" (v. 352). This latter construction established itself definitely in the second person singular, being used to express prohibition; thus οὐ μή προσολοσίες χέρα means "lay not thine hand on me." Βακχέεσαις δ'... μηδ' ἐξομόρξει: βακχέεσαις is an affirmative command, but μηδ' ἐξομόρξει is a continuation of the prohibition οὐ μή προσολοσίες χέρα, οὐ controlling μηδὲ just as if βακχέεσαις δ' ἔων had not been interposed. [In many texts there is a note of interrogation (?) at ἐμοὶ, owing to a theory at one time widely accepted that prohibitions expressed by οὐ μή were in reality questions; e.g. "wilt thou not (οὐ) forbear-to-lay (μῆ προσολοσίες) thy hand on me?"

344. ἐμοὶ: dative of disadvantage.

345. τόνδε τὸν διδάσκαλον δίκην μέτεμμι: διδάσκαλον is object of the verbal action expressed by the phrase δίκην μέτεμμι, "I will visit with judgment," δίκην itself being accusative of specification.


347. θάκους: poetic accusative of the goal of motion without a preposition; cp. v. 1, n. ἢν: adverb of place, "where."

348. τραίνων: for the change to the second person from the third (στείχεστον τις, v. 346). cp. v. 173.

352. οἷς δ': "and others of you." This use of οἷοι δέ supposes οἱ μὲν, "some," to precede; here, however, we have, instead of οἱ μὲν, the indefinite τις (v. 346) and the second person singular (v. 348, 350).

356. δίκης: genitive governed by τυχόν, a verb of "hitting the mark."

355. ὡς: either (1) "since," explaining the epithet σχέτατι, or (2) "how," exclamatory. λόγων: partitive genitive depending on the adverb ποι.

359. πρὶν: adverbial, "before this."

360. στείχωμεν: hortative subjunctive; so also εξαιτώμεθα.

362. νέων: "new," often used euphemistically for "evil."

364. καγώ τὸ σῶν: sc. περισομαι ἄνορθον. καγώ is for καλ ἐγώ.

365. αἰσχρόν: sc. εστίν. ἢτο: impersonal, "let that pass."

366. σοφλευτέων: sc. εστίν. Verbal adjectives in -τος are constructed in two ways, according to the verbs from which they are formed are transitive or intransitive. (1) If the verb is transitive, i.e. governs an accusative, the verbal adjective can be πός.
personally or impersonally: thus κολάξω, "I punish," is transitive; hence "the boy must be punished" is either κολαστέος ἐστιν ὁ παῖς (personal) or κολαστέων (or κολαστέα) ἐστι τὸν παῖδα (impersonal).

(2) If the verb is intransitive, the verbal adjective must be used impersonally; here δουλεύω properly means "I act as a slave"; hence, "we must serve the Bacchic god" is δουλεύειν (or δουλεύει) ἐστι τῷ βακχίῳ. In the impersonal construction the verbal adjective may be neuter singular or neuter plural.

367. Πενθεύς... πένθος: we have here a conscious pun; cp. v. 293-295, 299. ὅπως μή... εἰσολοσεῖ: Attic Greek used ὅπως and ὅπως μή with the future indicative to convey a command or sometimes (as here) a warning. This construction probably arose from the use of ὅπως and the future indicative after verbs of endeavouring, taking care, etc., but it is not likely that any definite introductory verb was mentally supplied.

First Stasimon or Choral Interlude. Vv. 370-433.

370-433. The Chorus appeal to Righteousness to punish sin; misfortune follows arrogance. They would leave Thebes and go to haunts where Dionysus is honoured and where he loves to dwell. He hates those who scorn his gifts.

370. Ὀστα: "the righteous goddess," i.e. Righteousness personified. θεῶν: partitive genitive depending upon πότνα, a vocative by-form of πότνα, a feminine word meaning as a noun "queen" and as an adjective (as here) "revered." θεῶν and κατά γὰν imply that Righteousness, a personification originated by Euripides, rules both in heaven and on earth.

376. τὸν Σεμελάς: sc. νῖόν.

378. τάδ': "the following powers," as explained by the infinitives which follow, θιασεῖτιν, γελάσαι, ἀποτάσαι.

381. μερίμνας: genitive of separation with ἀποτασαί; cp. v. 232, n.

385. κρατήρ: "the mixing-bowl" (κράταννυμ, "I mix"), in which the Greeks mixed water and wine, and from which the mixture was transferred to a drinking-cup (δέκας) by means of a ladle (κύαθος).

388. τὸ τέλος διστυχία: sc. ἐστίν. The subject τὸ τέλος is distinguished from the predicate διστυχία by the definite article.

391. μὲν: singular, agreeing with the nearest of its two subjects (ὁ βιότος and τὸ φρονεῖν); ἀσάλευτον is used predicatively with μὲνει.

392. πάρσω: adverb modifying μιλώτες.

395. τὸ σοφόν δ' οὗ σοφά: an instance of oxymoron; see v. 332, n.

396. τὸ μὴ θυντα φρονεῖν: θυντᾶ is cognate accusative, "the (τὸ) thinking (φρονεῖν) thoughts not (μὴ) mortal (θυντᾶ). The use of μὴ with the adjective shows that the sense is "any thoughts such as are not fitting for mortals," whereas οὗ θυντᾶ would refer to certain definite thoughts.

397. Ἐραξύς αἰῶν: "is (i.e. results in) a short life"; in other words, wretchedness that despises the gods brings upon its adherents the
punishment of premature death. This passage used to be punctuated by most editors thus: τὸ σοφὰν δ’ οὐ σοφία τὸ ἀνήθη ἕφορεν, ὥσπερνα αὐῶν, “knowledge is not wisdom, neither is thinking of thoughts too high for mortals. Life is short.” But, as Dr. Sandys pointed out, the removal of the stop after ἕφορεν balances the clauses, and the meaning “shortens life” is borne out by v. 1004, where ἁλωτὸς βίος means “makes life painless.” ἐπὶ τούτῳ: “on this condition,” i.e. of incurring divine vengeance.

400. οἴδη τρόποι: τρόποι is predicative, “this is the temper.”
401. παρ’ ἔμοιγε: “in my judgment.”
402. ποτί: a dialectic variant for πρόσ.

403. Πάφον: supply ἱκοίματι ποτί from v. 402. ἐν θ’: se. γᾶν, “and (the land) which,” i.e. Egypt. The insertion of θ’ (τε) is conjectural; without it Enriides would be made to place Paphos, a city on the south-west coast of Cyprus, somewhere in the Delta of the Nile. Various other emendations have been proposed, of which χθόνα θ’ ἄν ("and the land which") is the best supported.

410. Πιερία: Pieria is a mountainous district north of Mount Olympus, just outside the northern limit of Thessaly.

414. ἐκεί: the threefold repetition of ἐκεί is emphatic; “there,” but not here in Thebes.

421. ἵσαν: predicative with δῶκ’ and agreeing with τέρψιν. V.l. ἰσα, “equally,” adverbial acc. pl. neut. The reading here must depend on that adopted in v. 406, as the two lines correspond metrically.

422. δῶκ’: i.e. ἐδώκε; for the absence of the augment, see v. 94, n.

424. αὐτῇ ταῦτα μέλει: the negative μη has no definite person in mind, and the relative therefore is general, and the phrase is equivalent to εἴ τινι ταῦτα μη μέλει; cp. v. 396, n.

426. διάκριν: infinitive explanatory of ταῦτα.

428. σοφὰν δ’ ἀπέχειν: ἀπέχειν depends on μέλει, and σοφὰν is proleptic, “and to keep his mind wise and apart.” There is a widely accepted conjecture, σοφὸν δ’, “but it is a wise thing.”

430. τι τό: v.l. ὑπερεπ, with which the rendering will be “the common-place doctrine which,” etc.

431. ἐνδύματε: “considers right”; gnomic aorist; cp. v. 304, n.

434. τῆς ἄγγας ἄγγελοι: “having caught this catch.” ἃ is a clear instance of a cognate accusative.
435. ἀκρανθ’ : i.e. ἀκραντα, adverbal accusative.
437. φύγη : dative of manner. ἐδοκεῖν ... χέρας : χέρας διδόναι means "to surrender."
439. κατάγειν : crasis of καλ ἀπάγειν.
440. τοῦμον : crasis of τὸ ἐμὸν. Euripides uses the neuter of the adjective with the definite article as a vague substantive, "that which concerns me," "my part." εὔπρεπές : "seeently," i.e. Dionysus, by his quiet behaviour, avoided making his arrest a disgrace to himself; the force of the middle voice (ποιοῦμενος) must be brought out.
443. δ’ αὖ : these particles together mark a transition to a new topic.
444. κάδηγος : crasis of καλ ἔδηγος (from δέω, "I bind").
447. αὐτόματα : predicative with διελύθη. αὐταῖς : dative of advantage with διελύθη. δεσμά : δεσμὸς has two forms in the plural, δεσμολ and δεσμά.
451. ταίνεσθε : this is addressed to the attendants, and signifies Pentheus’ disbelief in the account of the escape of the Bacchanals just given by their spokesman. Some editors, dissatisfied with the imputation of madness to attendants who have not spoken, and holding that γάρ comes too late in the next sentence, conjecture μεθεσθε χείρων τοῦδ’, "set his hands free." τοῦδ’ : with the reading given in the text, τοῦδε is equivalent to ἐμοῦ.
453. ἀτάρ : this particle denotes abrupt transition; cp. v. 248. σώμ’ : accusative of specification with ἐμοῖς.
454. ὦς εἰς γυναῖκας : ὦς before a phrase or a participle introduces a supposition or belief of the subject; ὦς εἰς γυναῖκας then means "supposing that thy wish is to influence women." ἐφ’ ὁπερ : "for which very (-περ) purpose," εἰς Θήβας : εἰς is used because πάρει implies motion; cp. v. 5, n.
455. οὐ πάλης ὠπο : οὐ belongs closely to πάλης, "from want of wrestling." So in v. 458, οὐκ ἡλίου βολαίσιν, "by keeping out of the sun’s rays."
457. εἰς παρασκευήν : either "to an artificial degree," i.e. whitened by pigments, or "with a set purpose," viz. to attract women.
460. γένος : accusative of specification with δοσις, "by birth."
462. Τμώλον : see v. 55, n. πον : "I ween."
463. δό : sc. as antecedent Τμώλον. Σάρδεων : Sardis (Σάρδεις, pl.) was the capital of Lydia.
465. πόθεν : equivalent to εκ τίνος αἰτίας, "from what cause?" In Latin unde is similarly used.
466. ἐσέβησο’ : this, the 1st aorist of βάλω, is transitive. βάλω in the active is intransitive ("to go"), except in the future and 1st aorist ("to make to go"). ὁ τοῦ Δοὺς : sc. παῖς.
467. ἐκεί : i.e. in Tmolus. Pentheus speaks ironically, and the god replies: "No, not there; it was here that Zeus begat Dionysus."
470. ὅρων ὅρῶντα : i.e. Διόνυσος ὅρων ἡμάκασεν ἐμε ὅρωντα.
472. εἴδεια : epeexegetic infinitive, explanatory of ἀρρητα. ἐπιθέλεσας, ἐν ’ἀκούσας θλῶ : the subjunctive is here, as
often, used (instead of the optative) in a final clause dependent on a secondary tense, the mood which the subject of the principal sentence would have used in forming his purpose being thus graphically retained; e.g. here Dionysus is represented as having said to himself, “I will trick out my words (κίβδηλος = “spurious”) in order that Pentheus may desire (θελη) to hear.”

476. άσεβειαν ἀσκούντι δργν’: the subject of the sentence is δργνα; ἀσκούντα (“a man who practises”) is the object of έχθαρει, and άσεβειαν is the object of ἀσκούντα.

477. γάρ: the latter sentence in this verse should logically precede the former. ποιός τις: τις makes ποιός more indefinite, but cannot be translated.

478. ἕγω τασσον: the ἕ (augment) of τασσον is elided after the long vowel of ἕγω by what is called prodelision.

479. παραγενέσσας: παρ-οχετεύειν is “to turn (water) aside (παρα-) from its ordinary channel” (δχετός); hence, metaphorically, “to turn aside,” “parry.”

480. δόξι τις: the statement is put indefinitely (“one will seem”) instead of directly (δόξω, “I shall seem”) for the sake of politeness. ἀμαβει: to be taken with δόξει rather than with λέγων.

482. βαρβάρων: partitive gen. with πας. ὁργα: cognate acc.

483. γάρ: this particle introduces the reason which Pentheus assigns for the acceptance of the Bacchic rites by foreign tribes.

484. τάδι: acc. of specification. εὗ γε: sc. φρονοῦσιν.

489. δίκην... δοῦναι... σοφισμάτων: δίκην δοῦναι with the genitive, “to give justice for a thing,” is the regular Greek phrase for “to be punished.”

490. ἀμαθίας γε: γε in an answer implies assent, and adds a further statement or correction. ἀμαθίας is genitive depending upon δίκην (δοῦναι δει) understood from the previous verse. κάσεβουντι: i.e. καλ ἀσεβούντα; the participle is used in agreement with σε as a poetic variation for καλ ἀσεβείας, corresponding to ἀμαθίας.

491. ὡς: “how!” exclamatory. θραυσι: sc. ἔστιν. λόγων: genitive depending on ἄγ’ μναστος, an adjective compounded with ἀ- privative; see v. 40, n.

492. εἰφ’: i.e. εἰπέ. τι με τὸ δεινὸν ἐργάσει: verbs of doing good or evil govern two accusatives, (1) of the person (με) or external object, (2) of the thing (τὸ δεινὸν) or internal object.

495. ἐπειτα: ἐπειτα is regularly used (as here) without δε to correspond to τρώτον μέν (v. 493).

496. αὐτὸς μ’ ἀφαροῦ: sc. τὸν θόρσον; verbs of depriving, concealing, teaching, asking, and the like govern two accusatives, one of the person (external object), and the other of the thing (internal object). Διονύσου: possessive genitive with τδε.

497. φυλάξομεν: poetic plural for singular.

499. δειν γε: “yes, when.” On the use of γε see v. 490, n.; compare also v. 505.

500. This and the following verses contain excellent instances of
what is known as "tragic irony." Pentheus is ignorant that his prisoner is Dionysus himself; but the spectators in the theatre are in the secret, and interpret many of Pentheus' remarks not as he means them, but in the light of their fuller knowledge. The prisoner (Dionysus) says that Dionysus is near; Pentheus retorts that he can't see him. Pentheus cannot see because he is blinded by his prejudice. So in v. 505, when Pentheus boasts of his superiority to Dionysus, the audience would mark his unconscious irreverence. So again in v. 506, and Pentheus' reply to it, and in v. 518.

504. μὴ δεῖν: μὴ is used (not οὗ) because the infinitive implies a prohibition.

508. ἐνδυστευχήσατο τούνομ' ἐπιτήδειος εἶ: this refers to a pun on the name of Pentheus, and πένθος, "suffering," which has been made before, v. 367.

510. ὦς ἄν: ὦς ἄν with the subjunctive in a final clause is in Attic Greek confined to the poets and Xenophon.

513. τχεῖρα δοῦντο... καλ... κτύπου παύσας: for the construction of παύω see v. 232. V.l. κτύπουs, which is accusative parallel to χεῖρα, not to δοῦνου.

515. στειχομ' ἄν: "I will go": the potential optative with ἄν often (as here) has the force of a mild future indicative.

516. ἀποινα: in apposition to the sentence μετεις Διόνυσός σε; translate "in retribution."

518. κείνον εἰς δεσμοὺς ἀγείς: these words are literally true: Pentheus is the only person in the theatre who will give them a metaphorical meaning.

Second Stasimon or Choral Interlude. Vv. 519-575.

519-575. The Chorus lament the insult shown to Dionysus, and declare that the city will yet regret it. Hymning the praise of Dionysus, they tell their belief that the god will make his home in Pieria.

519. Ἀχέλων θυγατέρ: the Achelous is the legendary father of all rivers, and only in that sense is the river Dirce his daughter. The Achelous is the longest river in Greece, rising in Mount Pindus in Epirus and flowing south between Aetolia and Acarnania, and discharging into the sea near the entrance of the Corinthian Gulf. The fountain of Dirce, near Thebes, represented here as a fair maiden (ἐντάρφε), becomes a tributary of the Aesopus, flowing into the sea opposite the south of Euboea. As Dirce and Thebes are closely connected, Dirce is addressed here poetically instead of Thebes.

521. σὺ γὰρ... το Δίους βωέφος ἐλαβεῖς: Dionysus was bathed as a babe in the waters of Dirce. γὰρ used (as here) after a vocative, cannot be translated "for"; it is probably compounded of γε and ἄρα, the former specifying, the latter enforcing, and σὺ γὰρ may accordingly here be rendered "thou, yea thou."

523. πυρὸς ἐξ ἄθανάτου: the immortal fire is the storm of thunder
and lightning in which Zeus descended to Semele, causing her death. For the allusion in μηρό... ἰρπαζέ νιν see vv. 94-100.

526. Διήραμβ: Euripides hints at a derivation of this word, viz. δίς θόρας βαίνειν, "to go twice through the gates (of birth)," because Dionysus was born first from Semele and then from Zeus, or Δίς θόρας βαίνειν, "to go through the gates of Zeus," referring to his birth from Zeus. The real derivation of the word is uncertain.

527. νηδύν: poetic acc. of the goal of motion, without a preposition.

528. ἀναφαίνον σε τόδ'... Θηβαίς ονομάζειν: the order of the words is: ἀναφαίνον σε Θηβαίς (ὡσεὶ) ὄνομάζειν τόδε. τόδε refers back to Διήραμβε. V.l. ἀναφάνω (Attic, ἀναφήνω), Hortative 1st aorist subjunctive.

530. ὢ μάκαρα Δίρκα: i.e. ὢ Θηβαίων; see v. 519, n.

534. ναι τἀν βοτρυώδη Διονύσου χάριν οἶνας: ναι or νή is used in positive and μα in negative asseverations with the accusative case.

537. οἶαν οἶαν ὄργαν: if these words were genuine there should be something to correspond metrically to them at the beginning of the Chorus (v. 519); they are probably due to some copyist, who took γένος as nominative, and tried to supply an object to ἀναφαίνει.

538. χθόνιον γένος: for the legend see v. 264, n.

539. ἐκφύς τε: "and that he sprang"; for the construction see v. 47, n.

542. ἄγρωπτον τέρας: accusative in apposition to ὄν.

543. φόνιον δ' ὡστε γίγαντι: the mention of the earth-born origin of Pentheus and his opposition to Dionysus suggests to the Chorus a comparison with the story of the great war between Zeus and the primeval earth-born giants.

544. τὰν τοῦ Βρομίου: sc. δωύλας, "the handmaiden of Bromius."

549. κρυπτόν: predicative with ἔχει.

550. τάδ': τάδε is explained by σωσ προφήτας ἐν ἄμβλαιασ ἄνάγκασ.

554. ἀνα: vocative of ἀναξ. It might also be taken as exclamatory ("up!") equivalent to ἀναστήθη.\n
556. ποθὶ Νύσης: Νύσης is partitive genitive with πόθι (poetic form of ποώ), "where on Nysa?" Nysa is a fabulous mountain, placed sometimes in India, sometimes in Asia Minor, Thrace, or Aethiopia. It is always the haunt of Dionysus.

559. κορυφαῖς Κώρυκλαις: poetical local dative (cp. v. 38), "on the Corycian peaks"; either (1) on Mount Parnassus in Phocis, or (2) in Cilicia in Asia Minor.

562. Ὀρφεὺς: the legendary founder of poetry and minstrelsy.

563. σύναγε: unaugmented imperfect; see v. 94, n. δένδρα: Attic Greek has two forms of the word meaning "tree"; (1) δένδρον, neuter, 2nd declension, declined throughout; (2) a 3rd declension form, also neuter, of which the accusative plural occurs here, and of which the datives δένδρει (sing.), δένδρεσι (pl.) are in common use.

μούσαι: the word μούσα is used in poetry to mean "a song."

565. μάκαρ: this form is rarely used as feminine instead of μάκαρα.Πιερία: a portion of South Macedonia, lying on the coast.

EUR. BAC.
569. 'Αξίων: the Axius and Lydias (v. 571) are two rivers of Macedonia, north of Pieria. The Lydias flows into the Axius near its mouth.

573. πατέρα: the Haliacmon, a large river flowing through the north of Pieria, and entering the sea south of the mouth of the Axius. The word πατήρ would be more suitable to the Axius, which is the largest of the three rivers. τόν: occasionally in tragedy the forms of the article which begin with τ are used for the relative; this is a survival of Homeric usage.

574. εὐππον χώραν: Macedonia. Euripides wrote this passage partly in reference to the Thracian origin of the worship of Dionysus, but much more to do honour to Macedonia and its king Archelaus, his patron, with whom he spent the last years of his life, and at whose court he composed this play.

**Third Epeisidion. Vv. 576-861.**

576-641. The voice of Dionysus is heard, and amid earthquake and fire Pentheus' palace falls in ruins and the god breaks from his prison. He then enters and, still concealing his identity, explains to the Chorus the method of his escape and the delusions and rage of Pentheus.

579. τίς πόθεν: the double question must be rendered by two separate questions, "what cry...? whence came it?" ἀνά μ' ἐκάλεσεν: by tmesis for ἀνάκαλεσέν με.

585. πέδων: the construction of this word is not quite clear; either it is vocative, or some verb must be understood from the context, e.g. σαλευται, "is being shaken." Ἠνος: vocative; Ἐνος is "shaking" personified, with special reference to the words Ἐνοσίχθων and Ἐννοσί-γαιος, which refer to Poseidon the "Earth-shaker."

588. διατινάξεται: the future middle of διατινάσσω is used passively. The future middle is so used again in v. 776, εἰρήνεται; other common instances are: ἀδικήσομαι, "I shall be wronged"; τιμήσομαι, "I shall be honoured"; φιλήσομαι, "I shall be loved."

591. εἰδετε λαίνα κλίσυν ἐμβολα διάδρομα τάδε: lit. "did ye see (εἰδετε) these things (τάδε) made of stone (λαίνα) placed upon (ἐμβολα) pillars (κλίσυν) reeling (διάδρομα)? λαίνα ἐμβολα here denotes the architraves (ἐπιστύλα), i.e. the slabs of stone laid horizontally from pillar to pillar.

598. κεραυνόβολος: "thunder-stricken"; but κεραυνοβόλος = "thunder-hurling." A similar distinction holds with other adjectives compounded of a substantival and a verbal stem: e.g. μητρόκτονος, "slain by his mother"; μητροκτόνος, "a matricide."

599. ἀν ποτε.. φλόγα Δίου βροντᾶς: ἀν is assimilated in gender to φλόγα instead of agreeing with its antecedent πῦρ.

606. ἦ το Πένθεως: sc. δώμα. The MSS. are corrupt, and are best emended as in the text. ἁγία: i.e. ἁγι, "come!" This is properly the 2nd sing. imperative of ἁγι, but is used as an exclamation without regard to person or number.
NOTES.

607. ἃσπαρκός: genitive of separation with ἐξαμείψασαι. The MSS. have ἁρκάς, which can only be interpreted by taking ἐξαμείψασαι τρόμουν as together forming an expression equivalent to "reassuring"; cp. v. 345, n.

609. μονάδ' ἔχουσ' ἐφημίαν: "having single loneliness," i.e. being alone and desolate. Similar periphrastic phrases are common with ἔχειν, especially in poetry, e.g. α.σχύνην ἔχειν, "to be ashamed"; φρονεῖδ' ἔχειν, "to be thoughtful."

611. ὡς... πεσούμενος: "in the belief that I was about to fall." ὡς with a participle expresses a thought supposed to be present in the mind of the subject of the principal verb (here ἀφίκεσθε); cp. v. 729, ὡς συναρπάσαι θέλων.

612. τὸς γὰρ οὗ: "(we did fall into despondency), for how (could we do) otherwise?" τὸς γὰρ οὗ is often thus used elliptically with this meaning. τὶς μοι φιλάξ ἢν, εἰ σὺ συμφορᾶς τόχοις: we have here an irregular conditional sentence, best explained as reporting the words or thoughts of the Chorus at the time of Dionysus' arrest. She would have said τὶς μοι φιλάξ ἔστι (graphic present for future), ἐὰν οὕτος συμφορᾶς τύχῃ, "what protector is there for me, if he shall meet with misfortune?"

616. ταῦτα: "with this mockery," cognate accusative; cp. τάδε, v. 632.

617. οὕτ' ἔθειγεν οὖθ' ἡφαθ': θυγγάνειν is "to touch"; ἀπτεσθαί is "to fasten to one's self," "to lay hold of." ἡμῶν: equivalent to ἐμοῦ, as often.

619. τῷδε περὶ βρόχους ἐβαλλε γόνατι καὶ χηλαίς ποδῶν: περί ἐβαλλε is by tmesis for περεβαλλε; the tragedians do not compound ἀμφί or περὶ with words beginning with a vowel. γόνατι καὶ χηλαίς are in apposition to τῷδε, and define its meaning more closely.

622. ἰσονίχος: predicative with θάσσων. In English we use an adverb, not an adjective, "sitting quietly"; so in v. 636.

623. τάφω: poetic dative of place where, without a preposition.

625. κατ': crasis of καὶ εἰτα; cp. v. 629. Ἀχέλους: Achelous here simply means "water."

627. ὡς: "because he (Pentheus) believed that I had escaped"; see v. 611, n., and cp. v. 631.

630. τὸ τοιαὶ: "a phantom." The MSS. have φώς, which can only mean "Bromius made a light," and Pentheus rushed at the light, thinking it was Dionysus.

631. κάκεντε: crasis of καὶ ἐκέντει.

633. συντεθράνωταί: συντεθράνωμα only occurs in this passage; it means either "to shatter" or "to bring to the ground."

634. ἴδοντι: sc. αὐτῷ, dative of disadvantage. πικροτάτους is used predicatively, "seeing to his great sorrow."

640. κάν: crasis of καὶ ἔμεν. μέγα: adverbial accusative with πνέων.

641. πρὸς σοφοὺ... ἀνδρός: sc. ἐστί, "it is the part of a wise man," Lat. sapientis est.
642-777. Pentheus enters enraged, and seeing Dionysus, is about to order his arrest when a shepherd enters and relates what he has seen on Mount Cithaeron: the Bacchanals defeat without weapons all who come even in arms against them, and their god works miracles in their behalf; the shepherd himself has but narrowly escaped, and the women have with their hands torn his flock in pieces.

642. διαπέφευγε: δια- means "altogether."
643. τό δέ: τό δέ: sc. εστι.
644. στήσον: 1st aor. imper. act., and therefore transitive, governing πόδα; see v. 21, n.
645. ὄργη δ' ὑπόθες ἣσυχον πόδα: "suggest to thy wrath a calm gait"; in this sense the middle of ὑποσιθήμω is more usual; but cp. v. 675.
646. πόθεν: "from what cause?" as in v. 465.
647. οὐκ εἴπον: see v. 498.
648. τούς λόγους ... καυνούς: the article precedes the substantive and not the adjective, thus showing that καυνούς is not an attribute but a predicate; "the words thou bringest forward are ever strange."
649. After this line a verse has fallen out in the MSS., containing the answer of Pentheus, in which he expresses a taunt against the god of wine.
650. σοφὸς σοφὸς σύ: the repetition of σοφὸς shows irritation on the part of Pentheus. πλην ἃ δεί: i.e. πλην ταῦτα ἃ δεί; ταῦτα and ἃ are both accusatives of specification.
651. κελνοῦ: Dionysus calls attention to an approaching messenger. 
652. ἔξ ὄρους: the mountain is Cithaeron; see v. 661.
653. σοι: dative of advantage. θεέομεθα: the correct Attic future of θεέω is θεέομαι, but in poetry the Doric future (θεέομαι) is sometimes used where the metre requires it.
654. ἀνέιχαν: gnostic aorist; cp. v. 304, n. The verb is used intransitively here in the sense of "to cease."
655. προστιθεῖς: i.e. "thou not only comest, but showest eagerness to speak."
656. ποτνίαδας: "raving"; the fem. adjective ποτνίας is derived from Ποτνία, the name of a Boeotian town near which was a spring, whereof those who drank went mad. τῆς γῆς: genitive of separation with ἐξηκόντισαν.
657. οὐστροτις: "in frenzy"; dative of manner. οὐστρος= (1) a gaddly; (2) a sting; (3) a mad desire, madness. λευκόν: "white," because naked.
658. θαυμάτων: genitive of the standard of comparison with κρέασον.
659. φράσω: deliberative subjunctive (not future), as is shown by στειλόμεθα. τὰ κείθεν: "the things from there" is the Greek idiom when a person reports news of what has happened at a place from which he has come; in English we should say "what happened there."
671. τοῦξύθυμον: crasis of τὸ ἰξύθυμον, neuter adjective used for an abstract noun.
673. τοῖς δικαίοις: verbs of contending and the like are constructed with a dative of the indirect object.
674. ὅσῳ... δεινότερα... τοσῷδε μᾶλλον: ὅσῳ and τοσῷδε a-ε datives of the amount of difference used with the comparatives δεινότερα and μᾶλλον.
678. † μάσχον: this word is unsatisfactory, whether taken as gen. of description with βοσκήματα ("cattle consisting of calves") or as gen. of separation ("from the calves") with ὑπεξήκρισιν; Dr. Sandys therefore suggests βόσκων, "feeding," ὑπεξήκρισιν: this verb, which only occurs here, is either 1st person sing. and transitive, or 3rd person plural and intransitive with βοσκήματα as subject. A plural verb is not uncommon with a neuter plural subject denoting living beings. If transitive, ὑπεξακρίσεων means "to drive to the top"; if intransitive, it means either "to go to the top" or "to gambol" (lit. "walk on tiptoe," ἕκρων παρενέσθαι). ἧνίχ' ἡλιος... χόνα: i.e. at sunrise. ἐξίσισι is historic present.
681. ὁν ἦρχ' ἐνὸς μὲν: ὁν is partitive genitive depending upon ἐνὸς, and ἐνὸς genitive governed by ἦρχε.
683. σόμασιν παρεμέναι: "exhausted in body"; this use of the dative is unusual; the ordinary construction would be the accusative of specification.
684. πρὸς ἐλάτης... φόβην: they were reclining on branches of fir, such as shoot out from near the bottom of the trunk and touch the ground, or possibly on piles of plucked branches.
687. ὅμωμενα... θηρᾶν: the construction is affected by the verb of saying (ὁς σὺ φῆς) and is somewhat illogically changed to indirect discourse (accusative and infinitive).
690. κυνίν: the infinitive depends on ὠλονέων, which is here equivalent to a verb of command. δέμας: singular for plural, as all the Bacchanals are meant; so in v. 730, 744.
692. ὑματῶν: genitive of separation with ἀποβαλλόντα.
694. νέαι παλαιάν: "young and old"; the omission of a connecting particle in Greek between two adjectives is rare.
696. ἀνεστελανθ': this probably refers to a buckle or other fastening on the left shoulder. ὅσαιν: possessive dative; the subject of ἀνεστελανθ' is the antecedent of ὅσαιν. ἀμμάτων: descriptive genitive with σύνεσμα.
700. ἐδίδοσαν: imperfect, "offered."
702. ἐπὶ... θεντο: for ἐπέθεντο, by tmesis. κισσίνως στεφάνως δρυὸς τε μιλακός τ': "wreaths of ivy and oak and bryony." The poet changes from the adjective κισσίνως to descriptive genitives, δρυὸς τε μιλακός τε.
707. τῇδε: either "for her" or "here."
708. λευκόι πῶματος: i.e. milk.
712. ὡστ': for the constructions of ὡστε see v. 285, n. From the use of ὡστε with the indicative is derived a secondary use, by which it
is used as a particle introducing a principal sentence (as here) and meaning "wherefore." el παρηγοθα... εφασιν αν μετηλθες: in sup-
positions contrary to fact a past tense of the indicative is used in both
clauses (with ἀν in the apodosis); the imperfect indic. relates to
present time (see v. 258) or to a continuous state in past time (as in
the protasis here), the aorist to a single act in past time (as in the
apodosis here). τὸν νῦν ψευδες: τὸν is relative; this is an archaic use
of the article, not rare in tragedy where required by the metre.

715. τοιοτων λογου: "arguments interchanged," descriptive geni-
tive. V.l. καινων λογων, "strange matters," objective genitive.

716. ος... δρωσι: this clause is explanatory of λογων.

719. θελετε ηπρασωμεθα: the deliberative subjunctive (ηπρασωμεθα,
"are we to hunt?") is often introduced by βοιλει or βοιλεσθε, "do you
wish?" and in poetry by θελει or θελετε, "are you willing?" The two
questions were probably at first felt to be distinct, and were gradually
welded into one.

721. τ' ανακτι θωμεθ': the MSS. have θωμεν, but χαριν
πιθεσθα (middle), not χαριν τιθεναι (active), is the regular expression
in the sense of "to confer a favour."

722. ἐλλοχ' ημου: historic present.

723. αυτοις: "ourselves." αυτοις and other forms of this word are
used only for the 3rd person reflexive, but occasionally for both
1st and 2nd. την ταταμένην ὄραν: the imperfect ἔκλων shows that the
accusative here expresses duration of time, although "at the
appointed time" is the most natural translation.

728. μον: genitive governed by πλησιον.

729. ἐπιτηδησι': i.e. ἐπιτηδησα; the ε is cut off by prodelision after
the long vowel of καγω. ος... θελων: ος with the participle denotes
the thought of the subject (ἐγὼ) of the sentence,—here the reason for
the action, "because I desired."

733. θύροις: dative of instrument with ὑπλισμέναι.

737. την μεν: i.e. Agave. ἐχουσαν in the next line agrees with την
μεν, and governs εὐθηλον πάριν μυκωμένην.

738. δικα: "apart." Agave is apparently represented as holding
the animal's hind-legs apart, and as on the point of rending it asunder.
This emendation of the MSS. reading δικα is widely accepted.

739. άλλαι: "others"; not "the others" which would be άλλαι.

740. έμβασιν: "foot"; abstract for concrete.

741. ῥυππομεν': the participle belongs both to πλευρα and to έμβα-
sιν, and is neuter by the Greek rule that an adjective or participle
belonging to two or more nouns of different genders denoting things
is in the neuter gender.

743. κεις κερας θυμούμενοι: the idea seems to be that, as a bull
lowers his head in readiness to toss, he glares under his horns as if
concentrating his rage in them.

744. το προσθεν: adverbial acc. with θυμούμενοι. δέμας: accusa-
tive of specification with ἐσφάλλωντο.
NOTES.

746. σαρκός ἐνυτά: lit. "coverings consisting of their flesh," σαρκός being descriptive genitive. ἐνυτά is acc. governed by the middle verb διεσφορὸντο, "they had their flesh torn asunder." 

747. κόραι: possessive dative with βλέφαρα.

748. ὑποτάσεις: accusative of extent of space after χωροῦσι. πεδίων ὑποτάσεις is a periphrasis for τὰ ὑποτεταμένα πεδία. παρ᾽ Ἀσωποῦ ῥοᾶς: the Asopus flowed south of Thebes westwards, falling into the strait between Euboea and the mainland in the extreme north of Attica.

751. Ἰοᾶς τ᾽ Ἐρυθράς θ᾽: the first τε couples the two sentences χωροῦσι ... ὑποτάσεις and Ἰοᾶς Ἐρυθράς θ᾽ ... ἐπεστρέψαται ... διεφερον. The second τε (θ') connects the two nouns Ἰοᾶς and Ἐρυθράς. Hysiae and Erythrae were two towns on the slopes of Cithaeron, the mountain range some miles south of Thebes, which forms the north-western boundary between Boeotia and Attica.

757. ἐκαίεν: sc. πῦρ as subject. οἱ δ᾽: i.e. the inhabitants of Hysiae and Erythrae.

761. πόλεις τῆς: instrumental dative with δέχον. τὰ ... ἄλλ᾽: accusative of specification with μέγας.

762. χρόνον: genitive of separation with ἐξαιρέαται.

767. νῦσατο: for the omission of the augment see v. 94, n.

768. χροὸς: genitive of separation after ἐκ- in ἐξεφαίρεσαν. The word χρός is practically a repetition of ἐκ παρηθῶν in the preceding line.

770. πόλεις τῆς: instrumental dative with δέχον. τὰ ... ἄλλ᾽: accusative of specification with μέγας.

771. κάκειον φασὺν αὑτὸν: verbs of saying govern a double object-accusative: (1) internal, of the thing spoken (ἐκεῖνο); (2) external, of the person spoken about (αὑτῶν); cp. v. 70, n. ἐκεῖνο is explained by the infinitive clause τὴν παυσίλπων ἄμπελον δοῦναι βραστοῖς.

773. οἴνου δὲ μηκέτ᾽ ὄντος: μὴ with the participle is equivalent to a conditional clause.

775. τοὺς λόγους ἐλευθέρους: the order of the words shows that ἐλευθέρους is predicative, "to say freely what I have to say."

776. εἶρήσεται: future middle used passively; cp. v. 586, n.
At first Pentheus resolves to march with the Theban army against the women, but is warned by the god and persuaded first to go as a spy, disguised in a Bacchanal's dress. Dionysus will lead him, but, as he explains when Pentheus enters the palace to change his garments, it will be to a death of dishonour.

778. ἐφάπτεται: "is being kindled"; the MSS. have ἐφάπτεται, "is touching, drawing near to, ns."

779. ψόγος ... μέγας: nominative in apposition to ὕβρισμα. ἐς "Ἑλληνας: "before, i.e. in the eyes of, the Greeks."

780. Ηλέκτρας ... πύλας: the Elecran gate was, and is, the southern gate of Thebes, leading to Mount Cithaeron.

785. οὐ γάρ: sc. ἀνέκτα, "for this is not to be borne." ὑπερβάλλει: intransitive, "exceeds," "is too much."

789. οὐ φημι: Lat. nego, "I say you ought not." So οὐκ εἶω = Lat. veto, "I forbid."

790. οὐκ ἀνέξεται κυνοῦντα: sc. σέ, "will not suffer thee to remove." ἀνέχομαι and περιοράω in this sense are constructed with the participle.

792. οὐ μὴ φρενώσεις μ' ἀλλά ... σώσει: for οὐ μή, see v. 343, n. ἀλλὰ σώσει τὸδε, "keep this for thyself," i.e. "bear this in mind," is an affirmative command parallel to βακχεύσεις δέ in v. 343.

793. τὸδ': "the fact that you are an escaped prisoner."

795. θεῷ: dative of indirect object with φυμούμενος.

796. γέ: the particle γε is used in a reply which gives assent (here only ironically), and adds a further statement; cp. v. 490, n. ἐξει: sc. εἰσὶ θανεῖν.

799. θυρσοσι ... ἐκτρέπειν: "to turn (bronze shields) in flight before the thyrsi." θυρσοσι is dative of the instrument or cause.

800. ἀπόρω: predicative; the adjective is put first for emphasis.

802. ὡ τάν: Dionysus addresses Pentheus as an intimate friend.

803. τί δρώντα: sc. εἰδέ, lit. "possible for me doing what?" δουλείας: the abstract δουλεία is used for the concrete δουλος; cp. Lat. servitium, and v. 740, n.

804. διπέων: δίξα, used as a preposition, governs the genitive (ὑπάλων).

805. δόλον: predicative with τὸδε, "thou designest this as a trap."

806. ποιήν τι: sc. δόλον μηχανώμαι.

807. ξυνέθεσθε ... ἵνα βακχεύηντ: for the use of the subjunctive in a final clause dependent on a secondary tense see v. 475, n. Here Dionysus and the Bacchanals are represented as having said "we will concert a plan in order that we may revel."

808. καὶ μήν: calls attention to something new or noteworthy, and in answers expresses assent. Pentheus is expecting a denial; Dionysus makes an unexpected avowal.

814. λυπώσ: Pentheus deprecates the thought underlying Dionys-
sus' last remark, that he would take pleasure in seeing the women in
the midst of their frenzied revels. He replies that he would be sorry
to see them thus. Dionysus retorts, "though the sight should bring
you pain, would you be pleased to see it?" πικρά would by the audience
be understood to refer to Pentheus' fate.

817. ἀλλ' : ἀλλά, like the Lat. al, introduces an objection. In
the next line ἀλλά introduces the reply to the objection.

819. ἄγωμεν : deliberative subjunctive.

820. τοῦ χρόνου δὲ σοi φθονῶ : the meaning is "I grudge thee all
the time that we are lingering here." This is the best emendation of
the MS. reading, δὲ σ' οὐ φθονῶ, the elision of σοι being inadmissible.

821. στειλαί : the middle στέλλομαι is used of a person putting
garments on himself. Contrast the use of the active in v. 827.

822. τελῶ : usually taken as future rather than as deliberative sub-
junctive. τελέω means "to pay," and especially "to pay taxes";
the subject of the classification of citizens according to the taxes they
paid, τελέω εἰσ "to be classed among."

825. ἡμᾶς ἐξεμονοσώσεν τάδε : verbs of teaching govern a double
accusative, (1) external, of the person (ἡμᾶς); (2) internal, of the
thing (τάδε).

828. τίνα στολὴν : sc. στειλεῖς. τίνα στολὴν is cognate accusative
with στειλεῖς.

830. βαλέω : future (not 2nd aorist) infinitive. The subject of the
infinitive, being the same as that of the finite verb (φής), is not
expressed.

837. αἴμα θήσεις : these words, if sound, must mean "you will
cause bloodshed." But Pentheus would not object to so doing. The best
emendation is that cited by Dr. Tyrrell : ἀλλ' ἐμπαθῆς εἰ, "but wilt
thou go undisguised to join (αναμίκαῶν) battle with the Bacchanals?"

839. κακοῖς θηραν κακά : the meaning seems to be : "to hunt down
the evil practices of the Bacchanals by means of the evil of bloodshed."

841. ὀδοῦς ἔρημοι : cognate accusative with ἑμεν. ἔρημος is here
(usual) of two terminations only, ἔρημοι agreeing with ὀδοῦς (fem.).

843. ἀν δοκῇ βουλεύομεν : ἀν = ἀν. The MS. has βουλεύομαι,
which, coming after the dual participle ἐλθόντε, involves an unparalleled
anacoluthon. The verse has also been emended by correcting ἐλθόντ'
to ἐλθόν γ'. The difference between the active βουλεύων, "to take
counsel," and the middle βουλεύεσθαι, "to take counsel with one-
selves," should be noticed.

844. πάρα : a dissyllabic preposition with the accent on the first
 syllable may stand as the equivalent of ἐστὶ compounded with that
preposition ; so here, πάρα = πάρεστι. Cp. v. 41, ἀν. The subject is
tό ἐμῶν, equivalent to ἐγὼ.

845. στείχοψ ἀν : "I will go," the potential optative with ἀν being
often equivalent to an emphatic future indicative.

847. ἀνήρ : crasis of ὁ ἀνήρ. εἰς βόλον καθισταται : the metaphor is
from a fish coming into a net and being caught.

848. Βάκχας : accusative of the goal of motion after ἠξε. The ex-
tension of this construction to nouns denoting persons seems to have been peculiar to Euripides.

849. νῦν σόν ἔργον: sc. ἐστί.
850. τισωμέθ': hortative subjunctive. The verb is middle: τίω or τίνω (active) = "I pay"; τιμαί or τίναμαι (middle) = "I receive payment" or "exact payment"; hence, "I take vengeance," "punish."

852. οὐ μὴ δελήσατε: see v. 343, n. ἐνδύναι: this verb, when used of the putting on of clothes, etc., is in the 2nd aorist restricted to the meaning of putting clothes on oneself, a meaning which in other tenses may (as in v. 853) be expressed by the middle. The active in tenses other than the 2nd aorist may be used (1) as above, and (2) in a causal sense: ἐνδύνειν τινά τί = "to clothe a person in a garment."

853. ἕξω δὲ ἐλαύνων τοῦ φρονεῖν: lit. "driving outside (the bounds) of sanity," a metaphor from chariot-driving.
854. Θηβαίων: dative of advantage.
857. κόσμον: accusative governed by προσάψων, v. 859. ἐς "Ἄιδον: sc. δύσω, "to Hades' home." We have a similar ellipsis in English with names of churches, etc.; e.g. St. Paul's (Cathedral).
859. προσάψων: the future participle denotes purpose, and belongs closely to εἶμι (v. 857).
860. Ἰ ἐν τέλε: "in the issue," i.e. in the long run. The meaning is that, while Dionysus is generally a kindly god, yet if men wait long enough they will also see that he is a terrible deity, and not lightly to be provoked. This meaning is not altogether satisfactory, nor are the various emendations that have been suggested.

Third Stasimon or Choral Interlude. Vv. 862-911.

862-911. The Chorus compare themselves to a stag which, after a long pursuit, escapes from the hunter. So shall Pentheus be foiled, and they will triumph. The vengeance of heaven comes surely, though late. It is best to reverence the gods. There is no wisdom beyond this, and nothing fairer on earth than with the help of the gods to exact vengeance from one's foes.

863. λευκὸν: "white," because bare; op. v. 665.
865. ἐς αἰθέρα ἱπποτρόπον: the dance is by night (παννυχιος, v. 862), and the air moist with evening dews.
866. νεβρός: subject of θρόσκει, v. 873. χλεοηαῖς... λειμακός ἡδοναίς: the adjective χλεοηαῖς is more applicable to λειμακός than to ἡδοναίς. By a figure of speech called hypallage an adjective is often transferred from its proper substantive to another in close connexion.
868. Ἰ ἀν ἄν φοβερόν φύγῃ θήραμι: φοβερόν θήραμα is nominative in apposition to νεβρός understood, the subject of φύγῃ. Many editors accept the conjecture φοβερὰν... θήραν, accusative, object of φύγῃ,
“when it has escaped from the dreaded hunt out of the range of the pursuit” (ἐξ ἐκ μακάσ).

869. φυλακᾶς: gen. sing. of φυλακή; the acc. pl. of φυλάξ is φυλακας.

872. συντείνη: this subjunctive depends upon ἄν, being coupled with φύγῃ by δέ.

873. ἄδλλαίς: ἄδλλα properly denotes “a stormy wind,” and the word is here explained by some as meaning “hard breathing.” Others prefer the conjecture, μὰχθωσ τ' ὡκυδρόμως ἄδλλας, “storm-swift with toiling speed,” where ἄδλλας is a nominative adjective.

πεδίον: accusative of extent of space, “leaps over the plain”; cp. ν. 749, χωροῦν πεδίων ὑποτάσεις.

875. βροτῶν ἐρμιῶν: ἐρμιῶν is concrete in meaning, “desert places”; βροτῶν is genitive of separation with ἐρμιῶν, “places deserted of men.”

877. τὸ το ζυγόν: i.e. “in what does real wisdom consist, if not in triumph over one’s foes?”

881. δυ καλῶν: “whatsoever is honourable,” i.e. “honour.”

884. βροτῶν: partitive genitive with τοῦς τ’ ... τιμώντας καί ...

ἀβδέντας.

888. ὁ δόξα: the emendation δοκὶ, with the same meaning, is accepted by some editors for the sake of the metre.

888. κρυπτέονσι: sc. οἱ θεοι.

889. δαφνὸν χρόνον πόδα: the phrase contains a remarkable metaphor, “for a long foot of time.” The accusative denotes duration of time.

891. γὰρ: “they catch the unholy man, (and rightly) for.” κρείσ-

892. σον: adverb, to be taken with γεγένοσκειν and μελετᾶν.

893. τὸς: “this,” explained in the next and two succeeding lines. τὸς is subject of ἐχειν.

894. ἀρα: “after all,” i.e. speculation apart.

897-901. Ν. 877-881 are repeated as a refrain.

905. ἔτερα δ' ἔτερος ἔτερον: “one man (ἔτερος) surpasses another (ἔτερον) in different ways (ἔτερα).” ἔτερα is accusative of specification, and ἄλβω and δυνάμει are instrumental datives.

906. παρηλθεῖν: this and ἀπέβησαν in v. 909 are instances of the gnomic aorist, or aorist of repeated action, to be rendered in English by a present tense; cp. v. 304, η.

907. ἀλπίδεις: often, as here, a neutral word, denoting “expecta-

909. βροτοῖς: dative of advantage.

910. τὸ δὲ κατ’ ἡμαρ... μακάριο: in v. 909 are instances of the gnomic aorist, or aorist of repeated action, to be rendered in English by a present tense; cp. v. 304, η.

909. ἀπεβησαν: this and ἀπέβησαν in v. 909 are instances of the gnomic aorist, or aorist of repeated action, to be rendered in English by a present tense; cp. v. 304, η.

907. ἀλπίδεις: often, as here, a neutral word, denoting “expecta-

909. βροτοῖς: dative of advantage.

910. τὸ δὲ κατ’ ἡμαρ... μακάριο: the order of the words for translation is: μακάριο ἄδ (τοὺτον) ἰδω βίοσ (ἐστὶν) εὐδαίμων τὸ κατ’ ἡμαρ. ἰδω is possessive dative with βίοσ, and τὸ κατ’ ἡμαρ is an adverbial accusative meaning “from day to day.”

912-976. Dionysus and Pentheus enter, ready to start for Cithaeron. Pentheus is disguised as a Bacchanal, and Dionysus directs him how to behave. The god has already clouded the king's mind, which is filled with strange fancies. He thinks Dionysus resembles a bull, and believes himself able to carry Cithaeron, Bacchanals and all, upon his shoulders. The start is made.

912. ἀ μὴ χρεών: sc. εἰς. The negative is μὴ, not οὐ, because the relative is indefinite, "such things as are not right."

914. μου: dative of the indirect object with δοθητα, "show thyself to me."

915. γυναικός, Μαυάδος, Βάκχης: these three words form a climax; Pentheus wears the dress of a woman, unbecoming to so haughty a man and king; of a Μαινανδ, a mad, frenzied woman, although Pentheus boasts of his sanity; and finally of a Bacchanal, that special class of frenzied worshippers of Dionysus whom Pentheus is specially persecuting.

917. μὰ: this, of course, goes with the partitive genitive θυγατέρων, not with μορφή.

918. καὶ μὴν: "and lo!" Cp. v. 803, n. μοι: μοι goes closely with δοκῶ, "I seem to myself."

919. καὶ πολίσμον, ἐπτάστομον: sc. δισσώς, from δισσάς Θήβας.

920. ταύρος: predicative with ἔγεισθαι, "thou sekest to be a bull leading me." ἡμῖν is dative governed by ἔγεισθαι.

921. κέρατα: nominative case, subject of δοκεῖ understood from δοκεῖς in the preceding verse.

922. ἢ σοι: "wast thou all the time?" οὖν: "in any case," "be that as it may."

924. ἢ μίν: dative of accompaniment with ἀμαρτεῖ.

925. τί: adverbial, "how do I appear?" τὴν Ἰνοῦς στάσιν: cognate accusative with ἐστάναι.

927. αὐτὰς ἐκείνας: "those women (ἐκείνας) themselves (αὐτάς)," "those and none others."

931. μεθόρμισα: this form, the aorist of μεθ-ορμίζω, should be contrasted with καθόρμισα in v. 929, the aorist of καθ-ορμύω.

934. σολ... ἀνακειμένα: "I am in your hands"; ἀνακειμένα serves as the passive of ἀνατίθημι, and is used primarily of things devoted as offerings to a deity.

936. τείνουσιν: intransitive, "fall" or "set."

937. δοκοῦσι: sc. στολῆσθε οὐχ ἔξει τείνειν.

938. τάνθεδε: "on this side," i.e. on the left side. ἔχει: ἔχειν is frequently used with an adverb (here ὀδοὺς) in the sense of "to be."
NOTES.

94. **μεθεστηκας φρένων:** μετα- in composition may express change (cp. μεθόρμισα, v. 931), and can then be constructed (as here) with a genitive of separation.

946. **αὐταισι Βάκχαις:** dative of accompaniment. This dative is often idiomatically used with αὐτός, as here, “Bacchanals and all.” Cp. μίαν ναύν ἔλαβον αὐτός ἄνδρας, “they captured one ship, crew and all.”

948. **ὑγεῖς:** the position of the article (τὰς πρὶν φρένας) shows that ὑγεῖς, which is without a definite article, is predicative: “the former mind which thou hadst was not sound.”

949. **φέρομεν ... ἀναστάσω:** deliberative subjunctives.

950. **μῆ ... διολέσης:** Greek expresses a prohibition in one of three ways: (1) of a single act, μῆ with the aorist subjunctive (as here); (2) of repeated actions, μῆ with the present imperative; (3) as a strong prohibition, οὐ μῆ with the future indicative (see v. 313, n.). τὰ Νῦμφων ... ἰδρύματα καὶ Πανὸς ἔδρας: there was a cave of the Nymphs on Mount Cithaeron. Pan was the god of the country and of shepherds, and was also worshipped on Mount Cithaeron.

953. **καλὸς ἠλέας:** “well said,” aorist of the immediate past. νικητένων γυναικὰς: for the construction, see v. 366, n.

955. **κρύψει σὺ κρύψιν:** future middle used in a passive sense; cp. v. 588, n. κρύψιν is cognate accusative with κρύψει; ἤν is also cognate accusative with κρυφθήναι.

957. **καὶ μῆν:** see v. 808, n. ὄρνυθας ὡς: ὡς, “as” (relative) is accented only when (as here) it follows the word to which it belongs. ὡς, “thus” (demonstrative) is always accented.

958. **λέκτρον:** descriptive genitive with ἔρκεσιν. φιλτάτως ἐν ἑρκεσιν: the word ἑρκεσιν is very appropriate, as it is used to denote a snare set for birds.

959. **ἀποστέλλει:** middle. ἀποστέλλομαι = “I send myself,” “I go.”

960. This verse and 964 are both spoken aside.

962. **αὐτῶν:** i.e. τῶν Θηβαίων, understood from Θηβαίας χθόνος in the preceding verse.

963. **πόλεως τῆς Θῆς:** genitive depending upon ὑπερ- in ὑπερκάμμεις. ὑπερκάμμεις, “thou takest trouble upon thyself,” is purposely used by Dionysus in a double sense, readily understood by the audience and all the theatre except Pentheus; in fact, the whole of this passage (vv. 955-970) is an instance of “tragic irony.”

964. **οὕς ἐξήν:** sc. ἀναμένεις σε.

965. **εἰμί:** distinguish ἐμί, “I will go,” from εἰμί, “I am” (v. 962).

967. **ἐπιστημον:** “conspicuous”; Dionysus knows that the severed head of Pentheus will be brought back, carried aloft by his mother on her wand. Pentheus takes the word to mean, “conspicuous on account of the triumph he shall win.”
970. τρυφάς γε τοιάδε': cognate accusative with τρυφάν. τοιάδε refers back to ἐν χερόι μητρός. ἄξιον μὲν ἀπτομαί: ἄξιον is partitive genitive with a verb of touching, and μὲν is used without a corresponding δὲ only to emphasize ἄξιον: "worthy indeed is what I am touching," i.e. "worthy indeed is my endeavour." For μὲν see v. 43, n. ἄξιον is used in a double sense; Pentheus puts a good, Dionysus a bad interpretation upon it. These are the last words spoken on the stage by Pentheus, and we must notice the irony by which the poet makes the victim all unconsciously confess in his last utterance that he has deserved his coming doom.

971-976. These verses are spoken aside.

972. ὤστ'... εἰρήσεις: for the construction of ὤστε see v. 285, n. οὐρανός στηρίζον: "towering up to (lit. in) heaven." στηρίζων, "to make firm" is here used intransitively in the sense of "to stand firm." The dative is local; cp. v. 38, n.

976. αὐτό: "the thing itself," i.e. "the event." αὐτό is subject of σημαίνει.

FOURTH STASIMON OR CHORAL INTERLUDE. VV. 977–1023.

977-1023. The Chorus anticipate the doom of Pentheus. Madness will inspire the Bacchanals, and especially Agave; they will discover and murder the spy. The lesson taught is that man should be humble, wise, and reverent. Bacchus is implored to show himself in some form of terror, as a bull or a serpent, and so to catch the foe.

977. Δύσσης: madness is personified as a goddess with attendant dogs that pursue her victims.

979. νυν: νυν is either singular or plural, and of any gender; here it is fem. plural.

982. πρῶτα: acc. plural neut. used adverbially; the nom. sing. fem. would be πρῶτα (Attic, πρῶτη). λευρας ἀπὸ πέτρας ἢ σκόλοπος: these words belong to δοκεόντα, not to δεστα. σκόλοφ usually means "a sharp stake"; here, "a tree" or "the stump of a tree."

985. τίς ὅδε Καθμελών μαστήρ ὄριδρόμων: Καθμελών ὄριδρόμων is feminine, and is objective genitive with μαστήρ.

990. δή... γένος: δέ (ἐστι) γένος, "he is the offspring." Γοργόνων Διήνυσον: according to the legends, the three Gorgons lived in the interior of Africa; they were winged beings of terrible aspect, with snakes for hair. The sight of Medusa, one of their number, turned the beholder to stone.

993. δίκα φανερός: φανερός is only in this play used as an adjective of two terminations; see also v. 1012. δίκα is Justice personified.

994. λαμών διαμπάξ: λαμών is genitive depending upon διαμπάξ.

996. γιγνεῖ: Pentheus is earth-born, because Echion is earth-born; see vv. 538-541.

998. ἤπι σά, Βάκχε, ὄργια ματρός τε σάς: τε connects the possessive
NOTES.

95

adjective σά with the possessive genitive ματρός σάς, "thy revels and thy mother's."

1001. τὰν ἄνικητον ὡς κρατήσων βία: ὡς with the participle expresses a thought supposed to exist in the mind of the subject of the sentence; here of Pentheus (see v. 454, n.); ὡς with the future expresses particularly an intention. τὰν ἄνικητον, if the text is sound, must refer to Agave.

1002. † γνώμαν σώφρονα ... ἄλπτος βίος: the order for translation is ἄλπτος βίος θνατοῖς ἐφ' ἐχειν γνώμαν ἀπροφασίστωσ σώφρονα εἰς τὰ θεῶν βροτείαν τε. The reading in the text is conjectural; the MS. is here so corrupt as to render all emendation uncertain. βροτείαν = "such as befits a mortal." For ἄλπτος βίος see v. 397, n.

1005. † τὸ σοφὸν οὐ φθόνῳ χαῖρω θηρεύουσα: "I rejoice not to pursue wisdom with (i.e. so as to incur) divine jealousy." φθόνῳ is dative of accompaniment. V.l. τὸ σοφὸν οὐ φθόνῳ. χαῖρω θηρεύουσα τάδ' ἔτερα κ.τ.λ., "I envy not the wisdom of men; I rejoice to pursue these other things." Both readings are partly conjectural.

1007. τὰ δ' ἔτερα μέγαλα φανερά ἀεὶ τῶν ἐπὶ τὰ καλὰ: sc. χαῖρω θηρεύουσα, "I rejoice to pursue the other great things that are ever manifest among those that tend to virtue." The rest of the sentence is explanatory of τὰ ἔτερα ... τῶν ἐπὶ τὰ καλὰ.

1008. βίον: acc. of specification with εὔσεβεῖν. ἡμαρ: acc. of extent of time, emphasized by εἰς νύκτα τε, "and until night." εὔγαγοντα: acc. masc. agreeing with τῶν understood, subject of εὔσεβεῖν. The maxim being of general application, the feminine is used, although the speaker is a woman.

1010. ἐκβαλόντα: the construction of this word is similar to that of εὔγαγοντα above, save that, being transitive, it governs the accusative νόμιμα.

1012-1016. The verses form a refrain, being identical with vv. 992-996.

1017. ἱδεῖν: epexegetic (i.e. explanatory) infinitive with φάνηθι; so ὀρθάθαι in v. 1019.

1020. † θηραγρευτὰ: Pentheus. The dative is the indirect object of περιβαλε. Βακχάν is objective genitive depending upon θηραγρευτὰ. The MS. is corrupt, and the reading given in the text is conjectural. Another emendation is θηραγρευτάν, acc. governed by the phrase περιβαλέ βρόχον (cp. v. 345, n.); this would enable us to retain the MS. reading πεσόντα in v. 1023.

1021. γελῶντι προσαφέω: dative of manner.
FIFTH EPEISODION. Vv. 1024–1152.

1024. ἀν' Ἑλλάδα: ἀνά, with the accusative of names of places, denotes extension over, “throughout.”

1025. Σιδωνίου γέροντος: Cadmus, the founder of Thebes; cp. v. 171.

1026. δράκοντος ... ὑφος: for a somewhat similar pleonasm cp. v. 915.

1027. ὡς: exclamatory, “how!” ἀλλ’ ὄμως: if v. 1023, which occurs elsewhere in Euripides, is an interpolation here, στενάξω must be understood after ἀλλ’ ὄμως.

1028. συμφορά: predicative with ἐστι understood. The accent and long quantity of the final syllable show that this is the substantive συμφορά, not the neuter plural of the adjective σύμφωρος.

1029. νέον: νέος may perhaps here mean “evil,” as it does in v. 362.

1032. πᾶς χρής: “how?” i.e. “in what sense do you say this?” “what do you mean?” ἄλεξα: aorist of the immediate past; English idiom would admit the use of the present, “why do you say this?”

1033. δεσπόταις: poetic plural for singular.

1034. εὐάξω εἴνα μέλει πάρμαροι: the Chorus explain to the messenger that they are strangers, and, being followers of Dionysus, naturally are glad at his vindication from the attacks of Pentheus. εὐάξω means “I cry evoe,” the cry used in the worship of Dionysus, in honour of the god. εἴνα is nom. sing. fem.

1036. ἄγεις: after this word a line and a half have dropped out in the MS. The meaning is that there are plenty of men left to take up Pentheus’ work of suppressing the worship of Dionysus. ἄγω here = “I deem”; cp. Lat. duco, which is used in the sense of “I think” as well as in that of “I lead.”

1038. κράτος ... ἐμόν: “power over me”; a possessive adjective is usually equivalent to the genitive of the corresponding personal pronoun used as a possessive or subjective genitive; here the genitive would be objective.

1039. συγγνωστά: sc. ἐστί. The verbal adjective in -τός denotes possibility; hence συγγνωστά (sc. ἐστί) σοι means “pardon can be granted to thee.” πλην: a conjunction, “except that,” introducing οὗ καλὸν (ἐστι).

1041. θησαυρεῖ: historic present.

1043. τῆς δε Θῆβαις ὁμόνοι: descriptive genitive with θεράπυς.

1044. ἐξεβημεν Ἀσοπτοῦ ροᾶ: ἐκβαίνω is transitive, as are many other compounds of intransitive verbs. For the Asopus see v. 749, n.
1045. ἑσεβάλλομεν: when (as here) apparently intransitive, this verb is generally used of military invasions, ἑστατίαν being understood as object.

1047. θεωρία: objective genitive with πομπός. θεωρία is properly an embassy sent by the State to an oracle or public games, and is here used of Pentheus' journey to see the Bacchic revels.

1048. Ίζομεν νάπος: Ίζεν is here used as transitive by a stretch of the conception; cp. v. 307, n.

1049. σταγηλά: predicative with σφυγνοτες, the object of which is τὰ ἐκ ποδῶν καὶ γλώσσας ἀπο, "footsteps and words."

1050. ὃς ὀρώμεν ὀνχ ὀρώμενοι: ὃς is here final, "in order that."

1051. ὦδασι: ὦδωρ, "water," ὦδατα = "streams."

1052. συσκιάζον: intransitive, "casting shadows." Elsewhere the verb συσκιάζω is always transitive.

1053. ἕξουσαι κείρασ ἐν τερπνοῖς πόνοις: "to have one's hands in a thing" means "to be engaged in."

1054. ἐκλειπούστα: ἐκλειπτω is sometimes used intransitively, meaning "I fail"; here of the thyrsus it means "faded," and is of course strictly applicable only to the wreath of ivy on the thyrsus, not to the wand itself.

1055. κισσῷ κομήτην: κομήτην is used proleptically, "they decked again the faded thyrsus, so that it should be covered with ivy foliage."

1056. ποικίλα: the adjective πακίλος, "parti-coloured," is applicable to a wooden yoke with metal fittings.

1059. ἔσταμεν: 2nd perfect intransitive of ἔστημι.

1060. Μαίναδων ὑποὶ μιθων: lit. "whither the Maenads' dance (has gone)." The MS. is here corrupt; the conjecture given in the text has been widely accepted; recent editors prefer ὑσσον or ὑσσος νόθων, "I cannot trace the counterfeit Maenads with my eyes," ἐκυκνόμαυ being occasionally constructed, like a verb of hitting the mark, with a partitive genitive.

1061. ἐπεμβάσ: the participle is equivalent to a conditional clause, εἰ ἐπεμβάσῃν.

1064. γάρ: γάρ is often used introducing an explanation, where in English we should use no conjunction at all.

1065. κατήγεν, ἤγεν, ἤγεν: in English the adverb ("down") should be repeated, not the verb.

1066. κυκλοῦτο: for the omission of the augment see v. 94, n. ἔκ κυρτός τροχὸς τόρνω γραφόμενος περιφεραν ἐλικοδρόμον: the MS. has ἔλεκτο ἐρῶν, i.e. "runs round"; but the words do not suit τόξων, and it is doubtful if the construction of ὦστε, "as," with a finite verb is good Attic. Hence the conjecture ἐλικοδρόμον or ἐλεκοδρόμον, with which the passage means (1) "like a bow, or like a curved wheel when its circular outline is being traced with string and pin," or (2) "like a bow, or like (the process whereby) a round wheel has its revolving circumference shaped by a lathe." According to (1), the shape of the bent tree is compared to the outline of a solid wheel, which is being traced (i.e. which is as yet an arc only) by means of a EUR. BAC.
peg and string, an arrangement which served the purpose of a pair of compasses. According to (2), τόρνος means "a lathe," the motive-power of which is supplied by a beam, which is bent down (like the tree in the play) and then allowed to straighten itself. The wheel—a solid wooden one—is, according to this interpretation, mentioned only as an article for making which the lathe would be used, the comparison being between the tree and the bent beam that works the lathe.

1067. περιφοράν: accusative of specification with γραφόμενος, "traced as to its circumference."

1071. ὁθέν: predicative with μεθέλει βλάστημα.

1072. μὴ 'ναχαίτισει νυν: the metaphor in ἀναχαίτισα is from a horse tossing back its mane (χαίτη means "hair"), and so rearing and throwing its rider. νῶτας in v. 1074 keeps up the metaphor.

1073. ὄρθη δ' ἐσ ὄρθων αἰθέρ': ὄρθων is inserted merely to emphasize ὀρθή.

1076. ὄσον ... οὐπω: lit. ("just so much) as not yet," τοσοῦτον being understood originally in this phrase; hence, "he was all but in sight."

1077. καλ: a co-ordinate sentence here takes the place of a temporal clause ("and" = "when"); this co-ordination is common in Homer, and is characteristic of primitive style. Cp. v. 1082.

1078. ὡς μὲν εἰκάσατι: the infinitive preceded by ὡς is used absolutely often to mark a limitation of some clause or word; the most common instance of this use is in the phrase ὡς ἔγγοι εἰπείν, "so to speak." Hence ὡς μὲν εἰκάσατι limits the word Διόνυσος. The voice was that of Dionysus, as far as the messenger could guess.

1079. Διόνυσος: nom. in apposition to φωνή τις.

1080. τὸν ύμᾶς ... γέλων τιδέμενον: τὸν agrees with τιδέμενον, and γέλων is predicative, "who makes you a laughing-stock."

1083. ἐστήριζε: here transitive; the subject is Dionysus.

1084. σίγηρε: unaugmented aorist; see v. 94, n.

1085. οὐκ ἄν ἡκουσας: sc. ei παρηγορά, "hadst thou been there," as protasis. Cp. v. 712, n.

1087. ἔστησαν: 2nd aorist, intransitive. κόρας: "eyes"; but in v. 1089 κόραι means "daughters."

1090. πελείας ὥκυτη: πελείας is gen. of the standard of comparison (v. 340, n.) with ἕγγοι, and ὥκυτη is acc. of specification.

1091. ἔχοσα: "holding on their course," an intransitive use arising from the suppression of the object ἔποσ or ἥσας; cp. Ηελόνδ' ἔχον, "they held on their way to Pylos" (Homer).

1096. αὐτοῦ: partitive genitive with ἐπιπτον, a verb of aiming; so in vv. 1099, 1100, ἔσαν ... Πενθέως.

1100. στόχον δύστηνον: accusative in apposition to the preceding sentence.

1101. κρέσσον ... τῆς προθυμίας: i.e. too high for them to reach him, eager though they were.

1103. τέλος: adverbal acc., "in the end." δρύνους συγκεραυνοῦσαι κλάδους: "rendering off branches from an oak as would a thunderbolt." They placed the branches of oak in the roots of the fir on which Pentheus was, using them as levers with a view to overturning it.
NOTES.

1106. φέρε: used interjectionally, regardless of number; cp. ἄγε, v. 606, ι.

1107. πτόρθον: partitive genitive with a verb of touching, λάβεσθε; so in v. 1117, παρηθιδος ψαυνοι.

1108. θηρ': Agave in her madness mistakes Pentheus for a wild beast, but speaks of it as if it could disclose the mysteries.

1113. κακοῦ γὰρ ἐγγὺς ὄν ἐμάνθανε: ὄν is the usual participle with a verb of perceiving (ἐμάνθανε); cp. v. 188, ι. ἐμάνθανε is imperfect, "he began to perceive."

1118. τοι": "as thou must know."

1124. οὐδ' ἔπειθε μν: i.e. οὐδ' Πενθεὺς ἔπειθεν αὐτήν.

1129. τάπι θάτερ': i.e. τὰ ἐπὶ τὰ ἔτερα, "the work on the other side."

1131. ἐπείχε: intransitive, "pressed on." ἣν δὲ πᾶσ' ὀμοί βοήθησιν στενάζων: there is here an anacoluthon, i.e. a lack of continuity in the construction, for δὲ should stand in partitive apposition to the subject of a sentence, such as πᾶντες ἐβόων, "they were all crying out," instead of which we have ἣν πᾶσ' ὀμοί βοήθησιν. Moreover, a finite verb, ἡ λαλάζων, is substituted for the participle ἡ λαλάζων.

1134. χιονος: properly "a footstep"; here, "a foot." αὐταις ἀρβυλαιας: "shoe and all." cp. v. 946, ι. The plural is due to poetic licence. γυμνωτο: unaugmented imperfect, see v. 94, ι.

1135. πάσα: "each and all."

1136. χειρας: accusative of specification with ἡματωμένη.

1137. σώμα, τὸ μὲν ... τὸ δ': τὸ μὲν and τὸ δέ are in partitive apposition to σώμα, "part of it ... part of it."

1139. οὐ βάδιον ζητήμα: "no easy thing to find," nominative in apposition to σώμα.

1140. λαβοῦσα τυγχάνει: the aorist participle used with τυγχάνει has a past signification, "who happens to have taken it," i.e. "who happened to take it."

1147. ἡ δάκρυα νυκτήρας: sc. ὁ Βάκχιος. The phrase δάκρυα νυκτήρας, "brings home a victory of tears," is an oxymoron; cp. v. 332, ι.

1148. τῇ... τῇ ἐμφορᾶ: dative depending upon ἐκποδών.

1149. ἀπειμ: ἀβίος. Ἀγαύην πρίν μολεῖν: πρίν is used with the accusative and infinitive after an affirmative principal sentence; cp. v. 304, ι.

1151. κάλλιστον: sc. ἐστίν. αὐτό: "this," ἐν. τὸ σωφρονεῖν καὶ σέβεσθαι τὰ τῶν θεῶν.

1152. τοῖς χρωμένοις: sc. αὐτῷ, "to those who pursue this course."

SHORT CHORAL ODE. Vv. 1153-1167.

The Chorus sing of the triumph of Dionysus and his Theban votaries, but their song is interrupted by the entry of the latter, among whom is Agave, bearing the head of her son.

1153. ἀναχορεύσωμεν... ἀναβοάσωμεν: jussive subjunctives. Βάκχιον: cognate acc., like Horace's pastorem saltare Cyclopa, "to dance the 'shepherd Cyclops.'" cp. v. 247.
1155. τάν τοῦ δράκοντος ἐγγενέτα Πενθέως: ἐγγενέτα is Doric genitive, and is in apposition to Πενθέως; δράκοντος is genitive of origin depending on ἐγγενέτα.

1157. πιστὸν "Αἰδαν: "certain death," acc. in apposition to νάρθηκα εἴθυρσον.

1159. ταύρον: see v. 920.

1161. τὸν καλλίνικον κλεινὸν ἐξεπράξατο εἰς γόνων, εἰς δάκρυα: ἐξεπράξατο has for subject Ἀγαϑή understood; τὸν καλλίνικον agrees with ὦμον understood. κλεινὸν is predicative, and εἰς γόνων, εἰς δάκρυα is an extension of the predicate. "Glorious is the hymn of victory Agave has won, yet it ends in groans, in tears." The obvious conjecture, ἐξεπράξατε, "ye have accomplished," has been adopted by many editors.

1163. καλὸς ἀγὼν: i.e. καλὸς ἐστιν ὁ ἀγὼν.

1164. χέρα περιβάλειν τέκνον: περιβάλειν governs a double accusative, χέρα depending upon ἐπιβάλειν and τέκνον depending upon περι. There is a conjecture τέκνου, genitive depending upon αἴματι, "to embrace with a hand reeking in the blood of a son.”

1165. ἂλλ', ἐσορῶ γάρ, κ.τ.λ.: the clause ἐσορῶ γάρ,... δόσος may be regarded as parenthetical, explaining the principal sentence ἂλλά δέχεσθε,—"but, since I see..., receive"; or γάρ may be rendered "indeed" (v. 521, n.).

Exodos. Vv. 1168-1392.

1168-1215. Ayave enters, bearing the head of her son Pentheus, raised aloft on the end of her thyrsus. She calls upon all Thebes, her father, and Pentheus, her son, to come and witness what she imagines to be the head of a lion that she has captured.

1170. ἀλκα νεότομον: the head of Pentheus borne on the thyrsus is compared to "a fresh-cut vine-tendril," a usual decoration of a Bacchanal’s thyrsus.

1175. πάρα: i.e. πάρεστι; cp. v. 844, n.

1176. ἐμίλιας: partitive genitive with πόθεν.

1177. Κιθαίρων: nominative to κατεφώνειν in v. 1178. The subject and predicate are separated by an impatient question from the Chorus, τί Κιθαίρων (ὅνομαξεται), "why is Cithaeron mentioned?"

1181. τίς ἄλλα: supply ἐβάλεν from v. 1179. τὰ Κάρμου. τί Κάρμου; γένεθλα: lit. "the of Cadmus—what of Cadmus? Children" (i.e. the children of Cadmus).

1182. τοῦθ᾽...θηρός: partitive genitive with a verb of touching, ἔθηκε.

1184. θοίνας: partitive genitive with a verb of sharing, μέτεχε.

μετέχω: deliberative subjunctive.

1186. γέννων: acc. of specification with θάλλει. κόρον: κόρες is properly a helmet, and may here be rendered "crest." κατάκομμον goes predicatively with γέννω. The construction will therefore be, "long-haired is the chin whereon (lit. as to which) he has of late grown a luxuriance (of hair)."
NOTES. 101

1193. τί δ': i.e. "what can I do but praise?"

1199. + τάδε ἀγρά: the MS. is corrupt; another conjecture is ταῦδε γάρ, dative after φανέρα, "manifest to all the land." κατεργασμέναι: nominative singular feminine, middle, not passive; cp. v. 1243, ἐξεργασμέναν.

1201. ἢν φερων': "bearing which," a Greek turn for "with which."

1204. θηρός: descriptive genitive with ἢν. ἢν: cognate accusative (sc. ἀγράν) with ἡγεῖσαμεν.

1205. Θεσσαλόν: the ancients ascribe to the Thessalians the invention of the javelin.

1206. λευκοπτῆχεσι: this epithet is applicable in sense to χειρῶν rather than to ἀκμαίοι, but even so it must be rendered "fair," not "faired-armed." Cp. v. 866, n.

1207. κάτα: crasis of καὶ εἶτα. The general sense is: "Why should people boast of the power of weapons and buy them from the armourers? I have done without them."

1214. κράτα: a poetic neuter form, nom. and acc. sing.; see Lexicon, s.v. κράτος. τριγλύφως: the frieze in the front of a Greek house or temple, the space above the architrave and below the cornice, was divided into metopes and triglyphs, the triglyphs representing the original projecting ends of beams running from the back to the front of the building. On these beams in early times were cut three grooves (τρεῖς γλυφίδες), or rather two grooves between two half-grooves; later, when the ends of the beams were covered with stone, the triglyph ornamentation was retained. The μετόπαι, spaces between (μετα-) the holes (ἀπαί) left for the beam-ends, were originally open work; later they were closed and ornamented by bas-reliefs.

1216-1328. Cadmus enters with the body of Pentheus, which he has found on the mountain-side, and after a while perceives Agave, who now holds Pentheus' head in her hands. The latter recovers her senses, and recognises with horror the crime she has committed. Cadmus utters a piteous lament over the death of his grandson.

1222. τοῦ: (i.e. τυνός) indefinite, "of one of my daughters."

1224. + Βακχῶν πάρα: the MS. has τέρα, "concerning the Bacchanals," explanatory of v. 1222, added as an after-thought.

1225. καμίφας: here intransitive, "turning my steps."

1226. Μανιάδων ύπο: ύπο with the genitive is regularly used to denote the agent after a passive verb, and is here so used with καταθύσκω, which serves as the passive of κατακτείνω.

1230. εἰπέ τίς μοι: τίς is here indefinite, not interrogative; the
accent of μοι enclitic is thrown back on to τις, and the accent of τις enclitic on to εἰπέ, so that we get εἰπέ τις μοι.

1232. ὤμοι οὐκ εὐθαλῆναι: accusative in apposition to the sentence λέωσώ αὐτήν.

1234. μακρό: dative of the degree of difference with the superlative ἀπόθανας.

1235. ἀπάσας εἴπον: “I mean all thy daughters.” The aorist of the immediate past may often (as here) be rendered by the English present tense.

1240. ὥς ἀν κρεμασθῇ: ὥς ἀν with the subjunctive in a final clause is in Attic Greek confined to the poets and Xenophon.

1245. ἐξειργάσμένων: see. ὑμῶν, objective genitive depending upon πένθος.

1246. καλόν: ironical. The adjective is predicative, and placed first in the sentence for emphasis. καταβαλόουσα: καταβάλλειν is the proper word for striking down a sacrificial victim with a blow.

1248. κακῶν: the genitive is used in exclamations after σφοι, etc.; this is a genitive of cause or origin, “alas, by reason of evils.”


1250. ὄλκειος γεγός: the participle is concessive, “although born of our house,” or else the words are to be taken closely with ἄγαν, “too severely, considering that he is one of our family.”

1252. εἴθε παῖς ἐμὸς εὐθυρος εἴη: εἴθε or εἰ with the optative mood expresses a wish as to future time, which the speaker regards as capable of fulfilment. Probably this construction is in origin a protasis with the apodosis suppressed.

1255. ὄργυνωτ: optative by assimilation to the mood of the verb in the principal sentence, εἴη.

1257. σοῦστίν: crasis of σοι ἐστίν. σοι is dative of the agent. τις ... ἀν ... καλέων: “who will call?” The potential optative is here used interrogatively as a mild imperative, “let someone call.”

1258. ὥς εἴη: primary sequence is regular after the potential optative with ἀν.

1260. ἄλγος: a good instance of the cognate accusative.

1263. πάρα: equivalent to πάρεστι; cp. v. 844, n.

1269. τούτος τούτο: “this expression,” i.e. “what thou sayest.” τοῦτος = τὸ ἔπος.

1270. τῶν πάρος φρενών: genitive of separation, μετασταθείσα implying change.

1271. κλύοις ἄν: the potential optative may here be rendered “canst thou listen?”

1272. γ᾽: γε implies assent to the question.

1274. σπαρτῷ: for the legend see v. 264, n.

1276. πατρός: “of his father.”

1280. τι ... τάδε: τι is predicative, and goes with τάδε, “what is this that I am holding?” She now sees that she is carrying a human head.

1283. μῶν σοι λέοντι: μῶν, like the Latin num, is used in questions expecting the answer “no.”
1285. ἡμαγμένον: “lamented (by me)”; the conjecture ἡμαγμένον, “stained with blood,” has been accepted by some editors. πρόσθεν ἡ: this seems to be a unique instance of the use of πρόσθεν ἡ with the infinitive, though it occurs elsewhere with a finite verb, and πρόστερον ἡ is found with the infinitive and with a finite verb.

1286. χέρασ: accusative of the goal of motion, without a preposition; cp. v. 1, ἢκω χόνα, and v. 848, ἤξει δὲ Βάκχας.

1287. δύστην ἀλήθει: i.e. δύστην ἀλήθεια, vocative. ὃς: exclamatory. ἐν οὐ καρφ: οὐ belongs closely to καρφ, “at an unseasonable time.” Agave had learnt the truth, but too late.

1288. τὸ μέλλον καρδία πήδημ ἐχε: τὸ μέλλον is accusative governed by the expression πήδημ ἐχε, which implies δέδοκε, “fears”; cp. v. 345, n.

1289. κατέκτας: κατακτήνω has in Homer and the tragic poets a 2nd aorist κατέκταν, -ας, -α (indicative singular).

1290. κατήραμεν: καταίρω is always intransitive. It is used of birds swooping down and of ships putting into harbour.

1291. ὑβριν γ’ ὑβρισθέεις: sc. Δίωυνος ὑλεσε. ὑβριν is cognate accusative depending upon ὑβρισθέει; cp. v. 247, n.

1292. η παν ἐν ἄρθροις, κ.τ.λ.: sc. ὑρεσ, implied from ἐξερευνήσας in v. 1299. After this verse a line or lines have dropped out of the MS.

1293. προσῆκ: προσήκων with the dative means “to concern,” “to affect.”

1294. ζυνήμε: sc. θ Δίωυνος.

1295. ἄρσενῶν παίδων: genitive depending upon ἄτεκνος; cp. v. 40, ἄτελεστων βακχευμάτων; v. 491, ἄγυμμαστος λόγων.

1296. καταγονθ: “slain,” not merely “dead,” as καταθήκως is used as the passive of κατακτέων. The participle is masculine, because τὸ δ’ ἔρως, although neuter, is used to denote a male person.

1297. δ’ ζυνεῖχες: the construction changes, and Cadmus apostrophizes Pentheus.

1298. ἔρως: the construction changes, and Cadmus apostrophizes Pentheus, appears, foretells the destiny of the house of Cadmus, and the tragedy closes as Cadmus and Agave separate with pathetic farewells.
1330. Dionysus is addressing Cadmus in a speech of which we probably have here the latter portion only. The god is no longer in disguise, nor does he appear on the ordinary stage (λογεῖον), but stands above at the back on the θεολογεῖον, the raised platform used for deities when appearing as such in a drama. μεταβαλών: sc. τὸ σχῆμα, "changing thy form."

1331. ἄλλαξει: "shall receive in exchange"; cp. v. 53, n.
1332. Ἀρεός: sc. θυγατέρα. Ἀρμονιάν: attracted from the preceding verse into the relative clause.
1333. ὁχον δὲ μοσχὸν: the story runs that Cadmus travelled quickly (θῶς) to Illyria in a car drawn by oxen, and there founded a city named Buthoe (Βοῦθος).
1336. Δοξίου χρηστήριον: the oracle of Loxias or Apollo at Delphi.
1339. μακάρων ἐς αἰαν: the final abode of the righteous in Greek mythology.

1341. ἄεὶ δὲ σῳφρονεῖν ἐγνωθ' ... ἥδαιμονεῖτ' ἄν: "if ye had known (aorist) how to be wise, ye would now be happy" (imperfect); see v. 712, n. The MS. has ἥδαιμονεῖτ' ἄν, which gives a conditional sentence irregular in form, the meaning being, "had ye known how to be wise (all would have been well, and) ye would be yet happy were ye to obtain the son of Zeus for your ally." The infinitive after a verb of knowing denotes knowledge of a mode of action, not of a fact: "if ye had known that ye were wise" = ἄεὶ σῳφρονοῦντες ἐγνώτε (v. 47, n.).

1345. ἀδετέ: "ye knew"; pluperfect forms such as this, with a short vowel in the last syllable but one, are very rare, and ἀδετέ is here a conjecture. The ordinary form is ἀδετε.
1348. ὁργάς: accusative of specification with ὄμοιοθάναit.
1350. δεδοκαί ... τλῆμονες φυγαί: an instance of a construction called (from its having been used by Pindar) the schema Pindaricum, in which a plural subject other than neuter is used with a singular verb. It may be noted that φυγαί is here practically equivalent to the singular φυγή.

1351. ἀπερ: "as to those things which." The suppressed antecedent would be an accusative of specification.
1353. The verse is incomplete.
1354. βαρβάρους: poetic accusative of the goal of motion; cp. v. 848, n.
1355. μονστὶ: crasis of μοι ἐστι; cp. σονστὶ, v. 1257. μυγάδα βάρβαρον ογρατόν: the legend is that Cadmus helped the Euchelians to conquer the Illyrians; subsequently, in the form of a serpent, he guided to Delphi an army drawn from both tribes (μυγάδα).
1360. ἤγούμενος: "guiding"; see v. 1326, n.
1361. κακῶν: genitive of separation depending upon πάσωμαι; cp. v. 232, n. οὔδε ... ἡσυχὸς γενήσομαι: Cadmus seems to have forgotten the promise of Dionysus (v. 1339) that he will at last reach the abode of the Blest. τὸν καταβάτην Ἀχέροντα: "the downward-sweeping river of death."
NOTES. 105

1363. σοῦ: genitive of separation depending upon στερεῖσα.
1365. κηφῆνα: κηφῆν is properly “a drone,” then “one who does no work,” “a helpless old man.” The allusion is to the supposed affection of swans for their parents.
1366. τράπωμαί: deliberative subjunctive.
1368. έπι δυστυχία: “in misfortune.”
1371. τόν Αρισταλού: a line has fallen out after this, containing a substantive with which τόν agrees, perhaps οἶκον.
1372. έδάκρυσα: aorist of the immediate past; see v. 1032, n.
1373. άγέραστον: the adjective is predicative.
1380. εύς τόδ’: i.e. εύς τό χαίρειν. “Farewell,” says Cadmus, “and yet thou canst scarcely fare well.” άν ήκοις: potential, equivalent to a mild future.
1382. έλθομι...έδου: έλθομι expresses a wish, and έδου is optative by assimilation; cp. v. 1255, n.
1386. μήθ: sc. έλθομι.
1387. μελον: sc. Κυθαιρὼν καὶ θύρας, as subject.
1388-1392. These verses serve as an ending for no less than five of the surviving plays of Euripides; they partake, therefore, of the nature of a conventional conclusion.
1388. δαιμονίων: neuter, “divine visitations,” “providence.”
1390. έτελέσθη: this and ηδρε in the next verse may be taken as gnomic aorists.

ADDITIONAL NOTE ON VV. 400-413.

Dr. Verrall, in an interesting article in the Classical Review of March, 1894, suggests a new interpretation of these lines. According to his view the passage runs thus:

μαινομένων οίδε τρόπου
καὶ κακοβούλων παρ’ ἐμοίγε φωτών.
“ικόλμαν ποτὶ Κύπρον... ἀνομβρου.
οὔ δ’ ἀ καλλιστευομένα
Πιερία μούσειος ἔδρα,
σεμνὰ κλαυτὸς Ὀλύμπου,
ἐκεῖο’ ἄγε με, Βρόμιε.

“To my mind, they are mad or foolish whose wont is to cry, ‘Fain would I voyage to Cyprus...’” But thither, where is the Muse’s fairest seat in the Pierian land, Olympus’ holy slope, thither lead me, thou Bromian god.” The Chorus thus disclaims any desire to participate in the worship of Aphrodite, and rebuts the charge (v. 225) of making the Bacchic revels a cloak for immorality.

Against this interpretation there must be taken into consideration (1) the abrupt introduction of the supposed quotation ικόλμαιν, κ.τ.λ., and (2) the fact that the Χάριταις and Πόθος are mentioned (v. 414) as present where the Bacchanals may “lawfully revel.” The Χάριται were worshipped at Orchomenus in Boeotia in conjunction with Aphrodite and Dionysus, and there seems no reason for regarding Πόθος as a less voluptuous word than “Ερωτεῖς. Cp. also v. 773.

EUR. BAC.
TEST PAPERS ON EURIPIDES, BACCHAE.

FIRST SERIES.

TEST PAPER 1. (Vv. 1–104.)

1. Translate:—(a) vv. 23–31, πρώτας δὲ Θήβας ... ἔψεύσατο.
   (b) vv. 55–61, ἀλλ', ὡς λιποῦσαι ... πόλις.

2. Give the meaning of:—
   (a) στόμα τ' εὐφημον ἀπας ὀσιούσω.
   (b) ἢγαν θυροφόροι Μαινάδες ἀμφίβαλλονται πλοκάμοις.

3. Parse fully, giving the principal parts of verbs:—ἀναμεμμέναι, ἐξέμηνα, ζωσάν, ταυρόκερων, τέλεσαν, φανέντα.

4. Distinguish (a) ἢνα, adverb, and ἢνα, conjunction; (b) θαλάμη and θάλαμος.

EUR. BAC. 9
TEST PAPER 2. (Vv. 105–265.)

1. Translate:—(a) vv. 193–198, γέρων γέροντα ... ἔνωρίζου χέρα.
   (b) vv. 255–262, σὺ ταῦτ' ... τῶν ὀργίων.

2. Give the meaning of—
   (a) ἔξηγος σὺ μοι, γέρων γέροντι.
   (b) οὐδὲν σοφιζόμεσθα τοίσι δαίμοσι.
   (c) δι' ἀριθμῶν οὐδὲν ἀβεσθαί θέλει.
   (d) ὃς ἐπτόνται.

3. Parse fully:—βρέμη, διήρηκε, θηκαν, ἐρράφθαι, καθῆσο, κάμομι, ἐνεθέμην.

4. Re-translate into Greek:—
   (a) Hold my hand.
   (b) He it is who says that Dionysus is a god.
   (c) He it is who says that he is the god Dionysus.
   (d) What impiety!

TEST PAPER 3. (Vv. 266–433.)

1. Translate:—(a) vv. 274–283, δύο γρα, ... φάρμακαν πόνων.
   (b) vv. 337–340, δρᾶς τὸν ... ἐν ὀργάσιν.

2. Give examples showing with what cases the following verbs are constructed:—ἐπομαι, θιγγάνω, μελει, παύω, τυγχάνω, χαίρω.

3. State briefly what constructions are illustrated by the following extracts:—
   (a) οὐκ ἄν δυναλήπτω μέγεθος ἔξειπεῖν.
   (b) μὴ αὐχεῖ.
   (c) δ μὴ πάθει σὺ, δεῦρο.
   (d) στείχωμεν ἥμεισ.

4. Give the meanings of the following words:—γάνος, δικόροφος, ἐὕτροχος, θυέλλα, θύραζε, κρατήρ, ἔνωρίς, σκύλαξ, σωφρονεῖν, τριαμοῦν.
TEST PAPER 4. (Vv. 434–676.)

1. Translate:—(a) vv. 465–470, πάθεν δὲ ... δίδωσιν ὄργια.
   (b) vv. 660–667, Πεπθευ, κρατύνων ... κρέισσονα.

2. Parse fully (giving principal parts):—διαμεθελς, εἲρξας, ἡλευθε-ρώθης, λάξυσθε, παρεῖται, συντεθράκωται.

3. Translate, with such explanations as may be necessary:—
   (a) εἴδετε λάίνα κίσιν ἐμβολα διάδρομα τάδε;
   (b) δίκην δούναι.
   (c) τοῦτ' αὖ παρωχέτενσα εὑ.
   (d) δργὴ δ' ὑπόθες ἡσυχον πόδα.

4. Put into Greek:—
   (a) He is not so swift as to escape me.
   (b) The deity himself will release me, whencsoever I will.
   (c) I said that some one would free me.

TEST PAPER 5. (Vv. 677–911.)

1. Translate:—(a) vv. 695–703, καὶ πρῶτα μὲν ... ἀνθεσφόρον.
   (b) vv. 811–815, βούλει σφ' ... ἐς σοι πικρά;

2. Translate, with notes on the words spaced:—
   (a) ἀγεραία μὲν βοσκήματ' ἄρτι πρὸς λέπας μόσχων ὑπὲξ ἡκρίζον.
   (b) εἰς γυναῖκας ἔξ ἄνδρος τελῶ;
   (c) οὐ μὴ φρενώσεις μ' ἀλλὰ δέσμιος φυγῶν σώσει τόδ' ἢ σοὶ πάλιν ἀναστρέψω δίκην.

3. Explain the use of the accusatives spaced in:—
   (a) αἳ δὲ τὴν τεταγμένην ὄραν ἐκίνουν θύρσον.
   (b) δοῦν ἑρίμους ἵμεν.
   (c) ἥξει δὲ Βάκχας.

4. How does Euripides represent in Greek?—(1) Cease talking;
   (2) A wonderful sight, (3) As quickly as possible, (5) I will dress you,
   (5) How shall I go unperceived?
TEST PAPER 6. (Vv. 912-1152.)

1. Translate:—(a) vv. 1043-1050, ἔπει θεράπνας ... οὐχ ὁράμενοι.
   (b) vv. 1103-1109, τέλος δὲ δρυίνους ... χόρους κρυφαίους.

2. Translate carefully:—
   (a) ὁρθὸν μεθεις διὰ χερῶν βλάστημ' ἀνω.
   (b) τιμωρεῖσθε νῦν.
   (c) διήνεγκαν κόρας.
   (d) δάκρυνα νικηφορι.

3. Name the case-usages illustrated by the words spaced:—
   (a) πρότεινες δὲ Κάδμου θυγατέρων μορφῇ μιᾷ.
   (b) ἄρ' ἄν δυναμὴν τὰς Κιθαρίδον πτυχὰς
       αὐταίοι Βάκχαί τοῖς ἔμοις ἐμοις φέρειν;
   (c) μεθόστηκας φρενῶν.
   (d) μόνον γάρ εἶμι' αὖ τὰν ἄνηρ τολμᾶν τόδε.

4. Give the meanings of the following words: — ἀμφίκρημνος,
   ἀναχαίτιζω, ἄρβυλη, διαμπάξ, μόθων, παρῆς, σκόλοψ, στηρίζειν,
   στολῆς, συγκύναγος, τρυφῆ.

TEST PAPER 7. (Vv. 1153-1392.)

1. Translate:—(a) vv. 1202-1208, ὃ καλλιπυργον ... κτᾶσθαι μάτην;
   (b) vv. 1313-1319, νῦν δ' ἐκ δόμων ... προσπτόξει,
       τέκνον.

2. Resolve the crases:—ἀνήρ, κάκει, κάν, κατα, σοῦστιν, τάπι θάτερα,
   τοῦξύθυμον, χάμα.

3. Parse fully (giving the principal parts):—ἀνέπηλεν, ἐμάνητε,
   ὑδεις, κατέκτας, κρέμασθη, μετεσπράφη, στερεῖσα.

4. (a) Distinguish between the meanings of the following verbs
   in the active and in the middle:—ἀπείω, ἔχω, κομίζω, λαυθᾶνω,
   τρέπω, φαίνω.

   (b) With what meanings are ἔχω, εἰσβάλλειν, καταλεῖν used intransitively?
SECOND SERIES.

TEST PAPER 8. (Vv. 1-104.)

1. Translate: — (a) vv. 48-52, eis δ' ἀλλην ... στρατηλατῶν.
   (b) vv. 88-98, δὲν ποτέ ἔχουσα ... κρυπτὸν ἥφρος.

2. Give the meanings of the following words: — ἀγνιά, ἐλάτη, ἐρείπια, θαλάζω, παράκοπος, πέδων, σηκῶς, τελετή, χλόη.

3. Translate, with comments on the case-usages: —
   (a) πάρειμι νάματα.
   (b) ἀναρόφοις ἤμετα πέτραι.
   (c) ἐγὼ δὲ Βάκχαιας ... συμμετασχήσω χορῶν.
   (d) θιασεύτεται ψυχάν.

4. Give the rules which govern the construction of the participles in the following extracts: — (You are not asked for a translation.)
   (a) δεῖ γὰρ πόλιν τὴν ἐκμαθεῖν, κεῖ μὴ θέλει, ἀτέλεστον οὕσαν τῶν ἔμων βακχευμάτων.
   (b) αὐτῷ θεὸς γεγώς ἐνδείξομαι.

TEST PAPER 9. (Vv. 105-265.)

1. Translate: — (a) vv. 145-152, ὣς Βακχεὺς δ' ... τοιάθ'.
   (b) vv. 233-238, λέγουσι δ' ὡς τις ... νεάνισιν.

2. Give the meanings of the following words: — ἀναίνομαι, δάσκιος, ἑμπυρα, ἱστός, κερκίς, μαλλός, μῆλαξ, τερασκόπος, χλιδή.

3. Explain the force of the prepositions in: — (a) διὰ σπουδῆς, (b) καθ' ἡμᾶς, (c) κατὰ-βακχιούσθε, (d) κατὰ-φρονῶ, (e) ἐυν-εθέμην, (f) ὅν ἤκω πέρι, (g) βαρυβρόμων ὑπὸ τυμπάνων.

4. Comment on the use of the accusative in: —
   (a) ἐδοσμος κόμης.
   (b) ὑ βρεῖς ὑβρίζειν.
   (c) Τειρεσίαν ὅρων
     πατέρα τε μητρὸς τῆς ἐμῆς, πολύν γέλων,
     νάρθηκι βακχεύνοντ'.
TEST PAPER 10. (Vv. 266–433.)

1. Translate:—(a) vv. 292–299, ῥῆς μέρος τι ... πολλὴν ἔχει.
   (b) vv. 402–411, ἱκολμαν ποτὲ Κύπρον ... κλιτὺς 'Ολύμπου.

2. Parse fully:—διαφθαρήσεται, ἐρεψάμεσθα, ἑφεστῶσιν, μεμνώτας, πειρώ, συγχέας.

3. Explain the construction of the words spaced:—
   (a) στράτον γὰρ ... φόβος διεπτόησε πρὶν λόγχης θιγεῖν.
   (b) τῆς σῆς δ' ἀνοιας τόνδε τῶν διδάσκαλον δίκην μέτεμψι.
   (c) Πενθεύς δ' ὀπάσ μὴ πένθος εἰσοισεῖ δόμοις τοῖς σοῖσι.

4. State with what parts of the verb and with what force οὐ μὴ is generally used. Give examples.

TEST PAPER 11. (Vv. 434–676.)

1. Translate:—(a) vv. 556–564, πόθι Νῦσης ... θῆρας ἀγρώτας.
   (b) vv. 618–626, πρὸς φάτναις δὲ ... ματὴν πονῶν.

2. Comment on the use of μὴ in:—
   (a) αὐδῶ μὲ μὴ δεῖν, σῳφρονῶν οὐ σῳφροσίν.
   (b) ὁ τι γὰρ μὴ χρεᾶν, οὕτοι χρεῶν παθεῖν.

3. Give the meaning of—ἀνθεμώδης, θύρση, νύκτωρ, ὄργας, πάλη, προνώπια, ταναῦς.

4. Explain the cases of the words spaced:—
   (a) ἐνυπνοψχήσασα τοῦτον μ' ἐπιτήδειος εἶ.
   (b) τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ.
   (c) ἰράς δ' πλόκαμος τῷ θεῷ δ' αὐτῶν τρέφω.
   (d) (θύρσου) τόνδε Διὸνύσου φορῶ.
TEST PAPER 12. (Vv. 677-911.)

1. Translate:—(a) vv. 740-745, εἶδες δ' ἄν ... νεανίδων.
   (b) vv. 862-870, ἄρ' ἐν παννυχίοις ... ὑπὲρ ἄρκυνων.

2. Give the meanings of the following words:—ἐκμουσοῦν, ἔσμος, 
   λακτίζειν, ποδήρης, πόρις, σταγών, τρίβων, ὑπεξακρίζειν, ψάγος.

3. Parse fully (giving principal parts):—ἀναπεφυρμένα, ἀνήξαν, 
   ἀρθείσαι, ἔξωσεμενάς, κατασφαγεῖς, λιχμώσιν, στειλαί.

4. Comment on the syntax of the spaced words in:—
   (a) θέλετε δηρασάμεθα;
   (b) οὖνοι δὲ μηκέτι ὅντος οὐκ ἐστιν Κύπρις.
   (c) οὐ μὴ θελήσει θήλυν ἐνδύοι τοσοῦ.
   (d) ἐτερά δ' ἐτερος ἐτερον 
      ὅλβη καὶ δυνάμει παρῆλθεν.

TEST PAPER 13. (Vv. 912-1152.)

1. Translate:—(a) vv. 985-996, τίς δὲ ... γόνον γγενή.
   (b) vv. 1064-1069, λαβών γὰρ ... οὖχ λθήγα δρῶν.

2. With what meanings are the following particles used?—καλ μὴν, 
   ἣ ποι, ὅκουν, τοί, μὲν ὄν.

3. Translate carefully:—
   (a) τὰ τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἀπὸ 
      σφίζοντες (Ἰφυμεν).
   (b) κυκλοῦτο δ' ὡστε τόξον ἦ κυρτὸς προχὸς 
      τὸρνῃ γραφόμενος περιφορὰν ἐλικοδρόμον.

4. Comment on the following uses of the verb:—
   (a) δύναι' ἄν, εἰ βούλοιο.
   (b) μορχλοὺς φέρωμεν;
   (c) μὴ σὺ γε τὰ Νυμφῶν διολέσης ἱδρύματα.
   (d) ἀπειμ', Ἀγαθὴν πρὶν μολεῖν.
   (e) ὡς εἰκάσαι.
TEST PAPER 14. (Vv. 1153-1392.)

1. Translate:—(a) vv. 1263-1268, τ' δ' οὗ καλῶς ... σὺ ψυχῇ πάρα.
    (b) vv. 1330-1338, δράκων γενήσῃ ... σχήσουσι.

2. What verbal adjectives are there in Greek? Distinguish them, and state clearly their constructions. Give illustrations from this play.

3. Comment on the use of the cases in:
   (a) λέγε, ως τὸ μέλλον καρδία πηδημ' ἕχει.
   (b) ὑβριν νῦν ὑβρισθέις.
   (c) βαρβάρους ἀφίξομαι.
   (d) πόθεν ἐρημίας;
   (e) τοῦθ' ἐθιγε θηρός.

4. Give the meaning of the following words:—ἄγρα, αἰα, ἀριστεία, γέννος, δαις, ἐλιξ, θέσφατος, δολην, κηφήν, οἰστροπλῆξ.

TEST PAPER 15. (Revision.)

1. Translate:—(a) vv. 204-209, ἔρει τίς ... αἰθεσθαι θέλει.
    (b) vv. 751-758, 'Τοίς π' ... οὐδ' ἐκαίεν.

2. Translate carefully:

   θρασύς τε δυνατός καὶ λέγειν οἶδος τ' ἀνήρ
   καὶ δεῖ πολίτης γλυκεῖν κοῦν οὐχ ἔχων.

   How would the sense be affected by substituting μὴ ἔχων for οὐκ ἔχων?

3. Comment on the use of the words and tenses of the words spaced in:
   (a) οὐ μὴ προσολογεῖσ  χειρα, βακχεύσεις δ' ἤλων,
       μηδ' ἐξομόρξει μωρίαν τὴν σῆν ἐμοί.
   (b) τίς μοι φύλαξ ἢ, εἰ σὺ συμφορᾶς τῦ χοίς;
   (c) θάσον δὲ διεφοροῦστι σαρκὸς ἐνυτά ἡ σὲ ξυνάψαι βλέφαρα.

4. Comment on anything noticeable in the syntax of the following extracts:
   (a) τῆς δύσοσεβελας.
   (b) ἔτ' αὐτὸν ὑπει ... πηδώσατα ... δικόρυφον πλάκα.
   (c) αἰοί, δέδοκται, πρέσβυ, τλήμονες φυγαλ.
VOCABULARY.

2. πίκτει ............. πίκτω, τέξω, τέτοια, ἔτεκον, to bear (children).
3. λοχευθείσα ........ 1 aor. partic. pass. λοχεύω, -σια, ἔλοχευσα, to bring to the birth, pass. to be in travail.
   
4. ἀμείψα ............. 1 aor. partic. act. ἀμείβω, -ψα, ἡμείψα, to take (or give) in exchange.
5. νάματα ............. νάμα, -ατος, τό, stream.
6. μυήμα ............. μυήμα, -ατος, τό, memorial, remembrance, tomb.
   κεραυνίας ............. κεραύνιος, -α, -ov, belonging to, struck by, a thunderbolt.
7. ἐρείπια ............. ἐρείπιον, -ov, τό, ruin.
8. τυφόμενα ............. τύφω, fut. pass. τυφόσσομαι, perf. pass. τένυμαι, to bring to the birth, pass. to be in travail.
   
9. ἀβατον ............. ἀβατος, -ov, untrodden.
10. σηκόν ............. σηκός, -ου, δ, sacred enclosure.
11. περίξ ............. adv. around.
   
12. ἐστρωμένης ............. ἐστρωμένης, -es, belonging to a cluster of grapes, clustering.
   
χλόη ............. χλόη, -νος, ἦ, grass, foliage.
13. λιπών ............. 2 aor. partic. act. λείπω, -ψω, λέλοιπα, ἐλιπον, to leave.
   γύας ............. γύες, -ου, ὁ, field, land.
14. ἡλιοβλήτους ............. ἡλιόβλητος, -ov, struck by the sun.
   πλάκας ............. πλάξ, πλακός, ἦ, plain, plateau.
15. δύσχυμον ............. δύσχυμοι, -ov, troublesome, dangerous, terrible.
16. ἀλμυράν ............. ἀλμυρός, -ά, -άν, briny.
17. μγάσιν ............. μγάς, -άδος, adj. mixed.
18. καλλιπυργώτους ............. καλλιπύργωτος, -ov, well-towered.
19. χαρεύσας ............. 1 aor. partic. act. χαρεύω, -σω, to dance.
20. τελετάς ............. τελετή, -ῆς, ἦ, rite.
21. 
22. 
23. 
24. 
25. θύρσον ............. θῦρσος, ὁ, thyrsus, Bacchic wand.
26. 
27. 
28. νυμφεύεσθαι ............. 1 aor. part. pass. of νυμφεύω, -σω, to marry.
29. ἀναφέρειν ...... ἀνα-φέρω, ἀν-οίσω, -ενήνοχα, -ήνεγκον, to refer.
30. σοφίσματα ...... σοφίσμα, -ατος, τό, device, trick.
31. ἐξεκαύχωντο ...... 3 pl. imperf. ἐκ-καὐχάμαι, -αμαι, to vaunt, 
φεύσατο ...... φεύδω, -σω, ἐφευσα, to deceive, mid. to lie, to claim 
falsely.
32. φάτρησα ......... οἰστρέω or οἰστράω, -σω, φάτρησα, to sting to 
manliness.
33. παράκοποι ...... παράκοπος, -ον, distraught.
34. ὁργίων ........... ὁργία, -ίων, τό, secret rites, orgies.
35. σπέρμα ........... σπέρμα, -ατος, τό, seed, ofspring.
36. ἔξεμινα ........... ἐκ-μαίνω, -μαίω, -μέμια, ἐξ-έμινα, 2 aor. pass. 
-εμάνην, to drive forth in madness.
37. ἀναμεμιγμέναι ... perf. partic. pass. ἀνα-μίγγυμι, -μίξω, -μέμιχα, 
ἀν-ἐμίξα, to mix together, confuse.
38. χλωραῖς .......... χλωρός (poet. χλωρόσ), -ά, -όν, green. 
έλάταις..........έλατη, -ης, η, fir.
ανορόφοις............. ἀν-ὁρόφος, -ον, roofless.
40. ἀτέλεστον ....... ἀ-τέλεστος, -ον, uninitiated.
42. φανέντα ......... 2 aor. partic. pass. φαίνω, φανῶ, πέφαγκα, ἕφηνα, 
2 aor. pass. ἕφανην, act. to show, mid. and 
pass. to appear.
43. γέρας ............. γέρας, γέρως, τό, honour.
44. ἐκπεφυκότι ...... ἐκ-φύω, -φύω, εξ-εφύσα, to beget; intr. in pl. 
ἐκ-πέφυκα and 2 aor. ἐξ-ἐφυν, and in mid., 
to be born from.
45. θεομαχεῖ ......... θεομαχώ, -ῆσω, to fight against the gods.
46. ὀθεῖ ......... ὀθέω, ὀθώ, ἐσω, to push, thrust.
47. ἐνδείχουμαι ...... ἐν-δείκνυμι, -δείξω, -δεδεῖχα, -ἐδείχα, to show.
51. ὀργῆ ......... ὀργή, -ῆς, η, anger.
52. στρατηλατῶν .... στρατηλατῶ, -ῆσω, to lead (an army).
53. ἄλδος .......... ἄλδος, -οσ, τό, shape, appearance.
54. ἄλλαξα .......... 1 aor. partic. act. ἄλλαττω, -ω, ἡλλάχα, ἡλλάξα, 
to take (or give) in exchange.
55. μετέβαλον ...... μετα-βάλλω, -βάλω, -βήβηκα, μετ-έβαλον, to alter.
56. ἐρυμα .......... ἐρυμα, -ατος, τό, bulwark.
57. θάλασσα ...... θάλασσα, -οσ, ὅ, a band of revellers.
58. παρέδρους ...... πάρεδρος, -ου, δ, assistant, coadjutor.
ἐνεμπόρους ...... ἐνεμπόρος, -ου, δ, fellow-traveller.
59. τῷμανα ...... τῷμανον, -ου, τό, timbrel.
60. εὐρήματα ...... εὐρήμα, -ατος, τό, device, invention.
61. κτυπεῖτε ...... κτυπεῖ, -ῆσω, to make to resound.
62. πυγάς .......... πυγά, -ῆς, η, glen.
63. συμμετασχήσω ...... συμ-μετ-ἐχω, -μετα-σχήμω, -μετ-ἐσχήκα, -ἐσχων, 
to join in taking part in.
65. θοάζω ...... θοάζω, to ply.
67. εὐάρσομένα ...... εὐάζω and εὐάζομαι, to cry eá in honour of 
Bacchus.
69. μελαθροι ...... μέλαθρα, -ων, τό, house.
ἕκτοπος .......... ἕκτοπος, -ον, away (from a place).
VOCABULARY.

70. ὅσιονθω ...... 3 sing. pres. imper. mid. ὅσιον, ὅσω, to hallow.
74. ἀγιστεῦει ...... ἀγιστεῦω, to be holy.
75. διασεύθεται ...... διασεύσω, to honour with revelry, pass. to be imbued with revelry.
77. καθαρμοίσω ...... καθαρμός, -οῦ, ὃ, purification.
79. θεμιστεῦω ...... θεμιστεῦω (or θεμιστεῦω), to lawfully observe.
80. πινάσσω ...... πινάσσω, -ζω, to shake, brandish.
87. ἄγνωι ...... ἄγνω, -ας, ἡ, street.
88. ἀδίκω ...... ἀδίκη, -ίνος, ἡ, travail-pain.
89. λοχίασ ...... λόχιον, -α, -ον, belonging to childbirth.
90. πταμένα ...... 1 aor. partic. πτάμαι, πτήσμαι, πέποται, ἑπτάμην, to fly, to be on the wing.
91. νηδός ...... νηδός, -ός, ἡ, womb.
92. αἰών ...... αἴων, -ῶν, ὁ, life.
94. δέκατο ...... δέκαμαι, -ξομαι, δέκαμαι, δέκαμην, to receive.
97. συνερείδει ...... σύν-ερείδω, -σω, to draw together, close up.
100. ταυρόκερα ...... ταυρόκερα, -ωτος, ὁ and ἡ, with bull's horns.
101. πλοκάμοι ...... πλόκαμος, -ου, ὁ, lock of hair.
107. βρώτε ...... βρῶν, -σω, to teem.
110. δρόε ...... δρός, -ός, ἡ, oak.
111. στικτῶ ...... στικτῶς, -ή, -όν, dappled.
112. λευκότριχω ...... λευκότριχας, -τριχος, white-haired.
113. μαλλοί ...... μαλλός, -οῦ, ὁ, the wool of sheep, fleece, tuft of hair.

δβριστάς ...... ὑβριστῆς, -οῦ, wanton, sportive.
118. ἰστῶ ...... ἰστός, -ου, ὁ, loom.
120. θαλάμεμα ...... θαλάμεμα, -ατος, τό, chamber.
121. ζάθες ...... ζάθες, -α, -ον, sacred.
122. ἐναυλοι ...... ἐναυλος, -ου, τό, dwelling, haunt.
123. τρικόρυθε ...... τρίκορος, -ος, adj. wearing a helmet with three ridges.
124. βυσσότονο ...... βυσσότονος, -ον, with stretched skin.
127. κέρασα ...... 3 pl. 1 aor. indic. act. κέρανθω, κέραςω, κέρασα, perf. pass. κέκραμαι, to mix.
128. αὐβός ...... αὐβός, Doric for ἀουβός, -ου, sweet-sounding.
129. εὐσάμα ...... εὐσάμα, -ατος, τό, Bacchic cry.
131. ἐξανθάσατο ...... έξ-ανθώ, -σω, to win, obtain.
133. τριετηρίδω ...... τριετηρίς, -ίδος, ἡ, triennial festival.
136. δρομαλω ...... δρομαλω, -α, -ον, running swiftly.
138. ἀγρεύω ...... ἀγρεύω, -σω, to hunt.
139. τραγοκτύνο ...... τραγοκτύνος, -ον, of slain goats.
140. ἰμενοσ ...... pres. part. mid. ἵμαι, ἵσω, ἵκα, ἵκα, to send, mid. to rush.
141. ἐκαρχος ...... ἐκαρχος, -ου, ὁ, leader.
14. ἄνα-πάλλων ἀνα-πάλλι, perf. pass. ἀν-πέταλμαι, 2 aor. pass. ἀν-επάλην, to shake on high.

150. τρυφερόν τρυφερός, -ά, -ο, delicate, luxurious.

151. ἐπιβρέμει ἐπιβρέμω, to shout, roar.

154. χλιδή Doric for χλίδη, -ῆς, ἡ, ornament, pride.

155. βαρυβρώμων βαρύβρωμος, -ον, deep-sounding, loud-roaring.

157. εύα εὖ, -ος, -ον, Bacchic.

159. ἕνοπαίσι ἕνοπη, ἡς, ἡ, cry.

160. εὐκέλαδος εὐκέλαδος, -ον, melodious.

161. παίγματα παίγμα, -ας, το, sport, play.

162. σύνοχα σύνοχος, -ον, in accord with.

165. φοιτάσιν φοιτάς, -άς, adj. roaming madly.

166. φορθαδί φορθάς, -άς, adj. grazing.

169. σκιρτήματι σκιρτήματι, -ας, το, bound.

172. ἐπιργώσε θυργῶ, -ῶ, to fence with towers.

175. ξυνεθέμην 2 aor. indic. mid. ξυν-τίθημι, -θῆσα, -τέθεικα, -έθηκα, to put together, mid. to agree upon.

176. δόρα δόρᾳ, -άς, ἡ, skin.

177. βλαστήμασιν βλάστημα, -ας, το, sprout, spray.

178. γῆρον γῆρος, -ος, η, voice.

180. σκευὴν σκευὴ, -ης, ἡ, dress.

182. πέφηνεν παλῶν, πανώ, πέφαγκα, 2 pf. πέφηνα (intr.), ἑφηνα, to show, intr. to appear.

183. αὔξεσθαι αὔξω or αὔξάω, -ῆσα, to increase, magnify.

185. σείσαι σεῖα, -α, to shake.

186. πολίν πολίς, -ά, -άν, hoary.

187. κάμωμι κάμω, καμουμαί, κέκυμα, ἐκαμον, to be weary.

188. κροτών κροτῶ, -ῆσα, to shake, beat.

189. ἐπιλεξήμεθα ἐπι-λανθάνομαι or -λῆσομαι, -λήσομαι, -λέλησαι or -λέλητα, -ελαθήμην, to forget.

190. ἡβῶ ἡβῶ, -ῆσα, to be in the prime of life.

191. ὕχοισιν ὕχοι, -ου, ὁ, chariot.

193. παίδαγωγήσω παίδαγωγεῖ, -σω, to lead like a child.

194. ἄροικει adv. without trouble.

198. ξυνωρίζου ξυν-ωρίζω, -σω, to yoke together.

199. καταφρονῶ καταφρονέω, -ῆσω, to despise.

200. σοφίζωσθαι σοφίζω, -σω, to make wise; σοφίζομαι, to nation-alize.

201. παραδοχάς παραδοχῇ, -ῆς, ἡ, tradition.

205. κισσόσως κισσός, -ῶς, to crown with ivy.

206. διήρηκε δι-αιρέω, -ῆσα, ἡρηκα, -εῖλον, to distinguish.

210. φέγγωσ φέγγω, -ου, το, light.
Vocabulary.

214. ἐπτόηται ...... πτοέω, -ήσω, perf. pass. ἐπτόηματι, to scare, pass. to be excited.
215. ἐκδημος .......... ἐκδημος, -ον, away from home.
216. νεοχῦμα .......... νεοχῦμος, -όν, new.
218. πλαστάωι ...... πλαστός, -ή, -όν, invented, counterfeit. δάχκιος ........... δάχκιος, -ον, bushy, thick-shaded.
219. νεωστί .......... adv. newly.
222. πτώσοσουν ...... πτώσω, to cover, slink.
224. θυσσακοῦ ...... θυσσακός, -ου, d, inspired priest.
227. πανήμουσι ...... πάνημος, -ον, public.
231. ἀρμοῦσα ...... ἀρμόζω, -σω, ἡρμοσα, to fit, bind fast. άρκνυπ ...... άρκνυς, -νος, η, net.
234. γόης .................. γόης, -ης, ΰ, sorcerer.
235. βοστρυχοῦν ...... βόστρυχος, -ου, d, look of hair.
241. τράχυλον ...... τράχυλος, -ον, ΰ, week.
236. οίνωπος .......... οίνωπος, -ή, -όν, ΰ, -όν, wine-coloured.
237. εὐφρόνας ......... εὐφρόνη, -ης, η, night.
240. κτάλαια ......... κτάλαιος, -ης, -ον, variegated, dappled.
247. κάρθαμι ...... κάρθης, -ης, ΰ, worm.
248. ναύανοι ...... ναύανοι, -ον, (fut. ναυονομαι), 1 aor. ναυηνάμην, to sew, to be ashamed or sorry.
253. ἀποτινάξεις ...... ἀπο-τινάσσω, -ξω, to shake off.
254. μεθήσεις ...... μεθή-ζμι, μεθή-βσω, 1 aor. μεθή-νκα, to let go, give up.
257. πτερωτοῦ ...... πτερωτός, -ή, -όν, winged; as subst. bird.
258. ἐξορύσεω ...... ἐξορύσω, -υς, τά, burnt-sacrifices.
259. καθήσο ...... 2 sing. imperf. indic. καθ-ημαι, to sit.
261. βότρυος ...... βότρυς, -νος, d, cluster of grapes.
262. ὑγίεις ...... ὑγίης, -ές, sound, healthy.
264. γηγένη ...... γηγενής, -ές, earth-born.
265. στάχυν ...... στάχυς, -ος, d, corn, crop.
267. ἀφοράμα ...... ἀφοράμη, -ής, η, starting point.
268. εὐτροχον ...... εὐτροχός, -ον, rapid, glib.
277. ἔφορος ...... ἔφορος, -ά, -όν, dry.
278. ἀντίπαλον ...... ἀντίπαλος, -ον, opposite, rivalling.
279. υγρό ...... υγρός, -ά, -όν, moist, liquid.
281. πλησθῶσι ...... πλῆσθυ, πλῆσω, ἐπλησά, perf. pass. πεπλησμαι, to fill.
283. φάρμακαν ...... φάρμακαν, -ou, tó, drug, remedy, charm.
288. ἱππας ...... ἱππάς, -ω, to seize, snatch.
289. βρέφος ...... βρέφος, -ous, tó, babe.
291. ἀντεικάρασις ...... ἀντεικάρασις, -ης, to contrive in opposition.
292. ὑθας ...... ὑθάς, ὑθᾶς, ὑθαος, ὑθαος, to break.
293. δημηρον ...... δημηρον, -ou, d, hostage.
295. τραφήναι ...... τραφήναι, τράφω, τέτρω, ἄρεψα, ἄρεπα, to rear.
297. τρέφω ...... τρέφω, τρέψω, τέτρω, ἄρεψα, τέτρωμαι, ἄτραφην, to rear.
298. ἴππος ...... ἴππος, -ου, to sear away, strike with panic.
300. θηγεῖν ...... θηγεῖν, -ων, θηγος, θηγος, to touch.
302. κλάδον ...... κλάδον, -ou, d, branch.
309. πεθώ ...... πεθώ, -σω, πέπεικα, ἐπείσα, πέπεισα, ἐπείσθην, to persuade, mid. and pass. to obey.
313. στέφω ...... στέφω, -ψω, to crown.
314. σωφρονεῖν ...... σωφρονεῖν, -χω, to be discreet.
318. διαφθαρήσει ...... διαφθαρήσει, -φθαρώ, δι-έφθαρκα, -έφθειρα, δι-έφθαρκα, -έφθαρην, to destroy, corrupt.
320. ἐφεστώσιν ...... 3 pl. 2 perf. subj. act. ἐφ-ιστημ, ἐπι-στήσω, ἐφ-ἐστηκα, ἐπ-ἐστηκα, ἐπί-πνητα, trans. tenses to place over, intr. tenses to stand over or at.
323. ἐρεψόμεσθα ...... ἐρεψόμεσθα, -ψω, to cover, deek.
324. ξυνωρίς ...... ξυνωρίς, -δος, η, pair (of yoked horses, &c.).
327. ἄκη ...... ἄκας, -ους, τό, evre, relief.
330. παρῆνεσσ ...... παρῆνεσσ, -έσω, -ήνεα, -ήνεα, to advise.
331. θώραξ ...... adv. outside.
335. δοκη ...... δοκος, δοκα, δοκησσα, επδοξα, to seem, to be reputed.
338. ὁμόστοι ...... ὁμόστοι, -ον, eating raw flesh, savage.
342. σκύλακες ...... σκύλακες, -ακος, δ, whelp.
339. διεσπάσαντο ...... δια-σπάω, -σπάω, δι-έσπακα, -έσπασα, to tear in pieces.

κυναγίας ...... κυναγία, -ας, η, hunting.
340. κυμάσαντα ...... κυμάσαντα, -σω, to bost.
342. ὁμόστοι ...... ὁμόστοι, -ον, δ, wherewith.
344. ὀσινοκόπη ...... ὀσινοκόπη, -ον, to take auguries.
348. μοχλοί ...... μοχλοί, -ου, δ, lever.
350. συγχέας ...... 1 aor. partic. act. συγ-χέω, -έω, -κέχων, συγ-έχει, to confuse.
351. δήσμαι ...... δάκνω, δήσμαι, δάκνω, to bite, sting.
352. εξερεύσατε ...... εξ-ερεύσω, -σω, to track out.
353. θηλύμορφον ...... θηλύμορφον, -ου, woman-shaped.
<table>
<thead>
<tr>
<th>Number</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>356.</td>
<td>λευσίμων</td>
</tr>
<tr>
<td>361.</td>
<td>ἀγρίου</td>
</tr>
<tr>
<td>363.</td>
<td>βάκτρου</td>
</tr>
<tr>
<td>364.</td>
<td>ἀνορθῶν</td>
</tr>
<tr>
<td>370.</td>
<td>πότνα</td>
</tr>
<tr>
<td>371.</td>
<td>εὐφροσύναις</td>
</tr>
<tr>
<td>372.</td>
<td>μερίμνας</td>
</tr>
<tr>
<td>381.</td>
<td>εἴρηκας</td>
</tr>
<tr>
<td>383.</td>
<td>καρπίζουσιν</td>
</tr>
<tr>
<td>401.</td>
<td>φωτῶν</td>
</tr>
<tr>
<td>404.</td>
<td>θέλησαν</td>
</tr>
<tr>
<td>405.</td>
<td>βέβαιος</td>
</tr>
<tr>
<td>406.</td>
<td>καρπιζοῦσιν</td>
</tr>
<tr>
<td>409.</td>
<td>ἁρπάζουσιν</td>
</tr>
<tr>
<td>411.</td>
<td>κλίτις</td>
</tr>
<tr>
<td>415.</td>
<td>βέμις</td>
</tr>
<tr>
<td>419.</td>
<td>ὄλβοδότειρα</td>
</tr>
<tr>
<td>423.</td>
<td>τέρψεις</td>
</tr>
<tr>
<td>424.</td>
<td>εὐαίων</td>
</tr>
<tr>
<td>427.</td>
<td>πραπίδα</td>
</tr>
<tr>
<td>435.</td>
<td>ἀκραντα</td>
</tr>
<tr>
<td>436.</td>
<td>ἰπέστασεν</td>
</tr>
<tr>
<td>438.</td>
<td>ὠχρός</td>
</tr>
<tr>
<td>443.</td>
<td>εἴρηκας</td>
</tr>
<tr>
<td>449.</td>
<td>σκηνώσων</td>
</tr>
<tr>
<td>451.</td>
<td>αὐτώματα</td>
</tr>
<tr>
<td>452.</td>
<td>κληθές</td>
</tr>
<tr>
<td>459.</td>
<td>ἄμορφος</td>
</tr>
<tr>
<td>455.</td>
<td>τανάσος</td>
</tr>
<tr>
<td>457.</td>
<td>χροὶν</td>
</tr>
<tr>
<td>465.</td>
<td>βολαῖον</td>
</tr>
<tr>
<td>467.</td>
<td>ἀνθεμώθη</td>
</tr>
<tr>
<td>468.</td>
<td>σειδᾶσε</td>
</tr>
<tr>
<td>468.</td>
<td>νικθαρ</td>
</tr>
<tr>
<td>471.</td>
<td>ἰδέαν</td>
</tr>
<tr>
<td>479.</td>
<td>αἰσθᾶσε</td>
</tr>
<tr>
<td>484.</td>
<td>διάφοροι</td>
</tr>
<tr>
<td>492.</td>
<td>αὐθόρμιστος</td>
</tr>
<tr>
<td>493.</td>
<td>ἀβρόν</td>
</tr>
</tbody>
</table>

**Vocabulary**

- λευσίμων: of stoning
- ἀγρίου: fierce, savage
- βάκτρου: staff
- ἀνορθῶν: raise up
- πότνα: venerable, awful
- εὐφροσύνη: mirth, festivity
- μερίμνα: care
- εἴρηκας: good cheer, festivals
- καρπίζουσιν: make fruitful, without rain
- βέβαιος: venerable, avert
- τέρψεις: pleasure
- εὐαίων: living happily
- πραπίδα: heart, mind
- ἀκραντα: unaccomplished, vain
- ἰπέστασεν: to withdraw from under or secretly
- ὠχρός: pale
- γεννύν: chin
- εἴρηκας: to imprison
- σκηνώσων: to leap, bound
- αὐτώματα: spontaneous
- κληθές: heart, mind
- ἄμορφος: unshapely
- τανάσος: long
- χροὶν: flesh, skin, complexion
- βολαῖον: stroke, ray, shower
- ἀνθεμώθη: flowery
- σειδᾶσε: to counterfeit, invent
- νικθαρ: by night
- ἰδέαν: form
- ἄμορφος: unshapely
- τανάσος: long
- πάλης: wrestling
- χροὶν: flesh, skin, complexion
- βολαῖον: stroke, ray, shower
- ἀνθεμώθη: flowery
- σειδᾶσε: to counterfeit, invent
- νικθαρ: by night
- ἰδέαν: form
- ὄνησις: profit, advantage
- κιδωπόλεως: to counterfeit, invent
- παραχέτευσας: to turn aside (from its course)
- διάφοροι: different
- σεμνότητα: solemnity
- σαβρός: unpractised
- ἀβρός: delicate
495. para'dos .......... 2 aor. imper. act. para-idiwm, -dów, -dédóka, para-édóka, para-dédomai, para-édóthyn, to give up.
496. áphiropoi .......... áphi-airéw, -hsow, -hrha, -eílhn, to take away.
497. eírktaiwai .......... eírkh, -hs, -i, prison.
499. stathelw .......... stath, sth,óstha, éstha, éstha, éstamai, éstáthyn, trans. tenser to place, intr. to stand.
503. lázovse .......... lázovai or lázomai, poet. for lambranw, to seize, take.
504. áudow .......... áudow, -hsow, to speak, say.
508. épisthdeios .......... épisthdeios, -a, -ov, fitted.
510. fántaiais .......... fánta, -hs, -i, manager.
512. diempolhsoimen .......... di-epmpláw, -hsow, to traffic in, dispose of.
513. Búros ......... Búrs, -hs, -h, skin, hide, drum.
514. dmiadás .......... dmi, -idos, -i, female slave.
516. ópaina .......... ópov, -ov, én (pl.), atonement.
520. évpaðrvene .......... évpaðrvenos, -ov, happy in maidenhood.
531. ápwhy .......... 2 sing. pres. indic. mid. áp-whw, -hs, -w, to thrust away.
535. oívas .......... oív, -hs, -i, vine.
545. bróchos ......... bróchos, -ov, -a, noose.
548. thiasótai .......... thiasóstha, -ov, -i, reveiler.
552. ámillaion .......... amilla, -hs, -i, contest.
555. katáxhes .......... 2 aor. imper. act. kat-éxw, kata-schéw or kat-éxw, kat-éschka, kat-éschou, to restrain.
556. throotrófo ....... throotrófos, -ov, murthering wild beasts.
559. korofais .......... korofh, -hs, -i, peak.
564. ágyrwaas .......... ágyrwha, -ov, adj. wild.
568. ókuroph ......... ókurosh, -ov, adj. swift-flowing.
569. eilísostoménes ....... eilísw (Ion. eilísw), eilíw, to whirl.
575. lptánein .......... lptánu, -av, to enrich.
579. kéloados .......... kéloados, -ov, -i, call.
591. lávna .......... láv, -ov, of stone.
595. kílovin .......... kíon, -ovos, -i, pillar.
592. émbola .......... émbol, -ov, -i, architrave.
598. diádromos .......... diádromos, -ov, reeling, parting asunder.
600. díkeste .......... imper. act. édikov (2 aor. without a present), to throw.
604. ékpephtyménai .......... ék-pektíwsow, -ew, -pektíwga, ék-pektímgai, ék-pektímgan, to strike with astonishment or terror.
605. étshsou ....... perf. indic. aísbdámomai, aísbdómomai, étshm, étshm, to perceive.
611. drkánas .......... drkán, -hs, -i, trap.
VOCABULARY.

613. ἡλευθερώθης ... ἐλευθερῶ, -ώσω, to set free.
616. καθοδρίσα ... καθ-οδρίζω, -σω, -οδρίκα, -οδρίσα, to insult, moek.
617. ἔβδοκετο ... βόσκω, -ήσω, to feed.
619. χηλαῖς ... χηλή, -ῆς, ἡ, hoof.
620. ἱδρῶν ... ἱδρῶς, -τος, ὃ, sweat.
621. χείλεσιν ... χείλος, -ους, τῷ, lip.
624. αἴθεσθαι ... αἴθω, to burn.
625. ἱππαῖος ... ἱππάς, -τος, ὃ, dark.
628. ὁμελεῖν ... ὁμοιόμαι, ὁμοιανύμαι, ὁμοιόμασθαί, ἐλθομαίνων, to outrage.
633. χαμάζε ... adv. to the ground.
635. παρεῖται ... perf. indic. pass. παρ-ημι, -ήσω, to slacken, pass. to be exhausted.
638. ψοφεῖ ... ψοφέω, -ήσω, to sound.
639. πρωνώπια ... πρωνώπτα, -ων (n. pl.), the front of a house.
641. εὐρογησίαν ... εὐρογησία, -ας, ἡ, gentleness of temper.
643. κατημαγκασμένας κατ-αναγκάζω, -σω, -ηνάγκασα, -ηνάγκασθαί, to bind fast.
648. περᾶς ... περᾶ, -άσω, to pass.
652. ὀνειδίσασα ... ὀνειδίζω, -σω, ὀνειδισμα, to reproach.
662. χιόνος ... χιόν, -όνος, ἡ, snow.
664. ποτηριάδα ... ποτηριάς, -άδος, adj. railing.
665. ἐξηκόντισαν ... ἐξ-ακοντίζω, -σω, to dart forth.
668. παρησία ... παρησία, -ας, ἡ, boldness of speech, frankness.
669. στειλώμεθα ... στέλλω, στελώ, ἐσταλκα, ἐστειλα, to set, arrange, mid. to repress.
671. ὁδύουμον ... ὁδύουμα, -ων, hasty-tempered.
673. ἀδφός ... ἀδφός, -ου, unpunished.
677. ἀγελαῖα ... ἀγελαίος, -α, -αν, of or belonging to a herd.
678. ὑπεξήκρισον ... ὑπ-ἐξ-ακρίζω, to go up to the hill-top.
679. ἀκτίνας ... ἀκτίς, -ίνως, ἡ, ray.
683. ἡώδουν ... εὐδώ, εὐδήσω, to sleep.
684. φόβην ... φόβη, -ης, ἡ, foliage.
685. εἰκῆ ... adv. at random.
687. φύσιμα ... φύσθαμα, -ον, to be drunk.
688. ἠρμομένας ... ἠρμόω, -όσω, to abandon, leave alone.
691. μυκήματα ... μύκημα, -ατος, τῷ, lowering.
696. ἀλαμάτων ... ἀλάμα, -ατος, τῷ, fastening.
697. καταστικτοὺς ... καταστικός, -ον, dappled.
698. λεχυμώσιν ... λεχυμάομαι, to lick.
701. σπαργάω ... σπαργάω, -ήσω, to swell.
705. νοτίς ... νοτίς, -δος, ἡ, moisture.
709. διαμώσατο ... δι-μῶς, -ήσω, to searve away.
710. ἐμούς ... ἐμός, -οῦ, δ, swarm, quantity.
714. βουκόλοι ... βουκόλος, -ου, ὁ, herdsman.
18 EURIPIDES, BACCHAE.

717. τρίβων .......... τρίβων, adj. practised in.
722. ἐλλοχίζομεν ....... ἐλλοχίζω, -σω, to lie in ambush.
728. θρόσκουσα ...... θρόσκω, θρόσκομαι, τέθορα, ἔθορον, to leap.
730. λόχυμη ............ λόχυμη, -ης, η, coppice.
733. ὠπλισμέναι ......... ὠπλίζω, -σω, to arm.
734. ἐξηλίξαμεν .......... ἐξ-αλόσκω, -αλόξω, to avoid, escape.
737. πόριν ............ πόρις, -ιος, η, calf.
739. δαμάλας ............ δαμάλη, -ης, η, heifer.
740. δικήλην ............ δίκηλος, -ον, cloven-hoofed.
741. κρεμαστά .......... κρεμαστός, -η, -ός, hung up.
742. ἀναπεφυμένα .......... ἀνα-φύρω, -πέφυρμαι, to mix up, defile.
744. δέμας ............ δέμας, τό, body.
747. βλέφαρα ........... βλέφαρον, -ον, τό, eyelid.
748. κόραι .......... κόρη, -ης, η, maiden, pupil of the eye.
749. ἀρθείται .......... 1 aor. partic. pass. αἱρέω, ἀρέω, ἠρκα, ἠρα, to raise.
750. ὑπόταξεις .......... ὑπόταξις, -ος, η, a stretching out below.
751. κατωφύσασιν .......... κατ-οφύς, -ής, φόντη, -φόντα, to inhabit.
756. ἀποφυσάς ....... αἰμάσσω, to draw blood.
763. λογχυτόν .......... λογχυτός, -η, -όν, lance-headed.
766. κρήνας .......... κρήνη, -ης, τό, fountain.
767. νιψατο .......... νίψω, νίψαι, νιψαμαί, νιψάμην, to wash.
769. σταγνά ......... σταγών, -ών, η, drop.
771. παρηδόν ......... παρηδός, -ος, η, cheek.
772. ἐξεφασίδρυεν ....... ἐκ-φασίδρυε, -υνώ, to cleanse.
777. παυσίλυπον .......... παυσίλυπος, -ον, causing pain to cease.
775. ταρβδ ............ ταρβίω, -ης, to fear.
779. ψόγος ............ ψόγος, -ου, δ, reproach.
780. ὁκνεῖν .......... ὁκνεῖ, -ης, το, to shrink, hesitate.
782. ἀπαντάν ........... ἀπαντᾶν, -αν, to meet.
785. ἐπεμβάται .......... ἐπεμβάτης, -ον, δ, rider.
783. πέλτας .......... πέλτη, -ης, η, buckler.
784. ψάλλουσι .......... ψάλλω, ψάλω, ψαλλα, ψῆλα, to pull, make to twang.
790. ἀνέξεται .......... ἀν-έχω, ἀνα-χήσων and ἀν-έξω, ἀν-έσχηκα, ἀν-έσχον, to hold up, mid. to allow.
792. φρενώσεις .......... φρενώ, -ωσω, to school.
795. λάκτιζομαι .......... λακτίζω, -ον, to kick.
799. χάλκηλατος ....... χάλκηλατος, -ον, made of beaten bronze.
800. συμπλεγέμεθα .......... συμ-πλέκω, -ω, to plait together, pass. to be entangled in a struggle.
812. σταθμόν .......... σταθμός, -ον, ο, weight.
821. βυσσίνων .......... βυσσίνω, -η, -ον, made of fine linen.
823. ὠφθης .......... ὠφθαλμοί, ὠφθαλμα, ὠφθαλμον, to see.
825. ἐξειμονώσομεν .......... ἐκ-μουσώ, -ωσον, to train thoroughly.
826. νοβετεῖς .......... νοβετώ, -ης, advise, warn.
833. ποδήρησις ....... ποδήρησις, -es, reaching to the feet.
835. δέρας ......... δέρας, -as, τό, skin.
838. κατασκοπή .... κατασκοπή, -ης, η, a spying.
844. εὕτρεπθης .... εὕτρεπθης, -έσ, ready.
851. ἥπειρις ....... ἥπειρις, -ου, light, light-headed.
854. ἰππαν ......... ἰππαν, -άω, -óν, to incur.
855. γυναικόμορφον .... γυναικόμορφον, -όν, disguised as a woman.
856. ἀπειλή ......... ἀπειλή, -ῆς, η, threat.
858. κατασφαγέες .... κατα-σφαγέες, -εις, γατ-έσφαξα, -έσφαγμαι, -έσφάγην, to slay.
860. ήπιώτατος ....... superlative of ήπιος, -α, -ον, kindly.
865. δροσή ......... δροσή, -ης, η, meadow.
866. δροσάρης ....... δροσάρης, -ου, shady with leaves.
867. εὐβρακάς ....... εὐβρακάς, -α, -ον, dewy.
871. θαυμάζων ....... θαυμάζων, -ε, to cry aloud.
876. κάπων ......... κάπων, -α, -ον, impious.
884. συνάλλαξα ....... συνάλλαξα, -α, -ον, to change, to beget.
890. άπετέντος ....... άπετέντος, -ον, to become.
903. ἐκίχεω ......... εκίχεω, εκίχει, to obtain, reach.
909. µακαρίζω ....... µακαρίζω, -σιμ, to congratulate, think happy.
911. ἀπονόεμαι ....... ἀπονόεμαι, -νόσω, to guide aright, correct, chasten.
913. ἀπενεδίωκε ...... ἀπενεδίωκε, -υδίωκα, -υδίωκα, trans. to beget, intr. to become.
921. προσπεφυκέναι .... προσφύγω, -φύσα, προσ-έφυσα, to make to grow up, 2 aor. προσ-έφυν and pf. προσ-πεφύκα intr.
922. τεταυρώσασθαι .... τεταυρώσασθαι, -οράσα, to become like a bull.
923. ὑματείω ......... ὑματείω, -οράω, to accompany.
924. ἐνσπυρόν ....... ἐνσπυρόν, -ον, under a truce, allied.
929. καθάρισμα ....... καθάρισμα, -σιμ, -ήρμος, to fasten.
931. µεθηρόμενα ....... µεθηρόµιζω, -σω, -άρισα, to remove (from one anchorage to another).
935. χαλώσα ......... χαλώσα, -άσω, to be loose.
936. στολίζομαι ....... στολίζομαι, -ίδος, η, garment, in plur. the folds of a garment.
938. σφυροάσθης ....... σφυροάσθης, -ασθε, τό, ankle.
942. εἰκάζω ......... εἰκάζω, -σω, to liken.
950. βραχίονα ......... βραχίονα, -λον, σω, forearm, arm.
951. ἴθρυμα ......... ίθρυμα, -ατος, τό, temple.
952. συρίγματα ... σύργμα, -atos, τό, sound of pipe.
963. ὑπερκάμυεις ... ὑπερ-κάμυς, -καμούμαι, -κέκυμα, -έθαμον, to toil on behalf of.
967. ἐπίσημον ..... ἐπίσημο, -ον, plainly visible.
968. ἀβρότητα ..... ἀβρότης, -τος, ἡ, luxury.
969. τρυφάω ..... τρυφάω, -ηςω, to be luxurious.
972. στηρίζω ..... στήριζω, trans. to raise up, intr. to stand fast, rise up.
976. σημαίνει ..... σημαίνω, -α, έσημα, to show.
980. γυναικούμως .... γυναίκω-μιμος, -ον, sping women.
981. λυσσόδη ..... λυσσόδης, -ες, mad.
982. λευρᾶς ..... λευρᾶς, -ά, ὀφν, smooth.
983. σκόλοπος ..... σκόλοψ, -ος, δ, stake, stump of tree.
997. παράνομος ..... παράνομος, -ον, lawless.
1000. λήματι ..... λήμα, -ατος, τό, desire, will.
1002. ἀντροφασίας ἀντροφάσιας adv. without excuse, unhumbled.
1008. ἐυαγώντα .... ευαγέω, -ηςω, to be pure.
1017. πολύκρανος .... πολύκρανος, -ον, having many heads.
1018. πυριφλέγων .... πυριφλέγων, -οντος, adj. flaming.
1020. θηραγρευτᾶ ..... θηραγρευτής, -ος, δ, hunter.
1022. προσώπον ..... πρόσωπον, -ου, τό, face.
1023. ἵππειρον ....... ἵππειρο, ἵππερω, ἵππουρα, ἕπιπειρα, to sow.
1029. μηνύεις ..... μηνύω, -ης, to report.
1034. μέλεσι ..... μέλος, -ους, τό, strain, song.
1035. πτησοσ ....... πτησώσσω, πτησώ, ἔπτησα, ἔπτησα, to couwer.
1039. συγγυνωστά .... συγγυνωστός, -ή, ὧν, pardonable.
1043. θεράπνας ..... θεράπνη, -ης, ὧν, abode.
1047. θεωριάς ..... θεωρία, -ας, ἡ, sacred embassy, journey to a spectacle.
1048. ποιηρᾶν ....... ποιηρᾶς, -ά, -ών, grassy.
1051. ἀμφίκρημον ....... ἀμφίκρημος, -ον, surrounded with cliffs.
1052. συσκαίαζον ....... συσκαίαζω, to cast thick shadows.
1055. κομδήν ..... κομδής, -ος, adj. leafy.
1057. ἀντέκλαζον ....... ἀντε-κλάζω, -κλάζω, -κέκλαγγα, ἀντ-έκλαγξα, to accomplish.
1060. μόθων ....... μόθων, -ωνς, δ, licentious dance.
1061. δψαψχενα ..... δψαψχεν, -ενος, high-necked, towering.
1066. κυρτός ..... κυρτός, -ή, -ών, bent.
1067. τόρφω ..... τόρφος, -ου, δ, peg and string or lathe.
1067. περιφοράν ... περιφορά, -άς, ἡ, circumference.
1068. κλώνα ......... κλών, κλωνός, ο, bough.
1069. ἐργματα ......... ἐργμα, -ατος, τ, deed.
1070. δ'ων ............ δ'ως, ο, δ, branch.
1072. ἀτέρμω ......... adv. gently.
1074. ἐφίμενον ........ ἐφ-ημα, to sit on.
1076. τάσσων.......... τάσσω, to sit.
1082. ἡγορεύε ......... ἡγορεύω, -σω, to utter.
1084. εὔλεμος ...... εὔλεμος, -ον, with goodly meadows.
1089. διήνεικαν ......... δι-άφω, δι-οίσω, -εύνροχα, -ήνεγκα, to turn in different directions.
1088. ἐγνώρισαν......... ἐγνώρίζω, -σω, to recognise.
1090. πελειάς .......... πέλεια, -ας, η, dove.
1091. ζωνόνοις ......... ζωνόνος, -ον, vehement.
1093. χειμάρρου ...... χειμάρρος, -ον, winter-flowing, torrent.
1094. ἐπίθρῶν ........ ἐπίθρω, -ῆω, to leap.
1096. χερμάδας ......... χερμάς, -άδος, η, a large stone.
1110. ανθός.............. ανθός, -ον, flower.
1112. ανδρανούσαι ανδρανόω, -άσω, to strike with a thunderbolt.
1117. πτόρθου .......... πτόρθος, -ον, shoot.
1119. ἀμβατήν ......... ἀμβάτης, poet. for ἀναβάτης, -ον, mounted.
1121. κρυφαῖος ........ κρυφάιος, -α, -ον, secret.
1122. κρασαίτως ..... κρασαίτως, -ες, falling to the earth.
1124. οὐδεᾶς............. οὐδεᾶς, οὐδες, τό, the ground.
1120. αἰκτεΐριν ......... αἰκτείρω, αἰκτείρα, αἰκτείρα, to pity.
1125. άφρόν .......... άφρός, -οῦ, ο, foam.
1126. διαστρόφους ....... διαστρόφω, -ον, distorted.
1127. ωλέανσι ...... ωλέανσι, -ης, η, the arm.
1128. πλευραῖσιν ........ πλευρά, -άς, η, rib.
1129. εὐμάρειαν ......... εὐμάρεια, -ας, η, easiness.
1134. έχνος ............. έχνος, -ον, τό, footprint, foot.
1135. ημικυμωμένη ....... ημικυμότω, -ώσω, to stain with blood.
1139. κιειστάριζε ......... κιειστάριζω, -σω, to throw about like a ball.
1137. στοφλοῖος ........ στοφλίος, -ον, hard, rugged.
1138. βαθύζιλοφ ........ βαθύζιλος, -ον, with deep woods.
1141. δρέστερον ......... δρέστερος, -α, -ον, dwelling on the mountains.
1144. γαυρούμενη ...... γαυρόμαι, -ώσωμαι, to exult.
1147. καλλίνικον ....... καλλίνικον, -ον, gaining a glorious victory.
1148. ἐκπόδων ......... adv. out of the way.
1155. ἐκγενέτα ......... Doric gen. sing. of ἐκγενέτης, -ον, δ, descendent.
1159. προφητηρία ......... προφητηρί, -ηρος, δ, leader.
1163. στάξουσαν ........ στάξω, στάξω, to drip.
1166. κωμόν .............. κωμός, -ον, δ, revel-bank.
1168. ὄροβους ......... ὄροβων, -νω, to urge on.
1170. ἐλικά ............... ἐλικ, -ικος, η, tendril.
1174. ἔμαρψα .......... μάρπτω, -ψω, to seize.
1186. ἀπαλότριχα ... ἀπαλόθρις, -τριχος, with delicate hair.
1187. κατάκομμον ... κατάκομμος, -ον, with long flowing hair.
1196. λευντοφυή ... λευντοφυής, -ές, having the nature of a lion.
1197. γέγηθα .......... γηθέω, -ήω, γέγηθα, to rejoice.
1205. ἀγκυλωτοῖς ....... ἀγκυλωτός, -ή, -όν, furnished with a loop for throwing.

στοχάσμασιν ....... στόχασμα, -ατος, to, javelin.
1206. δικτύουσιν ...... δίκτυον, -ον, τό, net.
1207. λευκοπήχεσιν ...... λευκόπηχος, -υς, white-armed.
1208. άμαίσι ............ άμή, -ής, ή, point, tip, finger.
1209. οργανά ............ οργανόν, -ον, τό, instrument.
1210. έρβαι ............. έρβην, -ον, τό, limb.
1213. κλιμάκων ........ κλίμαξ, -ας, ladder.
1214. προσαμβάσεις ........... προσάμβασις, -ως, ή, step.

πασαλεύοντας ........... πασαλευών, -ου, to fasten (with a peg or nail).

τριγλύφοις .......... τρίγλυφος, -ον, ή, trilobate.
1219. πυριχαῖς .......... πυρίχης, -ήν, ή, glen.
1221. δυσευρέτω ........... δυσευρέτος, -ων, hard to find one's way through.
1222. τολμηματα ........... τολμήματα, -ατος, τό, daring deed.
1229. δρυμοί ............. δρυμός, -ος, δ, oak-coppice.
1232. οἰστροπληγάς, οἰστροπλήξ, -η, adj. sting to madness.
1234. άριστεία .......... ἀριστεία, -ων, neut. pl., need of valor.
1240. κρεμασθῇ ........... κρεμάσθη, κρεμάσα, to hang.
1246. θύμα ............ θύμα, -ατος, τό, sacrifice.
1251. δύσκολον ........... δύσκολος, -ον, peevish.
1252. σκυθρωπον ...... σκυθρώπος, -ων, sullen.
1253. εὔηπρος ........... εὔηπρος, -ων, successful in hunting.
1255. οἰριγνύτο ......... οἰριγνύω, ὁμαί, to aim at.
1256. ἐξευετιπας ........... ἐξ-εύπειτον, -ερώτ., -ειρήκα, to advise, tell.
1263. διθερετετεροσ ........ comparative of διπετής, -ές, divine, bright.
1270. μετασταθείσα ........... μετα-εστησία, μετα-εστήκα, μετ-εστήσα, μετ-εστήσα, -ές, -εστάθην, to change.
1273. ὑμεναῖων ........... ὑμεναῖος, -ου, σ, marriage song.
1274. σπαρτῷ ............ σπαρτός, -ή, -όν, sown.
1277. ἀγκάλαις ........... ἀγκάλης, -ης, ή, arm.
1281. ἀθρησκον ........... ἀθρέω, -σως, to scan.
1283. προσεκέναι ...... προσ-εική, to be like.
1289. διέλαχον .......... δια-λαγχάνου, -λήξωμα, δι-εἰληχα, -έλαχον, to tear in pieces.
1293. ἐκερτόμει .................. κερτομέω, -ήσω, to revile.
1299. ἐξερευνήσας ........... εξ-ερευνάω, -ήσω, to search out.
1303. βλάβην .......... βλάβη, -ης, ή, hurt.
1310. τάραθος .......... τάρας, -ους, τό, terror.
1315. έξημῆσα .......... εξ-αμάω, -ήσω, to reap.
1319. προσπτύξει ...... προσ-πτύσσω, -ώς, to embrace.
1329. μετεστράφη ...... 3 sing. 2 aor. indic. pass., μετα-στρέφω, -ψω, μετ-εστρέφω, -έστρεφα, -έστρεφα, -έστραμμα, -έστραφην, to turn round, change.
1331. ἐκθηριωθεῖσα. ἐκ-θηρίσομαι, -ώσομαι, to become a wild-beast.
1332. ὑπον ........ τύπος, -ου, ἦς, shape.
1333. χρησιός ...... χρησιός, -ου, ἦς, oracle.
1334. πέροεις.......... πέρθω, πέρσω, πέπορθα, ἐπερσα, to sack.
1335. νόστον .......... νόστος, -ου, ἦς, return.
1336. ῥόστατι...... ῥόσμαι, ῥόσμαι, ῥπισμάτης, to deliver.
1337. αἶα .......... αἷα, -ας, ἦς, land.
1338. άσισμεσθα ... ἄσισομαι, to beseech.
1339. άκαν ........... adv. too much.
1340. ἐπένευσεν ...... ἐπενεύσα, -σα, ἐπ-ἐνεύσα, to grant.
1341. θέσφατον ..... θέσφατος, -ου, ordained by the gods.
1342. δάμαρτα ...... δάμαρ, -αρτος, ἦς, wife.
1343. καταιβάτην ... καταιβάτης, -ου, adj. descending.
1344. στέρεισα ...... 2 aor. partic. pass. στερίσκω, στερήσω, ἐστέρηκα, ἐστέρησα, to deprive.
1345. κηφήνα........ κηφήν, -ῆνος, ἦς, drone, decrepit old man.
1346. πολίχρως ...... πολιχρός, -ων, hoary.
1347. κόκνος ........ κόκνος, -ον, ἦς, swan.
1348. ἐπίκουρος ...... ἐπικουρός, -ου, ἦς, helper.
1349. αἰκεΐας.......... αἰκεία, -ας, ἦς, shame, outrage.
1350. ἀγέραστον ... ἀγέραστος, -ον, unhonoured.
1351. συμφυγάδας... συμφυγάς, -άδος, ἦς and ἦς, fellow-exile.
1352. μιαρός .......... μιαρός, -άς, -αν, accursed, blood-stained.
1353. ἀέλπτως ...... adv. unexpectedly.
1354. κραίνουσι ...... κραίνω, κρανώ, ἐκράνα, to accomplish, bring to pass.
The University Tutorial Series.

EURIPIDES: BACCHAE.

A TRANSLATION.

BY

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Enter Dionysus.

Dionysus. Hither to the land of the Thebans am I, the son of Zeus, come,—Dionysus, whom Cadmus' daughter Seméle bare erewhile, her travail-pangs brought on by the lightning-fire. My divine form I have exchanged for that of a mortal, and have reached the springs of Dirce and the waters of Isménus. Here, near the house, I behold the tomb of my mother, whom the thunderbolt slew, and the smoking ruins of the building wherein is the yet unextinguished fire of Zeus' lightning, Hera's undying insult to my mother. All praise to Cadmus, who preserves untrodden this spot as his daughter's sacred
precinct; but it was I that veiled it round with the vine's clustering foliage. I left the lands of the Lydians, where gold abounds, and the lands of the Phrygians; I traversed the sun-smitten plains of the Persians, the Bactrian fortresses, the Medians' land of terrors, Arabia the happy, and the whole of Asia that lies along the briny sea, with its fair-towered cities thronged with Hellenes and barbarians living together; and this was the city of the Hellenes to which I first came, after setting up, in those lands also, my choral dance and instituting my sacred rites, that men might see plainly my divinity.

23. I have filled Thebes with the Bacchic cry before any other city in this land of Hellas,—attiring her women in the fawnskin, and putting in their hands the thyrsus, the ivy-wreathed spear,—because my mother's sisters, who ought least of all to have done so, said that Dionysus was not the son of Zeus, but that Semele had been wedded by a mortal lover and had laid the blame of her frailty on Zeus,—a cunning device of Cadmus; and they insolently asserted that it was for this that Zeus killed her, for her falsehood about the marriage. Therefore have I driven from the house with the stings of madness these very women; now with mind distraught they have their dwelling on the mountain, and I have made them wear the dress proper to my revels. And the whole female sex, even all the women of Cadmus' people, I have sent raving from their homes; and in company with Cadmus' daughters they sit in confusion on the roofless rocks beneath the green pines. For this city must realize, even against her will, that she is not initiated in my Bacchic rites, and I must defend the fame of my mother Semele by appearing to mortals as the divine son she bare to Zeus.

43. Now Cadmus resigned the honours and powers of monarchy to his daughter's son Pentheus, who wars against the gods in my person, and thrusts me away from his libations, and in his prayers in no wise remembers me. Therefore will I show forth my divine birth to him and to all the Thebans. When I have firmly established my worship here, I will depart hence to another land, revealing myself as I go; but if the citizens of Thebes shall seek in their
wrath to drive the Bacchanals from the mountain by force of arms, I will join battle with them at the head of my frantic votaries. It is for this reason I have assumed a mortal guise and changed my own shape to the natural form of a man.

55. Come, ye who left Tmolus, the bulwark of Lydia! come, my troop of revellers, ye women whom I brought from a foreign land to be my coadju tors and fellow-wayfarers! Raise aloft the timbrels—such as are used in a Phrygian city, devised by Rhea the Mother and by me;—approach and make them ring around Pentheus’ palace here, that the city of Cadmus may see. And I will away to Cithaeron’s glens, where my Bacchanals are, to take part with them in choric dances. [Exit.

Enter Chorus of Bacchanals.

64. Chorus. Coming from Asia’s land, leaving sacred Tmolus behind me, I ply in honour of Bromius my pleasant labour—a toil that is no toil—and raise meanwhile the Bacchic cry.

Who is in the public way? Who is in the public way? Who is in his halls? Let him begone, and let every man’s lips observe a holy silence; for I will ever sing, as is right and fitting, the praises of Dionysus.

Oh! blest is he who, happy in his knowledge of the rites of the gods, lives a life of piety, and brings his soul into the festive band, revelling on the mountains with holy purifications; and who, observing the secret rites of Cybèle, the Great Mother, and waving aloft the Bacchic wand and wearing a wreath of ivy, pays honour to Dionysus. / 83. On, ye Bacchanals, on! Bring home Dionysus, the Bromian god, a god’s offspring, from the Phrygian mountains to Hellas’ spacious streets—the Bromian one! When his mother ere while was pregnant with him, she, in the anguish of travail-pangs brought on by Zeus’ winged lightning, cast him forth from her womb and departed from life at the thunder clap; but Zeus, the son of Cronus, received him at once, in the chamber of his birth, and covering him up in his thigh, closed the opening with brooches of gold, and so kept him hidden from Herā.
When the Fates had brought the babe to maturity, Z"evs gave birth to the bull-horned god and set on his brow wreaths of snakes; and therefore it is that the thyrssus-bearing Maenads hunt after these and throw them around their hair.

105. O Thebes, nurse of Semele, wreathe thy brows with ivy; break forth, break forth into leaf with green bryony which beauteous berries deck, and with branches of oak or fir display thy zeal in the Bacchic revelry; trim thy dress of dappled fawnskin with tufts of white-haired tresses, and show reverence in thy use of the sportive wand. Forthwith the whole land shall perform the choric dance as soon as Bromius leads his companies of revellers to the mountain, to the mountain, where waits the crowd of women whom Dionysus drove forth in frenzy from their looms and from handling the shuttles.

120. O secret chamber of the Curetes! O hallowed Cretan dwelling wherein Z"eu"s was born, where the Corybants with triple-ridged helmet devised for me in their cave this drum with its tight covering of hide; and they blended the Bacchic strain with the high sweet notes of the Phrygian flute, and gave it into the hand of Rhea the Mother. a loud accompaniment to the revel cries of the Bacchanals. But the frantic Satyrs won it from the Mother-goddess for their own, and associated it with the dances at the triennial festivals—festivals wherein Dionysus takes delight.

135. Joyful is the Bacchanal on the mountains whenever, from the swift troops of revellers, he drops on the ground arrayed in the holy garment of fawnskin, as he hunts after the blood of goats to be slain, a feast of raw flesh, and hurries away to the mountains of Phrygia or Lydia; and the Bromian god, the leader of the company, raises the cry of Evoe. The ground flows with milk and wine and the nectar of bees, and there is a smoke as of Syrian incense. And the Bacchant, with a blazing torch of pine-wood attached to his wand, hastens along, inciting the wanderers by his running and dancing, and rousing them with his cries of joy, as he tosses to the air his luxuriant tresses; and at the same time he adds to his revel cries such shouts
as these: "On, on, ye Bacchanals, pride of Tmolus with its streams of gold, sing to the accompaniment of deep-voiced drums the praises of Dionysus, joyously sing to the praise of the Bacchic god a Bacchic strain with Phrygian shouts and cries, whene'er the holy flute sounds forth in melody its strains of holy mirth, that accord well with you as ye haste wildly to the mountain, to the mountain." Rejoicing, then, as a colt rejoices by his mother's side as she feeds in the pasture, the Bacchanal bounds along with nimble foot.

Enter Teiresias.

170. Teiresias. Who is at the gates? Call forth from the house Cadmus, Agænor's son, who left the city of Sidon and raised here the towers of the Thebans' town. Let someone go; carry him word that Teiresias is seeking him; he knows himself the reason why I am come, and the agreement which I, advanced in years, made with one still older,—to bind our Bacchic wands, to wear the skins of fawns, and to wreathe our heads with sprays of ivy.

Enter Cadmus.

Cadmus. Dearest of friends!—for while yet within the house I recognised thy voice as soon as I heard it, a wise voice proceeding from a wise man—here I am, ready, attired thus, as the god prescribes. For as Dionysus, who has revealed his divinity to men, is my own daughter's son, his power must as far as in us lies be raised to greatness. Whither go we to hold the dance? to plant the foot and shake the hoary head? We are both old, Teiresias; do thou expound unto me, for thou hast skill in these matters. For I should never weary, day or night, of beating the earth with my Bacchic wand; 'tis joy to forget our age.

189. Tei. Thy feelings are as mine, then; for I, too, am young again, and will attempt the choric dance.

Cad. Shall we, then, travel to the mountain in a chariot?

Tei. Nay, the god would not then be so well honoured.

Cad. We are both old, but I will lead thee like a child.

Tei. The god will guide us to the place without trouble on our part.
Cad. But are we the only citizens who mean to dance in honour of the Bacchic god?

Tei. Ay, for we alone have our wits; the others have not.

Cad. We delay too long; come, take hold of my hand.

Tei. Here is mine; link it and yoke it to thine.

Cad. My own mortal birth forbids me to despise the gods.

Tei. We do not rationalise against the gods; the traditions of our fathers, and those which we possess coeval with time itself, no argument can overthrow; no, not if wisdom has been attained by consummate intellect. Some one may say that I have no respect for my age in thus proposing to dance with a wreath of ivy round my head. But the god, in enjoining the dance, has made no distinction between young and old: he desires honours alike from all, and has no wish to be glorified by specific portions.

Enter Pentheus.

Cad. Since thou, Teiresias, canst not behold this light of day, I will take it upon me to speak for thee. Here is Pentheus, Echion's son, to whom I resigned the lordship of the land, coming hastily towards the house. How excited he is! He has some serious news to tell! What can it be?

215. Pentheus (soliloquizing). I happened to be absent from this country at the time, but I hear that strange disorders are rife in this city: that our women have left their homes under pretence of being inspired with Bacchic frenzy, and are speeding to and fro amid the thick shades of the mountains, dancing in honour of Dionysus, the new divinity, whoever he is; that in the midst of the throngs of revellers stand bowls filled to the brim, and that women are slinking off in different directions to licentious joys in lonely spots, under the pretext that they are, forsooth, inspired priestesses of Dionysus, whereas it is Aphrodite that they are honouring rather than the Bacchic god. All that I have caught, therefore, now have their hands tied and are guarded by my servants in the public prison; and those who are still missing I will hunt from the mountain,—Ino, I mean, and Agave my mother, who bare me to Echion, and Actaeon's
mother Autonoe—and in toils of iron will I bind them fast and soon make them desist from this villainous Bacchic frenzy. They say that a certain foreign sorcerer has entered the country, an enchanter from the land of Lydia, shedding fragrance from his clustering auburn locks, ruddy in face, with the graces of Aphrodite in his eyes; and that by day and night, under cover of the Bacchic rites, he mingles freely with our maidens. But if I catch him within this house, I will put an end to his rapping the ground with his thyrsus and tossing his locks, for I will sever his neck from his body. He it is who says that Dionysus is a god; he it is who says that this god was erewhile sewn up in the thigh of Zeus, whereas he was in fact consumed by the lightning’s blaze along with his mother, because she falsely claimed to be the wife of Zeus. Does not this conduct—insolent that it is—merit the dread death of hanging, whoe’er the stranger be?

_Pentheus now perceives Cadmus and Teiresias._

248. But here is a fresh marvel! I behold, arrayed in dappled fawnskins, Teiresias, the seer, and my own mother’s father,—a ridiculous sight!—both revelling with the Bacchic wand. (To Cadmus.) I am sorry, father, to see men old as ye are so devoid of sense. Come! shake off the ivy! Release thy grasp on the thyrsus, my mother’s father! ’Twas thou, Teiresias, that didst persuade him to this. Thy latest device is to introduce this new deity into the world, and thus to have birds of omen to observe and to get gain from burnt-offerings. If thy hoary age did not protect thee, thou shouldst now be sitting in chains amid the Bacchanals, for introducing pernicious rites; for when the bright juice of the grape is present at women’s feasts, then, I say, there is nothing good in the festal rites.

263. Cno. What impiety! Hast thou no reverence, sir, for the gods, and for Cadmus who sowed the seed whence the earth-born warriors sprang? Dost thou, the son of Echion, dishonour thy birth?

Tei. When a wise man has a good theme on which to speak, it is not difficult to speak well; but, though thy glibness of tongue gives thee the appearance of sense,
there is in reality none in thy words. A reckless man, if powerful and eloquent, proves a bad citizen, because he has no understanding. Now this new divinity, whom thou dost laugh to scorn, will attain throughout Hellas a greatness beyond my power to describe. For there are two things, young man, which hold the first place among men: the goddess Deméter (that is, the Earth, but call her by which name thou pleasest); it is she who feeds mortals with solid food: and he, the son of Semele, entered into rivalry with her—he invented and introduced to men the grape’s liquid draught, which gives poor mortals a respite from woe whene'er they are filled with the juice of the vine, and bestows on them sleep, which brings oblivion of their daily cares; wine is the sole charm against sorrow. Being of divine origin himself, he is a libation of peace for us with the other gods, so that by his aid men may enjoy the blessings which are their due. And dost thou ridicule his having been sewn up in the thigh of Zeus? I will shew thee the reasonableness of this. When Zeus snatched the babe, it being divine, from the lightning’s fire and carried it up to Olympus, Hera would fain have cast it from heaven; but Zeus contrived a counter-device of godlike design. He took a portion of the air which surrounds the earth and made this into a hostage, but sent the real Dionysus out of the way of the jealously of Hera; and in the course of time mortals have come to say that he was reared in the thigh of Zeus through their having corrupted the word, and they invented this tale because the god was once given as a hostage to the goddess Hera.

298. This deity is a prophet, too; for Bacchic frenzy and madness imply a high degree of prophetic power: whenever the god enters the body in his might, he makes his frantic votaries foretell what is to come. Moreover he has received some share of Ares’ power; for fear oft scatters a host, when ready armed and marshalled, ere they grasp the spear; and this also is a frenzy proceeding from Dionysus. Thou shalt yet see him even on the Delphic rocks, bounding with torches of pine o’er the uplands with their

1 Greek, Μήρος  
2 Greek, Ηόμηρος.  
3 Greek, Μήρος.
twin crests, brandishing and waving to and fro the Bacchic bough; thou shalt see him mighty throughout Hellas. Nay, hearken unto me, Pentheus: vaunt not that force controls mankind; and, if thou opinest that thou art wise, and thy opinion is unsound, then opine not so; rather welcome the god into thy country, pour libations, join the revel, and wreathe thy head. (Dionysus will not compel women to be discreet in the matter of love; discretion in regard to anything depends always on disposition. It is this that you must consider; for a woman, if she is discreet, will not be corrupted by taking part in the Bacchic revels. Thy heart is glad,—is' t not so?—when crowds throng thy gates and the citizens magnify the name of Pentheus; and he too, I ween, takes delight in being honoured. Myself therefore, and Cadmus whom thou deridest, will crown our heads with ivy and join the dance; hoary yoke-fellows it is true, yet dance we must. Thy arguments shall not persuade me to war against a god; for thy madness is most grievous, nor wilt thou obtain relief from drugs, though thy disease is due to them.

Cho. Thy words, aged sir, bring no dishonour on Phoebus, and thou art wise too in paying respect to Bromius as a great god.

330. Cad. My son, Teiresias' counsel to thee is good. Dwell with us, and not outside custom's pale. For at present thy mind is light, and thy wisdom is not wise. Even supposing this god exists not, as thou sayest, let his existence be admitted by thee, and hold by the honourable falsehood that he is Semele's son, that she may have the reputation of being mother to a god, and that so honour may accrue to ourselves, even to our whole family. Thou knowest the wretched fate of Actaeon, whom savage hounds which he himself had reared tore limb from limb, because in the meadows he had boasted that he was a better hunter than Artemis. That thou mayst avoid such a fate, come hither and let me wreathe thy head with ivy; join us in paying honour to the god.

Pen. Lay not thy hand on me! Begone to thy revels, and wipe not off thy folly on me! I will execute judgment upon this teacher, thy teacher of folly. Away, one of you, at
once—go and upheave his augural seat yonder with crowbars, turn it upside down, reduce everything to utter confusion, and give the fillets to the winds and storms; I cannot sting him more keenly than by so doing. Let others of you range the city and trace out the effeminate stranger who is introducing a new disorder among our women, and dishonouring our beds; and if so be that ye catch him, bring him hither in bonds, that he may meet with the punishment of stoning, and learn thus ere he dies what a bitter thing for him has been his revelry in Thebes.

358. Tel. Miserable fool! How little dost thou know what thou art saying! Now thou art downright mad; and before thou wast out of thy senses. Let us away, Cadmus, and make intercession for him, savage as he is, and for the city, that the god bring not some evil on it. Come, follow me with ivy-wreathed staff; try to support my frame, as I do thine, for it is not seemly that two old men should fall; but let that pass. We must serve Zeus' son, the Bacchic god. But see that Pentheus bring not his namesake Sorrow into thy house, Cadmus. Not by divination, but by facts, do I judge this; for folly proceeds from the mouth of a fool. [Exit, with Cadmus.

370. Cho. O Righteousness, venerable among the gods, Righteousness who on earth pliest thy golden wing, dost thou hear these words of Pentheus? Dost hear his unrighteous insult to the Bromian god, the son of Semele, the god who is first of the blessed ones at fair-wreathed festivals? whose work it is to bring his votaries into the revellers' dance, to mingle laughter with the music of the flute, and to give a respite from care, whenever the grape's bright juice comes in at the feast held in honour of the gods, and the bowl at the ivy-crowned festival enwraps men in the mantle of slumber.

386. Of an unbridled tongue and lawless folly the end is misfortune; while a life of peace united with sound sense abides unmoved—a pillar to the house; for the heavenly powers, though dwelling far off in the aether, keep watch nevertheless on the affairs of mortals. Knowledge is not

1 Greek ἔνθος; the version is suggested by Dr. Sandys.
wisdom, and to think thoughts too high for a mortal is but a shortening of life, and if at this risk a man pursues great things, he will miss the things that are within his grasp. To my mind these are the doings of madmen and fools.

402. Fain would I voyage to Cyprus, the isle of Aphrodite, where dwell the Loves that soothe the minds of mortals, and to Paphos, and to the land which a foreign river's streams, with their hundred mouths, enrich, though not fed by rains, or thither where is the Muses' fairest seat in the Pierian land, Olympus' holy slope. Thither lead me, Bromian one, thou divine proto-bacchant. There dwell the Graces; there dwells Desire; there thy Bacchanals may lawfully revel.

416. The divine son of Zeus takes delight in festivals, and is a lover of wealth-giving Peace, goddess that nurtures our boys. On high and low alike has he bestowed the joys of wine, which banish sorrow; but he hates him who cares not by day and 'mid the joys of night to lead a life of happiness, and to keep his mind and intellect wisely apart from the over-clever. The opinions and practices of the common run of men—these will I preach.

Enter Servant and others, leading Dionysus.

434. Servant. We are come, Pentheus, from hunting down this quarry, in quest of which thou didst send us; our chase has not been a bootless one. But our prey we found tame; for, far from taking flight, he submitted of his own accord. He did not turn pale with fear, nor did his cheek lose its ruddy hue, but laughingly he bade us bind his hands and lead him away, and waited, thus making my task not unseemly for himself. And I said to him in shame: "Sir, 'tis not by my own will that I lead thee away, but Pentheus, who sent me, has so commanded." But, on the other hand, the Bacchanals whom thou didst place in ward, whom thou didst seize, and bind in the public prison, these are gone; they have been released and are bounding away to the meadows invoking the Bromian god; their fetters fell off of their own accord, and the keys opened the door without touch of mortal hand.
Many are the wonders which have attended this man's arrival in our city of Thebes. The sequel must be thy care.

451. Pen. (To the attendants.) Ye are mad; now that he is in the toils of my power, he is not so swift as to escape me. (To Dionysus.) Well, in bodily form, sir, thou art not without beauty,—with a view to thy designs on women; for such has been thy purpose in coming to Thebes. Thy locks are long—for want of the wrestler's training, flowing down thy very cheeks, and full of soft desire; thou hast a complexion fair to a degree that betrays art, and it is due to keeping away from the rays of the sun, and remaining in the shade; for with thy beauty thou huntest after love. First, however, tell me who thou art by birth.

Dio. There is no need of idle vaunting; it is an easy task to answer thee. Thou knowest flowery Timolus, I suppose, by repute?

Pen. I do: it lies around the city of Sardis.

Dio. I have come thence, but Lydia is my fatherland.

Pen. But how camest thou to introduce these rites into Hellas?

Dio. 'Twas Dionysus, the son of Zeus, that brought me into the country.

Pen. Is there a Zeus in those parts, who begets new gods?

Dio. No, 'twas the Zeus who wedded Semele here.

Pen. Was it in a dream of the night or standing face to face that he forced thee into his service?

Dio. He saw me, and I him, and he taught me the revels.

Pen. And what form dost thou find the revels assume?

Dio. It must not be revealed to mortals uninitiated into the Bacchic rites.

Pen. What advantage do they bring to those who sacrifice?

Dio. It is unlawful for thee to hear, though it is worth knowing.

475. Pen. Thou hast tricked out thy words well, to make me desire to hear it.

Dio. The revels of the god are alien from one who practises impiety.
Pen. Thou sayest thou didst see the god clearly: what was he like?
Dio. He appeared in the form he chose; that was not for me to prescribe.
Pen. Again thou hast evaded my question cleverly, and tellest me naught.
Dio. To a fool, one speaking words of wisdom will seem devoid of sense.
Pen. Is this the first city into which thou hast brought the god?
Dio. Every man of the barbarians celebrates these revels with the choric dance.
Pen. Yes; they are far inferior in sense to the Greeks.
Dio. In this respect at least they are superior; but their customs are different.
Pen. Dost thou perform the holy rites by night or by day?
Dio. Chiefly by night; there is solemnity in darkness.
Pen. A device calculated to ensnare and corrupt women.
Dio. As far as dishonour is concerned, it may be found by daylight as well.
Pen. Thou must pay the penalty of thy evil artifices.
Dio. And thou for thy obstinate folly, and as a blasphemer against the god.
Pen. How audacious our Bacchant is, how practised in bandying words!
Dio. Tell me what is in store for me; what is the dread punishment that thou wilt inflict upon me?
Pen. First I will cut off thy dainty curls.
Dio. My locks are sacred; it is in the god’s honour that I let them grow.
Pen. Next give up that thyrsus which thou art holding.
Dio. Take it from me thyself; it is Dionysus’ thyrsus I am bearing.
Pen. I will confine thee too within prison walls.
Dio. The god will release me himself, whenever I please.
Pen. Yes, when thou invokest him standing amid the Bacchanals.
Dio. Even now he stands close by, and sees all I undergo.

501. Pen. Where is he? To my eyes he is not visible.
Dio. Beside me; but thy own impiety suffers thee not to behold him.

Pen. (To the attendants.) Seize him! This fellow flouts me and Thebes too.

Dio. I forbid them to bind me: I am in my right senses, and they are not.

Pen. (To Dionysus.) But I bid them do so: my authority is greater than thine.

Dio. Thou knowest not what thy life is, nor seest yet what thou art.

Pen. I am Pentheus, the son of Agave and of my father Echion.

Dio. As far as thy name goes thou art well fitted to suffer ill-luck.

Pen. Away! (To attendants.) Secure him near the mangers of the steeds, that he may behold black darkness. (To Dionysus.) There hold thy choric dance; and as for these women whom thou hast brought, thy associates in evil, I will either sell them to various buyers, or I will make their hands to cease from this dull beating, this noise of the drum, and have them for my slaves, to work at the loom.

Dio. I will go; for whatever is not fated, that in truth it is not my fate to suffer. But assuredly Dionysus, whose existence thou dost deny, will pursue thee in retribution for these outrages; for in wronging me thou art haling him to prison. [Exeunt.

519. Cho. Daughter of Achełous, venerable Dirce, beauteous maid, yea 'twas thou who didst erewhile receive within thy fountains the babe of Zeus, when his father saved him in his thigh from the undying flame, calling aloud: "Come, my Dithyrambus, enter my womb—no woman's womb this: I proclaim thee, O Bacchic god, to Thebes, that they may call thee by this name." And yet thou, O blessed Dirce, dost repulse me when I hold within thy land the wreathed revel. Why dost thou reject me? why shun me? Even yet—I swear by the clustering grace of Dionysus' vine—even yet thou shalt care for the Bromian god.

538. Pentheus shows his earth-born descent and that he sprang erewhile from the seed of the serpent; him did
earth-born Echion beget, a monster of savage aspect, a man of no mortal mould, but like some murderous giant contending with the gods! Me, the handmaiden of the Bromian god, he intends soon to bind fast with knotted cords, and my fellow-reveller he has already secured within the palace, hidden away in some dark prison.

Seest thou this, O Dionysus, son of Zeus? Seest thou thy heralds wrestling with oppression? Come, O king, waving thy golden thyrsus o'er Olympus, and restrain the insolence of this man of blood!

556. Where then in Nysa, nurse of wild beasts, or on the Corycian peaks, dost thou, O Dionysus, lead with the thyrsus thy troops of revellers? Perchance thou art in the thickly-wooded recesses of Olympus, where oft in days of old Orpheus with his lute made trees gather together at his strains, and wild beasts likewise. O blessed Pierian land, the god of Bacchic revelry holds thee in honour, and will come to hold the choric dance with Bacchic rites; he will cross the swift-flowing Axius, and will bring his frantic votaries with their mazy dances. He will cross the Lydias too, giver of wealth and prosperity to mortals, and the father of rivers, which, I have heard, enriches with its beauteous waters a country famed for steeds.

Dio. (Unseen.) Ho! give ear, give ear unto my voice. Ho, Bacchanals! Ho, Bacchanals!

Cho. What cry is this? What cry of the Bacchic god was it that summoned me? Whence came it?

Dio. (Unseen.) Ho, ho! again I call; I, the son of Semele, the son of Zeus.

Cho. (Various members speaking in turn.) I am here, I am here. Master, my master, come now thou to our troop of revellers, thou Bromian god, thou Bromian god. (A rumbling as of an earthquake is heard.) O earth's surface! O awful shaking! Ah! ah! soon shall the halls of Pentheus be shaken till they fall; Dionysus' presence pervades the house; reverence him. Oh! we reverence him. Did ye see the stone architrave here on the pillars parting asunder? 'Tis the Bromian god himself who will raise the shout of triumph within the house.

Dio. (Unseen.) Light the torch and let it blaze with the EUR. BAC.
lightning's fire! burn, burn to ashes the palace of Pentheus!

Cho. Ha! seest thou not the fire? dost thou not discern it around Semele's holy tomb,—the flame of the thunder of Zeus, which Semele, smitten by the bolt, left there in former days? Cast, cast your trembling frames to the earth, ye frenzied votaries; for our king, the son of Zeus, will assail these halls and utterly confound them.

The Chorus prostrate themselves. Enter Dionysus.

604. Dio. Ye foreign women, are ye so terror-stricken that ye lie prostrate on the ground? Ye have perceived, it would seem, the Bacchic god shattering the palace of Pentheus. Come, rise and take courage, putting away this trembling from your limbs.

Cho. O thou who art the greatest glory of our Bacchic revelry, how gladly did I behold thee in my loneliness and bereavement!

Dio. Did your spirit fail you when I was being led into the palace, to fall, as ye thought, into Pentheus' dark toils?

Cho. Could I help it? What protector was there for me, if any misfortune were to have befallen thee? But how wast thou freed, after falling into the hands of that impious man?

Dio. I myself wrought my deliverance easily and without trouble.

Cho. What! did he not tie thy hands together in knotted bonds?

616. Dio. 'Twas in this that I mocked him, for, though he thought he was binding me, he neither touched me nor laid hand upon me, but was feeding his soul on idle fancies. Finding a bull at the mangers, where he brought me and shut me in, he began to cast cords round the animal, round its knees and hoofs, panting with passion, as he made the sweat flow from his body and bit his lips, while I, seated close by, looked on at my ease. Meanwhile the Bacchic god came and made the whole building shake, and kindled the fire at his mother's tomb; and when Pentheus saw this, thinking the palace was on fire, he rushed hither and thither, bidding the servants bring water; and every slave was hard at work, but all in vain. Desisting from
this toil, and thinking that I had escaped, he caught up his dark-hued sword and rushed into the house. And then the Bromian god, as it appears to me,—I say but what I think—created a phantom in the hall; and Pentheus darted forward and rushed upon it, and kept stabbing the glowing air, thinking he was wounding me. And over and above this the Bacchic god brought upon him these other disasters: he cast the palace to the ground, and the whole building has collapsed, so that he has learnt a bitter lesson from my bonds. He has released his grasp of his sword and has desisted for weariness; for 'twas against a god that he, a man, dared to contend. I stepped calmly from the palace and have come hither to you, caring nought for Pentheus. But, as I think,—there is the sound, at any rate, of footsteps indoors—he will come in a moment to the front of the house. What then can he find to say after this? For I shall treat him with indifference, even if he assumes a high tone. A wise man will practise self-control and mildness of temper.

**Enter Pentheus.**

642. Pen. I have been shamefully treated; the stranger has escaped me altogether,—he who was just now straitly confined in bonds. Ha! here is the man! What means this? (To Dionysus.) How is it that thou hast made thy way out, and art now found before the doors of my house? Dio. Stand still, and suggest to thy wrath a calm gait.

Pen. How hast thou come to escape thy bonds and pass out?

Dio. Did I not tell thee—or didst thou not hear?—that someone would deliver me?

Pen. Who is he? Thy announcements are ever strange ones.

Dio. He who makes the clustering vine to grow for mortals.

Pen. * * * * * * *

Dio. A fine charge this, that thou hast brought now against Dionysus.

Pen. I give orders for shutting all the gates in the wall around the town.
Dio. Why? Do not gods pass even over ramparts?
Pen. Wise, aye wise, thou art, except in matters in which there is need of thy wisdom!
Dio. Nay, I am wise where wisdom is most needed. (Enter Messenger.) But first listen to that man and hear what he has to say; he has come from the mountain with some news for thee. I will wait for thee; I will not try to escape.

660. Messenger. Pentheus, ruler of this land of Thebes, I have come from Cithaeron, where the glistening flakes of white snow never cease.
Pen. Wherefore to thy coming dost thou add an eagerness to speak?
Mes. I beheld the raving Bacchanals, who darted bare-limbed in frenzy from this land; and I have come hither, O King, from a desire to tell thee and the city of their strange doings,—doings more than marvellous. But I would fain hear whether I am to tell thee frankly the news I bring from the mountain, or am to trim my words. For I dread the hastiness of thy disposition, O King, and its swift wrath and exceeding imperiousness.
Pen. Say on, for thou shalt meet with no punishment at all from me, for 'tis wrong to be angry with the honest. But the stranger the story thou tell'st of the Bacchanals, the heavier shall be the punishment to which I will consign this fellow who suggested these tricks to our women.

677. Mes. The herded cattle were just wending their way from the calves uphill towards the crag, when the sun sent forth his rays and began to warm the earth. And I saw three revel-bands of the troops of women, one of which was led by Autonoë, the second by thy own mother Agave, and the third troop by Ino. They were all asleep, from bodily weariness, some reclining on the foliage of the pine, while others had laid their heads on the ground, just as chance had willed it, among the oak-leaves, in all modesty; not as thou describest them when thou sayest that, intoxicated by the wine-bowl and the sound of the flute, they pursue the goddess of love throughout the forest in solitude.

688. Then thy mother, when she heard the lowings of our
horned oxen, stood up in the midst of the Bacchanals and uttered a shrill cry, bidding them rouse their bodies from slumber. So they cast away refreshing sleep from their eyes and sprang to their feet—a sight marvellous in its order and grace,—young and old, and virgins still unwed. First they let their hair fall down upon their shoulders, and tied up their fawnskins—all those the fastening of whose bands had been loosened—and round the dappled hides they girded themselves with snakes that licked their cheeks. Others held in their arms a gazelle or wild wolf-cubs, and offered them white milk,—those whose recent motherhood caused their breasts yet to swell and who had left babes at home; and they crowned themselves with wreaths of ivy and oak and flowering bryony. One seized her thyrsus and smote upon a rock, from which leaped forth the dewy moisture of water; while another shot her Bacchic wand to the ground, and for her the god shot forth a fountain of wine; and all that longed for a draught of white milk obtained stores of it by scraping away the earth with the tips of their fingers, while from the ivy-wreathed thyrsus dropped luscious streams of honey; so that, if thou hadst been there, thou wouldst, on beholding all this, have approached with prayers the god whom now thou upbraidest.

714. Then we neatherds and shepherds gathered together to contend with one another in mutual debate on their strange and wonder-evoking doings; and one who is wont to stroll about the town and is a skilled speaker addressed us all: “Ye dwellers on the mountains’ dread uplands, will ye that we hunt down Agave, the mother of Pentheus, and make her desist from her revellings, and so earn the gratitude of our prince?” We thought he said well, and concealed ourselves in ambush among the foliage of some bushes; while they at the appointed time began to wave the thyrsus for their Bacchic revels, calling with their united voices on Iacchus, the son of Zeus, the Bromian god; and the whole mountain joined in the Bacchic revelry, and the wild beasts too; nothing remained unmoved by their career. Agave happened to come bounding along close to me; and I leapt forth to seize her, leaving the coppice in which we were lying hid. But she cried aloud: “Ho! my swift hounds,
we are being hunted by these men. Come, follow me, follow with your weapons, the thyrsi, in your hands."  734 We therefore fled, and so escaped being torn to pieces by the Bacchanals; while they, their hands unarméd with weapon of steel, fell upon the calves cropping the tender grass. Then mightest thou have seen Agave holding apart in her hands the limbs of a bellowing calf with swelling udders, while others were tearing heifers to pieces. Thou mightest have seen their ribs or cloven hoofs tossed up and down; high hung and besmeared with blood, they dropped gore beneath the fir-trees. Bulls, which before were wanton and glared savagely along their horns, were tripped up and brought to earth by the force of countless maidens' hands; they had the flesh that covered their bones torn to pieces more quickly than thou couldst close the lids of thy royal eyes.

748. Like birds on the wing the women sped swiftly over the plains below, which by Asopus' streams yield a fruitful harvest for the Thebans; and rushing like foes upon Hysiae and Erythrae, which rest on the crag of Cithaeron lower down, they scattered everything in confusion; they caught up children from the houses, and as many of them as they placed upon their shoulders were not secured by any fastening, and yet did not fall to the dark earth; they had no bronze or iron; on their locks they carried fire, and it burnt them not. But the inhabitants rushed to arms in fury at being plundered by the Bacchanals, and there this strange sight was to be seen, O King: the pointed darts of the men drew no blood, but the Bacchanals, hurling the thyrsi from their hands, wounded and routed their foes,—women overcoming men,—for some god aided them.

765. And they proceeded to return to the spot whence they had started, to the very fountains which the god had caused to well up for them, and washed off the blood, while from their skin snakes licked clean the blood-drops on their cheeks. Receive then, my liege, this deity, who'er he be, within this city, for he is not only mighty in other things, but, as I hear, they say this too of him, that 'twas he who gave to mortals the vine that grants respite from
care. And if wine should cease, then mortals lose Love and every other joy.

Cho. I dread to speak my mind freely before the soverign, and yet it shall be spoken: Dionysus is as great a god as any.

778. Pen. Already is the insolence of the Bacchanals kindling like fire here close at hand—a great reproach in the eyes of the Hellenes. This is no time for hesitation. (To an Attendant.) Hence! go to the Electran Gate; bid all the shield-bearers and the riders on fleet-footed steeds to muster, and as many as wield the buckler and make the bow-string twang beneath their hands; for I will go on an expedition against the Bacchanals. Nay, this is past bearing, if I am to meet with this treatment at the hands of women.

Dio. Thou art not convinced, Pentheus, by my words; and yet, though I am meeting with evil treatment from thee, I warn thee not to take up arms against the god, but to let events take their course. The Bromian god will not brook thy driving the Bacchanals from the mountains where they revel.

Pen. Advise not me! Remember thou hast escaped from prison, or I will bid justice retrace her steps to find thee.

794. Dio. Rather would I sacrifice to him than kick in anger—a mortal's anger against a deity—against the goad.

Pen. Sacrifice I will—and will set on foot, as they deserve, an indiscriminate slaughter of women in Cithaeron's dells.

Dio. Ye will flee, every one; and 'twould be a disgrace to turn away your bucklers of wrought bronze before the thyrsi of the Bacchanals.

Pen. An unmanageable fellow, truly, this stranger with whom we are engaged! Neither in suffering nor in action will he hold his peace.

Dio. My good sir, it is still possible to settle these difficulties.

Pen. In what way? By enslaving myself to my own slaves?

Dio. I myself without weapons will bring the women hither.
Pen. Aha! this is some wily scheme thou art devising against me.
Dio. How so, if my object is to save thee by my plan?
Pen. Ye concerted this plot together, to the end that ye might revel for ever.
Dio. True, I did concert this plan; and be assured that I did so with the god.
Pen. Bring ye forth my weapons hither, and do thou cease from speaking.
Dio. Ha! wouldst thou see them sitting together on the mountains?
Pen. I would indeed, though it cost me an untold weight of gold.
Dio. But what has induced thee to desire this so strongly?
Pen. It would be with sorrow that I should see them drunken with wine.
Dio. And wouldst thou nevertheless be glad to behold a sight that will bring thee pain?
Pen. Be assured that I would, and will take my seat in silence beneath the fir-trees.
Dio. But they will track thee out, for all thy stealthy approach.
Pen. Well, I will go openly; this objection of thine is just.
819. Dio. Am I, then, to lead on? Wilt thou indeed essay the journey?
Pen. Lead on with all speed; I grudge the time thou art wasting.
Dio. Then array thyself in a dress of fine lawn.
Pen. Why so, pray? Shall I, a man, be enrolled among the women?
Dio. For fear they kill thee, if thou art seen to be a man there.
Pen. A wise remark! Thou art a person long versed in artifice.
Dio. 'Twas Dionysus trained me in these arts.
Pen. How then can thy excellent advice to me be carried out?
Dio. I will go within the palace and dress thee myself.
Dio. Thou hast lost thy eagerness to behold the frantic Bacchanals.
Pen. Well, in what dress dost thou say that thou wilt array me?
Dio. I will set long flowing hair upon thy head.
Pen. And what is the second article of my costume?
Dio. Robes reaching to thy feet; and there shall be a snood on thy head.
Pen. Wilt thou put anything else on me besides these?
Dio. Yes, a thyrsus in thy hand, and a dappled fawn-skin.
Pen. I cannot put on women's attire.
Dio. But thou wilt cause bloodshed, if thou joines battle with the Bacchanals.
Pen. True; I must first go and play the spy.
Dio. That is a wiser course at least than to use evil means in hunting down evil practices.
Pen. But how shall I go through the town without being seen by my people?
Dio. We will go by unfrequented roads; I will guide thee.
Pen. Anything is better than that the Bacchanals should laugh at me. We will go within and contrive a plan that shall commend itself.
Dio. As thou pleasest. I at least am here in readiness in any case.
Pen. I will go; I will either march against them in arms, or else will yield to thy counsels. [Exit.

847. Dio. Women, the man is entering our net. He will reach the Bacchanals, and will there pay the penalty of death. Now, O Dionysus,—for thou art not far off,—perform thy part; let us exact retribution from him. But do thou first drive him from his wits by implanting in his mind a light-headed madness; for in his right wits he will never consent to put on women's dress: but when he has left the paths of sanity he will put it on. After his former threats, so fiercely uttered, I wish him to incur the laughter of the Thebans by being led through the town in the guise of a woman. But I will go to array Pentheus in the garments in which he is to go to the dwellings of Hades, slain by his mother's hands; and he shall learn to know Dionysus,
the son of Zeus, who is in the end a dread deity, but one most benignant to mortals. 

862. Cuo. Shall I ever, 'mid bands that dance the live-long night, move bare-footed in Bacchic revelry, tossing my neck into the dewy air? like a fawn sporting in the pleasant verdure of the meadow, when the hunted beast has in terror escaped beyond the watchers, leaping o'er the close-woven toils, while the huntsman with loud cries urges to the utmost the speed of the hounds, and she, with labouring steps, and hard breathing after her swift course, bounds o'er the river-side plain, rejoicing in the solitudes where no man is, amid the young foliage of the shadowy wood. 

What else is wisdom, or what is the gift of the gods which mortals regard as more honourable than this, to hold one's hand high over one's enemies' crest? Honour is a joy for ever. 

882. Slowly is divine power set in motion, yet is it un-failing: it punishes those mortals who honour obstinacy and in their senseless fancies magnify not that which is of the gods. Cunningly they lie in wait for a long span of time, and hunt down the impious mortal. For it is never right to let one's thoughts or practice go beyond established custom. It costs but little to acknowledge the might of whatsoever is after all superhuman and has always been sanctioned by length of time and natural instinct. 

What else is wisdom, or what is the gift of the gods which mortals regard as more honourable than this, to hold one's hand high over one's enemies' crest? Honour is a joy for ever. 

902. Happy he is who has escaped the storm at sea, and has found a haven; and happy is he who has overcome his troubles. Men surpass one another in different respects through wealth and power; but yet for countless men there are countless chances: some result in prosperity for mortals, while others come to nought. But whose day by day leads a happy life, him I account blessed.

Enter Dionysus, with Pentheus disguised as a Bacchanal.

912. Dio. Thou who art so forward to see forbidden sights and seekest what should not be sought. Pentheus I mean,
come forth in front of the palace and shew me how thou lookest dressed in the attire of a woman, of a frenzied woman, of a Bacchanal, with intent to spy upon thy own mother and her company. Well, thou art in form not unlike one of the daughters of Cadmus.

Pen. And lo! methinks I see two suns and a double Thebes, and a double citadel with seven gates. Methinks too that thou, my guide, hast the form of a bull, and that horns have grown upon thy head. Can it be that thou wast aforetime a bull? for thou certainly hast taken the shape of one.

Dio. The god, who before was offended, is now attending us as a confederate; so now thou seest what thou oughtest to see.

Pen. What of my appearance, pray? Do I not appear to have the figure and mien of Ino, or rather of Agave, she being my mother?

Dio. In beholding thee I seem actually to be looking on them. But this lock of hair has strayed out of its place, not as I fastened it beneath the snood.

Pen. It was when I was inside, shaking it up and down in Bacchic frenzy, that I made it ride out of its place.

Dio. Well, I will arrange it as before, for it is my part to wait on thee. Come, hold up thy head.

Pen. There! do thou set it straight; for I have put myself, as thou seest, in thy hands.

935. Dio. Thy girdle is loose, and the folds of thy robes hang unevenly below the ankles.

Pen. I think so too, at least on the right; but on this side the dress sets well enough by the instep.

Dio. Thou wilt doubtless regard me as the first of thy friends, when thou seest the Bacchanals are acting discreetly, contrary to thy expectation?

Pen. Shall I be more like a Bacchanal if I hold the thyrsus in my right hand, or in this?

Dio. Thou shouldst raise it with thy right hand, at the same time as the right foot. I commend thy change of mind.

Pen. Could I carry on my shoulders the glens of Cithae-ron, Bacchanals and all?

Dio. Thou couldst do so, if thou shouldst wish. The
former mind which thou hadst was not sound, but now thou hast the mind which befits thee.

Pen. Shall we bring levers, or shall I place my shoulder or arm under its crests and tear it up with my hands?

Dio. Nay, destroy not thou the shrines of the Nymphs, and the haunts of Pan, where he is wont to play on the pipe.

Pen. Well said. 'Tis not by force that these women are to be overcome; I will hide myself amid the fir-trees.

Dio. Thou shalt be hid in a hiding place where fate decrees thy being hid, when thou comest to spy treacherously on the frantic Bacchanals.

957. Pen. And indeed I expect that they, like birds in a thicket, are caught in the pleasant snares of wanton love.

Dio. Art thou not then setting out, as the city's guardian, for this very purpose? And perhaps thou wilt take them, (aside) unless thou art thyself first taken.

Pen. Conduct me through the midst of the territory of Thebes; for I am the only man among the Thebans with courage to do this.

Dio. Thou alone takest trouble upon thyself for this city,—thou alone; and therefore 'tis thou for whom struggles are in store, such struggles as thou hast deserved. But follow me; I will go and conduct thee safely to the place, but another shall bring thee back thence—

Pen. Yes, my mother.

Dio. —Plainly visible to all.

Pen. This is my object in going.

Dio. Thou shalt return carried—

Pen. A great delight this thou art promising me!

Dio. —By thy mother's hands.

Pen. Thou wilt force me even to luxury,—

Dio. Yes, luxuries such as these.

Pen. Well, I am engaging in a task deserving of them.

Dio. (aside) A strange man, ay, a strange man art thou; and strange too are the experiences to which thou art going, so that thou shalt gain a glory rising high to heaven. Stretch out thy hands, Agave, and ye too, her sisters, the daughters of Cadmus. Mighty is the contest to which I am bringing this youth, and victory shall rest with myself
and the Bromian god  The rest will be made clear by the event.  [Exeunt.  

977. Cho. Advance, ye fleet hounds of Madness, advance to the mountain, where Cadmus' daughters hold their revels, and sting them to frenzy against the man disguised in a dress that mimics woman's, mad spy on Bacchus' frantic votaries.  First shall his mother catch sight of him spying from some smooth rock or the stump of some tree, and she will cry to her frantic troop: "Who, ye Bacchanals, is he who has come, has come to the mountain, to the mountain, to track out the daughters of Cadmus as they speed o'er the heights?  Who can be the mother that bare him?  For from women's blood he is not sprung, but he is the offspring of some lioness or of Libyan Gorgons."

Let Justice advance and manifest herself, let her advance sword in hand, and let her slay, piercing his throat through and through, the godless, lawless, unjust man, Echion's earth-born offspring.

997. For with unjust thoughts and lawless rage to oppose thy revels, O Bacchic god, and thy mother's, he goes forth with mind distraught and will perverted, thinking to conquer by force her that is invincible.  To maintain an attitude unfeignedly reverent towards things divine and such as befits a mortal is for men the secret of a life free from distress.  I rejoice not in the pursuit of philosophy at the cost of divine jealousy, but rather in that of those other great matters that are ever manifest among those that lead to honourable actions—to live in innocence a pious life the livelong day and until night, and, casting away all practices that lie without the pale of justice, to do honour to the gods.

Let Justice advance and manifest herself, let her advance sword in hand, and let her slay, piercing his throat through and through, the godless, lawless, unjust man, Echion's earth-born offspring.

1017. Come, shew thyself in the form of a bull or a many-headed serpent, or in the likeness of a flaming lion!  Advance, O Bacchic god, and with smiling face cast a noose o'er the hunter of thy Bacchanals when he rushes against the deadly troop of thy frantic votaries.
Enter a Messenger.

1024. Messenger. O house once prosperous throughout Hellas, house of the old Sidonian who sowed in the soil the earth-born crop of the serpent-dragon, how I lament over thee! A slave am I, yet to good slaves their masters' misfortunes are their own.

Cho. What is it? Bringest thou any news from the Bacchanals?

Mess. Pentheus has perished,—Pentheus the son of Echion his sire.

Cho. O Bromian king! Thy divinity and its greatness are manifest.

Mess. How sayest thou? What dost thou mean by this? Dost thou rejoice, woman, at my master's ill-fortune?

Cho. I am a stranger, and in foreign strain I raise the Bacchic cry, for no longer do I cower in fear of bonds.

Mess. Dost thou deem Thebes so poor in men....?

Cho. 'Tis Dionysus, Dionysus, not Thebes, that is my sovereign.

Mess. Thy behaviour may be pardoned; albeit, ye women, 'tis not well to rejoice at misfortunes after they have happened.

Cho. Tell me thy tale, and describe the manner in which the unjust man died in his unjust schemes.

1043. Mess. When we had left the dwellings of this Theban land behind and had passed the streams of Asopus, we began to ascend the crags of Cithaeron, Pentheus and I,—for I accompanied my master,—and the stranger who was our guide on our journey to the spectacle. Now at first we sat down in a grassy glen, letting no sound be heard the while of footsteps or of words, that we might see without being seen. There was a dell walled in with cliffs, well-watered and casting a thick shade with its pine-trees; and here sat the Bacchanals, their hands employed in pleasant toils. Some of them were wreathing anew a faded thrysus and decking it with ivy foliage, while others, like fillies that have left the well-wrought yoke, were chanting alternately the Bacchic strain. But Pentheus the reckless, not seeing the crowd of women, spake thus:
"In our present position, sir, I cannot trace the whereabouts of the Bacchanals' dance; were I to climb a hill or a stately sir I should clearly see their shameful doings."

1063. Thereupon I beheld a marvellous feat of the stranger's: he caught hold of the end of a branch of a fir-tree, high in the air, and drew it down, down, down, to the dark earth; and it was bent like a bow, or like the curve of a wheel when its circular outline is being traced with string and pin; even so the stranger was pulling the mountain bough with his hands and bending it down to the earth,—a deed surpassing mortal strength. He seated Pentheus on the fir-branch; then hand over hand he began letting the bough rise to its upright position again, but gently, taking care not to throw the rider. Straight up, into the air straight above, rose the branch, with my master riding upon it. But he was seen by the Bacchanals better than he saw them; for he was then all but in sight on his lofty seat, when the stranger was no longer to be seen, but from the sky a voice—'twas Dionysus, one may suppose,—cried out: "I bring you, maidens, the man who makes a mock of you and of me and of my revels; come, take vengeance upon him."

1082. And as he was uttering these words he raised up a blaze of awful flame 'twixt earth and heaven. An instant silence pervaded the sky, and the glen with its fair meadows suffered not a leaf to rustle, and no cry of the wild beasts was to be heard. The Bacchanals, who had not clearly caught the sound, started to their feet and rolled their eyes wildly round. Then he called to them again; and when the daughters of Cadmus recognised clearly the summons of the Bacchic god, they sped forward with the swiftness of the dove, holding on their course with eager footsteps,—Agave, his mother, and her own sisters, and all the Bacchanals. They came bounding over the torrent of the glen and over the crags, maddened with the inspiration of the god.

1095. And when they saw my master seated on the fir-tree, first they mounted upon a towering rock opposite and began to hurl stones at him with all their might, and he was pelted with branches of fir; while others discharged
their thyrsi through the air at Pentheus, a luckless aim; but they attained not their purpose. For he was at a height beyond the reach of their eagerness, and there he sat in his misery, not knowing what to do. At last the women, breaking off branches of oak as would a thunderbolt, tried to tear up the roots with levers, but not of iron. But when even so they attained not the end of their toil, Agave said: "Come, stand round in a circle, ye frantic Bacchanals, and seize hold of the sapling, that we may capture the wild beast mounted thereon and prevent his bearing back a report of the god's secret dances." Then they put their countless hands to the fir-tree and wrenched it up from the ground. Seated on high was Pentheus, and from on high he fell to the earth with many a piteous wail, for he began to see that he was nigh his doom.

1114. His mother, first, as priestess, began the murder, and fell upon him; and he cast the snood from his locks, that the hapless Agave might recognise him and not slay him, and touching her cheek he said: "Mother, see, I am thine own son Pentheus, whom thou didst bear in the house of Echion; be merciful to me, mother, nor for my sins slay thy son." But she, foaming at the mouth and rolling her eyes wildly, not being in her right mind, was held fast by the Bacchic god, and her son's prayers influenced her not. Placing her foot against the ribs of the unfortunate man, she took hold of his left hand with her arms and tore the shoulder from its socket,—not by sheer strength, but it was the god who was giving her hands the power of doing this easily,—while Ino fulfilled her task on the other side, rending his flesh, and Autonoë and all the crowd of Bacchanals pressed on; and every kind of noise was mingled together, he groaning as long as he had breath, while they raised loud cries in triumph. One was carrying an arm, and another a foot, shoe and all; and his ribs were rent bare; and every woman had her hands stained with blood as she tossed Pentheus' flesh about like a ball.

1137. His body lies dispersed, part beneath the rugged rocks, part amid the forest's thickly wooded foliage—no easy thing to find; but his hapless head, which his mother chanced to seize in her hand, she has fixed upon the point
of her thyrsus, believing it to be the head of a mountain lion, and is bearing it through the midst of Cithaeron, having left her sisters engaged in the dances of the Bacchanals. She is entering these walls exulting in her ill-fated chase, calling on the Bacchic god as her fellow hunter, her partner in the chase who has gained a glorious victory—she for whom Dionysus wins tears as the victor’s meed. I, for my part, will withdraw out of the way of this calamity before Agave reaches the palace. To live a discreet life and reverence things divine is the noblest course; and methinks it proves also the wisest course for those mortals who pursue it.

1153. Clio. Let us commence the Bacchic dance; let us cry aloud the fate of the serpent’s descendant Pentheus, who assumed the dress of womankind and the Bacchic wand with beauteous shaft, sure cause of his destruction, with a bull to guide him to his fate. Ye Bacchanals of Thebes, glorious is the song of victory which she has achieved—a song leading to mourning and tears. ’Tis a noble contest, to clasp a son with a hand that drips with blood.

But stay—I see Agave, the mother of Pentheus, hurrying to the house with wild rolling eyes. Welcome the revellers of the Bacchic god.

Enter Agave, with Pentheus’ head on a thyrsus, and other Bacchanals.

1168. Agave. Ye Bacchanals of Asia!
Clio. Why, oh! why, dost thou urge me on?
Aga. I am bringing home from the mountain a newly-cut tendril, the happy spoil of the chase.
Clio. I see it, and will receive thee as our fellow-reveller.
Aga. Without a net I caught this young lion, as ye may see.
Clio. From what part of the wild country?
Aga. Cithaeron—
Clio. What of Cithaeron?
Aga. Gave him his death.
Clio. Who was she who first wounded him?
Aga. That was my privilege. “Happy Agave” am I called amid our revel-bands.
Clio. Who did the rest?
Aga. Cadmus—
Clio. Cadmus—?
Aga. Daughters after me, after me struck this wild beast.
Clio. Thou art fortunate in this hunt.

1184. Aga. Partake now of the feast.
Clio. Why should I partake to my sorrow?
Aga. The whelp is young; young and flowing is the hair
on his chin beneath his crest of delicate tresses.
Clio. Yes, the hair looks as if it were that of a wild
beast.
Aga. That cunning hunter, the Bacchic god, cunningly
roused his frantic votaries to hunt this creature.
Clio. True, our king is a huntsman.
Aga. Dost thou praise the deed?
Clio. Ay, indeed
Aga. And soon the Thebans—
Clio. And thy son Pentheus—
Aga. Will praise his mother for having taken this prey,
this lion's whelp—
Clio. A wondrous quarry!
Aga. And wondrously taken!
Clio. Dost thou exult?
Aga. I rejoice in having accomplished great, yea great
and notable deeds in this hunt.
Clio. Show now, hapless woman, to the citizens the prey
thou hast victoriously caught and brought hither.

1202. Aga. Ye dwellers in the fair-towered town of the
Theban land, come hither and view this our quarry, this wild
beast, which we daughters of Cadmus have taken; not with
the loop-swing darts the Thessalians use, not with nets, but
with the white fingers of our hands. Should men after this
boastfully take to themselves the weapons of the spear-
makers to no purpose? With my hands I caught him and
tore asunder the wild beast's limbs. Where is my aged
sire? Let him draw near—And Pentheus my son, where is
he? Let him bring and set up for himself against the house
a well-wrought ladder's steps, that he may nail to the
triglyphs this head of the lion from chasing which I am
now returned.
Enter Cadmus, with attendants bearing the body of Pentheus; he does not at first notice Agave, who now holds Pentheus' head in her hands.

1216. Cadmus. Follow me, attendants, to the front of the palace, follow with your piteous burden, the corpse of Pentheus. Hither I bring it, having found it after infinite toilsome search in Cithaeron's glens; torn it was to pieces: no two portions did I discover in the same spot, as it lay in the pathless forest. I heard of the dreadful doings of one of my daughters as soon as I reached the town and entered its walls with the aged Teiresias, on my return from the Bacchanals; so I bent my steps once more to the mountain and now bring hither my son, whom the frantic Bacchanals slew. And I saw Autonoë, who erewhile bare Actaeon to Aristeas, and Ino with her, both still smitten with piteous frenzy amid the oak-groves, but someone told me that Agave was coming hither in Bacchic revelry: (perceiving Agave) nor have I heard aught but the truth, for I behold her now—a piteous spectacle!

1233. Aga. My father, thou mayst make the proud boast that thou hast begotten daughters who are by far the most valorous of all mortals: I speak of all of us, but especially of myself, who, leaving my shuttles by the loom, have attained to a greater task, to hunt down wild beasts with my hands. I bear here in my arms, as thou seest, the meed of valour I have won, that it may be set high on thy palace halls. Do thou receive it, father, in thy hands, and exulting in my spoils of the chase invite thy friends to a banquet; for thou art blessed, yea blessed, in these our exploits.

Cad. O deed of sorrow, immeasurable, unfit for human eye! Oh! what a deed is yours who have wrought this murder with your hapless hands! Full noble is the victim thou hast sacrificed to the gods, and now invitest all Thebes and myself to the feast. Woe is me, first for thy sorrows, and next for my own! What evils has the god, the Bromian king, brought upon us, justly, it is true, but yet with too great severity, for he is of our own family!

1251. Aga. How peevish, how morose in looks, is
the nature of old age in mortals! May my son prove a successful hunter, like his mother in disposition, when in company with the youth of Thebes he takes aim at the wild beasts! But he is only able to wage war against the gods. "Tis thy duty, father, to warn him. Who will call him hither to my presence that he may behold my good fortune?

CAd. Alas! alas! When ye have realised what ye have done, ye will grieve with a terrible grief; whereas, if ye continue for ever to the end in your present state, ye will think ye are fortunate, though in fact ye are not.

1263. AgA. Why, what is there wrong, what is there sorrowful, in this?

CAd. First direct thy gaze towards this heaven above us.
Aga. 'Tis done: why didst thou tell me to gaze thereon?
CAd. Does it seem still the same, or to have undergone a change?
Aga. Clearer than before, and brighter too.
CAd. Is this madness still upon thee?
Aga. I know not what thou meanest by that, but I seem to be growing conscious of a change from my former state of mind.

CAd. Canst thou, then, listen a moment and answer clearly?
Aga. Yes, but how utterly have I forgotten, father, all we said before!

CAd. To what house didst thou come with bridal songs?
Aga. Thou gavest me to one whom they call the earth-born—to Echion.

CAd. Now, what child was born to thy husband in his house?
Aga. Pentheus, the fruit of my union with his sire.

CAd. Whose head then art thou carrying in thy arms?
Aga. A lion's; so at least said those who hunted him.

CAd. Then glance at it aright; 'tis no great trouble to look at it.

Aga. Ha! what do I see? What is this that I am holding in my hands?

CAd. Gaze on it well and learn more certainly what it is.

Aga. Woe is me! I see a sorrow beyond all others.
CAd. Does it seem to thee like a lion?
Aga. Oh no! 'Tis the head of Pentheus that I am holding. Woe is me!

Cad. Ay, and duly lamented before it was recognised by thee.

1286. Aga. Who slew him? How came he into my hands?

Cad. O sad reality, thou art come, indeed, but not in time!

Aga. Speak, for my heart leaps with fear of what is coming.

Cad. 'Twas thou that didst slay him, thou and thy sisters.

Aga. But where did he perish? Was it at home, or in what place was it?

Cad. In the very place where Actaeon before him was torn to pieces by dogs.

Aga. But why did my luckless son go to Cithaeron?

Cad. He went thither intending to mock the god and thy Bacchic rites.

Aga. But we—how was it that we rushed thither?

Cad. Ye were distracted, and the whole city was smitten with the Bacchic frenzy.

Aga. 'Twas Dionysus that worked our overthrow; I see it now.

Cad. Ay, for the insult wherewith he was insulted; for ye did not recognise his divinity.

Aga. But my son's dear body—where is it, father?

Cad. I sought it out myself with difficulty, and am bringing it hither.

Aga. Are all the limbs decently composed in their sockets?

* * * * * *

Aga. But what act of mine in my madness affected Pentheus?

1302. Cad. He was like you all in not reverencing the god, who therefore has united all in one common ruin, both you and him, to complete the overthrow of my house and of myself. I, that had no male children, now behold, my poor daughter, this scion of thy womb, most shamefully and fouly done to death. Thou, my child, to whom the house looked up, wast the pillar of my hall,—my daughter's son,
—and an object of reverence to the city! None cared to offer insult to the old man when he looked upon thee; for such a one ever met his due reward. But now I shall be cast forth unregarded from the palace,—I, Cadmus the mighty, who sowed the seed of the race of the Thebans and reaped a goodly harvest. O dearest of men,—for though thou art now no more, thou shalt yet be counted, in my regard at least, among my dearest children,—never again wilt thou lay thy hand upon this beard, never again wilt thou speak to thy mother's father, my child, and embrace me, saying, "Who wrongs thee, sir? Who treats thee with dishonour? Who troubles and grieves thy heart? Tell me, father, that I may punish him that does thee wrong." But now I am miserable and thy hap is wretched; thy mother's lot is pitiable and her sisters' is one of wretchedness. If there is anyone who despises divine beings, let him look upon this man's fate and acknowledge that there are gods.

Cho. I grieve for thy lot, Cadmus; thy grandson's punishment, though deserved, is fraught with woe to thee.

Aga. My father, thou seest how my lot is altered.

Enter Dionysus, no longer in disguise.

1330. Dio. . . . Thou shalt change thy shape and become a serpent, and thy wife Harmonia, Ares' daughter, whom thou didst wed despite thy mortal birth, shall grow into a wild creature and take the form of a snake. And with thy wife thou shalt drive a chariot drawn by calves, according to the oracle of Zeus, as leader of a foreign host. Many a city shalt thou sack with thy countless army; and when they plunder the oracle of Loxias, their homeward way shall be disastrous, but Ares will rescue thee and Harmonia, and will convey thee to the land of the Blest, that there thou mayst live. I, Dionysus, who say this, am sprung from no mortal sire, but from Zeus. Had ye learnt wisdom when ye would not, ye might now be happy in the alliance of the son of Zeus.

Aga. We implore thy mercy, Dionysus; we have sinned.

Dio. Too late is your recognition of me: ye knew me not when ye should have known me.
Aga. So have we learnt, but thou visitest us with too severe a punishment.

Dio. Ay, for I, a god, met with insult at your hands.

Aga. It becomes not gods to imitate mortals in their wrath.

Dio. Zeus, my sire, sanctioned this long ago.

Aga. (to Cadmus) Ah me! we are sentenced, sir, to an exile of misery.

Dio. Why then delay what must be?

1352. Cad. O my child, to what dire misfortune have we come; thou, unhappy one, and thy sisters...; while I, woe is me! must in my old age betake myself to foreigners, to sojourn among them. Moreover it is my destiny to bring into Hellas a mixed foreign army. Ares’ daughter, my wife Harmonia, wearing a fierce serpent’s form, shall I, myself a serpent, bring against the altars and tombs of the Hellenes, guiding the spearmen on their way; nor shall I, alas! cease from my troubles, nor sail on Acheron’s downward stream and be at rest.

Aga. Father, I shall be an exile, sundered from thee.

Cad. Why, my unhappy child, dost thou fling thine arms about my decrepit form, as lovingly as a swan, that bird of hoary plumage?

Aga. Whither shall I turn, now that I am cast forth from my native land?

Cad. I know not, my child; thy father can aid thee little.

Aga. Farewell, my home; farewell, my native city. I part from thee in sorrow, an exile from my bridal chamber.

Cad. Go, then, my child, to Aristaeus’... . . .

1372. Aga. Father, I lament thy fate.

Cad. And I thine, my child; I have shed tears for thy sisters too.

Aga. Terribly indeed did king Dionysus bring this shame on thy house.

Cad. Ay, for he met with terrible treatment at your hands; his name was unhonoured in Thebes.

Aga. Farewell, my father.

Cad. Farewell, my hapless daughter; and yet thou canst scarcely fare well.

Aga. Lead on, my attendants, lead me where we shall find my sisters, my hapless co-mates in exile. Oh! that I
might reach a spot where blood-stained Cithaeron should see me not, nor I set eyes on Cithaeron, and where no thyrsus is laid up to recall my sorrow. May other Bacchanals make all that their care. [Exeunt.

Clio. Many are the forms of heaven-sent fortune, and many a thing do the gods decree beyond man’s hope. And the expected does not come to fruition, while the god ever finds a way for the unexpected. In such wise has this event issued.
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