ARISTOPHANES' 
PLUTUS.

TEXT, NOTES AND TRANSLATION.
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The Plutus

of

Aristophanes.

With Introduction and Notes.

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It is strange that we should be so singularly ill-informed about the personal history of the greatest comic poet of Greece. Two Greek biographies—one by Thomas Magister, the other anonymous—a notice by Suidas, a short contemporary sketch in Plato’s Symposium, and such scraps of information as we can gather from his own plays, supply the materials for the Life of Aristophanes, and still leave us in doubt as to the time and place of his birth and death. Athens was probably his birthplace, although his father Philippos had property in Ægina. His Attic citizenship is shown indirectly, for when at a later time Kleôn, then the foremost man at Athens, was smarting under the comic lash, he prosecuted the poet on a γραφὴ ἐνίας as being a foreigner exercising civic rights, but even Kleôn could not procure a conviction. Again, his first play, the Δαυταλῆς (Banqueters), came out in 427 B.C., when he must have been a young man. Thus his birth would probably fall between 450 and 444 B.C. Plato pictures him as an easy-going, pleasure-loving, gay young aristocrat, mixing in the most fashionable society of his time, and always expected to turn everything into ridicule. Happily, we know a good deal about his writings. In the fourth year of the Peloponnesian War his Δαυταλῆς received the second prize. It was aimed at recent innovations, especially the teachings of the Sophists, and praised the simplicity of the old conservative education. Next year (426 B.C.) appeared his Babylonians, in which he satirised Kleôn so mercilessly in presence of envoys with tribute from the subject cities, that the indignant demagogue prosecuted him on the γραφὴ ἐνίας mentioned above. Of these two
plays we have only fragments. The fact of his prosecution is mentioned in the *Acharnians* (425 B.C.), the first of the extant plays. This play obtained the first prize. It compares the hardships of war with the happiness of peace, and concludes by Lamachos, the swashbuckler general, being led in wounded, while Dikaiopolis, the advocate of peace, enters under the mellow influence of Bacchos. The object of the play was to expose the folly of the war, and to support the aristocratic peace party against the Jingoism of the democracy. In 424 B.C. the first prize was won by the *Knights* (Ἰππῆ), which was the first play produced by the poet in his own name. It personifies the Athenian Dêmos as an easy-going, dull-witted old man with three slaves, Nikias, Dêmosthenês, and Kleôn. By bullying his fellow-slaves and flattering his master, Kleôn has obtained the ascendancy, till a sausage-seller supplants him and gives Dêmos some sound advice. No actor could be got to take the part of Kleôn in this play, and Aristophanês himself had to impersonate the demagogue. Between the ultra-conservative poet and the rough but resolute champion of the people there could be no truce. It is, however, a great error to receive these caricatures of Kleôn and of the democracy as faithful historical portraits. Grote, in his famous *History*, has shown how far they are from the truth. In 423 B.C. appeared the *Clouds*, of which the extant play is a second edition. In this play Sôkratês and his *Phrontistérion* (Thinking-shop) are singled out for ridicule; but his bravery at Dêlion in the previous year, and the knowledge that he was an honest noble-minded man, induced the Athenians to reject the clever but unjust caricature, and it was beaten by the *Πυτίνη* (Wine-Flask) of Kratinos, and the *Kôrros* of Ameipsias. Though the caricature is so broad that we may acquit the poet of any hostile intention, especially when we remember that Plato in the *Symposium* introduces the philosopher and the poet as boon-companions, yet it is to be feared that some of this dramatic vilification of the purest of heathen philosophers stuck, and must be connected with the prosecution which twenty years later forced Sôkratês to drink the hemlock. But we must not
INTRODUCTION.

forget that the Kόνσοs of Ameipsias was on the same subject, and was preferred by the judges; and any censure that can apply to Aristophanes in this matter applies with just as great force to Ameipsias. In 422 B.C. appeared the Wasps, which is still extant. It ridicules the Dikasts, luckless Athenian citizens, who for three obols a day spent their lives as jurors in the law-courts. In the following year the first edition of the Peace came out, with the object of recommending the then expected peace of Nikias; and this object was favoured by the recent death of Kleôn and Brasidas. In 414 B.C. Aristophanes produced two comedies, the Amphiaraos and the Birds, of which only the latter is extant. In the Birds, Νεφελοκοκκυγία (Cloud-cuckoo-town) is a satire on the wild hopes of young Athens of founding a Mediterranean empire in Sicily, whither an expedition had sailed in the previous year. This piece is full of the most sparkling wit and brilliant imagination. The Lusistratē (Disbander of Armies) came out in 411 B.C., and represents all the women of Greece firm in their resolution to live apart from their husbands until peace is proclaimed. Next year appeared the Thesmophoriazousai (Celebrators of the Thesmophoria), containing a fierce onslaught on the morals of the Athenian women. The first edition of the Ploutos appeared in 408 B.C. The Frogs came out in 405 B.C., a little before the battle of Aigos Potamoi, when Théramenès was the foremost man at Athens and Alkibiadês was in exile. This play is of deep interest to us on account of its literary criticism. Dionusos goes to Hadès to find a good poet, Sophoklês and Euripidês having both died in the preceding year. Aischulos and Euripidês contend for the palm, which is finally awarded to the former. The Εκκλεσιαζουσαι (Women's Parliament) came out about 393 B.C., and is valuable for the history of Socialism and the theory of Woman's Rights. These theories must have been long in the air at Athens before they found expression in Plato's Politeia; and they are here satirised by making the women meet in the Assembly, dressed in their husbands' clothes, and decide that for the future they must assume the reins of government, with full participation in everything. The Ploutos, as we have
it, was put on the stage in 388 B.C., and is the last of the eleven plays that have come down to us. The writer of the Greek argument to the Πλοῦτος tells us that this was the last play Aristophanes exhibited in his own name, and that he took the opportunity afforded by it of introducing to the public his son Ararōs, who put on the stage in his own name the last two plays of his father, the Κόκαλος and the Αἰόλοσικῶν. Shortly after this the poet died (probably about 380 B.C.), in all likelihood at Athens, the scene of all his triumphs and of all his glory. There are about 730 Fragments of Aristophanes, all short and void of interest. We have the titles of forty-four plays (see Dindorf), and thirty are said to have been read by John Chrysostom, but Suidas only knows our eleven.

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

Αἱ Χάριτες τέμενός τι λαβεῖν υπὲρ οὐχὶ πεσεῖται
Ζητοῦσαι ψυχήν ἐδρόν Ἀριστοφάνους.

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

σο τῆς οφθαλμῶς belong to the first play, and that this line was changed in the second to τῆς ἐμφορᾶς ταύτης σε παίσεω, ἦς ἔχεις, and from an extract preserved by the scholiast on Ranæ, 1120.

Different theories were held about this play, until Ritter wrote his famous preface with the object of showing that the work before us is not the first play, nor a mixture of the first and second, and in which he clearly proves that it can be nothing but the second play. Here are a few of the reasons. Verses 290, 292, 296, and 298, we are told by the scholiast, were written to ridicule Philoxenos of Cythéra. This Philoxenos was a distinguished dithyrambic poet, who was born in 435 B.C., and died about the same time as Aristophanes himself (380 B.C.). He lived at the court of the elder Dionusios, tyrant of Syracuse. To avenge an insult offered him by the tyrant, he wrote a dramatic piece called Κύκλωψ, in which Dionusios was caricatured under the name of the monster that gives the piece its title, and a female flute-player was Galatea, while Philoxenos himself was represented by Odusseus. Now, Dionusios first obtained supreme power at Syracuse in 405 B.C. Therefore it was after this date that the poet lived at his court, and as the result of a disagreement wrote his lampoon. Hence Aristophanês could not imitate the Κύκλωψ of Philoxenos in the first edition of his Ploutos (408 B.C.), but he could and has done so in the second (388 B.C.). Again, Lais, who is mentioned in line 179 and satirised in line 309 as Kirkê, was only fourteen years of age in 408 B.C., and could not then be so very notorious for her former (ποτ') mischief. Athenian mercenaries are mentioned in line 173 as being then in Corinth, and this can only refer to the War of the Allies, which lasted from 395 to 387 B.C., when the war was brought to an end by the Peace of Antalkidas. Line 1146, μὴ μηροκακήσης, εἰ σὺ Φυλην κατέλαβες, must have been written after the capture of Phulē by Thrasuboulos in B.C. 404. Many other proofs are adduced by Ritter to show that this is the later play, and the evidence is so convincing that no room is left for doubt.
Although the play belongs to the Middle Persons Comedy, we find some contemporaries satirised by name. Chief amongst these are Dionusios, Agurrhios, and Timotheos. Thrasuboulos is named, not in satire, but merely to give point to a joke by reference to a well-known event in the political history of Athens. Agurrhios is mentioned in an omitted line, 176. It is said of him in the Ekklesiazousai (393 B.C.) that hitherto he was as unheard of as a woman, but now πράτει τὰ μέγιστ' ἐν τῇ πόλει. The reason of his sudden fame was because he had, a short time before the representation of the Ekklesiazousai, won the favour of the mob by raising the pay of those who attended the public assembly (μαθός ἑκκλησιαστικός) to three obols. On the death of Thrasuboulos, Agurrhios was elected in his place to command the fleet cruising around the islands off the coast of Asia Minor. Dionnsios the tyrant, the oppressor of the Sicilians, is contrasted (line 550) with Thrasuboulos who restored Athenian liberty. Timotheos, Konôn's son, soon to become famous as a naval hero, is already known for his extravagant taste in architecture (line 180). We know something of Pamphilos (line 174, but different from the Pamphilos mentioned in line 385) from a fragment of Plato the comic writer, which has been preserved by the Scholiast—

"Καὶ νῇ Δί' εἰ Πάμφιλόν γε φαίης
κλέπτειν τὰ κοίν' ἀμα τε συκοφαντεῖν,"

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

Turning from the persons laughed at in the Political Allusions, we find that the allusions made to contemporary politics are very few. We might expect it to have been otherwise. The twenty years that elapsed between the first and second representation of the Ploutos were the most eventful in the whole range of Athenian history. Athens proved herself Queen of the Waves at Arginousai, and with blind fatuity immediately afterwards executed six of her conquering captains on trumped-up charges. Then followed in rapid succession the disaster of Aigos Potamoi, the blockade of Athens by sea and land, the triumphal entry of Lusandros, the Government of the Thirty, the capture of Phulê by the exiled Thrasuboulos and his restoration of the democracy at Athens, followed by a general amnesty, the formation of an Anti-Spartan League after an interval of nine years, the battle of Corinth. Konôn’s annihilation of the Spartan fleet off Knidos, the massacre of Corinth, the rebuilding of the walls of Athens by Konôn, and the victories of the Athenian commanders, Thrasuboulos and Iphikratês, over the Spartans. Only two of these events are glanced at in the play—the capture of Phulê (404 B.C.) and the proclamation of an amnesty by the triumphant democracy is metaphorically introduced in line 1146, and in line 173 the poet tells us that it is gold that maintains the Athenian mercenaries at Corinth. This refers to the League against Sparta, organised in 395 B.C. by Tithraustês, a Persian satrap, in order to thwart the progress of the valiant Spartan king Agêsilaos. Agêsilaos had just won a series of splendid victories over the Persians in Asia Minor, and
was preparing to penetrate into the heart of the Persian empire; but the gold of Tithraustes induced the three states of Thebes, Corinth, and Argos to form an Anti-Spartan League; and Athens, unsolicited and unbribed, longing for political vengeance alone, gave her enthusiastic support to an alliance that seemed to offer a ready means of wiping out her national dishonour and of humbling her successor in the supremacy of Greece. Corinth was the headquarters of the allies, and hence we find Athens maintaining a body of mercenary troops at Corinth in 388 B.C. This war was brought to an end the following year by the Peace of Antalkidas. A very obscure line—

\[ \text{line 178} \]

has caused endless trouble to commentators in their endeavours to reconcile it with history. Ritter has clearly shown that it refers to a revolt in Egypt against the King of Persia in 389 B.C. We have the authority of Isokratēs (p. 69, D.E.) for the fact that such a revolt did break out in Egypt three years before the war between the Persians and the Cyprian chief Euagoras. Now, the Cyprian war began in 386 B.C.; hence it follows that this Egyptian war began in 389 B.C., the year before this play was exhibited, and the passage in our text proves that the Athenians helped the Egyptians in their struggle.

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

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

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

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

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

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

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

\textbf{Argument of the Ploutos.} The \textit{Ploutos} is an Allegory, of which the following is a brief sketch. Chremulos was a good old Attic farmer, a just, honest, God-fearing man, yet poverty-stricken withal. He went with his slave Karión to consult Apollo, and see whether the god would advise him to throw over honesty, and bring up his son to be dishonest like everybody else. This he did because he saw that it was only the dishonest who became rich, while men of righteous lives were sunk in poverty. The reply of the oracle was indirect. It only told him to follow the first man he met when he left the temple. He meets an old blind man, whom he follows as directed. Karión soon grumbles at their following the blind old man, and Chremulos then tells him about the oracle. By having recourse to threats, they force the old man to tell who he is. He tells them he is Ploutos, and gives the reason why Zeus struck him with blindness. Then they form a plan for restoring his sight by placing him in the temple of Asklepios. Blepsidēmos, an informer, appears, and wants to get to the bottom of the reports he has heard in the barbers' shops, and undertakes to arrange the matter for a small consideration so that Chremulos shall not be prosecuted by the people. Poverty, when she hears of the unholy plot to drive her out of Greece,
comes in and pleads her cause with good, sound logic; but, in spite of all her arguments, Chremulos is determined not to be persuaded by her, even if she shows him she is right. Ploutos is then removed to the temple of Asklépios, where his sight is restored. Then he enriches every one distinguished for piety towards the gods and justice towards their fellow men, while the impious suffer. Mercury comes down from the gods, complaining that, since the good had grown rich, the gods had received no sacrifices; and he finally takes service with Chremulos and abandons Zeus. A priest of Zeus, the Saver, enters in a state of starvation, as all his perquisites have now disappeared. He, likewise, abandons his old post and takes service under Ploutos, the true Zeus. Then they all escort Ploutos to the temple in procession, and there he is installed to reign instead of Zeus. Addison, in his excellent little sketch of this play (Spectator, No. 464), does not appear to have caught the object with which the poet wrote it. That object can hardly be anything else than to satirise the irregularities and injustices of society and the apparently false distribution of wealth by the gods.

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

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

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

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

ΚΑΡΙΩΝ.
ΧΡΕΜΥΛΟΣ.
ΠΛΟΥΤΟΣ.
ΧΟΡΟΣ ΑΓΡΟΙΚΩΝ.
ΒΛΕΨΙΔΗΜΟΣ.
ΠΕΝΙΑ.
ΓΥΝΗ ΧΡΕΜΥΛΟΥ.
ΔΙΚΑΙΟΣ ΑΝΗΡ.
ΣΥΚΟΦΑΝΤΗΣ.
ΓΡΑΥΣ.
ΝΕΑΝΙΑΣ.
ΕΡΜΗΣ.
ΙΕΡΕΥΣ ΔΙΟΣ.
ΑΡΙΣΤΟΦΑΝΟΥΣ ΠΛΟΥΤΟΣ.

ΚΑΠ. 'Ως ἀργαλέων πράγμα ἔστιν, ὦ Ζεῦ καὶ θεοί, δούλων γενέσθαι παραφρονουντος δεσπότου. ἢν γὰρ τὰ βέλτιστά ὁ θεράπων λέεις τόχι, δόξη δὲ μὴ δρᾶν ταῦτα τῷ κεκτημένῳ, μετέχειν ἀνάγκη τὸν θεράποντα τῶν κακῶν. τοῦ σώματος γὰρ οὐκ ἔξι τὸν κύριον κρατεῖν ὁ δαίμων, ἀλλὰ τὸν ἐωνημένον, καὶ ταῦτα μὲν δὴ ταῦτα. τῷ δὲ Δοξίᾳ, ὃς θεσπισθῇ τρίτοδος ἔκ χρυσηλάτου, μέμψιν δικαίαν μέμφομαι ταύτην, ὅτι ἰατρὸς ἂν καὶ μάντις, ὃς φασίν, σοφός, μελαγχολώντ' ἀπέπεμψε μοι τὸν δεσπότην, ὅστις ἀκολούθει κατόπιν ἄνθρώπου τυφλοῦ, τοῖναντίον δρῶν ἡ προσῆκ' αὐτῷ ποιεῖν. οἱ γὰρ βλέποντες τοῖς τυφλοῖς ἤγοιμέθησαν. οὗτος δὲ ἀκολούθει, κάμε προσβιάζεται, καὶ ταῦτ' ἀποκρινομένῳ τὸ παράπαν οὐδὲ γρῦ. ἔγω μὲν οὖν οὐκ ἐσθ' ὡς σιγῆσομαι, ἢν μὴ φράσης ὦ τι τῶν ἀκολουθοῦμέν ποτε, ὦ δέσποτ', ἀλλὰ σοι πυρέξω πράγματα. οὐ γὰρ με τυπτήσεις στέφανον ἔχοντά γε.

ΧΡΕ. μὰ Δί', ἀλλ' ἀφελῶν γε στέφανον, ἢν λυπῆς τί με, ἢν μᾶλλον ἀλγῆς. ΚΑΠ. λήρος: οὐ γὰρ παύσωμαι πρὶν ἄν φράσης μοι τῖς ποτ' ἔστιν οὔτωσι· εὖνος γὰρ ὦν σοι πυθάνομαι πάνυ σφόδρα.
ἈΡΙΣΤΟΦΑΝΕΣ' ΠΛΟΤΟΣ.

ΧΡ. ἀλλ' οὐ τι κρύψω· τῶν ἐμῶν γὰρ ὀἰκετῶν πιστότατον ἥγούμαι σε καὶ κλεπτίστατον.
ἐγὼ θεοσθήτης καὶ δίκαιος ὃν ἄνηρ κακῶς ἐπραττον καὶ πένης ἦν. ΚΑΡ. οίδα τοι.

ΧΡ. ἐπερηγόμενος οὖν ψχόμην ὡς τὸν θεόν.
τὸν ἔμον μὲν αὐτόν τοῦ ταλαιπῶρου σχέδου ἐτηνικῶν εὐκτετογενθαι βίον,
τὸν δ' νιόν, ὃπερ ὃν μόνοσ μοι τυγχάνει,
πευσόμενος εἰ χρῆ μεταβαλόντα τοὺς τρόπους εἶναι πανούργον, ἀδικον, ύγεῖς μηδὲ ἐν,
ὡς τῷ βίῳ τούτῳ αὐτὸ νομίσας συμφέρειν.

ΚΑΡ. τῇ δήτῃ Ψεύδος ἐλακεν ἐκ τῶν στεμμάτων;
ΧΡ. πεύκει. σαφῶς γὰρ ὁ θεὸς εἰπέ μοι τοὺς
ὁτοί ξυναντήσαιμι πρῶτον εὖων,
ἐκεῖνε τούτου μὴ μεθίσταί μ' ἐτί,
πείθειν δ' ἐμαυτῷ ξυνακολοθεῖν οἴκαδε.

ΚΑΡ. καὶ τῷ ξυναντᾶς δῆτα πρῶτω; ΧΡ. τοντψ.
ΚΑΡ. εἰτ' οὐ ξυνίεις τὴν ἐπίνοιαν τοῦ θεοῦ,
φράζουσαν ὡς σκαῖροτατε σοι σαφεστατα
ἀσκεῖν τὸν νιόν τὸν ἐπιχώρον τρόπον;

ΧΡ. τῷ τούτῳ κρίνεις; ΚΑΡ. δηλον ότι καὶ τυφλῷ
γνῶναι δοκεῖ τοῦθ', ὡς σφόδρ' ἐστὶ συμφέρον
to μιθὲν ἁσκεῖν ύγιεῖς ἐν τῷ νῦν χρώνῳ.

ΧΡ. οὐκ ἐσθ' ὅπως ὁ χρησμός εἰς τούτο ῥέπει,
ἀλλ' εἰς ἐτερόν τι μεῖζον. ἦν δ' ἡμῖν φράσῃ
όστις ποτ' ἐστὶν οὔτος, καὶ τοῦ χάριν
καὶ τοῦ δεόμενος ἢλθε μετά νῦν ἐνθάδ',
pυθομέθ' ἄν τὸν χρησμὸν ἡμῶν ὁ τι νοεῖ.

ΚΑΡ. ἀγε δή, σὺ πότερον σαυτὸν ὀστίς εἰ, φράσεις,
ἤ τὰπὶ τούτοις δρῶ; λέγειν χρῆ τοχῦ πάνυ.
ΠΛ. ἐγὼ μὲν οἰμώζειν λέγω σοι. ΚΑΡ. μανθάνεις
άριστοφανῆς Πλοῦτος.

60 ὃς φησιν εἶναι; ΧΡΕ. σοὶ λέγει τοῦτ', οὐκ ἔμοι.

65 σκαῖρῳς γὰρ αὐτοῦ καὶ χαλεπῶς ἐκπυνθάνει.

60 ἄλλ' εἰ τι χαίρεις ἀνδρὸς εὐόρκου τρόποις,

65 ἐμοὶ φράσον. ΠΛ. κλάειν ἔγογε σοὶ λέγω.

ΚΑΡ. δέχον τὸν ἄνδρα καὶ τὸν ὅριν τοῦ θεοῦ.

ΧΡΕ. οὐ τοι μᾶ τήν Δήμητρα χαρῆσεις ἐτί.

ΚΑΡ. εἰ μὴ φράσεις γὰρ, ἀπὸ σ' ὅλῳ κακὸν κακῶς.

ΠΛ. ὃ τάν, ἀπαλλάξῃτον ἀπ' ἐμοῦ. ΧΡΕ. πώμαλα.

ΚΑΡ. καὶ μὴν ὃ λέγω βέλτιστὸν ἐστ', ὃ δέσποτα.

70 ἀπολῶ τὸν ἄνθρωπον κάκωστα τουτοῦ.

ΚΑΡ. ἀναθέης γὰρ ἐπὶ κρημνὸν τῶν αὐτῶν καταληπῶν

75 ἀπεμ', ἵν' ἔκειθεν ἐκτραχνυσθῇ πεσὼν.

ΧΡΕ. ἄλλ' αἴρε ταχέως. ΠΛ. μηθαμῶς. ΧΡΕ. οὕκον ἐρεῖς;

ΠΛ. ἄλλ' ἢ πῦθησέ μ' ὡστὶς εἰμ', εὖ οὖδ' ὅτι

70 κακὸν τί μ' ἐργάσεσθε κοῦκ ἀφήσετον.

ΧΡΕ. νῆ τοὺς θεοὺς ὡμεῖς γ', ἕαν βουλὴ γε σύ.

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

ΠΛ. ἀκούστον δή. δεῖ γὰρ ὃς ἐοικέ με

75 λέγειν ὃ κρύπτειν ἡ παρεσκευασμένοις.

ΧΡΕ. οὕ Πλοῦτος, οὕτως ἀδλῖως διακείμενοις;

80 ὡ Φοῖβ' Ἀπόλλων καὶ θεοὶ καὶ δαιμόνες

ΚΑΡ. ἠ μιαρώτατε

85 ἀνδρόν ἀπάντων, εἴ' ἐστί· ἐστίγμα Πλοῦτος ὅν;

ΧΡΕ. σὺ Πλοῦτος, οὕτως ἀδλῖως διακείμενοις;

ΠΛ. ἡ Φοῖβ' Πλοῦτος καὶ θεοὶ καὶ δαιμόνες

ΧΡΕ. ἐκείνους αὐτοὺς; ΠΛ. αὐτότατος. ΧΡΕ. πόθεν οὖν, φράσον,

80 ἀδύναμοι βαδίζεις; ΠΛ. εἶ Πατροκλέους ἐρχόμαι,

δ' οὐκ ἔλοντατ' ε' ἀποτελεῖν ἐγένετο.

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

ΠΛ. ὃ Ζεῦς με τὰῦτ' ἐδρασών ἀνθρώποις φθονῶν.

85 ἐγὼ γὰρ ὃν μειράκιον ἡπείλησε' ὅτι

ὁς τοὺς ἐκιάως καὶ σοφοὺς καὶ κοσμίους

μόνον βαδιούμην· ὃ δὲ μ' ἐποίησεν τυφλόν,

90 ἢνα μὴ διαγιγνώσκομι τοῦτων μηδένα.
ούτως ἐκεῖνος τοῖς χρηστοῖς φθονεῖ.

XPE. καὶ μὴν διὰ τοὺς χρηστούς γε τιμᾶται μόνους καὶ τοὺς δικαίους. ΠΛ. ὄρελογῳ σοι. XPE. φέρε, τί οὖν; εἰ πάλιν ἀναβλέψεις ὡσπερ καὶ πρὸ τοῦ, 95

φεύγοις ἃν ἣδη τοὺς πονηροὺς; ΠΛ. φῆμ᾽ ἐγὼ.

XPE. ὡς τοὺς δικαίους δ' ἂν βαδίζοις; ΠΛ. πάνυ μὲν οὖν· πολλοῦ γὰρ αὐτοῖς οὐχ ἕρακα πω χρόνον.

XPE. καὶ θαυμά μ' οἴδεν· οὗδ' ἐγὼ γὰρ ὁ βλέπων.

ΠΛ. ἀφετόν με νῦν. ἵστον γὰρ ἣδη τάπ᾽ ἐμοῦ. 100

XPE. μά Δί', ἀλλὰ πολλῷ μᾶλλον ἐξόμεσθά σοι.

ΠΛ. οὐκ ἤγορευον ὅτι παρέξεων πράγματα ἐμέλλετον μοι; XPE. καὶ σὺ γ', ἀντιβολῶ, πιθοῦ, καὶ μή μ' ἀπολύῃς· οὐ γὰρ εὐρίσκεις ἐμοῦ ἔτην ἂν άνδρα τοὺς τρόποις βελτίωνα· μά τὸν Δί'. οὐ γὰρ ἔστιν ἄλλος πλήν ἐγὼ. 105

ΠΛ. ταυτὶ λέγουσι πάντες· ἡμῖκ' ἂν δὲ μον τύχωσ' ἄληθῶς καὶ γένωνται πλούσιοι, ἀτεχνῶς ὑπερβάλλουσι τῇ μοχθηρᾷ.

XPE. ἔχει μὲν οὕτως, εἰσὶ δ' οὐ πάντες κακοί. 110

ΠΛ. μά Δί', ἀλλ' ἀπαξάπαντες. ΚΑΡ. οἰμώξει μακρά.

XPE. σοὶ δ' ως ἂν εἴδης ὅσα, παρ' ἡμῖν ἢν μένης, γενήσετ' ἀγαθά, πρόσεχε τὸν νοῦν, ἢν πῦθη· οἷμαι γάρ, οἷμαι, σὺν θεῷ δ' εἰρήσεται, ταῦτα ἀπαλλάξειν σε τῆς ὄθαλμος, 115

βλέψαι ποιήσας. ΠΛ. μηδαμῶς τοῦτ' ἐργάση. οὐ βούλομαι γάρ πάλιν ἀναβλέψαι. XPE. τὶ φῆσ';

ΚΑΡ. ἀνθρωπὸς οὕτως ἐστιν ἄθλιος φύσει.

ΠΛ. ὃ Ζεύς μὲν οὖν οἴδ' ως, τὰ τοῦτων μόρ' ἐπεὶ πῦθουτ' ἂν, ἐπιτρέψει με. XPE. νῦν δ' οὐ τοῦτο δρᾷ, 120

δοσις σε προσπταίοντα περινοστεῖν ἔα; ΠΛ. οὐκ οἴδ' ἐγὼ δ' ἐκεῖνον ὄρρωδὸ πάσων.

XPE. ἄληθες, ὅ δειλότατε πάντων δωμόνων; οὔτε γὰρ εἶναι τὴν Διὸς τυραννίδα.
καὶ τοὺς κεραυνοὺς ἀξίους τριωμβόλου,
ἐὰν ἀναβλέψῃς σὺ κἂν μικρὸν χρύνον;

ΠΛ. ἄ, μη λέγ', ὅ πονηρ', ταῦτ'. ΧΡΕ. ἔχ' ἱστυχος.

ἔγω γὰρ ἀποδείξω σε τοῦ Διὸς πολὺ
μείζον δυνάμενον. ΠΛ. ἐμὲ σὺ; ΧΡΕ. νῦ τὸν οὐρανὸν.

καὶ παρέχων ἐστίν αὐτῷ τοῦ; ΚΑΡ. ὅδι.

ΧΡΕ. θύσου δ' αὐτῷ διὰ τῶν; οὐ διὰ ταυτοῦ;

ΚΑΡ. καὶ νῦ Δί' εὐχονταί γε πλουτεῖν ἀντικρα.

ΧΡΕ. οὐκον οὗ' ἐστὶν αἰτίος, καὶ ῥαδίως

παύσει ἄν, εἰ βούλοιτο, ταῦθ'; ΠΛ. ότι τά τί θ';

ΧΡΕ. ὅτι οὗ' ἄν εἰς θύσειν ἀνθρώπων ἔτι,

οὐ βούλην ἄν, ὧν ψιστόν, οὐκ ἄλλ' οὔε ἕν,

μὴ βουλομένου σοῦ. ΠΛ. τῶς; ΧΡΕ. ᾨπως; οὐκ ἔσθ' ῥως

ἐνήσεται ἰηπονθεν, ἦν σὺ μὴ παρὼν

αὐτὸς διὸς τάργύριον, ὡστε τοῦ Δίὸς

τὴν δύναμιν, ἦν λυπῇ τι, κατάλυσεις μόνος.

ΠΛ. τί λέγεις; δι' ἐμὲ θύσουν αὐτῷ; ΧΡΕ. φήμ' ἔγω.

καὶ νῦ Δί' εἰ τ' γ' ἐστὶ λαμπρὸν καὶ καλὸν

ἡ χάριν ἀνθρώποις, διὰ σὲ γέγενοτα.

ἀπαντα τῷ πλουτεῖν γάρ ἐσθ' ὑπήκοα.

ΚΑΡ. ἐγωγε τοι διὰ μικρὸν ἀργυρίδιον

δοῦλος γεγένηται, διὰ τῷ μὴ πλουτεῖν ῥως.

ΧΡΕ. τέχναι δὲ πᾶσαι διὰ σὲ καὶ σοφίσματα,

ἐν τοῖς ἀνθρώποις ἐσθ' εὐρημένα.

ὁ μὲν γὰρ αὐτῶν σκυτοτομεῖ καθήμενος,

ΚΑΡ. ἔτερος δὲ χαλκεύει τις, ὁ δὲ τεκταίνεται.

ΧΡΕ. ὁ δὲ χρυσοχεῖ γε, χρυσῖον παρὰ σοῦ λαβῶν,

ΚΑΡ. ὁ δὲ λωποδοτεῖ γε νῦ Δί', ὁ δὲ τοιχωρυχεῖ,

ΧΡΕ. ὁ δὲ κναφεύει γ'. ΚΑΡ. ὁ δὲ γε πλύνει κάλια.

ΧΡΕ. ὁ δὲ βυρσοδεψει γ'. ΚΑΡ. ὁ δὲ γε πωλεῖ κρόμμα.

ΠΛ. οἴμοι τάλασ, ταύτι μ' ἐλάνθανεν πάλαι.
ἈΡΙΣΤΟΦΑΝΗΣ' ΠΛΥΤΟΣ.

ΚΑΡ. μέγας δὲ βασιλεύς οὐχὶ διὰ τούτον κομᾶ; εἰκλησία δ' οὐχὶ διὰ τούτον γίγνεται;

ΧΡΕ. τί δὲ; τὰς τριήρεις οὐ σὺ πληροῖς; εἰπὲ μοι.

ΚΑΡ. τὸ δ' ἐν Κορίνθῳ Ἑβρικῶν οὐχὶ οὕτως τρέφει; οἱ Πάμφιλοι δ' οὐχὶ διὰ τούτον κλαύσεται;

ΧΡΕ. ὁ Βελονοπάλης δ' οὐχὶ μετὰ τοῦ Παμφίλου; Φιλέφιος δ' οὐχὶ ἑνεκα σοῦ μῶθαν λέγει; ἡ ἔμμαχία δ' οὐ διὰ σὲ τοῖς Αἰγυπτίως; ἐρᾷ δὲ Δαῖς οὐ διὰ σὲ Φιλωνίδου;

ΚΑΡ. ὁ Τιμοθέου δὲ πῦργος ΧΡΕ. ἐμπέσοι γέ σοι. τὰ δὲ πράγματ' οὐχὶ διὰ σὲ πάντα πράπτεται; μονώτατος γὰρ εἰ σὺ πάντων αἰτίος, καὶ τῶν κακῶν καὶ τῶν ἀγαθῶν, εὖ ἓσθ' ὅτι.

ΚΑΡ. κρατοῦσι γοῦν κἀ̂ν τοῖς πολέμοις ἐκάστοτε ἐφ' οἷς ἀν οὕτως ἐπικαθῆγηται μόνον.

ΠΑ. ἐγὼ τοσιάτα δυνατός εἰμ' εἰς ὅν ποιεῖν;

ΧΡΕ. καὶ ναὶ μὰ Δία τούτων γε πολλῷ πλείονα· ὡστ' οὔδε μεστὸς σοῦ γέγον' οὔδείς πάλιν. τῶν μὲν γὰρ ἄλλων ἐστὶ πάντων πληρομοῦν; ἐρωτος ΚΑΡ. ἄρτων ΧΡΕ. μουσικὴς ΚΑΡ. τραγῳδίων

ΧΡΕ. τιμῆς ΚΑΡ. πλακούντων ΧΡΕ. ἀνδραγαθίας ΚΑΡ.

ἰσχάδων

ΧΡΕ. φιλοτιμίας ΚΑΡ. μάζης ΧΡΕ. στρατηγίας ΚΑΡ. φακῆς.

ΧΡΕ. σοῦ δ' ἐγένετ' οὔδείς μεστὸς οὐδεπώποτε.

ΠΑ. εὖ τοι λέγειν ἐμοίγε οἰκενοσθὸν πάνω

πλὴν ἐν μόνον δέδουκα. ΧΡΕ. φράζε, τοῦ πέρι.

ΠΑ. ὡς ἐγὼ τῇν δύναμιν ἦν ὑμεῖς φατὲ

ἔχειν με, ταύτης δεσπότης γενήσομαι.
ΧΡΕ. νὴ τὸν Δί"· ἀλλὰ καὶ λέγουσι πάντες ὡς
dειλότατον ἐσθ' ὁ πλοῦτος. ΠΛ. ἰκιστ', ἀλλὰ μὲ
tοιχωρύχος τις διέβαλ'. εἰσόδυς γὰρ ποτὲ
οὐκ εἶχεν εἰς τὴν οἰκίαν οὔδεν λαβεῖν,
εὖρων ἀπαξάπαντα κατακεκλεμένα·
εἰπ' ὕψωμαςέν μου τὴν πρόνοιαν δειλίαν.

ΧΡΕ. μὴ νῦν μελέτω σοι μηδέν· ὡς, εἷν γένη
ἀνὴρ προθυμος αὐτὸς εἰς τὰ πράγματα,
βλέποντ' ἀποδείξω σ' ἐξύτερον τοῦ Δυνκέως.

ΠΛ. πῶς οὖν δυνήσει τούτῳ δράσαι θυητός ᾳν;
ΧΡΕ. ἔχω τι' ἀγαθὴν ἀλπίδ'. ἐξ ὧν εἰπέ· μοι
ὁ Φοῖβος αὐτὸς Πυθικὴν σείσας δάφνην.

ΠΛ. κάκεινος οὖν σύνοιδε ταῦτα; ΧΡΕ. φήμ' ἐγώ.

ΠΛ. ὅρατε. ΧΡΕ. μὴ πρόντιζε μηδέν, ὅγαθε.

ΧΡΕ. ἐγώ γάρ, εὖ τοῦτ' ἵσθι, κἂν δὴ μ' ἀποθανεῖν,
αὐτὸς διαπράξῃ ταῦτα. ΚΑΡ. κἂν βούλῃ γ', ἐγώ.

ΧΡΕ. πολλοὶ δ' ἔσονται χάτεροι νῦν ἐξύμμαχοι,
ὅσοις δικαιοὶ οὖν ὃν ἢν ἀλφίτα.

ΠΛ. παπαῖ, πονηροὺς γ' ἐπιτα ἢμῖν συμμάχους.

ΧΡΕ. οὐκ, ἢν γε πλουτήσωσιν ἐξ ἀρχῆς πάλιν.

ΧΡΕ. τοὺς ἐνυγγεώργους κάλεσον, εὐρήσεις δ' ἵσως
ἐν τοῖς ἄγροις αὐτοὺς ταλαλαπρομείους,
ὅπως αὖ ἢσον ἐκαστὸς ἐνταυθοὶ παρὼν

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

ΧΡΕ. ἐμοὶ μελήσει τοῦτο γ'. ἀλλ' ἀνύσας τρέχει.

ΠΛ. ἀλλ' ἄχθομαι μὲν εἰσών νὴ τοὺς θεοὺς
εἰς οἶκιαν ἐκάστοι’ ἀλλοτρίαν πάνων 235
ἀγαθὸν γὰρ ἀπέλαυτος οὐδὲν αὐτοῦ πῶς τε.
ηὲν μὲν γὰρ εἰς φειδωλὸν εἰσελθὼν τίχω, ηὲν δὲ ὅσ παραπληγὴν ἀνθρωπον εἰσελθὼν τίχω,
eὖθυς κατόρωμεν με κατὰ τῆς γῆς κατω. 240
καὶ τοὺς προσέλθη χρηστὸς ἀνθρωπος φίλος
αὐτῶν λαβεῖν τι μικρὸν ἀργυρίδων,
ἐξαρνὸς ἐστὶ μὴδ’ ἰδεῖν με πῶς τε.
ηὲν δ’ ὅσ παραπληγὴν ἀνθρωπον εἰσελθὼν τίχω,
πόρναι καὶ κύβοισι παραβεβλημένοι 245
γυμνὸς θύρας’ ἔξεπεσον ἐν ἀκορεὶ χρόνῳ.

XPE. μετρίων γὰρ ἄνδρός οὐκ ἐπέτυχες πῶς τε.
ἐγὼ δὲ τοῦτο τοῦ τρόπου πῶς εἰμ’ οἴει.
χαίρω τε γὰρ φειδώμενος ὅς ουδεὶς ἀνήρ
πάλιν τ’ ἀναλῶν, ἢν’ ἀν τοῦτον δέῃ. 250
ἀλλ’ εἰςώμεν, ὡς ἰδεῖν σὲ βούλομαι
καὶ τὴν γυναῖκα καὶ τὸν υἱὸν τὸν μόνον,
ὅν ἐγὼ φιλῶ μάλιστα μετὰ σέ. ΠΔ. πείθομαι.

XPE. τί γὰρ ἀν τίς οὔχι πρὸς σὲ τάληθη λέγοι;
ΚΑΡ. δ’ πολλὰ δὴ τῷ δεσπότῃ ταύτον θύμον φαγώντες,
ἄνδρες φίλοι καὶ δημόται καὶ τοῦ πονεῖν ἔρασται,
ἐτ’ ἐγκονεῖτε, σπεύδεθ’, ὡς ὁ καιρὸς οὔχι μέλλειν, 255
ἀλλ’ ἐστ’ ἐπ’ αὐτῆς τῆς ἄκμης, ἢ δεῖ παροῦν’ ἀμύνειν.

ΧΟΡ. οὐκοῦν ὅρξε ορμωμένος ἡμᾶς πάλαι προθύμως,
ὡς εἰκός ἐστιν ἀσθενεῖς γέροντας ἄνδρας ἤδη;
σὺ δ’ ἀξίοις ἰσως με θείν, πρὶν ταύτα καὶ φράσαι μοι
ὀτον χάριν μ’ ὁ δεσπότης ὁ σὸς κέκληκε δείρο. 260

ΚΑΡ. οὐκοῦν πάλαι δήτ’ οὐκ λέγω; σὺ δ’ αὐτὸς οὐκ ἀκούεις.
ὁ δεσπότης γὰρ φησίν ὡμᾶς ἰδέως ἀπαντάς
ψυχροῦ βίου καὶ δυσκόλου ξήσεως ἀπαλλαγέντας.

ΧΟΡ. ἐστιν δὲ δὴ τὶ καὶ πόθεν τὸ πρᾶγμα τοῦθ’ ὁ φησίν;
ΚΑΡ. ἔχουν αὕτηται δεύρο πρεσβύτην τιν’ ὁ πονηρὸι, 265
ῥυτῶντα, κυφόν, ἀθλιον, ῥυσόν, μαδώντα, νωδόν.
ΧΟΡ. ὁ χρυσὸν ἀγγείλας ἑτ’ ὁς φῆς; πάλιν φράσον μοι.
δῆλοις γὰρ αὐτὸν σωρὸν ἦκειν χρημάτων ἔχοντα.

ΚΑΡ. προσβητικῶν μὲν οὖν κακῶν ἐγωγ’ ἔχοντα σωρόν. 270

ΧΩΡ. μῶν ἀξίων φειναίκας ἡμᾶς ἀπαλλαγήναι
ἀξίμιον ἤ τι, καὶ ταῦτ’ ἐμὸν βακτηρίαν ἔχοντος;

ΚΑΡ. πάντως γὰρ ἄνθρωπον φύσει τοιοῦτον εἰς τὰ πάντα
ήγεισθε’ μ’ εἶναι κοίδειν ἄν νομίζεθ’ ἄγιος εἰπεῖν;

ΧΩΡ. ὡς σεμνῶς οὔτιτριττος: αἱ κνήμαι δέ σου βοῶσιν
ἰῶν ἴον, τὰς χώρικας καὶ τὰς πέδας ποδοῦσαι.

ΚΑΡ. ἐν τῇ σορῷ νῦν λαχῶν τὸ γράμμα σου δικάζειν,
σὺ δ’ οὖ βαδίζεις; ὁ δέ Χάρων τὸ ξίμβολον δίδωσιν.

ΧΩΡ. διαρραγεῖσιν. ὡς μόθον εἰ καὶ φύσει κοβάλος,
ὁστις φειναίκες, φράσαι δ’ οὔπω τέληκας ἡμῖν
[’’οτον χάριν μ’ ὁ δεσπότης ὁ σὸς κέκληκε δεύρο.]”
οὶ πολλὰ μοχθήσαντες, οὐκ οὔπης σχολής, προθύμως
dεύρ’ ἥθωμεν, πολλῶν θύμων ρίζας διεκπερώντες.

ΚΑΡ. ἀλλ’ οὐκέτ’ ἄν κρύψαιμι. τὸν Πλούτον γὰρ, ὅμορε, ἦκει
ἂγων ὁ δεσπότης, ὡς ὑμᾶς πλουσίους ποιήσει.

ΧΩΡ. οὖντος γὰρ ἐστὶ πλουσίοις ἀπασίν ἡμῖν εἶναι;

ΚΑΡ. νῦν τοὺς θεοὺς, Μίδας μὲν οὖν, ἦν δὲ ὁνο λάβητε.

ΧΩΡ. ὥσ ἤδομαι καὶ τέρπομαι καὶ βουλομαι χορεύσαι
ὕφ’ ἥθικε, εἴπερ λέγεις οὖν τοῖς οὖν ταῦτ’ ἀληθῆ.

ΚΑΡ. καὶ μὴν ἔγω βουλήσομαι θρεπτανελὸ τὸν Κύκλωπα
μυκόμενος καὶ τοῖν ποδοῖν ὁδ’ παρενεσαλεῖν
ὑμᾶς ἀγεῖν. ἀλλ’ εἰά τέκεα θαμίν’ ἐπαναβαῦστες
βληχώμενοι τε προβατίων
αἰγῶν τε κιναβρώντων μέλη,
ἐπεσθε. 295

ΧΩΡ. ἠμεῖς δὲ γ’ αὐ ζητήσομεν θρεπτανελὸ τὸν Κύκλωπα
βληχώμενοι, σε τούτοι πινόντα καταλαβόντες,
πήραν ἔχοντα λάχανα τ’ ἀγριά ὀροσερα, κρασπαλῶντα,
ἡγούμενον τοῖς προβατίοις,
εἰκὴ δὲ καταδαρθέντα ποὺ,
μέγαν λαβόντες ἦμμενον σφηκίσκον ἐκτυφλώσαι.
ΚΑΡ. ἐγὼ δὲ τὴν Κήρην γε τὴν τὰ φάρμακα’ ἀνακυκώσαν, ἢ τοὺς ἑταῖρους τοῦ Φιλωνίδου ποτ’ ἐν Κορινθῷ ἔπεισεν ὡς ὀντας κάπρους μεμαγμένον σκῶρ ἐσθέαν, αὐτῇ δ’ ἐματτεν αὐτοῖς, ἐπεσθε μητρί χοίροι.

ΧΟΡ. οὐκοῦν σὲ τὴν Κήρην γε τὴν τὰ φάρμακα’ ἀνακυκώσαν καὶ μαγγανεύουσαν μολύνουσαν τε τοὺς ἑταῖρους, λαβόντες ὑπὸ φιληδίας τὸν Δαρτίου μμούμενοι κρεμώμεν, μυθωσομέν θ’ ὠσπερ τράγον τὴν ρίνα’ σὺ δ’ Ἀρίστυλλος ὑποχάσκων ἑρείς· ἔπεσθε μητρί χοίροι.

ΚΑΡ. ἀγ’ ἔδα νῦν τῶν σκωμμάτων ἀπαλλαγέντες ὑδῆν ὑμεῖς ἐπ’ ἄλλ’ εἴδος τρέπεσθ’, ἐγὼ δ’ ἰὼν ὑδὴ λάβρα βουλήσομαι τοῦ δεσπότου λαβών τιν’ ἀρτον καὶ κρέας μασώμενος τὸ λοιπὸν οὖτω τῷ κόπῳ ἔννειναι.

ΧΟΡΟΥ.

ΧΙΩ. χαίρειν μὲν ύμᾶς ἔστιν, ὄνδρες δημόται, ἀρχαῖον ἤδη προσαγορεύειν καὶ σαπρόν’ ἀσταξομαι δ’, ὡς ὀπτῇ προβήμισι ἂκετε καὶ συντεταμένως κοῦ κατεβλακευμένως. ὅτες δὲ μοι καὶ τὰλλα συμπαραστάται ἔσεσθε καὶ σωτηρεῖς οὖτως τοῦ θεοῦ.

ΧΟΡ. θάρρειν βλέπειν γὰρ ἀντικρισίς δόξεις μ’ Ἀρη. δεινὸν γάρ, εἰ τριῳ βολον μὲν εἴνεκα ὠστιζόμεθα’ ἐκαστοτ’ ἐν τῇ κλῆσι, αὐτὸν δὲ τὸν Πλοῦτον παρεῖν τῷ λαβεῖν.

ΧΙΩ. καὶ μὴν ὀρῶ καὶ Βλεψίδημον τοιοῦ.
Aristophanes' *Plutus*. 33

προσιόντα: δὴ λος δ' εστιν ὧτι τοῦ πράγματος ἀκήκοεν τι τῇ βαδίσει καὶ τῷ τάχει.

**BAE.** τί ἄν οὖν τὸ πράγμα εἴη; πόθεν καὶ τίνι τρόπῳ Χρεμύλος πεπλούτηκ' ἐξεπίνης; οὐ πείθομαι καὶ τοῖς λόγοις γ' ἣν τῇ τὸν Ἱππακλέα πολὺς ἐπὶ τούτῳ κουρείοις τῶν καθημένων, ώς ἐξεπίνης ἀνὴρ γεγένηται πλούσιος. ἔστιν δὲ μοι τούτῳ αὐτῷ θαυμάσιον, ὅπως χρηστόν τι πράττων τοὺς φίλους μεταπέμπεται. οὖκοι ἐπιχώριον γε πράγμα ἐργάζεται.

**XPE.** ἀλλ' οὖδὲν ἀποκρύψας ἐρώτησεν γνώμη τοὺς θεοὺς, ὅλεθρος δ' ἔπειθεν, ἄμεινον ἣ χθεσιν πράττομεν, ἀνεπινεαίοι ἐξεστίντος εἰ γὰρ τῶν φίλων.

**BAE.** γέγονας δ' ἀληθῶς, ὡς λέγοντο, πλούσιος ἡ γῆ.

**XPE.** ἔσομαι μὲν οὖν αὐτίκα μάλις, ἣν θεοὶ θέλησαν εἰς γὰρ τοὺς ἑπίτευχες, ἐνὶ κινδυνοῖς εἰς τῷ πράγματι.

**BAE.** ποιός τις; XPE. ὅσος, BAE. λέγεις ἀνύσας ὦ τι φύσις ποτέ.

**XPE.** ἢν μὲν κατορθώσωμεν, εἶ πράττειν ἄετη, ἢν δὲ σφαλῶμεν, ἐπιτετρίφθαι τὸ παράπαν.

**BAE.** τοτεῖ πονηρὸν φαίνεται τὸ φορτίον, καὶ μ' οὖν ἄρεσκει. τῷ τε γὰρ ἔξαίνθησαν ἀγαλματίζοντες ὑπερπλοῦτεσσαν, τὸ δ' ἀπὸ δεδοκιμασθεῖκα πρὸς ἀνθρώπους οὖδὲν ὑγιεῖς ἔστο εἰργασμένου.

**XPE.** πῶς δ' οὖν ὑγιεῖς; BAE. εἰ τί κεκλοφών νῦν Δία ἐκεῖθεν ἤκεισαν ἄργορικον ἢ χρυσίῳ παρά τοῦ θεοῦ, κατετείχεν οὕτως σοι μεταμέλει.

**XPE.** ἀπολλονοῦ ἀποτρόπαιον, μὰ Δί' ἐγὼ μὲν οὖν.

**BAE.** παύσαι φλαναρῷ, ἀγάθῳ. οὖδα γὰρ σαφῶς.

**XPE.** σὺ μηδέν εἰς ἐμὲ ὑπονοεῖς τοιούτων.

**BAE.** φέν' ὡς οὖν ἄτεχνοις ὑγιεῖς ἔστων οὖνδενός, ἀλλ' εἰς τῷ κέρδους ἀπαντές ἦπεροτεῖ.

**XPE.** οὐ τοι μὰ τὴν Δήμητρ' ὑγιαίνειν μοι δοκεῖσ.

**BAE.** ὡς πολὺ μεθέστηκ' ὄν πρῶτερον εἰχεν τρόπων.
ΧΡΕ. μελαγχολίας, δινθρωπε, νη των ούρανων.
ΒΑΕ. ἀλλ’ οἴδε το βλέμμ’ αὐτό κατὰ χώραν ἔχει, ἀλλ’ ἐστὶν ἐπίδημον τι πεπανούργηχ’ ὄτι.
ΧΡΕ. σὺ μὲν οἴδ’ ὁ κρώζεις· ὡς ἐμοῦ τι κεκλοφότος ξητείς μεταλαβείν. ΒΑΕ. μεταλαβείν ξητῶ; τίνος; 370
ΧΡΕ. τὸ δ’ ἐστὶν οὐ τοιοῦτον, ἀλλ’ ἐτέρως ἔχων.
ΒΑΕ. μῶν οὐ κέκλοφας, ἀλλ’ ἠρτακας; ΧΡΕ. κακοδιαμν anyhow.
ΒΑΕ. ἀλλ’ οἴδε μὴν ἀπεστέρηκας γ’ οὐδένα;
ΧΡΕ. οὐ δητ’ ἐγωγ’. ΒΑΕ. ὦ Ἡράκλεις, φέρε, ποῖ τις ἢν τράποιτο; τάληθες γὰρ οὐκ ἔθελεν φράσαι 375
ΧΡΕ. κατηγορεῖς γὰρ πρὶν μαθεῖν τὸ πράγμα μου.
ΒΑΕ. ὦ τάν, ἐγὼ τοι τούτ’ ἀπὸ σμικροῦ πάνω ἐθέλω διαπράξαι πρὶν πυθόσθαι τὴν πόλιν, τὸ στόμι’ ἐπιβύσας κέρμασιν τῶν ῥήτωρών.
ΧΡΕ. καὶ μὴν φίλως γ’ ἂν μοι δοκεῖς νη τοὺς θεοὺς 380
τρεῖς μνᾶς ἀναλώσας λογίσασθαι δώδεκα.
ΒΑΕ. ὦρω τιν’ ἐπὶ τοῦ βύματος καθεδούμενον, ἰκετηριάν ἔχοντα μετὰ τῶν παιδίων καὶ τῆς γυναικός, κοῦ διούσοντ’ ἀντικρυς τῶν Ἡρακλειδῶν οὐδ’ ὅπως τὸν Παμφίλου. 385
ΧΡΕ. οὔκ, ὦ κακόδαιμον, ἀλλὰ τοὺς χρηστοὺς μόνους ἐγώγ’ καὶ τοὺς δέξιους καὶ σωφρόνας ἀπαρτὶ πλουτὶσαι πούσω. ΒΑΕ. τὶ σὺ λέγεις; οὔτω πάνω πολλὰ κέκλοφας; ΧΡΕ. οὐμοί τῶν κακῶν, ἀπολείς. ΒΑΕ. σὺ μὲν οὖν σεαυτὸν, ὡς γ’ ἐμοὶ δοκεῖς. 390
ΧΡΕ. οὐ δητ’, ἐπεὶ τὸν Πλούτον, ὦ μοχθηρὲ σὺν, ἔχω. ΒΑΕ. σὺ Πλούτον; ποῖον; ΧΡΕ. αὐτὸν τὸν θεόν.
ΒΑΕ. καὶ ποὺ στὶν; ΧΡΕ. εἴδον. ΒΑΕ. ποὺ; ΧΡΕ. παρ’ ἐμοὶ. ΒΑΕ. παρὰ σοι; ΧΡΕ. πάνω.
ΒΑΕ. οὖκ ἐς κάρακας; Πλούτος παρὰ σοὶ; ΧΡΕ. νη τοὺς θεοὺς.
ΒΑΕ. λέγεις ἀληθῆ; ΧΡΕ. φημί. ΒΑΕ. πρὸς τῆς Εστίας; 395
ΧΡΕ. νη τὸν Ποσειδῶ. ΒΑΕ. τὸν θαλαττίου λέγεις;
ΧΡΕ. εἶ δ’ ἐστὶν ἐτέρος τις Ποσειδῶν, τὸν ἐτερον.
Aristophanes' Plutus.

ΒΔΕ. εἰτ' οὖ διαπέμπεται καὶ πρὸς ἡμᾶς τοὺς φίλους;
ΧΡΕ. οὐκ ἔστι πω τὰ πράγματ' ἐν τούτῳ. ΒΔΕ. τί φῆς;
οὐ τῷ μεταδοῦναι; ΧΡΕ. μὰ Δία. δεῖ γὰρ πρῶτα
ΒΔΕ. τί; 400
ΧΡΕ. βλέψαι ποιῆσαι νῦ. ΒΔΕ. τίνα βλέψαι; φράσον.
ΧΡΕ. τὸν Πλούτον ὡς τὸ πρότερον ἐνι γέ τῷ τρόπῳ.
ΒΔΕ. τυφλὸς γὰρ ὄντως ἕστι; ΧΡΕ. νη τὸν οὐρανὸν.
ΒΔΕ. οὐκ ἔτος ἄρ' ὡς ἐμ' ἤλθεν οὐδεπάπτοτε.
ΧΡΕ. ἀλλ' ἢν θεοὶ θέλωσιν, νῦν ἀφίξεται. 405.
ΒΔΕ. οὐκοῦν ιατρόν εἰσαγαγεῖν ἔρχοντι τινά;
ΧΡΕ. τίς ὑπ' ιατρός ἐστι νῦν ἐν τῇ πόλει;
οὔτε γὰρ ὁ μισθὸς οὐδέν ἐτ' ἐστ' οὐθ' ἡ τέχνη.
ΒΔΕ. σκοπώμεν. ΧΡΕ. ἀλλ' οὐκ ἐστίν. ΒΔΕ. οὐδ' ἐμοὶ δοκεῖ,
ΧΡΕ. μὰ Δί', ἀλλ' ὅπερ πάλαι παρεσκευαζόμην 410
ἔγω, κατακλίνειν αὐτὸν εἰς Λακηναίοιο
κράτιστον ἐστὶν. ΒΔΕ. πολὺ μὲν οὖν νῆ τοῦς θεοὺς,
μὴ νῦν διάτριβ', ἀλλ' ἀνυκ πράττων ἐν γέ τι.
ΧΡΕ. καὶ μὴν βαδίζω. ΒΔΕ. ἑπεύθυνε νῦν. ΧΡΕ. τοῦτ' αὐτὸ δρῶ.
ΠΕΝ. δ' θερμὸν ἐργὸν κανόνιον καὶ παράνομον 415
τολμῶντε δρᾷν ἀνθρωπαῖς κακοδαίμον, ποί ποί; τί φεύγετ'; οὐ μενεῖτον; ΒΔΕ. Ἡράκλεις.
ΠΕΝ. ἐγὼ γὰρ ἡμᾶς ἔξολοĩ κακοῦς κακῶς;
τόλμημα γὰρ τολμᾶτον οὐκ ἀνασχέτον,
ἀλλ' οἶον οὐδεὶς ἀλλος οὐδεπάπτοτε 420
οὔτε θεοὶ οὔτ' ἀνθρώποις ὡστ' ἀπολολάτων.
ΧΡΕ. σῦ δ' εἰ τῖς; ὥχρα μὲν γὰρ εἶναι μοι δοκεῖς.
ΒΔΕ. ἵσως Ἡρινώς ἐστιν ἐκ τραγῳδίας;
βλέπει γέ τοι μανικών τι καὶ τραγῳδικῶν.
ΧΡΕ. ἀλλ' οὐκ ἔχει γὰρ δάδας. ΒΔΕ. οὐκοῦν κλαύσεται. 425
ΠΕΝ. οἷοσθε δ' εἶναι τῖνα με; ΧΡΕ. πανδοκευτρίαν,
ἡ λεκιθότωλις. οὐ γὰρ ἂν τοσοῦτον
ἐνεκραγεῖς ἡμῖν οὐδὲν ἥδικημένη.
ΠΕΝ. ἄληθες; οὐ γὰρ δεινότατα δεδράκατον,
ΑΡΙΣΤΟΦΑΝΗΣ’ ΠΛΥΤΟΣ.

360 ξητούτες ἐκ πάσης με χώρας ἐκβαλεῖν;

ΧΡΕ. οὐκ οὖν ὑπόλοιπόν σοι τὸ βάραθρον γίγνεται;

ἈΛΛ’ ἦτοι εἰ λέγειν σ’ ἐχθῆν αὐτίκα μάλα.

ΠΕΝ. ἢ σφῶν ποιήσω τῆμερον δούναι δίκην
ἀνθ’ όν ἐμὲ ξητείτον ἐνθέν’ ἀφανίσασαι.

ΒΛΕ. ἄρ’ ἐστὶν ἡ κατηλίσ ἡ κ τῶν γατώνων,

η ταῖς κοτύλαις ἂεὶ με διαλυμαίνεται;

ΠΕΝ. Πενία μὲν οὖν, ἢ σφῶν ξυνουκό τόλλ’ ἐτή.

ΒΛΕ. ἀναξ Ἀπολλόν καὶ θεόι, ποί τις φύγῃ;

ΧΡΕ. οὕτως, τί δρᾶς; ὦ δειλότατον σὺ θηρίων,

οὐ παραμενεῖς; ΒΛΕ. ήκιστα πάντων. ΧΡΕ. οὐ μενείς; 440

ἀλλ’ ἄδρε δύο γυναίκα φεύγομεν μίαν;

ΒΛΕ. Πενία γὰρ ἐστιν, ὦ ποιήρ’, ἢς οὐδαμοῦ

οὐδὲν πέφυκε ξὺον ἐξωλέστερον.

ΧΡΕ. στῆθ’, ἀντιβολὸ σε, στῆθ. ΒΛΕ. μὰ Δί’ ἐγὼ μὲν οὖ.

ΧΡΕ. καὶ μὴν λέγω, δεινότατον ἔργον παρὰ πολὺ

ἔργων ἀπάντων ἐργασόμεθ’, εἰ τὸν θεὸν

ἔρημον ἀπολιπόντε ποι φεύγομεν

τηνεὶ δεδώτε, μηδὲ διαμαχοῦμεθα.

ΒΛΕ. ποίοις ὀπλοσις ἡ δυνάμει πεποιθότες;

ποίον γὰρ οὐ θάρακα, πολάν δ’ ἀσπίδα

οὐκ ἐνέχυρον τίθησαι ἡ μιαρωτάτη;

ΧΡΕ. θάρρει’ μόνος γὰρ ὁ θεὸς οὕτος οἶδ’ ὦτι

τροπαίον ἐκ στῆσαι τῶν ταύτης τρόπων.

ΠΕΝ. γρύζειν δὲ καὶ τολμᾶτον, ὦ καθάρματε,

ἐπ’ αὐτοφώρῳ δεινὰ δρόων’ εἰλημμένῳ;

ΧΡΕ. οὐ δ’, ὦ κακίστ’ ἀπολουμένῃ, τί λοιδορεῖ ἡμῖν προσελθοῦσ’ οὐδ’ ὦτοιν ἀδικομένη;

ΠΕΝ. οἰδὲν γὰρ, ὦ πρὸς τῶν θεῶν, νομίζετε

ἀδικεῖν με τὸν Πλούτον τοιχον πειρωμένω

βλάψαι πάλιν; ΧΡΕ. τί οὖν ἀδικοῦμεν τούτο σε,

εἰ πᾶσιν ἀνθρώπουσιν ἐκτοπίζομεν

ἀγαθῶν; ΠΕΝ. τί δ’ ἂν ἕμεις ἀγαθῶν ἐξεύροιθ’. ΧΡΕ. ὦ τι;
σὲ πρῶτον ἐκβαλάλοντες ἐκ τῆς Ἑλλάδος.

ΠΕΝ. ἐμὲ ἐκβαλάλοντες; καὶ τί ἄν νομίζετε
cακὸν ἐργάσασθαι μείζον ἀνθρώποις; ΧΡΕ. ὅ τι; 465
eἰ τοῦτο δράν μέλλοντες ἐπιλαθούμεθα.

ΠΕΝ. καὶ μὴν περὶ τοῦτον σφῶν ἔθελον δοῦναι λόγον
τὸ πρῶτον αὐτοῦ; κἂν μὲν ἀποφήμω μόνην
ἀγαθῶν ἀπάντων οὕσαν αἰτίαν ἐμὲ
ὑμῖν δἰ ἐμὲ τε ἥωντας ὑμᾶς; εἰ δὲ μή,
ποιεῖτον ἤδη τοῦθ' ὅ τι ἄν ὑμῖν δοκῇ.

ΧΡΕ. ταυτὶ σὺ τολμᾶ, ὁ μιαρωτάτη, λέγειν;

ΠΕΝ. καὶ σὺ γε διδάκον: πάντα γὰρ οἶμαι ῥαδίως
ἀπανθ' ἀμαρτάνοντά σ' ἀποδείξειν ἐγώ,
eἰ τοὺς δικάιους φῆς ποιήσεις πλουσίους.

ΧΡΕ. ὃ τούμπανα καὶ κύψωνες οὐκ ἄρηξετε;

ΠΕΝ. οὐ δεῖ σχετλίζειν καὶ βοῶν πρὶν ἄν μάθης.

ΧΡΕ. καὶ τίς δὴναι' ἄν μὴ βοῶν ἵναν ἴναν
τοιαῦτ' ἀκούων; ΠΕΝ. ὅστις ἐστίν εὖ φρονών.

ΧΡΕ. τὶ δὴτα σοι τύμμη πειγράψω τῇ δίκῃ,
ἐὰν ἄλος; ΠΕΝ. ὅ τι σοι δοκεῖ. ΧΡΕ. καλῶς λέγεις.

ΠΕΝ. τὸ γὰρ αὐτ', εὰν ἦπτασθε, καὶ σφῶ δεῖ παθεῖν.

ΧΡΕ. ἰκανόνιν νομίζεις δῆτα θανάτους εἰκοσὶν;

ΒΑΕ. ταῦτη γε' νῦν δὲ δ' ἀποχρηστούν μόνῳ.

ΠΕΝ. οὐκ ἄν φθάνοιτον τοῦτο πράττοντ' ὥ τι γὰρ
ἐξοι τις ἄν δίκαιον ἀντεπείν ἔτι;

ΧΘΡ. ἂλλ' ὧδη χρὴν τι λέγειν ὑμᾶς σοφῶν ὃ νικήσετε τηριδὶ
ἐν τούσι λόγοις ἀντιλέγοντες· μαλακὸν δ' ἐνδώσετε μυρὰν.

ΧΡΕ. φανερῷ μὲν ἐγώγ' οἶμαι γνώναι τοὐτ' ἐναὶ πάσιν ὅμοιος,
ὅτι τοὺς χρηστοὺς τῶν ἀνθρώπων εὐ πράττειν ἐστὶ δί-
καιον,

τοὺς δὲ ποιηρῶς καὶ τοὺς ἁθέους τοῦτον τάναντι δήμου.

τοῦτ' οὗν ὡμεῖς ἐπιθυμοῦντες μόλις εὗρομεν ὡστε γενέσθαι
βούλευμα καλὸν καὶ γειναίον καὶ χρήσιμον εἰς ἄπαν ἔργον.

ἡν γὰρ ὁ Πλοῖτος νυνί βλέψῃ καὶ μὴ τυφλὸς ὄντι περινοστῇ,
ős τοὺς ἀγαθοὺς τῶν ἀνθρώπων βαδιεῖται κοῦκ ἀπολεύει,
τοὺς δὲ πονηροὺς καὶ τοὺς ἄθεους φευγεῖται· κάτα πούμεθα
πάντας χρηστοὺς καὶ πλούτουντας δήπον τὰ τε θεία σέ
βοντας.

καὶ τοῦτον τοὺς ἀνθρώπους τίς ἂν εἴξεύροι ποτ' ἁμείνον;

ΒΛΕ. οὐδεὶς ἄν· ἐγὼ τούτου μάρτυς· μηδὲν ταύτην γ' ἀνερώτα.

ΧΡΕ. ὥς μὲν γὰρ νῦν ἡμῖν ὁ βίος τοῖς ἀνθρώποις διάκειται, 500
τίς ἂν οὐχ ἠγοστ' εἶναι μανιάν, κακοδαιμονίαν τ' ἐπὶ μᾶλλον;
πολλοὶ μὲν γὰρ τῶν ἀνθρώπων οἴντες πλούτουσι πονηροῖ,
ἀδικοὶ αὐτὰ ἔλλεξαμενοί· πολλοὶ δ' οἴντες πάνω χρηστοὶ
πράττουσι κακῶς καὶ πεινῶσιν μετὰ σοῦ τε τὰ πλείστα
σύνεισιν.

οὔκοιν εἶναι φημ', εἰ παύσαι ταῦτ' ἀμβλέψας τοῦ δ'

Πλοῦτος, 505

ὁδὸν ἦν τις ἱὸν τοῖς ἀνθρώποις ἀγάθ' ἂν μείξω πορίσειεν.

ΠΕΝ. ἀλλ' ὁ πάντων ῥᾷστ' ἀνθρώπων ἀναπείσθεντ' οὓς ἑγιαύνειν
δύο πρεσβύτα, ξυνθιασώτα τοῦ ληρείν καὶ παραπαίειν,
ei τοῦτο γένοιθ' ὁ ποθεῖθ' ἵμεῖς, οὐ φημ' ἂν λυσιτελεῖν
σφῶν.

ei γὰρ ὁ Πλοῦτος βλέψει τάλιν διανείμειν τ' ἱσον

αὐτὸν, 510

οὔτε τέχνην ἂν τῶν ἀνθρώπων οὔτ' ἂν σοφίαν μελετῶ
οὐδείς· ἀμφοῖν δ' ἡμῖν τούτων ἀφανισθέντοις ἠθελήσει
tίς χαλκεύειν ἡ ναυπηγεύει ἡ ῥάπτειν ἡ τροχοποιεῖν
ἢ σκυτοτομεῖν ἢ πλινθουργεῖν ἢ πλύνειν ἢ σκυλοδεψεῖν
ἢ γῆς ἀρότροις ῥήξας δάπεδον καρπὸν Δηνοῦς θερί
σασθαι, 515

ἡν ἔξο ἐξ ἀργοῖς ἡμῖν τούτων πάντων ἁμελοῦσιν;

ΧΡΕ. λήρον ληρεῖς. ταῦτα γὰρ ἡμῖν πάνθ' θασα νῦν ὅτι κατ

έλεξα

οἱ θεράποντες μοχθήσουσιν. ΠΕΝ. πόθεν οὗν ἔξεις θερά

ποντας;
ΧΡΕ. ἀνησόμεθ' ἀργυρίου δήπου. ΠΕΝ. τίς δ' ἐσται πρῶτον δ' πωλῶν,
ὅταν ἀργυρίου κάκεινος ἐχῆ; ΧΡΕ. κερδαίνειν βουλό-
μενός τις 520
ἐμπορος ἥκων ἐκ Θεσσαλίας παρ' ἀπίστων ἀνδραποδιστῶν.
ΠΕΝ. ἀλλ' οὐδ' ἐσται πρῶτον ἀπάντων οὐδὲς οὐδ' ἀνδραποδιστὴς
κατὰ τὸν λόγον ὅν σὺ λέγεις δήπου. τίς γὰρ πλούτων
ἐθελήσει
καὶ δυνασθην ἐν τῷ μεγάλῳ τῆς θυσίας τῆς αὐτοῦ τούτῳ ποιήσαι;
ὡς' αὐτὸς ἂροῦ ἐπαναγκασθεῖς καὶ σκάπτειν τάλλα τε
μοχθεῖν 525
ὅσον ὑπερορθεὶς τράφεις βίοτον πολὺ τοῦ νῦν. ΧΡΕ. ἐς κε-
φαλὴν σοί.
ΠΕΝ. ἔτι δ' οὖχ ἔξεις οὔτ' ἐν κλίνῃ καταδροθεῖν' οὐ γὰρ ἔσονται
οὔτ' ἐν δαπίσει' τίς γὰρ ὑφαίνειν ἐθελήσει χρυσίον ὄντος;
οὔτε μύροσιν μιρίσαι στακτοῖς, ὅποταν νῦμφην ἀγά-
γχθον' οὔθ' ἴματιν βαπτῶν δαπάναις κοσμῆσαι ποικιλομόρ-
φων. 530
καί τοῖ πλέον πλούτειν ἐσται τούτων πάντων ἀποροῦντα;
παρ' ἐμοῦ δ' ἐστιν ταύτ' εὖπορα τάνθ' ύμιν ὃν δεῖσθων
ἐγὼ γὰρ
tὸν χειροτέχνην ὅσπερ δέσποινον ἐπαναγκάζωσα καθήμαι
diὰ τὴν χρείαν καὶ τὴν πεινὰν ἐφετεῖν ὁπόθεν βίον ἔξει.
ΧΡΕ. σὺ γὰρ ἀν πορίσατι τί δύναι' ἀγαθὸν, πλὴν φόδων ἐκ βα-
λανείου 535
καὶ παιδαρίων ὑποπειρώντων καὶ γραίδων κολοσσυρτῶν;
φθειρῶν τ' ἀριθμὸν καὶ κονώπων καὶ ψυλλῶν οὐδ' ἐγὼ σοι
ὑπὸ τοῦ πλῆθους, αἱ βομβίσεις περὶ τὴν κεφαλὴν ἀνισῶσιν,
ἐπεγείρουσα καὶ φράζουσα, πεινήτεις, ἀλλ' ἐπανιστώ.
πρὸς δὲ γε τούτοις ἀνθ' ἴματον μὲν ἔχειν ῥάκως· ἀντὶ ἐς
κλίνης 540
στιβάδα σχοινών κόρεων μεστήν, ἢ τοὺς εὐδοντας ἐγείρει.
καὶ φορμῶν ἔχειν ἀντὶ τάπητος σαπρῶν ἀντὶ δὲ προσκεφαλίων,
λάθον εὐμεγέθη πρὸς τῇ κεφαλῇ· οὐσεῖσθαι δ’ ἀντὶ μὲν ἀρτῶν
μαλάχης πτόρθους, ἀντὶ δὲ μάζης φυλλεῖ· ἵσχυν ῥαφα
νίδων,
ἀντὶ δὲ θράνου στάμνου κεφαλῆν κατεαγότος, ἀντὶ δὲ μάκ
τρας 545
πιθάκηνς πλευρὰν ἐρρωγοῦν καὶ ταύτην. ἀρά γε πολλῶν
ἀγαθῶν πάσιν τοῖς ἀνθρώποις ἀποφαίνω σ’ αὐτίν οὕσαν;
Ὑπερκροῦσω.
ΠΕΝ. σὺ μὲν οὖ τὸν ἔμοι βίον εἰρήκας, τὸν τῶν πτωχῶν δ’ ὑπε
κρείσσω.
ΧΡ. οὐκοῦν δήποτε τῆς πτωχείας πειών φαμὲν εἶναι ἀδελφὴν.
ΠΕΝ. ἰμεῖς γ’ οίπερ καὶ Θρασυβοῦλῳ Διονύσιον εἶναι ὅμοιον.
ἀλλ’ οὖχ οὐμός τούτο πέπονθεν βίος οὐ μὰ Δ᾽, οὐδὲ γε
μέλλει. 551
πτωχοῦ μὲν γὰρ βίος, ὅπειρα λέγεις, ζην ἔστω μηδὲν ἔχοντα·
tοῦ δὲ πένητος ζῆν φειδόμενον καὶ τοῖς ἔργοις προσέχοντα,
περιγίγνεσθαι δ’ αὐτῷ μηδὲν, μὴ μέντοι μηδ’ ἐπιλείπειν.
ΧΡ. ὡς μακαρίτην, ἦμεν Δάματερ, τὸν βίον αὐτοῦ κατέλεξας, 555
εἰ φεισάμενος καὶ μοιχήσας καταλείψει μηδὲ ταφήναι.
ΠΕΝ. σκόπτειν πειρᾶ καὶ κωμιδεῖν τοῦ σπουδάζειν ἀμελήσας,
οὐ γιγαντοκῶν ὅτι τοῦ Πλούτου παρέχω βελτίων τινάς καὶ
τῶν γνώμην καὶ τῶν ἴδεαν. παρὰ τῷ μὲν γὰρ ποδ
αγρώντες
καὶ γαστρώδεις καὶ παχύκνημοι καὶ πῖσεν εἰσίν ἀσελ
γῶς, 560
παρ’ ἐμοὶ δ’ ἵσχυν καὶ σφηκώδεις καὶ τοῖς ἐχθροῖς ἀναροὶ.
ΧΡ. ἀπὸ τοῦ λυμοῦ γὰρ ἵσως αὐτοῦ τὸ σφηκώδες σὺ πορίζεις.
ΠΕΝ. ἐπὶ σωφροσύνης ἦδη τοῖν παρείν περαιῶ σφῶν καναδιδάξω
ὅτι κοσμίωτάς οἰκεὶ μετ’ ἐμοῦ, τοῦ Πλούτου δ’ ἐστὶν
ὗβριζεν.
ΧΡ. πάνω γοὺς κλέπτειν κόσμων ἐστίν καὶ τοὺς τοίχους εἰορύτ-
tειν. 565
[ΒΛΕ. νὴ τὸν Δί', εἴ δὲι λαθεῖν αὐτὸν, τῶς οὐχὶ κόσμιον ἔστι;]
ΠΕΝ. σκέψαι τοῦν ἐν ταῖς πόλεσιν τοὺς ῥήτορας, ὥς ὅποταν μὲν ὃς πέφητες, περὶ τὸν δήμου καὶ τὴν πόλιν εἰς δίκαιον, πλουτῆσαντες δ' ἀπὸ τῶν κοινῶν παραχρήμα' ἀδικοὺ γεγέ·
νηται,
ἐπὶβουλεύουσι τε τῷ πλῆθει καὶ τῷ δήμῳ πολεμοῦσιν. 570
ΧΡΕ. ἀλλ' οὗ πεύχει τούτων γ' οὐδὲν, καίπερ σφόδρα βάσκανος
οὖσα.
ἀτὰρ οὐχ ἤττον γ' οὐδὲν κλαύσει, μηδὲν ταύτῃ γε κομῆσθη,
ὅτι ἡ ξητεῖς τοῦτ' ἀναπέλθειν ἡμᾶς, ὡς ἐστιν αἰμεῖνων
πενία πλουτοῦ. ΠΕΝ. καὶ σὺ γ' ἐλέγχει μ' οὕτω δύνασαι
περὶ τοῦτον,
ἀλλὰ φλυαρεῖς καὶ πτερυγίζεις. ΧΡΕ. καὶ πῶς φεύγουσί
σ' ἀπαντεῖ; 575
ΠΕΝ. ὅτι βελτίων αὐτοῖς ποῦ. σκέψασθαι δ' ἐστὶ μάλιστα
ἀπὸ τῶν παιδῶν· τοὺς γὰρ πατέρας φεύγουσι, φρονοῦντας
ἀριστᾶ
αὐτοσ. οὕτω διαγεννώσκειν χαλεπὸν πράγμα' ἐστὶ δίκαιον.
ΧΡΕ. τὸν Δία φήσεις ἄρ' οὐκ ὀρθῶς διαγεννώσκειν τὸ κράτιστον·
κάκεινος γὰρ τὸν πλουτὸν ἔχει. ΒΛΕ. ταύτην δ' ἡμῖν ἀπο-
πέμπτε. 580
ΠΕΝ. ἀλλ' ὥς Κρονικαῖς λήμμαι οὕτως λημώντες τᾶς φρένας ἀμφω,
ὁ Ζεὺς δήπον πένηται, καὶ τούτ' ἠδή φανερῶς σε διδάξω.
εἰ γὰρ ἐπλούτει, πῶς ἀν ποιῶν τὸν Ὄλυμπικὸν αὐτὸς ἀγώνα,
νὰ τοὺς 'Ελληνας ἀπαντᾶς ἀλλ' ἰδ' ἐτοὺς πέμπτον ἔννα-
γείρει,
ἀνεκήρυττεν τῶν ἀσκητῶν τοὺς νικῶντας στεφανῶσας 585
κοτίνω στεφάνῳ; καίτοι χρυσῷ μᾶλλον ἔχρην, εἴπερ
ἔπλούτει.
ΧΡΕ. οὐκοῦν τοῦτω δήπον ἐνηλικόντα τῶν πλουτῶν ἐκεῖνος·
φειδόμενος γὰρ καὶ βουλόμενος τοῦτον μηδὲν δαπανᾶσθαι,
λήρους ἀναδῶν τοὺς νικῶντας τὸν πλουτὸν ἐξ παρ' ἐαυτῷ.
ΠΕΝ. πολὺ τῆς πενίας πράγμα' αἰσχὺν ξητεῖς αὐτῷ περιάψαι, 590
αι πλούσιος ὡν ἀνελεύθερός ἐστ' οὐτωσὶ καὶ φιλοκερδής.

ΧΡ. ἀλλὰ σὲ γ' ὁ Ζεὺς ἔξολεσειν κοτίνῳ στεφάνῳ στεφανώσας.
ΠΕΝ. τὸ γὰρ ἀντιλέγειν τολμᾶν ὅμως ὡς οὐ πάντ' ἐστ' ἁγάθῳ ὑμῖν
dιὰ τὴν Πενίαν. ΧΡ. παρὰ τῆς Ἑκάτης ἐξεστὶν τότω
πυθέσθαι,

εἰτε τὸ πλούτειν εἰτε τὸ πεινή βέλτιον. φησὶ γὰρ αὐτῇ 595
τὸς μὲν ἐχόντας καὶ πλουτοῦντας δεῖπνον προσάγειν κατὰ
μῆνα,
tοὺς δὲ πένητας τῶν ἀνθρώπων ἀρπάζειν πρὶν καταθεῖναι.

ἀλλὰ φθείρου καὶ μῆ γρύζης
ἐτὶ μηδ' ὑποίν.

οὐ γὰρ πείσεις, οὔδ' ἢν πείσης.

ΠΕΝ. ὁ πόλις Ἀργοὺς, κλύεθ' οὰ λέγει.
ΧΡ. Παύσωνα κάλει τὸν ἐξοσσιτον.
ΠΕΝ. τὸ πάθω τλήμων;
ΧΡ. ἔρρ' ἐς κόρακας θάττον ἀφ' ἡμῶν.
ΠΕΝ. εἴμι δὲ τοῖ γῆς;
ΧΡ. ἐς τὸν κύρων'. ἀλλ' οὕ μέλλειν
χρή σ', ἀλλ' ἀνίειν.
ΠΕΝ. ἢ μήν ὑμεῖς γ' ἐτὶ μ' ἐνταυθοὶ
μεταπέμψεσθον.

ΧΡ. τότε νοστήσεις' νῦν δὲ φθείρου.
κρείττον γὰρ μοι πλουτεῖν ἐστίν,
σὲ δ' ἕως κλάειν μακρά τὴν κεφαλήν.

ΒΑΕ. νὴ ∆ί' ἑγὼ γοῦν ἑθέλω πλουτῶν
εἰσχείσθαι μετὰ τῶν παιδῶν
tῆς τε γυναικὸς, καὶ λουσάμενος
λιπαρὸς χωρῶν ἐκ βαλανείου
tῶν χειροτεχνῶν
καὶ τῆς Πενίας καταπαρδεῖν.

ΧΡ. αὕτη μὲν ἡμῖν ἠπίτριπτος οἴχεται.
ἐγὼ δὲ καὶ σὺ γ' ὡς τάχιστα τὸν θεὸν
ἐγκατακλινοῦντ' ἀγωμεν εἰς Ἀσκληπιοῦ.
ΑΡΙΣΤΟΦΑΝΗΣ’ ΠΛΥΤΟΣ. 43

ΒΛΕ. καὶ μὴ διατριβωμένη γε, μὴ πάλιν τις αὐτῷ ἔλθὼν διακωλύσῃ τί τῶν προϊργου ποιεῖν.

ΧΡΕ. παῖ Καρίων, τὰ στρώματ’ ἐκφέρειν σ’ ἔχρην, αὐτόν τ’ ἀγείν ἄν Πλοῦτον, ὡς νομίζεται, καὶ τὰλλ’ ὃς’ ἐστὶν ἐνδον εὑτρεπισμένα.

ΧΟΡΟΥ.

ΚΑΡ. ὁ πλείστος Θησείως μεμνημένοι γέροντες ἄνδρες ἐπ’ ὀλιγύστοις ἀλφίτοις, ὡς εὐτυχεῖθ’, ὡς μακαρίως πεπράγατε, ἄλλοι θ’ ὅσοι μέτεστι τοῦ χρηστοῦ τρόπον. 630

ΧΟΡ. τί δ’ ἐστιν ὃ βέλτιστε τῶν σαυτοῦ φίλων; φαίνει γὰρ ἥκειν ἀγγελός χρηστοῦ τινος.

ΚΑΡ. ὁ δεσπότης πέπραγεν εὐτυχέστατα, μάλλον δ’ ὁ Πλοῦτος αὐτός: ἀντὶ γὰρ τυφλοῦ ἐξωμμάτωται καὶ λελάμπρυνατι κόρας, ἀσκληπιοῦ παιόνος εὕμενυν τυχών. 635

ΧΟΡ. λέγεις μοι χαράν, λέγεις μοι βοάν.

ΚΑΡ. πάρεστι χαίρειν, ἦν τε Βούλησθ’ ἦν τε μῆ.

ΧΟΡ. ἀναβοῶντος τὸν εὔπαιδα καὶ μέγα βροτοῖσι φέγγοις Ἀσκληπίων. 640

ΓΥ. τίς ἡ βοή ποτ’ ἐστίν; ἄρ’ ἀπαγγελεῖ χρηστόν τί; τότε γὰρ ποθοῦν’ ἐγὼ πάλαι ἐνδον κάθημαι περιμένουσα τούτοι.

ΚΑΡ. ταχέως ταχέως φέρ’ ὅινον, ὃ δεσποιν’, ἵνα καυτῇ πῖς’ φιλεῖς δὲ δρῶσ’ αὐτὸ σφόδρα: 645 ὃς ἀγαθὰ συλλήβδην ἀπαντᾷ σοι φέρω.

ΓΥ. καὶ τού’ στιν; ΚΑΡ. ἐν τοῖς λεγομένοις εἰσεί τάχα.

ΓΥ. πέρανε τοῖνυν ὃ τι λέγεις ἄνευς ποτέ.

ΚΑΡ. ἀκονε τοῖνυν, ὡς ἐγὼ τὰ πράγματα ἐκ τῶν ποιῶν ἐς τὴν κεφαλήν σοι πάντ’ ἔρω. 650

ΓΥ. μὴ δῆτ’ ἔμοιγ’ ἐς τὴν κεφαλήν. ΚΑΡ. μὴ τάγαθά ἄν νῦν γεγένηται; ΓΥ. μὴ μὲν οὖν τὰ πράγματα.
ΚΑΡ. ὃς γὰρ τάχιστ' ἀφικόμεθα πρὸς τὸν θεοῦ ἀγοντες ἄνδρα τότε μὲν ἀθλιώτατον, 655
νῦν δ' εἰ τιν' ἄλλον μακάριον κείδαίμονα, πρῶτον μὲν αὐτὸν ἐπὶ θάλατταν ἣγομεν,
ἐπειτ' ἐλούμεν. ΓΥ. νὴ Δί' εὐδαιμόνιν ἃρ' ἢν ἀνὴρ γέρων ψυχραὶ θαλαττῆς λούμενος.

ΚΑΡ. ἐπειτὰ πρὸς τὸ τέμενος ἢμεν τοῦ θεοῦ. 660
ἐπεῖ δὲ βωμῷ πόπανα καὶ θυλήματα καθωσιώθη μέλανος Ἡφαίστου φλογί,
κατεκλύμεν τὸν Πλοῦτον, ὃσπερ εἰκὸς ἢν· ἡμῶν δ' ἐκαστὸς στυβάδα παρεκατέτετο.

ΓΥ. ἦσαν δὲ τινες κάλλοι δεόμενοι τοῦ θεοῦ;

ΚΑΡ. εἰς μὲν γε Νεοκλείδης, ὃς ἔστι μὲν τυφλός, 665
κλέπτων δὲ τοὺς βλέποντας ὑπερηκόντικεν· ἔτεροι τε πολλοὶ παντοδαπὰ νοσήματα
ἐχοντες· ὃς δὲ τοὺς λύχνους ἀποσβέσας ἡμῶν παρήγγειλ· ἐγκαθεύδει τοῦ θεοῦ
ὁ πρόπολος, εἰπών, ἢν τις αἰσθηταί ψόφου, σιγᾶν, ἀπαντες κοσμίως κατεκείμεθα.
κάγῳ καθεύδειν οὐκ ἐδυνάμην, ἀλλά με ἀθάρας χύτρα τις ἔξπληττε κειμένη
ὁλίγον ἀπωθεῖν τῆς κεφαλῆς τοῦ γραδίου,
ἐφ' ἢν ἐπεθύμουν δαμονίως ἐφερπύσαι. 670
ἐπειτ' ἀναβλέψας όρῳ τὸν ἱερά
toûs φθοῦς ἀφαρπάζοντα καὶ τὰς ἵσχαδας
ἀπὸ τῆς τραπέζης τῆς ἱερᾶς. μετὰ τοῦτο δὲ
περιῆλθε τοὺς βωμοὺς ἀπαντας ἐν κύκλῳ,
etoûs πόπανον εἰη τι καταλελειμμένον·
ἐπειτα ταῦθ' ἤγιζεν εἰς σάκταν τινά.
κάγῳ νομίζεις πολλὴν ὁσίαν τοῦ πράγματος
ἐπὶ τὴν χύτραν τὴν τῆς ἀθάρας ἀνώσταμα,

ΓΥ. ταλάντατ' ἄνδρον, οὐκ ἐδεδούκεις τὸν θεοῦ;
ΚΑΡ. νὴ τοὺς θεοὺς ἐγωγε µὴ φθάσειέ µε 685
ἐπὶ τὴν χύτραν ἐλθὼν ἔχων τὰ στέρματα.
ὁ γὰρ ἐρεύς αὐτὸν με προοῦδιδάξατο.
τὸ γράδιον δὲ ὡς ἅσβετο ποῦ μου τὸν ψόφον,
τὴν χεῖρ' ὑπερῆτε: κατὰ συρίξας ἐγὼ
οδὰς ἐλαβόμην, ὡς παρείς ὅν ὁφις.
ἡ δ' εὐθέως τὴν χεῖρα πάλιν ἀνέστασε,
κατέκειτο δ' αὐτὴν ἐντυλίζασ' ἦσυχη.
κάγω τὸ τ' ἡδὴ τῆς ἀθάρας πολλὴν ἔφλων·
ἐπειτ' ἐπειδὴ μεστὸς ἦν, ἀνεπαλλόμην.

ΓΥ. ὁ δὲ θεὸς όμιν οὐ προσήεν; ΚΑΡ. οὐδέπω.
μετὰ ταῦτ' ἐγὼ μὲν εὐθὺς ἐνεκαλυφάμην
deisas, ekeinos δ' ἐν κύκλῳ τὰ νοσήματα
σκοπῶν περίει πάντα κοσμίως πάνυ.
ἐπείτα παῖς αὐτῷ λαθυνὸν θυείδιον
παρέθηκε καὶ δοιδύκα καὶ κιβωτιόν.

ΓΥ. λαθυνὸν; ΚΑΡ. μὰ Δί' οὐ δῆτ', οὐχὶ τὸ γε κιβωτιόν.

ΓΥ. σὺ δὲ πῶς ἐώρας, ὃ κάκιστ' ἀπολούμενε,
ὁς ἐγκεκαλυφθαί φήσ; ΚΑΡ. διὰ τοῦ τριβωνίου.
ὄπας γὰρ ἔχειν οὐκ ὀλίγας μὰ τὸν Δίᾳ.
πρῶτον δὲ πάντων τῷ Νεοκλείδῃ φάρμακον
καταπλαστὸν ἐνεχείρησε τρίβειν, ἐμβαλὼν
σκορόδων κεφάλας τρεῖς Γηνίων. ἐπειτ' ἐφλα
ἐν τῇ θυείᾳ συμπαραμυγνύων ὅπον
καὶ σχινὸν· εἰτ' οἰείς εἰείμενος Σφηττίῳ,
κατέπλασεν αὐτοῦ τὰ βλέφαρ' ἐκστρέψας, ἵνα
οδυνῶτο μᾶλλον. ὃ δὲ κεκραγὼς καὶ βοῶν
έφευρ' ἀνάξας· ὃ δὲ θεὸς γελάσας ἐφή·
ἐνταῦθα νῦν κάθησο καταπεπλασμένος,
ὑν' ἐπομνύμουν παύσω σε τῆς ἐκκλησίας.

ΓΥ. ὃς φιλοτολίς τίς ἔσθ' ὁ δαίμον καὶ σοφός.
ΚΑΡ. μετὰ τούτῳ τῷ Πλούτωνι παρεκαθέζετο,
καὶ πρῶτα μὲν δὴ τῆς κεφαλῆς ἐφήψατο,
ἐπείτα καθαρὸν ἡμιτύμβιον λαβὼν
τα βλέφαρα περιέψησεν· ἡ Πανάκεια δὲ κατεπέτασ' αὐτοῦ τὴν κεφαλὴν φοινικίδι καὶ πᾶν τὸ πρόσωπον· εἶθ' ὁ θεὸς ἐπόπτυσεν. ἐξεξάτην οὖν δύο δράκοντ' ἐκ τοῦ νεῶ ύπερφυεῖς τὸ μέγεθος. ΓΥ. ὃ φίλοι θεοί.

ΚΑΡ. τούτῳ δ' ὑπὸ τὴν φοινικίδ' ύποδύου' ἡσυχῇ τα βλέφαρα περιέλειχον, ὅσ γ' ἐμοιδόκει. καὶ πρῶν σε κοτύλαις ἐκπιείν οἶνον δέκα

ὁ Πλοῦτος, ὃ δέσποτα', ἀνεστήκει βλέπων· ἐγὼ δὲ τῷ χείρ' ἀνεκρῶτηρ' ὑψ' ἡδονῆς, τὸν δεσπότην τ' ἡγείρον. ὁ θεὸς δ' εὐθέως ἧφαίνεσθαι αὐτῶν οἷ' τ' ὀφεὶς εἰς τὸν νεῶν. οἱ δ' ἐγκατακείμενοι παρ' αὐτῷ πῶς δοκεῖς τὸν Πλοῦτον ἡσπάζοντο καὶ τὴν νύχθ' ὅλην ἐγρηγόρεσαν, ἐως διέλαμψεν ἡμέρα. ἐγὼ δ' ἐπήνου τὸν θεὸν πᾶν σφόδρα, δι' ἐκλεπτειν ἐποίησε τὸν Πλοῦτον ταχῦ, τὸν δὲ Νεοκλείθαν μᾶλλον ἐποίησεν τυφλὸν.

ΓΥ. ὅσην ἔχεις τὴν δύναμιν, διάς δέσποτα.

ἀτὰρ φράσον μοι, ποῦ 'σθ' ὁ Πλοῦτος; ΚΑΡ. ἔρχεται.

ἀλλ' ἥν περὶ αὐτὸν ὅχλος ύπερφυής ὅσος. οἱ γὰρ δίκαιοι πρότερον ὀντες καὶ βίον ἔχοντες ὄλγον αὐτῶν ἡσπάζοντο καὶ ἐδεξιοῦνθ' ἀπαντες ὑπὸ τῆς ἡδονῆς· ὅσοι δ' ἐπλοῦτον οὐσίαν τ' ἔχον συχνὴν οὐκ ἐκ δικαίου τὸν βίον κεκτημένοι,

ὄφρος συνήγον ἐσκυθρῶπαξὸν θ' ἁμα. οἱ δ' ἴηκολούθουν κατόπιν ἐστεφανομένου,

γελώντες, εὐφημιοῦντες· ἐκτυπεῖτο δὲ ἐμβὰς γερόντων εὐρύθμοις προβῆμασιν. ἀλλ' εἰ' ἀπαξάπαντες ἐξ ἐνὸς λόγου ὄρχεισθε καὶ σκίρτατε καὶ χορεύετε· οὐδεὶς γὰρ ὑμῖν εἰσιοῦσιν ἀγγελεί
ARISTOPHANES' PLUTUS.

ΓΥ. νὴ τὴν Ἐκάτην, κάγῳ δ' ἄναδησαι βούλομαι
εὐαγγελία σε κρ. βασιλέων ὄρμαθψ,
τοιαῦτ' ἀπαγγελάντα. ΚΑΡ. μὴ νῦν μέλλῃ ἔτι,
ὡς ἀνδρεῖς ἔγγυς εἰσών ἦδη τῶν θυρῶν.

ΚΑΡ. ἐγὼ δ' ἀπαντήσαι γ' ἐκείνους βούλομαι.

ΧΟΡΟΥ.

ΠΑ. καὶ προσκυνῶ γε πρῶτα μὲν τὸν Ἡλιον,
ἐπεστα σεμνὴς Πάλλαδος κλεινὸν πέδων,
χῶραν τε πᾶσαν Κέκροπος, ἦ μ' ἐδέξατο.
αιξύνομαι δὲ τὰς ἐμαυτοῦ συμφοράς,
οἷοσ ἂρ' ἀνθρώποις ἔνων ἐλαύνανων,
τοὺς ἄξιοις δὲ τῆς ἐμῆς ὁμλίας
ἐφευγον, εἰδώς οὐδέν· ὁ τλῆμον ἐγώ.
ὡς οὔτ' ἐκεῖν' ἂρ' οὔτε ταύτ' ὀρθῶς ἐδρῶν·
ἀλλ' αὐτὰ πάντα πάλιν ἀναστρέψας ἐγὼ
deίξω τὸ λοιπὸν πᾶσιν ἀνθρώποις ὦτι
ἀκών ἐμαυτὸν τοὺς πονηροὺς ἐπεδίδουν.

ΧΡΕ. βάλλω εἰς κόρακας· ὃς χαλεπὸν εἰσών οἱ φίλοι
οἱ φανόμενοι παραχρήμα· ὅταν πράττῃ τῆς εὐ.
νῦττουσι γὰρ καὶ φλῶσι τάντικνήμα, 
ἔνδεικνύμενοι ἐκαστος εἰναιάν τις.

ἔμε γὰρ τῆς οὐ προσεῖπε; τοῖσος οὐκ ὦχλος
περιστεφάνωσεν ἐν ἀγορῇ πρεσβυτικός·

ΓΥ. ὃ φίλτατ' ἄνδρῶν, καὶ σὺ καὶ σὺ χαῖρετε.
φέρε νῦν, νόμοις γὰρ ἐστί, τὰ καταχύσματα
tαυτί καταχέω σου λαβόνσα. ΠΑ. μηδαμῶς.
ἐμοῦ γὰρ εἰσιόντος εἰς τὴν οἰκίαν
πρωτοστα καὶ βλέψαντος οὐδὲν ἐκφέρειν
πρεπώδες ἔστιν, ἄλλα μᾶλλον εἰσφέρειν.
ARISTOPHANES’ PLUTUS.

ΓΥ.  εἴτε οὐχὶ δέξει δῆτα τὰ καταχύσματα;  795
ΠΛ.  ἔνδον γε παρὰ τὴν ἐστίαν, ὀσπερ νόμοσ·

οὐ γὰρ πρεπόδες ἐστὶ τῷ διδασκάλῳ
ἰσχάδια καὶ τρωγάλια τοῖς θεωμένοις
προβαλόντ’, ἐπὶ τούτοις εἴτε ἀναγκαζέων γελᾶν.

ΓΥ.  εἴ τάνυ λέγεις; ὡς Δεξίνικός γ’ οὕτως
ἀνίσταθ’ ὡς ἀρπασόμενος τὰς ἱσχάδας.

ΧΟΡΟΥ.

ΚΑΡ.  ὡς ἤδη πράττειν, ἄνδρες, ἐστ’ εὐδαμόνως,
καὶ ταῦτα μηδὲν ἐξενεγκόντ’ οὗκοθεν.

ἤμιν γὰρ ἁγαθῶν σωφρός εἰς τὴν οἰκίαν
ἐπεισεπέπαικεν οὐδὲν ἡδικήκοσιν.

[οὔτω το πλούτειν ἐστιν ἢδο τραγμα δή.]  805

ἡ μὲν συπόθη μεστή ’στι λευκών ἀλφίτων,
οἱ δ’ ἀμφορίς οὐνοῦ μέλανος ἀνθοσκίον.
ἀπαντὰ δ’ ἤμιν ἀγγυρίου καὶ χρυσίον
τὰ σκεῦα πλήρη ἑστιν, ὡστε θαυμάσαται.

τὸ φρέαρ δ’ ἐλαίου μεστὸν· αἱ δ’ λήκυθοι
μύρου γέμουσι, τὸ δ’ ὑπερφόν ἱσχάδων.

δεῖς δὲ πᾶσα καὶ λοπάδιον καὶ χύτρα
χαλκῆ γέγονε· τοὺς δὲ πινακίσκουσι τοὺς σαπροὺς
τοὺς ἱχθυρφόσι ἀργυρφόσι πάρεσθ’ ὅραν.

ὁ δ’ ἤτοι γέγον’ ἤμιν ἐξαπίνης ἐλεφάντυνος.

στατήρων δ’ οἱ θεράποντες ἀρτιάζομεν
χρυσοῖς. ὁ δεσπότης μὲν ἔνδον βουθυτεὶ
ἐν καὶ τράγον καὶ κριὸν ἐστεφανωμένοις,
ἐμε δ’ ἐξεπεμβεν ὁ καπνὸς. οὐχ οἶος τε γὰρ
ἔνδον μένειν ἦν. ἔδακνε γὰρ τὰ βλέφαρά μου.

ΔΙΚ.  ἔτου μετ’ ἐμοῦ παιδάριον, ἵνα πρὸς τὸν θεὸν

ἀκούει.  ΚΑΡ. ἡμι, τὸς ἐσθ’ ὁ προσώπων οὕτως;

ΔΙΚ.  ἀνὴρ πρῶτερον μὲν ἄθλιος, νῦν δ’ εὐτυχῆς.
AKISTOPHANES’ PLUTUS.

KAP. δήλον ότι τῶν χρηστῶν τις, ὡς ἔσωκας, εἰ.

ΔΙΚ. μάλιστ’. ΚΑΡ. ἐπείτα τοῦ δέει; ΔΙΚ. πρὸς τὸν θεόν ἦκω. μεγάλων γὰρ μοῦστὶν ἄγαθὸν αἰτίος.

τὸν βιόν. έγὼ γὰρ ίκανὴν οὐσίαν παρὰ τοῦ πατρός λαβὼν ἑπόμενοι τοῖς δεομένοις τῶν φίλων, εἶναι νομίζων χρήσιμον πρὸς τὸν βιόν.

ΚΑΡ. ἡ πού σε ταχέως ἐπέλειπεν τὰ χρήματα.

ΔΙΚ. κομιᾷ μὲν οὖν. ΚΑΡ. οὐκοίν μετὰ ταῦτ’ ἥσθ’ ἄθλιος.

ΔΙΚ. κομιᾷ μὲν οὖν. κάγῳ μὲν φιλὴν οὐς τέως εὐγερήτησα δεομένοις ἐξεῖν φίλων

ἄνως βεβαίως, εἰ δεηθεὶν ποτὲ· οἱ δ’ ἐξετρέποντο κοιν ἔδοκοι δρᾶν μ’ ἐτι.

ΚΑΡ. καὶ κατεγέλων ὸ, εὖ οὖν ὅτι. ΔΙΚ. κομιᾷ μὲν οὖν.

αὐχρός γὰρ ὄν τῶν σκευοφόρων μ’ ἀπώλεσεν. ἄλλ’ οὐχὶ νῦν. ἄνθ’ ὅν ἐγὼ πρὸς τὸν θεὸν προσευξόμενος ἦκω δικαιῶς ἐνθάδε.

ΚΑΡ. τὸ τριβόνιον δὲ τί δύναται πρὸς τὸν θεόν, δ’ ἐφερέ μετὰ σοῦ τὸ παιδάριον τούτ’; φράσουν.

ΔΙΚ. καὶ ταῦτ’ ἀναθήσων ἔρχομαι πρὸς τὸν θεόν.

ΚΑΡ. μῶν ἐνανεμήθης δήτ’ ἐν αὐτῷ τὰ μεγάλα; ΔΙΚ. οὔκ, ἄλλ’ ἐνεφρέγως’ ἐτῇ τρικαίεκα.

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

ΚΑΡ. καὶ ταῦτ’ ἀναθήσων ἐφερεῖς οὖν; ΔΙΚ. νὴ τὸν Διὰ.

ΚΑΡ. χαρίεντα γ’ ἡκεῖς δῶρα τῷ θεῷ φέρων.

ΣΥΚ. οἴμοι κακοδαίμων, ὡς ἀπόλολα δεῖλαιος, καὶ τρῖς κακοδαίμων καὶ ΤΕΤΡΑΚΙΣ καὶ ΠΕΝΤΑΚΙΣ καὶ ΔΩΔΕΚΑΚΙΣ καὶ ΜΥΡΙΑΚΙΣ· ίοὺν ίοῦ.

συντὸς πολυφόρω συγκέκραμαι δαίμονι.

ΚΑΡ. "Ἀπολλον ἀποτρόπαιε καὶ θεοὶ φίλοι,

τί ποτ’ ἐστίν ὁ τί πέπονθεν ἄνθρωπος κακὸν; ΣΥΚ. σὺ γὰρ σχέτλια πέπονθα νυνὶ πράγματα, ἀπολωλέκως ἀπαντά τάκ τῆς οἰκίας διὰ τὸν θεόν τούτον, τὸν ἑσύμενον τυφλὸν".
πάλιν αὖθις, ἥπερ μὴ Ἄλληςιν αἱ δίκαι;

ΔΙΚ. ἐγὼ σχεδὸν τὸ πράγμα γεγονόσκειν δοκῶ. 860
προσέρχεται γὰρ τις κακῶς πράττων ἀνήρ,
ἐκεί δὲ εἶναι τοῦ πονηροῦ κόμματος.

ΚΑΡ. νῦν Δία, καλῶς τοίνυν τοιῶν ἀπόλλυται.

ΣΥΚ. ποῦ ποῦ ὁ σοθ' ὁ μόνος ἀπάντας ἡμᾶς πλουσίους
ὑποσχόμενος οὗτος ποιήσειν εὐθέως,
εἰ πάλιν ἀναβλέψειν ἐξ ἀρχῆς; δὲ δὲ
τολμᾶν ἐνίοις ἔστιν ἐξολωλεκώς. 865

ΚΑΡ. καὶ τίνα δέδρακε δῆτα τοὺτ' ἢ μὲ τούτοι.

ΚΑΡ. ἢ τῶν πονηρῶν ἡσθα καὶ τοιχωρύχων;

ΣΥΚ. μὰ Δί', οὖ μὲν οὖν ἔσθ' ἐγίες ἡμῶν οἰδενός,
κοῦκ ἐσθ' ὁπως οὐκ ἔχετε μου τὰ χρήματα. 870

ΚΑΡ. ὥσ σοβαρῶς, δὲ Δάματρι, εἰσελήλυθεν
ὁ συκοφάντης. δῆλον ὅτι βουλιμᾶ.

ΣΥΚ. σὲ μὲν εἰς ἀγρόθαν ἰὼν ταχέως οὐκ ἂν φθάνοις.
ἐπὶ τοῦ τροχοῦ γὰρ δεῖ σ' ἐκεὶ στρεβλούμενον
εἰπεῖν ἀ πεπανοῦργηκας. ΚΑΡ. οἵμωξάρα σὺ. 875

ΔΙΚ. νῦ τὸν Δία τὸν σωτῆρα, πολλοῦ γ' ἄξιος
ἀπασι τοῖς Ἑλλησιν ὁ θεὸς οὗτος, εἰ
tοὺς συκοφάντας ἐξολεί κακοὺς κακῶς.

ΣΥΚ. οἵμοι τάλας: μῶν καὶ σὺ μετέχων καταγελᾶς;
ἐπεὶ πόθεν θομάτων εὐληφας τοῦ; 880
ἐμηθὲς δ' ἐχοῦντ' εἴδον σ' ἐγὼ τριβῶνοιν.

ΔΙΚ. οἴδεν προτιμῶ σου. φορώ γὰρ πριάμενος
tὸν δακτύλιον τοῦτο παρ' Ἐνδήμου δραχμῆς.

ΚΑΡ. ἀλλ' οὐκ ἔνεστι συκοφάντων δήγματοσ. 885

ΣΥΚ. ᾧ τοῖς ὅμως ταῦτ' ἐστὶ πολλῇ; σκόπτετον,
ὦ τε δὲ ποιεῖτον εὐθα' ὦν εἰρήκατον.
οὐκ ἔπ' ἄγαθῷ γὰρ εὐθα' ἐστὸν οὔδενι.

ΚΑΡ. μὰ τὸν Δί' οὐκοῦν τῷ γε σῷ, σάφ' ἵν' ὅτι.

ΣΥΚ. ἀπὸ τῶν ἐμῶν γὰρ καὶ μὰ Δία δειπνήσετον. 890

ΚΑΡ. ὡς δὴ 'π' ἀληθεία σὺ μετὰ τοῦ μάρτυρος
Aristophanes' Plutus.

ΣΥΚ. ἀρνείαθον; ἐνδον ἑστίν, ὁ μιαροτάτω, πολὺ χρήμα τεμαχῶν καὶ κρεών ἀπτημένων.

ΔΙΚ. κακόεσαιν, ὁσφραίνει τι; ΚΛΡ. τοῦ ψύχους γ' ἵσως, ἐπεὶ τοιοῦτον γ' ἀμπέχεται τριβόνιον.

ΣΥΚ. ταῦτ' οὖν ἀνασχέτ' ἑστίν, ὁ Ζεῦ καὶ θεοί, τούτους ὑβρίζειν εἰς ἔμι; οἷ' ὡς ἄφθομαι ὅτι χρηστὸς ὁν καὶ φιλότοις πάσχω κακῶς.

ΔΙΚ. συν φιλότοις καὶ χρηστὸς; ΣΥΚ. ὡς οὐδεὶς γ' ἀνήρ.

ΔΙΚ. καὶ μὴν ἐπερωτήθεις ἀπόκριναι μοι, ΣΥΚ. τὸ τί;

ΔΙΚ. γεφρυδὲς εἶ; ΣΥΚ. μελαγχολὰν μ' οὕτως οἰεῖ;

ΔΙΚ. ἀλλ' ἐμπροσ; ΣΥΚ. ναί, σκήττομαι γ', ὅταν τόχω.

ΔΙΚ. τί δαί; τέχνην τιν' ἔμαθες; ΣΥΚ. οὔ μὰ τὸν Διά. 905

ΔΙΚ. πῶς οὖν διέξες ἢ τόθεν μηδὲν ποιῶν;

ΣΥΚ. τῶν τῆς πόλεως εἰμ' ἐπιμελητής πραγμάτων καὶ τῶν ἱδίων πάντων. ΔΙΚ. σύ; τί μαθὼν; ΣΥΚ. βοὐ-λομαί.

ΔΙΚ. πῶς οὖν ἀν εἰς χρηστός, ὃ τοιχωρύχε,

ΣΥΚ. οὔ γὰρ προσήκει τὴν ἐμαυτοῦ μοι πόλιν εὐεργετεῖν, ὃ κέπφε, καθ' ὃσον ἂν σθένω;

ΔΙΚ. εὐεργετεῖν οὖν ἔστι τὸ πολυπραγμονεῖν;

ΣΥΚ. τὸ μὲν οὖν βοηθεῖν τοῖς νόμοις τοῖς κειμένοις καὶ μὴ 'πιτρέπειν εὰν τις ἐξαμαρτάγη.

ΔΙΚ. οὐκοῦν δικαστὰς ἐξεπτηθές ἢ πόλις ἄρχειν καθίστησιν; ΣΥΚ. κατηγορεῖ δὲ τίς;

ΔΙΚ. ὁ βουλόμενος. ΣΥΚ. οὐκοῦν ἐκεῖνος εἰμ' ἐγώ.

ΔΙΚ. νὴ Δία, ποιημόν τάρα προστάτην ἔχει.

ΣΥΚ. ἐκεῖνο δ' οὐ βούλοι' ἂν, ἡσυχίαν ἔχων ἐγὼ

ΔΙΚ. νη Δία, ποιημόν τάρα προστάτην ἔχει.

ΣΥΚ. ἀλλ' προβατίου βίον λέγεις, 

ei μὴ φανεῖταί διατριβή τις τῷ βίῳ.
ΑΡΙΣΤΟΦΑΝΗΣ’ ΠΛΥΤΟΣ.

ΔΙΚ. οὐδ’ ἂν μεταμάθησις; ΣΥΚ. οὐδ’ ἂν εἰ δοῖης γε μοι τὸν Πλοῦτον αὐτὸν καὶ τὸ Βάττον σύλφιον. 925

ΔΙΚ. κατάθοι ταχέως θοιμάτων. ΚΑΡ. οὔτος, σοι λέγει.

ΔΙΚ. ἐπειδ’ ὑπόλυσαί. ΚΑΡ. ταῦτα πάντα σοι λέγει.

ΣΥΚ. καὶ μὴν προσελθέτω πρὸς ἐμ’ ὡμῶν ἐνθαδὲ ὁ βουλόμενος. ΚΑΡ. οὐκοῦν ἐκείνος εἰμ’ ἐγώ.

ΣΥΚ. οἴμοι τάλας, ἀποδόσμαι μεθ’ ἕμέραν. 930

ΚΑΡ. σὺ γὰρ ἀξίως τάλλστρα πράττων ἐσθίειν;

ΣΥΚ. ὅρας ἀ τοιεῖ; ταῦτ’ ἐγὼ μαρτύρομαι.

ΔΙΚ. ἀλλ’ ὑπῆκαν τεύχων δὲν εἴχες μάρτυρα.

ΣΥΚ. οἴμοι περιπληκμαί μόνος. ΚΑΡ. νῦν βοᾷς;

ΣΥΚ. οἴμοι μάλ’ αἴθις. ΚΑΡ. δός σὺ μοι τὸ τριβόνιον, 935

ἰν’ ἀμφιέσθω τὸν συκοφάντην τουτοῖ. Ιν’ περὶ πονηρῶν ἀνθρα καὶ τοιχοφύχων;

Πλοῦτον δὲ κοσμεῖν ἱματίως σεμνοῖς πρέπει. 940

ΔΙΚ. τοῖς δ’ ἐμβαδόνις τις χρήσηται τοις; εἰπέ μοι.

ΚΑΡ. καὶ ταῦτα πρὸς τὸ μέτωπον αὐτίκα δὴ μάλα ὄσπερ κοτίῳ προσπατάλευσο τοιτεί.

ΣΥΚ. ἀπείμα γαγανόκτω γὰρ ἤπτων ὃν πολὺ ὠμῶν. ἐὰν δὲ σύζυγον λάβω τινά

καὶ σύκινων, τοῦτον τὸν ἰσχυρὸν θείον ἐγὼ ποιήσω τῆμερον δοῦναι δίκην,

ὅτι καταλύει περιφανῶς εἰς ὃν μόνος τὴν δημοκρατίαν, οὔτε τὴν βουλήν πιθῶν τὴν τῶν πολιτῶν οὔτε τὴν ἐκκλησίαν. 950

ΔΙΚ. καὶ μὴν ἐπειδή τὴν πανοπλίαν τὴν ἐμὴν ἔχον βαδίζεις, εἰς τὸ βαλανεῖον τρέχει,

ἐπείτ’ ἐκεῖ κορυφαῖος ἐστηκὼς θέρουν.

κἀγὼ γὰρ εἰχὼ τὴν στάσιν ταῦτῃ ποτέ.

ΚΑΡ. ἀλλ’ ὁ βαλανεὺς ἐλέει θύρας’ αὐτὸν λαβὼν. 955

νῦ δ’ εἰσώμεν, ἵνα προσευξῃ τὸν θεόν.
XOPΟΥ.

ΓΡ. ἀρ', ὥ φίλοι γέροντες. ἐπὶ τὴν οἰκίαν ἀφιγυμεθ' ὅντως τοῦ νεόν τούτου θεοῦ, ἥ τῆς ὁδοῦ τὸ παράπαν ἡμαρτήκαμεν; 960

ΧΟΡ. ἀλλ' ἵσθ' ἐπ' αἰτᾶς τὰς θύρας ἀφιγυμένη, ἃ μειρακίσκης πυνθάνει γὰρ ὅρικως.

ΓΡ. φέρε νυν ἐγὼ τῶν εὐδοκεί καλέσω τινά. 965

ΧΡΗ. ὧδ' ἔτην. ἐγὼ γὰρ αὐτὸς εξελήλυθα.

ΓΡ. ἀλλ' ὦ τι μάλιστ' ἐλήλυθας λέγειν σ' ἐχρήν.

ΓΡ. πέπνθα δεινά καὶ παράνομ', ὥ φίλτατε· ἀφ' οὗ γὰρ ὦ θεὸς οὕτως Ἧρξατο βλέπειν, ἀβίωτον εἶναι μοι πεποίηκε τὸν βίων. 970

ΧΡΗ. τί δ' ἐστιν; ἤ πον καὶ σὺ συνοφάντημα εὖ ταῖς γυναιξὶν ἱσθα; ΓΡ. μὰ Δί' ἐγὼ μὲν οὐ.

ΧΡΗ. ἀλλ' οὖ λαχοῦσ', ἔπινες ἐν τῷ γράμματι;

ΓΡ. σκόπτεις· ἐγὼ δὲ κατακέκνυσμαι δειλάκρα.

ΧΡΗ. οὐκοιν ἔρεις ἀνύσασα τὸν κνησμὸν τίνα;

ΓΡ. ἀκούε νυν. ἤν μοι τί μειράκιον φίλον, 975

πενιχρὸν μὲν. ἀλλ' ὡς δ' εὐπρόσωπον καὶ καλῶν καὶ χρηστῶν· εἰ γὰρ τὸν δεηθεῖν ἐγώ, ἀπαντ' ἐποίει κοσμίως μοι καὶ καλῶς· ἐγὼ δ' ἐκεῖνῳ παντ' ἀν ἀνεπαρεγέτον.

ΧΡΗ. τί δ' ἢν τι σου μάλιστ' ἐδείξ' ἐκάστοτε; 980

ΓΡ. οὔ πολλά· καὶ γὰρ ἐκνομίως μ' ἕσχυνεν. ἀλλ' ἀργυρίῳ δραχμαῖς ἦν ἔτην' εἰκοσὶν εἰς ἰματίων, ὡκτὸ δ' ἄν εἰς ἐποδήματα· καὶ ταῖς ἀδελφαίς ἀγοράσασι χιτώνων ἐκέλευσεν ἂν. τῇ μητρί θ' ἴματιδιών· 985

πυρῶν τ' ἄν ἐδείκῃ μεδίμνων τεττάρων.

ΧΡΗ. οὔ πολλὰ τοῖνυν μὰ τὸν Ἀπόλλω ταῦτα γε εἰρήκας. ἀλλ' δὴλον ὦτι σ' ἕσχυνεν.

ΓΡ. καὶ ταῦτα τοῖνυν οὖχ ἔιεκεν μισητίας
αἰτεῖν μ’ ἔφασκεν, ἄλλα φιλίας οὕνεκα, ἢν τούμον ἵματιον φορῶν μεμητό μου. 990

ΧΡ. λέγεις ἐρωτ’ ἀνθρωπον ἐκνομωτάτα.

ΓΡ. ἀλλ’ οὐχὶ νῦν ὁ βδέλυρός ἐτι τὸν νοῦν ἴχει τὸν αὐτὸν, ἄλλα πολὺ μεθέστηκεν πάνυ. ἐμοῦ γὰρ αὐτῷ τὸν πλακοῦντα τουτοῦ καὶ τῶλλα τάπι τοῦ πίνακος τραγήματα ἐπόντα πεμψάσης ὑπεπούσης θ’ ὅτι εἰς ἐσπέραν ἥξουμι, ΧΡ. τ’ σ’ ἔδρασ’, εἰπέ μοι. 995

ΓΡ. ἀμητα προσαπεπεμβεν ἥμαίν τουτοῦ, ἑφ’ ὃ τ’ ἐκείνε μηθεοτέ μ’ ἐλθεῖν ἔτι, καὶ πρὸς ἐπὶ τούτοις εἶπεν ἀποσέπων ὃτι πάλαι ποι’ ἦσαν ἀλκίμμων Μιλήσιοι.

ΧΡ. δῆλον ὅτι τοὺς τρόπους τις οὐ μοχθῆρός ἦν. ἐπειτὰ πλοῦτων οὐκέθ’ ἤδεται φακῆ· πρὸ τοῦ δ’ ὑπὸ τῆς πενήνας ἀπαντ’ ἐπήσθιεν. 1000

ΓΡ. καὶ μὴν πρὸ τοῦ γ’ ὀσμῆραι νῆ τῷ θεῷ ἐπὶ τὴν θύραν ἐβάδιζεν ἀεὶ τὴν ἐμὴν.

ΧΡ. ἐπ’ ἐκφορᾶν; ΓΡ. μὰ Δῖ, ἄλλα τῆς φωνῆς μόνον ἐρῶν ἀκοῦσαι. ΧΡ. τοῦ λαβεῖν μὲν οὐν χάριν.

ΓΡ. καὶ νῆ Δῖ’ εἰ λυπουμένην αἰσθοῖτο με νηττάριον ἄν καὶ βάτιον ὑπεκορίζετο. 1005

ΧΡ. ἐπειτ’ ἵσως ἤτησ’ ἄν εἰς ὑποδήματα.

ΓΡ. μυστηρίωσ δὲ τοῖς μεγάλοισι νῆ Δία ἐπὶ τῆς ἄμαξης ὃτι προσεβλεψίαν μὲ τις, ἐτυπτόμην διὰ τοῦθ’ ὅλην τὴν ἡμέραν. 1010

οὐτω σφόδρα ἧλιότυπος ὁ νεανίσκος ἦν.

ΧΡ. μόνος γὰρ ἴδεθ’, ως ἐοίκεν, ἐσθίων.

ΓΡ. καὶ τὰς γε χείρας παγκάλας ἔχειν μ’ ἐφη. 1015

ΧΡ. ὅποτε προτείνοιεν γε δραχμᾶς εἶκοσιν.

ΓΡ. ὃξειν τε τῆς χρόνας ἔφασκεν ἢδ’ μου, 1020

ΧΡ. εἰ Θάσιον ἐνέχεις, εἰκότως γε νῆ Δία.

ΓΡ. τὸ βλέμμα θ’ ὡς ἔχομη μαλακόν καὶ καλόν.
Aristophanes. Plutus. 55

ταύτ' οὖν ὁ θεός, ὦ φίλ' ἄνερ, οὐκ ὄρθως ποιεῖ, φάσκων βοηθεῖν τοῖς ἀδικουμένοις ἀεῖ.

ΧΡ. τί γὰρ ποιήσῃ; φράζε, καὶ πεπράξεται.

ΓΡ. ἀναγκάσαι δίκαιον ἔστι νή Δία
tὸν εὐ παθῶν' ἐπ' ἑμοῦ πάλιν μ', ἀντ' εὐ ποιεῖν'
ἡ μηδ' ὁποῖον ἀγαθὸν δίκαιός ἐστ' ἔχειν. 

αλλ' οὐδὲποτε με ἔσωσαν ἀπολείψειν ἔφη.

ΧΡ. ὄρθως γε νῦν δέ σ' οὐκετί ζῆν οἴεται.

ΓΡ. ύπο τοῦ γὰρ ἄλγους κατατέθηκ', ὦ φιλτατε.

ΧΡ. οὐκ, ἀλλὰ κατασέσσατα, ὥς γ' ἔμοι δοκεῖσ.

ΓΡ. διὰ δακτυλίων μὲν οὖν ἔμεγ' ἀν διελκύσαις.

ΧΡ. εἰ τυγχάναι γ' ὁ δακτύλιος ὄν τηλίως.

ΓΡ. καὶ μήν τὸ μειράκιον τοῦν προσέρχεται,

οὕπερ πάλαι κατηγοροῦσα τυγχάνω:

ἔοικε δ' ἐπὶ κῶμον βαδίζειν. ΧΡ. φαίνεται.

στεφάνους γέ τοι καὶ δἀδ' ἔχων πορεύεται.

ΝΕΑ. ἀσπάζομαι. ΧΡ. σὲ φησιν. ΝΕΑ. ἀρχαία φίλη,

πολιά γεγένησαι ταχύ γε νὴ τὸν οὐρανόν.

ΓΡ. τάλαν′ ἐγὼ τῆς ὑβρεός ἢς ὑβρίζομαι.

ΧΡ. ἔοικε διὰ πολλὸν χρόνον σ' ἑφαρκεῖν.

ΓΡ. ποίον χρόνον, ταλανταθ', ὡς παρ' ἔμοι χθες ἢν;

ΧΡ. τούναντίον πέπονθε τοῖς πολλοῖς ἄρα·

μεθύων γάρ, ὡς ἔοικεν, ἀξύτερον βλέπει.

ΓΡ. οὐκ, ἀλλ' ἀκόλαστός ἐστιν ἀεὶ τοὺς τρόπους.

ΝΕΑ. ὁ Ποιντπόσειδον καὶ θεοὶ πρεσβυτικοί,

ἐν τῷ προσώπῳ τῶν ρυτίδων ὅσις ἔχει.

ΓΡ. ἄ ἂ,

τὴν δάδα μή μοι πρόσφερ'. ΧΡ. εὐ μέντοι λέγει.

ἔδων γὰρ αὐτήν εἰς μόνος σπινθηρ λάβη,

ὡςπερ παλαιὰν εἰρεσίων καύσεται.

ΝΕΑ. βούλει διὰ χρόνου πρός με παίσαι; ΓΡ. ποί, τάλαν;

ΝΕΑ. αὐτοῦ, λαβοῦσα κάρμα. ΓΡ. παθαίαν τίνα;

ΝΕΑ. πόσους ἔχεις ὅδοντας. ΧΡ. ἀλλὰ γνώσομαι
κάγωγ' ἔχει γὰρ τρεῖς ἵσως ἤ τέτταρας.

NEA. ἀπότισον· ἐνα γὰρ γόμφιον μόνον φορεῖ.

ΓΡ. ταλάντατ' ἄνδρῶν, οὐχ ὑγιαίνειν μοι δοκεῖς, πληνόν με ποιῶν ἐν τοσοῦτοις ἄνδράσιν.

NEA. ὅταν μὲνταν, εἰ τις ἐκπλύνει σε.

ΧΡΕ. οὐ δὴ, ἐπεὶ νῦν μὲν κατηκλίκως ἔχει, εἰ δ' ἐκπλυνεῖται τοῦτο τὸ ψυμβίον, ὅψει κατάδηλα τὸν προσώπου τὰ βάκη.

ΓΡ. γέρων ἀνὴρ ὅν οὐχ ὑγιαίνειν μοι δοκεῖς.

ΧΡΕ. ἀλλ', ὃ νεανίσκ', οὐκ ἐὼ τὴν μείρακα μισέιν σε ταύτην. NEA. ἀλλ' ἐγωγ' ὑπερφιλῶ.

ΧΡΕ. καὶ μὴν κατηγορεῖ γ' σου. NEA. τί κατηγορεῖ; ΧΡΕ. εἶναι σ' ὑβριστὴν φῆσι καὶ λέγειν ὅτι πάλαι ποτ' ἤσαν ἄλκμοι Μιλήσιοι.

NEA. ἔγω περὶ ταύτης οὐ μαχοῦμαι σοι. ΧΡΕ. τὸ τί; NEA. αἰσχυνόμενος τὴν ἡλικίαν τὴν σήν, ἐπεὶ οὐκ ἄν ποτ' ἄλλω τοῦτ' ἐπέτρεψ' ἐγὼ ποιεῖν. νῦν δ' ἀπίθα χαίρων συλλαβῶν τὴν μείρακα. ἀλλ' εἰσιθ' εἰσώ τῷ θεῷ γὰρ βούλομαι ἔλθων ἀναθείναι τοὺς στεφάνους τούσδ' οὖς ἔχω.

ΓΡ. ἔγω δέ γ' αὐτῷ καὶ φράσαι τι βούλομαι. NEA. ἔγω δέ γ' οὐκ εἴσειμι. ΧΡΕ. θάρρει, μὴ φοβοῦ. οὐ γὰρ βιάσεται. NEA. πάνω καλῶς τοῖνυν λέγεις.

ΓΡ. βαδίζει· ἔγω δέ σου κατόπιν εἰσέρχομαι. ΧΡΕ. ὡς εὐτόνως, ὃ Ζεὺς βασιλεύ, τὸ γράφων ὀσπερ λεπᾶς τῷ μειρακίῳ πρεσίσχεται.

ΧΟΡΟΥ.

ΚΑΡ. τίς ἐσθ' ὁ κόπτων τὴν θύραν; τοῦτ' τι ἦν; οὐδείς ἐοικεῖν· ἀλλὰ δὴ τὸ θύριον φθεγγόμενον ἀλλως κλαυσία. ΕΡΜ. σε τοι λέγω, ὃ Καρλῶν, ἀνάμεινον. ΚΑΡ. οὕτωσι, εἰπε' μοι, 1100 σὺ ἦν θύραν ἑκοπτεῖς οὕτωσι σφόδρα;
ARISTOPHANES' PLUTUS.

EPM. μᾶ Δ', ἀλλ' ἐμελλόν· εἴτ' ἀνέφξας με φθάσας.
ἀλλ' ἐκκάλει τὸν δεσπότην τρέχων ταχύ,
ἐπείτα τὴν γυναῖκα καὶ τὰ παιδία,
ἐπείτα τοὺς θεράποντας, ἔτα τὴν κύνα,
ἐπείτα σαυτόν, ἔτα τὴν ἐν. KAP. εἰπέ μοι,
τί ὤ ἐστιν; EPM. ὁ Ζεύς, ὁ πουρέ, βούλεται
ἐς ταυτὸν ὑμᾶς συγκυκότας τρύβλιον
ἀπαξάπαντας εἰς τὸ βάραθρον ἐμβαλεῖν.

KAP. ἥ γλώττα τῷ κήρυκι τούτων γένεται.
ἀταρ διὰ τί ὤ ταῦτ' ἐπιβουλέεί ποιεῖν
ἡμὰς; EPM. ὡτή δεινότατα πάντων πραγμάτων
ἐίργασθ'. ἄφ' οὖ γὰρ ἡμέτατ' ἐὰς ἀρχὴς βλέπειν
ὁ Πλούτων, οὔδείς οὐ λιβανωτὸν, οὐ δάφνην,
οὐ ψαυτῶν, οὐχ ἰερείων, οὐκ ἀλλ' οὐδὲ ἐν
ἡμῖν ἐτὶ θύει τοῖς θεοῖς. KAP. μᾶ Δ', οὔδ' γε
θύει. κακῶς γὰρ ἐπεμελείσθ' ἡμῶν τότε.

EPM. καὶ τῶν μὲν ἄλλων μοι θεῶν ἦττον μέλει,
ἔγω δ' ἀπόλωλα κατιτέρμμαι. KAP. σωφρονεῖς.

EPM. πρότερον γὰρ ἐξον μὲν παρὰ ταῖς καπηλίστων
πάντ' ἀγάθ' ἔωθεν εὐθύς, οἰνοῦτταν, μέλει,
ἰσχάδας, ὅσ' εἰκός ἐστιν 'Ἑρμῆν ἐσθείεν·
nυνὶ δὲ πεινῶν ἀναβάδῃ ἀναπαύομαι.

KAP. οὐκόν δικαίως, ὡστε ἐποίεις ξημίαν
ἐνώτε τοιαύτ' ἀγάθ' ἔχων; EPM. οὐμοὶ τάλας,
οὐμοὶ πλακοῦντος τοῦ ν τετράδι πεπεμμένον.

KAP. ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς.
EPM. οὐμοὶ δὲ κωλῆς ἢν ἐγὼ κατήσθιον.

KAP. ἀσκωλιαζ' ἐνταῦθα πρὸς τὴν αἰθρίαν.
EPM. σπλάγχνων τε θερμῶν ὃν ἐγὼ κατήσθιον.

KAP. ὁδύνη σε περὶ τὰ σπλάγχνα ἐνῴκε τες στρέφειν.
EPM. οὐμοὶ δὲ κύκλος ἕσον ὡς κεκραμένης.

KAP. ταὐτήν ἐπιτῶν ἀποτρέχων οὐκ ἂν φθάνοις;
EPM. ἄρ' ὤφελήσατι ἄν τι τὸν σαυτὸν φίλον;
ΚΑΡ. εἰ τοῦ δέει γ' ὑν δυνατός εἰμὶ σ' ωφελεῖν. 1135
ΕΠΜ. εἰ μοι πορίσας ἀρτον τιν' εὗ τεπεμένον
δούσις καταφαγεῖν καὶ κρέας νεανικὸν
ὡν θύεθ' ύμεῖς ἐδον. ΚΑΡ. ἀλλ' οὐκ ἐκφορά.
ΕΠΜ. καὶ μὴν ὁπότε τι σκενάριον τοῦ δεσπότου
ὑφέλοι', ἐγὼ σ' ἀν λαυθάνειν ἐποίον ἀεί. 1140
ΚΑΡ. ἐφ' ὃς τε μετέχειν καυτὸς, ὁ τοιχωρύξε.
Ήκεν γὰρ ἄν σοι ναστὸς εὖ τεπεμένον.
ΕΠΜ. ἐπειτα τοῦτον γ' αὐτὸς ἄν κατήσθεις.
ΚΑΡ. οὖ γὰρ μετείχας τὰς ἰσας πληγὰς ἐμοί,
ὁπότε τι ληφθεῖν πανουργήστας ἐγώ. 1145
ΕΠΜ. μὴ μινησικάκης, εἰ σὺ Φυλῆν κατέλαβες.
ἀλλὰ ξίνοικον πρὸς θεῶν δεξασθε με.
ΚΑΡ. ἐπειτ' ἀπολιπὼν τοὺς θεοὺς ἐνθάδες μενεῖς.
ΕΠΜ. τὰ γὰρ παρ' ὑμῖν ἐστι βελτίων πολύ.
ΚΑΡ. τί δέ; ταυτομολεῖν ἀστεῖον εἶναι σοι δοκεῖ;
ΕΠΜ. πατρίδι γὰρ ἔστι πώς ἐν' ἄν πράττῃ τις εὖ.
ΚΑΡ. τί δέντ' ἂν εἰχ' ὧφελος ἦμῖν ἐνθάδ' ὑν;
ΕΠΜ. παρὰ τὴν θύραν στροφαίον ἱδρύσασθε με.
ΚΑΡ. στροφαίον; ἀλλ' οὐκ ἔργον ἔστ' οὐδὲν στροφῶν.
ΕΠΜ. ἀλλ' ἐμπολαίον. ΚΑΡ. ἀλλὰ πλούτουμεν τί οὖν 1155
ἀρμὴν παλιγκάπηλον ἠμᾶς δεῖ τρέφειν;
ΕΠΜ. ἀλλὰ δόλου τοινν. ΚΑΡ. δόλιον; ἦκιστά γε
οὔ γὰρ δόλου νῦν ἔργον, ἀλλ' ἀπλῶν τρόπων.
ΕΠΜ. ἀλλ' ἤγεμονον. ΚΑΡ. ἀλλ' ὁ θεὸς ἦδη βλέπει,
ὡσθ' ἤγεμόνος οὐδὲν δεσθομεσθ' ἐτι. 1160
ΕΠΜ. ἐναγωγῶς τοινν ἔσομαι. καὶ τί ἐτ' ἐρείς;
Πλούτῳ γὰρ ἔστι τούτω συμφορώτατον,
ποιεῖν ἀγόνας μουσικοῦς καὶ γυμνικοῦς.
ΚΑΡ. ὡς ἅγαθον ἔστ' ἐπωνυμίας πολλὰς ἐχειν
οὔτος γὰρ ἐξεύρηκεν αὐτῷ βιώτον.
ὁμώς ἐτὸς ἀπαντεῖ οἱ δικάζοντες θαμὰ
σπεύδουσιν ἐν πολλοῖς γεγράφθαι γράμμασιν.

58 ARISTOPHANES' PLUTUS.
ARISTOPHANES’ PLUTUS.

59

EPM. οὐκοῦν ἐπὶ τούτοις εἰσώ; ΚΑΡ. καὶ πλὴν γε αὐτὸς προσελθὼν πρὸς τὸ φρέαρ τῶς κοιλίας,

ιν’ εὐθέως εἰκονικὸς εἶναι δοκῆς.

1170

ΧΟΡΟΥ.

1175

IEP. τίς ἄν φράσειε ποῦ ’στι Χρεμύλος μοι σαφῶς;

XPE. τίς ἄν φράσειε ποῦ ’στι Χρεμύλος μοι σαφῶς;

1180

IΕΡ. τὶ δ’ ἔστιν, ὦ βέλτιστε; ΙΕΡ. τὶ γὰρ ἄλλῃ ἤ κακῶς;

αṅθ’ οὖ γὰρ ὁ Πλούτων οὖτοι ἢρξατο βλέπειν,

αἷπόλωλ ὑπὸ λιμοῦ. καταφαγεῖν γὰρ οὐκ ἔχω

καὶ ταῦτα τοῦ σωτῆρος ἱερεὺς ὁν Δίας.

XPE. ἡ δ’ αἰτία τις ἐστιν, ὦ πρὸς τῶν θεῶν;

IEP. θύειν ἐτ’ οὖδεὶς ἀξίον. XPE. τῶν οὖν οὐνεκα;

1190

IEP. οτι πάντες εἰσὶ πλοῦσιοι· καίτοι τότε,

οτ’ ἔχομεν οὖδεν, ὁ μὲν ἄν ἢκων ἐμπροσ

ἐθυσεν ἱερεῖν τι σωθείς, ὦ δε τις ἄν

δικήν ἀποφυγὼν· ὦ δ’ ἄν ἐκάλλιερεῖτο τις,

καίμε γ’ ἐκάλει τὸν ἱερέα· τινὲν δ’ οὐδὲ εἰς

θεῖα τῷ παράπαν οὐδέν, οὐδ’ εἰσέρχεται.

τὸν οὖν Δία τὸν σωτῆρα καίτός μοι δοκῶ

χαίρειν ἐάσας ἐνθάδ’ αὐτοῦ καταμένειν.

ΧΕΡ. θάρρει· καλῶς ἔσται γὰρ, ἦν θεὸς θέλῃ.

ὁ Ζεὺς ὁ σωτὴρ γὰρ πάρεστιν ἐνθάδε,

αὐτόματος ἐλθὼν. ΙΕΡ. πάντ’ ἁγαθὰ τοῖνοι λέγεις.

1195

ΧΕΡ. ἰδρυσόμεθ’ οὖν αὐτίκα μάλ’, ἄλλα περίμενε,

τὸν Πλούτον, οὔπερ προτέρου ἤν ἱδρυμένος.

τὸν ὑπερθόδομον αἰεὶ φυλάττων τῆς θεοῦ.

ἄλλ’ ἐκδότοι τις δεύρο δάδας ἡμέρεις,

ἰν’ ἔχων προηγὴ τῷ θεῷ σύ. ΙΕΡ. τάνην μὲν οὖν

ὀρᾷν ταῦτα χρή. ΧΕΡ. τὸν Πλούτον ἔξω τις κάλει.

ΓΡ. ἐγὼ δὲ τὶ ποιῶ; XΕΡ. τὰς χύτρας, αἰς τὸν θεῶν

ἰδρυσόμεθα, λαβοῦσ’ ἐτὶ τῆς κεφαλῆς φέρε

σεμεῖον· ἔχουσα δ’ ὑλῆς αὐτὴν ποικίλα.

1200

ΓΡ. ὁν δ’ οὖνεκ’ ἢλθον; XΕΡ. πάντα σοι πεπράξεται.
ηξει γαρ ο νεανισκος ὡς σ' εἰς ἐσπέραν.

ΓΡ. ἀλλ' εἰ γε μέντοι νὴ Δ' ἐγγυα σὺ μοι
ηξειν ἐκεῖνον ὡς ἐμ', οὖσῳ τὰς χύτρας.

ΧΡ. καὶ μὴν πολὺ τῶν ἄλλων χυτρῶν τάναντια
αὕται ποιοῦσιν· ταῖς μὲν ἄλλαις γὰρ χύτραις
η γραῦς ἐπεστ' αὐστάτω, ταύτης δὲ νῦν
τῆς γραῦς ἐπιτολής ἐπεισοῦν αἱ χύτραι.

ΧΟΡ. οὐκ ἐτι τοῖνυν εἰκὸς μέλλειν οὐδ' ἡμᾶς, ἀλλ' ἀναχωρεῖν
eἰς τοῦπισθεῖν· δεὶ γὰρ κατόπιν τούτων ἄδοντας ἐπεσθαί.
NOTES.

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

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

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

4. δόξῃ, κ.τ.λ.: “but seem to his master not to do so.” μὴ is attached to δρᾶν, not to δόξῃ. The verb κτάμαι and its derivative κτῆμα are often used to express the relation of slave to master or mistress in Ancient Greece. Cp. Pollux III., 73, φρύνιχος ἐν Σατύροις τὸν δεσπότην κεκτημένον ἀνόμασεν; Ekklesiazioumai, 1126, τῆς ἐμῆς κεκτημένης; Arist., Rhet. I., 4, δούλος κτῆμα τι ἐμψυχον.

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

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

8. ταῦτα μὲν δὴ ταῦτα: se. ἐστὶν, “these things indeed are so.” Λοξίας: a common epithet of Apollo, viewed as the god of prophecy. The adjective λοξός = indirect, ambiguous, was applied to his prophecies by the ancients, who appear to have derived Λοξίας from λοξός. However, the word probably comes from λέγω, λόγος. Λοξώ, a feminine form of Λοξίας, was an epithet applied to Artemis.

10. μέμψεν, κ.τ.λ.: “I have this just cause of complaint against Loxias.”

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

12. μελαγχόλωντ: “stark mad.”

13. κατότιν: here used as a preposition governing ἀνθρώπου (cp. Equites, 625, εὔθες γὰρ αὐτῶν κατότιν ἐνθέων ἑλμην), although it is usually an adverb. The word at best is pleonastic. άκολουθεώ, by itself, would require a dative case. Cp. line 19, infra.

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

16. οὕτος: Chremulos. καὶ μὲ προσβιάζεται, “and he compels me likewise (to do the same).”

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

18. οὐκ ἔσθ’ ὄπως συγήσομαι: “it is impossible that I will hold my tongue.” Cp. Goodwin’s School Grammar, § 217.

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

21. τυπτήσεις: this is the usual form of the future of τύπτω in Attic Greek. στέφανοι, κ.τ.λ.: it was the custom for all who went to consult the oracle of Apollo at Delphi to wear laurel-wreaths till they returned home; and to strike such a person while he wore the
wreath and was under the protection of the god would be regarded as sacrilegious.

22. μὰ Δ’: “Nay, by Zeus.” Understand oū before μά.

25. πυνθάνομαι: “I make the enquiry.” The phrase πάνυ σφόδρα modifies εἶνοος.

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

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

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

35. τὸν δ’ νιόν ... εἶναι πανούργον: acc. and inf. dependent upon χρῆ.

37. ἤγείς μηδὲ ἐν: “without even a single atom of honesty.” Observe that ἤγείς is neuter agreeing with ἐν, whereas the preceding adjectives are masculine to agree with νιόν.


43. πειθεῖν δ’: supply ἐκείνον.

48. δῆλον ὀτιῇ, κ.τ.λ.: i.e., ὀτιῇ τοῦτο δοκεῖ δῆλον καὶ τυφλῷ γρῶναι, ὡς, &c. “Because this seems clear even for the blind to comprehend, that,” &c. δῆλον ὀτιῇ is not the same as δῆλον ὀτι, which occurs below in lines 826, 873, and 1003.

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

εἰς τοῦτο ρέπει: “inclines in this direction.” The metaphor is from scales.

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

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

57. τάπι τοῦτος δρῶ: “am I to take extreme measures?” δρῶ is deliberative subjunctive mood; τὰπὶ τοῦτοις, “the measures consequent (on your refusal).”

58. οἰμώζειν: “to go and howl,” or “to go to the deuce.” The verbs οἶζω and αἰίζω are formed from the interjections οἴ and αἴ, just as this verb is from οἴμω. Cp. Germ. achzen from ach! and the Eng. expression “to pooh-pooh a thing.”
58. μανθάνεις: Kariôn being somewhat taken aback at the gruff reply of the blind man, affects to misunderstand him, and says to his master, "Do you understand who he says he is?" but Chremulos, who is alive to the situation, says, "It is to you he makes use of that (rude expression). and not to me."

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

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

66. ὁ τᾶν: clearly dual in this passage. It is generally singular, but is also found in the plural. The Scholiast on Plato's Apologia writes of this word:—"ὁ τᾶν: ὁ οὖντος, ὁ ἑταίρε, ὁ τάλαν, ὁ μέλε: ταῦτα παρὰ τοῖς νεωτέροις ὑπὸ τῶν γυναῖκῶν λέγεται μόρνων, παρὰ δὲ τοῖς παλαιοῖς καὶ υπ' ἀνδρῶν. πολλάκις δὲ καὶ ἐπὶ πλῆθους φαίνεται τὸ ὁ ὁ τᾶν, ὡς παρὰ Κηπηκρώντι, οἴ δὲ Ἀττικοὶ τὴν πρῶτην συλλαβὴν περισσῶσι, τὴν δὲ δευτέραν βαρύνουσι. The word is probably an old form of τῦ, τῦν, thou, Sanskrit tvaṃ. The gloss of Hesychius is "τῶν σὺ Ἀττικῶς," in which he makes the word a perisopomenon, contrary to the Attic custom mentioned by the Scholiast on the Apologia. The ancients wrote it variously as ἄταν, ὑτᾶν, and ὠτᾶν. Some modern editors write ἀ τᾶν, taking it as a vocative of ἀτάν; others ἀ τᾶν without the apostrophe; others again ἀ ταν, as if it were the voc. case of ἄτας, with which it may possibly be connected; but, on the whole, the reading adopted in the text appears to be the most in conformity with Attic usage. Translate, "My good friends, go away from me, both of you." The student should distinguish between this τᾶν, or τᾶν; τᾶν, crisis for τά ἄν; and τᾶν, Attic crisis for τοῖ ἄν. πάμαλα = οὐδαμῶς.

69. ἀναβήσαι...καταλιπτῶν: asyndeton for ἀναβήσαι καὶ καταλιπτῶν.

70. ἐκτραχηλισθῇ πεσῶν: "may fall and break his neck." Cp. Nubes, 1501, and Lysistrata, 705.

71. Observe the distinction between οὐκοῦν, therefore, then, and οὐκοῦν, not...therefore; not...then.

72. μ': here represents μέ, although the genitive is required by the regular construction.
NOTES.

74. ἡμεῖς γ’ sc. ἀφήςμεν: "we will let you go away (wherever you like)." ἐὰν βούλῃ γε σὺ, "if you wish (to go away)."

75. μέθεσθε, κ.τ.λ.: "then first let go your hold of me." μέθεσθε implies that Ploutos was actually held by their hands, whereas ἀφήςμεν refers to his desire to get away from their company. ἤν = ἰδον.

77. ἦ: a contraction of ἐὰ, as ἤδη of ἤδεα, 1st p. sing. Usually written ἦν.

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

80. ἄθλιως διακείμενος: "in wretched plight."

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

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

86. τοιτὶ τὸ κακόν: blindness.

89. ὡς: the preposition = to.

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

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

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

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

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

101—253. Chremulos and Kariön, finding out that the mysterious blind man is Ploutos, break their promise, and will not let him go. They succeed in persuading him to remain with them. Chremulos shows that Zeus and his thunders are not worth three-halfpence, and that if Ploutos refused supplies, he could easily overthrow the supremacy of Zeus. All the arts and trades depend on Ploutos, and nobody can ever have enough of him. Chremulos tells Kariön to summon his friends, the other farmers, to see Ploutos and share in the luck.

E
106. **πλην**: often, as here, used as an adverb after ἄλλος, just like ἃ, Lat. quam.

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

111. **σε** (often, as here, used as an adverb after &ο, juss like ἃ, Lat. qitam.

109. **€κρι**, ..: "they simply go beyond all bounds in their villainy."

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

112. **€κρι**: dependent on /', "shall be thine."


115. We are informed by a Scholiast on this line, that this play was twice put on the stage at Athens—first in the Archonship of Diokles (b.c. 408), and again when Antipater was Archon in b.c. 388; and that this present line, although in the text of the earlier, did not occur in the later play, but had substituted for it the line—τῆς συμφορᾶς ταύτης σε παύσειν ἂς ἔχεισ. Karion, out of courtesy, calls the blindness of Ploutos ὃβαλμα, a curable affliction of the eyes.

119. This line and the following hemistich are very corrupt. For ὀίδ' ὡς we find εἰδὼς, and ἴδαν in other readings; for ἑτέλ we find ἐμ' ἐι, ἐτη, and ἐτη ἐι. The reading of the MSS. is ὁ Ζεὺς μὲν ὁδ ἵδως τὰ τούτων μῶρ' ἐμ' ἐι πῦτοιτ ἐν ἐπιτρίψειε, which involves a contradiction. The simplest emendation of this is perhaps to substitute ὀίδ' ὡς for εἰδὼς with Brunck and Holden. This gives us as the meaning, "I am sure that if Zeus only learnt the foolish (plans) of these men he would annihilate me." The reading in the text should be translated, "I am sure that Zeus will annihilate me, seeing that he is certain to learn the foolish (plans) of these men."

120. **τούτο δρᾶ**: sc. ἐπιτρίψει ἔσ.

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

126. **κανν**: for καλ ἐάν, "even if it were for a short time."

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

130. **αὐτικα**: "for example." Cp. Aves, 378 and 1000; Thesmoph., 151. θεῶν is governed by ἄριστε, not by τίνα.

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

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


138. ψαυστόν: this occurs again in line 1115, and is put for the sacrifice of the poor, as βοῶς for that of the rich. It is said by the Scholiast to mean ἄλευρον ἐλαΐῳ δεδεμένον, a cake of ground wheat mixed with oil. Translate “wheat cake.”

142. ἢν λυπῆς τι: “if he (Zeus) annoys (you) in any way.”

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

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

146. τῷ πλουτεῖν ὑπήκοα: “subject to the sway of wealth.” ὑπήκοος is more usually found with the genitive case.

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

“For a paltry little trifle of money.”

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

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

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

169. “These things were long unnoticed by me.” ταυτά, Attic for ταῦτα. οὖτος was often strengthened in Attic, except in the tragedians, by the addition of the demonstrative -τι, just as -ce was added in Latin hiece, istic, &c., and -ci in French celui-ci.

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

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

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

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

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

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

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

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

182. μονώτατος: see note on line 83, αὐτότατος.

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

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


204. Construction—eiσδόσ γὰρ ποτε εἰς τὴν οἰκίαν οὐκ εἴχεν οἴδεν λαβεῖν.


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


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

227. “Even now I go.” τουτοῦδε is for τούτω δέ. κρεαδίων refers to the remnants of meat carried from Delphi by the slave, after the ceremony.
233. καδίκως: this sounds strangely in the mouth of the virtuous Chremulos, and is perhaps to be explained by reference to lines 104—110, so that the change in the morality of Chremulos proves the truth of Ploutos’ statement. Cp. Hor. Ep. I., 64, “Rem facias, rem
Si possis recte, si non, quocunque modo rem.”

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

236. αὐτοῦ: sc. τοῦ εἰσίναι.

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


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

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

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

51. πειθομαι: “I believe you” refers specially to μετὰ σε.

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

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

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

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

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

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

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

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

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

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

9 0–321. This portion of the Parodos is taken up with rude jests (σκώμματα), in order to allow the chief characters time for rest. These σκώμματα are different from the choral odes. See note on line 317.

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

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

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

291. ἀλλ’ εἰσ τέκνα, κ.τ.λ.: “but come, children, ofttimes shouting and bleating the calls of sheep and noisome goats, follow me.” He calls the old farmers his children, because he is playing the part of Poluphōmos, and he likens them to his flock.

296. Order—ἡμεῖς βληχώμενοι, καταλαβόντες σε, τῶν Κύκλωπα, λαβόντες μέγαν σφηκίσκον . . . ζητήσουμεν ἐκτυφλώσαι (σέ).

302. Κύρκην: here Kariôn assumes the rôle of Kirkē. The Cyclops who has just been mentioned was blinded, when asleep, by Ulysses; and this story reminds Kariôn of what occurred to the followers of Ulysses when they visited Kirkē. See Odyssey X., 203–243.
303. Φιλωνίδου: this character has been already mentioned in line 179. His name is here put παρὰ προσδοκίαν for Ulysses, and Corinth for Aiaia, Kirkē’s isle. The name of this Corinthian Kirkē is given in line 179, supra.

312. τὸν Λαρτίου μεμούμενον κρεμώμεν: “we, imitating (Ulysses) the son of Laërtes, will suspend you.” For the form Λαρτίου, cp. Soph. Ajax, 1, ‘Αεί μεν, ὧ παί Λαρτίου, δέδορκα σε. Λαρτίου for Λαέρτης is very rarely found. Ulysses himself should be Lartios, not, as here, the son of Lartios; Lartios being properly a possessive adj. formed from Laërtes. Cp. Λαέρτια regna, “the realms of Laërtes,” Verg. Aen. III., 272; Λαέρτιος heros, i.e. Ulysses, Ovid, Meta. XIII., 124.

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

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

317. ἔπ᾽ ἄλλ᾽ εἴδος τρέπεσθ᾽: “turn your attention to another strain.” Kariōn probably means the choral ode and dance, usually performed in the interludes to the accompaniment of the flute. The word ΧΟΡΟΥ, at the end of line 321, is to mark that the ἄλλ᾽ εἴδος, the words of which are wanting, should here be performed.

321. τῷ κόπῳ ξυνεῖαι: “grapple with the work.”

322—301. Chremulos welcomes the Chorus, who promise to help him. Blepsidēmos, a sycophant, hears there is something in the wind, and he posts to the house of Chremulos to try and find out all about it. He finally learns that Ploutos is there.

322. “To bid you welcome, my fellow-demesmen, is an old and stale (form of greeting).” For δημόται, see note on line 254, supra.

325. συντεταμενως κοῦ κατεβλακευμένως: “with zealous, and not with careless pace.” These adverbs are formed from the perf. participles passive of συντείνω and καταβλακέω respectively. συντεταμενος is Bentley’s excellent emendation for συντεταγμένος.

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

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

332. Βλεψίδημον: the Scholiast explains this common name of sycophants to mean “ὁ πρὸς τὸν δήμον βλέπων, κακὸ τοῦτον τὰ πρὸς ζωὴν ποριζόμενον.”

338. κουρείοις: barbers' shops in Greece and Rome were the centres of gossip in the days of Aristophanes and Terence as much as they are throughout modern Europe. Cp. Eupol. II., 499—
καὶ πολλ’ ἐμαθον ἐν τούτι κουρείοις ἑγὼ ἀτόπως καθιζαν.
Hor. Sat. I., 7, 3, “Notum tonsoribus”; Ter. Phorm. I., 2, 38—
“Ex adversum el loco Tonstrina erat quaedam. Hic solebamus fere Plerumque cam opperiri dum inde iret domum.”

340. τοῦτ’ αὐτὸ θαυμάσιον: Porson reads “θαυμαστὸν αὐτὸ τοῦθ’ δίπως.” Blepsidēmus thinks there must be something wrong when an Athenian, who has come in for luck, sends for his neighbours; it was so contrary to the usual custom.

348. ἐν: for ἐνεστὶ.

359. ἀποτρόπαιε: “avert (of evil),” another epithet of Apollo. See note on line 11, above.

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

367. κατὰ χώραν ἐξεῖ: “remains unmoved.” Another reading is ἐξεῖς.

368. ἀλλ’ ἐστίν, κ.τ.λ.: “but it is quite clear that he has done something wrong.” Dindorf reads ἐπιδήθαλν τι πεπανουργηκότι. Then the meaning becomes, “but it tells against him (as) having done something wrong” (i.e., that he has done something wrong): and the dative depends on ἐπί in ἐπιδήθαλν. Meineke’s reading is ἐπιδήθαλν ὅτι πεπανουργηκέ τι.

372. κακοδαίμονας: “you are possessed.”

377. ἀπὸ σμίκρου πάνυ διαπράζαι: “to arrange (hush up) at very small expense.” Cp. for this use of ἀπὸ, Equites, 538, ἀπὸ σμίκρας διατάνης ἢμας ἀριστίκων.

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

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

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

390. σεαντόν: understand ἀπολεῖς.

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

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

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

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

401. βλέψαι, κ.τ.λ.: "that we should make (him) see."
402. ἐνι, κ.τ.λ.: "in some one way or other."

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

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

413. ἄνυμ πράττων ἐν γέ τι: "be quick and do something or other."

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


416. ἄνθρωπαρίω: this diminutive expresses contempt.

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

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

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

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

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

427. οὐ γὰρ ἂν τοσοῦτον ἐνέκραγες ἡμῖν: "(otherwise) you would
not have bawled out at us so loudly."

429. δεδράκατον, ζητοῦντες: observe the dual verb with plural
participle.

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

435. ἡ κατηλίς, κ. τ. λ.: "the neighbouring chap-woman, who always
cheats me so grossly in my pints." κατηλίς is connected etymologically with chap in chap-woman, also with German
kaufen (= to buy), Lat. caupo, copa; Eng. cheap, chipping,
chaffer. ἦκ = ἦ ἓκ. The Attic κοτύλη was a liquid measure of
six κύϑαι or a half ξέστης, nearly half a pint, but here it may
be freely translated by pint. The woman sold wine, and
always gave short measure to Blepsidémos.

439. οὗτος: "ho, you there!"

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

447. ἄπολιτόντε: observe the dual participle and the plural verb,
and cp. lines 415–417, supra, where the plural φεὐριτὴν is in-
serted in the midst of duals. ροὶ is out of place, but neverthe-
less it should be taken as modifying φεὐρινομέθα.

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

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

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

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

474. ἄπανθ: "in every respect."

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


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

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

487. τλ σοφόν: “some clever (argument).”


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

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

499. οὐδείς ἄν: This is the reading of the best MSS., but οὔτις ἐγὼ σοι τούτοι is the common reading. The former is more forcible.

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

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

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

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

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

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

526. ἐσ κεφαλην σοι: translate: "On your own head be it." This is a formula for averting evil, and appears to be borrowed from the Egyptian ceremony of cutting off the head of the ox to be sacrificed, imprecating evils on the head, and then selling it to aliens, or flinging it into the Nile. The formula in that case was, "εἰ τι μέλλην ἢ σφίσι τοῖς θύσιν ἢ Αἴγυπτω τῇ συναπάγῃ κακόν γενέσθαι, ἐσ κεφαλην ταύτην τραπέσθαι," Herod. II., 39. Cp. Verg. Aen. VIII., 484, "Di capitis ipsius generique resurrect vestiti."

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

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

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

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

541. "A rush-mattress alive with bugs," "a rotten mat," "mallow-shoots" and "dry radish tops" for food, "the head of a broken jar" as a bench, and "a broken cask-side" as a kneading-trough, are among the boons of Poverty to her votaries. This picture, no doubt, is drawn faithfully from life by the artist.
NOTES.

546. κεφαλήν: governed by ἔξειν in line 540. Note that κατεαγότος and ἐρωγυίαν are the second or intransitive perfects of κατάγνυμι and of τῆννυμι.

546. ἐρωγυίαν καὶ ταύτην: “and that (side) too a broken one.”

The collocation is very common. Perhaps, however, the meaning is—“this as well as the other broken.”

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

550. ύμεῖς γ’: “oh yes, of course, ye who think that unlike things are like, and that there is no difference whatever between Dionusios (the Sicilian tyrant) and Thrasuboulos (who expelled the thirty tyrants from Athens), may well imagine that Poverty and Beggary are sisters.” This line shows that this Ploutos is the later play, for the first play was exhibited in 408 B.C., and it was not till 405 B.C. that Dionusios the elder was appointed sole general at Syracuse with full powers, and this is the date at which we may fix the beginning of his long tyranny of thirty-eight years.

Thrasuboulos is the great Athenian democrat who was mainly instrumental in the overthrow of the Four Hundred in B.C. 411. He was banished from Athens as soon as Lysander set up the government of the Thirty Tyrants, 404 B.C.; but with Theban aid he returned and re-established the democracy (403 B.C.).

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

555. μακαρίτην: a term that was commonly used, according to Stobaeus, in reference to death, πᾶς γὰρ λέγει τις, ὁ μακαρῖτας οἴχεται. In the Persai of Aisch., l. 635, we find, “ἡ ῥ’ ἀξεὶ μου μακαρίτας ἱσοδιαίων βασιλεὺς,” where the Chorus is singing of the dead King Darius. The Scholia on this say—ἰστέον δὲ ὃτι μακαρίτης ὅ τεθνεώς μακάριος ὁ ζων. So that Bergk rightly says, “Comicus noster, quoniam pauperes paucis vitae commodatibus fruantur, eorum vitam, quasi non esset vita, dixit βλοῦν μακαρίτην, quod de mortuis dici solet.” Here it has the double meaning of happy and dead. “How happy that dead life of his you have recounted, if with all his sparing and toiling he shall not even leave the wherewithal to be buried.”
558. The natural meaning of this line would be, "I produce better men than Ploutos (whom I have produced)." The intended meaning is, "than Ploutos produces." In this sense ἦ Πλοῦτος would be the more usual form.

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

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

561. ἀναδιδάξω: "I will teach you (contrary to the received opinion)."

562. All the MSS. contain this line, yet it is bracketed by Bergk on account of its irregular metre and obscure sense. The sense required is, "Stealing is not contrary to decorum, provided the thief is not caught," which would not be inappropriate in the mouth of Blepsidemos, who is himself a thorough rogue; and this was, moreover, in conformity with the Spartan custom, which allowed the young Spartans to steal if they were only adroit enough to escape detection, but punished them if caught. Thukudides says of the early Greeks (Book I., 5), "ἡρπαζον, καὶ τὸ πλεῖστον τοῦ βίου ἐντεῦθεν ἐποιοῦντο, οὐκ ἔχοντο πω ἀσχολοῦν τοῦτον τοῦ ἔργου, φέροντο δὲ τι καὶ δέξια μᾶλλον. δηλοῦσι δὲ τῶν τε ἱπειρωτῶν τινές ἐτι καὶ νῦν, οἷς κόσμους καλῶς τῶντο δραν."

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

566. The poet often attacks the demagogues. There is a passage very like this in Démôsthene. contra Timocr. οὔτω δὲ καὶ οὕτω οἱ βίτορες οὐκ ἀγαπάσων ἐκ πενήτων πλούσιοι ἀπὸ τῆς πάλεως γεγυμνοὶ ἀλλὰ καὶ προπηλακιζοῦσι τὸ πλῆθος (= are not content with rising from poverty to riches by their politics, but in addition, &c.).

567. Construction—κλαύσει ὅτι ζητεῖς. The words μηδὲν ταύτη γε κοσμήσῃς are parenthetical, and mean "do not plume yourself on that."

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

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

581. Κρονικαῖς λήμας: "with fossilised prejudices," prejudices as old and out-of-date as the days when Kronos was king. Κρονικός, the adjectival form of Κρόνος, is found in the comparative degree in Plato, Lusis, 205, C. & δὲ ἦ τόλις ὅλη ἅδει
perí Δημοκράτους καὶ πάντων πέρι τῶν προγόνων, πλούτους τε καὶ ἰπποτροφίας καὶ νίκας Πυθοῦ καὶ Ἰσθμοῦ καὶ Νεμέα τεθρήπτων τε καὶ κέλης, τάστα ποιεῖ τε καὶ λέγει, πρὸς δὲ τούτως ἐτὶ τούτων κρωνικώτερα. Λήμη is properly a humour that gathers in the corner of the eye, rheum; but here applies to the prejudices that blind, as it were, the eye of the mind.

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

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

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

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

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

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

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

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

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

601. ὁ πόλις Ἀργοὺς: from the Tîlephos of Euripidès; κλώθ' οία λέγει is from the Médêia, 1. 169. The whole line is in Equites, 1. 813.

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

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

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

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

619. ἡμῖν οἰχεται: “is gone for us” = “we have got rid of.” ἡπί-τριπτος = ἡ ἐπίτριπτος, i.e., ἡ ἄξια τοῦ ἐπιτρίφθαι, “this cursed wretch.”

623. τι τῶν προύργου ποιεῖν: “doing some of the needful things.” Observe that προύργου (= πρὸ ἐργοῦ) is compared, προνυγιαίτερος, προνυγιάστατος; the superl. form προνυγιέστατος being doubtful.

626. τὸλλ’; governed by ἐκφέρειν (l. 624). Karion had to carry out the bedding for Ploutos to lie on, in the temple; and also every-thing else indoors that had been got ready for the ceremony.

At the end of this line there is missing a chorakeode to fill up the time between the departure of the god for the temple, and the news of the recovery of his sight. “καὶ ταῦτα γὰρ χορὸν ὀφειλε θείαι καὶ διατίφαι μικρὸν ἀχρίν ἀν τις ἐξ Ἀσκληπίου ἀναστρέψει, τὴν τοῦ Πλούτου ἀπαγγέλλων ἀνάβλεψιν” Scholiast.

627. ἡ πλείστα, κ.τ.λ.: “O ye aged men who at Théseus’ feast have sopped up much soup with very little bread.” So Liddell and Scott. The μωστίλη from which the verb is derived is explained as “a piece of bread, hollowed out as a spoon, for supping soup or gravy.” Blaydes understands πλείστα as saepissine, and takes the meaning to be “O ye aged men who very oft at Théseus’ feast have had a poor banquet on very little bread.” The idea is, that heretofore their general fare has been very bad, and not much to boast of even at the Thesiae; but now they have come in for good luck. Bergk thinks they celebrated the festival at their own expense, and therefore, on account of their poverty, had a very spare meal; but it is possible that some public distribution of food to the poor is alluded to.

631. τῶν σαυτοῦ φίλων: another instance of παρὰ προσδοκίαν. Βέλτιστε “οὐκ ἄλλων τινῶν, ἄλλα τῶν ὄμοιων σοι μαστίγιῶν.” Scholiast.
NOTES.

635. The Scholiast informs us that this line of tragic sound is taken from the *Phaineus* of Sophokles. Translate:—"He has been restored to sight, and has received clear vision in his pupils." εξωματικω would naturally mean "to bereave of sight," a meaning it actually has in a fragment of Euripidès—

"ημείς de Πολυθρον παιδ' ερείσαντες πέδων
εξωματικω καὶ διάλλυμεν κόρας."

In Aisch., *Prom.* 506 (Paley), we find—

"καὶ φλογωπα σήματα
εξωματίωσα, πρόσθεν ήντ' επάρχεια,"

where the word has the same meaning as in the present passage. Observe that άλάμπρυνται is 3rd pers. sing.

637. άρών: "cause for exulting shouts."

639. εύπαιδα: The children of Asklepios are said to have been Machaon, Podaleirios, Ias, Panakia, and Hugicia. Panakia is mentioned in line 730, *infia.* Cp. *Orest.,* 1. 984, ἀναβάσομαι πατρὶ Ταυτάλω.

643. τουτόνι: Karión.

645. ἡνα καυτη πής: The poet in *Thesm.,* 1. 735, satirises this weakness of Athenian women—

"δ θερμοταται γνώρικες, δ ποτίσταται
κάκ παιντός ὑμεὶς μηχανώμεναι πιεῖν,
δ μεγά καπήλοις αγαθοί, ἡμῖν δ' ἀδ κακῶν."

For the participial construction, which is uncommon, after φιλεῖν; cp. *Vesp.,* 1. 1535, εί τι φιλεῖτ' ὄρχομενοι. The words φιλεῖς δε δρόων' αὐτὸ σφόδρα are spoken as an "aside."

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

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

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

657. ἐλούμεν: The Scholiast says this is for ἐλόουμεν from λόω, the original form of λούω; so λούμενος for λοόμενος, in next line. The uncontracted forms ἐλούμεν, ἐλοώμεν, are rejected as not truly Attic by Phryn., 1. 188, though copyists have often inserted them in the older authors. The root is λόω as appears in λόω (= λόω-ω), λό-ετρον (= λόω-ετρον), λούτρον, Lat. lav-o, lavo-lav. This root is lengthened into λω-, from which comes λώ-μα, λώ-θρον, Lat. al-luo, col-luv-ies, lu-strum.
657. εὐδαήμων: This is sarcastic. The woman insinuates that Ploutos was lucky indeed if a cold sea-bath did him any good.

659. ἤμεν: ibanus.

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

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

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

665. Ἀριστοφάνης: mentioned also in Ekkhês. II. 254 and 398, as Ἀριστοφάνης ὁ γλάμων, "the blar-eyed." He was an orator and a sycophant, and his character is preserved for us in a proverb of Suidas, Ἀριστοφάνης κλεπτίστερος.

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

673. ἔξεπληγγετέ": "arrested my attention."

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

677. φθοῖς: the Attic contraction for φθοῖσ, acc. pl. of φθοῖς, -ίος, "a cake."

681. ήγιζεν εἰς σάκταυν πινά: "He consecrated them into a certain wallet." This is παρά προσδοκίαν for ἐπὶ τῶν βωμῶν.

682. νομίσας, κ.π.λ.: "And I, believing that there was great holiness in this proceeding." Understand εἰσα after ὅσιαν.

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

689. τὴν χείρ' ὑπερῆρε: "Lifted up her hand over (the pitcher to protect it)." τὴν χείρα was probably written as a gloss on the margin, and so crept into the text. τὴν χείρ' υφήρει, the common reading, is retained by Dindorf, and can only mean "she tried to draw away her hand." But no mention has been made of her hand being thrust out, whereas in l. 691, infra, we find τὴν χείρα πάλιν ἀνέσπασε, which implies that it has been. To balance the sentence, then, some change must be made in this line to reconcile it with l. 691, where there is no doubt about the reading. The reading proposed by Hemsterhuys, approved by Dobree and Meineke, and adopted by Holden, ἀρασ' υφήρει, removes all difficulty. "Having raised (her hand), she was on the point of drawing away (the pitcher)." ἀρας' is a constructio ad sensum, as if γράφων had been written instead of γράφων. χύτραν υφήρει, "was on the point of drawing away the pitcher," would be preferable to the common reading. The Scholiast's interpretation, ἐκτείνει τὴν χείρα κατὰ τῆς χύτρας, ἵνα μηδὲς αὐτὴν λάβῃ καὶ Μένανδρος ἐξάφαντες ἐπικροτήσατε, was certainly written ἀ προς some of other reading, and ἀρας' υφήρει is the best suggestion that has been made.

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

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

708. ἐκείνος refers to Asklépios.

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

713. ὁ κάκιστο ἀπολογεῖνε: lit., "thou who art doomed to perish most vilely," "thou wicked scoundrel."
716. φάρμακον καταπλαστόν: "a plaster." The different kinds of φάρμακα, or medicines for outward application, were χρυσά, ἐγχρυστα, ἐπίχρυστα (ointments), and παστά, ἐπιπαστα, καταπλαστά (plasters); while those taken inwardly were βράσιμα and πότιμα, ποτά, πιστά. See Aisch. Prom., 1. 479, seq., and note.

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


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

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

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

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

727. Πλούτων: "τὸν Πλούτον Πλοῦτων ἐπε παίζων."—Schol. Ploutos is here identified with Ploutôn (Pluto), the god of the nether world, who as well as Ploutos was considered a god of riches, ὅτι ἐκ τῆς γῆς ἀνέλειτα ό πλούτος. Others regard Πλούτων as an endearing, diminutive of Πλοῦτος, as γλύκων of γλυκός, &c.

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

730. For Πανάκεια, see note on line 639.

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

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

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

749. In this line the woman apostrophises Asklepios.

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

756. ὁφρύς συνήγον, κ.τ.λ.: “knit their brows and were gloomy the while.” Cp. Nub. 1. 582, τὰς ὁφρύς ξυνήγομεν; Aeh., 1. 1069, τὰς ὁφρύς ἀνεσπακώς. This verse seems borrowed from some tragedy.

757. οἱ δὲ: this refers to οἱ δίκαιοι (line 751).

758. ἐκτυπεῖτο: the passive of κτυπέω in its causal meaning, “the shoe was made to resound.” Cp. Thesm., 1. 995— ἀμφι δὲ σοι κτυπεῖται

Καθιερώνοις ἥχῳ.

Dobree points out as undoubted examples of the passive use of this verb, Philostr. p. 201, κτυπεῖται τις ἐνταύθα ὑπ’ αὐτοῦ ἄκιμον; p. 358, κτυπεῖται δυοκαύων τά ἀντὶ ὑπὸ ἐνοικὸς ἵππεων. The passage in the text, ἐκτυπεῖτο... προβήμασιν is of tragic sound and is likely enough a tragic imitation.

760. ἐξ ἐνὸς λόγου: “at once,” lit., “at one word.”

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

767. ἄνδρες: for οἱ ἄνδρες, Ploutos, Chremulos, and their friends the just men.

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

φέρε σὺ τὰ καταχύσματα

ταχέως κατάχει τού νυμφίου καὶ τῆς κόρης.

Cp. Vergil, Ecl. 8, 31, spargere, marile, nucens. Ploutos, on returning with his new acquisition (i.e., his sight) must be greeted as if he were bringing home a blushing bride or newly-purchased slave. The Scholiast says that ὀφθαλμοῖς is παρὰ προσδοκίαν for δούλοις. κομίσω is the aorist subjunctive, like καταχέω in line 790.
771. The choral ode which should precede the entry of Ploutos is missing, and it is very probable that several verses are also missing, because Ploutos would hardly begin with the words καλ προσκυνῶ γε. With regard to the three opening lines, they are in tragic style, but the Scholiast tells us nothing of their origin, and they are not to be found in the extant tragedies.

"Adorat sive salutat solem, cujus lucem longo post tempore jam videt, ut solemus amicos salutarem; deinde terram Atticam, quae eum quasi hospitio excipiat. Cf. Eq., l. 156, τὴν γὴν πρὸδοκυνον."—Bergk.

772. σεμνής Παλλάδος κλεινὸν πέδου: "the famous plain of honoured Pallas," i.e., Athens, of which city Pallas Athēnē was the tutelary goddess.

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

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

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

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

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

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

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

783. "For they poke and bruise one's shins, each anxious to show some sign of goodwill." Observe that εὔδεικνύμενος is not plural to agree with the verb, but is attracted to the nom. sing. by ἐκατόσ. Cp. Homer, II. O, I. 663—

κατὶ δὲ μυὴσαιβε ἐκατόσαν
παίδων ἥπ άλόχον.
Also βάν θ' ἤμενα κελοντες ἐὰ πρὸς δώμαθ' ἐκατόσαν, Od. σ, last line.
787. περιεστεφάνωσεν: "surrounded."
788. ὁ φῶτατ' ἀνδρῶν: this to Ploutos probably; καὶ σὺ καὶ σὺ to Ploutos and Chremulos. The Scholiast understood it ὁ Πλοῦτε καὶ δὲ ἄνερ καὶ δὲ Βλεψίδημε.
789. καταχύσματα: see note on line 768.
790. καταχέω: aorist subjunctive.
792. Observe the double superlative πρώτιστα, "for the first time."
796. "Then in addition we shall avoid the charge of vulgarity. For it is not seemly in a dramatist to fling figs and fruit to the audience, and then to force laughter at these things," διδάσκαλος refers to Aristophanes himself, and the force of the epithet is that he himself, like other dramatic poets, taught or superintended the rehearsals of his own choruses.
For γελάν ἔστι, "to laugh at," cp. Aisch. Εἰμ., l. 560, γελᾶ ὤς δὲ δαίμονεν ἔστιν ἀνδρὶ θερμῷ, and Πτ., l. 270, ἐπὶ αὐτῷ ἣδε γέλασαν. But ἐπὶ τοῦτος might also mean "at this cost," i.e., the cost of vulgarity, or "in addition"; γελᾶν, in both these cases, being used absolutely.
800. Δείγματος: supposed by the poet to be the name of one of the spectators, who, as soon as the wife of Chremulos came in with the nuts, had started to his feet to be ready when they were scattered among the audience.
802—958. With the choral ode which should be sung between lines 801 and 802, but which is now lost, the catastrophe of the play is reached. Henceforth all goes aright, for on Ploutos regaining his sight all the good wax rich and evildoers are reduced to poverty. Karion enters and gives a comic sketch of the good things the god has given to his master. A Just Man comes to see the god and thank him, and to offer up his wretched old clothes as a memorial. An Informer enters to bemoan the loss of his trade, but he finds no sympathy, is stripped, then clothed in the miserable old rags of the Just Man, and finally sent to the baths.
803. μηδὲν ἐξενεγκόντ' οὐκοθεν: "without any cost," lit., "having borne nothing out of the house (in exchange)."
804. The idea in this and the next line is that wealth was generally secured by dishonest means in Athens, yet wealth has now come tumbling in tumultuously to the household of Chremulos although they had done nothing evil to deserve it.
805. ἐπεισεπτάκεν: this is explained by the Scholiast to mean εἰσεπήδησεν, and he adds that it is a military term chiefly used of an invasion. "Has riotously invaded (the household)."
806. This verse was rejected by Bentley, and certainly looks suspicious when compared with line 802.
806. οὐτὼ: "On these terms (i.e., having done nothing wrong to deserve it) wealth is a pleasant thing indeed."


813. ἵππος: various interpretations of this word are given, but the meaning of "lantern" (φανός) appears to be the most suitable to the present passage.

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

άρτιάζομεν: "ludere par impar," Hor. Sat. II., 3, 248, called by the Greeks ἀρτιάζειν, ἀρτία ἡ περίττα, or ἐγνά ἡ ἕγνα, was a game in which one had to guess whether the number of things (coins, nuts, &c.) held in the hand was odd or even.

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

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

In the following scene, from this line down to line 965, the dialogue is carried on between the Just Man, Kariôn, and the Sycophant. Chremulon is now engaged indoors with the sacrifice, and remains off the stage till he enters again in line 965 with the words "μὴ δὴν ἐγὼ γέροντις ἐξελήλυθα." The authority of the MSS. is in favour of this view, which is the one accepted by Bergk, Blaydes, and Holden.

The theory that Chremulon should be substituted for Kariôn throughout the scene is maintained by Hemsterhuys, Brunck, and Dindorf. The Scholiast leaves it doubtful, observing only ὁ (δικαίω) διαλέγεται ἢ ἡ Χρέμουλος ἢ ἡ οἰκέτης.

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

837. κοῦκ ἐδόκουν ὅραν: "and they pretended not to see."

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

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

Observe that lines 840, 842, and 844 end with πρὸς τὸν θεόν.

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

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

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

849. χαρίεντα: This is ironical.

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

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

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

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

864. The informer takes it for granted that he himself was one of the
good, the only class that Ploutos was to enrich.
867. ἔστιν ἐξολωλεκὼς: Periphrastic perfect for ἐξολωλεκές. This construction is far more common in the pluperfect.

870. “By Zeus, there’s not a bit of honesty in any one of you.” Cp. l. 363, supra.

872. ὁ Δάματερ: Observe this Doric form of ἄματερ. Doric forms were occasionally used by the comedians; and this very one has been already used in line 555.

“O Dèmètèr, with what swagger the informer has come in. It is clear that he is ravenously hungry.”

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

876. οἰμώξαρα: crasis for οἰμώξει ἄρα.

883. “I don’t care in the least for you. Here’s a ring I am wearing that I bought for a drachma from Eudemos.” The point of this remark is that the ring is a magic one, and would protect its wearer from harm. ἔδαμος is Doric for ἔδημος.

885. ἀλλ' οὐκ ἐνεστὶ: The Scholiast explains this to mean ἀλλ' οὐκ ἵσχει οὗτος ὁ ἰατρός πρὸς τὸ δήγμα τοῦ συκοφάντου. The general meaning must be “Your ring can’t guard you against the bite of the informer.” But how is this arrived at? The Scholiast’s explanation is that φάρμακον is understood: “There is no cure in it (the ring) against an informer’s bite;” so that δήγματος depends on φάρμακον which is implied in ἰατρός, because the ring was a ἰατρός φάρμακης.

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

One Scholiast says that δήγματος is the genitive after ἰατρός, and Holden believes οὗ γὰρ ἐστι to have been his reading, i.e., “the ring is not the ring of an informer’s bite.” Others think the line should be written, ἀλλ' οὐκ ἐνεστὶ ‘Συκοφάντου δήγματος.”

Dobree’s explanation is “It is impossible (οὐκ ἐνεστὶ) to buy an amulet against the bite of an informer,” in which sense οὐκ ἐνεστὶ is often found.

Holden takes the line as it stands to mean “There is no informer’s bite in his words,” making δήγματος a partitive genitive, and suggests ἐπιαδῆ or ἰασίς for ἐνεστὶ.

It seems most satisfactory to understand φάρμακον with the Scholiast.

889. οὐκοῦν τῷ γε σῷ: “Certainly not for your (good), you may be quite sure of that.”

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

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

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

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

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

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

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

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

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

912. κεπφε: "Ορνεον ὀπερ φιλει ἄφρον θαλάττιον ἑσθείεν. Scholiast. "Noodle, booby." The verb κεπφφοῦσθαι, "to be gullled," is used by Cicero, ad Attic, XIII., 40.

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

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

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

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

927. ὑπόλυσαι: I aor. imperat. mid. As ὑπόλυμα, the under-bound, is a shoe; so ὑπολύω, to loosen under, is the appropriate word for unfastening a shoe from the foot.

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

930. οὕμοι μᾶλ’ αὖθις: borrowed from Soph. Elect., 1416.

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

942. καὶ ταῦτα: “them too I will this very moment peg to this fellow’s forehead as to a wild olive-tree.” The Scholiast’s explanation is—ὅτι ἐπὶ τῶν κοτίων καὶ ἄλλων δένδρων πανταχοῦ ἐν τοῖς ἵεροῖς προσπατταλεύουσι τά ἀναθήματα.

945. σύκυνον ... καὶ σύκυνον: observe the alliteration. καὶ σύκυνον is generally explained here as meaning “even a weak (partner),” because the wood of the fig-tree was regarded as soft and of little use. Cp. Theocrit. I., 45—σφίγγετ’ ἀμαλλοδέται, τὰ δράματα, μὴ παρίων τις εἶπ’: Σύκυνοι ἄνδρες, ἀπάλετο χοιτός ὁ μισθὸς, where σύκυνοι means ἀσθενεῖς, and Hor. Sat. I., 8, 1, “Olim truncus eram ficulnus, inutile lignum.” But it has been stated by the Informer in the previous line that he is much weaker.
than his opponents. Thus, a weak partner would be of no use to him, as he would need a very strong partner to cope with them successfully. It is far more forcible to regard σύκνων as a pun on συκοφάντης, as they contain the common element σύκον, a fig. “If I get for fellow-worker even one of my own feather,” i.e., another informer.

Bergk thinks there is a reference to the proverb συκίνη ἐπικουρία, “a poor help,” and that this is contrasted with τοῦτον τῶν ἵσχυρῶν θεῶν of the next line. Liddell and Scott take σύκνως in this passage to mean false, treacherous.

950. For the Βουλή and the Ἐκκλησία consult Smith’s Dict. of Antiq.

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

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

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

ἄρ' ἄν παρ' ὑμῶν, ὁ ξένοι, μάθοι' ὅπου τὰ τοῦ τυφάννου δάματ' ἐστιν Οἰδίπου;

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

962. ἀλλ' ὑσθ': for this predicative use of the participle, cp. Ranae, l. 436, ἀλλ' ὑσθ' ἐπ' αὐτὴν τὴν ὅραν ἀφιγμένος.

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

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

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

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

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

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

982. ἀν ᾳτησ': "he would have asked," and hence "he would (i.e., was accustomed to) ask."

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

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

991. μεμνητό : 3rd per. sing. opt. of μέμνησαι, which is the perf. mid. of μιμνήσκω.

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

996. τὰπὶ...ἐσοντα : "(the other fruits) that are upon this tray."

The repetition of ἐπὶ is redundant.

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

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

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

1006. τῶ θεῶ: Dèmètêr and Persephonê.

1008. έπ’ έκφοράν: “for your burial” or “to carry away your goods.”

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

“Dic igitur anatriculam, columbulam, catellum,
Hirundinem, monedulam, putilium, passerillum.”

However, this passage from Plautus seems to me to confirm the brilliant emendation of Bentley, νηπάριον ἄν καὶ φάσιον ὑπεκορίζετο, “she used to call me endearingly her little duck and her little dove.” Bentley’s reading would, however, leave a tribarach followed by an anapest, and although there are other examples of this, yet it is contrary to the metrical canons. To remedy this defect, Porson read νηπάριον ὑπεκορίζετ’ ἄν καὶ φάσιον. Meincke and Holden read φάβιον for φάσιον. φάβιον is a diminutive of ϕάν, a wild pigeon, stock-dove.

1012. ἕτησ’ ἄν: see note on line 982.

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

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

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

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

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

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

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

1036. "I am so wasted with grief," she says, "that you might pull me through a ring." "Yes," says Chremulos, "provided it were not a finger-ring (δακτυλίου), but the ring round a sieve." διὰ δακτυλίου ἐλκυσθήραι was a proverb used of those who through grief or disease had become thin.

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

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

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

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

1048. ἄφυτερον βλέπει: cp. Hor., Sat. 1., 3, 26, "Cur in amicorum vitis iam cernis aëreum?"

1050. πρεσβυτῖκοι: comically put for παλαιτέρωι, because the woman is old. Cp. Aesch., Eum., 691 (Paley), ἂλλ' ἐν τε τοῖς νέοισι καὶ παλαιτέρωι θεοίς ἄτιμος εἶ σὺ.
1051. τῶν ῥυτίδων θόσα: cp. τῆς ἀθάρης πολλήν, line 694, supra.

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

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

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

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

1076. τὸ τί; "Wherefore?" It is the same as τί; or τὴν; The Scholiast says "Οἱ χαλεπαίνοντες οὕτως ἐλέγον, τὸ τί;"

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

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

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

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

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

1098. οὔδες ἑικεῖν: i.e., ὡς ἑικεῖν. "Nobody at all, apparently."
1099. ἀλλὰς: "in vain," "for nothing," "without cause."

κλαυσία: a desiderative form of the verb κλαίω, "to weep."

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

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

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

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

1108. ταυτόν: also written ταύτων, is crisis for τὸ αὐτόν.

τρύβλιον: this word is diminutive only in form.

1109. βάραθρον: see note on line 431.

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

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

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

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

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

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

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

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

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

This dance was a source of great merriment, and is connected with the rise of comedy at Athens. Cp. Verg., Geor., II., l. 380: “Atque inter pectora laeti
Mollibus in pratis unctos saluere per utres.”

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

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

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


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

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

1145. Ψυλήν: "Don't rake up old scores, even if you have captured Phulê." As the first edition of this play came out in 408 b.c., and Phulê was not taken till 403 b.c., this line clearly belongs to the second Plutus of 388 b.c.

Thrasoubolos was among the exiles who had to quit Athens under the régime of the Thirty Tyrants. He fled to Thebes, and with the aid of the Thebans seized Phulê, which was a fortress on the confines of Attica and Boiotia. Thence he marched to Athens, overthrew the Ten who had succeeded to the Thirty, and re-established the democracy in 403 b.c. Thereupon an amnesty was proclaimed, of which Xenophûn (Hellên., Π., 4, 43) says, οὐδὲς αὐτὰς ὄρκους ἢ μὴν μὴ μνησίακακήσων, ἐτι καὶ νῦν ὁμοῖοι τε πολιτεύονται, καὶ τοῖς ὄρκοις ἐμμένει ὁ δῆμος. Converting the metaphor into a simile, we get "As the Democrats did not take revenge when they conquered the Tyrants, so you should not now wreak your vengeance on me for my former ill-treatment of you, because you are now rich and can punish me."

1151. This line is probably taken from some tragedy, perhaps one dealing with Teukros' departure for Salamis (in Cyprus), when banished by his father. Sophoklēs and Iôn wrote dramas called Teukros. The sentiment is common, and suits the practical views of Hermès. Cp. Eurip., Ὁφθ., 774, ὡς πανταχοῦ γε πατρὶς ἡ βόσκουσα γῆ. Ibid. Φράγ., ἀπασά δὲ χθῶν ἀνδρὶ γενναὶ πατρὶς. Menand., Sent. Mon., 1. 716, τῷ γάρ καλῶς πράσοντι πάσα γῆ πατρὶς. Ovid, Fasti, I., 1. 493, "Omne
solum fortì patria est." Publius Syrus, 623 Z, "Patria erit vestra ubicunque vixeritis bene." Cic., Tusc. Quæst., V., 37, "Teuci vox... Patria est ubicunque est bene."

1153. στροφαῖον: "as god of turning," of the hinge (στροφεῖγκε). On the principle of "set a thief to catch a thief," statues of Hermès were set up at the doors of houses ἐπὶ ἀποτροπὴ τῶν ἀλλῶν κλεπτῶν, as the Scholiast says. Kariôn pretends to misunderstand him, and replies that they don’t now want any of his "tricky turns (στροφῶν)."

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

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

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

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

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

1172. κακῶς: understand ἔχω. "What is the matter, my excellent friend?" "How can I be otherwise than in a wretched
plight?" But this answer is hardly satisfactory, and Holden puts a comma after kakōs, which he thus connects with ἁπάλωλ', changing the intervening line to ἄφ' ὀυπερ ὄτος ὅ θεός ἵππατο βλέπειν, and regarding it as parenthetical.

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

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

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

1186. μοι δοκῶ: note the personal construction.

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

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

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

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

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

τῆς θεοῦ: Pallas Athēnē.

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

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

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

A TRANSLATION.

The Scene throughout the play is laid at Athens, in front of the house of Chremulos, which is entered by a door in the centre.

(Enter Karion, Chremulos, and Ploutos.)

Kar. (soliloquizing). How irksome a thing it is, O Zeus and gods, to be the slave of a crazy master! For if the servant should happen to recommend the best course, but should seem to his owner not to do so, the servant must needs partake of the evils. For fate does not allow the natural owner, but (only) the purchaser, to rule the person. Aye, this is so indeed. But against Loxias, who utters prophetic song from his tripod of beaten gold, I have this just cause of complaint, that, although he has the name of being a skilful leech and seer, he has sent away stark-mad my master, who is following at the heels of a blind man, doing the exact opposite to what he ought to have done. For it is we who see that lead the blind; but this (master of mine) follows (the blind), and he compels me likewise (to do the same), and that although he does not vouchsafe us at all a single syllable in reply. (Aloud to his master) Now, look you, it is quite impossible that I should hold my tongue, if you don't tell me why on earth we are following this man, my master; but I will bother you. For you won't beat me while I wear the (sacred) wreath.
22. CHREM. No, by Zeus, but I will take off the wreath (and beat you), if you cause me any annoyance, that you may suffer the more.

KAR. Nonsense; for I will not stop till you tell me who in the world this man is; for I make the inquiry with the very best intentions to you.

CHREM. Well, I won't keep anything dark from you: for of (all) the slaves of my household I look upon you as the most loyal and the most thievish. Although I was a god-fearing and just man, I was doing badly and was in poverty.

KAR. I know it, i' faith.

CHREM. While others, such as the sacrilegious, the orators, the informers, and rascally people, were in wealthy circumstances.

KAR. I agree with you.

32. CHREM. So I went to the god to make inquiries, thinking, poor man, that my own life was now well-nigh spent—but it was to inquire regarding my son, who happens to be my only son, whether he ought to change his character and become a rascal and a cheat, without a single atom of honesty, as I had come to think this was the exact thing that paid best in life.

KAR. Pray, what spake Phoibos from the wreathed shrine?

40. CHREM. Thou shalt learn. For the god to me spoke clearly thus: Whomsoever I should first meet when I left (the temple), he ordered me never to let go that man thereafter, but to persuade him to accompany me home.

KAR. And pr'ythee whom dost thou first meet?

CHREM. This man here.

KAR. Then don't you understand the meaning of the god, which tells you most clearly, you great lout, that your son should follow the custom of the country?

CHREM. By what process do you come to this conclusion?

KAR. Because this seems clear even for the blind to comprehend, that it is a very paying thing to discard honest dealing in modern times.

51. CHREM. It is impossible that the oracle inclines in
that direction, but (it points) to some other greater thing. But if this man here were to tell us who on earth he is, and with what purpose, and on what quest, he has come hither with both of us, we might learn what our oracle means.

Kar. (to Ploutos). Come now, whether will you tell about yourself who you are, or am I to take extreme measures? You must speak out quick and soon.

Plout. I advise you to go and howl.

Kar. (speaking to Chremulos, and affecting to misunderstand Ploutos). Do you catch who he says he is?

Chrem. It is to you he gives that advice, not to me, since you question him like the lubber and boor that you are. (Addressing Ploutos) Well, if you take any delight at all in the character of a truthful man, tell me (who you are).

Plout. I'd advise you to go and blubber.

63. Kar. (There!) Welcome your (truthful) man, and the omen of the god.

Chrem. By Demeter, thou assuredly shalt no longer go unpunished!

Kar. (Aye), for if you don't tell, you wretch, I will put a wretched end to you.

Plout. Good sirs! go ye both away from me.

Chrem. Not very likely.

Kar. Well, my master, what I recommend is in sooth the best plan. I will put a most wretched end to this man. For I will place him on top of a precipice, and leave him there, and go away, that he may fall down thence and break his neck.

Chrem. Well, take him off at once.

Plout. By no means (must you do so).

Chrem. Won't you speak out, then?

Plout. But if you learn who I am, I well know that ye will work me some evil, and will not let me go.

Chrem. Yes, by the gods we will (let you go), if you are only willing!

Plout. Then first let go your hold of me.

Chrem. Look there, we release you.

76. Plout. Listen then, both of you: for I am, it seems,
obliged to tell what I was prepared to keep secret. I AM PLOUTOS.

Kar. O you vilest of all creatures! Then you held your tongue, although you are Ploutos?

Chrem. You Ploutos, in that miserable garb! O Phoibos Apollon, and gods, and genii, and Zeus, how sayest thou? Art thou really he?

Plout. Yes.

Chrem. He himself?

Plout. His very self.

Chrem. Tell me, then, whence you come with all your squalor.

Plout. From the house of Patrokles I come, the man who never washed since he was born.

Chrem. And how did you come by this misfortune? Tell me the story.

Plout. It was Zeus that treated me thus, because he was jealous of men. For when I was a young man I threatened that I would go to the just, the wise, and the well-behaved only: but he made me blind that I might not be able to distinguish any of these: so jealous is he of the good.

Chrem. Why, good sooth, it is only through the honest and just that he receives honour.

Plout. I agree with you.

Chrem. Come then, how say you? If you were to see again, even as before, would you now shun the wicked?

Plout. Assuredly.

Chrem. And you would go to the just?

Plout. Certainly: for I have not seen them for a long time.

Chrem. And no wonder: for neither have I, although I have the full use of my eyes.

Plout. Let me take leave; for ye already know all about me.

Chrem. No; by Zeus, (we won't); but we'll cling to you much more closely.

Plout. Didn't I tell you that you were going to cause me trouble?

Chrem. Well, I beseech you, be persuaded, and don't
forsake me. For no matter what further search you make, you won't find a man of better character than myself. No, by Zeus, for there is no other (of this kind) except myself.

Plout. That is what they all say; but when they really hit upon me, and become wealthy, they simply go beyond all bounds in their villainy.

Chrem. Such indeed is the case, yet all are not evil.

Plout. Nay, but they are, by Zeus, every single one of them.

Kar. You shall pay dearly (for your low opinion of us all).

112. Chrem. But in order that you may know how many good things shall be yours, if you stay with us, lend me your attention that you may learn. For I think, I do think, but with heaven's help shall it be said, to free you from this affliction of your eyes, and make you see.

Plout. You must not do such a thing on any consideration: for I don't want to see again.

Chrem. What's that you say?

Kar. This man is a miserable wretch to the very core.

Plout. I am sure that Zeus will annihilate me, seeing that he is certain to learn the foolish plans of these men.

Chrem. Why, isn't he doing that at present, inasmuch as he allows you to stumble against things as you walk about?

Plout. I don't know; but I do dread him very much.

123. Chrem. Do you, indeed, O biggest coward of all the gods? Do you think, then, that the sway of Zeus, and all his thunders are worth a groat if you should have your sight back, even if it were for a short time?

Plout. Ah, don't talk in that way, O impious wretch.

Chrem. Keep quiet. For I'll prove you to have far greater power than Zeus.

Plout. You will prove that I have?

Chrem. Yes, by heaven. Now, for instance, through whom does Zeus rule the gods?

Kar. Through money; for he has most money.

Chrem. Come now, who is it that supplies him with the money?

Kar. The god who is here.
CHREM. Now, through whom do they offer sacrifice to him? Isn't it through this god?

KAR. Aye, and by Zeus they pray without any disguise for riches.

CHREM. Isn't this god the cause, then, and couldn't he easily put an end to it, if he chose?

PLOUT. How so, pray?

137. CHREM. Because not a single mortal would henceforth sacrifice ox, or wheat-cake, or one single other thing, if you did not wish it.

PLOUT. How so?

CHREM. How, do you ask? Why, because, of course, it will be impossible for him to buy, unless you are present in person and give him the money; so that you single-handed can overthrow the power of Zeus, if he should annoy you in any way.

PLOUT. What say you? Is it through me they sacrifice to him?

CHREM. That is my statement. And, by Zeus, if there is anything bright and fair or pleasing to men, through you it comes. For everything is subject to the sway of wealth.

KAR. I assure you I, all along of a paltry little trifle of money, have become a slave, through not being as rich as others.

160. CHREM. (And it is through you that) all arts and skilful expedients have been invented among men. For one of them sits down and makes shoes.

KAR. Another works as a smith, and a third as a carpenter.

CHREM. Aye, and another as a goldsmith, when he has got the gold from you.

KAR. Aye, and another, by Zeus, as a clothes-lifter; and another as a burglar.

CHREM. While another is a fuller.

KAR. And another washes sheep-skins.

CHREM. And another is a tanner.

KAR. Another sells onions.

PLOUT. Oh, wretched me! All these things were long unnoticed by me.
Kar. And doesn't the Great King give himself airs on account of this god? And isn't the Assembly held through him?

Chrem. And what say you to this? You man the triremes, don't you? Tell me.

173. Kar. And doesn't he maintain our mercenaries in Corinth? And won't Pamphilos smart through him?

Chrem. Yes; and won't the Needle-Seller, just, along with Pamphilos? And doesn't Philepsios tell his stories for your sake? And isn't our alliance with Egypt through you? And doesn't Lais love Philonides through you?

Kar. And the princely mansion of Timotheos——

Chrem. (to Karion, interrupting him). Will, I pray, fall upon you. (To Ploutos.) And are not all things done through you? For you are the onliest cause of all things, good and evil, be well assured of that.

Kar. And they upon whose crest he only sits, always win in wars.

Plout. Am I single-handed able to do all this?

187. Chrem. Aye, and, by Zeus, more things than these by far; so that no one has ever had his fill of you. Of all other things one may have his fill: of love——

Kar. Of loaves.

Chrem. Of music——

Kar. Of sweetmeats.

Chrem. Of office——

Kar. Of flat cakes.

Chrem. Of noble qualities——

Kar. Of dried figs.

Chrem. Of ambition——

Kar. Of barley-cake.

Chrem. Of generalship——

Kar. Of lentil-soup.

193. Chrem. But nobody has ever had his fill of you. And if a man receive thirteen talents, he would far sooner receive sixteen. And if he succeeds in completing that sum he wants forty, or else says that his life is not worth living.

Plout. Both of you seem to me to speak very justly; except one single point about which I have fears.
CHREM. Tell us, about what.

PLOUT. How I am to become master of that power ye say I have.

CHREM. Now, by Zeus, (I am surprised). Well, it is, after all, a common saying, that wealth (or Ploutos) is most cowardly.

PLOUT. Not in the least; but it was a burglar that slandered me. For he once made his way into the house, but was unable to seize anything, for he found everything locked up; and then he called my prudence cowardice.

208. CHREM. Well, let it not trouble you in any way, since, if you only show yourself a zealous man for our designs, I will make you see more keenly than Lunkeus.

PLOUT. How then will you be able to do this, as you are a mortal?

CHREM. I have high hope from what Phoibos himself told me, when he shook the bay at Putho.

PLOUT. He also, then, has joint knowledge of these things.

CHREM. Even so.

PLOUT. Take care!

CHREM. Don’t be in the least concerned, my good friend. For I, be well assured of this, even at the risk of my life, will in person carry these things through.

KAR. And I also, if it is your wish.

218. CHREM. And we two shall have many other allies, all who were honest and had no bread.

PLOUT. Holloa! Sorry allies you have named for us!

CHREM. Not at all, if they become wealthy again, as at first. (To KARION) But do you go, as fast as you can run, and——

KAR. What am I to do? Speak.

CHREM. Invite my fellow-farmers, whom you will haply find all a-weary with work in the fields, so that each of them may come here in person and receive a share as large as our own in this Ploutos.

KAR. Even now I go: but let some of those within take this piece of meat and carry it inside.

CHREM. I’ll see to that; but do you run off quickly. (Exit KARION. CHREMULOS to PLOUTOS) But do you, O
Ploutos, most excellent of all deities, come in hither with me indoors: for this is the house that you must this day, by hook or by crook, make quite full of valuables.

234. PLOUT. Now, by the gods, it grieves me sorely whenever I go into a stranger’s house, for I never yet enjoyed one particle of good from it. For if I happen to go in to a miser, he straightway buries me deep down under the ground; and if any honest friend of his should come to him and ask him for a small sum of money, he denies even his having ever seen me. But if I happen to enter the doors of a mad-cap, I am squandered in vice and gambling, and flung naked out of doors in no time.

245. CHREM. (Yes), for you never met with a reasonable man. But somehow I am always of that character: for I joy in thrift as no other man does, and in spending again, when there is call for it. But let us go in, as I wish both my wife to see you and my only son, whom I love most after you.

PLOUT. I believe you there.

CHREM. For why shouldn’t one speak the truth to you?

[Exeunt CHREMULOS and PLOUTOS.

(Enter Karion and the chorus of farmers).

KAR. O ye who have very often eaten the same sorry fare as my master, my friends and fellow-demesmen and lovers of toil, come make haste and press on, as it is not the time to tarry, but ye are in the very nick of time to assist with your presence.

257. CHOR. Don’t you see that we have long been hastening eagerly, as well as can be expected from men who are now weak and old? But maybe you want me to run, before even telling me this—for what reason your master has invited me hither.

KAR. Have I not, good sooth, told you this long ago? It is you yourself that won’t listen. For my master says that ye shall all live happily, freed from a cold and fretful life.

CHOR. But what, in sooth, and whence, is this matter of which he speaks?
Kar. He has come hither, ye rascals, with an old man who is squalid, stooped, miserable, wrinkled, sans hair, sans teeth.

267. Chor. Messenger of golden news, how say you? Tell me again. For you show that he has come with a heap of riches.

Kar. What I say is (that he has come) with a heap of the afflictions of old age.

Chor. You don't expect, do you, after tricking us in this way, to get off unpunished, and that, too, when I have a staff?

Kar. No doubt ye take me to be a man born like this in all respects, and believe that I never have a good word to utter?

Chor. How pompous the rascal is! Your legs are crying, "Oh! oh!" because they want back the stocks and fetters.

Kar. Your letter "having obtained for you by lot the post of dikast in the (court of the) coffin, do you not go? And Charón is offering you the ticket."

279. Chor. Confound you! What an impudent fellow and born knave you are, in that you trick us, and have not yet ventured to tell us the reason of this invitation from your master: for (this is why), after heavy labours, and with no time to spare, we have eagerly come hither, passing on our way the roots of many thyme-plants.

Kar. Well, I'll cease to be mysterious. For, my friends, my master has come leading with him Ploutos, who will make you rich.

Chor. Is it really possible for us all to be rich?

Kar. Yea, by the gods, ye may all become perfect Midases, an ye get the ass's ears.

Chor. How glad I am and delighted, and how I wish to dance with pleasure if the news you tell me is really true.

290. Kar. And further, I'll willingly lead you myself—tra-la-la, imitating the Kuklóps, and swinging thus (here he cuts a few capers) to and fro on my feet. But come, my children, ofttimes shouting, and bleating the calls of sheep and noisome goats, follow me.

Chor. But we, on the other hand, bleating tra-la-la,
when we have caught you here, you dirty Kuklòps, with your wallet, and your wild dewy herbs, after your debauch, leading your sheep, as you carelessly lie asleep somewhere, shall take a large lighted stake and seek to blind you.

302. Kar. Well, I, in every way, will imitate Kirke who compounded the drugs, and once in Corinth persuaded the companions of Philonides to eat kneaded excrement as if they were boars, and kneaded it for them herself. And do you, piggies, grunting for delight, follow your mother.

Chor. Then you, the drug-pounding Kirke, the bewitcher and defiler of our companions, we will catch with glee and hang up, in imitation of the son of Laërtes; and we'll befoul your nose like a he-goat's; while you, like another Aristullos, with gaping mouth, will say "Piggies, follow your mother."

316. Kar. But come now, a truce to further jesting, and turn your attention to another strain; while I shall choose to go at once without my master's knowledge to get hold of and devour a loaf and the meat that is still left, and thus grapple with the work. [Exit Karion.

(After this there was an interval filled up perhaps with a dance in the orchestra, perhaps by music and dancing, perhaps by a choral ode accompanied by music and dancing. This remark applies to all the other places marked Χρούς in the text.)

(Enter Chremulos.)

Chrem. (to Chorus). To bid you welcome, my fellow-demesmen, were now an old and stale formula; but I do heartily greet you because ye have come readily with zealous and not with careless pace. But see that to me even in other respects ye be fellow Helpers and genuine supporters of the god.

328. Chor. Be of good cheer! For you shall think I look downright War. For it were strange if for the sake of three obols we jostle one another at every meeting of the Assembly, and I were to allow anyone to take away Ploutos himself.

Chrem. And lo! here's Blepsidēmos coming up to us;
and it is clear by his gait and his pace that he has heard something of the matter.

335. BLEP. What can be the meaning of all this? From what source, and in what way, has Chremulos suddenly grown rich? I don't believe it. And yet, by Herakles, everybody that sat in the barbers' shops talked of nothing else but of how the man has suddenly become rich. But I am greatly surprised at this fact in particular, that a man who has come in for a windfall should send for his friends. He certainly does not follow the custom of the country.

343. CHREM. Well, I'll tell you without any reserve. Yea, by the gods, Blepsidemos, we are in better circumstances than (we were) yesterday, so that you may have a share; for you are one of our friends.

BLEP. And have you really become rich, as gossip says?

CHREM. I shall be so very soon, if it's Heaven's will. For there's a little risk in the matter, just a little.

BLEP. Of what kind?

CHREM. Of such a kind that—

BLEP. Tell me quickly what on earth you mean.

CHREM. If we succeed, we shall be prosperous for ever; but, if we fail, we shall be utterly destroyed.

352. BLEP. This cargo looks a bad one, and does not please me. For to be thus exceeding rich of a sudden, and then again to be afraid, is the mark of a man who has done nothing honest.

CHREM. How nothing honest?

BLEP. If, by Zeus, you have come thence after stealing some gold or silver from the god, and perhaps repent since.

CHREM. O Apollon, Averter of Evil! By Zeus, no: not I.

BLEP. None of your nonsense, Sir; for I know it clearly.

CHREM. Don't suspect anything of the kind about me.

362. BLEP. Alas! how utterly wanting in honesty every one is; but they are all ruled by gain.

CHREM. By Demeter, you seem to me not to be in your sound senses.

BLEP. How greatly he is changed from his previous character!

CHREM. By heaven, Sir, you are stark mad.
BLEP. Why, even his very countenance does not remain unmoved, but it is quite clear that he has done something wrong.

CHREM. I know the meaning of your croaking: you are under the impression that I have stolen something, and you seek to get a share.

BLEP. I seek to get a share, do I? Of what?

CHREM. But it is nothing of the kind, and is, in fact, very different.

BLEP. Oh! you haven't merely stolen, then, but have committed robbery with violence?

CHREM. You are possessed.

BLEP. Why, haven't you even defrauded anyone?

CHREM. Certainly not.

BLEP. O Herakles! whither, I pray, is one to turn? For he won't speak the truth.

CHREM. For you accuse me before learning my business.

377. BLEP. Now, my friend, I will gladly undertake, for a very small fee, to arrange this matter before the state hears about it, and with small sums I will bung up the mouths of the orators.

CHREM. And, what's more, by the gods, I fancy you would like to set down twelve minae, when you had spent three.

BLEP. I see somebody who is fated to sit down before the tribunal in company with his wife and children, with a suppliant bough in his hands, and yet will not differ in any respect whatsoever from the Herakleidai of Pamphilos.

386. CHREM. Not so, thou wretch, but the honest alone and the clever and the self-contained will I straightway raise to riches.

BLEP. How say you? Have you stolen so very much as all this?

CHREM. Ah me, for my miseries! You will ruin (me).

BLEP. (No, but) you (will ruin) yourself, in my opinion.

CHREM. Certainly not, you villain, since I have Ploutos.

BLEP. You (have) Ploutos? which one?

CHREM. The god himself.

BLEP. And where is he?

CHREM. Indoors.

BLEP. Where?
Chrem. In my house.
Blep. In your house?
Chrem. Precisely.
Blep. To the crows with you! Ploutos in your house?
Chrem. Aye, by the gods.
Blep. You are telling the truth?
Chrem. I am, I assure you.
Blep. By Hestia?
Chrem. By Poseidon.
Blep. Do you mean the sea-god?
397. Chrem. Yes; and if there's any other, by the other as well.
Blep. Then do you not send him about also to us, your friends?
Chrem. Things have not yet reached that point.
Blep. What do you say? Not reached the distribution point?
Chrem. By Zeus, no. For we must first——
Blep. What?
Chrem. Make him see.
Blep. Make whom see? Tell me.
Chrem. Ploutos, as of yore, in some one way or other.
Blep. Why, is he really blind?
Chrem. Yes, by heaven.
404. Blep. It is not without reason, then, that he never came to me.
Chrem. But if the gods so will, he will come now.
Blep. Oughtn't we, then, to bring in some doctor?
Chrem. Pr'ythee, what doctor is there now in the city?
For their pay is no longer anything worth, nor their art.
Blep. Let us cast about.
Chrem. Nay, there's not one.
Blep. I believe there's not.
Chrem. Now, by Zeus, the best plan is to do what I have been long preparing—(to conduct him) to the temple of Asklepios (and) make him lie down (there).
Blep. Very much so, by the gods. Don't delay now, but be quick and do something or other.
Chrem. And see, I go.
Blep. Make haste, now.
Chrem. That's just what I am doing.
Enter Poverty.

415. O ye two miserable human wretches that are venturing upon a rash, unholy and lawless work, whither, whither are ye going? Why are ye running away? Will ye not stay?

Blep. O Herakles!

Poverty. For I will destroy you vilely, ye vile men: for you are venturing upon an attempt that should not be endured, but such an one as no other, be he god or man, ever attempted; so that you are both undone.

Chrem. But who are you? for you seem to me to be somewhat pale.

Blep. Perhaps she is a Fury from a tragedy: she has a mad tragic look, to say the least.

Chrem. (She can't be that), for she hasn't the torches.

Blep. Then she shall suffer for it.

Pov. Whom do ye take me to be?

Chrem. An ale-wife, or a vendor of peace-pudding: otherwise you would not have bawled out at us so loudly, although we have done you no wrong.

429. Pov. Really? Why, have you not acted most heinously in your efforts to expel me from the whole of the country?

Chrem. Well, isn't the Barathron left for you to go to? But you had better tell us now at once who you are.

Pov. One who this day will make both of you pay the penalty for seeking to drive me away from here.

Blep. I wonder if it is the chapwoman a few doors off who always cheats me so grossly in my pints.

Pov. In fact, I am Poverty, who have been living with you for many years.

Blep. Sovereign Apollon and gods, whither is one to flee?

Chrem. Ho! you there! What are you doing? O you most cowardly beast, won't you remain?

Blep. Not for the world.

Chrem. You won't remain? Are we two men afraid of one woman?
442. BLEP. Yes, for she is Poverty, you villain, and no being was ever more ruinous anywhere than she is.

CHREM. Stay, I beseech you, do stay.

BLEP. By Zeus, I will not.

CHREM. Well, I must say we shall do by far the most disgraceful of all deeds, if we leave the god defenceless and fly any whither through fear of this woman, instead of fighting it out.

449. BLEP. Trusting in what weapons, or what power? For where's the cuirass, or the shield but this most accursed woman puts it in pawn?

CHREM. Be of good heart; for I know that single-handed this god will set up a record to commemorate the reverse he inflicted on this woman's versatility.

POV. Does either of you dare to utter a single syllable, you pair of castaways, after you have been caught in the very act of doing heinous deeds?

CHREM. But you, an utter plague upon you! Why do you come up and abuse us, when we are not doing you the least wrong?

458. POV. Why! in the name of the gods, do ye think ye are doing me no wrong, although ye are endeavouring to make Ploutos see again?

CHREM. How then do we injure you in this, if we are doing good to all mankind?

POV. Why, what boon can you invent (for mankind)?

CHREM. What (boon), you ask? Why, in the first place, we can banish you from Hellas.

POV. Banish me? Why! what greater evil than this do you suppose you could inflict on men?

CHREM. What greater evil? Why! if we should forget to do this, now that we are set upon doing it.

467. POV. Why now on this very subject, I am ready in the first place to have a cool argument with both of you, and if I make it clear that I alone am the cause of all good things, and that through me you live (well and good): but if I don't, then you may both do with me, at once, whatever you please.

CHREM. Do you dare to say this, you most abominable wretch?
Pov. Yes, and do you be advised: for I think I shall very easily show you to be wrong in every point if you say you will enrich the just.

Chrem. O staves and pillories, won't ye aid me?

Pov. You needn't complain angrily and bawl out until you know.

478. Chrem. And who could help howling when he hears such language.

Pov. Whoever is in his right mind.

Chrem. What penalty, then, am I to fix for you in the suit if you are vanquished?

Pov. Whatever you like.

Chrem. You speak fair.

Pov. For the pair of you must suffer the same punishment, if you are worsted.

Chrem. Think you, then, a score of deaths about enough?

Blep. Yes, for her: but for the pair of us, two deaths alone will be quite enough.

Pov. Let both of you make haste and do this: for what just plea can one any longer urge against it?

Chor. Now you must at once use some clever argument to conquer this woman in your polemical discussion; and ye shall not show any softness in yielding.

489. Chrem. I am of opinion that this is clear for all men alike to grasp, that it is a just thing that honest folk should prosper, but that the wicked and the godless should fare exactly the opposite of this. We, then, desiring this, have with difficulty hit upon a scheme, excellent and noble and useful for every purpose, so that this idea may be carried out. For if Ploutos were now to see, and did not wander about in blindness, he would go to those men who are good, and would not fail, while he would shun the wicked and the godless. And then he will make all men good and rich of course and full of respect for things divine. Now, who could ever hit upon a better discovery than this for man?

Blep. Nobody could. I bear witness to that. Don't ask her any questions.

500. Chrem. And as regards the life that we men lead nowadays, who is there but would deem it madness, or
rather possession? For there are many men who are rich although they are scoundrels—men who amassed their wealth unjustly; and there are many who are very honest and yet do badly, and starve, and mostly consort with you. Therefore I declare, if Ploutos were to recover his sight and put an end to this state of things, there is no way that a man could go to provide greater blessings for mankind.

507. Pov. O ye who of all men have been the most easily persuaded out of your sound senses, ye two old dotards, fellow-gossips and fellow-lunatics, if this that ye long for were to take place, I assure you it would not benefit you. For if Ploutos were to see again and were to distribute himself equally, no one would practise either craft or profession; and when both these things have disappeared for you, who will be willing to work as a smith or a shipwright, or a cobbler, or a wheelwright, or a shoemaker, or a brickmaker, or a washer, or a tanner, or with ploughs to break the plain of earth, and reap the fruit of Deo, if ye be allowed to live in idleness, neglecting all these things?

517. Chrem. You are talking nonsense. For all these things that you have just now recounted our servants will drudge over.

Pov. Where will you get your servants from?

Chrem. We'll buy them for money, of course.

Pov. And who, in the first place, will be the vendor, when he, too, has money?

Chrem. Some merchant, bent on gain, will come from Thessaly, from the treacherous slave-dealers.

522. Pov. But, first of all, there won't, of course, be even one single slave-dealer, according to your own logic. For what wealthy man will be disposed to do this, at the risk of his own life? So that you yourself, if forced to plough and dig, and labour at other things, will spend a much more grievous existence than at present.

Chrem. On your own head be it!

527. Pov. Furthermore, you won't even be able to doze on a couch, for there won't be any; nor on rugs; for who will care to weave, when he has money? Nor will ye be able to anoint her with trickling perfumes when each of
you brings home a bride, nor to deck her with expensive dyed garments of various designs. And yet what advantage will it be to be rich, if you have to do without all these things? But from me you will get a ready supply of everything that you need. For I sit like a mistress and force the artisan through need and poverty to seek the wherewithal to live.

535. CHREM. Why, what good could you provide except a crowd of blisters on coming from the bath, of starveling urchins, and of old crones? The number of lice and mosquitoes and fleas I don’t even mention to you, it is so multitudinous, and they buzz around the head and worry one, raising one from his bed and telling him, “You will starve, but get up!” And, in addition to these things you give him rags to wear for a cloak; and instead of a couch, a rush mattress alive with bugs—a thing that awakens the sleeper. And you give him a rotten mat to keep instead of a carpet; and instead of a pillow, a stone of goodly size for the head; and to feed not on loaves but on mallowshoots, and instead of a barley-cake dry radish-tops; and instead of a bench, the head of a broken jar; and instead of a kneading-trough the side of a cask, and even that cask-side broken. Now tell me, do I show you to be the cause of many blessings to all men?

547. Pov. You have not described my life, but you have kept harping on the life of the poor beggar.

CHREM. But then, of course, we say that Poverty is the sister of Beggary.

Pov. O yes, you who say that Dionusios (the tyrant) and Thrasuboulos (the liberator) are all the same. But my life is not in such a plight as that, by Zeus, nor is it going to be. For the life of a beggar, described by you, is to live without anything at all; but a poor man’s life is a thrifty life, wholly taken up with business, having nothing superfluous, and yet without want.

CHREM. How happy that dead life of his you have recounted, if, with all his sparing and toiling, he shall not even leave the means to be buried.

557. Pov. You try to scoff and be satiric, and heed not serious matters, knowing not that I produce better men
than Ploutos produces, both in mind and in figure. For with him are the gouty, the swag-bellied, the stout-calved, and those that are fat by their riotous living; but my followers are lean, with waists like wasps, and troublesome to their enemies.

CHREM. Yes, but is it likely by starving them you give them the wasp-shape?

Pov. Well, now, on the score of temperance, I'll go on to show both of you (contrary to the received opinion) that orderly conduct dwells with me, but that insolence is a mark of Ploutos.

CHREM. Oh, of course, it is very orderly to steal, and to dig through the walls of houses.

BLEP. Yes, by Zeus, if the burglar is to escape, can it be anything but orderly?

567. Pov. Then look at the orators in the different states, how that when they are poor they are just to the people and the state, but when they have grown rich at the expense of the state, they immediately become unjust, and plot against the multitude, and war with the people.

CHREM. Well, there's not a word of untruth in what you say there, although you are very slanderous. But not a bit the less shall you suffer, don't plume yourself on that, because you seek to persuade us of this, that poverty is better than wealth.

Pov. Aye, and you have thus far been unable to confute me, but you talk nonsense and flap your wings.

CHREM. And how happens it that all men shun you?

576. Pov. Because I make them better. And you can see this best in the case of children: for they run away from their parents, who mean the very best for them. So very difficult is it always to discriminate the thing that's right.

CHREM. No doubt you will say that Zeus does not discriminate aright what's best: for he, too, has wealth.

BLEP. Yes; and sends this woman to us.

Pov. O ye who in mind are thoroughly blearcd with fossilized prejudices, the pair of you, Zeus, of course, is poor, and that I'll clearly show you at once. For if he were rich, how would he, when celebrating in person the
contest at Olumpia, where he invariably gathers together the whole of the Hellenes every fifth year, have proclaimed the victorious competitors by crowning them with wild olive for a crown? And yet it would have been far more becoming to crown them with gold, if Zeus were rich.

587. CHREM. Why, by this, of course, he clearly proves that he honours wealth. For it's because he is sparing, and does not wish to spend any of this, that he wreathes the conquerors with trifles and leaves the wealth in his own coffers.

POV. You seek to fasten on him a charge far more disgraceful than poverty, if he has wealth and is so niggardly and gain-loving as ye say.

CHREM. Now may Zeus utterly confound you, having crowned you with a wild-olive crown.

593. POV. The idea of your presuming to argue that you have not everything good through Poverty!

CHREM. From Hekate one may learn this, whether wealth or poverty is preferable. For she tells us that those who have and are rich bring to her every month a banquet; whereas the poor folk snatch it away before (those who have brought it can) set it down. But, to the dogs with you! and don't utter a single syllable farther. For you won't persuade me, not even if you do persuade me.

601. POV. O city of Argos, hear ye what he says!

CHREM. Call upon Pauson, your mess-mate.

POV. What is to become of me, unhappy woman?

CHREM. Go to the crows and quicker too from us!

POV. And where on earth shall I turn to?

CHREM. To the pillory: only you mustn't tarry, but make haste.

POV. Assuredly ye will one day send for me hither!

CHREM. Then shall you return; but now go to the deuce! For it's better for me to be rich, and as for you it is better for me to bid your head go weep for many a long day.

613. BLEP. By Zeus, when I am rich, I, at all events, desire to make good cheer with my wife and children, and after bathing to come out of the bathroom with a sleek skin, and not give a fig for the artisans and Poverty.

[Exit Poverty.]
CHREM. We have got rid of this cursed wretch. But let you and me lead the god with all haste to the temple of Asklepios to lay him down there.

BLEP. And let us not delay, lest somebody should now come again and hinder us from doing some of the needful things.

CHREM. Karion, my man, you must bring out the bed-clothes and lead Ploutos himself in the usual way, and carry everything else that is ready within.

[Exeunt omnes.

(Choral Ode missing.)

(Enter Karion.)

627. Kar. O ye aged men who at Theseus' feast have sopped up much soup with very little bread, what good luck ye have, how happily ye have fared, and all others who partake of an honest character.

CHOR. What is the matter, O thou best friend of—thyself? For you seem to have come as a messenger of some good news.

Kar. My master has fared most prosperously, or rather Ploutos himself. For, instead of being a blind man, he has been made to see again, and his pupils are clear-sighted, as he has met with a kindly friend in Asklepios the Healer.

CHOR. You give me reason for joy, reason for shouts of triumph.

Kar. Ye have reason to rejoice whether ye wish it or not.

CHOR. I will shout aloud for Asklepios of the goodly children, the great light to mortals.

(Enter the Wife of Chremulos.)

641. Wife. What on earth is the meaning of this shouting? Is it meant to announce something good? For I have been long sitting indoors eagerly hoping for this, and awaiting this man.

Kar. Quick, quick with the wine, my mistress, that you
may yourself have a drink; (aside) and you are very fond of doing that same; (aloud again) since I bring you all blessings in a heap.

WIFE. Well, where are they?

KAR. In my narrative you'll soon learn.

WIFE. Get on then and finish whatever on earth you have to say.

KAR. Listen, then, as I am going to tell you the whole story, good and bad, from head to foot.

WIFE. No bad, I pray, on my head!

KAR. What? Not the good things that have just happened?

WIFE. It's only the troubles I don't want.

653. KAR. Well, as soon as ever we came to the god, leading a man then, indeed, most miserable, but now blessed and fortunate, if any other is so, first we led him to the sea, and then we bathed him.

WIFE. By Zeus, then the old man was fortunate, bathing in the cold sea.

KAR. Then we went to the sacred enclosure of the god. And when on the altar the cakes and offerings were dedicated by the flame of murky Hephaistos, we laid down Ploutos, as was proper; and each of us made up from little odds and ends a bed for himself.

WIFE. Then were there certain others besides yourselves wanting the god?

665. KAR. Yes, Neokleides, for one, and he is blind; but in stealing has far overshot those who can see; and there were many others with all sorts of ailments. But when the minister of the deity put out the lights and told us to go asleep, and said that we were to keep silent, if any of us perceived a noise, we all lay down in an orderly manner. And I was unable to sleep, for my attention was arrested by a certain pitcher of porridge a little way off from the head of a certain old woman, and I strangely desired to creep over to that pitcher. Then I looked up and saw the priest making a clean sweep of the cakes and dried figs from the sacred table. After this he went round all the altars in a circle, to see if any cake were left anywhere. Then he consecrated them into a certain wallet;
and I, believing that there was great holiness in this proceeding, rise up to go to the pitcher of porridge.

WIFE. O most miserable of men, were you not afraid of the god?

685. Kar. Yes; by the gods, I was afraid lest he with his fillets should reach the pitcher before me; for the priest had already given me a lesson. But as soon as ever the old woman perceived the noise I made, she lifted up her hand over the pitcher (to protect it). Then I hissed and seized (her hand) by the teeth, as if I were a reddish-brown snake. But she at once drew back her hand again, and lay down, peacefully rolling herself up. And then I at once gulped down a lot of the porridge; and then, when I was full, I jumped up again.

WIFE. And didn't the god come up to you?

707. Kar. Not up to that time. After this I at once covered myself up, being afraid; but he made a complete circuit examining all the ailments in a most orderly fashion; and then a slave set by him a little mortar and pestle and box of stone.

WIFE. Of stone?

Kar. No, by Zeus, certainly not,—at least, not the box.

713. WIFE. To the deuce with you, how did you see since you say you were covered up?

Kar. Through my old cloak: for, by Zeus, it had holes not a few. First of all he took in hand to pound a plaster for Neokleides, and he threw in three cloves of Tenian garlic. Then he bruised them in the mortar, mixing therewith the acid juice of the fig-tree and squill: then having diluted it with Sphettian vinegar, he turned his eyelids inside out that he might feel more pain, and then applied the mixture. But he, squalling and bawling, jumped up and was running away, when the god said with a laugh:—

"Sit down there now, smeared with thy plaster, that I may stop thee from going to the Assembly, having for once a real excuse."

WIFE. What a patriot and sage the god is!

727. Kar. After that he sat down by the side of Plouton, and first he touched his head, and then, taking a clean towel, he wiped his eyelids all round; and Panakeia covered his
head and all his face with a cloth of purple dye; and the god then whistled. Thereupon two snakes of monstrous size darted forth from the temple.

Wife. Dear gods!

735. Kar. And these two (snakes) having quietly glided under the crimson cloth, licked his eyelids all around, methought. And before you could drink ten cups of wine, my mistress, Ploutos stood up and was able to see: and I clapped my hands with delight and awoke my master. And the god suddenly took himself off from our view with the snakes into the temple. And those who lay near Ploutos greeted him—you can't think how—and the whole of the night they kept watch till day dawned. And I praised the god very much because he had so quickly restored the sight of Ploutos, and had made Neokleides blinder than before.

748. Wife. What power thou hast, O sovereign lord! But tell me, where's Ploutos?

Kar. He is coming. But there was around him a marvellously great crowd. For those who were formerly just, and had only a scanty subsistence were all greeting him and shaking hands with him in their joy. But all who were rich, and had much substance, and had gained their living by dishonesty, knit their brows and were gloomy the while. Others, crowned with chaplets, followed in the rear amidst laughter and words of happy omen: and the shoe of the aged was made to resound with steps moving in time. But come, all of you, without delay, dance, skip, and move in the chorus: for no one will tell you as ye enter your homes, that there's no meal in the sack.

764. Wife. By Hekate, I, too, wish to wreathe you with a garland of loaves for good tidings, on your reporting such news as this.

Kar. Then don't delay any longer, as the people are already near the door.

Wife. Come, then, I'll go in and fetch showers of fruits, as for newly-purchased eyes.

Kar. But I want to go and meet them.

[Exeunt Wife and Karion.

(Choral Ode missing.)]
(Enter Ploutos and Chremulos.)

771. Plout. And I do reverence in the first place to the Sun, and then to the famous plain of honoured Pallas, and the whole land of Kekrops, for it hath received me. And I am ashamed of the evil chances that led me unawares to consort with such companions, and to shun those worthy of my company—all through my utter ignorance. Ah! unhappy me! How wrong I was in doing both the one and the other. But I will undo again all these things and show for the future to all mankind that it was against my will that I gave myself up to evil men.

782. Chrem. (to one of the crowd round Ploutos). Take yourself off to the crows! (Soliloquising) What a troublesome thing are the friends that suddenly put in an appearance when one does well! For they poke and bruise one's shins, each anxious to show some sign of goodwill. For, in my own case, who has not addressed me? And just to think of the crowds of old men that did not fail to cluster round me in the market-place!

(Enter the Wife of Chremulos.)

Wife. O dearest of men, welcome both you and you! Come now, for it is the custom, let me take these fruits and shower them on you.

Plout. By no means. For when I enter a house for the first time, with my sight restored, it is not seemly to carry anything out, but rather to carry things in.

Wife. Then, pray, won't you receive the showers of fruits?

Plout. Inside, near the hearth, as is the custom. Then in addition we shall avoid the charge of vulgarity. For it is not seemly in a dramatist to fling figs and fruit to the audience and then to force laughter at these things.

Wife. You say very well; for see Dexinikos over there was standing up, waiting to snatch away the dried figs.

[Exeunt omnes.

(Choral Ode missing.)
(Karion enters and describes their new happiness.)

802. Kar. How sweet it is, my friends, to be doing prosperously; and that, too, without laying out any of your own! For a heap of good things has riotously invaded the household, although we have done no wrong (to deserve it) (On these terms wealth is a sweet thing indeed.) For the meal-bin is full of white meal, and the wine-jars are full of dark wine with a fine bouquet; and all our utensils are full of silver and gold, so as to make you wonder. And the oil-jar is full of oil, and the flasks are full of perfume, and the upstairs room of dried figs. And all the cruets and plates and pitchers have become brazen; and the ancient fishy dishes are, as you may see, of silver. And our lantern has suddenly become an ivory one; and we servants play at "odd or even" with staters of gold. The master inside has a garland on his head, and is sacrificing a swine, a goat and a ram: but I was driven out by the smoke, for I was unable to remain inside, as it caused great pain in my eyelids.

(Enter a Just Man.)

823. J. Man. Follow along with me, boy, and let us go to the god.

Kar. Holloa! Who is this coming up here?

J. M. A man who once was wretched, but is now prosperous.

Kar. You are clearly what you seem to be—one of the honest.

J. M. Exactly.

Kar. Then what do you want?

J. M. I have come to the god; for he has brought me great blessings. For I received an ample property from my father, and was wont to help those of my friends who were in need, thinking this to be of use in life.

832. Kar. Then I should say your money soon failed.

J. M. Precisely so.

Kar. So after that you were miserable.

J. M. Precisely so. And I thought that, if ever I were in need, I should have for genuinely fast friends those whom
erewhile in their own need I had befriended; but they turned away their faces thenceforward, and pretended not to see me.

Kar. And laughed in their sleeve, I make no doubt.

J. M. Precisely so. For it was the exhausted condition of my lockers that ruined me. But not so now. In return for this I am come here to pray, with good reason, to the god.

842. Kar. And of what use to the god is the old cloak, that this little boy here is carrying with you? Speak.

J. M. This likewise I come to offer to the god.

Kar. Then, pray, were you initiated in it, at the Great Mysteries?

J. M. No; but I shivered for thirteen years in it.

Kar. And the shoes?

J. M. These, too, braved the winters with me.

Kar. Then you brought these as well to dedicate them?

J. M. Yes, by Zeus.

Kar. Pretty gifts, forsooth, you come with to the god!

(Enter an Informer.)

850. Inf. Ah me, unhappy man! How I am undone, wretch that I am, and thrice, and four times, and five times, and a dozen times, and a myriad times unhappy. Oh! oh! So much in need of tempering is the fortune in which I have become hopelessly involved.

Kar. O Apollon the Averter, and ye kindly gods! What on earth can be the evil that the man has suffered?

Inf. Why, haven’t I now suffered heavy troubles, having lost, through this god, everything that was in the house; but he shall be blind over again, if the law courts don’t fail me.

860. J. M. (to Karion). I think I fairly well grasp the situation. For it is some man in evil plight comes here, and he seems to be of a bad stamp.

Kar. By Zeus now, it serves him right to come to grief.

Inf. Where, oh! where is he that promised alone to make us all rich at once, if he were again to see as before?
Why, far rather are there some whose ruin he has been working.

Kar. And to whom, pray, has he been doing this?

Inf. To me here.

Kar. Were you one of the scoundrels and burglars?

870. Inf. By Zeus, there's not a bit of honesty in any one of you; and it cannot be but that ye have my goods.

Kar. O Demeter, with what swagger the Informer has come in. It is clear that he is ravenously hungry.

Inf. Don't delay, but go as quick as ever you can to the market-place. For there you must be racked on the wheel and declare all your misdeeds.

Kar. You shall pay for this.

J. M. Now, by Zeus the Saver, this god is of great service to all the Hellenes, if he but vilely ruin all base informers.

880. Inf. Ah me, wretched man! Do even you, who have a share of the gains, mock at me? For otherwise, whence did you get that mantle? Yesterday I saw you with an old cloak.

J. M. I don't care in the least for you. Here's a charmed ring I am wearing, that I bought for a drachma from Eudemos.

Kar. But there's no cure in it against an informer's bite.

Inf. Isn't this the height of insolence? Ye both scoff, but have not told me what ye are doing here. For it is not for any good to anyone that ye are here.

Kar. By Zeus, not to you, be well assured of that.

890. Inf. For, by Zeus, ye will feast off what is mine.

Kar. Would now, in sooth, that, in company with your witness, you might burst—but not with eating.

Inf. Do ye both deny? There is indoors, you utterly abominable pair, a great amount of sliced fish, and of roast meat. (Here he sniffs at the dainties, the following letters imitating the sound made.) Uh, huh, uh, huh, uh, huh, uh, huh, uh, huh.

J. M. Thou possessed wretch, smellest anything?

Kar. The cold perhaps, since he is wearing such a wretched cloak.

Inf. O Zeus and ye gods, is this a thing to be borne, that
these should insult me? Ah me! how vexing it is that, although I am an honest man and a patriot, I am still badly treated.

901. J. M. You patriot and honest?
Inf. No man more so.
J. M. Well, look you, just answer me a few questions.
Inf. As to what?
J. M. Are you a farmer?
Inf. Do you take me to be so stark mad as all that?
J. M. Well, a merchant?
Inf. Yes—I pretend so, at least, whenever I happen (to need this pretence).
J. M. Well, what are you then? Have you learnt any craft at all?
Inf. None at all, by Zeus.
J. M. Then how did you support life, or whence the means, if you did nothing?
Inf. I have charge of the affairs of the state and of all private matters.
J. M. You? Whence that idea?
Inf. I wish to do so.
J. M. How, then, could you be an honest man, you burglar, if you are odious for things that do not in the least concern you?

911. Inf. Is it no concern of mine, you booby, to do good to my own country, as far as I am able?
J. M. Is inquisitive interference, then, the same as doing good to the country?
Inf. Nay, rather rallying round the enactments on the statute-book, and not permitting anyone to fail in his duty.
J. M. Doesn’t the state on set purpose appoint officers called dikasts (to look to this)?
Inf. But who is the accuser?
J. M. Whosoever wishes.
Inf. Then that man am I, so that the affairs of the state devolve upon me.

920. J. M. By Zeus, then, they have an evil patron. But wouldn’t you like to keep quiet and live in idleness?
Inf. Why that’s a sheep’s life you mention, if there is to be no pursuit in life.
J. M. You won't even learn better?
Inf. Not even were you to give me Ploutos himself, and the silphium of Battos.
J. M. Doff your cloak on the instant.
Kar. (to Informer). Holloa, you fellow! It's to you he speaks.
J. M. Then off with your shoes!
Kar. (to Informer). He says all this to you.
Inf. (defiantly). Now, look you, just let whoever of you wishes come up here to me!
Kar. (mimicking the Informer's words above—l. 918). Then that man am I. (Approaches and proceeds to strip him.)

930. Inf. Ah me, unhappy man! I am being stripped in broad day.
Kar. Yes: for you claim to eat, although you meddle in other people's affairs.
Inf. (to Witness). Do you see what he is doing? I call upon you to witness these proceedings.
J. M. Why, the witness you had is fled and gone!
Inf. Woe is me! I have been trapped all alone.
Kar. You cry out now, do you?
Inf. Woe is me over again!
Kar. Give me the old cloak to put on this informer.
J. M. Pray, do not; for it has been long consecrated to Ploutos.
Kar. Then where can it be more gracefully put up than around a wicked burglar? But Ploutos we must trick out with robes of majesty.
J. M. But what is one to do with the shoes? Tell me.
Kar. Them, too, I will this very instant peg to this fellow's forehead, as to a wild-olive tree.

944. Inf. I am off; for I am aware that I am much inferior to you: but if I get a fellow-worker, even one of my own feather, I will make this strong god on this very day pay the penalty for openly subverting the democracy by his own single self, without having persuaded either the Senate of the citizens or their Public Assembly.
J. M. And, look you, since you are going encased in my
panoply, run to the bath: and then stand there as leader of the gang, and warm yourself. For I likewise once held that post.

KAR. But the bathman will take and drag him out. (Exit Informer.) Well, let both of us go inside, that you may pray to the god. [Exeunt.

(Choral Ode missing.)

(Enter an Old Woman.)

959. O. Wom. (affectedly to Chorus). Are we really, O gentle elders, arrived at the abode of this new god, or have we wholly missed the way?

CHORUS. Why, know that you have arrived at the very door, gentle maid; for the manner of your question accords with your youthful bloom.

O. W. Come, then, I will call out some of the household.

CHREM. Pr'ythee, no: for I myself have come out. But it is for you to tell us for what special reason you have come.

967. O. W. I have received horrid and lawless treatment, my dearest friend: for ever since the time when this god began to see, he has made my life not worth living.

CHREM. What can the matter be? Oh, perhaps you also were an informeress among the women?

O. W. By Zeus, no: not I.

CHREM. Well, have you been drinking out of your turn?

O. W. You scoff; but I am wretched, and suffering from an itching disease.

CHREM. Won't you be quick, then, and tell us what itch it is?

O. W. Listen then. I had a well-beloved youth, who indeed was poor, but for all that was fair of face, handsome and gallant; and if ever I stood in need of anything, he used to do everything for me fealty and fairly: and I would perform every service for him in return.
Chrem. And what was it that he wanted most from you from time to time?

981. O. W. Not much; for he was uncommonly shy with me. But he would ask me for twenty drachmai of silver for a mantle, and maybe eight for a pair of shoes; and he would tell me to buy a chemise for his sisters, and a cape for his mother; and he might require six bushels of wheat.

Chrem. (sarcastically). Not much indeed, by Apollon, this that you have mentioned; but it is plain that he must have been shy with you.

O. W. And he used to say that he asked me for these things not from lust, but because of his affection for me, so that when he wore my mantle he might have me in his mind.

Chrem. You speak of a man who loves you most uncommonly.

993. O. W. But the shameless fellow does not now hold the same thoughts any longer, but is changed very much. For when I sent him this flat-cake and the other sweetmeats that are upon the tray, and added that I would come along in the evening——

Chrem. What did he do? Tell me.

O. W. He sent me back this milk-cake, along with my present, on condition that I should never again go thither, and furthermore in addition to this he said when he was sending them off, "Long ago in the olden time there was gallantry in Miletos."

1003. Chrem. It is clear that he was not a bad sort of fellow in his ways. Afterwards, growing rich, he is no longer satisfied with lentil-soup; though before, on account of poverty, he used to eat up everything.

O. W. And, what's more, every single day before, by the two deities, he used invariably to come to my door.

Chrem. For your burial?

O. W. No, by Zeus, but only because he loved to hear my voice.

Chrem. Nay, I should say it was because he wished to receive.

O. W. And, by Zeus, if he perceived me in grief he
used to call me endearingly his little duck and his little bird.

CHREM. Then, perhaps, he would ask you for a pair of shoes.

1013. O. W. And, by Zeus, because some one looked at me at the Great Mysteries, when I was on the waggon, I was worried for the whole of the day. So very jealous was the young man.

CHREM. It seems that he preferred to eat (at your expense) without any intruders.

O. W. And he said I had such lovely hands.

CHREM. Yes, whenever they held out twenty drachmae.

O. W. And he used to tell me that there was a sweet fragrance from my skin.

CHREM. Likely enough, by Zeus, if you were pouring out Thasian wine for him.

1022. O. W. And that my features were soft and fair. So then, my good man, the god is not acting aright herein, although he gives out that he helps those who from time to time are injured.

CHREM. Why, what should he do? Speak and it shall be done.

O. W. By Zeus, it is only fair to force one who has received good treatment at my hands, to treat me well again in return: or he doesn’t deserve to have aught at all that’s good. Why, he said he would never forsake me while I was alive.

1033. CHREM. And he was right. But now he thinks you are no longer alive.

O. W. For, my dearest friend, I have melted away with grief.

CHREM. No, but in my opinion you have rotted away.

O. W. Why, you might drag me through a ring.

CHREM. Yes, if it happened to be the ring round a sieve.

O. W. And see, here comes up the youth, whom I have been for long accusing: but he seems to be going to a revel.

CHREM. That’s clear; for he is walking with garlands and a torch.
(Enter a Young Man.)

1042. Y. M. I greet you——
Chrem. (to O. W.). It's you he means.
Y. M. My ancient lady-friend: for, by heaven, you have
soon become hoary.
O. W. Ah, unhappy me! What an insult is offered
to me!
Chrem. He is to all appearances a long time without
seeing you.
O. W. A long time, you utter wretch? Why, he was
with me yesterday.
Chrem. Then his condition is exactly the opposite to that
of most people, for he sees more keenly, it appears, when
he is drunk.
O. W. No; but he is always unbridled in his ways.
Y. M. O Poseidon of the Sea, and gods of Eld, what
heaps of wrinkles she has on her face.
1052. O. W. Ah! ah! Don't put the torch near me.
Chrem. Nay, she says well: for if only a single spark
catches her, it will consume her like an old wool-bound
harvest-wreath.
Y. M. Will you play with me, after this long interval?
O. W. Where, you impudent fellow?
Y. M. Here: with some nuts.
O. W. At what game?
Y. M. (Guessing) how many teeth you have.
Chrem. Well, I shall likewise make a guess. She has
three or four, perhaps.
Y. M. Pay up! for she has only a single grinder.
1060. O. W. Most miserable of men, you appear to
have gone out of your senses, making me a wash-tub among
so many men.
Y. M. Yet you would gain by it, if somebody gave you
a thorough washing.
Chrem. Certainly not, for now she is fit for the market;
but if this white-lead is washed out, you will see quite
plainly the rents in her face.
O. W. For an old man you appear to me to be quite out
of your senses.
Chrem. Well, young man, I forbid you to show any dislike for this damsel.
Y. M. Nay, I love her dearly.
Chrem. And besides this, she accuses you.
Y. M. What does she accuse me of?
Chrem. She says you are insolent to her, and say: "Long ago in the olden time there was gallantry in Miletos.'
Y. M. I won't fight with you about her.
Chrem. Wherefore?
1077. Y. M. Out of respect for your years, since I would never have allowed another to do this; but now take the damsel and go your way in gladness. But enter in, as I wish to go and offer to the god these garlands I wear.
O. W. I also want to say a word to the god.
Y. M. Then I won't go in.
Chrem. Courage, don't fear; for she won't offer violence.
Y. M. Quite fair indeed is what you say.
O. W. Go on. I am coming in after you.

[Exit Young Man and Old Woman.

Chrem. O sovereign Zeus, how vigorously the old woman cleaves to the youth, just as if she were a limpet.

[Exit.

(Choral Ode missing.)

(The god Hermes enters, knocks at the door, and then hides. Karion answers the knock.)

1097. Kar. Who is it that knocks at the door? (Karion opens the door and looks out but sees nobody.) What was that? Nobody at all, it seems: but in sooth the door suffers from an attack of whining, and makes a noise without cause.
Hermes (appearing). Halloa! Karion, it's you I mean; stop!
Kar. (angrily). Fellow, tell me was it you that knocked so violently at the door?
Herm. No, by Zeus; but I was just going to. Then, before I had time (to knock), you opened the door. But run with speed and call out your master, and then his wife and the children, and then the servants, and then the bitch, and then yourself, and then the sow.
Kar. Tell me, what's the matter?
Herm. Why, you villain, Zeus wishes to mix every one of you together in a heap in the same dish, and fling you into the Barathron.

1110. Kar. The tongue belongs to the herald of this news. But, pr'ythee, why does he purpose treating us in this way?
Herm. Because ye have done the most heinous of all deeds. For ever since Ploutos began to see as before, no one any longer offers up to us gods frankincense, bay, barley-cake, victim or any other single thing.
Kar. By Zeus no, nor will they. For, in your day, you took very bad care of us.
Herm. Well, about the rest of the gods I am less concerned; but I myself am undone and utterly destroyed.
Kar. Oh! you are quite right (in looking after yourself).
Herm. For formerly I had from the chap-women all manner of good things from the very dawn—wine-cake, honey, dried figs, whatsoever food was fitting for Hermes; but now I am starving and rest with my feet up.
Kar. Serves you right, doesn't it, for allowing the huckster-women to be punished now and then, although you were so well treated by them?
Herm. Woe is me unhappy! Woe is me for the flat-cake baked on the fourth of the month!

1127. Kar. You long for the absent, and vain is your call.
Herm. Ah me, for the ham of the swine that I used to devour!
Kar. You may dance on this wine here, out under the open sky.
Herm. And for the hot entrails that I used to devour!
Kar. Some sort of pain seems to make you writhe about the entrails.
Herm. And ah me for the cup mixed half and half!
Kar. Drink this one up and run away as fast as ever you can.
Herm. Would you do a good turn to your own friend?
Kar. If you stand in need of anything in which I can be of service to you.
1136. HERM. If you could procure a well-baked loaf, and give it to me to eat, and a fine large piece of meat from what you are sacrificing within.

KAR. But carrying out is forbidden.

HERM. And yet whenever you purloined any of your master's utensils, I always caused you to escape detection.

KAR. Oh yes, on condition that you yourself should get a share of the spoil, you burglar, for a cake well baked would fall to you!

HERM. Yes, and then you would devour it.

KAR. (Well, why shouldn't I?) You (did not get your fair share) of the blows if I were caught in some knavish trick.

HERM. Don't rake up old scores, even if you have captured Phuie; but in heaven's name receive me under your roof.

1148. KAR. Then will you stay here and forsake the gods?

HERM. Yes; for your condition is better far.

KAR. But what of this? Does desertion seem to you a pretty thing?

HERM. Yes; for every land where a man prospers is his native land.

KAR. Of what use, pray, could you be to us, if you remained here?

HERM. Give me a post by the door as Turning-god.

KAR. Turning-god? But we don't want any tricky turns.

HERM. Well, as Traffic-god.

KAR. But we are wealthy. Why, then, should we support a huckstering Hermes?

HERM. Well, then, as Guile-god.

KAR. Guile-god; that least of all. For we have now no need of guile but of simple ways.

HERM. Well, as Conducting-god.

KAR. But the god sees now: so that we shan't need a conductor in future.

1161. HERM. Well, then, I'll be Games-god. And what can you say against that? For it is most beneficial for Ploutos to hold competitions in music and athletics.

KAR. What an advantage it is to have a lot of titles!
For this god has (thus) found out for himself a scant living. Not without reason are all the dikasts eager to have their names set down for several jury-panels.

Herm. Well, am I to go in on these conditions?
Kar. Yes, and do you yourself go to the well and wash the tripe, that you may at once show yourself qualified to be a servant.

(Choral Ode missing.)

(Enter a Priest of Zeus.)

1171. Priest. Who can tell me precisely where Chremulos is?
Chrem. (entering). What's the matter, my excellent friend?
Priest. What else than that I am in a wretched plight? For ever since this Ploutos began to see, I am undone with starvation. For I have nothing to eat, and that although I am a priest of Zeus the Saver.
Chrem. And what's the reason, in the gods' name?
Priest. Nobody deigns to sacrifice now.
Chrem. What's the reason of that?
1178. Priest. Because everybody is rich; and yet, before, when they had nothing, a merchant would come and sacrifice a victim after a safe voyage; and another when he had been acquitted in a lawsuit. And another in sacrificing would obtain favourable omens, and as I was the priest he would bid me to the feast. But now not a soul sacrifices anything at all, nor even comes into the temple. So I think I'll bid good-bye to Zeus the Saver, and stay here where I am.
Chrem. Be of good heart! For all will be well, if heaven so will. For (the true) Zeus the Saver is here present, and came of his own accord.
Priest. Every word you speak is good, indeed.
1191. Chrem. We will very soon enthrone Ploutos (only wait a little) where he was previously enthroned ever guarding the back-chamber of the goddess. But let somebody hand out here lighted torches that you may hold them and lead the way to the god.
Pr. Why, certainly this must be done.
CHREM. Some one call out Ploutos.
O. W. But what am I to do?
CHREM. Take the pipkins, with which we shall enthrone the god, and carry them on your head with solemn mien: you came of your own accord dressed in gay attire.
1200. O. W. But the matter about which I came?
CHREM. Everything shall be done as you wish. For the young man shall come to you at eventide.
O. W. Well, by Zeus, if you indeed engage that he shall come to me, I will carry the pipkins.
CHREM. And, look you, these pipkins are in a very different condition from all other pipkins. For in the case of other pipkins the goodies are on the very top, but these pipkins are on the very top of the goody.
CHOR. Nay, then, it is not seemly that even we should any longer tarry, but move backwards to the rear. For it is our duty, as we march behind these others, to sing as we follow on.
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CONTENTS.

Special Subjects set for forthcoming Exams. 4
Calendar 5
Tutors 6, 7
The College Library 8
General Abridged Prospectus of Classes 9
General Method of Work 9
Special Advantages offered by Univ. Corr. Coll. 9
Matriculation Examination 10, 11
" " (Self-Preparation) 19
Intermediate Arts Examination 12, 13
" " (Special Arrangements for Greek and French) 13
" " (Extension) 14
" " (Honours) 14
" " (Self-Preparation) 19
Bachelor of Arts Examination 16, 17
" " (Extension) 18
" " (Honours) 18
" " (Self-Preparation) 19
Self-Preparation Courses 19
Prizes for Honours 15
Master of Arts Examination (Branches I., II., III., IV.) 20, 21
Examinations in Science 22
Examinations in Medicine 23
Bachelor of Laws Examinations 24
Bachelor of Music Examinations 24
Scriptural Examinations 24
Teachers’ Diploma 24
University Instructions to Candidates 25
Resident Branch—Oral Classes and Tuition at Cambridge 25
Evening Classes and Laboratory Practice in London 27
Announcements of Results 29
The Tutorial Series 30
Absence of Failures 31
Recent Successes 32

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<table>
<thead>
<tr>
<th>Examination</th>
<th>Classes Commence</th>
<th>Date of Exam</th>
<th>List Published</th>
</tr>
</thead>
</table>
| Matric. Jan., '90 | Ordinary Course, July 6, 1889  
**Special, Honours, and Extension Courses, Aug. 31, Sep. 28, 1889**  
June, '90 | July 9  
**Ordinary Course, July 6, Aug. 31, Sep. 28, Oct. 26, Nov. 30, 1889**  
Jan., '91 | Jan. 12  
**Ordinary Course, Jan. 4, Feb. 1, Mar. 1, Ap. 5, May 3, June 7, July 5**  
**Special and Extension Courses, Feb. 8, Mar. 8, 1890**  
July, '91 | July 21 (Pass & Hons.)  
**Special Course, Feb. 15, Mar. 15, Ap. 12, 1890** | Oct. 28 (Pass)  
**Two Years' Course, Sep. 28, 1889, Jan. 25, Ap. 26, 1890** | Nov. 18 (Hon.) |
| M.A. June, '90 | At any time by arrangement  
**Same dates as Inter. Arts** | July 20  
**June 2-23** |
| Prel. Sci. July, '90 | Same dates as Inter. Arts  
**At any time by arrangement** | Oct. 20, 1890  
**Same dates as B.A.** | Nov. 15 |
| Inter. Sc. Jan. | As early in the year as possible  
**Inter. Law LL.B.** | Jan. 6, 1890  
**Jan. 18** | |

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Examinations of the
University of London

In Arts, Science, Medicine, Laws, and Music; they embrace all that is requisite for success, yet entirely relieve students from superfluous work, the specialities of the Examination being always kept in view. These Correspondence Classes furnish an amount of aid to each pupil for which the fees charged would be totally inadequate, but for the large number requiring the same preparation. They, however, ensure him all the benefits of individual tuition, the individual interests of each pupil being studied, and general arrangements modified to suit particular cases wherever practicable. On account of the large number of our students we can afford to give such very full solutions (with hints) as will cover all general difficulties, and so the tutor can devote his whole time economically to correcting the individual weaknesses of a candidate. Correspondence students have one great advantage over oral students; in their case all explanations, solutions, and remarks are committed to writing, and can be studied at length for present purposes, and retained for future reference.

The instruction is not given simply by Papers of Questions (although the papers of the last fifteen Examinations in each subject have been carefully analysed, the questions classified, and, where the present requirements are the same, given to the student to answer), but as set out in the General Method of Work below. Not only is the pupil led to acquire the requisite information, but he is practised in the best way of showing it to advantage in Examination.

General Method of Work.

Each week the pupil receives a Scheme of Study, which consists of Selections from Text-books, Distinction of Important Points upon which stress is laid in his Examination, Hints, Notes on difficult and salient portions, &c., and Illustrative Examples with selected Text-book Exercises in Mathematical Subjects. After the first week, along with these, a Test Paper (compiled from previous Examination Papers) is given on the work of the preceding week, the answers to which should be posted to the Tutor by a day arranged. These are then examined and returned with corrections, hints, and model answers in each subject, and solutions of all difficulties.

Special Advantages.

Weekly communications. Long Courses. Fees as low as compatible with efficiency. Double the number of lessons usually given, without increased fee. Full Notes to each lesson. Model Answers to each Test Paper, for revision just before the Exam. Tutors who are specialists devoting the whole of their time to the work of Univ. Corr. Coll.
MATRICULATION EXAMINATION.

At the June Exam., 1889, 78 U.C.C. students passed.

Preliminary Courses.

Students are not admitted to the Systematic Courses (Ordinary and Special) unless they possess, at least—

In Languages—a knowledge of Accidence, up to and including the Regular Verb; in Mathematics—Euclid, Books I. and II.; Algebra, First Four Rules; Arithmetic, a fair all-round knowledge; in English—a good grounding.

A student must be well up in this minimum Course, unless at some time or other he has worked beyond it; four or five hours study a day is then generally necessary to prepare successfully for Matriculation within a year.

These Preliminary Courses may be commenced at any time, as students are worked quite individually in them, and can be taken as quickly or slowly as desired. As the Ordinary Course is designed to extend over not more than a year, students who are weak in a subject should go through a Preliminary Course.

Fee, per Course of twelve Lessons, in any subject... One Guinea.

A student who is very weak all round, may take eighteen lessons in each of four subjects, introductory to the Ordinary Course, for a fee of Four Guineas. In Mechanics and Experimental Science, Preliminary Courses are not considered necessary, though very desirable (especially in the former), the only essential preparation for Mechanics being a good acquaintance with Matriculation Mathematics.

The Ordinary Course.

A student who is well qualified in most parts to begin the Ordinary Course, but wishes to revise or prepare some part privately before commencing systematic work, may send in his Form of Entry in advance, and be advised what to do in the interim without additional fee.

Any single Subject ... ... ... ... ... £1 11 6
For each additional Subject... ... ... ... ... 1 1 0
Composition Fee for all Subjects ... ... ... ... ... 6 6 0

An Ordinary Course consists of eighteen lessons (or sets of lessons) in each subject, in addition to Author Papers. If all subjects are being taken, it is generally best to study half one week and the remainder the next, distributing the work over about a year, reckoning vacations.

As the number of Matriculation students is now so large, a class is started on the first Saturdays of every month from January to July (inclusive), and the last in August, September, October, and November. Students joining just before Vacations may work up back lessons and so fall into an earlier section of their class. Intending students should, if possible, join a fortnight before the date of commencement.
MATRICULATION EXAMINATION.

the June Examination, 1888. 26 students passed, and in Jan., 1889, 33 passed.

Special, Honours, and Extension Courses.

For the benefit of those who have failed in one Examination, and wish to proceed to the next, or for those who can devote all their time to study, there is a Special Course,

for each January Examination, beginning the last week in August, and for each June Examination the first week in January or February.

Students joining late receive the full number of papers distributed uniformly over the time to their examination.

No one should join this course, however, who has any subject to learn from the beginning—except, perhaps, Mechanics, or Experimental Science, in which case his other work should be good all round, and Mathematics especially strong.

<table>
<thead>
<tr>
<th>Fee Description</th>
<th>£</th>
<th>s</th>
<th>d</th>
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<tbody>
<tr>
<td>One Subject</td>
<td>1</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>For each additional Subject</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Composition Fee (for all Subjects)</td>
<td>5</td>
<td>15</td>
<td>6</td>
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</table>

The Honours Course.

For students who have been through the whole of the work and have either failed to pass the Examination in one or two subjects only, or who have deferred going up in order to make sure of a good place at the next Examination, an Honours Course is provided.

Fee for the whole Course in all Subjects ... £3 13 6

In this, single subjects cannot be taken, but part may be worked in the Extension Course (see below).

This Course may be commenced not earlier than the last week in August for the January Examination and the first week in February for the June Examination.

There are nine double lessons, each followed by a test paper, in addition to Author Papers. The Honours Course is intended for those who are on the whole decidedly strong.

The Extension Course

is intended for students who are not prepared to take the Honours Course, but who, after having worked over the ground required, feel that they cannot enter for examination with a fair prospect of success.

Fee, date of starting, and arrangement of Course the same as for the Honours Course; notes and hints preceding each test paper.

For Matriculation Self-preparation Courses, see page 19.
INTERMEDIATE ARTS EXAMINATION.
(At Inter. Arts, 1889, 71 students passed.)

Ordinary Course.
Before beginning the Ordinary Course for Intermediate Arts in any subject, the student is assumed to possess a knowledge of it up to Matriculation standard. As Greek and French are alternative at Matriculation, courses have been arranged for students in the subject not taken up at Matriculation, assuming only the knowledge required on admittance to the ordinary Matriculation Course (see p. 10 of Prospectus, under Preliminary Courses). A new class is formed on the first Saturdays of September, October, November, and December. Those joining early have the special advantage of frequent short revisions.

FEES.
(Strictly inclusive, and payable as arranged on joining.)

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<tr>
<th>Subject</th>
<th>£</th>
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<tbody>
<tr>
<td>Mathematics* or Latin</td>
<td>2</td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td>Greek, French, or English</td>
<td>2</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Greek, Longer Course, not assuming Matric. Standard</td>
<td>3</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Composition fee at a reduction for three or more subjects.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>All Subjects for Intermediate Arts Pass</td>
<td>9</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td>With Longer Greek Course</td>
<td>9</td>
<td>19</td>
<td>6</td>
</tr>
</tbody>
</table>

A single Pass Course consists of not less than thirty Lessons. The advantage of this over shorter courses is obvious. The pupil sustains an interest in his work more readily, and gains confidence from the knowledge that the proper amount of attention is being given to each part, and that all will be gone over and recapitulated in good time for the Examination.

Two Years' Course for Inter. Arts.
Although we do not recommend the average student to take two years in preparation for Inter. Arts, still there are some students whose time is so very limited that it is impossible to prepare in one year. We have, therefore, made arrangements for students to distribute their work over more than a year. We prefer them to begin the last week in either September, January, or April, on which latter date we strongly recommend those who have recently matriculated to commence work. The fee for students joining in the Michaelmas Term is increased by one guinea, and for those beginning in the Lent Term by half-a-guinea, to compensate for the extra postage and the longer time the papers are in use. In order to encourage January Matriculants to avoid rusting, and to work up during the term the language not taken at Matriculation, no extra fee is made for students commencing after Easter.

* No effort has been spared to make the Mathematics Course a success; it is carefully graduated, and smooths the difficulties of the subject; a type of every Examination question is solved, and in Conics an Illustrative Example is introduced after nearly every paragraph in the text-book. The Full Course consists of thirty Lessons in Trigonometry, thirty in Algebra, thirty in Geometry, twenty in Conics, ten in Arithmetic, and each Lesson is followed by a set of questions.
INTERMEDIATE ARTS EXAMINATION.

Special Courses.

For the sake of students who are unable to join early, as well as for Matriculation Honourmen, Special Courses, which consist of the same lessons as the Ordinary Courses without Revision Lessons, may be commenced at any time after Christmas. £ s. d.

Mathematics or Latin ... ... ... ... 2 2 0
Greek, English, * or French... ... ... ... 1 11 6
Composition fee at a reduction for three or more subjects.
All Subjects ... ... ... ... ... ... 7 7 0

Short Courses,

Consisting of about twelve Lessons, and completely covering the ground required in — (1) Analytical Geometry, (2) Latin Grammar, (3) Roman History, (4) Latin Authors, (5) Greek Grammar, (6) Greek Author, (7) French, (8) Early English*, (9) Latin Prose, are worked from the first Saturday in April or, by special arrangement, any time before the Exam., at a fee of one guinea each, three subjects £2. 12s. 6d. These Short Courses are intended (1) for those who do not wish to have complete preparation in all the branches of a subject, (2) for those who cannot join till late, (3) to serve as a Recapitulation. With the exception of Latin Prose, they are included in the Special and Ordinary Courses. Students wishing to join for them before the time stated, may in some cases do so.

Special Arrangements for Greek and French.

As both these subjects are required at Inter., and only one at Matric., alternative Intermediate Courses have been arranged, one of which assumes only a knowledge up to the regular verb. Students who have not this elementary knowledge in the second language may either take a Preliminary Course in it (separately, at a fee of one guinea, or together with the longer Inter. Course, for £3. 13s. 6d.) or if he is desirous of acquiring this preliminary knowledge without systematic tuition, on receipt of his Form of Entry in advance for the Ordinary Intermediate Course, advice as to the best books and course of private study will be given at the outset, and occasional aid rendered, without a special fee.

January Matriculants are strongly advised to work up as soon as possible the language not taken at Matric. to the standard which they must attain before joining the Inter. Arts Classes: and to commence systematic work for the next Examination by Easter if possible. Thus, by paying due attention to all subjects, they will be making steady and satisfactory progress.

Students who pass in June may, by concentrating their energies on the second language, get through the preliminary work required in time to join the September section of the Inter. Arts Class. Arrangements are made for Students to work the Preliminary Courses without interruption during the summer vacation.

Self-Preparation Courses.

The Ordinary, Special, and Short Courses for Inter. Arts may be taken by Self-Preparation: for particulars, see page 19.

Honours Courses. (See page 14.)

* When Early English extracts are set, a full translation is provided.
INTERMEDIATE ARTS EXAMINATION.

Extension Course.

For students who have been through the whole of the work and have either failed to pass the Examination in one or two subjects only, or have deferred going up in order to make sure of a First Division or of Honours in some subject at the next Examination, an Extension Course has been prepared in the Pass Subjects.

Fee for the whole Course in all subjects ... ... ... £6. 6s.

Students who have previously taken up Courses in three or more Intermediate Arts subjects will be admitted to this Course at the reduced fee of ... ... ... ... ... ... £5. 5s.

The Extension Course cannot be worked by Self-Preparation, nor can single subjects be taken. There are fifteen double lessons, each followed by a test paper; in Latin and Greek there are also Author papers. The whole ground of the Examination is thus covered.

The Course may be commenced any time after January.

Inter. Arts Honours.

(In July, 1889, eleven students took Honours, two with first places, and one with a second place.)

In Mathematics a student cannot profitably enter upon the Honours Course without a previous knowledge equal to that required for the B. A. Pass Pure Examination. In Latin and French a knowledge up to the Inter. Arts Pass standard at least is necessary.

In Mathematics and Latin the Honours Courses consist of thirty Lessons, to each of which, as the requirements are so wide, there are several parts; to render the step to B. A. Honours as gentle as possible, these Courses have been made very full, and the greatest care bestowed upon them.

Fee for each Course ... ... ... £6. 6s.

Students are allowed to take two years over the Honours Courses in Mathematics and Latin without extra fee.

In French either fifteen or thirty Lessons may be taken.

Fee for the shorter Course (Thirty Papers) ... £3 3 0
For the longer Course (Forty-five Papers) ... 4 14 6

In English there are 30 Lessons covering all required for Honours, including the Pass subjects, fee £3. 3s.

Fifteen Lessons may be taken on the Honours subjects not required for Pass, at a fee of £2. 2s.

A copy of the English Honours List for 1889 will be sent on application.
PRIZES FOR HONOURS.

AT EACH MATRICULATION EXAMINATION

Two Open Prizes of Two Guineas each—one in money, the other in books—are awarded, on the conditions specified on the 29th page of the Prospectus, to the Private Students who take the two highest places at the Examination.

Also to that student of Univ. Corr. Coll. who takes the best position in the Honours Division

A STUDENTS HIP

OF

TEN AND A HALF GUINEAS

will be awarded; and Book Prizes of Two Guineas each presented to all who take Honours, and admission to the Full Intermediate Course allowed at a reduced fee.

If the winner heads the Matriculation List, an additional Money Prize of

TWENTY GUINEAS

will be given, or Ten Guineas if in the first three, or Five Guineas if in the first six places.

AT INTER. ARTS AND B.A.

A PRIZE OF £10

is awarded to the Pupil who stands highest in Honours

in each Subject

if he obtains a First Class; or £5 if he obtains a Second.

All who stand well in Honours at Matriculation, and have a taste for English, and time to devote to it, should take Honours in this subject at Inter.; the Honours standard is not so far removed from that of the Pass as in other subjects. There is little competition, as in other subjects, with students of the older universities, and the possession of Honours in English is of great value to a schoolmaster. To encourage candidates, the fee has been fixed very low for this subject. Students may enter for Honours Courses at any time.
University Correspondence College.

BACHELOR OF ARTS EXAMINATION.

The General Method of Work is pursued for this Examination, Special Papers for the prescribed Authors and Special Periods being provided. The Test Papers are compiled exclusively from questions set at previous Examinations, except when the present regulations have not been sufficiently long in force to admit of this, or when solutions are easily obtainable (e.g., from our "B.A. Mathematics"). In such cases questions of the same type have been introduced.

Ordinary Course.—An Ordinary Course in any subject embraces Thirty Lessons. In Latin and Greek each of these consists of three parts: the first part covering the Grammar and General History; the second and third dealing alternately with either (A) Unseen Translation (now one of the most difficult and important subjects at B.A.) and (C) Composition (in Latin only), or (B) Special Period of History and (D) Prescribed Authors. There is a great advantage in detailed courses like these, with full Notes and Hints to every lesson, over a series of Test Papers whose main purpose is to correct a student's errors rather than show him in advance how to avoid them:—by help of the easy graduation a greater interest is sustained in the work, the specialities of the Examination are brought out in stronger relief, time is economised, and confidence gained from the knowledge that the proper amount of attention is being given to each part, and progress more surely counted. £ s. d.

Fees.—Full Preparation for the Examination ... 12 12 0
Any single Subject ... ... ... ... 3 13 6
Additional for second and third Subjects, each 3 3 0

The best time to commence the Ordinary Course is at the beginning of the September in the year in which Inter. Arts has been passed; but, as this is inconvenient for many students, there are classes commencing in the second weeks of October, November, and December; arrangements can also be made to suit each applicant.

The lessons are distributed over the whole session from the time of joining, short recesses being provided for revision. Students joining late are worked through the vacations if they desire it.

Special Course.—In this Course, the Lessons and Author Papers are the same as in the Ordinary Course, but the Revision Papers are omitted, the number being thus reduced to twenty-four. It is, therefore, specially convenient for those who have previously failed at the Examination, or who are unable to begin early in the session; the former should, if possible, commence within a week of the publication of the Pass List. Classes also begin in the third week of February, March, and April: but arrangements can be made for individual cases as in the Ordinary Course. £ s. d.

Fees.—Full Preparation for the Examination ... 10 10 0
Any single Subject ... ... ... ... 3 3 0
Additional for second and third Subjects, each 2 12 6

For Self-Preparation Courses, see page 19.
University Correspondence College.

BACHELOR OF ARTS EXAMINATION.

(At the 1889 examination, the number of successful Univ. Corr. Coll. students formed 29 per cent. of the whole list.)

The Two Years' Course is designed for those students whose time is so limited that it is impossible for them to prepare in one year, but we would here warn candidates for the degree that to rust between Inter. Arts and B.A. is most dangerous; eighteen months' study preceded by a rest of six months is no better than a year's continuous work. The following plan of study is recommended to the ordinary student who cannot give an average of four hours a day for fifty weeks:

First Year.—College Work in Classics (1st Part of each Lesson) and Mathematics, or Mental and Moral Science, omitting the revision lessons. Private reading of some of the English; or study of French, not omitting frequent translation.

Second Year.—College work in English or French; the 2nd and 3rd Parts of each Lesson in Classics; Revision lessons in Classics and Mathematics, or Mental and Moral Science; private recapitulation of first year's work before taking the College Revision Lessons.

Fee for the Two Years' Course ... ... ... £12 12 0

Courses in single subjects, or by Self-Preparation, cannot be extended without additional fee.

Short Courses in Special Subjects, consisting of from twelve to fifteen lessons, and completely covering the ground required, are provided in—

<table>
<thead>
<tr>
<th>Subject</th>
<th>£</th>
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<tbody>
<tr>
<td>(i.) Latin Grammar and Composition</td>
<td>1</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>(ii.) Extended Course in Latin Prose</td>
<td>1</td>
<td>11</td>
<td>6</td>
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</tbody>
</table>

[Unseens may be taken along with (i.) or (ii.) for an additional fee of 10s. 6d.]

| (iii.) Roman History, including Special Period, and Geography | 1 | 11| 6 |
| (iv.) Latin Authors and Special Period of History | 1 | 11| 6 |

[The Authors may be taken along with (i.), (ii.), or (iii.) for an additional fee of 10s. 6d.]

| (v.) Greek Grammar and Unseens | 1 | 11| 6 |
| (vi.) Extended Course in Greek Unseens | 1 | 11| 6 |

[Course (v.) may be taken to include (vi.) by payment of an additional fee of 10s. 6d.]

| (vii.) Grecian History, including Special Period, and Geography | 1 | 11| 6 |
| (viii.) Greek Authors and Special Period of History | 1 | 11| 6 |

[Greek Authors may be taken along with (vii.) for an additional fee of 10s. 6d.]

| (ix.) Logic or (x.) Psychology and Ethics | 1 | 11| 6 |
| (xi.) French | 2 | 2| 0 |
| (xii.) Mathematical Short Courses | each | 1 | 11| 6 |

A favourable composition fee is charged when several short Courses are taken, especially if in kindred subjects. With slight exception, these Short Courses may be taken up any time after Christmas.
University Correspondence College.

BACHELOR OF ARTS EXAMINATION.

Extension Course.

For students who have been through the whole of the work and have either failed to pass the Examination in one or two subjects only, or who have deferred going up in order to make sure of a First Division or of Honours in some subject at the next Examination, an Extension Course in the Pass Subjects has been prepared.

Fee for the whole course in all subjects ... ... ... £7 7 0
Single subjects ... ... ... ... ... ... ... ... ... ... 2 2 0

The Extension Course cannot be worked by self-preparation.

There are fifteen double lessons, each followed by a test-paper; in Latin and Greek there are also papers on Authors and Special Periods. The whole ground is thus completely covered.

The course may be commenced any time not before November 30.

B.A. Honours Examination.

(In 1888 four students took Honours.)

For B.A. Honours the remarks at the top of the page headed "Master of Arts Examination" (p. 20, Prospectus) apply; one, two, or three years being necessary according to a student's knowledge on joining.

Mathematics.—By those who have worked up to Inter. Arts Pass standard only, 90 lessons should be taken, spread over about three years. Fee £15. 15s.

Assuming a knowledge of B.A. Pass subjects, two years might suffice for the 60 lessons (several parts to each). Fee £11. 11s.

Students who took Honours at Inter. Arts, not below the Second Class, 30 lessons. Fee £6. 6s.

Students not falling in any of these three classes will be treated according to the number of lessons required.

French or Mental and Moral Science.—Forty-five lessons (not including the Pass Course). Fee £9. 9s.

In English there are 30 Lessons, covering all required for Honours, including the Pass subjects, fee £4. 4s.; or 15 Lessons may be taken on the Honours subjects not required for Pass, at a fee of £2. 12s. 6d.

Classics.—The full course preparing for B.A. Honours consists of 60 lessons. Fee £11. 11s. Students who have taken Honours in Latin at Inter. Arts may dispense with some or all of the Latin Papers, according to their proficiency on joining. In such cases a proportionate fee will be charged.
SELF-PREPARATION COURSES.

For Matriculation, Inter. Arts, and B.A.

Students who do not wish to go to the expense of being fully prepared, but who wish to know the scope of the Examination, the principal points to be attended to, and to regulate their reading and economize time, may take

Self-Preparation Courses.

For Self-Preparation, weekly lessons are given, each consisting of a scheme for study, selections from text-books, distinction of important points, hints, notes on difficult and salient portions, &c., and illustrative examples with selected text-book exercises in Mathematics. At the end of the week a Test Paper (compiled from previous Examination Papers in fixed subjects) for self-examination is provided, and followed by complete solutions to it. The differences between these and other courses are, that students' answers have not to be sent to the tutor, and special arrangements have to be made as to solution of difficulties. The lessons are sent out on the same dates as in the Ordinary and Special Courses; or by arrangement commencing any time up to the month before the Exam., so proving useful for revision.

Self-Preparation Courses are intended mainly for students who are taking Full Preparation in some subjects, but who feel that they do not require so much help in their stronger subjects.

Fees for Self-Preparation Courses.

(Postages, as in other Classes, included.)

MATRICULATION.

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<th></th>
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<tbody>
<tr>
<td>Two Subjects</td>
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<tr>
<td>Special Course</td>
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<tr>
<td>Ordinary Course</td>
<td></td>
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<tr>
<td>Additional for each Subject</td>
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<tr>
<td>Composition Fee for all Subjects</td>
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INTER. ARTS.

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<tr>
<th></th>
<th>£</th>
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<tbody>
<tr>
<td>Any single Subject</td>
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<td></td>
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<tr>
<td>Three Subjects</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Composition Fee for all Subjects</td>
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BACHELOR OF ARTS.

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<th></th>
<th>£</th>
<th>s</th>
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</thead>
<tbody>
<tr>
<td>Single Subjects</td>
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<tr>
<td>Composition Fee for all Subjects</td>
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</tbody>
</table>
MASTER OF ARTS EXAMINATION.

(In 1889 two of our students passed in Branch I.)

Branch I.: Classics.—The course embraces papers on Authors; History; Greek, Latin and English Prose Composition; and Grammar, together with trial passages for Unseen Translation.

The amount of time devoted to each of these subjects is proportionate to the importance attached to it at the examination.

The papers on Authors are 110 in number. Of these, 21 are assigned to Latin Prose-writers, 29 to Latin Poets, 6 to Greek Historians, 9 to Greek Orators, 16 to Greek Philosophers, and 29 to Greek Poets.

Each author-paper deals, on the average, with about 1,500 lines of verse or a somewhat larger amount of prose. Difficult and important passages are set for the student to translate in writing, and his version is revised by the tutor. Lists of notabilia, suitable for revision before the examination, are given, and the notes of the edition selected as a text-book supplemented. Lists of rare words, and miscellaneous hints on subject-matter, metre, &c., also form part of these papers. In the case of some authors, of which no handy edition has hitherto appeared in England, fuller notes accompany the lesson-papers.

For detailed scheme of the course, see M.A. Prospectus.

First Stage. Fee ... ... ... ... ... ... £6 6 0
Second Stage. Fee ... ... ... ... ... ... 6 6 0

Only half of these will be needed by a student who took good Honours at Inter., and neither Stage I. nor Stage II. is necessary to an average B.A. Honourman.

Composition Fee for Stages I. and II. ... ... ... 11 11 0
Third Stage, preparing for M.A., and assuming an attainment of B.A. Honours work. Fee ... ... ... 10 10 0
Composition Fee for the Three Stages ... ... ... 21 0 0

Branch II.: Mathematics.—The College course so closely follows the University regulations that it is not considered necessary to show the arrangements here. The number of papers and lessons in each subject is determined by its importance in the Examination and its difficulty.

First Stage, equivalent to the Inter. Arts Honours Course, £ s. d.
assumed only the B.A. Pass Course, which it however recapitulates. Fee ... ... ... ... ... ... 6 6 0
Second Stage, requiring knowledge of First Stage, and leading up to B.A. Honours standard, and recapitulating previous work. Fee ... ... ... ... ... ... 6 6 0
Composition Fee for Stages I. and II. ... ... ... 11 11 0
Third Stage, being the additional subjects required for M.A., and revision of previous stages. Fee ... ... ... 10 10 0
Composition Fee for the Three Stages ... ... ... 21 0 0
University Correspondence College.

(In 1888, one of our students headed the M.A. list in Branch III.)

Branch III.: Mental and Moral Science.—The full course is divided into two stages, a complete plan of which is given in the M.A. Prospectus.

First Stage, B.A. Honours subjects, excluding authors £6 6 0
Second Stage, assuming B.A. Honours standard ... ... 10 10 0

Branch IV.: Languages.—There are two stages of preparation: the first covering the whole field of examination and bringing the student's knowledge of the whole subject up to a standard equivalent to that required in a few set subjects at B.A. Honours; the second assuming a knowledge equal to that which the first stage would give.

The plan followed in the English section naturally differs very materially from the one pursued in French or German.

In English, greater stress is laid in the 30 papers of the first stage on language than on literature, because that part of the subject demands more specific knowledge and more scientific methods. Language (including A.S., E.E., and M.E.), therefore, appropriates two-thirds of the papers, the remainder being devoted to literature. In the second stage, on the other hand, the papers are about equally divided between the two parts of the subject. In the whole English course, attention is not squandered on minor names that would only be of importance in a special period (the range of the exam. is too wide for such treatment); but the most prominent writers of each epoch are selected for special study of themselves, their works, and the times in which they lived.

In a foreign language, say French, the lines of the M.A. examination are closely followed in every one of the 45 papers, that is to say, each paper contains:—(1)* Translation into English, including Idioms (1st paper at M.A.), (2) Modern Grammar (1st paper at M.A.), (3) Old French (2nd paper at M.A.), (4) Historical Grammar (2nd paper at M.A.), (5) Retranslation, including Idioms (3rd paper at M.A.), (6) History of French Literature (4th paper at M.A.), (7) Original Composition in French (4th paper at M.A.). Each of these seven sections is graduated in difficulty throughout the whole course, and here, as in English, the most difficult portions of the subject (e.g., the Chanson de Roland in Old French) are reserved for the second stage. As an instance of the thoroughness with which the course is planned, it may be mentioned that in the whole French course 480 French idioms and 480 English idioms are given for translation.

Each test-paper is accompanied by a paper containing notes, hints, suggestions, and the advice of a specialist on the reading for the next paper.

First Stage, equivalent to B.A. Honours ... ... ... £11 11 0
Second Stage, assuming a knowledge of the work of First Stage ... ... ... ... ... ... ... ... ... 10 10 0
Composition Fee for both Stages ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... 21 0 0

Residence at Burlington House (see page 26) is recommended to Candidates for M.A.

* Every third paper only in Stage II.
INTER. SCIENCE and B.Sc. EXAMS.

The difficulty of preparing for the practical part of these Examinations, and arrangements which have been made to meet this, are mentioned on the next page under Prelim Sci. and M.B. Examinations.

Intermediate Science.

(In July, 1888, Nine out of Eleven Students passed this and Prel. Sci.)
(In July, 1889, 21 passed, 5 of whom took Honours.)

The General Method of Work is here supplemented by drawings, salts for analysis, and other practical aids.

(1) **Pure Mathematics.**—See pp. 12, 14, under Inter. Arts.

(2) **Mixed Mathematics.**—Fifteen Lessons, according to "General Method of Work"... ... Fee £ 11 6

Self-Preparation Course ... ... ... 1 1 0

(3) **Chemistry.**—Thirty Lessons, on the usual plan in Theoretical Chemistry, and salts for analysis. Fee 3 3 0

The Practical work can easily be done at home after a few practical lessons have been taken.

Honours Chemistry (assuming Pass requirements) ... 5 5 0

(4) **Physics.†**—The Course (excluding Mechanics) consists of thirty lessons ... ... ... Fee 3 3 0

Students not entering for the Mixed Mathematics Course may take the Mechanics required for the Physics paper separately, at a fee of one guinea.

Honours Physics ... ... ... ... ... 5 5 0

(5) **Biology.**—For Biology, see page following this in Prospectus under Prel. Sci. ... ... ... 3 3 0

Full preparation for Inter. Science Pass. ... ... 12 12 0

B.Sc. Examination.

The General Method of Work is supplemented as for Inter. Science, and the remarks at the top of the page and under the head of Inter. Sc. Biology, as to the possibility of working up the practical part privately, apply.

Any single Subject ... ... ... £5 5 0

In Pure and Mixed Mathematics and Mental and Moral Science there are forty lessons, in other subjects thirty.

Full preparation for the Examination ... £12 12 0

For Mathematical Honours, see page 18 under B.A. Honours, the two Examinations being the same.

Mental and Moral Science Honours.

Fee:—Forty-five lessons ... ... ... £9 9 0

Or thirty lessons, without the authors set 6 6 0

A knowledge of Pass requirements is expected from Honours students.

* Evening and Saturday morning Demonstrations and Classes for practical work are held (during the Session 1889-90) at the London Lecture Rooms, 12½ Booksellers Row, Strand, W.C. Fees on application.

† A Class will meet daily at the London Lecture Rooms during the week before each Examination for practical work. Fee 10s. 6d., Correspondents free.
Some of the Science subjects for London may be prepared wholly by correspondence; others require supplementing by practical work which can be done at home, while for Inter. Sc., Prel. Sci. and B.Sc. Botany and Zoology, B.Sc. Chemistry, and most of the subjects in Medicine, systematic laboratory work is necessary.

**Preliminary Scientific Examinations.**

(1) **Chemistry.**—See preceding page, under Int. Sc., the Regulations for the two Examinations being the same in this subject.

(2) **Physics.**—See preceding page, under Int. Sc.

(3) **Biology.**—In this subject numerous sketches are provided. Fee for the Theoretical Course, thirty lessons ... £ 3 3 6

(Additional fee for direction of Practical work) ... 1 1 0

Honours Botany ... ... ... ... ... ... 5 5 0

Honours Zoology ... ... ... ... ... ... 5 5 0

In spite of answers to correspondents in educational journals, we believe that no student can prepare for this subject even with the help offered by improved text-books and biological atlases, without someone at his elbow, at least at the outset and occasionally during his career. There are Classes for Practical Work in London, Leeds, Manchester, Newcastle, Sheffield, and Edinburgh, preparing for this Examination. Students who cannot procure such systematic help may, if devoting all their energy to this subject, work it up during vacations in London.

**Inter. Medicine Examination.**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anatomy, 30 lessons</td>
<td>£ 5 5 0</td>
</tr>
<tr>
<td>Physiology and Histology, 30 lessons</td>
<td>£ 5 5 0</td>
</tr>
<tr>
<td>Organic Chemistry, 30 lessons</td>
<td>£ 5 5 0</td>
</tr>
<tr>
<td>Materia Medica, 15 lessons</td>
<td>£ 3 3 0</td>
</tr>
<tr>
<td>Composition Fee for two or more subjects</td>
<td>£ 15 15 0</td>
</tr>
<tr>
<td>Composition Fee for all subjects</td>
<td>£ 21 0 0</td>
</tr>
</tbody>
</table>

Honours Courses at double these fees. Parts may be taken proportionately.

**Bachelor of Medicine Examination.**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medicine, Pathology, Therapeutics, and Hygiene</td>
<td>£ 6 6 0</td>
</tr>
<tr>
<td>Surgery, Obstetric Medicine or Forensic Medicine</td>
<td>£ 6 6 0</td>
</tr>
<tr>
<td>Composition Fee for testing for the Forensic Medicine</td>
<td>£ 21 0 0</td>
</tr>
</tbody>
</table>

Private tuition is given in London by Mr. W. H. EVANS, M.D., B.Sc., First Class Honours at M.B.; and Mr. FERNANDO, M.B., B.Sc. (three Gold Medals and First Class Honours in six subjects).

* Evening and Saturday morning Demonstrations and Classes for practical work are held during the Session 1889-90 at the London Lecture Rooms, 12½ Booksellers Row, Strand, W.C. Fees on application.
University Correspondence College.

LAW, MUSIC, SCRIPTURAL, AND TEACHERS' DIPLOMA EXAMINATIONS.

Law Examinations.

Students are prepared for these Examinations by a Professor of Roman Law (Lond.) who has recently had several students at the head of the London LL.B. Lists.

Inter. LL.B.

Constitutional History ... ... ... £3 13 6
Jurisprudence ... ... ... 3 13 6
Roman Law ... ... ... 6 16 6
Composition Fee for all Subjects ... 12 12 0
Honours fees on application.

LL.B.

Fee for the whole course ... ... ... ... £15 15 0
For LL.B. it is not desirable that any subject should be worked outside the College; but, in special cases, single subjects may be taken at a little more than the proportionate fee.
Honours fees on application.

Music Examinations.

Our tutor for these examinations is one of the two Doctors of Music London.

Inter. B.Mus. Examination.

Fee for all subjects ... ... ... ... £12 12 0
Single subjects may be taken.

B.Mus. Examination.

Fee for all subjects ... ... ... ... £15 15 0
Single subjects may be taken.
Dr. Walker is also willing to assist students reading for the Doctorate.

Scriptural Examinations.

Candidates may be prepared for these Examinations in any or all of the subjects; the Scriptural part of the course is taken by a Prizeman. Fees according to requirements.

Teachers' Diploma.

Two of our tutors have the Teachers' Diploma of London, one being an M.A. (first of his year in Branch IV.) and the other a D.Sc. Another has had considerable experience in lecturing on Education, and is a University Examiner.
INSTRUCTIONS TO CANDIDATES FOR EXAMINATION.

1. Applications for Forms of Entry must be made to the Registrar by letter only, and not less than five weeks before the first day of the Examination.

2. Every Candidate's Form of Entry, duly filled up, must be returned to the Registrar not less than four weeks, nor more than six weeks, before the commencement of the Examination, and with it, in the same cover, must be sent (a) the Candidate's Certificate of Age (when required) and (b) his Fee for the Examination.

3. A Candidate's name will not be placed on the List of Candidates unless his Form of Entry, Certificate of Age (but see 5 below), and Fee shall have been received at the University on or before the Fourth Monday before the commencement of the Examination, on which day the List will be closed.

4. As soon as possible after the closing of the List, each Candidate's Certificate and Fee will be acknowledged, his Certificate will be returned, and a Number, by which he is to be designated throughout the Examination, will be assigned to him.

5. Candidates who have previously entered for the Examination need not produce their Certificates of Age a second time.

6. The age of a Candidate with regard to entry is reckoned up to and inclusive of the first day of the several Examinations, that day being computed to fall as late as the Regulations will allow. The two dates, in the case of the Matriculation Examinations, are January 14th and June 14th. Only such persons, therefore, as shall have completed their sixteenth year on or before one or the other of those dates will be admissible to the January or the June Examination, as the case may be.
RESIDENT BRANCH.

Resident Students are taken at Burlington House, Cambridge, for all Examinations, at any time of the year, at the rate of thirty guineas for a term of twelve weeks.

Non-resident Students can receive private oral teaching at the rate of two-and-a-half guineas for ten lessons, and two guineas for every additional ten lessons for which arrangements are made at the same time with the first.

ORAL REVISION CLASSES.

Courses of daily lectures in each subject, supplemented by private tuition whenever such a course is deemed advisable, are given as follows:

For Matriculation.—Three weeks before the January Examination. Fee five guineas. Correspondents, four-and-a-half guineas.

For Intermediate Arts.—One month before the Exam. Fee seven guineas. Correspondents, six guineas.

For Bachelor of Arts.—A month beginning August 5th. Fee seven guineas. Correspondents, six guineas. Also twelve weeks beginning the same date. Fee fifteen guineas. Correspondents, fourteen guineas.

(In August, 1889, Twenty-three B.A. students were in residence.)

The arrangements for 1890 will be similar to those carried out in 1889, a description of which, with a list of the Oral Tutors, can be obtained on application.

In these revision classes such higher parts of the subjects as students may not have previously read are treated fully.

For Master of Arts the fee is six guineas a month for daily lessons at any time of the year.

Board and lodging can be provided for a limited number of students at a charge of from one guinea per week.

The Boating and Tennis Clubs are open to both resident and non-resident students.

Intending resident pupils are requested to communicate with the Principal well in advance, when he will advise them how to spend the interim in order to derive the fullest advantage from their residence at Burlington House, Cambridge.

Private tuition can also be obtained in London for most subjects of University Exams., including M.A. and M.B.
University Correspondence College.

ORAL CLASSES AND TUITION IN LONDON.

Matriculation and Inter. Arts.

Evening Classes are held at the London Lecture Rooms, 12½ Booksellers Row, Strand, W.C., in preparation for each Matriculation and Intermediate Arts Examinations. Fees on application.

Inter. Sc. and Prel. Sci.

Evening and Saturday morning Demonstrations and Classes for practical work in Chemistry and Biology are held (during the Session 1889–90) at the London Lecture Rooms. A Class will also meet daily during the week before each Examination for practical work in Physics.

ORAL TUTORS IN LONDON.

S. Moses, Esq., M.A. Oxon., B.A. Lond., First Class Honours London and Oxford (Double), Exhibitioner in Latin at Inter. Arts, First in Honours at Matriculation; Editor of Cicero De Amicitia and Pro Balbo.


H. M. Fernando, Esq., B.Sc. Lond., M.B. Lond., First Class Honours in six subjects with three gold medals.


H. C. A. Tarrant, Esq., B.A., First Class Honours in French.

Private Tuition.

Private Tuition may be obtained in most subjects for London University Examinations, at the London Lecture Rooms, 12½ Booksellers Row, Strand, at the rate of one guinea for four or five lessons, according to subject and examination. Arrangements may be made with the Secretary, either personally or by letter.

Further particulars (including details as to Laboratory work during the day-time) are given in the Prospectus of Oral Classes, which may be had on application to the Secretary, 12½ Booksellers Row, Strand, W.C.
PRESS OPINIONS.

The Educational Times says: "The University Correspondence College, a new but useful and thriving adjunct to the ordinary educational machinery."

The Schoolmaster says: "The tutors of the University Correspondence College have provided a complete system of tuition by Correspondence."

The Journal of Education, speaking of University Correspondence College, says: "It has so often been our duty to expose the impostors who offer their services for this examination (Matriculation) that it is pleasant to certify to one competent guide."

The School Guardian says: "The University Correspondence College, whose headquarters are at Cambridge, is now pretty widely known all over the country as a coaching institution."

The School Board Chronicle says: "The University Correspondence College has earned high distinction among students."

The Leeds Mercury says: "It needed the authority of the Postmaster-General to start the experiment which is being made of the use of postage stamps as an incentive to thrift; but, for some time back, postage stamps have been largely used without official sanction at all—none, indeed, being needed—for, in a sense, as practical and in all respects as useful an end. They have been the passport of a system of education which, although conducted in writing, has yet been attended with the results that follow oral teaching, for the persons who have taken advantage of the scheme have found themselves qualified to go successfully through the ordeal of examination.

"There is not a district within the limits of the United Kingdom where the letter-carrier cannot be met on his daily round. He, then, is the janitor of this singular Educational Institution. Wherever he is to be found the work can be carried on, and is actually being carried on. There are men and women in large centres of population who desire to continue their studies, but whose spare time does not correspond with the hours at which class-teaching is usually given; and to their case, as well as to that of the inmates of distant and lonely houses, the plan of education by post addresses itself. Moreover, there is a class of persons who, having left school, are willing enough, and possibly eager, to continue their studies and keep abreast of the progress of thought, but who shrink from encountering the attrition of the class-room. To them also this system is a ready and open door leading to honest and carefully directed private study."
ANNOUNCEMENTS OF RESULTS
OF
LONDON UNIVERSITY
EXAMINATIONS.

The Secretary of University Correspondence College undertakes to inform any private student who is a Candidate at Matriculation, Intermediate Arts, or Bachelor of Arts, of the Result of the Examination, provided that—

Name and Number, with addressed and stamped envelope or telegram form, be sent to him at the London Office, 12\(^\frac{1}{2}\) Booksellers Row, Strand, W.C., not later than three days before the date announced for publication of the list concerned. By this means a private student can generally learn the result at least two days before he receives the Pass List from the Registrar of the University.

In telegrams, "Found" will be sent for Passed, and "Wanting" for Failed.

To any Candidate who sends his Name, Examination Number, and Address not later than three days before the publication of the Pass List, a Copy of the Guide, which contains, in addition to other useful matter, the Papers set at his Examination, reprinted in a form suitable for preservation, together with the latest issue of the Guide to the next higher Examination, in which advice on the best text-books and editions of the special subjects is given, will be presented; also, at each Matriculation Examination, a Copy of the Intermediate Directory will be sent to all whose names appear in the Honours division and Two Prizes of Two Guineas each—one in money, the other in books—are awarded to the Private Students who take the two highest places among those who have applied as above.
University Correspondence College.

THE TUTORIAL SERIES.

(A Complete Catalogue may be had from Messrs. W. B. Clive & Co.,

The Tutorial Series consists of Text-Books and Guides specially written to meet the requirements of the various London University Examinations by Tutors of University Correspondence College.

All Latin and Greek Classics prescribed for London University are translated in the Tutorial Series, and also edited if not thoroughly suitable commentary has already been issued. Vocabularies in order of the text are prepared for Matriculation and Intermediate Arts.

The expense involved in purchasing, for the study of short periods of History and Literature, a large book which often contains a few pages only of relevant matter is obviated by the issue of works specially written for the purposes of the Examination. Such works are provided in the Tutorial Series for each Intermediate Arts Examination, and also for B.A. whenever there is a distinct want.

In fine, the Tutorial Series fills the gap which students seeking editions of the special subjects prescribed by London University will find existing in current literature.

The Schoolmaster, of May 21st, 1887, says:—"This series of Guides to the Examinations of London University will prove extremely serviceable to candidates. They are—as Guides should be—confessedly limited in scope, but they give just the kind of direction and advice that a student needs, pointing out the most reliable, helpful, and recent sources of information, and plainly indicating points of special importance. Drawn up in a useful and workmanlike fashion, the books give abundant proof of sound scholarship specialised and applied to the requirements of the London examinations. Speaking from the recollection of our own undergraduate days, it is painfully evident that such works as these would have saved us many an hour's hard and profitless grind. We can unreservedly commend the series, believing that such aids, supplemented by judicious teaching in weak subjects, may place a London degree within reach of a considerable number of our readers."

The Educational Journal, of the same date, says:—"These books save the student an immense labour, and, being from the pens of professional scholars, the information is not only correctly stated, but easily understood."

The School Board Chronicle says:—"The University Correspondence College Tutorial Guides have gained a great reputation."

The Educational Times says:—"The Tutorial Series is the best of its kind."
University Correspondence College.

ABSENCE OF FAILURES.

While above
245
passed University Examinations between
June and November, 1889,
less than 5 per cent. failed of those who worked fully,
or nearly so, through the Ordinary Course.

The successes at the various Exams. of London University are
given on page 32 of this Prospectus.

NOTE.

As Correspondence students are generally children of an older
growth, they do not care to have their names blazed abroad as pupils,
and we therefore refrain from publishing a list of references and
reprinting testimonials, of which we have hundreds of the most
laudatory kind. Many successful students have, nevertheless, been so
kind as to offer to answer any questions with regard to the College
which intending correspondents may care to put, and references to
these will be given to any who really wish for them.

We, moreover, rest our claims to the student's confidence on the com-
parison which he can make for himself between our reprints of the Pass
Lists and those issued by the University; e.g., the last Intermediate
Arts and Matriculation Lists, in each of which he will find the names
of more than seventy University Correspondence College students,
and the B.A., where 29 per cent. of the whole list belong to us.

At the Matriculation Examinations of January and June, 1889, all
other Correspondence Classes together show only five successes on
the University Lists.
C H I E F  S U C C E S S E S
RECENTLY GAINED BY
University Correspondence College.

AT MATRICULATION, JUNE, 1889,

78 U. C. Coll. Students passed.

This number far exceeds the largest ever passed by any other Institution at this Examination.

AT INTER. ARTS, 1889,

71 U. C. Coll. Students passed,

(A number altogether unprecedented):
Eleven in Honours, two with first places, and one with a second place.

21 also passed the Inter. Sc. and Prel. Sci. Exams.,
five in Honours.

AT B.A., 1889,

Above 69 U. C. Coll. Students passed;

Being a larger number than was ever before passed by any Institution.

AT M.A., 1889,


passed in Branch I., and in 1888

One headed the Mental and Moral Science List.

A copy of the Matric., Inter. Arts, or B.A. Pass List will be sent post free on application.

Further information on application to—

The Secretary, London Office, 12½ Booksellers Row, Strand, W.C.
Aristophanes. Plutus
Plutus; ed. with tr. by Quinn.