

**SCENES FROM
ARISTOPHANES**

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Scenes from Aristophanes by A. Sidgwick

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A. SIDGWICK

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ARISTOPHANES

Rugby Edition

By A. SIDGWICK

LATE FELLOW OF TRINITY COLLEGE, CAMBRIDGE, AND ASSISTANT-MASTER
IN RUGBY SCHOOL.

THE PLUTUS



RIVINGTONS

London, Oxford, and Cambridge

292. ¹⁸⁷² 9. 36.

PREFACE.

THE *Plutus* is a satire upon the mercenary motives and aims of people in general; and the plot is so contrived as to show what a ridiculous chaos and collapse of all social relations, including even religion, would be brought about by a new distribution of wealth.

The play is the shortest and slightest of Aristophanes' comedies, is devoid of political satire, and even contains traces (such as are not found elsewhere in the poet) of slovenly writing. But the exuberance of humour for which he is so remarkable is nowhere more apparent. The plot is as follows:—

CHREMYLUS, an Athenian farmer, himself poor but honest, sees everybody around him getting easily rich by means of all kinds of fraud and rascality. So he takes his slave CARIO, and goes a journey to Delphi. There he consults the oracle whether he shall bring up his son in honest ways, which seem so unprofitable, or whether he shall have him instructed in all the knavish arts by which men acquire riches. The god tells him to follow whomsoever he first meets when he leaves the temple. This proves to be a blind old man. After CHREMYLUS has followed him about for some time, CARIO, on inquiry, finds that he is PLUTUS. They then take him to the temple of ASCLEPIUS (the god of Healing) and cure him of his blindness. PLUTUS instantly readjusts the distribution of wealth; and in the last few scenes some of the absurd consequences are exhibited of this new arrangement.

DRAMATIS PERSONÆ.

Χρεμύλος, a poor Athenian farmer.

Γυνή Χρεμύλου, his wife.

Καρίων, their slave.

Βλεψίδημος, a friend of Chremylus.

Πλούτος, the god of Wealth.

Πενία, the goddess of Poverty.

Γραῦς, an old woman.

Νεανίας, a youth.

Ἑρμῆς.

Ἱερεὺς Διός, the priest of Zeus.

Χόρος ἀγροίκων, chorus of rustics.

The scene is at Athens, about the year 388 a.c., that is, just before the peace of Antalcidas.

SCENE I.

The front of CHREMYLUS' house.

Enter from the side PLUTUS, blind, and in the shabbiest possible dress, leading the way slowly. Following close upon him comes CHREMYLUS, and then CARIO. As they get opposite the house CARIO turns to the spectators, and says ;

ΚΑ. Ὡς ἀργαλέον πραγμ' ἐστίν, ὦ Ζεῦ καὶ θεοί,
 δοῦλον γενέσθαι παραφρονούντος δεσπότου.
 ἦν γὰρ τὰ βέλτισθ' ὁ θεράπων λέξας τύχῃ,
 δόξῃ δὲ μὴ δρᾶν ταῦτα τῷ κεκτημένῳ,
 μετέχειν ἀνάγκῃ τὸν θεράποντα τῶν κακῶν. 5
 τοῦ σώματος γὰρ οὐκ ἔᾶ τὸν κύριον

[pointing to himself]

κρατεῖν ὁ δαίμων, ἀλλὰ τὸν ἐωνημένον.

[pointing to CHREMYLUS]

καὶ ταῦτα μὲν δὴ ταῦτα. τῷ δὲ Λοξία,

[in tragic style]

ὃς θεσπιωδεὶ τρίποδος ἐκ χρυσηλάτου,
 μέμφιν δικαίαν μέμφομαι ταύτην, ὅτι 10
 ἰατρὸς ὦν καὶ μάντις, ὡς φασίν, σοφός,
 μελαγχολῶντ' ἀπέπεμψέ μου τὸν δεσπότην,
 ὅστις ἀκολουθεῖ κατόπιν ἀνθρώπου τυφλοῦ,
 τούναντίον δρῶν ἢ προσήκ' αὐτῷ ποιεῖν.
 οἱ γὰρ βλέποντες τοῖς τυφλοῖς ἡγούμεθα 15
 οὗτος δ' ἀκολουθεῖ, καμὲ προσβιάζεται.

THE PLUTUS OF

- καὶ ταῦτ' ἀποκρινομένου τὸ παράπαν οὐδὲ γρῦ.
 [turning to his master]
- ἐγὼ μὲν οὖν οὐκ ἔσθ' ὅπως σιγήσομαι,
 ἦν μὴ φράσης, ὃ τι τῶδ' ἀκολουθοῦμέν ποτε,
 ὦ δέσποτ', ἀλλὰ σοι παρέξω πράγματα. 20
 οὐ γάρ με τυπτήσεις στέφανον ἔχοντά γε.
- ΧΡ. μὰ Δι', ἀλλ' ἀφελὼν τὸν στέφανον, ἦν λυπῆς τί με,
 ἵνα μᾶλλον ἀλγῆς.
- ΚΑ. [confidently] λήρος· οὐ γὰρ παύσομαι
 πρὶν ἂν φράσης μοι, τίς ποτ' ἐστὶν οὐτοσί·
 εὐνους γὰρ ὦν σοι πυθάνομαι πάνυ σφόδρα. 25
- ΧΡ. ἀλλ' οὐ σε κρύψω· τῶν ἐμῶν γὰρ οἰκετῶν
 [clapping him on the back]
 πιστότατον ἡγοῦμαί σε, καὶ—κλεπτίστατον.
 ἐγὼ θεοσεβῆς καὶ δίκαιος ὦν ἀνὴρ
 κακῶς ἔπραττον καὶ πένης ἦν.
- ΚΑ. [truly] οἶδά τοι.
- ΧΡ. ἕτεροι δ' ἐπλούτουν, ἱερόσυλοι, ῥήτορες 30
 καὶ συκοφάνται, καὶ πονηροί.
- ΚΑ. [knowingly] πείθομαι.
- ΧΡ. ἐπερησόμενος οὖν ὠχόμην ὡς τὸν θεόν,
 τὸν ἐμὸν μὲν αὐτοῦ τοῦ τάλαιπῶρου σχεδὸν
 ἤδη νομίζων ἐκτετοξεῦσθαι βίον,
 τὸν δ' υἱόν, ὅσπερ ὦν μόνος μοι τυγχάνει, 35
 πευσόμενος εἰ χρὴ μεταβαλόντα τοὺς τρόπους
 εἶναι πανούργον, ἄδικον, ἕγιες μὴδὲ ἔν,
 ὡς τῶ βίῳ τοῦτ' αὐτὸ νομίσας συμφέρειν.
- ΚΑ. [bombastically]

ARISTOPHANES.

- τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων ;
ΧΡ. πείσει. σαφῶς γὰρ ὁ θεὸς εἶπέ μοι τοδί· 40
 ὅτῳ ξυναντήσαιμι πρῶτον ἐξιῶν,
 ἐκέλευσε τούτου μὴ μεθίεσθαί μ' ἔτι,
 πείθειν δ' ἔμαιτῶ ξυνακολουθεῖν οἴκαδε.
ΚΑ. καὶ τῷ ξυναντῆς δῆτα πρῶτῳ ;
ΧΡ. [*pointing to PLUTUS*] τουτῶτ'.
ΚΑ. εἴτ' οὐ ξυνίης τὴν ἐπίνοιαν τοῦ θεοῦ, 45
 φράζουσαν ὧ σκαιότατέ σοι σαφέστατα,
 ἀσκεῖν τὸν υἱὸν τὸν ἐπιχώριον τρόπον ;
ΧΡ. τῷ τοῦτο κρίνεις ;
ΚΑ. δῆλον ὅτιῃ καὶ τυφλῷ
 γνῶναι δοκεῖ τοῦθ', ὡς σφόδρ' ἐστὶ συμφέρον
 τὸ μηδὲν ἀσκεῖν ὑγιᾶς ἐν τῷ νῦν χρόνῳ. 50
ΧΡ. οὐκ ἔσθ' ὅπως ὁ χρησμὸς εἰς τοῦτο ῥέπει,
 ἀλλ' εἰς ἕτερόν τι μεῖζον. ἦν δ' ἡμῖν φράση,
 ὅστις ποτ' ἐστίν, οὔτοσί, καὶ τοῦ χάριν,
 καὶ τοῦ δεόμενος ἦλθε μετὰ νῶν ἐνθαδί,
 πυθοίμεθ' ἂν τὸν χρησμὸν ἡμῶν ὃ τι νοεῖ. 55
ΚΑ. [*in a threatening voice to PLUTUS, and shaking his fist*]
 ἄγε δὴ, πρότερον σὺ σαυτόν, ὅστις εἶ, φράσον,
 ἢ τὰπὶ τούτοις δρῶ. λέγειν χρή ταχὺ πάνυ.
ΠΛ. [*curtly*] ἐγὼ μὲν οἰμῶζειν λέγω σοι.
ΚΑ. [*to CHRMYLUS, pretending not to understand*]
 μανθάνεις,
 ὃς φησὶν εἶναι ;
ΧΡ. [*to CARIQ*] σοὶ λέγει τοῦτ', οὐκ ἐμοί.
 σκαιῶς γὰρ αὐτοῦ καὶ χαλεπῶς ἐκπυνθάνει. 60