

SECOND MORNING.

I.—1. Translate:

καὶ γὰρ μὲν τοιοῦτος ἀνὴρ ὃν ποιητὴς οὐ κομῶ,
οὐδ' ὑμῶς ζητῶ ἑξαπατᾶν δις καὶ τρίς ταῦτ' εἰσάγων,
ἀλλ' αἰεὶ καινὰς ἰδέας ἐσφέρων σοφίζομαι
οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιῖς
ὃς μέγιστον ὄντα Κλέων' ἔπαισ' ἐς τὴν γαστέρα,
κοῦκ ἐτόλμησ' αὐθις ἐπεμνηδῆσ' αὐτῷ κειμένῳ.
οὗτοι δ' ὥς ἅπαξ παρέδωκεν λαβὴν Ἰπέρβολος,
τοῦτον δέλαιον κολετρῶσ' αἰεὶ καὶ τὴν μητέρα.
Εὐπολὺς μὲν τὸν Μαρικᾶν πρῶτιστον παρέλκυσε
ἐκστρέψας τοὺς ἡμετέρους Ἰππέας κακὸς κακῶς,
προσθεὶς αὐτῷ γραῦν μεθύσῃ τοῦ κόρδακος οὐνεχ', ἣν
Φρύνιχος πάλαι πεποίηχ', ἣν τὸ κῆτος ἥσθιεν.

ARISTOPHANES, *Nubes*, vv. 526-537.

2. Give a scale of the metre.

3. κομῶ—whence is the present signification derived?

4. μέγιστον ὄντα—what is the force of the participle?

5. Κλέων' ἔπαισ'—(α') to what does the poet refer?

(β') Where did he afterwards mention him?

(γ) What is the meaning then of the words — κοῦκ
ἐτόλμησ' κ. τ. λ.?

(δ) Prove this from *The Wasps*.

6. (α') ἐπεμνηδῆσ'—what peculiarity?

(β') αὐτῷ κειμένῳ—what inference has been drawn from
this as to the time, when this parabasis was written?

7. λαβὴν—κολετρῶσι—whence is this metaphorical applica- tion derived?

8. τὸν Μαρικᾶν—in what year was this exhibited?

9. Ἰππέας—in what year was this exhibited?

10. What distinction between μέθυσος and μεθύων?

11. τοῦ κόρδακος—what are the Greek terms for the dances peculiar to Tragedy and the Satyric drama?

12. Φρύνιχος—state what you know of this author.

13. τὸ κῆτος ἥσθιεν—to what is the reference?

II.—1. Translate:

Ὁ δ' ἄρ' ἐν Πίσσῃ ἔλσας ὄλον τε στρατὸν
Λεῖάν τε πᾶσαν Διὸς ἄλκιμος
Τίος σταθμᾶτο ἕλθεον ἄλσος
Πατρὶ μεγίστῳ· περὶ δὲ πάξαις
Ἄλτιν μὲν δ' ἐν καθαρῷ
Διέκρινε, τὸ δὲ
Κύκλω πέδον ἔθηκε δόρπου λύσιν,
Τιμάσας πόρον Ἀλφεοῦ
Μετὰ δώδεκ' ἀνέκταν θεῶν, καὶ πάγον
Κρόνου προσεφθέγγετο· πρόσθε γὰρ
Νώνυμος, ὃς Οἰνόμαος ἄρχε,
Βρέχετο πολλὰ νιφάδι.

PINDAR, *Olymp.* x. vv. 51-62.